Blockbooks, Woodcut and Metalcut Single Sheets

NIGEL F. PALMER

BINDING DESCRIPTIONS BY ANDREW HONEY

Introduction[1]

It was in the years around 1700 that attention first focused on the Bodleian's small collection of block-books, the 'small thin books in folio', as they were called by the antiquaries Humfrey Wanley (1672–1726) and Thomas Hearne (1678–1735), in which text and pictures were printed from wood blocks on one side of the paper and bound up in codex form. One, a dramatically coloured *Apocalypse* (BB-2) once owned by a leading official at the Heidelberg court under the Elector Palatine Frederick the Victorious (1451–1476), came to England with the opportunistic purchases made by Archbishop Laud in Germany, profiting from the terrible catastrophe of the Thirty Years War, and was received by the Library in 1639. Two others, a *Biblia pauperum* (BB-6) and the less well-known *Canticum canticorum* (BB-7) with its sensitive depictions of the Song of Songs known otherwise only as wall paintings in a Cistercian nunnery on the Vistula, had come to the Library in 1677 with the collections of the distinguished antiquarian and philologist Franciscus Junius (1589–1677), which contained both manuscripts and printed books. Although we have no specific records, Junius cannot have been unaware of the significance such items had acquired in the wake of the seventeenth-century controversy about the invention of printing in Haarlem or Mainz.[2] The Netherlandish blockbooks were at that time considered to be important evidence that the new technology had its origin in the workshop of Laurentius Coster of Haarlem. Both Wanley and Hearne engaged in correspondence with that notable collector and disseminator of fragments John Bagford (1650–1716), who had himself inspected the blockbooks kept at Haarlem, mentioning the Bodleian blockbooks in the context of their discussion of early printing history. These were early forays into the field of material bibliography, in which the blockbooks stood as witnesses for the history of printing ink, the use of colour in early printing, and the practice of pasting in the process of assembling the codex. Hearne included a fragment of the *Biblia pauperum* (BB-5) given to him by Bagford as a specimen in his diaries.

The other blockbooks in the Bodleian are later acquisitions. Two came to the Library with the testamentary bequest of Francis Douce (1757–1834), and had been acquired by him at the sales of the collections of significant private collectors, George Hibbert (1757–1837) and Sir Mark Masterman Sykes (1771–1823). To these may be added Douce's copy of the *Speculum humanae*

[2] L. and W. Hellinga, 'Die Coster-Frage', in *Der gegenwärtige Stand der Gutenberg-Forschung*, ed. H. Widman, Bibliothek des Buchwesens, 1 (Stuttgart, 1972), 232–42.

salvationis which previously belonged to Paul Girardot de Prefond († after *c.*1800) and other notable French collectors and which is partly printed as a blockbook and partly with movable type, a work which had played a major part in the seventeenth- and eighteenth-century discussion of the invention of printing;[3] in the catalogue it is treated as an incunable (S-268). Two leaves from a xylographic Donatus (BB-8) were purchased as part of a collection of typographic Donatuses which had been put together by the German collector Georg Franz Burkhard Kloß (1787–1854) at the sale of the books of Samuel Butler (1774–1839) in 1841. The only complete West European blockbook ever purchased as a single item by the Bodleian is the *Apocalypse* edition V (BB-3), which the Library acquired as a duplicate from the Imperial Library in Vienna in 1851/3.

These items, although a small collection by comparison with the much more numerous holdings of blockbooks in London, Munich, Paris, and New York, are of exceptional importance for our understanding of early woodcut printing and its function. The Laudian *Apocalypse* (BB-2) is one of the very few surviving blockbooks whose early ownership is attested, and in which, despite the seventeenth-century rebinding, the original assembly of woodcuts and manuscript text, which may have been so planned by the printer, is preserved. The Bodleian copy of *Apocalypse* edition V (BB-3) documents a unique response to the problem of designing a book in which the paper is printed on one side only, as was generally required by the blockbook printing technique. It belongs to an issue, of which three copies are preserved, designed to be assembled with blank rectos and printed versos. That blockbook printing could serve purposes other than providing multiple copies of an illustrated text in book form, in imitation of the manuscript codex, is apparent from the Bodleian *Biblia pauperum* edition III (BB-4), which appears to have been first used as a set of posters, most likely nailed and pasted to a wooden support, before it came to be bound up as a book. The Bodleian blockbooks also provide new evidence relating to the workshops in which these items were produced. That *Apocalypse* edition I/II is printed on a paper stock also attested in the first edition of the Dutch *Speculum humanae salvationis* in The Hague suggests a workshop association with Netherlandish prototypography which has hitherto not been documented. The *Canticum canticorum* edition II (BB-7) and *Biblia pauperum* edition XI (BB-6) provide evidence that there was a workshop that held the blocks for a number of blockbooks, and that they were not only marketed as single items but also as 'Sammelbände'.

In addition to the eight (or nine) medieval blockbooks, two of which are fragments, the Library possesses at least five blockbooks dating from after 1500. They form part of the stock of post-1500 printed books and on these grounds are excluded from the catalogue:

> Breton almanac.[4] [Conquet: G. Brouscon, *c.*1550]. Parchment. 110 × 76 mm (printed area 88 × 65 mm). 11 leaves. *Collation*: [1–2² 3² wants 4]. Printed on both sides of the parchment in a press. Coloured in red, green, and purple. Portolan charts of the coastline of France, Brittany, Flanders, England, and Ireland, wind charts, tables, and a calendar with pictures of the saints. Inscriptions in French and Breton. The name of the designer and/or printer is indicated by painted letters at the centre of the wind charts: 'G', 'B', 'R', 'O', 'S', 'C', 'O', 'N' (fols 5^r–8^v) and the monogram 'GB' on fol. 4^v, with his printer's mark on fol. 1^v. Shelfmark: Ashmole 1352.

> A collection of woodcuts depicting sites in the Holy Land.[5] [Italy, sixteenth century]. Paper. 155 × 214 mm (woodcut on fol. 1^v: 90 × 142 mm). 154 leaves. *Collation*: [1–3⁵ 4⁴

---

[3] Meerman I 122; Heinecken, *Idée*, 443; Schreiber, *Manuel*, IV 117.

[4] The Bodleian copy corresponds exactly to the description of that at Chantilly, in the collection of the Duc d'Aumale, by J. P. Berjeau, *Catalogue illustré des livres xylographiques* (London, 1865), 114–16. See also Dutuit I 293–7; E. Ernault, 'Noms bretons des points de l'espace', *Revue celtique*, 12 (1891), 413–19; G. Marcel, 'Sur un Almanach xylographique à l'usage des marins bretons', *Revue de géographie*, 47 (1900), 267–78; Schreiber, *Manuel*, IV 415–17.

[5] Probably for one of the many illustrated editions of the *Viaggio da Venezia alla santa Gerusalemme e al monte Sinai* (Bologna: Justinianus de Ruberia, 6 Mar. 1500: C 5965 = 4576; Sander 4998; *BMC* VI 850), which was reprinted throughout the sixteenth and seventeenth centuries and later attributed to Noë Bianchi OFM; see R. Röhricht, *Bibliotheca geographica Palestinae. Chronologisches Verzeichnis der von 333 bis 1878 verfaßten Literatur über das Heilige Land mit dem Versuch einer*

(wants 2 leaves) 5–14^5 15–16^4]. Printed on one side of the paper in a press. Handwritten inscriptions in Italian. Shelfmark: Douce Prints f.1.

Opera nova contemplativa.[6] Copy 1. Venice: Zoan (Juan) Andrea Vavassori, [*c*.1530/1]. Paper. 153 × 100 mm (printed area 135 × 79 mm). 52 of originally 64 leaves (wants B$_{1–3}$, B$_{6–8}$, H$_{1–3}$, H$_{6–8}$). *Collation of a perfect copy*: A–G^8 H^8 (H$_8$ blank). Printed on both sides of the paper in a press. Issue 2 or 3, as defined by Schreiber. Uncoloured. Shelfmark: Broxb. 23.2.

Opera nova contemplativa. Copy 2. Venice: Zoan (Juan) Andrea Vavassori, [*c*.1530/1]. Paper. 153 × 95 mm (printed area 135 × 79 mm). 63 of originally 64 leaves (wants H$_8$). Issue 2. Uncoloured. Shelfmark: Douce B 148.

Russian picture calendar.[7] [Kiev: Monastery of the Caves, *c*.1626–9]. Paper. 400 × 320 mm (printed area 374 × 303 mm). 12 full sheets. Printed on one side of the paper in a press. The leaves are dated variously 1626, 1628, and 1629. Coloured in green, red, yellow, and purple. Pasted to support leaves and made up into an album. Purchased in 1679 from a donation by Edward Reynolds, D.D., Archdeacon of Norwich. Former Bodleian shelfmarks: Arch. C. 43; Arch. A.V. 103. Shelfmark: Arch. B b.4.

The two calendars, despite their different size and format, contain elements that are directly compar-able to an English xylographic almanac in the Douce collection dating from *c*.1522/3. This item, which consists of a single strip of parchment designed to be folded into a small rectangular pocket-book, can be classified either as a (post-1500) single-sheet blockbook, or as a woodcut single sheet. Here it is included in the catalogue of woodcut and metalcut single sheets as XYL-2. The woodcuts of the Holy Land, not previously recorded as a blockbook, would appear to be printed from a set of blocks intended for use in an unidentified typographic edition of a guidebook to the Holy Land, and are printed on one side of the paper on bifolia assembled in quires, so that in the first half of each quire the printed pages are versos and in the second half rectos. In addition to the post-1500 blockbooks printed in relief from wood blocks it must be expected that a collection the size of the Bodleian will possess further 'eccentric' items similar to the blockbooks, even though they vary in their method of production and codicological design. One item which deserves mention here is a Russian 'lubok' or chap-book, in which text and pictures are combined on the page and printed on one side of the paper from engraved metal plates:

Shemyakin sud.[8] [Russia, *c*.1747]. Paper. 185 × 118 mm (printed area 151 × 92 mm). Bound as 12 single sheets with horizontal chain-lines, the printed pages as rectos, with interleaving. Intaglio prints from engraved copper plates, printed on one side of the paper in a press. Uncoloured. Formerly owned by Fedor Vasil'evich Karzhavin (1745–1812). Bequeathed by Francis Douce (1757–1834). Old shelfmark: Douce Prints 145. Shelfmark: Douce Prints e.7.

Borderline cases such as these and the typographic/xylographic *Speculum humanae salvationis* mentioned above serve as a reminder that the categories into which manuscripts, incunabula, block-books, post-1500 printed books, drawings, painted single sheets, woodcut single sheets, metalcut sin-gle sheets, engravings, and sets of single sheets (such as the *Stöger-Passion* XYL-1 and the Russian

Kartographie. Preface by D. H. K. Amiran. Augmented edition (Jerusalem, 1963), 158–60; Essling 1982–9 (Venetian editions).

[6] Schreiber, *Manuel*, IV 105–13; Essling I 201–11 no. 206; D.V. Reidy, 'Dürer's *Kleine Passion* and a Venetian Block Book', in *The German Book 1450–1750. Studies Presented to David L. Paisey in his Retirement*, ed. J. L. Flood and W. A. Kelly (London, 1995), 81–93.

[7] J. D. A. Barnicot and J. S. G. Simmons, 'Some Unrecorded Early-printed Slavonic Books in English Libraries', *Oxford Slavonic Papers*, 2 (1951), 98–118, at 112–13 no. 16. See also: Macray 429; R. Cleminson and others, *Cyrillic Books Printed before 1701 in British and Irish Collections. A Union Catalogue* (London, 2000), 79 no. 76.

[8] J. S. G. Simmons, '*Shemyakin sud*: the Karzhavin-Douce *lubok* in the Bodleian Library, Oxford', *Oxford Slavonic Papers*, n.s. 17 (1984), 57–61, pls 1–13.

picture calendar) are conventionally divided, on the basis of handbooks such as Meerman, Heinecken, Proctor, Schreiber, and Lehrs, as well as the traditional categories used by the Bodleian Library and the Ashmolean Museum to structure their collections and inform their collection policy, may obscure connections that are essential to a proper understanding of this material.

Whereas the first part of the present catalogue describes the blockbooks which form part of the Bodleian's collection of fifteenth-century printed books, with a sharp divide at 1501, the second part is devoted to the early woodcut and metalcut single sheets. For this part of the catalogue a less rigorous approach has been adopted with respect to date, partly in recognition of the fact that certain impressions may be significantly later than the printing blocks (see the *Rom weg* map XYL-20), partly because of the subjective element involved in dating certain items before or after 1500 on stylistic grounds alone, but above all to avoid leaving a small number of sixteenth-century printed sheets unrecorded among the vast holdings of the collection of printed books. One group of woodcuts whose presence might not be expected in a catalogue devoted primarily to the fifteenth century is the collection of extremely rare sixteenth-century Italian woodcut book covers that came to the Bodleian from the Broxbourne Library (XYL-3, XYL-4, XYL-6, XYL-23). Whereas there do not appear to be any single-sheet engravings dating from the fifteenth century in the Bodleian Library, such material usually having been passed to the Ashmolean Museum, the Library does possess later engravings, such as the large collection of sixteenth-century Netherlandish prints from John Selden's library (B 4.6 Th. Seld., see under BB-6) and several albums in the Douce Prints collection. These items lie beyond the scope of the present catalogue.

Woodcut leaves or cuttings taken from typographic books, in which they served as illustrations, are excluded from the catalogue, but it should be noted that the original context of the items catalogued as XYL-6 (an Assumption of the Virgin also known from an Italian incunable), XYL-26 (also attested on a typographic broadside), and XYL-28, which consists of printed cuttings used in the border decoration of a manuscript, cannot be established with absolute certainty. The same holds for XYL-1, which consists of two leaves with pictures on both sides of the paper from the so-called *Stöger-Passion*, a cycle of German metalcuts which was as a rule printed on bifolia and made up as a codex together with a handwritten or typographic text; the Bodleian leaves most likely derive from an Italian typographic edition, the earliest printed Italian book with illustrations and otherwise known only from fragments in New Orleans, but as this context in a metalcut-typographic assembly is not preserved, it seems better to treat the item as a pair of single sheets rather than as a fragment of a hypothetical incunable edition. In the codicological context in which they were preserved until the late nineteenth century, the metalcuts served as devotional images pasted inside the boards of a Greek book of hours printed in Venice.

Impressions from the same blocks could be put to quite different uses. It is also striking just how often the woodcuts and metalcuts, though preserved in the context of a fifteenth- or sixteenth-century (printed or manuscript) codex, show signs of having been reused and thus given a new function. As a rule it was only when woodcuts and metalcuts which had originally served as mementoes, gifts, place markers, devotional images, wall posters, or collector's items were pasted or sewn into a book that they had any significant chance of survival, and it is predominantly in this context that the material catalogued here has come down to us. The catalogue must therefore pay special attention to the codicological context, which in a collection such as that of the Bodleian, where most of the rare items have passed through the hands of book collectors rather than art collectors, is unusually well preserved. But it is also necessary to assemble whatever clues may still exist as to the original function of the single sheets.

Most of the single sheets catalogued here have taken their place in the university library (the Bodleian), rather than in the university museum (the Ashmolean), by virtue of their survival pasted or sewn into a manuscript or printed book. The ten single sheets (or sets of single sheets preserved within a single volume) that entered the Library before the arrival of the Douce collection in 1834 are all individual items. Their host volumes either entered the Library as part of a named collection, such as Marshall (XYL-36), Barlow (XYL-14), Rawlinson (XYL-13), Gough Missals (XYL-15, a printed book), and Canonici (XYL-18), or they were incorporated *c*.1760 into the newly created MSS. Bodl. sequence (XYL-11, XYL-12, XYL-24, XYL-27, XYL-35). XYL-11 and XYL-36 have in more recent

times been extracted from the context in which they were preserved and given Arch. shelfmarks. Seven of the single sheets came to the Bodleian with the bequest of the library of Francis Douce in 1834: XYL-2, XYL-7, XYL-9, XYL-21, XYL-22, XYL-31, XYL-32. Douce had a special interest in visual material, and in the contribution which the study of such items could make to cultural history, and these leaves form just a tiny part of a complex ensemble of medieval and early modern illustrated manuscripts, printed books, collections of leaves, albums, individual drawings, prints, and engravings, which are now divided between the Bodleian Library and the Ashmolean Museum. Single sheets in the Douce collection, which were originally kept in the Bodleian under the shelfmark Douce Prints, were passed over to the Ashmolean Museum in 1863. Some of the loose prints, including incunable cuttings and a good deal of later material (but no items relevant to the present catalogue), were returned by the Ashmolean to the Bodleian in 1915, and transferred back again in 2003, leaving only the numerous published collections of prints and some albums at the shelfmark Douce Prints in the Bodleian. During the middle years of the nineteenth century further single sheets were acquired. Only one, the woodcut *Turris sapientiae* attributed to Johannes Metensis (XYL-25), was acquired as a separate item, and subsequently given an entry in the catalogue of printed books and by Proctor. The others all came to the Library pasted into incunables: XYL-1, XYL-25, XYL-29, XYL-34 copies 2–3. The two leaves from the *Stöger-Passion* (XYL-1) were removed from the pastedowns of their host volume and placed between glass to facilitate their use as display items in the exhibition cases in the Arts End of Duke Humfrey's Library. Several individual items, XYL-8, XYL-10, and XYL-34 copy 1, were purchased during the librarianship of E. W. B. Nicholson, Bodley's Librarian from 1882 to 1912, who had a particular interest in this material and took upon himself the task of preparing the first, handwritten catalogue of the Bodleian woodcuts and metalcuts, entitled 'Catalogue of Early Prints in the Bodleian Library', in the years 1887–96.[9] A very significant addition to the range of woodcut single leaves was made when the Broxbourne collection, containing eight such items, was presented to the Library by John Ehrman, the son of the collector Albert Ehrman (1890–1969), in 1978: XYL-3–XYL-6, XYL-20, XYL-23, XYL-26, XYL-34 copy 4.

The cataloguing of blockbooks and early prints has involved some modification of the method used in presenting descriptions of typographic books in the incunable catalogue. Most of the differences in approach, or in the citation of references, can be left to speak for themselves, but a few need to be highlighted here. First, references to handbooks and to the volumes of illustrations, which are essential in working with this kind of material. The main points of reference for the identification of woodcuts and metalcuts are the handbooks published by Wilhelm Ludwig Schreiber (*Manuel* I–III, 1891–3, and *Handbuch* I–VIII, 1926–30), which both use the same sequence of numbers (abbreviated as 'Schr.' when used to identify an individual item, as distinct from pointing to Schreiber's description of that item, for which volume and page numbers are used). Wherever possible a description will begin with a Schr. number. Schreiber's numbers determine the sequence of reproductions in Richard S. Field's *The Illustrated Bartsch*, vols 162–5 (Supplement), which provides a convenient and comprehensive set of plates for Schr. 1–1383. Further illustrations of single leaves in the Bodleian are collected in the volumes published by Campbell Dodgson ('English Devotional Woodcuts', 1928/9, and *English Woodcuts*, 1936). Dodgson's catalogue of woodcuts in the Ashmolean Museum of 1929 contains descriptions of fifteenth-century woodcuts in the Bodleian, but not illustrations. For the blockbooks the principal point of reference is Schreiber's *Manuel*, vol. IV of 1902 (reprinted as vol. XI of the *Handbuch*, 1969), whose numbering of the editions is adopted here. It should be noted, however, that the sequence of roman numerals used by Schreiber does not in all cases correspond to the chronological sequence in which modern scholarship would place the editions.

A fundamental principle of the method of analysis adopted for the woodcuts and blockbooks is the comparison of each item with all other extant impressions or copies, insofar as this proved practical, especially with regard to the paper stocks employed, the state of the blocks, colouring, anything which might point to date or provenance, and with the blockbooks the method of assembly. In

---

[9] Library Records d. 1888. The entries were originally written on slips, which were mounted and laid down in the present volume in 1916.

referring to the names of libraries the system of the *ISTC* has been adopted; a convenient statement of the abbreviations used for American libraries can be found in Goff.

With printed inscriptions care has been taken to indicate, by round brackets, where abbreviations are used in the original, as differences in the presentation of text are often an important guide to distinguishing between different blocks. Where manuscript inscriptions are reported the abbreviations are expanded silently, in accordance with the practice adopted in the incunable catalogue.

The assessment of watermark and paper evidence is fundamental to the study of metalcuts and xylographic printing, and every effort has been made to identify the watermarks accurately wherever they are visible, sometimes with surprising results.[10] In addition to information about watermarks and, where appropriate, identification of paper formats, with the single sheets an indication has always been given as to whether the chain-lines run vertically or horizontally. With xylographic printing the alignment of the paper is not directly related to imposition, as it is in typographic books, but it should be borne in mind that vertical chain-lines correspond to folio and octavo, whereas horizontal chain-lines correspond to quarto in a typographic book.

The date given for an item refers always to the cutting of the block or blocks, not to the date of the impression, which can be very much later (e.g. BB-1 and XYL-20). Indications of the assumed place or country of origin are given in simplified form and provided with a question mark only where there are special grounds for questioning the most commonly cited localization. The truth is, however, that statements about the place of origin of xylographic materials are even more tenuous than statements about date, and all such statements should be treated with extreme caution where no particular arguments are cited. What was pointed out by Wytze and Lotte Hellinga with respect to Netherlandish prototypography, that it is an essential characteristic of such printing that it cannot be considered to have existed in one place, holds equally for early xylographic and metalcut printing.[11]

In the course of the project it became increasingly clear that the blockbooks, because of their unusual codicological structure, posed particular problems for bookbinders, ancient and modern, and it became necessary to seek expert help in handling this aspect of the material. I am particularly grateful to Andrew Honey of the Bodleian Library for his willingness to join forces with me, at a relatively late stage, to assist in analysing all the evidence that might shed light on early bindings, and for providing precise technical descriptions of the present bindings in which the blockbooks, metalcuts, and woodcuts are housed. In these descriptions the term 'inboard binding', coined by Nicholas Pickwood, is used to denote a binding structure where the boards are attached to the textblock before the volume is covered.

---

[10] The Incunable Cataloguing Project provided beta-radiographs of most of the watermarks in the Bodleian blockbooks. Thanks are also due to a number of individual scholars, in particular to Paul Needham in Princeton and to Peter Rückert, the custodian of the Wasserzeichenkartei Piccard in the Hauptstaatsarchiv Stuttgart, who repeatedly provided information relating to paper.

[11] HPT I 8.

Blockbooks

BB-1 Apocalypse

[Edition I/II state II]. *Incipit*: 'Conuersi ab ydolis p(er) predicatione(m) b(ea)ti joha(n)nis drusiana (et) ceteri'. A cycle of 96 (or 92) pictures illustrating the Apocalypse, arranged in two registers on 50 (or 48) leaves, except for the full-page representations on pls 3(5)–5(7) and 32(32)–33(33) (Schreiber's counting), and deriving from the tradition of the English illustrated Apocalypse manuscripts. The blockbook can be associated with a group of manuscripts known as the 'picture-book' Apocalypses, in which the revelations granted to St John the Evangelist on Patmos are framed by scenes portraying his persecution, banishment, miracles, last mass, and death (pls 1(1)–2(2), (3)–(4), 47(49)–48(50)), and which also contain, as an interpolation, a series of scenes from the life of Antichrist (pls 15(17)(b)–17(19)). These manuscripts, like the blockbook editions, lack the continuous text and commentary, but have short blocks of Latin text incorporated into the pictures, often inscribed on banderoles or charters. The inscriptions are mostly biblical, or derived from the Berengaudus commentary (with a few additions from the later commentary tradition). The most important 'picture-book' manuscripts are Brussels BR, Ms. IV. 834 (model sheet); London BL, Add. MS. 19896 (copied from blockbook edition I/II); Add. MS. 38121; London Wellcome Institute, MS. 49; Manchester JRL, MS. 19; Moscow SL, ин. 1678 / Berlin Kupferstichkab, Inv. 1237 (cuttings); New York PML, M. 524; New York NYPL, Ms. 15; Oxford Bodley, MS. Auct. D. 4. 17. Schreiber distinguishes six editions of the blockbook, of which I and II, being printed from the same blocks, are better described as two states of a single edition I/II (cf. Kristeller, *Apokalypse*, 6). State I was printed before signatures were added to the blocks, and also lacks pls (3) and (4). These two plates, whose content forms an essential part of the narrative of St John's banishment to Patmos, are anomalous in that, although evidently the work of one of the three wood engravers thought to have been responsible for the original set of 48 plates (Kristeller's 'Meister III', *Apokalypse*, 18–19), they repeat the signature 'a' of pls 1(1)–2(2). It seems likely that they were wanting in the manuscript model for edition I/II state I, and only became available to the designers of the blockbook subsequently. The illustrations contained on these two plates are also omitted in two Apocalypse manuscripts that are particularly close to the blockbook tradition, Wellcome MS. 49 and NYPL Ms. 15. Schreiber suggests that there could have been an intermediate state of 48 plates, with signatures, printed before the two extra leaves were added, and draws attention to the Bodleian copy as the only witness to state II that lacks these leaves. Purpus postulates four states of edition I/II: A (48 plates, without signatures – no copies extant), B (the same, but with an excision in line 4 of the text on plate 45(47) – Manchester copy), C (48 plates, with signatures and the excision – Bodleian copy?), D (50 plates, with

signatures and the excision – all other copies). As will be shown below, the paper stocks used for the Bodleian copy are late, and the deterioration of the blocks shows that this copy must have been printed at a later date than the complete, or near complete, 50-leaf copies in Munich UB and New York, effectively ruling out the hypothesis that the Bodleian copy represents an earlier state. It is not evident for what reason the two anomalous plates were rejected or discarded in this copy. Pls (3) and (4) are also lacking in edition IV, and in its derivatives V and VI, which must therefore most likely have been based on an early state of edition I/II. Whereas the order of the 25 bifolia that make up edition I/II state II is determined by the alphabetical signatures, there is considerable variation in the arrangement of facing pages in the different extant copies. These differences could be due to uncertainty about the sequence of the facing plates on the part of the printers, as the individual plates appear to have been printed from separate blocks (Kristeller, *Apokalypse*, 5; Donati 'Libri xilografici', 213–14), or to transposition of the printed pages in individual copies of the blockbook in more recent times. There are major disruptions to the biblical sequence of the revelations in all copies of this edition, most notably in the ordering of the seven seals (pls 8(8)–7(11)), and in the sequences 21(20)–19(23)(Apo 11,15–12,7) and 42(37)–27(43)(Apo 18,1–20,9, 14,6–10). For facsimiles of edition I/II, see Kristeller, *Apokalypse*; Müller and Lengenfelder, fiche 5 (both reproducing the Munich UB copy of state II). For a transcription of the text, see Kristeller, *Apokalypse*, 27–55. For a concordance of signatures and the numbering systems used by Schreiber and Kristeller, see Müller and Lengenfelder 52.

REFS. A. Firmin Didot, *Des Apocalypses figurées manuscrites et xylographiques: Deuxième appendice au Catalogue raisonné des Livres de la Bibliothèque* (Paris, 1870); Dutuit I 101–54; Schreiber, 'Holztafeldrucke'; Schreiber, *Manuel*, IV 160–216; Hind I 218–24; T. Musper, 'Die Urausgabe der Apokalypse', *Die graphischen Künste*, n.F. 2 (1937), 81–5; Musper, 'Urausgaben'; Bing, 'Apocalypse'; L. Donati, 'Osservazioni sperimentali sull'Apocalisse xilografica (I–II, III)', *Bibliofilia*, 58 (1956), 85–124; Donati, 'Nota supplementare alle osservazioni sull'Apocalisse xilografica (I–II, III)', *Gb Jb* (1958), 47–8; Musper, *Urausgaben* (facsimile); E. Fischer, 'Johannes Aabenbaring som blokbog', *Fund og forskning i det Kongelige Biblioteks samlingar*, 9 (1962), 9–37, 187–9; Donati, 'Libri xilografici', 207–15, 230–4, 250–1; Donati, 'L'Apocalissi'; L. von Wilckens, 'Hinweise zu einigen frühen Einblattholzschnitten und zur Blockbuchapokalypse', *Anzeiger des Germanischen Nationalmuseums* (1978), 7–23; R. Emmerson and S. Lewis, 'Census and Bibliography of Medieval Manuscripts containing Apocalypse Illustrations ca. 800–1500', parts I, II and III, *Traditio*, 40 (1984), 337–79, 41 (1985), 367–409, 42 (1986), 443–72; *Blockbücher des Mittelalters*, 396–9, 430–2; Purpus, 'Blockbücher der

Apokalypse'; Purpus, 'Die Vorläufer der Blockbücher der Apokalypse', in *Blockbücher des Mittelalters*, 99–118; S. Lewis, *Reading Images: Narrative Discourse and Reception in the Thirteenth-Century Illuminated Apocalypse* (Cambridge, 1995); N. Morgan, 'A Model Sheet of Apocalypse Drawings, the Fifteenth-century Netherlandish and German Manuscript Apocalypses, and the Early Block Books', in *New Offerings, Ancient Treasures. Studies in Medieval Art for George Henderson*, ed. P. Binski and W. Noel (Stroud, 2001), 389–414; J. Hamburger, in *Medieval and Renaissance Illuminated Manuscripts at the New York Public Library* (in press: Turnhout, 2005), with a description of NYPL, Ms. 15.

[Netherlands or Germany, mid-1460s, impression *c*.1466–70].
Chancery folio.
A complete copy of edition I/II state II has 50 leaves, all with woodcuts and xylographic text printed on one side of the paper. *Collation*: [1–25^2]. Each plate appears to have been engraved on an individual block, with the grain running vertically, and printed in pairs. Pairs of signatures, consisting of the letters a, a (repeated), b–u, x–y, +, and ×, have been added in the upper register on the facing pages of every bifolium. The Manchester JRL (Spencer) copy is the unique witness to state I. State II is known from 2 complete copies, in Munich BSB and New York PierpMorg. In addition there are 7 imperfect copies, including the Bodleian copy (48 leaves) and those in Glasgow UL (32 leaves), The Hague MMW (38 leaves), Munich UB (48 leaves, two leaves double), Paris BnF (38 leaves), Louvre (42 leaves), and St Petersburg NL (30 leaves); fragments in Dresden LB (2 leaves), New Haven Beinecke (1 leaf), New York PML (10 leaves), Paris BnF (2 single leaves from different copies). The dating and localization of the blockbook editions have been the subject of controversy. The extreme position postulated by Musper, who dated the *Apocalypse* to *c*.1420, plus or minus a decade, and followed the Netherlandish scholarship of the seventeenth and eighteenth centuries in situating the early blockbook production in Haarlem, has found no favour in more recent studies. Musper's claim, on stylistic grounds, that the *editio princeps* is edition III, rather than I/II, has similarly found no acceptance. The Manchester copy of state I of *Apocalypse* I/II is datable on watermark evidence to *c*.1450/2 (Stevenson 240–1, see Fischer, 'Johannes Aabenbaring', plate p. 24; PiccP V 351–77 [1450–5] and one further attestation in the Wasserzeichenkartei Piccard, Hauptstaatsarchiv Stuttgart Best. J 340, not included in the printed volumes, apparently identical with PiccP V 373, on paper used in Louvain in 1450 [*ex informatione* Peter Rückert]). The numerous copies of state II, however, document the reuse of the blocks more than ten years later, perhaps not before the mid-1460s. The anchor watermark of the Paris BnF copy, which U. Baurmeister dates to *c*.1462, is combined in the Bodleian copy with the datable shield-of-Troyes watermark from *c*.1466 and bull's head watermarks attested in the Netherlandish *Speculum humanae salvationis*, weakening the case for an early date for state II. Kristeller dates the blocks, on the basis of a comparison with a woodcut Mass of St Gregory (Schr. 1462, Schreiber, *Handbuch*, XI pl. 69) and a group of woodcuts now in Cologne (Schr. 602, 1790, and 1168, Schreiber, *Handbuch*, XI pl. 68), to the period before the mid-century, and contemplates a dating of *c*.1425 on the basis of the style of costume (Kristeller, *Apokalypse*,

24). More recent scholarship has placed the woodcut style in the 1440s (Purpus, 'Blockbücher der Apokalypse', 94). There is no firm evidence to suggest that the blockbook *Apocalypse* emerged significantly earlier than *c*.1450. The blocks and the early Manchester copy are likely, on stylistic grounds as well as on paper evidence, to be Netherlandish. The provenances of the surviving copies of state II, however, point to distribution, and thus possibly production, in Germany. That the Bodleian copy, like all but one of edition III, is uncoloured is a weak indicator that it might be Netherlandish rather then German; Schreiber suggests Cologne, Aachen, or Liège as the likely places of production for this edition. The use of a very precisely identifiable paper stock that was also available to the printer of the Dutch *Speculum humanae salvationis* makes it very likely that this copy was printed in the Netherlands, most likely in a centre such as Louvain or Utrecht. The use of a common watermark in three different blockbooks, as documented below, indicates that the revival of edition I/II state II in the 1460s took place in a workshop which was in a position to print and market the *Apocalypse* alongside examples of more recent blockbook production such as *Biblia pauperum* edition III and *Canticum canticorum* edition I.

ILLS. Heinecken, *Idée*, pl. 11; Sotheby I pls I (Manchester copy), II–III (Bodleian copy); Schreiber, *Manuel*, VII pl. L (Munich BSB copy); VIII pl. LXXVIII (Manchester copy); Bouchot II no. 186 pl. 105 (Paris BnF, Estampes Ea 5 rés. boîte 13); Kristeller, *Apokalypse*, pls VI and IX (Munich BSB copy); Sotheby's catalogue, 18 July 1919 (Fairfax Murray sale), plate of lot 11 (New York copy); Hind I 219 fig. 92 (Manchester copy); Bing, 'Apocalypse', pls 37(b), 38(b), 41(b, e) (Bodleian copy); Blum, *Primitifs*, pls XLI–XLIV (Paris copy); Fischer, 'Johannes Aabenbaring', 33 fig. 4 (Manchester copy); Donati, 'Libri xilografici', pls 1–2, 13, 15, 17, 20, 22–3 (Paris BnF copy); Purpus, 'Blockbücher der Apokalypse', 86 ill. VII.6 (Paris BnF copy); Purpus, 'Vorläufer', 103–5 ills VIII.3–7, 107 ill. VIII.9, 113 ill. VIII.15, 115–16 ills VIII.16–17 (Manchester copy); Baurmeister 160 ill. 6 (Paris copy); Palmer, 'Biblical Blockbooks', ill. 8 (Manchester copy).

REFS. Meerman I 234–9; Heinecken, *Idée*, 358–62 ('edition 3'); Sotheby I 3–17 ('edition 2'); Firmin Didot 46 ('edition B'); Dutuit I 125–8; Schreiber, *Manuel*, IV 163, 167–216; Hind I 222; Purpus, 'Blockbücher der Apokalypse', 83–4; Stevenson 241–2; *CIBN* I pp. iii–iv (AA-1); Müller and Lengenfelder 50–4.

COPY

281 × *c*.214 mm (woodcut on a$_1$: 261 × 202 mm). Watermarks: Bull's head with eyes, nostrils, single-contoured staff and cross, twin watermarks; not listed in the printed edition of Piccard, cf. PiccO VII 221–722, but identified by Stevenson in the Archives de l'Aube at Bar-le-Duc (accounts for 1465–7, Stevenson 241) and identical with the twin watermarks attested in the first Dutch-language edition of the *Speculum humanae salvationis* ([The Netherlands: Prototypography, *c*.1471], The Hague MMW copy), see *WILC* (http://watermark.kb.nl, last accessed 2 July 2004), WM I 02414/60236–7 and WM I 02416. Shield of Troyes, type Briquet 1045–7, this variant firmly identifiable in the Wasserzeichenkartei Piccard, Hauptstaatsarchiv Stuttgart Best. J 340 (http://www.piccard-online.de, last accessed 26 May 2004) as no. 24440 (Kleve 1466), cf. the shield of Troyes recorded alongside anchor watermarks for the St Petersburg copy of the *Canticum Canticorum* edition II (Kroll, 'Bruchstück', 168). Eleven distinct anchor marks (including at least two pairs of

twins), all surmounted by a Latin cross, including PiccAn types II 339 (Xanten 1457), II 351–2 (Utrecht 1445–6), II 391 (Rhineland 1464), II 412 (Upper Rhine 1467–8), II 811 (Louvain 1462), II 826 (Freiburg 1465), II 988–96 (Louvain 1460–3), cf. Stevenson 241. The anchor on n_2 is identical with that observed by U. Baurmeister in the Paris copy of *Apocalypse* edition I/II state II (*CIBN* I, AA-1.1, pl. I no. 2; PiccAn II 811), also found in the Berlin SB copy of *Biblia pauperum* edition II, Libri impr. rari fol. 135, fol. 35, which contains an added Low German (Westphalian) translation, and most likely the same as that found by von Hößle in the Munich BSB and UB copies of *Apocalypse* edition II and *Canticum Canticorum* edition I (F. von Hößle, 'Wasserzeichen xylographischer Werke der Kgl. Bayer. Hof- und Staats-bibliothek', *Der Papier-Fabrikant*, Fest- und Auslandsheft 1910, 32–8, at 34 no. 4 (pl. I)); cf. *WILC* (http://watermark.kb.nl, last accessed 2 July 2004), WM I 02795, attesting a very similar water-mark in an edition of Ludovicus Pontanus, *Singularia iuris* [The Netherlands: Prototypography, not after 1472?], *ILC* 1794. Stevenson notes anchors 'apparently from the same moulds' in the Zurich ZB copy of *Biblia pauperum* edition I. See Sotheby III pl. A, for reproductions from the Bodleian copy. Taking all the evidence into account, Stevenson's dating of the paper stocks for this copy to *c*.1466 remains possible, but the association with early Netherlandish prototypography might point to a later dat-ing. Printed in greyish-brown ink on one side of the paper by rub-bing. The state of the blocks shows that this is a relatively late impression, as they show signs of wear, with some broken bor-ders; demonstrably later than the Munich UB copy, and probably also later than the copies in New York and Paris; cf. pls t_2, u_1, and u_2. For the Paris copies see Baurmeister's remarks in *CIBN* I p. iii. This is one of only two copies of edition I/II to have remained uncoloured, except for some yellow for the beast, the thuribles, crowns, and angels' wings on pls k_1–l_1; the detail of the woodcut printing is much more clearly visible than in the Munich UB copy on which the facsimiles are based. The versos, which show signs of once having been pasted together, are blank. Some leaves, most notably $h_{1/2}$ and $n_{1/2}$, have been closely trimmed during the pro-cess of repair; the outer edges of $n_{1/2}$ have been made good with added strips of paper. The order of the plates in this copy is, in Schreiber's numbering: (1), (2), (5)–(16), (18), (17), (19), (20), (22), (21), (24), (23), (25), (26), (28), (27), (29)–(42), (44), (43); it is pos-sible that in some cases the two halves of a bifolium have been transposed in more recent times. The sequence of bracketed num-bers inscribed at the head of each plate, partly cut away by the bin-der, indicates that previous to the early nineteenth-century rebinding pls d_2 and e_1 ((10) and (11)), which may be presumed to have been pasted together, were positioned out of order after pl. c_1 ((7)). Handwritten annotation in an early hand, indicating the biblical chapter numbers, on pls e_2, k_1, n_2, o_2, and u_2; on r_2 the full text of Apo 16,21 is supplied by hand ('et magna sicut . . . vehementer').

This volume and an uncoloured copy of the *editio princeps* of the blockbook *Biblia pauperum* (edition IV), now in Washington LC, Rosenwald Collection Incun. X. B 562, were at one time bound together, along with an as yet untraced *Ars moriendi*, as a 'Sammelband'. Thomas Frognall Dibdin's report of 1814, based on information provided by the dealer Alexander Horn of Regensburg, who had broken the volume up and sold the three parts as separate items, records an early binding with a tooled inscription 'stamped, at the extremity of the binding, towards the edge of the spine': 'HIC LIBER RELEGATUS FVIT PER PLEBANUM – ECCLESIE – ANNO DOMINI 142[8]'; see T. F. Dibdin, *Bibliotheca Spenceriana* (London, 1814–15), I p. iv. The *Apocalypse* and the *Biblia pauperum* are now housed in identical bindings, made for John Bellingham Inglis some time before 1826; that they must pre-viously have formed parts of a single volume is suggested by iden-tical brown vertical lines on some of the blank versos. That the Washington volume, which passed through the hands of Inglis, Lord Vernon (1803–1866), Robert Stayner Holford (1808–1892), and the Rosenbach Company of Philadelphia and New York, before coming into the possession of Lessing J. Rosenwald (1891–1979), is identical with the book attested for Alexander Horn, is first recorded as a fact by Schreiber, *Manuel*, IV 5. Samuel Leigh Sotheby, who claims to have seen the *Apocalypse* in the sale room before it was rebound for Inglis, comments that the book had a remarkable binding, thus providing additional confirmation for the identification of this item as part of the Horn 'Sammelband'; *Principia typographica*, I 17.

REFS. Sotheby I 4; Dutuit I 128; Pr 40; Schreiber, *Manuel*, IV 163; *Blockbücher des Mittelalters*, 383, 398; Purpus, 'Blockbücher der Apokalypse', 83; Stevenson 241; *Douce Legacy*, 41 no. 66; Sheppard no. 1.

Binding: Early nineteenth-century blind-tooled inboard 'spring back' account-book binding for John Bellingham Inglis, probably dating from about 1820. 291 × 230 × 17 mm. Brown tanned mor-occo over millboard. New 'made' endleaves of green surface-coated paper and buff wove paper were added to the textblock for the current binding. The textblock is sewn on three wide (19 mm) parchment tapes and the volume is covered over a lami-nated-paper 'spring back' hollow to give a wide opening. The trimmed printed leaves have been guarded into bifolia by the nine-teenth-century binder, except $n_{1/2}$, $x_{1/2}$, $+_{1/2}$, and $×_{1/2}$, which remain conjoint. The earlier spinefold of $+_{1/2}$ can be clearly seen with possible evidence of earlier sewing holes. The edges of the textblock were ploughed and coloured red, now faded, possibly for the current binding. The fore-edges of $+_2$ and $×_1$ were not trimmed for the current binding and retain traces of an earlier yel-low colouring. The last printed leaf is lined with paper which pre-dates the current binding and may be part of earlier endleaves. All tooling is blind, executed with 1 roll, 3 fillets, 2 gouges, and 9 small tools. Three of the small tools are rectangular and were used to form a decorative border reminiscent of a roll; a stylized flower (32 × 10.5 mm), the face of a cherub (24.5 × 10 mm), and a tall flower flanked on either side by four leaves (18 × 10 mm). The spine has the title 'Apocalypsis' gold-tooled in black-letter type reading from tail to head. The same black-letter type and title lay-out is used on the spines of three Inglis books now in the Bodleian Library: Auct. 7Q 3.33, Auct. 2Q inf. 1.11, and Auct. O 4.22 (see A-513(2), C-092, and S-017). Two further items were bound for Inglis by the same binder: Auct. Q sup. 2.25 and Douce 46 (see A-149 and G-339). Sotheby comments in *Principia typographica*, I 17 that this copy still had its original binding before it was rebound.

Provenance: Alexander Horn (fl. 1762–1820). John Bellingham Inglis (1780–1870); sale (9 June 1826), lot 1664. George Hibbert (1757–1837); sale (16 Mar. 1829), lot 410. Francis Douce (1757–1834); armorial book-plate. Bequeathed in 1834. An added bifo-lium, at one time tipped to the upper flyleaf but now kept loose with the book, in the handwriting of Francis Douce, contains a brief description of 'Blockbooks at the Bodleian', referring to BB-2, BB-6, and BB-7. Formerly exhibited in a glass case in the

Arts End of Duke Humfrey's Library; see W. D. Macray, *Annals of the Bodleian Library, Oxford, A.D. 1598—A.D. 1867* (Oxford, 1868), 321; *List of Books, Manuscripts, Portraits, etc. exhibited in the Bodleian Library, Oxford* (Oxford, 1881), 4; Macray (2nd edn) 263–4 [1890].

SHELFMARK: Douce 249.

BB-2 Apocalypse

[Edition IV state E]. *Incipit*: 'Conu(er)si ab ydolis p(er) predicacione(m) b(ea)ti ioha(n)nis drusiana et ceteri: . . .' Edition IV represents the second group in the sequence of blockbook Apocalypse editions. It contains a cycle of 92 pictures on 48 leaves, wanting the two extra plates added in state II of edition I/II. The blocks were recut in a distinctive 'German' style on the basis of a copy of edition I/II. Bing, whose hypotheses are developed by Purpus, argues that a number of iconographical details in edition IV result from the consultation of a picture-book Apocalypse manuscript close to Wellcome MS. 49 as a secondary source; cf. the important counterarguments by Donati, 'L'Apocalissi', arguing that Wellcome MS. 49 was derived directly from blockbook edition IV. The New York manuscript, executed by the same artist but unknown to Bing and Donati, also corresponds very closely to the blockbook (Hamburger). Notwithstanding these difficulties, there remain a number of distinctive iconographical details which can only be explained by consultation of a picture-book manuscript; cf. the examples discussed by Donati in his review of Samek Ludovici, 99–109 with figs 1–9. The order of the plates is corrected in this edition to make it correspond more closely to the biblical text; concordance in Schreiber, *Manuel,* IV 167. For facsimiles of edition IV, see: *Apocalisse xilografica estense*. Analisi di S. Samek Ludovici. Testo latino nella edizione oxoniense di J. Wordsworth e H. White. Traduzione e note di Cesare Angelini (Parma, 1969) (Modena copy); French trans. by J.-B. Bossuet and introduction by Y. Hersant (Parma, 1969; Milan and Paris, 1983); German trans. (Parma and Geneva, 1974); Purpus, *Farbmikrofiche-Edition* (Mainz copy); *Blockbücher des Mittelalters*, 63–74 (black-and-white reproduction of the Mainz copy). A transcription of the text is contained in the edition by Samek Ludovici 143–70; German edition, 94–188.

[Germany, *c*.1465, impression *c*.1470]. Chancery folio. Interleaved German translation, handwritten.
48 leaves, all with woodcuts and xylographic text printed on one side of the paper, signatures A–T, V̵,V, X–Z, ȝ. *Collation*: [1–3¹⁶]. This edition exists in five different states, distinguished on the basis of a series of deliberate interventions (Purpus's states A, B, C, D, and E) and the presence or absence of an interleaved manuscript translation. The Bodleian variant is made up in quires of 16 printed leaves with an interleaved translation, so that in its original state it had the collation: [1–3²⁴], where leaves 2, 5, 8, 11, 14, 17, 20, and 23 of each quire are handwritten insertions and the printed pages (beginning on fol. [1ᵛ] = A₁) are alternately versos and rectos in the first half of the quire and rectos and versos in the second half. One of 14 complete copies of this edition, the others in Cambridge, Mass. HarvCL (IVE), Cologne UStB (IVE), Darmstadt LHSB (IVE), Haarlem SB (IVE), Heidelberg UB (IVE, with interleaved German translation), Mainz GutenbergM (IVE), Manchester JRL (IVD, dated binding

1467), Modena Est (IVB), New York PML (IVE), Paris BnF (IVE), Schweinfurt Otto-SchäferB (IVE), Washington LC (IVE), and Williamstown ChL (IVE); 10 imperfect copies in Berlin KunstB (IVA, 45 leaves), Berlin SB (IVE, 38 leaves), The Hague RL (IVE, 46 leaves), Göttingen UB (IVE, 43 leaves), London BL (IVE, 47 leaves, with interleaved German translation), New York NYPL (IVE, 46 leaves), Paris BnF (IVC, 39 leaves), Paris Musée Dutuit (IVE, 47 leaves), Stuttgart LB (IVE, 46 leaves), Wolfenbüttel HAB (IVE, 40 leaves, with interleaved German translation); 8 fragments (mostly from the dismembered Blum copy) in Boston PubL (2 leaves), New York PML (12 leaves), Oberlin ObCL (1 leaf), Rotterdam Mus. Boymans (3 leaves), San Marino HEHL (combined with leaves from edition V to make a complete copy), Toledo TolMAL (1 leaf), and fragments offered for sale by Christie's in London (sale 24 Nov. 1993, lot 57: 1 leaf) and August Laube in Zurich (cat. 27, 27 Sept. 2001: 2 leaves). See the list of copies in Purpus, *Farbmikrofiche-Edition*, 24–5. State E of edition IV, as defined by Purpus and represented by the Bodleian copy, shows loss of the upper contours of the hillside and of three stars under the inscription 'terremotus' on D₂ (b) (states B–E, Purpus, 'Blockbücher der Apokalypse', ills VII.7–9), radically pruned trees on Z₁ (b) (states C–E), two, rather than three mitred figures behind the king on I₁ (a) and the loss of the third soldier on plate I₁ (b) (states D–E), as well as the empty banderole to the right of the horse on D₁ (a) which in earlier states reads 'Equus ypocrisis est' (only state E). The German interleaving has the *incipit*: 'HIe hebet sich an das Buch der heymlichen offenbarunge sant Johanns czu Tutschem Als das in diesem buch zu latin mit den figuren hernach geschriben folget Züm ersten wiset dys buch uß / wie santus Johannes ein frawen genant drusiana . . . DArnach . So taüffte sant johanns die frawen drusianam . mit vil mee folcks / Vnd lerte sie den cristen glaüben'. The language is Southern Rhenish Franconian, suggestive of a Heidelberg provenance (long monophthongs preserved, 'au' for *ou*, lengthening of short vowels in open syllables as in 'diesem', shifted *p* in 'pferd', 'harpffen', 'pfiffen', 'scharff', frequent unshifted *d* in forms such as 'det' and 'dot', frequent Central German forms such as 'vor-', 'sonn', and 'konig'). For the different versions of the German interleaving of edition IV, see Palmer, 'Latein und Deutsch', 319–21. Watermark evidence, for which see below, and inscriptions in the Mainz (referring to the year 1463) and Manchester (dated binding from 1467) copies allow an approximate date for this edition in the mid-1460s, before 1467; see Stevenson 243–4 (*c*.1465); Stevenson, in Briquet (repr. 1968) I 95 (*c*.1463); Purpus, 'Blockbücher der Apokalypse', 96 (before 1467); Purpus, *Farbmikrofiche-Edition*, 22–4; U. Baurmeister, in *CIBN* I p. iv (*c*.1462–3). Whereas Schreiber localizes this edition on stylistic grounds to Franconia (*Manuel*, IV 161), the evidence of paper stocks and the provenance of surviving copies points more to western Germany.

ILLS. Heinecken, *Idée*, pl. 10; Strutt, *Biographical Dictionary*, II pl. VI (Bodleian copy); *Katalog der Freiherrlich von Lipperheide'schen Kostümbibliothek* (Berlin, 1896–1901), I 173–5 (Berlin KunstB copy); Schreiber, *Manuel*, VII pl. LII (Berlin KunstB copy); Kristeller, *Apokalypse*, pls LI–LII; N. F. Palmer, 'Zum Nebeneinander von Volkssprache und Latein in spätmittelalterlichen Texten', in *Literatur und Laienbildung im Spätmittelalter und in der Reformationszeit. Symposion Wolfenbüttel 1981*, ed. L. Grenzmann and K. Stackmann, Germanistische Symposien: Berichtsbände, 3 (Stuttgart, 1984), 579–600, ill. at 595

(Bodleian copy); *Blockbücher des Mittelalters*, colour pls 9–11 (Mainz copy); *Kostbare Handschriften und Drucke*, Staatsbibliothek Preußischer Kulturbesitz: Ausstellungskataloge, 9 (Wiesbaden, 1978), 30 no. 10 (Berlin SB copy); Halbey, 'Mainzer Blockbuch-Ausgabe', 79–80 (Modena copy); Purpus, 'Blockbücher der Apokalypse', 88–9 ills VII.7–9 (Berlin KunstB, Modena and Manchester copies).

REFS. Heinecken, *Idée*, 349–58 ('edition 2'); Sotheby I 21–3 ('edition 4'); Firmin Didot 46 ('edition D'); Dutuit I 131–9; Schreiber, *Manuel*, IV 164–5, 168–216; *BMC* I 3; Hind I 222; Bing, 'Apocalypse', 146–8; L. Donati, review of the facsimile by Samek Ludovici, *Bibliofilia*, 72/3 (1970/1), 97–111; *CIBN* I pp. iv–v (AA-2); Palmer, 'Latein und Deutsch', 319–21; H. A. Halbey, 'Die Mainzer Blockbuch-Ausgabe "Apokalypse"', in *Blockbücher des Mittelalters*, 75–80.

COPY

c.285 × *c*.210 mm (woodcut on fol. A_1: 255 × *c*.187 mm). Watermarks: The first quire has twin unicorns with trifurcated tails (Sotheby III pl. B; Briquet 10001 (Arlon 1463, Luxemburg? 1467, Verdun? 1472, Cologne 1472); Stevenson 243 (Arlon 1463); A. Stevenson, in Briquet I *27, with a reference to this mark in unspecified Cologne quarto incunable editions; not listed in the printed edition of Piccard), combined with a single example of a distinctive letter P with straight crossbar positioned over the stem (Sotheby III pl. B, from this copy; PiccP type X 253–62 (Rhineland 1468–72), closest to X 262 (Siegen 1472); Stevenson 243 (Arlon 1465)). The second and third quires have the same letter P combined with a second variety with a rounded crossbar positioned over the stem (Sotheby III pl. B, from this copy; PiccP type X 268–76 (Rhineland 1468–71), very close to X 270 (Siegen 1470)). Both the London BL copy and that in Paris Musée Dutuit (formerly Johnson copy) appear to contain the same combination of unicorn and letter P watermarks, and are thus likely to have been printed in the same workshop at the same time; cf. Sotheby III pl. C ('Johnson copy'). In addition, the fragment offered for sale by August Laube, Zurich, in 2001 may belong to the same group. Stevenson 249 refers to the same letter P watermark in the Brussels copy of *Biblia pauperum* edition I. The evidence of these copies, taken together with the frequent occurrence of variants of unicorn with trifurcated tail (Briquet 10001) in Cologne incunabula from the presses of Ulrich Zel and Arnold ther Hoernen in the later 1460s and early 1470s (e.g. A-559, B-608, G-113, G-133, J-124(1), N-085), provides an important pointer to the place of printing and date for the group of copies associated with that at the Bodleian, which is to be placed somewhere in western Germany with access to paper stocks from the Vosges, possibly in the region of Cologne, shortly before or even after 1470. Printed in grey-black ink on one side of the paper by rubbing. The state of the blocks is very closely comparable to the Mainz copy; one or two additional fractures (e.g. B_2 (a), F_1 (b), F_2 (a)) could indicate that the Bodleian impression is the later of the two. Coloured in green, yellow, dull orange, red, purple, pale brown, and black. Thick strokes of black are used to mark outlines, as in many other copies of this edition (cf. *Blockbücher des Mittelalters*, colour pls 9–11). The choice and disposition of colours is so close to the Mainz copy as to suggest the use of a common model. Traces of paste or glue on the versos indicate that all blank pages were at one time pasted together. They have now been separated, except for S_2/T_1 and T_2/V_1, which have suffered

deliberate mutilation. These are now pasted together over a late nineteenth-century wove repair paper to hold the shredded strips in place. Humfrey Wanley, who mentions this item in a letter of 21 Sept. 1697 to John Bagford, notes that it had '2 leaves pasted together' (*Letters of Humfrey Wanley*, 76), from which it may be assumed that at this time only S_2/T_1 and T_2/V_1 were pasted. Francis Douce (†1834), in his notes on Bodleian blockbooks (kept with BB-1), writes, 'A few of the leaves are single and others remain pasted together as they were originally.' The interleaved translation was copied on 24 single leaves, pasted to guards of rather heavy medieval paper of similar, if not identical, character to that used for the printed leaves, and inserted into the printed quires. The paper of the interleaving has three watermarks: Letter P with quatrefoil, similar to PiccP IX 1543 (Speyer, Strasbourg 1471); Letter P with quatrefoil, very close to PiccP IX 1587 (Bensberg/Cologne 1472); Letter P with quatrefoil, not attested by Briquet or in the printed edition of Piccard. The early date of the paper stocks lends support to the hypothesis that the manuscript translation was added at a very early date. The guard on which the first leaf with the translation for $A_{1/2}$ is mounted preserves traces of the pen flourishing of three red initials, corresponding in position to the three initials on the added leaf with the translation. There are similar remnants of text extending into what was once the inner margin on the guards facing B_2, G_1, and T_1, suggesting that the set of 24 single leaves with the German translation is a replacement for an original set of 12 interleaved bifolia inscribed with a text that was subsequently deemed unsatisfactory for some reason and cut out, leaving stubs that were then used as guards to which the replacement leaves could be pasted. The handwritten leaves have alphabetical signatures in the upper right-hand corner of each recto (and for b–e in the lower right-hand corner of the verso as well), which served as assembly marks to indicate the pair of printed leaves to which each manuscript leaf belonged. Signatures are missing for a, f, and t (hidden by a repair). The manuscript insertions for $L_{1/2}$ and $R_{1/2}$ have been pasted in back to front, probably already in the fifteenth century. The printed leaves were trimmed after they were pasted together, but before the handwritten interleaving was replaced. The book contains a very small number of minor handwritten additions. A handwritten note, in an early sixteenth-century hand, has been added in the lower margin of O_1: 'zu gott ste alle myn hoffung'; on $\mathbf{3}_2$: '1529', 'vf d 129'. The condition of the volume is fair, with the exception of the mutilated leaves and a number of minor tears. Some early repairs make use of a white handmade laid paper, possibly from the time of Laud's rebinding. Later repairs make use of a buff machine-made wove paper, a transparent paper, and a machine-made laid paper dating from the late nineteenth or early twentieth century. The order of leaves is original, except that the bifolium with plates M_2 and N_1 has been removed from the middle of the second quire and placed as an eccentric insertion in the first quire, between A_1 and the corresponding page of interleaving. The printed leaves are numbered 1–48 in reddish-brown ink, in the same hand that numbered the support leaves (dating from *c*.1790) of the Bodleian *Canticum canticorum* blockbook (BB-7), correctly marking the displaced leaves M_2 and N_1 as 24 and 25. A sheet of drawings (140 × 218 mm) showing standing figures and an architectural design executed in black and white on grey hand-tinted paper and dated on the recto '1496' and '1495' (on verso 'b2'), attributable to Mair von Landshut, has been mounted on a modern support leaf and

inserted into the book after B$_1$; see Hind, 'An Undescribed Sheet of Drawings'; for the artist, see C. Talbot, in *The Dictionary of Art*, ed. J. Turner, vol. 20 (London and New York, 1996), 130. This leaf was present when Francis Douce (†1834) inspected the book; cf. his handwritten notes on the Bodleian blockbooks inserted in BB-1.

REFS. *CMA* 62 no. 988; [Wanley], 'Observations', 1509–10; Meerman I 234 and 236; Heinecken, *Nachrichten*, II 186–7; Heinecken, *Idée*, 373; Strutt, *Biographical Dictionary*, II 17; Sotheby I 23; Dutuit I 138; Pr 41; *SC* 988; Schreiber, *Manuel*, IV 165 (with incorrect shelfmark 'Auct. M. III 14'); A. M. Hind, 'An Undescribed Sheet of Drawings by Nicolaus Alexander Mair of Landshut with some Notes on the Master's Engravings', in *Festschrift für Max J. Friedländer* (Leipzig, 1927), 30–3; [L. W. Hanson], 'Some Observations Concerning the Invention and Progress of Printing, to the Year 1465', *BLR* 6/6 (1961), 634–5; R. W. Hunt, in H. O. Coxe, *Laudian Manuscripts*, Bodleian Library Quarto Catalogues, 2, repr. from the edn. of 1858–1885, with corrections and additions, and an historical introduction by R. W. Hunt (Oxford, 1973), pp. xxiv, xxxviii, 536; *The Letters of Humfrey Wanley, Palaeographer, Anglo-Saxonist, Librarian, 1672–1726*, ed. P. L. Heyworth (Oxford, 1989); Palmer, 'Zum Nebeneinander', 595–6; *Blockbücher des Mittelalters*, 383, 398; Palmer, 'Latein und Deutsch', 321 no. 11; Sheppard no. 2.

Binding: Seventeenth-century gold-tooled armorial-centrepiece inboard binding for William Laud, probably executed by the London printer Richard Badger before 1639. 305 × 221 × 28 mm. Brown tanned calf, with a grey surface stain, over laminated pulp-board. The upper and lower flyleaves of an earlier, probably early sixteenth-century binding have been retained, tipped to the first and last printed leaves; the watermark of these leaves is a bull's head with eyes and nostrils and an unidentified motif on a single-contoured staff, similar but certainly not identical to Briquet 15182 (Nuremberg 1522). For Laud's binding new single-bifolium endleaves of plain paper with an outside hooked guard of English printed waste were added. The textblock was resewn all-along on four single tawed supports to make five quires in all (including the two endleaf quires). The displaced bifolium M$_2$/N$_1$ was at this time sewn in place, in the first quire, after the first printed leaf. The edges of the textblock have not been trimmed, and the outer leaves of the added endleaf quires have not been pasted down as board sheets. Each board is framed with a blind double fillet and has the larger of Laud's two armorial centrepieces (103 × 79 mm), displaying his personal arms on the right and those of the archiepiscopal See of Canterbury on the left, tooled in gold. For the larger centrepiece, used here, see the reproduction in Davenport 265; for the smaller centrepiece (63 × 49 mm), see Rogers, *Treasures*, 88 and fig. 74. Each board originally had two textile ties, their ends pasted down and covered with plain-paper patches on the inner face of the boards, now cut flush. The headcap of the binding was repaired with tanned leather, probably in the late nineteenth or early twentieth century.

Provenance: Dieter von Handschuhsheim, probably to be identified as Dieter V von Handschuhsheim (1432–1487), who was a leading official in the service of the electors palatine at the Heidelberg court and in 1470 founded a convent of Augustinian nuns in Handschuhsheim, near Heidelberg, rather than his son, Dieter VI (1482–1521); inscription in a late fifteenth-century hand on fol. 5^r 'Bittend got für den armen sünder geber diess büchss uwer brüder diether von Hentschüssheym', most likely recording the gift of the book to a religious instutution where the donor held confraternity. Archbishop William Laud (1573–1645); his arms on the upper board and inscription on fol. 1^r 'Liber Guilelmi Laud Archiepiscopi Cantuarensis et Cancellarii uniuersitatis Oxoniensis 1638.' Received by Laud in 1638, the year in which the main body of manuscripts from the Cistercian abbey of Eberbach in the Rheingau and from the Mainz Charterhouse (along with manuscripts from some other German sources) came into his possession, and passed on to the Bodleian in 1639 as part of Laud's third donation. Former Bodleian shelfmarks: Laud E. 65 (spine and inside upper board; cf. the handlist of Laud manuscripts, datable 1683/7, in Library Records e. 340, fol. 111^r); Arch. B. 86 (Library Records e. 340, fol. 159^r). Meerman I 234 note (bb), on the basis of his correspondence with the Oxford biblical scholar Benjamin Kennicott (1718–1783), records the shelfmark as 'Archiv. B. 86'. Cf. *SC* I 41 no. 988.

SHELFMARK: Auct. M 3.15.

BB-3 Apocalypse

[Edition V]. *Incipit*: 'Conu(er)si ab ydolis p(er) predicacione(m) b(ea)ti ioha(n)nis drusiana et ceteri'. Edition V, which is the first edition of the third group of Apocalypse blockbooks, contains a cycle of 92 pictures on 48 leaves. It is a free reworking of edition IV state B from a German workshop, preserving the wording of the text exactly (Purpus, 'Blockbücher der Apokalypse', 91–3). As with edition IV, Bing and Purpus argue that for edition V too the woodcutters had access, as a secondary source, to a picture-book Apocalypse manuscript close to Wellcome MS. 49, and thus similar to the manuscript that was the original model for the Netherlandish edition I/II and to the presumptive secondary source for the first German edition, IV. Cf. the critical discussion of this argument, challenging the assumption that picture-book Apocalypses are likely to have been available to woodcutters in different workshops at different times and in different places, as well as the presupposition that Wellcome MS. 49 cannot be a direct or indirect copy of the blockbook, in Donati, 'L'Apocalissi'. It remains the case, however, that edition V contains a small number of unexplained iconographical details, most notably the representation of St John holding up the euchar-ist on plate ⅗$_2$ (b), which it shares with the Wellcome and New York manuscripts against edition IV and the rest of the blockbook and manuscript tradition. The sequence of plates is as in edition IV. For facsimiles of edition V, see: *L'Apocalypse reproduite en fac-similé sur l'exemplaire de la Bibliothèque Firmin-Didot*, ed. A. Pilinski, Monuments de la xylographie, 1 (Paris, 1882) (New York PML Firmin-Didot/Bennett copy); Palmer, *Berlin-Breslauer Sammelband*, fiche 1 (Berlin copy); Lengenfelder and Müller, fiche 8 (Munich UB copy).

[Germany, *c*.1468/70, impression *c*.1472]. Chancery folio.
48 leaves, all with woodcuts and xylographic text, the individual plates printed on one side of the paper with the reverse blank, signatures A–T, V, V, X–Z, ⅗. The make-up of this edition varies, most commonly three quires of 16 leaves [1–3^{16}], but there is also an issue, known from three copies, with four quires of 12 leaves [1–4^{12}]. Copy-specific evidence presented below suggests that the copy in the Bodleian, like those in Munich BSB (Xyl. 3, *ex informatione* Bettina Wagner) and Zurich ZB (RP 103), may have been printed on both sides of the paper, with a single plate to the left

and a blank page to the right on each side of the bifolium, to be assembled in four quires with blank rectos and printed versos throughout; cf. Schreiber, *Manuel*, IV 166, alluding to one such copy; Kristeller, *Apokalypse*, 5; Baurmeister 149 n. 17, commenting on the Zurich copy. In 4 of the extant copies edition V is accompanied by a handwritten German translation on added leaves. One of 9 complete copies of this edition, the others in Berlin KupferstichKab (German interleaved translation), Heidelberg UB (uncoloured), Munich BSB, New York PML, New York NYPL (German interleaved translation), Paris BnF, Pavia Museo Civico, Vienna ÖNB (German interleaved translation); imperfect copies in Cambridge UL (47 leaves), Munich UB (44 leaves), New York PML (32 leaves), Paris BnF (44 leaves), Wolfenbüttel HAB (44 printed leaves, with part of a German interleaved translation), Zurich ZB (30 leaves); fragments in Blackburn Museum (half leaf), London BL (1 leaf), Rotterdam Mus. Boymans (2 leaves), Urbana UIll(E)L (1 leaf), Washington NGA (R) (1 leaf), as well as a pair of uncoloured leaves formerly in the private collection of Victor von Klemperer in Dresden (1 leaf) and offered for sale by Dr. Jörn Günther Antiquariat, Hamburg, in 2000 (1 leaf); German translation in Munich BSB Cgm 5448 (formerly the interleaving of the Munich BSB blockbook Xyl. 6, sold as a duplicate and now untraced). The localization of this edition in Germany, broadly specified by Schreiber as southern Germany or Swabia ('Holztafeldrucke', 9; *Manuel*, IV 161), is borne out by the language of the German interleaving in several copies. Purpus has argued for a date in the later 1460s, not later than 1469, on the basis of the Berlin and Heidelberg copies which are preserved in 'Sammelbände' datable to *c*.1468/9 ('Blockbücher', 96), which is consonant with the watermark evidence; see also the evidence of the Gothic letter P watermark in the Paris copy (*CIBN* I pl. XIII no. 47), which is also attested in a West Central German manuscript of Bruder Berthold's *Rechtssumme*, dated 1470, in The Hague, Royal Library, 74 A 49, fols 3^r and 169^r (*ex informatione* Gerard Van Thienen).

ILLS. Heinecken, *Idée*, pl. 9; Dutuit pls 22–3 (Paris Dutuit copy); Sotheby II pl. LXV (New York PML copy); Schreiber, *Manuel*, VII pl. LIII (Heidelberg copy); Kristeller, *Apokalypse*, pl. LIII; Blum, *Origines de la gravure en bois*, pls LVIII–LXII nos 73, 75, 77, 79, 81 (Paris BnF, Rés. Xylo. 8); K. Henkel, *The Apocalypse*, exhibition catalogue University of Maryland Art Gallery (Washington, DC, 1973), colour pl. 2, ills 17, 19, 21; O. Mazal, *Buchkunst der Gotik* (Graz, 1975), pl. 74 (Vienna copy); Palmer, 'Latein und Deutsch', 332 fig. 2 (Bodleian copy); *Das Berliner Kupferstichkabinett. Ein Handbuch zur Sammlung*, ed. A. Dückers (Berlin, 1994), 69–70 no. II.1 (Berlin copy).

REFS. Heinecken, *Idée*, 335–49 ('edition 1'); Sotheby I 24–5 ('edition 5'); II 47–50; Firmin Didot 47 ('edition E'); Dutuit I 140–9; Schreiber, *Manuel*, IV 165–6, 168–216; Hind I 223; Bing, 'Apocalypse', 146–8; Purpus, 'Blockbücher der Apokalypse', 91–3; Palmer, 'Latein und Deutsch', 320–1; *CIBN* I pp. v–vi (AA-4); Palmer, *Berlin-Breslauer Sammelband*, 52–7, 80–4; Müller and Lengenfelder 54–70.

COPY

263 × 199 mm (woodcut on A$_1$: 252 × 195 mm). In its present state this copy consists of 48 separate leaves, closely trimmed, especially at the left- and right-hand edges. Each leaf is now tipped to the recto of a support leaf (325 × 255 mm) of a mid-nineteenth-century album and protected by a lightweight interleaving paper.

The distribution of the watermarks shows that the book originally consisted of four quires of twelve leaves. Those pairs of consecutive plates which originally lay at the centre of the quires display blocks of offset lettering in reverse, at the head and tail of the outer edges, deriving from parchment strengthening strips with Latin liturgical text (probably in an Italian hand) that have since been discarded. The offset, sometimes on the printed rectos (C$_2$, K$_1$, P$_2$, V$_2$) and sometimes on the blank versos (D$_1$, I$_2$, Q$_1$, X$_1$), occurs at the centre of all four quires, and only here, suggesting that the pairs of rectangular manuscript strips served as sewing guards, possibly from a tacketed binding structure. The position of the offset (now on the outer edges, but originally in the centre-fold) indicates that the leaves of the Bodleian copy were assembled with blank rectos and printed versos, and that, like those in Munich BSB and Zurich ZB mentioned above, they must have been printed on both sides of the paper, with a single plate to the left and a blank page to the right on each side. N$_1$ and S$_2$, originally positioned as the first and last leaves of the third quire, are an addition to the book from another copy, possibly added as late as the early nineteenth century; they are printed on different paper and have markedly different colouring. Watermarks: The main paper stock is bull's head with eyes and nostrils, single-contoured staff and cross, including a variant with irregular ears and a slightly longer staff (A$_2$), PiccO VII 384 (Speyer 1472), known to Piccard only from a printed book; see Johannes de Turrecremata, *Contemplationes deuotissime* (Speyer: Printer of the Gesta Christi, [1472], H 15723), the second quire of which displays this watermark in the Stuttgart LB copy (Inc. 2° 15723). The added leaf S$_2$ has a bull's head with eyes and six-petalled rosette and cross on a single-contoured staff, PiccO XII 615 (Brixen, Ochsenfurt, Öhringen 1462 and 1463). Cf. Sotheby III pl. T (Bodleian copy). Printed in deep-black ink by rubbing. The state of the blocks is good; probably a slightly earlier impression than the Berlin and Munich UB copies, although occasionally the original details have been obscured by expert repairs, particularly of the outer edges, where in some cases missing parts of the print and coloured areas have been made good by hand, and by the blacking in of borders by an early nineteenth-century book restorer. The woodcuts are coloured in several tones of reddish purple and yellow/olive green, green, deep red, grey, and flesh-colour; at what date is not always clear. The colouring on N$_1$ and S$_2$ makes use of a distinctive green wash, as well as purple, grey, olive green, yellow, orange, and dark red. The details of the printing are clearly visible in this copy, being less obscured by heavy colouring than in the facsimiles of the Berlin and Munich copies. The versos have remained blank. The order of the 48 plates is recorded by a set of numbers (omitting 1, 6, and 7) inscribed in ink on the versos in an eighteenth- or early nineteenth-century hand, now partly cut away by the trimming of the upper edge of the leaves (and at a later date repeated with a correct sequence in pencil on the rectos), probably for the binder. The sequence for the second quire, currently 13, 15, 14, 16, 17, 19, 18, 20, 21, 23, 22, 24, suggests that at some point two pairs of leaves were transposed. The bifolium H$_1$ (15) / L$_2$ (22) appears to have been moved from third to second position in the quire, and the bifolium at the centre I$_2$ (19) / K$_1$ (18) was inverted. As currently assembled the order of I$_2$ and K$_1$ is correct, although these leaves are incorrectly numbered, whereas H$_1$ and L$_2$ are bound out of order and retain the positions they must have occupied before the bifolia were divided for rebinding. The position of the offset

on I_2 and K_1, on the outer edges of the blank verso and the printed recto respectively, suggests that these two leaves were placed in the wrong order when the blockbook was first assembled.

REFS. Sotheby II 50; Dutuit I 146; Pr 15; Schreiber, *Manuel*, IV 166 (with incorrect shelfmark 'Auct. M. III 15'); *Blockbücher des Mittelalters*, 383, 398; Sheppard no. 3.

Binding: Mid-nineteenth-century album. 333 × 277 × 25 mm. Gold- and blind-tooled inboard hollow-back binding. Red tanned morocco over millboard. Sewn as a blank book with compensation stubs and a lighter interleaving paper facing each support leaf. The support leaves and the interleaving are both machine-made wove paper. The edges were trimmed and gilded before sewing. The tooling is executed with 2 fillets, 1 roll, and 1 small tool. The spine has 's. JOHANNIS | HISTORIA' gold-tooled to the second panel and 'XYLOGRAPH.' to the sixth.

Provenance: Italy; illegible inscriptions in an Italian eighteenth-century hand on A_1^v: 'Pau:::: V::::::: H::::::', 'L::: H::::::be´'; inscriptions in mysterious pseudo-Latin in an earlier Italian hand on A_1^r (a) 'Ionandes' (for 'Ioannes') and F_1^r (a) 'Cornus | agelus | sona(n)t ad | ue si bru:| Dronidj m | i natiorus | frater pau| lus'; the identity of 'frater paulus' is not clear. Vienna, Hofbibliothek; bought at a sale in Milan in 1839. Sold as a duplicate in 1851 (Schreiber), and brought to England in 1853 (Sotheby). A letter preserved in Vienna ÖNB, Az 254/1847, written by the Augsburg antiquarian dealer Fidelis Butsch to the Hofbibliothek, received 28 Sept. 1847, refers to their duplicate of edition V, evidently this copy, and explores the possibility of an exchange for a different blockbook *Apocalypse* in his possession (*ex informatione* Konstanze Mittendorfer).

SHELFMARK: Auct. M 3.14.

BB-4   Biblia Pauperum

[Edition III]. *Incipit*: 'Legit(ur) in genesi . iij . cap(itul)o q(uod) dixit d(omi)n(us) serpenti super pect(us) tuu(m) gradier(is) . . .' A cycle of 40 plates, each containing a picture of a New Testament or eschatological event flanked by two pictures of Old Testament prefigurations, surrounded by the busts of four prophets with *auctoritates*, two short *lectiones* based on Old Testament material, and a Leonine hexameter as a *titulus* for each of the three pictures. The Latin blockbook version of the *Biblia pauperum*, which in its original, late thirteenth-century form consists of some 34 or more picture ensembles ideally arranged on 17 pages, belongs to the 'Western manuscript family', which is thought to have originated in the Netherlands in the later fourteenth century and in which additional eschatological subjects are added at the end of the cycle. The principal manuscripts of this group are Cambridge Corpus Christi College, MS. 164; London BL, King's MS. 5; Stowe MS. 7; Utrecht UB, cod. 373. Cf. Cornell, *Biblia pauperum*, 168–72; G. Schmidt, 'Kings MS 5 and its Place in the History of the Biblia Pauperum', in *Biblia Pauperum: Kings MS 5*, 21–123, at 62–3. The blockbook offers a distinctive recension of the Western family with numerous small changes and three new sets of pictures unique to the blockbook tradition (pls 19, 20, and 40). Schreiber distinguishes ten editions of the 40–plate blockbook, to which Kroll has added an eleventh, which can be divided into four groups deriving from editions I, IV, VIII, and X respectively; new editions within the four groups are defined on the basis of some, but not all, of the wood blocks having been recut. The clearest overview of the 40–plate blockbook editions is provided in the

table devised by Kroll, 'Beobachtungen', 295. For the chiro-xylo-graphic edition (Heidelberg copy), the two German editions, the 50–plate edition, and the sixteenth-century Italian edition entitled *Opera nova contemplativa*, see Schreiber, *Manuel*, IV 90–113. Edition III of the 40–plate blockbook is a close copy of edition I, but shares 8 plates (e–h, p–q, .e.–.f.) with edition II, which is represented by a single copy (Berlin SB, Libr. impr. rar. fol. 135). This group appears to be the second in the chronological sequence, most probably being based directly on a copy of edition IV, the most likely candidate to be the *editio princeps*. Here Kroll's findings diverge from those of earlier scholarship, in which the first edition was thought to be edition I (Schreiber, Henry) or edition VIII (Musper). All the early editions of the *Biblia pauperum* appear to be Netherlandish. Their precise dating, however, is problematic and depends on a judgement of the relationship between the blockbooks and a group of northern Netherlandish illuminated manuscripts from *c*.1460, discussed by Smeyers, Koch, Henry, and Cardon–Smeyers; cf. Palmer, *Berlin-Breslauer Sammelband*, 46, 70–1 notes 26–7. For representative facsimiles of the blockbook editions, see *Biblia Pauperum. Reproduced in Facsimile from One of the Copies in the British Museum, with an Historical and Bibliographical Introduction*, ed. J. P. Berjeau (London, 1859) (hand-traced facsimile of edition I); *Biblia Pauperum. Facsimile-Reproduction, getreu nach dem in der Erzherzoglich Albrecht'schen Kunst-Sammlung "Albertina" befindlichen Exemplar*, ed. A. Einsle and J. Schönbrunner (Vienna, 1890) (edition VI); *Biblia Pauperum. A Facsimile and Edition*, ed. A. Henry (Aldershot, 1987) (edition I); *The Bible of the Poor [Biblia Pauperum]. A Facsimile and Edition of the British Library Blockbook C.9 d.2*. Translation and commentary by A. C. Labriola and J. W. Smeltz (Pittsburgh, Pa., 1990) (edition V); for others see below under BB-5 and BB-6. Transcriptions of the text are printed, on the basis of editions I and V respectively, by Henry, *Biblia Pauperum*, 152–8, and Labriola and Smeltz, *The Bible of the Poor*, 57–96. For a representative text from the manuscript tradition, edited from a witness close to the exemplar for the blockbook, see G. Schmidt, 'The Texts of the Biblia pauperum Kings MS 5', in *Biblia Pauperum: Kings MS 5*, 203–71.

REFS. Meerman I 224–8; Dutuit I 70–100; Conway 1–10, 195–201; Schreiber, *Manuel*, IV 1–113; W. L. Schreiber, in *Biblia pauperum. Nach dem einzigen Exemplare in 50 Darstellungen [früher in Wolfenbüttel, jetzt in der Bibliothèque Nationale]*, ed. P. Heitz and W. L. Schreiber (Strasbourg, 1903), 1–45; H. Cornell, *Biblia pauperum* (Stockholm, 1925); Hind I 230–42; G. Schmidt, *Die Armenbibeln des 14. Jahrhunderts* (Graz and Cologne, 1959); Donati, 'Libri xilografici', 215–21, 253–5; M. Smeyers, 'De invloed der blokboekeditie van de Biblia pauperum op het getijdenboek van Maria van Vronensteyn', in *Bijdragen tot de geschiedenis van de grafische kunst opgedragen aan Prof. Dr. Louis Lebeer ter gelegenheid van zijn tachtigste verjaardag* (Antwerp, 1975), 307–25; R. A. Koch, 'New Criteria for Dating the Netherlandish "Biblia pauperum"', in *Studies in Medieval and Renaissance Painting in Honor of Millard Meiss*, ed. I. Lavin and J. Plummer (New York, 1977), I 253–89; A. Henry, 'The Living Likeness: The Forty-page Blockbook Biblia pauperum and the Imitation of Images in Utrecht and Other Manuscripts', *Journal of the British Archaeological Association*, 136 (1983), 124–36; Henry, *Biblia Pauperum*, 3–45; *Blockbücher des Mittelalters*, 402–5, 435–9; Henry, 'The Iconography of the Forty-page blockbook Biblia pauperum: Form and Meaning', in *Blockbücher des Mittelalters*,

263–88; Kroll, 'Beobachtungen'; Palmer, *Berlin-Breslauer Sammelband*, 22–5; B. Cardon and M. Smeyers, 'L'Emploi de gravures par les miniaturistes, un moyen de datation et de localisation des manuscrits enluminés. Le cas du Maître des Vederwolken', in *Le Dessin sous-jacent dans la peinture*, ed. R. van Schoute and H. Verougstraete-Marcq (Louvain-la-neuve, 1989), 77–90; *Blockbücher des Mittelalters*, 402–5, 435–8; Palmer, *Berlin-Breslauer Sammelband*, 22–5; Palmer, review of *Blockbücher des Mittelalters*, *Library*, 6th series, 15 (1993), 143–7; *Biblia Pauperum: Kings MS 5*.

[Netherlands, *c*.1460–3, impression Germany, *c*.1465–70]. Chancery folio.
A complete copy of edition III has 40 leaves, all with woodcuts and xylographic text, signatures a–v, .a.–.v. *Collation*: [1–20²]. One of 5 copies of this edition consisting only of the first 20 leaves and evidently issued without the second alphabet of signatures, the others in Innsbruck UB, Munich BSB, Strasbourg BNU, and Stuttgart LB; 6 complete copies with 40 leaves in Douai BM, London BL (Holkham copy), Manchester JRL, New York PML, Paris BnF, Christie's London 19 Nov. 1991 (Ashburnham copy); imperfect copies in Cambridge Corpus Christi College (38 leaves) and The Hague MMW (22 leaves); fragments in Berlin KupferstichKab (1 leaf), Bloomington InUL (2 leaves), London BM (Print & Drawings) (3 leaves), London Sam Fogg (29 Nov. 1991, 2 leaves from the Wiblingen copy), New York PML (1 leaf), Paris BnF (5 leaves bound in with edition VIII, BB-5(2)), San Marino HEHL (6 leaves), Schweinfurt Otto-SchäferB (4 leaves from the Wiblingen copy), and the fragment formerly in the private collection of Victor von Klemperer in Dresden (1 leaf).

ILLS. T. H. Horne, *An Introduction to the Study of Bibliography* (London, 1814), I, frontispiece (Ashburnham copy); Schreiber, *Manuel*, VII pl. XLII (Stuttgart copy); Hind I 233 fig. 99 and 235 fig. 100 (Manchester copy and London BL fragment); Musper, 'Urausgabe der ndl. Biblia pauperum', ill. 5 (Stuttgart copy); Schäfer I 72 (colour pl. of the Schweinfurt copy Xylo-D); *Catalogue One Hundred and Nine published on the Occasion of the Ninetieth Anniversary of the Firm* (New York: Martin Breslauer, Inc., 1988), lot 19; *Blockbücher des Mittelalters*, 299 (Paris copy); F. de M. Oyens, in *Valuable Printed Books and Manuscripts, Autograph Letters and Music* (London: Christie's, 29 Nov. 1995), lot 19, ills on pp. 34, 37, and 39; *Text Manuscripts and Documents from 2200 BC to 1600 AD*, Sam Fogg Rare Books, Cat. 16 (London, 1995), 126–7 no. 82 (colour pl.); Palmer, 'Biblical Blockbooks', ill. 11 (London BL/Holkham copy).

REFS. Heinecken, *Idée*, 292–333 (five editions inadequately distinguished, 'edition 3'?); Sotheby I 63 ('edition 4'); Schreiber, *Manuel*, IV 4–5, 10–89 ('edition III'); Hind I 236; *BMC* (reprint 1963) I 5; Kroll, 'Beobachtungen'; *CIBN* I pp. xii–xiii; Oyens, in *Valuable Printed Books*, 34–40.

COPY
20 leaves (signatures a–v). 298 × 214 mm (woodcut on pl. a: 259 × 193 mm). Watermark: Scales, with horizontal scale pan, PiccardW type I 201–74 (all southern German, mostly *c*.1464–70), closest to I 230 (Höchstädt/Danube 1467) and I 232 (Würzburg 1470), not attested in the other copies of edition III. See Sotheby III pl. F ('Sykes copy'), cf. p. 25. Printed in deep-brown ink on one side of the paper by rubbing. The absence of cracks on pls h and i suggests that this may be an earlier

impression than the Paris copy. Uncoloured, except for the picking out of the Virgin and child on pl. f in green, pink, grey, and yellow. The versos are blank. This copy appears to have been used for display as a set of posters, affixed by nails and pasted to a support (for example, to wooden panelling), before it was made up, at a date that can no longer be determined, as a codex. There are no sewing holes in the printed leaves, and even in the present, early nineteenth-century binding structure the folded bifolia are not sewn, but rather pasted to guards. Most of the bifolia have up to four nail-holes, roughly positioned in the four corners, within the printed area rather than in the margin, variously positioned *c*.21–3 cm apart in the vertical dimension. The blank versos of the printed leaves are covered with a heavy layer of a brown paste-and-glue mix, often collecting as thicker puddles in the cockled surface which never match on facing pages, and thus cannot be explained as an indication that the blanks were at one time pasted together in the familiar manner. Often the versos show the impression of strengthening strips, of parchment or paper, and some leaves show offset of printed (pl. i) or handwritten (pls l, m) material, all in Latin, which was discarded when the leaves were bound up as a codex. In a few places there are worm-holes, or damage from insects, but with no matching marks on adjacent leaves. The outer leaves (pls a recto and v verso) display the rectangular impressions of (parchment?) strips at the head and tail of their spine-edge, probably from the turn-ins of an early modern (seventeenth- or eighteenth-century?) binding structure which preceded the present one. Many leaves show repairs with at least two different laid papers, particularly to the outer edges, which were necessary to even up the textblock when the leaves were made up as a codex, some of them undoubtedly the work of the nineteenth-century binder.

REFS. Sotheby I 60 ('Sykes copy'), 68d; Dutuit I 86–7; Pr 46; Schreiber, *Manuel*, IV 5; *Blockbücher des Mittelalters*, 383, 404; Sheppard no. 4.
Binding: Early nineteenth-century gold-tooled armorial-centre-piece inboard binding for Sir Mark Mastermann Sykes, possibly by the London binder Charles Lewis. 306 × 223 × 18 mm. Blue-black straight-grained tanned morocco over couched laminate boards. A paper guard was tipped to the spine-edge verso of each folded bifolium and then folded to provide a spinefold for sewing. A blue 'Stormont' marbled-paper pastedown and 'made' flyleaf together with 6 blank leaves were added to both ends of the text-block to form new endleaves. The edges were ploughed and gilded for the current binding. Each board has a restrained gold-tooled border and the armorial centrepiece surmounted by a monogram 's | MM' (63 × 43 mm) of Mark Masterman Sykes. The spine is gold-tooled in panels and has the title 'BIBLIA | PAUPERUM' to the second panel. For the centrepiece, not attested before 1795, see the line-drawing reproduction in Davenport 364–5; it is also found on London BL, G.9153, a binding for Sykes tooled on the lower doublure 'BOUND BY C. LEWIS', for which see H. M. Nixon and M. M. Foot, *The History of Decorated Bookbinding in England* (Oxford, 1993), 99 and fig. 105. The Sykes copy of the blockbook *Apocalypse* edition V, now in Cambridge UL, Inc. 2[1], Oates no. 3, has a matching blue-black morocco binding with the same centrepiece. There is no evidence of the pre-nineteenth-century binding, except for some offset from binding scrap on the blank recto of pl. a. The second flyleaf contains various notes in Douce's hand, referring to a Vienna copy of the German blockbook edition of the *Biblia pauperum*, and to the attribution of the Latin text to

Bonaventure. Tipped in here is a white-on-black facsimile of plate .v. of the *Biblia pauperum*, the frontispiece to 'The History of Printing', from W. Pinnock, *Guide to Knowledge* (London, 1833–6), I no. LXXVIII, 603–8 (5. Oct. 1833), 613–6 (12 Oct.1833). To the pastedown of the lower board is affixed, presumably by Douce, a copy of the engraving by Jacob Matham (1571–1631) after Jan Bouckhorst of the 'Maid of Haarlem' receiving a crown of laurels, honouring the supposed invention of printing by 'Laurentius' Coster and originally published as the frontispiece to S. Ampzing, *Beschryvinge ende lof der stad Haerlem in Holland* (Haarlem, 1628); the engraving is missing in Douce's copy of this book (Douce A.219); cf. F. W. H. Hollstein, *Dutch and Flemish Engravings and Woodcuts ca 1450–1700* (Amsterdam, 1949–), XI 236 no. 365.

Provenance: Sir Mark Masterman Sykes (1771–1823); sale (11 May 1824), lot 616. Francis Douce (1757–1834); armorial bookplate; cf. Sotheby I 60, who notes that the book was purchased at the Sykes sale by Thorpe, who sold it on to Rodd, from whom it was in turn purchased by Douce. Bequeathed in 1834.

SHELFMARK: Shelfmark: Douce 248.

BB-5 Biblia Pauperum
Fragment.

[Edition VIII]. *Incipit*: 'Legit(ur) in genesi . iij . cap(itul)o q(uod) dixit d(omi)n(u)s serpenti super pect(us) tuu(m) gradier(is) . . .' Edition VIII is one of two which represent the third group of *Biblia pauperum* blockbooks. Whereas Musper held, in numerous publications, that edition VIII is the *editio princeps*, more recent publications have disputed this, and Kroll shows that it is much more likely to be a direct copy of edition I, which itself derives from edition IV (Kroll, 'Beobachtungen', 296). It is to be distinguished from edition IX, which is known from only two copies in Basel Oeffentl. Kunstsammlung and London BL, by plates r–v, which were recut.

REFS. Musper, 'Urausgabe der ndl. Biblia pauperum'; Musper, 'Urausgaben'; V. Scholderer, review of Musper, *Urausgaben* (facsimile), *Library*, 3rd series, 18 (1963), 145–7; Donati, 'Libri xilografici', 239–42; A. Henry, 'The Forty-page Blockbook 'Biblia Pauperum': Schreiber Editions I and VIII Reconsidered', *Oud Holland*, 95 (1981), 127–150; Kroll, 'Beobachtungen', *passim*.

[Germany, *c.*1462–8]. Chancery folio.
40 leaves, all with woodcuts and xylographic text, signatures a–v, .a.–.v. *Collation*: [1–20²]. There are 3 complete copies of edition VIII, in Cologne UStB and Paris BnF, and the Gotha-Doheny copy (offered for sale by Quaritch in London, 22 Oct. 1987); 3 imperfect copies in Edinburgh NLS (39 leaves), Vaticano BAV (39 leaves), and Wolfenbüttel HAB (38 leaves); 2 large fragments in Paris BnF (15 leaves) and Providence, Brown Univ. JCBL (16 leaves); further fragments in Darmstadt LHSB (2 leaves), Copenhagen RL (1 leaf), Washington NGA (R) (1 leaf), Weimar ZBKlassik (1 leaf), and a leaf auctioned by Sotheby's in London on 21 June 1993. Fragments from the same copy as that in the Bodleian, first attested in the early eighteenth century, are preserved in Cambridge UL, Inc Frag 0 [4127], Oates no. 7 (a section of fol. f); London BM Print & Drawings (Bagford collection of fragments, portions of pls d, k, and l; pls n, o, and p, from Harley MS. 5934); cf. Schreiber, *Manuel*, IV 7 (described as a 'Bedford'

fragment); Dodgson, *Catalogue*, I 209 no. C 3; *BMC* I 4. The paper stocks point to the Netherlands, and Baurmeister's cautious dating '*c.*1462–8' (*CIBN* I p. xiv) is based on the watermark evidence of the Paris copies. Facsimiles of edition VIII: Musper, *Urausgaben* (facsimile) (Wolfenbüttel copy); Donati–Tocci, *Pal. lat. 143* (Vatican copy).

ILLS. Musper, 'Urausgabe der ndl. Biblia pauperum', 82 ills 1–2 (Wolfenbüttel copy); Musper, 'Die Datierung und Lokalisierung der ältesten gedruckten Bücher und Laurens Janszoon Coster', *Die graphischen Künste*, NF 3 (1938), 41–52, at 48 ill. 6 (Wolfenbüttel copy); Schreiber, *Handbuch*, XI pls 172–9; *The Estelle Doheny Collection . . . Part I: Fifteenth-century Books including the Gutenberg Bible* (London: Sotheby's, 22 Oct. 1987), frontispiece and 6 plates of lot 73; Kroll, 'Beobachtungen', 300 and 307 (Paris copy); M. W. Driver, 'The Image Redux: Pictures in Block-books and What Becomes of Them', in *Blockbücher des Mittelalters*, 341–52, ill. XV.7 at 346, ill. XV.12 at 349 (Brown Univ. copy).

REFS. Heinecken, *Idée*, 292–333; Sotheby I 63 ('edition 3'); Schreiber, *Manuel*, IV 7–8, 10–89; *BMC* I 6; Hind I 238; Donati, 'Libri xilografici', 211–3; M. H. Wolf, *Catalogue and Indexes to the Title-pages of English Printed Books preserved in the British Library's Bagford Collection* (London, 1974), p. xviii (Harl. 5943); Kroll, 'Beobachtungen'; *CIBN* I p. xiv.

COPY

A cutting, preserving almost the full width of the original leaf (fol. h). 115 × 169 mm. No watermark. Printed in grey ink on one side of the paper by rubbing. Uncoloured. The verso, which shows signs of pasting, is blank. Worm-holes. The upper edge of the fragment is pierced with pairs of prickings or staple holes in four places, suggesting that the leaf may have been reused in some way that is no longer clear as padding or scrap paper. Tipped to page 18 of volume 50 of Thomas Hearne's manuscript 'Remarks and Observations', dated 1714, where it is used by the author in an essay on early printing (pp. 15–27) to illustrate his discussion of the earliest printing ink, the use of colour in printed books, and the practice of printing blockbooks on one side of the paper only, so that the leaves could be hung up in churches, chapels, and houses. Hearne also refers to 'two thin folio books containing old Pictures (from woodencuts)' in the Bodleian Library, presumably BB-2 and the 'Sammelband' BB-6 and 7. Cf. *Remarks and Observations of Thomas Hearne*, ed. D. W. Rannie, vol. IV, OHS, 34 (Oxford, 1898), 342. For details of further fragments in Cambridge UL and London BM (Prints & Drawings), which derive from the same copy as that in the Bodleian, see above. A note kept together with the Cambridge leaf refers to three fragments of this book, now apparently lost, in the possession of 'EFB', possibly to be identified with the author E. F. Benson (1867–1940), who bought them from the widow of the Revd H. L. Deck (1852–1910), who inherited them from his father; one of these leaves is said to have contained an inscription in the handwriting of the antiquary Thomas Baker (1656–1740), Fellow of St John's College, Cambridge, stating that they were given to him by Mr Bagford. Portions of pls d, f, h, k, l, n, o, and p are preserved, suggesting that the material which came into the hands of the bibliographer John Bagford may only have been a partial copy. This copy is mentioned in a letter from Bagford to Hearne dated 23 Mar. 1710, in which the writer states 'Just now I have in my custity on of the same Examplarys of the Book so much talked of by

trauelers to Harlem mentioned by Had. Junius and Buxhornius as to be the first speciment of printing and at Harlem' (MS. Rawl. Letters 21, no. 17, fol. 31).

REFS. Pr 47; *Blockbücher des Mittelalters*, 404, 383; Sheppard no. 5.

Binding: The host manuscript has an early eighteenth-century inboard binding for Thomas Hearne. 164 × 103 × 20 mm. Quarter parchment over rope-fibre millboard, the boards not sided with paper.

Provenance: Cambridge, unidentified bookbinder (fl. 1710); Hearne records that Bagford owned further fragments of the blockbook 'communicated to him by [a very curious and learned Gentleman *(deleted)*] a Bookbinder of Cambridge' (p. 18). John Bagford (1650–1716), who is recorded in the 'Remarks and Observations' as having given the leaf to Hearne (p. 17). Thomas Hearne (1678–1735); dated inscription on p. i: 'Suum cuique Tho: Hearne. 1714'. William Bedford (†1747). Richard Rawlinson (1690–1755). Bequeathed in 1755.

SHELFMARK: MS. Hearne's diaries vol. 50, p. 19^a.

BB-6 Biblia Pauperum

[Edition XI]. *Incipit*: 'Legit(ur) in genesi .iij. ca(pitul)o q(uod) dixit d(omi)n(u)s serpenti super pect(us) tuu(m) gradier(is) et postea ibidem legitur de serpe(n)te et muliere . . .' Edition XI is one of two which represent the fourth group of *Biblia pauperum* blockbooks, and is only to be distinguished from edition X by a single pair of leaves, plates .i. and .k., which have been recut. Kroll's provisional investigation of edition X suggests that it is a close copy, with some simplification of detail and shading, based on a composite set of plates from editions I, VI, and VIII; 'Untersuchungen', 308 and note 9. Facsimiles: Palmer, *Berlin-Breslauer Sammelband*, fiche 2 (edition X); *Biblia Pauperum*, 35 mm colour filmstrip published by the Bodleian Library (Roll 173 I).

[Germany, *c*.1470]. Chancery folio.
40 leaves, all with woodcuts and xylographic text, signatures a–v, .a.–.v. (n, o, r, and s of the second alphabet without points). *Collation*: [1–20^2]. One of 4 complete copies of this edition, the others in Pavia Museo Civico, Vienna ÖNB, and Weimar ZBKlassik; imperfect copy in Munich BSB (39 leaves); the imperfect copy of 24 leaves in Blackburn Museum (formerly Gotha) wants the leaves that distinguish editions X and XI. See the list of copies of editions X and XI in Palmer, *Berlin-Breslauer Sammelband*, 47–8; 'Junius's Blockbooks', 143–4 notes 15–16 (including the fragments of edition X or XI). Edition X together with its variant, edition XI, represent the final stage of development of the 40–plate *Biblia pauperum*. The paper stocks and the provenance of extant copies, taken together, suggest that these editions are German rather than Netherlandish, but it is not possible on present evidence to specify their origin more precisely within the Central and Southern German area. Edition X is datable, on the basis of the paper and interleaving of the Berlin copy (Palmer, *Berlin-Breslauer Sammelband*, 64), to *c*.1469, whereas edition XI is better placed *c*.1470 or in the early 1470s. Both editions are associated, by common paper stocks and by association in 'Sammelbände', with the blockbook *Apocalypse* edition V and the *Canticum canticorum* edition II, suggesting that these books

were printed, but not necessarily designed and cut, in a common workshop. See U. Baurmeister, in *CIBN* I p. xvii; Palmer, 'Junius's Blockbooks', 160–5.

ILLS. Heinecken, *Idée*, pl. 6; Strutt, *Biographical Dictionary*, II pl. 7 (Bodleian copy, edition XI); Sotheby II pls LXVI–LXVII; Schreiber, *Manuel*, VII pl. XLIV (Leipzig copy, edition X); O. Mazal, *Buchkunst der Gotik* (Graz, 1975), ills 70–1 (Vienna copy, edition X); D. Debes, *Zimelien. Bücherschätze der Universitäts-bibliothek Leipzig* (Leipzig, 1988), 183 no. 96 (Leipzig copy, edition X); Kroll, 'Beobachtungen', 290–3 ills XI.1–4 (Weimar and Leipzig copies, editions XI and X), 305 ill. XI.12 (Berlin copy, edition X); Palmer, 'Latein und deutsch', 334 ill. 4 (Berlin copy, edition X); Palmer, 'Junius's Blockbooks', 138 colour pl. I (Bodleian copy, edition XI).

REFS. Heinecken, *Idée*, 317 ('edition 1'); Sotheby I 64 ('edition 6'); Schreiber, *Manuel*, IV 8–9, 10–89 ('edition X'); Hind I 238; *CIBN* I p. xv; Kroll, 'Beobachtungen'; Palmer, *Berlin-Breslauer Sammelband*, 22–5, 45–8; Palmer, 'Junius's Blockbooks', 143–5.

COPY
258 × 190 mm (pl. a). In its present state this copy consists of 40 separate leaves, trimmed to the frame of the woodcut, and mounted with the printed pages as rectos in a late eighteenth-century album. The distribution of the watermarks confirms that the book originally consisted of 20 bifolia, folded and placed in sequence. Watermarks: Letter P, not listed by Briquet or in the printed edition of Piccard. Hen, similar, but not identical, to Wasserzeichenkartei Piccard, Hauptstaatsarchiv Stuttgart Best. J 340 (http://www.piccard-online.de, last accessed 1 July 2004), no. 42120 (Utrecht 1445). For reproductions, see Sotheby III 26 and Palmer, 'Junius's Blockbooks', 162 ill. 3. The distinctive hen watermark is known from two copies of the *Canticum canticorum* blockbook edition II (Munich UB, Cim. 48, and Vienna ÖNB, Ink. 2.D.34) and from a copy of the *Ars memorandi* blockbook edition III (Pavia Museo Civico, inv. 4867, item 3), which are therefore likely to have been printed in the same workshop; Palmer, 'Junius's Blockbooks', 161–5. Printed in deep-brown ink on one side of the paper by rubbing. The state of the blocks is similar to that of the Berlin copy, but several details and a break at the bottom of pl. n (leading to loss of the letter 'V' in 'V^9') indicate that the Bodleian copy is a later impression. Coloured in green, two shades of yellow, two shades of brown, dull and bright red, flesh-colour, grey-black, and black-brown, probably by the same hand that executed the colouring of BB-7 (*Canticum canticorum* edition II). Christ's wounds and the flow of blood at the crucifixion are marked up in red or orange. On pls a–b and e–f majuscules in the text are touched with red. The versos, which at one time were pasted together, are blank. Many of the leaves contain the remains of a sequence of bracketed numbers inscribed at top centre, only 6 of which survived the trimming. In addition these, and two further leaves contain pencil numbers. The plates with the numbers are as follows (giving the bracketed number in ink first): d (4/28), f (6/14), l (–/41), m (–/42), q (14/38), .f. (24/42?), .h. (26/44), .k. (28/46). Taken together the two sets of numbers, both of which must antedate the present binding of *c*.1790, provide evidence that at one time the leaves lay in a different order, and that this order was at one point changed. The ink numbers indicate a state when one of the bifolia g/h, i/k, l/m, and n/o was misplaced somewhere towards the end of the book. The pencil numbers appear to refer to a volume made up of more than 40 leaves, most likely from the

time when the *Biblia pauperum* was combined with the *Canticum canticorum* (BB-7). There is further evidence, given below, that until the late eighteenth century this book was kept together, or bound together, with the *Canticum canticorum* blockbook. Tipped into the album at the front, pasted to the second flyleaf, are notes comparing this copy with that of edition I in London BM (Prints & Drawings), 1845–8–9, and Douce's copy of edition III (BB-4) signed by the biographer P. R. Head (14 Dec. 1882) and the wood engraver W. J. Linton (1812–98), author of *The Masters of Wood-Engraving* (New Haven and London, 1889) (27. May 1884).

REFS. *CMA* I 256; [Wanley], 'Observations', 1508–9; Meerman I 224, 227; Heinecken, *Nachrichten*, II 146; Heinecken, *Idée*, 322; Strutt, *Biographical Dictionary*, II 17; Ottley, *History of Engraving*, I 129–30 with note; Sotheby I 60, 64; Pr 45; *SC* 5143; Schreiber, *Manuel*, IV 9; *Blockbücher des Mittelalters*, 383, 404; Rogers, *Treasures*, 162; Palmer, 'Junius's Blockbooks', *passim*; Sheppard no. 6.

Binding: Late eighteenth-century album, for the Bodleian Library. 354 × 284 × 19 mm. Blind- and gold-tooled centrepiece inboard binding by the London binder Heinrich Walther, probably dating from the 1790s. Blue straight-grained tanned morocco over millboard. Each trimmed woodcut is inlaid into a support sheet (340 × 274 mm) without any overlap, and held in place by a second sheet pasted across the entire verso, a black ruled ink line disguising the join. See A. Griffiths, 'The Archaeology of the Print', in *Collecting Prints and Drawings in Europe, c.1500–1750*, ed. C. Baker and others (Aldershot, 2003), 9–28, at 15, for a discussion of this expensive and laborious mounting method. The inlaid and mounted leaves are made up as sections and, with 'antique spot' marbled-paper endleaves, are sewn on 6 single recessed cords. The first and last blockbook leaves have repairs which predate the current binding. Many of the support leaves were repaired with Japanese paper in 1995. Their edges are ploughed and gilded. The blind- and gold-tooling is executed with one of the Bodleian's engraved oval centrepieces (72 × 56 mm), 8 small tools, 3 rolls, and 2 fillets. The spine has 6 sets of paired false single bands, and has 'HIST. | VET. ET NOV. | TESTAMENT' gold-tooled to the second panel and 'SEU | BIBLIA | PAUPERUM' to the third panel. A ticket (8 × 26 mm) with 'BOUND BY | H. WALTHER' tooled in black ink is pasted to the verso of the upper flyleaf. No evidence of an earlier binding survives. The matching bindings of BB-6 and BB-7 are almost identical with a signed binding by Walther illustrated as pl. XXV in Ramsden, *London Bookbinders*, 144–5. This volume, now London BL, C.155.c.7 (illustrated at http://prodigi.bl.uk/bindings/welcome/htm, last accessed 28 June 2004), shares the same 6 small tools used to frame the boards of BB-6 and BB-7, including the distinctive 'steeple' or 'crocketed pinnacle' tools (25 × 8.5 mm and 30 × 9 mm). These were also used on 58 bindings attributed to Walther and executed before 1794 for Anthony Morris Storer, which formed part of the 1799 Storer bequest to Eton College; see R. Birley, 'The Storer Collection in Eton College Library', *The Book Collector*, 5 (1956), 115–26, at 122 and plate facing 119, and R. Birley, *The History of College Library* (Eton, 1970), pl. 9. They are also found on another signed incunable binding made by Walther for the Bodleian Library *c*.1791, Auct. K 3.20 (see E-040(1)). The larger 'crocketed pinnacle' tool was used on the vellum copy of *Novelle Otto* (London, 1790), a signed binding *c*.1791 by Walther for the second Earl Spencer now in Manchester JRL, discussed and

illustrated by H. M. Nixon, *Five Centuries of English Book-binding* (London, 1978), 182–3. For Walther's binding work for the Bodleian and the £9. 9. 0 payment by the library in 1789 for 'engraving stamps', see K. Jensen, 'Heinrich Walther, Christian Samuel Kalthoeber and other London Binders: Books in the Bodleian Library Bound by Germans Settled in London in the Eighteenth Century', *Bibliothek und Wissenschaft*, 29 (1996), 292–311, especially 304–5 and notes 46–8 (mentioning this item). This and the matching binding on BB-7 stand out among the Walther bindings made for the Bodleian on account of their wealth of intricate tooling, which, when taken together with the laborious and expensive mounting method, may indicate that these books were particularly valued.

Provenance: Franciscus Junius (1589–1677). Bequeathed in 1677. Formerly kept together with BB-7 as MS. Junius 31 and listed as such in the year 1697 in *CMA*. Humfrey Wanley, who examined the book in the early years of the eighteenth century, wrongly supposed it to be identical with the blockbook recorded by Hadrianus Junius in his *Batavia* (written in 1568); see H. Junius, *Batavia* (Leiden, 1588), 256; [Wanley], 'Observations', 1508–9; Palmer, 'Junius's Blockbooks', 154–5. The volume was still shelved as MS. Junius 31 when Gerard Meerman corresponded with Benjamin Kennicott shortly before 1765; see Meerman I 224 note (s) (only mentioning the *Biblia pauperum*). Schreiber, *Manuel*, IV 9, and Sheppard mistakenly identify the *Biblia pauperum* with the 'Bibliorum historiae sculpturis expressae' listed by Hyde, *Catalogus* (1674), 88 (a collection of about 443 sixteenth-century engravings by Dutch artists compiled from many sources, from John Selden's library, Antiq. c.B. 1, former shelfmark: B 4.6. Th. Seld.), a mistake which has given rise to the assignation of a Selden provenance to the blockbook. Former Bodleian shelfmark: Auct. M 3.13. Formerly exhibited in one of the glass cases in the Arts End of Duke Humfrey's Library, later in the Picture Gallery (Upper Reading Room), cf. Macray (2nd edn) 463–4 [1890], not so listed in the first edn; Library Records d. 1570, fol. 6^r [1919]; Library Records d. 1572, fol. 2^r [1921]; Library Records d. 1571, fol. 18^r [1925]; Library Records d. 1573, fol. 8^r [1931].

SHELFMARK: Arch. G c.14.

BB-7 Canticum Canticorum

[Edition II]. *Incipit*: 'Osculet(ur) me osculo oris sui q(ui)a meliora sunt vbera tua viro [!]:' (pl. 1, upper register). A cycle of 32 pictures representing the Bride's encounter with the Bridegroom, arranged in two registers on 16 plates, with inscriptions on banderoles, based on motifs from the Song of Songs. A Netherlandish inscription in edition I state II underlines the interpretation of the Bride as a prefiguration of Mary, which is implicit in a number of the individual pictures: 'Dit is die voersienicheit va(n) marie(n) der mod(er) godes En(de) is gehete(n) in laty(n) ca(n)tice' (pl. 1). Outside the blockbook tradition this distinctive ensemble of texts and images is known only from a cycle of wall paintings dating from about 1350 on the gallery of the church of Cistercian nuns at Chełmno in Poland; cf. J. Domasłowski, 'Malarstwo ścienne', in Domasłowski and others, *Malarstwo gotyckie na Pomorzu Wschodnim*, (Warsaw and Poznań, 1990), 10–58, at 11–12; J. F. Hamburger, *The Rothschild Canticles. Art and Mysticism in Flanders and the Rhineland circa 1300* (New Haven and London, 1990), 85–7, ills 154–63; Palmer, 'Junius's Blockbooks', 147; Bartal, *passim*. The illustrations to the Song of

Songs in the 'Furtmeyr Bible', Augsburg UB, Cod. I. 3. 2° IV, are based on the blockbook, as are the early sixteenth-century mariological wall paintings in the church of Odensvi in Västmanland, Sweden. Facsimiles of edition II: Donati–Tocci, *Pal. lat. 143* (pls 1–9); Müller and Lengenfelder, fiche 3. For a complete transcription of the inscriptions, based on edition I, see the description of the plates in *Canticum Canticorum. Holztafeldruck von c. 1465*, ed. O. Clemen, Zwickauer Facsimiledrucke, 4 (Zwickau, 1910), 2–6.

REFS. Meerman I 228–31; Ottley, *History of Engraving*, 138–53; Ottley, *Invention of Printing*, 217–27; Sotheby I 77–120; Dutuit I 155–77; Conway 10–11, 201–2; Hind I 243–5; Donati, 'Libri xilografici', 221–30, 256; Donati, 'Un errore dello Schreiber a proposito del Canticum Canticorum xilografico', *Bibliofilia*, 74 (1972), 101–8; V. Hernfjäll, 'Höga Visans Brud i Örtagården: Ett birgittinskt motiv i Odensvi', *Iconographisk post* (1983), no. 3, 19–34; Kroll, 'Bruchstück'; R. Kahsnitz, 'Die Handschrift und ihre Bilder', in *Die Furtmeyr-Bibel in der Universitätsbibliothek Augsburg: Kommentar*, ed. J. Janota (Augsburg, 1990), 65–169, at 98–102, 131–2, 139–69; *Blockbücher des Mittelalters*, 405, 439–40; M. Engammare, 'Das Blockbuch "Canticum canticorum" – die erste Serie von Abbildungen des Hohenliedes', in *Blockbücher des Mittelalters*, 319–27; T. Petev, 'Typology and Format in the Netherlandish Blockbook Canticum canticorum, ca. 1465', *Visual Resources*, 13 (1998), 331–61; R. Bartal, '"Where Has your Beloved Gone?": The Staging of the *Quaerere Deum* on the Murals of the Cistercian Convent at Chełmno', *Word and Image*, 16 (2000), 270–89.

[Germany, *c*.1469–70]. Chancery folio.
16 leaves, all with woodcuts and xylographic text. *Collation*: [1–8²]. Edition II is a close copy based on edition I. One of 11 complete copies, the others in Berlin SB, London BL, Munich BSB, Munich UB, Paris BnF (2 copies), Paris Louvre, Pavia Museo Civico, San Marino HEHL, and Vienna ÖNB; imperfect copies in Munich GraphSlg and in Vienna Albertina (wants pls 5, 6, 9, and 16); fragmentary leaves attested in Maihingen (Oettingen-Wallerstein collection), Urbana-Champaign UIllL, and Washington NGA(R). The Cracherode copy in London BL, which Dutuit considers to be a distinct edition, is printed from the blocks of edition II, with some modifications by hand. Whereas edition I was executed in the Netherlands and is datable *c*.1465, attested in two states (with a printed Netherlandish inscription in state II, the spelling 'moeder' pointing if anything to the eastern Netherlands), edition II was more likely executed in Germany *c*.1469–70. This edition is closely associated, on the basis of common paper stocks and by the occurrence of these editions together in 'Sammelbände', with *Apocalypse* edition V and *Biblia pauperum* edition X.

ILLS. Heinecken, *Idée*, pl. 13; Sotheby I pls XIX–XX, XXII (London BL copy); Dutuit pls 25–8, 30 (Paris Dutuit copy); Schreiber, *Manuel*, VII pl. LIX (Berlin copy); Blum, *Primitifs*, pl. XLVII (Louvre copy); Schreiber, *Handbuch*, XI pls 195–7; Palmer, 'Junius's Blockbooks', 138 colour pl. II (Bodleian copy).

REFS. Heinecken, *Idée*, 374–7 ('edition 1'); Sotheby I 83–6; Dutuit I 167–71 ('edition 3'); Schreiber, *Manuel*, IV 151–9; *BMC* I 6; Hind I 245; *CIBN* I pp. xvii–xviii; Palmer, 'Junius's Blockbooks', 148–50.

249 × 180 mm (pl. 1). In its present state this copy consists of 16 separate leaves, trimmed to the frame of the woodcut, and mounted with the printed pages as rectos of a late eighteenth-century album. The distribution of the watermarks confirms that the book originally consisted of 8 bifolia, folded and placed in sequence. Watermarks: Bull's head, one of the non-identical pair of twins belonging to the type PiccO VII 801–74 (Briquet 15103–11), the other to PiccO VII 221–722 (Briquet 15039–102, similar to *CIBN* I pl. XXVI nos 94–5), but neither watermark firmly identifiable; possibly identical with the Bull's head watermarks in the Munich GraphSlg copy (inv. 10773b). Paschal lamb (Briquet 44, cf. Stevenson–Briquet, pl. *B no. 7, similar to PiccVierf X 1725), also found in the Munich GraphSlg copy (inv. 10773b) and attested by Stevenson in other blockbooks, namely *Biblia pauperum* edition I, *Ars moriendi* edition II, *Apocalypse* edition V, and in a number of Cologne incunabula; see also Sotheby III 27; Dutuit I 171. For illustrations, see Sotheby III pl. G, cf. p. 27, Palmer, 'Junius's Blockbooks', 162 ill. 3, discussion 161–4 (with further examples of the use of this watermark in incunabula). Printed in deep-brown ink on one side of the paper by rubbing. The state of the blocks appears to be identical with that of the Berlin copy. Coloured in green, yellow, two shades of brown, dull and bright red, and black-brown, probably by the same hand that executed the colouring of BB-6. The versos, formerly pasted together, are blank. The leaves are bound in the order 1–4, 9–10, 5–6, 11–12, 7–8, 13–16 (Schreiber's counting). This ordering of the leaves corresponds to the original state of the Berlin SB copy (Libr. impr. rar. fol. 141, now rebound), and to that of the Cracherode-Verdussen copy in London BL (IC 47), and is recorded on the basis of the latter copy by Meermann I 229 and Heinecken, *Idée*, 374–5. Heinecken notes the order of leaves in the Bodleian copy, thereby attesting it for the period before the volume was rebound in the 1790s. As with the *Biblia pauperum* (BB-6), however, there is evidence of a double sequence of numbers, one in ink and one in pencil, positioned at the head of each leaf, but trimmed away and only legible on pls 13 ('12' in ink, '53' in pencil) and 14 ('8', or possibly '6', in ink). The pencil number '53' would appear to be evidence of a common numerical sequence for the 40–plate *Biblia pauperum* and the *Canticum canticorum*, dating from the time when they were kept together, or bound together, in the Junius collection (see below). The ink numbering might indicate a state when the leaves were disordered, with not only the order of leaves, but also rectos and versos disturbed. A completely satisfactory explanation of these numbers, consonant with the evidence of the *Biblia pauperum*, is hard to find. The support leaves are numbered 1–16 in reddish-brown ink, in the same hand that numbered the printed leaves of the Bodleian copy of *Apocalypse* edition IV (BB-2). A further set of numbers, in pencil, in the lower right-hand corner of each support leaf, records the ideal order of the leaves as 1–2, 5–6, 3–4, 7–16 (as in the copy described by Sotheby I 85–6), with later pencil corrections to the numbering of pls 3–6 to bring it into line with the sequence 1–16 (as in the copies followed by Ottley, *History of Engraving*, 143–52, and Schreiber, *Manuel*, IV 153–9).

REFS. Meerman I 231; Heinecken, *Nachrichten*, II 190; Heinecken, *Idée*, 375; Ottley, *Invention of Printing*, 227; Sotheby I 83–6; Dutuit I 170–1; Pr 49; Schreiber, *Manuel*, IV 9; *Blockbücher des Mittelalters*, 383, 405; Palmer, 'Junius's Blockbooks'; Sheppard no. 7.

Binding: Late eighteenth-century album, for the Bodleian Library. 354 × 284 × 19 mm. Blind- and gold-tooled centrepiece inboard binding by the London binder Heinrich Walther, probably dating from the 1790s. Blue straight-grained tanned morocco over millboard. Each trimmed woodcut is inlaid into a support sheet (342 × 274 mm) without any overlap, and held in place by pasting a second sheet across the entire verso, a black ruled ink line disguising the join. The inlaid and mounted leaves are made up into sections and, with 'antique spot' marbled-paper endleaves, are sewn on 6 single recessed cords. The edges of the support leaves are ploughed and gilded. The tooling is executed with one of the Bodleian's engraved oval centrepieces (72 × 56 mm), 8 small tools, 3 rolls, and 2 fillets. The spine has 6 sets of paired false single bands and has 'HIST. | B. VIRG. | MARIÆ' gold-tooled to the second panel and 'EX | CANTICO | CANTICOR.' to the third panel. A ticket (9 × 26 mm) with 'BOUND BY | H. WALTHER' tooled in black ink is pasted to the verso of the upper flyleaf. No evidence of an earlier binding survives. See BB-6, which has a matching binding, for further details.

Provenance: Franciscus Junius (1589–1677). Bequeathed in 1677. Formerly kept together with BB-6 as MS. Junius 31, and still at that shelfmark when Meerman corresponded with Kennicott shortly before 1765 (the first explicit attestation of this item). Kept with the book is a small label in the handwriting of E. W. B. Nicholson, Bodley's Librarian 1882–1912, inscribed 'Block-books. The Canticles printed and coloured in the same way as the Biblia Pauperum. Auct. M.III.12', from the time when this volume was displayed in a glass case in the Arts End of Duke Humfrey's Library; see Macray (2nd edn) 263–4 [1890], not so listed in the first edn. For further details of the history of this book see under BB-6.

SHELFMARK: Auct. M 3.12.

BB-8   Donatus: Ars minor
Fragment.

[Donatus, Ars minor]. *Incipit*: 'Artes orationis quot sunt. Octo que . . .' If the poor survival of these ephemeral publications can be deemed sufficient to allow a judgement at all, then the block-book editions of the *Ars minor* served to reinforce the production of typographically printed schools books, rather than being, as was once thought, their precursors. There were more than 350 typographic editions of this text during the incunable period; cf. D-124–D-147. The Bodleian leaves from the Ulm blockbook edition, which is printed on paper in chancery folio, with generous margins, and would have displayed an elaborate woodcut border on its opening page, indicates that there was thought to be a market for a fine, and no doubt relatively expensive, edition of such an elementary school text, notwithstanding its utilitarian function. They represent Haebler's type three, which consists of those blockbook Donatuses where the xylographic text reproduces a handwritten, as distinct from a typographic exemplar. The text is based on the normal medieval recension, as found in the Netherlandish and German typographic editions and printed by Schwenke, 37–49, but with the paradigm 'fero' at the end after 'volo', an additional discussion of the inflection of passive verb forms, and repetition of the form 'lectum' (see Haebler 26–7). Anopisthographic leaves from this edition, with a nonsensical and aberrant text designating all the personal pronouns, including the first and second person, as 'persone tercie', attested in the von Klemperer collection and in Stuttgart LB, have been interpreted by Amelung as rejected proof leaves used as binding scrap in the Dinckmut workshop in Ulm, and provide evidence that the text for this edition was reworked.

REFS. Sotheby I 129–44; K. Haebler, 'Xylographische Donate', *Gb Jb* (1928), 15–31; Schreiber, *Handbuch*, VI 55–7 nos 2990–7; Hind I 238; Donati, 'Libri xilografici', 258; Amelung, *Frühdruck*, 173–5 no. 88; *Blockbücher des Mittelalters*, 406–7, 440.

[Ulm: Conrad Dinckmut, *c.*1476/80]. Chancery folio
A perfect copy of the xylographic 27–line edition would consist of 26 leaves, all with xylographic text, and with a decorative border on the first leaf. The last quire, presumably of three, can be shown to have contained 10 leaves (Haebler 26). This is the only block-book edition to contain a printer's colophon: 'Octo parcium orationis. donatus. Per Cůnradum. Dinckmůt Vlme(n)sis Oppidi. Ciuem impressus finit felicit(er)' (fol. 26, Haebler's counting). One of 10 recorded fragments of this edition, the others in Coleraine Ulster UL (1 leaf, formerly Jacques Rosenthal), Frankfurt (Main) StUB (1 leaf), Hannover KestnerM (2 leaves), Kaufbeuren DreifaltigkeitsK (1 leaf), Leipzig DB/BuchM (2 leaves, destroyed), Stuttgart LB (3 leaves, two copies of fol. 26), Ulm StB, Würzburg UB (bifolium), and attested in the private collections of Viktor Goldschmidt, Heidelberg (1 leaf, untraced), and Victor von Klemperer, Dresden (1 leaf, untraced). For details, see Haebler, Schreiber, and Amelung. Only 6 of the 26 leaves are attested. Haebler considers that the leaves might well derive from two distinct editions, to which Schmidt-Künsemüller adds a third, whereas Amelung shows that the evidence points to a single edition, with some variation in the form of majuscules. The dating of this edition is determined by two factors, the attestation of the style of decorative borders on the opening page, known only from the lost Leipzig fragment (reproduced by Weigel–Zestermann), in books printed by Johannes Zainer in the period up to 1476, and the watermark dating of the Stuttgart leaves to the years 1481–3, suggesting that the blocks may have been used over a period of years, as is likely with a xylographic school text.

ILLS. Sotheby I pl. XXIV no. I (Bodleian copy); Weigel–Zestermann II no. 290 (Leipzig copy, original state); *Frühdrucke aus der Bücherei Victor von Klemperer* (Dresden, 1927), ill. 5; Schramm VI pl. 1 (Leipzig copy, with modern additions); Schmidt-Künsemüller, 80 and 82 (Kaufbeuren copy); Ernst, *Wiegendrucke*, 94 (Hannover copy); Feisenberger, 'Ulster Gift', pl. 1 (Coleraine/Rosenthal copy); Amelung, *Frühdruck*, ills 115 and 128 (Stuttgart copy).

REFS. Haebler 24–9; Schreiber, *Handbuch*, VI 57 nos 2994–5; *GW* VII col. 620; F. A. Schmidt-Künsemüller, 'Ein unbekannter xylographischer Donat', *Gb Jb* (1958), 78–83; K. Ernst, *Die Wiegendrucke des Kestner-Museums*, revised by C. von Heusinger (Hannover, 1963), 94 no. 3; H. A. Feisenberger, 'The Henry Davis Collection II: The Ulster Gift', *The Book Collector*, 21 (1972), 339–55, at 342.

COPY
2 leaves, the first wanting the first line of text and beginning 'terito imp(er)fecto vtina(m) legerem legeres legeret Et | pluraliter vtina(m) legeremus', the second beginning 'plusq(ua)m p(er)fecto cum latus essem vel fuissem esses'; probably fols 20 and 26 of the 26–leaf edition (Haebler). 281/290 mm (printed area 224 × 151 mm, originally 27 lines), and 289 × 198 mm (printed area

155 × 145 mm, 12 lines and 4–line colophon). Printed in black printer's ink in a press on both sides of the paper; the second leaf, the last of the book, with a blank verso. The space for a 3–line deep initial on the verso of the first leaf has been left blank. No colouring. Worm-holes and minor damage to both leaves. Both the leaves, although much cleaned and restored, show traces of brown paste. This, taken together with marks which appear to be the offset from turn-ins, suggests that the leaves served as pastedowns in an early-modern binding. In their present state the leaves are preserved as separate items, trimmed, and inlaid into handmade wove-paper support sheets (375 × 259 mm) which predate the current guard-book binding. Both leaves have earlier repairs with a white handmade laid paper, and the trimmed remains of an earlier inlaid support sheet.

REFS. Sotheby I 134 no. 1; Pr 10; Schreiber, *Handbuch*, VI 57 no. 2994; Schramm VI 3 and 18 (assigning the Bodleian Library copy to the British Museum); Hind I 258; *Blockbücher des Mittelalters*, 383, 407; Sheppard no. 8.

Binding: Mid- or late nineteenth-century guard-book, for the Bodleian Library. 410 × 302 × 35 mm. Blind-tooled inboard binding. Drab olive-green tanned calf over millboard. The tooling is executed with a three- and four-line fillet, and one roll. The spine has 'DONATUS. | FRAGMENTA | VARIA' gold-tooled to the second panel. The second leaf has a window mount of machine-made laid paper (watermark: '[Abby M]ills | [Greenf]ield'), possibly from a twentieth-century Bodleian exhibition, tipped to the recto of its support sheet.

Provenance: Georg Franz Burkhard Kloß (1787–1854); sale 1835, cf. Sotheby I 134 note †. Samuel Butler (1774–1839); sale, part 3 (Christie's 1841), lot 144. Purchased for £26. 5. 0; see *Books Purchased* (1841), 13. See D-124 for further details.

SHELFMARK: Auct. 2Q inf. 1.50.(14).

Woodcut and Metalcut Single Sheets

XYL-1 The Agony in The Garden of Gethsemane, etc. (*Stöger-Passion*)

XYL-1.1 Christ Washing Peter's feet, and The Last Supper; The Agony in the Garden of Gethsemane.

[Southern Germany (Bavaria?), *c.*1455– 60]. Metalcuts (dotted prints) with Latin inscription.
Schr. 2232. The picture of Christ washing Peter's feet and the Last Supper is printed on the recto. Christ kneels, to the left in the foreground, washing the feet of Peter, who is seated to the right and whose right foot is placed in the basin. Behind this group is a second scene, the Last Supper, in which Christ is shown seated at the centre of the table with his disciples on either side. He is shown wearing a different long-sleeved gown and raising his right hand in blessing. John rests his head on Christ's bosom. The table is decked with a cloth, on which has been placed a pretzel, a knife, a plate containing a fish, and a piece of bread. Judas, the only figure with no halo, is seated in front of the table, his head raised, and otherwise largely obscured by the group in the foreground. One of four recorded copies, the others in Berlin Kupferstichkab, Munich BSB, and Vienna Albertina.

ILLS. A. Stix, *Die Einblattdrucke des XV. Jahrhunderts in der Kupferstichsammlung der Hofbibliothek zu Wien. 2. Bd.: Die Schrotschnitte* (Vienna, 1920), pl. V ill. 34 (Vienna copy); Haebler, *Leiden Christi*, pl. VIII ill. 24 (Bodleian copy); *Aderlass und Seelentrost*, 276 (Berlin copy); Schmidt, *Gedruckte Bilder,* ill. 283 (Vienna copy); Bodleian Filmstrip Roll 245, no. 16.

Schr. 2243. The Agony in the Garden of Gethsemane is printed on the verso. Christ is portrayed as a robed figure, with hands folded in prayer, kneeling in the garden, which is surrounded by a wattle fence. Above Christ a banderole inscribed 'Pa|ter si possibile est transfe.' (standing for a variant reading of Mt 26,39: 'Si possibile est, transfer a me calicem / transferat a me calix iste'; see Schr. 2240a). Three disciples are sleeping in the foreground. The one in

the middle has a book, which rests on the fence. To the right, inside the garden, there rises a cliff surmounted by the chalice, above which the blessing hand of God emerges from the clouds, surrounded by stars. To the left a closed gate, behind which two soldiers (the second scarcely visible in this impression) and three lances are to be seen. One of five recorded copies, the others in Berlin Kupferstichkab, Munich BSB, Paris BnF, and Vienna Albertina.

ILLS. H. Delaborde, *Engraving: Its Origin, Processes, and History*, trans. R. A. M. Stevenson (London, 1886), 43 fig. 13 (Paris copy); Bouchot II pl. 9 no. 11 (Paris copy); Stix pl. V ill. 35 (Vienna copy); Haebler, *Leiden Christi,* pl. VIII ill. 24 (Bodleian copy); Bodleian Filmstrip Roll 245, no. 17.

XYL-1.1–2 belong to a cycle of metalcuts with 16, 18, or 20 scenes extending from the Entry into Jerusalem to the Last Judgement and known from the Munich copy as the *Stöger-Passion* (or *Leiden Christi*), designed to be printed on small leaves with the dimensions of chancery 8° and often made up into a booklet. Schreiber dates them *c.*1460 and localizes them on the Upper Rhine, whereas Schmidt has recently argued that they are most likely Bavarian on the basis of the language of the associated German texts. One print from the cycle is attested in a manuscript prayerbook dated 1458 (Munich, Hartung & Karl, auction 14, 19–20 Nov. 1975, no. 8; see Cermann). Those copies for which the original codicological structure can be determined were mostly so manufactured that they could be assembled in a single quire, with the illustrations printed on one side of the paper (versos in the first half and rectos in the second half of the quire) and handwritten or printed prayers in German on the reverse of the leaves. Four such copies of the *Stöger-Passion* survive with handwritten text (Berlin Kupferstichkab, Cim. 23, wanting four leaves; Vienna Albertina, Inv.-Nr. 727–744/1929, complete cycle of 20 illustrations; the Scripps fragment in Detroit, Institute of Arts, inv. no. 09.1S338, Schr. 2324; and two reused leaves inserted into the

manuscript codex Paris BnF, Ea 4 rés., Schr. 2302 and 2442). There are fragments of five typographic copies made up in the same way (formerly Braunau, Langer collection, text leaf only, printed on both sides of the paper; Dresden Kupferstichkab, Schr. 2253 and 2474; London BM (Prints & Drawings), formerly IA 15111, Schr. 2324; London BM (Prints & Drawings), formerly IA 15112, with 8 leaves listed by Dodgson, *Catalogue*, I 171–5, and *BMC* III 706; Weimar Schloßmuseum, Schr. 2395). The type of the German incunable editions, which is modelled on that used by Gutenberg for the 36–line and 42–line Bibles, is attributed to the Printer of the 1462 Almanac (see *GW* 1287, now in Princeton, Scheide Library) and datable *c*.1460/1. Ulrich Han and Johannes Numeister have been thought likely candidates for identification with the printer (see Geldner). In addition to the fragments, there is the complete incunable edition of the *Leiden Christi*, as described by Stöger, in Munich BSB, 8° Inc. s.a. 104^m (Cim. 62^b/ 1, *BSB-Ink* L-94), which has the full cycle of 20 illustrations and is bound together with the *Sieben Freuden Mariae*, an exactly comparable illustrated prayer cycle made up in the same way consisting of eight otherwise unattested metalcuts and their texts and printed with a different state of the same type (*BSB-Ink* S-379; see Schr. 2181). In the Munich volume the illustrations are printed back to back, as is the case with the Bodleian leaves, and interleaved with separately printed pages of text. The Braunau leaf, for which see Haebler, *Leiden Christi,* pl. VI ills 17–18, must derive from a copy constructed in the same way. A further development in the use of the Passion cycle was the production of an Italian vernacular edition, known only from the so-called 'Rosenthal fragments' now in New Orleans, Edward Alexander Parsons Library, designed as a cycle of 16 illustrations to be printed back to back and assembled with interleaved typographic text leaves, attributable to a printer schooled in the tradition of Gutenberg's workshop and arguably datable not much later than 1462. The Italian type is related to that used at a later date for Ulrich Han's edition of Johannes de Turrecremata, *Meditationes* (Rome, 31 Dec. 1467, HC 15722). The date of the Rosenthal fragments, which would appear to be the earliest surviving example of Italian vernacular printing, and their origin (Germany? Italy? Foligno? Bologna/ Piacenza?) are the subject of controversy between Haebler, Donati, Wehmer, and Geldner. It is in this context, as Field has suggested, that the Bodleian leaves, one of the earliest printed items in the library's collections, need to be seen (see below).

REFS. F. X. Stöger, *Zwei der ältesten deutschen Druckdenkmäler* (Munich, 1833); W. H. Willshire, *A Descriptive Catalogue of Early Prints in the British Museum. Vol. 1: German and Flemish Schools* (London, 1879), 68–75; Weigel–Zestermann II 242–54 no. 338; Schreiber, *Manuel,* III 109–10; Dodgson, *Catalogue,* I 171–5; Stix 5–8 nos 33–50; Schreiber, *Meister der Metallschneidekunst*, 18–19; Haebler, *Leiden Christi*, *passim*; Schreiber, *Handbuch*, V 117 no. 2500, with cross-references; Dodgson, *Prints in the Dotted Manner,* 18–20 nos 50–58; L. Donati, '*Passio Domini nostri Iesu Christi*. Frammento tipografico della Biblioteca Parsoniana', *Bibliofilia,* 56 (1954), 181–215; C. Wehmer, 'Vdalricus Gallus de Bienna. Notizen zu einem Aufsatz von Lamberto Donati', in *Contributi alla storia del libro italiano. Miscellanea in onore di Lamberto Donati*, Biblioteca de bibliografia italiana, 57 (Florence, 1969), 325–57; F. Geldner, 'Zum frühsten deutschen und italienischen Buchdruck (Mainz–Baiern–Foligno. Johannes Neumeister und Ulrich Han?)', *Gb Jb* (1979), 18–38; Field, 'Art Institute'; Baurmeister 54; Fleischmann, *Metall-*

schnitt, 130–8; P. Schmidt, 'Rhin supérieur ou Bavière? Localisation et mobilité des gravures au milieu du XVe siècle', *Revue de l'art*, 120 (1998), 68–88, at 81–3; R. Cermann, in H. Frühmorgen-Voss, continued by N. H. Ott and U. Bodemann, *Katalog der deutschsprachigen illustrierten Handschriften des Mittelalters*, vol. 5 part 1/2 (Munich, 2002), 50–3 no. 43.1.16; Cermann, in *Aderlass und Seelentrost*, 275–7; Schmidt, *Gedruckte Bilder*, 273–92; Griese (in preparation).

COPY

One eighth of a chancery sheet. 101 × 75 mm (metalcuts 101 × 75 mm). Chain-lines vertical. No watermark visible. Printed in black ink in a press on both sides of the paper. Coloured in green, blue, brown, and yellow. Cropped close to the printed area. Schr. 2232 is represented here by an intermediate state of the plate, lacking two nail marks that are clearly visible on the later impression in Munich (Haebler, *Leiden Christi,* 24). This leaf, together with XYL-1.2, was removed in Feb. 1887 from a small-format Greek book of hours printed in median 16° (113 × 85 mm) by Aldus Manutius in Venice in 1497 (Auct. 1R. 5.34; H-169), where it was pasted inside the upper board of a contemporary Italian blind-tooled brown leather binding (with Schr. 2232 uppermost). The pastedowns to which the metalcuts were affixed are completely blank, but the blind impression of handwriting on the upper flyleaf, facing the pastedown, indicates that a leaf with written text has been removed. Handwritten notes by E. W. B. Nicholson (1849–1912) on both pastedowns record the removal of the metalcut leaves; see also the corresponding statement in his catalogue.

The printing of the illustrations back to back, suggesting that the text was to be interleaved or – very much less likely – that this was a picture cycle without text, is only otherwise attested in the complete copy of the *Leiden Christi* in Munich, which has German text, and in the Rosenthal fragments in New Orleans, which have Italian text. In view of their provenance, having been extracted from the Italian binding of an incunable printed in Venice, it seems most probable that the Bodleian leaves are fragments of the Italian incunable edition. This is corroborated by the printing of Schr. 2424 and 2376 back to back, as in the Italian edition, where they appear to have constituted nos 12 and 13 in a cycle of 16, whereas in the Munich *Leiden Christi* these illustrations are printed on different leaves and constitute nos 15 and 16 (fols 24^v and 26^r) of a cycle of 20 images (see Cermann, in: Frühmorgen-Voss and others, 51). Haebler's observation that the Bodleian impression of Schr. 2232 represents an earlier state of the plate than the German edition in Munich and the similarity of the colouring, if this can be accorded evidential value, to that found in the German copies are grounds for supposing that the printing may have been executed by a German printer in Germany. The priority of the Bodleian impression is also an argument for a relatively early date for the Italian edition. Haebler, *Leiden Christi,* 39 describes this leaf as representing a '5th edition (?)' of the metalcut Passion cycle.

REFS. Schreiber, *Manuel*, III 19–20 and 23–4; Schreiber, *Handbuch*, V 24–5 and 29; Dodgson, *Catalogue*, I 172; Haebler, *Leiden Christi,* 22 n. 1, 24, 39; Field, 'Art Institute', 205; Nicholson nos 51–2. Schreiber's manifestly incorrect account of the Bodleian leaves is repeated by Dodgson and only partially corrected by Haebler.

Binding: Mounted between glass plates and kept, together with XYL-1.2, in a dark blue case, made for the Bodleian and inscribed 'EARLY COL. PRINTS (MUNICH PASSION SERIES)'. 156 × 131 × 20 mm.

Provenance: The host volume was purchased by the Bodleian in 1840. See H-169. Former Bodleian shelfmark: Arch. G f.7(1). Formerly exhibited in one of the glass cases in the Arts End in Duke Humfrey's Library, later in the Picture Gallery (Upper Reading Room), see Library Records d. 1570, fol. 6ʳ [1919]; Library Records d. 1572, fol. 1ʳ [1921]; Library Records d. 1571, fol. 18ʳ [1925]; Library Records d. 1573, fol. 8ʳ [1931].

SHELFMARK: Arch. G f.6.

XYL-1.2 Christ's Descent into Hell; Resurrection of Christ

[Southern Germany (Bavaria?), *c*.1455– 60]. Metalcuts (dotted prints) with Latin inscription.

Schr. 2424. Christ's Descent into Hell is printed on the recto. Christ, robed but revealing his wounds, and with the banner of victory over his left shoulder, stands on the broken gates of Hell and takes Adam by the right arm. Adam is standing inside the gabled entrance to Hell, which stands in flames. A second figure, wearing a hair shirt and thus identifiable as John the Baptist, kneels before him. Between them, to the left, stands Eve. To the left of the entrance two devils are to be seen, one standing above the other. The black background is ornamented with white arabesques and flowers. One of six recorded copies, the others in Berlin Kupferstichkab, London BM (Prints & Drawings), Munich BSB, Nuremberg GermNM, and Vienna Albertina.

ILLS. F. T. Schulz, *Die Schrotblätter des Germanischen National-museums zu Nürnberg*, Einblattdrucke des fünfzehnten Jahrhunderts, 13 (Strasbourg, 1908), pl. 8 (Nuremberg copy); Stix pl. VIII ill. 48 (Vienna copy); Dodgson, *Prints in the Dotted Manner,* I pl. XIII ill. 55 (London copy); Fleischmann, *Metallschnitt*, pl. 44 (Nuremberg copy).

Schr. 2376. The Resurrection of Christ is printed on the verso. Christ, partly clothed with a cloak and raising the banner of victory in his left hand, rises with one foot stepping out of the tomb, which occupies the centre of the picture and is ornamented with a frieze of triangles and trefoils. In the foreground, to the left, lies a sleeping warrior with his halberd, and to the right a sleeping watchman, whose long naked sword has fallen to the ground. In the background, to the left, a mountain from which rise four trees. Here too the black background is ornamented with white arabesques and flowers. Thought by Lehrs to be copied, in reverse, omitting the angel and the third watchman, from an engraving by the Master of the Playing Cards or his school (Lehrs I 157 no. 10). One of six recorded copies, the others in Berlin Kupferstichkab, London BM (Prints & Drawings), Munich BSB, Nuremberg GermNM, and Vienna Albertina.

ILLS. R. Muther, *Die deutsche Bücherillustration der Gothik und Frührenaissance (1460–1530)* (Munich and Leipzig, 1884), II 1 (Munich copy); Schulz pl. 7 (Nuremberg copy); Stix pl. VIII ill. 44 (Vienna copy); Fleischmann, *Metallschnitt*, pl. 43 (Nuremberg copy); Bodleian Filmstrip Roll 245, no. 14.

COPY

One eighth of a chancery sheet. 103 × 75 mm (metalcuts 101 × 75 mm). Chain-lines vertical. No watermark visible. Printed in black ink in a press on both sides of the paper. Coloured in green, blue, brown, and yellow. Cropped close to the printed area. Schr. 2376 represents the third state of this plate, as described by Schreiber, in which the lower part of the tomb and areas of the background have been effaced, and with the heads of nails in black in the four corners, as also attested in the Munich printed edition and in the individual leaf in London. Haebler, *Leiden Christi,* 38 (no. A.6) incorrectly describes the Bodleian leaf as an impression of Schr. 2376 printed on one side of the paper.

REFS. Lehrs I 157–8 no. 10a; Schreiber, *Manuel*, III 65; Schreiber, *Handbuch*, V 74–5 and 91; Dodgson, *Catalogue*, I 172; Haebler, *Leiden Christi,* 22 n. 1, 38; Field, 'Art Institute', 205; Nicholson nos 65–6.

Binding: As XYL-1.1.

Provenance: Removed in 1887 from the same volume as XYL-1.1, where this leaf was pasted inside the lower board (with Schr. 2376 uppermost). It is reported in its original state by Nicholson. Former Bodleian shelfmark: Arch. G f.7(1). Formerly exhibited together with XYL-1.1.

SHELFMARK: Arch. G f.7.

XYL-2 Almanac
Fragment.

[England, first quarter 16th century, *c*.1522/3]. Woodcut with xylographic and handwritten inscriptions in Latin.

A complete copy of this almanac would have consisted of a single long narrow strip of parchment approximately 770 × 126 mm (printed area *c*.740 × 103 mm) that could be folded to form a small rectangular book. The strip was to be folded down the middle with the calendar on the inside, and then again in concertina fashion into about 15 compartments. An unfolded section (approximately 13 cm) was to be left at one end, which could be used to wrap round the book to form a protective cover. The overall dimensions when folded would have been approximately 65 × 45 mm. Slits extending across half the width, either to the right or to the left, were made at the beginning of every second month, so that two panels could be folded out, making it possible to the view the calendar for two months at a time; see Børthy, 'En dansk billedkalender', 71, with an illustration of a Danish calendar of similar design; Gumbert, 'In plaats van zakagenda's', ill. 2, Latin calendar for the diocese of Utrecht. These details can be inferred from complete copies of an almost exactly identical xylographic edition printed by 'M. S.' and preserved in copies dated by hand to 1537, 1538, and 1542 in London BL, C.36.aa.5, C.41.a.28, and C.29.c.6; four further copies in private and institutional collections are cited by Bosanquet, *English Printed Almanacks*, 78, who does not distinguish between the different editions. One of the London BL copies (C.36.aa.5) is kept in a small leather pocket, which is likely to be contemporary, and could have been used as a pocket-book. In the complete copies the recto (to be folded inwards) begins at the top with a lunar table, then a *rota computistica*, divided into 24 segments, with an image of the crucifixion with Mary and John at the centre and the symbols of the evangelists in the four corners, beneath which the 12 months are presented in horizontal blocks to form a perpetual calendar. The information for each month is set out in five rows: a list of principal saints' days, a pictoriated representation of the saints' days as busts or emblems, the dominical letters, and two sets of golden

numbers (represented by pentadic symbols), the first handwritten in red for calculating the ecclesiastical new moon, and the second, printed in black, for calculating the real new moon. The calendar is followed by a table of eight items, listing the notable eras and reigns, with the years given both in roman numerals (with spaces to be filled in by hand) and in symbolic form (thousands in black, hundreds, tens, and single years in red). The verso has 12 compartments, occupying half the width of the almanac when opened, with conventional pictures illustrating the occupations of the months and the names of the months in Latin. Opposite each picture, to the right, is a circle with lines radiating from the centre in red and black, indicating the number of daylight and night-time hours during the month. That the xylographic almanac is derived, in content and layout, from an earlier manuscript tradition is clear from a continental manuscript copy dated 1432, almost identical in design with the xylographic editions, MS. Douce 71, with which this item was formerly bound together; Watson, *Dated and Datable MSS Oxford*, no. 452 and ill. 349. Bosanquet, *English Printed Almanacks*, 9, refers to another such manuscript, dated 1433, in his own collection, now New York PML, M 941. For further manuscript precursors and parallels to the xylographic folding calendars, see *Koledarček iz leta 1415. (Orig. in the Possession of the National and University Library of Ljubljana. ⟨Ms. 160⟩). Pocket Calendar for the Year 1415*, ed. K. Rapoša. Text by J. Dolar. English translation by M. Cregeen (Ljubljana, 1986); J. P. Gumbert, 'Über Faltbücher, vornehmlich Almanache', in Rück–Boghardt, 111–21; A. von Euw, *Die Handschriften und Einzelblätter des Schnütgen-Museums Köln: Bestandskatalog* (Koln, 1997), 94–9, colour plate no. 12; *"The Art of the Book from the Early Middle Ages to the Renaissance: A Journey through a Thousand Years"*, catalogue Dr. Jörn Günther Antiquariat (Boston and Hamburg, 2000), no. 24 (colour pl.); *Spiegel der Seligkeit: Privates Bild und Frömmigkeit im Spätmittelalter*, exhibition catalogue of the Germanisches Nationalmuseum 2000 (Nuremberg, 2000), 346–8 no. 169 (colour pl.); Gumbert, 'In plaats van zakagenda's. Laatmiddeleeuwse kalenderhandschriften', *Madoc*, 17 (2003), 215–22, at 219–22 (with ills 2–3).

The Bodleian fragment, which preserves only the calendar and occupations of the months for September to December, and the table of notable eras and reigns, represents an otherwise unattested edition. The black lettering is xylographic, the red lettering and both black and red pentadic symbols handwritten. Evidence of the date of this edition is provided by the table of notable eras, which contains an item 'A passione s(an)cti thome CCC XXX', referring to the 330 years from the death of St Thomas Becket in 1170 to 1500, with a space for handwritten additions for the years after this date. That the calendar was designed or, more likely, revised for use in England is evident from the major saints' days listed in the upper register of the tables for the months, which include Leodegarius (2 Oct.), Eduwardus (King Edward I, 13 Oct.), E(d)mundus (Edmund of Abingdon, 16 Nov.), and Edmundus (King Edmund, 20 Nov.).

ILLS. Bosanquet, *English Printed Almanacks*, pl. III.

REFS. E. F. Bosanquet, *English Printed Almanacks and Prognostications. Bibliographical History to the Year 1600* (London, 1917), 14–16 and 77–8 (no. II); *STC* 388 (of which *STC* 392 is another copy); L. Børthy, 'En dansk billedkalender fra 1513', *Folkeminder*, 12 (1966), 57–84; B. Capp, *English Almanacs 1500–1800. Astrology and the Popular Press* (Ithaca, NY, 1979), 25–6 with n. 24; J. B. Friedman, 'Harry the Haywarde and Talbat his Dog: An Illustrated Girdlebook from Worcestershire', in *Art into Life. Collected Papers from the Kresge Art Museum Medieval Symposia*, ed. C. G. Fisher and K. L. Scott (East Lansing, Mich., 1995), 115–53, at 135; K. Ayre, *Medieval English Figurative Roundels*, Corpus vitrearum medii aevi: Great Britain – Summary Catalogue, 6 (Oxford, 2002), p. li fig. 5 (xylographic strip calendar in Brideswell Museum, Norwich); *Gothic: Art for England*, 302–3 no. 169 (with a colour reproduction of a xylographic almanac in the Pepys Library, Magdalene College, Cambridge).

COPY
Parchment fragment (originally a long narrow strip). 266 × 126 mm (woodcut 260 × 110 mm), when folded 65 × 45 mm. Printed in black ink in a press on both sides of the parchment. Coloured in red, green, and pink. The section that has been preserved was originally folded into 12 panels, with slits to the left after October and December. The calendar is dated variously, by handwritten additions to the table of notable eras (the additions indicated here by italic), to 1507, 1517, 1522, and 1523: 'Ab incarnacio(n)e domini *M v^c xxii*', i.e 1522, and in symbolic numbers 'I +++++ ++ iii', i.e. 1523, 'A passione s(an)cti thome CCC XXX *vii*', i.e. 1507 (Thomas Becket martyred in 1170), and 'A coronacione regis *xxxiii*', i.e. the 33rd regnal year of King Henry VII, which was 1517. Bosanquet, *English Printed Almanacks,* 15–16 indicates that such discrepancies are the rule in copies of xylographic calendars.

REFS. *SC* IV 511–12; *Douce Legacy,* 118.
Binding: Nineteenth-century quarter deep-red/burgundy morocco over marbled pasteboards, made for the Bodleian. 138 × 185 × 7 mm.
Provenance: Francis Douce (1757–1834). Bequeathed in 1834. Probably to be identified with the 'Runic almanac' which Douce records in a notebook that he was lent in 1793; MS. Douce e. 74, fol. 1^v; see also Douce's notebook on calendars, MS. Douce e. 20, fol. 51^r. The leaf was bound together with a manuscript copy on parchment of the same almanac (Netherlandish, dated 1432; *SC* 21645; *Douce Legacy*, no. 176) and a printed pamphlet, *The pronosticacion calculed by mayster Jaspar Laet* [Gaspaer Laet the Younger] *of Andwarpe . . . for the yere of our lorde god. M.D.xxxiij.* ([Antwerp? 1533]), *STC* 482.5, now kept as Douce L 646, which together formed MS. Douce 71. In Oct. 1882 the two printed items were removed from MS. Douce 71 and bound separately.

SHELFMARK: **Douce A 632*.**

XYL-3 Andrea, Zoan: Ornamental design with naked putti and sphinxes

[Italy (Venice), *c.*1530]. Woodcut book cover with monogram.

Two woodcuts printed side by side. The design for the upper board, printed to the right, consists of an escutcheon set in the centre of a circular band surrounded by four naked putti holding cornucopia and lilies and occupying an oblong panel, set against a woven trellised background. Between the two putti at the top is a small plaque, surmounted by a flowering plant and bearing the monogram 'Z. A.'. Single-lined frame. The second woodcut, that for the lower board, to the left, has an escutcheon set in the centre

of a circular band surrounded by two naked putti above, fighting each other with toys, and two sphinxes seated below, and occupying an oblong panel, set against a woven trellised background. Single-lined frame. Two vertical chequered strips in the centre of the sheet are designed as ornament for the spine of a book. Evidently intended as an outer paper cover to be pasted to the binding of a volume in 4°. One of two almost identical editions, printed from different blocks. The first of these is known from the Bodleian copy and from a pair of book covers in the Essling collection, now separated from the volume they once contained, whereas the second forms the covers of the only attested copy of *Donato con strutto nouamente correto* (Venice: Guilielmus de Fontaneto, 26 July 1532), also in the Essling collection (Essling no. 444, illustrated I 394–5), signed with the monogram 'Z. B.'. The monogram 'Z. A.' is that of Zoan (Juan) Andrea Vavassori, attested in the period 1515–72 as a Venetian printer, editor, bookseller, cartographer, and engraver, for whom see Essling IV 109–16.

ILLS. Essling I 396–7 (Essling copy); Baer, *Holzschnitte*, pl. 15 (Essling copy); Sander, *Copertine*, pls IX, X (Essling copy); Sander VI ills 865–6 (Essling copy); Rauch sale catalogue no. 3 (Geneva, 1953), 45 no. 62 (Bodleian copy).

REFS. L. Baer, *Mit Holzschnitten verzierte Buchumschläge des XV. und XVI. Jahrhunderts* (Frankfurt a.M., 1923), no. IX.

COPY
Chancery half-sheet, divided into two separate leaves: 202 × 139 mm (woodcut for the lower board 200 × 132 mm); 202/3 × 140 mm (woodcut for the upper board 199 × 128 mm). Chain-lines horizontal. The watermark, which is divided between the two leaves and is unidentified, has elements similar to a cardinal's hat with monogram (see Briquet 3413, 3484). Printed in black ink in a press on one side of the paper. The position of the watermark leaves no doubt that the woodcut with two putti and two sphinxes was printed to the left, and that with four putti to the right. Uncoloured. Traces of paste on the reverse. Described by Rauch as a proof copy. The outer edges of the leaves have been trimmed, incurring partial loss of the frames. The escutcheon on the woodcut to the left is inscribed in a sixteenth-century hand with the letter 'A', that on the right with 'V', possibly for 'Andrea Vavassori'.
Binding: Mounted on card and kept in a folder made for the Bodleian.
Provenance: Albert Ehrman (1890–1969); purchased from Nicolas Rauch of Geneva in 1953 for £180; ledger no. 'R 1138'. Presented in 1978 by John Ehrman.
SHELFMARK: Broxb. 95.34.

XYL-4 Angel Playing the Lute; Judith

[Italy (Venice?), first half 16th century]. Woodcut with inscription, probably designed as a book cover.
Two woodcuts printed side by side, divided by a vertical black strip intended for the spine when affixed to a bookcover. The woodcut to the left shows an angel, portrayed as a half-length winged figure playing a lute, at the centre of an oblong panel. He is surrounded by an arabesque design made up of tendrils, acanthus and vine leaves, flowers and masks, standing out like the main design in white on black. The woodcut to the right portrays Judith as a standing figure in an oblong panel, barefoot, with a raised naked sword in her right hand and the head of Holofernes

in her left. The black background is inscribed 'IVDIT'. Both panels are set against a stippled background, black on white. Evidently designed to be pasted to the boards of a pasteboard binding in 8°. Unique copy.

ILLS: Rauch sale catalogue no. 3 (Geneva, 1953), 41–2 no. 57.

COPY
Chancery quarter-sheet, divided into two separate leaves: 148 × 80 mm (trimmed to the edges of the woodcut for the lower board); 148 × 97 mm (woodcut for the upper board 148 × 80 mm, black strip to the left 146 × 15 mm). Chain-lines vertical. No watermark. Printed in black ink in a press on one side of the paper. Uncoloured. Traces of paste on the reverse. Described by Rauch as a proof copy.
Binding: Mounted on card and kept in a folder made for the Bodleian.
Provenance: Albert Ehrman (1890–1969); purchased from Nicolas Rauch of Geneva in 1953 for £107. 10. 0; ledger no. 'R 1139'. Presented in 1978 by John Ehrman.
SHELFMARK: Broxb. 95.32.

XYL-5 Annunciation to the Shepherds; Device of Jean Belot

[Switzerland(?), early 16th century]. Woodcut with monogram.
Two woodcuts printed side by side. In that to the left an angel appears, holding a banderole, to two shepherds, the first standing and extending his hand to a second shepherd, to the right, who is seated on the ground. The scene is surrounded by decorated columns from which branches extend to form an arch. Unique copy. In the second woodcut the monogram 'I B', linked by tendrils, is inscribed in a shield with three stars, affixed to a tree trunk. In the upper part of the shield there is an inscription 'M^a'. The background is formed of scrolls and flowering plants. The monogram is that of the printer Jean Belot, who is attested in Lausanne in 1491, and in Geneva 1495–1512. The first state of the woodcut with the monogram, which has 'R' (for 'Rouen') instead of 'M^a' inscribed on the shield, is found in books printed by Belot in the period up to 1500.

ILLS. E. H. Gaullieur, 'Études sur la typographie genevoise du XVe au XIXe siècles et sur l'introduction de l'imprimerie en Suisse', *Bulletin de l'Institut National Genevois*, 2/1 (1855), 32–292 (repr. Nieuwkoop, 1971), pl. II,4 (I B monogram, first state); P. Heitz, *Genfer Buchdrucker- und Verlegerzeichen im XV., XVI., und XVII. Jahrhundert* (Strasbourg, 1908), no. 12 (I B monogram, first state); M.-L. Polain, *Marques des imprimeurs et libraires en France au XVe siècle* (Paris, 1926), 16 no. 17 (I B monogram, first state); W. J. Meyer, *Die französischen Drucker- und Verlegerzeichen des XV. Jahrhunderts* (Munich, 1926), 27 no. 12 (I B monogram, first state); Rauch sale catalogue no. 3 (Geneva, 1953), 43 no. 59 (with illustration of both woodcuts); Lőkkös, *Genève*, 170, 197 (I B monogram, first state).

REFS. H. Delarue, 'Les débuts de l'imprimeur Jean Belot à Genève et ses bréviaires de Lausanne', *Genava*, 3 (1925), 297–307.

COPY
Chancery quarter-sheet. 120 × 181 mm (printed area: 118 × 78 mm; 117 × 80 mm; 20 mm apart). Chain-lines vertical. No watermark. The woodcuts printed side by side in black ink in a

press on one side of the paper. Uncoloured. There are traces of paste on the reverse. Described by Rauch as a proof copy.

Binding: Mounted on card and kept in a folder made for the Bodleian.

Provenance: Albert Ehrman (1890–1969); purchased from Nicolas Rauch of Geneva in 1953 for £65; ledger no. 'R 1140'. Presented in 1978 by John Ehrman.

SHELFMARK: Broxb. 95.33.

XYL-6 Assumption of the Virgin

[Italy (Bologna?), *c.*1491]. Woodcut book cover.

The Virgin Mary in a long robe, crowned and with a halo, her hands pressed together in a gesture of prayer, surrounded by a glory, is seated on the arc of the firmament within a mandorla. To her left and right are two naked putti playing musical instruments. Above her there is a haloed head with two trumpets issuing from the mouth, within an arc from which tongues of fire descend; beneath her feet the head of an angel. The mandorla is supported by four clothed angels positioned in the corners of the outer frame. A second impression of this woodcut is known from the first page [a1ʳ] of the unique copy of the *Miracoli della Madonna*, Bologna: Guiglermo Piemontese, 14 June 1491, formerly in the Antonio Bertoloni, Fairfax Murray, and Tammaro de Marinis collections; see *Catalogue d'une collection d'anciens livres à figures italiens appartenant à Tammaro de Marinis*, introd. by S. de Ricci (Milan, 1925), no. 122 with pl. CXLVI; Sander 4310 with pl. 466. This edition forms the basis on which an approximate date and place of origin can be assigned to the woodcut.

REFS. Nixon, *Broxbourne*, 38 (brief notice).

COPY

Chancery half-sheet. Two identical impressions printed side by side on one side of a half-sheet of heavy chancery paper. 255 × 349 mm (woodcuts 206 × 144 mm; 206 × 144 mm; 14 mm apart); the measurements of the sheet, as given here, include the turn-ins. Chain-lines horizontal. No watermark visible. Printed in red-brown ink, probably in a press. The condition is good, although a little rubbed. The printed sheet with the two woodcuts was folded and turned in on all edges, in order to serve as a one-piece, limp paper-case binding for a slim printed book in 4° (*c.*212 × 155 mm), which appears to have been removed in the mid-twentieth century. According to Alfred Ehrman's acquisitions ledger, at R 284, it was an 'Orazione Funerale, Florence 1574' (with an added note 'taken out – not contemp.'), no longer in the Broxbourne collection and most likely to be identified with one of several printed funeral orations for Cosimo I de' Medici, Grand Duke of Tuscany (see Ottavio Bandini, *Orazione funerale di m. Ottauio Bandini fiorentino. Da lui fatta e recitata il di XIX di Giugno MDLXXIV nell'esequie del sereniss. Cosimo de' Medici primo gran duca di Toscana* (Florence: Giorgio Marescoti, 1574); Benedetto Betti, *Orazione funerale publicamente recitata nelle esequie del sereniss. Cosimo Medici (* Florence: appresso gli heredi di Iacopo Giunti, 1574); Leonardo Salviati, *Orazione funerale del cavalier Lionardo Saluiati, da lui pubblicamente recitata nell'esequie del Serenissimo Cosimo Medici Granduca di Toscana . . . celebrate l'vltimo di d'aprile dell'anno 1574* (Florence: appresso i Giunti, 1574); another edition of the same (Florence: Bartolomeo Dermartelli, 1574)); cf. *EDIT16*, ed. Istituto Centrale per il Catalogo Unico (http://edit16.iccu.sbn.it, last

accessed 30 Apr. 2004). All that now remains is the printed cover, the pastedowns, and the remains of sewing supports. 212 × 156 × 2 mm. The printed book was originally sewn on three single-cord supports and cased in with no boards. Further strips of paper, which evidently served as flanges in the original endleaf construction, are visible underneath both pastedowns at the spine-edge. Although this appears to be the first use of the printed book covers, in the estimation of the annotator of Ehrman's ledger the binding was 'not contemporary' with the volume from 1574.

Binding: Kept in a cloth-covered portfolio gold-tooled on the upper board 'WOODCUT BINDING 1491'.

Provenance: Albert Ehrman (1890–1969); armorial book-plate; purchased in 1945 from Sotheby/McLeish for £24; ledger no. 'R 284'. Presented in 1978 by John Ehrman.

SHELFMARK: Broxb. 31.7.

XYL-7 St Barbara

[Southern Germany, *c.*1450–60]. Woodcut.

Schr. 1260d. St Barbara, with a halo, is portrayed standing, raising up a chalice with the host in her left hand, while she grips her robe with her right hand. Double-lined frame. Unique copy.

ILLS. *Illustrated Bartsch (Supplement)*, 164.1260–4; Bodleian Filmstrip Roll 245, no. 9.

REFS. Schreiber, *Handbuch*, VIII 75; Dodgson, *Ashmolean*, 32 (Bodl.6).

COPY

One sixteenth of a sheet. 110 × 75/6 mm (woodcut 72 × 54 mm). Chain-lines horizontal. No watermark. Printed in black ink on one side of the paper by rubbing. Coloured in dull brown, greenish yellow, and pink (all badly faded). The crown, nimbus, and chalice are gold over a red ground. Pasted to the upper pastedown, which is otherwise completely blank, of a paper manuscript in 4° of Rudolf von Liebegg (Rudolfus de Liebegg), *Pastorale novellum* (with glosses) (214 × 152 mm), written in a southern German cursive hand and dated 1418. The parchment pastedowns of the manuscript are the blank versos of charters, that inside the upper board with the name of an addressee 'Bertoldus'.

REFS. *SC* 21707; *Douce Legacy*, 168–70 no. 245; Watson, *Dated and Datable MSS Oxford*, no. 459; Nicholson no. 105.

Binding: Fifteenth-century inboard binding. 220 × 150 × 58 mm. Red, surface-stained tawed sheep over beech boards, the covering now much worn. One copper-alloy catch plate to upper board and a copper-alloy anchor plate to the lower board, the strap and clasp now lost. An intact iron, four-link chain with ring and staple is attached to the head-edge of the lower board. A rectangular patch on the upper board, lighter in colour than the surrounding leather, may indicate a lost label. Now kept in a brown linen-covered box made at the Bodleian and dated Apr. 1983.

Provenance: Würzburg, Bavaria, Conventual Franciscans, Inventio crucis. Francis Douce (1757–1834); armorial book-plate. Bequeathed in 1834. Acquired by Douce at an anonymous sale, which he recorded on the title-page of his copy of the catalogue as 'the property of Halbach' (London: Evans, 8 Feb. 1832), lot 752. The previous item in the sale catalogue, lot 751, is a similarly chained volume, MS. Douce 58, also containing a woodcut, for which see XYL-22, and has an octagonal, dark blue label on the spine, identical with that on the spine of this manuscript; MS.

Douce 58 is known to come from the library of the Franciscan convent in Würzburg.

SHELFMARK: MS. Douce 133, upper pastedown.

XYL-8 St Barbara, etc

XYL-8.1 St Barbara

[Germany (Augsburg?), c.1475]. Woodcut.
Schr. 1262a. St Barbara, crowned and with a halo, standing and holding a chalice with the sacrament in her right hand. Single-lined frame. Unique copy. This tiny woodcut, which appears to be unique, forms part of a larger set, of which otherwise only Schr. 1096 (The Madonna and Child in a glory), 1262a (St Barbara), 1336 (St Catherine of Alexandria), 1378 (St Christopher), 1493 (Mass of St Gregory), and 1741 (St Wolfgang) are known to survive. For similar woodcuts see XYL-10.1–5 and those printed in the upper borders of Augsburg calendars: Schr. 788 ([Johann Schönsperger], for the year 1497) and 3181 ([Johann Bämler, n.d.], for the year 1485; see Schreiber, *Manuel*, I 224; *Illustrated Bartsch (Supplement),* 163.788.

ILLS. *Illustrated Bartsch (Supplement)*, 164.1262–1; Bodleian Filmstrip Roll 245, no. 10(b).

REFS. Schreiber, *Manuel,* II 30; Schreiber, *Handbuch*, III 34; VIII 75; Dodgson, *Ashmolean*, 33 (Bodl.15); Nicholson no. 106.

COPY

A cutting, 36 × 31 mm (woodcut 35 × 29 mm). Chain-lines horizontal. The alignment of the paper suggests that XYL 8.1–4 may be cuttings from a larger printed item, presumably a calendar, printed on a chancery sheet. Traces of cut-away printing at the edges of XYL-8.2–4 indicate that the original printed sheet contained further woodcuts which have not been preserved. Printed in black ink in a press on one side of the paper. Coloured in bright crimson, pink, yellow, pale brown, and green. The fine condition of the four prints suggests that they survived to the nineteenth century within the covers of a book, but there is no other evidence of the context in which they came into the possession of their earliest recorded owner, who is likely to have been responsible for mounting them.

Pasted in modern times onto a postage-stamp size cutting from an incunable leaf (41 × 36 mm) and mounted between glass plates together with XYL-8.2–4. Kept in a dark blue case inscribed 'EARLY COL. PRINTS OF SAINTS', made for the Bodleian. 184 × 151 × 20 mm.
Provenance: Purchased from Antiquariat Caspar Haugg in 1891 (cat. 121, no. 232). See Library Bills, 18 Dec. 1891.

SHELFMARK: Arch. G. f.5(2).

XYL-8.2 St Catherine of Alexandria

[Germany (Augsburg?), *c*.1475]. Woodcut.
Schr. 1336. St Catherine, crowned and with a halo, standing and holding a wheel in her left hand and a raised naked sword in her right hand. Single-lined frame. One of three recorded copies, the others in London BM (Prints & Drawings) and that attested in the private collection of T. O. Mabbott, New York.

ILLS. *Illustrated Bartsch (Supplement)*, 164.1336; Bodleian Filmstrip Roll 245, no. 10(d).

REFS. Schreiber, *Manuel,* II 51; Schreiber, *Handbuch*, III 58–9; VIII 79 (incorrectly listed as no. 1335); Dodgson, *Ashmolean*, 33 (Bodl.16); Nicholson no. 111.

COPY

A cutting, 39 × 35 mm (woodcut 35 × 29 mm). Chain-lines horizontal. Printing and colouring as XYL-8.1.

Pasted in modern times onto a cutting of early paper with wormholes (50 × 55 mm), no printing evident on the mount. Mounted between glass plates together with XYL-8.1.3–4.
Provenance: Purchased from Antiquariat Caspar Haugg in 1891 (cat. 121, no. 232). See Library Bills, 18 Dec. 1891.

SHELFMARK: Arch. G. f.5(3).

XYL-8.3 St Gregory, Mass of

[Germany (Augsburg?), *c*.1475]. Woodcut.
Schr. 1493. St Gregory kneels before an altar, accompanied by a bishop, both facing to the left. Above the altar Christ appears as a half-length figure rising from the tomb, his hands raised. Single-lined frame. One of three recorded copies, the others in Munich GraphSlg and the leaf recorded by Schreiber in the private collection of Albert Cohn, Berlin.

ILLS. W. L. Schreiber, *Holzschnitte aus dem letzten Drittel des fünfzehnten Jahrhunderts in der Kgl. Graphischen Sammlung zu München*, part I, Einblattdrucke des fünfzehnten Jahrhunderts, 31 (Strasbourg, 1912), pl. 101 (Munich copy); Bodleian Filmstrip Roll 245, no. 10(c).

REFS. Schreiber, *Manuel,* II 106; Schreiber, *Handbuch*, III 116; VIII 89; Dodgson, *Ashmolean*, 33 (Bodl.17); Nicholson no. 110.

COPY

A cutting, 42 × 38 mm (woodcut 36 × 29 mm). Chain-lines horizontal. Printing and colouring as XYL-8.1.

Pasted in modern times onto a cutting from an incunable leaf printed in two columns (47 × 48 mm). Mounted between glass plates together with XYL-8.1–2.4.
Provenance: Purchased from Antiquariat Caspar Haugg in 1891 (cat. 121, no. 232). See Library Bills, 18 Dec. 1891.

SHELFMARK: Arch. G. f.5(4).

XYL-8.4 The Madonna and Child in a Glory

[Germany (Augsburg?), *c*.1475]. Woodcut.
Schr. 1096. The Virgin and child, standing on the crescent moon and surrounded by an aureole on a black ground. Single-lined frame. One of two recorded copies, the other in Munich GraphSlg.

ILLS. *Illustrated Bartsch (Supplement)*, 164.1096; Bodleian Filmstrip Roll 245, no. 10(a).

REFS. Schreiber, *Manuel*, I 325; III 250; Schreiber, *Handbuch*, II 139; VIII 64; Dodgson, *Ashmolean*, 33 (Bodl.14); Nicholson no. 14.

COPY

A cutting, 37 × 32 mm (woodcut 35 × 28 mm). Chain-lines horizontal. Printing and colouring as XYL-8.1.

Pasted in modern times onto a cutting from an incunable leaf printed in two columns (45 × 40 mm). Mounted between glass plates together with XYL-8.1–3.

Provenance: Purchased from Antiquariat Caspar Haugg in 1891 (cat. 121, no. 232). See Library Bills, 18 Dec. 1891.

SHELFMARK: Arch. G. f.5(1).

Bonacursus de Gloria, see under XYL-25 Johannes Metensis: *Turris sapientiae.*

Book Covers, see under XYL-3 Andrea, Zoan; XYL-4 Angel Playing the Lute; Judith; XYL-5 Annunciation to the Shepherds; Device of Jean Belot; XYL-23 St George; St Maurelius.

XYL-9 Calvary

[Netherlands or Lower Rhine, *c.*1480]. Metalcut (dotted print), with Latin inscriptions.

Schr. 2339 state II. The crucifixion of Christ, flanked by that of the two thieves, with the Virgin Mary, Mary Magdalen, John the Evangelist, Centurio, Longinus, and other figures. Christ, with halo and the crown of thorns, the cloth round his loins floating out to either side, is portrayed hanging on the cross, held in position by three nails and dominating the upper third of the picture. His blood flows from the five wounds. At the head of the cross part of an 'INRI' inscription in reverse is visible: 'N ᴼ I'. To the left the crucifixion of the good thief, facing the onlooker, tied by ropes to a T-cross constructed from roughly hewn tree stems; his soul is being drawn into heaven by an angel, a small winged figure emerging from a cloud. To the right the bad thief, his back to the onlooker and roped to a similarly constructed cross, whose soul has fallen prey to a devil, portrayed with a round mask-like face, long ears, and horns, emerging from a cloud. The lower part of the elongated stem of the cross is embraced from the left by Mary Magdalen, the central foreground figure. To her left John the Evangelist supports the swooning figure of the Virgin Mary, assisted by a third female figure, also with a halo. To the right of the cross Centurio and a soldier, in splendid and exotic costumes, stand in conversation. Behind the two groups in the foreground there are two further figures standing with their backs to the onlooker, to the left of the cross a woman with a halo, and to the right Longinus, who holds his lance upright, both looking out towards the city of Jerusalem, which can be seen in the background. In the Bodleian copy the picture is framed by a metalcut border of clouds and stars, set out in white against an intense black ground, with the evangelists' symbols in the four corners, accompanied by inscribed banderoles bearing their Latin names in reverse, the letters printed from right to left: 'se(n)nahoi', 'suehta[m]', 'sacul', and 'sucram'. Whereas 'INRI' and the inscriptions indicating the names of the evangelists are in reverse, the picture itself makes correct use of symbolic left and right. One of four recorded copies, the others in Gdańsk PAN, Munich GraphSlg, and Washington NatGal. This is the only copy with the border (described by Schreiber as state II). In his *Manuel* Schreiber localizes this metalcut on the Lower Rhine (Cologne) and dates it *c.*1475. In his later publications, however, he attributes it to the Master of Jesus in Bethany, whose workshop he locates in the Netherlands in the period 1465–85 (*Handbuch*, VII 79–80). Schramm XIV 3 mistakenly attributes the metalcut to the Mainz printers Schöffer and Fust (the printers of the *Canon Missae*, which is the host volume of the Oxford copy; see below).

ILLS. Schmidt, *Denkmale*, no. 81 (Munich copy); Schreiber, *Meisterwerke,* II pl. 107 (Bodleian copy); Schramm XIV, 3 and pl. 1 ill. 1 (Bodleian copy); Field, *Washington*, ill. 341 (Washington copy); Bodleian Filmstrip Roll 245, no. 18.

REFS. Schreiber, *Manuel*, III 53–4 (incorrectly listed as no. 2338 II); W. L. Schreiber, in Heitz, *Kanonbilder*, 8; Schreiber, *Meister der Metallschneidekunst*, 52–3; Schreiber, *Handbuch*, V 63; Field, *Washington*, no. 341; *The Origins of European Printmaking: Fifteenth-century Woodcuts and their Public*, ed. P. Parshall and R. Schoch, Exhibition catalogue, Washington NatGal and Nuremberg GermNM (in press, 2005).

COPY

Chancery sheet. 329 × 252 mm (328 × 251 mm), central image 238 × 179 mm. Chain-lines horizontal. The watermark, visible on the lower portion of the Magdalen's robe, is a small heart, surmounted by a cross; in the style of Briquet 4235 (Metz 1492), but closer in appearance to a large group of watermarks unknown to Briquet and attested for Frankfurt a.M. *c.*1450 in the Wasserzeichenkartei Piccard, Hauptstaatsarchiv Stuttgart Best. J 340, ('Herz, darüber Kreuz, relativ klein'), e.g. no. 32428 (Frankfurt a.M. 1449, *ex informatione* Peter Rückert); the metalcut cannot be as early as this evidence might suggest. Printed in black ink in a press on one side of the paper. There is a break, evidently already in the block from which the leaf was printed, in the lower portion of the border. Coloured in dark brown, yellow, and green. Cropped close to the printed area. Some damage has been incurred in the vicinity of stitching holes round the edges, used to hold the leaf in position. Attached by stitching (and formerly pasted) to the otherwise completely blank leaf [a$_6$ᵛ] preceding the 'Te igitur' in the *Canon Missae* printed on parchment by Johann Fust and Peter Schoeffer in Mainz in 1458 (407 × 283/4 mm, corresponding to royal folio); see M-284. This leaf was left blank by the printers to receive an illustration, conventionally a crucifixion. According to a note pasted inside the front cover, the *Canon Missae* of 1458 was extracted in Jan. 1887 from Douce's copy of the *Missale Moguntinum* printed by Peter Schoeffer on 3 Apr. 1493 in Mainz (M-259); the two parts of the volume contain marginal notes in the same early hand, indicating that they were united at an early date. A set of stitching holes on the edges of the metalcut, with no corresponding holes on fol. [a$_6$ᵛ] of the *Canon Missae*, indicates that the metalcut was at one time sewn into a different book, and that it was inserted at a later date into its present host volume. When W. Y. Ottley (†1836) saw the leaf, which he erroneously describes as a woodcut, it was already sewn to the blank leaf of Douce's *Canon Missae* as it is today. A handwritten note by E. W. B. Nicholson (†1912) in the Bodleian copy of W. Y. Ottley's *An Inquiry concerning the Invention of Printing* (shelfmark: 2582 d.3), 196, states that the leaf was at some time removed from the host volume and placed in an album, Douce Prints 210 ('Early wood-cuts biblical subjects', later shelfmark Douce Prints c. 26, now kept in the Ashmolean Museum; for a list of the Douce Prints albums and portfolios see Library Records d. 746), but was restored to its original place by him in 1886.

REFS. Ottley, *Invention of Printing*, 196; *Report on the Bodleian Library 1882–1887*, 50; Nicholson no. 75.

Binding: See M-284.

Provenance: Francis Douce (1757–1834). Bequeathed in 1834. There is no evidence that the metalcut was inserted into the *Canon Missae* before these items were acquired by Francis Douce. Old shelfmark: Douce 280. Formerly exhibited in one of the glass cases in the Picture Gallery (Upper Reading Room); see Library Records d. 1573, fol. 8ʳ [1931].

SHELFMARK: Arch. G b.4, fol. [a₆ᵛ].

St Catherine of Alexandria, see under XYL-8 St Barbara, etc.

XYL-10 St Catherine of Alexandria; Madonna and Child; Madonna and Child in a Glory; Monstrance; Visitation

[Germany (Augsburg?), *c.*1485–90]. Woodcut.

Schr. 60. The Visitation. Elisabeth, standing to the left, extends her hands to the Virgin, who is shown standing to the right in the doorway of a building. Both have haloes. A tower and steeple can be seen in the background. Single-lined frame. One of three recorded copies, the others in London BM (Prints & Drawings) and Munich GraphSlg.

ILLS. *Illustrated Bartsch (Supplement)*, 161.60 (Munich copy); 164.1067 (all five images, Bodleian copy); Bodleian Filmstrip Roll 245, no. 19.

REFS. Schreiber, *Manuel*, I 20; Schreiber, *Handbuch*, I 26; Dodgson, *Ashmolean*, 32 (Bodl.9); Schreiber, *Handbuch*, VIII 7; Nicholson no. 9.

Schr. 1067. Madonna and child. The Virgin, with crown and halo, is seated, holding the naked Christ child, who stands on her left knee. The image belongs to the same set as XYL-10.1. Single-lined frame on three sides, a double line at the top. Unique copy.

ILLS. *Illustrated Bartsch (Supplement)*, 164.1067; Bodleian Filmstrip Roll 245, no. 19.

REFS. Schreiber, *Manuel*, I 318; Schreiber, *Handbuch,* II 130; Dodgson, *Ashmolean*, 32 (Bodl.10); Schreiber, *Handbuch*, VIII 62; Nicholson no. 17.

Schr. 1082. Madonna and child in a glory. The Virgin, with crown and halo, is standing, holding the naked Christ child in her arms. He stretches out his right arm to touch her chin. In the background a glory, depicted as a circle of flames. Single-lined frame. One of two recorded copies, the other formerly in the Wünsch collection in Währing (Vienna).

ILLS. *Illustrated Bartsch (Supplement)*, 164.1067; Bodleian Filmstrip Roll 245, no. 19.

REFS. Schreiber, *Manuel*, I 322; Schreiber, *Handbuch,* II 135; Dodgson, *Ashmolean*, 32 (Bodl.11); Schreiber, *Handbuch*, VIII 63; *Illustrated Bartsch (Supplement)*, 164.1082; Nicholson no. 19.

Schr. 1335. St Catherine of Alexandria. She is shown crowned and with a halo, standing and holding a raised naked sword in her left hand. With her right hand she grasps her cloak. Single-lined frame. One of six recorded copies, the others in Augsburg SB, London BM (Prints & Drawings), Munich BSB (two copies, the second formerly in Prince Liechtenstein's collection in Vienna), and Munich GraphSlg.

ILLS. Schramm III 759 (Munich BSB copy); *Illustrated Bartsch (Supplement)*, 163.788 (Munich GraphSlg copy); 164.1067 (Bodleian copy); 164.1074–1 (Munich BSB copy); Bodleian Filmstrip Roll 245, no. 19.

REFS. Schreiber, *Manuel*, II 51; Schreiber, *Handbuch*, III 58; Dodgson, *Ashmolean*, 32 (Bodl.12); Schreiber, *Handbuch*, VIII 79; *Illustrated Bartsch (Supplement)*, 164.1335; Nicholson no. 112.

Schr. 1941. Monstrance. The cylindrical ostensorium, in which the sacrament is displayed, stands on a quatrefoil base, surmounted by a pinnacle and flanked by two pairs of columns with pinnacles. Single-lined frame on three sides, a double line at the top. One of three recorded copies, the others in London BM (Prints & Drawings) and Munich GraphSlg.

ILLS. *Illustrated Bartsch (Supplement)*, 164.1067; McKitterick, *Print*, 58 fig. 9; Bodleian filmstrip Roll 245, no. 19.

REFS. Schreiber, *Manuel*, II 290; Schreiber, *Handbuch*, IV 92; Dodgson, *Ashmolean*, 32 (Bodl.13); Nicholson no. 99.

These five woodcuts belong to a larger set described by Schreiber, *Manuel*, I 20, as Augsburg work of *c.*1490, which were mostly used for the illustration of calendars and comprise Schr. 60, 80, 112, 576, 623, 629, 749, 1067, 1082, 1335, 1492, 1835, and 1941. Schr. 1335 occurs in a set of images printed on a calendar broadside for 1485, attributed to Master Joß Hordt of Augsburg, and printed with the types of Johann Bämler of Augsburg; see *Illustrated Bartsch (Supplement)*, 164.1074–1 (unique copy in Munich BSB). Schr. 60, 1335, 1492, and 1941 are all included in a calendar broadside of very similar design printed with the types of Hans Schoensperger of Augsburg for the year 1497; *Illustrated Bartsch (Supplement)*, 164.788 (unique copy in Munich GraphSlg). For a comparable item see XYL-8.1–4.

COPY

The oblong paper strip on which the five woodcuts are printed side by side, in the order as listed above, is a cut-out from a larger sheet, present dimensions 45 × 147 mm (printed area of the woodcuts 41 × 26 mm, 42 × 29 mm, 41 × 25 mm, 44 × 28 mm, 44 × 28 mm). Chain-lines horizontal. No watermark. Printed in black ink in a press on one side of the paper. Coloured in green, dark red, yellow, and pale brown. The first image is partly torn away at top and bottom, the second only at the bottom. Several wormholes. There are traces of paste on the reverse, which also contains pencil notes indicating the acquisition from Ludwig Rosenthal and the Schreiber numbers. The arrangement of the images, side by side to form a strip, corresponds exactly to that attested in the typographic broadside calendars made by late fifteenth-century Augsburg printers, as indicated above, and it is clear that this is a cutting from such a leaf.

Binding: Mounted between glass plates and kept in a dark purple case, made for the Bodleian and inscribed 'EARLY COL. PRINTS OF SAINTS'. 198 × 85 × 19 mm.

Provenance: Ludwig Rosenthal (1840–1928); in his possession when first mentioned by Schreiber in 1892. Purchased in 1893 from Rosenthal's Cat. 90, no. 8.

SHELFMARK: Arch. G f.8.

XYL-11 Christ as Man of Sorrows ('Image of Pity')

[England, *c*.1490]. Woodcut with Greek and English inscriptions.

Schr. 866b. Christ as Man of Sorrows, half-length, positioned in front of the cross, with long hair, eyes half open, his head inclined to his right, arms crossed, showing the wounds of his hands and side, flanked by the lance and reed and sponge, and surrounded at the top, left and right by a border, made up originally of either 17 or 18 compartments with instruments of the Passion. The inscription on the tablet over the cross is in Greek and reads 'ὁ ΒΆΣΙΛΛΕΎΣ: ΗΌΛΌ: ξ'Η̇' (a corruption, with incorrect word division, of ὁ βασιλεὺς τῆς δόξης, 'the king of glory'; Ps 23,7), as on the icon at S. Croce in Gerusalemme in Rome; see W. Mersmann, *Der Schmerzensmann* (Düsseldorf, 1952), pp. VI–VII; D. I. Pallas, *Die Passion und Bestattung Christi in Byzanz. Der Ritus–das Bild* (Munich, 1965), 197ff., 229–30; Bertelli, 'The *Image of Pity* in Santa Croce', *passim*; H. Belting, *Das Bild und sein Publikum im Mittelalter. Form und Funktion früher Bildtafeln der Passion* (Berlin, 1981), 66–7, 159–60, 308. A closely related English painted image of the Man of Sorrows, with the same Greek inscription, but without the arms of the Passion and not necessarily copied from the same Byzantine model, is contained in London BL, Add. MS. 37049, fol. 2^r (illustrated by Bertelli, pl. 15); the reading τῆς with τ-ῆ ligature explains the misreading of τῆς as ΗΌ in the woodcuts. The panel beneath the Man of Sorrows contains the English text of an indulgence extending over seven lines and granting a remission of [thirty-]two thousand, seven hundred [and fifty-five years] purgatory for the performance of a devotion before the image: 'To þem þat before þis yma|ge off pyte. Deuoutly. v. ty|mes say. p̄r̄ n̄r̄ & aue. Pite|[ous]ly beholding þies ar[mes of Chris]tes passion. Ar' | [graunted xxx].ij.M.vij.C. | [& lv. yeres] off pardon.' All enclosed in a double-lined frame. Unique copy. Whereas Schreiber dates this impression *c*.1470–80, Hodnett more plausibly prefers a later date 'c. 1490?' and localizes it to the north of England. For this variant of the Man of Sorrows, two of them found in printed primers (London: William Caxton, [1490], Hodnett 350; London: Wynkyn de Worde, [1494], Hodnett 390), the rest single-leaf woodcuts, see Bradshaw, 'Image of Pity', the text of the indulgence at 89–90, here specifying a Credo as well as the five Paternosters and Aves; Dodgson, *English Woodcuts*, 7–9 nos 1–10; *STC* 14077c.6–14A. Bertelli presents further material and plausibly associates the diffusion of the cult of this image with the Carthusian order.

ILLS. Dodgson, 'English Devotional Woodcuts', pl. XXXV (b); Dodgson, *English Woodcuts*, fig. 3; *Illustrated Bartsch (Supplement)*, 163.866–2; Bodleian Filmstrip Roll 245, no. 5.

REFS. Dodgson, *Ashmolean*, 33–4 (Bodl.19); Dodgson, 'English Devotional Woodcuts', 99; Schreiber, *Handbuch*, VIII 46; Dodgson, *English Woodcuts*, 7 no. 3; C. Bertelli, 'The *Image of Pity* in Santa Croce in Gerusalemme', in *Essays in the History of Art presented to Rudolf Wittkower*, ed. D. Fraser and others (London, 1967), 40–55 and plates, at 48–9 with note 59; *STC* 14077c.7; Hodnett no. 2511; Nicholson no. 73.

COPY

One eighth of a chancery sheet. 155 × *c*.107 mm (woodcut 132 × 89 mm). Chain-lines vertical. No watermark. Printed in pale brown ink on one side of the paper by rubbing. Coloured in red,

pink, yellow, green, blue, grey, and black, the wounds in Christ's side and on his hands emphasized in red. Badly torn, so that much of the left-hand edge and the lower left-hand corner are lost. The bottom line of text is partly scored through. Numerous prickings in the outer margins indicate that the leaf was at one time sewn to a backing, probably a page of a manuscript. Pasted onto a paper mount attached to fol. 5^r of a nineteenth-century guard-book.

The woodcut was removed in 1894 from MS. Bodl. 850, where it was pasted to the otherwise completely blank recto of the lower flyleaf (fol. 109^r). It was first noticed by E. Gordon Duff in 1886. The manuscript, datable on the basis of its illumination to the third quarter of the fifteenth century, is a Latin book of hours, with a Sarum calendar and an appendix of English and Latin prayers. At the end of the manuscript, on the pages immediately before the leaf to which the woodcut was pasted, there are further additions: an 'Oratio de sancta Trinitate', *incipit*: 'Domine deus omnipotens pater et filius et spiritus sanctus da michi famulo tuo N victoriam contra omnes inimicos . . .' (fol. 107^v, with an English indulgence); '‹O› domine ihesu christe fili dei viui qui in cruce suspensus fuisti . . . Libera me domine iotha etha zemachi rozima sicut liberasti tres pueros . . .' (fols 107^v–108^r); 'Cum inter homines veneris Pantassereum in mente hanc oracionem dicendo et omne gaudium tibi agent . . .' (fol. 108^v); 'Omnipotens sempiterne deus qui infirma mundi elegis vt forcia queque confundis concede propicius mihi . . .' (fol. 108^v); finally the Lord's prayer in English (fol. 108^v, sixteenth-century addition). The host volume has a late sixteenth-century inboard gold-tooled centrepiece binding, probably English. Tawed calf leather over beech boards with an inner bevel. 217 × 157 × 7 mm. The gold tooling is executed with a single fillet, an oval centrepiece, and two small tools. The upper board has two holes and a rust mark at the lower fore-edge indicating a Bodleian Library chain staple, now missing. The spine has the shelfmark annotations: '850' in black paint; 'Med' in ink; and 'SVP: ART | d: 55' and 'ARCH: | F. 5', both gold-tooled.

REFS. *SC* 2604; Pächt–Alexander III no. 1087.

Binding: Late nineteenth-century (1894?) blank book, housing two woodcuts, bound as an inboard binding for the Bodleian. Brown cloth over strawboards. 224 × 157 × 7 mm. The spine was originally gold-tooled with the title 'ENGLISH WOODCUT IMAGE OF PITY 15th CENT.' Later erasures of the tooling and then the addition of an 's' changed the tooled title to 'WOODCUTS 15th CENT.' These changes were probably carried out when XYL-36 was added to the binding in 1920.

Provenance: Notes in the calendar, with dates, suggest that the host volume may have belonged to the families of Byddey (1512), Gavell (1538), and Sidney (1482–1554). The birth of Sir Philip Sidney in 1554 is recorded on fol. xi^r. In the Bodleian Library by 1620; see *SC* I 103.

SHELFMARK: Arch. G e.35(1).

XYL-12 Christ as Man of Sorrows ('Image of Pity')

[England, *c*. 1480–90]. Woodcut with Greek and English inscriptions.

Schr. 873a. Christ as Man of Sorrows, positioned in front of the cross, half-length, with flowing hair, eyes half open, his head inclined to his right, arms crossed, showing the wounds on his hands and side. The inscription on the tablet over the cross is in Greek, and reads 'ΒΑΣΊΛΛΕΎΣ: ΗΟΛΟ: ξ[:]:' (a corruption of ὁ

βασιλεὺς τῆς δόξης); see XYL-11. On either side of Christ's head, above the cross-bar, are inscribed the words 'IC. XC.'. The panel beneath the image contained the text of an indulgence, extending over four lines, now completely deleted. Double-lined frame, diagonal shading top and left. Unique copy. It seems certain, on the basis of the parallels assembled by Bradshaw and Dodgson (see XYL-11), that the text was an indulgence of 32,755 years in English. This may be the earliest surviving example of a woodcut Man of Sorrows from England.

ILLS. Dodgson, 'English Devotional Woodcuts', pl. XXXV (a); Dodgson, *English Woodcuts*, fig. 1; *Illustrated Bartsch (Supplement)*, 163.873–1.

REFS. Dodgson, *Ashmolean*, 33 (Bodl.18); Dodgson, 'English Devotional Woodcuts', 98–9; Schreiber, *Handbuch*, VIII 48; Hind II 737–8; Dodgson, *English Woodcuts*, 7 no. 1; *STC* 14077c.8A; Hodnett no. 2505; Nicholson no. 71.

COPY

One eighth of a chancery sheet. 147 × 99 mm (woodcut 95 × 66 mm). Chain-lines vertical. No watermark visible. Printed in pale brown ink on one side of the paper by rubbing. Uncoloured. The inscription has been rendered totally illegible by an evidently deliberate act of mutilation. Badly torn, especially top left and bottom right, with resultant loss of parts of the woodcut. Also some worm-holes. The woodcut is attached to the original upper pastedown (fol. i^v), which is otherwise completely blank, of MS. Bodl. 939, a late fifteenth-century parchment manuscript containing a calendar, private prayers, psalms and devotions in Latin, individual items in English and a heading in French (fol. 84^r), illuminated with decorated borders and 13 historiated initials (others cut out). The illumination is most likely Flemish. The leaf bearing the woodcut is the first of an added quire with Latin prayers (fol. i, 1–5, text fols 1^r–4^v, fol. 5^r/v ruled but blank), which precedes the calendar; its illumination is similar in style but clearly distinguishable from the minor decoration in the main body of the manuscript. The text facing the image, appropriately, is a commemoration of the Holy Cross, *incipit*: 'Signum sancte crucis + defendat me ab malis presentibus preteritis et futuris interioribus et exterioribus . . .' (fol. 1^r). See Haimerl 91; printed in Nicolaus Salicetus, *Liber meditationum ac orationum devotarum qui Antidotarius anime dicitur* (Strasbourg: Johann Grüninger, 1490; S-008), fol. 41ra-va. The script is probably English rather than Flemish (as suggested in *SC*) and datable, like the illumination, to the last quarter of the fifteenth century.

REFS. *SC* 27691; Pächt–Alexander I no. 377.
Binding: Contemporary blind-tooled inboard binding, later rebacked. 204 × 143 × 38 mm. Brown tanned calf over gently bevelled oak boards. The original parchment pastedowns are now lifted, and separate paper board sheets have been added to replace them. All tooling is blind, executed with a single and a three-line fillet and four tools: small square stamp with fleur-de-lis and crown; fleur-de-lis; larger square stamp with fleur-de-lis, crown, and four stars; circular stamp with a hybrid dragon-man; the first three of these are identifiable as tools used by Oldham's Binder D (attested *c*.1483–6), for which see Oldham, *Blind-stamped Bindings*, pl. XXVI nos 364, 370, 377 (*ex informatione* Mirjam Foot). The upper board preserves the stub of a tanned-leather strap in a recess, anchored by one decorative copper-alloy nail and one iron nail with washer. A copper-alloy catch plate is anchored to the lower board by two copper-alloy pins.

Both boards have other holes and scars around their current furniture, indicating that alterations were made at an early date. Rebacked with brown tanned leather; the trimmed original spine is mounted on the rebacked spine. There is nothing to suggest that the binding is Flemish, as suggested in *SC*.
Provenance: Eleanor ('Elina', 'Alienora'), unidentified (fl. 1470–80). The main part of the book (fols 6^r–11^v, 22^r–88^r), which was intended for the use of a woman, whose name is repeatedly mentioned in the prayers on fols 76^r–83^r, is probably Flemish, to judge from the style of illumination, but made for an English patron, as indicated by the calendar, whose script and illumination are consonant with the body of the book. 'Elina' was speculatively identified by Falconer Madan in *SC* V 338 as Eleanor Nevil, granddaughter of John of Gaunt. The calendar, which follows an English use, is not distinctive except for the unusual (Flemish?) spelling 'Zwilchin(us)' for St Swithin at 15 July. Napier's suggestion, reported in *SC,* that the English vernacular texts contained in two added blocks of leaves, fols 12–21 and 89–122, of which 120^v–122^v are an addition of Latin prayers relating to the plague, might have been written in the northern Midlands is not supported by linguistic evidence (*ex informatione* Anne Hudson). The quire with the woodcut, although written in a different style from these leaves, may also have been added in England. Nathaniel Crynes, M.A., of St John's College, Oxford (1686–1745). Presented in 1736.
SHELFMARK: MS. Bodl. 939, fol. i^v.

XYL-13 Christ as Man of Sorrows ('Image of Pity')
[England (Syon Abbey?), *c*.1499]. Woodcut, with English inscription.

Schr. 858. Christ as Man of Sorrows, half-length, with flowing hair, eyes open, his head inclined to the right, arms crossed, showing the wounds on his hands and in his side, flanked by the lance and the reed and sponge, and surrounded by a border of 22 compartments with instruments of the Passion. The inscription on the tablet over the cross reads 'I.N.R.I'. The panel beneath the Man of Sorrows contains the English text of an indulgence extending over six lines and granting a remission of 32,755 years for the performance of a devotion before the image: 'To them that before this yma=|ge of pyte deuoutly say fyue | Pater noster fyue Aueys & a Cred=|o pytously beholdyng these armes | of xps passyon ar graunted xxxii | M.vii C.&.lv. yeres of pardon'. All enclosed in a single-lined frame. See Bradshaw, 'Image of Pity', 89, who records this text accompanying a Man of Sorrows prefixed to the Psalms of the Passion in Caxton's *c*.1487 edition of the *Primer*. The woodcut is a unique copy.

ILLS. Dodgson, 'English Devotional Woodcuts', pl. XXXV (c); Hodnett ('Additions and Corrections'), fig. 17; Dodgson, *English Woodcuts*, fig. 9; *Illustrated Bartsch (Supplement)*, 163.858; Duffy, 'Devotion', fig. 4; Duffy, *Altars*, fig. 85; *Image of Christ*, ed. G. Finaldi (London, 2000), 152–5 (with plate); Bodleian Filmstrip Roll 245, no. 1.

REFS. Schreiber, *Manuel*, I 247; Schreiber, *Handbuch*, II 45; Dodgson, *Ashmolean*, 34 (Bodl.20); Dodgson, 'English Devotional Woodcuts', 96 and 99 (no. 7); Dodgson, *English Woodcuts*, 8; *STC* 14077c.13; Hodnett no. 2513; *Image of Christ*, 152–5; Duffy, 'Devotion', 26; Nicholson no. 82.

Chancery half-sheet. 225 × *c*.180 mm (woodcut 222 × 140 mm). Chain-lines vertical. The watermark is a unicorn, identifiable as the same stock of paper as that used by Wynkyn de Worde in his third edition of the *Quattuor sermones*, datable to [1499] (unique copy in London BL, Duff 318); *ex informatione* Paul Needham. Printed in black ink in a press on one side of the paper. Uncoloured. The English text has been scored through. The lower part torn and repaired.

One of a set of three independently produced woodcuts, XYL-30 (Pietà), XYL-13 (Christ as Man of Sorrows), and XYL-19 (Death and the Last Judgement, with an inscription relating to Syon Abbey), forming the opening leaves of MS. Rawl. D. 403. The printed pages are the versos of fols 1–3, and stubs of these three leaves can be found at the end of the first quire of the manuscript, between fols 16 and 17. MS. Rawl. D. 403 is a paper manuscript in 4° (225 × 160 mm), written by a single hand datable on palaeographic grounds *c*.1490–1510, containing as the main text an otherwise unrecorded Latin devotional treatise entitled *Liber mortis et vite* (fols 4ʳ–103ᵛ, *incipit*: 'Quomodo infirmi se occupent. vel se occupare debent. aut qualiter se exerceant. docemur vtique per exempla sanctorum patrum. . . .'), which was copied by a deacon or brother resident in the Birgittine convent of Syon: 'per Johannem cuius habitacio est in syon' (fol. 103ᵛ). Corrections and additions suggest the manuscript may be an autograph. That the text was composed for the use of Birgittines is suggested by the fact that St Birgitta is placed first in the list of saints after Mary (fol. 66ʳ). It is followed by two shorter devotional treatises, also in Latin, the *Effusio languentis spiritus in pium Jesum* (fols 104ʳ–108ᵛ, *incipit*: 'Ueni mi iustissime iudex. veni mi dilectissime rex. . . .') and the *Meditationes passionis domini nostri Jhesu Cristi ad omnes horas cum orationibus* (fols 109ʳ–123ʳ, *incipit*: 'Hora matutina meditare ac considera magestatem excelsam domini nostri ihesu christi. atque eius humilitatem profundam . . .'). The paper stocks used for the three woodcuts are different (that for the present item being the only one with an identifiable and datable watermark), but all three are printed on half-sheets of fine paper, whereas the manuscript is on thicker paper and chancery 4°. The rectos of the printed leaves are inscribed in the same hand as the rest of the manuscript with Latin prayers, relating thematically to the facing woodcuts, as well as to the content of the work that follows, suggesting that they are not later additions, but rather part of the volume as originally conceived. Fol. 1ʳ has a Latin devotion to St Birgitta (*incipit*: '‹G›aude sponsa ihesu cristi. o quam felix que fuisti digna tali nomine. Gaude christo tibi teste. sancte prodis et honeste claro regum germine . . .'; '‹D›eus qui ecclesiam tuam per beatam birgittam sacris illuminare dignatus es . . .'); whereas the 'Gaude' is not otherwise recorded, the concluding prayer can be found in the *The Bridgettine Breviary of Syon Abbey. From the MS. with English Rubrics F.4.11 at Magdalene College, Cambridge*, ed. A. J. Collins, Henry Bradshaw Society, 96 (London, 1969), 32 and 139. These texts are likely to have been related to a preceding page now lost and possibly containing a further woodcut. Fol. 2ʳ, facing the Pietà (XYL-30), is inscribed with a Latin hymn to the Virgin: '‹A›ue mundi spes maria aue mitis aue pia aue plena gratia. Aue virgo singularis' (closely related to Chevalier, *Rep. hymn.* 1974; *AH* 32,38 no. 24). Fol. 3ʳ, facing the Man of Sorrows (XYL-13), is appropriately inscribed with the Seven Prayers of St Gregory (*incipit*: 'domine ihesu criste adoro te in cruce pendentem . . .', as

printed by Leroquais, *Livres d'heures*, II 345); see Duffy, *Altars*, 239–40; G. Roth, 'Die Gregoriusmesse und das Gebet "Adoro te in cruce pendentem" im Einblattdruck. Legendenstoff, bildliche Verarbeitung und Texttradition am Beispiel des Monogrammisten d. Mit Text- abdrucken', in *Einblattdrucke des 15. und frühen 16. Jahr- hunderts. Probleme, Perspektiven, Fallstudien*, ed. V. Honemann and others (Tübingen, 2000), 277–324. The woodcut of Death and the Last Judgement (XYL-19) faces the opening page of the *Liber mortis et vite*, where in chapter 1 the sick are urged to remember the Last Judgement.

Binding: Late nineteenth-century or early twentieth-century inboard hollow-back binding made for the Bodleian Library. 235 × 168 × 23 mm. Half-bound in maroon morocco, sided with black cloth, over millboard. The edges of the textblock are untrimmed and retain their deckles to the tail and fore-edges. The manuscript was originally bound in a limp parchment wrapper inscribed on the upper cover 'Mariale' and 'Liber mortis et vite'. The wrapper is now folded and sewn into the binding after fol. 123. The wrapper has four sets of irregular holes across the spine indicating a long-stitch structure. The upper cover extended some 45 mm beyond the fore-edge to provide a fore-edge flap.

Provenance: Syon Abbey, Middlesex, Birgittines. Richard Rawlinson (1690–1755). Bequeathed in 1755. Although the manuscript appears to have been made for Syon, it is not clear how long it remained there. There is no ex-libris, and no evidence to attribute it specifically to the men's or the women's library (de Hamel, 'Syon Abbey', 120). This is one of several cases in which printed devotional materials are known to have been incorporated into the early books, both manuscript and print, of Syon Abbey; see C. de Hamel, 'The Medieval Manuscripts of Syon Abbey, and their Dispersal', in *Syon Abbey. The Library of the Bridgettine Nuns and their Peregrinations after the Reformation*, with an introduction by J. M. Robinson, Roxburghe Club ([London], 1991), 48–133, at 100; M. C. Erler, 'Pasted-in Embellishments in English Manuscripts and Printed Books *c*.1480–1533', *Library*, 6th series, 14 (1992), 185–206, at 196.

SHELFMARK: MS. Rawl. D. 403, fol. 2ᵛ.

XYL-14 Christ before Caiaphas (or Annas); Christ before Pilate

XYL-14.1 Christ before Caiaphas (or Annas)
Fragment.

[Southern Germany, *c*.1460]. Metalcut (dotted print).

Schr. 2269c. Only a small portion of this unique item has been preserved, with the result that the identification of the scene depicted remains uncertain. On the right we see a heavily bearded figure in exotic garb, enthroned, wearing a Phrygian hat, and carrying a baton or sceptre in his left hand. The background is formed by a curtain of rich brocade and the diagonal lines of a roof. Executed with punches and cross-hatching. As Pilate is portrayed without a beard in XYL-14.2, which clearly belongs to the same set of metalcuts, and as this figure is lacking the attributes of kingship, such as would give a positive indication of Herod, this is most likely the remains of a picture of Christ appearing in bondage before Caiaphas or Annas. Nicholson and Van Dijk identify the figure as Herod; Schreiber suggests Pilate. Unique copy. This and the following item appear to be the only remnants of a fourth metalcut Passion cycle, in the same style and format as the *Stöger-*

Passion (XYL-1), the Chicago *Passion*, and the Riga *Passion*, as discussed in the survey by Field, 'Art Institute' (without mention of these two Bodleian leaves). Considered by Schreiber to be Upper Rhenish, possibly an early work of the Master of the Aachen Madonna (with his distinctive treatment of eyes and eyebrows), but, as Field notes, Schreiber's attribution of metalcuts to this region is largely based on his interpretation of the *Stöger-Passion*, which is now questioned by P. Schmidt (see XYL-1.1).

REFS. Schreiber, *Handbuch*, V 37; Nicholson no. 57.

COPY

A fragment, probably printed on one eighth of a chancery sheet. 67 × 31 mm. Chain-lines vertical. No watermark. Printed in black ink on one side of the paper in a press. Coloured in yellow, dark red, blue, and green. All that survives of the metalcut is a vertical strip from the right-hand upper portion of the image, showing part of a seated figure. The damage is the result of tearing, no doubt deliberate. Attached to the original upper pastedown (fol. iᵛ), which is otherwise completely blank, of a small-format book of hours on parchment (106 × 75 mm), written in the third quarter of the fifteenth century for the use of a certain 'Guillermus' (fols 82ᵛ, 83ʳ, and 84ᵛ). Several leaves with miniatures and illuminated borders have been removed; illuminated borders are preserved on fols 93ʳ, 97ᵛ, and 102ᵛ. Script, illumination, and the calendar (with a mixture of Rouen and Sarum saints) indicate that the book is likely to have been written in France for an English patron. A note by E. W. B. Nicholson dated 30 Dec. 1886 records the text of a fifteenth-century English inscription 'the horse was delyuerd xviij daye of marce' on the lower pastedown, over which XYL-14.2 has been pasted; this is evidence that the metalcuts, although undoubtedly pasted into the volume at a very early date, did not form part of the book at the time the manuscript received its present binding.

REFS. *SC* 6489; Van Dijk IV 107.

Binding: Fifteenth-century blind-tooled inboard binding, later rebacked. 112 × 85 × 33 mm. Mid-brown tanned hair-sheep (?) over beech boards. The covering leather is now much darker; see the upper turn-ins for the original colour. All tooling is blind, executed with a four-line fillet and three tools: square stamp with dragon; indistinct circular stamp (angel?); indistinct rectangular stamp (foliage). The original upper parchment pastedown has been lifted. Each board has a single recess with three nail-holes and a later larger hole through the board. No furniture now survives. Rebacked with mid-brown tanned leather. Part of the original spine, bearing the shelfmark '133' in white paint, is now mounted on the inner face of the upper board.

Provenance: Robard Toteayd of Bury (fl. *c*.1500); see the seven-line strophic inscription in English recording the donation of the book and requesting prayers for the former owner: 'Bokys and preyer moche profytabyll be . . .' (fol. 150ʳ). John Mannyng (fl. early sixteenth century); inscription at fol. 150ʳ: 'John Mannynḡ hys boeke'. Thomas Barlow (1607–91); inscription 'Liber Thome Barlow è collegio Reg. Oxon. 1647'. Bequeathed in 1691. Other names associated with the manuscript are Thomas White, whose death on 26 Oct. 1460 is recorded in the calendar on fol. 10, and William Milett, whose birth on 16 Sept. 1474 is recorded on fol. 149ᵛ. Former Bodleian shelfmarks: MS. Liturg. 133; MS. Linc. 47.

SHELFMARK: MS. Barlow 47, fol. iᵛ.

XYL-14.2　Christ before Pilate

[Southern Germany, *c*.1460]. Metalcut (dotted print) with Latin inscription.

Schr. 2273a. Christ before Pilate, who washes his hands. Christ is shown with a halo, wearing a long robe, standing to the left, held by a soldier in armour. His hands are bound. To the right Pilate, a beardless figure wearing a Phrygian hat, sits on a throne washing his hands in a bowl. The man to his right wears a hat. The man to his left pours water on his hands. The background is formed by a curtain and an arched vault. At the top an inscription, white on black and framed with a double line, reads 'Innocens . Sum . in . isto . homi' (based on Mt 27,24: 'Innocens ego sum a sanguine iusti huius'); see Schr. 2273. Executed in black on white, using punches and cross-hatching. Unique copy. Part of the same, otherwise unattested metalcut Passion cycle as XYL-14.1. Described by Schreiber as an early Upper Rhenish metalcut, possibly an early work of the Master of the Aachen Madonna.

ILLS. Bodleian Filmstrip Roll 245, no. 13.

REFS. Schreiber, *Handbuch*, V 38–9; Griese (in preparation); Nicholson no. 58.

COPY

One eighth of a chancery sheet. 105 × 75 mm (metalcut 103 × 74 mm). Chain-lines not visible. No watermark (Nicholson). Printed in black ink on one side of the paper in a press. Coloured in yellow, dark red, blue, and green. Some damage on the outer edge to the right. Pasted inside the lower board of the same book of hours as XYL-14.1. A note in the hand of E. W. B. Nicholson (1849–1912), dated 30 Dec. 1886, states that this item had been transferred to an album, Douce Prints 210 (now Douce Prints c. 26 in the Ashmolean Museum, see XYL-9), and that it was restored to the original host volume by him.

Binding and provenance: See XYL-14.1 for details.

SHELFMARK: MS. Barlow 47, lower pastedown.

XYL-15　Christ blesses a Monk

[France (?), *c*.1500]. Woodcut with Latin inscription.

Schr. 837n. The risen Christ stands facing the onlooker on the right of the image, holding a cross staff in his left hand and displaying his wounds. He is portrayed as if hovering above the ground, his right hand raised in blessing. To his right a smaller, tonsured figure kneels before him in prayer. In the background a walled town with two church steeples. Inscribed on a banderole is the petition 'Te petimus criste no|bis faueas p(er)egrinis D S', whereby the kneeling figure seeks protection for pilgrims. Double-lined frame. Unique copy. The attribution to a French (?) workshop is on stylistic grounds. Whereas Dodgson favours a date *c*.1480–90, Schreiber places the woodcut *c*.1500.

ILLS. *Illustrated Bartsch (Supplement)*, 163.837–2; Bodleian Filmstrip Roll 245, no. 20.

REFS. Dodgson, *Ashmolean,* 31 (Bodl.3); Schreiber, *Handbuch*, VIII 45; Griese (in preparation); Nicholson no. 95.

COPY

One eighth of a chancery sheet. 130 × 84 mm (woodcut 123 × 64 mm). Chain-lines vertical. Nicholson's note 'Not enough of the watermark left' cannot be substantiated. Printed in pale grey ink by rubbing on one side of the paper. The colouring, which is unlikely to be original, is in light blue, mauve, pale yellow, green,

blue-black, gold, black, purple, dark grey, deep red, and brown. The five wounds are picked out in deep red to give them special prominence. Closely trimmed at the top, but with wider margins to the left and right. Stitching holes on the right-hand edge suggest that the leaf may at some time have formed part of a codex in 8°, supporting the view that in its present context the image has been reused.

The woodcut is one of an extensive series of devotional images, only five of which are preserved, that were added to a sixteenth-century Sarum primer: *Hore beatissime virginis Marie/secundum vsum Sarisbu(riensem) totaliter ad longum cum multis pulcherrimis orationibus et indulgentiis iam vltimo adiectis* (Paris: Franciscus Regnault, 1534, 4°, 237 × 172 mm); Hoskins 34 no. 89. Tipped in at the front of the book are three leaves, of which fols i^r– ii^v contain a list of 19 obits of members of the Radcliffe family of Ordsall in Lancashire for the period 1548–78, giving special prominence to Sir Alexander Radcliffe (†1548), his wife Alice (†1552), and their children William (†1568), Alexander (†1570), John (†1560), Eleanor (†1557) wife of Sir Richard Molyneux (†1568), and Elizabeth (†1576), who may have been responsible for establishing this record of her family history; for the Radcliffes see C. P. Hampson, *The Book of the Radclyffes* (Edinburgh, 1940), esp. 148–57; W. Langton, *The Visitation of Lancashire and a Part of Cheshire, made in the Twenty-fourth Year of the Reign of King Henry the Eighth, A.D. 1533, by Special Commission of Thomas Benalt, Clarencieux*, Part I, Chetham Society 98 (Manchester, 1876), 64–5; for the Molyneux see N. Z. R. Molyneux, *History Genealogical and Biographical of the Molyneux Families* (Syracuse, NY, 1904), 12, 49; *DNB* under Sir Richard Molyneux. Pasted to the third leaf is a slip of paper with a list of names, in an eighteenth-century hand, including a number of notable antiquaries of that period (Peter Le Neve, Richard Furney, Sir Thomas Sebright, Anstis), most likely bookbinder's scrap and unrelated to the early history of the volume. The calendar at the front of the book contains handwritten notes referring to the years 1552–80, and adding St Monica (4 May), Holy Maccabees (1 Aug.), Twelve Martyrs (1 Sept.), and transferring St Barbara from 4 Dec. to 3 Dec. The designation 'pape' against the names of popes has been systematically deleted, as have other references to popes and to Rome throughout the book. There are several ownership marks from the later sixteenth century: 'elisabet Aderton est possessor iuius [!] li(bri)' (fol. &$_6$^{v}), 'Alexander Rad' (fol. &$_9$^{v}), Dame Elisabethe atherton owithe the book', 'alexander . . .', Alexander' (fol. &$_{10}$^{r}), 'Ihesus est amor meus Alexan(der)' (fol. &$_{10}$^{v}), as well as an inscription 'I praye god Mayke thomas byrtwyssyll god' (fol. &$_8$^{v}), suggesting that the book may have been passed down from Sir Alexander Radcliffe (†1548) to his daughter Elisabeth, first wife of Sir John Atherton (†1573) of Atherton in Lancashire, divorced by him in 1551, and whose death on 1 May 1576 is recorded towards the end of the list of obits; see Langton, 64; *VCH Lancashire* III 437; C. Haigh, *Reformation and Resistance in Tudor Lancashire* (Cambridge, 1975), 47. For a notable example of book ownership in the Radcliffe family during the same period, see London BL, Kings MS 5, an illuminated Netherlandish *Biblia pauperum* of exceptional quality consonant with the religious interests documented by the interleaved Sarum primer, and inscribed on fol. 1^v 'alexander Radclyff boke', possible candidates for whom are Elisabeth Atherton's father (†1548), brother (†1570), nephew (†1568), and great-nephew (†1599), all called Alexander; see J Backhouse, in

Biblia Pauperum: Kings MS 5, 10–13. For a further example (*ex informatione* A. I. Doyle) see Paris, Bibliothèque Mazarine, ms. 514, a late fourteenth-century English Book of Hours with an ownership inscription 'Alexander radclyf Sr' and the dates of birth and obits of numerous members of the Radcliffe and Bothe families, including Alexander Radcliffe (1532–1568), son of Sir William Radcliffe (1502–1568) and grandson of Sir Alexander Radcliffe (†1548) and his wife Alice Bothe (†1552), whose obits are recorded in the Bodleian volume; see A. Barratt, 'Two Middle English Lyrics in the Bibliothèque Mazarine', *Notes & Queries* 229 (1984), 24–7. The various annotations and deletions in the printed primer, together with the unusually large number of added devotional images, indicate the intense use that was made of this book by its recusant owners during the Elizabethan period.

This first item is attached by stitching to the centre of the upper edge of fol. C$_1$^{v} of the host volume. This is the second opening of lauds of the Hours of the Virgin Mary. The image is positioned above the third psalm (Ps 66) and opposite the beginning of the 'Benedicite'; an association of these texts with the image is not immediately obvious. The second added item is a parchment leaf (226 × 140 mm) with a manuscript illustration of the three nails impaling the Sacred Heart, hands, and feet sewn onto fol. J$_8$^{v}, illustrating St Gregory's prayer in honour of the five wounds 'Ave dextra manus Christi' (Chevalier, *Rep. hymn.* 1771; Walther, *Initia* 1909), printed as 'Ave manus dextra Christi' on fol. J$_8$$^{r/v}$. The illumination is clearly sixteenth-century work, most likely from the first half of the century. For the third and fifth insertions, which are sewn to fol. P$_1$^{v} (Penitential Psalms) and Q$_1$^{v} (litany), see XYL-17: Crucifixion (T-cross) with the Virgin and St John, and XYL-33: The Sacred Heart and the wounds of Jesus Christ displayed on a cross ('Arms of Jesus Christ'). The fourth insertion, sewn to the upper edge of fol. P$_5$^{v} (the second page of the 15 Gradual Psalms), is a square paper leaf (71 × 74 mm) with a painted image displaying eucharistic emblems, originally to be folded up to form a triangle. The central panel shows a purple chalice on a blue background, with the letters X and P on either side, surmounted by a wafer inscribed 'ih'c'. It is surrounded by four Sacred Hearts, each containing a wafer with 'ih'c', enclosed in a square frame. Dotted impressions on the reverse of the leaf follow the lines of the frames and compartments of the design, possibly used in some kind of tracing process. The distinctive use of purple, and gold and/or silver, on all five added leaves suggests that the colouring was done at the same time (and by the artist responsible for the image of the three nails). Nicholson's description indicates that when he saw the book there was sewn to fol. P$_4$^{v}, at the end of the Penitential Psalms, a 'double oval shaped piece of paper, gummed together at top only, the upper one drawn and perforated with wheel-like patterns'; the two parts of this item (63 × 45 mm), which looks like a pointer and is made from scrap paper containing notes dated 1568 relating to the Kennett family, has now been removed from its original position and is tucked under the eighteenth-century slip pasted to fol. iii^r. Sewing holes and remnants of thread indicate that the five images are the remains of a much more extensive series of inserted material, perhaps as many as 28 items in all, but that these were lost before the book came to be rebound in the later eighteenth century; such indications are found, almost always in the upper margin, on fols B$_5$, B$_8$, C$_8$, D$_1$, D$_7$, D$_8$, F$_3$, J$_5$, K$_3$ (?), L$_4$, L$_6$, L$_8$, M$_3$, M$_5$, M$_7$, M$_8$, P$_3$, P$_4$, P$_7$, P$_8$, Q$_2$, Q$_3$, R$_1$.

REFS. *A Catalogue of the Books relating to British Topography, and Saxon and Northern Literature bequeathed to the Bodleian Library in the Year MDCCXCIX by Richard Gough, Esq. F.S.A.* (Oxford, 1814), 424 no. 204; *SC* IV 294–5.

Binding: Late eighteenth-century gold-tooled inboard binding. 245 × 180 × 33 mm. Marbled brown tanned calf over millboard. The textblock, which has much insect damage predating the current binding, has been repaired in places with a white handmade laid paper and was heavily pressed during rebinding. The edges were ploughed and stained yellow. No evidence of the pre-eighteenth-century binding, except two rust stains on the last leaf, survives.

Provenance: Alexander Radcliffe, probably Sir Alexander Radcliffe of Ordsall, Lancashire (*c.*1475–1548); inscriptions on fols &$_9^v$ and &$_{10}^{r/v}$ (see above). Elisabeth Atherton, née Radcliffe (†1576); inscriptions on fols &$_6^v$ and &$_{10}^r$ (see above). Richard Gough (1735 his inscription on the upper flyleaf. Bequeathed in 1809.

SHELFMARK: Gough Missals 177, fol. C$_1^v$.

Christ's Descent into Hell, see under XYL-1 The Agony in the Garden of Gethsemane, etc.

Christ Washing Peter's feet, and The Last Supper, see under XYL-1 The Agony in the Garden of Gethsemane, etc.

XYL-16 Crucifixion (T-cross) with The Virgin and St John

[Switzerland or Germany (Basel?), *c.*1487]. Woodcut.

Schr. 379/4684. Christ hanging from a T-cross, affixed by four nails, his head surrounded by a nimbus of lilies, the loincloth fluttering on either side. Mary stands to his right, holding an inscribed roll in her right hand, and John the Evangelist to his left, barefoot, holding a closed book in his hands, both with round haloes. The inscription on a curling banderole affixed at the head of the cross reads '.i.nr.i'. At the base of the cross, on the stony foreground, a skull. The woodcut is attested in numerous printed missals from the press of Michael Wenssler in the years 1486–8; see Heitz, *Kanonbilder*, 17 no. 17, and the Bodleian copy of the *Missale Sarum* s.a. [Basel: Michael Wenssler, 1488?] (M-272), [n$_1^v$].

ILLS. Heitz, *Kanonbilder*, pl. 14; Schramm XXI pl. 4 ill. 8; Bodleian Filmstrip Roll 245, no. 7.

REFS. Schreiber, *Manuel*, I 107; V 114; Schreiber, *Handbuch*, I 123; Dodgson, *Ashmolean*, 33; Schramm XXI 5; Nicholson no. 79.

COPY

Parchment. 342 × *c.*230 mm (woodcut 243 × 164 mm). Printed in black ink in a press on one side of the parchment. Coloured in red, blue, green, yellow, brown, purple, olive, silver, and black. Bound in, with the printed side as a verso, after fol. [***$_8$] of the *Missale Coloniense* (Basel: Michael Wenssler, 1487); printed on median paper in folio (342 × 231 mm); see M-253. The woodcut faces the opening of the canon of the Mass on fol. [****$_1^r$]; parchment stub visible before fol. [***$_1$].

Binding: For details of the nineteenth-century Bodleian binding of the host volume, see M-253.

Provenance: Joseph Niesert (1766–1841), 1818; for his inscription see M-253; sale (1843), lot 275. See *Books Purchased* (1843), 34.

SHELFMARK: Auct. 6Q 1.15, after [***$_8$].

XYL-17 Crucifixion (T-cross) with The Virgin and St John

[Unknown, *c.* 1490–1530]. Woodcut.

Schr. 463d. Christ hanging from a T-cross, affixed by three nails. Mary stands to his right and John the Evangelist to his left, all three with haloes. Triple-lined frame with rounded top. Unique copy. Closely related in design and technique to XYL-33, and undoubtedly from the same workshop.

ILLS. *Illustrated Bartsch (Supplement)*, 162.463–2.

REFS. Dodgson, *Ashmolean*, 30 (Bodl.2); Schreiber, *Handbuch*, VIII 28.

COPY

Parchment. 68 × 48 mm (woodcut 54 × 36 mm). Printed in brown-black ink, probably in a press, on one side of the parchment. Painted over, by the same hand as XYL-15, in green, blue, purple, red, silver, and gold. Sewn to fol. Q$_1^v$ of a printed Sarum primer (Paris: Franciscus Regnault, 1534), and later owned by recusant gentry in Lancashire: see XYL-15.

Provenance and binding: See XYL-15.

SHELFMARK: Gough Missals 177, fol. Q$_1^v$.

XYL-18 Crucifixion with Christ Pierced by the Lance

[Southern Germany (Franconia?), *c.*1440–50]. Woodcut.

Schr. 470ha. Christ is portrayed with a halo, his head inclined to the left, apparently with open eyes, affixed by three nails to the cross. A banderole attached to the head of the cross, intended to carry the 'INRI' inscription, has been left blank. Mary and John, both with haloes, stand on either side, to the left and the right, with gestures of sorrow. John raises his hand, as if engaged in dialogue. To the left Longinus, with hat and beard, pierces Christ's side with his lance. Two angels collect the blood which flows from the wounds in his hands and side in chalices. Single-lined frame. The image is surrounded by a broad decorative border of acanthus leaves attached to the curling stem of a vine, with squarish flowers at the corners, enclosed by a double-lined frame. Unique copy. For the border design, which is similar in design to border B of the *Gulden puchlein* woodcuts in Munich BSB (datable to 1450, Nuremberg), see Schreiber, *Handbuch*, VI 120, and the discussion in Schmidt, listing nine examples, several of them from Nuremberg. Nicholson noted *c.*1460–80 as the date for this item, changed by a later annotator of his catalogue to *c.*1440–50. Schreiber's later dating (*c.*1460) needs to be revised in view of the date of the host volume described below. For another woodcut from this group, see XYL-35.

ILLS. McKitterick, *Print*, 57, fig. 8; Bodleian Filmstrip Roll 245, no. 23.

REFS. Dodgson, *Ashmolean*, 30 (Bodl.1); Schreiber, *Handbuch*, VIII 29; Schmidt, *Gedruckte Bilder,* 32 and n. 73; Nicholson no. 77.

COPY

Chancery quarter-sheet. 216 × *c*.150 mm (woodcut 185 × *c*.123 mm). Chain-lines horizontal. The upper half of a watermark is positioned in the middle of the outer edge, unusual for a leaf in a codex in 4º, and indicating that this is a genuine quarter-sheet singleton. Printed in black ink on one side of the paper in a press. Coloured in green, two tones of reddish pink, brown, pale brown, and pale yellow. The leaf is contained in a mid-fifteenth-century manuscript missal on paper, in 4º (216 × 144 mm), where it is hooked round the two innermost bifolia of the first quaternion, so that the image of the crucifixion faces the 'Te igitur' introducing the Canon of the Mass. The manuscript begins with collects and secrets for the first two Sundays in Advent (fol. ii^v, continued on fol. 58^r), the proper Prefaces to the Mass (fols 1^r–2^v), followed by the Gloria and Creed copied in smaller script on fol. 3^r. The woodcut is on fol. 3^v, followed by the Canon, which begins on fol. 4^r. The manuscript is the work of a single scribe, and is datable on the basis of script and watermark evidence to *c*.1445–55 (principal watermark: Anvil in circle; Briquet 5958, attested in Gurck 1446, variants Bruck a.d. Mur 1452 etc.; *WZMA* AT5000–RB25.1.209, attested 1452–4 [www.oeaw.ac.at/ksbm/wz/index.htm, accessed 16 Apr. 2004]). The woodcut is printed on paper from a different stock, with an unidentifiable bull's head watermark. As the Gloria and Creed copied on the recto of this leaf are integral to the text and the work of the main scribe, there can be no doubt that the woodcut leaf formed part of the manuscript as it was planned. The outer, left-hand margin of the woodcut is rather wide (24 mm), whereas the right-hand frame of the woodcut and any margin are entirely lost in the gutter. A lateral crease at the top of the woodcut leaf and some small holes, perhaps for stitching, suggest that the woodcut may have served some other purpose before it was reused as an integral part of the present volume.

REFS. *SC* 19423; Van Dijk I 192.

Binding: Fifteenth-century inboard binding. 234 × 157 × 29 mm. Red, surface-stained tawed sheep over sharply bevelled wooden boards. Many individual leaves have been been repaired with a fine white handmade laid paper. The original endleaves, a parchment pastedown and a paper flyleaf, were lifted and heavily repaired with transparent paper in the late nineteenth or early twentieth century; now foliated fols i–ii, 58–59. Fol. 60, originally a slotted spine liner extending onto the boards, was also lifted and heavily repaired. It is now guarded into the manuscript after the lower endleaves. Each quire has an internal parchment sewing guard. Both boards have impressions from five circular bosses. The upper board has the scar from a lost catch plate which was attached with four copper-alloy pins. The lower board has the stub of a heavy tawed-leather strap anchored with a copper-alloy pin. The strap and clasp are now missing. The three parchment leaves which originally served as pastedowns and as spine liner, a single leaf (fol. i) and a bifolium (fols 59–60), are fragments of the earliest known copy of a Middle High German medical text, the *Bartholomäus*, datable on palaeographical grounds *c*.1200–20; the parchment sewing guards between fols 15^v/16^r, 35^v/36^r, and 45^v/46^r are from the same manuscript.

REFS. R. Priebsch, 'Deutsche Prosafragmente des XII. Jahrhunderts II: Bruchstücke der sog. Practica des Meisters Bartholomaeus', *Modern Language Review*, 11 (1916), 321–34; G. Keil, 'Bartholomäus', in *VL* 1 (1978), 609–15; B. Schnell, 'Die

deutsche Medizinliteratur im 13. Jahrhundert. Ein erster Überblick', in *Eine Epoche im Umbruch. Volkssprachliche Literalität 1200–1300. Cambridger Symposium 2001*, ed. C. Bertelsmeier-Kierst and others (Tübingen, 2003), 249–65, at 253; 'Marburger Repertorium deutschsprachiger Handschriften des 13. Jahrhunderts' (www.marburg.de/hosting/mr/mr13 [accessed 11 Apr. 2004]).

Provenance: Villach (Carinthia), parish church of S. Martin; inscription 'Hoc Mißale fuit quondam ad usum Ecclesie Parochialis S. Martini supra Villacum' (seventeenth century). Matteo Luigi Canonici (1727–1805 or 1806). Purchased by the Bodleian in 1817.

SHELFMARK: MS. Canon. Liturg. 334, fol. 3^v.

XYL-19   Death and the Last Judgement

[England (Syon Abbey?), *c*.1499]. Woodcut, with Latin typographic text.

Schr. 608. Christ, depicted with a nimbus of rays and displaying the five wounds, his naked body partially wrapped in a cloak which falls from his left shoulder, his right hand raised in blessing, is shown seated on a rainbow, his feet resting on the orb of the world. He is flanked by two angels emerging from the clouds and blowing trumpets to which banderoles are attached, displaying instruments of the Passion, the five wounds, and a bleeding Sacred Heart. Two small figures are shown rising from the ground, resurrected from the dead. In the foreground, occupying the full width of the picture, a corpse lies wrapped and tied in a cloth on a black ground, buried without a coffin, and surrounded by worms, bones, skulls, and gravediggers' tools. Immediately behind the corpse, at the centre of the picture, a cadaver, representing Death, runs across the black earth holding a gigantic arrow in both hands. To the left a tonsured monk kneels in prayer, his face raised to Christ. To the right a devil gestures with a black book, which we might suppose to contain a list of the dead man's sins, evidently demanding his condemnation. The picture is surrounded by a double-lined frame. A majuscule 'S' (= 'Syon'?), to the right of the devil, was printed as part of the woodcut. At the top, outside the frame, there is a typographic inscription: 'Surgite Mortui. + Uenite ad Judicium.', and below: 'Arma Beate Birgitte: De Syon. +', accompanied by a coat of arms bearing the rampant lion of Sweden (of which the lower part has been cut away). Unique copy. The typographic text, which need not be a later addition (as has sometimes been suggested), indicates that the woodcut may have been produced at, or at least printed for, the convent of Syon Abbey. Nicholson, in his unpublished hand-list, states that the majuscules B and D, both very rare, point to Wynkyn de Worde or Pynson, whereas he associates the A, B, and U with Caxton's no. 6 type. Hodnett suggests a date of *c*.1510 and attributes the printing to Richard Pynson (with question mark); Hind considers William Fawkes more likely.

ILLS. Dodgson, 'English Devotional Woodcuts', pl. XXXVI (a); Dodgson, *English Woodcuts*, fig. 15; *Illustrated Bartsch (Supplement)*, 162.608; Duffy, *Altars*, fig. 100; Driver, 'Bridgettine Woodcuts', fig. 1; Bodleian Filmstrip Roll 245, no. 2.

REFS. Schreiber, *Manuel,* I 170–1; Schreiber, *Handbuch,* I 196; Dodgson, *Ashmolean*, 34 (Bodl.22); Dodgson, 'English Devotional Woodcuts', 96 and 100 (no. 6); Hind II 738; Dodgson,

English Woodcuts, 9–10; *STC* 14077c.18; Hodnett no. 1356[a]; Driver, 'Bridgettine Woodcuts', 239–41; Nicholson no. 119.

COPY

Chancery half-sheet. 225 × 180 mm (woodcut 223 × 149 mm, originally *c.*223 × 155 mm), imperfect at the bottom. Printed in black ink in a press on one side of the paper. Uncoloured. Chain-lines vertical. No watermark. The third of three woodcuts placed at the beginning of a set of devotional texts in Latin for the use of Birgittines. For the function and context of the woodcut and the association of MS. Rawl. D. 403 with Syon Abbey, Middlesex, see XYL-13; see also XYL-30. There is a close correspondence between the iconographical content of the image, which combines two distinct themes, namely 'death and burial' and the 'Last Judgement', and the opening chapters of the *Liber mortis et vite*. Chapter 1 of book 1 sets out a programme of contemplation for monks, based on imitating the Fathers in their constant thought of the Last Judgement: 'Nam illi properantes de die in diem ad mortem cogitauerunt siue comedentes. siue bibentes. siue vigilantes. siue dormientes. siue orantes. legentes. vel meditantes. aut aliud aliquid operantes. illam tristem nouissimam turbam de celo. terribili crepitu clangentem. Surgite mortui. venite ad iudicium. atque illum tremebundum aduentum vltimum et terribilem districti iudicis Iesu Christi . . .' (fol. 4[r]). A later passage, specifically addressed to monks, prescribes contemplation of one's own death in terms that correspond to the lower portion of the woodcut: 'Vide ergo. et discute bene. in quo ordine istorum morientium statueris. aut quomodo te disposuisti et vixisti. vt a domino inveniaris . . . dixit enim Euagrius. cum sedes in cella tua. collige te ad te. reuoca sensum tuum intra te. et memor esto diei mortis tue. et considera mortificacionem corporis tui morituri . . .' (fol. 14[r]). The host manuscript came to the Bodleian with the collection of Richard Rawlinson (1690–1755). Bequeathed in 1755.

Binding: See XYL-13.

Provenance: Syon Abbey, Middlesex, Birgittines. Richard Rawlinson (1690–1755). Bequeathed in 1755. See XYL-13.

SHELFMARK: MS. Rawl. D. 403, fol. 3[v].

XYL-20 **Etzlaub, Erhard: *Rom Weg* Map**

[Germany (Nuremberg), before 11 Aug. 1500; impression post 1550?]. Woodcut with German inscriptions.

Edition I. The *Rom weg* map, which is orientated with south to the top and with Nuremberg positioned programmatically at the centre, provides an accurate overview of the pilgrim routes to Rome from all parts of the Holy Roman Empire and some way beyond, extending as far west as Narbonne and Paris, to Scotland (but not England and Ireland), Denmark (as far as Viborg) and southern Sweden (Skåne 'Schon') in the north, to Gdańsk, Cracow, Budapest ('ofen') and Montenegro in the east, and to the heel of the Italian peninsula and Corsica in the south. The four seas to the south-east, south-west, north-west, and north-east are identified as 'Das venedisch mer' (Adriatic Sea), 'Das lampartisch mer' (Ligurian Sea). 'Das groß deutsch mer' (North Sea), and 'Das pomerisch mer' (Baltic Sea). The principal pilgrim routes are marked in as lines of dots, each of which stands for a German mile, and begin at Nieuwpoort at the mouth of the Yser near Oostende, Utrecht, Marburg, Bremen, Ribe in northern Denmark, Rostock, Gdańsk, and Cracow; a further route leads on to the Chiesa della Casa Santa in Loreto south of Ancona. Mountains, forests (most notably the Bohemian forest encircling

Prague) and rivers are all marked in, the latter sometimes named. Several hundred towns are indicated by a small circle and identified by name, the most important towns and pilgrimage centres being marked out by pictograms with towers, gates, or a church. The map is framed by a border, double-lined to left and right, treble-lined at top and bottom, within which are inscribed the names of the points of the compass ('Mittag' for south at the top, 'widergang' for west to the right, 'Mittenacht' for north at the bottom – wanting in the Bodleian copy – and 'Aufgang' for east to the left), in the upper border the title of the map 'Das ist der Rom.weg von meylen zu meylen mit puncten verzeychnet von eyner stat zu der andern durch deuczsche lantt', in the left-hand border the latitudes from 41 to 58 degrees in arabic numerals, in the right-hand border the number of daylight hours in the longest day measured in quarters from $15\frac{1}{4}$ at the latitude of Narbonne to 18 at the latitude of Skåne and Viborg, and in the lower border a ruler for measuring distances in German miles. A panel at bottom left contains six lines of text with instructions for calculating distances, using a compass and the ruler, and for converting local systems into German miles (*incipit*: 'Wer wissen wyl wye fer von einer Stat . . .'). Bottom centre is a circular compass with arabic numerals 1–12, in a panel to the right six lines of text with instructions for the use of the compass (*incipit*: 'Nach dem Compast zu wandern geschigt also Den prief legt man . . .'). The map was devised and executed by the Nuremberg cartographer Erhard Etzlaub, probably to meet the needs of pilgrims to Rome in the holy year of 1500. The most recent publications date it to shortly before 11 Aug. 1500 on the basis of a reference, plausibly interpreted as being to a copy of this map sent to a friend as a novelty, contained in a letter from Sebald Schreyer to Konrad Celtis (Schanze, 'Romweg-Karte'). There is no positive evidence for an earlier dating. The map was originally accompanied by a *Register*, printed as a broadside with movable type and attributable to a follower of Kaspar Hochfelder now known as the 'Printer of the Bannholtzer broadside' [Nuremberg 1500] (unique copy in Munich BSB; *Einblattdrucke*, 813). Edition I is distinguished from edition II, which is an exact copy, on the basis of minimal differences in the text and the representation of the towns by small circles rather than dots. One of ten recorded copies of edition I, the others in Copenhagen KglB, Dresden SB (now lost), Göttingen SB, Harvard HoughtonL (formerly Vienna), London BL, Munich BSB, Nuremberg GermNM, Paris BnF, and Washington NatGal; see Miedema, 'Erhard Etzlaubs Karten', 121–2; Griese (in preparation).

ILLS. Schramm XVIII no. 720; I. Kejlbo, '"Das ist der Rom-Weg . . ." Første moderne vejkort. Udarbejdet af mercatorprojektionens pioner Erhard Etzlaub', *Geografisk Tidsskrift*, 63 (1964), 28–42, plate after p. 120 (Copenhagen copy); H. G. Pollard and A. Ehrman, *The Distribution of Books by Catalogue* (Cambridge, 1965), fig. 9 (Bodleian copy); Field, *Washington*, ill. 281 (Washington copy); Campbell, 'The Woodcut Map', ill. 1 (Munich copy), 2 (Harvard copy); Campbell, *Maps*, ill. 48 (London copy); *Cartographia Bavariae: Bayern im Bild der Karte*, Ausstellungskataloge Bayerische Staatsbibliothek, 44 (Weißenhorn i.B., 1988), 27 ill. 9 (Munich copy, colour); *Focus Behaim-Globus*, exhibition catalogue of the Germanisches Nationalmuseum 1992/3 (Nuremberg, 1992), II 663 (Nuremberg copy); *Continental Shelf*, 31 (Bodleian copy); Miedema, 'Erhard Etzlaubs Karten', ill. 2 (Munich copy); *Spätmittelalter am Oberrhein. Alltag, Handwerk und Handel 1350–1525.*

Katalogband, exhibition catalogue of the Badisches Landes-museum Karlsruhe (Stuttgart, 2001), II/1, 120 ill. 221 (Göttingen copy).

REFS. E. Rosenthal, 'The German Ptolemy and its World Map', *Bulletin of the New York Public Library*, 48 (1944), 135–47; H. Krüger, 'Des Nürnberger Meisters Erhard Etzlaub älteste Straßenkarten von Deutschland', *Jahrbuch für fränkische Landesforschung*, 18 (1958), 1–286; F. Schnelbögl, 'Life and Work of the Nuremberg Cartographer Erhard Etzlaub (†1532)', *Imago Mundi,* 20 (1966), 11–26; *Continental Shelf*, 30 no. 7; Field, *Washington*, no. 281; T. Campbell, 'The Woodcut Map Considered as a Physical Object. A New Look at Erhard Etzlaub's Rom Weg Map of c.1500', *Imago Mundi*, 30 (1978), 79–91; F. Machilek, 'Kartographie, Welt- und Landesbeschreibung in Nürnberg um 1500', in *Landesbeschreibungen Mitteleuropas vom 15. bis 17. Jahrhundert*, ed. H.-B. Harder (Cologne and Vienna, 1980), 1–12; T. Campbell., 'Erhard Etzlaub's Rom Weg Map: A Postscript', *Imago Mundi*, 33 (1981), 71; Campbell, *Maps*, 59–67; *Cartographia Bavariae* 383 no. 2.2; N. Miedema, 'Erhard Etzlaubs Karten. Ein Beitrag zur Geschichte der mittelalterlichen Kartographie und des Einblattdrucks', *Gb Jb* 71 (1996), 99–125, ill. 2 (Munich copy); F. Schanze, 'Zu Erhard Etzlaubs Romweg-Karte, dem Drucker Kaspar Hochfelder in Nürnberg und einem unbekannten Drucker in der Nachfolge Hochfelders', *Gb Jb* 71 (1996), 126–40; U. Lindgren, 'Die Grenzen des Alten Reiches auf gedruckten Karten', in *Bilder des Reiches*, ed. R. A. Müller, Irseer Schriften, 4 (Sigmaringen, 1997), 31–50; Griese (in preparation).

COPY

Chancery sheet. 404 × 293 mm (woodcut 402 × 290 mm). Chain-lines horizontal. Watermark: Monogram (?) with 'quatre-de-chiffre' in a shield. The watermark is as yet unidentified, but the 'quatre-de-chiffre' device suggests that the paper came from Lorraine, in particular from the Vosges, and most likely dates from the second half of the sixteenth century; see Briquet II 513 nos 9807–52, with three examples from the period 1524–42, all the rest 1561–1610; J.-M. Janot, *Les Moulins à papier de la région vosgienne* (Nancy, 1952), I 49–51 (earliest example 1550). Printed in black ink in a press on one side of the paper. Uncoloured. Folded into four. The verso is clean, with only a little staining at top right. The Ehrman-Bodleian copy has been described as a relatively early impression, despite the loss of the the the inscription 'Mittenacht' in the margin outside the lower border (probably, but not necessarily, already missing in the block), but the water-mark evidence makes it more likely that this copy, perhaps like that at Harvard, was printed from the original block in the later sixteenth century. See also the discussion of Rosenthal's corre-spondence concerning the Washington and London BL Library copies by R. Field. Campbell associates this impression, on the basis of a number of small defects due to damage to the block, with those in London and Paris.

REFS. Rosenthal, 'The German Ptolemy and its World Map'; *Continental Shelf*, 30 no. 7; Field, *Washington*, no. 281 note 1; Campbell, 'The Woodcut Map', 84.

Binding: Mounted on card, and kept together with Ehrman's blue cloth-covered portfolio inscribed: 'DAS IST DER ROM WEG – ERHARD ETZLAUB NÜRNBERG'. 416 × 312 × 8 mm. Now kept in a cardboard folder made for the Bodleian.

Provenance: Erwin Rosenthal (1889–1981), bookseller, at that time in Berkeley, California. Albert Ehrman (1890–1969);

armorial book-plate; purchased in 1954 from Art Auctions for £575; ledger no. 'R 1263'. Presented in 1978 by John Ehrman.
SHELFMARK: Broxb. 95.24.

XYL-21 **St Francis of Assisi**

[Southern Germany or Rhineland, *c*.1460]. Metalcut (dotted print) with Latin inscriptions.

Schr. 2626 (= 2627). St Francis receives the stigmata on Mount La Verna. The saint is portrayed in his habit (with cord), tonsured, and with a halo, kneeling on the ground in a mountainous land-scape, turning to the left and raising his hands to receive the stig-mata, which are imprinted on his body by five rays, filled with drops of blood, emanating from the wounds of the crucified Christ, who appears as a heavily bearded, aged figure, on a four-winged cross in the upper left-hand corner. To his left, in the lower right-hand portion of the picture, Brother Leo kneels, clad in the scapular and clutching a book in his left hand. A banderole is inscribed with Christ's words to St Francis explaining the signifi-cance of the stigmatization: 'dedi stig(ma)ta ut sis (con)for(m)is fias' [!] (with 'fias' for 'filio', Griese); not attested in this form in the various lives of Francis, in which the reporting of Christ's words is explicitly forbidden, nor in the *Fioretti*. Beneath it, on a second banderole, the opening words of St Francis's prayer: 'Summe deus illu(m)ina tenebras cord(is) me[i]'; see the *Oratio ante crucifixum*, usual *incipit*: 'Summe, gloriose Deus, illumina tenebras cordis mei . . .', spoken by Francis before the crucifix in San Damiano, printed in K. Esser, *Die Opuscula des hl. Franziskus von Assisi*, Spicilegium Bonaventurianum, XIII (Grottaferrata, 1976), 356–7. Whereas the clothing worn by Francis and Leo, the mountains in the background, and the cross are executed in a decorative technique achieved by the use of sev-eral different punches (and for Leo's garment combined with fine cross-hatching), the area in the background above the horizon is left completely blank, as it is also found in some other early German metalcuts of saints (e.g. St Bernardine, dated 1454, Schr.2567; St Barbara, Schr. 2553; St Christopher, Schr. 2569; St George, Schr. 2633). One of six recorded copies, the others in Dresden Kupferstichkab, Munich BSB (Clm 18741), New York NYPL (Weigel copy), Paris BnF, and Prague NL. An early hand-written note on the Paris copy attributes the metalcut to a certain 'Bernard Milnet' (or 'Cuisnet'). Schreiber, who attributes this item to the Master of 1454 (or follower), describes the copies in Munich and Paris, where the image of St Francis is framed by an ornamental border, as representing the second and third states; the Munich border is identical with that used for metalcuts of St Bernardine, Schr. 2567, and St George, Schr. 2635, that in Paris with Schr. 2344b, most likely from the same workshop. Tobolka attributes the print to the Master of the Aachen Madonna.

ILLS. Schmidt, *Denkmale*, 102 (Munich copy); Bouchot II pl. 53 no. 100 (Paris copy); Schreiber, *Meisterwerke,* III pl. 132 (Paris copy); Blum, *Origines de la gravure en bois*, pl. XL, ill. 51 (Paris copy); M. Escherich, *Einblattdrucke der prinzlichen Sekundogenitur-Bibliothek zu Dresden*, Einblattdrucke des fünf-zehnten Jahrhunderts, 48 (Strasbourg, 1916), pl. 12 (Dresden copy); Z. V. Tobolka, *Einblattdrucke des 15. Jahrhunderts im Gebiete der čechoslovakischen Republik* (Prague, [1928]), ill. 11 (Prague copy); W. Deluga, *Einblattdrucke des 15. Jahrhunderts in der Nationalbibliothek in Prag* (Prague, 2000), 121 (Prague copy);

Schmidt, *Gedruckte Bilder*, ill. 152 (Munich copy); Bodleian Filmstrip Roll 245, no. 8.

REFS. Weigel–Zestermann II 214–5 no. 322 (Southern Germany, 2nd quarter 15th century); Schreiber, *Manuel*, III 151 (no. 2626 = 2627); Bouchot I 211–12 no. 100 ('Région du Rhône, 1440'); Schreiber, *Handbuch*, V 159; VII 77; Griese (in preparation); Nicholson no. 109.

COPY

Quarter-sheet. 205 × 135 mm (181 × 124 mm). Chain-lines horizontal. No watermark. Printed in black ink in a press on one side of the paper. The colouring, probably original, is in dark red, green, yellow, and pale brown. The upper left-hand portion of the image is damaged by water and by adhesion to the opposite page of the host volume. The green colouring of the tree on the right has oxidized and eaten into the paper. Pasted to the otherwise completely blank verso of fol. a_i of [Gerardus van Vliederhoven], *Cordiale quattuor novissimorum* (Paris: Philippe Pigouchet, *c*.1490; C-450; chancery 4°; 205 × 135 mm), which is bound together with [Ps.-Bonaventura], *Sermones quattuor novissimorum* (B-449), [Jacobus de Gruytrode], *Speculum aureum anime peccatricis* (S-257), [Matthaeus de Cracovia], attrib. Thomas Aquinas, *De modo confitendi et puritate conscientiae* (M-155), and Alanus [de Insulis], *Doctrinale altum seu Liber parabolarum* (A-073), all printed in Paris *c*.1489–92 by Philippe Pigouchet (except for the last item by Pierre Levet, Paris *c*.1485/6). An added bifolium at the front of the book, preceding that with the metalcut, announces the dominant theme of the 'Sammelband': 'Memor esto quoniam mors non tardat'. A small worm-hole provides evidence that the metalcut was added at an early date. The colouring of the frontispiece to Douce 96(2) (B-449) and that of the initial letters added by hand at the beginning of all five printed books is quite distinct from that of the metalcut, suggesting that the latter is an older leaf reused in the 1490s to provide a frontispiece for the Parisian 'Sammelband'.

Binding: For details of the late fifteenth-century (Flemish?) stamped and ruled binding see A-073.

Provenance: Franciscus de Ponte (*c*.1500). Ghent, Jesuits. Jean-François Van de Velde (1743–1823); sale on 5 Aug. 1833 (catalogue vol. 1, 1831, lot 4009). Francis Douce (1757–1834); armorial book-plate. Bequeathed in 1834. For details of the early owners of the host volume see A-073.

SHELFMARK: Douce 96(1), fol. a_i^v.

XYL-22 St Francis of Assisi

[Southern Germany, *c*.1490–1520]. Woodcut with inscription and monogram.

Schr. 1432b. St Francis before the crucified Christ on Golgotha. The saint is portrayed in his habit (with cord), tonsured, and with a halo, kneeling in the foreground to the right, and with his hands, which are marked with the stigmata, outstretched in prayer. Before him the figure of Christ, with fluttering loincloth, affixed by three nails to the cross, which is inscribed 'INRI', blood dripping from his wounds. The cross stands upright in the ground; at its base lies a skull. An inscription in the foreground, consisting of a monogram and a date, reads '14 B-E 41'. Double-lined frame, surrounded by a thick black border. Unique copy. This iconography is not attested in other woodcut images of St Francis. The 'B-E' monogram is identical with that on a woodcut of St Sebastian,

Schr. 1690a, dated by Schreiber not before, and probably later than 1480, but the technique of execution is quite different (see the reproduction in E. Vischer, *Formschnitte des XV. Jahrhunderts in der Großherzogl. Hof- und Landesbibliothek zu Karlsruhe (Baden)*, Einblattdrucke des fünfzehnten Jahrhunderts, 27 (Strasbourg, 1912), pl. 12). Dodgson, believing the date to be retouched (?), interprets it as 1497, or possibly 1491. *SC* speculates that it might be read '1442'.

ILLS. Bodleian Filmstrip Roll 245, no. 12.

REFS. Schreiber, *Handbuch*, VI 95 (monogram); Dodgson, *Ashmolean*, 31 (Bodl.5); Schreiber, *Handbuch*, VIII 85; Nicholson no. 108.

COPY

One sixteenth of a chancery sheet. 92 × 69 mm (woodcut 80 × 59 mm). Chain-lines horizontal. No watermark. Printed in black ink on one side of the paper in a press. Coloured in green, red, pale brown, and brownish yellow. The bottom left-hand corner is torn, but intact. Attached to the otherwise completely blank upper pastedown of a small-format preacher's manuscript, on paper in 8° (148 × *c*.100 mm), written in Latin, and made up of about ten separate booklets evidently collected over a longer period and provided with additions. The manuscript displays a variety of German cursive hands typical of the period *c*.1380–1420. The first section contains an unattributed text of Nicolaus de Lyra's commentary on the Passion gospels (see Stegmüller, *Repertorium biblicum*, 5896–5900, 8545), followed by an extensive collection of sermons by Franciscus de Mayronis OFM and others. A set of five sermons for the feast of St Francis (fols 155^r–166^v), the first three attributed in other manuscripts to Johannes Contractus OFM (see Munich BSB, Clm 28510), is prominently marked out with rubrics and marginalia and provides a context for the addition of the woodcut depicting St Francis, at a later date, at the front of the book. Some of the texts have marginal notes in Latin and German in the distinctive hand of the Würzburg Franciscan Johannes Sintram, e.g. fols 52^v–54^v, 106^v, 156^v, 158^v, 164^r–166^v, 226^v (register); some of the texts may well also be in his hand, for which see the plate in A. G. Watson, *Catalogue of Dated and Datable Manuscripts c. 700–166 in The Department of Manuscripts, The British Library* (London, 1979), II pl. 340.

REFS. *SC* 21632; *Douce Legacy*, 168; N. F. Palmer, 'Johannes Sintram OFM', in *VL* 8 (1992), 1284–7, at 1285.

Binding: Inboard binding, probably from the 1440s. 152 × 113 × 65 mm. Tawed leather over sharply bevelled beech boards, now worn and grimed to pale brown. One copper-alloy catch plate to the upper board, a copper-alloy semicircular anchor plate to the lower board securing the stub of a tawed-leather strap, the strap and clasp now missing. An iron, five-link chain and staple are attached to the head-edge of the lower board. The chain staple traps a tawed leather patch on the inner face of the board which folds back across the staple to protect the textblock from rust marks. On the upper board a contemporary parchment label, identifying the contents. A large letter 'Z' (?), a 'signature' of the type used by Sintram on other manuscripts, is inscribed on the lower board. For an almost identical binding, also from the Würzburg Franciscan convent, see London BL, Add. MS. 44055. For the pastedowns, from a late eleventh or early to mid-twelfth-century sacramentary, leaves from which were also used in the binding of London BL, Add. MS. 44055, see Van Dijk V 5.

Provenance: Würzburg, Bavaria, Conventual Franciscans, Inventio crucis; identifiable, on the basis of the characteristic binding and numerous unsigned inscriptions in the margins, as a volume from the personal collection of the Würzburg Franciscan Johannes Sintram (*c*.1380–1450), and evidently, on the evidence of an inscription in London BL, Add. MS. 30049, one of 61 manuscripts which Sintram presented to the Franciscan convent in Würzburg in 1444 to be chained to four desks in the convent library. Anonymous sale (London: Evans, 8 Feb. 1832), lot 751; see XYL-7. Francis Douce (1757–1834). Bequeathed in 1834.

SHELFMARK: MS. Douce 58, upper pastedown.

XYL-23 St George; St Maurelius

[Italy (Ferrara), *c*.1520]. Woodcut book cover with Italian inscriptions.

Schr. 1453m. Two woodcuts printed side by side to provide decorative covering paper for a book binding; separated by a vertical woodcut strip with a floral and lattice design for the spine. The design for the upper board has a roundel at the centre containing a three-quarter figure of 's. MAVRELIO' (St Maurelius, patron saint of Ferrara – the s reversed), with halo and bishop's mitre, holding a model of a walled town in his right hand and a crozier in his left. In the corresponding roundel on the design for the lower cover 's ZORZI.' (St George) is portrayed on horseback slaying the dragon with his lance. Both medallions are surrounded by a panel with a formal design, in white on black, made of foliage, with urns and winged asses' heads. One of two recorded copies, the other known from the binding of a copy of Phalaris, *Epistolae*, translated by Francesco Aretino (Cremona: Franciscus Ricardus de Luere for Dominicus de Zavarisiis, 13 Jan. 1505), formerly in the Dyson Perrins collection; see A. W. Pollard, in *Catalogue Dyson Perrins*, 147 no. 170; Dyson Perrins sale (London: Sotheby's, 17 June 1946), lot 219; J. R. Abbey sale (London: Sotheby's, 21 June 1965), part I, lot 546. See also M. Sander, 'Copertine illustrate del Rinascimento', *Maso Finiguerra*, 3 (1938), 26–37. The printed covers appear to have been been designed for Ferrara booksellers, who may or may not also have been binders. Although most likely manufactured in Ferrara, the covers were not necessarily used exclusively there.

ILLS. *Catalogue Dyson Perrins*, no. 170, frontispiece and pl. facing 146 (both woodcuts); Hind I 75 (Dyson Perrins copy); Nixon, *Broxbourne*, 37–8 no. 16, with full description and illustration of the Bodleian copy; Baer, *Holzschnitte*, no. 10; Sander, *Copertine*, pl. III.

REFS. Schreiber, *Handbuch*, III 101–2; Hind I 74–5.

COPY

Chancery sheet, now no longer intact and divided into two pieces. 215 × *c*.156 mm (woodcut 207 × 154 mm); 215 × 154 mm (woodcut 207 × 149 mm). Originally 304 × 426; these measurements include the strips which now serve as turn-ins. Chain-lines vertical (in relation to the two woodcuts). Printed in black ink in a press on one side of fine paper. No watermark visible. The reverse, which is now pasted down and cannot be seen, is printed with a typographic broadside in Italian set out in long lines and with a woodcut image of unidentifiable design (width 45 mm) centred at the head of the sheet; the upper part of the broadside is on the reverse of the Maurelius woodcut. The Dyson Perrins copy is printed on the reverse of a similar printed item. Uncoloured. Both covers are

worn and damaged. Of the decorative strip for the spine only a minute fragment remains; see Nixon's comments, based on the evidence of the Dyson Perrins copy, and Sander, *Copertine*, pl. III.

Binding: The two woodcuts and the spine piece provide the decorative covering of the sixteenth-century inboard binding of a volume in chancery 4° (208 × 153 mm) containing: 1. Paulus Venetus, *Tractatus summularum logice* (Venice: Lucantonio Giunta, 29 Dec. 1517); 2. Menghus Blanchellus, *In Pauli Veneti logicam commentum cum questionibus nonnullis* (Venice: Johannes Leoviler, for Franciscus de Madiis, 21 Mar. 1488) (B-352). 216 × 156 × 34 mm. There are no endleaves. The textblock is sewn all-along on two flat, slit supports of tawed leather, though the sewing is now loose and in places broken. The boards are a laminate of two pasteboards, the sewing supports pasted between the two layers of board at the spine-edge. The remains of three transverse parchment spine liners are pasted to the inner faces of the boards; only the centre liner survives across the spine. There are no endbands. Prior to covering with the printed paper, the spine was lined with a further layer of paper consisting of five pieces and extending onto the outer face of the boards some 25–50 mm at the spine-edge; three are from a sheet of plain paper, whereas the two narrower strips which covered the sewing supports display woodcut printing in white on black similar to though not the same as the borders of the cover. The small remaining fragment of the spine covering is pasted to the centre parchment spine liner and consists of two layers of paper. Each board originally had two tawed ties, pierced through the boards and pastedowns, pasted to the boards, and covered with plain paper patches. These ties are now cut flush with the boards. Two later holes are pierced through each board for replacement ties, now missing. The printed covering paper on the outer faces of the boards appears to have been coated with a layer of glue or size, giving it a warm light-brown colour. There are some paper fibres caught in this layer of size and the remains of nine red sealing-wax (?) spots, six to the upper board and three to the lower. It is not clear what these spots relate to. Kept in a red quarter-morocco case with the title of Blanchellus' treatise in gold, 'IN FER-RARESE PAPER COVERS WITH WOODCUT DESIGNS', and the Broxbourne shelfmark.

Provenance: 'Loci Sancte Marie de [erased] 1649'. 'Conventu S. Antonij Fran' (item 1). Maciano, province of Urbino, Franciscan house (?) (item 2). Montemaggio, province of Urbino, Observant Friars Minor; modern library stamp. For details of the evidence for early ownership see B-352. Albert Ehrman (1890–1969); armorial book-plate; purchased from H. P. Kraus (New York) in 1950 for £450; ledger no. 'R 894'. Presented in 1978 by John Ehrman.

SHELFMARK: Broxb. 30.13.

'Gnadenstuhl', see under XYL-35 The Trinity ('Mercy Seat')

St Gregory, Mass of, see under XYL-8 St Barbara, etc.

XYL-24 King Henry VI of England

[England, *c*.1490–1500]. Woodcut, with inscriptions in Latin and French.

Schr. 1499. Henry VI, King of England, invoked as a saint. The king is portrayed with his crown, holding the sceptre in his right hand and the orb in his left, and wearing a mantle trimmed with ermine, standing on a carpet. He is positioned at the centre of an arch supported by pillars, which frame the picture, and surrounded by kneeling figures of smaller stature. At his feet the seated figure of a fantastic beast with serrated horns and tusks, to be identified as the antelope which Henry VI used as a badge. Two women and a man are shown kneeling to his right, three women and two men to his left. The man on the king's right has a rope round his kneck. The woman kneeling in the foreground at his feet, on his left, holds a knife to her throat. The young man behind her is transfixed by an arrow. The second man on the king's left has a javelin protruding from his throat. All eight figures are raising their hands as in prayer, evidently invoking Henry as their intercessor. Behind the king a brocaded hanging, adorned with a shield displaying the quartered arms of England and France. On either side of the curtain votive offerings hang or are affixed to the wall: to the left, where the woodcut is badly mutilated, a rosary, a taper, a naked figure and horse standing on a ledge, two legs (of a hanging figure?), and to the right a model ship, a chain, a shirt, a pair of crutches, and an inscribed tablet. There are two inscriptions, both almost totally lost through mutilation. All that remains of that above the frame are the letters 'cu' (from 'Henricus'?), and of that inscribed over the pavement at bottom 'mon d[:::]t' (from 'Dieu et mon droit'). Framed with a thick black line (preserved only in the right-hand margin). Unique copy. Dodgson, Grosjean, and Ettlinger have identified the supplicant figures as referring to specific miracles recorded after the death of Henry VI, as described in the *Miracula postuma Henrici VI Angliae regis* (ed. Grosjean). Henry VI, who was murdered in the Tower of London in 1471, came into particular favour during the reign of Henry VII (1485–1509), who built the chapel at Westminster Abbey in which he himself was to be buried with a view to the transfer of Henry VI's remains from Windsor, although this was never brought about. In 1490 an application was made for his canonization, and in 1494 Pope Alexander VI appointed an investigatory commission for whom the collection of Latin miracle stories, covering the years 1481–1500, appears to have been compiled. This is the context in which this unusual woodcut must have been executed, and the inclusion of the numerous *ex votos* in the image makes it certain that it was specifically associated with the cult of Henry VI in St George's Chapel, Windsor Castle, where the remains of the martyr king long attracted pilgrimages.

ILLS. Dodgson, 'English Devotional Woodcuts', pl. XXXVII; Hind II fig. 470; Dodgson, *English Woodcuts*, fig. 22; Hodnett fig. 18; Duffy, *Altars*, fig. 77; *Gothic: Art for England*, 75 pl. 46 (incorrectly identified as contained in MS. Digby 227).

REFS. Dodgson, *Ashmolean*, 35–6 (Bodl.26); Dodgson, 'English Devotional Woodcuts', 104–8; Schreiber, *Handbuch*, VIII 90; P. Grosjean (ed.), *Henrici VI Angliae regis miracula postuma ex codice Musei Britannici regio 13. C.* VIII, Subsidia hagiographica, 22 (Brussels, 1935), 257*–258*; Dodgson, *English Woodcuts*, 10–11 no. 22; Hind II 739–40; *STC* 14077 c.23B; Hodnett no. 2514; E. Ettlinger, 'Notes on a Woodcut depicting King Henry VI being Invoked as a Saint', *Folklore*, 84 (1973), 115–19 (with plate); B. Spencer, 'King Henry of Windsor and the London Pilgrim', in *Collectanea Londiniensia. Studies in London Archaeology and History presented to Ralph Merrifield*, ed. J. Bird and others (London, 1978), 235–64 (with fig. 1); B. P. Wolffe, *Henry VI*, 3rd edn (New Haven and London, 2001), 353 (with pl. 24); R. Marks, 'Images of Henry VI', in *The Lancastrian Court. Proceedings of the 2001 Harlaxton Symposium*, ed. J. Stratford (Donington, 2003), 111–24, at 117 with pl. 16 ('early sixteenth century'); Nicholson no. 150.

COPY

Chancery sheet. *c*.370 × *c*.240 mm (woodcut 338 × *c*.230 mm). Chain-lines horizontal. Remains of a watermark (?) in the upper part of the leaf do not permit identification. Printed in black ink in a press on one side of the paper. Uncoloured. Much of the upper left-hand portion of the print (including the king's face), as well as the upper, left-hand, and lower margins have been torn or scratched away, evidently as an act of wilful iconoclasm. Pasted to the otherwise completely blank verso of an original parchment flyleaf (fol. 376ᵛ), facing the lower pastedown (now lifted), at the end of MS. Bodl. 277, a large-format illuminated parchment manuscript of the complete Bible in English, *c*.1415–30 (408 × 260 mm), from King Henry VI's own collection.

REFS. *SC* 2124; Pächt–Alexander III no. 880; *King Henry's Bible, MS Bodley 277: The Revised Version of the Wyclif Bible*, ed. C. Lindberg, vols I–IV (Stockholm, 1999–2004); *Index of Images*, I 58 no. 183.

Binding: Nineteenth-century inboard binding for the Bodleian Library, retaining the sewing from an earlier binding, rebacked in the late twentieth century. 422 × 285 × 115. Blind-tooled mid-brown straight-grained morocco over millboard. The binding retains an earlier all-along sewing on eight raised double (?) supports. An inscribed fragment, from the earlier upper endleaves, is now mounted on the upper doublure. The lower endleaves are retained in the binding as fols 376–7. The verso of fol. 377, the original pastedown, has adhered remains of red-tawed leather indicating a chemise pocket, impressions of board lacing which match the eight supports, and impressions and corrosion from two copper-alloy side pins. The edges of the textblock are stained yellow, with many parchment and red-stained tawed-leather place tabs on the fore-edge. The volume was rebacked with dark-brown morocco and provided with new paper flyleaves in the late twentieth century. The lower flyleaf has the watermark 'J GREEN 1966'.

Provenance: London, Carthusians, Domus salutationis matris Dei; inscription at fol. 375ʳ: 'Hic liber erat quondam henrici sexti qui postea donabatur domui Cartusianorum quae Londino contigua est' (early sixteenth-century); liturgical lection indicators added in the margins suggest that the manuscript was used for readings in the Charterhouse. The inscription is evidence that at a previous date the host volume belonged to Henry VI, King of England (1421–1471), a circumstance which no doubt gave rise to the addition of the woodcut; possibly to be identified with the Bible 'in Engelyssh' recorded as having belonged to Henry IV, King of England (1367–1413), appropriated from the royal collection after the king's death by the London stationer Thomas Marleburgh (†1427). George More (1553–1632). Presented in 1604; see *SC* I 88. See also: C. Meale, 'Patrons, Buyers and Owners: Book Production and Social Status', in *Book Production and Publishing in Britain 1375–1475*, ed. J. Griffiths

and D. Pearsall (Cambridge, 1989), 201–38, at 203 and notes 10 and 14; A. I. Doyle, 'English Carthusian Books not yet Linked with a Charterhouse', in *'A Miracle of Learning'. Studies in Manuscripts and Irish Learning. Essays in Honour of William O'Sullivan*, ed. T. Barnard and others (Aldershot, 1998), 122–36, at 132 n. 32. Former Bodleian shelfmarks: Th. B 24 9; NE.C.7.1.

SHELFMARK: MS. Bodl. 277, fol. 376ᵛ.

Image of Pity, see under XYL-11–XYL-13   Christ as the Man of Sorrows

XYL-25   Johannes Metensis: *Turris sapientiae*
[Germany, *c*.1475]. Woodcut, with Latin inscriptions.

Schr. 1858c. The Tower of Wisdom is constructed of a basement supported by 4 buttresses, a first floor with 5 windows and a double door reached by a staircase of 7 steps, above which rises the keep of a castle constructed with 12 courses of 10 stones inscribed with the names of religious virtues and topped by battlements. The reader is guided upwards in a process of edification marked by 22 letters of the alphabet from A to Y. The foundation 'Humilitas' (A) supports 4 bases (B) on which rest the columns of the 4 cardinal virtues (C) with their 4 capitals (D), each with their inscriptions. The 7 steps (E) inscribed with the names of 7 acts of penitence lead upwards to the doors of the tower, whose breadth (F) is love and whose height (G) is perseverance in what is good. The doors (H) are inscribed 'Obedien(c)ia' and 'Paciencia', the windows (J) with the names of 4 religious qualities. The 12 letters from K rising to X, each inscribed against a row of stones on the tower, signify a sequence of virtues from 'Amor' through to 'fides'. The 12 courses of stonework allow a tabular presentation of the 12 virtues and their 9 respective sub-virtues. The 6 battlements ('propugnacula') at the top (Y) are stated to stand for innocence, purity, fear of God, chastity, restraint, and virginity. *Incipit*: 'Turris sapiencie legatur ab inferiori asce(n)-de[ndo] p(er) seriem l(itte)raru(m) alphabeti | A. Fundamentu(m) turris sapiencie e(st) humilitas que es[t] mater virtutum | .B. bases dilige(n)cia requies veritas modus . . .' The *Turris sapientiae*, which is known from an extensive manuscript tradition as well as three xylographic editions, is most commonly found as part of the *Speculum theologie*, a set of nine or more full-page diagrams with complex inscriptions, where it is sometimes accompanied by an additional explanatory text, and which is attributed in five manuscripts to the Franciscan Master Johannes Metensis (of Metz?), probably to be identified with the Paris preacher of that name attested in 1273; see F. Saxl, 'A Spiritual Encyclopaedia of the Later Middle Ages', *Journal of the Warburg and Courtauld Institutes*, 5 (1942), 82–134, at 110–11; L. F. Sandler, *The Psalter of Robert of Lisle in the British Library*, 2nd rev. edn (London, 1999), 23–7 with n. 52, 107–15; Sandler, 'John of Metz, *The Tower of Wisdom*', in *The Medieval Craft of Memory. An Anthology of Texts and Pictures*, ed. M. Carruthers and J. M. Ziolkowski (Philadelphia, Pa., 2002), 215–25. Four later manuscripts attribute the work to the Italian Dominican Bonacursus de Gloria, Archbishop of Tyre (1272–91). The two attributions, both to little-known but positively attested figures in the right period, seem of equal merit and must both be taken seriously. For Johannes Metensis see Schneyer, *Repertorium,* III 578; for Bonacursus see H. E. Mayer, 'Das Pontifikale von Tyrus und die Krönung der

lateinischen Könige von Jerusalem', *Dumbarton Oaks Papers,* 21 (1967), 141–232, at 149–50. The text of the *Turris sapientiae* is printed by Weigel–Zestermann I 186–8; M. Castelberg, *Wissen und Weisheit: Die spätmittelalterliche Tafelsammlung Washington D.C., Library of Congress, Rosenwald Collection, MS 4*, type-script dissertation, Fribourg (Switzerland) 2003, 61–4 (inscriptions), 442–3 (explanatory text). The xylographic version, which is known in three different editions, is distinctive only in the total omission of personified figures, in the depiction of the double doors and four shuttered windows on the first floor of the tower, and in the omission of the five guards ('custodes', with the letter Z) who in the manuscripts of the *Turris sapientiae* usually populate the uppermost level of the tower. For a manuscript version very close to the xylographic editions, see that sold by Hoepli in Zurich in 1937, illustrated by M. Evans, 'The Geometry of the Mind', *Architecture Association Quarterly*, 12 no. 4 (1984), 32–55, at 41. The present edition is attested in four copies, the others in Jena ULB, London BL (IC 30), and Nuremberg GermNM, whereas the impressions preserved in Berlin Kupferstichkab, Heidelberg UB, Leipzig UB, Munich BSB, a second copy in Nuremberg GermNM, and Tübingen UB (ill. *Blockbücher des Mittelalters*, 173), for which see Schreiber, *Handbuch*, IV 42 (nos 1858a–b), are clearly printed from a different block or blocks.

ILLS. E. Reicke, *Lehrer und Unterrichtswesen in der deutschen Vergangenheit*, Monographien zur deutschen Kulturgeschichte, 9 (Leipzig, 1901), ill. 21 (Nuremberg copy); Sotheby II, pl. lxxxvii (London BL/Libri copy); Bodleian Filmstrip Roll 245, no. 21.

REFS. Pr 30; *BMC* I 11; Schreiber, *Handbuch*, IV 42 (no. 1858c); *Blockbücher des Mittelalters*, 173–4; Griese (in preparation); Sheppard no. 11.

COPY

Chancery sheet. 399 × 245 mm (woodcut 387 × 245 mm). Chain-lines horizontal. Watermark: Bull's head, belonging to the group PiccO XV 381–390 (1475–89), closest to (but distinct from) XV 387 (1475–77). Printed in brown ink by rubbing on one side of the paper. Some colouring in yellow, green, red, and brown. A little damage at the bottom, leading to the loss of a few letters of text.

Binding: Half dark blue morocco over cloth-covered paste-boards, made for the Bodleian. 400 × 261 × 4 mm. Bound together with H-098, with which this item does not share a common provenance.

Provenance: Purchased by the Bodleian in 1853 for £6. 6. 0; see *Books Purchased* (1853), 71. A cutting, probably from a Sotheby's sale catalogue from the years 1848–53, is pasted inside the front cover of the binding and describes the leaf as 'Zilographicum. Propugnacula sive Turris sapiencie'. See Macray 464 note 1.

SHELFMARK: Auct. M 3.16(1).

Judith, see under XYL-4   Angel Playing the Lute; Judith

Last Judgement, see under XYL-19   Death and the Last Judgement

The Last Supper, see under XYL-1 The Agony in The Garden of Gethsemane, etc

XYL-26 Limperger, Tilman: Bishop Tilman Limperger praying before St Augustine

[Switzerland (Basel?), *c.*1498]. Woodcut with Latin inscription, possibly attributable to Master DS.

To the left, in the foreground, a kneeling figure in prayer, wearing a bishop's mitre and robes, and identified by the initials '· F· T· E· T' (presumably 'Frater Telamonius Episcopus Tripolitanus') as Tilman Limperger OESA (fl. 1491–1534), from 3 Dec. 1498 Suffragan Bishop of Basel and Titular Bishop of Tripoli. To the right, supported by a bishop's crozier, a shield with the arms of Tripoli (three castles) quartered with those of the Limperger (river and star) surmounted by a mitre. In the upper right-hand corner, appearing in the clouds, a second mitred figure with a halo carrying a bishop's crozier, representing St Augustine. Bishop Tilman's prayer to St Augustine is inscribed on a banderole: 'ORA · P(ro) · ME · B(eat)^E · P(ate)R · AVG(ustine) ·'. In the bottom right-hand corner the date '1498'. Possibly to be identified, on stylistic grounds, as an early woodcut of Master DS; see Hieronymus, *Basler Buchillustration 1500– 1545*, 1 no. 2. For Master DS see F. Hieronymus, in *The Dictionary of Art*, ed. J. Turner, vol. 20 (London and New York, 1996), 793–4. This attribution was proposed to Albert Ehrman in a letter dated 13 Jan. 1960 by A. Frauendorfer of L'Art ancien in Zurich, now kept together with the Bodleian copy. Earlier attributions, by Gerster to Urs Graf and by Geisberg to Albrecht Dürer, have not found acceptance. One of three known copies. The one first reported by Gerster, 'Ein altes Kleeblatt', was found pasted inside the upper board of a volume that had originally belonged to a Swiss monastery (presumably Engelberg), at that time in the possession of a chaplain in the Melchtal (a short distance to the west of Engelberg), after whose death the book is said to have been returned to the Engelberg library. A further copy is the impression on a typographic broadside in the Newberry Library, Chicago, where it accompanies a Latin poem by Tilman Limperger in honour of St Augustine and thus serves as an author portrait: Tilman Limperger, *In doctorem ecclesiae sanctum Augustinum* (Basel: Jakob Wolff, not before 1498); Goff, L-222. For Tilman Limperger, see *Helvetia Sacra*, I/1 (Bern, 1972), 229; I/2 (Basel, 1993), 514–5. In what context this woodcut was originally intended to commemorate the bishop and his devotion to the patron of his order is not clear, for its use as an author portrait on the broadside would appear, on the basis of parallels, to be secondary. A document relating to the Dominican convent of St Maria Magdalena von den Steinen in Basel records a comparable image of Bishop Tilman, with coat of arms and a similar inscription, no longer extant, in a stained-glass window; see F. Maurer, *Die Kunstdenkmäler des Kantons Basel-Stadt*, vol. IV (Basel, 1961), 306. The further use of such commemorative images is attested by a woodcut of Balthasar Brennwald OP, from 1494 Suffragan Bishop of Chur and Titular Bishop of Troy, dated 1502, discussed and illustrated by Gerster, 'Ein altes Kleeblatt', 83–6. Both the Engelberg and Broxbourne/Bodleian copies have traditionally been interpreted as ex-libris.

ILLS. L. Gerster, 'Ein altes Kleeblatt', *Schweizerische Blätter für Ex Libris-Sammler*, ed. E. Stickelberger, 2 (1902/3), 81–6, at 82 (Engelberg copy); [Gerster], 'Anfänge schweizerischer Bibliothekszeichen', *1. Jahrbuch des Ex libris-Club "Basilea"* (Basel, 1903), 15–20, inserted between pp. 18/19; E. Stickelberger, *Das Exlibris (Bibliothekszeichen) in der Schweiz und in Deutschland* (Basel, 1904), 30 fig. 11; Gerster, 'Ein altes Holzschnittblatt von 1498', *Archives héraldiques suisses: Organe de la Société Suisse d'Héraldique* (Zurich, 1913), 140–2 fig. 105; G. Amweg, *Les Ex-libris de l'ancien évêché de Bâle (Jura Bernois)* (Neuchâtel, 1932), 15; Schramm XXI pl. 137 ill. 796; M. Geisberg, *Geschichte der deutschen Graphik vor Dürer*, Forschungen zur deutschen Kunstgeschichte, 32 (Berlin, 1939), pl. 54 (Chicago copy); W. R. Staehelin, 'Tilman Limperger, Weihbischof von Basel 1498–1527', *Der Schweizer Familienforscher: Le Généalogiste Suisse*, 14 (1947), 26–9, at 28 (Engelberg copy); A. Ehrman, 'The Earliest Dated Woodcut Bookplate', *The Book Collector*, 8 (1959), 426–7 and plate (Broxbourne/Bodleian copy); V. Lieber, *Les Ex-libris genevois. Catalogue des ex-libris imprimés des familles reçues à la bourgeoisie de Genève avant 1792* (Nyon, 2002), ill. 1.

REFS. Gerster, 'Ein altes Kleeblatt', 81–3; Gerster, 'Anfänge', 19–20; Stickelberger, *Das Exlibris*, 28; Gerster, 'Holzschnittblatt', 140–2; Amweg, *Les Ex-libris de l'ancien évêché de Bâle*, 14 no. 12; A. M. W. Wegmann, *Schweizer Exlibris bis zum Jahre 1900* (Zurich, 1933–7), I 26 no. 288; Schramm XXI 24 and 28; Geisberg, *Geschichte der deutschen Graphik*, 152; Ehrman, 'The Earliest Dated Woodcut Bookplate'; Hieronymus, *Basler Buchillustration 1500–1545*, 1 no. 2; F. Eisermann, *Verzeichnis der typographischen Einblattdrucke des 15. Jahrhunderts im Heiligen Römischen Reich Deutscher Nation (VE 15)* (Wiesbaden 2004), L-63.

COPY

Chancery quarter-sheet. 195 × 153 mm (woodcut 142 × 103 mm). Chain-lines horizontal. Printed in black ink in a press on one side of the paper. No watermark. The upper and lower left-hand corners slightly rounded, indicating that the leaf once formed part of a volume in 4°. The alignment of the paper shows that it cannot be a cut-out from the typographic broadside from the press of Jakob Wolff, as this is printed on a chancery half-sheet. Removed in the earlier twentieth century from an unidentified volume, where it is said to have been pasted inside the upper board.

REFS. Ehrman, 'The Earliest Dated Woodcut Bookplate'.

Binding: Kept in a brown cloth-covered portfolio made for the Broxbourne Library, inscribed 'EX LIBRIS TELAMONIUS LIMBERGER 1498'.

Provenance: Albert Ehrman (1890–1969); armorial book-plate; purchased from A. L. van Gendt, Amsterdam, in 1955 (cat. no. 93) for £25; ledger no. 'R 1365'. Presented in 1978 by John Ehrman.

SHELFMARK: Broxb. 95.28.

Lions, see under XYL-28 Maiden; Two Lions

Madonna and Child, see under XYL-10 St Catherine of Alexandria, etc

The Madonna and Child in a Glory, see under XYL-8 St Barbara, etc.; XYL-10 St Catherine of Alexandria, etc.

XYL-27 The Madonna and Child in a Glory with the Instruments of the Passion

[England (?) or Netherlands (?), *c*.1480–1500]. Woodcut with Latin inscription.

Schr. 1053. The Virgin Mary, half-length and with one breast exposed, and Christ child, both with haloes surrounded by a glory, positioned in a double-contoured roundel within a square frame. The Virgin is standing on the crescent moon, and her halo is ornamented with twelve stars. The Christ child is holding the host. In the four corners the bleeding Sacred Heart and instruments of the Passion. Beneath the image a Latin antiphon and prayer based on the doctrine of the immaculate conception, occupying eight lines: 'Aue sanctissima maria mater dei regina celi porta paradisi domina mundi tu es singularis virgo pura tu concepta sine peccato concepisti iesum sine macula tu peperisti. creatorem et saluatorem mundi in quo ego non dubito ora pro me iesum dilectum filium tuum et libera me ab omnibus malis Amen:. J. C.' The upper and outer borders are made up of clouds and wavy or serrated lines; the lower border contains the usual indulgence of 11,000 years said to have been granted by Pope Sixtus IV (1471–84): 'A sixto papa quarto xj .m. ann(i) conced(untur)'. The prayer, which is commonly associated with the devotion to 'Maria in sole' and presented as a composition of Pope Sixtus, is printed at [a₄ʳ], as an appendix, in the *Copie bullarum concilii Basiliensis et Pape Sixti quarti in materiam conceptionis beatissime Marie virginis* (Heidelberg: [Heinrich Knoblochtzer, *c*.1500]; C-412); *Hortulus animae*, ed. Sebastian Brant and Jakob Wimpfeling (Strasbourg: Johannes Wehinger, 1503), sig. l iiiᵛ; see Paulus, *Geschichte des Ablasses*, III 297; Haimerl 57 and index s.v. Sixtus IV. The presumed country of origin was originally recorded by Nicholson as '?England', but then changed in his hand to 'Netherlands'; Dodgson lists the print in his publication on English woodcuts; Schreiber and Sheppard follow Dodgson. The preservation of the unique copy in an English manuscript is not in itself strong evidence for English origin of the woodcut.

ILLS. Dodgson, 'English Devotional Woodcuts', 103; Dodgson, *English Woodcuts*, fig. 17; *The Illustrated Bartsch (Supplement)*, 164.1053.

REFS. Pr 52; Schreiber, *Manuel*, I 315; Schreiber, *Handbuch*, II 126; Dodgson, *Ashmolean*, 35 (Bodl.23); Hind II 738; Dodgson, 'English Devotional Woodcuts', 97 and 103–4 (no. 10); Dodgson, *English Woodcuts*, 10; *STC* 14077c.19; Griese (in preparation); Nicholson no. 13; Sheppard no. 9.

COPY

One eighth of a chancery sheet. 155 × 104 mm (woodcut 105 × 75 mm). Chain-lines vertical. No watermark visible. Printed in black ink in a press on one side of the paper. Uncoloured. Pasted into a manuscript book of hours, according to the use of Sarum (Latin with some rubrics in English), dated by Pächt–Alexander to the second quarter of the fifteenth century. Stitching holes indicate that the print may once have been sewn into a different book. The prickings visible above, at the top of fol. 13ᵛ, are likely to have been for a protective curtain to separate the print from the gold illumination on fol. 14ʳ. The calendar, with the translation of St Erconwald, suggests a London provenance. The woodcut is pasted to the otherwise completely blank verso at the end of a set of prayers, facing the opening page of matins of the Hours of the Virgin Mary. Just how early it came to be pasted into the manuscript is not at all clear, for the theme of mariological devotion would still have been of interest to a recusant owner in the later sixteenth century. For the host manuscript, see *SC* 1971; Pächt–Alexander III no. 922.

Binding: Early eighteenth-century blind-tooled inboard binding for the Bodleian Library, retaining the sewing from an earlier binding. Sprinkled brown tanned leather over heavy millboard. 225 × 146 × 47 mm. The binding retains an earlier all-along sewing on six raised tawed supports, though only the first and last are laced into the boards. The spine has an earlier gold-tooled shelfmark 'NE · B · 2 · 6' to the second panel.

Provenance: Ricardus Huggyns or Hyggyns; his name inscribed on fol. iiʳ (second quarter of the fifteenth century?). Henry Himbelton (fl. 1525, †1588); William Thornhill (fl. 1584–1626); inscription 'Hunc librum inveni in cista Henrici Himbleton et inde accepi June 13 1588, G. Thornhill' (fol. iiᵛ), indicating that at this time the manuscript was at Worcester Cathedral; see *Catalogus librorum manuscriptorum bibliothecae Wigorniensis made in 1622–1623 by Patrick Young*, ed. I. Atkins and N. R. Ker (Cambridge, 1944), 13 with notes 1 and 4. Listed in the Bodleian printed catalogue of 1620, and most likely acquired by the library between 1613 and 1620; see *SC* I 102. Old Bodleian shelfmarks: NE. B. 2. 6; 4º D 3 Th.

SHELFMARK: MS. Bodl. 113, fol. 13ᵛ.

XYL-28 Maiden; Two Lions

XYL-28.1 Maiden
Cutting.

[Germany, *c*.1500–20]. Woodcut.

Maiden with long, flowing hair and laywoman's costume, holding a leafy or flowering sprig in her outstretched left hand. The figure is likely to be a cutting from a larger, as yet unidentified single-leaf woodcut or incunable leaf.

COPY

Paper cutting. 21 × 21 mm. Printed in black ink in a press on one side of the paper. Coloured in yellow, flesh-colour, red, dull red, bright red, and green. Like XYL-28.2, the cutting is an isolated piece of printing which has been integrated into the painted border decoration of a late fifteenth-century small-format prayerbook on parchment (124 × 90 mm), containing Latin and a few Middle Low German texts for the use of Cistercian nuns during the Easter period. The principal decorative elements in the manuscript are the numerous coloured and gilded initials, the decorated outer borders of fol. 20ʳ (seven angels with musical instruments in a vine scroll), and a cycle of 57 rudely but colourfully executed miniatures in the lower borders depicting figures, mostly with inscribed banderoles, who are to be understood as associated with the individual prayers and paraliturgical texts. The woodcut cutting, whose dating is dependent upon that of the host volume (*c*.1500–20, not before 1494), provides the central element in the thirty-first miniature of the sequence, in the lower margin of fol. 141ᵛ, in which a maiden is shown standing in a green field full of flowers and carrying a banderole with a rhymed Latin inscription 'Estuantes pro amo/re/ nos consperge dulci ro/re/'. It forms part of the miniature as originally conceived by the artist. The context suggests that the maiden may be intended to represent the impassioned devout soul, the bride of God. It is associated with a speech spoken in a Latin Easter play, in which

the bride addresses the risen Christ as her lover and bridegroom with the words 'Aduenisti desiderabilis O Jhesu dulcissime O dilecte my pulcherrime . . .' (fols 141^r–142^r). A similar but now lost cutting appears to have formed part of the miniature in the lower margin of fol. 52^v, forming the thirteenth picture in the sequence. For the host manuscript, see: *SC* 29743; Van Dijk II(ii) 370.

Binding: Sixteenth-century inboard blind-tooled roll binding, later rebacked. 139 × 99 × 83 mm. Mid-brown tanned calf over wooden boards, probably of oak. The upper board has two copper-alloy catch plates each attached by two iron nails. The lower board has the stubs of two tanned-leather straps each attached by two iron nails. The straps and clasps are now missing. The tooling, all blind, is executed with a fillet and a single roll. The roll (135 × 14 mm) forms a frame to each board, which is then filled with three vertical strips imprinted from the same roll. It has images of Prudentia, Lucretia, and Venus, with a foliate ornament above Prudentia, a grotesque above Lucretia, and Cupid above Venus; lettered 'PRVDEN | LVCRECIA | VENVS'; similar but not identical to *EBDB* roll no. r000303 (http://db.hist-einband.de, last accessed 13 Apr. 2004); evidently the same roll as that used for the binding of Berlin SB, Ms. germ. 8° 48, also from Medingen (see *Aderlass und Seelentrost*, 272; *ex informatione* Regina Cermann). Rebacked with light-brown tanned leather. The hooked pastedowns are cut from leaves of a late thirteenth-century missal. On the upper board a nineteenth-century label inscribed 'XXII'.

Provenance: Medingen, near Lüneburg (Lower Saxony), Cistercian nuns, BMV. Identified by Lipphardt as one of an extensive group of manuscripts made for this convent, all datable to the period 1470–1520 (Achten); see the prayer naming the town of Lüneburg on fol. 28^v, with mention of an abbess. The first holder of this office in Medingen was Margarete Puffen, attested from 1479 as prioress, elevated to the rank of abbess in 1494. Whereas Lipphardt dates the manuscript on stylistic grounds and with reference to the sixteenth-century binding to the period of Abbess Elisabeth von Elvern (1513–24), Uhde-Stahl argues, on the basis of close affinities between the script of this manuscript and Hannover LB, Ms. I 74, which she considers to be datable before 1479, and an association between the lions on fol. 217^v (see XYL-28.2) and the arms of Tylemann de Bavenstede, Provost of Medingen 1478–97, for the period 1494–97. See W. Lipphardt, 'Niederdeutsche Reimgedichte und Lieder des 14. Jahrhunderts in den mittelalterlichen Orationalien der Zisterzienserinnen von Medingen und Wienhausen', *Niederdeutsches Jahrbuch,* 95 (1972), 66–131; Lipphardt, 'Die liturgische Funktion deutscher Kirchenlieder in den Klöstern niedersächsischer Zisterzienserinnen des Mittelalters', *ZFKT* 94 (1972), 158–98, at 164 no. 18; Lipphardt, 'Medinger Gebetbücher' ('Medinger Lieder und Gedichte'), in *VL* 6 (1987), 275–80; B. Uhde-Stahl, 'Figürliche Buchmalereien in den spätmittelalterlichen Handschriften der Lüneburger Frauenklöster', *Niederdeutsche Beiträge zur Kunstgeschichte,* 17 (1978), 25–60, at 39 and 45–6, ills 19, 23, and 28; G. Achten, 'De gebedenboeken van den cisterciënzerinnenkloosters Medingen en Wienhausen', in *Miscellanea Neerlandica. FS Jan Deschamps*, ed. E. Cockx-Indestege and F. Hendrickx (Louvain, 1987), III 173–88. The use of numerous similar printed cuttings, integrated into border miniatures, is recorded in another Medingen manuscript, Hannover LB, Ms. I 74, whose script, initials, and

illumination are virtually identical with those employed here; see H. Härtel and F. Ekowski, *Handschriften der Niedersächsischen Landesbibliothek Hannover. Erster Teil Ms I 1—Ms I 174* (Wiesbaden, 1989), 62, who assign this book to the second quarter of the sixteenth century on the basis of a watermark supposedly datable to *c.*1540 (?). For a close parallel to script and illumination, in a manuscript datable to *c.*1515–20, see Berlin SB, Ms. germ. 8° 48, illustrated in Achten 180; *Aderlass und Seelentrost*, 273 (colour plate). Purchased by the Bodleian at the James Brice sale (Sotheby's, 27 July 1887), lot 535, for £8.

SHELFMARK: MS. Lat. liturg. f. 4, fol. 141^v.

XYL-28.2 **Two Lions**
Cuttings.

[Germany, *c.*1500–20]. Woodcut.

Two lions passant with raised forepaws, facing each other. Likely to have been taken from an as yet unidentified woodcut illustration in a printed book.

COPY

Two paper cuttings. 25 × 24 mm; 26 × 22 mm. Printed in black ink in a press, with traces of woodcut printing on the reverse. Coloured in pale yellow. The cuttings are incorporated into a scene showing the two lions pacing towards each other on a green field full of flowers. The miniature occurs in the lower margin of fol. 217^r in a prayerbook for Eastertide made for the Cistercian nuns of Medingen in Westphalia (datable *c.*1500–20, not before 1494), where it is the fiftieth in the sequence of marginal miniatures. The context is a prayer for the Sunday after Easter (*incipit*: 'Benedico deifice maiestatis consubstancialis qui illuxisti seculis splententem [!] eternaliter Resurrectionis decore perfusus et veste multifarie fulgoris ac glorie indutus . . .'). The lions are to be understood as symbols of the resurrection, as for example in verse 2 of the hymn 'Chorus novae Jerusalem / Novam meli dulcedinem' (Chevalier, *Rep. hymn.*, 2824), sung by Cistercians at terce on this day. Uhde-Stahl, 'Figürliche Buchmalerei', 57–9, note 88, notes that the right-hand lion is identical with that on the arms of Tylemann de Bavenstede, Provost of Medingen 1478–1497, and considers that he may have had a close association with the production of this manuscript.

Provenance: Medingen, near Lüneburg (Lower Saxony), Cistercian nuns, BMV. Purchased by the Bodleian in 1877. See XYL-28.1.

SHELFMARK: MS. Lat. liturg. f. 4, fol. 217^r.

Man of Sorrows, see under XYL-11–XYL-13 Christ as Man of Sorrows ('Image of Pity')

XYL-29 **St Mary Magdalen**

[Southern Germany (Augsburg?), *c.*1470–80]. Woodcut.

Schr. 1603c. The ecstasy of St Mary Magdalen. The saint, portrayed with a halo and her body covered with hair, is raised up by four angels. Single-lined frame. Unique copy. Plausibly described by Nicholson as Swabian, but his suggestion for dating ('*c.*1450?'), later changed by an annotator of his catalogue to '1470–80', is too early; Schreiber proposes *c.*1470.

ILLS. Bodleian Filmstrip Roll 245, no. 11.

REFS. Dodgson, *Ashmolean*, 32 (Bodl.7); Schreiber, *Handbuch,* VIII 94; Nicholson no. 103.

COPY

One sixteenth of a chancery sheet. 85 × 68 mm (woodcut 65 × 51 mm). Chain-lines horizontal. Printed on the reverse of a leaf of paper printed in two columns with typographic text (unidentified). Coloured in red, yellow, green, and grey. Pasted to the first leaf (fol. [a₁ʳ]), otherwise completely blank, of Jacobus Magni, *Sophilogium* (Strasbourg: Printer of Henricus Ariminensis (Georg Reyser?), *c.*1476), in folio (302 × 200 mm), for which see M-013 (first copy). Old worm-holes in the lower right-hand corner, not matched in the host volume, are an indication of reuse.

Binding: For full details of the fifteenth-century binding, blind-tooled half calf over wooden boards from the workshop of Jörg Schapf in Augsburg, see M-013.

Provenance: Martinus Hegelin of Augsburg; inscription in a late fifteenth-century hand. Hammelburg, Thuringia, Franciscans (purchased 1666). For full details see M-013.

SHELFMARK: Auct. 6Q 4.20, fol. [a₁ʳ].

Master DS, see under XYL-26 Limperger, Tilman

St Maurelius, see under XYL-23 St George; St Maurelius

Mercy Seat, see under XYL 35 The Trinity ('Mercy Seat')

Monstrance, see under XYL-10 St Catherine of Alexandria, etc.

Naked Putti, see under XYL-3 Andrea, Zuan: Ornamental design with naked putti and sphinxes

XYL-30 The Pietà with the Instruments of the Passion

[England (Syon Abbey?), *c.*1499]. Woodcut, with English inscription.

Schr. 976. The Virgin sits before the cross, bending her head to the left over the body of the dead Christ, naked but for his loincloth, who rests on her knees. They are flanked by the lance and the reed with sponge. The inscription on the tablet over the cross reads '.I.N.R.I.' In the background, on either side of the Virgin, there rises a hill with two groups of fortified buildings with towers and steeples. The picture is framed by a border of 26 compartments containing instruments of the Passion. The panel beneath the image contains a three-line indulgence of 6,755 years for the performance of a devotion before the Arms of the Passion: 'Who sum euer deuoutly beholdith. | these armys off cristis passyon hat | vj.M.vij C lv yeris off pardon:-'. This unique item is one of only two recorded single-leaf woodcuts from England depicting the Pietà (for the second see Dodgson, *English Woodcuts*, fig. 14), although close copies of this design were used as illustrations in Wynkyn de Worde's editions of the *Imytacion of crist* (?1515, ?1520; Hodnett nos 455, 461–2; fig. 27–8, 35).

ILLS. Schreiber, *Manuel*, VI pl. XXII; Dodgson, 'English Devotional Woodcuts', pl. XXXV (d); Dodgson, *English Woodcuts*,

fig. 13; D. Gray, *Themes and Images in the Medieval English Religious Lyric* (London and Boston, 1972), pl. 6; *Illustrated Bartsch (Supplement)*, 163.976; Duffy, 'Devotion', fig. 3.

REFS. Schreiber, *Manuel*, I 284; Schreiber, *Handbuch*, II 976; Dodgson, *Ashmolean*, 34 (Bodl.21); Dodgson, 'English Devotional Woodcuts', 96 and 100 (no. 7); Dodgson, *English Woodcuts*, 9; Hodnett no. 2512; *STC* 14077c.22; Driver, 'Bridgettine Woodcuts', 239; Nicholson no. 91. See also: *The Bodleian Library in 1882–7. A Report from the Librarian published by permission of the Curators* (Oxford, 1888), 49–50.

COPY

Chancery half-sheet. 224 × *c.*180 mm (woodcut 148 × 108 mm). The watermark is a distinctive cuffed hand surmounted by a large quatrefoil; Nicholson's suggestion that this watermark might be associated with Wynkyn de Worde has not proved verifiable. Chain-lines vertical. Printed in black ink in a press on one side of the paper. Uncoloured. The text of the indulgence has been scored through. The lower part is torn, but has been repaired. The third of three woodcuts placed at the beginning of a set of devotional texts in Latin for the use of Birgittines. For the function and context of the woodcut, see XYL-13.

Binding: See XYL-13.

Provenance: Syon Abbey, Middlesex, Birgittines. Richard Rawlinson (1690–1755). Bequeathed in 1755. See XYL-13.

SHELFMARK: MS. Rawl. D. 403, fol. 1ᵛ.

The Resurrection, see under XYL-1 The Agony in the Garden of Gethsemane, etc.

XYL-31 The Sacred Heart and the Wounds of Christ displayed on a Cross ('Arms of Jesus Christ')

[England, *c.*1495]. Woodcut with inscriptions.

Schr. 1795g. The five wounds are displayed as fragments of Christ's body set out heraldically on a shield, with the bleeding Sacred Heart at the centre, the hands with bleeding wounds in the upper corners on either side of the name 'ih's' superimposed on a star, the feet with bleeding wounds in the lower part, between them a chalice into which the blood from the Sacred Heart is seen to flow. The shield hangs on a cross with three nail-holes, surmounted by a large crown of thorns and a panel with the inscription '.I.N.R.I.' (the letter N in reverse). Behind the shield, positioned diagonally, are the reed with sponge and the lance. Single-lined frame. Unique copy. This appears to be a slightly simplified copy, lacking the supporting angels and typographic inscription, of XYL-32.

ILLS. Dodgson, 'English Devotional Woodcuts', pl. XXXVI (b); Dodgson, *English Woodcuts*, fig. 19; Duffy, 'Devotion', fig. 1; Bodleian Filmstrip Roll 245, no. 3.

REFS. Dodgson, *Ashmolean*, 35 (Bodl.24); Dodgson, 'English Devotional Woodcuts', 102; Schreiber, *Handbuch*, IV 6–7; Hind II 738; Dodgson, *English Woodcuts*, 10 no. 19; Hodnett no. 2503; Nicholson no. 87.

COPY

An irregular paper cutting, trimmed close to the frame of the woodcut on three sides, but preserving the full width of the handwritten inscription below. 130 × 74 mm (woodcut 91 × 68 mm) /

130 × 110 mm. Chain-lines vertical. Traces of a watermark (possibly a gothic letter P) at top right, positioned as in a sheet folded in 8°. Printed in black ink in a press on one side of the paper. Coloured in green, light blue, light brown, red, yellow, and flesh-colour. A four-line handwritten inscription beneath the woodcut reads 'I haue sent vnto yor Lordship. a litill' englysh' boke not to passe þ^e tyme with | whill' ye be here and haue leyser but for to kepe tyme w^t. which' we shu|lde desire in o^r wyll' and intente. Impute it not to presumpton but raþer to | wantyng' of wytte. Amor non timet | yor pore bedemen for euer | .d.E.G.' (the Latin motto underlined). A small hole in the right-hand frame, traces of paste on the reverse. This item and another version of exactly the same iconographical motif, XYL-32, were removed in 1928 from a printed Sarum primer: *Hore intemerate beatissime virginis Marie secundum vsum Sarum* ([Paris: n. pr.], 1495; chancery 4°; 193 × 133 mm), shelfmark Douce 24 (Duff no. 186; H-188). Lines and discolouring visible on the blank verso show that the leaf was folded before it came to be pasted into the printed primer. Nicholson (†1912) reports in his description that the woodcut was positioned between fols e$_1$ and e$_2$ ('pasted on the latter'); see XYL-32. Dodgson, in his publications of 1928/9 and 1936, reports that XYL-31 and XYL-32 were detached from the host volume in 1928. A later note in the hand of David Rogers (1917–1995), kept together with the woodcut, incorrectly states that the two prints were 'sewn originally to leaf e ij'. A note in Douce's hand on the front flyleaf of the host volume mentions a single leaf sewn to fol. e$_2$, presumably referring to XYL-32. It seems quite likely, therefore, that XYL-31 was added to the volume by Douce at a later date, the addition of such cuttings being a common feature of his collecting practice. There is no positive evidence that its association with XYL-32 and Douce 24 goes back before the early nineteenth century.

Binding: Mounted between glass and kept, together with XYL-32, in a dark blue case, made for the Bodleian. 185 × 152 × 25 mm.

Provenance: Francis Douce (1757–1834). Bequeathed in 1834.

SHELFMARK: Arch. G f.13.

XYL-32 The Sacred Heart and the wounds of Christ displayed on a Cross, with Angels ('Arms of Jesus Christ')

[Sheen, England, *c*. 1495]. Woodcut with xylographic and typographic inscriptions in Latin.

Schr. 1795–6. The five wounds are displayed as fragments of Christ's body set out heraldically on a shield (and with the same xylographic inscriptions), as in XYL-33, which appears to be a slightly simplified copy of this woodcut. The shield is supported by two angels. The lance is pointed at both ends. Single-lined frame. A typographic inscription, positioned above the woodcut, reads: '¶ Ex domo Jhesu de Betheleem.' A three-line xylographic inscription (not an indulgence, as implied by *STC*) on a scroll beneath the shield contains an injunction to prayer: 'Of your char-yte in the worshyp of | þ^e .v. wondes of our lord (and) þ^e .v. ioyes | of our lady say. P(ate)r n(oste)r (and). Aue.' Unique copy. The typographic inscription refers to the Carthusian priory of Sheen (Richmond), known as Bethlehem, for which institution this woodcut may be presumed to have been printed. The words 'Ex domo', which have been interpreted as an indication that the woodcut was designed as an ex-libris, are better interpretated as

an indication that it was issued as a souvenir to pilgrims or visitors to the monastery (Dodgson/Hind). *STC* and Hodnett attribute the printing to 'Wynkyn de Worde (?)'.

ILLS. Dodgson, 'English Devotional Woodcuts', pl. XXXVI (c); Dodgson, *English Woodcuts*, fig. 18; Duffy, *Altars*, fig. 99; Duffy, 'Devotion', fig. 2; Bodleian Filmstrip Roll 245, no. 4.

REFS. Dodgson, *Ashmolean*, 35 (Bodl.25); Dodgson, 'English Devotional Woodcuts', 102–3; Schreiber, *Handbuch*, IV 6; Hind II 738; Dodgson, *English Woodcuts*, 10 no. 18; *STC* 14077c.15; Hodnett no. 454^a; Nicholson no. 88.

COPY

One eighth of a chancery sheet. 140 × 95 mm (woodcut 115 × 82 mm). Chain-lines vertical. No watermark. Printed in black ink in a press on one side of the paper. Uncoloured. Stitching holes are visible in the upper border. Removed in 1928 from the same printed Sarum primer as XYL-33 (Paris, 1495: H-188), where it was sewn to the recto of fol. e$_2$, which contains the beginning of a prayer to the Virgin 'Obsecro te domina sancta' (Leroquais, *Livres d'Heures*, II 346–7). The top edge of the wood-cut is gilded, providing evidence that it formed part of the host volume at the time of binding; for the seventeenth-century (?) gold-tooled, brown morocco binding, with gilt edging, see H-188. The volume appears to have contained a number of further images sewn to the upper edge of individual leaves, as is evident from stitching holes on fols A$_1$, C$_4$, D$_7$, D$_8$, a$_1$, c$_5$ (?), f$_7$, i$_1$. A list of woodcuts in Douce's hand on the lower pastedown includes this item, but otherwise refers only to woodcut illustrations that form an integral part of the printed volume.

Binding: Mounted between glass and kept in the same dark blue case as XYL-31.

Provenance: Francis Douce (1757–1834). Bequeathed in 1834. For details of Alexander Frogenhall (fl. 1505), William (†1509) and Anne Reede, Thomas Reede, the Withypoll family (sixteenth century), Ralph Sheldon (1623–1681), and J. Newman (born 1757), who are attested by marginalia and other inscriptions as owners of the host volume, see H-188 and Coates–Jensen 252–3, no. 18.

SHELFMARK: Arch. G f.14.

XYL-33 The Sacred Heart and the wounds of Christ displayed on a Cross ('Arms of Jesus Christ')

[Unknown, *c*.1490–1530]. Woodcut.

The Sacred Heart, pierced by the lance and surrounded by the hands and feet, is displayed on a cross. All that is now visible of the printed image, on account of the exceptionally heavy over-painting, is the single-lined printed frame. Unique copy. Closely related in design and technique to XYL-17, and undoubtedly from the same workshop.

REFS. Dodgson, *Ashmolean*, 31 (brief mention).

COPY

Parchment. 63 × 50 mm (woodcut 56 × 37 mm). Printed in black ink, probably in a press, on one side of the parchment. Painted over, by the same hand as XYL-11, in purple, blue, green, and silver. Sewn to fol. P$_1$^{v} of a printed Sarum primer (Paris: Franciscus Regnault, 1534), and later owned by recusant gentry in Lancashire: see XYL-15.

Provenance and binding: See XYL-15.

SHELFMARK: Gough Missals 177, fol. P$_1$^{v}.

XYL-34   Sixtus IV, Pont. Max.: Forma Confessionalis et Absolutionis ad Opus Sanctae Cruciatae, 1482

Schr. 2989 state 2. *Incipit*: 'Pateat vniuersis presentes litteras inspecturis. Qualiter deuot[ ] in christo [ ] diocesis ad opus sancte cruciate . . . Quapropter auctoritate prefati domini . . .' The 'Forma confessionalis' of 1482, issued and sealed in the name of the commissary Petrus (Petrus Cristannus, also known as Cristini or Christmann, of Breslau), Warden of the Munich Franciscan convent, records the right of the recipient, whose name is to be added by hand, to be granted the plenary indulgence instituted by Pope Sixtus IV in his bull 'Domini et Salvatoris' (4 Dec. 1480) after the capture of Otranto by the Turks; see *Bullarium Franciscanum*, NS III, ed. J. M. Pou y Marti (Quaracchi, 1949), 684 no. 1367 and note. It is followed by the 'Forma absolutionis'. The letter of indulgence was printed many times, with almost identical wording, in the years 1482 and 1483, mostly on behalf of the individual commissaries, under whose names the letters are often listed in modern catalogues; for a complete list see *Einblattdrucke*, 6, and Paulus, *Geschichte des Ablasses*, III 206; see Johannes Kaufmann (K-002). The full text of the xylographic edition is given in Griese (in preparation).

REFS. *Analecta Franciscana*, 2 (1887), 481; Paulus, *Geschichte des Ablasses*, III 205–7; F. Eisermann, 'Der Ablaß als Medien-ereignis. Kommunikationswandel durch Einblattdrucke im 15. Jahrhundert. Mit einer Auswahlbibliographie', in *Tradition and Innovation in an Era of Change*, ed. R. Suntrup and J. R. Veenstra (Frankfurt a.M., 2001), 99–128, at 107–9.

[Augsburg: Johann Blaubirer, 1482]. Single-leaf woodcut with Latin text.

23 lines. The xylographic edition is an exact copy of the typographic indulgence [Nuremberg: Friedrich Creussner, 1482], for which see *Einblattdrucke,* 22, 23; *GW* 32; Goff 32; *BSB-Ink* F-191. At one time wrongly thought to be a forgery. The Bodleian impressions all represent the second state, in which line 4 has been corrected to read 'potestatem habeat eligendi'. The suggestion by Voulliéme, followed by Schreiber, that Johann Schaur of Munich may have been the woodcutter is circumstantial. Assigned here to the workshop of Johann Blaubirer in Augsburg on the basis of the paper (with a distinctive 'scales' watermark in copies 1 and 2, as also in the London BL copy IB. 38), which is identical with the paper stock used for Sixtus IV, *Summarium indulgentiarum bullae apostolicae contra Turcos* ([Augsburg: Johann Blaubirer, after 4 Dec. 1480])(S-237), a copy of which was preserved as a pastedown in the same binding as that from which Bodleian copies 2 and 3 of the letter of indulgence were removed. The attribution of this edition of the *Summarium* to Blaubirer is based on the use of his type 118/119 G (illustrated in *GfT* pl. 465).

ILLS. Breslauer & Meyer, cat. VII (Berlin, [1900]), 116 (no. 420); E. Weil, *Die Wiegendrucke Münchens. Ein bibliographisches Verzeichnis mit neun Typentafeln* (Munich, 1923), pl. I; K. Haebler, *Einblattdrucke von den Anfängen der Druckkunst bis zum Tode Maximilians I. 1455–1519*, Jacques Rosenthal catalogue 92 (Munich, [1931]), 27.

REFS. Pr 9; C 5540; *Einblattdrucke*, 22, 23 note 1; Schreiber, *Handbuch*, VI 55; *GW* 32 note 1; Sheppard no. 10. See also: K. Dziatzko, 'Bibliographische Miscellen 7', *ZfB* 9 (1892), 335–9, at

338–9; E. H. Voulliéme, 'Der gefälschte Münchener xylographische Ablassbrief', *ZfB* 21 (1904), 566; G. Leidinger, 'Der Münchener xylographische Ablassbrief von 1482 ist echt', *ZfB* 22 (1905), 138–41.

FIRST COPY

Chancery half-sheet, oblong format. 216 × 253 mm (printed area 128 × 228 mm, originally 128 × *c.*230 mm). Upper margin: 11 mm. Printed in black ink in a press on one side of the paper. Chain-lines horizontal. Watermark: Scales; PiccW VI 311 (Ulm 1481). The right-hand edge has been trimmed, resulting in the loss of the last printed letter of each line; made good with a paper strip 128 × 31 mm, the letters added by hand. Despite the application of an oval seal, which has left a red stain in the wide margin beneath the 'Forma absolutionis', no name of a recipient has been added in the blank space in line 2. The blank side of the sheet shows signs of pasting.

Binding: Bound in a modern cloth-covered guard-book, assembled in 1954. 489 × 433 × 17 mm.

Provenance: Munich, Franciscan Observants; see copy 2. Ludwig Rosenthal (1840–1928); cat. 90 no. 102. Purchased in 1892. Former Bodleian shelfmark: Auct. 4Q 1.21(12^a).

SHELFMARK: Arch. B b.5(1^a).

SECOND COPY

Chancery half-sheet, oblong format. 197 × 233 mm (printed area 128 × 207 mm, originally 128 × *c.*230 mm). Upper margin: 17 mm. Printed in black ink in a press on one side of the paper. Chain-lines horizontal. Watermark: Scales (as in copy 1). The right-hand edge is trimmed and damaged, with loss of text. Beneath the 'Forma absolutionis' a red stain marks the position of the seal, now lost. No name of a recipient has been added in the blank space in line 2. Badly wormed.

This is one of two copies removed in Apr. 1918 from the binding of Auct. 4Q inf. 1.8: Antoninus Florentinus, *Summa theologica*, part III (Nuremberg: Anton Koberger, 26 Jan. 1478)(A-344, part III). A typographic broadside, summarizing the content of the bull 'Domini et salvatoris' and printed on the same paper stock as the letter of indulgence, was also used in the binding of this volume: Sixtus IV, *Summarium indulgentiarum bullae apostolicae contra Turcos* ([Augsburg: Johann Blaubirer, after 4 Dec. 1480])(S-237). Leidinger, 'Der Münchener xylographische Ablassbrief', discusses 11 similarly unused copies, all originally sealed but without recipients' names, now in the Munich BSB which, like copies 2 and 3 in the Bodleian, were used to form pastedowns in incunabula bound for the library of the Franciscan convent in Munich. It is very likely, although no longer demonstrable, that copies 1 and 4 also derive from bookbindings made for the Munich Franciscans.

Binding: Bound in a modern guard-book.

Provenance: Munich, Franciscan Observants; see A-344, part III. Munich, Royal Library. Acquired by the Bodleian between 1847 and *c.*1892. See A-344. Former Bodleian shelfmark: Auct. 4Q 1.21(12^b).

SHELFMARK: Arch. B b.5(1^b).

THIRD COPY

Chancery half-sheet, oblong format. 212 × 251 mm (printed area 128 × 230 mm). Upper margin: 7 mm. Printed in black ink in a press on one side of the paper. Chain-lines horizontal. No water-mark. The right-hand edge is damaged, with loss of text. Beneath the 'Forma absolutionis' a red stain marks the position of the seal, now lost. No name has been added in the blank space in line 2.

Badly wormed. Removed in Apr. 1918 from the binding of the same printed book as copy 2.

Binding: Bound in a modern guard-book.

Provenance: Munich, Franciscan Observants; see copy 2. Former Bodleian shelfmark: Auct. 4Q 1.21(12ᶜ).

SHELFMARK: Arch. B b.5(1ᶜ).

FOURTH COPY

Chancery half-sheet, oblong format. 190 × 280 mm (printed area 128 × 230 mm). Upper margin: 14 mm. Printed in black ink in a press on one side of the paper. Chain-lines horizontal. No watermark. Beneath the 'Forma absolutionis' a red stain marks the position of the seal, now lost. No name has been added in the blank space in line 2. Perfectly preserved, apart from a few worm-holes.

Binding: Kept in a brown cloth-covered portfolio, with a printed inscription speculatively attributing the leaf to Johann Schaur of Munich. 300 × 214 × 6 mm.

Provenance: Munich, Franciscan Observants. Munich, Royal Library; see the modern library stamps and shelfmark 'Inc. 742ᵃ c.a.' on the reverse of the leaf. Jacques Rosenthal (1854–1937); Jacques Rosenthal catalogue 92 (Munich, [1931]), no. 32. Albi Rosenthal (1914–2004). Albert Ehrman (1890–1969); armorial book-plate; purchased from Albi Rosenthal in 1951 for £75. 0. 0; ledger no. 'R 992'; see invoice, 30 Mar. Presented in 1978 by John Ehrman.

SHELFMARK: Broxb. 95.8.

Stöger-Passion, see under XYL-1 The Agony in the Garden of Gethsemane, etc.

XYL-35 The Trinity ('Mercy Seat')

[Southern Germany (Franconia?), *c.*1440–50]. Woodcut.
Schr. 741e. Mercy Seat (or 'Gnadenstuhl'). God the Father, with halo, seated on a bench in the centre of the image and supporting with his outstretched arms the body of the Son (only part of the right-hand sleeve of the Father and the right arm of the Son preserved), who is affixed by three nails to the cross: its stem extends to the centre of the lower margin. Above the head of God the Son hovers the dove representing the Holy Spirit (only one wing preserved). The figures are positioned under a decorative trefoil arch, through which can be seen, forming the background, a vaulted ceiling with windows on either side. Double-lined frame. Unique copy. Incorrectly described in *SC* as an image of the Annunciation; unaccountably described in *Index of Images* as a 'watercolour drawing or print' depicting 'the Virgin and Child or a Christ in Majesty'. This woodcut is in virtually every detail identical, except for the lack of a decorative border (which seems likely to have been cut away in the Bodleian copy), to Schr. 741d, the unique impression of which is preserved as an integral part of a manuscript from the Katharinenkloster in Nuremberg, Nuremberg StB, Cent. VI,56, dated 1446–7; see the illustrations in M. Weinberger, *Die Formschnitte des Katharinenklosters zu Nürnberg. Ein Versuch über die Geschichte des frühesten Nürnberger Holzschnittes* (Munich, 1925), colour pl. 5 (and discussion pp. 39–40); *Illustrated Bartsch (Supplement)*, 163.741–4; Schmidt, *Gedruckte Bilder*, ill. 46. The *Gulden puchlein* of *c.*1450, now kept in Munich BSB, in which the woodcut border of Schr. 741d is used for three different images (Schmidt, *Gedruckte Bilder*, 32), and Nuremberg StB, Cent. VI,56 provide the points

of reference that allow a dating of this item to the mid-century. Nuremberg is a possible place of origin, but the state of preservation of this unique copy is too poor to allow any such hypothesis to be tested. For another woodcut from this group, preserving a decorative border in the manner of the *Gulden puchlein* woodcuts intact, see XYL-18.

ILLS. *Illustrated Bartsch (Supplement)*, 163.741–5.

REFS. Dodgson, *Ashmolean*, 31 (Bodl.4); Schreiber, *Handbuch*, VIII 41; Nicholson no. 1.

COPY

Chancery quarter-sheet (trimmed). 139 × 86 mm (woodcut 131 × *c.*84 mm). Chain-lines horizontal. Printed in grey ink on one side of the paper by rubbing. Coloured in dull purple, pale green, red, pale yellow, and flesh-colour. The whole of the central portion of the woodcut has been torn away, evidently in a deliberate act of iconoclasm. In view of the unusual format (too small to be a full quarter-sheet, but horizontal chain-lines), and in view of the extremely close relationship to Schr. 741d, which Weinberger shows to be associated with a set of woodcuts with distinctive decorative borders, it seems likely that the Bodleian impression originally had a similar border, now trimmed away, and was printed on a chancery quarter-sheet of similar dimensions to those of the Nuremberg copy of Schr. 741d (183 × 120 mm). The woodcut is affixed to the blank verso of the upper pastedown (fol. iiᵛ), now lifted, of MS. Bodl. 608, a small-format utilitarian paper manuscript in 8º (147 × 114 mm) of John of Gaddesden, *Rosa medicinae siue Rosa Anglica*, copied in an English cursive hand and datable on palaeographical grounds to the second quarter of the fifteenth century; followed by a few short medical texts in Latin and English at the end of the volume. Fols iiiʳ–ivᵛ, which follow on immediately after the woodcut and precede the main text, contain a set of medical notes dealing with diagnostic signs (*incipit*: '‹D›e fforma decubitus. Si patiens non sentit nocumentum de suo dolore . . .'), unrelated to the subject matter of the image. The upper pastedown is a cutting from a Latin charter relating to an ecclesiastical court at York, with the date 1437; the blank verso, to which the woodcut is pasted, is completely unmarked, suggesting that the leaf was positioned here when the manuscript was first made.

REFS. *SC* 2059; *Index of Images*, I 68 no. 259.

Binding: Inboard binding, later rebacked. 146 × 115 × 90 mm. Red, surface-stained, reversed tawed leather over oak boards. The tawed leather is now entirely faded to pale brown except at the turn-ins, which retain a muted red colour. The original pastedowns are now lifted and a later paper upper flyleaf has been added. A brown tanned-leather strap, with a copper-alloy clasp, is anchored by brass pins to the upper board and closes on a copper-alloy catch plate on the lower board. The clasp has an eye for a now missing pull. Manuscript title 'Rosa medicine' to fore-edge, reading from tail to head. Rebacked with light brown reversed tanned calf.

Provenance: Christophor Materas (fl. early sixteenth century); inscription fol. 420ᵛ. Sir Henry Savile (1549–1622). Presented to the Bodleian in 1620; see *SC* I 104. Former Bodleian shelfmark: NE.C.1.3.

SHELFMARK: MS. Bodl. 608, fol. iiᵛ.

Turris sapientiae, see under XYL-25 Johannes Metensis

XYL-36 St Veronica

[France (?), early 16th century (*c*.1520?)]. Woodcut.
Schr. 1724d. The saint is portrayed with a halo, wearing a flowing head-scarf or veil and ornate clothing. She stands facing the onlooker holding the cloth on which the Holy Face is displayed in her outstretched hands, so that it covers almost her entire body. In the background we can see a landscape, indicated by a tree to the left and buildings to the right; there are stones and grass in the foreground. The face of Christ is portrayed with eyes open, dense hair and beard, wearing the crown of thorns, surrounded by a nimbus of rays. Single-lined frame. Unique copy.

REFS. Dodgson, *Ashmolean*, 32 (Bodl.8); Schreiber, *Handbuch,* VIII 102; Nicholson, s. n. (addition in the hand of Strickland Gibson (1877–1958), sub-librarian and keeper of the university archives, on the last page of Nicholson's catalogue).

COPY

One eighth of a chancery sheet. *c*.92 × 70 mm (woodcut 76 × 54 mm). Chain-lines vertical. No watermark. Printed in black ink in a press on one side of the paper. Coloured in purple, dark pink, and brown-yellow. Prickings at the top of the leaf suggest that it was at one time sewn into a manuscript book. Described in a note signed by S. Gibson as having been found loose on 1 Apr. 1920 in MS. Marshall 123, a small-format illuminated Netherlandish book of hours on parchment (137 × 95 mm), consisting of three parts: calendar, simple catechetic texts, Penitential Psalms, and litany in Dutch; Hours of the Virgin in Dutch (fols 37^r–175^v); additional prayers in Dutch, including the Fifteen Oes and the Seven Joys, and shorter texts at the end in later hands; see H. Brugmans, *Verslag van een onderzoek in Engeland naar archivalia, belangrijk voor de geschiedenis van Nederland, in 1892 op last der regeering ingesteld* (The Hague, 1895), 479; *SC* 5310; Bibliotheca Neerlandica Manuscripta (www.leidenuniv.nl/ub/bnm [last accessed 29 Apr. 2004]). There are no stitching marks that might indicate that this was the host volume into which the woodcut was at one time sewn. MS. Marshall 123 has a late fifteenth-, or possibly early sixteenth-century, blind-tooled inboard binding, probably of Netherlandish origin. Brown tanned calf over gently chamfered oak boards; the head and tail turn-ins secured with trenails. 137 × 98 × 50 mm. The pastedowns are now lifted. All tooling is blind and executed with a three-line fillet and one small tool, a rosette. Two engraved fore-edge clasps (similar, though not identical to Szirmai, fig. 9.49 [e]) on tanned leather straps attached to the lower board with quatrefoil anchor plates. They closed on catch plates to the upper board, all furniture of copper alloy. The lower catch plate, and the upper strap and clasp, are now missing. Now kept in a maroon linen-covered box made at the Bodleian Library. Paper label on spine, preserving old shelfmarks '23' and '92'. Shelfmark on the fore-edge: '78'. The name of an early seventeenth-century owner, Sophia Maria Reyers, is inscribed on fol. iii^v: 'Dit bouck hoort toe Sophia Maria Reyers Deym Godt is myn Troost Anno 1614'. She also owned MSS. Marshall 109 and 119. Thomas Marshall (1621–1685). Old shelfmarks on fol. iii^v '53' and '78'. Bequeathed to the University and received in 1689/90. Former Bodleian shelfmarks: MS. Bodl. Addit. B. 29; MS. Liturg. e. 2.
Binding: See XYL-25.
Provenance: Unknown. The former host volume, MS. Marshall 123, in which the woodcut leaf was discovered in 1920, belonged in the seventeenth century to Sophia Maria Reyes (fl. 1614), in the Netherlands, and passed with the collection of Thomas Marshall (1621–1685) to the Bodleian; see above.
SHELFMARK: Arch. G e.35(2).

The Visitation, see under XYL-10 St Barbara, etc