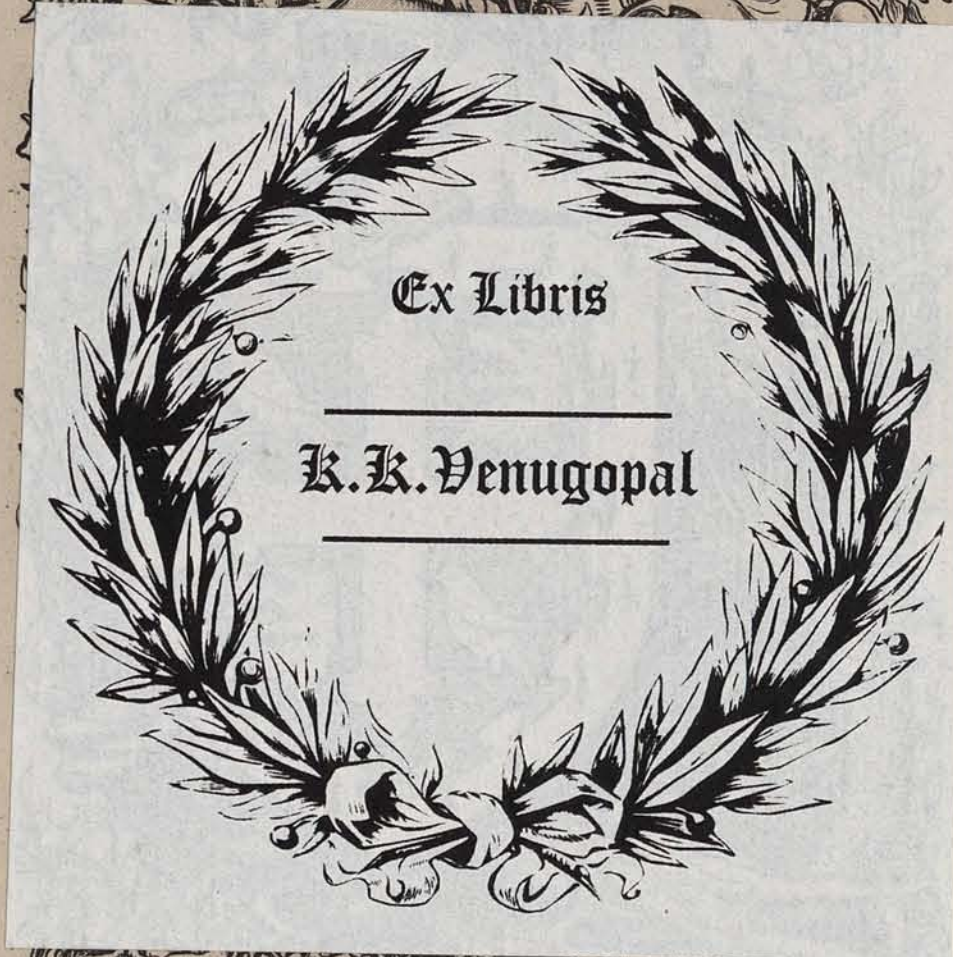




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THE ROYAL LIBRARY, WINDSOR CASTLE.
QUEEN ELIZABETH'S GALLERY.



DEDICATED
BY SPECIAL PERMISSION
TO
Her Most Gracious Majesty,
VICTORIA,
QUEEN OF GREAT BRITAIN
AND IRELAND,
EMPRESS OF
INDIA.

SPECIMENS
OF
ROYAL FINE AND HISTORICAL
BOOKBINDING,

SELECTED FROM
THE ROYAL LIBRARY, WINDSOR CASTLE.

152 PLATES.

PRINTED IN FACSIMILE BY W. GRIGGS,

Chromo-Lithographer to Her Majesty.

... WITH AN INTRODUCTION AND NOTES BY ...

R. R. Holmes, F.S.A.,

EX LIBRARIAN TO THE QUEEN

London:

W. GRIGGS & SONS, LIMITED,
1893.



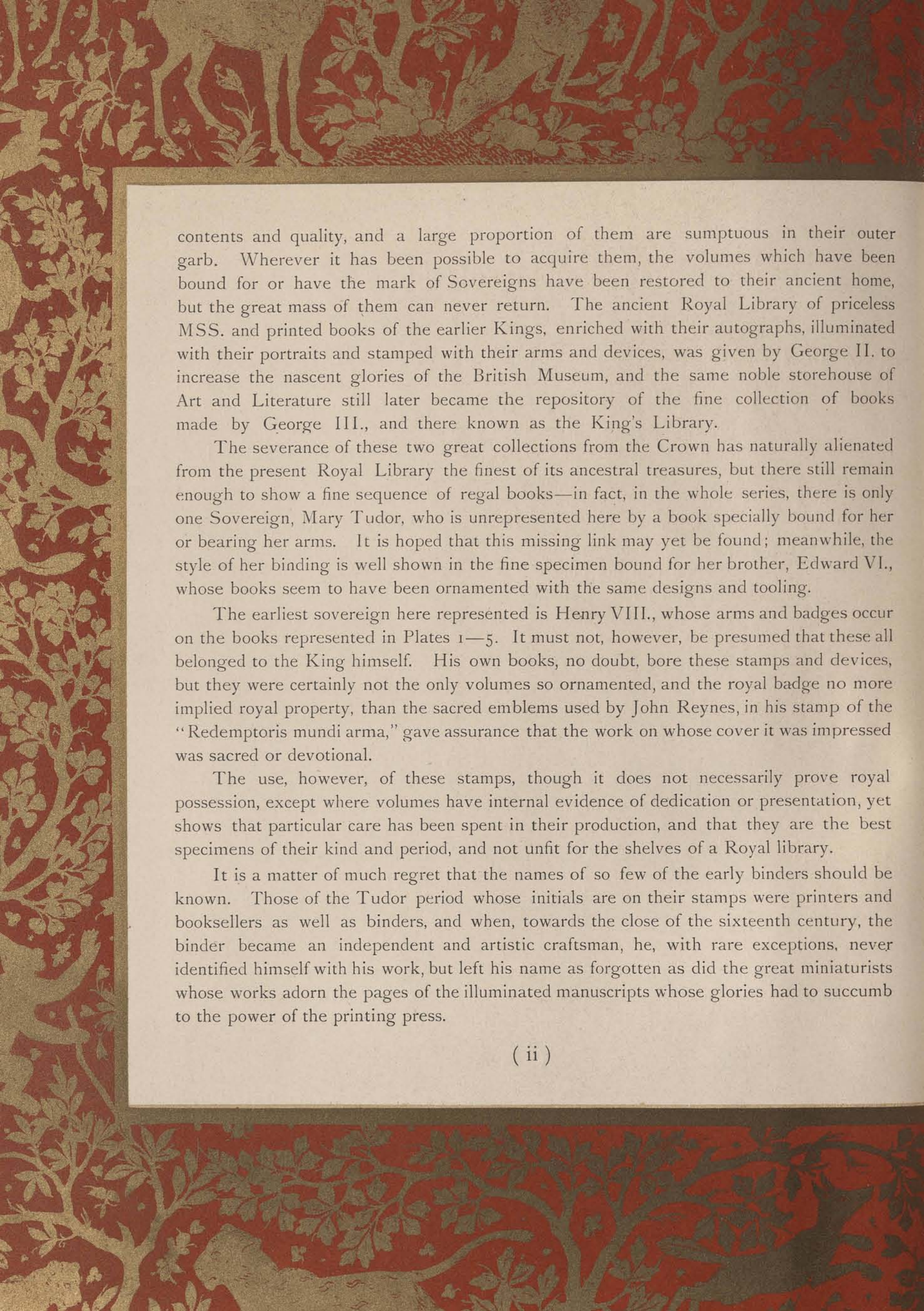
INTRODUCTION.

MUCH attention has been paid of late years to the subject of artistic book-binding, and many excellent works have been published dealing in a more or less exhaustive manner with the whole subject of the art as practised in the different countries of Europe. But the subject is one which it is impossible to treat adequately without copious examples or illustrations, and hitherto it has only been possible for students and amateurs to gain a laborious acquaintance with its various phases by repeated visits to public libraries and to the collections of those unselfish private collectors who will allow their treasures to be inspected. Within the last few years, however, the combination of photography and chromolithography has been brought to such perfection that not only the colours and texture of the material with which a book is bound can be successfully reproduced, but the facsimile of the actual impression of the stamp or tool used in the ornamentation can be given with absolute accuracy.

The present volume does not attempt to exhibit all the various styles and fashions of the art. Its origin was due to a desire to give in a comprehensive form a series of examples of English royal heraldic binding, showing the progress of the art in this country, by examples, which, having been for the most part executed for Sovereigns, would, not unnaturally, exhibit at its best the state of perfection to which the binder had attained during each successive reign.

It was then considered that it would be more interesting to the student, if a certain number of fine specimens of the work of other countries were introduced, in order that comparisons might be made, and also to shew whence, in many cases, the English workman drew his inspiration. By this means, also, it was possible to give some idea of the richness of the contents of the present Royal Library, from which all the illustrations are taken.

This Library dates its existence from the accession of King William the Fourth, and is, therefore, only just over sixty years old; but from its earliest days extraordinary care and pains have been taken to render it worthy of its stately abode. Liberal grants have enabled its guardians to fill its shelves with volumes rare and splendid in



contents and quality, and a large proportion of them are sumptuous in their outer garb. Wherever it has been possible to acquire them, the volumes which have been bound for or have the mark of Sovereigns have been restored to their ancient home, but the great mass of them can never return. The ancient Royal Library of priceless MSS. and printed books of the earlier Kings, enriched with their autographs, illuminated with their portraits and stamped with their arms and devices, was given by George II. to increase the nascent glories of the British Museum, and the same noble storehouse of Art and Literature still later became the repository of the fine collection of books made by George III., and there known as the King's Library.

The severance of these two great collections from the Crown has naturally alienated from the present Royal Library the finest of its ancestral treasures, but there still remain enough to show a fine sequence of regal books—in fact, in the whole series, there is only one Sovereign, Mary Tudor, who is unrepresented here by a book specially bound for her or bearing her arms. It is hoped that this missing link may yet be found; meanwhile, the style of her binding is well shown in the fine specimen bound for her brother, Edward VI., whose books seem to have been ornamented with the same designs and tooling.

The earliest sovereign here represented is Henry VIII., whose arms and badges occur on the books represented in Plates 1—5. It must not, however, be presumed that these all belonged to the King himself. His own books, no doubt, bore these stamps and devices, but they were certainly not the only volumes so ornamented, and the royal badge no more implied royal property, than the sacred emblems used by John Reynes, in his stamp of the “Redemptoris mundi arma,” gave assurance that the work on whose cover it was impressed was sacred or devotional.

The use, however, of these stamps, though it does not necessarily prove royal possession, except where volumes have internal evidence of dedication or presentation, yet shows that particular care has been spent in their production, and that they are the best specimens of their kind and period, and not unfit for the shelves of a Royal library.

It is a matter of much regret that the names of so few of the early binders should be known. Those of the Tudor period whose initials are on their stamps were printers and booksellers as well as binders, and when, towards the close of the sixteenth century, the binder became an independent and artistic craftsman, he, with rare exceptions, never identified himself with his work, but left his name as forgotten as did the great miniaturists whose works adorn the pages of the illuminated manuscripts whose glories had to succumb to the power of the printing press.

Of the origin of the first real movement in the art of bookbinding to be seen in the work executed for those great pioneer collectors, Grolier and Maioli, nothing is known, nor is it even certain whether this exquisite manner of tooling is due to Italy or to France. There are apparent in some of its features traces of Oriental origin, and these, combined with the interlacings so remarkable on Grolier's books, and so similar to much of the illumination used in Northern Italy, may point to a Venetian origin; the style, however, was quickly developed in France, and there assumed a character distinctly its own, while in the land of its birth it seems to have perished away.

In England, with which we are chiefly concerned, the style of ornament remained always of a more solid character. The books bound for Queen Elizabeth and her successor show mostly plain surfaces with a block of arms in the centre, and the corners filled with blocks cut to match the central ornament, the plain surfaces being in many cases powdered with dots or small crosses. Henry, Prince of Wales, who was one of the first royal collectors, was devoted to large coats of arms, chiefly without supporters, and with large crowned badges in the corners. Of these specimens are given on Plates 17—20. Before his time the binders do not seem to have been careful in the use of their heraldic tools. On Plate 15 is given the side of a book bound for James I., on which, besides the ostrich feathers of the Prince of Wales, is stamped the falcon of Anne Boleyn and Queen Elizabeth, to which His Majesty had no right whatever. After this time such mistakes are rare, and the impress of the Royal arms may be taken as evidence that the book so decorated had a personal connection with the Sovereign. The peculiar solid characteristics of English binding continued with little variation through the successive reigns, and the plain heraldic shield, sometimes with a crest or motto, has a distinctive and stately simplicity.

The elaboration of ornament on the book-cover, which replaced the block stamping of the earlier times, took its rise in France. Here first the ornament was made up chiefly by the reduplication of small tools, at first of conventional design, afterwards of direct imitation of natural foliage. The culminating point of this style was reached by the Eves, Nicolas and Clovis, of whom it may be said, without exaggeration, that they not only eclipsed all previous binders in beauty of design and execution, but that down to the present time they have never been surpassed, if even they have been equalled. The chief features of their style were a laying out of the surface in a geometrical design of interlacing and twisted bands in circles and ovals, barred with quatrefoils and cusped rectangles, the proposition of which and their relative sizes were determined with unerring judgment. The spaces of the design not occupied by these figures were then filled up

with graceful sprays of foliage; and in the geometric figures armorial bearings, mottoes, and monograms were inserted as required. Inlays of coloured leather were sometimes introduced. It is to the age of Henry III. and Henry IV., of Marguerite de Valois and Du Thou that we owe this exquisite and dainty work, which reminds us in its details of the simple elegance of the leading and ornamentation of early stained glass. Fine examples of this work may be seen in Plates 83, 86, 117, 123, and 124.

The work known by the name *Le Gascon*, but which M. Gruel* has identified as that of Florimond Badier, succeeded to that of the *Eves*. It attained wide popularity, and its influence was more felt in England. There is, however, a distinct decadence in style apparent in its treatment. The bands interlacing and dividing the surface into panels are not so simple in character, are more rectangular, and are often over elaborate and spoiled by inharmonious oblique and curved lines. The interstices and panels, often inlaid with various coloured leathers, are elaborately tooled with dotted curves and patterns, instead of the graceful sprays of the *Eves* foliation; and this dotted style took a firm hold of the English taste for some time. A good example of this transplanted style may be seen in Plate 127. Contemporaneously with this a more distinctly national style appeared in this country in the *Cottage* pattern, so called from the roof-like outline given to the upper and lower portions of the central rectangular panel. This admitted of much variety of tooling and ornament, and lasted till the latter half of the eighteenth century. See Plates 67 and 110.

Of the splendid bindings executed for Grolier and Maioli themselves no specimens are now to be found in the Royal Library, but of their well known style examples may be found on Plates 112, 113, and 121, which sufficiently illustrate its characteristics. Of the later French binders no examples have been given. Little or no originality is to be found in them; their workmanship is exquisite, but their designs are feeble imitations of the preceding styles. In England, as well as in France, those bindings only show merit which are composed of lace-like borders executed with small tools, many of which are of great beauty and elegance; but, as a rule, it may be said that, down to the present day, with the rarest exceptions, where ornament has been least lavished, the result has been most satisfactory.

In Germany stamped bindings held their own for a much longer period than in other countries, and much of the work is well designed and fine, particularly so in the *cameo*

* *Manuel de l'Amateur de Reliures*, Paris, 1887.

heads and figures impressed in colours and gold or blind upon pigskin. Plates 136—143 are examples of this fine German work.

Of Italian early stamped binding a good example may be seen in Plate 131. In later times the binding, after the time of Grolier and Maioli, was chiefly an imitation of the French, as in Plate 133; though in Rome, as seen in Plate 134, there was developed a style of sumptuous stamping, which on a series of large volumes has a very imposing effect.

In Venice, which drew its inspiration directly from the East, the pure Oriental ornament was never entirely discarded, and a fine specimen of this kind is given in Plate 130, a MS. executed for one of the Mocenigo family, the inside covers of which are similarly ornamented.

From the numerous Oriental MSS. which are preserved in the Royal Library, a selection of fine bindings has been given on Plates 146—152. The books themselves are of the most costly kind, and their covers are of equally splendid execution.

The frontispiece to the volume represents the Gallery built by Queen Elizabeth for her pictures. The room is one of the few in the Castle which retains its original character, and its ceiling is a beautiful example of the plaster work of the time. The noble chimney piece, one of the richest and most beautiful of its kind in the kingdom, is decorated with the badges of the Queen, and bears on its frieze this inscription:—

ÆTA TIS 50 REG NI 25 E.R A° *D° 1000 500 83.

The ornamental border of the Title is from the Shah Nameh (Plate 151).

The ornament of the Dedication is taken from the Shah Jehan Nameh (Plate 149).

The borders to the Introduction are from the MS. (Plate 152).

The borders to the Table of Contents are from the MS. (Plate 148).

* Sic.

(v)

LIST OF PLATES.

- 1.—Ovidius de Tristibus, lib: v. cum comment: Bartolomei Merulæ. [Parisiis?]. Jehan Fresson. Sine anno.
With the royal arms on one side, and the same impaling Arragon on the other. 8 by $5\frac{3}{4}$ in.
- 2.—Angeli Politiani Miscellaneorum centuria una. Basileæ, 1522.
Bound by I.N.; the Tudor rose on one side and the royal arms on the other. $6\frac{1}{2}$ by $4\frac{1}{4}$ in.
- 3.—Horæ Beatæ Mariæ Virginis. MS. on vellum. XV. century.
Bound by H.N.; with the Tudor rose and royal arms on the covers. $8\frac{1}{4}$ by 6 in.
- 4.—Epistolarum Leonardi Aretini Libri octo. Basileæ, 1535.
With the royal arms and Tudor rose on one cover, and the shield with legend—"REDEMPTORIS MUNDI ARMA" on the other. With the initials and mark of John Reynes. $6\frac{1}{4}$ by 4 in.
- 5.—The Conspiracie of Catiline. Written by Constancius, Felicius, Durantinus, and translated by Thomas Paynell. Imprinted by John Waley.
Without date. Dedicated to Henry VIII., but printed and bound about 1557.
The stamp in the centre of the binding is nearly of the same design as that on Plate 97, which is not of unfrequent occurrence in bindings of this date. $7\frac{3}{4}$ by $5\frac{3}{8}$ in.
- 6.—Vita et Fabellæ Eesopi cum Aldi Manutii interpretatione latina e regione. Louanii apud Theodorum Martinum, 1567.
With the stamps of I.N. of the Tudor rose and the royal arms. The red fillets added about a century ago. 8 by $5\frac{1}{4}$ in.
- 7.—"The Kinges Revenues." The original certificate of the state of the Revenues of King Edward VI., drawn up on the 10th of December, 1552, by Thomas Lord Darcy, Thomas (Thirlby) Bishop of Norwich, Sir Richard Cotton, Sir John Gate, Sir Robert Bowes and Sir Walter Mildmay, His Majesty's Commissioners. With their signatures appended. MS. on vellum.
A fine specimen of contemporary binding. The outline of the shield is made up of tools used also in the ornament. $15\frac{3}{4}$ by 11 in.
- 8.—"Strena Galteri Delæni: ex capite Geneseos quarto deprompta." "Ipsis calendis Januarii: anno 1553." MS. Dedicated to Edward VI., with his arms and the Tudor rose on both sides of the binding. $5\frac{3}{4}$ by 4 in.

9.—M. Tullii Ciceronis Epistolæ Familiæ. Venetiis, Aldus, 1540.

Queen Elizabeth's copy, with the badge of her mother Anne Boleyn, in gold, on both sides of the binding. The letter F is impressed several times round this badge; it occurs also in black on the title, and may be a press-mark. $6\frac{3}{4}$ by $4\frac{1}{4}$ in.

10.—Justiniani Institutionum libri iv. etc. Studio et opera Joannis Crispini; accedunt annotationes, etc., Jul. Pacio I.C. auctore. Apud Eustathium Vignon. 1578.

With the arms of Queen Elizabeth on the sides. $5\frac{1}{2}$ by 4 in.

11.—Melissi Schediasmata Poetica. Secundo edita multo auctiora. Lutetiæ Parisiorum, anno 1586.

This second edition is dedicated to Queen Elizabeth. Upon the binding is the record of presentation:—"D. ELISABETHÆ REGINÆ ANGLIÆ D.D. MELISSUS"; and on the other side is the motto:—"GRATIA REGINÆ MVSARVM DÆDALA NVTRIX. M." The crowned E is repeated on both sides and back (see Pl. 118). In each of the corners is the cherub's head with branches of olive which occurs on other volumes attributed to Nicholas or Clovis Eve. $7\frac{1}{8}$ by $4\frac{7}{8}$ in.

12.—The Faerie Queene. Disposed into twelve books, Fashioning xii. morall vertues. London. Printed for William Ponsonbie, 1590. By Ed. Spenser. Dedicated to Queen Elizabeth.

On both sides is stamped the Tudor rose, crowned, with the portcullis in its centre; with the letters E.B., which are probably old press-marks, as they are repeated, in ink, on the inside of the cover. $7\frac{3}{4}$ by $5\frac{5}{8}$ in.

13.—Commentarii Rerum memorabilium in Europa ab anno octuagesimo sexto, usq: ad præsentem nonagesimum primum gestarum. Auctore Petro Lindebergio ex Bibliotheca Ranzoviana Collecti. Hamburgi, 1591.

With the arms of Queen Elizabeth encircled by the Garter on both sides. $7\frac{3}{4}$ by $6\frac{3}{8}$ in.

14.—Statutes of the Order of the Garter. MS. on vellum, with additions to the 13th year of Queen Elizabeth, 1571.

The royal arms with the initials of the Queen are stamped on both sides of the binding. 9 by 6 in.

15.—Symbolorum et Emblematum Centuriæ tres a Joachimo Camerario collectæ. Norimberg, 1590—1597. Jani Jacobi Boissardi Emblematum liber. Francofurti, 1593.

With the arms of James I. on both sides of the binding within a border which contains the Prince of Wales' feathers, and the Tudor and Boleyn badges. $7\frac{5}{8}$ by $5\frac{7}{8}$ in.

- 16.—Arms and Pedigrees of English Families. MS. Written about 1610.
With the arms of James I. on both sides. $13\frac{1}{4}$ by $9\frac{1}{4}$ in.
- 17.—C. Julius Cæsar sive historiæ Imperatorum Cæsarumque Romanorum:
Huberto Goltz auctore et sculptore. Brugis, 1563.
Bound for Henry Prince of Wales, with his arms on both sides, and the crowned rose in
the corners. $12\frac{3}{4}$ by $9\frac{1}{8}$ in.
- 18.—Dalechampius, Jacobus. Historia Generalis Plantarum. 2 vols. Rovillius.
Lugduni, 1587—1586.
Bound for Henry Prince of Wales, with his arms on both sides, and fleur-de-lis in the
corners. $15\frac{3}{8}$ by 10 in.
- 19.—Jo. Baptistæ Benedicti, Speculationum Liber. Venetiis, 1599.
Bound for Henry Prince of Wales, with his arms on both sides, and the Prince of Wales'
feathers in the corners. 12 by $8\frac{5}{8}$ in.
- 20.—Theatro Universale de' Principi, di Gio. Nicolo Doglioni. 2 vols. In
Venetia, 1606.
With the arms of Henry Prince of Wales on both sides. $8\frac{1}{8}$ by $6\frac{1}{4}$ in.
- 21.—Ecphrasis Paraphraseos Georgii Buchanani in Psalmos, ab A. Julio
elaborata. Londini, 1620.
Bound for Charles I. when Prince of Wales. $6\frac{3}{4}$ by $4\frac{1}{2}$ in.
- 22.—T. May. The Mirror of Minds. London, 1623
Bound for Charles I. $5\frac{5}{8}$ by $3\frac{3}{8}$ in.
- 23.—Les Œuvres de Messire Guillaume du Vair. Paris, 1625.
With the arms of Charles I. on both sides. 14 by $9\frac{7}{8}$ in.
- 24.—The Works of John Jewell, Bishop of Salisbury. London, 1631.
With the arms of Charles I. on both sides. $13\frac{1}{2}$ by $9\frac{1}{2}$ in.
- 25.—The Book of Common Prayer. Edinburgh, 1633.
With the arms of Charles I. on both sides. $6\frac{7}{8}$ by $4\frac{1}{2}$ in.
- 26.—Catalogue of the Pictures and Rarities belonging to Charles I., compiled
by A. Van der Dort. MS.
This is the fair copy made for the King's own use, and is corrected by his own hand. It
is also annotated by Horace Walpole. It contains the first 78 pages of the catalogue
printed by Bathoe. The royal arms with the letters C.R. and the date 1639 are
stamped on both sides. $13\frac{7}{8}$ by $9\frac{1}{8}$ in.

48.—*Veues des belles Maisons de France*. Series of engravings by Perelle.
A Paris, chez N. Langlois. Without date.

With the arms of William III. on both sides, and with his crowned monogram in the corners of the covers. 12 by $15\frac{1}{2}$ in.

49.—*The Statutes of the Order of the Garter*. MS.

Written for William III., with the arms of the King, as Sovereign of the Order, on both covers. $10\frac{7}{8}$ by $7\frac{3}{4}$ in.

50.—John Flamsteed, Astronomer Royal. *Historiæ cœlestis libri duo*.
London, 1712.

Dedicated to Prince George of Denmark. With the royal arms on both covers.
 $15\frac{1}{4}$ by 11 in.

51.—*Alexandri Donati e Soc. Jesu Roma vetus ac recens utriusque Œdificiis illustrata*. Amstel, 1695.

With the monogram of William Duke of Gloucester, son of Queen Anne, on both covers.
9 by $6\frac{7}{8}$ in.

52.—*A List of all the Ships and Vessells of his Majesties Royal Navy*. MS.
Admiralty Office, January 1714—1715.

With the monogram of George I. on both covers. $9\frac{1}{4}$ by $7\frac{1}{8}$ in.

53.—*Report of the Commissioners appointed to enquire of the Estates of certain Traytors and of Popish Recusants and of Estates given to superstitious uses*. 1716—1717. MS. with signatures and seals of the Commissioners.

With the arms of George I. on both covers. $16\frac{1}{8}$ by 11 in.

54.—Angelo Maria Cori. *A New Method for the Italian Tongue*. London, 1723.

With the badge of the Prince of Wales on the covers. The same tools are used in this binding and its inside cover as on No. 60. $6\frac{3}{4}$ by $4\frac{3}{8}$ in.

55.—*Tables of Ancient Coins, Weights and Measures*, by John Arbuthnot, M.D. London, 1727.

Dedicated to the King. This copy was presented to George II. when Prince of Wales; his arms, impaling those of his wife Caroline of Anspach, are on both covers. $11\frac{1}{2}$ by $9\frac{1}{2}$ in.

56.—Wilkins, David. *Conciliæ Magnæ Britanniae et Hiberniae a Synodo Verolamiensi, A.D. 446, ad Londinensem A.D. 1717*. London. 4 vols. 1737.

With the arms of George II. on both covers. $16\frac{1}{4}$ by 11 in.

57.—*La Gerusalemme Liberata di Torquato Tasso con le figure di Giambattista Piazzetta. Venezia, 1745.*

Bound for George II., probably in Germany. For another binding by the same artist see No. 65. $18\frac{1}{2}$ by $12\frac{3}{4}$ in.

58.—Inside cover of the same, of stained vellum, with the royal arms.

59.—*Roman History. Translated from the French of Catrou and Rouille by R. Bundy. London. 6 vols. 1728—1737.*

With the arms of Frederick Prince of Wales, to whom the work is dedicated, on the covers. $18\frac{1}{2}$ by $12\frac{1}{4}$ in.

60.—*Cent Fables mises en vers latins par Gabriel Faerne, et traduites par M. Perrault. London, 1743.*

Inlaid binding, with the badge of Frederick Prince of Wales, for whom this copy was bound. $11\frac{3}{4}$ by 9 in.

61.—Inside cover of the preceding No.

62.—*The Natural History of Barbados: by the Rev. Griffith Hughes. London, 1750.*

Presentation copy to Frederick Prince of Wales, whose arms are on both covers. $16\frac{3}{4}$ by 11 in.

63.—*Q. F. F. S. Jesum Christum Immanuelem Esa. xii. 14. Matth. i. 22. 23 contra Judæos defendit. . . Philippus Duval. Gottingæ, 1755.*

Dedicated to Augusta, Princess of Wales, with the royal arms on both covers. $10\frac{5}{8}$ by $8\frac{1}{8}$ in.

64.—*Braunschweig-Luneburgische Chronica, von Ph. J. Rehtmeier. Braunschweig, 1722. 3 vols.*

Bound for George III. when Prince of Wales; his badge and initials are on the covers. $13\frac{3}{4}$ by $8\frac{5}{8}$ in.

65.—*Biblia Sacra. Nuremberg, 1736. 2 vols.*

Bound for George III. when Prince of Wales; his badge and initials are on the covers. 18 by 12 in.

66.—Back of preceding No.

67.—*Service and Ceremonies at the Coronation of George III. 1761.*

With the royal arms on the covers. $9\frac{5}{8}$ by $7\frac{1}{2}$ in.

- 68.—George Margetts. *Longitudinal Tables*. London, 1790. Dedicated to William Henry Duke of Clarence.
Presentation copy to the King, whose arms are on both covers. 12 by $9\frac{3}{4}$ in.
- 69.—*Choix de Chansons Mises en Musique par M. De la Borde, ornees d'estampes par J. M. Moreau*. Paris. 4 vols. 1773.
With the royal arms and those of Queen Charlotte on the covers. $9\frac{3}{4}$ by $6\frac{3}{4}$ in.
- 70.—*L'Ecole des Armes, par Mr. Angelo*. London, 1763.
Dedicated to the Princes William Henry and Henry Frederick, it formed part of the joint library of the Prince of Wales and the Duke of York, and has the arms and badges of the Prince of Wales on the covers. 12 by $18\frac{1}{2}$ in.
- 71.—*History of the Westminster Election*. London, 1784.
This copy, bound in the Whig colours, is from the library of Carleton House. $10\frac{5}{8}$ by 9 in.
- 72.—*Carmen Triumphale, for the Commencement of the Year 1814*. By Robert Southey, Esq., Poet-Laureate. London, 1814.
Presentation copy to the Prince Regent. 11 by $8\frac{3}{4}$ in.
- 73.—*An Account of the Visit of the Prince Regent, with the Emperor of all the Russias and the King of Prussia, to the Corporation of London in June 1814*.
The Prince Regent's copy, bound by Hering. 15 by $10\frac{3}{4}$ in.
- 74.—*Journal of a Second Voyage for the discovery of a North-West passage to the Pacific, 1821—1823, by Capt. W. E. Parry, R.N.* London, 1824.
Presentation copy to George IV. 11 by 9 in.
- 75.—*The New Testament*. Oxford, 1785.
Bound for George III., and given by him to his son the Duke of Clarence, afterwards King William IV. $7\frac{5}{8}$ by 5 in.
- 76.—*Origin and Services of the Coldstream Guards, by Colonel Daniel Mac Kinnon*. London, 1833. 2 vols.
With the arms and initials of William IV., to whom the book is dedicated. $8\frac{3}{4}$ by $5\frac{3}{4}$ in.
- 77.—“More leaves from the journal of our life in the Highlands.”
Translated from the English of Queen Victoria into Persian by the command of the Shah, and bound at Teheran in the style prevalent four centuries ago. Presented to the Queen by Colonel R. Murdoch Smith, R. E., 1885. 9 by $6\frac{3}{4}$ in.

78.—*Horæ B. Mariæ Virginis.* MS. on vellum. French, written and illuminated about 1430.

This magnificent specimen of the French illuminators' art contains many large miniatures by the same artist who worked for John Duke of Bedford, Regent of France. It has commonly gone by the name of "the Sobieski Missal," having been the property of Clementina Sobieski, wife of James, Chevalier de St. George. The monogram of John Sobieski, King of Poland, on plates of gold is on both covers. It remained in the possession of Cardinal York until his death, when he bequeathed it to the Prince of Wales, afterwards George IV. $11\frac{1}{4}$ by 8 in.

79.—*Kalendar.* Bound for Henry Benedict, Cardinal York, before 1788, with his arms on both covers. $7\frac{5}{8}$ by $5\frac{1}{4}$ in.

80.—*Horæ B. Mariæ Virginis.* MS. on vellum, written and illuminated in France in the latter half of the XV. century.

Bound for Henry Benedict, Cardinal York, after 1788, when he assumed the title of Henry IX.; bequeathed by him to the Prince of Wales, afterwards George IV. The royal arms, with the crown and the cardinal's hat, are embroidered on both covers. $10\frac{1}{8}$ by 7 in.

81.—*Livre des Statuts & Ordonances de l'ordre Saint Michel.* On vellum. Without date.

With the arms and initial of Henry II. of France, and the bow, quiver and crescent of Diane de Poitiers on both covers. $8\frac{3}{4}$ by $6\frac{1}{2}$ in.

82.—*Livre des Armoiries de tous les Cardinaux, Prelats, Commandeurs & Officiers qui ont este receuz en l'ordre et milice du Saint Esprit.* MS.

With the arms of Henry III. of France, Founder of the Order, and his initials on both covers. The arms of Henry IV. have been added on one shield. $11\frac{1}{2}$ by $8\frac{1}{2}$ in.

83.—*P. de Dampmartin. De la Conoissance et merveilles du monde et de l'homme.* Paris, 1585.

Bound, probably by Clovis Eve, for Henry III. of France, to whom the book is dedicated, and whose arms and initials are on both covers. $13\frac{1}{2}$ by 9 in.

84.—*Historiæ Augustæ Scriptorum VI. Isaacus Casaubonus ex vett. libris recensuit.* Parisiis, 1603.

With the arms and initials of Henry IV. of France, to whom the book is dedicated, on the covers. 10 by $7\frac{1}{8}$ in.

85.—*A. Piccolomini. De le Stelle fisse Libro uno.* Venetia. s.d.

With the arms and initials of Henry IV. of France on both covers. $8\frac{3}{8}$ by $6\frac{1}{4}$ in.

86.—Prosperi Alpini de Medicina Methodica libri tredecim. Patavii, 1611.

Bound for Marguerite de Valois, whose motto—SPES MEA—and arms are repeated on both covers. 12 by $8\frac{3}{8}$ in.

87.—Joannis Gersonis, Cancellarii Parisiensis, seu potius Thomæ a Campis Canonici regularis, de Imitatione Christi libri iiii. Lugduni, 1508.

Bound, probably by Clovis Eve, for Marguerite de Valois, whose arms and emblems are on both covers. $4\frac{5}{8}$ in.

88.—Biblia Sacra Vulgatæ Editionis. Coloniae, 1647.

With the initials of Louis XIII. of France, and his wife Anne of Austria, on both covers. $6\frac{3}{4}$ by $4\frac{5}{8}$ in.

89.—Designs for a Royal Yacht. MS. on vellum.

With the cypher on both covers of Christian V. of Denmark, for whom the designs were made, probably by order of his brother Prince George of Denmark. $8\frac{3}{8}$ by $6\frac{3}{4}$ in.

90 and 91.—Privilegium Federici Regis Siciliae, datum in Castello Novo Neapolis, 1488.

Decree of Frederick, King of Naples, Sicily and Jerusalem, by which he sells to Perotto Bisac of Naples the confiscated estates of Bernardo di San Severino; signed with the King's own hand, and with his great seal appended, which is sunk in a receptacle formed in the binding. $11\frac{1}{2}$ by $7\frac{3}{4}$ in.

92.—Baldonius, Octavius. Epigraphica sive Elogia Inscriptionesque quodvis genus pangendi ratio ubi de inscribendis tabulis etc. dissertatur. Augustæ Perusiæ, 1660.

Dedicated to Cosmo, Prince, afterwards Grand Duke, of Tuscany, with arms on both covers. 14 by 10 in.

93.—L. A. Senecæ Opera. Tarvisii, 1478.

With the arms of Prince Eugene of Savoy on both covers. $12\frac{1}{4}$ by 9 in.

94.—Xenophontis Opera. Basileæ, 1555.

With the crest and initials of Robert Dudley, Earl of Leicester, on both covers. $12\frac{3}{4}$ by $8\frac{1}{2}$ in.

95.—D. Aurelii Augustini Hipponensis Episcopi Polemicon pars secunda. Lugduni, 1562.

With the arms of Smythe, impaling Judde, on the covers. $6\frac{3}{4}$ by $4\frac{1}{2}$ in.

96.—Herodoti Historia. H. Stephanus, 1570.

Bound for "The Lady Russel." This is probably Elizabeth, widow of Sir T. Hobby, who married John Lord Russell, second son of Francis, second Earl of Bedford, summoned to Parliament in his father's life-time. Lady Russell died about 1597 (see Ballard's *Memoirs of Illustrious Ladies*). $13\frac{3}{4}$ by $9\frac{1}{8}$ in.

97.—Petri Martyris Vermilii, Florentini, Loci Communes. Londini, 1576.

English stamped vellum binding. $12\frac{3}{4}$ by $8\frac{3}{4}$ in.

98.—Anselmi Archiepiscopi Cantuariensis Opera. MS. on vellum. XIV. Cent. ff.69.

With the arms of Towneley dated 1603 on both covers. 11 by 8 in.

99.—A defence of the Catholicke Faith: Contained in the booke of the most gracious King James the first. Written by Pierre Du Moulin. London, 1610.

With the arms and quarterings of the family of Edwards (?) on the covers. 8 by 6 in.

100.—The CL. Psalmes of David in Prose and Meeter: with their whole usuall Tunes. Edinburgh, 1615.

Scotch binding, with the initials I F on both covers. $6\frac{7}{8}$ by $4\frac{3}{4}$ in.

101.—Amphitheatrum Sapientiae Socraticae Joco-seriae, rerum pro damnosis habitarum encomia et Commentaria Continens, a Caspare Dornavio Philos. et Medico. Hanoviae, 1619.

With the arms, encircled by the ribbon and badge of the Order of the Bath, of Sir Christopher Hatton, K.B., 1st Lord Hatton of Kerby. He died 1670. $14\frac{1}{8}$ by 9 in.

102.—La Gerusalemme Liberata di Torquato Tasso, figurata da Bernardo Castello. Geneva, 1617.

With the autograph, on the title-page, of Thomas Wentworth, first Earl of Strafford, who was beheaded in 1641. The stamp with the crest of Wentworth, and the Earl's coronet, placed, probably by the second Earl, on the original binding. 12 by $8\frac{1}{2}$ in.

103.—Barclay his Argenis: Faithfully translated out of Latine into English, by Kingesmill Long. London, 1625.

With the arms of Sheldon on both covers. The folio bookplate of the same family is inside the cover, and the signature "Geo: Sheldon" on the title-page. $11\frac{1}{8}$ by $7\frac{3}{4}$ in.

104.—The Saint's Qualification, by John Preston, D.D., Master of Emmanuel College, Cambridge. London, 1634.

With the arms of Barrington, quartering Pole, and others. Bound for John Barrington, afterwards Baronet, and M.P. for Newport. He was nominated to, but refused to serve on, the Court appointed to try Charles I. $7\frac{3}{8}$ by $6\frac{1}{4}$ in.

105.—The Works of Joseph Hall, B. of Exceter. London, 1634.

Presentation copy from the author to Sir Edward Dering, Baronet, whose arms are stamped on both covers. $13\frac{1}{2}$ by 9 in.

106.—A relation of the Conference betweene William Lawd, then Bishop of St. Davids; and Mr. Fisher the Jesuite. by the sayd William, Lord Arch-Bishop of Canterbury. London, 1639.

This copy is on extra large paper, and is corrected by the Archbishop's own hand; his arms are stamped on both covers. $13\frac{1}{2}$ by $9\frac{3}{8}$ in.

107.—A Light to the Art of Gunnery, by Capt. Tho. Binning. London, 1676.

With the initials D.L. surmounted by the coronet of a royal prince on both covers. These have been attributed to the 1st Duke of Leeds, also Earl of Danby, but as this book is dedicated to John, Duke of Lauderdale, the stamp, which is rudely cut, may, with at least as much probability, be assigned to him. $7\frac{7}{8}$ by 6 in.

108.—The Devout Communicant. Fourth edition. London, 1678.

The patterns on the covers stamped in gold and painted with silver. 6 by $3\frac{5}{8}$ in.

109.—The Penitent Pardoned: by J. Goodman, D.D., Rectour of Hadham. London, 1679.

Dedicated to Arthur, Earl of Essex and Baron of Hadham; the letters A.H. on the covers may refer to this title. $12\frac{1}{4}$ by $8\frac{1}{8}$ in.

110.—The History of the Rebellion and Civil Wars in England, written by Edward Earl of Clarendon. Oxford, 1702.

A fine specimen of the "Cottage" pattern. $18\frac{1}{4}$ by $12\frac{1}{4}$ in.

111.—An Exposition of the Creed, by John (Pearson) Lord Bishop of Chester. London, 1723. $12\frac{3}{4}$ by $8\frac{1}{8}$ in.

112.—P. Terentii Aphri Comœdiæ. Paris, 1545.

Interlaced scrolls in the Grolier style, with enamelled colours. $9\frac{1}{4}$ by $6\frac{7}{8}$ in.

113.—Homeri Odysseia. Venetiis, Aldus, 1524. 2 vols.

Bound in the Grolier style, with the titles of the books on both covers. $6\frac{1}{4}$ by 4 in.

114.—Ovidii Metamorphoseon libri xv. Venetiis, Aldus, 1516. and C. Valerii Flacci Argonautica. Venetiis, Aldus, 1523.

Bound together, with the device of Canevari on both sides. $6\frac{3}{8}$ by 4 in.

115.—L. Domitii Brusonii Facetiarum libri vii. Basileæ 1559.

With the arms and monogram on the covers of Méry de Vic, Seigneur d'Ermenonville, Garde des Sceaux de France, who died 1622. For the back see Pl. 118. $9\frac{1}{2}$ by $6\frac{1}{2}$ in.

- 116.—*La Commedia di Dante Alighieri con la nova espositione di A. Vellutello. Vinegia, 1544.*
French stamped binding. For the back see Pl. 118. $9\frac{1}{4}$ by $6\frac{1}{2}$ in.
- 117.—*Davidis Psalmi, Argumentis, etc. illustrati. Studio M. P. Viel. Parisiis, 1575.*
Inlaid binding, probably by Clovis Eve. For the back see Pl. 118. $4\frac{7}{8}$ by $3\frac{1}{4}$ in.
- 118.—The backs of Nos. 11, 115, 116 and 117.
- 119.—*Il Libro della Poetica d'Aristotele, tradotte da M. Alessandro Piccolomini. Siena, 1572.*
The binding covered with the letter M in gold and roses in silver. On the title-page is the signature "Myron," which may be that of Francois Myron, General des Finances en Bretagne, and the binding may have been executed for him. The title-page also bears the signature of "Ballesdens" the collector, who also owned No. 83. $8\frac{1}{4}$ by 6 in.
- 120.—*Psalterium Romanum. Venetiis, 1603.*
Contemporary Italian binding, with figures of hares, dogs, lions and deer. $6\frac{3}{8}$ by $4\frac{1}{2}$ in.
- 121.—*Sixteenth Century French Binding*, enclosing a MS. commonplace book of later date. $9\frac{1}{2}$ by $6\frac{3}{8}$ in.
- 122.—*Sixteenth Century French Binding*, stamped and inlaid. $7\frac{3}{8}$ by $4\frac{3}{4}$ in.
- 123.—*Horæ B. Mariæ Virginis. MS. XV. Cent.*
Inlaid binding, probably by Clovis Eve. $7\frac{3}{4}$ by $4\frac{3}{8}$ in.
- 124.—*Preces Piæ. MS. XV. Cent.*
Binding probably by Clovis Eve. $6\frac{3}{8}$ by $4\frac{3}{4}$ in.
- 125.—*Ordo Purificationis. MS. XV. Cent.*
Bound, in the style of Clovis Eve, for S. Marye Bonnet, whose name is stamped on one side of the cover, and an anagram of the same letters, with a numerical key on the other. Her monogram is repeated on the sides and back, with others the signification of which it is difficult to trace. $6\frac{1}{2}$ by $4\frac{1}{8}$ in.
- 126.—*Arithmetical Exercises. MS. XVII. Cent.*
French binding. $8\frac{1}{8}$ by $6\frac{1}{4}$ in.
- 127.—*Regneri de Graaf Opera. Lugduni, 1678.*
With the arms of Card. Mazarin on both covers. $7\frac{3}{4}$ by $5\frac{1}{8}$ in.
- 128.—*Diodori Siculi Historiarum priscarum a Poggio in Latinum traducti liber. Venetiis per Andream Jacobi Katharensis. 1476.*
French inlaid binding. XVII. century. $11\frac{3}{4}$ by $8\frac{3}{4}$ in.

129.—*Les Statuts de l'ordre du St. Esprit.* Paris, 1703.

With the Royal arms in the centre and the badge of the order at the corners, on both covers. $11\frac{1}{2}$ by $8\frac{1}{2}$ in.

130.—*Liber de Commissariis Venetorum.*

Book of duties and trusts undertaken by Antonio Mocenigo, when appointed Procurator of S. Mark. 24 Dec., 1522. MS. on vellum, with illuminated frontispieces, and bound in imitation of Oriental work. $6\frac{3}{4}$ by $4\frac{1}{4}$ in.

131.—*Petri Bembi Cardinalis Historiæ Venetæ libri XII.* Venetiis apud Aldi filios. 1551.

In the original stamped Venetian binding. 12 by $8\frac{5}{8}$ in.

132.—*Memorie istoriche de' Monarchi Ottomani di G. Sagredo.* Venetia, 1679.

Dedicated to Card. Sagredo, whose arms in colour are on both covers. 9 by $6\frac{5}{8}$ in.

133.—*Italian Binding, XVII. Cent.*, from the inside of which the contents have been removed.

Originally executed for Alderano Cibo, Cardinal Bishop of Ostia. His arms have been erased from the shields in the centre of the covers, but the charges are repeated in the borders. 15 by $10\frac{1}{4}$ in.

134.—*Studio d'Architettura Civile, da Domenico de Rossi.* Roma, 1702.

Roman binding, gilt with silver fillets. $19\frac{3}{4}$ by $15\frac{1}{4}$ in.

135.—*Specimen Orientalis Ecclesiæ, ab origine ad Concilium Nicenum primum, authore J. B. Salerni S.I.* Romæ, 1702.

With the arms of Card. Spada on both covers. $7\frac{1}{2}$ by $5\frac{1}{8}$ in.

136.—*Legenda Sanctorum quæ Lombardica nominatur, auctore Jacobo de Voragine.* Nurenberge. A. Koburger, 1482.

In the original stamped binding with brass bosses and corners. $12\frac{1}{2}$ by 9 in.

137 and 138.—*Vocabularius utriusque juris ab Johanne baptista de gaza lupis edito.* Paris, Jehan Petit, 1520.

In the original binding by "Nicolaus Spiernick," whose name thus spelt is on the cover with his mark and the figure of S. Nicolas. On the other cover is a stamp of the Annunciation. The letters "AVE GR. P. D. T." are on a scroll borne by the angel Gabriel, and the answer of the Virgin "ECCE ANCILLA DOMINI FIAT MICH I SECUNDUM VERBUM TUUM" are in the border. $6\frac{7}{8}$ by $4\frac{1}{2}$ in.

139 and 140.—*Arnobii Aphri in omnes Psalmos Commentarii. Apud S. Ubiorum Coloniam, 1532.*

In the original binding, with the stamp of the baptism of our Saviour on one side and of S. George on the other, with the mark of John Reynes. $6\frac{1}{4}$ by $4\frac{1}{4}$ in.

141.—*Diogenis Laertii de vita et moribus philosophorum libri X. Lugduni, 1559.*

Stamped pig-skin, with the head of Charles V. on one cover and that of John Frederick, Duke of Saxony, on the other. 7 by 5 in.

142.—*Orationes scriptæ et recitatæ in Academia Witebergensi. 1571.*

Stamped pig-skin, with the heads of Luther and Melancthon on the covers. $6\frac{3}{4}$ by $4\frac{5}{8}$ in.

143.—*Biblia Sacra. Wittemberg, 1584.*

In the original stamped and enamelled binding, with metal corners and clasps. In the centre of the covers are portraits of Luther and Melancthon, in colour, on sunken panels originally protected by hinged covers, which have been torn away. $10\frac{1}{2}$ by $8\frac{1}{4}$ in.

144.—*Missale Romanum. Antwerpia, ex officina Plantiniani, 1650.*

In the original binding, ornamented with silver-gilt clasps and corners. In the centre of the top cover are the emblems of the Passion, with the heads of the four Evangelists in the corners. On the reverse, in the centre are the arms of a bishop, with the initials I.H., and in the corners the heads of the four Doctors of the Church. $14\frac{7}{8}$ by 10 in.

145.—*Biblia Sacra. Nurnberg, 1716.*

In the original stained vellum binding, richly tooled in gold and silver, with metal clasps. $15\frac{1}{4}$ by $10\frac{3}{4}$ in.

146.—*The Koran. MS.*

This beautiful copy was written by Harun Ben Bayazid, A.H. 1022, A.D. 1613—1614. It belonged to the Emperor Aurungzib, and was purchased by him for 9,000 rupees. It was afterwards in the possession of Tippoo Sultan, and was sent to the Royal Library by the Directors of the East India Company in 1807. $9\frac{5}{8}$ by $5\frac{1}{2}$ in.

147.—*Specimens of Persian Drawing and Penmanship. XVII. Cent.*

Contemporary enamelled binding. 17 by 11 in.

148.—Inside cover of the above.

149.—Shah Jehan Nameh. MS.

The history of Shah Jehan of Delhi, father of Aurungzib, written A.H. 1097, A.D. 1685, by Mohammed Amin of Meshed, and ornamented throughout with full-page illuminations of the highest style of painting of the period. It is stated to have cost the Nawab of Lucknow the sum of £1500. It was sent in 1799 to George III. by the British Minister of Lucknow through Lord Teignmouth, formerly Governor-General of India. 23 by 14 $\frac{5}{8}$ in.

150.—Shah Nameh, by Firdusi. XVII. Cent. MS.

A fine copy of this celebrated Persian poem, but without the date or name of the writer. In stamped golden binding. 17 $\frac{1}{2}$ by 12 in.

151.—Shah Nameh, by Firdusi. XVII. Cent. MS.

This splendidly illuminated copy of the poem, according to an inscription in the book, "is now presented by the exalted in dignity, His Majesty Shah Kamran, as a rare gift and token of friendship to the Morning Star of Sovereignty Her Majesty the Queen of Great Britain, in the month of Shuvval, 1255 A.H., Dec., 1839 A.D." This inscription is in the hand of the wife of Kamran Shah, Prince of Herat. In enamelled Persian binding. 18 by 11 $\frac{1}{4}$ in.

152.—Ganjinah i La'ali Shahwar Khakan i Namdar al Sultan Padishah Fath 'Ali Kajar.

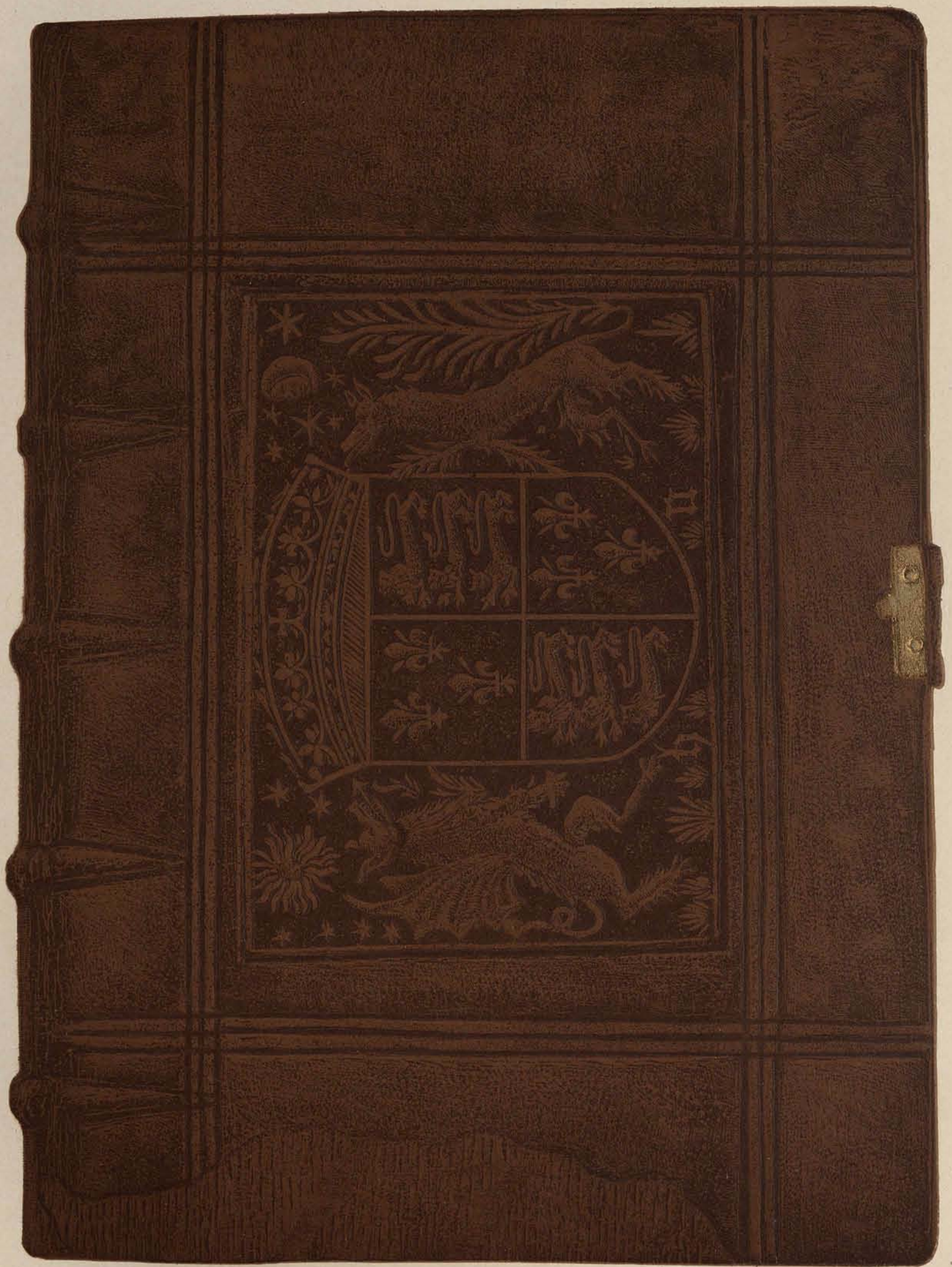
The Treasury of Royal Pearls, being a collection of the poems and verses of Fath 'Ali Shah of Persia, written by H.M. Secretary Mohammad Mehdi, A.H. 1216, A.D. 1801. Richly illuminated, with portraits of the Royal author and his predecessor Aga Muhammad, in fine enamelled binding. 17 by 11 $\frac{1}{4}$ in.



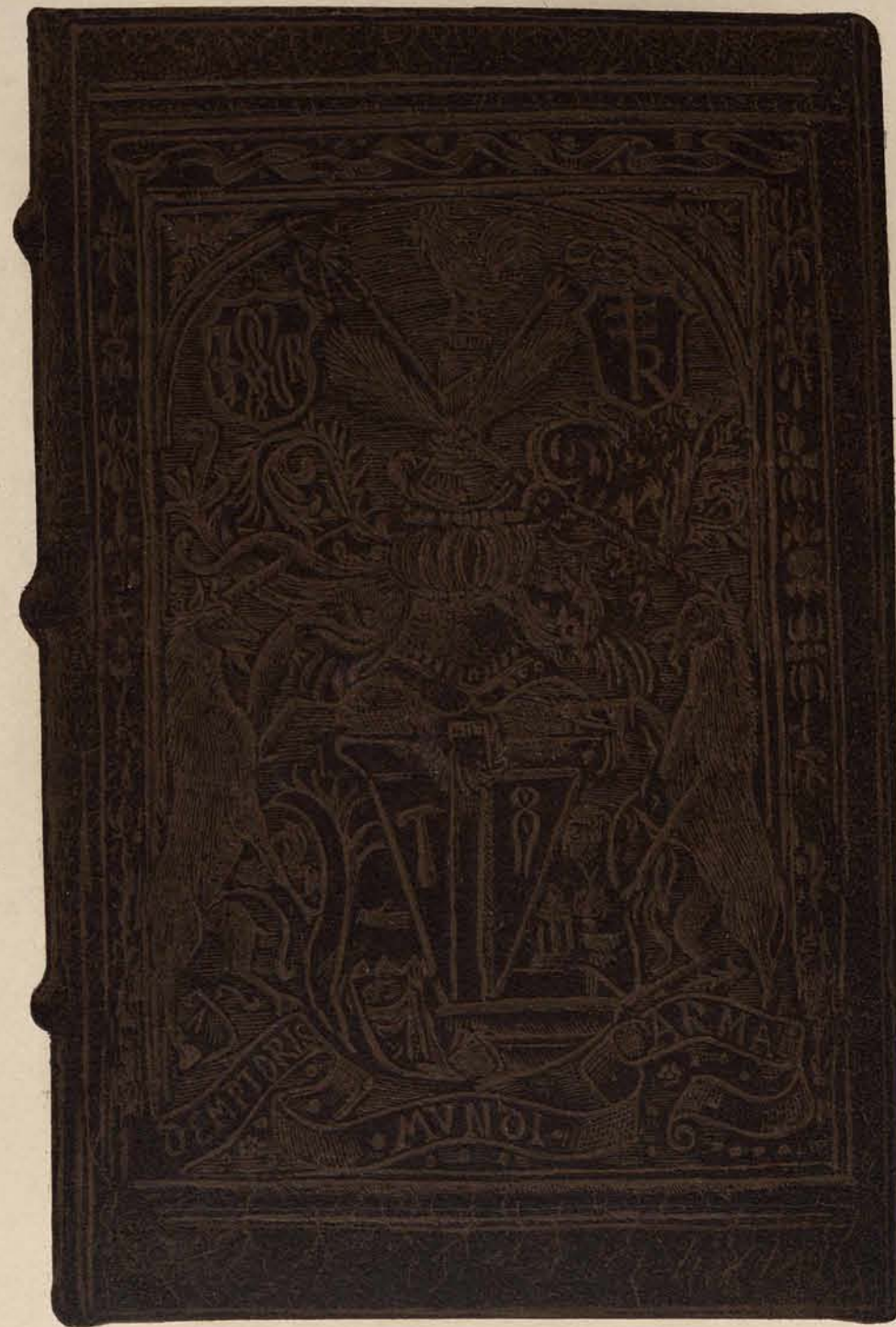
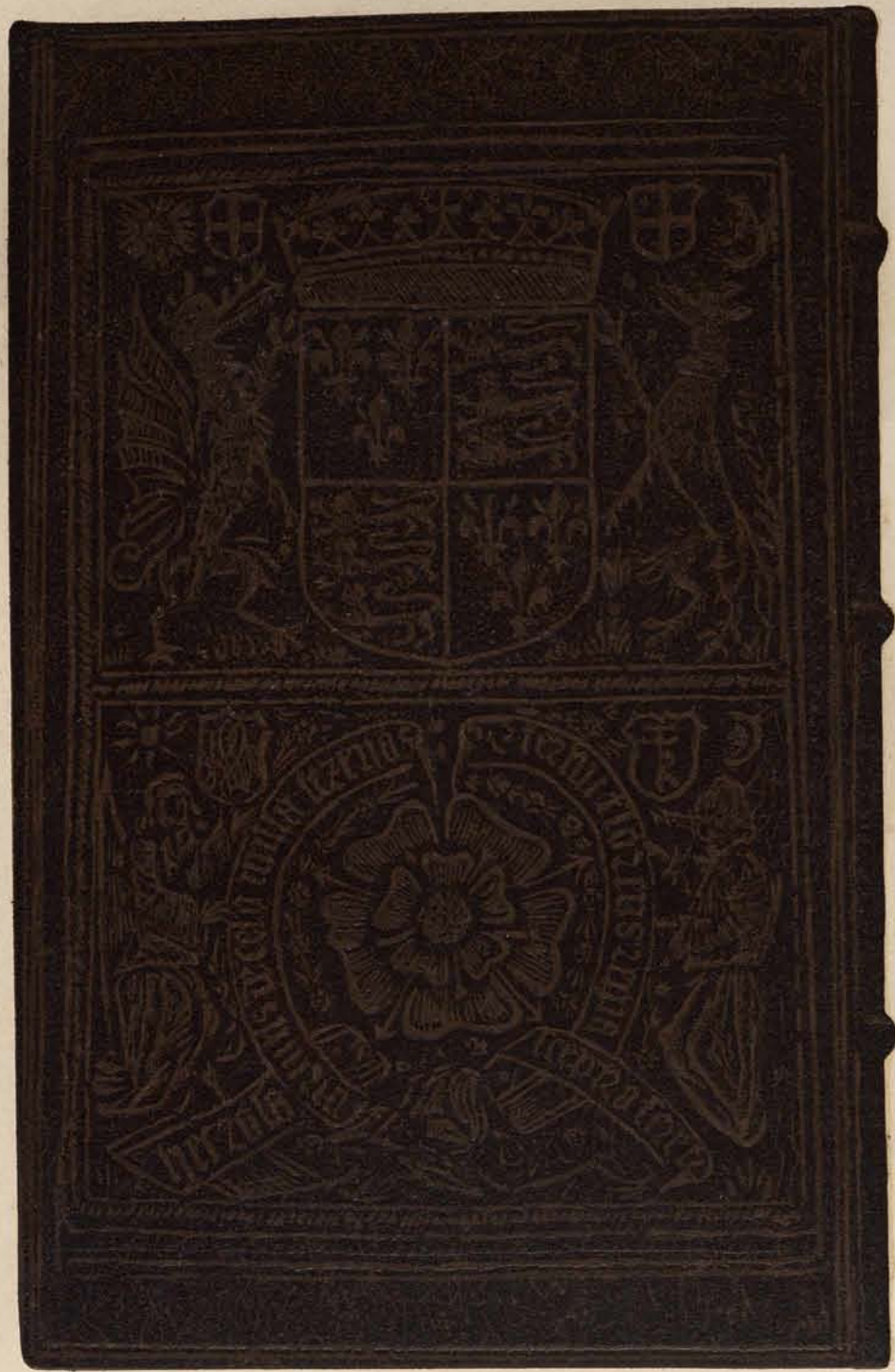
I—OVIDIUS DE TRISTIBUS. PARIS. S.A.
WITH ARMS OF KATHERINE OF ARRAGON.



2—POLITIANI MISCELLANEA. 1522.
BOUND FOR HENRY VIII.



3—HORÆ B. MARIE VIRGINIS. MS. XV. CENT.
BOUND FOR HENRY VIII.



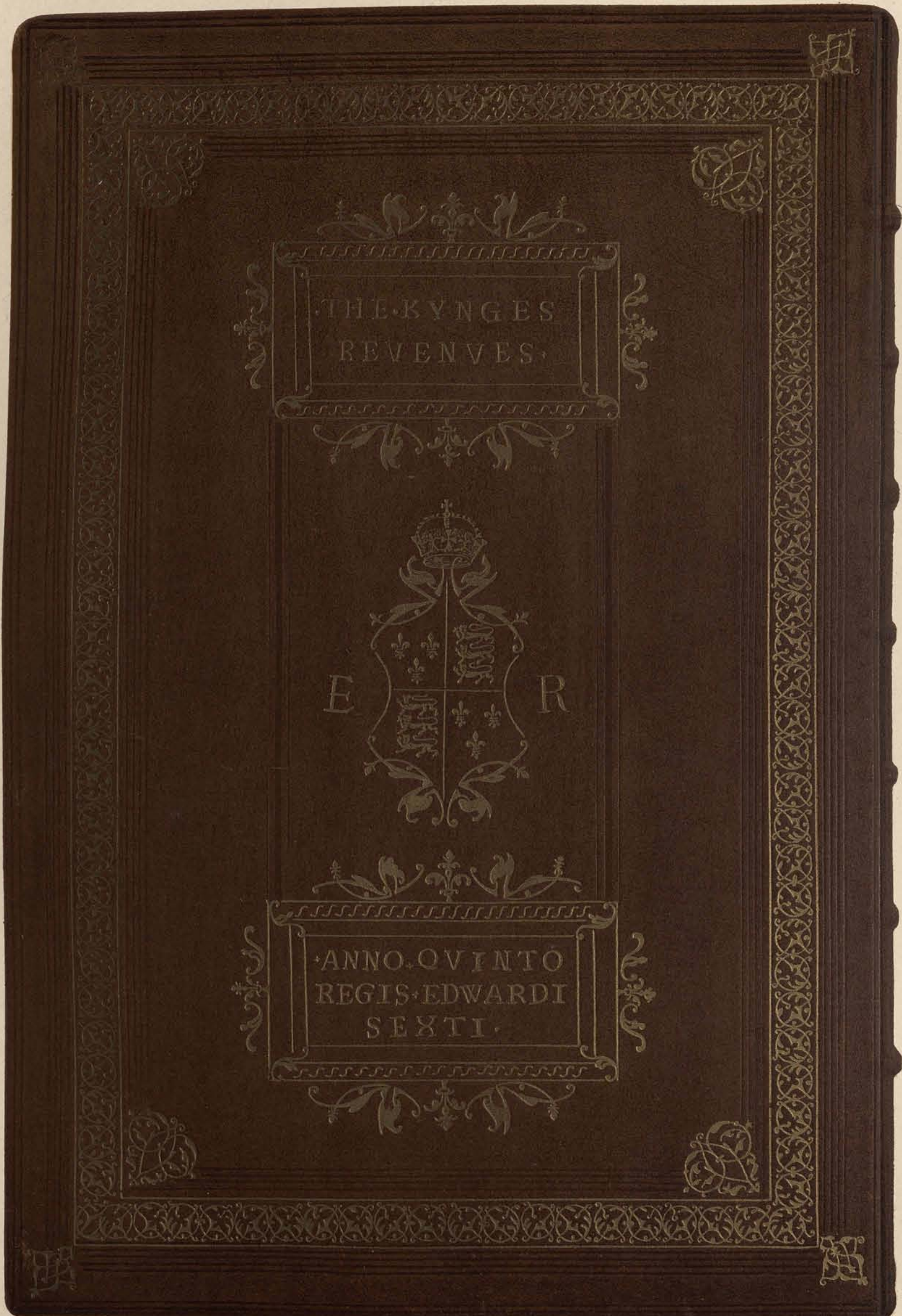
4—ARETINI EPISTOLÆ. 1535.
BOUND FOR HENRY VIII.



5—PAYNELL. THE CONSPIRACIE OF CATILINE.
BOUND FOR HENRY VIII.



6—ÆSOPI VITA ET FABELLÆ. 1565.
TUDOR BINDING.



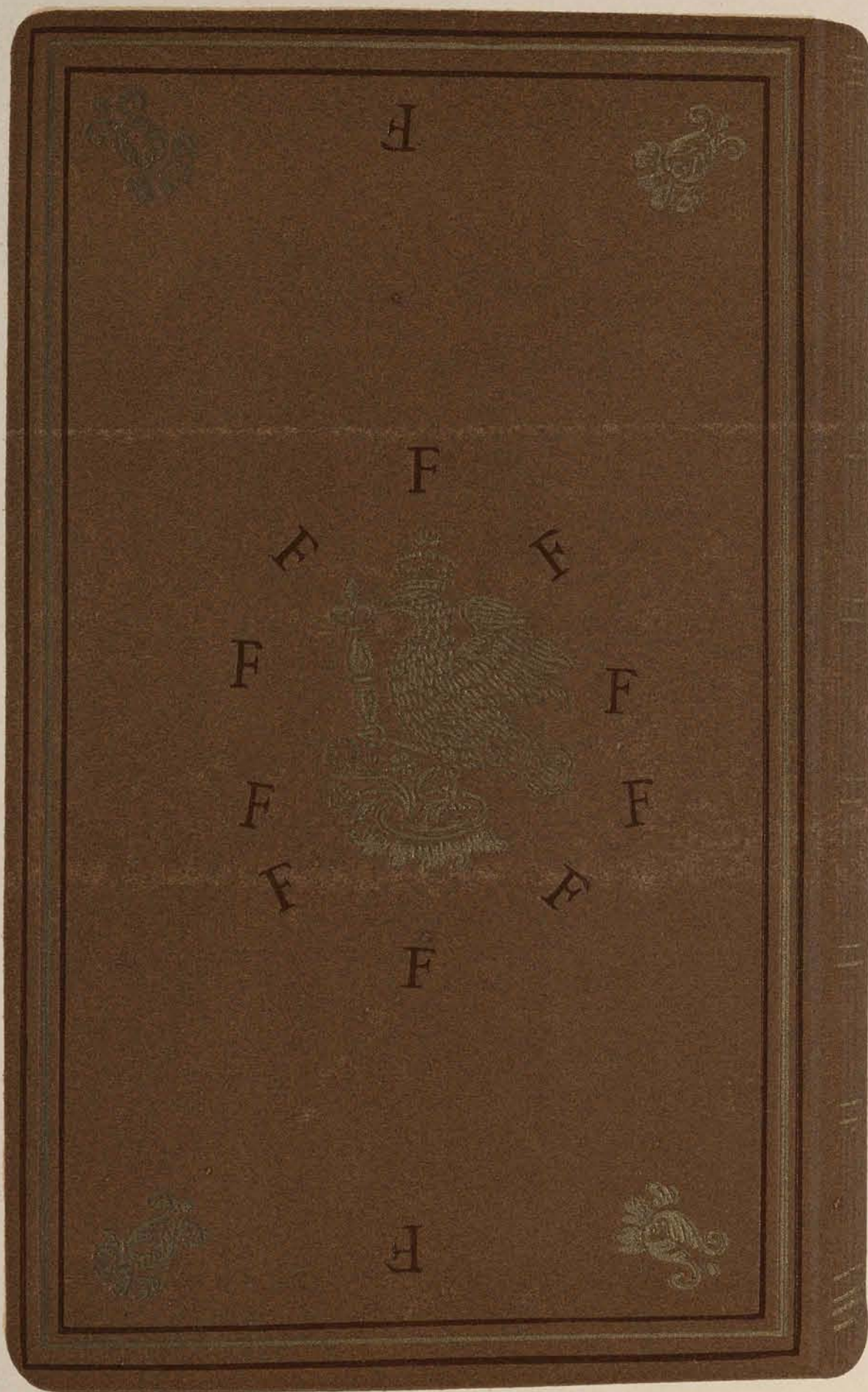
THE KYNGES
REVENUES



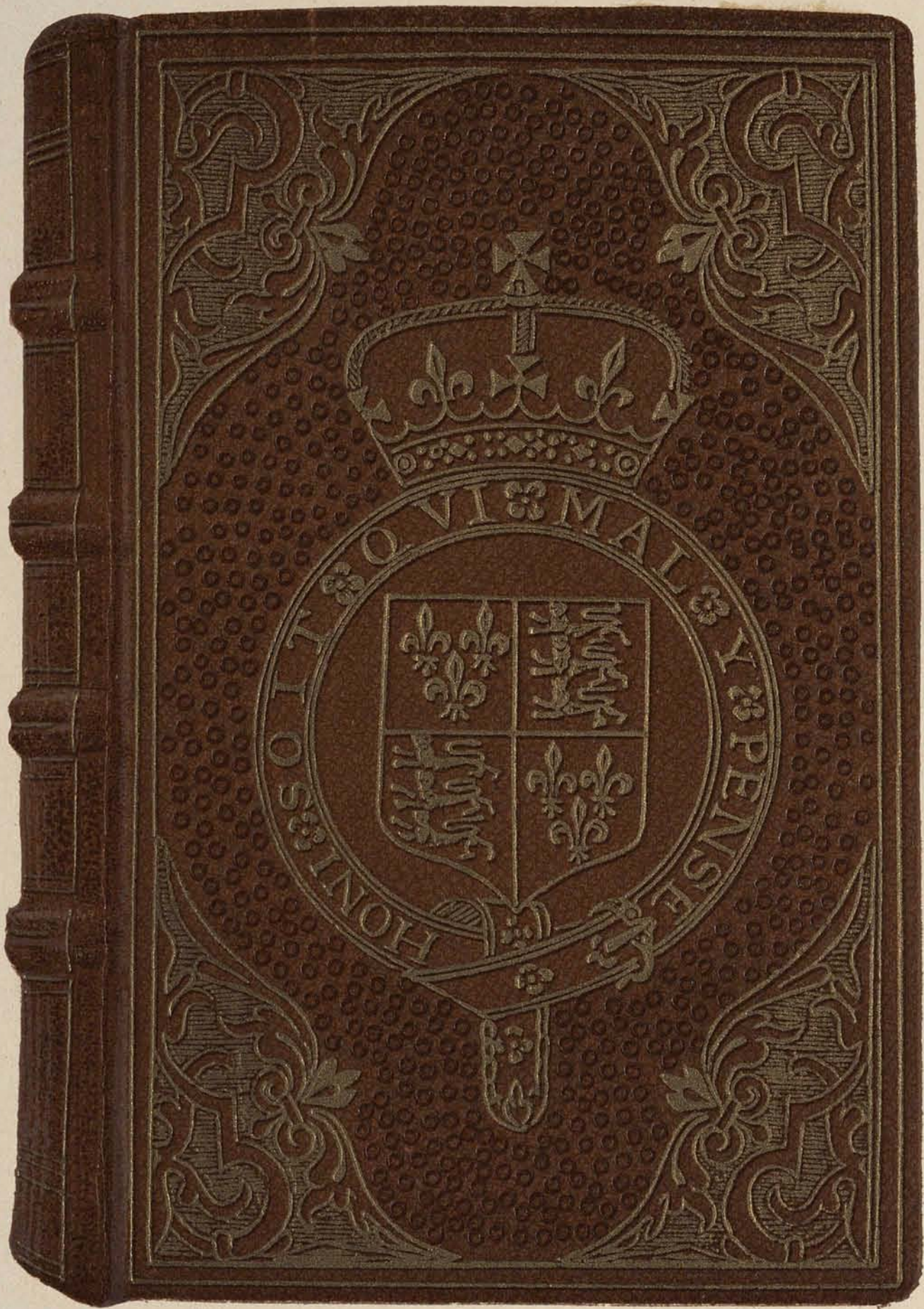
ANNO QVINTO
REGIS EDWARDI
SEXTI



8—STRENA GALT. DELÆNI. MS.
BOUND FOR EDWARD VI.

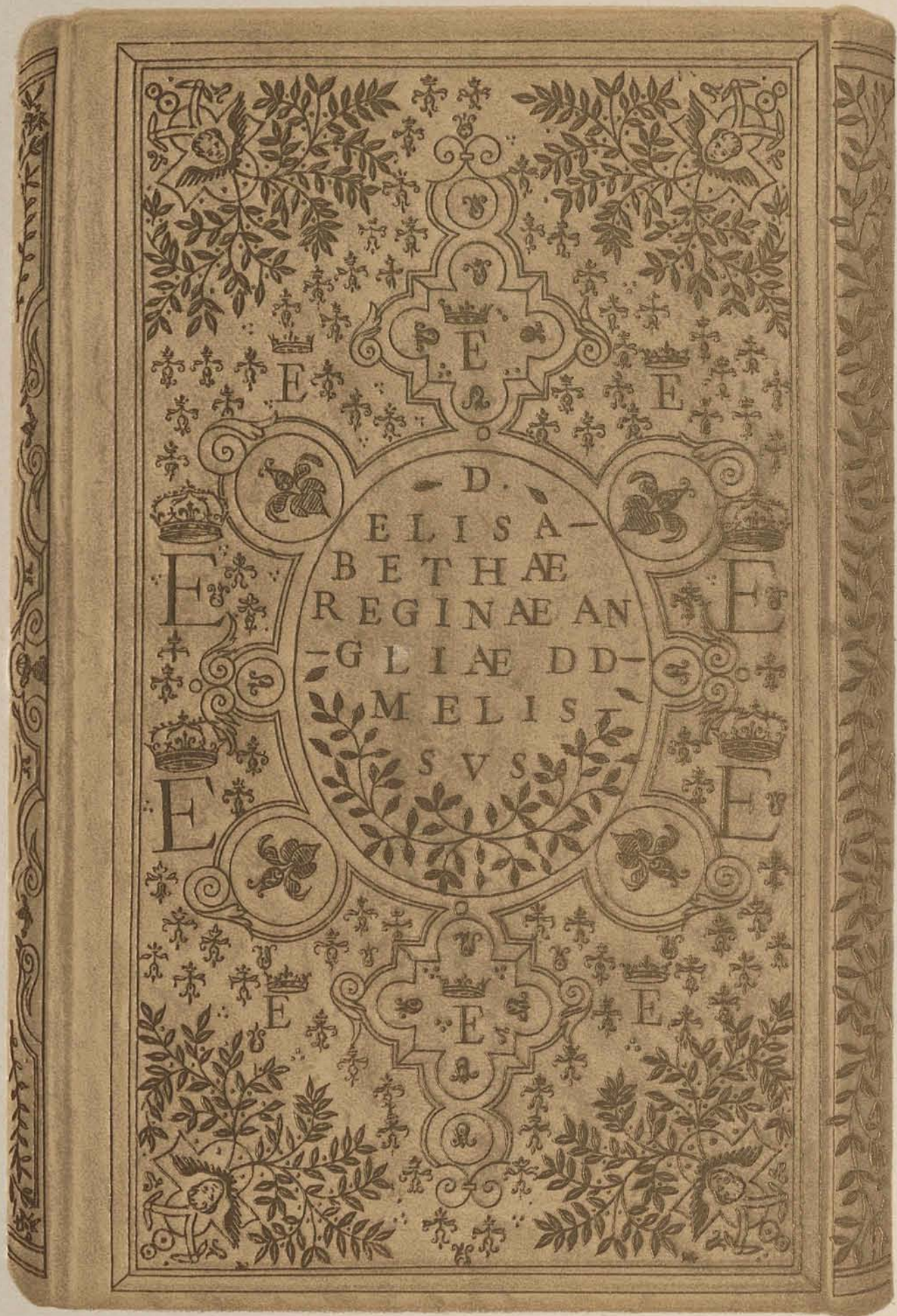


9—CICERONIS EPISTOLÆ. ALDUS. 1540.
BOUND FOR PRINCESS ELIZABETH.



10—JUSTINIANI INSTITUTIONES. 1578.

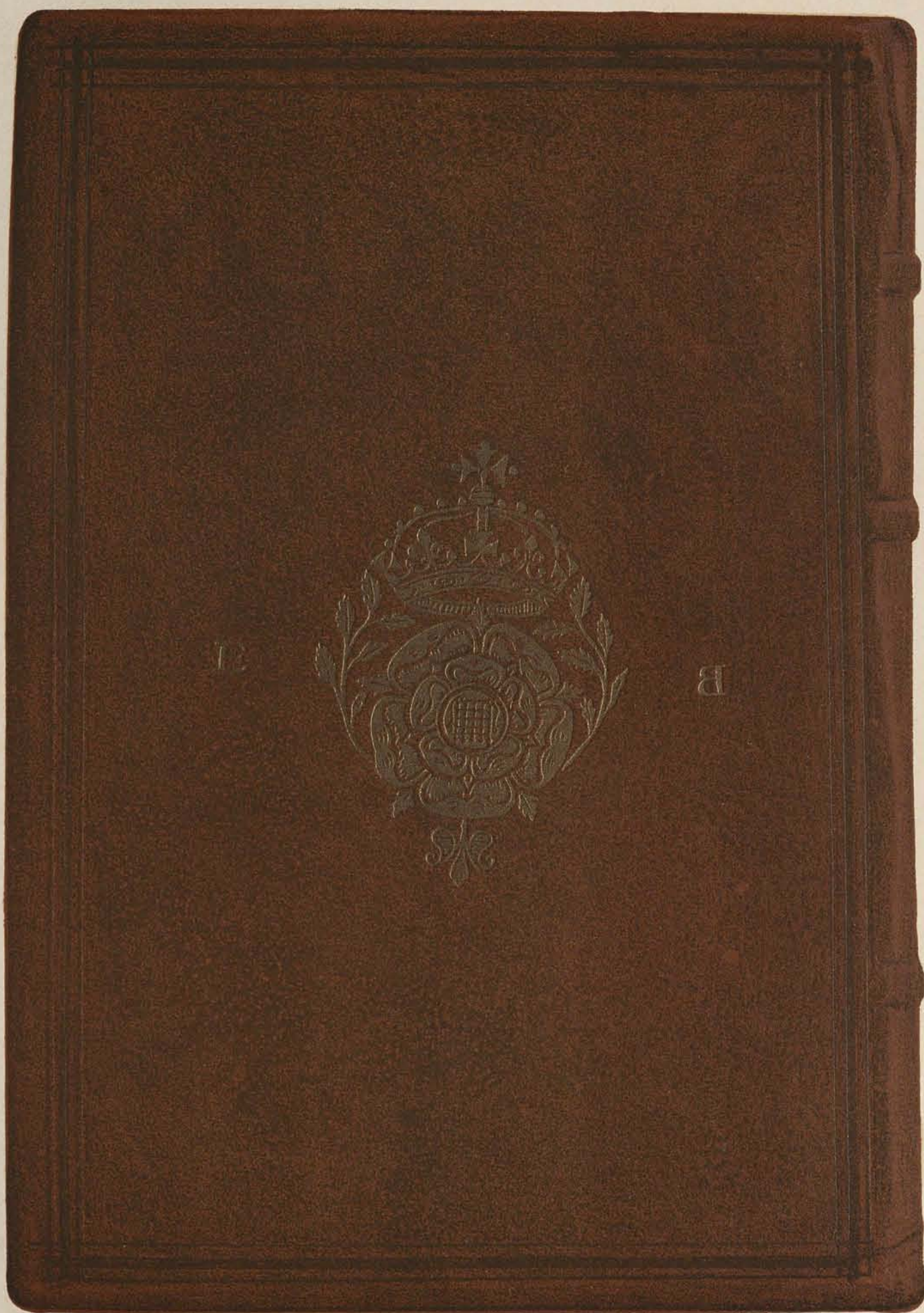
BOUND FOR QUEEN ELIZABETH.



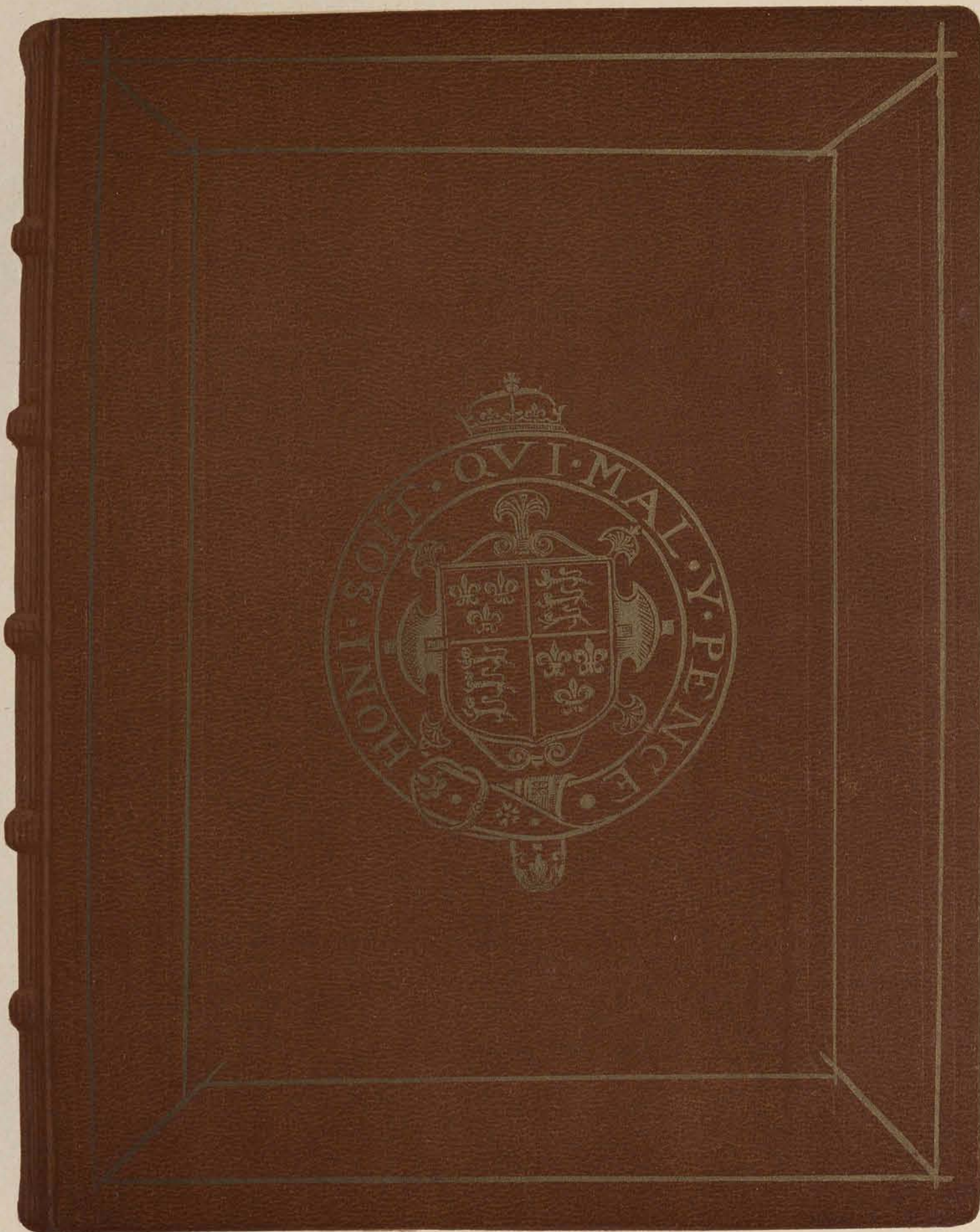
II—MELISSI SCHEDIASMATA. 1586.

BOUND FOR QUEEN ELIZABETH.

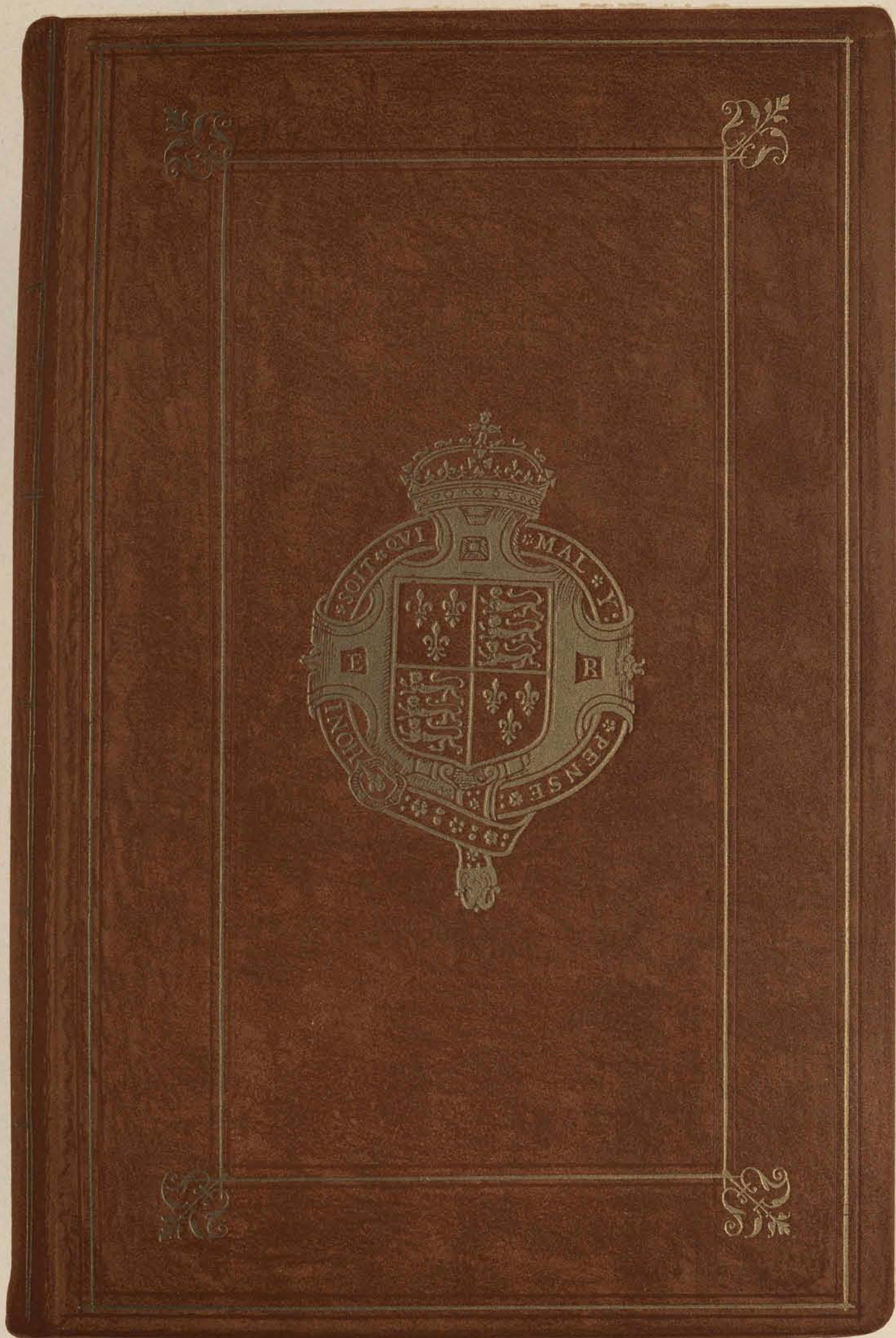
(For the back see Pl. 118).



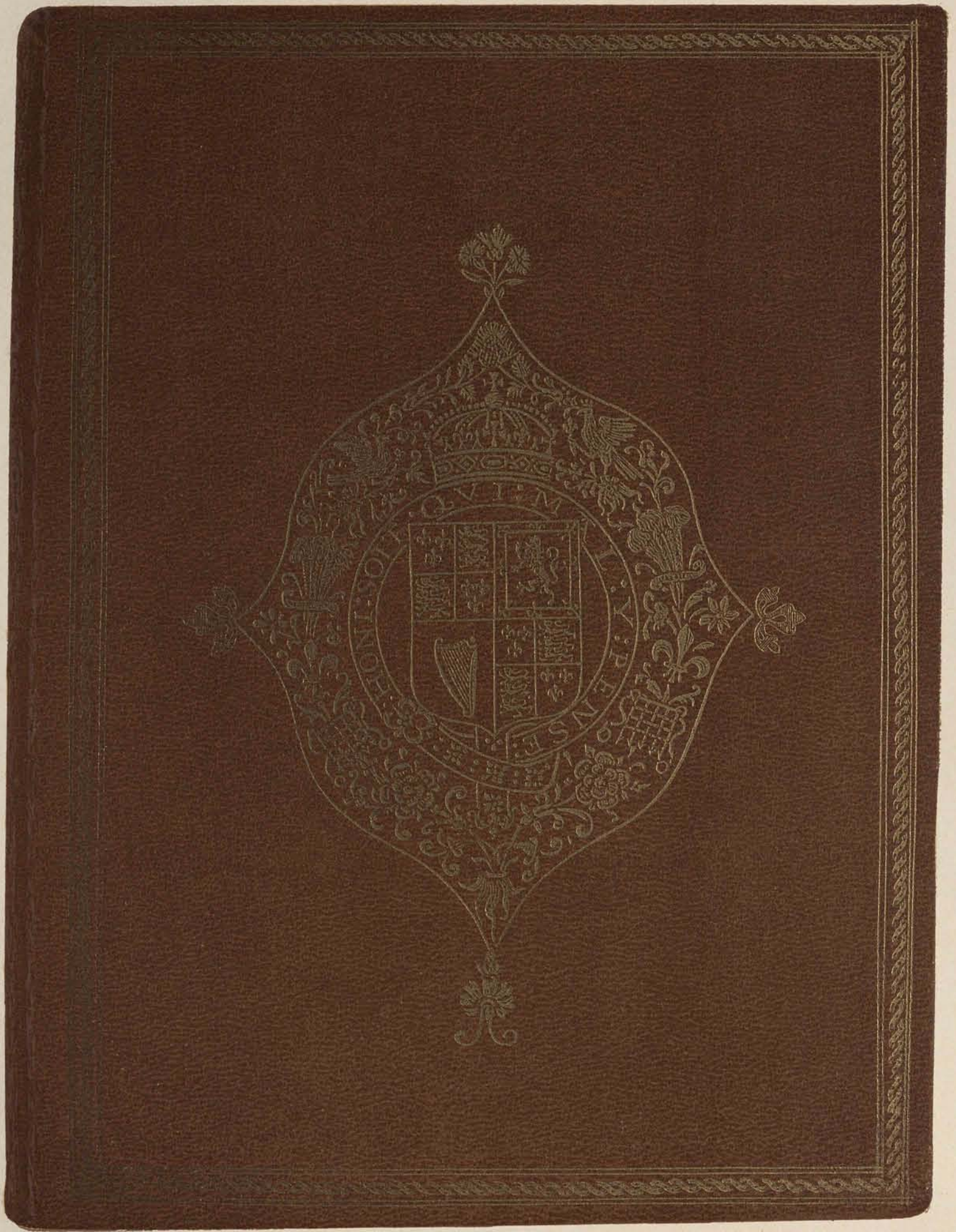
12—SPENSER. THE FAERIE QVEENE. 1590.
BOUND FOR QUEEN ELIZABETH.



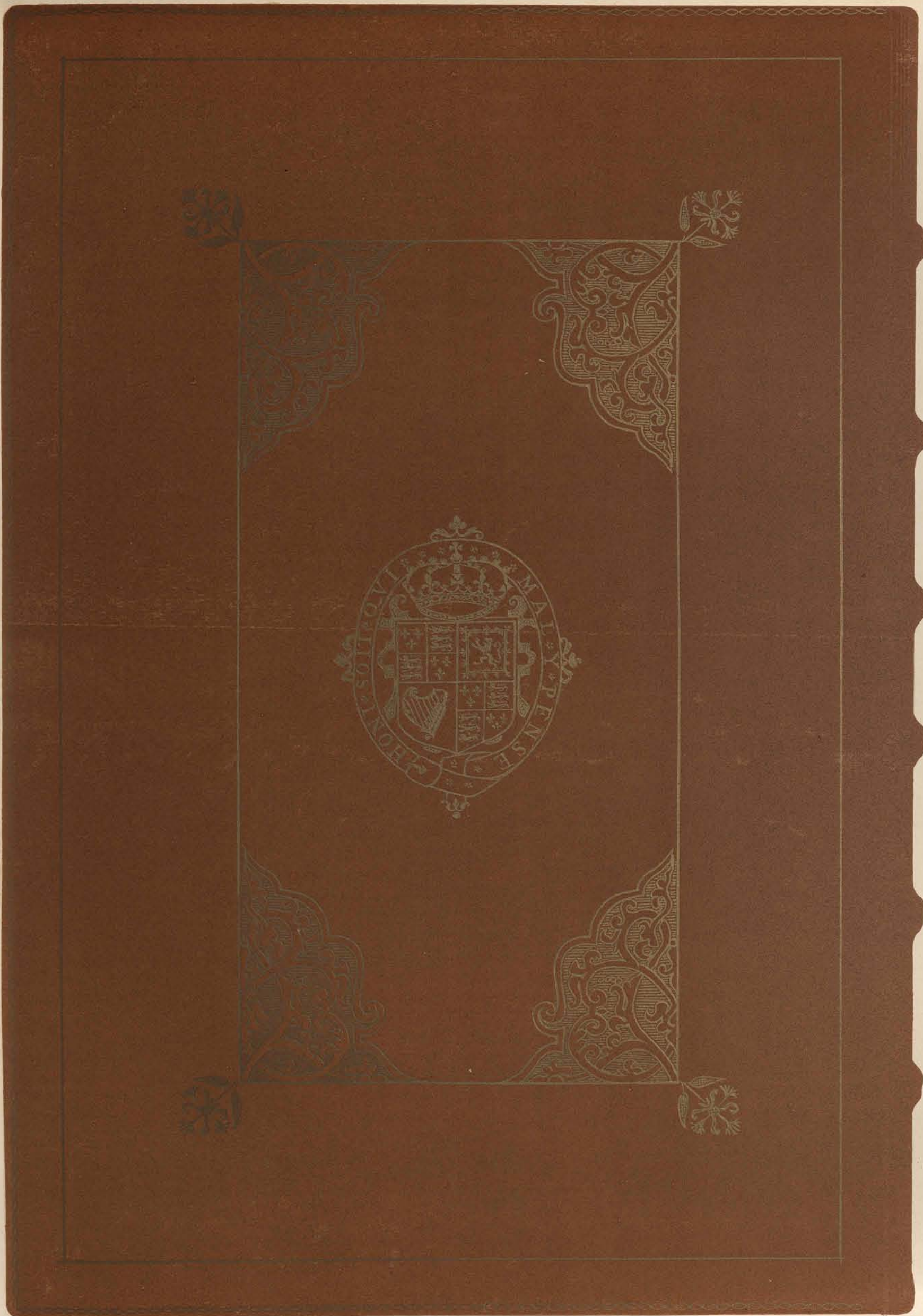
13—LINDBERG. COMMENTARII RERUM MEMORABILIVM. 1591.
BOUND FOR QUEEN ELIZABETH.



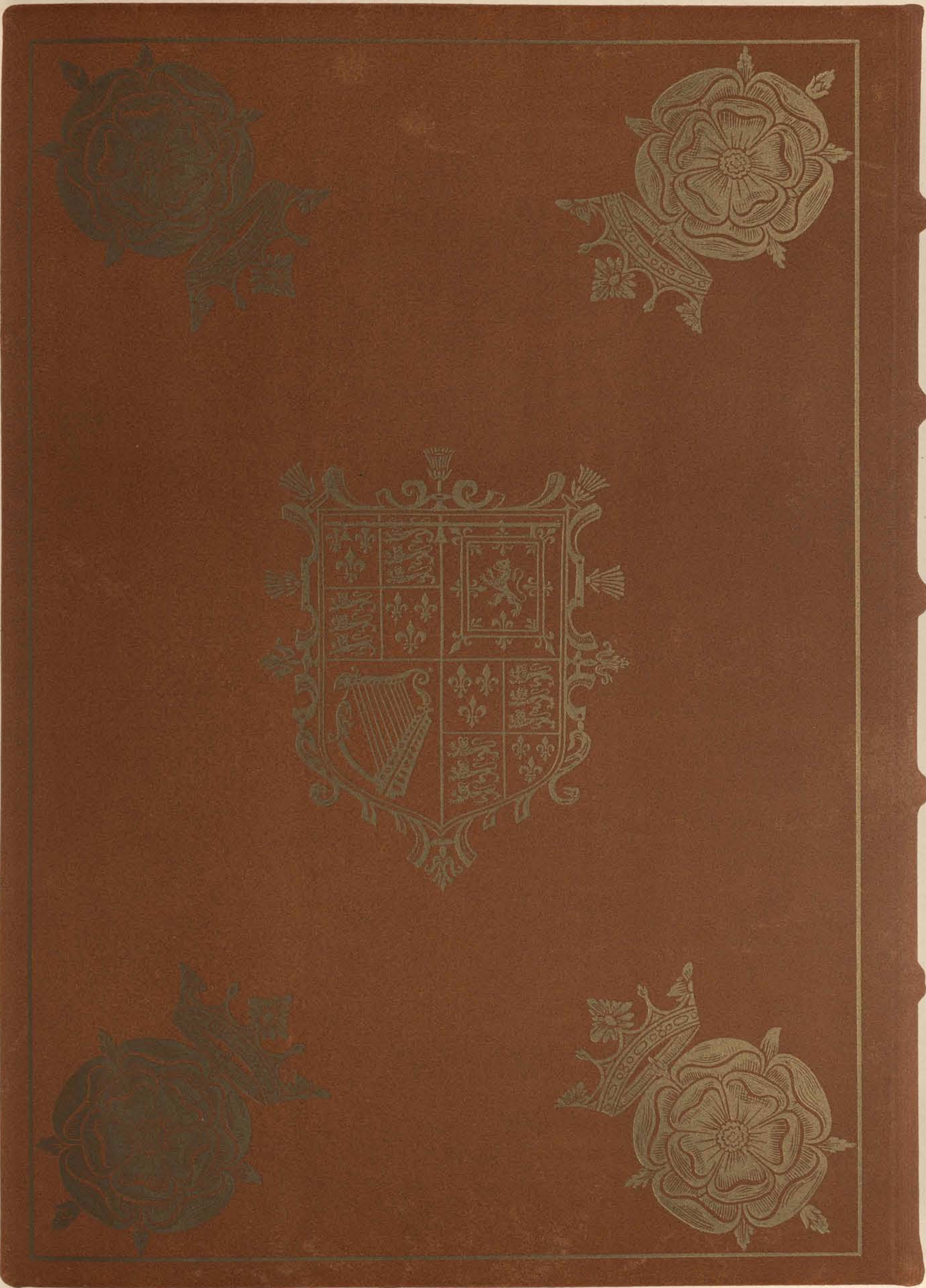
14—STATUTES OF THE ORDER OF THE GARTER.
BOUND FOR QUEEN ELIZABETH.



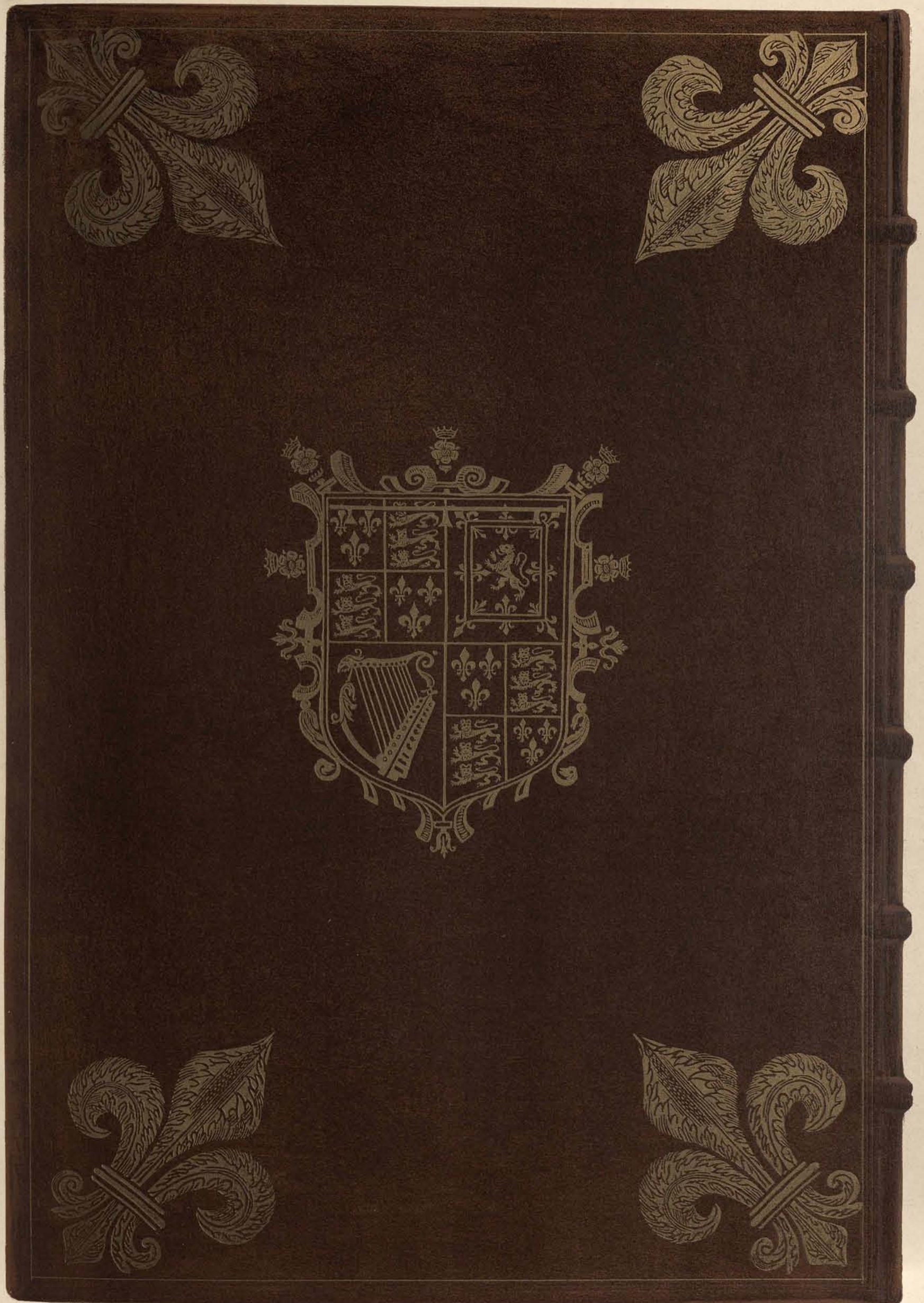
15—CAMERARII ET BOISSARDI EMBLEMATA. 1590—1596.
BOUND FOR JAMES I.

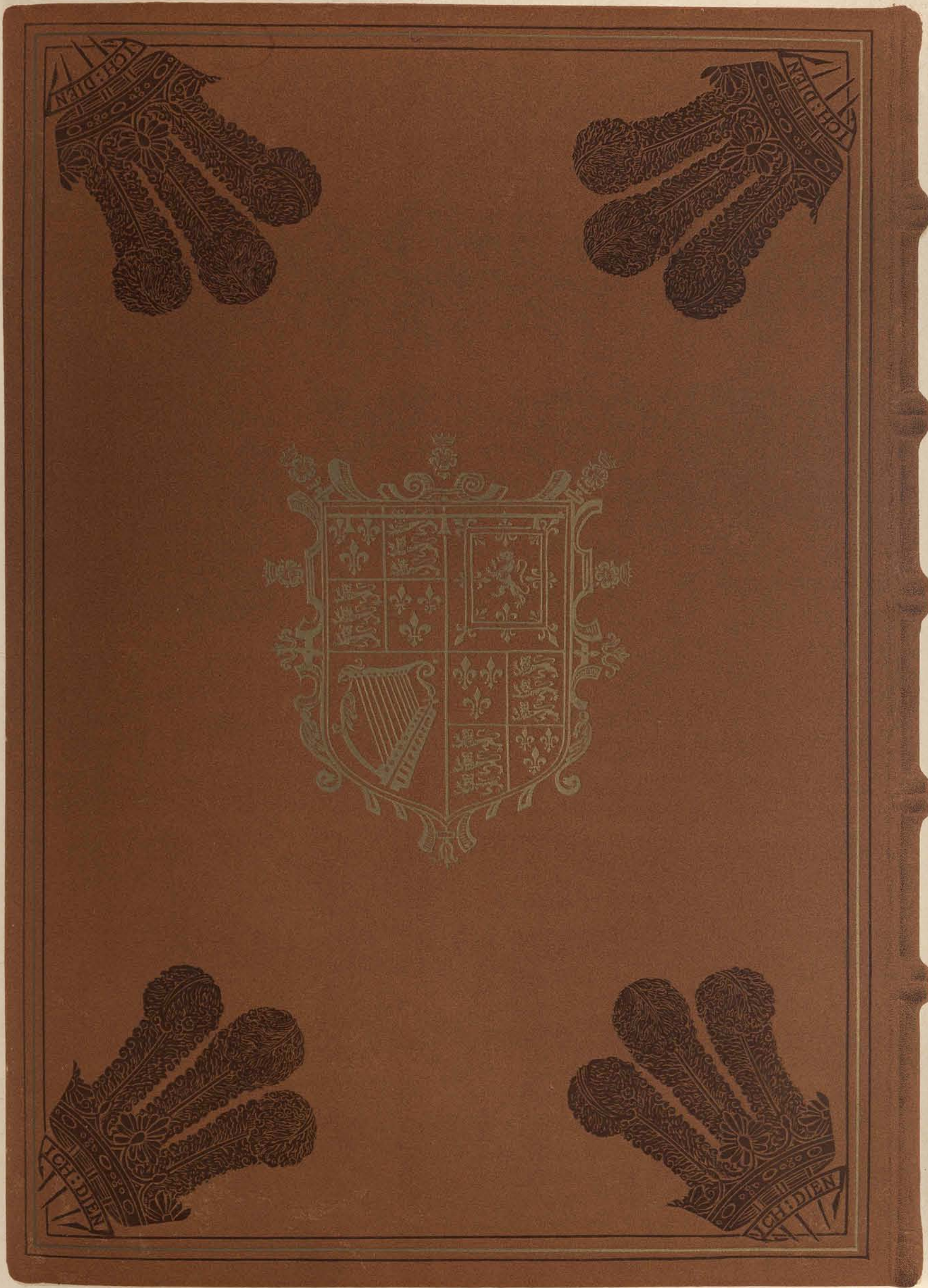


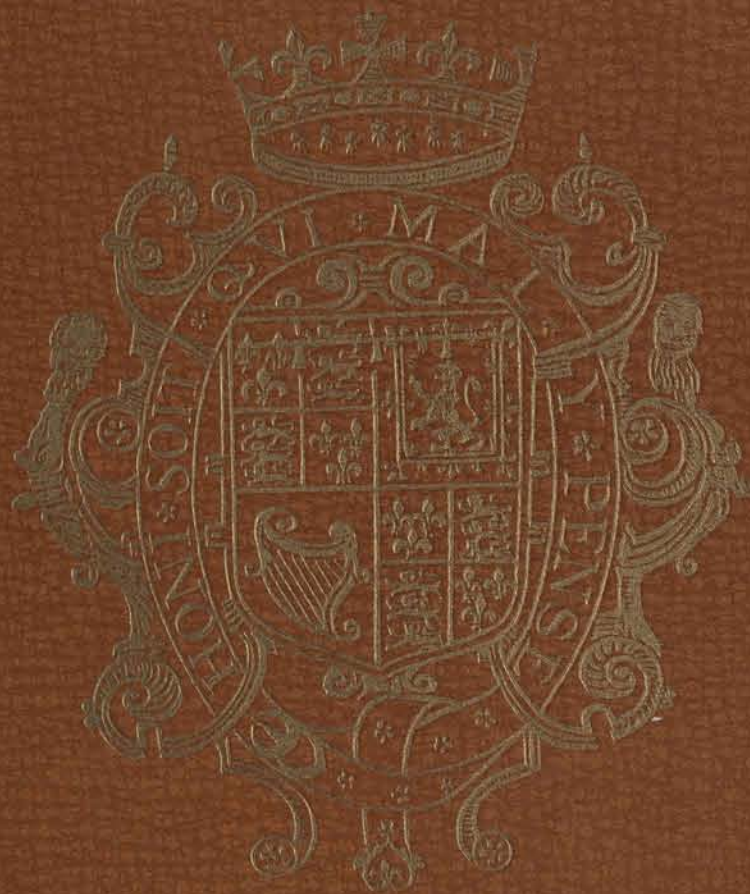
16—ARMS AND PEDIGREES OF ENGLISH FAMILIES. MS. *circa* 1610.
BOUND FOR JAMES I.



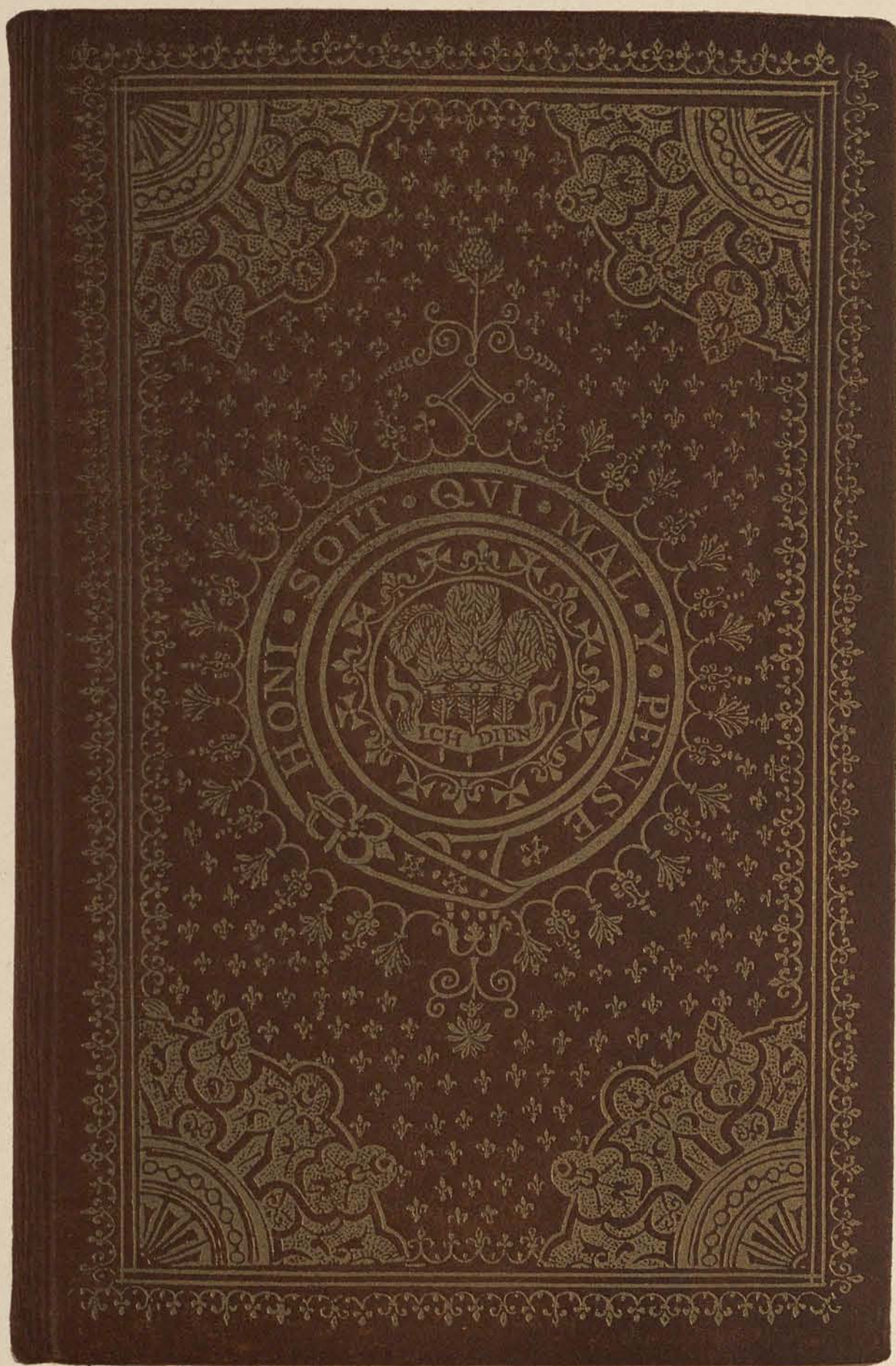
17—GOLTZIUS. C. JULIUS CÆSAR. 1563.
BOUND FOR HENRY PRINCE OF WALES.



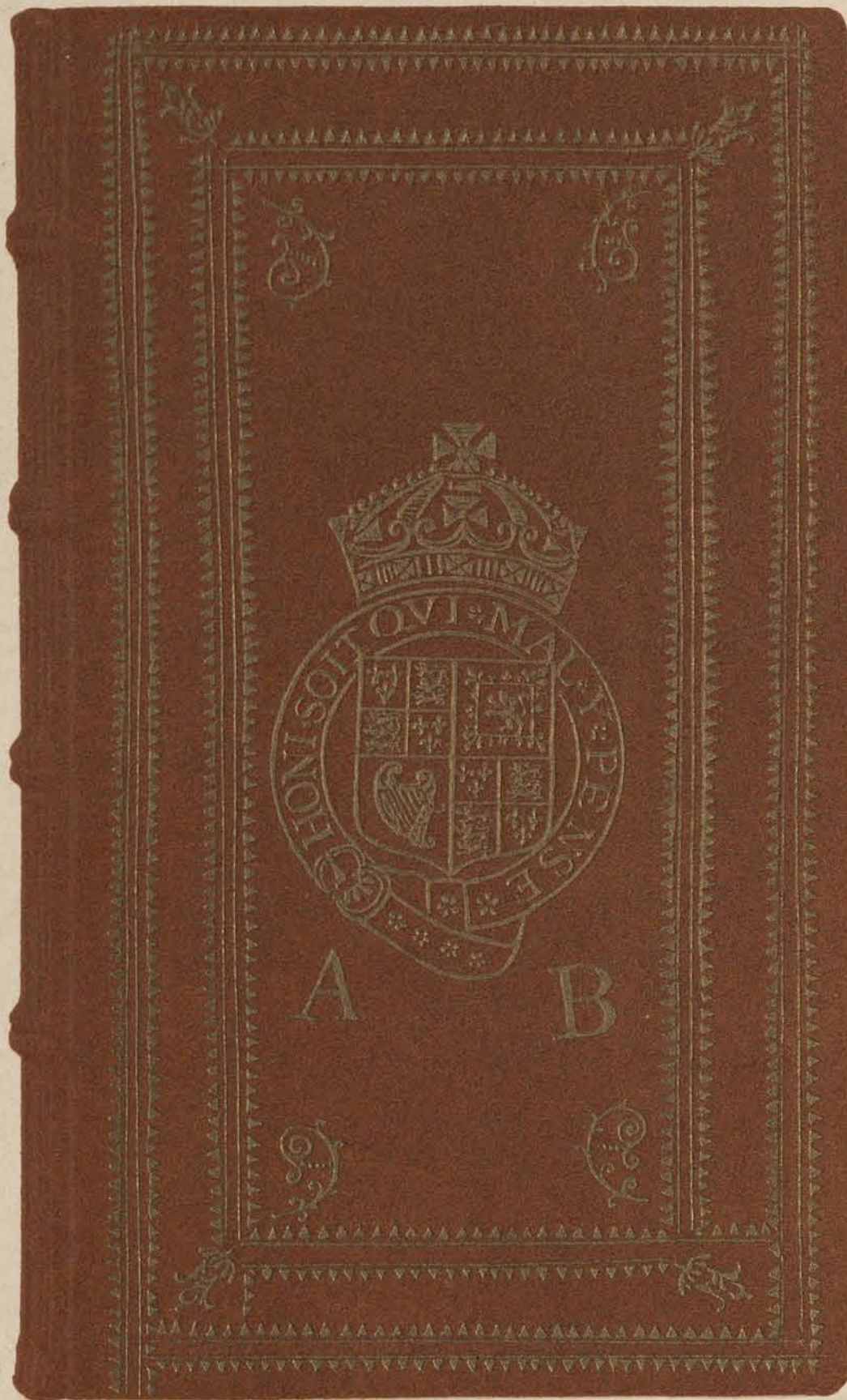




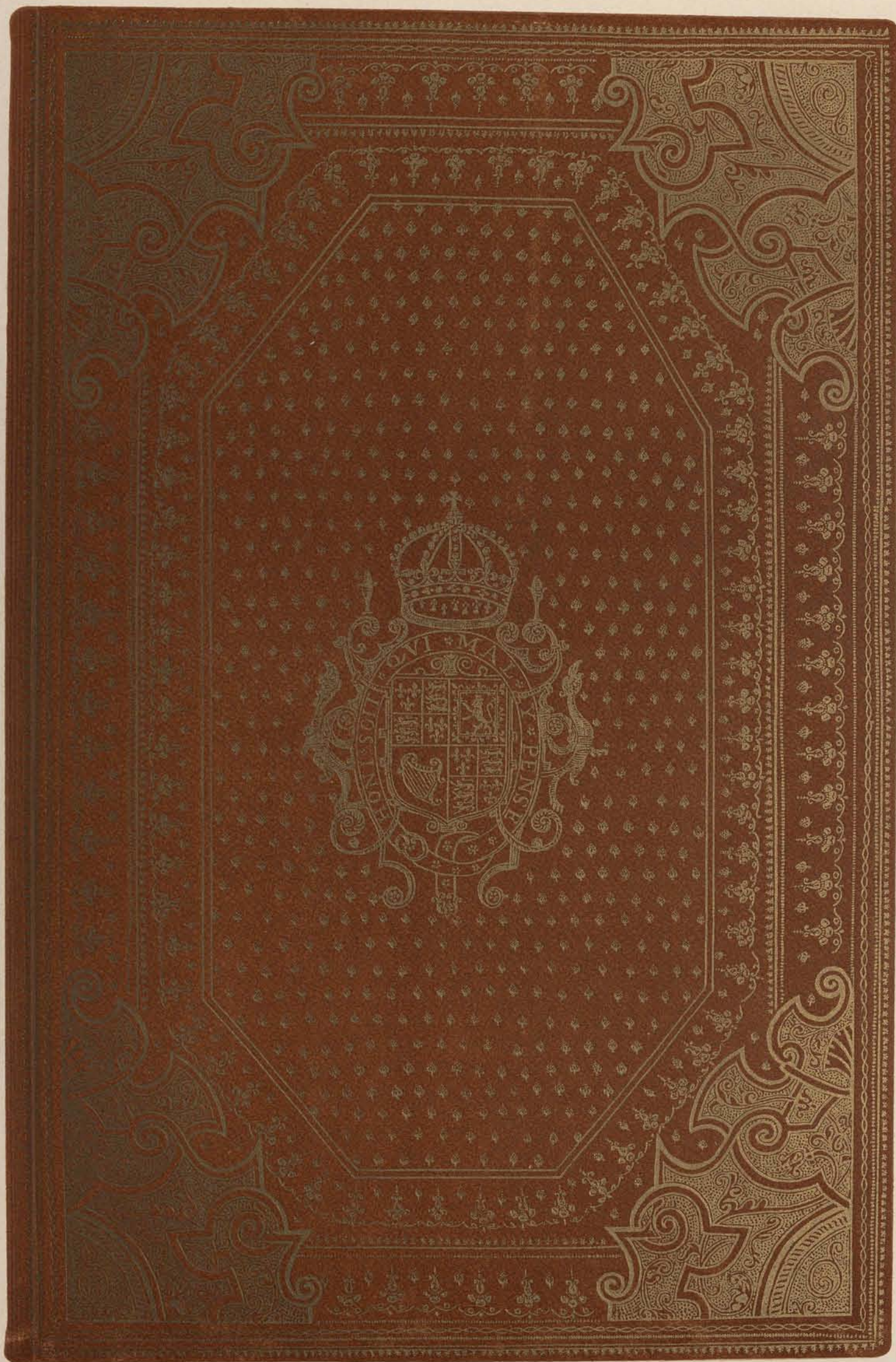
20—DOGLIONI. THEATRO UNIVERSALE DE' PRINCIPI. 1606.
BOUND FOR HENRY PRINCE OF WALES.



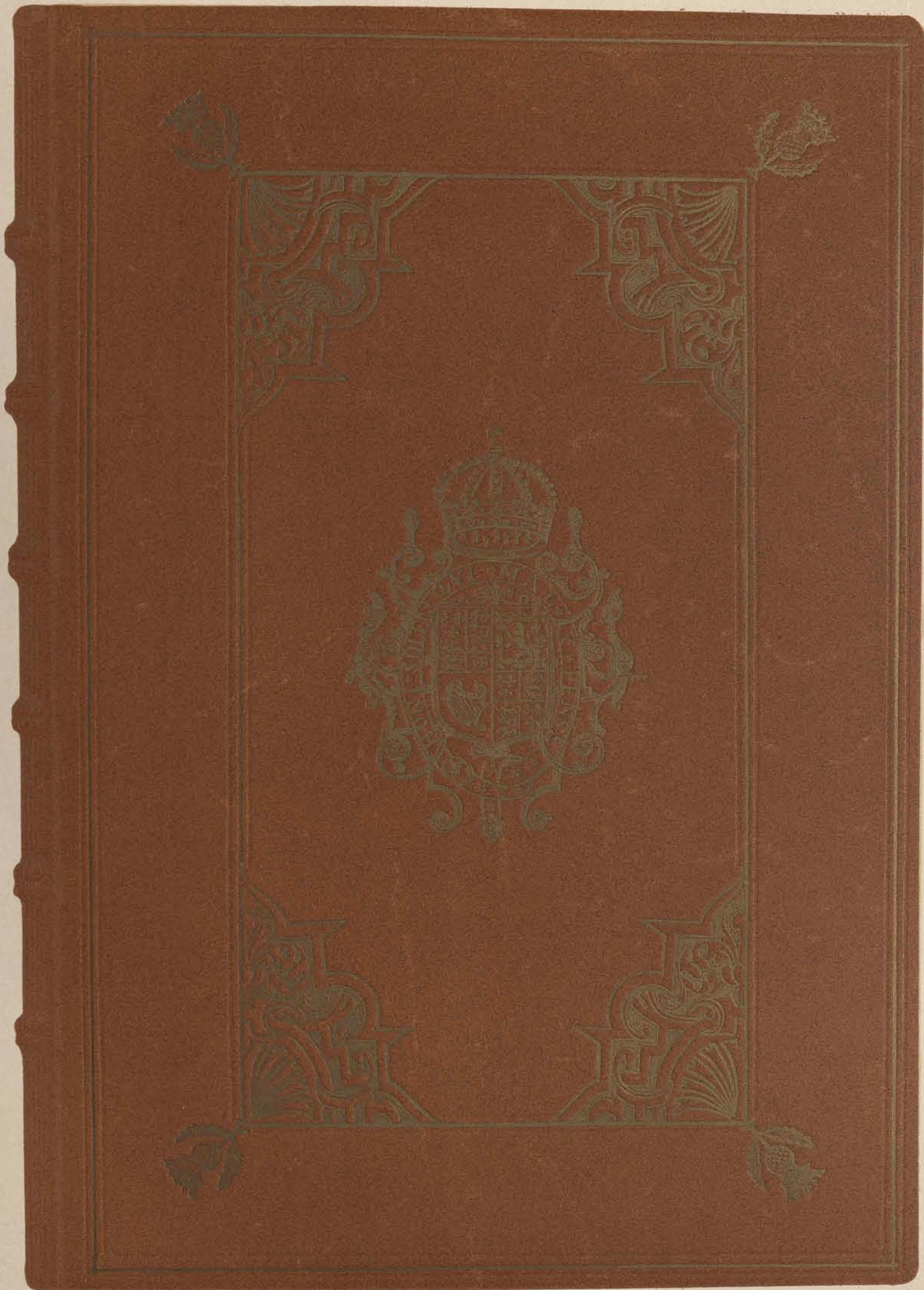
21—ECPHRASIS PARAPHRASEOS G. BUCHANANI IN PSALMOS. 1620.
BOUND FOR CHARLES PRINCE OF WALES.



22—MAY. THE MIRROR OF MINDS. 1623.
BOUND FOR CHARLES I.



23—ŒUVRES DE GUILLAVME DU VAIR. 1625.
BOUND FOR CHARLES I.



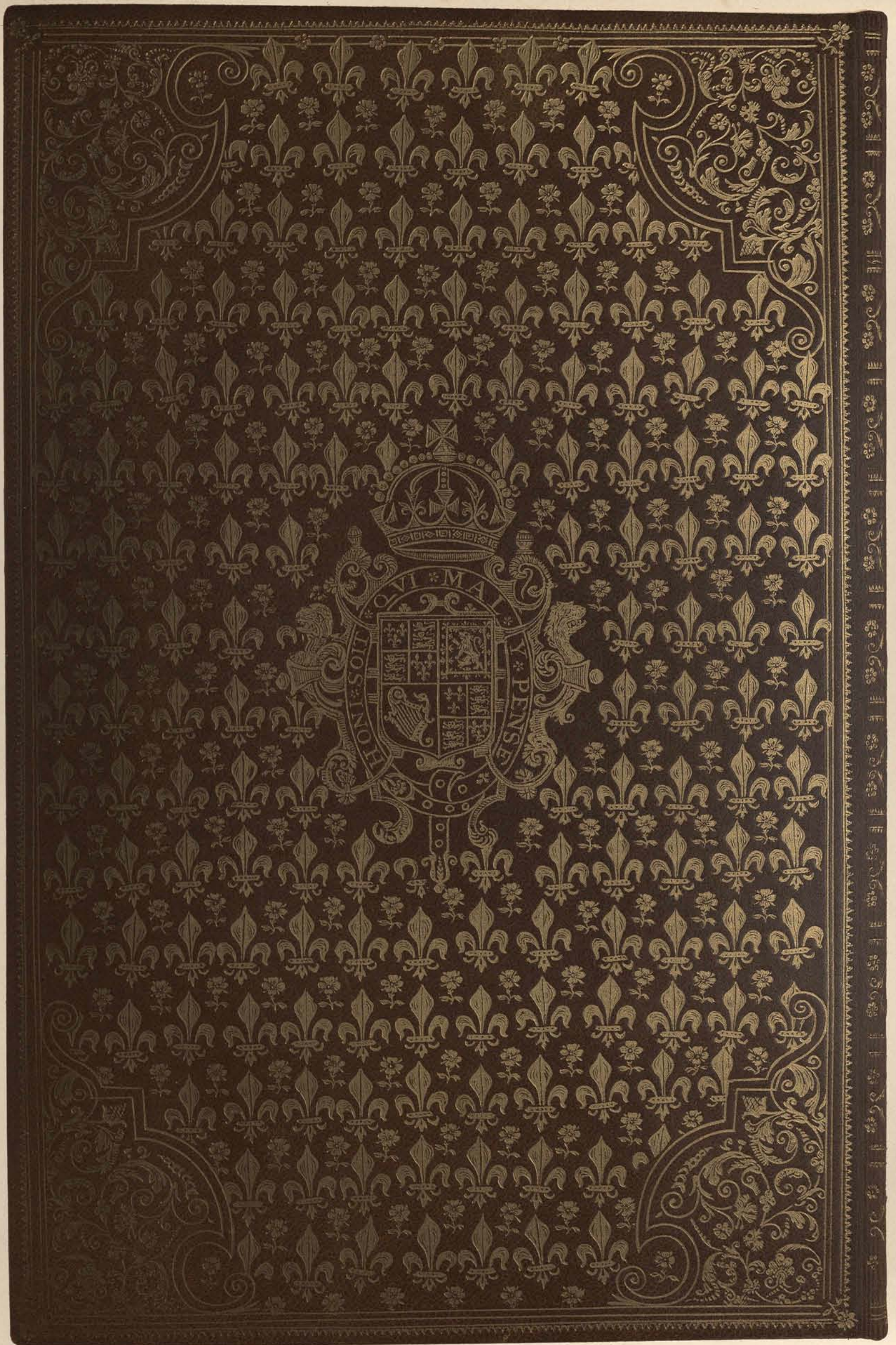
24—WORKS OF BISHOP JEWELL. 1631.
BOUND FOR CHARLES I.



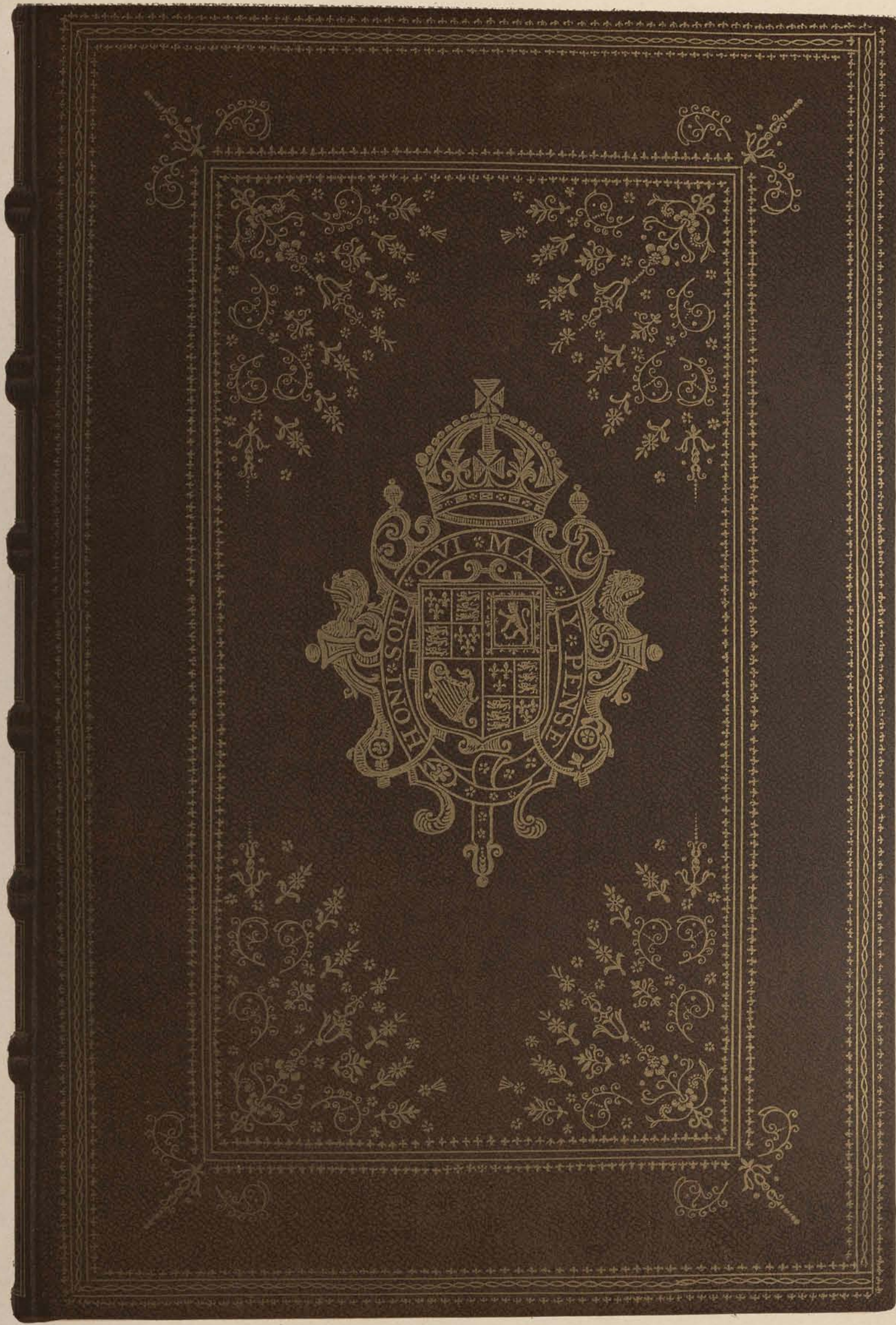
25—COMMON PRAYER. EDINBURGH, 1633.
BOUND FOR CHARLES I.

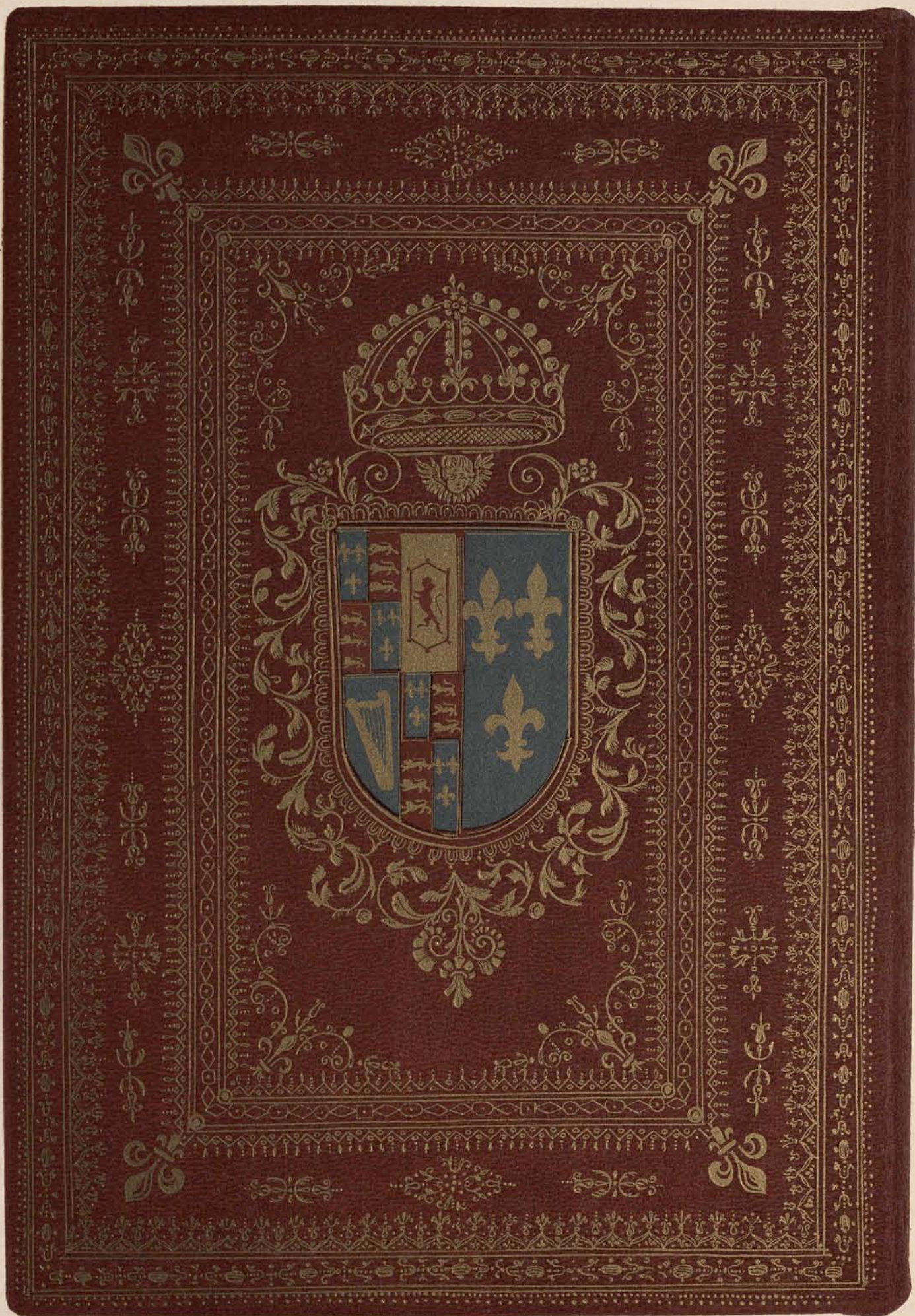
1639



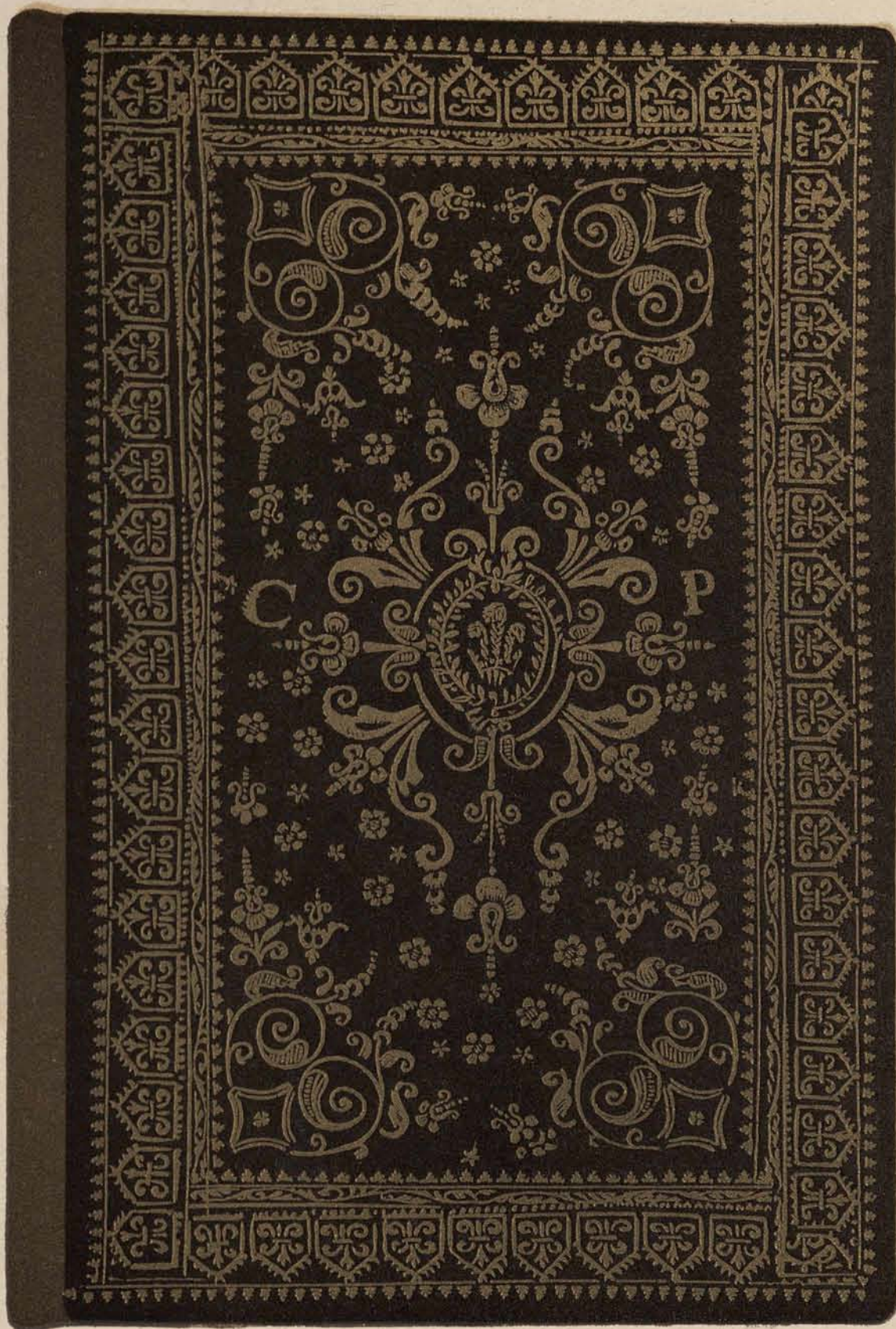


27—LOBKOWITZ. PHILIPPUS CAR. V. FIL. LUSITANIÆ REX DEMONSTRATUS. 1639.
BOUND FOR CHARLES I.





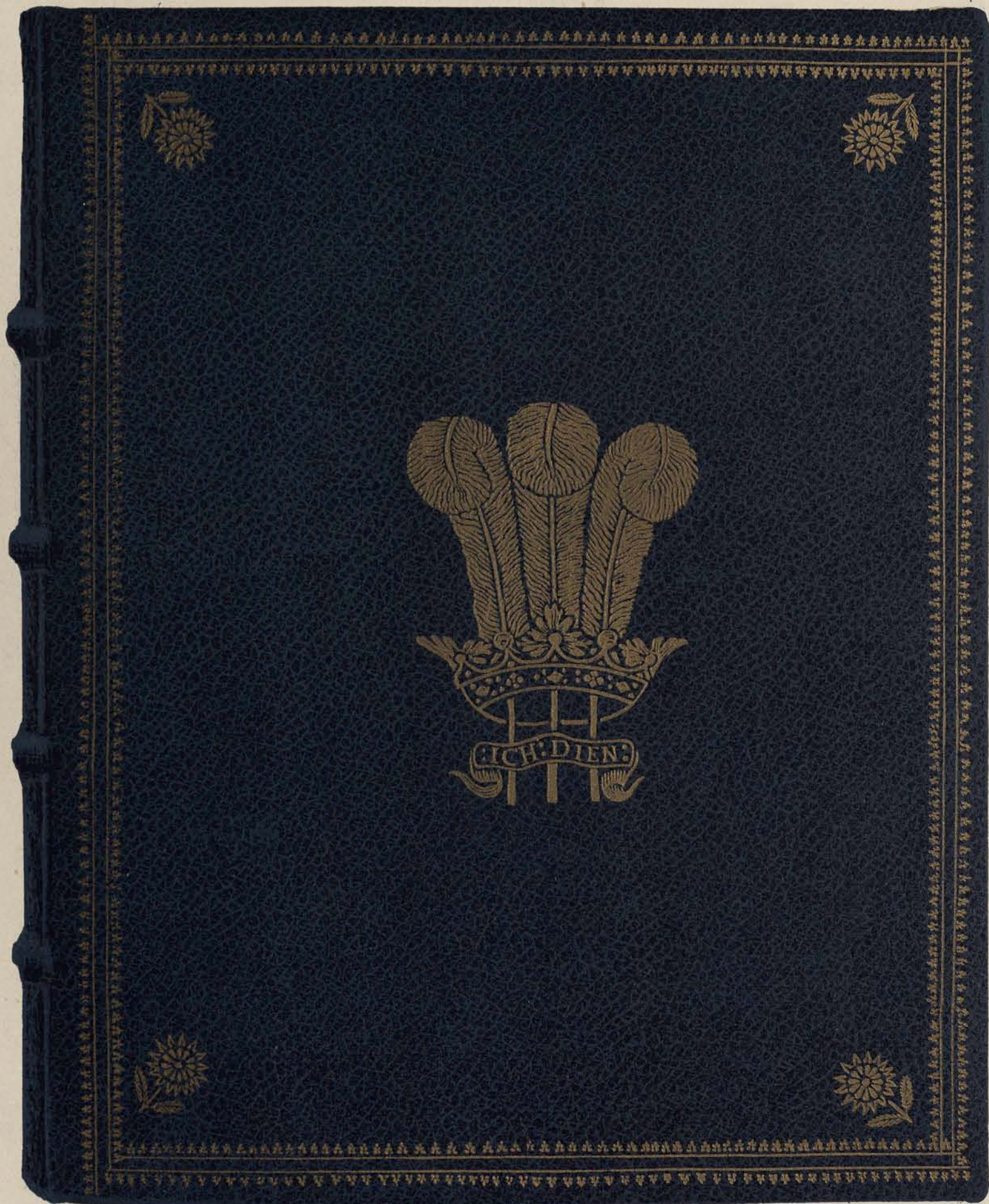
29—BARBERINO CARD. POESIE LATINE. 1642.
BOUND FOR QUEEN HENRIETTA MARIA.



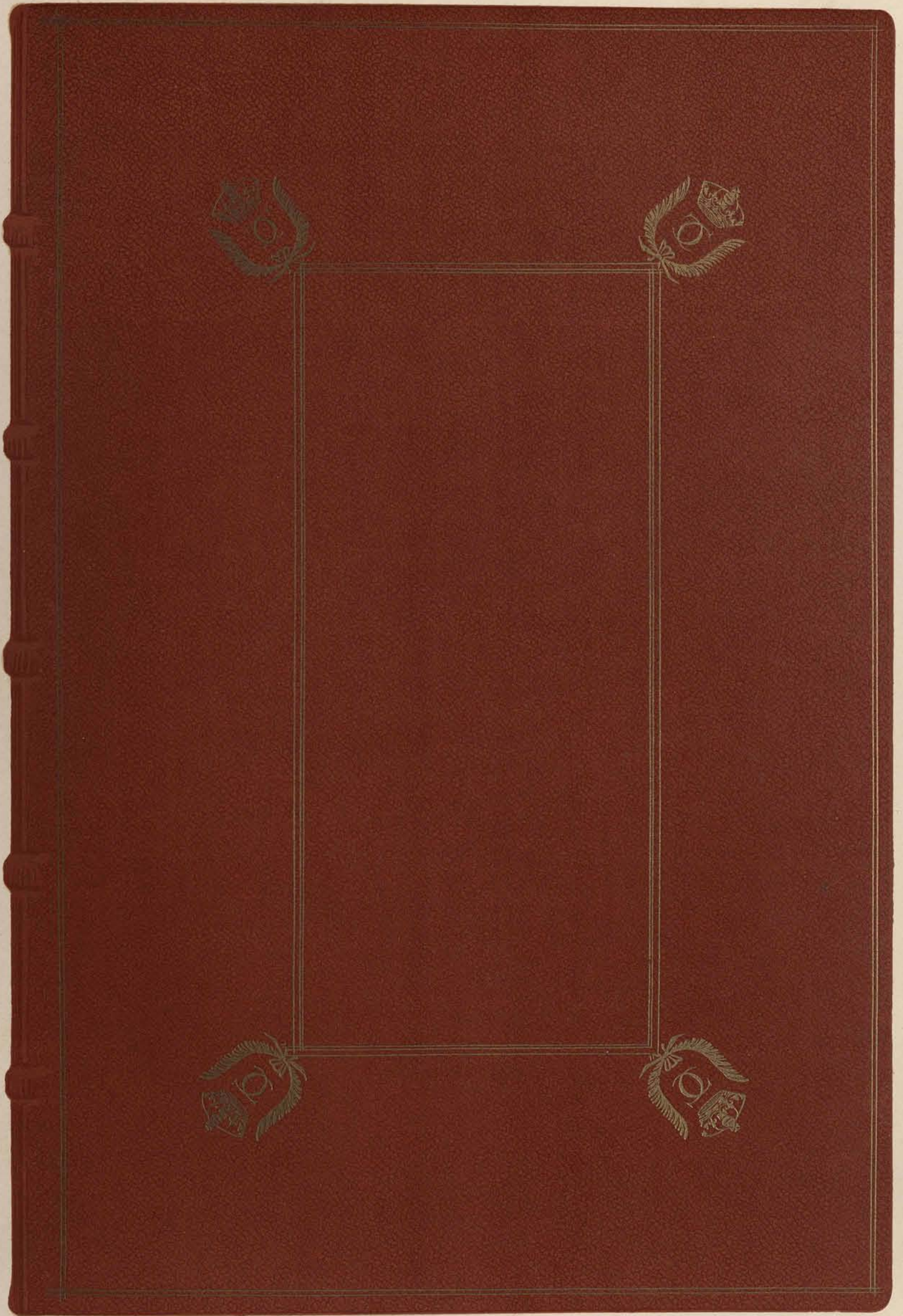
30—ANCHORAN. THE GATE OF TONGUES UNLOCKED. 1631.
BOUND FOR CHARLES PRINCE OF WALES.

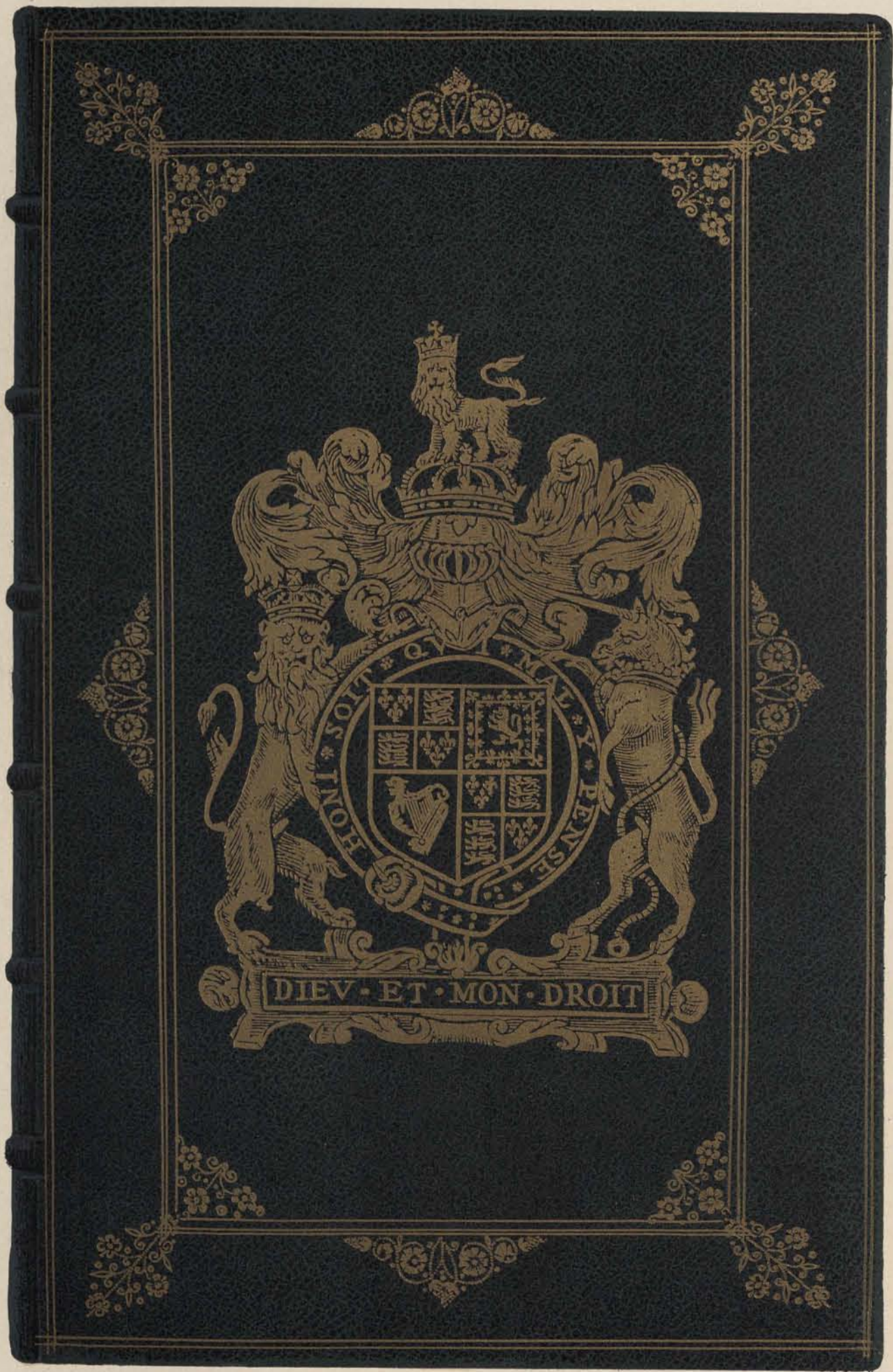


31—COMMON PRAYER. 1638.
BOUND FOR CHARLES PRINCE OF WALES.

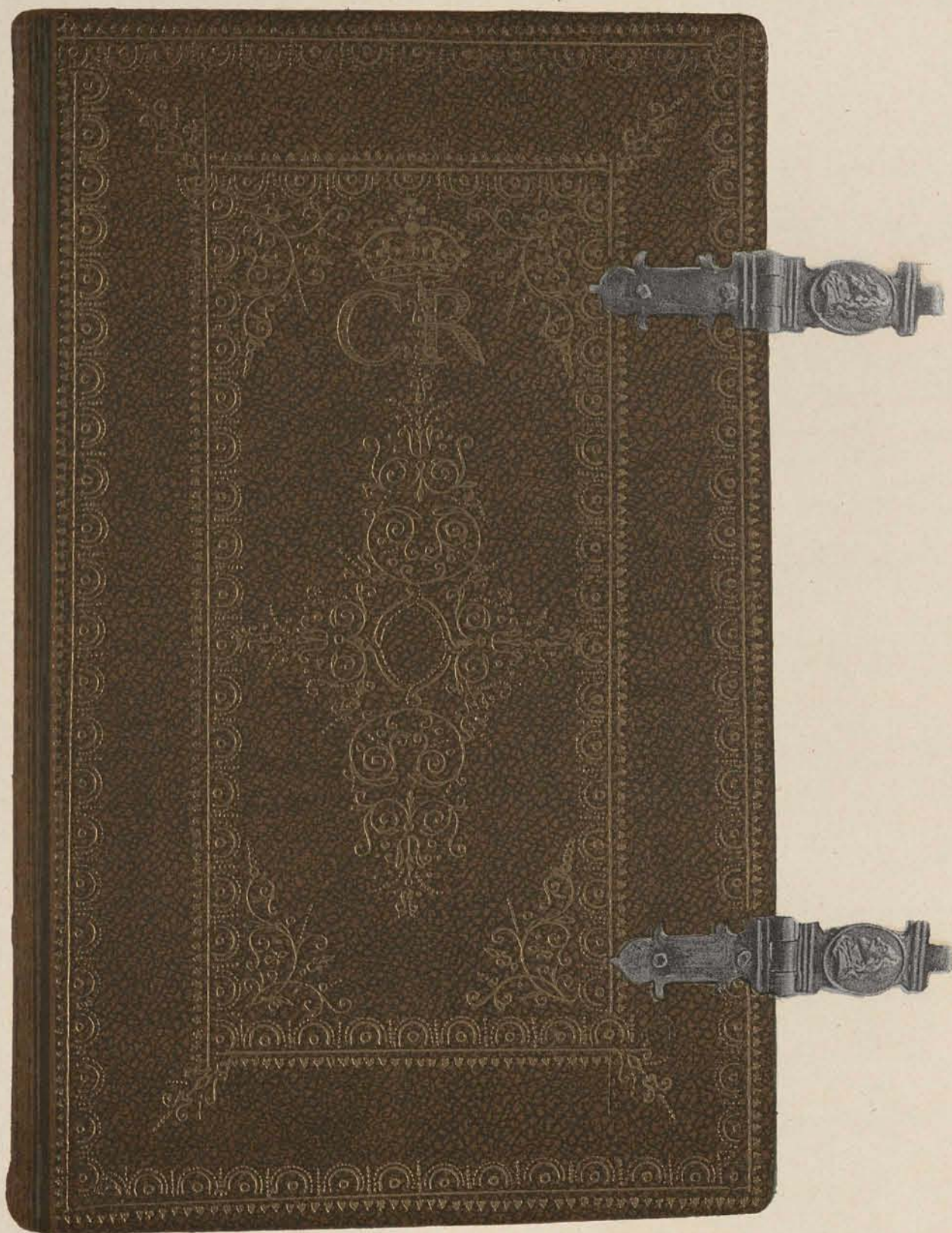


32—DANESIUS. PARALIPOMENA ORTHOGRAPHIÆ. 1638.
BOUND FOR CHARLES PRINCE OF WALES.

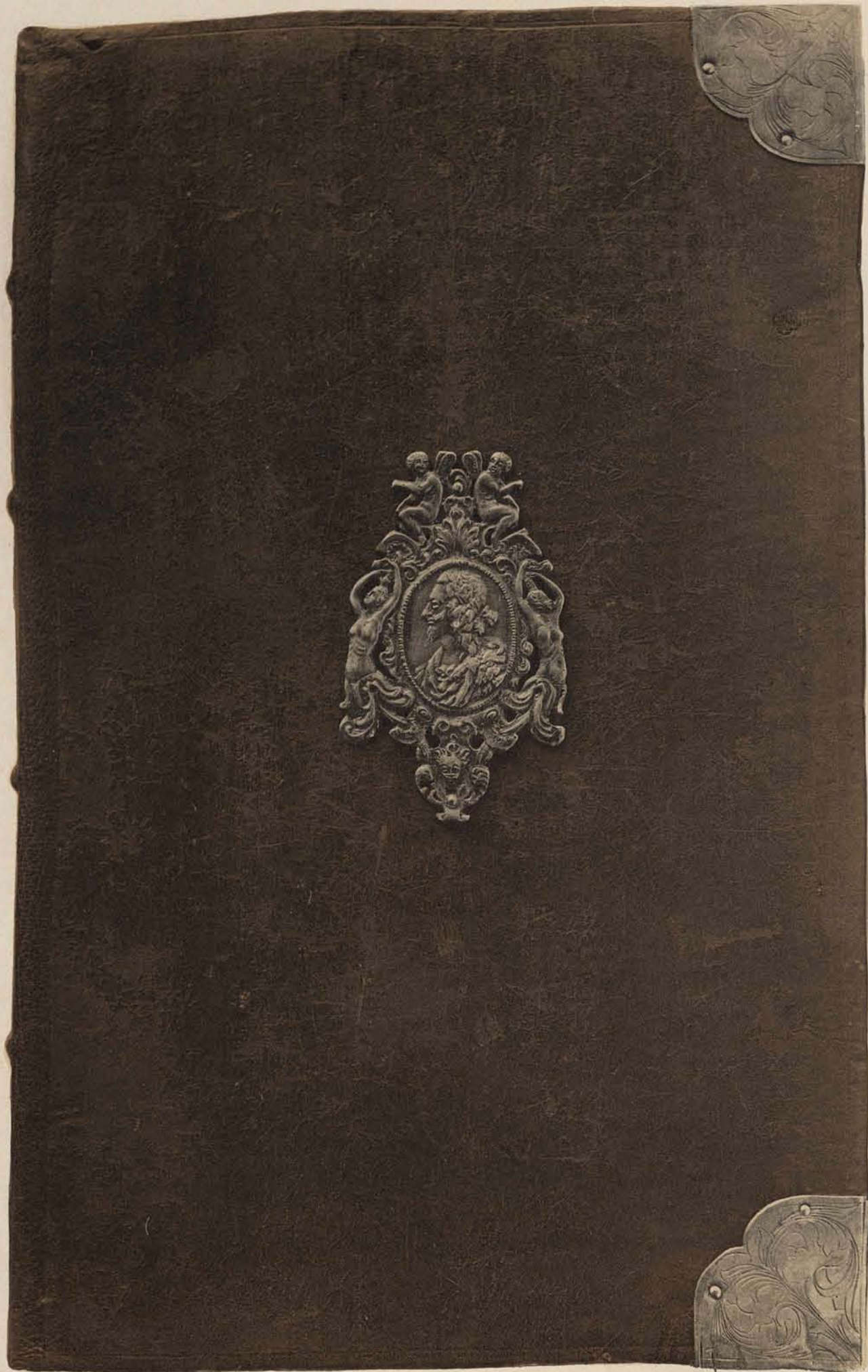


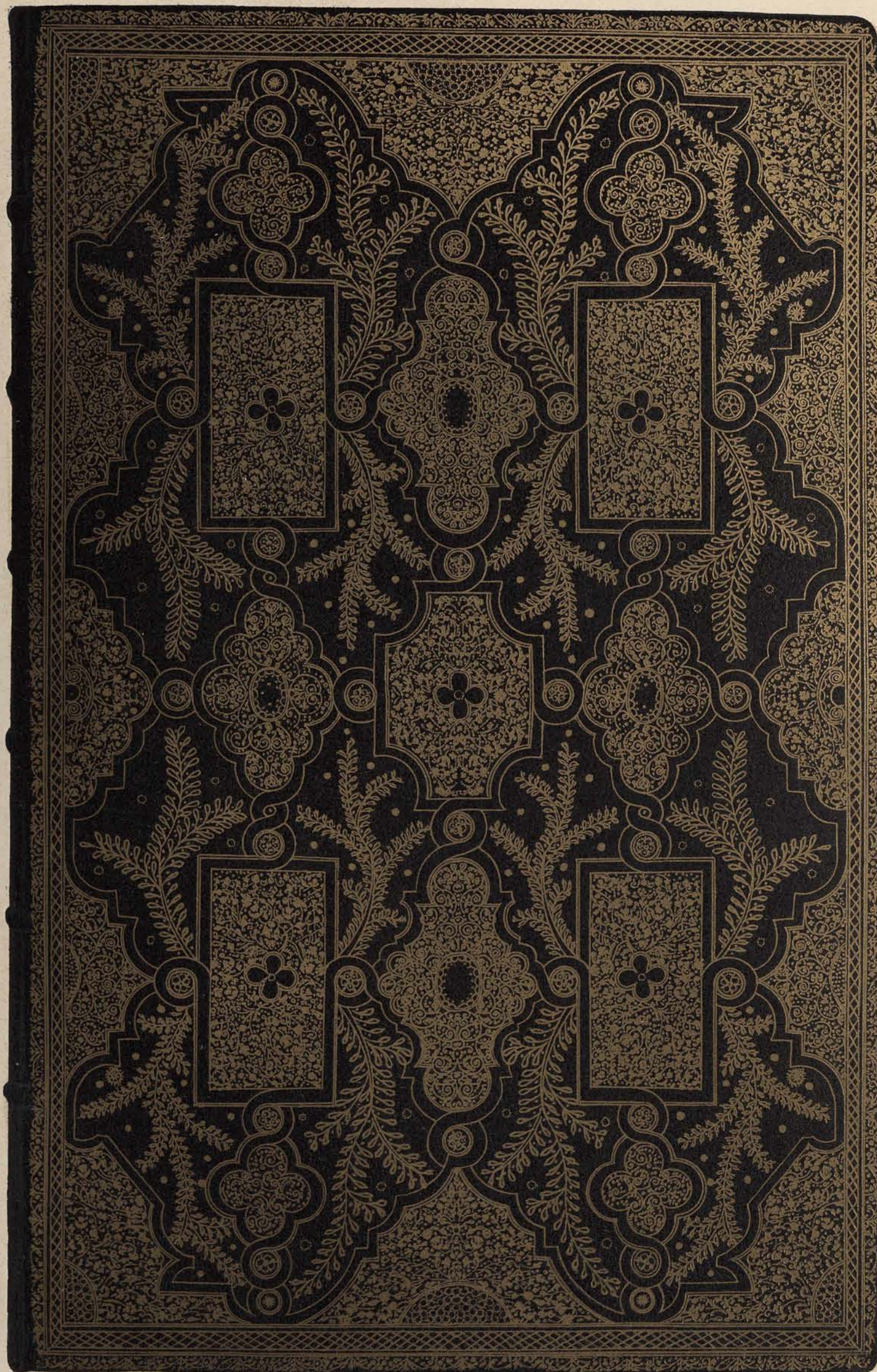


34—EIKON BASILIKE. 1649.
BOUND FOR CHARLES II.



35—EIKON BASILIKE. 1648.
BOUND FOR CHARLES II.

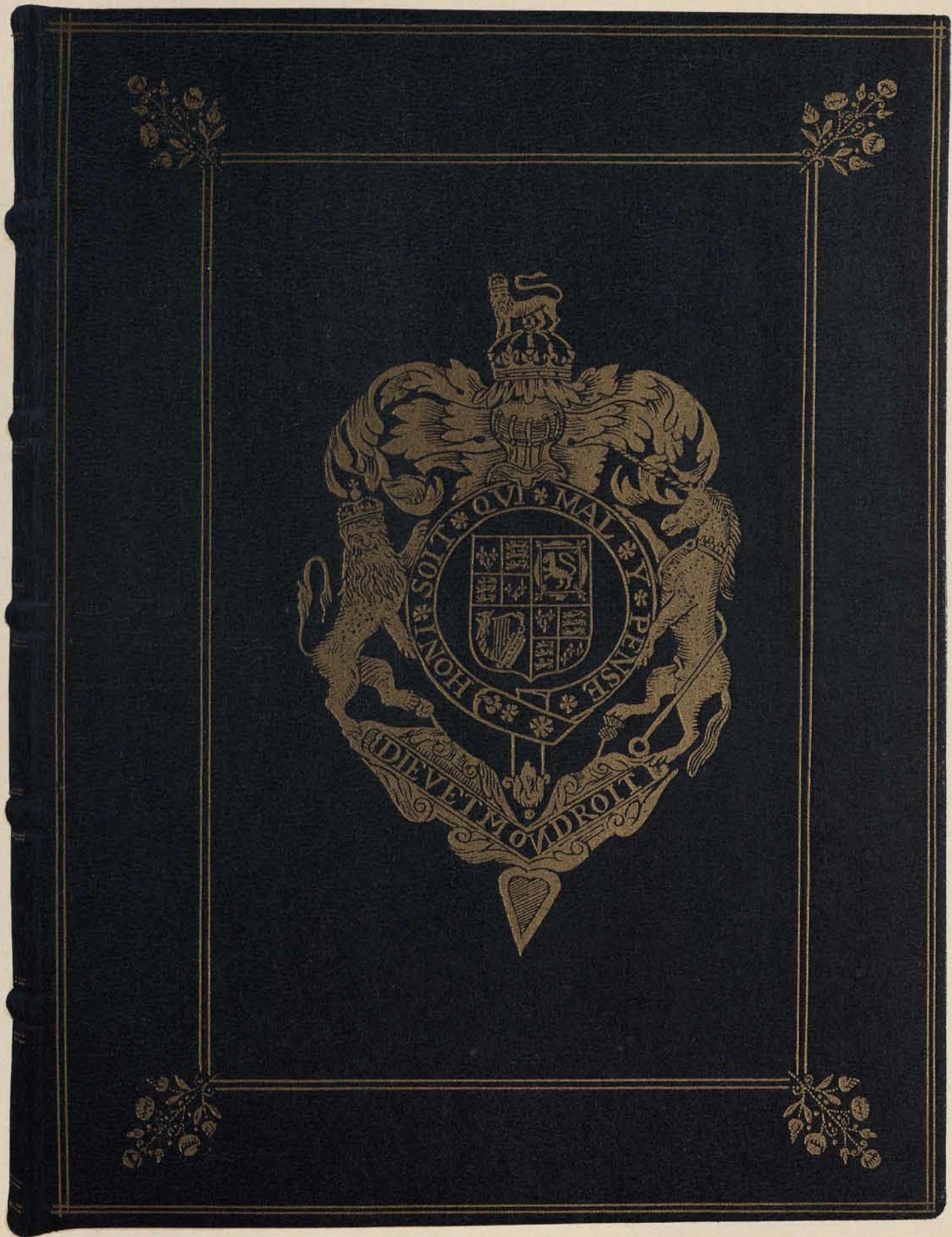




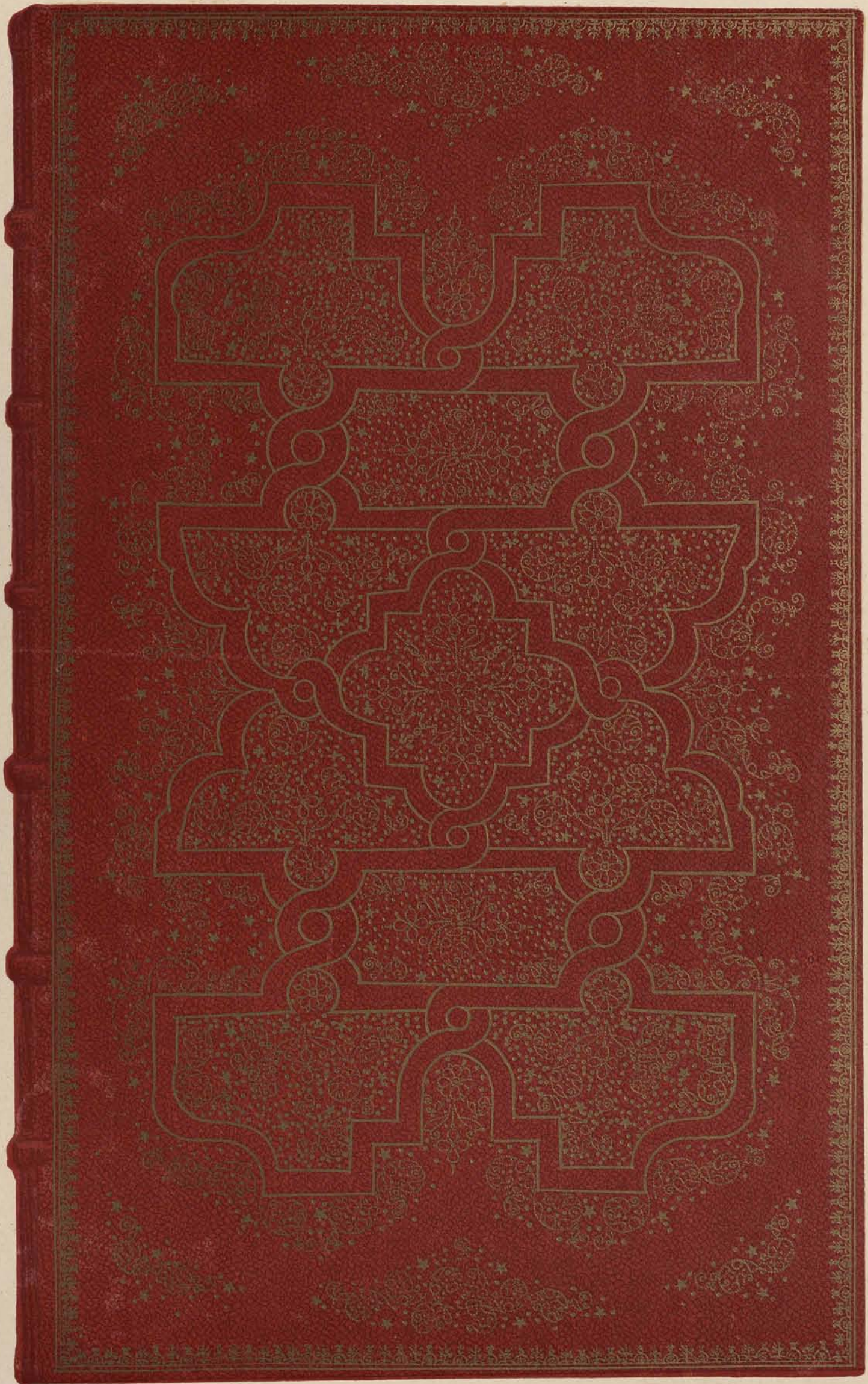




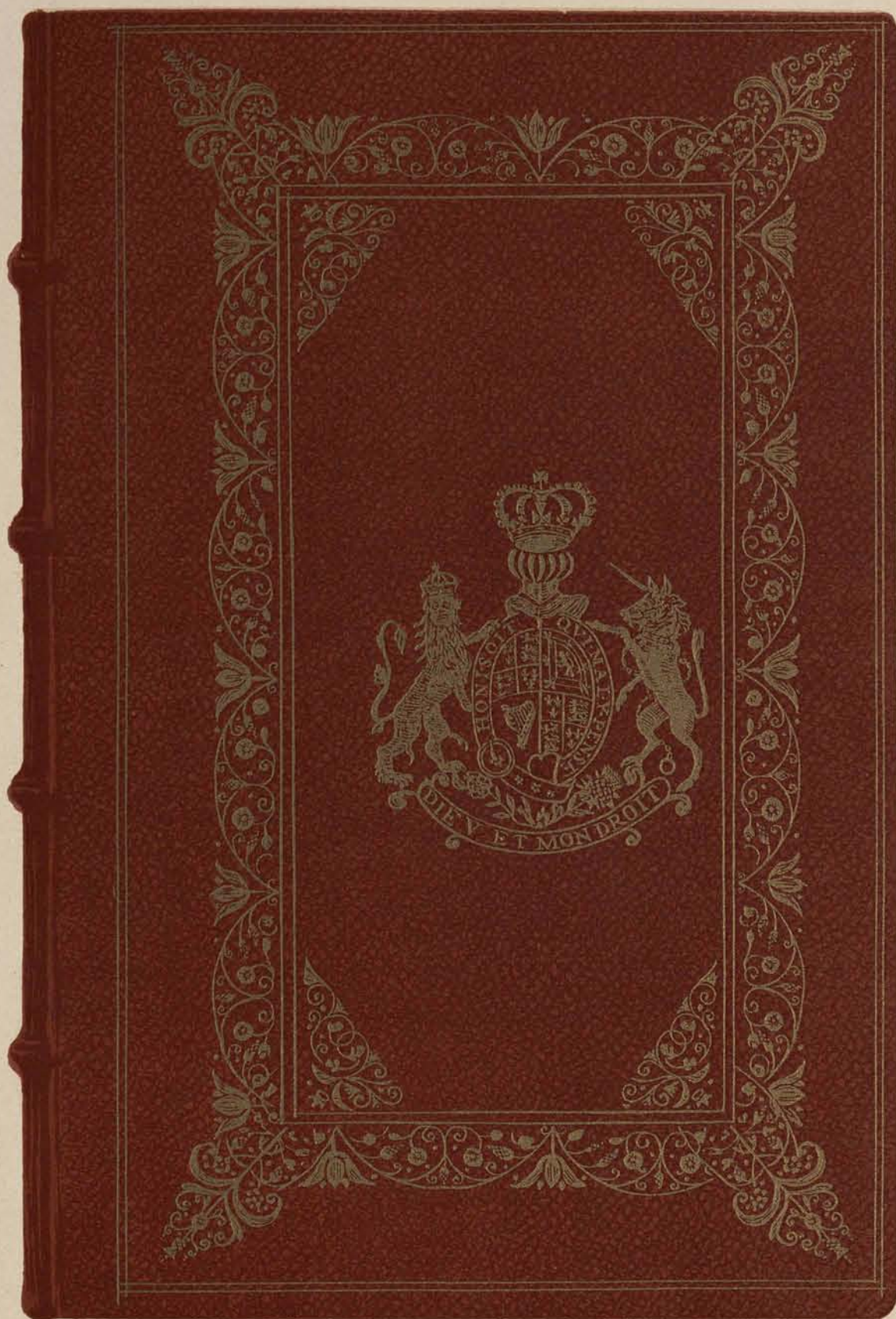




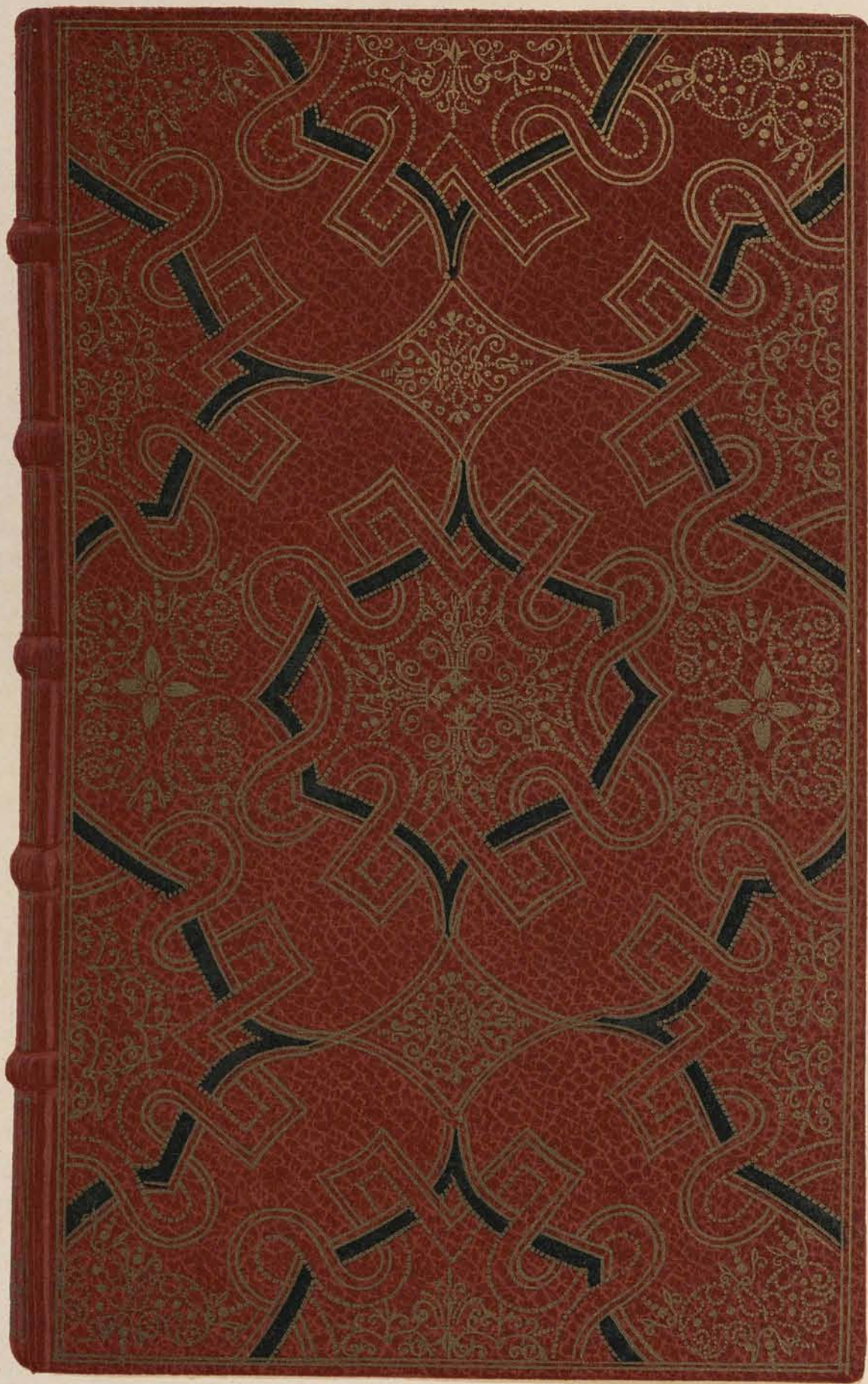
41—OLDISWORTH. THE HOLY ROYALIST. 1664.
BOUND FOR CHARLES II.



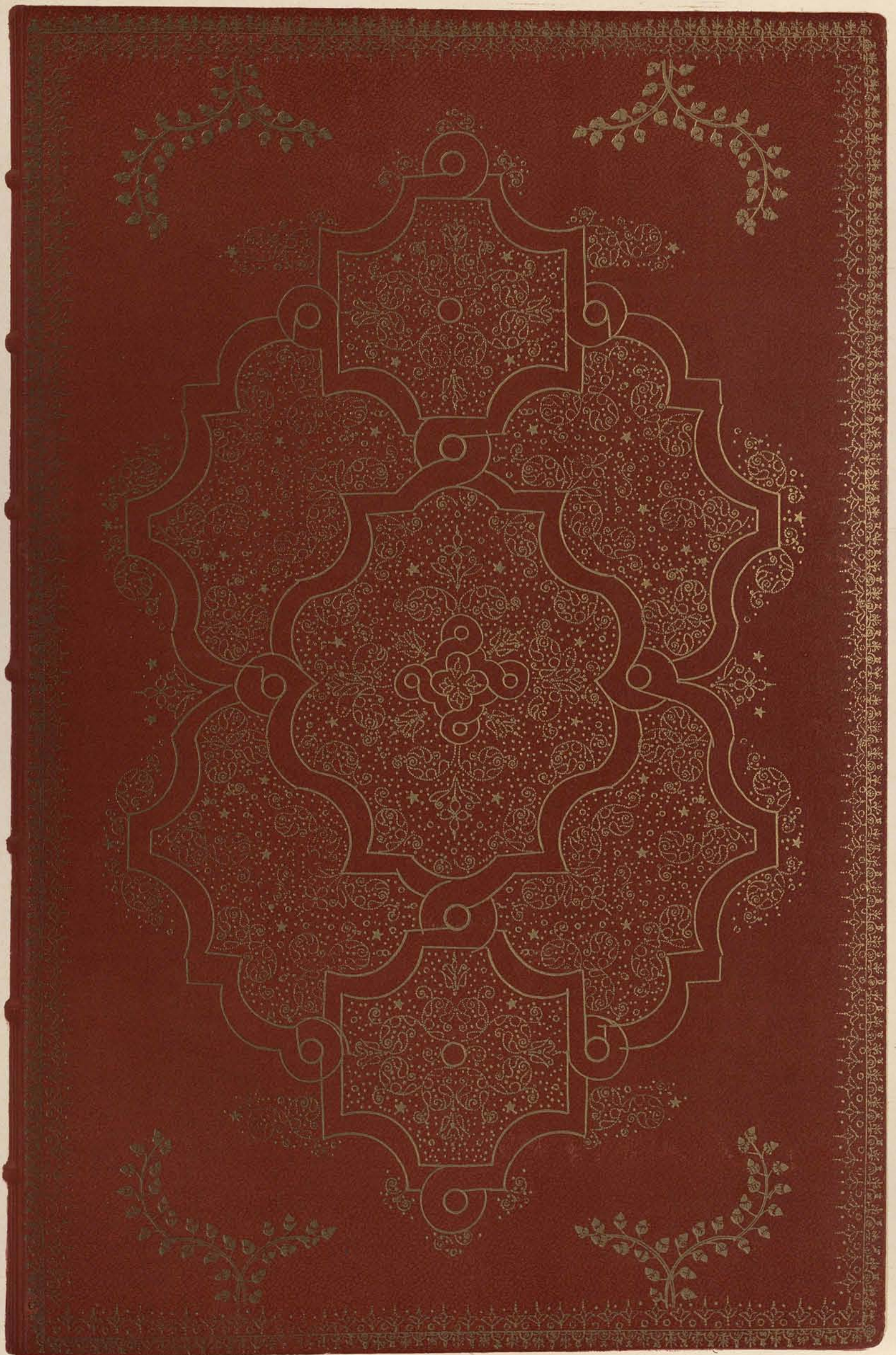
42—TAYLOR. THE RULE OF CONSCIENCE. 1676.
BOUND FOR CHARLES II.



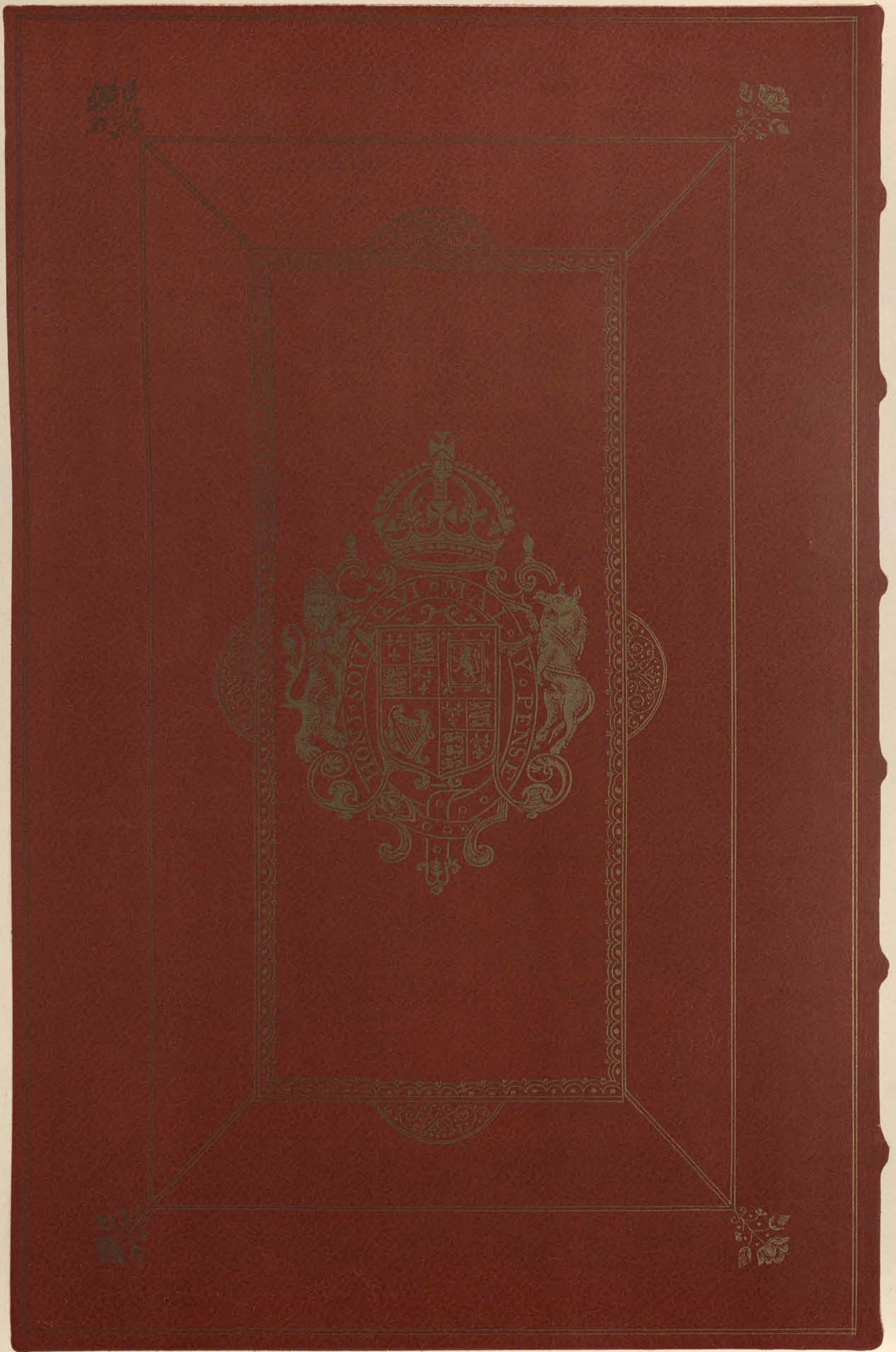
43—FABRICIUS DE UNITATE ECCLESIAE BRITANNICÆ. 1676.
BOUND FOR CHARLES II.

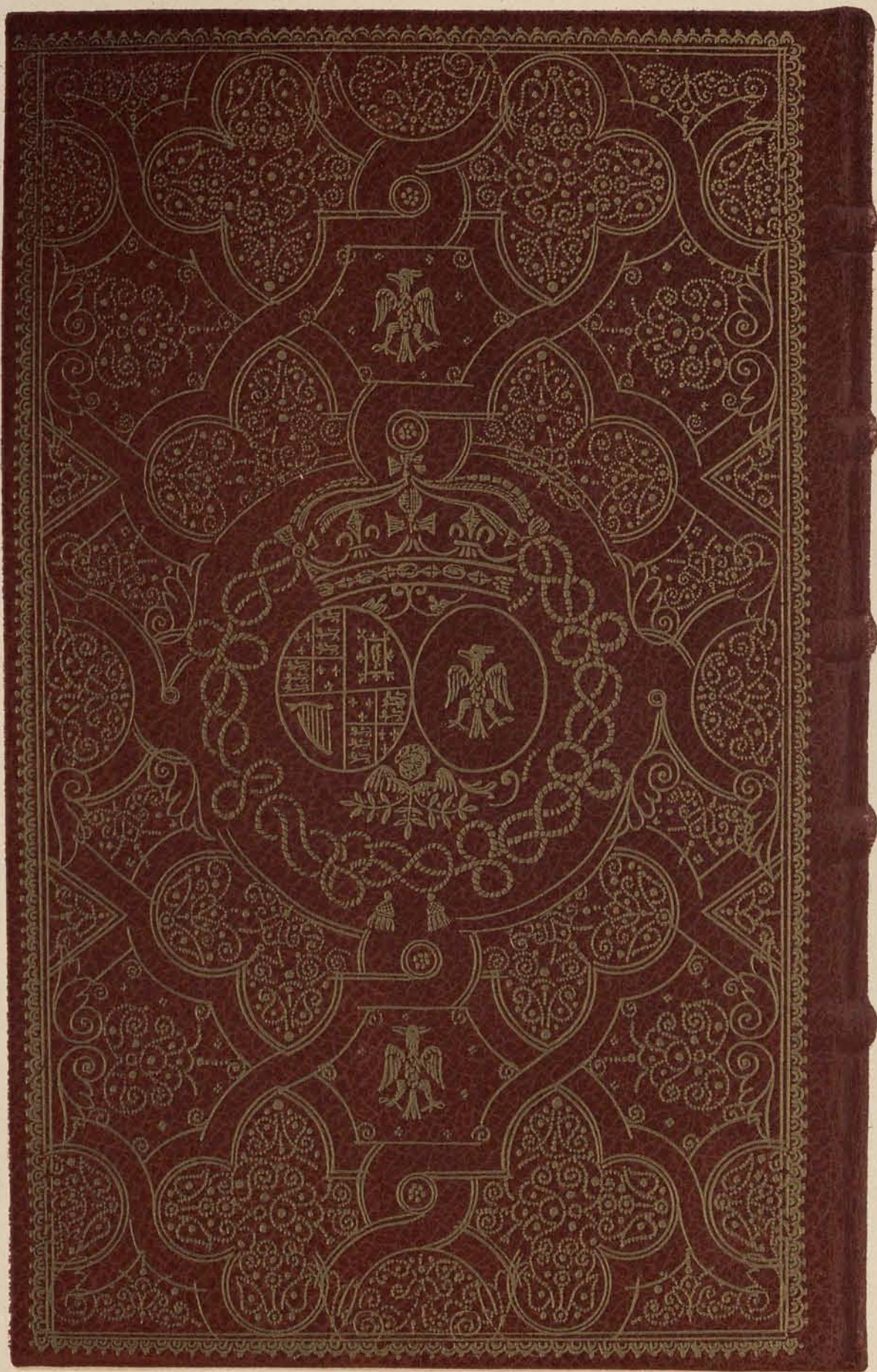


44—EIKON BASILIKE. 1681.
ENGLISH BINDING.



45—WRIGHT. ACCOUNT OF LORD CASTLEMAINE'S EMBASSY TO ROME. 1688.
BOUND FOR JAMES II.

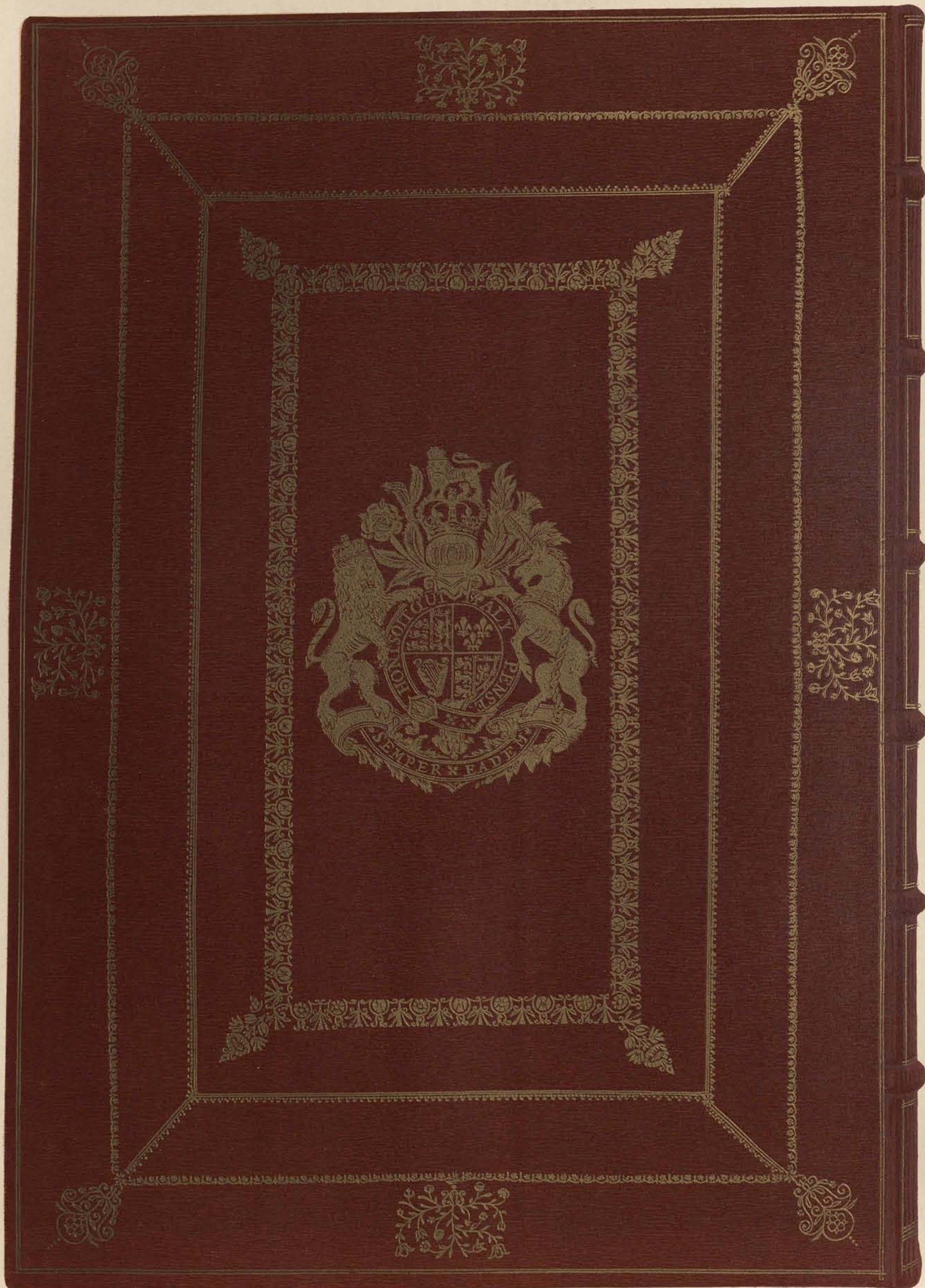


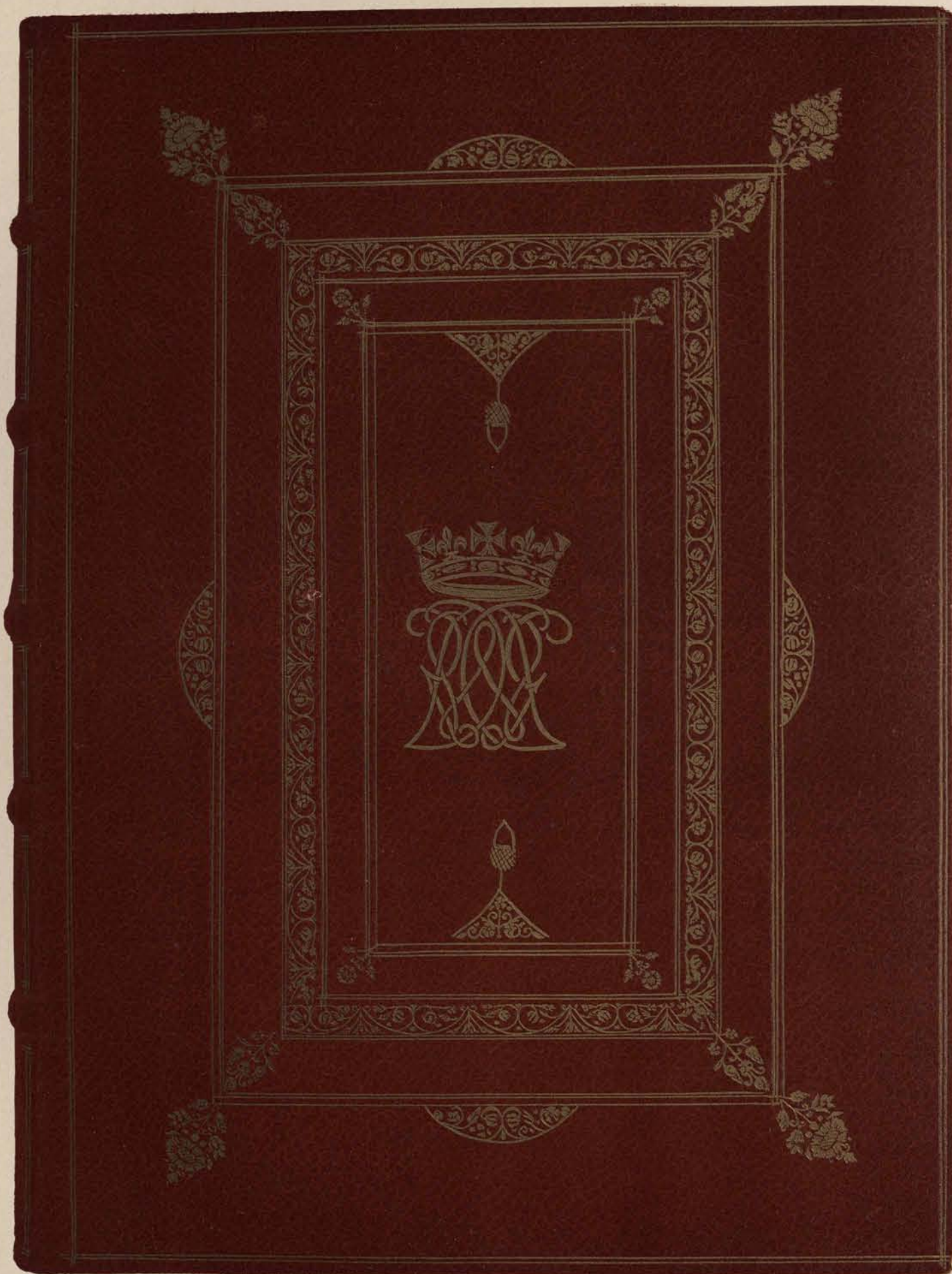


47—OFFICE DE LA SEMAINE SAINTE. 1708.
BOUND FOR MARY WIFE OF JAMES II.



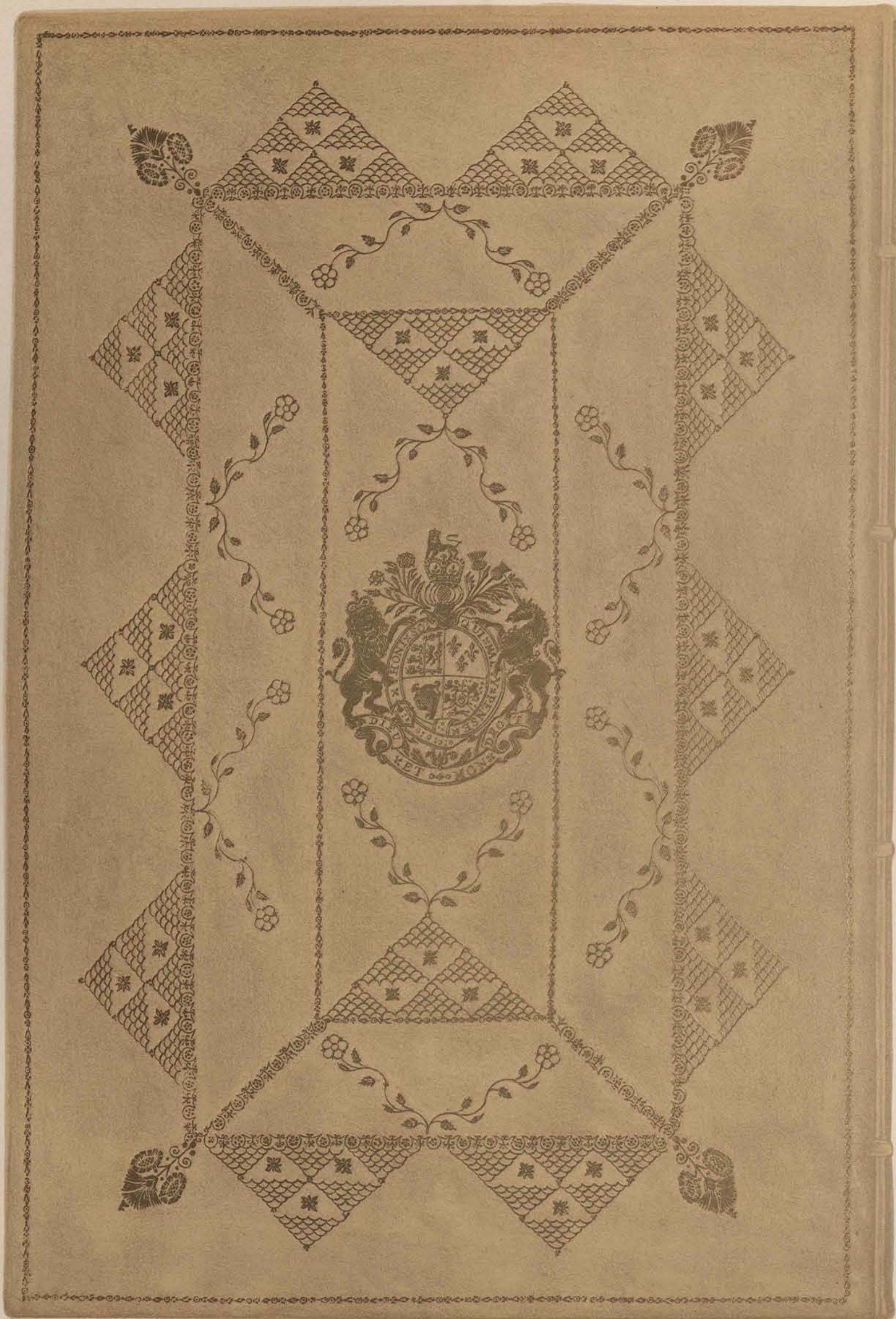


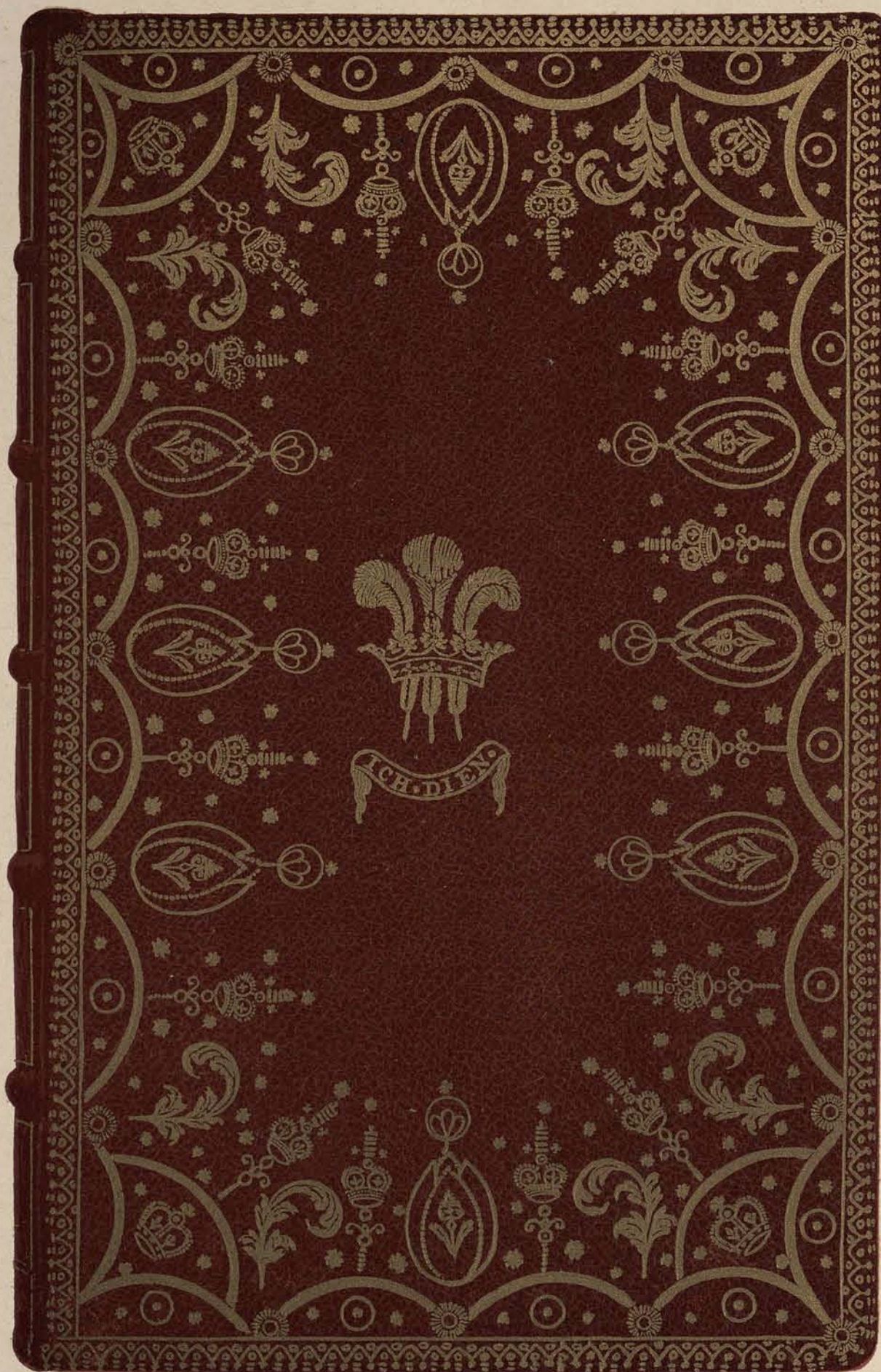




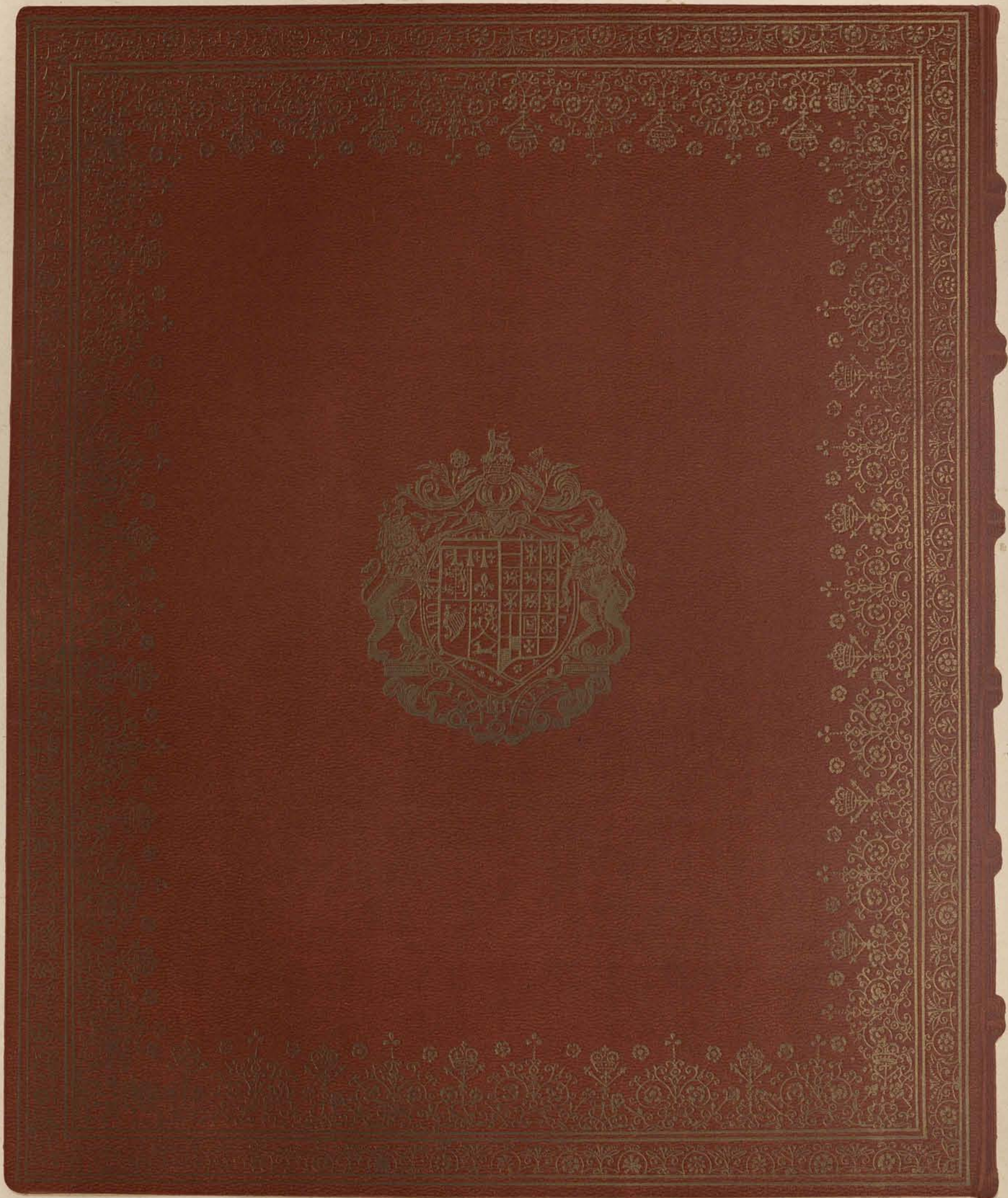
51—ROMA VETUS AC RECENS. 1695.
BOUND FOR THE DUKE OF GLOUCESTER.



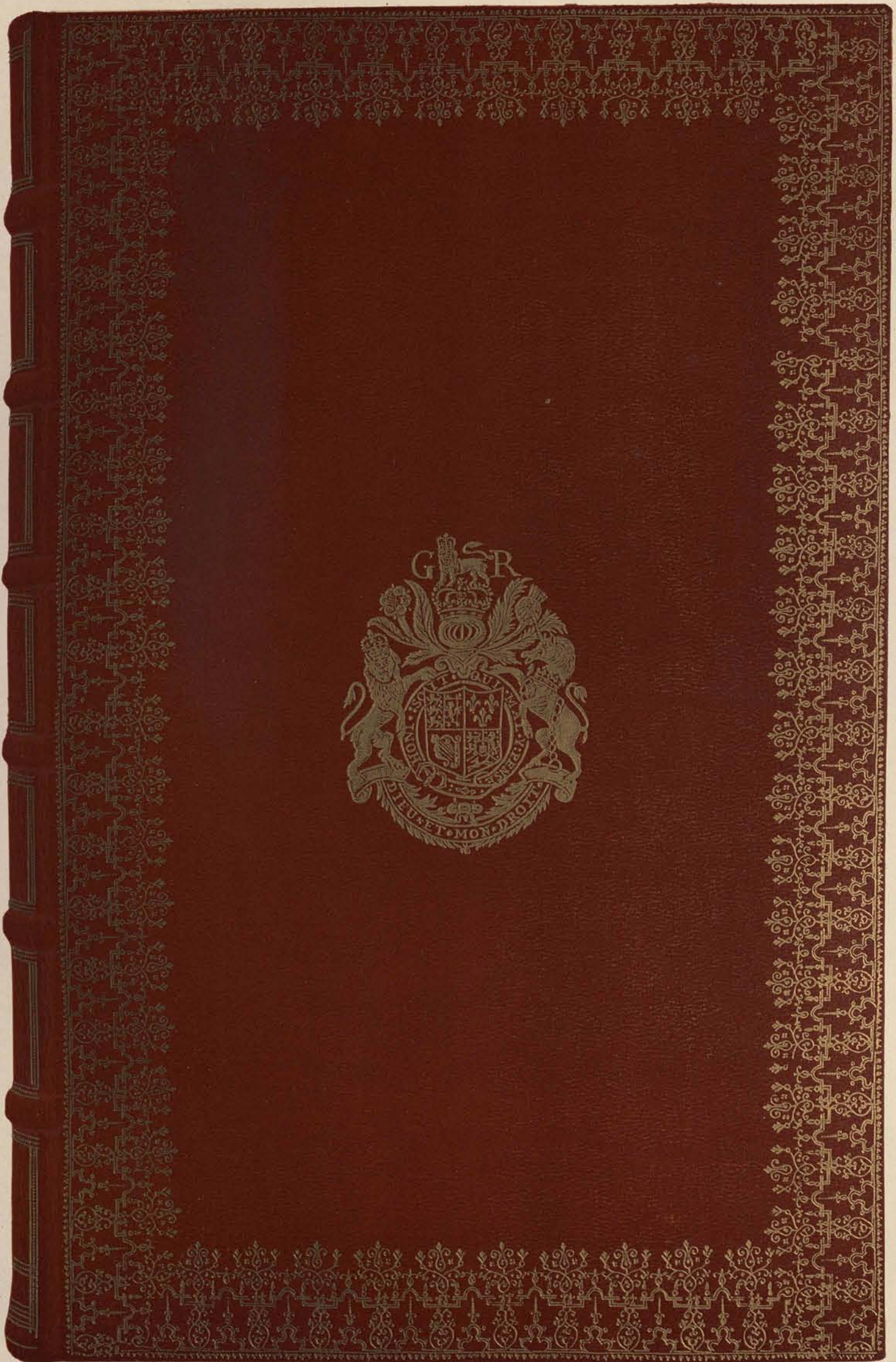




54—CORI. METHOD FOR THE ITALIAN TONGUE. 1723.
BOUND FOR THE PRINCE OF WALES.

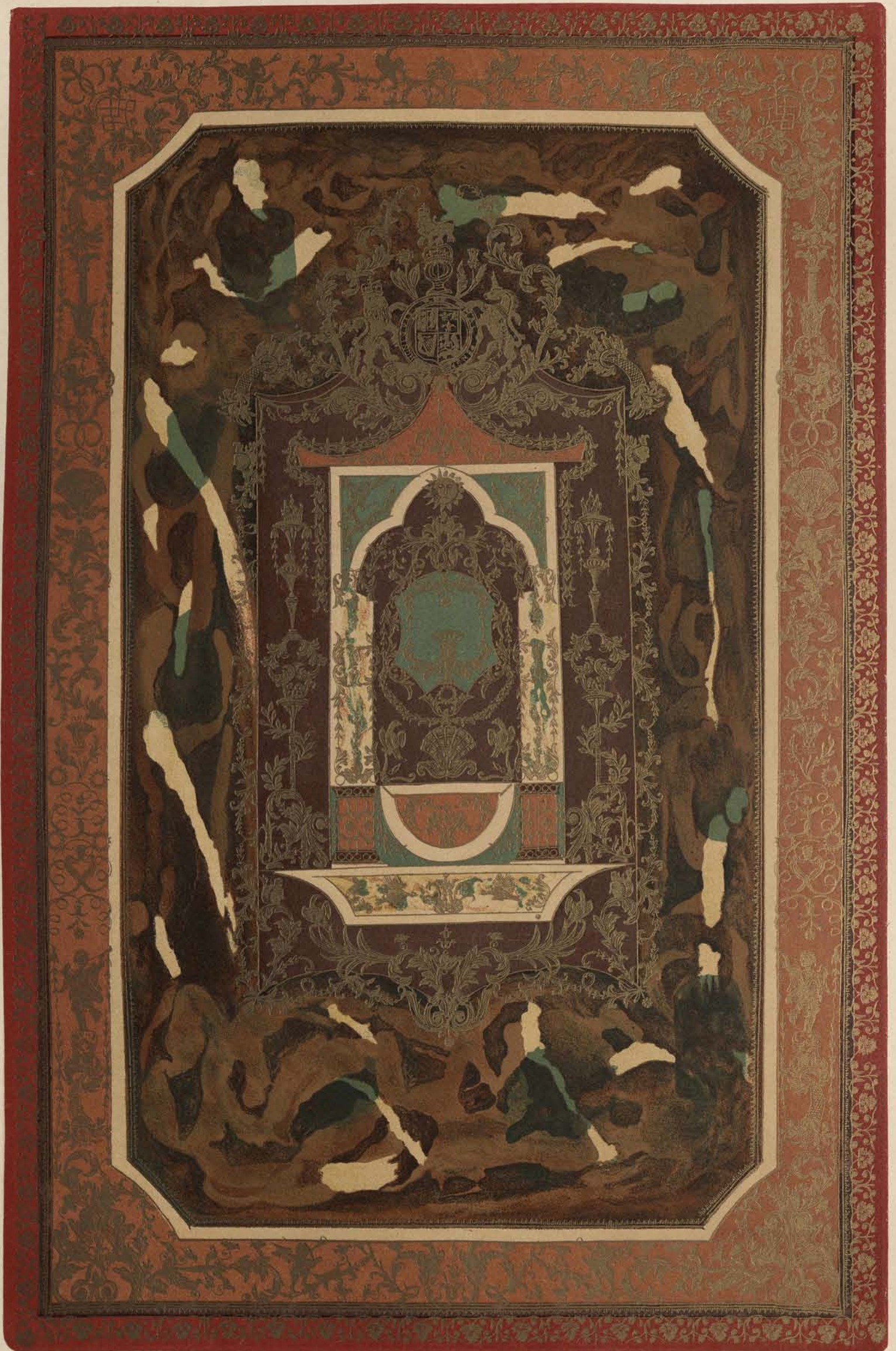


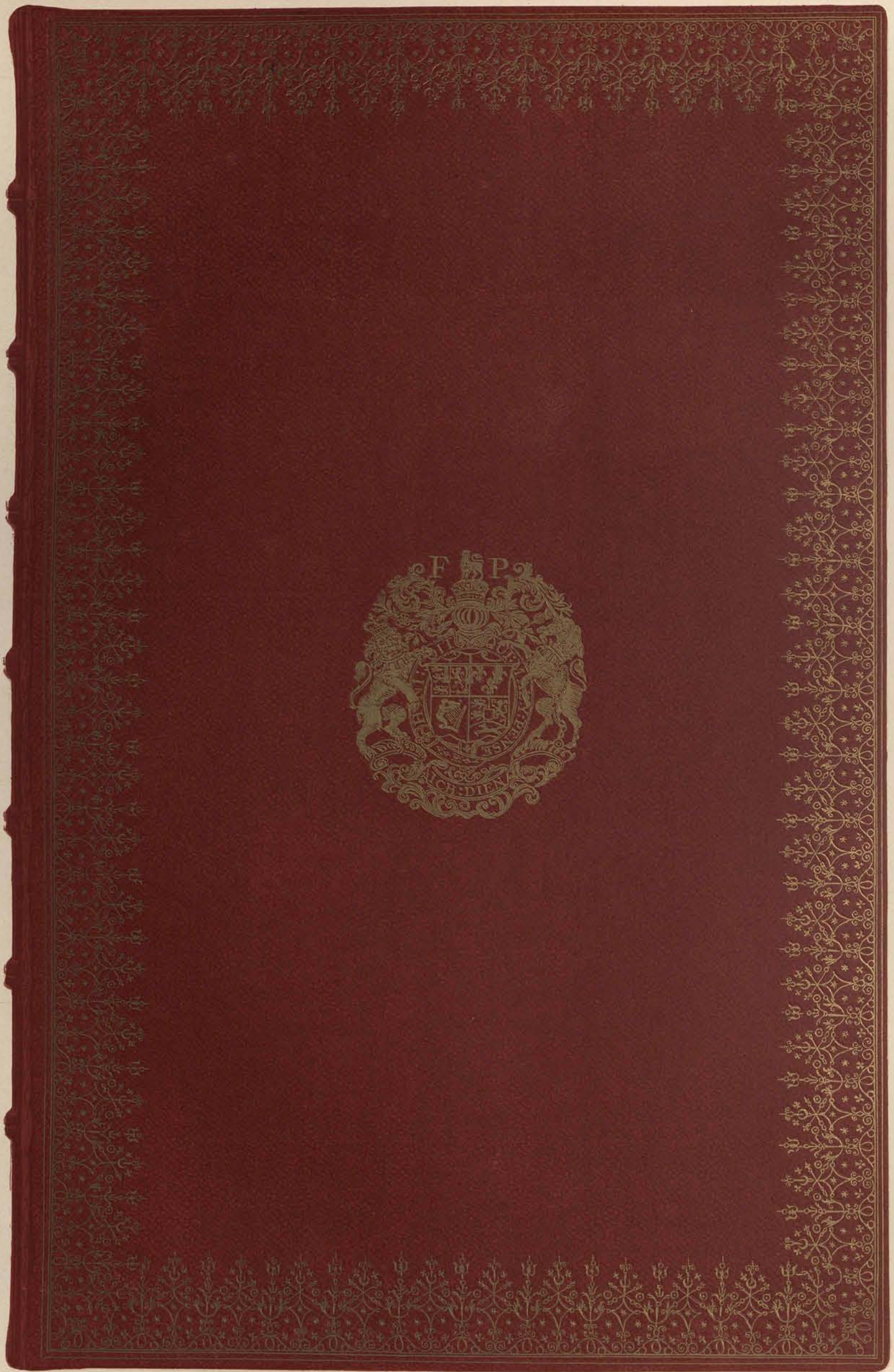
55—ARBUTHNOT. TABLES OF ANCIENT COINS. 1727.
BOUND FOR GEORGE II. WHEN PRINCE OF WALES.





57—TASSO. GERUSALEMME LIBERATA. 1745.
BOUND FOR GEORGE II.



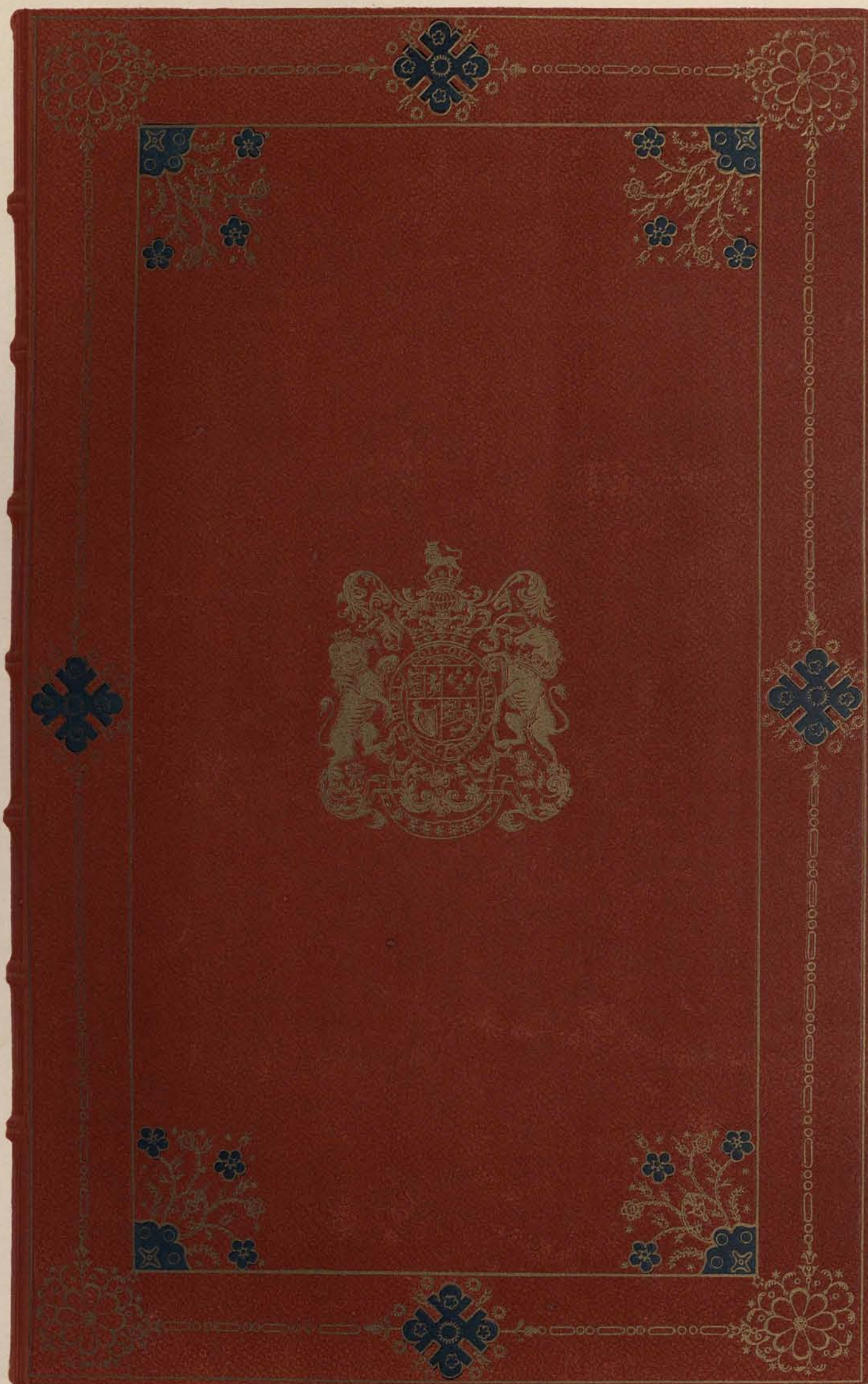


59—CATRON AND ROUILLE. ROMAN HISTORY. 1736.
BOUND FOR FREDERICK PRINCE OF WALES.

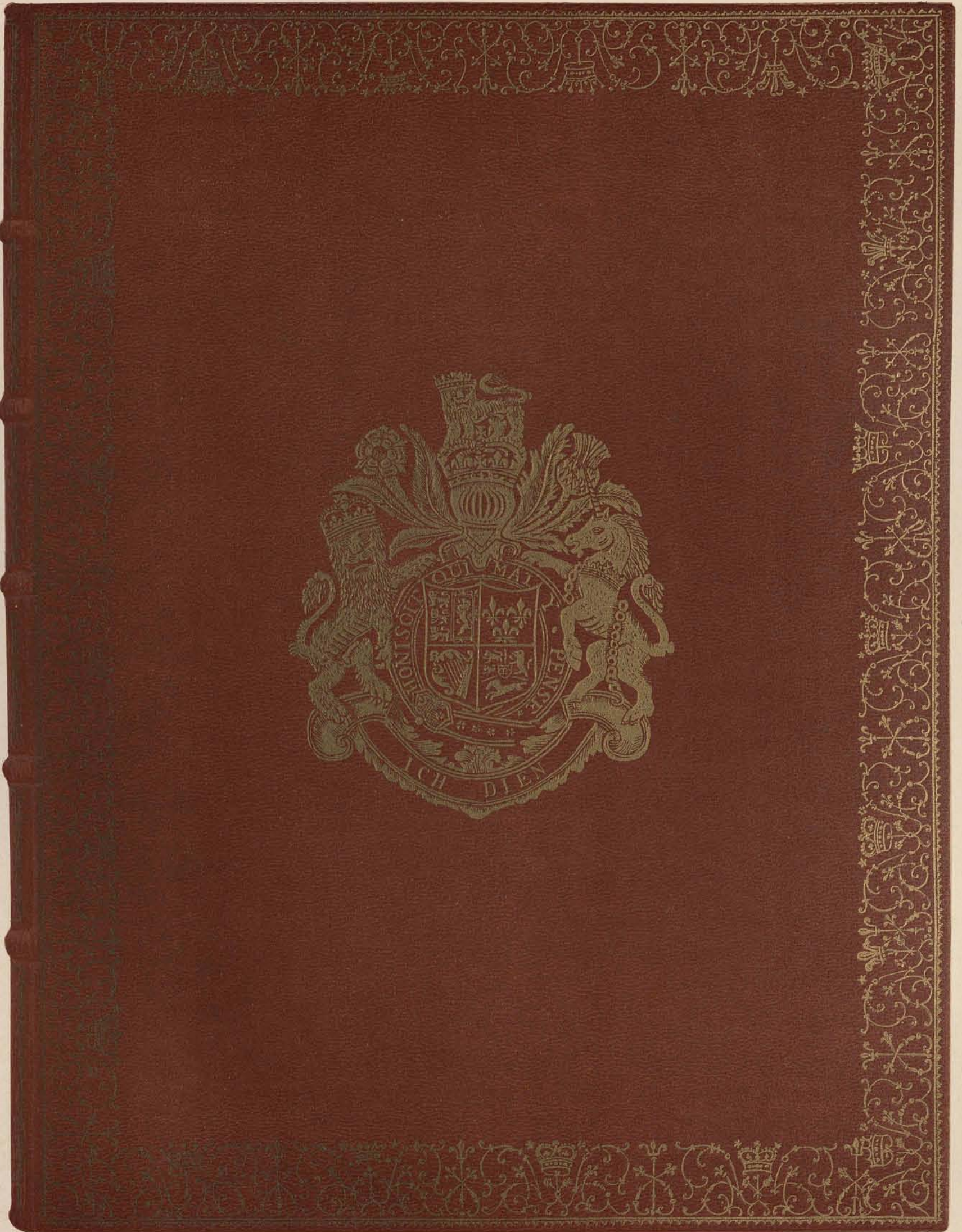


60—G. FAERNE. CENT FABLES EN VERS. 1743.
BOUND FOR FREDERICK PRINCE OF WALES.

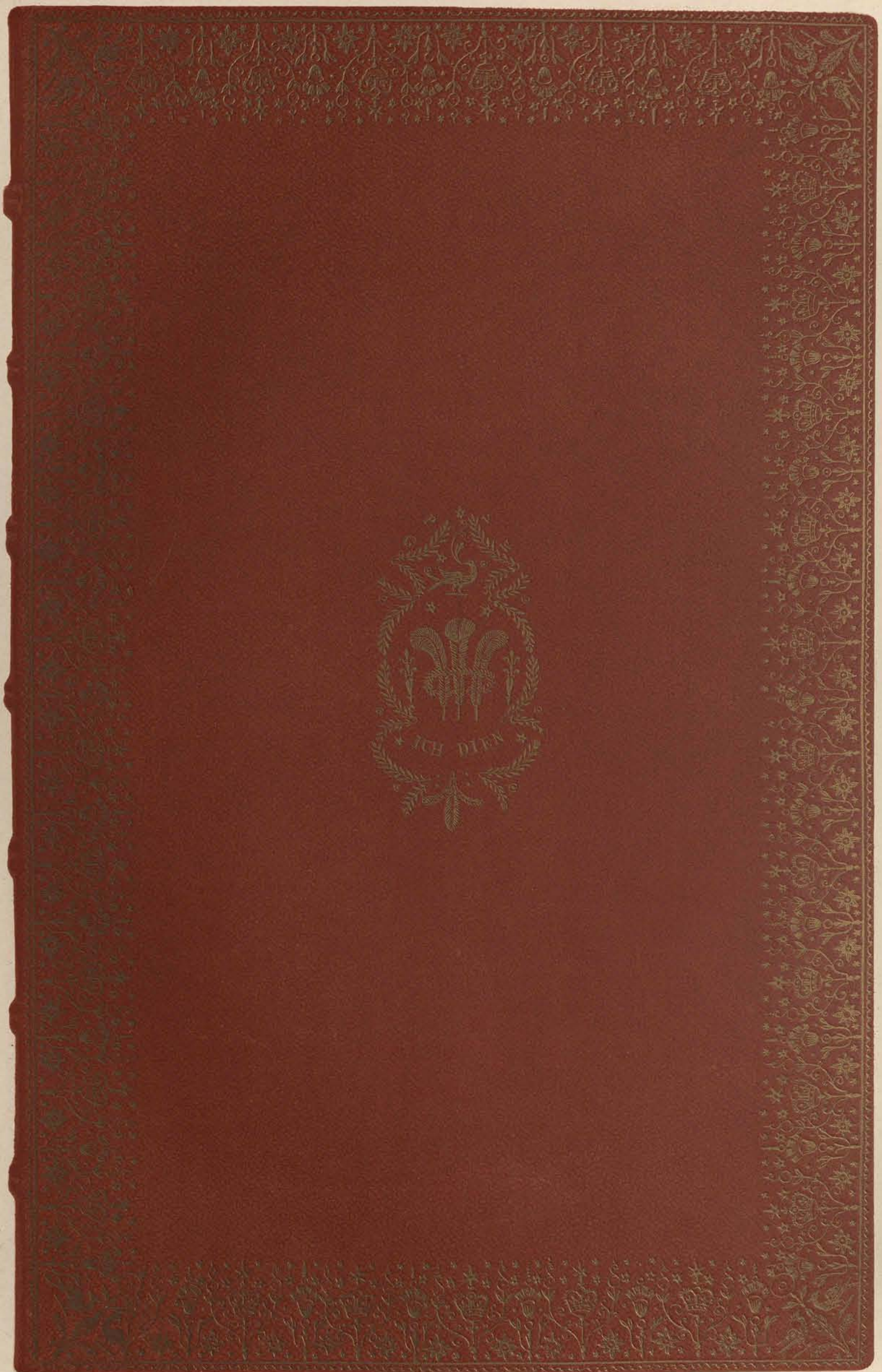




62—HUGHES. NATURAL HISTORY OF BARBADOS. 1750.
BOUND FOR FREDERICK PRINCE OF WALES.



63—DUVAL. DEFENSIO CONTRA JUDEOS. 1755.
BOUND FOR AUGUSTA PRINCESS OF WALES.

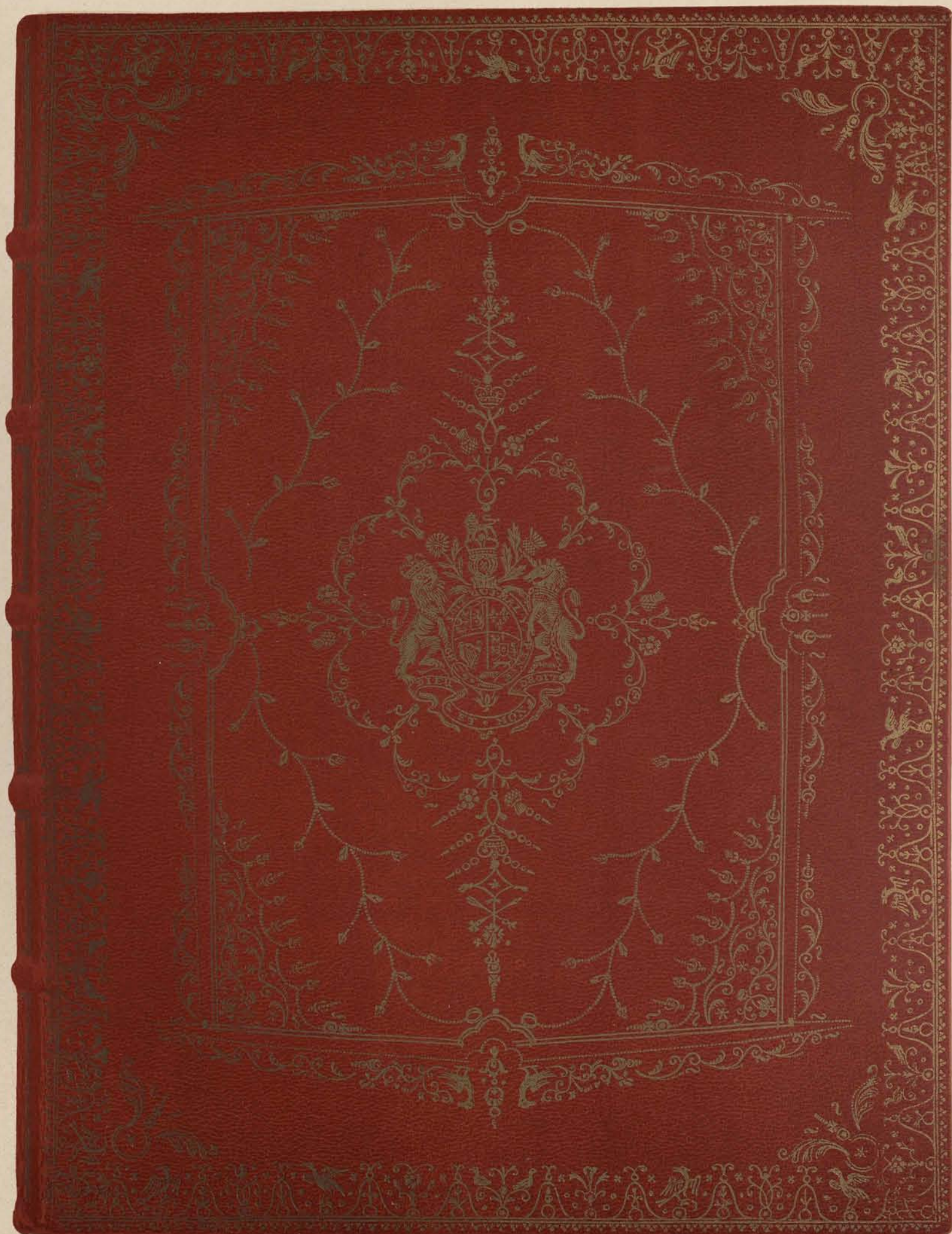


64—REHTMEIER. CHRONICLE OF BRUNSWICK. 1722.
BOUND FOR GEORGE III. WHEN PRINCE OF WALES.

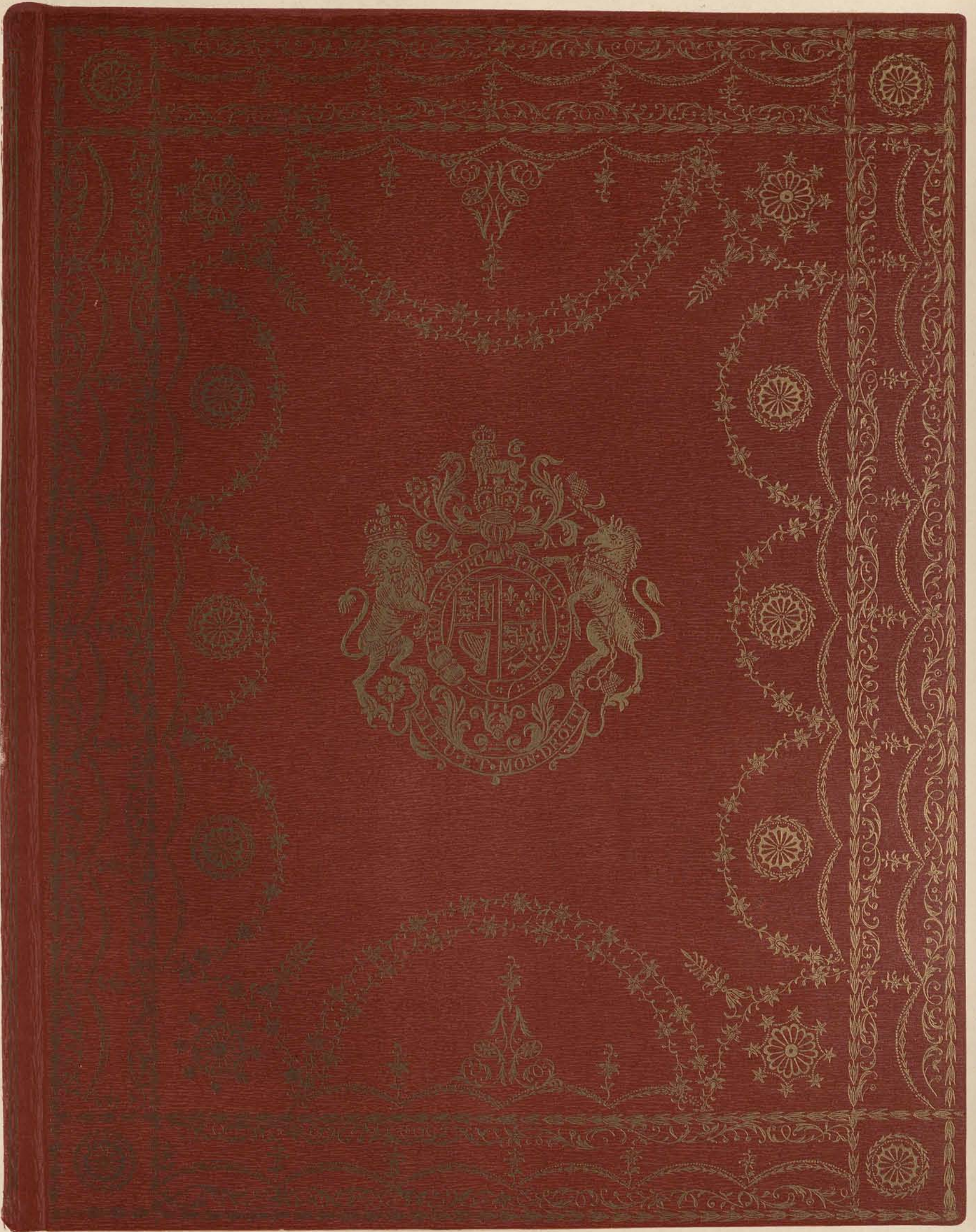


65—BIBLIA SACRÁ.
BOUND FOR GEORGE III. WHEN PRINCE OF WALES.

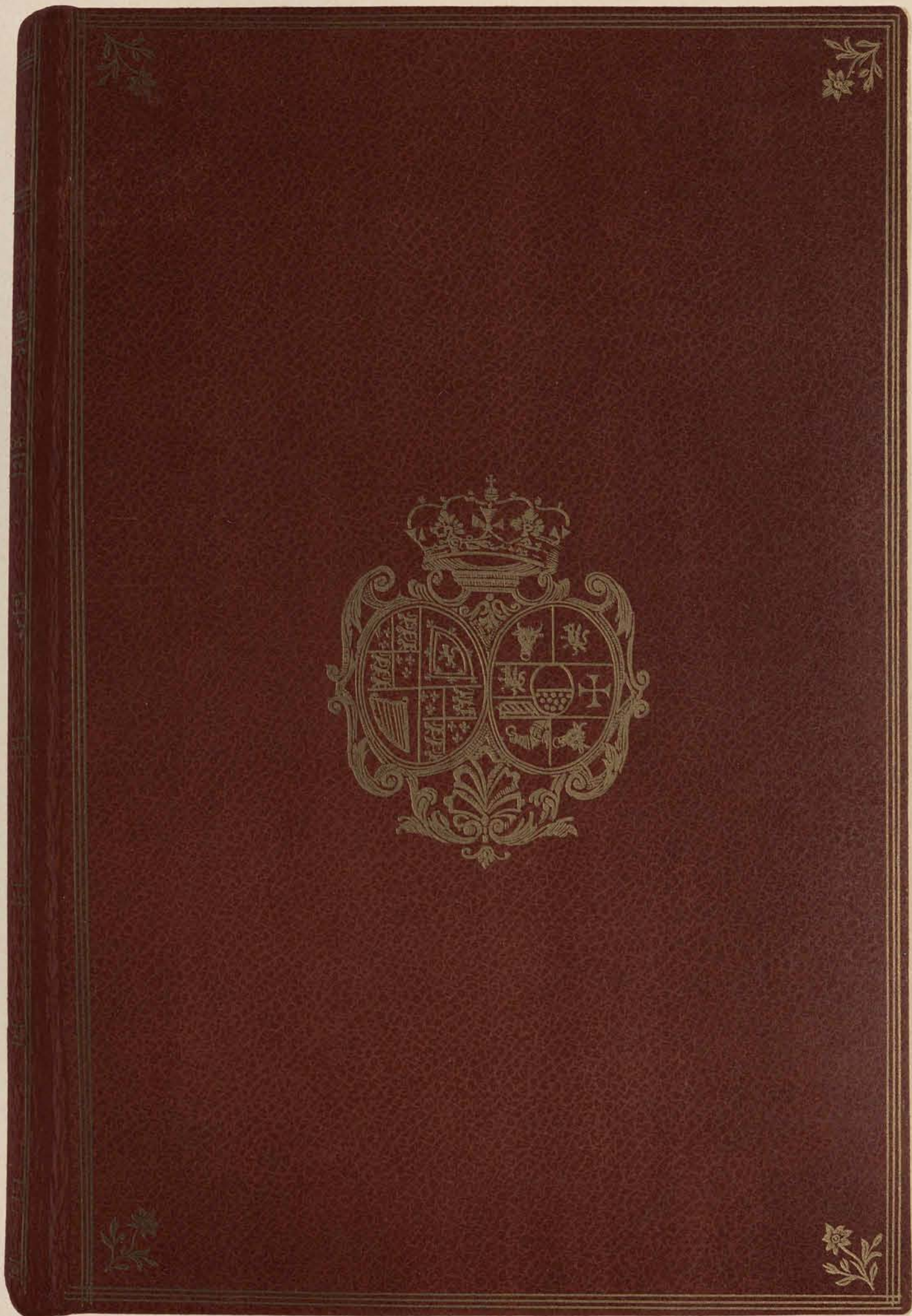




67—SERVICE AND CEREMONIES OF THE CORONATION. 1761.
BOUND FOR GEORGE III.



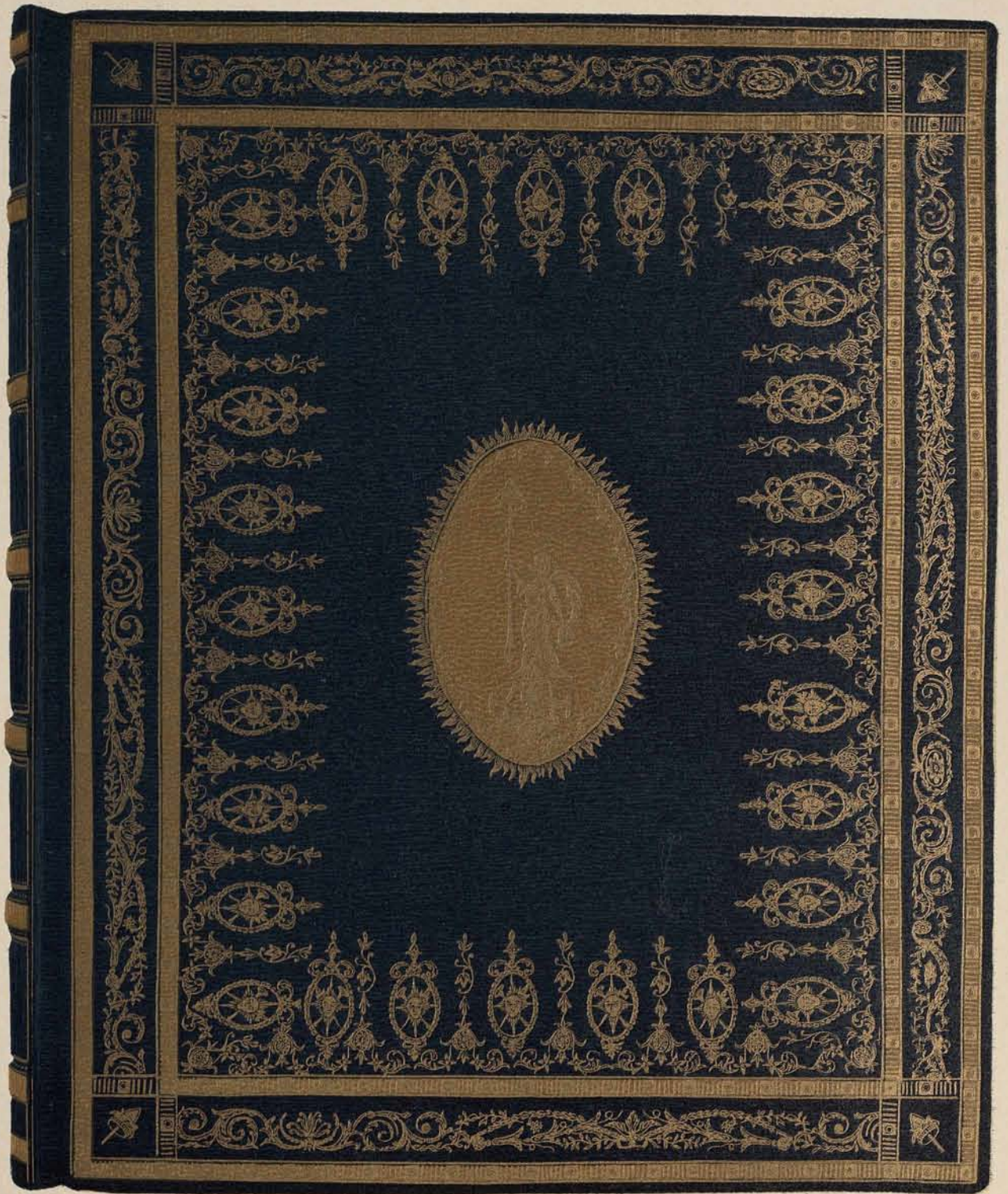
68—MARGETT. LONGITUDINAL TABLES. 1790.
BOUND FOR GEORGE III.

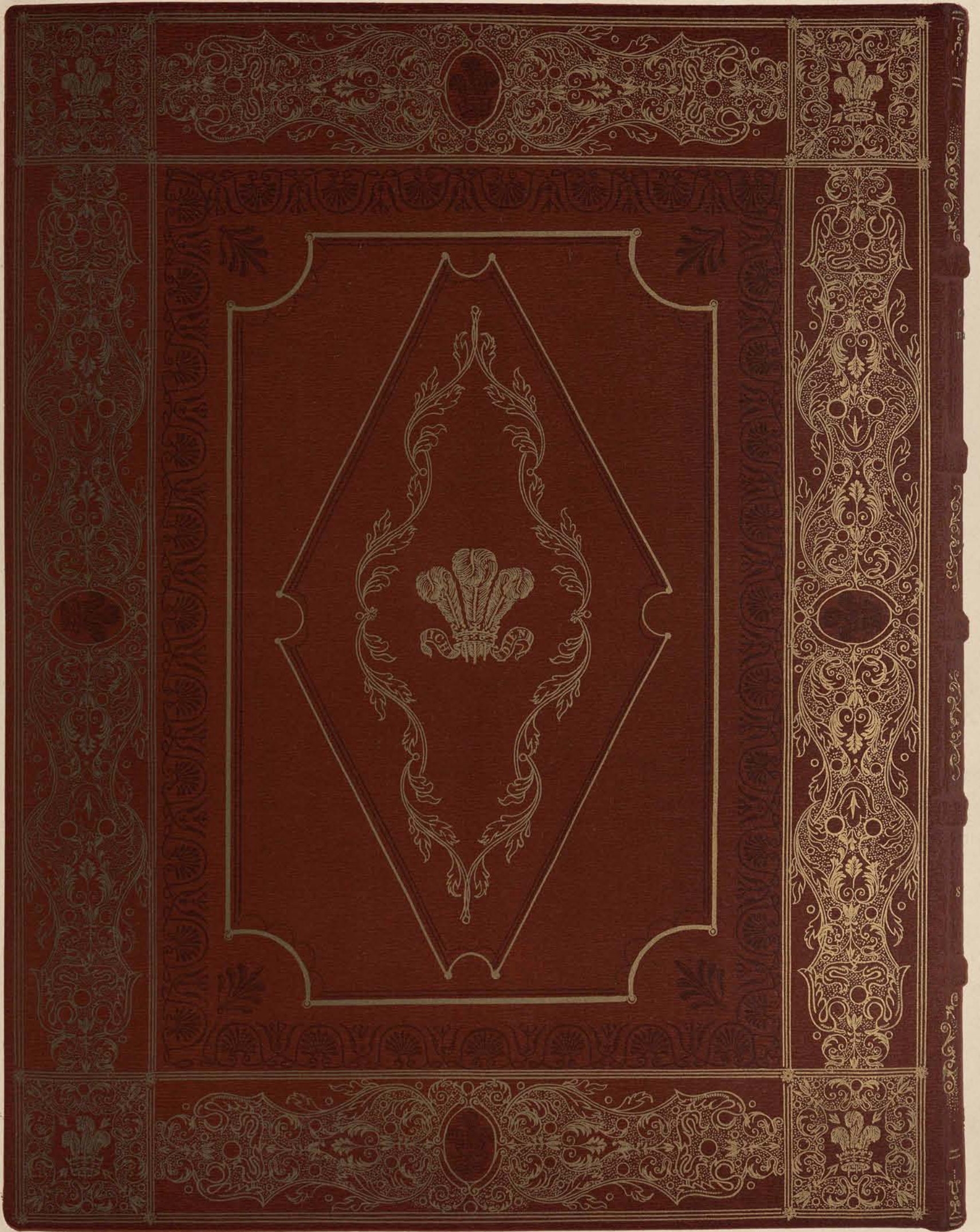


69—CHANSONS.
BOUND FOR QUEEN CHARLOTTE.

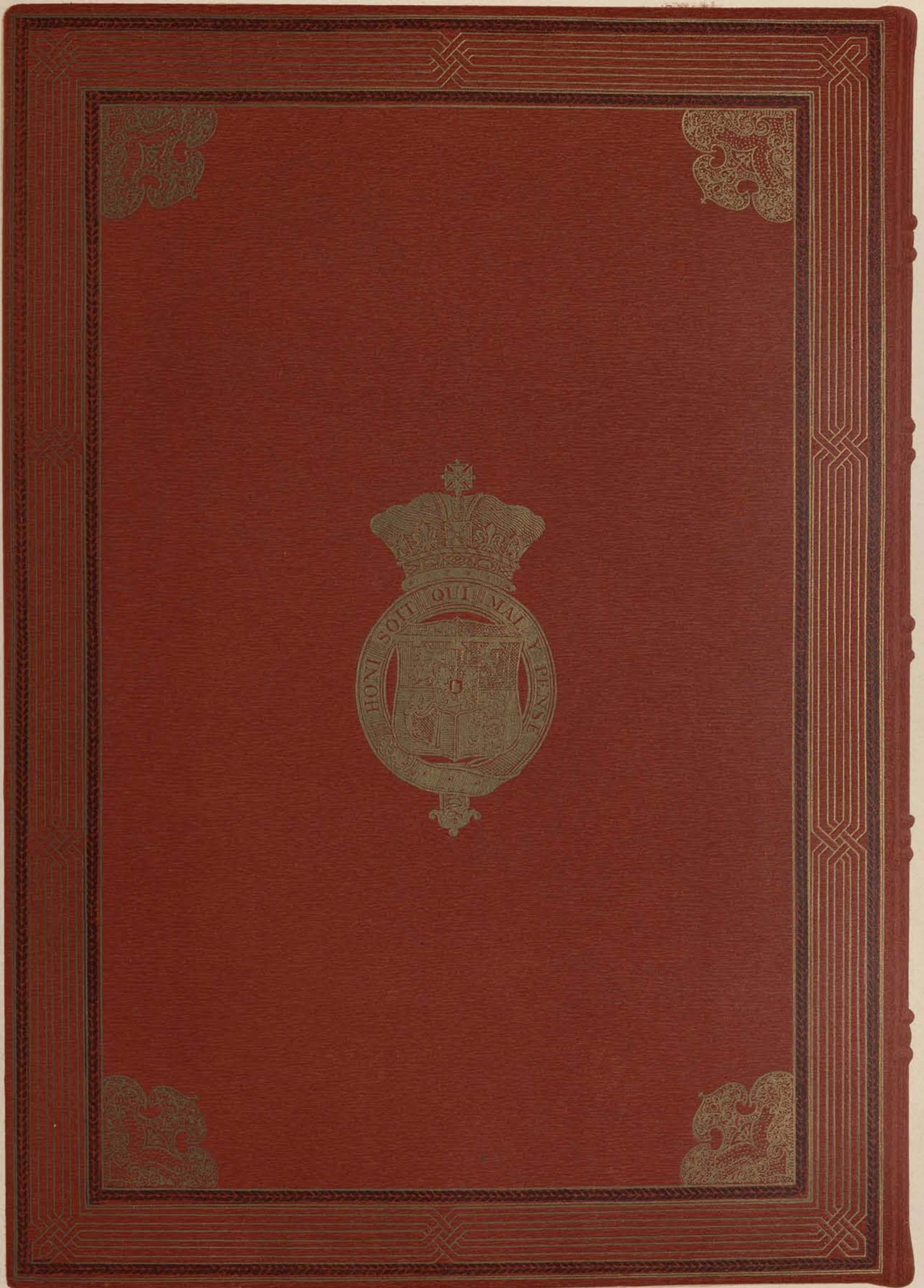


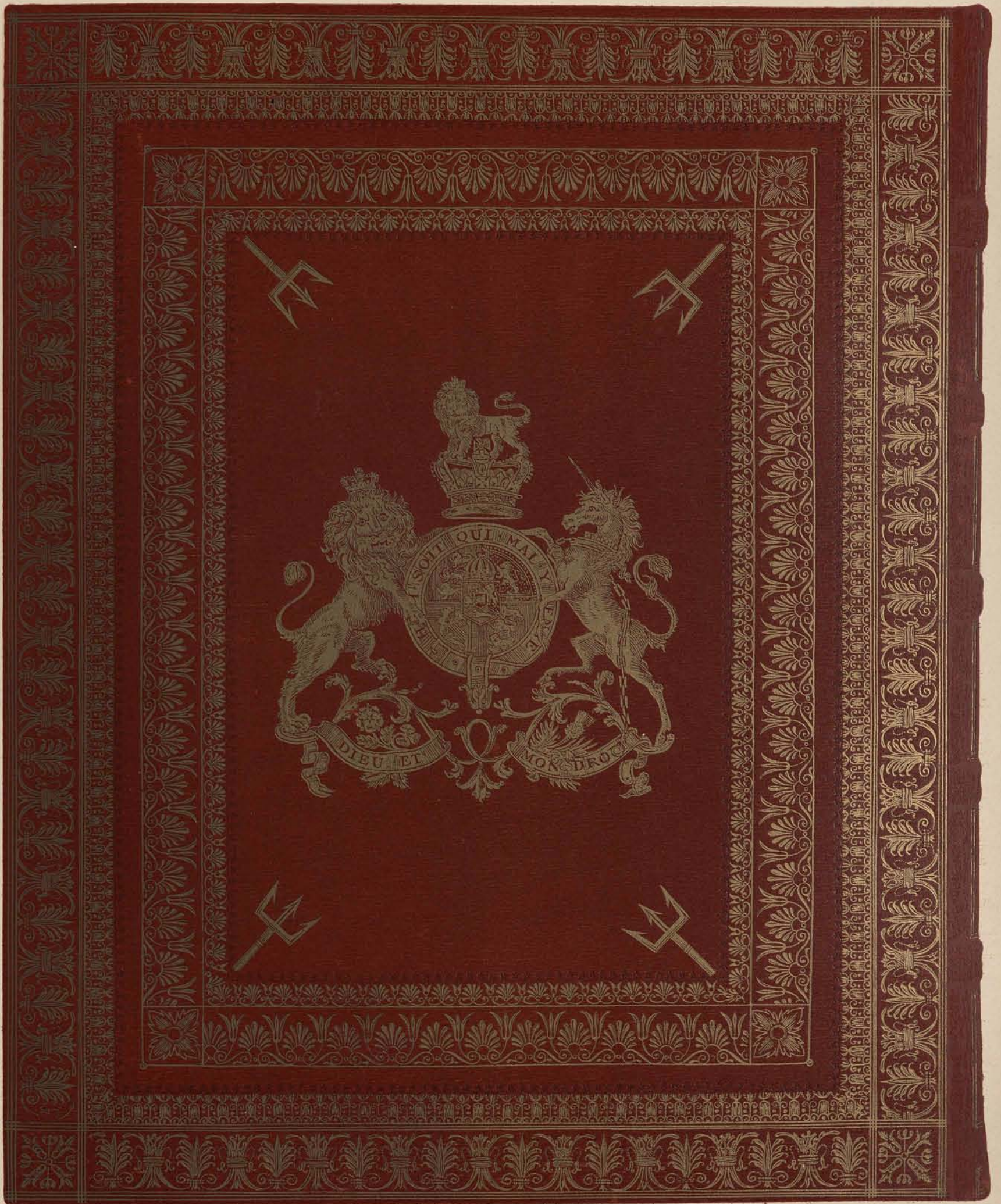
70—ANGELO. L'ECOLE DES ARMES. 1763.
BOUND FOR GEORGE PRINCE OF WALES.

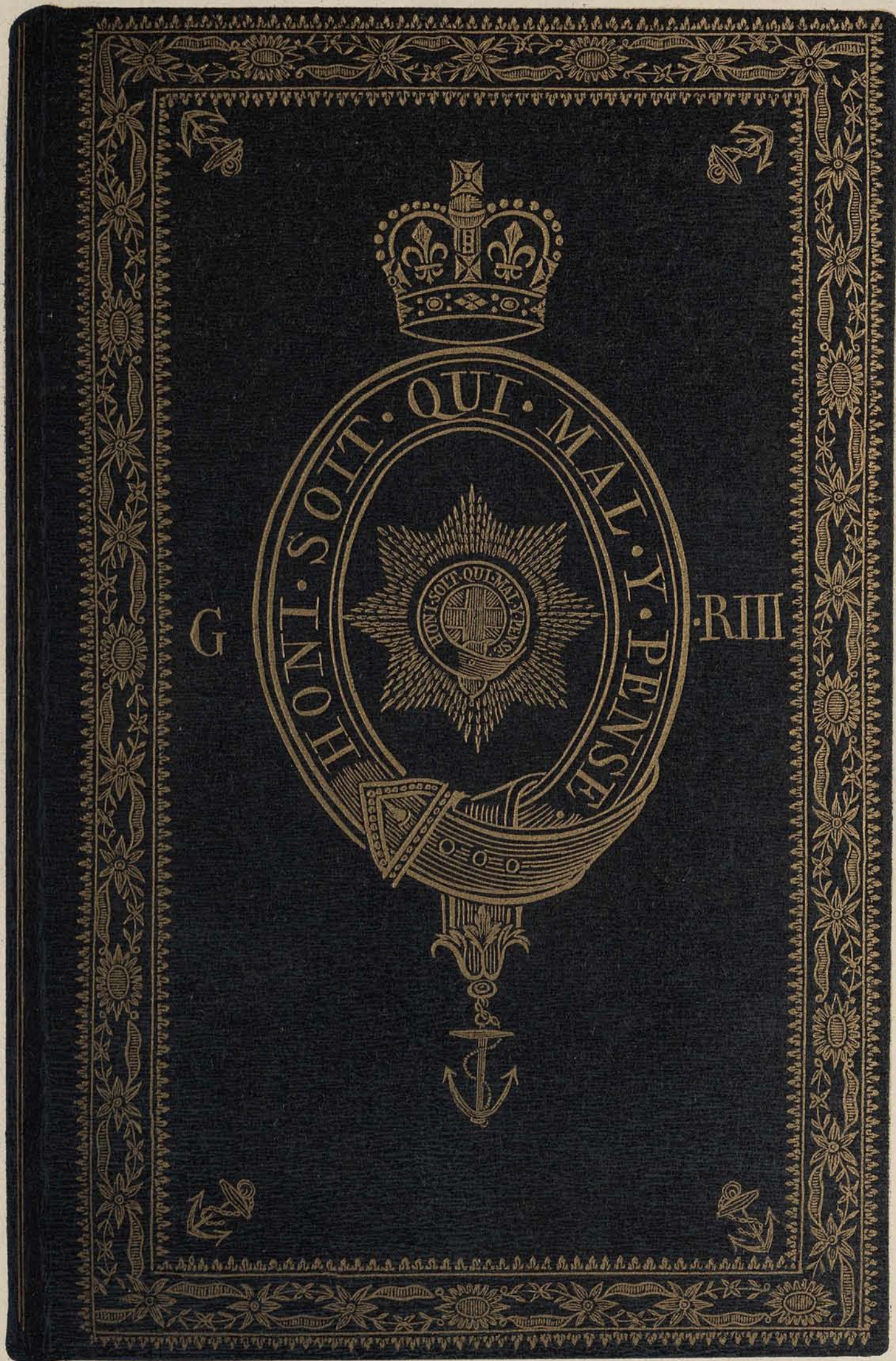




72—SOUTHEY. CARMEN TRIUMPHALE. 1814.
BOUND FOR THE PRINCE REGENT.

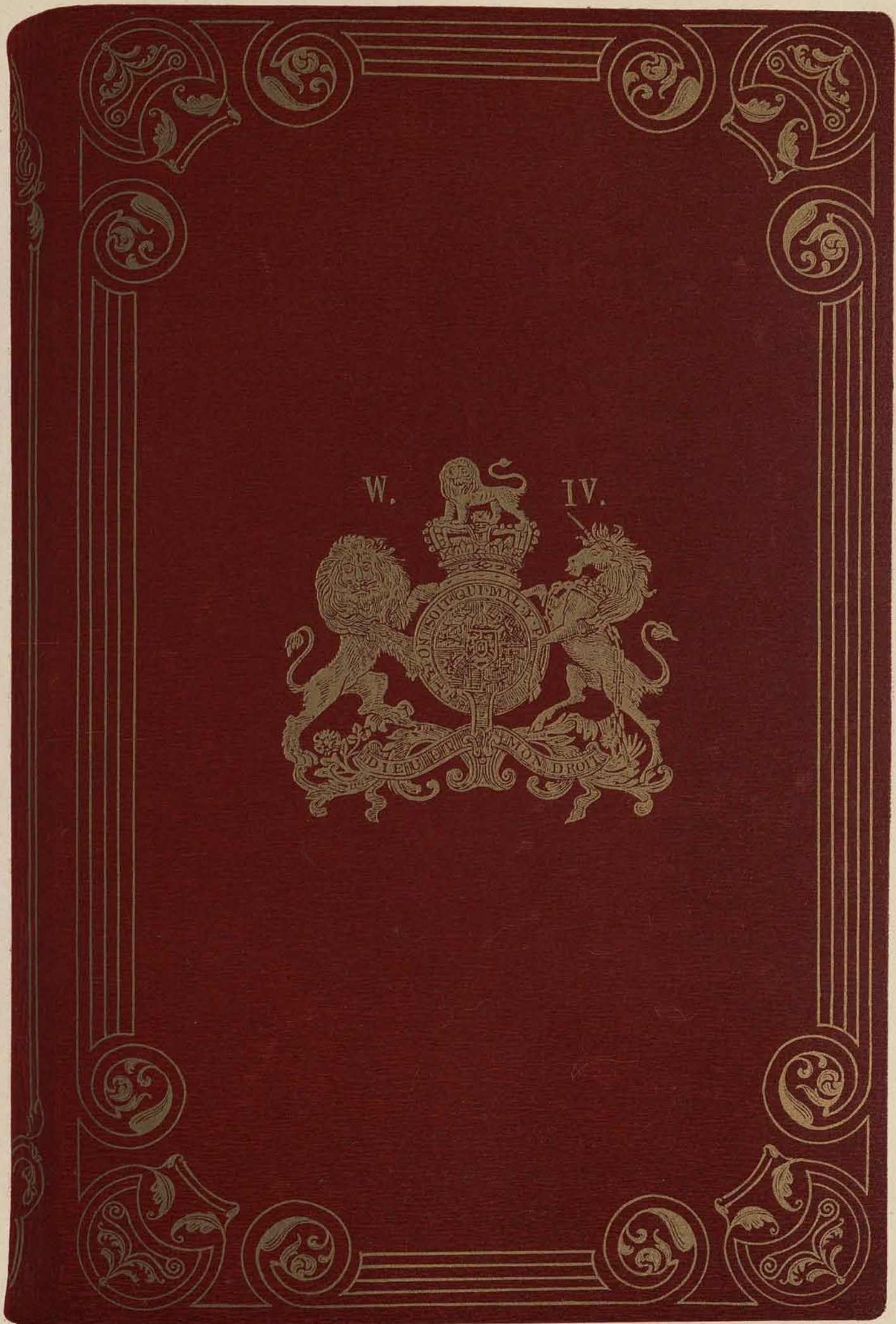




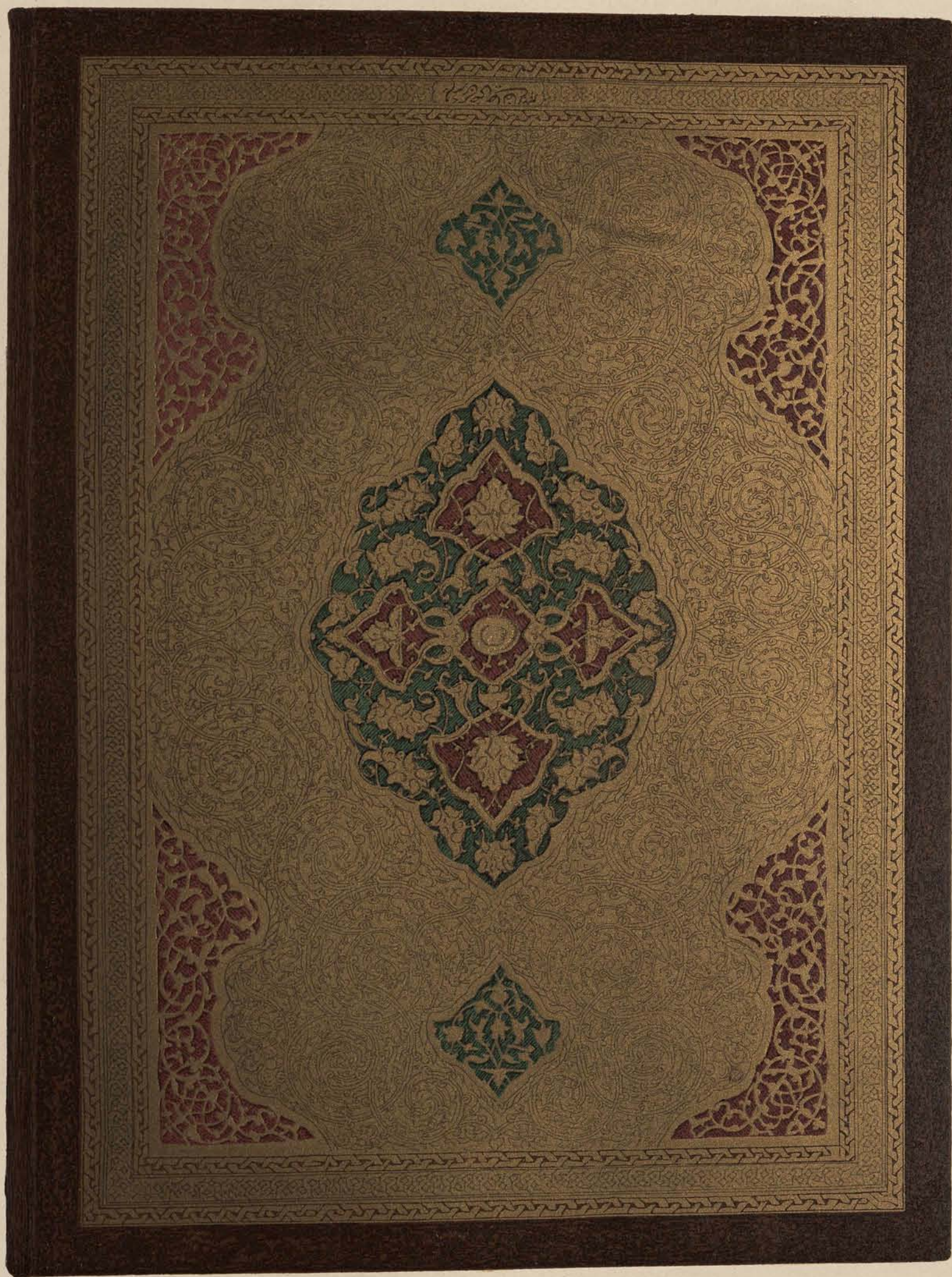


75—COMMON PRAYER.

BOUND FOR GEORGE III. GIVEN BY HIM TO THE DUKE OF CLARENCE.



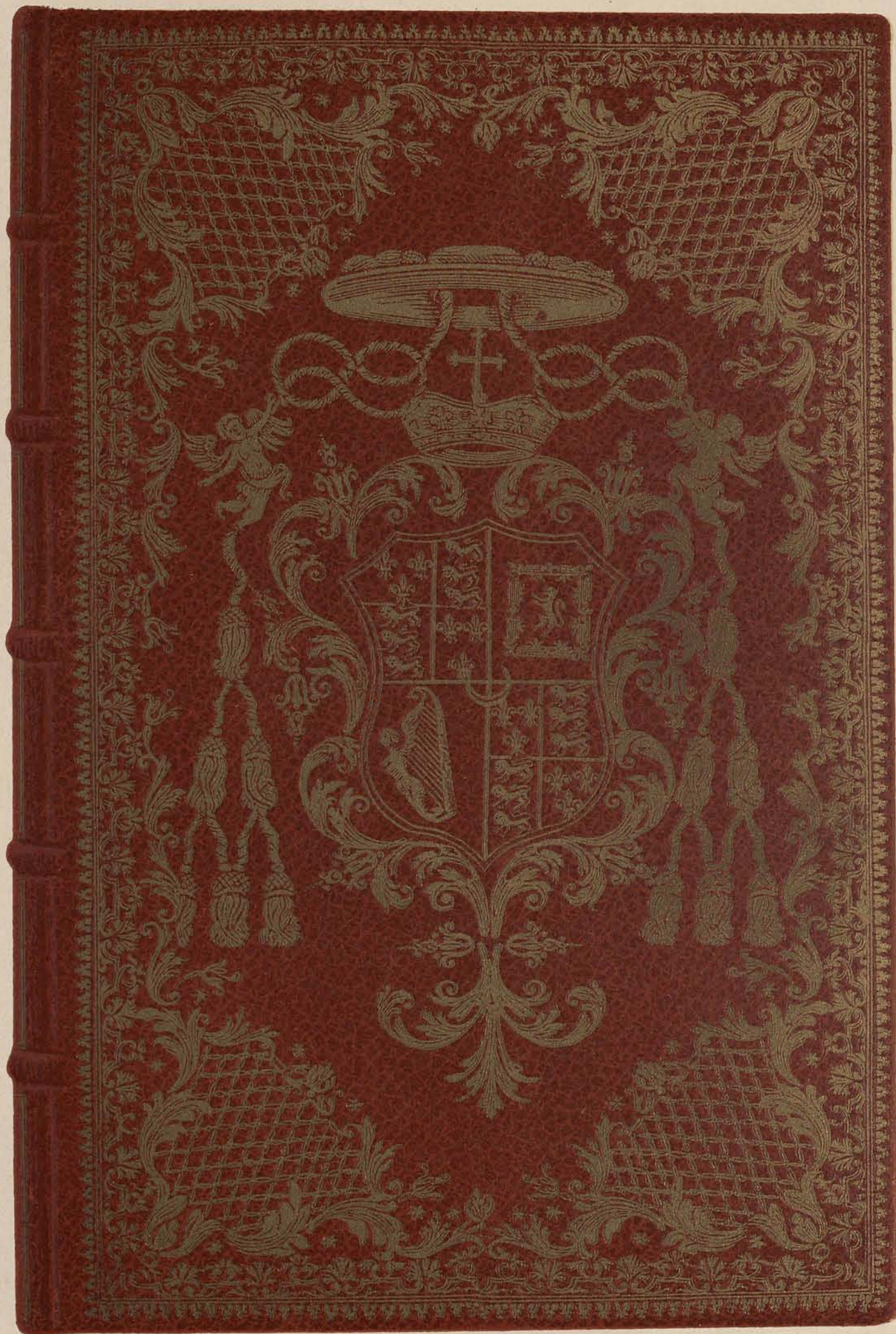
76—MAC KINNON. THE COLDSTREAM GUARDS. 1833.
BOUND FOR WILLIAM IV.



77—QUEEN VICTORIA. MORE LEAVES FROM JOURNAL IN THE HIGHLANDS.
(TRANSLATED INTO PERSIAN. MS.).
BOUND IN PERSIA 1885.



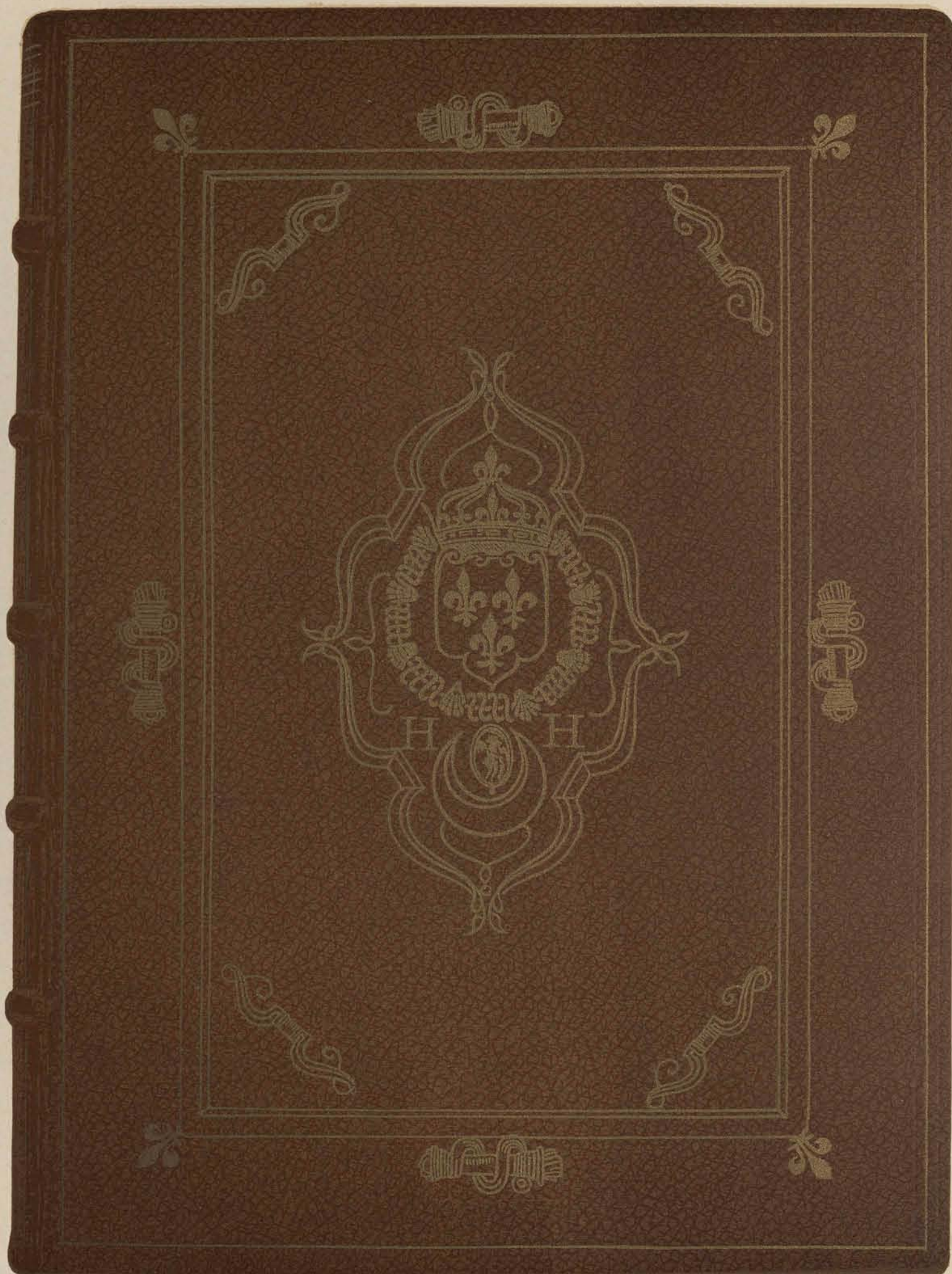
78—HORÆ B. MARIE VIRGINIS. MS. XV. CENT.
BOUND FOR JOHN SOBIESKI, KING OF POLAND.



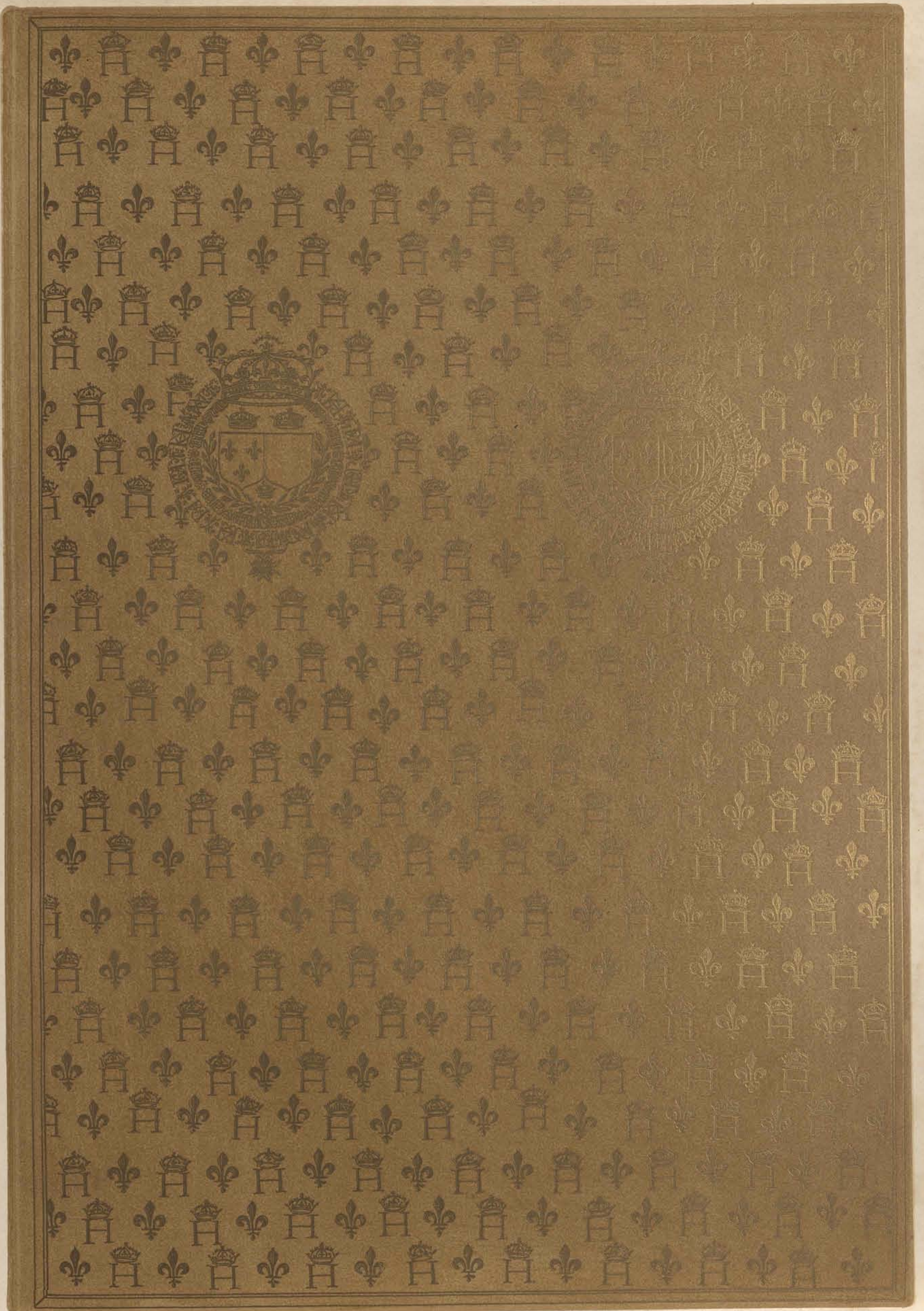
79—KALENDAR.
BOUND FOR CARD. YORK.

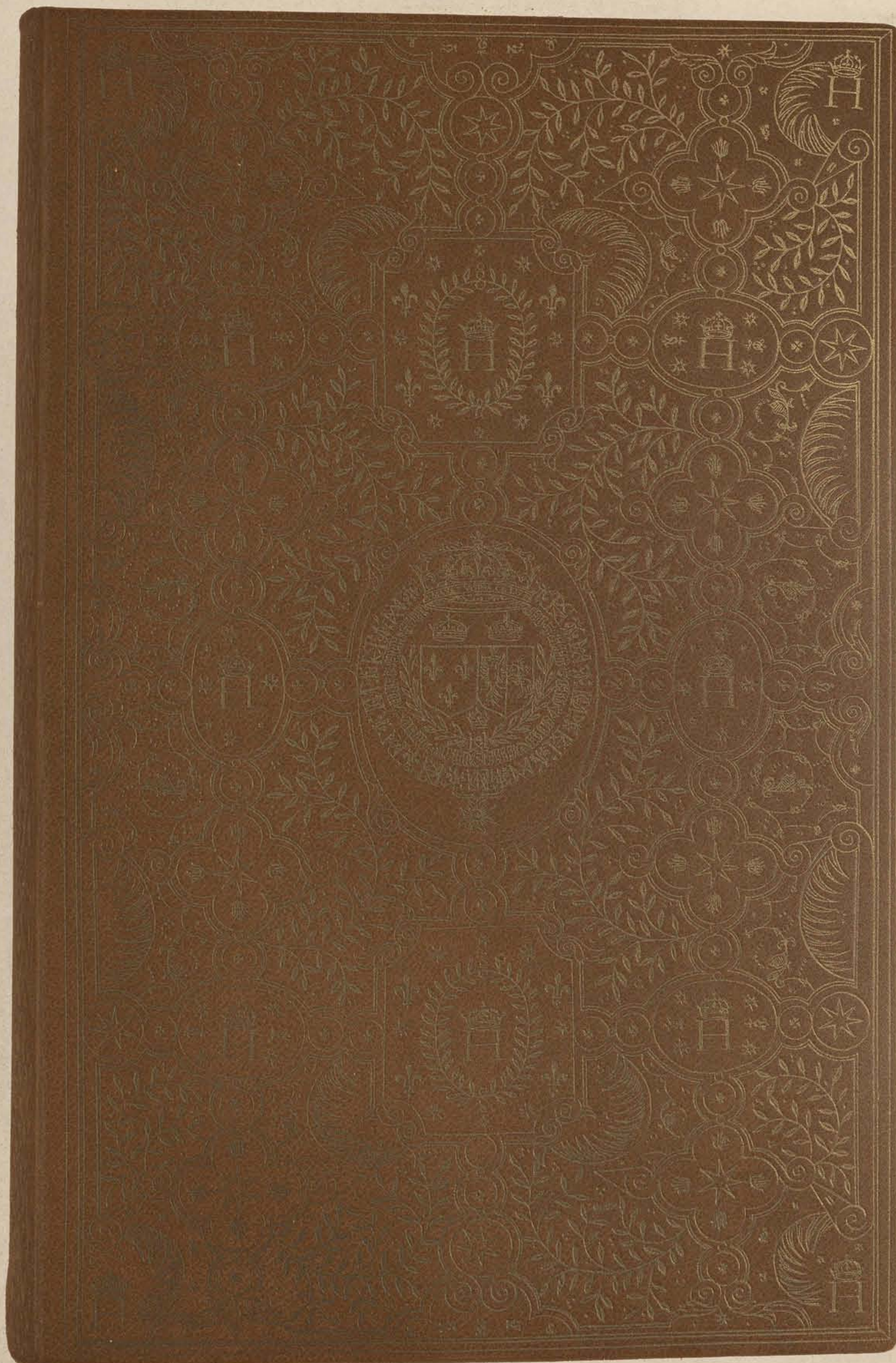


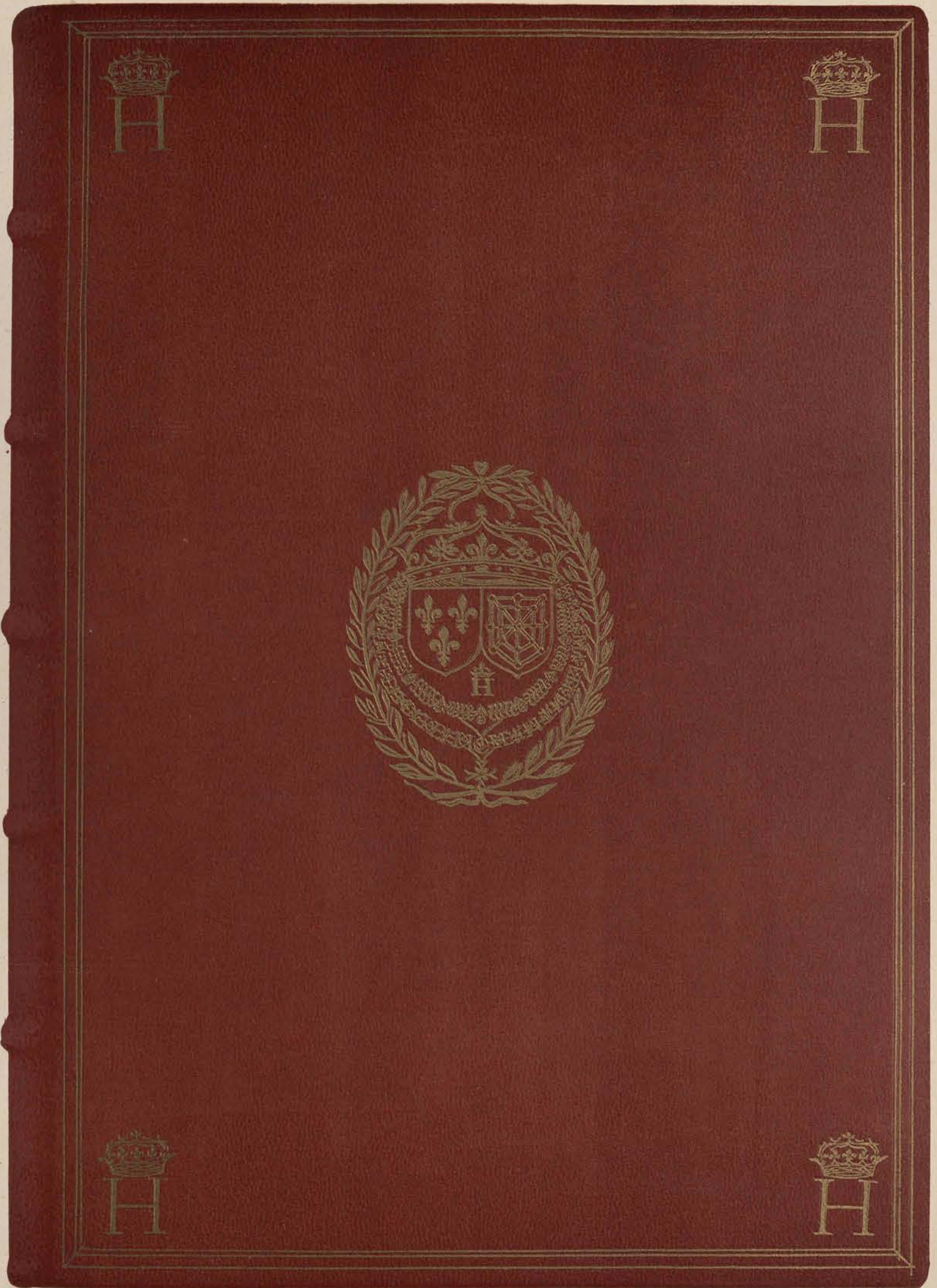
80—HORÆ. MS. XV. CENT.
BOUND FOR CARDINAL YORK.

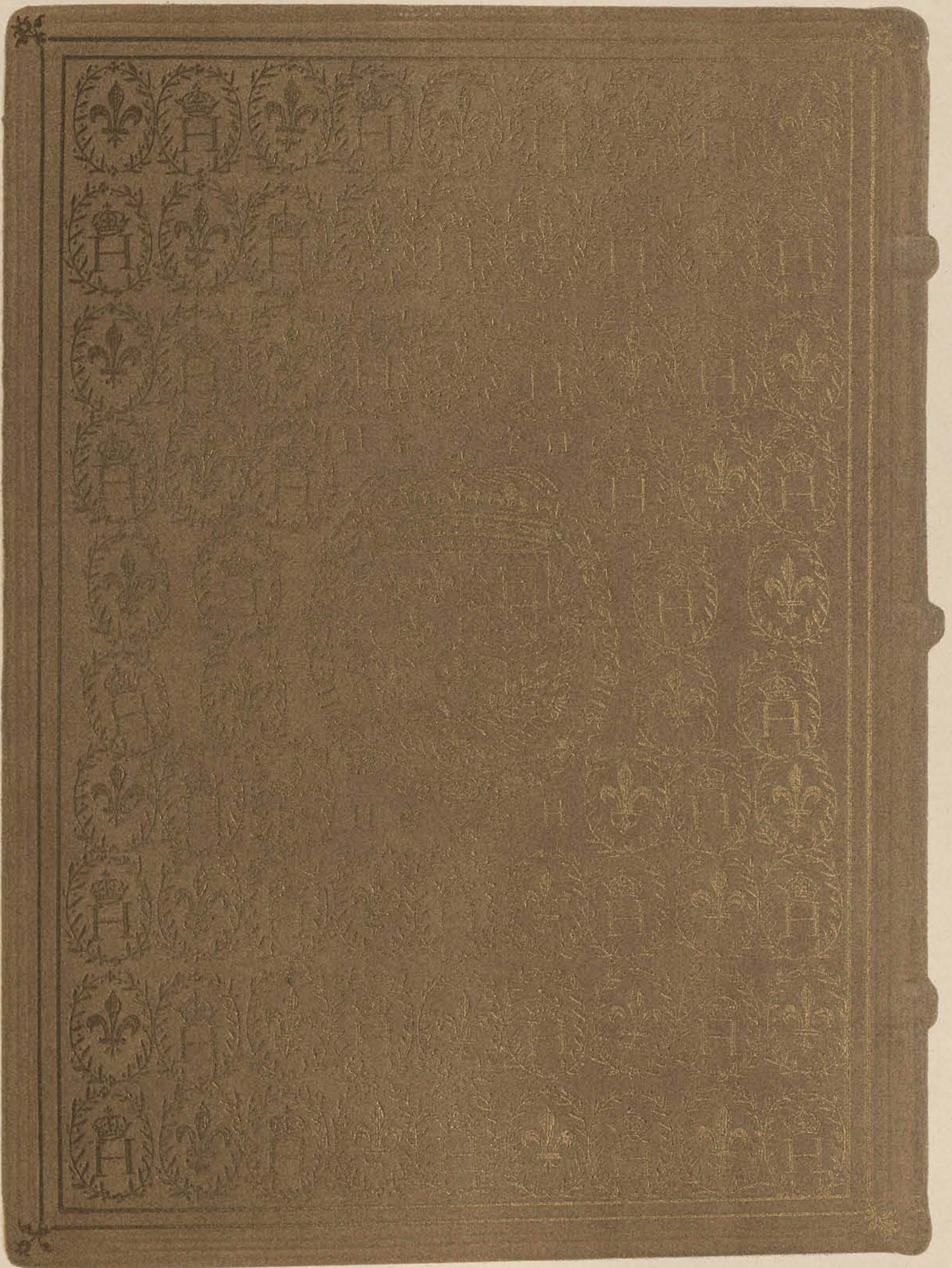


81—STATUTES OF THE ORDER OF S. MICHEL. 1476.
BOUND FOR DIANE DE POITIERS.

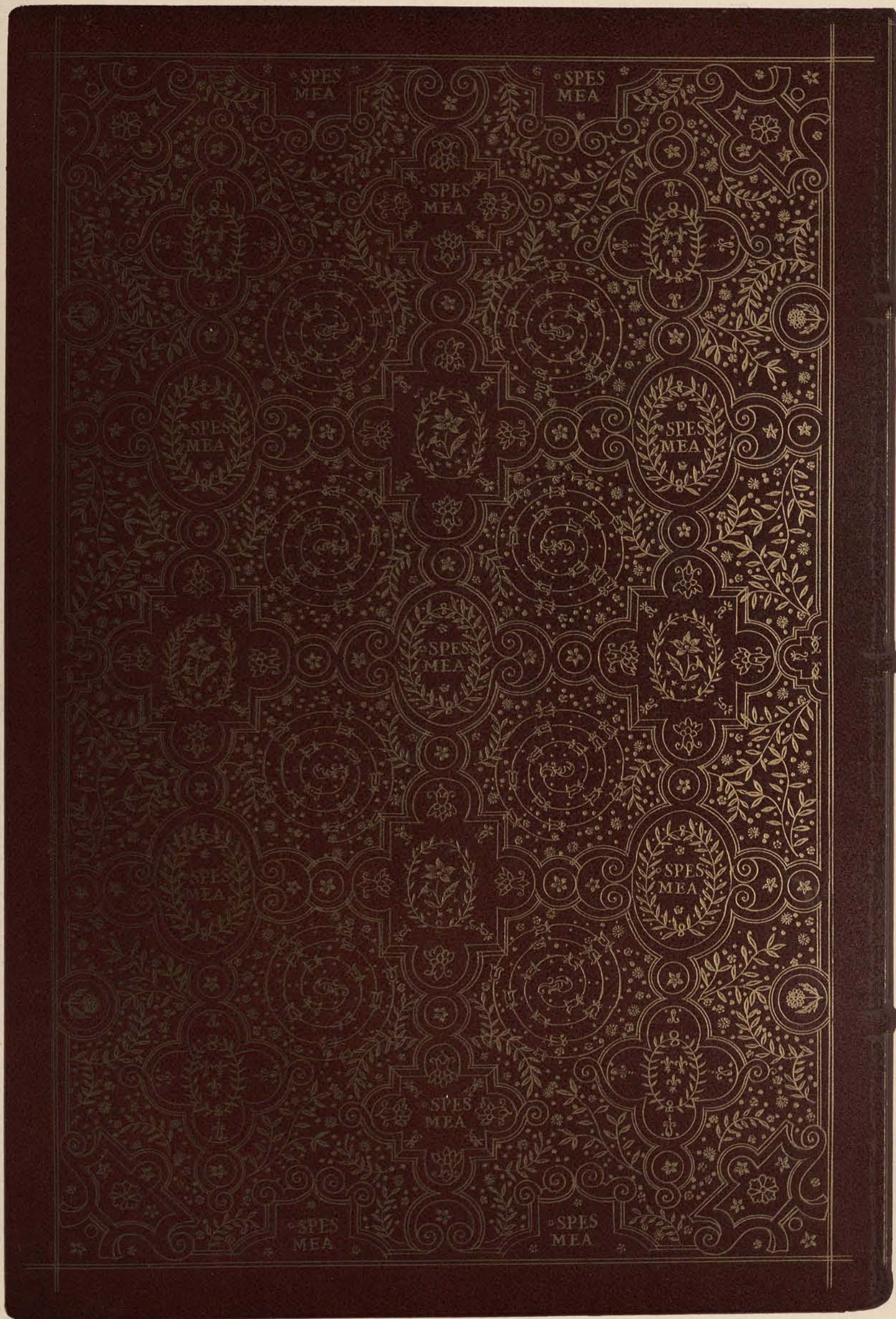


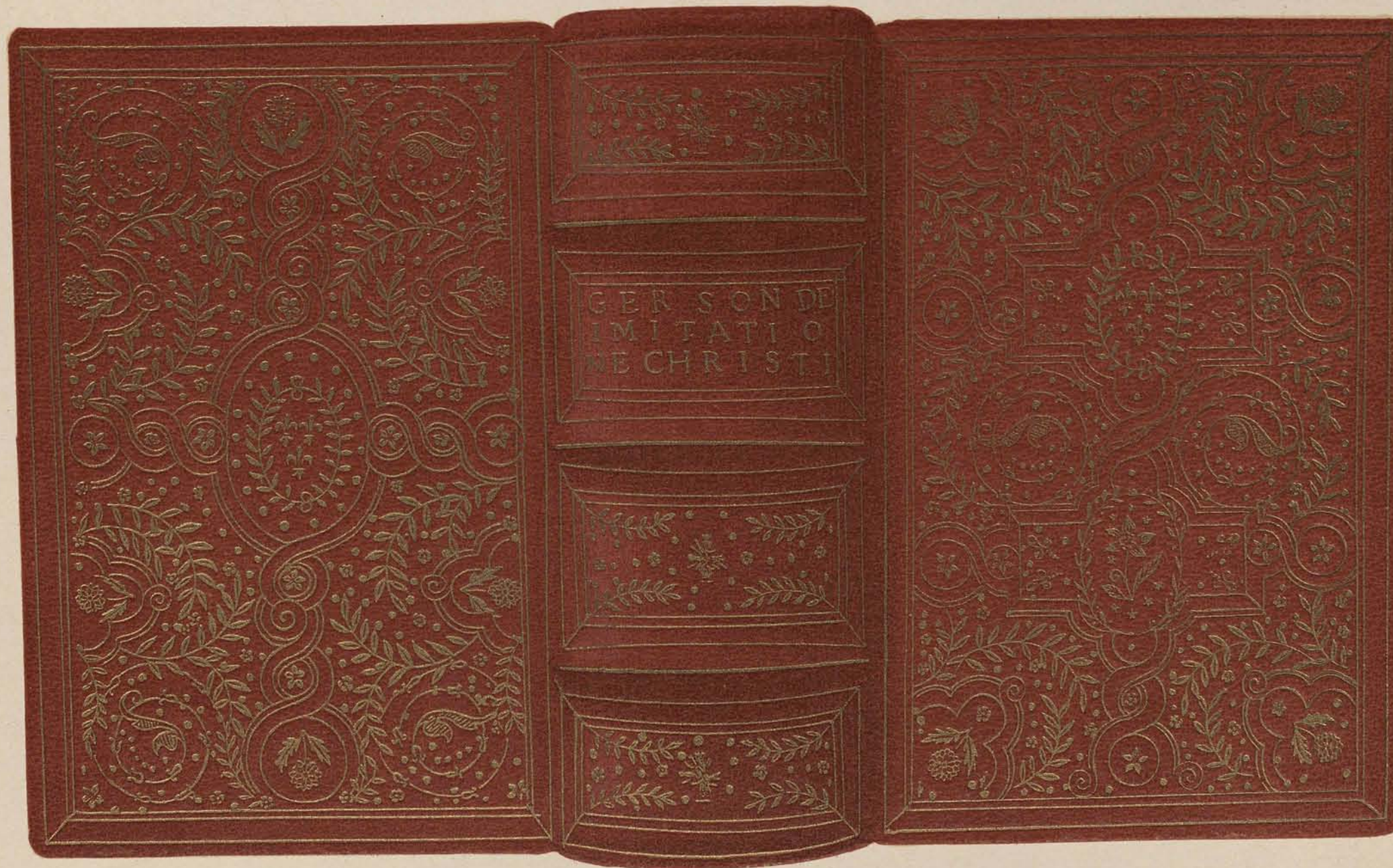




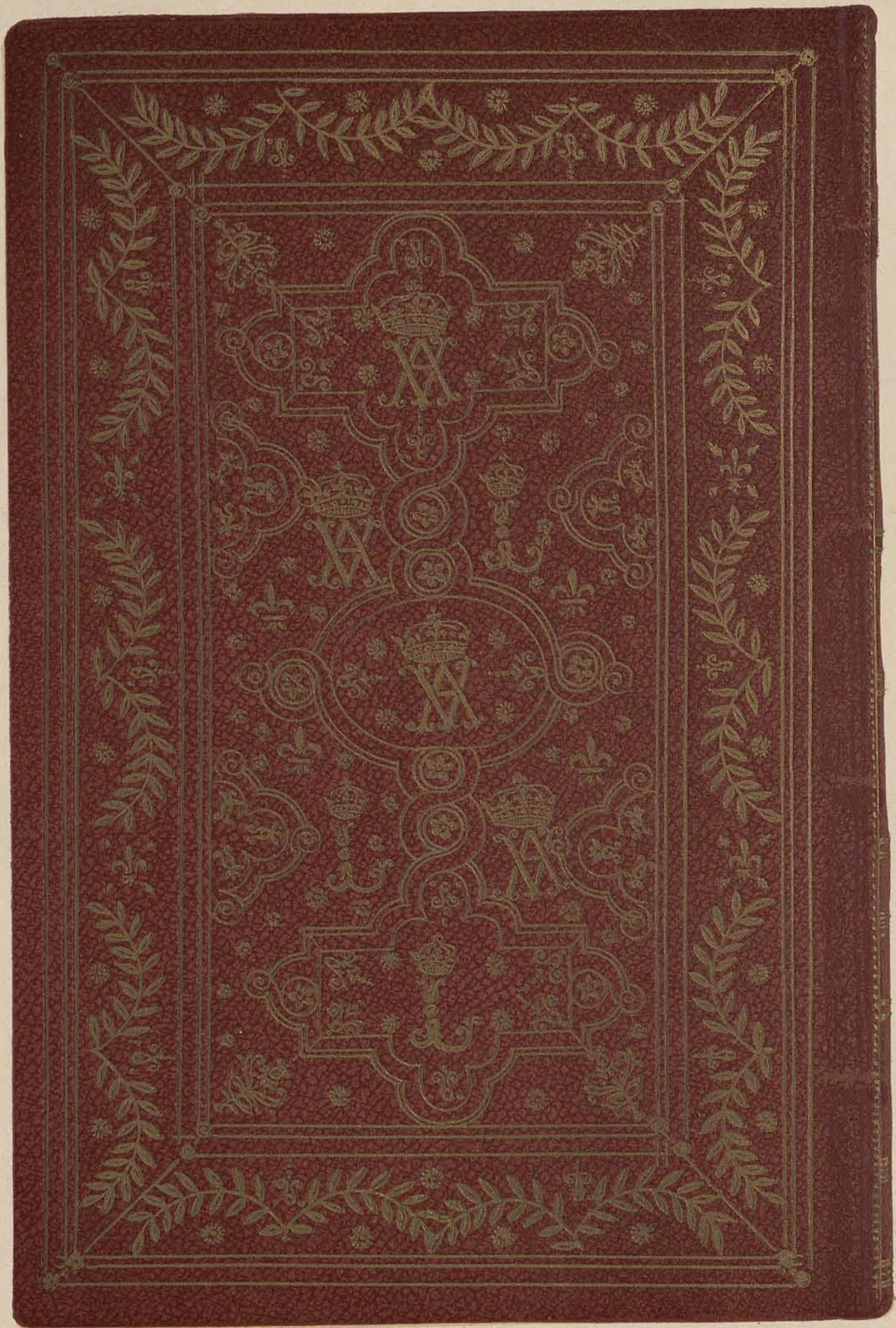


85—DELLE STELLE FISSE LIBRO UNO. S.A.
BOUND FOR HENRY IV. OF FRANCE.





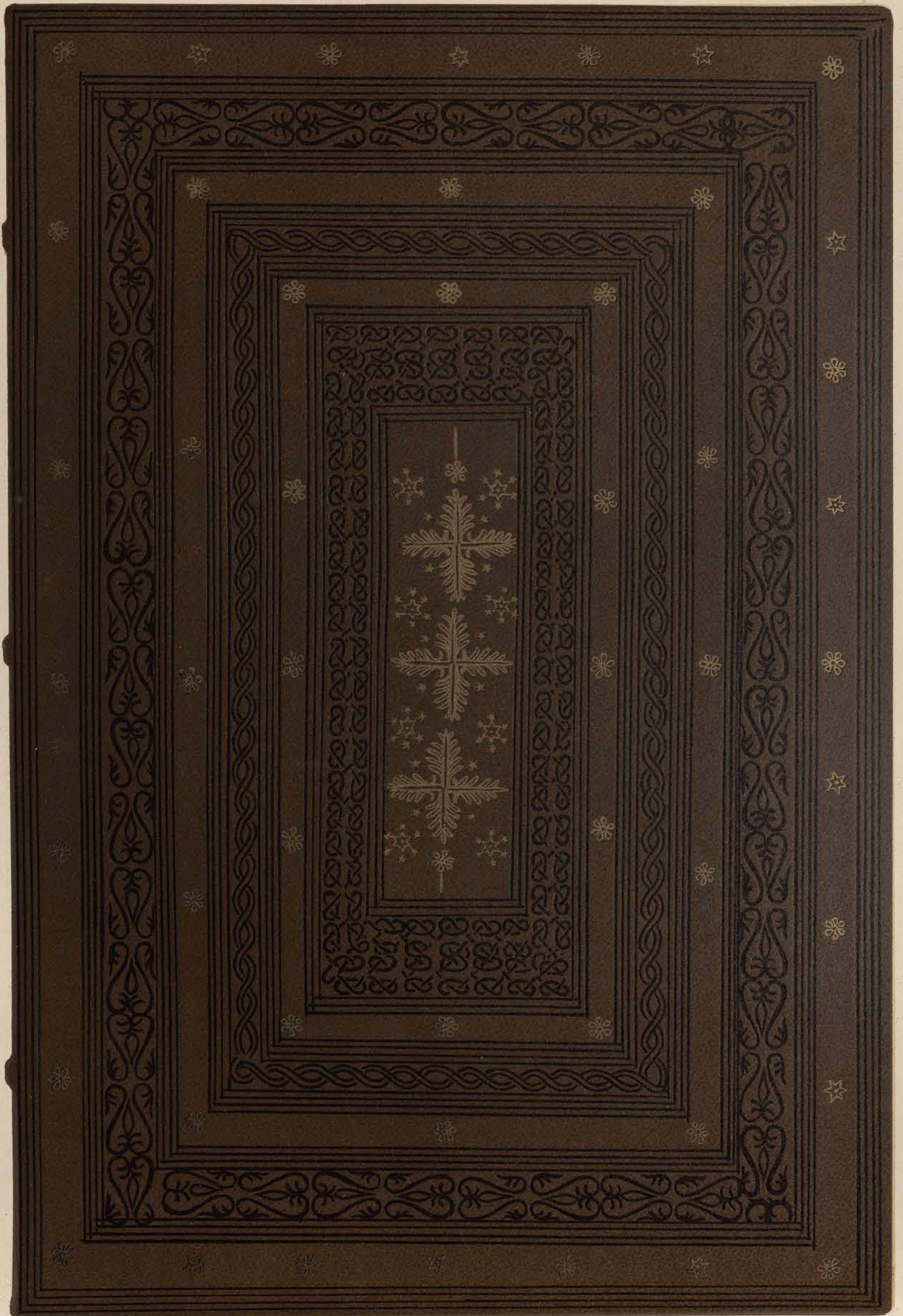
87—THOMAS A KEMPIS. DE IMITATIONE CHRISTI.
BOUND FOR MARGUERITE DE VALOIS.



88—BIBLIA SACRA. 1647.
BOUND FOR ANNE OF AUSTRIA.

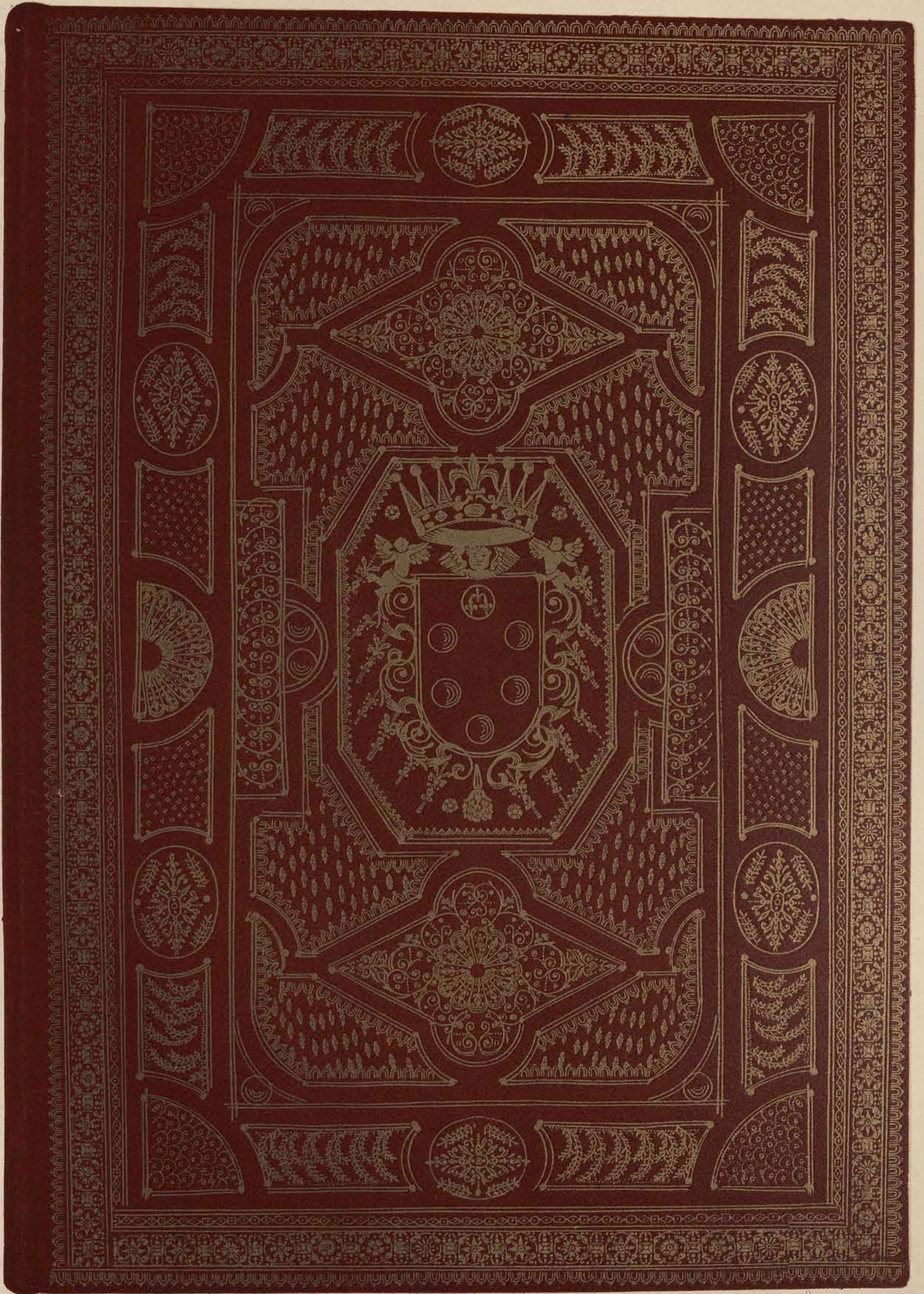


89—DESIGNS FOR A ROYAL YACHT. 1686. MS.
BOUND FOR CHRISTIAN V. OF DENMARK.

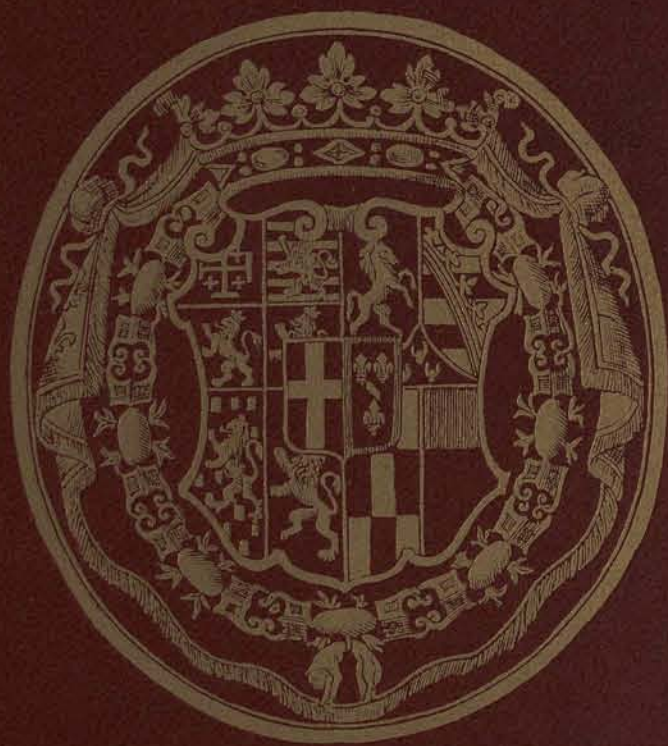


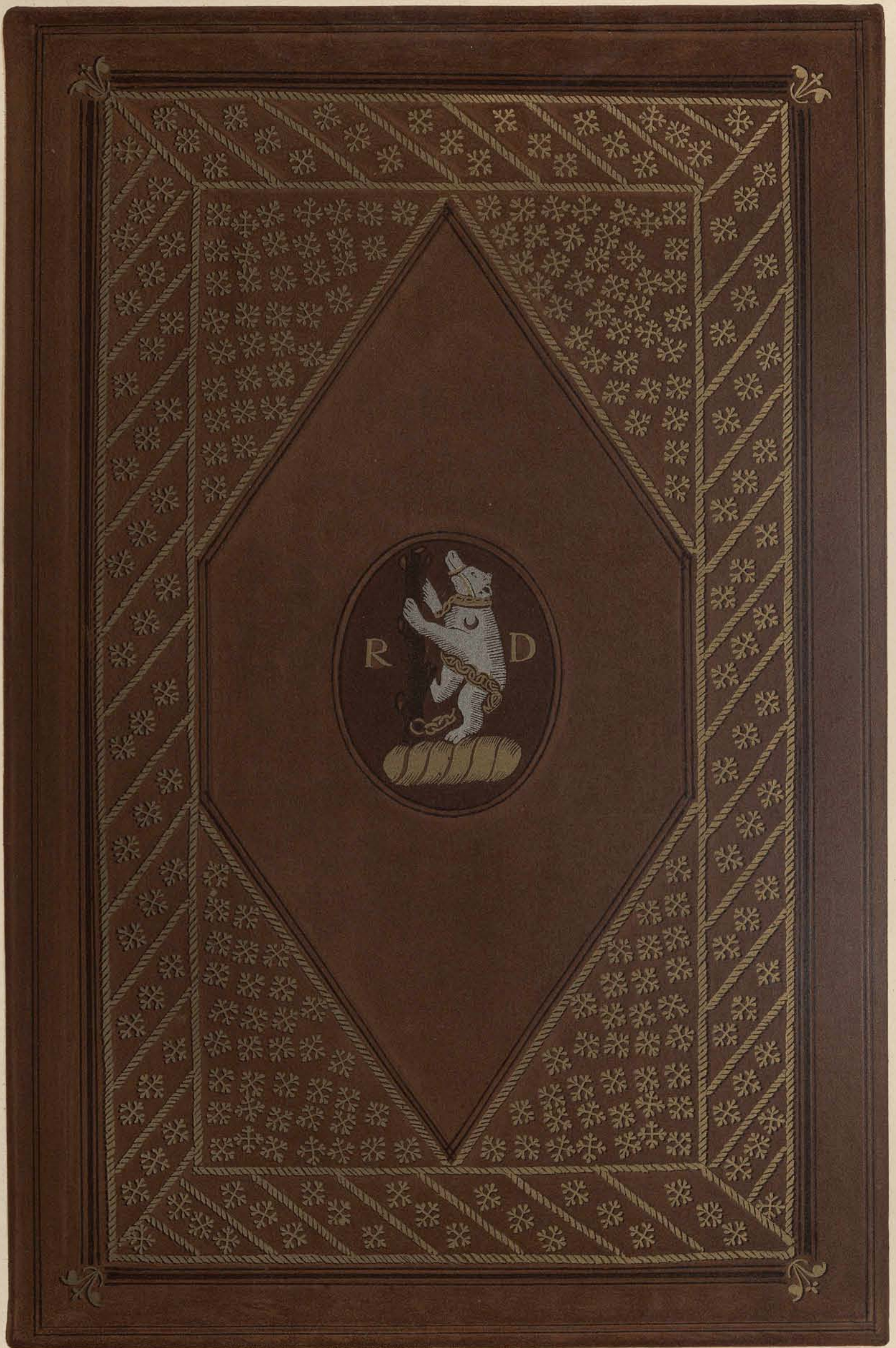


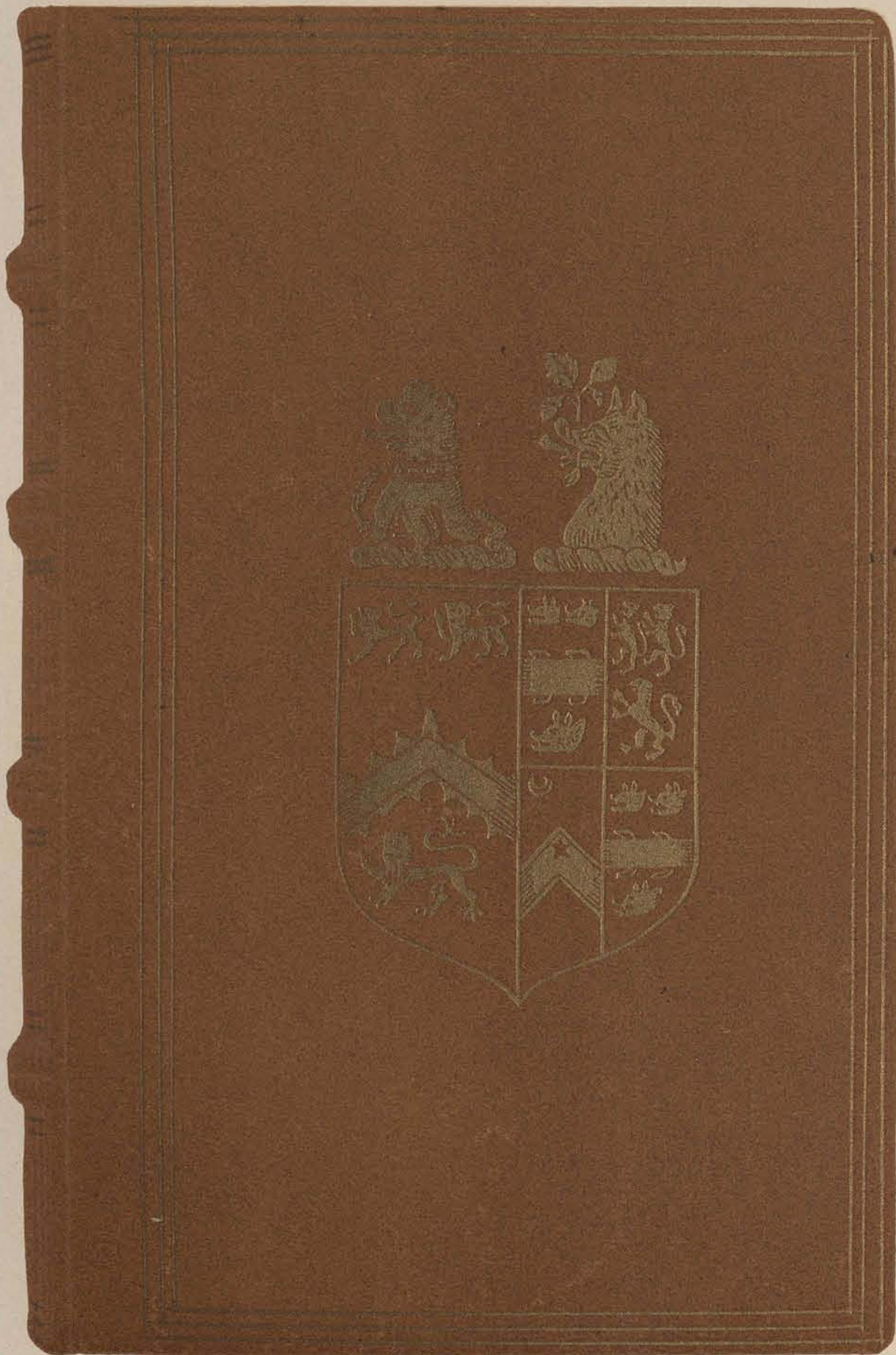
91—DECREE OF FREDERICK KING OF SICILY. 1484.
(WITH SEAL ENCLOSED).



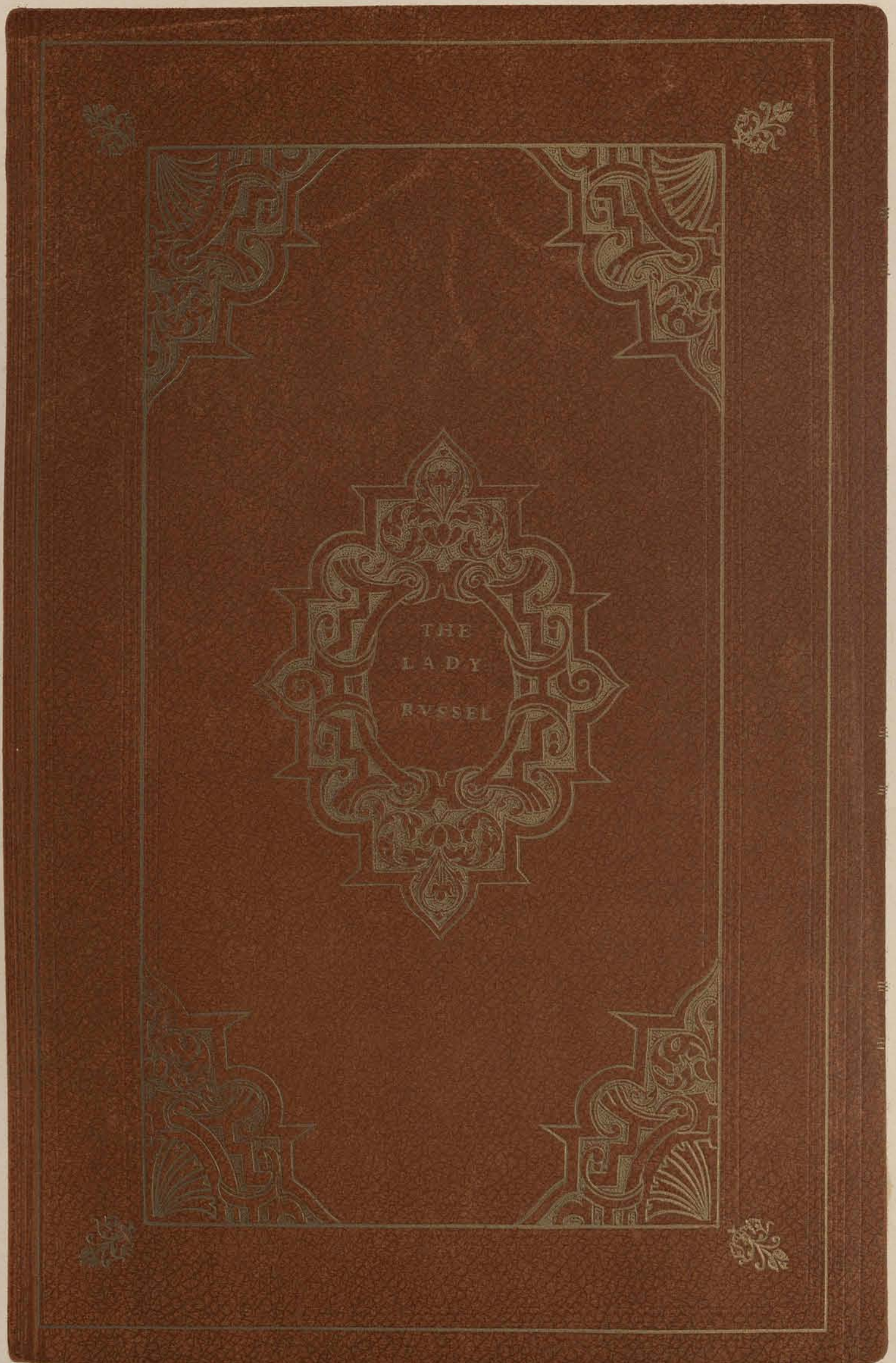
92—BOLDONIUS. EPIGRAPHICA. 1660.
BOUND FOR COSMO, GRAND DUKE OF TUSCANY.



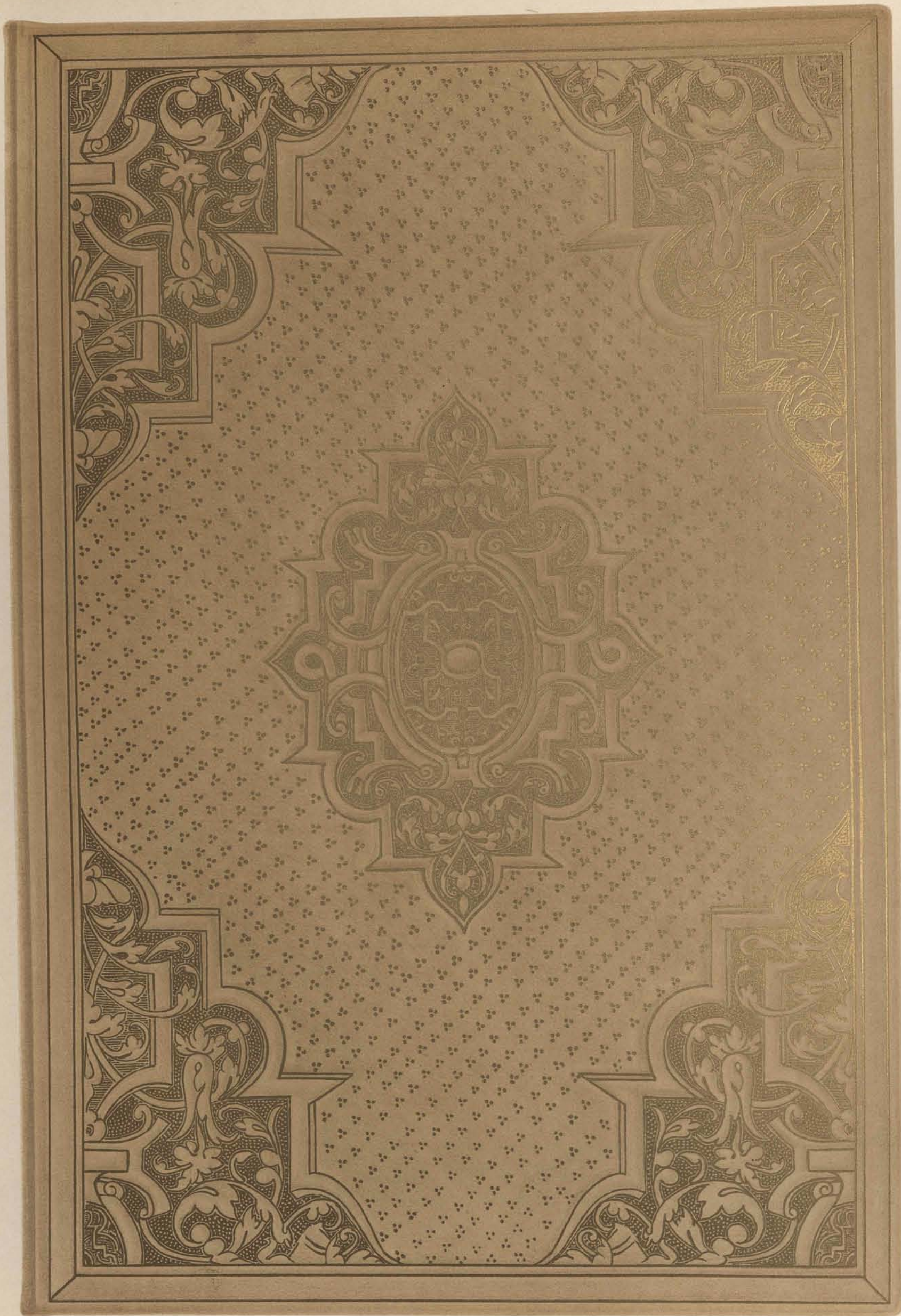


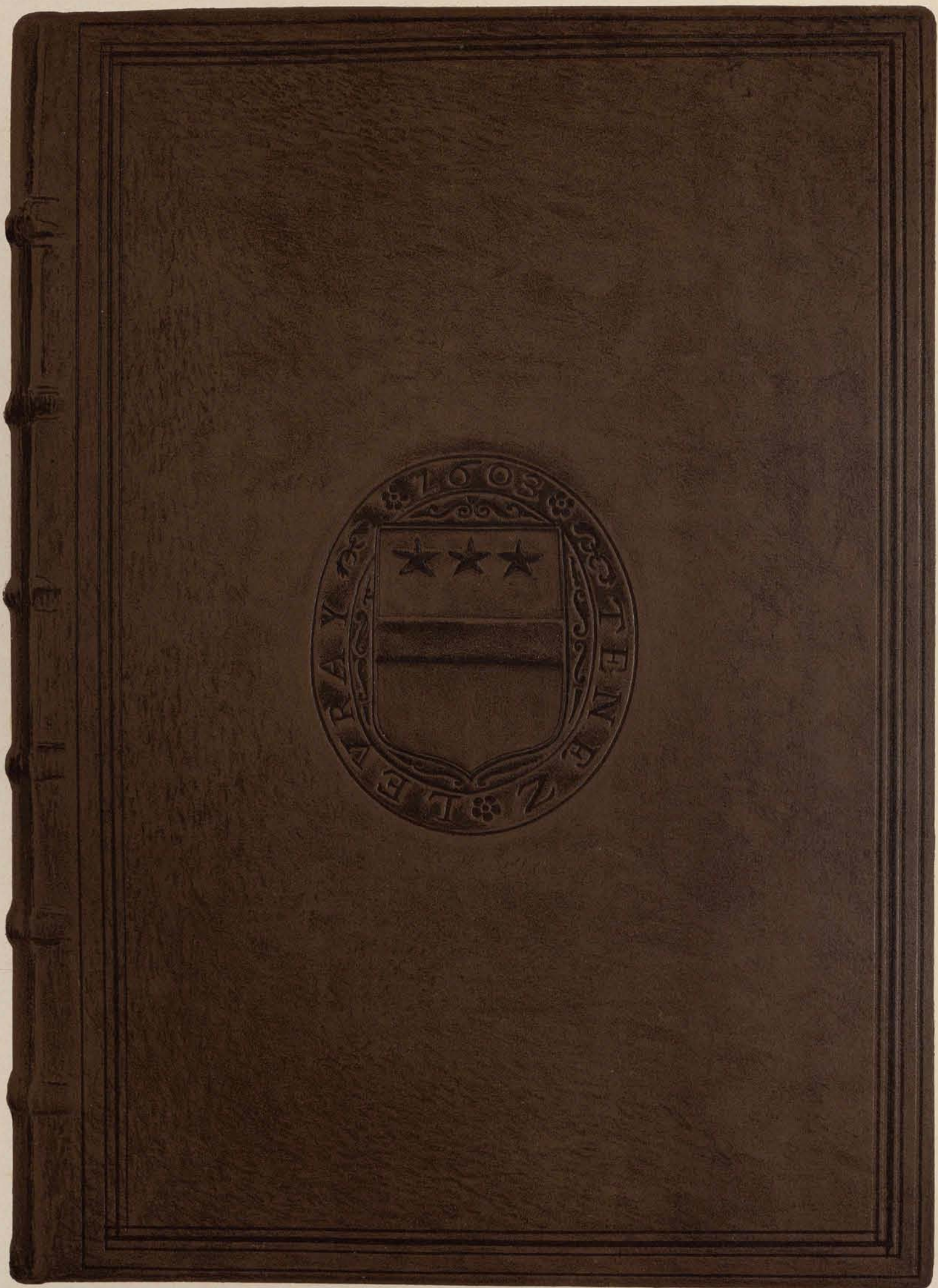


95—AUGUSTINI POLEMICON. 1562.
WITH ARMS OF SMYTHE IMPALING JUDD.

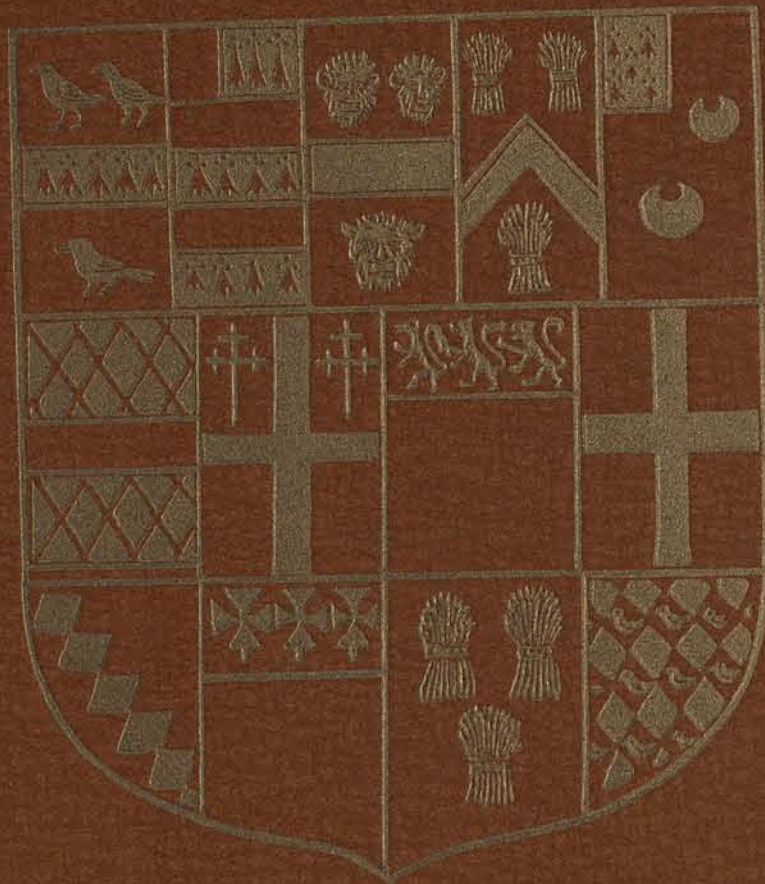


96—HERODOTI HISTORIA. 1570.
BOUND FOR LADY RUSSEL.

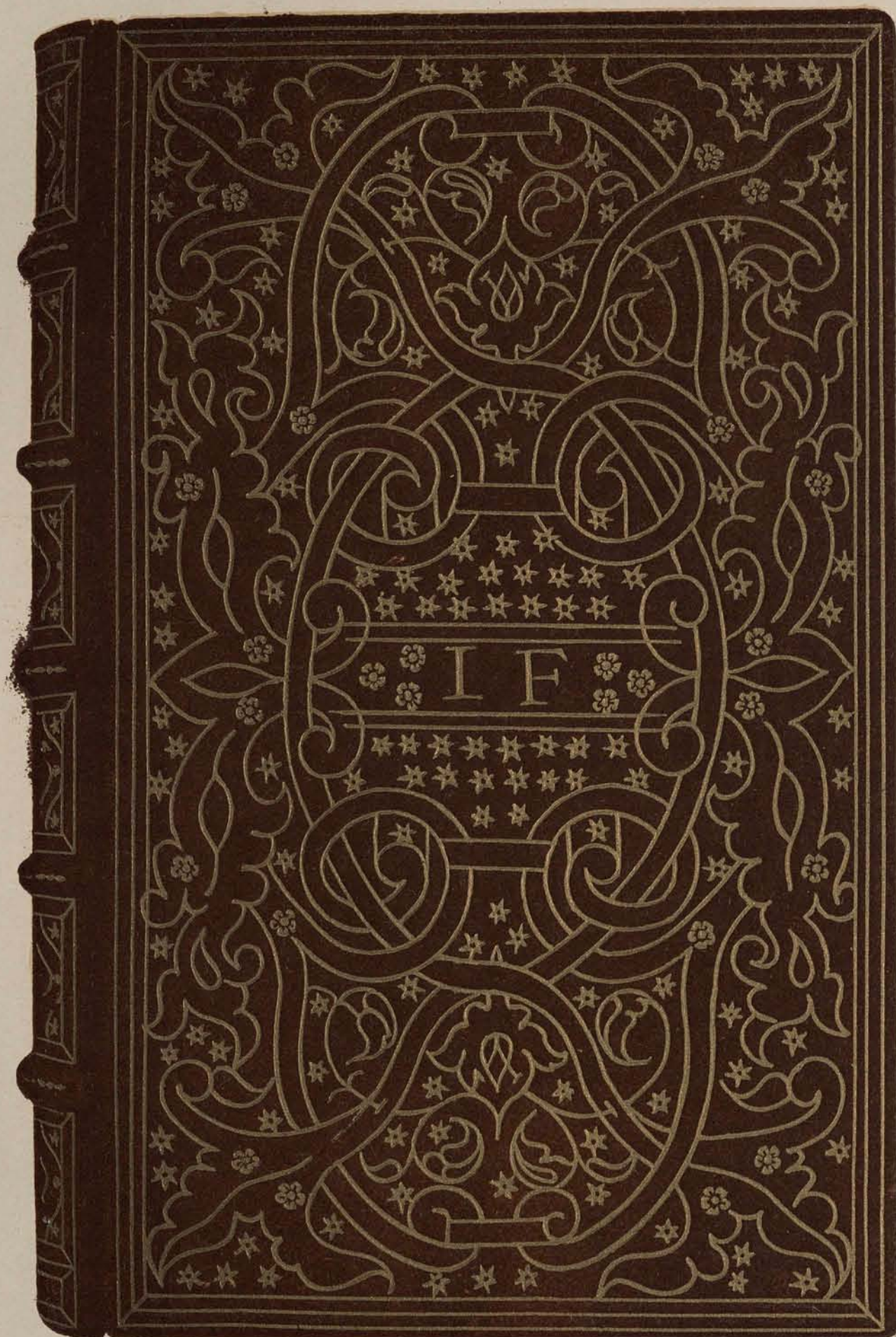




98—ANSELMUS ARCH. DE VERITATE. MS. CENT. XIV.
ARMS OF TOWNLEY.

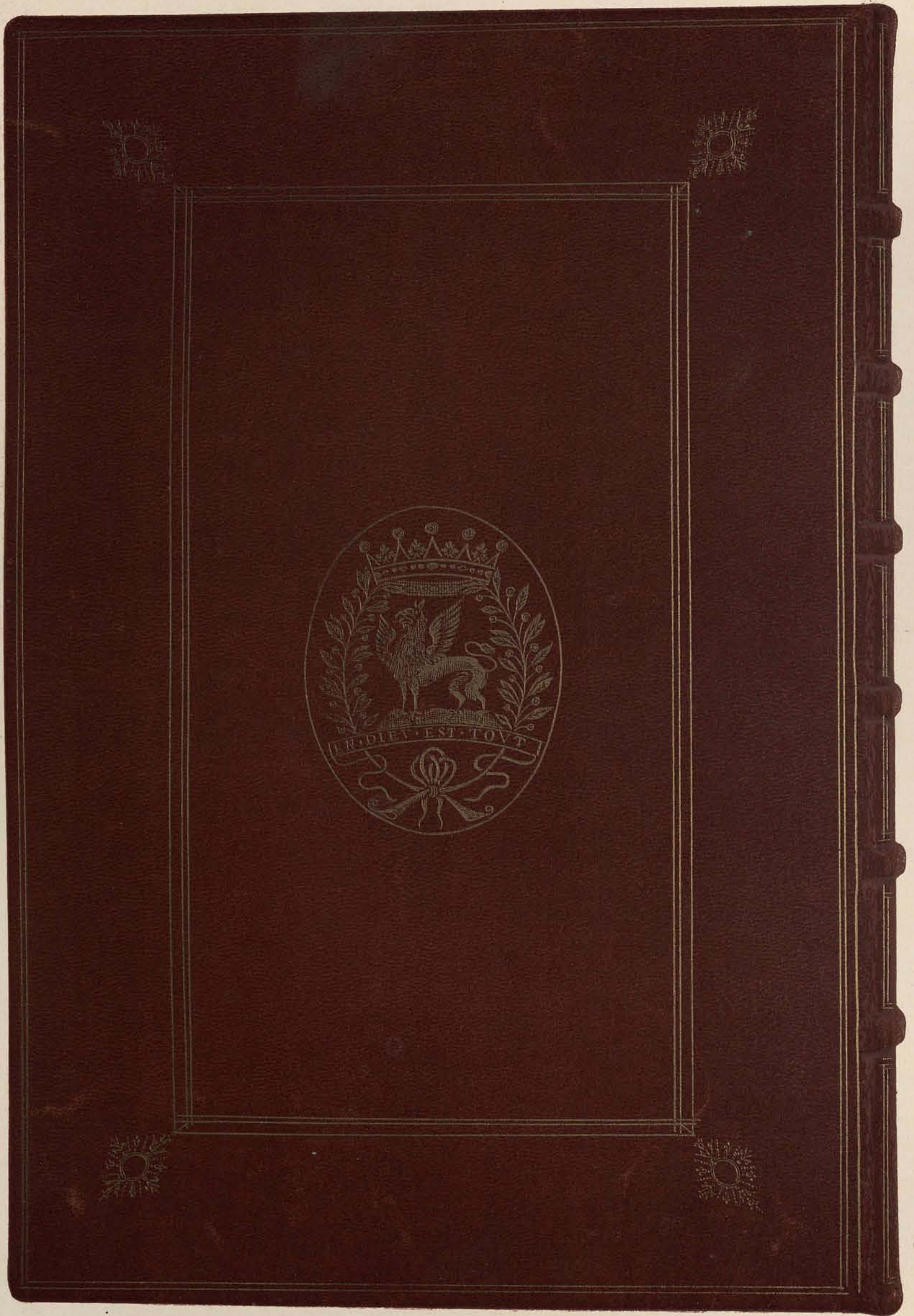


99—DU MOULIN. DEFENCE OF THE CATHOLIC FAITH. 1610.
WITH ARMS OF EDWARDS (?).

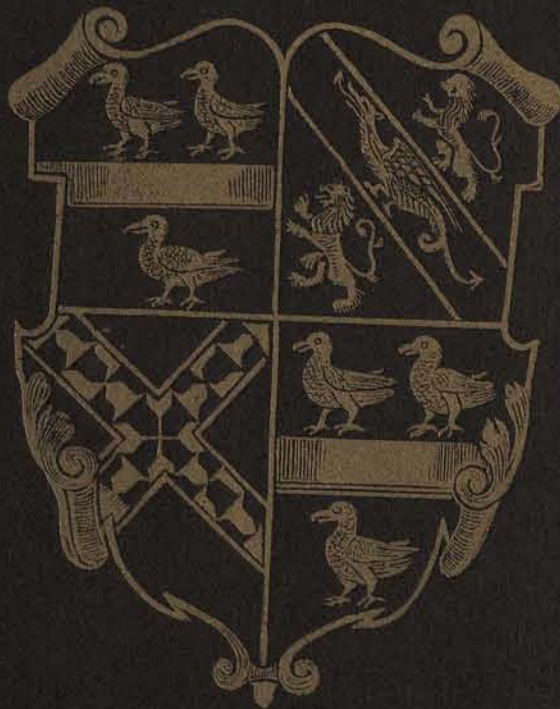


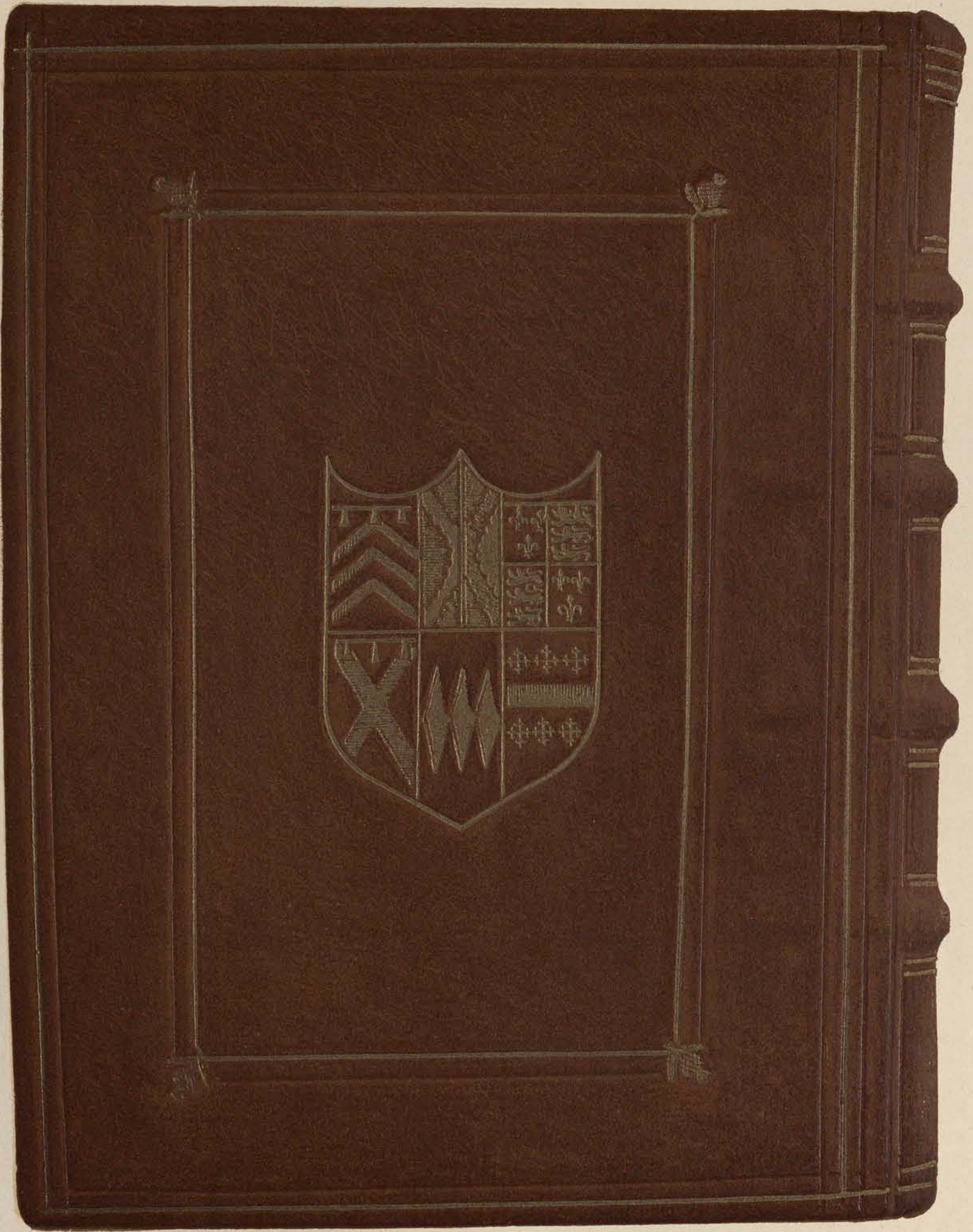
100—PSALMS OF DAVID. EDIN. 1615.
SCOTCH BINDING.



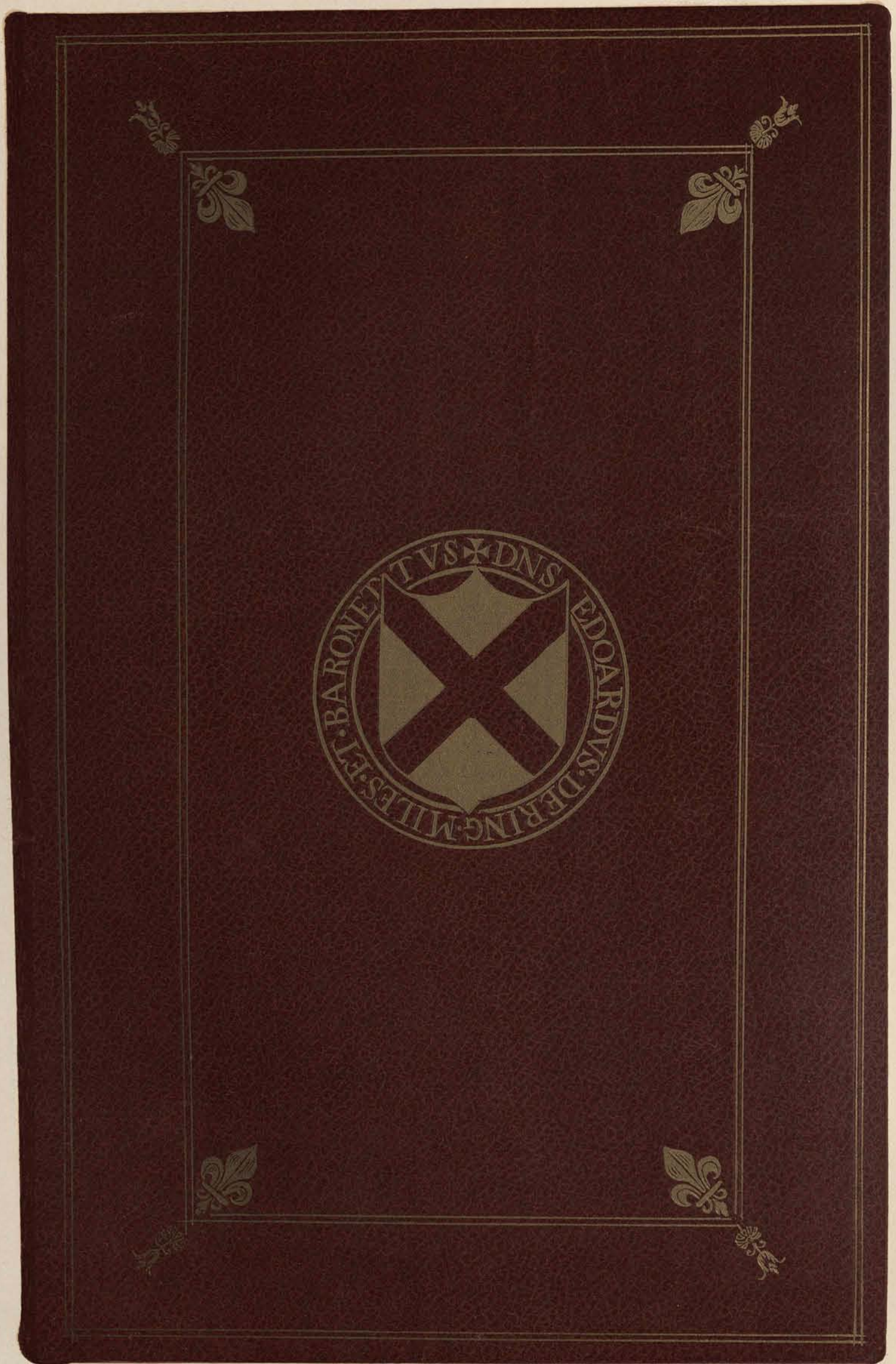


102—TASSO. LA GERUSALEMME LIBERATA. 1617.
BOUND FOR THE EARL OF STRAFFORD.

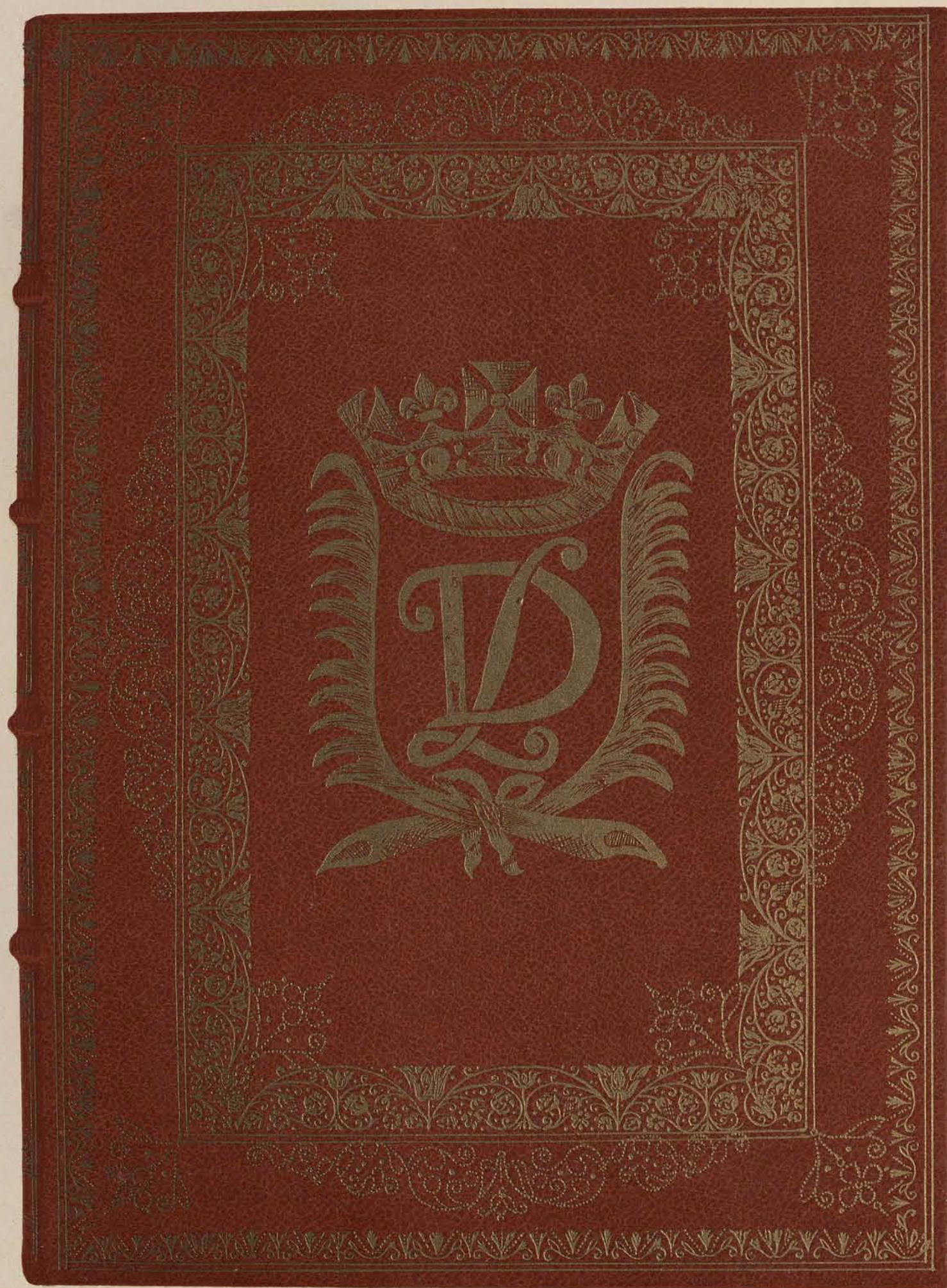




104—PRESTON. THE SAINTS QVALIFICATION. 1634.
BOUND FOR J. BARRINGTON.



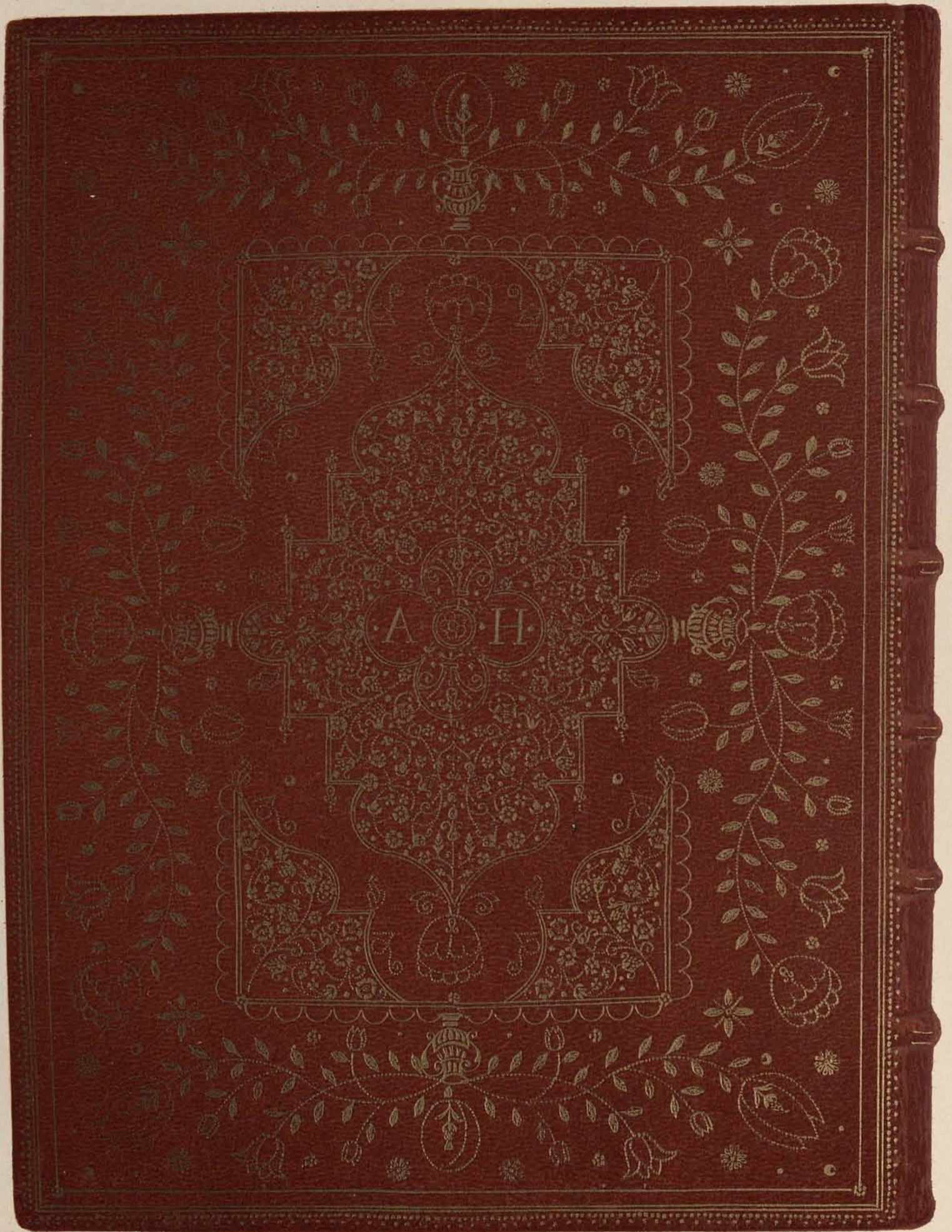




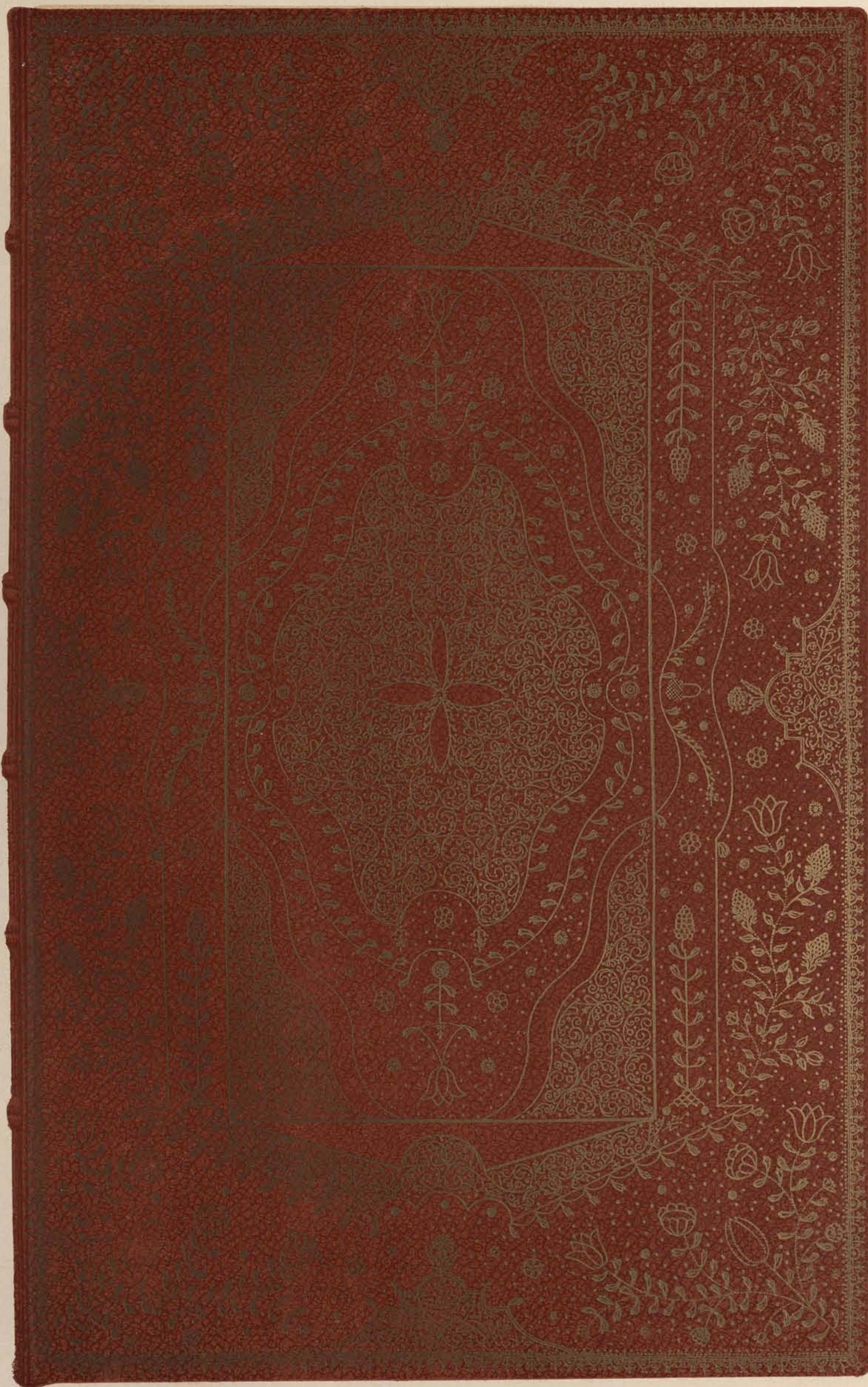
107—BINNING. ART OF GUNNERY. 1675.
BOUND FOR THE DUKE OF LAUDERDALE (?).



108—THE DEVOUT COMMUNICANT. 1678.
ENGLISH BINDING.



109—GOODMAN. THE PENITENT PARDONED. 1699.
ENGLISH BINDING.

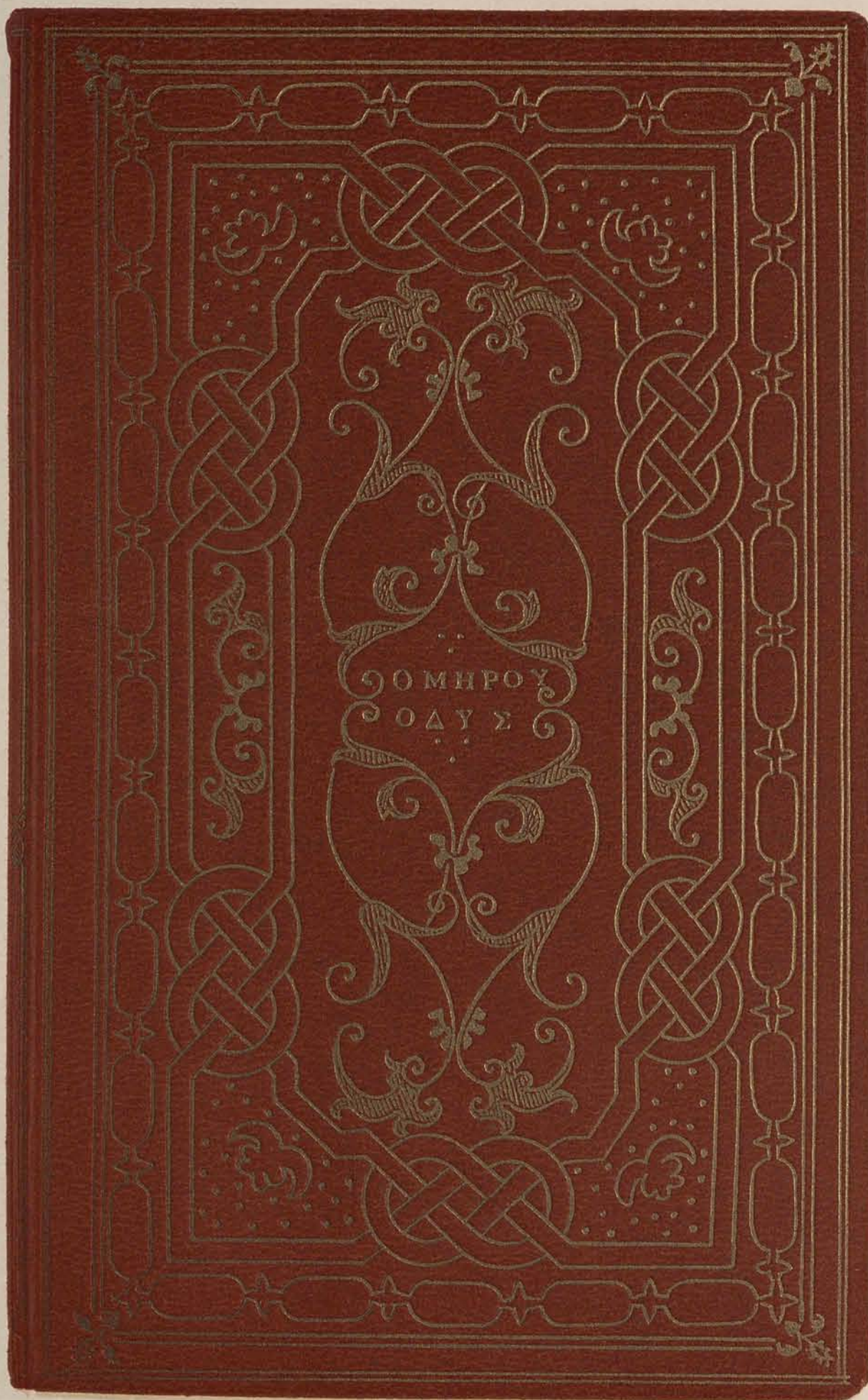


110—CLARENDON. HISTORY OF THE REBELLION. 1703.
ENGLISH BINDING. XVIII. CENT.

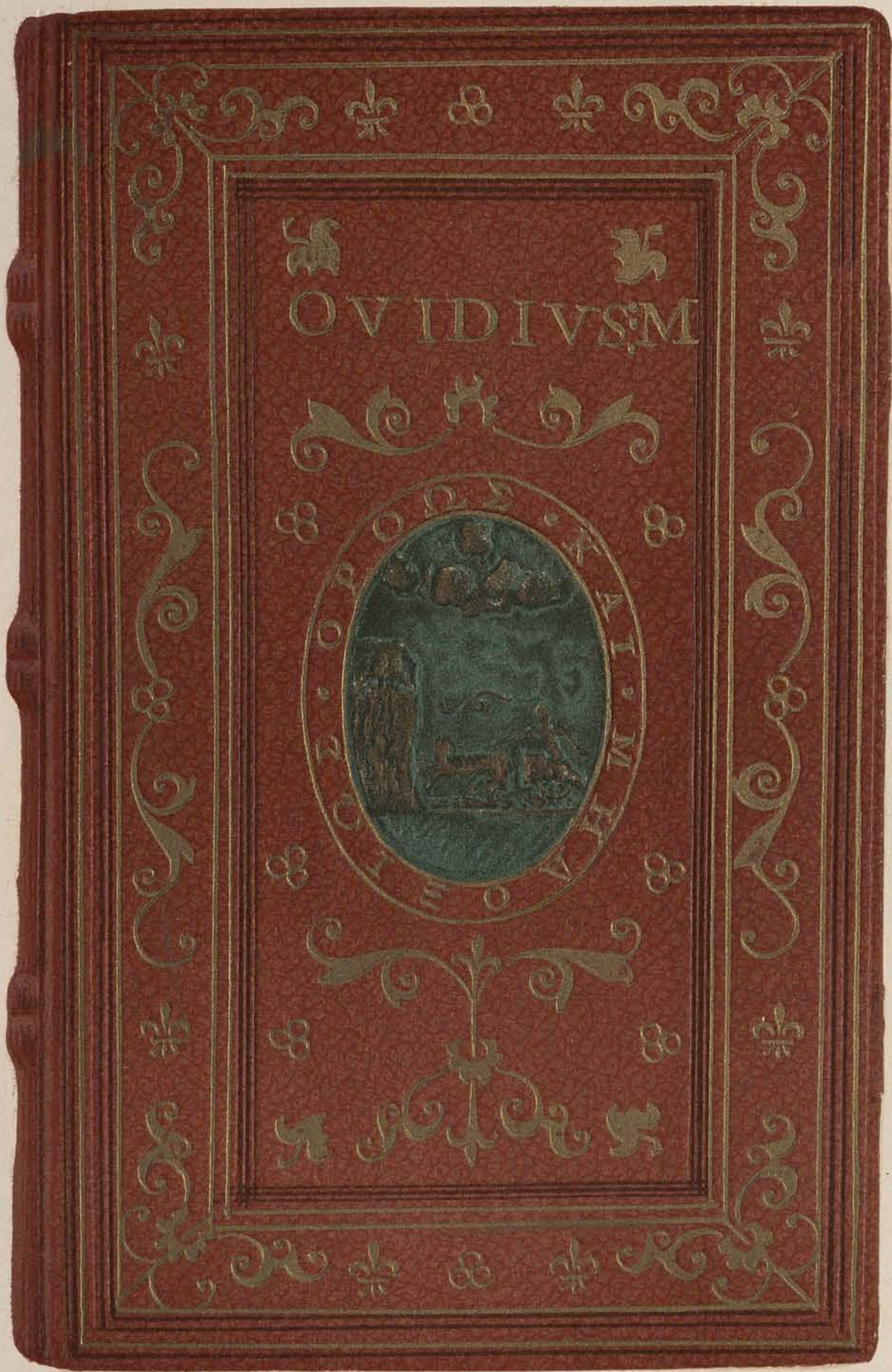




112—TERENTIUS. .PARIS. 1545.
FRENCH BINDING.

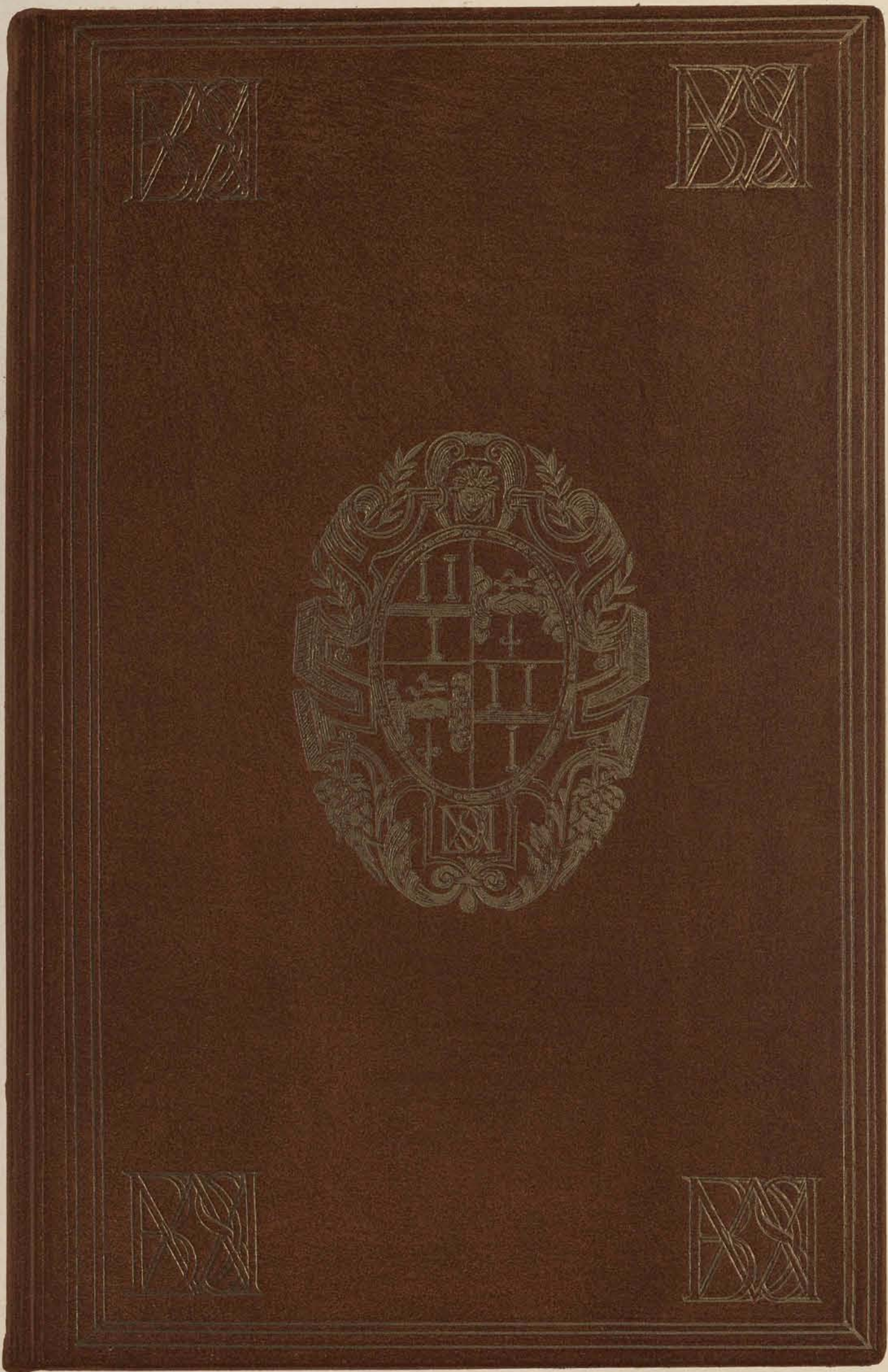


113—HOMERI. ODYSSEIA. ALDUS. 1524.
FRENCH BINDING. XVI. CENT.

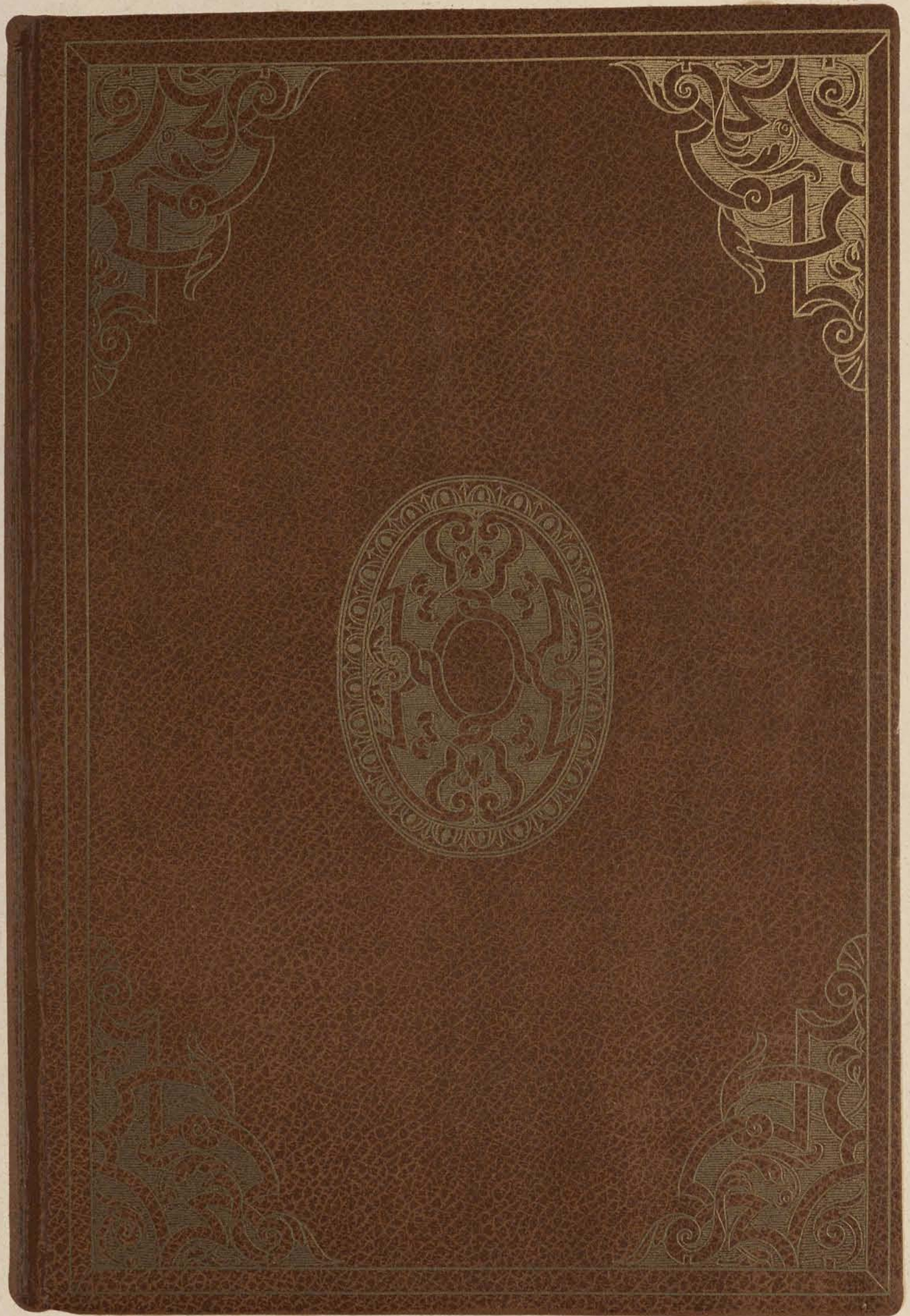


114—OVIDII METAMORPHOSEON LIB. XV. ALDUS. 1523.

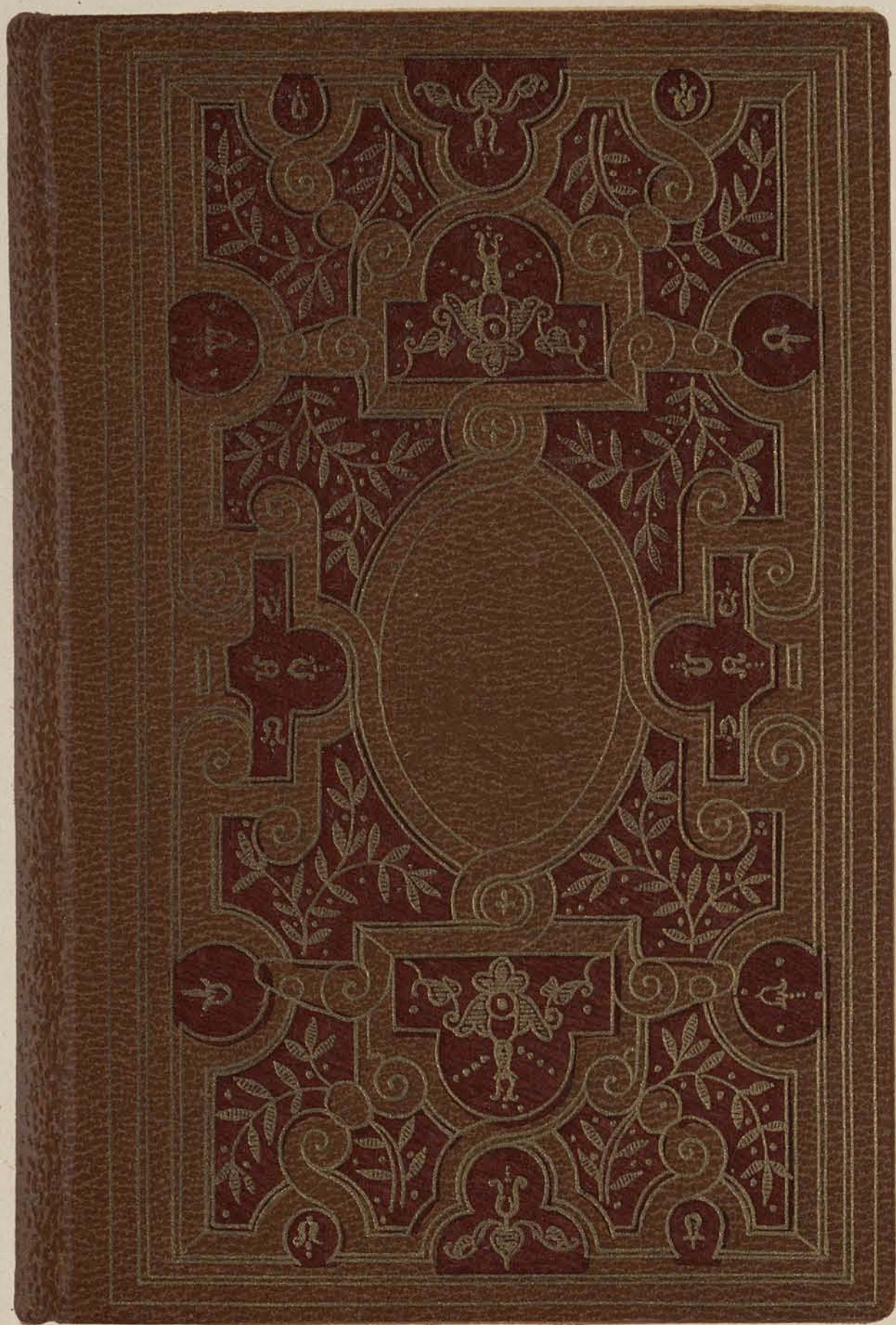
BOUND FOR D. CANEVARI.



115—BRUSONI FACETLÆ. 1559.
BOUND FOR M. DE VIC.



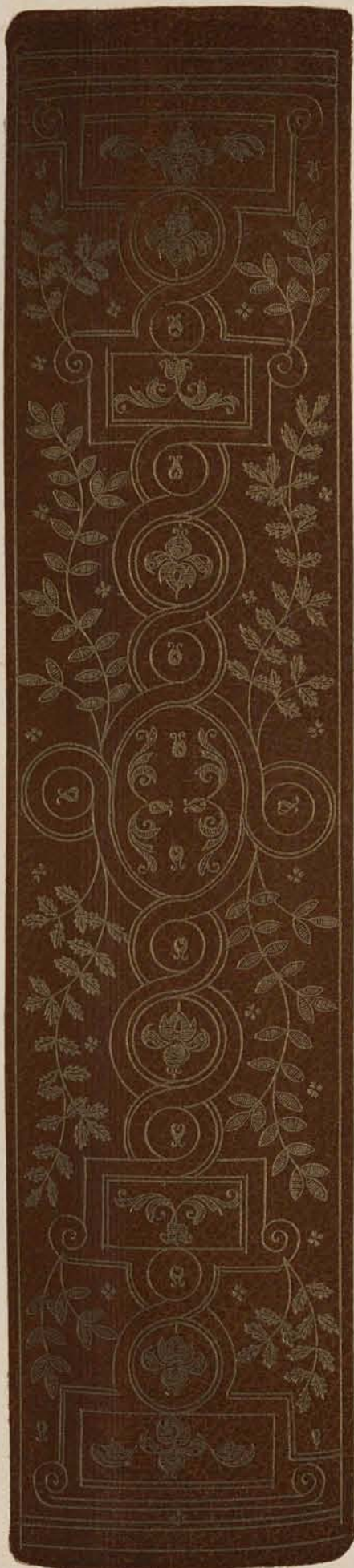
116—LA COMEDIA DI DANTE. 1544.
FRENCH BINDING.



117—PSALMI DAVIDIS. PARIS. 1575.
INLAID BINDING BY CLOVIS EVE.



NO. 117



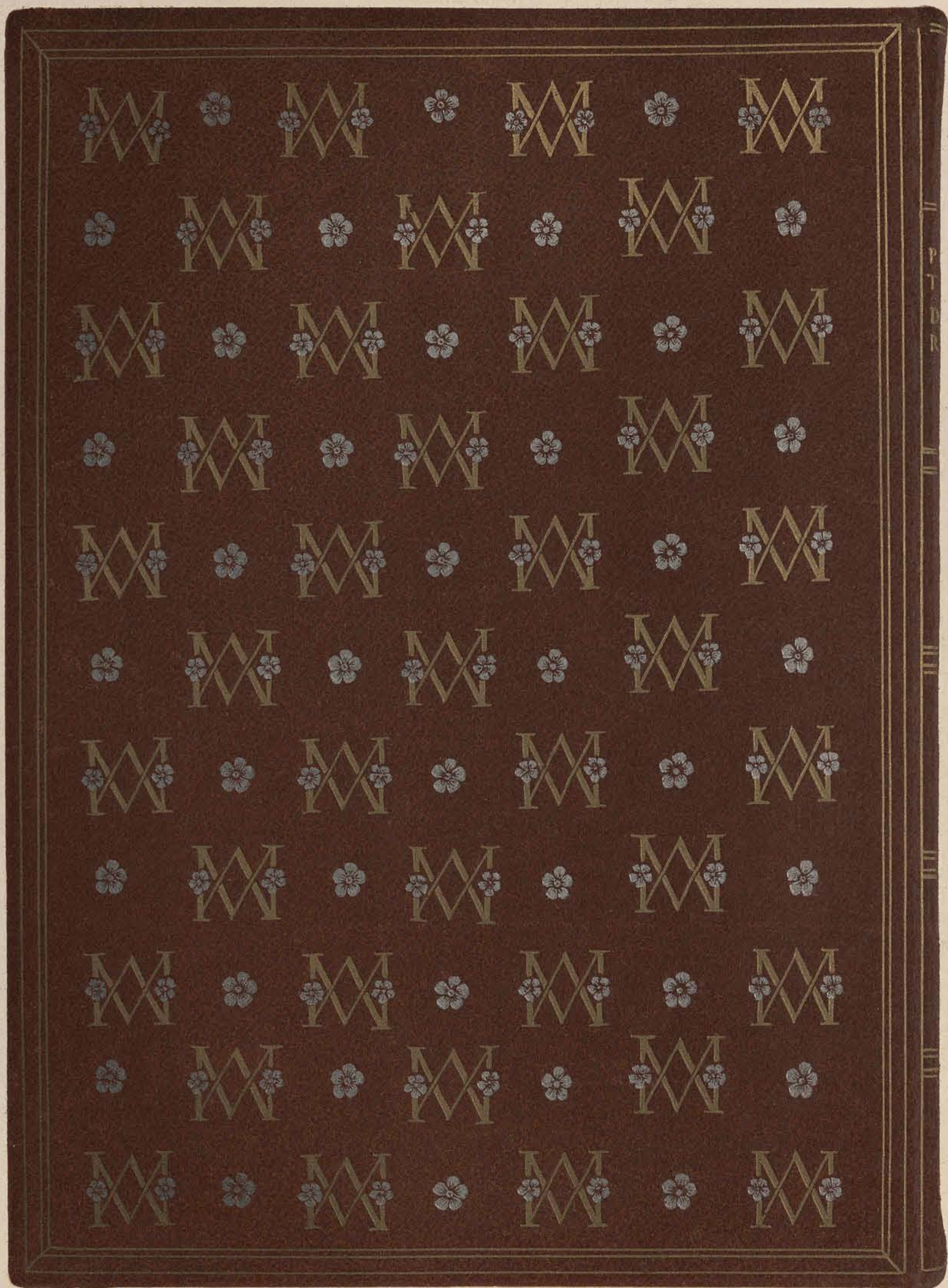
NO. 116



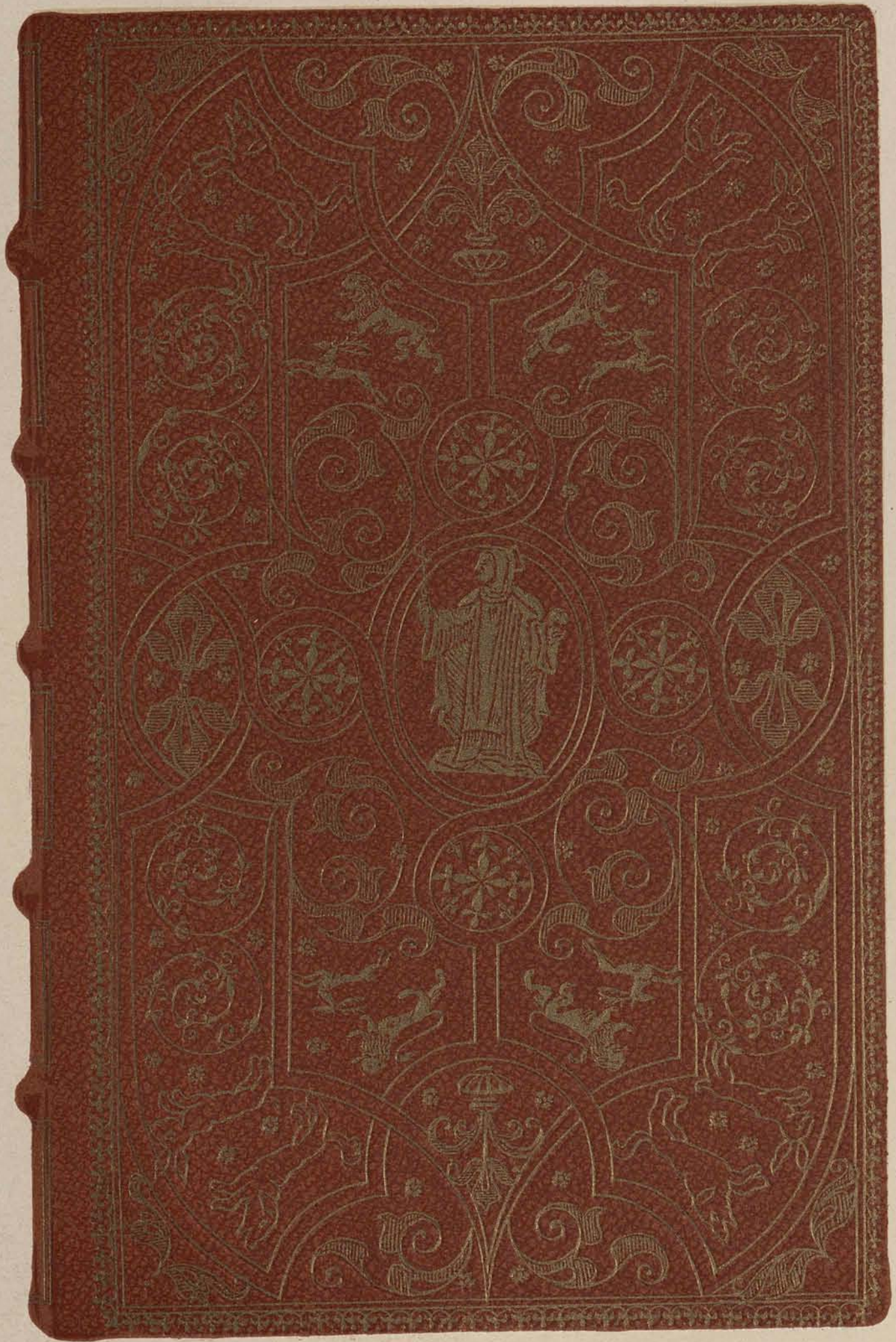
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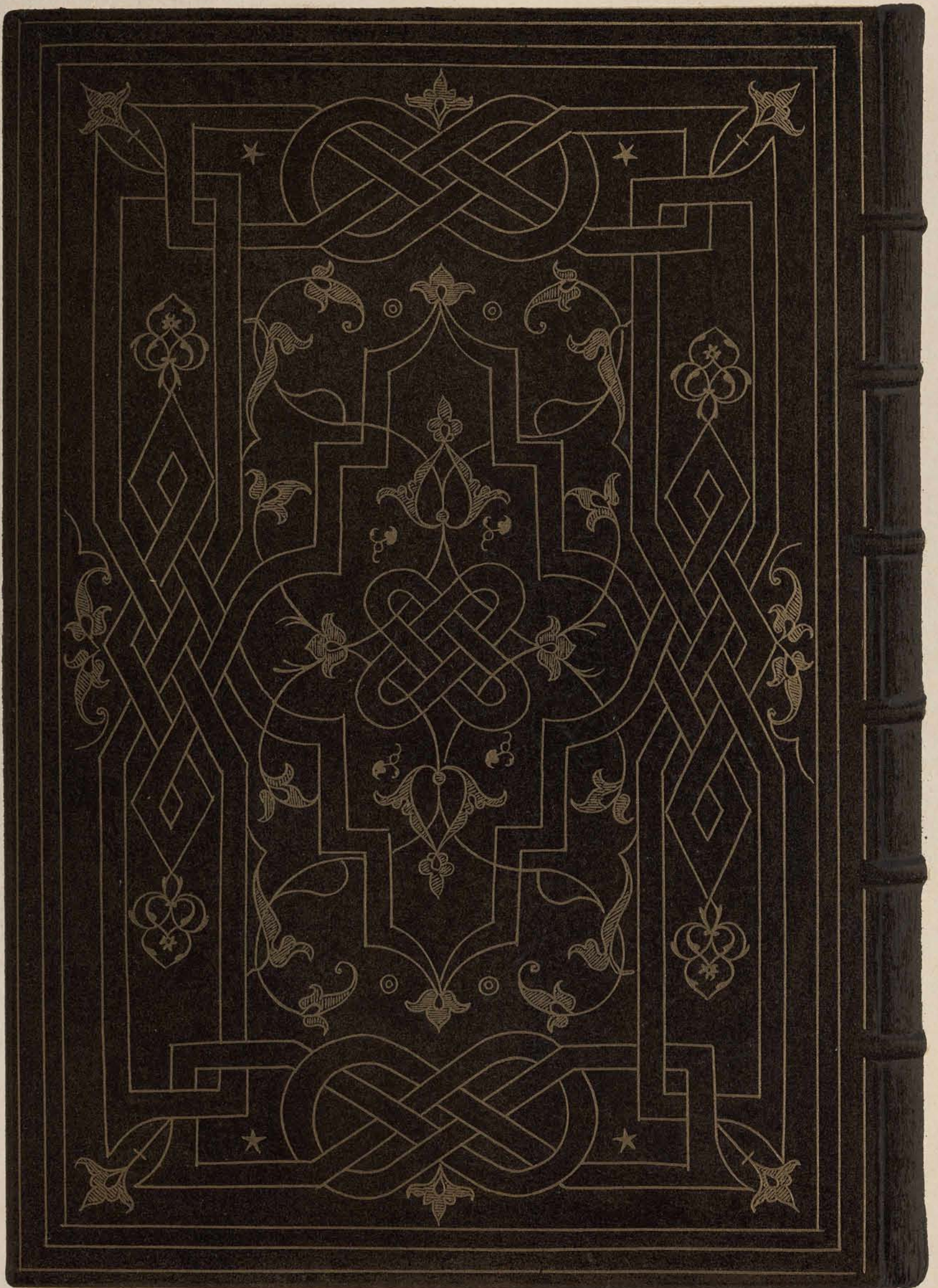


NO. 11.



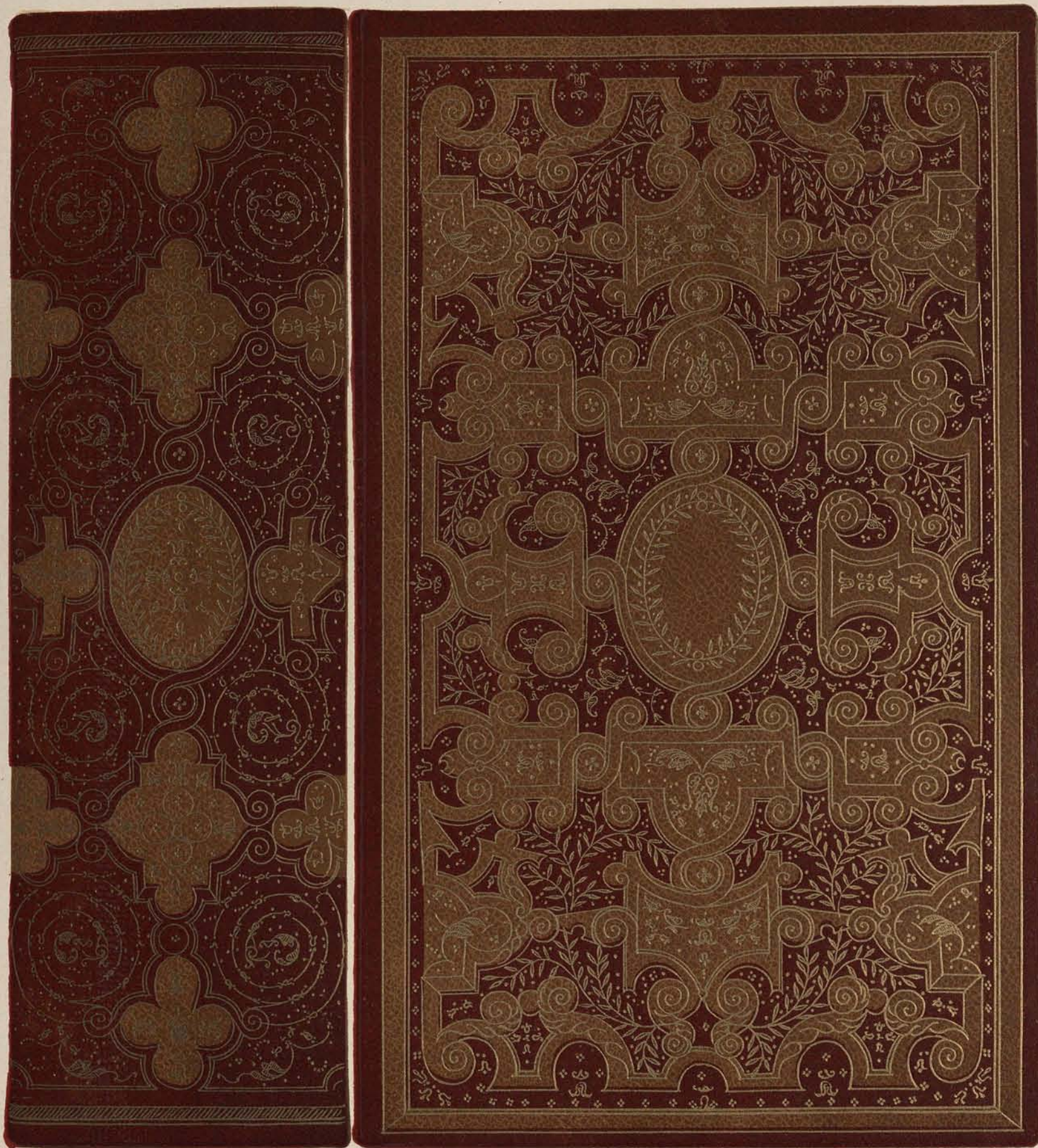
119—ARISTOTELE DELLA POETICA. 1572.
BOUND FOR F. MYRON (?).



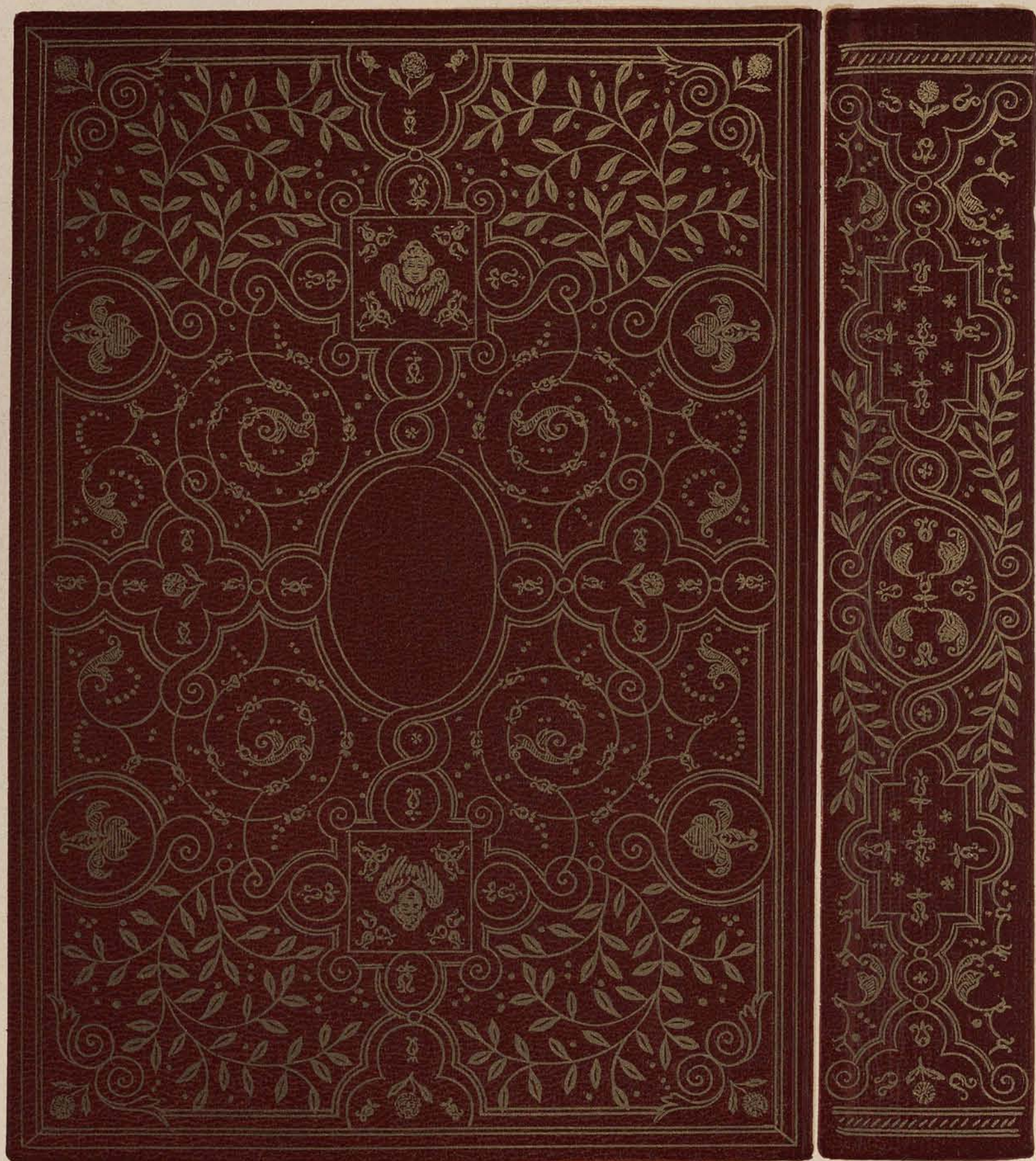




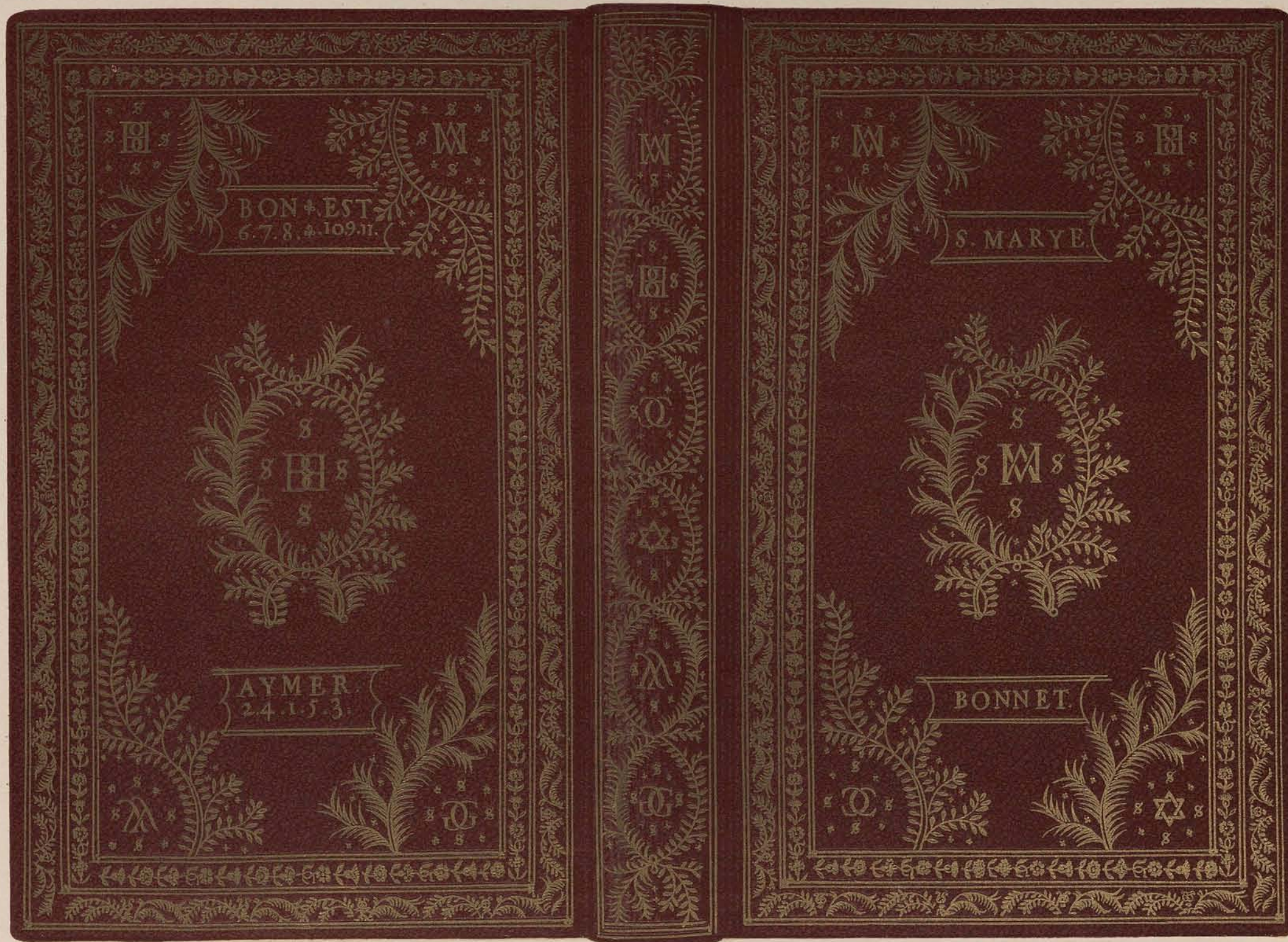
122—FRENCH BINDING. XVI. CENT.

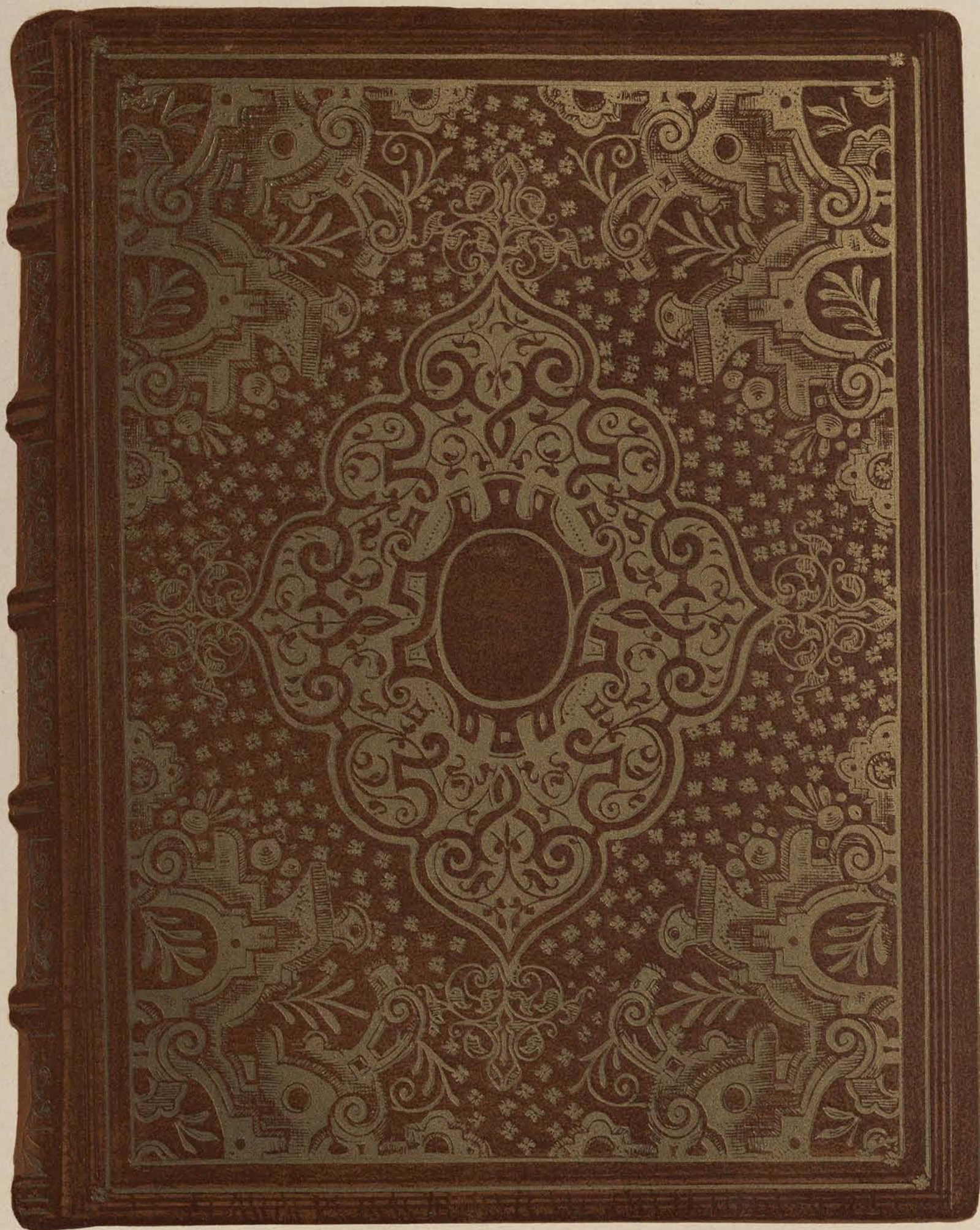


123—HORÆ B. MARIE VIRGINIS. MS.
BOUND BY CLOVIS EVE.

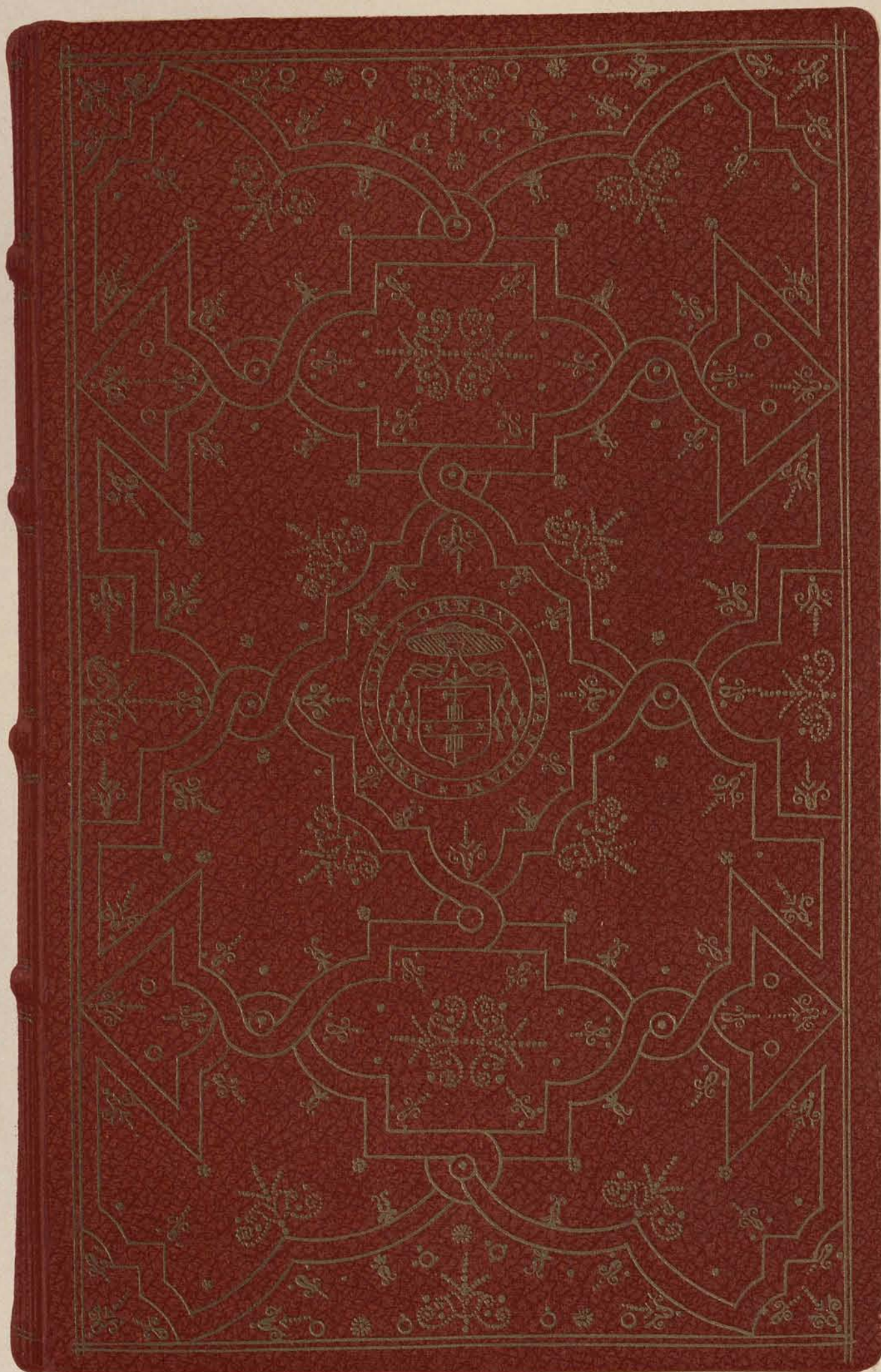


124—PRECES PLÆ. MS. CENT. XVI.
FRENCH BINDING.



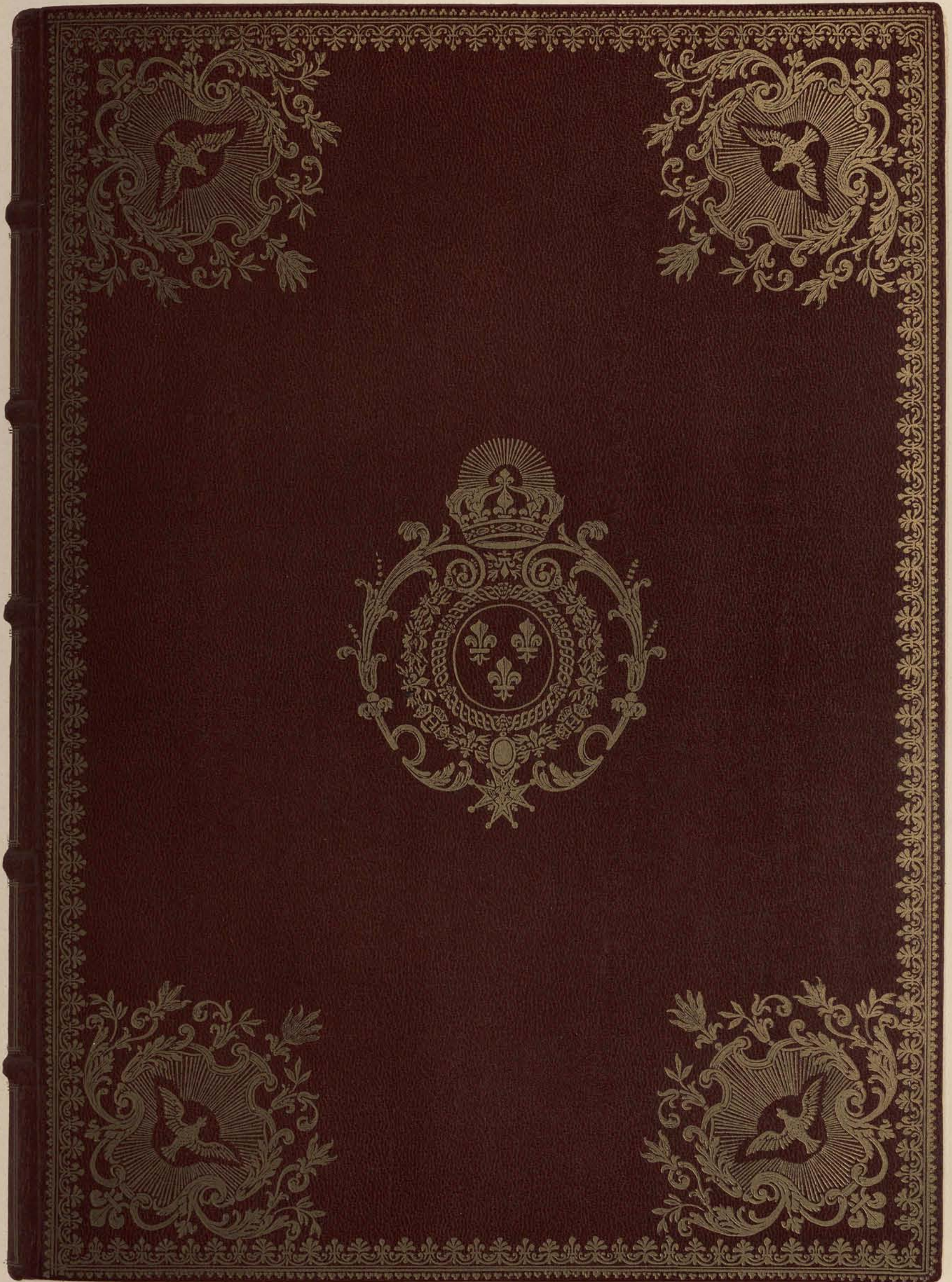


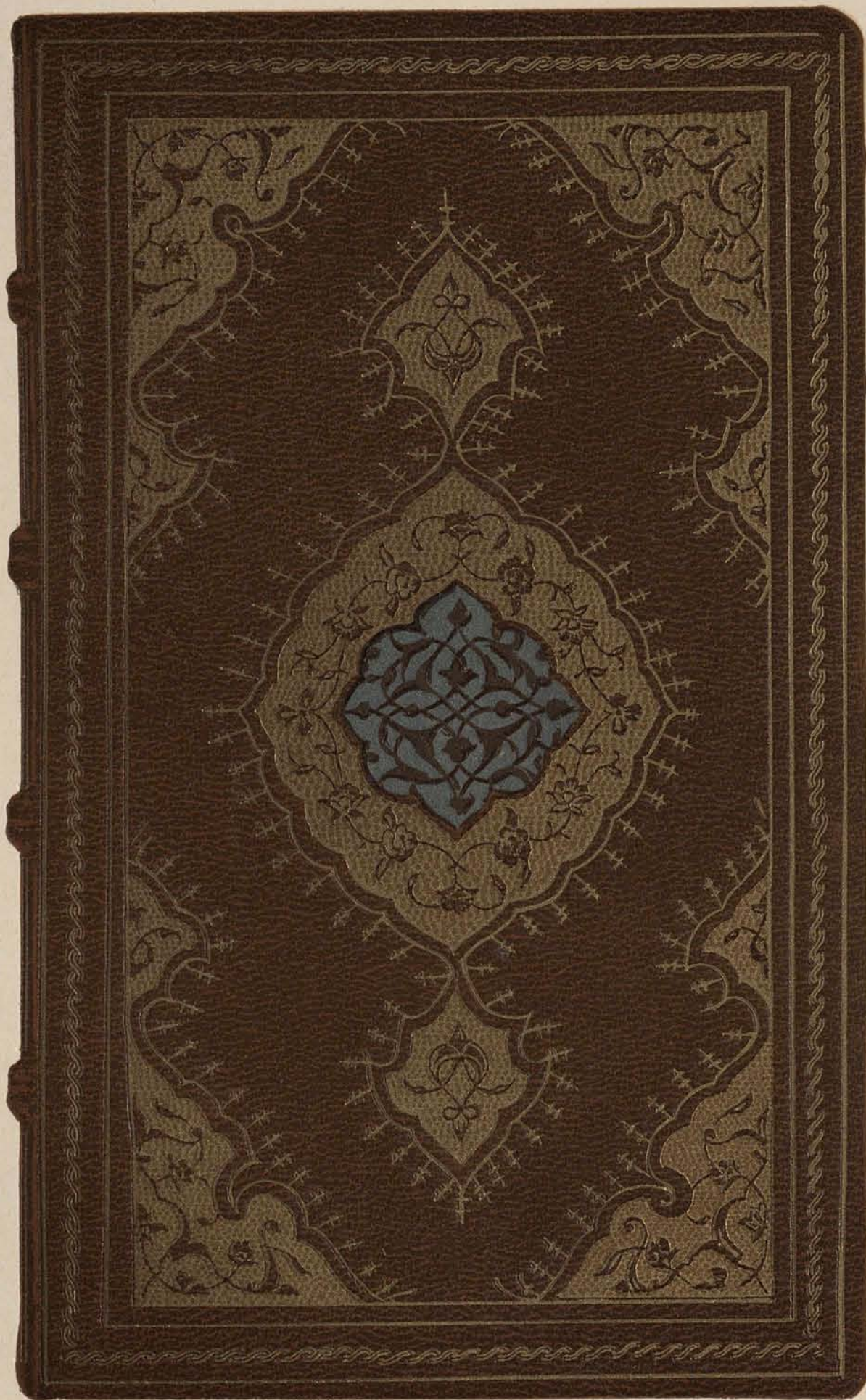
126—ARITHMETICAL EXERCISES. MS.
FRENCH. XVII. CENT.



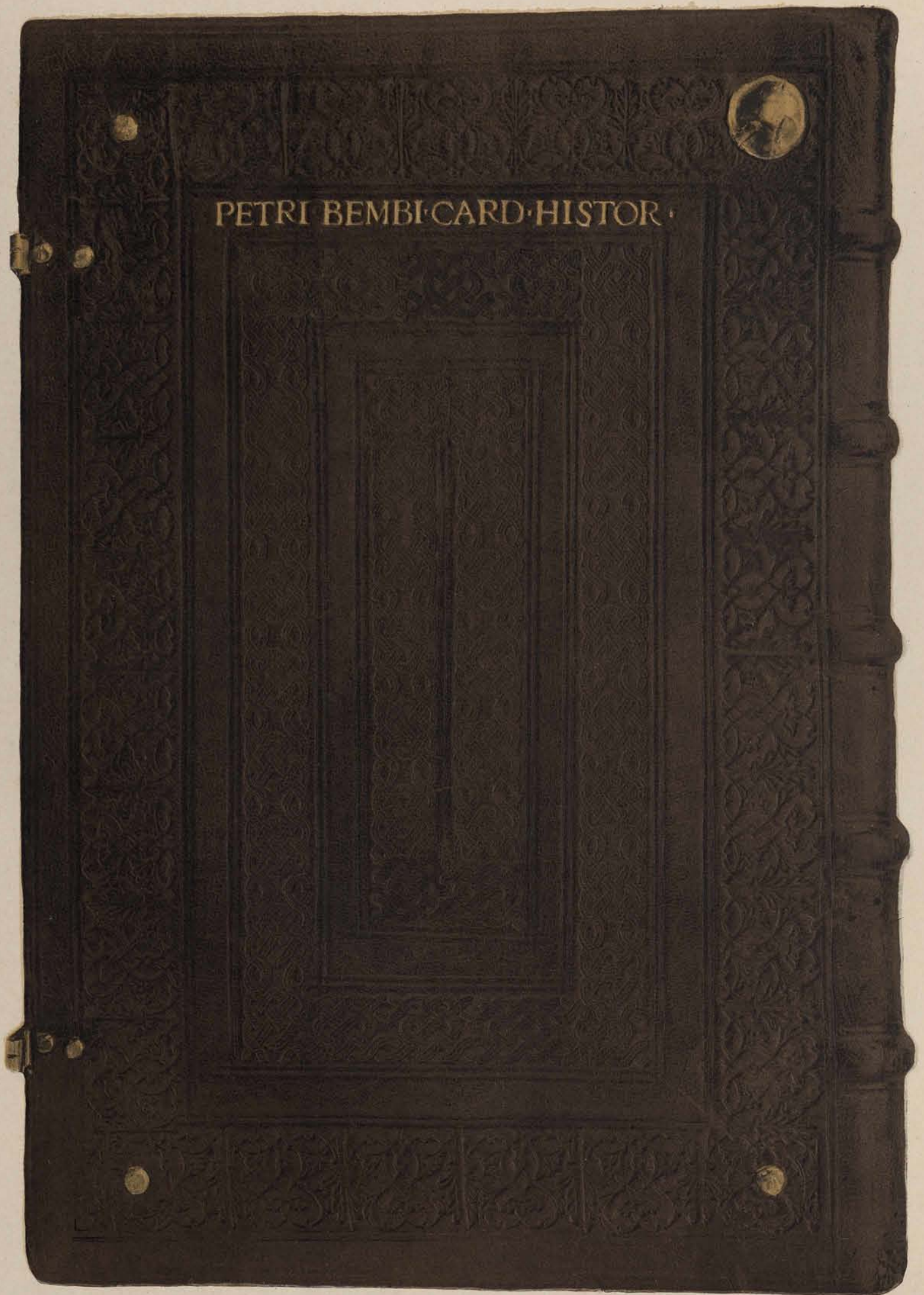
127—R. DE GRAAF. OPERA. 1678.
BOUND FOR CARD. MAZARIN.



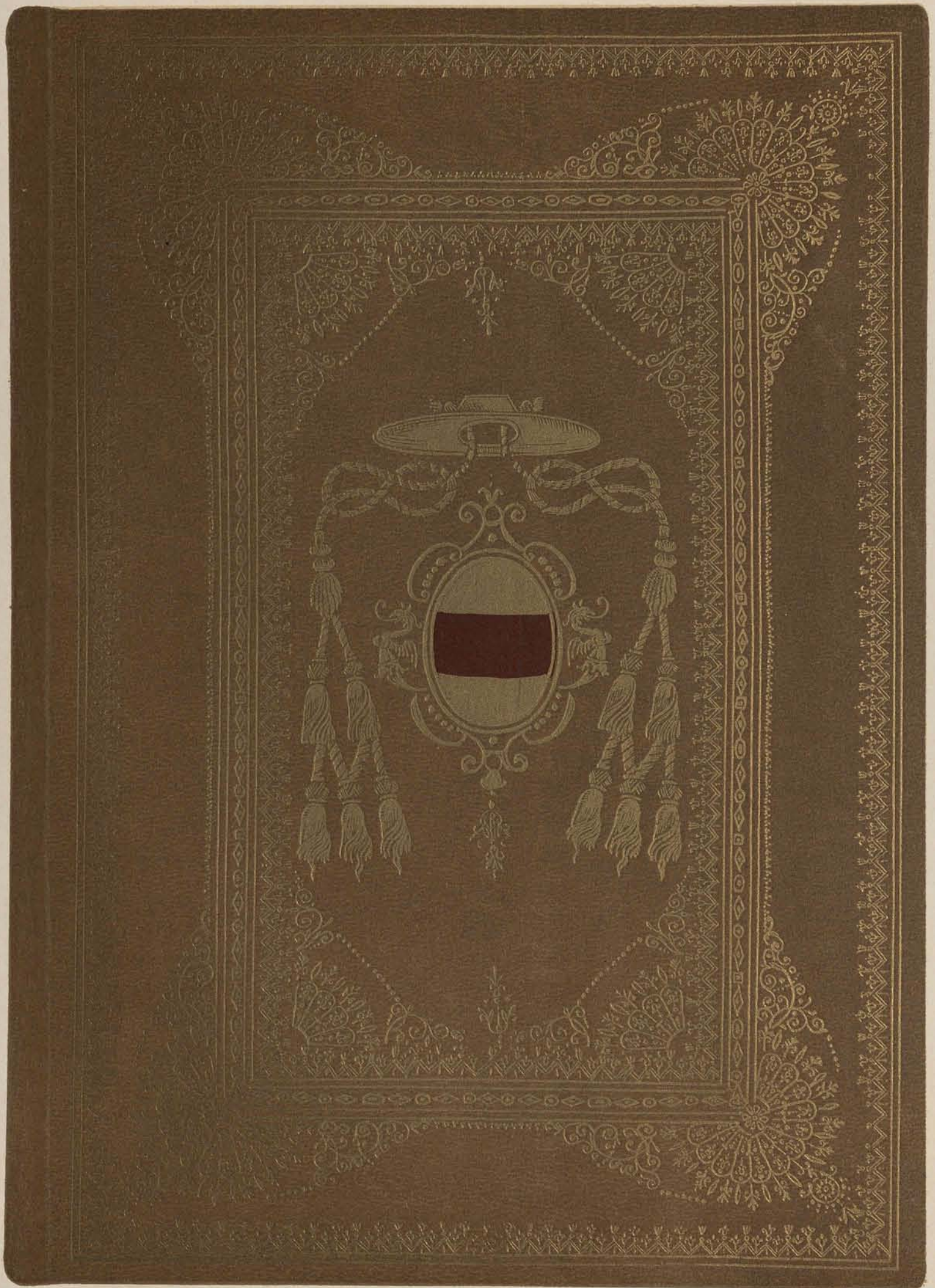




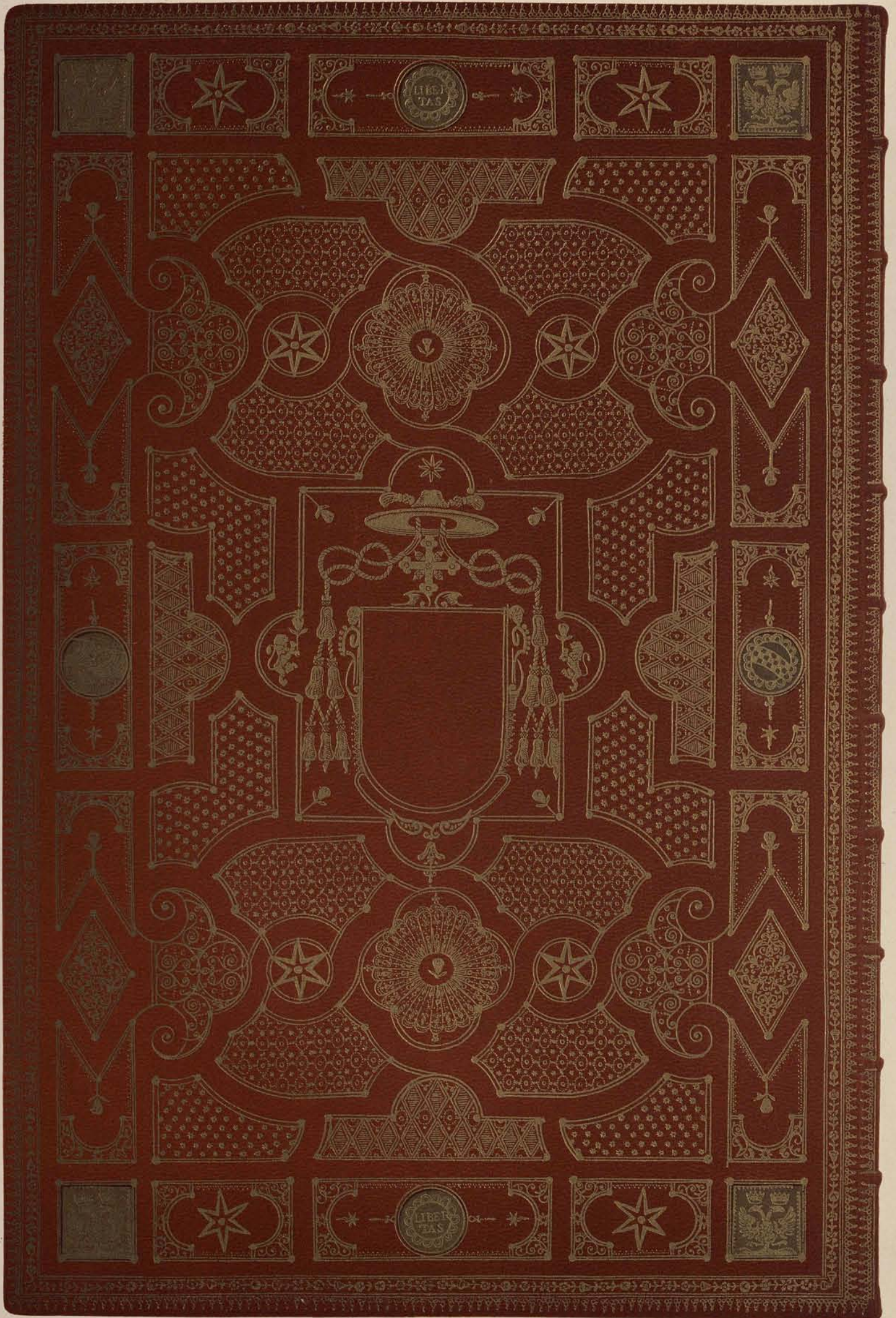
130—LIBER DE COMMISSARIIS VENETORUM. 1522. MS.
VENETIAN BINDING.



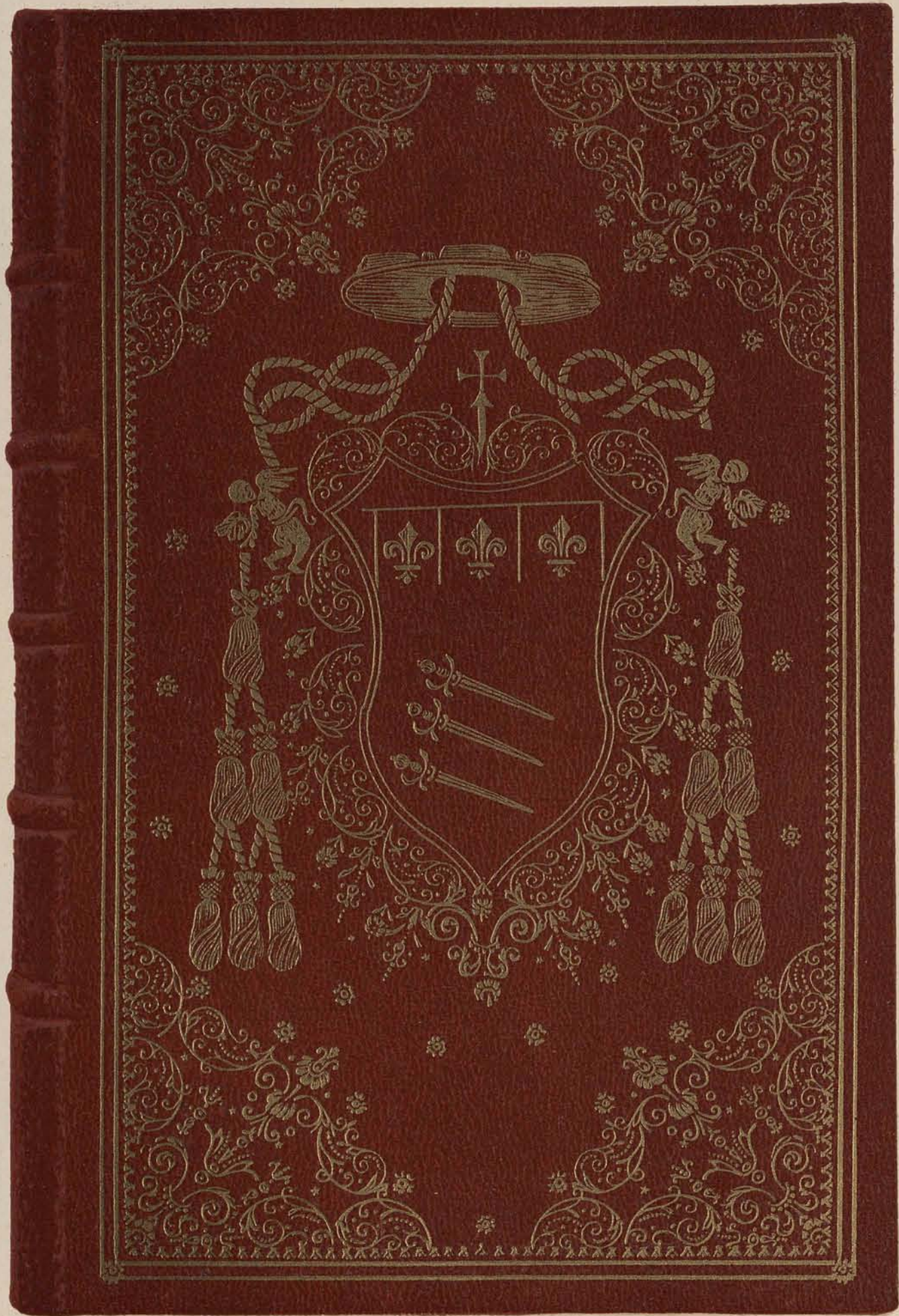
PETRI BEMBI CARD. HISTOR.



132—SAGREDO. MEMORIE DE' MONARCHI OTTOMANI. 1679.
BOUND FOR CARDINAL SAGREDO.







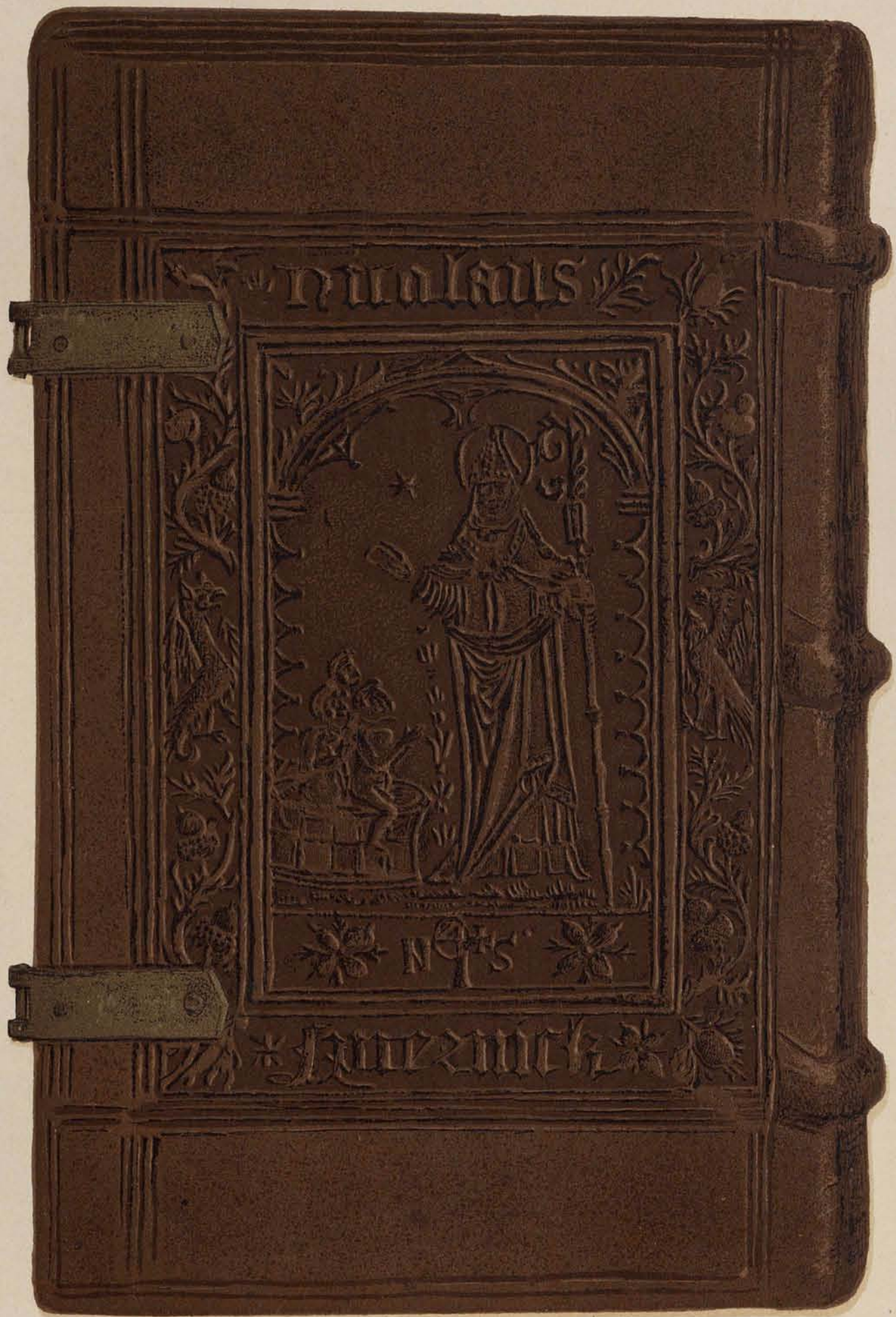
135—SPECIMEN ORIENTALIS ECCLESIAE. 1702.
BOUND FOR CARD. SPADA.



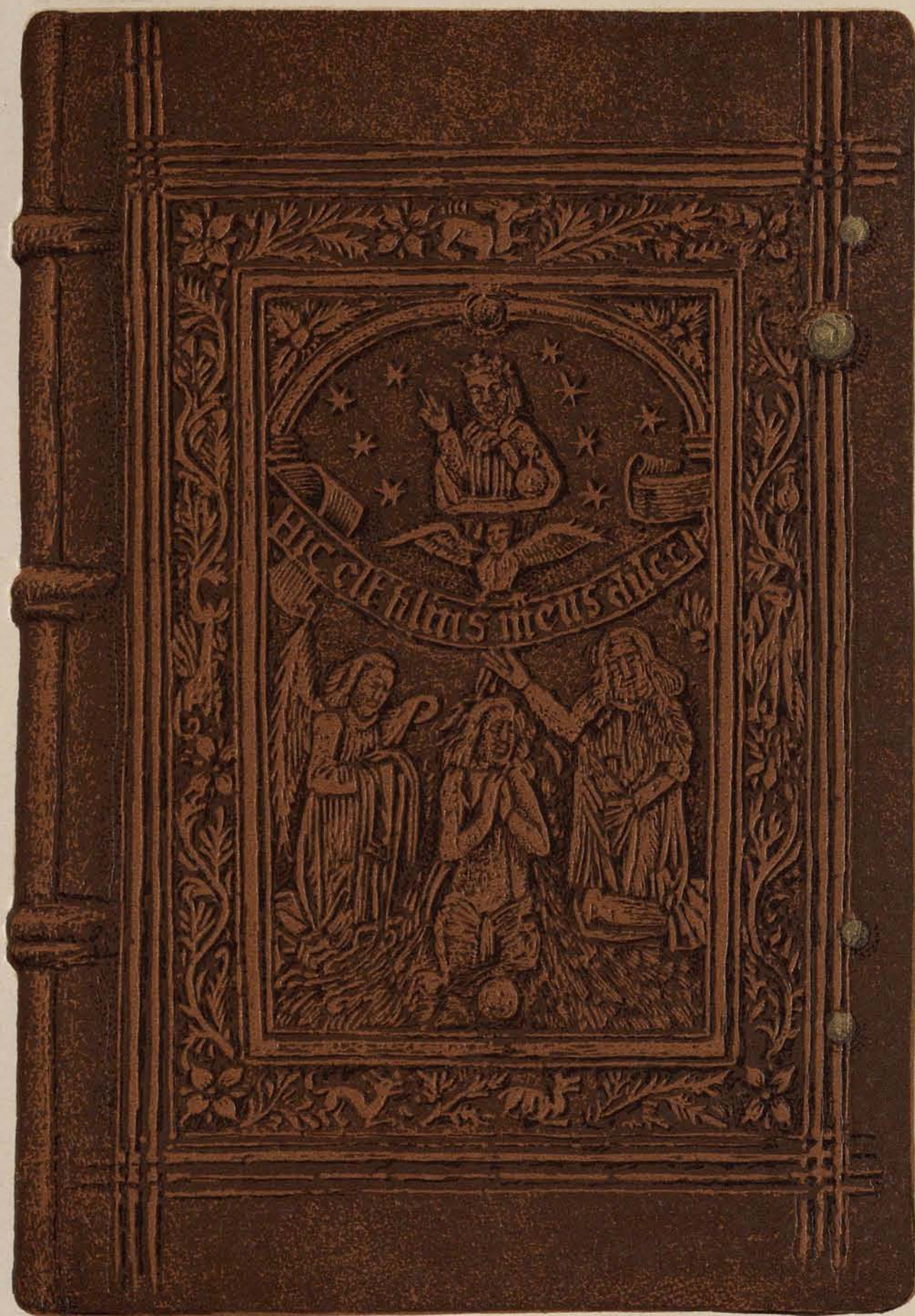
136—LEGENDA SANCTORUM. 1482.
GERMAN BINDING.



137—VOCABULARIUS UTRIUSQVE JURIS. 1520.
BOUND BY NICHOLAS SPIERNICK.



138—REVERSE OF NO. 137.

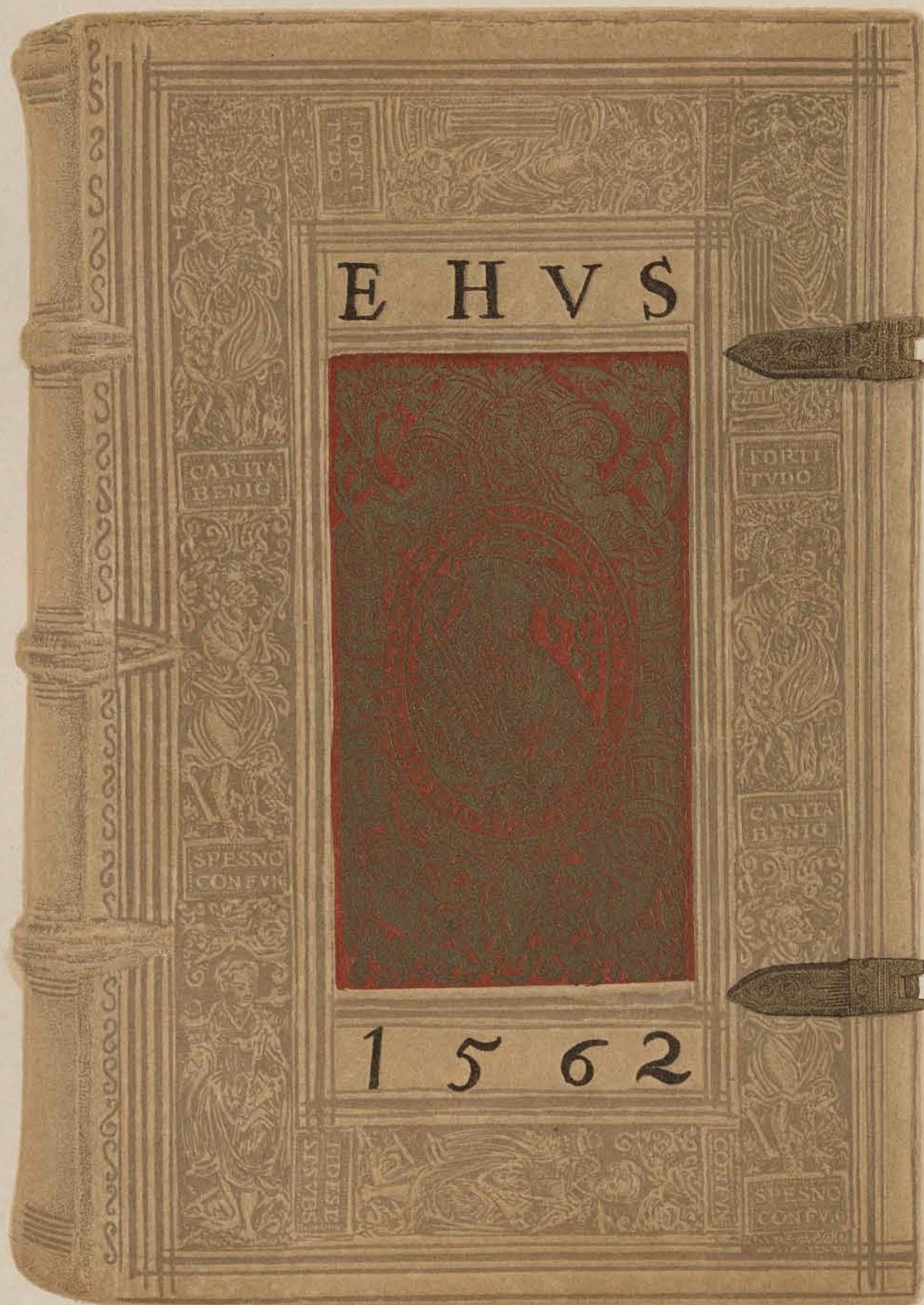


139—ARNOBII IN PSALMOS COMMENT. 1532.

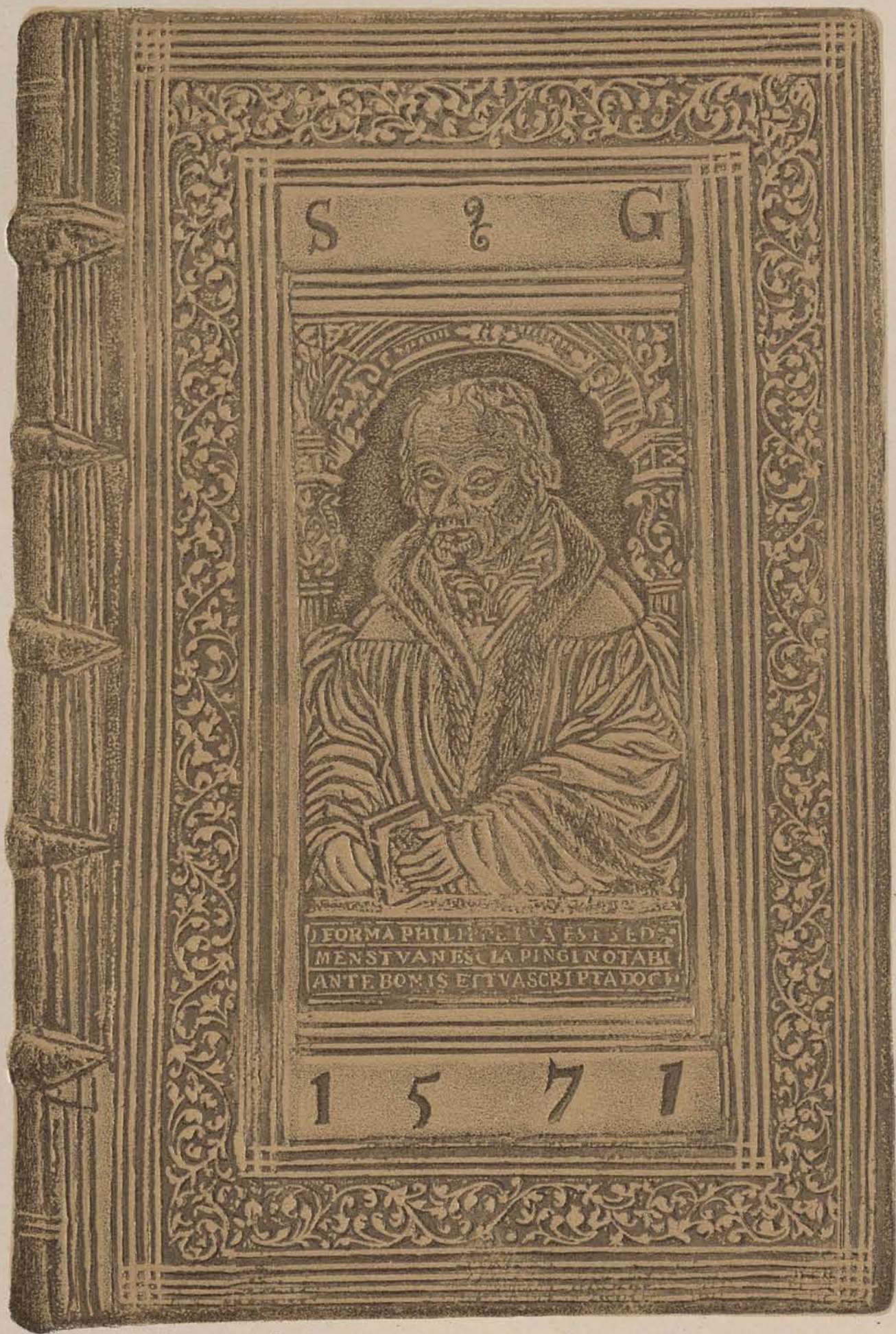
GERMAN BINDING. XVI. CENT.



140—REVERSE OF NO. 139.

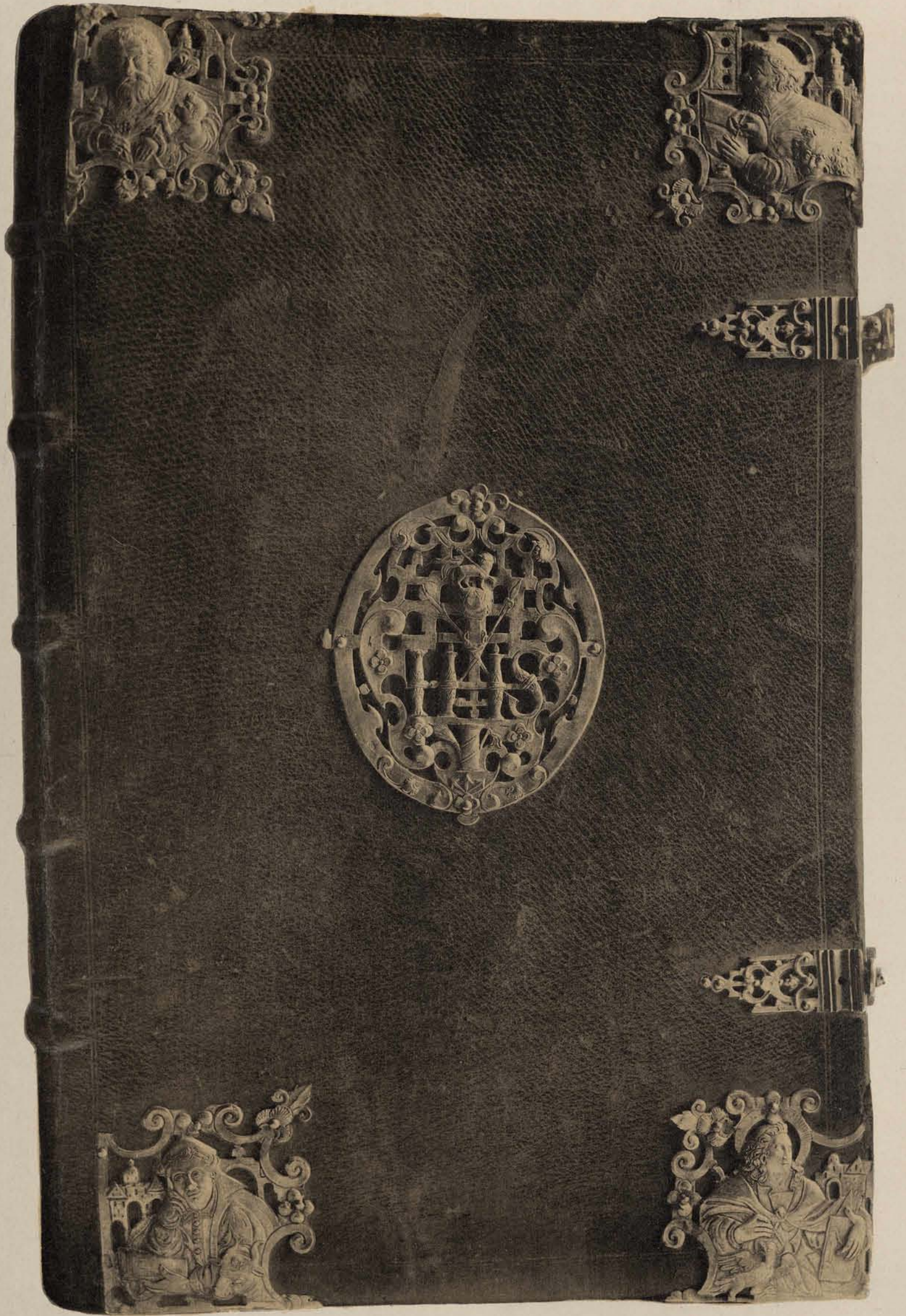


141—DIOGENES LAERTIUS. DE VITA ET MORIBUS PHILOSOPHORUM. 1559.
GERMAN BINDING.



142—ORATIONES IN ACAD. WITEBERG. 1571
WITH HEADS OF LUTHER AND MELANCTHON.







145—BIBLIA SACRA. 1716.
GERMAN BINDING.

For
His Majesty's Library
From
The Library of the late
Tippoo Sultan.

"This Koran belonged to
the Emperor Aurungzebe
and was purchased by
that Prince for the sum
of nine thousand Rupees".

See Report of the Captors at
Seringapatam

College of Fort William
15th August 1805.

Library East India House
4th February 1807
Chas. Wilkin
libr



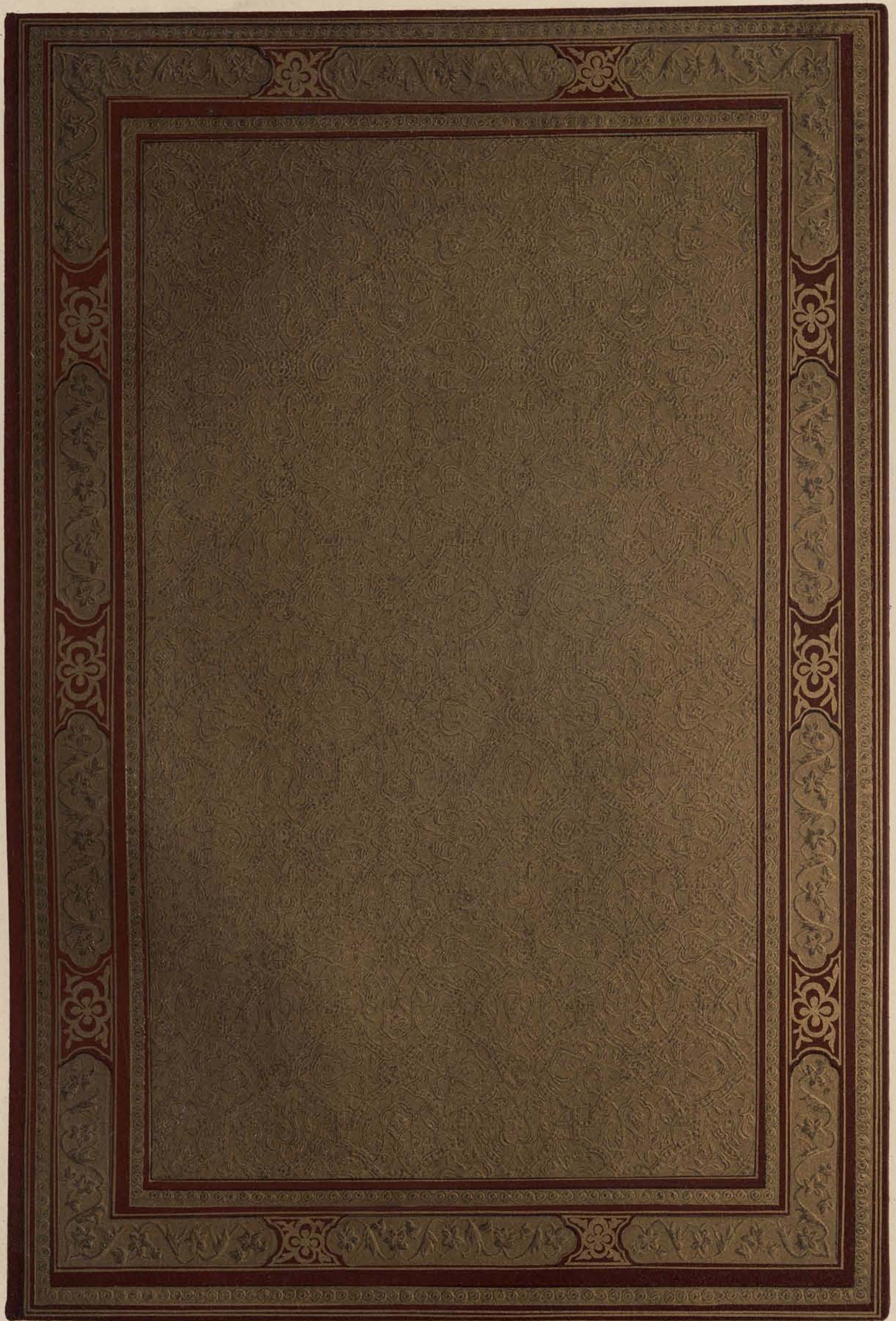
146—THE KORAN. MS. XVII. CENT.
BOUND FOR AURUNGZIB.







149—SHAH JEHAN NAMEH. A.H. 1097.
PERSIAN BINDING.



150—FIRDUSI. SHAH NAMEH. XVII. CENT.
PERSIAN BINDING.



151—SHAH NAMEH. MS. XVII. CENT.
PERSIAN BINDING.

بِسْمِ اللَّهِ الرَّحْمَنِ الرَّحِيمِ
از روایتی که کربا است مفضل

سازگار با بن محمد علی که است
راست با کاسه قمر مفضل
خسروی که در بهار سال
رشت کند بخش از مفضل



بِسْمِ اللَّهِ الرَّحْمَنِ الرَّحِيمِ
از روایتی که کربا است مفضل



