

*Tragediae Septem* printed by Aldus (1502). This book is the first of the Aldine series of Greek classics, and thus typical of Aldus' whole work. Aldus was the printer through whom the Italian Renaissance materialized, who gave to the modern world and preserved for posterity the learning of the ancient world, previously only surviving in rare manuscript form. There are also three other Aldine classics in this new collection: *Plinii Epistoli* (1508); *Orationes Rhetorum*, first Aldine edition (1513); and *Caesaris Commentariorum* (1519). Aldus was well, if slenderly, represented in Mr. Turnbull's collection, one of the Library's choicest treasures being *Poliphili Hypnerotomachia*, recognized as the best-printed illustrated book of the fifteenth century.

The earliest example of German printing in the Ilott collection is the *Summa de Casibus Conscientiae* of Astexanus de Ast, printed by Koburger of Nuremberg (1482). We had already several other books printed by Koburger, notably the great *Nuremberg Chronicle*, the "Picture Book of the Middle Ages", illustrated copiously with woodcuts by Pleydenwurff and Wolgemuth, who was Durer's master.

The revolution in book production took place in France later than in Italy, awaiting the impetus given it by the patronage of Francis I. Two examples of early Parisian *Books of Hours* are added by the new collection. One is on vellum, choicely illuminated. The enormous output of *Books of Hours* by early Parisian printers satisfied a popular demand for illustrated devotional books of this kind, pre-dating Francis I and Geoffrey Tory, the greatest of early French typographers, whom he appointed Royal Printer in 1530. The Library possesses a fine copy of Tory's classic exposition of typography, printed in 1549.

Thus, by the early part of the sixteenth century, the vital role which the printed book was to play in the history of European nations had become apparent. The Italian masses, becoming aware of the power given them by their new access to knowledge, had commenced a period of political unrest against the rulers of the cities. From this time the standard of production of the Italian printed book degenerates, while the press is used as the