

1486) (Duff 56). This curious pair has divided beards and horns curved à *défense*. They are shown in collotype in Allan Stevenson, *Observations on Paper as Evidence* (Lawrence, Kansas, 1961), pl. IV.

Finally in this series comes the startling Unicorn with trifurcated tail, Br. 10001 (Brussels Paper Collection, from Arlon, 1463). He appears as a random mark in some copies of *Speculum* III, the second Latin edition, and also (with his mate) in impressions of *Apocalypse* IV at the British Museum and the Bodleian Library. And further in several undated quartos printed by Ulrich Zel at Cologne. Sotheby shows the pair in his pl. C. The realization grows that it is not extraordinary to find Briquet's *filigranes* in printed books.

We move on to the proud Unicorns of Champagne and Normandy, where neither Sotheby nor Briquet helps us so much, but nevertheless the point can be made.

Probably the fourth book printed by Caxton at Bruges is the French edition of Le Fèvre's *Recueil des histoires de Troye*. After a long run of the Shield of France, Caxton (or Mansion as his foreman) ran out of this main stock and called in Unicorns and Bulls to his aid. The Unicorns are twins with slanted beards and presumably were fashioned by Truchot and Piétrequin at the Moulins Brûlés at Troyes. One of them is Br. 10022 (Troyes, 1470), as we can see in the halfblank final leaf of the complete British Museum copy (IB. 49410). Its appearance in a book of about 1475 may be due to its being in a later state than the state that Briquet shows.

The second Unicorn on the Briquet page, Br. 10023, with swelled belly and horn down, has for its mate an elongated thin Unicorn, similar to Br. 10027, but not the same. One gets the impression that the big-bellied one is meant to be female. The pair turn up in two very early quartos printed by Caxton in England: *The Horse, the Goose, and the Sheep* and *The Churl and the Bird* (Duff 261 & 256), which I assign to late 1476. These are at the University Library Cambridge, with fragments at the British Museum. The marks also adorn the first running paper in the first edition of Chaucer's *Canterbury Tales* (Duff 87), which thus may have been the first folio that Caxton began to work on in England—though two books for patrons, the *Jason* and the *Dicts*, appear to have intervened before he published the *Tales*, perhaps early in 1478. Because Briquet found these Unicorns in paper from near Argentan, I should like to think them Norman, but more likely they come from the mill at Essonnes south of Paris.

What walks next on scene is Unicorn 10024. This fellow also occurs in the *Canterbury Tales*, with a proper twin. Judging from its *passant* form, with horn up, it should hail from Champagne, though Briquet found it in the Archives of Orne, at Domfront. The fact that he records it also at St Omer favours its Champagne origin. The dates there, 1474-7, fit neatly with the assigned date for the first *Canterbury Tales*, 1478.

What is certainly a Norman Unicorn is Br. 10379. For the band about his belly proves to be a piece of the arms of the city and dukes of Évreux. Not until I studied the Norman Pots which are similarly marked (Br. 12660-86) did it dawn on me that the two short lines (occasionally three or four) that cross the band are heraldic bearings; but obviously they are. There were early paper-mills at Beaumont-le-Roger and other towns along the Risle, which must have supplied such paper to Évreux and Rouen. Briquet tells us (under ARMOIRIES: *Agneau*, p. 65) that these mills date from the 1490s. And here, without realizing it, he gives welcome evidence that one mill at least was already operating in the 1470s. Briquet is full of similar surprises for the observant student.

A more particular question is whether the banded Unicorn which Blades and Sotheby report from Caxton's English *Jason* (Duff 245) is the same as Br. 10379. They are very like and possibly the same, for experience has shown similar small differences due to deterioration in the mark on the mould, or to small errors during tracing. I have examined copies of this *Jason* at the Morgan, Rylands, Bodleian, and British Museum Libraries, and secured photographs from the Morgan, but realize that not until I study beta-radiographs will I know whether there is identity. The Museum copy has a pair, presumably twins, and these themselves are very much alike. Certainly there are errors in Blades' tracing, for he shows a saddle effect rather than the *bande composée*. Actually the mark is hardly a running mark as it occurs only two or four times in the middle of the volume. What is needed (besides radiographs) is to match them with examples in the archives of, say, Caen. For Briquet cites the Archives