CATALOGUE OF BOOKS PRINTED IN THE
FIFTEENTH CENTURY

PART X
SPAIN - PORTUGAL
NOTE

The text of the tenth volume of this catalogue, containing descriptions of incunabula printed in Spain and Portugal, was for the most part prepared by Mr. L. A. Sheppard before his retirement from the Museum. A number of Seville incunabula were described by Mr. D. A. Clarke, and descriptions of recent acquisitions are mostly by Dr. V. Scholderer or Dr. D. E. Rhodes. The volume has been revised and seen through the press by Mr. G. D. Painter, who has also written the General Introduction.

K. B. GARDNER

June, 1971

Principal Keeper of Printed Books
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theory and practice by Juan Ruiz presents a most complex and daunting problem to the investigator. Its study was begun by Levey, and has been taken considerably further by the as yet unpublished researches of Miss J. A. Chapman. Zahareas has made a courageous attempt to apply to the LBA the work of Faral, but—as was inevitable unless he had made a special and lengthy study of the problem—he does not display as much mastery of the material as in other parts of his book. He sometimes misses points that would have been helpful in his analysis, and on at least one occasion he mistakes one rhetorical device for another (126 n. 120 relates not to *conduplicatio* but to *repetitio*).

I have discussed the faults of this book at some length, and may appear to have judged them harshly. I should not have done so had the book been less important or had its general standard been lower. Professor Zahareas knows his subject well, and undoubtedly has the specialized knowledge required for effective literary criticism. He is usually exact and reliable, yet the unscrupulously lapses such as those noted above are too numerous and too serious. They distract attention from the book’s merits and diminish its authority. Since the demand for the book will make a second printing necessary, I hope that Professor Zahareas will take the opportunity of correcting these lapses, and of clarifying the style of some passages. But even in its present form, this book is indispensable. It does for literary criticism of the LBA what Levey did for its literary history, and Zahareas’s book takes its place alongside Levey’s as a fundamental requirement for anyone concerned with Juan Ruiz.

A. D. DEVERMOND

Westfield College, London.


The diocesan synod held at Aguilarfente in June 1472 was one of three summoned by Juan Arias Dávila, bishop of Segovia from 1461 until 1497. The printed version of its constitutions, although it has no printer’s colophon, has some claim to be considered as the earliest surviving specimen of printing in Castile and perhaps in Spain. Recent investigations have taken Spanish printing history back to 1473 for Barcelona and probably for Valencia; the present work contains a meticulous examination of the possibilities that the *Sinodal* was printed in Segovia and as early as 1472. The *Sinodal* was briefly mentioned by Diego de Colmenares in his history of Segovia (1637) as having been printed immediately after the synod, but,
since no copy could be found, nearly all subsequent bibliographers up to
and including Haebler viewed his statements with suspicion. In 1930 Dr
Cristino Valverde, the Archivist of Segovia Cathedral, had the satisfaction
of including in his Catálogo de los incunables y libros raros de la S.I. Catedral
de Segovia a copy discovered by him in that collection. His notes enabled
other investigators to establish the existence of five more books which are
basically printed with the types of the Sinodal; four of them are in Segovia
Cathedral, and the fifth, together with additional copies of two of the
Segovia books, is in the Biblioteca Nacional. These five works are in Latin
(one of them includes isolated Spanish quotations) whereas the Sinodal is
e entirely in Spanish, and all five bear the name of their printer, Magister
Johannes Parix de Heydelberga. Parix is well known to incunabulists, for
he printed a number of works, including Spanish texts, in Toulouse in
1479 and the following years. There is documentary evidence that he was
working in Toulouse as early as 1477. He made no use at Toulouse of the
types found in our book, and its more archaic character makes it certain
that the newly discovered group of books belongs to a hitherto unsuspected
earlier phase of his career.

The Sinodal is a quarto of four unsigned gatherings of twelve leaves and
has a further gathering of twelve blank leaves, apparently of the same
paper as the rest. It is printed throughout in a rough large roman type, but
includes an E and a q of gothic character, doubtless imitated from Spanish
manuscript, though not necessarily, as the editor suggests, from a surviving
original MS of the text. The lower-case ampersand too is gothic and of
unusual form. The other five books in the group use the same roman type
but without these gothic forms and with a normal &. The editor sees in this
difference an improvement on the Sinodal type and a proof of the priority
of the latter. It seems much more likely that the difference is due merely
to the fact that the Sinodal is the only vernacular text in the group; the E
of the Latin texts occurs in the IN DEY NOMINE AMEN which intro-
duces the Sinodal and the latter also includes an isolated example of the
roman g, doubtless an oversight.

The editor has sought widely and impartially for evidence bearing on the
printing-place and the date of the Sinodal, and has undoubtedly strength-
ened the case for Segovia and for an early dating (c. 1472-73). Perhaps the
strongest argument for Segovia as the home of Parix’s first press is the
presence of five of his six surviving books in Segovia; that they originally
belonged to Arias Dávila suggests that the bishop had direct dealings with
Parix.

The facsimile is clearly printed and is useful as a representative text of a
class which has been little studied.

Cambridge.

F. J. NORTON
Incunables from Iberia

Catalogue of Books Printed in The XVth Century Now in the British Museum
Part X: Spain, Portugal, and Early Mexican

The tenth volume of the British Museum’s catalogue of incunabula is as valuable a contribution to our knowledge of early printing as any of its predecessors. As in the more recent volumes, the text is divided up thus: general introduction (by George D. Painter), introduction to the presses (by Leslie A. Sheppard and Painter), bibliographical descriptions and indexes (by the Museum’s experts), and twenty plates of Facsimiles of Types. When four of the world’s leading incunabulists (Sheppard, Painter, the late Victor Scholderer, and Dennis E. Rhodes), with the help of a former colleague (Derek Cundall, comedian of the Shantlers) create a catalogue, much will be expected—and no one will be disappointed. From the frequent appearance of his name in the text, it is obvious that F. J. Norton generously placed his expert knowledge of early Spanish printing at the disposal of the compilers.

The British Museum’s collection of Iberian incunabula comprises about one-fifth of the total recorded editions (181 of a aggregate of not less than 856). A surprising number of early editions are no longer extant, indicating the heavy mortality rate for the early book productions of the Peninsula. To cite but two instances of this: the Catalan Padrerum landuarioum of Francisco Ximenez,Gregorio de Diego de Guiniel, 1495, was published in an edition of 2,000 copies, of which only a single one survives. Of the nearly 100,000 Montserrat Indulgences known to have been printed before 1501, only five have come down to us. Much must have been lost without record.

No fewer than thirteen towns, excluding those where only Hebrew was printed and which are, consequently, excluded from this catalogue, are not represented in the Museum. This collection, then, although exceptionally fine, is not quite as representative or as extensive as for some other countries. This may, perhaps, be accounted for by an early lack of interest in Hispanic printing, only twenty-six incunabula coming from the collection of Thomas Grenville and but a single one from the library of King George IV. Probably to compensate for this, no fewer than fifty-six editions have been acquired since 1899.

The difficult and highly complicated history of the earliest Spanish incunable is one of Mr Painter’s specialities. In 1912, if that year, he prepared and Mr Painter with extraordinary clarity. Yet so many essential and important details remain problematical. Thus, for the earliest Spanish incunabula in the British Museum, the cataloguers are obliged to concede that “neither the date, nor the place, nor the press of the Aristotle is entirely certain.” Much closer reasoning was needed to envisage the printer’s traditional reliance on himself and his predecessors, which one notes, for example, in the hundred anonymous printings of Salamanca. The craftsman travelled about freely, with Johannes Ghotruber moving successively to Barcelona (1486), Orense (7; 1488), Braga (1494), Montevideo (1496), Salamanca (1501), Seville (1515), and Toulouse (1520). Similarly, one finds Nicholas Spindler working in Terona (1477), Barcelona (1478), Tarragona (1484), Valencia (1489), and Barcelona (1500).

The plight of 1475, 1563, 1495, and so on no doubt contributed a motive for some of these migrations, as well as the debts sometimes contracted by the printers—very considerable, for instance, in the case of Johann Rosenbach. The presence, too, somewhere in the background, of an unrecorded “backer” (of whom there were an extraordinary number in Spain) may have contributed to a printer lacking good business judgment, and escape may have been the easiest solution.

The general introduction, based on the 856 recorded editions (not just those in the British Museum), analyses the subject-matter of Iberian incunabula from various angles—and provides fascinating facts and figures. The sixteenth-century book-production in the fifteenth century, Mr Painter rightly contends, are the precursors of the preponderance of the vernacular. These facts of vernacular editions are astonishingly high in certain unexpected categories (5 per cent in pastoral theology!), but the subject-matter of Spanish incunabula is singularly informative and, as Mr Painter aptly remarks, Spanish fifteenth-century printing is an integral part in the background of the nation whose energy and pride, newly victorious over the internal abominations of Church and State and united at last under a strong crown, would in the following century dominate and analyse the Old World, and commence the creation of the New.

Significant details too are recorded, as in the case of the Processionarios ordinis Praedicatorum, finished on April 3, 1494, by Maritius Ugolino and Stanislaus Polanus in Seville, which was considered rare until 1912. In that year, more than 100 copies were found hidden in a large chest in a convent of the Order. This trove, once dispersed, made the Processional surely the most common of all Spanish incunabula.

It is difficult to find fault with this catalogue. In order to facilitate the locating of copies of the fifteenth-century and sixteenth-century publications of the versatile Elías Antonio de Nebrija, it would have been useful to mention La cara cola del bibliofilo Nebrijense by Antonio Ondrizo (Madrid, 1947). In the discussion of the celebrated Seville press, a reference to Standaus Polonus, ein polnischer Erbdrucker in Spanien by Alyos Ruppel ("Olywna Wartnawski im Ausland")—that is, Milan, 1946—might have been included.

The comment added to the Bovador de oro reads: “A book of wisdom adapted from the Arabic and said to have been compiled in his travels by ‘Bonin, King of Persia,’ perhaps indicates the popular appeal of virtue preached from the throne.” It might have been of further interest to point out that this text had been translated into Latin (Libri philosophorum morales augmentati, from that into French (Des moraux des philosophes) and from French into English, by Anthony Woodville, Earl Rivers: it had already appeared as the first dated book to be printed in England (The Devise and Sayings of the Philosophers, November 18, 1477).

But these are minor details and cannot diminish the great usefulness of this indispensable catalogue. The plates and the press-work are excellent, and only very few misprints have crept in. Finally, one can only hope that the concluding volume with England and Scandinavian will be hurriedly published.
My dear Painter,

I enclose the short notice I did of the edition of the Aguila de Sinodal. I expect the BM has the book, but if not, my copy is at your disposal should you require it.

I have found great pleasure in working through your introduction to the presses these last weekends. There are a few matters which may require minor adjustment and of which, though I dare say you have already noticed them, I enclose brief notes:

1) p.xxxvii (bottom). DIEGO DE GUAMIEL: Guamiel de Hizán should preferably be given its full form, since about six miles to the west is Guamiel del Mercado, both are six or seven miles from Aranda.

2) p.xlii. Last word. This should be 1517 and note 9 should refer to Norton, p. 79. This date will also need correction at the main entry for the press on p. 23.

3) p.li (bottom). BERIDA: the university did indeed disappear long ago, but the bishopric continues and has, I believe, suffered no more than the usual interruptions due to delays in appointment. Perhaps you, or your source, has been misled by a reference to the 'former cathedral'. The fortress-like medieval cathedral stands high above the town and was abandoned in favour of a new one in the town itself in the 18th century.

4) ibid. note 10. delete (as no doubt you intended) the reference to Doctrina de Santa (Haubler 285(7)) since this is Vindel. Sevilla no 65.

5) Barnes adminted to be in late burgor type — I think he has rather overjumped and that, de megar, c. 1520 is nearer the mark. I saw the copy in question in the Museo Lázaro Galdiano. The device is a
patent fudge and as F. Vindel admits was added by his father Pedro because he thought that Brun was the printer. This unhappy little book is in fact incomplete and wants at least one more signature; I don't know whether it was Vindel padre who erased the last incomplete sentence to make the book appear complete.

5) p. lxvi is not complete para. end of line 4; and note 4. I could never make up my mind whether Haack's Brocq and mine are identical. If they are his description is rather over-vague since this Brocq is neither in the dpt. des Landes nor in the old region of the Landes, but in Hautes Pyrénées and only just north of the Pyrenean foothills. But I haven't found another relevant Brocq, only a Brocas which is in Landes.

I am off to Spain next Tuesday and on Wednesday morning hope to see for 20 seconds from the train window a town I have yet seen of Guinéce de Hisán, a charming little town climbing up a conical hill and crowned by a substantial Gothic church. I am also going to Portugal after Valentin Fernandez and his colleagues.

[Signature]

Raymond 1954 9/20

F.J. Norcon

Broc, 51m. Sj Baden

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Lacca, 2 in NW of Pan a few km. W.

[Signature]
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(1) Los existentes actualmente en USA lo mismo pueden proceder de España que del resto de Europa
PISOS TOTALMENTE EXTERIORES
CARPINTERIA DE ALUMINIO
CONSTRUCCION DE LUJO
APARCAMIENTOS DE SUPERFICIE
LOCALES COMERCIALES
GARAJES-PISCINA-tenis
PARQUE INFANTIL
12.000 M² DE ZONA VERDE

JARDINES ARELLANO

CALLES/TORRELAGUNA Y RAMíREZ DE ARELLANO

ES UNA PROMOCION MAS DE

CONSTRUCCIONES Y ONTRATAS, S.A.

INFORMACION Y VENTA EN LA URBANIZACION Y EN EL TELEFONO 416-52-66
INCUNABLES ESPAÑOLAS EN PALACIO

Una exposición ejemplar.

Las bibliotecas regias, en El Escorial y en Madrid, forman un paralelo, de «El Libro de los Manuscritos». Los escritos y los libros que poseen estos edificios, entre ellos la Biblioteca de El Escorial, son una muestra de la riqueza cultural de España. En la actualidad, estas bibliotecas están abiertas al público, lo que les otorga una importancia en el mundo de la cultura y del conocimiento.

En este artículo, se habla de la exposición «Incunables Españolas en Palacio», que se celebra en el Palacio Real de Madrid. La exposición se concentra en los libros impresos entre 1475 y 1500, una época crucial en la historia de la impresión y de la difusión del conocimiento. Entre los trabajos más destacados, se encuentran volúmenes impresos por fraile y fraile, así como los primeros manuscritos iluminados.

La exposición tiene como objetivo mostrar la riqueza y la importancia de estos libros, que son considerados como testigos del desarrollo de la cultura y del pensamiento en España en el siglo XV. Los visitantes pueden apreciar la belleza de los libros, su arte y su importancia histórica.

Al final del artículo, se menciona la importancia de la conservación y la difusión de estos libros, que son un testimonio del pasado y que continúan siendo una fuente de conocimiento y de estudio hoy en día.
GENERAL INTRODUCTION

The study of fifteenth-century printing in Spain is facilitated by the existence of the comprehensive bibliographies of Spanish incunabula compiled by Haebler and Vindel. From these works and from various other sources may be derived a minimum total of 856 editions printed in Spain within the fifteenth century. Although this figure is no doubt nearer the truth than any hitherto available, since it excludes on more or less strong grounds some 226 items claimed as Spanish incunabula by Haebler or Vindel, it must not be regarded as strictly accurate. On the one hand it includes about a score of items of which the fifteenth-century date, or even in a few cases the Spanish origin, is unproven, though apparently more likely than not. Some of these, if further evidence were known, would no doubt have to be rejected, and in this respect the figure is a little too large. On the other hand, in view of the many Spanish incunabula here included which now survive only in very few or in single copies, or are known to have existed only from documentary evidence, it may be assumed that others have disappeared without trace. Hence the figure is doubtless too small, perhaps by as much as 15 per cent; and the actual total may well have been in the region of one thousand. However this may be, the known and recorded output of Spain is surpassed only by that of Italy, Germany (including German-speaking Switzerland), France, and Holland, but itself exceeds that of Belgium, England, and all remaining countries.

These 856 editions have formed the basis for the present General Introduction, in which various facts and tendencies in Spanish fifteenth-century printing are discussed, both from statistics and from individual cases, on a plan similar to that adopted in the General Introductions to the Holland and Belgium sections in pt. ix of this Catalogue.

The mere number of editions can, of course, give only limited information concerning the real amount of printing, or even the real area of paper that was blackened with print; for an 'edition' may comprise any length or size from a 10-line Indulgence for the Dead printed broadside on one-eighth of a sheet, to a 540-leaf folio on large paper. We need, therefore, to know at least the format, and the number of leaves in an edition. Sixteen editions of which the format and leaf-number are unknown may be excluded from the 856. The remaining 840 comprise 325 folios, 418 quartos, 36 octavos, and 61 broadsides. The figures for Holland and Belgium may at present be estimated as about 1,295 and about 795 respectively (cf. pt. ix of this Catalogue).

There is, no doubt, little that is unexpected about the patterns of format and size revealed by these tables. Although corresponding statistics for the vast output of Germany, Italy, and France are not available, it may be conjectured that these would disclose a rather similar situation, and that Spain, though a much smaller producer, does not differ significantly from their norm. However, the circumstances that in Spain folios fell not far short of quartos in number of editions, and moreover attained nearly double in leaf-numbers and therefore perhaps nearly quadruple in area of print, may well seem

2 This figure includes 712 items from Haebler, 111 recorded by Vindel but not by Haebler, and 33 from other sources. Lists of these are given below, pp. xxx-xxxii. A number of editions of which no copy is at present known have been included, when documentary evidence or a later description seemed to give satisfactory evidence of an edition's former existence as a Spanish incunabula. Certain items listed in Haebler, Vindel, or elsewhere have here been rejected as being certainly or probably of non-Spanish origin, or of sixteenth-century date, or as being 'ghosts', doublars, or of doubtful existence. Editions in Hebrew are excluded as outside the scope of this catalogue. A table of 183 Haebler and 43 Vindel entries excluded (the latter comprising only items which outside the scope of this catalogue. A table of 183 Haebler and 43 Vindel entries excluded (the latter comprising only items which
3 Certain items listed in Haebler, Vindel, or elsewhere have here been rejected as being certainly or probably of non-Spanish origin, or of sixteenth-century date, or as being 'ghosts', doublars, or of doubtful existence. Editions in Hebrew are excluded as outside the scope of this catalogue. A table of 183 Haebler and 43 Vindel entries excluded (the latter comprising only items which
4 The figures for Holland and Belgium may at present be estimated as about 1,295 and about 795 respectively (cf. pt. ix of this Catalogue).
5 The figures for Holland and Belgium may at present be estimated as about 1,295 and about 795 respectively (cf. pt. ix of this Catalogue).
6 Haebler 52406, a 2-volume edition of Madrigal, Florrum Sancti Matthaei, printed in two columns at 60 lines to a column (IC. 52332). This is surpassed in number of leaves by Haebler 73, a 4-volume edition in 560 leaves of Bonificacion, Peregrina (Haebler 73 = ID. 52406), and equalled by Palencia, Vocabulario (Haebler 510 = ID. 52320) in 540 leaves, but the two latter are on median paper.
The following table gives a rough indication of the range of leaf-numbers (when known) within the various formats (when known), omitting broadsides.

<table>
<thead>
<tr>
<th>Format</th>
<th>No. of editions</th>
<th>No. of leaves</th>
<th>No. of editions of which leaf no. is unknown</th>
</tr>
</thead>
<tbody>
<tr>
<td>Folio</td>
<td>325 (38.7%)</td>
<td>43,676</td>
<td>5</td>
</tr>
<tr>
<td>Quarto</td>
<td>418 (49.8%)</td>
<td>23,937</td>
<td>13</td>
</tr>
<tr>
<td>Octavo</td>
<td>36 (4.3%)</td>
<td>4,410</td>
<td>.</td>
</tr>
<tr>
<td>Broadshe</td>
<td>61 (7.2%)</td>
<td>61</td>
<td>.</td>
</tr>
<tr>
<td>Unknown</td>
<td>16</td>
<td>?</td>
<td>16</td>
</tr>
<tr>
<td>Total</td>
<td>856</td>
<td>72,084</td>
<td>34</td>
</tr>
</tbody>
</table>

The following table gives a rough indication of the range of leaf-numbers (when known) within the various formats (when known), omitting broadsides.

<table>
<thead>
<tr>
<th>Format</th>
<th>No. of editions with fewer than 20 leaves</th>
<th>No. of editions with 20–99 leaves</th>
<th>No. of editions with 100–199 leaves</th>
<th>No. of editions with 200–299 leaves</th>
<th>No. of editions with 300–399 leaves</th>
<th>No. of editions with 400–499 leaves</th>
<th>No. of editions with more than 499 leaves</th>
</tr>
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<td>Folio</td>
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<td>103</td>
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<td>95</td>
<td>239</td>
<td>36</td>
<td>12</td>
<td>4</td>
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<td>1</td>
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<tr>
<td>Total</td>
<td>126</td>
<td>376</td>
<td>164</td>
<td>62</td>
<td>25</td>
<td>9</td>
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</table>

A comparison of the Spanish output of larger folios with that of three other outlying countries shows revealing differences or resemblances. In Holland folios of 20 or more leaves comprised 11.6 per cent of the national output, in Belgium 19.7 per cent, but in Spain 35 per cent, and in England 34.1 per cent. Probably no single factor should be regarded as a main cause for these proportions, which are occasioned rather by the complex interplay of various trends including the availability of large standard works from abroad, the finances procurable by book-producers, and national reading habits. But the similarity of the percentages for Spain and England is striking though readily explained when we consider the similar nature of the books that cause it. These larger folios, which are common to England and Spain but deficient in Holland and Belgium, consist for the most part of works in national demand, such as vernacular literature, whether indigenous or translated, or collections of the home-country's laws, or (in Spain but not in England) academic works in Latin by native authors. In the following discussion under subject-headings we shall find other instances in which special reading habits, doubtless related to the national spirit and culture or the geographical position and isolation of Spain, gave rise to special demands in book-production.

First, then, we may consider classical texts, remembering that this distinction is in itself one of chronology as much as of subject. Greek or Latin texts written before the middle ages continued to be read not only by humane readers for the sake of their 'classical' origin, but by specialists as unsuperseded textbooks on their subject, as Aristotle for philosophy, science, etc., Plutarch or Valerius Maximus for biography or history, Pomponius Mela for geography, and so on; or again, they were prescribed by teachers, often in shortened versions, as convenient readers for schoolboys taking their first steps in Latin. However, a total of 69 Spanish incunabula may be considered as 'classical texts', if the term be

1 The percentage in the column relates to the total (840) of books with known format. Percentages are calculated throughout this study to the nearest tenth of 1 per cent.
2 Haebler 77 and Haebler 83 (q), both breviaries, the former of which comprises 604 leaves and is apparently the only Spanish incunable to exceed 600 leaves.
3 For convenience, and in order to facilitate comparison, the subject-headings here adopted are as far as possible the same as in the General Introductions to Holland and Belgium (cf. especially pt. ix, pp. xvi, xliii). Ambiguities are no doubt unavoidable; for example Aesop and Aristotle, both here treated as 'classical texts'. Aesop might almost as well be regarded, according to the nature of the edition, as a school textbook, as an ethical work, or as secular or vernacular fiction; while various works of Aristotle might be treated under the branches of philosophy or science to which they relate. Such equivalences, however, will as a rule be remarked upon, and in any case are generally obvious enough.

X
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taken in its broadest sense.¹ This figure, amounting only to 8.1 per cent of all editions, is decidedly low, and even so consists largely of interlopers from the post-classical period and of vernacular translations. The purely classical texts printed unabridged in the original Latin comprise single editions of Caesar, De Bello Gallico (IB. 53296), Cicero, In Catilinam (IB. 52504), Flora, Epitome (IB. 53903), Ovid, Metamorphoses, Seneca, Proverbia, Terence, Comedae, Virgil, Bucolica, and Virgil, Bucolica and Georgica, with two editions of Sallust. To these may be added six editions of Aristotle, who appears in the Latin version of Leonardinus Artemius in the two collective editions of Ethica, Oeconomicus, and Politica (IB. 52000, IB. 53900) with which Spanish printing may perhaps have begun,² and four single editions of one or another of these works.³ The total of 'pure' classics is hence not more than 16 editions. The remaining Latin texts, numbering 29 editions, are no doubt mostly for the use of schoolboy learners, and comprise Aesop (7 editions), pseudo-Cato's moral Dictis (5 editions, including one with both Latin and Spanish translation), pseudo-Phalaris (3 editions), the late Roman Christian poets Arator, Juvenicus, and Sedulius (5 editions of the Paschale), and a few brief anthologies.⁴ However, the glory of Spanish fifteenth-century printing in the field of classics is the series, nearly all in substantial folio, of 24 vernacular translations in Spanish or Catalan. Spanish versions include single editions of Caesar (IB. 53257), Quintus Curtius, Josephus, Livy (IB. 52828), Plutarch's Lives (IB. 52323), Sallust (IB. 52145), Valerius Maximus (IB. 52148), Seneca, 'Cinco libros' (IB. 52357), and Epitolaas, and Seneca, Proverbia (5 editions), Aristotle, Ethics (2 editions), Aesop (2 editions), and Boethius, De consolatione philosophiae (2 editions), all but one in folio.⁵ Catalan texts comprise Boethius, Quintus Curtius (IB. 52512, in the Valencian dialect), Josephus, and Ovid, Metamorphoses moralized (IB. 52637), all but the first in folio. This tale of classical authors in the vernacular, with its preference firstly for history and next for ethical works, closely resembles the choice found in French fifteenth-century printing in the same field.⁶ Dr. Scholderer's remark, that these books are 'as much medievalizations as renderings of their originals',⁷ is equally true of France and Spain. The vernacular classics must have been produced for burgess or noble rather than learned readers, for a public who would enjoy Livy or Plutarch in the same spirit as the Crónica del Cid or the Claros varones, as forms of recreational reading in vernacular prose. The proportion of such vernacular editions to the whole output of classics is higher in Spain than in any other country but England,⁸ amounting to 34–8 per cent, while the categories segregated above as pure classics (including Aristotle) and school texts form 23.2 and 42.0 per cent respectively. Nevertheless, these and other classical texts were printed hardly less extensively in Italy, Germany, and (as we have seen) France, in the native vernaculars. Their relative prominence in Spain is due not only to their real popularity but, still more, to the mere paucity of native editions of the original texts, which is doubtless due to foreign competition. Of the 16 Latin editions of 'pure' classics listed above nine appeared at the earliest presses of Barcelona and Valencia during the period between c. 1473 and c. 1480 when the printing of classics in rivalry with the Italian export market was not yet seen to be a desperate enterprise. It must be remembered that classics were taught and no doubt read in Spain as assiduously as in any other non-Italian country; and that Spain was linked politically and commercially with the kingdom of Naples (which had passed under the Crown of Aragon in 1443), and geographically, by means of the Mediterranean, with the whole of the Italian seaboard. The modern printed catalogues of incunabula in the older Spanish libraries contain an adequate selection of classics, many of which presumably reached Spain within the fifteenth century, from the presses of Venice, Rome, and other Italian cities. The small number of classics in Latin produced in Spain, far from implying that printed editions were not desired or not easily available in that country, is doubtless only a paradoxical sign of the contrary.

¹ With 'classical' texts are here included Aristotle, post-classical texts such as Boethius, Aesop, 'Cato', Josephus, and late Roman Christian poets such as Arator, Juvenicus, and Sedulius. Pomponius Mela (2 editions), however, is treated below among scientific authors as a geographer.

² See below, pp. xxvii–xxxiii, xliv.

³ Commentaries on Aristotle (13 editions) are treated below under philosophy and science.

⁴ See, e.g., the 'Epitolaas' of the Sicilian humanist Lucia Marmora (2 editions), an exiguous selection from Martial with Virgil, Moretum, etc. (Haebler 402), and 3 editions of Libros menores (a variety of the familiar Auctores octo), containing (despite its Spanish title) Aesop, pseudo-Cato, and other texts in Latin.

⁵ The exception being an edition of Seneca, Proverba, in quarto (Haebler 619).


⁷ Ibid.

⁸ Of 17 classical editions printed in England, or 76.5 per cent, are in the vernacular.
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No Greek work was printed in Spain in the original language before the close of the fifteenth century. Indeed, Proctor was not aware of any use there of Greek type until the appearance of what, in his opinion, was 'undoubtedly the finest Greek fount ever cut', in the New Testament of Cardinal Ximenez's Polyglott Bible, printed by Arnaldo Guillén de Brocar at Alcalá de Henares, 10 January, 1514.1 A single exception, however, has since come to light, in the Perottus, Rudimenta grammaticae, printed by Johannes de Salsburga and Paulus (Hurus) de Constantia, Barcelona, 12 December, 1475 (IB. 52505), where Greek quotations are printed in a Greek fount, based on that in the Perottus of De Lignamine, Rome, 10 May, 1474, from which the Barcelona edition was printed.2 Spain can thus claim the honour of being the third country in which Greek type was used, after Germany and Italy (both in 1465), but long before Holland (1488), Belgium (1491), and France (1492).3

Latin grammars and other textbooks for the teaching or writing of Latin, including dictionaries, comprise as it happens precisely the same number of editions as classical texts, namely 69 or 8:1 per cent of Spanish incunabula. Many of these are of standard works which were available in multitudinous editions from Italian or German presses, but were, for the same reason, considered worth printing in France, Holland, Belgium, and Spain. These include the Elegantiolae of Augustinus Datus (5 editions), Donatus (2 editions), the Virgilian centos of Proba Falconia (5 editions), the Sententiarum variations of Stephanus Fiscus (2 editions), the Modus epistolandi of Franciscus Niger (5 editions), and Perottus, Rudimenta grammaticae (2 editions), all of which were modern and humanist in intent, together with a few outdated but still well-established medieval works such as Alexander, Doctrinale (5 editions) or Theodulus, Ecloga (Haebler 634). Naturally, however, textbooks by native or local authors were found less subject to competition, and about fifteen such writers are responsible for rather more than half the production in this field. Many of these works were printed in the towns where their authors or editors resided and taught, and were no doubt much used locally or in their own schoolrooms. Thus, three editions of Andreas Gutiérrez, Grammatica, were dedicated to the Bishop of Burgos and printed in that city. Two editions of Mates, Pro efficiendis orationibus and one of Alexander, Doctrinale (Haebler 685), were printed in Barcelona, where their corrector, Johannes Matoses, was a schoolmaster.4 Among other grammatical treatises printed at Salamanca are no fewer than twelve editions of works by Antonius Nebrisensis, the eminent humanist and professor in the University of Salamanca; and the exceptional popularity or self-promotion of this writer is attested by the appearance of four further single editions at Burgos, Zamora, Barcelona, and Seville.5 The nine editions of his Introducciones Latinae include two in which, at Queen Isabella's own command, the text is given in Spanish as well as in Latin. The same desire to instruct a vernacular-speaking public is shown in the same author's Castilian Grammar, likewise dedicated to Isabella, and in his Latin–Spanish dictionary (2 editions) and Spanish–Latin dictionary (2 editions). A rival Latin–Spanish dictionary, Alfonso de Palencia's Vocabulario, mentioned above as one of the three most bulky of Spanish incunabula, was printed at Seville by the Compañeros alemanes, yet again by order of Isabella. Such works evidently reflect not only the growth of humanism in Spain, but the fostering by a nationalistic crown of education in, and by means of, the national language; and this is an educational situation without any close contemporary parallel in other European countries. A single edition of Joannes, Comprehensorium, an encyclopedic Latin dictionary apparently by a native Spaniard in the manner of the Catholicon of Balbus, completed at Valencia by Palmart on 23 February, 1475 (Haebler 339), is the earliest Spanish incunabula with a dated colophon.

The relative paucity of humanist texts suggests, perhaps, both the recent and undeveloped state of the humanist movement in Spain, and its natural dependence on Italy: indeed, it is likely once again that many more such texts were imported from Italy than were printed in Spain. A total of 22 editions, a mere 2:5 per cent of Spanish output, comprises mostly such universally respected tracts, printed frequently in Italy and in other countries, as Basil, De libris sacrorumibus (6 editions), Verinus, Disticha (5 editions), the epistle of Mahomet II (2 editions), with single editions of Pamphilus, De amore (Haebler 353, 453, 455, 457, 465 (2) respectively).

2 See D. E. Rhodes, The First Use of Greek Type in Spain, in Gutenberg-Jahrbuch, 1960, pp. 93–5. A Greek type was also used, just beyond the borders of Spain but within those of the century, by Johann Rosenbach at Perpignan in an edition of a school grammar, Hercules Flerus, Breve ad novus tirones documentum, 1500 (cf. F. J. Proctor, Printing in Spain, 1501–20 (1966), p. 107, n. 2). For Mr. Norton's work see also p. xii, note 1, below.
4 See Madurell and Rubio, Documentos para la historia de la imprenta y librerfa en Barcelona, 1474–1553 (1953), p. 76.
5 Haebler 463, 465, 467, 468 (2) respectively.
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514 (5)). Sulpiarius, De moribus puuerorum (Goff S-548), and Vergerius, De ingenuis moribus (Haeblter 670). These pieces, no doubt, were intended chiefly as school or university texts for learners of Latin, and differ little in this purpose from such works as the Niger, Modus epistolandi, classified in the previous section, or from various minor texts mentioned above among the classics. However, five single editions show the existence of a modest audience for Latin verses on topical themes by indigenous humanists, or perhaps rather the readiness of their authors to pay for publication. The epithalamium recited in person by Antonius Nebrisensens at the wedding of the Infanta Isabel and Prince Alfonso of Portugal in 1490 was printed in the following year (Haeblter 471); and similarly a panegyric by Gaspar Manlius de Cloidis on Ferdinand and Isabella and the capture of Granada (Vindel, vol. 5, p. 153, no. 59; Gesamtkatalog 7134), and a poem by Antonio Ximenez on the floods caused at Salamanca by the River Tormes (Haeblter 699), saw print shortly after the events described. A separate edition of the verses of the Italian humanist Marcellinus Verardus on the capture of Granada, which had previously been printed by Silber at Rome together with the dramatic piece entitled Historia Bactea on the same subject by his uncle Carolus Verardus,1 appeared at Salamanca in 1499 with the addition of a poem by Bernardinus Ricius on the death of Prince John in the latter city on 4 October, 1497 (Haeblter 668). A little more substantial than these works is a collection of verses by Petrus Martyr Anglerius (1459-1526), the protégé of Pomponius Laetus who left Italy for Spain in 1487, and became a warrior in the war of Granada, a teacher of humanities in Isabella's court at Valladolid, and later the historian of the New World (Haeblter 544 (5)). Another humanist mode immensely popular in Italy, the Latin prose oration to a doubtless bountiful patron, is represented by a single example, a Gratiarum actio by an unnamed Dominican to Ferdinand and Isabella on the capture of Granada.2

The only Bible printed in fifteenth-century Spain was the translation in Valentine dialect printed by Alfonso Fernández de Córdoba and Lambert Palmart for Philip Vizlant at Valencia with the date March, 1478. This work had the highest recommendations, for the translation was that of Bonifacio Ferrer, prior of the Carthusian monastery of Porta Coeli at Valencia and brother of St. Vincent Ferrer (1350-1419), and the text was corrected and passed by Jaume Borrell, inquisitor for the kingdom of Valencia; but nevertheless, after twenty years of circulation, all copies were ordered to be burned by a decree of the Inquisition of 2 May, 1498, and today only the colophon-leaf is known to survive (Gesamtkatalog 4322). The printing even of Latin Bibles may well have been discouraged in the meantime by the Inquisition; but the availability of the very many Latin editions printed in Italy, Germany, and France was perhaps an equal impediment.3 Ten editions containing or concerning portions of the Bible requisite for liturgical uses are here treated below under liturgies. Non-liturgical biblical extracts include only single editions of St. Jerome's prologues (Haeblter 336 (5)) and of the Book of Proverbs (Vindel, vol. 7, p. 281, no. 84; vol. 8, p. 374). Biblical commentaries comprise single editions of Guillermus Parisiensis, Postilla evangelica, Nicolaus de Lyra, Repertorium super Bibliam, and the commentaries of Jacobus Pérez on the Psalms and Canticles, of Turrecremata on the Psalms, and of Alfonso de Madrigal on St. Matthew's Gospel. But these 9 biblical editions, with the possible exception of the Valentine Bible itself (which is the only vernacular item under this heading), were doubtless intended solely for clerical use.

A more promising field was the production of liturgical works, whether in the special rites of the Spanish dioceses or monastic orders, or for general use. These comprise nearly one book in eleven (9 per cent) of national output, a proportion surely larger than in any other country. The total of 77 editions is surpassed in our present classification only by civil law with 80 editions; for the church and the law were naturally more dependent than any other professions upon national or local texts which would not as a rule be printed abroad. Such a rule is further proved by its exceptions, since the demand for printed liturgical books in Spain was such that several were produced by Venetian printers for the

1 See above, pt. iv, p. 214 (L. 1697). An edition of these two works together with the Fernandus servatus of Marcellinus Verardus (Haeblter 667 (5)) is mentioned below (p. xxxv) under drama.
2 [Ungur and Polonus, Seville, n.d. Jan. 1492.] 4°. 12 leaves. (Davis & Orioli Cat. 151 (1955), no. 55. The tract is now in Cambridge University Library.)
3 According to the Gesamtkatalog 56 Latin Bibles appeared in Germany, 28 in Italy, 10 in France, and none elsewhere, while vernacular Bibles (each printed in the country of its language) comprise 14 German, 11 Italian, 2 Czech, single editions in Dutch (Old Testament only) and French, and no others. A dozen or so separate editions of the Old or New Testament in French were also printed in France. It will be seen that, except for the ultimate official suppression of the Valentine Bible, the case of Spain among the smaller countries was in no way exceptional.
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Spanish market.\(^1\) Editions of special rites include 13 breviaries, for Bayonne, Cartagena, Compostella, Lérida, Mallorca, Oviedo, Pamplona, Segovia, Tarragona (2 editions), and Toledo, and for the Benedictines of Valladolid and the Hieronymites; 2 diurnals, for Tarragona and Vich; 7 manuals, for Braga, Burgos, Pamplona, Zaragoza, Segovia, Seville, and Toledo; 13 missals, for Barcelona, Compostela, Huesca, Jaen, Orense, Zaragoza (2 editions), Tarragona, Toledo, and Vich, and for the Mozarabic rite, the Benedictines of Valladolid, and the Dominicans; an Ordinarium for Lérida; Processionals for the Benedictines of Valladolid and the Dominicans;\(^2\) and a Responsoria officiorum defunctorum for the Benedictines of Valladolid. Only Compostella, Tarragona, Toledo, and the Valladolid Benedictines acquired in print both breviary and missal, and only the last enjoyed as many as two further printed service-books. However, the range of rites covered by the above 39 editions is extensive; moreover, the list is doubtless far from complete, since a substantial number of editions are known from unique copies, or even from documentary evidence only, and presumably others have been lost without trace.\(^3\) At least 10 editions, from the presses of Hurus at Zaragoza,\(^4\) the Compañeros alemanos\(^5\) and Ungut and Polonus\(^6\) at Seville, De la Pasera and De Porras at Monterrey,\(^7\) and Luschner at Montserrat,\(^8\) contain printed music, while 3 others, from Hagenbach at Toledo\(^9\) and Rosenbach at Tarragona,\(^10\) have printed staves only. The 39 liturgical editions for general use include among others the Expositio hymnorum (10 editions), two Hymnals, of which one contains printed music,\(^11\) four Horae, two Officia quotidiana, three Orationes collectae, and, as mentioned above under biblical works, ten editions of liturgical extracts from the Bible, comprising two Evangelios y epistolos in Spanish translations, two Psalters, one Latin, the other\(^12\) reprinted from the Bible in Valencian dialect of 1478, two editions of a Recollecto epistolærum et prophetiarum for Sundays and saints' days, three of Homeliae in evangelia dominicalia (consisting of the gospel extracts for the day with the accompanying homilies), and a Passio secundum Matthæum\(^13\) intended for Easter lections. To the three vernacular editions just mentioned may be added a moralization in Spanish prose by Juan López of the gospels from Advent to Easter Sunday (Haebler 366), a Spanish verse adaptation by Luis de Salazar of the Credo, Pater Noster, Salve Regina, and Ave Maria,\(^14\) and two homilies in Valencian dialect on single psalms, by Jeronim Fuster (Haebler 285) and by Narcís Vinyoles (Haebler 692, in verse).

The need for the current texts of scholastic theology was no doubt well supplied from abroad. As might be expected, the 11 editions in this field produced in Spain are mostly of works written or edited by native Spanish theologians, Petrus de Castrovol, Petrus de Costana, Didacus de Deza, Petrus de Osoma,\(^15\) Juan Roig, and Francisco Ximenes, whose Libro de los santos ángeles reached three editions, one in Spanish and two in Catalan. Only three editions, an Aquinas, Tertia pars summae,\(^16\) a Versor, Expositio super Summulis Petri Hispani,\(^17\) and a Gregorius Ariminensis, Quaestiones super primum librum Sententiarum, are of books available from abroad; and the last (IB. 52095), printed by Cofmann at Valencia, is edited by a Catalan Augustinian, Joannes Verdu.

Polémical theology in Spanish printing was directed chiefly against the Spanish Jews and Moors or, after the expulsion or compulsory conversion of these following the conquest of Granada and the decree of 31 March, 1492, against the much increased class of Jewish or Mohammedan ‘conversos’. Thus we find in a total of 15 editions three editions of the widely popular Epistola contra Judæarum errores of the

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1 e.g., for breviaries, Gesamtkatalog 5293 [Renner], 5294-5, 5475-7, 5500, 5502 (Moravus, Naples); for missals, Madrid 1306, 1108, Accurri (1956), 50.
2 The latter work (Haebler 537 = IA. 52382) was considered rare until it suddenly became perhaps the commonest of all Spanish incunabula, through the rediscovery in 1912 of more than 100 copies, since dispersed (cf. Vindel, vol. 5, p. 181, no. 67).
3 Haebler 81, 86, 87, 88, 233 (5), 235 (5), 393, 443, are known only from documentary evidence.
4 Haebler 441, 443, 447.
5 Haebler 443 (5), 537 (IA. 52382), and a Dominican Missal, 20 July, 1497, described in Gutenberg-Jahrbuch, 1960, pp. 162-4.
6 Haebler 437.
7 Haebler 445, 446.
8 Haebler 397.
9 Haebler 550 (IA. 54315), 573 (5) (IA. 54323).
10 Haebler 560 ([Spindeler, Barcelona, c. 1482]). The so-called Psalterium laudatorium of Francisco Ximenez, being a devotional work rather than a Psalter, is mentioned below under moral theology.
12 Vindel, vol. 7, no. 5, pp. 222-4. The Hor de la setmana sancta (IA. 52056) has its title, headings, and rubrics in Valencian, but the text in Latin.
13 Petrus de Osoma, Commentaria in Quicunque vult, Johann Parix, [Segovia? c. 1473?] (Valverde 335; Goff O-117).
14 Haebler 637, printed by Palmart at Valencia in 1477, when competition with imported or importable books was or seemed still possible.
15 Vindel, vol. 1, p. 244, no. 34 (1).
eleventh-century convert Rabbi Samuel,¹ a Dialogus ecclesiae et synagogae (Haeber 205), and the
Contra Judaeos of Jacobus Perez, clerk (escribano) to the Inquisition at Valencia.² The doctrines and
scruples of Islam were answered in the first and only edition of the Obra in Catalan of St. Pedro Pascual,
a missionary who died in 1300 in a Moorish prison (IA. 52540), and in a Ricoldus, Improbatio Alcorani
(IA. 52415). Besides these works intended for propaganda or missionary purposes, a number of manuals
on heresy were printed for the use of inquisitors, some if not all at the cost of the Inquisition. Thus a
Repertorium perutille de prauitate hereticorum ( IB. 52918, q.v.) was printed at the expenses of its editor,
the Valencian jurist Dr. Miguel Albert, but on paper provided by Juan Gómez de Carrion, ‘receptor de
penas’ of the Holy Office.³ Other such works include Gundisalvus de Villadiego, Contra hereticam
prauitatem (IB. 52862) and a Summa utilissima errorum (IA. 52418). Two small tracts, the Latin
sermon of Juan de Colmenares at the execution on 30 June, 1486, of the assassins of Pedro Arbesu, the
Zaragoza inquisitor (Haeber 8), and a Catalan translation of the sentence of the Avila Inquisition on
Benet García, a relapsed Jew (Vindel, vol. 8, p. 86, no. 67 (2)), were perhaps meant for general edification
and warning. In the first of the Cinco tratados of Alfonso Ortiz (IB. 52332) the Inquisition is defended
against its opponents. Polemical theology in the more normal sense (though in its Spanish context even
this may perhaps carry a whiff of the faggot) is represented by the Confutatorium errorum contra claues
ecclesiae nuper editorum of Petrus Ximenez de Prexano (IB. 52858), and a

¹ Although accurate comparisons with other countries would be hard to make for want of complete lists
of surviving Indulgences, or of knowledge concerning the many such ephemeral pieces now entirely lost,

² No fewer than 64 Indulgences were printed in Spain before the close of the fifteenth century. Although accurate comparisons with other countries would be hard to make for want of complete lists of surviving Indulgences, or of knowledge concerning the many such ephemeral pieces now entirely lost,

³ The doctrines and scruples of Islam were answered in the first and only edition of the Obra in Catalan of St. Pedro Pascual, a missionary who died in 1300 in a Moorish prison (IA. 52540), and in a Ricoldus, Improbatio Alcorani (IA. 52415). Besides these works intended for propaganda or missionary purposes, a number of manuals on heresy were printed for the use of inquisitors, some if not all at the cost of the Inquisition. Thus a Repertorium perutille de prauitate hereticorum (IB. 52918, q.v.) was printed at the expenses of its editor, the Valencian jurist Dr. Miguel Albert, but on paper provided by Juan Gómez de Carrion, ‘receptor de penas’ of the Holy Office. Other such works include Gundisalvus de Villadiego, Contra hereticam prauitatem (IB. 52862) and a Summa utilissima errorum (IA. 52418). Two small tracts, the Latin sermon of Juan de Colmenares at the execution on 30 June, 1486, of the assassins of Pedro Arbesu, the Zaragoza inquisitor (Haeber 8), and a Catalan translation of the sentence of the Avila Inquisition on Benet García, a relapsed Jew (Vindel, vol. 8, p. 86, no. 67 (2)), were perhaps meant for general edification and warning. In the first of the Cinco tratados of Alfonso Ortiz (IB. 52332) the Inquisition is defended against its opponents. Polemical theology in the more normal sense (though in its Spanish context even this may perhaps carry a whiff of the faggot) is represented by the Confutatorium errorum contra claues ecclesiae nuper editorum of Petrus Ximenez de Prexano (IB. 52858), and a

⁴ The great and indispensable textbooks of canon law, which were available in so many Italian, German, and even French editions, were never printed in Spain during the fifteenth century. However, the commentary by Andreas Barbatia (c. 1400-79) on the sections in the Decretals dealing with testamentary law appeared in two editions at Barcelona (Gesamtkatalog 3374. 75). The little four-leaf tract Casus papales et episcopales, printed by Hurus at Zaragoza in his early period, c. 1481, when only some half a dozen Rome and Venice editions existed, is the only other work in this section which may have been produced at a venture. A dictionary of canon law stands alone as a substantial work by a Spanish author, the Repertorium quaestionum super Nicolaum de Tudschis (Haebler 210) of the great jurist Alfonso Díaz de Montalvo, whose other printed works were all in the field of civil law. This work had the unusual fortune, perhaps unique for any incunable first printed in Spain, of being often reprinted in many countries abroad. But a number of Iberian bishoprics seized the opportunity of having their statutes printed, whether in Latin, as Segovia and Zaragoza, or in Spanish, as Avila, Cuenca, Jaen, Salamanca, and Toledo. The second anonymous Salamanca press even produced in Portuguese the statutes of the Portuguese bishopric of Guarda, which lies, however, only some seventy miles from Salamanca. The total of 14 editions is made up by two other pieces, both printed on commission, Pedro Cijar’s Opusculum tantum quinque super commutatione votorum in redemptionem captivorum, by Posa for the Mercedarians of Barcelona, and a Rule of St. Benedict, by Luschner at Montserrat.

² Accursi (1530) 62a, [Printer of Antonius Nehetios, Introductiones Latins.] Salamanca, 3 April, 1487. The work here attacked has apparently not been further identified.

³ Gesamtkatalog 8.193-12, recording 10 editions printed at Toulouse, Milan, Nuremberg, Lyons, Louvain, and Basel, all in a new reissue by Ludovicus de Campis.

⁴ Haeber 172.
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this numerical proportion of 7.4 per cent of the national output is evidently exceptionally high, and can only have been surpassed, if at all, by that of Germany.1 The production and circulation of Indulgences, in editions which today survive mostly in single or very few copies, were certainly enormous, though doubtless not all were issued in such vast numbers as those printed by Luschner at Montserrat in 1499–1500.2 Another feature is the large proportion of Indulgences in the vernacular (46, or nearly 72 per cent, comprising 23 in Spanish and the same number in Catalan). To account for the popularity of Indulgences in Spain we may point in general to the efficient organization of the Spanish Church, and its support as an instrument of national unity by the Crown, but in particular to the Crusade Indulgences, which form nearly half the total. Spain, alone of western European countries, was prosecuting a crusade upon its own territory, against the Moors of Granada and Africa, and the sale of Crusade Indulgences was strongly promoted by both Church and Crown. All these, significantly enough, are in the vernacular, 12 in Spanish and 16 in Catalan. Not infrequently, as is natural enough for Indulgences but would be rather unusual for other works,3 versions in either vernacular were printed by the same press. This was done by the presses of Vásquez (3 Spanish, 4 Catalan), and Téllez (2 Spanish, 1 Catalan), at Toledo, and by Alvaro de Castro (6 Spanish, 6 Catalan).4 A privilege of printing the Crusade Indulgences was held by the monastery of San Pedro Martir at Toledo at least as early as 1494, being shared in the following century, if not before, by Nuestra Señora del Prado at Valladolid.5 It is curious that the four Indulgences conjecturally and rather doubtfully attributed to the hypothetical Valladolid press are confined to the period 1481–2, and none is connected with the Crusade. Certainly the monopoly was not strictly enforced until the last decade of the century, as Crusade Indulgences or cognate items were also produced not only by the unlocated Printer of the Luchente Indulgence but also by Fernández de Córdoba and by Palmart at Valencia. However, a partial monopoly system evidently existed, for whereas only the six above-named presses in perhaps only two or three towns printed Crusade Indulgences, other Indulgences were produced, to the number of 34, in about a dozen towns by about a score of presses. Most of these, except for one in favour of the war against the Turks,7 two for the defence of Rhodes,8 and one for the Knights of Rhodes,9 are devoted like the Crusade Indulgences to Spanish 'good causes'. Some are for monastic orders in Spain, especially the Mercedarians (6)10 and Trinitarians (3),11 both of which undertook the ransom of captives from the Moors. Others are for particular monasteries, the Benedictines at Montserrat (6),12 the Dominicans of Corpus Christi at Luchente (2),13 or the Cistercians of Cadouin (2).14 A further group is in aid of building, repair, or general expenses of individual churches or cathedrals, including those at Avila,15 Compostella,16 Lérida,17 Orense,18 Oviedo,19 Pamplona,20 and Seville,21 and the hospitals at Portilla22 and Saldañá.23 Also noteworthy is the appearance, towards 1480, of an Indulgence for the conversion of, and ransom of captives in, the islands of 'Guinea, Africa, Canary, and the Ocean' (Haebler 111 (6)).24

1 A rough count from the incomplete list in Einblattdrucke des XV. Jahrhunderts (1914) suggests that about 400 Indulgences or similar documents there recorded were printed in the German-speaking countries, but fewer than a score in either Italy or France. More exact and up-to-date figures can be given for Holland (28), Belgium (24), and England (20).
2 These appeared in a total of 189,450, comprising 142,950 for the living (of which single copies of two settings, one in Latin and one in Catalan, survive) and 46,500 for the dead (of which single copies of two settings in Latin survive). In 1498 the abbey of Montserrat had commissioned the printing of 18,000 Indulgences at Barcelona. See below, pp. xiii, lxxxiii.
3 But cf. p. xxviii, note 3, below.
4 The Indulgences in Catalan from these presses are listed with references below, p. xxviii, note 3.
5 See below, p. lxi, note 6. It may be surmised that at least ten of the twelve Crusade Indulgences attributable to Alvaro de Castro were not improbably printed by him not at his Huesa press but at Toledo, in succession to Vásquez and before the advent of Téllez. See below, p. lxxix.
6 Gesamtkatalog 594/110, promulgated at Segovia in 1473 (cf. p. xxvii below).
7 Haebler 108, and another, 'datum maiorici s' and therefore presumed to have been printed in the island of Majorca, and bearing the manuscript date 1490, which is remarkable as being the only actual Spanish xylographic piece among the several claimed as such by Vindel (Vindel, vol. 3, p. 191, no. 1; ButlletI de la Biblioteca de Catalunya, vol. 7 (1932), p. 6). Cf. below, p. lxxxix, note 6.
8 Haebler 199.
9 Haebler 102, 103, 104; Vindel, vol. 3, p. 193, no. 2; vol. 6, p. 4, no. 3; also Vindel, vol. 1, p. 84, no. 45, which is in joint favour of Franciscans and Mercedarians at Barcelona.
10 Vindel, vol. 3, p. 194, no. 72; vol. 6, p. 66, no. 16 (1).
11 Haebler 106; Vindel, vol. 3, p. 246, no. 132 (1); p. 247, nos. 132 (2), 132 (3); p. 248, nos. 132 (4), 132 (5).
12 Haebler 92, 93.
13 Haebler 101 (4); Vindel, vol. 1, p. 103, no. 61.
15 Haebler 111 (4); Vindel, vol. 3, p. 262, no. 8 (cf. vol. 8, p. 195).
16 Haebler 111 bis (p. 330).
17 Goff H-136.
18 Haebler 111.
19 Haebler 110.
20 The sovereignty of Ferdinand and Isabella over the Canary Islands was acknowledged by the Treaty of Alcaçovia with Portugal in 1479. The island of Grand Canary was conquered for the Spanish Crown in 1480–3. For this Indulgence see also p. liii, note 7, below.

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Under the heading of religious biography may be conveniently classified biographical or devotional works in prose (30) or verse (20), on Christ (32), the Blessed Virgin (14), and the Saints (24). In this total of 70 editions 17 are in Latin and 53 in the vernaculars (30 in Spanish, 23 in Catalan). Most of the Latin editions are of standard works often printed in other countries, such as pseudo-Bonaventura, Meditationes vitae Christi (2 editions), pseudo-Eusebius, Epistola de morte Hieronymi (Haebler 249), Gaguin, De puritate conceptionis B.V.M. (Haebler 280), Jeronimo, Vita Pauli eremite (4 editions). The pseudo-Bonaventura (1 Spanish, 1 Latin and Spanish) 1 and the Eusebius (3 Spanish, 2 Catalan) also appeared in the vernacular, as also did a few other standard works not produced in Latin in Spain, such as Ludolphus de Saxonia, Vita Christi, in the Valencian translation by Juan Ruiz de Corella; 7 Vitas patrum (2 Spanish), 8 Jacobus de Voragine, Legenda aurea (Haebler 698, Spanish) and Flos sanctorum (1 Spanish, 1 Catalan). The Fioretti of St. Francis appeared in an anonymous Spanish translation (Haebler 271). The apocryphal story of the Passion attributed to Gaminell, together with the Acts of Lazarus and the Destruction of Jerusalem, 9 was printed in Catalan (Haebler 287). But the greater number of vernacular pieces, as might be expected, are the original work of native authors, among the more distinguished 9 editions (1 Latin, 8 in Spanish), the Trinitarian abess Isabel de Villena’s Vita Christi in Valencian prose, and Francesco Ximenez, Vita Christi (IB. 54220). Among the works devoted to the Blessed Virgin may be noticed an interesting series of prize-poems or similar pieces recited at Valencia in 1473 (Haebler 488), 1486 (Haebler 228), and 1488 (Haebler 229). A similar collection in praise of St. Christopher was likewise recited at Valencia in 1488 (Haebler 487). Other saints honoured by special works include SS. Victor (Haebler 312 (5)), Catherine of Siena (Haebler 569), Paul the Apostle, 6 Anne (Haebler 587), and Honoratus (Haebler 677).

Pastoral theology, through which the clergy are instructed in the service of mass, in the administration of confession and of other sacraments, and in their various other tasks, comprises 61 editions, of which 29 are in Latin and 32 in the vernaculars. The Confessionale of Antoninus Florentinus attained 9 editions (1 Latin, 8 Spanish), while the Sacramentals of Sánchez de Vercial, a work placed on the Index by the Inquisition in the following century, 7 was printed six times in the original Spanish and once each in Catalan and Portuguese. 8 Other popular works were the anonymous Tratado breve de confession (4 editions), 9 the Confesional in Spanish by Alfonso Tostado de Madrigal (3 editions), St. Bernard’s De regimine domus (2 Latin, 1 Spanish). Works frequently printed in Latin in other countries include, besides those by Antoninus and St. Bernard already mentioned, Nicolaus de Blony, De sacramentis (2 Latin), Bartholomaeus de Saneto Concorde, Summa de casibus conscientiae (Haebler 41, Spanish), Andreas de Escobar, Modus confitendi (Haebler 248, Spanish), Hugo de Sancto Charo, Speculum ecclesiae (2, Latin), Guido de Monte Rocherii, Manipulus curatorium (3, Latin), Bernardinus de Parentinis, Expositio missae (Haebler 515, Latin). However, native authors are responsible not only for vernacular works both translated or original but for 10 editions of their own Latin works. 10 The incidence of vernacular editions is surprisingly high in a subject intended exclusively for the priesthood, who might be expected to know Latin. The proportion of vernacular works on pastoral theology is 52.5 per cent in Spain, but only 7.8 per cent in Holland, or 4.2 per cent in Belgium. 11 The ‘simple religious who do not know the Latin tongue’ (to use the expression of a Hieronymite friar who produced for their benefit

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1 Golf B-923, in Spanish, is signed by Pere Miguel, Barcelona, with the same date, 16 July, 1493, as his Latin edition (IB. 52533, q.v.). The same settings of type were apparently used in the Latin and Spanish editions, since note (Oates 4041).

2 Each of the four parts was produced separately, the last in two editions, and these items are here treated as five editions, as by Haebler (Haebler 394, 375 (IB. 524096), 575 (3), 376 (IB. 524095), 377).

3 The vernacular Vitas patrum was placed on the Index by the Inquisition in 1559 (cf. p. xv, note 6 above).

4 Separate editions of the Destruction of Jerusalem in Spanish under the title Vespasiano are mentioned below (p. xxi) under secular fiction.

5 Including two (Haebler 433, 442) erroneously entered by Haebler under Íñigo López de Mendoza, Marqués de Santillana. These, and Haebler 442 (IB. 55920), also contain supplementary poems by Mendoza, Juan de Mena (Coplas contra los pecados mortales), Jorge Manrique (including Coplas a la muerte de su padre), and others. An edition printed by Ungut and Polonius for Lazarus de Grazarias, Seville, 1499, is recorded by Vindel, vol. 5, p. 314, no. 117.

6 La Revelación de San Pablo apóstolo, an anonymous work in Spanish (IA. 52371), also in a Valencian translation by Bernardi Vallmoyna (Haebler 574 (5), placed on the Index in 1559 (cf. p. xv, note 6, above).

7 See above, p. xiii, note 7. This book, unsigned and in a type not noticed elsewhere in Iberian printing, is here provisionally regarded as of Spanish origin, but may nevertheless perhaps have been printed in Portugal.

8 Also Haebler 161 (IA. 52653), a work with same title but different text, in Catalan.


10 Cf. pt. ix, pp. xvi, xlix.
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a Spanish text of Gulielmus Paraldus, Enseñamiento de religiosos, at the command of his superiors\(^1\) were perhaps more numerous in Spain than in some other countries. However, such works were frequently printed in the respective vernaculars in Italy, Germany, and France,\(^2\) where the apparent numerical preponderance of Latin editions in this as in other fields is certainly due not merely to internal demand, but in part to the needs of the export market and the commercial and capital power of these countries to supply it. Conversely, the large proportion of vernacular editions in Spain must be ascribed, at least in part, to the unprofitability of competition with foreign imports of editions in Latin.

The proportion of vernacular items in moral theology, a field occupied chiefly by devotional literature of a kind likely to appeal no less to a lay public than to the clerical supply it. Conversely, the large proportion of vernacular editions in Spain must ascribed, at least in part, to the need for the export market and the commercial and capital power of these countries to produce it. Of 58 editions only 13 are Latin, while of the remaining 45 the majority (33) are in Spanish, the remainder in Catalan or Valencian. These 45 vernacular editions include such ever-popular works as Ars moriendi (2 Spanish, 2 Catalan), the Cordiale quattuor novissimorum (3 Spanish, 1 Catalan), Imitatio Christi (5 Spanish, 2 Catalan), and Domenico Cavalcà, Specchio di croce (2 Spanish), together with works by a dozen native authors, only one of which, the Lucero de la vida christiana of Pedro Ximenes de Prexano (6 Spanish, 1 Catalan), was printed more than once or twice.\(^3\) Also noteworthy are the Crestia in Catalán by Francisco Ximenez, of which the first part (Haebler 750) is a treatise on moral theology, while the second part (Haebler 701) has been counted below under ethics, and the same author’s Psalterium laudatorium in Catalan translation.\(^4\) A single work, the Coplas sobre diversas devociones of Ambrosio Montesino (IA. 53512), is in verse. The Latin pieces are mostly familiar small tracts often printed outside Spain, such as Gerardus Zutphenianus, De spiritualibus ascensionibus, various opuscula ascribed to Saints Bernard and Bonaventura, and the like, with one unusual but significant exception: the Exercitatorio of arcia Ximenes din ros concurrently with other works as Ars moriendi (2 Spanish, 2 Catalan), the Cordiale quattuor novissimorum (3 Spanish, 1 Catalan), Imitatio Christi (5 Spanish, 2 Catalan), and Domenico Cavalcà, Specchio di croce (2 Spanish), together with works by a dozen native authors, only one of which, the Lucero de la vida christiana of Pedro Ximenes de Prexano (6 Spanish, 1 Catalan), was printed more than once or twice.\(^3\) Also noteworthy are the Crestia in Catalán by Francisco Ximenez, of which the first part (Haebler 750) is a treatise on moral theology, while the second part (Haebler 701) has been counted below under ethics, and the same author’s Psalterium laudatorium in Catalan translation.\(^4\) A single work, the Coplas sobre diversas devociones of Ambrosio Montesino (IA. 53512), is in verse. The Latin pieces are mostly familiar small tracts often printed outside Spain, such as Gerardus Zutphenianus, De spiritualibus ascensionibus, various opuscula ascribed to Saints Bernard and Bonaventura, and the like, with one unusual but significant exception: the Exercitatorio of Garcia Ximenes de Cisneros was simultaneously produced by Luschner at Montserrat, 15 November, 1500, in a Spanish edition, ‘para los simples devotos no para los letrados superbos’, and in a Latin translation from the Spanish (Haebler 151, 151 (2)).

Religious works constitute in all 379 editions, or 44.2 per cent of Spanish incunabula, a proportion which shows little significant difference from the corresponding percentages for Holland (40.1 per cent) and Belgium (41.0 per cent).\(^5\) Even these divergences, small as they are, are no doubt in part illusory, in so far as they are due to such distorting factors in other subjects as the enormous output of Latin grammars in Holland, or the smaller output in Holland (7.6 per cent) and Belgium (6.1 per cent) of philosophy, secular fiction, and vernacular verse, which in Spain total 15.9 per cent. However, the proportion of moral or devotional theology in terms of the total national output seems really and significantly larger in Holland (17.1 per cent) or Belgium (12.8 per cent) than in Spain (6.8 per cent), and may well reflect differing national attitudes towards personal religion.\(^6\) It seems likely that in bulk as well as in number of editions Spain differed little in religious printing from Holland or Belgium. In the Netherlands, indeed, it was found profitable to produce a number of the large standard works of Church Fathers, scholastic theologians, or sermon-writers, categories which are scarcely to be found in Spain, where, on the other hand, a much greater proportion (17 per cent) of religious output consisted in single-leaf indulgences than in Holland (5 per cent) or Belgium (5.6 per cent). Even so, many substantial religious works were printed in Spain, notably missals, of which there were 14 Spanish editions, but only 3 Dutch and 1 Belgian.\(^7\) In all, upwards of 130 Spanish religious editions,\(^8\) comprising 71 folios, 45 quartos, and 14 octavos, contain more than 150 leaves. The proportion of vernacular editions in the religious field is 52.4 per cent for Spain, 46.1 per cent for Holland, and 26.6 per cent for Belgium. These figures are no doubt affected by special factors, including, as we have seen, the larger number of standard Latin theological works (except liturgies, in which Spain is preponderant) produced in the Low Countries.

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1 Haebler 533; Vindel, vol. 6, p. 218, no. 14.
2 Cf. Gesamtkatalog 7359-70, 7396-82, 7334-8, for editions of anonymous confession-manuals in Italian, German, and French.
3 Gesamtkatalog 2075-9, 2141, 2142, 2152-77, are editions of various versions of Antoninus Florentinus, Confessio, in Italian.
4 It was among the Spanish vernacular incunabula prohibited by the Inquisition in 1559 (Reusch, op. cit., p. 236; cf. p. xv, note 6 above).
5 For the Psalterium laudatorium see below, p. lxiv, note 4, and above, p. xiv, note 12. Despite its title the work is not a Psalter but a generalized devotional text, and has accordingly been mentioned here under moral theology.
7 The percentages of moral theology in the total output of religious literature are: Holland, 29.7 per cent; Belgium, 35 per cent; Spain, 15.3 per cent.
8 The total of 130 volumes does not include 2 diurnals, presumably folio, and 6 breviaries, presumably octavo, of which the collation is unknown.
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or on the other hand the unusual preference for the vernacular in Indulgences and pastoral theology in Spain. If only the two subjects be taken, religious biography and moral theology, in which vernacular editions were most numerous in all three countries, the proportions become 77-2, 66-9, and 51 per cent respectively. The preponderance of the vernacular in Spain is evidently real; however, it may well be that these proportions, once again, denote not only national preferences but also differences in ability to compete with the supply of Latin books from abroad.

All the 32 editions of works on philosophy or logic are in Latin, and none in the vernacular, a feature not found elsewhere among the subject-headings here discussed, but not unusual in these subjects. All but two or three are by native authors, including five editions of works by Ramón Lull (d. 1315), the Catalan mystic, whose philosophy was venerated in Catalonia and in the Franciscan monastery which he had founded at Miramar in Majorca, ten of works by the Lullist Petrus de Gui, and one by de Gui’s pupil Jacobus Janer, who also edited several of the pieces by his master. All but three of these works by or concerning Lull were printed at Barcelona. Other pieces include handbooks to the logical works of Aristotle and Porphyrius by Thomas Bricot (Haebler 91) and Petrus de Castrovol (Haebler 129 (3)), other brief works on logic by Juan Boix of Valencia (Haebler 61), Petrus de Campis of Barcelona (Haebler 115 (3)), Petrus de Castrovol (Haebler 133), Martin Limos (Haebler 363 (3)), Nicolau Eymericus (Gesamtkatalog 9544), and Johannes de Sancto Dominico (Vindel, vol. 8, p. 385, no. 7 (1); Goerr J-426), and four editions of an anthology by Antonius Nebrisensiss, Vate dicta philosophorum.

Under the heading of ethics may be grouped a total of 39 editions, rather heterogeneously comprising not only philosophical works on this subject but also moral works of a secular or popular rather than religious intent, which as such have been excluded from the preceding heading of moral theology. The three works of Aristotle—the Ethica, Politica, and Oeconomica—which in the two editions produced at Barcelona and Valencia c. 1473 had been perhaps the first books to be printed in Spain, were afterwards several times reprinted, and did not lack for printed commentaries. Those of St. Thomas Aquinas were produced at Barcelona in 1478 by Spindeler and Brun (Haebler 635 = IB. 52506; Haebler 636). It is noteworthy that Spindeler in 1481 apparently purchased some fifty unsold copies of the original Barcelona edition of Aristotle’s text, and himself (perhaps towards the same year) made a reprint of the same edition in three unsigned and undated parts (Gesamtkatalog 2372, 2446, 2433). A similarly prolonged interest in this work was shown by Henricus Botel who, after himself taking part in the press responsible for the first Barcelona Aristotle, printed at Lérida in 1489 the commentary on the Ethica by Petrus de Castrovol (Haebler 127). The same author’s commentary on the Politica and Oeconomica appeared in 1496 at Pamplona (Haebler 133). A third commentary on the Ethica by Petrus de Osoma also saw print (Haebler 504). Two collections of ethical maxims are also in Latin, the Proverbia of Ramón Lull (Haebler 383), and the Dicteria ex doctorum libris collecta of Francisco de los Santos (Haebler 611). The only non-academic ethical work among the 8 editions in Latin is a reprint, from a recent Paris edition, of Badius Ascensius, Sultiferae naus additamentum de quinque virginibus (IA. 53265, q.v.). The remaining 31 editions are in the vernacular (20 in Spanish, 11 in Catalan or Valencian). The Fiore di virtù, a collection of moral anecdotes which reached as many as 57 editions in Italy in the fifteenth century, was transplanted to no other country but Spain, where in translated form it was proportionately hardly less popular in Spanish (4 editions) and Catalan (4 editions). Other foreign works include the De regimine principum of Aegidius Columma (1 Spanish, 2 Catalan), and a single edition in Spanish of Rodericus Zamorensis, Spectulum vitae humanae. Native works show a preoccupation with the social hierarchy and organization which perhaps reflects the political aims of Ferdinand and Isabella. Thus, Columma’s work was rivalled by two indigenous ‘regiments’ of princes, one in Spanish by Gómez
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Manrique (Haebler 391), the other in Catalan, followed by a Regimen de la cosa publica, forming the second part of the Crestia of Francesco Ximenes (Haebler 701). Other works, the Doctrinal de los caballeros of Alfonso de Cartagena (2 editions) and the Perfeccion del triunfo militar of Alfonso de Palencia (Haebler 512), discussed the duties of knights and military men, while the Jardin de las nobles donzellas of Martin de Cordoba (Haebler 169 (10)) is addressed to highborn ladies. A similar theme, the duties, virtues, and vices of womankind, was treated with more or less seriousness by Francesco Ximenes, De les dones (Haebler 706), the Archpriest of Talavera Alfonso Martinez de Toledo, Tratado contra las mujeres, better known as El Corbacho (3 editions), Francesch Carro, Contra las persuasiones de amor (Haebler 122), and Francesco de la Via, Libre de Fra Bernat ... dels engans e burles que les dones males solen fer (Vindel, vol. 1, p. 60, no. 36). Bocados de oro (Haebler 56), a book of wisdom adapted from the Arabic and said to have been compiled in his travels by Bonium, King of Persia, perhaps indicates the popular appeal of virtue preached from the throne. Two other works deserve mention for the importance of their authors in the history of Spanish prose: the Vida beata de Juan de Lucena (Haebler 368 = IB. 52910) and the XV Cartas de Fernando de Pulgar (2 editions).

Following the arrangement adopted in the General Introductions to part ix of this catalogue, works on civil law, history, and geography may be grouped together under a first division of the heading of science. Together these comprise 119 editions, or 13.9 per cent of national output, including 100 editions, a proportion of no less than 84 per cent, in the vernacular.

The national civil law was among the most promising fields for printing without competition from abroad. Its possibilities were generally exploited in the smaller countries, but nowhere so persistently as in Spain, where nearly one edition in ten (9.4 per cent) was of a legal text. The high total of 80 editions of civil law is, no doubt, a striking consequence of the reorganization by Ferdinand and Isabella of their realm. Roman law, indeed, was both taught (especially at Salamanca and Leon) and used in Spain, whose medieval legal system was based in direct descent upon the Roman codes, compounded with Visigothic elements, and complicated by local laws. However, the need for the vast texts of Roman civil law and their still vaster commentaries was no doubt filled by importation from Italy, and no attempt was made to achieve even partial self-sufficiency as in France and Belgium. This rule is proved by the fewness of exceptions, which comprise only three works all signed by Johannes Parix at the hypothetical Segovia press. However, the fusion between Roman and Spanish law is well shown by the Peregrina of Bonifacio Garcia (Haebler 73 = IB. 52460), a vast Latin legal dictionary already mentioned as one of the three bulkiest Spanish incunabula, which covers, as the author claims, both canon and civil law, together with the local law of Castile. Only five other works show the traditional use of Latin by lawyers addressing their fellows: these include two editions of the Foro Aragonum promulgated by James I the Conqueror at Huesca in 1247, two editions of Díaz de Montalvo's Secunda compilatio legum Castellae, and the Constitutiones of the University of Salamanca granted by Pope Martin V in 1422. The remaining 71 editions are all in the vernacular, and show a determined and successful effort, often at the direct command of Ferdinand and Isabella, to publish in printed form the old and new laws of Spain, both national and regional. The seventh-century Fuero Juzgo, compounded of Roman and Visigothic elements, had remained current in Spain until the thirteenth century, when it was superseded by the legislatory works of Alfonso X, called the Wise. The most important of these, the Fuero Real de Castile (1254-5), the Siete Partidas (1256-65), and the Leyes del

1 The Regimen de la cosa publica was also printed separately (Haebler 708 = IA. 52093). The first part of the Crestia has been counted here under moral theology.

2 Another printing of the Vita beata is included in the Burgos edition of Enrique de Villena, Trabajos de Hercules (Haebler 689+690 = IB. 52510).

3 Cf. pt. viii, pp. xii-xiii; pt. ix, p. xxxix. Holland, however, with only four editions of Roman law, more nearly resembles Spain (cf. pt. ix, p. xiii).

4 Pontanus, Singularia, Milis, Repertorium juris, and Expositiones nominum legalium. See below, p. xxxvi, note 5.

5 'De ydionate in Latinum translate', says the compiler.

6 'The Fuero Real ... is in effect a summary, codification, and reconciliation of all existing fueros, whether of local or national scope, from the Fuero Juzgo down—an attempt to substitute one law book for the many partially conflicting ones previously in force' (R. B. Merriman, The Rise of the Spanish Empire, vol. 1 (1918), p. 239).

7 'Its sources were: (1) the fueros and good customs of Castle and Leon, such as the Fuero Juzgo and Fuero Real, and the principal municipal charters; (2) the canon law as set out in the Decretals; and (3) the Pandects of Justinian and the commentaries of the most famous Italian jurists thereon' (ibid., p. 241). The Siete Partidas were first validated by the Ordenamientos de Alcalá in 1348 (except in so far as they conflicted with the Fuero Real, the municipal charters and the privileges of the aristocracy). They subsequently encouraged the study of Roman law in Spain, increased in prestige and popularity, and by the time of Ferdinand
estiolo, were printed with some revision, the first in a single edition (Haebler 283, p. 129) with a gloss by the already-mentioned jurist Alfonso Díaz de Montalvo, the second in two editions with a supplement of more recent laws supplied by the same editor, and the last in five editions. Díaz de Montalvo also compiled in 1480–4, by royal command, the Ordenanzas Reales, a collection of ordinances and pragmatics issued since the time of Alfonso X, which reached as many as nine editions, partly no doubt because, unlike the earlier collections, it circulated mainly in printed form. Meanwhile the laws of the Kingdoms of Aragon and Catalonia retained their regional validity and were printed, the Fori Aragum, as already mentioned, in two editions in Latin, and in the vernacular the Furs de Valencia (Haebler 282), the Usatges de Barcelona together with the Constituciones de Catalunya (Haebler 652 = IB. 52538), and the Consolat del Mar (2 editions). It remained to print the new enactments of Ferdinand and Isabella. Among some 34 editions of this class may be mentioned the Leyes hechas en las cortes de Toledo (Haebler 354); the Cuaderno de las alcabalas (2 editions), and the Cuaderno nuevo de las alcabalas (6 editions), concerning excise and the royal rents therefrom, which formed the most important and most unpopular revenue of the Crown; the Cuaderno de los leyes nuevas de la hermandad (4 editions), on the Santa Hermida reorganized as a police force for the punishment of brigandage, rebellion, and other crimes committed in open country, and on taxation for this purpose; the Leyes por la brevedad y orden de los pleitos (4 editions), for the reform of litigation in the Royal Council; pragmatics on the manufacture of woollens (Haebler 601 = IB. 53269), silk (Vindel, vol. 7, p. 264, no. 76), and cloth (Haebler 501). New Catalan legislation included various enactments of the Cortes of Catalonia held by Ferdinand at Barcelona in October and November, 1481, to the number of 5 editions; the Furs fets en las cortes de Oriola of 1488 (2 editions); and the Constituciones de Catalunya of 1493 (3 editions). Two formulary handbooks were often printed, the Notas del Relator of Fernando Díaz de Toledo (5 editions), and Infante, Forma de libelar (6 editions).

Of 31 editions of historical works, 6 are in Latin, 24 in Spanish, and one in Catalan. Latin texts include single editions of two works often printed in most European countries, Rolewinck's Fasciculus temporum (Haebler 583) and Caorsin's De obsidione Rhodi (Vindel, vol. 1, p. 44, no. 17). The Chronica virorum illustrium of Philippus de Barberiis (Gesamtkatalog 3284) was written at Seville, and possibly printed there not long after its completion on 4 January, 1475. The remaining three Latin works are brief tracts by Spanish humanists, a history of Barcelona by Hieronymus Paulus (Haebler 535) and two pieces on the war against the Moors, the Epitome rerum apud Malacam gestarum of Didacus Murus (Haebler 457 (5)), on the capture of Málaga in August 1487, and Alfonso de Palencia's Epistola de bello Granatensi (Haebler 514), written on 8 January, 1492, which are in the nature of news bulletins and were no doubt printed as soon as possible after the events which they describe. The Moorish conquest of the Visigothic kingdom was treated in Crónica del rey Don Rodrigo (Haebler 174), a compilation made by Pedro de Corral from Arabic sources c. 1430. The greater part of the Spanish royal chronicles did not see print until the following century; but a single section, Pedro López de Ayala's Crónica del rey Pedro, appeared in a single edition (Haebler 38 = IB. 52393), while a general abridgement, produced at Isabella's order, Diego de Valera's Crónica de España abreviada, reached eight editions. The section of Valera's work concerning the Cid was also printed separately as Crónica del Cid Ruy Díaz (Haebler 173). The other kingdoms are covered by Pere Tomic's Historiae e conquistas de Catalunya (Haebler 641), the only work in Catalan in this section, and by Gauberte Fabricio de Vadag's Crónica de Aragón (Haebler 653 = IB. 52157). The Muestra de las antiquedades de España (Haebler 480) is a sketch for the first book of a never-completed work by Antonius Nebriensis. Two works by Diego Rodríguez de Almella, the Copilación de las batallas campales (Haebler 580 = IB. 53553), and Valerio de las estorias scolasticas y de España (Haebler 581), are devoted partly to sacred and partly

and Isabella had emerged 'from the position of a subordinate and supplementary law to that of the principal law of the land' (ibid., pp. 244–5).

1 'The Leyes del Estilo are rather a statement and explanation of the law by eminent jurists than a code in the proper sense of the word. They comprise 252 capitulos and attempt to reconcile the differences between the Fuero Real and the many local laws with which it came into conflict' (ibid., p. 240).

2 Auditor and member of the royal council under John II, Henry IV, and Ferdinand and Isabella, b. 1409, d. 1499.

3 Capitols et privilegis (Haebler 116 (5)); Capitols et ordinacions (Vindel, vol. 8, p. 60, no. 23 (1)); Sentencia en la primera cort de Barcelona (Haebler 623); Sentencia relativa a las turbaciones pasadas (Haebler 623 (5), 623 (6)).

4 Only six days after the ceremonial entry of Ferdinand and Isabella into the captured city of Granada on 2 January, 1492.
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to Spanish history, for the latter of which the author states that he used the royal chronicles. Biography, especially national biography, was a favourite form, and includes Pulgar’s Claros varones, dedicated to Isabella (5 editions), Fernando Mejía’s Nobiliario, dedicated to Ferdinand, said by Haebler to be the commonest of all Iberian incunabula' (Haebler 411 = IB. 52424), and Gratia Dei’s Blasone general, (Haebler 304), dedicated to John II King of Portugal, besides Spanish translations of Boccaccio’s De claris mulieribus (Haebler 52) and De casibus virorum illustrium (Haebler 53). Although, as is the case in certain other subjects, various important Spanish works already existing in the fifteenth century did not see print until the sixteenth century, Spanish incunabula are noticeably strong in this field, and the influence of national patriotism and the direct encouragement of the Crown is evident.2

The small but not unsubstantial total of 8 geographical works (4 Latin, 4 Spanish) contains several distinguished titles. Those of foreign authorship comprise a Spanish translation of Breydenbach’s pilgrimage (Haebler 75 = IB. 53154), a work printed outside Spain in Latin, German, French, and Dutch versions, and two editions of Pomponius Mela, De situ orbis. The earlier of these latter, printed by Palmart, Valencia, 1482 (Haebler 552), is a plain text, while the later, printed at Salamanca in April, 1498 (Haebler 553 = IA. 52835 (2), q.v.), is edited by Francisca Nuñez de la Yerva, with special reference to contemporary, especially Spanish, geography, and a mention of ‘the new inhabited land discovered by Ferdinand and Isabella in the west’, which by some is erroneously said to be India’. Sometimes associated with this, and perhaps printed at the same time, is the Introductorium in Cosmographiae libris of the versatile Antonius Nebrissensis (IA. 52835 (1), q.v.), in which the author (besides describing his personal investigations into classical linear measurements by walking a Roman mile barefoot) refutes Ptolemy’s concept of an enclosed Indian Ocean from the Portuguese rounding of Africa, and cites the discoveries of Columbus in support of the existence of a southern continent. It is noticeable that both works reflect early and justified disagreement with Columbus’s interpretation of his discoveries as forming part of Asia. The original Spanish text of Columbus’s first letter was twice printed, at Barcelona and Valladolid (Gesamtkatalog 7171, 7172), and became one of the few pieces of Spanish origin to be printed in translation abroad.4 The De Hispaniae laudibus (Haebler 399 = IB. 53255) of Lucius Marineus, a Sicilian humanist settled in Spain, treats of Spanish geography, history, and biography with special emphasis on Salamanca and its university.5 The Suplicación de losmodernes al blasón del mundo y a la corónica de la Asia mayor (Vindel, vol. 4, p. 98, no. 32) is a translation, unfortunately incomplete in the only known copy, of a treatise on Asian geography, apparently otherwise unknown, by Grippon Flander, a Franciscan stationed in Palestine who died in 1475.6

Natural science is concerned chiefly with the standard medieval texts of Aristotle and Albertus Magnus, and numbers 10 editions, to four of which, however, the work of native commentators or translators gives an Iberian quality. Aristotelian commentaries include single editions of St. Thomas Aquinas on De generatione (Haebler 628), of the latter’s thirteenth-century French disciple Petrus de Alvernia on the Meteora (Haebler 14), of the north Italian Jacobus de Alexandrina on the Physica and Metaphysica (Haebler 327-328),7 and of the Spanish Petrus de Castrovol (whose other Aristotelian commentaries have been noticed above)8 on the Physica (Haebler 128), and ‘Super totam philosophiam naturalem’ (Haebler 129). All these, as befitted Aristotle, are in folio format, whereas, like several other Barcelona editions of works by Lull or Lullists,9 Jacobus Janer’s Lullist Natura ordo studentium pauperum (Haebler 334) is in humble and popular octavo. The Philosophia pauperum of Albertus Magnus

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1 But see above, p. xiv, n. 2.
2 It may be noted that the first history of Spain to see print, the Compendiosa historia Hispanica of Rodericus Zamorensis, Han, Rome, not after 4 October, 1470 (IB. 17267), was not reprinted in Spain or elsewhere during the fifteenth century.
3 Leaf 1, lines 17-20.
4 Gesamtkatalog 7173-9, comprising six editions in Latin printed in Rome, Basel, Paris, and Antwerp, and one in German ‘aus der katolischen Zungen’, which may conceivably derive from a lost edition printed in Catalan. (Cf. K. Haebler, Der deutsche Kolumbusbrief (1909).) The earliest editions are undated, and priority remains undecided between the Latin translation completed on 26 April, 1493, and afterwards printed by Ulrich Han at Rome (Gesamtkatalog 7173) and the Spanish text printed at Barcelona by Posa (Gesamtkatalog 7171). The Valladolid edition, printed by Giraldus and Planes, is presumably later, c. 1497.
5 Marineus, as he says (leaf LXXIII, lines 32-3), was urged by the university and nobility of Salamanca ‘to hand the work to the printers while still unripe and to give a public reading of it as soon as printed’. Perhaps for these reasons of urgency the book was printed not at Salamanca but by Bied at Burgos, who printed the same author’s Epistole quaedam illustrium Romanorum in 1497 (IA. 53240).
7 This (dedicated to Robert, King of Naples, d. 1344) and the preceding (Haebler 14), appear to be the only fifteenth-century editions of these works.
8 See above, p. xix
9 Haebler 194, 195, 379, 382.
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(itself an introduction to the Physica and other treatises of Aristotle on natural science) appeared in two editions (Haebler 9,9 (5)), and the same author’s Liber aggregationis once only in an anonymous Catalan translation (Haebler 12). Of another widely translated work, Bartholomaeus Anglicus, De proprietatibus rerum, a Spanish version by Vicente de Burgos had been printed by Henricus Mayer at Toulouse in 1494 in a sumptuous, illustrated, and evidently large edition (IB. 42456). This no doubt sufficed to satisfy demand in Spain, where only an unillustrated quarto of the section De los metales y piedras preciosas (lib. xvi) appeared (Haebler 45 (5)), in the same translation and perhaps printed from the Toulouse edition.

The science of astronomy, in Spain as elsewhere, was inextricably mingled with the putative science of astrology, since the heavenly bodies and their movements were generally studied for the sake of their supposed influence upon human or natural events. Each country tended to print mostly the work of its own practitioners, and in Spain the 15 editions in this field (4 Latin, 10 Spanish, 1 Catalan) include works by eight natives and none by a foreigner. However, the Lunarium of Bernardus de Granollachs, master of arts and medicine at Barcelona, containing a lunar almanac up to the year 1550, was widely and frequently printed in Italy and France, and Spanish demand for the Latin text was no doubt satisfied by these foreign editions. Hence only vernacular versions appeared in Spain, single editions in Catalan (Vindel, vol. 5, p. 169, no. 34), and in Spanish (Haebler 303 bis, apparently translated from a Catalan text) being followed by four others preceded by the Repertorio de los tiempos of Andres de Li of Zaragoza, under whose name these augmented editions are generally catalogued. Three Latin tracts by Rodericus Vascutius, who taught astrology at the university of Salamanca, were printed by Hutz and Sanz in that city. One of these, Praxis prognosticandi sub exemplo anni 1497, is an example of the annual prediction-pamphlets which were produced in various countries, but seem to have been most popular in Germany. Only two others are known to have appeared in Spain, a Juizio for 1495 and following years by Antonio Arcado, printed by command of the University of Salamanca, and another for the years 1500–2 by Antonino Villardiga, but it would not be surprising if other such prognostications had been lost. On 1 March, 1485 at Salamanca appeared a tract by an earlier holder of the chair of astrology (cathedratico de astrologia) in the same university, Diego de Torres, licentiate in medicine, drawing attention to the eclipse of the sun which would occur on the 16th of that month, and advising on preventives and remedies for the pestilence which would undoubtedly ensue (Haebler 646). No copy is at present known of another work by the same author, with the title (possibly made up) Reglas astronomicas (Haebler 647), but this also perhaps was printed at Salamanca. Further applications of astrology to medicine were the De computatione di rum criti arum fth min nt ourt (IA. 52083), the Lunarium d astr I gia, but the work translated

1 Cf. pt. viii, p. xxxiii.
2 Gesamtkatalog 3424, recording 32 located copies, ‘und einige andre’.
3 Cf. Klebs 470. ‘The Lunarium, besides its astrological functions, also gives instructions for the future dating of feasts of the Church.’
4 This, printed by Ungut and Polonus at Seville c. 1491, is one of the few incunabula in Catalan produced outside Catalonia.
5 The title as extracted from the introductory heading by Haebler is Sumario de astrologia, but the work translated is in fact the Lunarium. A Catalan original is indicated by various Catalan word-forms.
6 Haebler 200 (g), 200 (g) = 201 bis, 201, 202, the first and last printed by Hurrus, Zaragoza. The author remarks that he was moved to write this supplement by sight of a Lunario printed at Zaragoza, evidently the edition in Spanish mentioned above (Haebler 203 bis, Hurrus, Zaragoza).
7 Haebler 665, 666 (both attributed in error to Printer of Antonius Nebrisensis, Gramatica castellana), and Goff V-163. All these are without name of printer, but the type is Hutz and Sanz 82 G.
8 Vindel, vol. 2, p. 60, no. 43, from Maggs Bros., Seventy-Five Unique & Rare Spanish & Portuguese Books, no. 9:2. Type and present location unknown.
9 Vindel, vol. 2, p. 211, no. 129, from Maggs Bros., op. cit. no. 9:3; Goff V-274.
10 The author’s colophon, dated 25 May, 1497, is in Latin, and it remains uncertain whether the text was in Latin or in Spanish.
11 On the medical use of astrological figures (opus . . . non solum medicis verum etiam litteraris viris utile).
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by some scarcity of Latinity among Iberian medical men. Latin works include a single edition of the Regimen sanitatis Salernitanum as edited by Arnaldus de Villa Nova (d. 1311), a text frequently printed in Italy, Germany, and France (Vindel, vol. 8, p. 190, no. 144 (1)), and the first and only fifteenth-century edition of the same physician’s Antidotarium (Haebler 36 (5)); the Antidotarium of Nicolaus Salernitanus with a commentary by Stephanus Arnaldi (Haebler 36); Aegidius orboliensis, epulsibus (Haebler 239), a work several times previously printed in Italy; a first edition (Vindel, vol. 8, p. 77, no. 33 (1) – IB. 52516) of Valascus de Tarenta, Practica sive Philonium, afterwards printed several times at Lyons; and three works by native physicians, the De potu in lapidis praeservatione of Juliano Gutiérrez (Haebler 313), a treatise on the evil eye entitled Tratado del ojo but with the text in Latin, by Diego Alvarez de Cancha (Vindel, vol. 5, p. 349, no. 128), and one of the earliest tracts on syphilis, De pustulis que sahaphati nominantur, by Johannes de Fogu da (Haebler 277 (8)). Foreign works in vernacular versions comprise Guido de Cauliaco’s hirurgia (1 atalani 2 pani h), Johanns Ketham, Fasciculus medicinae (3 Spanish), Bernardus de Gordonio, Lilium medicinae (Haebler 300, Spanish), Lanfrancus Mediolanensis, Chirurgia parua (Haebler 349, Spanish), and Valascus de Tarenta, De epidemia (Haebler 664, Catalan). Native vernacular works are fewer in number, and comprise Luis Alcaniz, Regimen de la pestilencia, in Valencian dialect (Haebler 12), J. Gutiérrez’s Cura de la piedra (Haebler 315), and Francisco López de Villalobos, Sumario de medicina (Haebler 687 – IB. 52832). A work on veterinary medicine may be included here, the Libro de albedytera of Manuel Díaz, found in three editions in Spanish translation, whereas the Catalan original was not printed.

Few mathematical incunabula were printed outside Italy and Germany, and it is not surprising that only one appeared in Spain, an edition in the original Catalan, both written and printed at Barcelona, of Francesch San Climente, Suma de la art de arithmetica.

On music, however, the total of 5 editions, not including the liturgical works mentioned above as containing printed music, is remarkable enough. Four of these are brief treatises in Spanish on plain-song: Domingo Marcos Durán’s Lux bella (Haebler 237 = IA. 523 (9)), the same author’s Glossa sobre Lux bella (Haebler 238), Alonso Spaño’s Introducción de canto llano (Haebler 626), and Christobal de Escobar, De cantu llano (Vindel, vol. 2, p. 116, no. 76), all but the last (which has no musical notes) with block-printed music. A single work on musical theory in Latin, Guillermus de Podio, Ars musicorum, a substantial folio in 68 leaves dedicated by the cleric author to the bishop of Tortosa (Haebler 531), contains printed staves only. All these books are instructional manuals on Church music, intended no doubt for the use of choir-masters and chorists. The present 5 editions may also be considered together with the liturgical works mentioned above as containing printed music (11 editions) or printed staves (3 editions), giving a total of 19 editions, including 14 editions with printed music, and amounting to 2:2 or 1:6 per cent, respectively, of Spanish output. Hence the proportion of musical incunabula printed in Spain is probably higher than in any other country. The same is true of liturgical works in general and of Indulgences, and a parallel may be drawn with the exceptionally high incidence of civil law printing in Spain. These features are no doubt due to the special needs of a national and resurgent.

1 The demand for Latin medical texts, like that for classical texts, was doubtless supplied from abroad. The impression may be formed from catalogues of incunabula in Spanish libraries that such imports were few in comparison with those of classical, theological, legal, and other texts. This may indeed have been the case; but medical incunabula were specially liable to destruction in the early centuries as being obsolete, which accounts in part for their general rarity in all countries, not only in Spain.

2 The text is not by Nicolas Prepositus (as Gesamtkatalog, Bd. 2, Sp. 675). This seems to be the only edition with the commentary of Arnaldi, whose nationality is not revealed.

3 The text is not by Nicolas Prepositus (as Gesamtkatalog, Bd. 2, Sp. 675). This seems to be the only edition with the commentary of Arnaldi, whose nationality is not revealed.

4 Klieb 1010, 2–4; Goff V–6–9.

5 Written or delivered (‘actum’) on 28 February, 1496, at Seville according to the author’s colophon.

6 No copy known, but the book’s existence seems credible (cf. p. below xxxxi).

7 Cf. part ix, p. xl, note 1.

8 Haebler 602 (with the author’s christian name erroneously given as Pedro); Vindel, vol. 1, pp. 59, 250, no. 29.

9 See p. xiv above, where 11 editions are mentioned as including type-printed music, and 3 more with printed staves only.

10 This is in accordance with the general rule in musical incunabula, that for liturgical works (partly, no doubt, owing to the need to compete with the supply of good-quality manuscripts, partly because of the larger quantity of music involved) music was printed from type, whereas for other musical works (theoretical, secular, etc., in which these conditions did not obtain) block-printed music was preferred. It is noteworthy that whereas the musical notes in the above-mentioned Durán, Lux bella, Compañeros almanaces, Seville, 1492, are block-printed, the music in the Manuale Tolentinum, 2 December, 1494, from the same press (Haebler 397; Vindel, vol. 5, p. 189, no. 71) is type-set.

11 See above, p. xiii.

12 See above, p. xvi.

13 See above, p. xx.

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Church or State for these essential works, required only in Spain and not conveniently obtainable from abroad, and to the eagerness of Spanish printers to supply these home markets.

In the field of games and pastimes Spain is remarkable for producing the two earliest practical treatises in the literature of chess (if the merely allegorical De ludo scaccorum of Jacobus de Cessolis may be excluded). Of the first of these, a work in Valencian dialect by Francesch Vicent, Jochs partits del scachs en nombre de 100 (Haebler 676), no copy is known, but it may be presumed to have included woodcuts of chess positions, as does Luis Ramirez de Lucena, Repetici6n de amores y arte de ajedres (Haebler 371 = IA. 52864). A brief tract in Valencian dialect by Ponce de Menaguerra, Lo Cauallier (Haebler 419), gives rules for the knightly sport of jousting. 1

3 This work consists of 5 editions. Three of these are of the celebrated Comedia de Calisto y Melibea, afterwards more generally known by the name of its most vivid character, Celestina, the bawd. 2 The Historia Baetica by Carolus Verardus, a pageant play in Latin prose on the capture of Granada, appeared in two editions (Haebler 667, 667 (5)), accompanied by the Fernandus seruatus of Marcellinus Verardus, a poem (itself in dramatic form) on the escape of Ferdinand from attempted assassination at Barcelona on 7 December, 1492. 3

Secular fiction comprises 37 editions (1 Latin, 29 Spanish, 7 Catalan). The sole Latin piece, the De duobus amantibus of Leonards (Bruni) Aretinus (Haebler 633 = IA. 52066), itself an adaptation from Boecaccio’s Decameron, IV, i, belongs to the somewhat anomalous output, of mainly humanist and Italian character, of the early years of Palmatr’s press at Valencia. The equally popular love-tale of the same title written in youth by Pius II, a work also found in French, German, and Italian translation as well as in numerous editions in many countries of the Latin original, received a single edition (including other tracts by the same author) in a Spanish version (Haebler 2), but none of the Latin original. In the same way other fictional texts printed abroad both in Latin and in various vernaculars were produced in Spain only in the native vernaculars, a situation already seen with regard to certain classical texts. A few pieces of such fiction in Spanish, indeed, such as the ‘histories’ of Appollonius, King of Tyre 4 (Goff A-927), or of Vespuian 5 (Haebler 673 = IA. 53510; Haebler 674 = IA. 52435), the De destructione Troiae of Aegidius Columna (Haebler 138, 138 (5), 159), or Los Trabajos de Hercules, a native Spanish text by Enrique de Villena (Haebler 688 = IB. 52906; Haebler 689+639 = IB. 53310), 6 have a classical flavour. Such works as these were doubtless not clearly distinguished from actual classical translations intended for a similar un-Latined public, any more than the Directorium humanum vitae of Johannes de Capua, a version of Bidpai’s fables, which appeared thrice in Spanish translation, 7

1 This work appeared in Dutch, English, German, and Italian translations in incunable editions as well as in the original Latin, and it is somewhat unexpected that it was not printed in Spain. However, the presence in Spanish libraries of editions produced at Toulouse (Madrid 536; Gesamtkatalog 6244) and Milan (Gesamtkatalog 6525) suggests that the Latin text was imported from abroad.

2 Lope de la Roca and Pedro Trincher, Valencia, 15 May, 1498. The copy at Monseerst described by Méndez was apparently lost in the fire of 1834. Méndez is erroneously stated to have reported another copy in the Royal Library at Madrid (J. Ribelles Comnis, Bibliografia de la lengua valenciana, vol. I (1915), p. 580); but in fact the book there described by Méndez (Tipografia española, vol. I (1916), p. 83) is the Toulouse edition of Jacobus de Cessolis (Madrid 336) mentioned in the preceding note. A copy doubtfully reported in the Biblioteca Comunale of Siena (Ribelles Comnis, loc. cit.) is not at present known to exist.

3 Cf. J. Ribelles Comnis, Bibliografia de la lengua valenciana vol. I (1925), p. 580. The notion that this edition, and also the author’s original text, were in Castilian seems to be unfounded.

4 The three fifteenth-century editions of the Comedia comprise: (1) Facrique de Basilea, Burgos, 1499 (Haebler 146). (2) Salamanca, May, 1500 (Haebler 147). No copy known. Printer uncertain. (3) Petrus Hagenbach, Toledo, 1500 (Vinadel, vol. 6, p. 130, no. 39). The complex bibliographical problems concerning these editions are discussed by F. J. Norton, Printing in Spain, 1501-1520, pp. 144-8, with the conclusion that all three were probably in fact produced before the close of the century.

5 Both these works had been printed at Rome by Silber early in 1493 (IA. 19129; IA. 19129; see pt. iv, p. 114). The Historia Baeetica had been performed at Rome on 31 April, 1492. The colophon following the Fernandus seruatus in the edition printed by Giraldi and De Planes at Valladolid (Haebler 667 (5)), reading: ‘Factum rome Anno domini Milleseimono nonasemiso quarto. Die vero decimasexta Mensis augusti’, has not been explained, but perhaps refers to a later recension or performance, or even to a later and since lost edition printed at Rome.

6 A romance of second- or third-century Greek origin, included in the Gesta Romanorum but also circulating separately in many languages. Gesamtkatalog 2272-85.

7 A romance on the destruction of Jerusalem and the death of Pilate, found also in French incunable editions as La Destruction de Jerusalem, and considered to derive from a thirteenth-century Latin original. Cf. Bibliografia geral portugueza, vol. I, pp. 188 et seq. An edition of the apocryphal Ganalie (Haebler 287), to which the same text is appended in Catalan translation, is mentioned above (p. xvi) under religious biography.

8 Followed in the latter edition by Juan de Lucena, Vita beata.

9 Haebler 340, 341, Goff J-272.
would be distinguished from Aesop in Spanish. Single editions of Boccaccio's Decameron (Haebler 54) and Fiammetta (Haebler 55) were the only fictional works with a non-Latin original by a named author to appear in Spanish translation before the turn of the century; the former work had already been printed in French and German, while the latter did not see print in any other translation during the fifteenth century. But the glory of Spain is seen in the romances of chivalry, whether of foreign or indigenous origin, the printing of which reached its height in the sixteenth century and continued thereafter, but already flourished in the last decade of the fifteenth. Don Quixote was not exceptional in his devotion to these as a reader, but only in treating them as a model for present action. The Arthurian romances are represented by the Prophecies of Merlin in Spanish (Haebler 432) and Lancelot du Lac in Catalan (Haebler 305 (3)), the Charlemagne cycle by Charlemagne and the Empress Sevilla in Spanish (Haebler 120 (3)), and the non-cyclic romances by Partonopeus of Blois (Haebler 517 (5)), Enrique fi de Oliva (Haebler 244), Oliveros de Castilla y Artus d'Algarbe (Haebler 494), all three in Spanish, and by two editions of Paris and Vienne in Catalan (Haebler 515 (5), 516). These romances, all apparently of French origin, had circulated in Spanish or Catalan translation since the latter part of the fourteenth century. Their early appearance in print was therefore to be expected, but may well have been encouraged by the abundant printing of such romances in France, Germany, Italy, and other countries from the 1470s onwards. However, the first romance of chivalry printed in Spain, and the only one of Iberian origin during the incunable period, was Don Quixote's 'never sufficiently praised' Tirante el Blanco, written towards 1460, which appeared in Catalan as Tirant lo Blanch in 1490 (Haebler 639 = IB. 52043), and again in 1497 (Haebler 640). The earliest surviving Spanish romance, El cavallero Cifar, belonging to the early fourteenth century, was first printed in 1512, while the famous Amadis de Gaul, although already extant in the mid fourteenth century and perhaps compiled in its final form towards 1492, did not reach print until 1508. However, two other Spanish romances, though not strictly of chivalry, were printed towards the turn of the fifteenth century, the Libro del abad don Juan de Montemayor (Haebler 451 (3)), and a tale of Arabic origin in which the slave-girl heroine answers the caliph's riddles, the Historia de la donzella Teodor (Haebler 236 (8)). A more forward-looking trend was seen in a number of love-tales by Spanish authors after the manner of Boccaccio or Fius II, which may be numbered among the precursors of the novel. The Grimalte y Gradissa (Haebler 270) of Juan de Flores is a continuation of Boccaccio's Fiammetta, while the same author's Grisel y Mirabela (Haebler 269) became so popular in the sixteenth century as to be printed together with French, English, and Italian versions as an aid to learners of languages. Diego de San Pedro's Arnalte y Lucenda (Haebler 486) was dedicated to the ladies of Queen Isabella, and his Carcel de amor, telling the loves of Lerrano and Laureola, reached three editions in Spanish (Haebler 603-5) and one in Valencian (1A. 52542), before circulating still more widely at home and abroad in the following century. Other genres are represented by the Guerra de los perros contra los lobos (Haebler 511), a spirited animal-parable written with reference to contemporary conditions by Alfonso de Palencia in 1450, and the Visio delectable de la philosophia of Alfonso de la Torre, an encyclopaedia of the liberal arts and philosophy in the form of an allegorical vision, printed in the original Spanish (Haebler 644 = IB. 53207) and in Catalan (Haebler 643).

The impression that native vernacular fiction was somewhat thinly covered by the incunable printers of Spain is perhaps to be mitigated by the extreme rarity of most of the editions mentioned, from which it may be supposed that a number of other editions or works may have perished, and also by the fact that the heyday of both chivalric romance and novel was to come in the following century. However this may be, the range of vernacular verse seems to be more extensive, and more editions of the
GENERAL INTRODUCTION

most important texts were printed than of any item in the preceding section. Thus the works of the two most distinguished of the cancionero-poets, Iñigo López de Mendoza, Marquis of Santillana (1395–1458), and Juan de Mena (1411–56) reached a total of 14 editions, comprising the former's Proverbios (6 editions), and the latter's Trescentas (4 editions), his allegorical tribute to his fellow poet entitled Coronación de Iñigo López de Mendoza (3 editions), and Coplas de los siete pecados mortales (Haebl 418). The anthologized Cancionero edited by Ramón de Llombía (Haebl 387 = IB. 52163, q.v.) includes a wide selection of these and of other deceased poets of earlier generations, among them two whose Coplas also received separate editions, Jorge Manrique (Haebl 392) and Fernán Pérez de Guzmán (Haebl 534). A single edition also appeared of the Coplas del menosprecio del mundo (Haebl 528) of the Constable Pedro of Portugal (1429–66), and two of the celebrated and anonymous satire, the Coplas de Mingo Revulgo. Other more contemporary poets, however, sought or received publication when their verses were newly written. The Cancionero de Juan de Encina (c. 1468–c. 1529) appeared in 1496 (Haebl 240), followed after the death on 30 October, 1497, of the much-mourned son of Ferdinand and Isabella, by his occasional poem A la dolorosa muerte del principe Don Juan (Haebl 241), a subject also treated by el Comendador Roman (Haebl 583 (5)).

An event of the preceding year, the marriage of the infanta Juana to the archduke Philip of Austria, found equally prompt treatment in two anonymous sets of coplas (Vindel, vol. 7, pp. 111–14, nos. 44, 45 (= IA. 53248)). An allegorical poem, La Crianza y virtuosa doctrina, was addressed by the graduate of Salamanca naming himself Gratia Dei to the Infanta Isabella apparently in 1488 and printed soon after (Vindel, vol. 2, p. 22, no. 12). A better-known poet, Juan de Padilla (1468–c. 1522), produced a youthful work, El Laberinto del duque de Cadiz Don Rodrigo Ponce de León, printed by Ungut and Polonius at Seville in 1493 (Haebl 508), of which both edition and text remain entirely unknown except for the circumstantial and credible description published by Michel Denis in 1789. The only edition in Catalan (or rather in this case Valencian) contains two allegorical poems, Bernardo Fenollar's Laberinto del duque de Cadiz Don Rodrigo and the Coplas a la muerte de don Rodrigo Manrique. The poem, in fifty-five capílas, was printed by Bartolome de Llila at Coria in 1489 (Haebl 304). His christian name has been given, perhaps doubtfully, as Pedro (cf. Rodríguez Moñino, op. cit., p. 27).

A riddling date of composition may be taken as 1488 (see A. Rodríguez Moñino, La Imprenta en Extremadura, 1945, p. 45), and the type is Printer of Antonius Nebrissensis, Introductiones Latinae, alamanca, Blason genera l was printed by Bartolome de Llila at Coria in 1489 (Haebl 310).

Its riddling date of composition may be taken as 1488 (see A. Rodríguez Moñino, La Imprenta en Extremadura, 1945, p. 45), and the type is Printer of Antonius Nebrissensis, Introductiones Latinae, alamanca, Blason genera l was printed by Bartolome de Llila at Coria in 1489 (Haebl 310). The same author's Vita Christi per coplas of Fra Iñigo de Mendoza (6 editions), the Coplas de la Pasión de el Comendador Roman (3 editions), and various collections of prize poems recited at Valencia. Cf. above, pp. xiv, xvii, xiii.

1 Including one from Stanislaus Polonus, Seville, 3 June 1500 (The Book Collector, Autumn 1959, pp. 27-1). 2 The Coplas a la muerte de don Rodrigo Manrique.

2 Haebl 434 = IA. 3204; Vindel, vol. 8, p. 372, no. 79 (1). 3 Is its riddling date of composition may be taken as 1488 (see A. Rodríguez Moñino, La Imprenta en Extremadura, 1945, p. 45), and the type is Printer of Antonius Nebrissensis, Introductiones Latinae, alamanca, Blason genera l was printed by Bartolome de Llila at Coria in 1489 (Haebl 304). His christian name has been given, perhaps doubtfully, as Pedro (cf. Rodríguez Moñino, op. cit., p. 27).

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5 M. Denis, Annaliurn typographicum M. Maittaire supplementum, pt. i, p. 352, no. 2920. The poem, in fifty-five coplas, apparently concerns the exploits and perhaps the death of this hero of the war against the Moors and of the siege of Granada, who died in 1492 shortly after the fall of that city.

6 Religious or devotional verse in the vernacular has been treated above under liturgies (1 edition), moral theology (1 edition), and religious biography (17 editions). The last includes, notably, the Vita Christi per coplas of Fra Iñigo de Mendoza (6 editions), the Coplas de la Pasión de el Comendador Roman (3 editions), and various collections of prize poems recited at Valencia. Cf. above, pp. xiv, xvii, xiii.

7 C. F. Bühler, Authors and Incunabula, in Studies . . . for Belle da Costa Greene (1954), p. 405. 8 Cf. pt. ix, p. xv, where approximate figures of 21 per cent for Italy, 24 per cent for Germany, and 35 per cent for France are compared with that of 27 per cent for Holland. The figure for Belgium is 26.5 per cent (not, as stated ibid., p. xii, 26.1 per cent). Of a total of some 364 incunabula printed in England 125 are in Latin, and the remaining 239, or 65.7 per cent, in English (210 editions) or legal French (29 editions). If classical texts, grammars, and the other subjects mentioned below are excluded (totalling 110 editions, 79 in Latin and 31 in English), there remain 254 editions, of which 208 or 81.9 per cent are vernacular.

9 The corresponding percentages for Holland and Belgium are 46.5 per cent and 30.9 per cent, respectively. In Holland the above exceptions comprise 699 (82 vernacular) of 1250 editions, leaving 551 (356 vernacular); in Belgium 215 (39 vernacular) of 775 editions, leaving 560 (173 vernacular). Cf. tables, pt. ix, pp. xvi, xiii.
GENERAL INTRODUCTION

Valencia, and 598 in the rest of Spain. The 465 vernacular editions include 346 in Spanish, 117 in Catalan, and 2 in Portuguese. The two former categories, naturally enough, were for the most part produced within their respective linguistic regions; however, 3 editions in Spanish were printed in Catalonia, while 13 editions in Catalan (all but two of which are Crusade Indulgences) were printed outside Catalonia or Valencia. Including these exceptions, we find that 240 editions in Latin, 343 in Spanish, 13 in Catalan, and 2 in Portuguese, a total of 598, were produced in Spanish-speaking Spain, while 151 editions in Latin, 104 in Catalan, and 3 in Spanish, a total of 258, were produced in Catalan-speaking Spain. Hence, while the latter region produced 30.1 per cent of all incunabula in Spain, it produced only 22.8 per cent of all vernacular incunabula; or, whereas only 40.3 per cent of incunabula printed in Catalan-speaking Spain were in Catalan, 57.5 per cent in the rest of Spain were in Spanish. This appearance of under-production of books in Catalan is no doubt due in part to accidental factors, such as the preponderance for political reasons of civil-law publications in Spanish over those in Catalan, or the demand for Latin school or theological tracts in the university towns of Barcelona and Valencia. But it may also perhaps be supposed to reflect an actual decline in the use of the Catalan language consequent upon the unification of Spain under Ferdinand and Isabella.

The above tediously brief statistical inquiry may be taken to show not, by any means, the total range of printed books read in Spain before the close of the fifteenth century, but rather the books and the kinds of books which were not available or not readily available from abroad, and which printers or publishers, whether correctly or mistakenly, thought it profitable to produce. Much of their production, even so (as is often revealed by the evidence of colophons, prefaces, archival documents, and the like, or can still more often be inferred or reasonably guessed), was performed wholly or partly on commission, and was in the nature of jobbing printing. Such were not only various official publications of state, church, and other institutions, but the many works which appeared less in anticipation of a profitable sale than because the author, editor, or translator paid the printer to produce them. Hence the printing of a book in fifteenth-century Spain does not necessarily imply, though it by no means excludes, either commercial success or public demand.

Nevertheless, the impression of national individuality conveyed by Spanish incunable printing as a whole, in subject-matter and in language preferences as in typographical or decorative appearance, is unmistakable, and perhaps stronger than in any other country. The commercial phenomenon of the predominance of Italy and Germany as exporting countries, the cultural phenomenon of their intellectual vigour and prestige, the political phenomenon of their division into enterprising city-states and their delayed acquisition of national consciousness, the manifold consequences of these factors upon the fifteenth-century book trade, are all perhaps effects of geographical causes, such as the central position, the vast expanse, the natural wealth of these regions. Conversely, it is perhaps no coincidence that national unification and consciousness were first achieved, in the last decades of the fifteenth century, by peripheral and maritime countries. However this may be, the often-noticed individuality of incunable printing in the outlying countries, especially England and Spain, is evidently in some degree a cultural and social reality, and should not be discounted as a mere appearance due to commercial pressures. Spanish fifteenth-century printing is an integral part in the background of the nation whose energy and pride, newly victorious over the internal enemies of Church and State and united at last under one crown, would in the following century dominate and catalyse the Old World, and commence the creation of the New.

The table on the next page gives the numbers and percentages of the books in the various subject-sections, both in Latin and in the vernaculars. A list of the 856 editions here accepted as incunabula printed in Spain follows in three sections, comprising Haebler-numbers, Vindel-numbers of editions not in Haebler, and a short-title list of works not in Haebler nor in Vindel. Next come lists of Haebler- and Vindel-numbers excluded for various reasons, and lastly, a brief discussion of Portuguese incunabula.

1 See above, pp. xv, xvi, and below, p. lxxiii.
2 Haebler 151, 234, 269, all printed by Luchner at Montserrat.
3 The Crusade Indulgences are Haebler 95 (Vázquez), 99 (De Castro); Vindel, vol. 6, p. 52, no. 2 (Vázquez), p. 53, no. 3 (Vázquez), p. 55, no. 5 (Vázquez), p. 83, no. 18 (Téllez), p. 149, no. 1 (De Castro), p. 173, no. 7 (De Castro), p. 175, no. 9 (De Castro), p. 179, no. 13 (De Castro); Gesamtkatalog (Bd. 2, Ergänzungen) 56/10 (De Castro). See also above, p. xvi. The remaining two are Granollachs, Lunario (Ungut and Polonus, Seville) (Vindel, vol. 5, p. 109, no. 34; cf. Haebler, Geschichte, pp. 187-92), a work originally written in Catalan and consisting mostly of astronomical tables, and an Ars moriendi, [Hurus, Zaragoza, c. 1493] (Haebler 37 (5)), which serves in part as a vehicle for the set of woodcut illustrations already used by Hurus in his editions in Spanish (Haebler 37, 37 (5)).

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<table>
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<tr>
<th>Subject</th>
<th>Editions in Latin</th>
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1 The first figure gives the total number of editions in the vernaculars (Spanish, Catalan, and two instances of Portuguese—cf. notes 2-4 below) the second figure, in parentheses, gives the number of editions in Catalan.
2 Including one in Portuguese.
3 Including one in Portuguese.
4 Including two in Portuguese.
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## LIST OF HAEBLER-NUMBERS HERE ACCEPTED

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PORTUGAL

The meagre total of 18 non-Hebrew incunabula printed in Portugal does not call for extended statistical analysis. An individual mention of each work is made in the Introduction to the Presses below (pp. lxxiii–lxxv). As may be seen from the following table showing the number of editions in each subject, their subject-distribution shows a pattern not noticeably different from that shown by Spanish incunabula.1

| Grammar: | 1 |
| Bible: | 1 |
| Humanist Texts: | 3 |
| Biblical texts: | 1 |
| Astronomy: | 3 |
| Liturgies: | 4 |
| Medicine: | 1 |
| Canon Law: | 1 |
| Secular fiction: | 1 |
| Indulgences: | 1 |
| Pastoral theology: | 1 |
| Religious | 1 |
| Biography: | 1 |

As might be expected, the printing of all or nearly all of these works is to be explained by some connection with Portugal, although no original work by a native Portuguese author, whether in Latin or in the vernacular, is known to have been printed in Portugal before the turn of the century. The six

1 The entries under humanist texts and astronomy each relate to editions of a single author produced presumably on commission, and their totals are hence not statistically significant.
editions in the Portuguese language comprise four translations and two official documents.¹ Those in Latin include works by the visiting humanist Cataldus Siculus, severally dedicated to his pupil Pedro de Meneses, Count of Alcoutim,² to King Manuel,³ and to Queen Maria,⁴ and mostly of Portuguese interest; breviaries for the uses of Braga (Haebler 78), and Compostella (Haebler 82), and a Braga Missal (Haebler 440); and three editions, two in Latin and one in Spanish, of the Almanac of Abraham Zacutus, astronomer to King Manuel.⁵ It need not be doubted that some local demand or similar cause existed likewise for the remaining three editions, a Latin grammar by Johannes de Pastrana entitled Thesaurus pauperum,⁶ a Votiuae missarum secundun ritum Romanae curiae (IA. 56660), and a Confessionale in Latin printed at Chaves.⁷ It seems that no text printed in Portugal during the fifteenth century was already available in an edition printed outside that country's borders, with the exception of Pastrana's grammar and, possibly, of the Confessionale.⁸ Within the limited output of Portugal the natural rule, that in smaller countries the texts chosen for printing tended to be of local interest, and not to be available by importation, was followed almost without exception. On the other hand, it seems likely enough, on grounds of subject and provenance, that the works by Cataldus⁹ and Zacutus¹⁰ were intended in part for export as well as for sale in Portugal.¹¹

Two books were printed in Spain for use in Portugal, both being of church interest: a Braga Manual (Haebler 393) now lost, completed on 10 June, 1496, at Monterrey, near the northern frontier of Portugal, by Johann Gherline, who had been active at Braga itself two years previously; and a Constitutions in Portuguese of the bishopric of Guarda in central Portugal, printed at Salamanca, the nearest printing town in Spain, 12 September, 1500 (Haebler 172).¹²

Although Portuguese printing, as was natural for an outlying country with small population, was late in date¹³ and meagre in quantity, it was by no means deficient in quality of execution. It is no doubt thanks to this late beginning that no Portuguese incunable can be said to show any signs of primitiveness in type or presswork. The Lisbon Vita Christi takes a place in the first rank of Iberian incunabula, while half a dozen other books, including the liturgical productions of both Fernandes and De Saxonia after their parting, the illustrated Vespasian of Fernandes, or the Guillermus Parisiensis of Alvares, rise above the average of the century in decoration and distinction.

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¹ Guillermus Parisiensis, Postilla (Bibliografia geral Portuguesa, no. 24); Statuta synodalia episcopatus Oportunensis (Haebler 169 (5)); Indulgence for the dead (Gesamtkatalog 65-7); Ludolphus de Saxonia, Vita Christi (Haebler 373 – IC. 56569); Kamnitis, Regimen contra pestilentiam (Haebler 675).
² Epistolae et orationes (Gesamtkatalog 6121). The publication of this work, and no doubt of the two following, was arranged by the Count, who writes to the printer (56): 'Placet mihi ista tua imprimitendi ars supra modum, quamquam germanitatem quandam sapientis; quae multo esset elegantior et melior si tua non tantum consideres alumnis—a quip presumpse directed at the personnel of Fernandes (himself a German) rather than at his output or types, in which there is nothing Germanic—and proceeds: 'Mea quae petis imprimitenda incula sunt minus adiucae et radia nec tanto dignos nomine: sed meorum loco paucam quaedam motto, quae un Codale paepraeostro nostro superiusibus annis impetrauit.' The epistles include numerous letters of state, presumably written by Fernandes, under the name of John II, King of Portugal.
³ Poenata (Gesamtkatalog 6123).
⁵ Cf. entry for IA. 69710, p. 83 below. Zacutus, a Jewish native of Salamanca, left Spain on the expulsion of the Jews in 1492, resided in Portugal until 1496, when the Jews were expelled from that country also, and then moved to North Africa.
⁶ Peixoto (op. cit., p. lxiii, note 7 below).
⁷ This has not as yet been identified among the many of the same title or nature.
⁸ Copies are found at Rome and at his native Palermo (Gesamtkatalog 524 and 523).
⁹ Copies of one of the two Latin editions (Gesamtkatalog 115) are more numerous and widely distributed than any other Portuguese incunable. Although Spanish was well understood at the Portuguese court, and the only surviving copy is at Evora (Gesamtkatalog 116), the Spanish edition was no doubt intended also for sale in Spain to the exiled author's former clients and others.
¹⁰ This other works, the Votiuae missarum, Pastrana's grammar, and the Confessionale (despite its colophon in Portuguese) might have been saleable abroad. These, however, are found only in unique copies, the first (IA. 56660) in the British Museum, with early provenance unknown, and the others in Portugal.
¹¹ For an unsigned edition in Portuguese of Sanchez de Vereial, Sacramentum, mentioned below (p. lxiii, note 7), either a Portuguese or a Spanish origin seems possible. Of various fifteenth-century editions of works by Portuguese authors printed outside Portugal and listed in Bibliografia geral Portuguesa, vol. 2, pp. 765-7, none (except the above-mentioned Constitutions of the bishopric of Guarda) is in Portuguese, and none seems specially intended for use in Portugal.
¹² In Proctor's order Portugal falls last but one, being followed only by Montenegro, forming part of the modern Yugoslavia, where printing began at Cetinje in 1493-4 (Proctor 941). The recent discovery of the Confessionale completed at Chaves on 8 August, 1496, does not affect Proctor's order, which is based on the first production of the Hebrew press at Paro, 30 June, 1457.
INTRODUCTION TO THE PRESSES

The origins of printing in Spain are perhaps more obscure, owing to the dearth of explicit colophons, than those in any other country, with the possible exceptions of Germany and Holland. If the obviously misprinted date 'Mcccclxviii' in a Barcelona book¹ be set aside, the earliest printed date in the colophon of a Spanish incunable is 23 February, 1475, when an unsigned edition of Johannes, Compendiornurus, assignable to Lambert Palma, was completed at Valencia (Haebler 339). This was followed on 15 October, 1475, by a Guido de Monte Rocherii, Manipulus curatorum, signed at Zaragoza by Matthaeus Flander (Haebler 452), and on 12 December, 1475, by a Perottus, Rudimenta grammatices, signed at Barcelona by Johannes de Salsburga et Paulus (Hurus) de Constantia (IB. 52595). Various evidence, however, both documentary and typographical, suggests that certain books or groups of books, containing neither date, place, nor name of printer, may have been produced by presses working at Segovia perhaps as early as 1472, and at Barcelona and Valencia perhaps as early as 1473. Although the evidence and arguments in each case fall short of certainty, their probability seems sufficiently strong to justify their provisional adoption in the present catalogue, and the consequent adjustments of Proctor's order. Accordingly in the following survey the towns first treated are Segovia, Barcelona, and Valencia, followed by Zaragoza.²

The first and earliest rival to the apparent primacy of Valencia has appeared in Segovia, the ancient city situated in the heart of Old Castile and frequently at this period the residence of the Castilian court. In its Bibliografia Ibérica del siglo XV, Haebler includes an edition of a Synodal de Segovia, 'sin indicaciones tipográficas' (Haebler 630), on the strength of a note contained in the seventeenth-century Historia de Segovia of Diego de Colmenares. The Synod in question, which opened on 1 June, 1472, in the church of Santa Maria de Aquilafuente, ended on the 15th of the same month, its statutes being subsequently printed. In the words of Colmenares, 'luego se imprimió, siendo sin duda de las primeras cosas que se imprimieron en España'.³ In the absence of any confirmatory evidence Haebler treated the statement with some reserve, but the trustworthiness of the Spanish historian has since been vindicated by the discovery of a copy of the Synodal in the Segovia Cathedral library.⁴ The book, a quarto of 48 leaves without name of printer or place and undated, is printed in a distinctive Roman type of somewhat archaic appearance. On general grounds it would seem likely enough that it was produced within a year or so of the date of the Synod, at a place somewhere in Castile, if not at Segovia itself. Moreover, a type which is apparently indistinguishable in most sorts from that of the Synodal is found in a group of five books, all of them undated and without name of place but signed by Johannes Parix of Heydelberga.⁵ It is a remarkable fact that copies of four of these books, some of them perhaps unique, exist in the Cathedral library of Segovia, where they form part of the small collection of sixteen incunabula in the private library of Juan Arias Davila, Bishop of Segovia from 1461 until his death in 1497 and holder of the Synod of 1472. As a printer Parix is known as the partner of Henricus Turner at Toulouse in 1477 or a little earlier, and after the latter's death in that year he worked there independently, using among his

¹ The edition of Mats, Libellus pro efficendis orationibus, Johann Gherlinc, Barcelona, 7 October, '1465' (for 1488) (Haebler 409). See below, p. xli. The Virgil, Aeneid, Gabriel Pou, Barcelona, 23 June, '1405' (Haebler 694), need hardly be mentioned here, as its record-breaking date has never been taken seriously; but this book, probably of 1505 but less probably of 1495, is discussed below, p. xli.

² Proctor, p. 608, lists the earliest Spanish presses as: (1) Valencia, 1474 (Palma); (2) Zaragoza, 15 October, 1475 (Matthaeus Flander); (3) Tortosa, 16 June, 1477 (Spindeler and Brun); (4) Seville, 1 August, 1477 (Martinez and partners); (5) Barcelona, 15 June, 1478 (Spindeler and Brun). Barcelona would in any case be promoted to a place somewhat in view of the Perottus of 12 December, 1475, which was unknown to Proctor.

³ Diego de Colmenares, Historia de la insigne ciudad de Segovia, tom. 2 (1922), p. 309.


⁵ A. Lambert, Jean Parix imprimeur en Espagne (1472?-1478?), puis à Toulouse, in Annales du Midi, année 45 (1931), pp. 376-91. The five books are: (i) Día de Moncalvo, Glossae ordinamenti de Breviscia et Alcala (Gesamtkatalog 8529); (ii) Expositiones nominum legimus (Gesamtkatalog 9516); Valverde, no. 264; (iii) Johannes de Milis, Repertorium iuris (Valverde, no. 311); (iv) Ludovicus Pontenus, Singulare (Valverde, no. 366); (v) Pedro de Osma, Commentaria in symbolum Quicunque vult (Valverde, no. 335). The type is distinguished in this state as type 3* ('11/113 R') by the Gesamtkatalog. Alternative gothic E (round, plain), I, and angular gothic g found in Synodal do not appear in facsimiles of the later state (cf. A. Lambert, loc. cit., Vindel, vol. 8, pp. xii-xiii, xviii-xxiii, 12-18).

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types a still later state of that found in the Synodal. He has not hitherto been known to have printed in Spain, although at Toulouse he printed Spanish texts and maintained business relations with printers and booksellers in Barcelona, Pamplona, and Zaragoza.

A Segovian origin has been tentatively suggested also for another piece of printing of possibly early date, an Indulgence in Spanish in aid of the war against the Turks (Gesamtkatalog 894/10; Vindel, vol. 8, p. 11, no. 3). This document was issued in the name of Cardinal Rodrigo de Borja (afterwards Pope Alexander VI) in his capacity as papal legate in Spain, on the authority of a bull of Sixtus IV of 5 March, 1473. Borja's mission began with his arrival at Valencia at the end of May, 1472, and lasted until the autumn of the following year when he returned to Rome. Early in 1473 he attended a meeting of the Cortes which was concerned with raising a contribution to the campaign against the Turks, and since this was held at Segovia it is possible that the printing of the Indulgence was carried out there in the summer of the same year. The type employed is a narrow gothic in which Haebler sees resemblances to that used by Ter Hœrnen at Cologne. This evidence, however, is weakened by the fact that various fifteenth-century Indulgences in Spain were printed some years after their date of promulgation, and not necessarily in the town in which they were issued or chiefly sold.

The Synodal, the five books in the later state of the Synodal type, and perhaps more doubtfully the Borja Indulgence, thus make the existence of a press at Segovia or some other town in Castile at this early date (c. 1472-3) appear a possibility, though conclusive proof is lacking for both location and date. It is much to be hoped that further research may produce fresh evidence which will clear up the uncertainty in which the question at present remains.

With the exclusion of the Mates already mentioned, with the misprinted date 'M. cccc. lxviii' presumably for 1488, and of unsupported references to books dated 1471 and 1473, the earliest explicit notice of a printer at BARCELONA is a document of 8 August, 1474, concerning Henricus de Saxonia, 'magister librorum de stampa'. This is the well-known printer, Henricus Botel, later found at Zaragoza in 1476-8 and at Lérida in 1479-95, who here appoints Erasmus de Vallespiciosa, a friar in the Augustinian convent at Barcelona, as his agent for the collection of debts and other business. Botel further appears at Barcelona in a document of 6 May, 1476, through which, together with 'Joannes Potel', also here called a master-printer and presumably a kinsman, but otherwise unknown, he engages to rent for six months from Petrus Antich part of a house in the street in that city called then as now 'dels Tallers'. Thereafter Botel's career belongs for the next few years to Zaragoza, where on 22 October, 1476, a little before the termination of his house-rent at Barcelona, he formed an association with another master-printer, Paulus (Hurus) de Constantia, who like himself had recently moved from Barcelona, for printing an edition of the Laws of Aragon. A clue to the possible nature of his previous activity at Barcelona is provided by another Zaragoza document, of 14 January, 1477/8, made before the Zaragoza notary Petrus La Luesa, in which Botel and Johannes Planck de Hallia, 'magistri de lettera de enprenta pro nunc residentes et societate[m] facientes Cesaraugustae', renew a previous partnership made in conjunction with Georgius von Holtz de Hoeltingen, since deceased, and promise to carry out such provisions thereof as they have not yet completed. Prefix to this is a document drawn up on the same day, in which...
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which the said previous contract is transcribed and the copy duly authenticated by the two surviving parties Botel and Planck. This earlier agreement, dated 5 January, 1473, but with no mention of the place where it was originally drawn up, is a contract between Henricus Botel de Embich, Vom Holtz, and Planck, for a period of three years, Botel, as 'magister dictae artis', undertaking to teach the art of printing to the other two, who provide a capital for the enterprise of 'seventy Rhenish gold pieces or a little more', returnable on expiry of the contract. Hitherto, in view of the documents showing Botel's presence at Zaragoza from October, 1476, onwards, and before the discovery of those revealing his earlier sojourn in Barcelona, it was generally supposed that the contract of 5 January, 1473, was made, like that of 14 January, 1478, at Zaragoza; but it will here be argued that it was in all probability made at Barcelona.

An edition of Aristotle, Ethica, Oeconomica, Politica, sine nota (IB. 52500), has sometimes been put forward as a possible product of the press instituted by the contract of 5 January, 1473. As to the connection of this Aristotle with Botel there need be little doubt. The register to the Politica, comprising eighteen lines, is printed in the small gothic type used in the unsigned edition of Parentinis, Expositio missae, Zaragoza, 16 June, 1478 (IB. 52112), except that the lower-case d used in the Aristotle differs a little from the two forms found in the Parentinis. The Parentinis type closely resembles that of the Breviarium Ilerdense signed by Botel at Lérida, 16 August, 1479, and the Parentinis has generally and no doubt rightly been considered to be the product of the press founded by Botel and Planck's contract of 14 January, 1478.

Proctor, indeed, being unaware of the contract of 5 January, 1473, was inclined to assign the Aristotle to the Printer of Parentinis at Zaragoza, and was followed by Haebler, to whom that contract appeared unduly suspect.

Certain features of the Aristotle, however, suggest an earlier date. L. Witten has suggested that the edition may have been called for by the same demand which gave rise to the other edition sine nota of the same texts (but printed from a different manuscript) attributable to Palmart in Valencia, and assignable on typographical grounds to late 1473 or early 1474. The book contains irregular line-endings on many pages and variations in the width of the type-page, both of which peculiarities are also found in Palmart's edition. The roman type, measuring 12 3 mm., resembles, as Proctor pointed out, Arnaldus de Bruxella (Naples) 110 R., in use from 21 July, 1473. Documentary support for an early date is provided by an acknowledgement by Planck ('Johannes Blanch') of a debt of fifty 'librae barchinonenses' to Johanna Martina, a widow, dated at Barcelona, 27 January, 1477. The settlement of the debt is recorded in a marginal note of 6 September, 1477, in consideration of eighty copies each of 'Etiques', 'Conomiques', and 'Politiques', printed on paper of 'forma minor', and valued at fifty-three librae. These copies must surely have formed part of the edition here discussed, and it is not surprising that they should be found in the possession of Planck, one of the partners who may be supposed to have printed it. It follows that the Aristotle cannot have been printed by the press which produced the Parentinis, since this was not formed until 14 January, 1478.

A further consequence of the above recently discovered documentary evidence is that the supposed location of the contract of 5 January, 1473, in Zaragoza, which seemed natural when that city alone was

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1 Undue doubt was cast upon the nature of this document by Haebler, who states (Geschichte, p. 14) that in the formal promise of adherence at the end the symbol N. 'stands in place of the name of any of the parties'. In fact the formula of adherence is thrice repeated. Owing to the death of Holtz the entry originally in his name is copied in the German hand (presumably that of an employee of Botel and Planck) in which the body of the document is written, with the substitution of the symbol N. for the name of Vom Holtz. The N. is struck through, and the name Georgius von Holtz [sic] de ho[...]


3 Haebler (pt. 2) 34; Geschichte, pp. 17, 246; cf. note 1 above.

4 Proctor, Zaragoza, press II (p. 700).

5 Proctor, loc. cit. The type resembles still more closely, however, Wendelinus de Wila (Rome) 108 R., in use 1473-5, and Printer of Silvaticus (Naples) 109 R., in use in 1475.


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in question, becomes hardly tenable. Botel is first found at Zaragoza by the documents of 8 August, 1474, and 6 May, 1476, to have been with Barcelona, where, moreover, 80 copies of the Aristotle, no doubt a substantial portion of the whole edition, are found with his partner Planck on 6 September, 1477. Since the Aristotle seems, on these grounds, to have been printed at Barcelona, with types belonging to Botel, and by a press founded under his instruction, the date of the edition may be taken back to the period of his residence at Barcelona, before his departure for Zaragoza in the autumn of 1476; and in view of typographical features which seem appropriate to a still earlier date, and the likelihood that a press founded in January 1473 would have gone into production within less than twelve months, there seems no good reason to doubt that the Aristotle may have appeared in that year. Neither the date, nor the place, nor even the press of the Aristotle is entirely certain. But the evidence, though circumstantial, is strong, and the edition may reasonably be attributed to a press operated by Henricus Botel, Georgius von Holtz and Johannes Planck at Barcelona, and assigned with probability to the year 1473.

However, the earliest Barcelona press for which the evidence of a printed colophon is forthcoming is that of Johannes de Salzburga and Paulus (Hurus) de Constantia, who on 12 December, 1475, signed an edition of Perottus, Rudimenta grammatices (IB. 52505). The colophon of this book states that it was printed at the instance of Johannes Peyronus, the King’s secretary, and other men of letters, by the Germans Johannes de Salzburga and Paulus de Constantia, ‘qui ibi (i.e. Barcelona) forte aderant’. Haebler conjectured that the ‘chance arrival’ of these printers at Barcelona was to be connected with events at Valencia in the summer of 1475, when the work of the press of Jacob Vizlant suffered interruption and the ‘masters and others’ were dismissed, while about the same time an outbreak of plague occurred there, and Vizlant himself died after a long illness.1 If so, the printers of the Perottus may possibly have been among those earlier employed at Valencia in Vizlant’s enterprise. Paulus de Constantia, better known as the Zaragozan printer Paulus Hurus, was of the patrician family of that name, several members of which, like the Vizlants, belonged to the Ravensburg trading company. He matriculated at the University of Basel in 1466/7, graduating two years later. He may possibly be identified with a certain ‘Pauloss’, who was engaged in the company’s business in the Netherlands in 1471, or with a ‘Pauly’ recorded at Valencia in May, 1474; but the first certain mention of him in the company’s documents is in July, 1480, when he had long been established at Zaragoza.2 The circumstance that both Botel and Planck, who were presumably in residence at Barcelona during 1475, are next found in association with Hurus at Zaragoza, perhaps indicates that they met or even worked for Hurus at this time.

The roman type employed in the Perottus is found also in three unsigned editions, a Florus (IB. 52503), a Sallust (IB. 52502), both dated 1475 and presumably earlier than the Perottus, and an undated Cicero, Inuestiuae in Catilinam (IB. 52504). It is possible that the same printers were responsible also for a reported edition of a Catalan translation by Joan Vilar of Valascus de Tarenta, De epidemia et peste, Barcelona, 1475 (Haebler 664), of which no copy is now known. Their activity may well have been brought to an end by the ravages of the plague; at all events, the name of Johannes de Salzburga is not met with again in imprints, and Hurus appears in temporary partnership with Botel in the following year at Zaragoza, where his press was afterwards permanently established.

In 1478 the two printers Petrus Brun, of Geneva, and Nicolaus Spindeler, of Zwickau, who had worked in partnership at Tortosa in the previous year, completed at Barcelona editions in roman type of the Commentaries of Thomas Aquinas on Aristotle’s Ethica (IB. 52506) and Politica (Haebler 630), the former on 15 June, the latter on 18 December. The latest mention of the association of the two as partners occurs in a document of 2 May, 1481, from which we learn that one Gerardus Alemanus, ‘magister de stampa civis Durtusae (Tortosa)’, owed them a sum on account of the sale of books which they had printed.3 A postponement of two months was granted to the debtor, and on 28 June a further delay of three months, the concession in the second case being made by Spindeler alone. If the evidence

1 Haebler, Geschichte des spanischen Frühdruckers, pp. 1, 4, 9; Serrano y Morales, pp. 595–6. See below, p. xliv.
3 Madurell and Rubió, document no. 9. Cf. p. xlix below, for Haebler’s suggestion that this Gerardus might be the same as the Geroldus Preus found as a printer at Barcelona in 1495.

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of the colophons is to be regarded as decisive, however, the partnership of Brun and Spindeler at Barcelona was shortlived, existing only in 1478, and the documents of 1481 must refer to the books produced by them three or four years earlier. In July–September, 1481, Brun reappears in partnership with Pere Posa. Working alone with different material Spindeler printed some half a dozen books dated 1479, 1480, and 1482. He is named alone, as 'mestre Nicolau', in a document of 16 June, 1480, in which Canon Berenguer Vila pays a little over 146 librae for the costs of an Indulgence on behalf of the repair of St. Peter's Church at Santes printed in 1479. The edition consisted of 2,012 copies on vellum and 212 on paper, none of which appears to survive; and Spindeler received a modest £9. 5s. 4d. for his services as printer. 1 On 20 June, 1481, Spindeler bought from the bookseller Juan Ramón of Barcelona some fifty copies of Aristotle, Ethics, Politica, and Oeconomica, 2 presumably of the edition attributed above to Botel, Vom Holtz, and Planck, of which Spindeler's own undated editions of the same texts (Gesamtkatalog 2372, 2446, 2433) are close reprints. The only example possessed by the Museum of Spindeler's work at Barcelona during the period after his parting with Brun is the edition of the Libre del Consolat, sine nota (IB. 52510; Haebler 163). While recognizing the Barcelona origin of the book, Proctor was unable to assign it to any particular press (Proctor 555, 9556). Haebler, however, drew attention to the identity of the ornamental capitals with those used by Spindeler at Tarragona in 1484, 3 and any doubt as to the ownership of the type employed (in all but the first and last quires and sheet [c4]) has been set at rest by Vindel's reproductions of the colophon of Josephus, Libre de les Antiquitats judaycas, signed by Spindeler at Barcelona, 1 April, 1482 (Haebler 343, Vindel, vol. I, pp. 53-4, no. 23), which show the type (110 G.) of the two books to be one and the same. However, the statement by Haebler 4 and Vindel that the text type of the Libre del Consolat is the same as that used by Spindeler at Tarragona in the edition of Guido de Monte Rocherii, Manipulus curatorium, 3 August, 1484 (Haebler 454; Vindel, vol. I, pp. 64-5, no. 33) is incorrect, as the Tarragona type, though of somewhat similar design, is much smaller in face and body (c. 88 mm.). The type of the Libre del Consolat, therefore, seems to have been employed only at Barcelona, and not at Tarragona. Furthermore, the work was apparently carried to completion at Barcelona by Pere Posa, in whose type 107 G. are printed the above-mentioned sections, including a table, and a supplement dated 3 June, 1484 by the compiler. It is necessary, therefore, to 'leave' the Libre del Consolat at Barcelona rather than assign it, as has sometimes been done, to Tarragona. As Haebler has suggested, it is possible that the printing of the book was interrupted by the outbreak of plague which occurred in March–September, 1483. 5 However this may be, the closure of Spindeler's Barcelona press and his departure to Arragona, in time for the completion there of the above-mentioned Manipulus curatorium on 3 August, 1484, had doubtless taken place before the addition by Pere Posa, not before 3 June, 1484, of the supplementary material to the Libre del Consolat.

Pere Posa, a Catalan priest, and the most prolific of the printers of Barcelona in the fifteenth century, worked at first in association with Spindeler's partner Petrus Brun, who no doubt brought to the combination the necessary technical skill and knowledge. On 16 July, 1481, they produced a translation in Valencian dialect of Quintus Curtius, De rebus gestis Alexandri Magni (IB. 52512), which was followed in September of the same year by two more works containing their signature, but in 1482 and thereafter Posa's name appears alone in imprints. After a break doubtless caused by the plague of 1483, a year not found in Posa's dated books, the activity of the press was resumed with a Versor, Expositio super Summulas Hispani, 16 July, 1484, 6 and a Valascus de Taranta, Practica, 23 December, 1484 (IB. 52516), only to be again interrupted for three years during which Posa is not known to have produced anything. Finally in 1488 Posa entered upon a period of activity which lasted until the early years of the next century. He produced before 1501 some 36 known editions, many of them by Catalan authors (notably Ramón Lull and his follower Petrus de Guí) or translations into Catalan. After 1500 Posa printed only five known books, three of these being works of Ramón Lull, whose Arbor scientiae, 20 August, 1505, was his last production. He died towards June, 1506, leaving his press, books, and other property to a nephew and namesake, then a minor, who is found as a printer only in 1518.

2 Madurell and Rubió, document no. 10. See also G. D. Painter in Gutenberg-Jahrbuch, 1962, pp. 142-3.
3 Haebler, Geschichte, p. 77.
4 Haebler: 163 (pt. 2), corrected in Geschichte, pp. 82-3.
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Inventories of the elder Posa's stock made earlier in 1506 suggest that his output may have been still larger than is otherwise known.1

A first edition of Alfonso de la Torre, Visio delectable, was completed at Barcelona on 17 April, 1484 (Haebler 643) 'at the expenses of Matheu Vendrell, merchant, citizen of the said city',2 whose name had recently appeared in similar terms3 in the colophon of an edition of Malla, Memorial del peccador remit, printed in the same distinctive type at Gerona, 17 November, 1483 (Haebler 389). In view of the wording of these colophons, Vendrell was presumably only the publisher, or at most the financial backer or owner of both the Barcelona and the Gerona press.4 The move to Gerona may have been due to the plague of 1483, and the anonymous printer may have returned thereafter to Barcelona. An Indulgence for the Mercedarian Order in the same type, with the addition of a large heading type, contains the printed date of purchase 1480, without a blank space to allow for a manuscript year-date (Haebler 102; Vindel, vol. 1, p. 42, no. 15). The only surviving copy, however, is entered above the line with the manuscript year-date 1488. This late date, and the unusual circumstance that the printed date is followed on the same line and without any break by the heading and text of the 'Forma absolutiovis', suggest that the absence of a blank space for the year-date was merely an error of the compositor, and that the Indulgence was printed nearer to 1488 than to 1480. None of the three pieces in this type is in the Museum collection.

The only known surviving product of the Barcelona press of the German Johann Gherlinc is the above-mentioned5 Mates, Libellus pro efficiendis orationibus (Haebler 409), with the evidently mis-printed date of 7 October, 'M. cccc. lxviii', which Proctor took as standing for 1498. However, documents recently published show that Gherlinc was active at Barcelona in 1486–9, and 1488 is probably the year intended. On 14 October, 1486 Gherlinc made a printing agreement at Barcelona with a Genoese merchant, Jeronimo de Negro,6 which resulted in the production of a Gerona Breviary, for 300 copies of which, already delivered, the Bishop of Gerona promised on 24 November, 1487 to pay Gherlinc 450 Barcelona pounds.7 The association was wound up on 12 January, 1488.8 A year later Gherlinc made contracts with the Barcelona bookseller Perc Miquel, on 30 January, 1489 to produce by June 400 copies of a Vich Diurnal (Haebler 233(3); Gesamtkatalog 8562),9 and on 15 April to print by Pentecost 1000 Horae (Haebler 315(7)) in the type of the Diurnal and with the same cuts as in a previous Horae produced by himself.10 Two further contracts followed in the same year, on 27 July with the Barcelona bookseller Jaume Salat for 360 'compots' (possibly a single-sheet almanac?),11 and on 30 September with the Barcelona notary Jacme de Cassafancha for 1015 copies of a 'Lunari' (presumably that of Bernardus de Granollachs).12 Gherlinc printed in 1494 at Braga in Portugal,13 and in 1496 at Monterrey in Galicia.14 On 13 August, 1501, he completed at Salamanca for Juan de Porras a Breviary for the use of Orense,15 and in 1503, whether at Salamanca or elsewhere, a document for the cathedral of Orense which is further mentioned in the next paragraph below. His possible identity, as suggested by Claudin, with a Joannes de Guerlins who printed in French types between 1498 and c. 1521 near and at Toulouse, was doubted by Haebler, but has been supported by Mr. F. J. Norton.16

In view of our imperfect knowledge of Gherlinc's career, there seems to be insufficient evidence for the location or date of the printing of a Bull of Innocent VIII, granting Indulgences in favour of the Cathedral of Orense in Galicia, promulgated in Rome on 20 April, 1487, issued at Orense on 4 December, 1488 (Haebler 324(5)), and apparently printed in one of the two conjugate types measuring 76 mm. used

2 'Impressa a despeses de Matheu vandrell mercader ciutada d la ciutat.'
3 'Impressa a despeses de Matheu vandrell mercader ciutada d la ciutat.'
4 'Mignent la divina gracia'. It may be noted that a decade later the same formula was used by Diego de Gumiel both at Barcelona—in Ximenes, Scala Dei, 27 October, 1494 (Haebler 710), and in Flor de Virtus, 3 January, 1495 (Haebler 273)—and at Gerona in Ximenes, Pultenier Iudicatorum, 20 March, 1495 (C. F. lhler, A Gerona Incunabulum and the Press of Diego de Gumiel in Gutenberg-Jahrbuch, 1955, pp. 64-6). Unless this is a mere coincidence, it seems possible either that De Gumiel worked the Barcelona and Gerona presses of 1483-4 as well as those of 1494-5 or that Vendrell was concerned in all four.
5 Ibid. nos. 40, 40a, 46b.
6 Madurell and Rubió, document no. 33.
7 Ibid., no. 44.
8 Ibid., nos. 55-8.
9 Ibid., nos. 60, 61.
10 Ibid., no. 62 bis.
11 Ibid., no. 62 bis.
12 See p. lxxi below.
13 See p. xxxvi above.
14 See p. lxxv below.
15 Ibid., nos. 55-8.
16 Ibid., nos. 60, 61.
17 Ibid., nos. 62 bis.
18 Clausin, Les Eslumineurs... et les imprimeurs de Toulouse au XVr et XVIe-siècles (1903), p. 48, n. 1; Haebler, Geschichte, p. 358; Norton, p. 32.
19 Geschichte, pp. 255-7, with facsimile. The text is in Latin, with matter in Spanish added by the issuing authorities at Orense. In view of the insufficient evidence, Orense has not been shown among Spanish fifteenth-century printing-towns in the map included in the present volume.
by Gherlinc in a Braga Breviary, Braga, 12 December, 1494. Haebler’s argument that the Bull would not have been printed after news of the death of Innocent VIII, 25 July, 1492, is not strong, as Indulgences and the like were not infrequently printed in Spain and elsewhere some years after the death of the authorizing Pope. However, it may well be that this piece was produced, as Haebler suggests, whether at Montrever, at Orense itself, or at some other town in Galicia, at some time between Gherlinc’s departure from Barcelona and his arrival at Braga; although none of Gherlinc’s three known fifteenth-century presses, at Barcelona c. 1486–89, at Braga in 1494, or at Montrever in 1496, can be altogether ruled out. A further possibility, perhaps the most likely, is that the Bull was printed after 1500, towards the same time as another piece in the same types and likewise connected with Orense, namely a certificate of confraternity and summary of Indulgences in favour of contributors to the building fund of the Cathedral of Orense, dated 1503.1

The Catalan PÈRE MIQUEL first appears, as bookseller and citizen of Barcelona buying ‘four gross of parchments’, in a record of 25 October, 1488,2 a little before his agreement with Gherlinc on 30 January, 1489,3 but not, as Sanpere y Miquel supposed, as early as 30 August, 1484.4 On 4 February, 1490 he pledged the punches of the Diurnal printed for him by Gherlinc among securities for a short-term loan,5 but again owned printing material on 11 May, 1491, when he recognized a debt of 21 Barcelona pounds to the merchant Juan Robinell for the purchase, in association with Nicolaus Spindeler, of a casting instrument, punches, and matrices.6 Possibly Spindeler assisted in the establishment of Miquel’s press, while this material, as Haebler suggests,7 had perhaps belonged to Gherlinc. Miquel’s first type, 83 G., is similar in style to Gherlinc’s 72 G. used in the Barcelona Mates, but not to any of Spindeler’s. Miquel’s first work was a signed edition of Janer, Naturae ordo studentium pauprum, 9 June, 1491 (Haebler 334), printed, as the author remarks, immediately after his own completion of the text on 19 May, 1491. Miquel’s press was continuously at work until 1495, producing seventeen editions consisting of works of theology, medicine, and law, printed on his own account as well as on that of others, the last dated piece being an unsigned Usatges de Barcelona, 20 February, 1495 (Haebler 652). At the time of his death, the exact date of which is not known, he left unfinished an edition of Tirant lo Blanch, which Diego de Gumiel, by an agreement of 18 February, 1497, undertook to complete within six months, the finished book appearing on 16 September, 1497 (Haebler 640).8

The establishment at Barcelona of the well-equipped press of JOHN ROSENBAKH, of Heidelberg, who describes himself as ‘reuerent maestre’, dates from the year 1492, when he transferred his press from Valencia,9 renting premises at Barcelona for three years from 27 February,10 and completed on 3 October a St. Peter Pascual, Obra (IA. 52540). In the course of the next six years he printed at least eighteen editions, the two last being Terentius, Comediae, 17 March, 1498 (Haebler 634 (5)), and a Vich Breviary (Gesamtkatalog 5306), completed between May and July, 1498.11 He then moved to Tarragona,12 where he completed his first book, an Expositio hymnorum, on 18 September of the same year (Haebler 252). The greater part of his total output, however, belongs to the second of his two Barcelona periods, which began in 1506 after a sojourn at Perpignan, and lasted until his death in 1530.13

DIEGO DE GUMIEL, ‘Castillian’, as he frequently styled himself in his colophons, was presumably a native of Gumiel de Hizan, a village near Aranda de Duero in Castile. On 11 September, 1494, De Gumiel is found, in association with the same Juan de Valdes who later appears with him and as a printer at Gerona, entering into a contract, the nature of which is not further specified, with the Barcelona booksellers Gabriel Prats and Pere Ramón Gavarro.14 On 27 October, 1494, using, as in all his productions, a text-type (99 G.) resembling Pere Miquel’s 101 G., he signed at Barcelona an edition in Catalan of Francisco Ximenes, Scala dei (Haebler 710), followed on 3 January, 1495, by a Floris de virtuts (IA. 52554). On 25 March of the same year, however, he had already completed his first book at Gerona, where he may have taken refuge from an outbreak of plague.15 He is not again found at

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1 See J. Ferro Couselo and J. Lorenzo Fernández, La Capilla y Santuario del Santisimo Cristo de la Catedral de Orense, in Boletín del Museo Arqueológico Provincial de Orense, vol. 1 (1943), with facsimile (pl. iv) of one of the two settings. Cf. Norton, pp. 31–2.
2 Madurell and Rubió, document no. 53.
3 See above, p. xii.
4 Madurell and Rubió, document no. 65.
5 Ibid., pp. 73–
6 Ibid., p. xi.
7 Geschichtes, p. 262.
8 Madurell and Rubió, document no. 74.
9 Madurell and Rubió, p. 197. For Valdes at Gerona see below, pp. lxxvi–lxxvii.
10 Haebler, Geschichtes, pp. 270–1. For De Gumiel’s Gerona press see below, p. lxxv. The unsigned Usatges de Barcelona, 20 February, 1495, in Pere Miquel’s type 101 G., is sometimes assigned to Pere Miquel and De Gumiel in partnership (Haebler xlii
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Barcelona until 1497, when he contracted on 18 February to complete within six months, for the Barcelona booksellers Carmini Ferrer and Johan Trinxer, and their associate Pere Duran, a merchant of Tortosa, the edition of Tirant lo Blanch left unfinished by the death of Pere Miquel. Miquel, it appears, had printed only 'seven quires' of an edition of 300 copies; and De Gumiel was to be paid one ducat for each ream of paper printed by himself, and to retain 75 copies, or one-quarter of the edition, as his own share. The completed work was signed, not quite a month behind time, on 16 September, 1497. For the rest of the century De Gumiel printed mostly in Latin, his output including one signed and dated book in each year: an Isaac, De ordinacione animae, 1497 (IA. 52557), a Barcelona Missal, 28 March, 1498 (Haebler 438), an Alexander de Villa Dei, Doctrinale, 17 October, 1499 (Haebler 685), and a Donatus, 5 December, 1500 (Gesamtkatalog 9016), apparently his last book at Barcelona. He subsequently worked at Valladolid from 1502 to early 1513, and at Valencia from July 1513 to 1517. In two books, a Niger, De modo epistolandi, 27 July, 1495 (Haebler 485 (5)), and a Vich Missal, 16 June, 1496 (Haebler 449 (pt. 2)), the above-discussed Johann Rosenbach was in partnership with Johann Luschner, who in a book of 1502 described himself as a native of Liechtenberg, a village of Saxony. Earlier in the same month which saw the completion of the Niger by Rosenbach and Luschner, there appeared, printed with types used also by Rosenbach, an Alexander de Villa Dei, Doctrinale, 9 July, 1495 (IA. 52575), with the imprint of GERALDUS PREUS and JOHANN LUSCHNER. These, together with the printer Wendelin Rosenhayer, had already signed on 5 May, 1495, an edition of I. PEREZ, Vida de la verge Maria in Catalan (Haebler 541), which is known only from an eighteenth-century citation of its colophon. PREUS and Luschner signed also an edition of Mates, Pro efficiendis orationibus, dated simply 1495 (Haebler 409 (5)). Their press can have had little or no independent existence apart from Rosenbach's, and in the following year Luschner, as mentioned above, is found again co-operating with Rosenbach in the Vich Missal. Subsequently Luschner signed alone two books at Barcelona in 1498, and set up a press at Montserrat early in the following year. It has been suggested by Haebler that his partner Geraldus Preus (i.e. 'Prussian'), who is described in the colophons to the Doctrinale and Mates as a German, is to be identified with the Gerhardus Alemanus, 'magister de stampa civis Dertusa', who in 1481 undertook at Tortosa to sell books printed by Brun and Spindeler at Barcelona. Before his departure to Montserrat early in 1499 Luschner apparently produced at Barcelona the first in the series of five known Indulgences which he printed for that monastery, since the unique surviving copy of this bears the manuscript year-date 1498 (Vindel, vol. 1, p. 246, no. 132 (1)), although printed with the same material belonging to Luschner as two further Indulgences with the printed date of 1500 (Vindel, vol. 1, p. 247, nos. 132 (2), 132 (3)). On the other hand, it is uncertain whether the entry in the Montserrat records, stating that 18,000 Indulgences were printed at Barcelona in May, 1498 by 'maestre Juan Estampador', should be taken as referring to this Indulgence and to Luschner, or to another 'Juan', namely Rosenbach, and to another Montserrat Indulgence (Haebler 166) in material assignable to Rosenbach, and with the printed year-date 1498.
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An edition of Virgil, Aeneid, printed at Barcelona by Gabriel Pou, containing the misprinted year-date 23 June, '1405' in the colophon,1 and known only from a copy in the British Museum, was thought by Proctor (no. 9554) to belong more probably to 1495 than to 1505, in view of such features as the absence of a title-page, and the use of material belonging to Pere Miquel. However, since Pou's other work at Barcelona, in which the same types are used, belongs to the period 1503-7, it has generally been agreed that the year 1505 was intended (cf. Haebler 604). The year 1495 has again been favoured by Mr. F. J. Norton,2 on the grounds not only of further archaic features in the book which conflict with the contemporary appearance of Pou's sixteenth-century productions, but of documents showing that Pou was already known as a printer at Barcelona as early as 20 March, 1497,3 and contracted there on 31 March, 1500, to produce an edition of Flos sanctorum in partnership with Sebastian de Escocia.4 Pere Miquel, as we have seen, died at some time between February, 1495, and September, 1497; and it would appear not impossible, if his death occurred early in 1495, that Pou should acquire his material and complete with it a book of moderate size by midsummer. However, the supposed interval of eight years, with no surviving production and without change of types, seems more difficult to believe. The question remains open, but meanwhile the evidence appears insufficient to warrant the inclusion of Pou's Aeneid of '1405' as an incunable in the present catalogue.

After sojourns at Tarragona in 1484,5 and at Valencia in 1489-90 and from 1494 until the completion of his last book there on 4 February, 1500,6 the German printer Nicolaus Spindeler returned to Barcelona, where we have seen him previously in 1478-82 and in 1491. A document dated 28 November, 1500, shows that he had already printed there part of an edition of Antonius Nebrisensis, Grammatica nova, of which, however, no copy is now known, so that it remains uncertain whether the work was in fact completed before the end of the century.7 The activity of this press, Spindeler's fifth and his second at Barcelona, was ended by his death in April, 1507.

Evidence of the early connection of VALENCIA with printing is provided indirectly by a series of documents, the earliest of which dates from the year 1475, relating to a lawsuit concerned with the purchase of paper. On 28 January, 1475, a German merchant named Jacob Vizlant (Wissland) of Isny in Swabia, then resident at Valencia,8 entered into a contract with a Genoese trader, Miquel Berniço, for the purchase of 200 reams of paper to be dispatched by the first ship sailing from Genoa or Savona. After only 64 reams had been delivered, Jacob Vizlant died in the latter half of the year. Subsequently his brother and heir, Philip, refused to accept the remainder of the quantity originally contracted for, alleging that the failure of Berniço to supply the paper earlier had prevented the purchaser Jacob Vizlant from using it for the purpose for which it was needed, and that he (Jacob) had in consequence been obliged to bring to an end the 'magisteri' and to send away the 'masters' and others engaged for the work.9 The art or craft for which paper in such a large quantity was necessary can hardly have been other than that of a printer. This evidence for the operation of a press at Valencia as early as January 1475 is substantiated by the existence of a number of books printed in a roman fount. Of these the earliest to which an approximate date has hitherto been assigned is the Obres o trobes en lahors de la Verge Maria, s.n. (Haebler 488),10 a collection of hymns in praise of the Virgin composed on the

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1 'Impressum barchinone per gabrielem Pou Catalunam die vicesima tertia mensis Iunii anno a natuissate domini Milleseimo quadraginteseimo quinto.'
3 Madurell and Rubió, document no. 133. The document, in which Pou is called 'stamparius', does not necessarily show that he then operated his own press.
4 Ibid., document no. 176. No copy of this Flos sanctorum is known. Sebastian de Escocia, a Castilian from Cigales, is found as a bookseller at Barcelona in 1489-8 (Madurell and Rubió, documents nos. 38, 51), and at Valencia in 1490, where he sold books for the Venetian printer Paganinus de Paganinis under the agency of the Valencian publisher Jacobus de Vila (Serrano y Morales, pp. 124-5). He reappears as a printer working at the press of Diego de Gumiel at Barcelona, 21 January, 1497 (Madurell and Rubió, document no. 128), and again as a printer at Valencia in financial relations with Jacobus de Vila, 17 September, 1498 (Serrano y Morales, pp. 125-6, 380-1). In the above contract of 31 March, 1500, he is called citizen of Barcelona.
5 See below, p. lxxvii.
6 Madurell and Rubió, pp. 323-4, document no. 183. The document concerns a loan made to Spindeler on the security of fifty copies of the first eleven quires of this edition. Spindeler promises either to supply the remaining quires on 25 December, or to redeem the security in four months' time.
7 Jacob Vizlant and his brother Philip were agents of the important Ravensburg trading company, with which Paulus Hurus was also connected. (Cf. A. Schulze, Geschichte der grossen Ravensburger Handelsgesellschaft, Bd. 1 (1923), p. 342.)
8 J. E. Serrano y Morales, Reseña histórica en forma de Diccionario de las Imprentas que han existido en Valencia (1898-9), pp. 594-607, where the documents relating to the legal dispute are printed in full.

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occasion of a poetical contest judged at Valencia on 25 March, 1474, and probably printed not long after this date. This was followed by an edition of Johannes, Comprehensio, completed on 23 February, 1475 (Haebler 339), the earliest incontestable date in Spanish colophons, and by a Sallust, 13 July, 1475 (Haebler 593), both books containing the place of printing but without name of printer. Two years later, still in the same roman type, appeared an Aquinas, Tertia pars Summæ, 18 August, 1477 (Haebler 617), signed by the printer LAMBERT PALMART, while five other books and a broadside Indulgence in this type are all sinonota. These comprise editions of Aesop, Fabulae (IA. 52005); Aristotel, Ethica, Oeconomica, and Politica (IB. 52000); Leonardus Brunus Aretinus, De duobus amantiumbus (IA. 52006); Datus, De variis loquendi regulis (IA. 52007); Phalaris, Epistolae (IA. 52009); and a Latin Indulgence for the monastery of Corpus Christi at Luchente (Haebler 92; Vindel, vol. 3, p. 29, no. 12). It has been argued on various grounds, which include the poor press-work, community of watermarks, and other features in the Aristotle and Phalaris, and the appearance of an alternative large, cross-shaped full-stop only in the Obras del trobes (and once in the Leonards Aretinus) and in the dated books in this type, that the Aesop, Aristotle, Datus, and Phalaris in the undated group are still earlier than the Obres o trobes, and that the Aristotle and Phalaris are earliest of all. If so, it would seem probable that the Aristotle and Phalaris appeared towards the latter half of 1473, or at latest at the beginning of 1474, and were therefore (excepting the possible Segovia press of c. 1472–3) the first books printed in Spain after the edition of the same Aristotelian texts here attributed to Botel and partners at Barcelona, which may perhaps have appeared still earlier in 1473.

Six months before the completion by Palmart of the Aquinas on 18 August, 1477, work had already begun on the printing of a Bible in the Valencian dialect (Haebler 49; Vindel, vol. 3, p. 23, no. 9). Prohibited by the Inquisition some twenty years later, the edition is now represented only by a single leaf which bears, however, a colophon containing valuable information. The book, we are told, was printed at Valencia, at the charges of Philip Vizlant, ‘mercader de la vila de Isne de alta Alamanya’, by ‘mestre Alfonso fernandez de Cordoua’ and ‘mestre lambert palmar [sic] amanyn en arts’, and was begun in February, 1477, and finished in March, 1478. It is therefore clear that the printing enterprise started by Jacob Vizlant not later than 1475 and perhaps as early as 1473 was being continued by his brother Philip a few years later.

Of Palmart’s career before he arrived in Spain nothing is known beyond the facts that he was a native of the diocese of Cologne and had studied at the University of Paris, receiving the degree of bachelor in 1466 and that of master of arts subsequently.1 The claim of Alfonso Fernández de Córdoba rather than Palmart to the first place among Valencian printers has been proposed by Vindel on somewhat slender grounds.2 With one of the two gothic types employed in the Bible Fernández printed an edition of Antoninus, Summa confessionum, 1477 (IB. 52021), which must have been completed either very early in the year or, more probably, when work on the Bible was in progress. Vindel maintains that since during the partnership for the production of the Bible Fernández printed the Antoninus with the gothic type, while Palmart completed in August of the same year his Aquinas in the roman, both types must have been in the same office and have belonged to both printers, and that the earlier unsigned books in the roman type are therefore as likely to have been printed by the one as by the other. From the order of the names in the colophon of the Bible Vindel infers that Fernández de Córdoba was the older and more experienced printer, and that Palmart was a newcomer recently arrived in Spain. A similar conclusion is drawn from the spelling of Palmart’s name in the same colophon. The lack of printed signatures in the eight unsigned books printed at Valencia between the years 1474 and 1477 is taken to be proof that they cannot have been the work of Palmart, because coming from abroad he must have been familiar with this development. Indeed, together with signed and exactly dated colophons, they are found in all his productions from

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2 See above, p. xxxvii-xix.
3 Claudin, Histoire de l'imprimerie en France, tom. 2, p. 365, n. 1. L. Witten (loc. cit., p. 66) puts forward the conjecture that Palmart may have come into contact with the press of Frühaufer, Gering, and Crantz established at the Sorbonne in 1470. It may or may not be significant that the unsigned editions in roman type consist mostly, like the output of the Sorbonne press, of humanistic texts, and that three of these, Datus, Phalaris, and Sallust, are common to both presses. Comparison of texts shows, however, that the Valencia printer did not use the Paris editions.
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1477 onwards. The difference of practice in these respects between the eight unsigned books and Palmar's known work, Vindel maintains, renders it impossible that they should have been produced by the same printer, and the unsigned books in the roman type are therefore to be attributed to Fernández de Córdoba.

One of the many weaknesses of these arguments lies in the assumption that the roman font was equally with the gothic Bible fonts the property of both partners in 1477. If Palmar was one of the 'mestres e altres' employed by Jacob Vizlant in 1475, the roman type in question may well have remained in his sole ownership when he entered into association with Fernández de Córdoba, since it was not required for the printing of the Bible, which was the only book produced jointly by the partners. There is nothing to connect the roman type directly with Fernández, and in the absence of evidence which can be regarded as conclusive, the attribution of the books in this type to Palmar, with whose name alone it is connected in a colophon, appears to present the least difficulty.

On 18 March, 1482, using two new gothic types and now working independently, Palmar completed a Pomponius Mela, De situ orbis (Haeberl 532). This was followed by an edition of Furs de Valencia [after 4 April, 1482], in which he was assisted, presumably only financially, by the Valencia notary Gabriel Luis de Arinyo (Haeberl 282). The first and twelfth books of Francisco Ximenez, Crestia, were completed on 29 January, 1483, and 15 March, 1484, respectively (Haeberl 700, 701).

A total of five more works appeared in the years 1486 (Haeberl 537), 1487 (Haeberl 228, and Vindel, vol. 3, p. 74, no. 25, not in Haeberl), 1488 (Haeberl 229), and 1490 (Haeberl 285), the last-mentioned being an edition of Fuster, Omelia sobre lo psalm De profundis, completed on 15 April. The above nine works from the Pomponius Mela onwards are signed and dated (though the date of Furs de Valencia is perhaps only that of the copyist), and were produced, with few exceptions, under the patronage of named individuals or on behalf of the authors. In addition four Indulgences in Catalan are known, two of which bear the printed date 1490, while the remaining two, one of which was issued to its purchaser on 24 March, 1493, have been conjecturally assigned to the year 1492. Towards this time Palmar's press evidently ceased, for on 21 November, 1493, he sold to Dr. Miguel Albert punches, matrices, types, and other material, together with thirty volumes of Ximenez's Crestia, which represented unsold stock of the above-mentioned first and twelfth books of that work. The unsigned Repertorium perutile de prauitate haereticorum, 16 September, 1494, attributed by Proctor (no. 9500) to Palmar, is printed with two types, of which one (104 G.) shows a number of differences from its appearance in that printer's works, while the other (150 G.) is not known to have been used by him, and the book has accordingly been transferred to Miguel Albert (lB. 52018), whose press is discussed below (p. xlix).

After printing the Antoninus, 1477, above-mentioned, and (with Palmar) the Valencian Bible between February 1477 and March 1478, Alfonso Fernández de Córdoba is not heard of until 31 July, 1483, when, described as a silver-smith and master-printer, he entered into an agreement for one year with the notary Gabriel Luis de Arinyo (mentioned above as patron of Palmar c. 1482), the immediate object of which was the printing of the works of Jacobus Perez, administrator of the bishoprics of Valencia and Cartagena. From this document we learn that a sentence of death had been passed on Fernández in absentia, and that he was at the time living in the city of Murcia, where with the help of his brother Bartholomaeus he is known to have printed a Cartagena Breviary, completed on 12 January, 1484. Arinyo undertook to obtain for him the royal pardon and permission to reside...
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at Valencia, promising also to provide the capital for the enterprise. A press, and types sufficient to print a sheet of paper of middle size ('forma mijana') on both sides, were to be supplied by Fernández, who engaged to print at the rate of a quire of eight leaves every four days. It was agreed that three [sic] quires of Perez's 'obra o tractet' already printed by (or rather, for?) Arinyo should be destroyed, and the whole work be reprinted by Fernández in his own types. By another agreement of the same date Maimon alias Salomon Zalmati, an inhabitant of Murcia, was also admitted to the association.1 The first product of the partnership, the Perez, Commentum in Psalmos, Valencia, without name of printer, was completed on 6 September, 1484 (IB. 52025, q.v.), the text type being the 92 G. used by Fernández in the Cartagena Breviary at Murcia earlier in the same year. Copies are known in which the first four quires of the second section of the work are printed in different text and heading types from the rest; and this setting is presumed to represent Arinyo's original printing, which, if this is so, cannot have been entirely destroyed, despite the terms of the agreement, while the figure of 'three' quires mentioned in the same document, must be incorrect.2 The printing of an edition of the Opuscula of Perez in four parts was next undertaken, and occupied Fernández and Arinyo from some time in the same year 1484 until March, 1485 (IB. 52027). An octavo tract of 26 leaves, Ruiz de Corella, Vida de S. Ana (Haebler 587; VindeI, vol. 3, pp. 67, 221, no. 21), and a broadsheet, Sumari de les clausules contengudes en la bulla de la sancta cruzada (VindeI, vol. 3, p. 65, no. 20),3 both of them unsigned and undated, are also attributable to the press.

An Indulgence in Spanish in favour of the Dominican monastery at Luchente, some thirty-five miles southward of Valencia (Haebler 93; VindeI, vol. 8, p. 216, no. 92; Gesamtkatalog 74), and a broadsheet in Spanish explanatory of the Indulgences granted to those contributing to the Crusade against the Moors, Clausula de las cosas mal habidas (Haebler 151 (8); VindeI, vol. 8, p. 213, no. 93), were at one time considered by Haebler to have been produced by a printer working at Valencia c. 1480. He later suggested that Toledo might be their place of origin; but the evidence is insufficient, and the question of the location and date of this press remains an open one.4 Neither piece is represented in the Museum collection.

The inclusion by Proctor in his list of Valencian printers of a presumed first press of Lope de la Roca, '1485, Dec. 9' is a mistake, due to erroneous reports of the colophon-date in the Vida de Sant Honorat, 9 December, 1495 (Haebler 677), the year in which the activity of his press at Valencia in fact began.5

The next press, designated as that of the Printer of Officium B.V. Mariae, is not known to have produced anything but the book from which it has been named, completed on 7 November, 1486 (IA. 52034). Various suggestions have been put forward as to the identity of the printer. The handsome large liturgical fount used in the book appears, as Haebler points out, to be the same as the heading type found in the earlier setting of quires c–d in the second section of the above-mentioned Perez, Commentum in Psalms, Fernández de Córdoba, and De Arinyo, 6 September, 1484. In his view, in all probability the correct one, this type was originally produced by Fernández de Córdoba, and it is to him that the credit of the printing of the Officium should be given.6 For want of certainty, however, the anonymous title of the press should still be retained.

In the latter half of 1489 NICOLAUS SPINDELER, hitherto an itinerant printer working successively

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1 Zalmati reappears at Hijar as the publisher of a Hebrew Pentateuch produced by the press of Eliezer Alantani in July–August, 1492 (Haebler 530; Proctor 9602), while Fernández himself is considered by Haebler to have printed a Manual for the diocese of Zaragoza in the same town of Hijar (Haebler 394 (5)). See below, p. ixii.

2 Cf. Biblioteca Nacional, Madrid, Catálogo de los incunables no. 1421; Haebler, Geschichtetc., pp. 29-34.


4 Haebler, Geschichtetc., pp. 204-8. A Latin version of the same Indulgences was printed in roman type by Palmart at Valencia, c. 1480 (Haebler 92). Luchente is situated within the Kingdom of Valencia, and it may well be that a Catalan version was also issued. However, while many Indulgences in Catalan were produced in Spain outside the borders of Catalonia or Valencia (cf. pp. xvi, xxvii above), there is no known precedent for the production of an Indulgence in Spanish within Catalan-speaking Spain.

5 Types of analogous design to that of the Luchente Indulgence are found only in Castile, at the presses of the first Salamanca printer, Vásquez at Toledo, and De Liú at Coria. See also p. xiii, note 5, below, where these pieces are further discussed.

6 The date is given as 9 December, 1485 by (e.g.) Mendes (1790), p. 68-79, and Hain 8823. Mendes states that, doubts having been raised, he reconfirmed the date in the copy at the Real Collegio de Corpus Christi, Valencia, as 'Mil eccc LXXV'. Haebler (loc. cit.) suggested that the error was caused by a copy in which an x had been erased from the date, although no such copy seems to be known. The colophon in the Corpus Christi copy in fact reads quite clearly 'Mil. ccc. LXXXV'. Cf. Serrano y Morales, pp. 408–500, with facsimile of this colophon.

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at Tortosa (1477), Barcelona (1478-82), and Tarragona (1484), engaged himself at Valencia to print the first edition of the romance entitled Tirant lo Blanch. An original agreement entered into on 7 August with the bookseller Peter Trincher and two others for an edition of 400 copies was superseded by a contract dated 28 September made with Johannes Rix, of Chur, when the number of copies was raised to 715. The work, a large folio of 388 leaves, the first embellished with a fine border containing Spindeler’s name, was not completed until 20 November, 1490 (IB. 52043). Rix died two months before this date, and the administration and continuation of his enterprises passed into the hands of his executor, Jacobus de Vila.

Three books unsigned by the printer, Imitatio Christi, 16 February, 1491 (IA. 52047), Confessional, 25 February, 1492 (IA. 52052), and Hores de la setmana sancta, ‘impensis Jacobi de Villa’, 21 February, 1494 (IA. 52056) assigned by Proctor (nos. 9503, 9504, 95044) to Spindeler’s press, have here been transferred to that of Hagenbach and Hutz. The first two contain one of the large text or heading types (130 G.) of the Tirant lo Blanch, but the text type employed is new and is not known to have been used by Spindeler, though it is found in a book signed by Hagenbach and Hutz. Both types were no doubt the property of Jacobus de Vila. The attribution to Hagenbach and Hutz of the Imitatio Christi, however, remains somewhat doubtful, as the work was completed more than two years before their first signed book; and it may well be that Spindeler was the printer on De Vila’s account of the Imitatio, before he left Valencia.

After the completion of the Tirant, Spindeler is known to have been at Barcelona in May, 1491, and an interval of three years elapsed before his next signed work, Perez, Vida de la Verge Maria, appeared at Valencia on 15 July, 1494 (Haebl 540). During this later Valencian period between 1494 and 1500 he printed some eleven dated and five undated books, represented in the Museum collection only by the Phalaris of 11 November, 1496 (IA. 52050), and ending with an edition of Vilanova, Rudimenta grammaticae, 4 February, 1500 (Vindel, vol. 3, p. 176, no. 86; Haebl 683), in which he used a roman type for the first time since his partnership with Petrus Brun at Barcelona in 1478. Later in 1500 Spindeler returned to Barcelona.

The names of Petrus Hagenbach and Leonardus Hutz are first met with in the colophon of the Furs fets en las cortes de Oriola, completed at Valencia on 6 September, 1493, at the charges of De Vila (Haebl 283). As already mentioned the transfer to their press from Spindeler’s in the present catalogue of the unsigned Imitatio Christi mentioned above, using the same text type (99 G.) as the Furs, but completed more than two years earlier on 16 February, 1491 (IA. 52047), must therefore be considered doubtful. However, they may be securely credited with other dated but unsigned works in the same text type, namely, Fenollar, Historia de la pasión, 11 January, 1493 (Haebl 259; Vindel, vol. 3, p. 91, no. 39), Confessional, 25 February, 1493 (IA. 52052), Hores de la setmana sancta, 21 February, 1494 (IA. 52056), and Miravet, Opus grammaticae, 8 January, 1495 (Haebl 436, not seen by Haebl; Vindel, vol. 3, p. 112, no. 50), the latter two being again produced at the expenses of De Vila. Hagenbach and Hutz were also the probable printers of the unsigned editions of the translation in Valencian dialect of the Vita Christi of Ludolphus of Saxonia, part 3, sine anno (Haebl 375 (5)), and part 4, 16 February, 1495 (IB. 52065). Their names are found in conjunction once more in the Guillermus de Podio, Demusica, 11 April, 1495 (Haebl 551), in which the text type (103 G.) is the same as in the Ludolphus, but after completing an unsigned book on 8 June (a Valencian translation of the Cordiale, Haebl 232) the partnership must have come to an end, since early in the following January Hutz was working at Salamanca with Lope Sanz, while Hagenbach appears alone at Toledo early in 1498.

When the German printer Johann Rosenbach, a native of Heidelberg, set up his press at Valencia is not exactly known, but documentary evidence exists of transactions of Rosenbach with the bookseller Johannes Rix, whom he supplied with type, casting-instrument, and matrices, at Valencia in 1490,7 and with Johannes Parix, a fellow native of Heidelberg, at Toulouse in 1491.8 He was no doubt engaged also in the printing of the Breviaries for the dioceses of Bayonne and Oviedo (Haebl 76, 86)

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2 Serrano y Morales, pp. 486-9.
3 Furs fets en las cortes de Oriola, 6 September, 1493 (Haebl 283).
4 Cf. p. xlii, above.
5 Furs fets en las cortes de Oriola, 6 September, 1493 (Haebl 283).
6 Serrano y Morales, p. 511.
7 Serrano y Morales, p. 511.
which were the subject of agreements made with Jacobus de Vila on 12 January, 1492, and earlier; but of these books, apparently the only production of his Valencia press, no copies are now known. After their completion Rosenbach cannot have remained long in Valencia, for on 3 October, 1492, he signed his first book at Barcelona.2

The existence of the press of MIGUEL ALBERT, not distinguished by Proctor, and unnamed in the books attributable to it, is well established by a series of documents preserved in Spanish archives.3 On 12 September, 1493, Albert, a doctor of laws and holder of judicial office in Valencia, agreed with Juan Gómez de Carrion, 'receptor de las penas del Santo Oficio', to form a society for the printing of 1,000 copies of a work entitled Oficio y Facultades de la Inquisicion, identifiable as the unsigned Repertorium perutile de prauitate haereticorum, 16 September, 1494 (IB. 52018), the text of which was edited by Albert himself. An agreement entered into between Dr. Albert and Pedro Trincher on 5 October, 1493, while mentioning type already made, provided for the casting of a further supply in the house of the doctor and contained an undertaking on his part to keep two presses running. A little later, on 21 November, he bought type, matrices, and other material from the printer Lambert Palmart, and on 28 November engaged a type-caster, Gerard Brunch, a native of Hungary, for a period of three months. The Repertorium, printed in Palmart's smaller gothic text type (104 G.) with a number of different majuscules and an entirely new heading type, was assigned by Albert at this period.

The documents published by Serrano y Morales show that Albert at this time employed also the printers Francisco de Padua, Juan de Orlando, and the Germans Lope de la Roca and Christoph Cofman, the first two of whom are not known to have produced any signed work. On 29 October, 1494, Lope de la Roca, who had operated a press at Murcia in 1487 (cf. p. 145 below), together with Gaspar Grez as compositor, was re-engaged for a period of sixteen months. Before his death in 1497 or 14981 Lope printed about a dozen books, the earliest an edition of F. Vicent, Nachs partits d Isscach, 15 May, 1495 (Haebler 576), signed jointly with Pedro Trincher, and the latest a B. Fennollar, Proces de les olives, 14, 25 October, 1497 (Haebler 260). These editions, as well as one signed by Trincher alone, an Obra al laors de S. Cristofal dated 3 February, 1498 (Haebler 487), are not represented in the Museum collection.

Of the career of ALFONSO DE ORTEA who signed an edition of Torrealla, De imaginibus astrologicis (IA. 52083), nothing else appears to be known. The date given for the completion of this volume, 1 December, 1496 is that of its composition by the author, and from the appearance of the book it may possibly have been printed after 1500.2

The latest press to be established at Valencia before the end of the century was that of CHRISTOPH COFMAN, of Basel, known also as Christoforus de Alamania,3 who after working for Miguel Albert appears as an independent printer, with a signed and dated edition of Ximenes, Regimen de la cosa pública, completed on 28 January, 1499 (IA. 52053). An unsigned Stephanus de Masparrautha, Notae, 24 October, 1498 (Haebler 468 (5); Geschichte, p. 106), in which the same material is used, may be accepted as a still earlier product of his press. Before the end of the century Cofman printed three other dated pieces, a Vita de S. Catherina, 11 May, 1499 (Haebler 566), and two volumes in the year 1500, which are catalogued below, and thereafter continued in somewhat reduced activity until 1517.4

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1 Serrano y Morales, pp. 584-7; Haebler, Geschichte, pp. 94, 95.
2 See above, p. xlii.
3 Serrano y Morales, pp. 3-6. For Trincher's career see ibid., pp. 559-65.
4 Haebler is mistaken in listing an edition of Juan Boix, Tractatus conceptuum, 8 February, 1493/4 (Haebler 61) with the Repertorium and the Roig as containing Albert's type 104 G. (Haebler, Bibliografia Ibérica, vol. 2, p. 247), since the Roig is in a different type (reduced facsimile in Vindel, vol. 8, pp. 385-6). An agreement dated 12 November, 1493, was made between Albert and Jaime Esteve, schoolmaster of Valencia, for the printing of Boix's work (Serrano y Morales, p. 4), and the edition was presumably produced by one of the other printers employed by Albert at this period.
5 A certain Francisca Lopes is named as Lope's widow in a document dated 17 November, 1498 (Serrano y Morales, pp. 303, 380). Dionysius de la Roché, who had business relations at Zaragoza with the printer Johannes Paris at Tubusse, was perhaps a kinsman of Lope (Haebler, Die Deutschen Buchdrucker des XV. Jahrhunderts im Auslande (1924), p. 237).
6 An unsigned Aesop, Fabulae (Gesamtkatalog 329), assigned by Haebler 5 (3) to Trincher and by Vindel (vol. 8, p. 212) to Fabrique de Basilea (Friedrich Biel), Burgos, is in fact printed in type 111 G. of Arnaldo Guillen de Brocar, Pamplona, distinguishable from Fabrique de Basilea's type of the same measurement by single hyphens and plain paragraph-mark.
7 The typographical connection alleged by Vindel (vol. 3, p. xxiv; pp. 188, 246-30, no. 91) between this book and a Ruix de Corella, Historia de Joseph, sine nota [c. 1502], is doubtful. See Norton, pp. 85-6.
8 Cofman so names himself in the colophon to Gregorius Ariminensis, Questions super primum librum Sententiarum, 21 October, 1500 (IB. 52009), which is printed in his types.

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In the autumn of the year 1475 which had already seen the appearance of the first fully dated books in Spain at Valencia, there was printed at ZARAGOZA, the capital of the kingdom of Aragon, an edition of Guido de Monte Rochedii, Manipulus curatorium, completed and signed on 15 October, 1475, by Matheus Flander (Haebl 452; Vindel, vol. 4, p. 1, no. 1). Nothing more appears to be known about Flander; however, the resemblance in the distinctive upper case between his type and that used by Brun and Spindeler at Tortosa in 1477 possibly indicates some connection, whether close or remote, between the two presses; and it may be, as Haebler suggests, that Brun and Spindeler worked for Flander at Zaragoza in 1475. The Manipulus curatorium, remarkable as the first book printed in Spain to contain not only the date and place of printing but also the name of the printer, is the only known product of the press, and is now in the Museum collection.

In the following year a record made before the Zaragoza notary Petrus La Luesa on 22 October, 1476, attests the presence in Zaragoza of the printers Henricus Botel de Saxonii and Paulus Hurus de Constantia, both of whom had apparently moved thither from Barcelona. Hurus, as already mentioned, had been active as a printer at Barcelona in the previous year. Similarly, Botel is known through documentary evidence to have had business in Barcelona as early as 1474, and, in conjunction with Johannes 'Potel' (presumably a kinsman), to have taken a six months' lease of a house there on 6 May, 1476; and he is here further considered to have printed at Barcelona c. 1473 an edition of Aristotle, Ethica, Oeconomica, and Politica (IB. 52500,4) to which further reference will be made below. By the terms of the Zaragoza document of 22 October, 1476, the printers offered for subscription an edition of the Laws of Aragon to be printed within six months from All Saints' Day (1 November) next, one gold florin to be paid in advance, and the price of the book to be fixed at 60 solidi. The unsigned and undated Fori Aragonum (Haebl 278) is regarded as the edition in question, in which case it would probably have appeared towards the second quarter of 1477, while an edition of Eusebius, De morte Hieronymi, also sine nota (Haebl 249), is printed in the same type.5 Neither of these books is in the Museum collection. In both books the roman type used in the foliation is apparently the same as that employed by Hurus and his partner Johannes de Salaburga at Barcelona in 1475, and again by Hurus at Zaragoza in 1481.

On 14 January, 1478, at Zaragoza before the same notary Petrus La Luesa, Botel and his previous partner Johannes Planck solemnly renewed their former contract made in conjunction with the since-deceased Georgius vom Holtz on 5 January, 1473, of which they prefixed a copy duly certified by them both with signed, sworn, and autograph attestations of its authenticity. The unspecified town at which this earlier contract was made has often been identified as Zaragoza itself, in the absence hitherto of evidence that Botel or Planck had previously worked elsewhere. The edition of Aristotle, Ethica, Oeconomica, and Politica, sine nota (Haebl 34: IB. 52500), containing a register printed in a small gothic type attributable to Botel, was accordingly assigned to Zaragoza likewise, whether to the press implied by the first contract, c. 1473, or to that instituted by the renewal of the contract in 1478, or to other activity between these dates.6 The discovery, however, of new documents for the years 1474-7, disclosing the presence at Barcelona on various dates within this period of Botel, Planck, and apparently of numerous copies of the Aristotle itself, has here been taken to justify the transfer of the first press of Botel and partners, set up in accordance with the contract of 5 January, 1473, and of the Aristotle as its product, to Barcelona.

The new agreement of 1478 takes the form of a declaration by the same notary La Luesa dated 14 January, '1477' (i.e. c. 1477/8) at Zaragoza, that Botel and Planck, 'magistri de lettera de emprenta, pro nunc residentes et societate [sic] facientes Cesaraugustae', have appeared before him, submitted the sworn copy of 'their original agreement concerning the art of printing', and promised 'contenta in dicta concordia que per eos nondum fuerunt adinplata tenere, obscura et adinplere', binding themselves by additional penalties ('ad ubierrum cautelam') to pay such expenses, and stand such losses as this may necessitate. They further 'renounce their own judges' and undertake to make a new, complete agreement

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('completum instrumentum') before the judges ecclesiastic or secular of whatever kingdom, province, or principe they may dwell in. The precise nature of the 'unfulfilled' work now to be completed remains obscure. Botel's agreement to teach Vom Holtz and Planck to print had evidently been performed to the best of his ability, since Vom Holtz is since deceased and Planck is now called master-printer. Possibly the partners intend, so far as this document is concerned, only to wind up the financial affairs of their previous partnership. Not improbably, however, they also have in mind a further piece of printing, whether or not already envisaged during their first partnership, which they mean to be covered temporarily by their present agreement, and more explicitly by the future 'instrumentum completum'; though the latter, if it was ever made, has not as yet come to light. However this may be, it seems reasonable to identify Botel and Planck, in pursuance of their Zaragoza contract of 14 January, 1478, as the owners of the anonymous press of the Printer of Parentinis, Expositio Missae, 'Cesarauguste', 16 June, 1478 (IB. 52112). The type is apparently identical (except that the original minuscula d is replaced by two new sorts) with that used for the register to the Politica in the Aristotle, Ethica, etc., and also closely resembles that of Botel's next work, the Lérida Breviary signed by him at that town on 16 August, 1479 (Haebler 84). Botel continued to work at Lérida until 1495. Planck reappears in 1482, when on 30 July he was engaged as procurator by Paulus Hurus, both being then resident at Zaragoza, in succession to Luys Malferit, merchant of that town. On 31 March, 1484, he resigned this post to Paulus' brother Johannes Hurus, and is heard of no more.

Of the activities of Paulus Hurus after he had printed the Fori Aragonum with Botel at Zaragoza in the first part of 1477, nothing is recorded until the summer of 1478, when he is known to have made a journey to Germany and to have delivered letters to the trading company at Ravensburg. Soon after his return, towards the end of 1480 or early in the following year, PAULUS HURUS appears to have set up a press on his own account. An unsigned edition of Caorsin, Obisdiction Rhodiae descriptio, dated 28 February, 1481 (Vindel, vol. 4, p. 28, no. 9; Gesamtkatalog 6008), is printed in a roman type distinguishable only in details from that used by Johannes de Salsburga and Paulus Hurus at Barcelona in 1475, and already used at Zaragoza in the fruition of the Fori Aragonum. A variant colophon dated 1 March, 1481, in the Vatican Library copy gives the place of printing as Zaragoza, and the printer can hardly be other than Hurus, who had presumably kept possession of the type or matrices since using them at Barcelona six years before. The Caorsin was doubtless preceded by an edition of Rabbi Samuel, Epistola contra Judaeorum errores, sine nota (IA. 52122), placed by Proctor among the Neapolitan adespota (no. 6752), but printed in the type of the Caorsin, though without the later form of that used in that book. An Indulgence for the defence of Rhodes of 1481 and three small undated works, Epistolae magni Turci, Casus papales, and Seneca, De moribus, are also printed in the type. This group in roman type was followed shortly after by a group of unsigned works, none of which is in the Museum collection, in a gothic type closely resembling that of the Fori Aragonum (Haebler 278) produced by Hurus and Botel in 1477, except for a number of new and plainer majuscules. These editions were hence ascribed by Haebler, in all probability rightly, to the press of Hurus. They include a Psalterium cum canticis, 'Cesarauguste', 14 December, 1481 (Vindel 561; Vindel, vol. 4, p. 25, no. 7), an Indulgence for the Mercedarian Order with the printed date 1481 (Haleur 103; Vindel, vol. 4, p. 32, no. 11), and a Turrecremata, Expositio Psalterii, 'Cesarauguste', 12 November, 1482 (Haebler 651; Vindel, vol. 4, p. 33, no. 13), after which the group has often been assigned to a 'Printer of Turrecremata'.

1 This proviso seems perhaps to imply and confirm that the contract of 1473 was not made at Zaragoza.
2 This document may well have been the 'Capitulación' mentioned in the index to the protocol volume of Petrus La Luessa for 1478 as occurring, unfortunately, on a leaf belonging to a section now lost (Serrano y Sanz, p. 8).
3 Vindel, vol. 1, p. 32, no. 8; Haebler, Geschichte, pp. 247-8. The assignment to Zaragoza: Drucker des Parentinis (= Heinrich Botel), um 1478' of an edition of Bernardus, Epistola de gubernatione rei familiaris (Gesamtkatalog 3970) seems open to doubt, as this is perhaps to be identified with Gesamtkatalog 3967, an edition of the same work in roman type assigned to 'Rome, Ulrich Han (?), um 1475'. Cf. Barcelona, Incunables de la Biblioteca Universitaria (1945), no. 245.
4 Johan Blanco, maestro de fázer libros de emprenta.' See Vindel, vol. 4, p. xiii.
5 Vindel, ibid.
6 A. Schulte, Geschichte der grossen Ravensburger Handelsgesellschaft 1380-1530, Bd. 1 (1923), p. 349. According to Schulte this is the earliest evidence that Hurus was a member of the company. Cf. above, p. xxxix.
7 Vindel, vol. 4, p. 29, no. 9, where both colophons are reproduced.
9 Haebler, Geschichte, p. 270.
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The four remaining pieces are sine nota, but include an edition of Arte de bien morir accompanied by Francisco Ximenes, Confessional,1 containing woodcuts used by Hurus in later editions of the same.2

At the time of the transference of procuratorship in his affairs from Johannes Planck to his brother Johannes Hurus on 31 March, 1484, Paulus Hurus was perhaps absent from Zaragoza. He had visited south Germany in the winter of 1483 in the course of business relations with the printer Johann Amerbach of Basel, and, after recovering from an attack of plague, had attended the Lyons fair in February, 1484.3 A fresh period of his activity as a printer may be said to open with the year 1485, and the employment at Zaragoza of hitherto unused types. A signed edition of the Gospels and Epistles in Spanish, dated 20 February, 1485, of which no copy is now known (Haebler 250), was followed by an edition in 330 copies of a Zaragoza Missal, 27 October, 1485 (Haebler (pt. 2) 441). Hurus is therein described, in the prefatory letter of Archbishop Alfonso of Aragon, as having already sojourned in the city for many years (‘iam multos annos... in hac urbe versatus est’) and the price of a single copy of the Missal is given as six gold florins.4 Although his name is not found again in imprints until six years later,5 a score or so of books are known, some bearing dates in the years 1488-91, the majority undated but printed not later than 1491. Of this group, three books dated in 1488, 1489, and 1490 are signed by Johannes Hurus, the brother of Paulus.6 On 10 February, 1491, the name of the latter reappears in a colophon (Haebler 617) and continues to do so until 12 September, 1499 (Haebler 653), when Paulus transferred the press to his successor Georg Coci and retired to his home at Constance, where his name appears in documents up to 1510.7 In Proctor’s list the name of Johannes Hurus stands as the owner of an independent press, but the typographical evidence shows that this had no separate existence, and was in fact that of Paulus, conducted by Johannes presumably in the absence of his brother. It was during the last decade of the century that the Hurus press was most prolific, and by the extent, variety, and quality of its output won for itself an outstanding position in the annals of early Spanish printing.

The names of the partners, Georg Coci, Leonardus Hutz, and Lupus Appentegger are first met with in the colophon of the Hieronymite Breviary of 7 September, 1499 (Gesamtkatalog 5173), five days after the last book signed by Paulus Hurus. Hutz had previously worked in partnership with Petrus Hagenbach at Valencia in 1493-5, and with Lope Sanz at Salamanca in 1496-7. Using Hurus’s types and material they completed and signed three more books before the end of the century, but none of these is in the Museum collection. Appentegger is last found as a partner in December, 1501, Hutz in March, 1504. Hutz reappears as a printer at Valencia in 1505-6, and at Zaragoza as a type-founder in 1515. Coci worked alone until 1537, continuing the style and prolific output of his predecessor Hurus.8

In 1477 a short-lived press was set up at the Catalan city of Tortosa by Petrus Brun and Nicolaus Spindeler, already mentioned among the printers of Barcelona. The only book which they produced at Tortosa is a Perottus dated 16 June, 1477 (Haebler 543), of which the Museum does not possess a copy. In the colophon Brun describes himself as a native of Geneva, and Spindeler of Zwickau. As already mentioned, the strong resemblance between the type employed in the Perottus and that belonging to Matthaeus Flander at Zaragoza in 1475 led Haebler to suggest, with much probability, that the two printers, before printing together at Tortosa, had been the companions of Flander at Zaragoza.9 On 15 June, 1478, they completed their first book at Barcelona, but thereafter continued to have business relations with Tortosa.10

The introduction of printing at SEVILLE, the chief city of Andalusia, then about to enter upon a period of great prosperity, is remarkable as being the work of native craftsmen, and not, as in Catalonia, Valencia, and Aragon, of German immigrant printers. In the year 1477 three Spaniards named ANTONIO MARTÍNEZ, BARTOLOMÉ SEGURA, and ALFONSO DEL PUERTO, describing themselves, in that

1 Haebler 36 bis–162 (5); Vindel, vol. 4, p. 40, no. 15; M. Kurz, Handbuch der iiberischen Bilddrucke des XV. Jahrhunderts (1931), no. 53; Gesamtkatalog 2501. The other three items are Haebler 306, 421, 514 (5).
2 Haebler 37, 37 (5); Kurz 54. 55.
3 Die Amerbachkorrrespondenz, ed. A. Hartmann, Bd. 1 (1942), pp. 9, 11. Hurus mentions the possibility that he may remain at Lyons until Easter (18 April).
5 He was, however, in Zaragoza on 18 February, 1486, when he signed a document as a witness. (Serrano y Sanz, op. cit., p. 14.)
6 Haebler 449, 5, 218, respectively.
7 Schulte, op. cit., Bd. 1, p. 332.
8 Norton, pp. 69–77, 90.
9 Geschichte, p. 70. Cf. p. 1 above.
10 See p. xxxix above.
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order, as ‘diligentes y discretos maestros’, completed on 1 August an edition of Sánchez de Vercial, Sacramental (Haebler 597), at the instance of Petrus Fernández de Solys, Bishop of Cadiz and Vicar-General of the Cardinal Archbishop of Seville. This book was probably preceded by the Díaz de Montalvo, Repertorium questionum super Nicolaum de Tudeschis, dated simply 1477 (Haebler 210), and containing the verse colophon:

Si petis artifices primos quos Ispalis olim
vidit et ingenio proprio monstrante peritos
Tres fuerunt homines martini Antonius atque
de portu Alphonsus segura et Bartholomaeus.

Historians of Seville printing have argued that if the meaning of ‘olim’ and ‘peritos’ is to be pressed, there is ground for pushing back the date of the establishment of the press by one or more years.1

Two printed Indulgences granted by Sixtus IV in aid of the cathedral church of Seville and issued in that city, one in Spanish containing the date ‘... September 1477... ’, leaving a gap for the year-date, the other in Latin, containing the date of September, 1473, have been cited as proof of the existence of a press there at an early date; but supporting evidence is lacking since no copy of either is now to be found.2

Four editions of Sánchez de Vercial, Sacramental, all sine nota, have sometimes and somewhat arbitrarily been considered as necessarily earlier than the dated Seville edition of 1477 and as having originated in Seville. One of these (Haebler 596 (5)) is in a type showing but slight differences from that used by Henricus Turner at Toulouse in 1476-7.3 The type common to two others (Vindel, vol. 8, pp. 18-32, nos. 5, 6) has no affinities with those used in the south of Spain, although a date near to 1475 or 1476 seems likely enough for these editions.4 A date as early as 1470 and a Seville origin have been suggested by Vindel for a somewhat primitive-looking but certainly type-set edition of the same work (Vindel, vol. 5, p. 3, no. 1).5 Until confirmative evidence for any of the above candidates is forthcoming we must be content to regard 1477 as the year of the completion of the first book printed at Seville.

After the two books of 1477 the three partners signed another edition of Sánchez de Vercial, Sacramental, on 28 May, 1478 (Haebler 598). The next production of the firm, Rolencwicz, Fasciculus temporum, 1480 (IB. 52305), contains only the names of Segura and Alfonso del Puerto. Segura is called ‘escrivano publico’ in a document of 28 September, 1481 in which he stands with Del Puerto as security for rent.6 The last dated book from the press, Valera, Crónica de España, 1482 (IB. 52308), was the work of Del Puerto alone.7 The conclusion of Valera’s Crónica is of particular interest as

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1 The language of this colophon is curiously suggestive of that of the well-known colophon of Johannes Brito at Bruges—‘Immensis artibus ruris monstrante mirandam’—whose press was active at about the same period. Cf. pt. ix, p. 111; Campbell 807. But this boast may well have been in common property in the 1470s among non-German printers who had succeeded in learning the art without German instruction. ‘Olim’ need not necessarily mean ‘some time ago’; it is perhaps rather to be taken with ‘primo’, with the meaning of ‘unquam’, i.e. ‘the first ever’.

2 J. Hazañas y la Rúa, La Imprenta en Sevilla, vol. 1 (1955), pp. 5, 6; Vindel, vol. 5, pp. 11, 12, nos. 2, 3. The type is described as roman, with some gothic contractions. The paper of Sixtus IV began on 9 August, 1471. If the date of September, 1473 could be taken as authentic, and Seville be accepted as the place of printing, then the early Seville press thus alleged would indeed be among the earliest in Spain, being nearly contemporaneous with the supposed first presses at Segovia, Barcelona, and Valencia.

3 Vindel, vol. 8, pp. 33, no. 7. A Turrerencrosa, Quaestionum Evangeliorum, sine nota, in the same type and apparently in part on the same paper, is here catalogued among the French adaequates (IB. 46382, pt. viii, p. 414, press §3), with the remarks that the watermarks (unlike the type) are ‘decidedly against Toulouse’, and that the date is ‘no doubt somewhat prior to 1480’. In view of the paper a Spanish origin for this press seems possible; but no justification appears for locating it at Seville, or dating it before 1477.

4 This type has roman capitals with gothic lower case, and seems indistinguishable from the 123 GR. used in an edition of Josephus [not after 1475] (IC. 5950), a Valerius Maximus in French [not after 1476] (Polain (Belgique), no. 3898), and other works, all sine nota, from a press here assigned (pt. ix, p. 268) to the region of southern Belgium or northern France. The type apparently derives from the same source as Wenseler (Basel), 123 GR., in use from 1476. The possibility that both groups of books were produced by a single wandering printer can perhaps be envisaged, but is far from likely in view of the wide divergence in locality and language. It seems more probable that two otherwise unrelated printers obtained the same type from the same founder in Basel. Fadrique de Basilia (Friedrich Biel), a former associate of Wenseler at Basel, used at Burgos in 1485 a type (123 GR.) strikingly similar in upper case, and perhaps obtained from the same source. The red-printed headings and lombard E’s in the two Sacramentals edit the style of Fadrique in his early period, when he is known to have commenced activity at least three years before the appearance of his first signed and dated book in 1485 (see below, p. ixxi). It may be that these works were produced by Fadrique at Burgos, as suggested by Haebler (596).

5 Vindel’s notion that the work is xystographic, and his attribution of it to the press of Martinez, Segura, and Del Puerto, are equally unfounded.

6 Hazañas, op. cit., vol. 1, pp. 6, 7.

7 An undated Indulgence for the conversion of ‘the islands of Guinea, Africa, and Canary with the great ocean sea’ (Haebler 111 (6)) was assigned to the Seville press by Haebler on typographical grounds, no doubt rightly, as it commences with a lower-case m from type 2, while the mixed roman and gothic upper case of the text type is in the style of 92 GR. The space left for date of issue is blank in the only known copy (Gesellschaft für Typoskunde 536), but this is signed by Johannes de Frisa, who...
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containing a reference to the invention and diffusion of printing by the Germans, among whom is named one Michael Dachauer, at whose charges and those of Garcia de Castillo, treasurer of the Hermandad of Seville, the book was printed.1 Perhaps still later than the Valera is an edition sine nota of Fuero real de Castilla, with Latin gloss by Alfonso Díaz de Montalvo, which was no doubt rightly assigned by Vindel to Del Puerto, the commentary type being 92 GR*, while the text type is an enlarged version of the same which is found only in this book.2 Del Puerto seems to have lived for nearly two decades longer, his death occurring probably a little before 3 February, 1502.3

Another work, an edition sine nota of Philippus de Barberis, Chronica virorum illustrium (Haebler 140; Gesamtkatalog 3384), has been claimed by Haebler4 as a product of the first Seville press, whose interest in historical works it fits well. The type, a roman of early appearance, has an upper case showing several unusual features in common with the style favoured by the Seville press.5 The author, a Dominican from Sicily who in 1475–81 was Inquisitor for Sicily, Malta, and Sardinia, had his various other works printed at Rome (on two occasions by his kinsman the printer Johannes Philippus de Lignamine) or at Naples.6 However, he wrote the Chronica, as his colophon states, in the house of its dedicatee, Johannes Alfonssus, 'canon of Seville and bachelor of Logroño', completing the work on 4 January, 1475. Haebler’s opinion on these grounds, that the Barberis might be an early product of the first Seville press, seems quite possible, although incapable of proof.

The second press in order of Proctor’s list of Seville printers is that of Antonio Martínez, the printer of a Spanish translation of Cavela’s Specchio della Croce, 22 February, 1486 (Haebler 144), of which the Museum does not possess a copy. The colophon of that work states that the book was printed ‘en casa de Anton Martínez de la talla de maestre Pedro’. There seems no reason for doubting that the Antón Martínez here mentioned is identical with the printer who formerly belonged to the association of three Spaniards who set up the first press at Seville, while the phrase ‘de la talla de maestre Pedro’ may mean that the types, perhaps also the blocks for the numerous woodcuts, were cut by the latter. Haebler has suggested that Maestre Pedro is none other than Petrus Brun, last heard of at Barcelona in 1481, and has supported his view by the evidence of the similarities of the type of the Cavela with that of Brun’s work signed later at Seville.7 There is, however, no positive record of Brun’s presence in the city until 1492.

After an interval of three years during which there was no printing at Seville, there appeared in 1490 the Palencia, Vocabulario universal (IB. 52320), the first product of the press of PAULUS DE COLONIA ‘cum suis sociis’, or, as they frequently styled themselves, the COMPANEROS ALEMANES’. Colophons of books printed subsequently by the firm show the names of Paul’s associates to have been Johannes Pegnitzer of Nuremberg, Magnus Herbst of Fils or Vills, and Thomas Glockner. In a petition for exemption from taxation in 1492, they declare that they were called to Seville ‘to print certain works’ by order of the Queen.8 Nothing is known of their earlier activity, but the style of their types points to an Italian sojourn, perhaps in Venice.9 The Palencia, Vocabulario, itself a folio of 550 leaves, was followed in 1491 by six books which in total bulk must constitute the highest output of any Spanish press in a single year in the fifteenth century, the large folio editions of a translation of Plutarch, the Floretum S. Matthaei of Tostado, and the law book known as the Siete Partidas alone extending to 1,724 leaves. In the following year two small quartos only were printed. After that date the name of Paulus de Colonia is no longer met with, and that of Pegnitzer assumes the first place in imprints.

1 It appears that Dachauer was already engaged in the book-trade at Seville, and in enjoyment of the royal protection, as early as February, 1480 (Hazañas, vol. 1, p. 13).
2 Haeber 185; Vindel, vol. 8, p. 245, no. 12 (1); Madrid, no. 825.
3 Hazañas, vol. 1, p. 15.
4 Hazañas, vol. 1, p. 15.
5 Hazañas, vol. 1, pp. 20–21.
6 Haeber, Geschichts, p. 375.
7 Paulus de Colonia, Palencia, Vocabulario, its self a folio of 550 leaves, was published in 1491 by six books which in total bulk must constitute the highest output of any Spanish press in a single year in the fifteenth century, the large folio editions of a translation of Plutarch, the Floretum S. Matthaei of Tostado, and the law book known as the Siete Partidas alone extending to 1,724 leaves. In the following year two small quartos only were printed.
8 After that date the name of Paulus de Colonia is no longer met with, and that of Pegnitzer assumes the first place in imprints.

became Bishop of Rubicon and Canary in 1479. The indulgence presumably relates to the situation created by the Treaty of Alcaçova in 1479 between Spain and Portugal, when Spain was awarded sovereignty over the Canaries, and an expeditionary force was sent in 1480 for the conquest of the Grand Canary. It probably belongs, as Haebler suggests, to 'un 1480', or to the later years of the press.
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where the names of the partners are given. The three companions continued to print at a reduced rate, a single book appearing in each of the years 1493, 1494, 1496, and 1497, and two in 1495. Peginet
was indeed absent in the first half of 1496 at Granada, where at the request of the archbishop he set
up a short-lived press in company with another Seville printer, Meinardus Ungut. There followed a
short period of increased activity from 1498 until 1500, during which sixteen dated editions were printed,
while five undated are assignable to the same years. In the autumn of 1499 Thomas Glockner dropped
out of the partnership which was continued until 1502 by Peginet and Herbst, Peginet making his
final appearance alone in 1503. A feature of the books printed by the Compañeros is the considerable
number commissioned by individual patrons or produced for various booksellers. Their first book,
Palencia, Vocabulario universal, 1490, was printed by command of the Queen; works of theological or
philosophical interest were commissioned by Martin Almodovar of the Order of Calatrava (Haehler 385),
by Petrus de Prexano, Bishop of Coria (Haehler 388), and by the Dean and Chapter of Cuenca (Haehler
115). The names of some eight booksellers appear singly or in various combinations as paying for works
mostly of law or theology. Two of them, Guido de Lavezaris or Leazeris, a Genoese, and Lazaro de
Gazanis, possessed their own device, which is found in Seneca, Proverbiós, 18 February, 1500 (Haehler
620), and also in books printed for them by Ungut and Stanislaus Polonus. In addition to the classes of
books already mentioned, the forty editions with which the company is credited include vernacular poetry
and romances, the Bucolica and Georgica of Virgil (Haehler 693), and the Lux bella of Duranius, 1492
(I. 52359), the first book printed in Spain which contains printed musical notes (Haehler 237, note).

In the year following the appearance of Paulus de Colonia and his companions, there was established
at Seville the press of Meinardus Ungut, a German, and Stanislaus Polonus, who completed on
Ungut had previously worked at Naples is to be learnt from his own statement in a petition in which he
claimed exemption from a levy raised for the expenses of the Moorish war. Soon after his settlement in
the city he had been required by the authorities to provide the services of a gunner as his contribution
to the campaign. He thereupon succeeded in obtaining from the King and Queen, who happened to be
then at Seville, a grant of exemption from all such dues. This document, dated 14 March, 1491, he
presented on the next day to the civic authorities, accompanying it with a petition in the course of which
he states that he had been summoned to Seville from Naples by the King and Queen for the purpose of
printing books. The press was at first located in the Calle de Genova in the parish of Santa Maria, but
shortly afterwards was transferred to the parish of San Juan, while in 1496 Stanislaus was living in the
parish of San Salvador.

The statement of Ungut that he had previously worked at Naples is borne out by the evidence of the
three types with which he began his career at Seville, since these can only have originated in the office
of the Neapolitan printer, Mathias Moravus. In the first year of its activity the press produced four
dated books, three of them being folios of considerable size. Ten dated editions appeared in the next
year, and six or seven in each of the ten years 1493-7, some falling off thereafter being apparent.
Mention has already been made of the press operated at Granada by Ungut in company with Peginet,
who together signed there an edition of Ximenez, Vita Christi, 30 April, 1496 (Haehler 711). Ungut's
absence cannot have been of long duration, for on 4 February, 1496, while still at Seville, he gave to
Polonus legal authority to act in his absence, but by 11 July he had already returned. His name is met
with in imprints for the last time in October, 1499, Polonus alone signing colophons thereafter. Ungut's

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1 A document, dated 11 October, 1497, records a debt for wages owed by the Compañeros to one of their workmen named 'Juan de Arz (Arryes, or Aréz), alemán'. The press was at that time located in the Plaza S. Francisco in the parish of Santa María. It was later moved to the parish of San Salvador (Hazañas, pp. 46, 54).


3 Hazañas, vol. 1, pp. 70.

4 The form 'Leazeris' appears in Seneca, Proverbiós, 18 February, 1500 (Haehler 620), 'Lauezeris' in Siete partidas, Ungut and Polonus, 25 October, 1491 (II. 52358), and 'Lauezaris' in Bohlius, De consolación, Ungut and Polonus, 14, 24 October, 1499 (Haehler 63). The other booksellers include Rodrigo de Escobar, of Salamanca (Haehler 519), Melchior Gorríco (Haehler 519, 397), and his brother Francisco Gorríco (Haehler 397), the brothers Juan Lorenzo (Haehler 633, 610) and Alonso Lorenzo (Haehler 227), and García della Torre (Haehler 227). Cf. Hazañas, vol. 1, p. 70.

5 The name appears also as Ladislao and Lañalalo, spelt in a variety of ways.

6 Nicholas Tenorio, Algunas noticias de M. Ungut y Lanzalao, in Anales de Archivos, Tercera época, año V (1901), pp. 153-8. F. Collantes y Terrán, Un taller alemán de imprenta en Sevilla, etc., in Gutenberg-Jahrbuch, 1931, pp. 147, 8. Also Hazañas y La Rúa, pp. 26-8.

7 J. Gestoño und Pérez, Noticias inéditas de impresores sevillanos (1924), pp. 4-6.
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dead occurred before 20 December, 1500, when from the inventory of his possessions then made we learn that he owned three presses in the Calle de Bayona. Polonius continued to work alone at Seville until October, 1502. Thereafter his Seville press was continued with equal success until 1525 by Jacob Cromberger, with whom Polonius signed books there in 1503, while himself apparently working at Alcalá de Henares from November, 1502, until 2 March, 1504. He seems not to have been active as a printer after this last date, but is known from documentary evidence to have been alive as late as April 1514.

The output of Ungut and Polonius totalled more than 70 editions, almost doubling in number that of the Compañeros Alemanes. The largest classes comprised are those of theology, law, belles-lettres, and history. Several books, about as many in proportion to total output as in the case of the Compañeros, were commissioned, according to information contained in the colophons, by booksellers. The bookseller brothers Francisco and Melchior Gorricio, with fraternal generosity, arranged for an edition of Contemplaciones del Rosario at the request of the author, their brother Gaspar (LA. 52390). Melchior also appears in association with Conrado Aleman (Haebler 156). Others include Lazaro de Gazaris (Haebler 221), the same 'and company' (Haebler 73, 174), or with Guido de Lavezaris and Juan de Porras, later a printer at Salamanca (Haebler 66); Garcia della Torre and Alonso Lorenzo (Haebler 567); and Juan Thomas Favaro de Lumelo, a native of Pavia (Haebler 412, 342).

A few facts concerning the size of editions produced by Ungut and Polonius are to be obtained from contemporary records. ‘The posthumous inventory of Ungut’s property informs us that, of a Jaen Missal completed on 29 August, 1499 (Vindel, vol. 5, p. 335, no. 124; cf. Haebler 443 (5)), 400 copies were printed on paper and 12 on vellum, and that the sum of 100,000 maravedis was owed by the bishop. The edition of the Toledo Breviary, 28 February, 1493 (Haebler 60: Gesamkatatalog 5478), was much larger in size, since 1154 copies were taken by the booksellers Rodrigo de Escobar, of Salamanca, and Pedro de Mendieta, on 4 June, at a cost of 77,335 maravedis. A document of 10 September of the same year affords evidence of the printing of Indulgences of which no copy appears to have survived. An agent of the Bishop of Jaen acknowledged the receipt of 8,000 printed sheets, each of which contained two Indulgences for the living, and 2,000 sheets containing four Indulgences for the dead, making a total of 24,000. Ungut also deposed to having printed and delivered to the same agent 50,000 vellum copies, and declared in each case that he would not print more copies without the express order of the Bishop.

The only book which contains the names of Petrus Brun and Juan Gentil as printers at Seville is the Mejia, Nobiliario, 30 June, 1492 (IB. 52424), printed in types which show the influence of Venice and of Valencia. As has been seen, Brun’s first recorded appearance as a printer dates from the year 1477, when he worked at Tortosa with Spindeler, in conjunction with whom he signed two books at Barcelona in 1478 and appeared as fellow creditor in a document of 1481, while in the latter year he also signed three books at Barcelona with Pere Posa. Thereafter nothing is known of him with certainty until as the partner of Gentil he signed the Mejia at Seville in 1492, though it is quite likely that he is the ‘maestre Pedro’ mentioned, apparently as a type-cutter, in the colophon of the Cavalc printed by Martinez at Seville in 1486. The name of Gentil is Italian and is said to be met with frequently in the records of Seville at that time. The press has been only intermittently active, since the only other dated book produced before the end of the century is the Vespasiano, 25 August, 1499 (IB. 52435), in which the name of Brun as printer is found alone. Two other pieces containing his material, both sine nota, may be supposed, for want of evidence to the contrary, to have appeared before the turn of the century. Various undated books containing Brun’s name or device, but in material not found in his fifteenth-century work, probably belong to the early years of the sixteenth century, since he was at work as late as 1506.

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1 Haeflas, vol. 1, p. 33.
2 Ibid., pp. 60–61, 73–4.
3 Ibid., pp. 5, 6.
4 See above, p. liv.
5 An edition of Álvarez de Cienega, De fascinatione (Vindel, vol. 5, p. 349, no. 128), and an Indulgence for the Cathedral of Seville (Mags Bros., Cat. 402 (1921), no. 668; Haebler, Geschichte, pp. 132–3; Goff, Census, H-5258), in which the heading type is apparently Brun’s, though the text type has not been noticed elsewhere.
6 Two editions of Spinoza, Introduccion de canto llano (Haebler 626; Norton, pp. 14, 176) contain Brun’s name, while his device is found in Lucien, Scipio (Haebler 372). An edition of Verinus, Disticha, was signed by Brun on 14 November, 1506, and also contains his device (Vindel, Escudos y marcas. Apéndice (1950)). The material of a Bernardus, Floretus, sine nota (Gesamkatolog 4000; Vindel, vol. 8, p. 257, no. 54) also belongs typographically to this later period. Brun received a bequest in a will dated 2 November, 1508 (Haeflas, vol. 1, p. 64). His material is found with a printer identifiable as Francisco de Torres in 1512 (Norton pp. 14–15). An alleged occurrence of Brun’s device in an edition of Leo Magnus, Doctrina christiana (Haebler 235 (7)), attributable
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The Catalan city of LERIDA, seat of a bishopric and a university, the latter since suppressed, saw the introduction of printing in the year 1479, when on 16 August the German printer HENRICUS BOTEL completed a Breviary of the local use. In the colophon Botel describes himself as 'venerabilis magister', 'vir eruditus', and 'de Saxonia', while in various records his place of origin appears as Embich or Ehmsbech, identified by Haebl as Einbeck in Hanover.1 In the contract of 5 January, 1473, which contains no notification of its place of origin but is argued above to have been made at Barcelona, he was already designated as a master of the art of printing, and engaged himself to instruct others. He is here taken to have produced at Barcelona in that year, with his partners GEORGIVS VON HOLZ and JOHANNES PLANCK, an edition sine nota of Aristotle, Ethica, Oeconomica, and Politica (IB. 52500). Other documents attest his presence at Barcelona in the years 1474 and 1476,2 and in 1476–8, as has been described above, he is found working in company with others at Zaragoza.3 Botel's first signed work, however, and his first production as an independent printer, is the Lérida Breviary of 16 August, 1479. This was followed by an Indulgence in favour of the Trinitarian Order with the printed date 1480,4 after which Botel is lost sight of for five years.5 Reappearing with fresh types he completed an unsigned Datus, Elegantiolae, on 13 August, 1485 (Haebl (pt. 2) 189), and continued to print until 1495 and perhaps later. The incidence of dated works, which are abundant only in 1490 and 1491, suggests that his press was not continuously active. His output at Lérida consists of some twenty-three pieces in all, including four Indulgences, but is represented in the Museum collection only by a copy of his latest dated book, Sanchez de Vercial, Sacramental arromançat, 5 November, 1495 (IB. 52618).6

In considering the early printing at SALAMANCA we are confronted with over one hundred books there produced, none of which contains the name of the printer. From the evidence provided by the types, which fall both stylistically and chronologically into two apparently separate groups, these books were divided by Proctor between two presses; and this arrangement, although uncertain how far it reflects the real situation, is followed in the present catalogue.

The first group, distinguishable as printed with one or more of four related types, was assigned to an anonymous Printer of ANTONIUS NEBRISSENSI, INTRODUCTIONS LATINAE. The inception of the press may be placed in the second half of the year 1480, since the printing of the work after which it is named was completed on 16 January, 1481 (Haebl 459; Gesamtkatalog 2225). This, however, may have been preceded by the undated edition, sine nota, of the Laws made by the Cortes of Toledo in a session which ended on 23 May, 1480 (Haebl 354), and was perhaps followed by an undated Synodal de Avila, being the acts of a synod held in September, 1481 (Haebl 629). A second edition of the work by Antonius Nebrissensis was soon called for and was completed on 13 October, 1482 (Haebl 460), with the inclusion of a new preatory letter by the author, who claims that more than a thousand copies have been printed and are eagerly bought at the price of six silver pieces, and argues from this happy circumstance the likelihood 'that all barbarism will soon utterly perish'.8 The types employed by the first Salamanca printer comprise three gothic founts notably Spanish in style, the first of which was used throughout, while the latter two incorporated the capitals of the former and were used only in a single

1 Haebler, Zur Geschichte des Frühdrucks in Barcelona, in Beiträge zur Inkunabellkunde, Neue Folge, no. 2 (1938), p. 8. The word 'venerabilis', first used in the Zaragoza contract of 14 January, 1478 (see p. 1 above), presumably signifies that Botel was in holy orders. In the colophon of Petrus de Castrovol, Commentum super libros Ethicorum, Lérida, 2 April, 1480 (Haebl 127; Vindel, vol. 1, p. 85, no. 46) he is called 'presbiter'.
2 See above, p. xxxvii.
3 See above, p. 1.
4 Cf. J. Rubi6, Noves butlles catalan incunables, in Butlletí de la Biblioteca de Catalunya, vol. 6 (1923), fig. 1, p. 7; Vindel, vol. 8, p. 66, no. 16 (1).
5 No space is left after the printed year-date. In the existing copy a date in April, 1481, has been entered by hand.
6 Cf. Vindel, vol. 9, p. 60.
7 An undated Indulgence in Catalan for the restoration of the sacristy of the Cathedral of Lérida after a fire, known in two settings for the dead (Haebl 433 (3)); Vindel, vol. 1, p. 211, no. 130; Cof, Census, M-369, 570; Ganez 4050), and one for the living (Maggs Bros., Cat. 402 (1921), no. 6533), has been assigned to the year 1498 on good documentary grounds (see J. L. Villa-nueva, Viaje liturario, vol. 17 (1851), pp. 46, 285–6). No more is at present known of Botel after this date.
8 Haebl, Geschichte, p. 211.
9 Cf. Mendez, Topografía Española (1861), pp. 174–5. The author's figure of 'mille codices, et co ampius impress' has generally been supposed to apply to the first edition, perhaps rightly; but it might be argued that the context does not show conclusively whether he refers to the first edition or to both together.

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undated book, and a bold roman which was added not before 1486 and was twice used in conjunction with the first gothic type. Three works erroneously listed by Haebler (pt. 2, p. 225) as containing the roman type of the second Salamanca group, namely Antonius Nebrisensis, Epitaphium, 15 July, 1491 (Haebler 471; Vindel, vol. 2, p. 37, no. 25), Ferdinandus Nepos, Materies grammaticae, 2 June, 1492 (Haebler 481; Vindel, vol. 2, p. 41, no. 27), and the undated Juan de Pastrana, Compendium grammaticae (Haebler 523; Vindel, vol. 2, p. 43, no. 28), which is apparently contemporaneous with the Nepos, are in fact in the roman of the first group. The Nepos constitutes the last dated production of the first press, unless we except the appearance in the same roman, after a gap of more than two years, of a Ferdinandus Ferrarensis, Additio hymnorum, 27 November, 1494 (Vindel, vol. 2, p. 62, no. 39; Madrid, Biblioteca Nacional, Incunables, no. 943). In the period of not more than twelve years ending in the summer of 1492 fewer than thirty editions were produced, a number perhaps scarcely sufficient to have occupied the printer continuously throughout. The largest class comprises a dozen books of grammar and rhetoric, of which seven are the work of Antonius Nebrisensis, one of the most outstanding Spanish humanists, who occupied a chair in the University of Salamanca at this time. Other subjects represented, theology, law, astronomy, and the classics, are such as are to be expected from a press established at a seat of learning. The relation of Antonius Nebrisensis to the press is not clear. The fact that nearly thirty editions of various works by this author, not to mention commentaries by him on works of other writers, were printed in Spain in the fifteenth century, indicates at the least a close interest in printing on his part. A tradition dating from the sixteenth century makes him the owner or director of the Salamanca press. It is not easy to reconcile this with the position which he held for nineteen years in the household of Juan de Zúñiga, Cardinal and Archbishop of Seville, an association terminated only by the death of the archbishop in 1504, but we do not know to what extent this post entailed absence from Salamanca or otherwise absorbed his time and abundant energy. However this may be, although positive evidence is lacking, some degree of patronage and even supervision of the press by Antonius Nebrisensis seems not unlikely, and the more distant possibility that he was its owner or director is not precluded. The question of whether or to what extent the press was connected with the University of Salamanca remains no less obscure. These possibilities and doubts apply equally to the books printed in the second group of Salamanca types.

To the printer of this second group Proctor gave the title of Printer of Antonius Nebrisensis, Gramatica Castellana, from the work, completed 18 August, 1492 (IA. 52814), which is the earliest dated edition in the first of the new types, unless it was preceded by the same author’s Latin-Spanish Dictionary, dated simply 1492 (IB. 52816 (1)). The types belonging to the second group are not used in conjunction with those of the first group, and are moreover different in style, deriving as they do, with a single exception, from Venetian models. The date of the Gramatica Castellana falls only some two and a half months after the completion on 2 June, 1492, of the above-mentioned Nepos, Materies grammaticae, printed in the roman of the first group. Unfortunately the evidence seems inadequate to decide whether the typographical and chronological distinctness of the two groups, striking as it is, denotes the successive operation of two separate presses, or merely two phases in the activity of a single press. The existence of the above-mentioned Ferdinandus Ferrarensis, Additio hymnorum, 27 November, 1494, printed in the roman of the first group, might indeed be held to imply even the contemporaneous activity of two presses. On the other hand the Ferdinandus Ferrarensis can be satisfactorily explained to fit either the hypothesis of two consecutive presses, in which case the second printer may be supposed to have obtained possession of his predecessor’s roman, or that of a single press changing its founts of gothic and roman types in two distinct stages; and this single anomalous book should therefore not be used as evidence to prejudge the question. It seems unlikely that the problems

3 F. G. Olmedo, Nebrija, etc. (1943), pp. 28-9.
4 The anonymity of the press has been explained, plausibly enough, by the reluctance of Antonius Nebrisensis, as a distinguished humanist and professor in the University, to be named outright as owner of a commercial enterprise. However, as Mr. F. J. Norton has suggested (Printing in Spain, 1501-1520 (1966), pp. 20-1), the absence of any rival press in the same city would perhaps be a sufficient reason for anonymity, at least until the appearance in 1494 of the press of Hutz and Sanz, which produced signed work in 1496.
5 The latter view is preferred by Mr. F. J. Norton, loc. cit.
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connected with early printing at Salamanca will be decided without the discovery of documentary evidence, which as yet has been notably lacking.

A change of policy, at least, in the summer of 1492 is indicated not only by the introduction of the new gothic font, but by a progressive increase in production. The output of nearly ninety editions in the second Salamanca group exceeds in number that of any other press in the Peninsula during the fifteenth century, and in bulk is second only to that of Ungut and Polonus at Seville. As much as a third of the editions consist of Spanish vernacular texts or translations, including Spanish, Italian, and classical literary works, whereas all but two of the productions of the first group had been in Latin. For the rest the various classes of works printed differ little from those produced in the first group, and the writings of Antonius Nebrisensis are represented by a dozen editions, including his Latin-Spanish dictionaries. In the latter half of the 1490s a large variety of ornamental initial letters was used, sometimes lavishly. The completion of the above-mentioned Ferdinundus Ferrarensis on 27 November, 1494, the last book in the roman of the first group, was followed soon after by the appearance of two new romans, a small-faced design in 1495, and a large-faced in 1496, both of which were freely used henceforth for Latin works of a humanistic nature. In 1500 the press reached its highest productivity, with a dozen books bearing that date in the colophon. The following year, however, seems to have seen a marked reduction, perhaps even the end of the press, since early in 1502 two of the founts were already in the possession of Juan de Porras, who is later found with the other type-founts of the press, while in 1503 some of the capitals and borders were used by Johannes Giesser. In view of his problematic connection with the second Salamanca group the career of Juan de Porras may be further discussed here, although, in Proctor's order, in his aspect as a putative printer within the fifteenth century, he appears as last among the Salamanca printers of that period.

Juan de Porras was engaged in the book trade as early as 1491, when with the Genoese Guido de Lavezariis he commissioned an edition of the laws known as Las Siete Partidas, printed at Seville by Ungut and Polonus (IB. 52358). He is here described as 'vecino de Salamanca'. His name is next met with in the colophon of the Orense Missal completed on 3 February, 1494, at Monterrey, 'arte et expensis Gundisalvi Rodericeti de la Passera et Johannis de Porras sociorum' (Haebler 437). A little later, by an agreement which has not been preserved, he engaged himself to supply an edition of a Missal for the use of Santiago de Compostela. A modification of the terms of the original contract was made on 22 December, 1495, but does not disclose where the work was carried out. The books to the number of 720 copies on paper and 30 on vellum were delivered on 13 January, 1496, but no copy appears to have survived. On the completion of this contract he was charged by the Cathedral Chapter on 12 February, 1496, with the task of printing an edition of the Breviary of the local use, but six months later for unknown reasons the work was entrusted to the printer Nicolaus de Saxonia at Lisbon. The edition printed at Lisbon by the latter duly appeared on 31 May 1497 (Haebler 82); whereupon Porras obtained from the archbishop an exclusive privilege in favour of his own work, but of this nothing is now known. Some two years later with two other 'mercaderes compañeros', the above-mentioned Guido de Lavezariis and Lazaro de Gazanis, he paid for a Boethius printed in Spanish by Ungut and Polonus at Seville, October 1499 (Haebler 60; Gesamtkatalog 4585). On 13 August, 1501 a Breviary of the use of Orense was completed for Porras at Salamanca by Johann Gherlinc.

Although the name of Porras appears in the imprint of the Orense Missal, Monterrey, 1494 (joined with that of Rodriguez de la Passera), and in one of the Santiago documents he is styled 'impresor', it is not clear that at these times he ever possessed a press or was himself engaged in the actual work of printing. Haebler's view is probably the correct one, that in all these transactions the part played by Porras was financial and commercial only.

The evidence which led Proctor to believe that Porras owned a press at Salamanca within the fifteenth century appears to be based upon misleading colophons. The date 22 February, 1500, given by Proctor

1 Toro, Eclipse del sol, 1 March, 1485 (Haebler 646), and Fernando de Talavera, Católica impugnación, 3 April, 1487 (Accurti 62).
2 Two undated editions of the latter appeared: Haebler 405 (IB. 52816 (2)), and Gesamtkatalog 2220.
3 See below, pp. 48-9.
5 In La gran conquista de ultra mar, 21 June, 1503 (copy in British Museum).
6 See below, p. lxxi.
8 Ibid., p. 425.
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as that of the earliest production of Porras’s own press is derived from Aristoteles, Politica, cum Ferdinandi Rhoensis commentarias, ‘M. d. iiijij. kalendas martias’ (Haebler 576, Gesamtkatalog, Bd. 2, col. 644). The ambiguity of the date appearing in this form is, however, removed by the evidence of a copy 1 in which a point is printed between the year and the day of the month, and the book is thus shown to have been completed on 26 February, 1502. A Missal for the use of Avila, printed ‘in officina librorum typica Joannis Porrij’, contains a similarly doubtful date, ‘M.D.X.XI. februarj’ (Haebler 436 (5); Vindel, vol. 2, p. 175, no. 112), which has been taken to stand for 23 January, 1500. But certain of the borders used in the Missal and reproduced by Vindel (vol. 2, p. 176) are printed from cut-down blocks which appear whole in Tostado, Sobre el Eusebio, Johannes Giesser, Salamanca, 1506, 1507. The date in the colophon of the Missal must therefore be read as 1 February, 1510. A collection of laws entitled Capítulos en los cuales se contienen las cosas que han de guardar los gobernadores ... Fechos ix de junio de M et d. anos, sine nota (Proctor 9586), is here taken to belong to the early years of the sixteenth century. It contains types (one of them a re-cast of the largest type of the Printer of Nebrisensis, Gramatica castellana) which have not been found in books dated before 1501, while the title-page cut of the royal arms shows a vertical crack from top to bottom, which in the Díaz de Montalvo, Ordenanzas reales, from the second anonymous Salamanca press, 29 March, 1500 (IB. 52849), is much less developed. From the evidence available it seems that the above-mentioned Aristotle, Politica, 26 February, 1502, is the earliest product of Porras’s Salamanca press to which a definite date can be assigned.

Mr. F. J. Norton has suggested 2 that, in view of the absence of signs of ‘any break in typographical and stylistic continuity between [the Aristotle of 1502] and the books of 1492’, Porras may well have owned the press which produced the books in the second Salamanca group, and perhaps even that responsible for the first group from 1482 onwards, which in Mr. Norton’s view was probably the same. It might be argued, however, that the activity of Porras as a publisher employing various printers in other towns during the 1490s, and his commissioning of the above-mentioned Orense Breviary at Salamanca itself in August, 1501, made his direct ownership of the flourishing and prolific Salamanca press somewhat unlikely, while the sudden apparent interruption of the second group in 1501, followed by the distribution of its material between Porras and Giesser, and the first appearance of signed colophons, further suggests a distinct break in the continuity of management of the press. Nevertheless, it may be admitted, although evidence is lacking, that Porras as a prominent Salamanca bookseller might well have dealt with or even participated in the press of the second group before acquiring possession of it in 1502; and further, that Porras’s own press was in some sort a continuation of the previous undertaking, retaining not only part of its material, but also its semi-academic character, its prolific output, and its preoccupation (ending, however, in 1510) with the writings of Antonius Nebrisensis. Porras described himself as ‘venerabilis’ in 1506, presumably as an indication of clerical status rather than of age, and for the first time as ‘impressor artis magister’ in 1520. His name is last found in a colophon in August, 1522, and in 1524 the press was in the hands of his successor, Alfonso de Porras, 3 presumably a relative.

The earliest mention of the partnership of the German, LEONARDUS HUTZ, and Fray Lope Sanz, of Navarre, is provided by the colophon of Gundisalvus de Villadiego, Tractatus contra haereticam prauidatorem, 8 January, 1496 (IB. 52862). However, the same type, which was the only one employed by the press, appears two years earlier in an unsigned Vasurtus, De natura loci et temporis, Salamanca, 1494 (Haebler 665). 4 Hutz was at this time still working at Valencia as the associate of Petrus Hagenbach, with whom on 11 April, 1495, he completed and signed there a Podio, Commentaria musices (Haebler 551). The new press at Salamanca was therefore presumably established and operated at first by the Spanish cleric, Lope Sanz, alone. Its signed and dated work consists, besides the above-mentioned Villadiego, only of an edition of Aquinas, Super libros Aristotelis de generatione (Haebler 638), completed seven weeks later, on 26 February, 1496. An undated Bricot, Abbreviaturum totius logices (Haebler 91), is likewise signed by both partners. 5 Their third dated book was an unsigned Leyes del estilo, 10 February, 1497 (IB. 52863), and their last an unsigned Vasurtus, Praxis prognosticandi, 8 March, 1497

3 See Norton, p. 27.
5 In all three signed works Hutz is called Leonardus Alemanus or the like, without mention of his surname; but his identity need hardly be doubted.

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(Goff V-103). In view of the production of eight works sine nota in the same type, the press may have existed for a year or two longer; but in any case the partnership must have come to an end some time before the autumn of 1499, when Hutz was at work in Zaragoza, and signed his first book there as one of the partners of Georg Coci on 7 September. No more is known of Sanz.

Johannes Giesser, a German of Seligenstadt on the Main, completed a Nicolaus de Blony, De sacramentis, at Salamanca on 7 April, 1500 (Haeblcr 51 bis; Vindel, vol. 2, p. 190, no. 117; Proctor 9580a). He produced no other work assignable to the fifteenth century, but remained active until 1509. The early history of the press at VALLADOLID, as also at Toledo, is perhaps connected with the printing of Indulgences. For the purpose of encouraging the efforts of the Catholic kings in their struggle to expel the Moors from Spain, Sixtus IV granted special Indulgences in 1478, 1479, 1481, 1482, and 1483, and the practice was continued by his successors. In the course of time the Bula de Cruzada came to be renewed almost uninterruptedly, becoming in fact the foundation of the Spanish Crusade tax, and under the administration of the State taking on almost the character of an annual impost. For the production of the very large numbers of Indulgences which were issued in consequence, the help of the printing-press was soon called upon. By the early years of the sixteenth century the printing of Crusade Indulgences appears to have been regarded as the privilege of the monasteries of Nuestra Señora del Prado at Valladolid and of San Pedro Mártir at Toledo. The privilege was not an exclusive one, however, as is shown by the existence of Crusade Indulgences issued during the years 1481-92 which were printed neither at one city nor at the other. (Cf., e.g., Gesamtkatalog 43, 47, 51-61.) To the hypothetical fifteenth-century press in the monastery of Nuestra Señora del Prado at Valladolid, which it is to be presumed was given up entirely to the printing of documents of this class, Haeblcr is inclined to attribute three Indulgences unconnected with the Crusade, in favour respectively of the church of San Salvador at Avila, 1481 (Gesamtkatalog 1259), the Order of St. John of Rhodes, 1482 (Gesamtkatalog 6152), and the Mercedarian Order, 1482 (Haeblcr 104), to which Vindel has added another of the last-named Order, undated. The considerations brought forward by Haeblcr in support of Nuestra Señora at Valladolid as the place of production of these items are admittedly slight, consisting only of the later existence of the privilege, the fact that the commissary for the Mercedarian Indulgence of 1482, Fray Francisco de Palacios, is named therein as minister at the church of Santa Trinidad at Valladolid, and the propinquity of Avila to Valladolid. Moreover, it remains unexplained that no actual Crusade Indulgences known to survive seem attributable to the same press. If, however, in default of any indication to the contrary Haeblcr's suggestion should be provisionally admitted, the introduction of printing to this city must be placed some eleven years earlier than the previously accepted date of 1492.

On 3 February, 1492, appeared the first book, Tratado breve de confesión, 'en Valladolid', unsigned (Haeblcr 649), attributable to the short-lived press of Johan de Francour or Froncourt, a printer of French origin who signed editions of two legal works in a different, gothic type (c. 110 mm.) at Valladolid in the following year. Both his types are of typically French, or indeed Parisian style, and that of the Tratado breve (101 mm.) is further exceptional among Iberian fonts in being a batard. About a dozen books, some of them dated in the years 1497 and 1499, were printed at Valladolid by Pedro Giraldi, whose name suggests that he was an Italian, and Miguel de Planes, working in partnership. The most noteworthy of their productions is an undated edition in Spanish of the famous letter of...
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Columbus, De insulis nuper inuentis (Gesamtkatalog 7172), known only from the copy preserved in the Ambrosian Library at Milan. The edition of Torre, Vision delectable, sine nota, attributed by Haebler (645) to this press, a copy of which was acquired by the Museum in 1909, has been transferred to Henricus Mayer, Toulouse (M. 42455), and the work of Giraldi and Planes as also that of Francour remains unrepresented in the Museum collection. In the last year of the century, Juan de Burgos, after printing at his native city for the previous ten years, established himself at Valladolid in time to complete on 15 February, 1500, a Sallust in Spanish (IA. 54050), which is the only Valladolid production of the fifteenth century in the Museum collection. His output there was limited to two other books dated in the same year and two in the following, after which he returned to Burgos.

At the first and only fifteenth-century press in Zamora in the kingdom of Leon, Antonio de Centenera completed, on 25 January, 1482, his first book, Mendoza, Vita Christi per coplas (Haebler 420). This was no doubt preceded by one or both of two undated Indulgences in the form of reliquaries on behalf of the Cathedral of Oviedo (Haebler 571, and Vindel, vol. 2, p. 262, no. 8), which are printed in a delicate small type, c. 70 mm., presumably created specially for the Indulgences; whereas in the Mendoza, Vita Christi per coplas, the same light upper case is found in an inappropriately heavy and large-faced lower case for use as a text type (73 G.). Neither state of the type is found in the Museum collection. Centenera’s press is noteworthy for the native Spanish character of its personnel and its productions. The names of four of Centenera’s ‘familiares’, which have been preserved in a document of 12 December, 1486, are all of them Spanish, while of rather less than a score of editions attributable to the press in the eleven years of its existence the greater number are in the Spanish language. Similarly the types in which they are printed owe nothing to foreign influences. Centenera’s output, consisting chiefly of religious and theological works as well as a few editions of classics, belles-lettres, and law, is represented in the Museum by three books, including fortunately a copy of the Villena, Trabajos de Hércules, 1 January, 1483 (IB. 52906), with its crude but original woodcuts.

The introduction of printing to Burgos, the ancient capital of Castile, was the work of a German whose name in its Spanish form appears as Fabrique de Baseia. The colophon of an edition of Andreas Gutierrez, Grammatica, 1435 (Haebler 310) tells us that the book was printed ‘per ingeniosum virum magistrum Fredericum’, while in subsequent productions the printer usually describes himself as ‘de Baseia’ or ‘Alemanus’. The identification of the printer with Friedrich Biel, who in or about the year 1472 co-operated with Michael Wenssler at Basel in producing an edition of the Epistles of Barzizius (pt. iii, p. 719, IB. 37037), is now generally accepted. In confirmation, Haebler has pointed out a peculiarity which is common to Wenssler and to the first types of the Burgos printer, the use of roman capitals with gothic lower-case letters. The earliest of Biel’s productions in Spain which has survived is the Gutierrez mentioned above, completed on 12 March, 1485. The edition consisted of 400 copies, for which the printer received from the author the sum of 74,000 maravedis, the final payment being made on 21 November. Documentary evidence, however, shows that Biel was already at work in Burgos some three years before this time. On 21 March, 1482, the Treasurer of the cathedral, Garcia Ruiz de Mota, entrusted to ‘Maestro Fabrique, alemán de Baseia, vecino de Burgos’ the printing of 2,000 copies of a sheet, of which the text—perhaps a list of relics or indulgences—was supplied to him by the Treasurer, the work to be completed by 14 April at a price of 7,000 maravedis. The cathedral authorities promised moreover not to employ any other printer for subsequent editions that might be called for. The only other known printer who may perhaps have worked at Burgos about this time is Juan de Bobadilla, who in 1483 agreed with the Chapter of Santiago de Compostela to print a breviary, of which no copy appears to have survived. The possibility of attributing two editions sive nota of Sanchez de

1 Haebler 571 (= Gesamtkatalog 102) is reproduced from the only known copy, Bibliothèque Nationale, Paris, in Zeitschrift für Bücherfreunde, Jahrg. 5, Bd. 1 (1901-2), p. 3, Abb. 1. Vindel erroneously identifies his facsimile (from a copy now in private hands) as being of Haebler 571. Haebler 571 (5) (= Gesamtkatalog 103; reproduced in Zeitschrift für Bücherfreunde, ibid., p. 4, Abb. 2) is a sixteenth-century edition of the same text, as Haebler correctly states.
2 A similar adaptation for use as a text type of a fount used previously as an Indulgence type, the upper case being retained and a different lower case substituted, is found in the press of Juan Vázquez at Toledo (see below, p. lxiv).
3 Cristóbal Rodríguez de Laguna, Alonso de Sevilla, Francisco Arias de Ciudad Rodrigo, and Juan de Faredes. (R. Fieranes, Apuntamientos, in Méndez, Tipografía española (1861), p. 206.)
4 L. Cuesta Gutiérrez, Los tipógrafos extranjeros en la imprenta Burgalesa, etc. in Gutenberg-Jahrbuch, 1954, p. 63.
5 Ibid.
6 Juan de Bobadilla is named as of Burgos (‘vecino de burgos’), but is not certainly known to have printed in that town. See A. López Ferreiro, Galicia en el último tercio del siglo XV (1897), p. 244. Cf. p. lxvii below.
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Vercial, Sacramental (Vindel, vol. 8, pp. 18–32, nos. 5, 6) to Fadrique, at a period perhaps towards 1475 or 1476, seems attractive though incapable of proof, and has been discussed above.¹

During the first period of Fadrique's activity, which lasted until 1501, he printed about seventy editions, which included a Donatus and other Latin grammars, and linguistic and literary works of the Spanish and Italian humanists Antonius Nebrisensis, Petrus Martyr de Angleria, and Lucius Maricenus. Of romance and poetry may be mentioned editions of San Pedro's Carcel de amor, Nuñez's Arnalte y Lucenda, the Historia de los caualleros Oliueros y Artus, the Coplas of Mingo Revulgo, and the first edition of the often reprinted Celestina. Many of these are remarkable for the quality of the woodcut illustrations and initials employed, among the latter being a large set of striking design usually associated with the name of Peter Wagner at Nuremberg, but deriving from the engraver Israhel van Meckenerm. Though the influence of Basel, Lyons, or Paris is constantly in evidence in the work of Fadrique, little or no trace of an indigenous Spanish style is to be seen in the sixteen types and other material which he employed. Among the books from his press described below is now included an edition of the Pragmatica Sancion para los perailes, s.n. (IB. 53269), listed by Proctor (no. 9616) among the Spanish adespota, but now recognized as the work of the first Burgos press. After a period of somewhat reduced activity in 1502–8 his press flourished until his death in 1517.

A second press was established at Burgos in 1489 by Juan de Burgos, who completed his first book, an edition of the Disticha of Verinus, on 31 October (Haepler 671). His activity never approached that of Biel, for in ten years he produced only about a score of editions, of which the Museum possesses only three, mainly of belles-lettres and classics, though medicine and law are also represented. Several of his productions contain notable woodcuts, while certain of the types and initials employed derive in style from the same source as Biel's material. After returning to Burgos in 1502 from his sojourn at Valladolid, he printed a single book and then ceased activity.

The press of Salomo ben Moise Levi Alkabiz, which produced two books, one of them (Haepler 348) belonging to the year 1482, at the Castilian town of Guadalajara, has been regarded as the first Hebrew press established in the Peninsula. Records of a trial by the Inquisition in 1481 supply evidence, however, that a Jewish printer named Juan de Lucena had already been at work, probably at the small town of Montalban, near Toledo, for at least two years before this date. De Lucena, assisted in his presswork by his ostensibly Christian daughters, Teresa and Juana, who remained in Castile after their father's flight to Portugal, was engaged in the production of Hebrew books for the Jews of the then Moorish Kingdom of Granada; but the records show that he possessed books at both Montalban and Toledo, without stating in which of these his press was situated. No certain product of De Lucena's press is known; but two works known only in single-leaf fragments, printed in a Hebrew type similar to that of the Guadalajara press, have been conjecturally assigned to it by Haepler.²

The introduction of printing to TOLEDO, the metropolitan city of Castile and Leon, seems to have been occasioned, as was perhaps the case at Valladolid,³ by the demand for multiplication of the Crusade Indulgences granted by Sixtus IV from 1478 onwards for the purpose of raising funds for the prosecution of the war against the Moors. A privilege for the printing of such indulgences in the monastery of San Pedro Mártir at Toledo may well have been granted from the outset, although documentary evidence does not attest its existence before 1494, and the terms thereof do not state that it was exclusive.⁴ Haepler, indeed, tentatively suggested Toledo as the location and 1480 as the date of the anonymous press which printed an Indulgence in Castilian Spanish in favour of the Dominican monastery at Luchente near Valencia (Haepler, pt. 2, 93), and a Clausula de las cosas mal habidas in explanation of the terms of the Crusade Indulgence (Haepler 151 (8)). However, in default of positive evidence with regard to time and place, this possibility must be set aside,⁵ and a group of six editions of Crusade

¹ See p. lxxi above.
² Haepler 333 (2), 595 (10); Geschichte, pp. 241–7; facsimiles in L. Rosenthal, Munich, Cat. no. 151, Abb. 22, 23. For the documentary evidence see M. Serrano y Sana, Noticias biográficas de Fernando de Rojas y del impresor Joan de Lucena, in Revista de archivos, época 3, vol. 6 (1902), pp. 255–60.
³ See p. lxxi above.
⁴ Haepler, note 5.
⁵ Haepler (Geschichte, pp. 204–8) may be right in locating this press in Castile, rather than at Valencia as he had previously suggested (Bibliografia Ibérica, pt. 1, no. 93); in view of the fact that both the dialect and the currency (l. 7: cinquenta 7 quatro maravedis) are Castilian and not Valencian. However, he correctly points out that the privilege for printing Crusade Indulgences was not exclusive to the monasteries of Nuestra Señora del Prado at Valladolid and San Pedro Mártir at Toledo as early as the 1480s (Geschichte, pp. 207–8, 213). His only positive argument for Toledo is the alleged resemblance of the type to that of the

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Indulgences containing manuscript dates of the year 1484 may be claimed as the first certain products of printing at Toledo. These may safely be assigned to the press of JUAN VÁZQUEZ, in view of the recurrence of part of their material with apparent continuity of ownership in his signed work two years later. Since these particular Indulgences were first authorized, as the text states, on 8 March, 1483, and one bears the manuscript date 20 February, 1484, it is likely that the work of printing was set in hand some time in 1483. Three of the Indulgences contain a woodcut initial A used later by Vázquez in Recollectio sacramentorum, 27 May, 1491 (Vindel, vol. 6, p. 73, no. 14). A seventh Indulgence in the same small-faced type, but with new, larger A, C, E, and alternative V, has the printed date 1486 (Vindel, vol. 6, p. 57, no. 7). In his first signed production, an edition of Ximenez de Prexano, Conmutatorium errorum, 31 July, 1486 (IB. 53520) Vázquez used a type, 8r G., which, though mistakenly identified by Haebler and Vindel with the Indulgence type, serves satisfactorily to link the Indulgences to his press, since its upper case consists apparently of the same material as that of the Indulgence type, but with the new sorts of the 1486 Indulgence, while the lower case is an enlarged version of similar design. In the colophon of this work Vázquez describes himself as 'venerabilis', while from the colophon to his edition of Pulgar, Claros varones, 24 December, 1486 (Haebler 564), we learn that he was attached in some capacity to the household of the same Pedro Ximenez, who was then Bishop of Badajoz. The rest of his output consists of five books, of which only the Roman, Trobas de la pasión (Haebler 584), is signed, and only the Recollectio sacramentorum, 27 May, 1491, is dated.

The first dated piece from the press of ANTONIO TÉLEZ, an unsigned edition of Julián Gutiérrez, De potu, 29 March, 1494 (Haebler 315), was followed after a year all but a day by the only signed production of this printer, the De computatione dierum, 27 May, 1495 (Haebler 314), of the same author, who was city-physician at Toledo and court-physician to Ferdinand and Isabella. Téllez also produced three Crusade Indulgences, one of 43 lines without printed year-date, and two in the short form intended for the souls of the dead, the first of which is in Spanish with the printed date 1495 (Vindel, vol. 6, p. 84, no. 19), while the other (IB. 53520) is in Catalan, with the printed date 'norenta sines ahy', presumably indicating the same year, if 'sines' may be taken as a misprint for 'sinés', an alternative spelling of 'cinc'. These are apparently the Indulgences referred to in the document of 6 February 1501, in which Ferdinand and Isabella order the prior of San Pedro Mártir to arrange for the printing of Crusade Indulgences 'in that monastery as in the previous crusade', i.e. that of 1494. If all these words can be fully stressed as applying to the earlier date, it would seem that Téllez's press was actually in the monastery. The evidence, being at one remove less, is a little stronger in the case of Téllez than in that of Vázquez, though the location cannot be taken as an established fact. His last and only other work is an undated edition of Roman, Fallecimiento de Don Juan (Haebler 583 (5)), which no doubt appeared not long after 3 October, 1497, the date of the crown prince Don Juan's death.

Toledo Indulgences printed by Vázquez. This, however, is only true of the lower case, and is due merely to common membership of a group of types including Printer of Nebrisensis, Introducciones, Samanana, 90 G. (in use 1481–90), and Bartholomaeus de Lilia, Coria, 8r G. (in use in 1489), in both of which not only the lower case but also the distinctive upper case closely resembles that of the Luchente Indulgence type, and is unlike that of Vázquez's type. The date of the Indulgence is also open to doubt. The printed date reads, through a misprint, '... año de mill s cccc l xxx ayo' (not 'lxxx' as Haebler states), followed by a blank space, and the possibility remains that the Indulgence was printed at a later date in the 1490s, and that the year-number was intended to be filled in by hand, as was the case in many of the Indulgences printed in Spain. It seems, indeed, that the press could have operated at any town in Castile at any time in the 1480s. See also p. xlvii above.

1 Vindel, vol. 6 (Toledo), nos. 1–6. Vindel, no. 1 is now IB. 53501 (same copy).
2 Cf. C. Pérez Pastor, La Imprenta en Toledo (1887), p. 21; Vindel, vol. 6, p. 54, no. 4. The date 17 January, "1483" is entered in a copy of Haebler 55 (Vindel, vol. 6, p. 56, no. 6), which was reported by J. R. Vilamajor, Documento de fines del siglo quinceños para ilustrar la historia de la Santa Cruzada de España (1829), doubted by Haebler (Geschichte, p. 210), and has since been seen in private hands. The manuscript figure seems certainly 3 and not 5, and the year date is presumably a slip of the pen for 1484, unless it indicates 1483/4.
3 Vindel, vol. 6 (Toledo), nos. 3, 5, 6.
4 'impresso in la noble cibdad de toledo en la casa del venerable varon juan vasques familiar del Reuendo sehor obispo de badajoz'. The address here given does not appear to fit well with the hypothesis of a press in the monastery of San Pedro Mártir. Similarly the Roman, Trobas de la pasión, a.s. (Haebler 584) is signed 'en toledo en casa de juan vasques'. The possibility is suggested below (p. 69, note 1) that the business of printing Crusade Indulgences was taken over from Vázquez by Alvaro de Castro in 1486, and that some or all of a group of ten such Indulgences of the period 1486–90, usually assigned to De Castro's press at Huete, were perhaps printed by him at Toledo.
5 J. Fernández Llamazares, Historia de la bula de la Santa Cruzada (1859), pp. 154–6, 385: '... avemos mandado que se impriman en ese mismo año, y que vosotros tengais el cargo, como en esta otra Cruzada pasada ...'

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The latest Toledo press established before the end of the century is that of PETRUS HAGENBACH, who, after printing with Leonardus Hut at Valencia during the years 1493 to 1495, disappears from the records until 26 February, 1498, when he completed at Toledo an unsigned Leyes del estilo (Haebler 351), of which no copy is at present represented, but containing the cut of the Virgin investing St. Ildefonso which Hagenbach employed as his device A. Signed editions of J. Gutiérrez, Cura de la piedra (Haebler 315) and Caesar, Commentaries, in Spanish (IB. 53527), followed on 4 April and 14 July respectively, both containing the same device and produced at the charges of the Toledo publisher Melchior Gorricio, whom we have seen commissioning books at Seville earlier in the decade. Gorricio likewise paid for the splendid Toledo Missal completed on 1 June, 1499 (Haebler 445), and for the equally fine Mozarabic Missal, 9 January, 1500 (IB. 53525), commissioning the former, while the latter was ordered by the Archbishop of Toledo himself, Francisco Ximenez de Cisneros, the future Cardinal and Grand Inquisitor of Spain, in which the investiture of St. Ildefonso reappears as the arms of the Archbishop of Toledo. It may be that the occurrence of either device denotes that a book was printed at the Archbishop's request, unless indeed Hagenbach felt himself entitled to use the devices as a general sign of the Archbishop's favour. By the end of the century Hagenbach's output numbered over twenty editions. Hagenbach's press, after his death towards the end of 1502, was continued anonymously until 1511.

Printing in the fifteenth century at the Catalan city of Gerona was limited to four books from three presses, all unrepresented in the Museum collection. The first of these, an edition of Malla, Memorial del pecador remitut, 17 November, 1483 (Haebler 389; Vindel, vol. 1, p. 61, no. 31) was produced at the expense of Mateo Vendrell, a merchant and citizen of Barcelona, in the same distinctive type as that used next year in the editio princeps of De la Torre, Visio delectable, Barcelona, 17 April, 1484 (Haebler 643; Vindel, vol. 1, p. 62, no. 32), which was likewise printed 'a despeses de Matheu vendrell', but otherwise unsigned. This type is also found in an Indulgence for the Mercedarian Order, sine nota, but presumably Barcelona, not after 1488 (Haebler 102; Vindel, vol. 1, p. 42, no. 15). The usual classification of both these anonymous presses under Vendrell, who was no doubt only the publisher, or at most the financial owner of the presses, is not entirely logical, and the name 'Printer for Mateo Vendrell', at Gerona or Barcelona as the case may be, should be preferred.2 Vendrell, and the editions in this type, are further discussed under Barcelona, p. xli above.

The second press at Gerona, some twelve years later, was that of Diego de Gumiel, whom we have found working at Barcelona from the autumn of 1494 until the completion of Flors de virtuts, 3 January, 1495 (IA. 52554).3 Moving to Gerona, he signed a Francisco Ximenez, Psalterium laudatorium, in Catalan translation, 20 March, 1495.4 As documentary evidence shows, this edition was of no fewer than 2,000 copies (of which only one is now known to survive), and was produced in some form of association with the printer Juan de Valdes, with whom we have already seen De Gumiel in consort at Barcelona in a contract dated 11 September, 1494.5 The Ximenez was followed shortly afterwards by an unsigned Paris e Viana, 'Gerona', 5 June, 1495 (Haebler 216; Vindel, vol. 1, p. 174, no. 102). Both books contain the same type, and the title-cut of two crouching lions previously used by De Gumiel at Barcelona in the above-mentioned Flors de virtuts. As already suggested,6 it is curious that the two works named above as printed for Mateo Vendrell at Gerona in 1483 and Barcelona in 1484 share similar wording in the colophon with two works printed by De Gumiel at Barcelona in 1494–5 and with his 1495 Gerona Ximenez. Unless this circumstance is a mere coincidence, it may possibly imply some further connection between the two pairs of presses involved, perhaps, despite the long interval of time, that De Gumiel was the printer, or Vendrell the publisher, or even both together, in all four presses. After De Gumiel's return to Barcelona, where he contracted on 18 February, 1497, to complete the deceased Pere Miquel's edition

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1 He completed a Mozarabic Breviary on 15 October, 1492, but on 26 January, 1503, the publisher Jaime de Vila appointed a deputy at Valencia for the recovery from Gorricio of 10 ducats bequeathed by Hagenbach (Serrano y Morales, Benedia, p. 581).
2 Cf. Proctor, p. 748, 'Gerona: Printer for Matthaeus Vendrell'.
3 See p. xli above.
5 Madurell and Rubió, p. 199. The documents show De Gumiel and Valdes receiving a verdict in their favour at Barcelona on 10 November, 1493, in a suit against the notary Dalmau Ombert for payment in respect of 2,000 copies of the Ximenez, and an order for execution of the sentence on 17 December following.
6 See p. xli, note 4, above.
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of Tirant lo Blanch; his material remained at Gerona in possession of his associate Juan de Valdes, an Asturian.

Valdes, the third and last printer in the fifteenth century at Gerona, produced only a signed edition of Flors de virtuts, 9 November, 1497 (Haebler 276; Vindel, vol. 1, p. 201, no. 121).2 reprinted from De Gumiel’s Barcelona edition of 3 January, 1495 (IA. 52554), using De Gumiel’s types, capitals, and title-cut of the two lions.3 It is not clear whether Valdes was still acting as De Gumiel’s associate or agent, left behind at Gerona to finish his business, or whether he had come into temporary possession of De Gumiel’s material as an independent printer. Perhaps the former is more likely. However this may be, De Gumiel seems to have regained control of his types, which he again used in his Barcelona book after completing Pere Miquel’s Tirant lo Blanch on 16 September, 1497. Equally unclear is the significance of two documents of 4 March and 12 May, 1497, several months before the completion of the Flors de virtuts, which show Valdes, here apparently for the first time called ‘stamparius’, in unspecified contractual relations with a surgeon Narcís Sola, citizen of Barcelona. Rather confusingly, Valdes is called citizen of Barcelona in the first, but citizen of Gerona in the second.3 Valdes died intestate on 15 October, 1499, at Perpignan, where his presence, as has been conjectured, may have been connected with the printing activity of Johann Rosenbach in that town in the following year.4 He seems to have died possessed of some printing material, for on 22 February, 1501, the Barcelona bookseller Carmini Ferrer is found selling for the sum of twelve Barcelona pounds to the Barcelona printer Gabriel Pou5 ‘certain instruments or matrices apt for the art of printing’, subject to any future claims from the heirs of Valdes.6

On 17 June in the same year 1483 which saw the establishment of a press at Gerona, two printers named Alvaro de Castro and Juan de Bobadilla, the latter of Burgos, were commissioned to print 120 copies of a breviary in the local rite for the Cathedral Chapter of Santiago de Compostela.7 No copy of this edition is now known (Haebler 81). The records do not state that the work was actually carried out at Santiago, and the presumed printing of this breviary does not constitute positive evidence for the existence of a fifteenth-century press in that city. Further mention of the book, together with the suggestion that the press may have been located at Burgos, is made below8 in connection with De Castro’s later activity at Huete.

From the agreement entered into between the Valencia notary, Gabriel Luis de Arinyo, and Alfonso Fernández de Córdoba, on 31 July, 1483 (arranging as mentioned above for the latter to print at Valencia an edition of J. Perez, Commentum in Psalmos, which had already been abortively commenced by Arinyo), we learn that De Córdoba was at that time living at Murcia, while under a sentence of death pronounced in his absence by the court of Valencia.9 His press at Murcia, mentioned in the same document, was engaged in printing at the instance of Martinus de Selva, Dean of Cartagena, a breviary for the use of that diocese, which De Córdoba completed as the colophon states in company with his brother Bartholomacus, ‘Murcie’, on 12 January, 1484.10 The evidence of the above record and of the colophon of the Cartagena Breviary thus makes it necessary to put the date of the introduction of printing at Murcia some three years earlier than Proctor had done. De Córdoba is not known, however, to have printed any other book there, and no doubt on completion of the Breviary he returned at once to Valencia, where in accordance with the above-mentioned agreement he completed his edition of the Peraz on 6 September, 1484 (IB. 52025).

The second Murcia press is that of the German printer whose name occurs only in the Spanish form of Lope de la Roca. His press began, at least, in partnership with the same Valencia notary
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Gabriel Luis de Arinyo who had recently joined in business with Alfonso Fernández de Córdoba; for the colophon of the earliest book which he signed, Fernan Pérez de Guzman, Oracional, 26 March, 1487 (Haebler 495), informs us that it was printed at Murcia "por manos de los honrados Gabriel los arinyo notario y maestre Lope de la roca Impressores de libros". Two other books, signed by De la Roca alone, Rodríguez de Almella, Copedición de las batallas campales, 28 May, 1487 (IB. 33553), and Valerio de las Estorias, 6 December, 1487 (Haebler 581), together with a Hymnarium known only from fragments (Haebler 320), comprise the known output of the press. All these are printed in a single large text type closely similar to that of the Officium B.V. Mariae, Valencia, 1486, a work possibly attributable to Fernández de Córdoba, from whom De la Roca's type may well have been obtained. In 1495 De la Roca is found printing at Valencia. The two fifteenth-century presses established at Tarragona are unrepresented in the Museum collection. The first was that of Nicolaus Spindeler, who was perhaps driven to take refuge there from the plague which ravaged Barcelona in the summer of 1483. On 3 August, 1484, Spindeler signed at Tarragona an edition of the Manipulus curatorum of Guido de Monte Rocherii (Haebler 454), and followed it up with a Tarragona Breviary, 24 December of the same year (Haebler 87 (8)). Although his presence at Barcelona on 24 April, 1484, and on 1 October, 1485, is attested by documents, Spindeler is not again found as a working printer until 7 August, 1489, when he contracted at Valencia to produce the edition of Tirant lo Blanch completed on 20 November, 1490 (IB. 52043).

During the years 1498-1500 Johann Rosenbach also printed at Tarragona one or more liturgical books of the local use. On 17 October, 1497, Rosenbach had pacified an impatient creditor, Miquel Mediona, merchant and citizen of Barcelona, to whom he owed the large sum of 328 pounds, 10 shillings, obtaining a delay of eight months in consideration of his prospects from his work for the Chapter of Tarragona. Rosenbach's Barcelona press, however, continued even later than 17 March, 1498, the date on which he signed an edition of Terence in that city (Haebler 634 (5)), and a fortnight after his acknowledgement before the notary Pere Trier of Barcelona on 9 March, 1498, of a debt of 91 pounds, 12 shillings to a German merchant, Francus Ferber of Ulm, for 68 reams of paper for printing 'breviaries and other books ordered by the Chapter of Tarragona'. A further document concerning Rosenbach's establishment at Tarragona is a contract between Francisco Citges, draper, and the Cathedral Chapter for the printing by Rosenbach of 'missals, breviaries, and diurnalia', dated at Tarragona on 26 July, 1498, as cited in an acknowledgement by the Chapter of a debt of 531 pounds owed to the same Citges for this purpose dated 18 August, 1502. A receipt by Rosenbach dated 21 July, 1498, at Barcelona for 68 pounds, 17 shillings on account of 230 pounds from Jaume Pobla, merchant, in consideration of '400 breviaries', the remainder of this debt being discharged on 16 January, 1499, was erroneously taken by Sanpere y Miquel to relate to a Tarragona Breviary produced at Tarragona. However, full publication of the document has shown that the transaction relates in fact to a Vich Breviary printed at Barcelona (Gesamtkatalog 5506), for which Rosenbach had contracted on 25 May, 1498. As no copies are known to survive, the existence of Rosenbach's Tarragona Breviary (Haebler 88) and Diurnal (Haebler 235 (5)) thus needs further substantiation, though remaining credible. However this may be, an Expositio hymnorum was signed by Rosenbach at Tarragona on 18 September, 1498 (Haebler 252), and followed by a Tarragona Missal on 26 June, 1499 (Haebler 448), a Verinus, Disticha, on 26 October, 1499 (Vindel, vol. 8, p. 125, no. 140 (1)), and a Sedulius, Paschale, on 7 February, 1500 (Haebler 615 (3)). Rosenbach then moved to Perpignan, where, before the end of the year, he printed a breviary for the local diocese of Elne (Haebler 83), and a Hercules Florus, Breue ad nouos tirones documentum. The
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Florus is noteworthy as containing a Greek type, the only one used by a Spanish printer within the fifteenth century other than that found in the Barcelona Perottus of 1475. His last surviving production at Perpignan was, as already mentioned, a Petrus de Argillata, Cirurgia, in a Catalan version by Narcís Sola, 15 January, 1503, though a document of 19 May, 1503, shows Rosenbach undertaking to supply from Perpignan various books, which he is not otherwise known to have printed, to the Barcelona bookseller Joan Trinxer. Rosenbach’s press at Perpignan, which then formed part of the principality of Catalonia but in Proctor’s system would come under the heading of France, is not represented in the Museum collection. Nothing is known of him during the years 1504 and 1505, but with an Elne Missal, 24 January, 1506, began Rosenbach’s most successful undertaking, his second Barcelona press, which flourished until his death in 1530.

The location of an early press at HUETE, a small town situated to the east of Madrid, has in the past been the subject of debate, owing to the ambiguity of the colophons of the two books which are the sole source of evidence on the point. However, the arguments of Haeabler in favour of the establishment of the press there in 1484 leave little room for doubt, and are here repeated in shortened form. The volumes in question are two editions of Díaz de Montalvo, Ordenanzas reales (Haebler 214, 216; IB. 53402, 53405), which contain colophons similarly worded though differently dated. That of the earlier reads: ‘Compuse este libro de leyes el doctor Alfonso Díaz de Montalvo ... y acabase de escriur en la cibdad de Hueste a onze dias del mes de Nouiembre ... mill y quatrocientos y ochenta y quarto anos. Castro.’ At first sight it might appear that this can only mean that the manuscript was completed on the date mentioned, 11 November, 1484. The colophon of the later edition, however, makes use of the same phraseology, followed by the date, 23 August, 1485, which here can only be the date of printing. Both editions are manifestly the work of the same printer, and it is improbable that he would have employed the wording of the colophon first in one sense, and, a few months later in the edition of 23 August, 1485, in an entirely different one. Moreover, the expression ‘escribirse de molde’ meaning ‘to print’ is met with not infrequently at this period, as in the letter of Ferdinand and Isabella at the end of the edition of 1485. It is there stated that the author had been ordered ‘que fiziese fazr y cruir much d los dichos libros de letra de molde’ (315, I. 6). We may understand then that the date of the colophon of the original edition, as well as that of the later, refers to the work of printing, which was completed at Huete on 11 November, 1484.

A like uncertainty has surrounded the name Castro, with which in both editions the colophon ends. It has been held by those who denied the existence of a press at Huete that Castro was merely the scribe or amanuensis. The same signature, ‘Castro’, however, is also found in the colophon to an edition of the Constitutiones synodales de Cuenca, not before 23 October, 1484, from the same press. Parallel instances of a Spanish printer signing his name in the same laconic manner are to be found in the books of Antonio de Centenera at Zamora, and there is documentary evidence of the activity at about this time of a printer named ALVARO DE CASTRO, with whom the printer at Huete has been confidently identified by Haebler. On 17 June, 1483, the Cathedral Chapter of Santiago de Compostela entered into an agreement for 120 copies of a breviary of the local use to be printed within a year by Juan de Bobadilla, of Burgos, and Alvaro de Castro, of Villasedino, a Galician village, both men being described as ‘maestros de faser brecuarios e escrituras de molde’. Unfortunately it is not possible to establish a typographical connection between the printers of the Breviary and the Huete printer, since no copy of the Compostela Breviary has survived, and the location of its press is not stated. De Castro’s material appears still earlier in a Crusade Indulgence printed ‘before 17 April, 1483’ (Haebler 97 bis (p. 357); Gesamtkatalog...

1 See above, p. lxvi, note 4.
2 See Madurell and Rubió, document no. 207; Norton, pp. 103, 107.
3 Cf. pt. viii, p. lxxvi.
4 See Madurell and Rubió, document no. 408; Norton, pp. 103-6.
6 The printing of the first edition was in any case completed in time for it to form the copy for the Zamora reprint issued on 15 June, 1485 (Haebler 215).
7 D. Ferrán Caballero, quoted by J. J. Amor Calzas, Curiosidades históricas de la ciudad de Hueste (1904), p. 87.
8 Vindel, vol. 8, p. 389, no. 5 (1); H. F. Kraus, Cat. 56, no. 44; a copy in private ownership has been seen. The work is a folio, collating a4 with the first leaf blank, printed in two columns except on a3, with 35 lines to a column, containing capital spaces with guide-letters, in De Castro’s type 103 G.
10 A. López Ferreiro, Galicia en el último tercio del siglo XV. Segunda edición (1897), p. 244. See also above, p. lxi.
11 The press of De Bobadilla and De Castro may possibly have been located at Burgos, since an agreement of 23 March, 1482, between the printer Padrique de Baslea and the Treasurer of the Cathedral implies the presence of some other printer there. See L. Cuesta Gutierrez, Los Tipografos extranjeros en la imprenta burgalesa, in Gutenberg-Jahrbuch, 1934, p. 68.
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43), which there is no reason to think was printed at Huete, while a second Crusade Indulgence was issued before 27 March, 1484 (Haebler 96; Gesamtkatalog 47). After the presumed completion of the Brevis, as it seems, De Castro established his press at Huete, no doubt for the specific purpose of printing the collection of Castilian laws which had been compiled by Díaz de Montalvo in accordance with a royal command. Huete was the home of the author, and there the work was written* during the years 1480-4. Apart from the two editions of the Ordenanzas in 1484 and 1485, De Castro's output was apparently limited to the above-mentioned tract, signed but without mention of place or date of printing, containing the Constitutions of a Synod held at the neighbouring city of Cuenca, promulgated on 23 October, 1484, and to ten other Crusade Indulgences (some in Catalan), assignable to the years 1486, 1487 (including IA.134410), 1488, and 1490 or later. Again, there is no evidence that these Indulgences were the product of De Castro's Huete press, which is only attested for the years 1484 and 1485, and their place of printing remains uncertain. De Castro's two editions of Díaz de Montalvo are noteworthy for the purely Spanish style of their types and capitals, the latter possessing unusual interest and originality of design.

The presses or books discussed in the following five paragraphs are unrepresented in the Museum collection.

In the Balearic island of Majorca a printing press was set up by a native Majorcan, Nicolaus Calafat, who produced a Gerson, De regula mandatorum, 'opera et impensis Reuerendi Bartholomei Caldenteu [sic] sacr* dieologic professoris', 20 June, 1485 (Haebler 298), and on 31 January, 1487, in a different version of the type, the works of a local poet, Francesch Prats (Haebler 554). In the latter book the location of the press is given as Miramar, a college founded by Ramón Lull, near the town of Valldemosa of which Calafat himself was a native, situated some ten miles north of the capital of Palma. To these two signed items must be added two unsigned Indulgences, for the Mercedarian Order in Latin and the other for the dead in Spanish, both in the later state of the type. A Majorca Breviary from the press of Calafat, said to be printed with the aid of the same Bartolomeus Caldentey who appears in the colophon of the Gerson, was reported by the Majorcan chroniclers Vicente Mut and Geronimo Planes, as cited by J. M. Bover de Rossello, but in the absence of any known copy its existence has been considered dubious. However, a fragment of printer's waste from such a work has since been discovered in a binding, and it seems likely, if we may suppose the chroniclers to have obtained their information from its now lost colophon, that the volume was in fact completed and signed. The fragment, as reproduced by Vindel, is printed in the later version of Calafat's type, together with a conjugate typ using the same capitals but with smaller-faced, angular lower case. It shows red printing, including two sizes of Lombards, on two of the five pages reproduced, while on the remainder the spaces left for red printing remain blank. *

To the small Aragonese town of Hijar, where Elieser Alantaní, a Jewish printer of Hebrew texts, was at work from 1485 to 1490, Haebler attributed not on entirely conclusive grounds the production of a Manual for the diocese of Zaragoza, sine nota (Haebler 394 I). In the printing of this work Alfonso Fernández de Córdoba very probably had a hand, in view of the community of the text type and initials with material used by his press at Valencia in 1484-5. The same Jewish merchant, Salomon Zalmati, who is known from the contract of 31 July, 1483, to have subsidized the Valencia press of

1 Arnor Calzas, op. cit., p. 38.
2 Vindel, vol. 6, Huete, no. 1, 6-13; Gesamtkatalog (Bd. 2) 96/10.
3 The appearance in one of De Castro's latest Indulgences, a Crusade Indulgence in Catalan 'before 31 October', 1490 (Gesamtkatalog 58; Vindel, vol. 6, p. 178, no. 12), of a woodcut incipit (AGia) found also in Crusade Indulgences printed in 1484 and 1486 by Juan Vázquez at Toledo (Vindel, vol. 6, pp. 51, 54, 57), may suggest the possibility that some or all of the later Indulgences in De Castro's types were printed at Toledo, where the monastery of San Pedro Mártir seems to have held a privilege for the printing of Crusade Indulgences (see above, pp. lxiii-IV) rather than at Huete. However this may be, it may be noted that the last such Indulgence known to have been printed by Vázquez appeared in 1486, in the same year as the earliest in the later group printed in De Castro's types (Gesamtkatalog 51).
4 Most of the upper case is apparently the same material but L, M, S (curious, in form of double long s), and the lower case (rounder and broader, rounded d) are new.
5 'Stampada en la casa de trinitat o miramar De la Villa de Val de Musse en la maior illa Balear per Mestre Nicolas Calafat raduis de la dita Villa'. Both Caldentey and Prats were instructors at Miramar (J. M. Bover de Rossello, Biblioteca de escritores Balears, tom. 1 (1868), p. 141).
6 Vindel, vol. 3, pp. 193, 195, nos. 2, 4. The latter is entered with the manuscript year-date 1485. A block-cut Latin Indulgence for the defence of Rhodes, 'datum maiorici', in which the last figures of the year-date 1480 are apparently in manuscript, may also have been produced on Majorca (Vindel, vol. 3, p. 191, no. 1).
7 J. M. Bover de Rossello, Biblioteca de escritores Balears, tom. 1 (1868), pp. 141-2; Haebler 85; Geschichte, p. 237.

* A contract survives, dated 10 March, 1488, between the printer Francisco Alomany and the merchant Francisc de Santaclement, to print 10,000 in Majorca. (J. Cineyra i Pons, Un descerrat contracte per a imprimir (libres a Mallorca de 1488, 'Homenaje a D. Jeroni Garcia Pantó' (Mallorca, 1488, pp. 135f.).
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Fernández de Córdoba,1 was the publisher several years later of the Hebrew Pentateuch printed at Hijar, 1490, by Elieser Alantansi (Haebler 530); and the fine metal-cut border found in the Zaragoza Manual reappears, together with Hebrew types used at Hijar, among the material of Rabbi Eliezer, who printed Hebrew texts at Lisbon between 1489 and 1492 and is presumably, despite the apparent chronological overlapping of the two presses, to be identified with his namesake at Hijar. De Córdoba, it is suggested, provided the type and other material for the Hijar and Lisbon Hebrew presses, and himself printed the Zaragoza Manual at Hijar, a town situated within the diocese of Zaragoza.2 There is, however, no direct evidence that De Córdoba had left Valencia,3 or that he actually printed the Manual at Hijar. Apart from the assumption that the Manual would more naturally have been produced within the diocese of Zaragoza, it seems equally possible that the work was printed at Valencia or, if he had in fact left that city, at some other town, perhaps Murcia, where he had worked in 1483–4, and where Salomon Zalmani was resident at the time of the contract of 31 July, 1483.4

An unsigned edition of Abbot Isaac, De religione, in a Castilian translation by Bernardo Boil, of which the Museum does not possess a copy, bears a colophon reading: 'Finitus hic libellus apud sanctum Cucufatum vallis Aretane', followed by the date 29 November, 1489 (Haebler 325; Vindel, vol. 1, p. 91, no. 50). The book has been generally accepted as the sole product of a press situated at the monastery of San Cugat del Valles, some five miles north-west of Barcelona, and presumably operated or otherwise assisted by the Zaragozan printer Paulus Hurus, to whose material the type (134 G.) and initials used in this book belong.5 Recently, however, a manuscript has come to light containing the translator's colophon with the same wording, but dated 13 February, 1484.6 Evidently only the work of translation was 'finished at San Cugat', and the printed colophon was afterwards copied from the translator's with substitution of the date of printing. The edition can be assigned with little or no doubt to Hurus's press at Zaragoza.

According to Haebler, a bull of Innocent VIII granting Indulgences in favour of the Cathedral of Orense, promulgated at Rome on 20 April, 1487, and issued at Orense on 4 December, 1488 (Haebler 324 (5)), was perhaps printed at Orense or elsewhere in Galicia, not later than the death of Innocent VIII, 25 July, 1492. The bull is assignable to Johann Gherlinc, being printed in one of two conjugate types measuring 76 mm. used by him in a Braga Breviary, Braga, 12 December, 1494. It is further discussed above (p. xli), with the conclusion that both the date and the place of printing must be considered doubtful. This bull does not constitute sufficient evidence for the existence of a fifteenth-century press at Orense.

At the little town of Coria, situated on a tributary of the Tagus not far from the Portuguese border, a Gratia Dei, Blason general, was signed in 1489 by Bartholomaeus de Lila, a Fleming, presumably from Lille (Haebler 304; Vindel, vol. 2, p. 289, Coria, no. 1). The work contains crude but boldy effective armorial woodcuts, which receive special mention in the colophon, stating that the Blason was 'printed and cut' ('inpresso y entallado') by De Lila. The type, with its distinctive, characteristically Spanish upper case, is of similar style to Printer of Antonius Nebrisensia, Introducciones Latinae (Salamanca) 90 G., in use from 1481 to 1490 and found in one work by the same Gratia Dei,7 and was perhaps obtained from the same source. The work was probably commissioned by the author, whose woodcut signature appears below the colophon; and its composition in the University of Salamanca

1 See above, p. xlvii.
2 In assuming his departure from Valencia Haebler is not entitled to invoke the death-sentence passed upon De Córdoba by the city and realm of Valencia mentioned in the contract of 31 July, 1483. In the same contract his partner De Anjyo undertakes to procure for him the royal pardon and permission to reside in Valencia (Serrano y Morales, p. 136), and De Córdoba was in fact enabled to print there (though, as in the Manual, without signing his name) the works of Perez in 1484–5. Haebler's idea (Geschichte, pp. 26–7, 41) that the capital sentence was passed by the Inquisition in consequence of De Córdoba's association with Jews is only a guess (cf. Haebler 394 (5); Geschichte, 26–7, 38, 41, 433).
3 Serrano y Morales, p. 138.
4 The large double sloping hyphen is found also in Hurus's edition of Officium B.V.M., s.a. (Haebler 490 (5); Vindel, vol. 4, p. 110, no. 37). The initial E occurs in other books of the period printed by Hurus (cf. Haebler, Geschichte, p. 292, Abb. 304; Vindel, vol. 4, pp. 114, 137, 139).
5 C. Barraut, En torno al Jugar donde fue impres a [a traduccion castellana] (Salamanca y virtuosa doctrina, n.d., dedicated to the Infanta Isabella and written in the University of Salamanca (Vindel, vol. 2, p. 22, no. 12). The Coria type is remarkable for the double inner vertical, or nearly vertical, strokes in C, D, E, M (both bowls), O, P, S, T, V.

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(some seventy miles north-east of Coria) and dedication to the King of Portugal possibly help to explain
the unaccustomed site of its printing. A fragment of an Officium pro festo Visitacionis B.V.M. (Haebler
492) is in the same type, together with a conjugate type of similar style, and presumably belongs to the
same press.

The only printer connected with PAMPLONA (a city at that time still situated outside the Spanish
border in the Kingdom of Navarre) in the fifteenth century is ARNALDO GUILLÉN DE BROCAR, whose
chief title to fame is that of having printed the great Complutensian Bible for Cardinal Ximenez in 1514-
17. His name is sometimes found in the French form Arnauld or Arnaud, and Haebler’s suggestion
that his original home was the village of Brocq or Brocar in Basses-Pyrénées, west of Pau, is probably
correct. He appears to have been a cleric in at least minor orders, since in a colophon of 1496 (Haebler
133) he describes the book as printed ‘per venerabilem et discretum virum Arnaldum Guillermum de
Brocario’. His first work was a Manual for the Church of Pamplona, printed ‘caractere iocundissimo . . .
ano . . . m.ccc. xcix kal’, January’ (Vindel, vol. 8, p. 318, no. 1). Although this has been read
as 15 December, 1489, by the historian of the presses of Navarre, it is more likely that 15 December,
1490, is the date intended, as De Brocar’s name is not met with again until 1492. The dozen or so books
which can be safely assigned to his output before the end of the century include a single dated work for
each of the years 1492, 1495–7, four in 1499, but none in 1500. According to documentary evidence he
produced a Missal for the diocese of Lescar (in which Brocq was situated) in 1496, and undertook to
produce in 1497 350 copies each of a Missal and a Manual for the Chapter of Monedoedo, but no copy
of any of these is known to survive. The latest dated work which he produced at Pamplona, the Provin-
cial Constitutions of Zaragoza together with the Synodal Constitutions of Pamplona, was signed on
7 August, 1501. This, however, was no doubt produced by a Pamplona Missal (colophon unknown),
since this contains the same two large woodcuts in a somewhat more used state. On 17 September,
1502, De Brocar signed a Datus, Elegantiae, his first dated book at Logroño. His Logroño press
continued until 1514, overlapping in the last years with his Alcalá press, which began early in 1511 and
continued until 1524, when he seems to have died.

Two shortlived presses at the Galician town of Monterrey, situated only a few miles north of the
Portuguese border, each produced a single book in the middle years of the last decade of the century.
Neither is represented in the Museum collection. The Orense Missal signed at Monterrey by the
Asturian Gonzalo Rodríguez de la Passera and the Salamancan bookseller Juan de Porras, 3 February,
1494 (Haebler 437; Vindel, vol. 2, p. 277, no. 2), with its fine red printing and printed music, may claim
to rank among the best Spanish liturgical printing of the century. The colophon (‘Impressum arte et
expensis Gundisaluii Roderici deli passera et Iohannis de porres sociorum’) is ambiguously worded,
but there can be little doubt that De la Passera alone was the printer and Porras only the entrepreneur.
A single-leaf upright folio Reliquary of the Cathedral of Saint James at Compostela, in a different typ-
ography, which Brocar is signed at Monterrey on 7 August, 1501, has been mentioned in the account of
Porras, p. 31 above. The form ‘Pssaera’ is preferred by Haebler and is no doubt more correct orthographi-

cally, but the printer himself spells his name ‘passera’ in both his colophons.

1. The conjugate type, used for some responsoria and antiphons, has the same measurement (83 mm.) and upper case, with
a smaller-faced lower case (cf. Type Facsimile Society, 1900 ss, right-hand page, col. 1, line 23, b Esta sterile, et seq.).
4. See also Proctor’s note on similar ambiguous dates (Index, pt. 1, p. 16).
5. Vindel, vol. 6, p. 207, no. 7.
6. Ibid., p. 216, no. 11.
7. Pérez Goyena, no. 30. The colophon of an edition of Bernardus, Libellus super dolor m B.V.M., Alcalá, ‘1500’ (Vindel, vol. 8,
p. 57, no. 24), which would make De Brocar a printer at Alcalá some eleven years before his press at that city is known to have
begun, is obviously misprinted. To Vindel’s reasons for rejecting it (ibid., pp. xxviii–xxxix) may be added the fact that the initial
Q with which it begins was still in the possession of its original owner Stanislaus Polonus at Seville as late as 1503.
9. He also set up branch establishments at Valladolid (1514–19) and Toledo (1518–21), and reappeared briefly at Logroño in
1517. See Norton, pp. 33–48, for his whole career.
10. This book has been mentioned in the account of Porras, p. 31 above. The form ‘Passera’ is preferred by Haebler and is no
doubt more correct orthographically, but the printer himself spells his name ‘passera’ in both his colophons.

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Two years later at Monterrey a Braga Manual was signed on 10 June, 1496 (Hain 19734; Haebler 393) by Johann Gherline. No copy is now known, but the former existence of the book may be credited from the apparently genuine record of the colophon in Hain. Gherline had worked in 1494 at Braga itself, signing a Braga Breviary on 12 December.† Monterrey was within the diocese of Orense, which adjoins that of Braga, while the town of Braga itself is only some fifty miles distant from Monterrey.

At the other end of Galicia, in the town of Mondoñedo near the northern seacoast, an anonymous press seems to have produced an edition of Alfonso de Madrigal, Breve forma de confesión, ‘En villa mayor de mondoñedo’, without date or name of printer (Vindel, vol. 2, p. 282, no. 3). Vindel, who discovered this, suggested in the absence of further evidence a date c. 1495.‡

The introduction of printing at GRANADA, only recently captured from the Moors by Ferdinand and Isabella in 1492, was due to the initiative of its first archbishop, Fernando de Talavera, who caused a press to be set up by MEINARDUS UNGUT and JOHANNES PEGINZTER, two of the chief printers of Seville, where each, curiously enough, was chief partner in rival firms. The only dated work which they produced at Granada, a Ximenez, Vita Christi, vol. 1, was completed on 30 April, 1496 (IB. 54420), as the colophon states, at the archbishop’s command and expense. This was probably preceded by their unsigned and undated edition of a collection of works by the archbishop, entitled Breve muy provechosa doctrina de lo que debe saber todo cristiano, con otros tratados (Haebler 632). Several printers are known to have been in Granada as early as the autumn of the year 1494, when a learned citizen of Nuremberg, Hieronymus Münzer (Monetauris), visited the city. In his diary of his journey, under the date of 27 October, 1494, Münzer mentions the presence of the ‘impressores almani, Iacobus Magnus de Argentina, Johannes de Spira, Iodocus ex Gersheim et alii’, names otherwise unknown in Spanish printing. If, as may be assumed, these were connected with the setting up of Ungut’s and Peginzter’s press, it is probable that the year and a half which elapsed before the appearance of the Ximenez was occupied not only by the preparation of material and equipment but also by the printing of the archbishop’s work. The Vita Christi remained incomplete in one volume, and the press is not known to have produced more than the two books mentioned. The activity of the two printers at Seville was only briefly interrupted, for Peginzter signed there a Camara, Compilatio de sacramentis, on 26 October, 1496 (Haebler 113), while Ungut, having given powers of procuracy to his partner Stanislaus Polonus at Seville on 4 February, 1496, was again at Seville on 11 July,§ and the firm produced six books there in the course of the year.¶ Printing at Granada was resumed in 1504–8, when Juan Varela was at work under the patronage of the same archbishop.¶

During the years 1499 and 1500 JOHANN LUSCHNER, who had previously worked at Barcelona, transferred his press to MONTSETRAT, the famous Benedictine monastery situated some thirty miles from the Catalan port. The monastic archives relating to this episode in its history unfortunately perished in the Napoleonic wars, but a series of notes and extracts made by an eighteenth-century archivist, Benito Ribas, as printed by Francisco Méndez in his Tipografía española (1796), has preserved many details of value and interest. The decision to bring Luschner to the monastery is considered by Dom Anselm Albareda* to have been due to the desire of the Abbot Garcia de Cisneros that the liturgical and other books which he designed to produce should be printed where the correction and revision of the texts could most satisfactorily be carried out. By the terms of the contract† entered into by the printer and the monastery on 7 January, 1499, Luschner undertook to provide the press and types and to print whatever books were required of him, while the monastery agreed to pay and maintain him and his workmen and to supply paper, ink, and other materials. His companions are named as Udalrico Belch de Ulima, perhaps identical with one Udalrico de Zaragoza, both names being concerned with the ink, Thomas and Juan, composers, Enrich Squirrel and Justo, printers, and another Juan who served the press. In addition to these there was engaged a type-caster named Hans Mock, a Swiss, who was in some manner connected with the town of Perpignan, a fact which suggests that he may perhaps have been employed also by

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1 See p. lxxiv below. For Gherline’s earlier sojourn at Barcelonas, 1486–9, see p. xii above.
2 The type, which is Spanish in style but rather untidy, has not been identified elsewhere, but does not suggest a date past the turn of the century. Distinctive features are D with interior dot, broad scrolled I, b, h, l, p, q with forked ascenders or descenders, also plain forms.
3 Revue hispanique, tom. 48 (1920), pp. 65, 165.
5 Hazañas, vol. 1, pp. 30, 32. See also p. lv above.
6 Haebler, Geschichte, pp. 170–2.
7 A. Albareda, La Imprenta de Montserrat (segles xv–xvi), in Analecta Montserratensia, vol. 2 (1919), pp. 11–166.
8 Haebler, Gutenberg, pp. 15–17.
9 Revue hispanique, tom. 48 (1920), pp. 65, 165.
10 Norton, pp. 15–17.
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Rosenbach, who was then about to move his press to that town. The execution of the contract occupied Luschner from 4 February, 1499, until April of the following year, when a second engagement was entered into, which lasted until November, 1500. The types found in the Montserrat books were for the most part the same as those which the printer had used at Barcelona.

The seventeen items recorded by Dom Albareda as printed by Luschner at Montserrat include a Missal (Haebler 439), Breviary (Haebler 77), and Processional (IA. 54315), all according to the use of the Congregation of St. Benedict of Valladolid, to which the house at Montserrat belonged. To these must be added Indulgences to the surprising number of 142,950 'bulae de vivos' and 46,500 'de difuntos'.

Five surviving examples of these, of which one, dated 1498 in manuscript, was presumably produced before his departure from Barcelona, have been identified and reproduced by J. Rubió. On the completion of the undertaking Luschner returned to Barcelona, where he contracted on 22 March, 1501, to print for the author an edition of Antonius Amiguet, Lectura sobre lo tractat de Guido de Cauliaco sobre apostemas, completed on the following 15 June, and preceded by an edition of F. Ximenes, Scala Dei, 16 May, 1501. Luschner's career as a printer seems to have terminated in 1507 through financial distress during the printing of a Mercedarian Missal, and he died intestate before June, 1512.

The chronological order of Proctor's Index, in which Spain is followed by England, Denmark, and Sweden, has been interrupted at this point to allow the account of the books printed in Portugal to follow immediately after Spain. The total known output of the presses at work in Portugal in the fifteenth century amounts only to thirty editions, of which no fewer than twelve are Hebrew texts, and therefore fall outside the scope of the present catalogue. Six works in Portuguese, one in Spanish, and eleven in Latin make up the remaining eighteen, represented in the Museum collection by only three works: the magnificent four-volume edition of Ludolphus de Saxonia, Vita Christi, in a Portuguese translation, printed at Lisbon in 1495 by Valentim Fernandes and Nicolau de Saxonia (IA. 56659); a Vottuale missarum, Lisbon, 10 March, 1496, printed by Fernandes working alone (IA. 56660); and a Zacutus, Almanach perpetuum, from the press of Abraham d'Ortas at Leiria, 1496 (IA. 56710).

The earliest dated book known to have been printed in Portugal is a Hebrew Pentateuch completed by Samuel Gacon on 30 June, 1487, at Faro, a small town in the extreme south of the country (Proctor 982). If this is indeed the first press to be established on Portuguese soil it is remarkable that the art of printing should have taken nearly fifteen years to have spread from Spain, where printers were at work as early as 1472 or 1473. It has been pointed out that these presses were already set up in several Spanish towns at no great distance from the Portuguese border in the early years of the 1480s, and a document is known which records the presence of foreign dealers in printed books in Lisbon in 1481. It would therefore not be surprising if the discovery of fresh evidence should prove the introduction of printing in Portugal to have taken place some years earlier than the date now accepted. Besides the Hebrew Pentateuch, 1487, the only other work attributed to the Faro press is an edition of a tractate from the

1 Mendes, Tipografia espaola (1861), p. 172, § 26. 2 See p. xii above. 3 J. Rubió, Butlles incunables de Montserrat, in Anal cta Montserratensia, vol. 4 (1921), pp. 263-77. 4 Madurell and Rubió, document no. 195; Norton, pp. 159, 173. 5 Madurell and Rubió, document no. 245, 246, 250. 6 Ibid., document no. 291. 7 R. Proença and A. Almeida, Bibliografia dos incunabulos portugueses, in Anais das bibliotecas e arquivos, vol. 1 (1920), pp. 180-91, enumerates 24 editions. To these two more are added by Bibliografia geral Portuguesa (Academia das Ciencias de Lis­bon), vol. 1 (1941), nos. 15 and 18, being an edition of Zacutus, Almanach perpetuum with the Canons in Spanish, Abraham d'Ortas, Leiria, 25 February, 1496 (Gesamtkatalog 210), and the Catádus, Visiones, [Fernandes, Lisbon, 1500] (Gesamtkatalog 6214), here considered as a separate edition. J. Peixoto, Incunabulos Portugueses— estudo da questio, in Gutenberg-Jahrbuch, 1652, pp. 167-70, further lists a recently discovered edition of Johannes de Paterana, Thesaurus paupertarum, Fernandes, Lisbon, 27 May, 26 June, 1497 (Peixoto, no. 22). Another edition of the Leiria Zacutus, with the Canons in Latin in a different setting (Madrid, Biblioteca Nacional, Catálogo de incunables, no. 2), an Indulgence in Portuguese attributable to Johann-Gherlin at Braga (Gesamtkatalog 65-7; Osse 14227), and the newly discovered Confessioante printed at Chaves in 1459 (see below) bring the total of Portuguese incunabula to thirty. An edition of Sánchez de Vercial, Sacramentum, in Portuguese, wanting the last leaf in the only recorded copy, is printed in types resembling in style Centenera (Zamora) 93 G. and Alveares de Castro (Huste) 103 G., but may possibly be of Portuguese rather than Spanish origin (Rio de Janeiro, Biblioteca Nacional, Catálogo de incunables, 1936, no. 150, pls. viii, ix). This edition is perhaps the same as that described by I. P. da Silva, Dicionario bibliographico Portuguez, vol. 2 (1859), p. 83, with the date 18 April, 1488, in the colophon. Another possible, though still more dubious Portuguese incunabula is the Imitatio Christi in Portuguese, Leiria, s.a. (Hain 9133), discussed below (p. lxvi, note 2). A list of further doubtful or 'ghost' Portuguese incunabula is given under the heading 'Pontos polonices' by J. Peixoto, op. cit., p. 170.

8 King Manuel II, Early Portuguese Books, vol. 1 (1920), pp. 31, 32. This is a privilege granted on 10 January, 1481, by King Afonso V to the brothers Guillelm de and Francesc de Montrete and to Guido the Frenchman ('Franco'), exempting from duty all printed books (' libros de formas') which they may keep in or bring to the city of Lisbon or import into Portugal for a period of three years.

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Talmud, now known only from a few fragments, in which the name of the printer appears as ‘the noble Don Samuel Porteiro’. The date is variously read as 1492/3, 1494, or 1496.

The first LISBON press was likewise the property of a Jewish owner. The Rabbi Eliezer is recorded as having produced between 15 July, 1489 and 1492 some seven works, all of them in Hebrew. The press is connected both by its types and by a handsome ornamental border with the productions at Hijar between 1485 and 1490 of Eliezer Alantansi, who is presumably the same person as his namesake at Lisbon.

More famous is the name of VALENTIM FERNANDES, who in partnership with NICOLAU DE SAXONIA produced in 1495 at Lisbon the first book printed entirely in the Portuguese language, a translation of the popular Vita Christi of Ludolphus de Saxonia, in four large folio volumes which rank among the finest issued by the presses of the Iberian Peninsula in the fifteenth century (IC. 56659). The work was printed at the command of King John II and Queen Leonor, and it is evident that the printers enjoyed the royal protection and favour. Though its press-work is occasionally faulty, this monument of Portuguese typography presents a most handsome appearance, printed as it is in red and black and embellished with large woodcut titles and borders, the full-page Crucifixion cut and the royal arms and emblems. Valentim, who at this time styled himself as of Moravia, later adopted the name Fernandes as a patronymic in the Portuguese style. From the fact that the prefatory letter of the Vita Christi addressed to the king is written in his name, he may perhaps be regarded as of higher standing than his partner, although the name of Nicolau more often stands first in the colophons of the various parts of this book. Fernandes is known also as a translator into Portuguese, while his learning is shown by his writings on the recent geographical discoveries and the use of the astrolabe. His activities included that of official broker and interpreter to the German merchants at Lisbon, and he is described as ‘escudiero’ of the queen. Working alone after the completion of the Vita Christi on 20 November, 1495, he completed a Votivale missarum on 10 March, 1496 (IA. 56660), which displays many of the handsome red-printed initials employed in the Vita Christi. Before the end of the century Fernandes produced six other books, including a richly illustrated Historia de Vespasiano in Portuguese, 20 April, 1496 (Haebler 675), a Johannes de Pastrana, Thesaurus pauperum, 27 May, 20 June, 1497 (Peixoto 22), and an undated Kamintus, Regimen contra pestilentiam, in Portuguese (Haebler 346). No dated work is known for the following two years, his last production within the century being an edition in three parts (generally regarded as being bibliographically separate) of the Latin works of a contemporary humanist resident at the Portuguese court, Catalduz Siculus, consisting of Epistolae et orationes, 21 February, 1500 (Gesamtkatalog 6212), and the undated Poemata et Visiones (Gesamtkatalog 6213, 6214). He continued to print from time to time until 1518.

After the completion of the four volumes of the Ludolphus and the subsequent separation of the partners, Nicolau de Saxonia reappears alone in the following summer, when on 25 July, 1496 he entered into a contract with the Dean and Chapter of the cathedral at Compostela to print 1,000 copies of a Breviary of the local use within a year. The work was carried out at Lisbon well within the stipulated period, the completed edition being dated 31 May, 1497, ‘Ulixbone’ (Gesamtkatalog 5314). In the next year he was occupied in printing the Braga Missal, Lisbon, 20 June, 1498 (Haebler 440), which is his last known production.

The third printing-town in Portugal, commencing little over three weeks after the Hebrew press of Rabi Eliezer at Lisbon, and the first to produce a non-Hebrew text, was the small town of Chaves on the Tamaga river in northern Portugal. The press is known only from a recently discovered Confessionale, a 30-leaf quarto without name of printer, ‘na uila de chau’, 8 August, 1489, with text in Latin and colophon in Portuguese. It would not be very surprising if the printer were the wandering Johann Gherline, who last appears at Barcelona in April of the same year, and was later active at Braga.

1 Haebler 612 (5); Geschichte, p. 44.
2 See above, p. lxxix; Haebler, Geschichte, pp. 36-7.
3 King Manuel, Early Portuguese Books, vol. 1, p. 56.
4 Ibid., p. 57.
6 See S. Cornil, Un Evénement bibliographique: découverte du premier incunable imprime en langue portugaise, in Revue des langues vivantes, vol. 32, no. 5 (1966), pp. 464-6, with reproduction of colophon page. The type, a small Venetian gothic, with Haebler’s M, S small, N, O, P, Q double-crossed, and with additional lombard capitals, was perhaps originally intended as a breviary type. Additional lombards are used in the Mates printed at Barcelona by Gherline, whose repertoire at Barcelona and Braga includes four types of size and style not unlike the Chaves type, though without any close resemblance.

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in 1494 and Monterrey in Spain (only a few miles north of Chaves) in 1496; but there is no positive evidence to support such a conjecture.

The press of ABRAHAM D'ORTAS established at LEIRIA in 1492 produced three Hebrew works in 1492, 1494, and 1495, the first two of these being biblical texts, before printing with the colophon date of 25 February, 1496, three editions of the Almanach perpetuum of Abraham Zacutus. In these a single setting of the tables, including the same printer's colophon, is accompanied by text in Latin (two settings, of which Biblioteca Nacional, Madrid, Catálogo, no. 2, is of the first, and IA. 50710, q.v., is of the second and probably later), or in Spanish (Gesamtkatalog 116). For a printer of Hebrew to turn to the production of books in a Western language was unusual. The probable explanation as put forward by King Manuel is that, the author and translator of the work both being Jews, and D'Ortas the only Jewish printer active in Portugal from 1486 at least until 1489, set up a press at Braga in northern Portugal. Here he signed on 12 December, 1494, the second non-Hebrew work printed in Portugal, a Breviary of the local use, 'at the expense of Petrus de Barzena', using two conjugate types measuring 76 mm., one of which, at least, differs from his Barcelona type in capitals and other features, though of similar style (Bibliografia geral Portuguesa, vol. 1, no. 14, with facsimiles; Gesamtkatalog 5296). An Indulgence for the dead of Innocent VIII, in Portuguese, known in twelve different settings, is generally attributed to Gherlinc's Braga press (Gesamtkatalog 65-7; ULC (Oates) 4227). Nothing more is known to have been produced by the Braga press, and we have seen that a Manual of Braga use, known only from its colophon as transcribed by Hain 10734, was signed by Gherlinc on 10 June, 1496, at the Galician town of Monterrey (Haebler 393).

A shortlived press at work at Oporto in the year 1497 is remarkable as being the first to be operated by a Portuguese. On 4 January Rodrigo Alvares, a native of Vila Real and 'artis impressor magister', signed 'in porto ciuitate' an edition of the Constitutions of the bishopric of Oporto in Portuguese (Haebler 169 (3)). On 25 October of the same year Alvares completed a signed and finely illustrated edition of the Postilla in Evangelia et epistolas of Guillemus Parisiensis translated by himself into his native tongue (Bibliografia geral Portuguesa, vol. 1, no. 24). He is also said to have printed breviaries, but of these nothing remains.

LESLIE A. SHEPPARD
GEORGE D. PAINTER

2 An edition of the lmitatio Christi in Portuguese, 'Leiria, sine anno', is recorded as Hain 9135 but is otherwise unknown (Haebler 347; Geschichte, p. 48). The suspicious features pointed out by Haebler, that the author is given as 'Thomas de Kempis' (and not as Gerson) and the format as duodecimo, might be explained as due only to Hain's informant. The existence of the book is very doubtful, but perhaps not impossible. If it existed, the book would not necessarily be a product of D'Ortas's press, or even an incunable. On the other hand, the production of this eminently Christian text is perhaps not quite inconceivable in a Jewish printer who turned from Hebrew to Latin in the year before the expulsion of the Jews from Portugal.
3 No facsimile of the companion type in the Breviary has been published as yet.
4 The type seems to belong in style to Gherlinc's repertoire, being similar to his 72 C. (Barcelona), but different in P, R, g, at least.
5 See above, p. 131.
6 The source for this statement, and for the origin of Alvares at Vila Real, is a manuscript Livro das antiguidades compiled by João de Barros in 1542. Biblioteca Nacional, Lisbon, MS. no. 216 (J. Cortesão, Un novo incunáculo Portuuguês, in Anais das bibliotecas e arquivos, ser. 2, vol. 1 (1920), pp. 10-13). Vila Real is situated some forty-five miles north-east of Oporto.
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**HENRICUS BOTEL, GEORGIUS VOM HOLTZ, AND JOHANNES PLANCK**

*Dates.* In view of evidence further discussed in the Introduction (p. xxxviii above), the edition sine nota of Aristotle, *Ethica ad Nicomachum*, *Oeconomica*, and *Politica* here catalogued (IB. 52500) is taken to be the product of a press instituted at Barcelona in pursuance of a contract made at a place unspecified (but presumably Barcelona) on 5 January, 1473, in which Botel, already a master printer, undertakes to teach Vom Holtz and Planck the art of printing. In a document of 8 August, 1474, Botel appoints an agent at Barcelona; in another of 6 May, 1476, he takes a six months’ lease of a house in that city; on 22 October, 1476, he is found in partnership with Paulus Hurus at Zaragoza; on 6 September, 1477, at Barcelona, Planck settles a debt incurred on the preceding 27 January by selling eighty copies of an edition of the same texts of Aristotle, which may presumably be identified with the present edition; on 14 January, 1478, at Zaragoza, Botel and Planck renew their contract of 5 January, 1473, Vom Holtz being since deceased; and on 16 June, 1478, an unsigned edition of Bernardus de Parentinis, *Expositio missae*, attributable to Botel and Planck, was completed at Zaragoza (IB. 52112), in a type almost identical with that used in the register to the *Politica* in the present Aristotle. The Aristotle was no doubt printed at Barcelona, before Botel’s move to Zaragoza in the autumn of 1476, and perhaps within a year of the contract of 5 January, 1473. No other production of this Barcelona press is known.

*Types* (see Plate 19):

123 R. [Haebler, Zaragoza, Drucker des Parentinis, 2], large, bold text type of Naples or Rome style, on large body giving the effect of leading. ‘Resembling Napoli, press 2, type 2’ (Proctor, p. 700), i.e. Arnaldus de Bruxellae (Naples) 110 R., in use from 21 July, 1473; but closer to Wendelinus de Wila (Rome) 108 R., in use from 10 June, 1473, or Printer of Silvaticus (Naples) 109 R., in use in 1475, in E with straighter base, and use of z as alternative ampersand. Distinguishable from these by their broader appearance, Q with shorter, deeper angular tail, smaller c, alternative e set high, two obliques, one set low, other with point at foot. Rounded h, undotted i, no hyphen.

85 G. [Zaragoza, Printer of B. de Parentinis, Expositio missae, 1; Haebler, Zaragoza, Drucker des Parentinis, 1], small-faced text type, of Rome style, not unlike such types as Cinquinis (Rome) 65 G. or Riessinger, Third press (Rome) 75 G.; reappearing as Botel and Planck (Zaragoza) 85 G. in Parentinis, *Expositio missae*, Botel and Planck, Zaragoza, 16 June, 1478 (IB. 52112), and resembling Botel (Lérida) type 1, in use from 1479 (cf. Vindel, vol. 1, pp. 32–3). Capitals (only A, H, I, N, P, Q used here) plain. Curious A, like lowercase a enlarged. Rounded d with serif, replaced at Zaragoza by two other forms, one unserifed with oval bowl, the other serifed with smaller round bowl. Here used only in register to *Politica*.

**ARISTOTELES. Ethica ad Nicomachum. Oeconomica. Politica.** In the Latin translation of Leonardus Aretinus.] Undated.

1. 2. [ARISTOTELIS Ethicorum libros f(actae) latinos nuper instituit. . . . 5] 8. [N]on nunc esse constant beatissime pater: . . . 7. [O]MNIS ARS... OMNIS... | doctrina-aimütter autem et actus | et electio bonus quodā appetere | uide.. . . . . 110... l. 13: . . . . 2 qb... legib... 2 morib...; | [E] Hec est tabula p quâ inueniri potest ordo quin...tornorum... | . . . . (under col. 4) [E] [Finis.—II. 111b. [P]RECIOSA SVNT INTER... dum paruit corporis: quod lapilli gē]mec testantur... 120... COLOPHON: ECHONOMICORVM ARIS...TOTEIS STRAGERICI | LIBER SECUNDVS FOELICITUS EXPLICIT. | —III. 121. [Q]VONIAM VIDEMVS OM[nem

B I
JOHANNES DE SALSBURGA AND PAULUS (HURUS) DE CONSTANTIA

DATES. The edition of Perottus, Rudimenta grammaticae, here catalogued, which contains the names of the printers, is dated 12 December, 1475 (IB, 52050). It was presumably preceded by the unsigned Sallust and Florus attributed to this press, both of which are dated simply 1475 (IB, 52505, 2465), and perhaps also by the unsigned and undated Cicero, In Catilinam inquinatiae (IB, 52504), which is here bound between these. A Valacca de Tarenta, De epidemia et pestis, in Catalan, ‘Barcelona, 1475’, of which no copy is now known (Haebler 664) may also (see Introduction, p. 1).

Types (see Plate I):
111 R. (Haebler 1), text type, the capitals resembling De Lavagnia (Milan) 108 R. [P. 3] (1474) and Moravus (Naples) 115 R. [P. 2] (1475). Two forms of single Qu, the tail of one longer and flatter than the other. The letters are really detachable. Two forms of Q, the tail of one being kened; the separate Q used for the abbreviation of names. The shanks of M slope slightly, the diagonal brought down to level of line. 

QVAINUS HOMINES QVI SE SE \ student prestat cereis animandis: \ 20°, l. 31. F. I. N. I. S. 22°. [F]ALSO. VERITVR. DE natura \ sua genus \ 

qui cupis ignoto juris habeas letum. Tarpeia rupe promus ad ima ruit.

CICERO, MARCUS TULLIUS. In Catilinam inquinatiae.

Undated.

De epidemia et pestis, in Catalan, ‘Barcelona, 1475’, of which no copy is known (Haebler 664) may also have been the work of the same printers. On 22 October, 1476, Hurus is known from documentary evidence to have been already at Zaragoza (see Introduction, p. 1).

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qui cupis ignoto juris habeas letum. Tarpeia rupe promus ad ima ruit.

CICERO, MARCUS TULLIUS. In Catilinam inquinatiae.

Undated.
JOHANNES DE SALSBURGA AND PAULUS (HURUS) DE CONSTANTIA


396 x 211 mm. The second title is printed in manuscript. Capitals supplied in red and blue. Rubricated. Manuscript foliation continuous with that of IB. 52502. Bound between IB. 52502 (Sallustius, Opera, 1475) and IB. 52503 (Flosus, Epitome, 1475).

Bought in February, 1914.

IB. 52504.

FLORUS, LUCIUS ANNAEUS. Epitome.

IV 1475.

2°. LCVI. ANNE. FLORI. EPITOMATVM. IN TITVM. LIVIVM. LIBER. PRIMVS. PRO-OEMIVM. [P]PLOPLVS. ROMANVS. a rege Romulo in Casarem Augustum septigetos per annos ... 49°1, h. 17: & titulo consecceturat. F. I. N. I. S. || (COLOPHON): EXPLICIT. MCCCCLXXV. ||

Flosus habet parum: numerosa volumina Lului.

Codice: in Italia maximus historia.

Nif latet hunc: ualeat quod honore nitere latino

Vel paginae petas scripta: uel artis opus.

Inde fit ut ueteres scribendi miseri usus:

Atq nouo redacto officio.

Nam quod centeno consumpta volumine saecla.

Viderat: in totidem nasci uusque dies. ||

EST. MOLLIS. FLAMMA. MEDVLLAS.

Folio. [a-æ] 50 leaves, the first and last blank. 3°: 32 lines, 179 x 106 mm. Type: 111 R. Capital spaces. Vindel, vol. 1, p. 19, no. 2.

The distichs on 49° are printed on the last page of the edition of the Printer of Basilius, De vita solitaria, Venice, a.a. [c. 1471, 72] (IB. 24822; pt. v, p. 167). The following line is from Aeneid, iv, 60.

296 x 211 mm. Manuscript foliation and traces of lettering in the undated Libre del Consolat (IB. 52510).

Bought in February, 1914.

IB. 52503.

PEROTTUS, NICOLAUS. Rudimenta grammaticae.

*12 December, 1475.


Folio. A° b-e° f° g-p° q° r°. 144 leaves, the last two blank. 3°: 32 lines, 176 x 105 mm. Types: 111 R, 111 G. Capital spaces. Haebler 542 (8). Vindel, vol. 1, p. 21, no. 2.

Printed from the edition of De Lignamine, Rome, 10 May, 1474 (IB. 17506), together with the prefatory letter.

Sheets 1-4 are signed with capitals.

Greek μ is used in place of M as a guide-letter on 25°, and occasionally also in the text (e.g. r. 4°, l. 21; 5°, l. 15).

In this edition the occasional glosses in Italian, which form part of the author's text and are often translated into the national vernacular in editions printed outside Italy, are retained in the original Italian.

268 x 184 mm. Imperfect, wanting leaves 93 and 100 (sheet m 1). Without the blanks. On 2° a floral border, with a pleasant and a coat of arms, in several colours, occupies the inner and lower margins. With a book-plate lettered EX LIBRIS LLVIS ESCOBET [of Barcelona] and two other book-plates from which the owners' names have been erased. Bound in (?) nineteenth-century gold-tooled limp vellum in imitation of a sixteenth-century binding.

Bought in October, 1955.

IB. 52505.

NICOLAUS SPINDELER

PARTLY WITH PETRUS BRUN

DATES. After working in company at Tortosa in 1477, Petrus Brun and Nicolaus Spindeler jointly signed at Barcelona two works of Aquinas, In Ethica Aristotelis, 15 June, 1478 (IB. 52506), and In Politica Aristotelis, 18 December of the same year (Haebler 656). Thereafter working alone, Spindeler completed and signed Guido de Monte Rocherii, Manipulus curatorum, 31 August, 1479 (Haebler 453), Columna, Regimen dels princes, 2 November, 1480 (Haebler 154), and Josephus, Les Antiquitats judaicases, 1 April, 1482 (Haebler 343). On 3 August, 1484, he was already at Tarragona, where he signed an edition of the Manipulus curatorum on that day (Haebler 454).

TYPES (see Plate I):

90 R. [Haebler, type 2], small-faced, heavy commentary type. Medium, plain upper case, small e, i, narrow h, large b, d, g, ct in ligature. Tall a set high, large &; no hyphen, numerous contractions. Used only in Aquinas, In Ethica Aristotelis, 15 June, 1478 (IB. 52506) and In Politica Aristotelis, 18 December, 1478 (Haebler 656).

150 G. [P. Barcelona, ix. Miscellaneous, § 2, Type 1; Haebler, Spindeler, type 4], heading type of irregular appearance. Several capitals double-stemmed and/or double-crossed. E with fine double inner verticals, Haebler's M°, the inner cross-strokes sloping downwards to right, square-headed N. Stems of d, h spayed; loop of e curved downwards. Used in the undated Libre del Consolat (IB. 52510).

110 G. [P. Barcelona, ix. Miscellaneous, § 2, Type 2; Haebler, Spindeler, type 5], large text type, the minuscules resembling those of Posa 105 G., particularly in the spayed stems of b, d, p, q, and possibly in part the same material, but distinguishable by rounded d with curled head-stroke, small x, two forms of y, one broad with short tail, the other
BARCELONA

narrow without tail. Capitals in the same style as those of 150 G. Haebler's M^2, the cross strokes being almost level.

Used in Josephus, Les Antiquitats iudaicæs, 1 April, 1482 (Vindel, vol. 1, p. 54, no. 25), and in the undated Libre del Consolat (IB. 52510).

** Haebler's type 3, measuring 109 mm., a large gothic text style in the type of Brun and Spindeler's Tortosa type (Haebler, Spindeler, type 1) is not represented in the Museum collection.

CAPITALS. A set measuring 27 × 25 mm., with floral ornamentation on a black ground, and Q. 57 × 49 mm., of similar design, later found with Spindeler at Tarragona, is used in the Libre del Consolat, n.d.

WITH PETRUS BRUN

THOMAS AQUINAS. Comment in libros Ethicorum Aristotelis.

*15 June 1478.

2°. EGREGII DOCTOR SANCTI || THOME DE AQVINO IN L[IBRIS ETHICORVM COMES][TVM INCIPIT. || SICVT dicit phæ in ip[o]cito methac. sapientia || ordinarie... 1°6, col. 2, l. 151... a quos dicit se icerphus. qd qde ad cónum ad librum politiecz defmala sole toti libri ethicum. || DEO: GRATIAS. ||


Folio. a-k 1 k-r² s r². 186 leaves, the first blank. 2 columns. 3°: 44 lines, 202 × 134 mm. Type: 90 R. Capital spaces. Haebler 635 (wrongly giving a collation of 185 leaves, with quire a six quin- terion). Vindel, vol. 1, p. 26, no. 6. Hain 1314 a.

The first quire is signed a-i a iii on leaves 2-3, the first leaf (blank) being unsigned.

290 × 215 mm. Capitals supplied. Bound in contemporary blind-tooled half brown leather over wooden boards.

Bought in October, 1954.

IB. 52506.

ALONE

CONSOLAT. Libre del Consolat.

Undated.

1°. Acì comènta la taula del || libre del consolat. ||


Este libre ansí hordenado || De doctrina tant perfeta || Todo per su uia recta || Deu bendicto es acabado ||


Proctor no. 9555. 9556.

The first unsigned quire containing the table, sheet [c] 4 (incorrectly taken by Proctor to belong to Posa's edition of 17 July, 1494 (Haebler 164)), and the last unsigned quire, containing the ordinacions nouament fetes sobre les seguretats maritimes, are printed in Posa's type 107 G. The date of printing of these portions of the book is later than 3 June, 1484, since the final paragraph of the text reads (148°: Fonth feta la present crida per mi Anthoii straca correto [sic] dela ciutat a tres de luny Any Mil eccèc vuytentaquatra. These peculiarities are common to the three copies of the book known. (A. del Arco y Molinero, La Imprènta en Tarragona (1916), p. 284.) It is possible that the printing of the work was interrupted by the outbreak of plague in Barcelona, which lasted from March to September, 1483. (Haebler, Geschichte, p. 79.)

The alignment and impression of the capitals are frequently imperfect, and the capitals and the text sometimes overlap.

The verses of the first colophon are found in Spanish in two editions of Sanchez de Verald, Sacramental, sine nota (Haebler 596, 596 (2)).


Grenville copy (G. 7220).

IB. 52510.

PERE POSA

PARTLY WITH PETRUS BRUN

DATES. On 16 July, 1481 Pere Posa and Petrus Brun signed a translation of Curtius Rufus, De rebus gestis Alexandri Magni (IB. 52512), which was followed by Vergerius, De ingeniis moribus, and Lulli, Ars brevis, again signed by both printers and dated 3 and 12 September, 1481, respectively (Haebler 670, 378). The name of Brun thereonforward disappears from Barcelona imprints. Four books were signed by Posa in the following year, the date of a fifth, Imitatio Christi, 1482 (Haebler 293) being probably misprinted (cf. Haebler, Geschichte, etc., p. 112, n. 1, where the date 1492 is suggested on typographical grounds). After an interruption in the year 1483, two books appeared in 1484. Vesor, Expositio super Summulis Hispani, 16 July (Vindel, vol. 1, p. 244, no. 32 (1)), and Taranta, Praxica, 23 December (IB. 52516). No book is recorded for the years 1485–7, but the press resumed its activity in 1488 and remained...
PERE POSA

in operation until 1505, although no dated books are known for the years 1497, 1506, and 1502-3. Posa died towards June, 1506, leaving his press to a nephew and namesake, who is found as a printer only in 1518.

**Types (see Plate II):**

109 G. [P. 1; Haebler 1], large text type, with capitals in the style of Jenson (Venice) 93 G¹ (in use 1478, 79). Haebler's M², with spur at the head. A (small) diamonded, with spur to left shank. D, H, N, P, Q, V double-crossed, also M (in right half). The stems of b, d, p, q, splayed. The fore limb of v curved high to 1 ft.ingle I in hyphen

Haebler's

As used in Lull, Arbor scientiae, 22 August, 1482 (lB. 52514) the type contains many minuscule and contractions and steep single hyphen not found in the Curtius Rufus of 1481. In use in 1481, 1482. (The reproduction of the type shown by Gesellschaft für Typenkunde 1403 is from Lull, Arbor scientiae, 22 August, 1482, not from Ximenez, Pastoral, 5 December, 1495, as stated.)

143 G. [P. 2; Gesellschaft für Typenkunde 1403, type 4]; Haebler, Geschichte, Abb, 93, wrongly numbered "type A", heading type, used sparingly. Capitals ornate. Haebler's M², the right half very narrow. Lower-case A with diamonded D (open at top left side), H, P, Q, V (scrolled stem) double-crossed. P with twisted double stem joined at foot. Double-stemmed T. Tall E with cross-bar set low is found in the first three quires of Lull, Arbor scientiae, 22 August, 1482 (IB. 52514), but superseded by a form with double cross-bar, which when heavily inked appears as a single thick bar.

In Taranta, Practice, 23 December, 1484 (IB. 52516), I and V appear to have been recut. In use in 1482, 1484.

87 G., small text type in the Venetian style. Haebler's M² of unusual form, the right half rounded and detached from the stem. Several capitals (e.g. F, N, P, Q) double-stemmed. Square-headed N as in Spindler 150 G. and 110 G. O, Q with inner diamond, V with hook. Two forms of D, one plain, with thorn, the other indented resembling a B, and of I, both plain, the stem of the larger bent to the right downwards. Normal v. t ply s 1 ping.


107 G. [Haebler 2], text type, the capitals as those of 109 G. The lower case very closely resembles 109 G., but is of smaller face. The forked terminations of the stems of b, d, p, q are much reduced. Normal v. t ply s 1 ping.

In use in 1484.

109 G. [Haebler 3], large text type, distinguishable from 143 G. by D closed, P with double stem separate, M having the final limb joined to the head of the stem by a thin line. Minuscule g with larger bowl and curved loop. In use in 1488-94.


153 G., large text type of the same design as 148 G., but differing in A with short head-stroke, B flat at top, C, D, E broader, L smaller. In use from 1493 (Alexander de Villadell, Doctrinale, cf. Vindel, vol. 1, p. 132, no. 77).

93 G. [Haebler 6], text type of similar face to 107 G., but C, E, T broader and shorter in appearance, M² without spur.

In use in 1499.

Haebler's type 2, a roman measuring 168 mm., is not represented in the Museum collection.

CAPITALS AND BORDER. Two sets of capitals, white letters with leaf ornament on black ground, making r p -

with inner diamond, V

with hook. Two forms of D, one plain, with thorn, the other indented resembling a B, and of I, both plain, the stem of the larger bent to the right downwards. Normal v. t ply s 1 ping.

The forked terminations of the stems of b, d, p, q are much reduced. Normal v. t ply s 1 ping.

In use in 1484.

107 G. [Haebler 2], text type, the capitals as those of 109 G. The lower case very closely resembles 109 G., but is of smaller face. The forked terminations of the stems of b, d, p, q are much reduced. Normal v. t ply s 1 ping.

In use in 1484.

109 G. [Haebler 3], large text type, distinguishable from 143 G. by D closed, P with double stem separate, M having the final limb joined to the head of the stem by a thin line. Minuscule g with larger bowl and curved loop. In use in 1488-94.


153 G., large text type of the same design as 148 G., but differing in A with short head-stroke, B flat at top, C, D, E broader, L smaller. In use from 1493 (Alexander de Villadell, Doctrinale, cf. Vindel, vol. 1, p. 132, no. 77).

93 G. [Haebler 6], text type of similar face to 107 G., but C, E, T broader and shorter in appearance, M² without spur.

In use in 1499.

**Haebler's type 2, a roman measuring 168 mm., is not represented in the Museum collection.**

CAPITALS AND BORDER. Two sets of capitals, white letters with leaf ornament on black ground, measuring respectively 26 x 21 mm. and 20 x 17 mm., are here found in use from 1488 onwards; also lombards of three sizes. A four-side quadry type, 18 mm. eq. 10. Of strap-work, on black ground, with a shield in the lower panel, here found in Phocas, De nomine et verbo, 1488 (IA. 52520), is a close copy of one used by Ratdolt, Venice (cf. pt. v, p. 285). It occurs also in Posa's edition of Imitatio Christi, of which the date printed as 1482 is likely to be in fact 1492 (Haebler 293; Geschichte, p. 112, n. 1; Vindel, vol. 1, p. 158). In 1493 it appears in the possession of Pere Miquel (Vindel, vol. 1, p. 155). Posa's other material is not represented in the Museum collection.

**Posa had no device. For the design of a pelican in her piety wrongly attributed to Posa (owing to confusion with his nephew and namesake who used it in 1518), but in fact used within the fifteenth century only by Diego de Guiniel, see below (p. 11) under De Guiniel.**

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**WITH PETRUS BRUN**

CURTIIUS RUFUS, QUINTUS. De rebus gestitis Alexandri Magni de Fenollet.)

[In the Valencian translation of Luis de Fenollet.]

*16 July, 1481.

14. Cn nom de nostre senyor deu. Aço es la taula q [registre del present libre apellat la història de Alexandre

scrita de Quíntou curcio ruffo. ... 12a. La vida del Rey Alexandre scrita per aqüell singularia històrial Plutarcho fins en allìa part on lo Quinto curcio ruffo comença. Alexandre entrant et lat. [Prohemi. d. Rey Alexandre la vida en aquest [volum scrici proposant ... 209, l. 23. La vida dalexandrà fins aci es treta dels [coments de Plutarco. Daci aun comença aquella: quel [elegantissim Quintocurcio rufo scrit, treta en tosa [Petro candido. I per Luis de fenollet transferida en [lengua valenciana. ... 21a. Comença lo tercer libre dels [història del gran Rey | Alexandre ... [202b, l. 19. Translator's Colophon: Ací acaba lo dotze i vuit libre della història del gran alessadre fill de Phelip Rey de Macedonia - scrita de | Quinto curcio rufo erudisiam e facundissim autor | E tret en vulgar al serennisim Princep Phelip || maria Duch de Milla e de Paual e de Angelra cópte e de Genoua senyor - per Petro | candido son servidor. Any Mil equ'certs treenta vyt. A vint i hu | de | Abril, en Milla.] 203c. Al serennisim princep e excellens Philip Maria duce || de Milla ... | comença la comparació de Caio iulio cesar ... || ... e de Alexandre ... ... pe de Pedro candido ordenada ... 210b, l. 3. Printer's Colophon: La present elegantissima e molt ornada obra dels | història de Alexandre - per Quinto curcio rufo hys-||torial fon de grec in lati - e per Petro candido || de lati in tosa - e per Luis de fenollet en la || present lengua valenciana traeferida - e ara || ab lo dit lati | tosa e encara castella e alltres lengues diligentmen e representada ena noble ciutat de || Barcelona - | no salostres Pe's [trosa preure catala - e || Pere bru

auyoyen cós || yansons - a setze del || mes de Julii - del || any Mil quatre cêts vyt'au ha feel || meit. deo || gratias

ánii.**
BARCELONA

Completum est philonium iussu salvatoris. Liber vitellus et magni valoris.

Laus deo. Praeclarum opus philonij impensa reuerendidissimi magistri medicinae doctoris magistri Gabriele mirom laboribusque Petri posa psabiteri Barchhe. xxij. decembris. 1484. felix finuit. 316 c. col. incipiit. a. Primum vacat. [ ... (col. 4, l. 45) cause]

Folio. [a]\*\* 2-295 leaves, 3 presumably blank. 2 columns, table in 3. 5*: 50 lines, 219 x 143 mm. Types: 143 G., incipit on 4\* first words of chapters, etc.; 87 G. Capital spaces, mostly with guide-letters. Vindel, vol. 8, p. 77, no. 33 (1).

In the last quire the third leaf is blank on the recto and is unsinged; leaves 4-6 are signed f iii-v. In this copy the sequence of the watermarks in the same quire appears to call for the third leaf being a separate half-sheet and the last leaf blank (not here present but mentioned in Haebler's description, Haebler 185).

249 x 171 mm. Imperfect, wanting leaves \* 5, 6, and 202 (t 2), all supplied in facsimile, apparently photolithographic, on old paper. Without the last blank. Bound in blind-tooled dark green morocco of the watermarks in the same quire appears to call for the third leaf being a separate half-sheet and the last leaf blank. Bound in contemporary limp vellum. 2-295 numbered leaves. Raebler 381. Vindel, vol. I, p. 55, no. 26. Hain Magni Mexicani Conuentus and 42 ([s] ...

LULLUS, RAIMUNDUS. Arbor scientiae. *22 August, 1482.

2\* incipit liber diuinalis vo[catus arbor scientiae editus] [a reuerendidissimo doctore magistro Raymundu lull. In II. 1o e omnium scientiarri traditur notitia. Deus cum tua uirtute incipit arbor scientiae. IN desolatione et fletib] [sta Raymundus sub quadrarbus .... 3\* albor ista diuidet. I. 7] petes ... 295\* l. 13. COLOPHON: Deo danre arbor scientiae reueren
dissimi magistri Raymundus lull opus nuncupatum in no ... bili cuitate Barchinone p. Petrus posa prebiteri et cathalanum ... xxi. Augusti anni M. cccclxi. correctissime fi [deliter] ... cii ... et gra... tias ... amem ...

Folio. [a-nb 3-p-s aa-cab ff gg 3] 306 leaves, the first and last presumably blank, 2-295 numbered 1-296, with errors. 2 columns. 5*: 39 lines and headline, 211 (230) x 145 mm. Types: 143 G., headlines; 199 G. Capital spaces, with guide-letters. Haebler 381. Vindel, vol. 1, p. 55, no. 26. Hain 10138. The number of lines to the page varies between 24 ([b] 1\* and 40 ([b] 1\*).

By an error of imposition the text on [p] 5 and [p] 65, leaves numbered 145 and 146, has changed places.


Bought in May, 1899. IB. 52514.

ALONE

LULLUS, RAIMUNDUS. Arbor scientiae. *22 August, 1482.

2\* incipit liber diuinalis vo[catus arbor scientiae editus] [a reuerendidissimo doctore magistro Raymundu lull. In II. 1o e omnium scientiarri traditur notitia. Deus cum tua uirtute incipit arbor scientiae. IN desolatione et fletib] [sta Raymundus sub quadrarbus .... 3\* albor ista diuidet. I. 7] petes ... 295\* l. 13. COLOPHON: Deo danre arbor scientiae reueren
dissimi magistri Raymundus lull opus nuncupatum in no ... bili cuitate Barchinone p. Petrus posa prebiteri et cathalanum ... xxi. Augusti anni M. cccclxi. correctissime fi [deliter] ... cii ... et gra... tias ... amem ...

Folio. [a-nb 3-p-s aa-cab ff gg 3] 306 leaves, the first and last presumably blank, 2-295 numbered 1-296, with errors. 2 columns. 5*: 39 lines and headline, 211 (230) x 145 mm. Types: 143 G., headlines; 199 G. Capital spaces, with guide-letters. Haebler 381. Vindel, vol. 1, p. 55, no. 26. Hain 10138. The number of lines to the page varies between 24 ([b] 1\* and 40 ([b] 1\*).

By an error of imposition the text on [p] 5 and [p] 65, leaves numbered 145 and 146, has changed places.


Bought in May, 1899. IB. 52514.

CONSOLAT. Libre del Consolat. Undated.

Of the unsigned edition of this work attributable to Spindler's press, the first unsigned quire containing the table, sheet [c] 4, and the last unsigned quire of text, which on internal evidence cannot be before 3 June, 1484, are printed in Posa's type 297 G. [Haebler 3].

See description under Spindler, IB. 52510, p. 4 above.

DE GUI, PETRUS. Janua artis Raimundi Lull.

*1488.

1\* Clementissime deus custa tua gratia et auxilio incipit liber: qui vocatur in na [ua artis magistri Raymundi lull editus a dfo] [Petio degui ville Mo[thi albi prebiteri. IN nomine iust. I. quon omne genu] [celestium terrae et imperii ii. floreat. Valeat intellectus noster] lumine fidei illuminari / ... 16\* l. 5. Libellus i principio ... tutatus finit feliciter. [Approbatio prescrip] ... libelli. ... 18\* l. 1. 11. COLOPHON: Barchinone impressum per Petrum posa. An [no. M. ccclxxxviii.]


The text of the approbation is followed (18\*) by the names: Anthonius Episcopi Farnesius, Noyanus Episcopus Xiphilinensis, Ferdinandus Cordubensis subdiaconus domini nostri, Johannes

VALASCUS DE TARENTA. Practica siue philonium.

*23 December, 1484.

1\* Tabula capitulorum philonii: qua repertur sive in quo folio sit quod bibit capitulum. ... 2\*, col. 2, l. 32. Explicit tabula philonii. 4\*, [D]Eus. [a]d lau [dej tui] honor et [benedic]tio [n]e Incipit philonio quod ex antiquo ...um ris scaturientium aquarum disposui] [p]onit. ... (l. 13). Nomen autem compositoriis est Valascus gallice Baleon; de Tharanta discipulorum medicine discipulius. ... 315\*, col. 2, l. 12. COLOPHON: Laut us i honor gloria sint nostri creatori. Qui finem improvist, presenti labori.

6
PERE POSA

abass sancti Bernardi Valentinii, Iacobus Corill, Guillermus
Bodonit.
148 x 100 mm. Bound in modern half red morocco at
the British Museum bindery.
Bought in April, 1907.

PHOCAS. De nomine et verbo. [Edited by
Johannes Ferrarius.]

*1488.

2* (within border) Phoece grammatici et summi |
oratoris de principalibus orationum partibus libere maxime colo |
sus. Lege felicit. || Ars mea multo es: quos seco |
prisa tulerit. || . . . (L. 17) CREdo nomnullos hoc meum |
nu-reatus opusculum qv in tanta do-[etisimorum |
hominum copia . . . 3* l. 13. De genere nominii |
mono-syllabrorum. || . . . 18*, l. 8. |COLOPHON: Deo gratus. |
Explicit opusculum compendiosum de nomine |
mi..-Illraturos |
prisca |
'terarum |
venerabile villrum magi |
strum lohannem ferrarium |
F ocas nomine |
Bought in April, 1907.

INNOCENTIUS III. De miseria condi |
tions humanae. |

*1499.

1* |WOODCUT Title: lotarius || 2* |Incipit liber Lotharii |
leuita et carclinalis - de vititate conditionis hu |
mane. Qui Lotharius postea In |INNOCENTIUS PAPA I J. DICTUS EST. |
DOMino patri carissimo Petro dei gratis || portuensis |
episcopo - . . . 38* l. 24. |COLOPHON: Deo gratus. |
Opusculum preclarissimum impresso || fuit Barcione per |
Petrum posa. || MILLESIMO .ccc`,1xxviii. anno.

Quarto. a-b*, 38 leaves. 9*: 31 lines and headline |
144 (137) x 98 mm. |Types: 135 |
144 (157) X 98 mm. Types: 135 G. |
headlines, headings, col |
plos. Lombards. Haebler 367. |Vindel, vol. 1, |

208 x 143 mm. Slight damage to the text of leaves d 5 |
and d 6 has been repaired by means of pasted slips of paper |
bearing printed words, but in a different type and not |
belonging to the text affected. Bound in olive-green sheep.
Bought in April, 1906.

NIGER, FRANCISCUS. Modus epistolandi. |

*26 April, 1494.

1* |TITLE: Ars epistolandi || FRANCISCI nigri. |
2* |Opus |
culum epistolandi familiari et artis earundem |
scribendi |EXAMINE I generibl xx . . . 2* |Opusculum |
bris |
scrivendi epistolos || FRANCISCI nigri incipit felicit. || . . . |
58* l. 21, |COLOPHON: Deo gratias. |BARCHINO |XVI. |
Aprilis. Anni. M cccc lxxiiiij. per || Petrus posta impres |
sus complectit per opus pr |

Quarto. a-a* [b*], 58 leaves. 31*: 29 lines, 135 x 92 mm. |
Types: 148 G., title, headings, on i* and a2; 135 G., |
headings elsewhere, colophon; 107 G. |Caps
as, also Lombards. Haebler |
Bought in April, 1905.

PERE MIQUEL

DATES. The earliest appearance of the name of Pere Miquel as a printer is in the colophon of Janer, Naturae ordo |
studentum pauperum, 9 June, 1491 (Haebler 234). His press was continuously active until 1495, when on 20 February |
appeared the Usatges de Barcelona, unsigned, but printed with his types (IB. 52538). His death took place before |
18 February, 1497, when Diego de Gumiel undertook to complete an edition of Tirant lo Blanch begun by Miquel |
(Haebler 640). (Cf. pl. xilii, xliii above.)

Types (see Plate III): |

83 G. [P. 3; Haebler 1], small text type, showing resemblances |
of form to Gherlinch 72 G. [Haebler 4]. Capitals |
mostly plain. Haebler's M* is A empty, thorned, D, O double-crossed; I with two thorns; V pointed. In use 1491-3. |
140 G. [P. 1; Haebler 2], heading type, 'not unlike' Harus (Zaragoza) 134 G. [P. 1; Haebler 2*]. M resembles |
Haebler's M* but first shoulder doubled. Several capitals double-STEMMED and/or double-crossed. Diamonded A |
Haebler's measurement. In use from 1492 (Guido de Causico, Inventari de cirurgia, 26 September, 1492, Haebler |
141). 101 G. [P. 2; Haebler 3], heavy text type, the face very closely resembling Kessler (Basel) 93 G. [P. 4]. |
Haebler's M* with diamond on the left, double diagonals on right. B, D (indentured), H, M, N, O, P, T double-STEMMED |
and/or backed. A, H, N, O, P, S doubled. Q with single inner vertical and cross-stroke, also with double cross-stroke |
and with none. V with inner curl. In use from 1493.

CAPITOLIUS and BORDERS. Four sets of capitals on black ground with leaf and tendril decoration, and one set with |
grotesques are used in the Ovidius Naso, Metamorphoses, 1494 (IB. 52537), the sizes ranging from 16 x 16 mm. |
to 52 x 50 mm. A single letter of his smallest size is found also in Bonetius, Metaphysica, 1493 (IA. 52535). The borders
of the Bonaventura, Meditationes, 1493 (IB. 52533), are composed of three blocks containing leaves, flowers, and birds, and one containing the arms of Spain flanked by the emblems of the yoke and arrows.

BONAVENTURA. Meditationes vitae Christi. *16 July, 1493.*

16. (table) Prologus de meditatio vite domini nostri iheu christi securundus seraphicam doctorem bounaventuram [ca. 11]...3* (within borders) Prologus de meditacione vitae domini nostri iheu christi secundum seraphicam doctorem bounaventuram. [Capitulum pri-mum. | Inter alia virtutum et laudum | preconia de sa|risima virginis | cicilia legitur | ... 67* | col. 2, l. 16. COLOPHON: Finis opus de meditacione vite domini | mini | iheu christi scibum seraphicum | cum doctorem bounaventuram | impressum barchinone per petru micha*elm anno a natuitate domini mille | sinno. | cccclxxxi | xvi. mensis | ilii. | DEVICE A. | Folio. [v]* | A-b* c-d* m*. 68 leaves, the last blank. 2 columns. 4* | 40 lines. 204 * 146 mm. Types: 140 G., chapter on *3*; 101 G. Capital spaces, with guide-letters. Borders on *3.* Haebler 67. Vindel, vol. 1, p. 123, no. 74. Hain 3599 = 3601. Gesamtkatalog 4751.*

The reading of 67* in col. 2, l. 14 is: cum christo iheu in secula seculo*1* | Where Gesamtkatalog 4751 reads: cum christo iheus in secula seculo*1.* | The Gesamtkatalog reading is perhaps non-existent, since the copies in Barcelona University Library and Zaragoza University Library have since been reported to have the same reading as the Museum copy, and no other copy appears to be recorded. The copy said (bid.) to be in Library of Congress is an English translation from the same printer and with the same date and collation (Goff B-923).

A vertical line of 15 in type 101 G. has been used as a bearer between the lower left border-pieces on *3*, and is here inked.

20* | 204 mm. The outer edge of leaf 3 is slightly damaged. On 2* is written: Colleg. Socit*is Iesu Mont. Bound in nineteenth-century half maroon calf.

Bought in March, 1888. IB. 52533.

BONETUS, NICOLAUS. Metaphysica. *24 November, 1493.*


Leaves 0-2 are each signed o. iiij; leaf p 4 is signed p. iiij.


Bought in October, 1867. IA. 52535.

OVIDIUS NASO, PUBLIUS. Metamorphoses. [Translated into Catalan, with Allegories e morals exposicions, by Francisco Alegre.]

*24 April, 1494.*

14. Taula dels quinze libros 8 | [transformacions del poeta | oudi partida per libros: e | capitols com se segueix | ... 8* Alà illustrissima senyora la | senyora dona Ioana 8 | Ara go filia del molt alt y poten|tissim senyor | don Ferrando | segon: nostre Rey e senyor | ab humil afecto francesch | alegre bese les dignes mas. | ENTRE la occupacio de | molts negocios illustrissima senyora la traducir e allegoria de les -cules de oudi gran temps me ha | tengu: ... 8* Prolech de francesch alc|gra enlo trasladar del libre | de transformacio el poeta oudi | ... 10* | libbre primer 8 transformacions del poeta oudi de | cahos en species. Capitoli | ... 13* | col. 2, l. 41. stants ab major grau de amor | ... 14* | col. 1, l. 22. Acaben los quinze libros de | transformacions del poeta ojivi | (14*1) Prolech de francesch allegre enles allegories: e | morals exposicions dels libros 8 | transformaciones ... 250* col. 1, l. 11. COLOPHON: Acaben los quinze libros 8 | transformаций dels poeta ojivi | los quinze libros de | allegories e morals exposicions sobre els cahots en | barcelona per pere miqel. | Benaquentaundam in | espanya e enols regnes 8 arago rengnat | los incultiatissim. e | allegories doni ferrando e | dona ysabel. any | M.. | cccclxxxi* | xii* | xii* | 8 abril | (register) a. b. c. e. | (l. 26) ... tots | altres quaderns.

Folio. 2* | 2* q* r*: u x u x | A-D* P* 250 leaves, 7 blank, 8-350 numbered l-ecclisi, with errors. 2 columns. 10* | 11 lines, with headline, 209 (222) * 142 mm. Types: 140 G., chapter headings, headlines, colophon; 101 G. Capital; also spaces, some with guide-letters. Haebler 507 and (pt. 2). Vindel, vol. 1, p. 154, no. 90. Hain 12167.

A variant setting of sheet 2 of the second quire (Carta) begins (8*) Alà illustrissima senyora ... 1. Ioana 8 Ara go filia del molt alt e poten|tissim senyor don ferrando ... 8 ab humil afeccio francesch | alegre bese les dignes mas. | ENTRE la c[e]paci: ... 8 molts negocios | illustrissima copia molta tras[ductio: e | allegoria | de les cahots en oudi gran temps me ha têl·lit ... and ends (12* col. 2, l. 41): stans ab major grau d amor | The capital E employed on 8* in this variant measures 52 * 50 mm.; in the other setting, 20 * 20 mm. Both sheets are present together in the copy here described, that ending: 8 amor being written: 8 amor being cartograph in outside bounding that ending: de amor.

278 * 198 mm. Without the blank leaf. Bound in nineteenth-century red morocco with the gilt arms of Baron Achille Seillière, inscribed 'Bibliothèque de Mello'. Bought in June, 1890. IB. 52537.
PERE MIQUEL

USATGES. Usatges de Barcelona e Constitucions de Catalunya. 20 February, 1495.

A copy is recorded (cf. Haebler 652, note) which contains a colophon: La present obra es stata stampada en la insigne ciutat de Barcelona. E acabada a. xx. del mes de Febrero any Mil CCC. LXXXV.

The two unsigned sheets are bound between the first (blank) and second leaves of the first quire A, and the seventh leaf and the eighth (blank) of the first quire D, respectively.

In some copies the verso of leaf 37 which in this copy is blank is occupied by a full-page cut of the King and his council, beneath which is sometimes found a woodcut title: Constitucions (Harvard Library Notes, no. 5 (1921), p. 98; Vindel, vol. iii, p. 168).

The latest date in the text is 8 October, 1481.

Bought in May, 1903.

IB. 52538.

JOHANN ROSENBACH

DATES. The earliest book printed at Barcelona by Johann Rosenbach, who had previously worked at Valencia (see Introduction, p. xlviii), is Pascual, Obra, signed on 3 October, 1492 (IB. 52540). His press was henceforward continuously active until 1498, ending with a Terentius, Comoediae, 17 March, 1498 (Haebler 634 (5)), and a Vich Breviary completed between May and July, 1498 (Gesamtkatalog 5506; cf. p. xliii above) In the autumn of the same year he was printing at Tarragona.

Types (see Plates III, IV, V):


112 G. [P. 3; Haebler 2], large text type of the same design as 98 G. [P. 1], some of the capitals being perhaps identical. Apart from its size the lower case is distinguishable only in small details. The curved tail of f is carried upwards under the letter; shorter and less steep double hyphen. In use in 1495 (Tomic, Historiae de Catalunia, Haebler 641) and in the undated Malla, Memorial del peccador remit (IB. 52548).

290 G. [P. 4; Haebler 4], large missal type. Peculiar M resembling Haebler's M 9, the first limb (curved) with thick serrated termination, the second half of the letter double-crossed. Double-stemmed I, thorned. Measurement approximate. Haebler's measurement (Bibliographia ibérica, pt. 2, p. 206) 'c. 140' is that of ten lines only. Here found only in Boteler, Scala de paradis, 1495 (IB. 52546), where it is used sparingly.

136 G*. [P. 5; Haebler 2], large text and heading type, substantially as Luschner (Barcelona, Montserrat) 136 G., Spindeler (Valencia) 130 G. [Haebler 12], Cofman (Valencia) 132 G. Haebler's M 9, Left limb of A looped; D, P (serrated) double-crossed; D, H double-stemmed, I scrolled; T with twisted stem. Pointed o leaning to left. In use from 1495.

99 G. [P. 6], text type, lower case in the same style as 98 G. [P. 2], but capitals plainer. Indistinguishable from Preus and Luschner 99 G. Resembling Hagenbach and Hutz (Valencia) 99 G., but distinguishable by h with curly tail and flat-headed d narrower and pointed at base. Haebler's M 9, A with diamond, D (small) with inner dot, scrolled I, O, Q with inner twist, V with hook. In use in 1495 and 1496 (Missale Vicense, Haebler 449).

Haebler's types 5, 9, 10 are not represented in the books printed by Rosenbach in the fifteenth century in the Museum collection. A type c. 145 mm. found only in a variant title-page of Pascual, Obra, 3 October, 1492 is described below in the entry for that work.

CAPITALS AND BORDERS. Three sets of white letters on a black ground with leaf ornament, measuring respectively 53 X 45 mm., 25 X 21 mm., and 20 X 15 mm., are found in the books here catalogued, the largest set having a border
of small size. Two sets of capitals, Lombardic in style, one white, the other black, on a decorated ground, measure 22 x 22 mm. Lombards 4 mm. high are used sparingly. The borders are described in their places.

**Devices. A. Monogram, in white on black ground, containing the letters I R H, being the initials of the printer, the names and place of origin (Heidelberg), the stem crossed by double bars, 65 x 64 mm. Vindel, Escudos y marcas tipográficas... Siglo xvi, fig. 33. Juchhoff 77. Used in Constitucions de Catalunya, 30 May, 1494 (IB. 52544).**

* * * Two other versions illustrated by Vindel, fig. 34, 35, are not represented in the Museum collection.

**PASCUAL, PEDRO, Saint. Obra.**

*3 October, 1492.*

1st, Title: Bible de Iahein. 2nd. VNa molt bella obra comitpilada per lo molt Renéfruent bisbe dela ciutat de Iahein tant pres en lo corral dela [preso de granada.] COn yo diit religios e bisbe... 778, l. 26: 60 demàt es dit [DEO GRATIAS] [ (78) Rubrica dela següent obra.] 796, COLOPHON: Fone acabada la obra del Bisbe [de Iahein per mi mestre Iohan.] [Rosenbach alamany 8 heidheig [en la ciutat de Barcelona atres dies del] mes de octubre any .Mil. CCCCLXXXIII.]

Quarto. a-4°. 86 leaves, the last blank, 27-29 numbered. (See above), with errors. 257: 28 lines and foliation, 156 (1.6) 85 mm. Types: 136 G., title, headings; 98 G. Capitals, also some spaces with guide-letters. Haebler 520. Vindel, vol. I. p. 116, no. 70. Hain 12433.

In a variant described by Haebler the title reads: OBRA [del B. e. R. F. Pere Pasc. bisbe de Iahein.], [with the woodcut arms of the Mercedarian Order below (cf. reproduction, Vindel, loc. cit.), the same cut being repeated below the colophon. The type of the variant title (c. 145 mm., Lyonnese style, curious B, with short double shank and single bowl with inner curl, scrolI J, diamonded O, P) is apparently used here only by Rosenbach and has not been identified elsewhere.

187 x 132 mm. Imperfect, wanting the first two leaves. Misprints, imperfectly inked letters, and errors in foliation have been corrected in an early hand, perhaps in the printer's office. On 3° is written: es de Joseph Coy [?] licenciado. Bound in nineteen-century marbled leather. Bought in October, 1963. IA. 52540.

**SAN PEDRO, DIEGO DE. Càrcel de amor.**

[Translated into Valencian by Bernadi Vallmany.] *18 September, 1493.*

1st. WOODCUT containing Title: (woodcut) Carcel de amor. 2nd. Obra intitulada lo Carer damor. [Composta y hordenada per diego de sant Pedro a peticio y pregaries de don diego ferràdis | acayt de los donzeles y otros Casillers dela | cort del Rey despanya nostre senyor Traduit (red) [lingua castellana: en estil de valenci vosa:] p. Bernad Vallmanya Secretari del espectacle | conte d'ofia E començà lo proelch. | Molt vixent Senyor. | Encara que algun comport per a callar me fathe. ... 3°. Comença la obra] [Venint lany passat apros desse feta | la guerra: 66°, l. 17, COLOPHON: Fon acabat lo present libre | ena iignae Ciutat de Barcelona | p mestre lohà Rosenbach a. xvii. | dies del mes 8 setem bre. Any Mil. [cccxxiiii.]


There are 16 woodcuts, increased to 31 by repetitions, two (1°, 3°) occupying the whole page, the remainder varying in size from 100 x 50 mm. to 116 x 95 mm.

185 x 130 mm. Bound in nineteenth-century green morocco by Clarke and Bedford, with the Grenville arms. Grenville copy (G. 10225). IA. 52542.

**CONSTITUCIONS. Constitucions de Catalunya.**

*30 May, 1494.*


The last leaf of quire is a cancel.

The capitals are sometimes out of alignment, and the register is poor.

The borders on 2° are those used by Spindeler in his edition of Tirant lo Blancc, Valencia, 20 November, 1490 (IB. 52463), but they have been slightly reduced in length.

Leaf 25 (fig. 4.3) is signed d iij, in error.

290 x 210 mm. Bound in modern vellum. Bought in October, 1902. IA. 52544.

**MALLA, FELIP DE. Memorial del peccador remut.**

Undated.


The title is enclosed within a woodcut consisting of double frames, the inner one (37 x 68 mm.) containing the title and
JOHANN ROSENBAICH

supported by two angels within the outer one (76 x 168 mm.); used originally in F. Ximenez, Libre dels angels, Rosenbach, 21 June, 1494 (Haebler 794); Anaust, Institut d' estudis catalans, III, p. 633. The four-piece border (14") of leaves, flowers, birds, and animals was used also in Roszebach's edition of Ximenez, Libre de les dones, 8 May, 1493 (Vindel, vol. I, p. 170, no. 100).


BOTELEI, ANTONI. LA SCALA DE PARADIS.

*27 November, 1495.

Title: La Scala de paradis 2°. (within borders)

A red Honor laurè e òcioni dela san|c|issima trinitat: e dela sacra|c|issima vge Maria. E a molt 3 seruei de aquell Illustre e mol|t|erat mestre Antoni Boteler: diignamet intulculada scala de paradis (2°) molt illustre e reuerèu||disso senyor.

ENCara que per alguns sia escrit volont se esforçar ab fluxes rahons . . . 3°, l. 26. Aquell conscripte e molt reuerent pare || nostre adam primer home . . . 38°, l. 7.

COLophon: Aquesta patta obra que tracta dela || Escala de paradis: fou acabada per || Mestre Iohann rosenbach. Any Mil.|c|cc. norartacinch. A xxvii. de noébre. || En Barchinona ||

Quarto. a b° e d°. 28 leaves. 3°: 31 lines and headline, 154 (145)x92 mm. Types: 290 G., title, two lines on 2°; 136 G*, incipit on 2°, headlines, colophon; 99 G. Capitals.


The borders on 2° are made up of ten blocks of varying sizes. The designs comprise a king holding a sceptre; a castle, a lion rampant, an eagle, each within interlacing frame-lines; profiles of a man holding a sword and a turbaned figure; a fox preching to cocks and hens; a naked archer on all fours; leaves and flowers; the Virgin and Child at the head of a path flanked by crosses and a chapel.

203 x 138 mm. Bound in blind-tooled crimson morocco, with the stamp of the Biblioteca de Salviá. With the monogram of Count Ricardo Heredia inserted as a book-plate.

Bought in July, 1898. IA. 52546.

DIEGO DE GUMIEL

DATES. The earliest dated book from the press of De Gumiel is Ximenez, Scala dei, 27 October, 1494 (Haebler 710), followed on 3 January, 1495, by Flors de virtuts et de costums (IA. 52524). On 25 March, 1495, he signed an edition of Ximenez, Psalterium laudatorium, at Gerona (C. F. Buhler, A Gerona Incunabulum and the Press of Diego de Gumiel, in Gutenberg-Jahrbuch, 1952, pp. 64-6), followed on 3 January, 1495, by Flors de virtuts et de costums (IA. 52554), and was not used by De Gumiel.

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y markas (1943), no. 87) by Posa’s nephew and namesake (and also, according to Norton, p. 98, by Baltasar Avella at Gerona in 1502), but neither device was ever used by the elder Posa.

A title-cut somewhat in the nature of a device, representing two crouching and facing lions with foliate tails, and with an inset shield for the insertion of a woodcut title, appears in Floris de virtuts, 3 January, 1495 (IA. 52554), and was used at Gerona by De Guniel later in the same year, and in 1497 by Juan de Valdes also at Gerona (see Introduction, pp. lxxv, lxxvi).

FLORS. Flors de virtuts e de costums.
[Translated from the Italian into Catalan by Francesch de San Climent.]

*3 January, 1495.

1°. Title: (within cut) (woodcut) Flors || vuius || (type-set) E de costums. 2°. Si estimar vorem per raho: aucto||ritat: e exempla la miserable crea||tura quant sia desyecte perduda: e || decayguda: . . . 51°, L 7, Colophon: DONAT fi al tractat : prech als legidors ò || tengan esmèt a les paralles que yo he || scrites: . . . (l. 18) . . . La qual obreta es stada || treta del tosca enla present lengua catalana. || C Mjançant la divina gracia fon stà||bat lo pせいent tractat enla insigne Ciutat || de barcelon a per Diego de gumi ca||stella. Fon acabat en lany de nostre sen||yor mil. cccc. xc. v. a. iii. de lener. 51°. E Aquests son los || capitols de aquest libre. || . . . (col. 2, l. 203) E De moderància ||


The cut on 1° consists of a shield containing the partly woodcut and partly type-set title, beneath which are two crouching lions and flower and leaf ornament.

The name of the translator is mentioned in the edition of 15 February, 1489, printed by Botel at Lérida (Haebler 274).

The second leaf is signed a. iii in error.

263 × 139 mm. Without the blank. In the title-page woodcut there is a pen-and-ink addition between the two lions which resembles a small house-mark (?). Bound in blind-lettered morocco, with the stamp of the Biblioteca de Salva. With the monogram of Count Ricardo Heredia inserted as a bookplate.

Bought in October, 1895. IA. 52554.

ISAAC. De ordinatione animae.

*1497.

1°. Title: E Liber abbatis ysid de ordina||cion anime vuius pro viris || spirituallsb ad stirpida vicia et || adquirendas virtutes. 2°. [woodcut] || [woodcut.] 2°. E Liber abbatis ysid de ordina||cion anime vuius pro viris || spirituallsb ad stirpida vicia et || adquirendas virtutes.

The cuts on 1° represent the Crucifixion (64 × 48 mm.), and the Montserrat emblem of a saw cutting rocks, within a shield (41 × 33 mm.).

149 × 101 mm. Imperfect, wanting the last leaf containing the device. The first and last leaves of quire f and all of quires g and h are made up from another copy. The second leaf is slightly mutilated, with loss of foliage. Bound in modern limp vellum.

Bought in June, 1937. IA. 52557.

GERALDUS PREUS AND JOHANN LUSCHNER

Dates. In 1495 Geraldus Preus and Johann Luschner signed two books, Mates, Pro efficiendis orationibus (Haebler 485 (5)), and, on 9 July, Alexander de Villa Dei, Doctrinale (IA. 52575). In the same month, however, in a Niger, De arte epistolandi, 27 July (Haebler 485 (5)), and again in the Missale Vicense, 16 June, 1496 (Haebler, pt. 2, 449), Luschner’s name is found in association with that of Rosenbach. Two books, Pontanus, De duinis laudibus, 8 May, 1498 (Haebler 553 (5)), and Columba, Regimen dels princesc, 22 October, 1498 (Haebler 157; Gesamtkatalog 721), are signed by Luschner alone, and in April of the following year he was working at Montserrat.

Types (see Plate IV):

99 G. [Haebler 1], text type indistinguishable from Rosenbach 99 G. [P. 6], q.v. Haebler’s M°. In use 1495, 1498, 78 G. [Haebler 2], narrow text type. Capitals mostly plain. Haebler’s M°, C, E, G, double-shanked; P scrolled and with double diagonal; V has double diagonal sloping downwards to left. Curly-tailed h. Paragraph mark with lower horn curving under to left. Distinguishable from Mathias Huss (Lyons) 76 G. [P. 11] only by measurement.

In use in 1495, 1498 (in Pontanus, De duinis laudibus, only).

136 G. [Haebler 3], large text and heading type, as Rosenbach 136 G* [P. 5, Haebler 2]. Haebler’s M°. In use in 1495, 1498.

Haebler’s types 4 and 5 are noted by him as occurring only in Comas, Questio de sudeo sanguinis Christi, sine nota (Haebler 159 (5); Vindel, vol. 1, p. 206, no. 125). This work, however, cannot be earlier than 1511, the earliest possible year for the installation of the dedications, Martinus Garcia, as bishop of Barcelona (C. F. Bühler, in Papers of the Bibliographical Society of America, vol. 43 (1949), p. 191). It should presumably be assigned to Carles Amorós, who used Luschner’s material from 1507 onwards (cf. Norton, pp. 110-11). Capitalis. Three sets of white letters on a black ground with leaf ornament, measuring respectively 53 × 45 mm., 25 × 21 mm., and 20 × 18 mm., are material used previously by Rosenbach.
GERALDUS PREUS AND JOHANN LUSCHNER

ALEXANDER DE VILLA DEI. Doctrinale. [With the commentary of Ludouicus de Guaschis.] *9 July, 1495.

1\textsuperscript{r} Title: Prima pars doctrinalis Alexadri de villa dei cum glosis: sententijes: 1 \textsuperscript{a} notabilibus \textsuperscript{b} pluribus annexis \textsuperscript{c} (headline) Diuisio operis \textsuperscript{d} (red) Incipit opus magistri Alexandri de villa dei pro eruditio puerorum uti\textsuperscript{e} pluribus annexis. \textsuperscript{f} (black) IStrud opus diuidit in tres libros partiales. \textsuperscript{g} (headline, red) Textus prohemialis \textsuperscript{h} (black) \textsuperscript{i} representare \textsuperscript{j} scholaribus \textsuperscript{k} intendo \textsuperscript{l} S\textsuperscript{red}Cribere clericulis parto \textsuperscript{m} \textsuperscript{n} (black) Registrum \textsuperscript{o} abc ... o 0 \textsuperscript{p} Omnes sunt quaterni preter vitium qui est quaternus. \textsuperscript{q} COLOPHON: Expositio exemplorum partii Alexadri equi\textsuperscript{r} uocov 7 synonymo\textsuperscript{s} c\textsuperscript{t} ditteritalibus \textsuperscript{v}[ers]\textsuperscript{w}bus valde pulchris: que collecta sunt \textsuperscript{x} [reui]-[ter 1 plene summa c\textsuperscript{y} diligi\textsuperscript{za} ex Grecismo \textsuperscript{za} Iohane de garlandia Catolicon Brachilogo: 1 \textsuperscript{z}plu\textsuperscript{[er]bus autori\textsuperscript{z}bus omni\textsuperscript{z} metro\textsuperscript{z} senteti\textsuperscript{z}js 1 meliori\textsuperscript{z}bus notabilibus \textsuperscript{z} dicta Prisciani: ...| ... (l. 15) ... Explicit feri\textsuperscript{z}ter. Impressum 1 labor\textsuperscript{z} p. M. Geraldum preus. Iohannem luschner. | Alemanos in principalissima famonis-sima ciuitate | Iarchirone. Anno salutis. M\textsuperscript{z}exce\textsuperscript{z} nonagosimo 5 quinto. Die vero nona Mensis Iulij.

Quarto. 8-n\textsuperscript{r} o\textsuperscript{t}. 114 leaves, the last probably blank. 3\textsuperscript{r}: 39 lines of text and commentary, with headline, 161 (172) \times 110 (with marginalia 126) mm. Types: 136 G., title, headlines, headings; 93 G., text, some signatures; 78 G., commentary, marginalia, root signatures. Capitula. Haebler 684. Vindel, vol. 1, p. 176, no. 104. Gesamtkatalog 1137.

An interlinear gloss which is found in editions of the glossa notabilis of Gerardus Zaspaniensis is printed in the first quire only.

Leaf 2 is signed s ij, in error.

200 \times 143 mm. Without the last leaf, probably blank. Woring affects a few letters on the last leaf. Bound in modern brown morocco.

Bought in July, 1913. IA. 52575.
### VALENCIA

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### LAMBERT PALMART

**Dates.** The roman type employed by Palmart in the signed edition of Thomas Aquinas, *Tertia pars Summæ, 18 August, 1477* (Haebler 67), was used in a number of books, mostly sine nota, the earliest of which has generally been taken to be the unsigned *Obres o trobes* in lahoris de la verge Maria (Haebler 488), a collection of poems composed for a contest judged at Valencia on 25 March, 1474, and no doubt printed not long after that date. It has been argued, however, that this work was preceded by the undated Aristotle, *Ethica*, *Oeconomica*, and *Politica* (IB. 52000) and by the four other undated books catalogued below (see Introduction, p. xiv). The *Comprehensorium Johannis*, without name of printer, completed at Valencia on 23 February, 1475 (Haebler 339), the first book printed in Spain which contains the date of printing, was followed on 13 July of the same year by an unsigned *Sallust* (Haebler 593). From February 1477 to March 1478 Palmart was associated with Alfonso Fernandez de Cordoba in the production of the Bible in the Valencian dialect, printed with the types of the latter (Haebler 49, Gesamtkatalog 4322). In the *Pomponius Mela*, completed on 18 March, 1482 (Haebler 553), he employed new fonts which continued in use until 15 April, 1490 (Fuster, *Omelia sobre lo psalm De profundis*, Haebler 285), though he is not known to have printed anything in 1485 and 1489. His latest productions appear to be two Indulgences perhaps belonging to the year 1492 (Vindel, vol. 3, pp. 89-90, nos. 37, 38).

**Types (see Plate V):**

102 R. [P. 1; Haebler 1], text type of rather small face, closely resembling Rhing (Naples) 106 R. [P. 1], ‘in the early Neapolitan-Roman style’. Single Qu. ‘Broad A with a serif on the left side at the top’. Large D, S, M with shanks almost upright. R leaning backwards. Heavy T with inclined head-serifs. Large g frequently set too high, the tail of round h level with the line. Alternative round d is found rarely. Single hyphen. Long-tailed n rising from the line. An alternative cross-shaped medial full stop, absent from the Aristotle, Phalans, *ep*, and *datu*, is found once in the *Leonardus Arctimius* and is used freely in the *Obres o trobes* and the three dated books. Numerous contractions. The type is led to 152 mm. in the Aristotle. In use from c. 1473 to c. 1480.

142 G. [P. 2; Haebler 2], heading and large text type, the lower case narrow. The capitals, Venetian in style, vary considerably in size, C, E, F being notably small. D, M (resembling Haebler’s M565), N, O, Q, V with inner horizontal twist. The right stroke of A bent over to the left. Scrolled I. Plain, diamonded S. Two forms of P used in the *Pere*, *Expositio in Cantica Canonicorum*, 19 May, 1486 (IB. 52014), one very large with double stem, thorned, the other small, plain, as shown in Haebler’s facsimile of Pomponius Mela, 1482 (Typographie ibérique, no. 2). In use 1482-7.


**Proctor’s types 3° and 4 have been transferred to the press of Miguel Albert, Valencia, q.v.** A large rounded gothic type used for the first line in two Indulgences (1492), as shown in facsimile by Vindel, vol. 3, p. 90, is not found in Palmart’s work in the British Museum.

**ARISTOTELES. Ethica ad Nicomachum. Oeconomica. Politica. [In the Latin translation of Leonardus Arctimus.] Undated.**

LAMBERT PALMART

domus et ciuitas . . . 124a, l. 23. FINIS.—III. 125b. [L]ibros politicos multi a me vigilius multaq opeira in latinu traductos . . . 127b, l. 15. [Q]VONIAM yadem omnem ciuitates esse societatem quandam . . . 259b, l. 14. FINIS POLITICORVM||

Folio. 1: [a-]% 18, 18 b-18% 18 m n a-II: [p]-III: [p] a 18 p 18% 18 18% 18 x 1 A 18% 18% 18% [%] 260 leaves, the last blank. 3a, 24 lines, 182 x 110 mm. Type: 102 R. Capital spaces and spaces for headings, also spaces for Greek on 3 and 4. Haebler 33. Vindel. vol. 3. p. 6. no. 4. Gesamtkatalog 1279.

The Gesamtkatalog resolves quire [u] into two, 13S b, 1. 19, END: FABELLARVM FINIS ||


Text of the book is unfixed, but not as a punctuation-stroke on 4a, 5b, 6b, 7b, 8b, 9b.

The watermarks consist of a hand with cross moline and another with five-pointed star.

206 x 147 mm. From the libraries of Thomas Crosfi (sale of 7 April, 1783, no. 2273), William Beckford (sale of 30 June, 1882, no. 64), and Robert Samuel Turner (sale of 18 June, 1888, no. 188). Bound before IA. 52006 (Leonardus Aratinus, De duobus amantibus, [Palmart, Valencia, s.a.]). Bound in eighteenth-century red straight-grain morocco.

Bought in July, 1888. IA. 52005.

DATUS, AUGUSTINUS. De variis loquendi regulis. Undated.

2a. [CREDIMVS iam dumum a ple[irisq viris et disertissimis psuis . . . 32a, l. 20: . . . ad exercitationem accmoda Vale. [COLOPHON] Finis elegi[tus Augustini dati]] Principium mensus veteres dixere Kalendas . . . (l. 26) Vno plus reliqui Februs tenet octo vicenos . . .

Quarto. [a b 4] 32 leaves, the first blank. 2a: 27 lines, 140 x 81 mm. Type: 102 R. Capital spaces. Haebler 187 = 188. Vindel. vol. 3. p. 20. no. 7. Gesamtkatalog 5049.

Hyphens, punctuation-strokes, and paragraph-steps are used freely in parts of quires [a] and [b], and infrequently elsewhere.

In this and the following the watermark consists of a schematic cart with crown.

206 x 150 mm. Without the blank. From the Inglis collection. With a printed slip '3085' pasted inside the top cover, and the book-label of George Beckford, Woolley Hall. Bound in diced brown calf, c. 1800.

Bought in February, 1914. IA. 52007.

LEONARDUS [BRUNI] ARETINUS. De duobus amantibus Guiscardo et Sigismundu. [Translated from Boccaccio, Decameron, IV, i.] Undated.

1a. t ANCREDVS fuit Principe Salernitanus uir mitis quiem ac [benigni ingerit . . . 8a, l. 23: . . . publ[iico ac doloroso saionitanorum funere in cede gratatus et sepolis fili a] ambos fecit. [FINIS ||


Proctor 6750 (Naples, xxi, Miscellaneous), transferred to Valencia, press i, in the supplement for 1899 (p. 12).

The larger cross-shaped full stop occurs once, in 8a, l. 24. The hyphen is used frequently on 3a and 4a, rarely elsewhere.

265 x 147 mm. Bound after IA. 52005 (Aesopus, Fabulæ. [Palmart, Valencia, s.a.]), q.v.

Bought in July, 1888. IA. 52006.

AESOPUS. Aesopi fabulae per Laurentium Vallam translatae. Undated.

1a. Fabelle Esopi translate et greco a Laurentio vallassi secretario illustrissimi domini Alonzi Regis Aragonum dicate Arnaldo fenolleda eiusdem domini Regis secertario || [LAURENTIVS vallastic insigni] vivro Arnaldo fenolleda: salutet. Promiserà nup cognix . . . 1b, l. 4: . . . Ex virbe Caicta || Kalendas Maii milesiemo .CCCCC tricesimo || octuuo || De vulpe et capro || . . . 10b, l. 18. END: FABELLARVM FINIS ||


The watermarks include hands with waved five-pointed star, and cross moline, arms of Valencia, and schematic wagon with crown. The paper in the four unänded tracts catalogued below apparently comes from the same stock.

300 x 211 mm. Bound in contemporary blind-tooled half brown leather over wooden boards.


PHALARIS. Epistolae. [Translated by Francisce Arentinus.] Undated.

1a. [VI]ELLEM Malatesta No[u]elle Princpes Illustri: . . . 3a, l. 23 . . . Sed iam phalarim audiamus. || [P]LICETI Messeni qui praediconis . . . 47a, l. 16. [Q]Vaturo Phalaridæ epistolas quas nuper f || alio libro inuentas i latinu traduxi . . . 48b, l. 23. COLOPHON: Phalaris tyrrani agricentii epistole ad illustrem Principem Malagotam per || Frisciæ ætati translatæ felicis explicit || (49b) Incipit tabula sup Epistolæ huius libri . . . 51b, l. 19. END: Euanduo Et et: te Himerenses eòs||


The page-width is usually 77 mm. in quire [a], excepting the outer forms of half-sheet [a] where it is only 73 mm., 50 mm. in quire [b] and half-sheets [c] 1, (c) 2, but thereafter is 84 mm. except on leaf [f] 1 recto and verso, where it is 50 mm. Stops at paragraph ends are rare after [b]. The hyphen occurs once only as hyphen, on 3a. The same sort is also used as a bracket, but not as a punctuation-stroke.

The watermarks consist of a hand with six-pointed star, another with cross moline, and another with waved five-pointed star.

207 x 147 mm. Without the blank. Manuscript signatures. On a fly-leaf is written: This same copy sold for 1. 11. 6. in [Thomas] Crofts's Auction [7 April, 1785]. With the book-plates of William Horatio Crawford and Mary Augusta Elton. Bound in eighteenth-century red straight-grain morocco.

Bought in October, 1918. IA. 52009.


1a. t ANCREDVS fuit Principe Salernitanus uir mitis quiem ac [benigni ingerit . . . 8a, l. 23: . . . publ[iico ac doloroso saionitanorum funere in cede] sepolis fili a] ambos fecit. [FINIS ||


Proctor 6751 (Naples, xxi, Miscellaneous), transferred to Valencia, press i, in the supplement for 1899 (p. 12).

The larger cross-shaped full stop occurs once, in 8a, l. 24. The hyphen is used frequently on 3a and 4a, rarely elsewhere.

265 x 147 mm. Bound after IA. 52005 (Aesopus, Fabulæ. [Palmart, Valencia, s.a.]), q.v.

Bought in July, 1888. IA. 52006.
VALENCIA


famosissima vrbe | valentiae palmatu palmarum alemanù. || xix. die maij. anni dni. M.cccclxvij.


In this copy the unsigned sheet of which the first leaf (here wanting) is blank and the second contains the author's prefatory letter is bound as the outermost of quire A, but in some copies it is bound separately before, thus giving the collation [*] A* ... (cf. Hain-Reichling 1592; Biblioteca Nacional, Catálogo de incunables, 1428).

Sheet c 4 is signed a iiij in error.

270 x 190 mm. Imperfect, wanting leaves 105, 106 (n 3, 4). Without the blank. Bound in vellum.

Bought in October, 1878.

IB. 52014.

ALFONSO FERNÁNDEZ DE CÓRDOBA

PARTLY WITH GABRIEL LUIS DE ARINYO

DATES. In 1477, Alfonso Fernández de Córdoba signed an edition of Antoninus, Summa confessionum (IB. 52021), and in company with Lambert Palmart a Bible in the Valencian dialect, begun in February, 1477, and completed in March, 1478 (Haebler 49; Gesamtkatalog 4322). After that date he is not known to have printed anything until 12 January, 1484, when in association with his brother Bartholomaeus he completed and signed at Murcia a Breviarium Cartaginense (Indice generale 2087). Documentary evidence shows that in the same year and the year following he printed at Valencia in company with Gabriel Luis de Arinyo the works of Jacobus Perez, namely, Commentum in Psalmos, completed 6 September, 1484 (IB. 52025), and various opuscula, of which the latest is the Expositio super Cantica evangelica, March, 1485 (pt. 4 of IB. 52027). (Cf. Introduction, p. xlvii.)

Types (see Plate V):

91 G. [Haebler 1], round text type, with plain capitals. Haebler's M*A, with shanks slightly sloping. A (empty) with horizontal head-stroke and short stroke or thorn to the left shank. Double-stemmed D, F, E, N. Several capitals, e.g. serrated F and N, P with head-stroke projecting to right, V with long vertical stroke within, show resemblances to Renner (Venice) 75 G. (1473–7). Flat-headed b. Bowl of g small. Long-tailed y rising from the line. Single hyphen.

In use in 1477–8.

150 G. [Haebler 2], heading type with ornate capitals modelled on Renner (Venice) 150 G. [P. 3] (1474–8). A with curl to left at top, G broad, scrolled to left, I made up of several pieces. Haebler's M*Ap, with left shank doubled, thorned, but terminating in a loop, N with diamond, double-shanked, thorned. D very broad, O plain, broken to left, and round S with double stem differ from Renner. In use in 1477–8.

92 G. [Proctor, p. 908, printer of Perez, Expositio Psalterii, 1484, type 1; Haebler 3], medium text type in the style of 91 G. [Haebler 1], distinguishable by M (Haebler's M*Ap), bowl of g of normal size, small 2 set high, paragraph-mark with lower and shorter horn bent downwards. Previously used at Murcia in a Cartagena Breviary, 12 January, 1484 (Indice generale 2087, tav. XXV). In use at Valencia in 1484–5.

180 G. [Proctor, p. 908, Printer of Perez, Expositio Psalterii, 1484, type 2; Haebler 4], heading type, narrower than 150 G. [Haebler 2]. Capitals B, C, E, H, L, M (but without thorns), O, O, R, S, T as in that type; A with long head-stroke; D, N with double verticals; G, I, P (double-stemmed) plain. Tail of h carried below the line. In use in 1484–5.

5 Types 85 G. and 120 G. [Haebler, Arinuyo types 1, 2; Gesellschaft für Typenkunde 268], used in the Perez, Commentum in Psalmos, 6 September, 1484, the former as text type for the first printing of quires a–d of the second section of the work, the latter as heading type in quires a–b, and c–d of the same section, are not represented in the Museum copy. For type '170 G. [Haebler, Arinuyo type 3; Gesellschaft für Typenkunde 269], used as heading type for the first printing of the remainder of the same section, see below, Printer of Officium B.V. Mariae, 1486. Haebler's measurements of 120 G. and 170 G are approximate. Cf. Haebler, Geschichte, pp. 26–27.

CAPITALS. Sets of letters of Lombardic form measuring 9 x 10 mm. and 18 x 18 mm. in white on a black decorated ground are found in IB. 52025 and IB. 52027, and in the former also A of similar design, 36 x 36 mm.

ALONE


2°. Incipit summula confessionis vitissima: || in qua agitur quomodo se habere debeat || confessor erga peniten­tem in confessioniibus audiendi: quam edidit Reueren-

dis|sinus vir: ac i cristò pater dominus fratr Antonius archiepiecopos florentinus || ordinis fratrum predicatorem.||

defecerunt || scrutates || ... 64°, col. 2, l. 24. Explicit tertia pars et p olicentia tot* || tractat* siue summula de coflossore: cum || interrogatiob* fiédis Reuerendentissimi || fratris Antonini Florentii Archiepì. || Etiusdem Incipit c. 1 de restitutionibus in || genere ... 86°, col. 1, l. 24. || finis. ||

Explicit Titulus de restitutionibus fran|tris Antonini
PRINT OF OFFICIUM B.V. MARIAE, 1486

DATE. The only known book from this anonymous press is the Officium B.V. Mariae, 7 November, 1486 (IA. 52034), catalogued below.

TYPE (see Plate VI): 165 G. [p. I], large, handsome text type in Venetian style with ornamental majuscules. M in two parts, with diamond in right half (Haebler’s M#). Most of the other majuscules are copied from those of De Colonie and Mantuan (Venice) 107 G. [p. 15] (1479, 80), namely, double-backed A, B, D, E, G, H, N (with broken stem), of which A, B, D, H, N are diamonded, as also is V; ornamental F; I, L with scolled stems; plain R; double-stemmed S. Differing from De Colonie and Mantuan are broken-backed O, double-stemmed P, both diamonded; angular Q, double-shanked, diamonded, in three forms; secondary forms of N (with unbroken stem) and S (plain, round); double-stemmed T with twisted foot. Large 7 with long tail used for -us, as well as the normal 7. Considered by Haebler to be the type in the first setting-up of quires c and d of the second section of Perez, Commentum in Psalmos, 6 September, 1484, commenced by De Arinyo and completed with the assistance of Fernández de Córdoba (Haebler 355; Geschichte für Typenkunde 369, 372; cf. Haebler, Geschichte, p. 33). Measurement approximate.

OFFICIUM. Officium B.V. Mariae secundum consuetudinem Romanae curiae.

7 November, 1486. 2v. (red) Annus habet xiij. menses. hebdomadas liij. et die vnum: ... 17v. (red) Incipit officii beatissimae virgini marie secundum suauetatem ... Romane curiae. Ad majus tutinum. Y, || [D] (black) Omnne labia || mea aperies || ... 84v. (red) Incipit officii beatissimae virgini marie quod p totijs adiuvat usque ad uigilial nativitatis dni ... 146b, l. 7 ... (red) Explicit officii beate marie virgini secundum custodiam et tudem curie romane. 147b, (red) Ad missa scil mariuirgini. || [I] (black) Nitraibo ad alterae dei ... || ... 153b, (red) Incipit quart septem psalmini primentiales. ... 172b, l. 8 (red) Simbolum athenasij. ... 176v. (red) Incipit officii defuncti: Ad || uespas ... 218b, l. 13 ... (red) Incipit officii sancte crucis ... 222b, (red) Incipit officii sancti spiriit. ... 226b, l. 6. COLOPHON: (red) Explicit officii beate marie | virgini tay de aduete quid de || tuto anno ad longum sine reiejsmissione | cui missa eiusdet. et | septe psalmini penitentialibus. et | officium de functo, sancte | crucis et sancti spiss. Accuratisimine | impressus ualente, anno | M.ccc.xxxvi. viii. noebii.

Quarto. [a b²; c-m⁴; n-o⁴; p-Z A-E² F2] 226 leaves, 1 and 96 blank. 10⁵: 14 lines, 113 x 74 mm. Type: 165 G. Capital spaces. Haebler 491. Vindel, vol. 3, p. 70, no. 23. Hain 11969. Copies are known which contain two leaves not included in the above collation, with text: 1v (red) Intituli sci euangelij secundù | joventi, B, (black) Gloria tibi dicem. || [UN principio | erat uerus] || ... 2v, l. 6 (red) ... 06 sci asuelti, || [D] Omne de | meo ... In the Huntington Library copy these occur after quire [J], in the Hispanic Society of America copy after quire [B].

Hain’s observation that in some copies the date is misprinted 1535 probably derives from the copy described in Sotheby’s catalogue, 2 July 1911, no. 33, where the same peculiarity is noted. In the date ‘M.D.bxxxv.’ it as there appears, the D has been substituted in manuscript for ‘ecc’, and the final ‘I’ is not apparent part of the Officium B.V. Mariae.

On vellum. 178 x 124 mm. Without the blanks, the stubs of which remain. Quire [B] is signed y in red pen and ink. Capitals supplied. On 4v is written: salutaria maria carroll. Bound in contemporary blind-tooled calf over wooden boards.

Bought in July, 1863. IA. 52034.

NICOLAUS SPINDELER

DATES. After working at Tortosa (1477), Barcelona (1478-82), and Tarragona (1484), Spindeler is known from documentary evidence to have been at Valencia on 7 August, 1489, and there on 20 November, 1490 he signed the Tirant lo Blanch described below (IB. 52043). He subsequently left Valencia before 11 May, 1491, when he is known to have been again in Barcelona, but returned in time to print the signed Perez, Vida de la verge Maria, 25 July, 1494 (Haebler 540). He continued to work at Valencia until 1500 (Bernardo Vilanova, Rudimentos gramaticos, 4 February, 1500, Haebler 683), but towards the end of that year was again at Barcelona.
TIRANT LO BLANCH.

*20 November, 1490.

1. (within borders incorporating the printer's name: NICOLAUS SPINDELER) A honor laor e || gloria de nostre senyor deu || Jesu christ e || dela gloria sacratissima || uerge Maria maris || sau sonyora nostra. || comena la letra del || present libre appellat || Tirant lo blanch: dligida per mossen loan||not martorell cauallar al seremia- ||simus princep don ||martorell de ||portogal. || Molt excel- ||lent || virtuos e || glorios príncipe || Rey || spectant ||... 2b, col. 2, l. 15. proch Com entendu || experiência ||mestre ||... 3°. Comencen la primera || part del libre de || Tirant la qual traca de || certa virtuoses actes || que feu || lo Comte guillem de uerony en los || seus benuenturats || darres dies. ||... 379°, col. 1, l. 32. COLophon: deo || gracia. || ACI fenex la fenex del || valeros e streu || cauallar || Tirant lo blanch ||... (l. 38). || Lo qual feu || traduit de || Angles en lengua portuguesa. && algere en || vulgar lengua valencia p || col. 2) lo magnífic || e virtuos caualler || mossen johanot martorell. || Lo qual || per mort || sua non pogu acabar de || traduir sino les tres parts. || La qual feu || la fì || del libre es stada || traduida || apergraries dels nobles senyoria || dòa Isidre de lori: || p lo || magnífic caualler mossen Marti joh || 8 galva: ... ||... (l. 19) Fon acabada 8 empremtar la present obra en la || Ciutat de Valencia ||... xx. del mes de November del 87 || dela nacitut de nostre senyor deu || Jesu christ mil.ccc. || lxxx. 381° (table) a honor || laor e || dela gloria || inmensa: e || diui||ha bondat de || nostre senyor deu ||luha || e || dela sacratissima || mara suau. || commençen les || rubriques del || libre de a ||quelle admirable ||Caualler ||tirant lo blanch. ||||... 389°, col. 1, l. 11. (register): || E, b. c... ||... (col. 2, l. 17) ||... 30 es ||... Y.Z. qui son de tres fulls.

Folio. 2k - 1z r. V. t. 1x X. 2a. a. 388 leaves., 1 and 386 blank. 2 columns. 4°: 42 lines, 205 x 133 mm. || Types: 132 G., incipits and chapter numbers in quires a-f; 97 G., used in the same quires; 130 G., chapter numbers elsewhere, incipit of table; 97 G., after quire f. Capitals: also some spaces, a few with guide-letters. Borders on 2°. Haebler 619 (and pt. 2). Vindel, vol. 3, p. 79, no. 29. Hain 10860 = 10861.

In the dedicatory letter addressed to Don Ferrando of Portugal by Johann Martorell the writer states (28°) that he will translate the work not only from the English into Portuguese, but also from the Portuguese into the Valencian vernacular, and that the work was began on 2 January, 1496. The colophon (379°) remarks that Martorell having been prevented by death from translating more than three parts, the fourth part, "que es la fi del libre", was translated by Marti Johan de Galba. The romance is, however, generally considered to be the composition of the so-called translators (cf. J. A. Vaeth, Tirant lo Blanche; a study of its authorship, 1915).

On 7 August, 1489 Spindelet entered into an agreement with Johan Cersello, "escriva de manament del Senyor Rei", Luis Bertran, merchant, and Pedro Tranzer (Trincner), bookseller, to print 400 copies of Tirant lo Blanche. In the following month these made over their part in the arrangement to Johannes Rix, 19
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of Chur, a German bookseller resident in Valencia for some years. A fresh contract dated 28 September was made between the printer and Rix, by which the number of copies was raised to 714. (M. Gutiérrez del Caño, Ensayo bibliográfico de 'Tirant lo Blanch', in Revista de archivos, etc., Tercera época, tom. 37 (1918), pp. 263-8.)

The inventory of books in Rix's stock made on 21 October, 1499, after his death includes the item: xxix volumes cuernos de la obra de tirant lo blanch la qual no es acabada. (Serrano y Morales, p. 496.)

Borders surround the first page of text (a2) and also separate the two columns. The centre of the block at the foot is occupied by a shield bearing the monogram A, supported by two lions and surrounded by the inscription: NICULVS SPINDELER: to the left two animals with necks entwined, to the right, a wild man attacking a beast with human head. The right-hand block shows a hunting scene, the others contain interfacing branches. Though originally forming a single whole, the blocks as here used have been divided; those to the left of the page and between the columns of text have been reduced in width, and moved slightly to the left in order to allow greater breadth of text page. (Cf. Haebler, Geschichten, pp. 88-90.)

In the copy in the possession of the Hispanic Society of America the borders and the capital M here used on a2 are absent, and the text of the sheet (a2 a3 a7) is printed with types 130 G. and 97 G.2; instead of 132 G. and 98 G. as in the Museum copy. The text of A 2 verso and A 7 recto is also differently set up. (Cf. facsimile printed for Archer M. Huntington, 1904.)

295 × 212 mm. The quire containing the table is bound at the beginning. On 531v is written: Conuent. Carmelitou Calataiuib [Calatayud] 1618; on 381v, the signature of D. Fernando Misconi; at the foot of 381 I, on 381r, 295 × 2. 

381b is written: Conuent. Carmelitou Calatayud: Anno 1694. From the library of Don Francisco Grandi of Chur, a German bookseller resident in Valencia for some years. The names of the printers are met with in the colophon of Furstes en las cortes de Valencia of the same year. The names of the printer and the text of the sheet (a2, a7) is printed with types 130 G., incipit on a2, 101 G. Capitals; also a few spaces, with guide-letters. Lombards. Haebler 548. Vindel, vol. 3, no. 64, p. 136. Hain 12899.

The text is headed throughout.

211 × 143 mm. With manuscript corrections in an early hand. From the library of Lord Leicester, Holkham Hall. Bound in blind-tooled brown calf by Clarke and Bedford. Bought in November, 1951.

IA. 52050.

PETRUS HAGENBACH AND LEONARDUS HUTZ

DATES. The earliest book here doubtfully assigned to the press of Hagenbach and Hutz is the unsigned translation in Valencian dialect of the Imitatio Christi, 16 February, 1497 (IA 52047), which may, however, be the work of Spindeler. (See Introduction, p. xlvii.) It was followed by the unsigned Fenollar, Historia de la pasion, 11 January, 1493 (Haebler 259), and Confessional, 25 February (IA. 52052), of the same year. The names of the printers are met with in the colophon of Furstes en las cortes de Oriola, 6 September, 1493 (Haebler 285). The press produced one dated book in the year 1494, and four in 1495, the latest being the Valencia version of Dionysius Carthusiensis Cordiale, Cordiale, 8 June, 1495 (Haebler 232). Hutz left Valencia in time to complete a book in company with Lope Sanz at Salamanca on 8 January, 1496, while Hagenbach appears alone at Toledo early in 1498.

TYPES (see Plate VIII). 130 G. [P. 3]; Haebler 3], large text and heading type previously used by Spindeler (Valencia) [P. 1]. In the imitatio Christi, 16 February, 1497 (IA. 52047), I, Q, S, T of 99 G. are admiss. In use in 1491, 1492. 99 G. [P., Spindeler 4; Haebler, Hagenbach 1], plain text type, closely resembling Balsarin (Lyons) 102 G. [P. 3] (1488), and Rosenbach (Barcelona) 99 G. [P. 6]. Double-shanked C, E, G, I, T. Haebler's M80. D with inner diamond crossed. Haebler's M80. Serrated double-stemmed F; D broken-shouldered; P (empty) and S plain. Minuscule h with tall curly. Besides Hurus (Zaragoza) 99 G. (1485), but differing in F and P; also Bie1 (Burgos) 98 (93 G. [P. 7, 77], though C and E are broader, with more sloping shoulders, and e has head-stroke more waved. Indistinguishable except by measurement from De la Roca 105 G. [Haebler 2, Typographia ibérique, nos. 66-6] and Rosenbach (Barcelona) 107 G. [Haebler 10, Gesellschaft für Typenkunde 664]. Used in the unsigned Valencian Ludolphus de Saxonia, Vita Christi, pars iv, 16 February, 1495 (IB. 52065), and the signed Guillermus de Podio, De musica, 11 April, 1495 (Haebler 551).
PETRUS HAGENBACH AND LEONARDUS HUTZ

150 G. [P. 2; Haebler 4], heading type in the same style as 103 G., but P double-crossed. Indistinguishable from Albert 150 G. [P. Palmart 4] (1494), De la Roca 150 G. [Haebler 3, Typographie ibérique, no. 67, 68] (1495-7), and Rosenbach (Barcelona) 150 G. [Haebler q, Gesellschaft für Typenkunde 663] (1498). Used apparently with 99 G. in Miravets, Opus grammaticae, 8 January, 1495 (Vindel, vol. 3, p. 112, no. 50), and thereafter in the same books as 103 G.

CAPITALS. In the Valencian Imitatio Christi, 16 February, 1491, and Confessional, 25 February, 1493, capitals of two sizes are found: (a) 22 × 22 mm., a set used previously in the Tirant lo Blanch, Spindeler, 20 November, 1490, and (b) 17 × 17 mm., white letters on a black ground decorated with shaded leaves and flowers, a few with scrolls. A large G with double frame-line, c. 77 × 72, with leaf and flower ground and containing a king enthroned with sword, armour, and shield, appears in the signed Furs fets en Oriola, 6 September, 1493 (cf. Vindel, vol. 3, p. 98).

IMITATIO CHRISTI. De imitatione Christi. [Translated into Valencia dialect by Miguel Perez.] 16 February, 1491.

1st. TITLE: Gerson del menyspreu del mon. 2nd. (headline) Jesus || Scriu, el qual perez es a molt illus[tre dona] ysabel de billena abadessa || del monestir dela sancta trinitat. || ... 3rd. (headline) Libre primer || Començo lo libre prime de || destre iohan gerson canceller de paris || dela inscripcio de || iusuechrist e del menyspreu de aquest || mò miserable spiant de lati en valencià lengua per lo màgic || en miquel perez ciutadana. || Qvi saigueix || am no acàma en tene[bres] ... 107. 1. I. 10. COLophon: Ac lo quart e derrer libre del salgament del || altar. || Deo gracias. || Éc fon acabada de emprèt || la present || obra en la Ciutat de Valencia lo primer || dia de quaresma || expantex. || 168 mes de || Febrer del any dela || natiuitat de nostre senyor Iesu Christ. [M. G. MCCC. LXXX. ||]

Quarto. a-ªe b c. 108 leaves, the last blank. 5v: 30 lines, with headline, 149 (150) lines: 350 G., incipits, headlines; 95 G. Capitals, also spaces with guide-letters. Haebler 294. Vindel, vol. 3, p. 87, no. 34. Haebler 9133.

In his prefatory letter, Perez remarks (2*) that he has undertaken the work of translation 'per præchas del reuerent mestre pere calafortre mastre en sacra theologia del sagrat orde de sant armür, and shield, appears in the signed Furs fets en Oriola, 6 September, 1493 (cf. Vindel, vol. 3, p. 98).

IA. 50250.

HORAE. Hores de la setmana sancta segons lo vs de Valencia. 21 February, 1494.


The text is in Latin, with most of the headings and rubrics in the Valencian dialect.

The woodcut on 8v (wasting in this copy) represents the Crucifixion.

Straight-shafted d is used in this book, as well as the rounded form.

162 × 120 mm. Imperfect, wanting leaves 1 (blank), 2, 7, and 8 of the first (unsigned) quire. Bound in seventeenth-century gold-tooled black morocco. With the monogram of Count Ricardo Heredia inserted as a book-plate.

Bought in July, 1898. IA. 52056.

CONFESSIONAL. 25 February, 1493.

1st. TITLE: Confessional. 2nd. (red) Aci comença del breu tractat de col·fesio en lo qual || se conte la scència e preparació que deu saber e fer qualseuq psona ans de començar se: ... 3rd. (headline) A (black) pre de hauer conegut e en lo qu || be basbat stimad ... 85v. 1. 8. COLophon: || A Honor e gloria dela sanctissima trinitat: fon || acabat || emprèt lo present confessional En la || molt insigne e noble Ciutat de Valencia Dilus || comptam xxv. del || mes de febrer Any delanat iusuechrist || de nostre senyor deu || Iesu Christ. [M. MCCCC. LXXXIXIIIIJ.

Quarto. a-ªe b c. 86 leaves, the last blank. 3v: 32 lines, 159 × 97 mm. 350 G., title; 95 G. Capitals. Haebler 161. Vindel, vol. 3, p. 95, no. 41. Gesamtkatalog 7775.

Sufficient space was not always allowed for the capitols, which sometimes are set too high and project into the margin.

200 × 178 mm. Without the blank. With early manuscript foliation. On 8v within concentric circles are written Lombardic capitals: INCNVVM; above, a crown, with initials G. D; below, G. Bound in red hard-grained morocco, with the stamp of the Biblioteca de Salvi. With the monogram of Count Ricardo Heredia inserted as a book-plate.

Bought in October, 1895. IA. 50252.

LUDOLPHUS DE SAXONIA. Vita Christi, pars quarta. [Translated into Valencia dialect by Juan Ruiz de Corella.] 16 February, 1495.

2nd. (headline) Dela pasio del nostre senyor. || Comença lo quart || del cartoxa aromant || per lo Reuert || e maguifich nostre iau roiue || de corella caudall e meijstre || en sacra theologia || Dela pasio del senyor || nostre. || Capitò l i. || IA pasio del nostre senyor deiu iusuechrist a les deuotes cristianes ... 175v. (table) Dela passio de iusue deu e senyor || nostre capitol primer. ...[175]: Oracio ala senyora nostra tenint son fill deu iusue || entra faldal deuall del creu. ||

Ab plor tan gran: que nostres[pits abeura e greu dolor: quel nostre cor squina ... 176v. 1. 25. COLophon: || Ad laundem homnon deu nostri || iusue christi eiusvis virginis marie || matris sue; fut impression in ciuitatetm valentie die .xvi. februa[iij]. Año dii .M.CCCCC.XXXVIIII.

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Folio. A-V AA BB. 176 leaves, the first blank. 2-174 numbered
ii-Chxxiii. 2 columns, except 175v, 176v. 3r: 40 lines and
headline, 268 (218) × 135 mm. Types: 150 G., headlines,
chapter headings, incipit on 2r; 103 G. Capital spaces, with
Haebler copy (G. 11928).

260 × 178 mm. Imperfect, wanting the first sheet (leaves
1 (blank) and 8). Bound in gold-tooled green morocco by
Clarke and Bedford with the Grenville arms.

Grenville copy (G. 52065).

MIGUEL ALBERT

DATES. The text type of the Repertorium de prauitate haereticorum, 16 September, 1494 (IB. 52018), attributable
on documentary evidence to the press of Miguel Albert, who also edited the text, is used also in an unsigned edition
of Juan Roig, De patre non incarnato, Valencia, 1494 (Haebler 582; Vindel, vol. 3, p. 111, no. 49). These seem to be
the only works to be assigned to Albert as printer, though he is known from documentary evidence to have com-
misioned work from other printers at Valencia at the same period (cf. Introduction, p. xlix above).

Types (see Plate VIIa):
104 G. [P., Palmart 3*], text type previously used by Palmart [P. 3], but here distinguishable by certain capitals
different from those used in Pérez de Valenti, Expositio in Cantica Canticorum, Palmarion, 15 May, 1486 (IB. 52014),
namely C and E large, with stem sloping; N with straight shanks, Q small, empty; S large, plain, with medial hook.
Though not observed in the above-mentioned use~.

150 G. [P., Palmart 4], heading type in the Lyonnese style, resembling Petrus Ungarius (Lyons) 155 G. [P. 2].
Many of the capitals double-shanked and/or double-crossed. I scrolIed. The upper and lower curves of diamond S
are detached from the central curve. Haebler’s M4, in two parts, the left double-shanked and double-crossed. Indis-
tinguishable from Hagenbach and Hutz 150 G. [P. 2; Haebler 4], De la Roca 150 G. [Haebler 3, Typographie ibérique,
no. 86, 68], and Rosenbach (Barcelona) 150 G. [Haebler 9, Gesellschaft für Typenkunde 663].

** Haebler’s type 3 (Bibliografia iberica, pt. 2, p. 247) is not represented in the Museum collection. The un-
signed edition of Juan Boix, Tractatus conceptuum, 8 February, 1493, in which it occurs (Haebler 61; Vindel, vol. 8,
pp. 385-6), was apparently commissioned but not printed by Albert (cf. Introduction, p. xlix, n. 4, above).

REPERTORIUM. Repertorium perutile de
prauitate haereticorum. [Edited by Miguel
Albert.] 16 September, 1494.

2°, (headline) Prologus. In noei ddii nostri ieuu xipi
se q66c63 facim viEbo aut ope ❀ | noei ddii ieuu xipi f acere
debem. ❀ 2°, col. 1, l. 10: a Biuratio Primo [sciendum est
q per heretici]. ❀ 301°, col. 3, l. 8, Colophon: Explicit repor-
torium perutile de prauitate hereticorum et apostolata-
rum summa cura ac diligetia exami(naturn emendaturn3
per prestatisiamum virum ingenii clarissimi iu(ris
viri, interpretex ac doctore x famosum Michaelem
alberto valentiam in nobili ciuitate Valetiana: in impres-
sum Anno a natuiate dni ❀ M. cccc. lxxxiiii, die vo
decimase-x sta mensis septembris.

Folio. a° b° e° f° h° h°-z° A°-M° N° O°. 302 leaves, the first
and last blank. 2 columns. 2r: 38 lines and headline, 198 (212) ×
138 mm. Types: 150 G., headlines, headings: 104 G. Capital
spaces, some with guide-letters. Haebler 573. Vindel, vol. 3,
p. 120, no. 48. Haebler copy (G. 13875).

An agreement for the printing of 1,000 copies of this book was
entered into on 12 September, 1491, between Dr. Miguel Albert
and Juan Gómez de Carrón, ‘Receptor de las penas del Santo
Oficio’, the paper to be provided by Gómez, and the cost of
printing by Albert. Type and matrices were purchased by
Albert from Lambert Palmarion on 21 November of the same
year (Serrano y Morales, pp. 3, 4).

In this as in other copies, leaf D 3 has been cut away, while
a slip of paper (later removed) has been pasted over the first
9 lines of text on the following page. The passage, omitted in
the edition of 1575 (Apol. D. Zetarinus, Venice), was no doubt
suppressed by the Censor.

280 × 200 mm. Imperfect, wanting sheet G 4, in place
of which is bound a duplicate of sheet G 3. Without the
blank. Bound after IB. 52862 (Gundisalvius de Villa-
diego, Tractatus contra haereticam prauitatem, Hutz and
Sanz, Salamanca, 1496) q.v.

Bought in June, 1896.

IB. 52018.

ALFONSO DE ORTA

DATE. The only date connected with the press of Alfonso de Orta is that of 1 December, 1496 contained in
the author’s colophon of the Torrella, De imaginibus astrologicis, here catalogued, which seems to be the only book
attributable to this press (see also Introduction, p. xlix above).

Types (see Plate VIIb):
136 G. [P. 1; Haebler 1], heading type of rough appearance in Italian style. Capitals double-crossed and/or
double-stemmed. Haebler’s M4 in two parts, both double-crossed, I scrolIed. Minuscule h with curlly tail below
the line.

22
ALFONSO DE ORTA

100 G. [P. 2; Haebler 2], text type in the same style as the preceding. Haebler’s M100 in two parts, one diamonded, the other double-crossed. Rounded H empty. Diphthong e, rounded and straight-shifted d.

84 G. [P. 3; Haebler 3], plain text type, here used in lower case only, except for small, double-crossed O. Rounded and straight-shifted d, bowl of g large, curly-tailed h. Double and single hyphen, short-tailed t set high.

78 G., small commentary type in the style of 100 G. [P. 2]. Not distinguished by Proctor or Haebler. Haebler’s M49, small D, H double-crossed, large T. Small g, u, y, medium-tailed f. Measurement approximate. Here used only for marginalia.

CAPITALS. White letters, on a ground decorated with leaves, flowers, or birds, measuring 19 x 19 mm., are used in the Torrella (G, I, P, Q, S). Also lombard N, 12 mm. high.

TORRELLA, HIERONYMUS. De imaginibus astrologicius. *After 1 December, 1496.*

1* Title: Hjeronymi torrella medici Valantini opus verum elltiam litteratis vulis vsite et rationes quibus probatur jrnagines astrologi cas habere vim curativam ...

... torrella sure 

... sure 

... sure 

... sure 

... sure 

3 a • 

... sure 

... sure 

... sure 

... sure 

... sure 

3 a, TITLE: Hjeronymi torrella medici Valantini opus verum elltiam litteratis vulis vsite et rationes quibus probatur jrnagines astrologi cas habere vim curativam ...

... torrella sure 

... sure 

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3 a, TITLE: Hjeronymi torrella medici Valantini opus verum elltiam litteratis vulis vsite et rationes quibus probatur jrnagines astrologi cas habere vim curativam ...

... torrella sure 

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3 a, TITLE: Hjeronymi torrella medici Valantini opus verum elltiam litteratis vulis vsite et rationes quibus probatur jrnagines astrologi cas habere vim curativam ...

... torrella sure 

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3 a, TITLE: Hjeronymi torrella medici Valantini opus verum elltiam litteratis vulis vsite et rationes quibus probatur jrnagines astrologi cas habere vim curativam ...

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3 a, TITLE: Hjeronymi torrella medici Valantini opus verum elltiam litteratis vulis vsite et rationes quibus probatur jrnagines astrologi cas habere vim curativam ...

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3 a, TITLE: Hjeronymi torrella medici Valantini opus verum elltiam litteratis vulis vsite et rationes quibus probatur jrnagines astrologi cas habere vim curativam ...

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3 a, TITLE: Hjeronymi torrella medici Valantini opus verum elltiam litteratis vulis vsite et rationes quibus probatur jrnagines astrologi cas habere vim curativam ...

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3 a, TITLE: Hjeronymi torrella medici Valantini opus verum elltiam litteratis vulis vsite et rationes quibus probatur jrnagines astrologi cas habere vim curativam ...

... torrella sure 

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... sure ...
VALENCIA

a monk holding a book. (Cf. Institut d'estudis catalans, Anuari, any 3 (1909-10), p. 611.)

Leaves a 1-4 are signed a, a ii, a iii, respectively.

190 x 136 mm. On 1st and 2nd is the signature: Onofre Esquerdo. Bound in red hard-grained morocco, with the stamp of the Biblioteca de Salva. With the monogram of Count Ricardo Heredia inserted as a book-plate.

Bought in May, 1899.

IA. 52093.

GREGORIUS ARIMINENSIS. Quaestiones super primum librum Sententiarum. [Edited by Joannes Verdu.]

*21 October, 1500.

1°. Title: (woodcut) Questiones | mæthgorij | (type-set) de arræmo ordinis fratrum heremitarum diuturnae augustini super primis libris sententiariis.

2°. Qui fuerat iussus Gregorius ante tacere.

Liberius toto nunc datur ore loqui.

Villermi eximio militis officio.


288 x 199 mm. The first letter e in the woodcut title has been inked over at an early date. On the title-page is written: Ad usum Fris Clementis de Basilica Caprarolensis, on 2° the initials B within a circle. Bound in old vellum.

Bought in November, 1914.

IB. 52095.

LUDOLPHUS DE SAXONIA. Vita Christi, pars secunda. [Translated into Valencian dialect by Juan Ruiz de Corella.]

1500.

1°. Woodcut Title: Lo sego del Cartoxa | (red) Coenamens | corregit: amenat: y | ben examinit per lo rueurèd e | magnifici__| mestre lohan roig | de corella: Caualler mestre en | sacra | theologia. | (black) del seruèt de cettu parallèlic | Capitol primer. | ACostauss lo senyor per en juez | en la ciutat 8 cafarrn | .. . 157°, l. 10. Colophon: A honor et gloria dela trinitat sanctissima acba | la segona part del cartoxa: traduada de latina lengua en valenciana | pse per . . . 10 Joan roig de corella: y p aill diligentmet | ans 81a mort sua corregida | ha examinada: la qual fun apres ab gran vigilia effigida y em-préptada en la inculta Metropolitana ciutat 8 valècia en lo any Iubilieu 81a natuitat jeculsissima 8 nce senyor diu jesus crist Mil cinc cès | 157°. A comença la taula dels capitols dela segona part del cartoxa .. . 158°, l. 18. Finis |


258 x 195 mm. The title-page is slightly mutilated. Part of the woodcut title has been inked over at an early date. From the collection of J. H. Burgaud des Marets. Bound in old vellum.

Bought in July, 1873.

IB. 52096.
Anonymous Press  
Printer of Parentinis, Expositio Missae, 1478  
(Henricus Botel and Johannes Planck)  
Paulus Hurus  

**ZARAGOZA**

DATES. The unsigned Parentinis, Expositio missae, 'Cesarauguste', 16 June, 1478, catalogued below (IB. 52112), is here taken to be the only product of the renewal by Botel and Planck at Zaragoza, 14 January, 1478, of their previous partnership contracted in association with the since deceased Georgius vom Holtz, apparently at Barcelona, on 3 January, 1473 (cf. Introduction, pp. xxxviii, l). Botel had already entered into partnership at Zaragoza with Paulus Hurus by a contract dated 22 October, 1476, the products of this press being apparently a Fori Aragonum (Haebler 278) and a Eusebius, De morte Hieronymi (Haebler 249), both 'sine nota', but produced presumably in 1477. See Introduction, p. I. In 1479 Botel was working at Lérida, where he completed on 16 August a Breviary for the use of that town (Haebler 84).

**PRINTERS OF PARENTINIS, EXPOSITIO MISSAE, 1478 (HENRICUS BOTEL AND JOHANNES PLANCK)**

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**PRINTER OF PARENTINIS, EXPOSITIO MISSAE, 1478 (HENRICUS BOTEL AND JOHANNES PLANCK)**

**PAULUS HURUS**

DATES. The earliest book with a printed date assignable to the independent press of Paulus Hurus at Zaragoza is the Caorsin, Rhodiae obsidionis descriptio, 28 February/1 March, 1481 (Gesamtkatalog 6008; Vindel, vol. 4, p. 28, no. 9). It is probable on typographical grounds that this was preceded by an edition of Rabbi Samuel, Epistola contra Judaeorum errores, s.n. (IA. 52122), which cannot, however, be earlier than the second half of 1480, since Hurus was
ZARAGOZA

absent from Spain in the summer of that year (see Introduction, p. ii). An Indulgence of 1481 for the defence of Rhodes (Haebler 108; Vindel, vol. 4, p. 30, no. 10), and undated editions of Epitaphe magni Turci (Vindel, vol. 4, p. 23, no. 6) and of Casus papaes (Vindel, vol. 4, pp. 28, 349, no. 8) are in the same roman type as the Rabbi Samuel and the Caursin. A Psalterium, 14 December, 1481 (Haebler 761), an Indulgence of the same year in favour of the Mercedarian Order (Haebler 103), a Turrecremata, Expositio Palearii, 12 November, 1482 (Haebler 671), and other books, undated, are considered by Haebler to be the work of Hurus (Geschichte, p. 279; see also Introduction, p. ii). In 1483 a fresh start was made with new types, an edition of Evangelios y epistolos, 20 February, 1485, being recorded (Haebler 230), of which no copy is at present known. On 27 October of the same year a Zaragoza Missal was completed (Haebler, no. 2441). The name of Paulus is not found again in imprints until 1491 when on 10 February he signed a Seneca, Proverbios (Haebler 617), but books printed with his material appeared in 1488, 1489, and 1490 signed by his brother Johannes, while about a score of works sine nota are assignable on typographical grounds to a date not later than 1491. From that year Paulus was continuously active until 1499, the latest book signed with his name being Vagad, Crónica de Aragón, 12 September, 1499 (IB. 52157). His successors, Georgius Coci and partners, taking over Hurus's material, had already completed a Hieronymite Breviary on 7 September of that year (Haebler 83 (5)).

Types (see Plate IX):

111 R. [P., Napoli. xxi. Miscellaneous. § 5, type 1; Haebler, Impresor del Turrecremata = Pablo Hurus].

Text type used previously by Johannes de Salisburga and Paulus (Hurus) de Constantia, at Barcelona in 1475. As found in the Caursin, Rhodicea obissionis descriptio, Zaragoza, 28 February/3 March, 1481 (Vindel, vol. 4, p. 28, no. 9; facsimile, ed. M. López Serrano, Revista bibliográfica y documental, supplemento no. 1, 1947), and in Seneca, De moribus, 8.a. (facsimile, ed. M. López Serrano, Revista bibliográfica y documental, tomo. 5, suplemento, 1951) and other undated pieces, the type is distinguishable from its previous use in Barcelona by large * set high (though the earlier form is occasionally met with), small question-mark set well above the dot, abbreviation i (= is), short sloping hyphen (rac). In Rabbi Samuel, Epistola contra Judaeorum errores, a.n. (LH. 3), the earlier form of large (*), set low) is used, and Greek μ of majuscule form from De Salisburga and De Constantia (Barcelona) 111 Gk. is admitted as alternative M. In use in 1481.

134 G. [P. 1; Haebler 29], rather narrow heading or large text type, in the Lyonnese style, also resembling Grüniger (Strassburg, 1488, Haebler 175; Gesellschaft für Typenkunde 273). Many capitals double-stemmed or double-shanked. D, M, N, O, Q, V with double diagonals. Haebler's M* as, or rather M** (Haebler 671), with flourish at top left. The forms of A (bearded), angular C, E, F, G, double-crossed, with inner hook. In use in and after 1455.

99 G. [P., press v, appendix, type 2; Haebler 1], text type very like Matthias Huss (Lyons) 100 G. (1484) and with some similarities to Strassburg and Basle models (cf. Printer of 1481 Legendae aurea, Strassburg, 97 G**; Printer of 1484 Modus, Basle, 90 G.). Capitala in the same style as 134 G. (P. 1), but A double-crossed, D with head-stroke curled upwards, as in Grüniger's type, but different D (double-crossed), M, double-stemmed P and R. In use in and after 1455.

100 G. [P. 2; Haebler 3], text type as 99 G., but on a narrower body, distinguishable by Haebler's M** double-shanked to left, with diamond in the first half and double-crossed in the second, double-stemmed R, shorter stroke used for comma, double hyphen almost level, paragraph-mark. Rounded d; upright d is used in Sedulius, Paschale, 4 February, 1500, attributable by its date to Coci and Co. (Vindel, vol. 4, pp. 315-18, no. 96). In use from 1499 (Siso, Codex grammaticus, 29 September, 1499, Haebler 623) onwards.

76 G. [P. 4; Haebler 5], small text or commentary type, according to Haebler showing Strassburg influence (cf. Flach 71 G. (1487)). Haebler's measurement. Here found used only for a few words in the device in Vagad, Crónica de Aragón, 1409 (IB. 52157). In use from 1492 (Expositio aures humorum, 26 January, 1491, Haebler 250 (8)).

150 G. [P. 2; Haebler 4], liturgical text type, with ornate capitals, many double-stemmed and/or double-crossed. Haebler's M** (Haebler 625), with detached hook in the first half. The stems of B, C, E, G, I, L, Q, T scrolled. V with inner hook. In use in and after 1497.

150 G*. [Haebler 3], liturgical text type, conjugate with the preceding and in the same style but with smaller face and capitals plainer. Haebler's M**. D, G, M, N, P, V with double diagonals. Several capitals double-stemmed. In use in and after 1497.

* Huru's types 1 and 2 ('Impresor del Turrecremata = Pablo Hurus') and Hurus 3*, 6, 7, and 8 are not represented in the Museum collection.

A few single lower-case letters of a minute type are used in Manuale secundum ordinem ecclesiae Burgensis, 9 February, 1497 (IB. 52193). Cf. Plate IX below, facsimile of 160 G*.

Capitala and Borders. Hurus made use of several alphabets of black-ground capitals with floral decoration, of which five sets ranging from 19 mm. square to 40 mm. square are here represented. Lombards measuring 6 mm., 7/8 mm., and 1 mm. in height are also found. Narrow borders of leaves and flowers are used in Breydenbach, Itinerarium, 1498 (IB. 52154) and sometimes with device A.

Devices. A. The printer's house-mark, a cross between two triangles placed at its base, within a wreath suspended from a black nail and inscribed: In omnibus operibus tuis Memorare nouissima tua; beneath, two lions, the head of the one to the left raised. 82 × 60 mm. The device is often found flanked by detached cuts of St. James and St. Sebastian, and the whole enclosed by narrow borders. Vindel, Escudos y marcas tipográficas ... Siglo XVI, figs. 19-21.

In use in Ximenez de Prexano, Lucero de la vida christiana, 18 April, 1494 (Haebler 713 (5); Vindel, vol. 4, p. 168, no. 59), and thereafter.

26
PAULUS HURUS

B. The same design as the preceding, but the wreath suspended from a nail shown in outline, the text type-set, the figures of St. James and St. Sebastian forming part of the block. 62 x 82 mm. Vindel, Escudos, etc., fig. 22. In use in 1499.

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* A device of a cross between two triangles each enclosing the initial h, used by Juan Hurus in 1490 (Vindel, fig. 16), and another version of devices A and B (Vindel, fig. 17) in use from 1491, are not represented in the Museum collection.


2°. [Incipit EPISTOLA QVAM MISIT RABI SAMVEL ISRAEL HELITA. orundus de cuitate regia Morocchon ad rabbi Isaac magrin sinagoge ò est i sutil-metas in fidelte regno ò In Anno dni M. 8. Sis trahata de hebreuo uel ò de Arabico in latiniu p frrate Alfonso boni ò hois hispaniõ ordinis fidentor quõ translato ò fecto Anno dni. M.xccc.xxxvii. the pootificulras domini Benedicti pape .xii. || EPISTOLLA. || [C]Onservet te deus o fræf & pmanere te ò faciat ò 33°. l. 6. Explicit epistola rabi Samuelis. quõ scripsit ad rabbi Ysaac Maõigistum synagoge. SEQVITVR EPISTOLA QVAM MISIT PONCVS PILATVS TIBERIO III IMPERATORI ROMANO. || 34°. l. 22, END: ... Ad te oia scrispi que facta sunt de ò Iesus Nazareno priorto meo & cc. || LAVS DEO.

Quarto. a b- B 34 leaves, the first blank. 34°. 26 lines, 145 x 81 mm. Type: 114 R. Capital spaces. Vindel, vol. 8, p. 229, no. 9 (1).

Proctor 6752. The measurement of the type-page is the same as that of Caecin, Rhodiac obductionis descrip, Zaragoza, 25 February/1 March, 1481 (Vindel, vol. 4, p. 28, no. 9).

The alternative a for M is found in quires b d only.

208 x 143 mm. Bound in gold-tooled red hard-grained morocco, with the stamp of the Biblioteca de Salva. With the monogram of Count Ricardo Heredia inserted as a book-plate.

Bought in July, 1896. IA. 52122.

MENA, JUAN DE. Coronación de Inigo López de Mendoza. [With a commentary by the author.] Undated.

[1°. TITLE: Coronacion de Iuan de Mena al Marquess] 2°. Aqui comienza la coronacion com [puesta por Iuan de Mena al Marquess Iñigo lopex de mendoça.] || Prologo || LOS que ala su constapasion españa || non truxo fama ... 5°, l. 15. (text) DEspues [il pitor del múdo || Paro nuestra vida viana ... 105°, COLOPHON: Acaban [las cincoenta de Iuan || de Mena sobre la coronación de yñigo lopex de mendoça.] || Deo gracias.

Quarto. a a- B 104 leaves, the last probably blank. 2 a- 28 lines, 135 x 85 mm. Types: 134 G., title, text in verse; 99 G., prose. Text. Capitals; also space on 15°. Woodcuts. Haeberl 417 (also p. 2). Vindel, vol. 4, p. 313, no. 94.

The cut on 10°, measuring 128 x 64 mm., represents the figure of a man with the zodiacal signs; that on 63°, measuring 28 x 71 mm., a pyramid, in text.

In this book and the following (IB. 52166) double-stemmed R of type 100 G. is used with 99 G.

196 x 136 mm. Imperfect, wanting the first leaf. Without the last leaf, probably blank. Bound in eighteenth-century hard-grained morocco, with the arms of Thomas Grenville in gold.

Grenville copy (G. 11275). IA. 52159.

PEDRO, INFANTE DE PORTUGAL. Coplas del mensoprecio del mundo. [With a gloss by Antonio de Urrea.] Undated.

1°. Coplas fechas por el muy illustre Señor infant de Pedro de portugal: enlas quales ay Mil versos con sus glo­saes / contenientes del menespicio: e contempto delas cosas fermosas del || mundo: e demostrando la su vana: e feble beldad. || ... 15°, COLOPHON: Acabas las coplas fechas por el muy | illustre señor infant de Pedro de por-inglal. || Deo gracias.


The collaboration given above does not include a single disjoint preliminary leaf, containing on the verso the prologue of Antonio de Urrea, which appears to be peculiar to the copy in the Biblioteca Nacional, Lisbon. The text of this commences: Prologo dirigido al muy illustre: e revere[n]disissimo señor en ihese chisto padre: e señor: el señor daf Alfons[o] é aragon por la divina misericordia administrador perpetuo | dela Eglesia: e arrobispado de zarago[a] ... [feito por An] toni dureza que dirige a su alteza el presente libro. || Los este atos atentos: e muy virtuosos | eterna memoria dignos ... (Bibliografia geral portuguesa, vol. 2, pp. 579-80).

258 x 192 mm. Bound in gold-tooled green hard-grained morocco, with the stamp of the Biblioteca de Salva. With the monogram of Count Ricardo Heredia inserted as a book-plate.

Bought in July, 1892. IB. 52166.
ARISTOTELES. Ethica ad Nicomachum. [Translated by Leonardi Aretinum.]

*22 September, 1492.*


Folio. a6 b1+c2 d2 e1 f6 g6 h1 k6 p6 q6 r6 s2 t2 u2 v2 w2 x2 y2 z2 A B C D-E-F-G-H I J K L M N O P Q R S T U V W X Y Z.

288 x 228 mm. On a2 is written: Ex libris fratris petri medina. Bound in old limp vellum. Bought in November, 1850.

**ZARAGOZA**

SALLUSTIUS CRISPUS, GAIUS. Catilina. Bellum Jugurthinum. [In a Spanish translation by Francisco Vidal de Noya.] *1493.*


VALERIUS MAXIMUS. Facta et dicta memorabilia. [Translated into Spanish from the French version of Simon de Hesdin and Nicolas de Gonesse by Ugo de Urries.]

*1495.*


Folio. a6 b1+c2 d2 e4 f6 g6 h1 k6 p6 q6 r6 s2 t2 u2 v2 w2 x2 y2 z2 A B C D-E-F-G-H I J K L M N O P Q R S T U V W X Y Z.

240 x 177 mm. The device (291 b) is flanked by separate cuts of St. James and St. Sebastian, the whole surrounded by narrow borders.

In his prologue addressed to Ferdinand, De Urries describes the circumstances in which he first read and translated the French text during his service as ambassador and later arranged for the printing of the present edition: (cf. a1, I, 12-17) mi fue necesario por non estar ocioso procurar me pasatiempo // de lectura, y carlos el duque ilustissimo de borba // mandone // prestan un libro por el mucho preyado: y el // escribiendo ser /// ser / /// = ser /// me ser /// ... // (4b, col. 2, I, 23-7) propez de fazer de la // dicha // translation que me fue trabajo muy grande // houe yo mismo de // leer, servir y transferir todo el libro en si // meses /// (4b, col. 1, I, 5-14) E porque fasa la presente jornada // no fue /// (4b, col. 2, I, 23-7) propez de fazer de la dicha // translation que me fue trabajo muy grande // houe yo mismo de // leer, servir y transferir todo el libro en si // meses /// (4b, col. 1, I, 5-14) E porque fasa la presente jornada // no fue /// (4b, col. 2, I, 23-7) propez de fazer de la dicha // translation que me fue trabajo muy grande // houe yo mismo de // leer, servir y transferir todo el libro en si //
FOLIUM. Fori Regni Aragonum. [Edited by Gundisalvo García de Sancta Maria.]

*5 August, 1496.*

1°. [woodcut] 2°. (table) Prohemia foronri. folio j. xif... 12°. Inciptunt fori editi per de [minum] Iacobum regel Aragonien omnun... 500°, col. 2, l. 15°... de nesciatro senyor de nil. [flanked by cuts] Dvice A. [Colophon:] El fin desta aragonia t antiqui... no ussimis: vs ad Ferdinandii... Secundii regi... castelle; nunc feliciter regnatum: vna c[oi]berquantia... duabi... episotis; vna quide sup duisione houzq; soluto matri-[monio]: altera vero de ordine magistri... justicie aragoni... qui fuere... cecto... p egregii doctor... d[n]i Gondissali... garcia de sancta maria:... trasladada de... (flanked by cuts) DEVICE A. The device on... shields support by an angel; the whole enclosed by double... 


The device on 86° is flanked by separate cuts of St. James and St. Sebastian, the whole surrounded by narrow borders.

256 - 183 mm. A fragment, consisting of the last 16 leaves (quires I and m) only, containing the Epistola Rabbi Samue. Bound in quarter blue cloth.

IB. 51215.

MANUALE. Manuale secundum ordinem ecclesiae Burgensis. *[9 February, 1497.]

1°. (red) Comienza la tabula: o registro; para... fallar... se... todo lo contenido... enla siguieta obra: conel numero de... las fojas: o cartas:... 6°. (red) Incipite manuale siue practica mansi... stran... sacramenta: cui misias votus... s... ordin... sancte ecclesie Burgesi... et per totas eius... diocesian... [flanked on either side by a line of text and within borders] Dvice A. [Colophon:] (red) Nut... psens... opus... s... dilig... impressum apud... Cesaraugustii... Ann... salutis. M. eccs. xvii... die vel[ro Nona Febrariaj.]


The device (160°) is surrounded by narrow borders and is flanked by the words printed in red in type 160°. (to left): Accedite ad dic... stil... [t]... facies... non confundetur.

Single lower-case letters of minute type are used, printed in red above the line, for alternative terminations.

232 x 160 mm. Imperfect, wanting leaves [4°] 4, 5, 17, 11, 3, 8, 6, 8s, and in 1, 8. Leaves e - f 5 are slightly damaged by fire. On 160° is written: Este manual es dela yglesia de sefiora sancta eulalia de bran... (to left): Accedite ad dic... illumina... (to right) y facies... non confundetur.

Single lower-case letters of minute type are used, printed in red above the line, for alternative terminations.

Bought in May, 1903.

IB. 51293.

MARTINEZ DE AMPIES, MARTIN. Libro del Anticristo.—Epistola Rabbi Samuelis contra Judaeorum errores. [In a Spanish translation.]

*8 October, 15 October, 1496.*

[1°. (woodcut) Libro del anticristo. 1°. Comienza el libro del anticristo: cposé por Martín martínez... Dam... diirgido a nique Paulo Hu...rus alaman de... 69°, col. 2, l. 38, First Colophon: Son acabados... libros d'anticristo... o postrimer... concl... sermo... desarrollo... en...... vista... dias de octubre. Año mil. ccxxxvij.]

Deliberado pues en esta guerra Santa no se puede personalmente hacer servicio a nuestra majestad por el impedimento de mi sentuc, de le securrir con este libro... 282 x 200 mm. Without the blank. Bound in gold-tooled red morocco with a semee de fleur-de-lis and the arms of J. Gomez de la Cortina, by F. Schaefer. Bought in April, 1872.

IB. 52148.

BREYDENBACH, BERNHARD von. Itinera-rium. [Translated into Spanish, with E1 Tratado de Roma and other additions, by Martín Martínez de Ampies.]

*16 January, 1498.*

1°. Woodcut Title: Viaje... tierra... 3°. (woodcut) 2°. Comienca el prologo de mar... yl Martinez
ZARAGOZA
damps / en el trança/dlo del sancto viaje / si querí peregrinar/ción dela tierra sancta. Fecho y com/puesto por el Reuerendo Bernardo / de breidtbach: ... (l. 11) ... Después transferido por el dicho Martin dampsies. Endreça se / y dirige al inciuto y muy noble señor / don Joan de Aragon: comme de Niej/bagoça / Vizorey de Casteluña. / [Inclyto y muy noble señor. / Vlea doctrina es de / los antiguos: ... 4ª. Comièca el tratado de Ro-mina: còpuesto por Martin dàpiès. / ... 44ª (numero­bered XII).] Comièca ende fa parte prèji/sera del. Plan de magagic / enel san-nceto camisno delos peregrinos / dède la / noble ciudad de venecia fasta el sepulcro / y tierra santa de jherusalem. ... 199ª, col. 2, l. 19: ... y con esto nfas hystorias se acabàn. ( [flanked by cuts and within borders] Device A / COLOPHON: E. Fue la presente obra a costas y espensas de Paulo Hurus alemán de. Constacia romançada: y con mucha diligence imprimida Enla muy infinjigne y noble ciudad de garagoça de Aragò. Acabada a. xvj. dias de Enel ro. Enel ... D.LXXXVII, 211 (223) ... La tabla ... [woodcut]] 11 ... enxeplo de la ... 284ª, l. 19, COLOPHON: Acaba la famosa y escareçida Corónica delos muy altos y muy poderosos pincipes y reyes cristianissimos delos siécre constantes y fidelissimos reynos de Sobirarbre / de Aragò / de valècia / y los otros. por el reueredo padre dò fray Gauberte fa/abricio de vagad ... (l. 14) La tabla ... 29-2ª. El prologo primero del mugre Gauberte / sobre las títas noble/nas y excelencias dela Hespaiia. ... ES tan immortal y tan / de suyo maras-duillosa la gloria de / la virtud: ... 205ª, l. 19, COLOPHON: Acaba la famosa y escareçida Corónica delos muy altos y muy poderosos pincipes y cristianissimos reynes del siécre constante y fidelissimo / reygn de aragon: ... por el reuerido padre don. f. Gauberte fabricio de va/gad / mone de sant bernardo / y exypo plesso del sancto y deusto mone/stero de sancta maria de Sàcte fe / principalmente còpuesta. y despuè re­ cogniscida: y en algo examinada / por el magnifico y egre­gio doctor miñor Gonzalez garagoça de sancta maria. en la muy noble / y siécre augusta / ciudad / / / Caragoça / ... (l. 28) ... Emprrentada por el magnifico maestre Paulo hurus / ciudadano / del real y real ciudad de Contancia: ciudad de alemanía la alta. Acabada [a. xij. dias del mes de Setièbre. Año de milccccc.xccxii. DEVICE B.]

The Jerusalem cut is here inserted after h 6 (fol. LX), and is treated in that position in the above collation. It has, however, the type-set foliation CLXII (which number is also found in its proper place on y 2), and is treated as part of quire y by Gesamtkatalog 508a.

Sixty-six cuts (including repeats), of the width of a column, illustrate for the most part scenes from the Gospels. Those representing the Passion were used previously in Expositio auro­ wymnorum, Hurus, 1492, and/or Andrea de Li, Tesoro de la Pasion, Hurus, 1494 (cf. M. Kurz, Handbuch der ihberischen Bild bücke (1931)). Five cuts are from blocks used in the Voragine, Legenda aurea, Mathias Huss, Lyons, 1486, namely, Christ washing the disciples' feet (h 6), Christ entering Jeru­salem (k 2), St. George and the dragon (m 1ª), Beheading of St. John the Baptist (m 6ª, wanting in this copy), and the Massacre of the Innocents (m 8ª). (H. W. Davies, Bernhard von Breydenbch and his journey, etc. (1911), p. 38.)

The recto of sig. i 4 is occupied by a full-page cut of the Crucifixion.

The device (1499) is flanked by separate cuts of St. James and St. Sebastian, the whole surrounded by narrow borders.

291-200 mm. Imperfect, wanting leaves LXI (i-1), LXXXVIII, LXXXIX (m 6, 7), CLXVIII. (1, 6), also the right half of the view of Candia. The folding woodcuts have been backed with linen. The first leaf is hinged and repaired, with some loss to the wood­cut on the verso. With a manuscript title formerly pasted over the original one. Bound in nineteenth-century morocco leather, rebacked.

Bought in June, 1846.

IB. 53154.

VAGAD, GAUBERTE FABRIO DE. Crónica de Aragón. [Edited by Gundisalvo Garcia de Sançta Maria]. *12 September, 1499.

1ª. [woodcut] Title: Corónica de aragon. 1ª: A honer y glia de dios nifo señor: y Yasinaúmiéito de su fe y a mayor libbre y enxêptilo de virtud delos pincipes venideros. Comièca la / escareçida corónica delos muy altos y muy poderosos pincipes y reyes cristianissimos delos siécre constantes y fidelissimos reynos de Sobirarbre / Aragón / de valècia / los otros. por el reueredo padre dò fray Gauberte fa/abricio de vagad ... (l. 14) La tabla ... 2ª. El prologo primero del mugre Gauberte / sobre las títas noble/nas y excelencias dela Hespaiia. ... ES tan immortal y tan / de suyo maras-duillosa la gloria de / la virtud: ... 208ª, l. 19, COLOPHON: Acaba la famosa y escareçida Corónica delos muy altos y muy poderlos pincipes y cristianissimos reynes del siécre constante y fidelissimo / reygn de aragon: ... por el reuerido padre don. f. Gauberte fabricio de va/gad / mone de sant bernardo / y exypo plesso del sancto y deusto mone/stero de sancta maria de Sàcte fe / principalmente còpuesta. y despuè re­ cogniscida: y en algo examinada / por el magnifico y egre­gio doctor miñor Gonzalez garagoça de sancta maria. en la muy noble / y siécre augusta / ciudad / / / Caragoça / ... (l. 28) ... Emprrentada por el magnifico maestre Paulo hurus / ciudadano / del real y real ciudad de Contancia: ciudad de alemanía la alta. Acabada [a. xij. dias del mes de Setièbre. Año de milccccc.xccxii. DEVICE B.]

Folio. A B C Dª; a-b³4 e f-³4 k-³4 l-³4 z-³4. 208 leaves, 29-2ª numbered I-CLXXX. 2 columns. 2ª: 42 lines and headline, 211 (223) × 174 mm. Types: 160 G., title; 134 G., headlines, chapter-headings; 100 G., text; 76 G., words in the device. Capitales Lombard on 3ª. Woodcut on 2ª. Haebler 593. Vin­del, vol. 4, p. 296, no. 9. Hain 3757. The full-page cut of the arms of Aragon on 1ª is that used also in the Fori Aragonum, 5 August, 1496 (IB. 5 21 54). e

276 × 192 mm. Imperfect, wanting leaves 171-3 (x-3) and 205, 6 (z 5, 6). Bound in red morocco by R. Petit.

Bought in July, 1890.

IB. 52157.
**SEVILLE**

Petrus Brun and Juan Gentil . . . . . . 44
Petrus Brun alone . . . . . . 45
Paulus de Colonia. See Compañeros alemanes.
Compañeros alemanes
Paulus de Colonia, Johannes Pegnitzer, Magnus Herbst, Thomas Glockner . . . . . . 32
Johannes Pegnitzer, Magnus Herbst, Thomas Glockner . . . . . . 35
Johannes Pegnitzer, Magnus Herbst . . . . . . 36
Juan Gentil. See Brun.

Thomas Glockner. See Compañeros alemanes.
Magnus Herbst. See Compañeros alemanes.
Johannes Pegnitzer. See Compañeros alemanes.
Stanislaus Polonus. See Ungut.
Alfonso del Puerto. See Segura.
Bartolomé Segura and Alfonso del Puerto
Alfonso del Puerto alone . . . . . . 31
Meinardus Ungut and Stanislaus Polonus . . . . . . 32
Stanislaus Polonus alone . . . . . . 37

**BARTOLOMÉ SEGURA AND ALFONSO DEL PUERTO**

**DATES.** In the verse colophon of Díaz de Montalvo, Repertorium quae stationum super Nicolaum de Tudeschis, 1477 (Haebler 210; Gesamtkatalog 8302), the names of Bartolomé Segura and Alfonso del Puerto, preceded by that of Antonio Martínez, are recorded as those of the first printers at Seville. The same three associates also signed two editions of Sánchez de Verald, Sacramental, dated 1 August, 1477, and 28 May, 1478, respectively (Haebler 597, 598). The Rolewinck, Fasciculus temporum, 1480 (IB. 52305) contains only the names of Segura and Alfonso del Puerto, while the Valera, Crónica de España, 1482 (IB. 52308), appears as the work of Del Puerto alone.

**Tyre (see Plate Xo);**

92 GR*. [P. 1], medium text type in the style of the 92 GR. used in the books of 1477-8, from which it is not distinguished by Haebler (Haebler’s type 1), but probably for the most part recut. The earlier version, 92 GR., which is not represented in the Museum collection, has two nearly complete sets of majuscules, roman and gothic (cf. Vindel, vol. 5, p. xxvi), the former including narrow E, F, I, S, T, broad D, round O, Q with tail curving from right of bowl, the latter including double-stemmed H (two forms, one with short inner oblique, the other with short inner bar), I, N, and plain F, O (narrow oval), P, S, reversed Z (also normal Z), round d, narrow angular g, z with tail on line, medium t with tail nearly on line. In 92 GR*, as found in the Rolewinck, 1480 (IB. 52305) and Valera, 1482 (IB. 52308), the roman upper case is similar, but with O replaced by narrow gothic form and Q by two new forms, one with straight oblique tail from right, the other with flat tail from centre; gothic majuscules comprise only new plain H, I, used frequently, and old F, H, I, N, P, S, used rarely. The lower case, according to Haebler (Geschichte, p. 201), closely resembles the original font, but is ‘larger and freer’; it is distinguished by broader, rounder g with lower loop bent to right, additional straight-shafted d, small high h, large paragraph-mark.

**ROLEWINCK, WERNER. Fasciculus temporum.** *1480.*

1o. C Fasciculus temporis omnes antiquissimae chronicae completones: incepti feliciter: . . . . . 72, *col. 1, l. 38.

1o. C Chronicum qu dicitur fasciculus tui quod in alma vniversitate colonie agrippini a quoduo dueto cartusiani: in impressa swiftly. . . . . . 72, *col. 1, l. 38.

1o. C Chronicum qu dicitur fasciculus tui quod in alma vniversitate colonie agrippini a quoduo dueto cartusiani: in impressa swiftly. . . . . . 72, *col. 1, l. 38.

1o. C Chronicum qu dicitur fasciculus tui quod in alma vniversitate colonie agrippini a quoduo dueto cartusiani: in impressa swiftly. . . . . . 72, *col. 1, l. 38.
SEVILLE

... 72°. Ex laertio de vita S moribus 'phorid autoritates exciting impriunt. ... 79°, I. 49, END OF TEXT: ... Cruelde y impulso deseeren. He et de vita moribus phorid ex laertio satis dicit.

Folio. [a; a-h; i1.] 80 leaves, 8 and 80 blank, 9-79 numbered 1-71. Table in 3 columns, text in 2 or more columns or long lines. ζ1: 47 lines and foliation, 216 (223) x 160 mm. Type: 92 GR*. Capital spaces in leaves 1-9, 72-90. Lombards. Woodcuts. Diagrams. Haebler 983. Vindel, vol. 5, p. 31, no. 9. Hain 6627.

The Fasciculus temporum is reprinted from the edition of Georgius Walch, Venice, 1479 (IB. 26683; cf. pt. v, p. 274), which ends this work similarly with the addendum on the death of Charles the Bold, and the epitaph enclosing the colophon, but does not, however, include the extracts from Diogenes Laertius.


Bought in July, 1893. IB. 52305.

ALFONSO DEL PUERTO ALONE

VALERA, DIEGO DE. Crónica de España. *1482.

18. [L]a siguiente coronica ylustrissima príncesa es partida en quatro partes principales.... 12°. (red) Comienzo la coronica de españa dirigida muy alta y muy excelente princesa Serenissima Reyna y Senora nuestra senhora donna ysaibel Reyna de españa de seuida y de cerdena Duquesa de athenas y Condesa de barcelona abrienda por su mandado por mosen diego de valera su maestra sala y del su consejo. (black) [E]SCRIBE Iatianio Serenissima Reyna y señora en el prologo del su primero libro delas diuin tas instituciones.... 185°, I. 50, Finer Colophon: [F]ue acabada esta copilacion enlaza villa del puerto de santa y maria bispera de san iñacio de junio del año del señor de mill 1 quadracienos 1 ochenta y vn años seyendo el abreuiador della en hadad de sesenta y nueve años.... 186°, Epilogue and Second Colophon: [M]uchas cosas son ilustrissima princesa que me persbuden asi alguna cosa por ingeno o trabajo de estudio fallar se pueela a nuestros coterperate en aun alos que venirase espeiran por modo de breuedad. la qual es amiga de todo sano entendimiento la comuniquemos. ... (l. 14) asi como en socorro puestos ocurren con tan majrasuilosa arte de escreuir .... (l. 15) ... por nacion alemanos muy expertos 1 continuo inuentores enesta arte de imprimir .... delos quales alemanes ... es vno michael dacbauer .... (l. 16) familiar de vuestra alteza a espesa del qual .... de garcia del castillo vestino de medina del campo tesoroer pela hermandad dela cibdad de seuilla la presente historia general en multiplica cada copia por mandado de vuestra alteza. .... (l. 27) ... en vuestra ... cibdad de seuilla, fue impres por aloaro del puerto, end fin año del nascimiento de nuestro saluador ily ... de mill 1 quadracienos 1 ochenta y dos años.


A half-sheet signed a y is placed within the fourth sheet of quire A.

272 x 188 mm. Imperfect, wanting the outermost sheet of quire A. Without leaves 186 and 187, both presumably blank. Rubricated. Capitals supplied. Bound in crimson morocco, with the stamp of the Biblioteca de Saló. With the monogram of Count Ricardo Heredia inserted as a book-plate.

Bought in July, 1898. IB. 52308.

COMPAÑEROS ALEMANES (PAULUS DE COLONIA, JOHANNES PEGNITZER, MAGNUS HERBST, THOMAS GLOCKNER)

Dates. The first book printed by the 'cuatro compañeros alemanes' is the Alfonso de Palencia, Vocabulario, dated 1490 (IB. 52306). Six books in 1491 and two in 1492 were produced by the same combination, after which the name of Paulus de Colonia disappears from imprints. The remaining three partners continued at work from 1493 until 11 July, 1499 (López de Medina, Proverbios, IA. 52343), though Peginitzer in company with Meinardus Ungut signed a Ximenez, Vita Christi, on 30 April, 1496 (Haebler 711) at Granada also. The Juan de Mena, Trescintias, 7 October, 1499 (IA. 52347) contains only the names of Peginitzer and Herbst, who signed four books in 1500 and continued at work until 1522, Peginitzer's name alone occurring for the last time in 1533.

Types (see Plate X°):

83° G. [p. 3; Haebler 3], next text type in Venetian style. Haebler's 'M°', but with shoulder in left half, resembling rather M°, D, N double-crossed, H, N, R and other capitals double-stemmed or shanked, I, scrolled, round O and Q, indented to left, with vertical inner twist, small plain P set low, V with horizontal twist. Rounded h resting on line. Small i with short vertical tail. In use in 1490-92.

130° G. [p. 6; Haebler 10], heading type of Venetian design, resembling, e.g., Ratdolt (Venice) 130 G., though somewhat narrower and less rounded. Unusual M with square dot on left shank, a by-form of Haebler's 'M°', as found in Arrivabenus 120 G., De Gregorius 120 G. [p. 18], and other Venetian types. C and E rounded, double-backed, with indentation to left, S with double verticals. H (double-stemmed), N, O (oval), Q, V with double diagonals, P (double-stemmed), R, V plain. In López de Medina, Proverbios, 11 July 1499 (IA. 52343), angular forms of C and E, with single and with double shanks, single-stemmed P double-crossed, and O double-shouldered and double-crossed, replace the earlier forms. Curly-tailed h. In use throughout.

32
**COMPRAÑEROS ALEMANES**

165 G. [P. 1; Haebler 1], large-face heading and title type in Venetian style, with ornate capitals, several double-shanked or double-crossed. Closely resembling De Gregoriis (Venice) 156 G. [P. 33], with Haebler's M* double-crossed, N, O, Q triple-crossed, but A scrolled as De Gregoriis 170 G. [P. 20]. In Tostado, Florentum s. Matthaei, 30 September, 1491 (IC. 52325), a by-form of M is found, with tail looped beneath the letter. Minuscula h with long curved tail and foot turned up to right; in Ortiz, Cinco Tratados, 1493 (IB. 52323), this is replaced by h (rounded) resting on line, and the type measures 155 mm. approximately. In use from 1491.

93 G. [P. 2; Haebler 2], medium round text type, rather heavy in appearance. Capitals in the same style as 83 G. [P. 3], but A with inner dot, I plain, with two thorns, Q and O broad, E small. Unusual tied Et. Paragraph-mark with upper horn prolonged. In use in 1491, 92.

106 G. [P. 4], bold round text type, 'not unlike Bied (Burgos) type 6, but smaller'. Sparingly used in Las Siete Partidas, 24 December, 1491 (IB. 52337). Capitals double-shanked, A empty. Curly-tailed h. Light, sloping double hyphen. Apparently confused by Haebler with 165 G. [P. 1]. Measurement approximately.

98 G. [P. 5; Haebler 5], text type, 'in appearance a reduction of 165 G. [P. 1]', but A double-shanked, empty. C at first round with thin vertical as well as normal angular form, and later also C made from E, two-thorned, with normal measurement of 97-8 mm.

95 G. [Po 1; Haebler 7], comment type in Venetian style, 'very like' Hamman 70 G. [P. 5] and other Venetian founts. Haebler's M*. Several capitals double-shanked or stemmed. Light rounded paragraph mark. In use from 1491 (Elza de Montalvo, Ordenanzas, Haebler 220).

**Haebler's type** 92 mm., is derived from Typographie ibérique, no. 91, there said to be reproduced from San Pedro, Carcel de amor, 1492. The page shown is in fact from Ortiz, Cinco Tratados, 1493, the type being no. 5, with normal measurement of 97-8 mm.

Haebler's types 6 (c. 260 mm.), 8 (roman, 103 mm.), and 9 (82 mm.) are not represented in the Museum collection.

CAPITALS, white on black ground with leaf and flower ornament, measuring 41×41 mm., and 30×30 mm., in use from 1491. A set 28×28 mm., of similar design but of different appearance, is found in Las Siete Partidas, 24 December, 1491 (IB. 52327). The Ortiz, Cinco Tratados, 1493 (IB. 52332) contains another set with ornament of fruits, leaves, and birds, measuring 30×30 mm., and López de Mendoza, 11 July, 1499 (IA. 52343) a set 19×19 mm. Lombards 12 mm. and 6 mm. in height.

DEVICES: A. The initials and description of the four printers, P. I. M. T. ALEMANI, within two concentric circles, the inner divided by a horizontal and an upright which supports at the head a housemark above four crosses-bar. White on red ground. 155×72 mm. Vindel, Escudos y Marcas tipograficas ... Siglo XV, fig. 1. In use in 1490.

B. A similar design, but reduced, white on black ground. 91×55 mm. Vindel, fig. 2. In use in 1491.

C. A similar design, but within the circle three initials, I. M. (in upper half) T (lower half), and above, three cross-bars. White on black ground. 79×45 mm. Vindel, fig. 3. In use in 1493-99.

D. A similar design to C, but reduced, white on black ground. 46×32 mm. Used in each of the two editions of Expositio hymnorum, 7 April, 1497 (Vindel, vol. 5, pp. 433-5, no. 99), and 5 March, 1499 (IA. 52341).

**A device of similar design but within the circle two initials, I. M., and above, two cross-bars, used in 1500, Vindel, fig. 5, is not here represented. The Seneca, Proverbios, 18 February, 1500 (Haebler 620) contains a device consisting of the initial C., white on black, within the lower portion of a circle divided by two horizontal lines which supports an upright with double cross-bars. This was the property of the booksellers Guido de Lavezaris and Lazzaro de Garanz, for whom the book was printed (Haebler, Geschichtliche Abb. 415; Vindel, fig. 15.).

**ALL FOUR PARTNERS**

**ALFONSO [FERNÁNDEZ] DE PALENCIA. Vocabulario universal en latin y en romance. 1490.**

10, Title: Vniuersal vocabulario en latin y en romance. Articulado por el cronista Alfonso de Palencia. 1o, col. 1. (headline) Latinum. || (red) Inuinci operis argumentum. || (black) Excellentissima domina. | ... (headline) Romance. || (red) Argumento de la obra emprendida. | ... 2o, (black) a Est vox dolcia quia est interiecto. || (red) A e prepositio ... 549. || COLOPHON: (red) Hoc vniuersale comendii vocabuliori ex lingua latin jana eleganter collectiur: cum vulgari expositione im impressit apud} Coloniae Alamaniae cum suis socia. Id ipse imperare illustriissima || domina Helisabeth Castelle 1 Legionis: Aragoniae: || Siciliae X. regina. Anno salutis Millesimo quadragesimo NONAGESIMO Felicit. || Device A. 250. (black) Registrum huius libri. || ... || terni.


The argumentum operis on 1° begins: Excellentissima domina Helisabeth Castelle legioni Aragoniae atque Sicilliae reginae: inter inuermos que mortalibus perhuet saumum immortalitae virtutum documenta: hoc etiam superaldeum velit: vt issue tantae cellitudinis Alfonso Palenianus gestorum hispaniense scriptor subiuit quos inter se inveniantur vocabula linguæ latinae secundum hispani ydymatis (quod romanicum dicitur) explicamentem.

Below the colophon is the blind impression of Lombard 13 mm. in height.

281×200 mm. Without the blank. On the title-page is the signature: Ber. Cabrera H. d. Cordubà. At the foot of 549° is written: de el Cn de torre palpna. Bound in two volumes, in old limp vellum, each with the armorial bookplate of Lord Amherst of Hackney.

Bought in May, 1909.

IB. 52320.

**LULLUS, RAIMUNDUS. De conceptione beate virginis Mariæ. 12 March, 1491.**

1o. Habeo Christi gloriosse in I quo vniuersi creati nobilitas ac perfectio piisit vitne. ... (l. 5) ... placeat tibi
SEVILLE

bejigne saluator illumine indulgii famuli tuu vt te amando & diligentius disputacione incipiat secularis 
ibacibte. || De prologo. || [C]Ontigut sedens in choro 
fratru predicatort || Autinione septima mensis decembris. 
secui...quis quidam...28. || 1, 7, COLOPHON: Ad laudum 
honorific interinente virginis marie: liber || de eo? conceput 
a omni labe originali inuni: ab egregio vijro magistro 
Raynundo hum doctore illuminato compilatius (qui pro 
fide catholica lapidum icibus occubuit apud || tunicum 
ciuitatem ageranor) felici numer est explicitius. || Impes 
sumus hispali impensis religiosi viri fratris martini || 
almodorum militis do calatraua. opera vero 
maestri pauli 

Vindel, vol. 5, p. 76, no. 22. Hain 165 G., first line on 
name for convenience.

Ram6n Astruch de Cortyelles.

graff a de les impressions
a~d ~he boo~-plate
blibhographical
Alfonso de Palencia la

2 a •
pale~l~
(d) Segund 
COLOPHON: f

Alfaso
restates se
seuilla:

2 a •
pale~l~

34

Iulio, de M.cccxciij. a~os. || (col. 2) (table) C cada vna 
destas vidas se fallara || (l. 30) Epistola folio ccxiijv.

Folio, vol. i: a-a aa-xv. 352 leaves, the last presumably 
blank, 2-351 so numbered. [vol. ii: A-Z AA-Xix. 353 leaves, 
the last blank, 2-351 so numbered.] 2 columns. vol. i, 4": 
49 lines and headline. 248 (185) x 152 mm. Types: 165 G., 

Leaf 1st of vol. i has the erroneous headline Alciabides (for 
Coriolano), and 284* has Lyssandre (for Los grecos).

Each "Life" has an incipit, red-printed, naming the translator 
of the Latin version used by Alfonso de Palencia.

212 x 212 mm. Vol. I: Imperfect; wanting the 
title-leaf. Without the blank. Bound in eighteenth century 
martled brown calf.

Bought in April, 1851.

IB. 3232.

TOSTADO, ALFONSO, DE MADRIGAL.
Florencio sancti Matthei. [Edited by 
Peterus de Prenaxo.]

*30 September, 1491.

PART I: || 1st, TITLE: El tosado sobre sañt matheo. 
2* (headline) (red) Florentum sancti mathei feliciter incipit. || 
(black) yT ait bitus Ambrosii in diunia volumibus ||
... 257*, col. 2, l. 21, COLOPHON: Explicit prima pero 
exitu en exobjacione sancti || Matheii qui expositione 
doctissime edidit Episcopus Abijudensis oognomento 
Tostado. || eleanakter ad còmodissimam redligit brevitatem 
Reuerendus dictus Petrus de Prenaxo Caujies Episcopus.

Fuit hec prima pera impressa apud hispalum Annio salutis 1491. per Paulii de colonia || lohanne || de nureberga ||

socios alemanes. || Sequitur tabula prima partes || 257*, ||

(headline) Tabula. || ... 267*. || Dictiones que in hac 
prima parte perlecta inuenis sùt errare hoc in loco 
correcte positis sùt castigate. ... 268*, (headline) 

Registra prime partis florenti sancti matheii ||
... 257*, col. 2, l. 29, COLOPHON: Floretum sancti Matheii 
diligentissime collectit a reverendo presule auriensi 
petro de Prenaxo in sacra scriptura: || pessimis diebus: ||
Explicit felicissime. Impressum Hispalis: || per Paulii 
colonisenam || lohanne peginez de nureberga || 269* 
Magulli de Thomas Alemanes: impensis baud medio/cribus 
prefati dii presulis. qui età supaddidit correctionis ||
soletia profecto summa: quod charissimis domestici37 
fa/nilias Johannes de Arciano canonicus Piacens ac 
Tutelenes: || lohanne de Reuenga eius: quod ii Episcopi 
sacerdories obiunxi impenderunt. fuit impressionis ipsius 
finis: || vitima die mensis Septembri. Anno salutis nostre 
Mills-mmo quadrinuestimo nonagessimo primo. 
Regnibus ille/rissermnis Fernando || Helisabeth Castellae ||
legionis Aragoniae || Sicilie Rege || Regina felicissimae 
259*, (headline) Tabula secunde partes. ... 272*, (head- 

line) Registri secunde partis florenti sancti matheii. ||
... (col. 4, l. 34) An veniam ||

Folio Part. i: a-g* a-h* p-a-a-kk* 268 leaves. Part II: 
A-Z AA-III* II* KK* 272 leaves. 2 columns. Pt. 1, 4": 
66 lines and headline, 276 (204) x 181 (with marginalia 210) mm. 
Types: 165 G., titles, headlines, first words of chapters, etc.: 
83 G. Capital spaces, with guide-letters. Hahler 368. Vindel, 
vol. 5, p. 60, no. 25. Hain 15581.

Sheet 0 6 is signed o o, in error.

The blind impression of type is distinguishable at the foot of 
257* of pt. 1.
PARTIDAS. Las Siete Partidas de Alfonso X el Sabio. [With the additions of Alfonso Díaz de Montalvo.]

*24 December, 1491.*

1º. **Title:** Primera partida. 2º. col. 1. Tabla delos títulos || la primera partida. || … (col. 2) (headline) Introducción. || … (head.) Prologo. || … 4º. (red) Comienza la primera || partida que habla de || todas las cosas que || pertenecen ala fe ca|kholica: || faze al obre || conocer a dios por || creencia || … 479º, (TITL: col. 1, l. 15. 

**COLOPHON:** tr: aprobados de gloriosa memoria: en estas siete partidas las adiciones y cocordan9as de libros. Imprimirlo las maestres Rodrigo de Melchior gurrizo || mercadores de libros. Imprimirlo las maestres || paulo de coloma || los signos en la presente obra || hacen el trabajo con la diligencia que la gloria dicta || para que la obra sea de muy leal cibdad de Se|illa. || La primera partida que fabla de las cosas que la herida del Rey. o en latina la cita || de este año de dezembre 1491. 

**WASHINGTON:** Las siet e partidas quel serenissimo || del Rey. o en latina la cita || de este año de dezembre 1491. 

** blows by:** tr: [the manuscript note of th: e manuscrito que se los trats a do s. De: || la primera partida. 2: col. 2, (headline) Registro. || … (l. 18) E y torno. GGG. || DEVICE B. 

**Folio.** a 1º; aa 1º 12º; bbb 1º 12º; ccc 1º 12º; ddd 1º 12º; eee 1º 12º; fff 1º 12º; ggg 1º 12º; hhh 1º 12º; iij 1º 12º. Types: 165 G. || first line of title, in cipit of first tract, head- lines, first lines of chapter-headings; 55 G. || Capitalis. Haebler 237. 

Each part has a separate title. 

Sheet dd 2 is signed dd 1, in error. Sheet fff 2 is signed also aa 3 (and both signatures here struck through in early pen and ink). An additional unsigned dd is inserted between the second and third leaves of quire aa. Queses bbb-ddd are misdescribed as 'ternos' in the register. 

293 × 210 mm. With the book-plate: J. Gomez de la Cornet y amicorum. On 1º the manuscript note of ownership: De Dª Franca de Santiago y Primero. Bound in fourteenth-century mottled brown leather. 

Bought in April, 1872. IB. 52347.

**DURANIUS, DOMINICUS MARCUS. **

**LUX BELLA.**

*1492.*

1º. **Title:** Lux bella. 2º. Ars cantusi plani còpita brevisissimo compendio Lux bella núçupata || per bacca|lium dominíci duraniú: || clarísissimo dío petro ximenio cautërius episco po reverenssissimo: || atq: sacramissime theologie prelatisìmo || dedicata feliciter incipitur ad laudem deí. || Signo es ayuntuymiento de letra c³ b³ y pri|edad. … 6º, l. 34. Explicit Lux bella: metrúi i mensura cantus plani. 6º, [circular diagram] || E Slina de musica. Contine todas las letras triplicadas. … 7º. In|cipitú octo toni artis musique || a patre sanctissimo gregorio or[ì]dinati 1 compositi || … 13º, l. 11. 

**COLOPHON:** Esta obra fue emprinida en Seuilla por quatro alema[nes compañeros Eñel año de nuestro seño[1.4.9.2.

**ALEMANES**

Quarto. a 4º b. 14 leaves, the last blank. 4º: 36 lines, 150 × 101 (with marginals 118) mm. Types: 165 G., title, incipit on 7º; 83 G., text of hymns in quire h; 83 G. Leonard S on 2º. Diagrams. Musical notes on a five-line stave. Haebler 237. Vindel, vol. 5. p. 147, no. 47. Gesamtkatalog 90050. 

In quire b a full page contains six five-line staves and six lines of text printed alternately. 

204 × 137 mm. Without the blank. Cropped. Two leaves of manuscript notes headed Summa de musica are bound at the end. Bound in modern limp vellum. 

Bought in October, 1900 (MK. 8. f. 17). IA. 52329.

**JOHANNES PEGNITZER. MAGNUS HERBST, THOMAS GLOCKNER**

**ORTIZ, ALFONSO. Cinco Tratados.**

*1493.*

1º. **Title:** Los tratados del doctor alonzo ortiz || Tratado dela herida del rey. || Tratado consolatorio ala princesa de portu|gal. || Item vna oracion alos reyes en latín y en roman|ce || Item dos cartas mussiñeras a los reyes que ve|n que embio || la cibdad la otra el cabildo dela yglesia de toledo || Tratado contra la carta del prohonotario de lucena || 2º, (headline) Tratado primero della herida del rey. || (red) Tratado dirigido || abos muy poderosos || Rey y reina nuestros || señores por el dotor || Alfonso ortiz canonigo de Toledo. || (black) TEMEROSO si seria gra[tó a vuestras al|icazas || mi seruicio … 100º, col. 2, COLOPHON: || E acabar || se los tratados. Dela he[r]ida del Rey. Consolatorio ala princes[a] de portu|gal. && Y el tratado contra la || carta del pro[tonotario Juan de luces||[na fecho 1 copilados por el || egregio || 1 famoso dotor Alfonso ortiz canoni|go dela || silla yglesia de Toledo. a loor || 1 glor |lla santissima Trinidad || de la virgen sancta Maria || de toda || corte celestial. Fue imprimido enla || muy noble || muy leal cibdad de Seúilla por tres Alemans còpita|| || Eñel año de del seño[r] M.CCCC.XCII. || DEVICE C. 

**Folio.** a 2º 6º; b 2º 11º, 100 leaves, 2–100 so numbered. 2 columns. 3º: 43 lines and headline, 210 (225) × 143 mm. Types: 165 (155) G., first line of title, incipit of first tract, head|lines, first lines of chapter-headings; 55 G. || Capitalis. Haebler 503. 


1º, title; 4º, blank; 2º, trando dela herida del rey; || tratado consolatorio ala princesa de Portugal; 46º, oracion en latín alos reyes; 47º, oracion en roman|ce; 48º, cartas alos reyes; 51º, blank; 52º, || prelatory epistle de Tratado contra la carta del protonotario; 54º, text; 100º, colophon, device. 

From 5º, col. 1, l. 24 onwards normal angular C is occasionally used in addition to the round form. 56º bears the headline appropriate to the following part: || Oracion en latín, instead of Tratado segundo. 

295 × 218 mm. Sheets g 2 and 3 have changed places in binding. Beneath the colophon is written: Reisier p F. M. Censor (?). Bound in old limp vellum. 

Bought in December, 1860. IB. 52332.

**EXPOSITIO. Expositio hymnorum una cum textu.**

*5 March, 1499.*

1º. [woodcut surrounded by type-set text, the whole within borders] || **Title:** : A aura expositio hymnorum vna cum textu. 2º. Llibre iste dicitur hymno–frú. Hymno || dicit laus dei c³ cantico. || … 2º. || Carmen est dimetrum iambicum archilochium || monocolon orthometrum. …
LOPEZ DE MENDOZA, INIGO. Proverbios. [With glosses by the author and by Pedro Díaz de Toledo.] *11 July, 1499.

Johannes Peginzter, Magnus Herbst
MENA, JUAN DE. Las Trescientas ó el Laberinto. *7 October, 1499.


The cut on the title-page, 78 × 70 mm., representing the Last Supper, is surrounded by single lines of text (Luke 22: 14, 15, 19) printed rectangularly: E Discubuit iesus discipulos eius cos ei et ait: desidero desiderati hoc pascha manducare voluisti ante quod patiar. Et accepto patre gratias agens fr...
MEINÄRDUS UNGUT AND STANISLAUS POLONUS

DATES. The first dated book printed by Ungut and Stanislaus Polonus is the Defensiones sancti Thomae Aquinatis of Didacus de Deza, completed on 4 February, 1491 (IA. 52353). Thereafter their output was constant until 1499, although Ungut joined with Pegnitzer to print at Granada an edition of Francisco Ximénez, Vita Christi, 30 April, 1496 (IB. 54220). The latest occurrences of the names of Ungut and Polonus together are in the two colophons of the Boethius, etc., 14 October, 24 October, 1499 (Haebler 60). The Mena, Coronación, 12 November, 1499 (IA. 52413) is signed by Polonus. Polonus continued to print alone until 1502, and in 1503 in association with Jacob Crumberger.

TYPES (see Plate XIV):

82 G. [P. 1; Haebler 1], 'square clear text type', with plain capitals, as used by several Neapolitan printers.
86 G. [P. 6; Haebler 6], text type in the same style as De Colonia and Manthen (Venice) 94 G. [P. 6] by the narrow M, rounded d, steep double hyphen. In use in 1492-4.
95 G. [P. 4; Haebler 4], ligatured and large text and heading type, with capitals of distinctive design. D (double-shanked) and D with pearl to left; Haebler's M82; E, H, N, R, S. Indistinguishable from Mathias Moravus (Naples) 94 G. [P. 3] by M with short horizontal cross-bar in second half (Haebler's M83). In use in 1497-8.

CAPITALS AND BORDERS. Two sets of capitals, measuring 39 x 39 mm., and 21 x 21 mm. respectively, white on black ground with delicate flower and leaf ornament, were in use from 1491 until 1495. These were replaced by sets, 43 x 43 mm., with leaves and flowers and ornament of fine tendrils sometimes held by a putto; 24 x 24 mm., with double frame-line, and c. 22 x 22 mm., with single frame-line, both with floral decoration. Lombards 5 mm., 8 mm., and 13 mm. in height are also found. Narrow borders mostly with leaf and flower ornament are found in Gorrichio, Contemptaciones sobre el Rosario, 1456 (IA. 52350), Garcia, Peregrina, 1458 (IB. 52406), Pulgar, Claros Varones de España, 1500 (IA. 52416), and the undated Gaguinus, De puritate conceptionis virginis Mariæ (IA. 52455).

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SEVILLE


chapter-headings, first line of dedication title on Capital spaces, guide-letters


Copies are known in which the text on 2* is differently set up: 0. 1) ... predictatorum ... Hispaniæ ... (Hain-Reichling 6040; Vindel, vol. 5, p. 72).

191 x 133 mm. Without the blanks. Bound in gold-tooled purple morocco, with the arms of J. Gómez de la Cortina. Bought in July, 1872. IA. 52353.

SENeca, LuCIus AnnAEus. Cinco libros. [Translated by Alonso de Cartagena.]

\*28 May, 1491.

1* Title: Cinco libros de Seneca. | Primero libro Della vida bienauenturada. | Segundo delas sieas artes liberales.

Tercero de amonestamientos 1 doctrinas. | Quarto el primero de prouidencia de dios. | Quinto el seguido libro de prouidencia de dios. 2* (headline) (red) Prologo. | Libro de Lucio annes Seneca que escrito a Galion E llama | se dela vida bien aueturada. trasladado de latin en langüage | castellano por mandado del muy alto principe 1 muy poderoso rey senor nuestro señoir el rey don Huial de castilla el jelon el seguido. Perunde el eglelo dela traslació fabla conel. 1) [S (black)] los bienes mundanos principe muy poiferos. 2) 130*, l, 8, Colophon: Aquí se acaban las obras de Seneca. Imprimidas enla muy noble y muy leal cibdad de Sevilla. por Meynard Vngut Almano. 1 Stanisla Polono: compañeros | Enel año del nascimiento del señoir Mill quatrocientos 1 novanta y veinte 1 ocho dias del mes de Mayo. | \* Device A.

Folio. a-9* x 24-9* 2-9* 3-9* 4-9* 5-9* 6-9* 7-9* 8-9* 2-9* 3-9* 4-9* 5-9* 6-9* 7-9* 8-9* 2-9* 1* title; 1* blank; 2* libro dela vida bien auenturada; 3* libro delas sieas artes liberales; 4* libro de amonestamientos y doctrinas; 5* libro dela prouidencia de dios; 7* 130*; segundo libro dela prouidencia de dios; 7*; 7* segundo libro dela prouidencia de dios; 130* Colophon; 131; 132 blank (?).

The punctuation after the word conel in 2*, 1* is not a colon (as Haen 621) but a stop printed from a defective sort which is found frequently elsewhere. 277 x 188 mm. Without the blanks. The title has been cut out and mounted. Bound in half brown niger by the British Museum bindery. Bought in July, 1844. IB. 52357.

PARTIDAS. Las Siete Partidas de Alfonso X el Sabio. [With the additions of Alfonso Diaz de Montalvo.] *25 October, 1491.

1* | 2* (headline) prologo. | [red] Después la suma clemejia que piedad él muy alto dios trino y vno ... 3* (red)

Aquí comienza la primera partida | que fabla de todas las cosas 5 per|tenenç a la fe catholica: ... 423* col. 1, l. 21, Colophon: Imprimidas son estas sieas partidas enas de una muy noble y muy leal cibdad de Sevilla. por Meynard Vngut Almano. 1 Lançalao Polo|no compañeros. Enel año del nascimiento de nuestro salvador Ihesu ... cristst de mil y cuatrocientos no y noventa y vno años. 1 se acabaron a veynte un cinco dias del mes de outubre del dicho año. | \* Device A. (col. 2) El registro delas quatrodenas delas sieas partidas. | ... (l. 18) GG. HH. II. KK. EE y vno quaterno. LL.


On 423* the final paragraph remarks: Aqueste sieas Partidas fue coloigre el muy excellent Rey don Alfonso el naco con intent o ... que sus reynos de Castilla y de Leon y todos los otros sus reynos y señoires se regisen llamientemente en buena justicia sin algunas otras intrucciones ltimas. E seyendo obra soberanamente prouechosa y de mucho auctoridad: porque enla recoleción destas dichas leyes entendiieron los mas famosos letrados turistas ... proprietarios de las letras ... don Fernando y doña y el Rey y Rey de Castilla y de Leon de Aragon y de Sicilia ... que se decies en poner ... las adiciones del Doctor de Montalvo (i.e. Alfonso Diaz de Montalvo). Fizier las imprimir en Sevilla Juan de Pores venien de Salamanca y Guido de Lauanaures genoves. The work is generally believed to have been edited by Jacobo Ruiz, Fernando Martinez, Bishop of Oviedo, and Maestro Roldán (F. García Romero, Catálogo de los incunables existentes en la Biblioteca de la Real Academia de Historia, Madrid (1921), p. 106).

315 x 218 mm. Bound in two volumes, each with the bookplate of Diego Barras Arana, in marbled brown leather. Bought in April, 1910. IB. 52358.

ALPHONSSUS [FERNÁNDEZ] DE PA-LENCIA. De synonynms.

*24 November, 1491.


Folio. a-1 2-k* 176 leaves, the first blank. 3* 35 lines and headline, 135 x 179 mm. Types: 111 R. Capitali spaces, with guide-letters, on 2*, 105*, 149*, Haen 513. Vindel, vol. 5, p. 98, no. 27. Haen 12474. Gesamkatlog 1266.

The collation given by Haenler and the Gesamkatlog omits quere I.

Numeration of the sections of the text is printed in the margin. Sheet 3 is signed a ii in error.
MEINARDUS UNGUT AND STANISLAUS POLONUS

282 x 198 mm. Without the blank. Part of the colophon and the device has been cut away and is described above from the facsimile in Vindel. Over the repaired portion of the leaf is written: Día 23 de Agosto Compre este raro libro en Valladolid Año 1782. José de Cardenas, and in another hand: De la librería del Dr. Gregorio de Salazar. On 133 verso is written: Manuel Alvarez Dequenas exscriptor hoc. Manuscript foliation. Quire 1 is misbound between quires l and m. Bound in nineteenth-century blind-tooled brown calf.

Bought in March, 1966.

CAVALCA, DOMENICO. Specchio di croce. [In a Spanish translation.]

*13 November, 1492.*

1. Title: [woodcut.]


The rectangular woodcut, measuring 149 x 104 mm, represents the cross, bearing label INRI, nails, and crowned thorns, within a circular band containing flower and tendril ornament, white on black ground; in the angles, the emblems of the evangelists.

190 x 139 mm. Imperfect, wanting sig. c and d (leaves 17-22) and n 6-8 (leaves 102-4); n 6 and 7 are supplied in photocat. Bound in nineteenth-century half blue morocco at the British Museum bindery.

Bought in April, 1896.

ARISTOTELES. Ethica ad Nicomachum. [Translated into Spanish by Alfonso de la Torre.]

*5 June, 1493.*

1. Title: Ethicae ad Aristotelem. 2. [C] Ovalliquer scietia tiene sujeto o materia que trata. . . . 95, l. 24.


Leaf a 2 is signed as a 1i, in error.

188 x 137 mm. Bound in gold-tooled green morocco with the stamp of the Biblioteca De Salvi and the monogram of Count Ricardo Heredia inserted as a book-plate.

Bought in October, 1895.

**MANUALE HISPALENSE.**

*15 March, 1494.*


Red-printed letters in type 82 G, placed above the line, are used to indicate the changes of gender and number in the text of the prayers.

The rubrics are for the most part in Spanish.

226 x 155 mm. The first leaf is backed; leaf 2 a is slightly mutilated. Bound in nineteenth-century gold-tooled marbled brown leather.

Bought in October, 1895.

**PROCENSIONARIUM.** Procensionarium ordinis Prædictorium. *3 April, 1494.*


In quo volume ista per ordinem continentur et cantanda sunt in processionibus. . . . 113, l. 7. (red) Finitus fuit Anno supra dito. iij. nonas aprilis. [DEVICE A.


The blind impression of type is distinguishable in 1. 199 x 140 mm. Without the last blank. Bound in old limp vellum.

Bought in November, 1880.

**REVELACIÓN.** La revelación de san Pablo. *28 April, 1494.*

Sis, e 25, quaranta dias 1 quarãta noches 1i no comi ni beul. [I] 1 die me estas tablas . . . Sig. I o, l. 18, COLOPHON: Acabose este presente tractado: intitulado La reuelacion de sant Pablo: ena muy noble y muy leal cibdad 8 Seuilla a xxviii de abril. Enel año 8 mill [ccc. x ciij.}
**SEVILLE**


Quarto. [a-d] e-4 P[8], 14 (?) leaves, the last probably blank. Sig. e to t 0 numbered xxxiiij-xiiij. 35*: 32 lines and foliation, 151 (160) × 96 mm. Type: 95 G. Capitals. Haebler 574. Vindel, vol. 5, p. 181, no. 68.

This book is catalogued as it stands. No description of a complete copy appears to be available.

210×147 mm. Imperfect; wanting all before sig. e 2. Without the last leaf, probably blank. Previously bound with IA. 53512 (Montesino, Coplas, Varquez, Toledo, n.d.), q.v. Bound in modern half brown morocco at the British Museum bindery.

Bought in November, 1926. IA. 52371.

**AEGIDIUS [COLUMN] ROMANUS.**

De regimine principum. [Translated into Spanish by Juan García de Castrojerez.]

*20 October, 1494.*

1* Title.** Woodcut Title (beneath the figure of a king seated on his throne): Beggimío. De ... Los Principes ... II A (red) Loor de dios ... que se ... a ... a.ORDINARIO: ... 2. EN ... La parte de ... 18. 2. 4. En que en los tratados delas ... 255. 3. 16. ... 


The title-cut, 215×133 mm., represents a king with orb and sword, seated on a throne; the lower part of the cut is occupied by the title, white on a black ground.

The capital A on 2* white on a black ground, with ornament of fruits, tendrils, and a fox (!), is found also in Ortiz, Cinco Tratados, Compañeros alemanes, 1493 (IA. 52332).

292×166 mm. Without the last blank. With the bookplate of Thomas Pruen, inscribed; Mr. Rodd, Sept. 1809. 23, 2. 0. The title-page bears the bookstamp of W. B. Chorley. Two slips containing bibliographical manuscript notes are pasted on to the front flyleaf. Bound in eighteenth-century sprinkled calf.

Bought in June, 1848. IB. 52374.

**LOPEZ DE MENDOZA, Iñigo.** Proverbios, con la glosa del autor y de Pedro Díaz de Toledo. — Diego de Valera: tratado de providencia contra fortuna.

*15 November, 1494.*

1* Title: Los proverbios de Yñigo López de Medoça c6 su glosa. 2* Introducción del Marqués de Santillana: don Iñigo López de Medoça: al castilguio de sus proverbios ... 3 castigas no fi por mandado ... 4* por mandado ... 2* Diego de Valera. — ... 2* con ... 18. 2. 2. En que las tablas del ... 184. 2* Fue impresos ... 234. 3. 22. Acabase la tabla.

**BERNARDUS DE LONDONIO.** Lilium medicinae. [In a Spanish translation.]

*18 April, 1495.*

1* Title: Lilio de ... medicina ... 2* Contenido el presente ... de la primera ... 18. 4. 2. En el nombre de ... 2* del mismo ... 2* con ... 18. 2. 2. En que ... 184. 2* Fue impresos ... 234. 3. 22. Acabase la tabla.
MEINARDUS UNGUT AND STANISLAUS POLONUS


][iij-clxxxiij. 2 columns. 3 a:
219 (230)
4 086 .
300.
II I
las enfermedades; 188 b , regimiento delas enfermedades des

The title-cut, [headline, 163.]

el rosario
Maria:
moje
reueredo
de
sobre dicho ro
Colonia.

Types: del
Woodcuts. Haebler
lines;
parte;
confrades del Rosario de uestra enora; 3 b, tabla dela primera
hermanos Francisco y M lchior; 2 b, pi tola del mismo alos

The headlines give the numbers of the


15; title; 1b, blank; 2b, epistola de Gaspar Gorricio a sus hermanos Francisco y Melchor; 2b, epistola del mismo aos confrades del Rosario de Nuestra Señora; 3b, tabla dela primera parte; 6b, woodcut; 7b, primera parte dela Contemplaciones; 47b, segunda parte (title); 47b, woodcut; 48b, epistola del autor sobre la segunda parte; 49b, ordenes de los misterios del Rosario; 49b, tabla dela segunda parte; 57b, woodcut; 58b, segunda parte Delas Contemplaciones; 117b, institution del Rosario; 124b, coplas del psalterio; 2 colonias: una, Maria; 128b, oracion; 129b, el cantico Te matrem laudamus; 130b, colophon; 130b, blank.

G. 41

Two cuts in black and red measure 152 x 120 mm.; that on 6b, headed: Como nuestra señora costumbre la decoracion de su sancto pasionero; . . . represents the seated Virgin holding a garland, surrounded by kneeling apostles; that on 47b, headed: Como nuestra señora reformo la decoracion de su sancto Rosario . . . the Virgin and Child seated, Innocent VIII and other kneeling figures. A set of 15 cuts, 80 x 80 mm., illustrates the fife of Christ and the Virgin. That of the Salvation (leaf 6b) is set within a border made up of four pieces.

In the epistle addressed to his brothers Francisco and Melchor Gorricio, the author remarks (2v): Avia ordenado de dirigir este tractado dela reyna celestial a nuestra reyna temporal . . .

considerando los infinitos negocios de sus reynos y otras inmemorables ocupaciones de sus altezas, made me proposito, and ordene de enibir las a vos que las imprimiesedes pues que para esto mayormente tenyes muy copiosa facultad.

202 x 137 mm. Bound in old white leather.

Bought in 1834. IA. 52390.

LOPEZ DE AYALA, PEDRO. Crónica del rey don Pedro.

*8 October, 1495.


The title-cut, 165 x 146 mm., represents a king with a sceptre, seated on a throne in a palace. The ornament in the woodcut title, 1, 1, consists of three points, one above the other, with an S-shaped flourish to the left.

The headlines give the numbers of the regnal years,

281 x 200 mm. Bound in gold-touched green morocco, with the arms of Thomas Grenville.

Grenville copy (G. 6433). IB. 52393.

SENIECA, LUCIUS ANNAEUS. Prouerbia. [In a Spanish translation, with a gloss by Pedro Diaz de Toledo.]

*22 October, 1495.

15. [woodcut] TITLE: Prouerbios de Seneca: 1b, [headline] Prologo. MY virtuoos 1 muy illus[tre pricipe Rey 1 señor di- [le Carstidoro . . . 2b. Tabla para fallar estos || prooverbios . . . 7b, MYy alto 1 muy illus[tre rey 1 señor. || Comun doctrina es de los phlosophos . . . 7b, col. 2, L. 18. MYy poderoso rey y señor: ami humil sierno vauestro || la preclara magedast vuestra roge que traduixiese || en nuestro liguaje los prooverbios de Seneca . . . 8b, col. 1, l. 44. (text) Agena cosa es todo lo q[[col. 2, l. 1) deseanndo

G
SEVILLE

viene... 78°, col. 2, l. 17. COLOPHON: Aquí se acaban los prologüeiros de seneca conla gloria: acabados en la muy noble y real ciudad de Sevilla. Impreso por Meynardo virgut aleman: 1 Sanlialo polono com­pañeros a 2x13, días del mes de Octubre. Año del señor de mill 7 quatrecientos 70 novena y cinco años. || Device A.


283 x 205 mm. Imperfect; wanting the first quire of four leaves signed F. Bound in modern marbled sheep. Bought in May, 1903.

IB. 52340.

CUADERNO. Cuaderno de las leyes nuevas de la Hermandad. Undated.

1°. Title: Este es el cuaderno dels leyes nuevas dela hermandad del Rey 1 dela Reyna nuestros señores por su año pasado fechas en la junta || general en tordelagia notificadas a los días del || nacimiento de nuestro salvador Jesu cristo || De mill 7 cuatrocientos 7 ochenta y siete años. 1°. Don Fernando 1 doña Ysabel por la gracia DOS Reyes II Reyna 2 Castilla... 8°, l. 31... Yo Diego de santander secretario del Rey 2 a Reyna nuestras señores la fies creer por su mandado. Rodericus doctor. || Finis. Deo gratias.

Folio. A*: 8 leaves. 2* b*: 50 lines, 244 x 154 (with marginalia 183) mm. Types: 144 G., title; 98 G., text; 82 G., marginalia. Capitals, Haebler 182. Vindel, vol. 5, p. 234, no. 87. Hain 6972. Type 82 G. has the pointed a and narrow v used in and after 1495. The capitals, measuring c. 21 x 21 mm., are not found in the dated books here catalogued later than the Gondomar, Liliun medicane, 18 April, 1495 (IB. 52386).

280 x 205 mm. A manuscript note on the wrapper reads: Venta Miró (1578) 148 fr. With the monogram of Count Ricardo Heredia inserted as a bookplate. Previously bound before IB. 52848 (Leyes del cuaderno nuevo de las rentas de las alcalas, [Salamanca], n.d.) and IB. 52841 (Leyes hechas por la brevedad y orden de los pleitos, [Salamanca], n.d.). Bound in nineteenth-century half brown morocco at the British Museum bindery.

Bought in July, 1891.

IB. 52408.

DÍAZ DE MONTALVO, ALFONSO. Secunda compilatio legum et ordinationum regni Castellae. *10 Febrary, 1496.

[1°. Tilt:e: Reportorii Montalwi. l°. Breuis ac perutilis tabula... 5°. Incipit secunda compilatio legum et ordinationum regni || Castelle: que a regibus Hispaniae in generalibus curios códice 7 promulgate fuerunt: 1v3q ad || Serenissimi 7 inuicissimi dnum regii Ferdinandi 7 Serenissimi reginae Helsabeth dian nostram || cius cõgúen: laborios 7 utiliter cõpatle 7 abreucte per Egregius doctoré Alfonso de Montalwio: dctoró díorum regii auditóre 7 sui consilií: 7 de ydeomate en latinum tránslate. Incipit pro ||hernium feliciter. || CVm plures le-ges ordinatio-nes... 1/38, COLOPHON: || Ad laudem 7 gloriën omnipotentis dei eiusqen genitricis immaculaté || virginis Marie Explicit reper-torium seu ordinatio legum et praemialitarum sanionum: Serenissimorum regum hispание vna cum gloria 7 et additionibus virtuosis iuris examin doctoris Alfonso de matéaluo Regij|| consiliarij. Impresum in ciuitate Hispanicæ.

cura 1 diligécia Meyñardi hunuget aleman, et Stanislay polonij eius socie: bene emendata || iiii. ydus februiari. Anno salutis. millesimo quadringentesimo nonao-||gésimo sexto. || Device A.


298 x 208 mm. Imperfect; wanting the first quire of four leaves signed F. Bound in modern marbled sheep. Bought in May, 1903.

IB. 52397.
GAGUINUS, Robertus. De puritate conceptionis virgini Mariae, cum aliis operibus. [In verse.] [After 7 April, 1498.]

GARCIA, Bonifacio. Peregrina. [The gloss alone by Bonifacio Garcia.] *20 December, 1498.

The title-cut, [woodcut within borders] [TITLE: P (woodcut) eregra] [(type-set) A compilatore glosarum] [dicta Bonifacio. 2o. (text) AB[BA]/S che[ric] ... (ibid., commentary) SAcratissime. 

Peregrina is the work of Gonzalo Gonzalez d Buxtamante, alone by Bonifacio Garcia. | mandate opera et impensis Lazari ... de gazzanis: societig. Impressa p ... nos Meynardii vnquit ... et Stanisla polonii ... Anno ... castrensis ... M cccxxvii. ... die vero vicesimo ... Decbris. ... (red) Device [of Lazaro de Gazanis and his companions].

The Forma noviciorum here attribut ed to Bonaventura is a Spanish translation of the De exstirpatione et interiores hominis compositione of David de Augusta, but is retained under the name of Bonaventura for convenience.

The headlines are confined to the first tract and give the number of the book.

GARCIA, Bonifacio. Peregrina. [The gloss alone by Bonifacio Garcia.] *20 December, 1498.

PART I: 1°. [woodcut within borders] [TITLE: P (woodcut) eregra] [(type-set) A compilatore glosarum] [dicta Bonifacio. 2o. (text) AB[BA]/S che[ric] ... (ibid., commentary) SAcratissime. 

Peregrina is the work of Gonzalo Gonzalez d Buxtamante, alone by Bonifacio Garcia. | mandate opera et impensis Lazari ... de gazzanis: societig. Impressa p ... nos Meynardii vnquit ... et Stanisla polonii ... Anno ... castrensis ... M cccxxvii. ... die vero vicesimo ... Decbris. ... (red) Device [of Lazaro de Gazanis and his companions].

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The headlines are confined to the first tract and give the number of the book.

GARCIA, Bonifacio. Peregrina. [The gloss alone by Bonifacio Garcia.] *20 December, 1498.

PART I: 1°. [woodcut within borders] [TITLE: P (woodcut) eregra] [(type-set) A compilatore glosarum] [dicta Bonifacio. 2o. (text) AB[BA]/S che[ric] ... (ibid., commentary) SAcratissime. 


Enter by Proctor (no. 9650) under Spain, Unknown Places.

The cut of the Virgin and Child (1°) measures 51 x 62 mm.

200 x 142 mm. Bound in nineteenth-century quarter blue hard-grained morocco at the British Museum bindery.

Bought in July, 1866. IA. 52405.
SEVILLE

The title-leaf is mounted. Bound in two volumes in nineteenth-century half brown morocco.

Bought in February, 1902. IB. 52466.

STANISLAUS POLONUS ALONE

MENA, JUAN DE. Coronación de Inigo López de Mendoza. [With a commentary by the author.] *12 November, 1499.

1. TITLE: Coronacion del famoso poet[a de Mena: dirigida a Inigo Lopez de mendocoa Mares de Santillana. 1. Aqui comenicia la coronacion co puesta por Ina de Mena a Mares que Inigo Lopez de ... 2. Prologo. 1. Los que ala su conteplicacion españa no truex fama ... 4. (text)] Del puesin el mundo paro nuestra vida viana ... 80, l. 20. COLOPHON: Aqui se acaba la coronacion del famoso poet[a de Mena. Fue emprimida en la muy noble muy leal ciudad de Sevilla por maestre Lancala polono a ... xii del mes de Nauibre en el año de mil ccc. 7. xxix.


193 x 134 mm. Bound by Clarke and Bedford in gold-tooled blue morocco, with the arms of Thomas Grenville.

Grenville copy (G. 52413).

RICOLDUS FLORENTINUS. Improbatio Alcorani. *20 March, 1500.

1. [woodcut] COLOPHON: Improbatio alcorani ... 1°. CVicis xipiane fidei cultori9, sanctarumq virtuti zelatorii8. 1. Frater antonius dela ... pegna sacratisimis ordinis fidicato in prov?ecuix hyspanie inutilis. ac inimico ordinis. 5°. T.D. ... 20a. (red) 1. Incipit libelli fratris ricoldi ordinis fratre pr?edicatorum sacre theologie professoris contra legem ... sarracenorum prohemenium. (2°) Vont sunt dies serui tuui quip facies de penequitibus me iudicii7 ... 24a, l. 32. 1. In hoc primo capitulo signabitur principales errores legum sarracenorum. (3°) PRimo igitur aporteret scire q sfit principales et rores ... 34a, l. 19. COLOPHON: Explicit libelli intitulat ... auta legem sarracenos: edictos a frere Ricoldeo florentino de ordine predicato: sacre theologie presto. Implesius Hapsali: p Stanislai polonu. Anno a nativitatem diui nifi ieiux. ... m.d.xii.de marecj. 1. DEVICE B.


In his prefatory letter Antonius de la Pegna remarks (1°): Nosque in lucem ambulantes ... homen offere desiderantes,

nostrum in domino iacuasium cognitum vt viam ostendert per quas fecimus sarracenorum multitudinem ad gregem dominicum reducere postemus ... Cumque stilus officine describere incepisset ea quae meo ingenio se offerebat, diuina propinqua clementia, libellum reperii sub modio positum et sub pulvere vetustissimo abscedendum, ob omnibus a magna temporibus tradita, a venerabili patre fratre Ricoldo florentino ... edam. Quae veri vidi ... de tenebris in lucem ... educere et ponerse ac arte impressoria communicare modis ordinibus elaborati.

The title-c, 127 x 119 mm., represents a friar disputing with five bearded Mahometans.

The device is surrounded by borders. Two crosses (4°) are printed vertically to the left of the upper border, which represents a crown, and again to the right of the lower border. At the foot of the left-hand border is printed: M., and at the foot of the right-hand border: M., both in type 80 G.

209 x 150 mm. Bound in modern limp vellum.

Bought in April, 1911. 1°. 1501. IA. 52415.

PULGAR, FERNANDO DEL. Los Claros Varones de España. Con las letras de Pulgar. *24 April, 1500.

1. (within borders) [woodcut] COLOPHON: Los claros varones españa ... (type-set) hecho por hernando del pulgar: dirigido alla reyna nfa seyora. 1°. Libro delos claros varones de castilla: dirigido alla reyna seyora. MVy excelente ... muy poderosa reyna nfa seyora: algodos historiado ... romanos escriuieron ben ... El rey doly curriqu fajo del rey ... don jui el segundo: fue hobre alfo de corpuro ... 89a. Comienza la tabla delos claros varones. ordenada por Pernado de pulgar: ... 90b. l. 9. COLOPHON: Aqui se acaba el libro delos claros varones de España. Compieza por Fernandez de pulgar coronado del Rey ... Reyna nuestros seyores. Dirigido alla reyna nuestra seyora: con otras car-monetas notas 81 dicho coronita p9 ... algodos graides ... otros seyores: asist el reyno de castilla como ... 8 portugal. ... mardaro lo enjuiciar maestre gracia ... la torre y alaco ... libro ... Fue enjuiciao en la muy ... noble el ciuad se ... sevilla por Stanislaus polonu. ... acabos. A. xxiii. dias ... de abril: de Mill ... d. aos. 99a. (within borders) DEVICE C. 1°. 90c. (dedicatory verses) 1°. Ala reyna nfa-jura seyora ... 1°. Vol. 2, l. 26. END: mas mi gana y su sentencia: 99d. [woodcut].


The title-c (85 x 91 mm.) represents the author presenting a book to the queen, who is seated on a throne, with two courtiers on the left and two on the right. The cut on 92a, representing the royal arms, was used previously on the title-page of Bonifacio Garcia, Peregrino, 26 December, 1498 (IB. 52406), q.v.

209 x 147 mm. Bound in brown morocco with the arms of Thomas Grenville in gold.

Grenville copy (G. 6332).

IA. 52416.

PETRUS BRUN AND JUAN GENTIL

DATES. The Mejia, Nobiliario, 30 June, 1492 (IB. 52424), catalogued below, appears to be the only book which contains the names of Brun and Gentil as printers. The only other book from the press dated in the fifteenth century is the Vespasiano, 25 August, 1499 (IA. 52435), which is signed by Brun alone. He was still active in 1506 (see Introduction, p. i).
PETRUS BRUN AND JUAN GENTIL


In use in 1492. 1499.

90 G. [P. 2; Haebler 2], medium text type in the same style as the preceding. Haebler's M3, the first half round, resembling majuscule O with the first stroke broken. H, N, P double-stemmed, diamonded. Plain S. Double hyphen slightly sloping, sometimes printed upside-down in error. In the Vespasiano, 25 August, 1499, 20 lines measure 95 mm. In use in 1492. 1499.

* * * Haebler's types 1 and 4, which are not represented in the Museum collection, occur only in undated books signed by Brun alone or with his device (see below); they may well belong to the sixteenth century (cf. Introduction, p. lv).

CAPITALS, white on black ground with leaf and flower ornament, some also with birds, measuring 50 x 50 mm., 31 x 31 mm., and 23 x 23 mm., are found in the Mejia, Nobiliario, 1492, the smallest set being used also in the Vespasiano, 1492. Lombards c. 10 mm. in height.

* * * A device containing the initials P. B (above) and G (below) joined by an interlacing ribbon depending from a horizontal bar, found in Lucianus, Scipio, [after 1500] (Haebler 372), but not in Doctrina christiana (Haebler 235 (?)), where the device is a fabrication (cf. p. lvi above, n. 10), has been taken to be the mark of Brun and Gentil. It is, however, recorded by Vindel (Escudos y marcas . . . Apéndice (1950), no. 253) as occurring also in Michael Verinus, Disticham Hispaniam per p.s. de ciutate g. (i.e. Petrum Brun salvandum de ciutate Gebenna), 14 November, 1506, and thus appears to have been the property of Brun alone. There is no copy in the British Museum of either of the books in which it is recorded.

MEJIA, FERNANDO. Nobiliario.

*30 June, 1492.

[1] Title: C Libro y titulado nobiliario perfectamente copiado y ordenado por el on[i]rado cauallero Ferand Mexia yntroducida quarenta de Ia hen [c.]


Folio. 8° b-3° i° K 1 m°. 96 leaves. 3 columns in table, 2 columns elsewhere. 55: 47 lines and headline, 300 (223) x 334 mm. Types: 117 G, 47 lines and headline, chapter-headings, other headings, incipits on 5° and 75°; 90 G. Capitals. Lombards. Woodcuts. Haebler 411. Vindel, vol. 5, p. 130, no. 44. Hain 11132 = 11133.

Hain's entry for an edition of 1485 (no. 11133) is due to a confusion of the date of completion of the writing and correction of the work as given in the author's colophon with that of printing.

The cuts on leaves 93-5 represent coats of arms, banners, etc. 277 x 200 mm. Imperfect, wanting the outermost sheet (a 1, a 6) of quire a and all of quire K. On a flyleaf is written: 'Dr Powell purchased from Thorpe 3 Feb' 5 1842. . . . This copy was purchased in 1825 for 65 shillings 6d. No. 469 in the sale of Revd. D. T. Powell, L.L.B., of Tottenham, 31 July, 1848. Formerly bound with IB. 52828 (Livius, Decades, Salamanca, 15 August, 1497). Bound in modern half brown morocco by the British Museum bindery.

Bought in January, 1849. IB. 52424.

PETRUS BRUN ALONE

VESPASIANO. Historia del noble Vespasiano. [Translated from the French text 'La Destruction de Jérusalem'].

*25 August, 1499.

2. * Aqui comienza la ystoria del noble Ve[s]pasi ano emperador 8 Roma: como en[s]alco la fe de Iesu xpto por que lo sano dela le[pra] que el tenia del destruyimiento de Ihe[s]usen [de la muerte de Pilatos]. II Comienza el prologo. II A cabo de quarenta y dos aos que lle[su] xpto nuestro se[nor fue puesto enl ces [cru]. . . . 36, l. 25, Colophon: E Finito libro sit laus gloria xpo Amen. Este libro fue empremido en la muy noble y muy leal ciudad de Sevilla por pedro brun suauyano aos 81 [e] se[nor de mill, ecc. xc. viiij. a xxv. dias de Agosto.


The contents of the first leaf are not known.

The text is illustrated with 15 full-page woodcuts. 205 x 149 mm. Imperfect, wanting leaves 1 and 8. Sheets c 3 and d 2 have changed places in binding. Bound in nineteenth-century gold-tooled red morocco with the arms of Thomas Grenville.

Grenville copy (G. 10211). 1A. 53435.
LÉRIDA

HENRICUS BOTEL

DATES. On 16 August, 1479, Botel completed at Lérida an edition of a Breviary of the local use (Proctor 79577; Haebler 84), and in 1480 printed an Indulgence in favour of the Trinitarian Order (Butll. de la Biblioteca de Catalunya, vol. 6, fig. 1). He is not heard of again until 1485, in which year he produced a Dahu (Haebler 189), and on 25 October, Mayronis, In categorias Porphyrii (Haebler 410). Another Dahu in 1485 was followed by five books in 1489, three books and an Indulgence in 1490, an Indulgence in 1491, and by Sanchez de Vercial, Sagramental arromançat, 5 November, 1495 (IB. 52618). An undated Indulgence for the cathedral of Lérida, known in three settings, has been assigned on apparently good documentary evidence to the year 1498 (Haebler 433 (3); Vindel, vol. 1, pp. 211-13, no. 130; Maggs Bros., Cat. 402 (1921), no. 653A). Cf. Introduction, p. ivii.

TYPES (see Plate XIIb):
104 G. [p. 3; Haebler 4], narrow, heavy text type with capitals in the same style as Johannes de Colonia and Johannes Manthen (Venice) 94 G* [p. 14] (1479, 1480). Many capitals double-shanked or double-stemmed, and with inner horizontal twist. Haebler’s M 2, the foot of the first half curved inwards and upwards. Minuscule without tail; beginning of v raised above the line. In use from 1489 (Flors de virtuts, Vindel, vol. 1, p. 82, no. 44).
130 G. [p. 4; Haebler 5], narrow heading type with A, O, Q, T double-shanked. The left limb of A prolonged below the line. Minuscule without tail; beginning of v raised above the line. In use from 1485.

* Proctor’s types 1 and 2 (83 G. and 83 G*, Haebler’s M 2, conjugate types used only in the 1479 Breviary, resembling Printer of Parentinis (Botel and Planck), Zaragoza, 85 G.) and ornamental capitals (c. 28 x 28 mm., floreated, white ground), Haebler’s type 3 (84 G., Haebler’s M 3, similar to preceding, but with most capitals more ornate), lombards (c. 6 mm. and c. 12 mm.), are not represented in the Museum collection.

SANCHEZ DE VERCIAL, CLEMENTE. Lo Sagramental arromançat.

*5 November, 1495.

1r. TITLE: Lo sagramental arromançat ab ses allegations en lati. 2r. [N]Ostre senyor || Iesu christ qui || es vègut rem|bre lo hi anal || linatge. . . (col. 2, l. 29) En ye Clìnêt sanxis || ardiaca de vall dersas en || la iglesia de leo: encara q || peccador e indigne preposit de tre|ballar e de fer vna breu cõplacio || de les cases q|| necessaries son als sa|| cerdotes q|| an cura de animes: . . . 3r. (table) Titol primer cò hom se deu sèyar. . . . 3c, col. 1, l. 29: Titol primer com hom se || deu senyar o signar. || IN noie patris || liii et || spòs sancti amen. Perq|| en tutes les cases que los || homés an de fer: . . . 169v, col. 2, l. 34, COLophon: Ponch empremtada la present obra || en la insigne ciutat de leyda per mestre henric botell emprentador. en || lany de nostre salvador Iesu christ. || mil. ccclxxxxv. a. v. de novembre.

Folio. a b c-d e-f e-h q r s-t u v w y . 170 leaves. 2 columns. 2 1/2 lines, 205 x 132 mm. Types: 130 G., title, titles of sections of text; 104 G. Capital spaces, with guide-letters. Haebler 600. Vindel, vol. 1, p. 177, no. 103; vol. 8, pp. 166–7.


Bought.

IB. 52618.
Anonymous of Antonius Nebrissensis, Introductiones latinae, completed at Salamanca on 16 January, 1480 (Haebler 334), in the same type, if printed, as is likely, soon after the conclusion of the session on 27 May, 1480 (Haebler, Geschichte, p. 211), would be the earliest book attributable to the press. One or more dated books were issued in each of the years 1482, 1485, 1487, 1490–2, and 1494, the latest being the Ferdinandus Nepos, Materies grammaticae, 2 June, 1492 (Haebler 481; Vindel, vol. 2, p. 41, no. 27), and the Ferdinandus Ferrariensis, Additto hymnorum, 27 November, 1494 (Vindel, vol. 2, p. 62, no. 39; Madrid, no. 943).

TYPES (see Plate XII):

90 G. [P. 1; Haebler 1], small-faced, narrow, angular text type, 'resembling closely' Bartolomeus de Lita (Coria, 1480), type 1 (cf. Haebler, Typographie ibérique, no. 84). Square-headed A; round C, E, G, N (broad), T, all with thin inner vertical; D, H, Q (indented to left), V with double verticals; Haebler's M18, resembling M18 but with an inner vertical in each half; F, H, L, P, R serrated; I with single thorn, set low; plain S. Pointed at the base; double-stemmed serifs on B, D, I, M, N, Q, R, Z. At first, v with left stroke prolonged upwards and outwards. In the later undated Nebrissensis, Introductiones latinae, latine et hispanice (lB. 52798), in Antonius Nebrissensis, Epithalamium, 15 July, 1491 (Haebler 471, wrongly assigned to the 'Second Group'), in various undated books, and in Ferdinandus Ferrariensis, Additto hymnorum, 27 November, 1494 (Vindel, vol. 2, p. 25, no. 10; for colophon-date see Cat. de los incunables ... de la R. Acad. de Historia, pI. xii).

89 G. [P. 2], small-faced commentary type in the same style as, and with the capitals of, the preceding, but different double-stemmed serrated I. Used in the undated Díaz de Montalvo, Secunda compilatio (lB. 52807). Not distinguished from 90 G. by Haebler.

119 G. [P. 3; Haebler 2], large-faced, narrow text type, with the capitals of 90 G., with the exception of M (Haebler's M18) and round E without vertical. Used in the undated Díaz de Montalvo, Secunda compilatio (IB. 52807).

115 R. [P. 4; Haebler 3], bold text type. Large separate Q with short tail almost level with the line. M with both shanks sloping inwards towards the foot. Sloping N with left shank shorter than the right. Minuscule h with straight shanks. Used in Antonius Nebrissensis, Repetitio secunda, not before 1486 (IB. 52798), in Fernando de Talavera, Catholica impugnaci6n, 3 April, 1487 (Accurti 64), in Antonius Nebrissensis, Epithalamium, 15 July, 1491 (Haebler 471, wrongly assigned to the 'Second Group'), in various undated books, and in Ferdinandus Ferrariensis, Additto hymnorum, 27 November, 1494 (Vindel, vol. 2, p. 62, no. 39).

** A small gothic type used in quire c of Pastrana, Compendium grammaticae, s.a., and wrongly identified by Haebler (pt. 2, p. 225, no. 523) and Vindel (vol. 2, no. 28, with facsimile) as type 91 G. of the 'Second Group', is not represented in the Museum collection.

**Díaz de Montalvo, Alphonse**


**ANTONIUS NEBRISSENSIS, AlPHIUS**

Introductiones latinae. [In Latin and Spanish.] [1486]
ANTONIUS NEBRISSENSIS, AELIUS. Repetitio secunda quam fecit anno M ccccl xxxvi. [Not before 1486.]

ANTONIUS NEBRISSENSIS, AELIUS. Repetitio secunda quam fecit anno M ccccl xxxvi. [Not before 1486.]

The second and thirds sheets of quire B are signed g ii and g iii, in error.

278 × 195 mm. Bound by J. Mackenzie in brown gold-tooled morocco with the arms of Thomas Grenville.

Grenville copy (G. 7634). IB. 52804.

ANTONIUS NEBRISSENSIS, AELIUS. Repetitio secunda quam fecit anno M ccccl xxxvi. [Not before 1486.]

DATEs. An edition of Nebrisensis, Gramatica castellana, 18 August, 1492 (IA. 52814), is the earliest exactly dated book assignable to this press, which thenceforward was in constant activity until the end of the century and possibly a little later. The Costituços do bispo de Guarda was completed on 12 September, 1500 (Haebler 172).

TYPES (see Plate XII):

91 G. [P. 1; Haebler 1], text type in Venetian style. Haebler’s M 1; D, H, N, P, V double-crossed. The type closely resembles De Gregorius (Venice) 90 G. [P. 29] and other fonts used by the same printer, but differs from these in O and Q, broken to left, with inner vertical twist. In Nebrisensis, Gramática castellana, 1492 (IA. 52814), L with serifs left and right (the latter often partially or completely file away), set well below the apex of the letter; although this continued in use throughout, the form normally found is smaller with serif at the apex. Minuscule r Perruna. In use throughout.

120 G. [P. 2; Haebler 2], heading type in the same style as the preceding, but Haebler’s M 2; N (double-stemmed) and P diamonded; O and Q double-shanked and double-crossed; H, I, L with scrolled stem (shorter L with double stem is also found); peculiar D with broken shoulder. In use throughout.

150 G. [P. 3; Haebler 3], title and large liturgical text type. Haebler’s M 3, but with head-serif to left, the fore stroke with short cross-bar. C resembling inverted D. H, N, O, P, Q, V double-crossed and (excepting P and V) double-stemmed. F with curved double stem and thick head serif. Double-thorned I. Closely resembling Rodrigo de la Pasera (Monterrey), Haebler 1 (1494) (Haebler, Geschichte, pp. 409, 423; Vindel, vol. 2, pp. 278-81), but with differences, e.g. larger L with curved downstroke. In use from 1493.

112 R. [P. 4; Haebler 4], square text type in Venetian style. Two forms of separate Qin Nebrisensis, Introductorium in cosmphraphiae libros, s.n. (IA. 52835 (1)), both close to u, one with long tail curved upwards, the other with short tail; a third form, standing well away from u, with long curved tail, is found in Mela, Cosmographia, 1498 (IA. 52835 (4)). S leans to right. Large 2; double hyphen almost level. In use from 1496. Here found only in the two books referred to above.

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PRINTER OF ANTONIUS NEBRISSENSIS, GRAMÁTICA CASTELLANA

**Haebler**'s type 5 (85 R.) and type 6 (c. 75 G.) are not represented in the Museum collection. The former, first appearing in Antonius Nebrissensis, Introducciones Latinae, 20 September, 1495, was the first roman type used by this press. The latter was used on a woodcut in Espejo de la conciencia, s.n. (Gesamtkatalog 994). Vindel, vol. 8, p. 160, and also on a diagram in Petrus Pancras, Ars constructionis, 12 February, 1499 (Vindel, vol. 2, p. 157, no. 103; see facsimile, ed. M. López Serrano, in Revista bibliográfica y documental, tom. 1 (1947), no. 2, suplemento 1).

In the anonymous Enseñamiento del corazon, 1498 (Haebler 245; Vindel, vol. 2, p. 143, no. 92), is found a cut of a crowned shield, in pale, bearing the five wounds and the eagle of St. John, a minuscule y in point, surrounded by a knotted cord. Haebler subsequently queried, no doubt rightly (e.g. Bibliografía ibérica, pt. 2, p. 225), his earlier view 

Escudos y marcas de impresores... durante los siglos XV y XIX, no. 54.

**CAPITALS.** The following are found in the books in the Museum collection: S, measuring 56 x 56 mm., two scaled serpents, no frame-line, used in Valera, Crónica, 1492 (IB. 52823), and Livius, 1497 (IB. 52828); E, 52 x 51 mm., with leaf and branch work, no frame-line, in Valera, Crónica, 1500 (IB. 52825); R, 50 x 50 mm., similar in outline, but with strap-work, no frame-line, in Valera, Crónica, 1495; A, 49 x 50 mm., elaborate leaf and flower ornament on black ground, no frame-line, a copy of an initial used by Biel (Burgos), q.v., and containing, like it, the engraver's monogram H, used in the Livius, 1497. A set of white letters on black ground, with tendrils, fruits (dotted or shaded), and leaves, 43 x 43 mm., found in Pompomius Mela, 1498 (IA. 52835 (2)) and later books, resembles capitals used by Compañeros alemanes, Seville. Another set of approximately the same size but different in style, shaded letters, with ornament of leaves (serrated) and flowers, on black ground, is used in Díaz de Montalvo, Ordenanzas reales, 29 March, 1500 (IB. 52849), and undated books. White letters of several varieties, 25 x 21 mm., on black ground with flowers and leaves, are used in Livius, 1497, and Nebrissensis, Introductorium in cosomgraphiae libros, s.a. (IA. 52853 (1)). Several sets measuring 18-20 mm. are found employed from 1498 onwards. Lombards (cf. Haebler, Graphic, Abb. 474) are not found in the books here catalogued.

**BORDERS.** In Díaz de Montalvo, Ordenanzas reales, 29 March, 1500 (IB. 52849), the following borders are found: (i) 117 x 29 mm., a design of three triangular sections with leaf and flower decoration, the middle one white on black, another containing a winged monster; (ii) 173 x 22 mm., with leaf and flower decoration, an ape riding a lion, monsters (one white on black); (iii) 150 x 17 mm., leaf decoration on dotted black ground; (iv) 98 x 13 mm., similar to (iii). In Mena, Coplas de los siete pecados mortales, 1500 (IA. 52853), (iv) appears slightly reduced in length, with other borders of the same width and similar in design; also, one measuring 43 x 14 mm., representing an angel and a kneeling figure with a halo.

ANTONIUS NEBRISSENSIS, AELIUS. Gramática castellana. 18 August, 1492.

2°. (red) Al mui alta 

Isabella la 

que 

nuevo 

en 

de 

en 

por 

los de 

mucho 

con 

en 

diz 

marauedis.]

AD 

Magnificentissimum 

ac 

perinde 

illustret. D. Ioanne 

stunicam 

magistrum 

militiae 

castellarum ordinis Cisterciensis. | Aelij Antonij 

Nebrissensis 

grammatici 

praefatio in 

interpretationem 

dictionum | ex 

sermo 

latino 

in hispanie 


capitalem | Lege 

foeliciter. | [black] \[V\]Trum mihi fuerit 

honesti 

... 

(col. 2) (red) Al mui magnifico 

señor Dó 

nú 

estu 

... 

(1.) | Ledo en 

buena 

ora 

| [black] 

MVcho 

dia 

me 

prellgunta 

aquello 

mismo; | 9°. (red) Lexicon hoc est 

diccionarium ex | sermo 

latino 

en 

hispaniense 

ininterprete aelio Antonio nebrissensi... | ...

162°, col. 2, l. 45, COLOPHON: (black) Aelij 

Antonij 

nebrissensis 

grammatici | Lexicon 

ex 

sermo 

latino 

in 

hispaniense 

impressum 

Salmantiquum anno 

e 

l 

christiano. M. ccc. 

xcj.


297 x 216 mm. Imperfect, wanting the first leaf, which is supplied in pen-and-ink facsimile. Bound in old limp velum before IB. 52816 (2) (Nebrissensis, Dictionarium hispano-latinum, s.a.).

Granville copy (G. 7655 (1)). IB. 52816 (2).

ANTONIUS NEBRISSENSIS, AELIUS. Dictionarium hispano-latinum. Undated.

1°. Esta tassado este vocabulario por los muy altos | 2°. (red) Al mui magnifico 

señor Don | Juan de esti 

ma 

ca u 

la 

rellena |

señor 

otros 

de 

plata. | nuestros 

señores |

por 

los de 

muy 

alto 

consejo 

en 

cinco 

reales 

de 

plata. | nuestros 

señores | por los 

señores |

muy 

altos |

en 

pocos 

días.]

| [Q]Vando bien comigo pienso mui 

prella 

y 

hu 

| (L.) | Ledo en 

buena 

ora 

| [black] 

MVcho 

dia 

me 

prellgunta 

aquello 

mismo; | 9°. (red) Lexicon hoc est 

diccionarium ex | sermo 

latino 

en 

hispaniense 

ininterprete aelio Antonio nebrissensi... | ...

162°, col. 2, l. 45, COLOPHON: (black) Aelij Antonij 

nebrissensis 

grammatici | Lexicon 

ex 

sermo 

latino 

en 

hispaniense 

impressum 

Salmantiquum anno 

e 

l 

christiano. M. ccc. 

xcj.


297 x 216 mm. Imperfect, wanting the first leaf, which is supplied in pen-and-ink facsimile. Bound in old limp velum before IB. 52816 (2) (Nebrissensis, Dictionarium hispano-latinum, s.a.).

Granville copy (G. 7655 (1)). IB. 52816 (2).
Florencia. El qual tractado. no. 45. Gesamtkatalog 2147. nuestro salvador iesu en santa theologia y el otro en jure callonico... fue al acto de la cumbre dela penitencia defecertiit. copuesta por ...

213 × 145 mm. On the title is written: De 8 fregio de mexicno de san luis al 1570 afo; y al michiel nauarre... omeus genalis [commissarius generalis]. With a biographical inscription: Ex Bibliotheca Magni Mexici Conventus S. P. N. S. Francisci. Bound in old limp vellum. Bought in July, 1880. IA. 52821.

NOTVERS. Summa confessionum. [Partly in a Spanish translation.]

10 March, 1495.

# VALERA, DIEGO DE. Crónica de España.

8 May, 1495.

1. [woodcut, arms of Spain] WOODCUT TITLE: La cronica. de hispania. 1st. Esta siguen[te] [cronica Illustris] misma princesa es partida en quatro partes principales así se declara por esta tabla. ... 7. Comienza la cronica de Espania: la muy alta y excelente princesa serenissima reyna ... 8. Capitul primero del parayso terrenal. ... 1035, col. 2, l. 8, AUTHOR'S COLOPHON: Ve acabado esta copiacion en la viii ... 1200, col. 2, l. 43, PARTNERS COLOPHON: Fue impresio en noble ciudad de Sala...: a ocho de mayo del año del nacimiento del señor de mil ... cxxxv. xcvii.

297 × 216 mm. Without the blank. Bound after the preceding. IB. 52816 (1), q.v.

Grenville copy (G. 7655 (2)).

IB. 52816 (2).

ANTONINUS. Summa confessionum. [Partly in a Spanish translation.]

10 March, 1495.

1. TITLE: A gloria y a loor de dios aqui comieza vn tractado mucho prouechno y de grand doctrina, enel qual se côtein en materiais tocites al sacrameto dela penitencia anay de parre del seyord y poderio y santo y de parte del peniten[tie]. E el tractado q esta en romane es el q e nonpuso el Reuictando senor Antonio arquipos de Florencia da ordre de q los predicadores. q es llamado defecerit, y los q estan en latín son sacados de otros tractados y summas: y 81 cuerpo del derecho. segund que por ellos mismos se declara. 2. Siguese la tabla desta obra. ... 11. Aquí comieza vna breue information como se deue auer el còssor con el penitente en la confession. ... 141, 1. Incipit tabula huias trautas: qui diuiditur in tres pies ... [143]. D[E]fecerit scrutates scrutatiojs fss. Ixij. scrutiniü q0 el còssor ... 174, l. 6, COLOPHON: Finis. A gloria y abácha de dios ... (l. 11), fue recopiada la piéste obra ... eñal q se côtein muchas cosas q se requerir de necesidad al sacrameto dela penitencia. Así mésimo la suma. llamada defecerit, copuesta por ... 8. Antonio arquipos [de florencia]. El qual tractado, por dos letrados el vno en santa theologae y el otro en jure callonico ... Fue corregido y enmendado. Otros fue suplido y añadido buen pædo en muchas cosas q les pareció ser necessaries al acto da la còssor y al sacrameto dela penitencia. Acabone ena muy inçlya y noble cidad de salamedia a diez dias del mes de mayo. Año 81 nacimiento de nuestro salvador isu xpio de mill y cccc. y nouentas y cinco años.

Folio, a4 b4 c8, 104 leaves, the last blank. 2 columns. Types: 120 G. four lines en 1, 91 G. Capital spaces, some with guide-letters. Haebler 469. Vindel, vol. 4, p. 79, no. 53. Hain 11863, pt. 2. Gesamtkatalog 2219.

85 × 115 mm. Without the blank. Bound after the preceding. IB. 52816 (1), q.v.

Grenville copy (G. 7655 (2)).

IB. 52816 (2).
PRINTER OF ANTONIUS NEBRISSENSIS, GRAMÁTICA CASTELLANA

Impressa en Salamanca. Año de nuestro Salvador 1498.

LÓPEZ DE VILLALOBOS, FRANCISCO.

Sumario de medicina. 1498.

**Title**: El sumario de la medicina. **Con un tratado sobre las pustulaciones buenas.**


Bought in September, 1860. IB. 52812.

ANTONIUS NEBRISSENSIS, AELIUS.

Introductorium in cosmographiae libros. Undated.

**Title**: Aelius Antonij nebrissensis graematici in cosmographir II libros introductorium incipitur freliciter ad lectoram.

Bought in 1859. IB. 52813.

MELA, POMPONIUSS.

Cosmographia sive de situ orbis, cum introductionibus Francisci Nunis de la Yerva. April, 1498.

**Title**: Cosmographia pomponii cum figuris. 3°. AD haer tabule expositione duo opertae scientiae. 2°, 2°. [woodcut figure showing the degrees of latitude and longitude.] 5°. [woodcut of map, vertically to left] (type-set, vertically to right) Nouelle et de ad geographie venniculatis calles hiano uto necessaros flores aspirati voti beneemerenti positur. 5°. Martini ab rach. bcxxtot in opus egregii doctrinis dela yeura quod insenit cosmographie Pdp. cum suis introductionibus & utilisimis adiditisquis quam felicissime. 6°. SVMARIA DESCRRIPTIO. TABULE NOSTRIB ORIBIS. 27°, 20°. POMPONII MELLE COSMOGRAPHI DE SITY ORIBIS. LIBER PRIMVS. PROHEMIVM ORBIS SITVVM DICERE aggregio. 27°, 20°. OPUS Preclarissimim Pompionii Melle cosmographi utho introductiobus & alij tautopere necessa. Fraciscui nunis dela yeura medicine pessorale elaboratis. Explicit feliciter. Impressa [ure Salamaticui cuites loci elegatio ab occidenti 2° et quibocaynici 21,] gradibus cotebit. Anno dito. M..cccxxviii, sole tauri punctum graiante primi.
LEYES. Leyes hechas por la brevedad y orden de los pleitos.

[After 26 June, 1499.]

1. [woodcut, the royal arms] **Title: Leyes hechas por los muy altos y muy poderosos principes y señores el rey don Fernando II la reyna dona Ysabel nuestras soberanos señores por la brevedad y orden 80s pleitos.

Fechas en la villa de madrid año del señor. de mil. ccx. ix. 1499. Don Fernando II dona Ysabel por la gracia de dios Rey I Reyna de Castilla // de leon de aragon // 8e, L.41. Privelegio: Por quito Fernado de tahi libre se dio a se ofrecioso de dar estas leyes ordenadas en precio justo y razonable mandan los señores presidente y oidores dela audiencia // de sus altas que reaisen ena noble villa de valladolid que diez dela publication de estas leyes fasta dos anos cumplidos siguientes ninguno no sea osado delas imprimir // ni vender sin la licencia // 1 mandado se pena de cinc mi das para los estrados del audiencia real de sus altas a cada vez que contrariar fuere.]


These leves were promulgated at Valladolid on 26 June, 1499 (see 8e, l. 18).

The cut of the royal arms is as in the preceding (IB. 52848), q.v.

285 x 202 mm. Previously bound with IB. 52408 (Cuaderno de las leyes nuevas de la Hermandad, [Ungut and Polonius, Seville,] n.d.). q.v. From Miró and Heredia collections. Bound in modern half brown morocco by the British Museum bindery.

Bought in July, 1891.

IB. 52841.

PETRUS, MAGISTER. Canonis missae interpretatio, cum additionibus.

29 October, 1499.


MENA, JUAN DE. Coronación de Iñigo López de Mendoza. [With a commentary by the author.] 5 November, 1499.


The cut of the royal arms, 127 × 91 mm., was used previously in Las Notas del Relator, 20 May, 1499 (IB. 52803).

The leaf is numbered xxv, in error.

277 × 203 mm. With the book-stamp of S. and A. Borbon, as in IB. 52863 (Leyes del estilo, Hutz y Sand, Salamanca, 10 February, 1497), q.v., on 16. Bound as ff. 48-221 of Colección de Cortes celebradas en los reynos de Castilla y Leon, tom. 15.

Bought in 1835 (Department of Manuscripts, Add. MS. 9029).

Valera, Diego de. Crónica de España. 17 June, 1500.

16. [woodcut, the royal arms] TITLE: La Cronica... de la hyspaxia. 16. Esta siguiente cronica Ilustre [sic] princesa es partida en quatro partes principales asís como se ycla por esta tabla. .

77. COMIENDA. La Cronica de España: diriga [sic] alla muy alta y excelente princesa serenissima Reyña y señora nuestra señora doña Ysabel [sic] Reyña de España: de Cerdanya [sic] Duquesa de letras Condesa de Barcena abuela en su mandado por mosen [sic] Diego Ve la su maestrella y s[il] se oseje [sic] S[il]renissima Reyña escritor en Saela enel prologo de [sic] su primero libro d[il]las diniimias instituciones de la suma... 88. Capítulo primero del paravo... terrenal...

103. S[il] Reyña de Espana... villa de puerto de sa María viues... por esta tabla.

Valera, Diego de. Crónica de España. 17 June, 1500.

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103. S[il] Reyña de Espana... villa de puerto de sa María viues... por esta tabla.
Quarto, a, b, c, d4. 20 leaves, the last probably blank. 2 columns. 13 x 19 x 20 mm. Types: 122 G, title, headings; 91 G. Capital C on 1r. Woodcut. Haebler 418. Vindel, vol. 2, p. 205, no. 125.

Although there is no quite signed b, the text is complete.

The title-cut represents a winged monster with seven heads, from whose mouths issue labels of which the top two contain the letters 'so'-and 'a' (i.e. 'soberi'ua' and 'auarici'a respectively), the rest being blank.

The length of the lower border on the title-page is a little less than in Díaz de Montalvo, Ordenanzas reales, 29 March, 1500 (IB. 52849).

193 x 136 mm. Without the last leaf, probably blank. Bound in marbled leather, with the crest and initials of Henri Ternaux-Compans stamped in gold on the covers.

Bought in September, 1842. IA. 52853.

INFANTE, JUAN. Forma de libelar.

Undated.

1r. Woodcut Title: Forma de libelar. 2r. Estos son los libelos del muy famoso doctor el doctor infante: con otras cosas nuevas amasadas. || 'DEmanda personal. Señor Fulano alcalde de tal lugar. Yo Fulano fijo de Fulano vezino. . . . 26 x 12. L. 25; END: mi parte vos esta pedido ! protesto las costas. || 'DE gracias.

Folio, a, b, c, d4. 26 leaves. 6r: 48 lines, 225 x 146 mm. Types: 120 G, headings; 91 G. Capital D on 1r.

281 x 190 mm. On the title is the same book-stamp as in IB. 52849 above, q.v. Bound in modern half brown morocco at the British Museum bindery.

IB. 52854.

LÓPEZ DE MENDOZA, ÍNIGO. Proverbios, con la glosa del autor y de Pedro Díaz de Toledo. — Diego de Valera: Tratado de providencia contra fortuna. Undated.

1r. Title: (woodcut) Los píbúo || vtilissimo del || (type-set) Illustrau cauallero dío Eñigio lópeu de médzoa marques de santillana con la glosa del dicho marquês y cò la glosa del doctor || Perodiaz de toledo, y en tracado de providencia cótra fortunau. || Con los quales con poco trabajo todo ombre puede discer-taménte beure y eufarise || de caer en grandes yeros: ! fara mulo || bien: ! complira || acabara las cosas de su honra. || 1b. (table) 'Capiptulo prino. De amor y temor. el ífel se comicha. Fijo miu mucho amado, a car. iiiii . . . . . . 2r. 'C Pruouerbios de gloriosa do-!ctrima || tractua enseñanza del || yllustrue cauallero Ynigo Lopes || de médzoa marquís de santillana || INTroduccion del || marques de Santillana . . . . ; col. 2, l. 6. Aquí se acaban los prouerbios || del ilustrue cauallero dón Eñigio || Lopez de mendoza marques de || santillana. || 3b. 'C Aquí comienza el tracado de || (providencia contra fortuna com) puesto por Diego de Valera al || magnifico don lohan || pachec || marques de villena . . . . . . . . . . . . 14r, col. 2, l. 5. COLOPHON: 'C Aquí se acaba el tracado de || providencia contra fortuna. ||

Folio. a, d4 ft. 34 leaves, 2-14 numeraed i-xxxiii. 2 columns, except in the table. 2r: 49 lines and foliation, 224 (229) x 150 mm. Types: 150 G, title; 120 G, text in verse, foliation; 91 G. Capital. Haebler 427. Vindel, vol. 2, p. 268, no. 128.

274 x 192 mm. The title-page is slightly cropped on the fore-edge. Bound by Clarke and Bedford in gold-toolcd blue hard-grained morocco, with the arms of Thomas Grenville.

Grenville copy (G. 11368). IB. 52855.

LEONARDUS HUTZ AND LOPE SANZ

DATES. An unsigned Vasurtus, De natura loci et temporis, Salamanca, 1494 (Haebler 666), where it is wrongly assigned to the second anonymous Salamanca press; Vindel, vol. 2, p. 63, no. 40, appears to be the earliest dated book printed in the type anonymously connected with Hutz and Sanz. In the first half of 1495 Hutz was still working with Hagenbach at Valencia (see Introduction, p. xlviii, above), but on 8 January, 1496, he joined with Sanz in signing at Salamanca the Villadiego, Contra haereticam prauitatem (IB. 52862), and on 26 February of the same year, Aquinas, Super libros Aristotelis de generatione (Haebler 618). These were followed by unsigned editions of the Leyes del estilo, 10 February, 1497 (IB. 52863), and of Vasurtus, Praxis prognosticandi, 8 March, 1497 (Goff V-103, giving the colophon date wrongly as 14 March, 1497). Eight other books in the same type are undated. In September, 1499, Hutz in company with Coci and Appenteger completed a Breviary at Zaragoza.

TYPE (see Plate XIII B): 8a G. [P. 1; Haebler 1], text type in Lyonnese style, like Mathias Huss (Lyons) 88 G. [P. 3]. Many of the capitals are double-shanked and/or double-crossed. Haebler's M19. 1, P with scrolled single stem; R, 5 plain; U with inner hook. Small 9 set. Paragraph-marks of several sizes.

CAPITALS AND BORDERS. The Ramírez de Lucena, Repetición de amores, etc., n.d. (IA. 52864), contains N, 40 x 34 mm., composed of a dragon and a human head, on black ground; five varieties of E, two triple-framed, of Lombardic form, with leaf decoration, 40 x 36 mm., and 35 x 40 mm., two on white ground, with crude leaf ornament, 24 x 25 mm., and a smaller letter, 17 x 17 mm., on white ground. A black on white D, 20 x 22 mm., is also found in the same book. In Leyes del estilo, 10 February, 1497 (IB. 52863), a large variety of crude initials, c. 17 x 17 mm., mostly black on white, is used. Many borders, of leaf and flower decoration, averaging 8 mm. in width, are found in the Ramírez de Lucena.

GUNDISALVUS DE VILLADIEGO.

Tractatus contra haereticam prauitatem.— De irregularitate. — *8 January, 1496.

2r. Ad illustrissimam reginam hispa[nie tractatus contra hereticam prauitatem per Gundissalvum de villadiego satleri palaciij apostolici auditorum editus || incipit feliciter. || adlusser reginam Reginam hispas[ie] tractatus contra hereticam prauitatem per Gundissalvus de villadiego sacri palaciij apostolici auditorum editus feliciter || et explicit. || Et incipit tracta
LEONARDO HUTZ AND LOPE SANZ

de irregularitate vit[re] ac necessarior[um] per clerici per eundem

39b, col. 2, l. 16, COLOPHON: Tractatus de irregularitate
vit[re] ac ne[cessarium per clerici per Gundisalui] [de
villadiego sacri palacij auditor[um] ed[ictus felicer explicit.]
Impressum Sal[mantice. vi. idus ianuarii per Leonardum]
[de alemanni: 7 per fratrem Lupum sanz] [de Naurau socios.
Anno domin[i]i. M. [cccxxiv].

Folio. a–f4; 40 leaves, the first (presumably) and last blank.
2 columns. 41 a : 50 lines, 205 × 133 mm. Type: 82 G. Capital

279 × 200 mm. Wanting the first leaf, presumably blank.
Capitals supplied. On 21st written: On 21st
supplied. On 21st written: On 21st

Folio. a–f4; 36 leaves. 2 columns. 41 a : 52 lines, 214 ×
136 mm. Type: 82 G. Capitales. Haebler 350 (5). Vindel,
vol. 2, p. 122, no. 82.

278 × 206 mm. With a book-stamp with initials S. D. S.
(i.e. Sebastian and Antonio Borbon) beneath a coronet
within a wreath of bay and palm branches, on Iv.

10 February, 1497.

1°, WOODCUT TITLE: Leyes del estilo || declaraciones ||
sobre las leyes. || del fuero. || 2°. || A Co[n] que
comienzan las leyes del estilo || por otra manera se llaman declaracion
|| delas leyes. || EN rasco 8 aos || pliegos 8 os || 8mádadores . . .
31a, col. 2, l. 45, COLOPHON: Fin. || DEO GRACIAS. ||

Folio. a–f4; 36 leaves. 2 columns. 41 a : 52 lines, 214 ×
136 mm. Type: 82 G. Capitales. Haebler 350 (5). Vindel,
vol. 2, p. 122, no. 82.

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31a, col. 2, l. 45, COLOPHON: Fin. || DEO GRACIAS. ||

Folio. a–f4; 36 leaves. 2 columns. 41 a : 52 lines, 214 ×
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31a, col. 2, l. 45, COLOPHON: Fin. || DEO GRACIAS. ||

Folio. a–f4; 36 leaves. 2 columns. 41 a : 52 lines, 214 ×
136 mm. Type: 82 G. Capitales. Haebler 350 (5). Vindel,
vol. 2, p. 122, no. 82.
VALLADOLID
JUAN DE BURGOS

DAYS. After completing the Villena, Trabajos de Hércules, at Burgos on 8 August, 1499 (IB. 53310), Juan de Burgos transferred his press to Valladolid, where on 15 February, 1500, he signed the Quus, a copy of which is catalogued below (IA. 54050). This was followed by Díaz, Albeitería, 30 September (Haebler 208), and Martin de Córdoba, Jardin de donzellas, 11 November, of the same year (Haebler 169 (10)), and by two more works in 1501. In the following year, Juan was once more at work in Burgos.

Types (see Plate XII(2)):
150 G. [Haebler 3], heading type used previously at Burgos. 165 G. [Haebler 1], heavy rounded text type used previously at Burgos. Both forms of A (with cross-bar and the diamonded) are found in the Quus.
71 G. [Haebler 4], commentary type in Lyonnese style as used by Ungarus (79 G. [P. 1]), Du Pré (72 G. [P. 4]), and other printers at Lyons. Haebler’s M, E, F, O, Q double-stemmed, D, M (to right), O, Q double-crossed.

CAPITALS. Letters from most of the sets used previously at Burgos are found in the Quus, also E and L, c. 20 x 20 mm., white on black ground with flowers and leaves.

SALLUSTIUS CRISPUS, GAIUS. Catilina. Bellum Jugurthinum. [In a Spanish translation by Francisco Vidal de Noya.]

*15 February, 1500.


190 x 138 mm. Imperfect, wanting leaves 1 and 8. Without the last blank. Bound in nineteenth-century quarter brown leather.

Bought in April, 1911. IA. 54050.
ZAMORA

ANTONIO DE CENTENERA

DATES. In 1482, Antonio de Centenera printed two signed books, the earlier being the Iñigo de Mendoza, Vita Christi per coplas, completed on 15 February, 1483 (IB. 52906). Two dated books were produced in the following year, and one in each of the years 1485, 1488, and 1490. The cryptic verse colophon of Theodolus, Eloga (Haebler 634), apparently refers to the expulsion of the Jews from Spain and to the year 1492, which is the latest date connected with the press.

TYPE (see Plate XIII): No. 93 G. [P. 1; Haebler 2], medium text type in the same Spanish style as Castro (Huetc) 103 G. [P. 2]. A (scrolled), B (single-bowed, resembling a D), H, P (serrated) double-crossed. D, E, G, O, Q with double inner verticals. C, E, O, Q indented on the left. L double-stemmed, thorned. Haebler's M70. Lower case narrow and somewhat angular, though h large and round. In Mendoza, Vita Christi, n.d. (IB. 52920), this h has been observed only in the first quire, its place being subsequently taken by a narrow, straight-shouldered form.

**Fig. 1. a** Proctor's type 2 [Haebler 1] and Haebler's types 3 and 4, also the lombards and capitals, are not represented in the Museum collection.

VILLENA, ENRIQUE DE. Los Trabajos de Hércules.

*15 January, 1483.*

1. *Aqui comienza el libro delos trabajos de Hércules.*

El quipolipo dixo enciende de villena a ystancia de moëse peñi paro caualiero catalá y siguese la carta por el dicho señor dixo escribi de dicho moesen pero paro ybienda en el colinieno de labra puesta. [**[M]**]Y noble y virtuddo caualiero ya sea y por prosulgada fama yuse unformado de viés virtudes. . . . 1°, col. 1, l. 13: *Fenecedo la carta. Comienze el prologheiro.*

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<td>B6c</td>
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<tr>
<td>C6d</td>
<td>100</td>
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The woodcuts measure c. 96 X 140 mm. The first labour of Hercules is not illustrated. The cuts are mostly a little wider than the type-page, and were apparently printed after the text. Several (13°, 14°, 15°, 37°, 47°) are superimposed over the printed foliation or signatures.

Leaf 9 is numbered xii. 278 X 201 mm. With a manuscript note in Groveville's hand: "This copy originally bound with the addition of the "Vita beata" (IB. 52910) is the copy quoted by Mendes, Tipografia espanola. Segunda edicion (1861), p. 120. From the Library of D. Santiago Sanz (ibid.)." Bound in early nineteenth-century gold-tooled green morocco, with the arms of Thomas Grenville added.

Grenville copy (G. 10282).

IB. 52906.

MENDOZA, IÑIGO DE. Vita Christi por coplas. [With other poems.]

Undated.

1. *Vita xphi fecho por coplas por frey yfigo de medoña a peticion del moy virtuosa sefiora doña juana de casta; vida de inoçacion del actor. C Aclara sol diuinal la cerrada niebla obscura . . . 88°, col. 2, l. 20, End of Text: que no puede comportar el falso color dorado (89°) (table) Las coplas ay en este cictionero son . . . las siguiétes. . . . (col. 2, l. 20) C Coplas que hizo don jerxe sobre que es amor.*

Folio. s=6° p=90 h=1 m=6 [99]. 90 leaves, the last blank.

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1°, *Iñigo de Mendoza, vita Christi; 30°, sermon trobado, sobre el yugo y couyundas que el Rey Fernando traba por deusa; 34°, coplas dowe en vituperio de las malas hembres, e done en feor la les buenes mugeres; 50°, coplas en que declarca como por el aduanimiento del Rey e dela Reina es reparada nuestra Castalla; 49°, historia del question y diferencia entre la razan y sensualidad; 55°, los gozos de Nuestra Sefona; 56°, coplas sobre la Cena*

LUCENA, JUAN DE. Vita beata.

*7 February, 1483.*

1. *Aqui comienca vn tratado en estilo libre breue en sentencia no solo largo mas hondo y prximo el qual ha nombre vida beata hecho 2 c พฤษภาคม por el honrado 1 muy discreto juiz de la vibrna obisado 1 yd ciego del rey intitulado al seremismo pricipe glorioso rey don juiz el segundo en nombre de castilla de immortal memoria. Considerado nmos mayores seremismo rey yseñor . . . 23°, col. 2, l. 13: *Colophong: Esta obra se acabó en la ciudad de camara. viernes siete días del mes de . . . hebrero. Año del sebior de mill. ccccc.cccxxixi. años Centenera.*

Folio. A4b B6c. 24 leaves, the last probably blank, 1-23 numbered i-xii, 2 columns. 1°: 40 lines and foliation, 187 (192) X 138 mm. Type: 93 G. Capital spaces, mostly with guide-letters. Haebler 368. Vindel, vol. 2, p. 246, no. 4. Hain 10255. 282 X 201 mm. Without the last leaf, probably blank.

Previously bound with the preceding, IB. 52906 (Villena, Trabajos de Hércules, 15 January, 1483). Bound in gold-tooled red morocco with the arms of Thomas Grenville.

Grenville copy (G. 10541).

IB. 52910.
que Nuestro Señor hiz con sus discípulos; 60ª, coplas a la
Veronica; 67ª, coplas al Espíritu Santo; 68ª, Jorge Manrique,
coplas a la muerte de Don Rodrigo Manrique su padre; 71ª,
lamentacion a la quint rodias quando Nuestra Señora tenía
a Nuestro Señor en los brazos; 73ª, Juan de Mena, coplas contra
los pecados mortales; 79ª, proseguimiento de Gomez Manrique;
88ª, pregunta de Sancho de Rojas a un Aragonés sobre que es
amor; 88ª, Don Jorge, coplas sobre que es amor; 89ª, table of
contents; 89ª, 90, blank.

250 × 190 mm. Imperfect, wanting leaf 42 (f. 2). Without
the last blank. Leaf 89 is backed. With the stamp of the
Biblioteca de Salvá on the top cover, and the monogram
of Count Ricardo Heredia inserted as a book-plate. Bound
in nineteenth-century brown calf, tooled in gold and
blind.

Bought in July, 1892.

IB. 52920.
BURGOS

PAGE
Fadrique de Basilea (Friedrich Biel) . 59 Juan de Burgos . . 64

FADRIQUE DE BASILEA (FRIEDRICH BIEL)

Dated. On 21 March, 1482, Fadrique de Basilea was commissioned to print 2,000 copies of a broadsheet for the Cathedral authorities, the work to be completed by 14 April (see Introduction, p. xiii). A signed edition of Gutierrez, Grammatica, 12 March, 1485 (Haebler 316) is, however, the earliest dated book from his press known to have survived. Thenceforward the press was active until 1501, though no dated books are recorded for the years 1486, 1489, and 1500. After some eight years of diminished activity, Fadrique resumed fuller production from 1509 until his presumed death in 1517.

Types (see Plates XIV, XV):
123 GR. [P. 1; Haebler 1], heading and large text type. Roman capitals in the style of Wensler (Basle) 121 G°, Belguem; narrow n, terminal %. Thick, heavy minuscules in the same style as Philippus and Reinhart (Lyons) 121 G° (1477-82). Rounded d with flat head-stroke, g angular with flat base, rr perruna. Used in Gutierrez, Grammatica, 1485 (Haebler 316); Vindel, vol. 7, p. 3, no. 1), and three undated books described below.
83 G. [P. 2; Haebler 2], thick text type. Diamonded A. Haehler's M°. D, H, O, P, Q with double diagonals. F, I, P, R bearded. Feathered V like that of Amerbach (Basel) 94. Minuscule in the same style as the preceding; h resting on the line, rr perruna. In Gutierrez, Grammatica, 1485, a set of Roman majuscules is also used (cf. Vindel, vol. 7, p. xvi), but in the books described below only A, L, and N have been observed. Used in the same books as 123 G.
156 G. [P. 3; Haebler 3], round title and heading type, used only sparingly. C, E round, with double inner verticals, one thick and one thin, as in Richel (Basel) 130 G. [P. 5] and other Basel types; D broad, double-shanked, and double-crossed; I double-stemmed, bearded. Minuscule d pointed, the end of the head-stroke curved upwards, h with curly tail, oval. Haehler's measurement. In use in 1492.
122 G. [P. 4; Haebler 4], narrow, clear text type. A diamonded, C, E plain, rounded; several capitals double-shanked and/or double-crossed; F, I, P, R bearded. M (Haehler's M°), and N with inner vertical prolonged and curved beneath the stem, show Basel influence (cf. Wensler and Biel 121 G. [P. 1]). The S of 123 G. [P. 1] adjoined. The lower case resembles Mayer (Toulouse) 116 G. [P. 5]. Minuscule h with curly tail, rr perruna. Large paragraph-mark. In use in 1487-90.
82 G. [P. 5; Haebler 5], commentary type. Capitals apparently those of 83 G. [P. 2], and the lower case very closely resembling the same, but a smaller face, rounded e, h with curly tail, and other differences. rr perruna. Used sparingly in 1487-88.
136 G. [P. 6; Haebler 6, 6], narrow title and heading type in the Italo-Lyonnese style. Several capitals double-shanked and/or double-crossed. Haehler's M°. A empty, broad N (double-crossed) serrated, S in two separate curves.
Minuscule h with tail curved below line. Resembling Mayer (Toulouse) 135 G. [P. 4], but the effect is heavier. Haehler's types 6 and 6 appear to be identical. In use in 1490-3.
98 G. [P. 7; Haebler 7] text type in the Lyonnesse style, with many capitals double-shanked or stemmed and/or double-crossed. Haehler's M°. A double-crossed, D with broken shoulder. Minuscule h with curly tail, rr perruna. Peculiar paragraph-mark, the lower horn bent back under the loop. Closely resembling Mathias Huss (Lyons) 100 GB. (without the bitarde forms) and Sibler (Lyons) 102 G. Distinguishable from Hagens and Hutz (Valencia, Toledo) 103 G. by measurement. The original measurement is found in books for 1490, 1491, 1498, 1500, and the register [P. 7*] measuring 103 mm. in 1492-6.
111 G. [P. 8; Haebler 8], large heavy text type in the same style as 98 G. [P. 7] but several capitals differ in detail. A diamonded, shoulder of D unbroken, F triangulated, Haehler's M°. V double-crossed from upper left to lower right.
78 G. [P. 9; Haebler 9], small text type in the Italo-Lyonnesse style. The capitals are too large for the type. Haehler's M°, stem of P (double-crossed) scrolled, V with inner hook. Closely resembling Du Pré (Lyons) 80 G°.
In use in 1493.
111 R. [P. 11; Haebler 11], open text type. Single Qu, the tail of Q short and slightly curved. Minuscule s leans to the right. Towards the end of the month the type was recast on a smaller body measuring 98 mm. In this state, here found only in Badius, Stultiferae nauis additamentum, after 18 February, 1500 (IA. 53265), and distinguished as 111 (98) R., it is classified separately by Proctor as type 11* and by Haehler as type 12. In use from 1494 (Niger, Ars epistolandi, Vindel, vol. 7, p. 90, no. 32).
MINGO REVULGO.

BURLON.

200 G. [P. 12; Haebler 15], large title and heading type, closely resembling Marchant (Paris) 200 G. [P. 3], the lower case rounded. Here sparingly used in Marineus, De Hispaniae laudibus, s.a. (IB. 53245) and Badius, Stultiferae nnaus additamentum, [after 18 February, 1500] (IA. 53265). In use from 1495 (Ximenez de Pexprano, Lucero de la vida cristiana, Vindel, vol. 7, p. 90, no. 33).

78 G*. [Haebler 14], small text and commentary type. The capitals are in the same style as those of 78 G. [P. 9] but smaller, and differ in plain M (Haebler's M*), diamonded N, and plain P double-stemmed and crossed (see Haebler, Geschichte, etc., Abb. 354). The lower case appears to be that of 78 G. Here found only in Leyes hechas por la brevedad de los pleitos, [after 26 June, 1499] (IB. 53266). In use from 1498.

135 G. [P. Spain. xxv.—Unknown Places, no. 9516, type 1; Haebler 15], large text and heading type in the same style as 136 G. [P. 6] but smaller face, A serrated, triangulated F, F empty, single-stemmed T. Minuscula e without tail. Indistinguishable from Hurus (Zaragoza) 134 G. [P. 1, Haebler 2*]. Here found only in Pragmanica Sancti Jn for los perales, [after 15 September, 1500] (IB. 53269). In use from 1498.

** Two minute types, one used in a diagram in Gutiérrez, Grammatica, 1485 (reproduced in Vindel, vol. 7, p. 7), the other (Haebler 16) used for captions in Celestina, [1499] (cf. Vindel, vol. 7, p. 291, no. 91), are not represented in the Museum collection.

CAPITALS AND BORDERS. Letters from sets measuring 36-40 x 36 mm. and 12 x 12 mm., white on black ground with delicate tendril ornament, are found in books printed in 1485-90; also, in Díaz de Montalvo, Ordenanzas reales, 1488 (IB. 53216), P. 24 x 22 mm. From 1491 Fabrique used also capitals, 50 x 52 mm., from a set with profuse floral decoration on black ground, without frame-line, resembling that used by Peter Wagner at Nuremberg, the design of which derives ultimately from an alphabet engraved by Israhel van Meckenem (cf. M. Lehrs, Geschichte und kritischer Katalog des deutschen . . . Kupferstichs, Bd. 9 (1934), no. 766). Some of the letters contain the engraver's initial H, others I. Three capitals, 40 x 40 mm., with leaf, fruit, and flower ornament, A, D (with grotesque animals in the corners), S (with herring-bone decoration), are close copies of letters used by Hurus (Zaragoza) (cf. Aristoteles,Ethica, 1492, IB. 52143). An alphabet, c. 20 x 22 mm., with leaf ornament on black ground, some letters also with strap-work, and a similar one, 22 x 22 mm., the forms of the letters broader and bolder, were also in frequent use. Lombards varying in height from 14 to 58 mm. are found, sometimes enclosed within frame-lines.

Six narrow border pieces, c. 67 mm. in length, are employed in the undated Pasión de Iscu Cristo (IB. 53253), and four c. 82 mm. surround the device in Badius, Stultiferae naus additamentum, [after 18 February, 1500] (IA. 53262).

** Calligraphic I, the head curve ending in a bird's head with long open bill seizing an ape at the foot of the letter, above him to left two human heads, the upper one with cap and bells, to right a tall bird, at top left, a small bird; used in Olivaros de Castilla y Artus of Algarbe, 25 May, 1499 (Haebler 494) (see facsimile edition, 1902, Vindel, vol. 7, p. 201). This letter is copied from the initial L in the Valentin et Orson, Jacques Arnollet, Lyons, 1495 (see Claudin, tom. 4, p. 148).

DEVICES. A. A lion supporting a banner bearing the arms of Basel and a shield with the printer's house-mark flanked by his initials, f.f.; the whole surrounded by a border of leaf ornament on a black ground. 75 x 60 mm. Vindel, Escudos y marcas . . . siglo XV, fig. 26. Here used in Nebraensis, Introdutionum latinarum secunda editio, 1492 (IA. 53233). B. A lion holding a shield bearing the printer's house-mark, surrounded by a garland inscribed NIHIL SINE CAVSA 1490 F. A. DE BASILEA. 82 x 68 mm. The design is imitated from Johann Bergmann de Olpe, Basel device B (see pt. iii, p. 794). Vindel, op. cit., fig. 27. Here used in Badius, Stultiferae naus additamentum, [after 18 February, 1500] (IA. 53265).** A larger version of Device A but without the arms of Basel, not represented in the Museum collection, was in use in 1491, 1492, 1495 (cf. Vindel, vol. 7, p. 93), and 1496. Vindel, Escudos, fig. 25, and pp. 26-7.

MINGO REVULGO. Coplas de Mingo Revulgo, glosadas por Fernando del Pulgar. Unated.

2°. (red) Glosa delas coplas del §Heuugo fecha || por fernando de pulgar para el senor || condde de harde constable de castilla || (black) Ilustre Señor. para provocar a virtudes || Hefencar || vejesos . . . .

3°. MINGO Heuugo myngo anymulo Heuugo alao que es de tu sayo de blao . . . .

30°, I. 21, END: que no he auido logar fasta agora.


Bought in November, 1894. IA. 53204.

PULGAR, FERNANDO DEL. XV Cartas. Unated.

1°. Letra de fernando de pulgar || delos males dela vejez. || Señor doctor francisco nuñez fisico Yo fernando de || pulgar escriuano paresco ante vos . . . 17°, I. 18, END: . . . nyngd tituljo pone vintud a quien no la tiene de suyo valet.

Quarto. A-Ih16, 18 leaves, the last probably blank. 2°: 35 lines, 145 x 92 mm. Types: 123 GR, headings; 83 G. Haebler 562. Vindel, vol. 7, p. 16, no. 3. Part of Hain 13591. 1°, letra delos males dela vejez; 3°, para vn caulladero que fue desterrado del reyno; 4°, para el Arquibisp de Toledo; 6°, para vn caulladero vn amigo de Toledo; 7°, para el Obispo de Osma; 8°, para vn caulladero criado del Archipso de Toledo; 10°, para el doctor de Talauera; 10°, para Don Enrique, tio del Rey, quando le firiuer en Ttajara; 11°, para el Señor Don Enrique; 12°, para el Señor Don Enrique; 12°, para la Reyna nuestra Señora; 13°, para el Condestable; 14°, para vn su amigo de Toledo; 16°, para el Cardenal; 16°, para Pedro de Toledo canonigo de Secilla.

190 x 134 mm. Without the last leaf, probably blank. Bound after IA. 53204 (Mingo Revulgo, Coplas, sine nota), q.v. Bought in November, 1894. IA. 53205.
FA DRIQUE DE BASILEA (FRIEDRICH BIEL)

TORRE, ALFONSO DE LA. Visión delectable de la filosofía y de las otras ciencias. 
Undated.

1b. Tabla de los capítulos del libro llamado visión delectable compuesto por alfonso de la totte... 3ª (red) Comienza el tratado llamado visión delectable compuesto por alfonso de la totte bachiller. endereçado al noble don Luis de Veaume por el párroco de su pueblo. endereçado al noble don Luis de Veaume por el párroco de su pueblo... 4ª. 

Alfons de Cartagena. Doctrinal de los cavalleros. 20 June, 1487. 1ª, TITLE: Doctrinal de los cavalleros 2ª. Este libro se llama doctrinal de los cavalleros En él está copiadas ciertas leyes de ordenanzas está en los fueros e partidas de reinos de castilla En de leon tocaentes alos cavalleros e hijos dalgo En la orden de los caballeros y de los otros que anda en actos de guerra con ciertos prologos... 5ª. Conclusion Esta libro se llama docti nal delos cavalleros En esta copiadas tales leyes que está en los fueros e partidas delos reinos de castilla y de leon... 169a, 1. 28. Conclusion

DÍAZ DE MONTALVO, ALPHONSUS. Ordenanzas reales. 24 September, 1488. 1ª, (table) En el nombre de los trinos en personas 1 vno en especie aquí comiençan la tabla dos libros de títulos esta copiación de leyes 3ª. Por que la justicia es muy alta virtud y que ella se retiene todas las cosas... 4ª. (red) Por mandado delos nobles muy arios y muy poderosos que en castilla e de los otros que anda en actos de guerra con ciertos prologos e introduciones que hizo el rey... 263ª, col. 1. 24.

VALERA, DIEGO DE. Crónica de España. 28. Esta siguiente cronica illustriussima princesa es partido En cuatro partes principales... 11ª. (red) XIMENEZ, FRANCISCO. Libro de los santos angeles...
El señor do iuhan por la gracia de dios heye de aragon.
El su humil serviodor fray francisco ximenez dela horden
delos frayres menores . . . (I. 6) . . . Reuerendo señor
mi diversas vezes ha placido a vfa limpiá t feruente
duocion . . . (L. 34, table) Primero tractado. . . .
Capítulo primero que poñe t cuenta en general la
aleza dela natura angélica . . . 147 a, col. 2, COLONPHON:
Fue impresá la dicha copiacion en ella muy noble t muy
real ciudadal de burgos por maestre facridique de bañales
alen a quinze dias del mes de octubre año del nasci-
miento del nuestro salvador ilu christo de mill . . .
quatrocientos 111 noventa años . . . A honor t Resurecencí
delos nuestro salvadorhesu christo t dela gloriosa . . .
virgen maria su madre t delos sancíos angeles.

Folio. [a², a², b², 148 leaves, the last blank. 7-147
numbered 1-CXXXVI. Two columns, except in the preffitory letter.
8², 42 lines and headline, 206 (218)×138 mm. Types: 139 G.,
chapter-headings and headlines; 98 G. Capitals on 1 and 7;*
elsewhere spaces with guide-letters. Haebler 793. Vindel, vol. 7,

295×215 mm. Without the blank. Sheet p 4 is mis-
bound before p 3. On 1 is written: Pertinet ad loci S.
fran. Specie [Spezial]. Bound in contemporary brown
leather over wooden boards.

Bought in June, 1896. IB. 53216.

BURGOS

PASIÓN. La Pasión de Jesu Cristo.

UNDATED

sig. ii* (headline) Prologo] mas virgenes. sanctissimos
los confeso:res, t y hallastres t marauillosos los tallos
fundador de t alas t t grádes [religiones: . . . sig. v*]
(headline) La pasión] Comienza la pasion del eterno
prinçipe christo hesu: segun los capítulos. En ser:
listas, seguí sant marco alos veinte y seys capitulos.
seguí sant marco alos veinte y dos. seguí sant johan
alos treze . E comienza segun el jeron t del mercedes dela sanae sancta.
ÁLLegua se ya la fiesta días [papes cencellos: . . .
seduciendo][ .. sig. v*] (headline) Ecce homo. [woocuted]
(between borders) Ī in passione domini [in qua datar salus
domini; sit nostrum frigte:rum / [(l. 9) . . . [Amen.]
Sigue se vna oraccion muy de honesta al crucifxo
santa delasicio del ma:sterio: . . . sig. [vi]*, col. 2, l. 16. [Carta de poncio pilato al emperador
tybero cesar sobre la muerte: t . . . resurrection de christo.
. . . [[vi]*, col. 1, l. 32. En el tiempo de cesar octo:uiano:
. . . ab[. . . l. 37] . . . publico lertudo asistente enla tierra . . .
del rey heredes escruiio alos senadores . . . de roma en esta
manera. . . (col. 2) EN estos tiempos ha pares:cido . . .
. . . (l. 33) . . . de gráci be:lad entend entre los fijos delos
hombres. . .

Folio. [ii*, iii*, iv*] 14 leaves. sig. [iii*]: 41 lines and
headline, 224 (241)×153 mm. Types: 142 G., (ii) the first
This fragment, of which no other copy seems to be recorded,
Is catalogued as it stands. It presumably constitutes the prelimi-
nary quires of a larger work, perhaps an edition of Jacobus de
Voragine, Legenda aurea: in Spanish, though the only such
edition known is the one before which the present fragment is
bound.
The text of the pasión is translated from the Monotessaron
de Gerson, cap. 136-49.
Of a series of 12 woodcuts increased to 18 by repeats, c. 60×
66 mm., the majority are copies of cuts used in Expositio aurea
kymaronum, 26 January, 1492 (Haebler 240, B), Andres de Ll,
Tesoro de la Pasión, 2 October, 1494 (Haebler 200), and Brey-
denbach, Itinerariurn, 16 January, 1498 (IB. 53124, q.v.), all
printed by Pablo Harus, Zaragoza. The cut of the Crucifixion
belonging to this set bears the inscription: Adoramus te christe
t.bádicuscub. ns. inenc in type 111 G.
On the verso of the penultimate leaf are cuts representing
(i) the Risen Christ standing in the tomb, with St. Mary and
St. John at the left and right, 88×141 mm., (ii) the Crucifixion,
48×38 mm.
290×147 mm. Imperfect, wanting the first two leaves
and all after the first two quires. With an inscription in
English dated 1572 on the front flyleaf ('As god bathe done
to Ierusalem ... p e pope hate deffylled Rome'). Bound
(with all after the first two quires). With an inscription in
English dated 1572 on the front flyleaf. 'As god bathe done
to Ierusalem ... p e pope hate deffylled Rome'). Bound

SAN PEDRO, DIEGO DE. Cárcele de amor.

[With the continuation of Nicolás Núñez.]

*27 October, 1496.

1* Woodcut containing Woodcut Title: Carcel de amor

1* El siguiente tratado fue hecho a pedido del señor don Diego hernandez: alcaide de delos donzelles.
y de otros caualleros cortesanos. [L.] Llama se Cárcele de amor. compusse lo diego de sant pedro. Comienza el
prologo así. [Muy virtuoso señor. A] Que se mala sofrirniendo para callar. . . . 2* [woodcut.] 3* Comienza

ANTONIO NEBRISSENSIS, AELIUS. Introductionum latinorum secunda editio.

*6 July, 1493.

1*, TITLE: Aelij Antonij nebrissensis grammatici ac introductionum latinorum secunda editio. . .
2* Aelij Antonij Nebrisensis grammatici ac poetae laureati introductionum latinarum secúda editio. .
3* El siguiente tratado fue hecho a pedido del señor don Diego hernandez: alcayde de delos donzelles.
4* don Diego hernandez: alcayde de delos donzelles.

[With the continuation of Nicolas Nunez.]

118, l. 1. Antonio. L. naues retorbus atq poetae
Grammaticis viri haud possem promere cantu . .
. . . (l. 11) Est opus vtil. nam tibis fulges qua noutite
Dognmatibus varij radiuntibus arte sub ipso
Laus christo]]

(COLOPHON): Expliciunt vocabula excercpta a gregorio [de
oriola legenti pompoeplio. Impressa per [Fredericum
alamunam. in regali ciuitate. Burgene. Anno a christo
naticiul. . . . ] cccc.xiiii. die vero sexta mensis iulii.]

Devoca A.

Quarto. a² b²; 1-9²; b¹b², 118 leaves. 2 columns on 3-8²,
10a-11g. 23 lines. 150×101 mm. Types: 136 G., title,
incipit on 2; 11l G., text, quires a-7; 78 G., epilogat con-
structione (k, l) and last two quires, a, b. Capitals, also spaces.
Haebler 663. Vindel, vol. 7, p. 77, no. 27. Quires a-n, Hain
11684; quires b, Hain 12082. Gesamtkatalog 2350.

1* title; 1* blank; a², AE. Antonii Nebrisensis ad Guter-
rnium a Toledo: 3ª introducciones latinae; 73*, epilogat con-
structione; 79*, blank; 77*, de figuris; 83*, de ordine partium
constructione siue constructione; 84*, de regulis tracticis; 86*,
de orographia; 93*, de nominibus primitus et derivatis; 95*,
de nominibus possessuis et denominatuis; 100*, blank; 101*,
vocabula excercpta a Gregorio de Oriola: 118*, verses, colophon,
device; 118*, blank.

191×138 mm. Bound in old vellum.

Bought in June, 1897. IA. 53331.
FADRIQUE DE BASILEA (FRIEDRICH BIEL)

la obra. || D'Espues de hecha la guerra del año passa-[do]:... 56, l. 23. Fin. || (57) Tratado que hizo Nicasu nuñez sobre el q' sant pedro compuso de laerino y laurela lla-lado carcel de amor. || Muy virtuosos señores. || POrque si conocidelo mi poco saber culpa-[res] a mi atraezimio... 68, l. 18. Colorinros: € Fue empratenda la presente obra por Fadrique ale-llam de Basilea enla muy noble y leal ciudad de Burgos. Año del nacimiento de nuestro señor Jesus christo || Mill. ccc. xcv. y. xxii. de octubre. 68b, Woodcut Title: Carcel de amor ||

Quarto. a-g 8; 1. 68 leaves. 4°: 29 lines, 150 × 97 mm. Types: 140 p., headings; 98 g. capitals. Haebler 604. Vindel, vol. 7, p. 110, no. 43; vol. 8, p. 349. Hair 13845.14b.

The 16 woodcuts, increased to 34 by repeats, are close copies of those in the Valencian translation printed by Rosenbach, Barcelona, 18 September, 1493 (IA. 53443).

163×133 mm. Previously in the possession of the Earl of Crawford (no. 1785 of the sale of 13 June, 1887). Bound in old green velvet.

Bought in August, 1887. IA. 53247.

COPLAS. Coplas hechas sobre el casamiento de la hija del Rey de España. [Not before October, 1496.]

1. Coplas fechas sobre el casamiento dela hija del Rey || despaña con el hijo del emperador duque de bergoña || de flandes archiduque de autarixa. || || (col. 1) Altos reyes poderosos por mano de dios vngidos... 4a, col. 2, l. 7, END: o gracioso gran misterio todos quantos lo oyran en sus tierras gozaran y ende mas enel imperio [woodcut.] 4b. [woodcut.]

Quarto. a 8; 1. 4 leaves. 2 columns. 2°: 28 lines, 150 × 115 mm. Type: 111 G. 2 woodcuts. Vindel, vol. 7, l. 111, no. 44. Gesamtkatalog 7405.

The marriage of Juana, daughter of Ferdinand and Isabella, and Philip the Fair, son of the Emperor Maximilian, was celebrated on 20 October, 1496.

The cuts of a man seated at a table, writing (4a), and of the author presenting his work to a lady (4b), are found also in San Pedro, Carcel de amor, Bil, Burgos, 27 October, 1496 (IA. 53446).

The second leaf is signed a 1.

197×136 mm. Slightly cropped on 1b. Bound in early nineteenth-century gold-tooled red morocco.

Bought in November, 1946. IA. 53248.

MARINEUS, LUCIUS. Epistolae quaedam illustrium Romanorum.—Carmina Lucii Marinei. 18497.


Quarto. a-d1. 32 leaves. 17°: 27 lines, 150 × 100 mm. Type: 111 R.


Bought in January, 1938. IA. 53250.

MARINEUS, LUCIUS. De Hispangiae laudibus. Undated.

1. AD MAGNANIVM ET ILLVSTM AC VIRTVTIS || CVLTEMDR PERNEM­ TELVMM BENÆVENTI COMITEM CLARISI­ MV MVCHI MARINEI SICULI || SICULI PRAEFACTIO || MAGNAM ac purpium hominum curam... 3°. Rodericus Manrique. || Quos iauat hispaniae sublimis gloria terrae... 4°: AD RODERICVM PERNEMTELVM COMITEM BENÆVENTVM VIRVM MAGN­ ANIVM ET ILLVSTM || LVCHI MARINEI SICULI DE HISPANIÆ LAUDIBVS LIBER PRI­ MVS INCIPIT. || Hispaniae situt: & que in eo memoratu digna || dit scribere incipiam... 73°. Lutius marcius siculus Roderico pemen tello benaerom filio ||... saltem dict. ||... 74°, l. 8. Lutius marcius siculus Rodrico ||... Rario salmantini gestas recti || clarissimo saltem. ||... 74b. Siculus alloquitur librum suum... 77°, col. 1. Emendationes quorundam locorti... (l. 12: table) Que libro primo continentur... ||... 78°, col. 2, l. 42, END: regem & helisaben reginam. xvi ||


In the letter addressed to Rodrigo Manrique, son of the Count of the same name, the author writes (77a, l. 18): Pater enim tue tuae... me non modo honorecente benigneque susceput, sed humanse quoque ac familiaris altceput... magis numerubus affect... Cum inque comes magnanimi suae liberalitatis... me sibi niuminincus inobtrusum ne immemorius accept quin criminal incurrerem, opus de hispanarum rerum laudibus scriptum: quod illius clarissimo nomine longiori prefatione dedicatus: in quo quidem endendi festinatio mei hui fuit odiosa: nam me certe uel inuisum ad immaturi operis editionem et multorum eligitationis et salmantinensis academiae senatus coegerunt. Rodorici enim magnanum saecus antiquius magistri, omnesque salmanticenses equites ut opus nonadum matrurum impressoribus tradere et impressum quam primam publice legerem iussurant: quam ob rem et diligentius opus inspirare et comiti aduentum expectare mihi integrum non fuit. Hac igiusto epistola librum qui in lucem prodire non uadebat, et in quibus inimorum atque obrectatorum censuram metubat tibi commendare decreui, ut et tuo patrocinio... et remuit comitis illustris amplissimo frectas ac tutus bonus omnibus morem gerat.

In a letter addressed to Rodrigo Manrique, rector of the University, asking pardon for mistakes in the work, the author concludes (77a): temporis enim breuitate quaeve que cum opus
LEYES. Leyes hechas por la brevedad y orden de los pleitos. [After 26 June, 1499.]

1º. [woodcut, the royal arms] | Title: Leyes hechas por los muy altos y muy poderosos principes y señores el rey don Fernando y la reina doña Isabel reina y rey de Aragón y de Castilla y León (Add. MS. 9920). Bought in 1899. IB. 53260.

254 x 200 mm. Without the blank leaf 76 (m 8). Bound in nineteenth-century brown calf with the stamp of the Biblioteca de Salva. With the monogram of Count Ricardo Heredia inserted as a bookplate.

Bought in February, 1896. IB. 53255.

BENEDICTUS, JODOCUS, ASCENSIO. Stultiferae nauis additamentum de quinque virgini.

*After 18 February, 1500.*

1º. Title: Stultiferae nauis additamentum de quinque virgini.


Quarto. a 4 c 4. 20 leaves, the last blank. 24: 33 lines, 148 x 140 mm. Without the blank. Bound in gold-tooled red morocco by J. Mackenzie. Bought in April, 1871. IA. 53265.

SANCION. Pragmática Sanción para los perales. [After 15 September, 1500.]

1º. [woodcut, the royal arms] | Title: Prematica sençio de sus altas decisiones y orden de los perales dada enllos nombre y gran cibdad de granada a quince dias del mes de setiembre de 80 | nascimiento de don niżro com ou de null y quinientos años. | 2º. DOn Fernando y la reina doña Isabel por la gracia de los reinos de Aragon y de Castilla y Leon (Add. MS. 9920). Bought in 1899. IB. 53260.

2º. [woodcut, the royal arms] | Title: Prematica sençio de sus altas decisiones y orden de los perales dada enllos nombre y gran cibdad de granada a quince dias del mes de setiembre de 80 | nascimiento de don niżro com ou de null y quinientos años. | 2º. DOn Fernando y la reina doña Isabel por la gracia de los reinos de Aragon y de Castilla y Leon (Add. MS. 9920). Bought in 1899. IB. 53260.

The first page of the royal arms measures 262 x 137 mm.

287 x 198 mm. The upper margin of the first leaf mutilated, with loss of the top frame-line of the cut; the missing portion made good with pen and ink. Bound as ff. 38-47 of tom. XV of Colección de Cortes celebradas en los reynos de Castilla y Leon (Add. MS. 9920). Bought in 1835. IB. 53260.

JUAN DE BURGOS

DATES. The earliest date connected with the press of Juan de Burgos, 31 October, 1489, is that of the completion of his edition of Verinus, Disticha (Haeberl 671). Thereafter he printed two or three books in each of the years 1490, 1491, 1495, 1497, and 1499, and a single book in 1498. The colophons of the printer’s latest production, Villena, Trabajos de Hércules, and Lucena, Vita beata, which together properly form one book (IB. 53310), are dated 8 August, 1499. He subsequently transferred his press to Valladolid in time to complete a Spanish Sallust on 15 February, 1500 (IA. 54050).

TYPOGRAPHY (see Plate XV): 150 G. [P. 1; Haeberl 2], heading type, very closely resembling Fabrique de Basilea (Burgos) 156 G. [P. 3]. Haeberl’s M, diamonded A with long head-stroke and spur to left shank; F, I (double-stemmed), N (empty), and
JUAN DE BURGOS

P bearded. Distinguishable from Fabrice de Basilea 156 G. by C, round with double verticals, and narrower D.

In use from 1460.
103 G. [Haebler 7], small-faced narrow text with capitals in the same style as the preceding, but bearded A with cross-bar, plain N double-stemmed and crossed. Minuscule h with curly tail. In use from 1489.
105 G. [F. 2; Haebler 3], heavy broad rounded text type. Most of the majuscules are indistinguishable from those of 103 G. [Haebler 1], but C and E of the angular form, P double-stemmed and crossed.

In Villena, Trabajos de Hércules, 8 August, 1499 (IB. 53310), diamonded A and rounder O. Here used also in the undated Legenda aurea (IB. 53312).

* Two small commentary types, Haebler 4 (1495, 1497), Vindel 3* tipografía (1491) (Vindel, vol. 7, p. xxvii), and a text type, Vindel's 4* tipografía (1493) (ibid.), are not represented in the Burgos-printed books in the Museum collection.

CAPITALS. The Caesar, De bello gallico, April, 1491 (IB. 53310), contains letters, 30 × 28 mm., white on black ground with delicate tendrill ornament in the same style as a set used by Fabrice de Basilea. Other sets, 40 × 40 mm., white on black ground with prose ornament, within a frame-line, and c. 20 × 20 mm., with leaf and strapwork are found in the undated Legenda aurea (IB. 53312); and in Villena, Trabajos de Hércules, 1499 (IB. 53310), a few crude letters, outlined on white ground. Pearled lombards 12 mm. high are also used.

CAESAR, GAIUS JULIUS. De bello gallico. *April, 1491.


2 Sept. 1. 38:... his rebus litteris Caesaris cognitis romanorum uiginti supplicatio redditur. (COLOPHON: Anno saluatoris nostri M. cccc. lxxxxj. mense aprili hoc opus summa cum diligentia burgis in officio in operibus Ioannis burgiensi imprurn est.

II FOLIO. a-g° h 8 • 50 leaves. 21: 41 lines and headlin., 212 (22S) X 126 (with marginalia 1SI) mm. Typs: 150 G., headlin., colophon; 103 G. Capital, also a few sp.


292 × 205 mm. Quire b is bound in the order: 1 a-v, 2, 5, 3, 4, 6. Bound in dark red morocco.

Bought in November, 1952. IB. 53266.

JACOBUS DE VORAGINE. Legenda aurea. [In a Spanish translation.] *Undated?

2. Comienca la leyendo delos sic: los: la qual se llama historia lombardia. E primeramente delas festividades que corren despues el tiempo que fue la ley renuenda. E el qual representa la iglesias del auiento fasta la nueua. E comienza la primera leyeda que es del auiento. E puesto que se llame este libro segun la or"l de a. b. c. . . .

50 leaves, the last probably blank, 2-36 numbered, with errors. a. columns: 2*; 4 lines and headline, 220 (224) × 160 mm. Types: 150 G., headlines, headings: 105 G. Capitals. Lombards. Woodcuts, a few flanked by borders. Haebler 698. Vindel, vol. 7, p. 267, no. 77; vol. 8, p. 269.

This book is catalogued as it stands. No description of a complete copy appears to be available.

The contents of the first leaf (a 1, here wanting) are not known.

This copy contains 112 cuts, increased by repeats to 181. Twelve of these (with repeats, 13) are in a finer technique nearer to the quality of metal-cut (A. M. Hind, An Introduction to a History of Woodcut, vol. 2 (1935), p. 755). Narrow borderer strips flank a number of the cuts.

The headlines give the name of the season or month, and in the continuation, 'Extravagases'.

Sheet e is signed d iij, sheet y 4 x iiij, in error.

290 × 200 mm. Imperfect, wanting leaves 1 (a 1), 30 (d 6), 96-8 (n 0, 1, 2), 124, 125 (r 4, 5), 138 (t 2), 142, 143 (t 6, 7), 183 (7 7), 184, 187 (A 2, 3), 287 (O 7), 307, 308 (Q 9, 10). Leaves 4 and 7 of the last quire have changed places in binding. Bound after IB. 52335 (La Pasión de Jesu Cristo, [Fabrice de Basilea, Burgos, n.d.]), q.v.

IB. 53312.

VILLENA, ENRIQUE DE. Los Trabajos de Hércules. — Juan de Lucena, Vita beata. 1548, 1499.


The contents of the first leaf (a 1, here wanting) are not known.

This copy contains 112 cuts, increased by repeats to 181. Twelve of these (with repeats, 13) are in a finer technique nearer to the quality of metal-cut (A. M. Hind, An Introduction to a History of Woodcut, vol. 2 (1935), p. 755). Narrow borderer strips flank a number of the cuts.

The headlines give the name of the season or month, and in the continuation, 'Extravagases'.

Sheet e is signed d iij, sheet y 4 x iiij, in error.

290 × 200 mm. Imperfect, wanting leaves 1 (a 1), 30 (d 6), 96-8 (n 0, 1, 2), 124, 125 (r 4, 5), 138 (t 2), 142, 143 (t 6, 7), 183 (7 7), 184, 187 (A 2, 3), 287 (O 7), 307, 308 (Q 9, 10). Leaves 4 and 7 of the last quire have changed places in binding. Bound after IB. 52335 (La Pasión de Jesu Cristo, [Fabrice de Basilea, Burgos, n.d.]), q.v.

IB. 53312.
BURGOS

Folio. a−v; A4 B C4 D4. 54 leaves, 2−29 so numbered. 2 columns, except on fol. 2. 3· 42 lines and headline, 220 (233) × 184 mm. Types: 150 G., headlines, headings; 105 G. Capitals. 12 woodcuts. Haebler 693−369. Vindel, vol. 7, p. 233, no. 68; p. 241, no. 69. Hain 1545−10256.

The woodcuts measure 84 × 67 mm. Hind's suggestion (Introduction to a History of Woodcut, vol. 2, p. 747) that they may be metal-cuts seems groundless in view of style and breaks. They are distantly related to the cuts in the edition of De Cen­
tenera, Zamora, 15 January, 1483 (IB 52906), apparently through derivation from a common source rather than through direct copying. All twelve labours of Hercules are illustrated, whereas in the 1483 edition there is no cut for the first labour (the Nemean lion).

290 × 204 mm. A made-up copy. The Villena, Tra­
jabos de Hercules, from the Grenville collection; Lucena, Vita beata, each leaf of which is mounted, purchased in December, 1855. Leaves D3, D4 of the latter are slightly mutilated in the top outer corner. Bound in nineteenth-century gold-tooled brown morocco with the arms of Thomas Grenville.

Grenville copy (G. 10283). IB. 53310.
JUAN VÁZQUEZ

DATES. Six editions of Indulgences without printed year-date, but known in copies containing manuscript dates of the year 1484, the earliest being 20 February, 1484 (Vindel, vol. 6, pp. 51–6, nos. 1–6), followed by a seventh with the printed date 1486 (ibid., p. 57, no. 7), are attributable to Vázquez as containing material found in his signed productions. The earliest dated book signed by him, however, is the Ximenes de Prexano, Conformatiorum errorum contra claves ecclesiæ, 31 July, 1486 (IB. 53553), followed on 24 December by Pulgar, Claros varones de Castilla (Haebler 564). The remainder of the output of the press is made up of the Recollecto sacramentorum, 27 May, 1491, "Imprimatur in ciuitate toleta" (Vindel, vol. 6, p. 71, no. 14), and four undated books, two of which, Roman, Coplas de la pasión con la resurrección (IA. 53514), and Historia del noble Vespasiano (IA. 53510), are from the state of the type assignable to a date later than the Recollecto.

TYPES (see Plate XVI): small-faced, narrow text type in the style of Printer of Nebrisensis, Introductiones latinae, Salamanca, 90 G. [P. 1], but many differences of detail. Unusual M, in the form of Haebler's M², but with double left shoulder. A open, with inner diamond; double-shanked B, F, I, L, R, V (square, with inner diamond); C and E round, with inner vertical; O indented, with double verticals; unusual T, with tail curved left to join double stem. Broad angular z resting on line, 4 with vertical hair-line to left. Used in the six undated Indulgences of [1484] (Vindel, vol. 6, pp. 51–6, nos. 1–6), including IB. 53501. In the 1486 Indulgence (ibid., p. 57, no. 7), A, C, E, and empty V are as in type 81 G. (q.v.). Measurement approximate, but IB. 53501 seems virtually free from shrinking.

81 G. [P. 1; Haebler 1], small-faced text type, an enlarged version of the preceding, from which it is not distinguished by Haebler, Vindel, etc., with body and lower case increased in size. The majuscules are apparently the same material as in 68 G., and are hence too small for the type, excepting larger A (double-shanked to left, empty), C (round, with short inner vertical depending from top), E (square, double-stemmed), and alternative V (plain, empty), which are as those found with type 68 G. in the Indulgence of 1486. In use in 1486.

97 G. [Haebler 2], medium rounded text type of irregular appearance. The majuscules vary in size, A, I, Q (double-crossed), and S (two forms) being notably too small. H, M (Haebler's M²), and V, plain; A diamonded; C, E (both angular), N (double-crossed), P and T double stemmed. Minuscule e with long narrow loop, h with curly tail, r permua, z resting on the line; 1 with long vertical hair-line to left; single hyphen. In use in Roman, Tribas, n.d. (Haebler 584), Recollecto sacramentorum, 27 May, 1491, and the three undated books catalogued below. In Recollecto sacramentorum A from or in the style of 81 G. is admixed. In Roman, Coplas, n.d. (IA. 53514), and Vespasiano (IA. 53510), rounded C and double-crossed V replace the earlier forms; in the Vespasiano large double-stemmed S supersedes the smaller varieties, and large double hyphen is also found.

CAPITOLS. C. 10 × 10 mm. White on floral ground, round, is found in Roman, Coplas, n.d. Lombards, 4 mm., 13 mm., and 21 mm. high are used sparingly. A, c. 14 × 7 mm., white on floral ground, is found three of the [1484] Indulgences and in the Recollecto sacramentorum (see Vindel, vol. 6, pp. 53, 55, 56, 73).

SIXTUS IV. Bula de indulgencias de la Santa Cruzada contro los Moros de Granada. [1484.]

(woodcut) A Glia (type-set) y loor de dios todo poderosu y ensalzamiento de n/o santa fe catolica n/o muy santo padre Sixto qüto por sus || bulas otorgo atodos los fieles xpianos varones y mugeres q pa la santa guerra q se haze contra los moros de || granada ... diier y pagaré cierta qüita ... (l. 14) ... Sy las tales cosas eneste capitulo es- tenidas o elqer dellas cometiérfa fasta ocho dias de Marçio del año de oochenta y tres en q se otorgo esta bulas ... (l. 26) ... Dada a dias del mes de Año de mill. ... || y FORMA DE ABSOLVENCION. || Miserere, TVall tu dpo deuex xx ... (l. 39) ... Aunq la absolución dellos sea faruada alos arçobjos o obçiós

oa otros quesder plados || woodcut, the Virgin supporting the dead Christ.)

Single sheet, 39 lines, 133 (including woodcuts 153 × 153–7 mm. Type: 68 G. Vindel, vol. 6, p. 51, no. 1, reproducing this copy.

The cut comprising the first two words includes two historiated initials, A, G, with a scroll above reading in minute letters: AVE GRAPLENA, and is enclosed in a single-line frame, 13 × 27 mm. The cut at the foot of the text is nearly circular, 16–17 mm. in diameter.

Another copy, with manuscript entry of the amount 'seys reales' but without contributor's name or date of issue, is reproduced in Madrid, Bibliotheca nacional, Catalogo de incunables (1945), pl. VII, p. 112, no. 438 bis (p. 517). Another setting up of this text, in 43 lines of the same type, is known (Haebler 64, facsimile in C. García Pastor, La Imprenta en Toledo, p. 31), the only difference in text being that the amount contributable to the Crusade is there printed as 'seys reales de plata castellanos', whereas in the present issue blanks are left at this point in l. 25.

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TOLEDO

The only known copy of the 43-line issue was delivered to the author on 20 February, 1484, and it is thus probable that both issues were printed early in that year.

On vellum. 182 x 170–2 mm. The blanks in l. 25 are filled in manuscript with the name of 'la cődeza de oropesa' and the amount, 'dos floresos', of her contribution. The date of issue is filled in l. 26 as 4 May, 1484. On each side of the cut at the foot are written the notarial signatures of the issuing officials and there are traces of two seals. From the collection of J. P. R. Lyell and enclosed in a brown morocco case by Sangorski & Sutcliffe, London, with Lyell's 'ex libris' label.

Bought in April, 1958.

IB. 53501.

MONTESINO, AMBROSIO. Coplas sobre diversas devociones y misterios de nuestra santa fe católica. Undated.

1a. (red) Estas Coplas que siguen todas cúpulo el venerable señor padre fray fraybroso misiones da ordén del seiscimento | Señor sacro sant fraçoico dela observancia. A pedimiento mácido y Instancia de diversos Señores magníficos y señores y estes reynos. sobre diversas duogniones y misterios o nña | ac ce fáctolica. Fizolas en diversas artes o trobar seguí la voluntad ós demádátes. segun pareciera adelante estos títulos | de cada obra. | (l. 10) . . . y son estas que siguen. | [(table, black) | 1. Las dela columna | 2a. | Del santissimo misterio | 8 | dolor | el señor padesecio | 8 | nudo acotado enlta columna. | 351 | col. 2. | 1. 27, End: | ser tu contra el mal | muy cortante acuela | y buen sanador


The cut on 341, representing the Holy Face with a mandorla, is here without the frame-line which surrounds it in Roman. Trobas de la gloriosa pasión, n.d. (Haebler 584; reproduced in Vindel, vol. 6, p. 097).

Reproduced in facsimile with an introduction by Sir Henry Thomas, 1936.

208 x 150 mm. Without the last leaf, the blank now found at the end not belonging to the book. Formerly bound first in a volume containing also IA. 53514 (Roman, Coplas de la Pasión con la resurrección, Vázquez, Toledo, n.d.), IA. 53510 (Historia del noble Vespujano, Vázquez, Toledo, n.d.), and IA. 53271 (Revelación de San Pablo, Ungut y Polonos, Seville, 1494), in the possession of D. Pedro Rodríguez de Alcántara, described by D. Plácido Aguilo y Fuster, Apuntes bibliográficos acerca de cuatro incunables españoles desconocidos (1888). The Montesino and Roman, Coplas, are now bound in a seventeenth-century gold-tooled binding with the Sacred Monogram.

Bought in November, 1926.

IA. 53512.

ROMAN, EL COMENDADOR. Coplas de la pasión con la resurrección. Undated.

1a. Title: Coplas de la pasión con la resurrección. 2a. (red) Oplas dela pasyon con la resurreccion de nuestro Señor y nuestro Senor. 3a. (black) El comendador Roman su criado. 4a. (red) Cacá y castellano. 5a. (black) Mentre sos dois protagonistas de la pasión. 6a. (blue) Enrique de Alcántara.

280 x 205 mm. Imperfect, wanting leaf 125 (n 1), of which the stub remains. Without the blanks. Leaf 133 is mutilated. Sheet K. 3 is in duplicate. On 2a is the signature: Fr. Fm nec de toir . . . With the monogram paper label of Count Ricardo Heredia. Bound in old vellum.

Bought in July, 1858.

IB. 53503.

XIMENEZ DE PREXANO, PETRUS. Confutatorium errororum contra clares ecclesiæ super editorum.

1847. July 1486.


Col. I (table) (headline) Ximenes de prezano.

Bought in April, 1958.

IB. 53501.
JUAN VÁZQUEZ

Reproduced in facsimile with an introduction by Sir Henry Thomas, 1936.

268 x 147 mm. Bound after IA. 53512, q.v.

Bought in November, 1926. IA. 53514.

VESPAASIANO. Historia del noble Vespasiano. Undated?

2°. (red) Aquí comienza la estoria del noble vespasiano emperador de Roma, como comença la fère de inesu cristi por que lo sano dela lepra que tenía i del destreyrimiento de Jerusalen i dela muerte de pilatus. (black) Conienza el prologo. (red) A (black) Cabo de treynta i tres años que tuvo inü y nuestro señor fue puesto ena cruz . . .

2°1 x 145 mm. Imperfect, wanting sheet d 2 (leaves 26, 35) and without the first and last leaves, both probably blank. Formerly bound with IA. 53512, q.v. Bound in modern half brown morocco at the British Museum bindery.

Bought in November, 1926. IA. 53510.

ANTONIO TÉLLEZ

DATES. After producing an unsigned edition of Gutiérrez, De potu, 29 March, 1494 (Haebler 313), Téllez signed the same author's De computatione dieum on 28 March, 1495. Three Crusade Indulgences (IB. 53520, catalogued below, and Haebler 100, 101) bear printed dates of the same year 1495. The next and last work of this press, an edition nine nota of Roman, Fallecimiento de Don Juan no doubt appeared at no great interval after the prince's death, 3 October, 1497 (Haebler 583 (5): facsimile in A. Pérez y Gómez, Tercera florita de incunables, Valencia, 1928).

Type (see Plate XVII):

98 G. [Haebler 1], round text type. Most letters double-stemmed or double-shouldered. A, D, H, O, P, Q with inner diamond or flourish, scrolled I, L. Haebler's M84. S doubled in central part. Curly-tailed h, r. Perruna. In use throughout.

* * * A large, narrow heading type (Haebler 2), c. 250 mm., is used in all works excepting the three 1495 Indulgences. A small commentary type, c. 60 mm., with double-outlined T resembling that in Vázquez, type 68 G., is found in the tabulations in Gutiérrez, De computatione dieum (cf. Vindel, vol. 6, p. 81).

CAPITALS. C, 13 x 12 mm., copied from that used by Vázquez (q.v.), but oval, larger is found in IB. 53520.

* * * E, white on black with floral ground, c. 39 mm. in height, occurs in Roman, Fallecimiento de Don Juan (cf. Vindel, vol. 6, p. 85). Lombards, c. 24 mm. in height, are found in Gutiérrez, De potu, and E from the same set in an Indulgence (Haebler 100, facsimile in Zeitschrift für Bücherfreunde, Jahrg. 5, p. 64). Small Lombard E is used with type 98 G. in Roman, Fallecimiento.

ALEXANDER VI. Bula de indulgencias de la Santa Cruzada contra los Moros de Africa. [For the dead. In Catalan. 1495.]

Conseguida cosa sia atot los que la present veuran com lo nfe molt santpare alexandre sexto atorga plenaria remisión dello los penes de porgatori a qualse vulla don a los que son en el fated la virgen de la Santa Cruzada contra los Moros de Africa. ([woodcut, two woodcut signatures])

Single leaf. Text: 10 lines, 49 (with initial 53) x 123 mm. Type: 98 G. Vindel, vol. 6, p. 83, no. 18. Cesaromano 54.

The woodcut C at the beginning of the text measures 13 x 12 mm. The circular woodcut, 17 mm. in diameter, at the foot of the text represents the Virgin with the dead Christ on her knees. The woodcut signatures are those of two bishops, F. episcop Abudel [Francisco de la Fuente, bishop of Avila] and D. episcop Salamanca. [Diego de Deza, bishop of Salamanca].

The figure 'sineis' in the printed year date is here taken to be a misprint of 'sineis', an alternative spelling of 'cinc' (five), rather than as representing 'sas' (six).

165 x 107 mm. Below the text to the right is affixed a paper seal. The names of 'Mosé García' contributing on behalf of the soul of 'magda stella' filled in in manuscript in l. 7 and the date '8 x.x.x' dies of 'maig' de norenta sines afy 'sas' in the last line. On the back of the slip is written: Indulgencia p la aia 8le noa magdalena stella cp. From the library of J. P. R. Leyel, and in a brown morocco case by Sangorski & Sutcliffe, London.

Bought in April, 1938. IB. 53520.

PETRUS HAGENBACH

DATES. After printing at Valencia in company with Leonardus Hutz from 1493 until 1495, Hagenbach working alone set up a press at Toledo, the earliest product of which is an unsigned edition of the Leyes del Estilo, 26 February, 1498 (Haebler 351). This was followed by two books dated later in the same year, by three in 1499, and by ten in 1500, as well as by several unsigned and undated works. The press remained active until his death towards the end of 1502.

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TOLEDO

Types (see Plate XVII):
- 103 G. [P. 1; Haebler 1], large text type, as Hagenbach and Hutz (Valencia) 103 G. [P. 1] (1495), q.v., but with rr perruma. In use throughout.
- 150 G. [P. 3; Haebler 2], heading and large text type, as Hagenbach and Hutz (Valencia) 150 G. [P. 2]. Several capitals (including Haebler’s M in double-shanked and double-crossed. S) with double, broken stem. In use throughout.
- 150 G. [P. 2; Haebler 4], liturgical type, small faced, of the same class as the preceding, with which it is conjugate. The first half of the oval, double-crossed (Haebler’s N II). Serrated A; D with broken foot, diamonded; double-stemmed S. Used in the Missals of 1498 (Haebler 448) and 1500 (IB. 53533). 220 G. [P. 4; Haebler 3], ‘very large, canon type’, in the same style as the preceding missal types. Haebler’s measurement. In use from 1498.

CAESAR, GAIUS JULIUS. Commentarii. [In the Spanish translation of Diego Lopez.]

*14 July, 1498.*

1°. [Woodcut, the royal arms.] Title: Los comentarios de Gayo Julio || Cesar. 2°. (headline) Tabla. || Tabla delos comentarios || . . . 10°. Traslació ¡los comentarios de Gayo julio cesar de la tin en romançe fecha por frey Diego lopez de Toledo comendador de Castilnouo: . . . (I. 10) . . . y constienci el prohemia endereçado por el dijcho comendador al serenissimo princepe || don Juan nuestro señor. || I. Os antiguos || sabios Romanos . . . 11°. (red) Libro primero de los comentarios de Gayo julio cesar || dela guerra de França. || . . . 169°, I. 16, Colò­num: Aqui se acaban los comentarios de Gayo julio Cesar en Romançe. Imprimidos enm la muy noble || ciudad de Toledo a costa del muy hûtado mercader Melchior goñiçio: por maestro Pedro hagembach aleman. A qui­torre del mes de Julio Año del nascimiento de suü || otro señor Illus christo de M. cccc. xviii. año. || Device A. 171°, col. 1. Porque estan eneste libro alqüños nóbres propios de || lugares . . . 175°, col. 2, l. 17. Fin .


MISSALE MOZARABICUM.

*9 January, 1500.*


Folio. 8° b; a—A’ Z A’—N’; 450 leaves, 8—477 numbered I—CCCCCLXIX. 2 columns. 9°, 32 lines and headline, 230 (240 x 150) (with marginalia 171) mm. Types: 220 G., 150 G., 150 G. *, 103 G. Red-printed lombardic; also a few spaces, that on 9° with guide-letter. Five-line printed staves, the notes
supplied by hand in pen and ink. Haebler 446. Vindel, vol. 6, p. 109, no. 31. Hain 11336.

The editor, Alfonso Ortiz, in his prefatory letter addressed to Francisco Ximenez de Cisneros, Archbishop of Toledo, wrote (1st): Immortales tibi Antistes celeberrime referant gratias seculi nostri homines oportet, quum vetera et quasi absoleta nostrae religionis archana tanto studio renouare institu eris ... Beatissimi Isidori nostri ecclesiastica officia ... propria sumpibus restituere ac in lucem promere decreueras ...

The full-page cut of the Crucifixion on 237b (folio ccxxix) measures 243 × 165 mm.

In the left-hand margin and below the text of fol. v verso and fol. ccxxx recto, both of which contain the text of the Canon, are pasted printed paper slips, each pair of the same setting. That in the margin bears the following note: Forma ista -c<studio polytis>... atigii... ignorat... hic in urbe[...].

In the sixth line of the colophon an attempt has been made by erasure and pen and ink to alter 'Reueredissimu' to 'Reueredii'. On lb, 1., 40, 'imprimis' has been corrected by erasure to 'imprimite'.

The blind impression of a line of 13 mm. lombards used as bearers is visible at the foot of 48o a.


Bought in June, 1852. IB. 53535.

MARTINEZ, ALFONSO. De los vicios de las malas mujeres. *20 July, 1500.


DORLANDUS, PETRUS. Viola anime.

31 August, 1500.


Bought in June, 1852. IB. 53535.
MURCIA

LOPE DE LA ROCA

DATES. The earliest book produced by this press is the Fernan Perez de Guzman, Oracional, 26 March, 1487, signed by Gabriel Luis de Arinio and Lope de la Roca (Haebler 493). It was followed by two works of Rodriguez de Almella, Copilacion de las batallas campales, completed on 28 May, 1487 (IB. 53553), and Valerio de las estorias, 6 December, 1487 (Haebler 581), both signed by De la Roca alone.

TYPE (see Plate XVIII):

130 G. [Haebler 1], large text type closely resembling Printer of Officium B.V. Mariae, Valencia, 1486, 165 G. [Po 1], but F and L plain, double-stemmed, O closed, diamonded, without inner vertical, are of different design. The foot stroke of E is unbroken.

RODRÍGUEZ DE ALMELLA, DIEGO.

Copilacion de las batallas campales.

*28 May, 1487.

1*. Tractado que se llama copilacion delas batallas campales que son contenidas enlas estorias escolasticas / y de espana. dirigido al muy reverendo senor don fray johã ortega de maluenda obpo de coria del consejo del Rey / 1 Reyna nuestros seiores 72. II. Prologo. III [M]Vy reverendo seilor acordádose me lo que vía muy reverenda paternidad me oso embiado mãdar / ..., 1\^, l. 30. Estas son las batallas cõpales dfa primera pte desta copilacion ... 55\^, l. 22, COLOPHON: A gloria / y alabana de nfo salvador / y redemptor i humiliation tue / este libro que es llamado el tractado delas batallas cõpales acá/bado con otros dos tractados enla muy noble / y leal cividad de / irmurca por manos de maestre. Lope dfa roca aleman. Impressor de libros lunes a. xxvij. dias 8 mayo afo de mil / 7. ccc. lxxxviij. años. // DEO GRACIAS.

Folio. a1^-b5* f2, 34 leaves. 3\^, 32 lines, 210 x 177 mm. Type: 130 G. Capital spaces. Haebler 580. Vindel, vol. 3, p. 209, no. 2. Hain, part of 864 = 5571.

1\*, prologo; 1\^, las batallas campales; 49\^, letter of 13. Feb­

ruary, 1479, signed by Rodríguez de Almella, "sobre los matri­

monios entre los reyes de Castilla y de Leon con los reyes y casa de Francia fechos"; 51\^, como y por que razn non se dese dividir los reinos y señorios de España, by Rodríguez de Almella; 55\^, colophon.

Leaf a 5 (unsigned) is disjunct, the stub being visible between this leaf and the following.

In quire b the number of lines to the page varies between 27

and 32. The latter half of the last line of text on the recto of b 5 is repeated on the verso. On b 8* the last line is not completely filled with text.

267 x 175 mm. The upper margins have been repaired throughout, and a few words of text lost through cropping in some leaves have been supplied in pen-and-ink fac­


Bought in August, 1932. IB. 53553.
HUETE
ALVARO DE CASTRO

DATES. Two Indulgences in De Castro’s types were printed ‘before 17 April, 1481’ and ‘before 27 March, 1484’ (respectively Gesamtkatalog 43, 47), but there is no reason to suppose that these were printed at Huete. If the date of the ambiguous colophon of Díaz de Montalvo, Ordenanzas reales (IB. 53402; Haebler 214; Gesamtkatalog 8293), is to be understood as that of the printing and not of the composition of the work, the first dated book printed by De Castro at Huete was completed on 11 November, 1484. (For the printer’s earlier career, see Introduction, p.lxxvi.) It was probably followed at no long interval by an edition (folio, a 13, 16 leaves, the first blank, type 103 G.) of the Constituciones of a Synod of Cuenca which were promulgated on 23 October, 1484, printed and signed by Castro, without name of place or date. (A copy in private possession, seen 1952; cf. Vindel, vol. 8, p. 389.) Another edition of Montalvo’s work was completed on 23 August, 1485 (IB. 53405). Several issues of Indulgences in De Castro’s types are assignable to the years 1486, 1487 (including IA. 53410, 1488, and 1490 (Gesamtkatalog 51-6, 56-10, 58, 59, 59/10), though it does not follow that all or any of these were printed at Huete.

Types (see Plate XVIII):
70 G. [Haebler 2], small face commentary type in the same style as the preceding, but N double-crossed without dot, P with diagonals. In use throughout.
103 G. [P. 2; Haebler 3], large text or heading type in the same style as 82 G., though some capitals differ in form. Closely resembles also Centenera (Zamora) 93 G. C, D, E, O, and Q indented to left, with inner verticals. Dotted N with curved stem. Normal double-stemmed T. Serrated P with verticals and also a plain empty form. Narrow h with tail. In use in 1484, 1485.
100 G., medium text type not distinguished by Proctor or Haebler, much lighter and more rounded than 103 G., though the capitals, sparingly used, appear to belong to that type. Distinguishable by rounded h without tail. In use from 1487.

CAPITLES AND BORDERS. In addition to the capitals and borders described in their places, Lombards of two sizes, 13-14 mm. and 19 mm. in height, are found in Díaz de Montalvo, Ordenanzas reales, 11 November, 1484 (IB. 53402). Plain 1, 11 mm. high, is used in the Indulgence of 1487 (IA. 53410).


1°. (Table) e nel nombre de dios trino en personas y uno en esencia. Aquí comienza la tabla delos libros i títulos desta copiaçao i de leyes que mandaron fazer y copiar los muy altos y muy poderosos el Rey don Fernando y la Reyna doña y salieron por mandado los muy altos y muy poderosos sancionámos y principios reyes y Rey don Fernando y la Reyna doña Isabel nuestros seíiores cópese este libro de leyes el doctor alfonso díaz de montalvo oydo de su audiencia y su refrendario d escrio en su caggio de 262, L, 11, COLOPHON: or mandado de muy alltos y muy poderosos sancionámos y principios reyes y Rey don Fernando y la Reyna doña Isabel nuestros seíiores cópese este libro de leyes el doctor alfonso díaz de montalvo oydo de su audiencia y su refrendario d escrio en su caggio de 262, L, 11, COLOPHON: or mandado de muy alltos y muy poderosos sancionámos y principios reyes y Rey don Fernando y la Reyna doña Isabel nuestros seíiores cópese este libro de leyes el doctor alfonso díaz de montalvo oydo de su audiencia y su refrendario d escrio en su caggio de

The text on 7° (wanting in this copy) is set within a four-side metal-cut border, inscribed (top) FEÍLIX MATRIMONIVM (to right) CVI LEX ET IVSTICIA CO (to left, in reverse) CORDI FEDERE MARITATVR. The section at the foot shows a hunting scene, with a blank shield in the middle. At the beginning of each book is a two-side metal-cut border with scrolls of leaves and flowers, and, in the centre at the foot, a shield supported by two kneeling figures and containing three trees.

From the beginning to quire n 4°, in quire p, and at the commencement of each book, the 'títulos' are written in red: on n 10°, in quires 0, O, and from q to the end they are printed in black in type 103 G.
ALVARO DE CASTRO

In quo e leaf 8 lo dijocat, the stub being visible after leaf 3. Sheet 12 is signed a. ij, and z 1 is signed x j, in error.

298 x 215 mm. Imperfect, wanting leaves 7 (a 1), 88 (i 1). Without the blanks 229 (u 8), 263-5 (z 6-8). Bound in modern half blue morocco at the British Museum bindery.

Bought in April, 1904.

IB. 53402.

DÍAZ DE MONTALVO, ALPHONSO. Ordenanzas reales. 23 August, 1485.

3°. (table) e nel nombre de dios trino en posansa vno en esencia. Aquí comienza la tabla delos || libros 2 titulos desta copilacion de lyes q mandaron fazer 2 copilar los muy altos 1 vowedos prōceres. El rey don fermínío. E la reyna doña yasabel ... 5°. (within border) POR que la justicia es muy al[a vitud ... 77°. (headline) libro, primero || E Titulo || dela Santa fe católica || € Ley 1. como deue creer todo fiel xplano en la santa trendad / \ || ENSena 7 p[|dica ... 314°, col. 2, l. 3, COLOPHON: p or mádado. delos muy || altos v no muy poderosos \| serenismos 1 cristian[u|]nos prōceres rey don fernando 2 reina doña doña yasabel ni[nos seño]l/fe 2puso este libro, de leyes. El || doctor alfonso diz. de motaluo || oydor de su audencia. E su reç[|f]rendario. E de su consejo 7 acajbose de escriuir. En la cibdad de || huypte a veite v tres dias del mes || de agosto / Vispera de señor sant || bartolome / año del nascimieto || del nio salvador jiño xpio de mijl || 3 quatro[|ci]tos 7 ochenta 5 cinco || años. \ || \ \ || \ CASTRO 315°, e ste es trasladado bien 7 celmente sacado de vna carta del rey v reyna || ninos señores escrito en papel ... 315°, l. 39. EX: || alfonso fernandez de parada vezinos dela dicha cibdad 7 yo jui de parada escrivanuo.

Folio, [3] v, 118 b°, c-c yxj; 1 m° n°; o-q° x°; 21 R°; 1 t u x° yxj; 2 a x°; A-C° D°. 316 leaves, l. a, 132, 254, and 316 blank. 2 columns, except the Prologue (3°-6°) and the royal decree (311). 8°: 35 lines and headline, 186 (200) x 128 (with marginales 162) mm. Types: 103 G, text; 82 G, marginales, 'tintos'. Capitals at beginning of each book; elsewhere spaces with guide-letters. Borders. Hasseb 216. Vindel, vol. 4, p. 162, no. 5. Gesamtkatalog 8295.

Captials and borders are used as in the edition of 11 November, 1484 (IB. 53403).

The letter of Ferdinand and Isabel contains the following (315°, l. 33): E nos entendiendo ser prouehoso y aun necesarío para guarda y conservacion dela justicia ... mandamos que se fíziese copilacion delas dichas leyes y ordenanzas ... en vn volumen por libros y titulos de partidos y cominientes. Lo qual mandamos fazer y copilar al doctor Alfonso Diaz de Montalvo ... Lo qual el fizo 2 copiolo muy bien y copiosa y coplidamente. E por que cada vno de vos los dichos conceyos touiese vn libro delas dichas leyes ... mandamos al dicho doctor de Montalvo que fíziese fazer y escriuir muchos delos dichos libros de letra de mofle lo qual el fizo fazer ... Mandamos a cada vn concey de cada cibdad villa o logar delos dichos nostros reynos ... tomen vno delos dichos libros de mofle. El qual vos sera dado y entregado en un libro de mofle ... y le deys por el setecientos maravedies en los quales tarsamos y modernamos el dicho libro, dandovoslo encuadernado y firmado por concertado del nombre del dicho Martin de Montalvo ... Dada en la dicha de Cordoza a veinte dias del mes de marzo año ... mill y quatrocientos ochenta y cinco años.

The formal authentication of the copy is written below the text on 315°. The verso of leaf 260 (z 6) is blank, but there is no omission in the text.

272 x 200 mm. Without the blanks 1 and 254 (x 12). Bound in nineteenth-century marbled calf.

Bought. IB. 53405.

INNOCENTIUS VIII. Bulataindulgencias de la Santa Cruzada contra los Moros, [For the dead. In Catalan.] [1487.]

Sia manifesta cosa atos los que la present vreir que nosant sant pai[e] papa ignocent huyte / ara nouament ha atorgat plenaria remissio de || totes les penes de purgatori a[i]l seuol del [o] defut / o defuncta per quis daran || quatre reals dargen castellanos / la justa valor de aquells per ajuda || als grans despar[
[...]

[For the dead. In Catalan.] [1487.]

The letters mj° which are printed (in error for vijO?) near the end of the last line in the copy reproduced by Vindel do not occur in this copy.

On vellum. 97 x 140 mm. With a notarial signature and traces of a seal. Bound in green cloth.

Bought in June, 1937.

IA. 53410.
ARNALDO GUILLÉN DE BROCAR

PAMPLONA

DATES. The earliest book printed by Arnaldo Guillén de Brocar at Pamplona is a Manual of the local diocesan use completed "v.cccc.xc. xvij kal. iamunrjy (Pérez Goyena, Ensayo de bibliografía navarra (1947), no. 1; Vinhel, vol. 8, p. 318, Pamplona, no. 1). In accordance with Proctor's assumption in such cases (Index, pt. 4, p. 16), the date 15 December, 1490 is here taken to be intended. A single dated book is recorded for each of the years 1492, 1495-7, while there is documentary evidence that in 1496 and 1497 Guillén may have printed also Missals for the use of Lescar and Mondorf, of which no copy is known (cf. Vinhel, vol. 6, p. 207, no. 7, p. 216, no. 11). Four books contain colophons dated 1499, and though none is recorded belonging to the next year, he continued at work at Pamplona until the summer of 1501, thereafter moving to Logroño.

TYPES (see Plate XVIII): 82 G. [P. 2; Haeberl 1], dear text type in Venetian style. Closely resembling fonts used by several Paris printers, cf. Gering 82 G [P. 9], Higman, Huypp 82 G. [P. 8], Phillipot 83 G. [P. 8]. Several capitals double-stemmed and/or double-crossed. Haeberl's M 28. N diamonded, P empty, V with inner hook. Double hyphen. In use from 1496. 137 G. [P. 3; Haeberl 3], large heading type in Lyonnesse style. Haeberl's M 20; scrolled 1; O, Q empty, with twist on left shoulder; diagonals of V slope upwards from left. Very closely resembling D'Pré (Lyon), type 15 [Haeberl] (cf. Claudin, vol. 3, p. 507). Haeberl's measurement. Here used in Bonaventura, Diaeta salutis, 3 November, 1497 (IA 41). See also the same type in the Facsimile Illustration. Impression super symbolum Quixquique vult (IA 54103). 133 G. [P. 1; Haeberl 4], medium heading type in the same style as 137 G., with many capitals double-stemmed and/or double-crossed. Triple-thorned 1; diagonals of V slope downwards from left. D, G of 137 G. and small plain P of 111 G. admixed. Tall of R rests on line. Confused by Haeberl, Geschichte, Abb. 386, and Gesellschaft für Typen-kunde 1440, with 221 G. [P. 5]. Here found only in Bonaventura, Diaeta salutis, 1497 (IA 54113). 280 G. [P. 4; Haeberl 6], crown type, here used only for the title of the undated Guido de Columbaris, Crónica troyana (IB 54117). Measurement approximate.

111 G. [P. 5; Haeberl 5], text type in the Lyonnesse style. A diamonded, small, Haeberl's M 28, V with diagonals sloping downwards from left. Minusculæ h with curly tail, rr peruna. Distinguishable from Biel (Burgos) 111 G. [P. 8] by single hyphen, and ℑ with horns curved slightly inwards.

*** Proctor's type 6 [Haeberl 2], Haeberl 7, and the two types used in the Manuale Pampilicense, 1490, as shown in Vinhel's reproductions (vol. 8, pp. 318-33), are not represented in the Museum collection.

CAPITALS AND BORDERS. Capital E, 43 × 43 mm., white on black ground, showing an ecclesiastic, is used in the undated Guido de Columbaris, Crónica troyana, and Castrovil, Tractatus super symbolum Quixcuque vult. A, 21 × 21 mm., white on black, with leaf decoration, very similar to letters used at Burgos by Biel and Juan de Burgos. Lombards of various sizes are also met with, some within frame-lines measuring 20 × 20 mm. Border strips of various lengths, c. 10 mm. in width, one containing a mermaid, another an ape, are used in the same books.

DEVICE. The printer's monogram A G, white on black, in the lower half of a circle divided by a cross-bar supporting a cross; in the upper quarters, the initials D(e) B(orecar). The circle and cross are flanked by strap-work and flower ornament. 56 × 41 mm. Vinhel, Escudos y marcas tipográficas ... Siglo XV, fig. 28.

BONAVENTURA. Diaeta salutis. Contemplatio de nativitate Iesu Christi. De resurrectione a peccato ad grattiam.

*3 November, 1497.


COLOPHON: Sancti bonauenture doctoris eximij de diaeta salutis vn circa tractatu de resurrectione a peccato ad gratiam tractatus emendatus nuper ac recognit u: una tabula ceaccuratissime confecta fideliter. Imprimus pallionere per veneranda blem virum magistrum Arnaldum guiller-mnum de brocario. Anno domini Mil. cccc.xvij. Die tertia mensis novembri [DEVICE].

Octavo. a-2. 7 p. 2. 4. 212 leaves, 2-164 numbered ii-ixij. 4°: 20 lines and headline, 107 (113) × 71 mm. Types: 133 G., title, most headlines, headings: 137 G., three lines on 1°, heading on n 6°; 82 G. Lombards. Haeberl 64. Vinhel, vol. 6, p. 211, no. 10. Haid 3509. Gesamtkatalog 4729.

1°, cut and title; 1°, cut and 5 lines of text; 2°, dis ea salutis; 184°, tabula; 203°, deusta contemplatio edita a beato Bonaventura de nativitate Iesu Christi; 204°, tractatus de resurrectione a peccato ad grattiam ex dictis sancti Bonaventurai excerptus; 211°, tabula; 212°, colophon, device; 213°, blank.

Capitales of 137 G. are freely admixed in type 133 G.

The cut on 14, used previously in Mascarr Anita, Regulae, 15 November, 1490 (Haeberl 408), measures 60 × 44 mm. The cut on 1° measures 68 × 42 mm. 141 × 96 mm. On 211° is the signature of Frater Frac. Boui (?). Bound in nineteenth-century divinity calf at the British Museum bindery.

Bought in February, 1870.

IA 54113.
COLUMNIS, GUIDO DE. Historia troiana. [In the Spanish translation of Pedro López de Ayala.]

*Undated.

1a. TITLE: Cronica troyana [woodcut within borders.] 2a. Esta siguiente cronica muy reverendo y muy magnífico señor Es partida en quatro partes principales . . . 2b. Comiénca la cronica troyana dirigida al muy reverendísimo y muy magnífico señor don Matteo della puerità arcipreste de salerno: copiada de entre los manuscritos de Guido de Colonia. [Undated.]

Folio. a-q8 r6 a-q8 86 leaves, the last blank. 33 : 36 lines, 147 X 92 mm. Types: 137 G., title, text of Credo; 82 G. Capital A on 7a. Lombards. Haebler 134. Vindel, vol. 6, p. 233, no. 22. Gesamtkatalog 7246.

The woodcut (1b), measuring 107 X 93 mm., represents Helen led away by an armed warrior, and to the left a fight within the city.

285 X 203 mm. Bound in old vellum.

Bought in May, 1899.

IB. 54117.

PETRUS DE CASTROVOL. Tractatus super symbolum Quicunque vult. [Undated.]

1b. TITLE: Tractatus vel si mauis expositio in symbolum Quicunque vult vna cum textu editus per fratre Petrum de Castrovol famatissimum sacre theologie professorem.

Folio. a-q8 r6 a-q8 86 leaves, the last blank. 33 : 36 lines, 147 X 92 mm. Types: 137 G., title, text of Creed; 82 G. Capital A on 7a. Lombards. Haebler 134. Vindel, vol. 6, p. 233, no. 16. Hain 4656 = 4656?

The cut on 1b, measuring 69 X 43 mm., and representing the three persons of the Trinity, was used also in Nicolaus de Blony, De sacramentis, 30 January, 1499 (Haebler 51).

Leaf h 3 is signed h ij in error.

186 X 132 mm. On 1a is written: Da Livraria dal pa. de Lx., and on 1b: Da Lx, do Convto da graya de Lx. Bound in old vellum.

Bought in June, 1892.

IA. 54109.

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GRANADA

MEINARDUS UNGUT AND JOHANNES PEGNITZER

DATE. The only dated book known to have been printed by Ungut and Peginitzer at Granada is the Ximénez, Vita Christi, completed on 30 April, 1496 (IB. 54420). It was probably preceded by the undated and unsigned collection of tracts by Fernando de Talavera, first Archbishop of Granada (Haebler 632), which is the only other book assigned to the press (see Introduction, p. lxxii).

TYPES (see Plate XIX):

155 G. [P. 1; Haebler 2], large heading type with ornate capitals. A (empty) with scrolled stem; O and Q triple-crossed. Indistinguishable from Pegnitzer, Herbst, and Glockner (Compañeros alemanes, Seville) 163 (155 G. [P. 1] q.v.), as used in and after 1493.

125 G. [P. 2; Haebler 1], large text type, resembling Printer of Nehrisensis, Gramática castellana (Salamanca) 120 G. [P. 2]. Many capitals double-shanked; D, G, O, Q double-crossed; A empty; H with scrolled stem; M (Haebler's M92), N, P, V with diamond. Curly-tailed h.

CAPITALS. Sets measuring 40×40 mm., and 30×30 mm., white on black ground with fruit, flower, and leaf ornament, some also with birds; in the style of those used by Peginitzer at Seville in Ortiz, Cinco tratados, 1493 (IB. 52332), and in part the same material.

XIMENEZ, FRANCISCO. Primer volumen de Vita Christi. [Translated from the Valencian dialect. Edited by Fernando de Talavera.] *30 April, 1496.

1a. TITLE: (red) Primer volumen de vita xpi de fray francisc ximenez corregido y añadido por el arcibispo de Granada: y hizo le imprimir por que es muy provechoso. Contiene quase todos los evangelios de todo el año.] 2a. (red) (headline) Prologo. 3a. (red) Libro dela vida de nuestro señor . . . (l. 12) (black) (Comienza el libro primero . . . 16a. (red) Comienza el libro primero que declara como el advenimiento del sal-sador desde el comienzo del mundo aca: . . . 371b. (black) (red) Abla o suma [rio o todos los evangelios que se diz en esta yglesia entre el año contenidos en este primero volumen: . . . 377b. (black) (On aqui notados algunos escritos de algunos palacios o letras . . . 377b, col. 2, l. 24. COLOPHON: (red) € (black) Fue acabado y empresto este primer volumen de vita cristi de fray francisco ximenez: en la grande y no brada ciudad de Granada enel pe[llimero dia del mes de abril. Año 81 de mill. cccc. xxvi. por Meynardungut Johanes de merberga alemanes: por maddo y ex-pensas del muy reuerendissimo se[nor: don fray Fernando de talavera] primero arcibispo dela sancta yglesia desta dicha cibdad de Granada. 378a. (red) Tabla o registro delos qua[lernos . . . (l. 20) (red) Tiene siete pliegos señalados por cuento.)

Folio. (i-iii) (v-iv) a-z aa-xxv yyy; zz×. 378 leaves, 15 blank, 16-375 numbered iij-ccclxx, with errors and omissions. 2 columns. 19×: 39 lines and headline, 244 (246) × 158 mm.


The headlines, chapter-headings, and paragraph-marks are printed throughout in red; also the initials on ff. iij recto, vi verso, vii recto.

319×218 mm. Imperfect, wanting the title-leaf, leaf y 8 (fol. clxvii), and zz 2. Without the blank. Bound in a seventeenth-century binding of gold-tooled dark brown leather over wooden boards, rebacked.

Bought in March, 1841. IB. 54420.
MONTSERRAT
JOHANN LUSCHNER

DATES. The first book printed by Luschner at Montserrat is the Bonaventura, Meditationes vitae Christi, 16 April, 1499 (Haebler 66). It was followed by fifteen or sixteen other books and by Indulgences, the latest dated colophon being that of the Cisneros, Exercitatorio de la vida spiritual, 13 November, 1500 (IA. 54319). In 1501 he was printing again at Barcelona.

*Types (see Plate XIX§):*
- 136 G. [P. 1; Haebler 3], large text and heading type, as used by Preus and Luschner (Barcelona) and Rosenbach (Barcelona) 136 G*, with an additional rather small 0, oval, upright. In use throughout.
- 100 G. [P. 2; Haebler 1], text type, substantially as Rosenbach (Barcelona) and Preus and Luschner (Barcelona) 99 G*, but distinguishable by Q with tail beneath the bowl, V with double diagonals, additional I with wider scrolls.

In the Directorio de las horas canonicas, 30 September, 1500 (IA. 54317), the type appears to have been recast, twenty lines measuring 105 mm.

- 78 G. [P. 3; Haebler 2], small text type, used previously by Preus and Luschner (Barcelona). I with short single thorn, Q with tail on line. Tailed h.
- 67 G. [Haebler 6], small-faced text or commentary type, in same style as 78 G., with which it is confused by Proctor. Haebler’s M16. Capital plain. I with long double thorns; tail of Q beneath the bowl. Minuscule h without strokes.

In the Directorio de las horas canonicas, 13 November, 136 G., with an additional rather small 0, oval, upright. In use throughout.

Types used at Barcelona.

*GERARDUS ZUTPHANIE. De spiritualibus ascensionibus.*

*16 May, 1499.*

1. Title: Tractatus de spiritualis ascensionibus. II
2. (table) Ex Deo necesse, quod in vita religiosa proficere dispositionibus. c. j.


- 133 x 98 mm. Bound in modern limp vellum.

Bought in October, 1898. IA. 54307.

* BONAVENTURA. Incendium amoris.*

*27 May, 1499.*

1. Title: Liber sancti Bona aventure || qui incendium amoris dicis || ut regem consciens || vel fons vitae. II

*Woodcut, the rectangular emblem of Montserrat.||


- 133 x 98 mm. Bound in modern brown morocco by Sangorski & Sutcliffe.

Presented in February, 1946. IA. 54308.
JOHANN LUSCHNER

BENEDICTUS. Regula. *12 June, 1499.

15. Title: Regula eximij patris nostri beatissimi Benedicti. [woodcut, the rectangular emblem of Montserrat.] 2. (table) Incipit protologus regule eximij patris beatissimi Benedicti. § Seguitur textus regule. ... 4. Incipit protologus regule beatissimi Benedicti abbatis. Officulata o fili precepta | magistri ... 42b, l. 11. Explicit regula sanctissimi patris nostri Benedicti. Tu aut dce minerere nostri. Deo gratias.

PROCESSIONARIUM. Processionarium secundum consuetudinem monachorum congregationis sancti Benedicti de Valladolid. 26 August, 1500.

15. Title: (red) Processionariij s.m consuetudin|s Sancto Monachori|s congregations |sancti Benedicti de Valladolid| [woodcut, capital black A V E M A] 1b. (red) Tabula huius operis. ... 3. (headline, red) Ad asporii die .do. p totii anni | I | [black] Asperges me ... 114b, l. 12. COLOPHON: (red) Impressi i monasterio beate Marie de | MoteFrat. Die xxv. Mosis Augusti. Anno dini Mile­simo. Qingitessimo. [black] G I (red) [las deo. (black)] P V


According to the monastic records, 150 copies of this edition were printed on vellum and 300 on paper. (F. Mendez, Tipografia espanola (1861), p. 171.)

On vellum. 200 x 134 mm. Parts of the last two lines on fol. Ix verso have been erased. With two leaves of vellum containing antiphons in manuscript bound at the beginning. Bound at the British Museum, in twentieth-century blue morocco, tooled in gold and blind.

Bought in November, 1855. IA. 54315.


15. Title: Sanctus bonaventurae de in­structione novitiorum. 7 de quatuor | virtutibus cardinalibus. [woodcut.] 1b. (table) De ingressu ordinis. Cap. j ... 2a, l. 3. Bernardi o copulis seculii religioi ... 2b. Incipit conspici scripti |ei doctoris sancti bounaevutri]re de instruc­tione novitiorii. § De ingressu ordinis. Cap. j. Fili cuy eges de egipto ... 20b, l. 5. COLOPHON: Explicit in­structione novitior, vna ... 21b, 2a, l. 3. Incipit tractau de quatuor virtutibus | cardinalibus edito a sancto Bonaventi­itura in monasterio beatissime virginis Marie de monte serrato ordinis sancti Benedicti de observatia. Impressum per Ioannem luschner alamanu expensis eiusdem monas­terij. Anno domini millesimo qualldrigetesimo nonagesimono xviij. mensis Junij ||


According to the monastic records, 200 copies of this edition were printed. (F. Mendez, Tipografia espanola (1861), p. 171.)

The cut on the title-page is the rectangular version of the emblem of Montserrat, that on 2b a circular version of the same (33 mm. diam.).

This text is not now taken to be a genuine work of St. Bonaventure.

XIMENES DE CISNEROS, GARICIA.

Directorio de las horas canonicas. 30 September, 1500.

15. Title: Tabula del directorio de las horas canonicas. § (headline) Tabula desta obra | Capitulo primero como no debe f-is el religiouso negligent ... 4b. (red) Directorio delas horas canonicas I | [black] Comensa vo tractado directorio de las horas canonicas que enseña el mojado que el Religiouso ha de tener ... 45b, l. 14. . . . Fenesce el directorio delas horas canonicas a [gloria y alabaza de no señor Dios y de | su gloriosa madre nfa señora la virg| Maria. Deo gracias. Amen. [41b, headline, red] Suma desta obra XXXIX | [black] Este tractado en suma tiene liii. | partes principales. ... 42b, l. 17. COLOPHON: (red) Fue Imprimido en Monestrio postrime|r) de Setbrite alio de Mil y quitios.


According to the monastic records, 440 copies of this edition were printed. (F. Mendez, Tipografia espanola (1861), p. 172.)

The foliation of leaf XXXVIII (e 6) is printed on the verso of the preceding leaf.

146 x 101 mm. Bound in modern brown blind-tooled sheep.

Bought in July, 1928. IA. 54317. 79
MONTSERRAT

XIMENES DE CISNEROS, GARCIA. Exercitatorio de la vida spiritual.

13 November, 1500.

[1*]. Exercitatorio de la vida spiritual. || [woodcut.]
2*]. Exercitatorio de la vida espiritual. || [woodcut.]
3*]. Exercitatorio de la vida espiritual. || [woodcut.]

The woodcut of the Image of Pity on 4*, measuring 63 x 46 mm, is flanked by borders. 116 x 78 mm. A fragment, consisting only of leaf 4 (unnumbered), fol. VIII and part of the last leaf (XCIX).

Bound after IA. 54321 (1).

IA. 54321 (2).

XIMENES DE CISNEROS, GARCIA. Directorio horarium canonarum.

Undated.


Charts 3*]. [18*. COLophon: Explicit est directorii horarum canonarum ad honorem gloriae dei supergloriosae || genetricis eius Domina nostri virgine Marie. ||

Deo gratias. AMEN. || 30*, l. 18*: errata ibi in exercitatorio vitae spiritualis || in directory horaum canonarum notare decreui: subiungens corde castigationes . . . 26*, l. 27*: END: collecta: die collecta.]

Beginning of the woodcut of a page of the directorium horarum canonarum.

Bought in June, 1896.

IA. 54319.

XIMENES DE CISNEROS, GARCIA. Exercitatorio vitae spiritualis. [Translated from the Spanish by Francisco de Torquemada.]

13 November, 1500.

[1*]. Exercitatorio || vitae spiritualis. . .] 103b, l. 5, COLophon: || Finitur presens tractatus || qui dicitur exercitatorium vitae spiritualis. ||

In quo si quis legendo meditando, orando, seu contemplando accuratissime, se exercitauerint: facile in breui opere divine gratiae substantias quoddam seraphico amore aderetibus dito. t i tanda poletert securus ut suis laboris donatium vitae eternae spre. || COlomplatus fuit tractatus iste in monasterio beate Mariae de Monte serra Anno dominii M.D. Iudae novembri.

Octavo. [s*] a-m n. 104 leaves, 5-103 numbered l-XCIX. Fols. VIII: 30 lines and headline; 101 (106) x 70 mm. Types: 136 G., chapter-headings; 100 (105) G., headlines; 67 G. Capitals. Woodcut. Haebler 151 (2). Vindei, vol. 1, p. 238, no. 153; Alberde 16.

The date, 13 November, 1500, is also given for the edition of the Spanish original cataloged above (IA. 54319), and may not be accurate.

According to the monastic records, 106 copies of this edition were printed. (F. Mendez, Tipografia espanola (1861), p. 172, n. 1.)

RESPONSORIA OFFICII DEFuncto­RUM. [1500.]

1*]. P (to right), a four-line stave with notes || labebo dino in regis || (stave with notes) || one viuos || Dilexi quoniam || H (to right, stave with notes) || eu me qu ic holat || (iv) (stave with notes) || meus plongat || 24*, l. 3: of text: Kyrie leonum. ||


The page-contents consist throughout of three red-printed four-line staves with black-printed notes and bars, and three lines of text printed alternately.

According to the monastic records, 43 copies of this edition were printed on vellum, and 308 on paper, in 1500. (F. Mendez, Tipografia espanola (1861), p. 172.)

The blind impression of a line of type is distinguishable at the foot of several pages.

On vellum, 132 x 95 mm. At the end are bound two leaves of paper containing the antiphons of the Palm Sunday procession, written in a seventeenth-century hand. Bound in nineteenth-century brown morocco.

Bought in April, 1904 (M. K. 8. f. 18). IA. 54323.
PORTUGAL

LISBON

VALENTIM FERNANDES AND NICOLAUS DE SAXONIA

DATES. On 14 May, 1495, the partners Valentim Fernandes and Nicolaus de Saxonia completed the fourth volume of the Portuguese translation of Ludolphus of Saxonia, Vita Christi, the other three volumes appearing subsequently on 14 August, 7 September, and 20 November of the same year (IC. 56659). Nothing else is known to have been produced by the partnership. The press was continued by Fernandes working alone, a Votivale missarum, signed and dated 10 March, 1496 (IA. 56660) being followed shortly after by the Historia de Vespasiano, 20 April, 1496 (Haebler 675), and on 27 May, 20 June, 1497, by Pastrana, Thesaurus paupereorum (Peixoto, no. 22). The Epistolae et orationes of Cataldus Siculus, 21 February, 1500 (Proctor 19859) and three undated books comprise the remainder of Fernandes's output before the end of the century. He continued to print intermittently until 1518. On the dissolution of the partnership, Nicolaus de Saxonia established an independent press, completing a Compostela breviary on 31 May, 1497 (Gesamtkatalog 5314) and a Braga Missal, 20 June, 1498 (Haebler 449), this being his last known production.

TYPES (see Plate XXV): 115 G. [Haebler 1], large rounded text type, many capitals with double shanks or stems, some (D, H, M, N, O, P, Q, V) also with double diagonals. Closely resembling in design 98 G. [P. 5] of Ungut and Polonus (Seville) and 98 G. [P. 5] of the Compañeros alemanes (Seville), particularly E with hair-line carried above head-stroke, round double-crossed O and Q (here open at head). A empty. Haebler's M98. H, L, N, P, R all with top flourish separated from double stem. Curly-tailed h. In use throughout.

280 G. [Haebler 2], text type in the same style as the preceding, with which it is conjugate, but larger face and distinguishable by A double-crossed; D, O, Q oval; normal E with sloping double shank. In use throughout.

84 G. [Haebler 3], large heading type. Broad, oval C, D, O with double diagonals. Used only for the headlines of Ludolphus, Vita Christi, 1495.

CAPITALS. In Ludolphus de Saxonia, Vita Christi, 1495, are used letters belonging to a set measuring 52 x 52 mm. of lombard form, with profuse flower and leaf decoration on black ground, resembling those of Peter Wagner, Nuremberg, and Fadrique de Basilea, Burgos (1491), but of finer execution than the latter. The design derives from an alphabet engraved by Israel van Meckenem (cf. M. Lehua, Geschichte und kritischer Katalog des deutschen...Kupferstiche, Bd. 9 (1934), no. 596). Alphabets of white letters on black or red ground, measuring 28 x 28 mm., with tendril decoration, and 17 x 17 mm., with flower and leaf ornament, are also used in Ludolphus. Lombards 15 mm. high are found in the Votivale missarum, 1496 (IA. 56660).

VICES. A. A putto supporting in either hand an empty shield, with elaborate strap-work and the initials of the partners, N. V. 85 x 70 mm. Used in Ludolphus de Saxonia, Vita Christi, 1495. Juchhoff no. 85.

B. The printer's housemark on a shield supported by a strap from the head of a crowned lion; attached to the shield, beneath, a ribbon lettered I S V W H; at the lion's feet, a weeping eye from which five tears drop fall (cf. King Manuel, Early Portuguese Books, vol. 1, p. 116). Here found in Votivale missarum, 1496. Juchhoff no. 86.

LUDOLPHUS DE SAXONIA. Vita Christi. [In the Portuguese translation of Bernardo de Alcobaca.]

*14 May, 14 August, 7 September, 20 November, 1495.

PART I. [2* [woodcuts; to left, the royal arms of Portugal; to right, the arms of Queen Leonor] | Woodcut: Title: A primeira parte | do livro de uita xpi.] | 1* | Woodcut, the Crucifixion | 2* [woodcut, the King and Queen in adoration.] 2* [headline] (black) O proemio | (red) C. Prohemial epistles ao sereníssimo | principe 2 Rey potentiissimo 1 senhor | dom Ioham oseguing Rey de por-tugal... (L. 3) ... diirrigida. preposta em alectura da vida... de xio. per ordenaça 2 mandado da... muy esclare-cida de sangue... (L.10) ... senhora Raynha dona... Lyanor sua muy virtuosa mother in pressa pelos honrados meestres 1 empressores felizmente se começa. 2 (black) Diuina sapiencia ante toda | creatura... 3* (red) C. Aqui se começa o prologo sobre to...do olhro intitulado de vida de xio. a... sobre todas as quatro partes. Feito... per... ... Ludolfo da muy excellénte ordem... da cartuxa em aman... nobre cidade de... argentina. felicemente... [8* (red) C. Aqui se começam as rubricas dos | capitulos da questa primeira parte... 9* (within borders) (red) C. Começa...
se olouro da vida de Jesus \[chisto nom queelle que se
chama da \[mirige do salvador oqual he apocrifo. \[xx di­
nas estes que compos he venerable meestre Ludolido prior
do moisteiro muy honrado de Argentin., \[31926 \[woodcuts; to left,
device of King John II; to right, device of Queen Leonor\]

PART II. \[1910, p. 324 \(x 186\) mm. The cuts of the
device A in

PART III. \[1910, p. 324 \(x 186\) mm. The cuts of the
device A in

PART IV. \[1910, p. 324 \(x 186\) mm. The cuts of the
device A in

\[foreground: \[woodcuts; to left, device of King John II; to right, device of Queen Leonor\]
LEIRIA

ABRAHAM D'ORTAS

DATES. The output of the press of Abraham ben Samuel d'Ortas comprises a single Hebrew book in each of the years 1492, 1494, and 1495, and three variant editions of Zacutus, Almanach perpetuum, 1496, of which one is described below (IA. 56610). The existence of a Portuguese translation of Thomas à Kempis, Imitatio Christi, Leiria, n.a. (Hain 935; Haebler 347) is unconfirmed.

TYPE (see Plate XX3): 93 G. [Haebler 5], small-face, narrow text type in Venetian style. Haebler's M 50. Diamonded with long h and long t, curved tail. Small, nearly vertical, single hyphen .

A woodcut border used in a Hebrew work, Jacob ben Ascher, Awoodcut capital E. Sometimes set with errors in the forms already employed in printing K 21; the accidental repetition of the standing type of printing from this incorrect setting. See C. F. Bühler, 'Corrected Misprinting pp. signed a iii in error. The third leaf of Part I is unsigned, and the fourth leaf is signed a iii in error.

VOTIVALE. Votivale missarum secundum ritum Romanae curiae. *10 March, 1496.

2* Annum habet xij. menses. ebdomadas. lii. | 5 die dni. vnui ... 10* (red) Tabula missarum huius operis. | ... 12* l. 26: | 12* (red) Finsis. 13* (red) Parat' sa|cendorcis cuilli trit ad all'are dicitat. | v. (black) Intr|tuito ad altare dei. | ... 23* (red) Incipit misse votivae ... secundii consuetudine cuuirie romane. | In nativitate dni in jina misae vt in gallicanu introito. | ... 117* (black) DEVICE B. | COLOPHON: (red) Explicit votivale missarum secundii ritu romane cuuirie ad laudae dei omnipotenti ... suue iteremare virginis | 5 matris marie: magna cui diligentia reussim ac fidelis ... studio emendet. | Et impressus vixione p Valentinu | 8 moruaia. Anno salutis. M. ccx. xvij. x. die martij.

Quarto. A B*; 1* d=0*; 110 leaves, 21-116 numbered Fol. xxy-Fol. cxil, with errors. 2 columns, except in calendar, table, and colophon. 13*; 26 lines, 153 x 106 mm. Type: 119 G. Capital, Lombards. Bibliografia geral Portuguesa, 20.

The contents of the first leaf are not known. The device is surrounded with a type-set inscription: Secundii multitudine do-lorum meorum in corde meo. consolaciones | tue letereurnit animum me. | Et fucus est mihi dominus in referuam. At the foot of the colophon page is a blind impression of the last line of the colophon.

150 x 134 mm. Imperfect, wanting leaves 1 and 18 (c.6). Bound in old vellum.

Bought in May, 1920. IA. 56660.
LEIRIA

obtained from the printed numeration of the sheets, which is found, when present, on the first leaves of a dissertation and on the first and third leaves of a quaternion. Quire 5 is so signed on the third leaf only. The penultimate quaternion is signed on the third and fifth leaves only.

The same setting of the tables, including the second title and colophon, is also found in two other editions from the same press. One contains a different setting of the Latin text of the Canons in 16 leaves (two quaternions), the last blank, with the last folio of a dissertation and on the first and third leaves of a quaternion. Quire 5 is so signed on the third leaf only. The penultimate quaternion is signed on the third and fifth leaves only.

The small circular woodcut seal of the translator José Vizinho, lettered IOCE VIZINHO in white on black, with a coat of arms, is printed in some copies beneath the colophon (facsimile, Bibliografia geral Portuguesa, vol. 1, p. 157), but is not found in this copy.

214 × 150 mm. Leaves 22–4 are misbound after leaf 15, the order of the two unsigned quires after quire (10, 11) is reversed, and the sheet numbered 27 is bound fourth instead of third in its quire. With the armorial bookplate of William Jephson, Serjeant-at-Law, pasted on the title. Bound in modern quarter brown morocco at the British Museum bindery.

Bought in May, 1908.

IA. 56710.

ADDENDUM

SEVILLE

MEINARDUS UNGUT AND STANISLAUS POLONUS

EYMERICI, NICOLAUS. Summa utilissima errorum et heresum per inquisitores hereticæ prauatitatis damnatarum.

Undated, 1r. Title: Summa utilissima errorum et heresum per inquisitores hereticæ prauatitatis damnatarum. 2o. Incipit quod quæsivit ex directorio fidei sumpit ætæ extractum. 3o. Incipit prologus. 4o. Sacrosanctæ deæ ecclesiæ sancti patris: Est libro s. benedictæ de inde secula. Amst.


The text is extracted from the Directorium inquisitorum of Nicolaus Eymerici (c. 1320–95), Inquisitor General of Aragon, first printed in full by Johann Lausher, Barcelona, 28 September, 1503. The alternative title: Directo fidei is written on the fore-edge of the Museum copy of that edition (C-62, 1–16). The Summa comprises Quæstiones i–xxi (here numbered i–vii, xii–xv) of the 'Quæstiones ivii' which form the latter sections of Pars ii (de heresica praunitate) of the Directorium. The text, however, is, in a different recension, including numerous headings, often necessary to the sense, which are omitted in the 1503 Directorium, and three additional quæstiones, numbered xviii–xx, with the headings 'De libris hereticalibus et errores in Extrausagantibus condemnatis' (including 'Bulla condemnationis hereticalibus ordinatisim'; 'De libris hereticalibus et errores in inquisitores condemnatis', and 'De libris hereticalibus et errores in inquisitores condemnatis' (as a selection from 'plus quam quingentos'), while the Summa gives a mostly different list of twenty.

There seems to be no reason for assigning this book to a date later than 1500.

196 × 142 mm. The first and last leaves in each quire are hinged. On 48 G is written: Este libro es de fray [...]. de viana pertece al coberto de san Cristoval [...] est a su sobrino fray Il de Viana. With the bookplate of Clifford C. Rattay, and a bibliographical note in his hand. Catalogue of the Library at Corbyns, Torquay, formed by C. C. Rattay (1965), no. B186, where this copy is described as 'Ex Lab.: Ambrosio Huici de Valencia'. Bound in modern goldtooled black morocco, with moquette doublures.


IA. 52418.
INDEX OF AUTHORS AND TITLES

This order of the index is that of Hain’s Repertorium, under Hain-numbers when these are available, and with books not recorded by Hain intercalated as nearly as may be on the same system. Of the references which follow the entries the first is to the page of the present part, and the second to the Museum press-mark, shorn of the initial I which stands for Incunabula. In applying for books press-marks should be quoted as they stand in the text, and in the case of books in the King’s or Grenville Libraries, etc., the press-marks in those collections (and not the ‘I’ press-mark) should always be given. Entries for Portuguese incunabula are given at the end of this index and (where applicable) of the following concordances and indexes, under the subheading: PORTUGAL.


116 Alexander VI. Bula de indulgencias de la Santa Cruzada. [Cat.] Toledo, Téllez, 1495. 69. B 53520.


118 Alfonso X el Sabio. Sev. 1765. 4. B 53538.

119 Alfonso Fernandez de Palencia. See Palatinus.


119 Alphonso de Cartagena. See Cartagena, Alphonso de.

120 Alphonso de Palencia. See Palatinus.

121 Alphonso de Palencia. See Palatinus.

122 Alphonso de Palencia. See Palatinus.

123 Alphonso de Palencia. See Palatinus.

124 Alphonso de Palencia. See Palatinus.

125 Alphonso de Palencia. See Palatinus.

126 Alphonso de Palencia. See Palatinus.

127 Alphonso de Palencia. See Palatinus.

128 Alphonso de Palencia. See Palatinus.

129 Alphonso de Palencia. See Palatinus.

130 Alexander VI. Bula de indulgencias de la Santa Cruzada. [Cat.] Toledo, Téllez, 1495. 69. B 53520.


132 Alfonso X el Sabio. See Partidas.

133 Alfonso Fernandez de Palencia. See Palatinus.


139 Aula, Pedro López de. See López de Ayala.


142 Bernardus de Gordanio. See Gordanio.

143 Bernardus de Parentinis. See Parentinis.


145 See 3559.


151 Capitanos de gobernadores, asistentes, corregidores, hechos 9 de junio 1500. [Seville, Compañeros alemanes, a. 9 June 1500.] 36. B 53530.


159 Columnna, Aegidius. See Aegidius (Columna) Romanus.


161 See 864.

162 See 10326.


167 Curia, Quintus. De rebus gestis Alexandri Magni. [Cat.] Barcelona, Posa & Brun, 16 July 1481. 5. B 52312.
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Didacus de Deza. See Deça.


Durandus, Dominicus. Lux bealla. Seville, Compañeros alemanes, 1492.

Eymerec, Nicolaus. Summa utilissima errorurn et here­

Florus. Epitome. [Barcelona, De Salsburga & De Flandria.]

Ferdinandus et Isabella. Leyes hechas por la brevedad y orden de los pleitos. [Salamanca, Pr. of Antonius Nebrisensis, Grama­

Ferdinandus et Isabella. [Seville, Ungut & Polonus.] 8 Sept. 1499.

Ferrandus et Isabella. Leyes hechas por la brevedad y orden de los pleitos. [Burgos, De Basilea, a. 1499.]

Flors de virtuts. Barcelona, De Salaburga & De Constantina.] 1497.


Fors regni Aragonum. See Aragonum Forti.

Gagninus, Robertus. De puritate conceptionis B.V.M., &c. [Seville, Ungut & Polonus. a. 7 April 1498.]


Gordonio, Bernardus de. Lilium medicinis. [Span.] Seville, Ungut & Polonus, 18 April 1495.

Goricius, Caspar. Contemplaciones sobre el Rosario. Seville, Ungut & Polonus, 8 July 1495.


Infante, Juan, Forma de librar. [Salamanca, Pr. of Antonius Nebrisensis, Grammatica castellana.] 15 April 1495.

 Innocentissimi III. See Lotharius. Innocentissimi VIII. Bula de indulgencias de la Santa Cruzada. [Cat.] [Huete, De Castro, 1497.]

Jacobus de Voragine. See Voragine.

Leandrus [Bruni] Arentius. See Arentius. Leyes del cuaderno nuevo de las rentas de las alhacas. [Salamanca, Pr. of Antonius Nebrisensis, Grammatica castellana.]

Leonardus [Bruni] Arentius. See Arentius. Leyes del cuaderno nuevo de las rentas de las alhacas. [Salamanca, Pr. of Antonius Nebrisensis, Grammatica castellana.]


Lucena, Luis. De la s l eines nueva s de la Hennandad. Barcelona, Ro nbach.

Lucena, Juan. De repetición de amores. &c. [In fact by Luis Ramírez de Lecuna.] Salamanca, Hutz & Sans.

Lucena, Luis. De repetición de amores. &c. [In fact by Luis Ramírez de Lecuna.] Salamanca, Hutz & Sans.


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| **15772** ——— Salamanca, [Pr. of Antonius Nebrisensis, Granmática castellana.] 17 June 1500. | 53. B 52851. |
| **15797** Vercial, Clemens Sánchez. Sacramentale. [Cat.] Lérida, Botel, 5 Nov. 1495. | 46. B 52618. |
| ——— [Toledo, Vázquez.] | 69. A 53510. |
| **15797** Villalobos, Gundissalbus de. See Gundissalus de Villalobos. |  |
| **15797** Villalobos. Francisco López de. See López de Villalobos. |  |
| **15797** Villena, Enrique de. See Aragon. |  |
| 16134 ——— Vita Christi, lib. i. [Span.] Granada, Ungut & Pegnitzer, 30 April 1496. | 77. B 54220. |
| 16134 ———7 Ximenes de Cisneros, Garcia. See Cisneros. |  |
| 16134 ———7 Ximenes, Francisco. See Ximenes. |  |
| 16134 ———7 Ximenes de Prexano, Petrus. See Ximenes. |  |

**PORTUGAL**


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## CONCORDANCE OF HAEBLER (ETC.) - NUMBERS

This Concordance gives in the first entry Haebler-numbers from Haebler's Bibliographia ibérica, parts I (1909) and II (1917) in numerical order. The second entry gives the page in the present volume, the third the Museum press-mark (but cf. note at head of Index of Authors and Titles, p. 85 above). Editions not in Haebler are tabulated at the end of the Concordance, with reference to Vindel or elsewhere when available.

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CONCORDANCE OF PROCTOR-NUMBERS
AND PRESENT PRESS-MARKS OF BOOKS NOT
RECORDED BY HAIN

This concordance gives the page of the present volume and the Museum press-mark for books registered by Proctor, but not in
Hain. Books marked × by Proctor were not in the Museum (but in the Bodleian Library, Oxford) when his book was printed, and
are therefore only entered here when a copy has since been acquired. The concordance also includes editions which are recorded by
Hain but were not supplied with a Hain-number by Proctor, and those which do not in fact belong to the Hain-number given,
usually with a query, by Proctor. None of the three Portuguese incunabula now in the Museum was registered by
Proctor.

LIST OF TRANSFERRED PROCTOR-NUMBERS

The following Proctor-numbers have been transferred to Spain from elsewhere (nos. 6750–2), or (nos. 9500 et seq.) from one press
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LIST OF EXCLUDED PROCTOR-NUMBERS

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¹ Proctor inadvertently gave the same number, 9615 A, to two different books, the other of which († 9615 A, Suppl. I, p. 8) is not
in the British Museum.
² Proctor 7393 (IA. 36847), although formerly considered to be of Spanish origin (cf. pt. vii, p. xxxviii), is now regarded as
probably Italian (Naples? c. 1477), and will be so entered in the future Addenda volume of this catalogue. (Cl. D. E. Rhodes, in
Gutenberg-Jahrbuch, 1963, pp. 47–8.)
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93 G. [Haebler 6]. Innocentius III: De miseria conditionis humanae, 1499. (IA. 52528.) a 8\textsuperscript{b} 3-13.

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101 G. [P. 2; Haebler 3]. Bonauntena: Meditationes vitae Christi, 1493. (IB. 52533.) l 2\textsuperscript{b} 20-33; 1\textsuperscript{b} 16-24.

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136 G. [P. 1; Haebler 3]. Constituciones de Catalunya, 1494. (IB. 52544.) Colophon.
112 G. [P. 3; Haebler 1\textsuperscript{a}]. Felip de Malla: Memorial del peccador remit. (IB. 52548.) i 1\textsuperscript{b} 1-11.
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111 G. [P. 2; Haeberl 2]. Siete Partidas de Alfonso X, 1491. (IB. 52385.) Colophon.
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78 G* [Haebler 14]. Leyes hechas por la brevedad de los pleitos. (IB. 53260.) A 4* marginalia 1–12.

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103 G. [Haebler 1]. Caesar: De bello gálico, 1491. (IB. 53296.) h. 8* 20–39.


JUAN VÁZQUEZ.


21 G. [P. 1; Haebler 1]. Ximenes de Presano: Confutatorium errorum, 1486. (IB. 53503.) m 10h a 40–9.


250 G. Roman: Coplas. (IA. 53514.) Title.

ANTONIO TELLEZ.


XVIII. TOLEDO (1)

PETRUS HAGENBACH.

103 G. [P. 1; Haebler 1], with 72 G. Dorlandus: Viola animae, 1500. (IA. 53542.) l 3b 16–26, with marginalia.


150 G* [P. 2; Haebler 4], with 150 G. Missale Mozarabicum, 1500. (IB. 53535.) 8b 23–34.

220 G. [P. 4; Haebler 3] (red). Missale Mozarabicum, 1500. (IB. 53535.) Title.

XVIII. MURCIA

LOPE DE LA ROCA.

103 G. [Haebler 1]. Rodríguez de Almella: Compilación de las batallas campales, 1487. (IB. 53553.) Colophon.

HUGE

ALVARO DE CASTRO.


100 G. Innocentus VIII: Bula de Indulgencias de la Santa Cruzada. (IB. 53410.) 1–10.

[5]
FACSIMILES

PAMPLONA

ARNALDO GUILLEN DE BROCAR.
133 G. [P. 1; Haebler 4]. Bonaventura: Diaeta salutis, &c., 1497. (IA. 54113.) Title; (with 82 G.) s 2 a headline; 1-4.
280 G. [P. 4; Haebler 6]. Guido de Columna: Historia troiana [Spanish]. (IB. 54117.) Title.

XIX s. GRANADA

MEINARDUS UNGUT AND JOHANNES PEGNITZER.
135 G. [P. 1; Haebler 2] (red). Ximenez: Vita Christi i [Spanish], 1496. (IB. 54220.) a 5 b 1-8.
125 G. [P. 2; Haebler 1]. Ximenez: Vita Christi i [Spanish], 1496. (IB. 54220.) Colophon.

MONTSERRAT

JOHANN LUSCHNER.
100 G. [P. 2; Haebler 1]. Bonaventura: De instructione novitiorum, &c., 1499. (IA. 54311.) Colophon.
78 G. [P. 3; Haebler 2]. Bonaventura: De instructione novitiorum, &c., 1499. (IA. 54311.) a 7 b 1-12.

PORTUGAL

XX S. LISBON

VALENTIM FERNANDES AND NICOLAU DE SAXONIA.
280 G. [Haebler 3]. Ludolphus de Saxonia, Vita Christi [Portuguese], 1495. (IC. 56659.) pt. 4, AA 4 b headline; AA 5 b headline.

LEIRIA

ABRAHAM D'ORTAS.
93 G. [Haebler 5]. Zacutus: Almanach perpetuum coelestium motuum, 1496. (IA. 56710.) a 1 b 4-10; a 1 b 10-21.
BARCELONA (1). — BOTEL, VOM HOLTZ & PLANCK, JOHANNES DE SALSBURGA & PAULUS (HURUS) DE CONSTANTIA, SPINDELER & BRUN

Botel, Vom Holtz & Planck 123 R.

En qual manera los Lo sols con cala any Eletes e a lo Juge deles appella
tions.

Spindeleur & Brun 90 R.


Spindeleur 150 G.

De Salzburga & Paulus (Hurus) de Constantia 111 R., 111 Gk.
BARCELONA (2). — POsa

De gratias. Explicit sollicitur opusculum com pandoium de nomine et verbo et anno grammatico et oartose nov contentem. Focas nomine eum atque noviter corretsum per venerabilis vi cum magistri Johanne ferraro litterarum amantissimum ac maestrum artem Scelus ciuitatis Barcino regentem. Et sigillum impressum in dicta certe pat per pocta. Anno Melleseimo. cccc. lxviii.

107 G.

Eius adlatus, des tum honorate et bene dictione.

143 G.

Maternalis

Diaminalis

109 G.

87 G.

73 G.

148 G.

135 G.

93 G.
BARCELONA (3). — MIQUEL, ROSENBAHCH (1)

MIQUEL 83 G.

MIQUEL 140 G.

MIQUEL 101 G.

ROSENBAHCH 98 G.

ROSENBAHCH 112 G.

ROSENBAHCH 290 G.

ROSENBAHCH 136 G.

ROSENBAHCH 136 G*. (RED)
BARCELONA (4). — ROSENBERG (2), DE GUMIEL, PREUS & LUSCHNER

Rosenbach 99 G.

De Gumi el 99 G.

Preus & Luschner 99 G.

De Gumi el 68 G., 99 G.

Preus & Luschner 78 G.

Preus & Luschner 136 G.
VALENCIA (I). — PALMART, FERNÁNDEZ DE CÓRDOBA

Palmart 102 R. (Leaded to 152 mm.)

Palmart 104 G.

FERNÁNDEZ DE CÓRDOBA 91 G.

Manus falsifica/ toria Soc v. QUI eiffapat cogitationes/miagnorit ne possint mai enduit impere

Palmart 142 G.

Deus autem noster in celo, ii.
Nó moruit laudabítur:

FERNÁNDEZ DE CÓRDOBA 150 G., 91 G.

FERNÁNDEZ DE CÓRDOBA 180 G., 92 G.
VALENCIA (2). — PR. OF OFFICIUM B. V. MARIAE, SPINDELER

Pr. of Officium B.V.M. 165 G.

SPINDELER 132 G.

SPINDELER 130 G. (Partly Leaded)

SPINDELER 130 G*. 101 G. (Leaded)

SPINDELER 97 G.*
VALENCIA (3). — HAGENBACH & HUTZ, ALBERT

HAGENBACH & HUTZ 130 G.

HAGENBACH & HUTZ 99 G.

HAGENBACH & HUTZ 103 G.

HAGENBACH & HUTZ 150 G.

Albert 104 G.

Albert 150 G., 104 G.
VALENCIA (4). — DE ORTA, COFMAN

De Orta 136 G.

De Orta 100 G.

De Orta 84 G.

De Orta 78 G.

Cofman 132 G.

Cofman 76 G.

Cofman 102 G.
ZARAGOZA. — PR. OF PARENTINIS, HURUS

I. ZAR GOZ.

PR. OF PARENTINIS 85 G.

HURUS 111 R.


HURUS 134 G.

HURUS 76 G.

HURUS 99 G.

HURUS 100 G.

HURUS 160 G.

HURUS 160 G*.
SEVILLE (1).—SEGUERA & DEL PUERTO, COMPANEROS ALEMANES

Muy tarde vi pobreza
conocida
en persona bien regida
ni pobreza
mas la gula y la pereza
no asentaron
poco hallo que miraron
anobleza.

COMPANEROS ALEMANES 130 G.

COMPANEROS ALEMANES 106 G., 83 G.

COMPANEROS ALEMANES 98 G.

COMPANEROS ALEMANES 83 G.

COMPANEROS ALEMANES 165 G., 83 G.

COMPANEROS ALEMANES 93 G.

COMPANEROS ALEMANES 71 G.
SEVILLE (2). — UNGUT & POLONUS

82 G. (FIRST STATE)

Cupue es el regalar a la epulso fumosa de la insulacion venga por causas de parte de fuera asis le pueden conocer por los indicios si el fisico siligentemente lo quisiere pesquisar. Como debe sahacemos, sobre todas las cosas no hagas verguenza de pesquisar alentar e mo. El te vinieres por causas intrincadas, y fueren por pasiones de otros miembros si se manifestase lo falsas o reales. El te vinieres por causas de dentro se fra por causa calientes.

82 G. (SECOND STATE)

86 G.

Contéplau quanto fue dura
La concorda que sentí
Daquella graucturita
Quando amr i foi perdo
Mas cobranho posfeu
De que gozo fui encorada
El platero me resau
El resau to contempla
Quinze acores de mi vida

98 G.

SEVILLE (3). - BRUN & GENTIL. - LÉRIDA. - BOTEL.
- SALAMANCA (1). - PR. OF NEBRISSENSIS,
INTRODUCTIONES LATINAE

Brun & Gentil 117 G.

Pr. of Nebrissensis, Introductiones 80 G.

Botel 104 G.

Pr. of Nebrissensis, Introductiones 119 G.

Opanga mangonia.
*in. ins. uero miliun lac.
Turbo. ins.
Cardo. ins.
Ordo. ins.
Vomo. ins.
Demos. ins.
Apollos. ins.
Et terminata in bo. ut. in go. generis foeminiti ut.
Gibbeo. ins.
Viego. ins.
Infin. facit. anten. Caro carnis.

Pr. of Nebrissensis, Introductiones 90 G.

Pr. of Nebrissensis, Introductiones 115 R.

Pr. of Nebrisenssis, Gramatica 150 G.

Este libro se llamo Salustio cathiliasario: el qual fue trabaluido de latin en romanac castellanes por maestre Fracisco vidal de Nebaya en estilo alay: otro: esta: elegante: legue se sigue.

Pr. of Nebrisenssis, Gramatica 91 G.


Pr. of Nebrisenssis, Gramatica 120 G.

Hutz & Sanz 82 G.

Pr. of Nebrisenssis, Gramatica 112 R.

De Burgos 105 G., 105 G.

De Burgos 71 G.

De Centenera 93 G.
BURGOS (1). — FADRIQUE DE BASILEA (FRIEDRICH BIEL) (1)

De Basilea 123 GR.

De Basilea 82 G.

De Basilea 156 G. (RED)

De Basilea 136 G.

De Basilea 111 G.

De Basilea 78 G.
LVTIVS S.D. SEMPRONIO.

Quotidie multi ad nos ferunt te miseriis comumibus
gnmo dolore adfectum esse; qua de te minime admi-
rari (sino intelligo quoque) tu tribus adfectus esse; Egre-
tamen vero te sapientia praeitum quasi singularis tu
animum non renovare et; res istas huius casadas ar-
bitrariis: his nulla est stabilitate. Quid fructibus at
nulit ut a nfa se etate i studii uersatos esse. Si ab il
lis telisque bus fortuna soler adhuc nec adeo exer-
citatue funus ut tueri possumus? ut dedisse fatist: Qua
primum enim te uidere foro; tunc te tuebimus ratu-

Tratado que hizo Niculas nuñez
sobre el fin de pedro compuesto de leriano y laureola 
llamado carcel de amor.

Ahuy virtuosos señores.

DE BURGOS (2). — FADRIQUE DE BASILEA (FRIEDRICH 
BIEL) (2), JUAN DE BURGOS

DE BASILEA 140 G., 98 (103) G.

DE BASILEA 111 R.

DE BASILEA 200 G.

DE BASILEA 135 G.

DE BASILEA 78 G^.

DE BURGOS 150 G.

DE BURGOS 105 G.

DE BURGOS 103 G.

Liber primus.

I. inlui Celsius commentatorum
De bello gallico liber primus.

Anno sauvatoris nostri M. CCC. LXXXII. mense aprí
li hoccus summa cum diligentia burgibus inoffici-
na iohannis burgiensis impessum est.

DE BURGOS 135 G.
TOLEDO (1). — VÁZQUEZ, TÉLLEZ

VÁZQUEZ 68 G.

VÁZQUEZ 250 G.

VÁZQUEZ 81 G.

VÁZQUEZ 97 G. (RED)

TÉLLEZ 98 G.
Auctor em solos nondum respectio se referat qui nihil sumus: si
culpa in illa tendit, illa perimit et est summe bonus et
infinitus. C. R. Dico primo quod multi alienab interstate
culpa personalis ipsa permentit ignoscat. Si enim non
est nunc dei gale crucifigatur. Sed meriti huic vis
ierit duobus modis infiniti. Primo ex parte operans
quis est persona ininitia, sed ex parte dei acceptationis.
Sic si meriti acceptable deo est infiniti: moris in
testa erit infinita et parte mortis et parte motus accipitur. Sid siest culpa personalis et actualis et origin-
nalis est soliter infinita et parte dei in quod intititur si non

Mozarabes: marina cum diligentia perlegit et emendata per Reuerendissimi
in ostro/3 fueri doctorem dominum Alphonsum ortis
Canonice Toletanum. Impressum in re-
gali ciuitate Toledo, Justo Reuerendissimi in
christo patriis dni. d. Fracisci rimen: eius de
-ciuitatis Archipresbiteri. Impensis Nobilis
Melchioris gornici Nembrinus. Per magis
strum Petrum Hagenbach, Alemanum. An
no salutis nostre Millesimo quingentesimo
die nonagennis Januarii.

150 G. (RED)

At haec loco angelos custodi et sem per illic
sericoidia erit. Hinc est tempus. Er. Non deipsum eipas et
et usi de seque, et sommi undam aetatem habeb aut.
Scibus: de seque, et sommi undam aetatem habeb aut.
Scimus maestitiam in magnam sericoidiam maestitiam
multi in integratione maris et magis majoris meae. 3. Lanubis. y. Sua et donum pter et modo
et lo. Lanubis. y. Obiis nobis dte mias maeris y. Et alamare aut h. Buig
habitatione domo usque y. In secta secolis lanubis et y. Sih cantandro de la
et clamor aut. 3. Deum et pro.
Saudis meie quod et tempore et mittere dignare in se angeli
ut cum est a nos custodiat: socia, pregar: vestire: et se sedeat et
habitantes: et quiescentes in beo habitaculo dei. Per ipsum et

220 G. (RED)
Aqui comienza el segundo libro della vida de
Ihesu Cristo. El qual trata como y quando y a
 donde el dicho Señor
 glorioso se encarnó como se omillo tomando
carne humana.

UNGUT & PEGNITZER 155 G. (RED)

Luschner 100 G.

Luschner 78 G.

Luschner 67 G.
PORTUGAL. — LISBON. — FERNANDES & DE SAXONIA. — LEIRIA. — D'ORTAS

FERNANDES & DE SAXONIA 119 G.

FERNANDES & DE SAXONIA 119 G. (RED)

FERNANDES & DE SAXONIA 280 G.

D'ORTAS 93 G.