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Through the Ages

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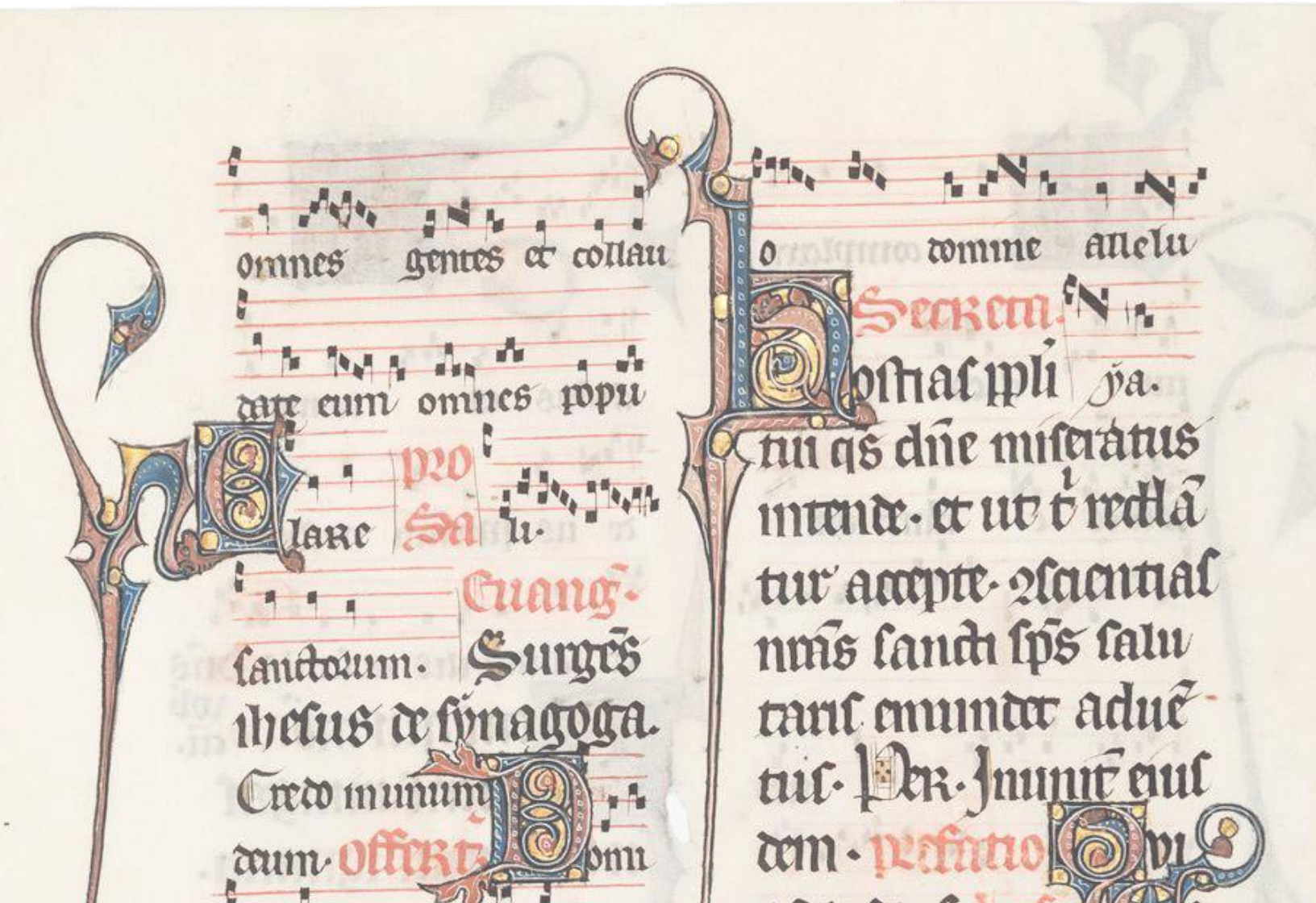
Summer 2023



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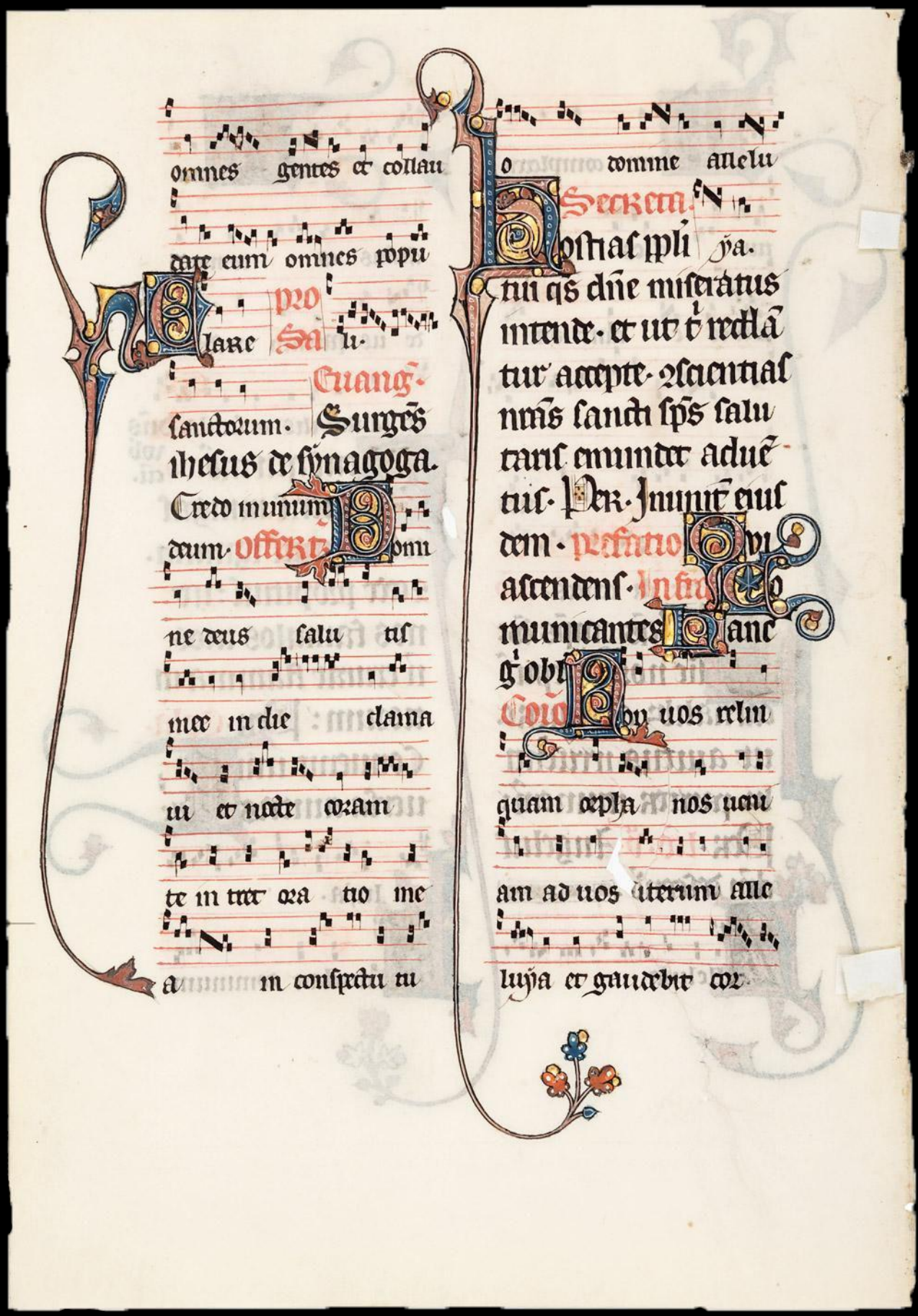
Introduction

Our items are all guaranteed original and 'as described' with the additional comfort of knowing that we are members of the ABA / ILAB. This means that we adhere to a rigorous set of Guidelines and Practices in our dealing.

Additional photographs of any item are available on request.

Stephen Butler



6. A Leaf from the Celebrated Beauvais Missal

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1. Oxyrhynchus papyrus 'List of Priests', c. 250AD

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4. Bactrian manuscript on leather, Fragment of a contract, c.700AD

5. Bactrian manuscript on leather, Letter to Rahulabhadra, c.700AD

6. A Leaf from the Celebrated Beauvais Missal, c.1310

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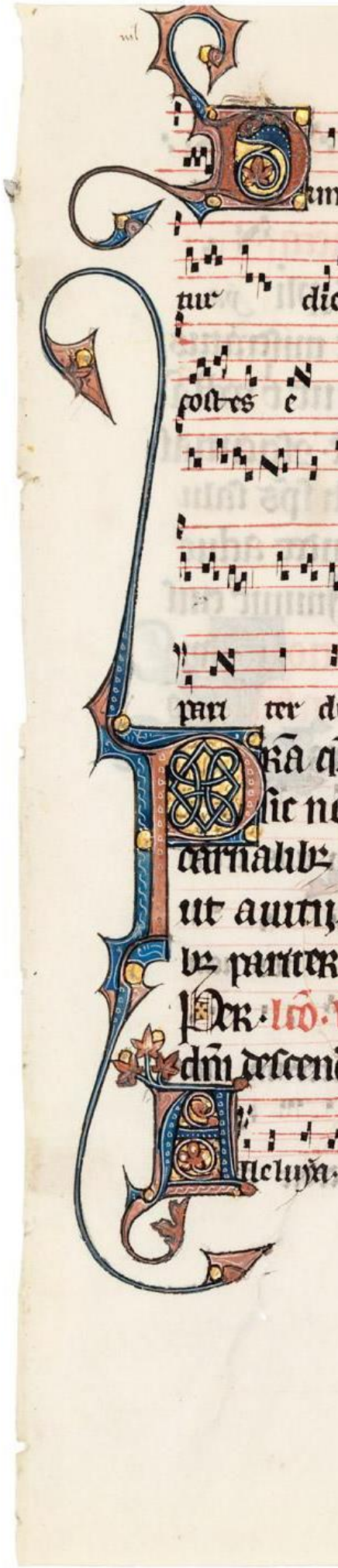
9. Titus Carus Lucretius. De rerum natura, 1515

10. Workes of our Antient and Learned English Poet, Geoffrey Chaucer, 1598

11. The Famous History of Fryer Bacon, 1666

12. Gradual page with decorative floral border, c.17th



A fragment from Oxyrhynchus with excellent Provenance
List of Priests underage

1. **Egyptian fragmentary papyrus from Oxyrhynchus, Roman period, dated to AD 282.**

Comprising a Greek text composed of twenty-five lines recording a list of two names of young people of appropriate rank available for recruitment to the priesthood. A record presented by Aurelius Patermouthis, son of Saprion, and Aurelius Kalnümis, son of Petenouphis, the two comarchs of the Cynopolite village Laura, sending the keepers of the archives of the nome (or province)details of two people of priestly descent, one male and one female, who would in time be available for admission to the priesthood:

(i) Aurelius Haroutes, son of Hermanubis son of Harbeus, priest of the temples at Laura of the first rank of Anubis, Leto, and the associated most great gods, to whom had also been consecrated a shrine of the divine Augustus Caesar.

(ii) Itris, daughter of Thatres, priestess of the same temples, dated in the seventh year of the emperor Marcus Aurelius Probus, written on behalf of the comarchs by the scribe Aurelius Antonius "as they were illiterate"("grâ[mmata]mè eidôt[on]").Most of 25 lines (8 x3 3/8inches; 205 x 85 mm), verso blank, slightly defective at top.

There is an extraordinary amount of rare information about late Roman religion contained in this record. Although set well within the Christian period of Oxyrhynchus, these are Egyptian temples dedicated jointly to a mixture of Egyptian, Greek, and Roman gods. Priests serving in the temple were of a demonstrable social rank, descended from priests; they could be either male or female, and they were able to marry. The Oxyrhynchus papyri were excavated by Bernard Grenfell and Arthur Hunt between 1896 and 1907. They were found at Oxyrhynchus, the capital of the 19thNome and the third-largest city of Hellenistic Upper Egypt.

The fragments come from books and documents of daily life and they provide an insight into society, law, the economy and the literary culture of Egypt from the Ptolemaic through to Roman, Byzantine and Arab periods.

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Provenance

1. Colgate Rochester Crozer Divinity School (Ambrose Swasey Library), Rochester, New York, donated in the early 20th century by the Egyptian Exploration Fund.
2. Sotheby's, New York, 20 June 2003, lot 94. Private collection, sold Bonhams, London, 28 Nov 2018, lot 205.
3. Private European collection

Published

B.P. Grenfell and A. S. Hunt, The Oxyrhynchus Papyri, X, 1914, pp.174 6, no. 1256.

References

Les relations administratives entre le clergé indigène et les autorités en Égypte romaine d'Auguste à Constantin-Carmen Messerer, Université de Strasbourg, 2013.

£17,500

An Oxyrhynchus fragment with excellent Provenance

P. Oxy. X 1265 Affidavit of Priestly Rank

2. **Egyptian fragmentary papyrus from Oxyrhynchus, Roman period, dated to AD 336.**

Comprising a fragment of twenty-eight lines of Greek text recording an oath by a priest that his priestly rank was derived from his father. A declaration on oath by Aurelius Thonius, son of Demetrius, of Oxyrhynchus, priest of the temples of Zeus, Hera, and other great gods, "celebrant of the divine images and their advancing victory, "addressed to Flavius Paranius, also called Macrobius, "logistes" of Oxyrhynchus, confirming that he holds his rank through his father Demetrius, also a priest in the same temples.28 lines(9¼x 33/8inches; 233 x 85 mm), verso blank, lacunae.

There is an extraordinary amount of rare information about late Roman religion contained in this record. Although set well within the Christian period of Oxyrhynchus, these are Egyptian temples dedicated jointly to a mixture of Egyptian, Greek, and Roman gods. Priests serving in the temple were of a demonstrable social rank, descended from priests; they could be either male or female, and they were able to marry. The Oxyrhynchus papyri were excavated by Bernard Grenfell and Arthur Hunt between 1896 and 1907. They were found at Oxyrhynchus, the capital of the 19th Nome and the third-largest city of Hellenistic Upper Egypt.

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Published

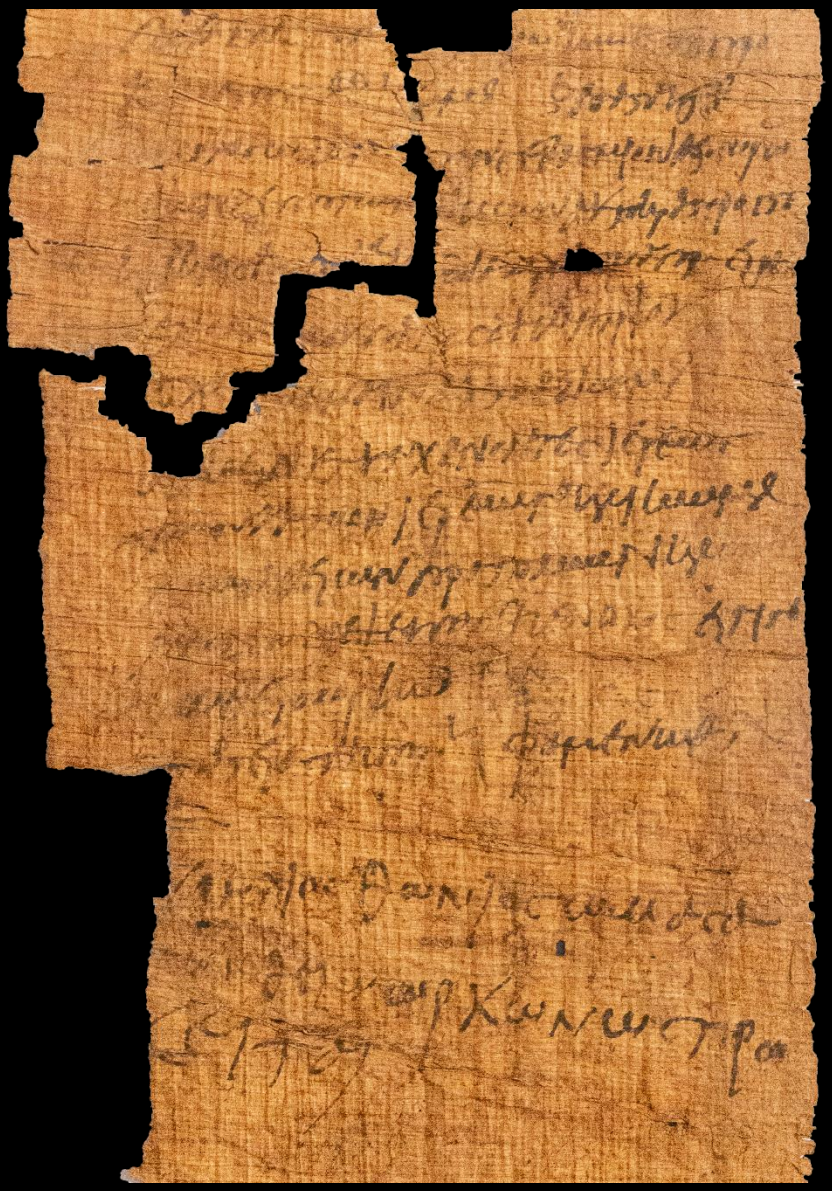
B.P. Grenfell and A. S. Hunt, The Oxyrhynchus Papyri, X, 1914, pp.189-91, no. 1265.

References

Notes on Papyrus Texts with the Roman Imperial Oath-Z. M. Packman, Zeitschrift für Papyrologie und Epigraphik, Bd. 89 (1991), pp. 91-102.

The Singular Circumstance of an Errant Papyrus-R. J. Schork, Arion 16.2 Fall 2008.

£17,500



An Invitation from a Calvary officer, C2nd - C3rd AD

P. Oxy. IV 747

3. **Invitation to a feast given by a cavalry officer, late 2nd-3rd century AD.**

A small fragment composed of three lines of Greek text, recording an invitation to a feast given by a cavalryofficer.5cm x 7cm

Provenance

The Charterhouse collection, UK, excavated by Bernard Grenfell and Arthur Hunt at Oxyrhynchus in 1897 and presented to Charterhouse by the Egyptian Exploration Fund in November 1906.

The Charterhouse Collection; Sotheby's, London, 5 November 2002, lot 121.

Published

B.P. Grenfell and A.S. Hunt, The Oxyrhynchus Papyri, vol. 3, London,1903, no.747.

Trismegistos 28353:

www.trismegistos.org/text/28353

Text

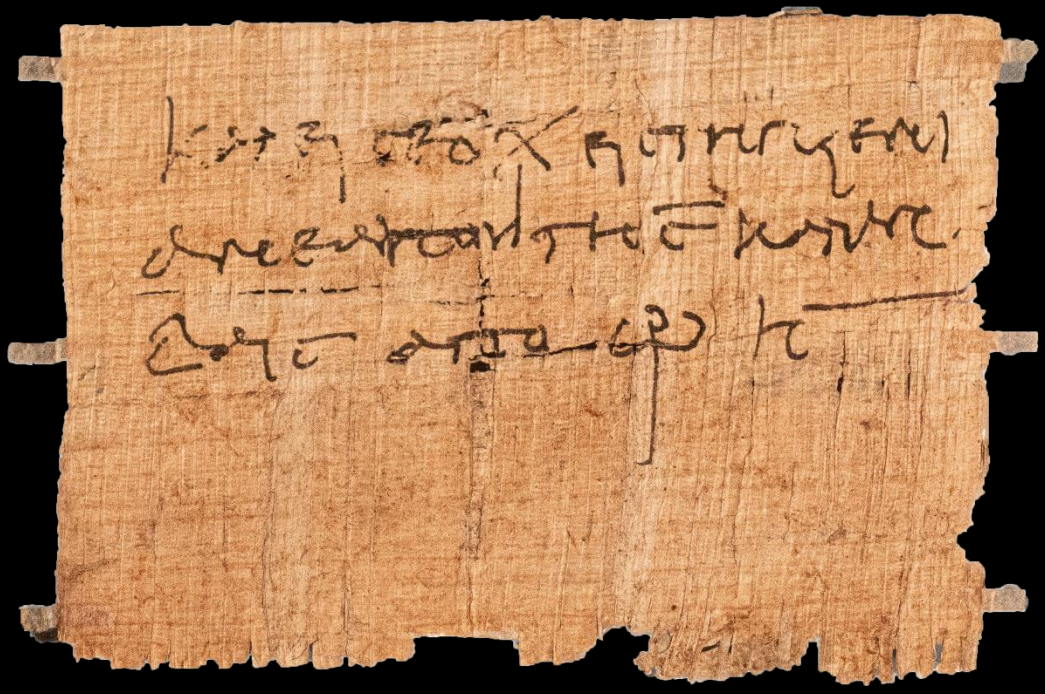
1 καλεῖσεὸ(δεκάδαρ)χ(ος)εἰς τὴν

1-2ξενί-αν

2 @^inline^ἑαυτοῦ@⟦εανου⟧τῆς|digit=6|

2-3Καλάν-δαις3ἀπὸῶρ(ας)η|digit=8|

£4,500



Bactrian manuscript on leather

4. **Fragment of a contract for a loan of 100 drachmas. Written in Amber.**

(according to Minorsky this is the modern Sar-i Pul, capital of Guzgan, modern Juzjan) in the year 476, corresponding to 698 AD.11 lines from the top of a document, part of one line on verso.

Fragment of a contract for a loan of 100 drachmas. Written in Amber (according to Minorsky this is the modern Sar-i Pul, capital of Guzgan, modern Juzjan) in the year 476, corresponding to 698 AD.

Provenance

1. Blois – Studies in the Chronology of the Bactrian Documents from Northern Afghanistan, Wien, 2018. 2. Private European collection

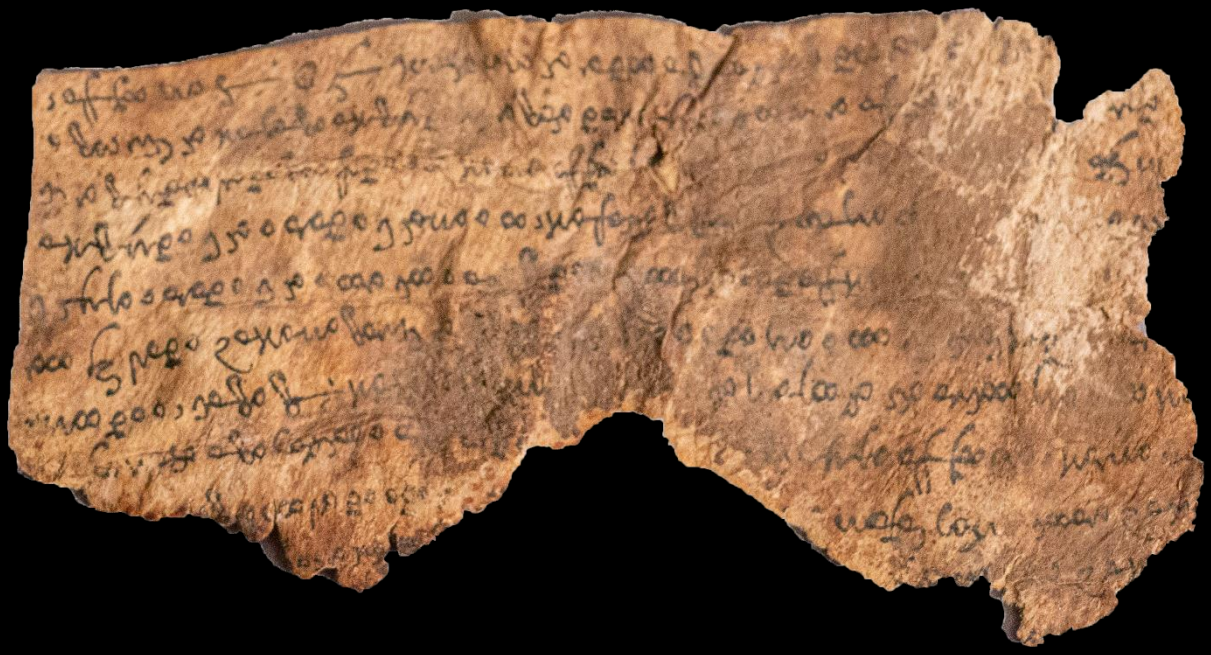
Published

Nicholas Sims-Williams, Bactrian Legal Documents from 7th-and 8th-Century Guzgan. Bulletin of the Asia Institute, 2001, New Series, Vol. 15 (2001), pp. 9-29.MSSs

Nicholas Sims-Williams, News from Ancient Afghanistan, SOAS, University of London-Fig. 3. Bactrian loan-contract written in Amber (Sar-i Pul).

Nicholas Sims-Williams, Bactrian Documents from Northern Afghanistan III: Plates-The Nour Foundation, London, 2012. Plates 66a-b.

£2,000



Bactrian manuscript on leather

5. **Letter to Rahulabhadra – circa 6th - 7th century AD.**

75 x 130 mm. An almost complete letter written on thin, brittle leather with several cracks and tears. 9 lines of script on the recto or interior and a further 6 on the verso or exterior. In some places the writing is obscured by surface dirt or rubbed away. Shows no sign of loss of text at top and is certainly complete at sides and bottom. Below the main text of the recto, the leather is slit from the middle almost to the right edge. A thong is threaded through the slit, but there is no longer a sealing attached to it.

Provenance

1. Sam Fogg MS 9176.
2. Private European collection

Published

Nicholas Sims-Williams, Bactrian Documents from Northern Afghanistan II: Letters and Buddhist Texts (Studies in the Khalili Collections Volume III), London: The Nour Foundation, 2012, pp. 28, 138-139, MSji; and Bactrian Documents III: Plates, pl. 193a-b.

Until around 1991, the script of the Bactrian kingdom of southern Transoxiana was only known from a few coins, seals and a handful of inscriptions. Around 1991 however, a cache of up to 150 documents emerged from a single archive of the ruler of the city of Rob (modern Ruy, in the valleys north of Bamiyan) dating from the fourth century CE-eighth century CE. They are first recorded on the European and American art market throughout the 1990s.

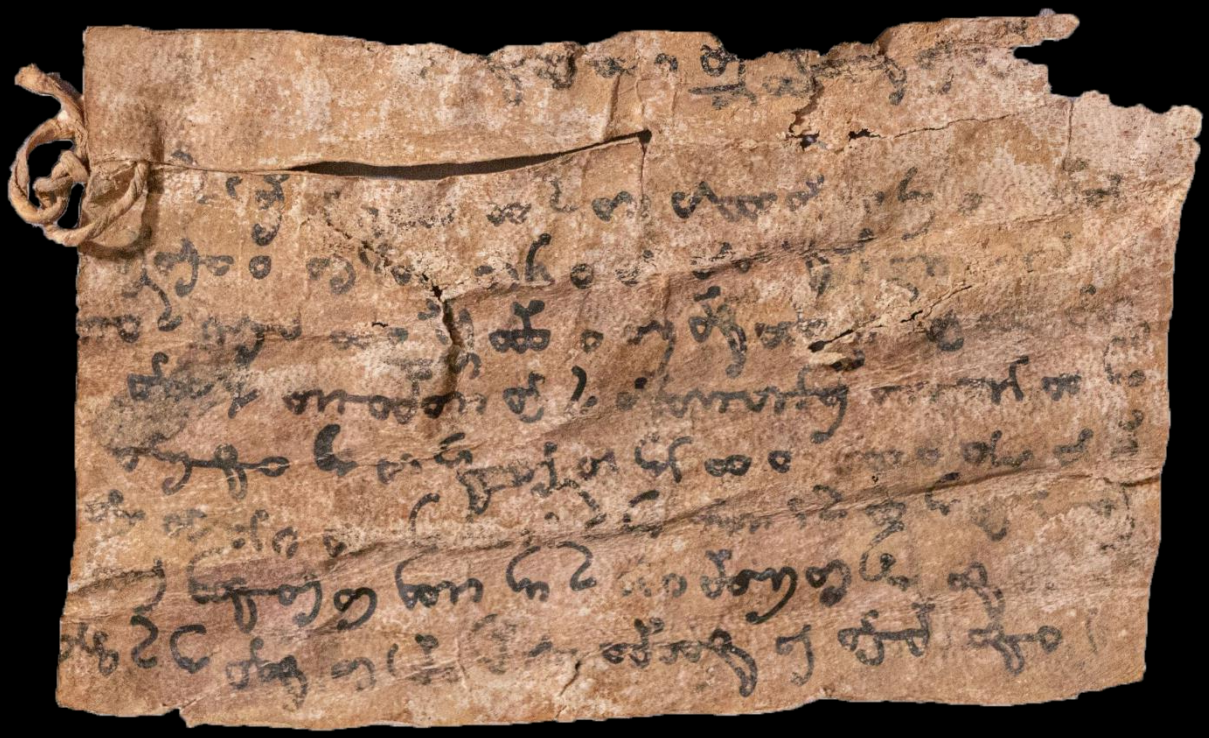
Only once these documents had emerged could the Bactrian language and the strange script developed to commit it to writing (in fact adapted from Greek) be studied in enough detail to allow some understanding of it through comparison with its neighbouring Sogdian, resulting in N. Sims-Williams seminal publications: Bactrian Documents from Northern Afghanistan I: Legal and Economic Documents, revised edition (Corpus Inscriptionum Iranicarum II, VI; Studies in the Khalili collection 8) and Bactrian Documents from Northern Afghanistan II: Letters and Buddhist Texts(Corpus Inscriptionum Iranicarum, II, IV), 2007.

The vast majority of such documents were sold privately and were aggressively collected by Dr. David Naser Khalili for his Nour Foundation, with two further examples in the Schøyen collection, London and Oslo, their MSS 4580and 4581.

Additional References

Nicholas Sims-Williams & François de Blois–Studies in the Chronology of the Bactrian Documents from Northern Afghanistan, Wien, 2018.

£2,500



A Leaf from the Celebrated Beauvais Missal

6. **Illuminated manuscript on vellum [Northern France, perhaps Beauvais or Amiens, late 13th or early 14th century]**

A leaf from an important and famous illuminated Missal – the third of a three-volume set – owned by Beauvais Cathedral in the 14th century and William Randolph Hearst in the 20th. The Missal was broken up in the mid-20th century, and many leaves are now in institutions and collections throughout the United States and Europe, including the Metropolitan Museum of Art, Cleveland Museum of Art, Pierpont Morgan Library, Houghton Library, and Boston Public Library.

The historiated initials have sometimes been attributed to the artist of the Hours of Yolande of Soissons (Morgan Library, MS M.729), made at Amiens in the 1280s, and while this attribution has not been widely accepted, it is notable that Hangest (from whence came the manuscript's earliest recorded owner) is only ten miles north-west of Amiens, a likely origin for the artist of the Missal. The text of the present leaf is from the Mass for the Ascension.

Provenance:

1. Robert de Hangest, canon of Beauvais Cathedral, his gift to the Cathedral in 1356. The Missal remained intact until at least the C17th.
2. Didier Petit de Meurville (1793-1873) of Lyons ; his sale 1843, Lot 354.
3. Henri-Auguste Brolemann (1775-1854) of Lyon, by descent to his great grand-daughter, Blanche Bontoux (1859-1955) also known as Madame Etienne Mallet.
4. Sotheby's London, May 4, 1926, Lot 161, purchased by William Permain for:
5. William Randoph Hearst (1863-1951). Sold by Gimbel Bros New York in 1942 to:
6. Philip C. Duschnes (1897-1970) who probably broke up the volume and sold a number of leaves to:
7. Otto Ege (1888-1951) of Cleveland.

£7,500

Dum complen
tur dies pente
costes e rant om
nes
pari ter di centes. Oro
ra qs omps ds:
sic nos ab epul
carnalib abstinere.
ut a uitijs irrucim
ur parter ieunem:
Per. Ioh. v. Angelus
dni descend.

Alleluia.

Benedictus es domine
de us patrum nostrorum
et laudabilis in secula. Dns
Deus qui tribo oro wb cu.
pueris mirigal
ti flamma ignium.
Esto propitius: ut
nos famulos tuos
ni eruat flamma in
tionum: Per. Epla.
Conuenit uni
uersa ciuitas

Alleluia.

Laudate dominum

7. **A leaf from the Beauvais Missal, illuminated on vellum. [Northern France, perhaps Beauvais or Amiens, late 13th or early 14th century, c. 1310]**

Single leaf in double columns comprising both text and musical staves. Text in a fine gothic hand presented in two sizes, the smaller used within the 4 line red musical staves. Some red rubricated words.

Both sides of the leaf heavily illuminated with 4 historiated initials dropping 2 or 3 lines in blue or dark pink with white penwork on coloured grounds with gold illumination within each initial. The initials lead to a long foliate extension along the whole length of the text and into the lower and upper margins. A griffin is painted into one of the centre extensions facing the initial 'O'. On the reverse side of the leaf there is a very large, thick extension painted in dark pink and blue with a lion's head painted on the top. Another dragon-type creature sits atop another extension facing the 'E' initial of '*Ecce sacerdos…*' being fed by another dragon.
292mm x 203mm

The text includes:
Ecce sacerdos magnus, qui in diebus suis, placuit Deo, [behold the great priest who in his days pleased God] , an antiphon and responsory in the Liturgy of the Hours.

Sacerdotes dei benedicite Dominum sancti et humiles corde laudate Deum [Priests of God, bless the holy Lord, and the humble of heart praise God]

Provenance:
1.Robert de Hangest, canon of Beauvais Cathedral, his gift to the Cathedral in 1356. The Missal remained intact until at least the C17th.
2.Didier Petit de Meurville (1793-1873) of Lyons ; his sale 1843, Lot 354.
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£7,500

a em xpisti tu in dugne salutare

i· ps. Memento do et sanch qus exul

Alu mine dauid. ud. tatione exultabunt.

Sacerdo tes dei be ps. Memento do

Alu

nedicite do mine dauid. ud.

mi no sanch et hu os iusti medi

miles corde laudate tabitur sapi enti

de um· ps Be am et lingua eius lo

Alu

nedicite omnia. ud. quetur iudicia um

Sacerdotes eius ler dei eius in corde

One of the great woodcut books of the C15th with coloured title page and blind-stamped German binding

8. **Cologne Chronicles. Die Cronica van der hilliger Stat van Coellen. Cologne: Johann Koelhoff the younger, 23 August 1499.**

Folio. 13 unnumbered ff., and 14-36 numbered, ij-cccl (with five left unnumbered between those numbered lvij and lix) [A6, B6, A6-I6,K10,L6-Z6, a6-d6, e4, f6-z6, aa6-nn4].

Collation: A B 2A–I6 K10 L–Za–d6 e4 f–z aa–nn6.368 woodcuts; woodcut initials, border pieces and numerous woodcuts (including many repetitions).

Old blind panelled calf over wooden boards, two brass fore-edge clasps, edges stained blue (German,17thcentury).

Analysis of Content

A1r [Title-page with woodcut and verse.]Incipit: 'Sancta Colonia diceris hinc, quia sanguine tincta |Sanctorum, meritis quorum stas vndique cincta'; 2 hexameters.

A2r 'Dat register ind wijsunge eyn yecklich puntgyn diß boichs tzo vynden, dat men soichen ind wissen will'.

2A1r [Second title-page with woodcut and verse.]Incipit: 'Sancta Colonia diceris hinc, quia sanguine tincta |Sanctorum, meritis quorum stas vndique cincta'; 2 hexameters.

2A2r Die Cronica van der hilliger stat van Coellen [German].

Background

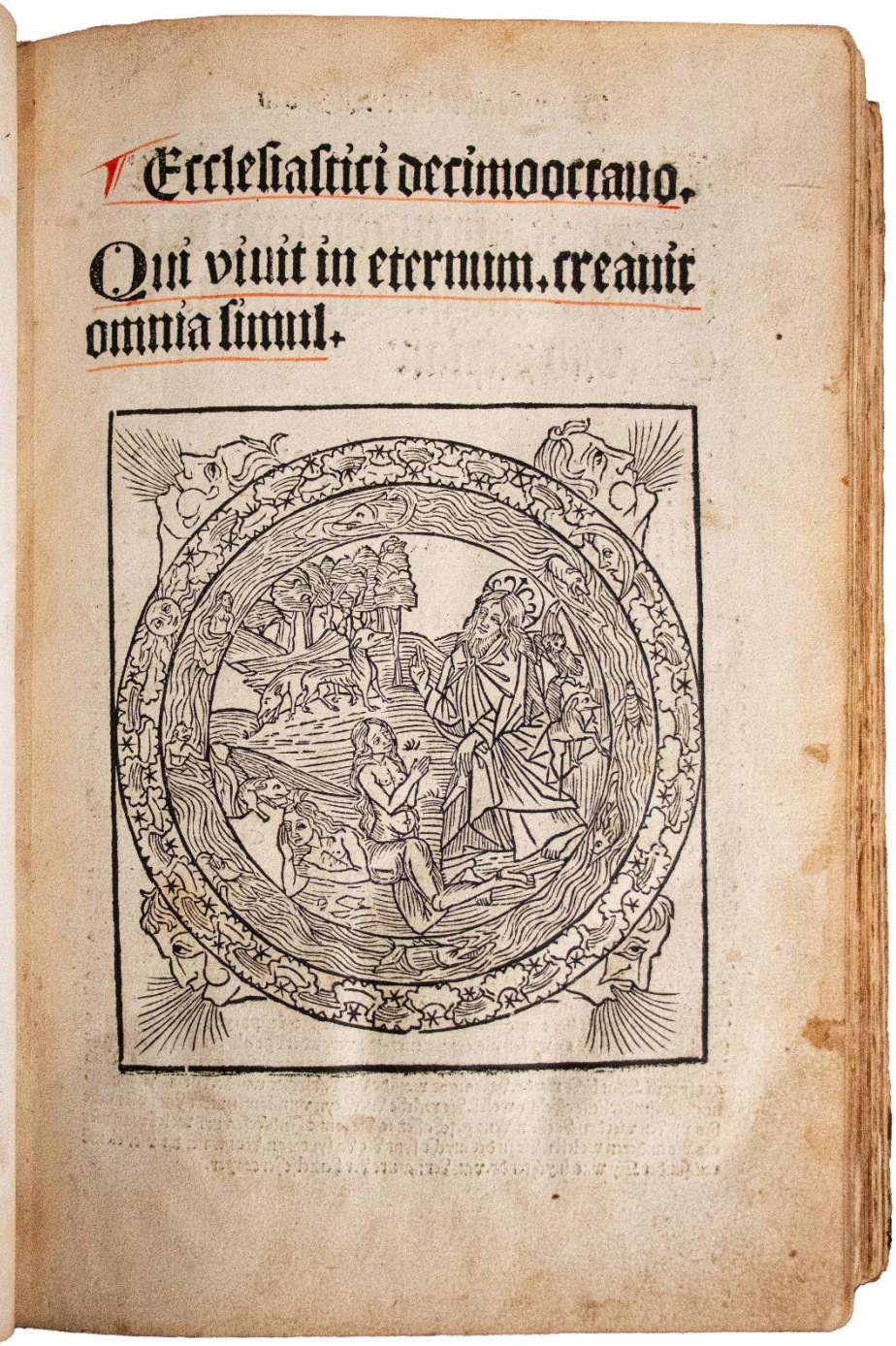
First Edition, first issue of one of the great woodcut books of the 15thcentury, a monument of the Low German language and one of the most important historical sources of its time, as well as a notable "Volksbuch. "Apartfrom Schedel the most important chronicle of the 15th century. More than a town chronicle, the Cologne Chronicle is a European history on a grand scale, interspersed with poems in German, and a tremendous wealth of detail on the politics, business, high and low society, and religious orders of its time and place. The volume is adorned with a profusion of extremely fine illustrations, some of which have been colored by a contemporary hand in this copy. On ff. CCCxi-CCCxij is by far the longest and best early printed account of the development and history of printing during its first half century. The passage describes the Gutenberg Bible, saying that its printing was commenced in 1450, mentions the Donatus editions printed in the Netherlands, names the discoverer as Johann Gudenburch, a native of Mainz born in Strassburg; presents Nicolaus Genson (Jenson) as a paradigm of

printing, and calls attention to the first printer at Cologne, Ulrich Zell, etc.

£25,000

References

ISTC: ic00476000GW6688; Hain: HC *4989; Goff C-476; BMCI 299; Proctor: Pr 1464; Others: Baer, Die Illustrierten Historienbücher, p. lxix, no.447; Borchling–Claussen 312;BSB-InkC-284;Hillard 612; Oates 830-1; Schramm VIII p. 26; Schreiber V 3753; Sheppard 1084; Voulliéme,Köln, 324.



Octauianus ind Anthonius keyseke tzo Rome

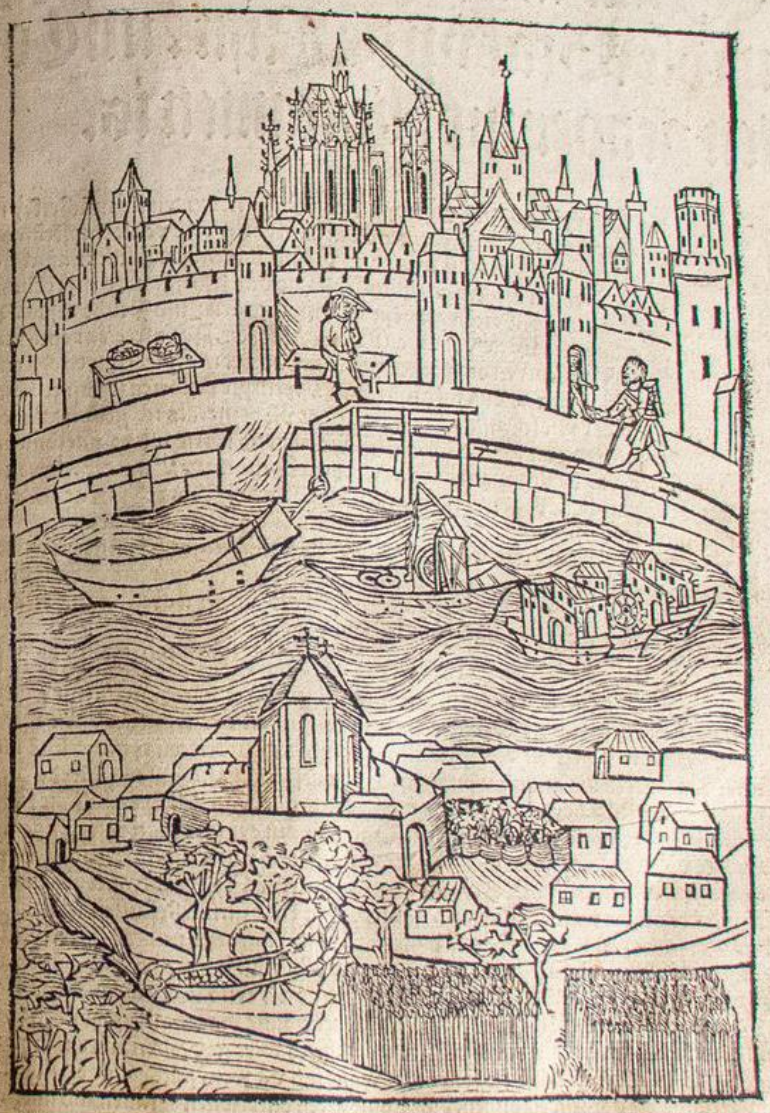
Die Stat Augsburch

¶ In dem neesten jair dairnae do sante Octauianus der keyser eyn Raitzherē genāt Quintilius varus/van Rome mit drijn legionen in duytschlant. ind der selue raitzmā began homodichlich ind stoltzlich tzo doin widder die vndersaissen in dē lande/ind dair vmb so wart he mit allem syme volck erslagen van den duytschen Jnd dat was dē keyser also grois lijdē ind tzorn dat he syn heufft mēnich werff widder die wende sloich ind rieff O Quintili vare/wye hais du dat gemeyn goit alsus verlorē Gijff myr myn volck ind myn legion widder

Van dem anfanck ind oirsprouck der Burgondescher herlicheit.

ZO der seluer tzijt do was eyn volck die welche vnderstunden tzo machen burge vp dē Rijn. Jnd vā den burgen worden sy genoēpt Burgondier/ vmb tzo widderstreuē d Roemscher gewalt Dar ūb sante Octauianus her vyff in duytschlant synen eydem off dochter man genoempt Marcus agrippa mit eym groissen volck dye Burgonger tzo vnderdrucken. vnd tzo geboir sambeyt tzo bringen des Roemschen Rijchs. as ouch geschiede durch den vurß Marcum agrippam/ ind also wart vrede in alle deser werlt

Agrippina of Coellen.



An Aldine owned by Tsar Nicholas II and bound by Courteval
Possibly owned by Renouard

9. **Titus Carus Lucretius, (99BC–circa 55 BC). De rerum natura.**

In aedibus Aldi & A.Soceri, Venice, January 1515.
8° (160x100mm) [8] (last blank), 125, [1] 11. (last containing colophon and ettata).

Midnight-blue straight grained morocco by Courteval, with his label on the front end leaf. Spine divided by double fillets into 6 panels, one lettered, the others gilt with a central quattrefoil, fleurs-de-lys, palmettes on a dotted background. Sides panelled with gilt filets and floral corner pieces, edges and turn-ins decorated, marbled and vellum endpapers, all edges gilt.
Some staining on leaf a4.

"The Lucretius of January 1515 was the last book printed by Aldus, shortly before his death on 6 February. The text had been revised and edited by Andrea Navagero (1483-1529), the editor of all the last Latin edition published by Aldus from the Cicero of1514 onwards.

Unlike Aldus's first Lucretius of 1500, this was a classical enchiridion, in the octavo format with text in Italic types, and no accompanying commentary or printed decoration. Like Aldus' first Lucretius, though, the edition was once again dedicated to Alberto Pio, Prince of Carpi, as if, at the end of his life, Aldus wanted to close the cycle of his dedicatory letters by addressing his last printed words and thoughts to his former pupil and constant supporter. Far from being sentimental, though, he was as ever preoccupied with the correctness and accuracy of the text for the benefit of his learned readers, and apologised for having been prevented by illness from adding his own notes on Lucretius to Navagero's edition. Ever the clever business man, however, he added the justification 'it was necessary to make sure that the work did not exceed the proper limits and that the bulk of the volume would not become cumbersome'"

A charming copy bound by Courteval; active between 1796-1836 he produced work in the style of Bozerian.

Provenance
Almost certainly Renouard's copy. Bookplates of Alexey Borisovich Lobanov-Rostovsky (1824-1896) and Tsar Nicholas II of Russia (1868-1918).

References
Ahmanson-Murphy 112; Renouard, 74:11; BM STC, Italian 397; Adams L1651.

£7,500


LRETIUS
1515


П.

The first Speght edition with contemporary annotations

10. **CHAUCER, Geoffrey. Workes of our Antient and Learned English Poet, Geoffrey Chaucer. In This Impression You Shall Find These Additions. 1 His Portraiture and Progenie Shewed. 2 His Life Collected. 3 Arguments to Euery Booke Gathered. 4 Old and Obscure Words Explained. Authors by Him Cited, Declared. Difficulties Opened. Two Books of His Never Before Printed.**

George Bishop, London, 1598.Folio ff (xxviii) 394 (xiv). [a]6, b-c6, A-Z, Aa-Zz, Aaa-Nnn6, Ooo4, Ppp-Ttt6, Uuu8 pp. [aaaaii and aaaavsupplied in duplicate]

Mostly black letter, double column, woodcut initials (some large) and ornaments. General title with woodcut architectural border, twisted column entwined with vines and grapes, sacrificial lamb in elaborate compartment at head, ornamental vase at foot (McKerrow and Ferguson 148), probably by Nicholas Hilliard, his monogram above title, full page engraved portrait of the author by Chaucer's great friend, Thomas Hoccleve, surrounded by his genealogical table and family arms, several titles within elaborate woodcut table depicting the table of descendants of Queen Elizabeth from John Gaunt and Edmund of York (Mckerrow, Ferguson 75) printing by John Betts. With an interesting profusion of manuscript notes in a near contemporary hand, penned to the blank free-fly. 17th or late 16th century calf, the spine panel and hinges refurbished, marbled endleaves.

An unusually good copy of the first edition of Thomas Speght's complete works of Chaucer and the first to contain an engraved portrait of the author. This was the definitive edition of Chaucer until almost modern times. Speght was assisted in its production by John Stowe, Francis Thynne, Francis Beaumont Sr, and Robert Glover. Little is known of Speght, other than that he was a schoolmaster. The work is dedicated to Sir Robert Cecil, first Earl of Salisbury (1563-1612).

An introductory letter by Francis Beaumont, judge and father to the famous dramatist, elegantly defends Chaucer's eminent literary positions, as well as explaining certain aspects of his work which and early C17 audience might find difficult or distasteful. The principal objections are that "(as it were with overlong lying) many of his words are grown hard and unpleasant;"; and next, that some of his speeches are somewhat "too broad". In any case, Beaumont continues, Chaucer is positively genteel in comparison with highly-esteemed Classical Latin poets, such as Catullus and Tibullus, who "in uncleane wantonnesse beyond measure passed them all".

As well as texts of Chaucer's extant works, such as his early translation of The Romaunt of the Rose,

his shorter poetical compositions, the more prosaic Treatise on the Astrolabe, and his unfinished masterpiece, The Canterbury Tales, this edition contains a wealth of supplementary material, including a biographical essay and a glossary ('The old and obscure words in Chaucer explaned').

Speght's glossary provides explanations for words which have fallen into disuse, or changed their meanings, with etymological notes on their derivation from Arabic, Greek, Latin, Italian, French, Dutch, or Anglo-Saxon. It was much criticized by F. Thynne. The apparatus to Speght's edition also evidences Elizabethan fascination with the figure and personality of Chaucer himself.

The full-page engraving, which is often missing, is a fine portrait of Chaucer the courtier, surrounded by armorial devices and a family tree which draws attention to his (rather tangential) royal and noble connexions.

Speght's 'Life of our Learned English Poet, Geoffrey Chaucer', which is prefaced to the present work, makes constructive-but occasionally imaginative-use of rumour and historical speculation in the absence of primary evidence. Its depiction of Chaucer proved influential, especially accounts of Chaucer's sometimes difficult relationship with the court, apocryphal antipathy to the Roman church; very politically correct in late Elizabethan England. Chaucer's classic tale of a band of pilgrims en-route to Canterbury was written in about 1387 and consisted of 17,000 lines in prose and verse of various metres, although the rhyming couplet is predominate.

The importance of Chaucer's tale to English literary history is paramount, its themes, characters and style would be to English nearly what Homer is to Greek. It is not surprising that William Caxton, the first printer in England chose the writings of Chaucer as one of the earliest works to be produced from his printing house in Westminster, believed to have been established in 1476. His 'Canterbury Tales' is of such rarity that it is believed that no genuine perfect copy is in existence. Dibdin described the copy at Merton College as imperfect although, through the kindness of Lord Spencer, the missing pages have since been provided from another copy.

One other copy, complete as in regards to the text, was part of the library of George III and now resides in the British Museum. It is not known how many copies had originally been printed. Subsequent issues, through the 16thcenturyare generally found incomplete.

Provenance

James Bindley Esq (1737-1818).

References

STC 5077; Lowndes II, 425; Pforzheimer 177; Grolier 43 English.

£7,000

Lilij Gyraldus de Poetis nostri seculi Dialog. 2.

Fuerit & in Britannorum idiomate et carmine nostro sermone alijs Poetis abeò inferior quòd hactenus Chaucero scriptore, qui multa scripsit, & Thoma Vialo ambo insignes equites. v. n. v.

Laurent Humfredo pr. Stat. lib. de Jesuitismo.

Propt. Eloquendi gra & Latitate qa. alios Dantes aut Petrarcha, quos illustria in lingua nostra transtulit, in gib. Rom. Eccliæ tanqa Sedio Antichristi describit et ad vivum exprimit.

Gerard. Vossius de Hist. Lat. lib. 3. cap. 2.

Chaucerus linguam patriam magnam in qua Poesim et cultura plurimum ornavit, illeq alia, et Boanis mrone Poema de arte Amandi Gallica tm Scripsit, Anglico illud metro felicior reddidit.

Jo: Lelando Antiquarius.

Pellicat Algerius miriè Florentia Dantem,
Italia et numeros tota Petrarcha tuos.
Anglia Chaucerum, vernaq nostra Poetam
Cui Vernacula debet patria lingua suos.

Antonius à Wood. Histor. Univ. Oxon
Lib 1. pag. 184.
ad An. D. 1369.

Hanc obtinet Wicliffio Gardianatu Aulæ Cantuariensis fruenti datum fuisse in disciplinam Galfridum Chaucerum Thomæ Chauceri de Euelme in Comit. Oxon. Armigeri, Patre; qui Carmine haud iniucundo, Institutoris antiqua premens, Clericorum vitia acerbissime notavit; quâ de re, neq; cum extremum duceret Spiritum poenitentiam aliquam egit; quamvis eorum quos de foedis hominum amoribus conscripserat recordatione adeo torqueretur, ut exclamarit. Va mihi! Va mihi! quod revocare, nec destruere iam potero illa quæ malè scripsi de malo et turpissimo amore hominum ad mulieres: Sed iam de homine in hominem continuabuntur velim, nolim.

Hæc ille. Postremam v. Paragraphen adducit ex Thom: Gascoigne in 2dâ Parte Dictionar. Theolog. pag 377. M. S.

Dr Fuller in Englands Worthies Oxford-shire pag 357.

Jeffery Chaucer was by most probability born at Woodstock in this County, tho oth counties lay stiffe claim to his Nativity.

Berksh. title. Londons title. Oxfordsh. title.

Leland diffiseth it likely if he was born in Barocensi provincia, & mr Camden avoweth if Dunington Castle nigh unto Newburie was ancently his Inheritance.

The author of his Life set forth 1602 proveth him born in London out of ye Words of his in the Testam of Loues Also in ye city of London ye stone so dear & sweet, in wch I was forth-grown; & more kindly loue haue I to ye place of to any oth in yeth Cabery kindly Great hath full appetit to ye place of his kindly ingendure.

Leland adds a probability of his birth in Oxf. sh. & Cade saith of Woodstock Cum nihil habeat qd offendat Hominem nostrum Anglicum Galfr. Chaucerum alumnum suum fuisse gloriatur. Besides Jo. Pitts positive if his father was a Knight S. J. he was born at Woodstock. And Queen Elizabeth passed a fair stone-house next to the Palace in ye Town unto ye Tenant by ye name of Chaucers House, which is also known to this day.

Now what is to be don to decide ye drence herin? Indeed Appion ye Grammarian would haue Homer (Concerning whose birth-place ther was so mch controversy) to be raised ab Inferis, that he might give a true account of his Native city. Howey. of Chaucer is placed by the Shining instrumentes of ye same) untill stronger Reasons are brought to remoue him. He was a terse and elegant Poet (ye Homer of his age and so refined of English Tongue ut inter expolitos Gentis linguæ potue recte qidem connumerari Bale) He skilled Mathematicks way great skilling instructed ye mr of Jo. Somby & Nic. of Lyn wch he ordained in his Book de Sphæra. He being sleepeing wch Gower was living A. D. 1400

THE Workes of our Antient and lerned English Poet, GEFFREY CHAVCER, newly Printed.

In this Impression you shall find these Additions:

1 His Portraiture and Progenie shewed.
2 His Life collected.
3 Arguments to euery Booke gathered.
4 Old and obscure Words explaned.
5 Authors by him cited, declared.
6 Difficulties opened.
7 Two Bookes of his neuer before printed.

LONDINI,
Impensis Geor. Bishop:
Anno. 1598.

An extremely rare and complete copy of the source for Robert Greene's play

11. FRIAR BACON - The Famous History of Fryer Bacon.

London: E. Cotes, sold by Thomas Passinger, 1666. 4° (183 x 129mm). Collation: A-G4 (A1 and G4 blank, present here). Title woodcut, type-ornament headpiece, initial. (Title with small hole, author's name added, and woodcut just shaved.)
Early 20th-century green morocco by Sangorski and Sutcliffe, single gilt fillet border, gilt edges.

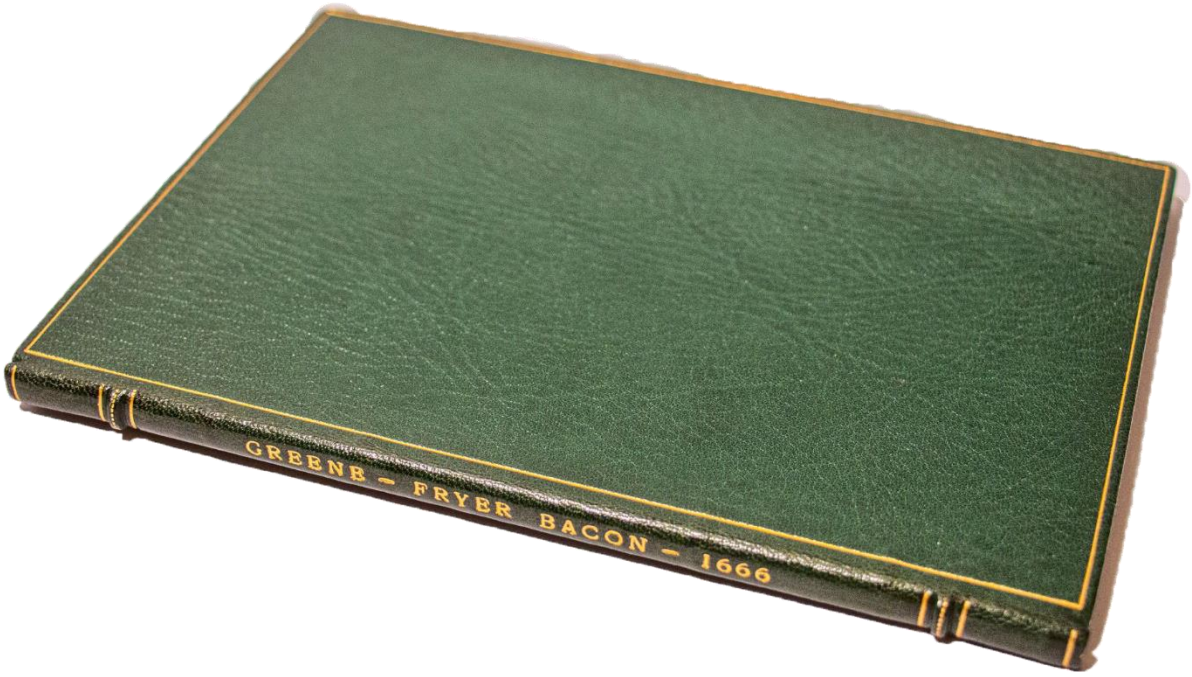
Rare prose romance based on the legendary magical powers of Roger Bacon which derived from his knowledge of science. His 'perspective glass' was a powerful weapon as well as scientific instrument, and his Marvelous speaking Brazen head featured repeatedly in Elizabethan drama.

The Famous History is a major source for Robert Greene's play, Friar Bacon and Friar Bongay, with which it is often confused.

The title woodcut was used by Elizabeth Allde in her editions of the history and play of 1629 and 1630, respectively, and may depict a Stuart stage set (Act II, sc. iii), showing Bacon with the Brazen head speaking.

All early editions are rare.
ESTC cites only 2 copies of the present, sixth edition, and of the previous five editions all but the third is known in one copy only (two imperfect). Wing F-372.

£10,000



THE

Famous History

OF

FRYER BACON.

Containing the wonderfull things that he did in his Live, and the manner of his death; with the Lives and Deaths of the two Conjurers, *Bungy* and *Vandermast*.

By Robt Green. Ath. Ox. V. 1. p. 76

Very pleasant and delightful to be read.

Wiidschap doet het leven verlengen.

London, Printed by *E. Cotes*, and are to be sold by *Thomas Passinger* at the Three Bibles upon *London Bridge*, 1666.

6

A title page from a monumental Gradual with an exquisite portrait

12. Gradual title page with decorative floral border & portrait initial

Northern Italy, around 1520 (based primarily on the appearance of the portrait initial, although the musicologist Dr Jeffrey Dean disagrees with this dating and has suggested a date perhaps a century or more later, on account of the script which he feels is more likely 17th century).

This is a half-leaf from a gradual because it contains music for the Mass; antiphonaries give the chants for the Holy Office.

The chant on the verso (p. 114) is an introit, the 1stitem in the Proper of the Mass, "Dominus dixit ad me "for Midnight Mass of Christmas Day: "In nativitate domini ad missam in nocte. Introitus."
The recto (p. 113) has the end of the gradual "Hodie scietis" and Alleluia V. "Crastina die" for Christmas Eve: "Joseph: qui sedes super Cherubim, appare coram Ephraim, Beniamin, & Manasse...".

Decorative title page from a vast gradual. Latin manuscript on vellum with Roman Square Capitals inscription on red-ruled four-line background.3 small initials "A", "C" and "O" with floral decor in red and green; large initial "D" on gold background with a saint or patron portrait in purple and blue; a wide border of flower garlands on a deep gold background with floral tendrils. Ornamentation in red as well as numerous floral representations in blue, yellow, orange and white with leaves in green.

Format: 46.5 x54.5 cm. Format of portrait initial: 16.5 x 15 cm. The unusual horizontal format is explained by the fact that this is the lower half of a sheet, originally about 90 x60 cm.

The right-hand side with vertical crinkly folds, with light rubbing of the coloured surface. The overall impression is of an extraordinarily decorative leaf.
The magnificent portrait initial (format: 16.5 x 15 cm) on a powdered gold background is surrounded by a narrow gold leaf frame. It shows an unidentified youth, possibly a saint without an attribute or a donor/patron figure dressed in a purple tunic and a light blue turquoise overcoat, with curly hair and fine, almost feminine facial features, executed in sepia tones.

The delicate, regular facial features with the long, thin nose, the smallmouth, the finely arched eyebrows, and above all the lush brown curls, which have been heightened with white highlights, testify to a carefully composed desegno unmistakably in the tradition of the Florentine painting school of Domenico Ghirlandaio. The nuanced shading, as

well as the elegantly sculpturally conceived face, based on the sfumato technique, all tend to confirm this classification.

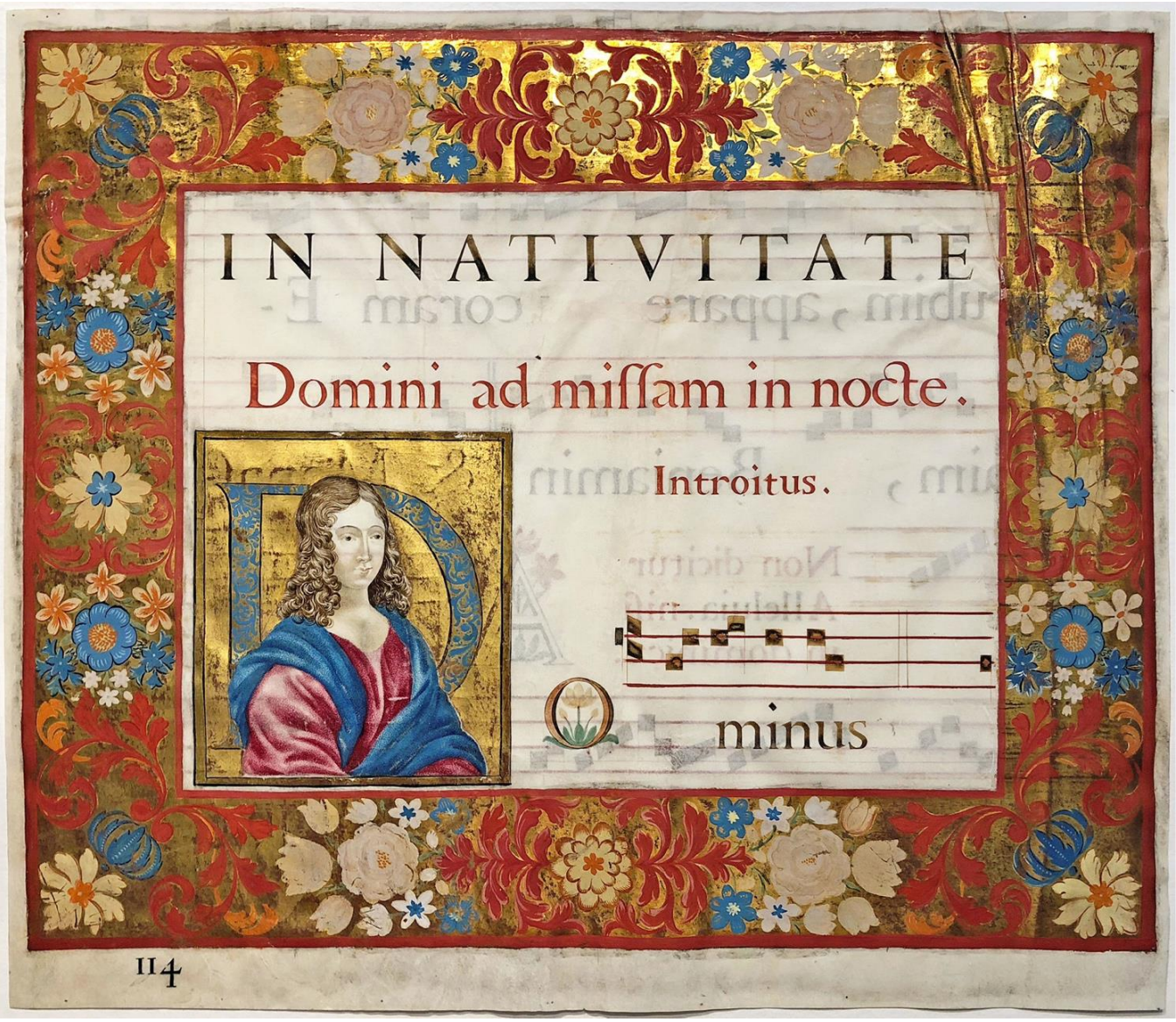
The initial "D" in the background is adorned with painted flowers in blue, on gold leaf. The remarkably beautiful decorative border (width: 7.5 cm), which fills the illuminated, painted background, shows lush floral tendrils in red, as well as numerous varied flowers in blue, yellow, orange and white with separate leaves in green.

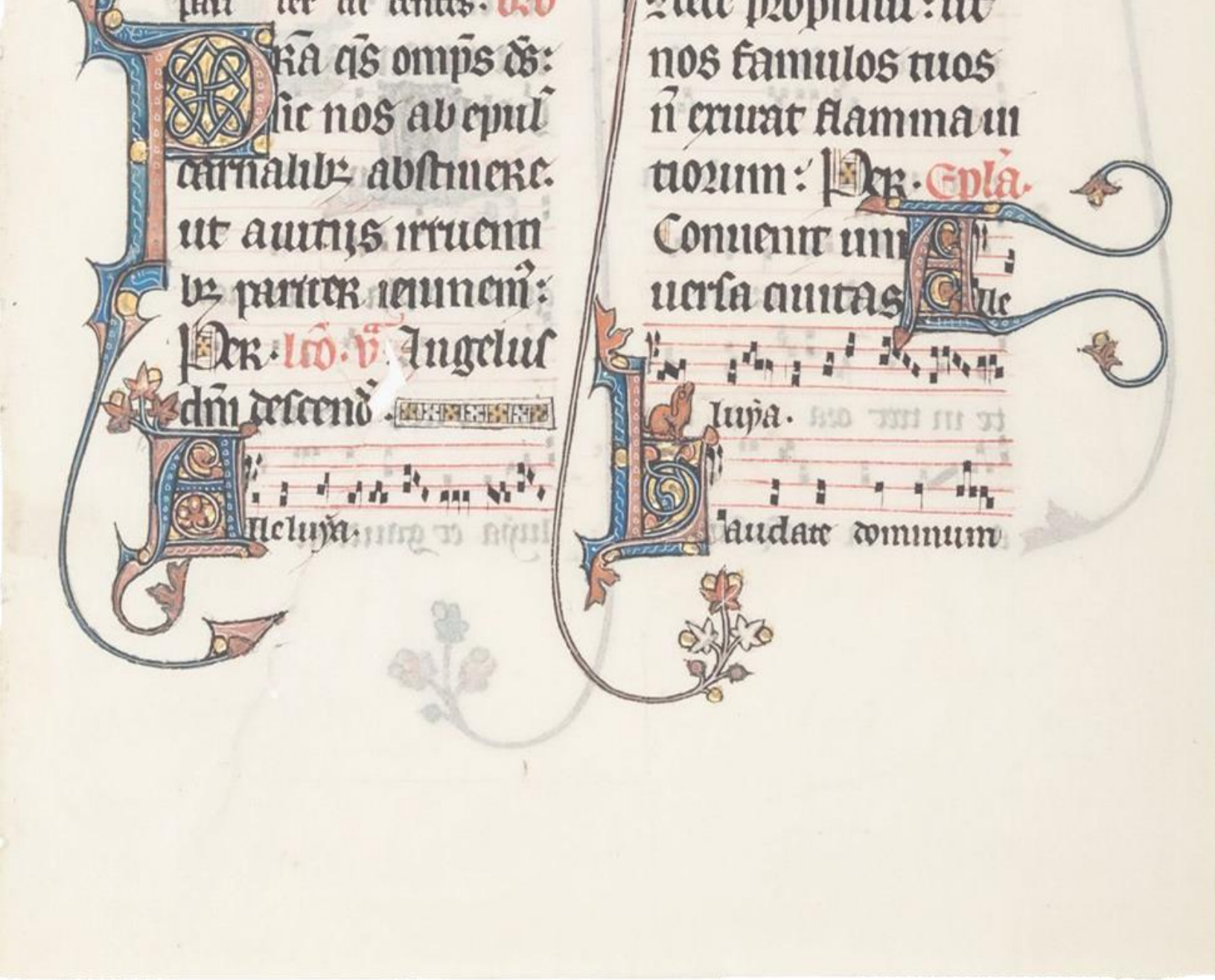
The recto (p.113) has the end of the gradual "Hodie scietis"and Alleluia V."Crastinadie" for Christmas Eve: "Joseph: qui sedes super Cherubim, appare coram Ephraim, Beniamin, & Manasse...".

Provenance

Galerie Bassenge, Auction 110, 17 October 2017, Lot 1006.

£8,000





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