

A New English XV Century Printer.

NO bibliographers, who have written on the history of printing in England, date the commencement of Julian Notary's career as a printer earlier than 1498, in which year appeared his edition of the Sarum Missal, the first edition printed in England. Within the last few years, however, new discoveries have been made, by means of which, we can not only place the foundation of this office at an earlier date, but are made acquainted with a new printer, so far unknown in the history of English XV century printing.

The first book, of which I know two copies only at present, one in the Bodleian [4to, C. 1. Art. Seld.] and the other in the Cambridge University Library [Dd, 2, 30. 7], may be described as follows.

<i>Title.</i>	¶ Questiones Alberti de modis significandi.
<i>Colophon.</i>	¶ Questiones magistri Alberti de modis significandi noviter impresse London apud sanctū thomā apostolū expliciūt feliciter.
<i>Collation.</i>	a-f ⁸ g. h ⁶ = 60 unnumbered leaves 30 lines to a page, with headlines.

The second, of which, at present, only a fragment is known, luckily containing the colophon, was purchased at many times its weight in gold by the Bodleian in 1885.

It had every appearance of having been obtained from an old binding when first bought, being in a very tender condition and slightly stained; it has since been repaired and bound, losing the signature of the sheet in the operation. It consists of the last sheet, r, of a Sarum Horæ of 21 lines to the page, with very neat woodcut borders, of the kind common in all foreign printed service books, but of a design which must be of uncommon occurrence, as an examination of most of the service books in the Bodleian failed to produce anything exactly similar; the backgrounds of dotted work being neater and clearer than usual. Some, if not all, of these borders occur in the Notary Horæ (c. 1503?), showing the connection of the two offices, the present at the sign of St. Thomas, and Notary's later one at the sign of the "Three Kynges." [Duke of Devonshire's Library.]

<i>Colophon.</i>	Hore beate marie scdm ufuz Sar diligētur emēdace ac novit impresse Londōi. apud sanctū Thomam apo stolu pro winando de worde expliciūt feliciter. Anno dñi mille ^o cccc ^o nona ^m gc ^o vii ^o tercia die mensis aprilis.
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On the same page as the colophon, in both these books, occurs the printer's device, in the former in black, in the latter in red, and is the same as that used by Notary, with this important exception, that, whereas in Notary's device his name, in a Latin form, occurs in the lower half of the device; in these the lower half is occupied by the initials I. H., and the upper half by the initials I N B, the I N being in the form of a monogram and not distinct. In 1498 this same block was used on the title page of the Sarum Missal, but with this change, that the initials I H, with part of the frame of the device, had been cut away; and it finally is used by Notary, with the I N B cut out, and his own name in the space formerly occupied by I H.

Now, from the above colophons and devices, we learn two entirely new facts, one, that there was a printing office at the sign of St. Thomas the Apostle, and, secondly, that there was a printer in England with the initials I. H. Who was he?

About 1490 the first signs of French influence upon the English press were to be found in the fount of type, cut about that date for Caxton. Pynson, who commenced printing soon after [1493], was not only himself a Norman, but employed foreign presses to work for him, as also did Wynkyn de Worde. Notary, himself, was a Frenchman, Jean Barbier, one of the workmen who came with him, also a Frenchman, so it is quite reasonable to surmise that I H was one of their countrymen. There are two foreign printers connected with the English trade, whose names agree with these initials I. Hertzog de Landoia, who printed the two Sarum Missals of 1494, at Venice, and I. Huvin, of Rouen, who was also connected with the production of Sarum Missals. Besides these there is the little-known bookseller and stationer, who managed the printing of the Hereford Breviary of 1505—Inghelbert Haghe. As to the first of these, I. Hertzog, it is almost impossible that he should be the man, since we find him printing in Venice in 1497. I. Huvin has much stronger claims. He was, as M. Frère tells us, vaguely, in a footnote, a bookbinder and printer at Rouen, from 1490, but about these early years we have little or no information; we find him, in 1500 and 1501, at work on books for sale in England, and he seems to have continued working at Rouen for a good number of years.

Of Inghelbert Haghe we know nothing, except what we learn from the introduction to the Hereford Breviary, unless, indeed, he be the same man as is mentioned in a note on some fragments in the Bodleian, which have, at some time or another, formed the fly-leaves of a book (I have filled out the abbreviations.) "Dedi bibliopole herfordensi Ingleberto nuncupato pro isto et sex reliquis libris biblie

xlili^a iiii^d quos emi ludlowie anno domini incarnationis millesimo quingentesimo decimo circiter die nundinarum lichfeldensium." [I gave the Hereford bookseller called Inglebert for this and the other six books of the bible, xlili^a iiii^d which I bought at Ludlow in the year of our Lords incarnation 1510 about the day of the Lichfield fair"] Inglebert Haghe was under the protection and patronage of Margaret, Countess of Richmond, as also was W. de Worde, which might form a connection between them. But, in any case, we have hardly any grounds for connecting the latter with the unknown I. H. Certainly, the most probable printer to whom the initials could refer is Huvin, there are many probabilities in his favour, and very little to be said against him, and, whilst the enigma must, of necessity, remain for the present unsolved, there can be little doubt that Jean Huvin is the nearest guess to be made.

The other initials stand, undoubtedly, for Jean Barbier, for we find his name in the colophon of the 1498 Missal. La Caille gives some account of him, which, though in many instances inaccurate, is still very valuable, especially when we consider the time when it was written [1689]. Barbier appears in Paris at the beginning of the sixteenth century, and became a most prolific printer, printing many works for Denis Roce, Pierre Bacquelier, J. Petit, Poncet Lepreux, J. Frellon, F. Regnault, and many others, too numerous to mention, of the leading publishers of Paris. He seems to have stopped printing about 1514, and we have no evidence of his existence before 1498, so that his career, though most productive, was short.

The book trade with France, which grew up so suddenly about the last years of the XVth century and the early part of the XVIth, has never been yet examined with any care, and even the materials collected by Herbert, in his third volume, are, to most people, little known, on account of the vague way in which they are collected and noted; but it is in this close connection between the two countries that we must seek for the explanation of many bibliographical problems. By 1496 there were already established in London agents for French presses, amongst others Nicholas Lecomte, for whom Hopyl printed in 1493 and 1494, and F. and P. Egmont. Liturgical books had, of course, to be printed, in general, abroad, as few presses in England had enough ornamental letters, woodcuts or borders, to produce anything which could compete with foreign work; in fact, during the three or four years on either side of 1500, the English printers were almost entirely dependent on abroad, either for books themselves, or materials to produce them. With regard to Notary himself, it has always been considered very doubtful whether or not

he printed his 1498 Missal in England. The colophon expressly states so, but many authors have considered the very foreign appearance of the work enough to justify their unbelief in its statement, and, though these authorities are almost certainly wrong as to the place, they are as certainly right as regards the source of the printing material employed. The probable explanation is that Notary, thinking to make an excellent speculation, brought with him from abroad, not only material for printing service books, but assistants skilled in the work, very probably at the invitation of W. de Worde, for whom the 1497 Horæ was produced, and the manner in which this book is printed shows that skilled workmen were employed upon it.

The last question is, was Julian Notary in the office at the sign of St. Thomas? Or, to put it in another way, does the monogram I N and the initial B in the device stand for Julian Notary and Jean Barbier, or for Jean Barbier alone. I am inclined to think that it stands for Barbier alone, and that when I H left the business in 1498, Barbier joined Notary. We can, of course, judge very little about the type of the Horæ from so small a fragment, but as far as can be seen a larger selection and variety are to be observed in 1498, than were to be found in either of the earlier books; this may be accounted for, however, by the nature of the book. Notary again almost always signs his books, and the French form *Notaire* of the Missal, altered soon after to the English form Notary, would imply that he had but lately come to this country.

Again, the two early books have in their colophons the information that they were printed at the sign of St. Thomas the Apostle, but no particular locality is mentioned. The Missal was printed at Westminster, but no sign is mentioned. It is probable that it was in Kynge-street, where we find Notary living till 1503, when he goes to the sign of the Three Kings, Pynson's old house, outside Temple Bar. Of course this must all be, more or less, guess work at present, a most dangerous element in bibliography, but there must be plenty yet to be discovered, and I hope this note may be a step in the direction. Bradshaw knew of I H only from the colophon of the Albertus, having never seen the Horæ, but, unfortunately, he has left us nothing about him in print, beyond the mere fact of his existence, though perhaps when his MS. notes are sorted—and let us earnestly hope published—something may be found on the subject, which will bring us out of our present dark state of ignorance upon this hitherto unknown English XV century printer, I H.

E. GORDON DUFF.