

marks as the Shields of Troyes and Orleans looked Burgundian to Sotheby, because Champagne was in Anglo-Burgundian hands after the Treaty of Troyes (1420) and because he mistook the shield topped with the Cross of the Passion for that of Duke Jean sans Peur of Burgundy when actually it was that of the man he caused to be murdered. It was hardly a medieval custom to hand over one's arms to one's murderer!

Determination of the place of *use* is usually more difficult, but sometimes the paper in a printed book can contribute the most telling part of the evidence for place of printing.

A long debated question has been that of the identity of the Printer of Dares, the Printer of Albertus Magnus, and Johannes Solidi of Vienne in Dauphiné. It is now agreed that they are all the same man, Johann Schilling, who took his baccalaureate at the University of Basle and his master's degree at the University of Erfurt, and apparently learned to print at Cologne. Proctor and Pollard assigned the Printer of Dares to Cologne, because of his Ther Hoernen type, and also the Printer of Albertus Magnus, and Voulliéme left matters thus, though he brought to scholars' attention an *Einblattdruck* found at Salzburg printed in the Dares type but with a manuscript note 'Impreßfor in basilea'. Thereupon Gustav Binz of the Basle University Library argued that both presses of Schilling should be located in Basle. Dalbanne and Droz demonstrated, largely through watermark evidence, that the Albertus Magnus books belonged to Basle, while Corsten attempted to claim both presses for Cologne.

The truth of the matter can be worked out through further analysis of the paper. Those books of Schilling as the printer of Dares containing such marks as the Lamb with the Twisted Flag (*Br.* 44) and the Goat (*Br.* 2851) belong to Cologne, for such papers were made at Épinal and in Lorraine and naturally found a market down-river. Thus such books as Gerson, *De simonia* [ca 1472] (*BMC*, I.212; *Voul.* 498; *Goff* G-268), and Gerson *De pollutionibus nocturnis* [rubricated 1472] (*BMC*, I.213; *Voul.* 480; *Goff* G-257), both with the same Goat as in Briquet and its twin; also Robertus de Sancto Remigio, *Historia itineris contra Turcos* [ca 1472] (*BMC*, I.213; *Voul.* 1023; *Goff* R-207), with Cock and Lamb marks from the Vosges and Gothic p's from Champagne—these books have marks that go not up-river. Similarly such books as Albertus Magnus, *De virtutibus* (itself) [ca 1473] (*BMC*, I.236; *GW* 703; *Voul.* 55) and Pius II, *De duobus amantibus* [ca 1473-4] (*BMC*, I.236; *Voul.* 945; *Goff* P-673) contain the characteristic Bull's head X and other marks of Basle and Piedmont (as Dalbanne & Droz more or less point out)—so that it is easy to see that almost all that there were printed in the Albertus Magnus type probably belong to Basle. Having got that far, partly through proper interpretation of Bull's heads and Grape marks in Briquet, we realize that we have solved a problem that the typographical experts have not been able to settle—though indeed finally they have come close. What experts on type and experts on paper need to learn to do is use each other's evidence and techniques.

An even more recent illustration concerning a question of place has to do with a Boccaccio which is listed in all the catalogues as printed by the Printer of the *Flores Sancti Augustini*. The book is Boccaccio, *Genealogiae deorum gentilium*, which the *British Museum Catalogue of Books printed in the XVth Century* (I.234) dates ca 1472 and *Goff's Incunabula in American Libraries* (B-750) dates ca 1473. In their recent study *The Fifteenth-Century Printing Types of the Low Countries* (Amsterdam, 1966), Wytze and Lotte Hellinga make the interesting observation that the type of this Boccaccio is very similar to that used by Johan Veldener in his *Jacobus de Theramo, Belial* (*BMC*, IX.136; *Camp.* 1654), datable by a prefatory letter by Gervinus Cruse of Cologne after 7 August 1474, and which has been accepted as the first book printed at Louvain. Dr and Mrs Hellinga remark (I.18): 'All this leads one to ask whether the Boccaccio ought to be transferred to Louvain, or *Lis Belial*, and thus its printer too, to Cologne. Our answer to this question will have far-reaching consequences for a number of editions assigned to Cologne.' And a decision as to what (after all) is the first book printed at Louvain! And also when and how Veldener furnished bâtard types to William Caxton, the first English printer.

When I read the Hellinga proof pages, I reacted in my accustomed fashion. Being at the British Museum, I ordered out the Grenville copy of the Boccaccio. At the first leaf I nearly fell over with astonishment. Here was a rare watermark which Briquet had found only in the Costerian *Speculum* III (*BMC*, IX.2; *Camp.* 1569; *Goff*