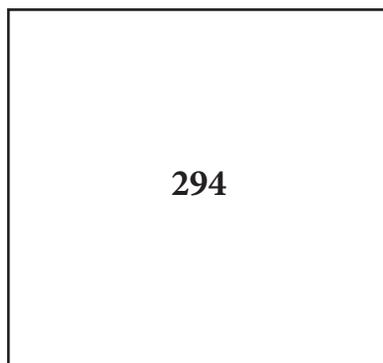
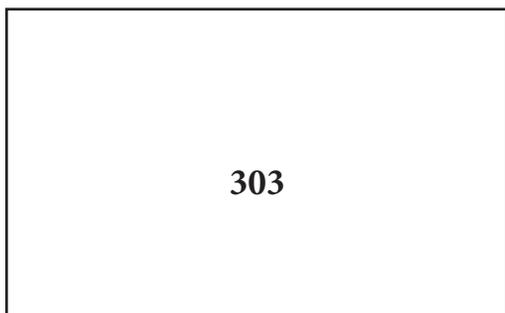
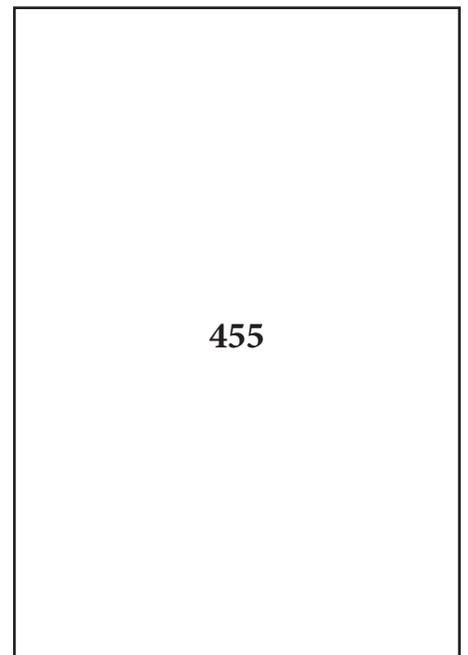
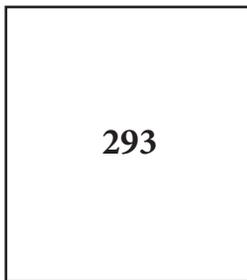
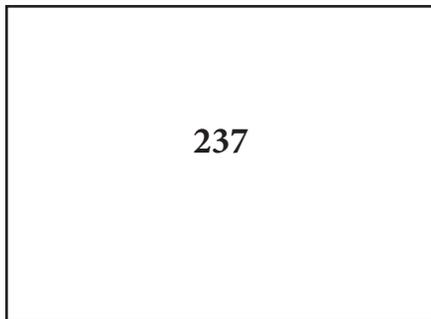
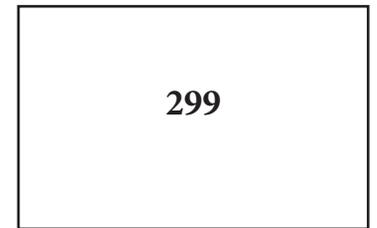
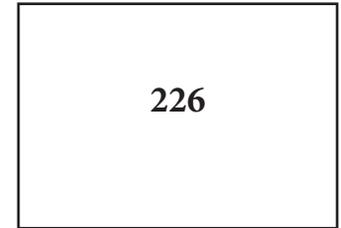
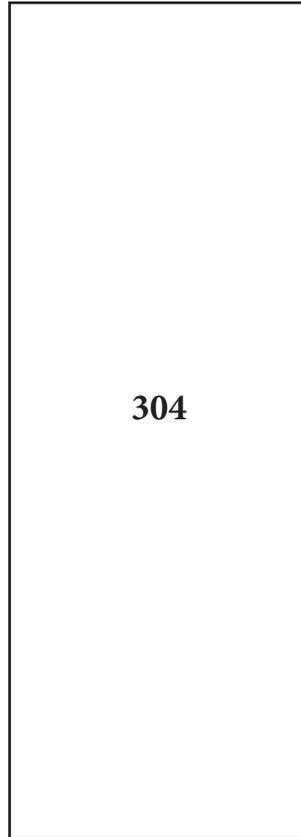
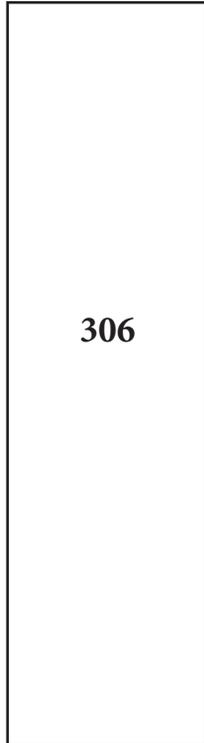
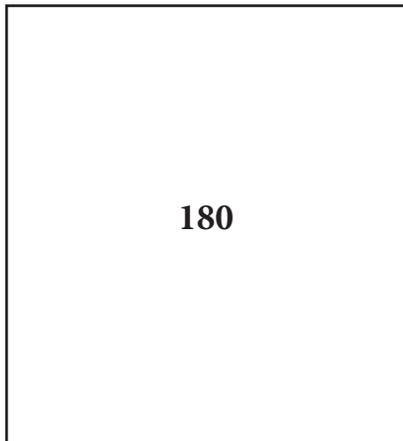
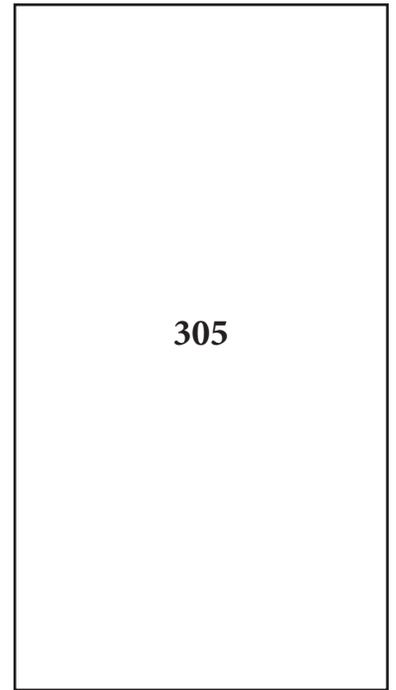
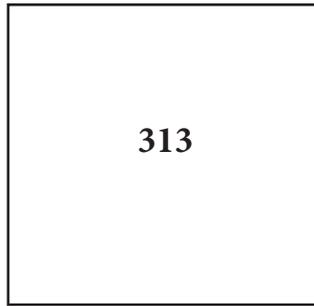
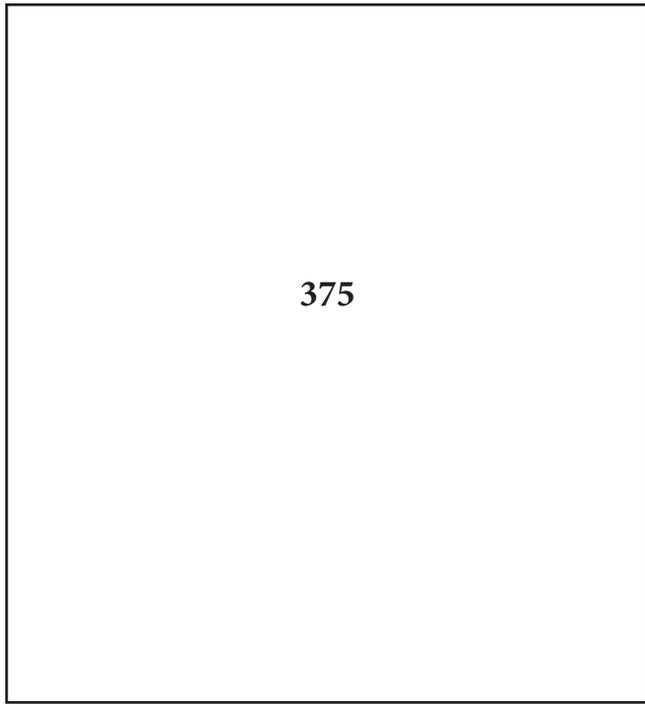
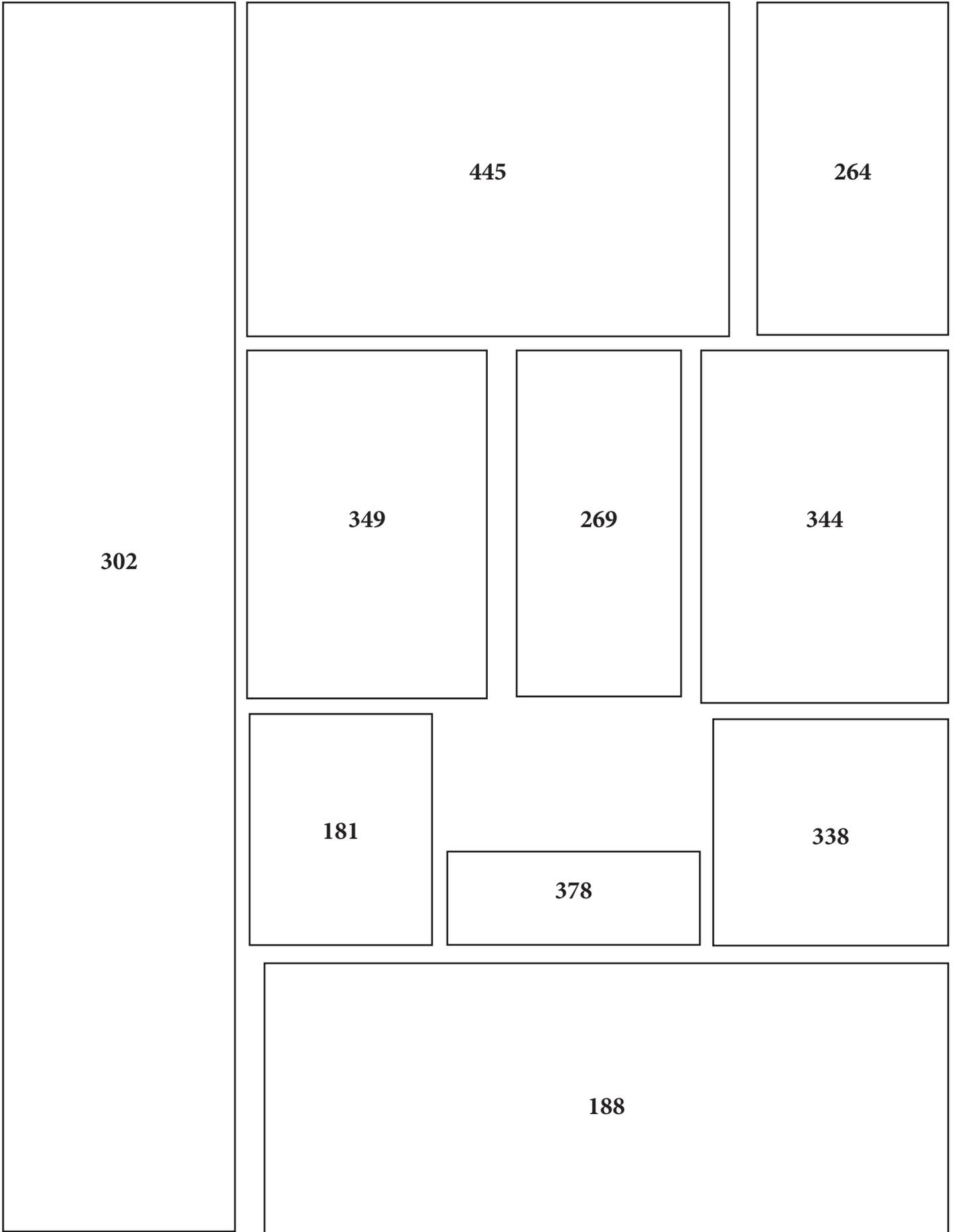
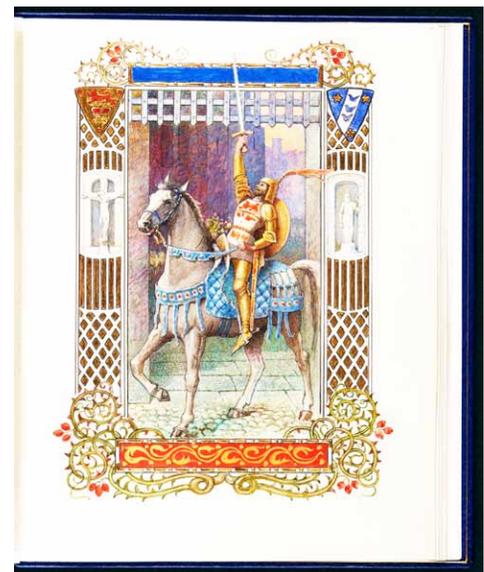
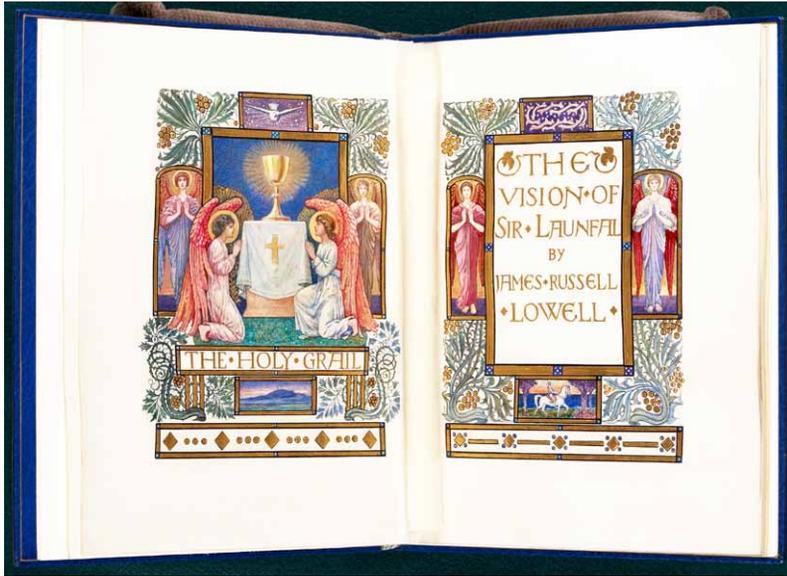


Items Pictured on the Back Cover



Items Pictured on the Front Cover



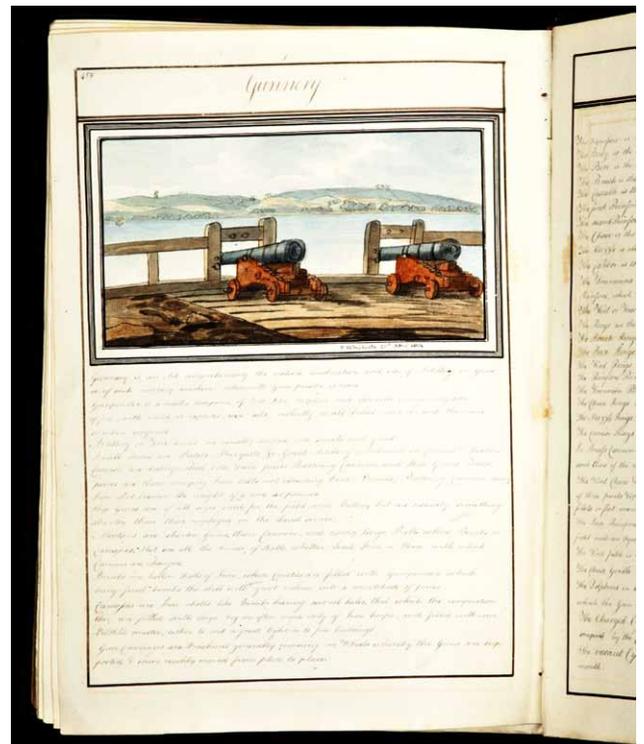
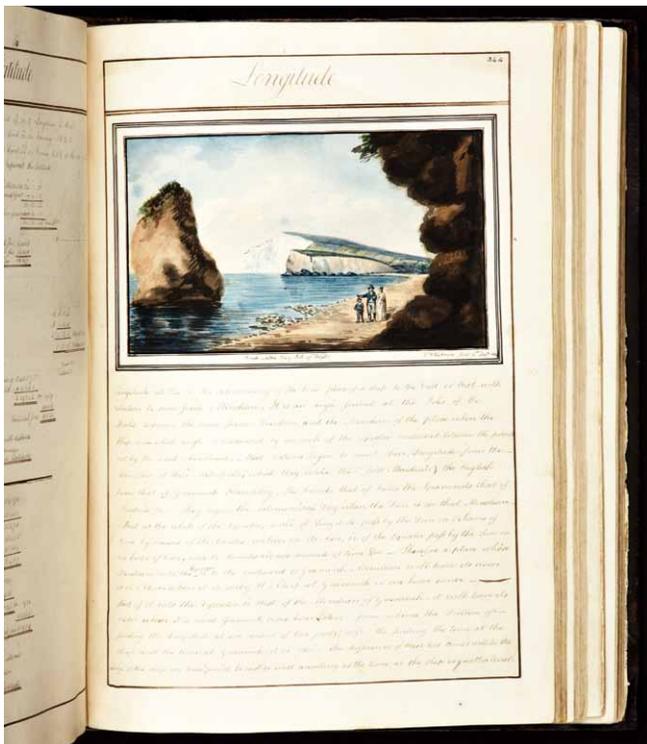


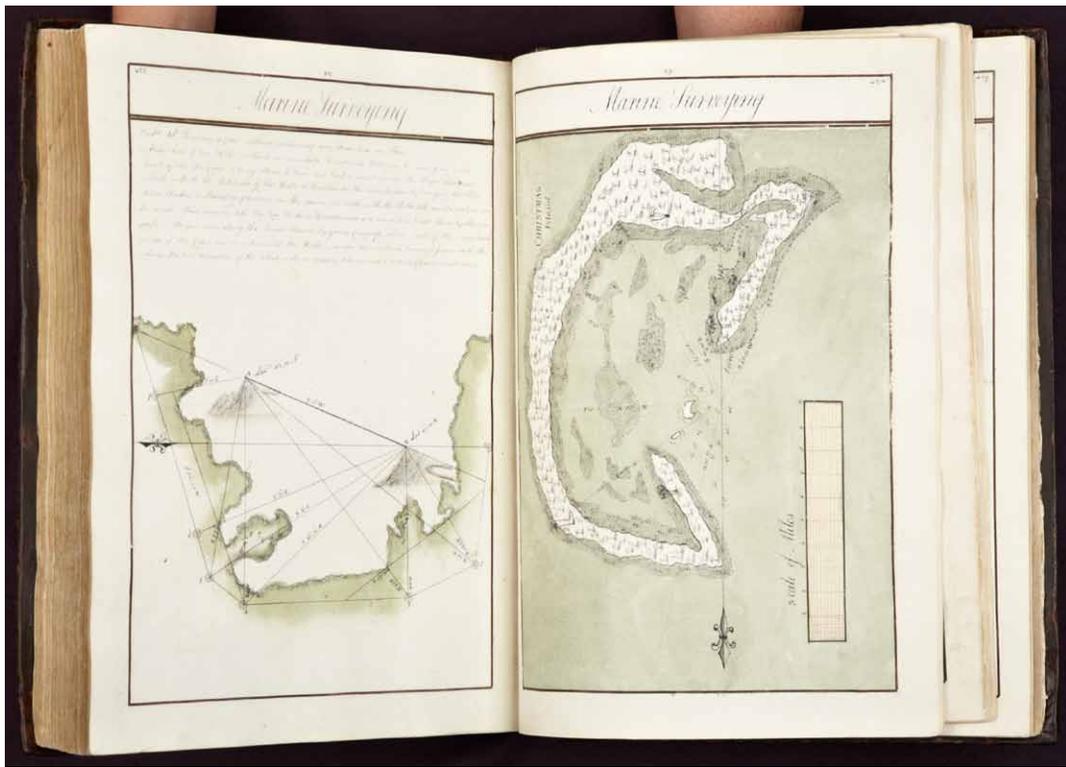
Inside Front Cover

Top:
Item 455,
455

Middle:
290, 454

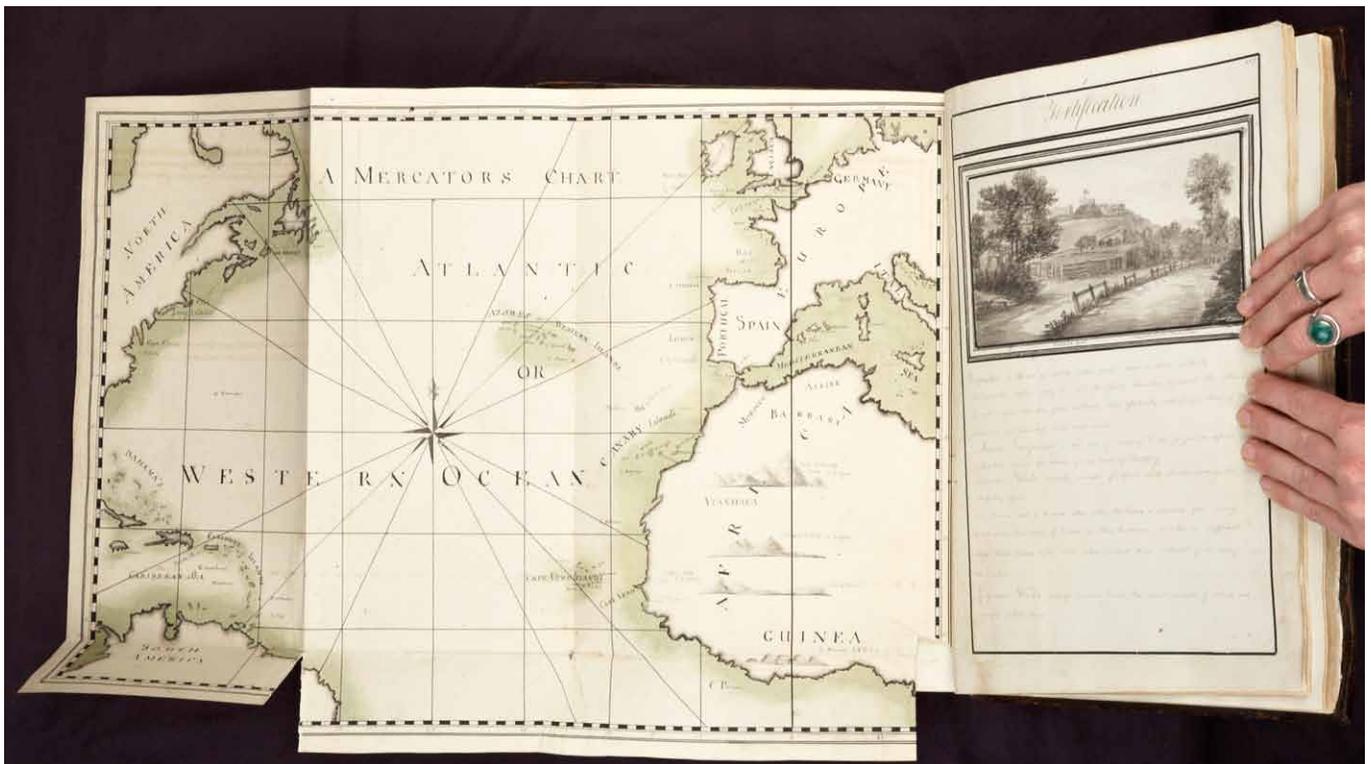
Bottom:
453, 453





Inside Back Cover

Above and Below: 453



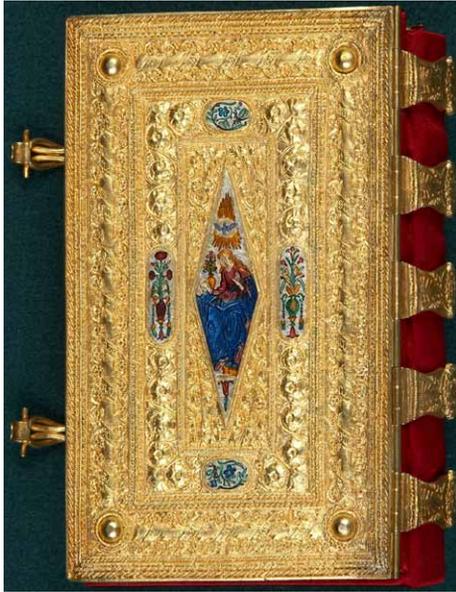
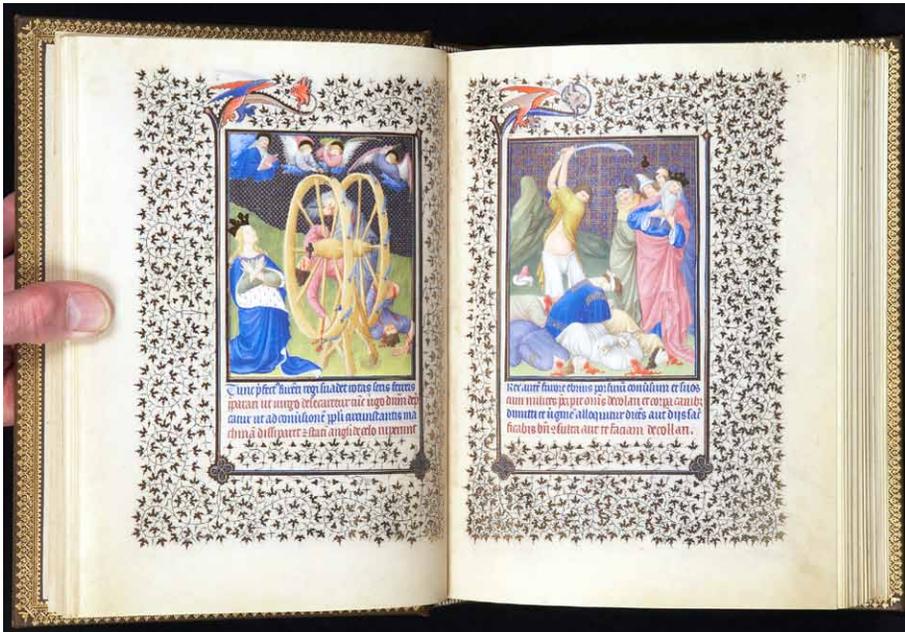
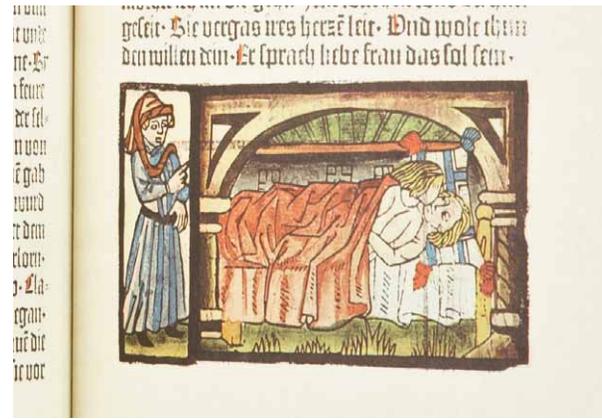


Plate 1

Top: Item 173, 173 Middle: 55, 174, 57
 Bottom: 172, 201
 201



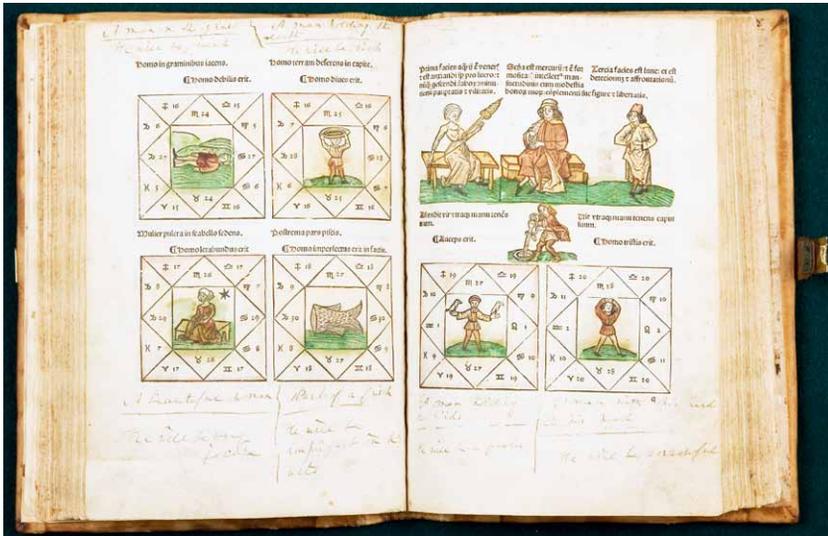
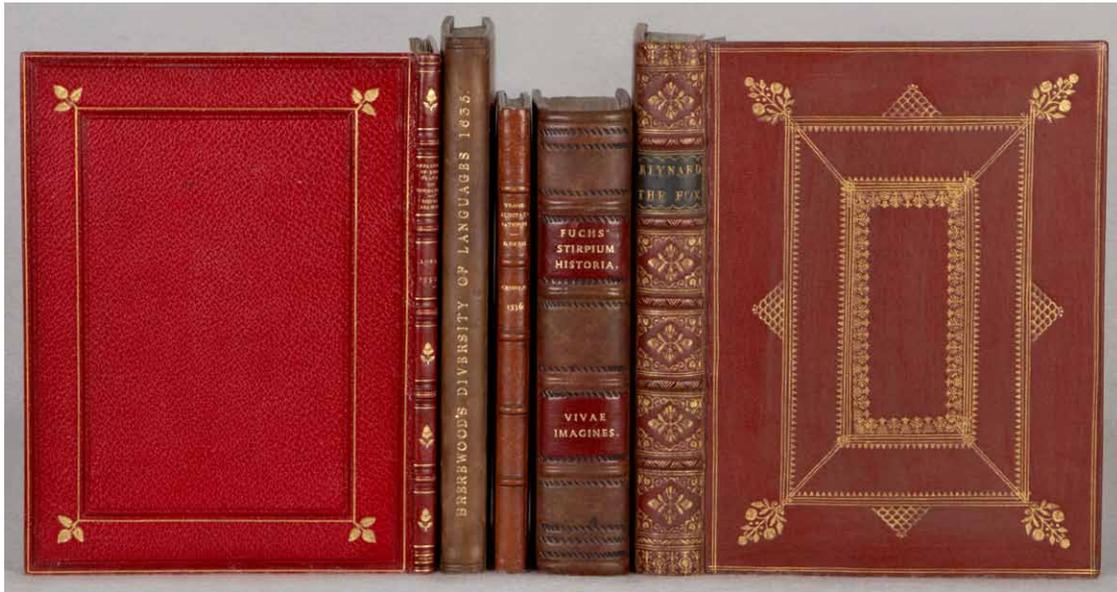
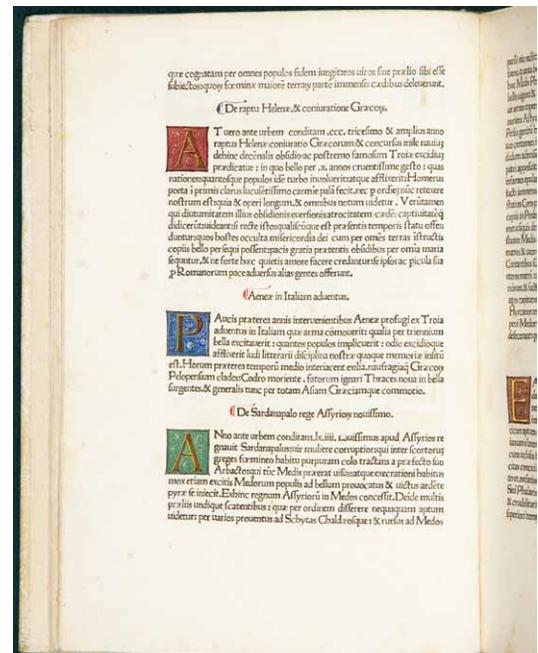
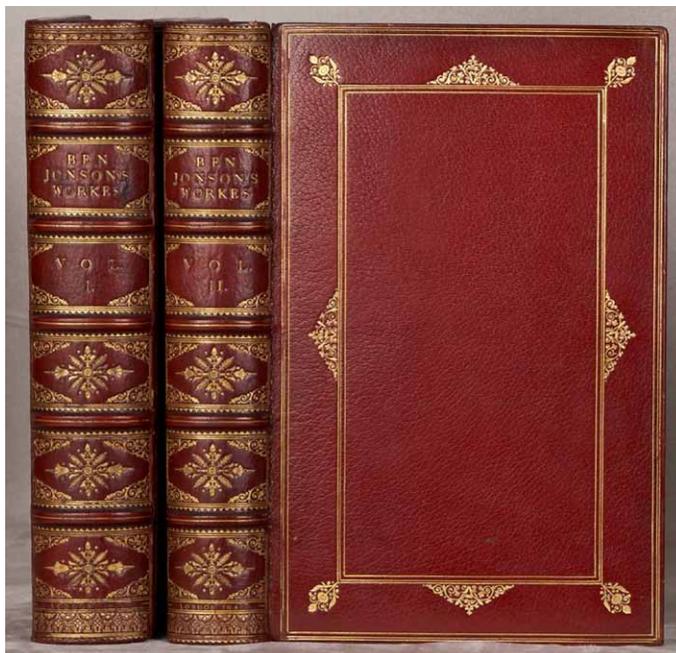


Plate 2

Top:
182, 192,
275, Sold, 184

Middle:
180

Bottom:
235, 264



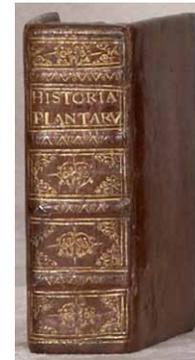
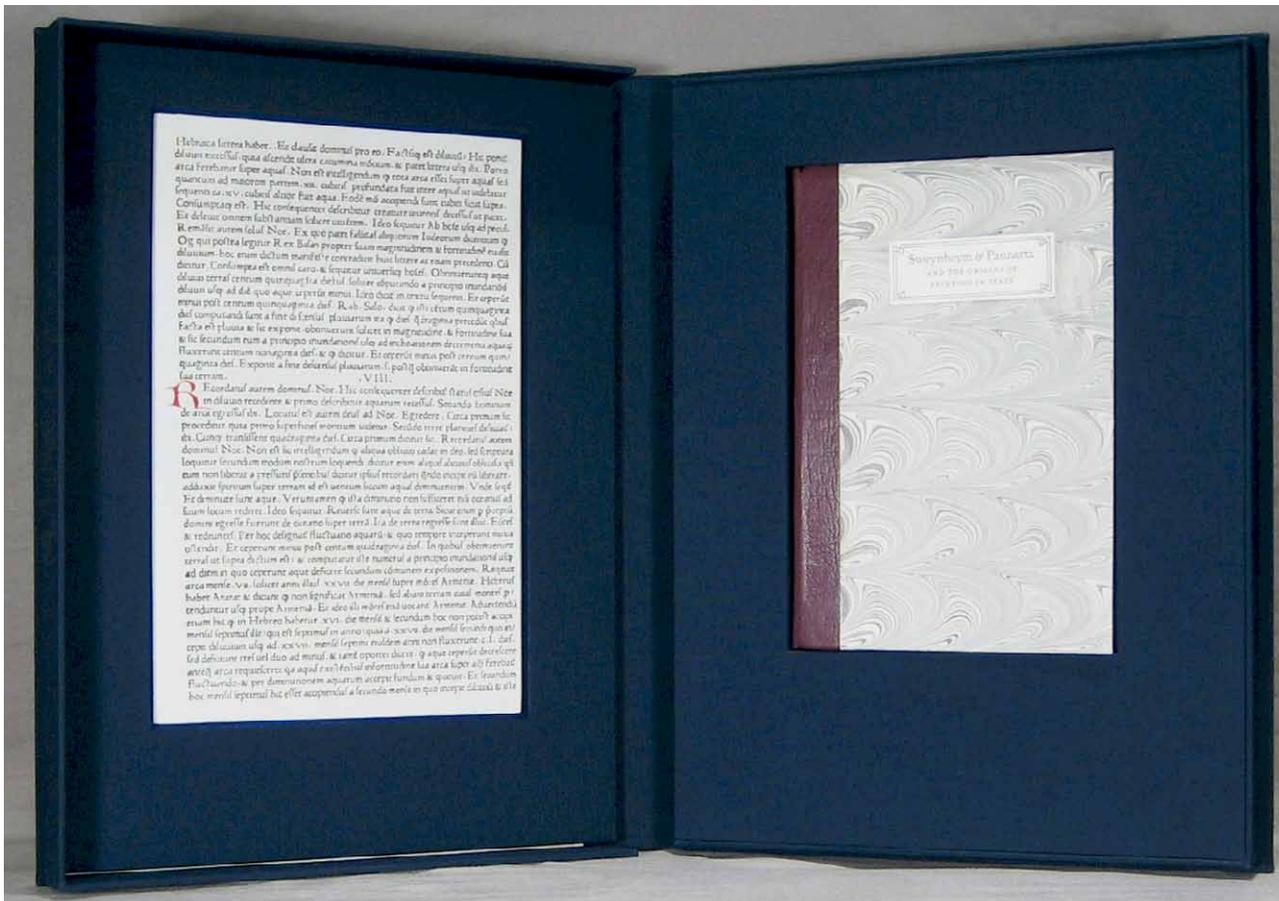
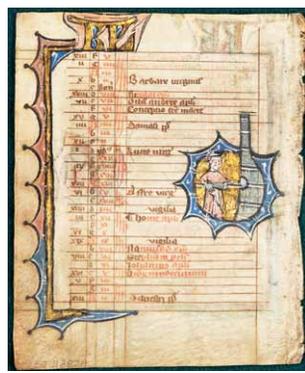


Plate 3

Top:
175, 212, 195,
216, 217, 280, 213

Middle: 298, 298,
201, 251

Bottom: 149



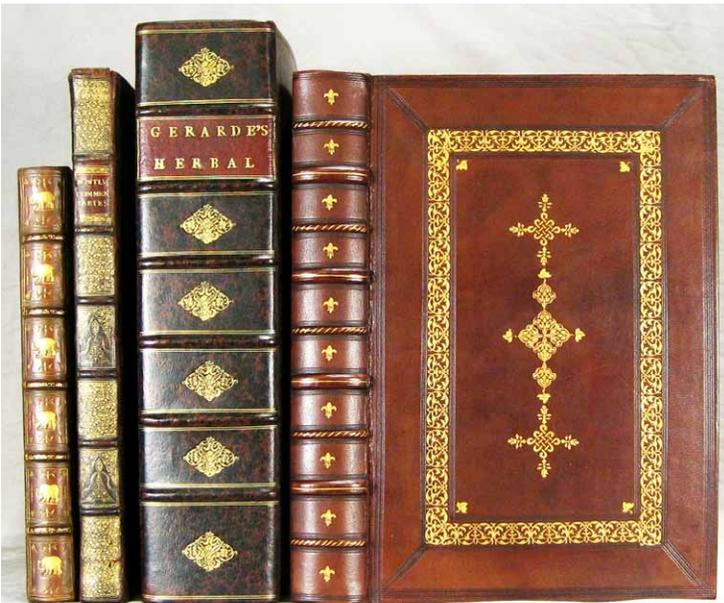
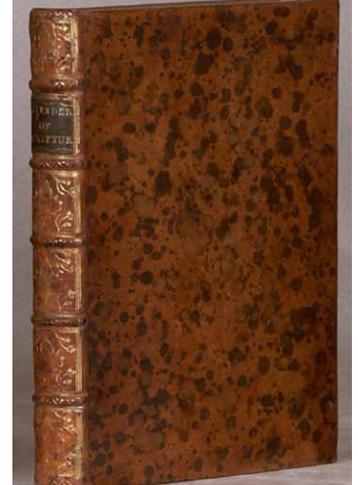
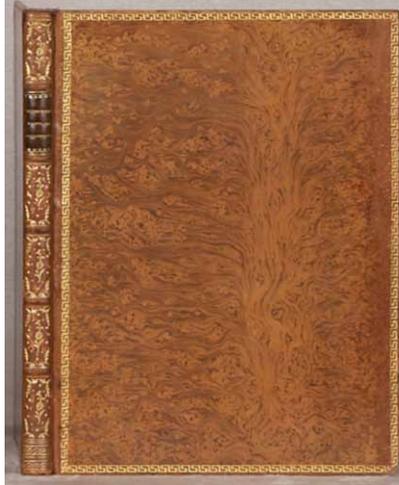
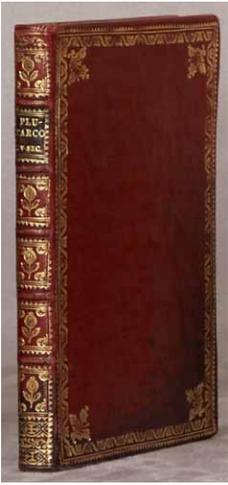


Plate 4

Top:
269, 289,
253, 266

Middle:
222, 255,
226, 233;
264

Bottom:
Sold, 236,
260



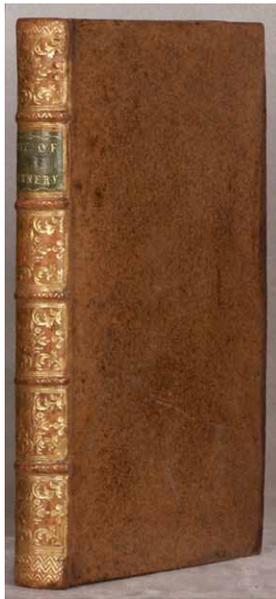


Plate 5

Top:
314, 293, 313,
293

Middle:
282, 294, 197

Bottom:
174, 181

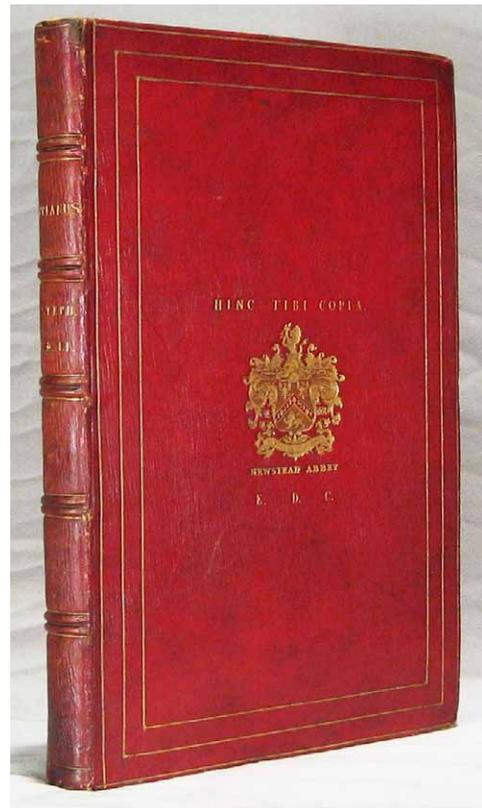
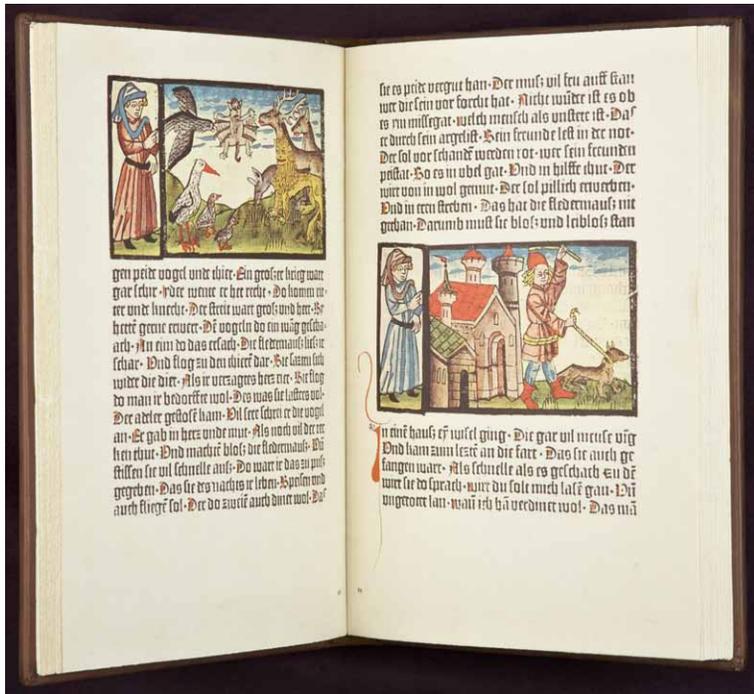




Plate 6

Top: 296, 297, 295

Right: 310, 299

Bottom: 300, 302

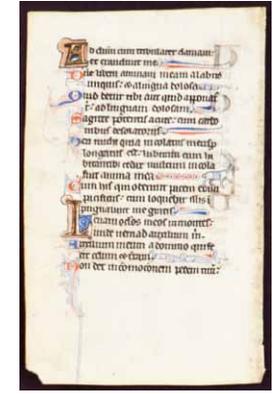
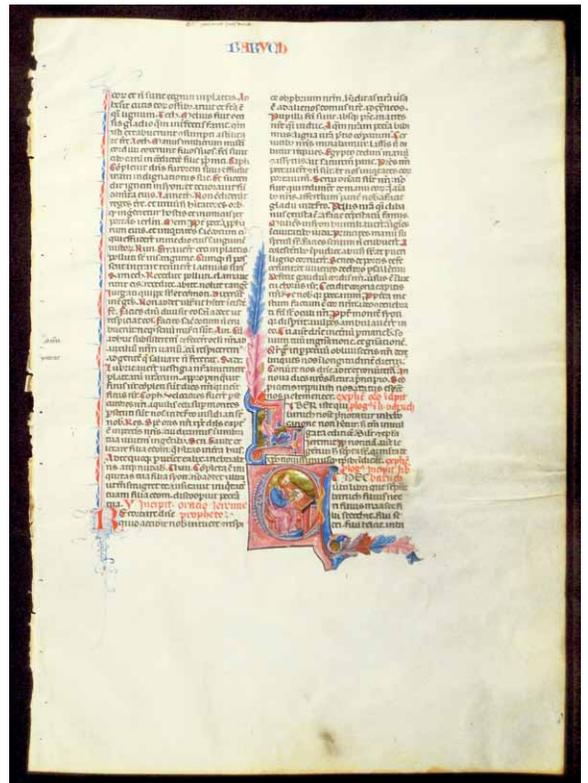




Plate 7

Left: 309
Above: 323,
325, 324

Right: 311
Bottom: 301, 303



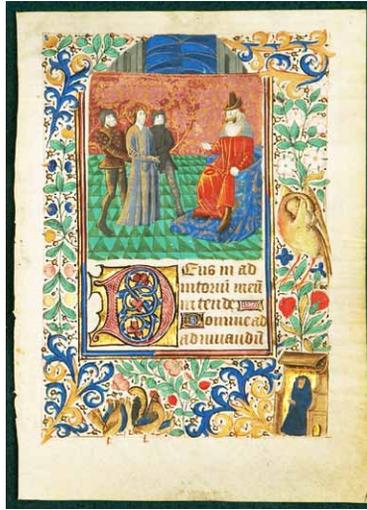


Plate 8
 Top:
 315, 317, 319
 Left: 327
 Right: 305
 Below: 304

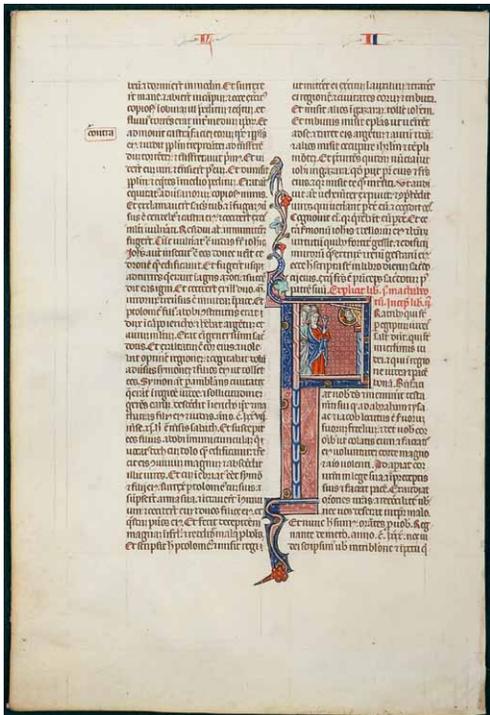
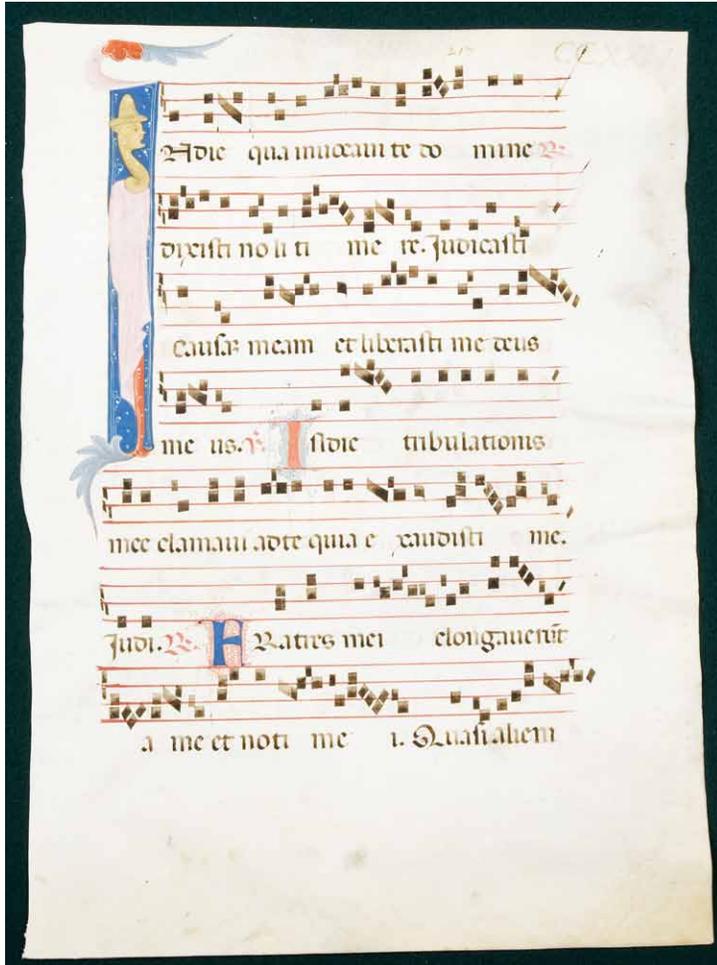




Plate 9
Top:
321, 220, 312



Right:
326



Bottom:
307, 306

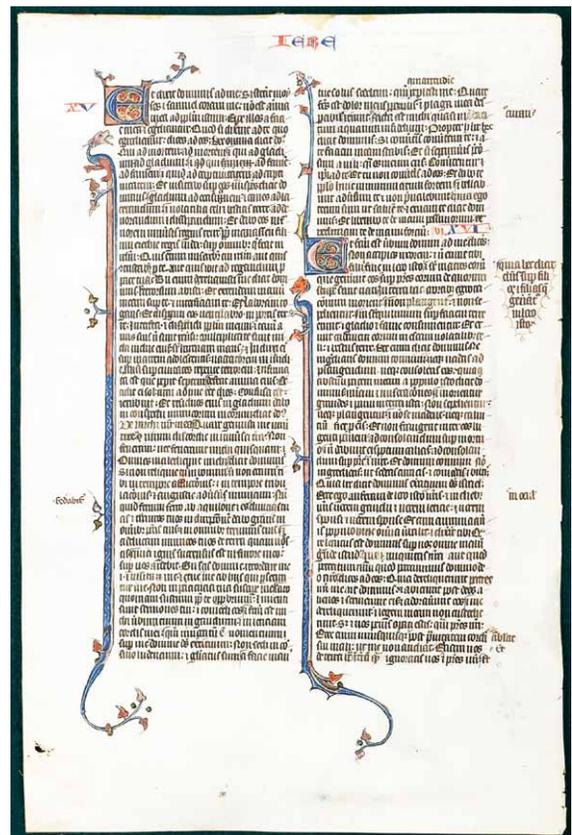




Plate 11

Top: 329, 330, 331

Above: 332, 334, 333, 335

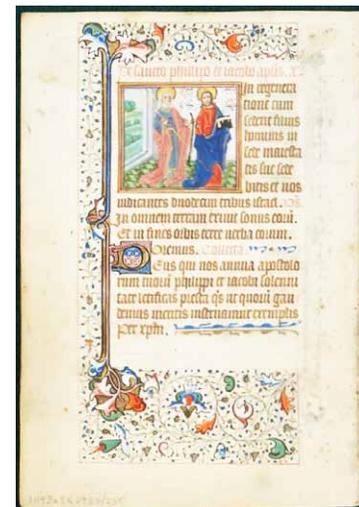
Left: 338, 338

Right: 337

Bottom: 339, 339, 340



Plate 12
Top: 360, 344, 345
Left: 297, 365
Right: 336, 343
Below:
403, 341, 341
Bottom: 340, 342,
342



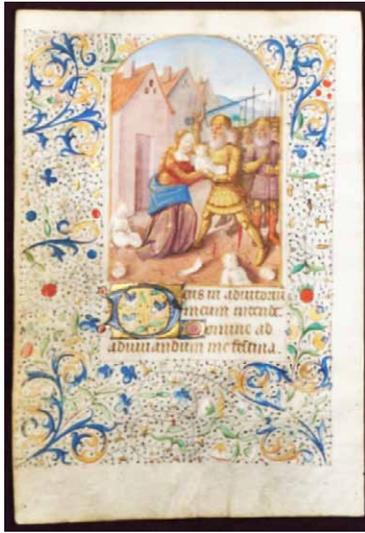


Plate 13
 Top: 346, 347, 348
 Middle: 349, 351, 350
 Bottom: 366, 352, 353

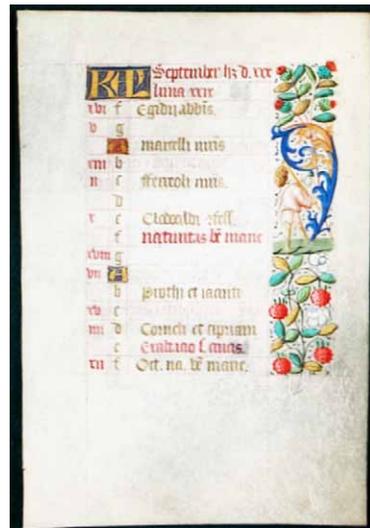




Plate 14

Top: 358, 359, 364 Middle: 368, 369, 370

Bottom: 362, 363, 371



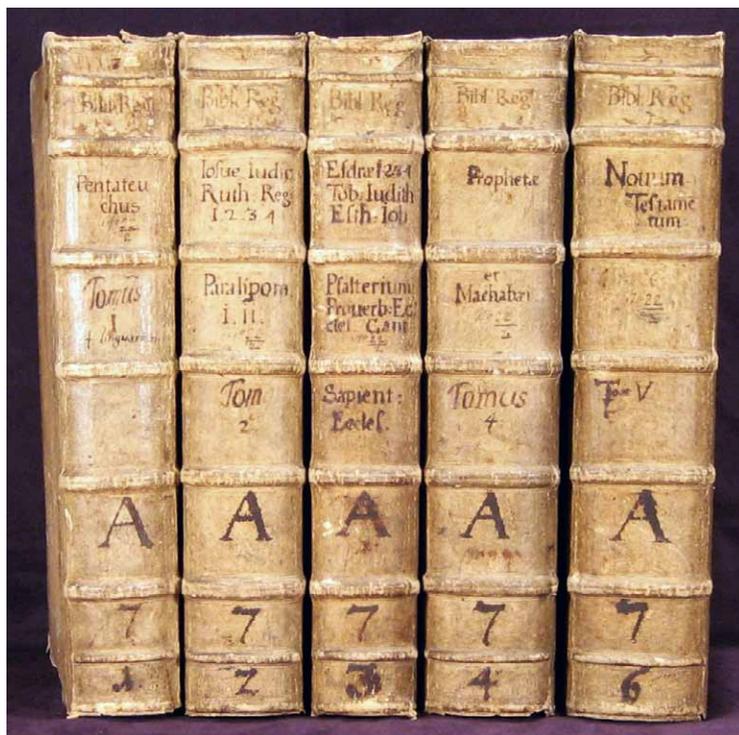


Plate 15

Top: 356, 355; 188 Above: 356, 355

Bottom: 358, 357





Plate 17

Above: 374, 374 Right: 379, 383
Bottom: 414, 407 381, 382



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ipsorum non est inuentum
mentati um. || deo gloria
Eculatibit
sa gloria.
|| deo. In laudibus
erocles
uratus occidit multos pueros
In bethleem iude civitate dauid.

uratus occidit multos pueros
In bethleem iude civitate dauid.

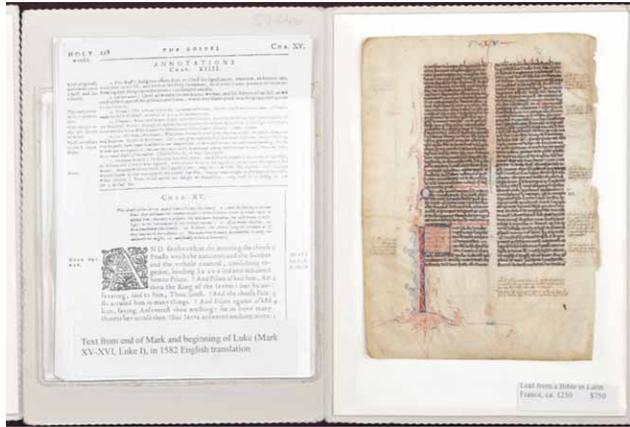
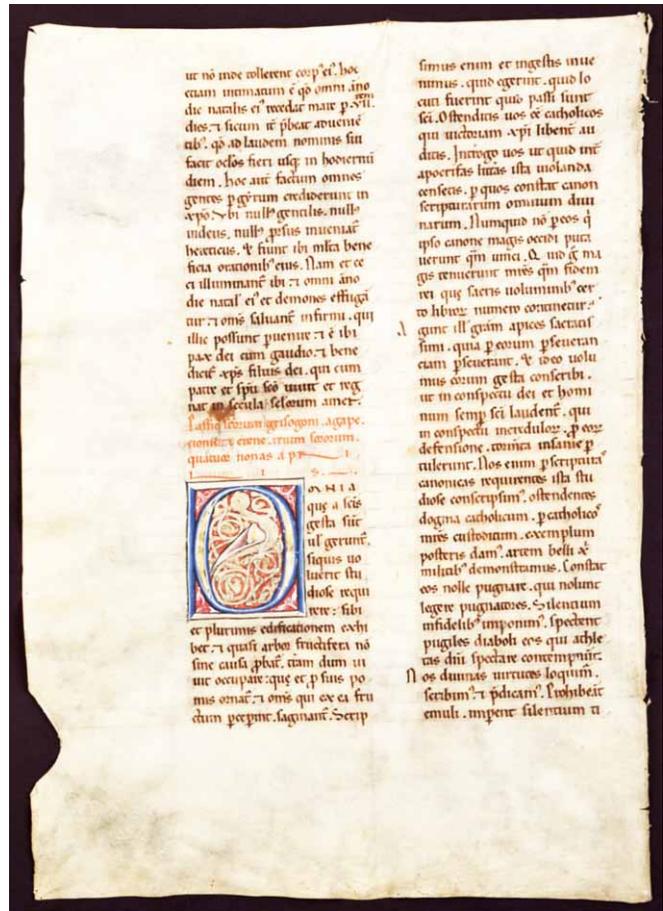
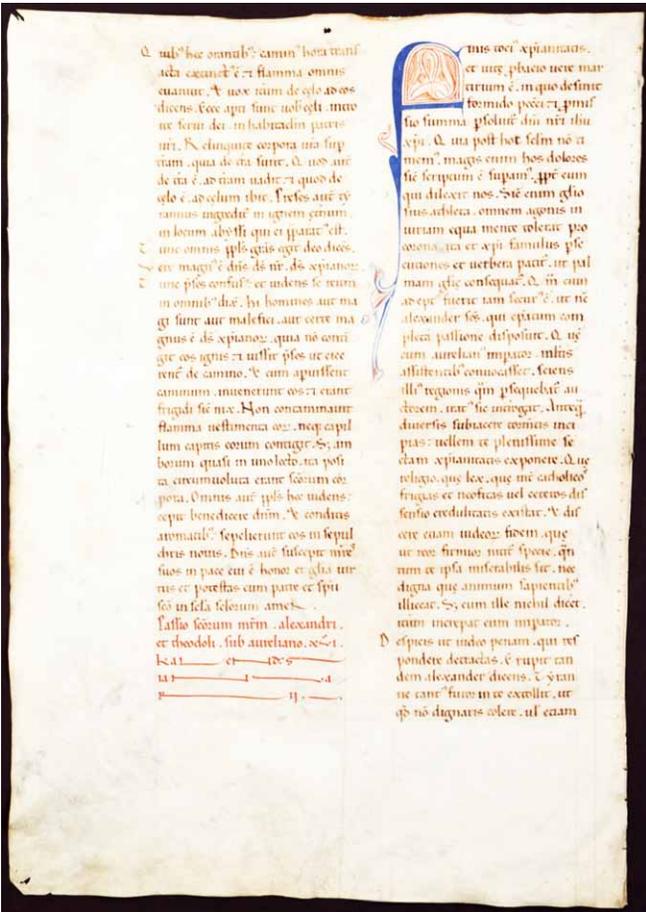


Plate 18
Top:
378, 378, 378; 373

Middle:
399, 376

Bottom:
394, 396



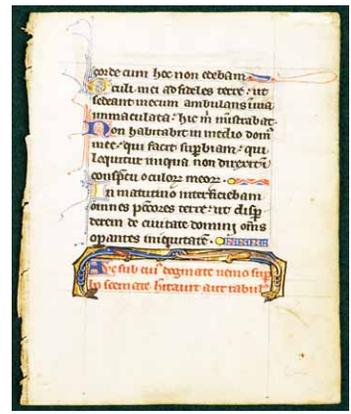
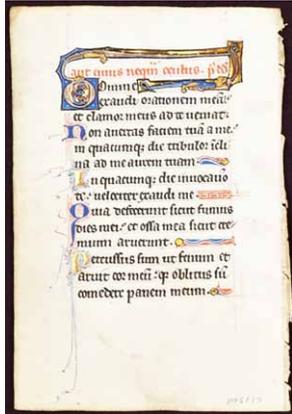
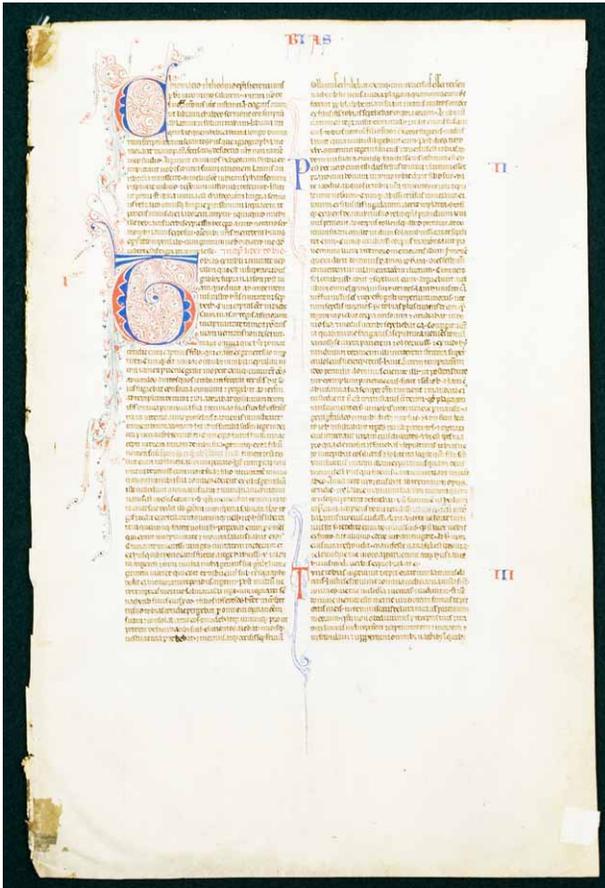
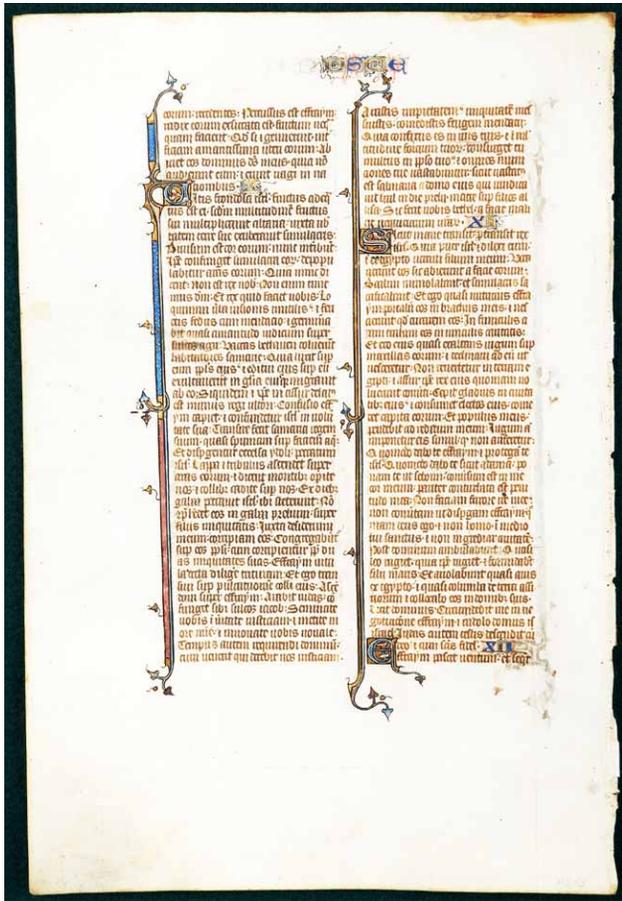


Plate 19
Above: 408 Above Right: 380, 382, 383
Middle Right: 411, 411 Right: 410
Below: 404



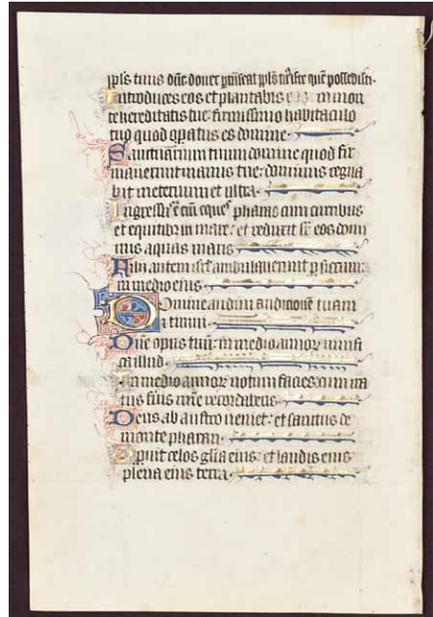


Plate 20

Left: 415, 415
415, 415

Above: 416

Bottom: 418, 418

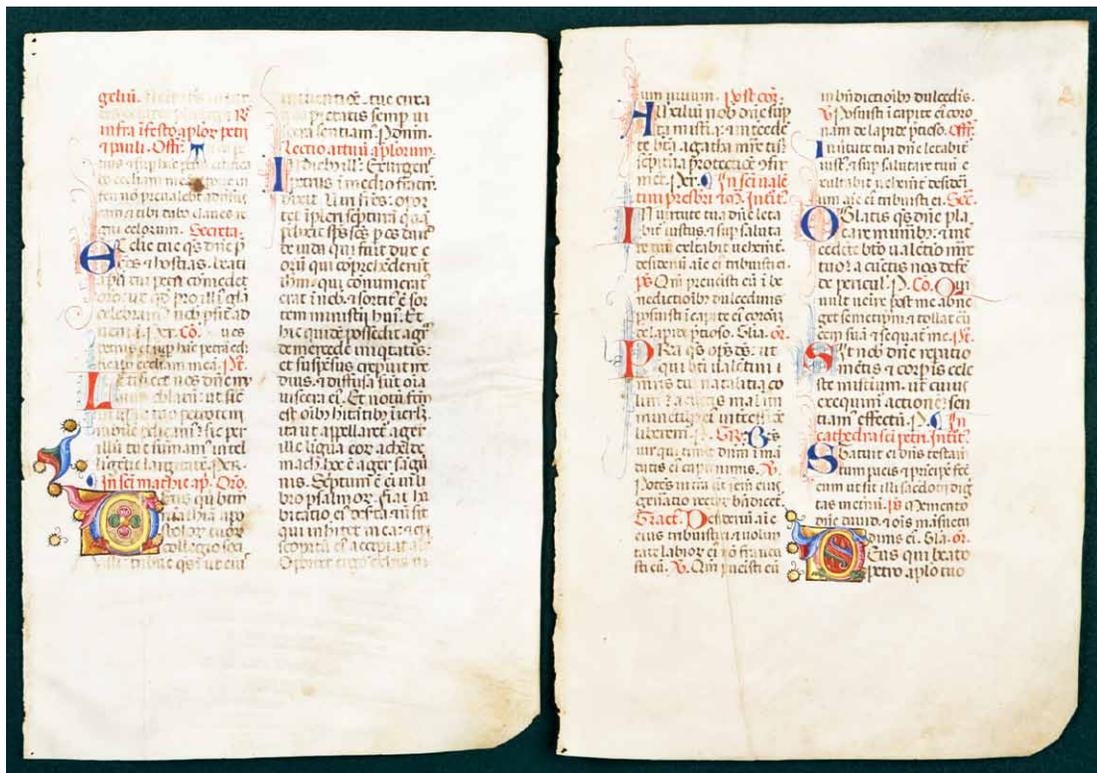
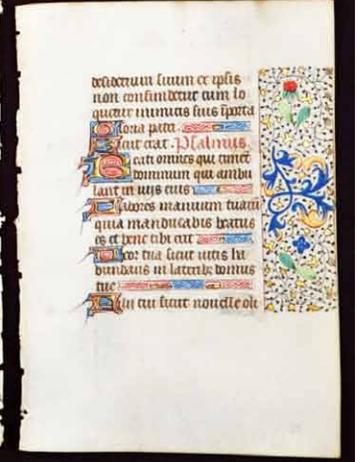
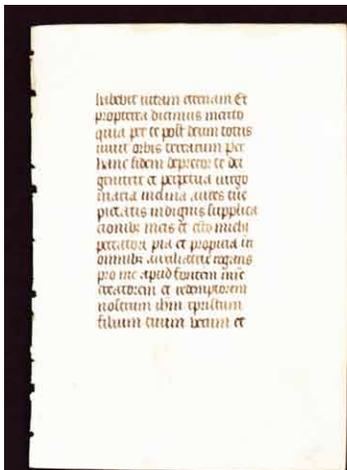




Plate 21
 Above: 426, 426
 Left: 427
 Right: 417
 Below (top and bottom row):
 419



Book of Hours Leaf
 Paris, ca. 1400 41.600



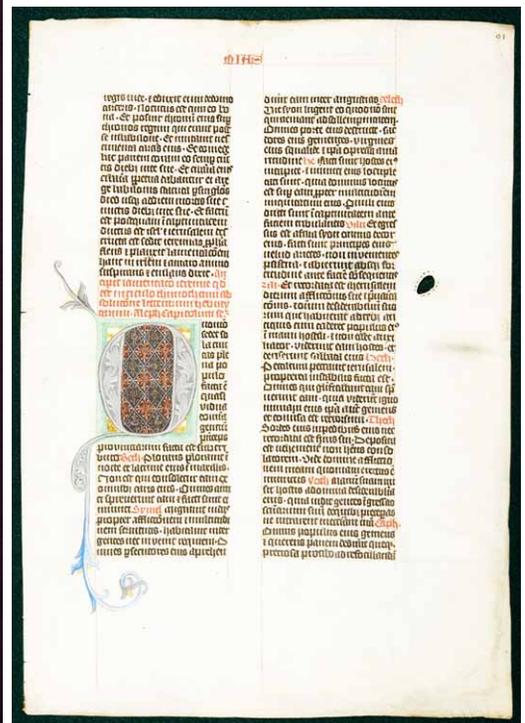
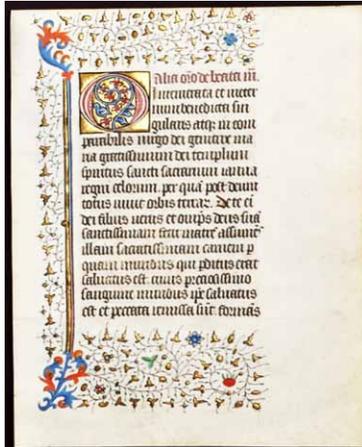


Plate 22

Top (entire row): 438

Middle (entire row): 428

Bottom: 423, 422



Plate 24

Above (top and bottom row): 429

Below: 434





Plate 25

Above: 440

Below: 439



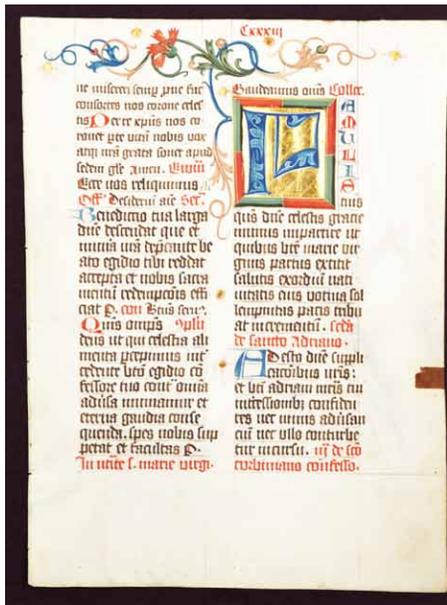


Plate 26
 Top:
 432, 432; 435
 Right: 437
 Below Left:
 431
 Below (top
 and bottom):
 433



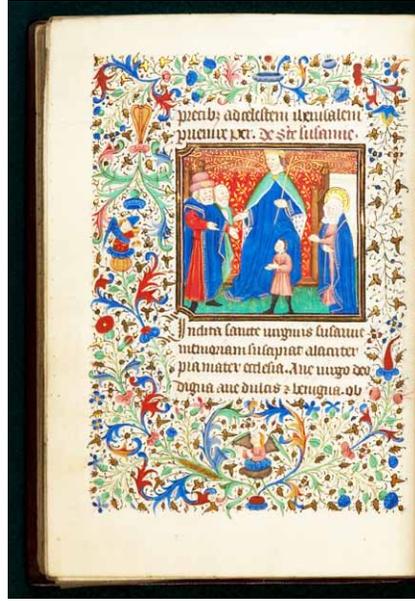
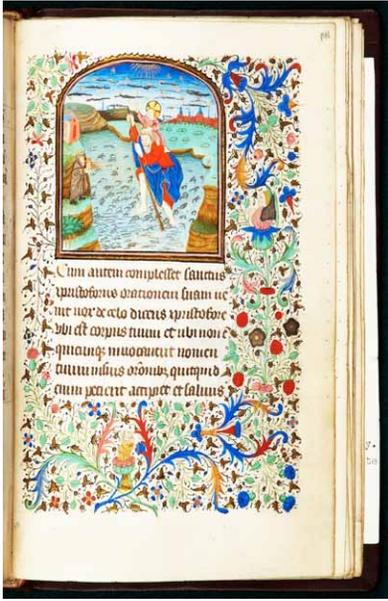


Plate 28

Top :
445

Middle :
445

Bottom:
445



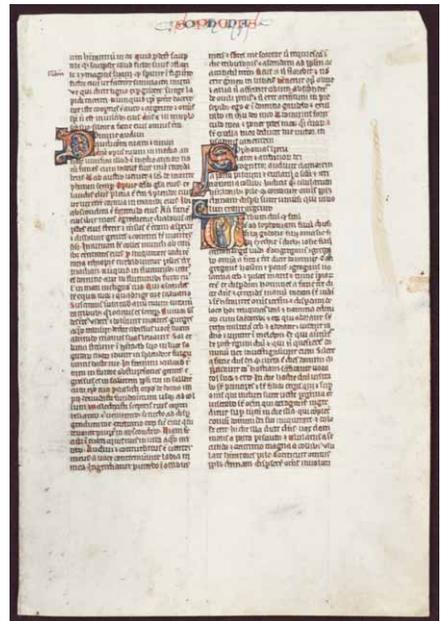


Plate 29

Top:
445, 446

Middle:
446, 446

Bottom:
445, 291



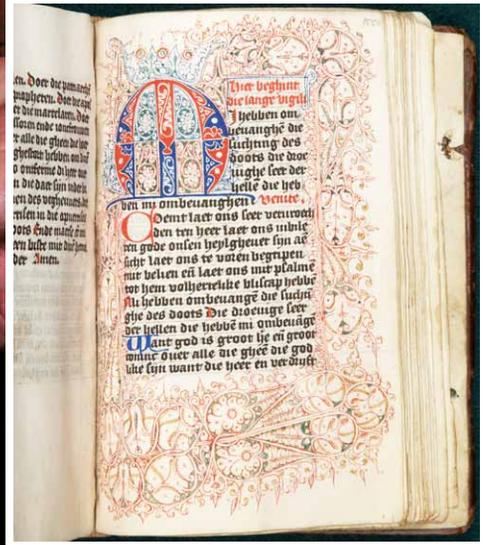


Plate 30

Top: 446, 447 Middle: 446, 447 Bottom: 446, 447





Plate 31

Top, Middle, and Bottom: 448





Plate 32

Top: 448, 449 Middle: 448, 449 Bottom (entire row): 449

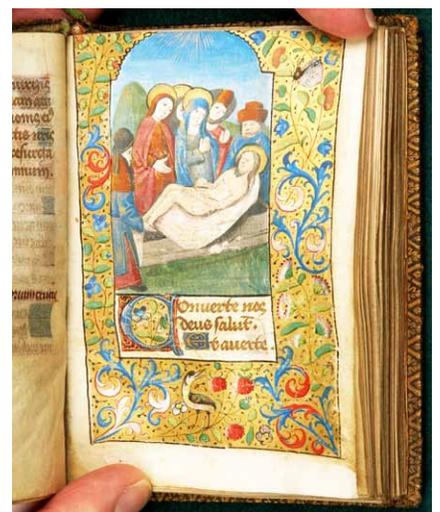
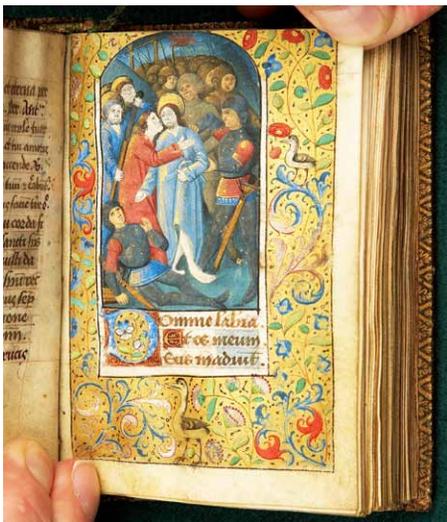
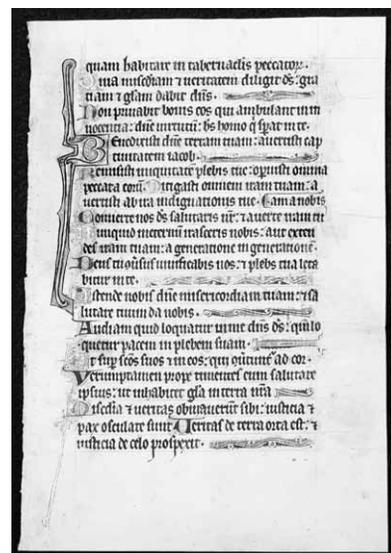




Plate 33

Top: 152, 152 Middle: 63, 401 Bottom: 151, 413



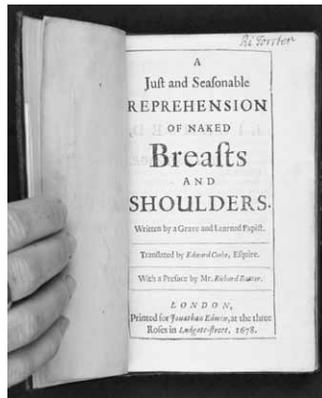
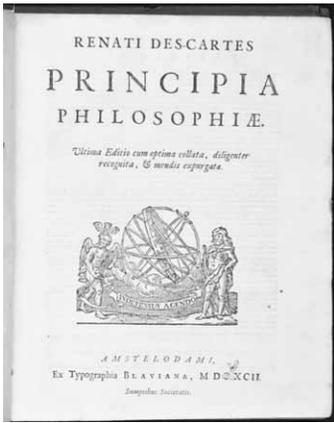


Plate 34

- Top: 196, 191, 197, 227
- Above: 171
- Left: 156 Right: 194
- Bottom Left: 165
- Bottom Right: 162

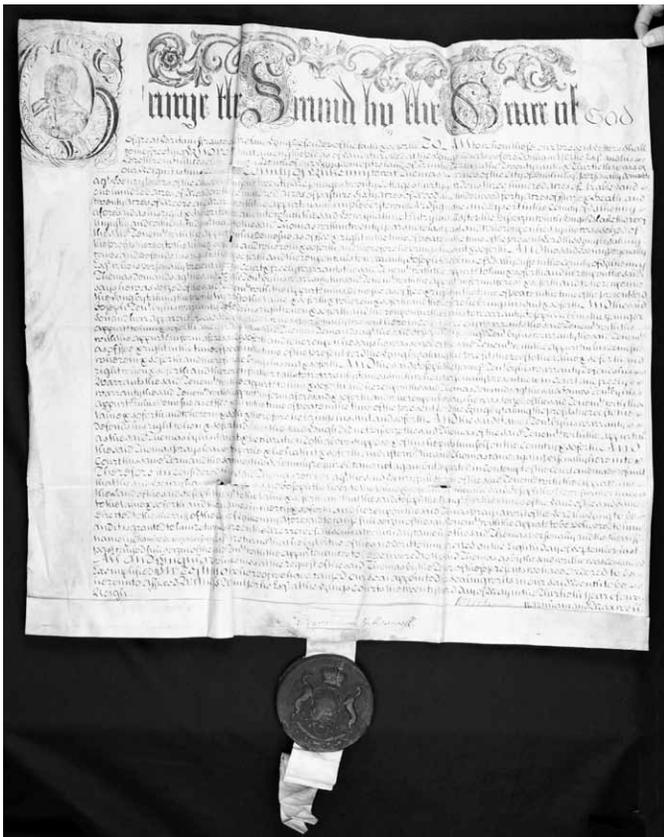




Plate 35

Top: 177, 200, 238, 239,
252, 246, 262, 250
Middle: 186, 182, 186
Bottom: 187, 190, 190

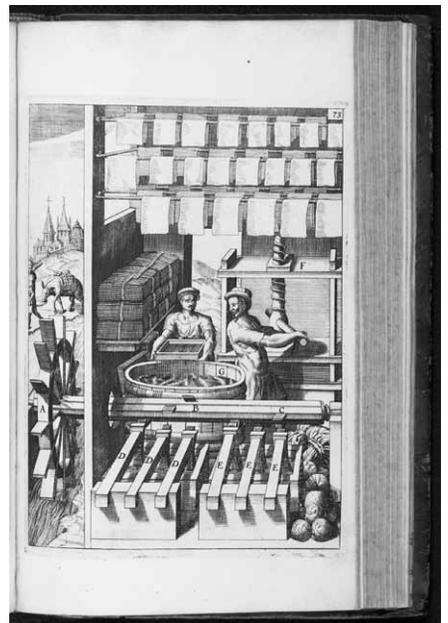
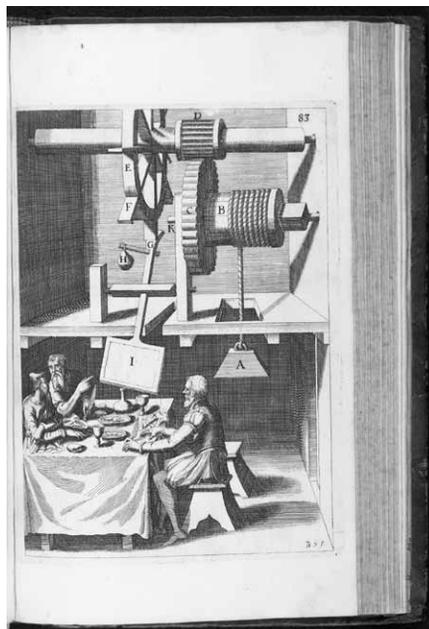
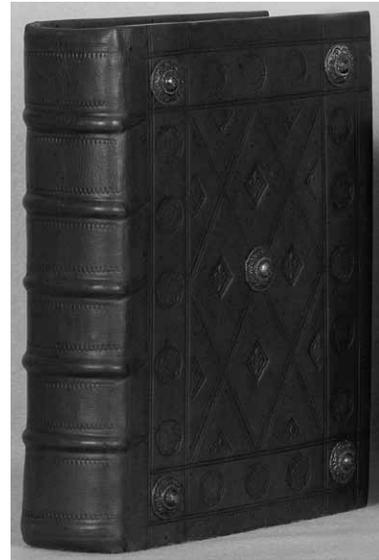
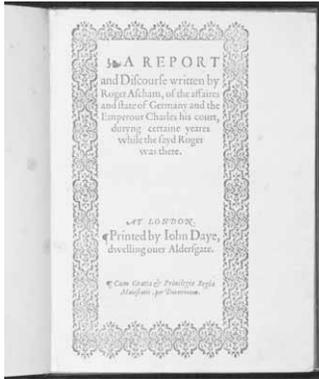
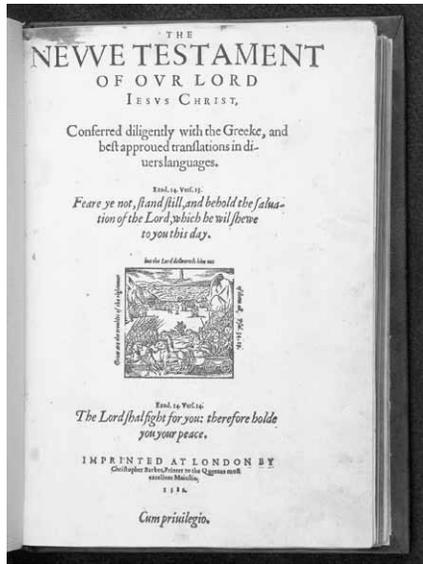


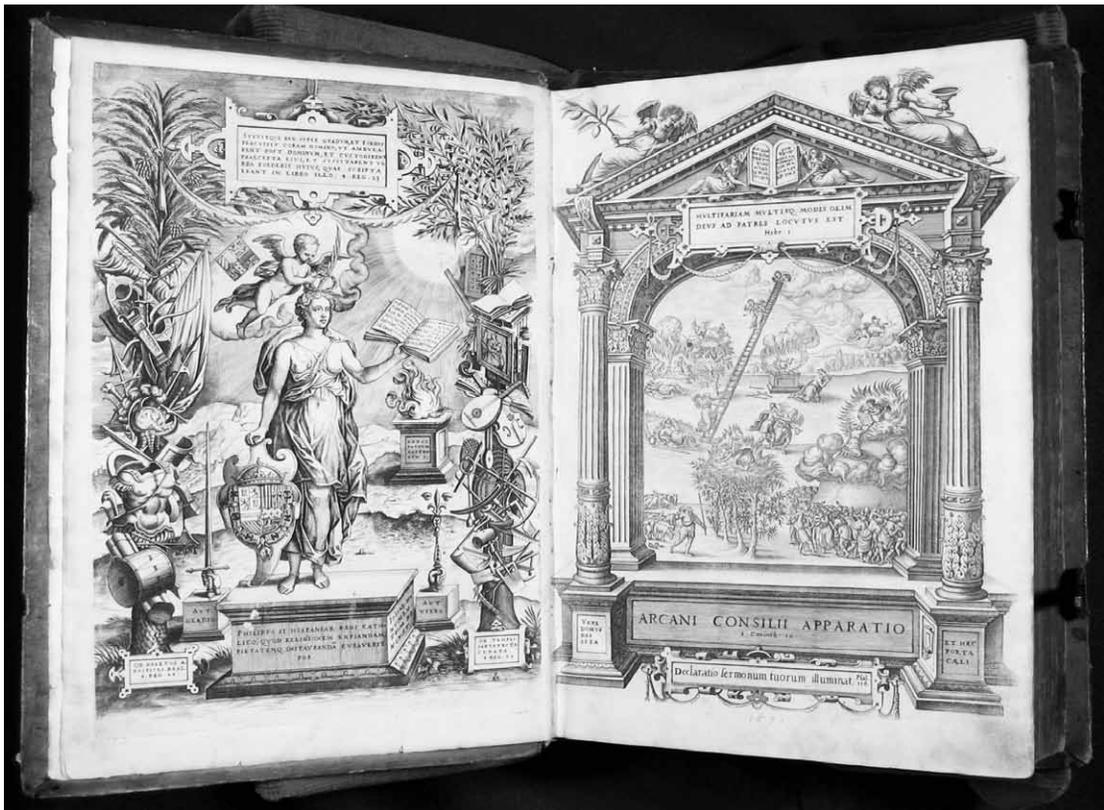
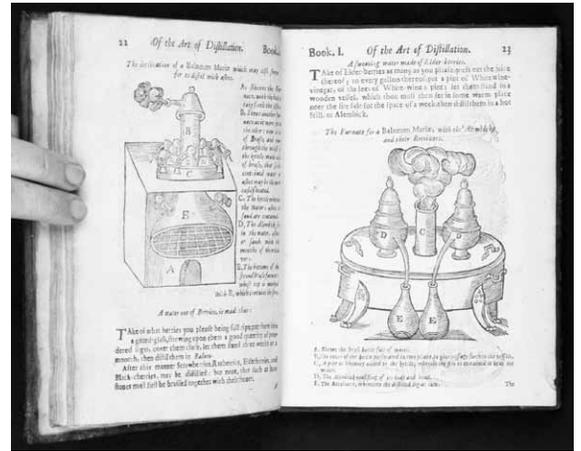


Plate 36

Top:
261, 276, 224,
229, 199, 248,
259, 285

Middle:
198, 199

Bottom:
188



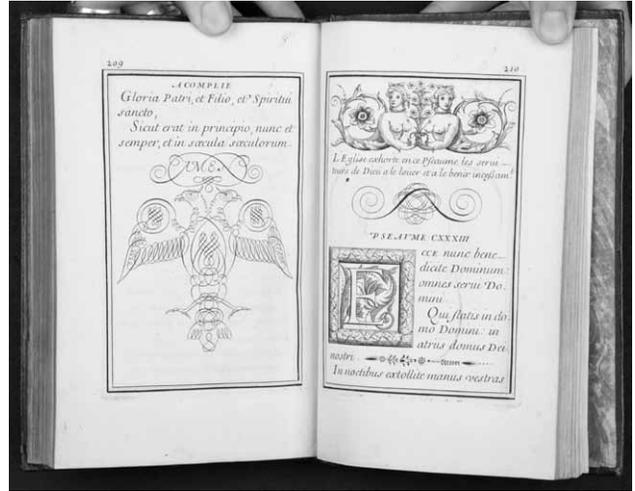
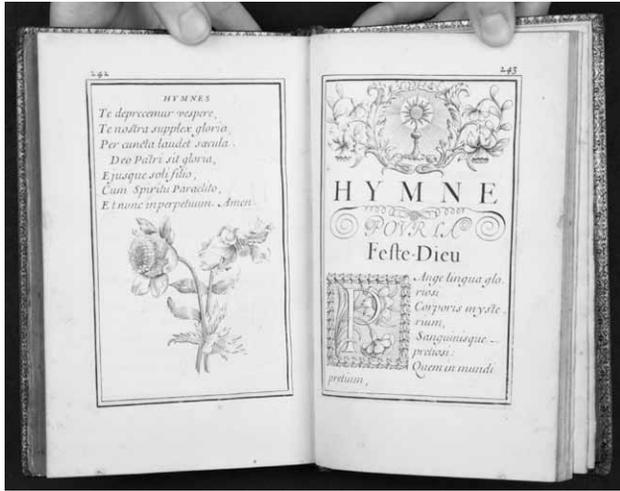
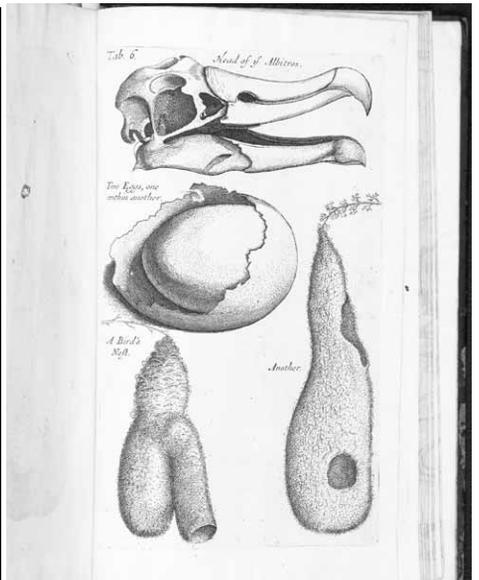
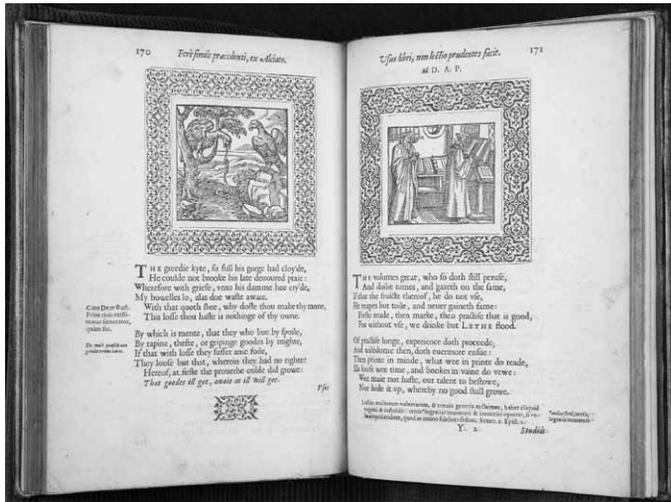


Plate 38

Top: 217, 216

Middle: 215, 215

Bottom: 222, 228



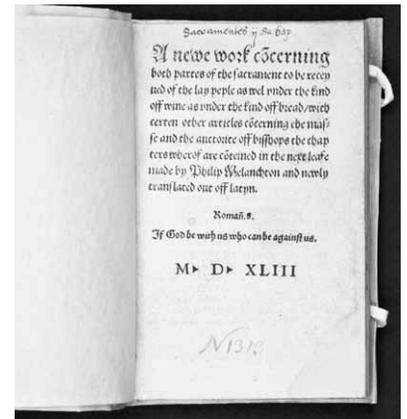
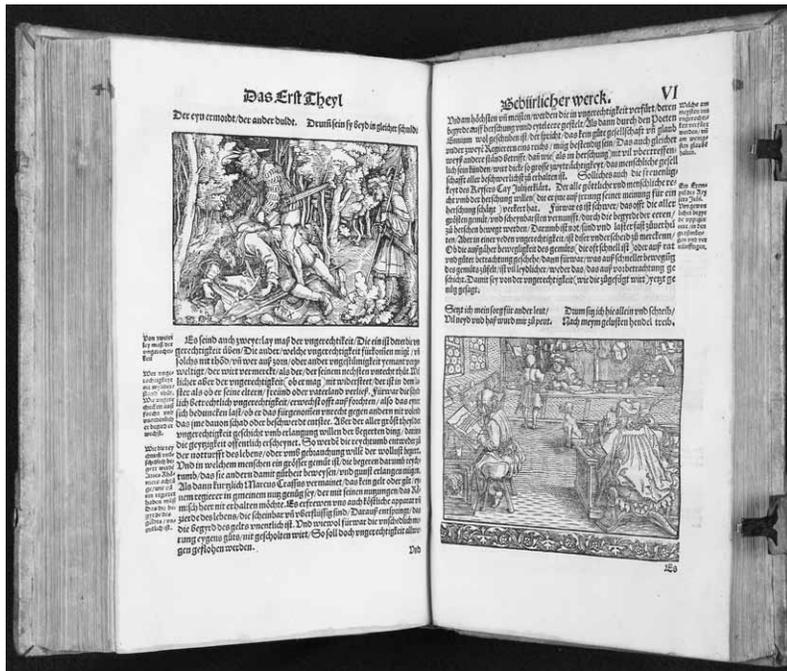
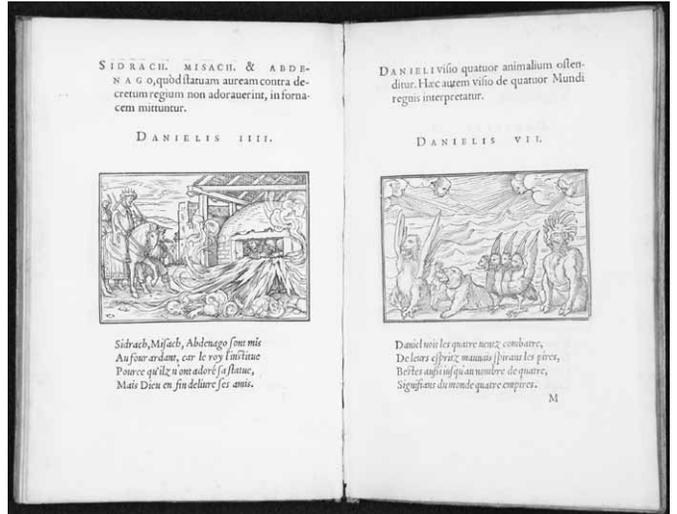
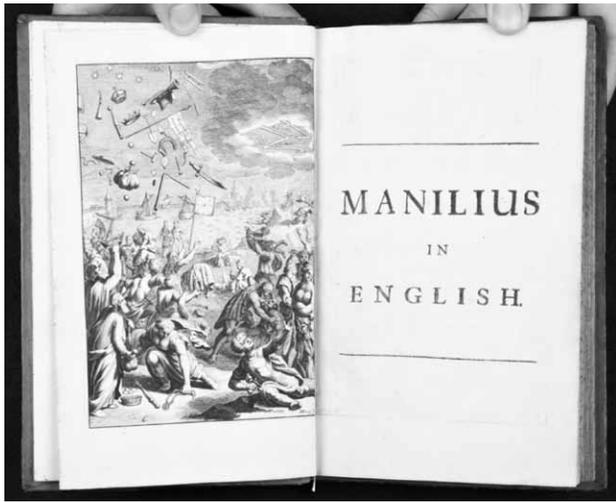
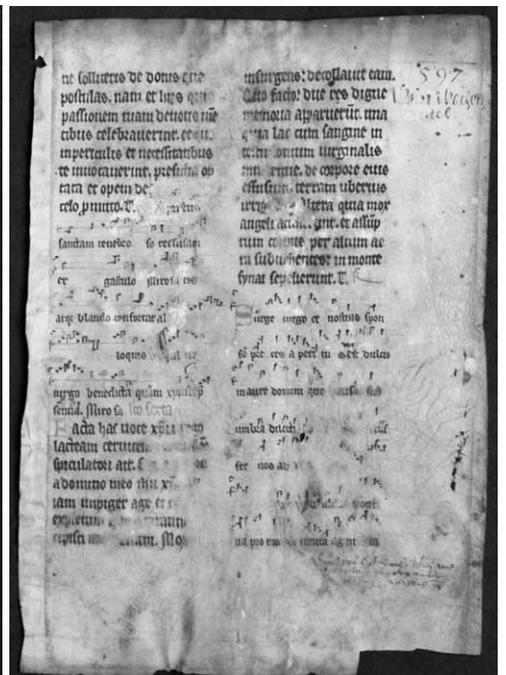
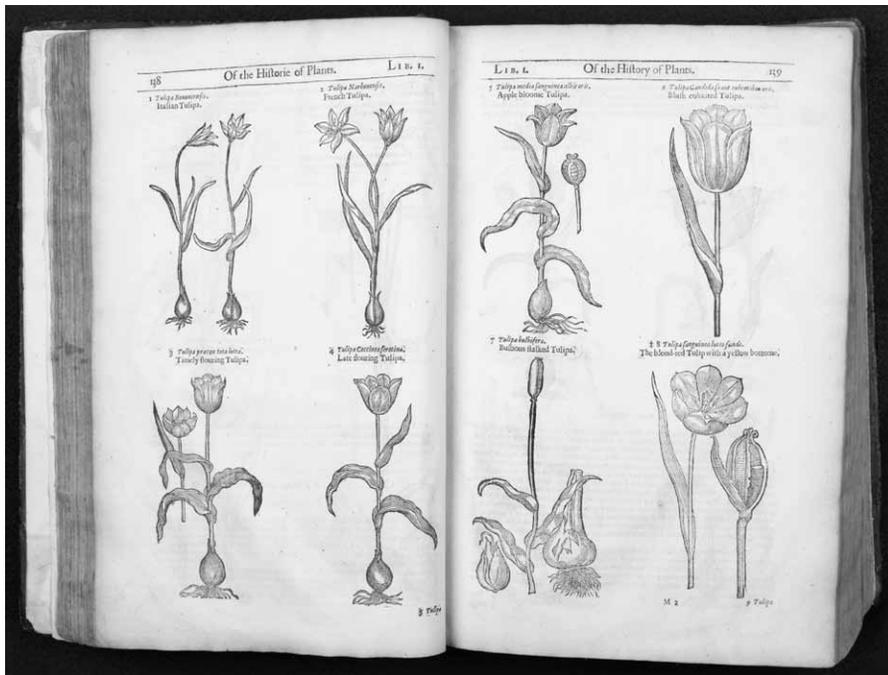


Plate 40

Top: 248, 234

Left: 236 Above: 249

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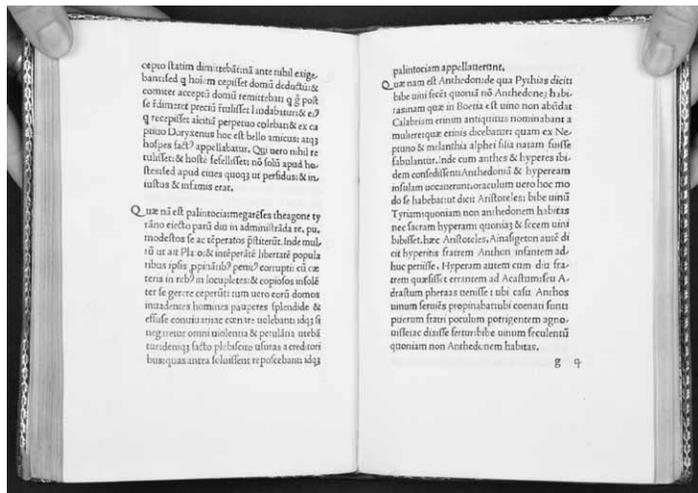
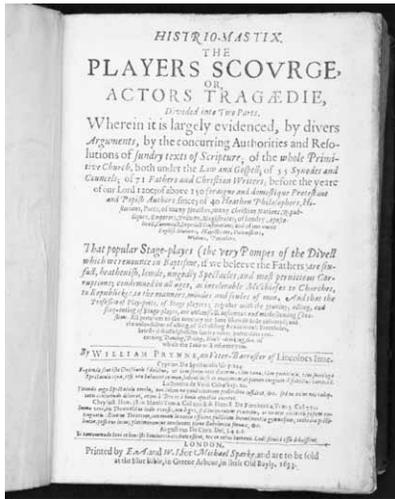


Plate 43

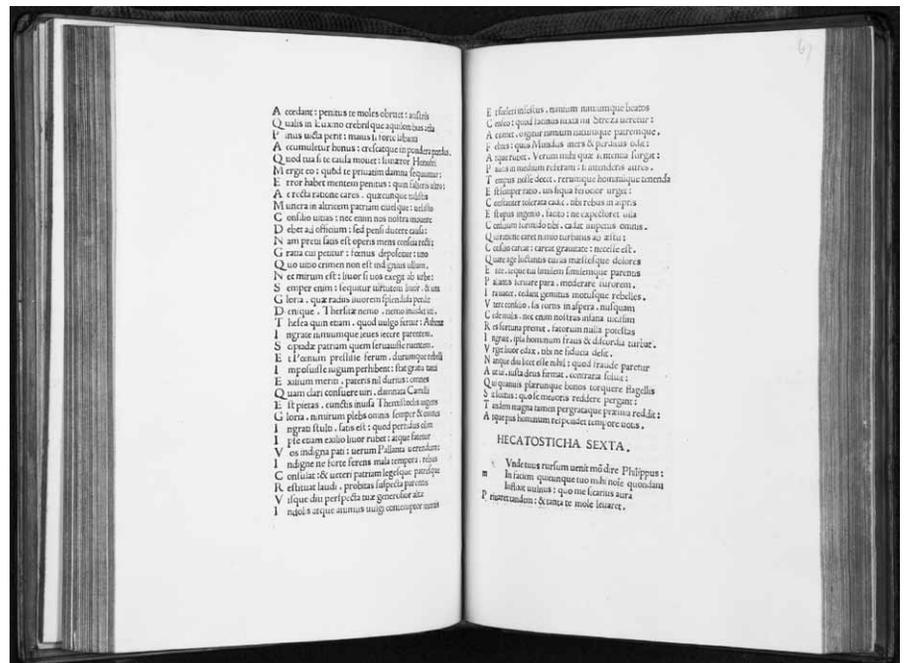
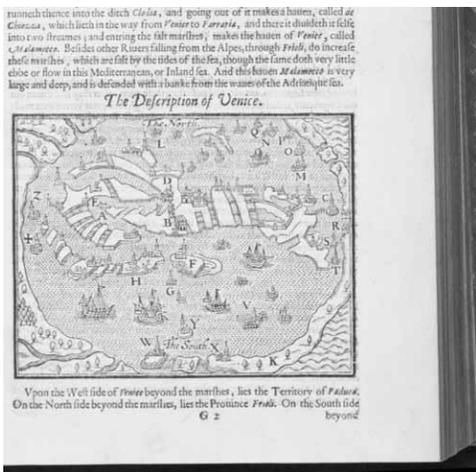
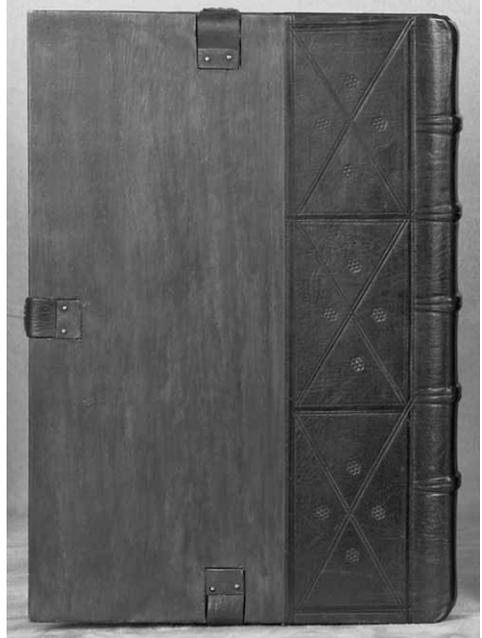
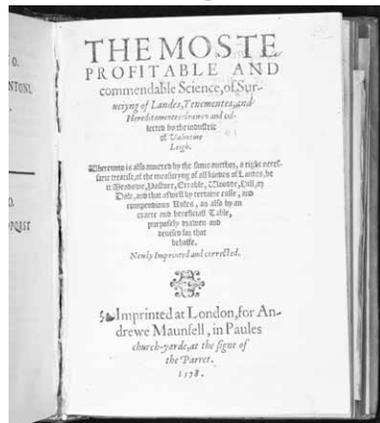
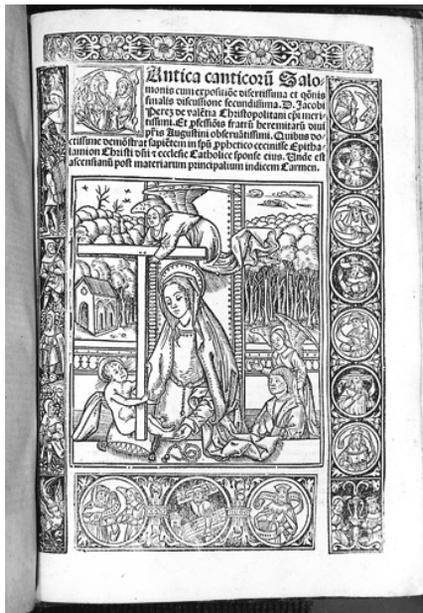
Top: 271, 269

Left: 267 Right: 264

Below: 280

Bottom Left: 256

Bottom Right: 268



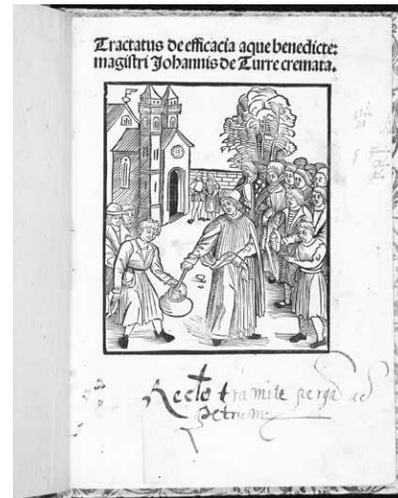
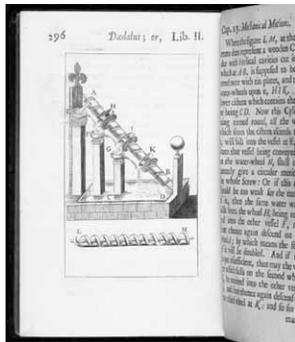
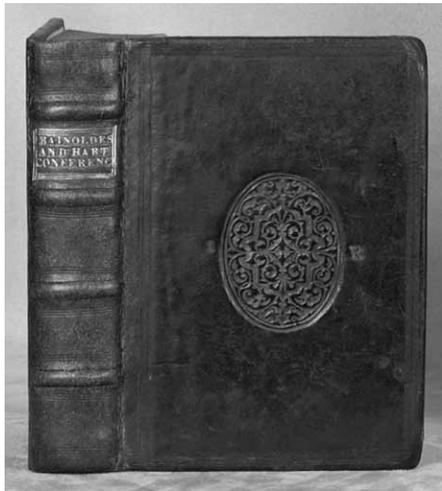
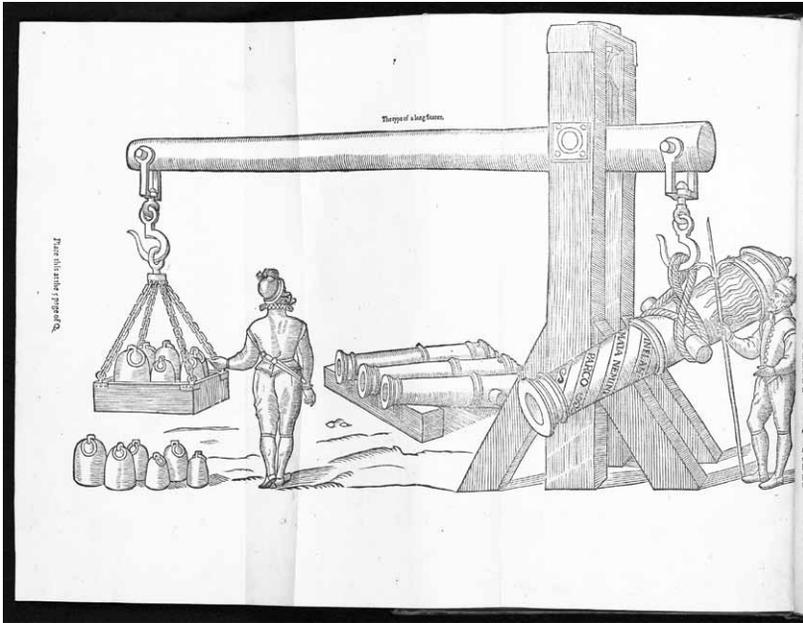


Plate 44
 Top: 272, 277
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 286, 405, 283
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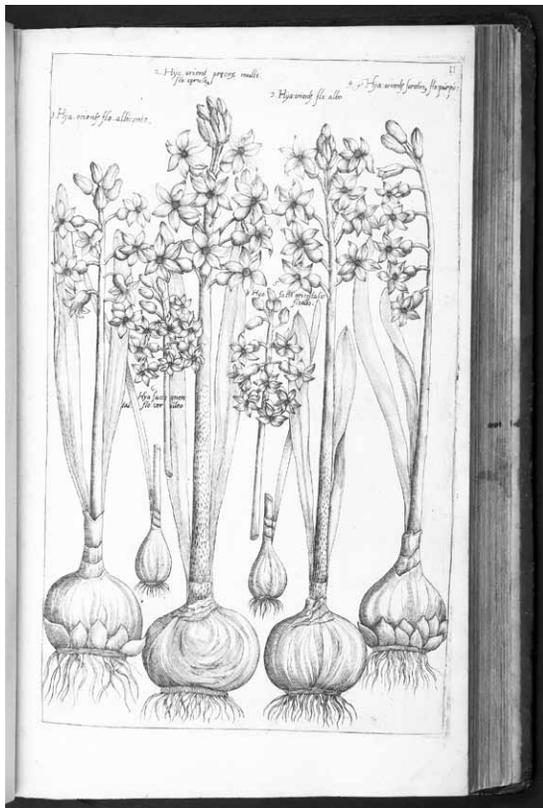


E a n qui in lecto tua iugiter meditantur de
 mine beati qui in te confitent tibi seruiunt
 in amore de monte sacro tuo nos element ecc
 audi nos argua in die firmit tu p De ma
 Qui saluo facit totos corde tu um e nomen a
 mirabile de pot tu morit nos erue que arisa
 dante de dante p d d d a Jactemum tu nos sal
 ua oculos nostros illumina uiam pacis agnoscere
 te que pauenda in uocare qui glo rificat omnes
 te demine nmentes Salua

Plate 45

Above: 282, 386

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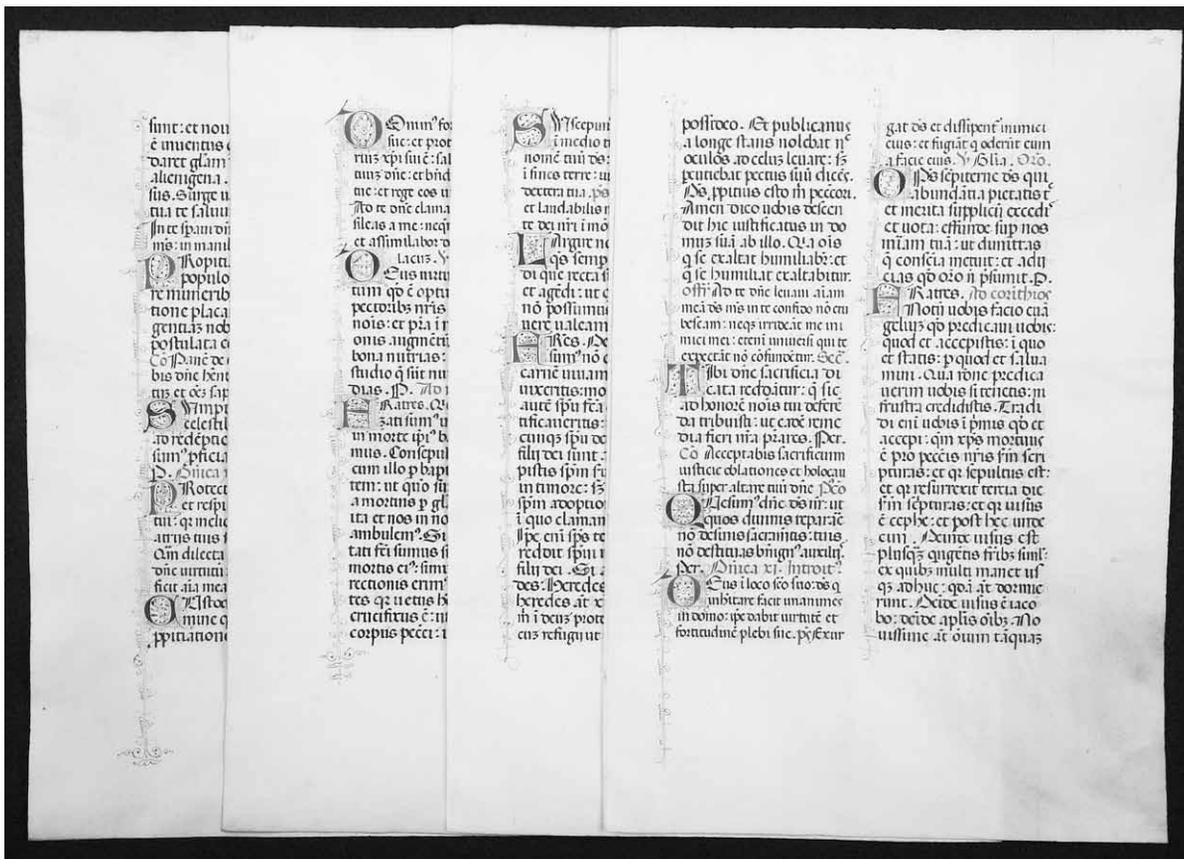
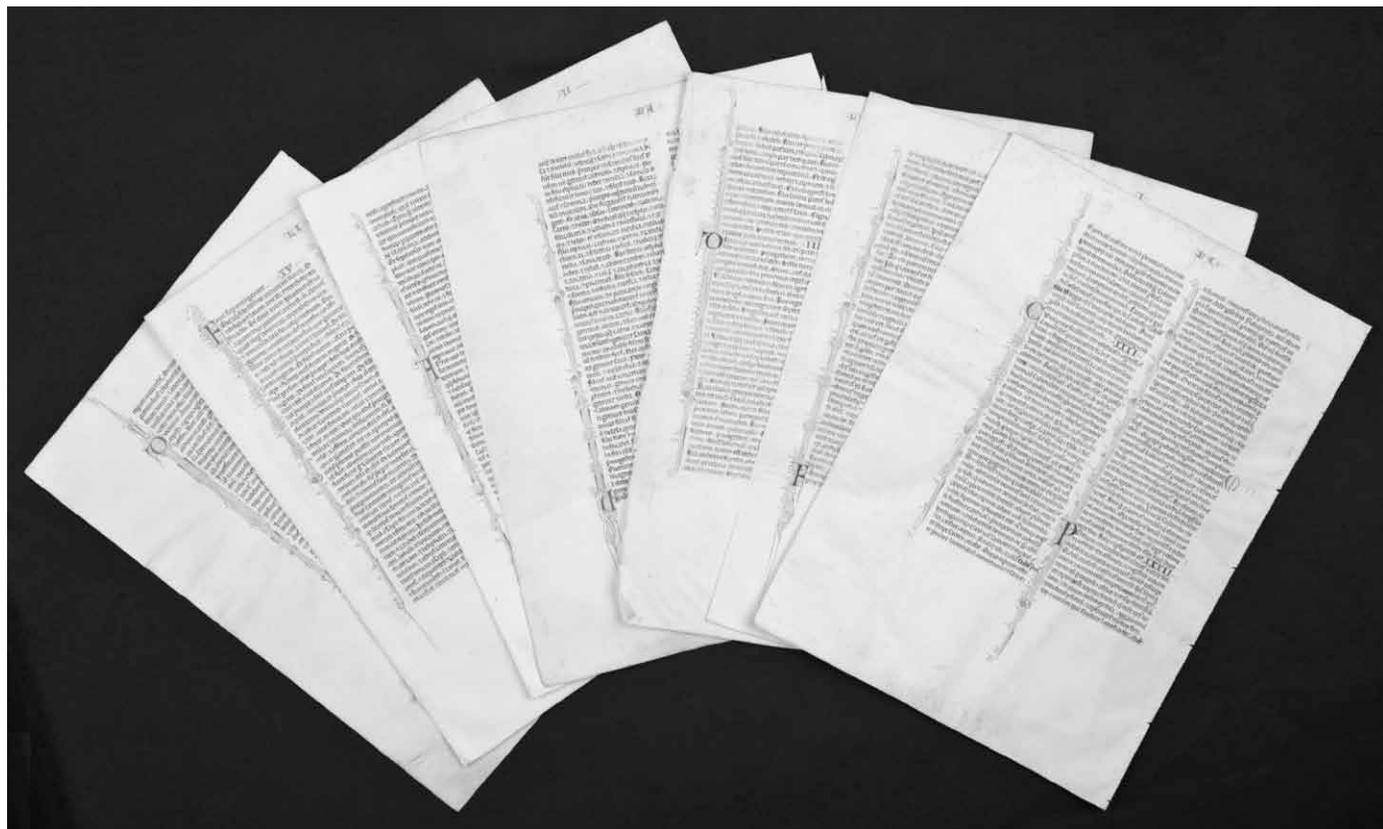


Plate 48

Above: 425

Below: 412





Catalogue 60

Medieval, Renaissance, and Modern (Mostly Illuminated) Manuscript Material as well as Books Printed before 1700 and Single Printed Leaves

Please send orders and inquiries to the above physical or electronic addresses, and do not hesitate to telephone at any time. We would be happy to have you visit us, but please make an appointment in advance so that we are sure to be here. In addition, our website is always open. Prices are in American dollars. Shipping costs are extra.

We try to build trust by offering fine quality items and by striving for precision of description because we want you to feel that you can buy from us with confidence. As part of this effort, *we guarantee your unconditional satisfaction*. If you buy an item from us and are not satisfied with it, you may return it within 30 days of receipt for a refund, so long as the item has not been damaged. The manuscript and printed leaves we offer for sale are acquired individually or as part of a fragment of a book only. WE DO NOT TAKE APART COMPLETE BOOKS IN ORDER TO SELL INDIVIDUAL LEAVES.

Significant portions of the text of this catalogue were written by Cokie Anderson. Invaluable supporting assistance has been provided by Jenny Johns, Tammy Opheim, David Clark, Ellen Summerfield, and Edwin Hall. Photos are by Bill Enos of Emerald Light Photography.

We are pleased and grateful when you pass on our catalogue to somebody else and when you let us know of other parties to whom we might send our publications. And we are, of course, always happy to discuss fine and interesting items that we might purchase.

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Printing and shipping costs pose a great dilemma for the distribution of our catalogues. Part of this dilemma is being addressed by creating a revamped website which will soon be found at our current website address www.pirages.com. Another part of the solution might involve some smaller catalogues being published in a strictly electronic format. We hope to be able to include everyone who wishes to be on our electronic mailing list, so please take a moment to send an email to:

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Please **include your name** in your message.

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Many thanks, and all the best,

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THANK YOU FOR
SHARING YOUR
INTERESTS WITH ME.



NAME:

ADDRESS:

PHONE (if you wish):

EMAIL:

AREAS OF INTEREST (Please be as specific as you can about limitations and constraints):

How far along are you in building your collection(s)? (e.g., just beginning, halfway, looking for the few remaining difficult items):

Can you list two or three specific titles of interest I might conceivably encounter?

How important is condition to you?

Would you welcome (not tolerate, but welcome) a phone call or email about things I see? Y / N

Is there a special way I can help you? (Would you like me to represent you at auction? To do an appraisal? To visit you and your collection in person? To discuss the possible purchase of books from your library? Is there some other service I can provide?)

Is there another collector or address I should send my catalogue to? (I am always most grateful for additions to my mailing list.) NAME/ADDRESS:

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**You don't have to be
a collector of Medieval material
to buy a piece of the Middle Ages.**

For example, people often purchase
illuminated leaves as gifts
for such occasions as weddings, birthdays, graduations,
and just for friendship.

**Happily, the Holiday Season brings another opportunity
to share in this special way.**

There are lots of things in this catalogue that would look beautiful
in a frame on the wall of a friend or family member
(*look, for example, at items 419, 426, and 427*).

(AND OF COURSE THERE ARE MANY THINGS DESCRIBED IN THIS CATALOGUE
THAT WOULD BE WONDERFUL PRESENTS EVEN IF THEY DON'T GO IN A FRAME.)

*Whatever the commercial outcome,
please enjoy this special catalogue of (mostly) early
material, and accept our*

Best Wishes for the Holidays.

I. Single Printed Leaves

1. A SELECTION OF SEVEN PRINTED LEAVES, OFFERED INDIVIDUALLY, FROM GERMAN INCUNABULAR PRESSES. (Various printers [see below] 1483-96) All of the leaves in Latin and printed in gothic typeface.

Prices vary (see below)

(1) Beginning with the earliest printed, this collection includes a leaf from the "Opera" of French theologian Johannes (Jean) Gerson (1363-1429), the text here containing a discussion of the importance of contemplation from his "De Monte Contemplationis." This edition was published by J. Koelhoff the Elder in Cologne in 1483. (2) Next is a leaf published in 1485 in Reutlingen by J. Otmar, from the text of the ever popular collection of lives of the saints, the "Legenda Aurea" of Jacobus de Voragine (ca. 1230-98), the archbishop of Genoa. The leaf here is from the fourth book, and contains the complete life of the saintly Pope Leo I, the end of the story of the Roman saints John and Paul, and the beginning of the life of Peter the Apostle. Our third and fourth leaves are from publications by Koberger in Nuremberg in 1491 and 1494, respectively. (3) The earlier is from the 13th century Franciscan theologian Bonaventura's "Quaestiones super IV Libros Sententiarum Petri Lombardi," featuring a discussion of the perfect wisdom of Christ, the text of Peter Lombard's scholastic classic, "Sentences," surrounded by the much more ample commentary of Bonaventura. (4) The second Koberger leaf comes from Johannes Herolt's "Sermones de Tempore e de Sanctis." A 15th century Dominican, Herolt here discusses the question of whether a child can be held responsible for a mortal sin. (5) Next is a leaf from another theological work, published in 1494 by H. Gran in Alsatian Hagenau, the "Postilla sSuper Librum Sapientiae," a commentary on the biblical Book of Wisdom written by the English Dominican Robert Holkot (d. 1349). Holkot was a nominalist thinker with a strong belief in free will. Educated at Oxford, he is believed to have delivered these lectures on the Book of Wisdom at Cambridge. (6) The small sixth leaf, published by H. Quentell in Cologne in 1496, comes from the second book of the "Epitomata seu Reparationes Totius Philosophiae Naturalis Aristotelis," a synopsis of Aristotle's thought by Gerardus de Harderwyck, a Dutch philosopher and theologian who ascribed to the views of Albertus Magnus on the co-existence of philosophy and science. Our leaf discusses the nature of light and sound. (7) Finally, the collection includes a leaf published by Koberger in Nuremberg in 1496 from the "Destructorium Vitiorum" of Alexander Carpentarius. This work, penned in the early 15th century by an English theologian, discusses the seven deadly sins. Other pertinent information, including price, is listed below.

(1) GERSON'S "OPERA." (Cologne: Johann Koelhoff, the Elder, 1483). 285 x 213 mm. (11 1/4 x 8 3/8"). Double column, 38 lines of text and headline. (Vertical row of small punctures at inner margin, otherwise fine.) \$95 (ST11220d4)

(2) VORAGINE'S "LEGENDA AUREA." (Reutlingen: J. Otmar, 1485). 288 x 202 mm. (11 1/4 x 8"). Double column, 45 lines of text and headline. (Faint hints of foxing and browning, but excellent.) \$95 (ST11220d3)

(3) BONAVENTURA'S "QUAESTIONES SUPER IV LIBROS SENTIARUM PETRI LOMBARDI." (Nuremberg: Anton Koberger, 1485). 303 x 210 mm. (12 x 8 3/8"). 64 lines of commentary surrounding text. With two three-line initials painted in red and heightened with silver. (Trivial discoloration at inner margin, but

fine.) \$150 (ST11220d5)

(4) HEROLT'S "SERMONES DE TEMPORE ET DE SANCTIS." (Nuremberg: Anton Koberger, 1494). 302 x 215 mm. (11 7/8 x 8 3/8"). Double column, 62 lines of text and headline. (A half dozen tiny, round wormholes, otherwise very fine.) \$100 (ST11220d6)

(5) HOLKOT'S "POSTILLA SUPER LIBRUM SAPIENTIAE." (Hagenau: H. Gran, 1494) 301 x 212 mm. (11 7/8 x 8 3/8"). Double column, 54 lines of text and headline. With one four-line initial painted in red. (Fine.) \$135 (ST11220d7)

(6) GERARDUS DE HARDERWYCK'S "EPITOMATA SEU REPARATIONES TOTIUS PHILOSOPHIAE NATURALIS ARISTOTELIS." (Cologne: H. Quentell, 1496) 192 x 135 mm. (7 1/2 x 5 1/4"). Single column, 46 lines of text and headline. (Faintly browned, but nearly fine.) \$125 (ST11220d1)

(7) ALEXANDER CARPENTARIUS' "DESTRUCTORIUM VITIORUM." (Nuremberg: Anton Koberger, 1496) 272 x 198 mm. (10 3/4 x 7 3/4"). Double column, 62 lines of text and headline. (Fine condition.) \$95 (ST11220d2) (ST11220d1-7)

2. A SELECTION OF NINE PRINTED LEAVES, OFFERED INDIVIDUALLY, FROM ITALIAN INCUNABULAR PRESSES. (Various printers [see below] 1476-93) The fifth leaf in gothic typeface, the rest in roman type. The first and third leaves in Italian, the others in Latin.

Prices vary (see below)

This collection of incunabular leaves offers examples of the fine Italian printing being done outside Venice in the 15th century. The three oldest leaves were printed in the 1470s, and all of them come from rare books, none of them being located by Goff. (1) The first leaf was printed in Vicenza in 1476 by H. Liechtenstein, who, like several of the earliest printers working in Italy, was of Germanic origin. The Italian text (the only 15th century printing in that language) offers a prose version of Virgil's "Aeneid." (2) The next leaf is from a work on Latin spelling by Tortellius, our leaf listing words beginning with "A," including quite a lengthy disquisition on "Arctos," the constellation of the bear, and an admonition to spell "Areopagus" with only one "r." This was published in 1477 for M. Manzulus, also by Liechtenstein, but in Treviso, rather than in Vicenza. (3) Next is an Italian edition of "Confessionale," a work on confession by the 15th century saint, Antoninus Florentinus. It was printed in 1479-80 in the saint's home town, Florence, by Don Ippolito for Giovanni di Nato. (4) Then there is a leaf from the same work, but one produced in 1480 by L. Pachel and U. Scinzenzeler in Milan. (5) Fifth in our collection is a leaf from another religious text, the "Meditations" of the 13th century Saint Bernard of Clairvaux, published in Milan by J. Antonius and B. de Honate in 1480-82. From a volume issued in small format (for handy perusing while pacing the cloister), our leaf discusses the love of God. (6) Sixth is a leaf from the Latin translation by Lapus Biragus of the "Roman Antiquities" by the Greek scholar Dionysius of Halicarnassus, published in 1480 in Treviso by B. Celerius. This still invaluable work comprises a great deal of information on Roman religion and early Roman history; our leaf discusses Romulus, the founder of Rome and the city's first king, and Brutus, the founder of the Republic. (7) Next is another classical publication, from a collection of the works of the Latin lyric love poets Tibullus, Catullus, and Propertius, published in 1481 in Reggio Emilia by A. de Mazalibus and P. Odoardus. Our leaf

contains the entire text of Propertius I, 14, praising the simple life. (8) The eighth leaf, from 1486, was published in Chivasso by J. Suigus de Suico. The only work published in Chivasso in the 15th century, the "Summa de Casibus Conscientiae" by Angelus de Clavasio discusses questions of conscience; our leaf ponders whether tainted donations, such as an offering from a prostitute, can be accepted by the clergy. (We vote "yes.") (9) Finally, our collection includes a leaf from Suetonius' "Lives of the Twelve Caesars," discussing the judicial enactments of Augustus, the text of Suetonius on both sides surrounded by a much more ample commentary by Philippus Beroaldus (1453-1505), a noted Italian humanist. Beroaldus opened a school at the age of 19 in Bologna, where this edition of Suetonius was published in 1493 by Benedictus Hectoris. Other pertinent information, including price, is listed below.

(1) **VIRGIL'S "L'ENEIDA."** (Vicenza: H. Liechtenstein, 1476) 180 x 143 mm. (7 1/8 x 5 1/4"). Single column, 23 lines of text. (A few wormholes, otherwise excellent.) \$175 (ST11220g9)

(2) **TORTELLIUS' "COMMENTARIORUM GRAMMATICORUM DE ORTHOGRAPHIA."** (Treviso: H. Liechtenstein for M. Manzulus, 1477) 282 x 205 mm. (11 1/4 x 8 1/8"). Single column, 44 lines of text. (Fine condition.) \$195 (ST11220g3)

(3) **ANTONINUS' "CONFESSIONALE."** (Florence: Don Ippolito for Giovanni di Nato, 1479-80) 205 x 142 mm. (8 x 5 5/8"). Single column, 23 lines of text. (Very fine.) \$175 (ST11220g10)

(4) **ANTONINUS' "CONFESSIONALE."** (Milan: L. Pachel and U. Scizenzeler, 1480) 209 x 127 mm. (8 1/4 x 5"). Single column, 28 lines of text. (Top outer corner apparently burned away, without loss, otherwise fine.) \$95 (ST11220g7)

(5) **SAINT BERNARD'S "MEDITATIONES."** (Milan: J. Antonius and B. de Honate, 1480-82) 168 x 120 mm. (6 5/8 x 4 3/8"). Single column, 30 lines of text, rubricated, with two two-line initials painted in red. (Fine.) \$75 (ST11220g6)

(6) **DIONYSIUS' "ANTIQUITATES ROMANAE."** (Treviso: B. Celerius, 1480) 274 x 200 mm. (10 3/4 x 7 7/8"). Single column, 37 lines of text. (Beautiful condition.) \$125 (ST11220g1)

(7) **THE "ELEGIAE" OF TIBULLUS, CATULLUS, AND PROPERTIUS.** (Reggio Emilia: A. de Mazalibus and P. Odoardus, 1481) 277 x 178 mm. (10 7/8 x 7 1/4"). Single column, 42 lines of text. (Very fine.) \$125 (ST11220g2)

(8) **ANGELUS DE CLAVASIO'S "SUMMA DE CASIBUS CONSCIENTIAE."** (Chivasso: J. Suigus, 1486) 207 x 147 mm. (8 1/8 x 5 3/4"). Double column, 55 lines of text. (Very fine.) \$125 (ST11220g8)

(9) **SUETONIUS' "VITAE CAESARUM."** (Bologna: Benedictus Hectoris, 1493) 303 x 210 mm. (12 x 8 1/4"). 56 lines of commentary around the text, plus headline. (A hint of browning at edges, otherwise very fine.) \$95 (ST11220g4) (ST11220g1-g10)

3. A SELECTION OF NINE PRINTED LEAVES, OFFERED INDIVIDUALLY, FROM VENETIAN INCUNABULAR PRESSES. (Various printers (see below), 1476-92) Texts in Latin. The first, fifth, sixth, and eighth leaves printed in gothic type, the rest in roman.

Prices vary (see below)

These nine leaves and the nine in the next entry all come from incunables issued in Venice, far and away the most prolific European printing center in the 15th century. (Venetian printers were responsible for some 4,500 books before 1501, or just about one out of every eight incunabular editions.) The earliest two leaves here were published by J. de Colonia and J. Manthen in 1476 and 1478, respectively. (1) The first comes from the "Summa Confessionum," a work on confession by the 15th century Florentine Saint Antoninus. Among the sins of the clergy discussed here are the falsification of papal bulls and the taking of bribes. (2) Our leaf from the same printers' "Opera" of Lactantius assesses the strengths and weaknesses of Cicero's philosophy. (The pagan Lactantius became an orator and Christian apologist, whose style derived from that of Cicero.) (3) Next is a leaf from an edition of Horace published by Michael Manzulus in 1481. It contains the first 25 (of 32) lines of one of Horace's most famous odes, celebrating the death of Cleopatra. (4) Unlike Manzulus, who printed only three books in Venice, Bartholomeus de Zanis was a prominent and prolific Venetian publisher. He is represented in this collection by a leaf from the 1489 edition of the "Historia Naturalis," in Italian, by the Elder Pliny, the polymath and admiral who died in the eruption of Vesuvius, and who here rattles off a long, learned list of Greek islands. The next two leaves were published by Peregrinus de Pasqualibus in 1489-91 and 1491, respectively. (5) The first comes from Mesue's "Opera medicinalia" and includes instructions for employing everything from chamomile to a magnetic stone in treating sufferers. Mesue is more correctly known as Yuhanna ibn Masawayh, an Iranian physician (777-857) who numbered caliphs among his patients. (6) Peregrinus' 1491 edition of the "Opuscula" of Saint Augustine is represented here by a leaf that comes from his treatise on grammar, covering participles, conjunctions, and prepositions. (7) Augustine's minor works are also represented by a second leaf in this collection, published by D. Bertochus in 1491, from "De Divinatione Demonum," in which Augustine discusses the seeming second sight of those demonically possessed. (8) Also published in 1491 is a leaf from the "Facta et Dicta" of the Roman Valerius Maximus, whose miscellany of tidbits from Roman history was a popular source in the Renaissance. Printed by Guilelmus Anima Mia, Tridinensis, the leaf discusses the generosity of the Roman senate to its enemies under the topic of "humanitas." (9) The final leaf, published by Bernardinus de Choris in 1492, is from the "Opera Philosophica" of Seneca, and includes the complete text of letters 105-07 of the 18th Book. Other pertinent information, including price, is listed below.

(1) **ANTONINUS' "SUMMA CONFESSIONUM."** (J. de Colonia & J. Manthen, 1476) 209 x 150 mm. (8 1/4 x 6"). Double column, 40 lines of text. (A couple of minor spots, but still fine condition.) \$125 (ST11220c1)

(2) **LACTANTIUS' "OPERA."** (J. de Colonia & J. Manthen, 1478) 295 x 203 mm. (11 5/8 x 8"). Single column, 37 lines of text. (A hint of foxing at edges, otherwise beautiful.) \$150 (ST11220c7)

(3) **HORACE'S "OPERA."** (Michael Manzulus, 1481) 295 x 200 mm. (11 5/8 x 7 7/8"). 52 lines of commentary surrounding text. (Faintly discolored and a little soft and frayed at bottom and fore edges, but still very good.) \$75 (ST11220c14)

(4) **PLINY'S "HISTORIA NATURALIS."** (B. de Zanis, 1489) 309 x 209 mm. (12 1/8 x 8 1/4"). Double column, 60 lines of text. (Beautiful condition.) \$150 (ST11220c9)

(5) **MESUE'S "OPERA MEDICINALIA."** (Peregrinus de Pasqualibus, 1489-91) 300 x 210 mm. (11 7/8 x 8 1/4"). Double column, 60 lines of text. Two-line initial painted in blue. (Fine.) **\$150** (ST11220c12)

(6) **AUGUSTINE'S "PLURIMA OPUSCULA."** (Peregrinus de Pasqualibus, 1491) 222 x 165 mm. (8 3/4 x 6 1/2"). Double column, 54 lines of text. (Small chip at inner margin without loss of text, otherwise fine.) **\$50** (ST11220c4)

(7) **AUGUSTINE'S "PLURIMA OPUSCULA."** (D. Berthochus, 1491) 223 x 164 mm. (8 3/4 x 6 1/4"). Double column, 55 lines of text. With neat marginalia in an early hand. (Fine.) **\$65** (ST11220c5)

(8) **VALERIUS MAXIMUS' "FACTORUM AC DICTORUM."** (Guilelmus Anima Mia, Tridimensis, 1491) 297 x 207 mm. (11 5/8 x 8 1/8"). 64 lines of commentary surrounding text. With one nine-line and six six-line attractive woodcut initials. (Inner margin edge faintly discolored and with small punctures and one tear, but still attractive.) **\$85** (ST11220c13)

(9) **SENECA'S "OPERA PHILOSOPHICA."** (B. de Choris de Cremona, 1492) 305 x 212 mm. (12 x 8 3/8"). Single column, 62 lines of text. (Very fine.) **\$125** (ST11220c11) (ST11220c1-c18)

4. A SELECTION OF NINE FURTHER PRINTED LEAVES, OFFERED INDIVIDUALLY, FROM VENETIAN INCUNABULAR PRESSES. (Various printers (see below), 1492-99) Texts in Latin. The sixth and eighth leaves in gothic type, the ninth in gothic and roman, the rest in roman.

Prices vary (see below)

(1) Published in 1492, the first of the nine remaining Venetian leaves in our collection was done by Bonetus Locatellus for O. Scotus in Venice; it comes from the heroic account of the Punic War by Silius Italicus, who served as consul in the first century A.D. under Vespasian. Our text (in one column), accompanied (in another column) by the commentary of the humanist Petrus Marsus (1442-1512), describes a sea battle. (2) Another classical Roman author represented here is Suetonius, in a leaf from the biography of the mad emperor Caligula from his "Vitae Caesarum," published in 1493 by Damianus de Mediolano. (3) The next leaf, published by Joannes Tacuinus de Tridino is from the fourth book of Silius Italicus; it features the exploits and cogitations in 263 B.C. of Valerius Corvinus, who received the cognomen "Messala" from his role in the action at Messala here described. Four leaves come from the Venetian period of the prolific publisher Simon Bevilaqua, dated 1493, 1493-4, 1495, and 1499, respectively. Our printer, whose real names was de Gabis, chose the sobriquet Bevilaqua ("water drinker") despite his fondness for wine. (4) The earliest Bevilaqua leaf is from his edition of the poems of Tibullus, Catullus, and Propertius, the text giving the first 31 lines of Propertius, II, 32, in which he laments and forgives the infidelities of his Cynthia (the text is surrounded by the voluminous commentary of Philippus Beroaldus). (5) Next is a leaf from Bevilaqua's publication of Lucan's "Pharsalia," beginning with line III, 128. The passage poetically recreates Cicero's address to Caesar requesting that he forgive Metellus. (6) Next is the much smaller Bevilaqua leaf from the "Opuscula" of Bernard of Clairvaux, featuring a passage from his "De Conscientia Edificanda" ("On Building the Conscience"). (7) The last of the Bevilaqua leaves is from an edition of the Roman comedian Plautus, handsomely rubricated here with two red and two blue initials. This was the first edition of Plautus to feature commentaries by Bernardo Saraceno and Giovanni Pietro Valla. The text is from Plautus' "Casina." (8) Next in the collection is a leaf from the 1496

publication by Georgius Arrivabenus of Caracciolus' "Sermones." Caracciolus (d. 1475) was the most celebrated preacher in Italy during the last half of the 15th century. These Lenten sermons discuss the power of penance. (9) The largest, and final, leaf in the collection is from the great biblical commentary penned by Saint Jerome (Hieronymus), here published in 1497-98 by Joannes and Gregorius de Gregoriis de Forlivo. The passage we have comments on the Book of Jonah. Other pertinent information, including price, is listed below.

(1) **SILIUS ITALICUS' "PUNICA CUM COMMENTARIIS PETRI MARSI."** (Bonetus Locatellus for Scotus, 1492) 310 x 208 mm. (12 1/4 x 8 1/4"). Double column, 61 lines of text and headline, plus commentary. (Probably washed, as suggested by the very faint marginalia, otherwise excellent.) **\$95** (ST11220g5)

(2) **SUETONIUS' "VITAE CAESARUM."** (Damianus de Mediolano, 1493) 238 x 200 mm. (11 1/8 x 7 7/8"). 62 lines of commentary surrounding text, plus headline. (Somewhat spotted, but still fresh and pleasing.) **\$75** (ST11220c6)

(3) **SILIUS ITALICUS' "PUNICA."** (Joannes Tacuinus de Tridino, 1493) 295 x 208 mm. (11 5/8 x 8 1/4"). 62 lines of text surrounding commentary, plus headline. Rubricated. (Very fine.) **\$125** (ST11220c15)

(4) **TIBULLUS' "ELEGIAE."** (Simon Bevilaqua, 1493) 316 x 215 mm. (12 1/2 x 8 1/2"). 62 lines of commentary surrounding text, plus headline. Rubricated, including one two-line and one four-line initial in blue or red. (Faint foxing and small dampstain, otherwise very fine.) **\$95** (ST11220c17)

(5) **LUCAN'S "PHARSALIA."** (Bevilaqua, 1493-94) 303 x 212 mm. (11 7/8 x 8 3/8"). 64 lines of commentary surrounding text, plus headline. (Very fine.) **\$125** (ST11220c10)

(6) **BERNARD'S "OPUSCULA."** (Bevilaqua, 1495) 148 x 101 mm. (5 3/4 x 4"). Double column, 40 lines of text and headline. (Fine condition.) **\$50** (ST11220c2)

(7) **PLAUTUS' "COMOEDIAE."** (Bevilaqua, 1499) 303 x 213 mm. (11 7/8 x 8 1/4"). 38-40 lines of text bordered by commentary in a smaller font, plus headline. Rubricated, with four four-line initials painted in red or blue. (With slight overall browning, otherwise fine.) **\$95** (ST11220c16)

(8) **CARACCIOLUS' "SERMONES."** (G. Arrivabenus for B. Rusine & B. Fontana, 1496) 183 x 125 mm. (7 1/4 x 5"). Double column, 48 lines of text. (Very minor soiling and dampstain, but excellent.) **\$45** (ST11220c3)

(9) **JEROME'S "COMMENTARIA IN BIBLIAM."** (J. & G. de Gregoriis de Forlivo, 1497) 340 x 232 mm. (13 3/8 x 9 1/8"). Single column, 60 lines of text and headline. (Faint creases, but very fine and attractive.) **\$145** (ST11220c18) (ST5065a)

5. A PRINTED LEAF FROM NICOLAUS DE LYRA'S "POSTILLA SUPER TOTAM BIBLIAM." ([Strassburg: Johann Mentelin, ca. 1472]) 400 x 298 mm. (15 3/4 x 11 3/4"). Double column, 62 lines and headline, gothic type. Headlines and initial in red. Goff N-133; BMC I, 56.

Remarkably bright and fresh. **\$150**

(ST7825x-y)

6. A PRINTED LEAF FROM POPE GREGORY'S "DIALOGUES" IN GERMAN. (Augsburg: Johann Baemler at the Monastery of Saints Ulrich & Afra, 1473) 311 x 216 mm. (12 1/4 x 8 1/2"). Single column, 29 lines of text in a distinctive German gothic type. Attractively matted. Paragraph marks in red, two two-line capitals painted in red. Goff G-408; BMC II, 332.

A touch of browning, tiny marginal brown spot and minor smudge, otherwise a fine, fresh leaf. **\$250**

This leaf comes from one of the handful of books printed at the Benedictine abbey press established by abbot Melchior von Stamheim near the end of 1472. It is one of the first works printed by Baemler, and the distinctively chiseled, cursive typeface employed here is said to be the first purely German font. (ST10582r)

7. A PRINTED LEAF FROM ANTONINUS FLORENTINUS' "DE CENSURIS ET DE SPONSALIBUS ET MATRIMONIO." (Venice: Johannes de Colonia and Johannes Manthen, 1474) 229 x 165 mm. (9 x 6 1/2"). Double column, 40 lines of text in gothic type. Paragraph marks in red and blue, two- and three-line painted initials with looping penwork extensions. Goff A-776; BMC V, 225.

A little faint foxing, but in otherwise fine condition and generally very pleasing. **\$125**

(ST5238f7)

8. A PRINTED LEAF FROM LEONARDUS DE UTINO'S "SERMONES DE SANCTIS." ([Cologne: Printer of the Albertus Magnus (Johannes Solidi?), not after 1474]) 279 x 203 mm. (11 x 8"). Double column, 38 lines of text in gothic type. Rubricated in red, with one five-line and one two-line initial. Goff L-155; BMC I, 237.

In excellent condition, VERY FRESH AND CLEAN. **\$150**

A rare imprint: STC German lists Solidi as the printer of only a dozen books, 10 of which are undated. (ST5238gg)

9. A PRINTED LEAF FROM DIONYSIUS CATO'S "THE DISTICHA DE MORBIUS." (Augsburg: [Anton Sorg], 1475) 267 x 197 mm. (10 1/2 x 7 3/4"). Single column, 40 lines of text in an open gothic face. Matted. Capitals touched in red, paragraphs marked with red, marginalia in an early, uninhibited hand. Goff C-292; BMC II, 342.

Light browning to edges, otherwise clean and bright. **\$150**

(CEs462)

10. A PRINTED LEAF FROM LAERTIUS' "LIVES OF THE PHILOSOPHERS." TEXT FROM ENTRY ON EUCLID. (Venice: Nicolaus Jenson, 1475) 267 x 197 mm. (10 1/2 x 7 3/4"). Single column, 34 lines of text in roman type. Attractively matted. With neat marginal notations in an early hand. Goff D-220; BMC V, 175.

Faint corner crease, recto with light marginal smudges, otherwise a fine, fresh leaf. **\$250**

A very desirable leaf, with secular content, printed in the lovely and distinctive roman font used by the most celebrated printer in 15th century Venice. (ST10582q)

11. A PRINTED LEAF FROM THE "RUDIMENTUM NOVITIORUM." (Lübeck: Lucas Brandis, 1475) 387 x 292 mm. (15 1/4 x 11 1/2"). Double column, 47 lines of text in a large open

gothic type. Capitals struck with red, paragraph marks in red, rubrics underlined, six three-line initials painted in red, and one similar initial nine lines tall, all of the capitals with flourished extensions. Goff R-345; BMC II, 550.

Just a breath of marginal foxing, otherwise beautiful condition. A very attractive leaf with especially vigorous rubrication. **\$250**

(ST7825u)

12. A PRINTED LEAF FROM A BIBLE IN LATIN. TEXT FROM NUMBERS. (Venice: Nicolaus Jenson, 1476) 305 x 197 mm. (12 x 7 3/4"). Double column, 52 lines of text and headline, gothic type. Attractively matted. With two two-line painted initials in red or blue. Goff B-457; BMC V, 176.

Upper outer corner with mild dampstain just touching text, tail edge with faint two-inch dampstain, three very small holes in the (generous) fore margin, but still a fresh, bright, and quite attractive leaf from Jenson's first Latin bible. **\$175**

(ST10582s)

13. A PRINTED LEAF FROM JOHANNES MARCHENSINUS' "MAMMOTRECTUS SUPER BIBLIAM." ([Cologne: Conrad Winters de Homborch], 1476) 267 x 203 mm. (10 1/2 x 8"). Double column, 40 lines of text in gothic type. Matted. Headlines, paragraph marks, and capitals struck in red. Goff M-235 (3 copies); BMC I, 245.

Excellent. **\$125**

(ST8821-4g)

14. A PRINTED LEAF FROM NICOLAUS DE AUSMO'S "SUPPLEMENTUM SUMMAE PISANELLAE." (Venice: Franciscus Renner de Heilbronn and Nicolaus de Frankfordia, 1476) 286 x 197 mm. (11 1/4 x 7 3/4"). Double column, 47 lines of text in a very clean and neat gothic type. Matted. Goff N-67; BMC V, 193.

IN VERY FINE, FRESH, CLEAN CONDITION. **\$150**

(CEs468)

15. A PRINTED LEAF FROM GUILLELMUS DURANTI'S "RATIONALE DIVINORUM OFFICIORUM." (Rome: Georgius Lauer, 1477) 241 x 152 mm. (9 1/2 x 6"). Double column, 50 lines of text in roman type. Matted. Goff D-414; Hain 6478; not in BMC.

A couple of minor marginal dampstains, otherwise in excellent condition. **\$100**

(ST6190o)

16. A PRINTED LEAF FROM CONRADUS GRITSCH'S "QUADRAGESIMALE." ([Augsburg]: Johann Wiener, 1477) 318 x 210 mm. (12 1/2 x 8 1/4"). Single column, 38 lines of text in rounded gothic type. Rubricated in red. Goff G-492; BMC II, 357.

Slightly wormed and faintly stained, otherwise excellent. **\$100**

This pleasing leaf is from an early edition of a frequently printed collection of Lenten sermons. Born in Basel, the Franciscan Gritsch (ca. 1409 - ca. 1475) was learned in canon law, biblical exegesis, and philosophy, and he was a stirring and popular preacher who knew

how to tell a good story. First printed in Nuremberg, ca. 1474, these sermons celebrate the events in Christ's life during the period from Ash Wednesday to Easter, and in doing so, they develop a picture of the truly Christian life in an unusually lively way, a fact that no doubt contributed to their popularity. (CEs472)

17. A PRINTED LEAF FROM NICOLAUS DE LYRA'S "POSTILLA SUPER PSALTERIUM." ([Mantua: Paulus de Butzbach, 1477]) 305 x 203 mm. (12 x 8"). Double column, 52 lines of text in a fine, regular open gothic face. Matted. Goff N-124 (3 copies); Hain 10376; not in BMC.

Minor staining along the fore edge, otherwise fine. **\$150**

(CEs474)

18. A PRINTED LEAF FROM ROBERTUS CARACCIOLUS' "OPERA VARIA." (Venice: Franciscus Renner de Heilbronn, 1479) 203 x 146 mm. (8 x 5 3/4"). Double column, 48 lines of text in a neat and clean gothic face. Matted. Goff C-131; BMC V, 195.

EXTRAORDINARILY BRIGHT AND FRESH CONDITION. **\$135**

(CEs483)

19. A PRINTED LEAF FROM JACOBUS DE VORAGINE'S "LEGENDA AUREA" WITH AN ATTRACTIVE WOODCUT. TEXT FROM THE LIFE OF SAINT PAUL. (Ulm[?]: Johann Zainer[?], [ca. 1479]) 280 x 190 mm. (11 x 7 1/2"). Single column, 43 lines of text in roman type. Matted. Capitals struck with red, underlining in red, recto with one attractive eight-line woodcut maiblumen initial, VERSO WITH A WOODCUT OF PAUL BLINDED BY A VISION OF CHRIST (measuring approximately 78 x 73 mm.) partially and neatly colored with faint yellow wash by an early hand (but see below). Goff J-100; BMC II, 529.

Two small, round light brown spots of no consequence, recto with remnants of mounting tape, but still an excellent leaf, extremely fresh and rather bright. **\$250**

The woodcut depicts Paul on horseback, holding up his left hand to shield his eyes from the brilliant vision appearing in the upper right corner of the scene and raining down sparkles of light. The horse is kneeling on one foreleg, his head reverently lowered. An object, probably intended to be a crucifix but looking rather more like a tomahawk, has been added to Paul's upraised hand with faint brown ink by our contemporary colorist. This amateur attempt enhances rather than detracts from the charm of the illustration, connecting us in a personal way with the devotion of the early reader. The ascription to printer here is tentative, as we have not been able to find a definitive match. (ST11035v)

20. A PRINTED LEAF FROM "THE PLENARIUM" ["EPISTOLAE ET EVANGELIA"]. (Augsburg: Anton Sorg, 1480) 267 x 197 mm. (10 1/2 x 7 3/4"). Single column, 34 lines of text in gothic type. Goff E-78; not in Hain or BMC.

Excellent condition. **\$65**

(ST6942e)

21. A PRINTED LEAF FROM OTTO VON PASSAU'S "DIE VIERUNDZWANZIG ALTEN ODER DER GOLDNE THRON." (Augsburg: Anton Sorg, 1480) 286 x 197 mm. (11 1/4 x 7 3/4"). Single column, 35 lines of text and headline in gothic type. Attractively matted. Goff O-119; BMC II, 347.

Top portion with light, innocuous dampstain, but still excellent. **\$85**

This curious work by the Franciscan Otto, bishop of Passau in the 14th century, is a collection of wise sayings from biblical and pagan antique sources put into the mouths of the 24 elders who appear in the Revelations of John. (CEs492)

22. A PRINTED LEAF FROM AMBROSIIUS DE CORA'S "VITA SANCTI AUGUSTINI." (Rome: Georgius Herolt, ca. 1481) 292 x 191 mm. (11 1/2 x 7 1/2"). Single column, 34 lines of type in roman face. Attractively matted. Apparently Goff C-881; BMC IV, 126.

A hint of damp around edges, otherwise fine. **\$95**

(CEs509)

23. A PRINTED LEAF FROM A BIBLE IN GERMAN ("THE NUREMBERG BIBLE"). TEXT FROM GALATIANS. (Nuremberg: Anton Koberger, 1483) 375 x 260 mm. (14 3/4 x 10 1/4"). Double column, 50 lines of text and headline, gothic type. Attractively matted. Paragraph marks in red, capitals and chapter headings struck with red, three three-line initials hand painted in red or green. Hain 3137; BMC II 424.

Mild marginal foxing and trivial soiling, otherwise a fine, fresh, attractively rubricated leaf from the ninth German Bible and the only one Koberger issued in German. **\$165**

(ST10582o)

24. A PRINTED LEAF FROM "DECISIONES ROTAE ROMANAE." ([Rome: Georgius Herolt and] Sixtus Riessinger, 1483) 260 x 191 mm. (10 1/4 x 7 1/2"). Double column, 54 lines of text in a light, widely spaced gothic face. Matted. Goff D-112 (1 copy only); BMC IV, 128.

Four small wormholes in the text, causing partial loss of two letters, other worming to margins, but remarkably bright and crisp. **\$90**

(CEs554)

25. A PRINTED LEAF FROM JOHANNES HEROLT'S "LIBER DISCIPULI DE ERUDITIONE CHRISTIFIDELIUM." ([Strassburg: Jacob Eber, ca. 1483]) 279 x 197 mm. (11 x 7 3/4"). Single column, 38 lines of text in a clean gothic face. Matted. Headlines and paragraphs marked with red, three-line "P" painted in red on verso. Goff H-93 (3 copies); BMC I, 117.

Large but light dampstain, otherwise excellent. **\$85**

Very rare: Eber is the printer of only four books listed in Goff, just one of them with a colophon listing him. (CEs557)

26. A PRINTED LEAF FROM JACOBUS DE VORAGINE'S "QUADRAGESIMALES." (Brescia: Angelus & Jacobus Britannicus, 1483) 152 x 102 mm. (6 x 4"). Double column, 40 lines of text in a very small but quite legible gothic face. Matted. Goff J-186 (4 copies); BMC VII, liv (note).

Faint marginal stain, but very fresh. Excellent condition. **\$70**

The brothers Britannicus were distinctive in publishing a disproportionately large number of books in small format, and the text type seen here is one of the smallest ever used in Italy during the 15th century. (CEs513)

27. A PRINTED LEAF FROM JACOBUS DE VORAGINE'S "LEGENDA AUREA." (Strassburg: [Printer of the 1483 Jordanus de Quedlinburg (George Husner)], 1483) 267 x 191 mm. (10 1/2 x 7 1/2"). Double column, 47 lines of text in gothic type. Paragraph marks in blue or red, capitals touched in red. Goff J-107; not in BMC.

Faint dampstain to fore margin, a bit of soiling and foxing, but fresh and still very good on the whole. **\$65**

(ST7825r-s)

28. A PRINTED LEAF FROM ANGELUS DE CLAVASIO'S "SUMMA ANGELICA DE CASIBUS CONSCIENTIAE." (Chivasso: Jacobinus Suigus, de Suico, 1486) 216 x 152 mm. (8 1/2 x 6"). Double column, 55 lines of text in gothic type. Paragraph marks painted in red. Goff A-713; BMC VII, 1111.

Slight browning at edges, otherwise excellent leaf from the first edition of the only book known to have been printed at Chivasso in the 15th century. **\$95**

(ST8821-4w)

29. A PRINTED LEAF FROM THE "SOPRA LA VITA DI JOB" ["MORALIA"] OF GREGORIUS I, IN ITALIAN. (Florence: Nicolaus Laurentii Alamanus, 1486) 335 x 230 mm. (13 1/8 x 9 1/8"). Double column, 43 lines of text in roman type. First Edition in Italian. Goff G-435; BMC VI, 631.

A hint of soiling, otherwise fine, especially fresh and bright. **\$85**

(ST088214x-4y)

30. A PRINTED LEAF FROM A BIBLE IN LATIN. TEXT FROM ISAIAH. (Nuremberg: Anton Koberger, 1487) 311 x 216 mm. (12 1/4 x 8 1/2"). Double column, 71 lines of text in gothic type. Matted. One three-line initial painted in red, paragraph markers and capitals touched in red. Goff B-614; BMC II, 431.

Dampstaining in outer margin, two small wormholes, otherwise very good. **\$150**

(CEs589)

31. A PRINTED LEAF FROM "LA MER DES HISTOIRES" [the French Translation of "RUDIMENTUM NOVITIORUM"], WITH TWO FINE WOODCUTS. (Paris: Pierre Le Rouge, 1488-89) 386 x 250 mm. (15 1/4 x 11 1/8"). Double column, 50 lines of text in a fine bâtarde typeface. On three small strips of mounting tape inside a serviceable mat. Each side of the leaf WITH AN ELEGANT SCROLLING PANEL BORDER featuring foliage and flowers inhabited by dragons, an eagle, a lion, and a dove; EACH SIDE ALSO WITH A FINE LARGE WOODCUT ILLUSTRATION (measuring 95 x 75 mm.), one showing Saint Jerome at his desk in what appears to be a library, and the other showing a group of aristocratic men and women inspecting the construction of a castle. With two manicules drawn in by an early hand. Goff R-346; BMC VIII, 109.

One very small brown spot on text, very faint marginal foxing, but VERY FINE AND FRESH nevertheless. **\$325**

This very large leaf, with its especially pleasing typeface, comes from one of the most beautiful 15th century books printed in France. Our woodcuts are particularly appealing in that they show a great many revealing details about the interior of a 15th century study filled with books (in the Jerome cut) as well as (in the other illustration) about

the machinery and methods involved in constructing buildings of the period. (CEs592)

32. A PRINTED LEAF FROM A BIBLE IN LATIN. TEXT FROM PSALMS. (Venice: Octavianus Scotus, 1489) 362 x 254 mm. (14 1/4 x 10"). Double column gothic type, surrounded by 77 lines of commentary in a smaller gothic face. Attractively matted. Paragraph marks and three-line initials alternately in red or blue. Goff B-616; BMC V, 437.

Very thin, faint dampstain at head, one or two small wormholes, otherwise a large, very attractively rubricated leaf IN FINE CONDITION, VERY FRESH AND CLEAN. **\$125**

(ST8821t-2g)

33. A PRINTED LEAF FROM AUGUSTINUS' "CANONES JUXTA REGULAM." (Strassburg: Martin Schott, 1490) 286 x 203 mm. (11 1/4 x 8"). Double column, 52 lines of text in gothic type. Capitals struck with yellow, paragraph marks in red, and seven very attractive three-line hand-painted red initials. Goff A-1229; BMC I, 95.

Faint marginal foxing, otherwise fine. **\$75**

(ST5937m)

34. A PRINTED LEAF FROM BARTOLUS DE SAXOFERRATO'S "DIGESTUM VETUS: SUPER PRIMA ET SECUNDA PARTE DIGESTI VETERIS (CUM ADDITIONIBUS ALEXANDRI DE TARTAGNIS)." (Milan: Leonardus Pachel, 1490) 406 x 279 mm. (16 x 11"). Four columns, gothic type. Goff B-230 (1 copy only); BMC VI, 778.

Excellent condition, quite fresh. Apparently the final leaf (printed on the upper third of the page only), with the headline "Registrum operis." **\$100**

(CEs623)

35. A PRINTED LEAF FROM AUGUSTINUS' "EXPLANATIO PSALMORUM." (Venice: Bernardinus Benalius, 1493) 305 x 210 mm. (12 x 8 1/4"). Double column, 70 lines of commentary in gothic type surrounding text. Attractively matted. Goff A-1273; BMC V, 374.

Bottom quarter of leaf with dampstain, otherwise fine. **\$50**

(CEs634)

36. EIGHT PRINTED LEAVES AND ONE BIFOLIUM, OFFERED INDIVIDUALLY, FROM SCHEDEL'S "LIBER CHRONICARUM" ("THE NUREMBERG CHRONICLE"). (Nuremberg: Anton Koberger, 1493) 457 x 292 mm. (18 x 11 1/2"). Single column, 64 lines of text in the gothic type. Contents, illustrations, and faults as described below. Goff S-307; BMC II, 437.

Prices vary (see below)

Pertinent information for each leaf, including price, is listed below.

(1) A BIFOLIUM WITH HALF-PAGE WOODCUT OF THE WALLED CITY OF ERFORDIA SPANNING BOTH PAGES. Matted. Capitals struck with red, reverse side with nine small woodcuts of kings, queens, and popes. (One-inch clean cut across text, not affecting legibility, older repaired short marginal tear, minor soiling to margins, otherwise fine and fresh.) Erfordia, or modern-day Erfurt, is the capital city of Thuringia and one of the oldest settled

areas in Germany. It was the center of the woad trade in Medieval Germany, that important blue dye useful not just for textiles but for embellishing illuminated manuscripts. **\$300**

(2) A LEAF FROM "SECUNDA ETAS MUNDI." Matted. Both sides WITH LARGE AND ELABORATE WOODCUT FAMILY TREES by Wolgemuth, the master of Dürer, one side tracing the lineage of Christ, the other the descendants of Japhet, believed to be the ancestor of the European peoples. (Older repaired tear to tail edge, not affecting image or text, minor marginal thumbing, otherwise fine.) **\$150**

(3) A LEAF FROM "TERTIA ETAS MUNDI." With two woodcuts of crown, orb, and scepter, a small woodcut of Jupiter, and WITH A LARGE AND STRIKING WOODCUT OF BABYLON, occupying one-third of the page. (Edges reinforced, margins with one small closed tear and a one-inch wormhole, lightly soiled.) **\$65**

(4) A LEAF FROM "SEXTA ETAS MUNDI." Recto with eight appealing woodcuts of saints, including an amusing Margaret who appears to be cuddling her dragon; verso with four woodcuts of popes, and with a larger (125 mm. square) woodcut showing the dove of the Holy Spirit spreading his wings protectively over a crowd of ecclesiastics. (Much of the leaf with mottled foxing, but still fresh.) **\$45**

(5) A LEAF FROM "SEXTA ETAS MUNDI." Capitals struck with red, recto with four woodcuts of Holy Roman Emperors (Justinian I and II, Tyberius III, and Leontius), verso with four woodcut portraits, one of a stern Venerable Bede, and with the scene of the dove and the ecclesiastics described above, here labeled "Synodus aquilegensis." Verso with small engraved bookplate of John Hadmar Sticht in lower corner of fore margin. (Mild smudging, a couple of very small stains, but still fine.) **\$85**

(6) A LEAF FROM "SEXTA ETAS MUNDI." Capitals struck with red, recto with seven woodcut portraits of classical authors, including those of Pliny and Plutarch, verso with six woodcut portraits of popes. Recto with small engraved bookplate of John Hadmar Sticht in lower left corner. (Minor thumbing, one corner crease, a little mild foxing, otherwise a fresh, excellent leaf.) **\$60**

(7) A LEAF FROM "SEXTA ETAS MUNDI WITH HAND-COLORED WOODCUTS." Capitals struck with red, recto with four woodcuts (measuring approximately 65 x 55 mm.), one each of a saint, a warrior, a cardinal, and a king; verso with woodcuts of a scholar, popes Urban IV and Clement IV, and a portentous comet, all with pleasing contemporary hand coloring. (Remnants of mounting tape to inner edge, mild creasing to lower margin, a bit soiled at lower corner, otherwise excellent.) **\$125**

(8) A LEAF OF TEXT, NUMBERED CCXCIII. (Half a dozen tiny wormholes, edges a little frayed, otherwise clean and pleasing.) **\$20**

(9) A LEAF FROM THE INDEX. COVERING LETTERS "U," "X," "Y," and "Z." Double column, 52 lines of text. Attractively matted. Rubricated in red, capitals struck with red, verso with three eight-line initials in red or blue, with enclosed leafy design. (Faint marginal thumbing, otherwise A FINE, BRIGHT LEAF.) **\$135** (ST10582g)

37. A PRINTED LEAF FROM ANGELUS DE CLAVASIO'S "SUMMA ANGELICA DE CASIBUS CONSCIENTIAE." (Venice: Georgius Arrivabenus, 1495) 171 x 140 mm. (6 3/4 x

5 1/2"). Double column, 45 lines of text in gothic type, with capital spaces. Goff A-726; not in BMC.

Slightly foxed and browned at edges, otherwise fine. **\$20**

(CES667)

38. A PRINTED LEAF FROM A BIBLE IN LATIN. TEXT FROM I PARALIPOMENON. (Basel: Johannes Froben, 1495) 159 x 108 mm. (6 1/4 x 4 1/4"). Double column, 54 lines of text and headline, gothic type. Attractively matted. Goff B-598; BMC III, 791.

Faint, thin dampstain to head and fore edge, otherwise a fine leaf, quite clean and crisp. **\$75**

This is a modest little leaf but important as the second Bible printed by Johann Froben (1460-1527), the most important early printer in Basel, the friend and employer of Erasmus, and a central figure both in the intellectual ferment of the northern Renaissance and the theological turmoil of the Reformation. Froben's 1491 Bible was the first book he issued as well as the first Bible ever to appear in octavo format. (ST10582p)

39. A PRINTED LEAF FROM A BIBLE IN LATIN. TEXT FROM THE PROLOGUE OF JEROME. (Venice: Paganinus de Paganinis, 1495) 349 x 241 mm. (13 3/4 x 9 1/2"). Double column, 82 lines of commentary surrounding text, all in gothic type. Attractively matted. Goff B-608; BMC V, 458.

Slight dampstaining in margins, otherwise excellent. **\$75**

(ST6718t)

40. A PRINTED LEAF FROM A BIBLE IN LATIN, WITH COMMENTARY BY NICOLAUS DE LYRA. TEXT FROM PSALMS. (Venice: Paganinus de Paganinis, 1495) 356 x 254 mm. (14 x 10"). Double column, 82 lines of commentary surrounding text with interlinear glossing, all in gothic type. Matted. Goff B-608; BMC V, 458.

Small, pale dampstain to the (ample) tail margin, otherwise a fine, stately leaf from what seems to be the first Latin Bible with catchwords. **\$125**

(ST10962e)

41. A PRINTED LEAF FROM JOHANNES CAMPANUS' "OPERA." (Rome: Eucharius Silber, 1495) 305 x 199 mm. (12 x 7 3/4"). Single column, 56 lines of text in roman type. With a very pleasing eight-line foliated woodcut initial. Goff C-73; BMC IV, 117.

A hint of foxing to edges, otherwise fine. **\$125**

(ST5238v1)

42. A PRINTED LEAF FROM THE "CODEX JUSTINIANUS" IN LATIN. (Venice: Baptista de Tortis, 1496) 432 x 286 mm. (17 x 11 1/4"). Double column surrounded by 82 lines of commentary, gothic type. Paragraph marks in red, three three-line, one four-line, and one six-line initial, all in solid blue, as well as one very prominent nine-line blue initial filled with white-vine decoration. Printed in red and black. Goff J-586; BMC V, 329.

Light dampstain in upper margin, edges a little frayed, otherwise excellent. **\$175**

This leaf opens the text of the Code of Justinian I (483-565), the most

famous of all the late Roman emperors, whose reign was filled with great events and achievements, most notably this codification of Roman law. In addition to the decorative initial, a space measuring approximately 75 x 140 mm. has been left blank at the head of the text, available for the addition of an illuminated miniature. (ST10449I)

43. A PRINTED LEAF FROM A BIBLE IN LATIN. TEXT FROM PSALMS. (Strassburg: [Johann (Reinhard) Grüninger, 1497]) 299 x 216 mm. (11 3/4 x 8 1/2"). Double column, 54 lines of text in gothic type. Attractively matted. With nine three-line initials in red or blue. Goff B-600; BMC I, 111.

Slight overall darkening, faint marginal dampstain touching corner of text, otherwise excellent. **\$75**

(CEs121)

44. A PRINTED LEAF FROM HIERONYMUS' "EPISTOLE" (in Italian). (Ferrara: Laurentius de Rubeis de Valentia, 1497) 305 x 222 mm. (12 x 8 3/4"). Double column, 48 lines of text in an elegant roman face. Attractively matted. Goff H-178; BMC VI, 614.

EXCEPTIONALLY CLEAN, BRIGHT, AND FRESH. **\$85**

(ST6944v)

45. A PRINTED LEAF FROM JACOBUS DE VORAGINE'S "GOLDEN LEGEND" IN ENGLISH. TEXT FROM "THE LYF OF SAYNT JAMES THE LASSE" (SAINT JAMES THE LESSER). (Westminster: Wynkyn de Worde, 1498) 260 x 172 mm. (10 1/4 x 6 3/4"). Double column, 47 lines of text in black letter type. STC 24876; Duff, p. 115 and plate 14; Goff J-151.

Head corners rounded (not affecting headlines or text), small marginal tear, faintly toned, otherwise in excellent condition, fresh and clean. **\$450**

A leaf from the fourth printing in English, the first two by Caxton, the next two by his successor. (ST8357[Pa])

46. A PRINTED LEAF FROM GABRIEL BIEL'S "SERMONES." (Tübingen: Johann Otmar, for Friedrich Meynberger, 1499/1500) 197 x 140 mm. (7 3/4 x 5 1/2"). Double column, 39 lines of text and headline in gothic type. Goff B-662; BMC III, 703.

Six lines with neat underlining, otherwise in fine condition. **\$45**

The sermon here is the 37th, to be delivered on the feast of Pentecost. (ST5238jj)

47. A PRINTED LEAF FROM "SCRIPTORES ASTRONOMICI VETERES" BY JULIUS FIRMICUS MATERNUS' [and others]. (Venice: Aldus, 1499) 273 x 178 mm. (10 3/4 x 7"). Single column, 38 lines of text in roman type, with capital spaces and guide letters. Goff F-191; BMC V, 560.

Large but faint dampstain, a few trivial spots, otherwise excellent, still quite fresh. **\$45**

(ST6422)

48. A PRINTED LEAF FROM "DIE CRONICA VAN DER HILLIGER STAT VAN COELLEN" ("THE COLOGNE CHRONICLE"). (Cologne: Johann Koelhoff the Younger, 1499) 298 x 199 mm. (11 1/2 x 7 7/8"). Single column, 49 lines of text and headline in gothic type. WITH A WOODCUT

PORTRAIT (measuring approximately 50 x 40 mm.) showing a young man with flowing blond locks, the cut COLORED BY A CONTEMPORARY HAND. Goff C-476; BMC I, 299.

Slightly foxed and browned, but still quite pleasing. **\$125**

Our leaf from this Chronicle of the Holy State of Cologne treats of the tragic defeat and death in the 13th century of Manfred of Sicily at the battle of Benevento, and then of his young nephew Conradin. Both were descendants of Frederick II of Germany. Charles of Anjou, brother of Louis IX of France, was the victor, and the kingdom of South Italy and Sicily was the prize. Although the woodcut is generic, the young man represents Manfred of Sicily authentically in that he really was a blond. The "Cologne Chronicle" is famous for containing one of the earliest accounts of the history of printing. (ST6462o)

49. A PRINTED LEAF FROM GUILLERMUS PARISENSIS' "POSTILLA SUPER EPISTOLAS ET EVANGELIA." (Basel: Michael Furter, ca. 1500) 188 x 137 mm. (7 3/8 x 5 3/8"). Single column of text surrounded by 49 lines of commentary in gothic type. Perhaps Goff G-664, 665, 666, 667, or 668.

A little toned, with minor marginal thumbing, otherwise excellent. **\$45**

(ST6942q)

50. A PRINTED LEAF FROM PARATUS' "SERMONES DE TEMPORE ET DE SANCTIS." (Strassburg: Martin Flach, 1500) 273 x 197 mm. (10 3/4 x 7 3/4"). Double column, 52 lines of text in a clean, open gothic face. Matted. Paragraph markers and two five-line initials painted in red, capitals and headline touched with red. Goff P-105; BMC I, 158.

Margins rather grubby, but still an attractive leaf, especially with the large painted initials. **\$50**

(CEs720)

51. A PRINTED LEAF FROM LUDOLPHUS DE SAXONIA'S "DAT BOECK VAN DEN LEVEN ONS LIEFS HEREN IESU CHRISTI," WITH A LARGE AND BEAUTIFUL WOODCUT. (Antwerp: Henrick Eckert van Homberch, 1503) 267 x 197 mm. (10 1/2 x 7 3/4"). Double column, 41 lines of text in gothic type. The leaf expertly inlaid into a window frame and then matted. With a three-line hand-painted initial in red and WITH A LARGE (105 x 145 mm.) WOODCUT OF MARY MAGDALENE WASHING JESUS' FEET.

With just a faint hint of overall browning, otherwise in fine condition. **\$300**

The wonderfully detailed woodcut here illustrates the famous incident related in the Gospel of Luke. Jesus is dining in the house of a Pharisee, and we see here the table groaning with food and jugs of wine. Mary Magdalene, a woman "who had committed many sins," entered the house and began to wash Christ's feet with her tears, wiping them with her hair, and anointing them with perfume. We see her kneeling in the foreground, clutching her alabaster jar of ointment, her hair flowing to the ground. The Pharisee and his richly attired friends are discussing the event in apparent shock and disapproval. It is a marvelously energetic scene, with a serene Christ as its center. (ST6942y)

52. A PRINTED LEAF FROM JACOBUS DE VORAGINE'S "GOLDEN LEGEND" IN ENGLISH. TEXT FROM THE CHAIRING OF SAINT PETER THE APOSTLE. (London: Julian

Notary, 1504) 317 x 238 mm. (12 1/2 x 9 3/8"). Double column, 55 lines of text in black letter type. Matted. WITH A 10-LINE WOODCUT OF SAINT PETER HOLDING THE KEYS TO HEAVEN.

Margins rather soiled, minor corner creases, but still a fresh leaf without any fatal defect and with a charming woodcut. **\$225**

In this story from the life of the apostle, Jacobus tells of his investiture ("chairing") as bishop of Antioch. The leaf comes from an edition that has impressively tall and broad pages. (ST11035x)

53. A PRINTED LEAF FROM THE "HORTUS SANITATIS." (Strassburg: Johann Prüss, 1509) 260 x 184 mm. (10 1/4 x 7 1/4"). Index leaf in four columns of gothic type.

Very good. **\$30**

(ST6942u)

54. A PRINTED LEAF FROM A BIBLE IN LATIN. TEXT FROM DANIEL. ([Germany?, ca. 1510]) 330 x 229 mm. (13 x 9"). Double column, 69 lines of text in an attractive gothic typeface. Attractively matted. Two three-line woodcut initials and decorative border FINELY HAND COLORED in soft red, green, yellow, and brown; headline, paragraph markers and capitals touched with red.

Top margin just shaved, otherwise an appealing leaf in excellent condition. **\$95**

(CEs235)

55. A PRINTED VELLUM LEAF WITH A VERY FINE, EXTREMELY LARGE ILLUMINATED MINIATURE PAINTING OF THE MASSACRE OF THE INNOCENTS, FROM A BOOK OF HOURS IN LATIN. USE OF ROME. TEXT FROM VESPER. (Paris: Gilles Hardouin, ca. 1510) 222 x 140 mm. (8 3/4 x 5 1/2"). Single column, 30 lines of text. Verso with elaborate metalcut compartmentalized border featuring mischievous putti and grotesques, the martyrdom of Saint Sebastian, and a woman shearing a sheep; the same side with 18 one-line hand-painted initials in gold on a blue or red ground, two similar two-line initials, and one three-line foliated initial in gold on a red ground; recto WITH A RICHLY PAINTED AND ILLUMINATED WOODCUT OF THE MASSACRE OF THE INNOCENTS, with a glimpse of the flight into Egypt on the left side of the scene.

A touch of wrinkling to lower outer corner, verso with remnants of mounting tape, but A VERY FINE LEAF, the printing clear and fresh, the colors vivid, and the gold lustrous. **(Plate 1) \$3,600**

The massacre depicted here appears to be taking place in Herod's throne room, as if he had ordered it for his own entertainment. Seated in the center of the piece on a massive gold throne, he views the heartbreaking chaos before him impassively, ignoring an angry woman who is lifting her bleeding infant up to him as if to say, "See what you've done!" The mothers here are not wailing in grief, but are angrily fighting for their sons' lives. In the foreground, a soldier pushes a golden-haired woman out of the way, in order to finish off the dazed and wounded infant she and her companion are attempting to shield. On either side, soldiers have raised swords to smite the helpless tots, and to the right of Herod, a bleeding infant looks pitifully up at the armored soldier who holds him by the arm, ready to deliver the fatal blow. In the upper right, we see a baby impaled on a spear. A glimpse of hope through an open window mitigates the horror of the

gruesome scene: we see Joseph leading a donkey bearing the Virgin and the Christ Child as they flee to Egypt, blessed by golden rays streaming down from heaven. The action here is dramatic, intense, and memorable; the colors are vivid, the heavy use of gold adding light to an overwhelmingly sober subject. The Book of Hours from which this leaf came must have been extraordinarily sumptuous. (ST11712)

56. A PRINTED LEAF FROM NICOLAUS PEROTTUS' "CORNUCOPIAE." (Venice: Aldus Manutius, 1513) 305 x 197 mm. (12 x 7 3/4"). Double column, 62 lines of text in the lovely Aldine italic type. Attractively matted. Adams P-720; Ahmanson-Murphy 115; Renouard 1513:6.

Verso with a two-inch brown stain affecting one column of text and just showing through on the recto, otherwise a fresh, bright leaf, with deep impressions of the type. **\$85**

(ST10582n)

57. A VELLUM LEAF FROM A PRINTED BOOK OF HOURS IN LATIN, CONTAINING A FULL-PAGE METAL CUT SHOWING THE BETRAYAL OF JUDAS. (Paris, Thielman Kerver, ca. 1515) 178 x 114 mm. (7 x 4 1/2"). The verso with rubrics printed in red, two sides with a metal cut border in panels showing biblical scenes and WITH A CHARMING 11-LINE MINIATURE OF SAINT MARK on the left in his study, the lion at his feet, a hefty book near his upraised arm; THE RECTO WITH AN IMPRESSIVE RENDERING OF THE KISS OF JUDAS (see below).

Minor discoloration in upper margin, slight thumbing visible on verso, otherwise in fine condition, the vellum fresh and the brightly colored paint entirely intact. **(Plate 1) \$1,500**

The scene shows the dramatic moment of Christ's betrayal within a brushed gold architectural frame (curiously left unfinished on the right side), the Savior pictured standing in the center in his pink robe with gold highlights. From the left, Judas grasps Jesus around the waist with a hand that at the same time tightly clutches the traitor's bag of silver. A well-armored soldier holds Christ on the other side. Peter is at the left, his sword drawn, having cut off the ear of the priest's servant, who lies bleeding on the ground at the front left. The artist has composed the scene carefully, with Judas' green bag of money placed exactly at the center of the scene, and he has supplied a good deal of detail both in the several figures near the front and in the architectural features of Jerusalem in the distance. (ST10449j)

58. A PRINTED LEAF FROM MELCHIOR PFINTZING'S "DIE GEUERLICHEITEN UND EINSTEILS DER GESCHICHTEN DES LOBLICHEN . . . HELDS VND RITTERS HERR TEWRDANNCKHS." (Nuremberg: Johann Schoensperger the Elder for Emperor Maximilian I, 1517) 324 x 229 mm. (12 3/4 x 9"). Single column, 24 lines of text in the calligraphic fraktur type cast especially for this work. Attractively matted. With large calligraphic flourishes at head and tail. Brunet V, 787; Adams P-962.

Slightly shaved at head edge (as usual), faint two-inch dampstain to upper corner (not affecting text), mild marginal foxing and thumbing, but an excellent leaf, still fresh, and with deep impressions of the type. **\$125**

The elaborate fraktur type was designed by Vinzenz Rockner, secretary to Emperor Maximilian I, whose patronage made it the standard national type in Germany. (ST10582u)

59. A PRINTED LEAF FROM A BIBLE IN LATIN. TEXT FROM II KINGS. (Venetii: Lucas Antonius de Giunta, 1519) 155 x 105 mm. (6 x 4"). Double column, 52 lines of text and headline in gothic type. Matted.

A touch of freckled foxing, otherwise a fine, fresh leaf from the first Giunta Latin Bible, containing Chapter 12, complete, and much of Chapter 13, including Nathan's reproach of David for having taken Bathsheba from her husband, Uriah, and arranging for the latter's death. **\$35**

(ST10962f)

60. A PRINTED LEAF FROM A BIBLE IN LATIN. TEXT FROM ESAIAS. (Lyon: J. Sacon, 1521) 330 x 245 mm. (13 x 9 3/4"). Double column, 66 lines of text and headline in gothic type. Attractively matted. Paragraph marks in red, capitals struck with red, underlining in red, five four-line foliated woodcut initials and with a woodcut (measuring approximately 62 x 80 mm.) of two sundials within a decorative border. Darlow & Moule 6101.

A scattering of small ink spots in a lower corner, minor marginal soiling, but still in excellent condition. **\$125**

The woodcut here relates to the text, which mentions a sundial as part of God's message of deliverance. (CEs239)

61. A PRINTED LEAF FROM A BIBLE IN LATIN (THE ERASMUS BIBLE). TEXT FROM ESDRA. (Basel: Thomas Volfius, 1522) 200 x 150 mm. (7 7/8 x 5 7/8"). Single column, 38 lines of text and headline in a graceful italic type. Attached to backing with two mounting tabs and then matted. Darlow & Moule 6102 (notes).

A fine leaf, very fresh and clean. **\$125**

This edition is known as Erasmus' Bible because the great scholar of Rotterdam contributed his own translation of the New Testament section, in place of the Vulgate. It is claimed that Erasmus felt compelled to emend the text because he thought the Greek used by the apostles was deficient, and Luther, in turn, based his text on the present Erasmus version. Our leaf comes from the Old Testament book of Esdra (or Ezra), and relates the story of the Jews' release from Babylon and the rebuilding of the temple in Jerusalem during the reign of Darius. (ST11127b)

62. A PRINTED LEAF FROM JACOBUS PHILIPPUS DE BERGAMO'S "SUPPLEMENTUM CHRONICARUM" IN ITALIAN. (Venice: Giovanni Francesco and Giovanni Antonio dei Rusconi, 1524) 307 x 214 mm. (12 1/8 x 8 3/8"). Single column, 60 lines of text and headline in roman type. Margin with printed timeline giving the date as Anno Mundi and Anno Domini.

Light freckled foxing to margins, otherwise a fine, fresh leaf. **\$65**

This leaf from Bergamo's popular world chronicle covers events from the years 1421 to 1425, including episodes relevant to Milan, Cyprus, and Venice. (ST6463z)

63. PRINTED LEAVES, OFFERED INDIVIDUALLY, FROM A FINE, LARGE LATIN BOOK OF HOURS ON VELLUM. (Paris: Germain Hardouyn, 1524[?]) 229 x 152 mm. (9 x 6"). Single column, 29 lines, gothic type. Leaves typically with several one-line initials in brushed gold on a blue or terra cotta ground. The text of each page within a four-sided border, the

top portion imitating a sculptural motif, often floral, and one vertical side also decorative, usually taking the form of stacked columns; the other two sides of the text framed with elongated panels depicting sacred and secular vignettes, the latter featuring dancing figures, cherubs, dragons, and especially hunters, who are pictured in very pleasing elaborately detailed sylvan settings. Perhaps Bohatta 1092.

IN REMARKABLY FINE CONDITION, with trivial defects only. **(Plate 33) \$125 - \$145**

These are large leaves with very attractive metalcut borders, and they are in especially clean, fresh condition. The historiated panels are more elaborate and more skillfully executed than typical Books of Hours leaves from this period. And this group is intended to be priced advantageously. (ST9474)

64. A PRINTED LEAF FROM ANTON PFORRE'S TRANSLATION OF BIDPAI'S "BUCH DER WEISHEIT DER ALTEN WEISEN." (Germany, early 16th century) 197 x 151 mm. (7 3/4 x 6"). Single column, 35 lines of text in gothic type. Verso WITH A LARGE WOODCUT (90 x 120 mm.) of a man with an ax walking toward a snake curled on a rock.

Faint corner crease, verso with remnants of mounting tape, trivial soiling, but still in really excellent condition. **\$175**

The "Book of the Wisdom of the Old Ways" is a German translation of Bidpai's Hindu animal fables, which were very popular in Medieval Europe. (ST7491b)

65. A PRINTED LEAF FROM AN EARLY 16TH CENTURY EDITION OF "THE BRUT, OR CHRONICLES OF ENGLAND." (England, probably London, early 16th century) 250 x 175 mm. (9 3/4 x 6 3/4"). Double column, 42 lines and headline in black letter type. With woodcut line endings in a chain pattern and with A SINGLE-COLUMN WOODCUT (measuring approximately 60 x 65 mm.) showing the execution of Alured and his bodyguards by King Harold and his henchmen.

Leaf rather soiled and with three short closed marginal tears, but still desirable because from a rare book and with an appealingly gruesome illustration. **\$100**

This leaf describes the critical situation in England during the reign of Harold Harefoot (ca. 1040), son of the Danish conqueror Cnut. Our woodcut depicts his brutal execution of Alured, brother of the future king Edward the Confessor, who had attempted to regain the throne of England for the Anglo-Saxon Wessex dynasty. (ST8681g[He])

66. PRINTED LEAVES FROM JACOBUS DE VORAGINE'S "GOLDEN LEGEND." (Westminster: Wynkyn de Worde, 1527) 254 x 171 mm. (10 x 6 3/4"). Double column, 46 lines of text and headline in black letter type. One leaf with a large woodcut of the Last Supper; 13 leaves with smaller woodcuts, half a dozen of these of anonymous popes and bishops, two depicting the Annunciation and Pentecost, and five portraying Saints John the Baptist, Mary Magdalene, Paul, Roch, and Edward the Confessor (some of the woodcuts ineptly painted with a light brownish wash). STC 24880.

Slight, even overall browning, some leaves with large (faint) dampstain, but still excellent specimens of early English printing. **\$35 - 50** (depending on condition; a few leaves with small uncolored woodcuts of saints available for **\$165** and a few others, crudely colored, available for **\$95**)

From the press of England's second most famous incunabular printer,

Wynkyn de Worde (d.1534?), apprentice to William Caxton and successor to the business at the latter's death in 1491. (ST7232c1-12)

67. A PRINTED LEAF FROM A BIBLE IN LATIN. TEXT FROM EXODUS (Lugduni: Jacobi Myt, 1532) 343 x 248 mm. (13 1/2 x 9 3/4"). Double column, 70 lines of text and headline in gothic type. With four four-line woodcut initials.

A bit browned and wrinkled, but without any serious defects. **\$25**

(ST7610z-ee)

68. PRINTED LEAVES FROM THE "INSCRIPTIONES SACROSANCTAE VETVSTATIS" OF PETRUS APIANUS and BARTHOLOMAEUS AMANTIUS. (Ingolstadii: In Aedibus P. Apiani, 1533) 311 x 210 mm. (12 1/4 x 8 1/4"). Printed in roman capitals. Decorative woodcut border on each page, many woodcut frames representing tablets, tombs, urns, and columns, and a few leaves with prominent woodcut figures of humans and animals shown as statuary or in relief. STC German, p. 37; Adams A-1291.

A trifle browned, with minor marginal dampstains, but still excellent. **\$45** (the leaves with large woodcuts available for **\$75 - \$95**)

We have several leaves from this handsomely produced volume that contains a collection of ancient inscriptions in Latin and Greek taken from tombs, stelae, and other monuments across Europe. Among the large woodcuts is a full-page illustration of Mercury holding a caduceus, with a ram and cock at his feet. (ST8120-7h)

69. A PRINTED LEAF FROM HIERONYMUS' "EPISTOLAE." (Parisiis: Apud Claudium Chevallonium, 1533) 368 x 248 mm. (14 1/2 x 9 3/4"). Double column, 65 lines of text and headline in roman type. Seven large and small woodcut initials.

Fine. **\$35**

(ST6463q)

70. A PRINTED LEAF FROM JACOBUS PHILIPPUS DE BERGAMO'S "SUPPLEMENTUM CHRONICARUM." (Venice: Bernardino Bindone, 1535) 298 x 197 mm. (11 3/4 x 7 3/4"). Wide single column, 60 lines of text and headline in roman type. WITH A 57 x 70 mm. WOODCUT OF A CITY, apparently Neptaia in Scythia.

Excellent. **\$85**

(ST6465a)

71. A PRINTED LEAF FROM SEBASTIAN MUENSTER'S "COSMOGRAPHICA." (Basel: Heinrich Petri, ca. 1540) 318 x 203 mm. (12 1/2 x 8"). Single column, 55 lines of text and headline in roman type. A FINE LARGE WOODCUT (140 x 76 mm.) showing Ottocar of Bohemia enthroned and consulting counsellors.

Tiny tear in lower margin, slight browning, but excellent. **\$125**

(ST7491i)

72. A PRINTED LEAF FROM A SUPPRESSED LUTHER BIBLE IN GERMAN. TEXT FROM BARUCH. (Leipzig: durch Nicolaum Wolrab, 1541) 343 x 229 mm. (13 1/2 x 9"). Single

column, 49 lines of text and headline in gothic type. Matted. With two five-line ornamental initials. STC German, p. 89.

A trifle brown, one faint dampstain in lower margin, two minor orange streaks on verso, an innocuous crease across bottom lines, but in overall excellent condition. **\$50**

This was a pirated edition of Luther's German translation of the Bible, and at his behest, it was suppressed as offensive because of textual errors. (ST10962g)

73. A PRINTED LEAF FROM A BIBLE IN LATIN. TEXT FROM PROVERBS. (Paris: Franciscus Gryphius, 1541) 184 x 127 mm. (7 1/4 x 5"). Double column, 54 lines of text and headline in roman type. Matted. WITH A WOODCUT OF KING SOLOMON ENTHRONED AND FLANKED BY LIONS.

Especially fine condition. **\$95**

(CEs407)

74. TWO BIFOLIA AND A PRINTED LEAF, OFFERED AS THREE SEPARATE ITEMS, FROM FRANCESCO COLONNA'S "HYPNEROTOMACHIA POLIPHILI" IN ITALIAN. (Venice: The Sons of Aldus Manutius, 1545) 305 x 412 mm. (12 x 16 1/4"). Single column, 39 lines of text in roman type. WITH FIVE WOODCUTS IN ALL: the single leaf with two small woodcuts of ornate furnishings; one bifolium with a large woodcut of Poliphilo standing at a vine-covered arbor, the entrance to a garden where a beautiful nymph awaits (measuring 130 x 128 mm.); the other bifolium with a woodcut of Poliphilo dreaming beneath a tree (measuring 99 x 128 mm.) and (on the reverse of the integral leaf) another cut of him in a dense forest (measuring 104 x 128 mm.). A few early annotations on one of the four pages of the bifolium with two woodcuts. Adams C-2414; Renouard 1545:14.

Single leaf with minor creases to one corner, otherwise FINE, CRISP, BRIGHT LEAVES. **\$75** (for the single leaf), **\$150** (for the bifolium with one woodcut), and **\$225** (for the bifolium with two woodcuts)

"Poliphilo's Strife of Love in a Dream" was a popular and influential Renaissance romance first printed in 1499 as the last truly beautiful book of the incunabular period. It is especially desirable for the refinement of its illustrations, typeface, and composition. The three larger woodcuts here are especially pleasing. (ST11035ac)

75. A PRINTED LEAF FROM A BIBLE IN LATIN. TEXT FROM EZECHIEL. (Lyon: Widow of Johannes Crespin, 1546) 343 x 235 mm. (13 1/2 x 9 1/4"). Double column, 70 lines of text and headline in gothic type. Matted. Seven four-line woodcut initials.

Small lateral wormhole slightly affecting a few letters, but excellent overall. **\$50**

(CEs246)

76. PRINTED LEAVES, OFFERED INDIVIDUALLY, FROM TITUS LIVIUS' "LE DECHE DI T. LIVIO PADOVANO DELLE HISTORIE ROMANE." (Venice: Heirs of Luciano Antonio Giunti, 1547) 305 x 210 mm. (12 x 8 1/4"). Single column, 54 lines of text and headline in a stately roman type.

Excellent condition. **\$25** (each)

(ST8120-4a-4u)

77. PRINTED LEAVES, OFFERED INDIVIDUALLY, FROM A BIBLE IN ENGLISH. (MATTHEW'S BIBLE). TEXT FROM JOHN, CORINTHIANS, AND EPHESIANS. (London: John Day, 1549) 298 x 191 mm. (11 3/4 x 7 1/2"). Double column, 65 lines of text and headline in attractive gothic type. One leaf with 10-line woodcut foliated initial on stippled background, one with eight-line woodcut historiated initial, all but two of the leaves with at least one five-line woodcut foliated or historiated initials. One leaf with manuscript marginalia in an early hand. Herbert 74.

Light minor dampstains to most leaves, margins closely trimmed, sometimes slightly affecting shoulder notes, three leaves with quarter-inch wormholes in margin (not affecting text), lightly browned, innocuous soiling and spotting, but still in very good condition. \$35 (each)

The Matthew's Bible was the second complete Bible to be printed in English, based to a large extent on the condemned version of Tyndale. It takes its name from Thomas Matthew, the pseudonym of the editor, John Rogers. (ST7610qq-nmm)

78. A PRINTED LEAF FROM A BIBLE IN ENGLISH. (MATTHEW'S BIBLE). TEXT FROM PSALMS. (London: John Daye and William Seres, 1549) 291 x 195 mm. (11 1/2 x 7 3/4"). Double columns, 65 lines of text and headline in black letter type. Darlow & Moule 47.

Minor marginal stains, but still excellent. \$35

(ST11127c)

79. A PRINTED LEAF FROM A BIBLE IN ENGLISH. (THE GREAT BIBLE). TEXT FROM EXODUS. (London: E. Whitchurch, 1549) 305 x 191 mm. (12 x 7 1/2"). Double column, 57 lines of text and headline in black letter type. Herbert 76.

Slight browning to the edges, but still in excellent condition, the text clean and fresh. \$75

(CEs137)

80. PRINTED LEAVES, OFFERED INDIVIDUALLY, FROM A DIGLOT BIBLE (LATIN AND TYNDALE'S ENGLISH VERSION). TEXT FROM ACTS OF THE APOSTLES. (London: W. Powell, 1549) 210 x 159 mm. (8 1/4 x 6 1/4"). English black letter text (40 lines) facing Erasmus' Latin set in a roman face (57 lines). Herbert 78.

Lightly browned and with a few minor spots, but in excellent condition. \$75 (each)

Taken as a whole, Erasmus' work on the New Testament probably constituted the most significant scriptural scholarship of his age. And although his work was suppressed and he himself was exiled and eventually executed, Tyndale (1492-1536) was one of the greatest forces of the English Reformation. His Bible translation served as the foundation for later versions, particularly the King James Bible, first printed in 1611. Our leaves come from the third appearance of the Tyndale/Erasmus diglot, which is virtually the same as the second (Herbert 67), issued the year before by our same printer. (The first printing of this diglot, Herbert 36, was done in 1538.) (ST10063a-y)

81. PRINTED LEAVES, OFFERED INDIVIDUALLY, FROM PUBLIUS OVIDIUS NASO'S "OPERA QUAE VOCANTUR AMATORIA." (Basel: Johann Herwagen, 1549) 305 x 203 mm. (12 x 8"). Text in single column, roman type surrounded by

commentary in smaller and quite pleasing italic type.

Fine condition. \$25 (each)

(ST8120-5Q-6J)

82. A PRINTED LEAF, WITH THREE FINE HAND-COLORED WOODCUTS, FROM A BIBLE IN GERMAN. TEXT FROM EXODUS. (Germany, ca. 1550) 387 x 248 mm. (15 1/4 x 9 3/4"). Double column, gothic type. Attractively matted. WITH THREE 112 x 152 mm. WOODCUTS FINELY HAND COLORED in green, blue, yellow, red, ochre and gray, showing Jewish ritual objects and precincts, one five-line woodcut initial.

Fine, with beautiful coloring. \$275

(CEs247)

83. PRINTED LEAVES, OFFERED INDIVIDUALLY, FROM A 16TH CENTURY HERBAL IN GERMAN. (Germany, probably middle decades of the 16th century) 279 x 191 mm. (11 x 7 1/2"). Double column, 51 lines of text in gothic type. Each leaf with two to four attractively hand-colored woodcut botanical illustrations (typically four inches high by a half column wide).

Leaves with a hint of soiling, some leaves with neat underlining in red, but remarkably clean and fresh (by any standard, but more especially so for an early herbal), the paint uniformly bright and pleasing. \$50 - \$75 (depending on content and illustration)

(ST9156a-k)

84. A LEAF PRINTED ON VELLUM, FROM A BOOK OF LATIN SERMONS. (Spain?, ca. 1550) 400 x 267 mm. (15 3/4 x 10 1/2"). Double column, 47 lines of text in a large roman typeface. Matted. One four-line initial "S" with floral embellishment, PRINTED ON VELLUM in red and black.

Noticeable yellowing to recto, otherwise clean and pleasing. \$150

A note with the leaf says that this was printed at a Cistercian monastery. (CEs99505)

85. A PRINTED LEAF FROM A BIBLE IN ENGLISH (MATTHEW'S BIBLE). TEXT FROM JEREMIAS. (London: Thomas Petyt, 1551) 305 x 191 mm. (12 x 7 1/2"). Double column, 55 lines of text in black letter type. Matted. Herbert 91.

Fragment torn from inner margin with loss of half of one side note, very good overall. \$75

(CEs139)

86. A PRINTED LEAF FROM DIETHELM KELLER'S "KUNSTLICHE UND AIGENDTLICHE BILDTRUSSEN DER RHÖMISCHEN KEYSEREN." (Zürich: Andreas Geßner, 1558) 184 x 114 mm. (7 1/4 x 4 1/2"). Single column, 39 lines of text in a very pleasing gothic typeface. With a woodcut portrait medallion showing Frederick Barbarossa.

VERY BRIGHT AND IN EXCELLENT CONDITION. \$40

(ST6465n)

87. PRINTED LEAVES, OFFERED INDIVIDUALLY, FROM THE BIBLE IN ENGLISH. (THE GREAT BIBLE) TEXT FROM EXODUS and others (see below). (Rouen: Richard Carmarden, 1566) 413 x 273 mm. (16 1/4 x 10 3/4"). Double column, 58 lines

of text in black letter type. Each leaf with at least one five-line woodcut initial, most with multiple initials. Herbert 119.

Slight marginal soiling from use, faint dampstaining at edges, but still in excellent condition, generally rather fresh. \$75 (each)

Leaves are available from Exodus, Leviticus, Numbers, Judges, I and II Esdras (Ezra), and Esther. (ST7588a-3w)

88. PRINTED LEAVES FROM A BIBLE IN ENGLISH (THE BISHOPS' BIBLE). (London: R. Jugge, 1568) 400 x 273 mm. (15 3/4 x 10 3/4"). Double column, 57 lines of text in black letter type.

Somewhat browned, with marginal smudging, but still very good. \$65 - \$75 (depending on decoration)

We have several leaves, including some from Proverbs, Song of Solomon, Isaiah, Jeremiah, and Lamentations, some with foliated or historiated initials. (ST7610-5L-8w)

89. A PRINTED LEAF FROM A NEW TESTAMENT IN GREEK. TEXT FROM ACTS OF THE APOSTLES. (Lytetiae: Ex officina Roberti Stephani, 1569) 110 x 75 mm. (4 3/8 x 2 7/8"). Single column, 25 lines of text and headline in royal type. Matted. With neat manuscript ruling around the text. Darlow & Moule 4634.

A trifle browned, else fine. \$95

From the great publishing house of the Estiennes, this Bible used the Greek type that was cut by Claude Garamond, whom Ege calls "the most distinguished of French designers." Since the creation of the type was funded by Francis I, it is known as "royal type." The text of our leaf includes the section of Acts of the Apostles in which Paul defends himself before the high priest Ananias and the Roman governor Felix. (ST10962i)

90. A PRINTED LEAF IN GREEK AND LATIN FROM ESTIENNE'S "CONCIONES SIVE ORATIONES." TEXT FROM HERODOTUS. (Geneva: Henri Estienne, 1570) 311 x 197 mm. (12 1/4 x 7 3/4"). Latin text in single column, Garamond type; Greek text in double column. Attractively matted. Schreiber 176.

A hint of browning to edges, otherwise a fine, fresh leaf from Estienne's collection of speeches reported by Greek and Roman historians. \$95

(ST10582y)

91. A PRINTED LEAF FROM A BIBLE IN ENGLISH (THE BISHOPS' BIBLE). TEXT FROM ISAIAH. (London: Richard Jugge, 1575) 273 x 184 mm. (10 3/4 x 7 1/4"). Double column, 59 lines of text in black letter type. Matted. Herbert 139.

Lightly browned, but excellent. \$95

(CEs145)

92. PRINTED LEAVES, OFFERED INDIVIDUALLY, FROM JOHN FOXE'S "ECCLESIASTICAL HISTORY (ACTS AND MONUMENTS OF MARTYRS)." (London: John Day, 1576) 305 x 216 mm. (12 x 8 1/2"). Double column, 87 lines and headline printed in roman and black letter type.

Occasional inoffensive light brown spots, otherwise excellent. \$25 (each)

(ST8120-4w-5L)

93. PRINTED LEAVES, OFFERED INDIVIDUALLY, FROM A BIBLE IN ENGLISH. TEXT FROM I KINGS (and other books - see below). (London: Christopher Barker, 1582) 216 x 159 mm. (8 1/2 x 6 1/4"). Double column, 70 lines and headline, printed in black letter and roman type.

Inch-long worm path in margin (affecting only a side note), trimmed a little close at head, edges a bit dust soiled, a few light stains, otherwise in very good condition (and excellent in terms of other 16th century English Bible leaves). \$25 (each)

We also have leaves from Judges, Job, and Joshua. (ST8120-3L-3v)

94. A PRINTED LEAF FROM A BIBLE IN ENGLISH. (THE GENEVA BIBLE). TEXT FROM I CHRONICLES. (London: Christopher Barker, 1583) 406 x 279 mm. (16 x 11"). Double column, 59 lines of text in black letter type. Matted. One four-line decorative woodcut initial. Herbert 178.

An impressive leaf in fine condition. \$125

(CEs148)

95. PRINTED LEAVES, OFFERED INDIVIDUALLY, FROM A BIBLE IN ENGLISH. TEXT FROM MORNING PRAYER and other preliminary material (see below). (London: Christopher Barker, 1584) 279 x 191 mm. (11 x 7 1/2"). Double column of text in black letter type. Herbert 185.

Edges a little browned, some minor wrinkling at corners, but still very good. \$25 (each)

We also have Calendar leaves with tables giving the lesson reading for morning and evening prayers on each day, a schedule of propers, the collects (prayers) and a list of biblical books with a brief synopsis of each. (CEs150)

96. A PRINTED LEAF FROM A BIBLE IN ENGLISH. (THE BISHOPS' BIBLE). TEXT FROM II CHRONICLES. (London: Christopher Barker, 1584) 152 x 140 mm. (6 x 5 1/2"). Double column, 64 lines of text in black letter. Attractively matted. One seven-line decorative woodcut initial. Herbert 186.

Very good. \$85

(CEs151)

97. A PRINTED LEAF FROM A BIBLE IN HEBREW. TEXT FROM II SAMUEL. (Antwerp: Christopher Plantin, 1584) 318 x 216 mm. (12 1/2 x 8 1/2"). Double column of Hebrew text with smaller interlinear Latin.

Faint browning, one marginal wormhole and a bit of marginal soil, else fine, fresh and pleasing. \$150

(ST7610-4h-4L)

98. A PRINTED LEAF FROM A BIBLE IN ENGLISH. (THE BISHOPS' BIBLE). TEXT FROM EZECHIEL. (London: Christopher Barker, 1585) 400 x 254 mm. (15 3/4 x 10"). Double column, 58 lines of text in black letter type. Attractively matted. One four-line historiated initial. Herbert 188.

Fine and impressive. \$100

(CEs152)

99. A PRINTED LEAF FROM A BIBLE IN LATIN. TEXT FROM JEREMIAH. (London: Henry Middleton, 1585) 216 x 152 mm. (8 1/2 x 6"). Double column of text surrounded by commentary,

roman type in two sizes. Matted. Darlow & Moule 6176.

Fine. \$50

(CEs257)

100. A PRINTED LEAF FROM A BIBLE IN ENGLISH. (THE GENEVA BIBLE). TEXT FROM LEVITICUS. (London: Christopher Barker, 1588) 210 x 165 mm. (8 1/4 x 6 1/2"). Double column, 71 lines of text in black letter. Attractively matted. Herbert 188.

Nearly fine. \$75

(CEs153)

101. A PRINTED LEAF, ON VELLUM, FROM A LITURGICAL BOOK. TEXT FROM THE FEAST OF SAINT JOHN BEFORE THE LATIN GATE. ([Italy?, late 16th century]) 402 x 285 mm. (15 7/8 x 11 1/4"). Double column, 42 lines of text and headline in roman type. Matted. Verso with four-line woodcut initial surrounded by foliage, recto with a seven-line initial featuring a charming unicorn frolicking among blooming branches.

Recto a bit yellowed, verso with a couple of minor smudges, otherwise a fine leaf, clean and fresh, with considerable appeal. \$225

The text here features the readings for the feast day of Saint John before the Latin Gate on May 6, which relate the tale passed down by Jerome of John's torture at the hands of the Roman emperor Domitian. Although thrown into a vat of boiling oil, the Evangelist emerged unharmed. A note from the most recent owner of this leaf says that it is from a Cistercian service book. The large initial with the rearing unicorn is well executed and extremely delightful. (ST11035ab)

102. A PRINTED LEAF FROM A BIBLE IN ENGLISH. (THE GENEVA BIBLE). TEXT FROM II SAMUEL. (Geneva: Deputies of Christopher Barker, 1592) 279 x 191 mm. (11 x 7 1/2"). Double column, 60 lines of text in black letter type.

Edges lightly browned, side notes affected by cropping on one side, otherwise excellent. \$85

The text includes Book 18 of II Samuel, complete, describing the death of Absalom. (ST7610-4q-4s)

103. A PRINTED LEAF FROM A BIBLE IN ENGLISH. (THE GENEVA BIBLE). TEXT FROM ZECHARIAH. (London: Deputies of Christopher Barker, 1594) 210 x 159 mm. (8 1/4 x 6 1/4"). Double column, 70 lines of text in black letter type, surrounded by commentary in a smaller roman typeface. Probably Herbert 219.

A narrow strip of darkening along top and fore edge, three very tiny holes not affecting text, otherwise very good. \$50

Ours is a conjectural identification: a furnished description indicates that this leaf was printed in 1594 by Robert Barker, but since that Bible is so rare that it cannot be verified, we have chosen the item from Herbert with the 1594 date that most closely resembles our leaf. (ST8412-2g[Pa])

104. A PRINTED LEAF FROM A BIBLE IN ENGLISH. (THE GENEVA BIBLE). TEXT FROM JOSHUA. (London: Christopher Barker, 1597) 267 x 184 mm. (10 1/2 x 7 1/4"). Double column, 68 lines of text and headline in roman type. Matted. Herbert 210.

Excellent. \$75

(CEs155)

105. A PRINTED LEAF FROM A POLYGLOT BIBLE. FOUR VERSIONS OF TEXT FROM DEUTERONOMY. ([Italy?, ca. 1600?]) 305 x 229 mm. (12 x 9"). Double column, one in roman and one in italic type. Text framed in double rules.

EXTREMELY FINE CONDITION. \$75

This especially well-preserved leaf comes from a Polyglot Bible with four versions that would appear across each opening, the texts, reading from left to right, being the Vulgate, a Latin translation from the Hebrew, a Latin translation from the Greek, and a Latin paraphrase of Chaldee. The leaf contains portions of the seventh and eighth chapters of Deuteronomy. (ST10323a)

106. A PRINTED LEAF FROM A BIBLE IN LATIN. AN INDEX LEAF COVERING LETTERS "T" AND "V". (Antwerp: Johann Keerberg, 1600) 311 x 197 mm. (12 1/4 x 7 3/4"). Double column, 61 lines of text and headline in italic type, within a ruled border.

Slight dampstaining in head and upper fore margin, inner margin at center with short tear and slight fraying, otherwise in excellent condition. \$25

(ST7610m)

107. A PRINTED LEAF FROM A BIBLE IN ENGLISH (FULKE'S NEW TESTAMENT). TEXT FROM THE OPENING OF EPISTLE OF SAINT PAUL TO THE ROMANS. (London: Christopher Barker, 1601) 324 x 203 mm. (12 3/4 x 8"). Double column, 62 lines of text and headline, one column in roman type, the other in italic. Matted. Two six-line decorative woodcut initials. Herbert 265.

Excellent. \$100

One of the columns gives the English translation of the Bible created by the Catholics who took refuge in Rheims, the other has that used by the Protestant Church of England. (CEs156)

108. A PRINTED LEAF FROM A BIBLE IN GERMAN. TEXT FROM EXODUS. (Basel: Lazari Zekners, 1603) 330 x 216 mm. (13 x 8 1/2"). Double column, 63 lines of text and headline in gothic type. Matted. Darlow & Moule 4214a

Text area obviously browned, marginal worming and dampstain. Good. \$20

(CEs260)

109. A PRINTED LEAF FROM A BIBLE IN ENGLISH. (THE GENEVA BIBLE). TEXT FROM I CHRONICLES. (London: Robert Barker, 1606) 216 x 165 mm. (8 1/2 x 6 1/2"). Double column, 71 lines of text in black letter type. Matted. Herbert 287.

Fine. \$35

(CEs157)

110. A PRINTED LEAF FROM A BIBLE CONCORDANCE IN GERMAN. TEXT COVERING "ULL" to "ULS." (Frankfurt: Johann Friederich Weiss, 1609) 362 x 222 mm. (14 1/4 x 8 3/4"). Three columns of text in gothic type.

One side with several entries underlined, two small wormholes (trivial loss), otherwise in very good condition. \$25

(ST7610LL)

111. A PRINTED LEAF FROM A BIBLE IN HEBREW. TEXT FROM EZEKIEL. (Basel, 1609) 400 x 267 mm. (15 3/4 x 10 1/2"). Two columns of text surrounded by 70 lines of commentary in smaller type.

Overall light browning, but still excellent. \$100

(ST10323c-e)

112. PRINTED LEAVES, OFFERED INDIVIDUALLY, FROM A BIBLE IN ENGLISH. (THE KING JAMES BIBLE). TEXT FROM EZRA AND NEHEMIAH. (London: Robert Barker, 1611) 394 x 254 mm. (15 1/2 x 10"). Double column, 59 lines of text in black letter type. Woodcut headpieces and initials. Herbert 309.

Generally in fine condition, with only minor defects. \$175 (each)

(CEs420)

113. A PRINTED LEAF FROM A BIBLE IN ENGLISH. (THE KING JAMES BIBLE). TEXT FROM MARK. (London: Robert Barker, 1613) 406 x 273 mm. (16 x 10 3/4"). Double column, 72 lines and headline, in black letter and roman type. Attractively matted. One six-line and one five-line decorative woodcut initials. Herbert 322.

One light stain in the text at head, slightly soiled along fore margin, but still in excellent condition. \$125

(CEs424)

114. PRINTED LEAVES FROM A BIBLE IN ENGLISH. (THE KING JAMES BIBLE). TEXT FROM EXODUS. (London: Robert Barker, 1613) 203 x 146 mm. (8 x 5 3/4"). Double column, 71 lines of text and headline in black letter and roman type. Attractively matted.

Very good. \$65

(CEs322)

115. A PRINTED LEAF FROM JOHN FOXE'S "MARTYRS." (London: Company of Stationers, 1632) 381 x 286 mm. (15 x 11 1/4"). Double column, 80 lines of text and headline in roman and italic type.

In fine condition, with only trivial imperfections. \$75

(ST10323i)

116. A PRINTED LEAF FROM A BIBLE IN ENGLISH. TEXT FROM NEHEMIAH. (London: Christopher Barker and J. Bill, 1632) 337 x 216 mm. (13 1/4 x 8 1/2"). Double column, 68 lines of text and headline in roman type, within red ruled borders. Matted. Text ruled in red. Herbert 466.

Excellent. \$125

(CEs164)

117. A PRINTED LEAF FROM A BIBLE IN ENGLISH. (THE SECOND DOUAI BIBLE). TEXT FROM KINGS. (Rouen: John Cousturier, 1635) 222 x 171 mm. (8 3/4 x 6 3/4"). Single column, 45 lines of text and headline in roman type within a ruled border. With a pleasing foliated woodcut initial. Darlow & Moule 387.

Very lightly browned, deepening at edges, else fine. \$25

This was the second, and for over a century the current, edition of

the Douai Bible, printed in France by Catholic exiles from England. (ST7610h-n)

118. A PRINTED LEAF FROM A BIBLE IN ENGLISH. (THE PEARL BIBLE). TEXT FROM ISAIAH. (London: John Field, 1653) 114 x 57 mm. (4 1/2 x 2 1/4"). Double column, 62 lines of text and headline in a minute roman type. Attractively matted. Herbert 635. Apparently the first so-called Pearl Bible in English, taking its name from the tiny typeface.

Headline cropped, text somewhat mottled, otherwise very good. \$65

This is the first Bible in English to be printed in such a tiny format, giving it kinship with the so-called "Pearl" (or "Pocket") Bibles of the 13th century, meant to be small enough to be carried around on one's person. (CEs166)

From the First Bible Printed in America

119. A PRINTED LEAF FROM A BIBLE IN ALGONQUIN. (ELIOT'S INDIAN BIBLE). TEXT FROM DEUTERONOMY. (Cambridge, Massachusetts: S. Green and M. Johnson, 1663) 184 x 146 mm. (7 1/4 x 5 3/4"). Double column, 62 lines of text and headline in roman type. Attractively matted. Darlow & Moule 6737.

Lightly browned, but excellent. \$2,500

This is a very desirable leaf from Eliot's Indian Bible. In addition to its distinction as the first Bible printed in America, this book, in the words of Darlow & Moule, "constitutes the earliest example in history of the translation and printing of the entire Bible in a new language as a means of evangelization." Darlow & Moule adds that this Bible "was the first scripture printed in North America, and also the first version prepared for a pagan people in their own language. John Eliot performed the Herculean task of learning the difficult Algonquin tongue, of translating, unaided, the entire Bible in this unknown and unwritten language, of overcoming many technical difficulties, and of then teaching the Indians to read their own tongue. Samuel Green, the printer, was aided greatly by James Printer, an Indian compositor and corrector of the press. . . . The language is now extinct." Eliot (ca. 1604-90) was a Puritan minister in Roxbury, Massachusetts, who, beginning at age 42, studied for 15 years the Narragansett, or Massachusetts, dialect of the Indian tribes in his vicinity. He worked for an additional eight years on his translation. Printing was begun in 1660 with equipment and supplies shipped from England by the Corporation for the Promoting and Propagation of the Gospel of Jesus Christ in New England. The New Testament appeared in 1661, and the entire Bible in 1663. (CEs189)

120. A PRINTED LEAF FROM A BIBLE IN ENGLISH. TITLE PAGE FOR THE NEW TESTAMENT. (Cambridge [England]: By John Hayes, 1674) 394 x 254 mm. (15 1/2 x 10"). Woodcut printer's device.

Trivial worming, but a stately title leaf in fine, bright condition. \$125

(ST8821-3d)

121. PRINTED LEAVES FROM A BIBLE IN ALGONQUIN. TEXT FROM LUKE AND NUMBERS (Cambridge, Massachusetts: Samuel Green, 1685) 184 x 133 mm. (7 1/4 x 5 1/4"). Double column, 62 lines of text and headline in roman type. Attractively matted. Darlow & Moule 6738: the revised

second edition of Eliot's Indian Bible.

Moderate wrinkling and some browning, but in quite good condition nevertheless. \$750

The first and second printings of Eliot's Indian Bible (see item #119, above) are very similar, but they can be distinguished by measuring the width and height of the text (that on the present leaves from the second printing is a bit more than 100 mm. wide and 160 mm. high). (CEs190)

122. A PRINTED LEAF FROM THE FIRST LATIN TRANSLATION OF THE HEBREW MISCHNAH. TEXT FROM PART IV, "SEDER NEZIKIN SIVE LEGUM MISCHNICARUM LIBER QUI INSCRIBITUR ORDO DAMNORUM." (Amsterdam: Borstius, 1702) 356 x 235 mm. (14 x 9 1/4"). Double column, text in Hebrew and roman type. Fuks, "Hebrew typography in the Northern Netherlands, 1585-1815," 612.

With an innocuous internal tear in upper margin, minor foxing, otherwise excellent. \$150

This excerpt of the Hebrew law, or Mishnah, deals with civil and criminal law and court procedures. The Mishnah, along with commentaries by Moses Maimonides and Obadiah di Bertinoro, was translated into Latin by Dutch scholar Willem Surenhuys (ca. 1664-1729) and was first published between 1698 and 1703. (ST10323f-g)

123. FOUR PRINTED LEAVES, OFFERED AS A GROUP, FROM NOTABLE 18TH CENTURY ENGLISH PERIODICALS. ONE NUMBER EACH FROM "THE TATLER" (1709), "THE SPECTATOR" (1712), "THE EXAMINER" (1713) AND "THE RAMBLER" (1750). (London, 1709-50) 330 x 203 mm. (13 x 8"). The "Rambler" consisting of three leaves, the others one leaf each. "The Rambler" with a woodcut headpiece and six-line foliated initial featuring an eagle.

Single leaves slightly toned and foxed, otherwise excellent; "The Rambler" issue with a couple of trivial chips to head edge, otherwise fine, clean, and bright. \$150 (for the group)

These specimens represent four of the most influential English periodicals of their times. Richard Steele, founder of "The Tatler" and co-founder with Joseph Addison of "The Spectator," looked at current events from the viewpoint of the Whig party. Satirist Jonathan Swift worked with Steele and Addison on the latter paper before falling out with the Whigs and becoming editor of the Tory newspaper, "The Examiner." According to the DNB, "on 20 March 1750, [Samuel] Johnson instituted his series of 208 essays entitled "The Rambler," which came out twice a week until 14 March 1752 . . . It is perhaps the most characteristic work Johnson ever wrote, addressing as it does a wide range of social, religious, political, and literary themes in a stately style." (ST8120-7t)

124. A PRINTED LEAF FROM A BIBLE IN ENGLISH. TEXT FROM I SAMUEL. (Oxford: J. Baskett 1740) 257 x 197 mm. (10 1/8 x 7 3/4"). Double column, 65 lines of text and headline in roman type. Herbert 1048.

Mild corner creasing, otherwise in fine condition. \$35

(ST7610-3q-3v)

125. PRINTED LEAVES, OFFERED INDIVIDUALLY, FROM A BIBLE IN GERMAN. TEXTS FROM THE GOSPEL OF JOHN, THE EPISTLE TO THE COLOSSIANS, AND I KINGS. (Germantown, Pennsylvania: Christopher Saur, 1743) 235 x 178

mm. (9 1/4 x 7"). Double column, 52 lines of text and headline in gothic type. Darlow & Moule 4240.

Overall browning (as always), minor freckled foxing, but still very agreeable specimens of the first American Bible to be printed in a European language, a book issued only after great travail and now scarce. \$75 (each)

(ST10582m)

126. A PRINTED LEAF FROM WENDLINGEN'S "ELEMENTOS DE LA MATEMATICA." TEXT FROM "GEOMETRIA." (Madrid: Joachin Ibarra, 1753) 165 x 114 mm. (6 1/2 x 4 1/2"). Single column, 20 lines of text in a pleasing roman type. Attractively matted.

A hint of a corner crease, but IN ESPECIALLY FINE CONDITION, quite clean, fresh, and bright. \$150

Chosen as court printer to the Spanish king Carlos III, Joaquin Ibarra (1725-85) had a celebrated career that featured two remarkable achievements, the diglot Sallust of 1772 and the beautiful Royal Academy edition of "Don Quixote," generally considered to be the finest version of the work ever produced. Influenced by the stately typefaces of Bodoni, Didot, and Baskerville, Ibarra established such a wide and considerable reputation that he made a major contribution to "raising the standards of printing, not only in Spain, but in Europe generally." (Glaister) (ST10582l)

127. A PRINTED LEAF FROM THE FIRST BASKERVILLE EDITION OF THE BOOK OF COMMON PRAYER. TEXT FROM THE SERVICE ON THE THURSDAY BEFORE EASTER (MAUNDY THURSDAY). (Cambridge: John Baskerville, 1760) 233 x 151 mm. (9 1/4 x 6"). Single column, 30 lines of text and headline in roman type. Variant without borders. Gaskell 12; Griffiths, p. 174.

Traces of mounting glue along inner margin, paper thinned in a tiny spot, affecting one letter, two short closed marginal tears, otherwise fine, quite clean and bright. \$15

(ST6767b)

128. A PRINTED LEAF FROM A BIBLE IN ENGLISH. (THE BASKERVILLE BIBLE). TEXT FROM DANIEL. (Cambridge: John Baskerville, 1763) 498 x 305 mm. (19 1/2 x 12"). Double column, 59 lines of text and headline, in Baskerville's stately Great Primer roman type, footnotes in small pica. Matted. Gaskell 26; Herbert 1146.

One inch of (ample) head and tail margins folded under, two very small closed tears to tail edge, otherwise quite a fine, stately leaf from one of the major English Bibles, entirely clean, fresh, and bright. \$75

(ST10582t)

129. A PRINTED LEAF FROM A BIBLE IN ENGLISH. (THE BIRMINGHAM BIBLE). TEXT FROM II KINGS. (Birmingham: John Baskerville, 1769) 417 x 262 mm. (16 3/8 x 10 3/8"). Double column, 60 lines of text and headline in roman type. Matted. Gaskell 35; Herbert 1210.

Margins lightly browned at edges and with five tiny nicks, else in fine condition. \$50

Baskerville came out of retirement to print this folio Bible after a crudely printed one was issued by his most bitter enemy, Nicholas Boden, and his former senior workman, Robert Martin. Our leaf

comprises *II Kings, Chapter 17, complete, which tells of the capture of Samaria in the reign of Hoshea by Shalmanezar of Assyria and the deportation of Israel, followed by the settling of non-Jews in Samaria.* (ST11127e)

130. PRINTED LEAVES, OFFERED INDIVIDUALLY, FROM A BIBLE IN GERMAN (THE "GUN WAD" BIBLE). TEXTS FROM I CHRONICLES, ESTHER, AND PROVERBS. (Germantown: Christoph Saur [the Younger], 1776) 253 x 199 mm. (10 x 7 3/4"). Double column, 52 lines of text and headline in gothic type. Attractively matted. Two leaves with a four-line ornamental initial. Darlow & Moule 4240.

Lightly browned, a few light fox spots, one leaf with faint fore margin dampstain, otherwise excellent. \$65 (each)

Christoph Saur the Younger succeeded his father in 1758 as head of the Germantown family printing establishment. This is the third edition of the Saur Bible in German, notable in that it was issued in the year of the American Revolution. It is said that some 3,000 copies were made, but most of them were destroyed to make cartridges for muskets, a fact that gave this edition the colorful name of "Gun Wad" Bible. (ST8821-4m)

131. A PRINTED LEAF FROM A BIBLE IN ENGLISH. TEXT FROM THE GOSPEL OF JOHN. (Philadelphia: Robert Aitken, 1782) 153 x 91 mm. (6 x 3 5/8"). Double column, 52 lines of text and headline in roman type. Attractively matted. Herbert 1283.

A bit browned and faintly foxed, trivial fraying in lower corner, but in excellent condition. \$45

This leaf is from the first complete English Bible printed in America. According to the ANB, it received "the endorsement of the First Congress as an example of American progress in the arts." (ST8821-4n)

132. A PRINTED LEAF FROM A BIBLE IN ENGLISH. TEXT FROM THE GOSPEL OF MATTHEW. (New Jersey: Isaac Collins, 1791) 266 x 216 mm. (10 1/2 x 8 1/2"). Double column, 65 lines of text and headline in roman type. Attractively matted. Herbert 1354.

A bit browned, minor marginal foxing, but still an excellent specimen from the first Bible printed in New Jersey. \$40

(ST8821-4o)

133. A PRINTED LEAF FROM A BIBLE IN ENGLISH. TEXT FROM DANIEL. (Worcester, Massachusetts: Isaiah Thomas, 1791) 298 x 236 mm. (11 3/4 x 9 1/4"). Double column, 60 lines of text and headline in roman type. Herbert 1353.

Minor marginal foxing, a hint of browning, otherwise an excellent leaf from the printer Benjamin Franklin called "the Baskerville of America." \$50

(ST7610-3y)

134. A PRINTED LEAF FROM BODONI'S "DISGRAZIE DI DONNA URANIA OVVERO DEGLI STUDI FEMMINILI." (Parma: nel Regal Palazzo, co' tipi bodoniani, 1793) 203 x 146 mm. (8 x 5 3/4"). Single column, 26 lines of text in Bodoni type. Attractively matted. Brooks 491.

A VERY FINE LEAF, fresh and bright, from a work issued by Giambattista Bodoni (1740-1813), the most celebrated European

printer of his era. \$75

(ST10582x)

135. A PRINTED LEAF FROM A BIBLE IN ENGLISH (THE MACKLIN BIBLE). TEXT FROM I PETER. (London: Printed by Thomas Bensley for Thomas Macklin, 1800) 444 x 300 mm. (17 3/8 x 11 7/8"). Single column, roman type. Attractively matted. WITH A LARGE, CHARMING ENGRAVING BY LOUTHERBOURG (measuring approximately 255 x 290 mm.) depicting a lamb lying atop a large book from which dangle seven seals, the book resting on a sword that is radiating flames and light in all directions, those below the sword incinerating a portion of a scroll. Herbert 1442.

Minor foxing and toning, but still an excellent leaf from the most prodigious form of scripture in English ever published. \$165

(CES328)

136. A PRINTED LEAF FROM THE NEW TESTAMENT IN GREEK. TEXT FROM THE EPISTLE TO THE HEBREWS. (Worcester, Massachusetts: Isaiah Thomas, 1800) 169 x 98 mm. (6 5/8 x 3 7/8"). Double column, 39 lines of text and headline in an attractive Greek typeface. Attractively matted. Darlow & Moule 4775.

Two small closed tears to the inner corners, otherwise a fine, fresh leaf from the earliest Greek New Testament printed in America. \$75

(CES329)

137. A PRINTED LEAF FROM A BIBLE IN ENGLISH. ("THOMSON'S BIBLE"). TEXT FROM THE LAMENTATIONS OF JEREMIAH. (Philadelphia: Printed by Jane Aitken, 1808) 219 x 129 mm. (8 5/8 x 5 1/8"). Single column, 36 lines of text and headline in roman type. Attractively matted. Herbert 1514.

A hint of toning, otherwise a fine leaf, quite clean and fresh. \$75

According to Herbert, this Bible contains "the earliest translation of the Septuagint into English." The translator, Charles Thomson (1729-1824), devoted himself to biblical study in retirement, after having been Secretary to Congress from 1774 to 1789. (CES330)

138. FIVE PRINTED LEAVES, OFFERED AS A GROUP, FROM THE REVISED VERSION OF THE NEW TESTAMENT IN ENGLISH. TEXTS FROM I AND II CORINTHIANS, GALATIANS, AND ROMANS. (New York: R. Worthington, 1881) 183 x 125 mm. (7 1/4 x 5"). Single column, 38 lines of text and headline in roman type.

One leaf with slight corner discoloration from an earlier repair (not affecting text), others with a short closed marginal tear or minor smudging, other trivial imperfections, but excellent, fresh specimens. \$25 (for the group)

For some, the beautiful language of the King James Version of the Bible can never be surpassed, but there are those who crave to read Scripture in plain English. In light of this, the convocation of Canterbury called for a modernized revision of the English Bible in 1870, the first since the King James Version had become the standard edition. The Revised Version was released in 1881, and our leaves come from one of the many editions issued to meet the high demand for copies: between

May and December 1881, more than 2,000,000 copies were sold in London, and around 400,000 in New York. (ST11127f)

139. A PRINTED LEAF FROM A BIBLE IN ENGLISH. (THE "POLYCHROME BIBLE"). TEXT FROM ISAIAH. (New York: Dodd, Mead, and Company, 1899) 257 x 181 mm. (10 1/8 x 7 1/8"). Single column, 32-35 lines of text in roman type, some of the text printed on a colored background. Matted. Herbert 2088.

One minute marginal nick, slightly yellowed, else fine condition. \$30

This polychrome Bible was an unusual scholarly project undertaken by Horace Howard Furness, otherwise known for his studies of Shakespeare. He produced a new translation and used different colors (our leaf is highlighted in salmon pink) to differentiate materials which he believed to originate in diverse sources. The project proved to be too expensive and labor intensive, and was abandoned after the completion of only six books from the Old Testament. (ST8821-4q)

140. A PRINTED LEAF FROM WILLIAM MORRIS' "STORY OF GRETTIR THE STRONG." TEXT FROM "NOTES AND CORRECTIONS." (London: Printed at the Chiswick Press for Longmans, Green, 1901) 286 x 203 mm. (11 1/4 x 8"). Single column, 42 lines of text in Morris' Golden type. Attractively matted.

One small closed tear to fore-edge, but IN EXTREMELY FINE CONDITION. \$95

From one of the Icelandic sagas that fascinated Morris, this leaf was printed at the Chiswick Press, which had published some of the author's earliest designs, and which acquired the famous Golden type after his Kelmscott Press closed. (ST10582i)

141. TWO SINGLE PRINTED LEAVES AS WELL AS A BIFOLIUM, OFFERED INDIVIDUALLY, FROM THE DOVES PRESS ENGLISH BIBLE. TEXTS FROM HABAKKUK, ISAIAH, AND II CORINTHIANS. (Doves Press, 1903-05) 337 x 229 mm. (13 1/4 x 9"). Single column, 46 lines of text in the Doves type designed by Emery Walker. Attractively matted. The Isaiah leaf with a three-line "S" in red; the Corinthians bifolium with a five-line red "P." Herbert 2139; Rumball-Petre 150; Tomkinson, p. 54; Tidcombe DP-6.

The bifolium with just a breath of toning, otherwise very

fine, the other two leaves IN IMMACULATE CONDITION. \$75 (for the Habakkuk leaf), \$95 (for the Isaiah leaf), and \$150 (for the Corinthians bifolium)

From the chief work of the Doves Press, a book Herbert says is "regarded as the most beautifully printed Bible of the century," and which Rumball-Petre called "one of the typographical masterpieces of all time." (ST10582h)

142. A PRINTED LEAF FROM A MINIATURE BIBLE IN ENGLISH. TEXT FROM LUKE. (Edinburgh: Nimmo, Hay and Mitchell, Ltd., 1919) 45 x 30 mm. (1 3/4 x 1 1/8"). Double column, 64 lines of text and headline in an exceptionally tiny roman type. Matted. Bondy, pp. 109-10; Herbert 2064 (both citing 1911 edition).

Tiny nick to the inner edge (not affecting text), but a fresh, attractive specimen of a technical tour de force of the printing art and, in Bondy's words, a "very great curiosity." \$50

(ST10962a)

143. A PRINTED LEAF FROM A BIBLE IN ENGLISH. (THE NONESUCH BIBLE). TEXT FROM LEVITICUS. (Oxford: Printed at the Oxford University Press for the Nonesuch Press, 1925) 303 x 199 mm. (11 7/8 x 7 5/8"). Single column, 45 lines of text and headline in Monotype Plantin type. Attractively matted. Ransom, p. 164.

Faintly and uniformly toned, otherwise very fine. \$35

From the press founded by Francis Meynell, whose books were "not only distinguished for integrated book design but equally for editorial qualities valued by 'those collectors who also read.'" (Ransom) (CES183)

144. PRINTED LEAVES FROM A BIBLE IN ENGLISH. (THE BRUCE ROGERS BIBLE). TEXT FROM ECCLESIASTICUS, LUKE [BIFOLIUM], AND II PETER. (Oxford: Oxford University Press, 1935) 464 x 305 mm. (18 1/4 x 12"). Double column, 50 lines of text and headline in the elegant Centaur type designed by Bruce Rogers. Matted. Herbert 2249.

IMMACULATE LEAVES from "the finest Lectern Bible ever produced in English" (Herbert). \$25

(ST10582v)

II. Leaf Books, Engravings, Documents, and Modern Facsimiles of Early Material

The Rare Deluxe Version, with Important Bible Leaves from the 12th to the 20th Centuries

145. (LEAF BOOK - BIBLES). ORIGINAL LEAVES FROM FAMOUS BIBLES, NINE CENTURIES, 1121-1935 A.D. (Cleveland, ca. 1950) 483 x 330 mm. (19 x 13"). Title/contents leaf (printed in red and black), followed by 60 matted leaves. Collected and annotated by Otto F. Ege. ONE OF 100 COPIES OF THE DELUXE VERSION CONTAINING 60 BIBLE LEAVES. Attractively presented in a large folio buckram-covered gilt titled box containing the leaves, each in its own attractive mat. Small woodcut of King David in the 1519 Giunta leaf; foliated initials and woodcut miniature of a woman before King Solomon in the 1532 Bible of the Low Countries; six other printed leaves with large historiated or foliated woodcut initials. Box containing small envelope addressed in ink to "St. Mary's Seminary" and enclosing the engraved calling card of Mrs. Edward Laurence Doheny.

Title leaf with quarter-inch closed tear to one edge, one leaf (the Great Bible, 1549 A.D.) with half-inch ink spot, otherwise the leaves in uniformly excellent condition, with only minor problems (the box with slightly worn extremities, but still quite sturdy). **\$12,500**

This collection, said to cover nine centuries, contains numerous examples in fine condition of historically or typographically important Bible leaves. In the words of Otto F. Ege (1888-1951), who put the collection together, the leaves have been "selected to illustrate important changes in content and format. This collection includes Bibles of the manuscript age on vellum and on paper; incunabula[r] editions from Germany and Italy; epoch-making versions from England and the Continent during the time of the Reformation; polyglot texts, ranging from three to nine languages; early American imprints; and examples from the finest presses, extending from Jenson to Bruce Rogers." Each leaf is accompanied by a descriptive paragraph affixed to the mat in which the leaf has been placed. All of the leaves are chosen for their importance and value, but there are some highlights worth emphasizing, first among them being the four manuscript leaves—three European leaves dated from the 12th, 13th, and 14th centuries, and one from an Armenian Bible dated 1121 by Ege. (Although the Armenian leaf is attractive and intriguing, Ege's dating of it appears to be the result of a misunderstanding. According to Avedis K. Sanjian's "A Catalogue of Medieval Armenian Manuscripts in the United States" [Berkeley, 1976, pp. 64-66, 259], our leaf comes from a manuscript executed in 1120 A.E. [i.e., Armenian Era], which, in the Christian [Common] Era, equates to the year 1671.) The earliest of the printed leaves is from the first Bible produced by the Jenson press in Venice (in 1476). Also from Venice, issued by the famous Aldine Press, is a leaf from the first Bible printed in Greek, using a font based on the handwriting of a scholarly Greek friend of Aldus Manutius. Among early English Bibles is a leaf from the Bishops' Bible of 1575 and two 1611 King James leaves, one from the "He" and one from the "She" versions. Early American Bibles are represented here by a leaf from the 1685 printing of the Eliot Indian Bible in the Algonquin language; also in the collection is the first Bible in a European language printed in the Colonies, a 1743 Bible in German from the press of Christoph Saur in Germantown, Pennsylvania. Among 20th century Bible leaves can be singled out a leaf from the Doves Press Bible of 1903,

printed in a typeface inspired by Jenson's, and a large-folio leaf from the Rogers Oxford Lectern Bible of 1935. The compiler Ege taught lettering, layout, and typography at the Cleveland Institute of Art, as well as history and art of the book for the School of Library Science at what is now Case Western Reserve University. He produced two different collections of Bible leaves, one containing 38 leaves, and the larger version of 60, of which ours is one. The leaf book is often found incomplete: since 1975, ABPC lists only three copies at auction with all 60 leaves present. (CJW0901)

146. (LEAF BOOK - BIBLES - POLYGLOT BIBLE OF 1514-17). HALL, BASIL. THE GREAT POLYGLOT BIBLES, INCLUDING A LEAF FROM THE FIRST: THE COMPLUTENSIAN OF ACALÁ, 1514-17. ([Printed by Lewis and Dorothy Allen at the Allen Press for] The Book Club of California, 1966) 394 x 286 mm. (15 1/2 x 11 1/4"). [5], [19], [6] leaves (the first five and final six leaves blank). ONE OF 400 COPIES. Published loose signatures within textured wrappers, the whole contained in the publisher's purple silk covered folding box, paper labels on front cover and spine. Three foliated and historiated initials, 72 illustrations (decorative borders and woodcuts, mostly from the Complutensian Bible.) WITH AN ORIGINAL LEAF FROM THE COMPLUTENSIAN POLYGLOT BIBLE OF 1514-17. The leaf book printed in red, purple, and black.

Folding case slightly bumped at head of spine, otherwise A NEARLY MINT COPY, INTERNALLY PRISTINE. **\$475**

This is an imaginatively designed and handsomely printed production featuring a leaf from the first and most famous polyglot Bible. (ST10014)

147. (LEAF BOOK - HERBALS, HISTORY OF). NISSEN, CLAUS. HERBALS OF FIVE CENTURIES. (Zurich: L'Art Ancien S.A. Antiquariat; Munich: Robert Wölflé Antiquariat; Olten: Weiss-Hesse Antiquariat, 1958) Text volume 299 x 210 mm. (11 3/4 x 8 1/4"), contained, along with the leaves, in a case measuring 495 x 349 mm. (19 1/2 x 13 3/4"). x, 86 pp., [4] leaves (last blank). ONE OF 100 SETS with an accompanying text in English (this is copy #99); there were another 100 sets issued with a text in German. Text in original paper wrappers (secured by a leather strap inside box cover) and leaves contained in the original (slightly soiled) folding rough-textured linen case, printed paper label on front cover and spine. 50 leaves with woodcuts or engravings from herbals printed between 1485 and 1858-63, as called for (INCLUDING 10 INCUNABULAR LEAVES, AND 25 WITH CONTEMPORANEOUS HAND COLORING), each leaf mounted within a uniform mat.

Wrapper of text volume with a couple of faint tan horizontal marks from discoloration caused by leather strap, two of the incunabular leaves a little browned, three others with minor stains, otherwise A FINE COPY, the leaves clean, fresh, and most attractive. **\$9,500**

There are 50 matted leaves here, as called for, showing woodcuts, engravings, and lithographs of a wide range of species. There are 10 incunabular leaves, 20 leaves from the 16th century, five from the 17th, nine from the 18th, and six from the 19th. All of the well-known 15th century herbals are represented here, as are the great fathers

of botany, sometimes in multiple examples; there are leaves from Bock, Fuchs (three leaves, all with colored images), Brunfels (a fine colored example), Mattioli, Dodoens, Gerard, Weinmann (a charming color plate of yellow Leopard's Bane), Blackwell, Jacquin (a large, lovely colored floral plate from "Hortus Botanicus Vindobonensis"), Zorn, Chaumeton, and Otto Karl Berg. The accompanying catalogue, done by perhaps the greatest scholar ever in the history of botanical literature, includes a 48-page history of the herbal, followed by a very useful 22-page commentary describing each of the books from which the leaves were taken, particularly in terms of their illustrations and printing history. (ST11798)

148. (LEAF BOOK - HERBALS, EARLY IMPRINTS). A COLLECTION OF 16 LEAVES FROM PRINTED HERBALS, FOUR OF THEM INCUNABULAR. (Dates range from 1485-1777) 483 x 349 mm. (19 x 13 3/4"). Printed contents leaf mounted (as issued) on stiff paper, followed by the leaves, the contents leaf with colored botanical illustration at top. Leaves in uniform mats with printed explanatory paper label and contained in a handsome linen portfolio with large paper label on front cover. Nine of the leaves with contemporary hand coloring.

With the usual imperfections associated with early herbal leaves: some browning, smudging, and foxing, but no serious defects, and most leaves in excellent condition, the group as a whole quite good and certainly appealing. **\$1,800**

This set includes leaves from two different 1485 editions and a 1486/87 printing of GART DER GESUNTHEIT (Mainz: Peter Schöffer, 1485; Augsburg: Hans Schönsperger, 1485; and Basel: Michael Furter, 1486/87); and leaves from two different editions of ORTUS SANITATIS (Mainz: Jacob Meydenbach, 1491, and Paris: Antoine Vérard, 1500). In addition there are nine 16th century leaves, one each from the HERBARI ODER KREÜTERBUCH; the HERBOLARIO VOLGARE; the CONTRAFAYT KREÜTERBUCH of OTTO BRUNFELS; an edition of ORTUS SANITATIS from 1538; DE HISTORIA STIRPIUM of LEONHART FUCHS; his NEW KREÜTERBUCH; the KREUTTERBUCH of EUCHARIUS ROSSELIN; the NEW KREÜTERBUCH of HIERONYMUS BOCK; and the KREUTTERBUCH of PIER ANDREA MATTIOLI. Finally, there is a 1610 printing of the KRÄUTERBUCH of DIOSCORIDÉS and a really lovely leaf from the ANLEITUNG ZU DER PFLANZENKENNTNIS of SALOMON SCHINZ. (ST11326)

Our Leaf Book, Printed by Bird & Bull: The Definitive Work on Italy's First Printers

149. (LEAF BOOK - INCUNABULA, SWEYNHEYM AND PANNARTZ). HALL, EDWIN. SWEYNHEYM AND PANNARTZ AND THE ORIGINS OF PRINTING IN ITALY: GERMAN TECHNOLOGY AND ITALIAN HUMANISM IN RENAISSANCE ROME. (McMinnville: Printed by the Bird & Bull Press for Phillip J. Pirages, 1991) 235 x 159 mm. (9 1/4 x 6 1/4"). 131 pp. FIRST EDITION. ONE OF 233 COPIES (of 241 total). A Campbell-Logan Co. binding of purple quarter morocco, using marbled papers especially designed for this edition by Iris Nevins. Text with four nine-line initials in red and blue (replicating 15th century rubrication), two pages of typographic facsimiles. ACCOMPANIED BY A LARGE FOLIO SWEYNHEYM & PANNARTZ LEAF from the 1471 printing of Nicholas of Lyra's "Postilla super totam Bibliam." The book and leaf (which is secured behind a hinged cloth mat) contained in an impressive (15 1/2 x 11 3/4") navy blue folding cloth box

constructed of acid-free materials by Jace Graf of Cloverleaf Studio. Title page printed in black, red, and blue. De Hamel, "Disbound and Dispersed" 40.

(Plate 3) \$1,250 (two copies with leaves featuring larger initials available for **\$1,400**)

Aside from Gutenberg and his immediate associates, there are no figures more important in the early history of printing than Sweynheym and Pannartz, the earliest printers outside Germany. First at Subiaco and later in Rome, they produced an imposing catalogue of first editions of ancient authors, which for the first time systematically exploited the potential of the new technology as a means for disseminating humanistic texts to a large audience. The present scholarly work is the first book to create from the available information a broadly based and detailed picture of the activities of these two printers. The book examines in a full and careful way their lives and achievements within the context of their newly developed craft as well as the humanistic environment they encountered in Rome in the 1460s and 1470s. In the process of his account, Professor Hall challenges a number of widely held assumptions about the origins of printing in Italy. The volume is printed on luxurious mould made Frankfurt paper by Henry Morris at the Bird & Bull Press, for more than 40 years one of America's most distinguished private presses. The 14 1/2 x 10 1/2" leaves are in excellent condition, and they show to good advantage the famous and beautiful type Sweynheym and Pannartz first used in 1467, recognized now as the earliest truly roman font. Even though Sweynheym and Pannartz produced more than 50 different editions, their press runs were normally only 275 copies. Consequently, their books are now very rare, and complete copies are extravagantly priced. The present leaf book offers an uncommon opportunity for research libraries as well as collectors interested in early printing or in private press work and the book arts to obtain an example of the work of Sweynheym and Pannartz in a form that is handsomely produced and at the same time not prohibitively expensive. (ST11244a)

150. (LEAF BOOKS - ZOOLOGICAL LEAVES). NISSEN, CLAUS. TIERBÜCHER AUS FUNF JAHRHUNDERTEN. (Zurich: L'Art Ancien S.A. Antiquariat; Munich: Robert Wölflé Antiquariat; Olten: Weiss-Hesse Antiquariat, 1968) Text volume 299 x 210 mm. (11 3/4 x 8 1/4"), contained, along with the leaves, in a case measuring 502 x 357 mm. (19 3/4 x 14 1/16"). 2 p.l., 5-108, [1] pp. ONE OF 200 SETS (100 in German, and 100 in English, this being # 42). Text in original paper wrappers (housed in a pocket in the inside upper cover) and leaves contained in the original folding rough-textured linen case, printed paper label on front cover and spine. ILLUSTRATED ZOOLOGICAL LEAVES FROM 60 DIFFERENT BOOKS, as called for, including woodcuts and engravings of all manner of animals (INCLUDING TWO INCUNABULAR LEAVES, AND 28 WITH CONTEMPORANEOUS HAND COLORING), each leaf mounted within a uniform mat.

Some browning and dampstaining to half a dozen leaves (mostly the earlier ones), other minor imperfections, but in excellent condition as a whole, and with the majority of the leaves in fine or nearly fine condition. **\$5,500**

There are 60 leaves here showing woodcuts, engravings, and lithographs of a wide range of species from the animal kingdom—wild, domestic, and imaginary. The majority of these leaves come from the 18th and early 19th centuries, but there are two incunabular leaves and 14 leaves from the 16th and 17th centuries. Works represented include Pliny, Gessner's illustrations of fish and fowl, Audubon's "Birds of America," and Meyer's "British Birds." (ST11799)

151. MARTIN, JOHN, Illustrator. EARLY AND PROOF IMPRESSIONS OF THREE MEZZOTINT PLATES BY JOHN MARTIN FOR HIS ILLUSTRATIONS OF THE BIBLE. (London, 1831 and 1835) 357 x 460 mm. (14 x 18"). **Three individual engravings.** Attractively matted. Balston, "The Library," 4th Series, XIV, 411.

Three short creases in the middle of the image of "The Destroying Angel," otherwise IN EXCEPTIONALLY FINE CONDITION, with remarkably rich impressions, and virtually without any of the foxing that almost always affects engravings of this sort. **(Plate 33) \$3,500** (for the collection of three engravings)

The plates in this group include "The Fall of Man," "Adam and Eve Hearing the Judgment of the Almighty," and (the significantly larger) "The Destroying Angel." All are in early impressions; the first two are in proof impressions in the second state of three. There were a total of 20 plates in this series, which was a financial fiasco abandoned before Martin reached the New Testament. (CRW0614)

Individual Proof Impressions of John Martin's Famous Illustrations to "Paradise Lost"

152. MARTIN, JOHN, Illustrator. PROOF IMPRESSIONS OF 15 MEZZOTINT PLATES BY JOHN MARTIN FOR HIS FAMOUS EDITION OF MILTON'S "PARADISE LOST." (London, 1825/26) 313 x 432 mm. (12 1/4 x 17"). **15 individual engravings.** 11 of the plates attractively matted. Balston, "The Library," 4th Series, XIV, 410.

Minor marginal foxing on about half the plates (never appearing to enter the engraved surface except on one plate where the image is lighter than the rest), otherwise IN FINE CONDITION, with half the engravings not affected by foxing at all, and ALL OF THE PLATES IN EXTRAORDINARILY RICH IMPRESSIONS ("Eve Tempts Adam" is exceptionally so). **(Plate 33) \$15,000** (for the collection of 15 engravings)

One of the most popular English artists of the 19th century, John Martin (1789-1854) began his career modestly as a provincial painter of coats of arms on the coaches of the nobility. He subsequently studied under the Italian artist Bonifacio Musso and moved to London with his master in 1806. Married at 19, he was pressed to support his household by giving drawing lessons, selling watercolors, and decorating china and glass. He first exhibited a painting at the Royal Academy in 1812 (selling it for 50 guineas), and this was followed by a series of other exhibited works, most of them huge canvases showing classical or biblical themes, some of which carried off substantial monetary prizes. Of particular note was his painting of "Belshazzar's Feast," for which he was awarded £200 in 1821. In addition to being a painter, Martin was a major mezzotint engraver, and it was as an engraver that he became immensely popular to the public (it was also as an engraver that he earned the largest share of his income). Early in 1823 Martin was commissioned by the American publisher, Septimus Prowett, to produce 24 mezzotint illustrations for "Paradise Lost" for the astonishing sum of £2,000. In his biography of Martin, Thomas Balston says that "the commission to illustrate 'Paradise Lost' must be among the most remarkable ever given by a publisher" and "long before even the first part of the work had been published, a further commission of £1,500 for a smaller set of similar plates" was made. These plates, which readily illustrate what DNB rightly calls Martin's "wild imaginative powers," first appeared in parts, issued between 1825-27, with a large set of the plates; and then they appeared in 1827 in a variety of formats with various sizes and states of the plates: in

an Imperial Folio limited to 50 copies with "Proof" impressions of the large plates; in an Imperial Quarto with the large plates, and in an Imperial Quarto limited to 50 copies with "Proof" impressions of the small plates; and in an Imperial Octavo, with the small plates. The distinguishing feature of the mezzotint plates in the Parts Issue and in each of the 1827 editions is that each mezzotint illustration was designed and engraved by Martin and bears the caption, "Designed & Engraved by J. Martin, Esq.," at the bottom of the plate. These early-state engravings are extraordinarily brilliant, starkly contrasting in dense blacks and bright whites, and it is this quality that is ultimately so captivating to the viewer. A second edition was published by Charles Tilt with the smaller plates in 1833; thereafter, the text and engravings passed through various hands. It is not an overstatement to say that Martin's mezzotint illustrations are spectacular, giving shape and form to scenes of vastness in Milton's epic that viewers have found enthralling for generations. Among many memorable landscapes, Martin's powerful vision gives scope and definition to the caverns of Hell, the void of Chaos, the daunting size of Pandemonium, and the sweeping beauty of the plains of Heaven. Muir says that Martin has a "remarkable command of perspective," something that suggests "vast spaces in a small area, which lends such majesty to all his work." Before Martin's mezzotint illustrations appeared in book editions, they appeared in "proof state before letters" and also in "proof" state. These engravings were sold as single plates before the editions were ready for publication. They are generally rare, particularly the mezzotint illustrations in "proof state before letters." The plates in this collection include: "Satan 'with head up-lift above the wave,'" the same but a larger size, "Satan, Sin, and Death," "Angels with their Golden Harps," "Satan Watching the Endearments of Adam and Eve," "Satan Starting from the Touch of Ithuriel's Spear," "Gabriel Sees Ithuriel and Zephon through the Shade," "Adam and Eve See Raphael Approaching," "Creation of Light," "Eve Tempts Adam," "The Lament of Adam and Eve," "Heaven - the River of Bliss," the same but a larger size and very different in detail, "Michael Comes to the Garden," and "The Expulsion of Adam and Eve from Eden." Of these, 14 are proof impressions; "Eve Tempts Adam" is in proof state before letters. These plates come from the extensive Milton library of Robert J. Wickenheiser, a collection of more than 6,000 printed books, original illustrations, and other Milton-related items, most of which is now owned by the University of South Carolina. (We are indebted to Dr. Wickenheiser for much of the description of this and the other Milton items in this catalogue.) (CRW0613)

153. OVID. SEVEN ILLUSTRATED LEAVES, OFFERED AS A COLLECTION, FROM OVID'S "METAMORPHOSES." (London: Printed for Jacob Tonson, 1717) 395 x 245 mm. (15 5/8 x 9 5/8"). **Seven individual engravings.** LARGE, RICHLY DETAILED ENGRAVED PLATES, each with a small crest and dedication at foot to a notable contemporary woman; Mrs. Walpole, Viscountess Towshend, and the Honourable Mrs. Margaret Pelham among the dedicatees.

Slight brownning and fraying at edges, otherwise very well preserved, the impressions deep and fresh. **\$250**

The engravings on these charming leaves illustrating various books of Ovid's "Metamorphoses" are extremely animated and full of interest. The artist is not content with just one theme: each illustration contains subjects from several different legends. Among the scenes pictured are: 1) people becoming trees and Phaeton falling from his chariot in the sky; 2) Perseus flourishing the head of Medusa while Minerva chats with the Nine Muses and, in the background, the ship of Odysseus sails past the Sirens; 3) Apollo and Artemis slaying the children of the arrogant Niobe, with a vignette, off to one side, showing Minerva

turning the weaver Arachne into a spider; 4) the labors of Hercules, 5) Maenads clubbing Orpheus, 6) a scene of sacrifice, with centaurs battling in the background, and 7) a medley of scenes from Homer's "Iliad," including Thetis appealing to Zeus in the sky, Hephaestus forging the armor of Achilles, and the funeral pyre of Patroclus. (ST6768f-L)

154. TWO VELLUM DOCUMENTS IN LATIN RELATING TO PAPAL CONTROVERSY. TWO DRAFTS OF OFFICIAL DOCUMENTS WRITTEN DURING THE COUNCIL OF BASEL. (Basel: ca. 1435) Each approximately 292 x 267 mm. (11 1/2 x 10 1/2"), one of the documents with irregular trimming at the top (no loss). Single wide column, 21 and 24 lines of text in an elegant chancery hand. Opposite sides blank. Each document beginning with a 50 mm. square initial "S" with flourishes on the ascender and descender, letters in the first line of text with extended ascenders. With editorial strike-throughs, marginal notes, and interlinear text in a more informal clerical hand.

Probably recovered from bindings and, consequently, with condition problems: fore edges reinforced, one with paper and one (repaired at earlier date) with vellum, text a bit faded in spots (perhaps 20 percent of the words of one document difficult or impossible to read, but the other document almost entirely legible), fore margin trimmed close (with minimal loss?), a bit of staining and soiling, half a dozen minor wormholes, but useful and perhaps even fascinating specimens in functional condition. **\$250** (for the two together)

The Council of Basel convened in Switzerland in 1431, attended by Catholic prelates, theologians, and representatives of the monastic orders, and was not to dissolve until 1449. The conciliar movement, which aimed to lessen the monarchic position of the popes, had arisen in response to the weakening of the papacy by the long Avignon schism. This had been healed in 1417 at the Council of Constance, at which time Pope Martin V agreed to summon councils periodically. For most of its existence, the Council of Basel was at odds with Pope Eugenius V, each party issuing decrees dealing with such matters as the Hussite movement and judging suits between churchmen. Eugenius held a rival council in Florence (1438-39), where union (which proved temporary) was proclaimed with the Greek Orthodox church, and in 1439 the Council of Basel attempted to depose Eugenius and install as rival pope the quixotic Duke Amadeus of Savoy, who took the name of Felix V. After Felix's death, the movement collapsed, and the attempt to democratize the the papacy fizzled. Since these two pieces have a number of lines drawn through with what appears to be contemporaneous ink, they would seem to be drafts of council business, though the original text is done in an elegant upright chancery hand. One involves the diocese of Lyon, while the second (better preserved as well as more marked up) document is a communication of the primates of France to the council and concerns a case brought before the judge Augustinus de Insula. Whatever else the documents represent, they give us a strong connection to the vigorous debate and religious controversy of the age. (ST10834b)

155. VELLUM DOCUMENT IN LATIN RELATING TO PAPAL CONTROVERSY. A DOCUMENT WRITTEN DURING THE COUNCIL OF BASEL. (Basel: ca. 1435) 191 x 406 mm. (7 1/2 x 16"). Single very wide column, 20 lines of text in a neat chancery hand. Letters in the top line with extended and flourished ascenders, one initial ("D?") adorned with delicate lacy penwork.

Recovered from a binding and consequently with the expected creasing, staining, and fading of such specimens, right third of the document very faded as well as somewhat frayed and brittle,

left four inches of text very light (but legible), top portion of the opening flourish "S" trimmed off, but the majority of the once-handsome document still readable and even pleasing. **\$65**

Like the previous item, this document relates to the Council of Basel, begun in 1431. The text here concerns a chaplaincy, and includes mention of Neussess in Austria. Unlike the edited versions described in the previous entry, this seems to have been a finished document, though, like so many other early pieces of vellum, it led a second life as the lining of a binding. (ST10834a)

156. AN IMPRESSIVE EARLY VELLUM DOCUMENT IN LATIN, WITH THE WAX SEAL OF JAMES I. A LAND TRANSFER IN HERTFORDSHIRE, WITH THE MAJORITY OF THE KING'S GREAT SEAL ATTACHED. (1605) 318 x 495 mm. (12 1/2 x 19 1/2"). 20 lines plus four lines on the bottom fold, in a stately court hand. With a sizable portion (approximately 90 x 60 mm.) of the king's Great Seal in black wax on a parchment thong.

A few letters in a fold a bit faded, otherwise IN FINE CONDITION, the vellum very bright and fresh, the letters of the text very rich, and the details of the seal especially sharp. **(Plate 34) \$550**

The large royal seal attached to this document and the handsome chancery hand make this a handsome document, even though it concerns the mundane transfer of a message and garden with a mere nine acres of arable land and three of pasture. The decision here, made by a judge of the King's Bench at Westminster, uses the so-called "Hugo Hunt" fictive suit procedure, which obviates procedural difficulties, in order to transfer from Nicholas Este to Clement and Thomas Este property in Wolmer Green, Welwyn, and Datchworth, in Hertfordshire. About two-thirds of the seal remains, preserving on one face the entire figure of James I seated on his throne, with orb and scepter in his hands, flanked by two small lions. The other side preserves the entire shield of the royal arms, with the inscription below, most of the crown above, and the rampant beast on the right. (ST10236-2q)

157. DOCUMENT IN ENGLISH ON VELLUM, RELATING TO THE TRANSFER OF PROPERTY IN COLBY, NORFOLK. (1634) 178 x 273 mm. (7 x 10 3/4"). 18 lines in a flowing, legible hand. Attractively matted.

Thong present, but pendant seal lacking, fold creases, verso slightly soiled, but generally in quite excellent condition. **\$400**

Dated 25 March [1634], this document acknowledges the receipt of £240 by one Anthony Starlinge of Colby in Norfolk from Richard Harman, alderman of Norwich, as payment in full for a dwelling house in Colby with its adjacent buildings and curtilage and adjoining lands used in connection with the household. It is signed on the recto by Starlinge and on the verso by witnesses Thomas Ballyston and Robert Goose. (CFS9905)

158. AN EXTREMELY LARGE AND IMPRESSIVE EARLY VELLUM DOCUMENT IN ENGLISH. AN INDENTURE QUADRIPARTITE COVERING THE SALE OF THE MANOR OF ABBASS HALL, ALSO KNOWN AS GREAT CORNARD IN SUFFOLK. (24 May 1654) 533 x 699 mm. (21 x 27 1/2"). 72 and 40 lines, both in a careful cursive hand. With thongs for four seals, one almost entirely intact, two others about half present.

A few faintly darkened areas and one marginal tear, but in nearly fine condition overall—very fresh, clean, and attractive.

\$650

This majestic indenture was one of four copies made for the four parties involved in the sale of a manor in Sudbury, Suffolk, known both as Abbass (Abbas) Hall and Great Cornard. The property, to be sold for £1,400, includes the rectory of Great Cornard, and all land belonging to both the manor and rectory. Two parties (four people, all of them signatories) are jointly selling the property—Robert Stevens with his son Robert, clothiers of Dedham in Essex, and John Brond, also a Dedham clothier, and his wife Grace, who is the daughter of the elder Robert Stevens. The buyer is John Eldred of Little Birch in Essex, and the fourth party is the London widow Elizabeth Catcher, to whom the Bronds had assigned their right of inheritance, should the estate revert to them. One large sheet of vellum was not sufficient for the full particulars of the transaction, so a second has been attached, on which the terms of the sale are continued. This manor house is still standing and, according to the website of the Sudbury Society, is “one of the oldest houses in Europe still in occupation.” It originally belonged to the Abbess of Malling, and analysis of the tree rings in the wood dates the building to 1289. (ST10236-1g)

***With £800 Bequeathed to the Eldest Daughter,
But Just £20 for “Dear Wife Jane”***

159. A VERY LARGE AND IMPRESSIVE EARLY VELLUM DOCUMENT IN ENGLISH. THE WILL OF JOHN ADDINGTON OF HIGH BIRLINGTON IN DEVON. (28 April 1659) 508 x 711 mm. (20 x 28”). 59 lines in an elegant professional cursive hand. The first six words of the text in large, ornamental letters.

One small area of discoloration on the bottom fold, a few other light spots and smudges, faint soiling in upper margin, seal missing, but generally in quite excellent condition, fresh and very legible. **\$350**

Written at the end of the Interregnum, this will concerns the substantial property in money and land of John Addington, lord of the manor of High Birlington in Devonshire. Addington expresses his wishes with a great deal of demure piety, but he doesn't seem to us to be necessarily even handed, as the preference he gives to his eldest son and eldest daughter over his other children and his wife are obvious. His “dear wife Jane” is bequeathed a meager £20, and we can only hope that she was an heiress in her own right and/or would have loving children to take care of her in her widowhood. The eldest son, Thomas, who is still a minor at the time of the will, fares much better. The Manor of High Birlington and the surrounding farmland, plus a sum of £500, goes to him when he reaches 21, or in the event of his early death, to his younger brother. (It seems that there is no younger brother, but that Addington still hopes his wife Jane—presuming that she harbors no resentment at being shortchanged—will produce one). The manor will remain in the male line, and should there be no male descendant of Addington, the property will pass to his brother. Addington's eldest daughter Alice will receive a whopping £800 when she marries or reaches the age of 21, while his other two daughters get merely £30 a year (an amount that is nonetheless better than poor Jane's). The will is signed by Addington, who appoints four executors to carry out his wishes. There is a note in Latin indicating that the will was probated in London on 10 May 1661. (ST10236-1i)

160. AN EARLY VELLUM DOCUMENT IN ENGLISH RECORDING COURT PROCEEDINGS PRESIDED OVER BY A WOMAN. LADY ISABELLE GRANTS LAND TO AN ETON SCHOLAR. (3 May 1669) 127 x 298 mm. (5 x 11 3/4”). 12 lines in a homespun cursive hand.

With light overall soiling, otherwise very good. **\$150**

This small document is rather appealing because it records a manor court presided over by a woman, Isabelle de la Warr, in Middleton, Hampshire. Also significant is the fact that the recipient of the two messuages and land which the lady grants is John Allen, Jr., who we are told is of Eton College. His father, the elder John Allen, is an attorney of Clement's Inn. (ST10236-2l)

161. AN EARLY VELLUM DOCUMENT IN ENGLISH. A TRIPARTITE INDENTURE COVERING THE SALE OF ESTATES IN SUSSEX BY THE TRUSTEE OF A MINOR, PERHAPS FROM THE FAMILY OF THE POET SHELLEY. (31 October 1681) 572 x 740 mm. (22 1/2 x 29 1/8”). 64 lines in a very fine professional hand. The first three words of the text in large, ornamental letters. With two hanging ribbons beneath the signatures of Richard Marsh and Theobald Shelley, with Shelley's seal intact (the seal a bit larger than 30 mm. square, with no image, and having been originally wrapped in parchment).

A hint of wear at two folds, but AN EXCEPTIONALLY WELL-PRESERVED AND ATTRACTIVE DOCUMENT—clean, fresh, and bright, penned in an upright, rounded, and handsome hand. **\$450**

This beautiful document tells the interesting tale of the transactions of Richard Marsh, a merchant of London, who is acting on behalf of Theobald Shelley of Horsham in Sussex, a minor for whom Marsh was trustee. By a rather complicated series of real estate transactions, Marsh netted his ward £48. The tale begins with a man staking land in order to procure a loan, with Marsh—using money from Shelley—acting as banker. Specifically, Marsh paid to Edward Woodcock, a Londoner of the parish of Saint Margaret, Westminster, the sum of £1,000 in September of 1680, in return for Woodcock's rights to a number of Sussex properties in Bunton, Wiston, Ashurst, Plumpton, Steyning, West Grinstead, Ashington, and elsewhere. Although the document specifies that Marsh is to have and hold the lands for 1,000 years, there is an escape clause. Woodcock was allowed to recover the lands if he were to come up with £1,060 by a certain date, but (the usual story) he failed to do so. Then, on 29 April 1681, Woodcock received another £600 from Marsh in return for releasing all rights to recover the properties, unless he could come up with £1,648 by 30 October. This deadline also passed, and the next day, Marsh, on behalf of Shelley, sold by this indenture the lands in question to Paul Allenstrey and Toby Garbram, London merchants like Marsh himself. Three brief notations appear on the back of the parchment, including a four-line statement signed by Marsh acknowledging that he has received the £1,648. Meanwhile, of course, the properties had continued to be worked by the various tenant farmers listed in the document, so that Shelley actually would have profited by the rents they owed as well as gaining the £48. Marsh apparently continued to be an honest guardian, for we know that Theobald Shelley in 1689 was able to set up a modest charitable trust. The romantic poet Percy Bysshe Shelly (1792-1822) was born in the vicinity of Horsham, where his family had lived for generations, making it more than just possible that Theobald belonged to the same family as the poet. (ST10236-4b)

***A Vast, Visually Dramatic William III Document,
With Original Pendant Seal in Pristine Condition***

162. A SUPERB EARLY VELLUM DOCUMENT IN LATIN WITH LARGE PORTRAIT OF WILLIAM III, MUCH BEAUTIFUL CALLIGRAPHIC EMBELLISHMENT AT THE TOP, AND THE

ORIGINAL PENDANT ROYAL SEAL. AN EXEMPLIFICATION OF RECOVERY OF LAND IN WALES. (29 March 1696) 495 x 705 mm. (19 1/2 x 27 3/4"). 19 lines in a professional scribe's notarial hand. UPPER LEFT CORNER WITH A VERY LARGE ENGRAVED PORTRAIT OF THE KING (measuring approximately 240 x 220 mm., including its calligraphic surround), the first words of the document ("Gulielmus Tertius Dei") in large, bold, calligraphic letters across the full length of the document, and WITH A LOVELY SWIRLING ENGRAVED INHABITED ACANTHUS BORDER IN THE TOP MARGIN, incorporating a pheasant, a rampant lion, an eagle, a stork, and a unicorn. WITH THE LARGE ROYAL SEAL, measuring slightly more than 100 mm. in diameter, on its vellum thong at the bottom, the seal ENCASED IN ITS ORIGINAL PAPER WRAPPER (now adhering to the wax and fitting around its contours).

The border decoration at the top and the final word of the first line of text trimmed off at the right (though the rest of the text intact), a bit of abrasion along folds and four small holes where folds intersect, very slight soiling, otherwise IN FINE CONDITION, the engraved decoration and written text rich and clear, the vellum bright and fresh, and the seal perfectly preserved. **(Plate 34) \$2,900**

This superb royal document is an exemplification of recovery, a document used in the transfer of title to land. A "common recovery" was in essence a fake lawsuit in which all parties colluded to break entails, those conditions or stipulations that restricted the inheritance or transfer of a particular piece of land to certain individuals. The judgment of the court (usually the Court of Common Pleas) could be used to transfer the property as the parties wished. The exemplification, always a very attractive document featuring a portrait of the monarch and the Great Seal, was an official copy of the court record that could be used to prove the title to the land. Until the mid-18th century, these documents were written in Latin using an archaic, and almost indecipherable, court hand. This exemplification concerns the recovery of lands in Beguildy, a small village seven miles northwest of Knighton in Radnorshire, South Wales; the principals involved are Hugh Lewis, Michael Taylor, and Morgan Vaughan. In addition to the Great Seal, our document sports a blue paper seal with an embossed version of the royal seal, most likely a revenue stamp denoting fees paid when the property was transferred. Because the paper wrapping around the royal seal now takes the shape of the contours of the impressions in the wax, we can see that the recto depicts a rampant lion and unicorn flanking a shield, with a crown above and a stylized "W" beneath, and the verso shows the monarch seated on a prancing horse, with the "W" floating behind his back. This appears to be the second seal of the king, used after Mary II died in 1694. It is difficult to find any large antiquarian royal wax seal in fine condition, and to encounter it, as here, encased in its original wrapper, is extraordinarily lucky. (ST10236-2x)

163. AN EARLY VELLUM DOCUMENT IN ENGLISH WITH SIX PENDANT SEALS. AN INDENTURE TRIPARTITE COVERING THE SETTLEMENT OF AN INHERITANCE. (20 January 1698) 610 x 686 mm. (24 x 27"). 71 lines in a clear, regular professional hand. WITH SIX OF THE SEVEN ORIGINAL RED WAX SEALS WELL PRESERVED (all showing the identical emblem of a three-masted ship). The first three words of the text in large, ornamental letters.

One miniscule hole where document has been folded, occasional very light discoloration, but IN FINE CONDITON otherwise; a visually quite appealing document. **\$375**

This document concerns the inheritance of two sisters, Catherine Hardy, a married woman residing in the city of London, and her spinster sister, Elizabeth Johnson, residing in the London parish of Saint Giles. The inheritance comes from their father, Robert Johnson, deceased, likewise of London, but a resident of the parish of Saint Clement Danes, an historic area in Westminster crowded with taverns, theaters, and legal offices. Johnson believed in sharing his wealth. He had settled portions of his fortune on others as well as his daughters, and by this document, Catherine Hardy, her husband William Hardy, and her sister Elizabeth, accept payment of £330, giving up in exchange all rights to the premises of their father to four individuals, John Soane, Jr., his wife Judith Soane, Hugh Rowcliffe, and John Hawkins. These four were perhaps business partners of Johnson. Not only have all seven parties signed on the bottom of the front of the document (with given name on the left, and family name on the right of the seal), but most have signed on the back of the document as well, as did witnesses John Sanford, Samuel Wharton, Daniel Shyllinge, Jr., Ann Rowcliffe, and Sarah Rowcliffe. (ST10236-3q)

164. AN EARLY VELLUM DOCUMENT IN ENGLISH. LADY SUSAN EFFINGHAM PRESIDES OVER A LEASE TRANSFER. (3 October 1698) 248 x 311 mm. (9 3/4 x 12 1/4"). 31 lines in a very attractive professional hand.

Several light smudges, one small hole in a crease (no text lost), otherwise excellent. **\$100**

In this document from the reign of William and Mary, Lady Susan Effingham, widow of Robert Effingham, presides over a manorial court. The lady grants a lease of land situated in Wymondham, Norfolk, to Charles Shave, which had previously been rented by Elizabeth Paston. Elizabeth was perhaps a descendant of the Paston family of Norfolk, famous for their 15th century letters, which serve as one of the principal sources for social history of the period. (ST10236-2w)

A Land Dispute in Ireland, Settled by the Future Chancellor of the Exchequer

165. A VAST, EXTREMELY IMPRESSIVE EARLY VELLUM DOCUMENT IN ENGLISH WITH A LARGE ROYAL SEAL. AN EXEMPLIFICATION OF A RECOVERY SUFFERED BY JOSEPH ROBBINS, ESQ. AND JOSEPH ROBBINS THE YOUNGER, HIS SON OF AND IN THE COUNTY OF KILKENNY. (3 May 1756) 746 x 889 mm. (29 3/8 x 35"). Single column, 43 lines of text in a neat, rounded clerical hand. With an engraved heading reading "George the Second by the Grace of God" featuring calligraphic initials, a garland containing the monarch's rose and thistle emblems, and a portrait of the king inside the first initial "G". With a large wax seal (measuring 110 mm. in diameter) attached to the foot of the page by the original vellum strip, one side of the seal showing the king enthroned, the other featuring his coat of arms.

The seal expertly repaired and now intact after having been broken into two parts, a couple of very minor chips missing along the edge, vellum with short tears in four places along folds, the imprint of the king a bit faint, otherwise a very well-preserved document, generally very clean, and with the text entirely legible. **(Plate 34) \$1,250**

This document records the adjudication of a land dispute between

Joseph Robbins and his son of County Kilkenny and one Thomas Barnes of Dublin, heard by the Right Honorable William Yorke, Chief Justice of the Common Pleas in Ireland. This exemplification served the same purpose as a modern certified or authenticated judgment, and could be used in evidence and to prove ownership. Ours would have been among the earliest generation of exemplifications of recovery to be written out in English, rather than Latin—as suggested in item #162, above (which may be consulted for more information about this kind of document). The present text was written out by Farnham & Maxwell (likely the solicitors in the case), and signed by Justice Yorke. The royal seal was attached to mark it as an official document. Justice Yorke (d. 1776) was later created a baronet and appointed Chancellor of the Exchequer of Ireland. Although the seal has a repaired diagonal crack, it is big, lustrous, and especially appealing. (ST10236-4f)

166. (DOCUMENT IN ENGLISH - PATENT). (ORNAMENTAL PINS). LOWE, BENJAMIN. A MANUSCRIPT AND ENGRAVED PATENT, ON VELLUM, FOR A NEW KIND OF ORNAMENTAL DRESSING PIN. ([1823]) 692 x 533 mm. (27 1/4 x 21"). Large folded vellum sheet, elaborate engraved panels at head and sides (historiated with medallion portraits and images of the Virtues, and with vases and the royal insignia), a seven-inch initial 'G' enclosing a portrait of George IV at upper left and beginning the line (in large script) "George the Fourth by the Grace of God," below which, on rubricated lines in a neat secretarial hand, is extended to Benjamin Lowe the "powers, privileges, and advantages" of the patent "By writ of Privy Seal"; the document creased at foot, stitched through at edge, and with frayed center cords, to which a wax seal was no doubt once attached; the words "Benjamin Lowe Invention" inked on reverse. Two blindstamped paper seals: a white one with royal insignia on the back, and a blue one (with a lead rectangle at center and "£Thirty" prominently displayed, perhaps as acknowledgement of a filing payment?) on the front.

Panel border at head slightly trimmed (apparently prior to the completion of the document by hand), but with only minor loss, and otherwise in excellent condition. **\$350**

This handsomely decorated document grants a 14-year privilege for producing a new type of useful and ornamental dressing pin to Benjamin Lowe, a gilt toy manufacturer of Birmingham, the center of pin manufacturing in England. This patent may not have meant a great deal to Lowe for very long, because in the following year of 1824, an American, Lemuel Wright, obtained an English patent for machine-made pins that revolutionized the business. (CJM0228)

167. (DOCUMENT IN ENGLISH - PATENT). (VENETIAN BLINDS). EVERARD, JOSEPH. A PATENT, MOSTLY IN MANUSCRIPT, ON PAPER, FOR THE DESIGN OF AN APPARATUS FOR HOLDING AND RELEASING THE CORDS OF VENETIAN BLINDS. (London, 1871) 591 x 381 mm. (23 1/4 x 15"). A folded paper document, stamped and with ink inscription on verso, recto with 21-line description of the mechanism, penned in a neat secretarial hand, and submitted by G. Shaw (a patent agent in Birmingham) to the Designs Office on behalf of Joseph Everard of Balsall Heath; numbered and dated 24 May 1871, and affixed with the blind seals of the Registrar of Design and Copyright of Design (for the charge of £5), signed by J. A. Bowen, registrar, and stamped in London the following day. THREE VERY PLEASING PEN AND WATERCOLOR SKETCHES of side elevation, plan, and cross-section of a cam mechanism for the raising and lowering of venetian blinds.

One three-inch tear from margin along fold at lower left, verso with a five-inch repair to close up a tear along fold at foot (this repair now with small renewed tear), a few other small closed tears, but the document clean and fresh and otherwise very attractive. **\$350**

This document grants a patent to Joseph Everard, who had come up with a new configuration for the pulleys that hold and release the cords of Venetian blinds, shown in three colored views in his application. The chief innovation of Everard's design was its slim proportions, which allowed the device to be inserted onto wooden blinds (which were normally, it seems, made separately from the pulley device) without cutting away part of the top bar of the blind. (CJM0227)

168. (DOCUMENT IN ENGLISH - PATENT). A LARGE AND SPLENDID VICTORIAN PATENT ON VELLUM, WITH ORIGINAL EXTREMELY LARGE WAX SEAL IN ITS SKIPPET, AND THE WHOLE IN THE ORIGINAL BOX. PATENT NO. 2348-74 ISSUED TO JOHN COMBE OF EDINBURGH FOR "IMPROVEMENTS IN MACHINERY FOR SPINNING ROVING AND DRAWING FIBROUS SUBSTANCES." (Issued in London, July 4, 1874) 521 x 768 mm. (20 1/2 x 30 1/4"). 46 lines of printed script on parchment, with manuscript additions. In original (slightly scuffed) brown morocco presentation box, with the royal coat of arms embossed in gilt on the lid, the arms enclosed by a blind-ruled frame with the triple-plumed coronet of the Prince of Wales as cornerpieces. With the large (160 mm. in diameter) wax Great Seal of Queen Victoria attached by a purple cord, in its original metal skippet.

Trivial soiling to the verso of the document, otherwise AN EXTREMELY FINE EXAMPLE OF A VICTORIAN LETTERS PATENT. **SOLD**

This large and impressive document grants to one John Combe of Edinburgh the exclusive right to manufacture a machine used in textile mills for spinning and winding cotton and linen thread. This patent is of some importance, since textile manufacturing was in the forefront of the Industrial Revolution, and was one of the most important industries in Victorian Britain. John Combe was awarded at least two other patents, one in 1859 and one in 1873, for similar improvements to textile machinery. It seems likely that he was related to James Combe, the Scottish founder of Combe, Barbour & Combe, a Belfast manufacturer of textile machinery. (ST11524)

169. DOCUMENT IN ENGLISH: A GRANT ON VELLUM, WITH ORIGINAL WAX SEAL IN ITS SKIPPET, APPOINTING HARRY THOMAS ALRED RAINALS KNIGHT BATCHELOR. (2 September 1887) 572 x 483 mm. (22 1/2 x 19"). With 11 manuscript lines in fine cursive and black letter hands. Manuscript text ruled in red and signed by Muir Macenzie "by warrant under the Queen's sign manual," the text surrounded by a three-quarter historiated and foliate panel border with the royal arms centered at head and with allegorical figures in foliate garlands at corners and sides, an embossed and a monogram paper seal affixed at head recto and verso, the document laced through at foot and with A FINE AND VERY SUBSTANTIAL PENDANT SEAL (159 mm. in diameter) IN ITS ORIGINAL METAL SKIPPET, OF QUEEN VICTORIA ENTHRONED, HOLDING SCEPTER AND ORB, between seated figures representing Church and State, the seal attached with thick yellow and maroon thread.

A little flaking of paint from the metal skippet, two superficial cracks in the wax seal, otherwise IN VERY FINE CONDITION,

the vellum especially clean, and the protected seal with no significant muting of detail. (Plate 44) \$1,500

(ST9574b)

170. (ILLUMINATED MANUSCRIPTS - EARLY, FACSIMILE). BUTLAN, IBN. TACUINUM SANITATIS IN MEDICINA. (Graz: Akademische Druck- u. Verlagsanstalt, 1968) 349 x 241 mm. (13 3/4 x 9 1/2"). **Two volumes** (the facsimile in one and the commentary, in German and English, in the other). Commentary and translation by Franz Unterkircher, Heide Saxer, and Charles H. Talbot. ONE OF 900 COPIES (this being copy #257). Publisher's very appealing russet blind tooled pigskin in 15th century style, upper cover with rosette cornerpieces and large diapered central panel, the title stamped in blind above the panel, (lower cover with plain frame only), raised bands, fleur de lys stamp at tail of spine, white pigskin label. With commentary volume bound in matching quarter pigskin over paper boards. With a bishop's arms on the verso of the first leaf, a heraldic tailpiece at the end of the index, and 206 LARGE MINIATURES (measuring approximately 200 x 180 mm.) illustrating foods and practices beneficial to health.

Spines slightly sunned, two corners a little rubbed, but in nearly mint condition. \$650

This is a most attractive facsimile of a popular Medieval handbook for health, based on the "Taqwīm al-sihhah" ("Almanac of Health") of the 11th century Iraqi physician and monk Ibn Butlān. It explains and illustrates the six things necessary for good health, as outlined in its introduction: "treatment of the air which touches the heart," "right employment of food and drink," "right employment of motion and rest," "protection of the body from too much sleep and from sleeplessness," "the right ways to increase and to constrict the flow of humours," and "the right training of one's own personality being moderate in joy, hatred, fear and anguish." The appealing and lively illustrations show men and women cultivating and harvesting food, tending and slaughtering livestock, hunting, making wool and linen clothes, dancing, and sleeping. The description beneath each picture gives the qualities and benefits of the item or practice, as well as any potential harmful side effects and the appropriate remedy for these. For example, drunkenness is cited for its helpful quality of forgetting one's cares and relieving pain, with vomiting (depicted in the following miniature) given as the remedy for any related excess. After an introduction in German and nine glossy black and white plates, the commentary volume provides a transcription of the complete Latin text into both German and English. This is a surprisingly difficult item to obtain: ABPC lists it just once (28 years ago), and only two dealers seem to be advertising it currently (one of them with the facsimile but without the commentary, and one with the commentary but without the facsimile). (ST11689e)

171. (ILLUMINATED MANUSCRIPTS - EARLY, FACSIMILE). THE BOOK OF HOURS OF JEANNE D'EVREUX. (Lucerne: Faksimile Verlag Luzern, 2000) 95 x 70 mm. (3 3/4 x 2 3/4"). The manuscript [418] pp., single column, 11 lines of text in a fine gothic book hand. **Two volumes**, including a commentary volume (in German) by Barbara Drake Boehm, Abigail Quant, and William D. Wilcox. ONE OF 980 COPIES for sale (another 80 were printed for archival purposes; ours is copy #172). Modern brown goatskin, elaborately gilt, covers with French fillet border flanked by decorative rules, intricate scrolling head-, tail-, and cornerpieces, both boards featuring large central escutcheon bearing three fleurs-de-lys and with ornate fleurons above and

below and surrounded by interlocking "CC" and "YY" cyphers (the initials of Jeanne and her husband Charles IV), flat spine gilt in panels echoing the cover decoration, two gilt-decorated leather strap closures with silver clasps, all edges gilt. Issued in a very pleasing satin-lined blue cloth box with stainless steel magnifying glass and 520-page commentary volume bound in cloth to match. Manuscript with numerous one- and two-line penwork initials, multiple historiated initials and line fillers with extensions terminating in amusing or grotesque creatures in grisaille, and 25 full-page miniatures by Jean Pucelle illustrating scenes from the life of the Virgin and Saint Louis, the original work having been done with breathtaking artistry on a miniature scale.

In mint condition. (Plate 34) \$4,500

This is one of the loveliest and most charming of the first-rate series of Lucerne facsimiles, replicating the famous Book of Hours belonging to Jeanne d'Evreux (1310-71), Queen Consort of King Charles IV of France (1294-1328), last of the Capetian monarchs. Charles commissioned the work from famed illuminator Jean Pucelle (ca. 1300-55) sometime between 1324 and 1328. The book contains the daily offices both for the Virgin and for Jeanne's great-grandfather King Louis IX of France, who was canonized in 1297. Many of the illuminations here are done in the monochromatic "grisaille," for which Pucelle was noted (see item #338, below, for more on this technique). The soft colors give the book a more restful and serene tone than the somewhat brighter illuminations typical of the period. The marginal extensions and drawings are immensely delightful, and range from half-human, half-beast grotesques to fearsome dragons, adorable bunnies, and children playing a Medieval version of blind man's bluff. The original manuscript was acquired by Adolphe de Rothschild in the 19th century, and remained in the family until it was confiscated by the Nazis during World War II. It was restored to the Rothschilds after the war, and sold to the Metropolitan Museum of Art, where it is now one of the treasures at the Cloisters. The present item is elegantly presented, with a high-quality, finely executed replica binding for the manuscript and a handsome arrangement of the facsimile, commentary volume, and magnifying glass within the oblong folio case. (ST11482)

An Extremely High Quality Facsimile of Perhaps the World's Most Beautiful Manuscript

172. (ILLUMINATED MANUSCRIPTS - EARLY, FACSIMILE). LES BELLES HEURES DE JEAN, DUC DE BERRY. (Lucerne: Faksimile Verlag Luzern, 2003) 251 x 184 mm. (9 7/8 x 7 1/4"). The facsimile with 225 numbered leaves, [3] pp. **Two volumes and one portfolio**, including a 107-page commentary volume by Millard Meiss, Elizabeth H. Beatson, and John Plummer. ONE OF 980 COPIES. (This is copy #774). Striking light brown morocco, exactly replicating the original, using handmade blocking brasses, covers elaborately gilt with borders of multiple plain and decorative rules enclosing an ornate entrelac pattern forming numerous compartments embellished with fleurons, scrolls, and small floral tools, each board with a central oval medallion featuring a delicate inner frame composed of small tools; raised bands, spine gilt in double-ruled compartments containing a large central oval formed by strapwork with two smaller flanking medallions, all decorated with floral tools, densely gilt turn-ins, parchment-colored endpapers replicating the handwritten notes in the original, all edges gilt. Companion volume bound in brown morocco-backed cloth, and

both volumes housed in original clear acrylic case. All leaves bordered with delicate filigree featuring numerous burnished gold ivy leaves on twining hairline stems, many with amusing grotesques in several colors, those surrounding miniatures with more elaborate decoration, inner frames of gold and colors enclosing text, and 172(!) FINE MINIATURES. Three specimen miniatures printed separately, matted, and housed in a brown cloth portfolio.

In mint condition. **(Plate 1) \$12,500**

This is a stunning reproduction of what is arguably the most beautiful illuminated manuscript in the world. Now the property of the Cloisters in New York, the original manuscript was commissioned by the Duc de Berry in about 1408 from the finest illuminators of the age, the brothers Paul, Jean, and Herman Limbourg, who also produced the more famous "Très Riches Heures" for their patron. This work is unusual in the picture cycles it contains, these cycles comprising a series of miniatures presented consecutively without text. The longest of these (11 pictures) depicts the story of the popular Medieval saint Catherine of Alexandria, a suite that was apparently added toward the end of the production of the prayer book. Art historians speculate that the duke followed the production closely and requested additions as it progressed. In addition to the usual Hours of the Virgins and depictions of the major events in the life of Christ, the prayer book also contains miniatures of a wide variety of martyrs and saints, including Saint Geneviève, patron of Paris, and scenes from Saint Paul's travels and travails, as well as the Acts of the Apostles. Longer picture cycles are devoted the Duke's name saint, John the Baptist, Saint Jerome, and Saint Anthony. Two miniatures feature portraits of Jean de Berry himself—one showing the duke at prayer, with a similar portrait of his duchess on the facing page, and the final miniature, picturing the duke and companions on horseback, illustrating a prayer for travellers. The companion commentary by eminent art historians discusses the work done on the original and explains each of the miniatures in detail. The level of quality of reproduction seen here and the astonishing brilliance of the original manuscript make this one of the most memorable of all modern illuminated facsimiles. (CTS0909)

An Especially Glittering Facsimile

173. (ILLUMINATED MANUSCRIPTS - EARLY, FACSIMILE). THE PRAYER BOOK OF LORENZO DE' MEDICI (1485). DAS GEBETBUCH LORENZOS DE' MEDICI 1485. (Stuttgart: Coron, Müller and Schindler, 1991) 178 x 117 mm. (7 x 4 5/8"). Facsimile volume: [2] leaves (blank), 228 leaves (the final five blank); commentary volume: 402 pp., including the frontispiece. **Two volumes.** Companion commentary volume, in German, by Erwin Arnold, Mark L. Evans, Albinia C. de la Mare, and Lorenz Seelig, translated into German by Ruth Mettler. **ONE OF 300 COPIES.** Facsimile volume bound in bright cherry red satin with raised bands and gilt edges, the satin volume within removable covers, **THE COVERS IN EXTRAORDINARILY ELABORATE GOLD FILIGREE WORK THAT FRAMES,** on the front, **A CENTRAL ENAMELED LOZENGE** in purple, green, gold, blue, and red, **DEPICTING THE ANGEL GABRIEL AT THE ANNUNCIATION,** AND, on the back, **THE VIRGIN ANNUNCIATE** in blue and rose, a dove hovering over her head; on each cover four smaller enamel tablets with floral motifs, the golden covers lined with the same red satin and connected to each other, as one piece, by gold intricately worked spine straps, elegant twining gold clasps. Contained in a very attractive black leather case with raised bands and gilt titling that is lined with pink velvet. Commentary volume in black

calf contained in a (slightly flecked) suede-lined slipcase with a colored Annunciation on paper on one side. Facsimile with some lettering in gold and blue, many one-line initials in colors and gold (typically four or five on each page), nearly 200 two- to four-line initials of the same sort, six historiated letters from four to six lines high, 12 small illustrations of the labors of the months within intricate gilt frames, and five quite wonderful full-page miniatures in stunning and elaborate inhabited floral frames depicting the Annunciation, the Raising of Lazarus, David with his harp, the Crucifixion, and the Descent from the Cross, each of the miniatures facing, on the opposite page, a very large historiated initial (showing the Virgin and Child, Adam and Eve and the serpent, David and Goliath, Christ before Caiaphus, and Christ with his sleeping disciples in the Garden of Gethsemane), the initial surrounded in each case by the same kind of remarkable floral frame as on the facing page. Commentary with a colored frontispiece portrait of Lorenzo de' Medici and with both black and white and color illustrations.

A tiny bit of soiling on the joints of the velvet, the gilt edges lightly marked from the clasps in two places, but essentially in mint condition inside and out, the gold, enamel, and velvet all exceptionally bright and rich. **(Plate 1) \$8,500**

This is a technically impressive and beautiful facsimile reproducing the breathtaking 1485 Book of Hours used by merchant prince Lorenzo de' Medici, poet, scion of a family of bankers, patron of the arts, and de facto ruler of Florence. The prayer book, currently in the Bavarian State Library, contains a calendar, whose lively vignettes include hawking, reaping, and trampling grapes. The larger illuminated scenes, intricate (without being crowded) and conveying the impression of deep space, have the balance and serenity of the 15th century Renaissance. They are done with remarkable delicacy, much imagination, rich color, and bright gold (which is reproduced very well in our facsimile). The originals are attributed to the miniaturist Francesco di Lorenzo Rosselli (1445-1513), younger brother of the painter Cosimo Rosselli. The calligraphy is the work of Francesco Sinibaldi da Carmignano (1443-1528), who writes a very legible, humanist hand with constrained flourishes. Even though relatively small in size, this facsimile represents a notable achievement in design and execution, particularly because of the remarkably ornate encrusted removable book cover. (ST11001)

174. (PRINTED BOOKS - EARLY, FACSIMILE). BONER, ULRICH. DER EDELSTEIN. (Stuttgart: Müller and Schindler, 1972) 292 x 197 mm. (11 1/2 x 7 3/4"). **Two volumes** (the facsimile in one and the commentary, in German, in the other). Commentary by Doris Fouquet. **ONE OF 950 COPIES** (ours being #257). Publisher's pleasing brown period-style distressed calf, raised bands, morocco label on upper cover. Commentary volume in matching morocco-backed cream boards, title in blind on flat spine. Both housed in original (slightly scuffed) suede-lined slipcase. With 100 reproductions of colored woodcuts (each measuring approximately 80 x 140 mm.) illustrating the fables.

Spines uniformly sunned to a pleasing cream color, otherwise a pristine set. **(Plates 1, 5) \$375**

This is a fine facsimile of an impossible rarity: not only is "Der Edelstein" one of the earliest printed books, but it is also one of the first to be printed in a vernacular language and one of the first with illustrations. The work comprises a collection of fables in verse by the Swiss Dominican monk Ulrich Boner (fl.1324-49). According to Britannica, the collection, written in Middle High German, was "probably completed in about 1350 and is titled 'Der Edelstein'

(*The Precious Stone*) because precious stones were said to cast a spell, and Boner hoped that his tales would do the same. Although he named only two of his sources—Aesop’s Fables and the fables of Flavius Avianus (a 4th-century Latin writer)—he may have drawn on other material.” A number of manuscripts of the popular work existed before the book was first printed by Albrecht Pfister (ca. 1420-70) of Bamberg in 1461. Pfister is credited with two important innovations: printing books in the vernacular rather than in scholarly

Latin and adding woodcut illustrations to printed works. His books are never found now except in very fragmentary form (usually single leaves). The 100 fables in “*Der Edelstein*” were each accompanied by a woodcut showing a scene from the story. An inch-wide panel on the left edge of each of the illustrations shows a man—presumably the storyteller—pointing meaningfully at the scene beside him. The present production is of an obvious high quality. (ST11689c)

III. Books Printed before 1700

175. (ALDINE PRESS). JUVENALIS, DECIMUS JUNIUS, [and] AULUS PERSIUS FLACCUS. [SATYRAE.] (Venetiis: In aedibus haeredvm Aldi, et Andreae Soceri, 1535) 152 x 89 mm. (6 x 3 1/2”). 78 leaves. Third Aldine Edition. Pleasing late 17th or early 18th century crimson morocco, covers with gilt double fillet border, raised bands flanked by gilt rules, gilt titling and turn-ins, marbled endpapers, all edges gilt. Printer’s anchor device on title page. Italic type. Front pastedown with bookplate of Charles F. Roth tipped on; front flyleaf with ink ownership inscription of G. W. Ormerod, Manchester, dated 1801 (see below). Renouard 1535:1; Adams J-777.

Spine slightly darkened, corners a little bumped, covers with half a dozen small dark stains, flyleaf and title vaguely dust soiled, other trivial defects, but A FINE, FRESH COPY, the leaves clean and crisp, and the attractive old binding solid and generally pleasing, with almost no wear. **(Plate 3) \$1,900**

This collection of 16 satires by the great Roman poet Juvenal (ca. 60 - ca. 130) and six satires by the short-lived Stoic Persius (34-62) has provided inspiration for a number of poets intent upon denouncing the vices of society. Among many other examples, Johnson’s “London” clearly borrows from Juvenal’s third satire, which shows Megalopolis (i.e., Rome) as the seat of vice and corruption. The first two Aldine editions of this work were dated 1501, but the second actually appeared several years later (STC Italian suggests 1515). The texts in these two versions do not conform, and Renouard suggests they were based on different manuscripts. According to Renouard, our third edition, which sometimes follows the text of the first and sometimes that of the second, is the most correct, and is also uncommon. Former owner George Ormerod (1785-1873) was an antiquarian known for the county history he wrote of his native Cheshire. Classically educated, he received his degree from Brasenose College, Oxford, and maintained a lifelong interest in antiquarian history and archaeology. (ST11760)

176. (ALDINE PRESS). LIBURNIO, NICCOLÓ. LE OCCORRENZE HVMANE. (Vinegia: In Casa de’ Figliuoli di Aldo, 1546) 146 x 95 mm. (5 3/4 x 3 3/4”). 12 p.l., 5-147, [1] pp., [2] leaves. FIRST EDITION. Appealing old vellum over stiff boards, upper cover inscribed with a small “R” in ink, yapp edges, raised bands, ink titling on spine. Aldine anchor on first and last leaves. Text in an italic face. Front pastedown with engraved bookplate of classical scholar Thomas Gaisford (1779-1855); front flyleaf with ink ownership inscription of Patrizio Francesco Righi dated 1734 and with bookplate of Charles F. Roth tipped on; title page with an Italian signature dated London, 1657. Renouard 1546; Adams L-653.

Lower cover with half a dozen small brown spots of no consequence, occasional marginal foxing, faint dampstain to upper outer corner of a couple of gatherings, but really QUITE AN EXCELLENT COPY, the text especially fresh and clean, and

in a pleasing unsophisticated binding with nothing approaching a significant defect. **\$2,500**

This is a series of 18 wide-ranging conversations regarding, among other things, beautiful women, their rarity, virtues, and so on. The characters in the conversations are generally fictitious, but a discussion of the nobility of cities and peoples is conducted by Aldus’ patron, Marcus Musurus, and others. Renouard says this work formerly had a high reputation and doesn’t deserve the neglect into which it had fallen, because it preserves many curious details of literary history in speaking of the learned men and great libraries of the time. Of special note in this regard is a discussion of the library at Fountainbleau, praised for its fine collection of Latin, Greek, and Hebrew books put together by François I. This is a rare book in the marketplace: in addition to the present volume, ABPC records just two copies at auction since 1975. (ST11761)

177. (ALDINE IMPRINT). MANUTIUS, PAULUS. IN EPISTOLAS CICERONIS AD ATTICVM. (Venetiis: Apvd Aldi Filios, 1547) 165 x 102 mm. (6 1/2 x 4”). 6 p.l., 469, [1] leaves. FIRST PRINTING. Pleasant late 18th or early 19th century dark calf, reasonably sympathetic rebacking in the 20th century, covers panelled with gilt rules, front board with later blindstamped centerpiece escutcheon with owner’s name in surrounding oval (Hon. George M. Fortescue), raised bands, spine panelled in blind with floral centerpiece, black morocco label and date at foot in gilt, marbled endpapers and edges, hinges neatly reinforced with blue buckram. Woodcut Aldine device with border of cupids, cornucopias, and a ram’s head on title page and verso of last leaf. Front pastedown with engraved armorial bookplate of F. Hare Naylor. Renouard 1547:6; Ahmanson-Murphy 329; Adams M-458; Schweiger I, 166; Graesse IV, 375; Brunet III, 1383.

Corners a little rubbed, older calf a bit marked and flaked, otherwise the stoutly rebacked volume completely sound and still pleasing. One opening a little soiled, very small, faint dampstain at head of last several gatherings, a few leaves with other trivial flaws, but still IN FINE CONDITION INTERNALLY, the text very bright and fresh. **(Plate 35) \$950**

Paulus Manutius (Paolo Manuzio, 1511-74) developed a lifelong devotion to the works of Cicero. While his famous father Aldus had specialized in the publication of Greek works, Paulus was fonder of Latin authors. In 1533, when he took over the press from his maternal grandfather Asulanus, Paulus published two volumes of Cicero’s works, the treatises on oratory and the “familiar” letters. As the years progressed, his publications of Cicero’s opus were enriched by commentaries, shining the light of his erudition on the difficult textual and historical problems of Cicero’s orations and letters. It is in the present book, offered here in its first edition, that Manutius issued his definitive interpretation of the letters; it is a work that long retained its usefulness and was frequently reprinted. (ST9150a)

178. ALESSIO PIEMONTESE, Pseudonym[?]. **SECRETI DEL REVERENDO DONNO ALESSIO PIEMONTESE**. (Rome: Appresso Vincenzo Lucchino [title page]; Per Valerio et Luigi Dorici l'Anno [colophon], 1559) 149 x 102 mm. (5 7/8 x 4"). 16 p.l., 151 numbered leaves, [1] leaf (blank). Old (contemporary?) stiff vellum, flat spine with faded ink tiling, newer endpapers. With woodcut printer's device on title page. Paper repairs to flyleaf (probably to remove library stamp). Ferguson I, 22-23; "Book of Secrets" III, 33-37; Thorndike VI, 215-16; Durling 106; Norman 1860 (all citing other 16th century editions).

Vellum somewhat soiled, with three tiny slits in upper cover and spine, first three gatherings shaved close at head (slightly grazing headlines and first line of title page), small longitudinal wormhole in lower right margin of these same early leaves (well away from the text), occasional foxing or stains, but a very good copy nevertheless, with a tight binding and fresh text, and with nothing approaching a major condition problem. **\$1,900**

Divided into seven parts, this work contains a fascinating assortment of "secrets" relating to health, beauty, household tasks, and husbandry. The book gives remedies, for example, for stomach disorders, seasickness, toothaches, chapped lips, and bee stings; it contains directions for hair dyes and hair restorers, for dental hygiene, for removing facial spots, and for transforming the aging face into that of a young woman. Men are not forgotten, for there are instructions for turning the beard from white to black. Among many other things, the book tells how to kill lice, solder, gild, bleach, make varnish, and keep flies off horses. Some of the recipes border on the suspicious or unlikely: how to make hens lay eggs throughout the molting season, how to prevent dogs from barking, and how to burn a candle of ice; others cross the line into the horrifying, like the "oil of red dog," credited with several miraculous cures, that requires boiling an unfortunate canine in oil until it disintegrates, and then adding scorpions, worms, and herbs. But the volume as a whole forms a very useful compendium of household wisdom and personal health care, and, as such, it provides remarkable insights into 16th century European social conditions, private life, home economics, medical knowledge, and agriculture. The work appeared first, in Italian, in 1555 or 1556, and enjoyed immediate and widespread popularity: Ferguson counts 56 editions in the 16th century. Some commentators have claimed that Alexis of Piedmont is a pseudonym for Girolamo Ruscelli (d. 1566), but Ferguson disputed this and set forth his detailed arguments against the claim in a 1930 paper published in the "Proceedings of the Royal Society of Medicine" (Vol. 24). Copies of 16th century printings of this work can be found, but most copies of early editions have been destroyed through hard use or are now to be found in deplorable condition. The present edition is unrecorded in ABPC, and OCLC locates only one copy, in a German library. (ST11732f)

179. AMMIANUS, MARCELLINUS. **THE ROMAN HISTORIE, CONTAINING SUCH ARTS AND OCCURENTS AS PASSED UNDER CONSTANTIUS, JULIANUS, IOVIANUS, VALENTINIANUS, AND VALENS, EMPEROURS**. (London: Printed by Adam Islip, 1609) 283 x 191 mm. (11 1/8 x 7 1/2"). 2 p.l., 432, [75] pp. Translated by Philemon Holland. **FIRST EDITION IN ENGLISH**. Contemporary sheep, recently and neatly rebacked, newer endpapers. Woodcut printer's device, decorative initials, headpieces, and tailpiece. Front pastedown with bookplates of Paul Howard Beves, Surrey, dated July 1961; front free endpaper with embossed ownership stamp of Mark Pattison, Lincoln College, Oxford (see below). STC 17311; Brueggemann, p. 744; Schweiger II, 4.

Corners rather worn, covers noticeably dried and scratched, but the restored binding quite solid and not really displeasing. Title page and final leaf a little soiled, two leaves with small wax stains, occasional mild foxing and other trivial imperfections, but an excellent copy internally, the leaves generally very clean and consistently fresh. **\$1,500**

A Greek from Antioch who served in the Roman army for many years in campaigns from Persia to Gaul, Ammianus (ca. 325-ca. 391) was the last important Roman historian. After retiring from his military career, he composed the present "Rerum Gestarum," which in its complete form covered the period from the accession of Nerva to the death of Valens. The first 13 of the work's 31 books having been lost, we are left with a history of the years 353-78. Gibbon said that Ammianus, who serves as our principal source for the career of Julian the Apostate (whom he admired), was "an accurate and faithful guide who composed the history of his own times without indulging the prejudices and passions which usually affect the mind of a contemporary." The great Elizabethan translator Philemon Holland (1552-1637) was a physician whose love of the classics prompted a devotion to rendering ancient authors into the language of Shakespeare. His output was prodigious. His first project was a translation of the Roman historian Livy, published in 1600; the next year, Holland tackled Pliny's massive "Natural History." He also created English versions of Suetonius and Plutarch's "Morals" (see item #270, below). For the sake of completeness, Holland also adds as an appendix here a summation of events that the lost books of Ammianus had covered, thus bridging the gap between Suetonius and the extant sections of Ammianus. This is the first, and for a great many generations the only, translation of the work of Ammianus into English. Previous owner Mark Pattison (1813-84) was the head of Lincoln College at Oxford University from 1861 and an author and editor of considerable importance. According to the DNB, "he had the reputation of being the most learned man in England." (ST11749)

Hand-Colored Incunabular Astrological Work with Intriguing 19th Century American Provenance

180. ANGELUS, JOHANNES. **ASTROLABIUM**. (Augsburg: Erhard Ratdolt, 1488) 241 x 171 mm. (9 1/2 x 6 3/4"). [174] leaves (without the final two blank leaves). **FIRST EDITION**. Old (perhaps 18th century) pigskin dyed brown over probably original bevelled wooden boards, very expertly rebacked (in the 19th century?), covers with simple panelling formed by intersecting blind rules, each board with the initials "HL" surmounted by a crown at center, double raised bands (over original cords?), brass clasp at center of fore edge with leather portion renewed. A number of four- to 13-line white-on-black woodcut initials, and **MORE THAN 400 FREQUENTLY VERY DELIGHTFUL WOODCUTS**, 19 OF THEM LARGE, the initials and cuts **ALL COLORED BY AN EARLY HAND**. Front flyleaves with two emblematic engravings and a woodcut of an astrologer neatly pasted in. Rear pastedown with multiple inscriptions by Georgius Amyas (one of these dated 1565) as well as inscriptions by the English physician John Bayell (16th century), by Henry White of Lichfield (dated 1805), and by "Thomas Lister / Astrologer / Boston / 1845" (see below); front pastedown with circular bookplate of Count Oswald von Seilern. Goff A-711; BMC II, 382; Stillwell ("Science") 51; Honeyman 94; Klebs 375.1; Houzeau-Lancaster 3252; Dorbon-Ainé 104.

Leather slightly scuffed and abraded, but the binding solid and pleasing. Text somewhat soiled and thumbbed (as expected

with a frequently referenced early illustrated book like this one), title page with small waterstain at top (where an old owner's signature has been washed away), first two gatherings with small elongated wormhole in text (usually in tables with no loss, but occasionally touching a letter or number on a page), two marginal tears (one neatly repaired with old paper), two other tears within woodcuts (one a small hole with minimal loss, the other a closed tear or paper flaw with no loss), lower blank corner of one leaf replaced (before Lister owned the book ca. 1845), one quire with minor rust stain at inner margin, other trivial defects, but still very good internally, the leaves relatively fresh, with very ample margins, and with the original naïve coloring very pleasing. **(Back Cover, Plate 2) \$42,000**

This is the first printing of a significant work of astrology by Johannes Angelus (Johann Engel, 1463-1512) as well as a rare incunable of considerable charm in any state, but especially with its woodcuts hand colored, as they are here. In Stillwell's words, the book is "an important astrological work containing tables of the sign and degree of the ascendent for each hour and minute [along with] . . . equations of the astrological houses . . . and illustrations showing the potential occupations and types of persons born under given auspices." Stillwell indicates that the work was not only important, but also somehow unconventional or threatening enough to incur a partial condemnation by the Faculty of Theology of Paris. Painted in our copy in autumnal shades of chestnut, gold, green, and brown, the 19 large woodcuts, showing the seven planets in their chariots and the 12 signs of the zodiac, were reused from Ratdolt's 1482 publication of Hyginus. Similarly colored, the smaller woodcuts appear to be original with this work. These illustrate the 96 pages devoted to predicting a person's character by birthdate. At the beginning of each section, we have at the middle of the page a small zodiacal sign, above which are three figures representing the three ten-day periods governed by the sign. For Sagittarius, for example, we learn from the superscriptions at the top of the page that the first third is under the influence of Mercury and is warlike, the second is under the Moon and timid, and the third is under Saturn and willful. Following each zodiac sign are 30 emblematic characters (360 such characters in all) representing horoscopes, each surrounded by 12 triangles marked by zodiac signs, the triangles fitting together to form a square frame around each emblematic figure. The figures are dressed in late Medieval garb and often are shown going about their daily business, churning butter, eating bread, or harvesting. For each there is a short Latin phrase describing the figure, and another interpreting its significance for the person whose horoscope is represented. Johann Engel was born in Bavaria and studied in Vienna under a leading astronomer, Regiomontanus. He settled in Augsburg, where he spent time practicing medicine and casting horoscopes. He was learned in astronomy as well as astrology (although without the insights of his contemporary, Copernicus) and edited the first printing of Albumasar's "De Magnis Coniunctionibus." Nearly as delightful as, and more revealing than, the colored woodcuts are the translations made by our Boston astrologer Thomas Lister in the top and bottom margins. Quite a number of horoscopes predict laziness, and some carry more dire predictions; in Lister's words, one unfortunate person born at the wrong time "will be a thief," another "will be unfortunate on the water," and a third will be "a quarrelsome man and spiteful as a dog." At the same time, a good many horoscopes predict happiness in varying degrees. We have not been able to identify our self-styled(?) astrologer, though we believe his handwriting to be American, suggesting that his stated hometown of Boston is in Massachusetts, not in Lincolnshire. Lister is perhaps more adept as an astrologer than as a Latinist, for, although he usually translates the Latin correctly,

he not infrequently takes liberties, and occasionally he is just plain at odds with linguistic reality. In addition to ours, ABPC lists just three complete copies of "Astrolabium" at auction since 1979, and only one colored copy in the last 30 years. (ST10903)

Well-Bound Important Estienne Editio Princeps, Once Residing in Byron's Ancestral Home

181. APPIAN OF ALEXANDRIA. ROMANARVM HISTORIARVM. (Paris: Charles Estienne, 1551) 343 x 235 mm. (13 1/2 x 9 1/4"). 393, [3] pp. Edited by Robert and Charles Estienne. EDITIO PRINCEPS. HANDSOME EARLY 19TH CENTURY CRIMSON STRAIGHT-GRAIN MOROCCO BY HENRY WALTHER (with his ticket at the front), covers framed by three widely spaced gilt fillets, both boards with large gilt Wildman coat of arms incorporating the initials "T W" and the motto "Tentanda via est" ("The way must be tried") at center, with "Newstead Abbey" written beneath it, upper cover with the Latin inscription from Horace's Odes, "Hinc tibi copia" ("From this abundance flows to you") above the crest and the initials "E. D. C." below; raised bands flanked by gilt rules, gilt titling, turn-ins with decorative gilt metope and pentaglyph roll, marbled endpapers, all edges gilt. With printer's snake and branch device (B2) on title page, foliated and grotesque woodcut initials and headpieces. Front pastedown with engraved armorial bookplate of L. A. Burd; title page with early ink ownership inscriptions of A. Hurault and Marcus Anthony Morgan, and with library stamp of Repton School; front flyleaf with quotations from Sophocles and Horace in a 19th century hand. Occasional early ink underlining and marginalia in Greek. Schreiber 126; Renouard 102, #4; Adams A-1340.

Joints and extremities slightly rubbed, spine slightly faded (and with small area of soiling at top, which could possibly be an old, expert repair), minor soiling to boards, half a dozen small dents in lower board, but the once grand and still elegant binding completely solid, quite lustrous, and generally well preserved, partly because of the high quality of morocco used here. Occasional insignificant stains to the (very wide) margins, two leaves with one-inch repaired fore-margin tear, small, faint (wax?) stain to verso of Ff2, obscuring two words, other trivial imperfections, but in general A BEAUTIFUL COPY INTERNALLY, the leaves bright and especially fresh, so much so that they crackle when you turn them. **(Front Cover, Plate 5) \$5,900**

In addition to its intrinsic interest as the first appearance in print of an important ancient text, this is a desirable folio in terms of typeface, binding, and provenance. A Greek from Alexandria living in Rome, Appianus (ca. 95 - ca. 165) wrote his Roman history in 24 books, of which 11 survive, the text being organized around the wars of the Roman state. He is one of the major surviving sources of Roman history, particularly useful for his "Civil Wars," which give extensive coverage of the revolution of the Gracchi and the Social War, as well as serving as a corrective to the self-laudatory account by Caesar of the civil conflict of his day. The editio princeps of Appian's Roman history is described by Schreiber as "the supreme example of the use of [Estienne's] Royal Greek type," and Updike, in his "Printing Types," describes the volume as "one of the most exquisite books printed from these [Royal Greek] fonts." All three sizes of the type are employed here, and Updike says that "proportion and imposition of the type-page are very splendid, and there is another reason for looking at it. The superb decorations and initials by Tory . . . are wonderful, in their accord with the colour of the Greek text, in their printable

qualities, and in their grace of design." Our copy has extremely generous margins and smooth paper that display the lovely font to best advantage, and its handsome binding is the satisfying work of Henry Walther. Like Kalthoerber, Staggemeier, and Welker, Walther was a German emigrant who came to London in response to a need for expert binders to supply the libraries of English gentlemen during the latter part of the 18th century. At first he apparently worked for Baumgarten, and, in 1800, after establishing his own workshop, he took on Charles Lewis as an apprentice. He is said to have been remarkably long lived and industrious, he was entrusted with binding books of considerable bibliophilic and institutional importance, and his work is in all of the major collections and reference works on bindings. He bound the book for Colonel Thomas Wildman (1787-1859), a veteran of the Napoleonic Wars and a friend of Lord Byron from their schooldays at Harrow. Wildman purchased Newstead Abbey, the Byron ancestral home, from the financially pressed poet in 1817 for the whopping sum of £94,500, then spent a considerable further amount restoring it, and is credited with saving the 13th century landmark from ruin. The inscription and initials on the front cover suggest the possibility that the book was a gift to Wildman from a friend ("E. D. C."). (ST11815)

182. ASCHAM, ROGER. A REPORT AND DISCOURSE WRITTEN BY ROGER ASCHAM, OF THE AFFAIRES AND STATE OF GERMANY AND THE EMPEROUR CHARLES HIS COURT, DURYNG CERTAINE YEARES WHILE THE SAYD ROGER WAS THERE. (London: Printed by John Daye, [ca. 1570]) 184 x 140 mm. (7 1/4 x 5 1/2"). [36] leaves. FIRST EDITION. Attractive crimson morocco by Francis Bedford (signed on front turn-in), covers framed with gilt and blind rules, small gilt leaf and acorn cornerpieces, raised bands, gilt spine panels featuring acorn centerpieces, turn-ins and all edges gilt. Woodcut ornamental border on title page, woodcut initials and tailpiece. Printed in black letter. Pforzheimer 14; STC 830.

Very thin crack at top of front joint down to first band, leaves pressed and probably washed, endpapers a little foxed, but still quite AN ATTRACTIVE COPY, the fine decorative binding solid and pretty, and the text quite clean and WITH REMARKABLY WIDE MARGINS. (Plates 2, 35) \$5,500

Known best as the author of "The Scholemaster" (first published in 1570), Roger Ascham (1515-68) was one of the most learned Englishmen of his period. During the years 1548-50, he served as tutor to the future Queen Elizabeth, perusing both Latin and Greek authors with her. He desired to travel, however, and was appointed by Elizabeth's brother Edward VI to be secretary to Sir Richard Morysin, ambassador to Emperor Charles V. For two years Ascham was stationed in Augsburg, although he occasionally made side trips, including one to Venice. The present work sheds intriguing light on the complicated European politics of the day and English perceptions thereof. It records Ascham's observations on the state of affairs and the leading personalities of Germany, including Marquis Albert of Brandenburg and Duke Maurice of Saxony, as well as discourses on Italian politics, the Turkish menace, and the religious controversies then being aired at the Council of Trent. For the final 15 years of his life, Ascham served as Latin Secretary to Mary and then Elizabeth, a post of considerable importance, since nearly all of the diplomatic documents of the time were in Latin. Our volume is considered to be one of the best examples of the style of Ascham, whose works were among the first in English to be unencumbered with excess Latinity and Gallicisms. "His native English," said Disraeli, "is critical without pedantry and beautiful without ornament." Francis Bedford was perhaps the most successful London bookbinder of the 19th century,

and the execution of his elegantly traditional decorative bindings is consistently of the highest quality. Often, as a concession to the bibliophilic fashion of the age, Bedford bindings contain texts that are washed and/or pressed; sometimes, these texts emerge from the process with an overall grayness and a considerable loss of strength in the leaves. The ink in the present item still contrasts strongly with the paper, and, although the text cannot be described as especially crisp, neither is it limp. Our work is uncommon: beside the present copy, ABPC records only three copies at auction since 1975. (ST10455)

Excessively Rare Condemnation of Astrology

183. (ASTROLOGY). P[ARPERA], G[IACINTO]. DISINGANNO ASTROLOGICO, ET ASTROLOGIA VERACE. (Genoa: Per Antonio Casamara, [1686]) 127 x 76 mm. (5 x 3"). 336 pp. FIRST EDITION. Old (contemporary?) speckled paper wrappers, paper title and library labels on flat spine, title inked across tail edge of book block.

Small portions of backstrip perished because of tears and abrasions, otherwise extremely fine, the fragile wrappers still doing their job, and THE TEXT REMARKABLY CLEAN, FRESH, AND BRIGHT. \$475

Written by a learned Catholic monk who presents himself as an enlightened and broad-minded thinker, this modest volume contains a condemnation of the pseudoscience and occult practice of astrology. Translated as "Astrological Deception and True Astrology," the work relies for its main arguments on church doctrine propounded by popes Sixtus V (1585-90) and Urban VIII (1623-44). A member of the Congregation of the Oratory and author of "La Monica Istruita" ("The Educated Nun"), our author, Giacinto Parpera (or Perpera, ca. 1645-1700), reveals himself in the present work as an advocate of instruction. The first of the work's three parts argues that God alone can know the future, and heavenly bodies are not causes of events. Parpera mentions the recent and lamentable Turkish siege of Vienna (1683) and reminds us that such events cannot be foretold by the stars. It is contrary to the Catholic doctrine of free will, he points out, to believe that prophecy is encoded in heavenly bodies. The book's second part argues that astrology has ever proved fallacious. Demonstrating his learning, Parpera refers to the doctrine of the Great Year, a phenomenon now known as the precession of the equinoxes, which skews astrological predictions. He even mentions the Copernican heliocentric theory, asserting that we know so little of the workings of heaven that we cannot decide whether the Copernican or Aristotelian picture of the motions of the heavens is correct (although he hastily adds that Rome has censured the Copernican system, and he always submits to Rome). The dire, alarmist predictions of astrologers, he feels, cause needless anxiety and are often proved incorrect. Parpera finished his work by urging on us in the third part those tenets and pursuits which will root out credence in astrology: the belief in free will and the operation of God's grace as well as the strengthening of the mind with a good, rational education and the study of Greek and Roman authors, from which virtue can be learned. This is a very rare work: OCLC, COPAC, and KVK locate only three institutional copies (one at the Wellcome Library and the other two at Italian libraries), and ABPC records no copy at auction since at least 1975. (ST11739)

184. (BESTIARIES). (REYNARD THE FOX). THE MOST DELECTABLE HISTORY OF REYNARD THE FOX . . . TO WHICH MAY NOW BE ADDED A SECOND PART OF THE SAID HISTORY: AS ALSO THE SHIFTS OF REYNARDINE, THE SON OF REYNARD. (London: Printed by T. Ilive, for Edward

Brewster; Printed by A. M. and R. R. for Brewster; Printed by T. J. for Brewster and Thomas Passenger, 1701-1681-84) 191 x 146 mm. (7 1/2 x 5 3/4"). [160], [112] pp.; 4 p.l., 160 pp. **Three parts in one volume.** FIRST EDITION of "The Shifts of Reynardine." Excellent retrospective Cambridge-style dark red morocco by Courtland Benson, covers with concentric frames composed of antique tools, with floral sprays emanating from the corners, raised bands, spines attractively gilt in compartments with scrolling cornerpieces and large central fleuron, marbled endpapers, all edges gilt. Text WITH 77 LIVELY AND CHARMINGLY NAÏVE WOODCUT ILLUSTRATIONS, many signed with the initials "E B" (probably the publisher, Edward Brewster), the woodcut on C1 printed upside down (some of the cuts repeated). Ebert 18879; Lowndes III, 2076; Graesse VI, 85; Wing S-3512 for the first two works; Wing S-3436 and Brunet IV, 1228 for "Reynardine."

Second half of the book with very faint, very narrow dampstain at lower edge, one and sometimes two inoffensive very small wormholes on most leaves, usually in the bottom margin, but occasionally touching the lowest lines of text, overall light toning to leaves (perhaps because washed at the time of binding?), but internally a pleasing copy nevertheless—especially for this work—the text still rather fresh and extremely smooth and clean, and the sympathetic binding quite handsome and entirely unworn. (Plate 2) \$7,000

Reynard the Fox is the hero of a number of popular fables or "bestiaries," first put into a collected form entitled the "Roman de Renart" in 13th century France. Reynard and his animal friends (typically including, among others, a wolf, lion, cat, cock, and rook) mimic human behavior with all its follies, supplying obvious pleasurable edification to the reader. In a typical tale, the fox represents the man who victimizes others and is brought to judgment, and yet escapes punishment through the use of his cunning. A Flemish version of "Reynard," now lost, was translated and printed by Caxton in 1481. Our copy contains a version of Reynard first printed by Edward Alde in 1620, a Second Part first printed in 1672 (attributed by Wing to one John Shirley), and a continuation, of which this is the first edition of 1684, recounting the adventures of Reynard's equally pesky son Reynardine. This third part is believed to have been written by the publisher Edward Brewster himself. It is possible that our former owner Roscoe Brunner was the magnate of the British chemical industry by that name. He and his wife Ethel died mysteriously at the English country estate of their son-in-law, Prince von Lichtenstein, in 1926. Brunner supposedly shot his wife and then himself, but murder by parties unknown has never been ruled out. Early Reynard editions like this one, because they are cheaply produced and typically subjected to severe handling, are notoriously difficult to find in agreeable condition. (ST11113)

The Earliest Printing of Scripture in Gothic, and The Second Printing of Anglo-Saxon Scripture

185. BIBLE IN ANGLO-SAXON AND GOTHIC - GOSPELS. [bound with] **GOTHICUM GLOSSARIUM.** (Dordrecht: Typis & sumptibus Junianis. Excudebant Henricus & Joannes Essæi, 1665) 248 x 197 mm. (9 3/4 x 7 3/4"). 9 p.l., 565, [3] pp., [12] leaves, 431 pp. **Two parts in one volume.** Edited by Thomas Marshall and Franciscus Junius. FIRST EDITION IN GOTHIC; Second Edition in Anglo-Saxon. 18th century dark speckled calf, expertly rebacked preserving original spine, raised bands, spine gilt in compartments featuring scrolling floral and acorn cornerpieces and lozenge centerpiece with fleuron sides and leaf

ends, maroon morocco label, modern endpapers. Engraved title page. Printed in Gothic and Anglo-Saxon in parallel columns. Darlow & Moule 1604, 4557.

Front joint mostly cracked (but no looseness), corners, edges, and boards a little abraded and flaked, but the skillfully restored binding completely sound and rather pleasing. A few signatures lightly browned, occasional variable foxing (never serious), one small marginal tear expertly repaired, but an excellent copy, quite fresh and clean internally, with extraordinarily wide margins. (Plate 41) \$4,500

This is the first printing of Scripture in Gothic and the second printing in Anglo-Saxon. Of obvious historic and linguistic importance, the volume represents the earliest book in a Germanic language, and it is typographically of great interest as well. The Gothic alphabet was designed by Ulfilas (ca. 310- 83), using a combination of Greek and Roman magiscules, to enable him to translate the Bible into the language of the Visigoths, who were living in Moesia (Bulgaria) and Dacia (Romania), and who had taken as captives Ulfilas' Christian Cappadocian parents. Born in Dacia, Ulfilas became a missionary to the Goths, and translated the Bible from the Greek for them. His text has the distinction of being the only Western vernacular version of the Bible that is entirely independent of the Vulgate. Ulfilas "was the apostle of Christianity to the Gothic race, and through his translation of the Scriptures into Gothic, the father of Teutonic literature." With his scriptural translation, "he became the first to raise a barbarian tongue to the dignity of a literary language." (Britannica) The principal manuscript on which our edition is based is a very early one of the fifth or sixth century, the Codex Argenteus, named for its silver lettering on mulberry-colored vellum. The precious codex has a dramatic history itself, having been carried off to Sweden from Prague in 1648 as part of the fruits of a victory in the Thirty Years War. Although incomplete, it has great importance, not only as an early version of Scripture, but as the earliest extant example (by far) of the Gothic language. The publisher, Franciscus Junius the younger (see item #195, below), aided Thomas Marshall (1621-85) in preparing this edition. Junius had initiated Marshall in the study of Gothic and Anglo-Saxon when Marshall resided as a young exile on the Continent during the Interregnum. Afterwards, Marshall returned to England, becoming a chaplain to Charles II, dean of Gloucester, and rector of Lincoln College, and Junius actually moved to Oxford in 1676 in order to collaborate with Marshall. The Anglo-Saxon version of the Gospels, based on a pre-Jerome Latin text, was first printed in 1571 by Day, under the direction of Matthew Parker, Archbishop of Canterbury. Marshall and Junius collated that text with three additional manuscripts and glosses from the Lindisfarne Gospel and the Rushworth manuscript. (ST10437)

186. BIBLE IN ENGLISH. (GENEVA - TOMSON VERSION).

THE NEVVE TESTAMENT. bound with THE WHOLE BOOKE OF PSALMES. (London: Printed by Christopher Barker; London: Imprinted by John Day, 1583 [1582 on title page of the New Testament]) 260 x 203 mm. (10 1/4 x 8"). 6 p.l., 322, [37] pp. (missing two blank leaves at the beginning and one at the end), single column, black letter and roman type; 6 p.l., 136, [15] pp., [1] leaf (blank), double column, black letter type with music. **Two volumes bound in one.** Handsome recent retrospective blindstamped calf by Sean Richards, covers panelled with plain and decorative rules, outer frame with a series of rosette stamps, center panel in diapered compartments with central fleur-de-lys, five brass bosses on each board, raised bands flanked with blind decorative rules, new endpapers. New Testament with woodcut vignette on title page, woodcut headpieces and

numerous foliated initials, printer's "Tigre Reo" device at the end of the epistle, royal arms on the last page of Saint John and of Revelations; the Psalms with elaborate woodcut border on title page featuring mythological figures, text beginning with large historiated initial. Verso of last leaf and recto of blank flyleaf with ink manuscript record of 18th century births, marriages, and deaths of the Hilliard family; occasional ink marginalia in a contemporary hand. New Testament: Darlow & Moule 137; Herbert 180; STC 2885; Psalms: Steele 89; STC 2466.

The tail edge of the final two preliminary leaves of the New Testament with two-inch high dampstain (first five gatherings with quite faint dampstaining in the same place), text with occasional corner creases, other minor stains, just a bit of thumbing, and trivial browning, but still A VERY FINE COPY of the type of book one normally finds in wretched shape, the leaves smooth, clean, and especially fresh, and in an entirely unworn sympathetic binding. **(Plate 35) \$6,900**

This is a rare copy of a mainstream 16th century English New Testament that is entirely complete and in excellent condition. It is an early printing of Laurence Tomson's revision of the New Testament, first issued in 1576, the version that "became the final and popular form of the Geneva Testament," which "maintained its supremacy as the Bible of the people . . . for three generations." (Herbert) Tomson (1539-1608) altered the text here mainly in accordance with the 1565 Latin version of Theodore Beza (1519-1605), eminent scholar and humanist and head of the congregation after the death of Calvin in 1564. Beza's Latin and Greek versions of the scriptures were well known and widely used, and his influence is especially marked on the English Geneva version of 1560 and the King James version of 1611. Secretary to Sir Francis Walsingham, Tomson was a well-travelled man of extensive learning who knew 12 languages, wrote a number of works on political and economic issues, and translated Calvin and other religious writers. Like other reformers, he had a Geneva connection, lecturing there on Hebrew for a time. The family history recorded on the back leaves, where the date and hour of births and deaths in the Hilliard family are set forth, spans the years 1709-52. Not only do these entries (one of which mentions London's Kentish Town) lend the usual intriguing connection with the past, but they also clearly indicate that the present New Testament was still being actively used many generations after its publication date, even though a number of more recent biblical revisions would have been available. The present modern binding has been handcrafted with considerable skill, and is reminiscent (without being a replica) of blindstamped bindings of the period. ABPC seems to list just two copies of our New Testament at auction since 1975, the last one (the Betts copy in modern calf) selling at Bonham's in 2007 for the hammer price equivalent of \$4,656. (ST11510)

187. BIBLE IN ENGLISH. (THE BISHOPS' BIBLE). (London: By the Deputies of Christopher Barker, 1591 [New Testament date]) 356 x 254 mm. (14 x 10"). 9 of 12 p.l. (**lacking Old Testament title and two leaves of the calendar**), 561 of 562 leaves of text (**lacking folio 561, containing part of Revelation**). Pleasing modern sympathetic mottled calf, boards panelled in blind, raised bands flanked by blind or gilt rules, gilt spine titling. In a new custom-made plush-lined folding cloth box with gilt titling. Woodcut headpieces, tailpieces, and decorative and historiated initials. New Testament title page with elaborate woodcut frame, two woodcut illustrations in the text, a nearly full-page map of the peregrinations of Saint Paul, and a full-page woodcut of Adam and Eve in the Garden of Eden (partly printed in red). Ownership stamp of Westminster Monthly Meeting at top of

first leaf of Prologue; contemporaneous signature of R. Hawkins of East Meous(?) at beginning of Genesis. Herbert 209; STC 2156.

A half dozen leaves with varying but always relatively small loss of text (the Eden illustration with a three-inch by three-inch repair obscuring the lower corner, final leaf remounted with loss of a few lines in one column and of imprint at bottom, and four other leaves with minor text loss because of open tears at corners), three leaves with large tears but without loss of text, sidenotes occasionally trimmed close (with isolated trivial loss), frequent but never serious browning, light dampstain along fore edge of last few quires, the usual (but in this case rather less severe) soiling from use, other minor faults, but still an attractive copy of an item always expected to be in wretched condition, the vast majority of the text here still rather fresh and generally pleasing, and in an unworn retrospective binding. **(Plate 35) \$6,500**

This is a very good copy (the text itself lacking only one leaf) of a 16th century black letter folio-size printing of the Bishops' Bible, first published in 1568. Recognizing the ideological drift away from the tenets of the Church of England caused by the growing popularity of the Geneva Version of the Bible, Archbishop Parker, with Elizabeth's blessing, undertook a new translation in 1564, based largely on Cromwell's so-called "Great Bible," first published in 1539. Although the translators, including nine bishops, were said to have been inclined to counter in a pointed way the Calvinistic undertones of the Geneva Version, they were instructed "to make no bitter notes upon any text, or yet to set down any determination in places of controversy." As a result, the Bible achieved a notable tone of dignity, a feature that was mirrored in its noble appearance. (CEZ0216)

An Excellent Contemporary Pigskin Copy of the Plantin Polyglot, one of the Century's Great Books

188. (BIBLE - POLYGLOT). BIBLIA SACRA HEBRAICE, CHALDAICE, GRAECE, & LATINE. (Antwerp: Christopher Plantin, 1569-71) 440 x 290 mm. (17 1/2 x 11 1/2"). **The complete biblical text in five volumes (without the three volumes mostly containing scholarly apparatus, as usual).** Contemporary blindstamped pigskin over bevelled wooden boards, covers with botanical and medallion roll frames surrounding a central panel stamp (each stamp containing two biblical scenes), raised bands, early ink titling and library markings on spines, five (of 10) metal clasps intact (two others nearly so). With engraved allegorical title and dedication page in volume I, engraved frontispiece in volumes I, II, and IV, and woodcut titles in volumes II-IV. Front pastedown with printed label and title pages with ink ownership inscription dated 1636 of the Franciscan convent in Regensburg; front pastedown with bookplates of Rev. Edward Winthrop and of the Library of the Theological Seminary of the Diocese of Ohio. Berkowitz 177; Darlow & Moule 1422; Adams B-970.

Extremities rather worn, with wood showing through in spots, lower cover of volume IV missing a two-inch-square piece of pigskin, two spines with small chip to head, covers somewhat soiled and a little stained, marginal tears to title page in volume I (with a four-inch strip missing from fore margin), but with the engraved area unaffected, a bit of foxing to the final volume (only), a few other trivial imperfections, but still A REALLY EXCELLENT COPY, the binding solid and pleasing, and the leaves unusually smooth, clean, and crisp, with the text generally showing very few signs of use. **(Front Cover, Plates**

15, 36) \$25,000

This is a very pleasing contemporary copy of the complete biblical text of the second of the great Polyglot Bibles (following the Complutensian of 1514-17 and partly based on it). Known variably as the Antwerp Polyglot, Plantin's Polyglot, and the Royal Polyglot (because of the support of the Spanish monarch), it is considered to be the masterpiece of our printer's very considerable body of work. In four columns spread across each two-page opening, the first four volumes contain Hebrew, the Vulgate, a literal Latin version of the Greek, and the Greek, with a Chaldee paraphrase in Hebrew characters and the Latin translation of the same displayed at the bottom, under the columns. The New Testament in the final volume contains Syriac, the Latin translation of the same, the Vulgate, and Greek in the four columns above and the Syriac in Hebrew characters below. The Bible is a typographic thing of beauty, being printed in types specially made for this project by Roger Granjon (Greek and Syriac) and Guillaume Le Bé (Hebrew). A distinguished stable of scholars headed by Benito Arias Montano (1527-98) was in charge of the text for this edition, which had some (but not sufficient) financial backing from the meddling Philip II of Spain. The endeavor was carried out amidst war, famine, and economic privation, met with substantial official obstacles to its publication, and left Plantin heavily in debt. It is estimated that between 500 and 1,200 (regular) copies were printed (Darlow & Moule says 960 "regular" copies and 240 others on better paper), involving four presses running simultaneously and employing 40 printers; there were also at least a dozen copies on vellum specially printed for Philip, a luxury requiring animal sacrifice to the tune of 20,000 skins. After all of this, a great many volumes ended up being lost at sea as they were being transported to Spain. However, according to the Catholic Encyclopedia, this magnificent work did prompt Philip to name Plantin "Royal Architypographer, in charge of the printing of the newly-edited breviaries, missals, psalters, and other liturgical texts," a privilege that would be most beneficial to the printer's finances and that would help to squelch rumors that he harbored Calvinist sympathies. In a world full of religious fractionalization, the project also had in part an underlying proselytizing motivation—as mentioned above, the New Testament appears both in Syriac and then in a translation using Hebrew characters, a redundancy undertaken in the hope of converting Jews. As Berkowitz says, the editorial work here is painstaking and "the typography, format, and execution are at the highest level of Plantin excellence. Beautiful and costly, the edition . . . has [always] been a collector's rarity." While copies appear at auction from time to time (and the majority of the time, as here, without the three volumes of mostly scholarly material), it is unusual to find a set in a contemporary binding as well preserved as the present one. (CJW1002)

***The Hoe Copy of a Rare Plantin Imprint with
70 Striking Full-Page Biblical Illustrations***

189. (BIBLE ILLUSTRATIONS). ARIAS MONTANUS, BENEDICTUS. HVMANAE SALVTIS MONVMENTA. (Antwerp: Christoph Plantinvs, 1571) 219 x 143 mm. (8 5/8 x 5 5/8"). [86] leaves. FIRST EDITION. Quite attractive late 19th century black or very deep blue straight-grain morocco, the covers bordered with double gilt rules, raised bands, spine compartments densely and attractively gilt with large stippled butterfly as centerpiece and delicate floral stamps at corners, intricate gilt turn-ins, marbled endpapers, all edges gilt. Full-page engraved title, historiated vignette initial, tondo profile portrait of Christ, and 70 STRIKING FULL-PAGE COPPER

ENGRAVINGS OF SCENES FROM THE OLD AND NEW TESTAMENTS, all but one designed by Pieter van der Borcht (the other by Crispin van den Broeck), and engraved by Pieter Huys, Abraham de Bruyn, Joannes Wiericx, and Hieronymus Wiericx. Front pastedown with leather bookplate of Robert Hoe and paper bookplate of Henry B. H. Beaufoy, F.R.S. Voet 588; Landwehr, "Low Countries," 46 (both describing a copy with ornamental borders); Praz, p. 259 (describing two copies belonging to Hoe, one with and one without borders); Graesse I, 195; Brunet I, 421-22.

Joints and extremities a bit rubbed (but no cracking), four gatherings with very light sprinkled foxing in lower margin, second half of the book with faint yellowing at edges, isolated trivial spots or smudges, but still AN EXTREMELY PLEASING COPY, with a bright and attractive decorative binding, with a generally well-preserved text, and with excellent impressions of the engravings. **(Plate 41) \$9,500**

This is a fine copy of a pious emblem book featuring both marvelous engravings and a text by a major Christian humanist. The artist who designed all but one plate, Pieter van der Borcht (born ca. 1540 in Brussels), presents us with mannerist figures that are elongated and graceful in scenes that are often dramatic, and he is wont to include architectural studies in the background and interesting objects in the foreground, such as the vase of lilies and the pet cat present at the Annunciation here. The couplets placed above the plates are from the pen of Arias Montanus (1527-98), whose poetry reinforces the visual messages of scenes such as Jacob's dream of the ladder or the wedding at Cana. With each image, Montanus also supplies us with an interpretive poem on the page opposite the engraving. Montanus was a Spanish linguist and biblical scholar, as well as the personal chaplain of Philip II. He worked for four years on the new edition of the Polyglot Bible published in Antwerp by Plantin in 1572. Despite our author's prominent positions in the academic and ecclesiastical establishment, the present work was not looked upon with universal favor. In fact, according to a Montanus letter quoted by Voet, it was considered "suspect" by the Spanish Inquisition, and its sale was for a time prohibited. Two issues of the "Humanae" were published in 1571, the priority of which has not been determined; ours is the issue with the scenes on a larger scale and without historiated borders (the other is illustrated in Voet, volume I, fig. #14). According to Beverly Chew, the library of Robert Hoe (1839-1911), founding member and first president of the Grolier Club, was "the finest [America] has ever contained." Hoe acquired illuminated manuscripts, early printing (he owned a Gutenberg Bible on paper and one on vellum), fine bindings, French and English literature, and Americana, and when his library was sold in 1911-12, it fetched nearly \$2,000,000, a record that held until the Streeter sale more than 50 years later. Englishman Henry B. H. Beaufoy (1786-1851) was an artist specializing in landscapes and architectural drawings, a book collector (especially of Shakespeare), and an enthusiastic hot air balloonist. The present item is a scarce book in general terms and especially rare in agreeable condition. (ST11200)

190. BÖCKLER, GEORG ANDREAS. THEATRUM MACHINARUM NOVUM. (Coloniae Agrippinae: Sumptibus Pauli Principis, 1662) 352 x 229 mm. (13 7/8 x 9"). 6 p.l., 55, [1] blank pp. (plus the plates). Translated from German by Heinrich Schmitz. First Edition in Latin. Original speckled calf, raised bands, spine compartments attractively gilt with large central lozenge and elaborate volute cornerpieces (old repairs to spine ends and one corner). Foliated initial, historiated tailpiece, engraved title page (frequently missing), and 154

OFTEN FASCINATING FULL-PAGE ENGRAVED PLATES OF BAROQUE MACHINERY. Front pastedown with the bookplate of Monsieur Dupré de Geneste of Metz, Perpetual Secretary of the Royal Academy of Sciences and Arts of Metz (see below). Thorndike VII, 617; Honeyman catalogue, lot 359 (lacking a plate); Brunet I, 1024; Graesse I, 459.

Board edges and corners very worn, joints and raised bands somewhat rubbed, leather rather marked and abraded, but the binding still very much intact and pleasing in its original components. Small, faint dampstain at very top of first 20 leaves, preliminary leaves a little soft and frayed at fore edge (but not darkened or deteriorating), isolated foxing in text, otherwise an excellent, wide-margined copy—and fine where it counts, the plates being clean, fresh, and very richly impressed. **(Plate 35) \$7,500**

This is a striking book in many ways. Not only does each of the 154 folio-size plates reveal its own wonderful tableau of mechanical ingenuity, but the group of plates as a whole offers considerable insight into the period's costumes, interiors, and variety of ways that contemporary technology was adapted to the needs of society. The various depicted machines, powered by humans, animals, wind, and water, tell us a good deal about 17th century methods of milling, moving water and air, and general manufacturing, and we get to see several different kinds of work settings. Of special note are machines for making paper, an almost ridiculously complicated "ventilabrum" to cool persons at table, a Perpetuum Mobile, and a fire engine. Böckler was an architect and mechanic in Nuremberg in the second half of the 17th century, one of the most celebrated of a group of artisans who journeyed from court to court in search of patrons for their mechanical schemes, many of which exhibited "an unbridgeable gulf between the idea and practical technical feasibility." (Klemm, "History of Western Technology") After Galileo's seminal "Two New Sciences" established the foundations of engineering theory in 1638, Böckler was among those given credit for advancements in the field of mechanical engineering through the publication of books like the present one. "These works are mainly copies of other people's work; but they show some progress in detail, in magnitude of units, and in extended applications of mechanism and power." (Wolf, "History of Science . . . in the 16th and 17th Centuries") This is the first printing after the original publication in German in Nuremberg in 1661, and it uses the same remarkable plates as found in the earlier edition. Former owner Dupré de Geneste was a book collector and a personage of sufficient renown as to have a street in Metz named after him. (ST11274)

A 17th Century Cover Up: A Work Denouncing Lowcut Garb as Revealing Too Much "Deep Neck"

191. [BOILEAU, JACQUES]. A JUST AND SEASONABLE REPREHENSION OF NAKED BREASTS AND SHOULDERS. (London: Printed for Jonathan Edwin, 1678) 165 x 102 mm. (6 1/2 x 4"). 8 p.l., 150 (i.e., 152), [7] pp. (without the errata leaf that is not a part of the collation but is sometimes inserted). Translated by Edward Cooke. FIRST EDITION IN ENGLISH. Contemporary polished calf, neatly rebacked (and corners artfully restored) in the 20th century, raised bands, black label, new endpapers. Woodcut headpieces, initial. Title page with the signature of Ri[chard] Forster. Wing B-3463a; Lowndes I, 516.

Slight crackling and abrading to covers, but the binding completely sound, perfectly agreeable, and without any significant problems. One page with minor marginal smudge,

small portion of one lower corner torn off (well away from the text), but AN EXTREMELY FINE COPY INTERNALLY, with ample margins and remarkably fresh, bright, and clean. **(Plate 34) \$1,600**

Originally published in French in 1675, when Louis XIV was in his prime, this rare work denounces the prevailing fashion of low-cut gowns as snares of the devils. The author addresses the ladies, castigating them for the folly of appearing not only at balls but even in church with a great deal of "deep neck" on view. Let the shoulders and bosom be covered, he implores, with the modest face unveiled. Do girls think to capture a husband by their décolletage? They will wind up fornicators, says the author, or unhappily wed to a lascivious rogue. Even in the privacy of the home, or when visiting nuns in their cloisters, far from the eyes of men, women must form the habit of being decently covered. The author, Jacques Boileau (1635-1716), older brother to the famous satirist Boileau Despréaux, shared the latter's gift for denouncing folly with a light touch. A doctor of the Sorbonne and a cleric, Jacques normally wrote in Latin on various topics including the grounds for invalidating marriage and a critique of self-flagellation. Meanwhile, in England the Puritan era had been superseded by the racy Restoration of Charles II, and necklines had taken a great plunge. Our translator was most likely the Edward Cooke who published in the same year as this translation a tragedy called "Love's Triumph, or the Royal Union," and two years previously translated a French work on Epicurus. A substantial preface to the translation has been penned here by Richard Baxter, who feels it necessary to explain that even though the author was a papist, what he wrote is the naked(!) truth. He avers that Quaker women, so deluded in their beliefs, nevertheless by their modest behavior put the belles of England to shame, and he takes the opportunity to lecture women on their silks and laces, as well as men on their periwigs. The name is not uncommon, but it appears that the author of our preface is the great Presbyterian preacher whose moral earnestness bid him not to disdain the topic of fashion. This Richard Baxter (1615-91) served as chaplain in Cromwell's army, and in the time of James II he spent over a year in prison for his blunt speaking. He was a prolific writer, his best known work being the "Saint's Everlasting Rest" (1650), and DNB calls him "the creator of our popular Christian literature." (ST10838)

A Major Early British Anthropological Work

192. BREREWOOD, EDWARD. ENQUIRIES TOUCHING THE DIVERSITY OF LANGVAGES, AND RELIGIONS, THROUGH THE CHIEFE PARTS OF THE WORLD. (London: Printed by Iohn Norton, for Ioyce Norton and Richard Whitaker, 1635) 194 x 143 mm. (7 5/8 x 5 5/8"). 12 p.l., 203 pp. Third or Fourth Edition (according to STC). Sympathetic modern (probably 19th century) calf, covers panelled in blind, flat spine with vertical gilt titling. Historiated headpieces, foliated initials, device on title page. Front pastedown with bookplate of Isabel Somerset, Reigate Priory (see below). STC 3621.

Spine leather a bit marked and scuffed, leather on covers slightly irregular in color, leaves with faint diagonal dampstain at lower right throughout (scarcely noticeable most of the time, but slightly darker on a half dozen preliminary leaves), otherwise quite an excellent copy, the binding solid, and the text clean, unusually fresh, and with comfortable margins. **(Plate 2) \$975**

A major early British work in the field of anthropology, the "Enquiries" of Brerewood (1565?-1613) examines the history and contemporary

state of the relations of large cultural groups in the world, particularly in Europe, western Asia, and Northern Africa. Although Brerewood writes as a person most interested in the locations, beliefs, and practices of the various branches of the Christian religion, he actually takes on the formidable task of discussing the changing character and influence of languages, peoples, and religions down through history. In the course of his discussion, he examines the spread and decline of Greek and Latin, the concurrent rise of the Romance languages, and the nature of some other tongues, including Slavonic and Oriental. According to Hodgen ("Early Anthropology in the 16th and 17th Centuries"), Brerewood, in his "perceptive little book on the geographical distribution of languages and religions," was "probably the first man to apply mathematical analysis to cultural and religious phenomena, and this in conjunction with a similar treatment of the origin and diffusion of languages." An antiquary and the first professor of astronomy at Gresham College, Brerewood was reluctant to publish his works during his lifetime, so his nephew Robert saw the present item through the press (it was first published in 1614). It became a popular and influential work that was printed in English, French, and Latin at least 10 times during the 17th century. According to Salmon in his "Effort and Achievement in 17th Century British Linguistics," the book was even more important than the seminal works of Camden or Verstegan "in determining the direction which philological enquiries were to take in 17th century England." Lady Isabel Somerset (1851-1921), whose elegant bookplate graces our volume, was a prominent philanthropist and promoter of sobriety. Deeply religious, she espoused the cause of temperance, working tirelessly for the movement and participating with American Frances Willard in a speaking tour through England and Scotland. In 1895 Lady Somerset founded the Duxhurst Colony for women recovering from alcoholism, building cottages to house some 40 residents on a 180-acre estate near Reigate. Lady Isabel's residence at Reigate Priory is now a museum. (ST10996)

193. (CALLIGRAPHY). BOISSENS, CORNELIS DIRCKSZOON. GRAMMATO-GRAPHICES. (Amsterdam: [Cornelis Claeszoon], 1605) 235 x 343 mm. (9 1/4 x 13 1/2"). [49] leaves, including title page and dedication leaf, our copy with all the engraved leaves, along with the dedication in letterpress, but **without the five other preliminary leaves** (preface and eulogies in letterpress and a portrait of Prince Maurice, to whom the work is dedicated), leaves said to be frequently lacking. **FIRST EDITION.** Perfectly satisfactory 18th century vellum-backed boards, spine lettered by an early hand. **WITH 48 GRACEFUL PLATES**, including title page, **DEMONSTRATING A VARIETY OF CALLIGRAPHIC STYLES**, one with an oval portrait of the author surrounded by text and flourishes. Bonacini 232; Ekström Collection, pp. 42-43.

Covers a bit spotted, the customary wear at extremities, first two leaves with an inoffensive vertical crease and slight soil (other lesser soiling here and there), final two leaves with light ink spots, additional trivial defects (a very short tear, an insignificant rust hole), but a sound, fresh copy without any major problems of a book normally destroyed through repeated use, especially when found, as here, in a binding of paper boards. **(Plate 37) \$5,000**

This is a rare first edition, in surprisingly good condition, of the second of Boissens' three calligraphy books, works that Marzoli characterizes as "of major importance in the development and perfection of calligraphy in the Netherlands during the latter part of the 16th and early 17th centuries." The examples here are written in six different styles and languages: Flemish, German, Italian, Spanish,

French, and Latin. To a modern reader, the Latin, French, and Spanish calligraphic styles are easier to decipher than the Flemish, but each style has its graces. The author usually employs quotations from well-known authors, such as Augustine or Racine, on which to practice his versatile pen, although he occasionally presents alphabets. The style varies from the spiky, gothic Flemish and German hands to the more rounded, humanistic style of the Spanish and Latin, but the calligraphy is always graceful, making effective use of the contrast of thick and thin strokes, and is embellished with a wide variety of flamboyant flourishes. A draftsman and engraver working in Amsterdam, Cornelis Boissens (ca. 1567-1635) was also an art collector. He wrote, engraved, and published this work himself, and he even executed a portrait here of the dedicatee (Prince Maurice the Stadtholder) that is sensitively done. The volume also contains eulogies from the celebrated Leyden professors Baudius and Hensius. This is a book that one will quite possibly never see again, or at least not for many years: ABPC records no copy of it (or any of Boissens' calligraphic publications) at auction since at least 1975; NUC lists a single location only, and OCLC finds just two copies, one of them lacking engraved plates. (ST11282)

**Printed in the Famous Civilité Type, this Copy
Just Possibly Bought at the Frankfurt Book Fair**

194. (CIVILITÉ TYPE). GALTHERIUS, PHILIPPUS (GAUTIER DE CHÂTILLON, PHILIPPE). ALEXANDREIDOS LIBRI DECEM. (Lugduni: Robertus Granjon, 1558) 184 x 127 mm. (7 1/4 x 5"). 84 leaves. Early, quite probably contemporary, vellum, wallet edges, vestiges of spine label. Printer's device on title page. Front flyleaf with early inscription, "ex libris Guilielmi Seglae"; title page with the early signature of "Deveyssiere," and (in a similar, perhaps identical, hand) "francoford. emporium Henr. Stephani" (see below). Carter & Vervliet 6 and p. 20; Mortimer 261; Baudrier II, 60-61; Adams G-1357; STC French, p. 211; Graesse III, 20; Brunet II, 1470.

Vellum a bit rumped and soiled, about 40 leaves with sidenotes slightly touched or cut into (never more than a single letter in any line affected), faint, inoffensive dampstain at bottom of several leaves in the first half of the book (but visible only with difficulty except on half a dozen leaves), title page with a hint of soiling, but quite an agreeable copy, the inexpensive binding very solid, and the text impressively clean, bright, and fresh. **(Plate 34) \$5,500**

Unusual in its typeface and intriguing in its provenance, this volume contains the Medieval romanticized adventures of Alexander the Great in Latin hexameters, based on the first century A.D. Roman author Quintus Curtius Rufus. Despite its unreliable depiction of history (Gautier puts the Passion of Christ before the time of Alexander), the work was quite beloved during the High Middle Ages. The author, Philippe Gautier de Châtillon (Philippus Galtherius, 1135-1201), a canon of Rheims, was for a time in the service of Henry II of England until horrified by the murder of Thomas Beckett. Our volume is of special interest because it is an early example of the typeface known as "civilité," a carefully wrought and highly flourished font based on a contemporaneous calligraphic French handwriting. First designed by Granjon in Lyon the year before the present publication, it takes its name from "La Civilité Puérile," a French adaptation of Erasmus' "De Civilitate Morum Puerorum Libellus," which was printed in this font. Mortimer calls our volume—the sixth to be printed in the civilité face—"highly significant in documenting Granjon's work," and to Carter & Vervliet, the font is "artistically . . . a brilliant success." On the second leaf is printed the royal grant to Granjon of a 10-year monopoly on the

use of the typeface, and clearly the commercial possibilities resident in this exclusivity were important to our publisher. He mentions the new type on the title page as well as describes it in a preface, suggesting that he values it and hopes to increase its popular acceptance. Of further interest in this regard is the fact that our volume is a work in Latin and the first in that language to be printed in the new face; Granjon no doubt wanted the font, previously restricted to French language publications, to be recognized as having more universal utility. The early history of our particular copy is intriguing. The inscription on the title page, "francoford. emporium Henr. Stephani," clearly refers to the Frankfurt book fair and to Henri Estienne II (1528-98), grandson of the founder of the Estienne printing house. Having been well educated in Latin and Greek, he began in 1554 to edit ancient authors for the family press, which had been transferred to Geneva, and in 1559 he took over the business. His relations with the Geneva consistory became increasingly difficult, and he often travelled to more welcoming towns in Germany, Austria, and even France in the final two decades of his life. In 1574, he wrote "Francofordiense Emporium," a short but enthusiastic description of the annual book fair in Frankfurt, which had been established as early as the 13th century and was almost certainly the most important book event in Europe. Our title page inscription is puzzling. It possibly may indicate simply that Estienne mentions civilté type in his encomium of the fair, but our examination of the text of Estienne's piece uncovers no such reference; more fascinating, it also could just possibly mean that our volume was actually purchased from Estienne at the fair, where he would certainly have had a vending premises. (ST11131)

Editio Princeps of a Significant Biblical Text, with Unusual Textual Appearance, Special Provenance

195. CLEMENTI, POPE. [Title in Greek, then:] AD CORINTHIOS EPISTOLA PRIOR. (Oxonii: Iohannes Lichfield, 1633) 206 x 159 mm. (8 1/8 x 6 1/4"). 12 p.l., 76 pp., [24] leaves (the final page with errata). Includes the "Summa Privilegii" leaf not found in all copies (but without the additional privilege found in some copies). Edited by Patrick Young. EDITIO PRINCEPS. VERY FINE 17TH OR EARLY 18TH CENTURY CAMBRIDGE CALF, incised florals sprouting in the outer sprinkled frame, raised bands, spine with two small, early diamond-shaped paper labels. Historiated initials, lovely historiated headpieces, foliated tailpiece. Title page and Greek text PARTLY PRINTED IN RED (see below). First two leaves with small embossed armorial stamp of the Macclesfield Library and front pastedown with matching armorial Macclesfield bookplate. Printed in parallel columns of Latin and Greek. A PRESENTATION COPY FROM THE EDITOR, with an inscription on the recto of the privilege leaf reading, "Ex dono eruditiss. V. D. Pa. Junis, Sereniss. Regis Bibliothecarj Doctiss., hujus Epistolae interpretis, hunc librum possidet F. Junius 1641. ("This book belongs to F. Junius, a gift from the most erudite Patrick Junius [i.e., Young], most learned librarian of the most noble king, and editor of this Epistle.") Marginal notes in Latin and Greek, apparently in the same hand (some of these cropped, but the printed text never threatened). Barker, "The Oxford University Press and the Spread of Learning" 32; Carter, "History of the Oxford University Press," p. 36; STC 5398; Madan I, 166; Hoffmann I, 459; Brueggemann, p. 288; Lowndes I, 478; Brunet II, 94; Graesse II, 199.

Tiny snag at top of spine, final leaf of text with paper flaw at bottom (well away from the text), otherwise A FINE COPY, the binding lustrous and scarcely worn, and the text unusually fresh, bright, and clean. **(Plate 3) \$5,900**

This is a wonderful volume with sources of pleasure on all sides, beginning with its fine condition and continuing with its important text, its innovative editorial presentation, and its distinguished provenance. To begin with, the book is the first appearance in print in the original language of the letter of Pope Clement I sent to the Christians at Corinth, a text called by Kelly "the most important first-century Christian document outside the New Testament." The text was taken from a precious fifth century manuscript of the Bible, the Codex Alexandrinus, which contained this letter to the Corinthians at the end. According to Hoffmann, the manuscript originated in Egypt and was given to Charles I of England by the patriarch of Constantinople. The letter is the only genuine work of Pope Clement I (Clemens Romanus), sometimes said to have been the first successor of Peter, but more probably the fourth pope, serving at the end of the first century in the troubled time of Domitian. He is the hero of one of the earliest (probably third century) Christian historical novels, the Pseudo-Clementine "Recognitions," episodes of which are painted on the walls of the lower church of San Clemente in Rome. The letter is important for understanding the spirit of primitive Christianity, simple and dignified, in which Clement counsels the Christians of Corinth to lay down their differences and work together in peace and harmony. Of special interest to the book historian here is the use by the printer of red ink in the Greek text to fill in lacunae present in the original manuscript, something that, apart from its usefulness editorially, creates little rivers or ribbons of red that are quite pleasing to the eye. Although the considerable work necessary to integrate the red missing text with the black known text must have caused grumbling in the press room, it has produced one of the most attractive English books of the period, especially when considered as a volume not relying upon illustration for its visual appeal. This technique, which had apparently never been used before, was the bright idea of the learned Scotch editor, Patrick Young (1584-1652), who presided over the royal library of James I and Charles I at Saint James' Palace in London. He was hoping to publish an edition of the entire Codex Alexandrinus, and annotations were indeed printed, but the project was interrupted by the Great Rebellion. According to DNB "Young was reckoned by his contemporaries one of the most learned men of the time." The inscription in our copy indicates that Young himself gave this book to fellow scholar Franciscus Junius the younger (Francis du Jon, 1591-1677). The note recording the presentation, as well as the marginal annotations, correspond to the handwriting of du Jon's letters to G. J. Vossius now in the British Library (Add MS 34727), one of which mentions Young as a scholar whom de Jon met when in England. Born in Germany, Junius the younger was, like Young, a bibliophile and librarian; he served Thomas Howard, Earl of Arundel, in the latter capacity, spending two decades in England. Also like Young, he was a biblical scholar, particularly interested in Anglo-Saxon and Gothic texts (see item #185, above), and his eminence in the world of philology was nearly unrivaled. Driven away by the Civil War, Junius departed England for the continent not long after Young presented him with this book. He had a valuable and extensive library, which at his death was divided partly between the Bodleian Library and his nephew Isaac Vossius the younger. Some volumes, from whatever source, were apparently sold at the end of the 17th or beginning of the 18th century, as this is the time when the present book no doubt came into the Macclesfield collection. (ST11085)

196. DESCARTES, RENÉ. OPERA PHILOSOPHICA [containing]: PRINCIPIA PHILOSOPHIAE. [bound with] SPECIMINA PHILOSOPHIAE: SEU DISSERTATIO DE METHODO. [bound with] PASSIONES ANIMAE. (Amstelodami: Ex Typographia Blaviana, 1692) 194 x 159 mm. (7 5/8 x 6 1/4"). 20 p.l. (including initial blank), 222 pp., [1] leaf

(blank), [16], 248, [24], 92, [4] pp. **Three works in one volume** (see below). Simply decorated contemporary sprinkled calf, covers with blindstamped frame formed by plain and dotted rules, tulip cornerpieces, raised bands. In a custom-made gilt-titled folding cloth box. With numerous woodcuts in text, 26 of them full-page. Front free endpaper with early manuscript notes in Latin. Guibert, p. 233; Graesse II, 364.

Joints rather cracked, spine ends with shallow portions worn away, two-inch-square darkened patch on lower cover with loss (from scorching?), general minor soiling to the leather, but the original binding still very much intact and pleasing as an unrestored survival. Inside front cover and first gathering with small branching wormhole (affecting four or five letters total), one leaf with fore margin reinforced, other trivial imperfections, but A VERY NEARLY FINE COPY INTERNALLY, the text especially bright, clean, and fresh. **(Plate 34) \$1,000**

Best known for his pronouncement "Cogito ergo sum" ("I think, therefore I am"), French philosopher, mathematician, and scientist René Descartes (1596-1650) was a leader of the rationalist school of philosophy, which incorporated mathematical principles into its search for the truth. He has been called the "Father of Modern Philosophy" as well as the "Father of Analytical Geometry" for his development of the Cartesian coordinates system that allows geometric shapes to be expressed as algebraic equations. The works here address his views on science, existence, and the human soul. First published in 1644, "Principia Philosophiae" sets forth Descartes' general principles of physics, including laws of motion, gravity, and electricity. Norman emphasizes the importance of this book as a vehicle for the development of the author's theory of vortices: "The work was based on Descartes' then-unpublished work 'Le Monde,' which treated the creation and function of the universe in completely mechanistic terms; Descartes suppressed this work after the condemnation of Galileo in 1633, and was careful in the 'Principia' to qualify his mechanistic Copernican views with the idea that all motion is relative. His vortical theory allowed him to argue that since the earth is at rest in its surrounding medium, it remains unmoved, although it, together with its entire vortex, necessarily circles the sun. Although Descartes' system was ultimately superseded by that of Newton, it represents the first truly comprehensive" "Specimina Philosophiae," reviews the author's famous proof that he exists (and so does God), first published in 1637 in his "Discours de la Méthode pour bien Conduire sa Raison." For all his reliance on reason, Descartes was not unaware of the power of the emotions, and toward the end of his life in 1649, he wrote (originally in French) "Les Passions de l'Âme," appearing here in Latin as "Tractatus de Passionibus Animae," in which he works out his theory of psychology. Graesse suggests that our book was published as the first volume of an important edition of Descartes' complete works issued by Elzevier and Blaeu over a period of 10 years; however, we have not been able to locate such a set in any library. The "Contenta" on the verso of the title page calls for two works, "Meditationes de Prima Philosophia" and "Epistola ad Celeberrimumvirum D. Gisbertum Voetium," that do not appear in our volume, or in any of the copies listed in OCLC and COPAC. OCLC records nine copies with the same content as ours, three copies with the first work only, and seven copies with two works only (those appearing first and third in our volume). COPAC records four copies, all with the same contents as ours. ABPC lists five copies of this work at auction since 1975 (only one during the past 23 years)—of these, two are described as having three parts in one volume, one as consisting of two volumes, and two with no details about contents. (ST11707)

A Splendid Copy in Contemporary Pigskin Of a 16th Century Edition of Dioscorides

197. DIOSCORIDES, PEDANIUS. DE MEDICINALI MATERIA LIBRI SEX. (Lvgdvni: Apud Balthazarem Arnolletum, 1550) 184 x 114 mm. (7 1/4 x 4 1/2"). 16 p.l., 790 pp. (plus original blank and nine apparently later blank leaves at the end). Translated by Jean Ruel. **SPLENDID CONTEMPORARY BLINDSTAMPED PIGSKIN**, covers with blind ruled frame and two roll tooled panel borders, the outermost with repeating panels featuring the initials "S. I." with a crown and stars above and a scallop shell below, inner frame with flower and leaf stamps enclosing a central panel with repeating botanical images (the date "1550" stamped above it on the upper cover), raised bands, spine panels tooled in blind, remnants of clasps, rear pastedown slightly(?) later. Woodcut printer's device on title page, decorative initials, and 365 **WOODCUT ILLUSTRATIONS BY CLÉMENT BOUSSY** (mostly botanical, but a few zoological) **IN THE TEXT.** Front pastedown with bookplate of the Horticultural Society of New York (Bequest of Kenneth K. Mackenzie) and their discreet embossed stamp on p. 71; later woodcut pasted over ink library ("Bibliothek") stamp on verso of title page. Wellcome I, 1789; Durling 1153; Pritzel 2306; Nissen BBI, 499; Baudrier X, 127.

Minor stains and slight rubbing to covers, trivial imperfections internally, but A **REMARKABLY FINE COPY**, the excellent period binding tight and with no significant wear, and the text surprisingly clean, fresh, and bright. **(Plates 5, 34, 37) \$7,500**

This is an extraordinarily pleasing copy, in a most appealing contemporary binding, of an early edition of one of the major texts in the history of botany. A Greek citizen of Cilicia, Dioscorides (fl. 50 A.D.) was a physician to the Roman legions, and in this capacity he travelled through many regions, collecting information on plants that he compiled into the present book, a work of great labor and research that was considered authoritative on both botany and medicine for no less a period than 16 centuries. During this long period, says E. L. Greene, Dioscorides "was looked up to as the sole authority, so that everything botanical began with him. Everyone who undertook the study of botany, or the identification of medicines swore by his words. Even as late as the beginning of the 17th century both the academic and private study of botany may almost be said to have begun and ended with Dioscorides." And even after it became a work of curiosity rather than utility, Dioscorides' "Materia Medica" became a valuable document "in drawing up a history of the state and progress of medicine." (Smith) The work consists of an account of the names and healing virtues of approximately 500 plants, and these descriptions served as the basis for the commentaries of many of the celebrated herbalists of the 16th and 17th centuries, including Mattioli, Dodoens, Fabio Colonna, and the Bauhins. Early editions of Dioscorides show up for sale, but, since his work has always been a frequently consulted text, these copies are normally found badly used. This is the fourth printing of the plant engravings by Boussy, to which Arnollet has added 12 zoological engravings that he had previously used in two different French "Descriptions of Animals," one by Aneau (1549) the other by Gueroult (1550). The translation from Greek to Latin by Jean Ruel (1479-1537), a French royal physician, was first printed in 1516 by Henri Étienne. (ST11609)

198. (DISTILLATION). FRENCH, JOHN. THE ART OF DISTILLATION; OR, A TREATISE OF THE CHOICEST SPAGIRICALL PREPARATIONS PERFORMED BY WAY OF DISTILLATION. TOGETHER WITH THE DESCRIPTION OF THE CHIEFEST FURNACES & VESSELS USED BY ANCIENT

AND MODERNE CHYMISTS. ALSO, A DISCOURSE OF DIVERS SPAGIRICALL EXPERIMENTS AND CURIOSITIES: AND THE ANATOMY OF GOLD AND SILVER, WITH THE CHIEFEST PREPARATIONS AND CURIOSITIES THEREOF; TOGETHER WITH THEIR VERTUES. [bound with] **THE LONDON-DISTILLER**. (London: Printed by E. Cotes for Thomas Williams, 1653-52) 191 x 146 mm. (7 1/2 x 5 3/4"). 8 p.l., 191, [1 blank]; 64, [16] pp. **Two works in one volume**. Second Edition of the first work, FIRST EDITION of the second. Contemporary blind ruled calf, original brass catchplates on upper cover, flat spine with later red morocco label, top and bottom edges as well as spine ends neatly renewed, portions of the original backstrip laid down. Title page in red and black, ornamental headpieces and initials, numerous woodcuts within the text of distilling apparatus. Armorial bookplate of "M. Bruen"; A3-4 with three(?) early owners' inscriptions and one later stamped name. Wing F-2172; Pritchard 149; Simon "Bibliotheca Vinaria," p. 150; Simon "Bibliotheca Gastronomica" 715; Gabler, pp. 100-01; Duveen, p. 231; Ferguson I, 293; Wellcome III, 67; Krivatsy 4321.

Label curling up slightly along one edge, original backstrip with many fissures and much flaking, covers artificially brightened, boards a bit pitted and marked, but the binding perfectly sound and serviceable and even with some antique appeal. Title page just slightly frayed at fore edge, first few leaves a little soiled, two gatherings with very thin branching wormhole in fore margin (well away from the text), minor spots and stains, but very good internally nevertheless, the text still fresh and printed with ample margins. **(Plate 36) \$3,200**

Deriving substantially from Paracelsus and van Helmont, this is a classic work in the history of physical chemistry. It contains recipes to cure all manner of ills, along with illustrated directions for using various distilling apparatuses. Some ingredients sound quite appealing, such as oil of myrrh or tincture of violets, but others are repugnant. Distilled cow dung, for example, is excellent for "inward inflammation," while a "vomiting water" can be produced from green walnuts, radish root, and vinegar. Perhaps the most intriguing discussion in our volume relates how one can distill the tails of glowworms "to make a luminous water that shall give light by night." The original edition of 1651 ended with a disquisition on distillations of gold and silver with alchemical overtones, but our edition includes, in addition, the separately paginated "London-Distiller," describing distillations which combine strong spirits with various herbs such as saffra, ginger, or marigold flowers. The title page promises that this work will not obfuscate, but instead will "exactly and truly shew . . . the way (in words at length, and not in mysterious characters and figures) to [concoct] all sorts of spirits and strong-waters." The author, John French (ca. 1616-57), was a physician, although he began practicing before he earned his medical degree. He served the English Parliamentary army as a doctor and died at his post at Boulogne. In addition to the present work, he published a book on healing waters and translated alchemical works into English, including those of Hermes Trismegistus, Agrippa, Glauber, and Sendivogius. (ST10598b)

199. (DISTILLATION). FRENCH, JOHN. THE ART OF DISTILLATION: OR, A TREATISE OF THE CHOICEST SPAGYRICAL PREPARATIONS, EXPERIMENTS, AND CURIOSITIES PERFORMED BY WAY OF DISTILLATION. [with] SUBLIMATION AND CALCINATION. [and] THE LONDON-DISTILLER. (London: Printed by E. Cotes for T. Williams, 1667) 191 x 146 mm. (7 1/2 x 5 3/4"). 8 p.l., 250, [22] pp.; 1 leaf, [1], 2-43, [3] pp. Fourth Edition of first work, Third Edition of second work. EXCELLENT CONTEMPORARY

SHEEP, covers panelled in blind with double rules, flat spine with panels formed by gilt double rules and featuring foliate and knotwork lozenge centerpieces, brown morocco label. Title page in red and black, woodcut initials, headpieces, and many illustrations of apparatus in the text (two full-page). First three leaves with small embossed armorial stamp of the Macclesfield Library and front pastedown with matching armorial Macclesfield bookplate. Wellcome III, 67; Wing F-2172; Pritchard 149; Duveen, p. 231; Ferguson I, 292-93; Pritchard 149; Simon, "Bibliotheca Vinaria," p. 151; Gabler, "Wine into Words," p. 100-01; Krivatsy 4353.

Minor worm damage along bottom inch of joints and just at the top of upper joint, extremities and rear board a bit rubbed or marked, text with faint browning, first title darkened at edges, a few additional defects, but still A REMARKABLY WELL-PRESERVED COPY, the original unsophisticated binding still solid and appealing, and the leaves almost entirely very clean and fresh. **(Plate 36) \$4,000**

An augmented edition of the work described in the previous entry, this is a remarkably fine copy, especially for a book of its type, having resided in the same bookcase for nearly its entire life. Unlike the previous item, the present volume contains the short treatises on "Sublimation" and "Calcination," first added to the third edition of 1664. In this work, French demonstrates that the notion that doses of minerals keep us healthy was not unknown to the 17th century. Sublimation is defined by French as "the extraction of the pure, subtle, dry parts . . . by virtue of the fire . . . sticking to the sides of the vessels." French describes the best type of furnace and vessels for the process, the procedure for various types of metals, and the uses of the sublimate thus procured. A sublimate of zinc, for example, helps wounds heal, while a sublimate of mercury known as "the imperial eagle" is "effectual in all venereal diseases." Calcination French defines as "the reducing of a thing into powder by fire." He describes the process for numerous metals, including gold, silver, and copper, and recommends that certain of these be used for their palliative or ameliorative properties; he suggests, for example, that calcined iron be taken internally for the relief of dysentery. (ST10333)

200. DRYDEN, JOHN. ANNUS MIRABILIS: THE YEAR OF WONDERS, 1666. AN HISTORICAL POEM. (London: Printed for Henry Herringman, 1667) 165 x 108 mm. (6 1/2 x 4 1/4"). 12 p.l., 77 pp. (without the terminal blank). FIRST EDITION, Second Issue (but no certain copies known of the First Issue). Recent pleasing sympathetic speckled calf, covers panelled in blind with double rules, small foliate cornerpieces, flat spine ruled in blind as a single compartment, red morocco label. Woodcut headpiece. Macdonald 9a ii; Hayward 117; Ashley Library II, 67; Wing D-2238.

Text just a shade less than bright, isolated minor stains and other trivial defects, but QUITE A NICE COPY, and THE TEXT REMARKABLY FRESH, WITH DEEP IMPRESSIONS OF THE TYPE, and in an unworn convincing retrospective binding. **(Plate 35) \$3,000**

Dryden's initial forays into poetry were embarrassing: in 1650, his first poem, on the death of a classmate, produced a conceit on smallpox pustules that nobody wants to remember. But by 1667, he had begun to find his poetic voice, and this famous historical poem about the raging war with the Dutch and the Great Fire of London is the first major work in verse published by Dryden. Some indication of just how harrowing the times were is seen in the fact that our author wrote the poem in the country during 18 months as a refugee from a serious outbreak of plague in London. The work, which also included

a memorable tribute to the scientific research being conducted by the Royal Society, was generally well received. Pepys is quoted as saying, "I am very well pleased this night with reading a poem I brought home with me last night from Westminster Hall, of Dryden's upon the present war; a very good poem." The present book marked the end of the first period of the writer's poetic output; after this work was published, Dryden devoted himself almost solely to writing plays until 1681, when the period of his great satires and religious poems began. Macdonald identifies our copy as having the second state of the text (changed to avoid a blasphemous metaphor relating to the Resurrection), but he says that "the existence [of the supposed copy with the first state of the text] has been doubted." The work has not been frequently in the marketplace, with only one copy listed in ABPC between 1987 and 2009. (CTS0903)

Very Rare Hand-Colored Copy of a 16th Century Pocket Herbal, with More than 600 Woodcuts

201. DU PINET, ANTOINE. HISTORIA PLANTARUM. (Lvgdvni: Apud Gabrielem Coterium, 1561) 124 x 79 mm. (4 7/8 x 3 1/8"). 640, 229, [1] pp., [13] leaves (index). FIRST EDITION. Charming old (probably early 17th century) calf, raised bands, spine very elaborately gilt in double-ruled compartments with intricate central fleuron and cornerpieces of curling tendrils (possibly—though not certainly—with some very expert restoration to joints). Elaborate hand-colored woodcut border on title, decorative and historiated woodcut initials, and WITH 636 WOODCUT ILLUSTRATIONS OF PLANTS IN THE TEXT, ALL CAREFULLY COLORED BY A CONTEMPORARY HAND. Front pastedown with (17th century?) ownership inscription of "Laforgue" and a later doodle of a man smoking a pipe, rear endpapers with mathematical calculations and notes in French in an 18th or early 19th century hand. Hunt 85; Durling 1327; Nissen 565; Pritzel 2539.

Minor rubbing to joints, covers a bit scratched and discolored, leather on spine slightly marked, but the early binding lustrous, solid, and especially attractive in general. Two leaves with shoulder notes just grazed by the binder, perhaps half the pages with spots or smudges, light dampstains, or trivial marginal tears, but an unusually well-preserved copy for one that has been frequently referenced, with absolutely no major problems (no softening, repairs, significant tears, or serious stains or soiling) and with attractive coloring to help balance out the imperfections. (Plates 1, 3) \$7,500

This is a delightful illustrated pocket edition of botanical texts derived and condensed by Du Pinet (1515?-84), mostly from Dioscorides and his commentators. The first part, based mainly on Mattioli's commentary on Dioscorides' "De Materia Medica," is a catalogue of plants (with the plant's name given in various languages, along with a woodcut illustration and a brief description), and the second part, "Simplicium Medicamentorum," features recipes for healing compounds. The "Commentaries" on which our volume was based comprises the major work of Pier Andrea Mattiolo (1500-77), the celebrated Italian physician and botanist; it was this work that resulted in the doctor's being named physician to the Imperial court of Archduke Ferdinand and Maximilian II. One of the earliest so-called "pocket herbals," this work was intended to be used in the field by an herbalist collecting specimens. Although the woodcuts here are small, they have ample detail and are certainly charming, with the careful and subtle hand coloring adding considerably to their appeal. This is a rare book in any edition. Six copies of our first printing have appeared in ABPC since 1975, none of them in pleasing condition (two of them

defective), and just one with ("a few") woodcuts that are partially colored. (ST11737)

202. DURANTE, CASTORE. HERBARIO NOVO. (Venice: Sessa, 1602) 330 x 222 mm. (13 x 8 3/4"). 6 p.l., 492, [32], [19], [1] pp. Second Edition. Pleasing old (contemporary?) limp vellum, flat spine with later tan morocco label, renewed endpapers and cloth ties. Sessa's charming cat and mouse printer's device on title page and in colophon, two woodcut portraits, and 1,075 BOTANICAL WOODCUTS (965 in the text and 110 on 19 pages following the text). Durling 1342 (citing the first printing of 1585); Nissen BBI 569; Wellcome I, 1962.

Extremities a little rubbed, vellum a bit soiled, but the binding perfectly satisfactory, with no serious defects. A small portion of one corner torn away, a few leaves with minor foxing (one preliminary leaf more obviously freckled), other trivial imperfections in the text, but EXTREMELY FINE INTERNALLY nevertheless, the leaves unusually bright, fresh, and clean. (Plate 37) \$5,900

Published in 1585 at the direction of Pope Sixtus V and authored by his personal physician, this popular Italian herbal describes the properties and uses of medicinal herbs from Europe, the West Indies, and Asia and provides us with very detailed and often whimsical woodcut illustrations of salubrious plants. In addition to being a botanist and a doctor, Castore Durante (ca. 1529-90) was a poet, and he wrote the Latin verses that appear as part of many descriptions. In the entry for the arbor tristis, for example, Durante compares the "melancholy tree" to a nymph, and the fanciful woodcut depicts a tree whose trunk is the body of a woman and whose limbs—with carefully detailed, oversized leaves—are her arms stretching up to the moon and stars above. Many of the woodcuts include a tiny human or animal, either tending or eating the plant, and a mere sprig of a fruit bush is shown as a full-grown tree in the midst of a landscape. These flights of imagination are the work of Leonardo Parasole, an Italian engraver and woodcutter, who took the name of his better-known wife, engraver and designer Isabella Parasole (sometimes mistakenly credited for the work here). Durante, whose position as the doctor of the pope no doubt contributed to his authority and to the market for his works, wrote other family medical guides on hygiene and nutrition. (ST11615)

Sensible Treatise on Healthful Living, Including the Use of Elizabethan Trombone To Empty the Bowels

203. ELYOT, THOMAS. THE CASTELL OF HELTH. (London: Imprinted . . . by Thomas Powell, [1560?]) 146 x 102 mm. (5 3/4 x 4"). 7 p.l., 97 (i.e., 96), [1] leaves. Modern retrospective flexible vellum, flat spine with titling in ink, modern endpapers. Decorative and historiated woodcut initials, title page with full woodcut architectural border. Title page with early ink ownership inscriptions of Hugh Eccles, William Eccles, John Eccles, and John Leech. Verso of last leaf with 18th or early 19th century ownership signature of Hill Benson. A few leaves with early ink marginalia. Hunt 155; Norman 705A (both citing other editions); STC 7650.

First three and last seven leaves with skillful modern paper repairs strengthening small areas at corner or along top edge, two other early paper repairs to frayed corners (none with any loss of text), title page rather soiled and with many owners' names (see above), a few wax stains, rust spots, and instances of minor soiling, but still a pleasing copy, the text surprisingly

fresh, the margins very ample, and the inoffensive binding clean, bright, and unworn. **\$8,500**

In Hunt's words, this work "was a popular, sensible treatise on healthful living, with sound and practical advice on the recognition of the commoner symptoms of disease, as well as what to do about them." It provides the reader with suggestions for a proper diet (both to maintain health and ameliorate afflictions), discusses the curative properties of various herbs, and gives specific information about diagnoses, even down to the inspection of urine. According to Elyot, partridge is easier on the digestion than goose, and we should limit our intake of melons, cucumbers, and dates, whereas onions, eaten with meat, make it easier to sleep. Almost all of the early editions of this work are undated, leading to very unreliable guesses about priority. This work also has a tangential connection with the history of music because it contains one of the earliest references to the sackbutt, an early version of the trombone. The reference, however, is not to the sackbutt as an instrument for making sound, but rather as an appliance that, when blown through with sufficient energy, is capable of relieving problems of the bowels. Elyot says that "the entrayles [can be regulated] by blowynge . . . or playenge on the Shaulmes, or Sackbottes, or other lyke instrumentes whyche doo requyre moche wynde." A courtier in the service of Henry VIII, Sir Thomas Elyot (1490?-1546) was a close friend of Sir Thomas More and of Thomas Cromwell, both of whom met an unhappy political fate that Elyot, though endangered, managed to avoid. He authored books ranging from an English and Latin dictionary (still a treasury of 16th century usage), to his celebrated "Boke Named the Governor," which describes the ideal prince. STC gives the conjectural date of our edition of Elyot's "Castell" as 1560, though it is not clear why. Thomas Berthelet produced the first edition ca. 1537, and STC lists seven more printings between the first and ours, all of them issued by Berthelet; our printer, Thomas Powell, was Berthelet's nephew and his successor in the business, taking over in 1556 and perhaps managing it as early as 1548. All early printings are rare. (ST10436)

204. (ELZEVIER IMPRINT). ERASMUS, DESIDERIUS. ADAGIORVM D. ERASMI ROTERODAMI EPITOME. (Amstelodami: Apud Ludovicum Elzevirium, 1650) 146 x 86 mm. (5 3/4 x 3 3/8"). 12 p.l., 622 pp., [36] leaves, [1] blank. First Elzevier Edition. Contemporary vellum, flat spine, yapp edges, old ink titling on spine. Publisher's device on title page, ornamental headpiece, foliated initials. Front pastedown with bookplate of Doct. D. Bernard, title page in red and black. Willems 1109; Rahir 1123-24; Graesse II, 494; Brunet II, 1039.

Vellum just a little grubby, title page lightly soiled, rust hole in P3 costing about five letters, one two-inch paper flaw in an index leaf (no text lost), but an excellent copy, the binding absolutely solid, and the text especially clean, fresh, and bright. **\$400**

When Erasmus (1466-1536) first published his "Adages" in 1500, he was a relatively young man, and the work contained 800 proverbial sayings and stories, taken largely from Latin authors, to serve as learned and piquant allusions for speakers and writers. After eight years of further study, Erasmus published a new version in Venice, the "Chiliades Adagiorum," or "Thousands of Adages"; by this time, the work included more than 3,000 adages, now culled from Greek as well as Latin authors, comprising an impressive monument to the author's erudition. This first Elzevier edition is abridged but still makes quite a stout volume full of useful examples for, say, a speaker who wishes to illustrate his points with pertinent passages. Take, for example, the topic of "cruelty": in our edition of "Adages" will be found 12 possibilities, including "Manlian orders," the tale told by Livy of

the Roman general who executed his own son for disobeying orders. Conversely, an extensive index would allow a reader who came across a puzzling allusion such as "Manlian orders" to find an explanation in the "Adages." (ST11229k)

205. (ELZEVIER IMPRINT). ERASMUS, DESIDERIUS. COLLOQUIA NUNC EMENDATIORA. (Amstelodami: Ex Officina Elzeviriana, 1662) 140 x 83 mm. (5 1/2 x 3 1/4"). 10 p.l., 672 pp. Probably 18th century vellum over boards, yapp edges, flat spine with old titling in ink at head. Two numismatic portrait tondos, woodcut decorative headpiece and initials, fine engraved title page by C. C. Dusend showing Erasmus gazing through a telescope at the Godly orb seen through parted clouds at the upper right. Engraved title with the signature of Gil[bert] White and of J. White; front pastedown and endpaper with the bookplate and signature of the Rev. Geo[rge] H. Woods; front fly with "G. White" (in a different hand) and "G. Woods"; front endpaper with the monogram of Edwin Wolf II, and last text leaf with the signature of Charles Duey. Willems 1285; Rahir 1324; Vander Haeghen, p. 40.

Covers a bit splayed, front joint with small, thin crack at foot, but the binding very sound and generally pleasing. Two minor paper flaws with trivial loss, one leaf torn at fore edge just into text, a half dozen leaves with small light stains, but internally a very well-preserved copy, the text quite fresh and attractive. **\$325**

The present 1662 edition is the fourth in the 12mo format; in the same year, the second 24mo edition appeared. Perhaps the most appealing feature of this particular copy of Erasmus' "Colloquia" is its provenance, as it may have once belonged to the well-known naturalist and curate of Selbourne, Gilbert White (1720-93). White was born in Selbourne, Hampshire, where his grandfather was pastor, and he became so attached to the beauties of the surroundings that he determined to spend his life there in the humble position of curate, rather than pursue a career elsewhere. A devoted naturalist, White was often out in the fields and woods observing the life of the local flora and fauna. In 1789 he published "The Natural History of Selbourne," comprising letters he had written over the space of 20 years describing his rambles and researches. The discerning nature of his observations and the sincerity of his love of the natural world gave the book great appeal both in Europe and America. The "J. White" whose name is on our title page might be either of two John Whites, Gilbert's brother, chaplain to the English forces at Gibraltar and also a naturalist, or Gilbert's nephew. (ST10251u)

206. (ELZEVIER IMPRINT). GROTIUS, HUGO. DE VERITATE RELIGIONIS CHRISTIANÆ. (Amstelodami: Ex Officina Elzeviriana, 1662) 140 x 83 mm. (5 1/2 x 3 1/4"). 6 p.l., 408 pp. First Elzevier Edition. Late 18th century diced russia, the covers with a delicate gilt floral border, front cover with a very large gilt heraldic device featuring three crescent moons, three shells, and numerous stars, raised bands, spine intricately gilt in compartments, marbled endpapers, front joint neatly renewed with matching morocco. Printer's device, decorative woodcut initials, headpieces, and tailpieces. Title printed in red and black, front pastedown with bookplate of William Loring Andrews (see below), verso of the title page with early inscription of H. Shadwell. Ter Meulen & Diermanse 959; Willems 1288; Rahir 1325.

Spine ends and rear joint rather rubbed (with shallow losses at top and bottom of spine), light soiling to title page, faint foxing here and there (one gathering more noticeably foxed),

otherwise excellent, the binding sound, bright, and even rather pretty, and the text quite fresh and clean. **\$SOLD**

Dutchman Hugo Grotius (1583-1645) was one of the most learned men of his time, and after his landmark publication "De Jure Bellis et Pacis," he became known as the founder of the modern science of the law of nature and nations. In his early life, Grotius was recognized as a precocious genius (at 15 he edited the encyclopedic work of Martianus Capella), but he later was sentenced to life imprisonment on theological grounds. He continued to study and write in prison, smuggling his books in and out in a laundry chest, and he eventually made his escape in the same container. By far the most popular of Grotius' works, the present book is a treatise maintaining the truth of the Christian religion, as opposed to other religions—rather than a polemic in support of a particular variety of Christianity at the expense of another Christian sect. The piece reflects the author's attitude toward the great schism: he dedicated himself to reconciling Catholic and Protestant by emphasizing a common piety, an approach for which he was made to suffer greatly. Our edition is the first and most desirable of the five Elsevier printings of this work. Former owner William Loring Andrews (1837-1920) was a bibliophile, amateur publisher, founding member of the Grolier Club, and trustee of the Metropolitan Museum of Art. He presented a collection of early printed books to the Yale library in 1894. (ST11229m)

207. (ELZEVIER IMPRINT). GROTIUS, HUGO. DE VERITATE RELIGIONIS CHRISTIANÆ. (Amstelodami: Ex Officina Elseviriana, 1674) 130 x 79 mm. (5 1/8 x 3 1/8"). 6 p.l., 408 pp. Third Elsevier Edition. Pleasant recent half calf over marbled boards, raised bands, earlier (19th century?) leather spine label. Title page with publisher's device (Athena, owl, and olive tree), foliated headpieces and initials, historiated tailpieces. Title in red and black. Rahir 1599; Willems 1491.

Light abrasion on uppermost spine compartment, dampstain in upper outer corner of all but the first 100 pages (the stain quite small at first, but spreading slightly until it touches the top two or three lines of text in the final quire), otherwise fine—solid, clean, and fresh inside and out. **\$375**

This is a later edition of the item described in the previous entry. The frequent use here of quotations in Greek, employing the tiny Elsevier Greek type, plus occasional use of Hebrew, make this publication appealing for its typology. (CJM0802)

208. (ELZEVIER IMPRINT). HORACE. [OPERA]. (Lugd. Batav.: Ex Officina Elseviriana, 1629) 133 x 86 mm. (5 1/4 x 3 3/8"). **Three parts in one volume.** Edited by Daniel Heinsius. Second Elsevier Edition. Probably late 18th century red straight-grain morocco, the covers framed by a single gilt fillet, flat spine with simple horizontal gilt rules and gilt titling, marbled endpapers, all edges gilt. Charming engraved title page featuring the poet with long locks and a harp, flanked by two putti riding swans, two of the title pages with publisher's device. Pages ruled in red. Front pastedown with bookplate of Syston Park (see below), front free endpaper with (an early 20th century?) photo pasted in of a tent in the woods, front flyleaf with ink presentation to George Tucker Buscham(?) Jr. dated London, 1900. Willems 314; Rahir 285; Schweiger Latin I, 403; Moss II, 14; Dibdin 97-98; Brunet III, 317; Graesse III, 353.

Joints a bit rubbed, darkened spine scuffed and crackled, an expertly mended horizontal tear across one leaf (no text lost), a handful of pages with a hint of foxing, but still a generally pleasing copy, the binding entirely solid, and mostly quite fine

internally, the text consistently clean, bright, and fresh. **\$650**

This second Elsevier edition of Heinsius' Horace (following the 1612 printing) is described by Willems as "pretty" and selling "for a good price," and Moss praises it over the 1612 edition as "the scarcest and most valued by the curious." The first part contains Horace's complete works—the odes, epodes, satires, epistles, and the "De Arte Poetica"—while the other two parts contain, in turn, Heinsius' extensive commentary on Horace's "Satires" (explaining not only matters grammatical, but also putting the author's delightful sketches into historical and philosophical context) and then Heinsius' notes to all of Horace's works. A person of obviously gifted intelligence, Daniel Heinsius (1580-1655) was one of the most distinguished scholars of his day. He began giving lessons in Greek and Latin when he was 19, published a book at 20, and became professor of history and politics at Leyden when he was 26. He went on to become librarian and secretary of the university as well as official historian of Sweden. His study of the Latin satirical genre had considerable influence on Ben Jonson and other English dramatists. (see P. R. Sellin's "Daniel Heinsius and Stuart England"). The provenance here is of considerable importance: the Syston Park library in Lincolnshire, established by Sir John Thorold, 9th baronet of Marsdon (1734-1815), and expanded by his son Sir John Hayford Thorold (1773-1831) 40 years later, "was so large and so excellent" as to be ranked by Quaritch with the great libraries of Sunderland, Beckford, and Spencer, and the library's books are well known for their consistently outstanding condition. The elder Thorold employed Roger Payne to bind many of his books, and it is just possible that the present volume was the product of his distinguished workshop. (ST11227g)

209. (ELZEVIER IMPRINT). TACITUS. OPERA, QUÆ EXSTANT. (Amstelodami: Apud Danielelem Elsevirium [imprint at end of second volume: Leyden, by the widow and heirs of John Elsevier], 1672) 191 x 121 mm. (7 1/2 x 4 3/4"). **Two volumes bound in four.** Edited by Joannes Fredericus and Jacobus Gronovius, and with the notes of several commentators. Contemporary calf, raised bands, spines attractively gilt in compartments with scrolling cornerpieces and floral centerpiece. Engraved frontispiece, woodcut printer's device on title page, woodcut headpieces and tailpieces. Printed in two columns. With a modern owner's embossed stamp in margin of two leaves of text. Signs of bookplate removal in each volume. Willems 1479; Rahir 1586.

Covers and extremities somewhat worn, most spine ends chipped or torn to just below headbands, joints flaked and partially cracked (usually just to first band at head or tail, although the front joint of one volume cracked along its length), spines a little dry and flaked, but the gilt work bright and still mostly intact, and the bindings still completely solid and generally pleasing. A few leaves a bit soiled and lightly foxed or dampstained in margins, four leaves in one quire with small marginal tear without loss, otherwise the text remarkably clean and fresh. A slightly mellowed set, but A FINE COPY INTERNALLY. **\$500**

As Willems indicates, this substantial variorum edition of Tacitus is textually accurate, attractively printed, and in demand because of its wealth of scholarly annotations from earlier commentators. This edition was prepared by the great scholar Johann Friedrich Gronov (1611-71), whose "editions mark an epoch in the study of Livy, of both the Senecas, and of Tacitus and Gellius." (Sandys) Gronovius died before the work was ready for publication, and the edition was finished by his son Jakob (1645-1716), called by Sandys "an industrious scholar," though not on the same level as his father.

Dibdin quotes Harwood as saying that our edition is a "most beautiful and valuable work." (ST7761)

210. (ELZEVIER IMPRINT). VALERIUS MAXIMUS, GAIUS. DICTORUM FACTORUMQUE MEMORABILIMUM LIBRI IX. (Amstelodami: Typis Danielis Elzevirii, 1671) 121 x 67 mm. (4 3/4 x 2 5/8"). 1 p.l. (engraved title), 1-324 pp., [2] leaves, 325-330 pp. Early (contemporary?) calf, raised bands, gilt spine compartments with ovoid vase centerpiece, red morocco label, front cover with remnants of circular paper sticker at upper left. Engraved title page showing four sages and an emperor, foliated initials, ornamental tailpiece. Front pastedown with bookpate of the monastery of Saint Michael, Belmont, Herefordshire. Willems 1462; Rahir 1554; Brunet V, 1050; Graesse. VI, 2, 245, Schweiger Latin II, 1111.

Leather a bit worn at joints and extremities, spine a little dry, label slightly chipped (no titling lost), thin wormhole along lower one inch of front joint, but still a pleasant copy, the binding quite sound, and the text extremely clean, smooth, and fresh. **\$175**

Compiled in the first century for the use of orators, this is Valerius Maximus' famous anthology of memorable words and deeds of notable Romans. The nine books of extremely miscellaneous information here are arranged under headings that show a good deal of order in some parts and disorder in others. The anecdotes usually have a moral, and many concern religion and social virtues, but their chief value today resides in the fact that they record many events that would otherwise be unknown to us. The work was extremely popular with Renaissance humanists. Two Elzevier editions were published in 1671, according to Willems, one with a fleuron on the title page, one without. Willems and Rahir both tell us that in the middle of the 19th century, a fake Elzevier Valerius was created from "old leaves," but the present binding is certainly from 1700 and gives no indication of being anything except original with the text block. (ST11229h)

One of the Last Popular Emblem Books Entirely Engraved, with 46 Emblems of Love

211. (EMBLEM BOOK). [AYRES, PHILIP]. EMBLEMATA AMATORIA. EMBLEMES D'AMOUR EN QUATRE LANGUE[S]. (A Lond[r]: Chez L'Amoureux [i.e., Amsterdam], [ca. 1684]) 152 x 102 mm. (6 x 4"). 3 p.l., 44 leaves (the text printed on one side only, to face each accompanying plate). Old (contemporary or early 18th century?) dark calf, head and foot of spine expertly repaired (or else rebaked with very considerable skill, retaining original backstrip), covers with blind ruled border, raised bands, spine label. ENGRAVED TITLE PAGE, FRONTISPIECE, AND 44 DELIGHTFUL ENGRAVED PLATES showing various emblematic depictions of love. Quatrains of text in Latin, Italian, French, and Dutch facing each plate, THE TEXT ENGRAVED THROUGHOUT. Freeman, p. 230 (citing the 1683 London edition); Praz 127-31; Landwehr (Low Countries) 216.

Lower corners a little rubbed, rear board a bit stained, backstrip slightly wrinkled and abraded, one plate with small marginal paper flaw (not affecting image), a few other trivial imperfections, but A FINE COPY, the binding entirely sound and perfectly agreeable, and THE TEXT AND PLATES VERY FRESH AND CLEAN. **(Plate 37) \$2,500**

An active translator, writer of prose and poetry, and private tutor, Ayres (1638-1712) was English, but he took most of the images

for the present book from those used in the "Thronus Cupidinis" (first published in Amsterdam in 1618), containing an anonymous collection of emblems previously used by Otho Vaenius and Daniel Heinsius. These illustrations are Dutch in both substance and style, though they were well suited for drawing rooms of any nation and an international audience of polite ladies, for whom the subject of love was of continuing fascination. Although the era of the emblem book was just about to come to an end, Praz notes that the work "spread throughout several countries at the end of the 17th century." Among the various printings, he says that our edition has plates (some of them signed by Jan van Vianen) that "show a better workmanship and a sense of perspective which is entirely lacking" in other editions. The 44 engraved narrative plates depict the adventures of Cupid, showing the god of love sometimes as a cherub, sometimes as a teenager romancing Psyche. Praz says that Ayres' contribution here is limited essentially to some of the Italian quatrains (of which Praz does not have a high opinion) and apparently to the French and Dutch text. Though sales records date our volume as ca. 1680, Praz argues that the present imprint must have followed the English edition of 1683. Because a work of this sort would likely have been used with avidity, one could not expect to find a copy in much better condition than the present one. (ST8756)

The Landwehr Copy of a Work with Engravings So Rich that They Seem To Sparkle

212. (EMBLEM BOOK). DAVID, JOANNES. PARADISVS SPONSI ET SPONSÆ: IN QUO MESSIS MYRRHÆ ET AROMATOVVM. (Antverpiæ: Ex officina Plantiniana, apud Ioannem Moretum, 1607) 187 x 114 mm. (7 3/8 x 4 1/2"). 8 p.l., 212 pp., [2] leaves (**the first of two related works, the second often bound with it, and called for on the title page, but not present here**). FIRST EDITION. Pleasing old (late 17th century?) calf, raised bands, spine compartments attractively gilt with cornerpiece volutes and intricate floral lozenge centerpiece, reddish-brown morocco label. Historiated woodcut initials, engraved title page, and 51 VERY FINE ENGRAVED PLATES illustrating the last days, death, and resurrection of Christ, all engraved by Théodore Galle. Bookplates of John Landwehr and of the Library of Warmond Seminary (near Leyden). Praz, p. 314; Funck, pp. 302-303.

Corners somewhat bumped, rear cover with small area of lost patina, leather slightly marked, spine gilt rather muted, minor smudges and spots here and there internally, but still AN EXCELLENT COPY, the binding solid and appealing, the text smooth and fresh, and THE PLATES REMARKABLY RICH. **(Plates 3, 37) \$5,900**

First appearing under the name of Andrea Alciati (1492-1550), emblem books, featuring a combination of allegorical pictures and epigrams, established an enduring fashion in moral symbols. This singular category of illustrated books exerted a strong influence on both contemporary literature and the fine arts. Providing a doubly powerful composite of symbolical design and verbal expression, the emblem was intended to teach a moral truth in such a way that the reader's memory would grasp it, not as a formula, but as a genuine experience that would serve as an effective guide to understanding and conduct. The plates in this work are much more fully realized scenes than is the case with most emblem books. While the engravings here all convey a moral, they do so by telling a story. They are more likely to fascinate or even delight with their detail and artfulness than to occupy the reader's attention in an effort to interpret an assemblage of objects that have been assigned certain traditional iconographic

values. Theodore Galle (1571-1633), a famous engraver from a famous family of engravers, was master of his guild in Antwerp, where, according to Bryan, "he held a commanding position." This eminence was not hampered by the fact that in 1598 he married the daughter of Jan Moretus and for 33 years supplied engravings for the Plantin press (his descendants continued this relationship until 1694). Like other Plantin books engraved by Théodore and Cornelius Galle the elder (as well as by Adriaen and Jan Collaert) during the first three decades of the 17th century, this volume contains plates that are artful in design, extraordinarily delicate in their execution, and full of patiently elaborated detail. The fineness and closeness of the incised lines make the hatched areas of the cuts especially rich (they seem almost to sparkle), and, by contrast, the unincised areas seem brilliantly white, so that the engravings have a luminosity that is remarkable. The initial plate illustrates the title, and exemplifies the interpretative system of the book. The bridegroom and bride (*sponsus et sponsa*) of the Song of Songs are here pictured as Christ and the Virgin Mary. They are in a garden paradise that sprouts the instruments of Christ's passion, rather than flowers. The figures and subsidiary scenes are marked with letters of the alphabet, and the accompanying text interprets the message, progressing according to the letters. While this extensive text is in Latin, the epigram beneath the engraving is given in Flemish and French as well as Latin. The ensuing images and texts guide the reader's meditations through Christ's final days, death, and resurrection. David intended that the present item be paired with another work, which also appears on our title page, the "Pancarpium Marianum," an emblem book focusing on the Virgin Mary. Joannes (Jan) David (1546-1613) authored a number of similar works with engravings. He was successively rector of the Jesuit colleges of Courtray, Brussels, and Ghent. Our first edition is quite rare; since 1975 ABPC lists only one copy sold at auction, which contained both "Messis" and "Pancarpium," plus one copy of "Pancarpium" only. (ST11010)

213. (EMBLEM BOOK). HUGO, HERMAN. PIA DESIDERIA EMBLEMATIS, ELEGIS & AFFECTIBUS SS. PATRVM ILLUSTRATA. (Antverpiae: Typis Henrici Aertssenii, 1628) 121 x 83 mm. (4 3/4 x 3 1/4"). 14 p.l., 456 pp., [1] leaf (bound without the half title). First Printing with these Illustrations. VERY PLEASING CRIMSON MOROCCO, JANSENIST, BY THOMPSON (with their ticket at front), raised bands and gilt titling on spine, inner gilt dentelles, marbled endpapers, edges gilt over marbling. Woodcut title page, full-page woodcut with arms of Pope Urban VIII featuring the Barberini bees, vignette tailpieces, woodcut borders framing three section titles, and 46 CHARMING FULL-PAGE WOODCUT EMBLEMS. Bookplate of John Landwehr. Landwehr 346, Praz, p. 377, Moseley, pp. 167-81 (discussing the first edition).

A hint of soil to the leather, one very small repair in the text (no loss), but A VERY FINE COPY OF A DELIGHTFUL BOOK, the binding scarcely worn and quite lustrous, and THE TEXT AND PLATES REMARKABLY CLEAN, BRIGHT, AND FRESH. (Plates 3, 37) \$2,800

This is an especially charming little book that was printed quite a number of times during the last three-quarters of the 17th and first half of the 18th centuries, and no doubt its considerable popularity leads Landwehr to call this work "perhaps the most influential" of all the religious emblem books. The book tells the story of two cherubic figures, a boy and a girl, who personify divine love and the human soul. The three sections of the work, as explained by Moseley, correspond to "the three stages of the mystical progress—Purgation, Illumination, and Union"—organized on the model of Ignatius Loyola's "Spiritual Exercises." Each image is accompanied by a lengthy poem

and a section of prose interpretation, which Moseley views as a new stage in the development of emblem books. The illustrations are mostly quite winning (if occasionally saccharine), and include many interesting symbols, such as a lighthouse, a skeleton, and a sundial. They were done by Christoffel van Sichem after the original 1624 copper plates of Boetius à Bolswert. A learned Flemish Jesuit, Herman Hugo (1588-1629) was a teacher, then served as confessor to the Duke of Aerschot in Spain and as an army chaplain. He was notably brave on the battlefield but died of the plague. (ST11012)

With Particularly Fine, Large Engraved Emblems Drawn from Horace's Philosophical, Wry "Satires"

214. (EMBLEM BOOK). VAENIUS, OTHO, Editor. Q. HORATI FLACCI EMBLEMATA. (Antverpiae: Ex Officina Hieronymi Verdussen, 1607) 229 x 191 mm. (9 x 7 1/2"). [3]-213, [1] pp., [1] leaf (blank). Missing A1 (half title), but with final blank. FIRST EDITION. Contemporary stiff vellum, titling neatly penned in an old hand at top of spine. WITH 103 VERY LARGE AND NOT INFREQUENTLY POWERFUL ENGRAVED PLATES (as called for) designed by Vaenius and engraved by C. Boël, Cornelius Galle, Pierre de Jode, and perhaps by Vaenius himself (all of the plates with text printed on the verso, a few of them cancels). Front free endpaper with extensive notes about Vaenius, written in Latin in a late 18th century hand. Landwehr, "Low Countries" 817; Praz, p. 523; De Vries 35; Hoe, "Emblems," p. 125.

Front joint split (wider at very top and bottom), but the cover tightly attached on four vellum cords, title page with small cluster of tiny brown dots, a half dozen leaves with headline just cut into, final blank with most of another leaf adhering to its verso, isolated smudges and other trivial imperfections, but QUITE AN EXCELLENT COPY, the original binding solid, the volume clean inside and out, and with the striking engravings richly impressed. (Plate 37) \$5,500

This is the uncommon first edition of an emblem book with fine illustrations that take their texts from the works—particularly the "Satires"—of the Roman poet Horace, the son of an ex-slave and the friend of the emperor Augustus. The moderate philosophy and wry humor of his poems, especially the "Satires," lend themselves to illustration by emblems that point out a moral or highlight a human foible. The engravings here sometimes incorporate allegorical figures, such as Death or Time, but also include genre scenes, their settings and costumes sometimes Roman, sometimes faintly Dutch from the time of the book's printing. The engravings are highly detailed and quite skillfully executed, usually including landscapes or architecture in the background. Each image illustrates Latin quotations appearing on the facing page, the topmost from Horace, the rest, supporting the sentiment, from other Roman authors. Otho Vaenius (or Otto van Veen, 1558-1629) of Leyden studied art in Italy and counted Rubens among his pupils. He painted portraits and religious scenes, as well as constructed triumphal arches and designed illustrations such as these, sometimes using them for works he himself composed. Our copy is from the state of the work with the final blank (Dd4, not called for by Landwehr), with pages 48 and 152 numbered correctly, and with no emblems pasted over. The book is not common: ABPC lists seven copies at auction during the last 35 years. (ST11742b)

The Very Rare 1586 First Edition Of the First Emblem Book Printed in English

215. (EMBLEM BOOK). WHITNEY, GEFREY. A CHOICE OF

EMBLEMES AND OTHER DEVICES, FOR THE MOSTE PARTE GATHERED OUT OF SUNDRIE WRITERS, ENGLISHED AND MORALIZED. (Leyden: Christopher Plantyn by Francis Raphelengius, 1586) 222 x 165 mm. (8 3/4 x 6 1/2"). 10 p.l., 230 pp. FIRST PRINTING. Attractive early 19th century brown straight-grain morocco, the covers and spine compartments edged with triple rules, wide raised bands ornamented with gilt beading, gilt titling on spine, all edges gilt. Plantin compass device on title page and full-page coat of arms (of Robert Dudley, Earl of Leicester) on verso, foliated initial, woodcut bear in tondo, and 247 FINE EMBLEMATIC WOODCUTS WITHIN TYPOGRAPHIC BORDERS, with accompanying Latin captions, interpretations in English rhyme, and often a Latin verse. With the bookplates of John Landwehr and Fountaine Walker. Moseley, pp. 21-22, 103-09, and illustrations 29-33; Landwehr, "Lowlands" 898; Freeman, pp. 56-61; Praz, p. 535; Lowndes IV, 2908; Brunet V, 1440; Graesse VI, 2, 443.

Joints and extremities a bit rubbed, several inoffensive minor abrasions on covers, but the binding still solid and certainly agreeable. Final three leaves lightly soiled and with several small tears and holes carefully repaired (two letters of text touched without loss, two sidenotes and two decorative borders with tiny loss), three other leaves with neatly mended marginal tears (not reaching the text), perhaps a dozen leaves with minor spots or stains worth mentioning, otherwise a surprisingly well-preserved copy internally of a very rare book that, whenever it is found, virtually always appears in wretched condition. **(Plate 38) \$48,000**

This is the really excellent Landwehr copy of the very rare original edition of the first emblem book printed in English, with nearly 250 woodcut emblems. Whitney's collection of emblems is of great interest, as it first introduced English readers to a wealth of material gathered from earlier French and Italian emblem books published by Plantin, such as those of Alciati, Sambucus, Adrianus Junius, and Paradin. Just over 80 percent of the woodcuts were printed from blocks identical with the continental works, which, as Rosemary Freeman notes, "is in some senses its virtue" because Whitney's anthology served in turn as inspiration to later English emblem books. Freeman says that "though none, with the exception of [Henry] Peacham, can compare with Whitney in scale, all clearly showed themselves indebted to his work and all follow the lines which he laid down." Whitney was particularly fond of tales from Greek and Roman history and mythology, and of animal fables, but he also chose to interpret a number of heraldic devices, usually taken from Paradin, such as the shirt displayed to Saladin's troops, or the lion and sword emblem on the ring of Pompey the Great. But however much he borrowed, our author went beyond simply translating the continental interpretations, and whenever possible drew a moral from the emblem in his poems. Moseley indicates that the book is a lot more than just an assemblage of emblems, suggesting that the work is, in fact, making a clear political statement. He writes that the book "is a serious and systematic discussion of the political and moral issues raised by England's campaign in the Netherlands . . . and has a consistent thematic insistence on Justice, Judgement, and the prudence of England's intervention in her neighbour's war." According to DNB, it was from Whitney's book "that Shakespeare gained the knowledge which he evidently possessed of the great foreign emblematisers of the 16th century. Whitney's verses are often of great merit, and always manifest a pure mind and extensive learning." Geoffrey (or Geoffrey) Whitney (ca. 1548-1601) was educated at Oxford and Cambridge, and served as under-bailiff of Great Yarmouth. He studied at the University of Leyden in 1586, at a time when English troops under the Earl of Leicester were supporting the Dutch war for independence

from Spain. Whitney's presence in the Lowlands enabled him to publish his emblem book with the Plantin press, and he dedicated it to Leicester, then a favorite of Queen Elizabeth. (ST11009)

Engraved Throughout, the First Issue, Featuring Embarrassingly Bare Breasts

216. (ENGRAVED BOOKS). BOOK OF HOURS, PRINTED. SENAULT, LOUIS, Engraver. HEURES NOUVELLES TIRÉES DE LA SAINTE ECRITURE. (Paris: Chez l'auteur . . . et chez Claude de Hansy, [ca. 1690]) 191 x 127 mm. (7 1/2 x 5"). 1 p.l., 260 pp. Simple but appealing contemporary burgundy morocco, covers bordered with blind fillet, raised bands, spine compartments ruled in blind, gilt titling within fleuron border, marbled endpapers, all edges gilt. ENGRAVED THROUGHOUT, WITH A GREAT VARIETY OF CHARMING FLORAL, VIGNETTE, AND CALLIGRAPHIC INITIALS, HEADPIECES, TAILPIECES, BORDERS, FLOURISHES, AND OTHER DECORATIVE ELEMENTS, all by Louis Senault. Front pastedown with contemporaneous calligraphic manuscript note describing the work, headed "Ex Libris Bédigir." Cf. Cohen-de Ricci 487; Whalley, "The Art of Calligraphy," p. 200; Bonacini 1689.

Minor wear or worm damage at spine ends, covers with a hint of scuffing, corners slightly rounded, title page neatly laid down on a slightly larger sheet, several leaves just a bit foxed, first two signatures with very faint dampstain at foot of gutter, two leaves with small marginal tear, but AN EXCELLENT COPY, the binding solid, with little wear and with lustrous boards, and the text fresh and generally well preserved, with strong engraved impressions. **(Plates 3, 38) \$3,500**

This is a prayer book, with many elements of the Book of Hours, specially designed for the extremely devout Dauphine Marie-Christine of Bavaria (1660-90), daughter-in-law of Louis XIV. In light of the person for whom the book was intended, the headpiece on e3, showing two sylvan women with bare breasts, is of particular interest as the feature that makes ours a copy from the first issue of the book: later, more demure, copies have the breasts re-engraved so as to be covered with floral blossoms (see next item). Another quite similar work by Senault (active 1669-80) is included as item #101 in the Walters Art Gallery "Two Thousand Years of Calligraphy." The calligraphic decoration displayed here shows both a very fertile imagination and an exceedingly skillful technique. Whalley puts Senault "in the tradition of the handwritten devotional works of the school of the celebrated [Nicolas] Jarry. If you could not afford to commission such a work," she says, "then this engraved prayer book, which looked so like some of the manuscript ones, made a good substitute." (ST10573)

Breasts Now Covered, and with a Manuscript Calligraphic Addition Prompted by the Plague

217. (ENGRAVED BOOKS). BOOK OF HOURS, PRINTED. SENAULT, LOUIS, Engraver. HEURES NOUVELLES TIRÉES DE LA SAINTE ECRITURE. (Paris: Chez l'auteur . . . et chez Claude De Hansy, [after 1690?]) 191 x 127 mm. (7 1/2 x 5"). 1 p.l., 260 pp. (plus 2-page manuscript addition at the end). Pleasing contemporary black morocco, covers with gilt French fillet border, raised bands, spine very attractively gilt in compartments with intricate central lozenge composed of tulips and volutes, corners with graceful arching leafy fronds, starburst

ornament at the center of both sidepieces, densely gilt turn-ins, emerald green silk endleaves, all edges gilt. ENGRAVED THROUGHOUT, WITH A GREAT VARIETY OF CHARMING FLORAL, VIGNETTE, AND CALLIGRAPHIC INITIALS, HEADPIECES, TAILPIECES, BORDERS, FLOURISHES, AND OTHER DECORATIVE ELEMENTS, all by Louis Senault. The blank after the final leaf of text with fine manuscript calligraphic text in the style of the printed leaves (the added text an invocation to Saint Roch, asking for, among other things, protection from the Plague). Whalley, "The Art of Calligraphy," p. 200; Bonacini 1689; Cf. Cohen-de Ricci 487.

Joints slightly worn (front joint with two-inch crack at head), corners slightly bumped, but the binding quite solid, lustrous, and certainly charming; rear endleaves with three very small (worm?)holes, isolated very minor soiling, marginal browning, stains, or foxing, but AN EXCELLENT COPY, the text generally bright, quite clean, and especially fresh. (Plates 3, 38) \$3,000

This is essentially the same item as described in the previous entry, though with the breasts of the sylvan women in the headpiece on e3 now demurely covered with floral blossoms. The present copy has the unique feature of the added leaf of manuscript text, done in so similar a calligraphic style that at first glance it appears to be part of the printed work. Born in France in the 14th century, Saint Roch, who had a birthmark on his breast in the shape of the cross, was said to have cured plague victims by marking them with a cross; thereafter he was prayed to for help against succumbing to the plague as well as for comfort and recovery by those already afflicted by the pestilence. The inclusion of our extra leaf may reflect the dreadful recurrence of bubonic plague that occurred in the port city of Marseilles in 1720, when a ship that had stopped in plague-ridden Cyprus arrived with infected crew members. The Great Plague of Marseilles killed approximately 100,000 people in the city and in nearby Provence, spreading as far north as Aix-en-Provence, Arles, Apt, and Toulon. Fatality rates were as high as 50%, which would certainly explain this appeal for Saint Roch's protection. (ST11732b)

218. ESTIENNE, CHARLES. DICTIONARIUM HISTORICUM, GEOGRAPHICUM, POETICUM. (Oxonii: Excudebat G. H. & G. D. sumptibus Johan. Williams et al., 1671) 305 x 197 mm. (12 x 7 3/4"). 830 pp. Edited by Nicolas Lloyd. Contemporary mottled calf, covers ruled in blind, raised bands flanked by gilt rules, dark morocco label. Head of title page with ownership inscription of Hugo Todd (dated 1684 and noting that the book cost him 14 shillings), and the early signature of William Brown. Wing E-3348.

Joints well cracked, head of backstrip chipped just below headband, boards and label slightly flaked, but the well-made original binding absolutely sound and not without appeal. One leaf with seven-inch closed tear along gutter from headline (no significant loss), leaves faintly browned at very top throughout, occasional signatures with modest overall browning, a half dozen small paper flaws with loss of a letter or two, a few minor dampstains and other insignificant faults, otherwise internally clean, surprisingly fresh, and generally pleasing. \$375

Scholars for many centuries have turned to this handy reference work, a Latin encyclopedia of the ancient and biblical world, with special emphasis on geography, poetry, and history. It began its life in Deventer in 1501 with a poetic dictionary of modest size gathered by Hermannus Torrentius. The work went through more than 15 editions before a new version was published in 1530 by Robert Estienne. Robert's brother Charles, in turn, created in 1553 a vastly expanded version, including extensive entries on historical and

geographical items. Philip Ferrerius also became a major contributor. In our edition of 1671, expansion continues, particularly in the area of geography, at the hands of a new editor, Nicolas Lloyd, an English cleric. (ST8996[He])

219. [ESTIENNE, HENRI]. DICTIONARIUM MEDICUM. ([Geneva]: Henri Estienne, 1564) 165 x 114 mm. (6 1/2 x 4 1/2"). 608 pp., [14] leaves. FIRST EDITION. 17th century mottled calf, raised bands, spine intricately gilt in compartments featuring scrolling cornerpieces and fleuron centerpiece, small diamond-shaped paper labels at top and bottom of spine. Woodcut printer's device on title page. Front and rear pastedowns with bookplate of the Macclesfield library, first two printed leaves with small matching embossed armorial Macclesfield stamp; inscription in an old hand on front endpaper and title page of "Phoebus Papillon" (a variety of butterfly), apparently the sobriquet of an early French owner; a few leaves with marginalia in an early hand, perhaps by Papillon. Durling 1402; Schreiber 151; Garrison-Morton 6791.

Thin crack in front joint, leather a little dry, small chip out of headcap, title page with small marginal stain created by an attempt to wash away ownership inscription, three leaves with inconsequential spot, but still a very pleasing copy, the binding completely solid and without significant defect, and the text exceptionally fresh and clean. \$3,500

According to Garrison-Morton, "This valuable Greek-Latin dictionary for the ancient medical writers defined and fixed a large number of anatomical terms, and exercised considerable influence on modern anatomical terminology. It was thus an important aid to the full understanding of the ancient texts." The majority of the volume is filled with the "Vocabulorum Medicinalium Expositiones," which gives definitions in Greek for a long series of medical terms, taken from nine ancient authors, including Hippocrates and Galen, and arranged alphabetically ("glaucoma" followed by "gonorrhoea"). For each entry Estienne provides a Latin translation or paraphrase and sometimes adds information from the Latin medical lexicographer Celsus. The "Expositiones" are prefaced by two ancient Greek lexicons of Hippocratic terms, that of Erotian, here published for the first time and explicated by Estienne, and of Galen, for the explication of which Estienne drew on the annotations of Conrad Gesner. Henri Estienne II (1531-98), grandson of the Henri Estienne who founded the Estienne press, was the outstanding member of the Estienne dynasty and its most prolific scholar. In Schreiber's words, his "most lasting contributions . . . were made in the field of Greek studies, through his numerous editions of ancient Greek authors," and among the books produced by him, the Greek Thesaurus, of which this is a foreshadowing, is the most significant. This is a very scarce book, especially so in the fine internal condition seen here. (ST11286)

220. E[VELYN], J[OHN]. PUBLICK EMPLOYMENT AND AN ACTIVE LIFE PREFER'D TO SOLITUDE, AND ALL ITS APPANAGES, SUCH AS FAME, COMMAND, RICHES, CONVERSATION, &C. (London: Printed by J.M. for H. Herringman, 1667) 152 x 95 mm. (6 x 3 3/4"). 8 p.l., 120 pp. FIRST EDITION, First Issue (without the errata slip found below the imprimatur in the second issue). Early (probably 18th century) inexpensive (perhaps even temporary) vellum-backed marbled paper boards, small paper label at bottom of spine. Front pastedown with matching armorial Macclesfield bookplate and A1 with with small embossed armorial stamp of the Macclesfield Library. Front flyleaf with three-line annotation in an early hand. Keynes 85; Wing E-3510.

Thin diagonal crack across spine in one place, lower joint with one-inch crack at bottom, corners rather worn and paper covers rather chafed, as expected, but the fragile binding still solid and really quite appealing as a remarkable survival. Final leaf a trifle foxed in upper margin, but AN ESPECIALLY FINE COPY INTERNALLY, unusually fresh, clean, and bright, and with deep impressions of the type. **(Plate 9) \$3,250**

Best known as a diarist and as founder of the Royal Society, Evelyn (1620-1706) published a number of important books (either original works or translations from the French) on architecture, arboriculture, gardening, and navigation. The present work is a cordial attack, made without passion, on George Mackenzie's "A Moral Essay Preferring Solitude to Publick Employment," published in 1665. As Keynes indicates, Evelyn and Mackenzie were congenial adversaries in the debate over the best way to lead one's life, partly because Evelyn was of two minds about the matter. Keynes says, "Evelyn's advocacy of an active life might seem at variance with his known delight in country solitude and pursuits, and in truth his attack upon Mackenzie is but a half-hearted affair." In any case, the book is worth reading, if only for the amusing caricatures of country pleasures and types. Surprisingly, ABPC lists just two copies of this work other than ours at auction during the past 20 years. The internal condition here is remarkably fine, as is typical of many books from the library of the Earl of Macclesfield. (ST10983)

221. FERNEL, JEAN. UNIVERSA MEDICINA. [and] THERAPEUTICES LIBRI VII. [and] DE ABDITIS RERUM CAUSIS LIBRI DUO. (Frankfurt: Andreas Wechel, 1578; [1577]; 1577) 337 x 210 mm. (13 1/4 x 8 1/4"). 8 p.l., 248 pp.; [12] leaves, 156 pp., [4] leaves, 157-175, [1] pp., [11] leaves (first and 10th blank), 101, [1] pp., [5] leaves (without a title page to the second work, as in Adams, which copy collates exactly as ours). **Three works in one volume.** "Editio Postrema." Contemporary flexible vellum, yapp edges, ink titling on flat spine, two working ties (one original, one later), two other defective ties, newer endpapers. With animated headpieces and initials, printer's Pegasus device on title page of first and third works and on final page of second and third works, and profile portrait of Fernel on last page of first work and verso of title page in third work. Early ink inscription on title page covered with paper strip (no doubt to hide an indication of earlier ownership); occasional marginal notes in an early hand; fore edge with an circular ink drawing and a notation written in ink. Adams F-258 (citing a 1577 printing of all three works, matching our collation); Norman 785 (citing a 1554 edition).

Vellum a bit stained and spotted, shallow strip missing from head of spine and along top edge of vellum just onto each of the two covers, freckled foxing throughout, noticeable on about two dozen leaves (though never grievous), a hint of softness to the paper, other trivial imperfections, but a perfectly acceptable copy, without any fatal defect, the binding solid and the text decent in every important way, especially as a reading copy. **\$375**

This is an uncommon posthumous edition of Fernel's landmark work that served as a medical textbook for many decades. Fernel (1497-1558) is generally considered to be the person who established physiology, pathology, and therapeutics as standard and discrete categories of medical inquiry. According to PMM, "Both physiology and pathology had, of course, existed in rudimentary form before Fernel; but he was the pioneer who gave these subjects their names and established them as separate systems." The first work in this volume is Fernel's groundbreaking treatise on those subjects, and the second is

his treatise on therapeutics and treatments, including those for fevers, syphilis, and epilepsy. The third work attacks astrology, magic, and other superstitions. Fernel was physician to Catherine de Médici, whose infertility he was credited with curing, and subsequently to Henri II, to his wife, and to his famous mistress, Diane de Poitiers. Fernel was an influential reformer during his lifetime, as he insisted that medical studies be based on clinical observation more than on ancient authorities. "His insistence that physicians should study the human body and not rely on tradition may well have inspired his pupil, Vesalius, to the latter's great anatomical studies." ("Heirs of Hippocrates") (ST11732h)

A Rare and Beautiful Fête Book Featuring a Procession with Grotto Floats and Gigantic Hearts

222. (FÊTE BOOK). HULSEN, ESAIAS VAN. AIGENTLICHE WAHRHAFFTE DELINEATIO VND ABBILDUNG ALLER FÜRSTLICHEN AUFFZÜG UND RÜTTER SPILEN. [bound with] **WECKHERLIN, GEORG RUDOLF.** KURTZE BESCHREIBUNG, DESS ZU STUTGARTEN, BEY DEN, FÜRSTLICHEN KINDTAUF VND HOCHZEIT, JÜNGSTGEHALTENEN FREWDEN-FESTE. (Stüttgart: Publicirt und verfertigt durch Esaiaam von Hulsen, 1617; Tübingen: Bey Dieterich Werlin, 1618) 267 x 368 mm. (10 1/2 x 14 1/2"). 2 p.l. (including engraved title), followed by plates; 1 p.l., 1-4 pp., [1] leaf, 5-71 pp. **Two works (generally found together), bound in one.** FIRST EDITION of both works. Contemporary sprinkled calf, covers bordered in blind with double rules and chain roll, raised bands, recent spine by Courtland Benson replicating the original gilt compartments with elephant tool centerpiece. Second work with woodcut printer's device, initials, and headpieces; first work with 93 VERY FINE ENGRAVED PLATES (including the engraved title, one of the plates folding), a few with pasted-in printed banners and several with flaps that lift to reveal a hidden image (apparently as issued), most of the plates ascribed to Van Hulsen, but some thought to be by Matthias Merian and others by Friedrich Brentel. Ink inscription "Rudolf Weckerlin" at foot of first title page (perhaps the actual signature of the author of the second work, or else someone else's notation of his authorship). One plate with a bit of unobtrusive glossing on descriptive shields. From the collection of Sir Andrew Fontaine (1676-1753). Ruggieri 957; Vinet 740; Lipperheide I, 2586-7.

Rear joint cracked, top and bottom compartments with half-inch loss of leather (similar loss on back board alongside top compartment), extremities a little rubbed, boards with a few flakes and abrasions, but the binding still sound and not without appeal. Light dampstain in lower margin of a dozen plates near middle, one plate with light stain in blank portion of image, a few leaves with a bit of marginal soiling or faint foxing, a few other trivial flaws, but A REALLY EXCELLENT COPY INTERNALLY, the plates remarkably rich, bright, fresh, and clean. **(Plates 4, 38) \$16,000**

This volume contains two related works comprising a beautiful and quite rare 17th century festival book (the first work consisting essentially of plates, the second of a commentary) celebrating events in Stuttgart in Württemberg, then a small independent principality in southwest Germany. The first part contains a fine series of engravings that illustrate the festivities celebrated by Duke Johann Friedrich of Württemberg (1582-1628) on 13-17 July 1617 in honor of the baptism of his son Ulrich and the marriage of his brother Ludwig Friedrich to Magdalena Elisabeth, countess of Hessen. Vinet

certainly does not exaggerate when he calls the plates remarkable. The festivities depicted in the engravings begin with a cavalcade of trumpeters and female riders with such allegorical labels as "Glory" and "Fidelity," guiding their prancing mounts past gigantic crowned hearts. Then more ladies appear, playing music on a float constructed to look like a rocky grotto, along with a lute player decked out as Apollo. The duke himself rides by in the guise of Achilles, then, perhaps surprisingly, a group of satyrs with donkey ears and goat hooves dance along, nearly naked. The variety of costume is often quite distinctive: as one example, three harp players, in what can only be called body stockings, have satyr masks capping not only their knees, but also their derrieres. The event must have been one of the most spectacular (and amusing) fêtes of the period, and in creativity, it surely must have rivaled the extravaganzas of the later 17th and 18th centuries. The spirited drawing is attributed to Esaias (or Jezaias) van Hulsen (1570-ca. 1640), a Dutch artist and engraver residing in Stuttgart. The signatures of engravers Friedrich Brentel of Strasburg and Matthias Merian appear on several of the plates, but Hulsen probably also participated in the engraving. The accompanying text is by the poet Georg Rudolf Weckherlin (1584-1653). Born in Stuttgart, he was an accomplished composer of verses in the style of the French Pleiade, which he introduced to Germany. Weckherlin served as Duke Johann Friedrich's secretary and ambassador and died in London. Of special interest are the overslips in the form of hearts that appear on Plates 5-10: they apparently indicate that, as a planned part of the ceremonies, a certain number of persons in the procession, including the bridegroom himself, actually emerged from behind these imposing constructions, a movement that clearly represented the offering of love. This is a very rare book in any condition, let alone in a well-preserved state, as seen here. (ST10774)

223. FIELD, RICHARD. OF THE CHVRCH. (London: Imprinted by Humfrey Lowndes, for Simon Waterson, 1606) 225 x 165 mm. (8 7/8 x 6 1/2"). 8 p.l., 275, [1], 23 pp. FIRST EDITION. Limp vellum, ink titling on spine, remnants of ties. Headpiece and printer's emblem on title page, large historiated initials, historiated headpieces and tailpieces. Front pastedown with bookplate of John Sparrow, title page with early inscription of the Reverend Henry Wright. STC 10857; Lowndes I, 796.

Vellum a bit rumpled and rather soiled, very small portions of the vellum missing in two places, but the original unsophisticated binding still entirely solid and with significant appeal as a period survival. A handful of gatherings with very faint dampstain in lower corner, trivial worming in bottom margin of three leaves, other insignificant defects in the text, but still an excellent wide-margined copy internally, the leaves quite fresh, with deep impressions of the type. **\$1,500**

This work constitutes a classic statement of the position of the Anglican church on such controversial topics as grace, the Bible, and the proper relationship of church and state, steering a cautious course between Catholicism and Lutheranism. Among the many "heretical" views denounced here is the notion that women could be priests. Of this book, Field's great work, DNB says, "It is needless to speak of a work which has long taken its stand by the side of Hooker among the grandest monuments of polemical divinity in the language." Despite the title, this volume contains (as it should) only four books (the fifth appeared in 1610), with an apology on the final page by the author, who "thought it more fit . . . to publish these foure Bookes by themselves than to stay them til the fift might bee added to them." Our copy does, however, contain the sometimes missing appended material at the end in which Field clarifies his position on some key points, including the doctrines of original sin and of transubstantiation. Richard Field

(1561-1616, called "Feild" on the title page) was chaplain to James I and held other ecclesiastical offices, but spent most of his time in peaceful Burghclere, Hampshire, where he was rector and where learned men sought his conversation. Former owner John Sparrow (1906-92) was a barrister and literary critic who was elected dean of All Souls, Oxford, in 1952. He gave various talks on the BBC and was an avid as well as discriminating collector of books, letters, and paintings. (ST11022)

224. FIORAVANTI, LEONARDO (and others, including **PARACELSUS**). THREE EXACT PIECES OF . . . VIZ. HIS RATIONALL SECRETS, AND CHIRURGERY . . . TOGETHER WITH A BOOK OF EXCELLENT EXPERIMENTS AND SECRETS. (London: Printed by G. Dawson and are to be sold by William Nealand, 1652) 184 x 140 mm. (7 1/4 x 5 1/2"). 6 p.l., 16, [2], 180 pp., 1 p.l., 106 pp., 5 p.l., 92 (i.e., 72) pp., 6 p.l., 75 pp. (two preliminary leaves of second part incorrectly bound with preliminaries of first). **Four parts in one volume.** Translated by John Hester. FIRST EDITION IN ENGLISH. Contemporary dark sheep, expertly rebacked, covers bordered with blind rules, flat spine panelled in blind, sympathetic crimson morocco label. Woodcut initials and headpieces, title page with decorative border. Front pastedown with the bookplate of Haskell F. Norman. Title page with early ink inscription along gutter, "Phioraunts Secrets in Surgery." Norman 797; Wellcome III, 27; Sudhoff 370; Duveen pp. 219-20; Wing F-953.

Corners of binding a bit rounded and rubbed, title page rather browned at edges and slightly frayed, leaves a little dust soiled right at edges, other minor defects, but A REALLY EXCELLENT COPY, the binding bright, solid, and generally pleasing, and the text extremely fresh and clean, especially for a book of this sort. **(Plate 36) \$5,000**

Fioravanti (1517-88) is a fascinating figure on the darkened fringes of the emerging medical world of the second half of the 16th century. "A celebrated physician and alchemist of Bologna, [he] was primarily a compiler of the opinions, techniques, 'recipes,' etc., of other physicians, and many of his works deal with the 'secrets' and 'mysteries' of medicine, alchemy, and the more esoteric and occult philosophies of the time." His work was "of sufficient interest and importance to warrant his mention in the history of these subjects." And he is certainly anecdotally worth including, "since he calmly allowed that he had performed living dissection on a Saracen," the infidelity of his victim apparently serving as justification for this butchery. ("Heirs of Hippocrates") Divided into four parts—the first three of which are from Fioravanti—the present work offers numerous case studies of disease and recipes for their cures in the tradition of harnessing, rather than opposing, nature pioneered by Paracelsus. "Rational Secrets" describes the causes, symptoms, and remedies for ailments as diverse as gout, toothache, and canker sores. A mixture of strained pears and honey, for example, is good for stomach and intestinal pains. "Chirurgery" likewise offers numerous recipes for remedies, including many to be applied to wounds and ulcers. Fioravanti even claims to be able to heal smallpox scars. Our author tells us in the second work here that in 1551 he served as an army doctor for the troops of Emperor Charles V campaigning in Africa, and that he cured the soldiers of a "flux" that would otherwise have proved fatal, using a treatment that included seabathing. He also set up a hospital for the wounded who were evacuated to Sicily. The third work is a collection of cases, presumably collected by our English translator, in which the remedies of Fioravanti and others were applied with success. Some of these cases have an English context, such as the woman from Bedford cured of three ulcers in her leg, or the London man healed of fistulae

in the breast. The final work includes (1) a defense of Paracelsus' approach by Bernard Georges Penot (d. ca. 1617), (2) 114 brief examples of cases and cures from Paracelsus himself, said to have been found by his valet among his papers after the great physician's death, and (3) other material collected by Penot that includes recipes for distillation by Isaac Holland (15th century) and cures for gunshot wounds by Joseph Duchesne (ca. 1544-1609). The man responsible for translating the original Italian texts here is John Hester (d. 1593), described by Norman as "one of the leading English popularizers of the new chemical or Paracelsian medicine" and apparently the only source of English versions of Paracelsus until the middle of the 17th century. From a celebrated library known for its fine condition, our volume was sold at the Norman sale in 1998 for a hammer price of \$2,800. (ST10555)

225. FOUGASSES, THOMAS DE. THE GENERALL HISTORIE OF THE MAGNIFICENT STATE OF VENICE. FROM THE FIRST FOUNDATION THEREOF VNTILL THIS PRESENT. (London: Printed by G. Eld, and W. Stansby, 1612) 311 x 229 mm. (12 1/4 x 9"). **Two parts in one volume.** Translated by W. Shute. FIRST EDITION IN ENGLISH. Contemporary (or slightly later) dark brown morocco, covers framed with gilt double rules and featuring small cornerpiece ornaments, raised bands flanked by gilt rules, spine panels with intricate gilt lozenge centerpiece, brown morocco label. Woodcut headpieces, tailpieces, and initials, title page illustrated with map of Venice, and text with more than 90 woodcut portraits of important figures in Venetian history. Front free endpaper with presentation inscription, "For the most Illustrious [sic] and High Borne Prince James, Duke of Monmuth," signed Hen[ry] Smythe. STC 11207; Cicognara 601; Lowndes I, 825.

Corners and joints at ends and bands a little rubbed, foot of backstrip chipped level with bottom of text block, but the original unsophisticated binding still quite solid and rather appealing. Light dampstain extending over half the text of three gatherings near the middle of the book, occasional faint marginal dampstaining elsewhere, the two front flyleaves partly torn or cut away (in the second case no doubt to remove an owner's signature), a half dozen leaves with light stains in text, other trivial defects, but still excellent internally, the text generally bright, fresh, and clean. A desirable contemporaneous copy. **\$3,900**

This is a translation of the "Histoire Generale de Venise" of Thomas de Fougasses, first published in 1608. The story of Venice is told here in exhaustive detail from the first emergence of the city as a refuge in the marshes when Attila was menacing Italy during the troubled fifth century, down to Fougasses' own day. Memorable events of Venetian history (the building of its churches, the conquest of Crete and Dalmatia and Padua, the acquisition of Cyprus, the rise--and sometimes the dramatic fall--of individual doges) all pass in review. Fougasses claims that his material is collected "out of all authors, both ancient and moderne, that have written of that subject," but in truth he is highly dependent, at least in the first half of his book, on the Latin work of Sabellicus published in 1487. The second half covers with great detail events of the 16th century, when Venice was the bulwark of the West against the Turkish Empire. Fougasses is described as a gentleman of Avignon and is known to Jöchers only (and apparently otherwise not at all) as the author of this book and a work on the Bourbons. The translator, W. Shute, also characterized as a gentleman, is even more obscure. Our copy is of some particular interest esthetically and of potentially considerable interest historically. The woodcut decorations and portraits make

this a more attractively printed book than one would expect from an English press during the period. And the presentation inscription at the front, which is without doubt in a 17th century hand, gives us no reason to doubt its authenticity. James Scott, Duke of Monmouth (1649-85), was the natural son of Charles II, born at the Hague while the king was in exile during the Interregnum. He was a major figure in British political events during the last two decades of his life, a period that included his involvement in a plot to murder his father and that ended with Monmouth's execution in the Tower. The cut-away area where an owner's signature has been removed here surely could have been Monmouth's. And while absolutely no evidence exists to support the claim, there is no harm in suggesting that our "Henry Smythe" could have been the regicide (1620-68?) who also obviously played a role in the politics of the period. Although the former was only 19 when the latter died (also apparently in the Tower), he had already been Duke of Monmouth for five years, once his father acknowledged him in 1663. So it is not inconceivable that the characterless Smythe (or "Smith"), who spent most of his life begging for mercies of various sorts, could have presented our volume as a gift to such an important person. (ST09979)

226. GERARD, JOHN. THE HERBALL OR GENERALL HISTORIE OF PLANTES . . . VERY MUCH ENLARGED AND AMENDED BY THOMAS JOHNSON . . . APOTHECARYE OF LONDON. (London: Printed by Adam Islip, Joice Norton, and Richard Whitakers, 1633) 362 x 241 mm. (14 1/4 x 9 1/2"). [40], 1634 (wrongly numbered 1630), [50] pp. First Edition of Johnson's Revision. Recent polished calf in the style of the period by Courtland Benson, raised bands, simple gilt ruling on spine. Engraved title with border of vignettes (one a portrait of Gerard), decorative and historiated headpieces and initials, and 2,766 WOODCUTS OF PLANTS IN TEXT. Dedication page with ownership inscription of Thomas Daniell, 1775(?); 17th century inscription at end by "Henery Godfry of Sumersham in the County of Huntington"; front pastedown with modern bookplates of J. B. Holzinger and "Starkenstein" (see below). Hunt 223; Nissen 698; STC 11751; Brunet II, 1548 ("édition . . . préférable").

Corners and edges somewhat worn, but the binding solidly restored now and very pleasing. Margins of title page slightly soiled and with several tiny frayed spots along fore edge, final dozen leaves of index a little ragged along top edge (no loss), text with occasional minor stains and other imperfections, but a surprisingly crisp and clean copy of a book increasingly difficult to find in agreeable condition. **(Back Cover, Plates 4, 40) \$6,500**

This is quite an excellent copy, and rare thus, of one of the most famous herbals ever published in England. The work made the barber-surgeon and horticulturist Gerard (1545-1612) famous when it was first published in 1597, and it was held in high esteem for more than 200 years. Gerard based the work on experience in his own substantial gardens and as superintendent of several others in and near London, including various properties owned by William Cecil, first Baron Burghley, whose gardens were famous for their variety of plants and trees. Despite claims that his great work was more than a little derivative, "Gerard contributed greatly towards the advancement of the knowledge of plants in England, and in his 'Herball' described and illustrated several hundreds of . . . native plants, including about 182 which were additional to those recorded in earlier works." (Henrey) In 1632 the successors of Gerard's first publisher commissioned Thomas Johnson (d. 1644), a well-known apothecary and botanist, to prepare a second edition. He did this so well and added so much (a valuable comprehensive historical introduction as well as half again as many

woodcuts) that most people think of the first edition of Johnson's revision, published in 1633, as a first printing. Johnson "corrected many of Gerard's more gullible errors, and improved the accuracy of the illustrations by using Plantin's woodcuts." (Hunt) Arber says that "the 'Herball,' thus transformed, reached a far higher level than Gerard's own edition." In this revised form, the book was still being used in botany classes as late as the end of the 18th century. Besides being very numerous, the woodcuts individually are large, detailed, and charming, and turning the pages to almost any opening is nearly always guaranteed to bring pleasure, horticultural or esthetic. A professor of pharmacology at the German University in Prague, the Czech collector Emil Starkenstein, who was instrumental in the research and development of seasickness medication, put together one of the most impressive pharmacological libraries ever assembled. Before he was killed in the Nazi concentration camps, his family agreed to sell the collection to the bookselling firm run by Ludwig Gottschalk, but when Gottschalk faced deportation to the camps, he hid the library in several locations in the Black Forest and went into hiding himself. After the war, he reassembled the Starkenstein books and for nearly half a century sold items from the collection under the name *Biblion, Inc.*, in Forest Hills, New York. (CGT0901)

227. [GODSCHALK, JEAN]. LATINI SERMONIS OBSERVATIONES. (Venice: In officina Io. Antonij de Sabio, sumptu Melchioris Sessae, 1536) 165 x 114 mm. (6 1/2 x 4 1/2"). 376, [8] leaves. PLEASING CONTEMPORARY ITALIAN GOATSKIN (probably Venetian), covers framed with multiple gilt rules, one of the rules thicker than the others and with an inward semicircle at corners, gilt fleur-de-lys cornerpieces, center of front cover with gilt abbreviated title in three lines of capital letters, back cover with pleasing intricate gilt arabesque, recently and very skillfully rebacked, thick raised bands, multiple gilt rules flanking bands and at spine ends, new endpapers. First and last leaf with Sessa's delightful printer's device of a cat with a mouse in its mouth. Title page with the 17th century(?) ownership signature of Sebastiano Galeotti, rear pastedown with 16th century inscription of Antonio di Giulian'neucci da Medicina, and with his and another neatly penned manuscript coat of arms.

Boards a bit dried and with scattered tiny wormholes, but the original binding now skillfully restored and quite pleasing. Faint dampstain in lower margin through much of the text, title with marginal inscription obscured by ink wash at bottom, isolated foxing or browning, but most of the text very clean and fresh. **(Plate 34) \$1,250**

Alphabetically arranged, this is a copy, in an appealing contemporary binding, of a popular textbook with quotations, many drawn from classical authors, used to demonstrate the most elegant use of Latin phrases. Godschalk (ca. 1507-71) is best known as the founder of a college of humanities in Antwerp in 1531, an institution he directed for the last four decades of his life. The book appeared at least seven times during the 16th century; ours is the first to appear in NUC, but the preface here is dated 12 September 1534. In any case, all printings are very rare (NUC locates a single copy of ours). For a similar binding, see Marinis II, 1774, a Venetian binding on a 1518 Aldine edition of Pomponius Mela from the library of Lord Amherst. (ST8443)

***The Norman Copy,
Apparently with Authorial Emendations***

228. GREW, NEHEMIAH. MUSAEUM REGALIS SOCIETATIS;

OR, A CATALOGUE & DESCRIPTION OF THE NATURAL AND ARTIFICIAL RARITIES BELONGING TO THE ROYAL SOCIETY . . . WHEREUNTO IS SUBJOINED THE COMPARATIVE ANATOMY OF THE STOMACHS AND GUTS. (London: Printed by W. Rawlins, for the Author, 1681) 318 x 203 mm. (12 1/2 x 8"). 6 p.l., 386 pp., [2] leaves (the second a blank); 1 p.l., 43 pp. **Two parts in one volume.** FIRST EDITION (although a portion of "Stomach and Guts" was earlier published in Latin in 1677). Contemporary blind ruled mottled calf, raised bands, spine label, all edges marbled. Frontispiece portrait of Daniel Colweal, founder of the Royal Society museum, and 31 WELL-EXECUTED ENGRAVED PLATES (one folding) OF BIOLOGICAL AND ZOOLOGICAL SPECIMENS AND ENTRAILS of several species. Front pastedown with the bookplate of Haskell F. Norman, M.D. A number of words at four different places in the text corrected by a contemporaneous hand, apparently the author's (see below). Norman Library 945 (this copy); Wing G-1952; Russell 333; "Heirs of Hippocrates" 420; Garrison-Morton 297; Graesse III, 154; Brunet II, 1738; Lowndes II, 943.

Most of the front joint and small portions of the rear joint cracked (but nothing loose), corners quite worn, a small section at the top of front board with leather missing (one smaller gouge and considerable abrading elsewhere on the covers), but the original unsophisticated binding still solid and retaining much of its original appeal. A handful of minor spots, the folding plate with a few extra creases, but **IN EXCEPTIONALLY FINE CONDITION INTERNALLY**, surprisingly and consistently clean, fresh, and bright. **(Plate 38) \$3,000**

This is a beautiful copy internally, with distinguished provenance, of a finely illustrated major scientific book. It is also apparently a copy annotated by its author, who has corrected errors in six different spots in the text. With Malpighi, Nehemiah Grew (1641-1712) was the founder of structural and physiological botany and the first to discover the sexual system in plants. He was also one of the earliest anatomists to use the microscope. As secretary to the Royal Society, he compiled this great illustrated catalogue of its museum, and, in the volume's second part, he makes the first attempt to deal with one system of organs by "comparative anatomy," a term he himself introduced, using it here on the title page. In the estimation of Heirs of Hippocrates, the plates are "particularly fine." The owner of our copy, San Francisco psychiatrist and bibliophile Haskell F. Norman (d. 1996), collected a library of medical works of the greatest distinction and known for their consistently fine condition. The extensive and very professional catalogue of his collection (published in two heavy volumes in 1991) is remarkably useful, and the sale of his library at Christie's New York in June of 1998 was a major event in the book world. The Norman catalogue describes "Stomach and Guts" as "the first comparative study of a single system of organs: Grew investigated the alimentary canals of birds, fish and various mammals, classifying the last group according to the anatomical and physiological criteria drawn from his investigations." The contemporaneous annotations here are corrections of, rather than responses to, the text, precisely the sort of emendation that the author would make. Copies at Princeton, Yale, and the Folger have the same corrections in the same hand as ours, suggesting that Grew himself, or someone at his direction, corrected every copy by hand. (ST11014)

229. GUIDOTT, THOMAS. ANGLO-BRITANNI, DE THERMIS BRITANNICIS TRACTATUS. (Londini: Excudebat Franciscus Leach, Apud S. Smith, 1691) 210 x 165 mm. (8 1/4 x 6 1/2"). 14 p.l., 24, [16], 25-412 pp., [2] leaves, 28 pp., [16] pp. First Edition in Latin. Apparently contemporary Cambridge calf,

boards intricately panelled in blind, large oblique cornerpieces of massed scrolling ornaments, raised bands flanked with blind rules, red morocco label, later endpapers. Engraved title page showing Hercules and Athena, five plates, and three double-page folding plans (the plans drawn by the author, and each plate dedicated to, and with the arms of, a different benefactor of the author). Verso of engraved title with early armorial bookplate of Herbert Jacob. Title pages, verso of plates, first and last leaves each with a small circular or bar stamp in red of the Inner Temple. Krivatsy 5120; Wing G-2191; Lowndes II, 954.

Very slight wrinkling to spine, three small dents in board edges, otherwise the binding in fine condition, bright, solid, and without significant wear. Leaves in a few quires a little mottled or browned, fore margin of one leaf with a paper flaw slightly into text (no loss), isolated minor spotting, a few other minor defects, but an excellent copy internally, the text generally fresh and clean. (Plate 36) \$425

Thomas Guidott (1638-1706) was a physician who practiced for a time in Bath, where invalids and socializers gathered to take the waters. Although he was well set up there by the noted Dr. John Maplet in 1668, he had lost most of his practice a decade later through what DNB calls "impudence, lampooning, and libelling." According to Wood, although Guidott was learned and versed in his profession, he "was so much overwhelmed with self-conceit and pride as to be in a manner sometimes crazed, especially when his blood was heated by too much bibbing." In any case, his self-directed infatuation left him unsuitable as a physician, and he took to writing books, especially on the topic of therapeutic baths. His treatment in the present work is certainly exhaustive, covering the properties and layout of baths all over England, although Bath in particular. He discourses on the mineral content of the waters, their various curative powers, the advisability of drinking versus bathing in the waters, hot versus cold baths, and so on. (ST8450)

Early English Book on Problems of Pregnancy, Deliveries, and Postpartum Care

230. GUILLEMEAU, JACQUES. CHILD-BIRTH, OR THE HAPPY DELIVERY OF WOMEN. (London: Printed by Anne Griffen, for Ioyce Norton and Richard Whitaker, 1635) 184 x 133 mm. (7 1/4 x 5 1/4"). 8 p.l., 247, [1] pp.; 7 p.l., 118 pp. **Two parts** (divided into three sections) in **one volume**. Second Edition in English. VERY ATTRACTIVE SPRINKLED AND POLISHED CALF, CAMBRIDGE STYLE, BY BAYNTUN (signed on verso of front endpaper), covers with gilt panelling, featuring double fillets and wave rolls, outward extending fleuron cornerpieces, and small tools at inner corners, raised bands, spine gilt in compartments with scrolling leafy cornerpieces and foliate lozenge centerpiece, maroon and brown morocco labels, densely gilt inner dentelles, marbled endpapers, all edges gilt. Woodcut headpieces, initials, and 17 woodcut illustrations (mostly of unborn children). Verso of title page with the 17th century ink ownership signature of Mary Boddington. Krivatsy G-5136; STC 12497.

Title page, a few leaves at end, and two others with skillful modern paper repairs at extremities (trivial loss to one catchword and to the signature letters "O2" and "O3" only), at least the first two leaves washed, upper half of leaves in four gatherings and upper corner of a few others with faint dampstain, occasional minor soiling and staining, one or two small rust holes, otherwise the text in agreeable condition, surprisingly fresh

for a book of this nature, and in an attractive, virtually unworn decorative binding. **SOLD**

First printed in Paris in 1609, this is an important early work in obstetrics, and one of the first works in the field to be published in England. Based on the author's experience in delivering newborns, it reestablished procedures for extracting babies in breeched position without damage to the infant and firmly advocated maternal breastfeeding in an age when many affluent women hired wet nurses. Jacques Guillemeau (1550-1613) was a pupil and son-in-law of the famous surgeon Ambroise Paré and succeeded him as surgeon to Charles IX, Henry III, and Henry IV. In addition to his books on childbirth and the diseases of children, newborns, and their mothers, he was also well known for his works on dentistry and diseases of the eye. Our book, which was first translated into English in 1612, is divided into three parts. The first deals with problems of pregnancy (for example, the woman's "disordinate longing" for certain foods). The second part discusses the ways to help a woman deliver (such as "the meanes of helping a woman that is troubled with a fluxe of blood, and convulsions, in the time of her travaile"). And the third section covers "the government and ordering of a woman newly delivered, and of the diseases that happen unto her in her moneth." As befits a book on the topic of midwifery, this volume was both printed and published by women. Both the 1612 and 1635 editions are rare and difficult to find in good condition. (ST10038)

231. HALES, JOHN. GOLDEN REMAINS OF THE EVER MEMORABLE MR. IOHN HALES. (London: Printed for Tim[othy] Garthwait, 1659) 200 x 152 mm. (7 7/8 x 6"). 6 p.l. (including the frontispiece), 188, 80, 48 pp. Edited by Peter Gunning. FIRST EDITION. Modern unlettered blind ruled calf, raised bands. Engraved frontispiece and engraved title page, both by Wenceslaus Hollar and dated 1659. Wing H-269.

Spine uniformly sunned and with one very small spot, engraved leaves closely cropped (with the tiniest of loss), text trimmed close at top (a few headlines just touched), leaves a shade less than bright, isolated minor stains, a very small hole through the gutter of two leaves (no loss), otherwise an excellent copy, the binding unworn, and the text still quite fresh. (Plate 39) \$650

The erudite John Hales (1584-1656) was Greek professor at Oxford and held other important academic positions; he is described succinctly in the preface written here by John Pearson as "a man of great sharpness, quicknesse and subtilty of wit as ever this; or, perhaps, any Nation bred." Andrew Marvell described Hales as "one of the clearest heads and best prepared breasts in Christendom." And in a long tribute found in "Memoirs of Eminent Etonians" by Edward Shepherd Creasy, Hales is described as "respected by all who knew him for his erudition and integrity, and beloved for his cheerfulness and amiability." The present volume includes three sections: the first containing nine sermons, full of impressively brandished metaphor; the second containing Hales' early-career letters (1618-19) to Dudley Carlton, British ambassador to The Hague (to whom Hales served as chaplain), reporting from the Synod of Dort; and the third containing the Dort Synod letters of Dr. Balcanqual, Hales' replacement at the council. Of special interest in the first section is a sermon against duels. (ST11199)

232. HAYMO, BISHOP OF HALBERSTADT. LONGE EXACTISSIMA IN ISAIAM PROPHETAM COMMENTARIA. (Coloniae: Ex Officina Eucharii, 1531) 168 x 108 mm. (6 5/8 x 4 1/4"). 14 p.l., 562 pp, [1] leaf. Edited by Gottfried

Hittorp. Perhaps the FIRST EDITION (one of four editions printed in 1531, two in Paris and two in Cologne). PLEASING CONTEMPORARY BLIND PANELLED DARK CALF over pasteboards, covers with multiple blind rules and a wide central frame formed by a roll containing stylized foliage and birds, later (but well made) clasps and catches, rebacked expertly in the late 20th century (and one corner renewed), raised bands flanked by multiple blind rules. Historiated initials, appealing device on colophon verso depicting Saint Jerome in his study clasping his lion by the paw. Front pastedown with six-line inscription in a 16th century hand by James Seddon as well as signature of John Dawber, Liverpool, dated 1840. Adams H-103.

Faint crackling and a little scuffing to covers, very minor soiling on three or four pages, but QUITE A PLEASING COPY, the binding solidly restored and lustrous, and THE TEXT UNUSUALLY BRIGHT, CLEAN, AND FRESH. (Plate 39) \$850

The Old Testament prophecies of Isaiah constitute one of the most inspiring, and also one of the most debated, books of the Bible, divided by most modern analysts into two sections, the first dating to the eighth century B.C., the second to the sixth century B.C. It is this second section which contains the famous description of the Man of Sorrows, interpreted by many Christians as a foretelling of Christ. Our plump volume was produced by that indefatigable biblical commentator, Haymo (d. 853), a monk at the great Germanic Benedictine monastery of Fulda and eventually Bishop of Halberstadt. Haymo was a lifelong friend of fellow scholar Raban Maur, and in his youth studied at Tours under the learned Englishman Alcuin. (ST11176)

Incunabulum with Nearly 200 Charming Woodcuts, The First Complete Copy at Auction since 1980

233. HIERONYMUS. EPISTOLAE (in Italian). [and] **LUPUS DE OLIVETO. REGULA MONACHORUM EX EPISTOLIS HIERONYMI** (in Italian). (Ferrara: Laurentius de Rubeis, de Valentia, 1497) 330 x 235 mm. (13 x 9 1/4"). 274 leaves (complete): 6 p.l., III-CCLXIX, [1] leaves. Double column, roman type, 48 lines to a page. Translated from the Latin by Niccolò di Berto; second work translated by Matteo da Ferrara. First Edition in Italian, First Illustrated Edition. Recently and expertly rebound by Courtland Benson in elaborately gilt-decorated calf in the Italianate style of the period. Two xylographic titles, attractive woodcut initials in the white vine style, 188 VERY CHARMING COLUMN-WIDTH WOODCUTS (approximately 51 x 76 mm.), mostly showing scenes of the life of Jerome, typically at his desk and almost always accompanied by the lion (some of the cuts repeated), AND FIVE PAGES DOMINATED BY FULL WOODCUT BORDERS (being two borders used five times) AND LARGE SCENES: the second leaf with wide and elaborate woodcut border enclosing a scene of the birth of Jerome (with the lion peeking in the door), verso of fifth leaf and facing recto of sixth leaf with similar woodcut frame, the latter page with two enclosed scenes separated by an arcade, showing depictions of Jerome in his study and Pope Damasus receiving this work, and two more leaves (introducing the "Regula") with similar woodcut borders, the second with a scene of the rule being given to a group of kneeling nuns. First and fifth leaves with large ornamental woodcut gothic titling. Front pastedown with small bookplate of H. P. Kraus. Goff H-178; BMC VI, 614; Sander 3404.

Expertly washed, with vague soiling on first few leaves, one xylographic title just slightly trimmed at outer margin, small

wormhole affecting the first 39 leaves but with virtually no damage to text, one leaf with 4 cm. tear in upper margin entering first two lines of text but not affecting legibility, a handful of other trivial faults, else in excellent condition internally, the leaves fresh and with unusually wide margins. The very pleasing replica binding unworn. (Plates 4, 39) \$42,500

This is an especially desirable copy—because entirely complete—of an incunabulum with wonderful illustrations. Along with the "De Claris Mulieribus" (also 1497), this is considered to be the greatest achievement of Ferrarese book illustration. The numerous woodcuts of Jerome in his study, his pet lion at his feet, have great simplicity and charm; as Alan Thomas observes, "The artist must have been a man with a considerable sense of humor, which he expresses through St Jerome's lion, who often sits unnoticed in a corner looking on with an expression that leaves little doubt of his feelings: he is bored, sceptical, warmly approving or angry as the occasion demands." The depictions of the life of nuns that accompany the "Regula" are, if possible, even more fetching. Sander (quoting Gruyer) says that the artist here shows a "lovable and supple imagination, has understood the intimate poetry of all the subjects," and has produced "varied little . . . scenes executed with a great deal of imagination and taste." Hind says that the woodcuts are "evidently inspired by the 'popular designer' at Venice, in particular by the cuts in his 'Vitas Patrum' of 1491 and 'Legenda Aurea' of 1494." Our copy is especially precious because it includes the four-leaf life (including title page) of Jerome illustrated with 17 woodcuts, which is absent most of the time, and the dedication leaf to Eleanor and Isabella d'Este with the date 1495. Ours is the first copy at auction since 1980 with all 274 leaves. It is also unusual in that all five of its woodcut borders, often trimmed by the binder's knife, are found here within comfortable margins. Perhaps the greatest Christian scholar of his age, Saint Jerome (ca. 340-420) was a translator, scriptural commentator, biographer, and historian who is chiefly remembered for his creation of the Latin Vulgate version of the scriptures, a translation that represents an enduring contribution to Western culture. He frequently participated as one of the most heated of partisans in various theological controversies, and his disputations and protestations in connection with such debates comprise a good deal of the text of the letters contained here. The letters were particularly admired in the early Middle Ages, were among the earliest books to be printed (by Sweynheym and Pannartz in 1468), and are valuable today for their history of the man and his times. (ST11201)

A Particularly Fine Copy of Holbein's 1547 Old Testament Figures

234. HOLBEIN, HANS. ICONES HISTORiarVM VETERIS TESTAMENTI. (Lvgdvni: Apud Ioannem Frellonium, 1547) 203 x 133 mm. (8 x 5 1/4"). [52] leaves (A-N4). Old (but not contemporary) flexible vellum, small early titling in ink at top of spine. In a very nice morocco-backed folding cloth box, spine with raised bands and gilt titling. Publisher's device on title page, historiated initials, and 94 VERY FINE WOODCUTS BY HANS HOLBEIN THE YOUNGER (all but the first four and last four measuring 57 x 83 mm.), 90 of the cuts depicting scenes from the Old Testament. Front pastedown with the 17th century armorial bookplate of John Spencer, Esq., and modern book label of Margaret Winckelman. Mortimer 281; Adams B-1963; Worringer, pp. 146-49; Brunet III, 252.

Vellum slightly soiled and rumpled and with two small tears, title and three or four other pages with minor soiling, but AN

EXCEPTIONALLY FINE COPY, THE LEAVES REMARKABLY BRIGHT AND FRESH, AND WITH VERY STRONG IMPRESSIONS OF THE WOODCUTS. (Plate 40) \$13,000

This is an especially fine copy of an early edition of Holbein's renowned illustrations of the Old Testament, first published in 1538. The scenes are lively, fluid, and executed with great skill, the mood fluctuating from drama to pathos. The interaction between the figures is often almost palpable. Worringer writes that the development of German woodcut technique reached its apogee in two books of Holbein, this one and the "Dance of Death." In Worringer's words, Holbein "founded an illustration style of classical richness and clarity. . . . He established a synthesis between sophisticated mastery and primitive creativity, which gives his illustrations the character of classical models." Born into a family of artists in Augsburg, Hans Holbein the younger (1497-1543) painted his rich and lifelike portraits at the court of English Henry VIII as well as in Germany and Switzerland. Holbein is one of the grand masters of painting, and portraits such as that of Anne of Cleves, ephemeral wife of Henry VIII, and Sir Thomas More are world famous. In terms of his work with books, Holbein also did illustrations for Luther's German translation of the Bible and Erasmus' "In Praise of Folly." It would appear as if our edition is the fifth one printed in France, including another one with the publication date of 1547 (Mortimer thinks that our copy comes from the first of the two 1547 printings). All of these early editions are scarce, and finding a copy of any early printing in excellent condition is especially difficult. The condition of the present volume is as fine as we have ever seen. (ST11170)

First Collected Edition of an English Dramatist, The Chew-Lefferts-Wilson-Auchincloss Copy

235. JONSON, BEN. THE WORKES. (London: Imprinted by Will Stansby, 1616; [volumes II and III printed for Richard Meighen, 1640]) 279 x 197 mm. (11 x 7 3/4"). The text with very disrupted collation, but complete. (Pforzheimer: "The bibliographical variations of this book are bewildering and all attempts to simplify them into categories have not materially reduced the confusion.") **Three volumes bound in two.** FIRST COLLECTED EDITION of Each of the Three Parts. FINE 19TH CENTURY MAROON CRUSHED MOROCCO, HANDSOMELY GILT, BY BEDFORD (signed on front turn-in of each volume), covers with gilt border and central panel each formed by a French fillet, the panel with floral cornerpieces and elaborate scrolling tangent sidepieces, raised bands, spines elegantly gilt in compartments formed by plain and decorative rules, with graceful volute cornerpieces and large central fleuron incorporating several botanical tools, densely gilt inner dentelles, marbled endpapers, all edges gilt. In a recent sturdy cloth slipcase with marbled paper sides. Engraved frontispiece portrait (originally in the 1640 volume, here inserted in volume I), engraved title page in first volume, woodcut head- and tailpieces, and two woodcut half titles in volume I. Front pastedowns with morocco bookplates of Marshall Clifford Lefferts, Harry Glemby, and Beverly Chew, and the (loose) engraved bookplate of Carroll Atwood Wilson; front free endpaper with morocco bookplate of Louis Auchincloss; verso of front free endpaper with engraved armorial bookplate of J. Harsen Purdy (see below for provenance). Greg 1616; Pforzheimer 559, 560; STC 14751, 14754.

Joints a bit rubbed and flaked, one lower corner quite worn (slight wear to other extremities), very occasional wax or rust stains of no consequence, isolated spots of foxing, occasional

faint thumbing, minor stains, or other trivial imperfections, but still quite an appealing copy, the text generally very clean as well as remarkably fresh, and the bindings lustrous, completely solid, and with most of their original elegance intact. (Plate 2) \$17,500

Excepting only Shakespeare, Ben Jonson (1572-1637) was the most important literary figure of his age, and in 1616 (the year Shakespeare died), he became England's first (though unofficial) Poet Laureate. In that same year, he became the first playwright to publish his collected dramatic works when he issued the earlier volume in our set (which was also the first printing of English drama in a folio-size book). The second collection here, printed in two separate volumes but almost always bound as one, appeared after Jonson's death, in 1640. For the 21 years that he lived after Shakespeare, Jonson was the unquestioned ruler in all things literary; unlike Shakespeare (who borrowed heavily), he was a fertile source for memorable plots, and nobody before or after him has ever displayed the fascinating characters of London so vividly on the stage. As Pforzheimer tell us (about the 1616 printing), "Jonson began the preparation of this definitive edition in 1612. He used the quarto texts whenever available, but scrupulously and systematically revised them, cutting out many marginal notes, altering the spelling, typography and punctuation in accordance with a consistent . . . plan introducing considerable editorial matter. The result is that this Folio edition may be regarded as authoritative. Moreover, Jonson attended the press while it was being printed and introduced many corrections and alterations at that time." (He oversaw part of the printing of the other two parts of the collection, the final portion of which was attended to by Sir Kenelm Digby.) Our copy has a very distinguished provenance. A successful New York banker and an active member of the Grolier Club, Beverly Chew (1850-1924) was an extremely discriminating collector, first, of American literature and, subsequently and more importantly, British literature. He bought heavily in 16th and 17th century authors, and sold 2,000 choice titles in this area in one transaction to Henry E. Huntington, probably the most famous of all American book collectors. Dickinson says that Chew was one of the most respected collectors of his time, and that his contributions to the very useful Grolier Club catalogue "Wither to Prior" were invaluable. Lefferts (1848-1928) was also an active member of the Grolier Club whose special interests were English and American literature. Most of his books were disposed of in sales held in 1902. An American lawyer who studied at Oxford, Carroll Atwood Wilson (1886-1947) was an avid and meticulous collector, specializing in 19th century authors, particularly American. He was known for his "wide-ranging scholarship, generosity, and aptitude for bibliography," and John Carter called him "one of the most distinguished book collectors of our time." (Dickinson) Other owners included Grolier Club member J. Harsen Purdy, and hairnet magnate and art connoisseur Harry Glemby. Finally, our volumes were once in the collection of the patrician writer Louis Auchincloss (1917-2010), described by "New York" magazine as "the last gentleman novelist," and the author of more than 60 works of fiction and non-fiction, including an acclaimed biography of Edith Wharton. In the manner of late 19th century bibliophiles' copies, the present set seems as if it might have been pressed (and lightly washed?) when its new bindings were put on, probably around 1880. However, there seems to be no significant harm done to the leaves, which still crackle happily when one turns them. (CTS0907)

With Many Large Woodcuts, Mainly by Weiditz, A Remarkably Fine Copy in Contemporary Pigskin

236. JUSTINUS, MARCUS JUNIANUS. WARHAFFTIGE

HYSTORIEN AUSS TROGO POMPEIO GEZOGEN. [bound with] **HERODIANUS. DER FÜRTREFFLICH GRIECHISCH GESCHICHT.** [bound with] **CICERO, MARCUS TULLIUS. OFFICIA.** (Augsburg: Heinrich Steyner, 1531 [for all three works]) 311 x 216 mm. (12 1/4 x 8 1/2"). 4 p.l., 119 leaves, [1] blank leaf; 4 p.l., 70 leaves; 8 p.l., 91 leaves (lacking the final blank). **Three works in one volume.** Herodian and Justin's Epitome of Trogus translated by Hieronymus Boner (based on Latin versions by Politian of these two Greek works). Cicero translated by Johann Neuber. First German Edition of Herodian and of Justin's Epitome of Trogus; First Edition, Third State of the Neuber translation of Cicero. **VERY FINE CONTEMPORARY ELABORATELY BLINDSTAMPED PIGSKIN OVER THICK BEVELLED BOARDS,** covers of a different design, but each with a central panel incorporating vertical floral bands, the panel enclosed by two wide frames, one of the frames on the front board with several banderole and floral stamps (these stamps recurring on the central panel of the back board), raised bands, original catches and clasps, later manuscript paper label at top of spine. **THE JUSTIN WITH** historiated initials and tailpieces, a large woodcut of Ninus and Alexander in full armor on the title page attributed to Jörg Breu, and 48 **LARGE WOODCUTS BY BREU, HANS WEIDITZ, AND OTHERS;** the Herodian with historiated initials, impressive historiated tailpieces, a large woodcut on the title page of Antoninus and Gordianus attributed to Breu, and an illustration by Hans Weiditz of an emperor seated on a throne before whom a figure, presumably Herodian, bows; **THE CICERO WITH 103 WOODCUTS** (including the title page and the frontispiece portrait of Johann von Schwartzenberg), **ALL BUT THREE BY WEIDITZ,** as well as historiated initials and elaborate tailpieces. Justin: STC German, p. 871; Muther 1079 (p. 153); Fairfax-Murray 231. Herodian: STC German, p. 399; Muther 1078 (p. 153); Fairfax-Murray 197. Cicero: STC German, p. 209; Muther 878 (p. 129) and 1077 (p. 153); Fairfax-Murray 118; Worringer, p. 141; Graesse II, 180; Brunet II, 63.

Pigskin a little soiled (one noticeable stain on front cover at lower right), front flyleaf missing, a handful of paper flaws and one minor tear, small dampstain faintly visible in bottom margin of a few leaves at the very end, but **A REMARKABLY FINE COPY,** the original binding completely solid, with blind tooling quite sharp and generally with very little wear, and **THE TEXT AND WOODCUTS ESPECIALLY FRESH, CLEAN, AND BRIGHT.** (**Plates 4, 39, 40**) **\$33,000**

This very impressive volume combines unusually fine copies of three classical works in early German translations, two of which contain a large group of important and memorable woodcuts. To begin with, our three works are of substantial textual interest. Justin's Epitome of the lost work of Trogus includes crucial coverage of the Hellenistic period not found elsewhere; Herodian's "Histories" gives essential information on the period 180-238, when the Roman Empire began its decline during the reigns of Commodus and the Severans; and Cicero's "De Officiis" ("On Duties") is a sort of philosophical behavior manual addressed to the author's son, a work greatly beloved and influential in the Renaissance. But for us today, the greatest appeal and value reside in this volume's visual elements. Although all three works have illustrations of interest, it is the Cicero, with more than 100 fine large cuts, that is of greatest significance. Most of our Cicero woodcuts appear here for the first time, although the majority of them were prepared in 1520 with the intention of being used partly in a projected edition of Petrarch's "Remedies for Good and Bad Fortune" and partly in a printing of Cicero excerpts. The artist to whom the woodcuts

are generally ascribed is Hans Weiditz (d. ca. 1536), one of Dürer's most talented pupils. But it is also possible that a number are by Hans Burgkmair (d. ca. 1533), an accomplished painter who did the woodcuts for Emperor Maximilian's celebrated "Theuerdank." (One woodcut in "Officia" bears the initials "HB," and Muther, unlike other critics, believes the majority of the other woodcuts were the work of Burgkmair.) Whoever did them, the marvelous illustrations here bring to life in a very effective way the world of early 16th century Germany, with detailed scenes that combine realism and fantasy, deftly executed in the style of Dürer. Among the fascinating scenes illustrating daily life are a bookshop where men pen manuscripts, an artist at work at his easel, an endangered ship from which passengers are tossing cargo, women in a nursery well stocked with infantile accoutrements tending their babies, a doctor sawing off a patient's leg, a wild man crawling through the forest, a dancing bear, a counting house, and several gruesome killings. A number of the woodcuts illustrating Justin's work were also originally designed in 1520 for the earlier Petrarch and Cicero projects, while others are not previously known. As befits Justin's material, political assassinations and battles on land and sea are featured. According to Benizet, Weiditz is "considered to be one of the best of the German illustrators," and Bryan similarly praises him as "one of the best illustrators of the Augsburg school," singling out the woodcuts designed for Petrarch's "Remedies" as some of his best work. Finding any of these three works—let alone the three together in a fine contemporary binding—is very lucky. ABPC lists one copy of the three works bound together in contemporary pigskin that was sold in 1994, but that copy was repaired, lacking clasps, soiled, torn, and "dampstained throughout." And since 1975 just one copy of the Cicero in a period binding and no other copy whatsoever of the other two titles is listed. (ST11006)

Hefty Folio of More than 1,000 Pages Comprising An Impressive Compendium of Key Cabalistic Texts

237. (KABBALA). PISTORIUS, JOHANN. ARTIS CABALISTICAE: HOC EST, RECONDITAE THEOLOGIAE ET PHILOSOPHIÆ, SCRIPTORES. (Basileæ: Per Sebastianvm Henricpetri, 1587) 330 x 216 mm. (13 x 8 1/2"). 26 p.l., 979, [1] pp. **FIRST EDITION. EXCELLENT CONTEMPORARY BLINDSTAMPED CALF** over wooden boards, rebacked with some (though not consummate) skill, retaining most of original backstrip (lacking first compartment and small portion at foot), original anchoring hardware for clasps (now absent), boards panelled with nine plain rules and two broad rolls, the outer roll featuring abutted chained sheaves, the inner roll with unusual repeated acorn quatrefoils within lobed compartments, center panel diapered with triple fillets, raised bands, spine ruled in blind, (early, perhaps original) red morocco label, old endpapers retained. Fine historiated woodcut initials, printer's device on title page and verso of last leaf. Obscured inscription on title, front endpaper with signature of ownership dated 1692, and verso with "Liber ravissimus[?]." A few leaves near front with minor ink underlining and marginalia in an early hand. Adams P-1315; Caillot 8702.

Boards slightly abraded, but the binding completely sound, generally well preserved, and quite pleasing. Neat recent and older paper repairs at head and lower margins of title and on last leaf at fore edge, gutter, and lower verso (no loss in any case), isolated gatherings somewhat foxed, title page a bit soiled and with traces of removed ownership stamp (with a handful of letters effaced just above device), a few additional minor flaws, but by and large the text quite clean and fresh and generally

pleasing. A desirable copy, despite its defects. (Back Cover) \$9,500

In this hefty volume, Johann Pistorius has gathered an impressive compendium of kabbalistic (or "cabalistic") writings, including major works in Latin by Paulus Ricius, Archangelus de Burgonovo, and Johann Reuchlin, and translations into Latin of the writings of Leon Hebraeus, an epitome of the "Gates of Light" by Rabbi Joseph, and the "Sephir Jezirah." These texts found their roots in ancient Jewish traditions of biblical interpretation, which by the 12th century had crystallized into a mystic theosophy identifying the creator with the primordial infinite space from which emanate the 10 powers—intellectual, moral, and material—out of which the universe and the first man arise. Some Spanish Jewish devotees of the Kabbalah transferred these mystic tenets to Christianity on their conversion in the 15th century, and this belief system had great appeal as the key to an esoteric and gnostic Christianity for several leading humanists of the Renaissance, among them Pico della Mirandola (1463-94), Johann Reuchlin (1455-1522), and even the Medici Pope Leo X (1474-1521). A third of our volume is taken up with the writings of Ricius (Paulo Riccio), a German-Italian convert from Judaism to Christianity active during the first half of the 16th century as well as professor at Pavia and physician to the Emperor Maximilian I. The group of his works here, first published in 1541, include the important "On Heavenly Agriculture," which attempts to harmonize Neoplatonism, the Kabbalah, and Christian Trinitarian concepts; "Epitome of Talmudic Doctrine"; and "On the Mosaic Law." Another third of our volume is devoted to the writings of Reuchlin, a leading German humanist, famous for his impeccable Latin and his deep knowledge of both Greek and Hebrew. His interest in the Kabbalah and defense of rabbinical literature, which the Dominicans had projected to burn in its entirety, attracted the menaces of the Inquisition, but the great scholar was relieved by Pope Leo in 1516. Pistorius includes Reuchlin's two major kabbalistic works, both of which appeared originally in 1494. The first is "On the Cabbalistic Art," in which Reuchlin argues that the Greek philosopher Pythagoras was a proto-Kabbalist and shows the convergence of Kabbalism and Pythagoreanism; the second is "On the Wondrous Word," in which he explains the mystic terminology of Pythagoreans, Chaldeans, Jews, and Christians. The author of the "Dialogues on Love" included here is Leo the Hebrew (ca. 1460-1535), the son of the great Iberian Jewish scholar of the same name (also called Abarbanel, 1437-1508), with whom he is sometimes confused. In his "Dialogues," the son, a convert to Christianity, synthesizes Aristotelianism, Neoplatonism, ancient mythology, and Kabbalism in this mystical treatise on the origin and essence of divine love which moves the universe. The contribution to our volume of the Franciscan friar Archangelus de Burgonovo is a commentary on a selection of kabbalistic phrases originally made by Pico della Mirandola and first published in 1569. In addition, Pistorius includes two documents translated from Hebrew. Although only five pages long, the "Sephir Jezirah," a treatise on creation, is a key document for understanding the Kabbalah, for it goes back to perhaps the fourth or fifth century A.D. There is also a translation and commentary by Ricius of an epitome of the "Gates of Light" by Rabbi Joseph Gikatilla (1248-ca. 1305), a Spanish poetical writer steeped in the kabbala. First published in 1516, this is inserted into the fourth book of Ricius' "Heavenly Agriculture." Pistorius calls this anthology Tome I, but he never produced its sequel. The book is very scarce (in addition to ours, ABPC records five copies at auction since 1975, the one in the Lenkiewicz sale bringing a hammer price of £9,000 in 2003), and copies in attractive condition like ours are rare. (See item #452, below, for more on Pistorius.) (ST09811)

The Most Important Work in Middle English After the "Canterbury Tales"

238. [LANGLAND, WILLIAM]. THE VISION OF PIERCE PLOWMAN, NEWLYE IMPRYNTED AFTER THE AUTHOURS OLDE COPY. (London: Owen Rogers, 1561) 178 x 133 mm. (7 x 5 1/4"). [128] leaves (lacking the "Crede," as usually is the case—see below). Fourth Edition. Convincing new replica calf, simple horizontal gilt rules on flat spine. Decorative woodcut initials. Title page with neat early ink inscription erroneously attributing authorship to John Malverne. Front pastedown with engraved armorial bookplate of the Earl of Cromer. First few leaves with marginal ink annotations. Pforzheimer 799; STC 19908.

Nearly all headlines at least a bit shaved (the first leaf after the title with the headline almost completely lost), marginal annotations trimmed with loss of a letter or two, last quire noticeably browned, consistent moderate offsetting in text, title page and margins of one or two openings a little soiled, a short marginal tear and a paper flaw (neither with any loss); obviously not a pretty copy, but the low quality paper still rather clean and even fresh for the most part, and, except for the trimming of headlines, a quite decent copy in a very nice retrospective binding. (Plates 35, 41) \$7,500

Except for the "Canterbury Tales," this alliterative allegorical poem traditionally attributed to William Langland is the most important work in Middle English. Although little is known for certain about the circumstances of its composition or its author(s), the poem seems to have been written during the last 40 years of the 14th century, and its text in part reflects the experiences of an educated man who lived near Malvern and later in London. Whoever the author was (several critics contend there were multiple authors), he was a keen observer of contemporary events, and his scenes featuring earthy types are much more enlivening than those "visions" we see of allegorical figures like Reason, Conscience, and Thought. Pforzheimer says that although the extended title indicates that the essentially unrelated "Crede of Pierce Plowman" should be appended here, it is, in fact, rarely included; he estimates that all but about a half dozen copies of the "Crede" have been destroyed, mainly because of the text's Wycliffite leanings. (CTS0901)

239. LATIMER, HUGH. FRUITFULL SERMONS. (London: Printed by John Daye, 1584) 197 x 146 mm. (7 3/4 x 5 3/4"). 8 p.l. (the last blank), 331 (i.e., 330) leaves, one gathering bound out of order. Pleasing 17th century mottled calf, stoutly rebacked (and corners carefully renewed) in the 20th century, covers with panelling in blind, raised bands, earlier red morocco spine label, later (but not unpleasant) endpapers. Elaborate woodcut device on title page, verso of second leaf, and verso of final leaf (this last showing two philosophers contemplating a skeleton), historiated initials. Inscription of J. Smith on front pastedown, notes in two different old hands on first free endpaper. STC 15280; Graesse IV, 119; Lowndes IV, 1315.

Leather just slightly marked and with a hint of wear, paper flaw at bottom of one leaf costing a letter or two on each side, title and two or three other pages slightly soiled, two leaves with lower corner torn away (no loss), other trivial defects, but A REALLY EXCELLENT COPY, the binding well restored and completely solid, and THE TEXT CONSISTENTLY CLEAN AND FRESH. (Plates 35, 39) \$5,500

From his position as bishop of Worcester and advisor to Henry VIII, Latimer (ca. 1485-1555) was one of the moving forces in the reform

movement in England, and the sermons in this collection exerted a remarkable influence on the rise of English Protestantism. According to *Britannica*, it was "the preaching of Latimer more than the edicts of Henry that established the principles of the Reformation in the minds and hearts of the people; and from his preaching, the movement received its chief color and complexion. The sermons of Latimer possess a combination of qualities that [make them] unique examples of that species of literature. It is possible to learn from them more regarding the social and political condition of the period than perhaps from any other source, for they abound, not only in exposures of religious abuses, and of the prevailing corruptions of society, but in references to many varieties of social injustice and unwise customs, in racy sketches of character, and in vivid pictures of special features of the time." Though Latimer has been seen as accommodating his religious views to Henry's political purposes, his sermons reflect considerable courage in that they attack corruption and hypocrisy in churchmen of all denominations. Like others in the forefront of the English Reformation, Latimer was subject to turbulent reversals of fortune, and when Mary ascended to the throne, he was defined as a heretic and died in flames, along with his fellow theologian, Nicholas Ridley (see item #275, below). (ST11103)

240. [LEANERD, JOHN]. THE COUNTERFEITS, A COMEDY. (London: Printed for Jacob Tonson, 1679) 216 x 159 mm. (8 1/2 x 6 1/4"). 2 p.l., 53, [1] pp. (lacking final advertisement leaf). FIRST EDITION. Late 19th century maroon quarter morocco over marbled paper boards, flat spine gilt with decorative bands at head and foot, title running horizontally along spine. Front pastedown with the morocco bookplate of Jerome Kern. Title page with ink ownership signature of "Cath[erine] Smith," dated 1741. Wing L-794.

Head of spine very slightly chipped, edges a bit rubbed, but the binding sound and perfectly serviceable. Leaves a shade less than bright, trimmed a bit close at head (occasionally grazing and twice clipping the headline), a few minor stains and marginal soiling, but an excellent copy internally, unusually fresh and clean. **\$750**

This comedy is usually attributed to the obscure playwright John Leaner (fl. 1679), who penned two additional dramas (1679 and 1680), both highly dependent on other works. Loosely based on a Spanish novel that had been translated into English as "The Trapper Trapped" in 1665, "The Counterfeits" is Leaner's most artful comedy. The author presents himself as a moralist (as had Leaner in "The Country Innocence"), and in the prologue denounces the "falsome bawdy scribing Age," promising better for the ladies in his audience and asking indulgence for his youth. Despite the lack of scurrility, the play is great fun, with the two ladies, as the title implies, in male disguise for most of the action, which takes place at an inn in Madrid. Naturally, misunderstandings complicate the plot, but just as inevitably, the characters are able to marry according to their desires in the end. It is fitting that this comedy once resided in the library of Jerome Kern (1885-1945), the great American composer of "Show Boat" and other Broadway hits, who was once described by a contemporary as "the daddy of modern musical comedy." He was also a distinguished book collector. As Dickinson says, Kern's library "was spectacular by any standard," and the Kern sales constituted "one of the most important events in the history of 20th century bookselling." "The Counterfeits" is very rare on the market: ABPC lists just one copy at auction, sold in 1980 (at Christie's for a hammer price the equivalent of \$478). (ST10474e)

241. LE BOSSU, RENÉ. TRAITÉ DU POÈME EPIQUE. (Paris:

Chez André Pralard, 1693) 165 x 102 mm. (6 1/2 x 4"). 6 p.l. (including the frontispiece), 420 pp. Contemporary mottled calf, neatly rebaked (apparently in the 18th century), gilt ruled spine with raised bands and stylized gilt floral ornament as a centerpiece. Engraved allegorical frontispiece, woodcut title vignette, headpieces, and tailpieces. Title printed in red and black. Bookplate of "Milton, Peterborough." Brunet VI, 731 (citing a later edition).

Leather a bit dry and flaking, small branching wormhole in lower margin of last four leaves, otherwise an excellent, remarkably crisp copy in a sound and pleasant binding. **\$250**

First printed in 1675, this treatise on the epic poem is the chief work (along with a book discussing Aristotle and Descartes) of the French critic Le Bossu (1631-80). His writing was praised by Boileau and Dryden and quoted in Congreve's "The Double Dealer" as well as in Macaulay's "History of England." His main thesis here is that the epic poet, epitomized by Virgil and Homer, creates a poetic allegory intended to teach moral behavior and belief. This doctrine runs counter to most modern notions of dramatic technique because Le Bossu argues that the theme of any work should be determined before the creation of characters, and that the action should proceed independently from those personages who participate in it. Early editions of this book are not commonly seen in the marketplace. (ST9498)

242. LE BOSSU, RENÉ. TREATISE OF THE EPICK POEM: CONTAINING MANY CURIOUS REFLEXIONS, VERY USEFUL AND NECESSARY FOR THE RIGHT UNDERSTANDING AND JUDGING OF THE EXCELLENCIES OF HOMER AND VIRGIL. (London: For Tho. Bennet, 1695) 191 x 121 mm. (7 1/2 x 4 3/4"). 20 p.l., 295 pp. FIRST EDITION IN ENGLISH. Contemporary Cambridge calf, covers panelled in blind, raised bands flanked by simple gilt rules, large gilt centerpiece in spine panels, red morocco label, slightly later endpapers at front. Armorial bookplate under front pastedown. Wing L-804.

Joints cracked, corners and spine ends somewhat rubbed, backstrip with small hole in third panel and gilt a bit eroded in another, but the original unsophisticated binding solid, otherwise well preserved, and not unappealing. A few trivial defects internally, but THE TEXT IN FINE CONDITION, EXTRAORDINARILY CLEAN, FRESH, AND BRIGHT. **\$375**

This is the uncommonly seen first edition in English of Le Bossu's treatise on epic poetry (see previous entry). Our author's name gained considerable recognition in the English-speaking world because of an abridged form of this treatise that was appended to many editions of Pope's Homer published in the 18th and 19th centuries. The translator here, who calls himself W. J., has written a preface in which he gives his own views on the epic and laments its current decline. He has also appended translations of two small French treatises on other poetic genres, one on satire by the well-known translator of ancient texts André Dacier, and another on pastoral by Fontenelle, best-known for his "Plurality of Worlds" and other scientific writings. (ST8940[He])

243. LEYBOURN, WILLIAM. ARITHMETICK: VULGAR, DECIMAL, INSTRUMENTAL, ALGEBRAICAL, IN FOUR PARTS. (London: Printed by T. B. for Hannah Sawbridge, 1684) 191 x 121 mm. (7 1/2 x 4 3/4"). 3 p.l., 176 pp., [5] leaves, 252 pp., [1] leaf (ads): with the preliminary matter bound partly out of order, at the end of the first part. Fifth Edition, "corrected and enlarged." Recent period style calf, raised bands, red morocco label from an earlier (presumably the original) binding. Woodcut headpieces and decorative initial. **Without the 16 folding tables**

normally bound in. Wing L-1895a; Taylor 227 (citing the 1657 edition).

A few minor defects internally, but IN REALLY EXCELLENT CONDITION, the text fresh and bright, and in a sympathetic new binding. Quite an appealing copy, even without the plates. (Plate 41) \$350

This is a work of instruction and ready reference that explains the basic arithmetical functions and applies them to situations people would come across in everyday life, such as bartering, making change, or determining the amount of fabric needed to make a curtain, and including sections on square and cube roots, interest, annuities, weights, and measures. The book is one of more than 20 important works by Leybourn (1626-1700) on mathematics, astronomy, surveying, navigation, gunnery, dialing, and related fields. A teacher of mathematics as well as a professional land surveyor whose books grew out of his teaching, Leybourn was co-author (with Vincent Wing) of the first book on astronomy written in English, entitled "Urania Practica." His works "were all deservedly popular," were "clear and attractive in style, and [were] the work of a man of considerable ingenuity and uncommon industry." (DNB) (CJM9841)

244. LINDANUS, GUILIELMUS DAMASI. APOLOGETICVM AD GERMANOS, PRO RELIGIONIS CATHOLICAE PACE. (Antverpia: Ex officina Christophori Plantini, 1568-69) 229 x 165 mm. (9 x 6 1/2"). 32 p.l., 83, [1] pp.; 24 p.l., 176, [3] pp. **Two parts in one volume.** FIRST EDITION. Contemporary or else 17th century flexible vellum, covers laced through, yapp edges (perhaps relined in the 18th century), front board with silk ties, flat spine with remnants of paper labels at head and foot, faded ink titling at head of spine and front cover. Woodcut printer's device on title pages, decorative initials. Voet III, 1522; Adams L-710.

Yapp edge on rear board unfolding, a fine sprinkling of ink spots on boards and upper fore edge of text block, but the binding completely sound and without any significant defects. Leaves occasionally a shade less than bright, and one a bit mottled just in head margin, but INTERNALLY A FINE COPY, the text quite clean and fresh. \$650

In this work the Catholic theologian and controversialist Lindanus appeals to the German princes and subjects of the German empire to reunite in the Catholic faith and lay aside their religious differences. He also appeals to the bishops of Germany to reform their lifestyle, a reformation that he thinks will go far to conciliate the Protestants. Lindanus (Willem Van Linda, 1525-88) was a Dutch Catholic theologian during the period when Calvinist belief was sweeping through Holland. Loyal to Philip II, the Spanish monarch of Holland, Lindanus supported the cause of Catholicism through his many books and in his offices as chief inquisitor of Holland, bishop of Ruremonde, and bishop of Ghent. (ST10254c)

245. LOCKE, JOHN. AN ESSAY CONCERNING HUMANE UNDERSTANDING. (London: Printed for Awnsham and John Churchill . . . and Samuel Manship, 1706) 356 x 232 mm. (14 x 9 1/8"). 2 p.l. (blank), [44], 604 (i.e., 540) pp., 2 leaves (blank). Fifth Edition, with Large Additions. Handsome modern retrospective polished calf, matching and incorporating original covers, raised bands bordered with blind tooling, red morocco title label. Owner's name washed out on title page, with faint discoloration; marginalia in a neat 18th century hand, the usual misnumbered pages corrected in ink by the same scribe. PMM 164 (first edition).

Original covers rather marked and stained, but the binding solidly restored now. First two leaves neatly reinforced along bottom edge (and washed, according to a pencilled note at the back), one opening with four dark (but small) marginal ink stains, otherwise very fine internally, the leaves remarkably fresh, clean, and bright. \$850

A physician and a towering figure in the history of thought, John Locke (1632-1704) is known to most of us for two works—his "Second Treatise on Government," which informs much of the American Constitution, and the present book, which argues against Plato's concept, espoused by Descartes, of innate ideas, and contends instead that our minds are furnished with ideas simply through sensation and reflection. According to "Printing and the Mind of Man," Locke undertakes here "to ascertain 'the original certainty and extent of human knowledge' and excluding 'the physical consideration of the mind, to show how far it can comprehend the universe.'" Although "Locke's design was less penetrating and subtle [than that of Hume or Kant] . . . it is the first modern attempt to analyse" human knowledge. (ST11462a-014)

246. [LOCKE, JOHN]. SOME THOUGHTS CONCERNING EDUCATION. (London: Printed for A. and J. Churchill, 1693) 181 x 114 mm. (7 1/8 x 4 1/2"). 4 p.l., 262, [2] pp. FIRST EDITION, First State. Recent very sympathetic calf, covers framed with a double blind rule, raised bands flanked by double gilt rules, reddish-brown morocco label, later (but not offensive) endpapers. Title page with large old signature of John Bradley. Pforzheimer 612; Norman 1381; Wing L-2762; Alston X, 111; Lowndes II, 1379; Graesse IV, 243.

First 30 leaves with minor worming at upper right corner (usually very tiny, but elongating on 10 leaves, though never near the text), first few leaves (including the title) with slight soiling, otherwise quite a fine copy, the retrospective binding without wear, and the text almost completely clean, entirely fresh, and unusually bright. (Plate 35) \$7,500

This is a well-preserved copy of a milestone of educational theory. Pforzheimer writes that "this treatise, together with the author's 'Conduct of the Understanding,' occupies a place in the history of education similar to that of his 'Essay of Human Understanding' in epistemology." Ever the pioneer, Locke prefigures modern teaching theory, arguing here that it is more important to sharpen the reasoning faculties of students than to drill them on minutia; also, he contends that, along with a healthy dose of classics, modern literature has a place in the classroom. Norman says that "Concerning Education" (which had its origin in a series of letters from the childless Locke to his friend Edward Clarke concerning the raising of Clarke's children) contains "the seeds of modern developmental psychology. . . . Locke anticipated Rousseau in his advocacy of the 'natural child,' who was to be toughened by exposure to the elements and fed only when hungry. He also interested himself in the moral education of children, stressing the importance of restraint and reason in molding the child's mind." The true first edition of the present work is very scarce; the book was sent through the press before Locke had a chance to make all of the necessary corrections, and he was so angered by the errors that he tried to have the edition suppressed. Our copy has all of the earmarks of the 1693 first state of the first edition, including the title page ornament's being misaligned (with the first set of rules appearing 10 mm. below the word "Education"), the catchword "I my" on A2v, and the misprint "Patronnge" on A3v. (ST11106)

247. MACHIAVELLI, NICCOLÓ. MACHIAVELS DISCOVERSES

UPON THE FIRST DECADE OF T. LIVIUS. (London: Printed by Thomas Paine for William Hills and Daniel Pakeman, 1636) 152 x 89 mm. (6 x 3 1/2"). 22 p.l., 646 pp. (complete, with B1 cancelled and not replaced, as usual). Translated "with some marginal animadversions noting and taxing . . . errors" by E[dward] D[acres]. FIRST EDITION IN ENGLISH. Contemporary polished calf, covers framed by one gilt and four blind rules, flat spine divided into panels by decorative gilt rolls, all edges gilt. In a custom-made gilt-titled folding cloth box. Woodcut borders on imprimatur page, woodcut initials. Front pastedown with modern bookplate of R. L. U.; recto of front blank with light pencilled inscription of Charles Grace (dated 14 August 1839); verso of front blank with contemporary ownership inscription of Nathaniell Lavender. STC 17160; Bertelli & Innocenti XVII, 35.

Front joints with one-inch crack at head and tail, half-inch square chip at head of spine, diagonal crack in leather from near the head of rear joint across backstrip to near tail of front joint, leather crackled on spine and a little rubbed at extremities, but the original binding completely solid despite its flaws and appealing as an entirely unsophisticated survival. Inner margin with very minor worming throughout (just barely touching text on four leaves), otherwise only trivial imperfections—AN ESPECIALLY FINE COPY INTERNALLY, the text very clean, fresh, and smooth. (Plate 42) \$2,400

This is a pleasing contemporary copy of the first printing in English of Machiavelli's "Discorsi," as influential a work in political science as the much more famous "The Prince," which it anticipates. In our work, the author "discusses the foundation, organization, and expansion of the state. For him the foundation and establishment of a state is properly the work of an elected prince, not an hereditary one, who, working rigorously for the common good, seeks sole power in order to establish a principality or a republic. Once it is organized, he shares with many men the responsibility for its maintenance." (Kunitz & Colby) In his "Discourses," Machiavelli uses his own experience in Italian politics as well as Livy's account of the period of the seven kings and the first centuries of the Republic as a basis for his manual of political do's and don'ts. The book was begun before "The Prince," but completed after the author had interrupted his work on it at a crucial period in Florentine history to issue the latter celebrated work, which is a succinct and powerful statement of the ideas evolved in the "Discorsi." Macchiavelli's utilitarianism gave him the reputation of being the devil's advocate in England (as is suggested by comments in More's "Utopia") even before his works had been translated. Dacres followed his translation of the "Discorsi" with "The Prince," and in later 17th century editions, the two works were normally issued together. Although the present copy has some external blemishes, we have decided to leave it alone, since copies in unrestored original bindings are growing extremely scarce (there seem to be no other such copies currently on the market). (ST11814)

248. MANILIUS, M[ARCUS]. THE FIVE BOOKS OF M. MANILIUS, CONTAINING A SYSTEM OF THE ANCIENT ASTRONOMY AND ASTROLOGY: TOGETHER WITH THE PHILOSOPHY OF THE STOICKS. (London: Printed for Jacob Tonson, 1697) 191 x 121 mm. (7 1/2 x 4 3/4"). 2 p.l., 68, 134, 88 pp., [4] leaves. Translated and with a biographical essay by Thomas Creech. FIRST EDITION IN ENGLISH. Pleasing contemporary speckled calf, raised bands, spine attractively gilt in compartments formed by plain and dotted rules, with fleuron centerpiece and volute cornerpieces, gilt titling. With engraved frontispiece by M. Burg, and five plates of astrological charts.

Front pastedown with engraved armorial bookplate of William Trumbull (see below). Gardner 770; Wing M-430.

Front joint cracked alongside bottom two compartments, head of spine with shallow chip across half its width, extremities a bit rubbed, but the original binding solid and generally pleasing, with the elaborate gilt of the spine still rich. Occasional rust spots or minor smudges, mild offsetting from plates, other trivial imperfections, but A FINE COPY INTERNALLY, the leaves surprisingly bright, clean, and fresh. (Plates 36, 40) \$950

First published in Nuremberg in 1472, this is the first appearance in English of the complete five-book "Astronomicon," one of the most fundamental Roman texts on the heavens to come down to us (the first book by itself had been rendered into English verse by Edward Sherburne in 1675). Writing during the reigns of Augustus (31 B.C.-14 A.D.) and Tiberius (14-37 A.D.), Manilius in this work examines for the first time the systems of "houses," tying human affairs to the circuit of the Zodiac, an idea that had evolved over the centuries, but that had not been treated before at any length in a book. The work begins by discussing the origin of the world, the signs of the Zodiac, and the comets and meteors that forecast disasters (with the dramatic frontispiece portraying one such cataclysm). The second book introduces the concept of dividing the heavens into 12 "houses," which link human affairs with the position of the stars, a connection that constitutes the most basic tenet of astrology, and it assigns such attributes as masculinity, femininity, earth, water, and air to the various zodiacal signs. In book three, Manilius delineates the days, months, and years of human's lives that are governed by the various signs, and in books four and five he discusses the influence stars have on one's character, tastes, and professional inclinations. Our English translation represented something of a comeback for classical scholar Thomas Creech (1659-1700). After making his name and scoring an Oxford fellowship with his first major translation, Lucretius' "De Rerum Natura" (1682), he published a translation of Horace (1684) that was greeted with derision, if not outright hostility. Following indifferent success with translations of Juvenal and Plutarch, Creech's Manilius, to quote DNB, "was immediately hailed as an imposing poetic feat." Unfortunately, after a long battle with depression fueled in part by money troubles, Creech took his own life. The merciless Jonathan Swift observed, "Creech murder'd Horace in his senseless Rhymes, / But hung himself to expiate his Crimes." As indicated by Fairbairn's "Book of Crests," the former owner of the present volume was William Trumbull, who served Great Britain as M.P., Treasury commissioner, secretary of state, and ambassador to France and Constantinople. According to the DNB, "Trumbull's book collecting and literary interests led to friendship with the young Alexander Pope, his near neighbour at Easthampstead, who idolized him in some of his early verse as a paragon of virtuous 'retirement.'" (ST11750)

249. MELANCHTHON, PHILIP. A NEWE WORK CONCERNING BOTH PARTES OF THE SACRAMENT. ([Zurich: Christoph Froschauer(?), 1543] 143 x 92 mm. (5 5/8 x 3 5/8"). 39 leaves, of 40 (the terminal blank missing); **the text leaf a8 a fine facsimile done on contemporaneous paper by Bernard Middleton.** FIRST EDITION IN ENGLISH. Retrospective limp vellum by Bernard Middleton. From the Macclesfield collection (though without the characteristic blindstamped seal on the first leaf). A few leaves with very brief early marginal annotations and manicules, these partly trimmed. STC 17793.

Lower outer corner of title leaf expertly repaired (no loss), slight dust soiling to title page, side notes partly trimmed, one very short tear at bottom (reaching into, but not damaging, the

text), but still a really excellent copy, generally fresh and clean, with deep impressions of the type. (Plate 40) \$8,500

This is a very rare copy of the first appearance in English of an exposition of the views of Philip Melancthon regarding the Eucharist, which Melancthon argues should be offered to worshippers in the form of both bread and wine. He also denies in this work that the Mass itself constitutes a sacrament, argues that bishops have no greater authority than ordinary priests, and discusses other controversial issues. After Luther, the greatest figure of the Reformation was the person who was born with the German name Philip Schwartzerd (i.e., "black earth") but who chose to be called by the Greek equivalent, "Melancthon." Professor of Greek at the University of Wittenburg, where Luther also taught, Melancthon (1497-1560) was one of Luther's earliest and most staunch supporters. His mastery of Greek enabled him to guide Luther in his translation and interpretation of the Gospels as well as in the formulation of Lutheran theological doctrine. Melancthon's "Augsburg Confession" was a statement of 17 Lutheran tenets readied for the conference of Augsburg, a meeting held with the vain hope of solving differences between Protestant and Catholic. After Luther's death in 1547, Melancthon tried to lead the movement toward reconciliation with the papacy, but the more adamant wing of the Reformation prevailed. OCLC seems to locate just four copies of this first printing (and one copy of an edition issued by Richard Jugge in 1548). (ST10990b)

250. MILTON, JOHN. LITERÆ PSEUDO-SENATUS ANGLICANI, CROMWELLII, RELIQUORUMQUE PERDUELLIUM NOMINE AC JUSSU CONSERIPTÆ. ([Amsterdam(?): Blaeu, possibly for Moses Pitt(?), 1676) 133 x 76 mm. (5 1/4 x 3"). 2 p.l., 234 pp., [3] blank leaves. Apparently the FIRST EDITION (with the cluster of fruit on title page rather than the Medusa head). Contemporary panelled calf decorated in blind, very neatly rebaked in the 20th century (with calf of a slightly lighter color), spine with blind rules flanking raised bands. Publisher's device (grouping of fruit) on title page. Bookplate of the Wickenheiser Milton Library on front pastedown; front free endpaper with bookplate and inscription of Francis Hender Foote as well as inscription (crossed out) of Tho. Crownfield, dated 1735; front flyleaf with signature of J. T. Rutt(?) dated 1816 and inscription to Jane Cromwell Ely dated [18]40. Coleridge 29; Shawcross 321; Willems 2102; Wing M-2128.

Corners well rounded, a few nicks to covers, first 50 leaves with smallish dampstain at fore edge (a very few leaves more extensively dampstained), otherwise an excellent copy with only trivial defects, the binding solid and the text without any serious problems. (Plate 35) \$450

This rare first edition of English letters of state written between 1649 and 1659 includes missives composed by the revolutionary Parliament, a larger number by Lord Protector Oliver Cromwell, and a few by Cromwell's son Richard. Written originally in English, they are here translated into Latin by Milton, a major figure in the Great Rebellion and the Commonwealth, and so are usually listed under his prose writings. The letters are addressed to such foreign parties as the citizens of Switzerland, Cardinal Mazarin (the power behind the French throne), and the kings of Spain, Portugal, and Denmark. They are a valuable source for understanding the foreign policy of Britain during the Protectorate, and proffer evidence of Milton's mastery of Latin. The text here was considered to be threatening enough to the ecclesiastical and political establishments to land the book (in 1700) on the index expurgatorius (that catalogue of works that must

be expurgated of passages marked as against faith or morals before Catholics can read them). (CRW0706)

Milton's 1688 "Paradise Lost," Containing the Earliest Serious Illustrations of English Poetry

251. MILTON, JOHN. PARADISE LOST. A POEM IN TWELVE BOOKS. [bound with] PARADISE REGAIN'D. [bound with] SAMSON AGONISTES. (London: Printed by Miles Flesher, for Jacob Tonson; Printed by R. E. for Randal Taylor; Printed, and are to be Sold by Randal Taylor, 1688) 368 x 235 mm. (14 1/2 x 9 1/4"). 2 p.l., 1-219, [1], 219-250, 151-196, 297-343, [1], [6] pp. (subscriber list); 1 p.l., 66 pp.; 3 p.l., 57 pp. **Three works in one volume.** Fourth Edition, First Folio Edition, First Illustrated Edition. Contemporary speckled calf, raised bands, expertly rebaked and recornered by Courtland Benson, spine compartments with small gilt centerpiece, original red morocco label. FRONTISPIECE PORTRAIT OF THE AUTHOR AND 12 STRIKING ENGRAVINGS, each placed at the beginning of a book of "Paradise Lost." Front pastedown with bookplate of the Wickenheiser Milton Library; front flyleaf with inscription "C. L. Fuller. From E. Coleman," with what is presumably the date scissored out. Coleridge 93b and 170; Shawcross 347 and 348; Hofer 16; "Wither to Prior" 607; Pforzheimer 720; Wing M-2147; Lowndes II, 1558.

A few faint abrasions on the boards, but the original binding now carefully restored and quite appealing. Gg1 imperceptibly inserted from another copy, three marginal tears expertly repaired (text unaffected), final signature a bit spotted, a few minor spots elsewhere (including a small inoffensive spot on a plate), other trivial imperfections, but an excellent copy internally of a book seldom found in agreeable condition, the leaves generally quite fresh and clean and with very ample margins. (Plates 3, 41) \$7,500

After the third printing of "Paradise Lost," Milton's widow parted with all further claims to the work for £8. The publication bargains continued when the printer Simmons then transferred all his rights to the poem in 1681 to Brabazon Aylmer for £25, and Aylmer subsequently sold half interests to Jacob Tonson and Richard Bentley, who together produced our sumptuous fourth printing of 1688, the first edition to appear in folio format and the first with illustrations. Most of the plates here were designed by a major artist, John Baptist Medina (1659-1710), a painter of Spanish origin who made his career in England and Scotland and was knighted for his talents. Medina, who was deeply influenced by the works of Rubens, did portraits, landscapes, and historical paintings, and the present illustrations (which were frequently reused) are composed with sophistication and artistry on multiple levels. All but two of the 13 plates here are engraved by Michael Burghers (one of the edition's subscribers), a Dutch-born artist who worked mainly in Oxford. Hodnett says in his "Five Centuries of Book Illustration" that the 1688 Tonson Milton is "the earliest serious effort to illustrate an important work of English poetry," and in his work on Francis Barlow, he says our book is "the only major English literary work with important engraved illustrations in the 17th century." John Harthan, in "The Illustrated Book," says that the plate facing the opening of the text is "one of the most forceful of English 17th century illustrations." (According to Harthan, Susanna Boorsch in her study of the 1688 "Paradise Lost" argues persuasively that the four unsigned plates may have been the work of Dr. Henry Aldrich, Dean of Christ Church, Oxford.) The book was important in other ways, too: it was one of the first to be

financed through subscription, bearing the names of more than 500 subscribers, including Dryden and Sir Paul Rycout. And our strikingly illustrated—and consequently popular—folio printing went a long way toward helping to establish the reputation of Milton, whose “Paradise Lost” was relatively unknown when Tonson issued his edition and whose poem then appeared in more than 100 editions during the 18th century (more than twice the number of editions of Shakespeare’s plays). The “Wither to Prior” catalogue notes that the publisher Tonson “seems to have considered this publication his crowning effort, for in his portrait, painted by Kneller, he holds the book conspicuously in his hand.” The 1688 “Paradise Lost” normally appears in the marketplace by itself, but the present volume also contains “Paradise Regain’d” and “Samson Agonistes,” both dated 1688. (ST11748)

252. (MILTON, JOHN). [TOLAND, JOHN]. THE LIFE OF JOHN MILTON, CONTAINING, BESIDES THE HISTORY OF HIS WORKS, SEVERAL EXTRAORDINARY CHARACTERS OF MEN AND BOOKS, SECTS, PARTIES, AND OPINIONS. (London: Printed by John Darby, 1699) 194 x 121 mm. (7 5/8 x 4 3/4”). 2 p.l., 5-165, [1] pp., including the initial blank leaf. First Separate Edition. Contemporary sprinkled calf, rebounded in the 20th century with slightly lighter calf, covers framed in blind by a double rule and a delicate scallop edging next to the spine, raised bands, new crimson morocco label. In a buckram chemise and an attractive full calf slipcase with raised bands and morocco label on spine. Front pastedown with the bookplates of the Milton Library of Robert J. Wickenheiser, of Hannah D. Rabinowitz, and of Leonard B. Schlosser (see below); inscription on second endpaper of Benjamin Otbie(?) dated 1804. Coleridge 414; Shawcross 1624; Wing T-1766; Lowndes IV, 2692;

Minor abrasions to covers, corners somewhat worn, but the binding solidly restored and inoffensive. Title page a trifle soiled, else fine internally, the leaves quite clean and fresh. (Plate 35) \$1,250

First published in 1698 in the “Complete Works,” Toland’s biography appears here in its first separately printed edition, along with Francini’s poem in Italian honoring Milton. Toland (1670-1722) consulted the daughter, wife, and nephews of Milton before embarking on this biography. He concentrates on Milton’s politics, religious views, and poetry more than the incidents of his life, and he quotes heavily from Milton’s writings throughout, explaining in the preface that he does so in order that readers may understand that any controversial ideas are Milton’s own. Toland had good reason to attempt to protect himself, for his first youthful work, “Christianity Not Mysterious”—in which he sought to explain away the miracles of the New Testament—led to a prosecution in England and a condemnation by Parliament in his native Ireland. He erred again in the eyes of his critics with a remark in the present “Life” of Milton when he alluded to “the numerous supposititious pieces under the name of Christ and His Apostles,” which challenged the authenticity of some books of the New Testament. Although Toland attempted to make his peace with the Anglican church, he gave further offense in later writings in which he attempted to debunk the miracles of the Old Testament. An important member of the Grolier Club (serving on its Council for 15 years), Leonard B. Schlosser (1925-91) amassed probably the most comprehensive collection of materials relating to the history of papermaking ever assembled in a private library. But before his focus turned to paper, he had begun collecting Milton, and he did so for some 25 years, especially seeking out those items of particular interest for their typography and illustration. The present work is surprisingly uncommon in the marketplace. (CRW0716)

Two Significant Rare English Works from 1630s Dealing with Mining, Metallurgy, Related Topics

253. (MINERALOGY AND METALLURGY). SCRIBONIUS, WILHELM ADOLF. NATVRALL PHILOSOPHY: OR A DESCRIPTION OF THE WORLD. [bound with] PLATTES, GABRIEL. A DISCOVERY OF SUBTERRANEALL TREASURE, VIZ. OF ALL MANNER OF MINES AND MINERALLS FROM THE GOLD TO THE COALE. (London: Thomas Cotes, 1631; I. Okes for Iasper Emery, 1639) 191 x 146 mm. (7 1/2 x 5 3/4”). 7 p.l., 65, [1] blank pp; 5 p.l., 60 pp. **Two separately published works bound in one.** The first work (by Scribonius) translated and abridged by Daniel Widdowes. Second Edition in English of the first work (by Scribonius) and FIRST EDITION of the second work (by Plattes). VERY APPEALING MID-19TH CENTURY TREE CALF, ELABORATELY GILT, BY J. MACKENZIE (stamp-signed on front free endpaper), the covers bordered by a gilt Greek key pattern, raised bands, gilt spine compartments featuring central floral stamp and foliate cornerpieces, dark brown morocco label, marbled endpapers. Attractive historiated headpieces and initials, foliated tailpiece. Scribonius: STC 22112.5; Plattes: Ferguson I, 17 and 59; Sabin 63360; Ward & Carozzi 1792; Edelstein Collection 3399; STC 20000.

Joints and extremities a little rubbed, back covered with several shallow scratches, a half dozen gatherings with faint dampstains at fore edge, title pages a little browned and soiled, isolated minor soiling elsewhere, but the binding solid and bright, and the text quite clean and fresh; EXCELLENT COPIES OF TWO QUITE RARE BOOKS, neither of which would normally be expected to be found in agreeable condition. (Plates 4, 41) \$9,500

This is a very desirable volume containing two rare early 17th century scientific works in English, one that considers mineralogy and metallurgy in a focused treatise, and one that discusses mineralogy in the broad context of the multifarious universe. The focused work—Plattes’ “A Discovery of Subterranean Treasure”—is a very significant early book in the field. One of the earliest English treatises on mining and refining, it is the first work in English to describe how gold and silver can be separated by nitric acid. Sabin points out that it includes “some interesting notices of the gold and silver mines in Peru, New England, Virginia, the Bermudas, and other parts of America.” Plattes says that mountains took shape by the action of water carving out valleys, and he gives advice as to where veins of various metals can be found. Directions are included for the smelting and refining of metals, for discovering whether a piece of gold is counterfeit, and for making “true” gold, starting with copper and iron (unfortunately a process involving more expense than profit). In addition to mineralogical and metallurgical issues, Plattes instructs the reader in the making of natural, colorfast dyes from berries and fruit. Plattes did not seem to benefit much from his technical knowledge or his writing, for according to DNB, he was “said to have been found dead in the streets of London . . . in a state of extreme destitution.” Our other work, initially published in Latin in 1577 and first issued in English in 1621, was authored by the German polymath Wilhelm Adolph Scribonius, who wrote on ethics, physics, and medicine. Here he gamely tackles the universe, announcing on the title page that his “Natural Philosophy” will (in 75 necessarily robust pages), treat “of Angels, of Mankind, of the Heavens, the Starres, the Planets, the four Elements . . . as also of Minerals, Mettals, Plants, and Precious stones.” In eight chapters, the author considers more than 250 broad and specific topics, ranging from motion, “moysture,” tasting and other senses, discord, the zodiac, comets, “ayre,” dew, nourishment, good

and bad "concoctions," various trees, cinnamon and many other foods, "dreames," gristles, spittle, and "excrements of the braine, eares, and nose." The chapter with the largest number of subjects is "Of Minerals and Mettals," which examines no fewer than 64 topics, most of which are an obvious reflection of the chapter title (gold, brass, quicksilver, the "loadestone," and so on). Scribonius' book is extremely rare: no other copy of either early edition in English is listed by ABPC since at least 1975. (ST11182)

First Book on Insects Published in England, The Very Fresh Haskell Norman Copy

254. MOFFETT, THOMAS. INSECTORVM SIVE MINIMORUM ANIMALIUM THEATRVM. (Londini: Ex Officina typographica Thom. Cotes, 1634) 298 x 194 mm. (11 3/4 x 7 5/8"). 10 p.l., 326 (i.e., 316) pp., [2] leaves. FIRST EDITION, First Issue. Contemporary sprinkled calf, carefully rebacked (in sheep), new (but convincing) spine label. Large woodcut beehive on title page surrounded on three sides by various insects, large and small entomological woodcuts in the text, including four full pages at the end, in all, A TOTAL OF 598 WOODCUT IMAGES OF INSECTS IN THE TEXT. Front pastedown with armorial bookplate of Rolle and notes in an old hand, first endpaper with the bookplate of H. F. Norman, M.D. (see below). Norman 1528 (the present copy); Nissen 2852; Garrison-Morton 288; STC 17993.

Spine a little scuffed, minor abrasions on covers, slight wear to corners, but the binding solidly restored and perfectly satisfactory. Title leaf with neatly mended arching tear (just reaching into the imprint, without loss), leaves with just a breath of browning at edges, but IN FINE CONDITION INTERNALLY, the text especially fresh and clean. **(Plate 41) \$12,000**

This is the first state of the first edition of a pioneering entomological work—the first book on insects published in England—offered here in a copy with fine provenance. Garrison-Morton says that our copiously illustrated volume, based on Moffett's extensive travels, "was the best work of its kind and it set a new standard of accuracy in the study of the invertebrates." As Norman indicates, the book is a careful and thorough study that "systematically analyzed the habits, habitat, breeding and economic importance of insects." The work had a convoluted genesis. It originated with an unfinished study by Conrad Genser (1516-65), after whose death his assistant Thomas Penny (died 1589) fleshed the work out with his own observations, along with material from the notes of Edward Wotton (1492-1555). But like Genser, Penny died before his work could be published. Moffett, Penny's neighbor and close friend, acquired the manuscript and further added to it, but again death intervened, and it was not until Sir Theodore Mayerne (1573-1655) bought it from Moffett's apothecary that the work saw the light of day. Thomas Moffett (or "Moffet," 1553-1604) was educated at Cambridge and in Basel, where he took a degree in medicine. He journeyed to Italy, Spain, Germany, and Denmark, making careful notes on the local insects as he travelled. He established a medical practice in Ipswich and London and served as physician to Queen Elizabeth's forces in Normandy in 1591. A friend of Sir Francis Drake and the earl of Pembroke, Moffett authored medical and entomological works, including a poem on the silkworm. Our copy is from the celebrated library of the physician and bibliophile Haskell F. Norman, whose books are known for their fine condition (books with the "Rolle" bookplate seen here are equally renowned for being well preserved). Although woodcut illustrations were chosen instead of copper engravings in order to save money, they have a charm and suitability for their subject here that would be

absent, had the other method of illustration been selected. (ST11273)

255. MONTLUC, BLAIZE DE LASSERAN-MASSENCOME, SEIGNEUR DE. THE COMMENTARIES OF MESSIRE BLAÏZE DE MONTLUC, MARESCHAL OF FRANCE. (London: Printed by Andrew Clark, for Henry Brome, 1674) 337 x 203 mm. (13 1/4 x 8"). 10 p.l. (counting the frontispiece), 376, 381-404 (i.e., 400) pp., [6] leaves (complete). Translated by Charles Cotton. FIRST EDITION IN ENGLISH. REALLY EXCELLENT CONTEMPORARY MOTTLED CALF, covers bordered with blind rules, center panel with scrolling floral roll and fleuron cornerpieces in blind, and with very unusual dark and light obliquely intersecting wavy lines at center; raised bands, spine elaborately gilt in compartments featuring a fine all-over pattern of stippled scrolls and rosettes, maroon morocco label with decorative bands at head and foot. Woodcut initials, engraved frontispiece portrait. Front pastedown with the engraved bookplate of Sir Mountague Cholmeley. Title page printed in red and black. Wing M-2506; Lowndes II, 1594; Graesse IV, 593.

Front joint cracked alongside lowest compartment, upper board with shallow abrasion at center near joint, head of spine, corners, and joints a bit rubbed, but the decorative original binding entirely solid, with no serious wear, and still very impressive. Fore margin of one leaf a little soiled, frontispiece lightly offset onto title page, two leaves with short tear in margin at head or foot, a few small rust holes and additional trivial faults, otherwise A FINE COPY INTERNALLY, the text especially fresh and quite bright and clean. **(Plate 4) \$1,750**

This account of the military actions of Blaise de Montluc (1501-77), marshal of France, provides a military history of the period from 1521-76. And, as the title suggests, it can also serve as a handbook of 16th century techniques of "Combats, Rencounters, Skirmishes, Battels, Sieges, Assaults, Scalado's, the Taking and Surprizes of Towns and Fortresses [and] the Defences of the Assaulted and Besieg'd." The French king Henry IV called the work the "breviary" of soldiers. Montluc narrates in great detail his 50 years of military action, first as a simple soldier and finally as France's highest officer. He served under Francis I, then Francis' son and grandsons, in a period when France was contesting with Spain for control of much of Italy as well as fighting the Huguenot Protestants at home. Among the most notable episodes of Montluc's chronicle are the battle of Cerisolles in Piedmont, the defense of besieged Siena, and the battle of La Rochelle. The work gives a vivid depiction of warfare of the period as well as the author himself in his role as warrior. Montluc rose through the ranks because of his initiative, courage, and skill in battle, and he is not reluctant to share the high opinion he has of himself. (Our translator forgives this vainglory by saying that bragging to a Gascon like Montluc "is as natural as bravery.") He fought in the front ranks throughout his career and was often wounded. Our translator, Charles Cotton (1630-97), was a polished poet, although his habit of writing scurrilous burlesques somewhat tarnished his literary reputation. An avid angler, he was a close friend of Izaak Walton; his "Instructions How To Angle for a Trout or Grayling in a Clear Stream" was appended to Walton's "Compleat Angler" from 1750 onward. Among Cotton's translations, the best known is his English version of Montaigne, considered a classic. In our volume he also contributes a dedication to the Earl of Chesterfield, an address to the reader, and a poem on Montluc and his commentaries. (Included here as well are prefatory poems by Thomas Flatman and Richard Newcourt.) The fine original binding is clearly English and much in the style of Roger Bartlett (see Nixon's "English Restoration Bookbindings," Nos. 117-21). (ST10707)

First Printing of one of the Earliest Travelogues and Tourist Guides in English

256. MORYSON, FYNES. AN ITINERARY VVWRITTEN BY FYNES MORYSON . . . CONTAINING HIS TEN YEERES TRAVELL THROUGH THE TVVELVE DOMJNIONS OF GERMANY, BOHMERLAND, SWEITZERLAND, NETHERLAND, DENMARKE, POLAND, JTALY, TURKY, FRANCE, ENGLAND, SCOTLAND, AND IRELAND. (London: Printed by John Beale, 1617) 324 x 216 mm. (12 3/4 x 8 1/2"). 7 p.l., 295, [1], 301, [1], 292 pp. Missing first leaf (blank except for signature mark) and last leaf (blank), as is often the case; first leaf of table of contents bound in backwards, so the second page appears before the first. **Three parts in one volume.** FIRST EDITION. Apparently contemporary sprinkled calf, expertly rebaked by Courtland Benson in the style of the period, covers with plain and decorative gilt rules, raised bands, spine compartments elaborately gilt with bushy cornerpieces connected by diagonal stippled rules, modern marbled endpapers. With decorative woodcut head- and tailpieces, historiated initials, and eight woodcuts in the text, seven of them maps of Venice, Naples, Rome, Genoa, Paris, Jerusalem, and Constantinople, and one a plan of the Church of the Holy Sepulcher. Title pages with ink ownership inscriptions of William Lascoe, Gyles Killingworth, and John Harrison (all 17th century) and James White (dated 1779), front pastedown with modern bookplate of Athol H. Lewis; occasional ink or pencilled marginalia. STC 18205; ESTC S115249.

Corners and board edges somewhat worn, but the professionally restored binding otherwise in fine condition. Title opening a bit soiled and darkened, light dampstain across tail of text (reaching up usually about six lines from the bottom, some pages with faint, small circles of mildew in the same place), final 50 leaves with minor worming at inner margin (not touching text), one leaf with corner restored (no text affected), a number of other minor defects (slight soiling, small burn holes, smudging here and there), but still a surprisingly fresh and mostly rather bright copy of a work usually found in deplorable condition. **(Plate 43) \$6,500**

This is the first edition of an early English-language combination of travelogue (Part I), military history (Part II), and guide for tourists (Part III), written by someone who had by his own admission longed from his childhood to see the world. After matriculating at Cambridge and becoming a fellow of the college, Moryson (1565/6-1630) received permission to suspend his fellowship while he travelled abroad through the Low Countries, Germany, Denmark, Poland, Austria, Italy, Switzerland, France, the Eastern Mediterranean, Jerusalem, Tripoli, Antioch, and Constantinople. According to the DNB, "he was fluent in German, Italian, Dutch, and French, and his linguistic ability served him well in regions where an Englishman might expect to meet hostility: he generally posed as German or Dutch in the more dangerous states in Italy, adopting a second cover as a Frenchman when visiting Cardinal Bellarmine at the Jesuit college in Rome" and so on, his disguises also including Bohemian and Polish attire. The first part of this book is a detailed account of those travels, reporting on the routes he travelled, evaluating the accommodations available, enumerating the amounts of time and money expended, and critiquing the "must-see" sights of the various locales. In the second part, Moryson deals with the years 1599-1602, which he spent in Ireland. There, he acted as secretary to Lord Mountjoy, commander of the English troops fighting the uprising of Irish chieftains known as the Nine Years' War or Tyrone's Rebellion. The final, and perhaps

most entertaining, portion of the work is a sort of 16th century "Lonely Planet Guide" in which our author describes the customs, dress, diet, economies, and politics of European countries, with an eye toward helping the contemporary traveller avoid pitfalls and faux pas. As the DNB observes, these sometimes humorous accounts of "hard-drinking German artisans and their sober wives, Italian gentlemen and courtesans, . . . entrepreneurial Dutchwomen and their downtrodden husbands, impoverished Scots, and spendthrift Polish noblemen" are quite valuable for the modern reader as a window into the daily life of 16th century Europe. (CTS1005)

257. MÜNSTER, SEBASTIAN. DICTONARIVM CHALDAICUM. (Basel: Johann Froben, 1527) 210 x 152 mm. (8 1/4 x 6"). 4 p.l., 434 pp., [1] leaf (blank on recto, with printer's device on verso). FIRST EDITION. Attractive gilt-decorated vellum over stiff boards, ca. 1800, by Jullion (with his ticket at front), covers framed by a chain of gilt leaves, flat spine with compartments featuring fleurons and stylized floral ornaments, turn-ins delicately gilt, marbled edges and endpapers. Engraved title page framed with cupids and signed by Hans Holbein, historiated initial with Cupid, publisher's device on colophon page. First and last leaf with embossed seal, and front pastedown with matching bookplate, of the Rochester Theological Seminary Library. Adams M-1920; STC German, p. 633; Graesse IV, 623.

Binding a bit splayed, vellum a bit soiled, spine gilt a little muted, one leaf with three small repairs at fore edge (apparently done before binding), a small handful of leaves (including title) with slight marginal browning and trivial soiling, but still quite an attractive copy, the decorative binding completely sound, the text very fresh and clean, and the margins especially ample. **(Plate 42) \$5,500**

This is the first printed lexicon of the language that in Münster's day was known as Chaldean—that is, Aramaic—the language that Christ spoke and that was used for parts of the biblical books of Ezra and Daniel. It was also used as early as the first century for a translation or paraphrase of a portion of the Old Testament called the Targum, since Aramaic had for some while replaced Hebrew as the everyday spoken language of the Jews. Aramaic is also used for sections of the Talmud, which preserves rabbinic interpretations of Old Testament traditions, and Münster comments on the title page that his aim is to help scholars understand rabbinic commentaries. In our text, the word is given in Aramaic first, and then translated and explained in Latin. The geographer, mathematician, and Hebraist Münster (1489-1552) is best known for his monumental work, "Cosmographie," characterized by Britannica as "a supreme effort of geographical study and literature in the Reformation period." Educated at Tübingen, Münster, a former Franciscan friar who fell under the influence of Luther, left his monastery to teach Hebrew at the University of Basel. His studies of the Aramaic and Hebrew languages typify the desire of Reformation scholars to uncover the most authentic texts and traditions of the apostolic age. Our binder is described on his ticket as binder to the Duke of Gloucester, but he seems not to be mentioned in any of the usually reliable reference works. This is a rare book: ABPC lists seven copies at auction since 1975, just two of those in the last 16 years (and only one of the seven a decent copy, which sold at Swann in 1991 for a hammer price of \$4,200). (ST11086)

258. MURET, MARC ANTOINE. VARIARVM LECTIONVM LIBRI XV. (Antverpiæ [but Leyden]: Christophorum Plantinum, 1586) 175 x 108 mm. (6 7/8 x 4 1/4"). 325 (i.e., 425), [20] pp. Second Plantin Edition. Bound in very pleasant 18th century

vellum, yapp edges, flat spine with title written faintly in ink. Plantin compass device on title page, historiated initials. Front pastedown with the armorial bookplate of Robert Shafto of Benwell; rear pastedown with the armorial bookplate of William Adair (the Shafto and Adair families were related). Voet 1724; Graesse IV, 628.

Text with light marginal browning (one margin with three small brown spots), crease and tear in one leaf from faulty trimming (no text loss), otherwise very fine, the binding with virtually no soiling and without any appreciable wear, and the text clean and quite fresh. **\$1,100**

An intelligent and scholarly reader of the classics, Marc Antoine Muret (1526-85) makes suggestions in these "Various Readings" for emendations and interpretations of a number of ancient authors, principally Cicero, Horace, Plautus, and Aristotle. Within each of the 15 books are typically 20 different sections, with no discernible pattern in their arrangement; Muret seems to have written them down as the observations struck him. The first eight books were published originally in 1559 by Zilleti in Venice, and the final seven books appeared for the first time in the 1580 Plantin edition, of which this is a reprint done (despite what the title page says) in the Plantin office in Leyden. Voet indicates that Plantin and Muret were introduced by the Netherlandish Jesuit Joannes Gravius and that they began correspondence in 1574 about the publication of the "Readings." After many delays, impatient letters, and indecision over the proper dedicatee, the text finally was printed some six years later. A professor of literature at Bordeaux, Muret taught the young Montaigne. Harried in France on charges of Protestantism and homosexuality, Muret fled to Italy, where he was befriended by the publisher Paulus Manutius. The work is dedicated to Cardinal Ippolito II d'Este (1509-72), son of Alfonso I d'Este, Duke of Ferrara, and Lucrezia Borgia (the sister of Cesare Borgia and daughter of Pope Alexander VI). The cardinal is best known for the extravagant fountains of the Villa d'Este, the residence he had built in Tivoli east of Rome. The owner whose 18th century bookplate appears at the front here is apparently the Robert Shafto of Benwell (1732-97) referred to in the famous song "Bonny Bobby Shafto." He was a handsome and cavalier M.P. who campaigned using the "Bonny Bobby Shafto" nickname, and the song's lyrics supposedly refer to his jilting of a certain Bridget Belasyse, who died at the time of Shafto's marriage to Anne Duncombe. Ours is quite a fine copy of an uncommon book. (ST11124)

259. NEPOS, CORNELIUS. THE LIFE & DEATH OF POMPONIU ATTICUS: WRITTEN BY HIS CONTEMPORARY AND ACQUAINTANCE CORNELIUS NEPOS; TRANSLATED OUT OF HIS FRAGMENTS. TOGETHER WITH OBSERVATIONS POLITICAL AND MORAL THEREUPON. (London: Printed by W. Godbid, for W. Shrowsbury, 1677) 178 x 114 mm. (7 x 4 1/2"). 8 p.l. (including initial blank), 242 pp., [3] leaves (errata and addenda). FIRST EDITION IN ENGLISH. Pleasing contemporary calf, boards panelled in blind with small foliate cornerpieces, raised bands, spine compartments elaborately gilt with closely spaced rows of arching volutes. Woodcut headpieces and initial. Front pastedown with booklabel of Barnet Kottler. Lowndes II, 1659; Wing N-427.

Front joint with thin cracks, two corners a bit rubbed, covers slightly abraded, title page and endpapers a little foxed, one leaf with two-inch closed tear at foot (just into text, but without loss), some minor marginal stains, but QUITE A GOOD COPY, the attractive contemporary binding solid and pleasing, with gilt still distinct, and internally bright and very fresh throughout. **(Plate 36) \$900**

The author of a collection of lives of Greek generals, Cornelius Nepos (c. 99-24 B.C.) also wrote this panegyric on the life of his friend Atticus (109-32 B.C.), a work he began while Atticus was still alive. The fabulously wealthy Atticus was Cicero's closest friend and the recipient of the voluminous "Letters to Atticus" of the statesman. While Cicero followed the Stoic path of engaging in politics, which ultimately cost him his life, Atticus was an Epicurean who preferred to keep a low profile, as the master had counseled, at his idyllic estate of Buthrotum in Epirus. Atticus survived the turmoils of civil war and was friendly with the emperor Augustus. Nepos justifies the political flexibility of Atticus as a moderate and civilized course. Our first edition in English is very rare in the marketplace: in addition to ours, ABPC lists only two other copies sold since 1975, both in undesirable condition. (ST8693)

Wycliffe-Related Folio in Fine Contemporary Pig

260. NETTER, THOMAS. SACRAMENTALIA. ([Paris]: Jodocus Badius Ascensius for François Regnault, 1523) 337 x 222 mm. (13 1/4 x 8 3/4"). 8 p.l., 344 leaves. FIRST EDITION. FINE CONTEMPORARY ELABORATELY BLINDSTAMPED PIGSKIN, both covers with four broad frames with various floral and other botanical stamps around a central panel containing two vertical rows of pomegranates, raised bands, old ink titling and paper label on spine, original clasps and catches. Historiated initials, title page in red and black with a charming woodcut border featuring grotesques and a laurel-crowned monastic at his desk, elephant device of Regnault. Title page with early inscription of Howard Osgood and with round embossed stamp of Rochester Theological Seminary (fourth spine panel roughened where call number has been effaced). Renouard III, 388; Adams N-195; Lowndes IV, 2807; Graesse VI, 2, 142.

Pigskin a bit soiled and abraded (also worn away at one corner and missing in three small places on boards), but AN EXTRAORDINARILY APPEALING CONTEMPORARY COPY, the blindstamping on the binding very sharp, the hardware in a perfect state of preservation, and THE TEXT EXCEPTIONALLY SMOOTH, CLEAN, AND FRESH. **(Plate 4) \$8,500**

This is a copy in exceptionally pleasing contemporary pigskin of a rare and important early large-format English theological item with direct ties to John Wycliffe. Written by an English Carmelite friar in the early 15th century, this study of the rites and practices of the Catholic tradition was directed against the innovations of the Oxford theologian and church reformer Wycliffe (ca. 1324-84); its principal fascination today is the light it shines on the beliefs of Wycliffe's followers, the Lollards. Topics covered include prayer, the various stages of the Mass, baptism, ordination, penance, the canonization of saints, miracles, and pilgrimage, as well as veneration of relics, the cross, and sacred images. The Lollards challenged Catholic practice in all these areas, calling into question whether pilgrimage, the burning of candles, prayers to saints, and veneration of their relics actually profited the soul. The most radical of their tenets, roundly denounced by Netter as heresy and blasphemy, was that the priest with his blessing of the sacraments was not a necessary intermediary between God and the worshipper. Thomas Netter (ca. 1375-1430, also known as Thomas Walden from the place of his birth, Saffron Walden) was well informed about Lollard doctrines and practices, as he both fraternized and argued with Lollards in his student years at Oxford. Later, when persecution intensified, Netter served as England's chief inquisitor, investigating Lollard leaders such as William Tailor and Sir John Oldcastle (executed in 1417). Netter became the confessor

of Henry V, who, it is said, died in his arms, and Provincial of the Carmelite order in England. In 1419 he was sent as an envoy to Poland and Lithuania to shore up the effort to root out the heresy of the Hussites. He later joined young Henry VI in Rouen and died there. The learned Netter devoted his final years to the writing of his magnum opus, "Doctrinale Antiquitatum Fidei Catholicae Ecclesiae," comprising three books filling six volumes (the first book containing four parts), with our item being the third book. The work languished in oblivion for a century, but not long after Luther challenged the papacy with his "95 Theses" in 1517, a challenge that echoed many Lollard ideas, Badius Ascensius printed Netter's work for the first time, publishing the second book in 1521, the third in 1523, and the first in 1532. Renouard comments that Badius "appears not to have sought to make of the three volumes an edition forming a single whole, for the second volume is in gothic type, whereas the first and the third are in roman type." The publisher went so far as to give our volume a new subtitle reflecting his own times, as "against the Wicliffites and their adherents, the Lutherans." All parts of the "Doctrinale" are very rare, and to find a fine contemporary copy like the present one is next to impossible. (ST11088)

The Macclesfield Copy of a 17th Century Book Describing the Ideal Form of English Government

261. [NEVILLE, HENRY]. PLATO REDIVIVUS: OR, A DIALOGUE CONCERNING GOVERNMENT. (London: Printed for S. I., 1681) 156 x 102 mm. (6 1/8 x 4"). 8 p.l. (including initial blank), 271 pp. FIRST EDITION. Contemporary calf ruled in blind, raised bands, burgundy morocco label. First two leaves with small embossed armorial stamp of the Macclesfield Library and front pastedown with matching armorial Macclesfield bookplate. Front flyleaf with the contemporary signature of Thomas Clarke, a few marginal annotations, apparently in his hand. Wing N-513; Lowndes II, 1661.

Joints a bit rubbed (one very short crack at top of front joint), two tiny slits in headcap, a couple of small areas of elongated worming on back cover, two fore margins with minor tears internally, but still a very appealing rustic copy, the original unsophisticated binding entirely solid, and the text remarkably fresh and clean. **(Plates 36, 42) \$3,900**

Cast in the form of a dialogue between a Venetian traveller, his attending English physician, and an English nobleman, this work describes an ideal form of government, as did Plato's "Republic." The ideal, however, is not the same, as can be seen in DNB's description of the work as "an un-Platonic dialogue developing a scheme for the exercise of the royal prerogative through councils of state responsible to Parliament, and of which a third part should retire every year." Not surprisingly, contemporary politics find their way into the dialogue, and the English gentleman denigrates the claims to the throne of Monmouth, natural son of Charles II (whom some preferred over the king's Catholic brother James). Henry Neville (1620-94) was a political writer critical of the extensive powers held by Oliver Cromwell during the Protectorate, and he was banished from London as a troublemaker in 1654. After Cromwell's death in 1658, Neville was elected to Parliament. When the monarchy was restored, however, Neville again fell under suspicion, this time of being complicit in plotting the supposed Yorkshire rising, and he spent a year in the Tower. The observations made here obviously held true in some important way for an extended period, given that the work was reprinted in a fourth edition as late as 1763. The annotations here are the work of judge and legal scholar Sir Thomas Clarke (1703/4-64), who was rumored to be the illegitimate son of Lord Macclesfield. As Lord Chancellor,

Macclesfield had acted as Clarke's patron, assisting his rise from obscure beginnings to King's Counsel, member of Parliament, and Master of the Rolls. At his death, the never-married Clarke left most of his considerable estate (valued at over £200,000) to the third earl of Macclesfield, grandson of his patron. Our volume would have passed into the Macclesfield library at that time. Copies of any edition seem difficult to obtain: beside the present special annotated volume, ABPC lists only one copy of the first and four copies of the second printing since 1975 (and nothing besides our copy for the past 27 years). (ST10986)

262. NORTHBROOKE, JOHN. SPIRITVS EST VICARIUS CHRISTI IN TERRA. A BREEFE AND PITHIE SUMME OF THE CHRISTIAN FAITH . . . WITH A CONFUTATION OF THE PAPISTS OBJECTIONS AND ARGUMENTS IN SUNDRY POINTE OF RELIGION. (London: Printed by John Charlewood, 1582) 146 x 95 mm. (5 3/4 x 3 3/4"). 24 p.l., 266, [6] leaves. Apparently the Second Edition (probably the Second Issue, according to STC). Modern retrospective speckled calf, covers ruled in blind, small foliate scrolling cornerpieces, flat spine panelled with blind double rules, no pastedowns (apparently to show that the boards beneath the new covering are original). Woodcut initials, title page with decorative border, printer's device on verso of last leaf. Verso of title page with ink ownership inscription, "Nathan Booth, his book, 1729." A few leaves near the front with ink underlining (a short passage corrected in ink by an early hand). STC 18664; Lowndes II, 1704.

Leaves with overall light browning, occasional headlines and marginal notes slightly trimmed, a dozen leaves with light dampstaining in fore margin, a bit of soiling to the title page, one opening, and a few other leaves; not without problems, but a very decent copy, the text still fresh, the leaves without any grievous fault, and the binding without any fault at all. **(Plate 35) \$2,500**

This statement of Christian doctrine supports the theological position of the Church of England during the reign of Elizabeth. The author is chiefly concerned with the correct definition of the sacrament of the Holy Eucharist, which he insists must be offered to the faithful in both kinds, bread and wine, and not treated as an object of worship. The work also contains extensive arguments against such Catholic practices as praying on behalf of the dead and praying to the saints. It is the first of three books by John Northbrooke, an Anglican minister of Bristol; all three announce as their motto "Spiritus est vicarius Christi in terra" ("The spirit is Christ's vicar on earth"). Northbrooke's "Summe of the Christian Faith" was first published in an extremely rare edition of 1571; ours is the second edition. Northbrooke tells us in his preface that he is responding to slanders published against him in certain works coming out of Louvain. In particular, he attempts to refute the writings of Thomas Harding (1516-72), a Puritan turned Catholic under Queen Mary. With the accession of Elizabeth to power, Harding went into exile in Louvain, where he began publishing works of theological controversy, often vituperative in tone. Harding's main ecclesiastical sparring partner was Bishop Jewel, but our man Northbrooke here enters the fray. Northbrooke also tells us that foul reports had been raised against him by one John Blackeall, who had escaped from the prison where Northbrooke's testimony had put him. Northbrooke later published "The Poore Man's Garden," selections of Scripture chosen to refute Harding's premises, and "A Treatise wherein Dicing, Dauncing, Vaine Playes, or Enterluds, with other Idle Pastimes, &c., Commonly used on the Sabbath Day, are Reproved," considered the first major attack on stage plays. All of Northbrooke's works are now very rare. The present 1582 printing of "Summe of the

Christian Faith follows the first printing of 1571 and apparently an earlier 1582 imprint, the title page of which does not have the "Newlie corrected" notation that appears on ours. (ST10377)

One of the Earliest Books on Birds, With Extremely Charming Engravings

263. OLINA, GIOVANNI PIETRO. VCCELLIERA OVERO DISCORSO DELLA NATVRA E PROPRIETA DI DIVERSI VCCELLI. (Rome: Presso M. Angelo de Rossi, 1684) 286 x 229 mm. (11 1/4 x 9"). 5 p.l., 77, [1] pp., [6] leaves (index). Second Edition. Probably 18th century vellum, morocco spine label. Engraved title page with elaborate frame featuring two bird catchers, historiated headpiece, woodcut initials, two vignette tailpieces, and 66 CHARMING PLATES by Tempesta and Villamena (located on the verso of most text pages, with corresponding explication opposite). Schwerdt II, 48-49; Nissen IVB 693; Anker 380; Zimmer II, 475; Wood, p. 499 (mostly citing both ours and the first edition of 1622).

Vellum somewhat grubby, a chip out of spine label affecting two letters, very faint browning to a few leaves, isolated trivial soiling, other insignificant imperfections, but an excellent copy, the binding solid, and especially fresh and clean internally. (Plate 42) \$7,000

This is the second edition—characterized as "superior to the first" by Schwerdt—of a charming early book on birds, their habits, the methods of catching them, the ways to maintain them in captivity, and their diseases. Anker mentions its first printing (in 1622) as being "one of the earliest works with engraved plates representing birds," and Schwerdt says that the work is "delightful chiefly owing to Tempesta's spirited illustrations of the methods employed by fowlers in the beginning of the 17th century." The plates in our edition are the same as in the first, though four of the illustrations have been re-engraved. The majority of the illustrations feature a single bird or a pair of them, perched on a branch, delicately and carefully delineated. Some plates offer complex scenes of elegant people hawking or playing music beneath caged songbirds, while still others illustrate methods of capturing birds. The multi-talented artist Antonio Tempesta (1555-1630) painted murals and designed tapestries, specializing in hunting scenes, while Francisco Villamena (1566-1624) was primarily an engraver whose subjects included portraits and religious scenes. According to Schwerdt, "Olina was not . . . the originator of this work, which was an adaptation of an earlier publication entitled 'Il Canto degl' Avgelli,' written by Valli da Todi, and printed at Rome in 1601." Schwerdt says "it is curious that Olina could have issued his 'Uccelliera' within twenty years of [this earlier work's] appearance without making any reference to the original author and yet have escaped detection," but he chalks this up to the extreme rarity of the book. "Plagiarism is common in sporting books," he says, "but Olina easily stands first as an adept in this practice." (ST11299)

The Broxbourne Library Copy of Liechtenstein's First Book, with Beautiful Illuminated Capitals

264. OROSIUS, PAULUS. HISTORIAE. ([Vicenza]: Hermannus Liechtenstein, ca. 1475) 279 x 200 mm. (11 x 7 7/8"). [100] leaves. Single column, roman type, 39 lines to a page. Edited by Aeneas Vulpes. Second Printing, First Printing of this Edition. Recent retrospective quarter pigskin over wooden boards, brass clasps at head, tail, and fore edge. Paragraph marks in red or blue, 4 two-line, 23 three-line, and 128 four-line initials in burnished

gold on a ground of blue, magenta, or green enlivened by ornamental painted scrollwork in a contrasting color, first leaf of text with an armorial crest of the Caroli family of Bologna at the bottom (three gold stars surrounded by a laurel wreath), and SEVEN BEAUTIFUL HAND-PAINTED WHITE-VINE INITIALS IN SEVERAL COLORS AND BURNISHED GOLD, THE ONE ON THE FIRST PAGE OF TEXT 15 LINES TALL (the others: three seven-line, two six-line, and one four-line). Front pastedown with the armorial bookplate of Albert Ehrman, rear pastedown with the bookplate of the Broxbourne Library (containing the initials of his son John Ehrman [J. P. W. E.], and "ex dono A. & R. E.," indicating that the book came to him from his father and mother). Goff O-97; BMC VII, 1035.

First 40 leaves with a half dozen small, round, skillfully filled-in wormholes, all in the fore margin except one (which affects text only minimally), frequent but always light foxing, minor occasional thumbing, else IN EXCELLENT CONDITION INTERNALLY, especially fresh and bright, and THE FINE GILT AND PAINTED INITIALS BEAUTIFULLY PRESERVED, and the pleasing sympathetic binding entirely unworn. (Front Cover, Plates 2, 4, 43) \$39,000

This is an important early Christian book, offered here in a beautifully illuminated copy from an edition with a noteworthy place in printing history, as well as with fine modern provenance. Written in the wake of the Visigoths' sack of Rome in 410, Orosius' "Histories" is, in Britannica's words, "a pragmatological chronicle of the calamities that have happened to mankind from the Fall down to the Gothic period, . . . the first attempt to write the history of the world as a history of God guiding humanity. Its purpose gave it value in the eyes of the orthodox," and it remained influential for centuries. Orosius, a priest from Roman Spain, came to Hippo in North Africa in 413 to sit before Saint Augustine, at whose suggestion the history was undertaken and to whom it is dedicated. Like Augustine in his great "City of God," Orosius attempts to counter the prevailing view among the pagans that their divinities had permitted the sack to punish the Romans for abandoning traditional worship in favor of Christianity. Through his narrative, Orosius demonstrates that the history of humankind has always been abundantly provided with a variety of horrors, shows that the dawn of the new religion did not measurably increase such catastrophes, and proffers the theme of a beleaguered Christianity triumphant, an emphasis that made the book understandably popular. Our second printing of Orosius (the original edition was issued in Vienna in 1471) is believed to be the first work produced at the press in Vicenza of Hermann Liechtenstein. BMC draws this conclusion because ours is the only Liechtenstein volume printed without signed gatherings, a feature that became less and less typical as the incunabular period progressed. Our editor, Aeneas Vulpes of Vicenza, describes himself as prior of Holy Cross, and subsequent printings relied on his edition. Liechtenstein, who came from Cologne, printed 12 books in Vicenza between 1475 and 1480. The Orosius is rare, and the present copy is particularly lovely because of its hand-illuminated initials, done in the white-vine style characteristic of Italian 15th century decoration. The gold for the initials is lavishly laid on, and the white vines embrace the letters in intricate loops, subtending a patchwork of blue, red, and green areas sowed with white dots clustered in threes. This copy comes from the celebrated Broxbourne library of Albert Ehrman (1890-1969), a diamond merchant who gathered a fine collection of books at his home at Broxbourne in Hertfordshire. He spent half a century collecting books, specializing in incunabula and early bindings (as well as early type specimens and bibliographies). Feather says that "his collecting was intelligent and scholarly, for he sought to illustrate the history of printing and the book trade, and the early development of trade binding." Ehrman also

authored learned articles on fine bindings and the history of printing. (ST11144)

Containing a Mock Prosecution of the Inquisition, Which then Hanged and Burned the Author

265. PALEARIO, AONIO. OPERA. (Amstelædami: Apud Henricum Wetstenium, 1696) 210 x 140 mm. (8 1/4 x 5 1/2"). 12 p.l., 256, 259-400, [2], 401-650, [12] pp. (but complete). First Collected Edition. Contemporary stiff vellum, flat spine with faint titling in ink at head, and with traces of paper shelf label at head and foot. Engraved printer's device, woodcut foliated initials, tailpiece. First four and last five leaves with oval embossed stamp of the Theological Institute of Connecticut. Front pastedown with early ink shelf number. Title page printed in red and black. Brunet IV, 315-16; Graesse V, 105.

Lower backstrip somewhat soiled and scuffed, boards slightly smudged, upper outer corner of rear board slightly splayed, but the binding quite sound and well preserved. One gathering toward rear with light dampstain in gutter, a few leaves faintly foxed, upper corner of one leaf with half-inch tear, other very minor defects, but an excellent copy internally, the text clean and fresh, and with very ample margins. **\$450**

Although Palearius (Antonio della Paglia, b. 1503) was executed by the Inquisition in 1570, this publication more than a century later is the first to collect all his works into one volume. Perhaps the most interesting, and certainly the most controversial, of the works printed here is his "Actio in Pontifices Romanos et Eorum Asseclas," a mock prosecution of the papacy and the Inquisition, set up like a lawyer's brief, with excerpts from Scripture serving as the "testimony" by which he condemns the Roman Catholic Church for a number of its beliefs and practices. The author was deeply influenced by Cicero, and our volume includes an imaginary prosecution of Murena, the man Cicero defended on a charge of bribery at the polls. There are also 13 other orations by Paleario here, some on such topics as peace and justice, others more personal, like the one dealing with the reasons for his studies. Not only did our author invent a rebuttal to Cicero, but he also declaimed against the Roman Epicurean Lucretius in an essay (included here) defending the concept of the immortality of the soul. In addition, our volume contains Paleario's letters and poems. Born in Veroli near Rome, Palearius as a young man was admired for his facility in Latin verse. He was drawn to Lutheran doctrine and taught school first in Siena, and then in Lucca and Milan, where he was professor of rhetoric. His "Actio" against the papacy was, not surprisingly, his undoing, for he was arrested by the Inquisition and brought to Rome for trial. There he was condemned for Lutheran leanings, for attacking the Inquisition itself, and for criticizing the burial of the dead in churches. He was executed by hanging, and his body was then burned. (ST10254b)

266. [PATTEN, WILLIAM]. THE CALENDER OF SCRIPTURE, WHEARIN THE HEBRU, CHALLDIAN, ARABIAN, PHENICIAN, SYRIAN, PERSIAN, GREEK, AND LATIN NAMES, OF NATIONS, CUNTREYS, MEN, WEEMEN, IDOLS, CITIES, HILS, RIUERS, & OF OOTHER PLACES IN THE HOLLY BYBLE MENTIONED, BY ORDER OF LETTERS AR SET, AND TURNED INTO OOUR ENGLISH TOONG. ([London: Richard Jugge], 1575) 216 x 156 mm. (8 1/2 x 6 1/8"). 4 p.l., 2-193 (i.e., 195) pp., [6] leaves. Some pagination anomalies, but complete. FIRST EDITION. Excellent late 17th or early 18th century mottled calf, raised bands, spine compartments attractively gilt

with four small and one large floral stamps. Historiated border on title page, historiated initials. First four leaves with small embossed armorial stamp of the Macclesfield Library and front pastedown with matching armorial Macclesfield bookplate. STC 19476; Lowndes III, 1803; Graesse V, 170.

Spine rather faded and dry (with gilt partly dulled or eroded), otherwise the original unsophisticated binding in excellent condition and quite appealing, with very little wear. Title page expertly backed (with defective fore margin renewed), lower corner of first dozen gatherings with inoffensive small gray spots associated with a very light (sometimes invisible) dampstain, five signatures with elongated worming right at fore edge (just barely intruding onto the leaf), minor worming at bottom of final 70 leaves (beginning as two small holes, elongating slightly in six quires, but always well away from the text), other insignificant imperfections, but still pleasing internally, the vast majority of the text clean and quite fresh. **(Plate 4) \$5,500**

As the title indicates, this is an annotated dictionary of persons and places appearing in the Bible, and it is one of the earliest such books in English. Tabitha, for example, is identified as a pious woman resuscitated by Peter. Hers is a Syrian name, we are told, the Hebrew equivalent being "Dorcas," the meaning being "Dama" in Latin, and "Deer" in English. The name "Elizabeth" provokes a long digression, as she is not only the mother of John the Baptist, but the sovereign of England, on whose ancestors the author expatiates, and whom he extols in a Latin poem. The information is culled largely from the "Biblia Polyglotta" of Francisco Ximénez de Cisneros and the "Dictionarium Theologicum" of Joannes Arquerius. William Patten, who appears in the records for the final time in 1580, was a cousin of Bishop Waynflete of Winchester. In 1548 Patten participated in the expedition into Scotland of the Duke of Somerset, and his description of the campaign is the ultimate source of Holinshed's account. Subsequently he worked as a teller at the queen's exchequer in Westminster and served as a justice of the peace. The publisher, R. Jugge, is best known for producing the Bishops' Bible. Like many early English works from the Macclesfield library, this is a very rare book: ABPC lists just one other copy at auction since 1975. (ST10987)

With Woodcuts by an Important Lyonese Artist

267. PÉREZ DE VALENCIA, JAIME. CENTUM AC QUINQUAGINTA PSALMI DAVIDICI [and] CANTICA CANTICORUM SALOMONIS. (Lyon: Jacques Myt pour Etienne Gueynard et Henri Savore, 1518) 273 x 191 mm. (10 3/4 x 7 1/2"). 8 p.l., 492 leaves; 6 p.l., 63, [1] leaves (the last a blank).

Two parts in one volume. Edited by Jodocus Badius Ascensius. First Illustrated Edition. CONTEMPORARY ITALIAN BLINDSTAMPED CALF over pasteboards, competently rebacked (perhaps in the 19th century), covers panelled with four frames featuring broadly spaced star and floral roundels in the second and outer frame, a scrolling foliate roll in the third, and an inner frame of swag-and-vase stamps, the center panel with a cruciform ornament composed of knotwork stamps and with gilt rosettes at corners, raised bands, tip of one lower corner renewed with burlap. Woodcut floral and criblé initials, and six large woodcut illustrations in the text by Guillaume II Leroy, four with full block-panel borders (one central cut, of the Virgin, repeated twice). Foot of title page with 17th century monastic inscription, front pastedown with two early armorial bookplates (one of them with monogram "C B V"). Title page printed in red and black. Occasional old ink marginal notations and underlining. Baudrier XI, 244-45; Renouard, "Badius

Ascensius," III, 130-31.

Covers with a dozen wormholes and noticeable abrasions, corners rather worn and bruised, but the binding absolutely sound and not without appeal. Occasional light dampstaining to text (especially in the first 20 leaves and last half dozen signatures), a number of openings in the second part a bit browned, isolated light soiling, a few other trivial defects, but still very good internally, without any major faults. **(Plate 43) \$3,600**

This hefty volume commences with a line-by-line commentary on the 150 Psalms of David, those lyrical praises and supplications of the Lord that for centuries had been the principal reading and source of meditation for monks and nuns. It also includes interpretations of several of the most famous hymns, including the "Magnificat" and the "Te Deum Laudamus." Here as well is a tract directed against the Jews, arguing that the law of Moses has been superseded by the coming of Christ, whatever the Jews might say to the contrary. Finally, a separately paginated section gives an interpretation of the Old Testament "Song of Songs," attributed to Solomon, in which the lusciously described beloved is identified as the Christian Church, the apple of the Lord's eye. Our author was an Augustinian monk who rose to be prior in his monastery in Spanish Valencia. He also held the honorary title of Bishop of Christopolis in Thrace (at that time under Turkish rule), and was suffragan bishop of Oporto. In addition to the present work, Pérez de Valencia (1408-90) wrote expositions of the Canticles and of the Lamentations of Jeremiah. The frontispiece here was commissioned by the publisher Etienne Gueynard from Guillaume II Leroy, an important master of Lyonese book illustration as well as the son of Lyon's first printer. Inserted into the more conventional cupids, sphinxes, and foliage of our title page is a panel depicting none other than Gueynard himself, kneeling in prayer beneath the cross. In the next woodcut, our man appears again, in larger format, having added a fur collar and having moved to the other side of the cross. Two more of our woodcuts again show a Gueynard eager to be seen, with hands still joined in prayer, being introduced to the Virgin, before whom more angels present a cross. These two woodcuts are the same except that the woodcut prefacing the "Song of Songs" is surrounded by tondos containing prophets. This illustration, with a different border, is pictured on Plate XXII of Robert Brun's "Le Livre Illustré en France au XVIe Siècle," taken from a Bible issued by Gueynard. Leroy was already working for Gueynard in 1502, when he illustrated a missal for the publisher. He specialized in religious artwork but also produced 15 exquisite illustrations for an Ovid published by Gueynard. The binding here is intriguing in that it does not seem to be done in the style of the period, but seems, rather, to be archaic in design by nearly half a century. It is not a rembobitage, but it seems to resemble most precisely the cover of a much earlier volume, #1476 in Marinis' "La Legatura Artistica in Italia nei Secoli XV & XVI," a binding executed in Venice in 1472 (a date we can rely on because it is provided by the binder himself). (ST10036a)

268. PHILELPHUS, FRANCISCUS. SATYRAE. (Milan: Christophorus Valdarfer, 1476) 279 x 203 mm. (11 x 8"). [149] leaves, missing the final blank. Single column, roman type, 35 lines of text per page. **FIRST PRINTING.** Attractive 19th century calf over thick bevelled boards, very elaborately blind tooled in the style of 15th century books, raised bands, six spine panels, two of them decorated with florals, four with a pair of heraldic griffins. With initial spaces. Two small book labels on front pastedown: "H.N.F." (Helmut N. Friedlaender) and "a.r.s." Goff P-615; BMC VI, 726-27.

Joints rather worn (though with no cracks), minor wear

to corners and raised bands, front cover with small area of lost patina, but the binding solid, bright, and otherwise well preserved. First 44 leaves with small, round wormholes in margin (beginning with eight and quickly decreasing, the text unaffected), final 36 leaves similarly wormed, with one small hole becoming five in the text, and a half dozen more forming in the margin near the end (the holes in the text area so small as to scarcely affect any letters, the final five leaves with one hole slightly elongated, but this hole well away from the text), otherwise in fine condition internally, the leaves almost entirely clean as well as remarkably fresh and bright. Despite its defects, **AN ATTRACTIVE COPY, THE LEAVES EXTRAORDINARILY FRESH AND CLEAN. (Plates 42, 43) \$24,000**

This is the Friedlaender copy, in typically excellent condition, of the very scarce first printing of a secular incunable from the 1470s. The 100 satires that make up the text here reveal the life and intrigues of Italian courts and scholarly circles in the middle of the 15th century at the height of enthusiasm for Renaissance ideas. Philelphus' satires, like those of his model, the Roman poet Horace, are conversational in tone, sometimes coarse and sometimes scholarly, with many references to ancient history and literature. Written in dactylic hexameter, each poem contains 100 lines (hence Philelphus gives them the learned name of "hecatosticha"). The author tells us he finished the satires in Milan in 1448, although they did not appear until our first printing, some 28 years later. Franciscus Philelphus (Francesco Filelfo, 1398-1481) had a checkered career as a wandering scholar, and his satires reflect both his troubles and his triumphs. He believed that Cosimo de' Medici had tried to have him assassinated, and he was ardent in his denunciations of this merchant prince of Florence. At the same time, he was grateful for the patronage of Duke Filippo Maria Visconti of Milan and his powerful condottiere Francesco Sforza, and he was not above lavishing flattery upon them and other powerful figures such as Alfonso of Aragon, the ruler of Naples. Philelphus studied in Padua and was teaching in Venice before he was 20 years old. That republic sent him on a diplomatic mission to Constantinople, where he learned Greek and married the daughter of a Greek scholar. Later he served the emperor Sigismund as a diplomat, and by 1429 he had migrated to Florence, where at first he was popular as a teacher of literature. His temper, however, was his undoing, and he quarrelled bitterly with his fellow humanist Poggio as well as Cosimo de' Medici. By 1439 he was forced to take his teaching skills to Milan, penning an epic "Sforziade" in honor of Francesco Sforza, who rose to the position of duke after the death of Visconti. After Sforza's death in 1466, Philelphus, now in his old age, recommenced his wandering life, teaching in Rome, Siena, and Pavia before returning to Florence to die in poverty. (ST11141)

***Plutarch on a Wide Variety of Topics,
Issued in 1477 with a Very Rare Venetian Imprint***

269. PLUTARCH. PROBLEMATA. ([Venice]: Dominicus de Siliprandis, [ca. 1477]) 197 x 140 mm. (7 3/4 x 5 1/2"). [66] leaves. Translated by Joannes Petri Lucensis. Edited by Joannes Calphurnius. **FIRST EDITION** of this form of the text. Very attractive early 19th century red morocco, gilt, covers with dogtooth roll and plain rule enclosing a frame of tulips and leaves with floral spray cornerpieces, raised bands, spine gilt in compartments formed by plain and decorative rules with a pomegranate centerpiece and volute cornerpieces, black morocco label, turn-ins gilt with leaf roll. Goff P-828; BMC V, 263.

Boards with minor soiling, particularly to lower quarter, joints and extremities with just a hint of rubbing, but the

binding quite solid and the gilt still bright. First and last page a bit soiled, tiny hole in first two leaves, affecting a couple of letters, one leaf with small area of discoloration in margin, isolated minor marginal smudges, but A FINE, FRESH COPY, THE LEAVES ESPECIALLY CLEAN AND CRISP. (Front Cover, Plates 4, 43) \$12,500

This is a fine undated incunabular edition of an excerpt from Plutarch's "Morals," and one of only two works known to have been published at the Venetian press of Dominicus de Siliprandis. According to the BMC, the other work, an edition of Petrarch's "Canzoniere," was "completed not earlier than 8 May, 1477," and the conjectural date of our volume is inferred in part from this fact. Both the Greek and the Roman typefaces used here appear to derive from the stock of Filippo di Pietro, the first Venetian printer. BMC also lists three works printed by Dominicus de Siliprandis in Padua in 1475, but nothing more seems to be known of him. Plutarch was probably the most influential classical philosopher after Aristotle and Augustine of Hippo, and his well-known "Lives," 46 biographical character studies chronicling how famous Greeks and Romans responded to the vicissitudes of fortune, has been many times printed. His remaining works, collected under the title "Morals," discuss a great many diverse topics. In the excerpted "Problemata," or "Topics for Discussion" here, we have 172 paragraph-length essays, written in question-and-answer form, taking up such curious subjects as bird watching, cross-dressing, interest-bearing loans, and conjugal felicity (his advice to newlyweds would not be welcomed by the modern emancipated bride). Described in Castiglione's "The Book of the Courtier" as "a gentle and laborious humanist," editor Giovanni Calurnio (1433-1503) was a professor of rhetoric at Padua whose main work was editing and commenting upon editions of Latin poetry. In his preface, he salutes the great Stoic philosopher Marcus Aurelius and commends the translator Lucensis as most learned in languages. This is a very scarce work, especially in commerce: OCLC locates 10 institutional copies, and ABPC records just one other copy at auction since 1975. (ST11770)

270. PLUTARCH. THE PHILOSOPHIE, COMMONLIE CALLED, THE MORALS. (London: Printed by Arnold Hatfield, 1603) 337 x 229 mm. (13 1/4 x 9"). 4 p.l., 1363, [1] pp., [32] leaves (including errata). Translated by Philemon Holland. FIRST COMPLETE EDITION IN ENGLISH. Contemporary dark calf, covers bordered with multiple blind rules and featuring large gilt arabesque lozenge centerpiece, raised bands, spine with later gilt titling and panels with original rectangular centerpiece (the gilt here mostly eroded), lower corners neatly renewed (the restored area on the front board very small, the area on the back board encompassing a triangular piece measuring some four inches along lower edge). In a brown half morocco over maroon buckram folding case, red morocco label on spine. Woodcut initials and headpieces. Front endpaper with the signature of Holbrook Jackson, dated 1927 (see below). STC 20063; Harris, p. 116; Lowndes III, 1891.

Front joint cracked alongside the bottom spine compartment, rear joint along top and bottom two spine compartments, covers a little marked, general light wear to the binding, but the boards and their arabesque centerpieces still quite lustrous, and the binding sound and generally appealing. Title page and last leaf a bit soiled, lower corner of preliminary leaves and edges of last two leaves slightly frayed, half a dozen short marginal tears (none affecting text), faint dampstain in fore margin or lower corner of a few gatherings, but A NEARLY FINE COPY INTERNALLY, the leaves especially fresh, clean, and bright. \$9,500

This is an excellent copy, with distinguished provenance, of an important text that was part of a memorable series of Elizabethan translations. Although individual treatises had been translated previously into English, this is the first translation of the entire sequence of essays that make up the "Moralia" (about which, see previous item). The value of the collection is enhanced by the fact that Plutarch borrows liberally from lost Greek works, some of which would otherwise be unknown to us. An English journalist, author, and publisher, George Holbrook Jackson (1874-1948) was one of the most celebrated bibliophiles of the first half of the 20th century. In a lifetime full of writing and other activities related to books, Jackson had an especially close connection with the worlds of typography and small press printing, exerting considerable influence in raising the standards of book production in Britain. For information on the translator Philemon Holland (1552-1637), see item #179, above. (ST10440)

A Very Well-Preserved Contemporary Copy of A Book that Cost its Author his Ears

271. PRYNNE, WILLIAM. HISTRIO-MASTIX. THE PLAYERS SCOVORGE, OR, ACTORS TRAGÆDIE. (London: Printed by E. A. and W. I. for Michael Sparke, 1633) 203 x 146 mm. (8 x 5 3/4"). 17 p.l., 512 pp., 513-568 leaves, 545-582, [2] blank, 831-1006 pp., [20] leaves (obviously erratic numbering, but complete). FIRST EDITION, Second Issue (with "Errataes" on 3*4v). CONTEMPORARY RUSTIC SPRINKLED CALF, covers with triple blind ruled borders, raised bands flanked by blind rules (newer endpapers at the back). Ornamental headpieces and foliated initials. 20th century armorial bookplate of Thomas-Edward Watson. Pforzheimer III, 809; STC 20464; Brunet IV, 618; Graesse V, 468.

Corners and spine ends somewhat worn and slightly torn (shallow chip missing along one inch at the bottom), joints flaked (but not cracked), three-inch tear at bottom corner of one leaf affecting perhaps 20 words (with translucent tape repair, the words visible beneath the tape), other minor defects, but AN EXCELLENT COPY, the original binding (which would normally be destroyed on a thick book like this) solid and pleasing, and the text almost entirely fresh and only minimally soiled and browned. (Plate 43) \$2,900

Seventeen years before Jeremy Collier was born, and long before he launched his famous attack on the Restoration stage, the Puritan divine William Prynne (1600-69) loosed his moral lightning upon the theater of his own time in the present diatribe, a work that could not have been more unrestrained nor more ill-timed. This was no precision ideological sortie, but an unbridled surfeit of castigation. In the words of the Norton Anthology of English Literature, "in this passionate . . . tirade of over 1,000 pages larded with authorities in the text and margins – classical philosophers, Church Fathers, Protestant theologians – Prynne denounced stage plays, cross-dressed male actors, court masques, mixed dancing in masques and everywhere else, maypoles, wakes and other rural festivals, country sports on the sabbath, Laudian ritual, stained-glass windows and much more, staking out the most extreme Puritan position on traditional recreations at court and in the countryside." The book would have attracted much less attention if it hadn't contained a number of stories of rulers and magistrates whose support of, or participation in, theatrical productions seemed to bring about their demise. It happened that Charles and his queen, Henrietta Maria, often danced in court masques, and Prynne's allusions to "scurrilous amorous pastorals" and to female actors as "notorious whores" struck way too close to

the royal home. As a consequence, our author was imprisoned for life, eventually stripped of his academic credentials, disbarred, fined £5,000, placed in the pillory at Westminster and Cheapside, forced to watch his books being publicly burned (the first English books to go up in flames this way), and relieved of a portion of his ears. (This was before freedom of the press.) (ST10619)

272. RAINOLDS, JOHN. THE SVMMME OF THE CONFERENCE BETWENE IOHN RAINOLDES AND IOHN HART: TOVCHING THE HEAD AND THE FAITH OF THE CHVRCH. (Londini: Impensis Geor. Bishop, 1584) 210 x 152 mm. (8 1/4 x 6"). 674, 659-750 (i.e., 764) pp. FIRST EDITION. CONTEMPORARY DARK CALF BOARDS, very expertly rebacked (perhaps early in the 20th century), covers with large intricately gilt oval at center (the oval on the front board flanked by the letters "I R," and the back "H P"), raised bands, maroon titling label, remnants of ties, newer endpapers. Milward 220; STC 20626.

Joints slightly rubbed, covers just a bit marked, but the expertly restored binding solid and quite attractive. Small tear with neat early repair in lower outer corner of one leaf (text not affected), light dampstain at fore edge of a few leaves at the end, not infrequent intermittent minor soiling and browning, but none of these problems serious, and the text generally pleasing, with fresh leaves and ample margins. **(Plate 44) \$3,250**

This is a rare copy of a substantial 16th century imprint recording one of an ongoing series of debates staged in the time of Elizabeth between a Protestant and a Catholic divine, with the purpose of demonstrating the open-mindedness of the sovereign. This liberality did not, of course, extend to the possibility that the Catholic cause would be allowed to triumph; rather, it was hoped that the papist would make an edifying recantation and accept the clemency of the queen. Most Catholics under Elizabeth were merely fined for "recusancy," but those actively seeking to convert others, and suspected of supporting the claims of Mary Queen of Scots to the throne, were considered traitors. One such was John Hart. Educated in England, Hart had embraced the Catholic cause and withdrawn to Douay on the continent, a stronghold of English Catholics. There he attended university and became a priest. Landing in England in 1580, he was almost immediately arrested as a subversive, and he spent many months in prison. Nearly executed in 1581, he temporarily betrayed a willingness to abandon his faith, although he subsequently stiffened, having been strengthened, it is said, by a visit from his mother. In 1582, the queen's secretary Walsingham sent Hart to Oxford for a debate, which lasted several weeks, with an Oxford don, John Rainolds. Their arguments were recorded and, with the cooperation of both, published in debate form in this volume. The title page tells us that therein are handled "sundry points, of the sufficiencie and right expounding of the Scriptures, the ministerie of the Church, the function of Priesthood, the sacrifice of the Masse, with other controversies of religion: but chiefly and purposely the point of Church-government, opened in the branches of Christes supreme soueraintie, of Peters pretended, the Popes usurped, the Princes lawfull Supremacie." It is clear from this that Rainolds, an advocate of the low church position among Anglicans, had the final word. Hart, who became a Jesuit in prison, remained firm, was banished, and died in Poland in 1586. This record of their debate was republished a number of times (NUC lists five printings in English and one in Latin). A significant figure in the academic world during the last quarter of the 16th century, Rainolds, or Reynolds (1549-1607), rose to be president of Corpus Christi College, Oxford, and Dean of Lincoln Cathedral. He is perhaps best known as the most important member of the team of translators employed by King James to produce the Authorized Version of the Bible. He was a Puritan of stringently

virtuous and rigorously moral character, a fact that brought public notice successively from Elizabeth and James, who both appreciated the strength of his commitment and at the same time recognized its tendency toward excess. (ST10883)

273. RAINOLDS, WILLIAM. A REFVTATION OF SVNDRY REPREHENSIONS, CAVILS, AND FALSE SLEIGHTS, BY WHICH M. WHITAKER LABOURETH TO DEFACE THE LATE ENGLISH TRANSLATION, AND CATHOLIKE ANNOTATIONS OF THE NEW TESTAMENT, AND THE BOOKE OF DISCOUERY OF HERETICAL CORRUPTIONS. (Paris, 1583) 159 x 149 mm. (6 1/4 x 5 7/8"). 92, [4], 561, [26] pp. FIRST EDITION, with second setting of gathering Pp. Very attractive early 19th century dark brown pebble-grain morocco by Hatton of Manchester (with their ticket at front), covers bordered with gilt double rules, Macclesfield arms at center on the front, raised bands flanked by multiple plain and decorative gilt rules, spine panels featuring a rosette centerpiece, intricate gilt pattern on turn-ins, marbled endpapers, all edges gilt. Foliated initials and tailpieces. Title page and following leaf with small embossed armorial stamp of the Macclesfield Library and front pastedown with matching armorial Macclesfield bookplate. STC 20632; Lowndes III, 2079.

Joints lightly rubbed, final leaf with neat old repair at upper corner (well away from the text), but A REALLY EXCELLENT COPY, the binding solid and with only minor wear, and THE TEXT EXCEPTIONALLY FRESH AND CLEAN. **(Plate 42) \$5,250**

In this work, Rainolds defends the landmark translation of the New Testament into English produced by English Catholics in Rheims in 1582, in the face of criticisms from Anglican divine and Cambridge professor William Whitaker (1548-95). Among the controversial topics discussed here are the nature of Christian Communion and the value of penance and good works. Rainolds had participated in the Rheims translation, which Herbert says "exerted a very considerable influence on the [King James] version of 1611, transmitting to it not only an extensive vocabulary, but also numerous distinctive phrases and turns of expression." The notes of the Rheims translation, which naturally supported readings in favor of Catholic doctrinal positions, excited such Protestant anger that the mere possession of the Rheims Testament in the wrong crowd meant imprisonment in England, and those who circulated it risked being tortured. William Rainolds (ca. 1544-94) was the older brother of Anglican theologian and Oxford don John Rainolds (1549-1607). William, however, converted to Catholicism and became a priest, joining the English exile Catholic communities in Douay and Rheims, where he taught Hebrew at the English College. Our very pleasing binding may have been done by a woman: according to Ramsden and to Spawn & Kinsella, Susannah Hatton and her son worked in Manchester from at least 1825-39. This is an extremely rare book in the marketplace, with no other copy listed in ABPC since at least 1975. (ST10988)

274. RAPIN, R[ENÉ]. REFLECTIONS ON ARISTOTLE'S TREATISE OF POESIE, CONTAINING THE NECESSARY, RATIONAL, AND UNIVERSAL RULES FOR EPICK, DRAMATICK, AND THE OTHER SORTS OF POETRY. (London: Printed by T. N. for H. Herringman, 1674) 171 x 108 mm. (6 3/4 x 4 1/4"). 20 p.l. (including the initial blank), 157, [3] pp. Translated by Thomas Rymer. FIRST EDITION IN ENGLISH. Original rustic calf, neatly rebacked (perhaps in the early 20th century), flat spine with simple blind rules, reddish-brown morocco label. Woodcut foliated initials. Wing R-270.

Some relatively minor insect damage to covers, leather a little dried, but the binding solid and inoffensive. Final leaf rather browned and foxed, first two gatherings with faint dampstain in lower margin, hints of soiling here and there, but the text still fresh and without any serious defect. **(Plate 42) \$750**

The author here expounds and expands on Aristotle's famous "Poetics," a seminal work of criticism that established definitions for epic and drama that have influenced many centuries of authors and critics. Rapin uses Aristotle's criteria to analyze and judge classical authors as well as French and Italian writers of the day, such as Tasso and Molière, usually finding that they fall sadly beneath their ancient prototypes. When the present work first appeared (in French) in 1676, it received high praise from Bayle and Goujet, the latter of whom wrote that there was "no better commentary on the 'Poetics' of Aristotle" in the French language. The Jesuit poet and critic René Rapin (1621-87) is most famous for his poem, "Of Gardens," originally written in Latin. The translator of the present treatise, Thomas Rymer (1641-1713), composed tragedies in his youth, but then turned to literary criticism, poetry, and the study of history. He objects in his preface that Rapin has woefully underrated English drama. Rymer is best known for publishing "Rymer's Foedera," his indispensable collection of documents from British history. No matter how one considers it, Rapin's "Aristotle" is a very rare book, and it is surprisingly so as a 17th century English book on a secular subject issued by a well-known publisher: except for the present volume, the Macclesfield copy (sold at Sotheby's in 2008 for an equivalent hammer price of \$1,089) is the only one listed by ABPC at auction since at least 1975, and there seems to be no other copy presently in the marketplace. (ST10867b)

275. RIDLEY, NICHOLAS. DE COENA DOMINICA ASSERTIO, CONTRA SCELERATAM ILLAM TRANSSUBSTANTIATIONIS HÆRESIM. [and] PRAEFATIO ET PROTESTATIO NICOLAI RIDLEI, HABITAE XX. APRILIS IN SCHOLIS PUBLICIS OXONII, ANNO M.D.LV. (Genevæ: Apud Ioannem Crispinum, 1556) 168 x 102 mm. (6 5/8 x 4"). 111, [1] pp., [16] leaves. **Two parts in one volume.** First Printing in Latin of the first work, "De coena dominica assertio," FIRST EDITION of "Praefatio et Protestatio." Very fine chestnut brown crushed morocco by Rivière (stamp-signed on front turn-in), covers with large gilt arabesque at center, raised bands, gilt spine titling, densely gilt inner dentelles, all edges gilt. Printer's device on title page, foliated initials. Text printed in italic type. Adams R-529; Lowndes III, 2095.

Spine uniformly a shade lighter than covers, one corner a bit bumped, text probably pressed (but seems not to have been washed), three or four trivial paper flaws, but QUITE A FINE COPY, the binding bright and scarcely worn, and the text especially smooth and clean. **(Plate 2) \$5,500**

The two works presented together here—the second appearing for the first time—make this an extremely important volume in the history of religious conflict in 16th century England. The opinions expressed in these rare little treatises on the nature of the Lord's Supper ensured that the author would be burned at the stake. Nicholas Ridley (ca. 1500-55), who studied at Cambridge, Paris, and Louvain, was in high favor during the reigns of Henry VIII and Edward VI, being appointed king's chaplain, canon of Canterbury, and canon of Westminster, before becoming bishop of London in 1550. His support of Lady Jane Grey's claim to the throne did not, of course, endear him to the Princess Mary. During her reign, in 1555, he was sent before a tribunal to be tried for heresy. The tribunal requested that Ridley write out in his Oxford prison his understanding of Christian Communion, and the result constitutes our first treatise. In it, he boldly denies that the

bread and wine consecrated by the priest are fully transformed into the body and blood of Christ; Ridley's position was condemned as a heresy too heinous to be spoken aloud. Published in English in the year of Ridley's death, our work was translated into Latin for this edition, which was printed in Geneva, a center of Protestant reform. Our second work is the first printing of a short record of the dispute staged earlier in the year 1555 at Oxford between Ridley and his accusers, which also touches on the nature of Communion, as well as debating whether Scripture should be interpreted literally. The opinions he expressed in that debate ensured that Ridley would be brought before the tribunal. After his condemnation, he was imprisoned in the Tower, later being transferred to Oxford, where he was burned—along with theologian Hugh Latimer (see item #239)—after Mary refused to pardon him. Latimer is said to have encouraged Ridley with the words, "Be of good comfort, Master Ridley, and play the man; we shall this day light such a candle by God's grace in England as, I trust, shall never be put out." With the death of Mary in 1558 and the accession of Elizabeth I, Ridley came to be venerated as a martyr to his beliefs, and his views of the Lord's Supper served to define the position of the Anglican church. (ST10980)

276. ROGERS, THOMAS. A TREATISE VPON SVNDRY MATTERS CONTAINED IN THE THIRTY NINE ARTICLES OF RELIGION, WHICH ARE PROFESSED IN THE CHURCH OF ENGLAND. (London: Printed by John Legatt, 1639) 184 x 140 mm. (7 1/4 x 5 1/2"). 18 p.l., 222 (i.e., 236) pp. First Edition under this Title. Contemporary unlettered blind ruled sheep, spine with two small early paper labels. Floral device on title page, foliated headpieces and initial. First two leaves with small embossed armorial stamp of the Macclesfield Library and front pastedown with matching armorial Macclesfield bookplate. Milward 289 (citing the first printing of the text under its original title); STC 21233.

Leather a bit dried and scuffed, backstrip uniformly sunned, top of spine partly torn, but the binding solid and pleasing nevertheless. Sprinkled foxing on first four leaves and a few others, one inserted two-leaf quire rather browned, one leaf with long, faint crease, otherwise fine internally, especially fresh and clean and with deep impressions of the type. **(Plate 36) \$475**

This analysis and defense of the Articles of Religion of the Church of England constitutes the most important work of Thomas Rogers (d. 1616). First published in 1585 under the title "The English Creede," then transformed in 1607 into "The Faith, Doctrine, and Religion, Professed in England," our volume appears here under its third title. The 39 Articles are 39 statements to which those who take orders must subscribe, but, in a broader sense, they enunciate the basic doctrines of Anglicanism. Originally, 42 Articles were published in 1553, but these were modified and reduced by ecclesiastical convocation, and the revised articles received Parliamentary approval in 1571. Rogers, rector of Horningsheath for 35 years, published a number of religious treatises and sermon collections, as well as a popular translation of Thomas à Kempis. Our volume offers an analysis of the positions of the notable adversaries of Anglican doctrine and argues that the Articles are "agreeable both to the written word of God and to the extant confessions of all the neighbour churches, Christianly reformed." (ST11084)

277. RUSCELLI, GIROLAMO. TRE DISCORSI. (In Venetia: Per Plinio Pietrasanta, 1553) 219 x 162 mm. (8 5/8 x 6 3/8"). 287 pp. FIRST EDITION. Modern (19th century?) painted vellum, the front cover with a central rectangle in three parts outlined in brown and gold and containing in a large middle

panel a version of this book's printer's device, an emblematic image of a lush tree in brown and green, near the base of which flutters a banderole with the motto in gold "Semper Virens" ("always green"), above the tree a small panel with a vignette of a walled city painted predominately in red, and at the bottom a third panel containing a cartouche with the place and date of publication; very neat vertical manuscript lettering in red and brown on spine. Pleasing historiated woodcut initials. Front pastedown with the bookplate of Cornelius J. Hauck, front flyleaf with signature of Dr. Federico Bauer dated 1935. Adams R-959; STC Italian, p. 593.

Binding just slightly soiled and a bit splayed, narrow faint yellow band across top of title page, otherwise A VERY FINE COPY, the text especially clean, fresh, and bright, and printed with extremely wide margins. (Plate 44) \$1,250

These essays about language and translation are presented in a quarrelsome spirit by Girolamo Ruscelli to his fellow humanist Lodovico Dolce (1508-68), author of numerous dramas and translator of Latin and Greek works into Italian. Both men had edited Boccaccio's "Decamerone" for Venetian publishing houses, and in the first essay, "On the Decameron of Boccaccio," Ruscelli charges that some notes of his were borrowed and misused by Dolce, and that Dolce is guilty of publishing a barbarous version of the text. In the second essay, "Observations on the Vernacular," Ruscelli lectures Dolce on correct and incorrect Italian usage, while the final piece, "On the Translation of Ovid," tears into Dolce's 1553 Italian Version of Ovid's "Metamorphoses." Most Renaissance Italian literary critics focused their studies on ancient authors, but Ruscelli was primarily interested in Italian works, writing essays on the vernacular language and editing the works of Petrarch and Vittoria Colonna as well as Boccaccio. Born in Viterbo in humble circumstances, Ruscelli (1500-66) migrated first to Rome and then to Venice, where he corrected proofs in the printing house of Valgrisi. A friend of Bernardo Tasso, Ruscelli was one of the few to recognize early the genius of Bernardo's son Torquato. He is best known for his emblem book "Le Imprese Illustri," first printed in 1566. The output of our printer Plinio Pietrasanta, who worked in Venice for just five years (1553-57), was distinctly modern; almost all of the 29 books from his press as listed in the British Library catalogue were written by 16th century authors, most of them Italian. Six of the 29 entries represent works by Ruscelli, including the first two from the press. The painted binding here, while reaching no great altitude of esthetic achievement, is nevertheless done with some skill and charm, and it provides a pleasing complement to the text. (ST10916)

278. [SAINT GERMAN, CHRISTOPHER]. THE DIALOGUE IN ENGLISH, BETWEEN A DOCTOR OF DIUINITE, AND A STUDENT IN THE LAWES OF ENGLAND. (London: Richard Tottill, 1593) 124 x 83 mm. (4 7/8 x 3 1/4"). 176, [4] leaves. Pleasing contemporary smooth calf, covers with borders of thick and thin blind rules and central blindstamped oval lozenge in an elaborate strapwork pattern, raised bands flanked by plain blind rules, remnants of ties. In a brown cloth clamshell box with gilt titling on the spine. Title page with contemporary ink note regarding the author (as being identified in Thomas Fuller's "History of the Worthies of England"), manuscript annotations to blank end leaf and occasionally in margins, all in a neat early hand. Beale T-479; STC 21575.

Rear board detached, front joint with a three-inch crack from the head, two lower panels of backstrip loose, leather a bit scuffed and stained, but the original elements all present and quite appealing. Title and following leaf a little soiled and browned, other very minor defects, but an excellent copy

internally, the text consistently clean and fresh. (Plate 42) \$3,750

According to the DNB, this is "surely the most remarkable book relating to English law published in the Tudor period, and quite unlike any book to have come from the pen of an English lawyer before." Commonly known as "Doctor and Student," these dialogues "explore the relationship between the principles of English law and conscience." The first 24 chapters were initially published in Latin in 1528, and the English translation appeared in 1530 with an additional 13 dialogues between the theologian and the barrister. This later printing included an introduction explaining that the book would be in English, rather than the more erudite Latin or French, "because it was 'specially made' for those without legal knowledge." Christopher Saint German (ca.1460-1540/41) studied law at the Middle Temple and was called to the bar, although he preferred writing about the law to practicing it. In DNB's words, the quiet Saint German was, rather surprisingly, "one of the major intellectual forces behind the English Reformation," taking on the formidable Sir Thomas More and showing a way around the many legal difficulties that, more than theological differences, led to the Anglican break with Rome. "Doctor and Student" became a handbook for legal students, and was the standard text until Blackstone's "Commentaries" appeared in the 18th century. It still remained popular, with some 30 reprints issued by 1886, although 16th century editions are uncommonly seen, especially in agreeable condition. (ST11520)

279. SILIUS ITALICUS. OPVS DE BELLO PVNICO SECVNDO. (Florentiae: Sumptu Philippi Iuntae, 1515) 159 x 95 mm. (6 1/4 x 3 3/4"). 208 leaves. Edited by Ambrosius Nicander. Contemporary stiff vellum, flat spine with early ink titling and calligraphic flourish, yapp edges. Woodcut device on final page. Renouard (Junta), 82; Schweiger III, 954; Brunet V, 382; Graesse VI, 405; STC French, p. 627.

Two tiny chips to head edge of rear cover, half-inch horizontal wormhole at tail of spine, vellum with the usual minor soiling, hinge open at a2 (but no structural weakness), title leaf backed (with letterpress on recto showing through a triangular window), otherwise only trivial defects internally (very minor isolated foxing, a few smudges) and an excellent contemporary copy in general, the text quite fresh and clean. \$375

Silius (ca. 25-101) was the most prolific Roman writer of heroic verse. Appointed consul by Nero, he enjoyed a long career in office and retired in peace and wealth to his villas without falling victim to envious intrigues, a notable accomplishment in itself at the time. "Punico," his chief work, is an heroic poem in 17 books, recounting the events of the second Punic War, the historical material for which was taken from Livy and Polybius. This is one of a long series of classics printed by Filippo di Giunta (1450-1517), who produced more than 100 books, mostly in italic types, as a successful rival of Aldus Manutius. Although he occasionally reprinted Aldine texts, Giunta maintained his own editorial staff—Renouard includes a roster of editors, wherein our Ambrosius Nicander is listed as editing just the present volume (perhaps he was not asked to do additional work because, at least according to Renouard, Graesse, and Schweiger, he was so liberal and injudicious here with his interpolations). This is an uncommon edition, OCLC locating 10 copies. (ST11732a)

**Three Important Very Early Surveying Works,
Two in English, Including A 16th Century Imprint**

280. (SURVEYING). ODDI, MUZIO. DELLO SQUADRO

TRATTATO. [bound with] LEIGH, VALENTINE. THE MOSTE PROFITABLE AND COMMENDABLE SCIENCE, OF SURVEIYNG. [bound with] FOLKINGHAM, W[ILLIAM]. FEVDIGRAPHIA. THE SYNOPSIS OR EPITOME OF SVRVEYING METHODIZED. ANATOMIZING THE WHOLE CORPS OF THE FACULTIE. (In Milano: Appresso Bartolomeo Fobella, 1625; Imprinted at London: For Andrewe Maunsell, 1578; London: Printed for Richard Moore, 1610) 178 x 133 mm. (7 x 5 1/4"). 4 p.l., 175, [1] pp.; [59] leaves; 4 p.l., 88 pp., lacking first leaf (apparently blank) in second book. **Three separately published works bound in one.** FIRST EDITIONS OF FIRST AND THIRD WORKS, Third (second obtainable) Edition of second work. Attractive 18th century sprinkled calf, raised bands, spine panelled in gilt featuring large pomegranate centerpieces, red morocco label. Each title with woodcut initials (the third with woodcut headpieces and tailpiece); first two titles with many diagrammatic illustrations in the text; second title with three folding charts (two of them large); and first title with engraved illustrated title page, 12 engraved and 60 woodcut illustrations and diagrams in the text (some of these illustrations comprising rather attractive little scenes). Latter two titles printed in black letter. Front pastedown with armorial shelf label, and head of first title page with small embossed stamp, both of the Macclesfield library. Front endpaper with the titles of the three works written out in a neat 19th century hand. Verso of second title page with ink ownership inscription: "Weybread. John Flatman owneth this book," dated 1672. Foot of title page and prefatory leaf of third title with the ownership signature of Ra[lph] Dowcett. First work: Riccardi I, 211. Second work: Taylor 36 (citing earlier edition); STC 15417. Third work: STC 11123; Taylor 119; Sabin 2495.

Head of spine a bit rubbed, a hint of wear elsewhere, but the binding completely sound and quite attractive, with very lustrous boards. First work: one opening of preface a little soiled; second work: text with a few trivial ink stains, folding charts with two minor tears and one early paper patch on blank verso; third work: one prefatory leaf with closed tear from head into several lines of text (old translucent paper repair on recto covering two Latin words and with letters in two dozen words slightly displaced), title page and last leaf a little soiled, corners of first few leaves lightly dampstained, most leaves trimmed close at head (parts of some headlines and woodcut decoration lost). In all other important respects, a really excellent copy internally, THE FIRST TWO WORKS QUITE BRIGHT AND FRESH and with very ample margins (the first work in extraordinarily fine condition). **(Plates 3, 43) \$8,250**

This is a very appealing and valuable collection of three rare early surveying books, comprising an important and handsomely printed Italian treatise from the 1620s and two English works that provide a good picture of the field of surveying as it was understood during the last two decades of the 16th century and the first decade of the 17th century in Britain. The work by Oddi, which takes its title from the measuring square ("Squadro"), shows the reader how to survey accurately fields that are anything but square, using a method based on equilateral triangles. The author also addresses the creation of house plans and the measuring of heights. A number of diagrams and mathematical tables, as well as charming surveying scenes, are included. Riccardi calls it a "rare and also valuable work by reason of the quality of the printing." Muzio Oddi (1569-1639) studied mathematics and drawing in his youth, but initially made the military his profession. He was an artillery officer in the service of Francesco Maria II della Rovere, Duke of Urbino, but was found guilty of

revealing secrets of state to the duke's wife, Duchess Livia, and was imprisoned from 1600-09. Oddi spent this time profitably writing mathematical treatises, and he taught mathematics in Milan after his release. Leigh's treatise on land surveying, first published in 1562, also deals with the mathematics of surveying, the title page promising that his book will give directions for "the measuring of all kindes of landes, be it meadowe, pasture, errable, woode, hill, or dale." But Leigh cautions the reader that a good surveyor must record much more than dimensions. Rents must also be calculated, as well as all dues owed on the land. (Leigh's work has been printed here without gathering "H," but presumably this is as it should be, since our collation matches that of the University of Pennsylvania copy described in NUC, and the text does not seem to lack anything.) Valentine Leigh (d. 1563) wrote on diverse topics, including on "the most mightie Conqueror, Death." William Folkingham (fl. 1610), who also wrote treatises on shorthand and on achieving a long and healthy life, promises in his part of the present book the "materiall, mathematicall, mechanicall and legall parts" of surveying. But perhaps the most intriguing parts of his treatise have to do with various soil types and trees, for these sections make it clear that his book has been written at least partly with an audience of colonists in mind. He expects that the work will be useful not only for farmers in England, but "for all under-takers in the plantations of Ireland or Virginia." All three of these works are quite rare. NUC lists five copies of our first (and only) edition of Oddi's book, eight of our first printing of Folkingham's book, and just two of our edition of Leigh's book (as well as five of the 1577 printing--an earlier edition of 1562 is said once to have existed, but there seem to be no known copies today). Listings in ABPC verify these works' rarity: since 1975 (in addition to the present volume), just three copies of the first two printings of the Leigh work have appeared, along with three each of the Oddi and Folkingham books. (ST10710)

With Delicate, Graceful Folio-Size Engravings, Some of the Period's Best Floral Illustrations

281. SWEERT, EMANUEL. FLORILEGIUM, TRACTANS DE VARIIS FLORIBUS ET ALIIS INDICIS PLANTIS AD VIVUM DELINEATUM IN DUABUS PARTIBUS ET QUATUOR LINGUIS CONCINNATUM. (Frankfurt: Anthonium Kempner, 1612) 387 x 260 mm. (15 1/4 x 10 1/4"). Part I: [21] leaves (including the engraved title, the last leaf blank) plus plates; Part II: [1] leaf (title page) plus plates, followed by a blank leaf (not mentioned by Hunt). **Two parts in one volume.** FIRST EDITION. Pleasant contemporary mottled calf, raised bands, spine gilt in compartments with scrolling cornerpieces, intricate central fleurons of martagon lilies, this design mirrored by lilies in the center of the border on either side and enclosed by a lozenge of tiny star and flower stamps, rebaked in the 20th century (with a lighter colored calf), preserving most of the original spine (the top compartment and half the second compartment, with titling, now blank). WITH 110 FINE BOTANICAL PLATES: 67 in part I depicting flowers grown from bulbs, 43 in part II depicting flowers with fibrous roots, as well as exotic plants, fruits, and fragrant trees (plate 33 misbound after plate 39), engraved title page and portrait. Latin text of planting instructions with handwritten translation in French affixed to the (blank) lower third of the page, 37 plates (mostly in part II) with the common French name of the plant added in a (hardly noticeable) small, neat early (17th century?) hand. Nissen 1920; Pritzel 9073 ; Hunt 196; Tomasi, "An Oak Spring Flora," pp. 42-46.

Corners rather rubbed, covers pitted (as always with early mottled calf), but the binding completely solid and with

pleasing original elements. Remargining (with modern paper) to the engraved title at the beginning and the following leaf with engraved portrait (first leaf with small losses at the fore edge to the rule border and just a very small part of the image), two subsequent leaves with minor remargining as well, 20 plates with very narrow fore margins, of which 13 are actually (just barely) cut into, the binder having grazed the plate mark, though the trimming is well away from any image, one plate with eight dime-size ink spots that have smeared, the "planting instructions" leaf with three problems (overall browning, the bottom third of the recto with a paste-over containing a French translation in manuscript of the printed Latin above it, and with a one-inch-wide diagonal [wax?] stain across the lower half of the verso), one plate with a half-inch hole, two plates with tiny rust holes, other trivial imperfections, but in very pleasing condition where it matters, the vast majority of THE PLATES IN AN EXCELLENT STATE—with strong impressions on generally clean, fresh leaves. **(Plate 45) \$19,500**

As surprising as it might seem today, this lovely collection of floral images was originally published as a catalogue for selling bulbs and plants: Emanuel Sweert (1552-1612) was an Amsterdam dealer in beautiful and rare objects, including the bulbs and exotic plants that were "en vogue" at the time. He was so well known as a floriculturist that he even had a flower named for him, the white "Iris sweerti." The 110 plates in this volume, depicting more than 560 different flowers, illustrate what Tomasi calls the "wide variety of cultivated and bulbous plant species" in Sweerts' inventory. These include, rather surprisingly, various cacti and a pineapple plant in addition to the expected Dutch bulbs and roses. Although an artist himself, Sweerts was not responsible for these engravings; Tomasi says that many of those in part I were "directly copied, with slight variations, from the trial proof copy of de Bry's 'Florilegium novum,' printed just one year earlier." It is likely that more than one artist was involved in engraving the plates. Whoever did the large, striking plates, they are all attractive, and many of them are remarkably beautiful, especially for illustrations done in the early 17th century. The engravings are delicate, detailed, elegant, graceful, and intelligently composed. Apart from the floral cuts, the two engravings at the front are also worth comment. The large engraving on the title page is a charming depiction of the goddess Flora, flanked by Apollo and Diana, seated before a formal garden surrounded by woods. The west wind blows blossoms across the scene, a star shines in the east, and a tetragrammaton inside a sunburst represents the omnipresence of God. The attractive frontispiece portrait of Sweert depicts a proper Dutch merchant with one hand resting on a skull and the other holding a rose, framed by the Latin motto "Vita hominum flos est" ("The life of man is like that of a flower"), an adage that was sadly prophetic: the author died soon after the present work was published. The text includes indices of the plants in French, German, Dutch, and Latin, and planting instructions in Latin (augmented in our copy by the handwritten transcription in French mentioned above). Although our copy is not without condition problems, it is a good deal better than most copies of this book; because it is so beautiful and because it would inevitably invite avid use, it almost always shows up on the market in deplorable shape. (CJB0801)

Two Extremely Important Early Works in English On 16th and 17th Century Ballistics and Artillery

282. TARTAGLIA, NICCOLÒ. THREE BOOKES OF COLLOQUIES [bound after] THE COMPLEAT GUNNER. (London: [Thomas Dawson] for John Harrison [the elder], 1588;

London: for Rob[ert] Pawlet et al., 1672) 292 x 203 mm. (11 1/2 x 8"). "Three Bookes": 4 p.l., 80 pp., [1] leaf, 120 pp., [1] leaf; "Compleat Gunner": 2 p.l., 88, 25, [1] pp., [1] leaf, pp. 63-75, [1] blank pp. **"Three Bookes" lacking G5, which is the extra title page for the "Lucar Appendix"** (as well as the final blank). **Two separately published works bound in one.** "Three Bookes" translated by Cyprian Lucar. FIRST EDITION of "Compleat Gunner," First Edition in English of "Three Bookes." Very attractive 18th century sprinkled calf, spine handsomely gilt in compartments, green morocco label. The "Three Bookes" with woodcut device of a cannon on title page, historiated woodcut initials, three large woodcut arms on second leaf and at end of both sections, many woodcut illustrations of martial implements or vignettes within text, two folding tables, and four folding woodcut plates; "Compleat Gunner" with woodcut foliated headpieces and historiated initials, woodcut illustrations (some of them vignettes) within text, and four engraved plates (two of them folding). Front pastedown with armorial bookplate of the Macclesfield Library and first three leaves with small matching embossed armorial stamp, front free endpaper and some margins with annotations in an old hand. "Three Bookes": Cockle 38; Riling 38; STC 23689; Graesse VI, II, 30; Lowndes IV, 2574. "Gunner": Riling 160; Wing T-65.

Boards bulging, giving the volume a convex shape (with the middle parts of the boards farther apart than the fore edges), otherwise the attractive binding in remarkably fine condition, the leather especially bright and with virtually no wear. First two and last two leaves (including title of "Gunner") browned at edges because of turn-in glue, "Three Bookes" with lightly browned title page, two folding tables with expertly repaired tears on blank verso (no loss in either case), isolated minor foxing or smudges, but the text and plates generally quite clean, very fresh, and, all in all, certainly pleasing; "Compleat Gunner" with light browning throughout and variable (never severe) foxing, though still fresh and clean. **(Plates 5, 45) \$16,000**

Niccolò Tartaglia's "Three Bookes" introduced Elizabethan England to important Italian developments in projectile theory. Dedicated to the earl of Leicester, the queen's favorite courtier, Cyprian Lucar's translation here has rendered into English the first three books of Tartaglia's "Quesiti et Inventioni Diverse" (1546), which was an enlargement of his "Nova Scientia," published in 1537. This earlier work was the first printed book on ballistics. It carried the Medieval theory of "impetus" a step beyond the work of Albert of Saxony and Jean Buridan, thus beginning the scientific treatment of the theory and practice of gunnery. Although the quest for a mathematical theory defining the flight of projectiles was left for Galileo to work out, Tartaglia (1500?-59) in the "Nova Scientia" proposed the use of two instruments for determining inaccessible heights and distances as a result of his study of certain problems with gunnery. Riccardi considers these appliances the first telemeters and says that their related theories are the first attempts at modern tachymetry. The "Quesiti," dedicated to Henry VIII, also deals with the solution of cubic equations, for which Tartaglia in 1530 was the first to establish a formula (although Cardan treacherously stole this information and published it as his own). Along with some autobiographical information, this book also contains accounts of gunnery, the composition of gunpowder, and fortification. The translator, Cyprian Lucar, added his "Lucar Appendix," which culls information on artillery and fireworks from 25 authors writing in English, Latin, and Italian. (The title page to this appendix was apparently bound in at one time, but since it begins an adjunctive section, its absence can perhaps be forgiven.) Bound first in our volume is "The Compleat Gunner," which constitutes the third book of "Military and Maritime [sic] Discipline," although it can

also stand alone, as here. This work promises coverage of the "Art of Founding and Casting Pieces of Ordnance," the "Composition . . . of Gunpowder," the "necessary Instruments . . . to the compleating of a Gunner," the "way of taking Heights, Distances and Profundities," and the "Nature of Fire-works." The text is attributed to Thomas Venn, whose father, John Venn (1586-1650), served with success in the Parliamentary army and was one of the so-called regicides who signed the death warrant of Charles I. Thomas Venn, like his father, was an army captain, and he is known to have served as mayor of Bridgewater. Even with its faults, our volume, representing two works on artillery in very early English editions and with charming woodcut illustrations, has considerable historical and esthetic appeal. (ST11288)

283. TURRECREMATA, JOHANNIS DE. DE EFFICACIA AQUAE BENEDICTAE. (Nuremberg: Johannes Stüchs, ca. 1515) 203 x 149 mm. (8 x 5 7/8"). [8] leaves. Later (19th century?) light green pastepaper boards decorated with an all-over pattern of gilt scrolling vines, some terminating in grotesques and inhabited by rabbits, wolves, and birds. TITLE PAGE WITH A FINE LARGE (114 x 89 mm.) WOODCUT DEPICTING A CLERIC PREPARING TO BLESS A CROWD WITH HOLY WATER in a courtyard outside a church. Final leaf with publisher's device. Inscriptions on title page (one a Latin motto) and on one other leaf in two or possibly three early hands. STC German, p. 876.

Minor (partly patched) worming to foot of first three leaves (woodcut not affected, but with small losses to a handful of letters), title page faintly soiled, otherwise excellent, the binding clean and sound, the leaves fresh, and with deep impressions of the type. (Plate 44) \$2,900

First published ca. 1475, this treatise explains the origin of the custom of using Holy Water in church ceremonies and defends its healing efficacy to counter sterility and other lamentable conditions. *Turrecremata* (Juan de Torquemada, 1388-1468) was a Spanish Dominican monk who studied in Paris. He attended several church councils and defended the doctrine of the Immaculate Conception at the council of Basel. He became a cardinal in 1439 and was known for his charity. Incunabular editions of this work were published without illustration, and ours may be the first printing to be illustrated. Early printings of this work are uniformly rare: ABPC lists an aggregate total of four copies of all the editions at auction since 1975. (ST11188)

284. VERDIER, FRANÇOIS. HISTOIRE DES ACTIONS EXTRAORDINAIRES DE SAMSON. (Paris: Sold by Benoist Audran and by Charles Simonneau, 1698) 248 x 337 mm. (9 3/4 x 13 1/4"). FIRST EDITION. Not at all displeasing 19th century continental half vellum over marbled paper boards, flat spine gilt in a lattice and fleuron pattern, red morocco vertical title label (hinges expertly reinforced with paper tape). ENGRAVED THROUGHOUT: WITH A TOTAL OF 40 FINE COPPER PLATES, including an engraved dedication page, colophon, and 38 engravings illustrating the life of Samson, the plates after Verdier, with four engraved by him and the rest by Audran, de Poilly, Simonneau, and others. Explanatory text in French and Latin captions; recto of front free endpaper with (probably 19th century) calligraphic ink ownership inscription of L. Schellbach Junior.

Tiny scuffs and abrasions to title label (with minimal loss of leather and gilt), a few marks and three small gouges to lower paper cover, edges a bit worn, but the binding completely solid and with nothing approaching a serious problem. Dedication plate with overall faint soiling and with four small ink splatters,

two plates with short closed tears in bottom margin (last three plates with one-inch open tear to lower inside corner), intermittent minor foxing or soiling, but generally quite an excellent copy internally, the leaves much cleaner and showing fewer signs of use than would be expected with an appealing picture book like this. (Plate 44) \$1,500

This is a very rare complete set of Verdier's depictions of events from the life of Samson, beginning with an angel's annunciation to his mother that she will bear a son who is "the glory of Israel and the terror of the Philistines." The work goes on to relate his youthful feats of strength, including the slaying of a lion with his bare hands; his stormy marriage to a Philistine woman; and his battles against the Philistines, during which he was given supernatural strength by God. It ends with his seduction and shearing at the hands of Delilah, and the subsequent destruction of the Philistine palace. Apart from the very last episode in his life, Samson was not a frequent subject for artists, which makes these attractive and uncommon engravings all the more desirable. Verdier's drawings are full of life and action, with beautifully rendered bodies, detailed backgrounds, and artful use of light and shadow. And the plates are done on thick, soft paper, which gives the compositions an appropriately antique texture. The son of a clockmaker to the French court, Verdier (1651-1730) studied painting under the great Charles Le Brun (1619-90) and won first prize for drawing at the Académie Royale in 1668. He was awarded a number of official commissions in Paris, and assisted with Le Brun's works for Versailles and the Trianon. In 1678, he was elected to the Académie, and he later acquired the title of "Painter in ordinary to the King." This is a genuinely rare book both in institutional collections and in the marketplace: OCLC lists only seven copies of this work, some of them incomplete, and since 1975, ABPC records only one complete copy at auction (and one, apparently later, incomplete group of the plates). (ST11490)

285. WHITE, THOMAS. THE MIDDLE STATE OF SOULS. FROM THE HOUR OF DEATH TO THE DAY OF JUDGMENT. ([London], 1659) 149 x 83 mm. (5 7/8 x 3 1/4"). 12 p.l., 260 pp. [1] leaf (errata). FIRST EDITION IN ENGLISH. REALLY EXCELLENT CONTEMPORARY POLISHED CALF, raised bands, boards and spine compartments tooled in blind, two old, small paper labels on spine. Ornamental headpieces and frames around initials. Front free endpaper with inscription of Tho. Bennion in an old hand, first two leaves with small embossed armorial stamp of the Macclesfield Library and front pastedown with matching armorial Macclesfield bookplate. Wing W-1836.

Corners a bit worn, two small spots on covers, otherwise the original rustic binding solid and pleasing, with very little wear to the joints. Stab marks at inner margin from a previous binding, title page and a few other leaves a trifle soiled, insignificant tears and a little offsetting, but the text generally well preserved, especially for this kind of book, the leaves almost entirely fresh and clean. (Plate 36) \$1,600

First published in Latin in 1653 (and never reprinted after our edition of 1659), this controversial work offended both Catholics and Protestants by its opinions on the state of the soul between the time of death and the final day of judgment. The author asserts that the sins of repentant souls are purged, not by any monstrous demons or flames, but only by the inner torment resulting from the conflict between lingering base desires and a yearning to attain the beatific vision of God. This vision, White argues, can be obtained when the soul is thoroughly cleansed, without waiting for the end of time. These statements run counter to the opinions of "vulgar modern divines," but our author marshals arguments and references from Church

Fathers to bolster his position. Born into an English Catholic family, Thomas White (1593-1676), who also used the name "Blacloe," was educated at Catholic universities on the continent. He became a priest and a teacher of classics, philosophy, and theology at the English Catholic University of Douay. In his latter years he settled in England and became a good friend of fellow independent thinker Thomas Hobbes. According to DNB, the opinions in the present book "gave great scandal," and White's own University of Douay denounced the work. White also thought fit to deny the infallibility of the pope, but before his death, he submitted to church authority and was reconciled to the Catholic faith. Like so many of the early English books from the Macclesfield library, this volume is both very well preserved and extremely rare. ABPC lists no other copy at auction since at least 1975, and there seems to be no competing copy currently available for sale. (ST10991)

First Text on Mechanics Published in English, An Excellent Contemporary Copy

286. WILKINS, JOHN. MATHEMATICAL MAGICK: OR, THE WONDERS THAT MAY BE PERFORMED BY MECHANICAL GEOMETRY. (London: Ric. Baldwin, 1691) 165 x 127 mm. (6 1/2 x 5"). [8] p.l., 295, [1] pp. (the final page ads). Fourth Edition. Contemporary sprinkled calf, raised bands, spine in elaborately gilt compartments, original red label. Frontispiece portrait of the author and 45 large and small woodcut or engraved illustrations in the text, showing various mechanical devices. Ink inscription of "I L" and date (1761) near bottom of title page. Wing W-2201; Roberts & Trent, p. 354; Taylor 181; Osler 4239 (the last three works citing the first edition of 1648).

Top and bottom inch of front joint cracked, boards slightly marked, bottom of spine a little ragged, gilt on backstrip rather muted, tiny erosion to edge of label, but the original unsophisticated binding entirely solid and still quite pleasing. A rust hole here, and minor spot there, but IN FINE CONDITION INTERNALLY, the text rather bright, very clean, and especially fresh. (Plate 44) \$1,600

Wilkins made no lasting scientific discoveries himself, but he was an excellent promoter of scientific ideas. Recognizing the great benefit that would accrue from broad dissemination of scientific knowledge, he wrote "this short, condensed compendium of mechanics," which represents "the first text on mechanics available in the English language." (Roberts & Trent) Wilkins intended the work, first published in 1648, to promote and aid "every unlettered ingenious artificier" in practical invention. The book is a compendium of Latin sources, presented in two parts: the mechanical properties of simple machines and the application of them to achieve mechanical motion. The latter envisions several possible contrivances, including submarines, planes, clocks, and devices to generate perpetual motion. Among the machines pictured here are sail-propelled carriages, an appliance to uproot trees, and a perpetual motion device based on a water screw. (ST10874)

287. WIRTZUNG, CHRISTOPH. PRAXIS MEDICINAE UNIVERSALIS; OR A GENERALL PRACTISE OF PHYSICKE. (London: Edmund Bollifant, 1598) 298 x 197 mm. (11 3/4 x 7 3/4"). [20], 790 pp., [61] leaves (collating as the Wellcome copy). Translated by Jacob Mosan. FIRST EDITION IN ENGLISH. Contemporary calf boards with multiple blind rules enclosing gilt single-rule frame featuring rose cornerpieces and large, elaborate central strapwork lozenge, recent retrospective

rebacking preserving later (19th century?) label, raised bands, spine panels with central blindstamped design of two birds perched on a chalice, lower corners neatly renewed, older (though apparently not original) endpapers. With printer's device on title page and numerous large and small foliated initials in the text. Front pastedown with ink inscription "Given by Mr. Tho. James / 1711"; Verso of title page with stamp of Sion College Library; page 502 with ink ownership inscription of Elias Brooke written in Latin in the fore-edge margin. Wellcome I, 6758; STC 25862.

Upper corners very worn, board edges a little rubbed and with small portions of leather missing, covers slightly cracked, but the solidly restored binding absolutely tight now and perfectly satisfactory. Very faint browning at edges of leaves, mild dampstain to the lower fourth of perhaps a third of the leaves (more noticeable in three gatherings, but never severe), other isolated minor imperfections in the text, but still quite an agreeable copy internally, especially for a 16th century herbal, the text very crisp and generally quite clean. \$3,600

First published in Heidelberg in 1568 as "Ein new Artzney Buch," this medical guide is organized into sections covering the head, breast, belly, skin, and extremities, with additional sections covering poisons and herbal remedies. All imaginable ailments are described, along with their prescribed treatments, mostly botanical in nature, but also including bleeding, baths, and enemas. For example, the unfortunate sufferer of arthritis is told first to use a purge of agaricus, sugar, and field cypress, followed by fasting, bleeding, and a disgusting solution of "oil of earthworms" in wine. Those exhibiting signs of senile dementia are to be fed only things that are very young, such as veal, lamb, and fresh fruits, so that the youth in these comestibles may counteract the age of the human sufferer. Wirtzung (or Wirsung, ca. 1500-71) was a native of Augsburg whose previous works most notably included a German translation of the Spanish *tragi-comedy* "La Celestina." Although our title page accords him the title "Doctor," that honorific does not appear on the first German edition of this work. Whatever his medical qualifications may have been, his compilation of cures was extremely popular and influential, being frequently reprinted in the century after its publication. But attractive copies, especially of our first edition in English, do not often appear in the marketplace: ABPC records only six other copies at auction since 1975, three of those with leaves lacking or supplied from another copy. (ST11611)

Describing his "Water-Commanding Engine" More than a Century before Watt's Steam Engine

288. [WORCESTER, EDWARD SOMERSET, 2ND MARQUIS OF]. A CENTURY OF THE NAMES AND SCANTLINGS OF SUCH INVENTIONS, AS AT PRESENT I CAN CALL TO MIND TO HAVE TRIED AND PERFECTED. (London: Printed by F. Grismond, 1663) 133 x 79 mm. (5 1/4 x 3 1/8"). 10 p.l., 72 pp., [1] leaf (blank), [10] pp., [2] leaves (first blank), 34 pp. (Missing blank A1.) FIRST EDITION. Early 19th century polished half calf and marbled boards, neatly rejoined, flat spine competently rebacked incorporating most of original backstrip, original red morocco label. With woodcut initials and headpieces, and full-page royal coat of arms of Charles II preceding the supplement. Norman 1975; Wing W-3532.

Extremities a bit rubbed, paper boards a little chafed, offsetting to endpapers from binder's glue, faint marginal browning and isolated mild foxing, one leaf with burn hole barely touching two letters, other trivial imperfections, but AN

EXCELLENT COPY of a scarce work, the restored binding quite sound, and the text clean and fresh, with deep impressions of the type. **\$4,500**

This small, quirky publication contains descriptions of several significant inventions, including the celebrated "water-commanding engine," a device entitled to be called the first steam engine. Additionally, our copy contains the 34-page supplement—very frequently missing, as in the Norman copy—that features what basically amounts to a patent for that important machine. (In this section, as in a modern patent, Worcester describes the parts and function of his water-commanding engine in an application to King Charles II, and an Act of Parliament dated 20 September 1663 grants Worcester the right to receive "the benefit and profit of a Water-commanding Engine by him invented," reserving 10 percent of the benefits therefrom to the Crown.) Other impressive inventions described in our little volume include a calculating machine, a universal language, repeating firearms, time bombs for use against enemy ships, a mechanical flying bird, a device for enabling a man to fly, burglar-proof locks, and eight different mechanical alphabets. Edward Somerset, 2nd Marquess of Worcester (d. 1667), was a courtier with a strong interest in science and engineering. According to the DNB, around

1628 "he employed a Dutch engineer, Caspar Calthoff, to assist him with experiments at [his] castle. Although no surviving trace of it was ever found during twentieth-century conservation work there, it is possible that a machine employing the propulsive properties of steam was constructed to raise water to the full height of the great tower." As a Royalist, Worcester was forced to flee to France when the monarchy fell, but by 1652, he had returned to England, where he was allowed his freedom by Cromwell, who seems to have been a supporter of the young marquess' scientific pursuits. Worcester resumed his partnership, and the present catalogue was composed. In the words of DNB, of the catalogue's various inventions, "the 'water commanding engine' . . . excited [the] most interest among historians of science, because its inventor claimed to have found a way to 'drive up water by fire.' (Dircks, 475) Although the word 'steam' was not used as a term in science or engineering until after Worcester's death, the water commanding engine appears to have been powered by that means, and thus the marquess has been promoted, most vigorously by [his biographer] Dircks, as an inventor of the steam engine." It is especially lucky to find this work with the supplement: an exhaustive search of OCLC, COPAC, and KVK locates 10 institutional copies but only four that seem to have the supplement, one at University College London and three at German libraries. (ST11805)

IV. Single Illuminated Leaves with Historiation or Miniatures

289. AN ILLUMINATED VELLUM MANUSCRIPT LEAF WITH A SIX-LINE HISTORIATED INITIAL, FROM AN EARLY BIBLE IN LATIN. TEXT FROM THE OPENING OF II PARALIPOMENON. (France, 13th century) 184 x 127 mm. (7 1/4 x 5"). Double column, 54 lines of text, in a very fine, very small gothic book hand. Rubrics in red, capitals struck with red, headings and chapter numeral in red and blue, verso with two two-line initials in red or blue with contrasting penwork tendrils extending three-quarters of the length of each column, recto WITH AN APPEALING SIX-LINE HISTORIATED INITIAL "C" DEPICTING KING SOLOMON WITH HIS SWORD, the figure on a burnished gold background delicately embellished with white scrollwork, the initial executed in pink and blue with white tracery.

One tiny fore-edge tear, fore margin of verso with one-inch square glue stain from older repair to one-eighth-inch hole, the initial with miniscule loss of gilt just at the top of the king's head, otherwise in fine condition, the leaf generally clean, fresh, and bright, the initial detailed and attractive, and the margins very generous. **(Plate 4) \$2,250**

This excerpt from what is called in the Protestant canon the Second Book of Chronicles tells of King Solomon's plans to build a temple using the finest materials obtainable. The wise king appears in our initial sitting before a wall painted in gold and patterned with scrolling vines, a design feature common to many historiated initials, but also (perhaps not coincidentally) indicative of his great wealth. In the first chapter of this book, Solomon asks the Lord only for wisdom, and so appropriately he is shown here holding the sword of justice, the massive blade resting against his shoulder. The king is clothed in the same rose and dark blue colors used for the encircling initial, his rose cloak draped over one shoulder. The bearded face, shown in three-quarter view, wears a solemn, thoughtful expression which the artist has skillfully suggested with a few sensitive lines. In addition to its attractive decoration, our leaf has the bonus of noticeably ample margins, an uncommon luxury in portable Bibles such as this one (see next item for more on portable or "pocket" Bibles). (CBM1010)

With a Lovely Historiated Initial Showing a Winged Saint Matthew Writing his Gospel

290. AN ILLUMINATED VELLUM MANUSCRIPT LEAF WITH A FINE HISTORIATED INITIAL, FROM AN EARLY BIBLE IN LATIN. TEXT FROM THE OPENING OF THE GOSPEL OF MATTHEW. (Paris, ca. 1220) 152 x 102 mm. (6 x 4"). Double column, 50 lines of text, in an extremely fine tiny gothic book hand. In a very pleasing 15 x 12 1/2" gilt wooden frame. The visible side with rubrics in red, capitals struck in red, two-line initials in red or blue with elaborate penwork in both colors, one handsome three-line initial in pink and white on a ground of blue and magenta, with gold disks and foliate marginal extension, and WITH AN EXTREMELY PLEASING FOUR-LINE HISTORIATED INITIAL SHOWING MATTHEW WRITING HIS GOSPEL, the initial (measuring approximately 12 x 11 mm.) executed in colors and gold to match the three-line capital and with a 60 mm. marginal extender. Top margin with "Novum Testamentum" penned in a neat early hand.

Two tiny stains of no consequence, bottom-most flourish from a decorative initial just grazed at lower edge, but IN FINE CONDITION, the leaf in general bright, clean, and fresh, and with no erosion of paint in the delicate historiated initial. **(Inside Front Cover) \$2,900**

The initial here is both immensely charming and historically revealing. In the bottom portion of our "L" (for "Liber"), the Evangelist Matthew, seated in a golden chair at his desk, works intently on his text, a pen in one hand and a knife (for making erasures) in the other. In an especially delightful departure from normal iconography, the angel that is Matthew's identifying attribute—and that normally accompanies Matthew when he appears in manuscripts like this—is largely obscured by the saint's ample nimbus so that the angelic companion's wings actually appear to be attached to our Gospel writer. Whether this is a deliberate conflation of identities that represents a use (successful in our minds) of artistic license or whether it is simply the result of a

crowded room, we cannot say. The leaf comes from what have come to be called "pocket Bibles," produced by scribes working mostly in commercial settings using letters tiny enough to allow the text of an entire Bible to be contained in a portable book, even to the extent of fitting into one's pocket. The demands placed on the artist, who was asked at the beginning of each biblical book to provide a detailed scene in a space smaller than the average thumbnail, are obvious, but the considerable success that such illuminators achieved can be seen quite clearly in this example. (ST11410)

291. AN ILLUMINATED VELLUM MANUSCRIPT LEAF WITH A PLEASING HISTORIATED INITIAL, FROM AN EARLY BIBLE IN LATIN. TEXT FROM THE BOOK OF SOPHONIAS (i.e., ZEPHANIAH). (France, middle of the 13th century) 216 x 146 mm. (8 1/2 x 5 3/4"). Double column, 49 lines of text, in a fine, small gothic book hand. Capitals struck with red, headings and chapter numbers in red and blue, verso with two two-line initials in red or blue with contrasting penwork extensions, recto with one three-line initial "D" in colors and burnished gold with a center design of white vines and blossoms, one three-line initial "S" in colors and burnished gold with a three-line extension from its lower corner (the bottom compartment of the capital containing the tiny gray and green head of a grotesque), and A FOUR-LINE HISTORIATED INITIAL "U" SHOWING THE PROPHET RECEIVING A MESSAGE ON A SCROLL FROM THE ALMIGHTY, the scene on a burnished gold ground, a two-line extension curving up from its upper left corner. With two brief contemporaneous marginal annotations.

Repaired quarter-inch tear to fore edge, fore margin of the recto with one half-inch and one three-inch unusual rope-like early doodle in light brown ink and faint wash, a couple of minor smudges to the very ample margins, but an excellent specimen in all important respects, the initials completely intact and the overall effect quite pleasing. **(Plate 29) \$1,900**

The text here contains the end of the book of Habakkuk (including its final chapter, begun with the three-line "D") and almost the entirety of the brief book of Sophonias, who came to warn the Jews of the consequences of falling into idolatry. "Sophonias" is the Greek name of the Hebrew prophet Zephaniah, and it is under the latter name that the book appears in Protestant Bibles. According to the Catholic Encyclopedia, Sophonias/Zephaniah was "the ninth of the twelve Minor Prophets of the Canon of the Old Testament, [who] preached and wrote in the second half of the seventh century B.C." One of the fiercest of the prophets, Sophonias utters the angry Lord's threats to destroy both Judah and Assyria in order to cleanse the lands of sin. With the long veil of a seer hanging down his back, the prophet here lifts a forefinger in an admonishing gesture. The gold background is limited in the upper right corner by a wavy line, over which a heavenly hand hangs down a long scroll in front of the prophet to inspire his words. (CBM1003)

292. AN ILLUMINATED VELLUM MANUSCRIPT LEAF WITH AN EXCELLENT HISTORIATED INITIAL, FROM AN EARLY BIBLE IN LATIN. TEXT FROM THE PROLOGUE AND FIRST THREE CHAPTERS OF EZECHIEL. (France, middle of the 13th century) 214 x 146 mm. (8 7/16 x 5 3/4"). Double column, 49 lines of text, in a fine, small gothic book hand. Attractively matted. Headings and chapter numbers in red and blue, verso with two two-line initials in red or blue with trailing penwork in the other color, recto with ONE FOUR-LINE AND ONE FIVE-LINE INITIAL "E" IN COLORS AND BURNISHED GOLD, the four-line initial in pink on a blue background, the center

filled with swirling leaves in pink, ochre, blue, and green with delicate white tracery and heightened with four dots of burnished gold, and THE FIVE-LINE INITIAL of similar design, but SHOWING THE PROPHET REVEALING HIS VISIONS TO AN APPARENTLY TERRIFIED CROWD OF MEN, the scene set against a burnished gold background. With a few marginal corrections in a very neat contemporary hand.

A little minor soiling to the (generous) margins, verso with faint residue of mounting tape, gold on the historiated initial just slightly dulled, otherwise an excellent leaf, fresh and well preserved in every way. **(Plate 27) \$2,250**

On this leaf the stunning opening visions of the Book of Ezechiel are penned. The pink initial E, dotted with white circlets, is filled with a gold backdrop before which stands the seer, a long white veil flowing down his back and a staff in his hand. Ezechiel appears to eye his flock with some skepticism. The listeners are indicated by a cluster of overlapping faces with pointed chins. The uppermost visage is truly gargantuan, with popping eyes that show an almost comical astonishment at the prophet's utterances. Short thin bangs are indicated on his high forehead beneath a cap. Judging by the frightened looks on the men's faces, the Israelites are well aware that God is displeased with them. (CBM1013)

A Very Fine Bible Leaf with Two Charming Initials, One Showing Jonah and the Whale

293. AN ILLUMINATED VELLUM MANUSCRIPT LEAF WITH FINE HISTORIATED INITIALS OF JONAH AND OBADIAH, FROM A BIBLE IN LATIN. TEXT FROM THE BOOKS OF AMOS, OBADIAH, AND JONAH. (Paris, ca. 1250) 146 x 108 mm. (5 3/4 x 4 1/4"). Double column, 52 lines of text in a very small regular gothic book hand. Capitals struck with red, rubrics in red, headlines and chapter numbers in red and blue, chapter initials in red or blue and embellished with penwork in the contrasting color, and BOTH SIDES WITH A CHARMING HISTORIATED INITIAL, THE RECTO WITH A "V" ENCLOSING THE FIGURE OF A PROPHET raising his left hand and holding an unfurled scroll with his right, AND THE VERSO WITH AN "E" SHOWING JONAH BEING SWALLOWED BY A WHALE in the compartment of the initial below the horizontal element of the letter and showing a small castle (looking rather like an igloo) in the compartment above, the initials painted in various tones of blue, white, pink, and terra cotta. Three scribal corrections in the margin, two of them within red cartouches.

IN VERY FINE CONDITION, the vellum bright and clean, and THE RICHNESS OF THE COLORS OF THE INITIALS UNDIMINISHED. **(Back Cover, Plate 5) \$2,750**

This is a special 13th century Bible leaf in that it contains two fine historiated initials appropriate for the text here (which in this case includes all of the book of Obadiah as well as Amos 9:9-15 and Jonah up to 3:1). Obadiah is shown with a scroll in one hand, the regular attribute of a prophet, and the other hand lifted as he castigates the Edomites, who had compacted with Babylon, the enemy of Judah. Jonah appears emerging from the whale that regurgitated him near Nineveh, where the Lord had instructed him to preach. The tower-like structure in the top part of our initial seems to represent Nineveh surrounded by a crenellated wall. The Jonah illumination of our leaf resembles the initial illustrated as fig. 35 in Volume I of Randall's "Medieval and Renaissance Manuscripts in the Walters Art Gallery," an initial from a manuscript said to have been executed in

northeastern France during the second quarter of the 13th century. The size of the leaf in the Walters manuscript is larger than ours, and the initial is more complicated (showing Jonah being rowed in a boat as well as Nineveh and the whale scene), but it is otherwise quite similar, dividing the initial into two registers as in our illumination, and featuring a letter fashioned and painted in much the same way. The Bible from which this leaf came was unusual in that it did not contain the prologues of Jerome that normally precede the openings of the various books. (ST10485)

294. AN ILLUMINATED VELLUM MANUSCRIPT LEAF WITH AN HISTORIATED INITIAL SHOWING ANIMAL SACRIFICE, FROM A LARGE, EXTREMELY FINE BIBLE IN LATIN. TEXT FROM THE OPENING OF LEVITICUS. (Paris, middle third of the 13th century) 286 x 191 mm. (11 1/4 x 7 1/2"). Double column, 50 lines, written in rich black ink in a very pleasing gothic book hand. Attractively matted. Headlines and chapter numbers in red and blue, three two-line initials in red or blue with penwork in the contrasting color, uncinat extensions the entire length of the leaf, and AN EXTREMELY FINE EIGHT-LINE HISTORIATED INITIAL IN SEVERAL COLORS (though predominately lavender) AND HIGHLY BURNISHED GOLD SHOWING TWO SACRIFICIAL ANIMALS BEING OFFERED TO GOD, the sacrifices in the upraised arms of two figures at the left, God's face appearing at the top right, above an altar (the initial, without its upward extension, measuring approximately 31 mm. square).

Bottom outer corner slightly oblique (apparently an original flaw in the vellum), a number of very tiny holes in the text where the ink has burned through, slight marginal soiling (mostly confined to bottom corner), otherwise in excellent condition, THE INITIAL, despite minute flaking of gold, IN FINE, BRIGHT CONDITION. (Back Cover, Plates 5, 27) \$3,750

The manuscript has been ascribed on stylistic grounds to the Johannes Grusch atelier, a group of 10 or 12 artists at work in Paris for about 35 years, beginning in the late 1230s. Taking their name from the scribe who signed a Bible during this period (now Sarnen, Collegium MS 16), the group produced some 39 manuscripts known to Branner (see Branner's "Manuscript Painting in Paris during the Reign of Saint Louis," pp. 82-86 and 222-23). The output of the atelier seems to have included a substantial number of Dominican texts, suggesting perhaps that it could have been one of the larger workshops known to be near the Dominican convent of Saint Jacques in the university quarter. Our initial features a highly burnished background, a rudimentary sense of perspective resulting from the fact that the supplicant in the foreground casts a shadow obscuring the figure to his left, and a convincing sense of emotion: a stern God demands a rigorous rectitude from his petitioners, the supplicants express a dutiful awe, and the calves are very wary. The initial is meant to illustrate the first portion of the book, which describes the various sacrificial animals to be offered to God. This leaf is folio 41 from an imperfect Bible sold at Christie's (for a hammer price of £45,500) on 26 June 1996 and subsequently broken up. (ST9378-13p)

295. AN ILLUMINATED VELLUM MANUSCRIPT LEAF WITH AN HISTORIATED INITIAL SHOWING SAINT PETER, FROM A BIBLE IN LATIN. TEXT FROM THE END OF FIRST EPISTLE AND THE BEGINNING OF SECOND EPISTLE OF PETER. (Paris, middle third of the 13th century) 248 x 152 mm. (9 3/4 x 6"). Double column, 55 lines of text in a very small, pleasing gothic book hand. Attractively matted. Capitals struck with red, rubrics in red, chapter numbers and headlines in red

and blue, four prominent chapter initials in red or blue with elaborate penwork in the same two colors, and one side WITH AN EXCELLENT FOUR-LINE HISTORIATED "S" IN COLORS AND GOLD, SHOWING SAINT PETER.

An insignificant small marginal hole, an equally insignificant short tear at one edge, minor soiling and creasing, but generally in fresh, appealing condition, the richly painted initial without any erosion of pigment or gilt. (Plate 6) \$3,250

This and the next leaf, from the same manuscript, have illumination in the style of the Grusch atelier, a group of 10 or 12 artists who take their name from the canon who copied one of their Bibles in 1246. At work in Paris for about 35 years, beginning in the late 1230s, the group produced some 39 manuscripts known to Robert Branner (see his "Manuscript Painting in Paris during the Reign of Saint Louis," pp 82-86, and illustrations 212-43). The manuscript from which these two leaves come was larger than the so-called pocket Bibles and no doubt commissioned by a person of some means. A rich blue predominates in the initial, with maroon and orange serving as strong secondary colors. Peter sits with authority on his throne, the (immense) key to the kingdom of heaven grasped firmly in his left hand. (ST11317)

296. AN ILLUMINATED VELLUM MANUSCRIPT LEAF WITH AN UNUSUAL AND ESPECIALLY APPEALING HISTORIATED INITIAL SHOWING KING AHASUERUS, ESTHER, AND MORDECAI, ALL CONNECTED BY A HANGMAN'S ROPE, FROM A BIBLE IN LATIN. TEXT FROM THE OPENING THROUGH THE FIRST THREE CHAPTERS OF ESTHER. (Paris, middle third of the 13th century) 248 x 152 mm. (9 3/4 x 6"). Double column, 55 lines of text in a very small, pleasing gothic book hand. Attractively matted. Capitals struck with red, chapter numbers and headlines in red and blue, two prominent chapter initials in red or blue with elaborate penwork in the same two colors, and one side WITH A FINE HISTORIATED INITIAL TELLING THE STORY OF ESTHER AND MORDECAI, the main part of the capital in three compartments (measuring, together, approximately 60 x 8 mm.) at the top of the column and with a marginal extender stretching the entire length of the text.

Faint marginal discoloration, minor soiling and rumpling, but generally in nearly fine condition, the vellum fresh, and the elongated initial extremely well preserved. (Plate 6) \$5,500

This is an especially appealing early Bible leaf with an initial that is replete with narrative communicated in an unusually imaginative visual manner. The Book of Esther tells the story of how the faithful court official Mordecai is saved from being hanged at the hands of the Persian king Ahasuerus' treacherous minister Haman. And it tells of the successful attempt made by the Jewish queen Esther to save her people from Haman's edict of extermination, an order prompted by the fact that Mordecai, a Jew, refuses to prostrate himself in Haman's presence. Our initial seems to conflate the two stories in a clever and artful way. In the bottom compartment of the long initial "I," we see Mordecai, dressed only in tatters from waist to knees, with a noose around his neck. He is done entirely in white against a magenta background, a depiction that suggests his impending lifelessness (there is also a tiny dragon nipping at his feet). The rope stretches upward through the floor of the middle compartment and into the top compartment, where the regally attired king sits with both hands grasping the deadly cord. A good firm tug, and Mordecai is dead. But in the crucial middle compartment sits Esther, who also grasps the rope in such a way as to provide the critical slack necessary to save the would-be victim. The historiation of Bibles produced during the 13th century tends to relate to the text in some specific way

(though there are also a certain proportion of generic figures). What is infrequently seen is the incorporation of a number of elements of the story. And what is even more uncommon is the case, as seen here, where the artist takes imaginative liberties with his subject as a way of emphasizing something grand and inherently difficult to portray—like a queen saving her people—in an effective visual way. (ST11316)

Detailed Historiation Showing Chimes Playing

297. AN ILLUMINATED VELLUM MANUSCRIPT LEAF WITH AN ESPECIALLY APPEALING HISTORIATED INITIAL, FROM AN EARLY PSALTER IN LATIN. TEXT FROM PSALMS 77-80. (France, second half of the 13th century) 184 x 130 mm. (7 1/4 x 5 1/8"). Double column, 55 lines of text in a fine gothic book hand. Attractively matted. Rubrics in red, verse initials in blue or red, verso with three two-line capitals in red or blue with curling penwork extensions in the contrasting color, the same side WITH A SIX-LINE HISTORIATED INITIAL SHOWING KING DAVID PLAYING THE CHIMES, AND WITH A GRAY CRANE SWALLOWING A FROG PERCHED ON THE UPPER LEFT CORNER OF THE INITIAL, the depiction of this avian meal extending up the center margin for 14 lines (about 35 mm.). Marginal corrections done in a contemporaneous hand and placed within a blue border; Psalm numbers written in the margin in a different early hand; columns neatly numbered at the top by a 15th century(?) owner.

Tail edge slightly trimmed, just touching the tip of one extension (though the margins are generous), recto with faint evidence of mounting tape, trivial soiling, otherwise a fine, fresh leaf, very pleasingly decorated and well preserved, with no noticeable erosion in the charming historiated initial. (Plates 6, 12) \$3,000

Fitted into the narrow central margin is an amusing drollery, a skinny crane with limp wings, toes splayed out, long throat lifted, and open beak pointing skyward. In the bird's mouth a tiny manikin, whose appearance on closer inspection suggests a frog, waves its limbs in alarm. One of the stork's heels rests on the historiated initial, which depicts David playing the chimes. The musician king is shown with a short beard and raises a hammer vigorously to strike the chimes. The scene appropriately illustrates the joyous opening of the Psalm, "sing aloud to God our strength." This psalm in its entirety, as well as the texts of the two preceding psalms, is contained on this page. While the initial is of greatest interest for its revealing picture of a key Medieval musical instrument, it also is fraught with allegorical content. According to the 13th century manuscript known as the "Aberdeen Bestiary," our crane symbolizes the "soul of man sustained by transitory things [but] rejoicing in the eternal"; its gray feathers represent penitence, whereas white feathers would indicate purity. It is eating a frog which, like the snake, was considered a symbol of evil. (CBM1012)

298. AN ILLUMINATED VELLUM MANUSCRIPT CALENDAR LEAF WITH TWO ROUNDELS CONTAINING SEASONAL SCENES, FROM A BREVIARY IN LATIN. TEXT FOR THE MONTHS OF NOVEMBER AND DECEMBER. (Southern Netherlands, second half of the 13th century) 121 x 98 mm. (4 3/4 x 3 7/8"). Single column, 31 lines, in a small regular gothic book hand. Much of the text in red ink, the usual "K L" (for "Kalends," that is, the first day of the month) at top left in liquid gold on a blue and magenta ground, the initials with a long bar border extending downward the full length of the leaf

(the border scalloped on the verso), and BOTH SIDES WITH A CHARMING SCENE FEATURING A ROUNDEL, the recto showing a man with an upraised axe about to kill an ox, and the verso depicting a man inserting a bread pan into an oven, both figures set against a liquid gold background within the roundel's circle, the roundel with a spiked collar in either blue or pink.

The vellum with overall darkening from age, minimal flaking of gold, otherwise very well preserved, the paint without any significant erosion, and no apparent staining, soiling, or creasing. (Plate 3) \$3,250

This leaf is at once inventive in its design and charming in its portrayal. In the bread baking scene, the artist, no doubt to heighten verisimilitude, has extended the stove vertically outside the boundary of the roundel. While perhaps not a revolutionary moment in the evolution of artistic representation, this departure nevertheless constitutes an important willingness to employ an unconventional design in the interest of artistic achievement. On the other side of the leaf, we find in the ox a most dolorous looking creature. Moments from being slaughtered, the animal has eyes so full of sadness that, depending upon one's attitude toward vegetarianism, we are either struck by the pathos of the moment or amused by the quaint depiction of bovine distress. (st11382a)

299. AN ILLUMINATED VELLUM MANUSCRIPT LEAF WITH A FINE, COMPLEX HISTORIATED INITIAL, FROM A BREVIARY IN LATIN. (Southern Netherlands, second half of the 13th century) 121 x 98 mm. (4 3/4 x 3 7/8"). Single column, 18 lines of text in a small regular gothic book hand. Several one-line initials in liquid gold with penwork decoration in red or blue, line fillers in gold and these same colors, and one side of the leaf WITH A FINE, LARGE HISTORIATED INITIAL "S" SHOWING (in the upper opening of the letter) CHRIST AS THE "SALVATOR MUNDI," holding the orb representing the world in a fold of his cloak, AND A NAKED PROSTRATE KING (in prayer with waves of black water lapping at his back) who appears to be receiving the Savior's blessing from his position in the lower opening of the initial, the body of the "S" in pink and white set against a background of burnished gold and enclosed by a frame of blue with white tracery and then gold, the letter with an extension at the top terminating in a red dragon's head in the upper right corner and another extender in several colors and gold down the left side of the text and then along the bottom.

Vellum somewhat soiled and with slight creasing in the margin, hardly noticeable rubbing of the king's genital area, otherwise in excellent condition, the paint and gold almost entirely intact, the initial especially well preserved. (Back Cover, Plate 6) \$4,800

Of our two breviary leaves, the historiation here is clearly the more sophisticated and communicates the more powerful message. The illuminator has imaginatively illustrated Psalm 68, which reads, "Keep me safe, God, for the waters have invaded even my soul. I am stuck in the mire of the deep and there is nowhere to stand." Measuring approximately 37 x 44 mm., our initial provides a diminutive embodiment of the whole design of the universe: the Savior of the world reigns above, while the figure who occupies the most exalted position on earth is reduced to an exposed and helpless supplicant unprotected by clothing, imprisoned in a cramped space, and menaced by dark waters. Only his God—certainly not his crown—can save him. (ST11382b)

300. AN ILLUMINATED VELLUM MANUSCRIPT LEAF WITH AN EXCELLENT HISTORIATED INITIAL SHOWING THE AGONY IN THE GARDEN, FROM A CHOIRBOOK IN LATIN. (Italy, ca. 1290) 457 x 305 mm. (18 x 12"). Single column, seven four-line staves of music, each staff with text below it in a very fine, clear gothic book hand. Attractively matted. Verso with two large initials in red or blue with contrasting penwork, recto WITH A FINE SEVEN-INCH VERTICAL HISTORIATED INITIAL DEPICTING THE AGONY IN THE GARDEN, the capital "I" ("In monte oliveti") consisting of a royal blue strip with a leafy appendage at the bottom serving as a background for a double-level scene, with Christ above, dressed in red-orange, kneeling on a rocky peak in prayer, the hand of God reaching down from heaven toward him, and on the lower level, two apostles conversing, wearing robes in the same red-orange but with gray-blue cloaks over them, the scene with white tracery serving as a decorative element as well as highlighting the costumes and the mountain.

Very small paint erosion at the very top of the scene (affecting only the heaven-cloud), five tiny ink corrosion holes, the vellum a little yellowed and with several minor creases, but still quite an attractive leaf, without any major defects, and with the initial well preserved, the power of the scene being undiminished by age. **(Plate 6) \$6,500**

Working with a bold, simple color scheme, the artist here has created a strikingly effective illustration for the accompanying text of Christ's prayer on the Mount of Olives, "Father, if it can be done, let this cup pass from me." The jagged brown peak which represents the mount is given shape and substance by thin white lines. White lines also trim the collar and cuffs of the robes and enliven the background with curling arabesques, suggesting the Arabic influence on Medieval Italian art. Faces, hands, feet, and haloes are reserved in the natural color of the parchment, and the artist has managed to convey the emotions of doubt and grief very successfully in the face of Christ, whose dark brows give intensity to his expression. In contrast, the two apostles, one young, the other middle-aged, seem only mildly puzzled or perhaps even oblivious as they turn toward one another and lift their hands in speaking gestures. The initial here is notable because of its design and unusual iconography. The physical and psychological separation of the two apostles from their agonizing master is emphasized by their confinement in a compartment beneath the panel showing Christ at prayer. And in other versions of this scene, the apostles are generally depicted as having fallen asleep, whereas here they appear to be chatting. (ST10910)

301. AN ILLUMINATED VELLUM MANUSCRIPT LEAF WITH AN HISTORIATED INITIAL, FROM A VERY LARGE GRADUAL IN LATIN. TEXT FROM THE INTROIT FOR THE THIRD SUNDAY AFTER PENTECOST. (Northern Italy, probably Tuscany, ca. late 13th century) 514 x 349 mm. (20 1/4 x 13 3/4"). Single column, five four-line staves of music, each staff with text below it in a fine, large, rounded gothic book hand. Attractively matted. Rubrics in red, capitals struck with red, and the recto WITH A VERY LARGE HISTORIATED "D" SHOWING DAVID POINTING TO HIS EYE, the initial (measuring approximately 133 x 124 mm.) done in blue-gray with white modelling, the interior space in pale orange and partly framed by green foliage, the young David at center, dressed in a blue-green and bright orange tunic, the whole within a dark blue frame and with a leafy marginal extension into the left margin.

Left edge and two corners a bit irregular in shape, a few

words on the historiated side slightly faded (but legibility not jeopardized), lower outer corner somewhat thumbbed, but generally the leaf in excellent condition, mostly clean, still fresh, and with the prominent initial extremely well preserved. **(Plate 7) \$4,500**

This leaf comes from a set of musical manuscripts painted by the Second Master of the Choirbooks of Santa Maria Novella for the Franciscans of Pistoia (a Medieval town between Lucca and Florence). The manuscripts' origin is identified by E. N. Lusanna in F. Todini's La Spezia, Museo Civico Amadeo Lia, Miniature, 1996, pp. 208-12. (ST11315)

302. AN ILLUMINATED VELLUM MANUSCRIPT LEAF WITH A FINE, ELABORATE HISTORIATED INITIAL, FROM AN EXTRAORDINARILY LARGE EARLY BIBLE IN LATIN. TEXT FROM THE OPENING OF JEREMIAH. (Central Italy, probably Umbria, perhaps Perugia, end of the 13th century) 320 x 230 mm. (12 3/4 x 9 1/8"). Double column, 48 lines of text in an extremely pleasing rounded gothic book hand. Rubrics in red, capitals struck with red, headings and chapter number in red and blue, recto with one three-line initial in blue with intricate contrasting penwork in red, and with red and blue unciate extensions running the length of the column and looping into upper and lower margins, the same side WITH AN EIGHT-LINE INITIAL "U" in blue, pink, lavender, orange, and burnished gold, THE CENTER SHOWING A MINIATURE OF THE BEARDED PROPHET JEREMIAH robed in red and blue on a pink ground with white tracery, the initial WITH VERY PRETTY EXTENSIONS OF ACANTHUS AND IVY LEAVES in colors and gold framing the side and top of the column, and descending the length of the page. Inner margin with prickings; brief, neat contemporary marginal annotations (a dozen on the recto, inconsequential on the verso), apparently in two hands.

Fore margin of recto with half a dozen horizontal wrinkles and with evident natural grain of the vellum, otherwise only very minor defects, the leaf clean and mostly bright, the painted decoration without any loss of pigment, and the margins remarkably spacious. **(Front Cover, Plate 6) \$5,500**

Given the vast size of the margins of this leaf (as well as the next one and those offered in item #400), we can confidently assume that the Bible from which it came was commissioned by a person or ecclesiastical institution of very considerable wealth and importance. And everything about the script, decoration, and design confirm that it was executed by appropriately gifted hands. The feeling of the portrait of our prophet here is staunch and tranquil, a dramatic contrast with the riot of leafy extensions that emanates from the main part of the historiated initial. An interesting paleographic element here on all of the leaves that come from the Bible in question is the presence of many small, thin checkmarks (about one every third line), always accompanied below by a period which has obviously been inserted by someone other than the original scribe. These marks are generally darker and almost always squeezed into a space not intended to contain them, often separating two words placed closely together. These tiny indicators were probably added by a second hand to emphasize pauses as an aid for a person who was to read the text aloud. They are not frequently seen (certainly not in such great abundance as here), and it is said that they indicate Cistercian provenance. (STCBB1001-1)

303. AN ILLUMINATED VELLUM MANUSCRIPT LEAF WITH A FINE, ELABORATE HISTORIATED INITIAL, FROM AN

EXTRAORDINARILY LARGE EARLY BIBLE IN LATIN. TEXT FROM THE PROLOGUE AND FIRST TWO CHAPTERS OF BARUCH. (Central Italy, probably Umbria, perhaps Perugia, end of the 13th century) 320 x 230 mm. (12 3/4 x 9 1/8"). Double column, 48 lines of text in an extremely pleasing rounded gothic book hand. Rubrics in red, capitals struck with red, headings and chapter numbers in red and blue, verso with one three-line initial in red with intricate contrasting penwork in blue, and with red and blue unciate extensions running the length of the column and looping into upper and lower margins, recto with one similar two-line initial and with a very pretty seven-line foliated initial in blue, pink, lavender, orange, and burnished gold, the initial with two prominent acanthus leaves (one on top of the other) emanating from the upper inner corner, and WITH A FINE HISTORIATED INITIAL "E" in similar colors, the center FEATURING A MINIATURE OF THE RED-HAIRED BARUCH WRITING AT HIS DESK, the scene with a backdrop of burnished gold, the lower corner with a very pretty extension of colored acanthus leaves running out to the edge of the column. Inner margin with prickings; a very few brief contemporary marginal annotations in two hands.

Vague minor rumpling and a hint of soil, but IN VERY FINE CONDITION, quite fresh and bright, with all pigment intact, and with vast margins. **(Back Cover, Plate 7) \$5,500**

The book of Baruch provides useful insight into the development of Jewish traditions during what is clearly a dark period; our portion of that book extends from the beginning to 2:11. The historiated initial here is full of interest, especially as it seems to reveal noteworthy circumstances in the scriptorium of ca. 1300. As with similar scenes in early manuscripts, our prophet in his scribal identity hunches over his inclined writing platform, a finely-sharpened quill pen in his right hand, and in his left a knife to be used when errors need to be scraped off the vellum. In addition, we notice the inclined footrest and the angled juxtaposition the scribe assumes to his desk. The footrest could have served at least two purposes—to mitigate the disagreeable impact on his bare feet of contact with the cold floor and (whether intentionally or accidentally ergonomic) to diminish back pain. It is also possible that the bare feet reflect a prescribed asceticism. The awkward quasi-frontal pose here may be an artistic convention, or it may at least in part reflect the fact that if the scribe looked at his work off from the left, he allowed for optimal use of natural light coming from behind, above, or the right. Our accomplished artist has succeeded in giving Baruch a conspicuous intensity. (STCBB1001-27)

From a Phillipps-Beatty Bible: One of the Most Beautiful Leaves We Have Ever Offered

304. AN ILLUMINATED VELLUM MANUSCRIPT LEAF WITH A WONDERFUL HISTORIATED INITIAL, FROM AN EXCEPTIONALLY FINE MONUMENTAL BIBLE. TEXT FROM THE OPENING OF II MACHABEES. (Southern France, perhaps Bordeaux, ca. 1300) 330 x 229 mm. (13 x 9"). Double column, 40 lines of text in an extraordinarily fine gothic book hand. Attractively matted. Rubrics in red, capitals struck with red, headlines and chapter number in red and blue, one two-line chapter initial in blue with elaborate red and blue penwork extending the full length of the leaf in the inner margin, and the recto WITH A MAGNIFICENT HISTORIATED INITIAL "F" showing Judas Maccabeus and three others standing before God, Judas at the front of the group gesturing with a finger of one hand pointing at the other hand (see below), the scene set

against a magenta and white tessellated background, the body of the initial in blue, pink, and white with burnished gold disks (the scenic part of the initial measuring approximately 42 mm. square, but with a wide descender several lines long), the letter terminating near the top of the middle margin with a leafy stalk surmounted by a pensive, scrawny bird.

A tiny bit of wrinkling at one lower corner, otherwise **REMARKABLY WELL PRESERVED, ESPECIALLY BRIGHT, CLEAN, AND FRESH, WITH THE INITIAL IN PRISTINE CONDITION. (Back Cover, Plate 8) \$22,000**

This is one of the most beautiful Bible leaves we have ever offered for sale, and, not surprisingly, it comes with a distinguished provenance. The condition could not be any better, and the artistic accomplishment here is difficult to overpraise. The painter, who has obviously done his work with great care and confidence, has produced a scene characterized by sharply defined figures, impressive precision in the application of paint, and an intelligent design, all of which add up to an unusually high level of esthetic achievement, especially for the time period. The iconography here is intriguing. The opening chapter of II Machabees contains a letter from Judas Maccabeus and leaders of the Jewish community in Jerusalem inviting the Jews of Egypt to join in celebrating a festival of thanksgiving (which became the holiday known today as Hanukkah), commemorating the liberation of Jerusalem from Syrian control and the reconsecration of the Temple after its desecration by Antiochus IV. In French and Italian illuminated Bibles of the 13th century, the conventional historiated initial for II Machabees depicts a messenger either receiving the letter in Jerusalem or delivering it in Egypt. Our miniature, by contrast, presents an unusual and perhaps original tableaux. Architectural elements at the right edge represent the newly rededicated Temple, as an image of God looks out benevolently from beneath the soffit of the building's cornice in the direction of four figures at the left side, apparently representing Judas Maccabeus and three of the others who jointly authored the letter with him. The arrangement of the hands of the Judas figure suggests a speaking gesture, though whether addressing thanksgiving to God or related somehow to the contents of the letter is unclear. Our leaf was once part of a spectacular Bible in the collection of Sir Thomas Phillipps (his MS 2506) and later owned by Sir Alfred Chester Beatty (his MS W.173). Phillipps bought the manuscript in the 1820s from Thomas Thorpe, who had purchased it in Spain. The Bordeaux origin is bolstered by the presence in the original volume of two 16th century inscriptions by monks from that city. Phillipps' heirs sold the Bible privately to Beatty in 1921, and it was sold in his sale at Sotheby's on 24 June 1969 to Alan Thomas, then bought, in turn, by Duschnes of New York and broken up. Phillipps (1792-1872) began collecting books with his schoolboy allowance, and once he succeeded to his father's large estate, he made collecting the chief business of his life, eventually becoming simply the greatest collector of manuscripts in history. His collection reached the staggering number of 60,000 manuscripts and approximately 1,000 incunabula, as well as many other printed books old and new. By the time he was 35, the American (later British and then Irish) engineer Beatty (1875-1968) had made a fortune in copper mining. But the years in the mines, where he started at the bottom, caused serious harm to his lungs, and he spent considerable time travelling to salubrious climates to repair his health. Cairo in particular became a second home and a location from which he began a serious career in collecting manuscripts, at first Islamic and then Western, accumulating in the end enough material to fill a catalogue of some 38 volumes. According to George Edwards' article in "Grolier 2000," Beatty "had the highest standards of quality and condition" as a collector, a claim that is validated by the present leaf. (ST11383b)

***A Very Impressive Historiated Initial,
Along with Instructions to the Illuminator***

305. AN ILLUMINATED VELLUM MANUSCRIPT LEAF WITH AN EXTRAORDINARILY LARGE HISTORIATED INITIAL, FROM A VAST ANTIPHONAL IN LATIN. TEXT FROM THE OPENING OF MATINS FOR THE FEAST OF THE ASCENSION. (Italy, probably Emilia, ca. 1320s) 546 x 375 mm. (21 1/2 x 14 3/4"). Single column, six four-line staves of music on each side with text underneath in a very clean, rounded book hand. Attractively matted. Rubrics in red, some notes in blue, first two words of the text in large capitals with yellow wash and elaborated with many fanciful curling flourishes, two large maiblumen initials in red and blue, and WITH A HUGE HISTORIATED "P" SHOWING THE ASCENSION OF CHRIST (the main part of the initial, not counting the marginal flourishes, measuring about 107 mm. wide and 254 mm. long, including the thick descender).

An early 2 1/2 x 5 1/2" vellum patch in the lower margin of recto, slight smudge in the cloud supporting Christ and on the face of the angel to the left, some wrinkling to the vellum, especially in bottom margin, the illuminated side with vellum grain lending a grayish cast, very small losses in the gold, but still a very desirable leaf, the memorable initial without any significant damage, the vellum clean and fresh, and the margins very ample. **(Back Cover, Plate 8) \$9,500**

The striking illumination here is in the style of Neri da Rimini (about whom, see Margaret M. Manion and Vera F. Vines, "Medieval and Renaissance Illuminated Manuscripts in Australian Collections," cat. item 8, figs. 32-39 and plate 8). Manion and Vines describe Neri as "a miniaturist active ca. 1300-22 who was a major contributor to the new developments towards gothic naturalism which took place in Italian illumination during the first two decades of the 'trecento,' paralleling and interacting with the innovations in fresco and panel painting associated with the influence of Giotto and painters at Assisi and Rimini." At the same time, it is easy to see the influence of Byzantine models here. Our initial may have been done by an associate of Rimini's, someone who has been identified as the so-called Master of the Fulget, whose work has been distinguished by an inclination for brighter and more varied colors (see R. Gibbs, "Neri da Rimini," 1995, pp. 80-81). The initial here is exceptionally large and deserves the focus of attention it receives. But a less noticeable feature in the upper left margin should not be overlooked. It is there that we can find instructions to the illuminator—a readily apparent "p" to indicate the letter needed and a faintly visible "ascensione d'iesu" to indicate the subject matter. For a discussion of written (and visual) directions to the illuminator, see "Medieval Illuminators and their Methods of Work" by Jonathan J. G. Alexander. One other feature to mention here is the uncommon use of blue neumes in the first two lines of the Responsory. (ST11204)

306. AN ILLUMINATED VELLUM MANUSCRIPT LEAF WITH CHARMING GROTESQUES FROM A FINE MONUMENTAL LECTERN BIBLE IN LATIN. TEXT FROM JEREMIAH. (France or southern Flanders, early 14th century) 406 x 270 mm. (16 x 10 5/8"). Double column, 50 lines of text in an excellent, large gothic book hand. Attractively matted. Headlines and chapter numerals in red and blue, THREE FINE THREE-LINE INITIALS in blue, orange, or pink with white tracery, the interiors of the letters with scrolls of foliage in orange, blue, and white against a burnished gold ground, ONE OF THE INITIALS WITH THE FACE OF A YOUNG MAN who looks warily at a winged dragon

peering at him from the margin, all of the capitals with marginal extensions in colors and gold, and THREE VERY LONG SEPARATE BAR BORDERS in pink, blue, white, and burnished gold, EACH TERMINATING IN A DELIGHTFUL DRAGON.

Small, insignificant holes or thinning in bottom margin as a natural result of stretching and scraping the vellum during manufacture, faint and tiny dampstains right at top edge, but IN VERY FINE CONDITION, the vellum, paint, and gold all bright and fresh. **(Back Cover, Plate 9) \$7,000**

This striking leaf with its whimsical decoration comes from what was obviously a grand Bible. The original manuscript is known to have been bequeathed to an unidentified Dominican convent in 1450 by the lawyer and judge Mirmellus Arnandi. In our own time, it was sold as lot 326 at Parke-Bernet on 29 November 1948 to the foliophile Otto Ege (1888-1951), who began to dismember it. Of the approximately 380 leaves in the original codex, 210 now reside in the Schøyen paleography collection. When Ege put together his celebrated leaf book of 50 Medieval illuminated manuscript leaves, this Bible was represented by a leaf appearing as item #14 in each of the 40 sets he assembled. His commentary accompanying the leaf says, in part, that the Bible in question was made during the "golden age" of illumination, when Paris "became the center in which the finest manuscripts were written and sold. In the quarter century from 1275 to 1300, marked advances were effected in the art. The bar borders came to be executed in rich opaque gouache pigments, with ultramarine made of powdered lapis lazuli predominating. The foliage scroll work inside the initial frame created a style that persisted with little or no change for nearly two hundred years. The script was well executed and was without rigidity or tension. All these elements, together with the sparkle which was created by the casual distribution of the burnished gold accents, give to this leaf a striking atmosphere of joyous freedom." (ST11383c)

307. A FINE ILLUMINATED VELLUM MANUSCRIPT LEAF WITH A WHIMSICAL HISTORIATED INITIAL, FROM A VERY LARGE ANTIPHONY IN LATIN. TEXT FROM A RESPONSORY FOR MATINS ON PALM SUNDAY. (Italy, ca. 1320) 470 x 343 mm. (18 1/2 x 13 1/2"). Single column. Seven four-line staves of music with text below in a very fine regular gothic hand. Attractively matted. Rubrics in red, five large initials in red or blue with contrasting penwork, recto WITH A WHIMSICAL ELONGATED (196 x 24 mm.) HISTORIATED INITIAL "I" INHABITED BY A THIN CREATURE WITH HUMAN PROFILE, COILED SERPENT NECK, AND LONG PINK ROBE, the whole on a dark blue background ornamented with white filigree work and sprouting two large leaves in pink, orange, gray, and white in the top and bottom margins.

Very minor soiling, verso with overall slight yellowing, lower outer corner just a little darkened and with faint wrinkles, but IN EXCELLENT CONDITION, the vellum on the recto bright and mostly quite clean, the historiated initial fresh and without any paint erosion, and text very well preserved. **(Plate 9) \$2,250**

This and the next leaf come from what was surely an expensive choirbook, as the scribal hand and illuminator's decoration are of very high quality. The text, from the opening of the third responsory from the first nocturn of Matins on Palm Sunday, opens with "On the day when I called you, Lord, you said do not fear. You have judged my case and liberated me, my God." The snake-like grotesque has a jutting beard and a skull in the shape of a beehive, from which a monkish fringe of hair sprouts. One might suspect the thin body beneath the pink robe to be serpentine, but clasped hands seem indicated beneath the folds, which are expertly rendered with subtle rose shadows and a rippling hem. As always, 14th century manuscript material

is considerably more uncommon than that from the 13th or 15th centuries, since so little was produced at a time when the plague was ravaging much of Europe. (ST10958a)

308. A FINE ILLUMINATED VELLUM MANUSCRIPT LEAF WITH A WHIMSICAL HISTORIATED INITIAL, FROM A VERY LARGE ANTIPHONARY IN LATIN. TEXT FROM A RESPONSORY FOR GOOD FRIDAY. (Italy, ca. 1320) 470 x 343 mm. (18 1/2 x 13 1/2"). Single column. Seven four-line staves of music with text below in a very fine regular gothic hand. Attractively matted. Rubrics in red, three large initials in red or blue with contrasting penwork, recto WITH A VERY LARGE (92 x 101 mm.) AND QUITE CHARMING HISTORIATED INITIAL "O" INHABITED BY A HYBRID CREATURE, PART LONG-NECKED GREEN BIRD, PART HUMAN, holding a wooden spatulate stick and a pink shield, the initial done in bright orange and light pink, the whole on a dark blue background ornamented with white filigree work and sprouting two large gray and pink leaves.

Lower right corner of recto somewhat soiled and a bit wrinkled, slight rumpling along fore edge, minute losses of paint in the initial, trivial mounting traces on verso, one word of text a little faint, but a very well-preserved leaf nevertheless, the initial still vivid and with its charm undiminished, and the vellum generally clean and pleasing. (Plate 10) \$2,400

From the same manuscript as the previous item, this leaf has the opening text of the third Responary for the first nocturn of Matins on Friday of Holy Week. The text laments in the voice of Christ, "All my friends have abandoned me, and the disbelievers have prevailed." It is difficult to imagine how the grotesque in the initial relates to the text (and maybe it doesn't), but perhaps the dark-colored beaked creature, which is obviously meant to be ugly, symbolizes the disbelievers, and the club it is holding represents their brutal triumph. To our modern sensibilities, the grotesque is much more comic than menacing, but it is difficult to know how it would have been perceived at the place and time the original manuscript was put into use. (ST10958b)

309. A SPLENDID ILLUMINATED VELLUM MANUSCRIPT LEAF WITH AN HISTORIATED INITIAL, FROM A HIGHLY DECORATIVE BOOK OF HOURS IN LATIN. USE OF ANGERS. TEXT FROM LAUDS. (Picardy, perhaps Amiens, ca. 1325) 159 x 121 mm. (6 1/4 x 4 3/4"). Single column, 14 lines, in a clear and uncluttered gothic book hand. In a simple but very pleasing wooden frame, the leaf professionally matted on both sides so that all the contents are visible. Rubrics in red, 13 one-line initials in burnished gold on mauve and blue grounds with white tracery, eight line endings in bright gold and several colors with various decorative motifs, and WITH A VERY STRIKING TWO-LINE HISTORIATED "L" FEATURING THE FACE OF A HEFTY WOMAN whose substantial head of hair is surmounted by an orange headdress(?) that seems to contain eggs and an emanating plant or tail(?), the initial with three curling marginal extensions terminating in ivy leaf sprays, one descending three-quarters of the length of the text.

Small marginal discoloration, very slight loss of gold or paint in spots, otherwise A FRESH, EXCELLENT LEAF with most appealing decoration. (Plate 7) \$1,900

We have had other leaves from the manuscript represented by this item. Examples of the historiated figures found in initials on those other specimens include two crowned noblewomen, one chagrined, the other snobbish; a pale-faced maiden in a wimple; an angry woman

with fat cheeks; a dejected adolescent; two young women with jealous eyes; an elderly tippler in an orange hood; a downcast milkmaid; an intense student; a jester; a bellicose warrior; and an old ecclesiastic with lumpy jowls. The faces, as here, are all carefully drawn and communicate, for the most part, a distinctive personality, as suggested by this list. (ST11746b)

310. AN ILLUMINATED VELLUM MANUSCRIPT LEAF WITH A CHARMING LONG-HORNED BEAST, FROM A PSALTER IN LATIN. (France, ca. 14th century) 133 x 86 mm. (5 1/4 x 3 3/8"). Single column, 20 lines of text in a very fine gothic book hand. Verso with seven one-line initials in red or blue, with trailing penwork in the other color, recto with three two-line initials in burnished gold on a blue and pink ground embellished with white tracery, verso with a two-line and a three-line initial of similar design, a total of eight decorative line fillers in blue and red, and, at the end of one of these ON THE VERSO, A VERY CHARMING LITTLE STEPPING LONG-HORNED BEAST (a goat?) deftly rendered in blue and gray, with fore hoof upraised. Recto with small, black letters in the inner margin ("U," "G," and "D"), apparently providing the illuminator with the initials necessary to be painted in each case.

A hint of soiling and darkening, tiny tip of lower corner torn away (not near the text), otherwise an excellent leaf with no significant defects. (Plate 6) \$1,250

The verso of this charming little leaf contains the text of Psalm 119 with the opening phrase, "In my trouble I cried to the Lord and he heard me." Following this is the start of Psalm 120, "I lift up my eyes unto the hills." The recto has three complete prayers, one for cleansing, one for grace, and one for the protection of angels, this last from the suffrage to Saint Michael the Archangel. Our long-horned beast represents gratuitous whimsy, as the line filler abutting it serves adequately to occupy the space left between the lines above and below. This caprine drollery has the appearance of an alpine ibex with its long curved horns, shaggy stomach, and beard. The legs are a bit stunted, which enables the insertion of the beast at the end of the line. He lifts one front hoof in a friendly gesture. The creature appears next to a reference to the tents of Kedar. Marginalia are often capriciously irrelevant to the text they embellish, but in this case it is tempting to think the artist intended his ibex to be taken for the exotic, less familiar, desert gazelle. The tiny black letters adjacent to the matching burnished gold capitals on the recto here seem explicable only as guide letters, provided for the use of the illuminator (though the latter is left to his own devices on the verso, where they do not appear, and there is no trace of them on the sister leaf discussed in the next entry). (CBM1007)

311. AN ILLUMINATED VELLUM MANUSCRIPT LEAF WITH A CHARMING STAG, FROM A PSALTER IN LATIN. TEXT FROM PSALMS 125 AND 126. (France, ca. 14th century) 140 x 83 mm. (5 1/2 x 3 1/4"). Single column, 22 lines of text in a very fine gothic book hand. Attractively matted and in a recent 10 1/2 x 8 1/4" antique frame. With 15 one-line initials and a number of line fillers (seven of them on the visible side of the leaf) in red and blue with decorative flourishes, one four-line and one two-line initial in blue and burnished gold, and THE TOP LINE OF THE VERSO WITH A VERY APPEALING STAG (measuring approximately 10 x 15 mm.) USED AS A LINE FILLER, the beast prancing, with its three-point antlers tossed back proudly. With early annotation ("magnificavit?") at the bottom of the page.

Just a hint of soiling along one edge, traces of mounting

on unseen side, but a fresh and clean leaf, with nothing approaching an imperfection significant enough to diminish the charm of the decoration. (Plate 7) \$1,500

The leaf has the complete text of Psalm 125 ("They that trust in the Lord shall be as Mount Zion"), and the first two verses of Psalm 126 ("When the Lord brought back the captivity of Zion, we became like men comforted. Then was our mouth filled with gladness; and our tongue with joy. Then shall they say among the Gentiles: The Lord has done great things for them.") The line endings here have the intricacy of gothic tracery, and they are employed in several variations. The stag, done in white and brown against a deep blue background, is particularly sweet. (CBM1001)

312. ILLUMINATED VELLUM MANUSCRIPT LEAF, WITH A WHIMSICAL INHABITED CAPITAL, FROM A FINE BIBLE IN LATIN. TEXT FROM THE OPENING OF AGGEUS ("HAGGAI" in the Protestant canon). (France, no doubt Paris, early 14th century) 235 x 175 mm. (9 1/4 x 6 7/8"). Double column, 48 lines of text in an extremely attractive gothic book hand. Rubrics in red, headlines in red and blue, one three- and two four-line initials in red or blue with contrasting penwork extending into the margin, and WITH A LARGE ELONGATED INITIAL in pink, orange, blue, white, and burnished gold CONTAINING A FANCIFUL AND FRIENDLY DRAGON, the capital being 13 lines high and with a long tail extending into the lower margin, measuring, in all, approximately 68 x 11 mm.).

Slight wrinkling, but IN REMARKABLY FINE CONDITION, with wide margins, the vellum especially clean and bright, and the paint and gold equally so. (Plate 9) \$1,500

This zoomorphic initial is quite charming, and the leaf it occupies comes from a large, handsomely made Bible. The scribal hand and the execution of the initial are both obviously very accomplished, and the condition here is extremely fine. (ST11221km)

313. AN ILLUMINATED VELLUM MANUSCRIPT LEAF WITH A DELIGHTFUL PANEL BORDER GROTESQUE, FROM A BOOK OF HOURS IN LATIN. TEXT FROM THE THIRD NOCTURN OF THE OFFICE OF THE DEAD (PSALM 39). (Northeastern France, perhaps Metz, ca. 1430) 165 x 114 mm. (6 1/2 x 4 1/2"). Single column, 14 lines of text in an extremely fine and regular gothic book hand. Attractively matted. Nine one-line initials in burnished gold on a blue and magenta ground with white tracery, three line fillers in the same colors and gold, both sides with a three-quarter panel border featuring many burnished gold ivy leaves as well as acanthus leaves and other vegetation, the verso WITH A LARGE AND VERY CHARMING BRIGHT ORANGE DRAGON in the bottom left corner of the border, the creature looking upward inquisitively while squatting on its two legs, its tail curled around the neck of a disembodied human head wearing a blue cap.

Just a whisper of soil to the vellum, but in fine condition, very bright, fresh, and clean. (Back Cover, Plate 5) \$3,250

As is often the case with Books of Hours, the level of whimsy in the decoration is not necessarily in keeping with the text. Our leaf contains text from Psalm 39, in which the psalmist praises the Lord for having required no ritual sacrifices, proclaims his faith, and asks God for help with his troubles, more numerous than the hairs on his head. The fact that an orange dragon seems unrelated to any of this can easily be forgiven in light of the fact that its presence in the lower border here brings us a moment of amusement. (ST11319)

With the Unusual Appearance of French Poetry Instead of Hours of the Cross Text

314. AN ILLUMINATED VELLUM MANUSCRIPT LEAF WITH A MINIATURE DEPICTING CHRIST BEFORE CAIAPHAS, APPARENTLY FROM A BOOK OF HOURS IN FRENCH AND LATIN. (Metz, ca. 1440) 162 x 124 mm. (6 3/8 x 4 7/8"). Single column, three lines of text under the miniature and six on the obverse, in a gothic book hand. Attractively matted.

Very minor soiling, edge of right border trimmed close (with two ivy leaves just touched), very small crack in the vellum at one place within the border, but the leaf IN EXCELLENT CONDITION, the scene itself with paint and gold still bright and virtually without any loss of pigment. (Plate 5) \$4,000

In an intense and somber scene, a barefoot Christ stands, with hands tied, before Caiaphas, the High Priest who sits in judgment on an ornate canopied chair, dressed in the splendid attire of his office. Caiaphas has his right hand raised as if to signal Christ's removal, and two minions dressed as jesters, backed by a contingent of soldiers, have the Savior in their hands, ready to take him away. In the background, three anxious pink angels pray in the blue sky above an elaborately decorated tessellated partition, the scene contained in an arched gold frame surrounded by a full border of foliate sprays, flowers, fruit, and gilt ivy leaves on hairline stems, the lower right corner of the border containing a fawn with a fox-like tail. The written content here is very unusual. The image of Christ before Caiaphas would normally appear accompanied by text from the Hours of the Cross, but instead we are confronted with eight lines of French poetry. The lines, roughly translated, read something like: "You were brought before Caiaphas / Very shamefully like a thief. / All your people you redeemed / Who would pay homage to your name. / In hell they would have been condemned, / Doomed to suffer ever more. / I ask of you in charity / To give pardon to my sins." There is no easy explanation for the appearance of this vernacular poetry; given how unusual this text is, it certainly must be conjectured that this leaf came from a very large manuscript with many miniatures and many offices beyond the common parts of a Book of Hours. (ST9378-13w)

315. AN ILLUMINATED VELLUM MANUSCRIPT LEAF WITH A LARGE AND EXCELLENT MINIATURE OF A FUNERAL MASS, FROM A BOOK OF HOURS IN FRENCH AND LATIN. TEXT FROM THE OPENING OF THE OFFICE OF THE DEAD. (Metz, ca. 1440s) 162 x 127 mm. (6 3/8 x 5"). Recto with 18 lines of text (verso with five lines beneath the miniature), written in a clear, bold gothic book hand. Text partly in red. In an attractive 13 x 11" gold and maroon wooden frame of classic design, the leaf inside a cream-colored mat with inner linings of blue and red. Eight one-line text initials in gold on a pink and blue ground with white tracery, a fine five-line "D" in blue with white modelling, the initial enclosing flowers of orange, blue, and white and with scrolling terminations to the left above and below, the whole on a burnished gold ground, the terminations supporting two sides of a baguette in the same colors and gold, the baguette enclosing on three sides A FINE MINIATURE OF A FUNERAL MASS, a coffin draped in blue and black bisecting the scene obliquely, three large candlesticks in front of it and five tonsured clerics behind it in the middle of the scene, one of them with his finger pointing to the text of an open book on a lectern atop a curiously angled support, four mourners draped in black standing to the left, the whole, atypically, in an outdoor setting, with grass growing at the bottom front and with a tessellated arched gold backdrop, the baguette and miniature

within a full border of hairline stems terminating in gold ivy leaves.

Text just slightly faded, minor erosion of the gilt in the tessellated background and in the candlesticks in the foreground, but still A WELL-EXECUTED MINIATURE IN EXCELLENT CONDITION, the gilt shimmering and the image very distinct. **(Plate 8) \$4,800**

The artist here has carefully differentiated the personalities of his subjects. The three clerics whose faces are visible, all intent on the text they are intoning, have individuated face shapes and exemplify youth, middle age, and old age. The mourners, each sporting a different headgear, likewise direct their eyes to the hymnal, though their mouths are firmly shut, and the figure directly behind the clerics displays more intense grief in his expression than the others. As frequently happens, the miniatures from the d'Orquevaulz Book of Hours described in the Cleveland Museum catalogue were very probably the work of multiple artists. This can be seen in the miniatures themselves and especially in the frames and decorative borders, which are of very different types. The present leaf has an extremely unusual border: a baguette like ours would normally be accompanied by lush panels full of brightly painted vegetation, but what we find here is very oddly simple, with only black hairline stems and gilt terminations in the form of circles or ivy leaves (no acanthus, no strawberries, and only a little interlacing of stems). It is a dead-on match with items #35, 37, and 38 in the Blackburn catalogue, right down to the cusped vertical termination in the accompanying baguettes. Except for the Cleveland leaves, we have been able to find nothing quite like this kind of border in any of the major reference works on European illuminated manuscripts. (ST10225b)

316. AN ILLUMINATED VELLUM MANUSCRIPT LEAF WITH A FINE MINIATURE PAINTING OF THE ANNUNCIATION TO THE SHEPHERDS, FROM A BOOK OF HOURS IN LATIN. TEXT FROM THE OPENING OF TERCE. (northern France, ca. 1450) 191 x 146 mm. (7 1/2 x 5 3/4"). Single column of text, three lines under the miniature and 15 lines on the other side, in a regular, attractive gothic book hand. With a large burnished gold initial on a blue and pink ground, an animated full border of acanthus and gold ivy leaves on hairline stems, and, inside a gold frame, A QUIANT AND COLORFUL DEPICTION OF THE ANNUNCIATION TO THE SHEPHERDS, the older shepherd on the right shielding his eyes from the radiance of the angel, the younger and less impressed shepherd resting on his staff at the left, nine malnourished and bristly-looking sheep continuing to graze, and the sheepdog oblivious, the setting for the scene a hilly landscape enlightened from above, with a city in the distant background.

Minor erosion of paint in the angel's face and on one leg of the elder shepherd, otherwise very well preserved. **(Plate 10) \$4,800**

The artist here has used a very pleasing combination of bright and soft colors, perhaps as a way of revealing the personalities of the shepherds (the younger shepherd seems to make a more forceful statement with his brighter costume). The design of the scene is satisfying, and while the animals in the picture are unconvincing, the two human figures are well defined. (ST8178)

317. AN ILLUMINATED VELLUM MANUSCRIPT LEAF WITH MINIATURE OF CHRIST BEFORE CAIAPHAS, FROM A BOOK OF HOURS IN LATIN. (France, ca. 1450) 178 x 127 mm. (7 x 5"). Single column, five lines of text on recto, 15 on

verso in an excellent gothic book hand. Attractively matted. Verso with five one-line initials in burnished gold and colors, three line fillers in colors and gold, one two-line initial "A" in burnished gold on a blue and maroon background with delicate white tracery, the same side with a swirling quarter panel border featuring acanthus leaves in blue and gold and many burnished gold ivy leaves on hairline stems; recto with a large five-line "D" in maroon and white with enclosed scrolling flowered stems, the whole on a burnished gold ground and within a baguette; the same side WITH AN ANIMATED FULL BORDER featuring blue and gold acanthus leaves, twining vines with leaves, fruits, and flowers, a rooster preening before a flock of hens in the lower border, a large stork in the fore border, and a small hunched-over figure (of a hermit?) in the lower right corner reading a book within an elaborate architectural structure, THE BORDER ENCLOSING AN ARCH-TOPPED MINIATURE OF CHRIST BEFORE CAIAPHAS.

Verso with remnants of mounting tape, a bit of wrinkling at the edges, the vellum a little yellowed, otherwise a very fine leaf with wide margins and with paint and gold that are entirely intact. **(Plate 8) \$3,600**

Dressed in gray highlighted in gold, Christ with his thin body, elongated face, and narrow eyes is a solemn and dignified figure here. He is flanked by two guards whose quiet clothing contrasts with the scarlet robe of Caiaphas the high priest, who sits on a throne draped in royal blue and wears what seems to us a rather ridiculous hat, which is pulled down to obscure his eyes. His chin is decorated by a small but rather demonic red beard. The artist has used a green tiled floor to create recession in space, and has hung a red tapestry ornamented with gold circles and florals in the background in a manner reminiscent of the well-known "Gold Scrolls" artists. The scene is very effectively composed, and the inquiring eyes of the guards looking toward Caiaphas lend it drama. The artist responsible for the border was quite skilled and even adventuresome, as seen in the carefully realized birds, whose feet and feathers protrude beyond the limits of the floral frame. (ST11526a)

318. AN ILLUMINATED VELLUM MANUSCRIPT LEAF WITH A MINIATURE OF BLESSED PETER OF LUXEMBOURG, FROM A BOOK OF HOURS IN LATIN. (France, ca. 1450) 178 x 127 mm. (7 x 5"). Single column, four lines of text on recto, 15 on verso in a pleasing gothic book hand. Attractively matted. Verso with four one-line initials in burnished gold and colors and 11 line fillers in colors and gold; recto with a large four-line "D" in maroon and white with enclosed scrolling flowered stems, the whole on a burnished gold ground and within a baguette; the same side WITH A FULL BORDER FEATURING DENSE VEGETATION, including much acanthus and twining vines with fruit, flowering thistles, and many tiny gold disks on hairline stems, THE BORDER ENCLOSING AN ARCH-TOPPED MINIATURE OF BLESSED PETER OF LUXEMBOURG AT PRAYER, kneeling in his red cardinal's robes before a blue and gold prie-dieu and gazing up adoringly at a visionary figure (God the Father?), who hovers in an open window, radiating golden light.

Parts of the text faint (but everything very legible), tiny loss in two places at inner edge of border because of trimming, blue paint faded in a portion of drapery, verso with remnants of mounting tape, a hint of wrinkling and yellowing, but an excellent leaf in most respects, the main figure in perfect condition, and the paint and gold generally bright and very well preserved. **(Plate 10) \$4,000**

This miniature focuses the attention of the viewer firmly on the figure of Blessed Peter of Luxembourg. His richly colored scarlet robe and hat are lavishly touched with gold, but we see that this saintly young man wears monkish black beneath his finery. The face is sensitively drawn, and the red tapestry behind him is carefully differentiated in color from the hat by a slight admixture of blue. The orphaned son of a count, Peter spent part of his childhood in England as a hostage during the Hundred Years War. When only 14, he was named bishop of Metz by the Avignon pope Clement VII, but since he was on the wrong side of the Great Schism, his appointment was not only disputed, but his armed attempt to enter his diocese was met with opposition supported by the pope in Rome. Clement, however, made him titular cardinal of San Giorgio in Velabro. Peter was known for his pious self-denial, and he died in a Carthusian monastery when only 18. Though his high ecclesiastical rank was the gift of an anti-pope, the Roman papacy later recognized his virtue, and he was beatified, ironically, by another Clement VII, the Medici pope of the early 15th century. Peter of Luxembourg is very infrequently seen in a Book of Hours. (ST11526b)

A Large, Powerful Miniature of the Murder of The "Savior of the Souls of Londoners"

319. AN ILLUMINATED VELLUM MANUSCRIPT LEAF WITH A FINE MINIATURE OF THE MURDER OF THOMAS À BECKET, FROM A BOOK OF HOURS IN LATIN. (Bruges, ca. 1450) 194 x 146 mm. (7 5/8 x 5 3/4"). Single column, 21 lines of text on verso (seven on recto) in a fine gothic book hand. Attractively matted. Rubrics in red, verso with three one-line initials in burnished gold with black penwork marginal extension and three blue one-line initials with red penwork, RECTO WITH A FULL BORDER FEATURING MUCH VEGETATION and framing a six-line initial "G" in blue with white tracery enclosing red and blue acanthus leaves and a rose branch with two pink blooms, all on a pink and burnished gold ground; THE BORDER SURROUNDING AN ARCH-TOPPED MINIATURE OF THE MURDER OF THOMAS À BECKET, the saint kneeling at the altar of Canterbury celebrating Mass and at the same time being speared by a soldier in armor as two others raise their swords to strike him, while a tonsured deacon stands mildly to one side, holding the bishop's mitre.

Missing the gold decoration from the lower third of the leaf (either somehow faded away or else never applied), otherwise fine, the miniature particularly bright and fresh. **(Plate 8) \$9,000**

This is a superb illumination, enclosing a dramatic scene in a complex space. At the center of the composition, a soldier with a blond beard, his red tunic echoing the red drapery on the altar, raises his sword for the final stroke. His legs, encased in armor, are crossed, suggesting that he is pivoting to create greater force. Thomas raises his hands and looks upward at the gold triptych on the altar, the central panel depicting the Virgin and Child. He is still earnestly in prayer, despite the fact that he is already bleeding from wounds to his head and back. An open doorway through which grass and trees are seen subtly suggests that Thomas is headed for the celestial paradise. The receding green floor tiles lend perspective to the space, as does the angled placement of the altar before which the saint kneels. The composition is framed by columns and an elaborate gothic vault replicating 15th century architecture rather than the simpler style of the 12th century, when Thomas actually was martyred in Canterbury Cathedral. Thomas à Becket became a popular saint on the continent as well as in England shortly after his death. In fact, the pious king of France, Louis VII,

forced Henry II—held accountable for Beckett's murder—to accompany him on a pilgrimage to Canterbury to pray at the saint's tomb. Despite this continental popularity, it is likely that our Bruges miniature was painted for the British market. The hymn here—which probably comes from the Commemoration of Saints portion of a Psalter—addresses Thomas, beginning "Rejoice, Thomas, savior of the souls of Londoners through the grace of Providence." Each of the following verses bids Beckett rejoice in the good that his martyrdom has done. (ST11530)

A Fine Miniature of Pentecost, Perhaps Done by the Master of Jean Rolin Himself

320. A LOVELY ILLUMINATED MINIATURE SHOWING PENTECOST, CUT FROM A VELLUM MANUSCRIPT BOOK OF HOURS. (Paris, ca. 1450s) 121 x 67 mm. (4 3/4 x 2 5/8"). In a 13 1/2 x 10 1/4" handsome gilt wooden frame of classic design, secured by double mats of off-white and light blue, the miniature (glued onto wood sometime ago and) framed without any surrounding border visible. The visible side WITH A BEAUTIFULLY REALIZED DEPICTION OF PENTECOST, the Virgin kneeling at the center, six apostles on either side of her, the Holy Dove entering a central window open to blue sky and stars, bringing the light of salvation with its flight, the other windows showing mere blackness, the scene within a very highly detailed church interior, with much visual elaboration in vaulting, decoration, and even brickwork, the whole in an arched gold compartment.

The features on some of the faces slightly faded (but still distinct, and perhaps now with even greater delicacy than originally), a little paint lost on the prie-dieu and the faces of three apostles (the damage not critical or severe), otherwise in very fine condition, the paint on the clothing and the architectural detail (as well as the gilt) still very fresh and bright. **(Plate 10) \$6,500**

In many ways, this is a simply wonderful miniature, clearly done by an artist of the first rank. The composition is very close to one by the Master of Jean Rolin (compare Avril & Reynaud, p. 44, #12) and must be derived ultimately from the same pattern-sheet. The leaf is certainly from the Master's workshop and perhaps even from his own hand. Avril & Reynaud believes that although the Master of Jean Rolin may have been of Burgundian origin, he completed his artistic education in Paris, probably in the workshop of the Bedford Master, and then established his own atelier in Burgundy, where he played a key role in the transition from the Bedford Master's style to the more modern style of Maître François by eliminating gothic elements for a veristic and thoroughly Renaissance approach. Art scholar Eleanor Spencer was the first to separate the works of our painter from those of François and the Bedford Master and to designate him the "Master of Jean Rolin" because of the missals he illuminated for Rolin, cardinal-bishop of Autun (d. 1483). There are a number of notable things to be said about the present memorable scene. To begin with, the central iconographic image is unusual: the Virgin is kneeling at her prie-dieu. This image is typical for depictions of the Annunciation, but in the usual Pentecost design, she is generally seated. In another echo of typical Annunciation scenes, our Lady crosses her hands here, in obedient acceptance of her fate. From a bibliophilic perspective, it is noteworthy that on the slanted ledge of the prayer stand before her, we can see two books (one obviously devotional, as it is bound in blue velvet, the other less clearly a prayer book, as it is in pigskin); there is also a book opened on a stool at the very forefront of the scene, and there surely must be at least one book on the ledge of the prie-dieu that faces Mary, out of our view. The artist has made what appear

to be conscious and clever decisions about color in our miniature, particularly in connection with garments, as he has clothed all of the major figures in dark and/or light blue. Behind the central Virgin stands John, her adopted son, whose gown is the same light teal color as her own, while Peter's cobalt blue tunic echoes her cloak and is picked up by the figure on the right, with the longer pointed beard, who is probably Peter's brother Andrew. (It is also undoubtedly no mistake that the Holy Dove descends from a sky that is both dark and light blue.) The more generalized figures in the scene are dressed in green or brown. The Virgin and John the Evangelist are given very youthful and delicate faces, with tiny chins and retroussé noses, while Peter, kneeling at the front right, has more the air of a sturdy peasant. The details of the garments, the faces, and the architecture of the church interior are all very impressive. See Avril & Reynaud (pp. 38-45 and accompanying illustrations) for an extended discussion of our painter. (ST10069)

A Superb God the Father in the Style of the Master of Jean Rolin

321. AN ILLUMINATED VELLUM MANUSCRIPT LEAF WITH A VERY LARGE AND STRIKING FULL-PAGE MINIATURE OF GOD THE FATHER ENTHRONED IN MAJESTY, FROM A MISSAL IN LATIN. (Burgundy, ca. 1450s) 324 x 260 mm. (12 3/4 x 10 1/4"). Attractively matted. A VERY FINE AND ESPECIALLY LARGE MINIATURE OF GOD THE FATHER WITHIN A MANDORLA enclosed by a cobalt blue rectangle with intricately detailed vegetation in white, burnished gold stylized flowers, and the emblems of the Evangelists at the four corners, the whole within an elaborate full outer border of acanthus leaves, other foliage, and fruit in several colors and brushed gold, an heraldic shield and crozier at the center of the bottom border.

The leaf pasted onto a sheet of old paper (which someone has attempted to scrape off, without harm to the vellum, in two places on the verso), the vellum with a tendency to rumple, otherwise IN VERY FINE CONDITION, WITH NO SURFACE WEAR, AND WITH THE BRIGHT PAINT REMARKABLY WELL PRESERVED. (Plate 9) \$22,500

This large and most impressive missal leaf depicts God the Father wearing a papal tiara and holding an orb in one hand, while he raises the other in a gesture of blessing. His wide but relatively simple throne has a green cloth with delicate gold decorations draped over its back. Three large groups of flame-colored angels surround the throne, their youthful features delineated in gold using the "cameo d'or" style, in which the artist employs tiny strokes and blots of gold to give an impression on a colored background. The heraldic shield at the bottom must represent the patron, and the arms are those of Antoine de Chalon, Bishop of Autun from 1483-1500. This provenance would, of course, make perfect sense, since this leaf is in the style of the Master of Jean Rolin, an artist who takes his name from his atelier's principal patron, Jean Rolin, the bishop of Autun immediately before Antoine de Chalon. Our leaf may be the long-lost miniature that would have faced the Crucifixion in the Canon once present in the now-imperfect Missal of Antoine de Chalon (Autun, Bibliothèque Municipale, MS 139; see V. Leroquais, "Les Sacramentaires et les Missels Manuscrits," III, 1924, pp. 240-41, no. 826). Because it is very large, beautifully painted, and in fine condition, the present item is one of the most memorable leaves we have ever offered for sale. (ST9378-13m)

A Fine Pentecost Miniature Done on the Continent, But with a Decorative Border that Is English

322. AN ILLUMINATED VELLUM MANUSCRIPT LEAF WITH A VERY FINE MINIATURE DEPICTING PENTECOST, FROM A BOOK OF HOURS IN LATIN. (Bruges and perhaps England [see below], ca. 1460) 178 x 127 mm. (7 x 5"). No text, and the obverse blank. Attractively matted. WITH A WELL-COMPOSED AND EXPERTLY DONE MINIATURE DEPICTING PENTECOST, the Virgin Mary seated at the center of a room with a tessellated floor, the Apostles gathered around her on either side, and the dove of the Holy Spirit appearing directly above her through an open arched doorway just behind, with golden rays streaming down from heaven, the whole enclosed by a full border featuring interlocking acanthus leaves in pink, blue, green, and orange on a burnished gold ground, and a background of intricately twining hairline stems, many of them terminating in flowers, berries, or foliage in colors and gold, and with a peacock in the lower panel, its tail dotted with burnished gold.

Trivial loss of gold from a couple of nimbuses, tiny ivy leaves in the border a mix of silver-gray and gold (because tarnished, or perhaps by design), otherwise AN ESPECIALLY FINE SPECIMEN, quite clean, fresh, and bright, with lustrous gold and rich colors, the paint on the faces (generally so vulnerable to erosion) entirely intact. (Plate 10) \$7,500

This is a beautifully realized painting by an artist of considerable talent, and is both pleasing to the eye and rich in symbolism. The Virgin is, conventionally, at the precise center of the scene, depicted as the serene Mother of God, robed in crimson and blue, apparently gesturing with one hand to the dove descending behind her. Peter, clutching a book, kneels to her right, looking mystified, and another disciple kneels to her left in an attitude of reverence. Her adopted son John, in a blue cloak and red robe that echo her clothing, is behind Peter, appearing to consider all he has seen. Five other disciples cluster around on either side—one visible only as a nimbus—and some have their hands raised, as if in surprise. The tessellated floor is of unusual interest in that it perfectly (and atypically) mirrors the colors that predominate elsewhere in the scene—green, maroon, blue, and white. There are symbolic possibilities in a number of places: the blue and white floor tile squares form a triangle in the foreground of the picture; the Virgin is placed on the top square, and the kneeling apostles on the two squares in the row below it, creating another cluster of three. There are three successively receding arched doorways in the scene. These repeating threes act as a reminder of the Holy Trinity, honored on the Sunday following Pentecost. Whatever symbolic content one can decipher, the miniature makes a very pleasing impression, having been intelligently designed as well as painted with assurance, and being found here in a remarkable state of preservation. Our leaf may have had origins in two places: the miniature is securely identifiable as southern Netherlandish, but the border appears to be English! Perhaps it comes from a Sarum Book of Hours made in or near Bruges for the English market (either illuminated on the continent by an English artist, or with a border supplied when the manuscript arrived for sale in England). While unlikely, the border could alternatively been done by a continental artist imitating English taste. (ST11704)

323. AN ILLUMINATED VELLUM MANUSCRIPT LEAF WITH A SMALL MINIATURE OF SAINT JOHN THE EVANGELIST, FROM A BOOK OF HOURS IN LATIN. TEXT FROM GOSPEL LESSONS. (Paris, ca. 1460) 121 x 89 mm. (4 3/4 x 3 1/2"). Single column, 15 lines of text in a fine, regular gothic book

hand. Attractively matted. Rubrics in red, recto with a two-line burnished gold initial on a pink and maroon ground with white tracery, the capital decorated with charming orange and white flowers on blue tendrils, the verso of the leaf with an elaborate vertical panel border in the fore margin featuring animated flowers and other vegetation and many burnished gold ivy leaves on hairline stems, the recto with a similar panel border (and with a vertical bar border of red, blue, and burnished gold next to it), but the border on the recto extending across the full length of the head and tail margins as well; recto also WITH A SMALL AND EXTREMELY CHARMING MINIATURE (measuring approximately 25 x 28 mm.) OF SAINT JOHN ON THE ISLE OF PATMOS.

Top edge of the border on the recto slightly trimmed (a short portion of the vertical element of the border on both sides also just grazed), otherwise in fine condition, entirely fresh and clean, and with rich, sparkling gold. (Plate 7) \$2,250

Carefully painted, this miniature with its fine balance of colors and shapes exudes serenity. John was an elderly man when he wrote his gospel on Patmos, but is here shown as a gentle youth, signifying that he was the youngest of the apostles, wearing a rosy gown highlighted in gold. He is shown seated on a rock, pen in hand, while his eagle, wings spread, looks on. A miniature tree, smaller than the eagle, nestles beneath one elbow, suggesting recession in space, and behind it rises a golden mountain composed of five rocks shaped like upright ladyfingers. The green island slopes up toward one corner, leaving the other upper corner free to show a bright blue sea, separated from the sky by a golden towered villa. The text is from the opening of John's Gospel, commencing with the famous "In the beginning was the Word." (ST11459-13)

324. AN ILLUMINATED VELLUM MANUSCRIPT LEAF WITH A SMALL MINIATURE OF SAINT LUKE, FROM A BOOK OF HOURS IN LATIN. TEXT FROM GOSPEL LESSONS. (Paris, ca. 1460) 121 x 89 mm. (4 3/4 x 3 1/2"). Single column, 15 lines of text in a fine, regular gothic book hand. Attractively matted. Rubrics in red, verso with two line fillers in colors and gold as well as a two-line burnished gold initial on a pink and maroon ground with white tracery, the capital decorated with a graceful blue tendril bearing two orange and white flowers, recto of the leaf with an elaborate vertical panel border in the fore margin featuring animated flowers and other vegetation and many burnished gold ivy leaves on hairline stems, verso with a similar (though more lush) panel border (and with a vertical bar border of red, blue, and burnished gold next to it), the border on the verso extending across the full length of the head and tail margins as well; verso also WITH A CHARMING MINIATURE (measuring approximately 26 x 31 mm.) OF SAINT LUKE.

A vague hint of marginal creasing, top margin very small (though nothing cut into), a very minor loss of paint from the wall behind the saint, otherwise in virtually faultless condition, very bright, clean, and fresh. (Plate 7) \$2,750

The considerable charm of this miniature lies in the rapport conveyed by the artist between Saint Luke and his symbol, a golden bull. Both are in a room, the floor of a light and dark green tessellated pattern suggesting depth, the windows at the back partially obscured by a red tapestry screen decorated with an intricate gold design. A thoughtful Luke, dressed in voluminous blue robes with gilded folds, writes on the long scroll unfolded over his knees, while the ox, his hindquarters cut off by the miniature's frame, sits comfortably on the floor, his forelegs folded under his breast, watching and smiling in approval. A particularly interesting feature of the room is that the triangular wall

space, in which two windows are set, appears to be in an attic, and a wood-planked ceiling fills the two upper corners. The text relates the story of the annunciation to the Virgin. (ST11459-14)

325. AN ILLUMINATED VELLUM MANUSCRIPT LEAF WITH A SMALL MINIATURE OF SAINT MATTHEW, FROM A BOOK OF HOURS IN LATIN. TEXT FROM GOSPEL LESSONS. (Paris, ca. 1460) 121 x 89 mm. (4 3/4 x 3 1/2"). Single column, 15 lines of text in a fine, regular gothic book hand. Attractively matted. Rubrics in red, recto with a line filler in colors and gold and a two-line blue capital decorated with charming blue and scarlet flowers on delicate white tendrils, the whole on a burnished gold ground, the verso of the leaf with an elaborate quarter panel border featuring acanthus leaves, flowers, and other vegetation and many burnished gold ivy leaves on hairline stems, the recto with a similar but more lavish three-quarter panel border (and with a vertical bar border of red, blue, and burnished gold between the text and the border in the fore margin); the recto also WITH A SMALL AND EXTREMELY CHARMING MINIATURE (measuring approximately 27 x 29 mm.) OF SAINT MATTHEW.

Half of the very top of the three-quarter border ever so slightly trimmed, otherwise IN VIRTUALLY FAULTLESS CONDITION, especially bright and fresh, with the paint and gold entirely intact. (Plate 7) \$2,750

This scene shows a golden-haired Saint Matthew in the foreground accompanied by his symbolic angel, with star-spangled wings, further back on the right. The pair inhabit a room with a tessellated green floor that pulls us backward in space to a maroon screen embellished with gold partially obscuring three windows, the whole beneath a wood plank ceiling. The artist has been particularly lavish here in depicting the garments, with the Evangelist wearing a pink gown and a voluminous blue cloak highlighted by angular gold folds, and the angel in a matching blue cloak with a gold border and massive circular gold clasp, beneath which shows his simple white gown. The text here tells the story of the Three Wise Men. (ST11459-16)

326. AN ILLUMINATED VELLUM MANUSCRIPT LEAF WITH A SMALL MINIATURE OF SAINT MARK, FROM A BOOK OF HOURS IN LATIN. TEXT FROM GOSPEL LESSONS. (Paris, ca. 1460) 121 x 89 mm. (4 3/4 x 3 1/2"). Single column, 15 lines of text in a fine, regular gothic book hand. Attractively matted. Rubrics in red, recto with a line filler in gold and colors and a two-line blue initial decorated with white tracery and four sprouting leaves, the verso of the leaf with an elaborate quarter panel border featuring animated flowers and other vegetation and many burnished gold ivy leaves on hairline stems, the recto with a similar but more lavish three-quarter panel border (and with a vertical bar border of red, blue, and burnished gold between the text and the border in the fore margin); recto also WITH A SMALL AND EXTREMELY CHARMING MINIATURE (measuring approximately 27 x 30 mm.) OF SAINT MARK WITH HIS LION.

Top edge of the three-quarter border just very slightly trimmed, otherwise IN EXTREMELY FINE CONDITION, especially clean, bright, fresh, and smooth. (Plate 9) \$2,750

The apostle Mark looks quite monkish in this miniature, dressed in midnight blue gown and cloak highlighted in gold, his gilded hair in a bowl cut with short bangs, framing a full, placid face. He flourishes his stylus while his faithful lion sits, strong and attentive, obviously proud of a magnificent ruff and long tail. The pair inhabit a room

with a tessellated green floor that recedes to a maroon tapestry with a gold pattern hung as a backdrop behind them, obscuring the lower portions of four windows at the back. The text here is from Mark 16:14, where Jesus appears to "the eleven . . . and upbraid[s] them with their unbelief and hardness of heart, because they believed not them which had seen him after he was risen." (ST11459-18)

327. AN ILLUMINATED VELLUM MANUSCRIPT LEAF WITH A SMALL MINIATURE OF THE MADONNA AND CHILD, FROM A BOOK OF HOURS IN LATIN. TEXT FROM THE OPENING OF "OBSECRO TE." (Paris, ca. 1460) 121 x 89 mm. (4 3/4 x 3 1/2"). Single column, 15 lines of text on verso and 12 on recto, in a fine, regular gothic book hand. Attractively matted. Recto with a line filler in colors and gold, verso with a two-line blue initial decorated with delicate white tracery and enclosing two charming blue and scarlet flowers on a curling tendril, the whole on a burnished gold ground, recto of the leaf with an animated quarter panel border of flowers and other vegetation and many burnished gold ivy leaves on hairline stems, the verso with a three-quarter panel border of similar design, though more lavish (and with a vertical bar border of red, blue, and burnished gold between the text and the border in the fore margin); verso also WITH A SMALL AND EXTREMELY CHARMING MINIATURE (measuring approximately 25 x 32 mm.) OF THE MADONNA AND CHILD.

Except for naturally occurring minor wrinkling, IN ESPECIALLY FINE CONDITION. (Plate 8) \$2,750

In this remarkably well-preserved leaf, the Virgin, dressed according to tradition in pink and blue, sits with a playful and energetic Christ Child on her lap. The Blessed Mother is seated on a green tessellated floor which recedes convincingly in space, with blue panelled doors opening behind her to reveal a red and gold patterned tapestry. The face of the Christ Child is convincingly infantile here, but his slender body prefigures his manhood, a Medieval artistic convention suggesting that Our Lord possessed all the wisdom of an adult from the time of his birth. His golden-haired mother sits on the ground, a pose which conveyed her exemplary humility to the late Medieval mind. The "Obsecro Te" is a prayer to the Virgin, begging for her aid. Frequently used in Books of Hours, the prayer may be accompanied, as here, by a scene of the Virgin cuddling her child or by a Pieta. (ST11459-19)

328. AN ILLUMINATED VELLUM MANUSCRIPT LEAF WITH AN ELEGANT MINIATURE OF THE ADORATION OF THE MAGI, FROM A BOOK OF HOURS IN LATIN. TEXT FROM THE OPENING OF SEXT. (Paris, ca. 1460) 121 x 89 mm. (4 3/4 x 3 1/2"). Single column, three lines of text on verso, seven lines on recto, in a fine, regular gothic book hand. Attractively matted. Rubrics in red, recto with two one-line initials as well as three line fillers, all in colors and burnished gold, the same side with a swirling quarter panel border featuring flowers, acanthus leaves, and many burnished gold ivy leaves on hairline stems, the verso with a large three-line "D" in blue and white with enclosed scrolling flowered stems, the whole on a burnished gold ground; the verso WITH A FULL INHABITED BORDER featuring two graceful birds ready to take flight amidst much acanthus as well as roses, strawberries, and other vegetation, the border FRAMING A RICHLY DETAILED ARCH-TOPPED ILLUMINATED MINIATURE OF THE ADORATION OF THE MAGI (measuring approximately 65 x 42 mm.), the scene showing a very elegant Virgin outfitted with rippling sky blue skirts and sleeves and a gold bodice, Joseph looking more plain

and ascetic behind her, all three kings bearing golden gifts, the eldest kneeling (with his crown on the ground) before the Christ Child on Mary's lap, the other two waiting their turn in flamboyant costume (one with a long scarf around his neck, the other with a very prominent trailing plume emerging from the middle of his crown), the adoring taking place well in front of the stable and its peaked roof, where the Star of Bethlehem has landed to cast a shimmering golden glow on the whole scene, which transpires before a green hill and a towered castle in the background beneath a realistic starry sky.

Top margin quite small and then disappearing for a short space at left (though with the red rule at edge still visible), a bit of paint erosion in two blue garments (as often happens with lapis lazuli-based pigment), the face and neck of the middle king also with minor paint loss, otherwise in particularly fine condition, very fresh, clean, and bright. (Plate 10) \$5,000

The sweet, round, alabaster face of the Virgin, who gazes lovingly at her child, is effectively contrasted here with the tanned and careworn faces of Joseph and the eldest of the kings. The Blessed Mother's elegant dress and the youngest king's long, trailing sleeves and headdress give this miniature a courtly charm. The notable action is obviously in the foreground, but the artist has given us a background with important and very pleasing detail: on the prominent hill above the stable sits a graceful tree with foliage divided into six green tufts, each touched with gold, and the palatial residence at the back left as well as the other nearby trees and shrubs lend a gilt-laden elegance to the scene beneath its serene sky. (ST11459-74)

The Virgin, in Need of Purification, Meets Doubting Simeon in the Temple Courtyard

329. AN ILLUMINATED VELLUM MANUSCRIPT LEAF WITH A RICHLY DETAILED MINIATURE OF THE PRESENTATION IN THE TEMPLE, FROM A BOOK OF HOURS IN LATIN. TEXT FROM THE OPENING OF NONE. (Paris, ca. 1460) 121 x 89 mm. (4 3/4 x 3 1/2"). Single column, three lines of text on verso, nine lines on recto, in a fine, regular gothic book hand. Attractively matted. Rubrics in red, recto with two one-line initials as well as three line fillers, all in colors and burnished gold, the same side with a swirling quarter panel border featuring flowers, acanthus leaves, and many burnished gold ivy leaves on hairline stems, the verso with a large three-line initial in blue and white with enclosed scrolling flowered stems, the whole on a burnished gold ground; the verso WITH A FULL INHABITED BORDER featuring much acanthus and other vegetation and fruit as well as two lively doves, the border FRAMING A RICHLY DETAILED ARCH-TOPPED ILLUMINATED MINIATURE OF THE PRESENTATION IN THE TEMPLE (measuring approximately 65 x 44 mm.), the scene showing the Virgin in pink and blue accompanied by a pink-gowned attendant, a doll-sized Christ seated in the palm of the hand of Saint Simeon the Righteous.

Top margin very narrow (but nothing cut into), the faces and robes of the two women with a bit of paint erosion (very minor loss also in the two men's necks), otherwise very fine, with the vellum fresh, bright, and clean. (Plate 11) \$5,500

Although this miniature begins a text that is usually accompanied by a painting of the Presentation in the Temple, our particularly iconographic rendering of this scene shifts its emphasis toward the mother, rather than the son. The painting actually recounts a moment in the celebration of the Purification of the Virgin, since Mary has come to the temple to be purified in accordance with the Jewish law

that prescribes a ceremony to be submitted to by all mothers 40 days after giving birth. Unlike many depictions of the Presentation in the Temple, then, our miniature does not show a priest receiving the infant Jesus at an altar indoors, but rather shows Saint Simeon intercepting the Virgin in the courtyard outside. According to tradition, Simeon, one of the 72 translators of the Septuagint, had puzzled over Isaiah 7:14 ("Behold, a virgin shall conceive"), wondering how this could happen, and even considering that his text could have been copied wrong. As he pondered, an angel appeared to tell him that the prophecy was correct and that he would not die until he himself had seen its fulfillment in the form of the Virgin Mary and her child Jesus. And so it came to pass that he was at the Temple when the Blessed Mother brought her son 40 days after his birth. (Simeon is depicted in our scene as elderly, but he is nevertheless very well preserved for a person who, historically, would have had to be well over 200 years of age at the time of this meeting.) The woman behind the Virgin carries a basket of turtle doves, a frequent feature of the "Presentation" scene, but this female is not normally seen, as here, with a nimbus. It is possible that she could be Saint Anna the prophetess, whom Luke describes as (also) "coming in that instant" to the temple. (However, Anna was "of a great age," while our figure seems still rather young.) The scene is well designed, with Simeon and an attendant acolyte on the left nicely balancing the pair of women on the right, the Christ Child being in the middle. The elaborateness of the architectural backdrop here attests to the skill and patience of the artist, and the bright green lawn, colored roofs, and abundant use of gold lend a pleasing context to the scene. The rich background detail includes a slender fountain (symbolizing the waters of life) in the center, a massive gateway with mosaic roof behind our principals, and a cloister wall above which rise the peaks of two houses roofed in red and blue as well as two large tufted trees. A poignant note is introduced by the mournful expression on the face of the Virgin, something that can easily be interpreted as reflecting her contemplation of the painful future prophesied for her son. (ST11459-79)

330. AN ILLUMINATED VELLUM MANUSCRIPT LEAF WITH AN EXCELLENT MINIATURE OF THE CRUCIFIXION, FROM A BOOK OF HOURS IN LATIN. TEXT FROM THE OPENING OF THE HOURS OF THE CROSS. (Paris, ca. 1460) 121 x 89 mm. (4 3/4 x 3 1/2"). Single column, three lines of text on verso, 12 lines on recto, in a fine, regular gothic book hand. Attractively matted. Rubrics in red, recto with one line filler in colors and burnished gold, the same side with a swirling quarter panel border featuring flowers, leaves, strawberries, and many burnished gold ivy leaves on hairline stems, the verso with a large three-line initial in blue and white with enclosed scrolling flowered stems, the whole on a burnished gold ground; the verso WITH A FULL INHABITED BORDER featuring much acanthus, other vegetation, and fruit as well as a strutting peacock and a sedate dove, the border FRAMING A RICHLY DETAILED ARCH-TOPPED ILLUMINATED MINIATURE OF THE CRUCIFIXION (measuring approximately 65 x 43 mm.), the scene showing an emaciated Christ hanging from the cross in the center, his head bowed toward his mother on the left, and with John the Baptist on the right, their pink and blue garments neatly balancing one another, a green hill rising steeply behind each of them, the towers of Jerusalem in the distance between the two hills, and the sun and moon sparkling above the cross in the crepuscular sky.

Significant loss to the white paint of Christ's body, a few faint naturally occurring wrinkles in the vellum, otherwise very fine, the leaf clean, bright, and fresh, and with quite comfortable margins. (Plate 11) \$4,500

Simplicity and balance are the keywords here, as this miniature contrasts with many Crucifixion scenes that are crowded with soldiers and other subordinate figures. The two mourning figures on either side of the cross provide a symmetry to the composition that is reinforced by the sun and moon, equally opposite in their location. While it was surely not the artist's intention, the erosion in the white paint (which seems as vulnerable as blue in 15th century French miniatures) provides a sense of bodily decay appropriate for the corpse that confronts us in the middle of our mournful scene. By contrast, the folds of the clothing of John and the Virgin are uncommonly bright with remarkably well-preserved, shimmering gold. (ST11459-122)

331. AN ILLUMINATED VELLUM MANUSCRIPT LEAF WITH A FINE MINIATURE DEPICTING A BURIAL SCENE, FROM A BOOK OF HOURS IN LATIN. TEXT FROM THE OPENING OF THE OFFICE OF THE DEAD. (Paris, ca. 1460) 121 x 89 mm. (4 3/4 x 3 1/2"). Single column, four lines of text on recto, 15 on verso, in a fine, regular gothic book hand. Attractively matted. Rubrics in red, verso with five one-line initials as well as three line fillers, all in colors and burnished gold, the same side with a swirling quarter panel border featuring flowers, leaves, strawberries, and many burnished gold ivy leaves on hairline stems, the recto with a large three-line "D" in blue and white with enclosed scrolling flowered stems, the whole on a burnished gold ground; the recto WITH A FULL INHABITED BORDER featuring much acanthus, other vegetation, and fruit as well as two birds with raised wings, the border FRAMING A RICHLY DETAILED ARCH-TOPPED ILLUMINATED MINIATURE OF A BURIAL (measuring approximately 65 x 42 mm.), the scene showing a thin, shrouded corpse being lowered into a grave by two sturdy gravediggers, a priest in a blue cloak ornamented with a gold fleur-de-lys sprinkling holy water with a golden aspergillum, on the left a white-gowned monk with a sorrowful face in attendance, behind these figures (on the right) a large crowd of mourners, the two foremost draped and hooded in velvety black, and (on the left) a pretty white gothic church, replete with architectural detail, including a sparkling gold roof, the tree behind it and the bright blue sky above dotted with gold.

Minor losses of paint from the white portions of the garments of the priest and monk, otherwise very fine, with good margins, bright paint and gold, and smooth, fresh vellum. (Plate 11) \$6,500

Apart from those relatively few copies with illustrated calendars, the miniatures found in Books of Hours are almost entirely devoted to retrospective Bible scenes that are obviously outside the experience of the illuminator; it is only in the present kind of funeral scene at the beginning of the Office of the Dead that we can see a contemporaneous rendering of a scene from the daily life of the Middle Ages. More often than not, this scene is set indoors, and the constraints placed on the artist as a result are significant, often making for a depiction that contains little more than a draped coffin and perfunctory mourners (who were, as a matter of historical fact, frequently professionals with no connection to the deceased). Here, we see a much more dynamic scene where the artist has an opportunity to present a more imaginative narrative. The result—with considerable detail and movement as well as an expansive feeling of space—is very satisfying. (ST11459-129)

332. AN ILLUMINATED MANUSCRIPT LEAF WITH A SMALL MINIATURE DEPICTING THE TRINITY, FROM A BOOK OF HOURS IN LATIN. TEXT FROM THE SUFRAGES. (Paris, ca. 1460) 121 x 89 mm. (4 3/4 x 3 1/2"). Single column,

15 lines of text on verso, 12 lines on recto, in a fine, regular gothic book hand. Attractively matted. Rubrics in red, recto with one one-line initial as well as two line fillers, all in colors and burnished gold, the same side with a swirling quarter panel border featuring flowers, leaves, strawberries, and many burnished gold ivy leaves on hairline stems; the verso with a three-quarter panel border of similar design, though more lavish (and with a vertical bar border of red, blue, and burnished gold between the text and the border in the fore margin); the same side of the leaf with two handsome two-line initials in several colors and burnished gold, and WITH A SMALL, EXTREMELY CHARMING MINIATURE OF THE TRINITY shown in a contemporary interior (the miniature measuring approximately 25 x 32 mm.), the scene showing Christ and God the Father seated on a bench, Christ in blue carrying a cross over his shoulder, God the Father in blue and red robes and a triple tiara, the dove of the Holy Spirit radiating golden rays between them, the scene set in a room with a tessellated green floor, a wooden plank ceiling, and a red tapestry screen elaborately decorated in gold located behind the figures and partially obscuring five windows at the back.

IN FAULTLESS CONDITION—with excellent margins, and with vellum, paint, and gold fresh, clean, and bright. (Plate 11) \$2,750

The artist has chosen to place the Trinity in a contemporary room, such as the owner of a 15th century Book of Hours might inhabit, rather than in a more exalted celestial environment. At the very least, we might expect a throne rather than a humble bench, but this ordinary setting would remind the reader that the Trinity is always and everywhere present. The connection between faith and scripture is emphasized here by the fact that a book (probably a Bible or Book of Hours) is opened on the bench between God the Father and God the Son, and both of them gesture toward it. (ST11459-139)

333. AN ILLUMINATED MANUSCRIPT LEAF WITH A SMALL MINIATURE OF JOHN THE EVANGELIST, FROM A BOOK OF HOURS IN LATIN. TEXT FROM THE SUFFRAGES. (Paris, ca. 1460) 121 x 89 mm. (4 3/4 x 3 1/2"). Single column, 15 lines of text on either side, in a fine, regular gothic book hand. Attractively matted. Rubrics in red, verso with a large two-line "E" in maroon and white with enclosed scrolling flowered stems, the whole on a burnished gold ground as well as with one one-line initial and one line filler, both in colors and burnished gold, the same side with a swirling quarter panel border featuring flowers, leaves, strawberries, and many burnished gold ivy leaves on hairline stems; the recto with a three-quarter panel border of similar design, though more lavish (and with a vertical bar border of red, blue, and burnished gold between the text and the border in the fore margin), as well as with one two-line initial in colors and burnished gold; the recto also WITH A SMALL AND QUITE CHARMING MINIATURE OF JOHN THE EVANGELIST (measuring approximately 25 x 29 mm.), the saint in pink and blue holding the chalice (which is one of his identifying attributes), standing at the center of the picture, his halo reaching the upper rim, surrounded by small, spade-shaped trees, two eerie rock formations framing the background, which contains a large lake and a walled city.

IN VIRTUALLY PERFECT CONDITION, the margins excellent and the vellum, paint, and gold all especially fresh and bright. (Plate 11) \$2,500

John finds himself here in verdant territory, walking through what seem to be lush pastures and orchards. He is shown frontally, with

a solemn facial expression, clutching the chalice with his left hand, while pointing with his right to this symbol of salvation. There is no dramatic moment to rivet our attention, but the artist has provided us with a pleasing, skillfully rendered composition nevertheless. (ST11459-143)

334. AN ILLUMINATED MANUSCRIPT LEAF WITH A SMALL MINIATURE OF THE STONING OF SAINT STEPHEN, FROM A BOOK OF HOURS IN LATIN. TEXT FROM THE SUFFRAGES. (Paris, ca. 1460) 121 x 89 mm. (4 3/4 x 3 1/2"). Single column, 15 lines of text on either side, in a fine, regular gothic book hand. Attractively matted. Rubrics in red, recto with one one-line initial and two line fillers in colors and burnished gold, both sides with a two-line "D" in blue or pink and burnished gold (the capital on the recto with emanating marginal embellishment of gilt ivy leaves); the recto with a swirling quarter panel border featuring flowers, leaves, strawberries, and many burnished gold ivy leaves on hairline stems; the verso with a three-quarter panel border of similar design, though more lavish (and with a vertical bar border of red, blue, and burnished gold between the text and the border in the fore margin); verso also WITH A SMALL, EMOTIONALLY CHARGED MINIATURE OF THE STONING OF SAINT STEPHEN (measuring approximately 25 x 29 mm.), the youthful proto-martyr dressed as a deacon with a pink tabard over his white gown, his two attackers depicted as fops wearing short tunics and parti-colored leggings, the scene set in a grassy meadow dotted with small trees, behind which rise the walls of Jerusalem with tiny golden clouds floating above.

IN VERY FINE, ESPECIALLY BRIGHT CONDITION. (Plate 11) \$3,200

In Acts of the Apostles, Stephen alarms the Jews with his preaching that the true temple is in the heart. He is charged with blasphemy, for which the penalty is stoning. Execution must take place outside the walls of Jerusalem, and Stephen is here shown in the countryside, his hands joined in prayer, submitting quietly to his destiny as the first of Christ's followers to be martyred. Since Stephen was not one of the canonical 12 Apostles, he was considered to be a deacon, and is dressed here in attire appropriate to that office in the 15th century. (ST11459-144)

335. AN ILLUMINATED MANUSCRIPT LEAF WITH A SMALL MINIATURE DEPICTING MARY MAGDALENE HOLDING A GOLD UNGUENT JAR, FROM A BOOK OF HOURS IN LATIN. TEXT FROM THE SUFFRAGES. (Paris, ca. 1460) 121 x 89 mm. (4 3/4 x 3 1/2"). Single column, 15 lines of text on either side, in a fine, regular gothic book hand. Attractively matted. Rubrics in red, verso with one one-line initial in colors and burnished gold as well as with a swirling quarter panel border featuring flowers, leaves, strawberries, and many burnished gold ivy leaves on hairline stems; the recto with a three-quarter panel border of similar design, though more lavish (and with a vertical bar border of red, blue, and burnished gold between the text and the border in the fore margin as well as two handsome two-line initials in colors and gold, one of them sprouting ivy leaves in the margin); recto also WITH A SMALL AND EXTREMELY CHARMING MINIATURE OF MARY MAGDALENE (measuring approximately 24 x 29 mm.), the scene showing the Magdalene dressed in pink and blue, holding the unguent jar which is her symbol, standing among bright green hills dotted with spade-shaped trees, a thin white meandering path helping to create a sense of recession in space, and on the horizon a golden

gateway flanked by towers and a pair of gray monolithic rocky outcroppings shaped roughly like pyramids.

One miniscule wormhole affecting part of a single letter on either side, a hint of soiling to verso, otherwise very fine, with gold and paint entirely intact and with excellent margins. (Plate 11) \$2,800

Mary Magdalene, the sinner saved by Christ, is popularly identified with the woman who in the Gospels anoints Christ's feet with expensive unguents to the dismay of the thrifty Apostles (Jesus accepts her gift as fitting, knowing that he is about to die.) In this way, the unguent jar became the symbol for Mary Magdalene, who is here depicted in her worldly finery, her long blonde locks streaming down her back—rather than as the ascetic which legend claimed she became. (ST11459-149)

336. AN ILLUMINATED VELLUM MANUSCRIPT LEAF WITH HISTORIATED INITIAL DEPICTING THE MASSACRE OF THE INNOCENTS, FROM A MINIATURE BOOK OF HOURS IN LATIN. TEXT FROM THE BEGINNING OF VESPERS. (Bruges, ca. 1460) 95 x 70 mm. (3 3/4 x 2 3/4"). Single column, 17 lines of text in a beautiful batârde script. Recto with two two-line initials in burnished gold on a blue and pink ground with white tracery, each with extending hairline stems terminating in burnished gold leaves and blue or pink flowers, verso with one one-line and one two-line initial in colors and gold, and WITH A SEVEN-LINE CAPITAL "D" in maroon with white tracery on a burnished gold ground with similar extensions, THE CENTER OF THE INITIAL WITH A STRIKING MINIATURE OF THE MASSACRE OF THE INNOCENTS.

Very trivial smudging and soiling, but IN FINE CONDITION, with no erosion or fading in text or historiation, THE INITIAL BEING ESPECIALLY WELL PRESERVED. (Plate 12) \$3,500

The marvelous historiated initial here portrays one of the most shocking acts of cruelty in the Gospels: the massacre of all male children under two years of age, ordered by Herod in an effort to destroy the infant Jesus. Here we see a knight in Medieval armor obediently displaying a bleeding, golden-haired infant to a delighted Herod. The king, sporting a golden crown and scepter, sits on his gilded throne, beside which we see a stricken, sorrowful mother. The deep black of the background sets off the four figures (wearing white and gray) in the foreground, and the glittering gold on which the initial sits provides an esthetic counterpoint to an otherwise doleful moment. Because the text is beautifully written, and the scene very neatly drawn and painted—all in a space not much bigger than one's thumbnail—we cannot escape characterizing the leaf as charming, despite its gruesome content. (ST11786a)

337. AN ILLUMINATED VELLUM MANUSCRIPT LEAF WITH A MINIATURE OF KING DAVID AT PRAYER, FROM A BOOK OF HOURS IN LATIN. TEXT FROM THE SEVEN PENITENTIAL PSALMS. (France [Limoges?], ca. 1460) 165 x 117 mm. (6 1/2 x 4 5/8"). Single column, three lines of text on recto, 15 lines on verso, in a fine gothic book hand. Attractively matted. Verso with five one-line initials in burnished gold on pink and blue grounds, RECTO WITH AN ANIMATED FULL RINCEAUX BORDER filled with blue and gold acanthus leaves, vines bearing red, blue, pink, and green flowers and leaves, amid numerous burnished gold bezants and ivy leaves on twining hairline stems, the border tangent with a fine inner baguette of brilliantly burnished gold decorated with strawberry vines, and the whole ENCLOSING A RICHLY DETAILED ARCH-TOPPED

MINIATURE OF KING DAVID AT PRAYER (measuring approximately 80 x 64 mm.), the miniature atop four lines of text begun with a large and lovely initial "D" in pink with white tracery enclosing a trio of blue violets, the letter on a burnished gold ground.

Minor loss of paint to a few strawberries, top and inner margins very slightly extended (and with a number of tiny losses to border decoration), very thin vertical crease downward from God the Father, slight thumbing in lower right corner, but still an extremely appealing leaf, the paint very rich, the gold especially brilliant, and with the miniature itself in a fine state of preservation. (Plate 11) \$7,800

This very fine miniature serves to introduce the first of the Seven Penitential Psalms, which were to be recited during Lent as an act of contrition, but the sober text here did not prevent our artists from making this a very joyful and animated composition. David is depicted as no longer the slayer of Goliath or the young harper in a bucolic setting. His harp rests against the wall, and the aged, repentant sinner kneels in an archway between two rooms, an unroofed study with a bookstand in the foreground, and a chapel with an altar behind. The black and green checkered floor serves to unify the space, and in the upper right the Lord, his high forehead, forked white beard, and pink robe echoing David's own appearance, leans forward out of the sky, golden orb in hand. The Lord appears to be smiling, and we might conjecture that he is dispensing the forgiveness for which the Psalm asks. Lest the penitent become too confident, however, an archangel, presumably Michael, flies forward beneath the Divinity with a threatening sword raised aloft. The garments of David are a particularly attractive feature here. The artist uses sharp folds that seem to rustle almost audibly as they cascade around David. His voluminous red robe is etched with golden fold lines, and his sweeping blue cloak blows back, as if blasted by the intrusion of the Lord and the archangel, to reveal a solid gold lining. The border of strawberries that sets off the image from the surrounding welter of foliage is a sweet touch, and the outer border is unusually luxuriant. (ST11531)

338. AN ILLUMINATED VELLUM MANUSCRIPT LEAF WITH TWO LOVELY GRISAILLE HISTORIATED INITIALS, FROM A BOOK OF HOURS IN LATIN. TEXT FROM THE SUFFRAGES. (Flanders, ca. 1460) 156 x 105 mm. (6 1/8 x 4 1/8"). Single column, 14 lines of text in a very fine gothic book hand. Attractively matted. Rubrics in red, each side with a bar border of red and gold terminating in foliate clumps and forming an "L"-shaped frame for the text, verso with a two-line initial in burnished gold on a pink and blue ground, BOTH SIDES WITH A VERY FINE SIX-LINE GRISAILLE INITIAL (measuring approximately 40 x 40 mm.), THE RECTO SHOWING SAINT HERMES ON HORSEBACK, THE VERSO SAINT AEGIDIUS (GILES) WITH HIS HIND, the two scenes enclosed by a blue letter highlighted with white, and the whole on a cusped ground of burnished gold.

Minor soil and discoloration at edges, otherwise in very fine condition, the gold bright and the margins especially ample. (Front Cover, Plate 11) \$7,500

Our artist has used great skill and a particularly pleasing method to produce two very fine historiated initials for this leaf. In use especially during the late Medieval period, the technique employed here is called grisaille, a method of painting that imitates the effects of relief sculpture. Normally involving monochrome painting that employs shades of gray (the term derives from the word "gris," French for "gray"), grisaille work was generally executed using a black pigment such as lampblack and an inert white pigment, often-

-as here—with the addition of gold highlights. The technique first appeared in the late 13th century and experienced its greatest period of popularity from the second half of the 14th through the end of the 15th century. This style enabled the artist to depict subtle degrees of light and shadow, and consequently show considerable detail—seen here, for example, in the face of Aegidius. The two historiated initials present a striking contrast. Saint Hermes gallops across the field, his steed prancing. Saint Aegidius sits quietly in his forest retreat, his hand absently caressing the diminutive hind who was his companion and who had nourished him with her milk. Hermes was popular in Flanders, where his relics were said to have been deposited in Ronse, which became a popular pilgrimage destination, especially for those seeking relief for mental problems. According to legend, Hermes was once a slave. He was freed and prospered, but his Christian faith led to his martyrdom in second century Rome. Aegidius was not a martyr, but a holy hermit from the south of France. His burial place in Saint Gilles du Gard was likewise a destination for pilgrims, and he was considered to offer potent help in averting and curing the plague. The conjunction of appeals to two healing saints, Hermes and Aegidius (known in England as Giles), perhaps reflects the recurrence of plague in the years 1463-65, presumably about when this leaf was produced. (ST11534)

Four Very Charming Leaves from the Suffrages With a Saintly Miniature Painting on Each Side

339. AN ILLUMINATED VELLUM MANUSCRIPT LEAF WITH TWO CHARMING MINIATURES OF FEMALE SAINTS, FROM A FINE BOOK OF HOURS IN LATIN. TEXT FROM THE SUFFRAGES. (Bruges, ca. 1465) 181 x 127 mm. (7 1/8 x 5"). Single column, 19 lines of text per page, in an attractive gothic book hand. Rubrics in pink, one two-line initial in blue, magenta, and burnished gold, undulating line fillers in blue and gold, BOTH SIDES OF THE LEAF WITH THREE-QUARTER PANEL BORDERS incorporating foliage, blossoms, and ivy leaves on hairline stems, the vertical part of this frame with a bar border of colors and burnished gold terminating at top and bottom in colorful acanthus leaves, and WITH TWO SMALL BUT CHARMING MINIATURE PAINTINGS, SAINT ELIZABETH ON THE RECTO AND SAINT GERTRUDE ON THE VERSO.

Tiny worm(?)hole in fore edge (where it has done negligible damage), small portions of the blue paint in the Elizabeth miniature eroded (gray paint slightly smeared as well, but apparently at the time of painting), otherwise in fine, clean, fresh condition. **(Plate 11) \$5,500**

This and the following three leaves are characteristic work from the circle of Willem Vrelant, the leading purveyor of books of private devotion in Bruges during the third quarter of the 15th century. His leading position among Flemish illuminators of the time is indicated by the considerable number of manuscripts illustrated in his manner by other miniaturists both in Bruges and in nearby cities in Flanders. The illuminator of our Book of Hours shows a number of distinctive stylistic traits. Among these are a preference for boldly patterned cloth backdrops, tessellated flooring, landscapes filled with stylized bushes and trees, and persisting prominent architectural constructions that frame the subject, frequently in a corner (in these leaves, it is a waist-high outdoor wall or an indoor feature resembling wainscoting). The inclination for strong geometrical patterning is manifested in the artist's angular treatment of human figures and their garments. Dressed in pink and blue, Elizabeth is depicted with a sweet, round face. She is saluted here as the woman worthy to be the mother of

John the Baptist, the forerunner of the Redeemer. Gertrude is dressed in monastic black, although a pink undergarment is visible, and her inky habit is trimmed in gold. This shimmering feature is a reminder that Gertrude (626-59), the youthful abbess of Brabantine Nivelles, was the daughter of Pepin I of Landen, Mayor of the Palace for the Frankish realm of Austrasia and the forebear of Charlemagne. Gertrude is a natural choice for illustration by an artist of Bruges, since she was the patron of nearby Nivelles. The saint was routinely invoked for aid in coping with mice, and is here shown surrounded by four animated rodents as black as her habit. Unfortunately, no legend survives to explain why she had such power over the creatures, who seem here to be more her pets (one climbs her staff of office) than her victims. (ST11151b)

340. AN ILLUMINATED VELLUM MANUSCRIPT LEAF WITH TWO CHARMING MINIATURES OF FEMALE SAINTS, FROM A FINE BOOK OF HOURS IN LATIN. TEXT FROM THE SUFFRAGES. (Bruges, ca. 1465) 181 x 127 mm. (7 1/8 x 5"). Single column, 16 lines of text (17 on verso) in an attractive gothic book hand. Rubrics in pink, two two-line initials in blue, magenta, and burnished gold, undulating line fillers in blue and gold, BOTH SIDES OF THE LEAF WITH THREE-QUARTER PANEL BORDERS incorporating foliage, blossoms, and ivy leaves on hairline stems, the vertical part of this frame with a bar border of colors and burnished gold terminating at top and bottom in colorful acanthus leaves, and WITH TWO SMALL BUT CHARMING MINIATURE PAINTINGS, SAINT MARGARET ON THE RECTO AND SAINT BARBARA ON THE VERSO.

Areas of paint loss in Barbara's garment, front portion of Margaret's dragon somewhat blurred, otherwise fine, the gold especially bright and the margins very ample. **(Plates 11, 12) \$5,000**

In this delightful depiction of Saint Margaret, the young saint demurely cocks her head and clasps her hands in prayer, completely unruffled by the experience of having just burst from the side of the dragon who had dared to swallow her, and who still mouths her blue robe. The dragon, although serpentine as to his tail and back, seems to have been modeled on a fat orange cat. Margaret of Antioch was one of the most enduringly popular saints, invoked by women in childbirth with the hope that their newborn would issue as painlessly from the womb as Margaret did from the dragon. Barbara, on the reverse, is also a popular Christian heroine who, like Margaret, suffered for her decision to choose virginity over marriage. The tower in which her father imprisoned her in a vain attempt to make her change her mind on the topic of marriage is here shown twice. She sits in its interior, calmly reading a book, and beside her, a miniature tower stands as her identifying attribute. (ST11143b)

341. AN ILLUMINATED VELLUM MANUSCRIPT LEAF WITH TWO CHARMING MINIATURES OF MALE SAINTS, FROM A FINE BOOK OF HOURS IN LATIN. TEXT FROM THE SUFFRAGES. (Bruges, ca. 1465) 181 x 127 mm. (7 1/8 x 5"). Single column, 16 lines of text (17 on verso) in an attractive gothic book hand. Rubrics in pink, two two-line initials in blue, magenta, and burnished gold, undulating line fillers in blue and gold, BOTH SIDES OF THE LEAF WITH THREE-QUARTER PANEL BORDERS incorporating foliage, blossoms, and ivy leaves on hairline stems, the vertical part of this frame with a bar border of colors and burnished gold terminating at top and bottom in colorful acanthus leaves, and WITH TWO SMALL BUT CHARMING MINIATURE PAINTINGS, SAINT

STEPHEN ON THE RECTO AND SAINT LAWRENCE ON THE VERSO.

IN ESPECIALLY FINE CONDITION, the paint without any perceptible erosion and the leaf generally fresh and clean. **(Plate 12) \$5,500**

Saint Lawrence and Saint Stephen are paired together here, just as they are in the famous paintings of Fra Angelico in the Vatican chapel of Pope Nicholas V. Both were martyrs and both were deacons, Stephen serving the first community of Christians in Jerusalem, Lawrence ministering to the first Christians of Rome. They are here dressed in similar deacon outfits, royal blue tunics trimmed with gold over long white gowns which crumple about their feet. The artist has varied his treatment, centralizing the backdrop for Lawrence, who holds in his hand the gridiron on which he was grilled, and placing off center the angle of the room in which Stephen stands. (ST11151a)

342. AN ILLUMINATED VELLUM MANUSCRIPT LEAF WITH TWO CHARMING MINIATURES SHOWING THREE SAINTS IN ALL, FROM A FINE BOOK OF HOURS IN LATIN. TEXT FROM THE SUFFRAGES. (Bruges, ca. 1465) 181 x 127 mm. (7 1/8 x 5"). Single column, 17 lines of text in an attractive gothic book hand. Rubrics in pink, two two-line initials in blue, magenta, and burnished gold, undulating line fillers in blue and gold, BOTH SIDES OF THE LEAF WITH THREE-QUARTER PANEL BORDERS incorporating foliage, blossoms, and ivy leaves on hairline stems, the vertical panel with a bar border of colors and burnished gold terminating at top and bottom in colorful acanthus leaves, and WITH TWO SMALL BUT CHARMING MINIATURE PAINTINGS SHOWING THREE SAINTS, SAINT THOMAS ON THE RECTO, AND SAINTS PHILIP AND JAMES THE APOSTLE ON THE VERSO.

A few innocuous spots in the margin, tiny losses of blue in the garments, otherwise in fine condition, generally well preserved in every important way. **(Plate 12) \$6,000**

The artist has here combined the Apostles Philip and James the Less in one frame, perhaps because we know nothing more of them than that they were numbered among the original Disciples. However, they are given very distinct clothing. One is portrayed as a bearded elder dressed in quiet pink and gray-blue robes, while the other, a dark-haired young man, sports a scarlet robe, highlighted with a multitude of gilt folds, and a bright blue cloak. Saint Thomas, however, is well known and had many legends attached to him. He is the famous "Doubting Thomas" who is said to have questioned that the risen Christ was really the man he had known; he also apparently went on an apostolic mission to India. Here he holds a spear and casts his eyes up to heaven, perhaps a reference to the story that he alone witnessed the assumption of the Virgin Mary to heaven. (ST11143a)

343. AN ILLUMINATED VELLUM MANUSCRIPT LEAF WITH A FINE MINIATURE PAINTING DEPICTING THE LAST JUDGMENT, FROM A VERY SMALL BOOK OF HOURS IN LATIN. (French Flanders, perhaps Valenciennes, ca. 1475) 86 x 60 mm. (3 3/8 x 2 3/8"). Verso blank. Attractively matted. RECTO WITH AN IMMENSELY PLEASING TINY MINIATURE (just 64 x 37 mm.) SHOWING THE LAST JUDGMENT, Christ appearing in majesty above a blue cloud with blazing gold behind and flanked by the Virgin and John the Baptist, who are praying for humankind, two golden angels emerging from the bottom of the cloud and blowing on their long trumpets to summon the dead, who emerge from their graves, naked, frightened, and hopeful; the whole surrounded by an inhabited

rincaux border featuring acanthus leaves, gold ivy leaves, disks on hairline stems, an elegant bird, and a winged dragon with a long orange tongue.

The miniature backed and trimmed right at the edge of the decoration, long tear from top through the upper corner of the image and into the right border very neatly repaired (with only tiny loss of pigment), small losses of paint around John the Baptist's hands and in landscape at very bottom (the image not seriously affected), lower border slightly faded and rubbed, but the figures—the main attraction of the leaf—very well preserved, with their considerable charm scarcely diminished. **(Plate 12) \$4,500**

The tiny but powerful scene in this miniature resembles the work of the circle of Lieven van Lathem, and the border here may have been supplied by Nicholas van Spierinc, with whom van Lathem often collaborated. Working in a very restricted space, the artist has achieved a remarkably convincing portrait of the grand conclusion of human history, depicting bodies with surprisingly subtle detail (of, for example, muscles, hair, fingers, and toes) as well as communicating a feeling of wonder and momentousness. (ST11155)

Soft, Shimmering, and Altogether Beautiful

344. A VERY FINE ILLUMINATED VELLUM MANUSCRIPT LEAF WITH AN ESPECIALLY BEAUTIFUL MINIATURE OF SAINT JOHN ON PATMOS, FROM A BOOK OF HOURS IN LATIN AND FRENCH. TEXT FROM THE OPENING OF GOSPEL LESSONS. (Paris, second half of the 15th century) 159 x 108 mm. (6 1/4 x 4 1/4"). Single column, four lines of text on the recto, 15 on the verso, in a very pleasing gothic book hand. Attractively matted. Rubrics in red, recto with one three-line "I" in blue and white, the initial elaborated with entwined pink and blue flowered stems, the whole on a burnished gold ground, the same side WITH A STUNNING FULL BORDER OF BRUSHED GOLD decorated with swirling acanthus leaves and sprays of roses, lilies, thistles and other flowers, ENCLOSING A BEAUTIFULLY REALIZED MINIATURE OF SAINT JOHN ON THE ISLE OF PATMOS (measuring approximately 78 x 55 mm.).

A SPLENDID LEAF IN VIRTUALLY PERFECT CONDITION, with brilliant colors and much shining gold. **(Front Cover, Plate 12) \$9,500**

This and the next eight leaves come from the same manifestly handsome Book of Hours, produced by a sophisticated artist whose work derives from mainline Parisian masters. The work descends particularly from the workshops of the so-called Maître François and (slightly before him) the Master of Jean Rolin, the latter an eponym attached to the illuminator of missals done for Rolin, cardinal-bishop of Autun (d. 1483). Perhaps of Burgundian origin, the Master of Jean Rolin completed his artistic education in Paris, probably in the workshop of the Bedford Master, and afterward established his own atelier in Burgundy. There, he played a key role in the transition from the Bedford Master's slightly more gothic style to the more thoroughly Renaissance style of Maître François, who ran the most successful Parisian workshop during the years between 1460 and 1480, producing illuminated manuscripts small and large, sacred and secular. The Duc de Nemours purchased largely from this workshop, which set the style for the period in Paris and which was frequently imitated, as here. Featuring a superb miniature and a sumptuous border, the present John on Patmos leaf is nothing short of exquisite, and although the nine leaves from the same manuscript described here and below are all fine in their own way, this first one is the best. The

scene is pleasing in every way. We see the saint, robed in pink and blue, on one knee beside the shore composing his gospel while his golden eagle looks on, peering critically down at the scroll as if looking for errors. While one would not in real life assume a kneeling position to write, we forgive the artistic license because the pose is graceful. By making the evangelist's cloak unusually ample, the artist has given a sense of solidity to a naturally unstable pose. The saint's face—in common with those in the next eight leaves—is carefully painted, fleshy, and with a blush of pink on the cheek. The pink is just one of several wonderfully soft colors seen especially in the landscape elements, where blues and greens predominate. Deft penstrokes suggest gently rippling water. A craggy outcropping of rock curves toward the center of the composition, and in the further background two cone-shaped islets echo its form. The border framing the miniature is simply splendid, its lush decoration like rich embroidery on the golden background. Unlike some of the following sister leaves, where the border has geometric compartments (in keeping with a design vogue seen during the last part of the century), the entire border space has a ground of brushed gold, and that feature gives the leaf a greater sense of unity, not to mention an uninterrupted shimmer. As a whole, then, the feeling here is of a lovely, tranquil (and holy) scene enclosed by a beautiful, glowing aura. (ST11774-14)

345. AN ILLUMINATED VELLUM MANUSCRIPT LEAF WITH A LOVELY MINIATURE OF THE ANNUNCIATION, FROM A FINE BOOK OF HOURS IN LATIN AND FRENCH. TEXT FROM THE OPENING OF MATINS. (Paris, second half of the 15th century) 159 x 108 mm. (6 1/4 x 4 1/4"). Single column, four lines of text on the recto, 15 on the verso, in a very pleasing gothic book hand. Attractively matted. Rubrics in red, verso with three one-line and two two-line initials in burnished gold on a blue and pink ground with white tracery, two line fillers in colors and gold, and a swirling quarter panel border featuring flowers, leaves, strawberries, and many burnished gold ivy leaves on hairline stems; recto with a large three-line "D" in blue and white with enclosed scrolling flowered stems, the whole on a burnished gold ground, and with a one-line initial and one line filler in colors and gold, the same side WITH A FULL DIAPERED BORDER featuring much acanthus and other fruits and vegetation within alternating clear and brushed gold compartments, THE BORDER FRAMING A RICHLY DETAILED ARCH-TOPPED ILLUMINATED MINIATURE OF THE ANNUNCIATION (measuring approximately 75 x 55 mm.) showing the Virgin in blue and purple robes kneeling at her prie-dieu, her prayer book open, while Gabriel—more than usually resplendent in a golden gown and blue wings, both liberally flecked with gold dots—kneels beside her, and the white dove of the Holy Spirit glides down into the picture on thin strands of golden grace.

Minute loss of paint from the background, affecting the floor by the Virgin's robe and the acanthus leaves in the lower corner of the border, just a faint hint of soiling and rumpling, but a very fresh and generally quite clean leaf in excellent condition, with nothing approaching a serious defect. **(Plate 12) \$6,000**

This carefully composed Annunciation scene is framed by two purple marble columns supporting a double arch with much gothic tracery and intricate architectural detail in the background. The Virgin sits beneath a red canopy with delicate gold decoration, the folds of her robes heightened with gold. The magnificent Gabriel kneels beside her and reaches a comforting hand to touch her arm, providing reassurance at a high-stress moment. This illumination of the Annunciation is striking and unusual because of the close contact

of Mary and the angel and the interaction which the artist conveys by showing them glancing into one another's eyes. Often the angel appears fluttering into the opposite side of the Virgin's chamber, but here the celestial messenger not only kneels close to the Virgin, but actually grasps her cloak. The faces of both are rather similar, with arched brows, pink cheeks, and sharp noses, but Mary is softly smiling. Both have long, straight, strawberry blond hair. Through the stone tracery of a gothic window behind the angel, we see a blue sky and distant green hills. The receding tiled floor and the carved walls of the room give the scene depth, and the artist has used gold adeptly to convey shadow and light, especially on the garments. Significant artistry is demonstrated in the painter's adroit realization of faces, attire, the interior in general, and the convincing color and texture of the marble columns in particular. The abundance of gold dots is perhaps slightly bold, representing a particularly enthusiastic use of an uncommon feature. (ST11774-30)

346. AN ILLUMINATED VELLUM MANUSCRIPT LEAF WITH A LOVELY MINIATURE OF THE VISITATION, FROM A FINE BOOK OF HOURS IN LATIN AND FRENCH. TEXT FROM THE OPENING OF LAUDS. (Paris, second half of the 15th century) 159 x 108 mm. (6 1/4 x 4 1/4"). Single column, four lines of text on the recto, 15 on the verso, in a very pleasing gothic book hand. Attractively matted. Rubrics in red, one two-line and seven one-line capitals as well as four line fillers, all in colors and burnished gold, the verso with a swirling quarter panel border featuring flowers, leaves, strawberries, and many burnished gold ivy leaves on hairline stems, the recto with a large three-line "D" in blue and white with enclosed spray of red roses, the initial on a burnished gold ground; the recto WITH A FULL BORDER featuring much acanthus and other fruits and vegetation as well as burnished gold leaves and berries, the whole FRAMING A VERY FINE ARCH-TOPPED ILLUMINATED MINIATURE OF THE VISITATION (measuring approximately 77 x 54 mm.).

Very minor smudging or soiling to a couple of spots in the recto border, trivial loss of pigment (in Elizabeth's robe), otherwise A FINE, FRESH LEAF with rich colors and bright gold. **(Plate 13) \$4,800**

This familiar scene is well composed and executed with impressive artistic skill. The two women are shown at a fork in the road, with Elizabeth kneeling in adoration before the pregnant Mary. Our Lady is in her usual blue cloak, here over a purple dress, both of them heightened with gold, partly as decoration, partly to illustrate folds. The road behind Elizabeth disappears into the border on the right, while that behind the Virgin curves toward a distant city. The hill rising above the women is dotted with trees and shrubs, and a cluster of pink-roofed stone buildings stands at the top, dominated by a large, round tower. The Visitation more usually is depicted with the two women embracing. Here, however, the artist shows Elizabeth on her knees and somewhat behind Mary, on a diagonal. As in other miniatures by this artist, strong shadows stream out diagonally toward the upper right from the figures. These diagonals are cleverly echoed throughout the scene, in the hem of the Virgin's robe, in Elizabeth's head scarf, in the receding path, and by the high hill behind Elizabeth. The face of Mary conveys her sweetness and tenderness; that of the older woman is rugged and impassive. Like other miniatures from this Book of Hours, our artist has done his work carefully here, not just in terms of design, but also in choosing complementary colors and applying his paint. The soft greens, pinks, and blues of the landscape go very well with the women's clothing, and the degree of detail is notable in the clustered buildings discussed above and in the city

behind the Virgin's head, both of which show almost astonishing particularity realized with an exacting, steady hand in a tiny space. (ST11774-56)

347. AN ILLUMINATED VELLUM MANUSCRIPT LEAF WITH A GRUESOME MINIATURE OF THE MASSACRE OF THE INNOCENTS, FROM A FINE BOOK OF HOURS IN LATIN AND FRENCH. TEXT FROM THE OPENING OF VESPERS. (Paris, second half of the 15th century) 159 x 108 mm. (6 1/4 x 4 1/4"). Single column, four lines of text on the verso, 15 on the recto, in a very pleasing gothic book hand. Attractively matted. Recto with one line filler in colors and gold, verso with one one-line initial in burnished gold on a maroon and blue background with white tracery and one three-line initial "D" in blue and white, enclosing a spray of violets in the same colors, the capital on a burnished gold ground, the same side WITH A FULL SWIRLING BORDER of acanthus leaves, flowers, and berries, and many burnished gold ivy leaves ENCLOSING A BLOODY ILLUMINATED MINIATURE OF THE MASSACRE OF THE INNOCENTS (measuring approximately 78 x 54 mm.).

Fore and lower margins on the side with the miniature a bit rubbed and with faint patina reflecting frequent use (also, minor fading and loss of paint and gold in the same place), otherwise in fine condition, THE MINIATURE itself REMARKABLY WELL PRESERVED, WITHOUT ANY EROSION OF PIGMENT. (Plate 13) \$6,500

The Massacre of the Innocents cannot help but be a moving subject, and the composition here as well as the painter's considerable ability add to its emotional impact in the present miniature. The center of the scene is dominated by the gold-armored, gray-bearded soldier whose sword is raised over the head of a woman clinging to her son. The blood-spattered foreground is littered with the dismembered bodies of infants, looking like so many broken dolls. On the left, we see a row of modest cottages, providing considerable depth as they recede toward distant hills. On the right stands a crowd of grim-faced soldiers, all as elderly as their commander, and seemingly following orders that were unwelcomed; it is perhaps the acute sadness in their faces that makes this scene especially memorable. The clear sky, green fields, and serene blue mountains in the distance contrast sharply with the horrific events unfolding. (ST11774-85)

348. AN ILLUMINATED VELLUM MANUSCRIPT LEAF WITH A LOVELY MINIATURE OF THE CORONATION OF THE VIRGIN, FROM A FINE BOOK OF HOURS IN LATIN AND FRENCH. TEXT FROM THE OPENING OF COMPLINE. (Paris, second half of the 15th century) 159 x 108 mm. (6 1/4 x 4 1/4"). Single column, four lines of text on the recto, 15 on the verso, in a very pleasing gothic book hand. Attractively matted. Rubrics in red, verso with two two-line and five one-line initials as well as four line fillers, all in colors and burnished gold, the same side with a swirling quarter panel border featuring flowers, leaves, strawberries, and many burnished gold ivy leaves and berries on hairline stems, the recto with a large three-line "C" in blue and white with enclosed spray of blue and white violets, the initial on a burnished gold ground, and with one one-line initial and one line filler in colors and gold, recto also WITH A FULL SWIRLING BORDER of acanthus leaves, flowers, strawberries, and thistles, ENCLOSING A BEAUTIFULLY REALIZED ILLUMINATED MINIATURE OF THE CORONATION OF THE VIRGIN (measuring approximately 77 x 54 mm.).

IN ESPECIALLY FINE CONDITION, everything fresh, clean, and bright. (Plate 13) \$7,500

This is an enormously appealing miniature, rendered with great skill and unusual detail. The demure Virgin is shown in blue robes and a golden crown kneeling before God enthroned in majesty, the latter holding an orb and blessing her, while fiery seraphim and the rest of the heavenly host watch from behind a purple tapestry screen. Our artist, who has the imagination and daring to compose scenes differently from his contemporaries, does not, as is more typical, show the Virgin in the center flanked by the heavenly father and son, nor does he choose, as usual, the moment when the crown is placed on her brow. Instead, he limits the major figures to two, placed on a diagonal to one another. The heavy crown is already on the Blessed Mother's head, which bows under its weight and in reverent thanks, while God the Father raises a hand in blessing. While we are, of course, absorbed by the action in the foreground, it is in the audience of angels that we see especially how good our painter is. Our eyes are drawn to the red-orange seraphim, who provide a rich contrast to the colors chosen for the main part of the miniature (soft pink and purple for God the Father, pale brown and pink for the throne and floor, lavender for the screen). And behind the seraphim, the artist has used a swath of dark blue as a particularly successful visual context for a row of 10 angels whose bodies and faces emerge from the background in a ghostly way. A superficial look does not pick up the individuated figures, but a more studied inspection reveals that we are in the presence of a great many heavenly shadows. We can see how deft the artist is by how carefully he has applied his paint, but even more noteworthy is his clever design involving three zones of action, an aspect assuring that the miniature will repay close and protracted study. (ST11774-93)

349. AN ILLUMINATED VELLUM MANUSCRIPT LEAF WITH A DRAMATIC MINIATURE OF DAVID AND GOLIATH, FROM A FINE BOOK OF HOURS IN LATIN AND FRENCH. TEXT FROM THE SEVEN PENITENTIAL PSALMS. (Paris, second half of the 15th century) 159 x 108 mm. (6 1/4 x 4 1/4"). Single column, four lines of text on the recto, 15 on the verso, in a very pleasing gothic book hand. Attractively matted. Verso with five one-line initials in burnished gold on a blue and pink ground with white tracery, three line fillers in colors and gold, RECTO WITH A FULL BORDER featuring much acanthus and other fruits and vegetation within alternating clear and brushed gold geometric compartments, the border FRAMING A RICHLY DETAILED ARCH-TOPPED ILLUMINATED MINIATURE OF DAVID SLAYING GOLIATH (the scene measuring approximately 78 x 55 mm.).

Slight rubbing of brushed gold in two compartments, trivial soiling, one very small patch of paint missing from the grass in the foreground of the miniature, but still AN EXTREMELY APPEALING LEAF, with the richly-painted miniature otherwise preserving all of its pigment. (Front Cover, Plate 13) \$9,500

This is a wonderful miniature, elaborately detailed and expertly composed by an artist of considerable talent. The young shepherd and the mortally wounded Philistine in golden armor dominate the foreground of a landscape that features hilltop fortresses, a walled town with many spires, and rolling blue hills in the distance. Goliath's long, long spear reaches to the top of the miniature's arch and, consequently, divides the scene clearly into two parts. He remains on his feet after the bloody wound inflicted by the stone (also bloodied) now lying at his feet, but he is obviously staggering, his back being severely bent. Answering curves are formed by David's arms and the fold of his tunic skirt. The giant's golden armor and silver chain mail are exquisitely detailed, showing joints, gauntlets, and decoration. Blood flows freely—and realistically—from the wound in his head, dripping onto the sword hanging uselessly at his side. His equally

unhelpful shield, deep blue with gold decoration, dangles from his left arm, its curve echoing his bowed body. In the left portion of the miniature, David stands watching impassively, his slingshot obscured by the border, an unconventional artistic decision that must have been made to contrast the youth's vulnerability with the might of his potent adversary. In the center of the scene, above the bowed chest of Goliath, a castle towers on the top of a rocky precipice. We can see surprisingly particularized architectural detail there and elsewhere in the background—windows, crenellations, spires, etc. In all, the leaf is a remarkable little work of art. (ST11774-100)

350. AN ILLUMINATED VELLUM MANUSCRIPT LEAF WITH AN EXCELLENT MINIATURE OF JOB ON HIS DUNGHEAP, FROM A FINE BOOK OF HOURS IN LATIN AND FRENCH. TEXT FROM THE OPENING OF THE OFFICE OF THE DEAD. (Paris, second half of the 15th century) 159 x 108 mm. (6 1/4 x 4 1/4"). Single column, four lines of text on the recto, 15 on the verso, in a very pleasing gothic book hand. Attractively matted and in a fine, new 12 x 10 1/4" antique gold frame. The visible side of the leaf with a three-line initial "D" in pink and white enclosing a spray of blue flowers, one line filler in colors and gold, and A FULL BORDER featuring much acanthus and other fruits and vegetation within alternating clear and brushed gold compartments, the border FRAMING A RICHLY DETAILED ARCH-TOPPED ILLUMINATED MINIATURE OF JOB ON HIS DUNGHEAP, being consoled by friends.

Tiny close cut at right edge, otherwise IN ESPECIALLY FINE CONDITION, EVERYTHING FRESH, CLEAN, AND BRIGHT, with paint and gold entirely intact. **(Plate 13) \$5,500**

The unfortunate Job, his torso inflamed with boils, lies on his dunghheap, looking up at his richly attired friends, who seem taken aback by his condition. These "miserable comforters," smug in their rich robes and turbans, censure Job as a complainer. His pathetic form, draped only in a loincloth and lying almost as if in a grave, reminds us of our mortality, while the glittering splendor of his onlookers' robes illustrates the illusory value of worldly things. In the background, a gray barn looms, and beyond it tall trees and distant blue hills. The artist has placed the three visitors on a diagonal and increased the sense of recession in space by making them successively a bit smaller. The scene is intelligently composed, touching, and sensorially repellent. The sparkling full border does much to compensate for, or distract from, what might otherwise be an unhappily large serving of wretchedness. (ST11774-178)

351. AN ILLUMINATED VELLUM MANUSCRIPT LEAF WITH A SMALL BUT LOVELY MINIATURE OF THE MADONNA AND CHILD, FROM A FINE BOOK OF HOURS IN LATIN AND FRENCH. TEXT FROM THE OPENING OF "OBSECRETE." (Paris, second half of the 15th century) 159 x 108 mm. (6 1/4 x 4 1/4"). Single column, 10 lines of text on the recto, 15 on the verso, in a very pleasing gothic book hand. Attractively matted. Recto with a line filler in blue and red with white tracery, verso with a two-line "O" in blue and white, its center divided into quarters, each with a blue or pink sphere, the whole on a burnished gold ground, the same side WITH A SWIRLING THREE-QUARTER PANEL BORDER featuring large acanthus leaves, flowers, strawberries, and many burnished gold ivy leaves on hairline stems, AND WITH A TOUCHING MINIATURE OF THE MADONNA AND CHILD (measuring approximately 38 x 38 mm.).

A hint of soil and wrinkling, but IN FINE, BRIGHT CONDITION, the text, border, and miniature entirely intact and

well preserved. **(Plate 13) \$3,500**

This is a very sweet, simple portrayal of the Madonna and Child, emphasizing the humble circumstances in which the Son of God was born and raised. The pink-robed Christ Child, his face radiating golden rays, is cradled in his Mother's arms, and she inclines her head towards him lovingly. The golden sheen and crinkly folds of the Virgin's cloak are expertly rendered. Mother and son are pictured in a bare room with stone walls and a plain red wall hanging between two windows looking out onto a green hill. It is a touching miniature, and very much in tune with the lovely prayer it accompanies (for a similar miniature and more on the "Obsecro te," see item #327, above). (ST11774-20)

352. AN ILLUMINATED VELLUM MANUSCRIPT LEAF WITH A SPLENDID MINIATURE OF THE MADONNA AND CHILD, FROM A FINE BOOK OF HOURS IN LATIN AND FRENCH. TEXT (IN FRENCH) FROM THE OPENING OF THE JOYS OF THE VIRGIN. (Paris, second half of the 15th century) 159 x 108 mm. (6 1/4 x 4 1/4"). Single column, two lines of text on the recto, four on the verso, in a very pleasing gothic book hand. Attractively matted. Recto with a line filler in maroon with white tracery, verso with a three-line "D" in blue and white enclosing a spray of three roses, the capital on a burnished gold ground, and WITH A FULL SWIRLING BORDER of acanthus leaves, roses, strawberries, and lilies ENCLOSING A REGAL ILLUMINATED MINIATURE OF THE VIRGIN AND CHILD (measuring approximately 77 x 55 mm.).

One minor smudge to a border flower, but IN VERY FINE CONDITION, the vellum fresh and clean, and with rich colors showing only minute pigment loss. **(Plate 13) \$6,000**

The Fifteen Joys of the Virgin Mary is a prayer that was frequently added at the end of Books of Hours, especially those produced in France in the 15th century. It celebrates the joyous moments in the Virgin's life (the Annunciation, Nativity, wedding feast at Cana, Pentecost, and so on); 15 is the usual number, but sometimes there is slightly less joy, as when five, seven, or nine "Joys" are celebrated. Here our text is accompanied, as usual, by the miniature of a jubilant Queen of Heaven, robed in royal purple and her customary blue cloak, the folds richly heightened with gold, wearing her celestial crown and holding the naked infant Christ. She is seated on a throne similar to that used by God in the miniature of the Coronation of the Virgin from this same prayer book (see item #348), her red-gold hair topped with both crown and (wispy) nimbus. The Virgin inclines her face gently toward her child, and they glance into one another's eyes. Her fingers are extremely long. A red and purple tapestry, ornately decorated in gold, hangs behind her. She and the Christ Child are apparently seated in a large round room, and the curving wall in the background has an inscription (reading "Maria Mater" in part) near the domed ceiling. Despite the paucity of background elements, the artist has been able to create depth by showing the floor tiles in radical perspective. He seems to have chosen their uniformly gray color to focus all attention on the mother and child. As with other leaves from the same manuscript described here, the border and miniature on this leaf are beautifully done, showing considerable accomplishment in design and execution. It is notable that our "Joys" prayer is in French, whereas the prayer ending on the recto and the text on the other leaves with miniatures from the present group are all in Latin. (ST11774-173)

353. ILLUMINATED VELLUM MANUSCRIPT LEAVES WITH HISTORIATED FIGURES, FROM A BOOK OF HOURS IN LATIN AND FRENCH. (Poitiers, ca. 1470) 159 x 108 mm. (6

1/4 x 4 1/4"). Single column, 14 lines, in a neat, regular gothic book hand. Leaves with varying numbers of one-line initials in brushed gold on red or blue squares, EVERY LEAF WITH A VERY PLEASING PANEL BORDER ON EACH SIDE, featuring curling blue and gold acanthus leaves, flowers, and usually fruit, and WITH AT LEAST ONE OF THE BORDERS INHABITED BY ONE OF A VARIETY OF OFTEN IMMENSELY CHARMING CREATURES, sometimes animals illustrated with observant naturalism, other times impossible figures of fancy (see below).

Leaves occasionally a little yellowed, infrequent minor soiling, but, as a whole, IN FINE, BRIGHT CONDITION. **(Plate 13) \$450 - \$950** (depending on decoration)

The remarkably charming figures in the historiated borders of leaves from this manuscript include, among other examples, a smiling gold dragon perched on a lily pad, a monkey swinging a ball on a chain, another monkey praying over a book, a long-necked bird with furry hindquarters and tail plus a human face with dog ears, a pink-cowled monk sprouting from a creature with bearded human face and the hindquarters of a leopard, and an elegant pink-gowned maiden holding a wreath. (ST9561# II)

A Large, Richly Painted Initial Enclosing Saint Stephen's Quiet Acceptance of Death

354. A LARGE HISTORIATED VELLUM INITIAL "S," SHOWING THE STONING OF SAINT STEPHEN, CUT FROM A CHOIRBOOK. (Verona/the Veneto, ca. 1475) 152 x 146 mm. (6 x 5 3/4"). The cutting mounted in a recessed compartment enclosed by a mat, the whole within a very pleasing 15 1/8 x 12 1/8" gilt wooden frame. The cutting comprised of a large "S" in different shades of pink with subtle white tracery, the elements of the letter outlined with lush blue and green foliage, the initial against a background of burnished gold, the lower opening of the "S" revealing Stephen, his hands clasped in prayer, blood flowing from his head, in which is embedded a stone, other bloodied stones at his feet, the opening above showing his attackers, both about to cast another lithic missile, behind them hills topped with castles and a walled city, the whole painted in clear, bright colors.

Two faint horizontal creases (one above the stoning figures, one through the top of Stephen's head), loss of paint at very edge and in lower corner in the foliate extension, otherwise in very pleasing condition, the colors and gold very rich, and the three figures extremely well preserved. **(Plate 10) \$8,500**

This cutting provides a study in contrasts between violence and resignation. Saint Stephen, the young deacon and the first of Christ's followers to suffer martyrdom, is shown here with a bright blond tonsure, an elongated face, and a suffering resigned expression that gives him great individuality. Stephen had argued that the true temple is the temple of the heart, and for this he was stoned, the usual punishment for blasphemy. The artist has cleverly entwined the victim and the attackers in the plump initial "S." Three towers on improbably steep hills jut up behind the stoners, whose actions are vicious and determined. At the same time, we are not appalled by them, partly because of their costumes and expressions. The more youthful of the two, for example, has an enormous red hat (such as a 15th century wastrel might wear) perched on his voluminous pile of hair, and his face, with its cleft chin, snide expression, and round rosy cheeks, is unflattering without being hateful. The size of the initial and its rich paint and gold constitute an impressive visual context for the quiet acceptance of death it encloses. (ST10994)

355. AN ILLUMINATED VELLUM MANUSCRIPT LEAF WITH TWO CHARMING HISTORIATED INITIALS, ONE OF SAINT ANDREW, THE OTHER OF ST. BARTHOLOMEW, FROM A BOOK OF HOURS IN LATIN. TEXT FROM THE SUFFRAGES. (Paris, ca. 1470s) 140 x 89 mm. (5 1/2 x 3 1/2"). Single column, 16 lines of text in a fine early bâtarde book hand. Attractively matted. Rubrics in red, verso with one two-line initial in burnished gold on a blue and pink ground, EACH SIDE WITH A FULL BORDER filled with swirling blue and gold acanthus leaves, sprays of pink, red, and blue flowers, and numerous burnished gold bezants on hairline stems, and both borders INHABITED BY A CHARMING GROTESQUE with a long neck, a human face, and a jester's hat in the lower border, THE RECTO WITH A FIVE-LINE HISTORIATED "C" FEATURING SAINT ANDREW on a burnished gold ground, THE VERSO WITH A LARGE FIVE-LINE HISTORIATED "B" in blue and white on a burnished gold ground DEPICTING SAINT BARTHOLOMEW holding the knife of his martyrdom.

Small black smudge to the lower edge of the initial on the recto, otherwise only trivial defects; a very fine leaf with generous margins and with paint and gold that are bright and fresh. **(Plate 15) \$3,600**

The illuminator of this leaf seems to have had a mind of his own when dressing his subjects. It is a little surprising to find Saint Andrew, brother of Saint Peter and patron saint of Scotland, who normally is garbed in apostolic robes, encased here in a suit of armor, capped with a helmet, and wielding a sword. The "Ecclesiastical History" of Ordericus Vitalis (1075-1143) may be responsible, for in his pages Saint Andrew is transformed into a dragon slayer. On the reverse, Saint Bartholomew is scantily clad as a recluse whose wardrobe has given out, but he, too, wields a sword, or at least a dagger, probably that with which he was flayed. Legend claimed Bartholomew evangelized India, and the sweltering climate may have had something to do with the amount of skin the saint has exposed. Whatever the case, the historiation and the border decoration are both well executed and especially charming. (ST11532)

356. AN ILLUMINATED VELLUM MANUSCRIPT LEAF WITH TWO CHARMING HISTORIATED INITIALS, ONE OF SAINT DENIS, THE OTHER OF SAINT MICHAEL THE ARCHANGEL, FROM A BOOK OF HOURS IN LATIN. (Paris, ca. 1470s) 140 x 92 mm. (5 1/2 x 3 5/8"). Single column, 16 lines of text in a fine early bâtarde book hand. Attractively matted. Rubrics in red, recto with one line filler in colors and gold, verso with one two-line initial in burnished gold on a blue and pink ground, EACH SIDE WITH A FULL BORDER filled with swirling blue and gold acanthus leaves, sprays of pink, red, and blue flowers, and numerous burnished gold bezants on hairline stems, and both borders INHABITED BY A CHARMING GROTESQUE with a long neck and a human face in the lower border, THE RECTO WITH A FIVE-LINE HISTORIATED "O" FEATURING SAINT MICHAEL THE ARCHANGEL SLAYING A DEMON, the scene set against a burnished gold ground, THE VERSO WITH A LARGE FIVE-LINE HISTORIATED "D" in blue and white on a burnished gold ground DEPICTING SAINT DENIS HOLDING HIS SEVERED HEAD.

IN FINE CONDITION, with only trivial defects, the gold and paint bright and rich, and the margins particularly generous. **(Plate 15) \$3,900**

Saint Denis, patron of Paris along with Saint Geneviève, was believed to have been the city's bishop in the third century. Martyred at the spot now known as Montmartre, the saint was said to have picked

up his severed head and walked 14 miles to his place of burial, where now the famous Cathedral of Saint Denis stands, the first ever built in gothic style. Here, against a backcloth of red tapestry decorated with golden scrolls, the bishop is depicted holding his head, which is still capped in a bishop's mitre. On the reverse, a cheerful Saint Michael dressed in armor floats in a brilliant blue sky touched with sunset pink at the horizon. Beneath, a demon lies supine, subdued by Michael's spear. These two saints were, of course, great favorites throughout France. The grotesque that appears in the lower margin of both sides of the leaf has quite a young face on one side but an aged and world-weary visage on the other. The borders and historiation are done with skill and very considerable charm, and the beautifully preserved leaf is entirely pleasing. (ST11533)

357. AN ILLUMINATED VELLUM MANUSCRIPT LEAF WITH A FINE HISTORIATED INITIAL, FROM A CHOIR HYMNAL IN LATIN. TEXT FROM THE OFFICE FOR MANY MARTYRS. (Umbria, latter part of the 15th century) 572 x 413 mm. (22 1/2 x 16 1/4"). Double column, 18 lines of text in a large, rounded, very regular gothic book hand. Attractively matted. Rubrics in red, two capitals with yellow wash and green knobular elaboration, five large decorative one-line initials painted in blue or red with considerable penwork in the contrasting color, and one side of the leaf WITH A LARGE HISTORIATED "R" SHOWING A GENERIC OLIVETAN MARTYR in the form of a monk in a flowing gray robe clutching a red book at his waist, the figure shown in three-quarter length in a landscape against a gentle clouded sky, the body of the initial done in magenta with white tracery and set against a burnished gold ground, the capital sprouting flamboyant foliage in green, blue, and magenta and with lovely flowers and gold bezants continuing part way up and down the inner margin.

Minor fading to some of the text on the historiated side, bottom margin with a hint of soil, otherwise IN FINE FRESH CONDITION, THE INITIAL ESPECIALLY WELL PRESERVED, with glistening gold and unflaked paint. (Plate 15) \$7,500

This beautiful leaf comes from a series of choirbooks made for the Olivetan monastery of Montemorino in Perugia (transferred in the 1830s to the Monastery of Monteoliveto Maggiore, Siena). According to Palladino, "the decoration of the Montemorino volumes . . . was entrusted to a team of anonymous Umbrian illuminators whose style reflects the influence of the early works of Perugino and Pinturicchio." Pietro Perugino (1446-1524) and Bernardino di Betto, called Pinturicchio (1454-1513), were among the leading painters of the Umbrian school. Their work had a significant influence on the high Renaissance style in Italy. Our fresh, glistening initial has obviously been created by an artist of considerable talent. (ST11314)

Grisly and Memorable: Five Franciscan Martyrs Inside a Beautifully Painted Initial

358. A VERY LARGE ILLUMINATED VELLUM MANUSCRIPT LEAF WITH A BEAUTIFUL AND GRISLY HISTORIATED INITIAL SHOWING FIVE FRANCISCAN MARTYRS, FROM AN ANTIPHONAL IN LATIN. (Florence, ca. 1480) 533 x 381 mm. (21 x 15"). Single column, six lines each of text in a fine rounded gothic hand and of music on red four-line staves. Attractively matted. Rubrics in red, eight black capitals with delicate penwork elaboration, verso with a fine large maiblumen initial in blue with very elaborate penwork in red, and THE RECTO WITH A LONG (355 mm) PANEL BORDER

of flowers and vegetation in many colors and containing many gold bezants, AND, NEXT TO IT, AN EXTREMELY FINE HISTORIATED INITIAL ENCLOSING FIVE FRANCISCAN MARTYRS, ALL WITH SCIMITARS STUCK INTO THE TOP OF THEIR HEADS.

The hair side of the leaves a bit darker as always, lower edge with a small round notch missing, the historiated page with slight thumbing in bottom margin, otherwise IN VERY FINE CONDITION, the initial and border with gilt and paint that are still quite bright and rich. (Plates 14, 15) \$5,500

This music comes from text used when several martyrs are commemorated together. The response reads, "God has wiped away every tear from the eyes of the saints." The large pink initial "A" is framed in a gold square and decorated with delicate white sprays and plump green and blue leaves lined in pink. It contains five martyrs in Franciscan garb, looking similar enough to be quintuplets, with blond hair fringing their tonsures and with their pale, desolate faces beneath small scimitars, from which flow rivulets of blood. The central figure holds in his hands a small Bible and the palm of martyrdom. These five may be generic martyrs (a possibility that would square with their similar appearance), or perhaps they are meant to be particular personages. Saint Francis (1182-1226) believed conversion rather than crusade was the best policy toward Islam. He himself visited the sultan of Egypt, and he sent out his disciples to preach the faith, five of whom were martyred in Morocco shortly before Francis' own death; it may be that those five are represented here. (ST10670a)

359. AN ILLUMINATED VELLUM MANUSCRIPT LEAF WITH THREE SMALL SCENES IN ROUNDELS, ALONG WITH A MINIATURE DEPICTING THE FLIGHT INTO EGYPT, FROM A BOOK OF HOURS IN LATIN. TEXT FROM THE OPENING OF VESPERS. (Poitiers[?], ca. 1480) 143 x 92 mm. (5 5/8 x 3 5/8"). Single column, three lines under the miniature and 15 lines on the obverse, in an appealing early bâtarde hand. Attractively matted. Verso with three one-line and two two-line initials in gold, blue, and magenta with white tracery, recto with four lines of text, a one-line and a three-line initial in the same colors, THE MINIATURE IN AN ARCHED COMPARTMENT SHOWING THE HOLY FAMILY IN FLIGHT, an elegantly dressed haloed maiden in a low-cut gown following close behind the donkey, the background with orchards and fields and a very detailed walled city rising on the heights against a sky painted in two shades of blue, THE WHOLE SURROUNDED BY AN ELEGANT AND ANIMATED FULL BORDER ON A BRUSHED GOLD GROUND FEATURING many lovely flowers, ripened strawberries, and two birds, as well as THREE ROUNDELS CONTAINING RELATED SCENES (see below).

Upper corner with nine minute punctures (mostly in the margin, and with only very slight damage to a small part of the border), vestiges of mounting on verso, extremely minor paint erosion in a few places, but GENERALLY IN VERY FINE CONDITION, THE LARGE MINIATURE ESPECIALLY FRESH AND WELL PRESERVED. (Plate 14) \$6,500

Dating from the final third of the 15th century, this miniature comes from a French Book of Hours illuminated by an artist in the circle of the Master of Adélaïde of Savoie. The miniature is set in an arched frame that touches the top level of the illumination, and the surrounding floral border has three inserted roundels depicting ancillary scenes. This configuration is typical of the Master's workshop, as identified by a group of nine Horae leaves once in the McNear Collection of Chicago and now in the Morgan Library (see Plummer and Clark, "The Last Flowering: French Painting in Manuscripts, 1420-1530,

from American Collections"). The full spreading draperies, the mild oval of the ladies' faces, and the deeply receding space also point to the Master of Adélaïde of Savoie, who studied in Angers with the Master of Jouvenel and his imitators, and then set up his own workshop in Poitiers (see Avril & Reynaud, "Les Manuscrits à Peintures," p. 123). The roundels accompanying the flight into Egypt show two scenes of the Massacre of the Innocents (not only grisly, but bizarre, as the infant victims seem almost to float in the air as they are about to be impaled) and an apocryphal scene in which a farmer tells the pursuing soldiers that no one has passed him since his grain was sown (the soldiers turn back, not realizing that the grain had sprouted miraculously overnight). The main miniature here is characterized by considerable delicacy and emotion, and even the very small scenes in the roundels are impressive in the same way. (ST9378-14a)

360. AN ILLUMINATED VELLUM MANUSCRIPT LEAF WITH A CHARMING HISTORIATED INITIAL AND MARGINAL GROTESQUES, FROM A BOOK OF HOURS IN LATIN. TEXT FROM THE OPENING OF TERCE. (Paris, ca. 1480) 140 x 95 mm. (5 1/2 x 3 3/4"). Single column, 16 lines of text in a small, regular, pleasing bâtarde book hand. Attractively matted. Rubrics in red, several small one- and two-line initials in burnished gold on a blue and magenta ground with white tracery, the verso with a panel border full of gold ivy leaves and disks as well as acanthus leaves, flowers, and other vegetation, and the recto WITH AN EIGHT-LINE HISTORIATED "D" SHOWING THE ANNUNCIATION TO THE SHEPHERDS, the letter in blue with white tracery and set within a burnished gold frame, the scene showing, at the top, an angel holding a wide scroll emerging from a blue radiating cloud, below in the foreground a male and female shepherd awestruck by the brilliance of the moment, a large herd of huddled sheep behind them, and a bucolic landscape in the background, this side of the leaf within a full border like the one on the verso, except the recto border with a diverting grotesque at the bottom in the shape of a cat-human, with an emergent human torso pulling on the tail of its own cat body.

Perhaps just a breath of soiling, but IN FINE CONDITION, the gold, paint, and vellum all bright, fresh, and clean. (Plate 12) \$3,500

This leaf is the work of an urbane and skillful workshop capable of producing very pleasing results in the small space provided by the initials that begin the various sections in the Hours of the Virgin. Especially noteworthy here is the sophisticated use of a color scheme, the artist having used blues and greens very effectively, both to create the sense of a quiet evening setting and as a way of complementing the blues and greens that predominate in the full border surrounding the text. (ST11321)

361. AN ILLUMINATED VELLUM MANUSCRIPT LEAF WITH MINIATURE OF SAINT MARK, FROM A BOOK OF HOURS IN LATIN. (Paris, ca. 1480) 171 x 117 mm. (6 3/4 x 4 5/8"). Single column, three lines of text in a fine gothic book hand on recto, 15 on the verso. Attractively matted. Recto with three-quarter bar border in burnished gold with flowering blue and pink vines, quarter panel border featuring diagonal panels with alternating white and brushed gold grounds decorated with vegetation, VERSO WITH A FULL BORDER in similar diagonal band design but more elaborately decorated with flowering vines, red strawberries, and currants in addition to acanthus leaves and flowers, and with a circle in the upper right corner featuring a trio of violet blossoms on a gold ground, the whole

ENCLOSING A GOLD-FRAMED ARCH-TOPPED MINIATURE OF SAINT MARK, (measuring approximately 120 x 70 mm.), the Evangelist writing at his desk while his winged lion looks on from a perch atop a very large book.

The lion rather smudged (from labial veneration?), left half of the top margin ever so slightly trimmed, inner margin with narrow band of discoloration (probably from mounting glue), otherwise in fine condition, the shimmering gold especially well preserved and the miniature itself (apart from the blurred lion) in perfect condition. **SOLD**

The charm of this miniature derives principally from the detail lavished on Mark's chamber, which is distinctly from the late Medieval period, rather than the apostolic. Mark is viewed through an elaborate tri-lobed aperture wearing a blue cloak and a heavily gilt robe. He frowns in concentration at the text he is penning, as he dips his plume into an inkwell. He sits beneath a red canopy which dangles a loop of drapery before the Evangelist's eyes, and behind him is a gothic interior partially obscured by a blue tapestry with gold designs. The lion, although his head and chest are no longer distinct, appears to be all attention as he perches on a hefty tome. The text beneath Saint Mark is the opening of Mark, 16:14, which tells of the appearance of Christ to the 11 remaining disciples after he had risen from the dead. Although this passage often appears in Books of Hours, it is omitted from Protestant Bibles, and it is disputed whether the passage was part of Mark's original text. On the recto is the story of the Magi, beginning with Matthew 2:7. The artist at work here was obviously very skilled—the face and garments of Mark are extremely well done—and he was particularly unrestrained when it came to applying gold to his composition. (ST11525a)

362. AN ILLUMINATED VELLUM MANUSCRIPT LEAF WITH A MINIATURE DEPICTING SAINT MARK AT HIS WRITING DESK, FROM A BOOK OF HOURS IN LATIN. TEXT FROM THE GOSPEL SEQUENCES. (France, probably Rouen, ca. 1480) 165 x 114 mm. (6 1/2 x 4 1/2"). Single column, 17 lines of text on the verso (four lines of text under the miniature on the recto), in a fine gothic book hand. Verso with quarter panel border featuring gold and blue acanthus, other foliage, red flowers, and blue berries on hairline stems accented with nine gold bezants, recto with a three-line initial in colors and burnished gold on a brushed gold ground decorated with flowers and butterflies and WITH A FULL BORDER filled with swirling acanthus leaves, berries, and flowers in shades of blue, gray, pink, green, red, and blue on a brushed gold ground, and INHABITED BY TWO VERY LARGE, CHARMING GROTESQUES: in the fore margin a beast with the head of a man, ears and neck of a camel, torso of a winged dragon, and hindquarters of a lion, and at the bottom of the page a winged dragon with a head in the usual spot and another at the end of its tail (both looking humorously truculent), THE WHOLE ENCLOSING AN ARCH-TOPPED MINIATURE OF SAINT MARK COMPOSING HIS GOSPEL, with his lion at his feet.

Mounting traces on verso, a couple of light ink smudges to the border, a very small, faint stain to the lower margin, but still IN EXCELLENT CONDITION, generally bright and clean, and WITHOUT ANY LOSS OF PIGMENT in border or miniature. (Plate 14) \$5,500

Between the whirling, animated border and the intriguing, detailed miniature, this is a leaf that is especially colorful, esthetically significant, and entirely engaging. As often is the case, the border—full of dramatic movement—presents a strong contrast to the delicately painted scene of gentle piety. Mark, clothed in red and blue robes

heavily accented with gold and with the short hair of a Medieval monk, is seated in a tower room in a large armchair, with a scribe's fold-up(?) wooden writing desk propped up in front of him. An ink horn, book weight, and scroll hang from the top edge of the desk, and, lovingly, the saint looks away from his manuscript down at the protective lion sitting at his feet. In the background, the stone walls and diamond-paned windows are elaborately detailed, and a gilt-embroidered red tapestry hangs behind and protrudes above the saint. The scene is topped by three gold gothic arches reminding us of the Trinity. The artist has departed here from typical iconographic models, as we see the Evangelist from a point on the opposite side of his desk, rather than from the side. This allows for the optimum representation of facial expression, as well as for a greater sense of depth. The artist is accomplished: he has modeled the gospeler's face quite sensitively, making Mark appear to be middle-aged and worn with thought; he has indicated a light source from the left with the consistent use of shadow; he has successfully foreshortened the central figure; and he has designed the whole scene in an intricately balanced way. Furthermore, the book weight is historically interesting and a bit unusual as a reflection of the painter's intimate knowledge of the Medieval equipment involved with manuscript production. The grotesques, subtly colored in green, blue, and yellow, are more than usually delightful. (ST11786c)

The Virgin Fabricating with Fabric

363. AN ILLUMINATED VELLUM MANUSCRIPT LEAF WITH A MINIATURE DEPICTING THE VIRGIN AT HER LOOM, FROM A BOOK OF HOURS IN LATIN. TEXT FROM "O INTEMERATA." (France, probably Rouen, ca. 1480) 165 x 114 mm. (6 1/2 x 4 1/2"). Single column, 17 lines of text on the verso (four lines of text under the miniature on the recto), in a fine gothic book hand. Attractively matted. Verso with quarter panel border featuring gold and blue acanthus, other foliage, red flowers, and blue berries on hairline stems accented with 11 gold bezants, recto with a three-line initial in colors on a burnished gold ground decorated with flowers and butterflies and WITH A FULL ANIMATED BORDER filled with swirling acanthus leaves, berries, and flowers in shades of blue, gray, pink, green, red, and blue on a brushed gold ground, and INHABITED BY TWO CHARMING GROTESQUES: a small but pugnacious lop-eared winged dragon strutting in the fore margin, and a half-camel with a serpentine neck and dragon's head at the bottom of the page, THE WHOLE ENCLOSING AN ARCH-TOPPED MINIATURE OF THE VIRGIN MARY AT HER LOOM, flanked by angels, one carrying a pitcher and one a sack containing sustenance for Mary.

Verso with mounting traces, a little smudging to text on recto, faint overall soiling (the Virgin's face ever so slightly darkened, perhaps from labial homage), insignificant pigment loss, a tiny notch in the fore edge, but still in generally appealing condition, with no defect serious enough to diminish the leaf's very considerable charm. (Plate 14) \$6,500

This delightful scene is based on the legend that the Blessed Mother spent her girlhood in seclusion as one of the Virgins of the Temple of Jerusalem. There, she occupied her time in prayer and in weaving, stopping during her waking hours only when angels arrived to provide her with nourishment and drink. Here, the angel on the Virgin's right holds a basket of food, and the flame-winged seraph on her left bears a small receptacle, perhaps containing wine. Clad in her usual blue, she sits at a tablet loom involved in some kind of work with textiles (she may be embroidering or weaving, though a loom for the latter

activity ought to be more elaborate). A red canopy embellished with gold shelters her, and through an open doorway on the left we see the brilliant rays of heavenly approbation. The angels, one in purple and the other in green, seem to be there to protect as well as sustain, and our artist has given them faces that reflect reverent patience. As in the previous leaf, what is going on in the amusing border presents a tone quite at odds with that of the miniature, but, as before, we are quite happy to accept this incongruity, since the little monsters, full of grouchy silliness, are so much fun. One of the most popular optional prayers in the 15th century Book of Hours, "O Intemerata" ("Oh, immaculate virgin") is a brief supplication in which the Virgin is glorified for her purity as the "unspotted and forever blessed, singular and incomparable Virgin Mary, Mother of God." Although Books of Hours reflect some latitude in selecting miniatures for special prayers to the Virgin, the scene of Mary at her loom—which is far from commonly seen in any location—would more normally have been used for the "Obsecro te" (the image most often appearing with "O Intemerata" is the Pieta). (ST11786b)

364. AN ILLUMINATED VELLUM MANUSCRIPT LEAF WITH A MINIATURE DEPICTING THE VISITATION, FROM A BOOK OF HOURS IN LATIN. TEXT FROM THE OPENING OF LAUDS. (France, ca. 1480) 152 x 108 mm. (6 x 4 1/4"). Single column, 15 lines of text (three lines under the miniature) in an attractive gothic book hand. Attractively matted. Rubrics in red, seven one-line initials and four line fillers in burnished gold on a ground of blue and magenta with white tracery, two very charming initials (one two- and one three-line) enclosing flowers and a bird, left margin of verso with a panel border featuring a prominent potted acanthus plant, THE RECTO WITH A FULL DIAPERED BORDER OF UNUSUAL COMPLEXITY, featuring flowers, grapes, and birds within alternating clear and brushed gold tiles, this border ENCLOSING A LARGE MINIATURE PAINTING OF THE VISITATION.

Slight abrasion on the Virgin's face, tiny losses of blue paint in insignificant areas, small glue stains from mounting on verso, otherwise fine, the coloring rich, and all elements of the miniature and its border well preserved. (Plate 14) \$4,500

While this leaf is perhaps more likely to be provincial than Parisian, it is not naïve, and it has much to recommend it. The faces are skillfully painted, there is a lavishness to the gilt garments, and the artist has used coloring to enhance the illusion of depth, using increasingly darker shades of green to move our eye from foreground to locations deeper in the scene. Also, the turreted buildings in the background here seem to have more readily apparent architectural detail and are generally more convincing than is usually seen in miniatures from the general run of private devotional books. Finally, the extraordinarily complex and colorful border gives the impression of encrusted jewelry; it sparkles with gold touches and displays a variety of flowers in its wallpaper pattern. The artist was clearly a good observer of birds, showing five different species, including the one perched in the initial "D." (ST10947b)

365. A VERY SMALL MINIATURE PAINTING ON VELLUM OF SAINT JAMES OF COMPOSTELA, CUT FROM A BOOK OF HOURS IN LATIN. (Bruges, ca. 1480s) 32 x 25 mm. (1 1/4 x 1"). Attractively matted and framed. Recto WITH A BEAUTIFULLY PAINTED TINY MINIATURE OF SAINT JAMES OF COMPOSTELA, standing as a pilgrim in his voluminous white cloak against a green background, a staff in his right hand, a book in a loose envelope binding in his left, and a wide-brimmed hat with a scallop shell on his head, the whole within

a simple gold frame (the entire scene measuring 32 x 26 mm.).
IN VERY FINE CONDITION. (Plate 12) \$1,900

This leaf is taken from a prayer book decorated in the style of the Master of the Dresden Prayer Book, whose atelier was active in Bruges for about 20 years, beginning in 1470. (After 1490 he worked in Tournai and then Amiens, but returned to Bruges about 1505.) This master, whose name derives from a Book of Hours in Dresden's Sächsische Landesbibliothek, has traditionally been associated with very small yet detailed miniatures, often decorating the calendar sections of manuscripts with jewel-like depictions of the labors of the months. Wieck says, however, that recently our master "has been shown to be a most gifted and prolific artist; nearly 50 manuscripts and illuminated incunables have been attributed to him" ("Painted Prayers," no. 72). The artist's real name seems to have been Didier de la Rivière, who was a member of the guild of booksellers in Bruges. His style is Dutch and Flemish, with particular connections to Utrecht, and with landscapes reminiscent of those done by the Flemish painter Hugo van der Goes (d. 1482). Even in such a tiny work as the present miniature, the master has been able to provide convincing detail, as seen especially in the realistic folds of the cloak. The miniature is noteworthy also in that it pictures an important saint, but one who does not appear with great regularity in Books of Hours. The apostle and martyr Saint James of Compostela (or Saint James the Great) was one of the three witnesses of Christ's Transfiguration as well as his agony in the garden of Gethsemane, and he was the first apostle to die for the Christian faith, losing his head to Herod Agrippa. He was traditionally thought to have been buried at Compostela, his body having been transported from Palestine on a drifting boat. A cult of Santiago (i.e., Saint James) de Compostela flourished from the 12th to the 15th century, in part because James became identified as a powerful defender of the Christian faith against the Moors. The pilgrimage to Compostela became one of the most important in all of Medieval Christendom, reaching such heights of popularity that it actually transformed the iconography of James into that of the archetypical pilgrim whom we see in the present miniature. (ST9378-3t)

366. AN ILLUMINATED VELLUM MANUSCRIPT LEAF WITH A MINIATURE PAINTING OF THE VISITATION, FROM A BOOK OF HOURS IN LATIN. TEXT FROM THE OPENING OF LAUDS. (Northern France, ca. 1480s) 203 x 140 mm. (8 x 5 1/2"). Single column, three lines of text under the miniature and 11 on the other side, in a very bold and regular gothic book hand. Verso with line fillers and four initials in gold on blue and red with white tracery, RECTO WITH A COLORFUL DEPICTION OF THE VISITATION, the Virgin and Elizabeth meeting in a rocky landscape before castle walls at night, the sky at the top filled with carefully arrayed gold stars, the scene within an arched gold compartment, and THE WHOLE SURROUNDED BY A FANCIFUL FULL BORDER of acanthus leaves in red, blue, and green on hairline stems with numerous small burnished gold buds, an eagle perched in the upper corner atop a three-quarter inner bar border of pink and blue with white tracery, this border enclosing three lines of text underneath the painting, the text beginning with a large initial "D" in blue and pink on a burnished gold ground.

A small blurred area in floral border at foot, possible retouching to the noses of the two figures, a wrinkle at the top just reaching into the arched compartment, margins with a hint of soiling, but generally well preserved, the colors rich, and the margins particularly ample. (Plate 13) \$4,250

This is a miniature of charming quaintness, in which the artist shows

a degree of creativity and at least a dawning esthetic sensitivity in his depiction of the wallpaper-like patterns in the grass of the foreground and the star-studded sky, in his carefully particularized depiction of the wall blocks and roof tiles of the castle, and in his basic decision to paint the scene as taking place under the stars. (ST8831)

367. AN ILLUMINATED VELLUM MANUSCRIPT LEAF WITH A MINIATURE OF SAINT EUSTACE, FROM A BOOK OF HOURS IN LATIN. (Rouen, ca. 1480s) 121 x 86 mm. (4 3/4 x 3 3/8"). Single column, four lines of text on verso, 15 lines on recto in a very fine bâtarde book hand. Attractively matted. Rubrics in red, recto with one two-line initial, one one-line initial and one line filler in colors and burnished gold, and a quarter panel border with blue and gold acanthus leaves and sprays of red roses and blue violets, VERSO WITH A FULL BORDER containing much swirling vegetation partly on geometric grounds of blue, red, or brushed gold, one gold circle at the bottom containing a large flapping bird, the border ENCLOSING AN ARCH-TOPPED MINIATURE OF SAINT EUSTACE (measuring approximately 55 x 40 mm.), beneath the miniature a four-line "M" in brushed gold on a red ground.

A hint of soil and wrinkling, but generally very well preserved, with little or no erosion in the paint and gold, and with especially ample margins. (Plate 16) \$5,500

Saint Eustace, patron of hunters, is frequently depicted at the moment when a stag appeared to him with a cross between his horns. Our artist, however, has chosen to portray one of the long-suffering saint's worst moments, when his two little sons were savaged by a wolf and lion, as told in the story from Jacobus de Voragine's "Golden Legend." The episode took place at a river crossing, and in our leaf, the saint recreates that moment, standing in the river and dominating our scene. He raises his hands in alarm, but also in the early Christian orant position of prayer, signifying his acceptance of God's testing of his fortitude. Meanwhile, the two small, limp sons are in the maws of the beasts. The landscape is one of the most appealing features of this illumination. The fields bordering the river are planted with rows of crops, some of them an improbable pink. Small trees separate the fields from each other, tiny boats dot the river, and in the distance, green hills rise against a cloudy sky. It is a carefully painted, esthetically pleasing, and particularly serene backdrop. The image of Saint Eustace is very uncommonly seen in a Book of Hours. (ST11536)

With an Early Depiction of What Seems To Be Vineyard Grafting

368. A CHARMING ILLUMINATED VELLUM MANUSCRIPT CALENDAR LEAF WITH ELABORATE DECORATED BORDER AND WITH ZODIACAL AND LABOR OF THE MONTH MINIATURES, FROM A FRENCH BOOK OF HOURS. TEXT FOR THE MONTH OF MARCH, IN FRENCH. (France, late 15th century) 162 x 114 mm. (6 3/8 x 4 1/2"). Single column, 16 lines of text in a fine gothic book hand. Text of saints' days in alternating red or blue (special saints in gold), headings and numerals in burnished gold, four one-line initials in burnished gold on a red and blue ground, the usual "K L" (for "Kalends," that is, the first of the month) at top left of recto in the form of gray and white acanthus leaves on a background of brushed gold, verso with quarter panel border featuring blue and gold acanthus leaves and sprays of blue or pink flowers on leafy stems, RECTO WITH THREE-QUARTER BORDER of

red, blue, and pink acanthus leaves and flowers on a burnished gold ground, THE LOWER BORDER WITH A ZODIACAL MINIATURE of a white quadruped (surely a sheep, probably a ram) in a pleasant landscape, representing Aries, AND THE OUTER BORDER WITH A MINIATURE SHOWING THE LABOR OF THE MONTH (a man pruning and/or grafting grapevines).

A touch of browning to fore edge, a bit of wrinkling to inner margin, minute loss of blue and white paint of acanthus leaves on the recto, one saint's name a bit smudged, two trivial marginal stains, but still in excellent condition, fresh and clean and with the flesh side (containing the painted scenes) quite bright. **(Plate 14) \$4,800**

This very pleasing calendar leaf and those described in the next three entries are extremely animated and altogether charming. The decoration is full of detail and brightness: the name of month, the numbers, and the major saints' days are all in gold, and all occurrences of "A" in the descending sequence of Dominical Letters appear enlarged and gilded. The style of painting is naïve, but the leaf is nevertheless engaging and intriguing. In the zodiac miniature, we see the lamb frolicking in green pastures, with blue hills in the distance. It is a reminder that Easter, the sacrifice of the Lamb of God, is coming, when all shall be renewed. Featuring a bare landscape under a cloudy sky, the vineyard scene depicts a worker in a rough jacket apparently pruning with a bladed implement in his left hand and a length of plant in his right. A curious feature of the scene, and one obviously intended by the artist to be noticed, is the presence of a length of white cloth wrapped around a vine at the worker's foot. Whatever other operations are being undertaken, it seems possible, even likely, that, we are seeing an early—and quite uncommon—representation of grafting, an activity that would have involved a cut (with the man's implement) and then some way to secure the pressing together of the grafted elements (with the tied cloth). A small white mass in the foreground probably represents some form of sustenance or refreshment. A gratifying detail that manifests the artist's desire to be representational rather than suggestive is the presence of a second blade tucked inside the worker's belt. Our vintner is absorbed in his labor, the artist having succeeded in infusing his face with concentrated enterprise. (ST11786g)

369. A CHARMING ILLUMINATED VELLUM MANUSCRIPT CALENDAR LEAF WITH ELABORATE DECORATED BORDER AND WITH ZODIACAL AND LABOR OF THE MONTH MINIATURES, FROM A FRENCH BOOK OF HOURS. TEXT FOR THE MONTH OF JUNE, IN FRENCH. (France, late 15th century) 162 x 114 mm. (6 3/8 x 4 1/2"). Single column, recto with 16 lines of text, verso with 15, in a fine gothic book hand. Text of saints' days in alternating red or blue (special saints in gold), headings and numerals in burnished gold, four one-line initials in burnished gold on a red and blue ground, "K L" at top left of recto in the form of gray and white acanthus leaves on a background of brushed gold, verso with quarter panel border featuring blue and gold acanthus leaves and sprays of blue or red flowers on leafy stems, RECTO WITH THREE-QUARTER BORDER of blue and lavender acanthus leaves and flowers on a brushed gold ground, THE LOWER BORDER WITH A MINIATURE OF A LARGE RED CRUSTACEAN representing Cancer, the Zodiac sign of the month, AND THE OUTER BORDER WITH A MINIATURE SHOWING THE LABOR OF THE MONTH (mowing hay).

A touch of browning to fore edge, minor wrinkling to inner margin, otherwise A VERY FINE, BRIGHT LEAF, the colors rich

and the gold sparkling. **(Plate 14) \$4,000**

From the same manuscript as the previous leaf and similarly decorated, this delightful specimen displays an equivalent level of sophistication, charm, and curious detail. Like the ram that seems rather equine on our March leaf, the Cancer crustacean here seems to be a cross between a crab and a lobster, but notwithstanding this uncertain lineage, it seems merry and certainly bright—very pleasantly red and with much gold highlighting (almost as if having been boiled). The pale greens and blues of the pastoral background provide a soothing contrast to inflamed Cancer. The besmocked haymaker, wearing a broad-brimmed hat to protect against the sun, has evidently been wielding his scythe for some time, as we see a very large haystack in the background, at its foot a white sack, perhaps containing the laborer's midday meal. The painter has given him the convincing look of someone who understands his work and is willing to do it. (ST11786d)

370. A CHARMING ILLUMINATED VELLUM MANUSCRIPT CALENDAR LEAF WITH ELABORATE DECORATED BORDER AND WITH ZODIACAL AND LABOR OF THE MONTH MINIATURES, FROM A FRENCH BOOK OF HOURS. TEXT FOR THE MONTH OF JULY, IN FRENCH. (France, late 15th century) 162 x 114 mm. (6 3/8 x 4 1/2"). Single column, recto with 16 lines of text, verso with 17, in a fine gothic book hand. Text of saints' days in alternating red or blue (special saints in gold), headings and numerals in burnished gold, five one-line initials in burnished gold on a red and blue ground, the usual "K L" at top left of recto in the form of gray and white acanthus leaves on a background of brushed gold, verso with quarter panel border featuring blue and gold acanthus leaves and sprays of blue or pink flowers on leafy stems, RECTO WITH A THREE-QUARTER BORDER of red, blue, and pink acanthus leaves and flowers on a brushed gold ground, THE LOWER PART WITH A ZODIACAL MINIATURE OF A GOLDEN LION (representing Leo), AND THE THE FORE BORDER WITH A MINIATURE SHOWING THE LABOR OF THE MONTH (a man reaping).

Very minor marginal browning and smudging, a bit of wrinkling to inner margin, minor loss of color here and there (the white of the garments, as always, being a trifle eroded), but still quite a bright, clean, fresh leaf on the whole, with nothing approaching a serious defect. **(Plate 14) \$4,000**

As with the other leaves from this calendar, the aggressively decorated recto here is bright and lively, highlighted by winning miniatures. In our laboring scene, a gray-bearded peasant in a broad-brimmed hat and white smock cuts wheat with a curved knife, a white sack at his feet perhaps containing his lunch. The painter has cleverly conveyed the idea of the heat of the sunny day by touching each of the wheat stalks with a shimmer of gold. Behind both reaper and lion a zigzag path suggests recession of space. An exotic and lumpy rock formation, evocative of foreign climes, balances the placement of the lion, whose charmingly smug face and crewcut pate hint that the artist was more familiar with monkeys than with lions. (ST11786e)

371. A CHARMING ILLUMINATED VELLUM MANUSCRIPT CALENDAR LEAF WITH ELABORATE DECORATED BORDER AND WITH ZODIACAL AND LABOR OF THE MONTH MINIATURES, FROM A FRENCH BOOK OF HOURS. TEXT FOR THE MONTH OF OCTOBER, IN FRENCH. (France, late 15th century) 162 x 114 mm. (6 3/8 x 4 1/2"). Single column, 16 lines of text in a fine gothic book hand. Text of saints' days in alternating red or blue (special saints in gold), headings and

numerals in burnished gold, five one-line initials in burnished gold on a red and blue ground, the usual "KL" at top left of recto in the form of gray and white acanthus leaves on a background of brushed gold, verso with quarter panel border featuring blue and gold acanthus leaves and sprays of blue or pink flowers on leafy stems, RECTO WITH THREE-QUARTER BORDER of red and blue acanthus and various flowers on a brushed gold ground, THE LOWER BORDER WITH A MINIATURE OF A SCORPION (representing Scorpio, the Zodiac sign of the month), AND THE FORE BORDER WITH A MINIATURE SHOWING THE LABOR OF THE MONTH (a man sowing).

A bit of browning right at fore edge on both sides, minor wrinkling to inner margin, otherwise IN FINE, BRIGHT CONDITION, with only the most trivial loss of pigment. (Plate 14) \$4,500

Perhaps even more than in the previous three leaves, the artist here has made excellent use of gold in the labor of the month miniature, where it appears as the bright rain of seeds being scattered into freshly ploughed furrows as well as the leaves taking on their autumnal coloring on the trees in the background. We notice this in particular because the gold on this leaf is even a bit more glittering than on the others. The worker here is warmly dressed for the cool fall weather, and the contrast of the brown plowed earth to the green field behind it is appealing. (ST11786f)

372. AN ILLUMINATED VELLUM MANUSCRIPT LEAF WITH A MINIATURE OF THE MARTYRDOM OF SAINTS VICTOR AND CORONA, FROM A BOOK OF HOURS IN LATIN. TEXT FROM THE SUFFRAGES. (France, late 15th century) 178 x 121 mm. (7 x 4 3/4"). Single column, 18 lines of text in an excellent gothic book hand. Attractively matted. Rubrics in red, verso with a two-line foliated initial in gray and white on a ground of brushed gold, RECTO WITH large three-line initial of similar but more ornate design as well as A FULL BORDER of blue and gold acanthus leaves alternating with triangles or rectangles of brushed gold adorned with blue and red flowers and strawberries, the whole ENCLOSING A GRISLY MINIATURE OF THE MARTYRS SAINT VICTOR AND SAINT CORONA.

Minor thumbing to margins, trivial mounting traces on verso, otherwise IN FINE CONDITION, the pigment and gold entirely intact. (Plate 16) \$4,800

In this most affecting scene, we see Saint Victor, a Christian soldier serving in Syria during the reign of Antoninus Pius, being tortured for his faith by having his eyes gouged out at the hands of the commander Sebastian. Saint Corona, variously described as Victor's wife and as a fellow Christian but the wife of another soldier, is bound to two trees (palms in the legend, but rather leafy here) which had been bent together and made fast, so that when the rope binding them was cut, Corona would be torn apart. Victor, clad only in a loin cloth, is held by a guard while the wicked Sebastian, grimacing in rage, pokes out the eyes of the bleeding but unresisting saint. The three lines below the scene say "Antoninus the pagan commanded the digits of Saint Victor to be broken," and indeed the poor martyr is shown bleeding from fingers and toes. Victor's expression is quite beatific as he calmly endures persecution in the name of his new religion, and the beautiful Corona, her blonde hair flowing to her knees, is equally serene as she awaits her fate. The scene vividly contrasts the impotent rage of the persecutors with the steadfast faith of the martyrs; the face of Sebastian, particularly as it features bad teeth, is the epitome of repugnance. The use of this Suffrage is uncommon and would probably not have been included except in an expensive Book of Hours containing many miniatures. Currently, the Wikipedia

entry for Saints Victor and Corona is illustrated with this particular leaf. (ST11713)

373. AN ILLUMINATED VELLUM MANUSCRIPT CALENDAR LEAF WITH TWO BAS-DE-PAGE MINIATURES CONTAINING THE LABOR OF THE MONTH AND THE ZODIAC SIGN, FROM A BOOK OF HOURS IN LATIN. TEXT FOR THE MONTH OF SEPTEMBER. (France, ca. 1500) 165 x 114 mm. (6 1/2 x 4 1/2"). Single column, recto with 17 lines of text, verso with 15, all in a fine bâtarde hand. Much of the text in red ink, large two-line "K L" at top left of recto in brushed gold on a blue background with white tracery, one-line Dominical "A" letters in brushed gold on a terra cotta ground, both sides with a quarter panel border of swirling blue and gold acanthus leaves surrounded by circlets and gold bezants, the border divided into three sections by two wide brushed gold stripes decorated with sprays of red or pink flowers, VERSO WITH THE LARGE SCALES OF LIBRA shown in the midst of a pastoral landscape, with a towered town visible in the distance, RECTO WITH LARGE (approximately 38 x 83 mm.) BAS-DE-PAGE LABOR OF THE MONTH MINIATURE SHOWING A MAN CRUSHING GRAPES in a large wooden vat, with barrels and vats surrounding him in the stone-floored wine cellar.

The text on recto somewhat faded (but everything legible), trivial marginal soiling, half a dozen miniscule dots of lost pigment, otherwise in excellent condition, the leaf fresh, and the colors in the borders and miniatures fresh and pleasing. (Plate 18) \$4,000

Of all the Labors of the Month in a typical Book of Hours, treading grapes is the most sought after and always among the most charming. It goes with either September or October, the latter being statistically a little more likely. In the present scene, we are treated to a bit more than usual of interior detail, with the vats and a barrel in the foreground and two other barrels in the appropriately murky background of the cellar. An intriguing question bearing on the degree of the painter's imagination arises here: at the top of each of the columns on either side of the foreground is a reticulated emanation that is either an architectural support or a spider web; if our suspicion is correct that it is the latter, then this is a pleasing indication of at least a slightly heightened level of sophistication (just as is the convincing detail in the stone flooring). (ST11769)

374. AN ILLUMINATED VELLUM MANUSCRIPT LEAF WITH MINIATURES OF SAINT CATHERINE AND SAINT BARBARA, FROM A BOOK OF HOURS IN LATIN. TEXT FROM THE SUFFRAGES OF THE SAINTS. (France, ca. 1490s) 171 x 114 mm. (6 3/4 x 4 1/2"). Single column, 17 lines of text on each side in a refined gothic book hand. Attractively matted. Rubrics in blue, two two-line initials in gold on a blue and magenta ground with white tracery, both sides featuring a three-quarter border with flowers on globular brushed gold panels and with many acanthus leaves, EACH SIDE WITH A CHARMING MINIATURE, THE RECTO WITH SAINT CATHERINE OF ALEXANDRIA in a gray dress and pink cloak (the folds in gold, like her hair), glancing down at the open book she holds in one hand, a sword in the other hand, standing in a meadow with her emblem, a torture wheel, laying on the ground behind her in two broken pieces, green trees dappled with gold and blue hills in the background; THE VERSO SHOWING SAINT BARBARA, similarly garbed and also with gilded blonde hair, a book in one hand and a long golden palm leaf in the other, with her emblem, a tower, shown on the left, and a steep green hill behind, blue

hills in the distance.

Tiny areas of erosion in the paint of the Barbara miniature, two-inch narrow strip of discoloration at middle of top margin (well away from decoration), small harmless dark spot in the text on the Catherine side, fore edge and part of bottom margin faintly dampstained and a little rumped, small area on the Barbara side where text and decoration are very slightly blurred, but still a pleasing leaf, the majority of the leaf clean and fresh, the margins extremely ample, and the especially bright Catherine miniature in perfect condition. **(Plate 17) \$3,500**

This is an advantageously priced leaf featuring charming images of two of the most beloved female saints of the Medieval period, with Catherine occupying the unchallenged place of the most revered of all women martyrs. (ST10742)

375. AN ENORMOUS ILLUMINATED VELLUM MANUSCRIPT LEAF WITH AN EXTREMELY LARGE HISTORIATED INITIAL DEPICTING JOHN THE EVANGELIST, FROM A VAST ANTIPHONAL IN LATIN. TEXT FROM THE ANTIPHON FROM LAUDS FOR THE OFFICE OF SAINT JOHN THE EVANGELIST. (Toledo, ca. 1500) 860 x 530 mm. (33 3/4 x 21 1/2"). Five five-line red staves of music with text beneath. Rubrics in red, four places in the text with small embellishments in green, pink, and/or yellow, one side of the leaf with a half border of blue and pink acanthus winding around a green and gold bâton, this motif set against a background of dark brown decorated with stippled concentric circles, the same side of the leaf WITH A VERY LARGE "V" ENCLOSING SAINT JOHN THE EVANGELIST holding his attributes—a palm in his right hand and a snake-filled chalice in his left—the figure inside an elaborately detailed lavender loggia, the initial around him formed by lush brown and gold acanthus moving upward to terminate in grotesque heads at two places at the top (the initial measuring 254 x 217 mm.).

Small losses of paint in the background, on John's face, on his garment, and elsewhere, but none of this seriously detracting, inner edge just slightly irregular, with very small losses at one end of the bottom two staves of music, one old minor patch in fore edge margin, otherwise in excellent condition, with very rich colors. **(Back Cover) \$6,000**

This leaf was most likely produced in Spain, and the style of the border decoration suggests an origin in Toledo. However, the mild features and high forehead of Saint John show Flemish influence, not surprising when one considers that both John of Flanders and Michiel Sittow (who trained in Bruges) were employed by Isabella at the court in Castile. Whatever his origin, our artist has certainly combined his colors in a flamboyant way. John (the youngest of Christ's followers, and someone who described himself as the apostle Jesus loved), wears a wine red robe topped by an extravagantly billowing geranium pink cloak, which is closed at the breast by a large brooch made of green stone surrounded by pearls. He stands beneath a lavender arch supported by green columns within an initial made of large and luscious bronze foliage. Most interesting are the bronze bars from which the foliage is draped, one terminating in an African head, the other in the head of a serpent. Except for two choirbook leaves that once belonged to Ferdinand and Isabella, this is the largest leaf we have ever advertised for sale. (ST11180a)

376. AN ILLUMINATED VELLUM MANUSCRIPT LEAF WITH A MINIATURE DEPICTING A KNEELING PATRON BEFORE THE CROWNED VIRGIN, FROM A BOOK OF HOURS IN

LATIN. (Paris, [ca. 1500; the border from ca. 1420]) 203 x 140 mm. (8 x 5 1/2"). Single column, 15 lines of text on verso in an attractive gothic book hand. Rubrics in red, line filler and five one- and two-line initials in blue, orange, and burnished gold, BOTH SIDES WITH A FULL BORDER OF RINCEAUX, including very many gold ivy leaves on hairline stems as well as floral buds and acanthus leaves, THE RECTO WITH A (later, inserted) MINIATURE PAINTING SHOWING A NUN KNEELING BEFORE THE CROWNED VIRGIN.

A hint of browning at edges and of wrinkling, slight fading in a relatively small portion of the text, slight loss of paint in the arms of two angels and in the Virgin's face (significant without being severe), otherwise well preserved. **(Plate 18) \$3,500**

This miniature was done sometime around 1500, and a later owner (perhaps the "Bourdereul" whose name appears in a framed panel beneath the scene) has laid it down onto a leaf taken from the manuscript described in item #415, below, done in Paris around 1420. This combination provides a revealing contrast of the styles at either end of the century, as well as of the varying levels of skill of the artists at work here. The name "Bourdereul" remains something of a mystery. We would expect it to refer to the nun kneeling in the foreground, as she is the only mortal depicted in our miniature. Perhaps she is a relative of Jean Bourdereul, a lawyer who constructed the chateau of Rentilly in the hamlet of Bussy Saint Martin at the beginning of the 16th century (the historical moment would certainly be right for such a connection). At any rate, the nun is certainly the person who commissioned the miniature, and her patron saint stands behind her, presenting her to the Virgin. The iconography of Mary's depiction here combines the motif of angels holding a crown over the Virgin's head—suggesting scenes of the Coronation of the Virgin—with other elements that foreshadow the depiction of the Immaculate Conception so popular in Spain in the 17th century. For example, Murillo's famous depiction of the Immaculate Conception shows Mary standing on the moon and accompanied by angels, as here. The motif of the moon at her feet is taken from the description of the woman clothed in the sun in the Book of Revelations, and the Virgin appears here in a golden mandorla. (ST11052a)

377. AN EXTREMELY CHARMING ILLUMINATED VELLUM MANUSCRIPT CUTTING, FROM A MISSAL IN LATIN. (Perhaps southern Germany, ca. early 16th century) 70 x 51 mm. (2 3/4 x 2"). The cutting showing a tonsured deacon in a simple red gown (though with a decorative gold shawl) clutching a small green book to his chest and apparently blessing himself, the figure within an interior space dominated by modelled acanthus decoration, as if representing a carved wooden wall.

IN REMARKABLY FINE CONDITION, extraordinarily clean and bright, and without any loss of pigment. **(Plate 16) \$1,500**

Our miniature shows a three-quarter portrait, with the ecclesiastical figure standing in an interior depicted in gold, browns, and grays. This is quite a charming little portrait that seems to be the work of a skilled artist. The face, hands, garment, and even the modelled acanthus context are extremely convincing and done with memorable delicacy. The brush strokes looked at under magnification (for example, in the individual strands of hair) are extraordinarily deft. (CJE0601a-d)

378. ILLUMINATED VELLUM MANUSCRIPT LEAVES WITH HISTORIATED INITIALS AND INHABITED BORDERS, FROM A PSALTER AND PRAYER BOOK IN LATIN. (Northern Germany, perhaps Hildesheim, 1524) 165 x 133 mm. (6 1/2 x 5 1/4"). Single column, from 20-24 lines, in a compressed chiseled

calligraphic bâtarde hand. At least one three-line initial in brushed gold on a blue or brown ground (most leaves with more than one, as well as with a number of similar one-line initials), and one leaf with a very appealing large modelled initial on a delicately tooled burnished gold ground; EVERY LEAF WITH A FULL BRUSHED GOLD BORDER ON BOTH SIDES WITH STYLIZED PLANTS AND FLOWERS, USUALLY WITH AT LEAST ONE ANIMAL, AND OFTEN WITH INTRIGUING HUMAN FIGURES, USUALLY CHERUBS.

Sometimes one border (usually the top one) trimmed close, infrequent minor loss of paint, but GENERALLY IN VERY FINE, FRESH CONDITION, the gilt and paint still quite bright. **(Front Cover, Plate 18) \$750 - \$1,500** (depending on decoration)

These leaves come from an unusual German Renaissance manuscript containing a composite text for use at Mass and other services, with the Hours of the Passion, a ferial psalter, Psalms for use at Vespers, the Office of the Conception of Mary, and miscellaneous prayers to the Virgin. Dated 1524 in two places, this highly personalized manuscript bore the arms of Mansfeld, a prominent family from northern Germany, and it may have been executed for Albert, count of Mansfeld (1480-1560). The fact that it contained a miniature of Saint Godehard, bishop of Hildesheim (d. 1038), suggests that it may have been produced at that location, an important bishopric and center of artistic activity at the time. Subsequently, the manuscript belonged to the Comte d'Aspremont-Lynden. It was sold at Sotheby's as lot 100 on 23 June 1987 and was afterwards broken up. The borders here are the source of considerable charm, containing a wide range of botanical species, and many of these frames contain clothed and unclothed cherubs (often interacting with the vegetation, but sometimes doing more interesting things, like shooting an arrow at a bird). (ST9378-3u)

Five Leaves from the Doheny Master, Showing "Virtuosity of Technique Without Parallel"

379. AN ILLUMINATED VELLUM MANUSCRIPT LEAF WITH AN EXQUISITE MINIATURE OF THE ARCHANGEL MICHAEL REPRESSING THE DEVIL, FROM AN EXTREMELY FINE BOOK OF HOURS. TEXT FROM THE SUFFRAGES. (France, Tours or Paris, ca. 1530) 114 x 64 mm. (4 1/2 x 2 1/2"). Single column, 21 lines of text, written in a very fine tiny upright humanistic hand. Attractively matted. Rubrics in red, one paragraph mark in black on a gold ground, one two-line initial in gold on a black ground, both sides of the text within a knotted ropework border in gold and red with convoluted tassels at the bottom. One side of the leaf WITH A BEAUTIFUL, ANIMATED, AND BRIGHTLY COLORED SMALL MINIATURE SHOWING MICHAEL AND SATAN; the lively diagonal composition depicting an intent golden-haired archangel (dressed in a gold tunic trimmed in pink, and with white, pink, and green wings) brandishing his sword, as he pushes the devil down into the lower left corner with a gold-encrusted blue shield, Satan (painted a lavender color with gold highlights and covered with bristling hairs) pleading for mercy; the scene with a rich black background, and the whole within a plain gold frame (the miniature measuring 21 x 20 mm.).

The fore edge slightly oblique (apparently as always, because of a lack of squareness in the vellum piece used here), very small blacked-out place at middle of top margin (presumably to cover up old foliation), but IN ABSOLUTELY SPLENDID CONDITION, the bright paint and the glitter of the gold entirely

intact. **(Plate 17) \$4,500**

This splendid item and the following four leaves (as well as item #437, below) were produced by the celebrated atelier known as the 1520s Hours Workshop. These leaves represent the finest illumination being done during the final and glorious period of French manuscript production, and, frankly, some of the finest illumination ever done. Given its name by Myra Orth as a reflection of the studio's principal type of output and period of operation (though work continued into the 1530s), the 1520s Hours Workshop created, in Wieck's words, "illuminations of the most refined delicacy" ("Painted Prayers," p. 73). In Lilian M. C. Randall's catalogue of French manuscripts in the Walters Art Gallery, a book from the 1520s Hours Workshop (Walters MS 449) is described as "a fine example of the superb level of craftsmanship attained in French manuscript production during the last quarter century of its full-fledged existence" (II, 532). Kay Sutton, describing a manuscript from the workshop (sold as lot 23 at Christie's on 29 November 2000), says that the atelier's manuscripts "are among the highest achievements of French Renaissance painting." And Christopher de Hamel, in discussing what is probably the studio's chef d'oeuvre (sold at Sotheby's as lot 39 on 21 April 1998), says that the painting done by the 1520s artists manifested the "utmost professionalism. It was executed with a microscopic detail and virtuosity of technique probably without parallel even in the long tradition of illumination." Orth in her seminal dissertation on the workshop identifies four closely related painters as being responsible for the devotional manuscripts known to have been produced by the atelier, almost all of them tiny Books of Hours of jewel-like quality done for wealthy patrons. The four artists are all eponymous: the Master of the Rosenwald Hours, the Master of Jean de Mauléon, the Master of the Getty Epistles, and the Doheny Master, who is responsible for our leaves and who, says de Hamel, "may have been the master of the whole enterprise." Although unmistakably French, the workshop's production represented a synthesis of great moment. "The 1520s Books of Hours are the ultimate statements of the reception of Italianate and classical culture into the French court and into books as inherently gothic and northern as Books of Hours, and they illustrate graphically the rediscoveries of antiquity and the natural world which define the Renaissance." (de Hamel) The workshop has traditionally been located in Tours (which had the status at the time of being France's second capital city), but recent scholarship, particularly by Orth, suggests that its home may have been in Paris. Four leaves from our Doheny Master manuscript were first described (as being from a lost Book of Hours) by Orth in "An Exhibition of European Drawings and Manuscripts, 1480-1880," and then cited by her in "The J. Paul Getty Museum Journal," Volume 16, both published in 1988. Shortly afterward, the manuscript, described as an imperfect Hours, appeared as item #39 in Sam Fogg's Catalogue 14. Despite its small size, the present miniature of Michael the Archangel is memorable, partly because the artist has focused on the heart of the conflict (the upper frame cuts off all but the pommel of the raised sword, but that is everything we need to see), and partly because the plain richly black background sets off the very bright colors used for the two adversarial figures. (ST9378b)

380. AN ILLUMINATED VELLUM MANUSCRIPT LEAF WITH AN EXQUISITE MINIATURE OF SAINT LUKE, FROM AN EXTREMELY FINE BOOK OF HOURS. TEXT FROM THE GOSPEL LESSONS. (France, Tours or Paris, ca. 1530) 114 x 64 mm. (4 1/2 x 2 1/2"). Single column, 21 lines of text, written in a very fine tiny upright humanistic hand. Attractively matted. Rubrics in red, two paragraph marks in black or gold against a gold or white background, two line endings in black and gold

(one long one in the shape of a knotted rope), a two-line initial in black on a gold ground with wispy black decoration, and another in gold on a black ground similarly decorated in gold, text on both sides within a knotted ropework border in gold and red with convoluted tassels at the bottom. One side of the leaf WITH AN EXTRAORDINARILY FINE SMALL MINIATURE SHOWING LUKE painting an arched wooden panel with an iconic image of the Virgin, the Evangelist dressed in a cloak of gray, blue, green, and maroon; his symbol, the ox, looking on from the left background, the whole against a black backdrop and within a plain gold frame (the miniature measuring approximately 17 x 17 mm.).

IN VIRTUALLY FLAWLESS CONDITION. (Plate 19) \$3,500

Deriving its image from the legend that Luke was an artist, this fine miniature depicts the Evangelist as an old man with soft gray hair, but with color in his cheeks and an intent expression, clearly absorbed in the holy work he is undertaking. As in all of the miniatures in our group from the 1520s Hours Workshop, the present one vibrates with rich colors, some of which had not previously been in general use, and it is painted with such unerring skill that the image does not disappoint, even under strong magnification. (ST9378-4a)

381. AN ILLUMINATED VELLUM MANUSCRIPT LEAF WITH AN EXQUISITE MINIATURE OF SAINT MARK, FROM AN EXTREMELY FINE BOOK OF HOURS. TEXT FROM THE GOSPEL LESSONS. (France, Tours or Paris, ca. 1530) 114 x 64 mm. (4 1/2 x 2 1/2"). Single column, 21 lines of text, written in a very fine tiny upright humanistic hand. Attractively matted. Rubrics in red, two paragraph marks in black or gold against a gold or white background, two line fillers in black and gold (one in the shape of a knotted rope), a two-line initial in gold on a gray ground with wispy gold decoration, text on both sides within a knotted ropework border in gold and red with convoluted tassels at the bottom. One side of the leaf WITH AN EXTRAORDINARILY FINE SMALL MINIATURE SHOWING MARK seated with a scroll on his knees, the youthful apostle, dressed in blue and maroon, deep in thought, his elbow resting on his knee, his emblem, the lion, looking on with an especially charming expression of sympathy; the scene in an interior with a window at the top left above a leafy molding, the whole within a plain gold frame (the miniature measuring approximately 21 x 18 mm.).

IN EXTRAORDINARILY FINE CONDITION. (Plate 17) \$3,500

In this miniature, the painter has been remarkably successful in giving both the Evangelist and his emblematic companion clear expressions of emotion. The depiction of architectural detail like the window molding here is typical of the elegant little touches in these very small miniatures that could only have been executed convincingly by an artist with the highest degree of skill. (ST9378a)

382. AN ILLUMINATED VELLUM MANUSCRIPT LEAF WITH EXQUISITE MINIATURES OF JOHN THE BAPTIST AND JOHN THE EVANGELIST, FROM AN EXTREMELY FINE BOOK OF HOURS. TEXT FROM THE SUFFRAGES. (France, Tours or Paris, ca. 1530) 114 x 64 mm. (4 1/2 x 2 1/2"). Single column, 21 lines of text, written in a very fine tiny upright humanistic hand. Attractively matted. Rubrics in red, four paragraph marks in black or gold against a gold or black background, four line fillers in black and gold or gold and red (one in the shape of a knotted rope, another a pruned branch), two two-line initials in black on

a gold ground with red filigree embellishment or gold on a black ground with wispy gray decoration, text on both sides within a knotted ropework border in gold and black with convoluted tassels at the bottom. RECTO WITH AN EXTRAORDINARILY FINE SMALL MINIATURE OF JOHN THE BAPTIST in his brown camel hair shirt with a maroon mantle, holding a book and pointing his finger prophetically at his symbol, the Lamb of God (a small white sheep with a nimbus), resting on top of the book; these figures set against a beautifully detailed forested backdrop, and the whole within a simple gold frame (the miniature measuring approximately 21 x 20 mm.). THE VERSO WITH A LOVELY SMALL MINIATURE OF SAINT JOHN in a simple white shirt and maroon mantle, the Evangelist raising his right hand in a tranquil salute, his left hand grasping a gleaming chalice from which emerges a vicious rampant green reptilian bird, the scene set against a rich black background, the whole within a simple gold frame (the miniature measuring approximately 22 x 19 mm.).

IN EXTRAORDINARILY FINE CONDITION. (Plates 17, 19) \$5,500

This is an especially appealing leaf in that it contains two superb, delicately realized miniatures. Particularly impressive is the depiction of the background of the John the Baptist scene, where the artist has used three different greens to make his trees three-dimensional and consequently to give the scene a genuine sense of depth. At least as remarkable is the painter's ability to individuate the hairs on John's shirt, face, and head. The hideous green creature in John the Evangelist's chalice is a variation of the more usual image depicted of several dark snakes wriggling over the brim. The artist's delicacy and subtleness can be seen again here: the painter has used tiny slivers of a lighter shade of green along the top of the dragon's body to indicate reflected light from above, and this technique not only keeps the green from being lost against its black background, but also pulls our eye immediately toward the one focus of discordance in the miniature. (ST9378-4b)

383. AN ILLUMINATED VELLUM MANUSCRIPT LEAF WITH TWO EXQUISITE MINIATURES SHOWING SAINT MARGARET AND THE DRAGON AND SAINT CATHERINE AND HER WHEEL, FROM AN EXTREMELY FINE BOOK OF HOURS. TEXT FROM THE SUFFRAGES. (France, Tours or Paris, ca. 1530) 114 x 64 mm. (4 1/2 x 2 1/2"). Single column, 21 lines of text, written in a very fine tiny upright humanistic hand. Attractively matted. Rubrics in red, four paragraph marks in black on a gold ground, two line fillers in black and gold, two two-line gold initials on a plain black ground, text on both sides within a knotted ropework border in gold and red with convoluted tassels at the bottom. RECTO WITH AN EXTRAORDINARILY FINE SMALL MINIATURE OF SAINT CATHERINE dressed in lavender, maroon, and gold, holding the palm of victory in one hand and, in the other, the sword which ended her life after her wheel (seen here in the background) failed to martyr her; the figure set against a rich black background, and the whole within a simple gold frame (the miniature measuring approximately 21 x 20 mm.). THE VERSO WITH AN EVEN FINER SMALL MINIATURE OF SAINT MARGARET EMERGING UNHARMED FROM THE DRAGON'S SIDE, her hands clasped in prayer with a gold cross held between them, the saint in dark blue and maroon, with a simple white headdress, the dragon only partially visible, his green snaky tale in one lower corner, his golden snarling face in the other; the scene set within a large room with two windows

at the back and architectural detailing in the walls, the whole enclosed by a simple gold frame (the miniature measuring approximately 21 x 20 mm.).

Very small blacked-out place at middle of top margin (presumably to cover up old foliation), but IN SUPERB CONDITION. (Plates 17, 19) \$6,000

This is a highly desirable leaf in that its miniatures depict two heroines of the early Christian era who were widely popular objects of women's devotions. Saint Catherine is usually regarded as the single most beloved female saint of the Middle Ages, and Joan of Arc testified that our two saints had appeared to her in visions and had guided her career. These two miniatures have the same general elegance and remarkable level of artistry seen in the other 1520s Hours Workshop leaves advertised here. (ST9378-4c)

384. AN ILLUMINATED VELLUM MANUSCRIPT LEAF WITH TWO MODERN HISTORIATED INITIALS, FROM AN ANTIPHONER IN LATIN. TEXT FROM VESPERS IN THE COMMON OF VIRGINS. (Italy, perhaps Tuscany, 15th century, but with a 20th century[?] miniature) 591 x 406 mm. (23 1/4 x 16"). Five lines of text beneath five four-line staves of music, the text in a very large, clean gothic book hand. Rubrics in red, one large initial painted in blue with elaborate penwork in red, and WITH TWO (MODERN) HISTORIATED INITIALS, THE ONE ON THE RECTO SHOWING SAINT FRANCIS AND THE BIRDS, AND THE ONE ON THE VERSO TWO GENERIC SAINTLY VIRGINS (the main part of the initials measuring, respectively, 70 x 67 and 105 x 105 mm.).

The Saint Francis side (which is the hair side) with overall browning because of the grain of the skin, lower outer corner defective (but well away from the text), a little flaking in the gold ground of the initial on the verso, very minor soiling and wrinkling, otherwise excellent, the flesh side with no darkening at all and mostly quite clean, and the paint in the two initials

fresh and bright. (Plate 16) \$950

Our virginal saints within the "M" on the verso are elegantly painted, their clothing reproduced with impeccable precision and impressive detail; however, they look perhaps more Pre-Raphaelite than Medieval. And even though he is all wrong for the text, and despite finding himself inside a garishly scarlet initial, our Saint Francis is beautifully painted. (ST11405b)

385. AN ILLUMINATED VELLUM MANUSCRIPT LEAF WITH A MODERN HISTORIATED INITIAL, FROM AN ANTIPHONER IN LATIN. TEXT FROM THE COMMON OF APOSTLES. (Italy, perhaps Tuscany, 15th century, but with a 20th century[?] miniature) 591 x 406 mm. (23 1/4 x 16"). Five lines of text beneath five four-line staves of music, the text in a very large, clean gothic book hand. Rubrics in red, three large initials painted in red or blue with elaborate penwork in the contrasting color, the verso WITH A FINE MODERN REPLICA HISTORIATED INITIAL showing a young, strong, dark-skinned figure who appears to be Christ, considerable leafy foliage emanating from the letter up and down the left margin (the initial measuring approximately 95 x 110 mm.).

Lower outer corner ragged, the hair side of the leaf with minor overall darkening, slight soiling and faint wrinkling, but a leaf with no serious problems and generally pleasing, especially because the initial is in perfect condition. (Plate 16) \$2,000

Of the modern initials found on this and the previous leaf, the present one is clearly the best. Not only do we note how carefully the paint has been applied here, but we sense a power and dynamism in the portrayal that makes this historiation much different from the other examples. In such details as the thickness of the figure's neck and the profundity of his gaze, we feel the artist's visual message—that this is a strong, devoted, and determined Christ—communicated with powerful emotional impact. (ST11405a)

V. Other Single Medieval, Renaissance, and Modern Manuscript Leaves

386. A VERY EARLY VELLUM MANUSCRIPT LEAF WITH NEUMES, FROM A NOTED BREVIARY IN LATIN. (Southern France or Northern Italy, ca. late 10th or early 11th century) 298 x 206 mm. (11 3/4 x 8 1/8"). Single column, recto with nine lines of text, verso with 10, in a very clear Carolingian minuscule, and full-width music accompanying each line of text. Rubrics in red, text with five two-line capitals highlighted in red, recto with two four-line initials in red, verso with swirling six-line initial "B" in red, with brief penwork extensions.

A hint of browning right at fore edge, one quarter-inch circular hole in the (very wide) lower margin, three small (worm?) holes in one corner, slightly affecting the capital "M" on the recto, two small, minor stains on recto, horizontal crease halfway down the page, but still AN EXCELLENT SPECIMEN of early music, the leaf quite clean in general, the text and neumes entirely legible, and the leaf as a whole very pleasing. (Plate 45) \$3,900

The musical notation found on the present leaf represents an early, but not the first, generation of neumes. When neumes first appear, they are the only thing occupying the area above a musical text and are thus described as "in campo aperto" (literally, "in an open field"). The earliest neumes, which date to the ninth century, are

also described as adiastematic because they appear more or less in a straight line, whereas later neumes—like those used for the present leaf—are diastematic, meaning that they reflect changes in melodic direction by being placed in a higher or lower vertical position above the text. Diastematic neumes appeared in at least a tentative form in the late 10th century. (Except as an "aide memoire," the adiastematic neumes would provide no help in terms of melodic representation to the singer, who would already have learned his melody orally; the first form of diastematic neumes still gives only rough indications, without telling pitches or precise intervals involved.) On our leaf, we see diastematic neumes, along with the significant addition of a horizontal line, above and below which our neumes are arranged. An important melodic clarification, this red line represents a tone, either "f" or "c," as indicated by one of those same letters in the left margin. The appearance of these letters represented a decisive advance in the development of notation; they later became two clef marks, "F" and "C," in the fully developed plain chant notational system which employed the four-line staff almost universally from the 13th century onwards. The text on the recto includes excerpts from the Gospel of Mark ("Render unto Caesar what is Caesar's"), the Gospel of Matthew (the woman healed by touching Jesus' hem, Matthew 9:21-22), and praise to Jesus Christ, Redeemer of all. The verso has an antiphon

with text taken from the Psalms. The neumes and script here are quite similar to those on the Schøyen Collection MS 5284, a Missal with Frankish notation from the 11th century. Most single early music leaves in the marketplace are recovered from the linings of bindings and, consequently, have significant condition problems (mostly from glue stains), but there are no indications with the present leaf that it was used that way. (ST11773a)

387. A VERY EARLY VELLUM MANUSCRIPT LEAF FROM AUGUSTINE'S "TRACTATI IN JOHANNEM" IN LATIN. (Central Italy [perhaps Umbria], ca. 1100) 394 x 267 mm. (15 1/2 x 10 1/2"). Double column, 44 lines of text, in an excellent late Carolingian minuscule. With rubrics and chapter numbers in red, with one one- and one two-line initial in red, and WITH A VERY LARGE AND QUITE STRIKING ILLUMINATED "D" OF INTRICATE INTERLACING DESIGN incorporating uncolored plant stems on a blue, red, purple, and turquoise ground (the initial 12 lines high and measuring approximately 75 x 60 mm.) Brief glossing in one or more early hands.

Recovered from a binding and so a bit darkened and soiled, trimmed close, with occasional losses to a letter (outer corners with diagonal clips, not affecting text), a few tiny holes, but, all in all, in very good condition, especially for a recovered leaf, with the script entirely legible (if sometimes a little blurred), and the very handsome initial still retaining much of its original beauty. (Plate 16) \$7,500

This monumental leaf—and its sister leaf described in the next entry—come from what was obviously a large and fine volume of Augustinian tracts, containing text from the end of tract XCI and opening of XCII as well as a section of XCVIII. The initial is similar to central Italian work of the late 11th and early 12 centuries (see, for example, Nos. 50, 64-69, 74-75, and others in Avril & Zaluska's "Manuscripts Enluminés d'Origine Italienne"). The elaborate interlacing style seen here originated in the late 11th century in Umbria, probably in the region of Narni, and came to be used primarily to illuminate Bible commentaries and works of the Church Fathers, especially Augustine. The style had immediate popularity as well as later historical significance. When Italian humanists of the early 15th century looked for the oldest manuscripts they could find to serve as models for their revived classical style, they found plant initials like the present one and identified them as the products of late antiquity. From these, the humanist scribes developed the derivative form known as the Renaissance white-vine style. (ST11044a)

388. A VERY EARLY VELLUM MANUSCRIPT LEAF FROM AUGUSTINE'S "TRACTATI IN JOHANNEM," IN LATIN. (Central Italy [perhaps Umbria,], ca. 1100) 394 x 267 mm. (15 1/2 x 10 1/2"). Double column, 44 lines of text, in an excellent late Carolingian minuscule. Brief glossing in one or more early hands.

Recovered from a binding and so with the same kind of defects as the previously described leaf, as well as with some old (not especially bothersome) scribbles, but overall in quite satisfactory condition. \$3,500

This is the vast sister leaf to the one described in the previous entry, obviously not as visually arresting without a decorative initial, but still an extremely impressive early leaf. (ST11044b)

389. A VERY EARLY VELLUM MANUSCRIPT LEAF FROM A MISSAL IN LATIN. TEXT FROM A MASS FOR THE "OPENING OF EARS" ON THE FIFTH SUNDAY OF LENT

(see below). (Italy[?], ca. 1100) 298 x 206 mm. (11 3/4 x 8 1/8"). Double column, 29 lines of text in a beautiful rounded Carolingian hand. Rubrics in red, some of these in uncials, recto with one two-line and one four-line initial in red, verso with six-line initial "F" in red.

Thin, faint brown stains at three edges, the large "F" with its trailing flourish just slightly nipped at fore edge, half a dozen tiny wormholes, a few letters (including a large "C") at inner margin of recto vaguely faded, otherwise IN REMARKABLE CONDITION, the vellum fresh and clean, and the original richness of the text almost entirely preserved. \$1,750

On the final Sundays of Lent, the ancient Roman liturgy had special services "pro scrutinio" for the preparation of catechumens for baptism on Holy Saturday. This leaf has text for the third of these ceremonies, a mass "in aurium apertione" (i.e., for the "opening of ears"), celebrated on the fifth Sunday of Lent, with a collect and two lessons, one from Isaiah 55 (which appropriately deals with listening), and Colossians 3. A lengthy rubric is unusual in that it is written in alternating lines of red and black ink. (CBM1011)

390. A VERY EARLY VELLUM LEAF FROM A FINE, LARGE PSALTER IN LATIN. TEXT FROM THE 34TH AND 35TH PSALMS. (Germany[?], ca. 1150) 305 x 203 mm. (12 x 8"). Single column, 20 lines of text, in an excellent early gothic hand. A large two-line hand-painted red "D" with a long ascender in the margin to begin the 35th Psalm, and more than 20 one-line versal initials painted in red or green.

A little wrinkled and darkened at lower outer corner (and slight darkening at the edges elsewhere), otherwise very well preserved, the text especially rich and legible. SOLD

Written in quite a beautiful hand, our leaf contains the final 20 verses (of 28) from the 34th Psalm and the first four verses of the 35th. Psalm 34 ends with the expressive lines, "Let them exult and rejoice, who wish my justice, and let them ever say, 'The Lord be magnified,' who wish for the peace of his servant. And so my tongue will express your justice: your praise all day long." The letters here are thick without being crabbed, and the script is confident, regular, and more rounded than the typically chiseled hands often seen in similar books from this period (as, for example, in item #392, below). (ST11621e)

391. A VERY EARLY VELLUM MANUSCRIPT LEAF, FROM A BIBLE IN LATIN. TEXT FROM LEVITICUS, PORTIONS OF CHAPTERS 25-27. (Italy[?], ca. 1150) 324 x 235 mm. (12 3/4 x 9 1/4"). Double column, 27 lines of text in a clean, very beautiful late Carolingian hand. One large capital in red, some capitals struck with red. Pricking clearly visible along the untrimmed edge.

Slightly more than half of one column at the edge of the leaf and perhaps five lines at the bottom trimmed off, two round holes at the top, apparently from a loose-leaf notebook hole punch, remnants of mounting fabric, a little soiling and staining (with a handful of letters slightly blurred), but the very handsomely written leaf still quite pleasing, with the letters of the text strong and rich. (Plate 46) \$1,800

This leaf comes from what was obviously a very large, elegant, and stately early Bible. The text deals with God's instruction to Moses concerning the laws he is to give to the Hebrews. The scribe's hand is unusually clean, uncomplicated, and graceful, with an unusual shape to the "a," which has virtually no horizontal element at the top. Even though we are missing about a third of the leaf, it is still undeniably beautiful. (ST10691b)

392. A VERY EARLY DECORATED VELLUM LEAF WITH BIBLICAL TEXT IN LATIN. TEXT FROM EXODUS. (Germany, ca. 1150) 318 x 235 mm. (12 1/2 x 9 1/4"). Double column, 28 lines, in a fine chiseled late Carolingian hand. Attractively matted. Rubrics in red, eight two-line red initials. Top and bottom of one column with a total of four lines of 18th century German annotations.

Recovered from a binding, so with considerable wrinkling and creasing (though none of this serious), four thin holes down the middle gutter not affecting the text, overall yellowing (one column on one side rather darkened), but everything perfectly legible, with no serious defect, and with the pleasure and impressiveness of the leaf still very much intact. (Plate 46) **\$1,900**

The text on this impressive leaf comes from Exodus, beginning with 2:21, recounting the marriage of Moses with Sephora, and continuing with the story of the burning bush, the Lord's revelation of his identity to Moses as the God of Abraham, and his promise to give the Jews a land flowing with milk and honey. The text ends on the other side at Exodus 3:21, with God's promise that pharaoh will let the Jewish people go. The scribal hand here is extremely careful and attractive. (ST10887)

Fine 12th Century Passional Leaves with Especially Desirable Mozarabic Provenance

393. ESPECIALLY ATTRACTIVE ILLUMINATED MANUSCRIPT LEAVES ON VELLUM, FROM A MONUMENTAL EARLY PASSIONAL IN LATIN. TEXT FROM THE LIVES OF SAINTS THEODOSIA AND NARCISSUS AND AFRA. (Northern Spain, probably León, ca. third quarter of the 12th century) 464 x 330 mm. (18 1/4 x 13"). Double column, 38 lines, in a very fine, beautifully controlled Iberian protogothic book hand. With prickings visible all along the edge of the inner margin of each leaf.

One leaf with long horizontal crease in bottom margin (becoming a slit at one end), minor rumpling and soiling, other trivial defects, but generally VERY ATTRACTIVE, WELL-PRESERVED LEAVES, the text unfaded, the margins especially ample, and without anything approaching a major problem. (Plate 46) **\$1,250** each

These three leaves and the leaves described in the next three entries come from a handsomely written and decorated monumental Passional—i.e., a lectionary, or collection of readings, from the lives of Christian martyrs read on their feast days during the night office at Matins. The leaves are of considerable interest for, among other things, their beautiful scribal hand and their Spanish origin. The three leaves comprising the present item include portions of the passion (or "passio") of each of the following early martyrs (with reference to the "Bibliotheca Hagiographica Latina" numbers identifying the texts): (1) and (2) Theodosia (3 April, no. 8090); and (3) Afra and Narcissus (date not given here, but late October from the context, text as in "Acta Sanctorum," Aug. II, 55-58, though with a different ending). The sister leaves described in the next three entries include: (394) Justus and Abundius (14 December, no. 4596), along with text for Alexander and Theodulus (17 December, no. 269); (395) Clement (23 November, no. 1848) and Caecilia (22 November, no. 1495); and (396) Chrysogonus with Agape, Chionia, and Irene (2 April, no. 1795 for the opening passage on Chrysogonus), along with the conclusion of the Clement passion. The text is written in an Iberian pregothic book hand with many of the recognized characteristics of this script:

"pp" fusion, elongated head stroke of the final "t," persistence of the visigothic abbreviation "oms" for "omnes," some Spanish spellings (e.g., "paciencia," "milicia"), and distinctive form of the letters "f," "g," and "x." (see Albert Derolez, "The Palaeography of Gothic Manuscript Books," Plates 8 and 14, and S. Harrison Thomson, "Latin Bookhands," Plates 112 and 113) The handsome script has close affinities with two important manuscripts of about 1180 from the general area of León and the larger ecclesiastical province of Burgos of which it was a part: Morgan Library M. 939 from the scriptorium of Sahagún and the Cardeña Beatus, broken up in the 19th century, with folios in various collections, including the Metropolitan Museum and the Museo Arqueológico in Madrid (see the 1993 Metropolitan Museum exhibition catalogue "The Art of Medieval Spain," 153, 156). The present Passional fragments have a marked Mozarabic character. Justus and Abundius, virtually unknown outside Spain, were major saints in the Mozarabic calendar, as was Theodosia, and a number of the dates for saints' days follow Mozarabic, rather than Roman, usage. The localizing of these leaves derives especially from evidence found on a seventh sister leaf, now sold, which includes a passio for Claudius, Lupercus, and Victoricus. This passio represents a major feast day for minor saints, something plausible only in a place central to the cult of the saints in question, which in this instance was apparently still in the process of development during the 11th and 12th centuries. According to the earliest version of this passio—it dates only from the 11th century—the three men were Roman soldiers martyred in León and buried together in the same tomb. Eventually a Benedictine monastery dedicated to the three saints was established on the presumed martyrdom site in the environs of the city, and in 1173, in the presence of a papal legate, these relics were translated to a shrine inside the church, which occasioned numerous miracles. Earlier, in the mid-11th century, Ferdinand I of Castile had other relics of the three martyrs transferred to the Colegiata de San Isidoro in León in the process of renovating the church, when he also established a royal mausoleum there for the kings of Castile and León. Quite probably, therefore, our Passional comes from an important church somewhere in the region of León. Christians in Muslim Spain (i.e., Mozarabs) had fled to León in the 10th century, and in the 11th and 12th centuries, that city was a major center of Mozarabic culture, a fact that further corroborates the conjectural provenance here. In addition to the fact that they are beautiful, these leaves are especially desirable because they represent early material that is rarely seen on the market. Because the Passional became obsolete (as did other lectionaries used at Matins), being subsumed by the Breviary, the vellum they were written on was reused for other purposes, as evidenced by the many surviving fragments of such manuscripts recovered from bindings. To find individual 12th century leaves of this quality and size in especially attractive condition is consequently exceptionally lucky. The fact that these leaves come from Spain, a source for very little available early paleographical material, is so much the better. (STCEH0901d,g,h)

394. AN ESPECIALLY ATTRACTIVE ILLUMINATED MANUSCRIPT LEAF ON VELLUM, FROM A MONUMENTAL EARLY PASSIONAL IN LATIN. TEXT FROM THE LIVES OF SAINTS JUSTUS AND ABUNDIUS AND ALEXANDER AND THEODULUS. (Northern Spain, probably León, ca. third quarter of the 12th century) 464 x 330 mm. (18 1/4 x 13"). Double column, 38 lines, in a very fine, beautifully controlled Iberian protogothic book hand. WITH A FINE FOUR-LINE "F" in blue with elaborate red infilling, the vertical element of the letter descending halfway down the middle gutter. With prickings visible all along the edge of the inner margin, guide

letter for the decorated initial.

IN VERY FINE CONDITION, with only trivial defects. **(Plate 18) \$1,950**

(STCEH0901c)

395. AN ESPECIALLY ATTRACTIVE ILLUMINATED MANUSCRIPT LEAF ON VELLUM, FROM A MONUMENTAL EARLY PASSIONAL IN LATIN. TEXT FROM THE LIVES OF SAINTS CLEMENT AND CAECILIA. (Northern Spain, probably León, ca. third quarter of the 12th century) 464 x 330 mm. (18 1/4 x 13"). Double column, 38 lines, in a very fine, beautifully controlled Iberian protogothic book hand. The recto WITH A FOUR-LINE "C" in blue enclosing a convoluted serpent-bird with a berry in its mouth, AND the verso with A HANDSOMELY SCULPTED 17-LINE "I" painted in red and extending down the middle gutter most of the length of the page. With prickings visible all along the edge of the inner margin, guide letter for the decorated initials.

VERY FINE AND CLEAN. **SOLD**

(STCEH0901a)

396. AN ESPECIALLY ATTRACTIVE ILLUMINATED MANUSCRIPT LEAF ON VELLUM, FROM A MONUMENTAL EARLY PASSIONAL IN LATIN. TEXT FROM THE LIFE OF SAINT CHRYSOGONUS AS WELL AS SAINT CLEMENT AND SAINTS AGAPE, CHIONIA, AND IRENE. (Northern Spain, probably León, ca. third quarter of the 12th century) 464 x 330 mm. (18 1/4 x 13"). Double column, 38 lines, in a very fine, beautifully controlled Iberian protogothic book hand. WITH AN EXTREMELY STRIKING EIGHT-LINE "O" in blue and burnished gold on an orange and magenta ground, THE INNER SPACE OF THE LETTER OCCUPIED BY much strapwork and A STRUTTING BIRD WITH A HUMAN HEAD. With prickings visible all along the edge of the inner margin, guide letter for the decorated initial.

A small open tear at the bottom (well away from the text), otherwise in a very fine state of preservation. **(Plate 18) \$4,500**

All of the six leaves described here have a scribal hand of consistent beauty, but this final leaf has by far the most memorable decoration. (STCEH0901b)

397. THREE VERY EARLY DECORATED VELLUM MANUSCRIPT LEAVES, FROM A LECTIONARY IN LATIN. (Italy, ca. 1190) 311 x 216 mm. (12 1/4 x 8 1/2"). Double column, 28 lines, in an excellent late Carolingian hand. Rubrics in red, leaves typically with six attractive two- to six-line capitals in red, highlighted in green.

Two leaves with small portion of lower corner renewed (in the 19th or 20th century), a hint of soiling and rumpling (one leaf a bit more soiled and wrinkled), but generally in quite excellent condition, the ink still rich and clear, and the leaves mostly clean and fresh. **(Plate 47) \$2,500 - \$3,250** (depending upon condition and decoration)

Readings here are from Matthew, John, Ezekiel, Deuteronomy, Daniel, and others. The green used in the initials is an uncommon special feature that makes these a good deal more decorative than typical lectionary leaves from the period. (ST10902a-f)

398. AN EARLY VELLUM MANUSCRIPT BIFOLIUM WITH

NEUMES, FROM A MISSAL IN LATIN. TEXTS FROM MANY NEW TESTAMENT PASSAGES. (Germany[?], ca. first half of the 13th century) 292 x 267 mm. (11 1/2 x 10 1/2"). Double column, 31 lines in an early gothic hand (the vellum sheet comprising a complete leaf of two columns as well as one column and a small portion of the second column of the integral leaf). Large and small initials painted in red, considerable music on five-line staves. Each of the two leaves with prickings at the inner margin flanking the central fold.

Trimmed close at bottom (though with only a few words in one column partially cut away), minor worming at top edge, a bit stained from binder's glue, but the text of all six columns very legible, and the sheet particularly attractive for a binding remnant. **(Plate 46) \$1,250**

This very attractive bifolium from a missal contains musical notation and numerous New Testament passages, including (on both sides of the half-leaf) readings for the feast of the conversion of Saint Paul, held on January 25, a day which Medieval people believed prognosticated a lucky year, providing the weather was fair. On both sides of the whole leaf there are readings for the 21st and 22nd Sundays after Pentecost. By the 13th century, the adoption of square neumes had taken hold everywhere in Europe except in Germany. There, scribes developed a special type of notation called gothic neumes or, more commonly, "Hufnagel" neumes, the name deriving from the German word for horseshoe nails, which the notes resemble, as here. (For more on the development of musical notation, see item #386, above.) (ST11325h)

399. ILLUMINATED VELLUM MANUSCRIPT LEAVES FROM A PORTABLE BIBLE IN LATIN. (France, ca. 1250) 146 x 95 mm. (5 3/4 x 3 3/4"). Double column (triple column for the leaves from the section on Hebrew names), 49 lines, written in a tiny gothic book hand. Each leaf featuring capitals struck with red, headlines and verse numbers in blue and red, and one-line versal initials in red or blue. Many leaves with larger (typically four-line) initials in blue or red with elaborate penwork infilling and marginal extension in the same and contrasting colors. A few leaves with tiny marginal annotations.

Leaves variably dampstained diagonally across upper portion (sometimes as little as a tenth of the leaf affected, sometimes as much as a third, the discoloration never really absent, but never really dark), vellum a bit cockled, but pleasing leaves nevertheless, the text still quite distinct, the vellum generally clean, and the margins especially ample. **(Plate 18) \$150** each (one leaf, with a large puzzle initial beginning the Gospel of Mark priced at **\$750**)

Available are a number of leaves from a fragment of a so-called pocket Bible, a 13th century innovation that is discussed in item #290, above. Of special interest here are the annotations: while the script of our leaves is quite tiny (though no smaller than many other 13th century portable Bibles), the annotations are half(!) the size of the text, a fact that is almost as astonishing as the fact that these marginal notes are beautifully written and perfectly legible (though requiring for most eyes the assistance of magnification). We have provided with each leaf an English translation of the Latin text on both sides (except for the leaves from the section on Hebrew names). While no English printed version is equivalent to the Vulgate text used here, we have chosen one that comes close, using the 1582 Rheims New Testament and a 1635 printing of the Douay Old Testament. (ST8302a-16i[Pa])

400. ILLUMINATED VELLUM MANUSCRIPT LEAVES WITH DECORATIVE INITIALS, FROM AN EXTRAORDINARILY

LARGE EARLY BIBLE IN LATIN. TEXT FROM JEREMIAH. (Central Italy, probably Umbria, perhaps Perugia, end of the 13th century) 324 x 229 mm. (12 3/4 x 9"). Double column, 48 lines of text in a very pleasing rounded gothic book hand. Rubrics in red, capitals struck with red, headings and chapter numbers in red and blue, each leaf with one to three two- or three-line painted initials in red or blue with intricate penwork in the contrasting color, and with red and blue unciate extensions running the length of the column and looping into upper and lower margins. ONE OF THE LEAVES WITH A CHARMING AND ELABORATE FIVE-LINE FOLIATED INITIAL "Q" in blue, orange, pink, and lavender on a ground of burnished gold, the whole framed in blue, its pink and blue tail descending another seven lines, and trailing a gold acanthus leaf for 11 lines beyond that. Inner margin with prickings; every page with a small number of neat contemporary marginal annotations, apparently in two hands.

Occasional very minor rumpling, and trivial soiling, but IN EXCEPTIONALLY FRESH, CLEAN CONDITION, showing almost no signs of use and featuring extraordinarily ample margins. Priced individually at \$350-\$400 (the leaf with the foliated initial at \$850)

The leaves come from the same fine manuscript described in items 302-03, above. (STCBB1001(2-25))

401. AN ILLUMINATED VELLUM MANUSCRIPT LEAF, FROM A PSALTER IN LATIN. TEXT FROM THE END OF PSALM 83 THROUGH THE BEGINNING OF 85. (France or perhaps England, ca. 1250) 254 x 165 mm. (10 x 6 1/2"). Single column, 25 lines of text in a large, handsome early gothic script. Paragraph markers in blue with red penwork embellishment or burnished gold with blue penwork, 25 one-line initials in the same colors and gold, 16 line fillers of similar design, and TWO LARGE INITIALS IN GOLD, PINK, AND BLUE, a "B" ("Benedixisti Domine terram tuam") and an "I" ("Inclina Domine aurem tuam"), both with substantial extension in the margin (the "B" extending nearly five inches).

One short marginal tear along a crease, a few other harmless creases, the vellum slightly yellowed, minor losses of blue paint, some gold with a gray patina in spots, but the leaf still very attractive, with good margins, with pleasing script and decoration, and without any serious defect. **(Plate 33) \$550**

Our leaf contains, on recto and verso, the entire 84th Psalm, beginning "Benedixisti Domine terram tuam" ("Lord, You have blessed your land"), an upbeat song rejoicing in God's mercy and trusting in his peace and justice. The recto commences with the last two lines of the previous Psalm, while the verso has the first 12 (of 17) verses of Psalm 85, a plaintive prayer attributed to David, which begins with a request that God direct his attention to the psalmist and preserve his worthy soul. The goodly size and liberal use of prominent decorative initials suggest that the manuscript from which this leaf came might have been meant for an abbot or prioress. (ST10068c)

402. A SUBSTANTIAL PART OF AN EARLY VELLUM MANUSCRIPT LEAF, FROM A WORK OF AFFECTIVE PIETY IN LATIN. TEXT FROM JOHN. (Germany[?], ca. final quarter of the 13th century) 140 x 203 mm. (5 1/2 x 8"). Double column, 19 lines of text, in an early gothic book hand. Capitals struck with red, scribal corrections enclosed with red in margins of one side, a prominent two-line initial "M" with marginal extension in red and blue.

Recovered from a binding and, consequently, trimmed at top and bottom (with perhaps half the leaf missing?) and with overall darkening from binder's glue (one side quite dark, though the text still almost entirely legible), the better side with small stains but generally very presentable, with rich, clear text. **(Plate 46) \$850**

The opening text here, "Maria stabat ad monumentum plorans," is taken from John 20: 11 and has reference to Mary Magdalene weeping as she looks into Christ's empty tomb. The first part of this text is used as an antiphon in the Office on Friday of Easter week. It is also well known from a setting by Giovanni Gabrieli. Beyond saying this, it is difficult to tell from what kind of manuscript this leaf comes. In a very peculiar way, it goes on for an extended period about the sorrows of "Maria," seeming to transfer this text from the Magdalene to Mary the mother of Jesus. This emphasis may reflect the flavor of a late Medieval movement known as affective piety, in which the faithful attempted in a more immediate way to participate in key biblical events, usually Christ's birth and death, through visualization techniques. As the text is read or spoken, the worshipper is asked to "listen," to "see," and to meditate upon the figures and emotions, in this case the grief of one or both of our Marys. (ST11325f)

403. A VELLUM MANUSCRIPT LEAF WITH FINE ILLUMINATION, FROM AN EARLY BIBLE IN LATIN. TEXT FROM THE PROLOGUE AND THE FIRST THREE CHAPTERS OF THE EPISTLE OF PAUL TO THE COLOSSIANS. (France, 13th century) 191 x 140 mm. (7 1/2 x 5 1/2"). Double columns, 50 lines of text in a small, very fine gothic book hand. Rubricated in red, capitals struck with red, headings and chapter numbers in blue and red, verso with one two-line initial in red with blue and red penwork elaboration extending most of the length of the text, the same side with a blue initial "I" that extends for 17 lines, embellished above and below with delicate red and blue penwork, recto with a four-line initial in pink and white with enclosed scrolling flowered stems in blue and red, the capital on a burnished gold ground, the same side WITH A 20-LINE HISTORIATED "P" INHABITED BY A FURRY-FOOTED GROTESQUE with a long, swirling neck and tail, the letter and decoration in blue, white, pink, red, and gray on a burnished gold ground AND A CHARMING WINGED DRAGON biting the letter's descender at the bottom, his curling tail extending downward another eight lines. With corrector's marginal annotation enclosed by a red triangle on the verso.

Slightly trimmed at top (just nipping the headline flourishes), a hint of rumpling to the inner margin, trivial soiling, but still IN FINE CONDITION, the vellum clean and bright, and the paint and glittering gold intact. **(Plate 12) \$1,250**

The text here is from one of the "Captivity Epistles," written when Paul was a prisoner in Rome. Here, he addresses the Christian community in Colossae and Laodicea and settles disputes that have arisen over the need to follow certain Old Testament regulations regarding observance of the Sabbath and dietary laws, and the need for men to be circumcised. Paul informs them that these things are unimportant in the teachings of Christ (no doubt to the relief of men in the community), and informs them that in Christianity "there is neither Greek nor Jew, circumcision nor uncircumcision, Barbarian, Scythian, bond nor free: but Christ is all, and in all." The large and beautifully executed illuminated "P" is immensely charming, largely because it incorporates two whimsical beasts, rather than the lone grotesque that is almost always seen. (CBM1002)

404. A VELLUM ILLUMINATED MANUSCRIPT LEAF WITH A THREE-LINE ZOOMORPHIC INITIAL, FROM AN EARLY BIBLE IN LATIN. TEXT FROM I MACHABEES. (France, 13th century) 235 x 159 mm. (9 1/4 x 6 1/4"). Double column, 51 lines of text in a very neat gothic book hand. Attractively matted. Rubricated in red, capitals struck with red, headings and chapter numbers in red and blue, VERSO WITH A THREE-LINE "P" in blue and pink accented with gold, ITS CENTER INHABITED BY A SMALL DRAGON, with ribbon-like extensions emanating from the capital and running half the length of the text column.

Perhaps half the text slightly faded (but everything perfectly legible), vellum thinned in three small areas, but still in really excellent condition, the vellum clean and bright and the initial's pigment and gold entirely intact. **(Plate 19) \$450**

The first book of Machabees tells of the Judaeen revolt against the Greek ruler Antiochus and the restoration and reconsecration of the Temple of Jerusalem. The scribal hand here is thick, with knobby shoulders, but it is extremely regular and perfectly easy to read. The dragon initial features a very pleasing deep blue, several shades darker than the blue used for headlines and chapter numbers. (CBM1004)

405. A VELLUM ILLUMINATED MANUSCRIPT LEAF WITH INITIALS IN RED AND BLUE, FROM AN EARLY PORTABLE BIBLE IN LATIN. TEXT FROM JOHN, CHAPTERS XX-XXI. (Italy, ca. 1250) 152 x 108 mm. (6 x 4 1/4"). Double columns, 45 lines of text in a minute angular gothic script. Attractively matted. Capitals struck with red, headings and chapter numbers in red and blue, recto with two-line initial "U" in red with blue penwork extensions, verso with eight-line initial "P" in blue, its decorative red penwork extensions running the length of the text and looping into the top margin. Fore margin with prickings; a very few minor annotations in an early (but not contemporaneous) hand.

Inner margin slightly trimmed (just grazing one chapter numeral), vellum thinned in spots (and with minute acid burn-through in several places, though with only minor loss of text), faint foxing and soiling, but still a pleasing specimen of a typical leaf that would have originally been part of a Bible used by a person of modest means. **(Plate 44) \$175**

(CBM1009)

406. AN EARLY VELLUM MANUSCRIPT LEAF WITH EARLY NEUMES FROM A BREVIARY IN LATIN. (Germany?, ca. late 13th century) 337 x 238 mm. (13 1/4 x 9 3/8"). Double column, 26 lines of text in a pleasing proto-gothic hand. Rubrics in red, five one-line initials in red, and two two-line initials in red and black. With 12 half-lines of early neumes on the clearer side, and approximately 25 such half lines on the obverse. Later marginal annotations in two places, with a date of 1597 in one of them.

Recovered from a binding and so quite darkened, with text on the verso mostly lost to blurring from binder's glue, but the better side with only minor loss of legibility. **(Plate 40) \$750**

The neumes here are diastematic, they are on very early four-line staves, and the "c" in the margin has been joined by an "f" to the left of each stave ("f" in each case is represented by a red line, whereas the other lines are brown). (For more on neumes and the development of musical notation, see item #386, above.) (ST10634)

407. AN ILLUMINATED VELLUM MANUSCRIPT LEAF WITH A LOVELY FIVE-LINE INITIAL (AND WITH A CURIOUS

REPAIR), FROM AN EARLY BIBLE IN LATIN. TEXT FROM THE OPENING OF ABACUCH (HABAKKUK). (France, 13th century) 289 x 191 mm. (11 3/8 x 7 1/2"). Double columns, 50 lines of text in two similarly fine gothic book hands. Rubrics in red, capitals struck with yellow, headings and chapter numbers in blue and red, verso with two two-line initials in red with blue penwork elaboration, both with unciate extensions in blue and red, and RECTO WITH A BEAUTIFUL FIVE-LINE "A" in blue and pink with white tracery, the letter enclosing scrolling flowered stems in blue, red, and burnished gold, and with ribbon-like pink and blue extensions accented with gold bezants running half the length of the text column. About half of one column of the text very neatly replaced with a fragment from the book of Ezra.

A one-inch hole in the lower fore margin patched before the text was written, but a clean, fresh leaf with paint, ink, and gold in beautiful condition. **(Plate 17) \$850**

The use of a fragment of a manuscript leaf to repair another leaf was not uncommon, though usually such a repair, if done early, would be in the form of a patch (for example, to reinforce the ragged corners of leaves destroyed through repeated use). It is decidedly less common to see, as here, a torn-away portion replaced by another section of text in such a way that the leaf appears, at first glance, to be intact in its original form. The scribal hands in the two abutted portions of text are so close and the other paleographical features so similar that our guess is that the Ezra text comes from the same manuscript as the leaf it makes whole. Probably—though not certainly—the repair work was done well after the original portions of text were written out, with an eye toward increasing the leaf's value. (CBM1008)

408. A VERY ATTRACTIVE EARLY ILLUMINATED VELLUM MANUSCRIPT LEAF, FROM A BIBLE IN LATIN. TEXT FROM THE BEGINNING OF TOBIAS. (Italy, ca. 1280) 302 x 200 mm. (11 7/8 x 7 7/8"). Double column, 61 lines of text, in a very pleasing, very regular small gothic book hand. Attractively matted. Rubrics in red, headlines and chapter numbers in red and blue, four four-line initials in red or blue with contrasting penwork, and TWO LARGE AND VERY PLEASING PUZZLE INITIALS WITH FLAMBOYANT PENWORK ELABORATION, one a six-line "C," the other a 10-line "T."

Mounting traces at corners, slight yellowing at edges, otherwise fine, the text without any fading, the initials in perfect condition, and the margins extremely ample. **(Plate 19) \$1,900**

This is a most attractive leaf from a large-format 13th century Bible, distinguished by two so-called "puzzle" initials, so named because their red and blue elements fit together like pieces of a puzzle. In the 13th century, the production of Bibles became an important commercial enterprise, and they were produced with varying degrees of grandeur to match various pocket books. Those manuscripts with historiated initials were provided to clients of very considerable means, and codices with gold but without inhabited initials were made available to customers at the next lower level of financial commitment. The present leaf comes from the third rank, Bibles that would have been made for important clients with discretionary money to spend, but unable to pay princely sums. These three groups made up perhaps the 15 or 20 percent of splendid volumes at the top of the biblical food chain, with a great many small format Bibles being produced for the general consumers—the parish priests, students, and others possessed of significant piety but lesser means. (ST10962c)

409. A VERY LARGE ILLUMINATED VELLUM MANUSCRIPT LEAF, FROM A BIBLE IN LATIN. TEXT FROM JEROME'S

PROLOGUE. (France[?], ca. 1280) 438 x 318 mm. (17 1/4 x 12 1/2"). Double column, 37 lines, in a fine, regular chiseled early gothic book hand. Attractively matted. Capitals struck with red, headlines and paragraph marks in red and blue, one two-line and seven one-line initials in blue or red with penwork in the contrasting color, the larger initial with extended marginal embellishment in red and blue. With original prickings along one edge.

A half dozen tiny wormholes, a vertical crease in one column of text (with one letter tucked under the fold in 27 lines on each side), minor soiling and rumpling, but still a handsome leaf with the text in a very attractive hand on an imposing page with wide margins. (Plate 47) \$650

This is probably the second leaf of a large lectern Bible. The text is from Jerome's letter to Paulinus of Nola and deals with the study of scripture. It became the standard prologue to Medieval manuscript and early printed editions of the Latin Bible. (ST10068d)

410. AN EARLY VELLUM MANUSCRIPT LEAF FROM A FINE BIBLE IN LATIN. TEXT FROM OSEE, CHAPTERS 8-11. (France, probably Paris, ca. 1320) 292 x 197 mm. (11 1/2 x 7 3/4"). Double column, 46 lines of text in a fine, regular gothic book hand. Chapter numbers and headlines in blue or burnished gold with red or blue penwork, recto with large two-line initial in blue and white with enclosed scrolling flowered stems, the whole on a burnished gold ground, a vertical bar extension running the length of the text in blue, pink, white, and burnished gold, with multiple emergent stems and burnished gold ivy leaves; verso with three such initials and two vertical bars in colors with leaves and accents of burnished gold extending the length of both columns.

Very small faint spots of no consequence in the top margin, three or four almost imperceptible holes in one margin (as often with early vellum), otherwise in VERY FINE CONDITION with bright gold, fresh colors, and clean vellum. (Plate 19) \$1,500

This item resembles those Bible leaves that were produced during what Otto Ege termed the "golden age" of illumination, when "marked advances were effected in the art. The bar borders [like those seen here] came to be executed in rich opaque gouache pigments, with ultramarine made of powdered lapis lazuli predominating." Produced for use in grand ecclesiastical contexts, these Bibles had wide margins, sparkling gold, and elegant decoration. The present example is not immense, but it still has a stately appearance. (ST11456a)

411. AN EXTREMELY PLEASING EARLY ILLUMINATED VELLUM MANUSCRIPT LEAF, FROM A PSALTER IN LATIN. (France, ca. first half of the 14th century) 143 x 88 mm. (5 5/8 x 3 1/2"). Single column, 15 lines of text in an excellent early gothic book hand. Attractively matted. Rubrics in red, seven line fillers in red and blue (five of these highlighted by gilt disks, two of these disks bearing the features of a tiny dragon), eight one-line initials in blue or burnished gold with red or blue penwork elaboration, one very pretty two-line initial in colors and burnished gold, and TWO VERY CHARMING LINE FILLERS IN COLORS AND MUCH BURNISHED GOLD, BOTH EXTENDING INTO THE MARGIN AND TERMINATING AT EITHER END IN THE HEAD OF A GROTESQUE.

Just a hint of rumpling and soil, but basically IN VERY FINE CONDITION, the vellum especially fresh and clean, and the glittering gold remarkably bright. (Plate 19) \$950

The Vulgate text here includes Psalms 100:6 to 101:4, with some

memorable supplications: "O Lord, hear my prayer, and let my outcry reach you. Do not turn your face away from me. In whatever day that I am in trouble, incline your ear to me. In whatever day that I will call upon you, heed me quickly. For my days have faded away like smoke, and my bones have dried out like firewood. I have been cut down like hay, and my heart has withered." The elongated dragons that make up the line endings are not only charming, but also are of an unusual design, filling up the space at the end of a line, as usual, but then looping upward or downward into the margin and finishing by moving horizontally, in one case, all the way across the text. (ST11538c)

412. ATTRACTIVE ILLUMINATED VELLUM MANUSCRIPT LEAVES, FROM A LARGE-FORMAT BIBLE IN LATIN. TEXT FROM PARALIPOMENA BOOKS III - V. (Italy, ca. 1350) 305 x 229 mm. (12 x 9"). Double column, 47 lines, in a small, rounded, extremely neat gothic hand. Headings and chapter numbers in red and blue, leaves typically with three large initials (mostly two- to four-line) in red or blue with elaborate penwork in the contrasting color, the penwork extending the full length of the page.

A hint of soiling or discoloration at edges on a handful of leaves, but mainly IN EXTREMELY FINE CONDITION, the vellum bright and fresh and the text with very wide margins. (Plate 48) \$175 - \$250 (depending upon decoration)

Given the remarkably spacious margins here, these large-format leaves—written out and decorated with very great care and skill—would have come from an expensive Bible prepared for use by a person of considerable means. (ST10744a-t)

413. AN EARLY VELLUM MANUSCRIPT LEAF WITH A FINE, LARGE "PUZZLE" INITIAL, FROM NOTED MISSAL IN LATIN. TEXT FROM THE FEAST OF THE ASCENSION. (Germany[?], ca. later 14th century) 330 x 222 mm. (13 x 8 3/4"). Double column, 30 lines of text in a gothic book hand, along with several half lines of early neumes. Rubrics in red, large capitals painted in red or blue. WITH A LARGE (approximately 50 x 65 mm.) AND VERY HANDSOME "PUZZLE" INITIAL IN RED AND BLUE WITH VERY ELABORATE PENWORK INFILL as well as intricate marginal extension up the middle margin the entire length of the leaf AND WITH AN ESPECIALLY CHARMING INITIAL IN BLACK AND RED INCORPORATING A BISHOP'S ELONGATED HEAD.

Recovered from a binding and, consequently, considerably soiled, one marginal stain, some of the text and music a bit faded (everything legible, though sometimes with effort), a series of small slits in center bottom of the leaf, affecting about five letters, but fine initial very well preserved, and the leaf with extremely ample margins. (Plate 33) \$750

This noted missal leaf contains, first, the Mass for the Vigil of the Ascension, followed by the Mass for the feast itself and the "Viri Galilei" which begins with the puzzle initial and starts the introit of the Mass. We see on this leaf the kind of "Hufnagel" notation described in item #398, above. (ST11325g)

414. AN ILLUMINATED VELLUM MANUSCRIPT LEAF FROM AN EXTREMELY LARGE ANTIPHONAL IN LATIN. TEXT FROM THE FEAST OF THE HOLY INNOCENTS. (Italy?, ca. 1400) 530 x 375 mm. (20 7/8 x 14 3/4"). Six four-line staves of music with text beneath in an extremely pleasing rounded gothic hand. With rubrics in red, one large initial in red with

purple penwork, and ONE PROMINENT AND HANDSOME ILLUMINATED "H" in magenta with white tracery, the initial embellished with green and blue foliage and with white, red, and yellow highlighting, the inner space of the letter painted in blue with white star-dots, and the whole on a burnished gold ground (the capital measuring approximately 69 x 64 mm.).

Overall slight yellowing to the side with the illuminated letter, one harmless puncture off to the side, small losses to the initial's gold ground, otherwise in excellent condition. **(Plate 17) \$1,250**

This leaf seems to be from an antiphonal. The attractive illuminated initial opens the first antiphon for Lauds and the Diurnal Hours of the Feast of the Holy Innocents (28 December): "Herodes iratus occidit multos pueros in Bethlehem Iudae civitate David" ("Enraged, Herod put to death many male children of Judaea in Bethlehem, the city of David"). (ST11221b)

415. ILLUMINATED VELLUM MANUSCRIPT LEAVES FROM A VERY DECORATIVE BOOK OF HOURS IN LATIN. (Paris, ca. 1420) 205 x 143 mm. (8 1/16 x 5 5/8"). Single column, 15 lines of text in an attractive gothic book style. The leaves with a variable number of finely illuminated one- and two-line initials in blue or magenta with white tracery and containing one or more twining flowers in blue, orange, and white, the whole on a burnished gold ground, usually as many line fillers (of the same design) as initials, the text always enclosed on three sides by a bar border of blue and gold, with acanthus leaf extensions at the bottom, and EACH SIDE OF EACH LEAF WITH A VERY INTRICATE FULL BORDER OF RINCEAUX, consisting of many floral buds, gold bezants, and ivy leaves.

A small number of leaves trimmed a little close at one edge (with the most trivial loss of decoration), a hint of yellowing at edges, but generally in excellent condition, THE ILLUMINATION ESPECIALLY AND CONSISTENTLY BRIGHT AND FRESH. **(Plate 20) \$1250 - \$1,800** (depending on decoration and condition)

These are Parisian Book of Hours leaves from what was obviously a splendid manuscript. The substantial size of the leaves, the glistening gold, and the intricacy of the decoration of the border and the illuminated letters combine here to make a very positive impression. (Another leaf from this same manuscript, but with a later miniature pasted in, appears as item #376, above.) (ST11052b-2d)

416. EXCEPTIONALLY ATTRACTIVE ILLUMINATED VELLUM MANUSCRIPT LEAVES FROM A PSALTER IN LATIN. (Southern England, ca. 1420) 273 x 184 mm. (10 3/4 x 7 1/4"). Single column, 22 lines, in a tall, very clear, and appealing gothic hand. Each leaf with many (sometimes as many as two dozen) often long line endings in blue and gold, leaves typically with 18 to 21 one-line initials in blue with intricate red penwork or else gold with purple penwork, and EVERY LEAF WITH FROM ONE TO FOUR TWO-LINE INITIALS IN BURNISHED GOLD on a pink and blue ground with white tracery (an occasional initial larger than two-line).

Minor soiling and isolated fading, other trivial defects, but in excellent condition, the gold very bright, the margins quite ample, and the leaves generally fresh and pleasing. **(Plate 20) \$475 - \$550** (depending upon decoration and condition)

English material is more and more difficult to get, and these handsome large-format Psalter leaves are intended to be especially desirable at the prices listed. (ST10759a-3r)

417. AN EXTREMELY PRETTY ILLUMINATED VELLUM MANUSCRIPT LEAF, FROM AN EXCEPTIONALLY DECORATIVE BOOK OF HOURS IN LATIN. TEXT FROM LAUDS. (Paris, ca. 1440) 206 x 146 mm. (8 1/8 x 5 3/4"). Single column, 16 lines of text in a fine gothic book hand. In a simple but very pleasing wooden frame, the leaf professionally matted on both sides so that all the contents are visible. Rubrics in red, 10 one-line initials in burnished gold on a blue and pink background with white tracery, eight line fillers in colors and gold, recto with a large two-line "C" in shades of blue with enclosed scrolling flowered stems in red and blue, all on a ground of burnished gold, and BOTH SIDES WITH A FULL BORDER featuring acanthus leaves, flowers, and fruit and swirling hairline stems WITH MANY BURNISHED GOLD IVY LEAVES.

A thin one-inch tear in the fore margin border (this damage probably occurring during manufacture and certainly early, as can be seen by evidence of stitching on either side of the tear, where thread, now fallen away, has left small holes), otherwise AN EXTREMELY FINE LEAF, the vellum clean and bright, and the paint and glistening gold entirely intact. **(Plate 21) \$1,600**

This is a large leaf with exuberantly decorated borders and ample margins, beautifully preserved and presented in its double-sided frame. The large initial "C" here begins Psalm 149, "Cantate domino canticum novum" ("Sing to the Lord a new song"). The Book of Hours from which this leaf came could only have been a dazzling, precious book commissioned by a person of great wealth. (ST11746a)

418. TWO ATTRACTIVE ILLUMINATED VELLUM MANUSCRIPT LEAVES FROM A MISSAL IN LATIN. (Italy, perhaps Siena, ca. 1450) 343 x 248 mm. (13 1/2 x 9 3/4"). Double column, 29 lines, in a large, rounded, regular gothic hand. Rubrics in red, a few one-line initials painted in blue or red, each leaf with from six to 12 two-line initials in red or blue with contrasting penwork, and EACH LEAF WITH A VERY PRETTY THREE- OR FOUR-LINE INITIAL BRIGHTLY PAINTED IN SEVERAL COLORS AND GOLD.

One side of one leaf with text rather faded (but still legible), minor fading in a very few spots elsewhere, a little soil, but wide-margined leaves in generally excellent condition, the large painted initials very well preserved. **(Plate 20) \$1,250 - \$1,500** (depending on decoration and condition)

(ST10809b)

419. A LOVELY SELECTION OF VELLUM LEAVES, OFFERED INDIVIDUALLY, FROM A FINE MANUSCRIPT BOOK OF HOURS IN LATIN. (Paris, second half of the 15th century) 159 x 108 mm. (6 1/4 x 4 1/4"). Single column, 15 lines per page in a fine gothic book hand. Leaves with varying degrees of decoration: Calendar leaves with large "KL" in burnished gold on a red and blue background with white tracery, text in blue, red, and black ink, and each with a swirling quarter panel border featuring flowers, leaves, strawberries, and many burnished gold ivy leaves on hairline stems; other leaves with one- or two-line initials and line fillers in colors and gold, almost all of these also with a similar quarter panel border (some with a panel border on both sides); one leaf ("O Intemerata") with three-quarter border of blue and gold acanthus leaves and red, pink, and blue flowers surrounded by swirling hairline stems with many burnished gold ivy leaves and berries, and with a lovely four-line foliated "O" in blue and white on a burnished

gold ground, the center with a bouquet of blue and yellow pansies.

Isolated trivial stains or imperfections, but EXCEPTIONALLY BRIGHT, CLEAN, AND FRESH LEAVES. (Plates 21, 23) \$325 - \$550 (for leaves with panel borders, depending on decoration and condition); leaves without borders available for \$65 - \$150; the "O Intemerata" leaf priced at \$950

These leaves come from the same manuscript as those described in items #344-52, above. They are remarkably attractive, unusually well preserved, and meant to represent especially good value. (ST11774)

420. BEAUTIFUL ILLUMINATED VELLUM MANUSCRIPT LEAVES WITH DECORATIVE BORDERS, OFFERED INDIVIDUALLY, FROM A BOOK OF HOURS IN LATIN. (Northern France, perhaps Rouen, ca. 1450) 178 x 133 mm. (7 x 5 1/4"). Single column, 16 lines of text in a pleasing gothic book hand. Attractively matted. Rubrics in red, leaves with varying numbers of one-line initials in burnished gold on blue or pink backgrounds and with line fillers in the same colors and gold; EACH LEAF WITH AT LEAST ONE TWO-LINE FOLIATED INITIAL in blue and pink on a ground of burnished gold, AND WITH A SWIRLING QUARTER PANEL BORDER of hairline stems terminating in colorful flowers and berries and many burnished gold ivy leaves (one leaf with a panel border on both sides).

IN EXTRAORDINARILY FINE CONDITION, the gold glistening like new. (Plate 23) \$475 - \$550 (for typical leaves, depending on decoration); the leaf with borders on both sides available for \$700

These leaves come from a manuscript thought to be done by, or in the style of, the so-called Fastolf Master, who studied in Paris under the Bedford Master and then worked mostly in Rouen during the second quarter of the 15th century. The artist takes his name from the illustrations of Christine de Pisan's "Epistre Othéa," done for Sir John Fastolf (d. 1459), the English mercenary captain during the 100 Years War, who, in spite of his appearance as a buffoon in Shakespeare's historical plays under the name of Falstaff, clearly had a fine, discriminating taste in books. Given the remarkable condition of these leaves, it's clear that he (and subsequent owners) treated the manuscript from which they came as a precious object to be protected rather than to be used. The texts here come from Prime (Psalm 116), Matins (Te Deum), Nones (Capitulum), and the Suffrage of Saint Catherine of Alexandria. (ST11719)

421. ILLUMINATED VELLUM MANUSCRIPT LEAVES, OFFERED INDIVIDUALLY, FROM A FRENCH BOOK OF HOURS IN LATIN. (France, 15th century) 159 x 114 mm. (6 1/4 x 4 1/2"). Single column, 15 lines of text in a neat gothic book hand. Rubrics in red, each leaf with at least one two-line initial in burnished gold on a maroon and blue background with white tracery and typically with several similar one-line initials and line fillers in colors and gold.

Minor soiling and wrinkling (a bit more noticeable on the less expensive leaves), but still pleasing, and meant to be irresistibly priced. (Plate 23) \$50 - \$100 (depending on decoration and condition)

These are perfectly good and typical specimens of leaves from a 15th century French Book of Hours, ideal for anyone who wants to own a piece of the Middle Ages without spending more than \$100. (ST11780)

422. A VAST ILLUMINATED VELLUM MANUSCRIPT LEAF FROM A BIBLE IN LATIN. TEXT FROM LAMENTATIONS. (Bohemia, ca. 1450) 438 x 311 mm. (17 1/4 x 12 1/4"). Double column, 45 lines, in a large gothic book hand. Attractively matted. Rubrics and headings in red, capitals struck with red, one three-line initial in red with blue penwork elaboration, and A VERY LARGE (approximately 82 x 65 mm., plus extensions) AND FINE CAPITAL "Q" at the beginning of the book, the initial in gray with fine white modelling, enclosing a tessellated field (done in blue, green, and red) and on a burnished gold ground within a green frame, the initial and frame with marginal extensions in grays, blues, white, and gold. Prickings visible on both vertical edges.

Small natural marginal flaw in the vellum (with early stitch marks), bottom margin slightly wrinkled, just a hint of discoloration right at the very edge, but still in fine condition, the text and initial essentially unfaded and without pigment erosion, and the leaf generally pleasing with very ample margins. (Plate 22) \$4,000

This is a leaf from what clearly was a very impressive Bohemian Bible decorated by an illuminator with considerable skill. The recto and verso of the leaf contain the full text of the first chapter of Lamentations (within the Book of Jeremias). The color scheme of the initial, with its blacks and grays contrasting with the pastel blue and green, is unusual and memorable as a result. There is an intriguing contrast here between the level of achievement by the scribe and by the painter: the bold and large letters of the text tend to be thick and irregular, whereas the initial is done with intricate detail and a delicate touch. (ST10762)

What To Do When There's No Surplus of Surplices

423. AN ILLUMINATED VELLUM MANUSCRIPT LEAF FROM AN EXTREMELY LARGE PONTIFICAL IN LATIN. (France, ca. 1450) 343 x 229 mm. (13 1/2 x 9"). Single column, 15 lines of text, in a large, clean gothic hand. In a striking 24 x 20" antique-style ornate gilt wooden frame. Extensive rubrics in red, one line filler, three one-line initials, and TWO PROMINENT TWO-LINE INITIALS, all in burnished gold, blue, and pink, with white tracery.

A vague six-inch vertical crease in the fore edge, otherwise IN BEAUTIFUL CONDITION. (Plate 22) \$1,100

Given its size (and the handsome frame around it), this is an impressive leaf from a Pontifical, a volume containing the rites and ceremonies presided over by a bishop. Unlike missals and breviaries, which were used by all priests and which needed to be supplied in large numbers, the Pontifical was—and is—a rare service book. The text here is more than a little interesting in its practical details, especially for what it suggests about the exigencies faced by the Church at the local level at the time of its writing. It comes from the rite "De cleric faciendo," for conferring clerical status. After tonsuring the candidates, the bishop proceeds to invest each with the surplice, the characteristic liturgical garment of the cleric, symbolic of his putting on "the new man." The bishop then says the prayer on the verso of our leaf with his miter removed ("sine mitra"), as practice directs. A rubric on the recto explains how to avoid a logistical difficulty: if only one surplice is available for a multiplicity of candidates, the bishop is directed to place it successively over the head and shoulders of each. The bishop is then directed to fully invest only the final candidate, with this action having application to each member in the group. (ST11635)

With an Imposing, Flamboyant, Enormous Initial

424. A FINE ILLUMINATED VELLUM MANUSCRIPT LEAF WITH AN IMMENSE AND SPLENDID INITIAL "D," FROM THE INTROIT FOR THE CELEBRATION OF THE NATIVITY OF JOHN THE BAPTIST IN LATIN. (Italy, 15th century) 533 x 375 mm. (21 x 14 3/4"). Five lines each of music on four-line staves and of text in a clean, rounded gothic hand. Attractively matted. Rubrics in red and blue, large and intricate flourished capitals in black with yellow wash, two quite large maiblumen initials in red or blue with penwork in the contrasting color, and RECTO WITH A SPLENDID AND ENORMOUS "D" IN VERY MANY COLORS ON A BURNISHED GOLD GROUND, the initial (in magenta with white and black tracery and modelling) enclosing very elaborate vegetal forms in many colors and gold set on a background of red with white tracery, and terminating in the margin with lush foliage in several colors on a gold ground.

Very small losses of paint in the large initial, one lower corner a little yellowed, trivial trimming of a few wispy tendrils at very top, but still IN QUITE FINE CONDITION, the initial very well preserved in general and with none of its considerable impact lost. (Plate 23) \$5,500

The text here is from the Introit of the Mass for the feast of the birth of John the Baptist, one of only three figures whose birthdays—understood as the beginning of life on earth—are celebrated by the Catholic liturgy. Only John, Christ, and the Virgin Mary have this distinction; the "births" of all the other holy personages are considered to be that time at which they "died," and, therefore, entered into eternal life. Not only is the majestic initial here powerful in its impact because of its size, but also because it is flamboyant and even daring in its choice of color. The artist has used magenta for the main body of the initial and red for the ground enclosed by the "D," a combination that could hardly be more clashing. But somehow he has pulled off this juxtaposition, partly because of the oval band of yellow he has placed between the two areas of color. (ST10126a)

425. FINE ILLUMINATED VELLUM MANUSCRIPT LEAVES FROM A MISSAL IN LATIN. (Italy, probably Tuscany, ca. 1450) 356 x 248 mm. (14 x 9 3/4"). Double column, 32 lines of text in an extremely appealing large, rounded gothic book hand. Rubrics in red, typically five to nine two-line initials in red or blue with contrasting red, blue, or purple penwork elaboration extending well into the margin, often the full length of the text or beyond.

A few faint wrinkles, isolated minor darkening because of the natural grain of the vellum, but almost entirely IN VERY FINE CONDITION, the vellum extremely clean and smooth, the margins especially ample, and the text and decoration rich and fresh. (Plate 48) \$425 - \$475 (depending on decoration)

These are leaves from the Temporal of a remarkably well-preserved Missal. While they do not have the glitter that comes with gold, they provide the special satisfaction that comes with extremely careful execution of an unusually pretty script and delicately elaborated decoration. (ST11067a-j)

426. ESPECIALLY PRETTY ILLUMINATED VELLUM MANUSCRIPT LEAVES FROM A BOOK OF HOURS IN LATIN. (Paris, ca. 1460) 121 x 89 mm. (4 3/4 x 3 1/2"). Single column, 15 lines of text in a fine, regular gothic book hand. Rubrics in red, all leaves with multiple one-line initials as well as at least

one line filler, all in blue, maroon, and burnished gold, many leaves with one or more two-line initials in the same colors and gold but also enclosing charming flowers on scrolling stems, a number of these two-line initials with marginal extension in the form of gilt ivy leaves on sinuous stems, and EACH LEAF WITH A FINE SWIRLING QUARTER PANEL BORDER ON EACH SIDE featuring flowers, leaves, strawberries, and many burnished gold ivy leaves on hairline stems (the leaves from the Litany with many one-line initials and line fillers).

In EXCEPTIONALLY FINE CONDITION with the paint and gold bright, fresh, and entirely intact. (Plate 21) \$250 - \$450 (depending on decoration)

These are lovely little leaves from a large fragment of a Book of Hours that obviously was produced by skilled craftsmen in a Parisian studio around the middle of the 15th century for a client of considerable means. This group represents the most attractive combination of decoration, condition, and value in illuminated leaves that we have had in stock for quite a long time. (ST11459-34-149)

427. ESPECIALLY PRETTY ILLUMINATED VELLUM MANUSCRIPT LEAVES FROM A BOOK OF HOURS IN LATIN. CALENDAR LEAVES. (Paris, ca. 1460) 121 x 89 mm. (4 3/4 x 3 1/2"). Single column, 17 lines of text in a fine, regular gothic book hand. Calendar entries in blue, red, and thick burnished gold, line fillers of the same design, recto with a two-line "KL" ("Kalends") in colors and burnished gold and with marginal extension in the form of gilt ivy leaves, and EACH LEAF WITH A FINE SWIRLING QUARTER PANEL BORDER ON BOTH SIDES featuring flowers, leaves, strawberries, and many burnished gold ivy leaves on hairline stems.

The panel borders at the fore edge of half the leaves just slightly trimmed, otherwise in EXCEPTIONALLY FINE CONDITION with the paint and gold bright, fresh, and entirely intact. (Plate 21) \$400 - \$425 (depending on condition)

These calendar leaves come from the same manuscript as the group of leaves described in the previous entry. (ST11459-22-33)

428. FOUR VERY PRETTY VELLUM ILLUMINATED MANUSCRIPT LEAVES WITH ATTRACTIVE BORDERS, OFFERED INDIVIDUALLY, FROM BOOKS OF HOURS IN LATIN. (France or Flanders, middle decades of the 15th century) 178 x 127 mm. (7 x 5"). Single column, 15-24 lines of text, in three different attractive gothic book hands (bâtarde, quadrata gothic, and rotunda gothic). All of the leaves with decorative letters in gilt and colors and all WITH PROMINENT ANIMATED OR WHIMSICAL BORDERS incorporating flowers and other vegetation in several colors of paint and gold (two leaves—one French and one Flemish—with a three-quarter border; the French leaf also with a lovely four-line initial in colors on burnished gold).

Minor mounting traces on two of the leaves, a breath of marginal soiling, one leaf with a tiny marginal hole, but IN FINE TO EXTREMELY FINE CONDITION, the vellum in each case fresh and clean, the paint and gold bright and without erosion. (Plate 22) \$450 - \$750 (depending on decoration), the special leaf with the four-line initial available for \$1,500

Each of the leaves is flamboyant in its own way, featuring panel borders of dense gold and brightly painted vegetation or swirling hairline stems punctuated by a multiplicity of ivy leaves. The leaf with the glistening four-line "O" (beginning the "O Intemerata") is especially handsome. (ST11456g)

With Known Scribal Identity and Localization

429. ILLUMINATED VELLUM MANUSCRIPT LEAVES FROM A BREVIARY AND FERIAL PSALTER IN LATIN. (Autun, 1472[?]) 229 x 165 mm. (9 x 6 1/2"). Double column, 31 lines, written in a very pleasing uncluttered gothic book hand. Rubrics in red, usually from three to six two-line initials in red or blue, and WITH A FINE THREE- OR FOUR-LINE INITIAL AND ACCOMPANYING PANEL BORDER of acanthus, various flowers, and many gold leaves and disks on hairline stems, the initial in blue or pink with intricate white decoration and enclosing winding tendrils and leaves in blue and pink with white tracery, the border in all but one case at least a full column high or else filling the top and/or bottom margin; ONE OF THE LEAVES WITH A FULL FRAME with bar elements between the borders and the edge of the text as well as running down the middle of the page between the two text columns.

Occasional fading to portions of the text, minor dampstaining, isolated darkening, but GENERALLY IN FINE CONDITION, THE LEAVES BRIGHT, SMOOTH, AND CLEAN. (Plate 24) **\$650 - \$1,150**

*These leaves come from a Burgundian prayer book on vellum that contained both a Psalter and a breviary. The manuscript is unusual in that it was signed and dated (on a leaf now sold) by its scribe, Gerald Lequyn. He tells us that he began the book on the 15th of December and that it was intended for use by the Cathedral of Saint Lazare in Autun, or, as he learnedly calls it, the cathedral of the Aedui, the Gaulish tribe headquartered in that location in Roman times. Manuscripts that are signed and dated are very uncommon in the marketplace to begin with, but what is extraordinarily rare here is that the scribal information is provided, not at the end of the codex (as one would normally see), but on the first page of the Temporale. We could find no mention or recorded appearance of Lequyn in the *Bénédictins de Bouveret*, "Colophons" II, 1967, or anywhere else; Leroquais describes a number of Autun breviaries with inscriptions by their scribes, suggesting that such announcements of responsibility were a local custom. Our inscription reads in part: "Incipit breviariu[m] s[e] c[un]d[u]m usum egregie ac s[an]c[t]e cathedralis ecclesie eduen[sis]. Inceptu[m] per supradictum geraldum lequyn. xv mens[is] decembris." Unfortunately, the year is uncertain, as the portion of this manuscript available to us does not include a leaf giving information beyond what is delineated here. The date of 1472 has been supplied by the source of the leaves, and while there is no definitive evidence for that date, there is nothing about the present leaves that would make that date seem wrong. (ST9059-1-434)*

430. TWO VELLUM MANUSCRIPT LEAVES, OFFERED INDIVIDUALLY, WITH PAINTED PARAGRAPH MARKS AND INITIALS IN RED AND BLUE, FROM A HANDBOOK OF THEOLOGICAL AND CANON LAW INFORMATION IN LATIN. (Italy[?], probably 15th century) 175 x 121 mm. (6 7/8 x 4 3/4"). Double column, 50-55 lines of text, in a tiny, neat cursive hand. Paragraph marks in red and blue, each leaf with four to six two-line initials in red or blue, and also with one attractive four-line initial in blue with delicate red penwork and extensions.

IN FINE, BRIGHT CONDITION. **\$175 each**

These leaves come from a handbook of theological and canon law information, arranged alphabetically, and with frequent reference to other entries in the same manuscript (e.g., for "extreme unction" the reader is referred to "anointing" and for "rigor" to the article on

"law"). There are various works, often anonymous, of this type, this one being obviously intended for priests: there are articles under the headings of, for example, "priest," "sacrament," "feast days," "lying," "quarrels," a person's "good fame," "exorcism," etc. Some of the entries (e.g., for "familia" or "femina") are highly specific and technical and not in any sense a general discussion. The various authorities cited include Thomas Aquinas, Peter Lombard, the Digest of Justinian, Hugo (the Roman law glossator of the 12th century), and Hostiensis. (CBM1005)

431. A VAST ILLUMINATED VELLUM MANUSCRIPT LEAF WITH AN EXTREMELY LARGE AND MOST IMPRESSIVE INITIAL, FROM AN ANTIPHONER IN LATIN. TEXT FROM MATINS FOR CHRISTMAS DAY (Tuscany, perhaps Florence, last quarter of the 15th century) 572 x 410 mm. (22 1/2 x 16 1/8"). Single column, five lines of text beneath five four-line staves of music, in a very pleasing regular gothic book hand. Attractively matted. Rubrics in red, one large maiblumen initial in blue and red, and the recto WITH A MAJESTIC INITIAL "H" (measuring approximately 146 x 140 mm.) in pink with white tracery and with several sprouting leafy vegetal elements in blue, green, and pink (these extending into the margin, along with many gold bezants), the initial ON A BURNISHED GOLD GROUND AND ENCLOSING A PROMINENT GRACEFUL FLOWER in the same colors and burnished gold in the center against a field of deep blue with many swirling white tendrils and stylized floral buds.

Faint thumbing in bottom margin, a bit of fading to notes on the verso, the gilt partially eroded from portions of the initial and some of the bezants, but still a most impressive leaf, the rich paint on the initial completely intact, and the entire leaf generally fresh and clean. (Plate 26) **\$7,000**

The text of this leaf contains the end of the antiphon ("Diffusa est gratia"), the heading for Psalm 44, and the first response ("Hodie nobis c[aj]elorum rex") beginning with our huge and lovely "H." (ST11392)

432. TWO ESPECIALLY FINE ILLUMINATED VELLUM MANUSCRIPT LEAVES FROM A MISSAL IN LATIN. (Southern Germany, perhaps Augsburg, ca. 1490) 318 x 235 mm. (12 1/2 x 9 1/4"). Double column, 25 lines, in a large, bold gothic book hand. Attractively matted. Rubrics and foliation in red, capitals struck with red, one- and two-line initials painted in blue or red, and each leaf WITH A VERY HANDSOME LARGE (approximately 60 x 60 mm.) PAINTED INITIAL in blue, green, or pink and with artful modelling in a contrasting color, the initial ON A BRILLIANT BURNISHED AND CHASED GOLD GROUND, the whole within a frame of two colors (chosen from reds, greens, and blues), each leaf ALSO WITH FLAMBOYANT SWIRLING MARGINAL DECORATION comprising acanthus leaves, other vegetation, and gold bezants.

Mounting tissue at the corners on versos, a hint of soiling in bottom margin, but IN FINE CONDITION, THE INITIALS ESPECIALLY BRIGHT AND WELL PRESERVED, with no erosion in the paint or gold. (Plate 26) **\$2,500-\$3,000** (depending upon condition and decoration)

The texts here are taken from the Office of the Dead and from the office for the dedication of a church. A very special feature of our initials is the chasing, or shallow incising, done in the surface of the highly burnished gold ground of the capitals. In one case, the ground has been diapered with a very fine instrument, and there are tiny, charming flowers within the diapered compartments. (ST10911a-b)

433. FINE ILLUMINATED VELLUM MANUSCRIPT LEAVES FROM A BOOK OF HOURS IN LATIN. (Rouen, ca. 1490) 197 x 127 mm. (7 3/4 x 5"). Single column, 24 lines, in a clean, attractive bâtarde hand. Rubrics in red, line endings of blue or red with gold embellishment, several (typically a dozen or even 20) one-line initials in gold on a red or blue ground, all but a few leaves with at least one two-line initial in white with black or maroon decoration on a brushed gold ground and enclosing a charming flower in red and green, and BOTH SIDES OF EVERY LEAF WITH A VERY ATTRACTIVE PANEL BORDER featuring acanthus leaves, flowers, grapes, and other vegetation, all ON A BRUSHED GOLD GROUND.

One margin just slightly browned at the very edge, other trivial imperfections, but generally IN FINE CONDITION, the gold and paint bright and fresh, and the margins very ample. (Plate 26) \$200 - \$450 (depending upon decoration)

(ST10758a-2w)

434. VERY PLEASING ILLUMINATED VELLUM MANUSCRIPT LEAVES FROM AN EXTREMELY LARGE ANTIPHONAL IN LATIN. (Spain or Italy[?], ca. 1500) 591 x 432 mm. (23 1/4 x 17"). Five four-line staves of music, most with text beneath. Rubrics in red, EACH LEAF WITH EITHER TWO OR THREE VERY LARGE AND HANDSOME HAND-PAINTED INITIALS in red or blue with intricate penwork elaboration in the contrasting color (the initials each measuring approximately 95 x 100 mm.)

Vague soiling and darkening at bottom outer corner, otherwise in fine condition, the leaves consistently fresh and clean, and with less contrast than usually seen between the hair side and flesh side of the leaf. (Plate 24) \$450 - \$850 (depending on condition and decoration)

These are especially well-preserved leaves from an antiphonary (also called an antiphonal or antiphoner), a service book that contains the sung portions of the Divine Office, which is the cycle of daily devotions performed by members of the clergy and by members of religious orders. The sung portions of the Mass, on the other hand, are to be found in the Gradual. (By the Medieval period, the Divine Office and the Mass, taken together, contained all of the basic parts of the Roman Catholic liturgy.) The present group of leaves comes from a manuscript that would have been readily visible by even a large group of singers: in contrast to other Medieval and Renaissance choirbooks that contain as many as nine staves of music, these have five, and the text is, as a result, quite large and very easy to read even at a considerable distance. The leaves are particularly attractive, especially large, and distinguished in their provenance: they were once in the celebrated collection of Doris Duke (1912-93), who at the age of 13 inherited tens of millions of dollars from her fabulously wealthy father, James "Buck" Duke, founder of the American Tobacco Company. Duke was a highly cultivated woman who amassed major collections, including carefully chosen art, furniture, jewelry, and wines. Although her namesake foundation was the major beneficiary of her estate, she left substantial legacies to Duke University, which had been endowed by her father, and to the Metropolitan Museum of Art. (ST11622a-j)

435. A VAST ILLUMINATED VELLUM MANUSCRIPT LEAF FROM AN ANTIPHONARY IN LATIN. (Spain or Italy, 16th century) 730 x 514 mm. (28 3/4 x 20 1/4"). Five five-line staves of music with text beneath. Rubrics in red, recto WITH A VERY LARGE AND ATTRACTIVE HAND-PAINTED INITIAL

"A" (measuring approximately 125 x 135 mm.) in red and blue, with intricate penwork elaboration.

One-inch tear to tail edge with older (ineffective) repair, lower outer corner patched with vellum at an early date and now rather discolored, a bit of general soiling and rumpling, ink rubbed in a few spots, but still a very good leaf with quite attractive decoration. (Plate 26) \$275

The text here is from the observance of the Assumption of the Blessed Virgin Mary. Except for the immense leaf described in entry #375, above (measuring a whopping 860 mm. tall), this is the largest leaf in the catalogue. (ST11792)

436. A VAST AND VERY ORNATE ILLUMINATED VELLUM MANUSCRIPT LEAF FROM AN ANTIPHONARY IN LATIN. (Italy, ca. 1520) 610 x 435 mm. (24 x 17 1/8"). Single column, 11 lines of text (12 on verso) in a majestic gothic hand (one correction involving three letters in the middle of the recto made in a less elegant later hand), six (mostly partial) staves of music on the recto. Attractively matted. Rubrics in red, capitals struck with yellow, eight large initials painted in red or blue and with maiblumen decoration in the contrasting color and gold, THE RECTO WITH TWO VERY LARGE CAPITALS in red or red and blue, WITH VERY ELABORATE DECORATION of similar design (the larger initial measuring 111 x 111 mm.), THE INITIALS ENCLOSED BY A THREE-QUARTER KNOTWORK BORDER OF VERY INTRICATE DESIGN in red, blue, green, and gold.

Perhaps half the text on the recto with eroded ink (though all words legible, and the text on the verso rich and clear), bottom margin a little yellowed and with many small shallow wrinkles, a hint of soil, but still a very impressive leaf, the especially intricate decoration still very fresh and without any erosion of gold or paint. (Plate 27) \$2,500

The very animated ornamentation here encloses on the recto the daily hymn for None, which, loosely translated in verse, reads, "O God, whose power unmoved the whole / Of Nature's vastness doth control, / Who mark'st the day-hours as they run / By steady marches of the sun. / O grant that in life's eventide / Thy light may e'er with us abide." This is followed by Psalms 129-32 and the beginning of 133. Rather than being burnished, the gold here is brushed on and used in (a great many) small spaces. Consequently, the leaf does not shimmer. Nevertheless, it has so much decoration that is so carefully applied that the impression it makes is a memorable one. (ST10745b)

437. AN ILLUMINATED VELLUM MANUSCRIPT LEAF WITH AN EXTRAORDINARILY BEAUTIFUL ILLUSIONISTIC BORDER, FROM AN EXTREMELY FINE BOOK OF HOURS. TEXT FROM THE GOSPEL LESSONS. (France, Tours or Paris, ca. 1530) 114 x 64 mm. (4 1/2 x 2 1/2"). Single column, 21 lines of text, written in a very fine tiny upright humanistic hand. Attractively matted. Rubrics in red, one paragraph marker in gold on a black ground, a line filler in black and gold, a fine three-line "E" in blue and white on a gold ground embellished with black, green, and white, verso text within a knotted ropework border in gold and black with convoluted tassels at the bottom. RECTO WITH A GLORIOUS FULL BORDER ON A DELICATELY SHADED BRUSHED GOLD GROUND SHOWING LUSCIOUS FRUIT, including currants, gooseberries, cherries, and plums, along with cornflowers, branches and leaves, and a solitary ladybug in bright orange at the bottom middle.

IN ESPECIALLY FINE CONDITION, the paint and gold remarkably bright. (Plate 26) \$4,500

While the miniatures offered in items #379-83, above, are especially pleasing, the particularly fine "trompe l'oeil" borders produced by the 1520s Hours Workshop are even more remarkable. Although the illusionistic borders painted in the Netherlands during the final two decades of the 15th century represent an important decorative innovation, the border on the leaf offered here constitutes this technique pushed to its ultimate level of achievement. It is not surprising that in her handbook, "Understanding Illuminated Manuscripts: A Guide to Technical Terms," Michelle P. Brown has illustrated the term "border" with a color plate showing a 1520s Hours Workshop border very much like the one described here. The text of the present leaf relates the betrayal of Jesus, from the Gospel of John. (ST9378c)

438. EXQUISITE TINY ILLUMINATED VELLUM MANUSCRIPT LEAVES, FROM A VERY FINE BOOK OF HOURS IN LATIN. (France, Tours or Paris, ca. 1530) 114 x 64 mm. (4 1/2 x 2 1/2"). Single column, 21 lines of text, written in a very fine, tiny, upright humanistic hand. Rubrics in red, varying numbers of paragraph markers and one- and two-line initials in gold on a black ground or the reverse (and often with red filigree elaboration), frequent delicate line fillers in various combinations of gold, black, and red, featuring knotted rope and pruned branch motifs, text on both sides within a knotted ropework border in gold and black with convoluted tassels at the bottom.

IN EXTRAORDINARILY FINE CONDITION, ESPECIALLY FRESH, CLEAN, AND BRIGHT. (Plate 22) \$600

These leaves come from the celebrated atelier known as the 1520s Hours Workshop, discussed in entries #379-83, above. Even though they do not feature any miniatures or historiation, it is not overstating the case to say that these text leaves are exquisite. The tiny and beautifully regular script and the delicate initials and line endings are impressive manifestations of scribal artisans working at the very top of their craft during the final flowering of illuminated manuscript production in France. (ST9378i-3n)

439. VERY LARGE DECORATED VELLUM MANUSCRIPT LEAVES FROM AN ANTIPHONARY IN LATIN. (Spain, ca. 1550) 552 x 394 mm. (21 3/4 x 15 1/2"). Five four-line staves of music with text beneath. Rubrics and foliation in red, some tall gothic capitals painted in black with yellow highlights, leaves usually with one or two prominent initials (typically measuring about 85 x 55 mm.) in red or blue with elaborate penwork embellishment in the contrasting color, often extending into the margin, ONE SPECIAL LEAF WITH A VERY LARGE AND SPLENDID PUZZLE INITIAL painted in red and blue and decorated with intricate penwork in red, blue, and purple (this initial measuring approximately 177 x 172 mm., not counting very elaborate marginal extensions).

Varying degrees of yellowing to the hair side of the leaves, otherwise in fine, clean, fresh condition, with unfaded text and very ample margins. (Plate 25) \$95-\$250 (depending on decoration); \$1,600 for the special leaf with the very large initial

These well-preserved leaves come from a manuscript that would have been readily visible by even a large group of singers: in contrast to other Medieval and Renaissance choirbooks that contain as many as nine staves of music, these have five, and the text is, as a result, quite large and very easy to read even at a considerable distance. (For more on antiphonaries, see item #434, above.) (ST11548)

440. VERY LARGE DECORATED VELLUM MANUSCRIPT LEAVES FROM AN ANTIPHONARY IN LATIN. (Spain, ca. 16th century) 508 x 349 mm. (20 x 13 3/4"). Six five-line staves of music with text beneath. Rubrics and foliation in red, some tall gothic capitals painted in black with yellow highlights, leaves usually with one or two prominent initials (typically measuring about 60 x 40 mm.) in red or blue with elaborate penwork embellishment in the contrasting color, TWO SPECIAL LEAVES WITH A VERY LARGE AND SPLENDID PUZZLE INITIAL painted in red and blue and decorated with intricate penwork in red, blue, and purple (these initials measuring approximately 127 mm. square or 127 x 145 mm.).

A bit of light soiling to some leaves (one of the special leaves rather soiled, the other with a bit of fading in the music and text), varying degrees of yellowing to the hair side of the leaves, otherwise in excellent condition, generally clean and fresh, with ample margins. (Plate 25) \$75-\$195 (depending on decoration and condition); \$1,400 and \$1,500 for the special leaves with the very large initial

Many of the features discussed in the previous entry pertain to the leaves offered here. One difference is that the Moorish influence on the arts of Spain is quite pronounced in the way the letters (especially the two very large capitals) are decorated in the present leaves. (ST11551)

441. (ILLUMINATED MANUSCRIPT LEAF, MODERN). LANE, A. E. Calligrapher and Illuminator. **ROSSETTI, DANTE GABRIEL.** TEXT FROM THE OPENING OF "THE WHITE SHIP." (25 November 1920) 248 x 178 mm. (9 3/4 x 7"). Single column, 22 lines of text in a very pleasing calligraphic hand. Initials in green, red, or blue, one three-line initial in burnished gold with delicate blue penwork, THE OPENING WORD ("BY") IN BURNISHED GOLD ON A LOVELY FIELD OF BLUE WITH PINK FLOWERS, THE WHOLE ENCASED IN A BURNISHED GOLD FRAME INTERLACED WITH PINK AND BLUE RIBBONS THAT WEAVE INTO A BEAUTIFUL THREE-QUARTER BORDER of flowers and vines accented with butterflies, dragonflies, and other insects, all in pleasing shades of red, pink, vermillion, blue, and green and with burnished gold accents, the royal arms of England in red and burnished gold in the middle of the lower part of the border (verso blank). IN PRISTINE CONDITION. (Plate 23) \$950

This stunning leaf comes from a modern calligraphic manuscript that contained Rossetti's 1881 ballad about the ill-fated "White Ship," which sank in the English Channel on 25 November 1120, exactly 800 years before the date on Lane's manuscript. The king of England's only legitimate son was among those drowned, and the loss of the designated heir to the throne caused a 20-year period of political unrest and battles over succession known as The Anarchy. Contemporary historian William of Malmesbury (ca. 1080/1095 - ca. 1143) observed, "No ship ever brought so much misery to England." The poem is narrated by the only survivor of the disaster that took 300 lives: Berold, a butcher from Rouen. The theme is hubris, and is summarized in the lines, "Lands are swayed by a King on a throne The sea hath no king but God alone." The extraordinarily exuberant (and quite beautiful) decoration here is in stark contrast to the somber tone of the poem, but, in any case, we are very glad for it. While the calligraphy is obviously well done, the vigorous and glistening illuminated decoration seems even more successful. (ST11688a)

442. (ILLUMINATED MANUSCRIPT LEAF, MODERN). LANE, A. E. Calligrapher and Illuminator. **ROSSETTI,**

DANTE GABRIEL. A LEAF FROM "THE WHITE SHIP" WITH DECORATIVE BORDER. (25 November, 1920) 240 x 160 mm. (9 3/8 x 6 1/4"). Single column, 22 lines of text in a very pleasing calligraphic hand. Recto and verso with initials in red, green, and blue, recto also WITH A CHARMING HALF BORDER featuring a twining vine blooming with pink bleeding hearts and blue passion flowers, the blossoms being visited by four burnished gold butterflies.

IN PRISTINE CONDITION. (For more on the manuscript from which this leaf comes, see previous item.) (Plate 23) \$350

(ST11688b)

443. (ILLUMINATED MANUSCRIPT LEAF, MODERN). **FIELDS, LESTER L.,** Calligrapher. "HAPPINESS." A QUOTATION FROM NATHANIEL HAWTHORNE. (1938) 305 x 235 mm. (12 x 9 1/4"). Single column, 18 lines of text in an extremely fine calligraphic script. In an attractive gilt frame. Title ("Happiness") in brushed gold capitals at the top, three line fillers in colors and gold, A LARGE AND ORNATE SEVEN-

LINE FOLIATED INITIAL "H" in brushed gold on a background of blue, red, and green, the letter entwined with a gold vine sprouting bright gold trefoils; the quotation enclosed by a gold bar border WITHIN A WIDE FRAME OF TWINING GOLD VINES in a Celtic style on a background of blue, green, and red, the stems sprouting many bright gold leaves, the whole within a delicate red penwork border. Signed and dated by Lester Fields.

IN IMMACULATE CONDITION. (Plate 27) \$750

Fields (fl. 1930s) was an American calligrapher and illuminator who was named a Master Penman in the Penman's Hall of Fame. Little seems to be known of his life, though one does see exhibits of his illuminated works at calligraphers' conferences from time to time. The Hawthorne quote here reads, "Happiness in this world, when it comes, comes incidentally. Make it the object of pursuit, and it leads us [on] a wild-goose chase, and is never attained. Follow some other object, and very possibly we may find that we have caught happiness without dreaming of it; but likely enough it is gone the moment we say to ourselves, 'Here it is!' like the chest of gold that treasure-seekers find." The work is careful, elegant, and altogether attractive. (ST11773c)

VI. Complete or Nearly Complete Medieval, Renaissance, and Modern Manuscripts

444. A HANDSOMELY AND PROFUSELY ILLUMINATED BOOK OF HOURS IN LATIN AND FRENCH. USE OF NOYON. (Northern France, probably Amiens, ca. 15th century) 176 x 122mm. (7 x 4 7/8"). Complete with 130 leaves (plus modern paper flyleaves); single column, 20 lines of text, ruled in red ink, written in a well-formed lettre bâtarde. Pleasing 19th century leather binding by Hans Asper with working metal clasp and fitted case. Rubrics in red, one- and two-line initials throughout in liquid gold on alternating blue, pink and brown, with line fillers in liquid gold on colored grounds, eight nine-line initials in liquid gold on blue and brown grounds; 11 decorative initials, three to seven lines in height, in white-on-color design on liquid gold grounds enclosing colored foliage; SIX HISTORIATED INITIALS, six to nine lines high, in colored design on liquid gold grounds enclosing miniatures from the Passion of Christ; and 10 LARGE MINIATURES WITH FULL BORDERS, featuring much foliage and sometimes animals. With a contemporary rhyming ownership inscription in French, naming Jeanne, daughter of Jean Cinot, and pleading for the return of the book if lost: "Car sans heures ne puyis dien prier" ("without these hours she cannot say her prayers"). Flyleaves with 17th century ownership inscriptions of "Madelaine camuce(?)" and with the signature of Jean Marie Paque of Boulogne in a 17th or 18th century hand.

One miniature slightly rubbed with offset onto facing page, otherwise only minor defects; the manuscript in fine condition, the leaves very fresh and bright, with rich colors. **SOLD**

The style of the illumination here suggests that this manuscript was produced in Amiens. The text is for a patron in Picardy, most probably one in Noyon: the Use here conforms to those known elsewhere from Noyon, and the Litany includes Saint Medard, who translated his See to Noyon from Vermand in 531. Books of hours produced for the Use of Noyon are extremely rare, and this manuscript is of note for that reason alone. The illumination of this manuscript is by two distinct artists. The first is characterized by rotund, oval shaped faces with pale blue skin tones, and by his method of building texture with numerous single-hair brush strokes. The borders which accompany these are in the same style, and the initials are identical to the nine-line initials in

the main text. The second artist is skilled in his approach to detail, in particular the faces of his figures, the drapery, and the backgrounds; he uses a different technique of building texture, through a few wider brush strokes of gray. He is probably the artist of the miniatures for the Passion sequence and the initials of the Prayers for the Virgin and the other texts at end of volume. The subjects of the miniatures are: Saint John the Evangelist, the Agony in the Garden, the Annunciation, the Visitation, the Nativity, the Annunciation to the Shepherds, Adoration of the Magi, the Flight into Egypt, David in prayer, and the Raising of Lazarus. The animated borders are enlivened by dogs, birds, a monkey, and various drolleries. (ST11279)

With 13 Fine Miniatures of Various Sizes, in Spectacular Condition, Iconographically Unusual

445. AN EXTRAORDINARILY FINE ILLUMINATED VELLUM MANUSCRIPT BOOK OF HOURS IN LATIN AND FRENCH. USE OF AMIENS. (Amiens, ca. 1450) 216 x 152 mm. (8 1/2 x 6"). Three vellum blanks at the front and two at the rear, plus 148 unnumbered leaves with text and illumination (lacking the first leaf of the Hours of the Cross, but with a miniature of Pentecost inserted in the gathering where the leaf is missing, and otherwise complete). Apparently ORIGINAL ELABORATELY BLINDSTAMPED PANELLED CALF SIDES expertly incorporated into a very well-matching 19th century morocco binding, raised bands, intricate tooling to match the covers replicated in spine compartments, remnants of clasps. In a custom-made felt-lined folding cloth box. Calendar leaves with text in black, blue, and red and each calendar recto with a panel border of small flowerheads and many burnished gold ivy leaves on hairline stems emanating from a "KL" ("Kalends") at the top executed in blue and pink with white tracery on a burnished gold ground, text pages with rubrics in magenta and a large number of one-line initials in burnished gold on a ground of blue and magenta with white tracery, 155 two-line initials in blue or magenta with white tracery on a burnished

gold ground, 111 of these sprouting panel borders like those appearing in the calendar, 19 additional larger borders—similar vertical panel borders but also spreading halfway across the head and tail margins—tangent to or emanating from 44 other two-line initials (a few additional four- and six-line initials in the text as well); THE FIGURAL ILLUMINATION FEATURING SEVEN EXTRAORDINARILY CHARMING TINY SCENES (measuring approximately 40 x 30 mm.) placed at the bottom of the page, these taken from the Office of the Virgin (the Visitation, Nativity, Annunciation to the Shepherds, Adoration of the Magi, Presentation in the Temple, Flight into Egypt, and Coronation of the Virgin) AND FOUR LARGE MINIATURES (arch-topped illuminations of the Annunciation and David in Prayer, measuring approximately 90 x 67 mm., and rectangular miniatures of Saint Susanna and Saint Christopher, measuring approximately 65 x 73 mm.) AS WELL AS TWO VERY LARGE (arch-topped) MINIATURES (Pentecost and Raising Lazarus, measuring approximately 125 x 70 mm.), ALL OF THE 13 MINIATURES WITHIN OR SURROUNDED BY A FINE FULL-PAGE BORDER (like the ones described above, but more elaborate, including much acanthus and other vegetation), THE LARGEST TWO MINIATURES EACH OPPOSITE A PAGE WITH ITS OWN FULL ILLUMINATED BORDER, ALL OF THESE FULL BORDERS CHARMINGLY INHABITED by God the Father, birds, angels, and a range of humans (from ecclesiastics to kings to a laundress[?]) and the majority of the borders accompanied by a lovely large illuminated and sometimes historiated initial (four to six lines high). Flyleaf at the front with a (15th century?) ownership inscription indicating that the manuscript belonged on 1 January 1470 to Antoine de Saint Sulpice, living in Tours en Vimeu, within the diocese of Amiens. Rear pastedown with the bookplate of John Moore Paget (1792-1866), High Sheriff of Rutland, with a note at the front suggesting that he bought this manuscript from Wise in March of 1816.

The original sides with a few minor scratches, a hint of marginal soiling on the first leaf, but IN EXCEPTIONALLY FINE CONDITION, the essentially unworn binding very bright and pleasing, and the leaves virtually without any of the almost inevitable fading of text, blurring of border elements, or erosion of paint in the miniatures. **(Front Cover, Plates 28, 29) \$110,000**

The manuscript contains the Calendar, Hours of the Cross, Hours of the Holy Spirit, Hours of the Virgin, Seven Penitential Psalms and Litany, Office of the Dead, sequence of prayers to the Virgin and Christ beginning with "Obsecro te," Suffrages, extracts from the Gospels of John and Luke, and four leaves of concluding prayers. The sequence of suffrages here is unusual in that the female saints precede the males: texts in our codex for Mary Magdalene, Saint Katherine, Saint Anne, Saint Susanna, and Saint Margaret come before those for Saint Christopher, All Saints, and Saint Sebastian. This sequence (and the fact that the "Obsecro te" and the suffrage to Saint Christopher are in the feminine form) may well suggest that the first owner of the manuscript was a woman (see final sentence, below). There are at least two things in particular that make this a memorable manuscript: the atypical iconographic decisions made by its artists and the extraordinary condition of the book. The manuscript offers dramatic openings featuring facing full borders and two very large—and especially fine—miniatures (Pentecost and Lazarus) that could hardly be more decorative or animated. Then there are two large (and equally beautiful) arch-topped miniatures (the Annunciation and David in Prayer), the likes of which would highlight the finest quality Books of Hours of the period. But at the same time, there are seven miniatures from the Hours of the Virgin that we would expect

to see as part of the typical prominent sequence but that instead are reduced in size and placed at the center of a lower border and flanked or encircled by acanthus stems to make a tiny scene. We would be sorry for such shrinkage if we weren't diverted by the freshness of this approach and won over by the careful and charming execution of these vignettes. Finally, in the Suffrages, where we often see quite small historiation, there are two other miniatures (Saint Susanna and Saint Christopher) that are uncharacteristically large and squarish. All of these various scenes are of very high quality, and the six larger ones are exceptionally fine. The scenes are well designed and feature considerable detail (for example, in faces, garments, and architectural elements) that is meticulously realized in a palette of consonant colors, often characterized by a soothing softness. The illumination reflects the style of an artist called the Master of the Fitzwilliam Hours (named after Fitzwilliam Museum MS 65 in Cambridge), whose work was influenced, in turn, by the Bedford Master, who produced ca. 1415 the so-called Lamoignon Hours (now MS L.A. 237 in the Gulbenkian Foundation in Lisbon). It is in the Lamoignon Hours that we can easily see what could have been the genesis of the innovative use of border vignettes for the narrative sequence of the life of the Virgin: see, for example, Fig. 101 on p. 155 of Susie Nash's "Between France and Flanders, Manuscript Illumination in Amiens in the Fifteenth Century." Throughout its life, the manuscript has obviously been treated as a precious object, and the result is that the book is in nothing short of stunning condition. In addition to the fact that it glitters and shines, and that it shows none of the almost inevitable signs of pious use, it has margins as wide as any we have ever seen on a book of this type, with prickings on every leaf and even some (partially trimmed) scribal directions at the bottom of the Calendar leaves. This Book of Hours is unusual in at least one other way in that it contains the quite rare Suffrage to Saint Susanna; not only is the text of this Suffrage present, but the person who commissioned the manuscript has chosen Susanna's story as the subject matter for one of the book's six large miniatures. The scene in question depicts the central moment in the Apocryphal Book of Susanna, showing the saintly woman being defended by the young Daniel against two elders who had falsely accused her of adultery after trying to seduce her. Given all of the evidence here, it seems likely to conclude that our manuscript's first owner was herself named after that saint. (ST11458)

A Fine, Especially Substantial Book of Hours with Lively Borders, 38 Charming Historiated Initials

446. A FINE, ELABORATELY DECORATED, AND PROFUSELY HISTORIATED ILLUMINATED VELLUM MANUSCRIPT BOOK OF HOURS IN LATIN AND FRENCH. USE OF ROME. (Bruges, ca. 1460) 175 x 121 mm. (6 7/8 x 4 3/4"). 313 vellum leaves (304 original, plus 9 at the end added in the 16th century) as well as two paper leaves at the front and two at the back, **lacking at least 7 leaves with text and probably a number of inserted single leaves with miniatures.** Single column, 18 lines to the page, written in a very pleasing quite regular bâtarde hand with frequent flourishes. Very attractive 17th century French mottled calf, neatly rebacked reusing the original spine, raised bands, backstrip in six compartments with elaborate floral gilt decoration. In a fine fleece-lined brown morocco box with raised bands and gilt titling (by the Lakeside Press, Chicago). Rubrics in red, 24 calendar leaves in red, blue, and considerable gold with 12 three-line "KL" openings and quarter panel borders; well over 1,000 one-line initials and line endings, 365 two-line initials, 14 three-line initials (in addition to those

in the Calendar), 13 four-line initials, and 50 five-line initials, all in pink, blue, white, and burnished gold; 250 quarter panel borders in all, each incorporating burnished gold leaves and disks as well as colored leaves, flowers, and fruit on hairline tendrils; eight similar half-borders accompanied by four-line initials, and three three-quarter borders with four-line initials; 13 FULL-PAGE BORDERS (all of these accompanied by a five-line capital), SOME CONTAINING DROLLERIES, ANIMALS, OR BIRDS; AND 38 VERY CHARMING HISTORIATED INITIALS ACCOMPANIED BY THREE-QUARTER BORDERS. Inside upper cover with the engraved bookplate of H.R.H. Frederick Augustus, Duke of Sussex (1773-1843), son of George III, and also with the bookplate of Isabelle Corwith Cramer (1861-1954), with a note in her hand laid in at front indicating that she had given the book to her daughter, Isabelle Ryerson, in 1920; inside lower cover with the armorial gilt leather bookplate of Yorkshire antiquarian and book collector Edward Hailstone (1818-90).

Slight signs of use to the binding, but the volume solid and attractive externally. One leaf with upper margin excised (costing part of the border but not affecting the text), otherwise the text and decoration with only minor defects—the lower margin with intermittent light soil, some faint offsetting from gilt ivy leaves, a hint of rumpling here and there, other trivial imperfections, but QUITE WELL PRESERVED IN GENERAL INTERNALLY, the painted historiation without noticeable erosion, and THE GOLD ESPECIALLY BRILLIANT THROUGHOUT. (Plates 29, 30) \$75,000

This handsome Book of Hours has almost certainly had a grand provenance from the very beginning. There are a number of clues to indicate that it was made in Bruges, probably for a member of the French-speaking court of the duke of Burgundy. We know it was created after 1450 because it includes a suffrage for Saint Bernadino, who was canonized that year. Philip the Good, Duke of Burgundy, commissioned a number of manuscripts from Bruges illuminator Willem Vrelant, and the decorations in our prayer book seem to combine Vrelant's animated style with the attractive scrolling backgrounds typical of the workshop of the Masters of the Gold Scrolls, who dominated the illumination scene in mid-15th century Bruges. The calendar highlights the feast day of Saint Basil, and the litany invokes Omer, Bertin, and Bavo, saints especially revered in the area of Bruges. The inclusion of three particular saints is persuasive evidence that this manuscript was made for a member of the Burgundian court: Saint Iodocus or Josse, name saint of the son of Philip the Good; Saint Louis, patron of the French royal family and thus of the dukes of Burgundy; and Saint Denis, the patron of France. The volume is very substantial, much bigger than the typical Book of Hours. It contains an unusually large collection of prayers, including the Hours of the Passion, of the Cross, and of the Holy Spirit. In addition to the usual Office of the Virgin, we have the Mass of the Virgin, the Hours of the Compassion of the Virgin, prayers to the Virgin of Compassion at the seven hours, and Litany of the Virgin. The Suffrages, Penitential Psalms, Litany, and Office of the Dead are followed by the Psalter of Saint Jerome, One Hundred Meditations on the Passion, additional prayers to Christ, and the Hours of the Dead. Saint Anselm of Canterbury's Meditation on Chastity is an uncommon inclusion here that also appears in the prayer book made for Philip the Bold, Duke of Burgundy, and later used by his grandson Philip the Good. Prayers added to the manuscript include those to Saint Edmund the Martyr, placed at the beginning of the book, and those to Saints Andrew, Peter of Luxembourg, Eustace, Michael, and Eugenia, which appear at the end. Prayers are in both the masculine and feminine forms, with the latter more common, and in some

cases they ask for blessings on "your Servants," suggesting the book may have been used jointly by a married couple. The decoration is excellent throughout, from the Calendar with its lavish use of gold letters to the plethora of fine borders filled with the usual flowers, berries, and ivy leaves—along with amusing animals and grotesques. The monkey and bear playing chess in the border at the opening of the Mass of the Virgin (a border also containing a rabbit and a lion) are especially charming. The historiated initials feature a surprising amount of detail. For example, tiny boats dot the sea we glimpse beyond the hills on which John the Baptist stands, and the book Saint Anna is reading to her daughter the Virgin and the infant Jesus is complete with lines of text. A number of the male saints depicted in the historiated initials are wearing a knight's armor, usual attire for Saint George, Saint Michael, and Saint Martin, but rarely seen on the martyr Saint Sebastian, who here clutches the arrows more commonly seen piercing his naked torso. (ST11803)

With Extraordinarily Exuberant Elaborated Initials

447. AN ESPECIALLY FINE ILLUMINATED VELLUM MANUSCRIPT BOOK OF HOURS IN DUTCH. USE OF UTRECHT. (Northern Netherlands [Delft?], ca. 1475) 159 x 111 mm. (6 1/4 x 4 3/8"). Complete, containing 186 leaves, single column, 21 lines to the page, in a very readable clean gothic book hand. CONTEMPORARY BLIND PANELLED CALF OVER WOODEN BOARDS with a large diapered central panel, expertly rebaked (perhaps in the 19th century), original brass catches. Capitals struck with red, rubrics in red, hundreds of one- and two-line initials painted in red or blue, and 43 PAGES WITH TWO- TO EIGHT-LINE DECORATIVE MAIBLUMEN INITIALS, EACH FEATURING ELABORATE MARGINAL EMBELLISHMENT in red, green, and blue, INCLUDING EIGHT CAPITALS WITH FULL BORDERS OF EXTRAORDINARY INTRICACY, 10 with similar three-quarter borders, and eight with two-sided borders. Front pastedown with the bookplate of J. F. M. Sterck.

Leather a bit scuffed and abraded, but the binding entirely solid and generally very well preserved. Opening to the Hours of the Virgin with slight blurring at bottom, very occasional fading in the text (though nothing illegible), isolated wrinkling of no great consequence, other trivial defects, but IN QUITE FINE CONDITION, the leaves especially bright and clean and featuring remarkably ample margins, with pricking at the fore edge throughout, and with quire signatures partly visible. (Plate 30) \$45,000

This handsomely written and decorated manuscript includes the Calendar; the Hours of the Virgin; the Hours of Eternal Wisdom; the Hours of the Cross; the Seven Penitential Psalms and Litany; the Hundred Articles on the Passion of Christ; a section of prayers, including prayers before and after receiving Communion, on the wounds of Christ, of Augustine against sudden death, and prayers to the Virgin; and the Office of the Dead. The text is in the translations of Geert Groote and written in a littera textualis script. The leaves have been trimmed for binding, but there is considerable margin, with quire signatures remaining on some leaves (for example, folios 19-22 and 140-142). The Calendar has major saints' days of Utrecht use in red. Saint Jeroen, or Hiero (17 August), an Irish missionary killed by Normans at Noordwijk in 856, also in red, establishes the County of Holland as the region of origin. The ecclesiastical authority of the bishop of Utrecht extended over much of the northern Netherlands, far beyond the bishopric as a secular state under his temporal power. Internal evidence suggests further localization to Delft, an important

center for the production of Books of Hours of this type, with penwork border decoration but without miniatures. The border decorations in red, and occasionally in blue, with green washes are unusually varied in style. One leaf (folio 107) has oak branches with acorns and green leaves emanating from a vase. The principal decorated pages (especially folios 11, 46, 67, 91, 108 verso, and 155) are characterized by exuberant penwork similar to the Delft "scallop group" type in Korteweg's classification system. The Litany lends further support to a Delft provenance, with invocations of Hippolytus and Ursula and her 11,000 virgin companions, the patron saints of Delft, to whom the Oude Kerk and the Nieuwe Kerk were respectively dedicated. The manuscript is an altogether attractive example of a vernacular Book of Hours done for a client of means. Many 15th century Dutch Books of Hours have initials and marginal embellishment that resemble what appears here, but these leaves, especially those containing major openings, are atypically decorated in a memorably flamboyant way. (ST11023)

448. A VIGOROUSLY ILLUMINATED FLEMISH VELLUM MANUSCRIPT BOOK OF HOURS IN LATIN. FOR NETHERLANDISH USE. (Flanders, perhaps Tournai[?], ca. 1480) 168 x 124 mm. (6 5/8 x 4 7/8"). 105 vellum leaves (3 of which are blanks), single column, 18 lines to the page, in a quite regular and pleasing gothic book hand; **lacking one Calendar leaf (September/October)**, otherwise complete. Modern red velvet, in a fine red morocco folding box with gilt lettering. Rubrics in red, a great many one-line initials either in burnished gold or blue, both with penwork embellishment, quite a number of two-line (and a handful of four- and five-line) initials in burnished gold on a blue and pink ground with white tracery, a total of 21 very large initials (six or seven lines high) always accompanied by a full or three-quarter border of acanthus, fruit, and burnished gold ivy leaves, **EIGHT EXTREMELY CHARMING HISTORIATED INITIALS, AND FOUR FULL-PAGE MINIATURES** (the historiated initials accompanied by one of the three-quarter borders mentioned above, and the miniatures always with a facing page containing one of the full borders as well as a seven-line initial). Two of the blanks ruled, the other one with inch-long Medieval stitching to close up a hole in the middle of the vellum leaf.

Many leaves with faint dampstain along half inch at edge of bottom margin (and very near the end, up the fore margin as well), with consequent minor rumpling, a vague hint of soiling from use, otherwise only quite minor defects: in general **A VERY WELL-PRESERVED MANUSCRIPT**, the thick vellum quite bright, and the paint and gold virtually without any erosion. **(Plates 31, 32) \$55,000**

The full-page miniatures here are of the Coronation of the Virgin, the Annunciation, David at prayer, and a funeral Mass. The historiated initials show the Madonna and Christ Child, Michael the Archangel attacking the Devil, John the Baptist in his hair shirt, Saint George slaying the dragon, Saint Anthony outside his hermitage, Saint Christopher ferrying the Christ Child, Saint Catherine with her wheel, and Saint Barbara reading by her bath-house. The full-page miniatures are probably by two different artists (the one who did the Annunciation, David, and the funeral scene being more gifted than the Coronation artist), and the painter of the historiated initials seems likely to have been a third person because his initials have a greater liveliness, assurance of line, and general level of sophistication than the others. Next to the more naïve scenes of the other two artists, Saint George in his brilliantly reflective and minutely detailed armor represents not just a triumph over the dragon, but also a charming and

impressive achievement in a small space. The full-page miniatures are blank on the reverse and would have been inserted, as was typical of Flemish and Netherlandish Books of Hours during the 15th century. The appearance in the Calendar of Saint Eligius on the 25th of June strongly suggests that the manuscript came from Flanders and perhaps from Tournai, the religious capital of Flanders for more than 1,000 years (from 496 to 1559). And the Netherlandish Use has been determined here by Falconer Madan's localization tests (based on the forms of the Antiphon and Capitulum in Prime and None). This Book of Hours was not commissioned by a great family or done by the best artists of the period, but it is a perfect reflection of the piety embraced by a 15th century Flemish household with sufficient means to employ a workshop capable of producing scenes that deepened their religious experience and that provide considerable charm and esthetic interest for us today. (ST11775)

David, Goliath and 11 other Full-Page Miniatures Expressing Elemental Directness of Emotion

449. A CHARMING, OFTEN DRAMATIC, AND SOMETIMES CURIOUS ILLUMINATED VELLUM MANUSCRIPT BOOK OF HOURS IN LATIN. USE OF ANGERS. (Tours[?], ca. 1480) 124 x 89 mm. (4 7/8 x 3 1/2"). 155 unnumbered leaves, 1 leaf blank (except for ruling). Pleasing 17th century olive brown morocco framed in triple rules, spine with raised bands, gilt titling, and spine compartments featuring gilt central lozenge containing a flower and framed by scrolls. Numerous one- and two-line gilt initials on blue or red grounds, 12 calendar leaves with the usual burnished gold "KL" on a red or blue background, **12 EFFECTIVELY COMPOSED FULL-PAGE MINIATURES** showing, in turn, the Annunciation, Arrest of Christ, Christ before Caiaphas, Christ Carrying the Cross, Christ Nailed to the Cross, the Crucifixion, Descent from the Cross, Entombment, David and Goliath, Pieta, Trinity, and Skeleton in Prayer, all in oblong apertures with curved tops, each with three lines of text beneath (begun by a three-line floral initial), **EACH MINIATURE WITH A FULL BRUSHED GOLD BORDER** filled with much vegetation, the borders of the first eight illuminations inhabited typically by two attractively realized birds, but with dragons and snails appearing twice, seven additional pages with lavishly decorated borders of colorful flowers, acanthus leaves, and strawberries and inhabited by birds (some fanciful), moths, and snails, these borders with various partial geometrical grounds of brushed gold. Inscription on front flyleaf of the poet and playwright Edward Jerningham (see below), noting that the book was a gift from James Robson, a bookseller located on New Bond Street.

Joints lightly scuffed, more seriously at extremities, a few minor light abrasions on covers, but the early very decorative binding completely solid and retaining much of its original appeal. Several of the top curved edges of the miniatures slightly affected by cropping, one miniature with a half-inch marginal tear just entering the border, a few of the miniatures with minor paint loss, intermittent light soiling and a little wrinkling, one leaf with small marginal hole, but generally the miniatures and text in very agreeable condition, with nothing approaching a serious defect. **(Plate 32) \$45,000**

This quaint and occasionally peculiar Book of Hours was created, perhaps in nearby Tours, for an Angevin owner, as is clear from the commemoration in the calendar of three bishops of Angers in west central France—Lesinius (February 13), Maurilius (September 13), and Renatus (November 12). It contains a 12-leaf calendar, the Hours

of the Virgin, the Seven Penitential Psalms and Litany, the Office of the Dead, "O Intemerata," and Suffrages for Saints Christopher and Sebastian. It seems that at least two artists were at work here: the illuminated borders are always delicate and occasionally close to exquisite, with carefully drawn foliage and delightful inhabitation in an animated context. The miniatures were painted by someone else, as they are much more about dramatic emotion and much less about convincing visualization. That is not to say that they are without esthetic merit. The Descent from the Cross is a moving scene largely because the artist has emphasized the lifelessness of the body by the grotesque hanging of Christ's head, and the drama of the sombre betrayal miniature is enhanced by the clever use of light amidst a close group of dark and menacing soldiers. But the manuscript makes a memorable mark with a kind of artistry that might be less readily recognized. For example, in the unusual David and Goliath miniature (introducing the Psalms), we are treated to a depiction of the clumsy giant, in full armor and fringed kilt, kneeling, his forehead bleeding, as David raises a large sword to decapitate him. Although one would hardly call this painting great art (the figures are stiff, a sense of three dimensionality is lacking), it has very considerable appeal, not just because of its scarce iconography, but also because it conveys with an elemental, almost childlike, directness one of the most resonant of all biblical moments of triumph. In the same vein, the smiling corpse who introduces the Office of the Dead rises from his tomb, his emaciated face dimly reflected in a mirror hung from a dead tree. This last miniature, also containing an uncommon image, is simply ugly—as it is supposed to be—and the distasteful emotion it conveys is commensurately powerful. The former owner of this manuscript, Edward Jerningham (1737-1812) was, in the words of the Oxford DNB, "an exquisitely affected poet" of considerable range (but not soaring talent) influenced by Gray, Mason, and especially Walpole. He knew a great many of the social and political elite of the period, a number of whom figured prominently "in his highly entertaining correspondence." Jerningham was notoriously dainty, and Sheridan's foppish poet Sir Benjamin Backbite in "The School for Scandal" seems to have been based on him. During the final 27 years of his life, he lived in a modest residence off Grosvenor Square, described in 1809 by his niece as "dirty, but well-filled with Books." (ST11546)

A Very Lovely Little Manuscript by Nicolas Jarry, The Greatest Calligrapher of the Century

450. JARRY, NICOLAS, Calligrapher. **PRIÈRES ET ORAISONS DÉVOTÉS. AN ILLUMINATED VELLUM MANUSCRIPT IN FRENCH AND LATIN.** (Paris, ca. 1640) 108 x 70 mm. (4 1/4 x 2 3/4"). 3 p.l., 169, [1] pp., [2] leaves (**complete**, the first leaf and final two leaves blank). Not unattractive 18th century unadorned black sharkskin, skillfully rejointed, appealing original hinged silver clasps and catchplates, raised bands, silk pastedowns, marbled endpapers. Each leaf containing 14 lines of text within a thick gilt border as well as with rubricated initials and headlines, two-line initials in red, blue, or gold; the text featuring five three-line gilt initials with floral infill in colors; three floral headpieces, a floral wreath with lavender ribbons surrounding the gilt title at the front, and AN EXQUISITE FULL-PAGE ILLUMINATION OF THE ANNUNCIATION as frontispiece. Verso of first blank with ink ownership inscription: "Mary Countess Strangford, her booke, 1673," below which, in pencil, the modern inscription of P. A. M. Russell, and an extremely faint "ex libris." Front endpaper with engraved circular armorial bookplate, bearing the motto "Spes mea in Deo."

A hint of soiling to the covers, a few leaves with minor thumb

soiling in fore margin, a few openings with a tiny ink spot at very bottom edge, but IN FINE CONDITION, the skillfully restored binding solid and pleasing, the text and decoration clean and bright, and the whole production with immense charm. **(Plate 27) \$27,500**

This is an exquisite little volume, typical of the beautiful small format calligraphic manuscripts executed by Nicolas Jarry (ca. 1610 - ca. 1665). At a time when calligraphy had been relegated almost entirely to the arena of legal or ceremonial documents, it is the work of Jarry during the 17th century that stands out as representing particular achievement, even if it was only appreciated by a select circle. Whereas the interest and level of accomplishment in beautiful handwriting had fallen off elsewhere, in France calligraphy was not only alive, but flourishing, and Jarry and his patron, Louis XIV, were the two main reasons. The quality of Jarry's output as well as the prominence of his clients confirm his reputation as the greatest calligrapher of the century. Whether one admires the Latin part of the present text, done in an elegant roman hand, or the French text, appearing here in an extremely graceful italic, the script is regular, flawless, and tastefully restrained. The exhibition catalogue for "Two Thousand Years of Calligraphy" says that, "using a delicate script of great refinement, Jarry . . . beautifully proportioned his letters to the limited space of the page, with no sense of crowding or loss of legibility." Nouvelle Biographie Universelle says that "the beauty of [Jarry's] writing surpassed anything previously considered outstanding in the genre," and his work has long commanded a high price. True aficionados of penmanship will be drawn to the handwriting, but the illuminations are also attractive and worthy of study. The Annunciation, unusual in that the angel enters from the right rather than the left, is delicately realized and full of subtle shading. And the florals, which illustrate a variety of recognizable species, are outstanding. Jarry used several different artists to embellish his works, so we cannot be sure who painted ours. However, Nicolas Robert (1610-84) is a likely choice, as he collaborated on many Jarry productions, including his most celebrated book, "La Guirland de Julie," designed as a gift for Julie Lucine d'Angennes from the enamored duke of Saint Maure, who became her husband. Robert also painted birds and beasts for a manuscript prepared for Gaston d'Orleans, uncle to Louis XIV. Louis himself received his first Jarry prayer book at the age of eight, and Jarry would later serve the king as "écrivain et noteur de sa musique." Four others among Jarry's known customers were the king's mother, an early mistress of the king named Louise de la Vallière, Cardinal de Richelieu, and Anne of Austria. Although the original owner of the present item was most likely a Frenchwoman, our prayer book soon passed into the ownership of Viscountess Strangford, born Mary Porter, whose grandfather, Endymion Porter, had been a groom of the bedchamber to Charles I. She was the wife of Philip, fourth Viscount Strangford. Our volume is unsigned, but there are a sufficient number of specimens of Jarry's work to allow for a definitive comparison. From among a number of other examples, there are eight specimen pages illustrating a manuscript signed by Jarry pictured to accompany lot #44 in the Sotheby's 27 March 1972 sale of calligraphic books and manuscripts from the collection of Mrs. E. F. Hutton. The size, dimensions, decoration, and script of this manuscript are obviously the same as, or remarkably similar to, ours. Although Jarry had a circle of followers who imitated his style (as well as generations of imitators), there are certain features that are likely to be unique to his hand, including, for example, the roman capital "A," which is consistently raised slightly above the other capitals; the distinctive roman capital "V," with its rather long extended serifs at the top; and the unusual italic "ff," where the first letter is flourished and the second is unusually straight. Our manuscript seems not to be included in Portalis' census of 110 Jarry manuscripts, as printed

in the "Bulletin du Bibliophile," 1896-97, though it is difficult to be certain, given the rather unsystematic nature of the work Portalis did. Many of the works in the census are signed, but many are not; most are bound in red morocco, but some are not. Quite similar to ours is #60, a book of prayers to the Virgin bound in black sharkskin with a frontispiece and six floral vignettes, and there is another very similar book, also in black sharkskin, listed without catalogue number on page 92. We believe the manuscript to be the work of Jarry, but even if it happens to have been done by an associate or a member of his circle, it is so beautiful as to be almost irresistible. (ST10261)

451. DARBISSÉ, Calligrapher. PRIÈRES DURANT LA SAINTE MESSE ET AUTRES EXERCICES DE PIÉTÉ. ([Paris], 1711) 171 x 121 mm. (6 3/4 x 4 3/4"). 6 p.l., 231 numbered pages, last six blank. (Page 135 apparently inadvertently omitted from the numbering, but complete). Fine late 19th century Jansenist-style navy crushed morocco, raised bands, gilt titling on spine, DOUBLURES OF 17TH CENTURY RED MOROCCO, their intricate gilt dentelle frames featuring an unusual three-tongued-flame tool, leather hinges, marbled endpapers, all edges gilt. Frontispiece pen and ink drawing of the Crucifixion. Front free endpaper with morocco bookplate of Mortimer Schiff. Text within black frames.

Occasional bleed-through or offsetting, a few margins slightly soiled from use, other trivial imperfections, but mostly a fine, clean copy of a very attractive manuscript with distinguished provenance in a lustrous, virtually unworn binding. **(Plate 39) \$2,500**

This lovely little personal prayer book is written in an elegant roman hand (for the Latin prayers) and in graceful italics (for the French text). It opens with an unusual (and very skillful) inked depiction of the Crucifixion, which seems to include elements more typical of a depiction of the Annunciation to the Shepherds: an angel swoops in on a cloud, pointing to Christ on the cross and displaying a banner (inscribed "I. N. R. I."). The angel's audience of three persons kneeling at the foot of the cross seems caught up more by wonderment and adoration than by grief and fear. The text begins with Morning Prayer and continues with the Lord's Prayer, the Apostles' Creed, and the Ten Commandments. Among other things, there are also prayers and responses for Mass, the Seven Penitential Psalms, and the Litany of the Saints. Apart from Vespers and the litanies of Jesus and the Virgin Mary, which are in Latin, the text is in French. There are additional prayers for use before and after confession, and a prayer for "changing one's ways, based on the prayer of Saint Augustine." Specific prayers to Saint Genevieve (patron of Paris), to Saint Margaret (patron of pregnant women), and to Saint Vincent for a good death conclude the volume. The unusual binding here cleverly incorporates the doublures of its 17th century predecessor, and it is not surprising that the volume came from the library of Mortimer Schiff (1877-1931), who, in Dickinson's words, "brought together an unrivaled collection of decorative bindings." Our scribe, who identifies himself only as "Darbisse," describes himself on page 171 as a former trustee and dean of the "Écrivains" [writers] of the city of Paris, one of the few places where the art of calligraphy continued to thrive outside of the legal profession in the 17th and 18th centuries. We have been unable to find out anything else about him. (ST11759)

An 18th Century English Cabalistic Manuscript Promulgating a System for Predicting the Future

452. (KABBALA). PISTORIUS, JOHANN. AN APPARENTLY

UNPUBLISHED MANUSCRIPT, A LARGE PART OF WHICH CONTAINS A CABALISTIC METHOD FOR PREDICTING THE FUTURE. BOOK OF THE CABALISTICK ART: THAT IS TO SAY OF HIDDEN THEOLOGY AND PHILOSOPHY. ([England, ca. 1790]) 203 x 178 mm. (8 x 7"). 1 p.l. (title page), 272, [6] pp. Written in brown ink in a careful, very readable cursive hand. Modern pebble-grain black cloth, flat spine with double gilt rules at head and tail, central gilt fleuron ornament, older burgundy morocco label. With numerous charts and diagrams, one colored chart and one full-page color illustration.

One leaf with older mended one-inch tear to fore-edge (not affecting text), three pages with minor ink blots, a hint of soiling and browning, other trivial imperfections, but generally in fine condition, the writing clear and legible, the leaves quite fresh, and the binding unworn. **(Plate 41) \$6,500**

This is an unusual and very desirable late 18th century manuscript in English inspired by the classic cabalistic work compiled by Johann Pistorius the Younger (1546-1608). The title page announces that this is Pistorius' "Book of the Cabalistic Art," but the first 26 pages are, so far as we can determine, essentially the English author's own introduction to the topic. This is followed by a seven-page loose translation of the "Sephir Jezirah" (or "Book of Creation," the most ancient of all extant cabalistic texts). Pages 33-52 constitute a lengthy additional chapter which, again, seems to flow from our author's own imagination. And, finally, pages 53-[278] contain a work divided into eight books entitled "Of the Practical Science of the Cabala," (with slight variations in this titling as the work progresses). We have found no reason to believe that this lengthy discourse is anything other than an original work, inspired by the arcana of Pistorius' collection and attempting to derive from it a practical system of prediction. The "Practical Science" manipulates numbers, the letters of the alphabet, geometrical figures such as triangles, pyramids, and pentagons, and astronomical coordinates to produce a method for predicting the future, logical enough, once the bizarre premises are granted. The manuscript is larded with abstruse calculations, charts, and cabalistic designs (corresponding to nothing in the Pistorius text), including one full-page color illustration of a schematic tree, the branches of which terminate in discs, with labels corresponding to the author's system of "houses," such as "victory," "fortitude," and "grace." Another large illustration depicts the orange face of the sun surrounded by multiple circles filled with calculations, while on the reverse of the leaf, the yellow moon and a six-pointed star fill the centers of two more circles. The son of a protestant minister, Pistorius studied medicine, history, and theology, and became court physician to the Margrave of Baden-Durlach (he is identified on the title page of our book as "Library Keeper to the Marquis of Badentium"). According to the Catholic Encyclopedia, he turned from Lutheranism to Calvinism "in search of more consistent beliefs," failed to find what he was seeking, and then became a priest in the Catholic Church. Pistorius had a deep interest in the mysteries of the Cabala, and produced an important collection of older writings on the subject, printed in 1587 (see item #237, above). Despite the excellent condition of our manuscript, the instructional nature of the text suggests that the author designed it not only for himself, but also to be lent to a sympathetic group of fellow cabalists. The watermarks here do not include dates, and there is nothing in the text that would give us definitive evidence about the time of the manuscript's composition, but the handwriting clearly belongs to the final quarter of the 18th century. Whenever it was done, the manuscript offers a fascinating opportunity for research, worthy perhaps of a dissertation. (CLP0901)

*Large, Thick MS Beautifully Written and Illustrated
By an Early 19th Century Portsmouth Naval Cadet*

453. (MARITIME MANUSCRIPT). WHICHCOTE, THOMAS. A PLAN OF MATHEMATICAL LEARNING TAUGHT IN THE ROYAL ACADEMY PORTSMOUTH. PERFORMED BY THOMAS WHICHCOTE, A STUDENT THERE. (Portsmouth, England, April 27, 1804) 375 x 279 mm. (14 3/4 x 11"). 1 p.l. (title), 1-161, [1] (blank), 162-236, [1] (blank), 237-94, [1] (illustration), 295-96, [1] (blank), 297, [1] (blank), 298, [1] (blank), 299, [1] (blank), 300-424, [1] (blank), 425, [1] (blank), 426, [1] (blank), 427-54, [1] (blank), 455-509 pages, all written in a beautiful, clear cursive hand. Pleasing contemporary tree calf, flat spine skillfully rebacked preserving most of original backstrip, gilt in panels formed by multiple plain and decorative rules with sunburst centerpiece, red morocco label. COPIOUSLY ILLUSTRATED with 10 half-page and two full-page ink wash illustrations, one half-page and one full-page pen and ink drawings, and 10 half-page watercolors, all land- or seascapes; eight full-page maps and one folding map, all in color; five full-page black and white diagrams, 11 full-page color diagrams, and numerous diagrams in the text, some heightened with color. Front free endpaper with ink ownership inscription of "Thomas Whichcote, Esq., of His Majesty's Ship ye Beaulieu of 44 Guns."

Corners a little bumped, spine a bit dry and crackled with a couple of one-inch chips, minor loss of gilt, folding map with two-inch tear along a fold, just touching the edge of the image, last two leaves with slight soiling and fraying to fore edges, isolated minor thumbing, small stains, and other trivial imperfections, but A VERY FINE MANUSCRIPT, the expertly restored binding sound and attractive, the leaves clean and crisp, the handsome writing entirely legible, and the illustrations demonstrating considerable artistic skill on the part of Midshipman Whichcote. **(Inside Front Cover, Inside Back Cover, Plate 47) \$35,000**

This compendium of mathematical knowledge necessary for an officer in the Royal Navy was written and beautifully illustrated by a student at the Royal Naval Academy at Portsmouth, which was founded to recruit and train officers from among the many qualified young men who lacked the family connections otherwise to obtain a naval commission. The volume covers arithmetic, geometry, plane trigonometry, geography, navigation (at 100 pages, by far the longest section), spherics, spherical trigonometry, astronomy, latitude, longitude, marine surveying, fortification, gunnery, and mechanics. The text is neatly written in a very skilled and controlled hand, and examples of calculations are given. Perhaps the most unexpected and pleasurable features of this manuscript are the illustrations, which sometimes approach a kind of modest magnificence. Whichcote was a talented artist, and while at the Royal Naval Academy, he would have had the opportunity to study with noted marine artist Richard Livesay (1750-1826), who served as drawing master there from 1796 to 1811. The ink washes and watercolors here portray not only ships and scenes at sea, but also several fine landscapes, including a full-page view of the Portsmouth Academy. The fine maps show Christmas Island, the Coast of Kamchatka, Table Bay and the Cape of Good Hope, the western Atlantic with the coastline of North America and the West Indies, and the eastern Atlantic with the coast of Africa, Ireland, Greenland, and Iceland. The whole is beautifully preserved and a wonderful artifact of early 19th century naval knowledge. (ST11776)

454. (ILLUMINATED MANUSCRIPT, MODERN). LANE, A.

E., Illuminator and Calligrapher. WORDSWORTH, WILLIAM. INTIMATIONS OF IMMORTALITY FROM RECOLLECTIONS OF EARLY CHILDHOOD. (1915) 229 x 171 mm. (9 x 6 3/4"). 10 vellum leaves, comprising 12 written-on and 8 blank pages (the work complete). Single column, 21 lines of text in a very fine humanist hand. Unbound leaves. Initials in red, green, blue, pink, and burnished gold, title and opening line written in oversize uncials in colors highlighted with gold, three four- to five-line gold initials beautifully foliated with blooms in multiple colors, four leaves with quarter panel border of entwined flowering vines in pretty colors, opening page with very large (approximately 40 mm. square) initial "T" in blue and pink on a tessellated burnished gold ground, the letter sprouting a flowering branch that runs along the head margin, the capital supported by dense flowered foliage that extends the length of the text and along the bottom margin.

Gold with tiny fissures (though with virtually no loss), just the faintest hint of soiling, but A LOVELY PIECE OF WORK IN FINE CONDITION, the decoration tasteful, the colors rich, and the script very attractive. **(Inside Front Cover) \$1,250**

This is an extremely pleasing manuscript presentation of the poem considered to be Wordsworth's greatest short work. In the words of the Oxford Companion, it "ends with a moving affirmation of the poet's faith in the powers of the philosophic mind and the human heart." The illuminations here appropriately invoke the beauties of the natural world, with a summer's garden of flowers adorning the text. Two single leaves from another calligraphic manuscript by Lane appear as items #441-42, above; while the illuminated decoration there is similar to what is seen in the present complete manuscript, the scribal hands are rather different, the leaves described previously being more Germanic in character, and the Wordsworth manuscript more Italianate. (ST11687)

*An Arthurian Romantic Poem Presented in a
Lovely Pre-Raphaelite Style Illuminated MS*

455. (ILLUMINATED MANUSCRIPT, MODERN). MUCKLEY, LOUIS FAIRFAX, Calligrapher. LOWELL, JAMES RUSSELL. A CALLIGRAPHIC ILLUMINATED MANUSCRIPT POEM ON VELLUM. THE VISION OF SIR LAUNFAL. (Stratford-upon-Avon, 1925) 273 x 241 mm. (10 3/4 x 9 1/2"). [16] vellum leaves (the final leaf blank), additional flyleaves on paper. VERY APPEALING BLUE CRUSHED MOROCCO, SIMPLY BUT ELEGANTLY GILT, BY SANGORSKI & SUTCLIFFE. In an attractive quarter morocco folding box. Initial letters of each line of text (and a few other letters) in red, opening letter of each of the four text sections as well as headings, half title, and title lettering in thick raised gilt, TITLE PAGE WITH LOVELY ILLUMINATED FRAME CONTAINING THREE HISTORIATED PANELS, AND THE TEXT WITH FOUR HALF-PAGE AND THREE FULL-PAGE ILLUMINATED WATERCOLORS, THE PAINTINGS BEAUTIFULLY EXECUTED IN A PRE-RAPHAELITE STYLE WITHIN FRAMES ELABORATELY DECORATED IN GILT AND COLORS.

IN VIRTUALLY MINT CONDITION. **(Back Cover, Inside Front Cover) \$22,500**

This is a substantial and lovely modern illuminated manuscript in pristine condition, illustrating a romantic narrative poem in Arthurian vein by the mid-19th century Bostonian James Russell Lowell. One of the most widely popular works by Lowell, the poem tells the story of the title character, who, as a handsome young knight, treats a leprosy

beggar with disdain. As an old man, after years of searching fruitlessly for the Holy Grail, Launfal sees the beggar again and recognizes him as an image of the crucified Christ. When he dips water for the leper, he realizes that the cup he is using is, in fact, the long-sought Grail. While a young student at the Manchester School of Art, the artist and calligrapher Louis Fairfax Muckley (1862-1926) was inspired by a visit that the noted Pre-Raphaelite artist Edward Burne-Jones made to the school. Muckley exhibited paintings at the Royal Academy and produced illustrations for magazines and for Blackmore's "Fringilla" and Spenser's "Fairie Queene." The Pre-Raphaelite influence is clear in Muckley's predilection for Medieval scenes and is especially marked here in his angelic figures. The landscapes in the present work, done in misty pastels, show great originality and are particularly appealing.
(ST11312)