

REPORT AND COMMUNICATIONS.

---

REPORT

PRESENTED TO THE

**Cambridge Antiquarian Society,**

AT ITS THIRTY-THIRD ANNUAL GENERAL MEETING,

MAY 19, 1873,

WITH AN ABSTRACT OF THE PROCEEDINGS OF THE SOCIETY

(INCLUDING THE ANNUAL REPORTS XXVII—XXXII),

1866—1873.

---

ALSO

**Communications**

MADE TO THE SOCIETY.

No. XVII.

BEING No. 3 OF THE THIRD VOLUME.

---

CAMBRIDGE:

PRINTED FOR THE CAMBRIDGE ANTIQUARIAN SOCIETY.

SOLD BY DEIGHTON, BELL & CO.; AND MACMILLAN & CO.  
G. BELL AND SONS, LONDON.

---

1878.

*Price Eight Shillings.*

CAMBRIDGE ANTIQUARIAN  
COMMUNICATIONS,

BEING

PAPERS PRESENTED AT THE MEETINGS

OF THE

**Cambridge Antiquarian Society.**

---

No. XVII.

BEING No. 3 OF THE THIRD VOLUME.

1866—1873.

---

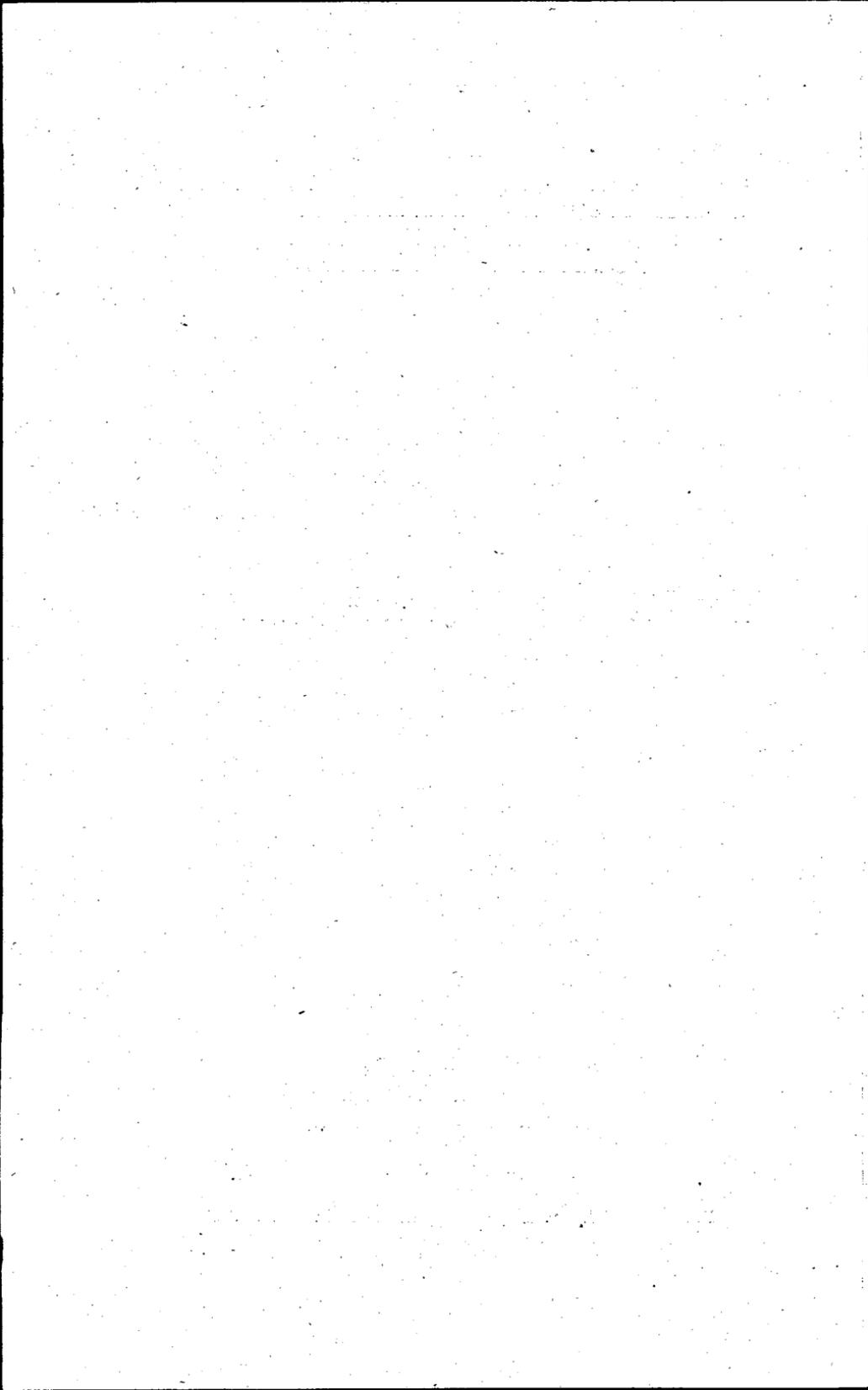
CAMBRIDGE:

PRINTED BY C. J. CLAY, M.A.

AT THE UNIVERSITY PRESS.

M.DCCC.LXXVIII.

N.B. No. XVI. was erroneously printed on the title No. XV.



## CONTENTS.

1866—1867.

	PAGE
VIII. A view of the state of the University in Queen Anne's reign. Communicated by HENRY BRADSHAW, Esq., M.A., King's College. (With a facsimile.) . . . . .	119
IX. On the Earliest English Engravings of the Indulgence known as the 'Image of Pity.' Communicated by HENRY BRADSHAW, Esq., M.A., King's College. (With a facsimile.) . . . . .	135
X. Two Letters of Sir Isaac Newton. Communicated by the Rev. T. G. BONNEY, B.D., St John's College . . . . .	153

1867—1868.

XI. A Letter from Bishop Bale to Archbishop Parker. Communicated by the Rev. H. R. LUARD, M.A., University Registry . . . . .	157
XII. A Letter from Dr Bentley to Lord Chancellor King. Communicated by the Rev. H. R. LUARD, M.A., University Registry . . . . .	175
XIII. On the Musea or Studiola in Dr Legge's Building at Caius College. Communicated by C. C. BABINGTON, Esq., M.A., F.R.S., Professor of Botany . . . . .	177
XIV. An Inventory of the stuff in the College Chambers (King's College), 1598. Communicated by HENRY BRADSHAW, Esq., M.A., University Librarian . . . . .	181
XV. On some entries relating to the Marriage and Children of John More, apparently the father of Sir Thomas More. Communicated by W. ALDIS WRIGHT, Esq., M.A., Trinity College . . . . .	199

1868—1869.

XVI. An Account of the Election of Sir Francis Bacon and Dr Barnaby Goche as Burgesses in Parliament in April, 1614, written by Dr Duport, Deputy Vice-Chancellor. Communicated by W. ALDIS WRIGHT, Esq., M.A., Trinity College . . . . .	203
---	-----

## 1869—1870.

	PAGE
XVII. Letter from Peter Salmon, M.A. to Samuel Collins, D.D., Provost of King's College, written from Padua in 1630. Communicated by the Rev. T. BROCKLEBANK, M.A., King's College	211
XVIII. Some account of St Vigor's Church, Fulbourn, lately enlarged and restored. Communicated by ARTHUR W. BLOMFIELD, Esq., M.A., Trinity College, Architect. (With four plates.)	215
XIX. Remarks on a Bronze Statuette found at Earith, Hunts. Communicated by S. S. LEWIS, Esq., B.A., Corpus Christi College. (With two lithographs.)	231

## 1870—1871.

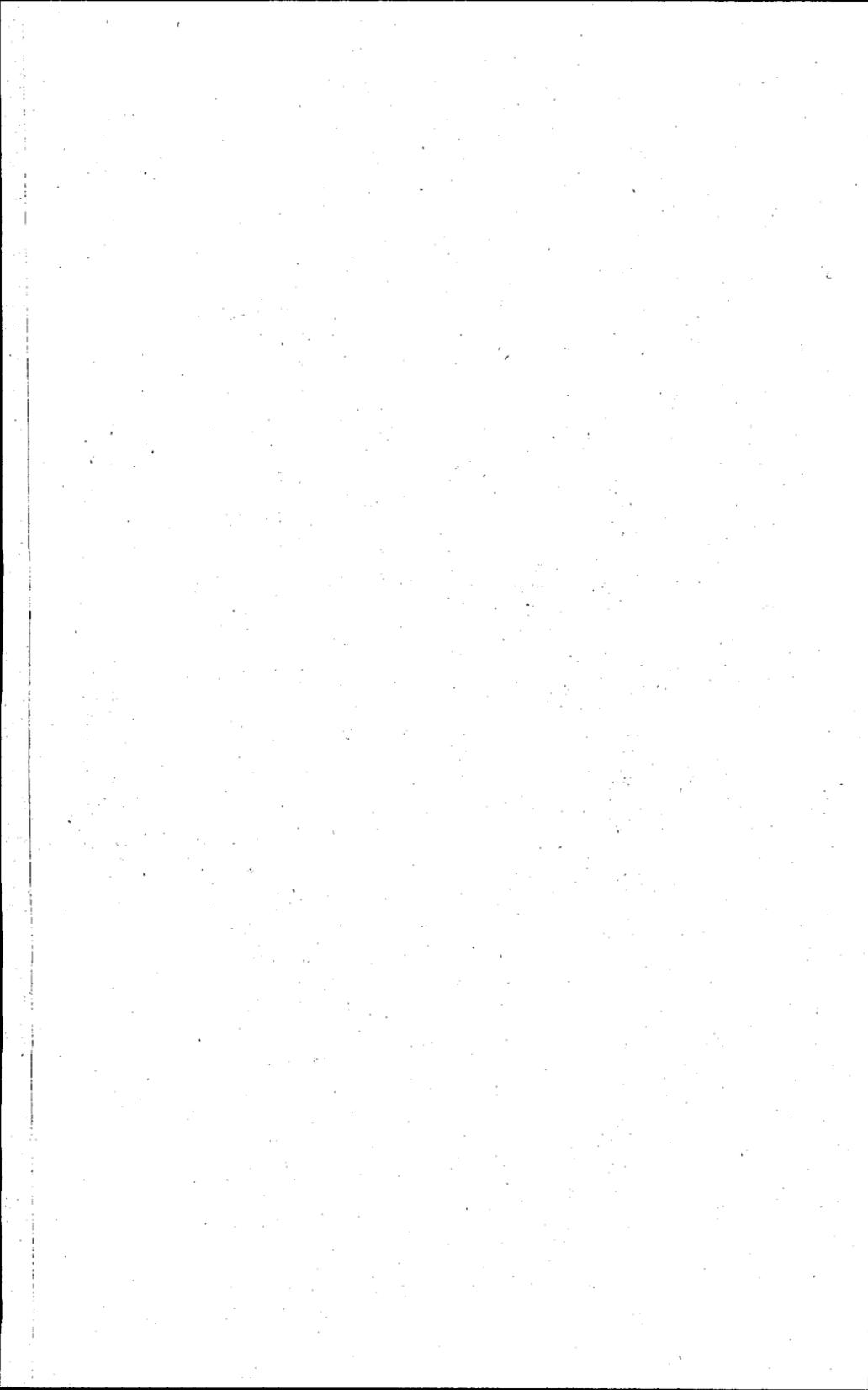
XX. On the Engraved Device used by Nicolaus Gotz of Sletzstat, the Cologne Printer, in 1474. Communicated by HENRY BRADSHAW, Esq., M.A., University Librarian	237
XXI. On Two Engravings on Copper, by G. M., a wandering Flemish Artist of the xv—xvith century. Communicated by HENRY BRADSHAW, Esq., M.A., University Librarian	247
XXII. On a Bronze Ram now in the Museum at Palermo. Communicated by S. S. LEWIS, Esq., B.A., Corpus Christi College	259

## 1871—1872.

XXIII. On the oldest written remains of the Welsh Language. Communicated by HENRY BRADSHAW, Esq., M.A., University Librarian	263
XXIV. On the West Towers of York Minster. Communicated by F. A. PALEY, Esq., M.A.	269
XXV. A Letter to the University from Thomas Beaufort, Duke of Exeter. Communicated by the Rev. H. R. LUARD, M.A., University Registrar	273
XXVI. On the Collection of Portraits belonging to the University before the Civil War. Communicated by HENRY BRADSHAW, Esq., M.A., University Librarian	274

## 1872—1873.

XXVII. Notes on some Remains of Moats and Moated Halls at Coton, Granchester, Barnwell Abbey, and Fen Ditton. With Remarks on Manor-House and College Boundary Walls, Fish-Ponds, and <i>Columbaria</i> . Communicated by F. A. PALEY, Esq., M.A.	287
---	-----



XX. ON THE ENGRAVED DEVICE USED BY NICOLAUS  
GOTZ OF SLETZSTAT, THE COLOGNE PRINTER, IN  
1474. Communicated by HENRY BRADSHAW, Esq.,  
M.A., University Librarian.

---

[November 21, 1870.]

A GOOD deal of attention has been paid of late years to a kind of engraving which was practised largely in Germany in the fifteenth century, but which soon afterwards fell into disuse. These dotted or rather punctured prints (*Gravures criblées* or *Schrotblätter*), which were formerly looked upon as woodcuts, are now acknowledged to be specimens of goldsmith's work of a kind which had existed for many generations as ornamental work, but which only came to be used for printing from when the other methods of engraving on wood and copper had been invented for that purpose. After examining such recent works<sup>1</sup> as I have been able to find on the subject, one thing which

<sup>1</sup> Those I have examined are the following :—

1. *Copies photographiques des plus rares gravures criblées, estampes, gravures en bois etc. du xv. et xvi. siècle qui se trouvent dans la collection royale d'estampes à Munic. Publiées par Robert Brulliot. Munic, 1856. 10 livraisons, Folio.* Of these photographs, seven are from *gravures criblées*; among them the St Christopher and the Woman of Samaria, alluded to below.

2. *Le Peintre-Graveur. Par J. D. Passavant. Tome 1. Leipsic, 1860, 8vo.*

3. *Histoire de l'origine et des progrès de la gravure dans les Pays-Bas et en Allemagne jusqu'à la fin du quinzième siècle. Par Jules Renouvier. Bruxelles, 1860, 8vo.* It is singular that, though the author mentions the cuts used by Gotz in the text of his edition of the *Fasciculus temporum*, yet the device seems to have escaped his notice.

4. *Documents iconographiques et typographiques de la bibliothèque*

strikes me forcibly about these prints is, that very few data seem yet to have been discovered to show where any of them were executed. One, discovered at Mainz in 1800 and now preserved at Paris, bears the date 1454<sup>1</sup>. Another, now at Munich, contains the arms of Cologne. Others are found in two or three little books, of which the letter-press is in type of the same family as (though not identical in size with) that used in two of the three editions of the Letters of Indulgence of Paulinus Chappe, printed in 1454 (at Mainz?), and also in the books printed at Bamberg by Albert Pfister in 1461 and 1462. In the case of one or two picture-indulgences there is enough engraved text to show, by the dialect used, in what part of Germany they were produced; but this is all. Under these circumstances I think it as well to put on record any new fact which adds to our scanty knowledge of the subject.

Some years ago I laid before the Society a copy of a work consisting of two Kalendars (*Cisianus* and ordinary) and an astronomical treatise by an otherwise unknown writer, Lazarus Beham of Sulzbach, the whole printed at Cologne by Nicolaus Gotz of Sletzstat in 1477, and remarkable for containing two diagrams engraved on copper. These are I believe much the earliest illustrations of the kind found in any book printed in

*royale de Belgique. 1<sup>e</sup> série (les bois), 2<sup>e</sup> livraison. Gravure criblée, Impressions négatives. Par M. H. Hymans. Bruxelles, 1864, Folio.*

5. *Die Anfänge der Druckerkunst in Bild und Schrift. An deren frühesten Erzeugnissen in der Weigel'schen Sammlung erläutert von T. O. Weigel und Dr. Ad. Zestermann. Bd. 2. Leipzig, 1866, Folio.* This work contains a description of Mr Weigel's own collection, of which Nos. 322—400 are *Schrotblätter*; but though the book abounds with fac-similes, only one is given of this kind of print.

<sup>1</sup> This date, on the print of St Bernardinus at Paris, has been read by some 1474; but the fact is, that the 5 used in Germany and the Low Countries at that time was very much more like a modern 7 than a modern 5, but not at all like the 7 used at the same period. The misreading is all the more unfortunate, that it seems to throw a doubt upon what is unquestionable, and to make it appear as if the reading 1454 originated in a wish to make the print older than it is in fact.

Germany, and, as such, deserve more attention than they have hitherto received<sup>1</sup>. A few weeks ago I purchased from Messrs. Sotheran & Co. a copy of the *Repertorium juris* of Joannes Milis, printed at Cologne in 1475 by this same printer, Nicolaus Gotz of Sletzstat, and containing his engraved device, which I had never before seen. This device has been mentioned by several writers<sup>2</sup>, but from their remarks, or from the absence of their remarks, I had always assumed it to be an ordinary woodcut. I was as much surprised, therefore, as pleased, on receiving the book, to find that the device was not a woodcut at all, but one of those dotted or punctured engravings (*gravures criblées*) which I have been speaking about. As Gotz's employment of engravings on copper to illustrate one of his books had added much to the interest I had long felt in the productions of his press (from the fact of its connexion with our own first printer, Caxton, as well as with certain Belgian presses connected with both), it may be supposed that this fresh discovery was not likely to diminish that interest.

Renouvier (*Histoire*, p. 27) has pointed out the important fact mentioned above, that in the only engraving of this kind which gives any certain clue to the place of its production—the one now at Munich representing Our Lord and the woman of Samaria—the arms of Cologne appear on the well; as may be seen in the photograph given in Brulliot's *Copies photographiques*. But in the case of Gotz's device we have not only the place (Cologne), but the year (1474), and the name of

<sup>1</sup> See some account of this book in a note at the end of this paper.

<sup>2</sup> I was not aware, at the time, that Dibdin had given a fac-simile of this very device in his *Supplement to the Bibliotheca Spenceriana* (London, 1822, 8vo.), p. 47, in the description of one of the editions of the Latin Bible, printed by Gotz, with his device, but without his name. The fact that even then Dibdin was unacquainted with the type and failed to recognise whose the device was, tends to show how rare Gotz's books are. But his facsimile does not by any means fairly represent the engraving of the original; though even in the copy there is enough to show to almost any one that it is not an ordinary woodcut.

the printer, who made use of the plate even if he did not engrave it himself. His neighbour Koelhoff, the Cologne printer, we know was a goldsmith; and there are several other instances of the occupations of goldsmith and printer being combined in one person, at a time when most printers were their own type-founders; so that, whether engraved by Gotz himself or not, there is nothing to lead us to doubt that it was executed at Cologne.

We learn from Dr Ennen's preface to his *Katalog der Inkunabeln in der Stadt-Bibliothek zu Köln*, that Nicolaus Gotz was matriculated at the University of Cologne in the faculty of law, in 1470; and that he had left Cologne before 1481, as appears from documents in the Cologne archives. His first dated book is the *Vita Christi* of Ludolphus, April 30, 1474; his last is the Latin Bible of May 9, 1480<sup>1</sup>. His type does not appear at Cologne after 1480; but there are many books in the same type which bear evident marks of having preceded the *Vita Christi*, and which may therefore safely be placed between 1470 and 1474. Still, so far as we know, the *Vita Christi* of April 30, 1474, is the first, and the *Fasciculus temporum* of 1478 is the last book of his, in which his name and engraved device have been yet found. Unfortunately his books are rarely to be met with, and there is no work which contains any approach to a complete list of them, much less any account of the various points of interest connected with them.

<sup>1</sup> The copies of the second volume of this Bible at the Hague and at Cologne are described by Mr Holtrop and Dr Ennen; and I have myself examined the perfect copy in Jesus College library in this University. The date runs thus: 'Anno M<sup>o</sup> CCCC<sup>o</sup> lxxx<sup>o</sup>. vij. id<sup>o</sup> maij.' Mr Holtrop and Dr Ennen both take this to mean 'the ides of May, 1487, not seeing that this rendering would have required vij<sup>o</sup> instead of vij. Take the date as it stands 'M<sup>o</sup> CCCC<sup>o</sup> lxxx<sup>o</sup> [1480] vij. id<sup>o</sup> maij' [May 9], and it harmonises perfectly with the fact which Dr Ennen elsewhere adduces from the city records, that Gotz had left Cologne by 1481; and the difficulty about his types being found at Cologne in 1487 thus vanishes at once.

The device itself, when complete, measures  $2\frac{7}{8}$  in. by  $1\frac{7}{8}$  in., and consists of an upright coat of arms (a chevron between three scallop shells) surmounted by a helmet with the usual mantlings, upon which is the crest (a man, half-length, and holding what looks like a sword with both hands); and above and on each side of the crest is the motto, the same which appears with slight variations in most of Gotz's books: on one side, 'sola spes mea,' and on the other, 'inte (or. uite) virgis grā.' At the foot is the name 'Nicolaus gotz de sletzstat.' I have not been able to see a perfect copy of the Ludolphus. Of the *Fasciculus temporum* of 1474 there is a copy in the British Museum. In this the device is perfect. In the *Repertorium juris* of 1475, and I presume in all subsequent impressions, the line at the foot, containing the printer's name, has disappeared. The device stands close against the type, but there is no trace of any rivets or nails by which the plate has been fastened into its place in the form<sup>1</sup>.

The earliest prints of this kind are, in the opinion of Passavant (*Le Peintre-Graveur*, tome 1), those in which, like the Munich St Christopher (see the photograph given by Brulliot), almost all the effect is produced by dots or punctures of different sizes and more or less thickly spread, resembling embroidery work with pearls. The next stage seems to be that in which the various effects of light and shade are produced by a combination of dots (in the earlier specimens, dots of different sizes) and fine lines. In the latest specimens the dots have ceased to form any part of the life (so to speak) of the treatment, and are used only to relieve a purely black ground; and so the practice is eventually reserved for the

<sup>1</sup> I have a facsimile which has been executed for me by the Autotype Company, from the copy of the *Fasciculus temporum* of 1474 (formerly belonging to Dr Kloss) in the British Museum, marked 581. i. 1. I shall be very happy to give a copy to any one interested in the subject who will give himself the trouble to ask for it.

dotted grounds of the initial letters so common in the first half of the sixteenth century. In Gotz's device the combination of dots and fine lines is very apparent; and it would seem to occupy a position about midway between the earlier and later modes.

I may as well mention here that we have in the University Library two editions of the *Horologium devotionis* printed at Cologne, one probably between 1485 and 1495 and the other between 1496 and 1506, which serve to illustrate this point, though I have not seen any notice of these volumes as containing prints of this description. Both editions are illustrated partly by *gravures criblées* and partly by ordinary cuts. The first is by Ulric Zell *apud Lijskirchen* and is in 16mo. The second is by Joh. Landen *infra sedecim domos* and is in 8vo. The *gravures criblées* are the same in both editions, though all of them are not used in the earlier one. For some reason the illustrations from the ninth to the nineteenth hours are ordinary cuts in the Lijskirchen edition; but those which are found in Landen's edition for those hours, are beyond a doubt parts of the same series as the rest. Now in almost all these the dots are simply used to relieve the black ground where necessary; and it is only in one or two, such as that of Pilate washing his hands, that there is any trace of that combination of dots and fine lines which marks the earlier prints of this kind. I may notice in passing, that in the Lijskirchen edition in 16mo the prints occupy a full page and are intact; whereas in Landen's edition in 8vo, where the print occupies only part of the page, the rivets are only too distinctly visible at top and bottom or at opposite corners, where the plate has been fixed into the form which holds the type. It is satisfactory to be able to see the two editions side by side, and so to be able to observe the different modes of printing the plates both at work. I gather from Mr Weigel's description that in his own copies of the Passion (Nos. 338, 339) these rivets or nails have been

used, even though there is no text on the same page. That it is so also in the case of the two little printed books at Munich, which are illustrated with *gravures criblées*, is evident from the facsimile which Dibdin has given of one in his *Bibliographical and Antiquarian Tour*, Vol. I. (London, 1824, 8vo), p. 124.

It is much to be wished that more facts should be ascertained about the home of these curious prints. It is clear from what has been said that they are found both used by printers to illustrate their books, and as single sheets unconnected with books, so far as the printing is concerned, but pasted in for devotional purposes. Where they form part of the book we have the type to help us; but in the other cases, which are far the most numerous, what should be considered is, not so much where the book was printed as who its former owners were, as these are the people who inserted them. What is called the Mazarine Crucifixion was found in a copy of the 42-line Bible of 1456, and is therefore assumed to have been printed at Mainz. It would have been more to the purpose to tell us to what monastic library the book belonged in the fifteenth century; a fact which in a large number of cases is easily ascertained. All these facts are only an aid to finding what we want to know; but they should not be neglected as they too often are.

NOTE ON A BOOK PRINTED AT COLOGNE BY GOTZ IN 1477, WITH TWO  
ILLUSTRATIONS ENGRAVED ON COPPER.

I am glad of this opportunity of putting on record a notice of this volume, as my remarks on the subject were not printed among the Society's communications in 1866; and still more because, though much has been said about it, no one seems hitherto to have discovered either the name of the author, or the place where it was printed.

The book consists of 72 leaves in small quarto, without any imprint; but it is printed in the type used only, so far as we know, by Nicolaus Gotz at Cologne, between 1474 and 1480. It is divided into three main portions: (1) 'Kalendarius cum Cysiano,' 26 leaves (1—26), in 3 quires of 8, 8, and 10 leaves respectively; (2) 'Alius Kallendarius vulgarisatus per festa idus nonas et Kallendas,' 28 leaves (27—54), in 4 quires of 6, 8, 4, and 10 leaves respectively; (3) 'Eyn buch von der astronomien,' 18 leaves (55—72), in 2 quires of 8 and 10 leaves respectively. A full table of contents of the whole volume is printed on the first page, and occupies 33 lines, of which the commencement is given by Hain (*Rep. bibl.* No. \*9728). The first and third portions seem in some measure independent works; the second is based chiefly on the Kalendar and calculations of Regiomontanus. In the first portion the *Radices planetarum* are calculated for the years 1477 to 1536, and they are described in the table of contents as 'practicatas Anno domini 1477.' Then follows the 'Tabula augis omnium planitarum anno Christi 1477,' and with this an *Exemplum* beginning: 'Item ich wil wissen den miteln louff saturnus vff den. xij. tag aprilli in dem .1478. iar...'. I think this makes it clear that the book was printed in 1477, and not the year before.

In the second portion, opposite the months of the Kalendar, are the tables of new and full moon calculated for three 19-year cycles, beginning 1475, 1494, and 1513. In the Canon, or directions about these, occur the words, 'Ich warn dich furbas das alle solche rechnung gericht ist uff die hoch lobsame stat Nuremberg.' The compiler is here simply quoting Regiomontanus. In the *Tavel der Sunnen* and *Tavel des Mondes* the tables run from 1475 to 1534. The eclipses are calculated from 1476 to 1527.

Leaves 45 and 46 are pasted together, and, 45<sup>b</sup> and 46<sup>a</sup> being blank, 45<sup>a</sup> is occupied by a diagram engraved on copper, without any text, and 46<sup>b</sup> by another diagram similarly engraved, consisting of a graduated circle with days of the month, signs of the zodiac, &c., and two revolving circles also graduated and engraved in the same way, and fixed on to the paper

with knotted thread and a little square of parchment. The plate measures about six inches each way, and above the circle are the words (engraved):

INSTRUMENTVM VERI MOTVS LVNE

and below (engraved):

ADDE INDEM SCHALT IAR AN SANCT MATHIAS  
SALTV DIE ZWO SCHIBEN FVRBAS VF XIII GRAD RVCKEN

Both pages have a very smudged appearance where the impression has been taken from the plate. The matter and diagrams correspond with those found in the Latin and Italian editions of Regiomontanus, printed at Venice by Erh. Raddolt in 1476.

The third portion begins, 'Hie fahet-an eyn buch von der astronomen...', and treats first of the twelve signs of the zodiac, and then of the seven planets. The first part the compiler concludes thus: 'vnd dis ist gheseit von den zwelf zeichen vff das aller curezt, als ich lazarus beham von sulzbach practicus in quadruuio es hab gezogen vsz dem alcapicium vnd centoloquium vnd quadripetite vsz ptholomeus vnd halli abragel sun vnd ander mer &c.' The part about the planets concludes thus: 'vn dis sy geseit von den vij planeten vff das aller kurst.' The rest of the page is occupied with some remarks on the *cauda draconis*, and with this the volume ends. The last page is blank.

I have not been able to learn anything more of the author, Lazarus Beham of Sulzbach, than we read here. But it is singular that neither the Munich authorities, nor Hain, nor Weigel, nor Libri, by all of whom this very volume has successively been examined, should have discovered the author's name.

This copy belonged in early times to the *Collegium S. Petri Junioris Argentinae*, as appears by an entry on the first page. It subsequently found its way into the Royal library at Munich, and bears the stamp (now partly obliterated) at each end, 'Bibliotheca Regia Monacensis.' While there it was described by Hain, though not with his usual accuracy, as the *figura astronomica mobilis*, which he describes as occupying leaf 45, is really the two diagrams on 45<sup>a</sup> and 46<sup>b</sup> described above; and he further speaks only of woodcut illustrations, which those representing the eclipses no doubt are.

In 1858 it formed part of a collection of duplicates from the Munich library, sold by Butsch at Augsburg, on which occasion it was bought by Mr. T. O. Weigel, of Leipzig, for the moderate sum of 45 florins. It had been stamped, before leaving Munich, with the mark 'Duplum Bibliothecæ R. Monac.' which is now almost entirely obliterated.

Mr Weigel was not a man to make light of such a purchase, and it appeared almost immediately after in his *Catalogue mensuel de livres anciens, rares et curieux qui se trouvent chez T. O. Weigel a Leipzig*, No. 9, under the number 3166, as *Kalendarii duo (Latine et Germanice) c. fig. aere et lign. inc. S. l. et a. (1476.) in-4. rel. en b.*, and priced at 160

thalers, or £24! A note describes it as 'd'une haute importance pour l'histoire de la gravure...Il contient deux gravures en taille douce, qui prouvent que le Monte santo di Dio par A. Bettini, publié à Florence, en 1477, n'était pas le premier livre dans lequel se trouvent des gravures, et que cette invention n'appartient pas aux Italiens, mais aux Allemands. Le livre est de toute rareté, il ne se trouve nul part une notice d'une autre exemplaire.' All is fair in war, it is said, and no doubt in trade also. We may suppose that the note was written, the Munich marks obliterated, and the price fixed, by some subordinate; but it is difficult to understand how such a tissue of irrelevant statements (to use the gentlest expression) can have been allowed to appear by a man like Mr Weigel, whose known acquaintance with the subject might be trusted to lead, rather than mislead, the unwary purchaser.

The note however did its work, and the book was immediately bought by M. Libri, and in the following June (1859) it appeared in the sale catalogue of a portion of his library (sold in London by Messrs. Sotheby & Co.), with a long note attached, in which all the statements in Mr Weigel's Catalogue were repeated, with expansion. But the bidding did not answer M. Libri's expectations, not reaching nearly half the sum that he had given for the book, and it was bought in by the owner for £11.

Soon after this a notice appeared in the *Beilage zu No. 295 des Dresdner Journals* (Dec. 23, 1859), from the pen of Dr Graesse, in which that writer abuses M. Libri literally like a pickpocket, and charges him with ignorance, theft, and falsification. If these engravings had really been on copper, he says, how could they have escaped Hain's notice? How could the book have brought so small a sum at the Munich sale? In fact M. Libri must have stuck the plates in himself and palmed them off as a genuine part of the book, &c., &c. Dr Graesse allows that he had never seen the book himself, but it is a pity that the omniscience which he elsewhere claims for himself (see the note in his *Trésor des livres rares*, tome 1, page 553, on Brunet's *Manuel du libraire*), did not come to his aid and make him aware that all the enormities which he charges to M. Libri's account in regard to this book, were in reality due to the description of it published by his own countryman and neighbour Mr Weigel.

In 1865 the book reappeared in London at the sale of another portion of M. Libri's library (by Messrs. Puttick and Simpson), and this time it was allowed to go to Mr F. S. Ellis for the reduced sum of £7. 12s. 6d. It remained with him unexamined until January 1866, when, on passing through London, I happened to see it. I at once recognised it as an unclaimed production of one of my favourite printers; and I made it my own without delay. Some years afterwards I presented it to the University Library, with other books of the same kind, and there I hope it will now remain.