

**THE BIBLE COLLECTION  
OF  
DR. & MRS. JOHN R. HELLSTERN**

**MANUSCRIPT PERIOD:  
BIBLES AND SCROLLS SCRIBED BY HAND**

**Manuscript Bible, late Twelfth Century?:** This Bible was sold to me by an antiquarian book dealer in London as likely being scribed at Cambridge, England about 1180.

**Description:** There are 148 vellum sheets, making a total of 296 r. and v. pages. Each page is approximately 5 by 7 ½ inches. The vellum is somewhat of a darker hue (due to age?) than later scribed Bibles. The first few pages of Genesis and the last few of the Psalms, two music pages, and 2 pages of prayers are even darker, almost certainly due to greater handling and length of time that this portion of the Bible was in a pre-bound state before my purchasing it. (See note below on purchase and binding.) The text is scribed in brown ink, typical of the above suggested dating, and measures approximately 3 1/8 by 5 ¼ inches, with about 10 lines per inch, and a full page numbering between 53 to 57 lines. Red and blue ink *rubrication* denotes both Book divisions as wells as major divisions of the text, later identified as chapter divisions. This hand *rubrication* begins with a capital letter, but continues with scroll work down the sides and middle of the text. The text is scribed on quite strongly marked lines, typical of Bibles done at Cambridge. (Cf. the website below on the Cambridge Bible.) The script is very similar to a 53 line Bible scribed in England about 1220-1240: Cf. <http://www.humi.keio.ac.jp/~matsuda/catalogue/leaf/main/124-v.html> It seems clear that the Bible has been cropped at some time in its history, but a good many centuries ago, as the corners have become darkened and rounded with wear. The wear and the notes on pages would suggest a lot of usage.

A number system has been added in black ink between the two columns of text, usually beginning with 1, 4, 10, etc., to numbers as high as 90. This number system does not correspond to the number of lines per page and there are about one-third of the pages without any numbering between columns. Thus, it indicates that the numbering system was for some other purpose than numbering lines, the purpose of which is not known at this time. The text is from Genesis through the 150<sup>th</sup> Psalm, with two pages of Psalms set to music on three-line staves, following the 150<sup>th</sup> Psalm. At the end of the music pages, there are four pages of (prayers?), each short paragraph—48 in total—each beginning with a *rubricated* capital letter.) The British Museum identified 18 missing leaves in the text. (See folder regarding identification.) Divisions of the text, both books and other divisions of material, are also rubricated. (The word *rubrication* indicates the use of different colors of ink, but not gold leaf, which would then be classified as an *illuminated* manuscript.)

It was scribed before chapters came into use. Chapter numbers have been added by a later scribe from Genesis through Psalm 103, using slightly different colors of red and blue ink from that of the *rubrication*. (There is no chaptering from what would be Psalm 104 through 150.) Sometimes a line is drawn over into the text where the chapter was later determined to begin. This may not square with information provided by the British Museum, which is that the manuscript was not scribed before the 13<sup>th</sup> century. Assuming this information from the BM is correct, that leaves a *tighter window of years*

regarding when it was scribed before chaptering became standard in copies. (Chapters for the books of the Bible were not devised until about 1215 and became standard around 1230 to 1250 in copies in both England and the Continent.)

Being scribed in England, it makes this Bible rarer than manuscript Bibles scribed in Italy or France. This is true both in terms of the number of Bibles scribed, as well as due to the dispersal and destruction of monastic libraries during the reign of Henry VIIIth, after 1539. Providing the early date above can be established, manuscript Bibles before the mid 14<sup>th</sup> century are quite rare. (Consult comments by Otto F. Ege, on web site [http://wally.rit.edu/cary/cc\\_db/manuscripts/](http://wally.rit.edu/cary/cc_db/manuscripts/) and the Cary Collection of leaves at Western Reserve University.)

There are several hand-penned notes by later owners or readers. (See separate research folder which identifies these leaves.)

Seven signatures of this Bible have been identified by the British Museum, their assumption being that these are names of former owners. (I identify 12 such signatures, the one of the very last page so dark that it is barely visible and readable.) The earliest of owners identified by the British Museum is William Forster, who died in 1541. John 1 Walshe, father of John 2 Walshe of Little Sodbury, married a \_\_\_\_\_ Forster, her first name is apparently not known. There is intersection of the Forster name with the Beauchamp name, who was Countess of Warwick, who bequeathed Sodbury to John 1 Walshe. The names Anne Beauchamp and Anne Poyntz are huge in the history of the English throne, and Walshe and Poyntz were of course strong supporters of Tyndale. I am still trying to trace Forster lineage and connect some possible dots.

**There is much more to be *discovered* about this manuscript Bible:** What Latin Vulgate text was used? Are there variances with other Latin Vulgate Bible texts of the time? Can it be established by the text, where the Bible was in fact scribed? How many Bibles were scribed in England in this period? Can the identity of some of the other signers be determined? What was the purpose of the numbering system down the center column of most pages? Did the numbering system in the middle column of many of the pages have something to do with copying the text, or was it for some study purpose? Was there illumination on some of the missing pages, which could explain their removal? A comparison with many other manuscript Bibles will hold answers regarding the pages missing in this manuscript as well as some of the questions above.

**Acquisition:** This manuscript Bible was acquired from an antiquarian book dealer in London, while we were living in England (1974 to 1977). When this Bible came into the possession of the London book dealer, it was wrapped in linen material, and apparently had been only this section of the Bible for a great length of time, as evidenced by the greater darkening of the vellum of the beginning pages of Genesis as well as the last 3 or 4 pages, along with the additional wear of these pages. This could also lend itself to an early date, when the Bible was scribed in units, e.g. Genesis through the Psalms, the Prophets, New Testament, etc. The London book dealer had it bound in the style of the time, i.e. wooden boards with a leather spine. An archival, book-box was made to hold the Bible. It has been displayed in two World's Fairs, Knoxville, Tennessee and New Orleans, Louisiana.

I jokingly say "I traded a motor home for it!" (See more in research folder: 12<sup>th</sup> Century Manuscript Bible--Cambridge.)

**Thirteenth Century Torah:** This complete Torah on parchment (which technically means sheepskin) is twenty-six inches high (the rollers add another 10 inches to the height) and is approximately 105 feet long. The scribing has been identified as that of a school of scribes in Northern Italy, in the early 13<sup>th</sup> century. Further provenance given me was that the scroll was later taken to Poland, and most recently came out of Russia about 1994. (It likely was hidden during the Communist Regime.) It has been carefully repaired probably hundreds of times, with the repairs made from the reverse side of the text. Most of these repairs cannot be detected from the text side. (The number of repairs has never counted, but in one 3 foot section in Numbers where I have often exhibited it, the repairs number over a dozen.)

Rabbi Yitzhak Goldstein, world-authority on Hebrew scrolls, says it still could be made Kosher by retouching some of the script in a few areas that have become somewhat faded. (At the time of this writing, Rabbi Goldstein was identified as the Director of Jerusalem's Machon Ot Institute. They travel around the world to evaluate, examine and restore Torahs.)

Mr. F. J. "Rusty" Maisel was able to acquire this scroll through his personal relationship with a Mr. Michael Shiffman in New York City who primarily facilitates the acquiring of scrolls for Jewish Synagogues. It was put on new rollers at the time of acquisition, so that it can be readily handled. It is accompanied with a beautiful hand-embroidered cover using gold thread, the cover judged to be approximately a hundred years of age. The Hebrew embroidered in the gold thread has been translated for me to the effect that this scroll was given to a synagogue on the occasion of a Bar mitzvah, by his family. (See research folder.)

**X--1327 Chinese Wood-block Scroll:** This fragment was printed from a hand-carved solid block of wood. It dates from the Sung Dynasty (1327 A.D.). It is a portion of a scroll which was originally in the Zenko-in Temple in Nara. It is important as an example of printing done before Gutenberg. It is matted in archival materials and framed for exhibiting. It was acquired along with the 1434 Korean printed piece, from print collector, Cy Stapleton, Lufkin, Texas. Some of his pieces went to the Museum of Printing History in Houston, Texas.

**Thirteenth Century Manuscript Bible:** This is a complete text of the Old and New Testament, except the Book of Psalms (almost certainly copied with the Psalms bound separately), and the Apocrypha on very fine, white vellum. There is a 4 page introduction before Genesis, 2 page introduction before Matthew and a page and one-half before Romans. The order of the New Testament books is somewhat rearranged. There are 350 leaves making a total of 700 pages with a blank vellum leaf at the beginning and the end. The page size is approximately 7 ¾ by 5 ½ inches, text being slightly over 5 ½ by 3 ½ inches. There seems to be a consistent 53 lines scribed per page. It is beautifully rubricated in red and blue inks with nice capital letters rubricated on every page, with some elaborate letters flowing down the full length of many of the pages. On many pages the rubrication flows down three margins of the double-page spread of the Bible when opened. Of special note might be the rubrication on the first page of Genesis, each book of the Decalogue, four books of Kings, Parables of Solomon, Mica, Isaiah, the Gospels, Romans, etc. However every book of the Bible has special beginning letters.

Every capital letter in the text has been touched with red ink. There are two-figures of the eagle symbol before the Gospels of Mark and again before John. There are many very carefully scribed marginal notes, in Latin. Most of the notes are simply a few words, though a few are three or four lines in length, encircled with red ink. There are a few longer marginal notes in the Epistles of Paul that appear to be in a 15<sup>th</sup> century scribe quality script, the longest being ten lines.

**Provenance:** Through use of ultra-violet light, it has been detected on two pages, that this Bible was scribed at the Benedictine Mother House at Padua, Italy, before 1250. It is dated very shortly after the use of chapters had become established in the process of scribing the Bible, done to help locate passages within the major book divisions. It has been most certainly re-bound sometime in the nineteenth century in full brown leather, with three *high ridge cords*, and a leather spine and boards being elaborately blind-stamped. The binding is in excellent condition. There are no signs that the pages have been trimmed when the Bible was rebound.

**Like the twelfth century Bible above, there is much yet to be discovered about this Bible.**

**Fifteenth Century, French Book of Hours:** Dated about 1460, it is on very fine vellum (perhaps uterine vellum), and has a provenance from the Duke of Berry's library. There are 72 vellum leaves (double that number of pages), each approximately 3 ½ by 5 ¼ inches, the first and last being blank. It contains 7 full-page illuminations, with another four covering approximately a fourth of a page. Three small illuminations are of the Gospel writers and their symbols; the illumination of John shows John's symbol, the Eagle, and is full page. Another small illumination is of the Virgin and the Baby Jesus. The other six are: the Annunciation, Birth, Visit of the Wise-men, Dedication in the Temple, Flight into Egypt, and King David at his early morning prayers. I count 160 illuminated letters in addition to the mentioned illustrations that are highlighted with gold leaf. The art is very simple and the borders are quite plain for work done in the 15<sup>th</sup> century. (See personal research question below on a possible earlier date.) A very lovely feature of the art in the above is the *highlighting* of each of the illustrations with gold ink. This special highlighting of the folds of the gowns and other places of light in the scene is unique in all of the Books of Hours I have examined.

There is hand-penned writing on pages 9, 27, and the last 1/3 page of 69. (Trustfully when this writing is translated it will confirm that the provenance of this volume is indeed from the Duke of Berry's library.) There may well be additional clues to the date in the 6 page r & v calendar in the beginning of the book.

The research I have done in comparing the art as well as the hand-written script, indicates that the above book of hours could be pre-fifteenth century by as much as two centuries, between 1230 to 1260. For example, confer the art of the *Murthly Hours* in the National Library of Scotland: [www.nls.uk/digitalibrary/murthly/index.htm](http://www.nls.uk/digitalibrary/murthly/index.htm), dated about 1280. It contains very simple art with rather plain borders. The faces are white with very simple expressions, and all the borders are quite plain, much like the art in the above book of hours. (Cf. 4r, 6r, 8r, 10r, 11r, 12r, 14r, 16r, 17r, 19r, 20v, 21r, & 22v.) See also the simple figures in: The Maastricht Hours, about 1310-1320, in the British Museum list: <http://www.bl.uk/catalogues/illuminatedmanuscripts/ILLUMIN.ASP?Size=mid&IID=839>, which again has close parallel with the art in the above Book of Hours. The script seems to be written in Gothic semi-quadrata formata script. (See: <http://www.humi.keio.ac.jp/~matsuda/catalogue/leaf/main/127-v.html> )

It is bound in full leather with blind stamping, three raised bands on the spine, and is in excellent condition. It was probably rebound in the 19<sup>th</sup> century. (This volume might be the key to getting on loan, more of the Duke of Berry's phenomenal Book of Hours collection, now in the Paris Bibliotheque, which collection includes the famous Books of Hours done by the Limborge brothers.) **Major question:** Could this Book of Hours indeed have been identified from the Duke of Berry's library, in about 1460, but actually have been scribed and illuminated in an earlier time? Either this supposition might be valid, or the art quality of the 15<sup>th</sup> century artist doing the above work was not equivalent of other artists of his time.

**Seventeenth Century Scroll of Esther, illuminated in a 15<sup>th</sup> Century Italian style:**

The text is in Hebrew, on very fine vellum and is just at thirteen feet in length. It is highly illuminated in a 15<sup>th</sup> century Italian style with 28 miniatures of the main characters of the story—King Xerxes, Vashti, Mordecai, Esther and Haman—repeated down the entire length of the scroll in its appropriate location to the text. Other miniatures show King Xerxes' banquet, Esther approaching the King for an audience, Haman leading Mordecai through the streets on a horse, Haman and his ten sons on the gallows, etc. Angels, marble pillars, and mythological figures become a regular part of border of this beautifully decorated scroll. Only the first approximate three feet of the vellum scroll show signs of wear consistent with an age of 17<sup>th</sup> century. This, however, would be consistent with a scroll of that length being exhibited for just the first few feet, rather than unwinding it for its full length. It was likely commissioned by a wealthy Jewish family as a treasure to show only to friends, expressing some of the high admiration in which Esther is revered as a heroin of their faith. For securely exhibiting it, we had a thirteen foot, clear acrylic case made for wall hanging.

**Acquisition:** Dr. Brake and I were preparing for a major exhibit at the Biblical Arts Center in Dallas in 1995. (This was the first exhibit in which we demonstrated the full-scale Guterberg Press.) As I was traveling to Dallas one day I received a phone call from Martin Winkle of Bruddenbrooks that he had just received a beautifully illuminated scroll of Esther, and knowing I was looking for an illuminated scroll of Hebrew Scripture, said, "I am going to send it to you on approval!" He continued, "I don't want to put it in the store, or in the catalogue, because it needs to go to you and be exhibited!" I gulped inside when he told me the price, but I told him to send it anyway. When it arrived and we unrolled this extraordinarily decorated piece of Scripture, I told my wife the quoted price. But she said, almost without hesitation, "I know you have always wanted an illuminated piece of Hebrew Scripture, and we have the profit from the sale of the Enid home in the bank, go ahead and get it!" (Often today when I tell people who ask, "Where did you get that beautiful scroll?" I get emotional as I tell the above, and thank God silently for a very understanding wife.)

**Ethiopian manuscript of the Psalms with 26 pages of prayers:** Presently it is undated, though it has been shown to a number of scholars, including ones from Harvard and Notre Dame, without them being able to determine an exact date. It was purchased as a 15<sup>th</sup> century piece and a pastor from Ethiopia who studied in a monastery, confirmed that as a likely date. It is on very heavy and darkened parchment, probably goat-skin. It is in a form of the Geez language. It contains three full-page illustrations in a very ancient

style: the Crucifixion, Jesus giving a benediction to his disciples, and the Annunciation. It is bound in heavy skin (perhaps goat) over boards.

**14<sup>th</sup> ? Century Book of Number's Title page with an illuminated figure of Joshua:**

This is a page from a large lectern-sized Bible, 9 ½ X 13 inches, on very white vellum, with the figure of Joshua being instructed by the hand of God, presumably to number the Tribes. The illumination is done in 6 colors and gold leaf design that extends from the top of the page to the bottom. It is framed so that both the front and the back can be viewed. (The reverse side too contains some lovely illumination.) Since this page is of such large size and has such a distinctive art piece, the date of the manuscript likely can be determined in researching other manuscript locations. **More research is needed to accurately date. I have had some experts suggest it could be an earlier date.**

**Giant hymnal page before 1480:** This is a very large choir page measuring approximately 14 ½ inches wide by 20 ½ inches high. (One large book set before the choir could be seen by all the singers.) It is on heavy vellum with 4 line staves that help date it before 1480. It has two beautifully rubricated letters in blue and red ink, a large **K** beginning the word *Karitas* and **A** beginning the word Alleluia. The page is numbered 172, thus showing it was taken from a very large hymnal. It is framed so both sides can be viewed.

**15<sup>th</sup> ? Century Book of Hours illuminated page with six scenes of the Life of Christ:**

There are six wood-block printed scenes on each side in addition to what appear to be Church officials. These focus primarily on the last week of Jesus' life, from washing the Disciples' feet to the betrayal and the suicide hanging of Judas, etc. The halos and two initials are entirely in gold. It is on fine paper, with much hand-decoration of the large initials of the text. The text is clearly Carolinian style, and was probably also executed by woodblock. It is framed so both sides can be viewed.

**Date?: Hand-painted picture of Moses and Aaron:** It is on paper in a Semitic script. The language and the date have not been determined. It is framed so both sides can be viewed. It was acquired in old Joppa on a trip to the Holy Land.

**Twenty-seven loose pages from a 17<sup>th</sup> century Hymnal used by the choir to accompany the Mass:** The choral responses, etc. to accompany the Mass in Latin are on quite heavy vellum, with a darker—hair side of the skin, and a whiter—animal side of the skin, clearly detectable. As the stave lines contain 5 lines, they are likely 17<sup>th</sup> century. (These pages were framed and sold in the gift shop.) **(See Box 45; one of the portfolios in that box, includes these 17<sup>th</sup> century pages.)** *Dr. Hellstern has a source where he can obtain on loan other beautiful illuminated, large vellum hymnals, to enhance an exhibit or as a stand-alone exhibit.*

**The next pieces are reproductions of famous manuscripts:**

**Exact replica of the Siloam Inscription, 7<sup>th</sup> century B.C.:** The inscription commemorates the completion of the rock-cut tunnel, as projected by Hezekiah in the 7<sup>th</sup> century B.C., and it refers to the supplying of Jerusalem with water from its source to the

Pool of Siloam in about 701 B.C. The language is Hebrew, carved in the stone of the wall, 6 lines in length, 1.32 meters wide and .21 meters high. A translation accompanies the replica and translates to the effect that with workers tunneling from both ends, they could hear the picks and finally the voices of the other crew working about 3 cubits away, until on the day they worked *pick again pick, and the water flowed to the pool (twel)ve hundred cubits, (despite the fact that) the height of the rock above the stonecutters' heads was one hundred cubits.* The original is in the Museum of the Ancient Orient, Istanbul, Turkey. The replica is in plaster with coloring to look like the original. (It is placed here with manuscripts, as there is not another category I find to place it.)

**Exact facsimile on parchment (sheepskin) of the first 7 of the Dead Sea Scrolls found in cave number 1 in 1952:** This is a quite limited edition of the Isaiah scroll and the other six scrolls found in cave 1 in 1952, called the Dead Sea Scrolls. They are all contained within a full-size replica of the tall jar in which the scrolls were found, each scroll is wrapped in linen. This extraordinary find contained scrolls or fragments of every Old Testament book but Esther, and pushes back the text of the Old Testament as much as 1,000 years from the previous oldest known Old Testament text. (More on these extraordinary facsimiles when I unpack them, as they are inaccessible to me at this time—12/11/06)

**Exact folio facsimile edition of the “Washington Manuscript” of the 4<sup>th</sup> Century:** It has full-color reproductions of the sixth century covers that show a full-view depiction of the Four Apostles, presented in the order they appear in the text, Matthew, John, Luke and Mark. All of the pages are done with color reproduction as well so that the pages have the look of rich vellum. The paper is of an extremely heavy weight. This facsimile of this important early Greek text was done at Ann Arbor, Michigan in 1912 and is number 354 of 435 copies, and is now quite a rare piece itself. Current scholarship is revisiting this early text, saying that it might have an origin of text that is older than fourth century. (This manuscript is in the Library of Congress, is the third-oldest Greek parchment manuscript of the Gospels in the world, and is known as the Washington Gospels, *Codex Washingtonianus* or the Freer Manuscript of the Gospels.

<http://www.asia.si.edu/collections/biblicalHome.htm> ) It is a very heavy volume, bound in brown cloth with a leather spine and corners, and it is in excellent condition.

**Bezae Codex Cantabrigiensis**, an exact copy done in 1864 in ordinary type of the celebrated uncial Graeco-Latin manuscript of the Four Gospels and Acts of the Apostles, written early in the sixth century, and presented to the University of Cambridge by Theodore Beza, A.D. 1581. It is edited with a critical introduction, annotations, and Facsimiles by Frederick H. Scrivener, Cambridge. It is bound in brown material and is in very good condition.

**PATMOS, TREASURES OF THE MONASTERY**, 1988, General Editor Athanasios D. Kominis, professor of Byzantine Literature, Athens University, with 14 more scholarly authors: Folio volume, 10 by 13 inches, illustrated in beautiful full color, it first covers the history of the monastery and its wall paintings, icons, gold Church embroideries, silver, illustrated and illuminated manuscripts and a listing of the

documents and manuscripts in its archives, which date from the 6th century. There are 383 pages on heavy, enamel paper, in full-color and gold. The volume is in a slipcase and was a presentation gift from Lt. General Athanassios Stathaian, Chief of the Hellenic Air Force General Staff, and given to General John T. Chain, Jr., who at the time of presentation was Commander in Chief of the Strategic Air Command, United States Air Force. This is not only a magnificent volume of the treasures of the Patmos Monastery, but a fine research volume introducing illuminated Greek texts owned by the monastery, beginning with the Book of Job, known to be pre-ninth century. With skillful planning, some of the Bible treasures could be acquired on loan for a special exhibit at the Bible museum.

**Folio facsimile edition of the Old Testament Miniatures in the J. Pierpont Morgan library:** All two hundred and eighty-three illustrations of this mid-twelfth century manuscript are in full-size, full-color plates, depicting Creation to King David. Included in this facsimile edition are the missing leaves, which are in the Bibliotheque Nationale, Paris and the leaf of Dr. Peter and Irene Ludwig, Aachen. It is bound in cloth and along with its dust jacket is in like-new condition.

**Facsimile edition of Coislin 200 New Testament:** Scribed by Manuel, son of Irenaeus, between 1265-69, it was acquired by Edith Rockefeller McCormick for the University of Chicago in 1928. This edition printed in 1932 is in three volumes. The first volume shows the full-size, full-color facsimile of the manuscript with its 90 rich miniatures and 8 pages of canon tables. Volume two makes available a complete translation of the text. Volume three is a commentary on each of the miniatures. The set is edited by Dr. J. Edgar Goodspeed. All three volumes are bound in blue cloth, inserted in a slipcase, and are in like-new condition. More information can be found on:

<http://goodspeed.lib.uchicago.edu/rockefellermccormick>

**Facsimile of the Book of Kells, Thames and Hudson edition of 1977:** The aim of this huge edition is to show the illustration and decoration of the Book of Kells in full color. It includes all the full-page illustrations in this famous Gospel manuscript, beautifully illuminated in England in the 11<sup>th</sup> century. In all 93 pages and 6 half pages are reproduced complete. In addition, there are 30 plates of greatly enlarged details from the illustrations. It is bound in tan cloth, stamped with gold lettering and is in a matching slipcase.

**The Great Lambeth Bible of the 12<sup>th</sup> Century:** With an introduction and notes by C.R. Dodwell, Thomas Yoseloff, New York, 1959. The Lambeth Bible is one of the acknowledged masterpieces of English Romanesque art. After the commentary, there are 8 plates that are full-color facsimiles of art pieces from the Bible, glued on the page in a semi-detached format, along with an interpretation of each scene. The book is in like new condition still with the dust cover.

**The Illuminated Naples Bible of the 14<sup>th</sup>-Century Manuscript:** Introduction and notes by Eva Irblich, and text by Gabriel Bise, printed by Officine Grafiche, Italy, 1979. The original in the National Library of Austria, is a volume measuring 15 inches times 20 inches, containing 450 pages which were cut from the skins of 200 sheep! The styles of 4

different miniaturists have been identified and 118 plates in full-color of that art is presented and described in this volume. This copy of The Illuminated Naples Bible is on very thick paper so the pages are much like the parchment of the original. The volume is in the original dust jacket.

**The Grandes Heures of Jean, Duke of Berry: Huge, full-size reproduction of the original in the Bibliotheque Nationale, Paris:** This magnificent reproduction is in full-size, full-color plus gold-leaf, and it measures 17 times 12 ½ inches. It was printed by George Braziller, New York in 1971. It is an exact reproduction of the Limbourg brothers' masterpiece of 1409. It can be used either for exhibiting, research, or as a preparation for the goal of acquiring some of these famous Books of Hours on loan for an exhibit. **(When an original treasure of the world's great art pieces can never be available to purchase, such great reproductions are an asset for both purposes of research as well as preparing materials to get the originals on loan.)**

**Other facsimiles of Illuminated Manuscript Books, especially Books of Hours, have been put under the category of Art books.**

**INCUNABULA BIBLES OF THE 15<sup>TH</sup> CENTURY:**  
**EARLY PRINTED BIBLES.**

**(The LWNBM has clear acrylic stands made to fit many of the following pieces.)**

**X--1434 Korean page printed with moveable type:** While this is not Biblical text, it does show printing from moveable type prior to Gutenberg. It is not the near-perfect quality work of Gutenberg's work. It is matted in archival materials and is framed for exhibiting. (This was acquired from Cy Stapleton, a collector of printed materials, some of whose pieces are in the Museum of Printing History, Houston, Texas.)

**1478 Illuminated Koberger Bible:** This complete folio Bible was printed by one of the finest printers in the 15<sup>th</sup> century, Anton Koberger. Its size is 14 ½ by 11 inches. It is most certainly on full-rag paper, thus accounting for the pages being so well preserved. It is hand-decorated in at least seven colors of ink, on nearly every page, many times with the leaf, flower, and bird motifs of decoration going completely down the side of the page and across the bottom. At least 66 pages qualify as illuminated pages, though in a few cases the gold paint has slightly rubbed off. Every capital letter throughout the text has been touched with red ink. Ten little miniature Bible figures, five in the Old Testament and five in the New Testament, are well executed art pieces of the main character of that book of the Bible. Three of these are painted as "historicized initials," i.e. the main character of that Book being incorporated within the first letter of that book of the Bible. These pages and others contain several colors of paint and gold leaf. Both the front and the back leather covered boards are judged to be contemporary with the Bible and elaborately bind-stamped with borders and designs, the center design likely being that of the Triumphant Christ. The Bible has been trimmed at some stage of its life, probably in the early 19<sup>th</sup> century, adding a new leather spine with 5 *high ridge bands* and elaborately stamped with gold design. Very likely at the same time, patterned end papers were added and a patterned edging that is visible when the book is closed. Surely at this time as well, brass clasps were added to secure the closing of the volume, a feature often put on 19<sup>th</sup> century luxury bindings. The trimming has affected none of the text, but in some cases the colored ink decorations are unfortunately trimmed some. Printed approximately 26 years after Gutenberg did his famous Bible, it represents the blend of the new type-technology of the first 50 years of printing and the hand art of the manuscript Bible, in a quite elaborately illuminated, incunabula Bible.

**1480 Rusch printed Latin Bible for Koberger:** This huge-sized, royal folio Bible of approximately 14 by 19 inches, (opened it is over 30 inches wide by 20 tall) is the first printed Bible to contain a ninth century marginal note that became incorporated into the text. Koberger had Adolph Rusch of Strassburg do the printing. Throughout the text the capital letters have been hand-stamped in with red and blue ink, from woodblock carved letters. Some letters have hand pen-work added to the wood block letters. The contemporary, full vellum binding is elaborately decorated in blind stamped design and the volume is in excellent condition.)

**1486 First Bible with a Title Page:** The printing is ascribed to Johann Pruss of Strassburg, but the British Museum catalogue ascribes it to Peter Drach (the younger) of

Speyer. The two words “Textus Bible” are printed on the first page as a very simple, but first use of a “title page.” This folio Bible measures 9 by 12 inches, and is printed on full-rag paper, with wide margins. It begins with a 7 ½ page prologue. There is likewise a 7 ½ page addendum that appears to be some type of cataloguing. It is hand stamped throughout the text with wood-block capital letters in red and blue inks. Some pages have additional pen-work flourishes around the capital letters. The boards are contemporary to the date, with blind stamping designs. A new leather spine has been added, likely in the late eighteenth or early nineteenth century, with 5 high ridges, stamped profusely with decorative gold designs. The binding is in very sound condition.

**1491 Froben Illuminated Latin Bible:** Johannes Froben of Basel was another of the printers recognized as one of the finest printers of the 15<sup>th</sup> century. His Latin Bibles were based on the “Fontibus ex Graecis” editions, and were highly esteemed for their accuracy. This small folio measures 9 by 12 inches. It was very richly illuminated on two pages and hand rubricated on nearly every page in red and blue ink. Four pages at the beginning contain a preface and listing of the Books of the Bible, with short synopsis of each. This is followed by 4 ½ pages of prologue, with an illuminated beginning letter. Also, each of the books of the Bible contain prologues proceeding the text. There are 11 leaves (r and v) of Bible dictionary in the back of the volume, and 8 leaves (r and v) of a very skillful, hand-penned script of what I judge to be *lectionary* as the last pages in the volume. It is bound in full leather and is in sound condition.

**X--1493 Koberger Printed Latin Bible with Nicholas DeLyra’s commentary, in 4 volumes:** The important concept of the literal interpretation of the Bible, done by DeLyra in the late thirteenth and early fourteenth centuries was taken by DeLyra as the basic principle of understanding the Scriptures. (As opposed to allegorical, parabolic, etc. ways of interpretation.) DeLyra’s principle of interpretation and his commentary on the Scriptures influenced John Wycliffe’s approach to the Scriptures. Also, it influenced the thinking of Luther, Tyndale, and other Reformers and translators who put the Bible into the vernacular languages in the 14<sup>th</sup> through 16<sup>th</sup> centuries. Buddenbrooks listed this complete four volume set as the only known perfectly complete copy of this edition in existence. Several initials in the four volumes have been illuminated with liquid gold. Each volume contains several hundred capital letters stamped in with red and blue ink. All capital letters throughout the text have been touched with red ink. The text is uniquely printed in two columns in the center of each page, and the commentary is also in two columns, surrounding the text. Three volumes have sound, vellum contemporary bindings, each measuring 9 ½ by 12 ½ inches. The fourth volume is slightly larger, 10 by 13 ¼ as it has been rebound in tooled leather with two brass closing straps. This volume, Genesis through Paralypo II, contains several signatures, hundreds of marginal notes in Latin, and 40 pages of prologue before the beginning of the text.

**1497 Edition of the First Bible with an Illustration:** This is the second edition of the first Bible with an illustration. (The first edition is listed as 1492.) The illustration was done on a wood-block, and shows Saint Peter holding the dual keys of the Kingdom. This illustration has been hand touched with red paint and is bound as the frontis page of these editions. Information about the printer at the end of this volume gives the date as

“the seventh of September, fourteen hundred and ninety seven” spelled out in full Latin text, rather than Roman numerals. It contains 91 pages of a style of early concordance at the back of the volume. This is a very rare copy that is in *near original condition* with uncut edges and in its original binding. (Two pages in Ezekiel have been duplicated on full-rag paper that closely resembles the rest of the volume.) The binding is wooden boards, with a leather spine, which was the binding style of the period. The leather closing clasps are missing. Dr. Rhodes of the British Museum, who was in charge of all of their extensive incunabula collection, told me more about this Bible when I took it to the BM to confirm the date printed. The printer information is on the very last page of this Bible in Latin, of course. And not only is the date spelled out, the seventh of September fourteen hundred and ninety-two, but I discovered it was printed in Florence, Italy, the very city where I acquired it in 1977! **Acquisition:** While living in England we made a trip with friends to Venice and Florence in 1977. Wherever I went I always looked in the antiquarian bookstores! In one of the bookstores I saw the above incunabula Bible. The price made me want to think about it overnight. The next day was “St. Joseph’s Day,” and the stores were not only closed, but we had to leave that day. I took down the store address and upon returning to England I wrote making an offer. After some delay I got an answer back that the price was firm and it would cost “X amount more” to ship it! (This was the first incunabulum Bible I had purchased and the price seemed high, but we decided to go ahead with the purchase.)

**Below are some the collection’s most important facsimiles related to 15<sup>th</sup> century printing:**

**X--The 500<sup>th</sup> Anniversary Pictorial Census of the Gutenberg Bible:** An outstanding research tool, it is edited by Don Cleveland Norman and contains a description, provenance, location and picture of each of the 47 known Gutenberg Bibles at the time of the volume’s publishing date. The book was edited in 1961. (Another Gutenberg Bible—one volume of the two-volume set—was discovered in Germany in 1976. Another Gutenberg Bible that had been reduced to just 50 pages, was paged out in 1923.) 985 copies of this book were printed by the Coverdale Press, this being copy number 50, and it is autographed by Don Cleveland Norman. It contains a good introduction on The Life and Work of Johannes Gutenberg, by Dr. Aloys Ruppel.

**X--The Making of the Nuremberg Chronicle:** A limited edition, signed copy of a folio volume by Adrian Wilson, assisted by Joyce Lancaster Wilson (signatures of both in the front) on the layout of illustrating and the making of books in the 15<sup>th</sup> century and specifically the famous Nuremberg Chronicle. This important work on early printing is filled with copies of 15<sup>th</sup> century wood-block cuts, some color tinted, and one on the appearance of the printed press of the 15<sup>th</sup> century. (Opposite pg.181). Another colored picture (opposite pg. 137) was used in our film production, “The Fire of Devotion.”

**X--Double page spread of the Gutenberg Bible, printed on the press in The Gutenberg Museum, Mainz, Germany and hand illuminated:** This was purchased at the Gutenberg Museum in Mainz, Germany in 1976. The printing was done on the

Gutenberg Press in Mainz as reconstructed by the museum. It is a double page spread of the Prologue of John and the first page of text of John. The hand-illumination was then done including gold leaf. It is a magnificent display item.

**X--15<sup>th</sup> Century Biblia Pauperum, a Facsimile Edition of the Forty-Leaf Blockbook, In the Library of the Esztergom Cathedral:** Corvina Press, Budapest, 1967. This Biblia Pauperum is fairly complete, missing only one page (which is presented in B&W, and the block printed picture “story” of each Biblical text was colored before the volume was bound. The Blockbook predates Gutenberg’s invention of printing and thus somewhat joins the Medieval manuscripts to later forms of printed books. Thus, pages could be reproduced in more multiplied numbers, and with hand-tinting became a more affordable book of devotions and Scriptures for more readers than just the wealthy. The book is 9 ½ by 13 inches and is bound in gray material with gold stamping. It has its original dust-jacket, itself covered with clear plastic, making the volume in like new condition.

**X--Biblia Pauperum Conteynyng Thirty and Eight Wodecuttes Illustrating the Liif, Parablis, and Miracles offe Jesus Christ, With the Proper Descreypciouns offe John Wiclif:** This illustrated book is printed from wood-blocks, which were discovered in 1817, but date to 1540 and believed never to have been used in any known book. It is typical of the Biblica Pauperum books of the 16<sup>th</sup> century and earlier that were used to educate the common man who could not read, but who could learn from pictures. The book is scribed on hand-made paper in precisely the same way as books of this period, and it contain hundreds of illustrations. 375 copies were printed, this one being number 216. The accompanying Scripture opposite the page of illustrations is that of John Wicliffe’s translation, which would have been the only English text available at the time. The borders for the text are facsimiles of a Book of Hours printed in 1525. It is bound in vellum, stamped with gold decorations, with brass closing hasps.

**16<sup>TH</sup> CENTURY BIBLES: EARLY ENGLISH  
(& A FEW OTHER LANGUAGE) PRINTED BIBLES.**

**1537 Matthew First Edition Bible:** (Traded in 1993 in order to gain other rare pieces in the collection. Don's copy of the Matthew Bible was signed by William Whipple, signer of the Declaration of Independence, thus obviously the copy we retained for the collection.)

**1541 Fifth Great Bible:** This is the fifth Great Bible edition, and fourth with Archbishop Cranmer's Prologue, listed in Herbert # 61, April 1541 edition. There are 62 lines to the full column. Though it has been rebound sometime estimated to be in the early 19<sup>th</sup> century, and perhaps has been trimmed slightly, all text, headings, and marginal notes are totally unaffected. The entire copy is in especially fine, tall, and throughout the pages are in crisp condition. At the end of the six-page Prologue is the signature of John Harvey, who may have been the original owner. The name John Collard begins to appear on the first page of Genesis, along with intent to read through the Bible, beginning in 1587. Notes of his progress to read through the Bibles are noted at the end of many of the books of the Old Testament. The prologue pages and the first three pages of Genesis have had the margins strengthened with new border material. It is missing the General title page, but contains the second title page for Joshua through Job, third title page for Psalms through Malachy, no title page to the Apocrypha (Herbert does not list that one is included), then contains the fourth title page for the New Testament, from which the coat of arms of Cromwell has been removed. All five parts are bound in one volume. The back of the New Testament title page contains a hand-penned list of what appears to be names, numbered 1 to 59. A two-page *Table to Understand the Epistles and Gospels* follows the text of Revelation. It is illustrated with 51 wood block engravings, each about 3 by 2 ¼ inches. The engraver(s) are unknown. There are many exquisite wood blocks of capital letters, but the one at the beginning of Romans is a letter P with an image of an eagle within. There are 7 hand-drawn *pointy hands* in New Testament texts. There are two very interesting hand-penned notes in the margins of the text of Sirach, chapters 46 and 48. It is in incredibly fine hand with the first marginal note being 52 lines long, yet in only 6 linear inches of space. The second is almost as small in penmanship and is 9 lines long in a bottom margin. They both seem to take strong issue with the text in terms of doctrine. (One note begin, *this is against Christianity. . .*) It is beautifully bound in early nineteenth century full-calf and is in excellent condition with 5 *high ridge bands, blind-stamped designs* on both the boards and spine, plus gold-stamped design.

**X--1548 first tome of Erasmus Paraphrase upon the New Testament:** Volume one contains Matthew through Acts. This is the first edition of Erasmus' Paraphrase or commentary with the text of the Great Bible of 1539. It is listed in Herbert as No. 72 and contains the New Testament text of the Great Bible. This copy is complete, which is quite rare. W. Aldis Wright has distinguished no less than six varieties of Volume I, and this copy has two additional prefaces that are not listed in Herbert. One additional preface before Matthew is dedicated to Emperor Charles and is dated 1524. The other extra preface before Acts is dedicated to Quene Katherine and is likewise dated 1524.

**This leads us to believe this was a very early edition assembled.** Also, it shows the early date at which Erasmus was working on this English commentary, which Henry VIII ordered all Churches to possess. The preface before Mark is dedicated to Henry VIII, and is dated 1523. The binding is contemporary boards with aged, brown leather, restored with a new spine, with *high ridge bands*, in the twentieth century.

**X--1558 Historiarum Memoreabilium:** Imprinted in London, this lovely little quarto edition contains 141 wood-block prints of approximately a third of a page of Old Testament scenes from Exodus through the Maccabees. The engraver(s) of the wood-blocks have not been researched. It is bound with marbled paper over boards with a leather spine, and is in sound condition.

**X--1565 Early Plantin Press printing of the Old Testament in Latin:** This copy is complete, including the title page and introduction of Jerome, and is a very clean, crisp copy with some nice wood-block decorations. It includes the Old Testament Apocrypha books. It is bound in contemporary, full-leather with a renewed spine—likely having been repaired in the 19<sup>th</sup> century.

**X--1569 Martin Luther's Table Talk translated into English:** While it is missing the title page, the date of 1569 is at the end of the preface by John Aurifaber. (The British dealer who sold it to me said that was its printing date.) Is this then the first edition printed in English? An Algar Lock received it as a gift in 1814. It would be after his ownership, that Mr. Lock had it rebound and had a letter bound into the volume after page 122, which is 6 pages of letter on front and back, dated July 2, 1821. The letter is from Henry Cole to Mr. Lock in which he translates the Latin inscription on the tomb of Jesus in Jerusalem. It begins: "I am God from the time that I first took upon me spotless flesh. . . ." He gives a poetical translation as well: "I'm God since first I spotless flesh became, . . ." The hand-writing is still with the old English "s". This volume measures 8 ¼ by 12 by 1 ½ inches and the binding is in excellent condition.

**X--1571 Hebrew Old Testament bound together with the Greek New Testament in one volume:** This is a large folio edition (10 ½ by 15 ½ by 4 inches) that is beautifully bound in blind-stamped pig skin. The front and back covers are nearly completely covered with intricate blind-stamped design. The front board has a scene of Christ on the Cross, surrounded by at least 5 other figures. This in turn is surrounded with a border wherein are 11 more figures, with Latin words under each figure such as Charis, Spes, Paciem, Fides, etc. The back-board as well is blind-stamped with the same decoration, except in the very center section the scene is the Victorious Christ treading on a dragon, a depiction of Satan. The unique binding of the Greek New Testament with the Old Testament in Hebrew, as well as the designs on the covers, shows it was clearly put together for Christian use. The Hebrew text reads, of course, from the back to the front of the book. The vellum of the spine and edges has been expertly repaired and it is a very tight and beautiful volume. All of the pages are on strong paper with a high rag content and are in excellent condition, with the edges of the volume colored green. The binding has been artfully repaired with leather in perhaps the 19<sup>th</sup> century and it is in excellent condition. (This was a treasure of a book dealer in England, who let me in to peruse his

collection and then sold it to me; the same has been the case with purchases from several other English dealers!)

**1572 Bishops' Bible:** This is the second folio edition, heralded as the most beautifully printed and illustrated Bible of the sixteenth century. This edition contains the unique side-by-side parallel translation of the Psalms from the Great and the Bishops' Bibles. The Great Bible side is printed in Black letter, the Bishops' in Roman type. This is a very good copy uniquely bound in four volumes, in gray cloth. This makes each volume easy to handle as well enabling it to be shown in more than one exhibit, or to show more than one page at a time in the same exhibit. Each of the bindings of the volumes is in very good condition.

**1581 Second London Printed Latin Bible:** All six parts are bound in one volume and attractively bound in contemporary full-calf with a central gilt ornament on the sides, and a single circular gilt ornament to each of the six spine divisions. STC lists 5 copies in the U.K. of which 2 are defective, and all four copies in the U.S. are incomplete. This copy is missing only the general title page. It is not in Darlow and Moule. Its binding is in very good condition.

**1589 Beza New Testament:** This quarto New Testament is missing the title page, but the mis-numbering of the pages as listed in Herbert would identify it as the 1589 edition in black-letter English. It is otherwise in near mint condition with full leather binding with blind-stamping.

**X--1599 Geneva Bible:** It is imprinted at London by the Deputies of Christopher Barker. It is missing the General title page. It contains a number of small maps and wood block engravings with the New Testament title page being the full-engraved one of the 12 Tribes and the 12 Apostles. It includes the Psalms in metre of Sternehold and Hopkins. (It is, in fact, one of the earliest editions of the complete metrical Psalms, the first being 1562.) It contains some history of the Holton family. It is bound in light brown, full-leather with blind stamping and the binding is in excellent condition.

**The following are significant facsimiles of 16<sup>th</sup> Bible materials:**

**X--1525 Grenville Fragment in Facsimile:** This is an exact reproduction of the sole remaining portion of the first printed English New Testament, translated by William Tyndale. The original is in the Grenville collection in the British Museum. **This is a first edition facsimile of that fragment done in 1871**, being photo-lithographed from that unique fragment. Edited by Edward Arber, it contains a 70 page introduction, the exact printed text of Tyndale's Prologue, and the wood-block prints and text of Tyndale through Matthew 22. It is bound with its original paper over boards and is in sound condition.

**Facsimile of the above, edited by Edward Arber:** This is a facsimile text of the 1871 edition in an enlarged size (8 ½ by 11 inches) for easy reading and study. Better for research use.

**X--1547 Facsimile edition of Icones Historiarum Veteris Testamenti:** This is a Holbein Photolith facsimile reprint from the Lyons Edition of 1547, published by the Holbein Society in 1869. It is a quarto volume showing one-hundred and forty wood-block plate reproductions of Bible scenes from Genesis through Zechariah. The book is 7 by 9 by ¾ inches and is bound in a brown cloth binding that has been repaired and is in strong condition for display.

**X--1553 Catechism for the People, Pastor, and Preacher, by D. Martin Luther:** This is an exact folio reproduction of this important work that Luther prepared with large wood-cut illustrations to help his clergy teach the catechism. This reproduction was printed at Frankfort-on-Main, edited by W. Harry Rylands with his introduction, and published by the Holbein Society by A. Brothers, Manchester, on hand-made paper, in 1892. It is bound in gray cloth, stamped with gold, and is in like-new condition.

**X--A Catalogue of Books Printed at Cambridge from 1521-1893:** Notes by Robert Bowes, the book was printed by Macmillan and Bowes, Cambridge, 1894. 98 illustrations of printers ornaments are interesting and it includes all the edition of the Bible printed at Cambridge between these years. This is a fine research tool on early religious material as well as the Bible.