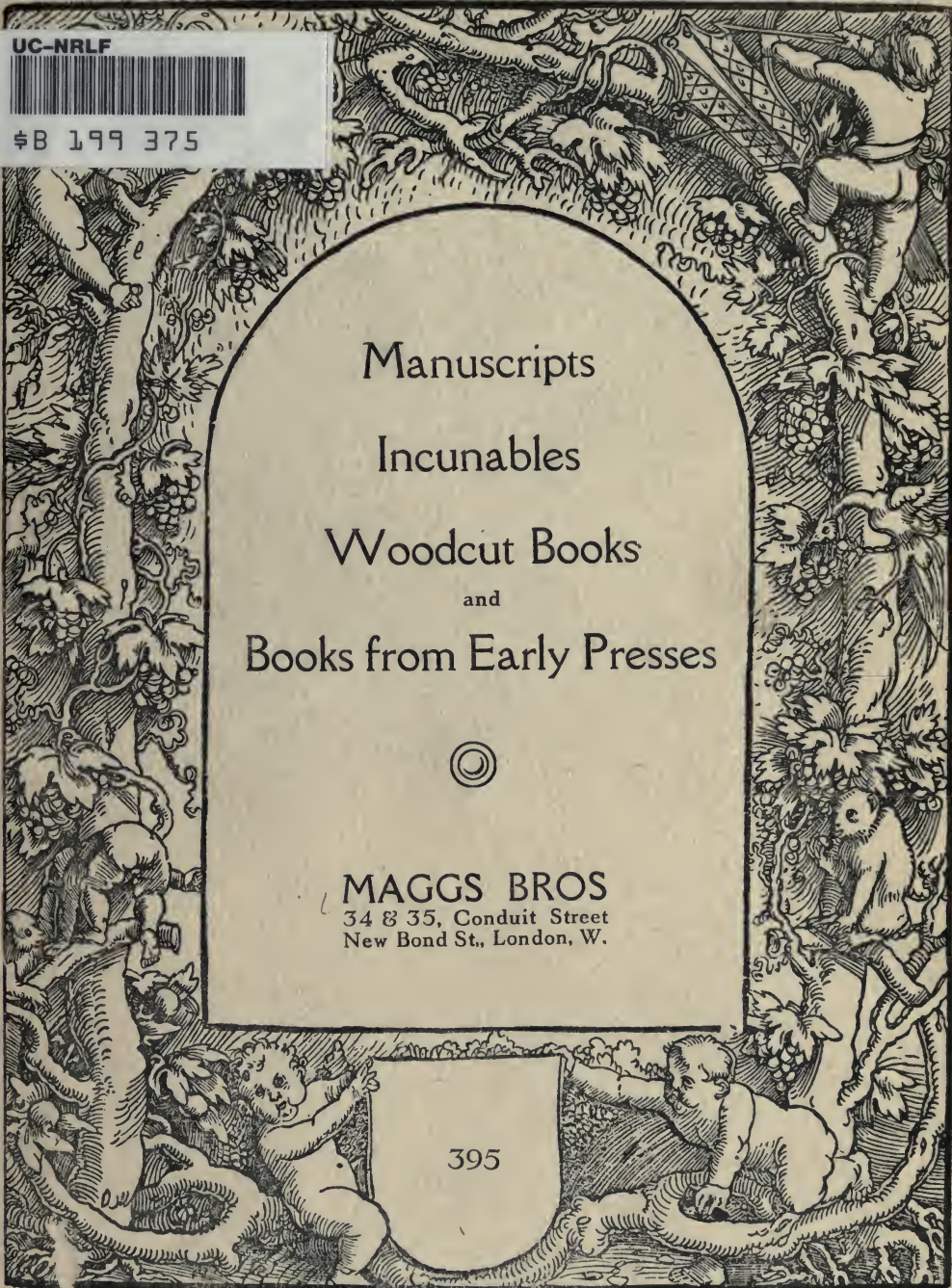


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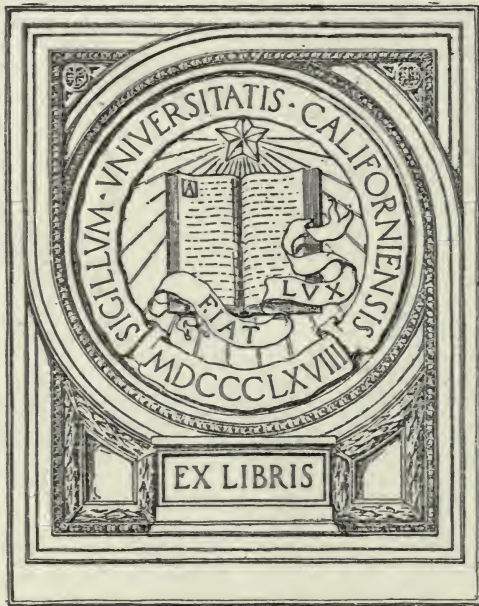
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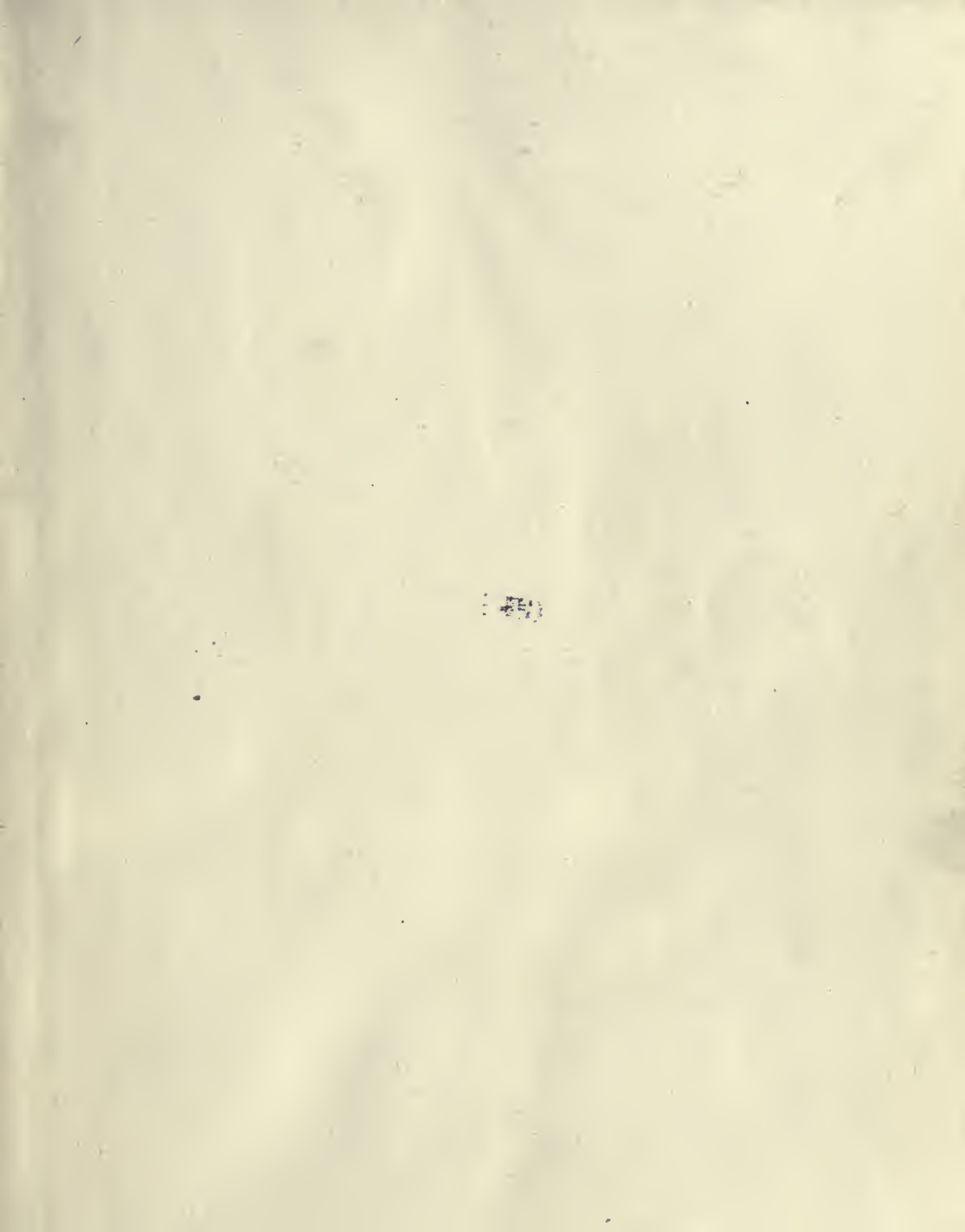
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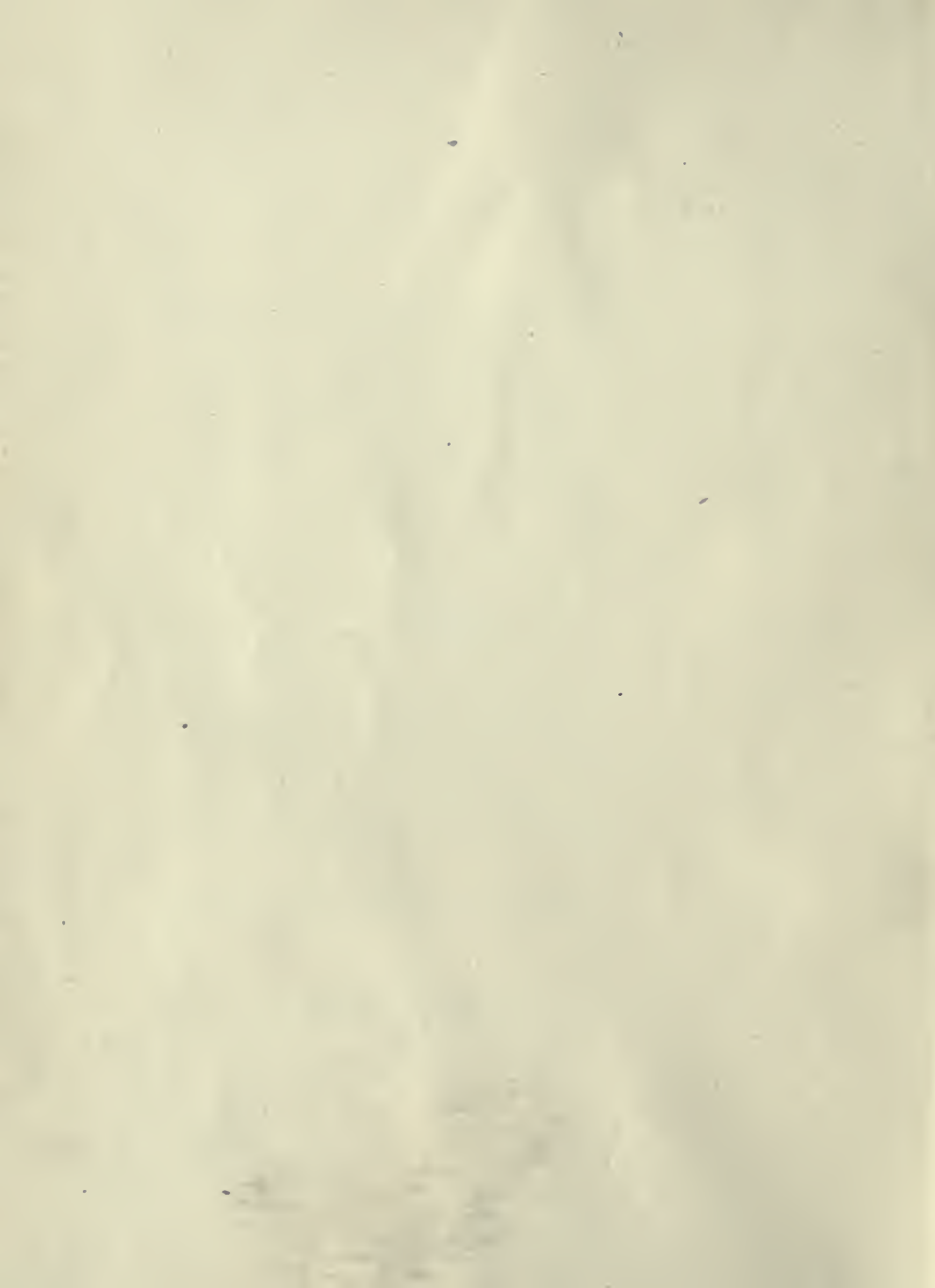
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Small folio, *original native binding*, 1843.

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2 **ARETINUS** (Leonardus). **De Milicia** ad Reynoldum Albitium.

MANUSCRIPT OF THE EARLY PART OF THE XVth CENTURY ON PAPER, 21 pp., concluding "Leonardus Aretinus edidit florentiae XVIII January MCCCCXXI (1421)."

Small 4to, *half calf*.

£4 4s

An 18th century note in cover says: "Je doute que ce petit ouvrage ait été imprimé: Du moins ne le trouve-t-on pas dans le catalogue des oeuvres de L. Aretin. Le manuserit est bien conservé."

3 **ARISTOPHANES.** **Plutus and the Clouds** (in Greek).

NEATLY WRITTEN MANUSCRIPT ON ORIENTAL PAPER ON 171 LEAVES, 8 LONG LINES TO A PAGE, WITH COMMENTARIES NEATLY WRITTEN IN THE MARGIN, GLOSSES IN RED, 2 ORNAMENTAL BORDERS IN RED.

THE WORK OPENS WITH A SHORT BIOGRAPHY OF ARISTOPHANES.

4to, *half bound*. (XIVth Century.)

£52 10s

The manuscript is stamped "De Casa Minutoli Tegrini." A few leaves slightly wormed and a leaf missing between folios 14 and 15. From the Firmin Didot Collection. Greek Manuscripts are excessively rare.

438/65

4 ARISTOTLE'S DE INTERPRETATIONE, with Commentaries.

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5 AUGUSTINE (St.). Confessiones.

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*** From the Library of Dr Fortescue (late Chief Librarian of the British Museum)

MANUSCRIPT WITH THE NAME OF THE SCRIBE.

6 AUGUSTINE (St.). Opuscula quaedam.

De Predestinatione sanctorum; de bono Perseverantiae; de Vita beata; de Virginitate; de Virginitate B.V.M.; de Continentia et Patientia; de Natura Rerum, etc.

MANUSCRIPT ON VELLUM (166 ll., 8½ by 5½ inches), WRITTEN IN NEAT SEMI-ROMAN LETTERS, LONG LINES, 28 TO A FULL PAGE, WITH CATCHWORDS, BY A SOUTH-ITALIAN SCRIBE.

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WILLIAM MORRIS'S VULGATE BIBLE WITH HIS BOOKPLATE.

7 BIBLIA LATINA VULGATA.

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Concerning the Judgment of the Starres.

Bonatus.

Concerning the Revolutions of Yeares.

(Continued over)

Bonatus—*continued***Ptolomeus.**

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XVTH CENTURY MANUSCRIPT.

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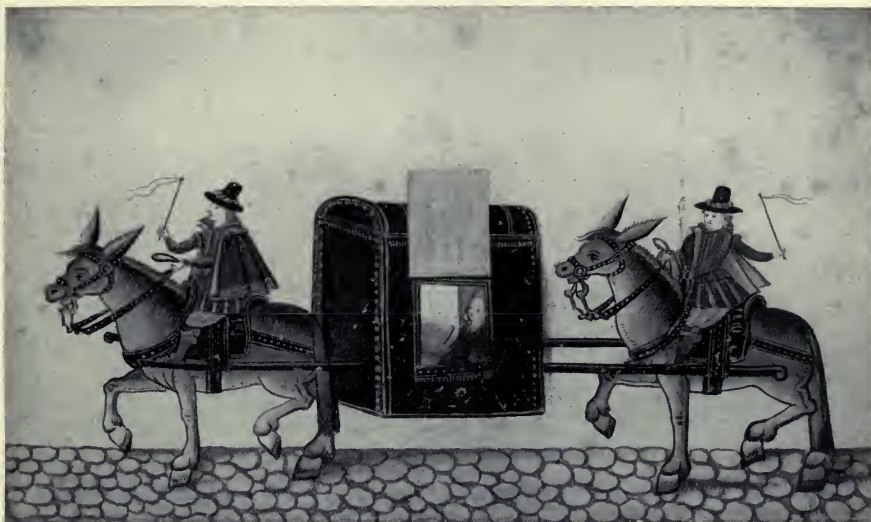
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THE TITLE AS ABOVE WRITTEN IN GOLD LETTERS WITHIN A CIRCLE WITH A BORDER OF GREEN AND GOLD, THE FIRST PAGE DECORATED WITH A THREE-QUARTER BORDER OF FLOREATE SCROLLS IN WHITE, BLUE, RED AND GOLD, WITH AN INITIAL, MANY ILLUMINATED DECORATIVE INITIALS.

Small folio, *citron morocco super-extra blind and gold tooled to a beautiful XVth century Italian pattern, g. e., by Leighon*.

(SEE ILLUSTRATION, PLATE No. III.)

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NEATLY WRITTEN MANUSCRIPT BY AN ITALIAN HAND OF THE ITALIAN RENAISSANCE PERIOD. ON 144 LEAVES OF VELLUM, 20 LONG LINES TO A PAGE.

FINELY PAINTED INITIAL LETTER, ILLUMINATED IN GOLD AND COLOUR EXTENDING THE LENGTH OF THE TEXT. OTHER INITIALS IN RED AND BLUE. MANUSCRIPT NOTES IN THE MARGINS.

8vo, *early binding of oak boards covered with leather and metal bosses.*

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The Eutropius has been continued by Paulus Diaconus.

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Inscription on end leaf "Iste Liber est Monasterii sci Johannis Baptiste im Rebdorff, Eystetensis dyocensis." All other Rebdorff MSS. are in the State Library at Munich where they came at the dissolution of the Monasteries.

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BEAUTIFULLY WRITTEN MANUSCRIPT IN PERSIAN, EACH PAGE DIVIDED INTO FOUR COLUMNS, SURROUNDED BY ONE GOLD LINE, DATED A.D. 1622 AND WRITTEN (PROBABLY IN INDIA) AND ILLUMINATED BY MOHAMMED SAADIA IBN HAFIZ IBRAHIM.

WITH FULL-PAGE ORNAMENTATIONS (ANWANS AND SAR-LAWS) AND 96 LARGE MINIATURES, BEAUTIFULLY PAINTED IN GOLD AND COLOURS, IN EXCELLENT PRESERVATION.

Small folio, *original leather binding, with mosaic inserted of grey leather in which flowers are tooled.*

(SEE ILLUSTRATION, PLATE No. IV.)

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LIST OF MINIATURES:—

1. 3 men praying before a tomb, in background forest.
2. King surrounded by his attendants, seated on tiger skin, in country. In front of him, wild animals.
3. The Demon overthrowing a man.
4. A King in his Palace, in front of him a native band.
5. A King surrounded by his court.
6. A Ruler in his Palace.
7. A Ruler on a Terrace, surrounded by his attendants.
8. A Prince giving audience.

(Continued over)

Firdusi—*continued.*

9. A Prince hunting.
10. A Prince murdering another Prince on a Terrace in the Country.
11. Tartars killing a Persian on Horseback.
12. A Sword fight on Horseback.
13. The King of the Tartars giving audience to Persians.
14. Two men in the Country and the Simurg (fabulous dragon).
15. A King giving audience.
16. The Birth of Rustem.
17. Rustem beheads a man.
18. Seven men fighting with lances on horseback.
19. A consultation in the Palace.
20. A feat of Strength on Horseback.
21. The Prince's Education.
22. Rustem's Dream.
23. Rustem killing the Dragon.
24. Rustem capturing the Demon.
25. Rustem killing the old man of the mountains.
26. Rustem knocks the chief of the Tartars out.
27. A King in an aerial chariot.
28. A fight in an open field.
29. A ride through fire.
30. The Lucky victor.
31. Rustem kills his enemy.
32. Rustem meets the Tartar chief on horseback.
33. Breakfast at Court.
34. Deeds of Prowess.
35. The Tartar chief is cleft in twain, his horse also.
36. Capture of the Enemy's helmet.
37. Rustem hits the Tartar chief in the eye with his arrow.
38. A Tartar meets his death at Rustem's hands.
39. The enemy riding on an elephant is vanquished by Rustem.
40. Rustem succeeds again.
41. The Demon throws Rustem into the River.
42. Rustem saves a lady in the Well.
43. The Great Battle.
44. The foe is vanquished by Rustem.
45. Lassoing the Enemy.
46. A Speedy Retreat.
47. The Persians Win again.
48. The Enemy has no luck.
49. Terrible defeat.
50. A Pleasant meeting.
51. The ruler at home.
52. A Reception.
53. Terrific Combat with a green dragon.
54. A Gallant Prince receives his visitors.
55. A Battle for Two.
56. The Aged King is brought a Prisoner before his Enemy.
57. The King Hunting five Gazelles and hitting each at the same time.
58. The King cleaves the Lion in two.
59. The King cutting the green Dragon's head off.
60. The King killing the black, grey haired demon.

Firdusi—*continued.*

61. The King in his Car killing the Simurg.
62. A Pleasant Rest.
63. The Warriors in front of the City.
64. A Pleasant Lift.
65. Rustem putting the Enemy's eye out.
66. Eight ladies at home.
67. Rustem transfixes a tree and his enemy behind it.
68. A Quadruple Combat.
69. The End of a Tartar.
70. The Persian Court, in a Garden.
71. A Pleasant Fight.
72. The Warrior and the Hermit.
73. An Afternoon at home.
74. Meeting a Stranger.
75. The King and his Prisoners.
76. The Council.
77. In the Garden.
78. Coffee in the Garden.
79. Chasing Antelopes.
80. The Warrior's Death.
81. Petitioning the King.
82. Supper at Court.
83. Giving Audience.
84. Dancing in the Harum.
85. The Traitor's Punishment, hung head downwards from a pole, in the sight of the Court.
86. The Persian Privy Council.
87. On the Terrace.
88. A fight in the Mountains, including Elephants.
89. On the Terrace.
90. Single Combat on Horseback
91. The Prince is killed.
92. The Knight to the Rescue.
93. Supper on the Terrace.
94. Death to the King.
95. A Council at home.
96. The Traitor's Death.

The Shah-Nameh, or Epic of Kings by the prince of Persian poets, FIRDUSI, is one of the great works of the world's literature. It comprises one hundred and twenty thousand verses in Persian, and was finished after thirty years' continuous work on the 23rd of February 985 A.D. at the age of seventy. It comprises the space of three thousand years and it is almost impossible to give a layman an idea of the vastness of the scale on which Firdusi worked. Mahmoud of Ghazna, the ruling monarch of the day, persuaded Firdusi to undertake this gigantic task by the promise of a piece of gold for each pair of verses.

After spending thirty years in composing this vast poem which gives the finest idea of the national wars of the Tartars and Persians, Firdusi was rewarded by 60,000 pieces of silver instead of the promised gold pieces. The money was brought to the poet at the moment that he was leaving the public baths. Piqued at the monarch's failure to keep his promise, Firdausi gave away his gift to the servants at the bath and the door-keepers.

The poet composed a particularly virulent satire on Mahmoud, and gave it to the king's secretary, asking him to present it to him when he saw him plunged in one
(Continued over)

Firdusi—*continued.*

of his habitual fits of melancholy. Immediately after handing the parcel of vitriolic verses, the poet disappeared and went to Bagdad, where he composed some verses in eulogy of the vizier of the Khalif, being as well acquainted with the niceties of Arabic as of Persian. The vizier gave him an apartment in his palace and the Prince of the Faithful presented him with the 60,000 pieces of gold that had been promised him by Mahmoud. A threatening letter from Mahmoud arrived soon at Bagdad and forced the Khalif to ask Firdusi to leave his town in view of Mahmoud's military renown.

On the point of leaving Bagdad, where his reception had been so hospitable, for Yemen, Firdusi heard that old friends had made his peace with Mahmoud. He returned to his native town, but a few days after his arrival while walking with a child who recited verses from the SHAH NAMEH to him, the old man felt weak, and died after a few hours.

In 1020 A.D. while his coffin was being carried out of the town, the humble procession was stopped by a caravan of richly laden camels bringing sixty thousand pieces of gold from Mahmoud. The present was offered to his daughter who refused it with the words, "Firdusi's daughter does not need the presents of Kings." The money was then used to erect a magnificent tomb.

The Epic of Kings has been the favourite book for illustration by the artists of Persia. The adventures of the invincible Persian hero Rustem, and his combats with men and spirits, are well depicted in the manuscript before us.

36 FIRDUSI. Shahnameh. (The Epic of Kings).

MANUSCRIPT OF THE MOST FAMOUS LITERARY MONUMENT OF PERSIA, WRITTEN IN PERSIAN, IN FOUR COLUMNS IN RED AND BLACK, WITH 30 FULL-PAGE MINIATURES DEPICTING THE ADVENTURES OF THE HERO, RUSTEM. DATED A.D. 1612.

Small folio, *original Persian binding of embossed leather.* £37 10s

37 FIRDUSI. Shahnameh, or Epic of Kings.

PERSIAN MANUSCRIPT BEAUTIFULLY WRITTEN IN 1748. WITH 83 FINELY ILLUMINATED MINIATURES AND FINE ILLUMINATED ANWANS (BOOK HEADINGS).

Small folio, *original Oriental binding of leather.* £42

38 GUILLAUME D'AUXERRE. Summa Magistri Willelmi Altissiodorensis super sententias Petri Lombardi.

Commentary by Guillaume d'Auxerre (died 1230) on the Sentences of Peter Lombard. MANUSCRIPT ON FINE VELLUM OF THE END OF THE THIRTEENTH CENTURY. CAPITALS IN RED AND BLUE. 2 COLUMNS (683 leaves).

4to, *calf.* £21

Some of the contents:—

Purgatory by Fire; Day of Judgement; On the twelve fruits of the Spirit. On the glorification of the whole Body. Whether the Resurrection of the Body is natural. On the Discord between Greeks and Latins concerning the Eucharist. On the Effects of Contrition. On works of Satisfaction, etc

ELEVENTH-TWELFTH CENTURY MANUSCRIPT.

39 **HIERONYMUS (S.). Tractatus in Matthaeum.**

MANUSCRIPT ON STOUT VELLUM, XI.-XII. CENTURY (172 LEAVES, 9 by $6\frac{1}{4}$ INCHES).

FINELY WRITTEN BY A GERMAN SCRIBE IN SEMI-ROMAN LETTERS, LONG LINES, 24 TO A FULL PAGE, GREEK QUOTATIONS IN GREEK, PAINTED INITIAL TO EACH BOOK.

Thick small 4to, *thick boarded crimson morocco extra, inside dentelles, by R. De Coverley, in fine state.* Saec. XI.-XII. **£63**

*** AN IMPORTANT CODEX. The Scribe *Bertolfus* has written his name in an inscription at end: "Indignus alumnus Sancte Marie NOMINE BERTOLFUS monachus) scripsit hunc Codicem optans a domino per hoc veniam peccaminum suorum."

On the last page there is a letter from an unnamed "Babbgensis. eccle. humil. minister," (evidently from his tone of authority, the Bishop of Bamberg) to "B. Geng. Abbati," in which he refers to his own condition of bondage (servitium), and while he asks for his prayers, orders him not to think "de monte commutando." This is written in the same hand as the rest of the book.

40 **HIERONYMUS (S.).**

(Vita et Obitus ex ejus potissimum scriptis congesta; insunt Exhortationes ejusdem necnon Epistolae SS. Eusebii, Augustini et Cyrilli; sequuntur Prologi S. Hieronymi in libros Bibliorum etc.)

MANUSCRIPT ON FINE VELLUM, XVth CENTURY (85 leaves $8\frac{3}{4}$ by 6 inches), WRITTEN IN VERY NEAT ROMAN LETTERS, LONG LINES, 28 TO A FULL PAGE, RED RUBRICS, BLUE PAINTED INITIALS BY AN ITALIAN SCRIBE (the Epistle of Augustine to Cyril on folio 4to appears to be unfinished and four blank leaves follow).

Small 4to, *blue morocco with blind and gilt ornaments, g. e., by Thompson (Paris).* XVth Century. **£42**

A very beautiful Manuscript of typical Italian beauty and neatness of calligraphy.

41 **HORAE. Horae B. V. M. ad usum romanum, cum Calendario, etc.**
(Franco-Flemish XVth Century.)

A CHARMING ILLUMINATED MANUSCRIPT ON VELLUM, 235 LEAVES ($3\frac{1}{4}$ by $2\frac{1}{4}$), WRITTEN IN NEAT SEMI-ROMAN LETTERS, LONG LINES, 16 TO A FULL PAGE, CALENDAR IN RED AND BROWN, RED RUBRICS, NUMEROUS SMALL ILLUMINATED INITIALS, AND PEN-LETTERS IN RED AND BLUE, SOME WITH MARGINAL DECORATIONS.

14 VERY FINE SMALL ARCHED MINIATURES ($1\frac{3}{4}$ by $1\frac{1}{4}$ in.), BEAUTIFULLY PAINTED AND ILLUMINATED WITH BORDERS OF RICH FLOREATE SCROLLS, NATURAL FLOWERS, FRUITS, ETC.

(Continued over)

Horae—continued.

THE OPPOSITE PAGE TO EACH MINIATURE HAS BORDERS OF A SIMILAR CHARACTER.

16mo, *boarded velvet (blue), with clasps of silver gilt repoussée work.*
SAEC. XV.

(SEE ILLUSTRATION, PLATE No. V.).

£275

The miniatures are as follows:—

- (1) The Crucifixion.
- (2) The Descent of the Holy Ghost.
- (3) The Infancy of the Virgin.
- (4) The Annunciation.
- (5) The Visitation.
- (6) The Birth of Jesus.
- (7) The Angel appearing to the Shepherds.
- (8) The Adoration of the Magi.
- (9) The Circumcision.
- (10) The Slaughter of the Innocents.
- (11) The Descent into Egypt.
- (12) The Coronation of the Virgin.
- (13) David composing Psalms.
- (14) The Office of the Dead.

42 HORAE BEATAE VIRGINIS, cum Calendario.

BEAUTIFULLY WRITTEN, ABOUT 1470, BY A FRENCH SCRIBE ON VELLUM, EVERY PAGE IS SURROUNDED BY A BORDER OF ILLUMINATED ORNAMENTS, COMPRISING LEAVES, BIRDS, STRANGE ANIMALS, FLOWERS, FRUITS, BUNCHES OF GRAPES, ARCHITECTURAL DESIGNS, ETC.

WITH 11 FULL-PAGE MINIATURES AND 24 SMALL MINIATURES.

Royal 8vo. *In a beautiful contemporary binding of brown morocco, the sides entirely covered with panels of festoons of ferns and laurel, roses, etc., back richly gilt, g. e., preserved in full morocco case.*

(France, about 1470.)

(SEE ILLUSTRATION, PLATE No. VI.).

£250

List of Contents:—

24 small miniatures within ornamental borders in the calendar, 12 of which represent the signs of the Zodiac and 12 Domestic occupations.

LARGE MINIATURES (FULL PAGE).

1. St. John writing his Gospel on the Island. At the back view of the mainland, with churches, towers, bridges, &c., and in the far distance is a delicate blue view of the hills on which the sheep are pasturing.
- 2 & 3. Double page miniature of the Annunciation, each figure occupying nearly the whole of the page, the Virgin draped in a pale pink gown is kneeling before a large gilt priedieu, at the back a golden arras, while in the far background a long tapestry of blue embroidered with gold is seen. On the right is the Angel, draped in light green and mauve.
4. Anne and the Virgin.

Horae Beatae Virginis—*continued.*

5. The Birth in the Manger.
6. The Annunciation to the Shepherds
7. Adoration of the Magi.
8. Presentation in the Temple.
9. King David on Horseback, meeting Abigail. (A very unusual subject, beautifully carried out).
10. Dives and Lazarus. Very unusual subject, in which the rich man is shown in a fine blue gown trimmed with fur, his wife is sitting on his left in a gown of blue cloth, with his attendants at the back, while Lazarus is just coming in at the door, taking his hat off to them. The whole of the surroundings and dress is entirely medieval and not biblical.
11. Adoration of the Virgin. The lady, previous owner of the book kneeling in front of the Virgin.

42a HORAE BEATAE MARIAE VIRGINIS.

ILLUMINATED MANUSCRIPT ON VELLUM (FRENCH XVth CENTURY) ON 110 LEAVES, NEATLY WRITTEN IN GOTHIC CHARACTERS, 23 LONG LINES TO A PAGE, WITH 12 ELABORATELY ILLUMINATED PAGES OF CALENDAR, WITH 2 REMARKABLE MINIATURES ON EACH PAGE, AND ONE FULL-PAGE MINIATURE OF THE ASCENSION OF THE VIRGIN AT THE BEGINNING OF THE MANUSCRIPT.

EVERY PAGE IS EMBELLISHED WITH A LARGE AND ELABORATE BORDER ILLUMINATED IN GOLD AND COLOURS, AND AT END ARE SOME SMALL MINIATURES OF SAINTS.

THE CALENDAR IS WRITTEN IN GOLD, BLUE AND RED. SEVERAL HUNDRED INITIAL LETTERS IN GOLD AND COLOURS.

8vo, *red velvet*. XVth Century.

(SEE ILLUSTRATION, PLATE No. VII.).

£250

43 HORAE BEATAE MARIAE VIRGINIS, secundum usum Romanum, cum Calendario.

A FINELY EXECUTED MANUSCRIPT ON 125 LEAVES OF VELLUM BY A PARISIAN SCRIBE.

EMBELLISHED WITH AN UNUSUALLY LARGE NUMBER OF FINE AND DELIGHTFUL MINIATURE PAINTINGS IN GOLD AND COLOURS, 15 LARGE SIZE, FULL PAGE; 17 SMALLER SQUARE MINIATURES OF SINGULAR CHARM IN THE TEXT, IN ALL 32, BESIDES HUNDREDS OF SMALL PAINTED INITIALS AND TERMINAL ORNAMENTS.

8vo, *bound in brown morocco, gold and blind tooled ornamental*
(Continued over)

Horae Beatae Mariae Virginis—continued.

design on sides, ornaments in centre and outer angles, gilt and blind tooled panels at back, g. e., by Zaehnsdorf.

Late XVth Century.

(SEE ILLUSTRATION, PLATE No. VIII.).

£200

A perfect specimen of fine Parisian miniature painting, from the Library and with the bookplate, of Nicolas Joseph Foucault, the famous Parisian collector, who was made Councillor of State by Louis XIV, born 1643, died in 1721.

The large miniatures are:—

- (1) St. John writing his Gospel.
- (2) Jesus praying in the Garden.
- (3) The Annunciation.
- (4) The Virgin and St. Anne.
- (5) The Crucifixion.
- (6) Descent of the Holy Ghost.
- (7) Jesus in the Manger.
- (8) The Angel appearing to the Shepherds.
- (9) The Adoration of the Magi.
- (10) The Circumcision.
- (11) Flight into Egypt.
- (12) Coronation of the Virgin.
- (13) David playing on the harp in the midst of his Courtiers. (Very fine).
- (14) David on the dung-hill in his old age. (Very fine).
- (15) The Trinity.

The small miniatures, which are charming and delicately painted by a sympathetic artist, are:—

- (1) St. Luke.
- (2) St. Matthew.
- (3) St. Mark.
- (4) The Virgin and Child. (Very fine).
- (5) The Virgin and Jesus Crucified.
- (6) St. Michael.
- (7) The Holy Shepherd.
- (8) St. John.
- (9) Saints Peter and Paul.
- (10) St. James.
- (11) St. Sebastian's Martyrdom. (Very fine).
- (12) St. Nicholas and the three little boys that had been salted by a butcher.
- (13) St. Anne and the Virgin.
- (14) St. Mary Magdalen.
- (15) St. Catherine.
- (16) St. Margaret.
- (17) St. Geneviève.

44 HORAE BEATAE MARIAE VIRGINIS, cum Calendario.

ILLUMINATED MANUSCRIPT ON 82 LEAVES OF VELLUM FOR THE USE OF THE DIOCESE OF TARENDAISE (FRENCH SAVOY). GOTHIC CHARACTERS, 38 LONG LINES TO A PAGE. CALENDAR IN RED AND BLACK, RUNNING TITLES IN RED.

WITH 17 LARGE ARCHED MINIATURES IN A VERY CURIOUS STYLE (PECULIAR TO FRENCH SAVOY), WITHIN FULL BORDERS

Horae Beatæ Mariæ Virginis—*continued.*

COMPOSED OF NATURAL FLOWERS, FOLIAGE AND FRUIT, BIRDS, ANIMALS AND GROTESQUES INTRODUCED, MOSTLY WITH SOLID GOLD GROUNDS; 42 SMALL MINIATURES, AND NUMEROUS ORNAMENTAL INITIALS ON DIAPERED COLOURED GROUNDS.

8vo, *Old French pale brown morocco gilt, corner and centre ornaments of olive leaf sprays, cherubs at corners, monogram of the letters C. N. G. in centre of each cover, intervening spaces powdered with small ornaments, g. e.*

XVth Century.

(SEE ILLUSTRATION, PLATE No. IX.)

£135

The large miniatures represent:—

- (1) St. John, the Evangelist.
- (2) Jesus praying in the Garden.
- (3) The Annunciation.
- (4) The Visitation.
- (5) The Nativity.
- (6) The Angel appearing to the Shepherds.
- (7) Adoration of the Magi.
- (8) The Circumcision.
- (9) Slaughter of the Innocents.
- (10) Flight into Egypt.
- (11) The Crucifixion.
- (12) Descent of the Holy Ghost.
- (13) David in Prayer.
- (14) The three living and the three dead men.
- (15) Office of the Dead.
- (16) The Trinity.
- (17) Mary with the Body of Jesus.

The 42 small miniatures depict scenes in the life of Jesus, the Passion, Male and Female Saints, Subjects from the Scriptures, etc.

45 **HORAE BEATÆ MARIÆ VIRGINIS cum Calendario.**

ILLUMINATED MANUSCRIPT, WRITTEN BY A FRENCH SCRIBE IN THE FIFTEENTH CENTURY, ON 138 LEAVES OF VELLUM ($4\frac{1}{2}$ by 3 inches), WRITTEN IN LETTERS BATADES, 17 LINES TO A PAGE.

WITH 13 ARCHED MINIATURES RICHLY PAINTED AND ILLUMINATED IN COLOURS AND GOLD SURROUNDED BY FINE ORNAMENTAL ILLUMINATED BORDERS, WITH NUMEROUS SMALL INITIALS ON BLUE AND RED GROUNDS.

Small 8vo, *XVIth Century brown calf, beautifully tooled in gold to a fine Lyonesse design, gilt back, g. e.*

(France, XVth Century.)

£85

The miniatures represent:—

- (1) The Annunciation.
- (2) Anne and the Virgin
- (3) The Crucifixion.

(Continued over)

Horae Beatae Mariae Virginis—*continued.*

- (4) The Holy Ghost.
- (5) The Birth of Jesus in the Manger.
- (6) The Annunciation to the Shepherds.
- (7) The Adoration of the Magi.
- (8) Presentation in the Temple.
- (9) Flight into Egypt.
- (10) Coronation of the Virgin.
- (11) King David, the Psalmist.
- (12) Job and his friends.
- (13) Martyrdom of St. Sebastian.

46 HORAE B. V. MARIAE cum Calendario.

ILLUMINATED MANUSCRIPT ON VELLUM (FRENCH XVth CENTURY), 155 leaves (5½ by 3¾ inches), NEATLY WRITTEN IN GOTHIC CHARACTERS, 15 LONG LINES TO A PAGE, WITH 13 LARGE MINIATURES WITHIN FULL BORDERS OF FLOREATE SCROLLS WITH FLOWERS AND FRUIT INTRODUCED, RICHLY PAINTED IN GOLD AND COLOURS.

WITH 13 SMALL MINIATURES OF THE VIRGIN, THE FOUR EVANGELISTS AND VARIOUS SAINTS, WITH THREE-QUARTER BORDERS IN EACH CASE.

THE CALENDAR IS WRITTEN IN GOLD, BLUE AND RED, SEVERAL HUNDREDS OF INITIAL LETTERS PAINTED IN GOLD, BURNISHED, ON PEN-DECORATED GROUNDS OF BLUE AND RED, TEXTUAL ORNAMENTS ON STRAP-WORK AND SMALL OVALS.

8vo, *old red morocco gilt, scroll and line borders, g. e.*

XVth Century.

(SEE ILLUSTRATION, PLATE No. X.).

£85

The name "Brunet de Montforan 1687" is written in margin of first page.

47 HORAE BEATAE MARIAE VIRGINIS, cum Calendario.

A BEAUTIFULLY WRITTEN MANUSCRIPT, BY A FLEMISH SCRIBE, ON 166 LEAVES OF VELLUM WITH MANY ORNAMENTAL INITIALS, AND EMBELLISHED WITH 15 FINELY EXECUTED MINIATURE PAINTINGS IN GOLD AND COLOURS, WITH DIAPERED BACKGROUNDS OF GOLD, BLUE AND RED: THE BORDERS ROUND SOME OF THE PAGES INTRODUCING GROTESQUES, AND FIGURES OF MEN AND ANIMALS.

Thick small 8vo, *full vellum.* XVth Century.

£78

A very good example of a Flemish Manuscript, the Illuminated Paintings being of considerable merit.

48 **HORAE BEATAE MARIAE VIRGINIS.**

FRENCH BOOK OF HOURS BEAUTIFULLY WRITTEN BY A FRENCH SCRIBE ON 89 LEAVES OF VELLUM, EVERY PAGE CONTAINING A BEAUTIFUL BORDER IN GOLD AND COLOURS AND 12 FULL-PAGE MINIATURES AND 25 SMALL MINIATURES.

8vo, *contemporary white calf binding, richly gilt on sides and back, g. e.*

Paris, XVth Century (about 1470).

£65

From the Library of the Spanish Marques D'Angeja.

List of Contents:—

24 Small Miniatures in the Calendar, of which half represent the Signs of the Zodiac, the other half domestic occupation, and one small miniature, Anne and the Virgin.

LARGE MINIATURES (FULL PAGE).

- (1) St. John writing his Gospel.
- (2) The Annunciation.
- (3) The Birth in the Manger.
- (4) The Annunciation to the Shepherds.
- (5) The Presentation in the Temple.
- (6) The Flight into Egypt.
- (7) The Coronation of the Virgin.
- (8) The Crucifixion.
- (9) The Outpouring of the Holy Ghost.
- (10) King David, the Psalmist.
- (11) The Office of the Dead.
- (12) The Adoration of the Virgin (the lady to whom this book originally belonged is shown kneeling in prayer).

49 **HORACE. Opera.**

Virgil. Bucolica and Georgica.

Persius. Satires.

Statius. Thebaid.

INTERESTING MANUSCRIPT WRITTEN ON 218 LEAVES OF VELLUM, 29 LONG LINES TO A PAGE, INITIALS IN RED, RUBRICATED.

8vo, *Medici binding of leather over oak boards, blind tooled.*
(Early XVth Century.)

£75

An early manuscript full of variants. The Horace only wants 16 lines to make the text quite perfect. At the end of the Statius there are four lines not found in any of the printed editions. At the end are a few pages of poetical matter, some written on palimpsest leaves.

50 **ICELANDIC MANUSCRIPT.**

MANUSCRIPT IN ICELANDIC CONTAINING, I. SPECULUM REGALE, II. ENGELSK MEMORIAL. (A translation from the Dutch translation of the Tragicum Theatrum.)

Folio, *original limp vellum.* XVIIth Century.

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51 **INTRODUCTIO AD GEOGRAPHIAM; De Sphaera, etc.**

ORIGINAL MANUSCRIPT CLEARLY WRITTEN, 103 pp.

Small 8vo, *original calf*. (At end "Finis Geographia, datae anno Domini 1690.") **10s 6d**

52 **JAMI. Jusuf and Zuleikha.**

A MAGNIFICENT MANUSCRIPT WRITTEN IN RED AND BLACK IN TWO COLUMNS TO THE PAGE, SURROUNDED BY BORDERS OF GOLD AND RED, OF ONE OF THE MOST IMPORTANT LITERARY WORKS OF PERSIA.

WITH 5 MAGNIFICENT MINIATURES, TYPICAL OF THE FINEST PERSIAN ART, AND SHOWING A VERY DISTINCT MONGOL TYPE, ILLUMINATED IN GOLD, RED, BLUE, GREEN, YELLOW, CARMINE, PINK, ETC.

Royal 8vo, *original Persian binding*.

(SEE ILLUSTRATION, PLATE No. XI.)

£52 10s

*** The Manuscript is in excellent condition, and the Miniatures are of exceptional quality.

53 **JEMAL-ED DIN NIZAMI. The Khamsah or five Treasures.**

PERSIAN MANUSCRIPT CONTAINING THE MAGAZINE OF MYSTERIES (MORAL POEM), WITH TALES AND FABLES, THE LOVES OF CHOSROES AND THE BEAUTIFUL SHIRIN, THE LOVES OF LEILA AND MAJNUN, THE HAFT PAIGAR (THE SEVEN FIGURES), THE ROMANTIC HISTORIES OF THE KING BARAMGUR, AND THE SEVEN PRINCESSES, AND FINALLY THE ISCANDAR NAMAH (THE HISTORY OF ALEXANDER THE GREAT).

THESE FIVE POEMS FORM ALTOGETHER ABOUT 28,000 DISTICHS.

THE MANUSCRIPT IS WRITTEN IN FOUR COLUMNS AND CONTAINS 34 FULL-PAGE MINIATURES. IT IS DATED 1579 A.D.

Small folio. *In the original Persian, most elaborately tooled and gilt binding, beautifully gilt back, with a leather doublure.*

(SEE ILLUSTRATION, PLATE No. XII.)

£350

The miniatures are as follows:—

1. Dancing before the King.
2. A Banquet at Court.
3. Magnificent full page ornamentation in gold and colours.
4. Ditto.
5. Family Scene in the Desert. The baby is being fed.
6. The King giving audience.
7. Full page ornamentation in gold and colours.
8. Ditto.
9. A Lion Fight.
10. The Banquet in the Harem.
11. Luncheon in the Harem.

Jemal-ed Din Nizami—*continued.*

12. Dancing in the Harem.
13. Music in the Harem.
14. At Home in the Harem.
15. A Scene in the Harem.
16. A Concert in the Harem.
17. Public execution, a man suspended by heels in the open, being stoned.
18. Chosroes on horseback, perceives for the first time the beautiful Shirin, in the midst of a beautiful landscape.
19. A Polo match to the accompaniment of a band.
20. A Visit in the Desert, mountain goats and gazelles in the distance.
21. A Scene in the Harem.
22. Illuminated Sarlows.
23. Ditto.
24. Very picturesque scene at school, 15 boys in various stages of being taught and caned. Very unusual miniature. The master is represented a giant in stature as well as intellect.
25. The King in a drunken frolic, falls off his couch. Amazement of the ladies of the Harem, some of whom bite off their thumbs in their astonishment.
26. The Golden Age, in which Gazelles, Tigers, Lions, Rabbits, Panthers, Donkeys, Boars, etc., live in peace and harmony.
27. Two illuminated Sarlows.
28. Ditto.
29. A Scene at Court.
30. A Fierce Fight and a King's Death.
31. Two illuminated Sarlows.
32. Ditto.
33. Alexander's Pavillion in the Forest.
34. A great Banquet at Court. (Double page).

A MAGNIFICENT MANUSCRIPT OF THE KORAN.

54 **KORAN.**

MOST HANDSOMELY WRITTEN IN GOLD INK WITH MOST ELABORATE ORNAMENTATION AT SIDES AND WITH LARGE MARGINS, EVERY PAGE OF THE TEXT BEING SURROUNDED BY LINES IN GREEN, GOLD, RED AND BLUE, VERY HANDSOMELY ILLUMINATED FRONT PAGES, ELABORATE ILLUMINATIONS TO THE CHAPTER HEADINGS, ETC.

WRITTEN PROBABLY IN THE XVth BUT CERTAINLY NOT LATER THAN THE EARLY XVIth CENTURY.

Small folio, *stamped oriental binding, with sunk decorations of embossed leather, gilt edges.*

XVth or early XVIth Century.

£52 10s

*** At one time this Manuscript was the property of the Very Reverend Dean of York. IT WOULD BE DIFFICULT TO FIND A MORE HANDSOME COPY OF THE SACRED BOOK OF ISLAM.

55 **KORAN. In Arabic.**

BEAUTIFULLY WRITTEN MANUSCRIPT WITH NUMEROUS ORNAMENTATIONS IN COLOURS AND GOLD ON NEARLY EVERY PAGE AND WITH THICK GOLD LINE ORNAMENTATION ROUND EVERY PAGE OF TEXT, THE HEADINGS OF VARIOUS CHAPTERS BEAUTIFULLY ILLUMINATED IN BLUE, GOLD, WHITE, PINK, GREEN, AND OTHER COLOURS. THE TWO FRONT PAGES (ANWANS) ARE MOST BEAUTIFULLY ILLUMINATED IN GOLD, BLUE, PINK, BLACK, ETC.

8vo, *original ornamental binding of leather with embossed gold ornamentations (XVIIth Century).* **£18 18s**

56 **KORAN. In Arabic.**

MOST HANDSOMELY WRITTEN IN BLACK AND RED, MANY PAGES SURROUNDED BY BORDERS

Royal 8vo, *original ornamental binding of red calf with flap.*
XVIIIth Century. **£10 10s**

FIFTEENTH CENTURY MANUSCRIPT.

57 **LACTANTIUS. Adversus gentiles Institutionum.**

MANUSCRIPT ON VELLUM OF THE FIFTEENTH CENTURY, WRITTEN IN NEAT ROMAN LETTERS ON 130 LEAVES (11 inches by 7½ inches), BY AN ITALIAN SCRIBE, LONG LINES, 30 TO A FULL PAGE.

WITH THREE INITIALS ILLUMINATED IN GOLD AND COLOURS (THE FIRST IN THE WHITE VINE STYLE).

Folio, *green vellum, gilt lines on sides, gilt device of lion rampant in fine panels on back, g. e. XVth Century.* **£25**

A very handsome manuscript in beautiful condition. Spaces are left for the Greek words, but the Latin translation is written over them by the original scribe.

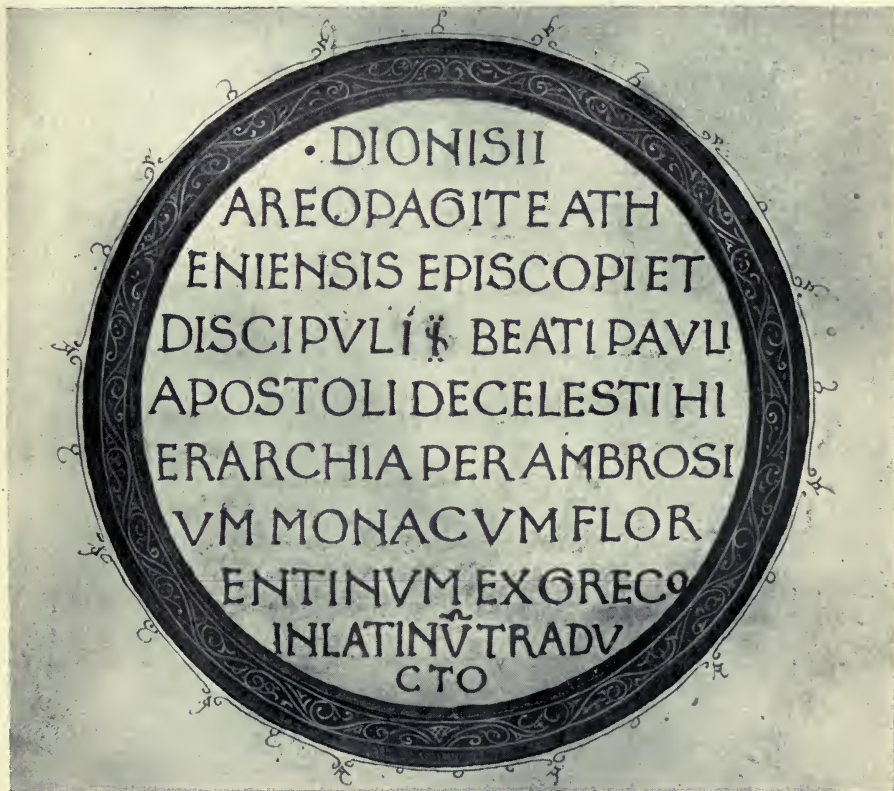
58 **LE BRUT, or Chronicle of England.**

FRENCH MANUSCRIPT WRITTEN ON VELLUM BY AN ENGLISH SCRIBE OF THE FOURTEENTH CENTURY. LONG LINES.

4to, *calf.* XIVth Century. **£50**

Although labelled at back Tiringham's Chronicle, this manuscript is a French version of Le Brut similar to that in the British Museum. (Cotton MS. Domitian A.X folios 12-87). The first part of this manuscript corresponds very closely to the English version of the Brut which was published in 1906 by the Early English Text Society (Original Series 131), but the narrative is much condensed in the latter part which is written in a different hand. Our manuscript however contains details relating to

PLATE III.



DIONYSIUS, DE HIERARCHIA.

Italian Manuscript on Vellum (XVth Century).

(Illustration, reduced, shows title, which is superbly illuminated in letters of gold with border of green and gold)

See Item No. 32.



Miniature from FIRDUSI'S SHAH-NAMEH.
 Persian Manuscript dated A.D. 1622, with 96 large Miniatures.
 See Item No. 35.

Le Brut—*continued*.

Richard I.'s Crusade to the Holy Land and the Scotch Laws of Edward III.'s reign which are not mentioned in the English Version.

The Chronicle begins with the legendary account of the Advent of Brutus, son of Aeneas, to England. "En la noble cité de graunt Troie." It contains other legendary matter on the early Kings of England, including King Arthur, and ends with the sack of Haddington Fair in 1333.

The fly-leaves are portions of the court-roll of some manor or perhaps of presentments at some Assize. On the first of these are three lines in Latin, perhaps a charm, then a note in French that in 1106 was found Our Lord's Cloak in the Monastery at Argenteil and in October of that year the sign of the Cross was seen in the moon, also that in 1159 the Abbey of Sybton (Sibton Co. Suffolk) was founded. In the same hand there follows a memorial (or prayer) of St. Appollonia, "very profitable for toothache."

On the blank side of the last fly leaf there is a note in a Fifteenth Century Scotch hand of the marriages of English Kings from Henry I. to Richard II.

59 LECTIIONARIUM FRATRUM MINORUM SANCTI FRANCISCI.

A BEAUTIFULLY WRITTEN MANUSCRIPT ON VELLUM BY AN ITALIAN SCRIBE, IN LARGE LETTERS, DOUBLE COLUMNS ON 258 LEAVES (14 by 10½ inches).

THE OPENING PAGE ADORNED WITH A LARGE MINIATURE OF ST. FRANCIS, AND THE TEXT SURROUNDED WITH A FLORAL BORDER IN GOLD AND COLOURS; AT FOOT ARE THREE CIRCLES, THE CENTRE ONE OF ARMORIAL BEARINGS, THE OTHER TWO OF AN HOURGLASS.

NUMEROUS INITIAL LETTERS IN RED AND BLUE, AND HEADINGS IN RED.

Thick folio, *original oak boards covered with XVIIIth Century leather*. Circa 1450-72. **£36**

*** This Service Book comprises:—

Lectiionary (containing the lections read in the office) of Franciscan-Roman use: the Proprium Sanctorum throughout the year (Saturninus Catherine), followed by the Commune Sanctorum. The lection commemorating the Franciscan martyrs Berardus ("Bernardus") and his companions (16 January, canonized 1481) is inserted at the foot of the page: Bonaventura (canonized 1482) is omitted and the lections for Bernardino (canonized 1450) are put at the end, instead of in their proper place (20 May), and his Translation (28 May, 1472) is omitted. The date may therefore be taken to be 1450-1472, and probably soon after the earlier date.

The prominence given to Anthony of Padua, Justina, and Prosdocius suggests Padua as the place of origin: and this is supported by the style of script and decoration, and also by the spelling Ambroxius, Blaxius.

Unidentified arms (barry of 6 sa. and ar., over all a bend or.) on the first page.

5c **LIBER AMICORUM.** With original water-colour drawings.

SEVENTEENTH CENTURY LIBER AMICORUM BELONGING TO A POLISH NOBLEMAN, CONTAINING NUMEROUS AUTOGRAPH INSCRIPTIONS OF HIS FRIENDS (POLES, ITALIANS, SPANIARDS, AUSTRIANS).

WITH 55 EXQUISITELY EXECUTED WATER-COLOUR DRAWINGS ON VELLUM AND PAPER OF 72 COATS OF ARMS, SCENES OF TOWNS, COSTUMES, AND CONTEMPORARY EVENTS.

Oblong 8vo, *sheepskin*. XVIIth Century.
(SEE ILLUSTRATION, PLATE No XIII.).

£105

Among the more important water-colour drawings are the following:—

1. On Vellum. Miniature representing a battle in classical times between cavalry and infantry, exquisitely executed in black and colours; at back, a burning town.
2. On vellum. Emblematic painting illustrating the quotation "Ardua per Princeps gloria vadit iter," men dressed in various garbs are endeavouring to scale a cliff, on the top of which is Glory.
3. On vellum, water-colour drawing, showing Fortune standing, on a winged globe and travelling from shore to shore across a stormy ocean. At back, a shipwreck, and a ship sailing peacefully.
4. On vellum. Emblematic water-colour drawing, illustrating the quotation "after rain comes sunshine." On right a shipwreck, on left a cavalier and his lady dancing to the strains of a full orchestra. In the background a deer hunt.
5. On vellum. Exquisitely executed water-colour plan of Rome.
6. On vellum. Pretty plan and view of Messina, with the ships arriving in the harbour.
7. On vellum. Plan of the City of Valletta.
8. On paper. A married lady of Sienna and a noble lady of the same town.
9. On paper. A Heart from which leaves are growing, on an Altar.
10. On vellum. Symbolic water-colour drawing illustrating the power of love. Two elegantly attired ladies with ruffs, seated in an arbour, manipulating a net, in order to catch eight well-dressed cavaliers who are sitting in a tree by showing nine ladies' heads in cages (a kind of super-man-mouse-trap).
11. On paper. Four noble ladies, in charming XVIIth Century costume.
12. On paper. A Citizen's Wife, in picturesque XVIIth Century costume.
13. On paper. Very much overdressed lady, with crinoline and ruff.
14. On vellum. Execution in front of an Italian church, with picturesque and gaily attired crowd, most interesting miniature with very gay colours.
15. On paper. Venetian gondola, with two gaily attired gondoliers, with movable paper side, which on being lifted up reveals a gaily dressed cavalier in pink kissing a lady attired in light blue.
16. On paper. Emblematic drawing in water-colours showing a cavalier in green on horseback (with three dogs) pursuing and shooting at a flaming heart, which is held by a female centaur.
17. On vellum. Water-colour drawing, showing heroes descending from a ship and fighting fire-breathing bulls, in quest of the Golden Fleece.
18. On paper. Three ladies in Bourgeois dress.

Liber Amicorum—*continued.*

19. On paper. Three daintily attired ladies.
20. On vellum. Plan of the town of Palma.
21. On vellum. Statue of a rider mounted on a pedestal. View of a town at back.
22. On vellum. Plan of the City of Milan.
23. On vellum. View of the harbour of Naples, with many ships riding at anchor.
24. On vellum. Fortune on a winged globe traversing the Ocean. A shipwreck in the distance. On the right a gaily dressed Cavalier is shown as the puppet of Cupid, who is pulling the strings from a cliff. A grave jackdaw and an old man are about to warn the Cavalier. The old man is dressed in red slippers, and wears a very curious cap and dressing gown.
25. On vellum. Bird's eye view of the City of Florence.
26. On vellum. Fine miniature of a warship "Galeone," the guns are seen ready to fire, sailors are climbing aloft, a bugler is seen ready to blow, men at arms are standing with halibards in the poop, the Galleon bears the banner of the city of Venice (the Lion of St. Mark).
27. On vellum. Charming prospect of the City of Vienna. With many riders in the foreground.
28. On vellum. Stage coach on the road.
29. On vellum. View of the harbour of the City of Genoa.
30. On vellum. A Square in an Italian City. Eight gaily attired cavaliers in the foreground.
31. On vellum. Andromeda chained to the rock, being rescued by Perseus, who mounted on a winged horse is killing the dragon.
32. On vellum. Florentine cardinal, Florentine lady, priest in the habit of St. Stephan.
33. On paper. The Doge of Venice, a Sea General.
34. On paper. A cavalier and noble Senator in their official dress.
35. On paper. The Doge's Wife and a Venetian noble lady.
36. On paper. A Venetian married lady and a Venetian damsel.
37. On paper. A Venetian damsel, when she is about to marry. A Venetian courtizan at home.
38. On paper. A Venetian courtizan in costume, elaborately dressed, with movable paper flap showing that she is walking on a kind of stilts, wearing page's dress, with gold embroidered breeches, blue stocking and shoes; and a Venetian noble.
39. On paper. A Paduan married lady and a Paduan noble lady.
40. On paper. A Paduan artizan's wife and a Paduan peasant woman bringing ducks and fowls to market.
41. On paper. Double page miniature, showing the Pope's procession. The Pope is being carried in state on his chair, accompanied by many churchmen, etc.
42. On paper. Roman noble lady and Roman widow.
43. On paper. Roman peasant women and Roman peasant.
44. On paper. The Viceroy of Naples and a Neapolitan captain attended by his page.
45. On paper. Neapolitan Princess and Neapolitan married lady or young girl.
46. On paper. Neapolitan courtizan and Neapolitan peasant woman bringing eggs to market.

(Continued over)

Liber Amicorum—*continued.*

47. On paper. Neapolitan Sedan chair being carried between two mules, with movable paper side showing a nobleman with large hat and ruff seated in state in the red lined chair.
48. On paper. Neapolitan Sedan chair being carried by two footmen showing a noble lady seated inside in the green lined chair.
49. On paper. Grand master of the Order of Malta and a Priest of the Order of Malta.
50. On paper. A Maltese lady and a Maltese married lady.
51. On paper. A Maltese Courtizan at home and a Maltese Nun.
52. On paper. A Maltese Courtizan in the street and a Moorish servant.
53. On paper. Procession of the endowered young girls in Florence.
54. On paper. The Doge of Genoa when he receives a crown.
55. On paper. A Genoese noble lady and her "Servitore."

61. **LOGICA ET MORALIS; Ad majorem Dei gloriam Compendium Logicae,**
M.S. on 491 pp.

Comentarius in Opera Moralia Aristothelis.

MS. ON ABOUT 500 pp.; TOGETHER THE TWO MANUSCRIPTS
IN A CLEAR HAND OF THE XVIIth CENTURY.

Folio, *original calf*, 1676.

£3 3s

With MS. title "Logica etiam Moralis. T. Dillon, anno Domini 1676."

This T. Dillon is probably Thomas Dillon, Jesuit, who was Professor of Humanities at Cadiz 1640-1676.

62. **LORRAINE (Cardinal). Sermo Domini cum Sophonia Habitus qui Patrem
quidem Chusi avum autem Ccdoliam, etc.**

BEAUTIFULLY WRITTEN MANUSCRIPT OF THE SIXTEENTH
CENTURY, ON PURE WHITE VELLUM (47 leaves $5\frac{7}{8}$ by 4 in.); WITH
6 FINELY ILLUMINATED CAPITALS WITHIN RULED GOLD
BORDERS.

Small 8vo, *old calf, in the finest preservation.* Saec. XVI. £6 15s

The original Manuscript, with dedication; "Clarissimo Principi Joanni à Lotharingia
Cardinali Joannes Sallineus, S.P.D." Cardinal Lorraine was Minister to Francis I.
and Henry II. The Calligraphy of this volume is similar to that of Nicholas Jarry.

63. **LUCAN. Pharsalia.**

A BEAUTIFULLY WRITTEN LATIN MANUSCRIPT ON PAPER
(134 LEAVES), 27 LONG LINES TO A PAGE, INITIALS IN RED, WITH
NUMEROUS MANUSCRIPT NOTES IN THE MARGINS.

4to, *oak boards, half bound, with leather stamped in blind and clasp.*

XVth Century.

£12 12s

At end of manuscript is a note "Ego Bernardinus transcripsi."

WRITTEN BY THE PRIORESS OF THE ABBEY OF PARE, NEAR LOUVAIN, WITH
INSCRIPTION AND DATE.

64 **MATUTINALE PREMONSTRATENSE.** MANUSCRIPT ON VELLUM
(FRENCH, XVth CENT.).

334 LEAVES ($7\frac{3}{4}$ BY $5\frac{1}{8}$ INCHES), WRITTEN IN SMALL GOTHIC
CHARACTERS, 31 LONG LINES TO A PAGE.

ADORNED WITH SEVERAL LARGE ORNAMENTAL INITIALS IN
GOLD AND COLOURS, SOME WITH FULL BORDERS OF ELABO-
RATE PEN-DRAWN SCROLLS, GROTESQUE ANIMALS, ETC., THE
FULL BORDERS ON THE FIRST PAGE CONTAIN IN ADDITION
SMALL FIGURES OF A RABBIT, FOX, UNICORN, LION AND STAG
PAINTED IN GOLD, TWO GREYHOUNDS IN BROWN AND GREY
WITH GILT COLLARS, AND TWO PEACOCKS IN BLUE, RED AND
GOLD; OTHER LARGE INITIALS APPEAR IN RED AND BLUE WITH
ELABORATE PEN-DECORATIONS, HUNDREDS OF SMALL
CAPITALS PAINTED IN BLUE OR RED.

Thick 8vo, *old calf, gilt device on both covers of lily of the valley
sprays, surrounded by the inscription "Bibliothecae Parchensis."*

XVth Century.

£35

*** This Manuscript contains the Offices and Services of the Breviary for Matins only,
except the hymnary which gives the hymns for vespers and compline.

Written for a house of canonesses probably affiliated to the Abbey of Pare, near
Louvain, by the hand (*Propriis manibus*) of the Prioress, as appears from an in-
scription towards the end of the volume.

"*Mera ex caritate. Festivis diebus (vacanti) tempore liber hic scriptum exstat, quare
vendi non licet, sed pie exorandum pro Adriana van den veeken tunc temporis
priorissa, que suis laboribus indefessis propriis manibus eundem perfecit. Anno
milleno quadringentesimo nonagintesimo nono, duodecima die mensis augusti.*"

XIIth CENTURY MEDICAL MANUSCRIPT.

65 **MEDICINÆ TRACTATUS VARIÏ.** LATIN MANUSCRIPT (by an Eng-
lish Scribe) ON VELLUM, WRITTEN IN CAROLINE CHARACTERS,
BY THREE OR FOUR HANDS, EXECUTED IN ENGLAND IN THE
FIRST HALF OF THE XIIth CENTURY. 190 LEAVES (8 11/16 by
 $5\frac{7}{8}$ inches).

4to, *Old English binding in marbled calf.*

Saec. XII.

£155

*** A MANUSCRIPT OF THE HIGHEST IMPORTANCE TO THE STUDENT OF THE HISTORY OF MEDICINE.

It contains upwards of 26 treatises on medicine, as follows: A treatise on plasters;
Extracts or notes on the Hellebore, the bite of the mad dog, etc.; A short list of
cataplasms, plasters, syrups, antidotes, and *Galenus de morsu rabidi canis*.

Directions for a three days' fast, followed by prayers to obtain certain graces, and by
the *Sortes Apostolicæ*; a short list of lotions and unguents; *Prologus et commentum
Alexandri super Aphorismos Hippocratis* (leaves 14-78); *Liber Alexandri* (a list of
(Continued over).

Medicinæ Tractatus Varii—*continued.*

medicaments and cures for various ailments, probably by Alexander Trallianus, and with contemporary interesting marginal notes by a different hand), leaves 78-95; *Ratio ponderum vel mensurarum diversarum medicinarum.*

Medical receipts for various ailments; *Oratio ad dispensandam medicinam; Galeni de pulsu et urinis, et Prognostica* (leaves 101-3); *ORIBASII DE HERBARUM VIRTUTIBUS* (leaves 103-20), *Dynamedia Hippocratis* (leaves 121-28); *De passionibus singulis* (an enumeration of various maladies with a list of potions); *De signis ponderum secundum graecos* (leaf 130); *Liber Oribasii ad Eustadium filium suum* (leaves 131-40); *Liber Oribasii ad Eunapium Euporistam* (leaves (140-146).

Two letters of Hippocrates to his Meeenas and to King Antigonus; *Ratio sphaerae Pythagorae philosophi, quam Apollonius descripsit, de egris, sive vita sive mors eis futura fuerit*, etc. (leaf 148); *Liber Constantini de chirurgiis* (leaves 149-59); *ALPHABETUM HERBARUM GRAECE ET LATINE* (leaves 161-68); *EPISTOLA GALIENI IN ANTIBALLOMENON FOLLOWED BY THE LIST OF MEDICINES AND HERBS WITH THEIR SUBSTITUTES* (leaves 168-9); *A HERBARY FROM GALEN AND OTHERS; Philaretus de pulsibus* (leaves 177-79); *Curatio Elephantiosorum* (leaf 179); *Prognostica Hippocratis* (leaves 180-85), etc. The last 5 leaves contain an account of three miracles operated by the Virgin; and the first line of the hymn *Ave Mari Stella*, the *Venite exultemus*, the Christmas hymn *Laudes Deo dicam*, and the *Sanctus*, all with musical notation by neums.

It is of great interest to note that the date of the manuscript can be assigned pretty accurately between the years 1100 and 1150; for on the verso of leaf 148 is given a list of Popes beginning with Alexander II. and ending with Eugenius III. (1061-1153). But the note referring to Eugenius III. (1145-53) is in different ink and hand, thus showing it had been added by another person and at a somewhat later date, while all the previous ones are by the same hand.

XIIIth CENTURY ROMANCE MANUSCRIPT, WITH ILLUMINATIONS.

66 **MERLIN AND ARTHUR. Le Roman de Merlin.**

A MOST IMPORTANT AND VALUABLE MANUSCRIPT OF THE XIIIth CENTURY, WRITTEN IN FRENCH BY AN ANGLO-NORMAN SCRIBE ON 203 LEAVES (406 PAGES) OF VELLUM, **GOthic LETTERS**, 2 COLUMNS TO THE PAGE.

THE FIRST PAGE IS ADORNED WITH A LARGE MINIATURE PAINTING IN GOLD AND COLOURS (size 6½ by 3½ inches), THE FIRST INITIAL HAS A STRAP ORNAMENT WHICH EXTENDS ALONG THE BOTTOM OF PAGE AND IS ADORNED WITH QUAINt FULL-LENGTH FIGURES PLAYING MUSICAL INSTRUMENTS. THERE ARE ALSO 13 OTHER MINIATURES, DEPICTING INCIDENTS IN THE LIFE OF MERLIN, ARTHUR, AND THE ROUND TABLE KNIGHTS. AT EACH PAGE WHERE A MINIATURE OCCURS THE FIRST INITIAL LETTER HAS A STRAP ELONGATION, AND THE BOTTOM OF THE PAGE IS ADORNED WITH QUAINt FULL-LENGTH FIGURES OF MEN AND WOMEN, ANIMALS, GROTESQUES, ETC.

Folio, *old calf*. Circa 1200.

(SEE ILLUSTRATION, PLATE No. XIV.).

£1,050

Merlin and Arthur—continued.

*** Of all the Ancient Romances, that of Merlin, King Arthur and the Knights of the Round Table stands out pre-eminently. Very few early Manuscripts are in existence, and the present one is undoubtedly one of the most important, not only for the text but on account of the Miniatures with which it is adorned.

To Geoffrey of Monmouth (who lived circa 1150-1200) is ascribed the Authorship of the Merlin Prophecies:—

“One of the most extraordinary works of art that the Middle Ages ever succeeded in producing. Of mythical tales and curious legends there was certainly no lack in those days, but the fabrication of a long consecutive history, to fill up a gap or form a prelude to the authentic annals of a nation was something altogether new. Yet the story was so wonderfully told, the invention was so admirable, and the marvels related appealed so strongly to the imagination, that the world for ages after seems to have been at a loss what to make of it.”

The present Manuscript is evidently the Romance as compiled by Robert de Borron, who founded his work on Geoffrey of Monmouth. The great French Prose Romance which he created, became very popular, and Sir Thomas Malory borrowed much from it for his “Morte D’Arthur.”

This Manuscript is nearly contemporary with Robert de Borron.

ORIGINAL MANUSCRIPT WITH DRAWINGS.

- 67 **MORLAND** (Chevalier). **Elevation des Eaux** par Toute Sorte de Machines, réduite à la mesure au poids et à la Balance, par le Chevalier Morland.

THIS MANUSCRIPT IS BEAUTIFULLY DRAWN, AND CONTAINS A LARGE NUMBER OF DIAGRAMS.

4to, bound in XVIIIth Century French crimson morocco, full gilt backs (by Derome) 1681-2. **£10 10s**

It also contains “Table du poids de l’eau de la Thamise purifiée proche du Chateau de Windsor,” and “De la Riviere de Seyne proche du Chateau St. Germain, et passant dans Paris le 22 Mars, 1691.”

MANUSCRIPT WITH CHAIN BINDING.

- 68 **NICOLAS DE LYRA. Postilla.**

MANUSCRIPT ON PAPER, DOUBLE COLUMNS.

Folio, XVth Century binding of oak boards covered with pigskin, 10 brass bosses on sides, plain back, elongated pieces of leather at top and bottom of back in order to protect the leaves from dust, with staple and chain composed of three long and one round link, which were used in the old days to chain this valuable manuscript to its original monastic home.

(XVth Century.)

£35

69 **NOTARIAL COPIES OF ORIGINAL DOCUMENTS** relating to Councils, Ecclesiastical Privileges, etc.

Ordinances of the Provincial Synod of Barre, (Manuscript, 21 ll.) (16—), Acta Concilii Provincialis Remensis (in Gallia), (II. ll.) (15—); AND OTHER DOCUMENTS, IN ALL 60 ll. IN VARIOUS ITALIAN HANDS WITH NOTARIAL SIGNATURES, WRITTEN BY VARIOUS HANDS AT DIFFERENT DATES ON SUBJECTS RELATING TO COUNCILS, ETC.

Sm. folio, *original Venetian binding of oak boards and stamped ornamental brown morocco with metal bosses and four clasps (well preserved), with an old Italian Archbishop's ex libris in cover.*

Saec. XVI-XVII.

£10 10s

Fine specimen of early XVIIth Century Venetian binding.

MANUSCRIPT WITH THE SCRIBE'S NAME AND DATE.

70 **OVIDIUS. Fastorum libri sex.**

MANUSCRIPT ON PAPER (90 ll. 11¼ by 7½ in.), VERY FINELY WRITTEN IN ROMAN LETTERS, LONG LINES, 29 to a full page.

(At end) "explicit feliciter per me RAPHAEM DE PREDANIGRA incime Scte. Agathe cremone MCCCCLXXXI. Die prime mensis marcii hora quarta et vigesima."

Small folio, *modern calf.*

£8 15s

*** Manuscripts bearing the name and domicile of the Scribe and date are very uncommon.

71 (**PASSIO JESU CHRISTI, etc.**) (Dutch XV-XVI. Century). "Hier begint dz weer de avotmael os here."

DUTCH MANUSCRIPT ON PAPER (210 ll., 5½ by 3½ in.), WRITTEN IN GOTHIC LETTERS, LONG LINES, 18 TO A FULL PAGE, RED RUBRICS.

Small 8vo, *contemporary Netherlands binding of oak boards and leather, with stamps of "The Image of Pity," roses and Fleurs de Lys, and legend (worn), with leather and metal clasps.* Saec. XV.-XVI. £6 6s

THE SAMARITAN PENTATEUCH.

72 **PENTATEUCH. Manuscript of the Samaritan Pentateuch (Genesis, Exodus, Leviticus Numbers, Deuteronomy).**

SAMARITAN MANUSCRIPT OF EXCESSIVE RARITY, WRITTEN ON SYRIAN WHITE PAPER, IN BLACK, IN THE ORIGINAL ANCIENT SAMARITAN CHARACTERS.

Small folio, *original Samaritan binding of leather with flap.* XIXth Century.

£21

*** This Manuscript was bought from the Samaritan High Priest in 1913. The Samaritans, who lived at Nablus, to the numbr of 450, the site of ancient Samaria, are said to have been totally wiped out by the Turks during the recent war.

PLATE V.



Double Page from HORAE. Flemish Manuscript, 15th Century, with 14 Miniatures.
See Item No. 41.

PLATE VI.



Miniature from HORAE. French Manuscript (XVth Century), with 35 Miniatures.
See Item No. 42.

73 **PETRUS DE RIGA.****Aurora. Biblia latina Metrificata.**

THIRTEENTH CENTURY MANUSCRIPT, FINELY WRITTEN ON
124 LEAVES OF VELLUM BY AN ITALIAN SCRIBE. WITH INITIAL
CAPITALS PAINTED IN BLUE AND RED.

8vo, *brown crushed morocco extra, g. e.*

XIIIth Century.

£12 12s

This manuscript contains a brief resumé in Latin rhyming verse of the main incidents in the Old and New Testaments. The manuscript is written in a very legible hand.

74 **PETRUS DE RIGA.****Aurora. Biblia Latina Metrificata.**

XIIIth CENTURY MANUSCRIPT, FINELY WRITTEN ON 178
LEAVES OF VELLUM, IN RED AND BLACK, WITH INITIALS IN
BLUE AND RED.

8vo, *brown calf.* XIIIth Century.

£12 12s

This manuscript contains a brief resumé in Latin rhyming verse of the main incidents of the Old and New Testaments. The manuscript is written in a very fair hand.

A note on the second leaf indicates that this manuscript was presented to the Jesuit College at Agen in France by Bernard Carles, a bookseller at Toulouse, in the year 1599.

FROM THE LIBRARY OF LORENZO DE MEDICI, THE MAGNIFICENT.

75 **PRISCIANUS. Opera Gramatica.**

BEAUTIFULLY WRITTEN XIIIth CENTURY MANUSCRIPT ON
211 LEAVES OF VELLUM, 33 LONG LINES TO A PAGE.

WITH NUMEROUS ORNAMENTAL INITIALS, PAINTED AND
ILLUMINATED IN VARIOUS COLOURS, RUBRICATED. THE
GREEK QUOTATIONS ARE IN UNCIALS.

4to, *early Florentine binding of leather over oak boards, blind tooled designs, rebacked.*

(Italy, XIIIth Century).

£105

A valuable manuscript from the Library of Lorenzo de Medici the Magnificent. This manuscript contains the inscription "Ad Julianum Consulem," omitted by Krehl, and presents many important variants.

76 **PSALTERIUM CUM ORATIONIBUS, litanii sanctorum, etc.**

MS. WRITTEN BY A FRENCH SCRIBE ON 288 LEAVES OF
VELLUM, IN LATIN, WITH NUMEROUS INITIAL LETTERS
PAINTED IN BLUE AND RED, AND OTHER ORNAMENTATIONS.

TOGETHER WITH 8 MINIATURES, CONSISTING OF INITIAL
LETTERS ELONGATED AND ADORNED WITH GROTESQUES,
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(SEE ILLUSTRATIONS, PLATE No. XV.)

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*** Contents:—

- (1) Commentary on various passages in the Gospels; incomplete, beginning in the middle of a sentence.
- (2) Sermons on the Sunday Epistles and Gospels for the whole year. A marginal note at the top says "Paris(iensis) super epistolas et evangelia dominicalium totius anni." This is in a later hand; apparently Guillelmus Parisiensis (Guillaume Pérault) is intended. This collection is not the same as in the MSS. of the British Museum Royal MSS. 8 D. X. and 8 E. XI. also attributed to him.
- (3) Portion of a Sermon or treatise on the Passion, etc., beginning at the end of a sentence: "usque adventum et si parum est."
- (4) Portions of sermons or homilies.
 - (a) On Romans XV. 4. *Quecunque enim scripta sunt, ad nostram doctrinam scripta sunt.*
 - (b) On St. Benedict.
 - (c) On the Annunciation of our Lady.
 - (d) On St. Dominicus.
- (5) Sermones of Nicholas de Aquaevilla of the Friars Minors, viz., Sermones from the first Sunday in Advent to the third Sunday in Lent. Begins: "Dicite, filii Syon, ecce Rex, etc. Primo videamus."

Sermones—continued.

- (6) A form of release from excommunication for striking a clerk issued by Friar Nicholas Levalet of the Friars Preachers on the authority of the Prince Bishop of Bayeux (? Philip de Harcourt, Bishop from 1143-1164). This document is not dated.
- (7) Portion of commentaries or sermons on various passages in the Gospels.
- (8) Another similar set of commentaries.
- (9) St. Bonaventura on the Epistles and Gospels of the Sundays and Festivals of the whole year. In the middle of these is a short discourse in another hand on the text "sanctificavit tabernaculum suum Altissimus" and two blank leaves.
- (10) On the back of the last leaf and continued to the fly leaf at the end is a short tractate on "the glorified body" after death. There are here some unintelligible scribbles of persons' names.
- (a) Alan . . . anno milesimo . . . x . . . Churcaston (? Church Aston Co. Salop).
- (b) Guillelmus . . . Thison primus maritus. Guillelmus de Alveto secundus. Joanna filia Petri Lequaner."

86 STATUTA ANGLIÆ. MANUSCRIPT OF THE FOURTEENTH AND FIFTEENTH CENTURIES, WRITTEN ON VELLUM. 324 pp., IN OLD FRENCH AND LATIN.

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Tractatus de venenis. Acc. Arnoldus de Villanova de arte cognoscendi venena. Valastus de Tarenta. De Epidemia et peste.

BLACK LETTER, 30 LONG LINES TO A FULL PAGE, WOODCUT INITIALS.

4to, *half calf*.

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34 LINES TO A FULL PAGE.

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Ulm, Johannes Zainer, 1474.

£18 18s

Hain *429. Proctor 2501. British Museum Catalogue I.B. 9123. Very fine copy with capital letters rubricated and the head lines to the various chapters underlined in red. Uncut copy.

PLATE VII.



Page of the Calendar from HORAE. French Manuscript (XVth Century), with 25 Miniatures. See Item No. 42a.

PLATE VIII.



A MINIATURE FROM HORAE BEATAE MARIAE VIRGINIS.
Illuminated Parisian MS. with 32 Miniatures (XVth Century).

See Item No 43.

101 **ANDREAS** (J.).**Arbor Consanguinitatis et Affinitatis, etc.**

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Hain *1038. Copinger I., p. 25. Schreiber V., No. 3289. NOT IN PELLECHET, THEREFORE NO COPIES IN FRENCH PUBLIC LIBRARIES. NOT IN PROCTOR, THEREFORE NOT IN BRITISH MUSEUM OR BODLEIAN LIBRARY. "Woodcuts 1 and 2 (trees of consanguinity) are in the form of a natural tree with branches, leaves and roots: No. 3 is a plain diagram of circles and connecting bands. The blocks are probably much earlier than the present edition; they seem to be the same as in Creussner's earliest edition, c. 1474 (Schreiber 3271): the third cut first appeared, c. 1476 (Schreiber 3278). Several copies of the cuts appeared at Strassburg, Leipzig, Augsburg, Memmingen, Venice 1483 (Isidorus), Caen 1510 (Coutumes), etc." Catalogue of a collection of Early German Books in the Library of C. Fairfax Murray.

FIRST BOOK PRINTED AT CHIAVASSO.

102 **ANGELUS** (Carletti) de Clavasio.

Summa angelica de casibus conscientiae. Praecedit epistola Hier. Tornieli Novariensis.

BLACK LETTER, DOUBLE COLUMNS, 55 LINES TO A FULL PAGE.

4to, *calf.*

Chiavasso, Jacobinus de Suigo de Sancto German, 1486.

£16 16s

Hain-Coppinger 5382. Proctor 7323.

THIS IS THE FIRST BOOK PRINTED AT CHIAVASSO IN ITALY.

Fine copy of a rare book.

103 **ANTONINUS** (Antonino Forcigliani, Archbishop of Florence; Saint).**Somma della Arcivescovo Antonino omnis mortalium cura.**

ROMAN LETTERS, 84 LEAVES, WITHOUT SIGNATURES (a8-K8, l.4), LONG LINES, 28 TO A FULL PAGE, WITHOUT FOLIATION OR CATCH-WORDS.

4to, *crushed red morocco extra, gilt, g. e.*

Without place, date or printer's name.

(Firenze ? Printer of Benignus, dialectica, about 1487-90). £13 13s

NOT IN HAIN NOR PROCTOR. A few leaves slightly stained, otherwise a very fine copy.

WE HAVE NOT BEEN ABLE TO FIND ANY TRACE OF THE ABOVE WORK IN ANY BIBLIOGRAPHY.

104 **ARETINUS** (Leonardus).

Historia del Popolo Fiorentino, trad. in lingua toscana da Donato Acciaiuoli.

ROMAN LETTER, LONG LINES, 41 LINES TO A PAGE, WITH SIGNATURES, BUT WITHOUT FOLIATION, CATCH-WORDS, OR HEADLINES.

Venice, Jacomo de Rossi, Gallo (Jaques le Rouge de Chablis), February 12th, 1476.

POCCIO (G. Franc.).

Historia Fiorentina trad. in lingua toscana da Jacopo sua Figliuolo.

ROMAN LETTER, LONG LINES, 41 LINES TO A PAGE, WITH SIGNATURES, BUT WITHOUT FOLIATION, CATCH-WORDS, OR HEADLINES.

Venice, Jacomo de Rossi, March 8th, 1476.

The two bound in 1 volume.

Folio, morocco, broad gilt border with crowns, etc., within scroll border with grotesque heads of beasts, flowers, thistles, etc., full gilt back, gilt inside borders, joints, silk linings, g. e., by Morley. £25

I. Hain-Copinger *1562. Proctor 4242. Pellechet 1115. Monceaux I., p. 71. Edition Princeps (211 leaves only, should be 217).

II. Hain-Copinger *13172. Proctor 4243. Edition Princeps.

BOTH COPIES HAVE FINE LARGE MARGINS AND ARE SPLENDID EXAMPLES OF VENETIAN PRINTING. A few margins wormed.

105 **ARETIO** (Angelus de).

Tractatus de Testamentis.

WITH A LARGE ORNAMENTAL INITIAL ON THE FIRST PAGE, PAINTED IN RED AND YELLOW.

BLACK LETTER, DOUBLE COLUMNS, 67 LINES TO A PAGE.

Folio, vellum, with crest in gold on sides.

Venice, A. de Calabriis, 1488.

£10 10s

Hain *1619. Pellechet 1159. No copy in the British Museum or Bodleian Library. A particularly clean, fine and large copy with especially ample margins.

106 **AUCTORES VETUSTISSIMI** (Myrsilius Lesbios, de origine Italiae et Turrenorum. M. Porcius Cato, de origine gentium et urbium Italicarum. Archilochus, de temporibus. Metasthenes, de Judicio Temporum et Annalium Persarum. Philonis, Breviarum de Temporibus. Antoninus Pius. Itinerarium. Berosus. Manethon, etc.).

ROMAN LETTER, 29 LONG LINES TO A FULL PAGE.

4to.

Venice, Bernardinus de Vitalibus, 1498.

(Not in Hain. Copinger 724. Proctor *5527.)

Auctores Vetustissimi—continued.**PAUSANIAS HISTORIDUS.****Domitius Calderinus e Graeco traduxit, Atticae descriptio.**

ROMAN LETTER, 31 LONG LINES TO A FULL PAGE.

4to.

*(Hain 12526. Proctor 5613.)***POMPONIVS LACTVS.****Romanae Historiae Compendium ab interitu Gordiani junioris usque ad Justinum III.**

ROMAN LETTER, 28 LONG LINES TO A FULL PAGE. WITH PRINTER'S DEVICE ON LAST PAGE.

4to.

Venice, Bernardinus de Vitalibus, 1500.

*(Hain *9831. Proctor *5537.)***SOLINVS.****De memoralibus mundi.**

ROMAN LETTER, 39-40 LONG LINES TO A FULL PAGE.

4to.

Venice (Gulielmus of Piancerreto, called Anima mea), 1493.

*(Hain *14881. Proctor *5116. An uncommon press, of which only 11 specimens are quoted by Proctor.)*

Four works in 1 volume.

4to, *russia gilt.***£14 14s**107 **AUGUSTINVS (Saint).****De Civitate Dei.**

ROMAN LETTER, 50 LONG LINES TO A FULL PAGE, THE FIRST PAGE IN THE TEXT WITH A FINELY ILLUMINATED BORDER IN GOLD AND COLOURS OF AN ITALIAN WHITE VINE PATTERN EXTENDING ALONG TWO OF THE MARGINS. HEADINGS IN RED AND SMALLER INITIALS IN RED AND BLUE ALTERNATELY.

Folio, *Russia (morocco back).*

Venice, Johannes and Vindelinius de Spira, 1470.

£45

Hain *2048. Proctor 4019. A few of the margins slightly stained, otherwise a fine, sound copy.

“John of Speier had begun work at Venice in 1469 with an edition of 100 copies of Cicero's *Epistolae Familiares* (no fewer than four of which are now in the British Museum). A second edition was at once put in hand, and a much larger work, Pliny's *Historia Naturalis*, also appeared in the same year. John's death, while he was engaged on the Augustine, relieved Venice from the effects of an error of judgment on the part of the Senate, which had granted him an exclusive privilege for printing in Venice for five years. His brother, however, poured out books as furiously as if the monopoly still continued, and at the end of the five years had to give up his business and work for other men.” A. W. Pollard, *Catalogue of Italian books in Dyson Perrin's collection.*

108 **AUGUSTINUS (S.).****De Civitate Dei.**

BLACK LETTER (2 TYPES), DOUBLE COLUMNS, 46 LINES, 306 LEAVES INCLUDING 4 BLANKS, CAPITALS PAINTED IN RED AND BLUE.

Small folio, *bound in modern wooden boards covered with a leather back in the antique style.*

Venice, Nicolas Jenson, 2nd October, 1475.

£28

Hain *2051. Proctor 4096. Pellechet 1550.

Bishop Gott's Copy. A few stained leaves, otherwise in excellent state with wide margins.

"A fine example of a book in Jenson's small gothic type, which he began to use in 1474 to cheapen printing by saving space. This is sometimes quoted as the first book in which it occurs, but an *Officium Beatae Virginis Mariae* of 1474, Gratian's *Decretum* completed 28 June, 1474, and the *Decretals* of Gregory IX. completed 1 March 1475, contain this type.

Mr. Horatio Brown, in "The Venetian Printing Press," notes that Audifredi wrongly reproaches Jenson for having introduced gothic characters into Italy, asserting that Vindelinius de Spira in his edition of the *Quindragesimale* of Rôbertus de Licio of 1473 "appears to have been the first printer in Italy to make use of gothic character."

Vindelinius, however, had begun using it the previous year in the *Repetitiones disputationes et tractatus variorum doctorum*, and even then as not the first printer in Italy to do so, as the type used in some of the earliest books of Ulrich Han at Rome in 1468 is a large gothic.

Jenson's contemporaries were far from thinking his use of gothic discreditable to him. It is from a letter printed at the end of his gothic type *Decretals* of 1475 that we learn that Pope Sixtus IV. had conferred on him the title of Count Palatine and other privileges, and Mr. Brown prints a note from a copy of the *Decretum Grafiani* of 1474 in which the owner, Felino Sandei, records that he had obtained it from the brothers of Sancta Maria Noua de Urbe in exchange for a beautifully bound edition by de Tortis, and bound copies of the *Decretals* and *Clementines*, because he found Jenson's types clearer and better fitted to old eyes ("quoniam characteres litterarum Nicolai Jensonis, quibus hoc *Decretum* impressum est, aptiores clarioresque et senilibus oculis commodiores expertus sum").

It may be noted that the roman majuscules used in the head-lines of this *De Civitate Dei* were not used in any other book recorded by Proctor. Although this was certainly produced as a cheap edition Jenson followed his predecessors in printing the rubrics twice over." *Catalogue of the Dyson Perrins' Collection.*

A VERY FINE COPY.

109 **AUGUSTINUS (S.).****De Civitate Dei.**

WITH LARGE WOODCUT OF ST. AUGUSTIN AND THE CITIES OF GOD AND SATAN ON THE REVERSE OF TITLE.

BLACK LETTER, DOUBLE COLUMNS, RUBRICATED, AND WITH PEN INITIALS IN RED AND BLUE.

Folio, *stamped calf, rebacked.*

Basel, Johann Amerbach, 1489.

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Hain 2064. British Museum Catalogue I.B. 37314. "Amerbach and Petri gave copies of this book to the Basel Charterhouse in 1489."

110 **AUGUSTINUS** (S.).**De Trinitate.**

BLACK LETTER, DOUBLE COLUMNS, 54 LINES, RUBRICATED, AND A PRO-FUSION OF PEN CAPITALS IN RED AND BLUE.

AUGUSTINUS (S.).**De Civitate Dei, cum Commento.**

WITH LARGE WOODCUT ON F. 1B OF S. AUGUSTIN AND THE CITIES OF GOD AND SATAN (COLOURED BY A CONTEMPORARY HAND).

BLACK LETTER, DOUBLE COLUMNS, RUBRICATED, AND WITH PEN INITIALS, IN RED AND BLUE.

The 2 Works in 1 vol.

Folio, *calf.*

Basel, Johann Amerbach, 1489.

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Hain 2037 and 2064. British Museum Catalogue I.B., 37313 and 37314.

"Amerbach and Petri gave copies of these books to the Basel Charterhouse in 1489."

111 **AUGUSTINUS** (Sanctus).**De vita Christiana. De dogmatibus Christianis.**

BLACK LETTER, 27 LONG LINES TO A PAGE. SPACES FOR INITIAL LETTERS. CAPITALS SUPPLIED IN RED.

4to, *calf, uncut.*

(Cologne, Bartholomaeus de Unkel, 1482?)

£15 15s

Hain *2097. Proctor 1146. Vouillième 202. B.M. Catalogue, I.A. 3957.

112 **AUGUSTINUS** (S.).

Opera Omnia: Librorum divi Aurelii Augustini quos edidit catechumini. 11 vols. in 9. Ex officina nostra, Basileae anno a natali Christiano 1506.

Aurelii Augustini Prima (Secunda et tertia). Quinquagena, Basil, anno 1497.—Epitome Omnium Operum divi Aurelii Augustini, Episcopi Hipponensis. Coloniae, 1549.

Together 11 vols.

Folio, *original oak boards, covered with stamped leather (carefully mended where necessary).* 1497-1549.

£7 12s 6d

Originally in the library of a Carthusian Monastery. Most of the vols. bear the old inscription, "Liber domus Castri Marie prope Dulmania Ord. Carthusianorum."

THERE IS A VERY FINE LARGE WOODCUT AT THE COMMENCEMENT OF VOL. VII., WHICH CONTAINS THE DE CIVITATE DEI.

PRINTED BY JENSON, 1472.

113 **AULUS GELLIUS.****Noctes Atticae.**

ROMAN LETTER, 40 LONG LINES TO A PAGE, WITHOUT MARKS, GREEK PRINTING IS FREELY USED THROUGHOUT, THOUGH ON THE LAST LEAF SOME BLANK SPACES OCCUR.

RUBRICATED WITH PAINTED INITIALS.

Folio, *Early binding of oak boards and pigskin stamped with the lion, the Virgin Mary, the Agnus Dei, the martyrdom of St. Sebastian, the Annunciation, gilt gauffered edges, with bosses.*

Venice, Nicolas Jenson, 1472.

£150

Hain 7519. Proctor 4084 Bibliographers are not decided as to the priority of this edition of Aulus Gellius by Jenson or of the second Roman edition.

MAGNIFICENT COPY IN THE ORIGINAL BINDING.

114 **BARBERIIS** (Philippus de).**Opuscula (de discordantia inter Eusebium, Hieronymum et Augustinum).**

WITH 29 VERY CURIOUS CUTS ENGRAVED ON METAL, ROMAN LETTER, 27 LONG LINES TO A PAGE.

4to, calf, gilt back.

Rome, Joannes Philippi de Lignamine. 1481[-1482].

(SEE ILLUSTRATION, PLATE No. XVI.).

£63

Hain-Copinger 2455. Proctor 3961. Pellechet 1843.

At end a portion of Hain-Copinger 14058, Proctor 7338 has been bound in together with a few pages of manuscript.

“The printer of this book was a native of Messina, who became papal physician to Sixtus IV. He printed some forty books in the years 1470-6, and then ceased work for some time, possibly because the death of the Pope obliged him to leave Rome to escape the numerous enemies to whom he alludes in the dedication of the ‘*Chronica Summorum pontificum*,’ which he edited and printed in 1474. In 1481 he resumed printing, but only issued two books in addition to this. Filippo de’ Barbieri, a Dominican and an inquisitor, was a contemporary, and, like his printer, a Sicilian.

“The bibliographical puzzle which this book presents has recently been cleared up by the discovery that there are two issues identical as regards 52 of their leaves, including that which gives the register and colophon. The earlier issue consisted of only 70 leaves, of which the first two were added after the book was printed, while the other nine quires agree with the register.

“Either to meet the competition of Riessinger’s edition (published in 1482) or because his fellow countryman and kinsman the author supplied him with additional copy, Lignamine must have determined to enlarge the book almost as soon as it was issued. The 12 woodcuts of the Silyls were replaced by new ones, and each is now followed by a cut of a prophet, and the double series of 24 woodcuts by pictures of Christ, John Baptist, the Virgin adoring the Holy Child, and Plato . . .” A. W. Pollard (*Catalogue of Italian Books in Dyson Perrin’s Collection*).

115 **BARTHOLOMAEUS ANGLICUS.****De proprietatibus rerum.**

BLACK LETTER (wants title), DOUBLE COLUMNS, 50 LINES TO A FULL COLUMN, WITH SIGNATURES, CAPITALS SUPPLIED IN RED AND BLUE ALTERNATELY, FIRST LEAF OF TABLE DEFECTIVE, SMALL HOLES IN LAST TWO LEAVES.

Folio, *original stamped leather over wooden boards (repaired), remains of clasps.*

Without place or printer's name.

(Heidelberg, early anonymous group of incunables? printer of Lindelbach, ? Printed for Jakob Köbel?) 21st May, 1488. **£9 9s**

Hain *2507. Proctor 3130. British Museum Catalogue I.B. 2915. "The types agree with those of Knoblochtzer, but the book is very unlike the rest of his work at Heidelberg and its ascription remains somewhat doubtful." (*Note in B.M. Catalogue.*)

This is the first "Encyclopaedia Britannica," and has remained justly famous. A cursory glance at the "Table" will show how varied the contents are; of Angels (20 Chapters); of Names (21 Chapters); of Man (24 Chapters); of the properties of the Body (chiefly medical) (11 Chapters); of the disposition of the Limbs (66 Chapters); of Diseases (70 Chapters); of Celestial Bodies (45 Chapters); of Times and Seasons (33 Chapters); of the Air and Weather (16 Chapters); of Birds (38 Chapters); of Waters and Seas (26 Chapters); of the Earth and its Parts (56 Chapters); of the Provinces (Geography) (175 Chapters); of Precious Stones (104 Chapters); of Trees and Plants (197 Chapters); of Animals (115 Chapters); of Colours, Smells and Liquids (146 Chapters). The last division also includes musical instruments, which is treated after eggs and measures. An exceedingly quaint volume. Shakespeare is said to have derived much of his general information from a later English translation of this great work.

116 **BARTHOLOMAEUS DE CHAIMIS DE MEDIOLANO.****Interrogatorium sive Confessionale perutile.**

BLACK LETTER, PRINTED IN RED AND BLACK WITH RUBRICATIONS.

Small 4to, *Contemporary binding of oak boards, covered with stamped leather, with small stamps in diagonal compartments, rosettes and trefoils, original manuscript, title label on upper cover (back damaged).*

Without place, date or printer's name. (Milan, L. Pachel et U. Scinzenzeler, 1480.) **£7 15s**

Hain 2485. Proctor 5929.

117 **BARTOLOMMEO DA LI SONETTI (Zamberto).**

Isolario. FIRST EDITION, BLACK LETTER, 56 LEAVES, LONG LINES, CONTAINING 49 REMARKABLE FULL AND DOUBLE PAGE WOODCUT MAPS OF THE ISLANDS OF THE MEDITERRANEAN, COLOURED BY A CONTEMPORARY HAND.

4to, *crimson morocco, t. e. g.*

(Continued over)

Bartolommeo da li Sonetti (Zamberto)---*continued.*

Without place, date or printer's name.

(Gulielmus of Piancerreto, called Anime mia, not before 1477 nor after 1485.) [SOLD]

Not seen by Hain, 2538 and 14890. Proctor 5107. Small worm holes in a few leaves, first leaves stained and several maps shaved at head, a few leaves repaired. AN EXCEEDINGLY RARE AND VALUABLE BOOK, BOTH ON ACCOUNT OF ITS BEING AN EARLY SPECIMEN OF POETRY IN ITALIAN AND AS THE EARLIEST ATLAS OF THE MEDITERRANEAN. The date should be before 1485, as the elaborate cryptogram at the beginning gives the name of the then reigning Doge (Giovanno Mocenigo), whose period was from 1477 to 1485: according to Dibdin (Aedes Althorp II., No. 1305), the book was published about 1477. Panizzi (Bibliotheca Grenvilliana) thought it appeared from 1478 to 1485. Both may be correct according to the cryptogram. BRUNET EMPHASISED THE EXCESSIVE RARITY OF THE BOOK.

118 **BASIN** (Bernard).

Tractatus exquisitissimus de magicis artibus et magnorum maleficis per Magistrum Bernardum Basini Canonicum Caesar augustanensem in suis vesperis compilatus.

WITH FINE WOODCUT, PRINTER'S DEVICE ON TITLE.

BLACK LETTER, 34 LONG LINES TO A PAGE.

4to, *boards.*

Paris, Antoine Caillaut (1495?).

£10 10s

Hain *2703 (who had not seen the title page with the fine woodcut printer's device). Proctor 7967. Not in the British Museum.

119 **BAYSIO** (Guido de).**Rosarium Decretorum.**

WITH HERBORT'S LARGE PRINTER'S DEVICE IN RED AT END (this has been mended and a few other pages at end).

Folio, *half bound.*

Venice. Johannes Herbort (for John of Cologne & Company), 1481.

£4 4s

Hain *2717. Proctor 4677. Tall and sound copy. Wants leaf A.1.

DIARY OF AN ARMY SURGEON PRINTED BY ALDUS IN 1496

120 **BENEDETTI** (Alexander), Paeantius.**Diaria de bello Carolino.**

ROMAN LETTER, LONG LINES TO A FULL PAGE.

4to, *polished brown levant morocco, inside dentelles, g. e., by Hardy.*

Venice (Aldus Manutius), 1496.

£21

Hain-Copinger *805. Brunet, "Volume très rare." Dibdin, *Bibl. Spenceriana*. Supp. p. 312; "I CONSIDER THIS TO BE AMONG THE MOST INTRINSICALLY VALUABLE AS WELL AS RARE AND BEAUTIFUL VOLUMES FROM THE ALDINE PRESS . . . the first printed account of the War of Charles VIII. of France in Italy in 1496 . . . in two parts; on the battle of the Taro and on the siege of Novara." It is based on the Authentic diary of an eye witness Alexander Benedictus Paeantius who was attached as an army surgeon to the Venetian troops who fought against Charles VIII.

ON THE DIETETIC VALUE OF FOODS AND BEVERAGES, PRINTED AT BOLOGNE 1477.

121 **BENEDICTUS de NURSIA.**

De conservazione sanitatis. Tadeus de Florentia de regimine sanitatis secundum quattuor anni.

ROMAN LETTER, 21 LONG LINES TO A FULL PAGE.

4to, *half vellum.*

Bologna, Dominicus de Lapis, impensis Sigismundi de Libris, 1477. **£35**

Hain-Copinger *11920. Proctor 6536. Important early medical work (with full margins) treating among other things of the dietetic value of foods and beverages. Four copies only in America according to Census. Not in Harvard College Library.

A few worm holes.

122 **BERNARDINUS.**

Sermones de caritate sive de evangelio aeterno.

BLACK LETTER, DOUBLE COLUMNS, 54 LINES.

Folio, *morocco, blind tooled.*

(Basel, Johann Amerbach, about 1489.)

£9 9s

Hain *2827. Proctor 7631. British Museum Catalogue, I.B. 37464. Pellechet 2079.

A LEAF FROM THE MAZARINE BIBLE.

123 **BIBLIA LATINA.**

A GENUINE LEAF PRINTED ON PAPER.

BLACK LETTER, DOUBLE COLUMNS, 42 LINES.

Folio.

(Mayence, Johann Gutenberg, 1455.)

£42

Hain 3031. British Museum Catalogue I.C. 55.

The leaf contains Daniel 11, 39-13, 40. Part of the leaf has been closely shaved. The Hoe copy complete sold for \$50,000 (£10,000).

The Mazarine Bible was the first important work to be printed with movable types in Europe, and is at the same time the first edition of the Latin Bible.

124 **BIBLIA LATINA.**

BLACK LETTER. 2 COLUMNS, 51 LINES TO A PAGE. CAPITALS AND INITIAL-STROKES SUPPLIED IN RED.

Folio, *yellow morocco with gilt and blind tooled line borders, gilt backs, r. e., by Leighton.*

Nuremberg. Anton Koberger, 10th November, 1478.

£21

Hain-Copinger *3069. Proctor 1939 British Museum Catalogue I.C. 7180.

A MAGNIFICENT SPECIMEN OF THE FOURTH EDITION OF THE KOBERGER BIBLE. The Hoe Copy brought \$200.

125 **BIBLIA SACRA LATINA.**

FINELY PRINTED IN BLACK LETTER, DOUBLE COLUMNS.

ADORNED WITH 98 LARGE INITIAL LETTERS ILLUMINATED IN GOLD AND COLOURS, THE FIRST INITIAL BEING ESPECIALLY FINE AND WITH A BORDER ALONG INNER MARGIN, AND MANY HUNDREDS OF SMALLER LETTERS IN RED AND BLUE.

Thick small folio, *vellum*.

Venice, Johannes Herbort de Seligstadt, 1483.

£16 16s

Hain 3090. Proctor 4691.

IN CONTEMPORARY STAMPED PIGSKIN BINDING

125A **BIBLIA SACRA LATINA.**

BLACK LETTER, DOUBLE COLUMNS, WITH NUMEROUS LARGE AND SMALL INITIALS, PAINTED IN RED AND BLUE, LARGE MARGINAL FLOREATE DECORATION AND ORNAMENTAL INITIAL ON THE FIRST PAGE OF EACH VOLUME.

2 vols., folio, *contemporary stamped pigskin over wooden boards, silver centre pieces and corner pieces, and silver clasps and pegs for fastening with a silver chain.*

(Basel, Johann of Amerbach), 1481.

£52 10s

Hain *3081. Proctor 7560.

TWO MAGNIFICENT VOLUMES IN THE OLD MONASTIC BINDING FROM THE CARTHUSIAN MONASTERY OF BUXHEIM IN BAVARIA.

126 **BIEL** (Gabriel).**Sermones de Festivitatibus gloriose virginis Marie. Sermones de Sanctis.**

BLACK LETTER, TWO COLUMNS, CAPITALS IN RED.

4to. *A very fine copy in its Original Monastic Binding of Oak Boards, covered with Stamped Pigskin. The upper cover adorned with 15 large and 8 small diamond shape Panels, each containing a lion rampant and 11 small circular floral stamps. The back cover with 4 large circular Stamps of an open rose, original leather and metal clasps.*

Without place, date or printer's name.

(Tübingen, Johann Otmar, 1499.)

£7 10s

*** Hain-Copinger *3184. British Museum Catalogue, I.A. 14824.

Does not contain *De Fest. Christi*, which is also lacking in copy in Bodleian Library.127 **BOIARDO** (Matteo Maria).**Sonnetti e Canzone.**

ROMAN LETTER, 30 LONG LINES TO A FULL PAGE WITH HANDSOME WOODCUTS AND FINE PRINTER'S MARK ON LAST LEAF.

4to, *crushed brown morocco, by Zaehnsdorf.*

Reggio d'Emilia, Francesco Mazalo, 1499

£31 10s

Hain 3433 (not seen by Hain). Not in Pellechet. No copy in any of the French Libraries. Editio Princeps of the Sonnets of Boiardo, the famous author of the "Orlando Innamorato." No copy in U.S. of America according to the Census.

PRINTED IN THE SPANISH MONASTERY OF MONTSERRAT.

128 **BONAVENTURA** (Saint).**Incendium amoris alias regimen conscientiae vel fons vitae.**

BLACK LETTER, 27 LONG LINES TO A FULL PAGE, WOODCUT INITIALS, WITH VERY INTERESTING FULL-PAGE WOODCUT ON THE REVERSE OF TITLE OF THE VIRGIN AND CHILD ON THE CONVENT MOUNTAIN OF MONTSERRAT.

12mo, *crushed morocco, gilt line borders on sides, inside dentelies, g. e.*

Montserrat, por Juan Luschner, May 27, 1499.

(SEE ILLUSTRATION, PLATE No. XVII.).

£110

Haebler 66. Hain 3500.

FROM THE ORIGINAL RECORDS OF THE MONASTERY OF MONTSERRAT IT APPEARS, THAT 800 COPIES ONLY WERE PRINTED OF THIS LITTLE BOOK.

ONLY 10 SPANISH AND PORTUGUESE LIBRARIES ARE KNOWN TO POSSESS COPIES.

ACCORDING TO HAEBLER THERE ARE NO COPIES KNOWN OUTSIDE SPAIN AND PORTUGAL.

PRINTED IN THE SPANISH MONASTERY OF MONTSERRAT.

129 **BONAVENTURA** (Saint).**Meditationes.**

BLACK LETTER, 27 LONG LINES TO A FULL PAGE, WOODCUT INITIALS, WITH VERY INTERESTING PRINTER'S MARK OF THE VIRGIN AND CHILD (THE PRINTER'S MARK OF THE CONVENT OF MONTSERRAT).

Small 8vo, *crushed levant morocco, gilt line borders on sides, inside dentelles, g. e.*

Montserrat, por Juan Luschner, April 16. 1499.

(SEE ILLUSTRATION, PLATE No. XVII.).

£135

Haebler 69. Hain 3556.

FROM THE ORIGINAL RECORDS OF THE MONASTERY OF MONTSERRAT IT APPEARS, THAT 600 COPIES ONLY WERE PRINTED OF THIS LITTLE BOOK.

ONLY 6 SPANISH AND PORTUGUESE LIBRARIES ARE KNOWN TO POSSESS COPIES.

ACCORDING TO HAEBLER THERE IS ONLY ONE COPY KNOWN OUTSIDE SPAIN AND PORTUGAL, NAMELY, IN THE BIBLIOTHEQUE NATIONALE IN PARIS.

130 **BONAVENTURA** (S.).**Opuscula parva. Prima Pars.**

BLACK LETTER, DOUBLE COLUMNS, 52 LINES TO A PAGE. WITH A FULL PAGE WOODCUT OF JESUS CRUCIFIED ON THE TREE WITH A BISHOP AND A MONK BELOW. RUBRICATED, RED PAINTED INITIALS.

Small thick folio, *original German binding of oak boards, lined, stamped floral ornaments in frames, with author's name in large gothic letters above (worn and back damaged).*

Without printer's name.

Strassburg (printer of 1483 Jordanus de Quedlinburg), 18th December, 1495.

£11 11s

(Continued over)

Bonaventura (S.)—continued.

Hain-Copinger 3468 (1). Proctor 639. British Museum Catalogue, I.A. 2069. On the blank leaf at end of the volume is a poem written in German of 12 lines, thus addressed, "Vereret meynem gutten fereunde Otto Meydinger zu Halle MDXXVII. Matinus Luther." VERY FINE COPY IN PERFECT CONDITION OF A SCARCE BOOK.

PRINTED AT TURIN.

131 **BUCELLANUS** (Bonifacius).**Flores artis notariatus.**

BLACK LETTER, LONG LINES TO A FULL PAGE.

4to, *calf antique*.

Turin, Jacobinus Suigus of Sangermano and Nicolas de Benedictis, a Catalan, October 16th, 1492. **£42**

Not in Hain. Copinger 1372. Not in Pellechet. Proctor 7221. No copy in any French Library. No copy in U.S. of America, according to the Census.

TURIN INCUNABULA ARE UNUSUAL. The British Museum only possesses five books from this press.

132 **BURIDAN** (Jean).**Sophismata.**

BLACK LETTER, DOUBLE COLUMNS, 43 LINES TO A PAGE, WITH DENIS ROSE'S WOODCUT DEVICE BELOW TITLE, LARGE INTERESTING WOODCUT ON LAST PAGE.

Small 4to, *old calf*.

Paris, G. Lambert, about 1500. **£15 15s**

Not in Hain. Proctor 8296. A little book of extraordinary rarity not mentioned by Brunet.

Buridan's *Sophismata* was a famous book used in all the universities.

Among the "*Sophismata*" taught by Buridan are the following quaint conceits which students were asked to prove (or disprove), "Tu es asinus (Thou art an ass)"; "Homo est asinus (Man is an Ass)"; "Album erit nigrum (White is Black)"; "Iste canis est pater tuus (This dog is thy father)"; "Tu credis te esse asinum (Thou thinkest thou art an ass)"; etc.

133 **CARACCIOLUS** (Robertus), de Licio.**Opus quadragesimale quod de poenitentia dictum est.**

BLACK LETTER, 35 LONG LINES TO A FULL PAGE, THE FIRST INITIAL ILLUMINATED, INITIAL LETTERS IN RED.

Folio, *pigskin binding over boards, blind stamped, XVth century original binding*.

(Strassburg, printer of Henricus Ariminensis, not after 1473.) **£25**

Hain-Copinger *4418. Proctor 303. British Museum Catalogue, I.B. 829. Pellechet 3239. According to a manuscript note in a copy in the Colmar Library (see Pellechet) the book was printed in 1473.

ONE COPY IS IN EXCELLENT CONDITION AND IS PRINTED ON BEAUTIFUL THICK PAPER. A FINER SPECIMEN OF A FIFTEENTH CENTURY PRINTED BOOK, IN ITS ORIGINAL BINDING, CAN HARDLY BE IMAGINED.

134 **CENSORINUS.****De die Natali, etc.**

Tabula Cebetis per Ludovicum Odaxium e graeco conversa; Plutarchus de Invidia & Odio: Basiliï Oratio de Invidia per Nicolaum Perottum traducta. Basiliï Epistola de Vita solitaria ad Gregorium Nazanzenum per Franciscum Filelphum e graeco traducta.

ROMAN LETTERS, 30 LONG LINES TO A FULL PAGE. GREEK TYPE USED FOR QUOTATIONS.

4to.

(Venice, Bernardinus de Vitalibus, about 1500.)

Hain *4846. Proctor 5540.

APICIUS.**De re Coquinaria.**

Suetonius Tranquillus, de Grammaticis.

Suetonius Tranquillus, de claris Rhetoribus.

ROMAN LETTERS, 30 LONG LINES TO A FULL PAGE. WITH HANDSOME WOODCUT INITIAL LETTERS.

4to.

Venice, Bernardinus de Vitalibus (about 1500).

Hain *1282. Proctor 5539.

CORNELIUS NEPOS. Aemilii Probi**Excellentium Imperatorum Vitae.**

ROMAN LETTERS, 29 LONG LINES TO A FULL PAGE, HEADINGS. WITH HANDSOME WOODCUT INITIAL LETTERS.

4to.

Venice, Bernardinus de Vitalibus (about 1500).

Hain 5732. Proctor 5538.

DATUS (Augustinus.)**Elegantiolae.**

ROMAN LETTERS, 30 LONG LINES TO A FULL PAGE. WITH DELIGHTFUL VENETIAN WOODCUT AND BORDER ON FIRST PAGE AND DEVICE ON LAST PAGE.

4to.

Venice, Joannes de Tridino alias Tacuinus, 1495.

The four works in 1 volume.

4to, *old red morocco, festoon borders on sides, gilt back, g. e.* £26

Not in Hain.

Four rare pieces in a pleasing old red morocco binding.

135 **CLEMENS V. PAPA.****Constitutiones.**

A GENUINE LEAF PRINTED ON VELLUM FROM THIS RARE BOOK.

Folio.

Mainz, Peter Schoeffer, 1467.

£6 6s

THE FIRST EDITION.

136 COLONNA (Francesco de).

Hypnerotomachia Poliphili.

ROMAN LETTER, 38 TO 39 LONG LINES TO A FULL PAGE, WITH ALL THE WONDERFUL WOODCUTS AND WITH THE LEAF OF ERRATA.

Folio, *original vellum binding.*

Venice, Aldus, December, 1499.

(SEE ILLUSTRATION, PLATE No. XVIII.).

£250

Hain 5501. Proctor 5574. Essling 1198.

"The Strife of Love in a Dream, as its Elizabethan translator prettily rendered the title of the *Hypnerotomachia*, is an archæological love-story, perhaps with Antiquity itself, as its heroine, and with much more attention bestowed on the sights which she displays to her lover than on the progress of his suit. Poliphilo, 'the lover of Polia,' falls asleep, and in his dream, to quote the preface, 'sees many antiquities, worthy of memory, in all their details, and describes them in appropriate terms with elegant style,' and not only describes them but gives their measurements. Polia takes him to the palace of Queen Eleuterylida and to see the triumphs or festivals of Jove and his earthly loves, of Bacchus and Vertumnus and Pomona, and the feast of the garden god, Priapus. She persuades him to enter a ruined temple, where she is frightened by a vision of hell. Then Cupid carries off the lovers in a boat rowed by six nymphs. They come to the island Cytherea and see all its wonders, and the grave of Adonis, where they are told of the festival in his honour. Polia recounts her history to the nymphs and the story of her love, with an incidental reference to the building of Treviso and the fortunes of the Lelii. Attacked by the plague, she had devoted herself to Diana; Poliphilo had found her in the temple and told her what he suffered for her love. Terrified by a sight of the vengeance of Cupid on cruel maids, she had consoled him, whereupon they were driven from the temple, made their plaint to the priestess of Venus, and were united by the goddess. At this point the dream ends, and Poliphilo, saddened by the envious day, brings his *Hypnerotomachia* to an end, dating it at Treviso on May Day, 1467.

"In the summary on 3^a we are told that five nymphs are the five senses, Queen Eleuterylida is Free Will, and a labyrinthine garden stands for human life. It is unlikely that this allegory goes very deep; it may have been dragged in merely to avoid ecclesiastical censure. It is perhaps equally unlikely that Polia (who is once called Lucretia) was a real lady of Treviso, who entered a real convent after the plague which visited the city in 1464 and 1466, though she has been identified with Hippolita Lelio, niece of the ruling bishop. POLIAM FRATER FRANCISCUS COLUMNA PERAMAVIT is the tale told by the initial letters of the successive chapters, but Fra Francesco Colonna had been a Dominican since 1455, and was now a teacher of rhetoric, and if he had an archæological bishop it is more probable that he was romancing of his love for antiquity than of the bishop's niece. In 1471 he joined the convent of SS. Giovanni e Paolo at Venice, is found at Padua two years later, became sacristan of his convent in 1500, was granted a pittance of firewood, bread, and wine in 1521 in consequence of his age and infirmities, and dies in 1527. When his romance was published, at the expense of the juriconsult Lionardo Crasso, in 1499, Colonna was already 66; at the time of his death he was about 94. Of Crasso, his publisher, little is known. In 1503 he calls himself a 'prothonotarius apostolicus' in petitioning for a renewed privilege for the book. This he cites as 'Polifillo vulgar, opera molto utile et fructuosa de grandissima elegantia,' and explains that 'per li tempi e disturbi de guerra' it had not been possible to export it, and that nearly the whole edition, on which he had spent 'assai centenera de ducati,' was still unsold. In 1503 the Venetian book-trade had

Colonna (Francesco de)—*continued*.

indeed recently passed through a bad time, but the financial failure of the book was perhaps equally due to the 'res una in eo miranda' on which Crasso had touched in his dedication to Duke Guido, that while written in Italian it could not be understood without a knowledge of Greek and Latin ('quod cum nostrati lingua loquatur, non minus ad eum cognoscendum opus sit graeca et romana quam tusca et uernacula'), the Greek, it may be said, being of a somewhat peculiar kind.

"As regards the authorship of the wonderful illustrations, the signature .b. on the third has led to their being attributed to numerous celebrated artists, but it is now fairly well recognized that celebrated artists in Italy did not concern themselves with bookwork, and that .b. is probably the signature of a woodcutters' workshop. Attempts to make a list of other books illustrated by the same hand are baffled by the dual personality which has to be dealt with. The present writer is inclined to doubt whether the same designer and the same illustrator worked together in any other book." A. W. Pollard, in Catalogue of Italian Books in the Dyson Perrin's Collection.

THE FIRST EDITION.

137 **COLONNA** (Francesco de).

Hypnerotomachia Poliphili. Another Copy.

ROMAN LETTER, 38 TO 39 LONG LINES TO A FULL PAGE, WITH ALL THE WONDERFUL WOODCUTS.

Folio, *old calf*.

Venis, Aldus, December, 1499

(SEE ILLUSTRATION, PLATE No. XVIII.).

£140

Hain *5501. Proctor 5574. Essling 1198.

Wanting the leaf of Errata. A few pages stained.

EARLY MEDICAL WORK PRINTED AT PAVIA.

138 **CONCOREGIO** (Johannes de).

Opus de aegritudinibus particularibus, flos florum vocatus. Edd.

Johannes de Romagnano et Lazarus Datarus.

BLACK LETTER, DOUBLE COLUMNS, 48 LINES TO A PAGE, 2 PARTS IN 1 VOLUME.

Folio, *wooden boards*.

Pavia, Antonius Carcanus, 1485.

£21

Hain-Copinger *5615. Proctor 7056.

A fine copy with broad margins. ANTONIUS CARCANUS WAS THE SECOND PRINTER IN PAVIA.

139 **CYRILLUS** (S.).

Speculum sapientie beati Cirilli episcopi alias quadripartibus apologeticus vocatus; In cuius quidem proverbii omnis et totius Sapientie Speculum claret.

BLACK LETTER, 34 LONG LINES TO A FULL PAGE, WITHOUT SIGNATURES, TEXT RUBRICATED, WITH RED PAINTED INITIALS.

Small folio, *half russia*.

(Basel, M. Wenssler, about 1475.)

£12 12s

Hain *5903. Proctor 7468. British Museum Catalogue, I.B. 37057.

ONLY FOUR COPIES KNOWN OF THIS SEVILLE INCUNABLE.

140 **DE GUI** (Pedro).

De Differentia. Metaphysica. Formalitates.

ROMAN LETTER, 28 LONG LINES TO A FULL PAGE, WITH MAGNIFICENT PRINTER'S MARK OF STANISLAUS POLONUS ON LAST LEAF.

2 vols., 4to, morocco, with fully gilt panelled borders on sides, inside dentelles, g. e., by Miguel Rius.

Sevilla, Stanislaus Polonus, May 20 to June 22, 1500.

(SEE ILLUSTRATION, PLATE No. XIX.).

£175

Haebler 198. Hain 8147, 8151 to 8153.

HAEBLER CALLS THIS A BOOK OF THE EXTREMEST RARITY (LIBRO DE SUMA RAREZA); AND BECAUSE OF THIS EXTREME RARITY IT HAS NOT BEEN PROPERLY DESCRIBED. UP TO A SHORT TIME AGO THE ONLY COPY KNOWN WAS IN THE MUNICIPAL LIBRARY AT PERPIGNAN.

Haebler devotes a page in the first part of his Bibliography to a description of this book. In the second part of his Bibliography, published in 1917, he again devotes nearly a page to describing the book fully. IN ADDITION TO THE PERPIGNAN COPY ONLY THREE OTHERS HAVE BEEN DISCOVERED, OF WHICH TWO ARE IN SPAIN AND ONE IN THE BIBLIOTHECA CASANATENESE, ROME.

PRINTED IN SEVILLA IN 1491.

141 **DEZA** (Diego de).

In defensiones S. Thomae.

BLACK LETTER, 32 LONG LINES TO A FULL PAGE, WITH INTERESTING PRINTER'S MARK ON LAST LEAF, OF M. UNGUT AND STANISLAUS POLONUS.

4to, original vellum binding.

Sevilla, M. Ungut and Stanislaus Polonus, Feb. 4, 1491.

£75

Haebler 203. Hain-Copinger 8040.

ONLY SIX SPANISH AND PORTUGUESE LIBRARIES ARE KNOWN TO POSSESS COPIES.

ACCORDING TO HAEBLER THE ONLY COPIES OUTSIDE SPAIN ARE IN THE BRITISH MUSEUM LIBRARY, AND IN THE NATIONAL LIBRARY, AT FLORENCE.

PRINTED IN SEVILLA IN 1496.

142 **DIAZ DE MONTALVO** (Alfonso).

Repertorium.

BLACK LETTER, DOUBLE COLUMNS, 45 AND 54 LINES TO A FULL PAGE, WITH INTERESTING PRINTER'S MARK ON LAST LEAF OF UNGUT AND STANISLAUS POLONUS.

Folio, crushed blue morocco with elaborate gilt borders on sides, inside dentelles, g. e., by Migul Rius.

Sevilla, M. Ungut and Stanislaus Polonus, Feb. 9, 1496.

£75

Haebler 212. Hain-Copinger 11563.

ONLY EIGHT SPANISH LIBRARIES ARE KNOWN TO POSSESS COPIES.

ACCORDING TO HAEBLER THE ONLY COPIES OUTSIDE SPAIN ARE IN THE BIBLIOTHEQUE NATIONALE, PARIS, AND IN THE CZARTORISKI LIBRARY IN CRACOW.



MINIATURE FROM "HORAE BEATAE VIRGINIS."
 XVth Century Manuscript with 17 large Miniatures for the use of the
 Diocese of Tarentaise (French Savoy).
 See Item No. 44.

PLATE X.



MINIATURE FROM HORAE B.V.M. CUM CALENDARIO.
Illuminated Manuscript. with 26 Miniatures (XVth Century).
See Item No. 48.

FIRST BOOK PRINTED BY WILLIAM SCHONBERGER AT MESSINA (SICILY).

143 **DICTYS CRETENSIS ET DARES PHRYCIUS.**

Historia Belli Trojani.

ROMAN LETTER, LONG LINES TO A FULL PAGE, FINE WOODCUT INITIALS AND FINE WOODCUT PRINTER'S MARK ON LAST LEAF.

4to, *vellum*.

Messina, Wilhelm Schonberger of Frankfort, 20th May, 1498. **£42**

Hain-Copinger *6157. Proctor *6939. An interesting specimen of early printing in Messina (in Sicily), where this was the first book printed by Wilhelm Schonberger. Only two Messina printed books in the British Museum, none in the Bodleian Library, Oxford.

FIRST ITALIAN EDITION.

144 **DIOGENES LAERTIUS.**

Libro de la vita de Philosophi e delle loro elegantissime sententie.

Extracta da D. Lahertio et da altri antiquissimi auctori.

ROMAN LETTER, LONG LINES, 26 TO A PAGE.

4to, *Italian vellum*.

Venice, Bernardinus Celerius de Luere, 1480.

£13 13s

Hain-Copinger *6206. Proctor 4603.

FIRST EDITION. THIS FIRST ITALIAN EDITION IS EXCESSIVELY RARE.

145 **DONATUS** (Aelius).

Questiones super Donatum minorem.

FULL BLACK LETTER, 45 LONG LINES TO A FULL PAGE.

WITH FINE LARGE WOODCUT INITIAL P, THE CORONATION OF THE VIRGIN.

4to, *boards*.

(Basel, M. Furter about 1490).

£12 12s

Hain *13635. Proctor 7744. B.M. Catalogue I.A. 37827.

This Latin Grammar is very scarce as so many were destroyed by perpetual use in Grammar Schools.

146 **ENCELBERTUS CULTIFICIS** (Frater).

Epistola brevis ac perutilis de Symonia vitanda in receptione noviorum et noviciaram ad Religionem.

BLACK LETTER, RUBRICATED, INITIALS PAINTED IN RED, LONG LINES, 39 TO A FULL PAGE, 8 LL. THE LAST BLANK.

Small 4to, *half calf*.

Louvain, Johannes de Westfalia, 1479.

£7 10s

Campbell *513 (described erroneously). Proctor 9266.

The second part of "Cultificis Epistola dictatoria Jurium" (see Hain, 5350). This part is very rare, and wanting in the Hague copy.

147 **EPISTOLAE DIVERSORUM PHILOSOPHORUM ORATORUM RHETORUM SEX ET VINCENTI.** (In Greek.)

26 LONG LINES TO A PAGE.

2 vols., 4to, *full red morocco, with device of anchor in gold on sides, g. e.*

Venice, Aldus, 1499.

£14 14s

Hain *6659. Proctor 5569.

EDITIO PRINCEPS. The two parts are seldom found united. Very handsome copy.

148 **ESOPUS GREGUS PER LAURENTIUM VALLENSSEM TRADUCTUS.**

BLACK LETTER, LONG LINES, RUBRICATED. WITH A FINE FULL-PAGE WOODCUT ON THE VERSO OF THE LAST LEAF.

4to, *morocco, g. e., by Riviere.*

Daventer, Jacobus de Breda (1500).

£3 8s

Hain 321 (not seen by Hain). Campbell 32.

149 **ESOPUS MORALISATUS CUM BONO COMMENTO.**

Item textus de novo emendatus cum glosa interliniali.

BLACK LETTER, LONG LINES, RUBRICATED.

4to, *vellum.*

Daventer, Jacobus de Breda, 1500.

£18 18s

Hain-Copinger 319. Not in the British Museum or Bodleian Library.

149a **EUSEBIUS.**

Chronicon a S. Hieronymo latine versum et ab eo Prospero Britanico et Matthaeo Palmerio continuatum.

ROMAN CHARACTERS, 35 LONG LINES TO A PAGE.

Folio, *original limp vellum.*

(Milan, Philippus de Lavagna, about 1470.)

£14 14s

Hain 6716. Proctor 5851.

VERY FINE LARGE COPY WITH FULL MARGINS.

150 **EXEMPLA sacrae scripturae ex utroque testamento secundum ordinem litterarum collecta.**

BLACK LETTER, 35 LONG LINES TO A FULL PAGE, WITH SIGNATURES, RUBRICATED IN RED AND BLUE.

4to, *purple morocco, blind tooled, gilt lettering.*

Paris, Ulrich Gering, 1478.

£15 15s

Hain *6765. Proctor 7860.

This is the second edition with date. Large copy.

This book was printed only nine years after the introduction of printing into Paris by Gering, Crantz and Friburger.

151 **FICINUS** (Marsilius).**Liber de sole.**

ROMAN LETTER, 26 AND 27 LONG LINES TO A FULL PAGE. WITH
PRINTER'S DEVICE AT END.

4to, *crimson morocco, g. e., by Riviere.*

Florence, A. Miscomini, 1493.

£14 14s

Hain *7079. Proctor 6166. An excellent copy, dedicated to Pietro di Medici. At end is a 3-page list of the books written and translated by Marsilius Ficinus.

An interesting Renaissance tractate on the Sun from every point of view, astronomical, physical, theological, philosophical and allegorical.

152 **CAFURIUS** (Franc, Gafari, Franchino).**Theorica Musice.**

ROMAN LETTER. 38 LONG LINES TO A FULL PAGE, WITH SIGNATURES, WITHOUT FOLIATION, RUNNING TITLES OR CATCHWORDS, MUSICAL EXAMPLES PRINTED FROM WOOD BLOCKS, WOODCUT DIAGRAMS, TWO FULL-PAGE VERY CURIOUS WOODCUTS BY W. LE SIGNERRE OF ROUEN, ONE ON TITLE, REPRESENTING A CLERIC, SEATED PLAYING AN ORGAN, THE OTHER (on b. 6) IN FOUR COMPARTMENTS, ILLUSTRATING THE DISCOVERY OF MUSICAL TONES, AND SHOWING A MAN PLAYING "THE MUSICAL GLASSES," IN THE SHAPE OF TUMBLERS FILLED WITH WATER.

Folio, *vellum, blind stamped ornament.*

Milan, Philip Mantegatius, dictus Cassanius, impensis Joannis Petri de Lomacio, 1492.

(SEE ILLUSTRATION, PLATE No. XX.).

£52 10s

Hain-Copinger 7406. Proctor 6055. Weckerlin, p. 124.

This is a fine copy of the second and revised edition. A few leaves slightly wormed.

The author of this rare treatise on music, born at Lodi in 1441, the son of a soldier of Bergamo, became a priest and studied the theory of music with a Carmelite Monk and taught at Monticello and at Bergamo. Louis Sforza established a school of music at Milan for his sake and made him the conductor of the cathedral orchestra. He died in 1525 after a long life devoted to music. The interesting woodcut on page (b. 6) is thus described by Weckerlin:—

"Au chapitre 'De equisitione et inventione musicarum consonantiarum' on trouve une planche gravée sur bois, fort curieuse; elle est divisée en quatre parties et a pour objet de représenter les inventions et les expériences de Pythagore sur l'enclume sur des cloches, sur des verses, sur des cordes tendues par différents poids et enfin sur les roseaux, dans lesquelles soufflent deux expérimenteurs; la naïveté du dessin a rarement été plus grotesque que dans ces figures. La volume a pour titre un orgue représentant le système des gammes de Guido."

153 **CAGUINUS** (R.).**De origine et gestis Francorum per quam utile compendium.**

ROMAN LETTER, 52 LONG LINES TO A FULL PAGE, PRINTER'S DEVICE AT

(Continued over)

Caguinus (R.)—*continued*.

END, WITH SIGNATURES AND HEADLINES.

Folio, *old half calf*.

Lyons, M. Johannes Trechsel Alemannus et accuratione Jodoci Badii Ascensii, 1497. £8 8s

Hain *7412. Proctor 8614. Pellechet 4971.

J. Badius Ascensius was the corrector of this edition. The book is replete with curious particulars relating to English History.

154 **CAGUIN** (R.).

De variis vite humane incommodis elegia.

ROMAN LETTER, LONG LINES, 20 TO A FULL PAGE.

4to.

(Paris, for D. Gerlier, 149-.)

£2 10s

Hain *7423. Not in Proctor.

On title is the following advertisement: "Hanc in via Sancti Jacobi ad signum capitis divi Dionisii venalem reperies."

PRINTED IN THE SPANISH MONASTERY OF MONTSERRAT.

155 **CERARDUS de ZUTPHANIA.**

Tractatus de spirituali ascensione.

BLACK LETTER, 26 TO 27 LONG LINES TO A FULL PAGE, WITH VERY INTERESTING FULL-PAGE WOODCUT ON THE LAST LEAF OF THE VIRGIN AND CHILD ON THE CONVENT MOUNTAIN OF MONTSERRAT.

Small 8vo, *crushed levant morocco, gilt line borders on sides, inside dentelles, g. e.*

Montserrat, per Juan Luschner, May 16, 1499.

(SEE ILLUSTRATION, PLATE No. XVII.).

£125

Haebler 292. Hain 16297.

FROM THE ORIGINAL RECORDS OF THE MONASTERY OF MONSERRAT IT APPEARS, THAT 810 COPIES ONLY WERE PRINTED OF THIS LITTLE BOOK.

THE ONLY COPIES KNOWN ARE TO BE FOUND IN SPANISH LIBRARIES; IN ALL ONLY 10 SPANISH LIBRARIES ARE KNOWN TO POSSESS COPIES.

156 **GERSON** (Joannes).

De simplicatione. [With other tracts.]

BLACK LETTER, RUBRICATED, PAINTED RED INITIALS, 27 LINES. TWO AND FOUR LINE SPACES LEFT FOR CAPITALS, SOME WITH GUIDE-LETTERS.

Small 4to, *boards*.

With place, date or printer's name.

(Cologne, Ulrich Zel, about 1472.)

£6 10s

Hain *7681. Proctor 873. British Museum Catalogue I.A. 2916. Voulliéme 499.

*** On folio 59b occurs a reference to Books publicly burnt at Paris.

157 **GREGORIUS IX.****Decretales.**

THE OPENING PAGE IS ADORNED WITH TWO CURIOUS DRAWINGS IN RED, BLUE AND GREEN, OF FLOWERS AND BIRD. LARGE ORNAMENTAL GOTHIC INITIAL IN RED, BLUE AND GREEN. AT THE HEAD OF THE THREE OTHER BOOKS A SIMILAR DRAWING OCCURS. CAPITALS THROUGHOUT IN RED IN ORNAMENTAL BLACK LETTER.

DOUBLE COLUMNS, 78 LINES OF COMMENTARY SURROUNDING THE TEXT. SPACES LEFT FOR CAPITALS.

Thick folio, *original oak boards covered with leather.*
Nuremberg, Anton Koberger, 14th July, 1482.

£7 10s

Hain *8014. British Museum Catalogue I.B. 7269.

158 **GREGORIUS MAGNUS (S.).**

Liber pastoralis divi Gregorii pape: In sole aureo vici Sorbonici Parrhisiis venalis habetur.

(*Colophon*) . . . Parrhisiis Impressum per Udalricu gering, & Magistru Berchtoldu renbolt socioru. Finem habuit die. xviii. Julii. Anno domini millesimo quadringentesimo nonagesimo octavo.

ROMAN LETTER (TITLE IN GOTHIC), LONG LINES, 37 TO A FULL PAGE, REMBOLT'S DEVICE IN BLACK ON TITLE.

Expositio beati Gregorii pape super Cantica canticorum. In sole aureo vici Sorbonici Parisiis nuper impressa. (*Colophon* as above) "decima-sexta. Mensis Januarii."

ROMAN LETTER, 30 LL. PRINTER'S DEVICE (AS ABOVE).

Together in 1 volume.

Small 4to, *Old French morocco, gilt floreate back, line sides, inside dentelles, g. e. (Derome).*

Paris, Ulrich Gering, third press, with B. Rembolt, 1498-9. **£14 14s**

I. Hain 7989. Proctor 8307. No copy in the British Museum Library.

II. Hain 7939. Proctor 8309. No copy in the Bodleian Library.

159 **HAEDUS (Petrus).****De amoris generibus.**

ROMAN LETTER, 25 LONG LINES TO A FULL PAGE, WITHOUT SIGNS.

Small 4to, *crimson morocco, blind and gilt, g. e.*

Treviso, Gerardus Lisa (Vander Leyden) de Flandria, 1492. **£18 18s**

Hain *8343. Proctor 6507. Fine copy of the first edition of this curious work by Peter Capretto which was composed in order to enlighten his nephew, who was a student at the University of Padua, on the danger of love.

160 **HENRICUS DE GORINCHEM.**

**De superstitiosis quibusdem casibus. De celebratione festorum.
Chrysostomi homilia de cruce et latrone.**

BLACK LETTER, 31 LONG LINES TO A FULL PAGE, WITHOUT MARKS.

Small folio, *new vellum*.

Without place, date, or printer's name.

(Blaubeuern, Conrad Mancz, 1477.)

£18 18s

Hain *7809. Proctor 2654. B.M. Catalogue I.B. 10116.

A rare specimen of the first and only fifteenth century printer in the little town of Blaubeuern in Wurtemberg. Only one dated book appears to have been printed by him.

161 **HENRICUS DE HERPF.**

Sermones de tempore et de sanctis.

BLACK LETTER, DOUBLE COLUMNS, 48 LINES AND HEAD-LINES. WITH PETER DRACH'S PRINTER'S DEVICE ON LAST PAGE. ORNAMENTAL PEN CAPITALS IN RED. MANY LETTERS TOUCHED UP IN RED. Bound in 2 volumes.

Folio, *calf antique blind stamped*.

Speier, Peter Drach, 1484.

£10 10s

Hain-Copinger *8527. Proctor 2353. British Museum Catalogue I.B. 8540.

A VERY RARE INCUNABLE PRINTED AT SPEIER IN THE PALATINATE. Contains many contemporary manuscript notes. FINE COPY.

162 **HEMMERLIN (Felix).**

Opuscula et Tractatus.

BLACK LETTER, 47 LONG LINES TO A FULL PAGE AND HEADLINES, SPACES LEFT FOR CAPITALS, WITH FINE WOODCUT PORTRAIT OF FELIX HEMMERLIN WALKING IN THE COUNTRY, CARRYING A BOOK IN HIS RIGHT HAND AND A LITTLE HAMMER (A PLAY UPON THE AUTHOR'S NAME), 7 BEES ARE BUZZING ROUND HIS HEAD.

Folio, *bound in niger morocco, with blind tooled XVth Century pattern on covers and back by Leighton*.

(Strassburg, J. Gruninger? about 1497.)

£15 15s

Hain *8424. British Museum Catalogue I.B. 2562.

Fine copy with both blank pages. Verses by Sebastian Brandt on verso of title are dated "Ex Basilia Idibus Augusti 1497."

Gruninger's 88 type appears in this book in the larger text type, but the rest is unidentified.

163 **HEROLT (Joannes).**

Sermones Discipuli de tempore per circulum anni (et Commune Sanctorum eiusdem discipuli).

BLACK LETTER, DOUBLE COLUMNS, 36 LINES, 522 LEAVES, WITHOUT

Herolt (Joannes)—*continued*.

MARKS BUT WITH CATCHWORDS, RUBRICATED, RED PAINTED CAPITALS (SOME LL. SLIGHTLY WORMED).

Thick small folio, *modern boards*.

Cologne (Ulrich Zel), 1478.

£18 18s

Hain 8470. Not in Proctor, therefore no copy in the British Museum Library or in the Bodleian Library.

From Dr. Klosz's Library.

*** These Sermons were the source of some of Chaucer's stories, and are referred to by Warton and Douce.

164 **HEROLT** (Joannes).**Sermones super epistolas dominicales.**

BLACK LETTER. 2 COLUMNS.

Folio.

Strassburg, impensis Johannis Reynardi (alias Gruninger)

PARATUS.**Sermones Parati de tempore et de Sanctis.**

BLACK LETTER, 2 COLUMNS, 51 LINES AND HEAD LINE TO THE PAGE.

Folio.

Strassburg, Martin Flach, undated.

The two works in one volume.

Folio, *original binding of wooden boards, half covered with leather repaired with a vellum back.*

£10 10s

A. Not in Hain, nor in British Museum Library.

B. Hain, 12398. British Museum Catalogue I.B., 2273.

165 **HORAE B. V.-M.****Ad usum Romanum cum Calendario.**

(*Colophon*) Ces presentes heures, à lusaige de Rome, furent achievées le VIII^e jour de Novembre. par Thielman Kerver, pour Gilles Remacle, libraire demourant à Paris, sur le pont Saint Michel, à lenseigne de la Licorne.

PRINTED ON VELLUM. BLACK LETTER.

18 LARGE WOODCUTS (INCLUDING THE "ANATOMICAL MAN") WITH WOODCUT BORDERS ROUND THESE PAGES, AND 49 SMALL WOODCUT ILLUSTRATIONS—THE FIRST AND LAST PAGE OCCUPIED WITH KERVER'S FINE DEVICE—ALL UNCOLOURED. INITIAL LETTERS AND PARAGRAPH MARKS THROUGHOUT THE VOLUME IN RED AND BLUE AND HEIGHTENED WITH GOLD.

8vo, *Old French morocco, g. e.*

Paris, Thielman Kerver pour Gilles Remacle (Almanac pour XXIII^e An), 1497-1520.

(SEE ILLUSTRATION, PLATE No. XXI.).

£52 10s

A SPLENDID SPECIMEN OF A FRENCH BOOK OF HOURS.

166 **HORATIUS.**

Artis Poeticae Institutio.

BLACK LETTER, 24 LONG LINES TO A PAGE.

4to, *half vellum.*

Daventer, R. Paffroet, about 1477.

£16 16s

Not in Hain or Proctor. Campbell 996.

Excellent copy with broad margins. A VERY RARE BOOK, WHICH WAS USED AS A SCHOOL-BOOK, AND THEREFORE WAS WONT TO DISAPPEAR VERY RAPIDLY.

167 **HORATIUS.**

Opera cum Christophori Landini Florentini interpretationibus.

Folio, *dark green levant morocco, with blind and gilt tooling on sides, inside dentelles, gilt ornaments on back, g. e., by Lortic.*

Venice, Bernardinus de Tridino, 1486.

£25

Hain *8884. MAGNIFICENT COPY WITH FULL MARGINS FROM THE LIBRARY OF FIRMIN-DIDOT.

Three tiny worm-holes. This is the first of the two editions of Horace with Landinus' commentary published by Bernardinus de Tridino.

FIRST ILLUSTRATED EDITION OF HORACE AND THE FIRST EDITION PRINTED
IN GERMANY.

168 **HORATIUS.**

Opera. Cum quibusdam annotationibus imaginibusque pulcherrimis aptisque ad Odarum concentus et sententias (Jacobi Locher Philomusi).

3 COLUMNS, 24 LINES (TEXT) TO A PAGE, WITH WOODCUT OF LOCHER AT HIS DESK ON TITLE AND 156 FINE WOODCUTS THROUGHOUT THE VOLUME, MOST OF WHICH ARE COMPOSITE.

Folio, *calf blind tooled, r. e.*

Strassburg, Johann Grüninger, March 12, 1498.

£22 10s

Hain-Copinger *8898. Proctor 485. Schreiber 4240. Pellechet (Lyon) 345. THIS EDITION, WHICH WAS PUBLISHED BY JACOB LOCHER, MAY BE COUNTED AS AN EDITIO PRINCEPS, AS IT WAS NOT PUBLISHED AFTER PRINTED TEXTS, BUT AFTER MANUSCRIPTS THAT WERE FOUND IN GERMANY. IT IS THE FIRST EDITION OF HORACE PUBLISHED IN GERMANY. The illustrations are of great interest. Especially noteworthy are (1) the woodcut on the second leaf representing the nine Muses, Calliope enthroned crowns the poet Horace kneeling before her (worm hole in last few pages). (2) Horace before Maecenas. (3) The murder of Julius Caesar by Brutus and Cassius.

AN EXCESSIVELY RARE SPANISH INCUNABLE PRINTED AT SALAMANCA.
ONLY THREE COPIES KNOWN.

169 **HUGO A SANCTO CARO.**

Speculum ecclesiae cum tractatulo Adolphi O.F.P. de sacramentis.

BLACK LETTER, 34 LONG LINES TO A FULL PAGE.

4to, *vellum, g. e.*

Salamanca, second gothic group, 16th March, 1495.

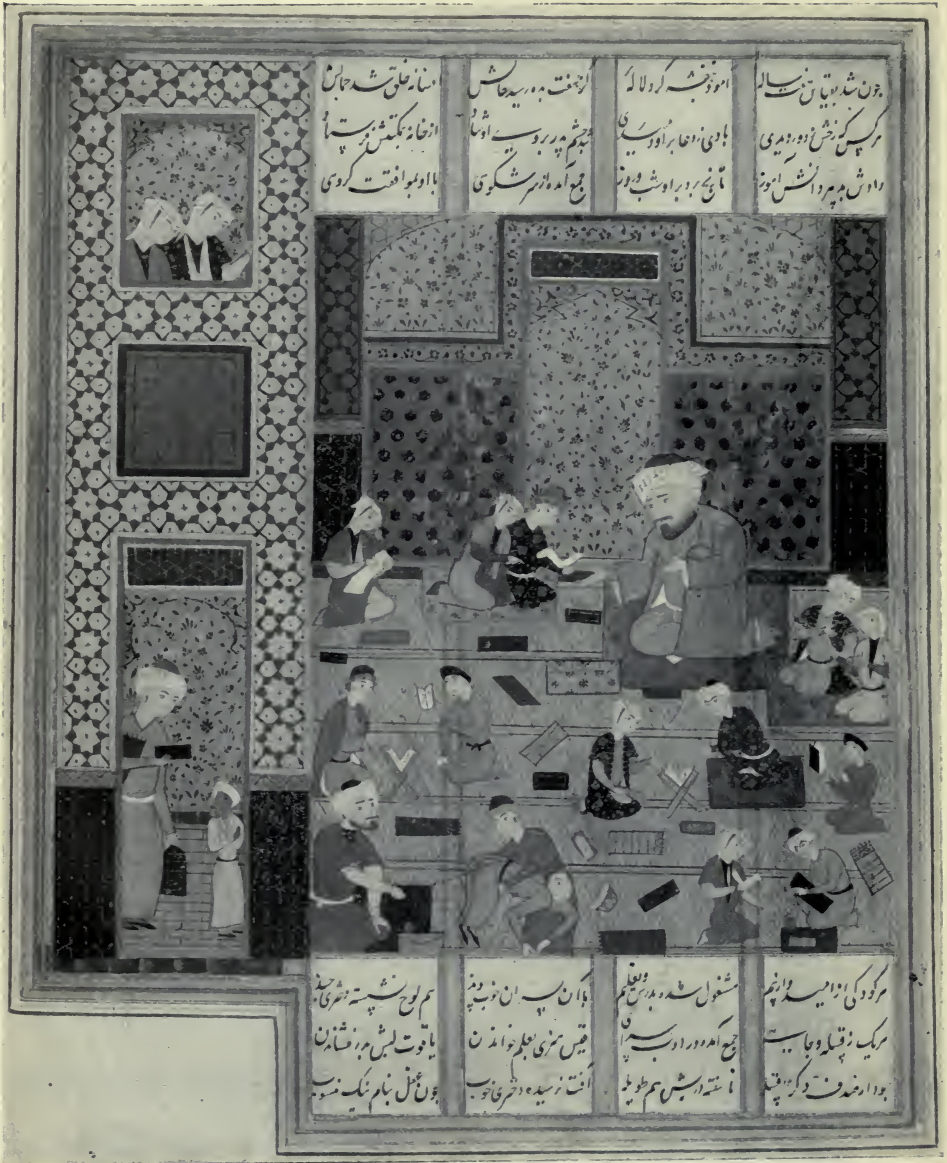
£105

Haebler 318 (5). Unknown to Hain-Copinger, Proctor and all other bibliographers. Hitherto unknown incunable of which a copy was recently discovered by Sr. Ernst

PLATE XI.



A MINIATURE FROM JAMI'S "JUSUF AND ZULEIKA (JOSEPH AND POTIPHAR'S WIFE)".
XVIIth Century Persian Manuscript with 5 large Miniatures.
See Item No. 52.



“ A SCHOOL SCENE IN PERSIA.”
 Miniature (greatly reduced) from a Persian MS. Jemal-Ed Nizami’s “ Khamsah,”
 dated A.D. 1579.
 With 34 large Miniatures.
 See Item No. 53.

Hugo a Sancto Caro—*continued.*

in the Provincial Library at Caceres. Another copy is reported to exist in the Biblioteca Vittorio Emmanuele at Rome. The copy we are offering for sale is the third known copy. No copy in the British Museum or Bodleian libraries and no copy in the U.S. of America.

170 **HUMBERTUS DE ROMANIS.**

Auslegung über den gantzen Prediger Orden, über Sankt Augustins regel, die er geschriben hat den closterfrawen, mit etlicher eingetragner ler, etc.

BLACK-LETTER, RUBRICATED, PAINTED RED CAPITALS. CAPITAL SPACES. THE HEAD-LINES GIVE THE NUMBERS OF THE CHAPTERS, AS WELL AS THE FOLIATION.

Folio, *contemporary German binding of oak boards and pigskin, with stamped panels of large floricate ornaments in compartments, within borders representing stag hunts, original metal clasps with long narrow catches.*

Without place, date, or printer's name. (Ulm, Conrad Dinckmut, about 1488.) **£12 12s**

Hain, *9030. Proctor, 2579. British Museum Catalogue I.B., 9397.

ONLY ONE OTHER COPY KNOWN.

171 **INFANTE** (El doctor).**Forma libellandi.**

BLACK LETTER, 48 LONG LINES TO A PAGE. WITH FINE LARGE WOOD-CUT ON TITLE, AND FINE PRINTER'S MARK ON THE LAST PAGE.

Folio, *full morocco, g. e., by Riviere.*

Sevilla, Stanislao Polono, 1500.

£55

Haebler (324) writes describing the present copy which wants three leaves "THIS IS THE ONLY COPY KNOWN OF THIS BOOK (EXCEPT THE ONE IN THE LIBRARY OF THE KING OF SPAIN IN THE PALACE OF THE ESCORIAL). IT WAS IN THE POSSESSION OF DON MARIANO MURILLO IN THE YEAR 1898. THE BOOK HAS NEVER BEEN DESCRIBED BEFORE, AND HAS NOT EVEN BEEN MENTIONED BY ANY BIBLIOGRAPHERS.

WITH THE FAMOUS "WORLD MAP" OF 1472.

172 **ISIDORUS HISPALENSIS.****Etymologiarum libri XX.**

ROMAN LETTER, LONG LINES, 38 TO A FULL PAGE, CAPITALS PAINTED IN RED.

WITH 3 FULL-PAGE WOODCUTS, ONE IN THE SHAPE OF A SPIDER (FOLDED), AND THE FAMOUS "WORLD MAP"

(Augsburg), Gunther Zainer, 19 November, 1472.

(Continued over)

Isidorus Hispalensis—*continued.***De Responsione mundi et astrorum ordinatione.**

ROMAN LETTER, LONG LINES, 38 TO A FULL PAGE, CAPITALS SUPPLIED IN RED.

WITH 7 WOODCUTS.

Augsburg, Gunther Zainer, 7 December, 1472.

The 2 works in one volume, folio, *calf gilt*, r. e.

£52 10s

I. Hain, *9273. Proctor, 1532. Schreiber, 4266. B.M. Catalogue I.B. 5433. This is said by Hain to be the first book printed in Roman letters in Germany with a date. At end of the volume is a contemporary MS note. "In the year of our Lord 1473, at the festival of St. Margaret, I bought this book for 2 florins. Georgius Ruch, sacerdos."

II. Hain, *9302. Proctor, 1533. Schreiber, 4268. Blank margins at end mended. The 7 woodcuts are intended to elucidate the system of the universe.

- | | |
|---------------------------------|--------------------------|
| 1. The parity of the months. | 5. The Universe and Man. |
| 2. The principles of the times. | 6. The seven Planets. |
| 3. The four Seasons. | 7. Meteorology. |
| 4. The four Elements. | |

173 **ISIDORUS.****De summo bono.**

WITH WOODCUT TITLE (WHITE LETTERS ON BLACK GROUND, EDGED WITH RED). 28 LINES AND HEADLINE, BLACK LETTER, SPACES LEFT FOR CAPITALS. SIGNATURES AT END OF LAST LINE OF TEXT.

CAPITALS AND PARAGRAPH MARKS SUPPLIED IN RED.

12mo, *boards*.

Cologne, Johann Landen (1496-1497?).

£4 10s

Hain, *9283. Voullieme, 705. British Museum Catalogue I.A., 5138. Proctor, 1480. "A Summary of Theology on the Divine Attributes or Virtues and Vices."

174 **JOHANNES DE HEES.**

Itinerarius Johannis de Hese presbyteria Jherusalem describens dispositiones terrarum insularum, montium, & aquarum, ac etiam quedam mirabilia et pericula per diversas partes mundi contingentia lucidissime enarrans. Tractatus de decem nationibus et sectis Christianorum. Epistola Johannis Soldani ad Pium Papam secundum. Epistola responsoria ejusdem Pii Pape ad Soldanum. Joannis Presbyteri maximi Indorum et Ethiopum Christianorum Imperatoris et Patriarche Epistola ad Emanuelem Rhome gubernatorem de ritu et moribus Indorum deque ejus potentia, divitiis et excellentia. Tractatus pulcherrimus de situ et dispositione regionum et insularum totius Indie necnon de rerum mirabilium ac gentium diversitate

BLACK LETTER, LONG LINES, 36 TO A FULL PAGE, 22 LEAVES (LAST BLANK) WITH SIGNATURES, TEXT RUBRICATED. SPACES LEFT FOR CAPITALS.

4to, *half calf*.

Without place, date, or printer's name. (Cologne, Cornelis de Zierikzee, about 1495.)

£10 10s

Hain, *8535. Voullieme, 544. British Museum Catalogue I.A., 5206. AN EXTREMELY RARE EDITION OF WHICH IT IS SAID ONLY ONE OTHER COPY IS IN EXISTENCE.

175 **JOHANNES DE TAMBACO** of Alsace, Professor of Theology at Prague.
Consolatio Theologiae.

BLACK LETTER, LONG LINES, 44 TO A FULL PAGE, CAPITALS SUPPLIED IN RED, WITHOUT MARKS.

Folio, *original binding of wooden boards covered with white leather, 10 brass bosses, small circular stamp with shield, and initials F. P. H. P. one clasp and remains of second.*

Without place, date or printer's name.

(Speier, Georgius de Spira) (George Reyser with Johann Beckenhub?
 1477?) **£21**

First Edition. Hain, *15236. Proctor, 338. British Museum I.B., 943.

From the Ratisbon Dominican Convent Library.

According to Deschamps, col. 27, the above is perhaps the first book printed at Eichstadt, Hain attributed it to Strassburg, but we have followed the British Museum Catalogue, Vol. II., p. 484. "Dambach, from which the author took his name is near Strassburg, and Johannes (born 1288) was a Dominican of Strassburg until his appointment in 1347 to a lectureship at Prague. He died in 1372."

FIRST LATIN EDITION WITH A DATE.

176 **JOSEPHUS.**

Historia de Antiquitate et de Bello Judaico Libri VII.

BLACK LETTER, DOUBLE COLUMNS, 50 LINES TO A PAGE, WITH LARGE ORNAMENTAL LETTER ON FIRST PAGE, WITH BLUE, GREEN, RED AND GOLD (A PART REPAIRED AFFECTING THE TEXT), OTHER INITIALS WITH PEN ORNAMENTATION, THE SMALLER CAPITALS IN RED. MANUSCRIPT NOTES ON SOME MARGINS (SEVERAL LEAVES REPAIRED AND STAINED AND TWO WORM HOLES).

Folio, *brown morocco, g. e.*

Augsburg, Johann Schüssler, 28 June-23 August, 1470. **£100**

Hain, *9451. Proctor, 1589.

FIRST LATIN EDITION WITH THE DATE.

This copy is a duplicate from the Munich State Library and originally belonged to the Augustine Monastery at Munich in 1606. With the exception of the trifling defects mentioned above, this copy of Josephus is in splendid preservation. "Schüssler's first dated book is the Josephus, of which the first part was finished on 28 June 1470, the second on the following 23 August." B.M. Catalogue I.C., 5612-3.

"In the De Antiquitate two kinds of paper are mainly used, one watermarked with a pair of scales, the other with a D and cross, and the printer has taken great care to use the D. paper for the inside sheets of each quire and the scales paper only for the outer (or occasionally the outer and second) sheet. In the De Judaico Bello no scales paper is used."

PRINTED AT ROME ABOUT 1469.

177 **JUSTINUS.**

Epitoma in Trogi Pompei historias.

ROMAN LETTER, 29-34, BUT GENERALLY 32 LONG LINES TO A FULL
 (Continued over)

Justinus—*continued.*

PAGE. SPACES LEFT FOR CAPITAL LETTERS. WITH ARMORIAL CREST DRAWN IN PEN AND INK AT FOOT OF TITLE PAGE.

Folio, *vellum.*

Rome, Ulrich Han (Udalricus Gallus), about 1469.

£52 10s

Hain-Copinger, 9646. Proctor, 3343. British Museum Catalogue I.B., 17249.

This copy contains the last blank leaf, which is not in the British Museum copy. Ulrich Han was a native of Ingolstadt and a citizen of Vienna and was also known as "Barbatus" (the Man with a Beard).

According to the British Museum Catalogue the Justinus is to be placed after April 1469 and before October 1470 and is placed among the "Early Books" of Hain. "This book has been placed at the head of the books printed with type 113R. because the variations in the measurements suggest an early experimental stage of the type," B.M. Catalogue.

178 **LACTANTIUS.****Opera Omnia.**

PRINTED IN ROMAN LETTERS WITH GREEK QUOTATIONS IN GREEK LETTERS, LONG LINES, 37 TO A FULL PAGE. INITIALS PAINTED IN RED AND BLUE, AND TEXT RUBRICATED.

Folio, *contemporary binding (repaired) of oak boards covered with leather, with small stamps of fleur-de-lis, quatrefoils, roses, and legend "I. J. R. Fortliviit" (?)*

Venice, Johann of Cologne and Johann Manthen of Gerresheim, 1478.

£16 16s

Hain, *9814. Proctor, 4332. No copy in the Bodleian Library.

179 **LEO MAGNUS** [(S.). papa.].

Sermoni, di lingua Latina in Toscana tradotti da Filippo di Barthomeo Corsini.

ROMAN LETTER, 33 LONG LINES TO A FULL PAGE, WITHOUT SIGNATURES, CATCHWORDS OR HEAD LINES, THE LEAVES ARE FOLIATED IN LOWER RIGHT HAND CORNER IN ROMAN TYPE (VERY UNUSUAL).

Folio, *original wooden boards with leather back.*

Florence (Antonio Miscomini), 1482.

£12 12s

Hain, *10016. Proctor, 6147. First Edition of the Italian Translation. Some leaves slightly browned but a fine large copy in crisp original condition.

180 **LEONARDUS** (Matthaei) **De Utino.****Sermones aurei de Sanctis.**

FINELY PRINTED IN BLACK LETTER. RUBRICATED, AND WITH A FUSION OF PEN INITIALS IN RED AND BLUE.

Thick folio, *original oaken boards, covered with stamped calf, the sides containing ornamental border, surrounding centre Panels, consisting*

Leonardus (Matthaei)—*continued.*

of Scroll ornamentations, figures of Monkeys, Griffins, Lions, etc., of various designs: clasps.

Without place or printer's name. (Cologne, Ulrich Zell), 1473. **£34**

FINE COPY OF THIS RARE EDITION, AND REMARKABLE FOR ITS DECORATIVE BINDING.

"This is the only large folio volume, printed in his smallest type, which I have seen from the press of Ulric Zell.

"It is rather a typographical curiosity, and exhibits a fine specimen of regular and skilful printing" (Dibdin).

Hain, *16128. Proctor, 881. No copy in the British Museum Library.

181 **LOCHER** (J.).**Carmen de S. Catherina.**

ROMAN LETTER, 30 LONG LINES TO A FULL PAGE.

WITH AN INTERESTING WOODCUT OF THE SAINT ON TITLE WITH BORDERS.

4to, *half calf.*

Basel, J. Bergmann de Olpe, 1496.

£8 8s

Hain, *10164. Proctor, 7773. B.M. Catalogue I A., 37931.

ONLY FOUR COPIES KNOWN OF THIS BARCELONA INCUNABLE.

182 **LULLUS** (Raymundus).**Proverbia.**

BLACK LETTER, 35 LONG LINES TO A FULL PAGE.

4to, *crushed crimson morocco with gilt panelled borders on sides, gilt panelled back, inside dentelles, g. e.*

Barcelona, per Pedro Michael, May 10, 1493.

£185

Haebler, 383. Hain, 10325.

OF THIS VERY RARE BOOK ONLY TWO COPIES ARE KNOWN IN SPANISH PUBLIC LIBRARIES (BOTH IN BARCELONA), AND TWO IN PRIVATE SPANISH LIBRARIES, OF WHICH THIS MAY BE ONE.

183 **MAGNUS** (Jacobus) (Legrand of Paris).**Sophologium Michaeli episcopi Altissiodor. (Auxerre) dicatum.**

BLACK LETTER, DOUBLE COLUMNS, 36 LINES TO A PAGE, SIGNATURES AND RUNNING HEADLINES, WITH NUMEROUS WOODCUT INITIALS AND LARGE WOODCUT PRINTER'S DEVICE OF JEHAN DE VINGLE OF LYONS ON THE TITLE PAGE.

8vo, *half morocco.*

Lyons, Jean de Vingle, July 26, 1485.

£6 6s

Hain-Cöpingen, 10479. In our copy there is no leaf after the colophon containing an additional printer's mark as described by Cöpingen.

184 **MARTIAL.****Epigrammata cum commentariis Dom Chalderini et C. Merulae.**

ROMAN LETTER, WITH ORNAMENTAL INITIALS, THE LARGE ONES COPIED FROM RATDOLT'S.

Folio, *original limp vellum.*

Venice, B. de Zanis, 1403.

£12 12s

Hain, *10823. Proctor, 5330. Fine copy with last blank.

185 **MATTHAEUS, ORD. PRAEDIC.****Tractatus super Naviculam S. Ursulae.**

BLACK LETTER, RUBRICATED, DOUBLE COLUMNS OF 38 LINES. THE FIRST LEAF IS OCCUPIED BY A FULL-LEAF WOODCUT OF S. URSULA'S BOAT, THE MAST IN THE FORM OF A CRUCIFIX, IN THE CENTRE OF THE BOAT IS THE COMMUNION TABLE WITH THE SAINT AND OTHERS STANDING ROUND.

Small 4to, *full brown morocco extra, t. e. g.*

(S.N., Strassburg, ?Gruninger or ?Kistler, about 1500.)

£21 10s

FIRST AND PROBABLY ONLY EDITION IN LATIN.

St. Ursula is the patroness of young girls, particularly school girls and of all women who devote themselves especially to the care and education of their own sex.

"Not in Hain. Copinger III., 5909, quoted from "Mus. Nat. Hung. No. 786," which copy wanted the first leaf. The same copy is cited by Schreiber, 5403, but assigned to the press of B. Kistler about 1497 (see below). Presumably the same as Proctor, 10337, who places it among unidentified presses at Strassburg, about 1505 (?) noting that the type is very like the 6th Hüpfuff's, but there are differences; resembles Gran's type 5, fig. 45.

We may remark that in measurement (71 mm.) and appearances the type is similar to Grüniger's No. 12 (British Museum Catalogue, pl. XI., 71A), but there are a few caps. from another fount. The woodcut also seems to be by one of the artists employed by that printer.

The first page in the present book is occupied by a full-size cut, 159 x 110 mm., verso blank; this leaf probably unrecorded. The subject is S. Ursula's boat (Navicula, Schifflein), in which one sees the Saint, holding an arrow, the Virgin and Child, King David, a pope, king, bishop, and other saints, the steersman a monk, probably the author of the tract; an hour glass behind him. In the centre of the boat is the Communion table. Above is the mast in the form of a crucifix, against the sail being angels with the emblems of the Passion. On left is an angel with lamp, on right, a priest making the elevation, with a soul delivered from Purgatory. In foreground are persons picking up loaves and others embarking. The same cut is said by Schreiber to be in Kistler's 1497 German ed. mentioned below, and no doubt it is on that account that the present edition is assigned to the same press. Cf. the single cuts described by Schreiber II. 1709-12, and reproduction of one in Huth, Cat. Engr. 1910, p. 9.

"During the latter part of the Middle Ages there grew up a curious custom of founding confraternities or guilds in Germany, and especially along the Rhine and in Swabia, for men and women, called 'The Skiffs of S. Ursula.' These skiffs existed under the direction of monks, generally Carthusians, who served as captain, mate, and pilot of the several boats. The form of admission to the skiff was very simple. The candidate had to recite the Lord's Prayer and the Angelic Salutation thrice before a crucifix, kneeling, with outstretched arms; and every Friday he had to say

Matthaeus, ord. Praedic.—*continued.*

the Lord's Prayer sitting, standing, or walking, as he liked, and he was to undertake to recite certain psalms, or prayers, or assist at so many masses, to serve to stock the boat's hold with good works. A Strassburg skiff was loaded in 1480 with 6,455 masses, 3,550 psalters, 20,000 rosaries, 4,025 penitential psalms, 180,000 prayers on the Passion, 76,000 corporal chastisements, 11,000 Paternosters and 6,530 Ave Marias to the honour of S. Ursula, together with 35,000 vigils of nine lessons for the dead. Upon this abundant provision the passengers to eternity in the boat were at liberty to draw. The boat was provided with a sail—the veil of S. Ursula, which was composed of eleven thousand Our Fathers, one recited to the honour of each maiden of the saintly crew. Those who sailed in the boat of S. Ursula were provided with special indulgencies granted by the popes. These confraternities had their symbol—a boat, which was borne about in procession through the streets. These societies probably do not now exist, but I have myself seen on the Rhine ships on wheels gaily decked with flags drawn by horses through the streets, at Carnival times.”—Baring Gould, *Lives of Saints*, XII.

The test begins with hymns, collects, &c., appropriate to the seven canonical hours, the first being:

(o) Uenerantes xp'i rose
 Sup' mudu speciose
 O ridetes margarite
 Diligenter exquisite.

These end on A 3 vo, then on A 4 the tract itself, giving in the heading the name of the author Matthew, a Dominican doctor of theology. First are given reasons for the existence of this confraternity, its advantages, &c., occupying 10 chapters. On B 3 vo. follow 10 Questions, the first giving the legend as a reason for the name of the society; the 9th mentions the fraternity of the Rosary and the Dominican Michael de Insulis (? of Lille, ? at Cöln, 1476-9). On C 1 begins the 2nd part, cap. 5, dealing with the construction of the boat in nautical metaphor. Caps. 6 & 10 give particulars of devotional exercises expected from the layman as well as clergy (see above). An Oratio follows cap. 10 and ends the tract as above; verso blank.

Catalogue of Collection of Early German Books in Library of C. Fairfax Murray.

186 MELBER (Joannes).

Vocabularius Praedicanium.

(IN LATIN AND GERMAN.)

BLACK LETTER, LONG LINES, 32 TO A FULL PAGE, 236 LL. LAST BLANK, WITHOUT MARKS, TEXT RUBRICATED, CONTEMPORARY MS. NOTES IN MARGINS.

Thick small 4to, *crushed brown morocco extra, antique style, g. e., by F. Bedford.*

Without place, date, or printer's name. (Speier, Peter Drach, about 1477-1485). **£31 10s**

Hain, *11023. Not in Proctor, therefore not in the British Museum Library or in the Bodleian Library. The first leaf is blank on the recto, and on the verso are eight lines of Latin verse, beginning:—

“Si te materne reboratur inertia lingue.
 Quo minus ad ppl'm fundere verba queas.”

The vocabulary begins on the next page, but it is preceded by a short preface at the (Continued over)

Melber (Joannes)—*continued.*

top of the page, speaking of the necessity which had existed for such a work. It goes on to say, "Demum auctoritas inducat clarissimi doctissimiq̄ sacra litera p̄fessoris: magistri Jodoci eychman de calwe: a quo dum p̄ plurimos iam annos heydelberge predicando quoslibet accuratissime docuit: huius noui plenam sumpsit origine series opusculi." The book ends on the verso of the 235th leaf, with the words "Zona gurtel."

187 **MOLITORIS** (Ulrich), of Constanz.**De lamis et pythonicis mulieribus.**

BLACK LETTER, 35 LONG LINES TO A PAGE, WITH 6 VERY CURIOUS FULL-PAGE WOODCUTS.

4to, *half vellum.*

(Reutlingen, Johann Otmar, after January 10, 1489.)

£8 10s

Hain-Copinger, *11536. British Museum Catalogue I.A., 10727. Proctor, 720. Good copy of an excessively rare book, with the woodcuts carefully coloured and with the last blank leaf. Title page missing.

188 **MONTALDO** (Adam de).**Passio Domini carminibus heroicis edita.**

ROMAN LETTER, 32 LINES. CAPITAL SPACES, WITH GUIDE LETTERS.

Small 4to, *half morocco, t. e. g.*

Without place, date, or printer's name. (Rome, Eucharius Silber, about 1485.)

£3 3s

Hain-Copinger, 11554. Proctor, 3901. British Museum Catalogue I.A., 19089. TALL COPY OF THIS RARE AND INTERESTING BOOK.

"THE INFAMOUS HAMMER OF WITCHES"

189 **MORGENSTERN** (G.).**Sermones contra omnem mundi perversum statum.**

BLACK LETTER, DOUBLE COLUMNS, 36 LINES TO A FULL COLUMN, WITH SIGNATURES, FOLIATION AND HEADLINES.

Strassburg, Wilhelm Scheffener de Roperschwiler, 1508.

SPRENCER (Jacobus) and **HENRICUS INSTITORIS.****Malleus Maleficarum.**

BLACK LETTER, DOUBLE COLUMNS, 40 LINES TO A FULL COLUMN, WITH SIGNATURES, WITHOUT FOLIATION OR CATCHWORDS, CAPITALS SUPPLIED IN RED AND BLUE ALTERNATELY.

(Speier, P. Drach, about 1492.)

In one volume. *Original stamped calj over wooden boards, clasps.*

£10 10s

I. Only one other book was produced at this press. The above is a clean copy.

II. Hain, 9240. Proctor, 2389. Not in the Bodleian Library. B.M. Catalogue I.B., 8615.

A clean copy of the famous "Hammer of Witches," to which so many unhappy women owed torture and death.

PLATE XIII.



TWO MINIATURES FROM "LIBER AMICORUM" (XVIIth Century).
Album with 55 Miniatures
See Item No. 60.

PLATE XIV.

toile. Chi endroit pole il tou
cler li ten ala auet le roi
claudas alacourt i apostoile.



Schi endroit dit li contes
q' loz quant h' lez kise
ala auet le felon roi clau-
das alacourt la postone furent-

A MINIATURE FROM A FRENCH MANUSCRIPT ROMANCE "MERLIN ET ARTHUR"

With 14 Miniatures written and illuminated about A.D. 1290

See Item No 66.

190 **NATALIBUS** (Petrus de, Episc. Equilin.).**Catalogus Sanctorum.**

(*F. 1a begins*) Catalogus Sanctorum et Gestorum eorum ex diversis voluminibus collectus editus a Reverendissimo in Christo Patre Domino Petro de Natalibus de Venetiis Dei Gratia Episcopo Equilino.

(*Colophon*) Vicentiae per Henricum de sancto ursio librarium solerti cura ipressu3 . . . MCCCCLXXXIII.

ROMAN LETTER, DOUBLE COLUMNS. NUMEROUS FINE ORNAMENTAL INITIAL LETTERS.

EDITIO PRINCEPS.

Folio. *In its original binding of oak boards, covered with stamped leather, brass bosses and corner-pieces, the sides covered with interlaced and floral stamped work.*

Vicenza, Rigo di Ca Zeno (Henricus de S. Ursio), 1493.

£11 11s

*** Hain-Copinger, *11676. Proctor, 7173, types 3, 9.

THE FIRST SPANISH GRAMMAR IN THE SPANISH LANGUAGE.

191 **NEBRISSENSIS** (Ael. Antonio).**Gramatica castellana.**

BLACK LETTER, 34 LONG LINES TO A FULL PAGE, DEDICATION PRINTED IN RED, WITH BOTH BLANK LEAVES AT BEGINNING AND END.

4to, *original vellum binding.*

Salamanca, segundo grupo gotico, August 18, 1492.

£210

Haebler, 470. Hain, 11689.

ONLY TEN SPANISH LIBRARIES CONTAIN COPIES OF THIS BOOK. ACCORDING TO HAEBLER, OUTSIDE SPAIN THERE IS ONLY A FRAGMENT OF 8 LEAVES IN THE BODLEIAN LIBRARY, OXFORD.

192 **NICOLAUS DE LYRA.**

Postilla super actus apostolorum, epistolas canonicales et Apocalypsim.

BLACK LETTER, DOUBLE COLUMNS, 52 LINES TO A FULL COLUMN, SPACES LEFT FOR CAPITALS, WITH SIGNATURES AND HEADLINES.

Folio, *vellum, g. e.*

Mantua, Paul Joannes de Butschbach, 1480.

£10 10s

Not seen by Hain-Copinger, 10395. Proctor, 6896. A fine copy of an early Mantuan Press.

193 **NIDER** (Joannes).**Consolatorium Timoratae Conscientiae.**

BLACK LETTER, 30 LINES.

Tractatus de Contractibus Mercatorum.

BLACK LETTER, RUBRICATED, WITH NUMEROUS PAINTED INITIAL LETTERS IN RED AND BLUE.

THE TWO WORKS IN ONE VOLUME.

Small 4to, *calf antique, yellow edges.*

(Cologne, Ulrich Zel, about 1470.)

£9 9s

I. Hain-Copinger, 11806. Proctor, 843. British Museum Catalogue I.A., 2820.

II. Hain-Copinger, *11822. Proctor, 844. British Museum Catalogue I.A., 2823.

*** FINE COPIES OF BOTH WORKS.

194 **NIDER** (Joannes).**Manuale Confessorum.**

Dispositorium Moriendi, 27 LINES TO A FULL PAGE. THREE AND FOUR-LINE SPACES LEFT FOR INITIALS.

2 vols. in 1.

Small 4to, *handsomely bound in full pig-skin with ornamental blind tooling on sides and back.*

Cologne, Ulrich Zel, about 1470.

£9 9s

I. Hain, *11835. British Museum Catalogue I.A., 2830.

II. Hain, *11828. British Museum Catalogue I.A., 2830.

BOTH BOOKS ARE FINE EXAMPLES FROM THE FIRST PRESS AT COLOGNE.

195 **NONIUS MARCELLUS.****De Proprietate Sermonis.**

(*Colophon*) Nonii Marcelli peripatetici Tiburticensis Compendiosa doctrina ad filium de Proprietate sermonum impressa Venetiis industria atque impendio Nicolai Ienson Gallici. MCCCCLXXVI.

PRINTED IN ROMAN LETTERS, LONG LINES, 34 TO A FULL PAGE, 193 LL. WITH SIGNS (INCLUDING TABLE 20 LL.), OF WHICH A1, A BLANK, IS WANTING, BUT THIS COPY HAS THE BLANK FOR C2.

Folio, *bound by Kalthoeber (with his ticket) in straight-grained crimson morocco, line tooled inside dentelles, joints, g. e. (with a bishop's arms on cover).*

Venice, Jenson, 1476.

£36

Hain, 11901. Proctor, 4038. FINE TALL COPY, WITH WIDE MARGINS.

196 **PEREGRINUS.****Sermones de tempore et de sanctis.**

BLACK LETTER, 40 LONG LINES TO A FULL PAGE, WITH SIGNATURES, WITHOUT FOLIATION OR CATCHWORDS, LARGE ORNAMENTAL INITIAL IN COLOURS WITH PEN ORNAMENTATION ON FIRST LEAF OF TEXT, OTHER INITIALS SUPPLIED IN RED.

Folio, *crimson calf gilt, v. e. g.*

(Cologne, I. Koelhoff, about 1481.)

£12 12s

Not in Hain. Proctor, 1062. No copy in the British Museum. Several blank margins restored, large copy, partly uncut.

197 **PEROTTUS** (Nicolaus).**Cornucopiae linguae Latinae.**

Folio, *bound in old oak boards, leather back.*

Venice, Paganinus de paganinis Brixiensis, May 4, 1489.

£4 4s

FINE TALL COPY.

Editio Princeps. Hain, *12697. Proctor, 5162.

198 **PERSIUS** (Aulus Flaccus).**Opera.**

Cum glosis Scipionis Ferrarii Georgii filii de monte ferrato. Satirae I., II., III, IV., V. & VI.

Square 8vo, *contemporary vellum*.

Without place, date or printer's name. (Italy, about 1500.) **£2 15s**

NOT IN HAIN. BRUNET MAKES A SPECIAL REFERENCE TO THIS EDITION. THE SECOND FOLIO CONTAINS A LETTER OF FRANCISCUS ROSSETUS, VERONENSIS, STUDIOSO ADOLESCENTI SCIPIONI VENETO GEORGII MONTEFERRATO.

ACCORDING TO PASSOW (IN HIS EDITION OF JUVENAL, LEIPZIG, 1809) THE COMMENTATOR FERRARIUS SHOWS A CRITICAL JUDGMENT WHICH IS QUITE EXCEPTIONAL AND HAS MORE KNOWLEDGE OF CLASSICAL ANTIQUITY THAN FONTIUS AND BRITANNICUS.

199 **PHALARIS.**

Epistole (traducte di greco in latinum da Francesco Aretino et in volgare da Bartol. Phontio Fiorentino).

ROMAN LETTER, LONG LINES, 27 LINES TO A PAGE.

4to, *calf neat, g. e.*

Firenze, per Francesco Di Dino di Jacopo. 31st July, 1489. **£8 10s**

Hain, 12905. Proctor, 6337.

200 **PHILELPHUS** (Joannes Marius).

Epistole. Ludovicus Mondellus Ordinis minor doctorq theologus Octaviano Ubaldino merchatelli domia illustrissimo ducis Urbini Germano dignissimo, doctorumq uinorum Patroni.

Small 4to *wrappers*.

Venice, Joanne de Monteferrato, 1492.

£3 3s

Hain, 12976. Numerous contemporary MS. notes.

201 **PHILELFUS** (Joannes Marius).

Epistolare Maria Philelfi (Epistolarum Novum).

ROMAN LETTER, 34 LONG LINES TO A FULL PAGE.

Small 4to, *original limp vellum, with full long vellum flap*.

Basel, Johann Amerbach, 1495.

£9 9s

Hain, 12979. Proctor, 6707. B.M. Catalogue I.A., 37386.

A very interesting and well preserved piece of Swiss binding.

202 **PIUS II.**

De duobus amantibus et de remedio amoris cum epistola retractoria ad quendam Karolum.

BLACK LETTER, 40 LONG LINES TO A PAGE, CAPITAL SPACES.

4to, *half vellum*.

Leipzig, Conrad Kachelofen (1489?-1497?).

£3 15s

Hain, *226. B.M. Catalogue I.A., 11686

203 **PLATINA** (Bartholomeus).**Dialogus de Flosculis quibusdam Linguae Latinae ad Laelium.**

ROMAN LETTER, 30 LONG LINES TO A FULL PAGE, WITH SIGNATURES BUT WITHOUT CATCHWORDS, HEADLINES OR FOLIATION.

4to, *dark green morocco gilt, g. e.*

Milan, Antonius Zarotus, 1481

£11 11s

Not seen by Hain, 13061. Proctor, 5310. Last leaf restored.

204 **PRAECORDIALE DEVOTORUM.**

PRINTED IN BLACK LETTER (2 TYPES), 22 LINES TO A FULL PAGE. WOODCUT ON REVERSE OF TITLE, OF A PRIEST KNEELING BEFORE AN ALTAR. CAPITALS AND PARAGRAPH-MARKS SUPPLIED IN RED.

Square 12mo, *half leather binding.*

Strassburg, Johann Prüss, 1489.

£5 10s

Hain, *13318. Proctor, 546. British Museum Catalogue I.A., 1665. It escaped the Notice of Kristeller (Strassburger Bücher). A Contemporary inscription shows that this book was acquired by a Carthusian monastery (Zeelham, near Diest) shortly after its publication.

THE ROME PTOLEMY OF 1490 WITH METAL ENGRAVED MAPS.

205 **PTOLEMY.****Cosomographia latine interprete Jacobo Angelo ex emend. Domitii Calderini.**

53 LINES TO A PAGE.

ROMAN LETTER, DOUBLE COLUMNS, WITH 27 BEAUTIFULLY ENGRAVED COPPERPLATE MAPS.

2 vols. in 1.

Folio, *sealskin, g. e.*

Rome, Petrus de Turre, 1490.

£52

Hain-Copinger, 13541. Proctor, 3966. The text of this rare edition which contains the metal engraved maps of the 1478 edition begins with the Registrum Alphabeticum and ends with "De locis ac mirabilibus mundi." A few pages stained by damp and some pages repaired.

Very rare.

206 **RAMPEGOLLIS** (Antonius de).**Buch genant die Guldin Bibei.** Innhaitend belonung der tugentt unnd strouf der laster.

BLACK LETTER, 30 LONG LINES TO A FULL PAGE. WITH SUPERB LARGE COLOURED WOODCUT INITIAL LETTERS.

Folio, *boards.*

(Augsburg, Ludwig Hohenwang, First Press, 1477.)

£55

Hain, *13690. Proctor, 1740. British Museum Catalogue I.B., 6177. Fine rubricated

Rampegollis (Antonius de)—*continued*.

copy with the celebrated subscription which was subsequently added to all known copies and which aroused so many controversies among bibliographers "Hie endet die guldin bibel gedruckt zu Augsburg." The translation of the text and the design of the magnificent initials has been attributed to Ludwig Hohenwang, the printer. "As the alignment of the colophon is crooked, and the ink darker, it was probably added as an after-thought with a hand-press to avoid the appearance of incompleteness which the book would otherwise have. (Cf. A. F. Butsch, Ludwig Hohenwang, etc.)" (B.M. Catalogue of Books printed in the XVth Century.)

207 **ROLEWINCK** (W.).**Fasciculus temporum omnes antiquorum cronicas complectens.**

WITH MANY QUIANT WOODCUTS OF MEN AND CITIES.

Folio, *original binding of wooden boards covered with stamped leather.*

(Strassburg, not before 1490.)

£12 12s

Hain, 6916. Proctor, 563. Not in the British Museum Library. The large woodcut on the verso of the first folio shows the Author presenting his work to the Emperor Maximilian. On folio 66 there is an account of the famous Pope Joan whose story he credits, but he does not allow her to rank in the Catalogue of Popes. On folio 68 recto is a summary of the characters of eight scandalous Popes.

208 **SAVONAROLA** (G.).

Breve & utile tractato della Humilita (composto da fratre Hieronymo da Ferrara dell ordine delli predicatori).

A FINE FLORENTINE WOODCUT OF JESUS WITH THE CROSS ON FIRST PAGE AND ANOTHER ON A2.

Small 4to, *bound by Riviere in full crushed levant morocco extra, g. e.*

Without place, date or printer's name. (Florence, about 1492.) £14 14s

"The title-cut, is Jesus holding his Cross with his left hand, while blood streams from the right into a chalice. This differs from that in the *Imitatio Christi* (Kris-teller, cut 16). It has a border, the architecture behind the figure of Jesus is slightly more elaborate, and the cross is held more upright, so that the bar comes behind the head instead of clear above it. The second woodcut is of God the Father with Jesus on his lap, the Holy Dove hovering above."

Hain, 14375 (without having seen it). Proctor, 6447. With the "Epistola a una devota donna Bolognese." Not in the Bodleian Library.

209 **SCHEDL** (Hartmann).**Liber Chronicarum, cum figuris et ymaginibus.**

WITH ABOUT 1800 SUPERB WOODCUTS BY WOHLGEMUTH AND WILHELM PLEYDENWURFF. BLACK LETTER, 64 LONG LINES TO A PAGE. WITH ILLUMINATED INITIALS.

Large folio, *crimson morocco, fully gilt, g. e., by Riviere.*

Nuremberg, Anton Koberger, 12th July, 1493.

£95

Hain, 14508. Copinger I., p. 431. Proctor, 2084. British Museum Catalogue I.C., 7451-3. Pollard, *Essay on Colophons*, p. 121. Dibdin, *Bibl. Spencer.*, III., 255-80. Muther,

(Continued over)

Schedel (Hartmann)—continued.

424. Schreiber, 5203. Morris, Ger. Wdcts., No. 83, and pp. 35-6. Dodgson I., pp. 228, 246-8.

"The book commences with a xylographic title-page (really that to the Table). The table begins on next page, ending on verso of 20th leaf. The text begins on 21st leaf (numbered "Foliu I.") with "Epitome of the six days' Creation," on verso being the full-page cut of the Creator enthroned. Then the account of the beginning of all things, ff. 2-6. "Prima etas mundi" on verso with a cut of Eve's creation, the second Age beginning on f. 11, the third on f. 21 vo., fourth on f. 46 vo., fifth on f. 64, sixth (dating from the birth of Christ) f. 95, ending A.M. 6691 A.D. 1492, on f. 258 vo. with a panegyric of Maximilian I. and mentioning Conrad Celtis and M.A. Sabellicus as historians; this is dated 23 May, 1493, and has the woodcut initials HA. S. D., no doubt signifying "Hartmann Schedel Doctor. . . ." Below this are six lines calling attention to the blank leaves provided for additional matter and MS. notes. These three leaves are entirely blank but for the heading: "Sexta etas mundi" on recto and verso, and the folios on the rectos only; CCLVIII., CCLX., CCLXI.

Then follows "Septima etas mundi," ff. 262-4 vo., dealing with Antichrist, &c., ending with a poem on Death. Then "Ultima etas mundi" (ff. 262-6, dealing with the Last Judgment and ending with Schedel's explicit 4 June 1493).

A few of the next leaves are headed "Sextas etas mundi"; this section deals with the history of the provinces of Germany, by Aeneas Sylvius. After the introduction on f. 267, follows on verso a large cut of Aeneas (Pius II.) and Frederick III. seated on one throne. On f. 268 is the original dedication (1458) to Antonius (Cerde) cardinal. Commences with Hungary, Wallachia, &c., on f. 274, being an account of the siege of Constantinople, followed by Prussia, Saxony, Bohemia, &c. From f. 288, France, Britain, Spain, Portugal, and Italy. On f. 299 description of Germany, followed by a map of N. Europe, occupying ff. 299 vo. 300. On verso of last is the colophon informing one that the printing of the book was promoted by Sebald Schreyer and Sebastian Cammermeister, and that it was illustrated by Michael Wolgemut and Wilhelm Pleydenwurff.

Then follows the "De Sarmacia regione Europe," a description of Poland, consisting of five leaves unnumbered, ending on verso of last with Latin verses on the exploits of Maximilian.

The woodcuts illustrating this monumental work are of various sizes, the largest extending over two pages. According to the computation of Mr. S. C. Cockerell (Morris, German Wdcts.), there are 645 different cuts plus 1164 repeats, giving a total of 1809. Folio, 1 vo., the Creator enthroned, the design probably adapted from Breidenbach, 15, Geneal. of Noah's sons. 66 vo., Gates of the Temple, &c. 67 vo., Plan of the Temple. 101 vo., Christ and Apostles, 186 vo., Genealogy of Henry II. 262 vo., Expulsion of Antichrist. 265 vo., Last Judgment.

Thirty-one cuts extend across two pages. Some of these are: Fol. 183-4, Emperor, electors, &c. 12-13, Map of the ancient world. 299-300, Map of Northern Europe.

Other important cuts are: ff. 2-7, The Creation (7 cuts). 5 vo., the Universe and Heavenly Host, 6 vo., -9, Creation of Eve, the Expulsion from Paradise, Adam delving, Eve nursing her two children (3 cuts). 267 vo., Pius II. and Frederick III.

Some minor details in the cuts, taken in order of occurrence, as follows: 5 vo., the Winds. 7, exotic trees in Eden. 11, Noah's Ark. 12, Monsters. 12-13, Map of the World, with names of 12 winds, Fortunate Isles marked. 30 vo., Crossing Red Sea. 31 vo. -3, 66-7 vo., Blocks from Koberger's Latin Bible 1481, according to Dodgson. 41, Ulysses' ship. 47 vo., Judgment of Solomon. 71, Zeuxis and Parrhasius drawing and painting. 75 vo., Alexander Magnus. 92 vo., books burning

Schedel (Hartmann)—*continued*.

(Alexandrian library). 93 vo., Octavian and the Sibyl. 104 vo., Martyrdom of S. James the Less. 108, St. Luke painting; and the levitation of S. Mary Magdalen. 162 vo., S. Sebald. 182, S. Wolfgang holding axe and model of church. 183 vo. Figures and Arms of Electors, Dukes, &c. 184 vo. Arms of Cities. 186, Henry II. and Kunegund holding a model of Bamberg Cathedral between them. 198, S. Bernard. 217, Priest with Eucharist passing over bridge at Utrecht, which breaks and throws revellers in the water. 258, Figure of Maximilian, with account of his exploits; the orb held in his hand is made to reflect the windows whence the light proceeds, an early instance. 264, a Dance of Death. The numerous cuts of Saints are of interest as showing their attributes.

A few memoranda on the text follow. Ff. 46, England and London "urbs mercatoribus et negociatoribus maxime celebrata." 62 vo., Invention of Chess. 98, Verses on Ratisbon and Patron Saints. 137 vo., Description of Attila's personal appearance. 138, Legend of S. Ursula. 191, 243 vo., Greek words cut in wood. 197 vo., Account of Prester John. 238, Wickliffe and Hussites. 240, 245, Caspar Schlick and the "Duo Amantes" of Aeneas Sylvius. 241 vo., John Huss, Jerome of Prag. 252 vo., Note on Invention of Printing at Mainz in 1440. 256, Siege of Rhodes. 256 vo., Conr. Celtis laureated. 269, Pope Joan. 289, Note on England, mentioning "our fried" Adam Moleynes (bp. of Chichester, &c., died 1450). 290, Portugal and Navigators, including Martin Behaim of Nürnberg (1430-1506) in 1483. "The passage claiming to have discovered new islands in the New World is said to be an interpolation in the original MS., and is evidently a counter claim set up in consequence of the discovery achieved by Columbus," see Harisse.

It appears that the original cost of this book was two Rhenish florins, unbound and uncoloured; or six fl. coloured and bound, see Thausing's Dürer." *Catalogue of Early Printed German Books in the Collection of C. F. Murray.*

210 **SCHEDEL** (Dr. Hartmann).

Buch der Croniken und Geschichtens mit Figuren und Pildnussen von anbigen der Welt bis Auf diese unsere zeit (translated by George Alt).

The famous Nuremberg Chronicle. WITH ABOUT 1800 SUPERB WOOD-CUTS BY WOHLGEMUTH AND WILHELM PLEYDENWURFF. BLACK LETTER, 64 LONG LINES TO A PAGE. [With German text.]

Large folio, *sealskin*, *g. e.*

Nuremberg, Anton Koberger, 23rd December, 1493.

£52 10s

Hain, *14510. British Museum Catalogue I.C., 7458.

"The Contents of each page of text are the same as those of the original Latin edition (12th July of the same year) as far as leaf CCLVIII, the cuts being the same, except for variations in the smaller ones doing duty for Kings, etc., The three leaves left blank for additions in the Latin issue are omitted, although the text on CCLVIIIb ends; zu beschreibung me gschichten oder Kuentfiger ding sinn hernach ettliche pletter lere gelassen. The next four leaves are occupied by the description of Antichrist and the Last Judgment (five leaves in the Latin). Then follows the additional matter of the last five leaves of the Latin, omitting the sapphies on Maximilian. Last comes Aenes Sylvius' description of Europe (leaves CCLXVII seqq. of the Latin), much cut down, the account of Italy expressly omitted so as not to weary the German reader. The map occupies the two pages preceding the colophon." (British Museum Catalogue of Books printed in the XVth Century.)

FIRST BOOK PRINTED AT 'TREVES.

211 **SCHILDIS** (Hermannus de).**Speculum sacerdotum de tribus sacramentis principalibus.**

BLACK LETTER, 30 LONG LINES TO A FULL PAGE.

4to, *half vellum*.Treves (Johannes Colini and Gerhardus de Nova Civitate?) about August 15th, 1481. **£45**

Hain-Copinger, *14523. Proctor, 2851. B.M. Catalogue of 15th Century Books, I.A., 11403. THE FIRST AND PROBABLY ONLY BOOK PRINTED AT 'TREVES IN THE 15TH CENTURY. The only copy in U.S. of America is in the famous Ann Mary Brown Memorial Library at Providence which specialises in the first books of fifteenth century presses.

FIRST BOOK PRINTED AT TREVISO.

212 **SENECA.****Opera.** (In Latin.)

BLACK LETTER, 53 LONG LINES TO A FULL PAGE. VACANT SPACES LEFT FOR INITIALS. INITIALS PAINTED IN RED.

. Folio *marbled calf, back gilt, g. e.*
Treviso, Bernard, di Coloniae, 1478.**£18 18s**

Hain, 14591. Proctor, 6484.

THE FIRST BOOK PRINTED AT TREVISO IN ITALY. Fine specimen with wide margins.

213 **SILIUS ITALICUS.****Punicorum libri XVII.** Cum comment. Petri Marsi.

RUBRICATED.

Folio, *full vellum*.

Venice, Baptista de Tortis, 1483.

£5 5s

Hain, *14739. Proctor, 4619.

VERY TALL AND CLEAN COPY. A few pages slightly wormed.

214 **TAXAE.****Taxae Poenitentiariae Apostolicae.**

F. 1a. Taxe Sacre Penitentiariae Apl'ice Incipiunt.

BLACK LETTER, 33 LINES TO A PAGE.

4to, *vellum*.

Without place, date or printer's name. (Rome, Stephan Planncck.)

£2 2s

Hain, 15361. Not in Proctor, therefore no copy in the British Museum Library or in the Bodleian Library.

215 **TÉRENTIANUS MAURUS.****De litteris, syllabis et metris Horatii.**

ROMAN LETTER, 39 LINES TO A PAGE.

Folio, *old boards*.

Milan, U. Scinzenzeler, 1497.

£7 10s

Not in Hain. Proctor, 6034. Some leaves wormed.

*** In this treatise the general rules of Latin versification are given and the different kinds of Latin verse are defined—each in the measure of the question, thus hexameter verse is defined by hexameter verse and iambic verse by iambic verse.

THIS VOLUME IS THE EDITIO PRINCEPS AND IS OF EXTRAORDINARY RARITY.

Dibdin devotes four pages to its description. Dr. John Taylor, the Editor of Demosthenes and Lysias, made the following note in his copy: "This is judged to be the only copy of this Edition in England, if not in the whole world. If so, it is worth any money. Dr. Askew could find no copy of it in his travels over Europe, though he made it his earnest and particular search in every library which he had an opportunity of consulting."

PRINTED NOT AFTER 1463.

THE SECOND BOOK PRINTED BY MENTELIN.

216 **THOMAS DE AQUINAS.****Summa, Secunda secundae Partis.**

BLACK LETTER, DOUBLE COLUMN, 59 LINES TO A FULL PAGE. SPACES FOR CAPITALS. CAPITALS AND PARAGRAPHS MARKS AND PAGE-HEADINGS IN RED AND BLUE. MANY INITIALS WITH PEN ORNAMENTATION.

Folio, *magnificent ancient pigskin binding over wooden boards, brass bosses, clasps, and corners (slightly repaired)*.

Strassburg, Johann Mentelin, not after 1463.

£200

Hain-Copinger, *1454. Copinger I. p. 38. Proctor, 199. Pellechet, 1045. British Museum Catalogue I.C., 508.

EDITIO PRINCEPS AND ALSO THE SECOND BOOK PRINTED BY MENTELIN.

"His Biblia latina is printed not after 1461, while the Thomas Aquinas is printed not after 1463."

ACCORDING TO A MANUSCRIPT NOTE IN THE COPY WHICH IS IN THE LIBRARY AT SCHELESTADT IN ALSACE, THE BOOK WAS BOUGHT FROM MENTELIN HIMSELF IN THE YEAR 1463, SEE PELLECHET, 1045.

No other impressions of Mentelin can be dated before 1466. Our copy has fine broad margins. THE RUBRICATOR HAS SIGNED THE BOOK IN TWO PLACES. AT THE END OF THE TABULA, "IHS + M. FRANCISCUS. ORATE PRO ILLUMINATORE AMOR(NUS) JHU."

From the ancient Franciscan Convent library of Duren (Rhine).

IN MAGNIFICENT CONDITION.

"This is the first edition of this book and earliest appearance of any part of the Summa." Mentelin is said to have been printing in 1458 but the earliest date (rubricated) in one of his books in 1460. Only four of his books have a printed date (1473, 1476 and 1477). He died 12 December 1478. His business was continued by his son-in-law Adolf Rusch (the "R-printer"). Another son-in-law of Mentelin was Martin Schott also a Strassburg printer."

217 **THOMAS AQUINAS.****Questiones de quod libet.**

BLACK LETTER, 2 COLUMNS, 40 LINES TO A PAGE, RUBRICATED.

4to, *original binding of oak boards, covered with reddish morocco with panels on sides and ornamental scroll work.*Venice, Impensis Johannes de Colonia sociique ejus Johannes Manthen et Gherretzem, 1476. **£12 12s**

Hain, 1404. A few worm holes at end causing slight loss of text, otherwise fine clean copy with broad margins.

218 **THOMAS AQUINAS.****Tertium sententiarum.**

BLACK LETTER, DOUBLE COLUMNS, 40 LINES TO A FULL PAGE, NO SIGNATURES.

Thick 4to, *original calf binding over oak boards, with metal clasps.*Cologne, Johannes Koelhoff, 1476. **£35**

Hain, *1479. British Museum Catalogue I.B., 3486.

A FINE SPECIMEN OF AN EARLY INCUNABLE WITH THE ORIGINAL BINDING AND THE FIRST BLANK LEAF. The copy described above comes from the Carthusian Monastery of Duermen.

219 **THOMAS AQUINAS.****Summa Theologica.** Partes I. and II.

BLACK LETTER, DOUBLE COLUMNS, 62 LINES TO A PAGE.

2 parts in 1 vol., folio, *pigskin binding over wooden boards, brass bosses and corners (rebaked).*Basel (Michael Wensler), 1485. **£15 15s**

Hain, *1434. I & II. British Museum Catalogue I.C., 37121. Proctor, 7505-7507.

Full margins. An interesting specimen of an ancient monastic binding.

220 **THOMAS AQUINAS.****Summa.** Pars. III.

BLACK LETTER, DOUBLE COLUMNS, 62 LINES TO A PAGE.

Folio, *half leather and wooden boards.*Basel (Michael Wensler), 1485. **£8 10s**

Hain, *1434 III. Proctor, 7508. Not in the British Museum or Bibliotheque Nationale, Paris.

Full margins.

221 **THOMAS AQUINAS.****Catena super omnia evangelia dominicalia et ferialia.**

BLACK LETTER, WITH WOODCUT INITIALS, 2 COLUMNS, 40-50 LINES TO A PAGE. 2 PARTS IN 1 VOL.

4to, *calf, g. e.*Venice, Johannis Rubeus, de Vercelli, de Treviso, 1494. **£6 6s**

Hain-Copinger, 1337. Proctor, 5136. Pellechet, 940.

No copy in the Bodleian Library.

222 **THOMAS A BECKET.**

Vita et Processus Sancti Thome Cantuariensis Martyris super libertate ecclesiastica.

NEAT BLACK LETTER IN DOUBLE COLUMNS. ON THE REVERSE OF THE COLOPHON LEAF IS THE VERY STRIKING DEVICE OF THE PRINTER.

(*Colophon*) Impressus Parisii per Mgrm Joh'em philippi alemanu Anno dni millesimo quadrigentesimo nonagesimo quinto. seda Aprilis.

Small folio, *vellum*.

Paris, Johann Philippi, of Kreuznach, 1495.

£16 16s

Hain, 15510. Proctor, 8238.

*** A biography of Thomas à Becket, Archbishop of Canterbury.

223 **THOMAS CANTIPRATANUS.**

"Der Bien Boeck" (The Book of the Bees). IN DUTCH.

(On aj, after the table): "Hier beghint een goet boeck dat ghehieten is een ghemeyn guet van der naturen der byen."

(*Colophon*) Dit teghen woerlighe boeck . . . is voleyndet en volmaket . . . by mii PETER VAN OS PRENTER TOT SWOLL, in Jaer ons here MCCCCLXXXVIII (with device).

LIT. GOTH., DOUBLE COLUMNS, 36 LINES, 187 LL., WITH SIGNATURES, 3 SEPARATE WOODCUTS ON TITLE OF AN APIARY, JESUS GATHERING IN RIGHTEOUS SOULS, AND THE DEVIL WICKED SOULS (TITLE INLAID), WITH A PAINTED BORDER, RUBRICATED, PAINTED RED CAPITALS.

Folio, *contemporary thick oak boards and leather, stamped with diagonal lines and quatrefoils*.

Zwolle, Pieter Van Os, second Press, 21st November, 1488.

£35

Campbell, *1658. Proctor, 9131.

EXTREMELY RARE. DUTCH INCUNABLE.

THE THREE CUTS ON THE TITLE, WHICH ARE ON ONE BLOCK, ORIGINALLY APPEARED IN A BLOCK BOOK BIBLIA PAUPERUM.

There is an inscription on reverse of title, "Dit bien boeck tot Santa Maria in Nasaret en is een Convent boeck."

224 **THOMAS A KEMPIS.**

Opera (De Imitatione Christi, etc.)

BLACK LETTER, 2 COLUMNS, 53 LINES TO A FULL PAGE, AND HEADLINES. THE HEADLINES GIVE TITLES OF THE TRACTS AND THE FOLIATION.

Folio, *in contemporary binding of oak boards covered with stamped leather*.

Nuremberg, Caspar Hochfeder, 29th November, 1494.

£7 10s

*** (*Folio 1*) Opera et libri vite fratris Thome de Kempis ordinis canonicorum regularium quorum titulos vide in primo folio.

(*at end*) Opera et libri vite Thome d'Kempis hac charta qz salutari fine claudut' in vigilia Andree apl'i Anno xpi 1494. Nuremberge per Caspar Hochfeder opifice accuratissime impressi.

Hain-Copinger, *9769. British Museum Catalogue I.B., 8174.

225 **THOMAS A KEMPIS.**

Meditationes de Vita et Beneficiis Jesus Christi. (f. 1) De Vita et beneficiis saluatoris Jhesu Christi devotissime meditationes cum gratiarum actione.

LARGE WOODCUT OF THE HOLY FAMILY ON FIRST PAGE AND OF THE CRUCIFIXION ON REVERSE.

BLACK LETTER, CAPITALS IN RED, 32 LINES TO A FULL PAGE.

Small 8vo, *modern dark blue morocco*.

Without place, date or printer's name. (About 1499). **£4 4s**

Not in Hain. Not in Proctor, therefore not in the British Museum Library or in the Bodleian Library.

226 **TUCHER (Hans).**

Reise in das Gelobte Land.

BLACK LETTER, LONG LINES, 32 TO A FULL PAGE, WITH SIGNATURES BUT WITHOUT FOLIATION OR CATCHWORDS, INITIAL ON FIRST LEAF SUPPLIED IN RED, STAMP ON FIRST LEAF.

4to, *brown morocco, r. e.*

Nuremberg (Conrad Zeninger), 1482. **£21**

Hain, *15664. British Museum Catalogue I.A., 7951. Proctor, 2233. Pellechet II., p. 461. AN EXCESSIVELY RARE EDITION (the second) of the famous travels to Palestine of Hans Tucher, a citizen of Nuremberg, in the year 1479, together with two Nuremberg knights and Duke Balthasar of Mecklenburg. This Nuremberg edition has been corrected in many particulars by the author, so much so that it might almost be termed the original edition.

227 **TUCHER (Hans).**

Wallfahrt und Reise in das gelobte Land.

BLACK LETTER, LONG LINES, 35 LINES TO A PAGE. WITHOUT MARKS, WOODCUT INITIALS.

Folio, *crushed blue morocco extra, g. e., by F. Bedford*.

Augsburg, Johann Schönsperger, 1482. **£24**

Hain, *15665. B.M. Catalogue I.B., 6271. Johann Schönsperger's first extant dated book was printed on September 1, 1482. The above is a good copy of a very early book from his press. This is the second issue of the first edition (both issued in 1482) by Schönsperger of one of the earliest books of travel written in German. Hans Tucher, a citizen of Nuremberg travelled to Palestine, leaving his native city on the 6th of May, 1479, together with two Nuremberg Knights and Duke Balthasar of Mecklenburg.

ONLY ONE OTHER COPY OF THIS SPANISH INCUNABLE IS KNOWN.

228 **TURRECREMATA (Johannes de).**

Quaestiones evangeliorum.

BLACK LETTER, DOUBLE COLUMNS, 40 LINES TO A FULL PAGE.

Folio, *original vellum*.

(Without printer's name, date or place, but Spain about 1490). **£63**

Haebler, 651. (5).

BIBLIOGRAPHERS DO NOT KNOW WHERE THIS BOOK WAS PRINTED OF WHICH ONLY ONE OTHER

Turrecremata (Johannes de)—*continued*.

COPY IS KNOWN, WHICH IS NOW IN THE LIBRARY OF THE HISPANIC SOCIETY OF AMERICA. HARRISSE IN AN ARTICLE HE PUBLISHED IN 1901 EXPRESSED THE BELIEF THAT THIS UNIQUE INCUNABLE WAS PRINTED WITH THE TYPES OF A SPANISH EDITION OF THE SACRAMENTAL OF CLEM SANCHES DE VERCIAL, BY AN UNKNOWN SPANISH PRESS.

THE PAPER AND THE WATERMARK ARE IDENTICAL WITH THE PAPER AND THE WATERMARK OF THE SACRAMENTAL.

229 **VALLA** (Laurentius).**De elegantia linguae latinae.**

BLACK LETTER, DOUBLE COLUMNS, 54 LONG LINES TO A PAGE. WITH LARGE FULL-PAGE WOODCUT ON THE TITLE (2 CROSSED ARROWS BELOW SAINT SEBASTIAN MARTYRED ABOVE THE VIRGIN AND CHILD), AND ANOTHER SPIRITED WOODCUT OF THE CRUCIFIXION.

Folio, *vellum*, gilt borders on sides, inside dentelles, *g. e.*

(Without name or place, but Spain about 1490).

(SEE ILLUSTRATION, PLATE No. XXII.).

£75

NOT IN HAEBLER, HAIN, OR ANY OTHER BIBLIOGRAPHY.

230 **VERDENA** (Johannes de).**Sermones dormi secure de tempore.**

BLACK LETTER, DOUBLE COLUMNS, 47 LINES TO A FULL PAGE, WITH PRINTED HEAD LINES, SPACES LEFT FOR CAPITALS WITH GUIDE LETTERS. THE CAPITALS, INITIAL STROKES AND PARAGRAPH MARKS ARE BEAUTIFULLY SUPPLIED IN RED.

Folio, *bound in modern sprinkled calf*, gilt, *crest in gold on covers*, *g. e.*, by Hains.

Strassburg (printer of the 1483 Jordanus de Quedlinburg), 1485.

£10 10s

Hain, *15974. Copinger (Part I.), gives Johannes Gruninger as the printer, but in British Museum Catalogue I.B., 1840, the book is ascribed to the "printer of the 1483 Jordanus de Quedlinburg."

A large and clean copy containing the blank leaf which has been bound in before the title.

ONLY THREE OTHER COPIES KNOWN OF THIS SALAMANCA INCUNABLE.

231 **VERINUS** (Michael).**Disticha.**

ROMAN LETTER, 27 LONG LINES TO A FULL PAGE.

4to, *crimson morocco*, richly gilt borders on sides, inside dentelles, *g. e.*

Salamanca, segundo grupo romano, 1496.

£115

Haebler, 672. Not in Hain. ONLY 3 COPIES ARE KNOWN OF THIS EXCESSIVELY RARE BOOK, OF WHICH ONE IS IN THE NATIONAL LIBRARY, MADRID, ONE IN THE PROVINCIAL LIBRARY AT CACERES, AND THE THIRD IN THE NATIONAL LIBRARY AT NAPLES.

THE ONLY COPY KNOWN AND DESCRIBED BY HAEBLER OF A
SPANISH INCUNABLE.

232 **VILLADIEGO** (Gundisalvus de).

De irregularitate.

BLACK LETTER, 34 LONG LINES TO A FULL PAGE.

4to, *original calf (rebacked)*.

Salamanca, second gothic group, 1495.

£195

Haebler, 686 (5). The only copy known and described by Haebler. It was discovered during the course of a long search for unknown incunabula in Spain.

THE FIRST BOOK PRINTED BY HUTZ AND SANZ.

233 **VILLADIEGO** (Gundisalvus de).

Contra haereticam pravitatem et de irregularitate.

BLACK LETTER, DOUBLE COLUMNS, 50 LINES TO A FULL PAGE.

Folio, *green morocco with elaborate gilt panel borders on sides, inside dentelles, g. e., by Miguel Rius.*

Salamanca, Leon. Hutz and Frater Lope Sanz, Jan. 8, 1496. £125

Haebler, 686. Not in Hain.

FEW OF THE BOOKS WHICH WERE PRINTED BY HUTZ AND SANZ CONTAIN INDICATIONS WHICH ENABLE BIBLIOGRAPHERS TO ATTRIBUTE THEM WITH CERTAINTY TO THEM. ..

THIS IS THE FIRST ONE TO CONTAIN FULL INDICATIONS AS TO PLACE PRINTER'S NAME AND DATE AND IT IS EQUALLY THE FIRST BOOK WHICH WAS PRINTED BY THEM.

ONLY 9 SPANISH LIBRARIES CONTAIN COPIES OF THIS BOOK. ACCORDING TO HAEBLER THE ONLY COPIES KNOWN OUTSIDE SPAIN ARE IN THE BRITISH MUSEUM LIBRARY AND IN THE LIBRARY OF QUEEN'S COLLEGE, OXFORD.

THE BOOK WAS DEDICATED BY THE AUTHOR TO QUEEN ISABELLA, WIFE OF FERDINAND OF SPAIN.

ONE OF THE RAREST SPANISH INCUNABULA WITH FINE
SPANISH WOODCUTS

234 **VILLENA** (Henrique de).

Los doze trabajos de Ercules. Aplicolos a los doze estados del mundo. Es asaber; estado de principe; estado de perlado; estado de cavallero; estado de religioso; estado de cibadano; estado de mercader; estado de labrador; estado de official; estado de maestro; estado de dicipulo; estado de solitario; estado de muger. Y un tractado muy pro-vechoso; de la vida bien aventurada.

WITH XYLOGRAPHIC TITLE AND 12 FINE SPANISH WOODCUTS ILLUSTRATING THE TWELVE LABOURS OF HERCULES. SECOND PAGE PRINTED IN BLACK AND RED.

BLACK LETTER, DOUBLE COLUMNS, 42 LINES TO A PAGE. HEADINGS, WOODCUT INITIALS, SIGNATURES.

Folio, *calf*.

Burgos, Juan de Burgos, 1499.

(SEE ILLUSTRATIONS, PLATES Nos. XXIII. AND XXX.).

£250

Haebler, 689. Hain-Copinger, 1545. OF EXCESSIVE RARITY. ONLY 7 COPIES KNOWN; OF WHICH 4 ARE IN SPANISH PUBLIC LIBRARIES.

Tops of pages repaired otherwise in fine condition. Haebler reproduced two of the

Villena (Henrique de)—*continued.*

very interesting woodcuts, "The Early Printers of Spain and Portugal. Plate V.B." Also see Haebler's "Tipografia Iberica, Nos. 81 and 82, where the Xylographic title is reproduced.

A Prose work in which the 12 labours of Hercules are described according to mythology with their moral and allegorical application to the different states and professions of mankind.

235 VIOLA SANCTORUM.**Martyrologium.**

BLACK LETTER, 35 LONG LINES TO A FULL PAGE, FOLIATED AND WITH SIGNATURES.

WITH A WOODCUT ON TITLE OF FOUR ANGELS UPHOLDING A CIRCLE OF ROSES, WITHIN WHICH THE VIRGIN IS KNEELING AT A PRIE-DIEU BENEATH A TREE, AN ANGEL STANDING BESIDE HER; ANOTHER CUT ON THE BACK OF TITLE OF TWO MEN STONING A MARTYR.

4to, *original wooden boards with clasps, recovered.*
(Strassburg, Johann Prüss, 1499).

£5 5s

Hain, 10873. Proctor, 552. B.M. Catalogue I.A., 1685. Not in Bodleian. From the famous Carthusian Monastery of Buxheim.

236 VOCABULARIUS BREVILOQUUS.

BLACK LETTER, DOUBLE COLUMNS, 55 LINES, RUBRICATED.

Folio, *wooden boards (modern).*

Basel, Johann of Amerbach, 1480.

£10 10s

Not in Hain. Copinger, 6286. Proctor, 7559. Not in British Museum. Contains in addition to the Vocabularius brevilocus the following.

1. Guarini ars diphthongandi.
2. De arte punctandi.
3. De Accentu.

237 WIMPINA (Conradus).

Bellorum Principis et domini Alberti Saxoniae ducis illustriumque actorum Epictoma, id est breuiuscula commentatio.

BLACK LETTER, TWO TYPES, LONG LINES. THE HEADLINES GIVE THE SUBJECT MATTER OF THE PAGE. CAPITAL-SPACES WITH GUIDE-LETTERS. WITH LARGE WOODCUT OF ALBERT, THE DUKE OF SAXONY IN FULL ARMOUR ON TITLE, SUPPORTING A SHIELD WITH HIS COAT OF ARMS AND (WOLFGANG STOECKEL'S) FINE PRINTER'S DEVICE AT THE END.

4to, *half bound.*

Leipzig (Wolfgang Stöckel), 1497.

£10 10s

Hain, 16203. Proctor, 3050. British Museum Catalogue I.A., 12197.

WITH MANY MANUSCRIPT NOTES PROBABLY BY MELANCTHON.

PART III.

Books with Woodcut and Copperplate
Illustrations—16th-19th Centuries.

For Woodcut Books of the Fifteenth Century see Part II. Incunables.

238 **ABBADESSA del Monestir de les monges de la Trinitat de Valencia. Vita Christi** (in Catalan dialect).

WITH 42 VERY FINE SPANISH WOODCUTS AND NUMEROUS INTERESTING WOODCUT INITIALS, AND PRINTER'S MARK ON THE LAST PAGE.

Folio, *original vellum*.

Barcelona, Carles Amoros of Provence in France, 1527. **£10 10s**

WE HAVE FAILED TO TRACE THIS BOOK IN ANY OF THE BIBLIOGRAPHIES. EARLY BOOKS IN THE DIALECT OF CATALONIA ARE RARE. AMONG THE WOODCUTS, A FINE PASSION SERIES IS PARTICULARLY INTERESTING. A few worm holes and a few letters have disappeared from one page and Folios I and II are wanting.

239 **ÆLIANUS.**

Claudii Aeliani Praenestini Pontificis et Sophisiae . . . opera omnia, Graecè Latinèquè è regione etc. Containing: de Animalibus, Variæ Historiae, de Militaribus ordinibus instituentis.

EDITIO PRINCEPS.

Folio, *original vellum*.

Tiguri apud Gesneros fratres (1556).

£1 15s

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240 **AESOPUS constructus moralicatus** . . & Hystoriatus ultimo impressus & correctus ad utilitatem discipulorum.

WITH 66 SPIRITED OUTLINE WOODCUTS. TITLE WITHIN A WOODCUT FIGURED BORDER WITH CENTRE CUT.

Small 4to, *half morocco* (slight stains).

Venice, B. Benalius, 1517.

(SEE ILLUSTRATIONS, PLATE No. XXIV.).

£76

Essling, 366; the only copies cited are one in the British Museum and one in a private library. THE FINE OUTLINE CUTS ARE THE SAME BLOCKS AS ORIGINALLY USED IN THE FIRST ILLUSTRATED VENETIAN EDITION (20 NOVEMBER, 1487, BY BENALIUS; ESSLING, 358), THE ONLY KNOWN COPY OF WHICH IS THAT IN THE BERLIN PRINT ROOM (INCOMPLETE). The present

PLATE XV.



Page from PSALTERIUM. French Manuscript (XIIIth Century), with 8 Miniatures.
See Item No. 76.

PLATE XVI.

CHRISTVS



Woodcut from BARBERIS. Opuscula, Rome, 1481
See Item No. 114.

Aesopus—*continued.*

edition is apparently the third appearance of the blocks, the second being in the edition of 1491 also by the same printer. The moralisation or explanation of the metrical text is in Latin and Italian in alternating sentences.

A copy nearly half an inch shorter than the above sold for £76 in 1900 in the Inglis sale. **A large copy of an excessively rare book.**

241 **AESOP.**

Vita di Esopo Frigio tradotta dal Sig. Conte Ciullo Landi. Alla quale di nuovo sono aggiunte le Favole del medesimo Esopo, con molte altre d'alcuni elevati ingegni, ascendenti alla somma di 400.

WITH NUMEROUS FINE WOODCUTS.

12mo, *original vellum.*

Venice, Francesco Ziletti, 1580.

£2 7s 6d

242 **ACOSTINI** (Leonardo).

Le Cemme Antiche. Parte Seconda.

WITH 151 FINELY ENGRAVED PLATES.

4to, *original vellum.*

Rome, 1686.

£1 5s

British Museum duplicate sold in 1818.

243 **ACRIPPA** (Camillo).

Trattato di Scienze d'Arme, et un Dialogo in detta Materia.

ENGRAVED EMBLEMATIC TITLE CONTAINING A PORTRAIT OF THE AUTHOR, AND ABOUT 50 COPPER ENGRAVINGS IN THE TEXT (SOME DOUBLE-PAGE).

Small 4to, *original vellum.*

Venetia, Roberto Meglietti, 1604.

£2 10s

244 **ALBUM** containing 150 original engravings and etchings by Swiss and German artists of the eighteenth and early nineteenth centuries.

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245 **ALBUM** containing finely engraved plates from the Collection of Sir Peter Lely, the famous Court Painter to Charles I. and Charles II., with his small stamp on most of the engravings.

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Venice, M. Sessa, 1515.

£5 5s

247 **ALDRETE** (Bernardo).

Varias Antiguedades de Espana Africa y otras Provincias.

ENGRAVED TITLE AND MAPS.

Thick 4to, *old calf, gilt edges*.

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£1 6s

248 **ALDROVANDUS** (Ulysses). **Opera.**

Ornithologia.

WITH NUMEROUS QUAIN T WOODCUTS. 3 vols. Bologna (1599-1645).

Monstrorum Historia cum paralipomenis historice omnium Animalium (1642).

De piscibus et de cetis (1613).

Serpentum et Draconum Historiae (1640).

Together 6 vols., folio, *calf*.

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249 **ALDROVANDUS** (Ulysses).

De Quadrupedibus bisulcis.

WITH NUMEROUS QUAIN T WOODCUTS OF ANIMALS.

Folio, *green morocco, with the Arms on sides of J. A. de Thou* (*third Arms incorporating those of his second wife*).

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£10 10s

250 **ALDROVANDUS** (Ulysses).

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WITH NUMEROUS QUAIN T WOODCUTS OF CATS, DOGS, CASTORS, MONKEYS, HYENAS, BEARS, ETC., ETC.

Folio, *green morocco, with the Arms on sides of J. A. de Thou* (*third Arms incorporating those of his second wife*), used by his son, *g.e.*

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£12 12s

251 **ALDROVANDUS** (Ulysses).

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(by Bartholomaeus Ambrosinus).

WITH NUMEROUS WOODCUTS OF QUAIN T ANIMALS, SIAMESE TWINS,
HARPIES, CANNIBAL KINGS, RED INDIANS, AMERICAN GIANTS, GIANT
TEETH, WOODSATYRS, DOG-MEN, BEARDED LADIES, ETC.

Folio, *green morocco, with the Arms on sides of J. A. de Thou*
(*third Arms incorporating those of his second wife*) used by his son, *g. e.*
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252 **ALES** (Alex.).

Pro Scotiae Regno Apologia Johannis Cochlei Adversus Personatum
Alexandrum Alesium Scotum Ad Sereniss. Scotorum Regem, 1534.

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Wurtemberg.

Presburg.

Belgrade.

Turkey.

Budapest.

Ruinen des Schlosses Obach.

Hungary.

Boretza.

Arensdorf.

Etc., etc.

254 **AMMAN** (Jost).

Cleri totius Romanae Ecclesiae Subjecti.

Seu Pontificiorum Ordinum Omnium omnino utriusque sexus, habi-
tus, artificiossimis figuris, quibus Francisci Modii singula acrosticha.
(Continued over)

Amman (Jost)—*continued*.

adjecta sunt nunc primum expressi.

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(Continued over)

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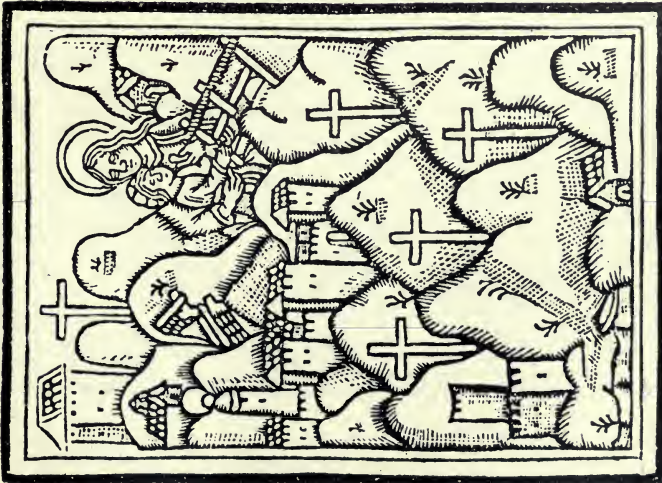
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servantia Impresium. per Johanes
luschner alamanum. Sub impensis
eiusdem monasterij. Anno dni. M.
cccc. lxxviii. xvi. mens Aprilis.
Deo gratias.



No. 2. Colophon from *BONAVENTURA, MEDITATIONES*, Montserrat, 1499.
See Item No. 129.

PLATE XVIII.



Woodcut from COLONNA, *HYPNEROTOMACHIA POLIPHILE*. Venice, Aldus, 1499,
See Items Nos. 136, 137 and 332.

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FINE IMPRESSIONS. WITH LATIN TEXT ABOVE AND GERMAN TEXT BELOW.

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(Francfort on the Maine, Egenolff, about 1540).

(SEE ILLUSTRATION, PLATE No. XXV.).

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(Continued over)

Beham (Hans Sebald)—*continued*.

and breaking the Tables of the Law, the Brazen Serpent, the Golden Calf. Just below the letterpress is the artist's monogram and S.B. On the verso and on each following page is an oblong woodcut about 50 x 70 mm. The last two pages are occupied by two cuts each. Each has a line or two of Biblical quotations above and below: that above in Latin (roman letter) and that below, its German translation (black letter). In all there are 80 cuts, besides the title, all illustrating the Old Testament, the last six cuts representing the Evangelists and David and St. Paul. Close copies of some of the same cuts were later used in the Coverdale Bible of 1535 and in Tyndal's New Testament, 1536."

278 **BEHAM** (H. S.).

Biblia Veteris Testamenti & Historie, artificiosis picturis effigiata. Francfort, 1551. (Top of title margined).

Novi Testamenti, Jesus Christi historia efigiata. Francfort, 1551.

Apocalypis S. Ioannis. Francfort, 1551.

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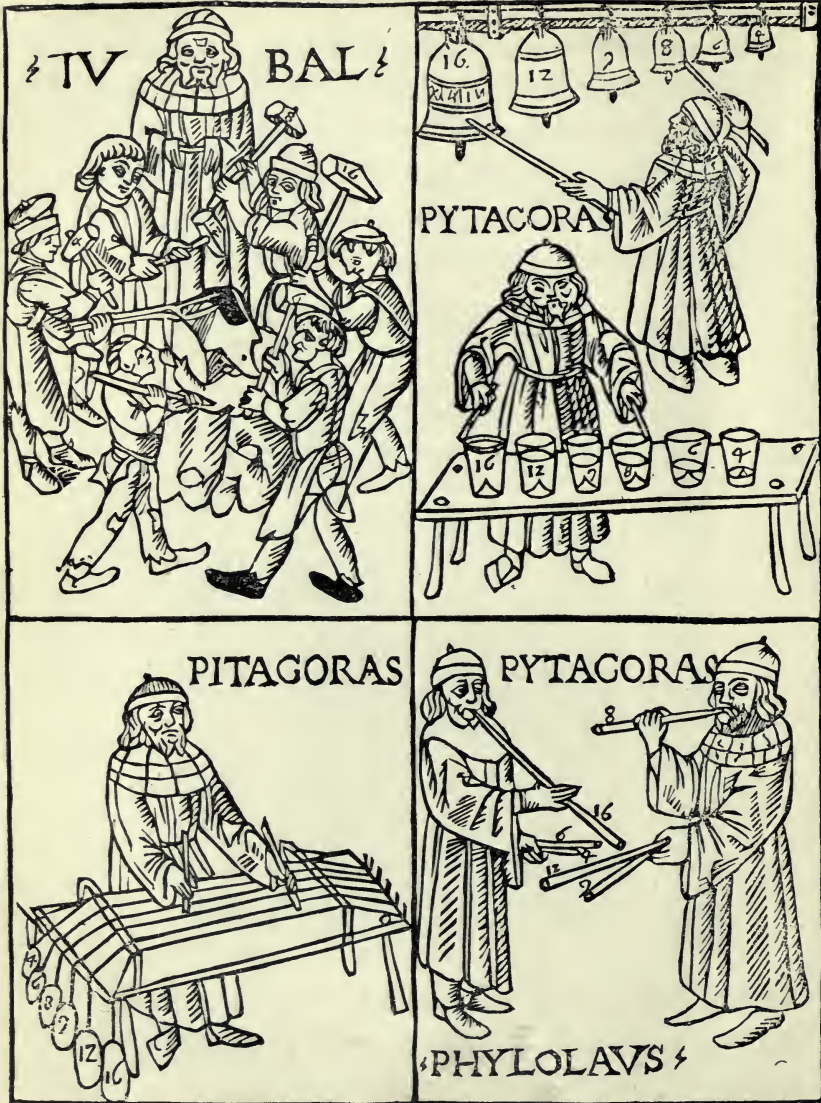
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 nii. anno domini millesimo quingentesimo.



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Paris, N. Depratis, 1509.

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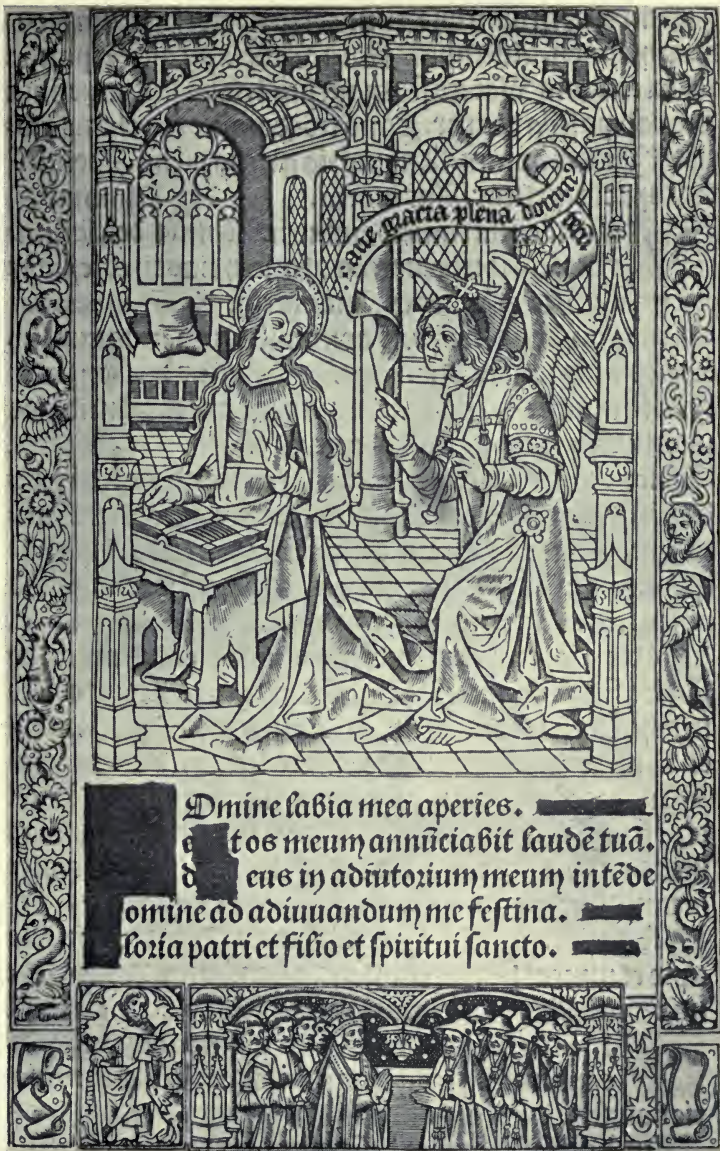
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 gloria patri et filio et spiritui sancto. ██████████

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Panzer, Annalen I., 351. Weller, 827. Dacheux, Les plus anciens écrits de Geiler, p. cxxix. Kristeller, 97. Schmidt, Grüninger, 141. Not in Proctor. There is no copy in the British Museum Library nor in the Bodleian Library.

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Proctor, 9995. Kristeller, 623. Schmidt, Schüssler, 48. Panzer VI 54, 232. Dacheux, Les plus anciens écrits de Geiler v. CXV. No. 50.

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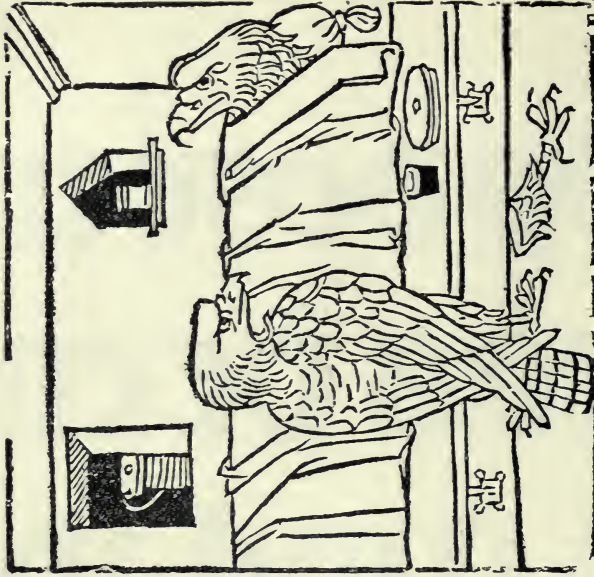
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bajos de erou
les copilados
por don érriq̃
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See Item No. 234.

PLATE XXIV.



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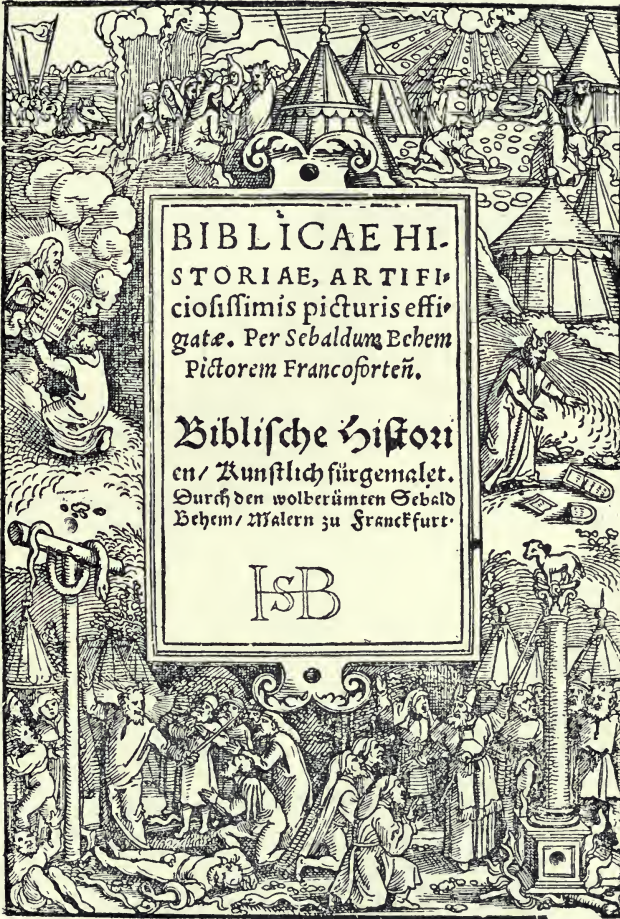
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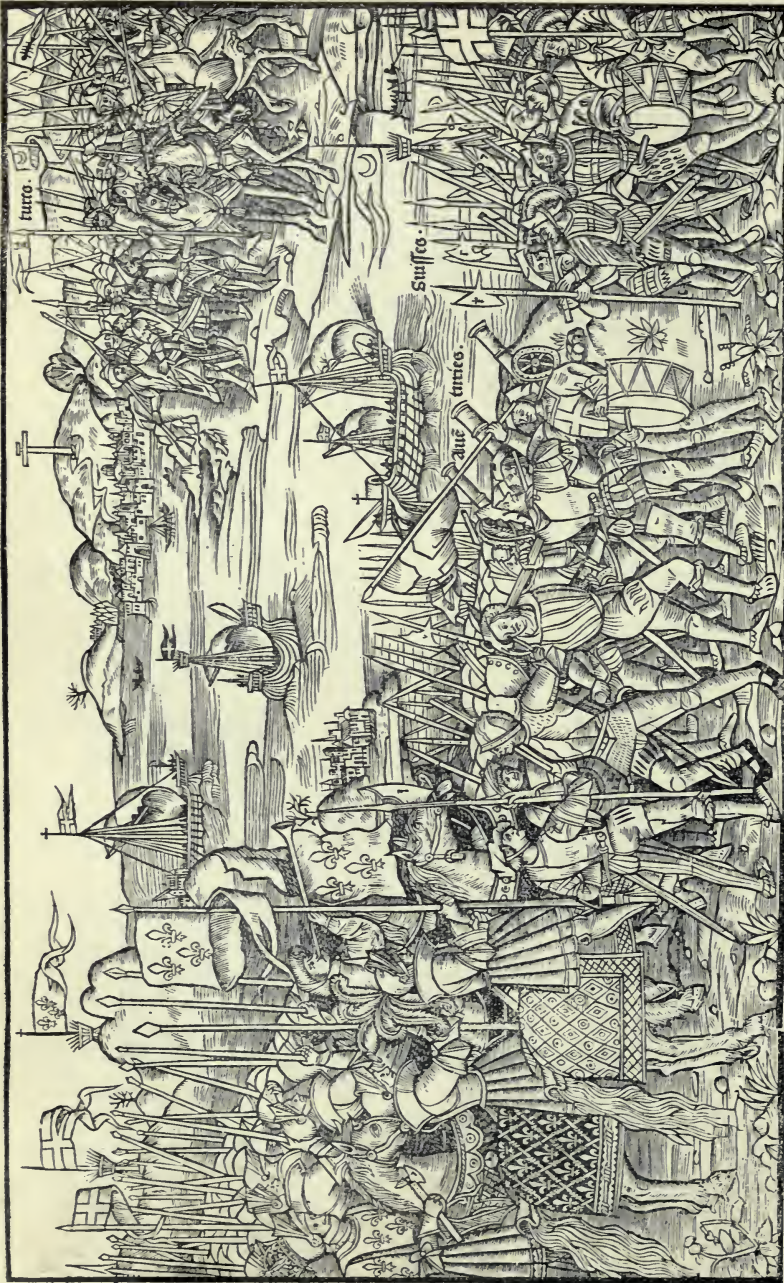
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E quibus septem veterum Scotorum res in primis memorabilen contractius, reliqui vere tres posteriorum Regum ad nostra tempora Historiam. Necessit nova & accurata Regionius & Insularum Scotiae cum vera ijsuden topographia Tabula descriptio.

ILLUSTRATED WITH 11 GENEALOGICAL PLATES, WITH PORTRAITS, INCLUDING THOSE OF QUEEN MARY OF SCOTS AND HER SON JAMES.

4to, *original calf.*

Romae 1578 nunc donuo recus 1675.

£2 2s

460 **LIVY.**

Historiae Romanae Decades (German Version) Römische History
uss T. Livio.

BLACK LETTER, 50 LONG LINES TO A PAGE, WITH 214 LARGE GERMAN
WOODCUTS BY SCHAUFFELEIN AND BURGKMAIR AND ORNAMENTAL INITIALS.
Julius den erst Römisch Keiser von seinem Kriege, erstmals usz dem
Latin in Tutsch bracht und neu getruckt.

BLACK LETTER, LONG LINES, WITH THE INSERTED LEAVES IN SIGNA-
TURE A. AND V., WITH WOODCUT ON TITLE AND NUMEROUS WOODCUTS
IN TEXT.

2 vols. in 1, folio, *XVIIth Century original blind stamped pigskin
covering oaken boards, with clasps.*

Strassburg, Johann (Reinhardt, alias) Grüninger, 1507.
(SEE ILLUSTRATION, PLATE No. XXXI.)

£35

A LARGE COPY OF 2 BEAUTIFUL VOLUMES WITH LARGE WOODCUTS REPRESENTING BATTLES AND OTHER
SCENES IN ROMAN HISTORY. THE EPISTLE TO THE EMPEROR MAXIMILIAN IS AN IMPORTANT
DOCUMENT IN THE HISTORY OF PRINTING, AS IT STATES THAT THE ART WAS INVENTED BY GUTEN-
BERG IN MAYENCE IN THE YEAR 1450 A.D.

THE FIRST COMPLETE EDITION.

461 **LIVY.**

**Historia cum Flori Epitome Indica copioso et Annotatis in Libros
VII. Belli Maced.** (With prefaces of Ulrich Hutten and Erasmus).

WITH WOODCUT TITLE IN COMPARTMENTS AND NUMEROUS LARGE
ORNAMENTAL INITIAL LETTERS AND OTHER ORNAMENTS AFTER THE DESIGN
OF HOLBEIN.

Thick folio, *calf.*

Mayence, John Schoeffer, November, 1518 to 1519.

£21

THIS IS THE FIRST COMPLETE EDITION OF LIVY RANKING AMONG THE VERY RAREST OF EDITIONES
PRINCIPES. This edition was edited, carefully revised and collated by Carbachius
with the printed editions from which he found the manuscript to vary in 2,000
places. The preface of Erasmus is also very curious, as, although a Dutchman, he
claims for Mayence the invention of printing. The very valuable manuscript which
was written "*LongoBardicis litteris*" is now lost from which this edition is printed.
This copy is quite complete as issued in 1518, and has the additional title and some
leaves which were added in 1519.

From the Sutherland Library, Blenheim Palace.

462 **LONICER** (Nicolas).

Erste (und Ander) Theil des Hoffhaltung Des Türckischen Keyser
und Othomanischen Reichsbeschreibung, darin nicht allein der Türcken
Empter, Beuelchs und Kriegsleuthen, Gewalt Dienst Besoldung und Nam-
men, so in dem Türckischen hoff sein, biszher unbekannt angezeigt, etc.

NUMEROUS FINE WOODCUTS.

Folio, *original vellum.*

Basel, Sebastian Henrichpetri, 1578.

£5 5s

463 **LOTARIUS.**

Ein Schöne Warhaftige Hystory von Keiser Karolus sun genant Loher oder Lotarius wie er verbannt Ward siben iar usz dem Kunigreich und Wie er sich die selbig zeit so ritterlich bruchte, das er zuletzt Romscher Keiser, und im uszgeschniten Ward.

BLACK LETTER, DOUBLE COLUMNS. WITH LARGE WOODCUT ON TITLE AND 36 FINE SPIRITED WOODCUTS IN THE TEXT, AND NUMEROUS ORNAMENTAL INITIALS.

Folio, *full brown morocco extra, g. e., by Bedford.*

Strassburg, Johannes Grieninger, 1514.

£28

FINE COPY. "BRUNET SPEAKS OF THE BOOK AS 'EXTRAORDINAIREMENT RARE.' PANZER ALSO TESTIFIES TO THE RARITY OF THE VOLUME IN HIS 'ANNALEN DER AELTERN DEUTSCHEN LITTERATUR,' AND KNEW OF IT ONLY IN TIME TO PLACE IT IN THE SUPPLEMENT TO HIS WORK."—Huth.

464 **LUCIFER.**

Epistola Luciferi ad malos principes Ecclesiasticos Parisiis primum Impressa, etc. (At end) C. Celtis poete Carmen elegans de diversis et inutilibus Studiis et inanibus curis mortalium.

BLACK LETTER (5 LL.). WOODCUT OF THE MOUTH OF HELL ON THE TITLE.

Small 4to, *boards, covered with two leaves of old MS. on vellum.*

Without place, date, or printer's name. (Vienna, 1507). £4 4s

465 **LUCIFER.**

Ain grosser Preisz eo der Fürst der hellen genant Lucifer yetzt den gaystlichen als Bapst, Bischoff, Cardinel und dergleychen zu weysst und empeüt, etc.

GOthic LETTER, 31 LONG LINES TO A PACE. WITH LARGE WOODCUT OF LUCIFER DELIVERING AN EPISTLE TO POPE LEO XI, SOMEWHAT IN BURGHMAIR'S STYLE.

4to, *half morocco.*

(Augsburg? Melchior Ramminger, about 1520).

£8 8s

Not in Proctor or Muther. Panzer D.A. 1242.

466 **LUDOLPHUS DE SAXONIA.**

Le Grant Vita Christi translate de latin en francoys. (Par Frere Guillaume Lemenand de l'Ordre de Saint Francoys a La request du Prince Monseigneur le Duc de Bourbon, Connectable de France).

WITH 2 FULL PAGE WOODCUT ILLUSTRATIONS CONTAINING 6 WOODCUTS WITHIN A BEADED WOODCUT BORDER AND MANY IMPORTANT SMALL

Ludolphus de Saxonia—*continued.*

WOODCUTS ON NEARLY EVERY PAGE. BLACK LETTER, DOUBLE COLUMNS, 53 LINES TO A FULL PAGE.

Folio, *crimson levant morocco, inside dentelles, g. è., by Trautz-Bauzonnet.*

Paris, Par Guillaume de Bossozet pour Ambroise Girault, about 1535.
(SEE ILLUSTRATION, PLATE No. XXXII.) **£75**

THIS IS THE IDENTICAL AND ONLY COPY MENTIONED BY BRUNET, WHICH IS APPARENTLY THE ONLY ONE KNOWN.

A MAGNIFICENT VOLUME IN PERFECT CONDITION.

467 **LUDOLPHUS DE SAXONIAE.**

Vita Jesu Christi. Sancte Anne virginis vita. Divi Joachim virginis laudes. Tabule multiplices Evangeliorum tam dominicalium quam festorum.

WITH TITLE PAGE PRINTED IN RED AND BLACK, WITH FINE BORDERS SURROUNDING THE TITLE PAGE ON WHICH IS THE PRINTER'S MARK. FINE WOODCUT OF THE CRUCIFIXION ON VERSO OF TITLE. FINE FULL PAGE, AND OTHER WOODCUTS AND NUMEROUS WOODCUT INITIALS, DRAWN BY A CLEVER FRENCH ARTIST.

Folio, *original wooden boards, covered with pigskin, blind stamped.*
Lyons, Martin Buillon, 1519. **£3 10s**

Magnificent volume, beautifully printed with very interesting series of woodcut initials, and many fine full page woodcuts, in the original binding.

ENGRAVINGS OF TRADES AND PROFESSIONS.

468 **LUIKEN (J. & K.).**

Spiegel van het Menselyk Bedryf.

WITH ENGRAVED FRONTISPIECE AND 100 FINELY ENGRAVED PLATES OF TRADES, BENEATH EACH PLATE ARE DUTCH VERSES.

4to, *original vellum.*

Amsterdam, 1704.

£5 5s

THE FAMOUS SERMON AGAINST USURY.

469 **LUTHER (Martin).**

Eyn Sermon von den Wucher.

BLACK LETTER, LONG LINES. WITH A REMARKABLE WOODCUT OF A JEW, FULL LENGTH, BALDHEADED, WITH LONG BEARD, AND HORN SPECTACLES, DRESSED IN A SHORT COAT WITH HIS THUMBS STUCK IN A CURIOUS MONEY-BELT, AN OPEN BOOK IS LYING ON A DESK, WITH THE WORDS "BETZALL, ODDER GIB ZINSZ" ("PAY OR GIVE INTEREST").

4to, *vellum, ties.*

Wittenberg, Johan Grünenberg, 1519

(SEE ILLUSTRATION, PLATE No. XXXIII.)

£25

Not in Proctor. FIRST EDITION OF EXCESSIVE RARITY. THIS EDITION WITH THE REMARKABLE LARGE WOODCUT IS APPARENTLY UNKNOWN. We have been unable to trace another copy. The cut was not used in later editions of this sermon.

470 **LUTHER.**

Der gut frum Lutherisch Pfaffen Narr hayss ich: der mich kauft, der lesse mich.

BLACK LETTER, WITH LARGE WOODCUT ON TITLE PAGE AFTER THAT OF THE "BOOK-COLLECTOR" IN THE "SHIP OF FOOLS."

4to, *new vellum*.

N.D. about 1525.

£9 9s

FIRST EDITION.

471 **LUTHER (Martin).**

A Collection of Seven Rare Pieces by Martin Luther, bound together in 1 vol.

Small 4to, *full dark blue morocco extra, gilt leaves, lettered on back* "Luther. Kleine Exegetische Schriften."

1525-1534.

£10 10s

- I. Dat Benedictus edder wysseyngye des hyligen Zacharie, dorch D. Mart. Luther gepredicket. FINE WOODCUT TITLE BY CRANACH. Wittemberg, 1525.
- II. Der Hundert und Syben und zwanzigst Psalm, ausgelegt, an die Christen zum Rügen in Liffland. Martinus Luther Ecclesiastes. ORNAMENTAL BORDER TO TITLE. Wittemberg, 1525.
- III. Der Prophet Habacuc ausgelegt durch Mart. Luther. FINE PICTORIAL WOODCUT TITLE BY HANS CRANACH. 1526.
- IV. Der Hundert und eilffte Psalm ausgelegt durch D. Martin Luther. ORNAMENTAL BORDER. Wittemberg, 1530.
- V. Der LXV. Psalm, durch D. Mart. Luth., zu Dessau, für den Fürstem zu Anhalt gepredigt. FINE PICTORIAL TITLE BY GEO. LEMBERGER. Wittemberg, 1534.
- VI. Auslegung D. Mart. Luthers, ober das Lied Mose am Zwey und Dreissigsten Cap. Duterio. FINE WOODCUT TITLE BY LUCAS CRANACH. Wittemberg, 1532.
- VII. Das XV. Capital der Ersten Epistel S. Pauli an die Corinther, gepredigt und ausgelegt durch D. Mar. Luth. VERY FINE ENGRAVED TITLE. Wittemberg, 1534.

472 **LUTHER.**

Historia de Vita et Actis Reverendiss Viri D. Mart. Lutheri Verae Theologie Doctoris bonafide conscripta à Philippo Melanthane.

WOODCUT PORTRAIT OF LUTHER ON TITLE.

12mo, *full blue morocco, g. e.*

Witebergae, 1549.

£1 10s

473 **LUTHER (M.).**

Tessaradecas Consolatoria pro Laborantibus et Oneratis Martini Lutheri Augusti. Wittenbergens.

TITLE WITHIN VERY FINE ORNAMENTAL WOODCUT BORDER, STRIPED GROUND, AT FOOT, THREE SAINTS, OUR LADY ON LEFT AT FOOT.

4to, *boards*.

Leipzig, Melchior Lotter, the Elder, 1520.

£3 3s

Proctor, 11561.

474 **LUTHER** (M.).**De captivitate Babylonica Ecclesiae, Praeludium Martini Lutheri.**

TITLE WITHIN FINE ORNAMENTAL WOODCUT BORDER, BRAZEN SERPENT DEVICE AT FOOT, AND THE ARMS OF WITTENBERG AT TOP.

4to, *boards*.

Wittenberg, without place or printer's name (Melchior Lotter, 1520).

£2 15s

Proctor, 11916.

475 **LUTHER** (M.).**In Epistolam Pauli ad Galatas F. Martini Lutheri Augustiniani Commentarius.**

TITLE WITHIN BEAUTIFULLY DESIGNED WOODCUT BORDER AND VERY FINE ORNAMENTAL WOODCUT INITIAL LETTERS.

4to, *boards*.

Without place or printer's name, 1520.

£2 2s

NOT IN PROCTOR.

Several pages wormed.

476 **LUTHER** (M.).**De votis monasticis Martini Lutheri Judicium.**

TITLE WITHIN ORNAMENTAL ARCHED WOODCUT BORDER, ON THE RIGHT THE FIGURE OF A NUN READING HER BREVIARY, ON THE LEFT A COWLED MONK LEANING ON A CRUTCH, BY LUCAS CRANACH.

4to, *boards*.

Wittenberg, without printer's name (J. Gruneberg), 1521.

£2 10s

FIRST EDITION.

Kuczynski, 1524. Not known to Demmer and Knaake.

477 **LUTHER** (M.).**De abroganda missa Privata Martini Lutheri Sententia.**

TITLE WITHIN SPLENDID ORNAMENTAL WOODCUT BORDER.

4to, *boards*.

Wittenberg, without printer's name, January, 1522.

£2 2s

478 **LUTHER** (M.).

Exempel Einen Rechten Christlichen Bischoff zu Weißen. Geschehen zur Neunburg Anno 1542, 20 January.

TITLE WITHIN CHARMING ORNAMENTAL WOODCUT BORDER. ABOVE ARCHITECTURAL ORNAMENTS, TO RIGHT AND LEFT OF TITLE DELIGHTFUL VIEWS OF CASTLES, VILLAGES AND CITIES PERCHED ON A BEETLING CRAG OR AT THE FOOT OF UNDULATING HILLS. BELOW DAVID KILLING GOLIATH WITH HIS OWN SWORD. GOLIATH IS LYING PRONE, CLAD IN HEAVY ARMOUR, BY LUCAS CRANACH WITH HIS MONOGRAM.

4to, *boards*.

Wittenberg, Nickel Schirlentz, 1542.

£3 3s

Kuczynski, 1809.

479 **LUTHER (M.).**

Vier Predigten des Ehrwürdigen Herrn D. Martini Luthers, zu Eisleben vor seinem Abschied aus diesem Leben gethan.

TITLE WITHIN PRETTY ORNAMENTAL WOODCUT BORDER, CHERUBS BLOWING TRUMPETS AT SIDES, AT FOOT OF DESIGN, A LARGE BEAR IS CLUMSILY SCRATCHING ITS NOSE WITH ITS BACK PAW.

WITH LARGE ORNAMENTAL WOODCUT INITIAL LETTERS.

4to, boards.

Wittenberg, Hans Lufft, 1546.

£2 2s

480 **LUTHER (M.).**

Ein Sermon über den herrlichen Spruch Joannis am v. Suchet in der Schrift.

TITLE WITHIN FINE ORNAMENTAL WOODCUT BORDER, ARCHITECTURAL ORNAMENTS AT SIDES AND HEAD, AT FOOT, PANEL WITH HERCULES AND THE LION IN FOREGROUND, BEHIND DELIGHTFUL VIEW OF A CASTLED TOWN PERCHED ON THE SUMMIT OF A WOODED HILL, REMINISCENT OF DURER'S STYLE.

4to, boards.

Wittenberg, George Rhaw, 1546.

£2 10s

481 [**LUTHER.**]

Epitaphium des Ehrwürdigen Herrn und Vaters, Martini Luthers, der Heiligen Schrift Doctoris, und des reinen wahren Evangelions trewen Lehrers und Predigers.

MEDALLION WOODCUT OF LUTHER ON TITLE, FULL-PAGE WOODCUT PORTRAIT OF ELECTOR OF SAXONY ON VERSO OF TITLE, FULL-PAGE WOODCUT OF LUTHER ON VERSO OF A2.

RHYMED GERMAN VERSES ON THE LIFE AND DEATH OF MARTIN LUTHER BY AN ANONYMOUS AUTHOR.

4to, boards.

Wittenberg, George Rhaw, 1546.

£2 2s

482 [**LUTHER.**]

Vom Christlichen Abscheid aus diesem tödlichen Leben des Ehrwürdigen Herren D. Martini Lutheri, Bericht. Durch D. Justum Jonam, M. Michaellem Cellium, und ander die dabey gewesen, Kurtz zusammen gezogen.

WOODCUT MEDALLION OF LUTHER ON TITLE.

4to, boards.

Zwickau, Wolff Meyerpeck, 1546.

£2 10s

AN ACCOUNT OF THE LAST ILLNESS AND DEATH OF MARTIN LUTHER, WHICH IS OF INTEREST ALSO FROM THE MEDICAL POINT OF VIEW.

483 **LYCOSTHENES** (Conrad).

Prodigiorum ac Ostentorum Chronicon. Quae praeter naturae ordinem, motum et operationem, acciderunt.

WITH EXTRAORDINARY WOODCUTS OF THE STRANGE EVENTS THAT HAVE HAPPENED FROM THE BEGINNING OF THE WORLD TO THE YEAR 1557, OF THE STRANGE MONSTERS THAT HAVE BEEN BORN, ETC.

Folio, *sealskin*.

Basel, Henricus Petrus, 1557.

£15 15s

THIS IS ONE OF THE MOST EXTRAORDINARY BOOKS EVER PUBLISHED. THERE IS HARDLY A PAGE THAT DOES NOT CONTAIN FROM ONE TO THREE WOODCUTS OF THE MOST WEIRD NATURE. Storms, queer birds, monstrous pigs, Siamese twins, winged dragons, queer bats, gigantic cattle, strange signs in the skies, amazing horses, and queer types of men are portrayed in over 670 pages.

484 **MACROBIUS** (A. T.).

In somnium Scipionis explanatio Saturnaliorum libri VII; Censorinus de die natali, additis ex vetusto exemplari nonnullis, quae desiderantur (cum praefatione Donati veronensis).

ITALIC LETTER, ALDINE ANCHOR ON TITLE AND AT END. WITH WOODCUT DIAGRAMS AND INTERESTING WOODCUT MAP.

8vo, *French red morocco, full gilt back, g. e.*

Venice, Aldus, 1528.

£3 10s

GOOD COPY WITH THE THREE BLANK LEAVES. The early woodcut map is of great interest. On it are shown the following: "Britannia, Thila, Gallia, Hispania, Italia, Africa, Gaeta, Aetiopia Perusta, Armenia, India, Mare Rubium, Alveus Oceani, Temperata Antipodum nobis incognita, frigida.

485 **MANZINI** (Cesare).

Ammaestramenti per Allevare, pascere, & curare gli Uccelli.

ILLUSTRATED WITH 9 CURIOUS WOODCUTS OF SINGING BIRDS.

12mo, *vellum*.

Milan, 1645.

£2 2s

486 **MARIE DE MEDICI.**

Medicea Hospes sive Descriptio Publicae Gratulationis qua Serenissimam, Augustissimamque Reginam, Mariam de Medicis excepit Senatus Populusque Amstelodamensis Auctore Caspate Barlaeo.

WITH PORTRAIT OF MARIE DE MEDICI, AND NUMEROUS PLATES ILLUSTRATIVE OF HER PROGRESS AND RECEPTION IN AMSTERDAM.

Folio, *original calf, with arms on sides*.

Amsterdam, Bleau, 1628.

£7 15s

487 **MARIESCHI** (Michael).

Magnificentiores Selectioresque urbis Venetiarum Prospectus quos olim Marieschi Venetus Pictor et Architectus depinxit.

WITH 17 FULL-PAGE FINELY ENGRAVED PLATES AFTER AND BY MARIESCHI AND ENGRAVED TITLE.

Oblong folio, *contemporary morocco, festooned borders on sides, with the arms of a cardinal on both sides.*

Venice, 1641.

£16 16s

488 **MAROT** (Daniel, Architect to King William III.).

Manefiecke Carosse van syn Majesteyt van Groot Bretagne gemaekt in de Haegh de 20 July, 1698.

6 FINELY ENGRAVED PLATES SHOWING THE ORNAMENTAL DETAILS OF THE STATE COACH MADE AT THE HAGUE FOR WILLIAM III. OF ENGLAND, "INVENTE ET GRAVE PAR D. MAROT, ARCHITECT DU ROY GUILLAUME III^{ME}, AVEC PRIVILEGE DES ETATS GENERAUX."

Oblong 4to, *new boards.* 1698.

£3 15s

489 **MARQUEZ** (Joseph Micheli).

Tesora Militar de Cavalleria.

Antiguo y moderno, modo de amar, Cavalleros y professor, segun las ceremonias qualquier Orden Militar; Regia debaxo la qual militan; Origé que t-uier, y à que fin; De Ouè Potifce fueron aproudas; y concesiones que han tenido, assi Imperiales como Reales; Constituciones q guardan desde el Emperador Constantino el Magno primer Legislador; Insignias, y abito de casa una; Maestres y Encomiendas que tienen, y las que oy luzen, etc., etc.

CONTAINS SOME QUAIN T WOODCUTS.

Folio, *vellum.*

Madrid, Por Diego Deaz de la Barrera, 1642.

£2 2s

490 **MEDER** (I.).

Parabcla filii glutonis profusi atque prodigi.

BLACK LETTER, DOUBLE COLUMNS, WOODCUT DEVICE ON TITLE AND AT END, INITIALS IN THE CRIBLE MANNER.

Small 8vo, *brown crushed morocco extra gilt, t. e. g., by Riviere.*

Paris, J. Barbier for J. Petir, J. Frellon and F. Regnault, 1511. £3 3s



Comēt tye māda a l'epereur q̄ pilate vouloit rendre hie-
cu salē ⁊ q̄l le p̄it a mercy. le q̄l ne le p̄int point a mercy. ⁊
commēt il donoit trentē iuz̄ pour vng deā.



Comēt q̄s fist coucōner son filz tit⁹. ⁊ l'edemain saint
demēt pria l'epereur q̄l le fist baptizer. le q̄l rēdit q̄ nō se
roit tāt q̄ il eust vège ieluchist. et comēt gay rapoy a la
fiere responce de pylate.



Comēt en hierlin les citoyēs menoiet grāt loye de
leur destructiō point ne se doubtoiet. vne vois vint lue
la four de syon criāt ve ve ve sur syon.

Passio domini nostri Jesu. ex hierony-

mo Paduano, Dominico Mancino, Sedulio, et Baptista Mantuano, per fratrem Helidonium collecta, cum figuris Alberti Dureri Norici pictoris.



CHas ego crudeles homo pro te perfero plagas

Atque meo morbos sanguine curo tuos.

Vulneribusque meis tua vulnera, morteque mortem

Tolle deus: pro te plasmate factus homo.

Iuque ingrate mihi: pungis mea stigmata culpis

Sæpe tuis, noxa vapulo sæpe tua.

Sati fuerit, me tanta olim tormenta sub hoste

Iudæo passum: nunc sit amice quies.

WITH THE EXCESSIVELY RARE MAP OF THE DISCOVERIES OF CHRISTOPHER
COLUMBUS IN AMERICA.

491 **MARTYR** (Peter), of Anghiera.

Opera, scilicet legationis babylonicae libri tres; Oceani decas; Carmina, Janus, Inachus, Pluto furens, et reliqua poemata, hymni et epigrammata; cura Ælii Ant. Nebrissensis.

WITH THE EXTRAORDINARY RARE MAP OF THE DISCOVERIES OF CHRISTOPHER COLUMBUS IN AMERICA.

Folio, *Spanish calf, with the arms of Caracena.*

Sevilla, Jacobus Crumberger, 1511.

FIRST EDITION. HARRISSE 66.

(SEE ILLUSTRATION, PLATE No. XXXIV.).

£250

THE "NEWLY DISCOVERED WORLD" COVERS THE ENTIRE MAP, AND ON THE VERSO, AN EPISTLE ADDRESSED TO CARDINAL XIMENEZ AND AN EXTRA PAGE OF TEXT. ONLY A FEW COPIES CONTAIN THESE TWO ADDITIONAL LEAVES.

The estimation in which Peter Martyr was held as an historian is shown by the fact that in a period of a hundred years his works were published in Spain, Italy, France and England. An Italian by birth, he went in 1487 to the Court of Ferdinand and Isabella. He served in their armies during two campaigns, was ordained a priest afterward, and became tutor to their children. He was at one time an Ambassador, and later on a Privy Counsellor. Few men have had a wider range of occupation and experience. Soldier, schoolmaster, ambassador, statesman, priest, historian, and a gossiping man of letters, he touched humanity at nearly every point. He delighted in the society of great men and was on the most frank and intimate terms with them. To use an expression of his own, he fed with his learning the studious youth of Spain. He was the contemporary of Columbus and Vesputius, and was the first to publish a popular account of the results of their voyages and of the peculiarities of the natives of the New World. This, the first of his historical writings, contains only the first decade, which was republished, together with the second and third at Alcala, in 1516. Its importance is equalled by its rarity. Harrissee cites but one copy in U.S. of America. It is deserving, in every respect, of the regard of scholars and bibliophiles. As the colophon states, it was printed "with the greatest care." It contains the chart which is usually wanting, and which is remarkably correct for the period. Nothing equal to it appeared for a long time after.

492 **MATTHIOLUS.**

Commentarii. In libros sex. P. Dioscorides de Medica Materia.

WITH NUMEROUS FINE WOODCUTS OF PLANTS AND FLOWERS, FISH, ETC.

Folio, *wooden boards, covered with leather.*

Venice, 1558.

£5 5s

493 **MELZO** (F. L.).

Regole Militari del Cavalier Melzo, sopra il Governo e Servito della Cavalleria.

ILLUSTRATED WITH 16 LARGE DOUBLE-PAGE AND FOLDING PLATES OF
(Continued over)

Melzo (F. L.)—*continued*.

BATTLES, SIEGES, MILITARY EVOLUTIONS, MARCHES, ETC., AND FINE FRONTISPIECE OF MILITARY FIGURES, ETC.

Folio, *handsomely bound by Hardy in full crushed crimson morocco super extra, panel sides, arms in centre, inside dentelles, gilt and marbled leaves.*

Antwerp, 1611.

£3 10s

VERY FINE TALL COPY.

494 **MENNENIUS** (Franciscus).

Militarium ordinum origines, statuta, symbola et insignia, iconibus, additis genuinis.

WITH NUMEROUS WOODCUTS OF THE ARMS OF THE DIFFERENT MILITARY ORDERS.

4to, *old calf, gilt line borders on sides, with the arms of J. A. de Thou (third arms, incorporating those of his second wife).*

Macerata, 1623.

£6 6s

495 **METELLI** (Agostino).

Freggi dell Architettura.

WITH 40 FINE ENGRAVINGS OF ARCHITECTURAL FRIESES.

Folio, *calf.*

Bologna, 1645.

£6 6s

496 **METHODIUS** (Sanctus).

Methodius Primus Olimpiade et postea Tyri civitatum Episcopus sub Diocleciano Imperatore in Calcide civitate (que Nigropontum appellatur ut divus scribit Hieronimus Martyrio) coronatur: qui cum eruditissimus esset vir multa edidit documenta et presertim de Mundi Creatione eidem in carcere revelata . passus fuit quartadecima Kalendas Octobris.

GOthic LETTER, WITH 61 QUAINt AND CURIOUS WOODCUTS.

Small 4to, *full vellum.*

Basilee, per Michaellem Furter opera et vigilantia Sebastiani Brant, 1516.

£14 14s

*** This collection of Prophecies enjoyed an immense popularity in the fifteenth and sixteenth centuries. They were wrongly ascribed to St. Methodius, Bishop of Patara, who died in the 4th century. It is considered that the more probable author was Methodius, Patriarch of Constantinople in 1240.

The woodcuts illustrate the various events mentioned in the prophecies. On the title-page occurs a large woodcut of the author, in prison, receiving the revelations from an angel; other events illustrated include:—Conflicts between Christians and Turks, Gog and Magog, Necromancers, Turks and Saracens, the Recovery of Jerusalem, the Seven-Headed and Ten-Horned Monster, the Taking of Constantinople by the Turks, etc., etc.

497 **MEURSIUS** (Joannes).

Athenae Batavae sive de urbe Leidensi et academia, virisque claris qui utramque ingenio suo atque scriptis illustrarunt.

WITH NUMEROUS FINE PORTRAITS, MAPS, AND SCENES ILLUSTRATIVE OF THE HISTORY OF THE CITY OF LEYDEN.

4to, *original vellum*.

Leyden, apud A. Clouquim et Elsevirios, 1625.

£1 1s

498 **MIRABILIA ROME.**

WITH FINE WOODCUT ON TITLE AND TEN OTHER WOODCUTS (MANY FULL PAGE).

Rome, Marcellus Silber, 1512.

Questo sono le Statione de la Chiesie de Roma; con le sue Indulgentie per tutto lo Anno.

WITH WOODCUT OF THE PAPAL ARMS ON TITLE AND ONE FULL-PAGE WOODCUT.

Without date, place or printer's name. (Rome, Marcellus Silber, about 1512).

Modus Confitendi.

WITH FINE WOODCUT OF A SINNER CONFESSING TO A MONK WITH GUARDIAN ANGEL STANDING BEHIND HIM AND THE EVIL SPIRIT SLOWLY RETREATING FROM HIM IN THE AIR.

Interrogationes sive doctrine quibus quilibet sacerdos debet interrogare suum confitentem.

Conjuratio malignorum spirituum in corporibus hominum existentium prout in sancto Petro.

Orationes sancte Brigitte cum Oratione sancti Augustini.

FINE WOODCUT OF ST. BRIGITTA IN PRAYER BEFORE CRUCIFIX, ON THE TITLE PAGE AND A FINE WOODCUT OF ST. AUGUSTINE.

Without date, place or printer's name. (Rome, Marcellus Silber, about 1512.)

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Tabula Christiane religionis valde utilis et necessaria cuilibet christiano quam omnes scire tenentur.

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501 **MISSALE ROMANUM.**

(In fine) Missale juxta morem Romane ecclesiae . . . impensis Lucantonii de Giunta Florentini . . . anno 1508 iii calendas Junii . . . alma Venetiarum urbe.

PRINTED IN RED AND BLACK, WITH A FINE COLOURED FULL-PAGE CANON WOODCUT OF THE CRUCIFIXION, 14 FULL-PAGE COLOURED WOODCUT FRAMED BORDERS SURROUNDING FINE COLOURED WOODCUTS, AND OVER 500 FINE LARGE AND SMALL COLOURED WOODCUTS IN THE TEXT, WITH MANY MUSIC NOTES PRINTED IN BLACK ON RED LINES.

Folio, original binding of oak boards covered with leather stamped with various devices and flowers, with finely chased brass corner pieces and brass bosses in the centre of each cover.

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£25

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502 **MISSALE ROMANUM.**

Novissime Ordine quondam novo impressum in quo celebrans minime orationum varietate implicari poterit.

WITH MANY FULL-PAGE WOODCUTS AND NUMEROUS WOODCUT BORDERS AND WOODCUT INITIALS. FINELY PRINTED IN RED AND BLACK, DOUBLE COLUMNS. WITH MANY SQUARE MUSIC NOTES, PRINTED IN BLACK ON FOUR RED LINES.

4to, *contemporary calf, rebacked.*
Venice, Peter Liechtenstein, 1535.

£8 8s

503 **MISSALE SARUM.**

Missale ad Consuetudinem insignis Ecclesiae Sarum una cum dicte Ecclesiae institutis consuetudinibusqz nuper elimatissime impressum, additis plurimis que in ceteris desideruntur (cum Calendario) "Fortuna opes auferre no animu potest."

PRINTED IN GOTHIC LETTERS, RED AND BLACK, DOUBLE COLUMNS, WITH MUSICAL NOTES, THE CANON IN LARGER LETTERS, AND WITH 2 LEAVES PRINTED ON VELLUM (I.E., THE LEAF CONTAINING THE FULL-PAGE WOODCUT OF THE CRUCIFIXION AND THE FOLLOWING LEAF), DEVICE OF FALCONS AND TREES ON TITLE, LARGE AND SMALL CUTS OF THE PASSION, SAINTS, ETC., IN THE TEXT AND ORNAMENTAL WOODCUT INITIALS, SOME PAGES WITH LARGE CUTS AND BORDERS. (Wants the last two or three leaves at end, finishing with HIL, "Missa de Sancto Anthonio," and a wormhole in first few leaves, touching text).

Folio, *old calf.*

In Alma Parisiorum Academia anno domini Virtutum conditorisqz. Mundi Millesimo quingentesimo decimo die vero decimo Kalendas Mensis Aprilis, 1510.

£25

TALL COPY.

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504 **MISSALE SARUM.**

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£21

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WITH FINELY ENGRAVED TITLE PAGE, SHOWING THE CAVALIER WILD SCULL AND SIGNOR DE LA HIRE DESCENDING FROM THEIR FLYING MACHINE IN THE MOON, AND INTRODUCING THEMSELVES TO ITS INHABITANTS, WITH 9 FURTHER ENGRAVINGS.

Oblong folio, *half morocco, by Riviere.*

(Naples, XVIIIth Century.)

(SEE ILLUSTRATION, PLATE No. XXXV.).

£52 10s

FIRST STATE, see BRUEL, "*Histoire Aeronautique par les Monuments Peints,*" where a reproduction of the title in the second state is shown. The remarkable plates show the following:—

1. An Inhabitant of the Moon mounted on a Winged-Serpent, fighting a Porcupine.
2. A New Machine to cut from head to foot strange wild beasts.
3. The coaches which are used in the Moon and which are propelled by sails, a go-between an aeroplane and a motor car.
4. The manner of navigation by means of bellows (and steam) in that Planet.
5. The manner of transporting goods on rafts drawn by Steam Bellows (kind of steam tug).
6. Water melon used for fishing purposes (a kind of steam trawler).
7. Water melon, which serves as a dwelling house, to protect the inhabitants of the moon from wild beasts.
8. Boat which has as sails the wings of a gigantic bird. (The bird is chained to the masts and to a perch and is kept in good temper by being fed with gigantic snails, a quantity of which are kept on board, while others are being towed behind.)
9. House boats, on which the inhabitants of the Moon live, showing at the same time the new manner of calling birds by the sounds of a drum. (A new version of Dilly, Dilly, come to be killed.)

On the title page the work is dedicated to His Excellence Sir William Hamilton, His Britannic Majesty's Envoy at the Court of Naples.

507 **MORSSHEIM** (Johan von).

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A VERY RARE AND INTERESTING POETICAL PIECE OF 16 LEAVES, THE TITLE PRINTED WITHIN WOODCUT BORDER OF GROTESQUE AND FOLIAGE, AND THE TEXT ILLUSTRATED WITH 18 INTERESTING SMALL WOOD ENGRAVINGS.

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horarum inscriptionibus.

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WITH A FINE VENETIAN WOODCUT ON TITLE REPRESENTING THE VIRGIN
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Philosophers, Historians and Poets, "both Greek and Latin as well as from Dante
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Ambrosii Noviddi Fracci Ferentinatis sacrorum fastorum libri XII cum romanis consuetudinibus per totum annum, suisque causis ac stellis et numinum nostrorum introductionibus.
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BLACK LETTER, WITH WOODCUT BORDERS.

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£10 10s

Salva No. 2772. FIRST EDITION. "LIBRO DE EXTRAORDINARIA RAREZA." The Editors of the Cronica de Don Juan II. which was printed in Valencia 1779, mention the fact that they received anonymously some notes on that Chronicle and that the Mar de Istorias was mentioned in them, and mentioned that the book was so rare that it had only been possible to find the title in the index of one of the Valladolid book-shops. Even Brunet does not know of this edition. Last leaf (colophon) in facsimile and a few margins restored.

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(SEE ILLUSTRATION, PLATE No. XXXVI.)

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OF EXCESSIVE RARITY.

MILITARY COSTUMES.

535 **PIANO di Reforma e di Organizzazione della Milizia Provinciale Pontificia decretato.** Li. 8. Maggio 1823.

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Delle Vite de'Pontefici tradotto in lingua volgare . . . si descrivono le vite di tutti i Pontefici & tutte le guerre & altre cose notabile fatte nel mondo da Cristo infino al di'oggi.

WITH A LARGE WOODCUT ON THE BACK OF THE TITLE.

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595 **SPECULUM SPIRITUALIUM:** in quo no solum de vita activa et cotemplativa . . .

Additur insuper et opusculum Ricardi Hampole de emedatione vite: ac de regula bene vivendi.

Venale habet Londonie apud bibliopolas in cimiterio Scti Pauli ad signu scissime ac idividue trinitatis.

WOODCUT ON TITLE AND 3 OTHER CUTS AND LAST LEAF OCCUPIED WITH PRINTER'S DEVICE.

Speculum Spiritualium—*continued.*

4to, *fine copy in contemporary binding of oak boards covered with leather, metal centre ornaments and corner pieces and clasps.*

(Colophon) Explicit tractatus . . . Opera predicta in alma Parisoru academia per Wolfgangu Hopylium sunt impressa: sumptibus et expensis honesti viri Guilhelmi bretton civis London Anno dni millesimo quingentesimo decimo (1510). **£27 10s**

*** AN EXCEEDINGLY RARE VOLUME, DESCRIBED BY AMES AND ALSO BY HAZLITT, BUT NEITHER HAD SEEN A PERFECT COPY (WITH THE FINAL LEAF WITH PRINTER'S DEVICE). THE FORMER STATED "IT DOUBTLESS HAD ANOTHER LEAF, PERHAPS WITH A CUT, OR THE PRINTER'S DEVICE."

THIS COPY, HOWEVER, POSSESSES THIS FINAL LEAF.

THE BOOK WAS PRINTED IN PARIS FOR THE LONDON BOOKSELLER, HENRY PEFWELL, OF ST. PAUL'S CHURCHYARD, AT THE EXPENSE OF WILLIAM BRETTON, A MERCHANT OF LONDON, WHO ENCOURAGED THE PRINTING OF BOOKS FOR THE USE OF ENGLAND.

HE BORE THE CHARACTER OF A FAITHFUL AND HONEST MAN AS APPEARS IN THE COLOPHON OF THE PRESENT VOLUME.

596 **SPIRITO** (Lorenzo).**Book of Fortune in Spanish.**

28 leaves (should be 38). WITH 12 WOODCUT PORTRAITS OF CLASSICAL AND SCRIPTURAL KINGS ARRANGED FOUR TO THE PAGE, FOLLOWED BY 16 PAGES, IN WHICH THE TEXT IS INTERSPERSED WITH NUMEROUS SMALL WOODCUTS OF DICE ARRANGED IN VARIOUS SEQUENCES, IN THE CENTRE OF EACH PAGE BEING WOODCUTS REPRESENTING A UNICORN, A DRAGON, A BULL, A TWO-TAILED MERMAID, A LION, A STAG, A COCKATRICE, A WYVERN, ETC. THE NEXT 14 PAGES ARE WITH A FULL-PAGE ORNAMENTAL WOODCUT FRAME WITH A METAL BORDER AT FOOT CONTAINING FIGURES OF CHERUBS, ETC. WITHIN THE FRAME THE TEXT IS ARRANGED CIRCULAR-FASHION AS WHEELS OF FORTUNE WITH WOODCUTS IN THE CENTRE OF EACH FOR SATURN, JUPITER, MARS, VENUS, LUNA, WITH THE SIGNS OF THE ZODIAC; THE FOLLOWING PAGES HAVE WOODCUTS OF THE PROPHETS NOAH, JONAS, MOSES, BALAAM, TOBIAS, ADAM, METHUSALEM, JACOB, EZECHIEL AND OTHERS.

Folio, *crushed morocco, two-line fillet in gold round edges, panel back, inside dentelles, by Lloyd.*

No place, date or printer, but Spain about 1500.

£12 12s

UNKNOWN SPANISH BOOK. Not in Hain, Haebler, Brunet, Salva, Gallards, Catalogue of Hoe Library, or any other of the usual bibliographers. The woodcuts are of great interest. Some margins restored.

597 **SPONTONI** (Cavalier Ciro).

Attioni de' Re dell' Ungaria; dall' anno 368.

LARGE FOLDING GENEALOGICAL TREE, AND WOOD ENGRAVINGS.

Folio, *original calf.*

Bologna, 1602.

12s 6d

WITH NUMEROUS INTERIORS SHOWING THE HOMES OF THE MIDDLE AGES.

598 **STEINMEYER** (Vincent).

Neue Künstliche Figuren . . . von Albrecht Dürer, Hanss Holbein, Hanss Sebaldt Böhem, Hanss Scheuslin, etc.

BLACK LETTER, TITLE PRINTED IN RED AND BLACK, WITH 350 LARGE WOODCUTS OF VARIOUS SIZES, ONE ON EACH PAGE, SOME ARE MUCH LARGER THAN THE REST, NECESSITATING A LARGE PAPER WHICH HAS BEEN FOLDED.

Oblong 4to, *calf*.

Frankfurt, I. N. Stoltzenberger for V. Steinmeyers, 1519-1620. **£21**

"Preface to the art-loving and judicious reader, refers to the illustrations of the Petrarch as being by an artist whose name had been forgotten. This is the first mention of the Petrarch illustrator (Hans Weiditz) as a definite artist. There is also a memoir of Dürer, giving the date of his birth as 21 May, 1471, Tuesday, his father a Hungarian goldsmith and his mother Barbara Hellerin of Nürnberg, apprenticed to Wolgemuth in 1486, etc. The blocks represent the stock of illustrations in the hands of the publisher Steinmeyer, the earliest of them (apart from a few odd ones from various sources) originating with Grimm and Wirsung of Ausburg, 1520, passing with others successively through the hands of H. Steiner of Augsburg and then Egenolff and Feyrabend, both of Frankfurt. The majority of the cuts, to the number of 307, are by Hans Weiditz, the unknown "Petrarch Master" referred to in the Preface. These cuts are full of interesting detail regarding the manners and customs of the period, but are too numerous to particularise. A few might be mentioned; System of memorising, Chess, backgammon and nine men's morris; lapidary's shop with machinery; others show painters, sculptors, metal workers; a library; a scriptorium; a necromancer; alchemists' laboratory; prisons; the trial of the three sons by shooting father's corpse with arrows, the incident refers to Solomon awarding a disputed estate to the son who refuses to shoot, man with diseased skin attended in public bath; dentist operating, his poster with the imperial arms; surgical operations; condemning and burning books. There are no specimens of Durer or Holbein in the volume, and the fact of them being mentioned on the page may be regarded as a publisher's dodge." Catalogue of Early German Books in the Library of C. Fairfax Murray.

599 **STIMMER** (Tobias).

Neue Künstliche Figuren Biblischer Historien Grüntlich von Tobia Stimmer gerissen und zu Gotsföchtiger Ergetzung andaechtiger hertzen, mit artigen Reimen begriffen durch J. F. G. M.

BLACK LETTER, WITH FINE WOODCUT BORDER TO TITLE PAGE AND 170 FULL-PAGE WOODCUTS WITHIN WOODCUT BORDERS.

Small 4to, *calf*.

Basel, Thomas Gwarin, 1576.

£31 10s

Suppl. to Brunet, II. 686; "Le Manuel ne cite de ce recueil précieux que l'édition latine de 1590; celle-ci contient les premières épreuves."

Title in German gothic, within architectural border with figures of Goliath and David; three cherubs at foot holding the emblems Faith, Hope and Charity. Signed by the engraver N.F. with knife. Stimmer's monogram T.S. is just below the letterpress. Verso of title blank. Next four leaves (*) 2-5, occupied by the Dedication to Philip Ludwig graf of Hanau & Rineck, etc. This is signed "Johan Fischart genant Menzer," and dated Strasburg, 1 Apl., 1576. On sig. (*) 5 he commends Stimmer's

Stimmer (Tobias)—continued.

cuts, and further that he was asked by the publisher to add verses to them. In this he was aided by his brother-in-law, Bernhart Jobin, who also helped in the cutting of the blocks and in the printing—"so solche Figuren zum schneiden und trucken helfen fartigen"; see also Passavant, *Le Peintre Graveur*, IV. 330-3. The 6th leaf is blank.

Each of the following pages (A-X 5 vo.) is occupied by a finely executed cut, c. 60 x 83 mm., within a full-page border of architectural design with figures and emblems. Below each are German verses. The cuts on C.4 (Jacob and his Sheep, Gen. XXIX.) is signed with the engraver's monogram C.H.S. (and knife), probably Hans Christoph Stimmer, see Passavant, III. 459, the cut on E.1 vo. (Joseph and his Brethren, Gen. XLIII.) is signed with monograms T.S. (T. Stimmer) and B.1 (in appearance, B.V.)—B. Jobin, as above.

There are 170 cuts in all. Two of the borders, (as well as that on the title which appears several times) are signed N.F. "Catalogue of Early German Books in the Library of C. Fairfax Murray."

600 **STRADA (Jacobus de).**

Imperatorum Romanorum omnium orientalium et occidentalium verusunae imagines ex antiquis numismatis quam fidelissime delineatae addita cujusque vitae descriptione ex Thesauro Jacobi stradae et Perbreui Elogio Uniuscujusque Carmine quod casi Epitome est Historiae ad Juvandam Memoriam.

WITH VERY LARGE FINE WOODCUTS OF THE CAESARS SURROUNDED BY ORNAMENTAL ARCHITECTURAL BORDERS AND MANY FINE WOODCUT ORNAMENTAL ORNAMENTS, THE TEXT BEING SURROUNDED BY VERY HANDSOME WOODCUT BORDERS, COMPOSED OF CLUSTERS OF FRUIT VINE, CHERUBS' HEADS AND CUPIDS.

THE LAST EMPEROR DEPICTED IS THE EMPEROR CHARLES V.

Folio, *calf.*

Zurich, Andreas Gesner, 1559.

£25

The above book contains fine impressions of the 118 large woodcut portraits by R. Wysenbach from the designs of J. R. Manuel Deutsch, and the very fine series of 150 vignettes of Moorish and Damascene designs for gold and silversmiths by Peter Floetner.

601 **STRADA.**

Epitome thesauri antiquitatum hoc est impm Rom orientalium et occidentalium Iconum ex antiquis numismatibus quam fidelissime deliniatarum ex Musaeo Jacobi de Strada Mantuani antiquariae.

WITH NUMEROUS WOODCUT REPRODUCTIONS OF ROMAN COINS AND MEDALS AND FINE PRINTERS' MARK ON TITLE PAGE.

Small folio, *old crimson morocco, gilt line borders on sides, fully gilt back, g. e.*

Lyons, 1553.

£6 6s

602 **STUMPF** (Johann).

Keyser Heinrichs des Vierdten, Hertzogen zu Francken und am Rhyn fünfzigjährige Historia, von seinem Läben und Thaaten.

BLACK LETTER, WITH 105 FINE GERMAN WOODCUTS BY HANS ASPER, THE MONOGRAMMISTS HV AND VS (VIRGIL SOLIS?).

Folio, *calf.*

Zurich, C. Froschauer, 1556.

£3 10s

RARE FIRST EDITION OF THE HISTORY OF THE EMPEROR HENRY IV. WHO STOOD WITH BARE FEET, FASTING AT CANOSSA IN HUMILIATION BEFORE POPE GREGORY IN 1077 AFTER HIS EXCOMMUNICATION.

603 **STUMPF** (Johann).

Another Copy.

Boards.

£3 3s

604 **SUETONIUS.**

Vitae XII Caesarum.

Cum Commentariis Ph. Beroaldi et M. A. Sabellici.

WOODCUT ON TITLE AND 72 FINE WOODCUTS, INCLUDING ONE (REPEATED) WOODCUT SHOWING THE BIRTH OF JULIUS CAESAR BY THE CAESAREAN OPERATION, TOGETHER WITH ORNAMENTAL INITIALS.

Folio, *vellum.*

Venice, P. Pincius, 1510.

£5 5s

*** A VERY DESIRABLE COPY OF SUETONIUS' LIVES OF THE 12 CAESARS. THE WOODCUTS ARE FROM 15TH CENTURY BLOCKS OF VERY FINE STYLE.

MANY OF THEM ARE CLEARLY THE WORK OF THE SAME ARTIST AS THOSE IN THE MALLERMI BIBLE OF VENICE, 1490.

HAMBURG CRIES.

605 **SUHR.**

Der Ausruf in Hamburg vorgestellt in 120 Colorirten Blaettern.

118 COLOURED PLATES (should be 120).

4to, *half bound.*

Hamburg, 1808.

£21

606 **SWEERTIUS** (F.).

XII Caesarum Romanorum Imagines e numismatibus expressae et historica narratione illustratae.

ENGRAVED TITLE AND A SERIES OF 12 MEDALLION HEADS OF THE ROMAN EMPERORS, EACH WITHIN AN ELABORATE WIDE BORDER OF EMBLEMATIC DESIGNS OF FLOWERS, FRUIT, ANIMALS, BIRDS, HUMAN FIGURES, MUSICAL INSTRUMENTS, ETC.

Small 4to, *full green levant morocco extra, gold lines, t. e. g., fine copy.*

Antwerpiae, 1603.

£3 3s

607 **TARCA** (Pietro).

Cento e cinquanta favole, tratte da diversi autori antichi, e ridotte in versi, e rime.

WITH MANY TINY, VERY CHARMING WOODCUTS.

Venice, Giovanni Chrighero, 1569.

FREGOSO (Antonio Philaremo).

Cerva Bianca novamente corretta et ristampata.

WITH FINE ORNAMENTAL WOODCUT INITIALS.

Venice, Francesco Rampazetto, 1566.

ARGENTI (Agostino).

Lo Sfortunato. Favola Pastorale. (Acted at Ferrara in 1567, with music by Alfonso dalla Vivola).

WITH ORNAMENTAL WOODCUT INITIALS.

Venice, Gabriel de Ferrari, 1568.

The three in 1 volume.

12mo.

Full morocco, gilt fleurons on sides, g. e., by Fixon.

£4 10s

608 **TENCLER** (Ulrich).

Der Layen Spiegel von rechtmässigen Ordnungen in Burgerlichen und peinlichen Regimenten.

GOTHIC LETTER, WITH 28 FINE FULL-PAGE WOODCUTS (INCLUDING A DOUBLE PAGE OF TORTURES AND EXECUTIONS), SIGNED H. F. (HANS FRANK?).

Folio, *boards*.

Augsburg, H. Otmar, 1509.

(SEE ILLUSTRATION, PLATE No. XXXVII.).

£21

FIRST EDITION. A few blank margins mended. THE WOODCUTS ARE OF GREAT VALUE FOR THE HISTORY OF JUDICIAL PROCEDURE AND THE EXECUTION OF JUDICIAL PUNISHMENTS. WE SEE MEN BEING LED OUT TO EXECUTION AND READ OF PUNISHMENTS THAT COULD HARDLY BE SURPASSED FOR SHEER CRUELTY AND BRUTALITY.

609 **TERENTIUS CUM QUINQUE COMMENTIS.**

ROMAN LETTER, THE TEXT SURROUNDED BY THE COMMENTARY, FINE FULL-PAGE WOODCUT ON THE TITLE; AND A FINE WOODCUT OF TERENCE AND HIS COMMENTATORS, GUIDO, DONATUS, CALPHURNIUS, AND ASCENSIUS; WITH PRINTER'S DEVICE. BELOW NINE LINES OF VERSE IN EXPLANATION OF THE SIGNS USED IN THE TEXT TO INDICATE THE DIFFERENT COMMENTATORS.

Folio, *blue morocco, g. e., by Riviere.*

Milan, I. Legnano, 1506.

£10 10s

A few pages stained.

610 **TERENTIUS CUM QUINQUE COMMENTIS;** viz. Donati; Guidonis; Calphur; Ascensii et Servii.

DOUBLE COLUMNS, 70 LINES, HEAD-LINE AND MARGINALIA. ROMAN LETTERS.

WITH WOODCUT ON TITLE PAGE, FINE LARGE WOODCUT FRONTISPIECE AND ABOUT 50 WOODCUTS, ILLUSTRATING THE PLAYS.

Folio, *half calf*.

Venice, Georgius de Rusconibus, 23rd March, 1521.

£5 10s

AN INTERESTING EDITION OF THE PLAYS OF TERENCE WITH FIVE COMMENTARIES AND WITH AMUSING AND DELIGHTFULLY DESIGNED VENETIAN WOODCUTS IN THE STYLE OF THE ILLUSTRATIONS TO BE FOUND IN THE MANUSCRIPT EDITIONS OF THE PLAYS OF TERENCE. THE LARGE WOODCUT OF TERENCE LECTURING TO HIS SIX COMMENTATORS IS FROM THE EDITION OF 1497.

611 **TERENTIUS CUM COMENTARIIS.**

(Donati et Guidonis Juvenalis J. B. Ascensii Taurapis Melchinensis P. Malleoli Zendelacensis, Joannis Brixiensis).

WITH FINE WOODCUT BORDER ROUND TITLE PAGE, NUMEROUS WOODCUT INITIALS, AND WOODCUTS ILLUSTRATING SCENES FROM THE PLAYS.

4to, *calf*.

Lyons, J. David alias Lamouche, 1529.

£6 10s

612 **THERAMO** (Jacobus de).

Belial (in Dutch).

Een rechtelick ghedinghe tusschen Belyal den helschen procureur als claghere aen dat een deel. ende Jesu cristo hemelsche god. antwoerdere aent ander deel Op dat Ihesus die belle ende dye helsche vorsten rechtelick verstoert ende berooft heeft, etc.

BLACK LETTER, 42 LINES TO A PAGE.

ILLUSTRATED WITH A FULL-PAGE WOODCUT REPRESENTING THE FALL OF LUCIFER, TEMPTATION OF EVE, NOAH'S ARK, THE PASSAGE THROUGH THE RED SEA, ETC., AND 70 OTHERS, BESIDES ORNAMENTAL INITIALS THROUGHOUT.

Small folio, *green crushed levant morocco extra, g. e., by Riviere*.

Antwerp, H. Eckert, 25th September, 1516.

(SEE ILLUSTRATION, PLATE No. XXXVIII.).

£31 10s

*** FINE COPY. THE DUTCH EDITION WAS FIRST PRINTED AT HAARLEM IN 1484. Title slightly mended.

THIS FAMOUS BOOK HAS AS ITS OBJECT THE INCULCATING OF A SYSTEM OF LAW, OR A KNOWLEDGE OF THE RULES OF EVIDENCE, ETC., FOR THOSE DESTINED TO THE LEGAL PROFESSION.

THE MACHINERY EMPLOYED IS SUFFICIENTLY NOVEL AND DARING.

BELIAL REPRESENTS LUCIFER, AND MOSES REPRESENTS JESUS.

THESE COLLOCUTORS ARE BROUGHT BEFORE SOLOMON AND OTHERS, WHO SIT AS JUDGES IN THE CAUSE, THE CHIEF JUSTICE SEEMS TO BE SOLOMON HIMSELF.

THE SUBJECT PROPOUNDED IS THE REDEMPTION OF MAN.

Eyn Sermon von de Wucher
D. N.
L.



Titlepage of LUTHER—"EYN SERMON VON DEN WUCHER," 1519.

See Item No. 469.

Trota [(Ambroxcis), Judge at Merseburg]—*continued*.

WITH 19 VERY CURIOUS WOODCUTS OF THE MARKS USED BY GANGS OF PROFESSIONAL MURDERERS AND INCENDIARIES IN GERMANY.

4to, *half bound*.

Merseburg, 1540.

(SEE ILLUSTRATION, PLATE No. XXXIX.)

£18 18s

Of excessive rarity. With descriptions of the personalia of the criminals. "Opuscule inconnu à Bechstein qui a publié des documents pareils du milieu du 16ième siècle" (Graesse, *Tresor des livres rares*). Not mentioned by Avé-Lallement. The marks engraved are possibly of cabbalistic origin but bear a great resemblance to Chinese Archaic writing.

617 **UFFIZIO della Settimana Santa** con Osservazioni dell' Abate Alessandro Mazzinelli.

ILLUSTRATED WITH A SERIES OF ENGRAVINGS BY PASSARO.

8vo. *A very beautiful specimen of Italian Binding, contemporary calf, the sides decorated with a very handsome floral design interlaced with arabesques, an oval panel in centre of each side with the instruments of the Passion, with gold rays shooting from same, the back figured with other instruments of the Passion (hammer, ladder, nails, spear, scourge, cord, etc.), gilt leaves ornamented with painted decorations.*

Rome, 1742.

£10 10s

*** From the Library of Cardinal Quaglia.

618 [**URSULA S.**]

Passio sive Historia XI. milium Virginum.

BLACK LETTER, 38 LINES TO A PAGE.

LARGE WOODCUT ON TITLE OF S. URSULA WITH BOOK, STANDING BY A TREE WITH TWO ARROWS (THE EMBLEMS OF HER MARTYRDOM), WOODCUT DEVICE AT END.

Small 4to, *olive morocco extra, g. e., by Chambolle-Duru.*

(S.N., Coln, ? J. Koelhoff, about 1502.)

£10 10s

Apparently the only mention of this edition is that in Burger's Index (1902), p. 459, from Kloss's Catal. 3701. The only indication of the press is Koelhoff's device at end. As the present type seems not to be one of those used by the Koelhoffs, and as the device has been slightly altered, it would seem as if this book was really printed by the younger Koelhoff's successor, that is in 1502, or soon after.

619 **USURY.**

Hie kompt ein Beüerlein zu einom reichen Burger von der güld, den wucher betreffen, so kumpt ein Pfaff auch darzu und dar nach ein münch, gar kurtzweylich zu lesen.

WITH FINE SPIRITED GERMAN WOODCUT ON TITLE OF A PEASANT COMING TO A USURER.

4to, *vellum (modern)*.

n.p.n.d. (about 1505).

£6 6s

620 **VAENIUS** (Otho).**Historia de los Siete Infantes de Lara.**

WITH 40 FINELY ENGRAVED PLATES, ILLUSTRATING THE STORY OF THE SEVEN SONS OF LARA.

Small oblong folio, *contemporary calf*.
Antwerp, Philip Lisaert, 1612.

£1 10s

EARLY SPANISH CHRONICLE.

621 **VALERA** (Diego de).**La cronica de Espana abreuiada por mandado de la muy poderosa Senora dna Isabel Reyna de Castilla, etc.**

TITLE PRINTED IN RED AND BLACK, BELOW SPANISH ARMS WITHIN ORNAMENTAL BORDERS, GOTHIC LETTER, DOUBLE COLUMNS.

WITH 35 HALF-LENGTH WOODCUT FIGURES OF KINGS.

Folio, *original limp vellum*.

Sevilla, Juan Cromberger, 1542-3.

£6 6s

A few leaves stained. A very rare chronicle of the early history of Spain.

622 **VALERIUS** (Joannes).

A SERIES OF 16 COPPERPLATE ENGRAVINGS, WITH 2 LINES OF DUTCH VERSE BELOW EACH, REPRESENTING THE POSTURES OF JOHN VALERIUS, AN ACROBATIC PERFORMER OF THE MIDDLE OF THE XVIIITH CENTURY, WHO WAS BORN WITHOUT ARMS.

Small 4to, *calf extra, inside dentelles, g. e., by Ramage*.

No place, The Netherlands (about 1660).

£18 18s

UNIQUE COPY WITH AUTOGRAPH INSCRIPTION BY VALERIUS, WRITTEN WITH HIS TOES, BELOW HIS PORTRAIT:—"Brachiis manibusque captus, ore pedibusque in hunc modum scribo: atque aliis mille modis victum quaerito. Johannes Valerius sine brachiis." THE PLATES REPRESENT VALERIUS BEATING A DRUM, PLAYING AT CARDS, HOLDING A SWORD, SHAVING HIMSELF, BALANCING A STOOL AND PERFORMING OTHER ACTIONS WITH HIS FEET.

IN THE REVIEW FOR 7TH APRIL, 1705, DEFOE SAYS: "WE HAVE BEEN TOLD A GREAT WAGER DEPENDS, VIZ., WHETHER THE HIGH-GERMAN, WHO HAS NO ARMS, BUT WRITES VERY LEGIBLY WITH HIS FOOT, MAY NOT BE SAID TO WRITE A GOOD HAND?"

623 **VALTURIUS** (Robertus).**De re militari libri XII.**

WITH MANY LARGE FINE WOODCUTS OF MILITARY INTEREST, INCLUDING CANNON, BANNERS, TENTS, CATAPULTS, ETC.

Paris, Christianus Wechelus, 1534.

VEGETIUS (Flavius).

De re militari libri IV. Sexti Julii Frontini. De Strategematis libri
(Continued over)

Valturius (Robertus)—*continued.*

IV. Aeliani. De instruendis Aciebus. Modesti. De vocabulis rei Militaris.

WITH NUMEROUS SPIRITED LARGE FINE WOODCUTS (MANY FULL PAGE) OF MILITARY MACHINES, INCLUDING CANNON, BATTERING RAMS, CATAPULTS, SCALING LADDERS, AND ANCIENT "TANKS," DIVING BELTS, ETC.

Paris, Christianus Wechelus, 1534.

The two works in 1 volume.

Folio, *original French calf.*

Paris, 1534.

£8 10s

624 **VALTURIUS** (Robertus).

De re militari libri XII.

WITH NUMEROUS QUAIN, FINE, LARGE FRENCH WOODCUTS OF MILITARY ACCOUTREMENTS, CANNON, TENTS, BANNERS, SCALING LADDERS, CROSS BOWS, ETC.

Folio, *original vellum.*

Paris, Christianus Wechel, 1534.

£8

A FINE COPY OF A BOOK THAT IS WELL KNOWN FOR ITS INTERESTING WOODCUTS OF MILITARY AND ARCHAEOLOGICAL INTEREST.

625 **VALTURIUS** (Robertus).

De re militari libri XII.

WITH MANY FINE LARGE WOODCUTS OF MILITARY MACHINES, CANNON, SCALING LADDERS, FORTS, ETC.

Folio, *half calf.*

Paris, Christianus Wechel, 1535.

£8

THE LAST OF THE BLOCK BOOKS.

626 **VALVASSOR. Opera.**

Opera Nova contemplativa laqual tratta de le Figure del Testamento Vecchio.

Svo, *morocco, back gilt, g. e., by Riviere*

Venice, Zoan Andrea Vavassore (about 1530).

£31 10s

"TEXT AND ILLUSTRATIONS CUT THROUGHOUT ON WOOD. THE CHIEF CONTENTS OF THE 40 LEAVES OF THE EARLY GERMAN BIBLIA PAUPERUM ARE HERE REPRESENTED BY 120 BLOCKS, EACH OCCUPYING A PAGE. EIGHTY OF THESE ARE OF OLD TESTAMENT SUBJECTS AND HAVE WOODCUT TEXT ABOVE THEM; FORTY ARE OF NEW TESTAMENT SUBJECTS AND HAVE WOODCUT TEXT AND A SMALL CUT OF TWO PROPHETS BELOW THEM. There is also an additional picture in honour of the Immaculate Conception, imitated from a woodcut in Giunta's Missale Romanum of 9 January, 1506, and the title and colophon are both woodcut and enclosed in ropework border white on black. 1a, 62a, 63a, 64a, and 64b are blank. THIS IS THE LAST OF THE BLOCK-BOOKS, OTHER THAN WRITING BOOKS, AND IT IS CURIOUS THAT IT SHOULD BE AN ABRIDGED VERSION OF THE BIBLIA PAUPERUM, WHICH WAS PROBABLY THE EARLIEST.

This copy belongs to the second issue, in which the lower portion of 61a has been re-engraved on a separate block with the text in roman characters. "Catalogue of Early Italian Books in the Library of C. W. Dyson Perrins." (Leaf 57 in excellent facsimile).

627 **VALVASONE** (Erasmus di).

La Caccia ricorretta et di molte stanze ampliata con le Annotatione di M. Olimpico Marucci (i.e., Scipione di Manzano).

ENGRAVED TITLE AND 5 PLATES OF HUNTING, HAWKING, ETC.
12mo, *original vellum*.
Venice, 1602.

£2 18s

628 **VARTHEMA** (Ludovico de).

Itinerario nelo Egypto nela Suria, nela Arabia, Desert et Felice, nela Persia, nela India & nela Ethiopia La fede, el vivere & costumi de tutte le prefate provincie.

ROMAN LETTER, LONG LINES, WITH LARGE WOODCUT ON TITLE OF THE AUTHOR INSCRIBING HIS DISCOVERIES ON A TERRESTRIAL GLOBE, ABOVE A FINE SHIP WITH SAIL FULL SET BEFORE THE WIND; NUMEROUS WOODCUT CAPITALS.

4to, *XVIIIth Century calf gilt, arms of Prince Eugène of Savoy on sides* ("Padeloup relieur" in an old hand on fly-leaf).

Milan, Joanne Angelo Scinzenzeler, 30th April, 1523.

£12 12s

RARE EDITION OF AN IMPORTANT BOOK. One foliation numeral slightly shaved, wants the Table (2 leaves) at end. A FINE COPY.

ONE OF THE RAREST BOOKS ON LACE PATTERNS.

629 **VAVASORE** (Geo. And.).

Opera Noua Uniuersal intitulata Corona di racamini, dove le venerande donne e Franciulle, trouarano di varie opere per fare Colari di Camisiola, etc.

TITLE IN GOTHIC LETTER WITHIN A VERY BEAUTIFUL DECORATIVE BORDER AND 51 PLATES OF EXQUISITE LACE PATTERNS.

Small 4to, *boards*.

Vineggia, per Gio. And. Vavassore, (c. 1540).

(SEE ILLUSTRATION, PLATE No. XL.).

£31 10s

630 **VEGETIUS** (Flavius).

Renati Viri illustris de re Militari libri quatuor. Sexti Julii Frontini Viri Consularis de Strategematis libri totidem. Æliani de instruendis Aciebus liber unus. Modesti de vocabulis rei Militaris. item picturae bellicae CXX passim Vegetio adjecta. Collata sunt omnia ad antiquos codices maxime Budaei quod testabitur Ælianus.

NUMEROUS LARGE AND FINE WOOD ENGRAVINGS OF MILITARY IMPLEMENTS, ENGINES, SIEGES, ETC.

Folio, *original calf, rebounded*.

Paris, 1535.

£3 3s

631 **VEGETIUS.**

De re Militari; Sexti Iulii Frontini de Strategematis: Aeliani de instruendis Aciebus: Modesti de vocabulis rei militaris.

WITH NUMEROUS INTERESTING WOODCUTS OF MILITARY AND ARCHAEOLOGICAL INTEREST, INCLUDING CANNON, BATTERING RAMS, CATAPULTS, ETC., ETC.

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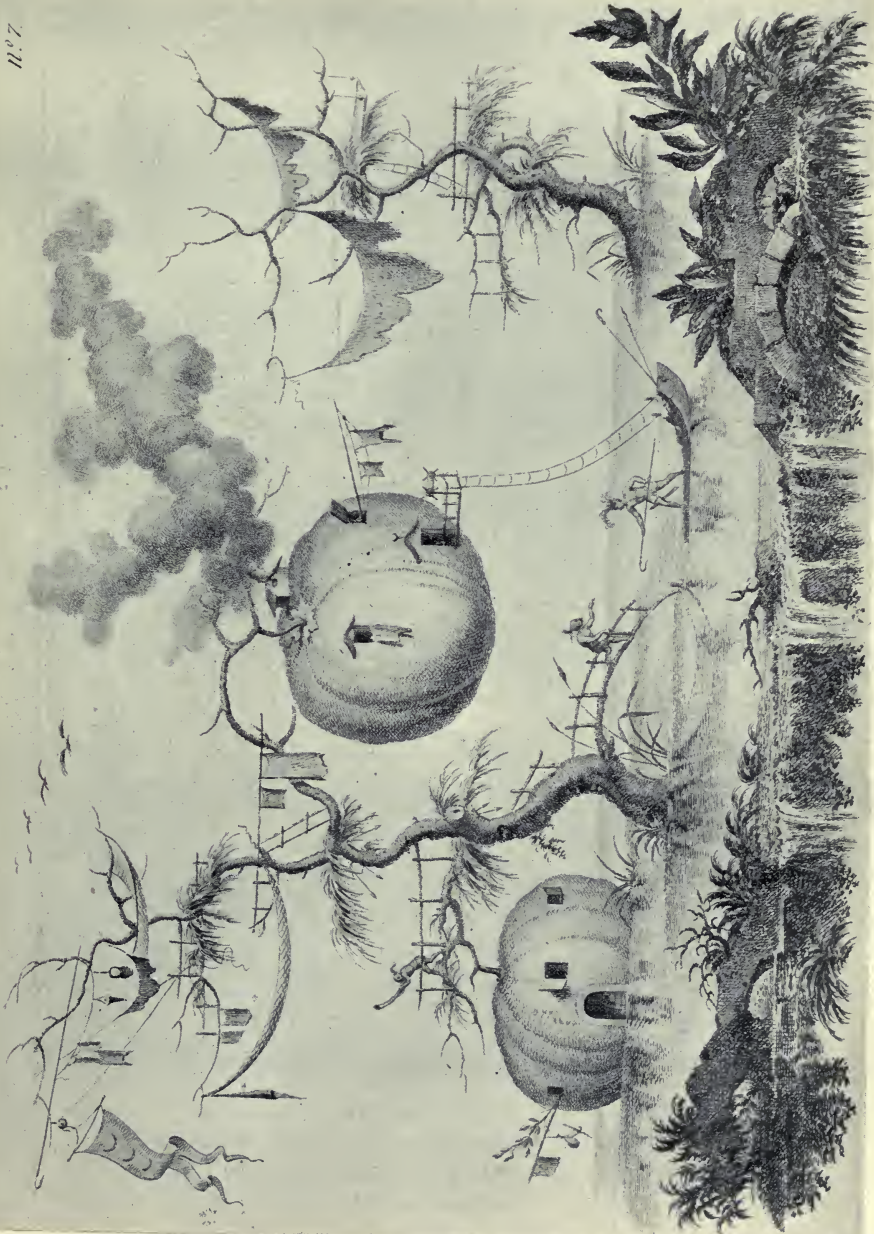


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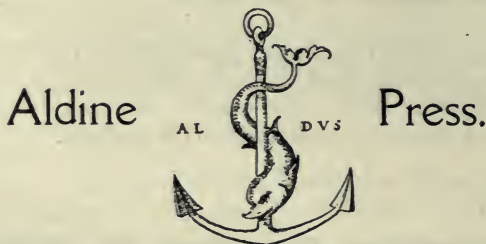
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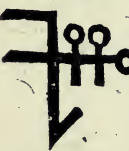
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JEWS.1151 **Biblia Hebraica cum punctis.** (In Hebrew).

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8 vols., 12mo, *old calf, fully gilt backs, g. e.*
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Samuelis.

Judaei Israhelitae Epistola prorsus Christiana ad Rabbi Isaac Synagogae magistrum de vana Judaeorum expectatione nunc edita opera Henrici Hinsbergii. F. Minoritae.

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*** The monastery of Mar Hanna-el-Chouair (St. John the Baptist) was founded in 1732 by Abd-Allah Zakher, a native of Aleppo, and Deacon of the Greek Church. He also established the first printing press there, cutting and casting the types himself. The PSALTER was the first work issued; it passed through seven editions, the first being published in 1735, and the last in 1797. The above is the third edition.

Abdallah Zakher died in 1735.

For an account of this monastery and a catalogue of the works printed there, see *Volney, Etat politique de la Syrie.*

The following note in a contemporary hand occurs on the fly-leaf at end of volume:—

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Latin—*continued.*

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John Fowler, Catholic printer and scholar, born in 1537, was admitted in 1551 to Winchester School whence he proceeded to Oxford and was a Fellow of New College from 1553-1559. He left England, soon after the accession of Queen Elizabeth, and retired to Louvain, where he set up a printing press. He afterwards removed to Antwerp and afterwards to Douai. He died in 1579. The above book is dedicated to Goldwell, the exiled bishop of St. Asaph in North Wales.

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tionum libros.

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Ames (*Typog. Antiq.*, Ed. Dibdin, Vol. 4, pp. 19-20, 36, 38).

Latin—*continued.*

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Leodii, 1612.

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De Officiis. De Amicitia. De Senectute. De somno Scipionis. Paradoxa. (Ex exemplari Philippi Beroaldi.)

Bologna, per Benedictum Hectoris Bibliopolam, 1504.

Ciceronis Vita ex dictis Plutarchis breviter excerpta.**Cicero.****De natura deorum.****Cicero.****De finibus bonorum & malorum.**

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Latin—*continued.*

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Latin—continued.

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Anno MDXXXIII.

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Latin—continued.

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(Paris), Sumptibus Andriae Wecheli, Claudii Marnii & Jo. Aubrii,
1599. £42

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Bullinger (H.).**Pastor conformatus.**

Frankfurt, 1613.

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Paris, 1600.

Paroecia sive de paroeciarum et paroecorum origine, necnon de missa paroeciali audienda.

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Rome, 1661.

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*** Pope Innocent XI. was elected in 1676.

His pontificate was signalized by a remarkable contest with Louis XIV. of France in

Latin—*continued.*

Callicius (Aug.)—*continued.*

relation to the régale and the privileges or exemptions of foreign ambassadors at Rome. The Pope wished to abolish the usage which rendered the ambassador's palace, with the adjacent premises, an asylum for malefactors, etc., inaccessible to the officers of Justice. Louis XIV., in 1687 sent his ambassador Lavardin with orders to maintain his rights, and with an armed retinue of eight hundred men. The Pope persisted, and excommunicated Lavardin, who returned without effecting his object. It seems that this enmity to Louis induced the Pope to favour the English in resistance to James II., and some one remarked that the peace of Europe would be promoted if James would become a Protestant and the Pope a Catholic."

1204 **Gherus (Ranutius).**

Delitiae C. C. Italorum Poetarum, Huius superiorisque aevi illustrium, collectore Ranutius Gherus.

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Frankfurt, 1608.

£2 2s

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Edited with preface by H. O. Coxe.

Thick 4to, *original half morocco, uncut*
London, 1850.

£2 2s

1205 **Grotius (H.).**

Dicta Poetarum quae apud J. Stobaeum exstant. Emendata et Latino Carmine reddita ab Hugone Grotio. Accesserunt Plutarchi et Basilii Magni de usu Graecorum Poetarum libelli.

Royal 8vo, *morocco, back richly gilt, g. e.*

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4to, *old French green morocco, panel back, with the Arms on sides of J. A. de Thou (second Arms incorporating those of his first wife).*

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In addition to the letters of Archbishop Hincmar of Rheims the book contains the Constitutions of Charlemagne and the life of St. Wigbercht.

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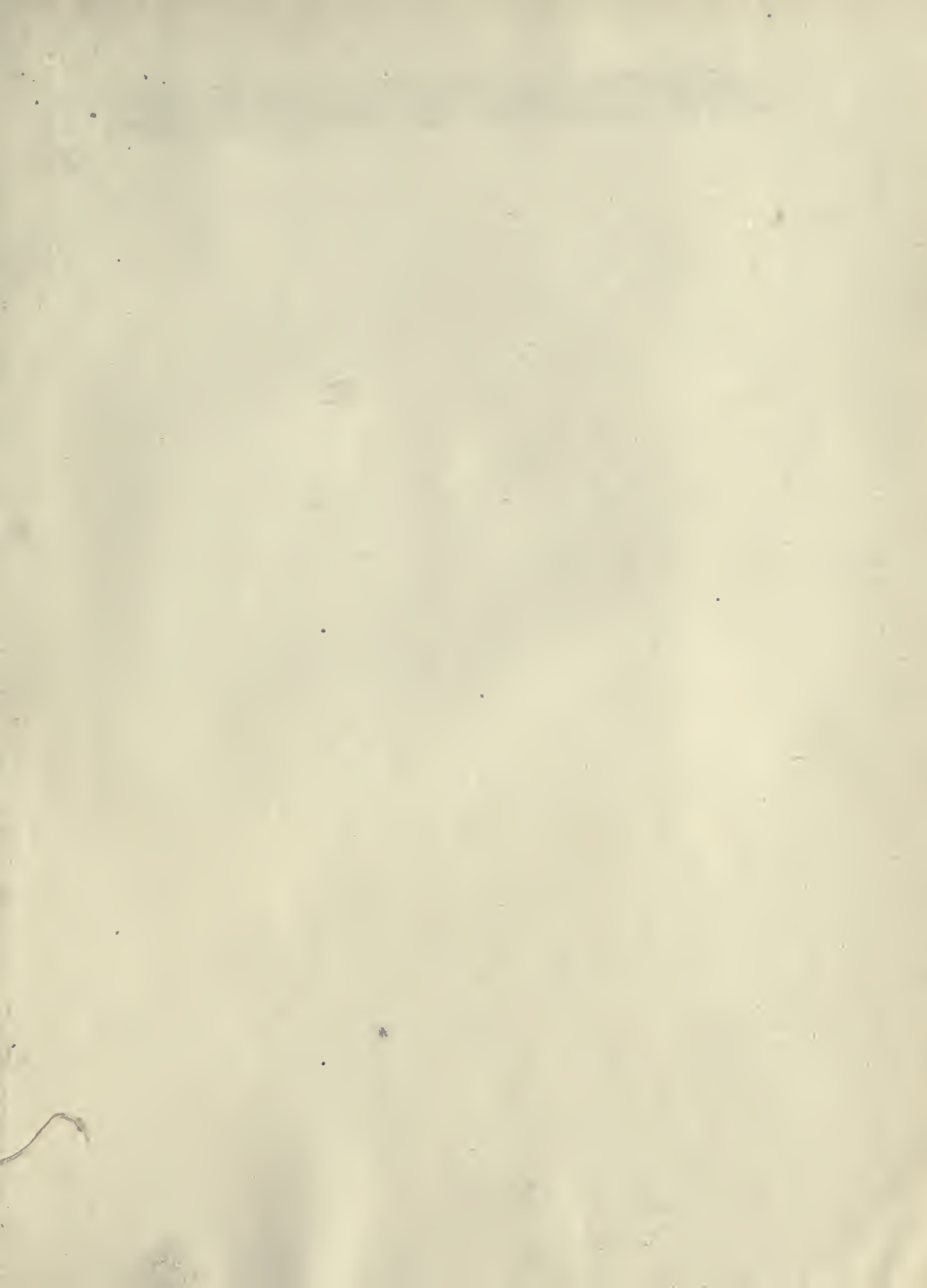
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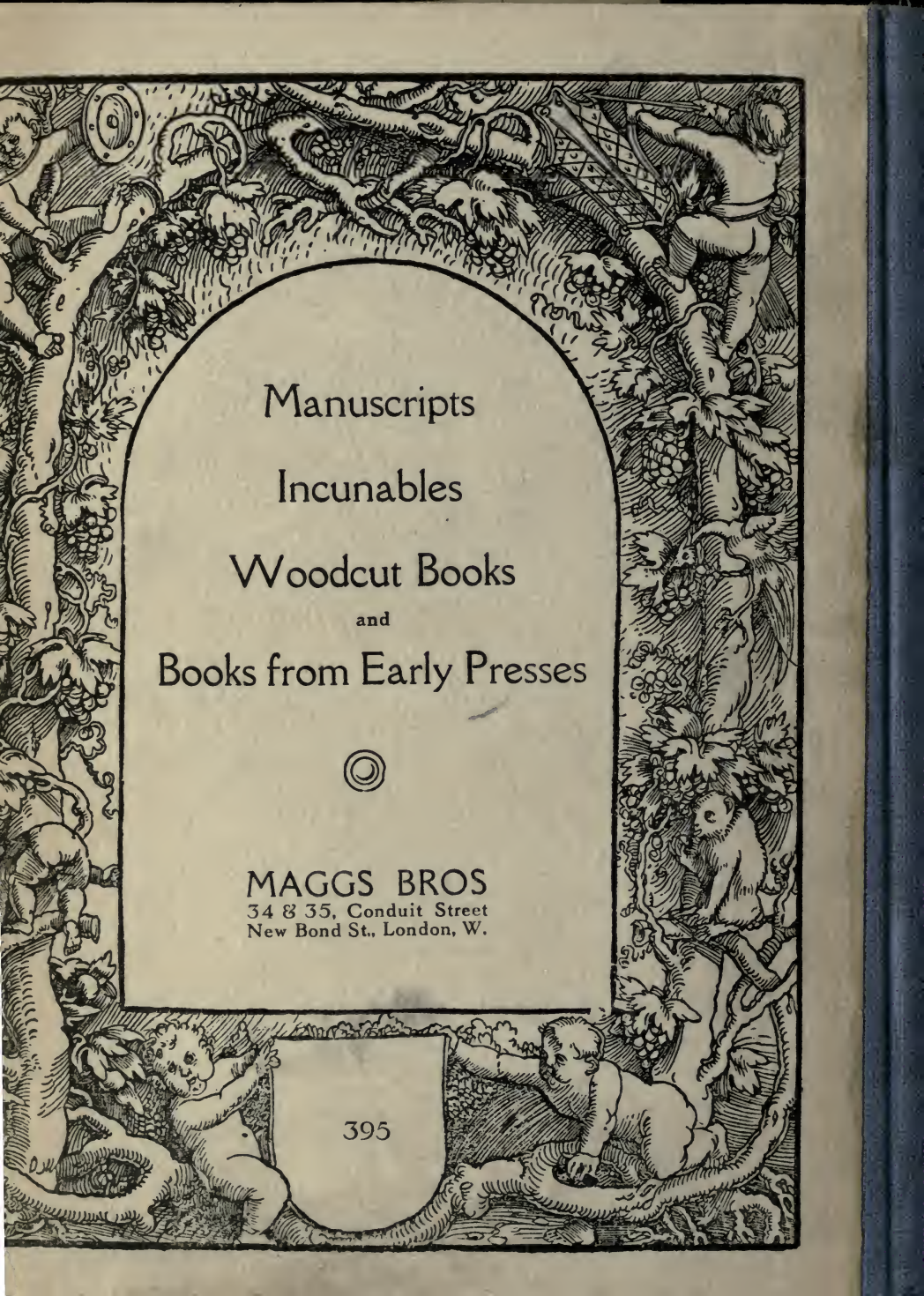
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