

Stephen Butler

PRINTED BOOKS · FINE BINDINGS

ENGLISH · CONTINENTAL

AUTUMN 2025





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PHOTOGRAPHS ARE AVAILABLE ON REQUEST.

COVER PHOTOGRAPH IS ITEM 14.

Stephen Butler





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A RARE AND FOUNDATIONAL ELIZABETHAN FOLIO, MARKING THE FIRST APPEARANCE OF CALVIN'S INSTITUTES IN THE ENGLISH TONGUE

- 1 **CALVIN, JOHN.** *The Institution of Christian Religion*
LONDON: REYNOLD WOLFE & RICHARD HARRISON, 1561

DIMENSIONS

Folio (280 x 190 mm)

DESCRIPTION

Collates [8], 70, 269, [1], 171, [3] leaves. Black-letter type. Woodcut title ornament and initials.

Title relaid on later paper with loss to one corner affecting three letters of the title. Occasional mild watermarking. Text otherwise clean, with generous margins.

BINDING

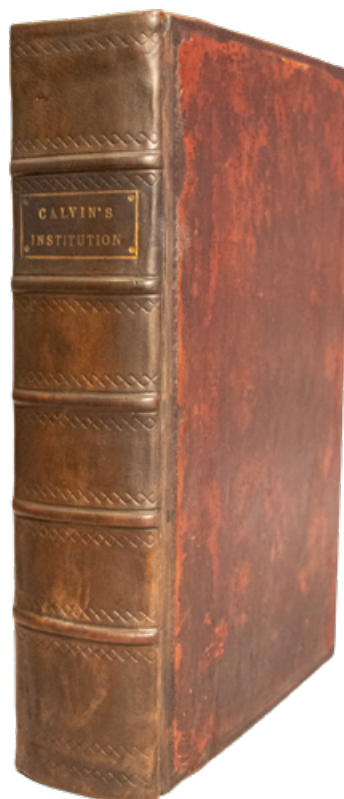
In original boards with a later sympathetic reback. A sound, unsophisticated copy of a work rarely encountered in commerce.

First edition in English. The first English translation of Calvin's *Institutio Christianae Religionis* (based on the definitive 1559 Latin edition). Rendered by Thomas Norton, lawyer, parliamentarian, and polemicist, this vigorous Elizabethan prose version introduced Calvin's systematic theology to English readers at a decisive moment in the early years of Elizabeth I's reign. Printed jointly by Reynold Wolfe, the Queen's printer, and Richard Harrison, the edition was officially "seen and allowed" under the royal Injunctions.

A landmark in the transmission of Reformed theology into England, this 1561 folio stands alongside the *Geneva Bible* (1560) and Foxe's *Actes and Monuments* (1563) as one of the great monuments of Elizabethan Protestant printing.

REFERENCES

STC 4415; ESTC S107156; EEBO A17662



Adam Mort *John Barrell*
THE INSTITVTION OF
Christian Religion, vvrytten in La-

tine by maister Ihon Caluin, and transla-
ted into Englysh according to the au-
thors last edition.

Seen and allowed according to the order appointed in the
Queens maiesties intunctions.



Imprinted at London by
Reinolde Wolfe & Richard Harrison.
Anno. 1561.

Cum priuilegio ad imprimendum solum.

- 2 [PARKER, MATTHEW (ATTR.)]; BUCER, MARTIN; HOOPER, JOHN; VERMIGLI, PIETRO MARTIRE. *A Briefe Examination for the Tyme of a certaine declaration, lately put in print in the name and defence of certaine Ministers in London, refusyng to weare the apparell prescribed by the lawes and orders of the Realme. [with] Doctissimo viro D. Martino Bucero theologiæ in academia Cantabrigiensi professori regio, Thomas Cantuariensis.*

IN POWLES CHURCHYARDE BY RICARDE IUGGE, PRINTER TO THE QUEENES MAIESTIE, 1566

DIMENSIONS

Small 4to (177 x 134mm)

DESCRIPTION

84pp. Collation: *1-*64, *72, A-D4

Two works in one, likely printed together, usually found together. Black letter, many woodcut initials (the first 'S' woodcut block printed upside-down) and manicules, red edges, ink inscription in an old hand to 2*2 "The solicitours of these orders were bluddy persecutours".

Title browned, margins frayed and small portion of restoration at gutter, a few ff. closely shaved, D1-D4 with restoration and repair to upper corner and fore-margin with some loss to text.

Bound with extensive handwritten extracts from John Hooper's *seven sermons* (1550), plus extensive notes on other works linked to the vestments controversy and catalogue cut outs, written in a late 19th century hand.

BINDING

19th century blindstamped sheepskin, gilt lettering to spine; edges worn.

FIRST EDITION. The vestments controversy ostensibly concerned clerical dress but grew to encompass the notion of Nonconformity in church practices. The debate reached a peak in 1566 with the publication of Robert Crowley's *A Briefe Discourse Against the Outwarde Apparel of the Popishe Church* to which this is a response attributed to Archbishop Matthew Parker (1504-1575). The second work includes correspondence between the Bishop John Hopper (c.1495-1555), the theologian Peter Martyr Vermigli (1499-1562), and the Protestant reformer Martin Bucer (1491-1551).

PROVENANCE

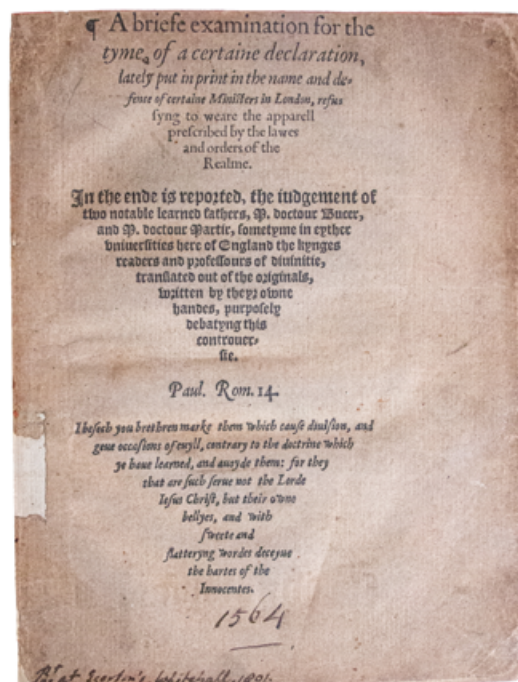
1. Bt. at Egerton's, Whitehall, 1801 (ink inscription to foot of title).
2. M. H. Bloxam (bookplate and ink notes).
3. Rugby School Library (bookplate).
4. Fox Pointe Collection, Linda and Dr Howard Knohl (bookplate)

REFERENCES

I: STC 10387; USTC 506527; II: STC 3962

INSTITUTIONAL COPIES

No copies recorded outside the UK and USA.



- 3 **MARLORAT, AUGUSTIN.** A catholike and ecclesiasticall exposition of the holy Gospell after S. Mathewe gathered out of all the singular and approued deuines (whiche the Lorde hath geuen to his Church) by Augustine Marlorate. And translated out of Latine into Englishe by Thomas Tymme, minister. Sene and allowed according to the order appointed.

IMPRINTED AT LONDON: IN FLEETSTREATE NEARE VNTO S. DUNSTONES CHURCHE, THOMAS MARSHE, 1570

DIMENSIONS

Folio (280 x 200mm)

DESCRIPTION

Collates [8], 446, 446-758, [7] pp Lacks a blank, one prelim leaf and the final table leaf only.

Textually complete. Engraved title with some marginal wear. Early ink annotations to the top right margin of the title dated 1590. Verso of title with extensive contemporary MS notes. Occasional small contemporary marginal notes in the text.

Minor light marks or blemishes. LII3 & LII4 towards close are bound in reverse order. Last couple of quires with minor wormholes.

BINDING

Contemporary full leather boards.

THE FIRST ENGLISH EDITION of Augustin Marlorat's commentary on Matthew, which formed part of his wider project to compile and harmonise Protestant interpretations of Scripture. Rather than composing an entirely original work, Marlorat created catena-style expositions, drawing together and paraphrasing insights from leading Reformers such as Calvin, Bullinger, Musculus, and Peter Martyr. His aim was to produce a clear, continuous explanation of the text that distilled the best of Reformed thought for pastors and lay readers. The commentary on Matthew first appeared in Latin as *Commentarius in Evangelium Matthaei*, and was later translated into English by Thomas Timme. Published in London in 1570 under the title *A Catholike and Ecclesiasticall Exposition of the Holy Gospel after S. Matthew*, it became a valuable resource for English Protestants, especially among Puritan circles, offering a concise and accessible synthesis of continental Reformed exegesis on the first Gospel.

AUTHOR

Augustin Marlorat (1506-1562) was "orphaned at the age of eight and placed in an Augustinian monastery, where he took his vows in 1524. He acquired a good knowledge of the Fathers and of scholastic theology and was soon famous as preacher. He converted to the Reformation while he was prior at Bourges and was called to preach the new doctrines at Bourges, Poitiers, and Angers. Fleeing persecution, he went first to Geneva, then to Lausanne, where he was put in charge of the parish of Crissier in 1549. Ten years later, when he was pastor at Vevey, he was called back by the Genevan consistory and sent to Paris. In 1560, he presided over the provincial synod of Dieppe while pastor at Rouen and attended the colloquy of Poissy. He died in the same year, a victim of the Roman Catholic authorities, who ordered his hanging in front of the church of Notre-Dame at Rouen on 30 October 1561." (ONDB)

REFERENCES

ESTC S114262; STC 17404;
USTC 507184

INSTITUTIONAL COPIES

No copies recorded outside the UK and USA.



1583 LARGE PULPIT FOLIO GENEVA BIBLE, THE MOST NOBLE EDITION

- 4 **THE BIBLE.** *Translated according to the Ebrew and Greeke.*
LONDON: CHRISTOPHER BARKER, PRINTER TO THE QUEENS MOST EXCELLENT MAIESTIE. 1583

DIMENSIONS

Pulpit Folio (400 x 280 x 13 mm)

DESCRIPTION

Collation: A1-C6, D4, A1-Z6, Aa1-Zz6, Aaa-Zzz6, Aaaa1-Vvvv6, A1-Z6, *6, 1-4, 704. ff.

Collates complete; textually complete lacking only Adam & Eve engraving; Gothic type text printed on thick paper; beautiful engraved OT / NT & sectional title pages; in text engravings including stunning Ezekiel's Temple; wide margins.

No inscriptions, but some main title icons lightly rubricated; last leaf of Two Table has an outer paper repair; general light toning for such great age, old stain to top margin area throughout. Overall an exceptionally crisp & clean copy.

BINDING

Handsome sturdy contemporary calf binding, with four original outer metal corners, one clasp remains; ornate gilt spine in compartments, gilt bands and new red leather label.

Repaired where small area of leather lost & re-dyed, rebacked, inner hinges strengthened.

This imposing folio edition of the Geneva Bible, printed in 1583 by Christopher Barker, Queen Elizabeth I's official printer, represents one of the most influential English Bibles of the Reformation. First published in 1560 by Protestant exiles in Calvin's Geneva, the Geneva

As the household Bible of Shakespeare, the Puritans, and the Pilgrims, the Geneva Bible profoundly shaped English religious culture, literature, and language. This 1583 folio was intended for pulpit use, its large format and durable binding reflecting its role as a public and

This edition embodies the spiritual and cultural authority of scripture in Elizabethan England, uniting scholarship, artistry, and religious devotion in a monumental form.

REFERENCES

Herbert 178; ESTC S42; STC 2136; USTC 509658; Luborsky & Ingram 2136





A SCARCE WORK RARELY SEEN ON THE MARKET

- 5 **FOX, JOHN.** *A sermon of Christ crucified, preached at Paules crosse the Friday before Easter, commonly called Good-Friday. Written and dedicated to all such as labour, and bee heauy laden in conscience, to be read for their spirituall comfort.*
[LONDON]: PRINTED [BY WILLIAM JAGGARD] FOR THE COMPANY OF STATIONERS, 1609

DIMENSIONS

8vo (140 x 100 mm)

REFERENCES

ESTC S102555; STC 11246; USTC 3003801

DESCRIPTION

Collates complete [238]pp.

A good, solid and sound copy, with some light toning, occasional water marks else a good sound copy.

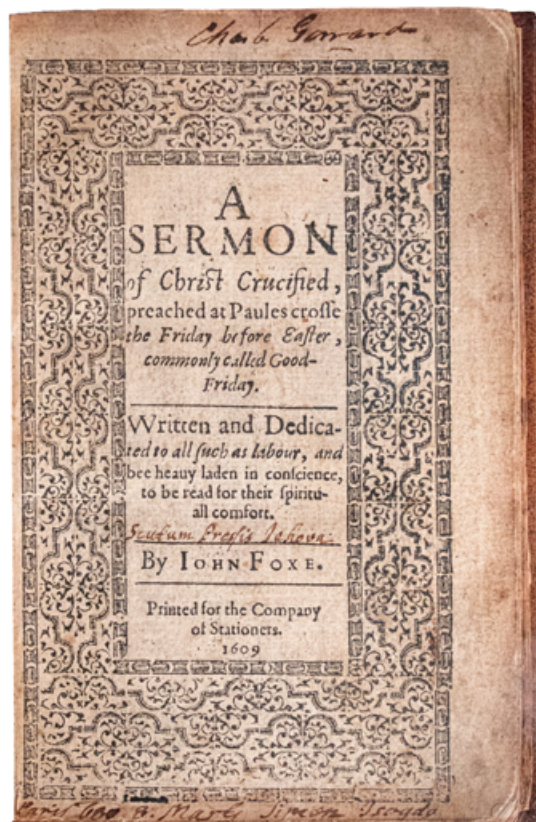
Contemporary signatures to the title page in various places.
Final blank leaf with some early signatures. Text in black letter in a single column to each leaf.

INSTITUTIONAL COPIES

Only 1 recorded copy outside the UK and USA (Russia).

BINDING

Bound in a rather attractive recent full polished calf binding. Light rubbing to the edges of the spine else a solid and rather attractive period-style binding. Raised bands and blind lines to the spine. Lettered & dated in gilt.



CALVIN'S ENGLISH HARMONY ON THE GOSPELS PLUS JOHN

- 6 **CALVIN, JOHN.** *A harmonie upon the three Evangelistes Matthewe, Marke, and Luke, with the commentarie of M. Iohn Calvine Faithfully translated out of Latine into English by E.P. Whereunto is also added a commentarie upon the Evangelist S. Iohn by the same author*.
LONDINI: IMPENSIS THOM. ADAMS 1610

DIMENSIONS

4to (171 x 140mm)

DESCRIPTION

Bound in two volumes.

Collates complete [48], 806pp. Possibly lacking a blank leaf at the close of Part 1. Second volume collates complete 8, 464, 22 PP. Dated colophon to the bottom of the final leaf. A very good solid and sound copy.

Small marginal tissue repair to the border of the title and a handful of very small repairs in the prelims. Intermittent light dampstaining, otherwise a very good clean copy.

BINDING

Bound in attractive contemporary speckled calf bindings. Finely rebaced by Bayntun of Bath. Raised bands, blind lines and gilt lettering to the spines. A very good solid and sound copy.

A rare early work by Calvin presented in a high quality binding. The commentary on Jaune is bound separately.

TEXT

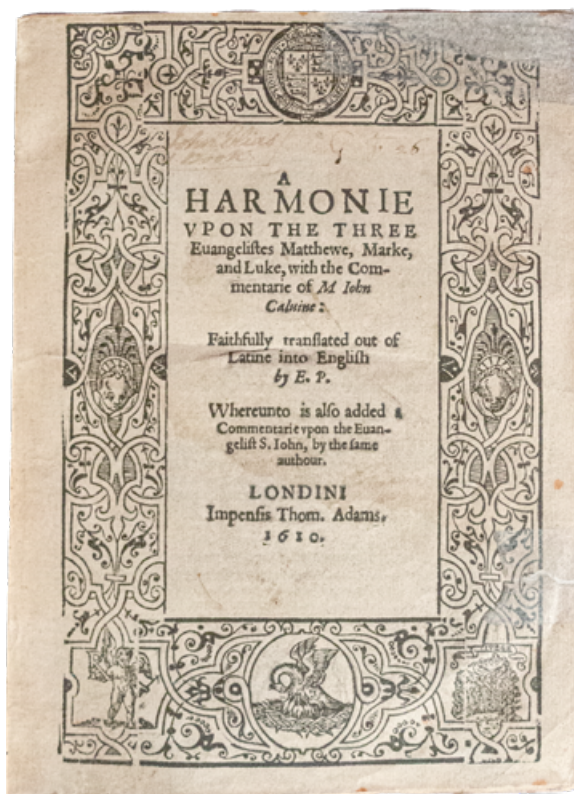
John Calvin's (1509 -1564) Commentary on the *Harmony of the Gospels* is one of his most substantial exegetical works, offering an in-depth analysis and interpretation of the life, teachings, and works of Jesus Christ as recorded in the Synoptic Gospels—Matthew, Mark, and Luke. Calvin also includes significant commentary on the Gospel of John, though it's typically handled separately from the Synoptic "Harmony."

REFERENCES

ESTC S102711; STC 2963; USTC 3004398

INSTITUTIONAL COPIES

No copies recorded outside USA, UK, Canada, Australia, New Zealand.



GODLY ORDER IN THE PURITAN HOUSEHOLD

- 7 **GOUGE, WILLIAM.** *Of Domesticall Duties Eight Treatises.*
JOHN HAVILAND FOR WILLIAM BLADEN, 1622

DIMENSIONS

Small 4to (225 x 160 mm)

DESCRIPTION

[24], 191, 196-693, [1]pp missing final blank.

Title within double-rule border with typographic decoration, woodcut head-pieces and initials, leaves N8-O2 cancelled by one leaf signed O on recto & O2 on verso as usual, title with contemporary ink initials "V.S." and lightly stained, a little browned, a few small stains or rust-spots, D8 with top outer corner torn away affecting side-note but with piece loosely inserted, a few other minor marginal tears, lacking final blank.

BINDING

Modern calf ruled in blind, a little faded.

FIRST EDITION of this important and popular conduct book by a Puritan divine that was republished four times in the following 12 years.

TEXT

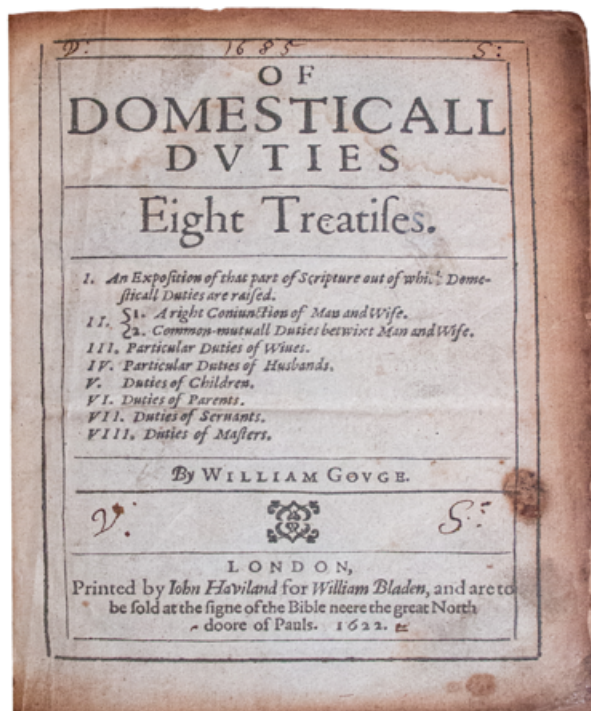
The individual treatises are as follows: I. An exposition of that part of Scripture out of which Domesticall Duties are raised. II. A right Coniunction of Man and Wife. [&] Common-mutuell Duties betwixt Man and Wife. III. Particular Duties of Wiues. IV. Particular Duties of Husbands. V. Duties of Children. VI. Duties of Parents. VII. Duties of Seruants. VIII. Duties of Masters.

REFERENCES

Heltzel 650; STC 12119; ESTC S103290; USTC 3010087

INSTITUTIONAL COPIES

Only one copy recorded outside UK and USA libraries (Dublin).



1,634 PAGES OF COMMENTARY ON A SHORT BOOK OF THE BIBLE

- 8 **ADAMS, THOMAS.** *A commentary or exposition upon the Divine second generall epistle written by the blessed apostle S. Peter.*
LONDON: PRINTED RICHARD BADGER FOR IACOB BLOOME. MDCXXXIII [1633]

DIMENSIONS

Folio (336 x 228mm)

DESCRIPTION

In two volumes, collates complete [6], 764; [2], 765-1634, [26]pp.

A very good, crisp and clean copy. With minor marks, light blemishes or the odd small marginal paper repair. A fine set.

BINDING

20th century Bayntun binding in full tan calf.

AUTHOR

Thomas Adams (c. 1583–1652) was a notable English Puritan preacher and author, often referred to as “the Shakespeare of the Puritans” for his vivid, imaginative style and eloquent prose. Though firmly grounded in Puritan theology, Adams stood out for his literary flair, rich metaphors, and deep pastoral insight, which earned him admiration beyond strictly religious circles. He served as a rector in several London parishes and was widely respected as a powerful preacher.

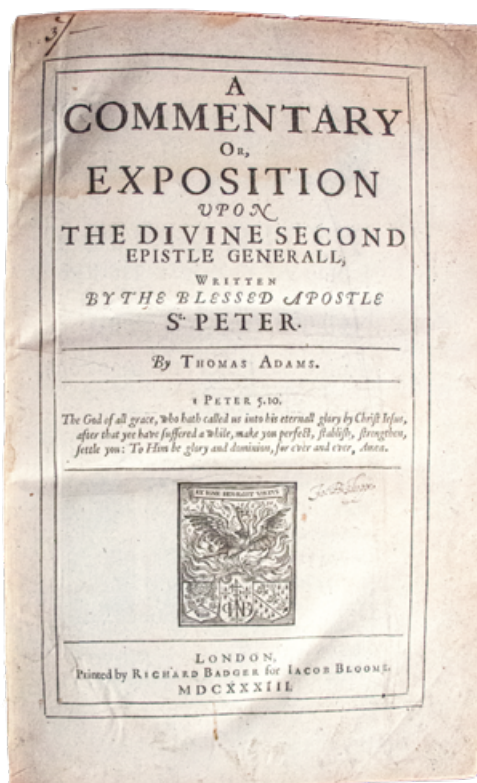
Among his most significant works is a massive and detailed commentary on Peter, in which he combines doctrinal depth with rhetorical brilliance. This commentary showcases his theological precision and his gift for applying Scripture to the moral and spiritual concerns of his time. Adams’s writings reflect the intellectual seriousness of Puritanism while demonstrating a rare literary quality, making him one of the most distinguished devotional writers of early 17th-century England.

REFERENCES

ESTC S106782; USTC 3016789; STC 108.

INSTITUTIONAL COPIES

Only 2 copies recorded in institutional libraries outside the UK and USA (Berlin, Dublin).



BY THE BAPTISER OF JOHN MILTON

- 9 **STOCK, RICHARD.** *A stock of divine knowledge. Being a lively description of the divine nature. Or, The divine essence, attributes and Trinity particularly explained [sic] and profitably applied. The first, shewing us what God is: the second what we ought to be. By the late learned and laborious preacher and worthy instrument of God's glory, Richard Stock, sometimes rector of Allhallowes Breadstreet in London. LONDON: PRINTED BY T[HOMAS] H[ARPER] FOR PHILIP NEVIL, 1641.*

DIMENSIONS

4to (160 x 130mm)

DESCRIPTION

Collates complete [28], 264, 255-305, [9]pp. A good solid clean copy of this scarce work by Richard stock. With some attractive early manuscript notes to the front blank leaf and also the final leaf of text. Minor marks like blemishes or reading where commensurate with age

BINDING

In an attractive contemporary binding.

AUTHOR

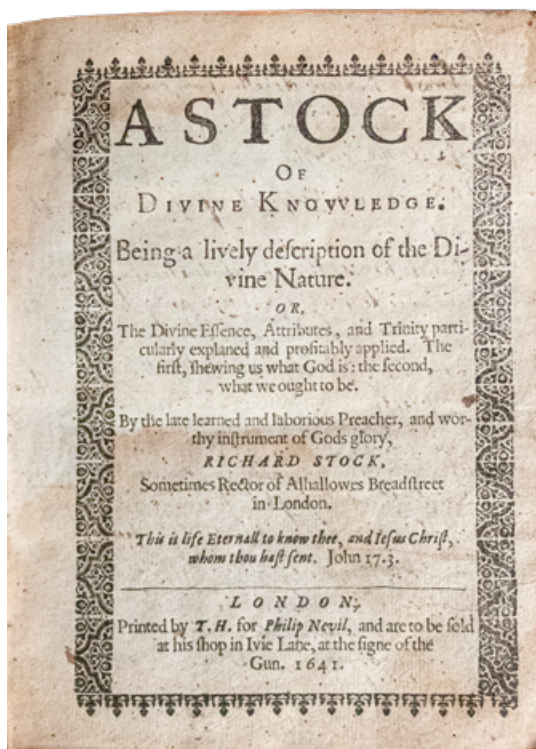
Richard Stock (1569–1626) was a prominent English Puritan preacher and clergyman, best known as the minister who likely baptised the poet John Milton. A graduate of St. John's College, Cambridge, Stock served as pastor of All Hallows, Bread Street in London from 1611 until his death. Known for his powerful sermons and strong Puritan convictions, he was connected to reformist efforts such as the Feoffees for Improvements. Milton, born in Bread Street in 1608, was baptized at All Hallows, and while the officiant isn't named in records, it is widely believed to have been Stock, given his position and influence.

REFERENCES

ESTC R34616; Wing S5693; USTC 3047909

INSTITUTIONAL COPIES

No copies recorded outside UK and USA libraries.



MORE PURITAN ADVICE ON THE FAMILY

- 10 **ROGERS, DANIEL.** *Matrimoniall honour or, The mutuall crowne and comfort of godly loyall and chaste marriage wherein the right way to preserve the honour of marriage unstained is at large described, urged, and applied: with resolution of sundry materiall questions concerning this argument: also an appendix added to the treatise, describing the just and terrible judgements of God upon all that dare violate the honour of marriage [...]*
LONDON: PRINTED BY TH. HARPER FOR PHILIP NEVEL, MDCXLII [1642]

DIMENSIONS

4to. (180 x 140mm)

FIRST EDITION of this very rare Puritan work on the subject of marriage and chaste Christian living.

DESCRIPTION

Collates [16], 387, [15] pp.
Lacking the final index leaf which is replaced in old typed copy.

Occasional small notes or some ink reference marks or notes to the end paper and fly leaf
one choir of leaves a little loose
overall a sound copy of a very rare Puritan work.

In good sound condition in the main with some toning and light browning.

AUTHOR

Daniel Rogers (1573–1652) was an influential English Puritan minister and theologian, known for his passionate preaching and strict moral rigour. Educated at Cambridge, he was a student of William Perkins, a key figure in Puritan theology. Rogers served as a minister in Essex, where he became renowned for his deep piety and sombre spiritual tone. He authored several devotional works, including *A Treatise of the Two Sacraments* and *Matrimonial Honour*. Though respected for his scholarship, Rogers was also criticised for his severity and introspective melancholy. His life reflected the intense religious fervour and ethical seriousness of early 17th-century Puritanism.

REFERENCES

USTC 3047871; ESTC R5451

BINDING

Quarter leather binding with marbled boards.

INSTITUTIONAL COPIES

No recorded copies outside the UK and USA.



A RARE 17TH-CENTURY EXAMINATION OF LAY PREACHING IN EARLY ENGLISH PURITANISM

- 11 **WORKMAN, GILES.** *Private-men no Pulpit-men: or, A Modest Examination of Lay-mens Preaching. Discovering it to be neither warranted by the Word of God; nor allowed by the Judgement, or Practise, of the Churches of Christ in New-England.*
LONDON, F. NEILE FOR THO. UNDERHILL, 1646

DIMENSIONS

Small 4to (178 x 136mm)

DESCRIPTION

28pp. Collation: A-D4.

Title within double ruled frame, woodcut initials and headpieces.

Title with ink reference, small repaired chip to head affecting ruled border only and ink-stamp "British Museum Sale Duplicate 1787" to verso, D3 small loss to fore-edge affecting some printed side-notes, trimmed at head with some loss to pagination, some soiling, light browning.

BINDING

Modern half calf, lettering to spine.

RARE FIRST EDITION of this uncommon and significant polemic work questioning the legitimacy of laypeople preaching in church. It regards such practices as neither biblically justified nor accepted by the early Congregational practices in New England, drawing frequently on the experiences and writings of John Cotton, in New England. Apparently written as a reply to an anonymously published work (1641) by John Knowles (fl. 1646-1668), anti-Trinitarian preacher from Gloucester, where Giles Workman (c.1604-1665), was master of the College School. We were unable to confirm the existence of this 1641 publication, however Knowles published a reply to Workman's attack in the same year, under the title *A modest plea for private mens preaching* (1648).

PROVENANCE

1. British Museum, 1787 (Sale duplicate stamp to title verso).
2. Fox Pointe Collection, Linda and Dr Howard Knohl (bookplate).

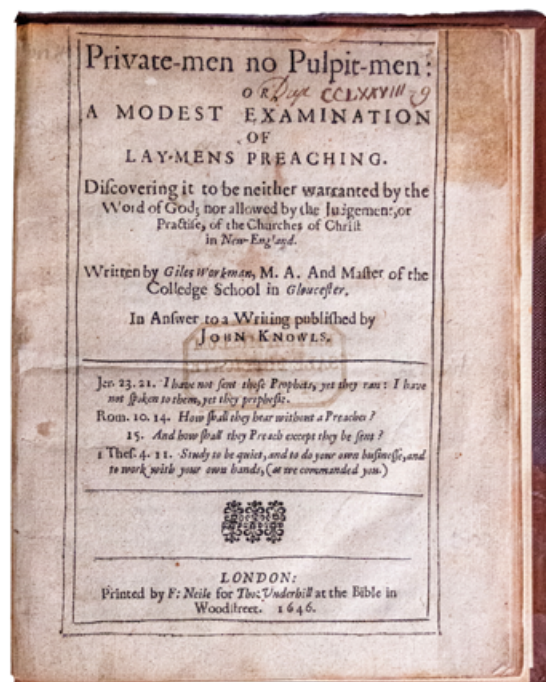
REFERENCES

Sabin 105475; ESTC R201096; USTS 3051260; Wing W3583 - Wing records two variant imprints also published in the same year (W3584 & W3584A - both printed for Toby Langford).

INSTITUTIONAL COPIES

No copies outside UK and USA institutions.

We cannot trace a record at auction since 1953.



A VERY RARE CIVIL WAR PAMPHLET ISSUED CHARLES I A MONTH BEFORE HIS EXECUTION

- 12 **CHARLES I OF ENGLAND.** *The Kings Majesties Prophecie concerning the Army, and his several predictions, touching the great change and alterations that will befall them, in the ensuing year, 1649. With His Majesties Desires thereupon. Also, a declaration of the Royall Party at Windsor; the solemn engagement and protestation of the northern counties, concerning the King and the Army. And the declaration and resolution of the Earl of Warwick.*
[LONDON], s.n., [AFTER 20 DECEMBER] 1648

DIMENSIONS

4to (181 x 132mm)

DESCRIPTION

8pp; Woodcut vignette of Charles I facing General Thomas Fairfax on title, woodcut headpiece, light foxing.

BINDING

Later light calf binding, boards blind tooled, spine with gilt lettering, divided into compartments.

FIRST EDITION of this extremely rare pamphlet issued from Windsor after 20 December 1648, while Charles I was awaiting trial. It recounts several events between the 15th and 20th of December, as well as the King's declarations, appeals and actions. This is one of the last publications in Charles' name, as his trial would soon begin on the 20 January 1649, leading to his public execution on 30 January.

PROVENANCE

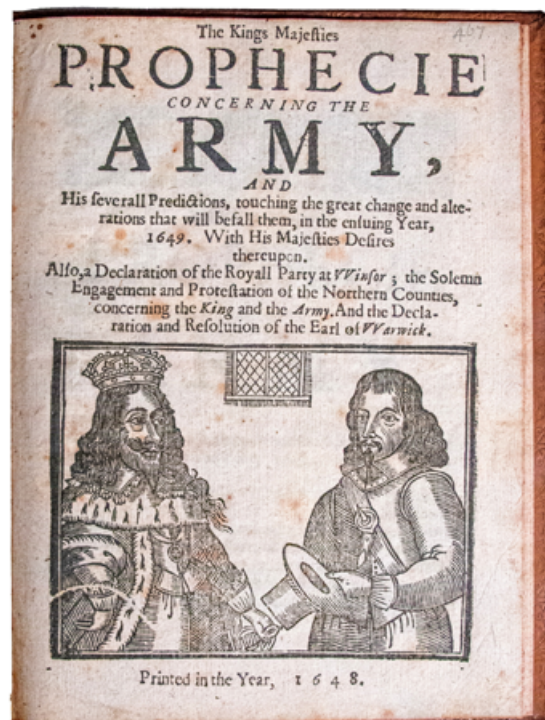
1. Bulkeley Bandinel (1781-1861), Bodleian Librarian (bookplate).
2. Henry Cunliffe (1821-1867) (bookplate).
3. Fox Pointe Collection, Linda and Dr Howard Knoch (bookplate).

REFERENCES

Wing K603; ESTC R205544; USTC 3056569; Fortescue E.477[15]

INSTITUTIONAL COPIES

Very rare. ESTC locates the BL copy only; no copy on RBH since 1946.



£ 4,000

GRACE IN HARDSHIP: A C17TH MEDITATION ON AFFLICTION

- 13 [ANONYMOUS]. *Safety and Sweets in Afflictions and Sufferings*.
LONDON: S[IMON] DOVER, FOR G[EORGE] CALVERT, 1660

DIMENSIONS

Small 8vo (135 x 85 mm)

DESCRIPTION

Collates complete: A-I8, K4;
152pp.

Woodcut title, head-piece, and
initial.

Minor toning throughout, a few
corners affected by worming,
faint spots and marks, trimmed
tightly sometimes affecting
headers. Ink inscriptions to p.69,
p.85, and p.152.

BINDING

Contemporary calf, rebacked
sympathetically, blind tooled
compartments and original
black lettering piece laid; minor
bumping to corners, in solid and
very good condition.

FIRST AND ONLY EDITION of this extremely rare collection of reflections on
the First Epistle of Peter, by an anonymous writer.

PROVENANCE

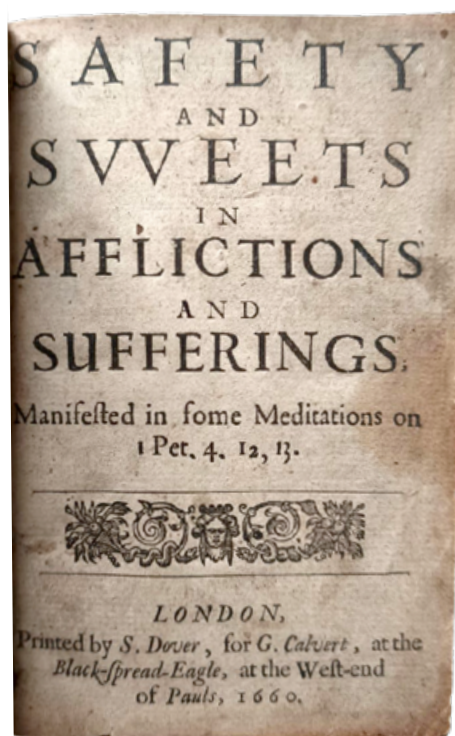
1. Ink inscription 'Thomas Linley T; Ann Linley' – possibly Thomas Linley the
younger (1756-1778), composer; and his sister Elizabeth Ann Linley (1754-
1792), singer and poet.
2. 'Mrs Elizabeth Slipper her Book Eliz Liber' inscription to last page.

REFERENCES

ESTC R219848; Wing S282B; USTC 3078198

INSTITUTIONAL COPIES

Only 1 recorded copy (BL).



ANTHONY HOBSON'S COPY

- 14 **BURE, GUILLAUME FRANÇOIS DE.** *Bibliographie instructive: on traité de la connoissance des livres rare et singuliers.* PARIS: DIDOT FOR DE BURE LE JEUNE, 1763-1769, AND [VOL. 10] DEMONVILLE FOR GOGUÉE & NÉE DE LA ROCHELLE, 1782. [with] Lettre à M.*** servant de réponse à une critique de la Bibliographie instructive. [PARIS: 1763] [with] Appel aux savans et aux gens de lettres, au sujet de la Bibliographie instructive. [PARIS]: 1763

DIMENSIONS

8vo (192 x 122 mm)

DESCRIPTION

10 volumes.

Roman and italic type, 30 lines plus headline. Half-titles to volumes III, V and VIII, volumes VIII and IX with manuscript prices in margins. (Lacking most blanks, some worming to lower margin of volume IX.)

BINDING

Bound in contemporary French mottled calf, spine with raised bands, gilded ornaments and red and black morocco labels, marbled endpapers. Minor wear, in very good condition.

FIRST EDITION of all ten volumes of the antiquarian bookseller Guillaume François de Bure's expansive bibliography of rare books. It is a landmark work in bibliographical scholarship and antiquarian book collecting, notably being the first publication to categorize and describe the Gutenberg Bible ("Bible Mazarine").

De Bure's methodical approach was organized according to five main categories used by the French bibliographer and bookseller Prosper Marchand for the Bigot sale, the first book auction in France for which a catalogue was printed: theology, jurisprudence, sciences and arts (initially called philosophy), belles-lettres, and history. Volumes VIII and IX, entitled *Supplement à la Bibliographie Instructive, ou Catalogue des Livres du Cabinet de feu M. Louis Jean Gaignat*, are the auction catalogue of Gaignat (1697-1768), with manuscript prices in brown ink in the margins.

PROVENANCE

1. Anthony Robert Alwyn Hobson (1921-2014), a noted bibliophile, auctioneer and collector (ex libris label to front pastedown).



£ 2,000

FINE BINDINGS

A CENTURY OF ORNAMENT: FROM BLIND & STRAPWORK TO FANFARE AND SEMÉ

WE BEGIN IN THE **MID-SIXTEENTH CENTURY** WITH OUR DARK-CALF PANEL BEARING THE GILT MOTTO "**AMOR LIGAVIT**" WITH A STANDING CUPID. THIS BELONGS TO THE "**CUPID**"/**MOTTO GROUP** POPULAR IN **LYON AND PARIS, c.1540–1560**: BLIND FILLETS AND SMALL GILT FLEURONS ORGANISE THE BOARD INTO RESTRAINED PANELS, THE DEVICE DOING THE VISUAL TALKING. IT CAPTURES THE LAST MOMENT BEFORE FRENCH BINDINGS EXPLODE INTO FULL RENAISSANCE ORNAMENT.

NEXT ARRIVE THE FIRST TRUE **STRAPWORK** DESIGNS. OUR SMALL BROWN-CALF VOLUME WITH THE TIGHT, RECTILINEAR MAZE AND A CENTRAL BLANK OVAL, PLUS TINY BOXED INITIALS **G** AND **T**, SITS IN THE **EARLY ENTRELACS** PHASE (**PARIS OR LYON, c.1550–1570**), WHEN BINDERS—ASSOCIATED WITH THE **ÈVE FAMILY**—DRAW INTERLACED BANDS WITH COMPASS-LIKE PRECISION AND MINIMAL FOLIAGE. CLOSELY ALLIED IS THE **DEMOSTHENES (BASEL, OPORINUS)** IN A CLASSIC **RELIURE À L'ENTRELACS (c.1550–1570)**: INTERWOVEN COMPARTMENTS, SMALL ARABESQUES, AND MULTIPLE GILT FILLETS SHOW THE STYLE AT ITS ELEGANT, MATHEMATICAL BEST.

RUNNING IN PARALLEL ON THE PENINSULA, OUR RICHLY GILDED PRESENTATION BINDING NAMING **BISHOP GIOVANNI DAFFIS OF LUMBARI** DISPLAYS **ITALIAN LATE-RENAISSANCE TASTE (c.1570–1600)**: AN ALL-OVER CONSTELLATION OF SMALL TOOLS SET AROUND A CENTRAL TITULARY OVAL. IT'S LESS GEOMETRIC, MORE DISPLAY—EVIDENCE THAT, EVEN AS FRENCH STRAPWORK SPREADS, ITALY KEEPS ITS OWN ORNAMENTAL RHETORIC.

BY THE **1580s–1600**, FRENCH BINDERS START TO LOOSEN THE GRID AND ADD COLOR. TWO OF THE BOARDS EXEMPLIFY THIS **POLYCHROME / INLAID** MOMENT:

- THE SMALLER PANEL FILLED WITH SCROLLING FOLIAGE AND **BLACK-STAINED INLAIS** ("CAFÉ AU LAIT") SHOWS PARISIAN EXPERIMENTATION WITH **GILT ARABESQUE ON TAWNY CALF ENLIVENED BY BLACK**.
- THE LARGER BOARD WITH **BIG BLACK INLAID STRAPWORK** AND AN OVAL CENTER (WITH A LITTLE ARMORIAL DEVICE) IS **LATE-HENRI III / EARLY-HENRI IV PARIS** AT ITS MOST CONFIDENT—STRAPWORK NOW A BOLD ARCHITECTURAL FRAME FOR LITTLE TUFTS OF FOLIAGE AND DOTTED SEEDLINGS.

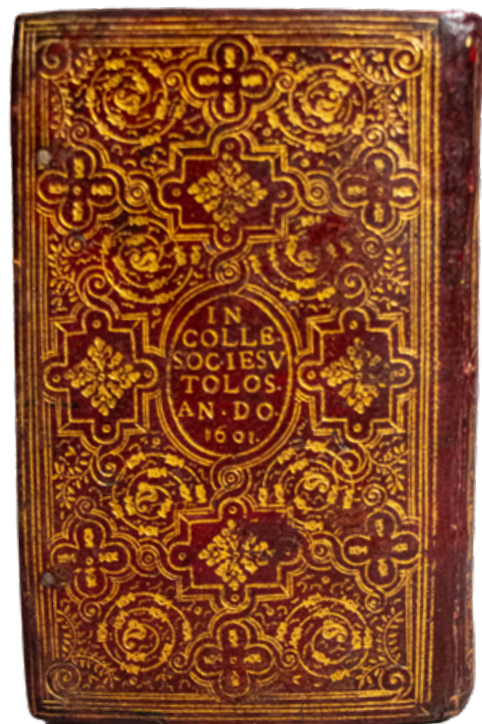


ITEM No. 18



ITEM No. 25

ANOTHER LATE-SIXTEENTH-CENTURY NOTE IN THIS GROUP IS THE BROWN-CALF BINDING WITH A **PERSONALISED OVAL ("M.D.S.")** AMID LUSH CURLING SPRAYS (**FRANCE, c.1580–1600**). PERSONAL INITIALS REPLACE HERALDRY; ORNAMENT SOFTENS INTO LIVELY FOLIATE MOVEMENT—ON THE ROAD TOWARD BAROQUE.



ITEM No. 23

CROSSING INTO THE **SEVENTEENTH CENTURY**, ONE OF THE LARGER BOARDS PRESENTS **REFINED, OPEN STRAPWORK** ARRANGED AROUND A SOFT CARTOUCHE (**PARIS, c.1610–1620**). THE LINES ARE MORE SINUOUS, NEGATIVE SPACE INCREASES, AND FOLIAGE IS SELECTIVELY DEPLOYED INSIDE COMPARTMENTS—A CLEAR TRANSITION INTO THE GRAND STYLE TO COME.

THAT "GRAND STYLE" IS THE **COUNCIL OF TRENT** REBINDING (**PARIS, c.1620–1640**), A SUMPTUOUS **BINDING À LA FANFARE** ASSOCIATED WITH **LE GASCON'S CIRCLE**: CENTRAL BLANK OVAL, INTERLACED STRAPWORK CROSSES, AND FIELDS THICK WITH GILT LEAFY SPRAYS. THE COMPOSITION IS COMPLEX YET HARMONIOUSLY COMPARTMENTALIZED—THE HIGH BAROQUE ANSWER TO THE RENAISSANCE GRID.

CONTEMPORARY WITH FANFARE BUT MORE ECONOMICAL (AND HUGELY FASHIONABLE FOR POCKET BOOKS) IS THE **ALL-OVER SEMÉ** STYLE. **THE PLAUTUS (AMSTERDAM, 1630)** IS PRESERVED IN A PARISIAN BINDING FROM THE "**ATELIER DU SEMÉ DE FLEURS-DE-LIS**" (c.1620–1640): THE BOARDS ARE **STREWN** WITH REPEATED **FLEURS-DE-LIS** AND ROSETTES WITHIN DENTELLE BORDERS, THE SPINE ECHOING THE SAME TINY, GLITTERING TOOLS. WHERE FANFARE DAZZLES BY COMPLEXITY, SEMÉ DAZZLES BY DENSITY AND RHYTHM.

EACH BINDING IS A RUNG ON THE LADDER FROM **RENAISSANCE GEOMETRY** TO **BAROQUE EXUBERANCE**, SHOWING HOW FRENCH AND NEIGHBOURING ATELIERS TURNED SCHOLARLY BOOKS INTO OBJECTS OF COURTLY DISPLAY—ALTERNATELY SOBER, ARCHITECTURAL, OPULENT, AND JEWEL-LIKE.



ITEM No. 20

15 TREBELLIVS POLLIO AND OTHERS. [Opera].
PARIS, ROBERT ESTIENNE, 1544

DIMENSIONS

8vo (178 x 116mm)

DESCRIPTION

394, [14]pp, beautifully printed within red ruled lines in fine italic type. A very good copy

Capital spaces with guide letters, ruled in red, printer's device on title, blindstamp on title and final leaf.

BINDING

Contemporary French calf, the covers with 2-line gilt border and black painted inner border enclosing panel tooled with swirling foliage and blossom motifs in gold and filled in black.

Spine divided into compartments with 5 raised bands; rebaked, small crack around edges, corners bumped.

BINDER

The binder has been identified as Wotton Binder 'B' (cf. Foot Davis, III, 42).

Notably, Wotton commissioned a series of exquisitely decorated bindings, many of which were executed in Paris. Although there is debate whether these bindings were made in England or France, most now agree they were the work of Parisian artisans, referred to collectively as the "Wotton Binder B." Approximately 130 to 140 of his commissioned bindings survive, many of which can be traced through their distinctive style, even when lacking his armorial marks, such as the case of the present binding.

PROVENANCE

1. Wigan Free Public Library (blindstamp to title).

REFERENCES

Adams T917; USTC 149260

INSTITUTIONAL COPIES

USTC records only 1 copy of this work in the USA (Newberry).





16 GUEVARA, ANTONIO DE. *La Institutione del prencipe christiano.*
VENICE: VINCENZO VALGRISI, 1549

DIMENSIONS

8vo (170 x 100 mm).

DESCRIPTION

Collation: *8 A-Y8 Z4 (final recto blank): 188 leaves.

Italic type, 31 lines plus headline. Woodcut printer's device on title-page and final verso, woodcut initials, ruled in red throughout. (Small stain to outer margin of quire I.)

BINDING

Contemporary Parisian freehand gouge-work binding (176 x 112 mm), likely by Wotton Binder C, gilt-tooled, with an elegant interlaced strapwork design surrounding a central cartouche, azured leaves and azured trefoils on tendrils towards head and foot, flat spine with 3 false bands tooled to a Guilloche design, edges gilt, in a brown morocco solander case. (Small neat repairs to corners, joints starting.)

The first Italian adaptation of Antonio de Guevara's *Relox de Principes*, originally published in Rome in 1543. This work is a didactic treatise on princely virtue and Christian princely conduct in a period of significant ecclesiastical and political upheaval.

Thomas Wotton (1521–1587) was an English squire, landowner, and sheriff of Kent who amassed a significant library, often acquiring works during his travels, particularly in France around the late 1540s and early 1550s. "The Wotton bindings may be roughly divided into three groups: those with the elaborate designs, gilt and enamelled, and often bearing the smaller armorial stamp; those with plain sides, and the large armorial stamp; and, lastly, those with his name roughly printed on the sides, and generally with small medallion heads." (Gordon Duff, 'The Bindings of Thomas Wotton', *The Library*, v s3-1, 4, p.341).

PROVENANCE

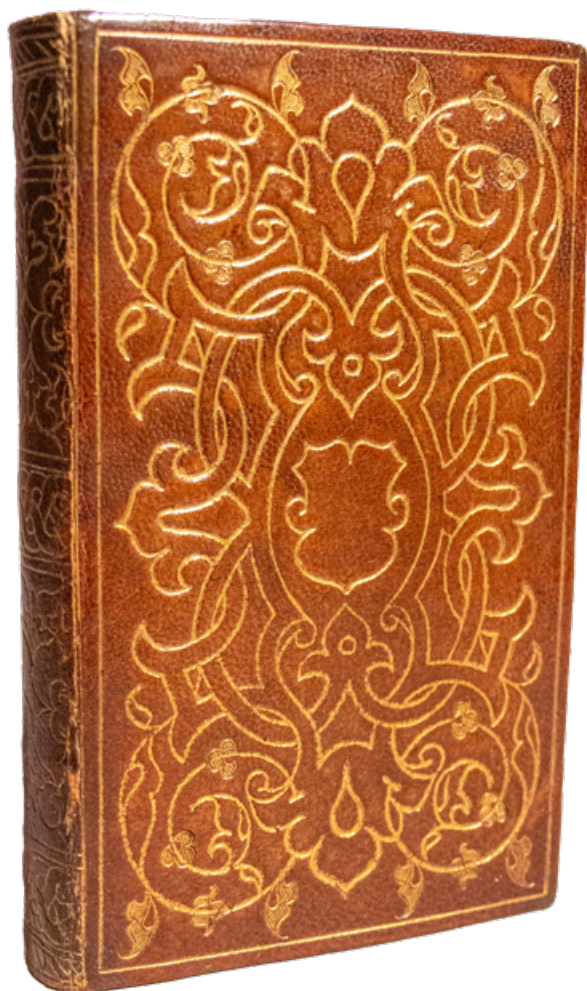
1. "J. Grangier", early signature to title, possibly Jean Grangier (1576-1643, professor at the University of Paris)
2. Robert Samuel Turner (1818-1878), ex-libris to upper pastedown, his sale, Sotheby's, 18 June 1888, lot 2323, to Bernard Quaritch, London.
3. Librairie Lardanchet, Lyon, Catalogue 38 (Lyon 1934), item 1627
4. Maurice Burrus (1882-1959), bookplate to upper pastedown and purchase note "Vénot Lyon, 1934", by descent until sold, Christie's, Paris, 15 December 2015, lot 187.

REFERENCES

Edit16 CNCE 22172; USTC 835210

INSTITUTIONAL COPIES

USTC identifies only 2 copies in institutional libraries in the UK (BL, Bodleian) and 2 in the USA (Harvard, Columbia).



CONTEMPORARY VENETIAN BLACK MOROCCO LOVE BINDING

- 17 **PETRARCA, FRANCESCO.** *Il Petrarca con l'espositione d'Alessandro Vellutello di novo ristampato con le figure a i Triomphi, et con piu cose utili in varii luoghi aggiunte.*
VENICE: GABRIELE GIOLITO DE FERRARI & FRATRES, 1550

DIMENSIONS

4to (213 x 150 mm)

1550 Giolito edition of the works of the archetypal humanist love poet, in a contemporary venetian binding, bound for presentation as a love token.

DESCRIPTION

Collation: *3-7 A-2B8 2C1-6: 211 leaves (of 224: lacking *1,2,8 2C7,8, 2D1-8).

Roman and italic type. Woodcut initials and illustrations.

Incomplete, lacking first 3 leaves and 10 leaves of text, occasional dampstains.

INSCRIPTIONS

The volume contains a series of inscriptions and sketches on the pastedowns, apparently all in the same ink/hand. At the top of the front pastedown is the inscription "il vetratto dell' ochio di madona Chiara" accompanied by a sketch of eyes and (lower down) a male face—a playful reference to Petrarch's famous declaration in the Canzoniere that he fell in love with Laura through his eyes. The front pastedown also includes the inscriptions "HETTOR PODOCATHARO... M.D.L.V. Dicembre" and "MDLV a Di 28 Novembre Ettor scr[itti] qui in casa di ma donna Chiaretta Morati", with "Clara di Morati" in a cartouche on the lower pastedown.

In a letter to the New York bookdealer Leona Rostenberg (loosely inserted in the present volume), Anthony Hobson identifies the giver of the gift as Ettore Podocataro, who "belonged... to a family of Cypriot origin which had taken refuge in Venice... He was celebrated by Lodovico Domenichi (Facetie, Venice, 1574, p. 459) for living cavallerescamente and for making a noble marriage". Ettore is recorded as making only one marriage, however, to Margarita, daughter of Count Alvise de Nores, so the exact nature of his relationship with the presumed dedicatee remains a mystery.

BINDING

Contemporary Venetian black morocco gilt (223 x 153 mm), gilt fillet around sides flanked by multiple blind fillets, inner rectangular frame of interlaced double fillets outside this frame gilt fleurons, rosettes, and floral sprays, inside flame tools, fleurs-de-lys, and another flower, rosettes at points of interlacing, arabesque cornerpieces, central elongated cartouche formed by single gilt fillet, containing top and bottom an arabesque tool, and on upper cover 2 gilt figures, inverted, of a man holding a rose, on lower cover a gilt stamp of cupid, motto continuing on front and back covers "QVOD SORS | CONIUNXIT" and "AMOR | LIGAVIT", 3 full and 4 half bands, traces of 4 pairs of ties, gilt and gauffered edges. Rebacked with much of original spine laid down.

PROVENANCE

1. Apparently given as a love token by Ettore Podocataro to Clara di Morati in 1555, with inscriptions and accompanying sketch of eyes and a face to pastedowns
2. Leona Rostenberg (1908-2005), New York-based independent scholar and book dealer, with typed letter signed from Anthony Hobson to Rostenberg, dated 6 March 1975, identifying Podocataro as the owner of the book.
3. Private collection since 1975

REFERENCES

USTC 762225; Edit16 CNCE 27000

INSTITUTIONAL COPIES

Only 1 copy recorded in the UK (Cambridge University).



- 18 **WOLF, HIERONYMUS (ED.).** *Demosthenis & Aeschinis orationes atque epistolae...*
BASEL, JOHANN OPORINUS, [c. 1550s]

DIMENSIONS

190 x 120mm

DESCRIPTION

Lacking initial blanks, [48], 523, [1], 326pp. Two volumes in one. Gauffered edges, Some foxing throughout, but otherwise in good condition.

This important Renaissance edition of the speeches and letters of Demosthenes and Aeschines, edited by the humanist Hieronymus Wolf, represents the vigorous revival of classical rhetoric in sixteenth-century Europe. Wolf's scholarship was pioneering in its systematic collection and Latin translation of the Greek orators, and this Basel imprint by the renowned printer Johann Oporinus (best known as the publisher of Vesalius's *De fabrica*) was instrumental in disseminating such texts across Europe.

BINDING

The present copy is preserved in a distinguished French Renaissance binding, executed c.1550–1570. The brown calf boards are gilt-tooled with an intricate panel of interlacing strapwork (*reliure à l'entrelacs*), framed by multiple gilt fillets and enlivened with delicate arabesque corner tools. The edges are gilt and gauffered with repeating star, rosette, and wave motifs.

This complex interlace style is one of the hallmarks of mid-sixteenth-century Parisian bindings, and is attributed to the celebrated Ève family of binders, particularly Geoffroy and Clovis Ève, who served Henri II and Catherine de' Medici.

Bindings à l'entrelacs are among the most admired products of the French Renaissance, their interwoven geometry reflecting both ornamental refinement and intellectual prestige. Although unsigned, the present binding is closely related to documented examples from the Ève workshop, and demonstrates the transition from early interlace to the later, more elaborate fanfare style of Le Gascon.

An attractive survival, it illustrates the Renaissance practice of ennobling humanist texts with bindings of exceptional artistry.



AN INTRICATE LYON STRAPWORK BINDING OF THE 16TH CENTURY

- 19 **PETRARCA, FRANCESCO.** *Il Petrarca con nuoue, e breui dichiarazioni. Insieme vna tauola di tutti i vocaboli, detti, & prouerbi difficili diligentemente dichiarati*
IN LYONE, APPRESSO GUGLIELMO ROUILLIO, 1551

DIMENSIONS

12mo (123 x 78 mm)

DESCRIPTION

576 pp. [32].

Rouillé's device on title page, poems in italic type, commentary and life in roman type.

It includes a woodcut double portrait of Petrarch and of Laura on a8v, at the beginning of the 'Sonnets' and six medallion woodcuts in the 'Triumphs' inspired by the illustration of Giolito's 1543 edition.

BINDING

16th century Lyon strapwork binding in dark brown calf, with gilt symmetric pattern of strapwork design, arabesques and volutes surrounding the monogram "GT" and a dry central oval with slight relief, all contained within single gilt ruled frame, spine with raised bands with ornamental geometric and organic gilt pattern in single gilt rule, sparse remains of red paint.

Lightly cracking at hinges, rubbed at the corners with very minor repairs, stains affecting the beginning of the work.

The most complete of Rouillé's editions, according to Graesse, this collection of Petrarca's poetry is encased in a stunning contemporary Lyonnaise binding, produced in France in the second half of the 16th century. Reminiscent of the style of Jean Grolier and Tommaso Maioli, these elegant bindings were inspired by Italian bindings, extremely fashionable in France and produced by a very small number of skilled artisans in Paris and Lyon to the order of wealthy patrons. Lyonesse bindings were usually impressed with a panel stamp, a process that yielded considerable savings in labour with very little lessening of quality, then later painted and enamelled in vibrant colours, gilt using gold foil inside the tooling, producing an enchanting contrast with the dark morocco.

PUBLISHER

An excellent exemplar of Guillaume Rouillé's body of work, who was one of the most prominent humanist bookseller-printers in 16th-century Lyon, owning a paper mill in addition to his publishing house, for which he held a branch in Paris as well. His press in Lyon produced predominantly humanist works, publishing in conjunction with Macé Bonhomme the emblems of Alciati in French, Italian and Spanish. In this edition, Petrarch's poems are accompanied by a biography written by Alessandro Vellutello and extensive commentary is provided by the humanist Antonio Brucioli. These run alongside each poem, encapsulating the meaning and clarifying their literal sense, while the Canzoni are accompanied by longer, stanza-by-stanza, expositions.

REFERENCES

BMSTC Italian 505; USTC 847847; Edit16 CNCE 30141; Brunet V, 54; Graesse V, 227; Baudrier IX, 175. 49

INSTITUTIONAL COPIES

A rare copy, the USTC records no copies in UK or USA libraries.



20 PETRARCA, FRANCESCO. *Il Petrarca con l'espositione di M. Alessandro Vellutello.*
 VENICE: NICOLO BEVILACQUA, 1563

DIMENSIONS

4to (207 x 145 mm)

DESCRIPTION

[24], 213 (leaves) i.e. 426, [6]
 pp a very clean copy, the text
 printed attractively in a single
 italic column surrounded by
 commentary in smaller roman
 type.

Woodcut device and vignette on
 title, headpieces and initials.

Binding

Modern calf by Sangorski and
 Sutcliffe, inlaid with calf panels
 of a binding for Thomas Wotton,
 tooled to a gilt and black-ribbon
 interlace design, Wotton arms in
 centre, his arms on back cover
 with white paint.

A little rubbed, some interlace
 chipped.

BINDING

The calf panels of the present binding can be associated with the first
 group, bearing a small armorial stamp surrounded by an elegant strapwork
 design in black, with richly gilt tendrils, foliage and blossoms filled with gilt
 dotting.

PROVENANCE

1. Thomas Wotton (1521-1587) binding panels only. A calligraphic note
 records that the panels had been previously inserted onto a copy of Richard
 Payne Knight's *Remains of the Worship of Priapus*, 1786, presented to the
 5th Earl of Chesterfield by the Society of Dilettanti (recorded by W. E. Moss
 in his monograph on Wotton under no. 114).

2. Thore Virgin (1886-1957)

3. Rolf Wistrand

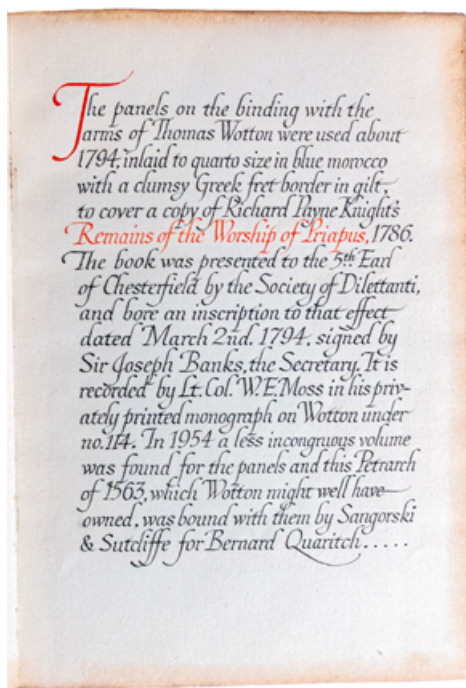
4. Christie's 'Fine Printed Books & Manuscripts' Sale 5822 Lot 191 Monday
 1 June 2009

REFERENCES

USTC 847879; Edit16 CNCE 33478

INSTITUTIONAL COPIES

Only 2 copies recorded in UK libraries (BL, Bodleian), only 4 copies recorded
 in the USA.





- 21 **PETRARCA, FRANCESCO.** *Il Petrarca con nuove spositioni nelle quali, oltre l'altre cose, si dimostra qual fusse il vero giorno et l'hora del suo innamoramento.*
LYON: GUILLAUME ROUILLÉ, 1564

DIMENSIONS

16mo (122 x 72 mm)

DESCRIPTION

Collation: *8 **8 a-z8 A-R8 (final two leaves blank): 336 leaves.

Roman and italic type, 37 lines plus headline. Woodcut portrait of Petrarch and Laura on verso of a8, a number of woodcut illustrations, woodcut printer's device on title-page, woodcut initials, head- and tailpieces, ink burns censoring 2 sonnets on n7-8.

Some very light even browning throughout, some dampstaining to head of first few quires, small ink stain to h8v affecting 1 letter.

BINDING

Contemporary Italian panel-stamp binding (128 x 80 mm), brown morocco, gold tooled, border on vertical sides of covers with repeated leaf, narrow vertical panel stamp with interlaced leafy forms, upper cover with central oval containing initials "M.D.S." arranged vertically, lower cover with crowned rampant lion, spine with 4 bands, leafy rolls in compartments, stubs from 2 pairs of ties, edges gilt and gauffered.

With old repairs to spine ends and corners, lower joint cracking at head, lacking ties, upper endleaves removed and one renewed.

A fine copy in a contemporary Venetian panel-stamp binding with evidence of contemporary censorship; the De Marinis copy. Sixth edition, first part only. The second part of the work, "Tavola di tutte le rime de i sonetti e canzoni del Petrarca", signed a-t8, is not found here.

CENSORSHIP

In this copy, Petrarch's "Babylonian sonnets" ("Fiamma dal Ciel", "L'avara Babilonia" and "Fontana di dolore") have been censored with ink, which has led to ink burns. Petrarch virulently denounced the Avignon papacy, which has in turn been read as an attack on the Roman papacy; across these sonnets, Babylon is "l'avara Babilonia" (greedy Babylon), "Babilonia falsa et ria" (false and wicked Babylon), "nido di tradimenti" (nest of treachery), "fontana di dolore" (fountain of sorrow), "scola d'errori" (school of errors) and "templo d'eresia" (temple of heresy). These sonnets were added to the Roman Index printed by Antonio Blado in 1557 and, from the issuing of the 1559 Pauline Index onward, an effort was made to ensure the censorship of existing copies and future publications.

PROVENANCE

1. M.D.S., initials on binding and crowned rampant lion on lower cover
2. washed inscription to title
3. "... di Bergamo", later inscription to dedication leaf, partially erased
4. Tammara De Marinis (1878-1969), exhibited Mostra storica della legatura artistica in Palazzo Pitti (Florence, 1922), no. 185, sale, Hoepli, Milan, 30 November 1925, lot 65.
5. Sotheby's, 28 February 1966, lot 97
6. Sokol Books, London.
7. In a private collection since 2001.

REFERENCES

USTC 153539; Edit16 CNCE 30185 (for both parts); von Gültlingen X: Rouillé, 599; Klaus Ley, *Die Drucke von Petrarca's Rime 1470-2000: synoptische Bibliographie der Editionen und Kommentare* (Hildesheim 2002), no. 262a; for the censorship history, see Peter Stallybrass, "Petrarch and Babylon: Censoring and Uncensoring the Rime, 1559-1651", in *For the sake of learning: Essays in honor of Anthony Grafton* (Leiden: Brill, 2016), pp.581-601.

INSTITUTIONAL COPIES

Only 2 copies recorded in institutional libraries in the UK (BL, Oxford University), none in the USA.



22 COUNCIL OF TRENT. *Sacrosancti et oecumenici Concilii Tridentini Canones et decreta ...Additae sunt Pii IIII bullae, una cum triplice utilissimo indice.*
LIEGE, W. MORBIER FOR H. HOVIUS, 1577

DIMENSIONS

8vo (138 x 85 mm)

DESCRIPTION

[xxxii], 416, [152]pp.

Text ruled in red throughout, in good condition.

BINDING

Preserved in a fine French binding executed circa 1620–1640, considerably later than the book's publication. It is a classic example of the reliure à la fanfare style, with red-brown calf covers gilt-tooled in compartments of interlacing strapwork enclosing a central blank oval. The compartments are filled with sprays of foliage, small roundels, and dotted arabesques. Triple gilt fillet borders frame the design. The spine is gilt in compartments with vertical sprays and arabesques.

Some expert restoration to the joints, head of spine, and around the edges, a few small stains and nicks, but overall in good condition and very attractive.

A handsome little fanfare binding, no doubt bound in France. This elaborate, highly compartmentalized style resembles the work of prominent Parisian binders of Augustin Duseuil (c. 1673–1746), or possibly a binder from the Le Gascon school (active c.1620–1640), known for intricate gilt tooling with fine dots and leafy sprays. Although unsigned, the design and tooling closely parallel bindings attributed to Le Gascon in the Bibliothèque Nationale de France and the British Library.

This edition contains the canons and decrees of the Council of Trent (1545–1563), the defining Catholic council of the Counter-Reformation. Printed in Liège in 1579 by Henricus Hovius, it includes indices, marginal references, and papal confirmations of the council's acts. Such editions were widely disseminated in Catholic Europe and served as authoritative reference works well into the seventeenth century.

PROVENANCE

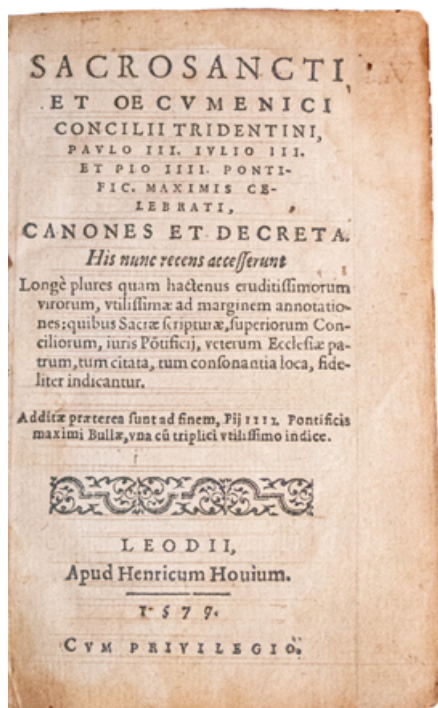
1. With ex-libri of G. de Miribel to the front pastedown.

REFERENCES

USTC 412686; Belgica Typographica 558; Pettegree and Walsby
Netherlandish Books 29665.

INSTITUTIONAL COPIES

No recorded copies in UK libraries, and only 1 in the USA (Brigham Young University).





23 RABELAIS, FRANÇOIS. *Les Oeuvres. Contenant cinq livres de la vie, faicts & dicts héroïques de Gargantua, & de son fils Pantagruel. Plus, la Prognostication Pantagrueline.*
 PRINTED IN LYON BY PIERRE ESTIARD, 1580

DIMENSIONS

16mo (121 x 71 mm)

DESCRIPTION

Three parts in one volume.

402 (last p. misnumbered '204'], [10], 576, [12], 210, [38] pp.

a-z8 A-Z8 AA-ZZ8 AAA-III8.
 Complete, including the final blank III8.

Small roman type in single column. Numerous woodcut decorative initials and several woodcut ornamental head- and tail-pieces. Woodcut of La Dive Bouteille (version G) on leaf FFF8r. A few leaves in the beginning with light marginal water-staining at bottom.

BINDING

Bound in mid-16th-century Flemish dark-brown calf by Pieter de Keyser of Ghent, rebaked and recased with great skill in mid 19th century, retaining the elaborately blind-tooled calf panels of both upper and lower covers, laid down over the newer calf. The panels depict the Maid of Ghent, the emblem and the patroness of the city, with a flower and a lion in an enclosed garden, against a silhouette of the churches of Ghent. The panel is surrounded with a lengthy quote from Seneca in gothic script, along with the binder's name given as 'PETRVS CAESARIS'. The binding dates to 1540s-50s, predating the book's printing date, therefore must have been a remboitage done before 1881. Edges of boards with fine, later, gilt dentelles. New spine with gilt ruling around the raised bands. Marbled endpapers. Light rubbing to extremities, but overall an excellent, clean, solid, pleasing copy in a very remarkable and rare binding.

An extremely rare complete early edition of Rabelais' *Gargantua and Pantagruel*, a literary masterpiece of French Renaissance, housed in a superb and particularly significant 16th-century Ghent binding by Pieter de Keyser, depicting the Maid of Ghent with a lion. It shows how the work circulated across Europe and how an important Flemish workshop created a durable and symbolic cover for a French Renaissance classic.

AUTHOR

François Rabelais (c.1490 - 1553) was a French writer who has been called the first great French prose author. Best known as a scholar, diplomat, and Catholic priest in his day, he later gained renown as a satirist for his depictions of the grotesque and his larger-than-life characters. He was critical of medieval scholasticism and lampooned the abuses of powerful princes and popes, attracting opposition from both Protestant theologian John Calvin and from the Catholic Church. Rabelais' enduring influence on Western literature has been widely acknowledged by critics who recognize him as one of the creators of the modern European novel.

TEXT

Rabelais' best-known works relate the childhoods of the giants *Gargantua* and *Pantagruel*, written in the style of bildungsroman. The subsequent *Third Book* (1546), which prefigures the philosophical novel, and the *Fourth Book* (1552) are considerably more erudite in tone. The posthumously published *Fifth Book* (1564), whose authorship has been questioned, describes Panurg's voyage to visit the enigmatic Oracle of the Holy Bottle and is full of hermetic and alchemical symbolism.

Since Rabelais' works were stigmatized as obscene and banned by the censors of La Sorbonne and the Inquisition, most early editions of Rabelais were issued clandestinely under false printers' names. This 1580 edition also bears the name "Pierre Estiard", identified by Raphaël Cappellen as Jean du Carroy (*À l'enseigne du masque*, no. 82-83, Nov 2016, p. 65-115).

PROVENANCE

- 1 Ownership signature to front flyleaf of Guillaume Guizot (1833 - 1892), French essayist, professor of literature and civil servant, the son of François Pierre Guillaume Guizot (1787 - 1874), Prime Minister of France in 1847-8.
2. Bookplate of Kenneth Rapoport, a notable American book collector of European Renaissance literature.
3. Contemporary ownership signatures on title-page (crossed out and illegible).
4. A 16th or 17th-century ownership signature 'De Langle(?)' at bottom of III6v.

REFERENCES

Plan, *Bibliographie Rabelaisienne*, 108; Rawles & Screech, *New Rabelais bibliography*, 71; Pettegree, *French Vernacular Books*, 45313. Goldschmidt, *Gothic and Renaissance Bookbinding*, I, no.114.; Weale, *Bookbindings*, Vol. I, Ix; Vanderhaeghen, *Bibliographie Gantoise*, 1858; Cundall, *On Bookbindings Ancient and Modern*, 50; USTC 9978.

INSTITUTIONAL COPIES

A very rare work, only 5 recorded copies – of which only 1 in the USA (New York Public Library), and none in the UK.



**24 CICERO, MARCUS TULLIUS. *Les Sentences Illustres*
LYON, ANTOINE DE HARSY, 1589**

DIMENSIONS

16mo (119 x 75 mm)

DESCRIPTION

Collation: A-Z Aa-Zz AAa-LII8

Roman and italic letter, text in Latin and French, small woodcut ornament to title, woodcut portrait of Cicero to recto of otherwise blank final f., sig. Fff bound before sig. Eee, paper flaw to head of Bbb5.

Some water-staining, lightly browned, occasional spotting.

BINDING

Contemporary burgundy morocco gilt à la fanfare, covers with central oval cartouche containing name of owner of the volume, these surrounded by a rich array of floral and foliage tools, all enclosed within two sets of file borders, spine similarly richly decorated and within double file borders.

Sympathetically rebacked, preserving original backstrip, corners sympathetically restored, backstrip with some creasing, rubbed.

This is an exceptional and handsome fanfare binding. It is particularly rare as it contains the name and details of the person who commissioned it, along with a date of execution, rather than simply central arms.

This binding was executed for Jean IV Daffis, Bishop of Lombez. A number of the tools used are reminiscent of the workshop of Clovis Ève (for a similar composition see the Ezmerian sale catalogue vol.1 lot 33, 1972).

PROVENANCE

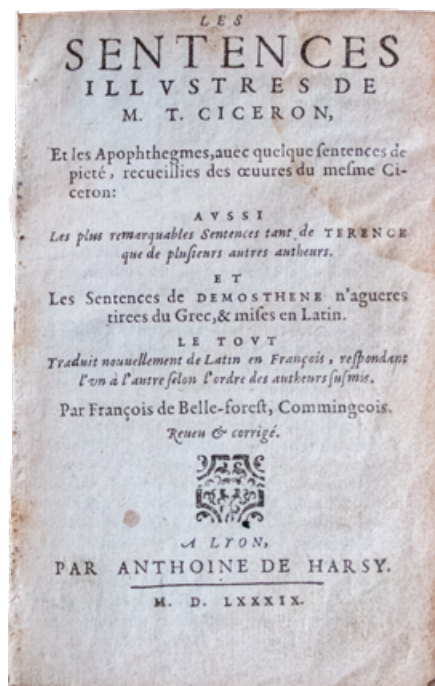
1. Jean IV Daffis, Bishop of Lombez from 1598-1614. Upper cover of binding with 'DE DIT. R. D. I. DAFFIS EPI. LUMBARIENSIS' and lower cover with 'IN COLLE. SOC. IESU TOLOS. AN. DO. 1601'.

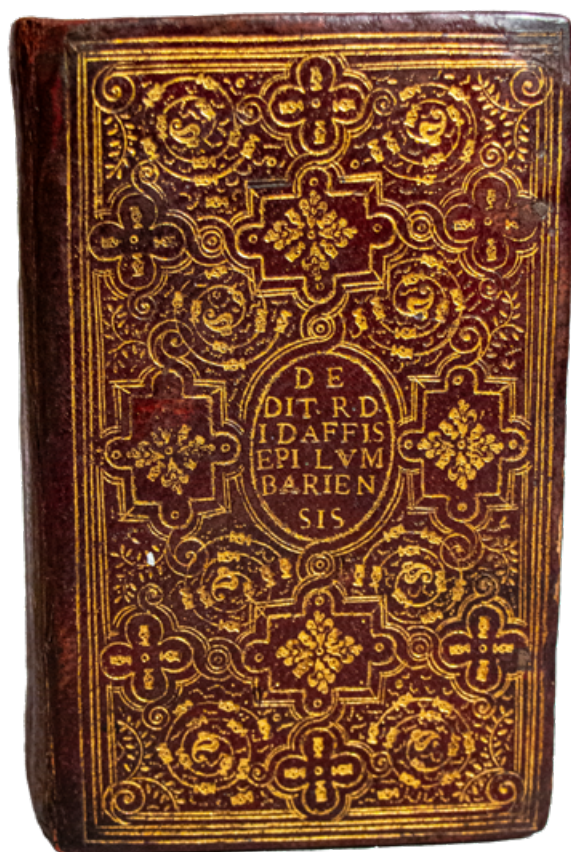
REFERENCES

USTC 53604

INSTITUTIONAL COPIES

Only 6 copies identified in institutional libraries – 4 in France, 2 in Germany, 1 in USA.





25 [EMBROIDERED BIBLE]. *The Booke of Common Prayer.*

LONDON, BY BONHAM NORTON, AND IOHN BILL, PRINTERS TO THE KING MOST EXCELLENT MAIESTIE, 1628

[with] SPEED, JOHN. *The genealogies recorded in the Sacred Scriptvres, according to euery family and tribe.* [S.L.; N.D.].

[with] *The Holy Bible [...]*

LONDON, BY BONHAM NORTON, AND IOHN BILL, PRINTERS TO THE KING MOST EXCELLENT MAIESTIE 1628

[with] STERNHOLD, THOMAS; HOPKINS, IOHN. *The whole book of Psalmes collected into English meeter.* LONDON, PRINTED FOR THE COMPANIE OF STATIONERS, CUM PRIVILEGIO REGIS REGALI 1628.

DIMENSIONS

In 8vo (170 x110 mm)

DESCRIPTION

I: pp 104. Collation: A-F8 G4; printed on two columns with Roman characters; This edition has an ornament with burning salamanders.

II: pp 40. Collation: A-B8 C2-D2. The last two pages contain "A description of Canaan and neighbouring countries" with a woodblock map in this copy placed to the first work.

III: pp 896. Collation: A-Z8, AA-ZZ8, AAA-KKK8. "New Testament of our Lord and Sauior Jesus Christ" has a separate dated title page, the signature is continuous. Apocrypha is included in this volume. Title printed inside the ornamental border, depicting the symbols of the Twelve Tribes of Israel, the Twelve Apostles and the Four Evangelists. Containing the Old and New Testament recently translated from the original languages: and with previous translations diligently compared and revised.

IV: pp 10, 91, 3. The Sternhold-Hopkins metrical paraphrase of Psalms, of which 37 are by Sternhold, 7 by Hopkins, the remainder by others, has been issued under many titles, but is most commonly known as: *The whole book of psalmes*. 1628
Copy entirely réglée in red ink.

EMBROIDERED BINDING

Magnificent contemporary English binding finely worked on a hazelnut silk background and embroidered with silver and gold wires and wires coloured in red and various shades of green. The binding features decorated ornaments, in the middle of each cover there is a beautiful embroidered panel that contains a detailed image of a blessing figure holding an anchor in one hand – probably representing 'Hope' – and on the other cover a figure with a cross in one hand and in the other hand a page – probably representing 'Faith'; on the spine, ornamental drawings and hourglasses.

Few specimens of Embroidered Bibles with figures as in this example, have survived the wear and tear of time. The most richly decorated copies were often made for Kings and their families; see, for example, the data sheet of 1623 of the Cambridge library: "for bindige & guildinge ye bookes of verses deliu [er] ed to ye Kinge Prince & Nobles". Bibles and prayer books often had splendid bindings: the luxuriously embellished covers emphasized the importance of the content and were intended as a gesture of devotion.

BIBLIOGRAPHY

Davenport, Cyril. *English embroidered bookbindings*, London, Kegan Paul, Trench, Truibner 1899.

REFERENCES

I: USTC 3013588; ESTC S125081; STC 16373^a; III: USTC 3013817; ESTC S126258; STC 2283; Darlow & Moule 414; IV: USTC 3013689; ESTC S122832; STC 2605

INSTITUTIONAL COPIES

I: There are only 3 recorded copies in the UK (BL, Oxford University), and 2 in the USA (Houghton, New York Public Library); III: Only 2 copies in USA (Houghton, New York).



- 26 CHURCH OF ENGLAND.** *The Booke of Common Prayer and Administrations of the Sacraments: And other Rites and Ceremonies of the Church of England.* LONDON: BONHAM NORTON AND JOHN BILL, 1629

[with] *The Genealogies recorded in the Sacred Scriptures, according to every Family and Tribe [...]* [S.L.; N.D.]

[with] *The Holy Bible, Containing the Old Testament and the New. Newly Translated out of the Original Tongues, and with the former Translations diligently compared and revised; by His Majesty's special command. Appointed to be read in Churches.* LONDON: ROBERT BARKER, 1631

[published together with] *The New Testament of Our Lord and Savior Jesus Christ, Newly Translated.* LONDON: ROBERT BARKER, 1630

[with] *The Whole Book of Psalmes: Collected into English Meter by Thomas Sternhold, John Hopkins, and others, conferred with the Hebrew, with apt notes to sing them withal.* LONDON: PRINTED FOR THE COMPANIE OF STATIONERS, 1630

DIMENSIONS

8vo (170 x 115 mm)

DESCRIPTION

I: Engraved title within border, printed in two columns, red ruled throughout; unpaginated but A-F8, G4 complete.

II: Title within border, unpaginated but A-B8, C2, D2 complete, includes double-page engraved map of Canaan by John Speed with inset plan of Jerusalem.

III: Both engraved title-pages within borders, red-ruled throughout. Unpaginated but A-Kkk8 complete. *New Testament of Our Lord* with separate title page and date, but part of the same work,

IV: Title within border, red ruled throughout, signed A-F8, G4; pagination [x], 91, [3].

Four works bound in a single distinguished volume. Anonymous round wood-engraved armorial with the head of a bull and the motto 'Non Nobis Nati' (Born not for ourselves) to front pastedown. Upper inner hinge splitting with some surface loss but holding strongly on cords, tips of corners bumped and rubbed, some slight surface cracking of spine, lacking ties. Some marginal looseness, minor flaws including small tears and some pale stains, but overall very good.

A complete and well-preserved example of the early "Wicked Bible," notable for the correction of the notorious textual error, a rare and illustrative survival of early 17th-century English religious publishing and binding artistry.

BINDING

Contemporary English full black morocco, attributed to the "Squirrel Binder", sides and spine intricately tooled with gilt foliate, insect, and scroll motifs, gilt inner dentelles, traces of two pairs of silk ties, all edges gilt. The volume exhibits some surface cracking of the spine, minor bumping to corners, and surface wear, characteristic of its age and craftsmanship.

The tools of this binding, featuring distinctive scrolls, seven petal floral devices and "yin yang" foliate devices, can be attributed to Nixon's "Squirrel Binder," active from 1610–1635 working for English nobles and members of the royal court, including James I and Charles I. He was known for his exquisite French-style bindings in the manner of sixteenth-century fanfare.

REFERENCES

I: ESTC 93880, STC 16377, USTC: 3014301; III: ESTC S90518, STC 2292.3; IV: ESTC S181, STC 2621, USTC 3014690

INSTITUTIONAL COPIES

I: only 4 recorded copies in the UK, none outside; III: only 1 copy in UK (Cambridge University Library), and 1 in USA (Library of Congress); IV: only 2 copies recorded in the USA (New York Public Library, Library of Congress), and 4 in the UK.



DAZZLING SEMÉ BINDING

- 27 **PLAUTUS.** *Comoediae superstites XX. Ad doctissimorum virorum editiones repraesentatae.*
AMSTERDAM: JOHANNES JANSSONIUS, 1630

DIMENSIONS

16mo (112 x 61mm)

DESCRIPTION

692pp.

Engraved allegorical frontispiece with early manuscript ownership inscription Duquesne at foot; large woodcut printer's device at rear.

Pages crisp, lightly browned and stained in places.

BINDING

In a dazzling contemporary French binding, richly gilt in the semé de fleurs-de-lis style. Contemporary olive morocco, covers bordered in intricate dentelle rolls worked in tiny gilt tooling, with inner dentelle panels formed of lozenges and ribbon-like patterns. The panels are filled with an all-over semé decoration, tooled with alternating fleurs-de-lis and small floral rosettes. Raised bands, spine gilt in five compartments with matching semé ornament and central geometric flower tools; all edges gilt and gaufered. Hinges with only very light wear, a few small darker stains on the boards, but overall a remarkably well-preserved binding of jewel-like effect.

This attractive edition contains the twenty surviving comedies of Plautus, including *Amphitruo*, *Aulularia*, *Captivi*, *Menaechmi*, *Miles Gloriosus*, and *Mostellaria*.

AUTHOR

Titus Maccius Plautus (c.254-184 BC) Rome's greatest comic dramatist of the third century BC, who adapted Greek New Comedy into vigorous Latin plays, written in the idiom of everyday speech. He left a large body of circa 50 plays that were rediscovered in the Renaissance and remained a model for European comedy from Machiavelli to Molière.

TEXT

This compilation includes the works which are known in their entirety. Based on earlier Greek plays, Plautus' plays were written in the language of ordinary life, a style far from the Classical Latin of highbrow poets of the time. During and after the Renaissance in Italy and other European countries, interest in Plautine comedies was revived, and the plays were staged, translated, and imitated in vernacular compositions.

BINDING

The binding belongs to the so-called "atelier du semé de fleurs-de-lis," active in Paris in the first half of the seventeenth century. Their characteristic all-over gilt designs, strewn with repeated fleurons or fleurs-de-lis, were especially used on small devotional and classical texts. While unsigned, this example demonstrates the style at its richest and best preserved.

PROVENANCE

1. The manuscript owner's inscription 'Duquesne', linked to Marquis Michel-Ange Duquesne de Menneville (1700-1778), the French Governor of New France, in charge of driving the British merchants out of the Ohio valley, ensuring the French's fur trade. Fort Duquesne in what is now Pittsburgh, Pennsylvania was built under his orders.

REFERENCES

USTC 1018270; Schweiger II, 765.

INSTITUTIONAL COPIES

Only 1 copy in UK libraries (Bodleian) and 1 in the USA (Columbia University).



28 [ANONYMOUS]. *The Judgement of Solomon*.
c.1660–1670

DIMENSIONS

250 x 330 mm

DESCRIPTION

A petit point and raised work embroidery panel, worked in silk on satin at a density of c.35 stitches per inch, with embellishments of seed pearls, silver ribbon, and mica. Later glazed frame with tortoiseshell onlays.

This rare Restoration embroidery recasts the biblical Judgement of Solomon as an allegory of just kingship, with King Charles I enthroned in Solomon's place. The King sits beneath a canopy, crowned and bearing a sceptre, with raised work to his regalia. To the left stands Queen Henrietta Maria in a blue gown, ornamented with a silver bow; to the right, a figure enacts Solomon's test, grasping a child by the ankle while brandishing a sword. At lower right, the "true mother" kneels in supplication, while a second child lies in an open grave at the centre foreground. At left, a pool with fish balances the composition.

The background shows buildings at either side, the right-hand structure a palace with flying pennants and mica-glazed windows. Emblematic details include lilies (purity), a ladybird (good fortune and renewal), and a parrot (in 17th-century symbolism an allusion to the Virgin Mary).

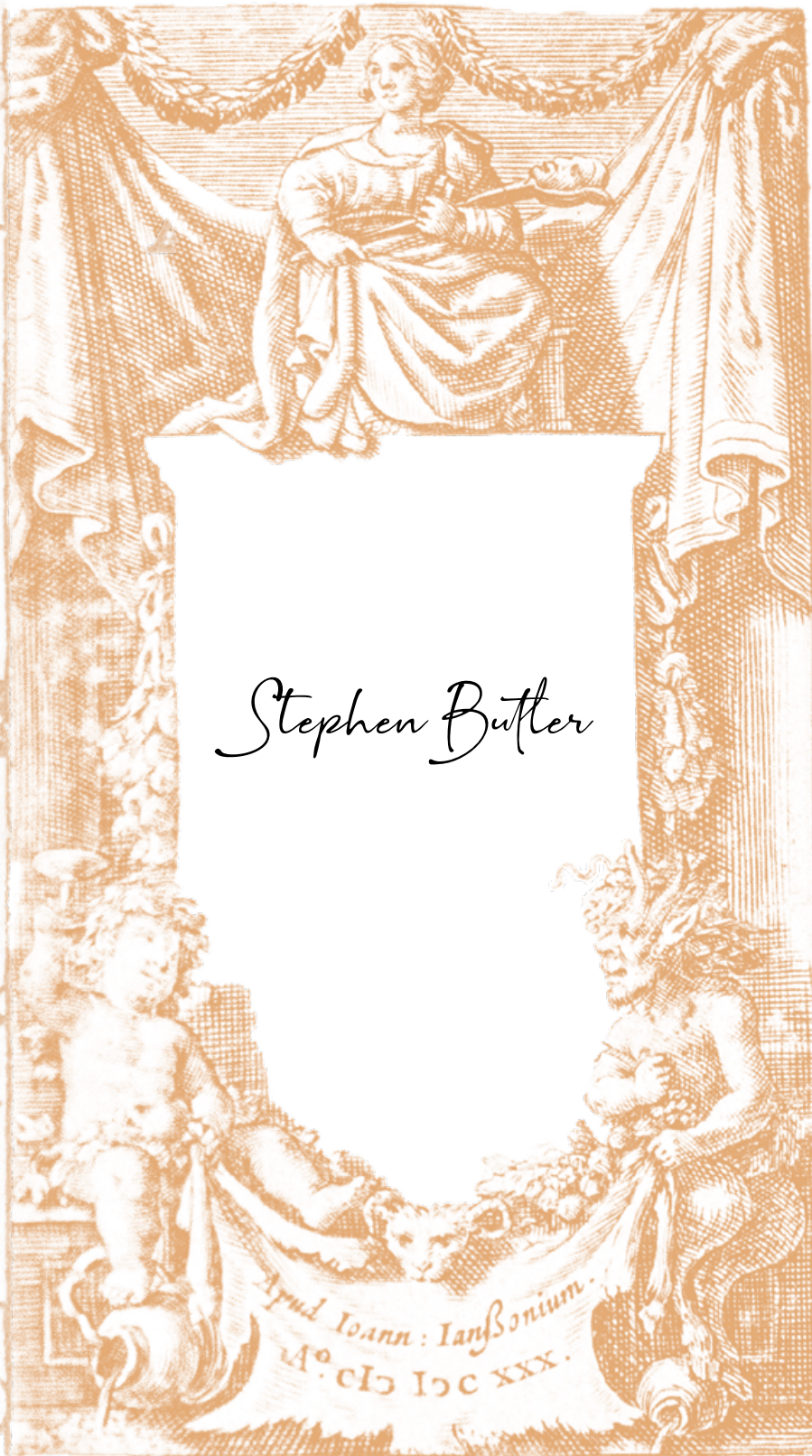
Worked to a particularly fine petit point standard, this panel reflects the influence of French court embroidery introduced by Henrietta Maria and renewed by Charles II's own years in exile in France. Its iconography aligns with the Royalist cult of Charles the Martyr after 1649, presenting him as a Solomonic ruler whose wisdom preserved the true kingdom against rebellion. Such panels were produced within courtly circles in the early Restoration, c.1660–70.

A closely related mirror-image panel was sold at Bonhams, London, 13 March 2019, lot 264.

PROVENANCE

1. Typed label verso "Mrs. M. Taylor, Killingworth, Locust Valley, Long Island, Oak Room." From the collection of Myron Charles Taylor (1874–1959), American industrialist and USA representative to the Vatican.





Stephen Butler