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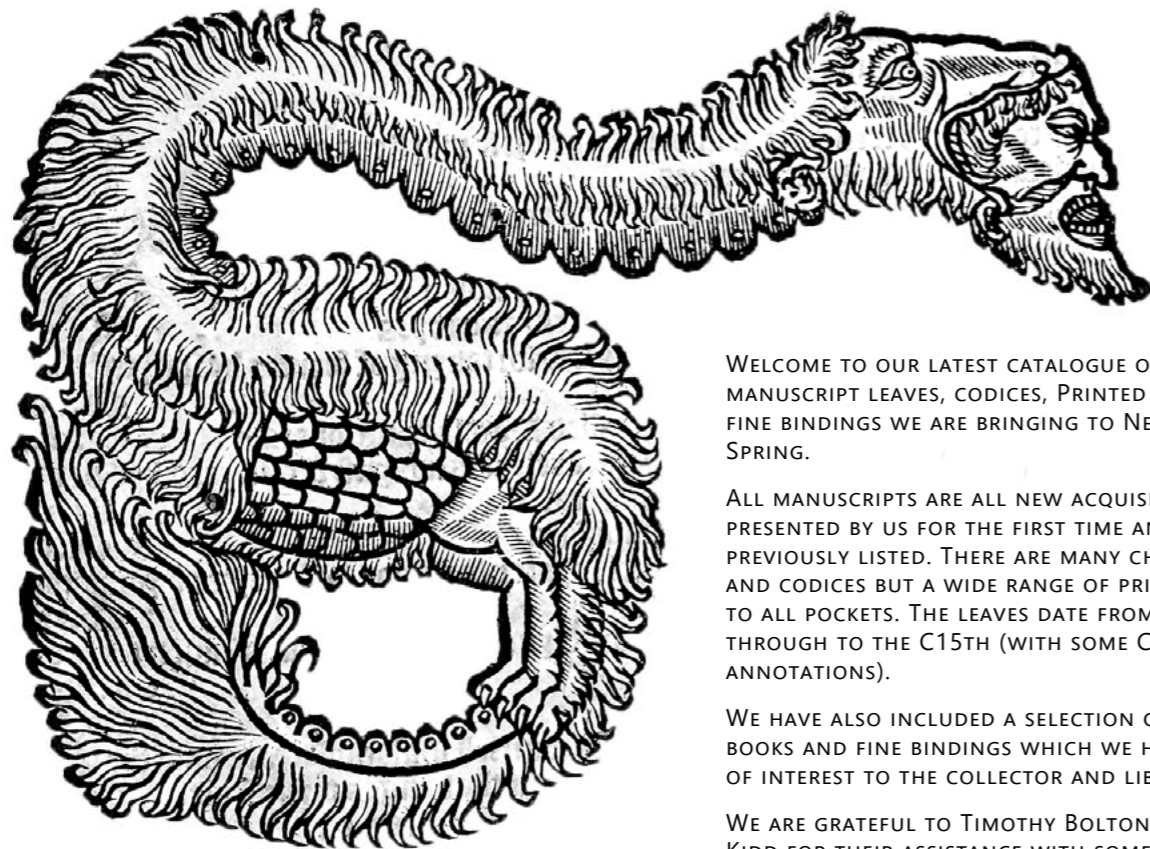
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65TH ANNUAL ABAA NEW YORK INTERNATIONAL ANTIQUARIAN BOOK FAIR
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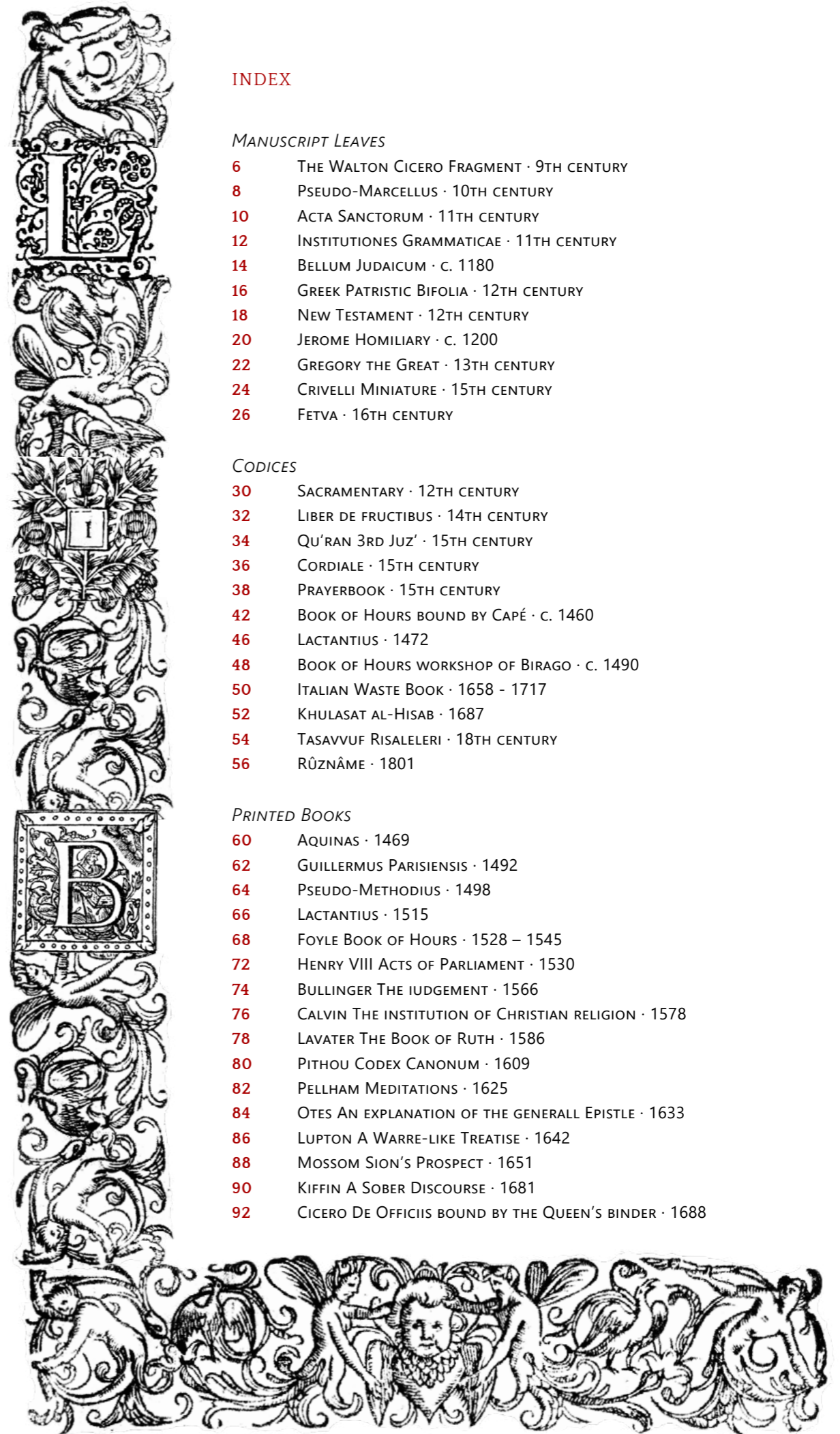


WELCOME TO OUR LATEST CATALOGUE OF NEW MANUSCRIPT LEAVES, CODICES, PRINTED BOOKS AND FINE BINDINGS WE ARE BRINGING TO NEW YORK THIS SPRING.

ALL MANUSCRIPTS ARE ALL NEW ACQUISITIONS PRESENTED BY US FOR THE FIRST TIME AND NOT PREVIOUSLY LISTED. THERE ARE MANY CHOICE LEAVES AND CODICES BUT A WIDE RANGE OF PRICES SUITED TO ALL POCKETS. THE LEAVES DATE FROM THE C9TH THROUGH TO THE C15TH (WITH SOME C18TH ANNOTATIONS).

WE HAVE ALSO INCLUDED A SELECTION OF PRINTED BOOKS AND FINE BINDINGS WHICH WE HOPE WILL BE OF INTEREST TO THE COLLECTOR AND LIBRARIAN.

WE ARE GRATEFUL TO TIMOTHY BOLTON AND PETER KIDD FOR THEIR ASSISTANCE WITH SOME THESE DESCRIPTIONS.



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MANUSCRIPT LEAVES

Fragment of a Greek manuscript with several lines of text in black ink and some red initials or rubrics.

Fragment of a Latin manuscript in a Gothic script, featuring a large, decorative initial 'S' at the start of a line.

Fragment of a Latin manuscript with a large, ornate initial 'S' and a decorative border on the right side.

Fragment of an Arabic manuscript written in a clear, black script, likely a form of Maghrebi or Maghribi script.

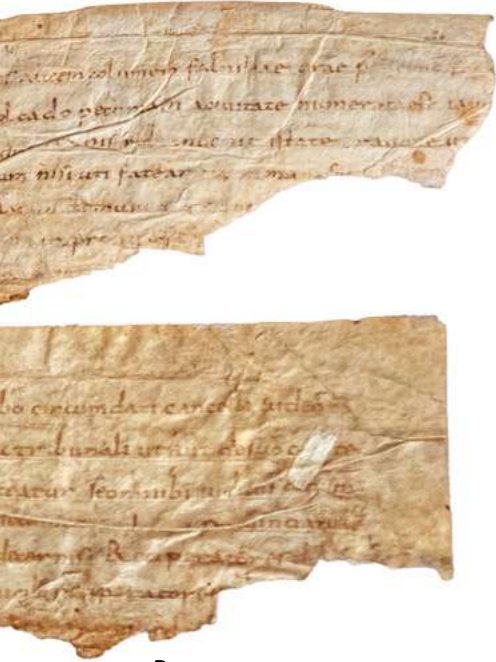
Fragment of a Latin manuscript with two columns of text, featuring red initials and rubrics.

THE EARLIEST SURVIVING WITNESS TO CICERO'S VERRINE ORATIONS FROM THE MID-C9TH

1 THE WALTON CICERO FRAGMENT. With parts of the Verrine Orations.

In Latin, manuscript on parchment.

[PROBABLY NORTHERN FRANCE OR LOW COUNTRIES, MID-9TH CENTURY]



DIMENSIONS
302 x 50 mm (original leaf approximately 185 mm wide).

DESCRIPTION
A cutting from across the top of a bifolium, each leaf with remains of 7 lines in a fine and rounded Carolingian minuscule with the et-ligature used integrally within words, a strong st-ligature, and the common mistake of writing HS for 'sesterce'.

Reused in late sixteenth or seventeenth century at head of spine to reinforce attachment of boards to the spine and hence now with scrawled title *Severini.... Medicina* (ie. Petrus Severinus [Danus], *Idea Medicinae Philosophicae*, printed Basel, 1571) in space between columns once forming gutter in bifolium, this space also with old tear (now closed), torn lower edges, some concomitant cockling, scuffs and small areas of paper adhering, overall in good and solid condition; set in glass on both sides.

This is a sister fragment of those in Bamberg, Hofbibliothek and Rinsedeln abbey; entirely secular and classical in context, and the earliest surviving witness to this part of this important text; moreover, during the decades spent in America, it was the oldest surviving witness to any text by Cicero in the United States.

TEXT

Cicero is arguably the most well-read and influential writer of the Roman World, and few literate lives in the West have been lived since his death in 43 BC. without being touched by his speeches and letters, his works on the Roman Commonwealth and its laws, and the philosophical works on old age and on the heart-rending sorrow of losing his young daughter, or at least by the legion of works these inspired. The present text is the literary foundation stone of all that work, the first significant composition that launched his career and set him on a stellar course through the Roman hierarchy.

Cicero was an up-and-coming lawyer when it was composed, freshly returned to Rome following the death of Sulla. In 70 BC. he agreed to take the case of a deputation of Sicilians against Gaius Verres, the corrupt governor of Sicily. Verres had employed Hortensius for his own defence, the most prominent and accomplished lawyer in Rome. It was a move that promised either the immediate death of his career or great success, and Cicero approached it with all the innovation and energy he could muster, travelling to Sicily to interview witnesses and amass evidence - practices almost unheard of in contemporary legal battles.

He composed seven lengthy speeches, each to be delivered across a single day in court, and almost immediately Verres and Hortensius withdrew from a straightforward engagement with these and began to attempt to delay the court with procedural matters. Cicero laid emphasis on the responsibilities of the senators who made up the jury, and turned the trial towards the jury as well as the accused. The effect was overwhelming, and after Cicero's opening speech, Hortensius resigned and advised his client to flee into voluntary exile. Verres fled to Marseilles, where he lived the rest of his life. Cicero collected together the remaining speeches for the trial and widely disseminated them, as well as assuming his adversary's position in the Senate in accordance with Roman legal practice. The text here is that of book III, 135-137 and 176-179.

PROVENANCE

1 From an elegant Carolingian codex of Cicero, probably copied in northern France or the Low Countries in the mid-ninth century. Identified by D. Ganz in March 2010 as a hitherto unknown cutting from the same lost parent manuscript as single fragments now in Bamberg Hofbibliothek and Einsiedeln Abbey (those catalogued in *Bischoff, Katalog der festländischen Handschriften des neunten Jahrhunderts*, I, 1998, no 245, p. 55).

2 The parent manuscript appears to have survived in a southern German or northern Swiss centre, before being cut up in the sixteenth or seventeenth centuries and reused in bindings.

3 Harry A. Walton (1918-2007) and his wife Virginia Walton (1915-2002).

4 Sold posthumously with the Walton collection in London July of 2009, to a UK collector and sold by them a few years later to the current owner.



THE LAST SURVIVING RELIC OF A BOOK RECORDED IN THE LIBRARY OF BOBBIO

2 PSEUDO-MARCELLUS. *Passio sanctorum Petri et Pauli*.

Decorated manuscript on parchment.

[ITALY (PROBABLY BOBBIO), 10TH CENTURY]

Apocryphal text based on the Acts of St. Peter, in Latin. A fine tenth-century witness to a rare and strange early medieval text; and probably the last surviving relic of a book recorded in the library of Bobbio.

TEXT

This is a strange late fifth- or early sixth-century narrative, apparently intended to project Paul into the events of the Acts of St. Peter, in which it describes his journey from the island of Gaudomeleta to Rome and erroneously states that Peter was Paul's brother. It claims to have been written in part by one Marcellus; intended to be the namesake disciple of Simon Magus, whose confrontation with Peter is recorded in Acts 8:9- 24. It was known to Jacobus de Voragine, and widely disseminated in the West in the Middle Ages, appearing in two Anglo-Saxon translations (Ælfric's *Passio Apostolorum Petri et Pauli* and Blickling homily no. 15, *Spel Be Petrus & Paulus*).

PROVENANCE

- 1 Probably produced for use in the Benedictine Abbey of SS. Peter and Paul, Bobbio, in Emilia Romagna, Italy. The abbey was founded by St. Columban in 614, and by the tenth century housed one of the finest libraries in the West. While the form of the initial and other Insular influences in script here can be found in pre-Carolingian books produced in Irish foundations throughout Europe, the present leaf is north Italian, and in 1993 Prof. Rosamund McKitterick noted the parallels between this initial and those in tenth-century books produced at Bobbio.
- 2 Sotheby's, 23 June 1993, lot 3.
- 3 Schøyen Collection, London and Oslo, their MS 1679.

DIMENSIONS

290 x 200 mm.

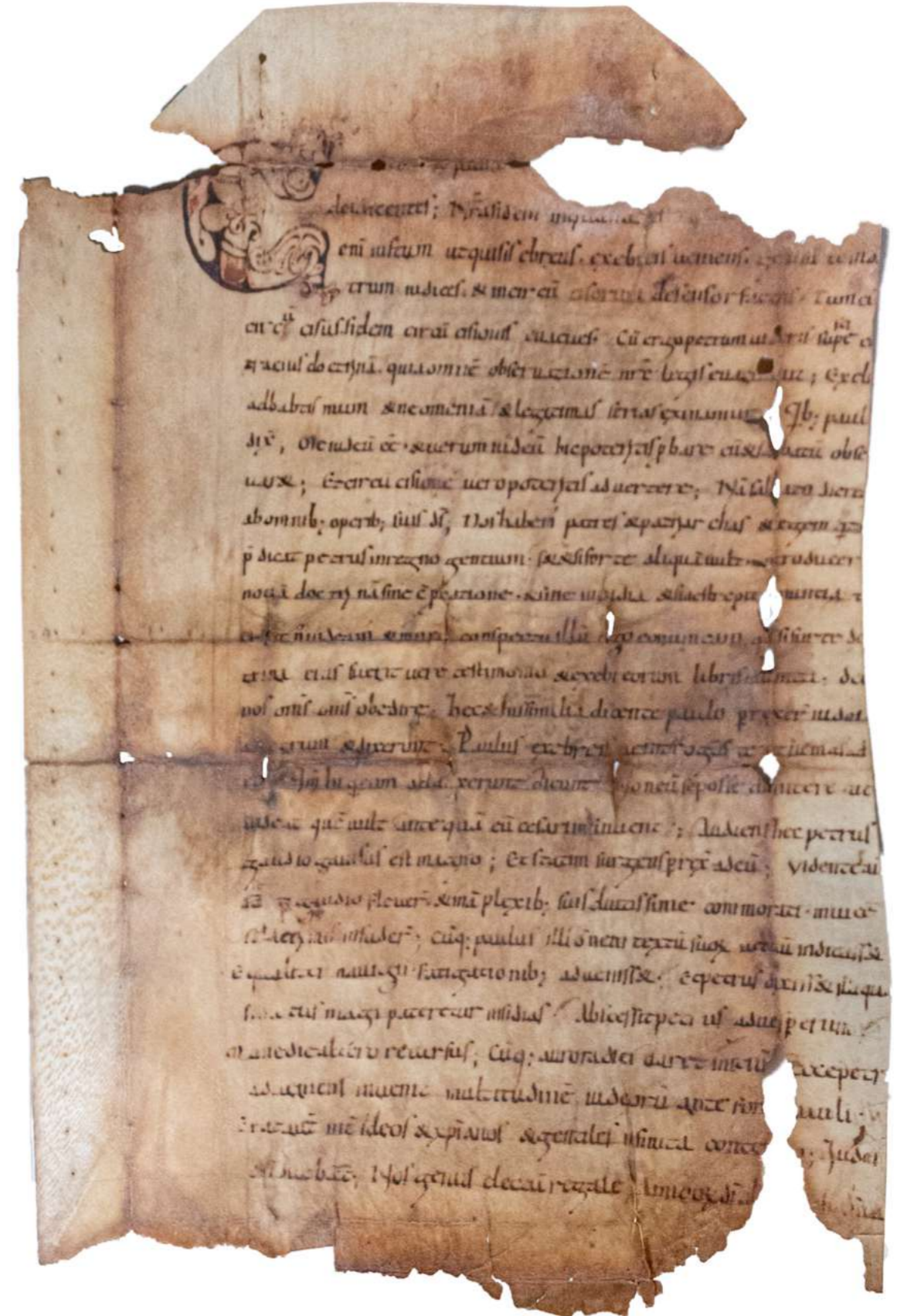
DESCRIPTION

Single leaf, with single column of 27 lines in local variant of an angular Carolingian minuscule which leans to right and has noted lateral compression, with et-ligature used integrally within words, ligature for 'ri' formed from an 'r' with a final flick of the pen descending far below the line, the hand also preserving Insular-derived features in long 'r' and a flourished 'g'.

Very faded red rubric at head of recto, one large acanthus-leaf initial in Insular-style penwork with pale orange-red wash, formed of elaborate scrolling leafy and petal designs.

Reused on a later binding of a later printed book and hence with torn edges, holes, scuffs and folds, trimmed at outer vertical edge with loss of a few letters there, much of text rubbed away on reverse with later inscription "Verrati / Contra / Luther", overall presentable condition.

In cloth-covered binding.



HUGE BENEVENTAN LEAF WITH DECORATED INITIAL

3 LEAF FROM A VERY LARGE COPY OF THE ACTA SANCTORUM. With a monumental decorated initial 'T'. In Latin, Beneventan minuscule, decorated manuscript on parchment. [ITALY (PROBABLY MONTE CASSINO), 11TH CENTURY]

DIMENSIONS

Visible area of manuscript:
435 x 285 mm.

DESCRIPTION

Single large leaf, with remains of double column of 34 lines in a good and regular Beneventan hand with notably large letters (cf. the eleventh-century Homiliae Capitulares leaf in Quaritch, Bookhands of the Middle Ages IV: Beneventan Script, 1990, no. 3, and perhaps also no. 8), red rubrics, one very large initial 'T' (opening "Temporibus suis maximianus imperatores miserunt ...", the opening of the readings for the Passion of St. Theodore the Martyr, preceded by the end of the "SS. Quattuor Coronati Romae Culti") formed of a blank parchment T-shape flanked by geometric pane of blank parchment edged with red penwork, all encased in pale green grounds.

Small remnants of bright yellow paint in places, leaf still in situ around a large pasteboard and so folded around extremities, tears, damage to edges and surface scuffs, small cutting from another Italian thirteenth-century manuscript pasted over upper inner corner, watermark on paper pastedown of this bookboard an anchor in a circle flattened on its lower left hand side and surmounted by a six-pointed star, almost certainly Briquet, no. 478 (recorded Bergamo in 1502, Gurk, Austria in c. 1500 and Graz, Austria, 1502).

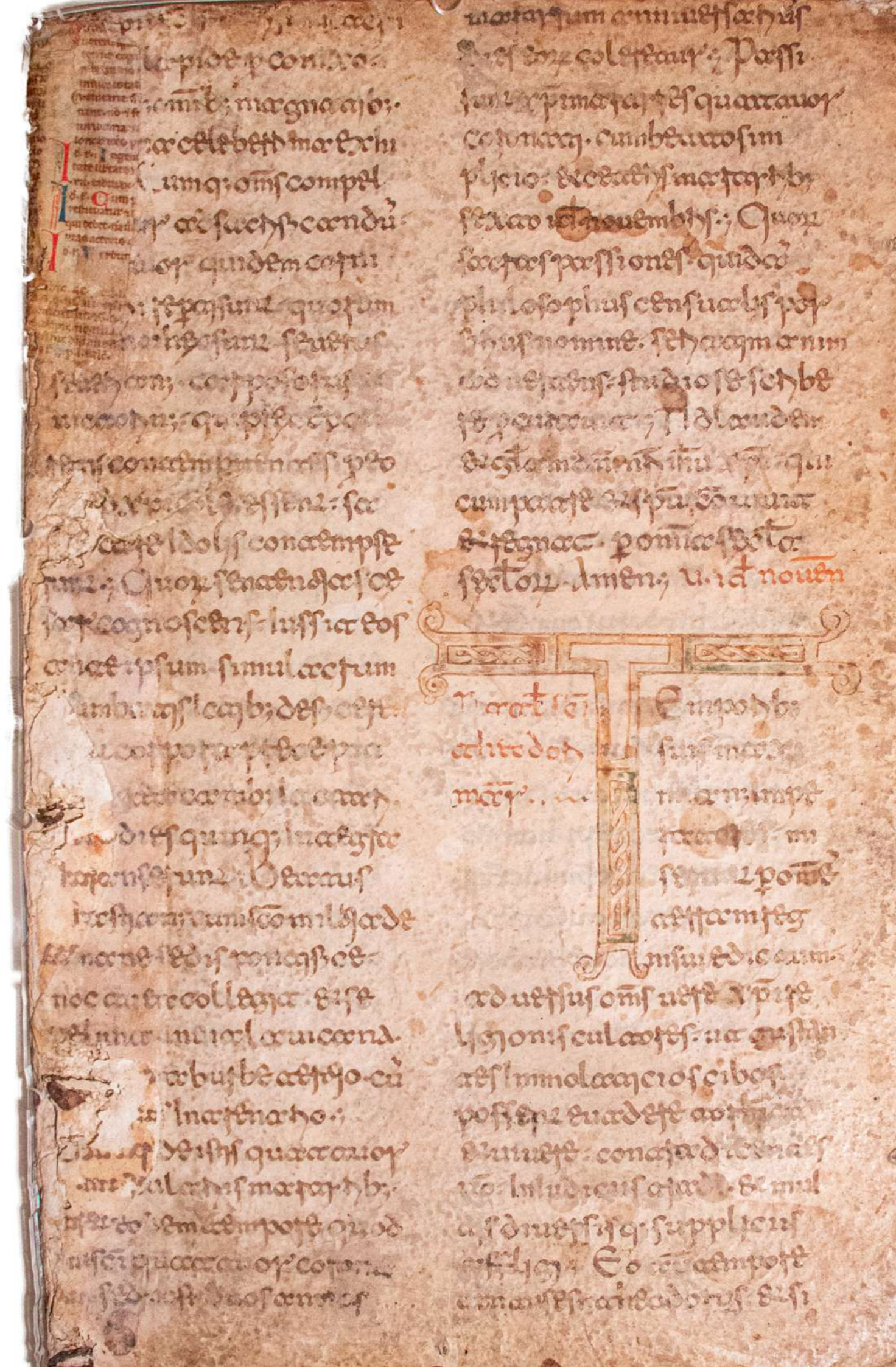
The present manuscript is the sister leaf of that sold on Bloomsbury's 2 July 2019 sale as Lot 1 (now NM MS 333), and the publishing of that leaf led to the subsequent rediscovery of this one. The re-emergence of this leaf enables us to see the scale of the decoration of the parent codex, and its survival on a bookboard with a paper pastedown allows us to conclude that the parent manuscript had left Montecassino and travelled to Bergamo on the northernmost border of Italy or one of its neighbour-towns on the other side of the Alps, either Gurk or Gratz, by 1500/1502 when it was reused on a binding.

Like its sister leaf, this is a large and fine example of early Beneventan minuscule, the strange and visually confounding Dark Age script formed from curling letterforms, broken lines and reliance on early medieval abbreviations, but what is of especial note here is its large Romanesque initial.

INITIAL

This initial stands quite apart from the long and thin initials encased within whip-like vines more common in Beneventan books (see those on a Missal leaf in Quaritch, Bookhands of the Middle Ages, IV: Beneventan Script, 1990, no. 8, reproduced in colour at front and with item). Certain features, such as the small circular leaf curls found halfway around the body of the foliate finials at its terminations, are found elsewhere in Beneventan decoration (see Avril and Załuska, Manuscripts enluminés d'origine Italienne, I, 1980, no. 31), however, the initial here is notably heavier and more Romanesque than those models.

Its closest parallels are found in the contemporary Italian book arts outside of Beneventan productions, in the Italian reinventions of the Carolingian Tours Bibles that became the Atlantic Bibles in the late eleventh and twelfth century (for the same compartmentalisation within the body of the initial, and the filling of the resulting panels with open intertwined designs, see ibid. nos. 65 and 74, both early twelfth century, and W. Cahn, Romanesque Bible Illumination, fig. 62, for an eleventh-century example in the Hirsau Bible). As such it represents an interesting crossover between the book arts of Monte Cassino and the surrounding centres in Italy.



RARE TEXT IN BENEVENTAN SCRIPT

4 PRISCIAN. *Institutiones Grammaticae*.

In Latin with three words in Greek capitals, in early example of Beneventan minuscule, manuscript on parchment.
[SOUTHERN ITALY, LATE 11TH CENTURY]



DIMENSIONS

Together 217 x 86 mm.

DESCRIPTION

Long and thin strip reconstituted from four smaller squares all cut from a single leaf and used to strengthen the spine of a later book, remains of about half of a single column with 31 lines visible of a small and early Beneventan hand.

Recovered from a binding and hence with stains, scuffs and holes (the larger with modern repairs), overall fair and presentable condition.

In modern cloth-covered binding.

TEXT

When the Carolingian script reforms swept away almost all other early medieval regional hands, the alluring and visually baffling Beneventan script survived in Montecassino and its subject houses almost exclusively as a liturgical script. Few examples contain anything other than liturgical and Biblical texts, but that here is a late Roman text of the early sixth century, entirely secular in character and perhaps used in teaching Latin to young members of a monastic community. Montecassino played an important role in the preservation of a number of Classical and late Antique texts, and this fragment sits alongside only two other such examples that have come to the market in recent decades: a late eleventh-century fragment of Virgil, *Georgics*, sold in Sotheby's, 10 July 2012, lot 18, for £32,000 hammer, and a cutting with Pseudo-Hegesippus, *De bello Judaico* sold in Bloomsbury Auctions, 7 December 2021, lot 7, for £8000 hammer.

PRISCIANUS CAESARIENSIS

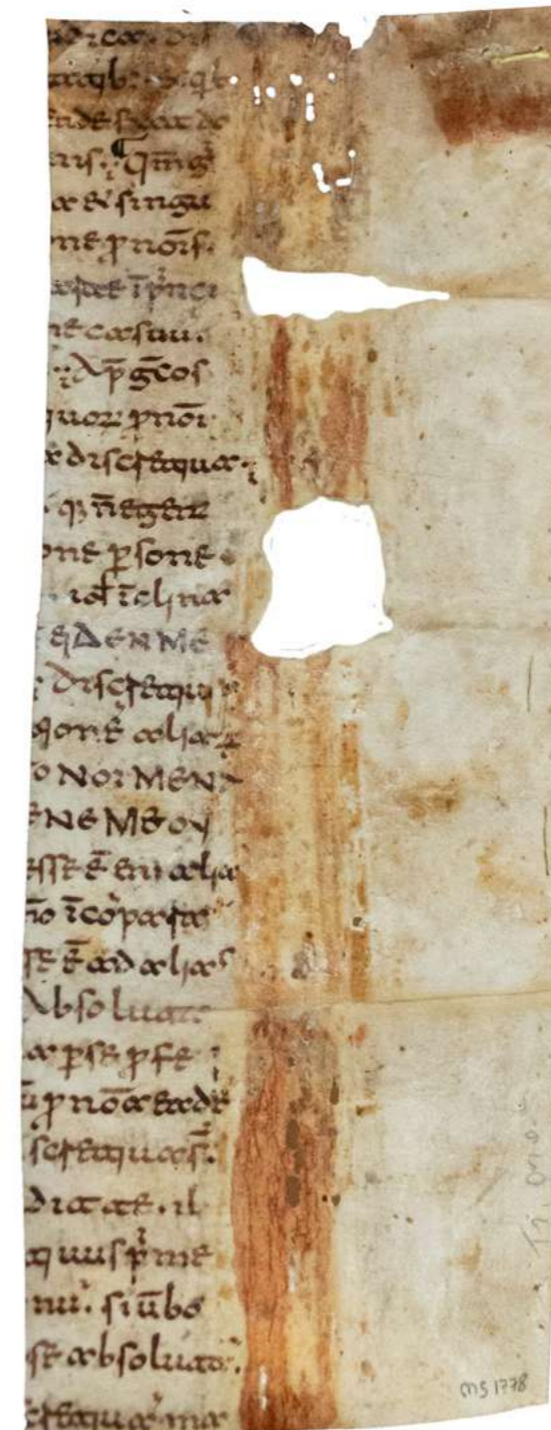
Priscian (more properly Priscianus Caesariensis) lived at the opening of the sixth century AD., during the final collapse of the Roman Empire. He was a native of Caesarea in North Africa, and was educated and taught in Constantinople. This text was one of the fundamental text books of the medieval West for those wishing to learn Latin, and no monastery, cathedral or secular school could be without a copy. Thus some 527 extant manuscripts are recorded today (M. Gibson, in *Scriptorium* 26, 1972), but only five of these are in Beneventan minuscule, all apart from this one in institutional ownership.

PROVENANCE

Sotheby's, 6 December 1993, lot 7, thence to Martin Schøyen (his MS. 1778).

PUBLISHED

V. Brown, 'A Second New List of Beneventan Manuscripts (III)', *Mediaeval Studies* 56 (1994), p. 319.



5 JOSEPHUS. *Bellum Iudaicum* (The Jewish War). The Latin translation attributed to Rufinus. [NORTHERN FRANCE OR FLANDERS, c. 1180]

TEXT

V.1 (p. 272, line 30) atque terror fedissimus ... V.2 (p. 276), line 28 confestim alii re<cessere>. The initial represents the opening of chapter 2. Miseries suffered by the residents of Jerusalem; ambush of Titus; sneak attack of the Jews upon the Roman tenth legion building a camp in preparation for the siege of Jerusalem.

The Jewish War provides crucial information about the First Jewish-Roman War and revolt against Roman occupation, and also represents an important literary source material for understanding the context of the Dead Sea Scrolls and late Temple Judaism. For many years, Josephus was largely known in Europe only in an imperfect Latin translation from the original Greek.

JOSEPHUS LATINUS

The works of the ancient Jewish historian Flavius Josephus were a central part of the cultural heritage of the Mediterranean world in the Middle Ages, available in at least ten languages and with a profound role in diverse historical and religious traditions. Josephus' major works – the Jewish War (Bellum Iudaicum), Jewish Antiquities (Antiquitates Judaicae), and Against Apion (Contra Apionem) – were unique sources for biblical history, Second-Temple Judaism, and the topography of the Holy Land, and as such were foundational for Jewish and Christian apologetics. Within western Europe Josephus seems to have enjoyed greater popularity than any other classical historian, where he was known to Christians through a series of late-antique Latin translations and adaptations, which remain largely unedited and surprisingly understudied. Although Josephus wrote in Greek, it was through ancient Latin translations and adaptations that his works exerted their greatest influence on the culture of medieval Christian Europe.

PROVENANCE

1 Marcel Mirgodin (d. c.1988), of Paris, couturier and bibliophile; two leaves were sold at Sotheby's, 17

December 1991, lot 10; nine leaves were sold by Les Enluminures in December 1991 and one more in August 1992.

2. Schøyen Collection, MS 1561. Deaccessioned: *History of Western Script - Important Antiquities and Manuscripts from the Schøyen Collection*, Christies London, 10 July 2019 - Lot 443.

LITERATURE

Bader, Bernd (ed.) 2019. *Josephus Latinus. De Bello Iudaico Buch 1.* [Palingenesia 119]. Stuttgart.

Chapman, Honora H. & Rodgers, Zuleika (eds). 2016. *A Companion to Josephus.* Oxford.

Deutsch, Guy. 1981. *Portrait de Flavius Josèphe dans un manuscrit du IXe siècle.* Revue de l'Art 53: 53-5.

Kletter, Karen. 2005. *The Uses of Josephus: Jewish History in Medieval Christian Tradition.* Diss., Chapel Hill.



DIMENSIONS
384 x 220 mm.

DESCRIPTION
A complete folio, in a fine early Gothic bookhand. Double column, each column with 52 lines, justification, 235 mm x 141 mm. Lightly ruled in plummet. Foliated "13" in modern pencil in the upper right-hand corner of the recto. One ten-line initial P in red and one two-line initial C, with one shoulder note with decorative red line-fillers. Minor stains and cockling only. Very elegantly laid out with exceptionally generous margins, a complete folio of a fine copy of a major historical text.

atque tunc fedissimè occupavit: et neq[ue] ad
suum capiendi temp[us] erat ut voluntas
mutaretur: neq[ue] pacem aut fugam sper
cupientibus: et enim custodiebant o[mn]ia. Dissi
deruntq[ue] latronum principes: quos Roma
nis pacatos esse ut tractante ad eos uelle
sentirent: quasi omnium hostes metue
bant: solusq[ue] occidendi uita dignus ad
cordes erant: et pugnatu[m] quidem nocte
dieq[ue] perpetuus clamor audiebatur: si me
tu acerbiore[m] erat iugentiu[m] quosq[ue]. Et
assonas quidem lasciuasq[ue] causas mila
ritatos p[ro]bebat. timor aut[em] includebat
ululatu[m]. Atq[ue] obmutosce[n]s dolare p[ro]for
midine tacito gemitu cruciabant. Itaq[ue]:
ita aut[em] reuerentia un[de] ap[ud] domesticos e
rat: neq[ue] cura sepulchro mortuus h[ab]ebat.
Quorum ambo[m] hec e[ss]e erat: q[uo]d de se q[ui]sq[ue]
spabat: Inuicem enim re alio[rum] remiserant:
qui e[ss]e federosus u[er]o erat: uelut gemitu
modis o[mn]ib[us] morat[ur]. At illo federoso gemitu
itumulu[m] adu[er]sa oculante[m] dimicabat
et ex mortuis haurientes audacia[m] q[ui] sub
pedibus certant: immani[ter] seuebatur. sepeq[ue] ad
uise p[ro]uocosi exurgentes: et q[ui] uili fu
isset. sine misericordie faceret: nulla
cedit aut[em] crudelitatis uia p[ro]miserunt:
addo ut ead[em] faceret multu[m] ad officia del
lica mstru[m]ta. h[ab]et abuteret. Itaq[ue] cum
olim fuerit cop[ia] p[ro]p[ri]o itaq[ue] pontificib[us]
placuit: itaq[ue] xx cubiti[us] alta edificare:
rex quidem agrrippa ex monte libano
aptas ei rei materias maximis sumptibus
et labore degerit: hoc e[ss]e ligna et magni
tudine simul et diuere p[ro]prietate sper
tabilia. Inuenit aut[em] belli ope n[on] imp
to ioh[ann]es h[ab]et sepe fecit. q[uo]d suffice lon
gitudine reperit: turres edificauit: et
ad uisus eos ostendit: qui desuper atq[ue] p[ro]p[ri]o pug
narent: p[ro] mur[um] ambitu[m] cont[ra] ex edna
occidentale[m] ad motas qua solui potat q[ui]
alio p[ro]ter g[ra]ndib[us] ex longinq[ue] fuerat occu
pato: et illo quidem fabricatus ex ipietate
machinis: subacta u[er]o spauit hostes. de
uo labore eius i[n]tel[lig]e demonstrauit: et p[ro]p[ri]o
q[ui] in h[ab]et q[ui]q[ue] ponit: romanos addit.
Et enim tunc p[ro]p[ri]o p[ro]p[ri]o quide[m] ad se collegit
exerit: alius u[er]o ut ad uerliam g[ra]ndi
ret: sepe: cesura[m] p[ro]p[ri]o e[ss]e q[ui] au[tem] tres
legiones q[ui] p[ro]p[ri]o sub eius patre iudeam
uastauit: et duodecima q[ui] olim e[ss]e co[lon]ia
male pugnatu[m] quoq[ue] licet p[ro]p[ri]o fortu

dine e[ss]e insignis: te tam[en] ena[rum] eoru[m]
metu[m] q[ui] p[ro]p[ri]o. alacri adu[er]s[us] d[omi]n[u]m
p[ro]p[ri]o: itaq[ue] quide[m] q[ui]ta legionom
uult p[ro]p[ri]o sibi occurrere: decima
si ascende p[ro]p[ri]o i[n]te[m]p[er]e aut[em] cu[m] ce[ss]it
regressus est: q[uo]d regum quoq[ue] subitua
plurima quid[em] d[omi]n[u]m i[n]te[m]p[er]e: q[ui] au[tem]
hacozet comitabant. Subpleu[m] e[ss]e aut[em]
u[er]o legionu[m] q[ui]ta uespasian[us] e[ss]e cu[m]
mutano miserat i[n]talia. ex h[ab]et q[ui]
cu[m] tyro ascendit. Duo na[m]q[ue] milia.
de alexandria exeret: lecta et ita u[er]o
milia ex eu[er]to e[ss]e se q[ui] boni: et amicu[m]
sp[er]atissim[us] benignolentia simul et p[ro]p[ri]o
denota: tyber[is] alexander: qui antea q[ui]
dem ad n[on] mstru[m]ta: tunc aut[em] dignus
qui exeret u[er]o p[ro]p[ri]o u[er]o: q[ui] p[ro]p[ri]o
inapientia fuit hospes i[n]p[ro]p[ri]o: et ad fide
clarissima u[er]o fortune: fozat e[ss]e:
id[em]q[ue] ead[em] g[ra]ndi[us] u[er]o uelluor e[ss]e:
ac p[ro]p[ri]o p[ro]p[ri]o adu[er]it: **P**ro
p[ro]p[ri]o d[omi]n[u]m u[er]o i[n] m[on]strem tra[m] t[er]ra
p[ro]p[ri]o: d[omi]n[u]m rega: o[mn]iaq[ue] auxilia.
post eos u[er]o u[er]o: castroq[ue] mo
tatores: deinde reu[er]o sarane atq[ue] ar
mati: p[ro]p[ri]o hor[um] t[er]re: et alio[rum] lectat ha
bene: et signiferos: quoz agru[m] equites se
quebant: h[ab]et u[er]o au[tem] machinas ibant: et
sedm illos u[er]o cu[m] lectat chylarchi: et
p[ro]p[ri]o cu[m] cohortib[us]. post aut[em] aru[m] aq[ui]
lam signa: et ante signa tubu[m] de
inde acies senu[m]. u[er]o ordib[us] dua
tata: seruile aut[em] u[er]o argo cu[m]q[ue] ag
muru[m]: et au[tem] hor[um] sarane: omni u[er]o m[on]
u[er]o i[n]te[m]p[er]e: eozq[ue] cultodes: co
actozet armoz: p[ro]p[ri]o aut[em] decent
exerat: ita ut mos e[ss]e romanus i[n] sust
nasti p[ro]p[ri]o: uenit: que et p[ro]p[ri]o
abei patre suozet occupata: et tunc
p[ro]p[ri]o tenebat. In aut[em] u[er]o morat[ur]
e[ss]e uespam: mane aut[em] inde p[ro]p[ri]o
p[ro]p[ri]o: die i[n] m[on]strem castra p[ro]p[ri]o
in loco quib[us] u[er]o m[on]strem p[ro]p[ri]o a cau
thon auilona uocant: u[er]o u[er]o
quonda[m] gub[er]at saul noie. q[uo]d significat
ualle distans ab ier[us]al[em]. Itaq[ue] sepe e[ss]e
guta. Hinc seuerit[us] p[ro]p[ri]o lectat eozq[ue]
comit[ur] p[ro]p[ri]o: q[ui] in t[er]ra
e[ss]e u[er]o q[ui] animos exploratu[m]: si
forte se g[ra]ndi p[ro]p[ri]o q[ui] i[n] man[us] ueni
ret metu cedent. Audierat enim q[ui] ne
ru[m] erat asedrosus et latu[m]b[us]: opp[ro]p[ri]o

Ordo milicie
romane

6 TWO BIFOLIA. *Unrecorded Patristic text.*
In Byzantine Greek script, with red initials.
POSSIBLY CONSTANTINOPLE, 12TH CENTURY

DIMENSIONS

Each bifolium 260 x 310 mm.

DESCRIPTION

Two fragmentary bifolia, each showing parts of two conjoined leaves written Greek in minuscule script on parchment.

The original codex contained pages in a single column of 40-42 lines each, the written area about 210 mm x 125 mm. The larger bifolium contains the better part of the first page and almost the entirety of the second conjoined page, both preserved to the original height. In the smaller bifolium almost the entirety of the first page preserved to its full height (with the beginnings of lines lost in the top 3/4 of the page and preserved to their full length in the lower 1/4); the top half of the second page is preserved with only the final few letters of the lines missing. In both bifolia there are horizontal holes in the centre separating the conjoined pages where the stitching of the original binding passed through, and several further holes and some fading especially at the edges obscuring the writing, but the writing is generally legible where preserved.

The text exhibits the usual letter-shapes, ligatures, and abbreviations of the period, and enlarged letters with rubrication at the beginnings of some passages. No foliation in the upper or lower margins, which are preserved to their original height; there are a few Greek letters in later hands scrawled in the lower margins, which are also preserved to their original edges.

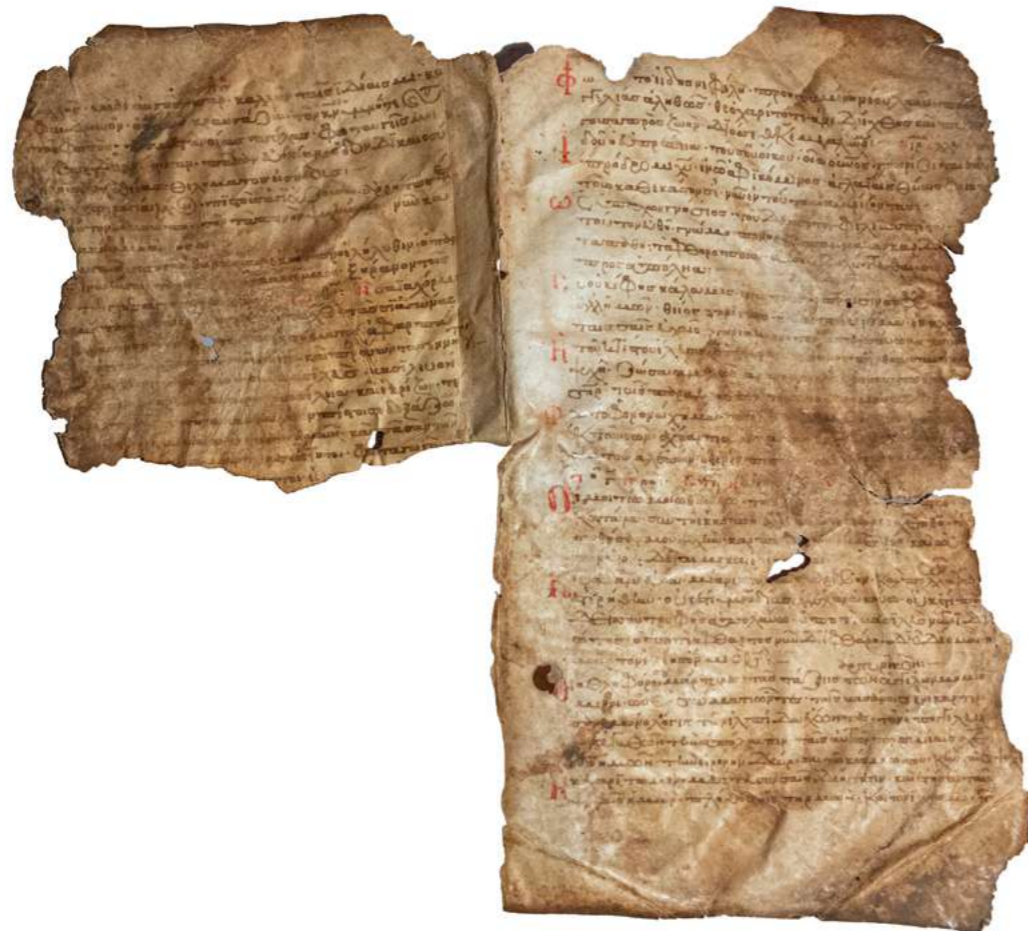
TEXT

The content is potentially Biblical, or a sermon, treatise, or commentary by a Patristic author. Such phrases as *καὶ σὲ διασώζει* appear ('and he preserves/saves you'), the latter verb a dozen times in the New Testament, but none are this text; together with *τρυφῆς ἀπολαύων* ('abstaining from luxury') which appears three times in Joannes Chrysostomus, but none are this text.

On one side of one leaf and a half side of another is the 'Transfer of the Relics of the Holy Hieromartyr Igantius the God-bearer. This is the service of the Eastern Church for the 29th January.

SCRIPT

It is fair to say that the single column format with long lines (as here) is a feature of book production older than the double column format that emerged as frequent and popular in the 13th century, especially for books with Bible or Biblical-related content. As such, this MS may have been rather early in the period, retaining a format reminiscent of an earlier style in book production. In addition, the shape of the codex and its pages, being roughly twice as tall as broad, is a format which, although not unexampled, is certainly in the minority for books of this period and is therefore somewhat eccentric in its dimensions. An origin in a monastic copying centre like Mt. Athos or Constantinople is to be suspected.



A C12TH NEW TESTAMENT IN BENEVENTAN SCRIPT

7 BIBLE. *New Testament: Revelation 11:6-12; 12:5-14:4.*

In Latin, manuscript on vellum.

[ITALY (MONTECASSINO OR VICINITY), SECOND HALF OF 12TH CENTURY]

PROVENANCE

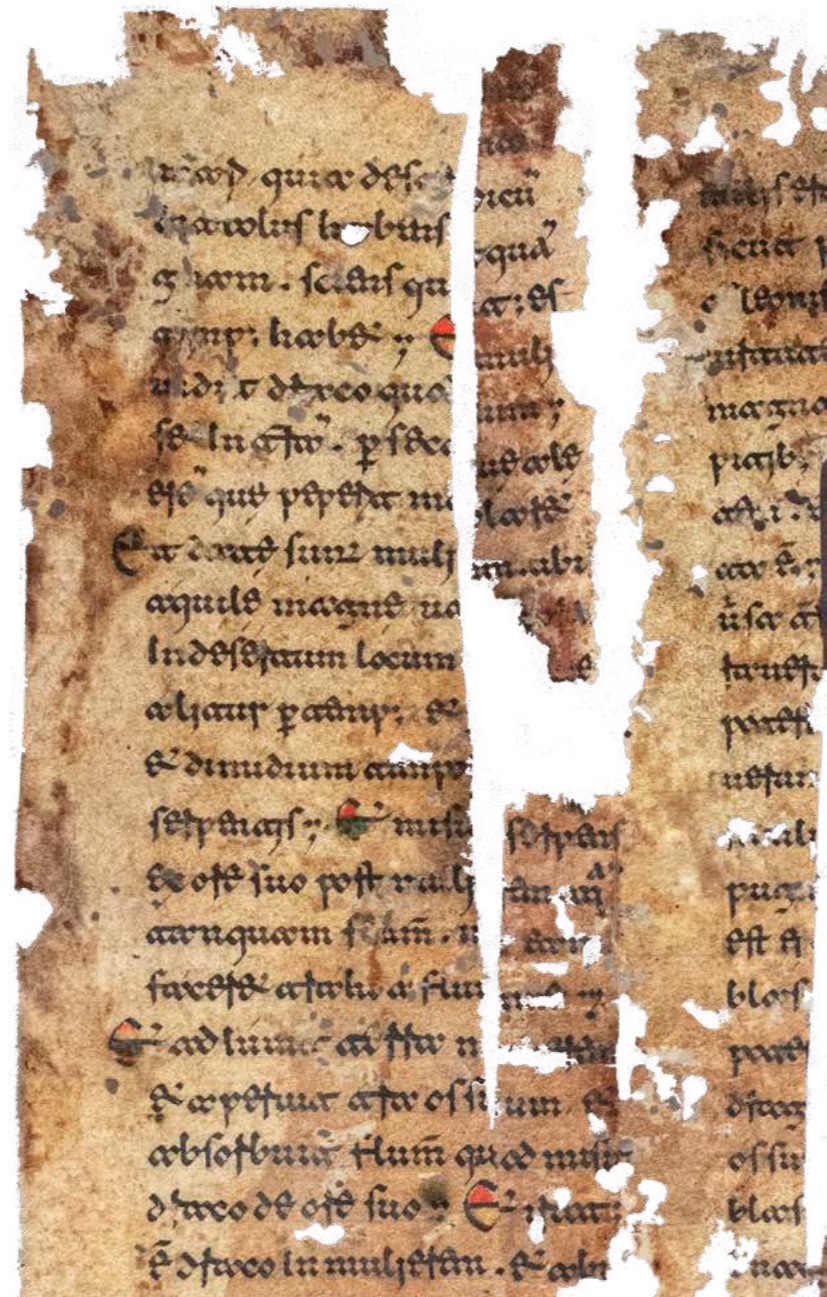
1 The script here and the decoration of the capitals indicates that the parent manuscript was written in the mother-house of Montecassino, or its immediate vicinity. In 1993, the Sotheby's cataloguer suggested that these fragments may be the remains of one of two Bibles in Montecassino's twelfth-century library catalogue (these recorded in G.H. Becker, *Catalogi Bibliothecarum Antiqui*, 1885, p. 246, nos. 1 and 16).

2 The parent codex then set aside at the close of the Middle Ages, and reused as binding material.

3 These fragments then re-emerging in Sotheby's 22 June 1993, lot 15; thence to the Schøyen Collection, their MS. 1682.

PUBLISHED

V. Brown, 'A Second New List of Beneventan Manuscripts (III)', *Mediaeval Studies* 56 (1994), p. 318.



DIMENSIONS
380 x 90 mm.

DESCRIPTION
Five vertical strips from a single bifolium. The original leaves with double column of 32 lines in an expert Beneventan minuscule of the Montecassino type, the text partly marked with diagonal stress marks for public reading, red versal numbers, twenty-five capitals infilled in red, yellow and green, losses to edges, small holes and stains, the parts set in glass on both sides and within a fitted case.



FROM A ONCE IMPRESSIVELY LARGE HOMILIARY

8 **JEROME.** *Parts of his letters 21:8-10, 13, 21 and 25, from a Homiliary.*
 In Latin, manuscript on vellum.
 [ITALY (PROBABLY NAPLES), C. 1200]

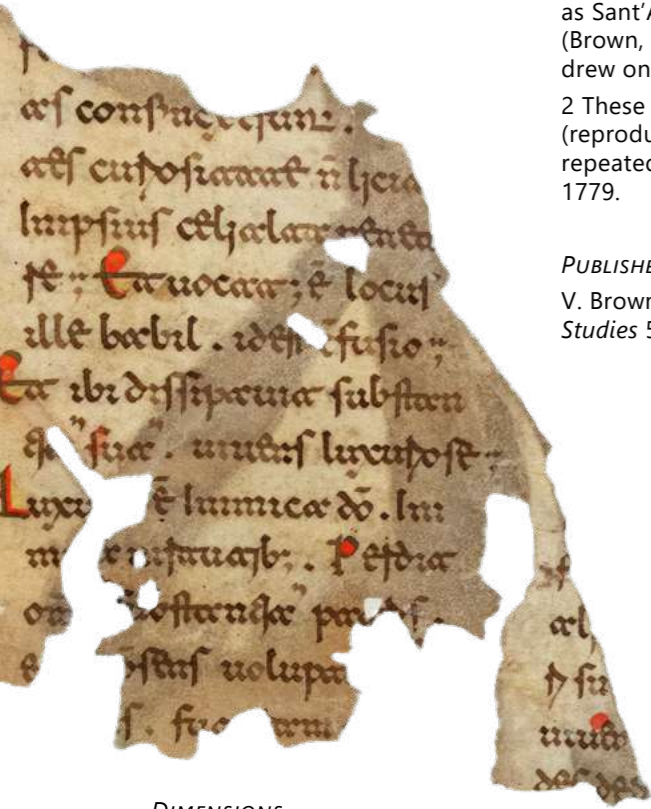
PROVENANCE

1 The parent manuscript appears to have been set aside at the end of the Middle Ages, and reused as binding material in Naples. Another fragment of the same parent codex and offsets from a further bifolium can be found on the binding of Napoli, Biblioteca Nazionale, XV AA 18, an Antiphonal from the grand church of S. Maria di Monteoliveto (also known as Sant'Anna dei Lombardi) in the Piazza Monteoliveto in central Naples (Brown, 1994, p. 328). The church was founded in 1411, and presumably drew on local resources for its bindings.

2 These fragments reappearing as Sotheby's 6 December 1993, lot 10 (reproduced there; and identified as from Abruzzo, but this not then repeated by Brown), thence to the Schøyen Collection, thereafter their MS. 1779.

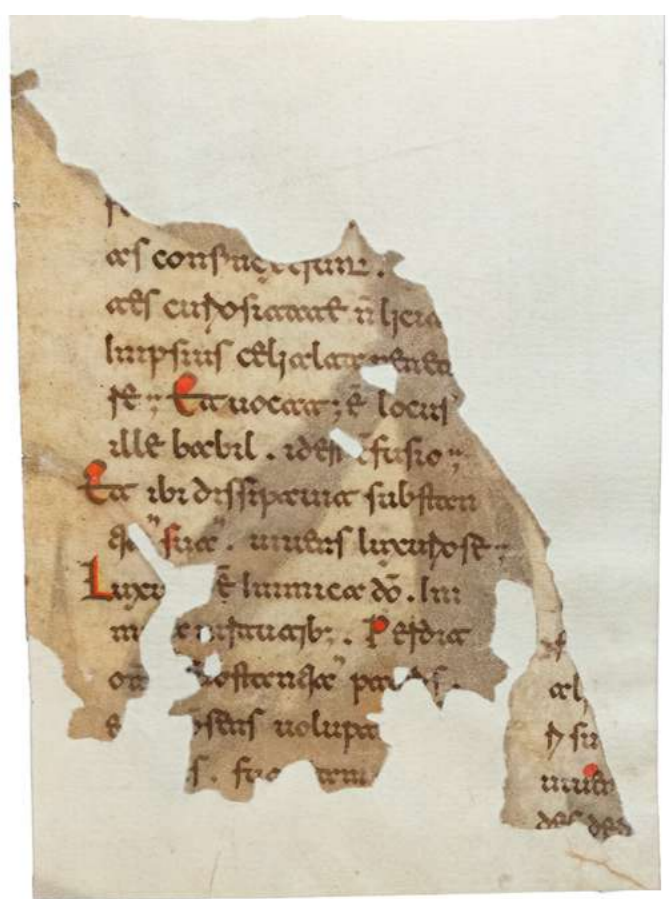
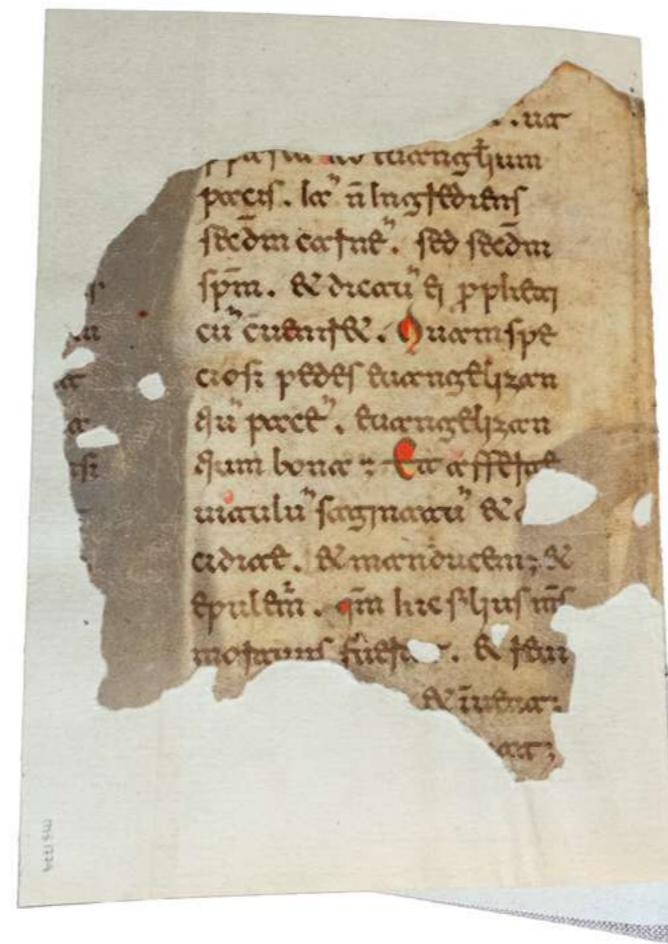
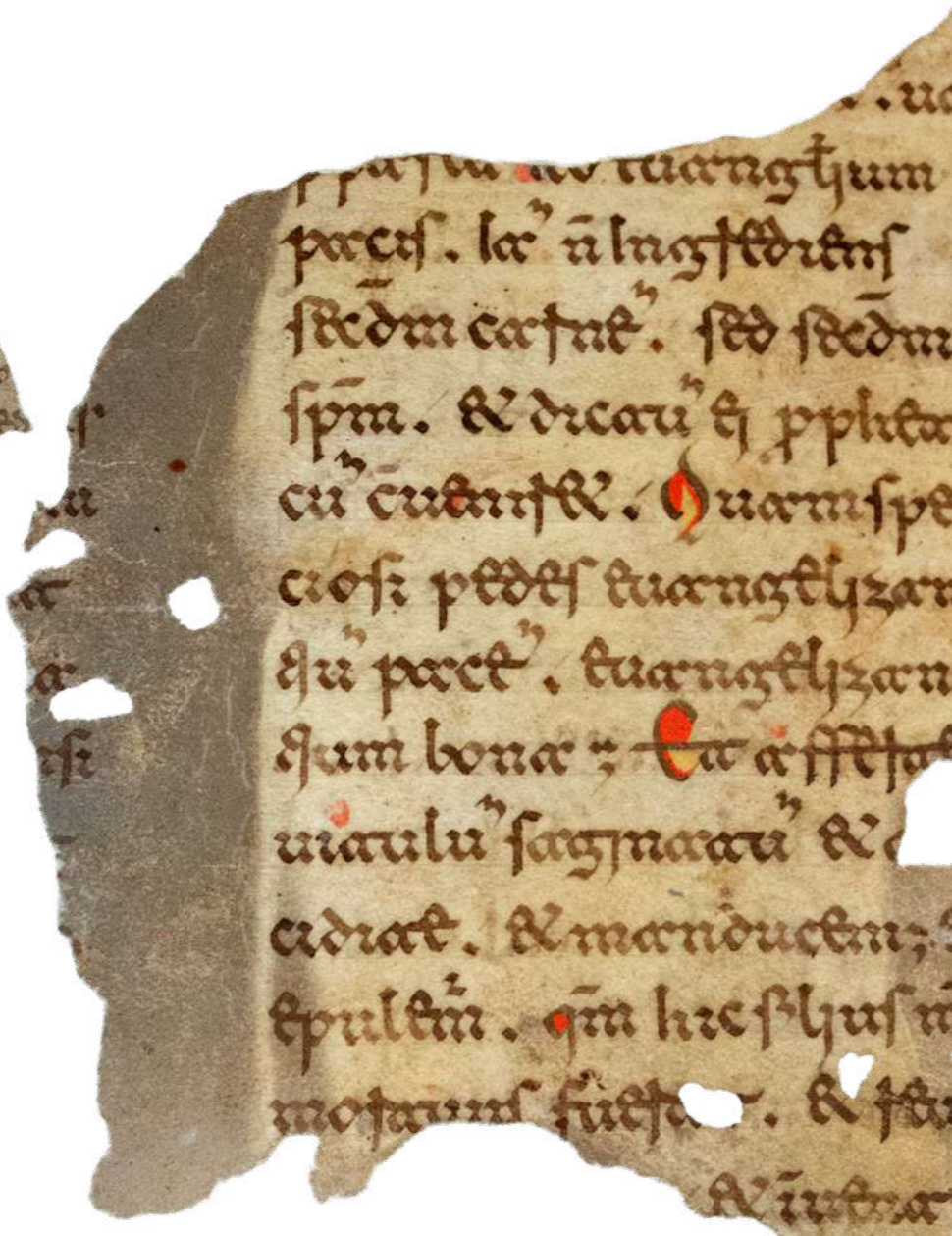
PUBLISHED

V. Brown, 'A Second New List of Beneventan Manuscripts (III)', *Mediaeval Studies* 56 (1994), p. 318.



DIMENSIONS
 Each leaf approx. 192 x 145 mm.

DESCRIPTION
 Fragments from the innermost parts of a bifolium, with outer edges and small holes, from a codex originally with double column (column width 92 mm) of at least 17 lines in a large Beneventan minuscule, fifteen capitals touched in red and yellow wash, torn away at edges with large part of only a single column surviving on each remaining leaf.
 These fragments now set in modern archival paper and within a cloth-covered card binding.

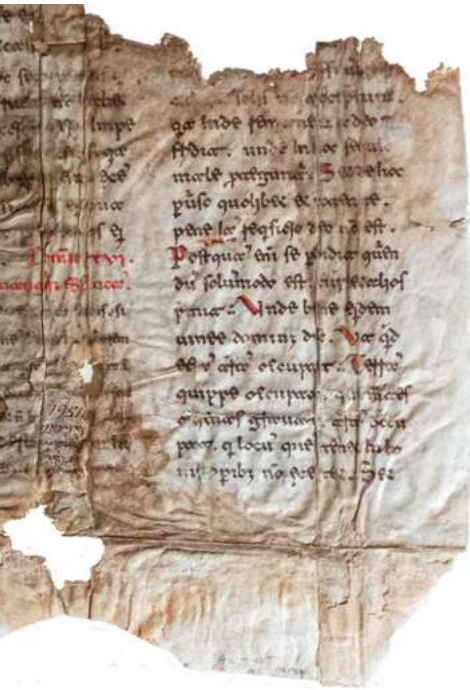


A LEAF FROM A BOOK ONCE OWNED BY LUCREZIA DE MEDICI

9 GREGORY THE GREAT. *Homilia in evangelia 31:2-5, on Luke 13:6.*

In Latin, manuscript on vellum.

[SOUTHERN ITALY (PROBABLY MONTECASSINO), 13TH CENTURY]



PROVENANCE

1 Probably written for use in Montecassino itself, founded by St. Benedict of Nursia c. 529, and the site of the creation of both the Benedictine Order and Beneventan script.

2 Cardinal Bernardo Salviati (1470/92-1568), son of Lucrezia de Medici, herself the daughter of Lorenzo de Medici. He was elevated to the cardinalate in 1561, and lived in Trastevere, Rome. This fragment was reused on the binding of a book of his, apparently his private manuscript journal, dated 1562.

3 Bruce Ferrini, Akron, OH, and then Sam Fogg, cat. 16, *Text Manuscripts and Documents 2200BC to 1600AD*, 1995, no. 24.

4 Schøyen Collection, London and Oslo, their MS 1919, acquired from Fogg.

5 Offered in Bloomsbury Auctions, 8 July 2020, a selection from the Schøyen Collection to celebrate the collector's 80th birthday, lot 23, but unsold.

PUBLISHED

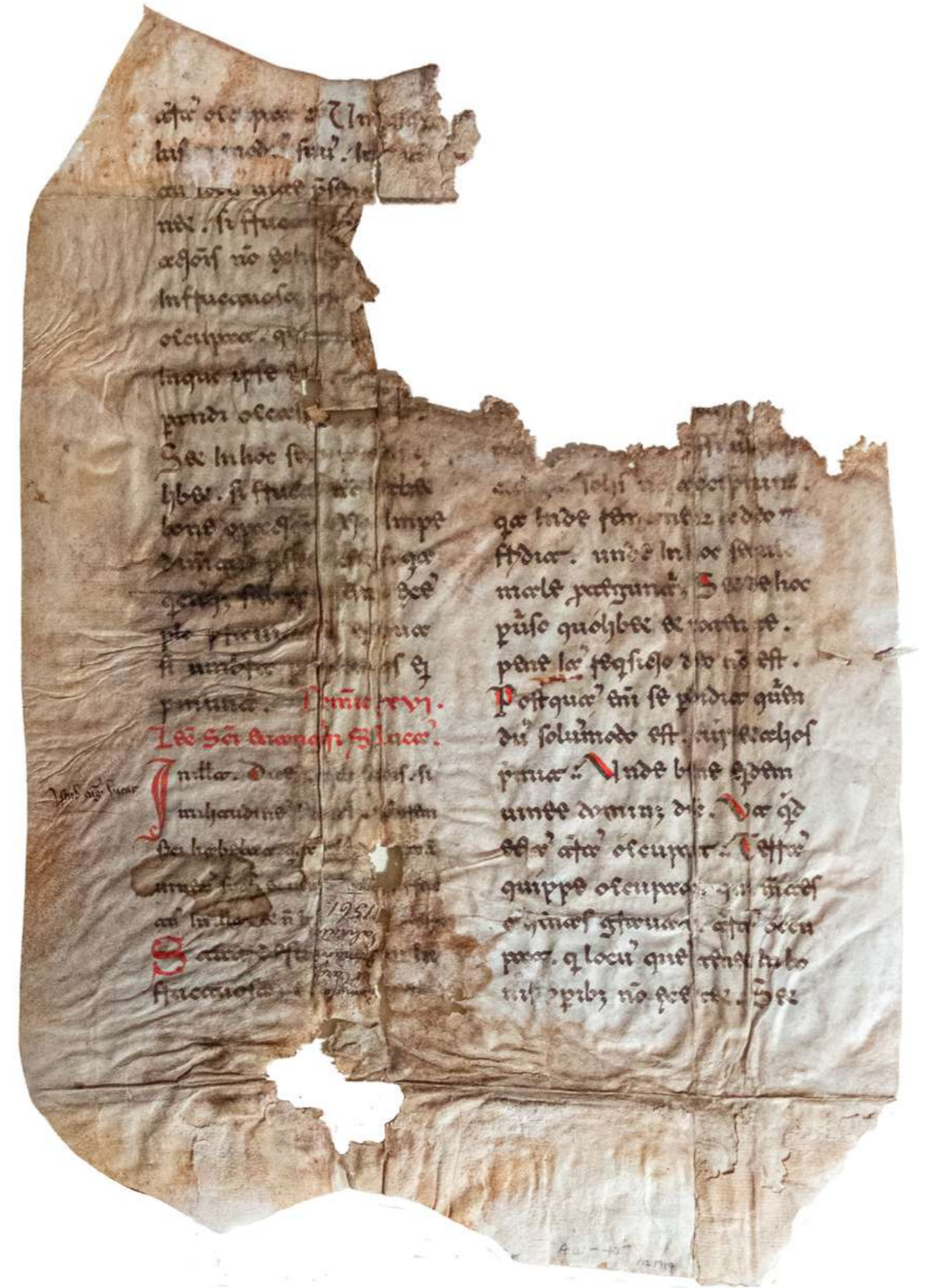
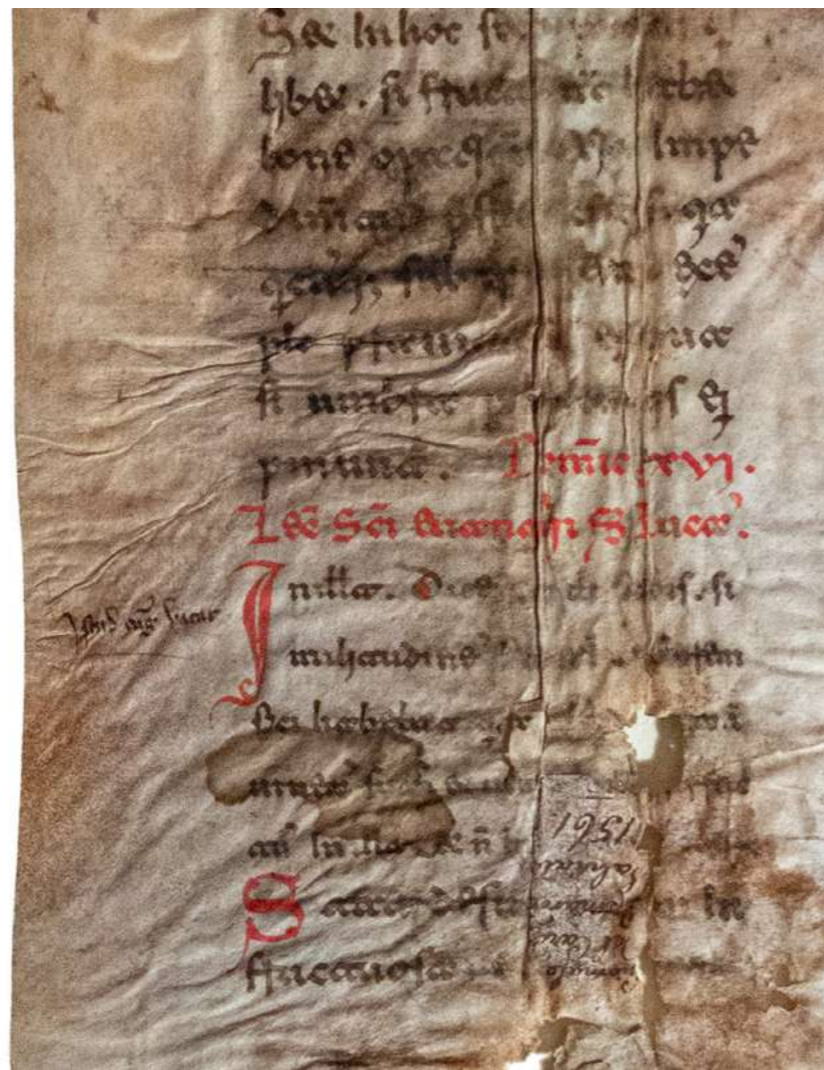
V. Brown, 'A Second New List of Beneventan Manuscripts (IV)', *Mediaeval Studies*, 61 (1999), p. 366.

DIMENSIONS
400 x 280 mm.

DESCRIPTION
Single leaf, with remains of double column of 25 lines in a skilled Monte Cassino-type Beneventan minuscule, capitals touched in red, red rubrics and simple red initials.

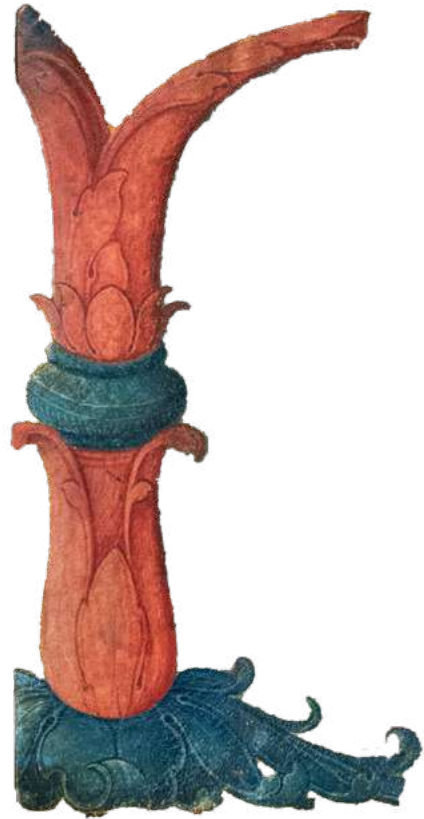
Recovered from a binding and with large section from upper outer corner of leaf lost through old water damage, somewhat darkened overall, other folds and holes, irregularly trimmed at top and bottom, part of late sixteenth- or seventeenth-century paper label ("Giornale del card' Bernardo Salviati 1562") overlaid to spine, leather thong at edge remaining from reuse as binding, overall fair and presentable.

In white cloth-covered card binding.



AN HISTORICALLY IMPORTANT RENAISSANCE PAINTING BY TADDEO CRIVELLI C.1460

10 CRIVELLI, TADDEO. *Christ Triumphans*.
Magnificent Large Miniature Gold Leaf.
FERRARA, c.1460]



DIMENSIONS
154 x 140 mm.

DESCRIPTION

The artwork is rendered in opaque colours on a gold leaf background, with a verso featuring square notation on a four-line red system alongside text fragments from a liturgical manuscript.

The artwork remains in good condition, although trimmed slightly, resulting in minor losses to the encircling line and the initial's extensions. The gold ground exhibits some brittleness, and the surface shows slight colour abrasion in places, yet retains magnificent, nuanced colours.

This exquisite miniature depicts the risen Christ, known as the Salvator Mundi, emerging from the grave, adorned in rich robes, and positioned within an ornate historiated initial "R" formed of acanthus leaves. The scene features two Roman soldiers - one seated and one kneeling - while Christ holds a long spear topped with a golden cross and a billowing victory flag emblazoned with a red cross on a white background. His right hand is raised in a gesture of blessing, symbolizing His triumph over death and the promise of eternal life.

It dates back to approximately 1460, originating from Ferrara, Italy. It is a powerful representation of the theme "R[esurrexit Dominus a mortuis, sicut dixerat; exsultemus et laetemur omnes, quoniam ipse regnat in aeternum]" based on 1 Corinthians 15:12, portraying Christ's resurrection.

ARTIST

Taddeo Crivelli (documented 1451-1479) is celebrated as a leading painter and miniaturist of the 15th-century Ferrarese school. He is renowned for his richly illustrated works, including a two-volume Bible for Duke Borso d'Este and other significant projects like illuminated editions of Boccaccio's Decameron. Crivelli is recognized for his meticulous attention to texture and a vibrant colour palette enhanced with gold.

PROVENANCE

- 1 This piece has passed through private collections in France and Germany.
- 2 The initial miniature fragment comes from the same hymn book (antiphonal) manuscript as the "Trinitas" miniature "B," which was sold to the Paul Getty Museum at a Christie's Live auction on the 24th of November 2004, lot 6958.

LITERATURE

M. Boskovits, *Ferrarese painting about 1450: some new arguments; La miniatura a Ferrara dal tempo di Cosmè Tura all'eredità di Ercole de' Roberto*, ed. F. Toniolo, 1998.

K. Barstow, *The Gualenghi-d'Este Hours, Art and Devotion in Renaissance Ferrara*, 2000.



A RARE AND HISTORIC OTTOMAN MANUSCRIPT:
A LEGAL FETVA BY EBUSSUUD EFENDI, CHIEF JURIST OF SULEIMAN THE MAGNIFICENT

11 EBUSSUUD EFENDI. *Fetva manuscript.*
[EARLY 16TH CENTURY]

This extraordinary document represents a first-hand legal ruling (fetva) issued by Ebussuud Efendi, one of the most renowned Islamic jurists and theologians of the Ottoman Empire. This original manuscript is a rare and pristine example of Ottoman ephemera. Its authenticity and preservation make it an invaluable artifact of the classical Ottoman era, providing unparalleled insight into the legal, cultural, and philosophical foundations of the empire.

TEXT

The manuscript discusses a specific case of inheritance law within the framework of classical Islamic jurisprudence. Using the fictitious names Zeyd, Hind, and Amr, Ebussuud Efendi examines whether daughters of the deceased are entitled to a share of an inherited property initially left to male heirs. In a succinct yet powerful conclusion, he declares, "El-cevap: olur" ("The answer: it is granted"), affirming the daughters' rights to the inheritance. The document is signed in his own hand with the phrase, "Ketebehü Ebussuud ufiye anhü" ("Written by Ebussuud, may he be forgiven").

This fetva serves as a critical testament to the recognition of women's rights in Islamic law during the Ottoman era, highlighting the fairness and progressive spirit of Ebussuud Efendi's legal interpretations. Beyond its legal significance, the document also demonstrates the practical application of Islamic jurisprudence in a dynamic imperial setting.

AUTHOR

Known by his illustrious titles—Müftülenâm, Şeyhülislâm, Muallim-i Sâni, and Sultânü'l-Müfessirîn—Ebussuud Efendi served as the chief legal advisor and spiritual guide to Sultan Süleyman the Magnificent. His profound influence on Ottoman law, culture, and governance solidifies his place as a pivotal figure in Islamic history. His opinions not only influenced domestic law but also provided the ideological and moral justifications for Sultan Süleyman's European campaigns. Acting as Suleiman's trusted advisor, Ebussuud's fetvas embodied the principles of justice, balance, and order that defined the classical Ottoman worldview.

DIMENSIONS
132 x 102 mm.

DESCRIPTION
Written in elegant sülüs script, with gold dust embellishments throughout. Some cracks along the folding lines, but overall in good condition.



CODICES



Tunc ipse liber
diuinus imminuit
Et p̄ q̄t̄ruit & su
uitans : & q̄ nec
sine sapientia sit p̄
tis studium se conti
misio eē preclari hu
q̄s rerum multigra
eētis opibus aut e
imlere : Q̄ vobis
terrene q̄ sint : & a
cultum / nemo meli
Erant quidem isti u
simi : q̄s sine tunc
ita : vt cum rebus or
ham & abiecit qu
as : & renūciatē im
vt solam nudam qu
q̄s sequerentur : tunc
nomen & autoritas v
triboni premiu p̄re
sunt id quod volebat
diastriam p̄tulerunt
archanū sumi dei
Ac prop̄rijs sensibus
ogn nihil inter deū
consilia & dispositio
ne cogitatio assequi
qua fieri nō potuit
ideo diuina noscere
deus lumē sapien
re : Ac sine ullo labo
tenebras inextricab
Aliquando .& notio
um fecit : vt & hui
eē monstrare : & er

هذا هو
فيلسوف
الذي
كان
يجمع
علم
الجميع
في
كتاب
الجميع
ان
افضل
من
الجميع
ان
افضل
من
الجميع
ان
افضل
من
الجميع

٤	١	٢	٣	٤	٥	٦	٧	٨	٩	١٠
١٠	٩	٨	٧	٦	٥	٤	٣	٢	١	٠
١٠	٩	٨	٧	٦	٥	٤	٣	٢	١	٠
١٠	٩	٨	٧	٦	٥	٤	٣	٢	١	٠
١٠	٩	٨	٧	٦	٥	٤	٣	٢	١	٠
١٠	٩	٨	٧	٦	٥	٤	٣	٢	١	٠
١٠	٩	٨	٧	٦	٥	٤	٣	٢	١	٠
١٠	٩	٨	٧	٦	٥	٤	٣	٢	١	٠
١٠	٩	٨	٧	٦	٥	٤	٣	٢	١	٠
١٠	٩	٨	٧	٦	٥	٤	٣	٢	١	٠



C12TH MISSAL WITH COLOURED INITIAL AND ANNOTATION ON THE ANNIVERSARY OF THE MARTYR OF THOMAS BECKETT, WRITTEN BEFORE 1173

12 LEAVES FROM A SACRAMENTARY.

In Latin, decorated manuscript on vellum.

[AUSTRIA OR SOUTHERN GERMANY, SECOND HALF 12TH CENTURY]

A handsome example of Romanesque script with early German neumes: a significant fragment of an important 12th-century Sacramentary – that part of the Roman Missal which contains the prayers and directives for Mass, and a number of sacramental formulas, but does not include the readings of the Mass.

SCRIPT AND MUSIC

This example of well-developed and conscious Romanesque reveals great regularity in line and spacing and there was evidently no pressure on the scribe as to space. The form, angularity and spacing of the letters is reminiscent of a leaf from another Sacramentary now at the J. Paul Getty Museum in Los Angeles, Ms. Ludwig V 3 - also southern German or Austrian and dating from the third quarter of the 12th century. The diastematic neumes represent a first step away from primitive linear musical notation. They give an indication of the relative height among the neumes, but not the exact pitch, as a stave or clef will do.

PROVENANCE

1 The present leaves are from the same manuscript as ten leaves described in *The McCarthy Collection*, II (2019), no 35, most of which were sold by London dealers in the 1990s. The surviving modern double-pencil foliation suggests that at least 47 leaves from the parent manuscript survived together in the 20th century. The parent manuscript was evidently updated and enhanced with liturgical additions in subsequent centuries. The later medieval inscriptions on the surviving flyleaf mention a Mass of St Leopold, which lends greater weight to a localisation in Austria.

2 The present leaves were owned by Dr Fritz Zeileis, Linz, Austria (1898-1978).

3 Jörn Günther, Hamburg, April 1992.

4 Schøyen Collection, MS 1574.

EXHIBITED

Oslo Katedralskole 850 år, Jubileumsutstilling 10-14 March 2003.

LITERATURE

H. Goodall, *The Story of Music*, 2013. R. Malikèniènè, *Muzikos Labirintai*, Vilnius, 2010, p.68



DIMENSIONS
c.290 x 220 mm.

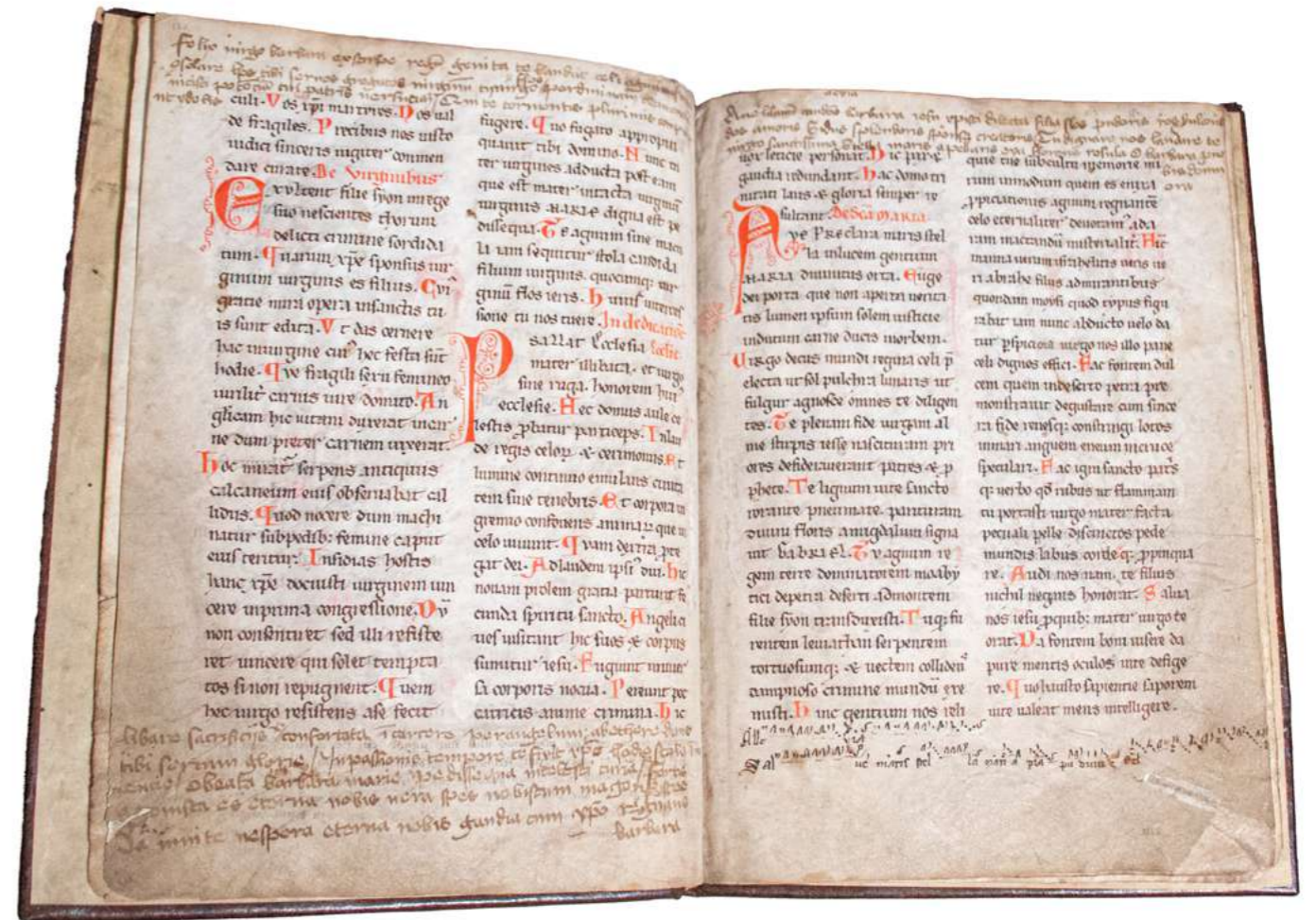
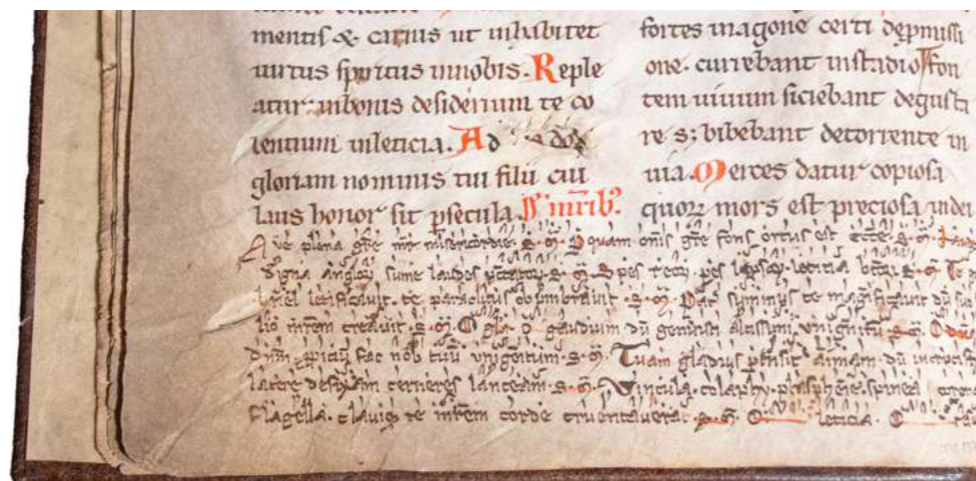
DESCRIPTION

8 leaves and one flyleaf.

4 leaves with 27 lines in two columns and 4 with a single column of 21 lines written in Romanesque script, incipit words in majuscules, rubrics and 33 ornamented initials in red, one decorated 6-line initial with leafy infill in red and mauve with green contouring, one 2-line historiated initial with penwork infill depicting a human face, early German diastematic (heightened) neumes, original gathering threads survive, the leaves foliated twice in modern pencil, f.4 with an earlier roman numeration 'xxxvii', several medieval textual and musical additions in margins

Some marginal staining, clean vertical incisions to some inner margins, a few natural flaws to vellum.

30 \$38,000



13 ANON. DOMINICAN COMPILER. *Liber de fructibus penitentiae (Flores de penitentia or Summa aurea)*. In Latin, manuscript on vellum and paper. [SOUTHERN FRANCE (PROVENCE?), 1ST HALF OF 14TH CENTURY]



DIMENSIONS
c. 125 x 95 mm.

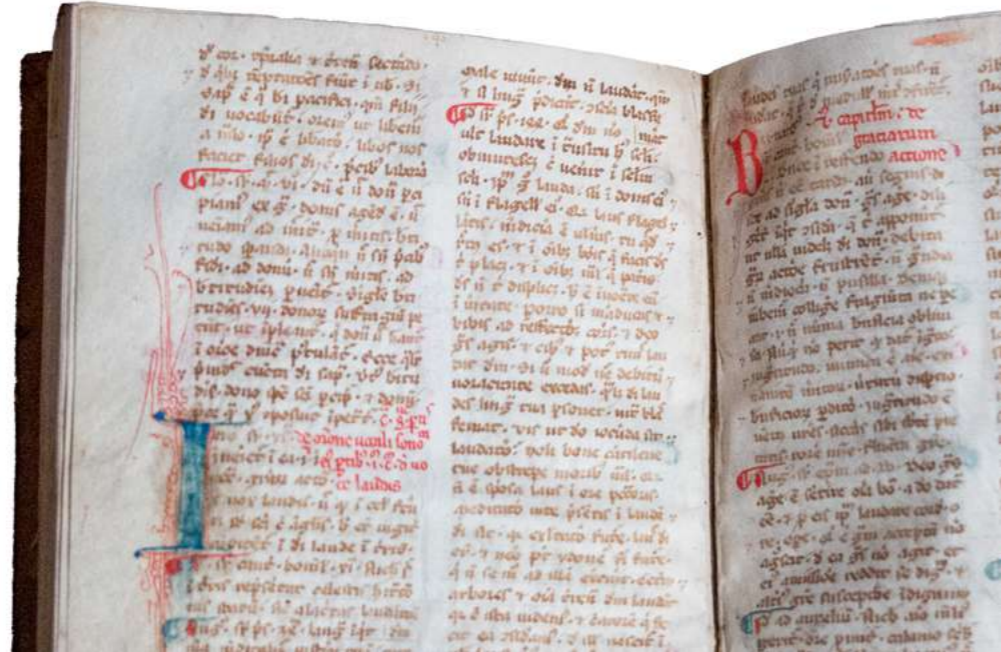
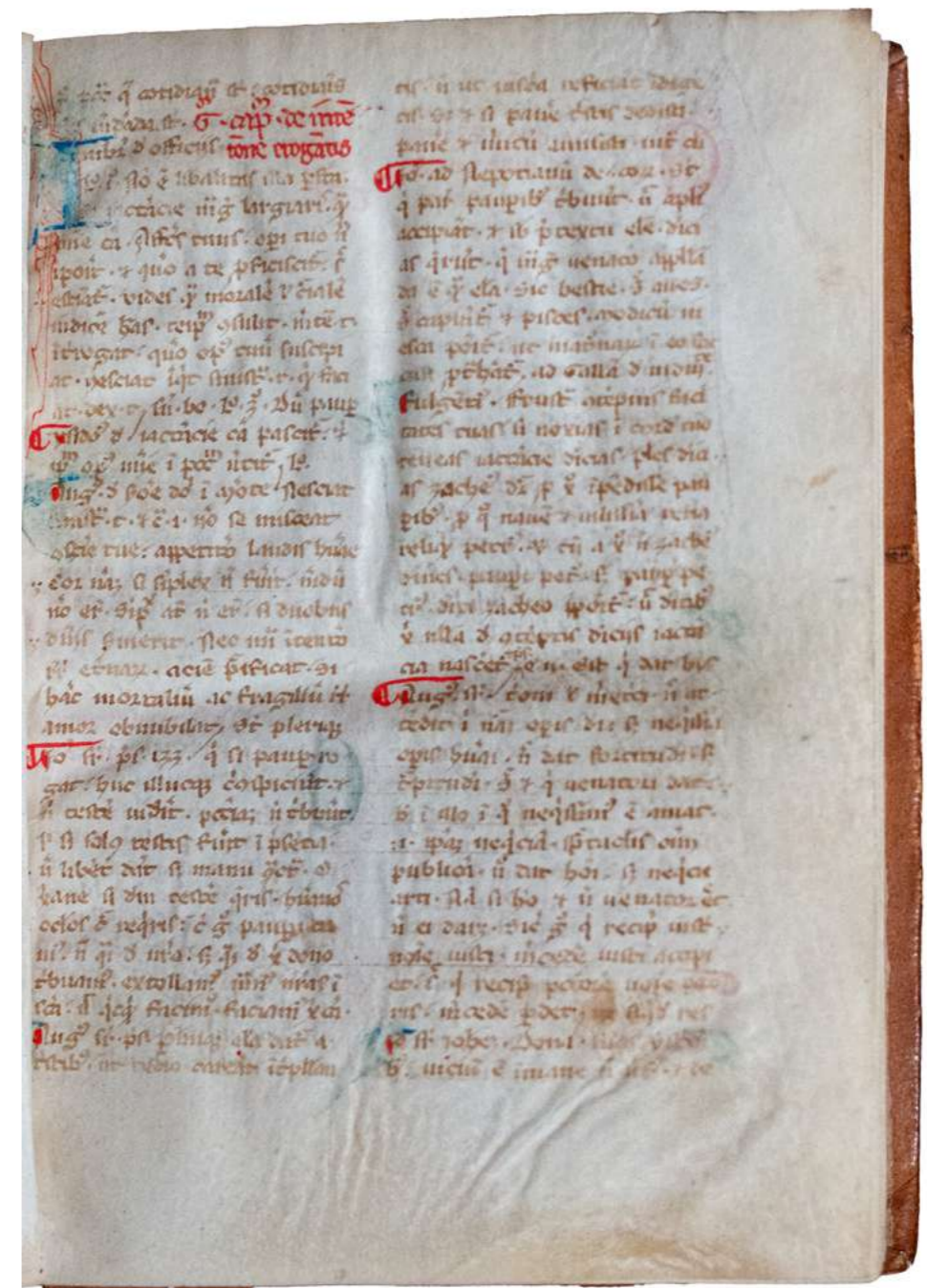
DESCRIPTION
Number of leaves: i (paper) + 93 + 1 (original parchment) + i (paper). Contemporary ink foliation in Arabic numerals up to 99, then roman numerals, showing that the first quire is out of sequence: 25–36, 13–24, 37–99, c–cv. Collation: 1–512 (fols. 25–72), 612–1 (last leaf missing); fols. 73–83), 712 (fols. 85–96), 810 (or 10, -1, +1?) (fols. 97–105 and flyleaf); quire signatures on the first rectos of some quires from the 3rd onwards.

Plummet-ruled for two columns of 35 lines per page, c. 100 x 75 mm. Script in a very small, highly abbreviated gothic script; rubrics in red. The beginning of each of the fifteen books introduced by a four- to eight-line initial, and each chapter introduced by a three-line initial, alternately in red with purple flourishing, or blue with red flourishing. The blue often smudged and occasionally corroded through the leaf. Bound in 18th-century French speckled medium brown leather over pasteboards, the spine tooled in gilt with foliate ornaments and a black leather title-piece lettered in gilt: 'VIM. [sic] A. | BEDOCI | DE.FRUC | PCENIT [sic] | M.S. | XIV.S'

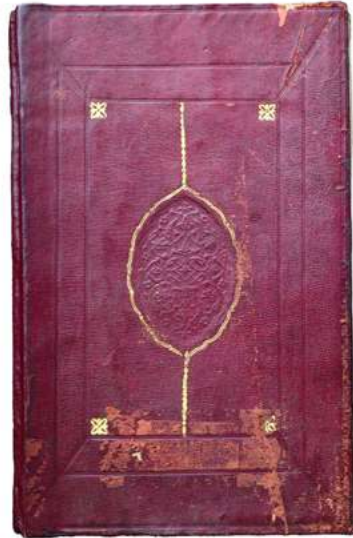
TEXT
The volume lacks its first quire and the second is misbound after the third; it starts imperfectly in chapter 3 and ends '[...] *salutaris operatio perseueret. Amen.*', followed by an interesting explicit: '*Explicit liber de fructibus poenitentiae compilatus per fratrem [blank] ordinis predicatorum, de provincia Lombardie, et correctus, et adauctus, quantum ad titulos, materias et auctoritates plures excerptus a Vincentio, per fratrem Stephanum Bedocii de provincia Provincie*'. Here we see that the scribe did not know the name of the author, so he left a space in the hope that it might be filled in at some later date. He states that the text has been revised and corrected by brother Stephanus Bedocius. The main text is followed by a list of contents, of which only the second half survives on the back flyleaf: it begins '*De meditatione dei circa* – [fol.] 58' and ends '*De labore manuum* – [fol.] ciiij'

AUTHOR
The authorship is uncertain, often being mistakenly attributed to Vincent of Beauvais. It has also been ascribed to an unidentified Dominican 'Frater P' or 'Frater Stephanus', who apparently composed the work before 1303. The colophon suggests that it is perhaps a unique version. Assuming that he was French, the scribe/revise's first name would have been Etienne, and the surname Bédoc can be found in Provence to the present day.

PROVENANCE
1 Previously attributed to Italy, the manuscript was probably made in the south of France, where Italian influence was strong, especially in Avignon during the Avignon Papacy (1309–1376); suggested by the pen flourishes in purple, and the script using the distinctly non-Italian crossed Tironian 'et' symbol.
2 Sold by Sotheby's, *A catalogue of the Hebrew, Greek and Latin Antient Manuscripts, the property of Abbé Celotti*, 14 March 1825, lot 395.
3 Sir Thomas Phillipps (1792–1872): first flyleaf with his 'Sir T. P., Middle Hill' stencilled crest and handwritten number '997'; included in *Catalogus Librorum Manuscriptorum in Bibliotheca D. Thomæ Phillipps, Bart., A.D. 1837* (Privately printed), no. 997; offered after his death at Sotheby's, *Bibliotheca Phillipica*, 5 June 1899, lot 1157; re-offered in *Bibliotheca Phillipica*, 27 April, 1903, together with another manuscript, as lot 111.



14 JUZ', MAMLUK PERIOD. Qur'an, 3rd Juz'
MAMLUK EGYPT, EARLY 15TH CENTURY



This manuscript comprises the third juz' of the Qur'an, beginning from verse 252 of Surah al-Baqara and ending at verse 90 of Surah Āl 'Imrān. The surah heading for Āl 'Imrān, executed in gold calligraphy, is accompanied by exquisitely detailed hizb markers, characteristic of the finest Mamluk illumination. The manuscript opens with a highly refined zahriye page, marking it as a work of significant artistic value.

A quintessential example of Mamluk-era manuscript production, this juz' reflects the deep Islamic artistic and cultural heritage of medieval Egypt. The use of iron gall ink, traditional Eastern handmade (dārī) paper, and intricate gold embellishments places it firmly within the classical manuscript tradition of the Mamluk Sultanate. The fine gilding, deep blue lapis accents, and floral ornamentation highlight the sophisticated craftsmanship of the era.

A rare and well-preserved complete section, this manuscript stands as a testament to the exceptional artistic traditions of Mamluk Egypt and its influence on Islamic calligraphic and illumination styles.

DIMENSIONS

Large 8vo (267 x 165 mm).

DESCRIPTION

30 folios.

Seven lines per page in late muhakkak script, written in iron gall ink with occasional red annotations.

Illuminated with three shades of gold and white gold, featuring an inscription marking the third juz', adorned with lapis lazuli and floral motifs.

A full-page zahriye (frontispiece) presents a central Mamluk medallion, inscribed in lapis lazuli and enriched with gold detailing. Verse endings and surah openings are written in gold and framed with lapis lazuli.

Bound in a 17th-century red leather cover with a decorative şemse motif. Some non-intrusive restorations to pages.

Overall in good condition.



15 GERARD VAN DER VLYDERHOVEN. *Cordiale*.

In Latin, manuscript on paper.
[ITALY, 15TH CENTURY (PROBABLY MID)]



DIMENSIONS
120 x 95 mm.

DESCRIPTION
70 leaves (plus one modern paper endleaf at front, and three at back), complete.

Collation: i13 (first leaf a blank cancel), ii16, iii16, iv14, v11 (last 5 leaves blank cancels).

Text in single column of 23-24 lines of a small bookhand influenced by secretarial letterforms, opening words of important sections of text in larger version of same with capitals touched in red, explicit in capitals touched in red, quotations underlined in red, red paraph marks and initials, delicate 'Nota' marks and manucula marks in margins.

Innermost and outermost surfaces of quires strengthened with strips of vellum (apparently reused from an earlier charter), paper with chainlines but no watermarks, some leaves towards end almost loose in volume, first and last leaves with a few wormholes, some small spots and stains; loose in binding of vellum over thin pasteboards (perhaps nineteenth-century), 'Codex Mss.' on spine in modern pen, endleaves wormed.

'For the heart' on the four ultimate things of life: Death, Judgment, Eternal Glory and Hell), also known as De Quatuor Novissimis.

TEXT

Gerard van der Vlyderhoven (d. c. 1402) is identified by the colophons of the oldest manuscripts of the text. He was Procurator of the House of the Order of Teutonic Knights at Utrecht in the years 1380-1396, as well as a mystic author. This work explains how the consideration of the four subjects mentioned should prevent men from sinning, and it became one of the foundation-stones of the philosophy of the Devotio moderna movement in the Low Countries in the fifteenth century.

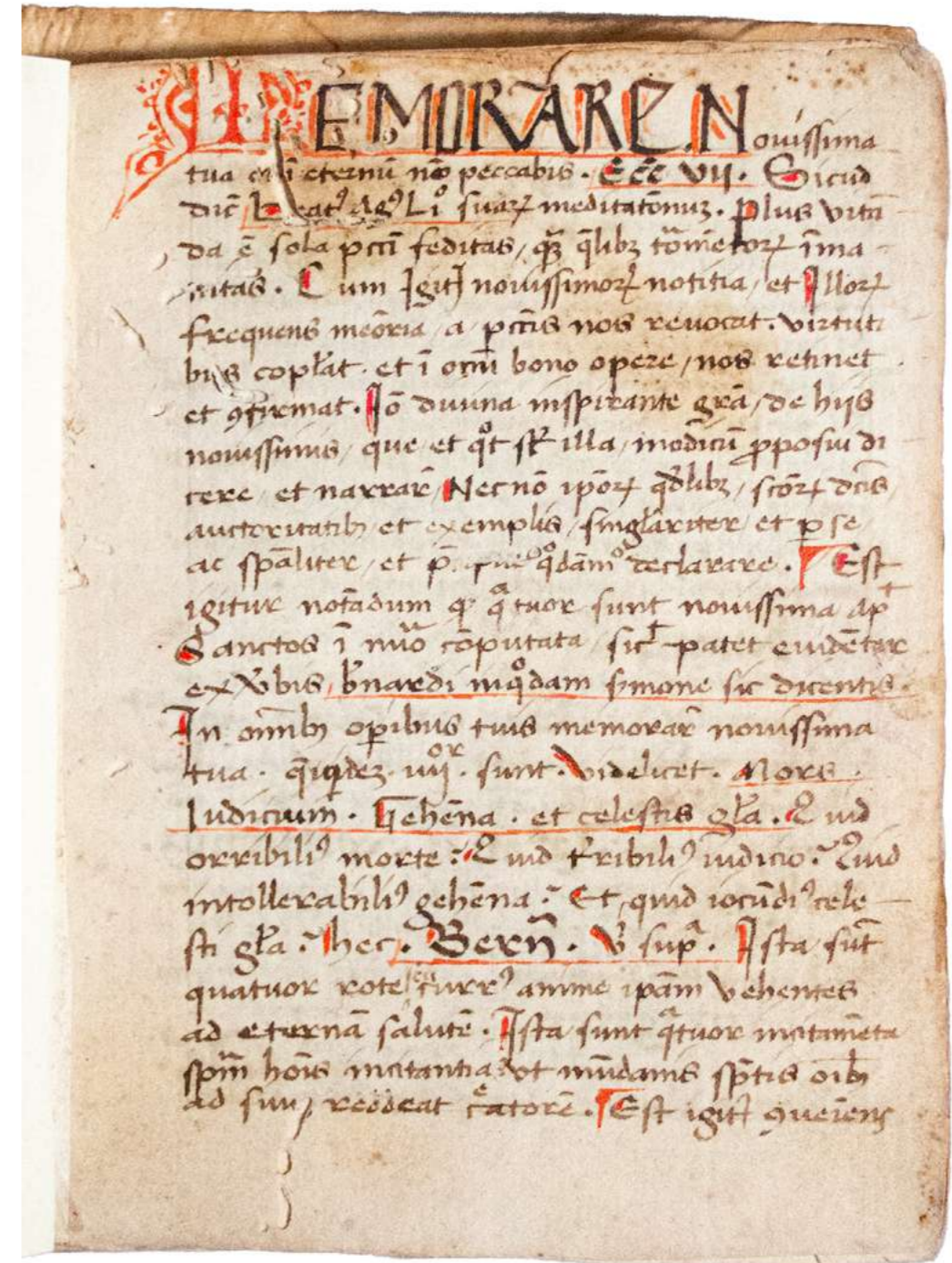
The text work was wildly popular and is recorded in 178 Latin manuscripts in institutional hands, listed by M. Dusch, *De Veer Utersten: Das Cordiale de quatuor novissimis von Gerhard von Vliederhoven*, Cologne, 1975, pp. 40-57, overwhelmingly from the Low Countries and Germany.

PROVENANCE

- 1 Copied from a devout in the fifteenth century, most probably from a manuscript.
- 2 This codex re-emerging recently in a private European collection, most probably acquired in Europe in first half of the twentieth century.

LITERATURE

Stefan Abel, 'Memorare novissima tua. Vom Umgang mit der Zeit in Gerards van Vliederhoven ›Cordiale de quatuor novissimis‹ aus dem Umkreis der Devotio moderna', in *Die Zeit der letzten Dinge. Deutungsmuster und Erzählformen des Umgangs mit Vergänglichkeit in Mittelalter und Früher Neuzeit*, Göttingen, 2020, pp. 165-94.



16 PRAYERBOOK.

In Middle Dutch, illuminated manuscript on vellum.

[LOW COUNTRIES (PROBABLY WESTERN FLANDERS), SECOND HALF OF FIFTEENTH CENTURY (PROBABLY LAST DECADE)]



DIMENSIONS

220 x 150 mm.

DESCRIPTION

189 leaves, wanting a single leaf, else complete.

Collation: i6, ii-viii8, ix7 (wanting first leaf), x-xxiv8.

Single column of 23 lines in angular vernacular bookhand, red rubrics, initials in red, blue, or gold on brown and burgundy grounds, with foliage extending to margins, four pages with large initials and full decorated borders of flower cuttings and coloured geometric designs including cockerels, a kingfisher, a fox dressed in a hood as a prelate preaching to a group of birds, as a white dog looks growling in disapproval, one page with a large blue initial on gold grounds and border in grisaille on a silver ground with foliage and realistic putti, a page with a brown bear eating from a pot in the bas-de-page, one full-page arch-topped miniature of the Garden of Gethsemane, small area of endleaf at front trimmed at outer edge with some losses to borders, minor flaking of paint, overall in excellent and fresh condition.

Bound in brown 19th century morocco, blind-tooled with chevrons and floral panels in centre of each board, and outer panel of gilt fillet and geometric patterns, spine with gilt "Missal" and six panels all gilt-tooled, slight scuffs and bumps, book block separated at back along upper edge of spine, in good condition.

TEXT

The volume comprises: tables for preferential bloodletting and similar; a Calendar, with local saints Aldegund of Mauberge, Gotthard of Hildesheim, Arnulphus of Metz, and others; the Seven Penitential Psalms; nine prayers ascribed to St. Anselm, preceded by a prologue; a contemplation of the Passion of Christ ascribed to St. Augustine, followed by another Augustinian devotional text in Dutch; a prayer of religious meditation ("ghepeynsinghe") on various subjects, in six parts, ascribed to Augustine in its explicit; and a prayer to God the Father.

ILLUMINATION

The full-page miniature is in a rustic style, with foliage and flower cuttings pointing towards the artists of the northern Netherlands of the fifteenth century. The geometric device in the border facing the miniature likely derives from lacework accompanying the owner's initials in a Book of Hours illuminated by the Master of Cornelius Croesinck c. 1494, now New York, Morgan Library M.1078.

The artist's propensity for animals, perhaps used in an allegorical setting adds charm to the book of hours alluding to satirical criticism of ecclesiastic practises in the fox dressed as a prelate preaching to a group of birds, made clearer by the snarling dog who looks on in disapproval attempting to warn the birds. We might also see in the bear eating from an upturned pot, a variant of the Dutch medieval expression 'De hond in de pot vinden' ('To find the dog in the pot'), meaning to join an event too late to enjoy the rewards.

PROVENANCE

1. Written and illuminated in the Northern Netherlands, in the vicinity of Utrecht (the Calendar with SS. Frederic, patron of Utrecht and Willibordus, first bishop of Utrecht. The Calendar has a wide range of regional saints, linking to the Flemish border with France (SS. Aldegund of Mauberge and Arnulphus of Metz), the Southern Netherlands (SS. Lambert of Maastricht, Hubert of Liege, and Lebuin), and Germany (St. Gotthard of Hildesheim). The original owner may have been Nicolaus von Wintons(?), who added his ex libris in a late fifteenth-century hand to a front original endleaf.
2. Sir Godfrey Webster (1747-1800), 4th Baronet, his armorial bookplate on front pastedown.
3. W.A. Foyle of Beeleigh Abbey (1885-1963), his red leather gilt-tooled armorial bookplate to front endleaf.
4. Private collection, USA, since the 1960s, and by descent.

LITERATURE

J. Marrow, *The Golden Age of Dutch Manuscript Painting*, 1990, pp. 261-264.





STUNNING BINDING BY THE FRENCH ROYAL BINDER, THOMAS CAPE

17 **BOOK OF HOURS.** *In a fine nineteenth-century binding by the French royal binder Capé.*

In Latin and French, illuminated manuscript on vellum.

[NORTHERN FRANCE (PARIS), C. 1460]

DIMENSIONS

125 x 90 mm.

DESCRIPTION

280 leaves (including an original blank flyleaf at end; plus 3 paper and 2 vellum modern endleaves at front and back).

Very occasional catchwords, uncollatable without damaging binding, but first 4 leaves misbound in that place and originally towards end of volume, and at least 6 single leaves missing.

Text in single column of 15 lines of a fine and rounded gothic bookhand, rubrics in muted red, one- to 2-line initials in gold on blue and dark pink grounds, larger initials enclosing foliage on burnished gold grounds, some gold and coloured text frames and numerous leaves with decorated borders of flowers, fruit and acanthus leaf sprays terminating in gold ivy leaves.

Four small miniatures of the Evangelists, one large rectangular miniature of the Bleeding Host of Dijon, eight three-quarter page arch-topped miniatures, occasional scuffs and tiny paint chips, else in excellent and fresh condition on very good quality vellum.

Bound by Capé. Light brown morocco gilt-tooled with a fanfare pattern and inlaid with red and black morocco, red morocco doublures decorated 'a Duodo' in gilt, "Heures" on spine, gilt edges (signed at foot of inner front board in gilt turnups), in outstandingly clean and fresh condition, in fitted olive green leather-covered slip case, with "Heures" in gilt on spine of case (slight bumps and scuffs to edges).

TEXT

Four leaves of prayers including a miniature of the Mass of St. Gregory misbound at front. The main section (fols. 1r-176r) comprises: a Calendar; Gospel readings from John, Luke, Matthew and Mark; the *Obsecro te* and *O intemerata* prayers; Hours of the Virgin, wanting opening leaves for Terce and Vespers; the Seven Penitential Psalms, followed by a Litany of Saints and final prayers; the Hours of the Cross (wanting first leaf); the Hours of the Holy Spirit; Office of the Dead (wanting its first leaf). Followed by a large collection of prayers and associated devotional texts, many with French rubrics or in French. Including suffrages to the saints, a prayer to the Virgin and other Latin prayers to Christ. A prayer to St. Francis in French, readings from the Gospel of John, an indulgence in Latin with a long rubric in French promising "huit cens mille" (800,000) years of pardon. The concluding collection of prayers includes several to be said when receiving the host, when facing tribulations, when going to confession, against storms, against heathens and Saracens.

ILLUMINATION

Our artist was a skilled follower of Maître François, the most popular artist of the Parisian book arts in the third quarter of the fifteenth century. The larger miniatures comprise: (i) St. Gregory kneeling; (ii) Annunciation to Virgin; (iii) Virgin and St. Anne meeting at Golden Gate; (iv) the Birth of Christ; (v) the Visitation of the Three Magi; (vi) Coronation of the Virgin; (vii) David in prayer; (viii) Pentecost; (ix) large miniature with two angels supporting a large gold chalice which encloses Christ's bleeding side-wound. The smaller miniatures are: (a) St. John; (b) St. Luke; (c) St. Matthew; (d) St. Mark; (e) the Virgin and Christ Child in an initial 'O' in blue heightened with white and on burnished gold grounds.

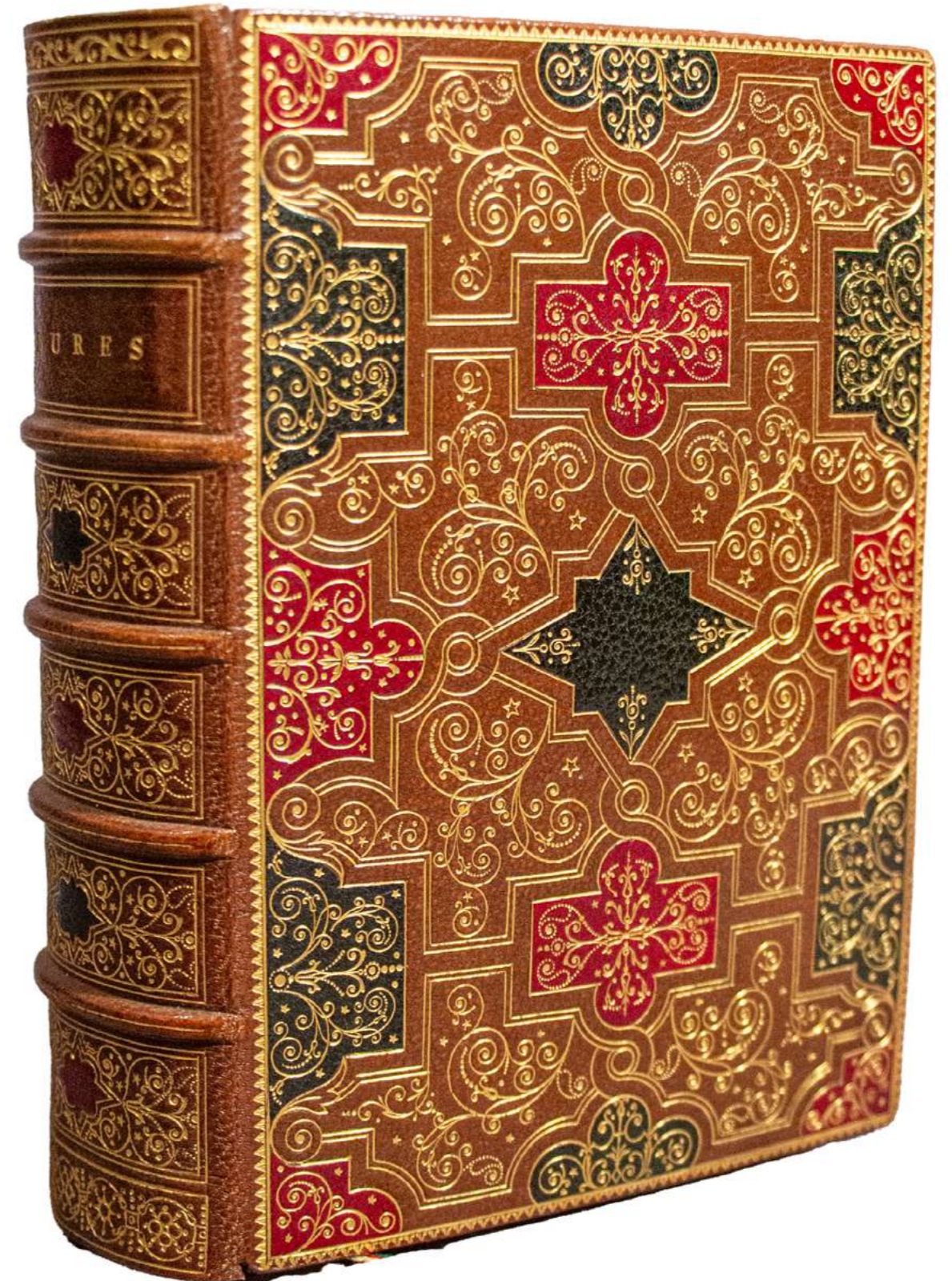
PROVENANCE

1 Written and illuminated in Paris c. 1460 for a patron from the city: with St. Genevieve, patron saint of the city, in red in the Calendar, in the Litany and in the Suffrages to the Saints.

2 In French ownership in nineteenth century. Bound then by Charles François Capé (1806-67), binder to the king and the Louvre and "certainly one of the best craftsmen of his day" (William Y. Fletcher, *Bookbinding in France*, 1894, p. 78).

3 Probably Sotheby's, 3 April 1957, lot 95 (with same physical attributes and contents; but description does not note the misbound contents or the miniature at end of the book), sold to Francis Edwards.

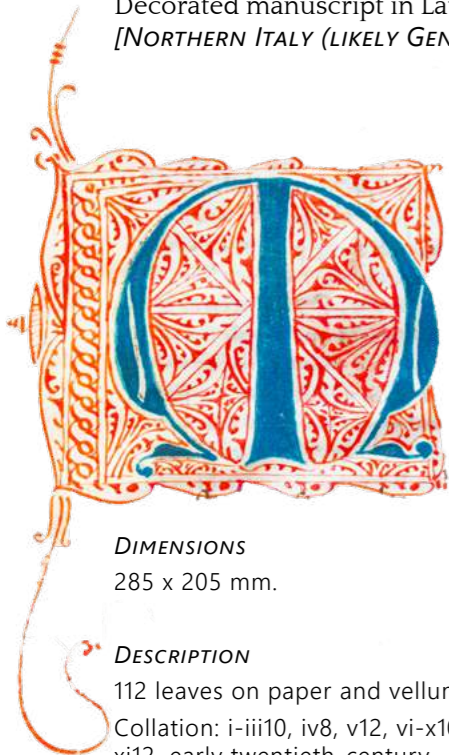
4 Acquired by a European collector in 1958, only now re-emerging.





18 LACTANTIUS. *Divinarum Institutionum Libri VII + De Ira Dei + De Opificio Dei.*

Decorated manuscript in Latin and Greek.
[NORTHERN ITALY (LIKELY GENOA) 1472]



DIMENSIONS
285 x 205 mm.

DESCRIPTION
112 leaves on paper and vellum.

Collation: i-iii10, iv8, v12, vi-x10, xi12, early twentieth-century pencil foliation in upper outer corner, complete horizontal catchwords (some with ornamental penwork).

Double column, ruled for 47 lines in black ink in a fine humanistic hand with influence of secretarial script, within single boundary lines, rubrics in red, two-line initials in red, purple or blue with contrasting penwork, some larger initials in red and blue and very large (8- to 10-lines in height) initials with elaborate scrolling geometric penwork infill picking out floral shapes and patterns and terminating in extensions into the margin, spaces left for a number of Greek quotations.

18th or early 19th century vellum over thin paper boards. Small series of original holes in lower margin of first leaf, some small spots, stains and a few minor single worm holes not affecting text, else in excellent condition with wide and clean margins with only occasional 'nota' marks or early marginalia, small wormholes at base of spine. In an archival folding cloth box.

A beautifully executed manuscript of the works of Lactantius, and a remarkable witness to the moment of transition from manuscripts to the printed book: a contemporary copy of the first dated book printed in Italy. With several large initials with elaborate and very fine penwork decoration.

AUTHOR

Idolised by the Renaissance humanists following his rediscovery in the 15th century, Lactantius was the one of the principal routes through which Renaissance readers came into contact with the Latin Classics. The manuscript is almost certainly a contemporary copy of one of the most important printed books of the incunable period, the 1465 Subiaco Lactantius, the first dated book printed in Italy, only the second extant book printed outside of Germany, and the first printed work to use a full Greek type. As such it is an intriguing example of the interplay between the printed book and manuscripts at a critical moment when printing was at its inception in Italy.

TEXT

Very unusually this manuscript includes all three of the best-known works of Lactantius: The first work in the present manuscript, the *Divinarum Institutionum Libri VII*, is his magnum opus, written during his period of court exile. It contains seven treatises which set out a comprehensive survey of Christian theology, and build an argument intended to show the truth of Christianity and futility of pagan beliefs. More importantly for the Renaissance and modern readers, Lactantius frequently quotes Classical sources in his work - such as Cicero, Hortensius and Consolatio - and in fact this was the principal vehicle through which Renaissance readers came into contact with the Latin Classics.

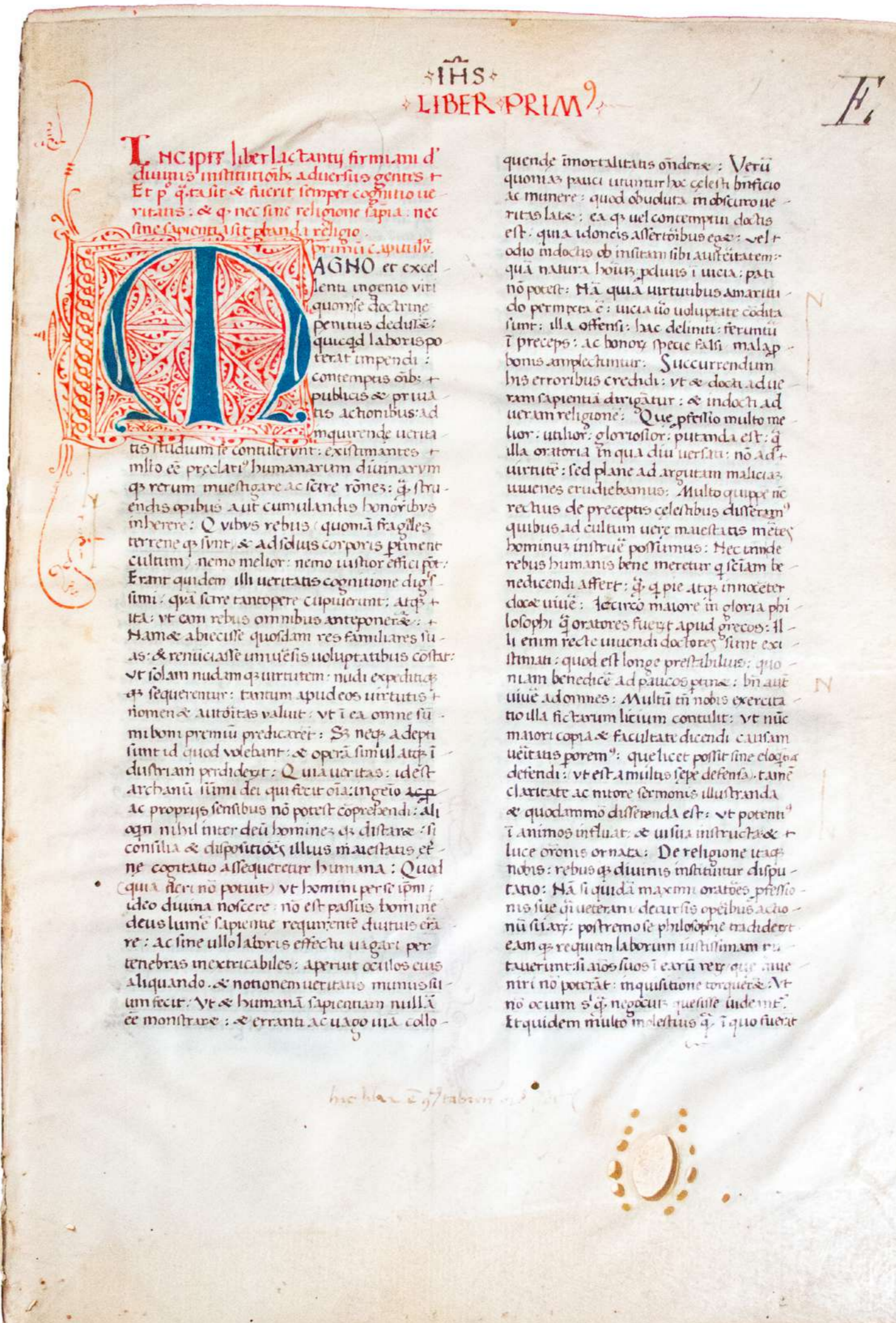
The following shorter works, *De Ira Dei* and *De Opificio Dei* address the problems of how to understand the anger attributed to God in the text of the Old Testament and set out more briefly the Christian principles which would later grow into the *Divinarum Institutionum*.

PROVENANCE

- 1 Most probably written in Genoa in 1472. The colophon is adapted from that of the Sweynheym and Pannartz edition of 1465 to give the variant date "M.CCC LXXII".
- 2 Within a few decades it was in the library of a Dominican convent and has their near-contemporary ex-libris at the foot of fol. 1r: "hic liber est conventus rabiensis ordinis predicatorum".
- 3 A shelfmark "E" in brown ink in a 19th-century hand.

LITERATURE

Ogilvie, R. *The Library of Lactantius*. Oxford, 1978.



IHS
LIBER PRIMUS

INCIPIT Liber Lactantij firmam d'
divinis institutionibus adversus gentes +
Et p q. talit & fuerit semper cognitio ue-
ritatis. & q. nec sine religione sapia. nec
sine sapientia sit p. hanc religio.

MAGNO et excel-
lenti ingenio viri
quomse doctrine
penitus deduce:
quicqd laboris po-
terat impendi:
contempas oib: +
publicis & priva-
tis actionibus ad
inquirende uerita-
tis studium se contulerunt: existimantes +
milio ee preclari humanarum diuinarum
qz rerum inuestigare ac scire rones: q. stru-
endis opibus aut cumulandis honoribus
inherere: Q vibvs rebus quomā fragiles
terrene qz sint: & ad solius corporis p. uenire
cultum: nemo melior: nemo uultior effici pot:
Erant quidem illi ueritatis cognitione digi-
simi: qui sine tantopere cupuerunt: atqz +
ita: ut eam rebus omnibus anteponere: +
Nam & abiectis quosdam res familiares su-
as: & renuciare uniuersis uoluptatibus constar:
ut solam nudam qz uirtutem: nudi expediret:
qz sequerentur: tantum apud eos uirtutis +
nomen & auiditas ualuit: ut i ea omne su-
mi boni premiu predicaret: S; neqz ad epi-
sunt id quod uolebant: & opera simul atqz i
dustriam perdidit: Quia ueritas: id est
archanū sūmi dei qui fecit oia: ingenio atqz
ac proprijs sensibus nō potest cōprehendi: Ali-
ogn nihil inter deū homines qz distare: si
consilia & dispositōes illius maiestatis ee-
ne cogitatio assequeretur humana: Quod
(quia fieri nō potuit) ut homini per se ipm:
ideo diuina noscere: nō est passus homine
deus lumē sapientie requirentē diuinitas ee-
re: ac sine ullo laboris effectu uagari per-
tenebras inextricabiles: aperuit oculos eius
Aliquando. & notionem uertutis munus sit-
um fecit: ut & humanā sapientiam nullā
ee monstrare: & errantē ac uago uia collo-

quende immortalitatis ostendere: Verū
quomā pauci utuntur hęc celestis beneficō
ac munere: quod obuoluta in obscuro ue-
ritas late: ea qz uel contemptū doctis
est: quia idoneis asserōibus eaz: uel r-
odio indoctis ob insitam sibi auiditatem:
quā natura hominis peluis i uicia: pati
nō potest: Nā quia uirtutibus amariti-
do perimpta ē: uicia uo uoluptate cōdita
sunt: illa offensi: hac delinū: seruntū
i preceps: ac honoz speie falsi malap-
bonis amplectimur: Succurrendum
his erroribus credidi: ut & docti ad ue-
ram sapientia dirigatur: & indocti ad
ueram religionē: Que p. sūmo multo me-
lior: utilior: gloriosior: putanda est: q
illa oratoria in qua diu uersati: nō ad-
uirtutē: sed plane ad argutam malicias
uuenes erudiebamus: Multo quippe ne
rectius de preceptis celestibus disteram
quibus ad cultum uere maiestatis mētē
hominis instrue possimus: Hęc unde
rebus humanis bene meretur q sciam be-
nedicendi asserit: qz q pie atqz innoceter
doce uiuē: Accuro maiore in gloria phi-
losophi q oratores fuerit apud grecos: Al-
li enim recte uiuendi doctores sunt exi-
stimati: quod est longe prestabilius: quo-
niam benedicē ad paucos p. uenit: bñ aut
uiuē ad omnes: Multū in nobis exercita-
tio illa fictarum lieum contulit: ut nūc
maiori copia & facultate dicendi causam
uēitatis porem: que licet possit sine eloqz
defendi: ut est a multis sepe defensa: tamē
clariē ac nitore sermonis illustranda
& quodammo disterenda est: ut potenti-
i animos influat: & uisū instruat: &
luce orōis ornata: De religione itaqz
nobis: rebus qz diuinis instituitur dispu-
tatio: Nā si quidā maximi oratōes p. sūmo
nis sūe di ueteram de curis opibus actio-
nū sūar: postremo se philosophie tradider-
eant qz requiem laborum uultissimam ru-
tauerunt: si aios suos i earū rebus que uue-
niri nō poterāt: inquisitione torquerēt: ut
nō oculum s; qz negocit: que sitū iude mē:
Et quidem multo molestius qz i quo sudat

hic liber e qz tabern...



A BOOK OF HOURS PAINTED BY GIOVANNI PIETRO BIRAGO (FL. C. 1471/4-1513)
OR FROM HIS WORKSHOP. FRESH TO THE MARKET AFTER 65 YEARS

19 **BOOK OF HOURS.** *Use of Rome.*

In Latin, illuminated manuscript on vellum.

[ITALY (ALMOST CERTAINLY BRESCIA IN LOMBARDY), C. 1490]

DIMENSIONS

96 x 70 mm.

DESCRIPTION

183 leaves (plus a paper endleaf at each end), wants 4 leaves, else complete.

Collation: i12 (Calendar), ii-ix10, x6 (wants last 4 leaves once with Mass of the Virgin), xi10, xii10, xiii6, xiv-xix10, xx9 (first leaf a cancelled blank).

Catchwords throughout, single column of 14 lines, rubrics in red, one-line initials in red or blue with penwork in contrasting colour, 2-line initials in gold on burgundy, green and blue grounds heightened with hairline brushstrokes. Thirteen historiated initials, some of these with filigree penwork in borders enclosing coloured flowers, a pink rabbit, putti and birds, frontispiece with full border of a gold architectural column and putti holding up a crown, a medieval jewel and an empty coat-of-arms both flanked by putti. Some chipping to paint and ink in places, frontispiece slightly smudged in places, some thumb marks in blank borders at midpoint throughout, trimmed at edges.

Bound in early sixteenth-century red morocco over pasteboards, gilt-tooled with frames enclosing stars and flowerheads, enclosing swirling foliage around a central mandorla, spine sewn on 4 thongs with foliage gilt-compartments tooled between each (front and back boards reattached to binding; splits along these repairs), two working metal clasps (original metalwork, but modern leather), in a fitted brown buckram-covered box.

TEXT

This volume comprises: (i) a Calendar; (ii) the Hours of the Virgin following the Use of Rome, with Matins, Lauds, Prime, Terce, Sext, None, Vespers and Compline; (iii) Mass of the Virgin; (iv) Seven Penitential Psalms, Litany of Saints and prayers; (v) Office of the Dead; (vi) Hours of the Cross; (vi) Hours of the Holy Spirit; (vii) an indulgence (in Italian) and prayers and a Litany of the Virgin.

ILLUMINATION

The artist here was a close follower of Giovanni Pietro Birago (fl. c. 1471/4-1513), the leading illuminator and engraver at the Sforza court in Milan in the last decade of the fifteenth century. Birago appears to have been a clergyman in the service of Bona Sforza. The detailed and delicate modelling of the musculature of the St Sebastian here closely echoes that of a David in a historiated initial on a cutting now Baltimore, Walters Art Museum, W413B, and the cascading hair forming tight ringlets seen here in the figure of Mary Magdalene can be found also in that David and well as many other examples of the artist's style.

PROVENANCE

1 Written and illuminated in Italy, almost certainly Brescia in Lombardy: the local patron saints, Faustinus and Jovita, in red for 18 February in Calendar and prominently in the Litany of Saints; as well as SS. Honorius (in red; 16 May) and Antigius (14 November), also patron saints of the city; SS. Titian and Gaudiosus, both bishops of Brescia on 3 and 7 March, respectively.

2 Antonio Zucchi: ex libris on front paper endleaf, dated 1844.

3 Rush C. Hawkins (1831-1920), Union colonel in the American Civil War and obsessive book collector; sold by George A. Leavitt auctions of New York, 21-26 March 1887.

4 William Augustus White (1843-1927), businessman and bibliophile; bequeathed to his daughter, Frances White Emerson (1869-1957) and recorded in her collection by de Ricci, I, p. 1055, no. Her sale in Sotheby's, 19 May 1958, lot 99.



20 ITALIAN WASTE BOOK.
FERMO, ITALY 1658-1717



DIMENSIONS
8vo, (189-198 x 132 mm).

DESCRIPTION
63 leaves (with 3 leaves mostly removed and 4 left blank).
Manuscript, composed on paper and written in Italian, in various 17th- and 18th-century scripts.
The pages exhibit signs of browning and staining.
The book is disbound, with several leaves now loose, and measures 8vo, approximately.

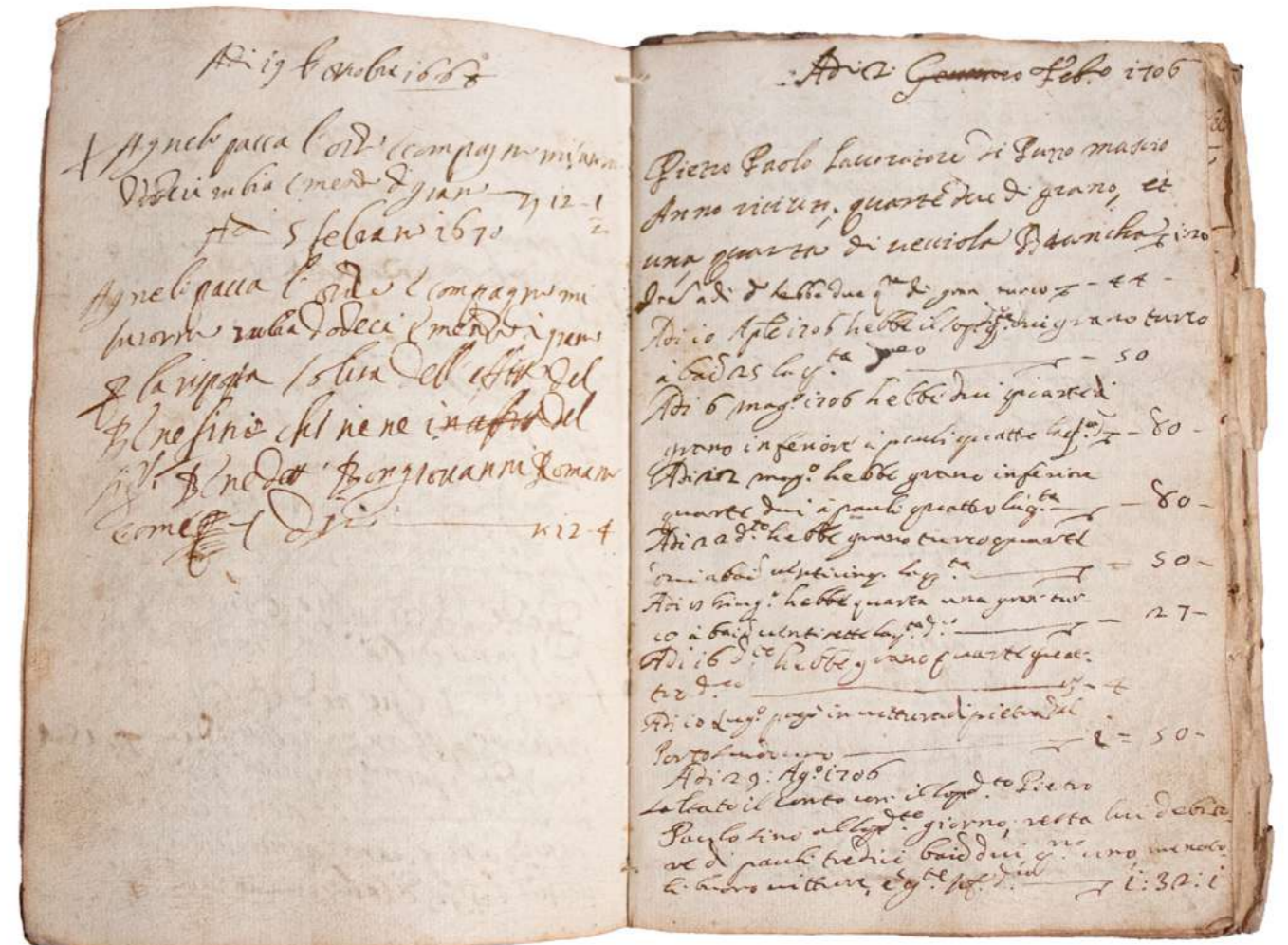
This intriguing pocket waste book from Fermo captures a series of transactions and financial activities. It includes brief notations of payments made in scudi and baiocchi—the currency of the Papal States at that time—along with receipts, contracts, sales, and records of services rendered. It is likely that these entries were later compiled into more structured accounting ledgers.

The records span from June 29, 1658, to April 10, 1717, penned by various officials associated with the Evangelista (or Evangelisti) family, an aristocratic lineage in Fermo since 1547. Additionally, this waste book offers valuable insights into surrounding municipalities, such as Monte Urano and Ponzano, notably detailing financial dealings and agreements linked to local monasteries.

A waste book, also known as a waste ledger or waste notebook, is an informal record-keeping tool used to jot down transactions, notes, and other financial or business activities before they are formally entered into more structured accounting records, such as journals or ledgers. Typically kept for convenience, the waste book allows individuals or businesses to capture information quickly and as it occurs, making it easier to manage daily transactions.



50 \$1,800



A MASTERPIECE OF PEDAGOGICAL CLARITY

21 **BAHA' AL-DIN MUHAMMAD IBN HUSAIN AL-'AMILI.** *Khulasat al-Hisab (The Essence of Mathematical Sciences)*. Manuscript in Arabic. *ISTANBUL-TURKEY H-1099 (1687)*



DIMENSIONS
250 x 160 mm.

DESCRIPTION
[3], 113 leaves including tipped-in leaves.

Features mathematical diagrams and illustrations, enriched with annotations (shukka) and commentaries. Written in black soot ink and red highlights, on polished aharlı and occasionally watermark-stamped European paper. The text is beautifully executed in nezih script. There are many mathematical diagrams throughout, some coloured and many tipped-in additional leaves and cut-out pieces.

Bound in the original brown leather with a şemse-style motif. The binding shows signs of aging and wear over time.

TEXT

Khulasat al-Hisab, or "The Quintessence of Arithmetic," is not merely a textbook but a masterwork that distills centuries of mathematical knowledge into an accessible and comprehensive guide. Authored by Bahā' al-Dīn al-ʿAmilī (d. 1031 AH/1662 CE), a towering figure in Islamic mathematics, the work represents a synthesis of theoretical and applied mathematics. It covers arithmetic, algebra, and measurement, blending practical applications with profound theoretical insights.

One of the key features of Khulasat al-Hisab is its clarity and conciseness, making complex mathematical concepts accessible while retaining intellectual rigor. Despite its compact and dense style, the work invites engagement through numerous examples and practical applications. It introduces innovative methods, such as numerical approximations for square roots and advanced discussions on rational and irrational numbers.

The book is divided into a foreword (dibace), an introduction (mukaddime), ten chapters (bab), and a conclusion (hatime). Each section builds upon the previous, guiding readers from foundational arithmetic to advanced algebra and geometric problem-solving. Its final section, a collection of unsolved problems, reflects the intellectual curiosity of its author and his desire to inspire future scholars.

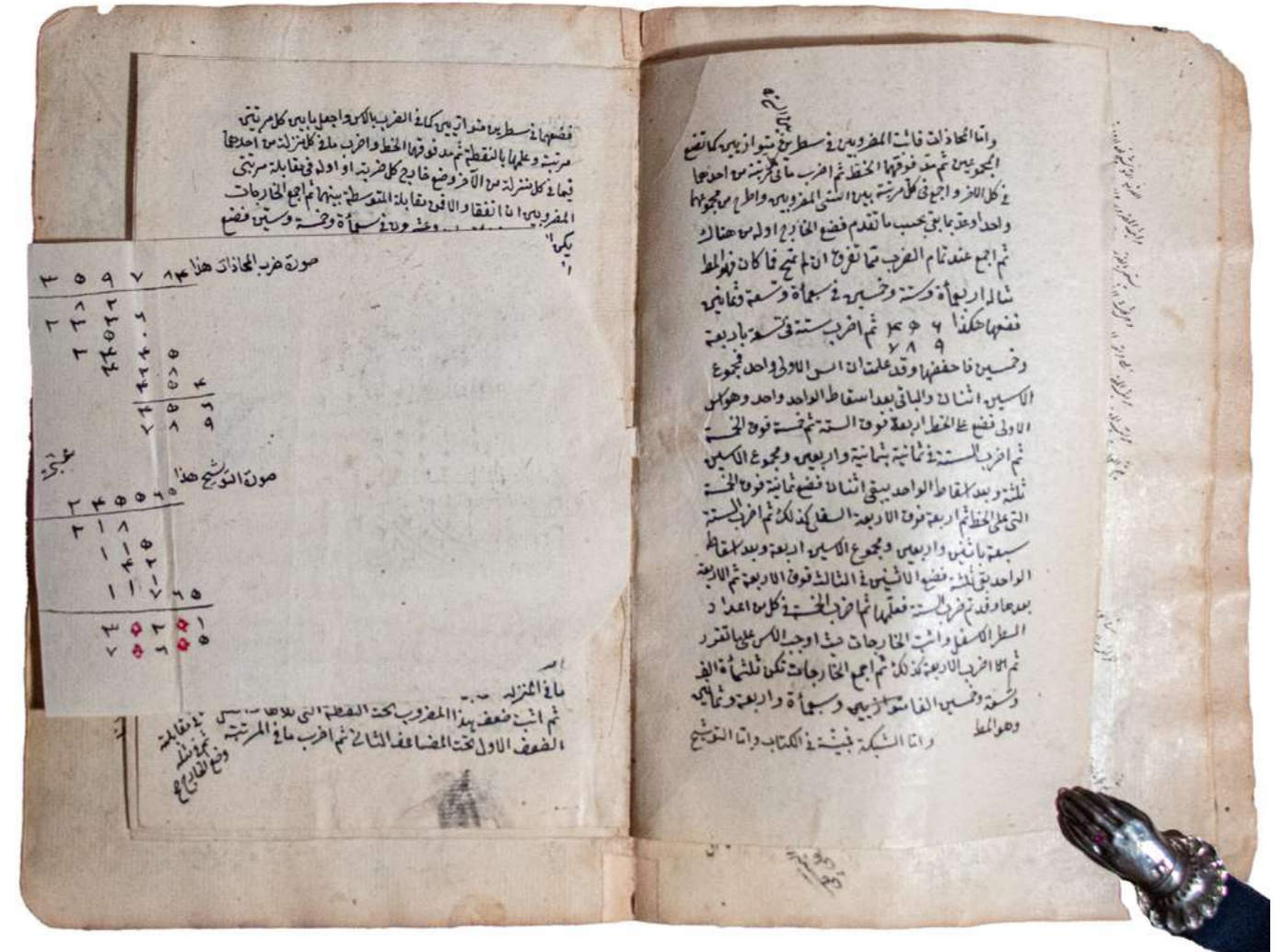
Beyond its theoretical depth, the manuscript includes practical applications for commerce, engineering, and surveying (misaha). The chapters on land measurement, canal construction, and the calculation of distances and heights reflect the integration of science and daily life. This dual focus on theory and practice makes the manuscript a rare bridge between abstract knowledge and real-world utility.

A LEGACY OF INFLUENCE

This text served as the cornerstone of mathematical education in the Islamic world for centuries, replacing earlier works like Ali Kuşçu's al-Risala al-Muhammadiyya fi'l-Hisab. Its adoption as a teaching manual across regions like Anatolia, the Balkans, Iran, and India underscores its pivotal role in shaping mathematical pedagogy.

The widespread survival of Khulasat al-Hisab in over 100 manuscripts across Turkish libraries and the numerous commentaries it inspired are a testament to its enduring influence. Translations into German and French further extended its reach, solidifying its place as a global mathematical treasure.

This manuscript, preserved in its original binding and enriched with mathematical diagrams and commentary, is a rare embodiment of the intellectual legacy of Islamic science. It represents the synthesis of centuries of knowledge, skilfully compiled into an educational and practical guide that remains relevant to this day. For collectors and scholars alike, Khulasat al-Hisab is an exceptional example of the Islamic mathematical tradition at its peak.



A MONUMENTAL ANTHOLOGY OF ISLAMIC MYSTICISM:
SHOWCASING THE DEPTH AND DIVERSITY OF SUFI THOUGHT ACROSS CIVILIZATIONS

22 TASAVVUF RISALELERI.

Collection of 23 treatises in various scripts.
[Mid-18th century]



This monumental manuscript collection is a treasure trove of Islamic mysticism, offering unparalleled insight into the spiritual, philosophical, and intellectual diversity of Sufism. Spanning the Andalusian Sufi traditions of Spain, the schools of Baghdad and Damascus, the spiritual heritage of Anatolia, and the mystical thought of Maveraünnehir, this anthology brings together the essence of Islamic mysticism from across the Islamic world. It captures the thoughts and teachings of some of the greatest Islamic mystics, including Niyazi Misri, Mevlana Celeleddin Rumi, Yunus Emre, and Ibn Arabi.

Unlike other collections that often adhere to a single author or perspective, this anthology uniquely unites the major mystical traditions and perspectives of the Islamic world, forming an intellectual and spiritual bridge across centuries and geographies. Its extraordinary content reflects the pinnacle of Ottoman-era manuscript production, meticulously transcribed from earlier sources and enriched with genealogies, symbolic diagrams, and calligraphy.

TEXT

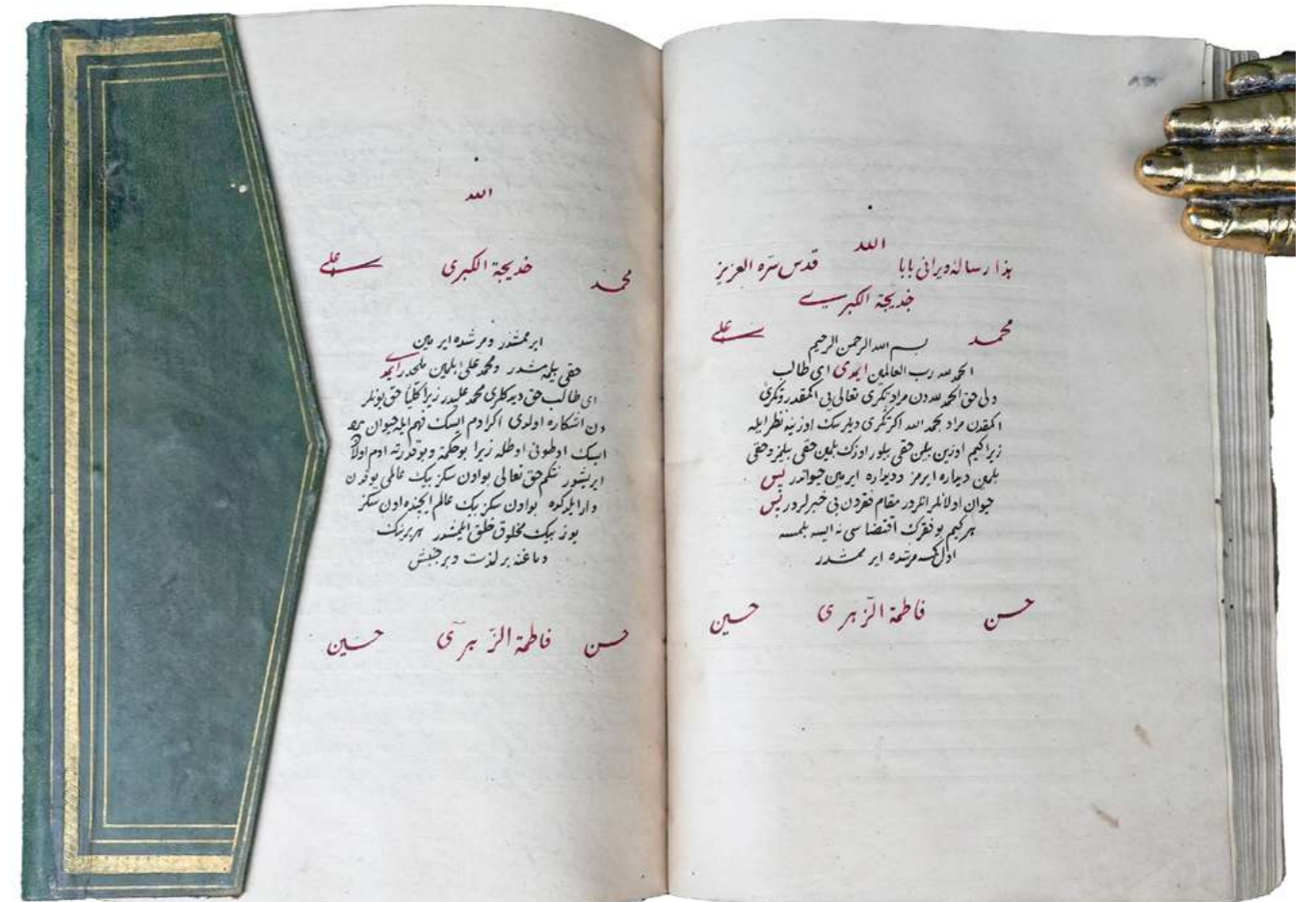
1. Dilkusha-i Sultan Kaygusuz; 2. Risale-i Muhammad Nasafi; 3. Declaration of Imam Hussein's Descendants; 4. Ashab-i Kiram in Istanbul; 5. Kitab-ı Noktatü'l-Beyan; 6. Lübbü'l-Leb by Ismail Hakki; 7. Saadetname-i Hukema; 8. Uyunü'l-Hidaye; 9. Hadith of Erbain; 10. Maribi Commentary; 11. Virani Baba's Philosophy; 12. Wahdat al-Wujud by Niyazi Misri; 13. Refii's Methods; 14. Sari Abdullah Efendi's Work; 15. Matla'ül-Ishrak; 16. Sharh-ü Sad by Hz. Ali; 17. Silsilename-i Ulviyye; 18. Mystical Commentary by Misri Efendi; 19. Refutation by Niyazi Misri; 20. Commentary on Surah Baqarah; 21. Tawhid and Dhikrullah; 22. Misri's Explanation of Quranic Numbers; 23. Commentary on Yunus Emre;

This unparalleled anthology unites the wisdom of Andalusia, the scholarly traditions of Baghdad and Damascus, the spiritual insights of Anatolia, and the mystical depth of Maveraünnehir. It represents a vital contribution to the preservation of Islamic mysticism's intellectual and spiritual heritage. An essential resource for scholars, historians, and anyone seeking to understand the multifaceted nature of Islamic mystical traditions, this collection offers an extraordinary lens through which to view the unity and diversity of Sufi thought across time and geography.

DIMENSIONS
240 x 170 mm.

DESCRIPTION

451 pages, 23 treatises predominantly sülüs and nesih. Written in black soot ink with red highlights on polished paper. Likely compiled in Istanbul for an elite audience, the collection showcases the richness of Islamic spiritual and intellectual tradition. Very good condition.



AN EXCEPTIONAL EXAMPLE OF OTTOMAN SCIENTIFIC AND CALLIGRAPHIC ART

23 SÜLEYMAN HİKMETİ EFENDİ. *Rûznâme* (Almanac for the Year 1215 H / 1801 C.E.).
OTTOMAN-ERA ILLUMINATED MANUSCRIPT, , A.H. 1215 (1801)



A rare and meticulously crafted Ottoman *rûznâme* (almanac) by Süleyman Hikmetî Efendi, an esteemed court calligrapher and astronomer who later rose to the position of *müneccimbaşı* (chief astrologer). This manuscript, prepared for the Ottoman palace, serves as both a daily record and an astronomical guide, offering insight into the scientific and administrative functions of the imperial court.

AUTHOR

Süleyman Hikmetî Efendi, originally from Istanbul, studied *ilm-i nücûm* (astronomy/astrology) alongside traditional madrasa education. His work as a *rûznâmeçi* (calendar maker) is evidenced by this manuscript and later examples, including a *rûznâme* dated A.H. 1221 (1806). Additionally, his expertise in calligraphy is demonstrated by a Qur'anic manuscript dated A.H. 1205 (1790-91), preserved in the Topkapı Palace Museum Library.

TEXT

This *rûznâme* more than a simple calendar—it was an essential guide for imperial governance and daily court operations, shaping bureaucratic schedules and political decisions based on planetary movements and astrological interpretations. Ottoman rulers, particularly Sultan Selim III (r. 1789–1807), who was deeply interested in astronomy and astrology, valued such almanacs as tools for navigating political and military affairs. The planetary positions recorded in the manuscript likely influenced the timing of state ceremonies, military expeditions, and even critical policy decisions.

It follows the classical form, detailing daily planetary movements, lunar phases, eclipses, and other celestial events, alongside courtly affairs and religious observances. Over time, these records evolved into critical historical documents, providing remarkable insight into Ottoman scientific, political, and cultural practices.

This manuscript reflects both the intellectual sophistication and aesthetic refinement of the period, as well as the deep-rooted belief in astrology's role in governance.

DIMENSIONS

1265 x 111 mm.

DESCRIPTION

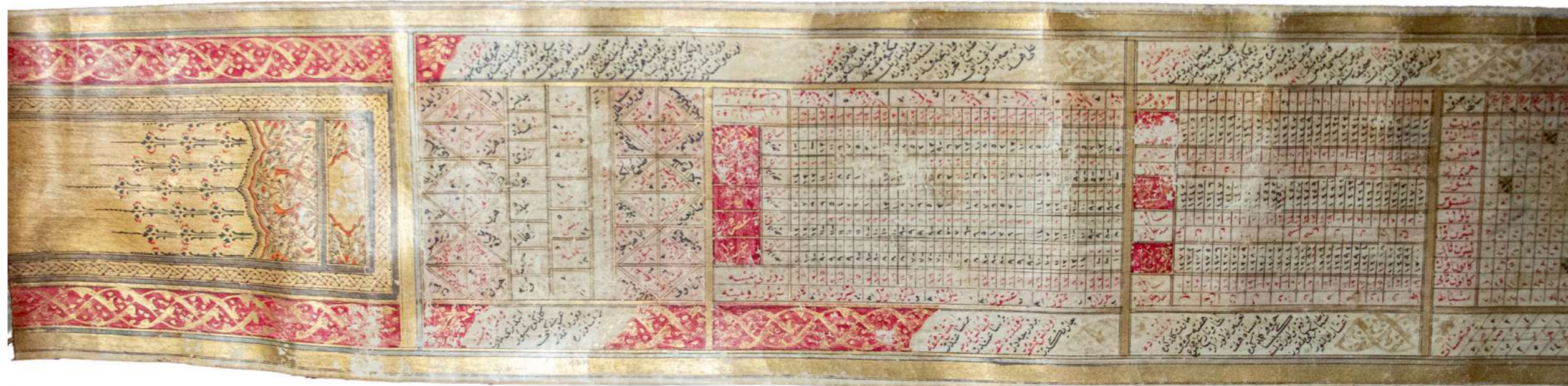
Roll format.

Ottoman Turkish text on parchment.

Elaborate opening illumination with floral and geometric motifs in red, gold, white, and lapis lazuli. The calendar section is enclosed within a thick gold-ruled frame, featuring nine subdivisions with marginal annotations. The entire text is adorned with gold and calligraphic embellishments.

Bound in red leather with an interior featuring marbled paper. Some age-related wear and cracks.

Overall in excellent condition.



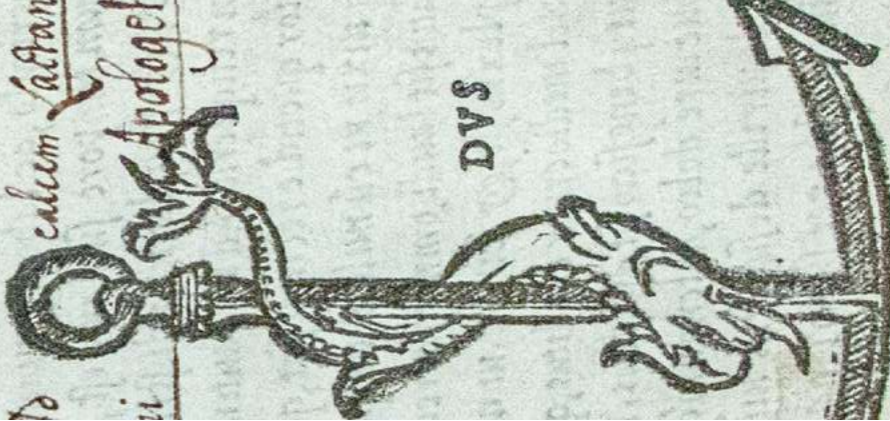
PRINTED BOOKS

B **AN EXPOSITION** of the whole Epistle to the Hebrews. Iude the se

And first, for the Author For all Scripture is given by inspiration of God, and it was not in old time by the will of man, but by the spirit of God, and it was prophesied which have been since the tongues of Holy men to speak as though they were moved by the holy Ghost. It is not yet that speak but the holy Ghost by them. By the way, I have had the account of what the holy Ghost hath said for the penman or writer of this Epistle. Our Saviour had two disciples who were his Master. One was called Judas, and the other was called Labeus, who was brother of the Lord. The occasion of this Epistle is set down in the 29. of Galatians. The three sons of Jacob, the con- Now will I praise and confesse this Iude was as rare an Hereticke of that time as Judas the brother of Iesus, as Stephen the first Martyr did the Councell

Liber Thomae
liber Job

Lactantii Firmiani divini
Institutionum Libri septem.
Liber
Liber
in libros suos Liber accephalus
de Dominica Resurrectione
in
pationem dictionem Græcarum
de passione Domini.
de
calum
Apologes
DVS



John Bu

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Eeu au sanguī. Aei



ie est Quat la lue e
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S **ATIONS P**
F I R S T

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et tētib; aduolabāt su
egionib; occidētali.
Egyptū et Theffalo
omā. et dominati sūt
cunq; voluerunt.
oz liberaue
abelitarū.



bj.

LARGE FRAGMENT OF THE EXTREMELY RARE MAINZ IMPRINT FROM 1469 OF AQUINA'S LIBER QUARTI SCRIPTI, PRINTED IN A DELUXE EDITION ON VELLUM

24 THOMAS AQUINAS. *Super quarto libro Sententiarum [Liber quarti scripti]*. MAINZ, PETER SCHÖFFER, 13 JUNE 1469

TEXT

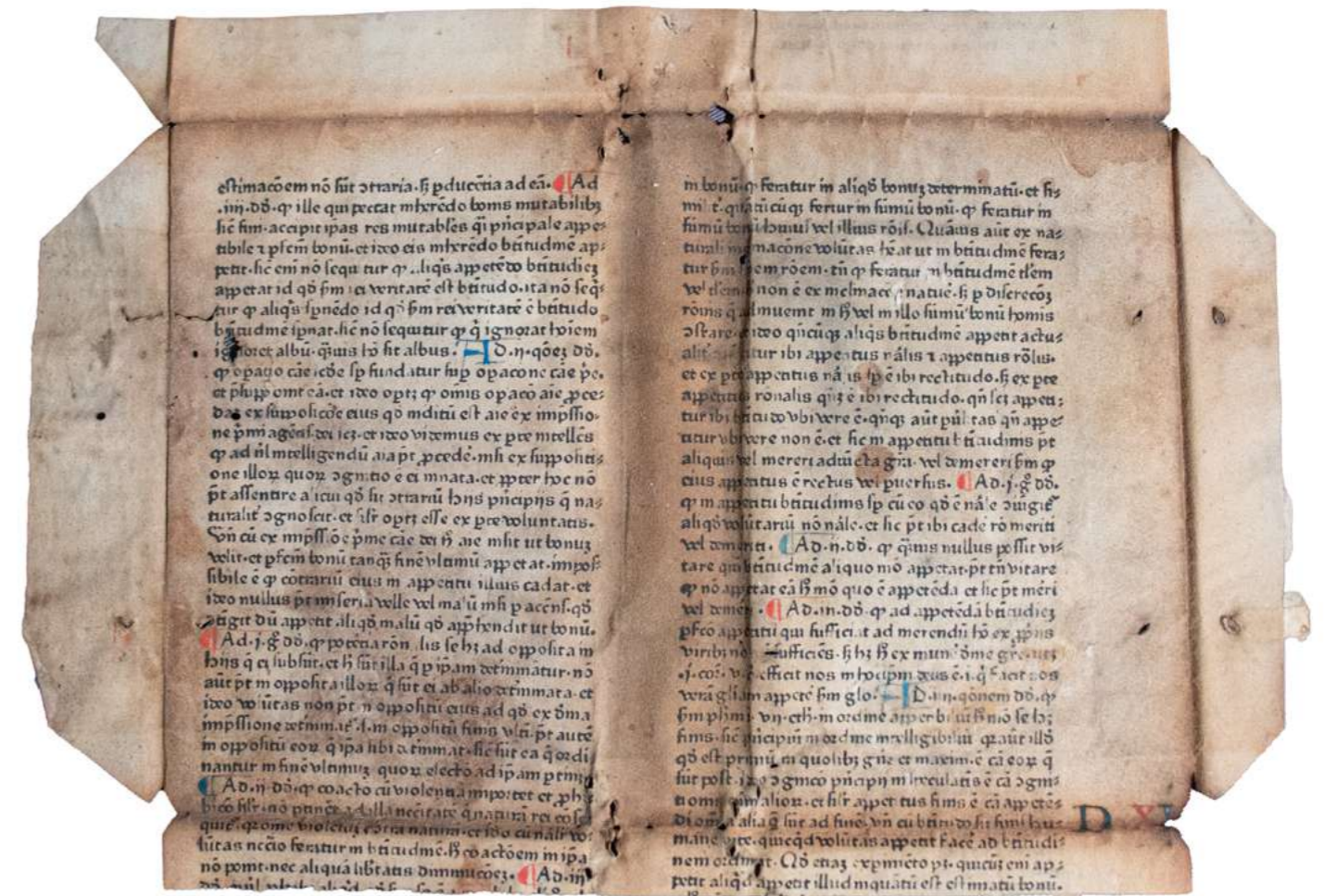
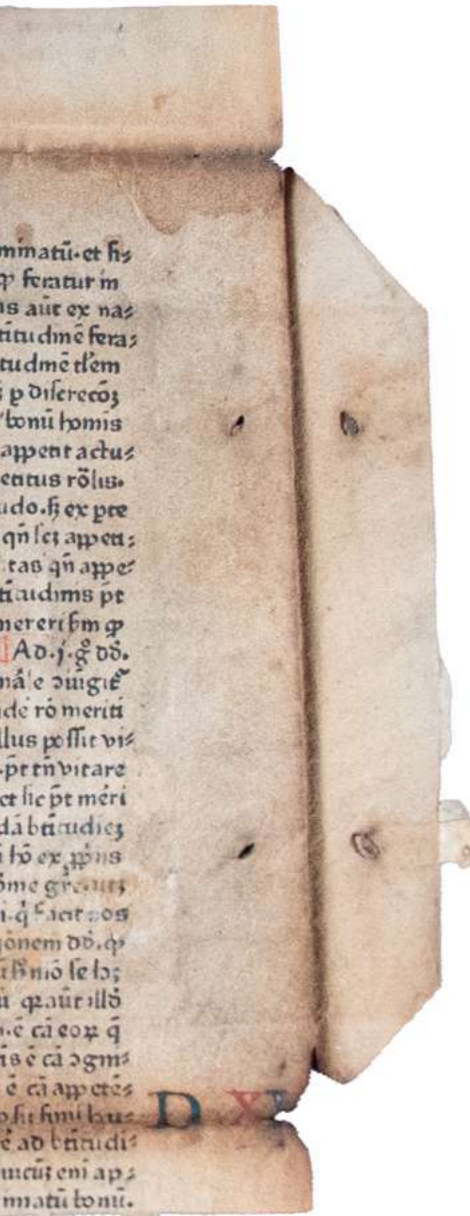
Aquinas' *Libri quarti scripti* is a remarkable work that was published in 1469 in Mainz by Peter Schöffer. It is one of the first books ever published.

Schöffer was a student of Johannes Gutenberg, the inventor of movable type printing, and played a crucial role in the early history of printing. The work itself is a collection of writings by the philosopher Thomas Aquinas, who lived in the 13th century and is known for his theological and philosophical contributions. The printed edition from 1469 is particularly significant as it is among the first printed books to appear in Europe. The use of movable type allowed for faster and more cost-effective production of books, contributing to the spread of knowledge and education. Schöffer was known for his high printing quality and the use of beautiful initials and illustrations, which made the book a work of art.

An extremely rare and important survival for the history of printing.

REFERENCES

Mich 158; Pell 1068; CIBN T-159; Aquilon 643; Arnoult 1416; Delisle 1886; IDL 4418; IGI 9627; IBP 5286; Sajó-Soltész 3286; Madsen 3947; Nentwig 37; Voull(B) 1521; Ohly-Sack 2724; Borm 2604; Sheppard 45; Pr 87; BMC I 25; BSB-Ink T-263; Goff T168.



DIMENSIONS
275 x 194 mm.

DESCRIPTION
34 of (60) lined in two columns, fragment used as binding material, stained and browned in places, verso browned and script faded.

60 \$3,500

THE H.P.KRAUS COPY IN ORIGINAL BLIND-STAMPED BINDING

25 GUILLERMUS PARIENSIS. *Postilla super epistolas et evangelia.*
 BASEL, NICOLAUS KESLER, 1492



Illustrated guide to the excerpts from the Epistles and Evangelists read at church services throughout the year (the Lessons). The text was first issued in 1437. The importance of the book is shown in the fact that more than 100 incunabular editions were produced (if a reasonable estimate of 400 copies per edition is accepted, this suggests over 40,000 copies in circulation!) The book's naïve woodcuts, some of considerable charm, appeared in a Basle edition of 28 July 1491. The 'British Museum Catalogue', describing this earlier printing, suggests that the pictures were copied from earlier Lyons editions. Schreiber, writing about this present edition, suggests the influence of the Strassburg 'Plenarium' of 1482.

The binding department at one of the UK's leading Institutional Libraries has suggested that this is the original binding, but that a small section, probably another smaller work, was at some time removed and the spine replaced.

Goff G 682. BMC III 770. Schreiber 4147. Hain 8279. The Kraus copy, Catalogue 182, number 85.

DIMENSIONS

4to.

DESCRIPTION

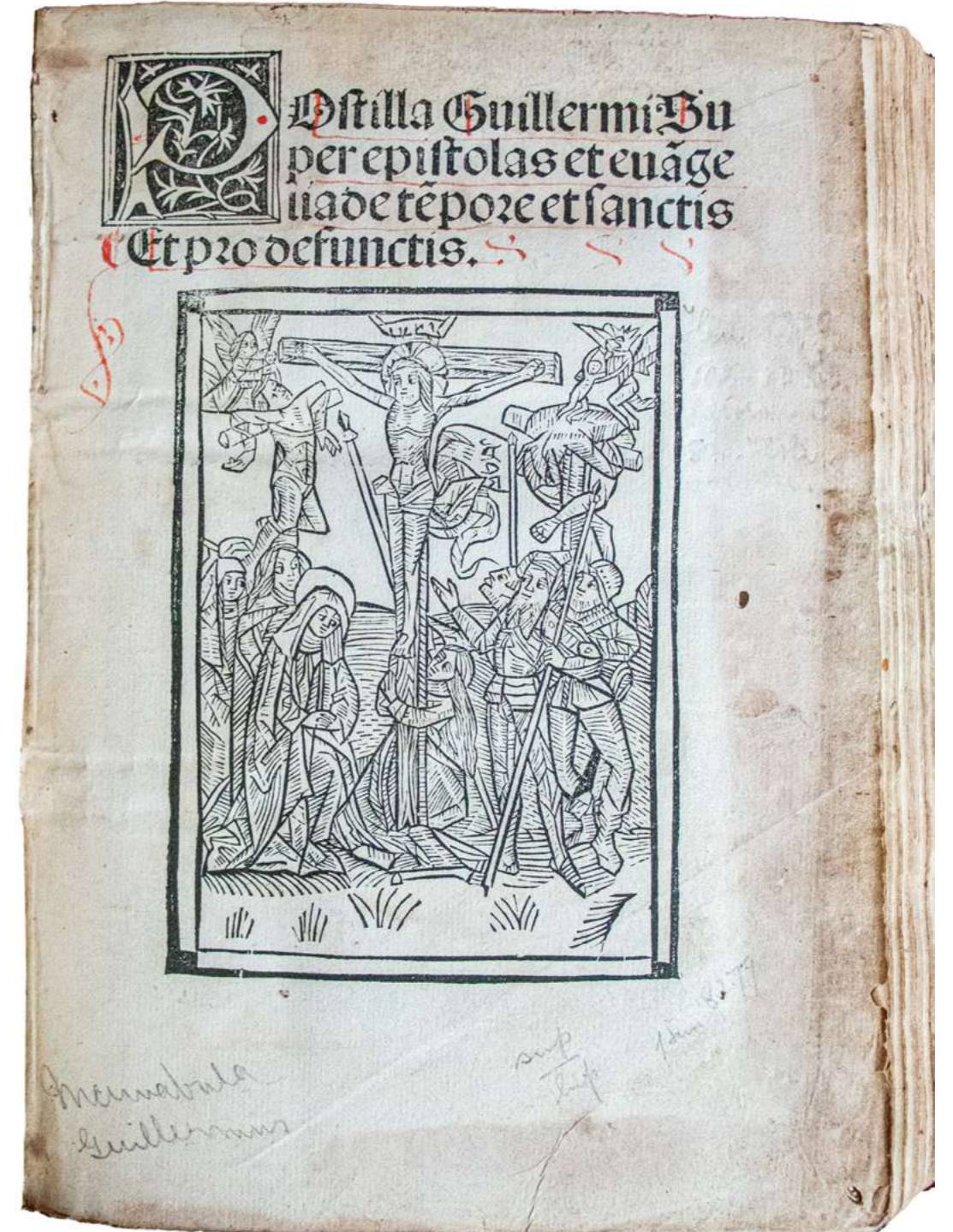
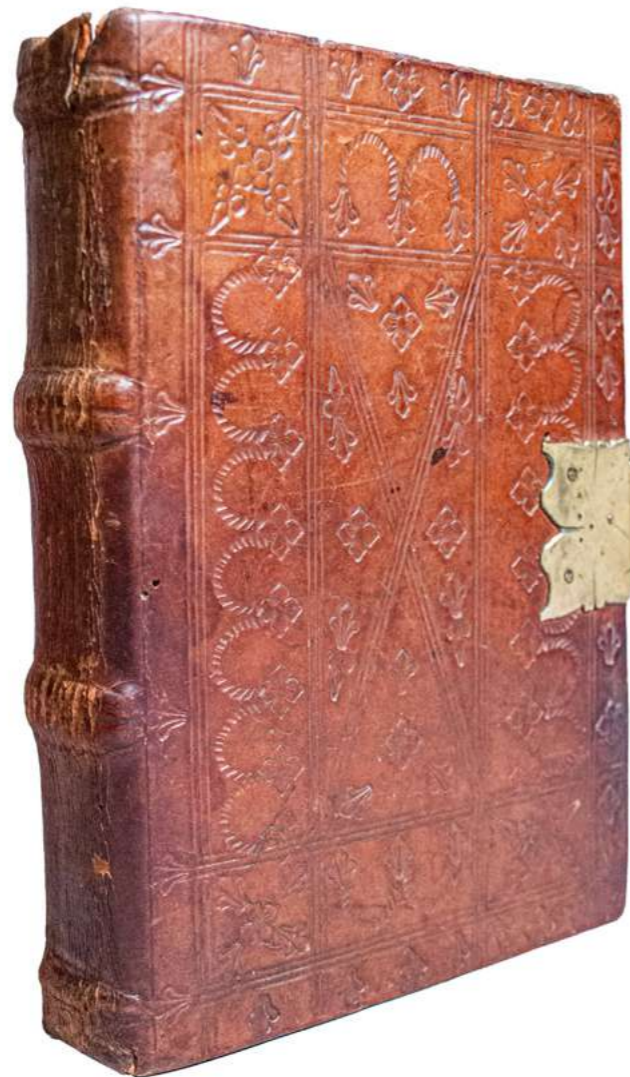
162 unnumbered leaves, A-M8 N6 a-f8 g-h6, including two blanks (fols. [102] (n6) and [162] ((final) h6)).

Gothic letter. Floriated initials, capital spaces with nicely rubricated guide-letters, rubrications throughout. Title-page with large woodcut of Crucifixion, 52 smaller woodcuts in text.

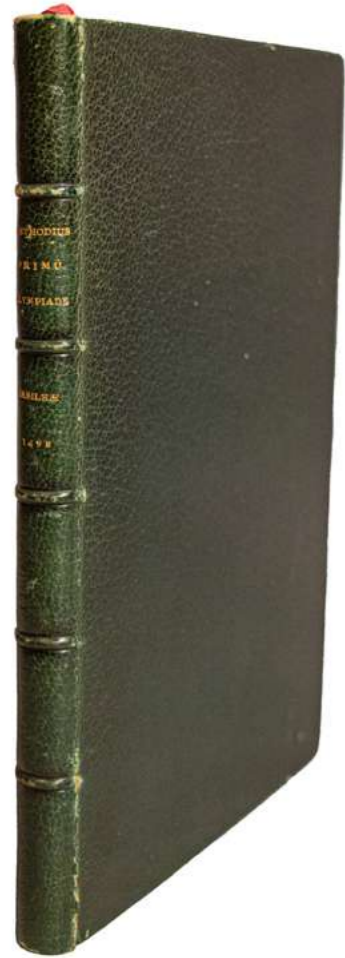
Some light soiling and staining, a few wormholes to blank margins towards beginning, fols. [73] (k1) and [80] (k8) re-margined in blank (the latter also with a small paper flaw, affecting two words on verso), fol. [76] (k4) with repair to blank outer margin, overall a good copy.

In original blind-stamped calf over wooden boards with vellum bifolia of fifteenth-century breviary as endleaves. Large brass clasp, rebacked, cracks to spine, small tear to head. Contemporary ownership inscription on f.f.e.p. recto.

A fine copy.



26 SAINT METHODIUS; BRANT, SEBASTIAN (ED). *Revelationes Divinae a Sanctis Angelis Factae. Wolfgangi Aytinger tractatus super Methodium.* BASEL, MICHAEL FURTER, 5 JANUARY 1498



DIMENSIONS
4to.

DESCRIPTION
68 leaves (g6-7 misbound in signature h), 36 lines, gothic letter.
61 woodcuts, some initials woodcut, others supplied in red, chapter headings underlined in red, rubricated throughout.
Crushed green morocco by Masson-Debonnelle (signed), all edges gilt.

Traditionally attributed to Methodius, Bishop of Olympus martyred in 312, and said to have been translated by an Augsburg monk Wolfgang Aytinger, this collection of prophecies is thought by some to have been written by Aytinger himself with the intention of exciting animosity between the Christians and Turks, dealing as it does with the successive occupations of Jerusalem, schisms of the Church and the Fall of Constantinople. The first separate Latin edition was printed in 1496 by Froschauer at Augsburg. The present edition is the first of five illustrated editions printed by Furter.

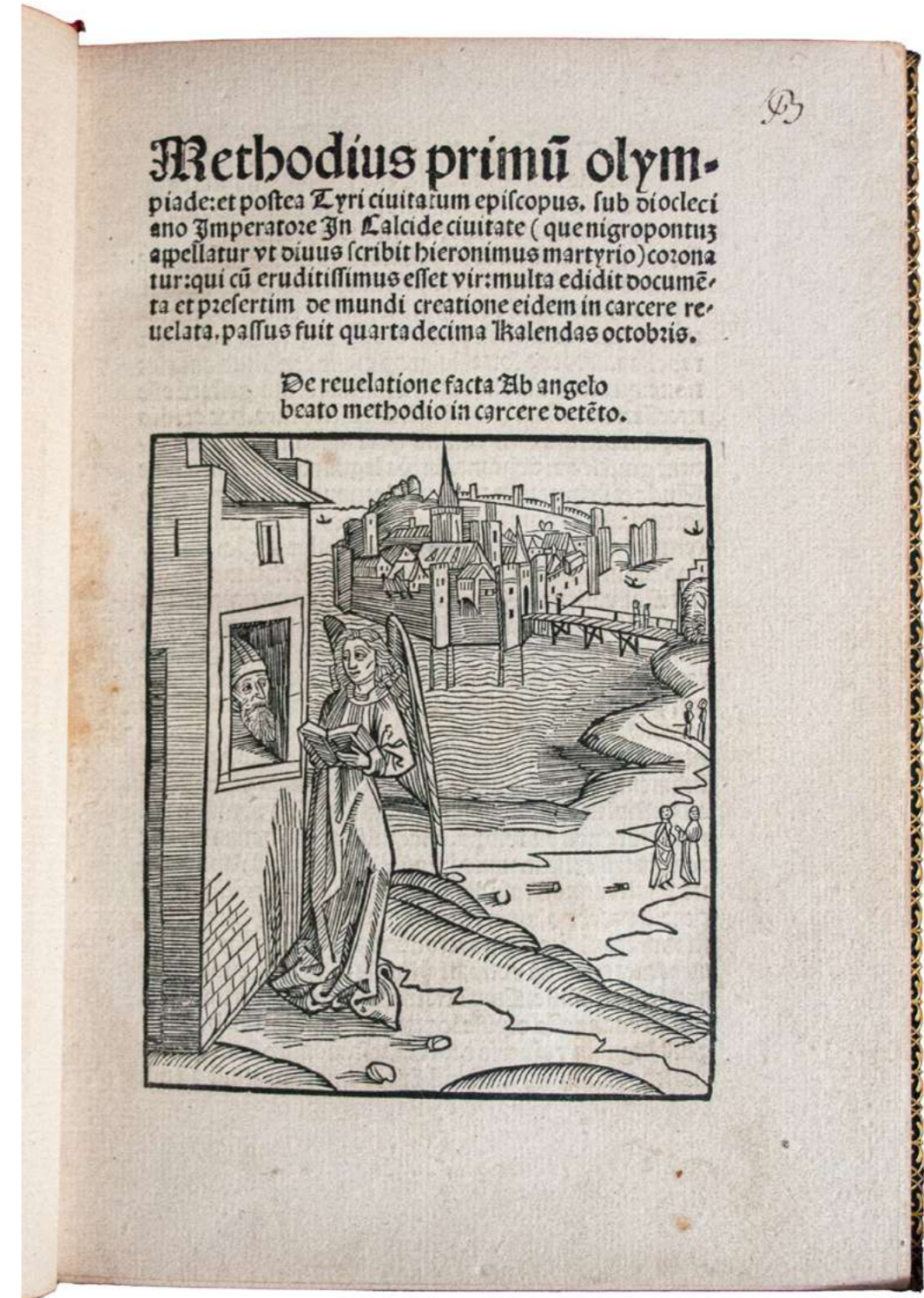
This edition of the Revelations was edited by Sebastian Brandt, author of the famous *The Ship of Fools*. Its printer, Michael Furter, was among Basel's first generation of printers and spent his entire twenty-nine-year career working there. His edition of the *Revelations* is illustrated with fifty-five original woodcuts. The images differ in quality, and it appears that at least two different hands cut the blocks. This woodcut of "Adam and Eve in the Garden" is cut in a free, almost sensuous, style, in which a combination of round and angular contours outlines the figures. The rendering of the physical form of Adam and Eve is further enhanced by the use of varied parallel lines to model their figures, a Renaissance technique that accentuates the form of the human body. Great attention is also paid to Adam and Eve's hair, especially to Eve's flowing mane, a design cut in fine detail, which attests to the block cutter's skill. However, the renderings of the Tree of Knowledge and the limited detail of the landscape are less successful and exhibit characteristics of medieval style.

Though attributed to St Methodius (martyred in 312) and translated by Aytinger, it is now thought to have been composed in Syriac in the seventh century but only known in its Latin or Greek versions until the twentieth century. It relates the effect of the Arab conquests of the near east on the Christian communities there, seeing them as a punishment from God for the lapsed ways of the Christians, but prophesying the rise of a messiah in the form of a Roman emperor to crush the Turks and the Saracens. This is one of several apocalyptic texts circulating at the time, and was probably the most widespread.

This is the first illustrated edition of this text, which must have been successful as Furter regularly reprinted it using the same blocks. There is an early depiction of a Caesarian section (the birth of the Antichrist) and the prophesied conquest of Constantinople in 1509 by the last Roman Emperor.

PROVENANCE
1 Le Cabinet de M.E.G (believed E. Gonse), sold by A. Durel, Hotel Drouot, Paris, May 1894. Lot 16 "Magnifique exemplaire d'une conservation parfait de ce très rare volume d'histoires prodigeuses mises en tableaux."
2 Sotheby's 1988 – bought by Tenschert
3 Joost R. Ritman – Bibliotheca Hermetica (bookplate)

References
HC *11121; BMC III, p. 785; Polain (B) 2682; Oates 2833; Proctor 7738; IGI 6399; Goff M524; Fairfax-Murray 289-1504 edition.



THE HORTON COPY, IN A CONTEMPORARY LONDON BINDING

27 **LACTANTIUS, Lucius Caecilius Firmianus.** *Diui narum institutionum libri septem. De ira Dei, liber I De opificio Dei, liber I Epitome in libros suos liber acephalos. Phoenix. Carmen de dominica resurrectione.* Venice: Heirs of Aldo Manuzio & Andrea Torresano, April 1515

PROVENANCE

- 1 Thomas Juxon, inscription, "Liber Thomas Juxon 1567," on title-page
- 2 Anthony Watson, inscription, "Antonius Watsonus 1576," on upper pastedown and endleaf, probably the graduate (B.A. 1572, M.A. 1575) and Fellow (1573-1583) of Christ's Church, Cambridge, who became Bishop of Chichester (1596-1605)
- 3 Unidentified owner, inscription, "Sam Brentnall 1714/1715," on title-page, possibly the Nonconformist minister (1681-ca. 1750), imprisoned for counterfeiting in 1739 and his estate forfeited, received a royal pardon, but too late to prevent the sale of his property
- 4 John Barrett, inscription on title-page.
- 5 Sir Robert Horton, Bonhams London, 12 November 2013, lot 21.

REFERENCES

UCLA 132; Renouard 70/2; Aldo Manuzio tipografo 133.2; Grolier/Aldus 64; Edit16 45472; USTC 837070

DIMENSIONS

8vo (165 x 98 mm).

DESCRIPTION

2 parts in one volume.

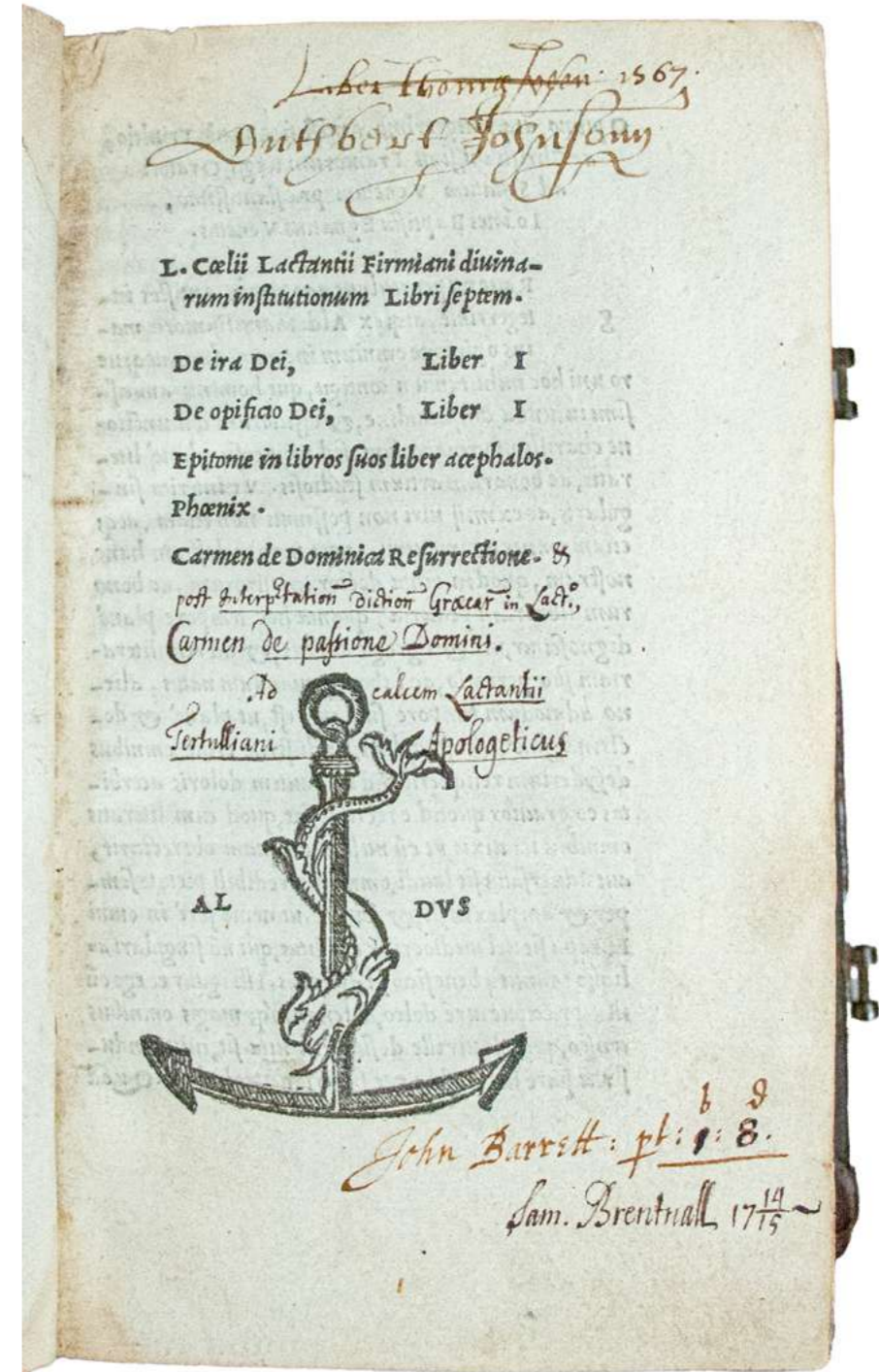
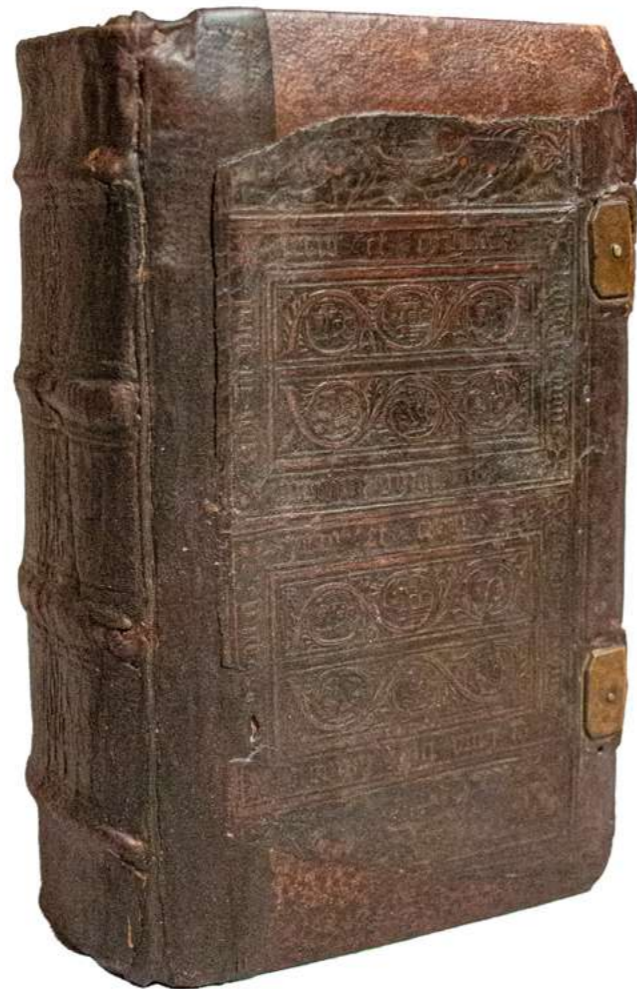
Italic type, 11:80, 30 lines plus headline.

collation: aa-bb8 a-z8 A-Y8: 376 leaves; Tertullianus: *4 AA-FF8: 52 leaves.

Woodcut Aldine device on title-pages and final verso, scattered early marginalia; later notes on front free vellum endleaf.

Light dampstaining, primarily to the second part, small circular loss to FF7 affecting 2 words.

Contemporary brown calf (174 x 106 mm), probably by James Gaver (d. 1545), London ca. 1530s, comprising blind stamped panels, top and bottom rectangular panels containing half human creatures kneeling to face one another and chained together with grass and leaf detail, in center two panels enclosing circular vines with angels playing lute, harp and other musical instruments, each panel with marginal legend "Laudate domini sono tub[a] e laudate eum in psalterio et cythara" (Psalm 150), remnants of 2 metal clasps, vellum endpapers, manuscript title on head and tail edges. (Binding restored and inlaid in a modern structure, joints cracked, loss to one corner, spine slightly dry and cracked, extensively marginalia to front endleaves, one trimmed at top edge, staining and wear to rear endleaves).



THE FOYLE BOOK OF HOURS WITH 16 LARGE ILLUMINATED AND 25 SMALLER ILLUSTRATIONS ON VELLUM

28 HORAE. Hore beate marie virginis secundum usum Romanum totaliter ad longum sine require com multis suffragiis & orationibus de novo additis. Use of Rome. In Latin and French. PARIS: FOR GERMAIN HARDOUIN [N.D., ALMANAC FOR 1528-1545]



DIMENSIONS
Octavo (166 x 104 mm).

DESCRIPTION
Printed on parchment. Consisting of 88 leaves, complete.

Collation: A-K8 M8.
Text in Roman character 76R on a single column of 32 lines. Each page is surrounded by gold painted border with red lines. Initials and line filler in liquid gold on an alternating pink and blue background. Contemporary French calf tooled in blind with vertical rolls, edges with later gilding, spine repaired and with later gilt lettering, sides rubbed. Excellent condition.

An interesting hybrid volume printed on parchment with illuminated letters, containing miniatures and woodcuts partially coloured, an important witness of the transition from manuscript to print.

TEXT

A1r: Title with Hardouin printer's mark; A1v: 4 quatrains starting: ung iuif mutilant iadis [sic]; A2r: Anatomical man; A2v: Almanac for 1528-1545; A3r-8v: Calendar; B1r-3r: Evangelical sequence; B3v-C1r: St John's Passion; C1v-F4v: (missing) Hours of the Virgin; F5r-7v: Hours of the Cross and of the Holy Spirit; F8r-G3r: Office of the Immaculate Conception; G3v-H2v: Seven Penitential Psalms; H3r-I8v: Office of Dead; I8v-M1v: Suffragi, Obsecro Te and O Intemerata; M1v-6v: Prayers to the Virgin for Saturday, Missus est Gabriel, to S. Roch, Prayers of Pope Sixtus IV, etc.; M6v-7v: Hours of St. Barbara, M7v-8v: Index; M8v: Colophon.

ILLUSTRATIONS

B3v: Agony in the Garden, C1v: Adam and Eve; C2r: Annunciation; C8v: Visitation; D5r: Nativity; D7r: Announcement to the Shepherds; E1r: Adoration of the Magi; E3r: Presentation in the Temple; E5r: Flight into Egypt; E8r: Coronation of the Virgin; F5r: Crucifixion; F6v: Pentecost; F8r: Virgin Mary; G3v: Bathsheba bathing; H3r: Job.

15 large engravings, probably metal-cuts, Printer's mark, anatomical man and 25 smaller woodcuts or metal-cuts, mostly admirably illuminated in gold and colours, probably in the Hardouin workshop but by a particularly refined hand that freely interpreted the printed backgrounds. For example, almost all the backgrounds used to be oval in shape and have been transformed into rectangles. Two illustrations printed miniatures on blank background (Adam and Eve and the Agony in the Garden).

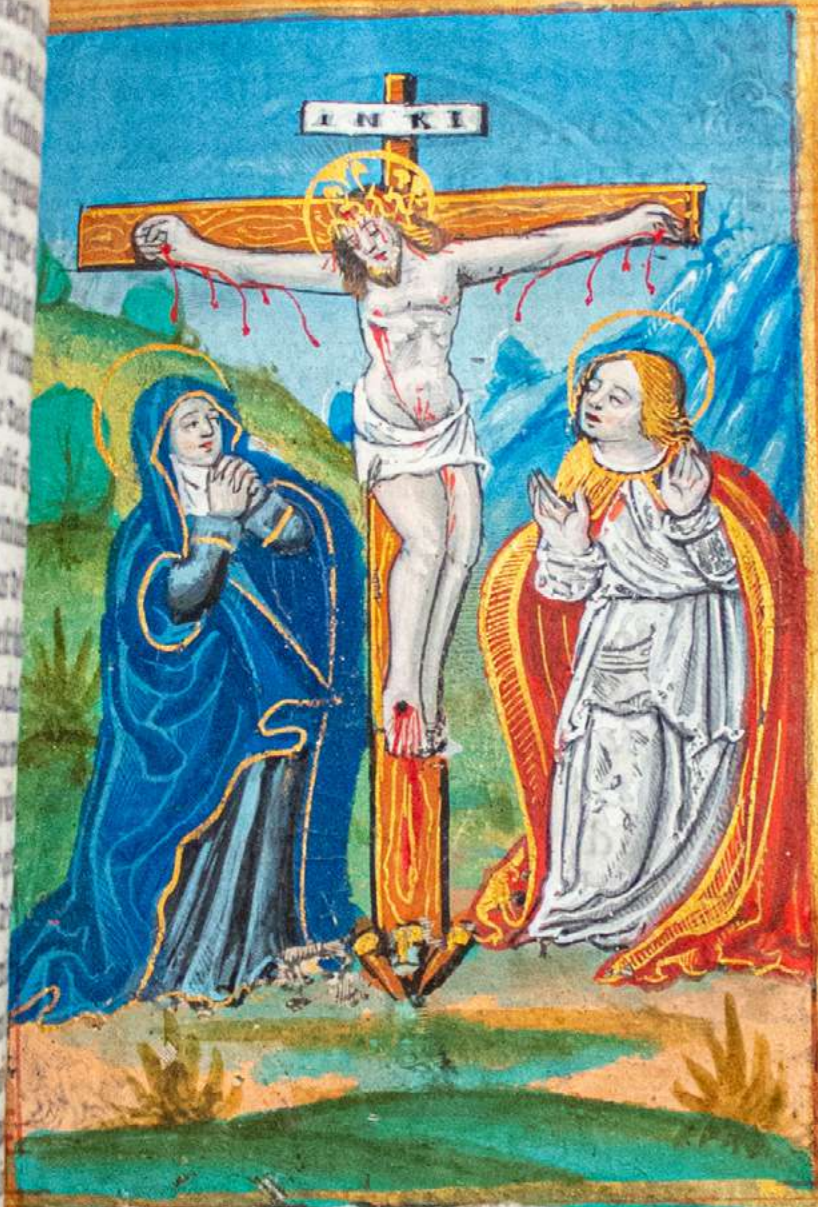
PROVENANCE

1 Heraldic coat of arms painted on the first sheet.
2 William Foyle (1885-1963), Ex-libris on the back guard. Foyle was one of London's leading booksellers in the 20th century. In 1903 he opened his still open first bookshop with his brother Gilbert and from 1920 onwards the success grew rapidly so much that in the Charing Cross Road 5-storey building there were (and still are) millions of volumes, on 13 miles of shelves.

LITERATURE

L. Davies, *Murray German*, 274.





Sequentur Hore de sancta Cruce.
Ad matutinas.

Omine labia mea aperies. **E**t os meum. **D**eus in adiutoriū. **D**ñe ad adiuuandū. **G**loria patri. &c. añ. Salue crux preciofa que in sāguine christi dedicata es & ex mēbris eius tanq̄ margaritis ornata. Hy^o.

it iadis
sacrement
aps pl^o de .x
abōdāment
or de leglise
f tefmogne

dis hostis
da robur
iz in quo
passiōis
re glorie
uauit eos
elle satū
dremus.
mirabili
sti: tris
ui sacra
ue fru
cū pa
as in se



Le colerique
tient du feu
& du lion il a
périlleux vin
mauuaise cō
plexion.

De leu &
de lagniel ti
ent le fluma
tique: & est
simple & do
ulx tendant
a pratique.



Quāt la lūe est
en gemini libra
& aquarius il fa
ict bon saignier
aucoleriq̄. Eau



Quāt la lūe est
en thaurus il fa
ict bon saignier
an flumatique.
Terre,



Du singe &
de laer tiēt le
sanguī q̄ est
franc & plai
sāt & ioyenx
vin:

Le melēcoli
que tient du
pourciau: &
de terre: est
pesant & ort
donneur ne
luy chautgu
ere.



Quāt la lūe est
en aries leo &
sagittari^o il fa
ict bō saignier
aufanguī. Aer

Quāt la lūe est
en scorpio: &
pisces: il faict
bō saignier au
melēcoliq̄. eau

29 [ACTS OF PARLIAMENT FOR ENGLAND FOR 1529]. Statuta In parlamento apud Westmonasterium tertio die Nove[m]bris. Anno regni metuendissimi Anglie et Francie regis. Henrici octavi vicesimo primo Tento, bonu[m] publicu[m] concernentia.
[LONDON]: JOHN RASTELL, [1530]



DIMENSIONS
Folio (280 x 192 mm).

DESCRIPTION
Collation: A-D4, E6; pp. [44].
Text in gothic script with woodcut initials, large woodcut initial "S" to title page, printer's device to colophon (above the earth and among the sun, moon and stars, a merman and mermaid holding the monogram "I.R.", underneath the Deity between two armorials. Contemporary annotation to A1v, and manicule to same and to B1v. Textblock restored at head and into gutter, and to fore edge of first two leaves, the repair generally a little crude (in a couple of instances reusing paper with lettering or an emblem on) but functional, sometimes grazing lettering but without any significant loss, three running wormholes also grazing lettering; small patch of running hole and browning in gutter not affecting lettering; small chip to fore edge of terminal leaf; general browning and a few splits.
Late 19th-century green half calf on marbled boards, spine lettered in gilt. Rubbing to binding skilfully retouched, holding firm. Leaf of notes on book in neat hand loosely inserted.

In all a sound copy, complete, without facsimile or supplied leaves.

A close reprint published in the same year of the first edition of the statutes of 1529, the 21st year of Henry VIII's reign and the first legislative session of the Reformation Parliament (sitting from 3 November 1529 to 17 December 1529). A volume originating from the library of William Morris, with his posthumous book label to the front pastedown

The publication of English statutes was an important marker of the Tudor period, as an essential reference for those in the legal and commercial professions. As statutes remained in force until repealed, new editions of past statutes were continually called for. Statutes were sometimes printed decades following their initial issue, often without a date or with an earlier date stated. Editions close to the time of publication are more sought after.

The printer John Rastell (c.1475-1536) played a central role in London publishing over the early Reformation period. Rastell's brother-in-law, the Lord Chancellor Thomas More (1478-1535), "was probably instrumental in returning Rastell in 1529 to the so-called Reformation Parliament for the Cornish borough of Dunheved, and Rastell was commissioned to print the statutes passed by the parliament's first session" (ODNB). Rastell was initially opposed to religious reform, but came to publish Protestant works as the Reformation progressed, eventually dying in the Tower for denying clerical rights to tithes.

Published around the turn of 1529/30 by the new Member of Parliament when he was still in the government's favour, it was for these statutes that Rastell commissioned the striking "S" woodcut that likely appealed so strongly to Morris. This second printing was made by an unknown printer, but on behalf of Rastell and bearing his device, only having slight changes to the layout of the table of contents, as well as the intricate woodcut initials, particularly clear on E2 and E3. Editions of the statutes by Thomas Berthelet and Robert Redman followed later.

As with almost all books published in London in the early decades of the 16th century, the edition is rare - ESTC locates only two copies, in the British Library, and Harvard Law Library.

PROVENANCE

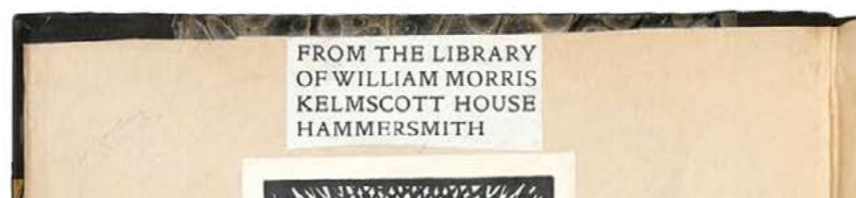
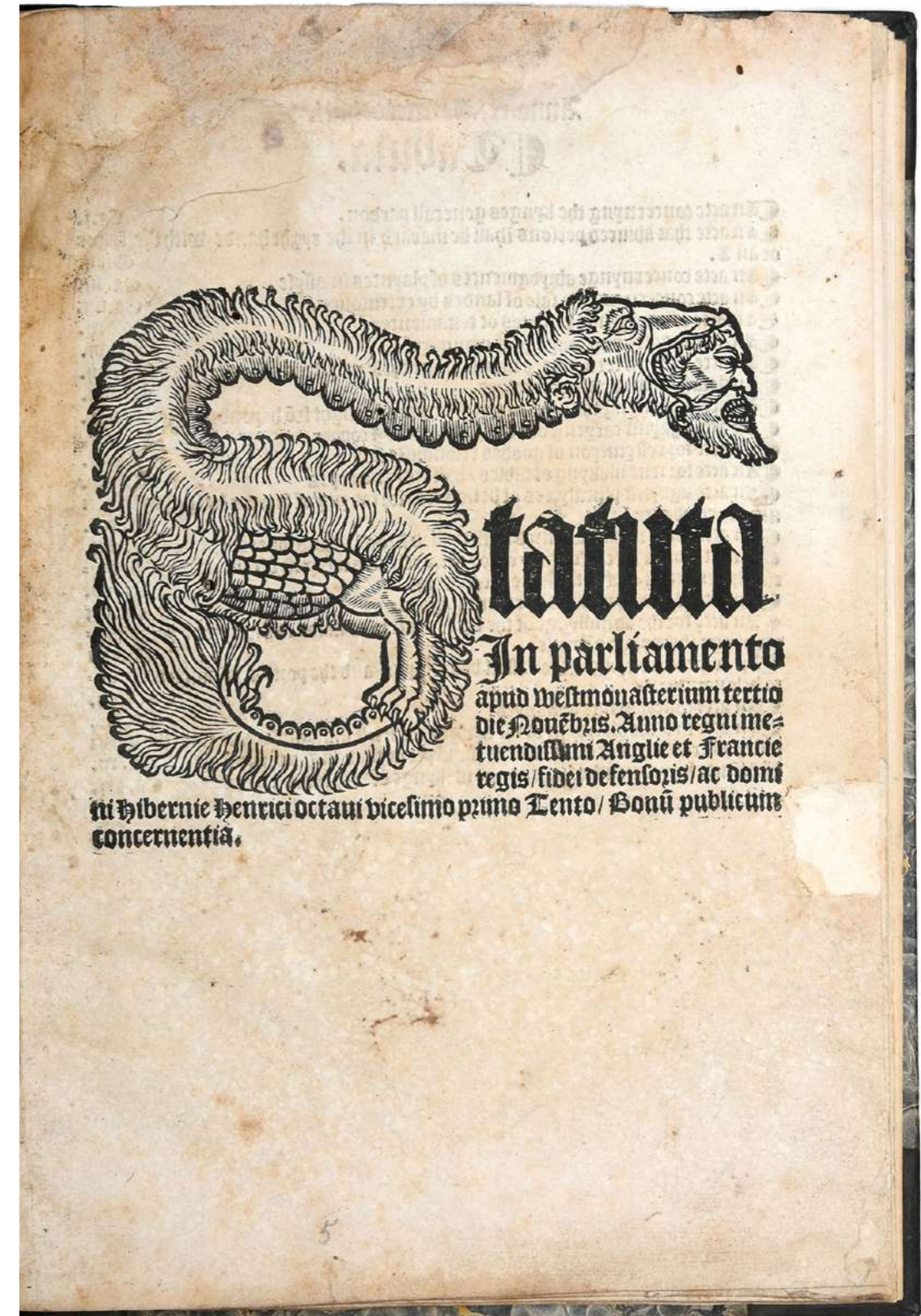
1 Sold in William Morris's sale at Sotheby's in 1898, lot 582 (already noted as mended), to Ellis booksellers. The appeal to William Morris clear from the title page, where a woodcut described as "an enormous S formed by a grotesque serpentine beast with a man's head protruding from its mouth" (Blayney, p. 271), a striking example of Tudor book design. Early English printing in all its forms appealed to Morris, and he revived the black letter font, as preferred by Tudor printers, in his Kelmscott Press books.

2 Following Morris's sale, the volume travelled to America, where it was in two distinguished collections, with their bookplates to front pastedown: Doris L. Benz (1907-1984), philanthropist and eminent scholar of Renaissance British literature,

3 The library of Ohioan Judge Willis Vickery (1857-1932), Shakespeare scholar and collector of the Tudor age.

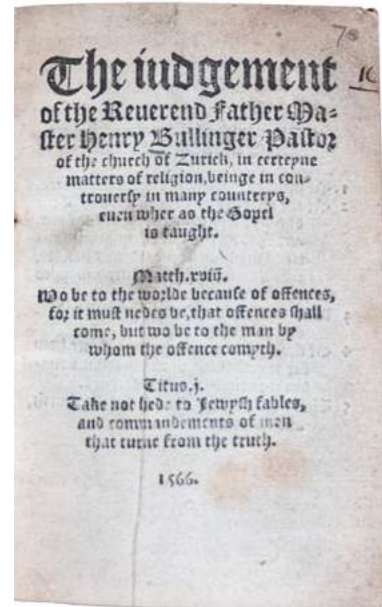
REFERENCES

ESTC S1940; STC 9363.8; USTC 502244; Beale S129.



TWO RARE REFORMATION WORKS FROM C16TH ENGLAND

30 BULLINGER, HEINRICH. The iudgement of the Reverend Father Master Henry Bullinger.
[WITH] [GILBY, ANTHONY; PILKINGTON, JAMES]. To my louynge brethren that is troublid about the
popishe apparrell, two short and comfortable epistels.
[EMDEN]: [EGIDIUS VAN DER ERVE], 1566



DIMENSIONS
8vo (132 x 85 mm).

DESCRIPTION
2 works in 1 vol.
Collation I: A-C8, II: A-C4 [lacking the first half of the work by Gilby and four initial leaves of Pilkington's text].
Small ink numbers to upper corner of titlepage, lower and fore-edge trimmed occasionally affecting marginal notes and some signatures/catchwords, B4 small paper-flaw hole affecting couple letters, light damp-staining to signature B.

Later blue panelled morocco, gilt ruling to boards and ornaments to turn-ins, lettering to spine, marbled pastedowns, all edges gilt, some wear to head of spine and hinges, remains of printed catalogue description to front free endpaper.

Two rare works in very good condition.

These two contemporary epistles are central works in the literary conflict of the vestment controversy which broke out in 1566. The vestment controversy centred on whether clergy should wear specific attire such as the surplice, which Puritans viewed as Catholic vanities, and thus inappropriate for a reformed church. Queen Elizabeth I, however, insisted on conformity to her Royal Injunctions, which mandated the use of these vestments to symbolize unity and her authority as the Supreme Governor of the Church. This insistence clashed with Puritan ideals, which sought a more radical break from Catholic traditions. In 1566, Archbishop Matthew Parker issued the "Book of Advertisements," enforcing these requirements in a moderate form, leading to widespread resistance among Puritan clergy. Literary tracts and pamphlets proliferated during this period, reflecting the ideological divide, with Puritans denouncing vestments as symbols of "popery" and royal imposition. Elizabeth's firm stance resulted in the suspension or dismissal of non-compliant clergy, most of whom went on to form secret separatist congregations.

AUTHORS

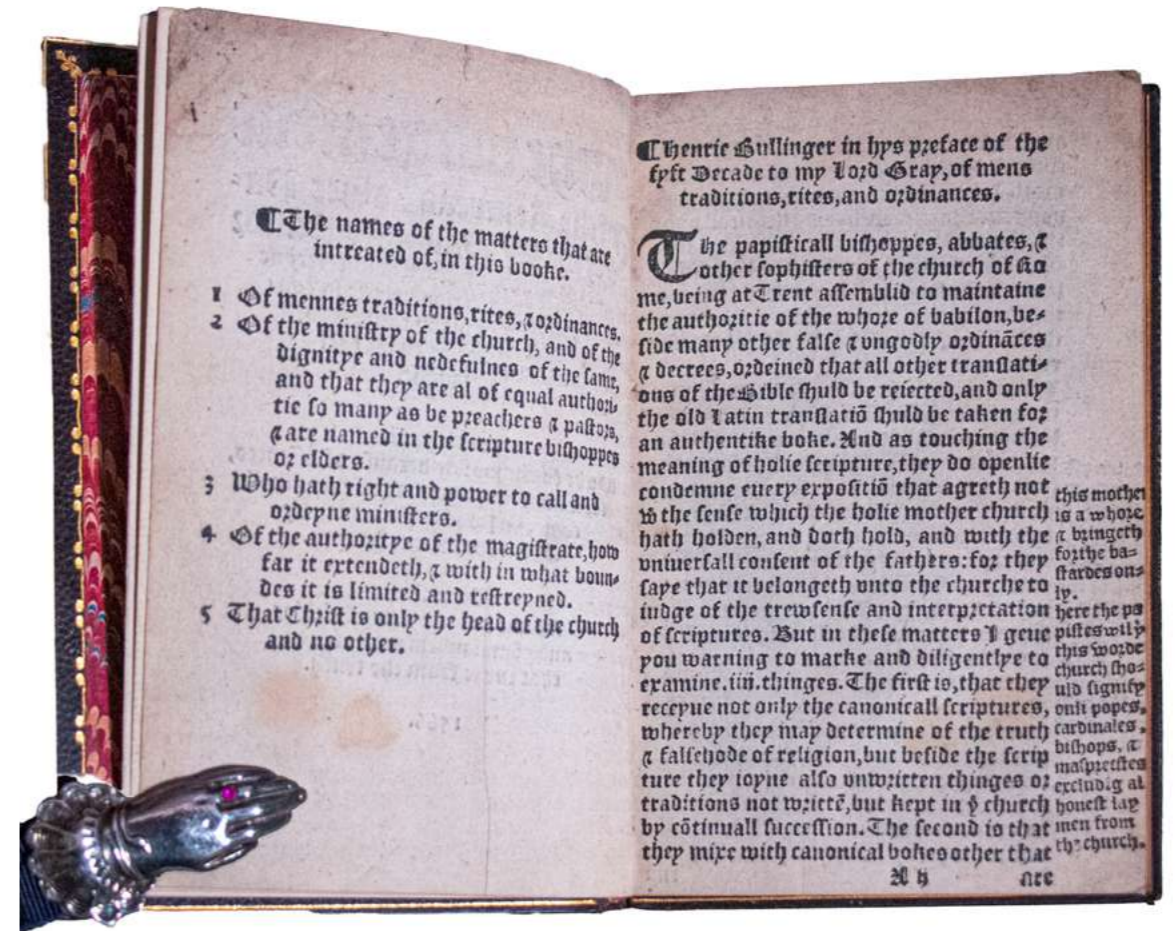
Heinrich Bullinger (1504-1575) was a Swiss Reformer and theologian, one of the most important leaders of the Swiss Reformation. He succeeded Huldrych Zwingli as the leader of the Reformed Church in Zürich after Zwingli's death in 1531. Bullinger was not only essential in consolidating the Swiss Reformation, but also played a significant role in shaping the vestment controversy through his writings and letters exchanged with English bishops and clergymen, encouraging a moderate approach to the issue and attempting to persuade them to accept Elizabeth's will to not cause a schism in the Church of England.

James Pilkington (1520-1576) studied Theology at Pembroke and St John's College, Cambridge, becoming ordained in the reign of Edward VI. On the accession of Mary, Pilkington went to the continent and stayed in Zürich, Geneva, Basel, and Frankfurt am Main, where Anthony Gilby (c. 1510-1585) also fled to. After his return to England in 1559, Pilkington was appointed master of his old college and professor of divinity. He soon became a prolific author and preacher in Cambridge and London, preaching sermons before the queen and at Paul's Cross, and was appointed bishop of Durham in 1560. In 1564, Pilkington wrote a letter to Robert Dudley, Earl of Leicester, expressing his support for discontinuing the use of vestments, his sympathies towards nonconformists were evident, despite his elevated position in the church hierarchy.

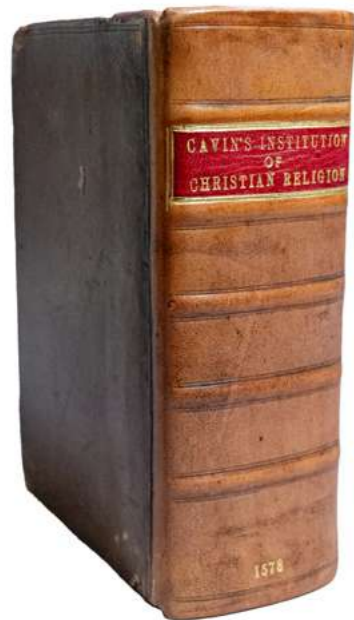
Both works are rare to find in the booktrade.

REFERENCES

I: USTC 506496; ESTC S106914; VD16 B 9709; II: USTC 506541; ESTC S111875



31 CALVIN, JOHN., The institution of Christian religion, vwritten in Latine London, Thomas Vautrollier for William Norton, 1578



A rare opportunity to acquire an early copy of Calvin's Institutes. First published in 1536 and extensively revised until its definitive edition in 1559, this treatise systematically expounds Reformed doctrine, covering topics such as the nature of God, salvation, and church governance. Organized to reflect the structure of the Apostles' Creed, the Institutes emphasizes God's sovereignty, the centrality of Christ's work in salvation, and the role of the Holy Spirit.

Complete 16th century copies are rare on the market.

PROVENANCE

1 Bookplate to the inner front board of one Edward J Morris along with a matching signature to the FEP.

REFERENCES

ESTC 006178973; STC 4418.

DIMENSIONS

8vo (165 x 114 mm).

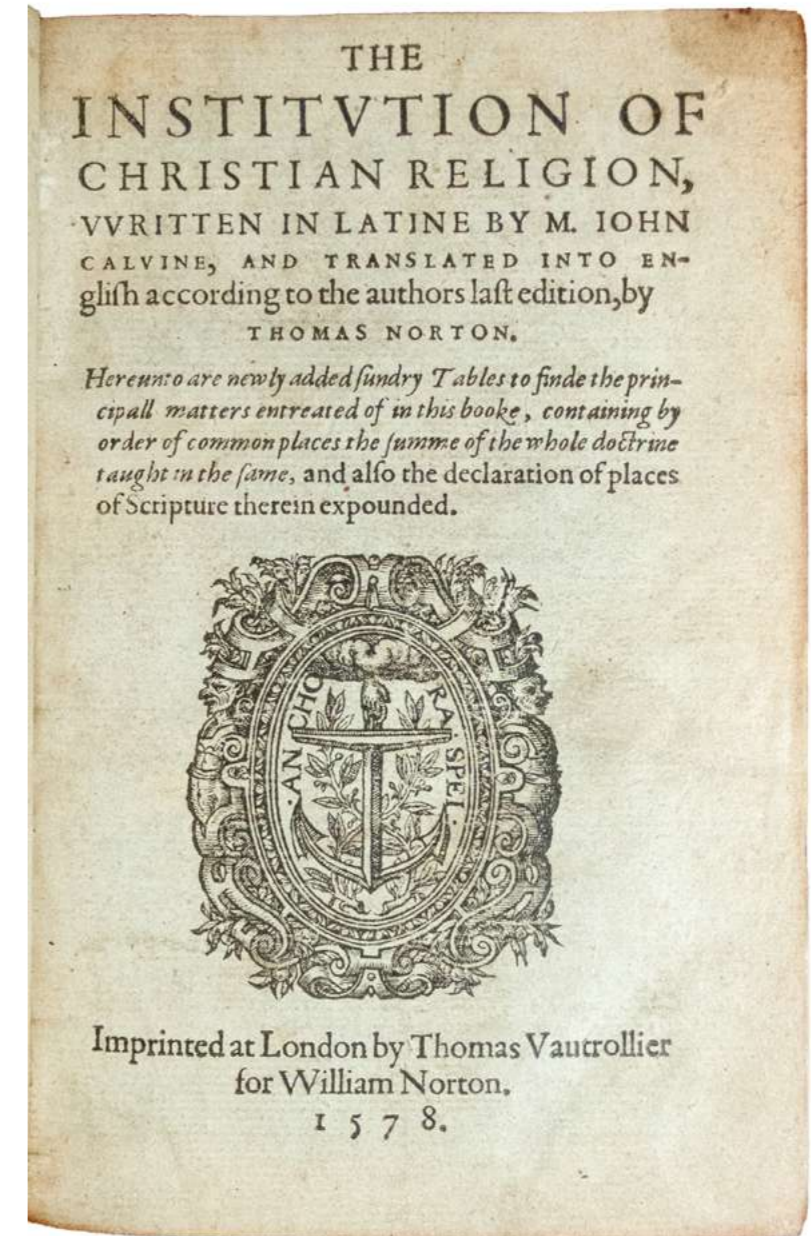
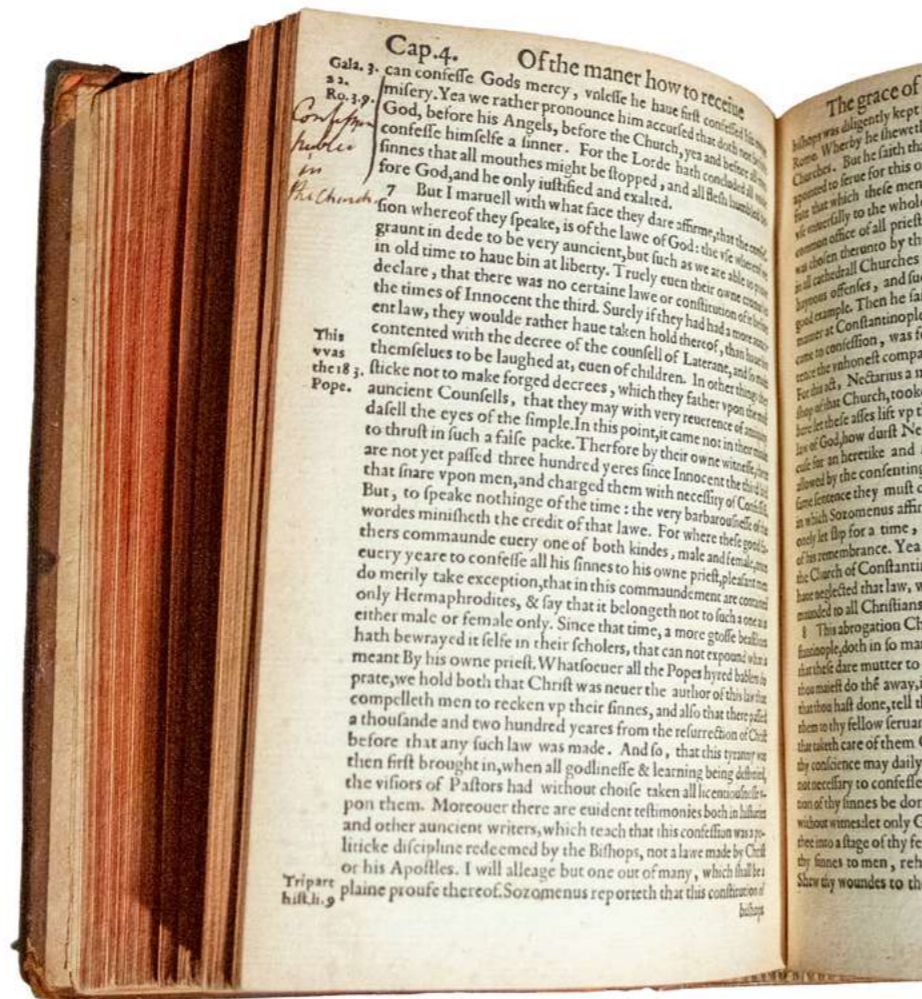
DESCRIPTION

Collates complete [16], 634, [110] leaves.

Intermittent early manuscript marginalia. Final handful of table leaves with small lower stain. Minor light marks, blemishes or reading wear commensurate with age else a very nice copy indeed.

Bound in early polished tan calf. Finely re-backed with raised bands and blind lines. Hand-tooled, gilt-lettered label to the spine. A solid and rather attractive restored period binding.

A very good, clean and solid copy.



ANOTHER C16TH REFORMATION WORK IN ENGLISH

32 LAVATER, LUDWIG. The Book of Ruth expounded in twenty eight Sermons. LONDON: ROBERT WALDE-GRAVE, 1586

AUTHOR

Ludwig Lavater (1527-1586) was a Protestant theologian, influenced by his father-in-law, Heinrich Bullinger (1504-1575), a preeminent figure in the Swiss Reformation. He was ordained in 1549 and shortly thereafter became archdeacon at the Grossmünster in Zurich, a post he held for thirty-four years. Lavater's most widely translated and published work, 'De spectris', published in 1469, was a treatise on demonology, exploring ghostly apparitions as divine or demonic phenomena rather than souls of the dead. A prolific writer, he also published numerous commentaries on the Scriptures, sermons, homiliaries and bibliographies. The present compilation of sermons studies the themes of loyalty, marriage and widowhood present in the Book of Ruth, from the Old Testament.

REFERENCES

USTC 510578, ESTC S108368



DIMENSIONS

8vo (148 x 95 mm).

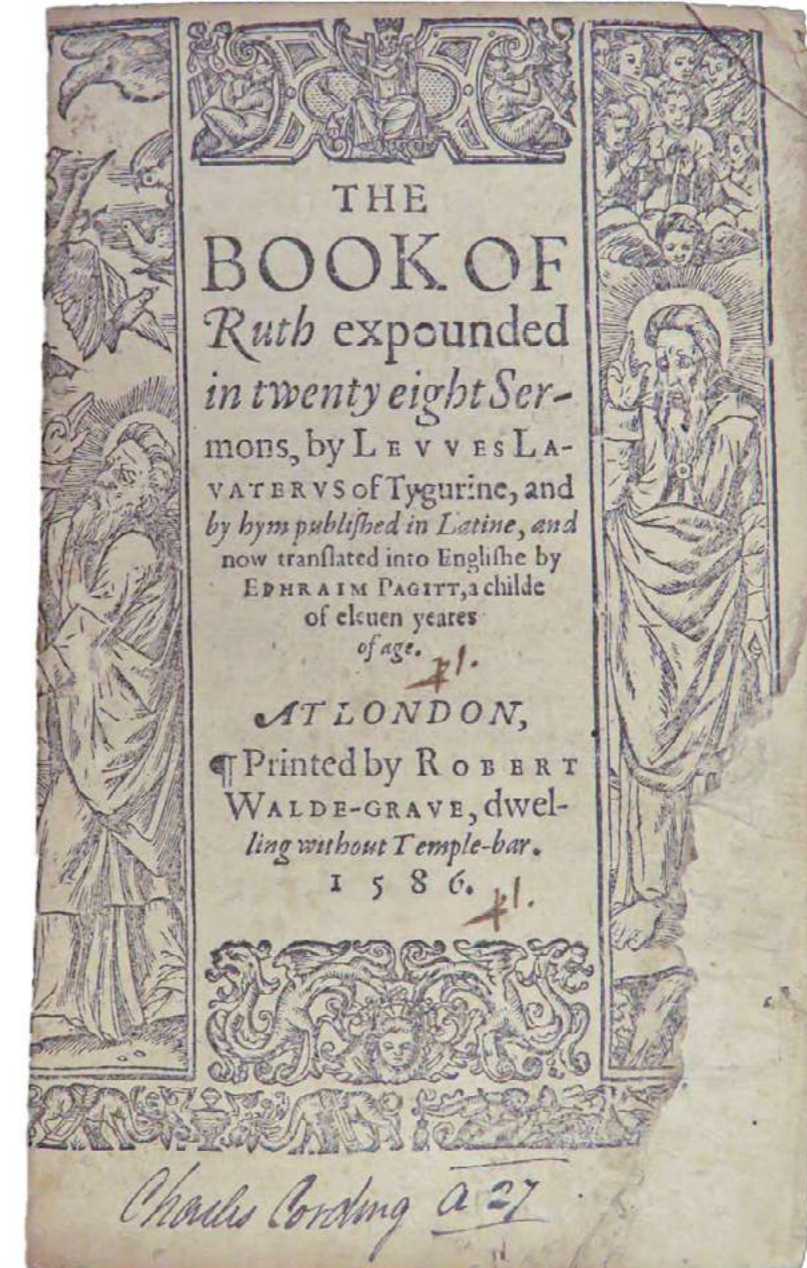
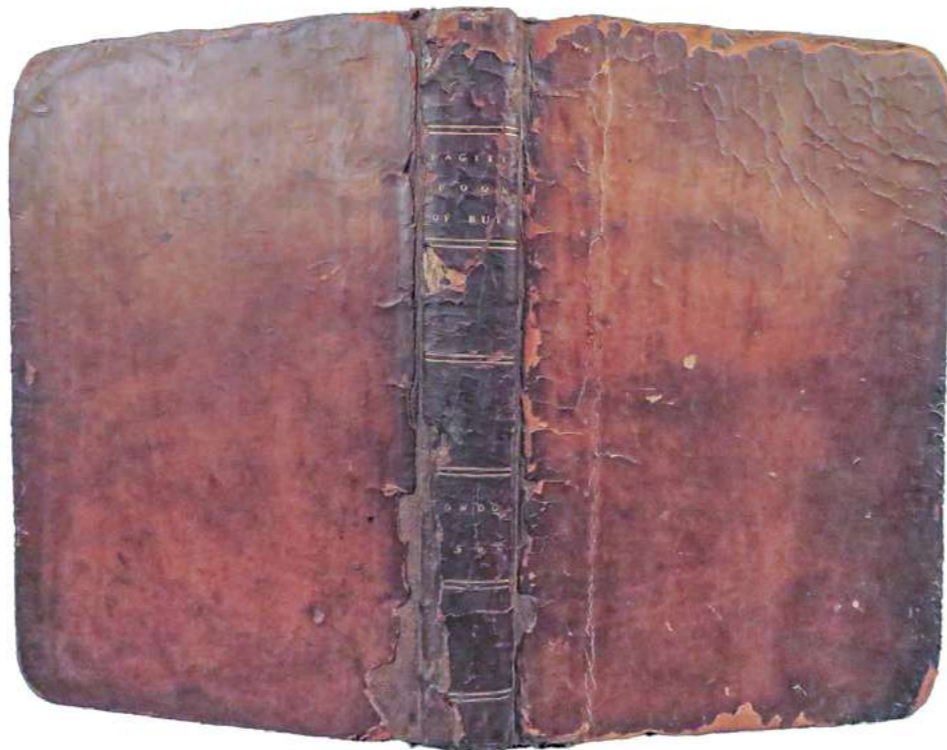
DESCRIPTION

Collation: *-V8 X7.

Woodcut capitals and chapter headers throughout, text in Italics and Roman type; ink inscription to bottom edge of title page 'Charles Cording a 27', small rubrics near title, bottom right corner repaired throughout the first signature, with loss to the woodcut border of title page and a few letters on dedication, small tear to corner of l.52 with loss of catchwords, repaired tear to l.53. Bookplate with ink inscription of S. V. Dashwood, and bookplate of The Battem Library to front flyleaf.

Bound in contemporary calf, rebaced preserving original boards and spine, remains of gilt ornaments to board edges and spine, corners worn, damage to spine and joints cracking and scuffing to boards.

A good copy.



HANDSOME EARLY 17TH-CENTURY OXFORD BINDING

- 33 [PITHOU, FRANÇOIS (ED.)]. *Codex Canonum Vetus Ecclesiae Romanae*.
PARIS: PETRUS CHEVALIER, 1609



DIMENSIONS

8vo.

DESCRIPTION

pp. [48], 703, [1], additional title to a4 recto with imprint 'Moguntiae M.D.XXV'.

Woodcut printer's device to title, decorated initials and ornaments, occasional light toning, the odd very minor marginal spot or mark.

Contemporary English (Oxford) calf, lacking ties, triple blind ruled, blind roll of tendrils and geometrical designs signed RW to covers, raised bands, compartments double blind ruled, head and foot of spine with hatching in blind, traces of old paper label with ms. title, a.e.r., upper joint just split at head, lower joint just loosening (but firm), minor vertical crack from head of spine, couple of tiny worm holes at foot, minor ancient repair to upper outer corner of lower board.

The very handsome, fresh, strictly contemporary binding was produced in Oxford c.1610. It is decorated with roll XXVI, i.e., Oldham FP.g.(6), signed RW, which stand for Robert Way, although this roll (and its variant) was not always used by him (Pearson, p.72).

An excellent, clean copy of the first revised edition, with additional texts, of this important theological work – a compendium of all the canons of the ancient Catholic Church. It was edited by the French canon lawyer François Pithou (1543-1621) from old manuscripts including the 'Collectio Dionysio-Hadriana', a book of regulations given to Charlemagne by Pope Adrian in 774 – henceforward the 'authorized' collection of council and papal decisions (Heidecker, p.18). This 'corpus' was first edited in Mainz in 1525, in opposition to the tenets of the Lutheran Reformation; this edition bears indeed an additional titlepage with the Mainz imprint, as well as the original dedicatory epistles.

TEXT

The work comprises the canons authorized by the Apostles, those approved by the official ecclesiastical councils of late antiquity, from Nicaea to Chalcedon, with a list of the recorded attendees, and those approved by Popes, with short biographies drawn from Platina. Organized by subject, the chapters discuss, among others, the appointment of bishops, Easter time, the exclusion of bigamous clerics or clerics guilty of crimes, the primacy of the Pope, the baptism of heretics, eunuchs, Cathars, murder, Arians, apostates and usury. The work also includes an anti-Lutheran treatise on the primacy of the Roman Church, produced for the Mainz edition; a treatise on canons by the Carthaginian deacon Fulgentius Ferrandus, with Crisconius's concordance and index, both published in Paris in 1598; and an epistle on the Roman canons by the bishop Stephanus Dionysius. The main work was reprinted in 1687, with different accompanying texts.

Columbia, St Louis, UMD and St Bonaventure copies recorded in the US; none at the BL.

REFERENCES

Brunet IV, 679 (mentioned).

Not in BL STC Fr.

K. Heidecker et al., 'The Divorce of Lothar II' (2010)



SCARCE WORK ON THE GOSPEL OF JOHN

- 34 PELLHAM, WILLIAM. Meditations vpon the Gospell by Saint Iohn
LONDON: GEORGE PURSLOWE FOR JOHN BUDGE, 1625



DIMENSIONS
12mo (136 x 80mm).

DESCRIPTION
Collation: A-Q12 [missing first blank]; pp. [14], 365.
Later ink inscription to top of title, reading 'G. Burges', possibly from the scholar George Burges (1786-1864); text within ruled borders, woodcut chapter header and two ornate initials; small tear to top edge of title-page, other tears to G4 an L1, worming along fore edge and some leaves creased, faded stain to upper edge and gutter, textblock cocked.

Near contemporary English limp vellum showing some marks and wear around corners and hinges, one visible lace near joint, the five other hole empty, four additional holes to covers, missing the tying laces; ink inscription to head of spine 'Pellham Meditat', textblock detaching at the head, signs of adhesive to tail of spine.

A great copy in a contemporary vellum binding of this commentary on the Gospel of Saint John, by William Pelham (1567-1629). This work provides an in-depth analysis and interpretation of the text of John's Gospel, reflecting the theological and pastoral concerns of the early 17th century.

AUTHOR

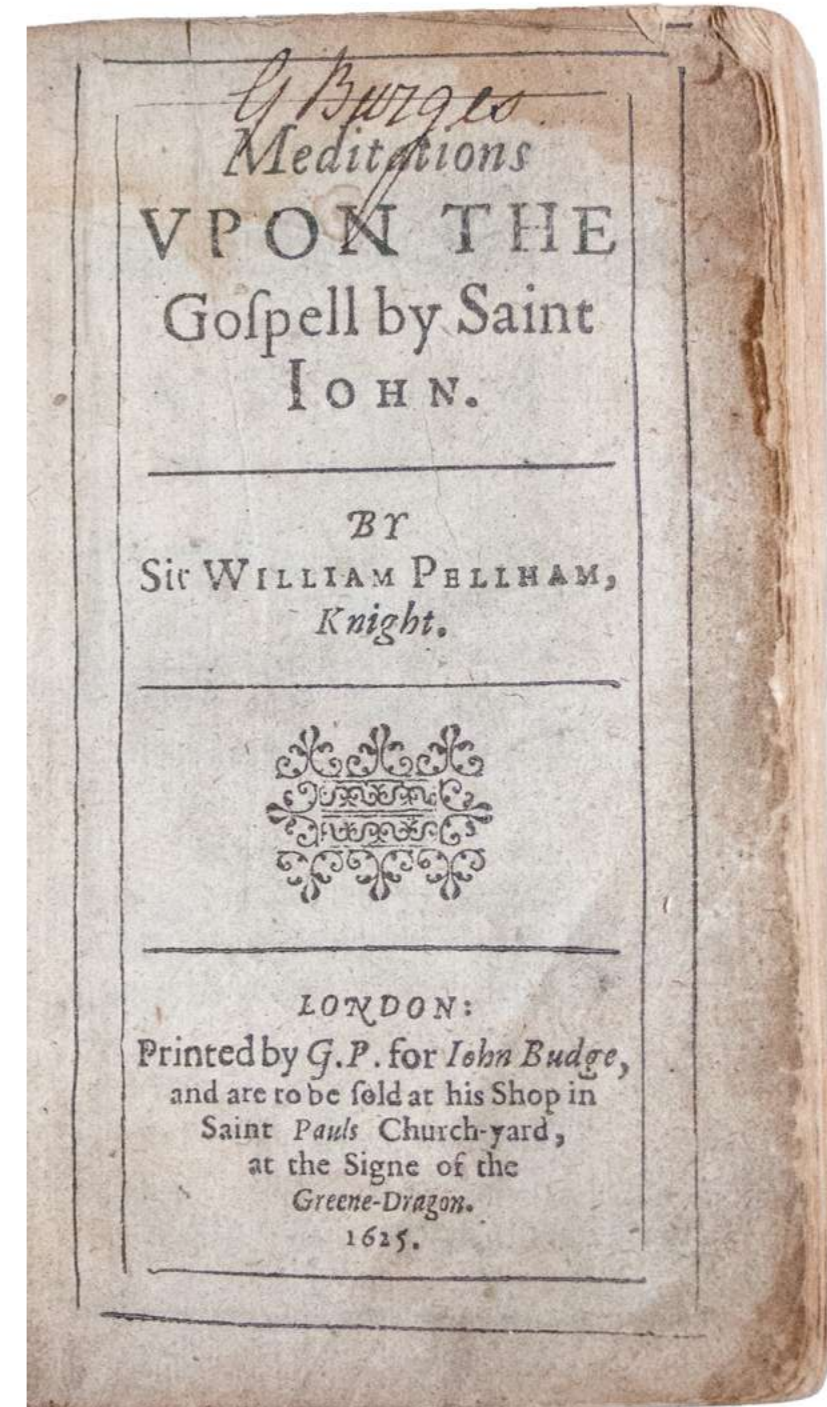
Son of Sir William Pelham (c.1528-1567), Lord Justice of Ireland and a military commander during the reign of Elizabeth I, he served as a royalist commander during the English Civil War, continuing the family's tradition of military service. While serving as sheriff in 1603 he escorted James I from Newark to Belvoir, where he was knighted.

Pelham (1567-1629) became an English politician and a notable figure during the late Elizabethan and early Stuart periods. He served as a Member of Parliament (MP) for various constituencies, including Rye and Hastings. Pelham's political career unfolded in a time of significant change in England, as the country navigated issues of religion, governance, and colonial expansion.

Pelham came from a family involved in local governance and landowning. His contributions as an MP were characterized by his support for the interests of his constituents and engagement in legislative matters pertinent to the time. His political activities would have included participation in debates surrounding the governance of the realm, issues of taxation, and the complexities of the monarchy's relationship with Parliament.

REFERENCES

USTC 3012256; ESTC S109985



A RARE PURITAN COMMENTARY ON JUDE WITH INTERESTING ASSOCIATION

- 35 OTES/OATES, SAMUEL. *An explanation of the generall Epistle of Saint Iude... Preached in the parish church of Northwalsham, in the same county, in a publike lecture.*
 PRINTED BY ELIZABETH PURSLOW FOR NICHOLAS BOURNE, LONDON, 1633



AUTHOR

Samuel Oates (1610-1683) was rector of Marsham in Norfolk and was born at Oakham in 1649. His father, the descendant of a family of Norwich ribbon-weavers, left the established church, and gained some notoriety as a 'dipper' or Anabaptist in East Anglia in 1646. Prominent in the family at this time was the son of Samuel, Titus Oates (1649-1705) English conspirator and perjurer who fabricated the Popish Plot and was fined for calling the Duke of York (the future James II) a traitor.

PROVENANCE

With the signature, bookplate and libris stamp of Robert Washington Oates [1874-1958]. It's unclear but possible that Robert Washington Oates was related somehow to the author Samuel Otes. Born in London and educated in Belgium and Germany, he served in the First World War as a private soldier, at the same time amassing a considerable fortune through his financial interest in a firm of industrial chemists. After the war he became an antique dealer, gaining an international reputation in the antiquarian book-trade. In 1954 Oates was instrumental in securing Gilbert White's home, The Wakes, as a permanent memorial to the naturalist and author. There he established the Oates Memorial Museum and Library, which commemorated two members of his own family, his cousin, Captain Lawrence Oates (1880-1912), a member of the Scott's Antarctic Expedition and his uncle, Frank Oates (1840-1875) who was one of the first Europeans to see the Victoria Falls. At that time, the Library was reported to amount to 40,000 books. Two collections of books from the Oates Memorial Library were acquired by the University in 1970.

DIMENSIONS

Folio (285 x 190 mm).

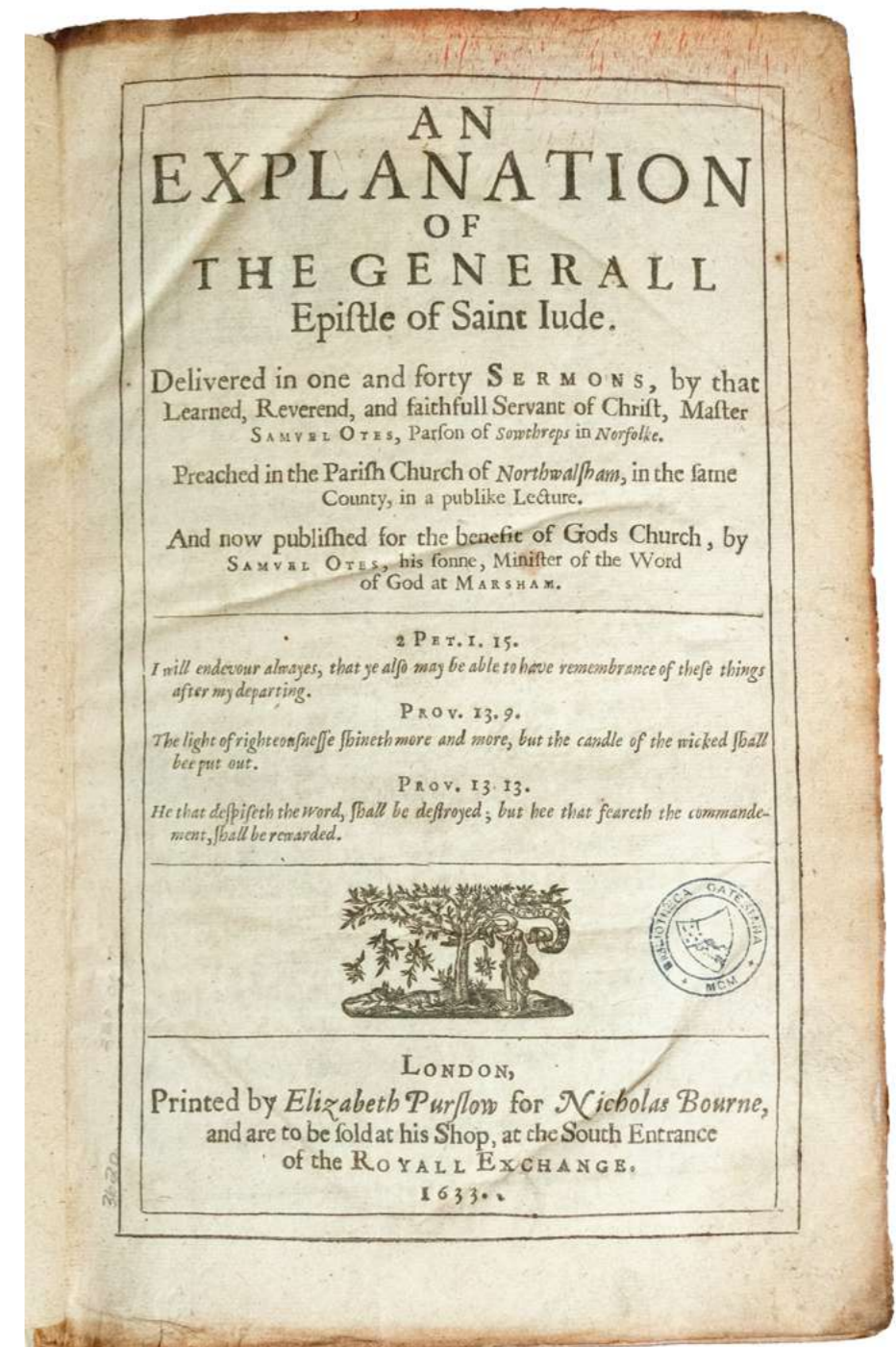
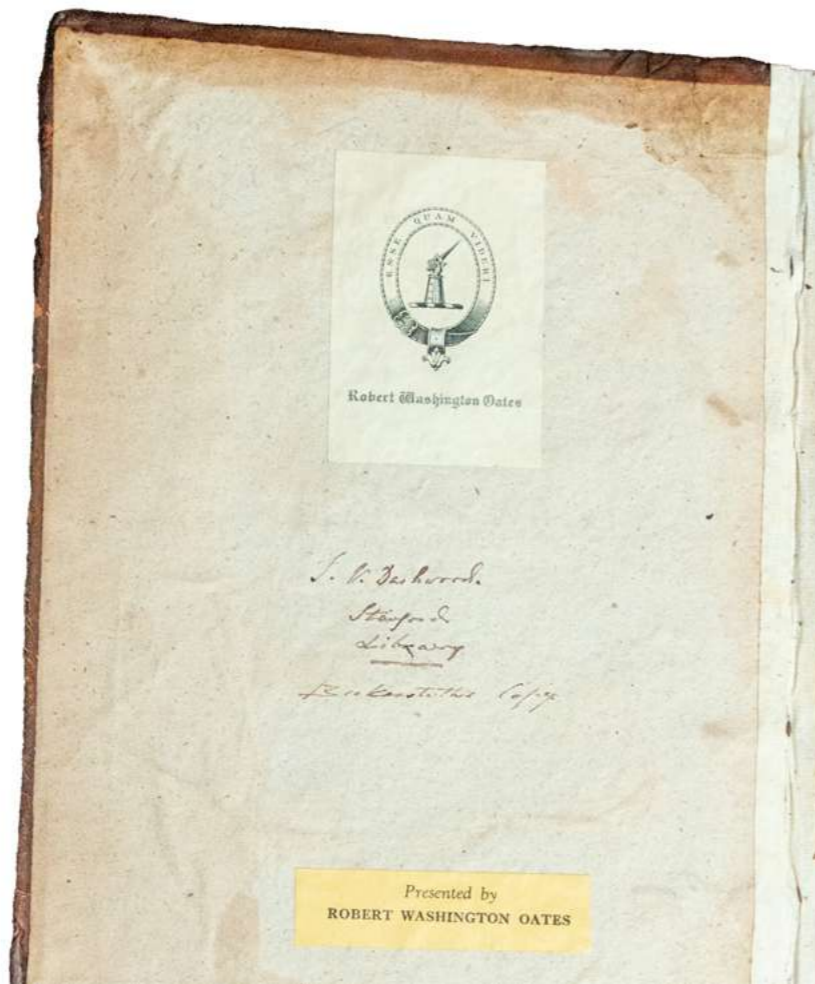
DESCRIPTION

Collates complete including the often lacking folding plate. [24], 525, [19]p.

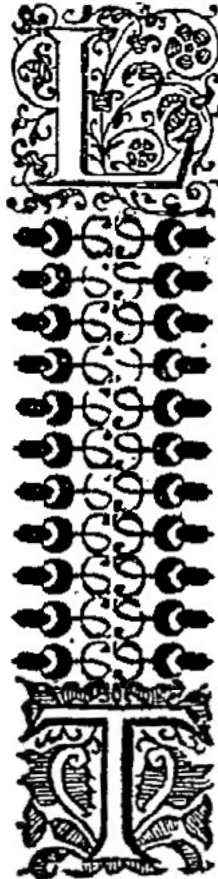
A very good, solid and clean copy in the main. Some minor marks, blemishes or light reading wear commensurate with age. Some natural creasing to the text block. Overall a good, solid and sound copy presented in an attractive restored period binding.

Bound in an attractive contemporary calf binding. Neatly re-backed with raised bands, blind lines and a gilt lettered label to the spine.

Some light rubbing or corner wear else a sound and attractive restored period binding.



- 36 [LUPTON, DONALD]. A Warre-like Treatise of the Pike. Or, Some Experimental Resolves, for lessening the number, and disabling the use of the Pike in Warre. With the praise of the musquet and half-pike. As also the testimony of Brancatio, concerning the disability of the pike...
LONDON: PRINTED BY RICHARD HODGKINSONNE IN LITTLE-BITAINE, 1642



DIMENSIONS

12mo (120 x 65 mm).

DESCRIPTION

pp. [xx], 156.

Without the first two blank leaves; title-page with fore-edge cut close affecting only the border, small ink stain to bottom right corner in first signature; a good copy.

Bound in later polished calf, gilt ruled covers, spine with morocco label, gilt lettering, 5 raised bands, red edges, gold silk markers.

The first and only edition of this tract on the use of certain weapons for warfare, such as the pike, half-pike and musket – published at the outbreak of the English Civil War, and written by the clergyman Donald Lupton (d.1676). To write this short treatise, Lupton drew on his years' experience serving as a chaplain for the English troops in Germany under the force commanded by Sir Charles Morgan (c.1575-1642). In it, he argues in favour of the use of the musket and short pike in detriment of the use of the pike, which he deemed ancient and of 'small or no consequence' in war. It is also included as a preface an examination of the morality of the soldier's profession, acknowledging the destructive effects of warfare. This practical work on the usefulness of the pike in warfare was unusual for a cleric, with the majority of his other publications being of a spiritual and historical nature.

The treatise is dedicated to Robert Devereux, 3rd earl of Essex (1591-1646) who, by the spring of 1642 was moving towards open rebellion against the King. He was dismissed as Lord Chamberlain on the 9th of April, but that post is included here among his titles, so the book was likely published before that date.

The book is also addressed to soldiers of a lower degree: a list of three colonels and twenty captains of the 'Honourable City of London' is given on A7: they include Capt. John Venn (d.1650) the regicide, Martin Bond, the merchant and benefactor to Saint Bartholomew's Hospital, Marmaduke Rawdon, a wine merchant who became a supporter of the King and Roland Wilson another in the wine trade but who was on the parliamentary side and who fought at the battle of Newbury in 1643.

PROVENANCE

1 Bookplate on title verso of John Brand (1744-1806), a clergyman of the Church of England and secretary to the Society of Antiquaries from 1784 until his death.

2 Ownership inscription of Albert Way (1805-1874), who was director of the Society of Antiquaries between 1842 and 1846, and founder of the Royal Archaeological Institute.

3 Armorial bookplate of Thomas Francis Fremantle to front pastedown and free leaf.

REFERENCES

ESTC R23004; USTC 3048123; Wing L3496



37 M[OSSOM], R[OBERT]. Sion's Prospect in it's First View. Presented in a Summary of Divine Truths, consenting with the Faith profess'd by the Church of England. Confirmed from Scripture and Reason: Illustrated by Instance and Allusion...
LONDON: THOMAS NEWCOMB, 1651



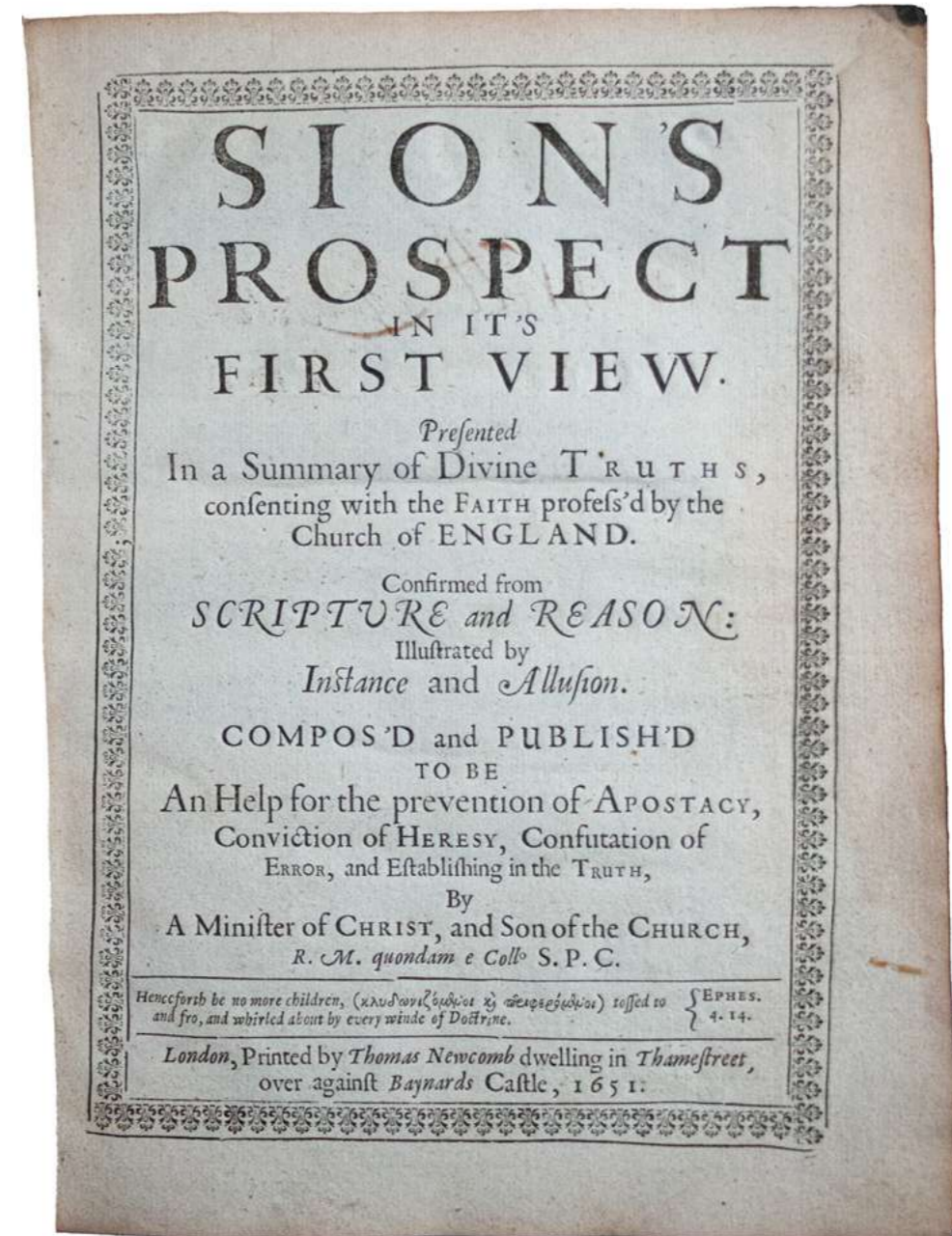
The first edition of this popular proto-Anglican loyalist text, which was reprinted extensively until the early eighteenth century. Robert Mossom (1617-1679) studied at Magdalene College and Peterhouse, Cambridge, where he graduated with a BA and MA. He went on to officiate at York and preach to the troops under the command of Sir George Wentworth at the siege of Pontefract in 1644. Later moving to St Peter Paul's Wharf in London, his congregation included members of the nobility and gentry, and was regularly targeted for harassment by the military for his continued use of the banned Book of Common Prayer. The publication of this work around that time, led him to fall victim to the wave of repression which followed the abortive royalist risings of 1655, suffering ejection and having to keep a school, but continuing to write and publish his doctrine. After the Restoration, he was appointed dean of Christ Church, Dublin and became the Bishop of Derry from 1666 until his death.

PROVENANCE

Book from the library of William Legge (1607/8-1670), the eldest son of Edward Legge (d. 1616), vice-president of Munster. William was a royalist army officer and politician, known for his loyalty to King Charles I during the English Civil War. He participated in major battles, including the capture of Cirencester and the siege of Gloucester, as well as aiding in Charles I's escape. He later held several prestigious positions, including Master of the Armoury, Groom of the Bedchamber and Lieutenant of Ordnance.

DIMENSIONS
4to (217 x 165mm).

DESCRIPTION
Collation: *4 A4 a4 [1] B-O4
Text within frame, ornamental chapter headers and several initials. Contemporary ink inscription to verso of title 'Will Legge 1652. A Legge'.
Rebacked in calf, with blindstamped ornaments and red morocco label with gilt lettering and decorations. Corners repaired to same style, with blindstamped decorations, original covers preserved, with double gilt ruling, scuffed and cracked, original gilt corner ornaments maintained on back cover.



- 38 **KIFFIN, WILLIAM**, *A Sober Discourse of Right to Church-Communion. Wherein is proved by Scripture, the Example of the Primitive Times, and the Practice of All that have Professed the Christian Religion: That no Unbaptized person may be Regularly admitted to the Lords Supper.* LONDON: PRINTED BY GEO[RGE] LARKIN, FOR ENOCH PROSSER, 1681



DIMENSIONS
8vo (147 x 86mm).

DESCRIPTION
Collation: A6, B-M8, N2; pp. [28], 163.

One woodcut initial, text clean except for occasional light staining around edges, pp.35-38 fore-edge trimmed, A5 coming loose, tear to B1.

Bound in contemporary panelled sheepskin, flat spine with blind-ruled compartment; boards scuffed, hinges worn and fragile, head of spine slightly detaching; inner boards and laces visible, with a discarded printed sheet used in the binding on both sides, on front showing Psalm IX and at the back, Jeremiah 14:18 to 15:2.

AUTHOR

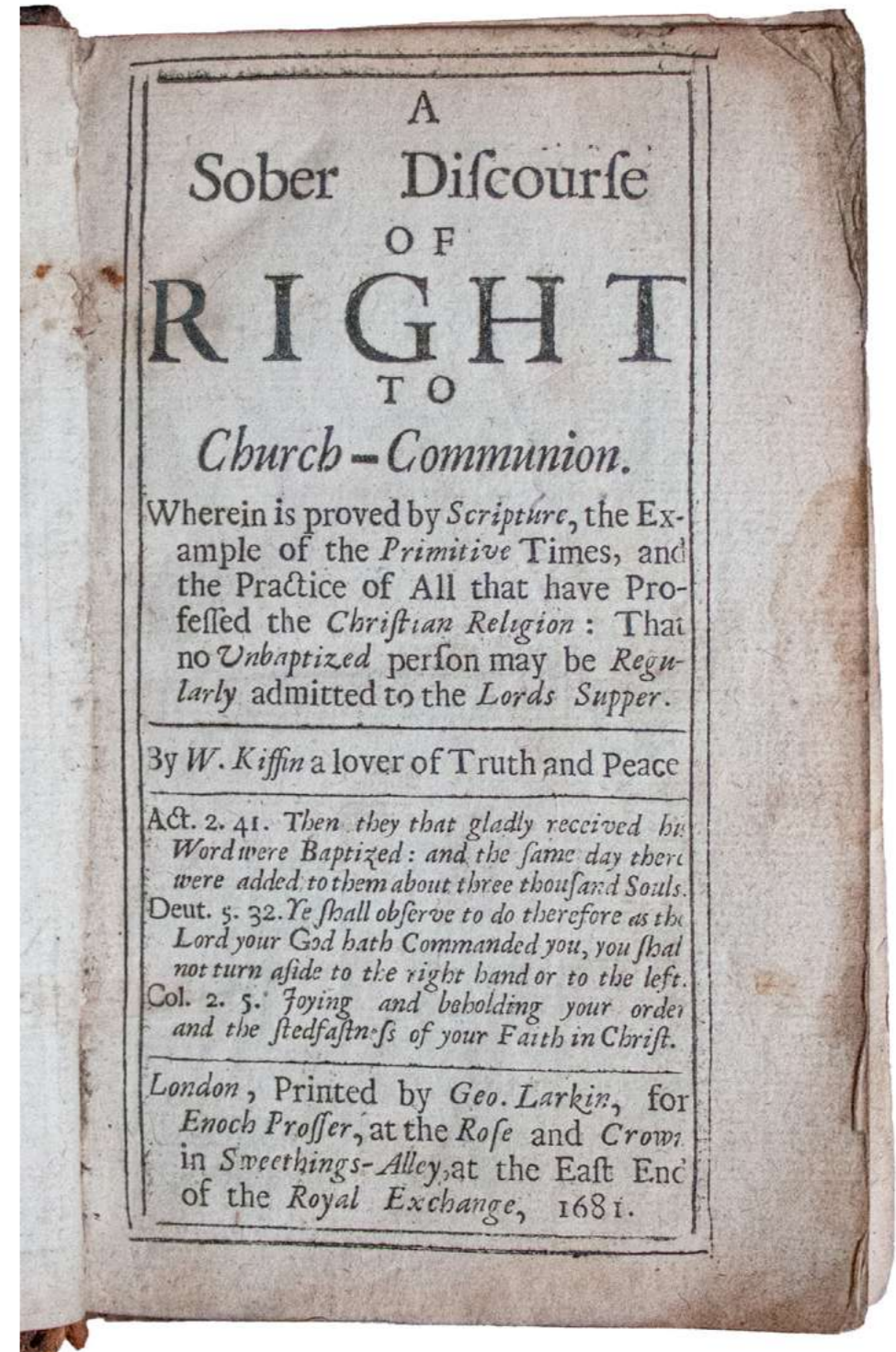
William Kiffin (1616–1701) was a prominent Particular Baptist minister and writer, particularly eminent during the group's formative years in London. Orphaned at a young age, he became an apprentice glover but found solace in regularly listening to Puritan preachers. As most Particular Baptist leaders, Kiffin had no formal theological education, but joined groups for prayers and scripture studies, eventually becoming a preacher himself. By 1638, he rejected the Church of England and joined an independent congregation, later known as the Devonshire Square Baptist Church, where he became their pastor. Kiffin emerged as a skilled spokesman for the Baptist movement, engaging in public debates and expanding the movement beyond London. He was also a successful leather and cloth merchant, involved in the civic and political affairs of London, even serving in Oliver Cromwell's parliament. Despite facing persecution after the restoration of the monarchy, Kiffin used his wealth and influence to help fellow dissenters, intervening on their behalf and securing reprieves for those facing persecution.

Kiffin remained a staunch advocate for believer's baptism throughout his life, engaging in debates with figures like John Bunyan (1628-1688). It is in reply to Bunyan's *A Confession of my Faith, and a Reason of my Practice* (1672) and *Differences in Judgment about Water-Baptism, No Bar to Communion* (1673) that Kiffin decided to publish *A Sober Discourse of Right to Church-Communion*, despite not explicitly addressing Bunyan. 'An important part of Kiffin's argument for closed communion was based on the "regulative principle of worship", that taught that only those elements of worship prescribed in scripture may be enjoined by Christian churches. As baptism and the Lord's Supper were positive institutions they were thus to be obeyed and in a particular order: belief, baptism, Lord's Supper. Baptism was for professing Christians and was to be by immersion; it was an ordinance that marked the believer's entrance into the church. "Baptism is an Ordinance of Christ" Kiffin argued, "yea, the very first, or initiation Ordinance into Church-Fellowship, without which, no man may be regularly admitted to the Supper". (Clary, pp.87-8). While there were other written responses to Bunyan, Kiffin's was the most noteworthy advocacy of the closed membership position in this controversy, as he built his case on the regulative principle of scripture, various key scripture texts, examples from the patristic era, and logical reasoning. (ODNB)

USTC 3102896 ; ESTC R10604 ; Wing K425

LITERATURE

Clary, Ian Hugh, 'Throwing Away the Guns: Andrew Fuller, William Ward, and the Communion Controversy in the Baptist Missionary Society', in *Foundations* 68 (May 2015): 1-3, pp.84-101



THE QUEEN'S BINDER

- 39 [CICERO, MARCUS TULLIUS]; L'ESTRANGE, SIR ROGER (TRANSLATOR). *[De Officiis]. Tully's offices*, in three books. Turned out of Latin to English into English.
LONDON, PRINTED FOR R. BENTLEY, J. HINDMARSH AND J. TONSON, 1688



DIMENSIONS
12mo (160 x 100 mm).

DESCRIPTION
[10], 260, [18]pp.
Fourth edition;
Text in English, engraved additional title, ownership inscription in pen, partially erased, and faint library stamp to title, ownership inscription in pen to front free endpaper verso, armorial bookplate to front pastedown, blank paper inserted after A5, E9, H8 and M3 (i.e. following the prelims and each book), small paper flaw to top-margin of F8 not affecting text, small tear to margin L6 repaired in tape, otherwise internally clean.

Contemporary black morocco, elaborately gilt tooled panels with an 'all-over' design of drawer-handles, 4-petalled flowers, and tulips, gilt spine in 6 compartments, all edges gilt, spine ends and corners restored, areas of gilt touched-up;

An exceptional copy in contemporary black morocco, in the style of the Queens' binders, of the L'Estrange (1616-1704) English translation of *De Officiis*.

This is Cicero's most important contribution to moral philosophy, variously rendered in English as *On Duties or Obligations*. The text is written in the form of a letter to his son Marcus, who was studying philosophy in Athens under the Platonist Antiochus. Influenced by the teachings of the Stoic philosopher Panaetius, the work aims to help guide us towards a compromise between honourable conduct and actions which bring us private advantage. In doing so, Cicero makes his notable appeal to natural law: 'For if we come once to entertain an Opinion that One man for his Own advantage may Assault, or make a Prey of Another; there follows necessarily an Absolute dissolution of Human Society, and a Violation of the most Certain and powerfull Dictate of Nature' (p.187).

The text, written between October and November 44 BC, also contains a famous denunciation of Julius Caesar, assassinated in March that year, along these grounds: 'His very Appetite being so Vitious, that he took pleasure in the Evil it self, without any other Inducement' (p.171). *De Officiis* has remained popular ever since — it was the third book to be printed after the *Gutenberg Bible* and *Ars Minor*, and was long regarded as essential reading in humanist circles, and a mainstay of English public school education in the seventeenth century.

PROVENANCE
1 Rodolph a W? (inscription to title).
2 Irnham (inscription to endpaper).
3 Lord Arundell of Wardour (bookplate).

REFERENCES
ESTC R23710; Wing C4312.





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