

CONTENTS

- iii Authors' Abstracts and citation details
- i THE COWS AND THE BEES: ARABIC SOURCES AND PARALLELS FOR PSEUDO-PLATO'S *LIBER VACCAE* (*KITĀB AL-NAWĀMĪS*)
Liana Saif
- 49 FROM A PAINTER'S PERSPECTIVE: THE INTRODUCTION TO AN ILLUSTRATED MANUAL ON PAINTING ATTRIBUTED TO SERLIO (MILAN, AMBROSIANA LIBRARY MS I 204 INF. 2)
Jean Chai
- 79 THE RUSSIAN *GNADENSTUHL*
Ágnes Kriza
- 131 THE STYLE OF THE DIVINE HAND: FRANCESCO BOCCHI ON THE *SANTISSIMA ANNUNZIATA*
Thomas Frangenberg
- 149 POETRY AND HORSEPLAY IN SIDNEY'S *DEFENCE OF POESIE*
Micha Lazarus
- 183 THE ORIGINS OF BROKEN COLOURS
Ulrike Kern
- 213 HOW TO ORGANISE THE ORIENT: D'HERBELOT AND THE *BIBLIOTHÈQUE ORIENTALE*
Alexander Bevilacqua
- 263 HOW SHAFTESBURY READ MARCUS AURELIUS: TWO 'CURIOUS AND INTERESTING VOLUMES' WITH HIS MANUSCRIPT ANNOTATIONS
Karen Collis
- Notes
- 295 THE 'LAMIA' AND ARISTOTLE'S BEAVER: THE CONSEQUENCES OF A MISTRANSSCRIPTION
Hana Šedinová
- 307 WHO TRANSLATED THE TURKISH ALCORAN (1649)? IN DEFENCE OF AN ALTERNATIVE VIEW
Mordechai Feingold
- 317 Index of Manuscripts and Archive Documents
- 319 Notes for Contributors to the *Journal*
- 322 Style Sheet