

S-657): the great gothic  $\gamma$  with its heart in its tail, *Br.* 9201 (citing the Meermann-Westreenen copy of the *Speculum*). Briquet apparently was unable to find an example in the archives, yet in 1965 I found two bits of the paper—quartersheets folded lengthwise through the big  $\gamma$  with heart—in an account book at the *Gemeente Archief* at Haarlem. And now I had come upon a similar big  $\gamma$  and its twin in an ‘ordinary’ printed book, not one that was part blockbook. This is a rare occurrence of a mark in Briquet drawn from a printed book without archival parallels; but it was useful also for recognizing the closely related marks in a type-printed book of like date.

The big  $\gamma$  proved to be the beginning of a run of paper. Whence came this interesting paper? I had seen none of it at Bar-le-Duc, to be sure; but in these *Archives de la Meuse* I had come so often upon the closely related big  $\gamma$  with trefoil tail that I had no doubt. I even suspected that the big  $\gamma$  with heart might be a sort of valentine for Yolande of Anjou, she who came to the ducal throne briefly in 1473, while she arranged for the succession of her son René. The valentine came at a proper time in history for dating *Speculum* III (the second Latin edition) and also the Boccaccio.<sup>1</sup>

Intermingled with the  $\gamma$  paper was a Shield lettered *IiIe*: *Br.* 1886 and twin. Though Le Clert claimed this mark for the mill at Mussy-sur-Seine, up the river from Troyes, he apparently found no example at Troyes and (surprisingly) did not look for it at Bar-le-Duc (less than 100 km. away), to which Briquet’s honest notes should have led him. For at Bar I came upon run after run of this paper, as Briquet had before me, and saw clearly that the paper had been made at Lisle-en-Rigault, a few kilometres southwest of Bar on the Saulx and very near the more ancient mill at Ville-sur-Saulx. Thus this paper, too, derives from the region of Bar-le-Duc.

And that is not all. The Boccaccio contains gothic *p*’s with a mitred bar, of the style shown in *Br.* 8597 (Luxemburg, 1464) and related to the bars of *Br.* 8684–90. Here indeed is a jungle of ambiguity, awaiting the analysis of willing workers in the archives; but already in Briquet there is reason for thinking that this species at least originated in the Barrois, even from 1420: consider *Br.* 8520 (Bar-le-Duc). And there is a run of this paper towards the end of the Boccaccio.

Besides some Bull’s heads, mostly alien to Briquet, the book shows in the Tabula at the end admirable Paschal Lambs—not the sort in a circle with twisted banner, made at Épinal on the Moselle, but the larger ones with a halo, similar to *Br.* 26 (from 1467) which come rather from Troyes on the Seine.

Apparently all (or nearly all) the watermarks in the Boccaccio derive either from the Barrois or from Champagne. It is not clear that any belong to the Rhine and Moselle system that floated paper down to Cologne. Instead the mills were such as made use of the Meuse for bringing paper down to Namur and thus the printing towns of the southern Netherlands!

Now on 30 July 1473 Johan Veldener, typefounder and printer from Würzburg and Cologne, matriculated at the University of Louvain. He interests us much as a chief candidate for the role of Printer of the *Flores Sancti Augustini* at Cologne, the man who taught William Caxton the art of printing while they worked on a Bartholomaeus, *De proprietatibus rerum* (*BMC*, I.234; *GW* 3403; *Voul.* 218; *Goff* B-131) in 1472. Yet we have known of no book printed by Veldener at Louvain until the *Belial* of late 1474. The Hellingas have suggested that the Boccaccio and the *Belial* may have come from the same press, because of the near-identity of their type—apparently only an added E in the Boccaccio and an added P in the *Belial*, though the fount of the latter seems to be freshly cast from the matrices. What more do we need? As the paper of the Boccaccio is such as might come down the Meuse to Namur and Louvain rather than paper that should have come down the Moselle or Rhine to Cologne, let us not leave the Boccaccio in Cologne, where all the cataloguers have put it, but move it forthwith to Louvain in Brabant and place it at the forefront of books printed in that important University city! This means too that the book moves all the way from vol. I to vol. IX of the British Museum *Catalogue of Books*

<sup>1</sup> For the Gothic  $\gamma$  see also pp. \*22–\*23 above.