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- Broadley 312 Pervigilium Veneris, Variorum, 8vo. russia, Hagæ Com. 1712 11..
- Linnæus 313 Quintus Calaber, Gr. et Lat. a Pauw, 8vo. Ludg. Bat. 1734 10
- Watson 314 Quintiliani Opera, Variorum, 2 vol. 8vo. russia, Ludg. Bat. 1665 3..
- Gardiner 315 Quintilian's Institutes, by Patsall, 2 vol. 8vo. russia, 1774 16..
- Hayes 316 Quintus Curtius, Pitisci, 8vo. - Hagæ Com. 1708 10.. 6
- Edwin 317 Strabonis Geographia, Latinè, ex versione Guarini Veronensis et Gregorii Tiphernatis, folio, FIRST EDITION, blue morocco, Romæ, per Sweynheim et Pannartz MCCCCLXIX 42.. 0..
- One of the very rare productions of the above Printers. (only 275 copies having been printed). See the Printers address to Sixtus IV. in Vol. I. p. 1, of the Bibliotheca Spenceriana. It is one of the finest specimens of their press, and as Audiffredi says, "typus ita integer ac nitidus apparet, ut non sine jucunditate a Bibliophilis spectari potest."
- Payne 318 Solinus de mirabilibus Mundi. Manuscript on vellum of the XI Century, folio, morocco, 5..
- At the end is written explicit Liber Gasp. Julii Solini Grammatici Polyhistor. ab ipso editus et recognitus de situ orbis terrarum et singulis mirabilibus quæ in mundo habentur. - - Salthman.
- Leo 319 Sedulius et Prudentius, 4to. Manuscript (on paper) of the XV. century. It is very neatly written, with initials coloured. It belonged to the Celestius of Marcousi. See a MS. account of it by the Abbé St. Leger prefixed to the Volume. 2..
- Leo 320 Senecæ Tragædiæ cum expositione a fratre Nicolas Treveth Anglico, 4to. Manuscript, morocco. At the end is—Per me Bartholomeum complete fuerunt iste tragedie 1387 inditione decima, Mensis Junii decima sexta die, &c. 4.. 10..
- Brough 321 Senecæ Tragoediæ, Variorum, 8vo. russia, Amst. 1684 18..
- Davis 322 Senecæ Philosophi Opera, 3 vol. 8vo. - Amst. 1672 4.. 14.. 6
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- Linnæus 326 Statius, notis Variorum, 8vo. russia, Ludg. Bat. 1671 1.. 17.. 0

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### THIRD DAY.

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senting the Dance of Death, and subjects from Scripture,  
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- 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.

*Wells* 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.

*Borough* 811 Biblia Sacra Latina, Vulgatæ Editionis, 8 vol. 12mo. ruled, red morocco, Par. 1652

*Gilbert* 812 Biblia Sacra Germanica, ex recognitione Martini Lutheri, 2 vol. fol. with wood cuts, in the original binding, Vitemb. 1541

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 ambularem 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

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.

- Jayne* 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 21.. —
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- Bollan* 816 Novum Testamentum, Græcum, 8vo. russia, Lond. 1622 9
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- In this manuscript the 7 Canonical Epistles follow the Acts, and at the end are Canones articulorum precipuorum fidei Xtiani.
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*pliook* 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, *from the treasury of the Cathedral at Sens. See MS. in Title.* *15. 15.*

*ouglas* 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 pronounciation of the Greek Language, as spoken at that period when the Byzantine Empire was in its literary glory. *110. 5.*

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 11 (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.

*ouglas* 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. *36. 15.*

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

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

*Coburnyhi* 827 **LES PRIERES 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.

*Thames* 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.

*Novelli* 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.

*M of Blandford* 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

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120" .....

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 vitæque 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.

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2. 19.

2. 2.

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- 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.

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*Offered at 700*l**

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

THE END.

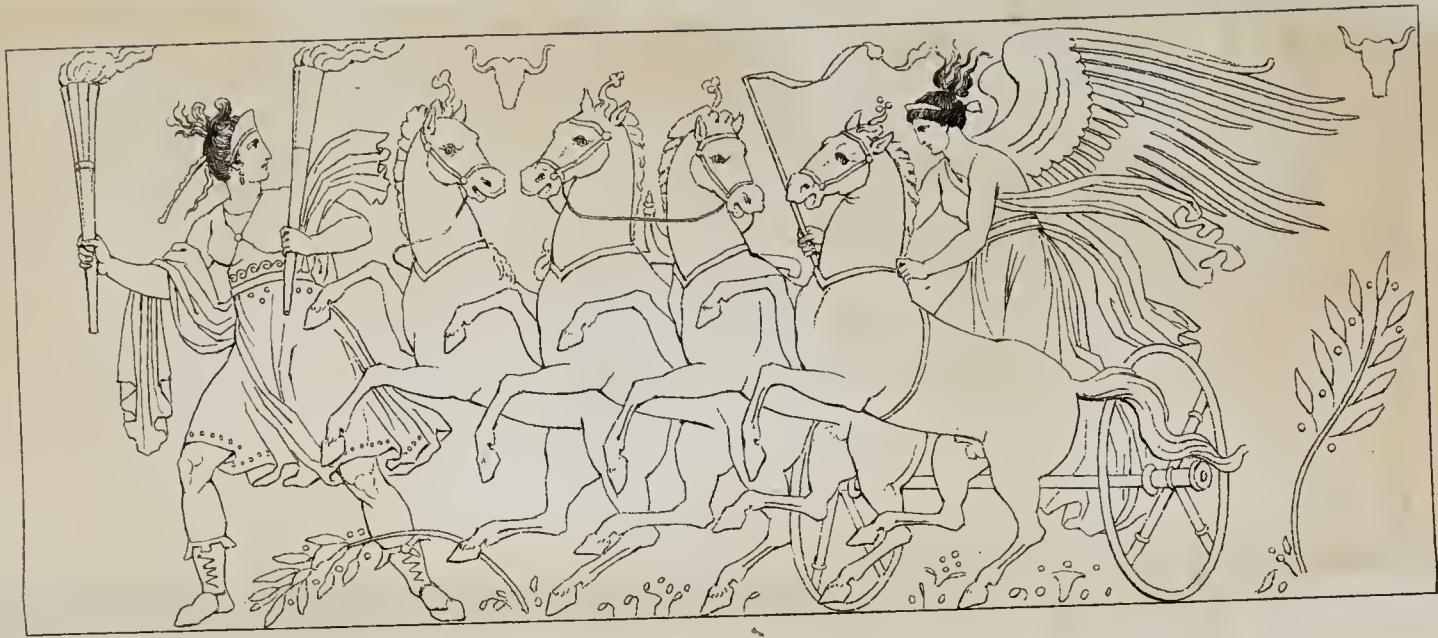




*Vas fictile, tam picturae elegantia quam litterarum antiqua formâ insignè; Regii musæi Neapoli olim ΚΕΛΜΗΛΙΟΝ;*



6 Inches



4 Foot 3 Inches





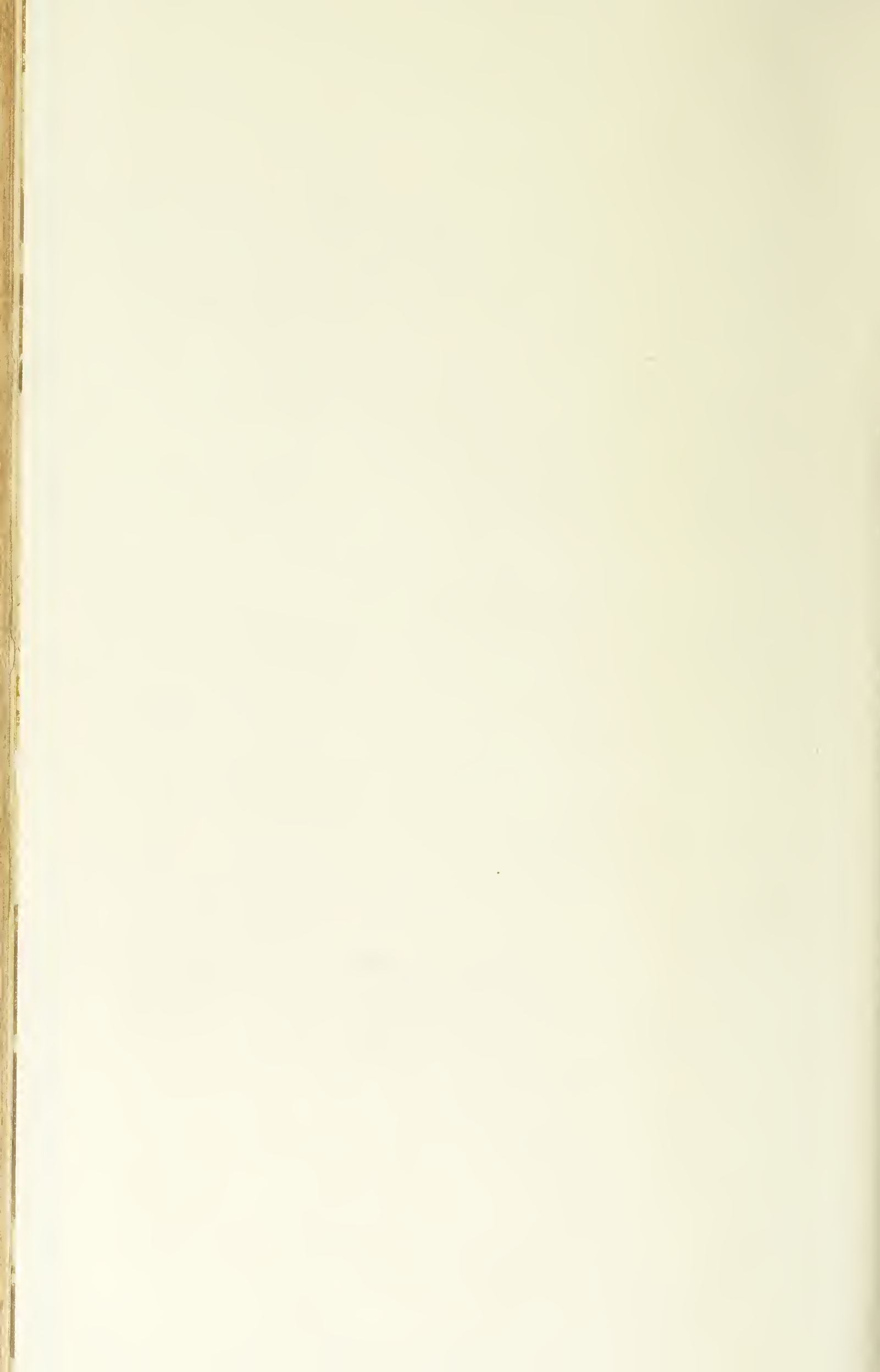


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