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- 175.0.0 808 BIBLIA SACRA LATINA, Vulgatæ Versionis, 2 vol. fol. *Moguntia, per Fust et Schoeffler, MCCCCLXII.*

PRINTED UPON VELLUM and decorated with rich illuminations.

Mr. Lloyd.

This is the first edition of the Latin Bible with a date. A magnificent copy, the finest which has been offered to public sale for many years. The book is as fair and fresh as when it came from the press; the leaves were carefully selected from two very fine copies, 2 vol. splendidly bound in blue morocco.

- 34.2.6 809 Biblia Sacra Latina, cum Interpretationibus Hebraicorum Nominum, 2 vol. fol. *The first edition* of the Latin Bible printed at Paris. A remarkably fine copy, in blue morocco, - *Par. MCCCCLXXVI.*

Mr. Triphook

It has the following colophon:

Jam tribus undecimus lustris Francos Ludovicus
Rexerat! Ulricus Martinus itemque Michael
Orti Teutonia, hanc mihi composuere figuram
Parisii arte sua me correctam vigilanter
Venalem in vico Jacobi sol aureus offert.

Which establishes the date of the impression to be 1476.

This is the celebrated edition which attracted so

much curiosity and discussion by the imposition practised on Lord Oxford by an alteration of the colophon, and which would have ascribed it to 1463. The edition, however, is unusually rare and Mr. Edwards, who, from his valuable and extensive correspondence on the continent, obtained more early printed books than were ever imported by any one individual, was yet more than twenty years before he could obtain a fine copy.

810 BIBLIA SACRA LATINA, fol.

Ven. per Jenson, MCCCLXXIX.

115. 10. —

PRINTED UPON VELLUM. This beautiful copy, of an extremely rare edition of the Bible printed by Jenson, is the only one which has occurred in any sale for many years. It belonged to Sixtus IV. as appears by his arms in the beginning of the book. To this magnificent Pontiff (the founder of the Vatican Library) Sweynheim and Pannartz addressed the well known supplicatory letter for relief in consideration of the numerous splendid works which had been printed by them in Italy. The capitals are richly illuminated, and at the commencement is an elegant miniature; bound in red morocco.

Mr. Triphook for Mr. Herbert.

811 Biblia Sacra Latina, Vulgatæ Editionis, 8 vol. 12mo. ruled, red morocco,

Par. 1652

4. 10. —

812 Biblia Sacra Germanica, ex recognitione Martini Lutheri, 2 vol. fol. with wood cuts, in the original binding,

Vitemb. 1541

89. 5. —

The first edition of Luther's translation of the Bible after his final revision. HIS OWN COPY, which he used till his decease. This copy must always excite the deepest interest and most lively emotions in the breast of every Protestant. The MANUSCRIPT NOTES prefixed to each volume seem to introduce us to the closet and acquaintance of a bright assemblage of Reformers. We find Luther exhibiting in the privacy of retirement the same unshaken confidence in the Deity under the persecutions he was suffering, as he nobly evinced in public. In a manuscript note in the second volume he transcribes the verse of the 23rd Psalm 'Etiam quum ambulare per vallem lethalis umbræ, non timerem malum, quia tu mecum es,' and then adds a passage strongly indicative of his own exalted ideas of faith. He appears to have bequeathed this copy to Bugenhagen, who, on the 19th of May, 1556, wrote in it a pious distich and some religious sentiments, in which he denies the

Mr. Herbert.

There was a severe contest for with Mr. Herbert. The sum is reasonable.

necessity of profane learning. The illustrious Melancthon was its next possessor. He writes a remarkable passage relative to the final consummation of all things, and intimates his belief that the end of world is not far distant, adding "may Jesus Christ, the Son of Almighty God, preserve and protect his poor flock, scriptum manu Philippi, 1557." The same year it passed into the hands of George Major, another Reformer, who has written in it a compendious exposition of his faith, signed with his name. In this version Luther omits the contested verse in St. John's Epistle, relative to the three heavenly witnesses.

21. — 813 Holy Bible, 2 vol. fol. with Hollar's large plate of Jerusalem, and his plates from the Polyglot inserted, LARGE PAPER, ruled, a very fine copy, in red morocco.

Cambr. by Field, 1660

18. 18. — 814 Holy Bible, 2 vol. fol. with upwards of 400 plates by Mortier, inserted, blue morocco, Cambr 1789

12. 15. — 815 Holy Bible, 2 vol. imperial 4to. with 250 plates inserted, very fine impressions, blue morocco, 1806

9. — 816 Novum Testamentum, Græcum, 8vo. russia, Lond. 1622

13. — 817 Novum Testamentum Gr. et Lat. a Scholt, - Lips. 1805

12. 12. — 818 NOVUM TESTAMENTUM LATINUM, cum Tabulis Canonis, fol. A very grand Manuscript of the Eleventh Century upon vellum, written with great elegance and distinctness in Semi-Uncial characters, blue morocco.

Moscoe

In this manuscript the 7 Canonical Epistles follow the Acts, and at the end are Canones articulorum precipuorum fidei Christiani.

5. 10. 6 819 Wickliffe's Translation of the New Testament, with his Prologues to each Book, and the Lessons for the Year selected from the Old Testament, 8vo. Manuscript upon vellum, written towards the latter end of the Fourteenth Century.

9. 6 820 Nouveau Testament, 8vo. - - Par, 1813

210. — 821 EVANGELIA QUATUOR GRÆCE, fol. A magnificent Manuscript upon vellum of the Tenth Century, most elaborately executed. The subject of each page is designated at the top in letters of gold. This grand Manuscript is in the highest preservation, and is one of the finest Greek Manuscripts of the Gospels extant. It is supposed to have been one of the Imperial Collection saved at the capture of Constantinople. It would be a most important acquisition to any library public or private; bound in blue velvet, with bronze gilt Medallions of the birth of Our Saviour and the adoration of the Magi on the sides.

Payne.

for Dr. Burney.

822 EVANGELIA QUATUOR, LATINE, 4to. A most beautiful and perfect Manuscript of the Tenth Century upon vellum, in the finest condition, with all the Capital Letters gilt; bound in velvet, embroidered borders, and an ancient dyptick in ivory of the crucifixion on the side; in a russia leather case. *57. 15. — Marquis of Douglas.*

823 EVANGELIORUM LIBER, qua in Ecclesia Senonensi, singulis totius anni diebus, decantari solent, fol. PRINTED UPON VELLUM, in very fine Roman type, beautiful copy, in rich old morrocco binding in compartments. Excudebat Senonib. Aegidius Richebois Anno Dom. MDLX. die Septima mensis Septembris, *15. 15. = J.* from the treasury of the Cathedral at Sens. See MS. in Title.

824 PSALTERIUM GRÆCO-LATINUM, fol. A Manuscript of the Ninth Century upon vellum, of the first curiosity and importance, written in a very fair and legible hand with this peculiarity, the Greek is written in Roman characters, by which means we elicit the curious and interesting knowledge of the exact pronunciation of the Greek Language, as spoken at that period when the Byzantine Empire was in its literary glory. *110. 5. — Marquis of Douglas*

A very learned antiquary has given the following illustration of the writing of the first page tending to fix the period when the Manuscript must have been written:

Kyrie Boeithi ton doulon sou

Cymeon Monachous Presbiterou, &c. &c.

Nota, que je trouve ce Pierre 2. Abbé de l'Abbaye de S. Ambroise de Milan depuis l'an 856 sous Louis II (après l'Abbé André 851) jusqu'en l'année 897. C'est la dernière date des Diplomes de l'Abbaye de S. Ambroise de Milan, lesquels commencent en l'année 721 sous le Roi des Lombards Luitprand—dans le "Codice Diplomatico Sant Ambrozio delle Carte dell' Ottavo e Nono Secolo de F. Angelo Fumagalli." Milano, 1805, 4to.

825 HORÆ BEATÆ VIRGINIS, 8vo. Manuscript on fine vellum, about the end of the Fifteenth or beginning of the Sixteenth Century. It contains 13 large Paintings of singular character and extraordinary carefulness of finish, (it is in the style of one in the Bibliothèque Royale des Manuscrits at Paris, which was executed for Anne of Brittany.) Thirty-one pages have borders of flowers and insects of exquisite finishing on a gold ground, bound in crimson velvet. *96. 15. — Forster*

826 PRECES PIÆ, 12mo. An exquisitely beautiful Manuscript on fine vellum, about the beginning of the Sixteenth *37. 16. — Forster.*

Century, with 12 delicate large paintings, and 16 borders of flowers, insects, and shells, red morocco, with a red morocco case.

- 26:15:6
827 *Les Prières de la Sainte Messe.* Manuscript upon vellum, written by Prevost with the greatest care. Each page is enclosed with a line of gold. The vignettes and miniatures, in taste and delicacy of execution surpass the most exquisite enamel. It was done for the Duchess d'Aumont, and has the arms of Villeroy and Le Tellier. A beautiful miniature of St. Agnes has the name of Antoinette C.; red morocco, in a vellum case.

- 89.5. -
Thane for
Sir M. Lykes
828 *OFFICIUM BEATÆ VIRGINIS*, 8vo. An elegant little Book of Offices of the Sixteenth Century executed in Italy. Each page is encircled with gold. It has 14 large Paintings, and the Calendar is ornamented with a border filled with appropriate emblematic devices. The Paintings are by various hands. It was obtained from the Collection of Count Macartey after several negotiations, and is one of the most beautiful that was ever brought into this country; blue morocco, with gold clasps.

120. - -
North
829 *OFFICIUM BEATÆ VIRGINIS*, 12mo. A delicate little Book of Offices of the Sixteenth Century, in Roman characters, The Paintings exquisitely finished, the writing admirable, and the border most playfully ornamented in the best style, with devices and mottos of the family for whom it was executed. This is by far the most exquisite of the Italian illuminated offices that Mr. Edwards ever had an opportunity of obtaining; blue morocco.

- 607:15: -
Marquis of
Blandford.
655 Guis
after a sharp
contest with
Mr. North.
830 *THE CELEBRATED BEDFORD MISSAL*, or BOOK OF PRAYERS AND DEVOTIONAL OFFICES *executed for John Duke of Bedford, Regent of France*, containing 59 miniature paintings, which nearly occupy the whole page, and above a thousand small miniatures of about an inch and a half in diameter displayed in brilliant borders of golden foliage with variegated flowers, &c. at the bottom of every page are two lines in blue and gold letters to explain the subject of each miniature; *a circumstance perhaps only to be found in this expensive performance*—but what enhances the value of the MS. in this country, is that it has preserved the ONLY PORTRAITS remaining of the noble pair who formerly possessed it; John of Lancaster, Duke of Bedford, Regent of France, and Anne of Burgundy his Duchess, interspersed with their mottos; an elegant expression of the gallantry of that time; on his part “*A vous entier,*” and on hers, “*J'en suis contente.*” And also the portraits of Henry V. of England and Catherine of France. Nothing can exceed the strength of

character and high finishing of the portraits. Mr. Gough pronounced it the finest example of the art of that period he had ever seen. Vertue engraved his portrait from this painting.

Another interesting characteristic in this fine MS. is the attestation of its being presented by gift of the Duchess, and by order of her husband, to King Henry the Sixth, when he went to be crowned in France, and was spending his Christmas at Rouen.

The monogram of the attestor **S** is John Somerset, styling himself *Domini regis ad personam servitor ad sanitatem vitaeque conservationem consulens*. This is confirmed in Hearne's Vita Henrici 6, per T. de Elmham, where he is called physician to the king; and that he was a favourite appears from a grant of the Manor of Ruislip to him for life by Henry 6th. See Lysons's Environs, vol. 5, page 258.

This rich book is 11 inches by seven and a half wide, and two and a half thick, bound in crimson velvet, with gold clasps, on which are engraved the arms of Harley, Cavendish, and Hollis, quarterly. It was the property of Edward Lord Harley, Earl of Oxford and Mortimer, who bought it of Lady Worsley, great grand-daughter to W. Seymour, second Duke of Somerset, who was appointed Governor to the Prince of Wales by King Charles the First. It descended from Lord Oxford to his daughter, the Duchess of Portland, and was purchased at her sale, May 24, 1786. *for 220 guis.*

Greek Vases.

- | | |
|--|-----------|
| 1 A Pitcher and Cup, with 2 handles, each figured. | 2. 2. - |
| 2 A larger Cup, of the finest ware, figure of a warrior, with long spear, couching. Chabrias, the famous Athenian general, commanded his men in the onset to couch under their bucklers, himself teaching the posture by bending his knee, ordering his shield, and couching his lance (see Cornelius Nepos's Life of Chabrias), of which this is an exact representation. | 2. 19. - |
| 3 A Pitcher and 2 Cups, fine black ware. | 2. 2. - |
| 4 A Vase, small size, remarkably fine and thin, as shewn by a small hole in the side. | 3. 6. - |
| * 5 A Sicilian Vase and Cover, the subject a Triclinium, with 3 figures recumbent, a male attendant with pitcher, and female with music; rats and grey hounds on the border. | 40. 0. of |

** From Lot 5 to the end proposed to the Company at the fairs yet opposite and there not being any advance were all withdrawn.*

- 6 A magnificent Sicilian Vase, of the finest ware, with bearded Bacchus and Thyrsus, preceded by females with torches : another female and satyr.

200. --- *pape* Sir William Hamilton pronounced it to be one of the finest of its kind he had ever seen ; the grandeur of its size and shape, with the perfection of its drawing, render it one of the most beautiful monuments of ancient Greek art. It is 20 inches high, and 18 wide.

- 7 A most excellent Vase, Campana shape, called the Actæan Vase, with four Greek heroes, and the names inscribed in ancient Greek characters over each, viz. Tydæus, Acteon, Theseus, and Castor. This chef-d'œuvre of Greek drawing is so well known, that any further description is unnecessary. See an exact fac-simile of the figures in the plate, No. III.

100. --- *pape* 8 A very fine Nola Vase, Campana shape, with the battle of Theseus and Hippolita : the hero is attended by Pirithous. In beauty of drawing, size, and perfection, it is a proper companion to the Actæan Vase. It is engraved and described in Millin Monumens Antiques inédites, vol. 2, p. 115.

700. --- *pape* 9 The celebrated Greek Vase, known in Italy by the name of IL GRAN VASO DEL CAPO DI MONTE, having been deposited in that palace, with other treasures of the Farnese family, by the King of Naples. It was found at Polysthene, in Apulia, near Tarentum, in the year 1786, in a subterraneous apartment of 40 feet in length, at 14 feet below the surface of the ground. The subject of the painting in front, is the grand feature of Greek Heroic History, viz. the Battle of Theseus and Hippolita, doubly represented, to shew the issue of the contest. Above them, as in Olympus, are four deities, Apollo, with Diana, Minerva, and Hercules, corresponding to the account, by Pausanias, of the ornaments on the throne of Jupiter Olympus, Book 5, ch. 11. On the neck of the vase is a representation of Victory, as a winged female, in a chariot drawn by four white horses, with a laurel upright, but preceded by a female bearing torches, with a laurel prostrate. Surmounting the vase are two heads, full-faced, which are on one side white and the other side in shade ; two heads of swans on each side terminate the handles.

On the reverse of the vase is a deity seated in a temple, holding a patera, with an egg placed upon it. Without the temple are four figures of attendants, two of which also exhibit the egg in a patera. See plates No. I. and II.

The shape of this grandest of all the Greek vases hitherto discovered, is of the most harmonious Greek outline. Its height is 3 feet 6 inches, and it is in the highest state of preservation.

The explanation of its drawings and symbols, by an eminent Antiquary, (who makes it the prize of the conqueror at the Panathanæan Games),* will be given to the purchaser ; also a mahogany frame, with five large German plate glasses, to contain the vase.

* See also Winkelmann, *Histoire de l'Art chez les Anciens*, vol. 1. p. 298.

THE END.

The shape of this fragment of all the Greek vase
fragments is of the most homogeneous Greek
style. It is 3 feet 6 inches, and it is in the
highest state of preservation.

The explanation of its drawings and symbols, its no-
ment symbols. (When making it the point of the con-
queror at the foot of the column) was given to the
purchaser of the fragment, with the large German
plate placed to explain the vase.

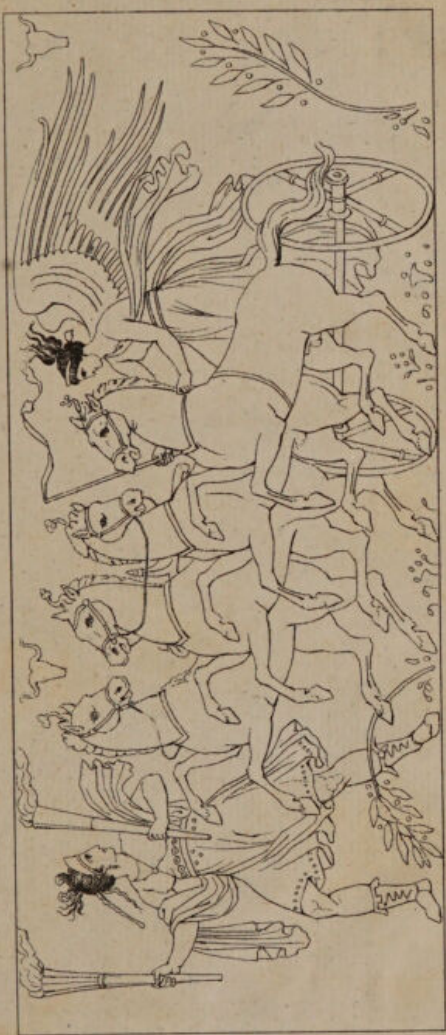
The fragment is from the East side of Athens.

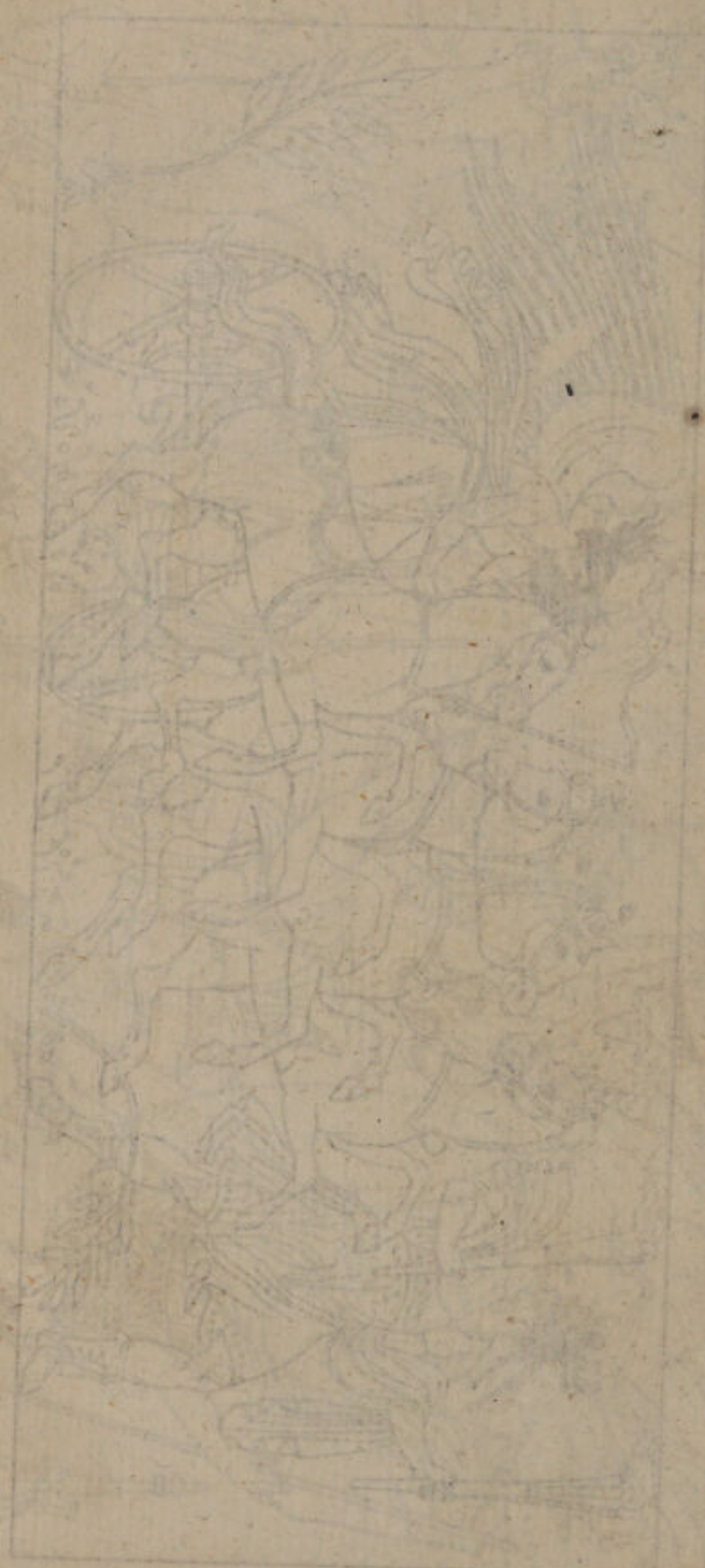
THE END.



Vas fictile, tam picture elegantiâ quam litterarum antiquâ formâ, inexcitant. Romæ, museo Neapoli olim $\chi\epsilon\lambda\upsilon\tau\alpha\lambda\omicron\nu$;









3rd 6 1/2 inches

