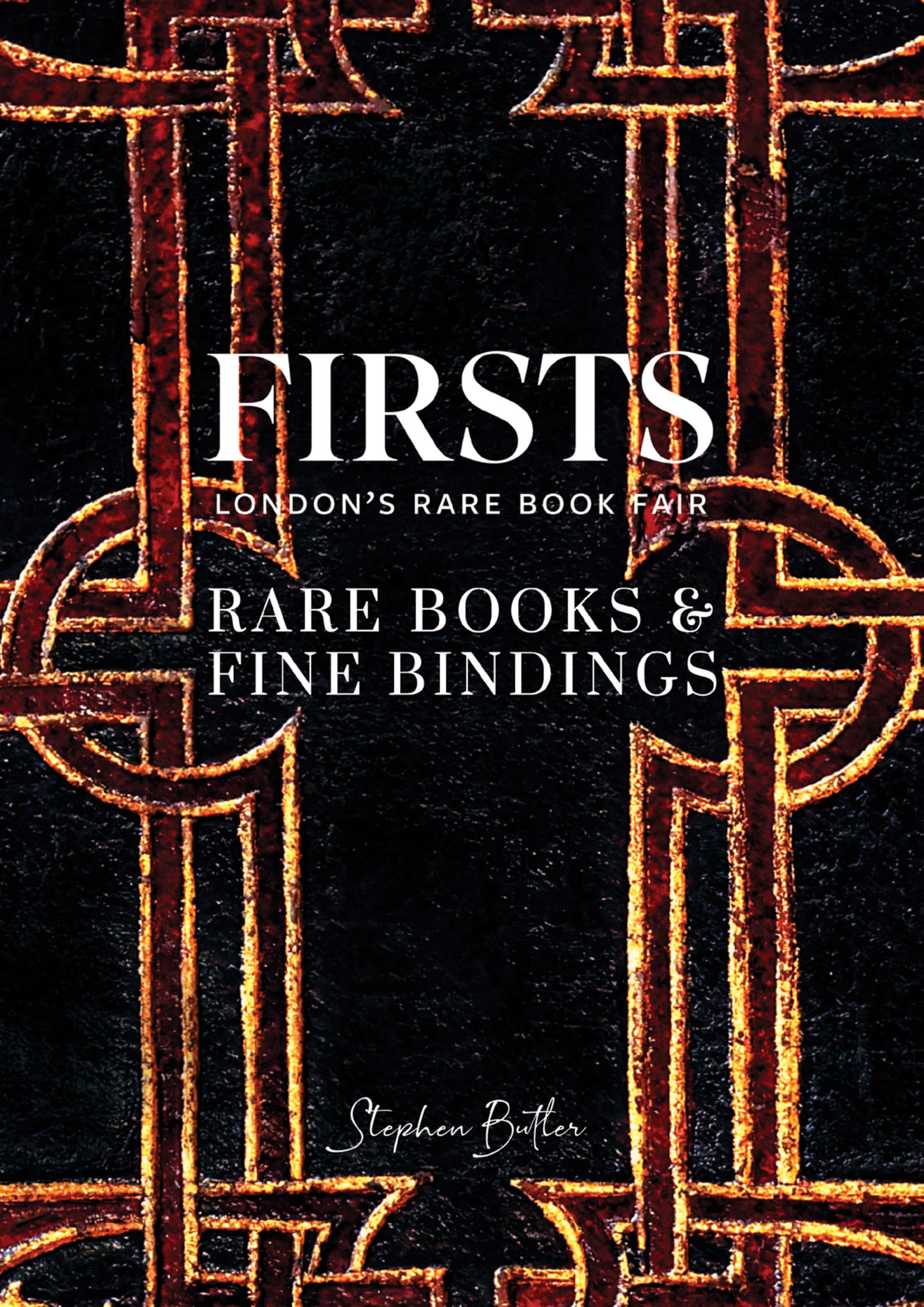




FIRSTS

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Additional photographs are available on request.
Cover photograph is item of 11.

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I **SACCHI, Bartolomeo, called PLATINA. *Vitae pontificum***
[Treviso]: Johannes Rubeus Vercellensis, 10 February 1485

Dimensions
Folio (305 x 200 mm)

Description
135 leaves out of 136, missing the last blank.
Collation: a10 b-q8 r6.
Text in Latin, Roman type, 32 lines. Two eight- and ten-lines refined initials heightened with liquid gold, one illumination depicting a red bull into a medallion ruled with a wreath of flowers and four banners. Blue and red initials and marks of paragraph.

Binding
18th century stiff vellum with handwritten title to spine, sprinkled edges.

Condition
Minor traces of use. A fine copy.

A scarce edition printed in Treviso of the influential Platina's *Lives of the Popes*: a precious copy with the coat of arms of the Borgia family.

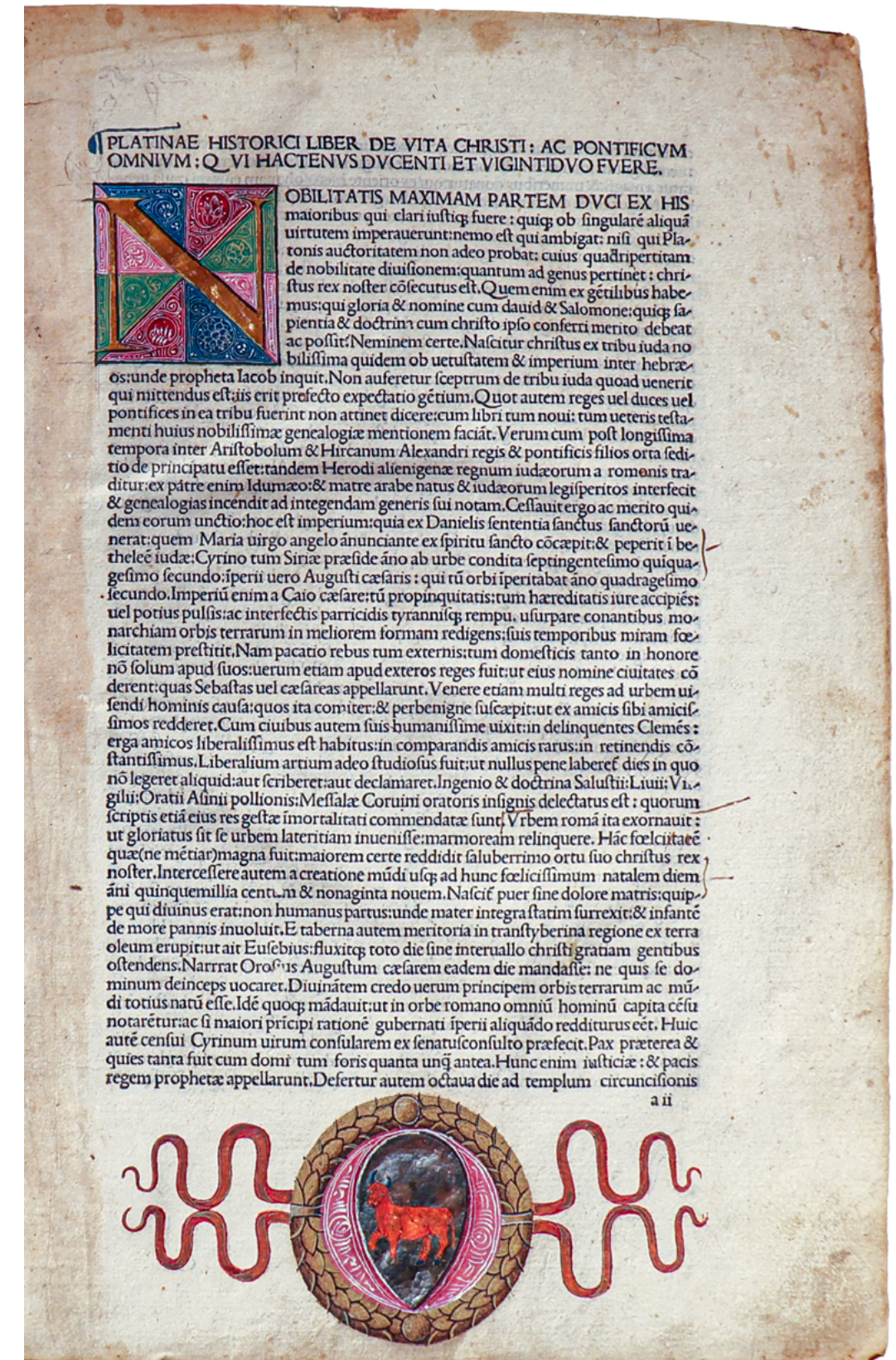
Provenance

1. Near contemporary coat of arms depicting a walking red bull on silver background (oxidated), likely that of the Borgia family. The volume must have belonged to a member of the Borgia family—whether Rodrigo Borja, formerly Pope Alexander VI, the notoriously ruthless Borgia; or Cesare Borgia, the model for Machiavelli's Prince; or the celebrated and fascinating Lucrezia.
2. Near contemporary annotations.
3. 17th century inscription 'Ad usu Federici Nomi 1673' on recto of first flyleaf. Federigo Nomi (1633–1705) was an Italian poet and latinist. He translated Horace's works in Italian language (*I quattro libri delle poesie liriche di Orazio Flacco*, 1672 and *Il libro degli Epodi di Orazio*, 1675) and wrote a volume of satires, much appreciated by the Dutch philologist Gronovius, who published it in Leiden as *Liber satyrarum sexdecim*, edited by Jakob Gronov, 1703.
4. Owner's inscription 'Donato do Libro a me Avv. Cesare Testi dal Sig[nor] Dottor Alessandro Nomi suo nipote questo di 25 luglio 1740 e p[er]ciò gl'hò posto il mio sigillo' («This book was given to me, Att[orney] Cesare Testi, by Alessandro Nomi, his nephew, this day 25 July 1740, and therefore I have placed my seal»).
5. Ex-libris F. Fasting, Rio de Janeiro to pastedown.

References

IGI 7859; GW M33883; BMC VI 897; BSB-Ink P-567; Goff P770; Rhodes (Oxford Colleges) 1428; Bod-inc P-344; HC 13048*; GfT 2328; Pellechet Ms 9504 (9326); CIBN P-445; Hillard 1649; Aquilon 543; Buffévent 424; Fernillot 482; Girard 376; Neveu 488; Parguez 841; Richard 407; Torchet 769; Zehnacker 1895; Castan (Besançon) 773; Polain (B) 3188; IBP 4470; CCIR P-99; Kotvan 977; Sajó-Soltész 2773; IDL 3714; IBE 4658; IBPort 1470; SI 3175; Mendes 1050, 1051; Coll (U) 1234; Coll (S) 163; Madsen 3290, 3291; Martín Abad P-136; Günther (L) 3004; Voulliéme (B) 3617; Hubay (Ottobeuren) 365; Ohly-Sack 2384; Sack (Freiburg) 2907, 2908; Wilhelmi 518; Kindm (Göttingen) 910; Walsh 3325; Oates 2465, 2466, 2467; Sheppard 5540; Proctor 6498. ISTC ip00770000.

£ 20,000



PSALTERIUM WITH 70 LEAVES OF RUBRICATED MANUSCRIPT MISSAL

2 BRUNO, Episcopus Herbipolensis (ed.). *Psalterium*
[Nuremberg]: Anton Koberger, 1494
[with] [Manuscript]. Section of a Manuscript Missal with a Litany of Saints
In Latin, manuscript on paper
15th century

Dimensions
4to. (230 x 180 mm)

Description
Book: Collates complete
a8 b4 c-x8 y10; First page is
title (A1) with no initial blank.
4 blanks after manuscript
section and 4 final blanks.
Manuscript: 3ll appearing
after initial 11ll of printed text,
followed by 161ll of printed
text and then a further 65ll of
manuscript; batarde hand
rubricated in green and red.
Early inscription on front
flyleaf: "Arnoldus Schutte,
ex Germanis", in a German
cursive hand.

Binding
Contemporary blind-
stamped German calf
binding over wooden
boards with both clasps.
Decorated in blind with
triple fillets crossing
corner-to-corner, creating
a lozenge field. Design
entirely geometric and
belongs to a recognisable
group of South German
workshops. Remnants of
two clasps with catchplates.

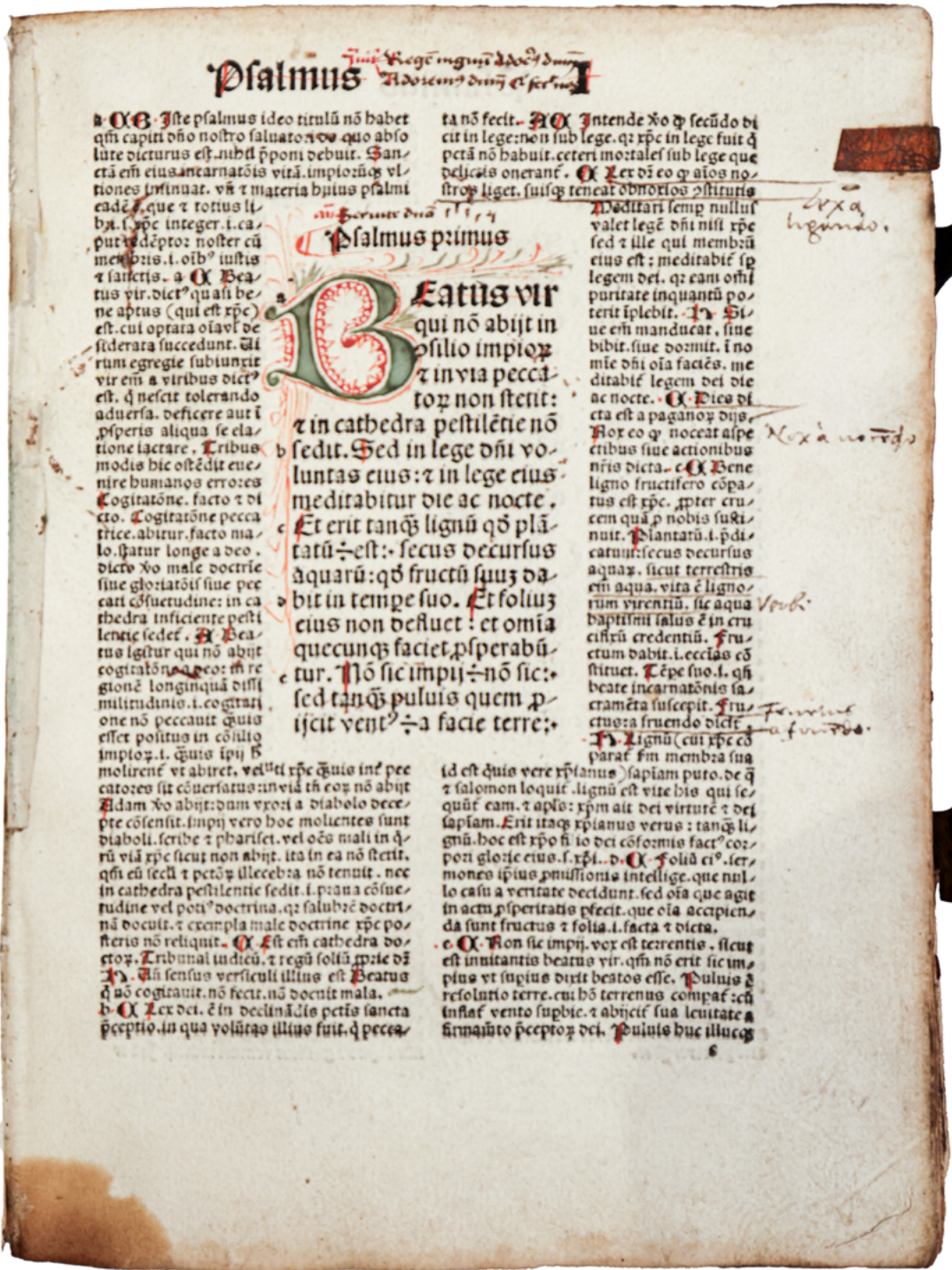
Condition
Spine split, but all in very
good order.

£ 14,000

A robust and characteristic contemporary binding
produced for the Nuremberg book trade at the height of
its late 15th century activity.

Missal In Rubricated Manuscript with Litany of Saints
The manuscript shows a 'Litany of Saints' which includes
Ansgar, Archbishop of Hamburg-Bremen and Saint
Rimbert (here Rhÿbert), the Archbishop of Hamburg-
Bremen.

References
ISTC ip01050000; Goff P1050; BMC II 439; BSP Ink
P-836; Jahrhunderts. Veröffentlichungen 1162; Meyer-
Baer p. 43; Pell 3035; CIBN B-867; Hillard 507; Zehnacker
1947; Polain(B) 918; GW M3602; Sheppard 1532, 1533.



PORTABLE COLLECTION OF PHILOSOPHICAL, SPIRITUAL AND MYSTICAL TEXTS

- 3 AUGUSTINUS, Aurelius. *Meditationes*
[with] AUGUSTINUS, Aurelius. *Soliloquia. Manuale*
[with] Pseudo-Bernardus CLARAVALLENSIS. *Meditationes. Epistola de perfectione vitae*
[with] DAMIANI, Petrus. *Sermo*
[with] S. ANSELM OF CANTERBURY. *Meditationes*
[with] N. LAUDENSIS. *Carmina*
[with] PICCOLOMINI, Enea Silvio (POPE PIUS II). *In laudem divi Augustini*
[with] MAFFEO VEGIO. *Epigramma in laudem Monicae*
[with] FERRER, Vincent. *De vita spirituali*
[with] Pseudo-Bernardus CLARAVALLENSIS. *Sermo de passione domini*
Brescia: Angelo Britannico, 8 October 1498

Dimensions
8vo (136 x 98 mm)

Description
[146] pp. Collation: a-n8
o10 p8 l8 m12; Text in Latin
on 2 columns, Gothic types
8:115G and 13:67G, 32 lines.
Fine woodcut head-letters.
A capital space with an
initial D rubricated with
pen-work.

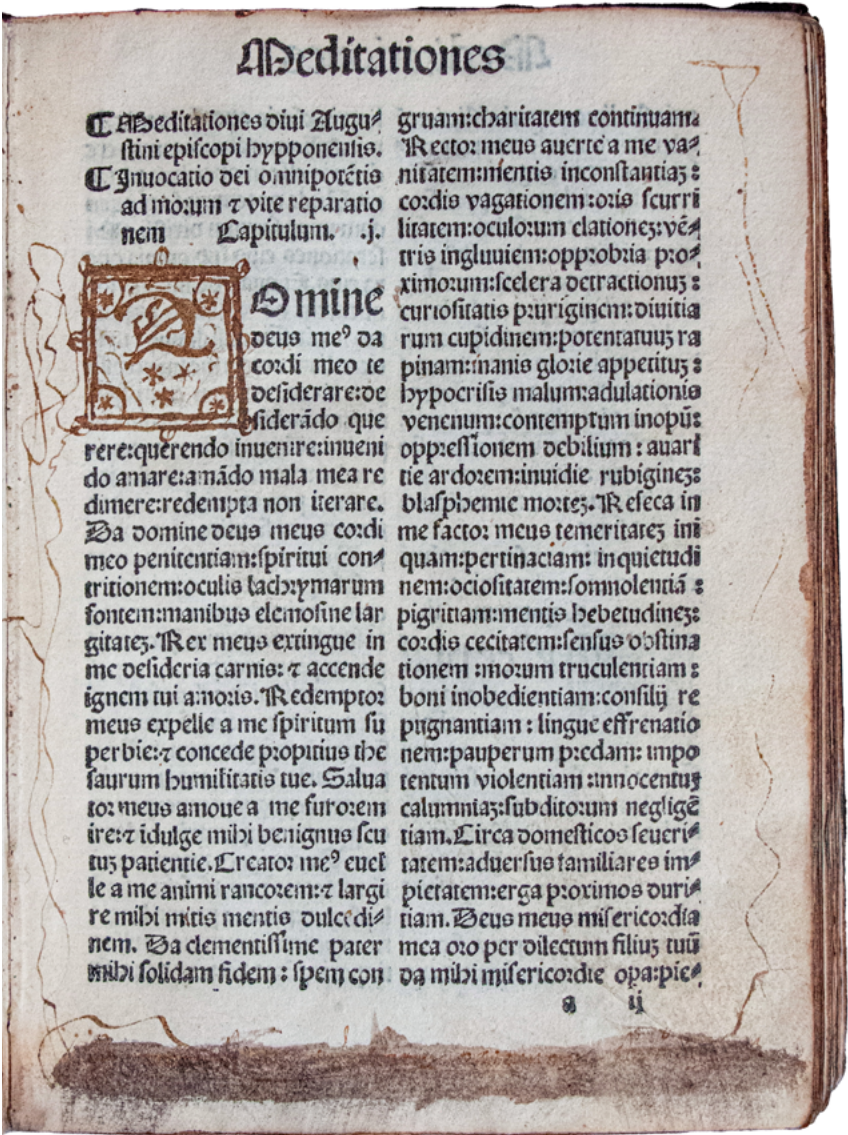
Binding
Contemporary full leather
with blind-tooling on both
covers, two raised bands
to spine (lower spine-end
repaired), one brass clasp
preserved, small central
blind-tool with the mark
(IHS) of the Company of
Jesus, brown edges.

Condition
Minor traces of use, but fine
and unsophisticated.

Very rare pocket size collection of philosophical, spiritual
and mystical texts by some of the greatest ancient,
medieval and humanistic Christian thinkers: Saint
Augustin, Bernard of Clairveaux, Anselm of Canterbury,
Enea Silvio Piccolomini, Maffeo Vegio, Vincent Ferrer.

- Provenance
1. Near contemporary inscription 'Est S(anc)ti Ben(edic)ti Mantuani' on verso of title page.
 2. Another owner's inscription 'armani (?)' at title-page.
 3. Company of Jesus (see the tool at covers of the binding).

References
IGI 1013; GW 2972 (Pseudo-Augustinus); BMC VII 980;
BSB-Ink L-136; Goff A1294; HC (Add) 1951; Sajó-Soltész
406; IBE 126; IBPort 35; Madsen 442; Schmitt II 2828,15;
Hubay (Eichstätt) 110; Oates 2628; Proctor 6998; ISTC
ia01294000. G.J. GUSSAGO, Tipografia Bresciana, pp.
150-151.



ILLUMINATED COPY OF CAESAR'S COMMENTARIES

- 4 **CAESAR, Gaius Julius.** *Commentarii de Bello Gallico*
[with] MARLIANO, Raimondo. *Index commentariorum C. Julii Caesaris*
 Venice: [Filippo Pinzi per] Benedetto Fontana, 13 April 1499

Dimensions
 Folio (308 x 205 mm)

Description
 134pp. Collation: a-q8 r6;
 Roman type 16:108R, 45
 lines plus headline.
 15 illuminated initials with
 gold leaf, colours and
 extensions with the typical
 renaissance decoration
 bearing vine shoots and
 vine leaves, called "a
 bianchi girari".

Binding
 14th century stiff vellum
 with handwritten title to
 spine.

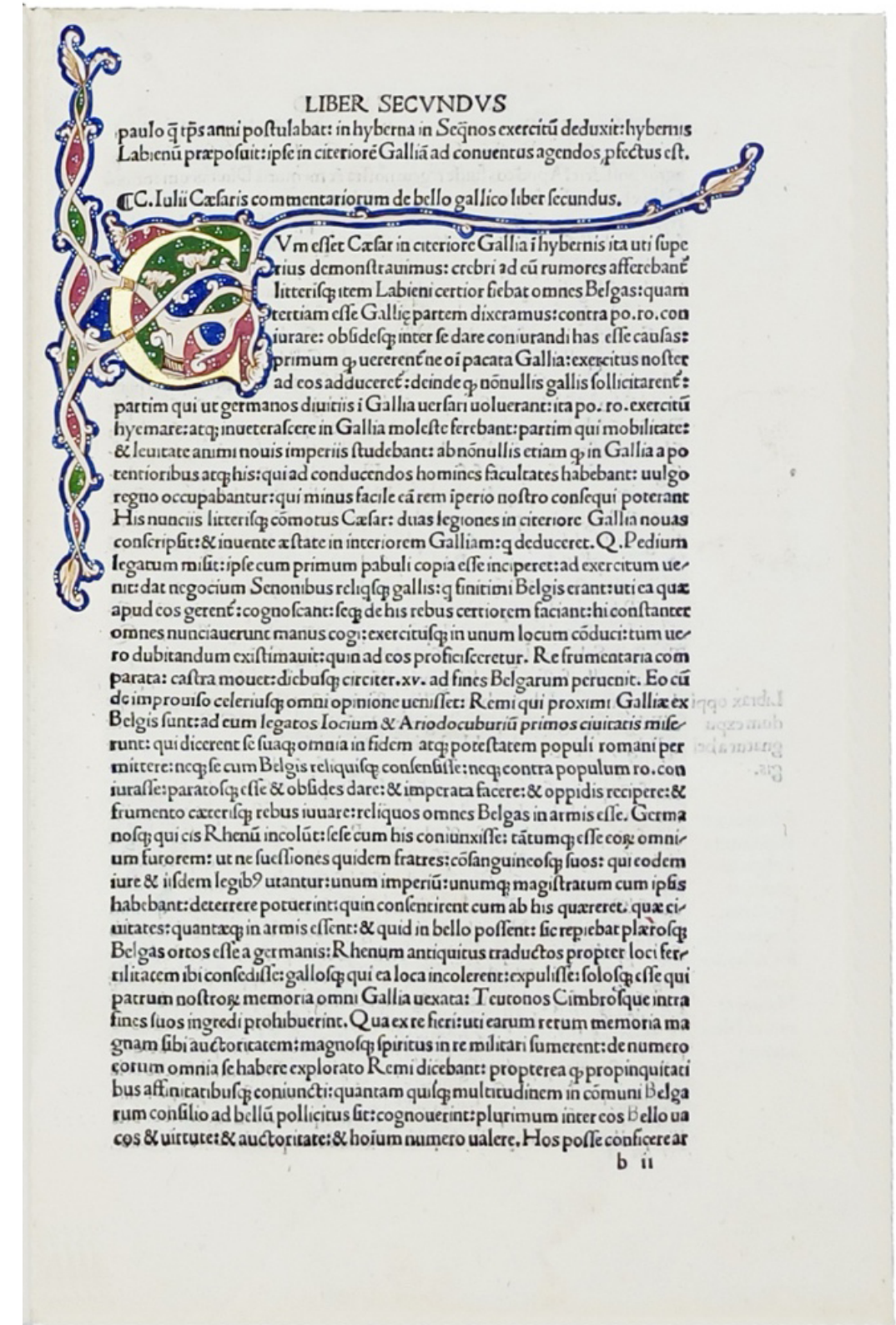
Condition
 Titlepage a little dusty,
 with a neat repair to the
 upper outer corner. Slight
 occasional foxing: overall, a
 luxurious copy.

Exquisite illuminated copy of a Venetian edition of Julius Caesar's wars log. This edition was printed by Filippo Pinzi, whose name does not officially appear in the imprint, and financed by Benedetto Fontana, a Venetian noble who invested in the printing of classical texts. The commentary, edited by Girolamo Bologni (1454–1517), was first printed in Treviso in 1480 and became the standard version of this work throughout the 15th century.

Content
 Julius Caesar's *Commentarii* provide a first-person account of Caesar's military campaigns, strategies, and political manoeuvres, narrating his campaigns in Gaul from 58–50 BCE, detailing the tribes he encountered, battles fought, and his interactions with the Gallic leaders. Notably, he emphasizes the justification for Roman intervention and portrays the Gauls as often divided, which he uses to Rome's advantage.

Provenance
 1. Several not identified near contemporary annotation.
 2. 18th century annotation Editio valde rara, signed with the monogram 'A. L.' to titlepage.

References
 IGI 2329; GW 5872; BSB-Ink C-31; Goff C25; H 4221*;
 Rhodes (Oxford Colleges) 491; Bod-inc C-013; Zehnacker 605; Pellechet 3148; Nice 281; Polain (B) 952; IBP 1365; Sajó-Soltész 876; IDL 1103; IBE 1583; SI 990; Coll (S) 290; Coll (U) 390; Madsen 975, 976; Šimáková-Vrchotka 506; Martín Abad C-10; Sack(Freiburg) 891; Schüling 253; Voulliéme (B) 4369; Schlechter-Ries 445; Günther (L) 3560; Kind (Göttingen) 257, 258; Döring-Fuchs C-11; Walsh 2468, 2469; Sheppard 4408; Proctor 5321. ISTC ic00025000.



FINE COPY EXTENSIVELY ILLUMINATED AND PRINTED ON VELLUM

- 5 [BOOK OF HOURS]. *A la louenge de Dieu et de la tressaincte et glorieuse Vierge Marie*
Use of Rome, Printed and Illuminated on Vellum
Paris: Gillet Hardouyn, [almanac dated 1513–29 (likely printed 1512/13)]

Dimensions
200 x 120 mm

Description

Collation: A-L8, i.e. 88 ff.;
Printed on fine vellum, 33
lines, text ruled in pale
red; metal-cut illustrations
hand-illuminated in liquid
gold and colours in the
manner of manuscript
illumination throughout,
with the Anatomical
Man on Alv, 18 full-page
illustrations surrounded
by architectural borders in
liquid gold, and numerous
smaller illustrations. The
recto of the first leaf is
the title, with Hardouyn's
imprint.

Binding

19th-century brown velvet
with gilt-brass fittings,
fore-edge clasps.
Some rubbing to the velvet,
and the joints are likely
repaired.

Condition

Internally clean, but the
margins are uniformly
toned, perhaps from the
application of gold size.
A few leaves exhibit minor
smudging. Modern gift
inscription on front free
endpaper.

These printed prayer books were a luxury product, competing directly with manuscript productions. The quality of the colouring in the present example and the lavish application of gold is especially striking. Paris, and the Hardouyn brothers in particular, were at the forefront of this type of publishing. Gillet (or Gilles) Hardouyn was situated "At the end of the bridge Notre Dame before Saint Denis de la Chartre at the sign of the Rose dor" according to the title.



£ 25,000

BY THE MENDOZA BINDER

6 NAVAGERO, Andrea. *Orationes duae, Carmina que Nonnulla*
Venice: Giovanni Tacuino, 1530

Dimensions
Small Folio (283 x 196 mm)

Description
Collation: [*]2 a-b4 c2
d-f4 g2 h-k4 l6 (lacking
final blank), woodcut title-
vignette, good margins,
endpapers with anchor
watermark.

Binding
Venetian binding by the
Mendoza binder (Andrea di
Lorenzo) of contemporary
olive morocco over
pasteboard, gilt and blind
fillet borders, undulating
panel on sides with central
roundel containing flaming
urn tool, author's name
lettered in upper border
and owner's name in lower
on both covers, 3 double
and 4 single raised bands
to spine, compartments
tooled in blind, edges gilt
and gaufered, missing 4
pairs of silk ties alternating
black and yellow, covers
slightly stained and
scuffed, head and tail
of spine worn with loss,
modern fleece-lined green
cloth drop-back box.

Condition
Slight worming to lower
margin throughout,
occasional soiling.

£ 18,000

First edition, in a Venetian binding by the Mendoza binder
(Andrea di Lorenzo).

Author
Navagero was librarian of the Marciana, official historian
of the Venetian Republic, and close associate and
editor for the Aldine Press, who was serving as Venetian
ambassador to France when he died, aged 45. His
friends published this work as a memorial to him and a
Paris edition was published the following year. Among
the original owners of this semi-private publication were
other Renaissance illuminati such as Grolier and Grimaldi.

Binder
Only recently has the identity of the principal binder
for Hurtado de Mendoza been posited as Andrea di
Lorenzo, bookbinder of the parish of San Fantin at Venice
(Hobson, *Renaissance*, p.119). Considered 'the finest and
most inventive Venetian binder of the mid-16th century,
a craftsman of great prestige whose ornaments and
designs were imitated in France and Germany' (Hobson/
Culot, p.15), Lorenzo bound not only for Mendoza, but also
for J.J. Fugger, Granvelle, et al.

Provenance
1. Benedetto Curtio, of Pavia, ambassador to Venice of
Francesco II Sforza, Duke of Milan (binding)
2. Alessandro Monti (ink inscription on title, partly washed).
3. Marchese Giorgio Porro Carcani (gift inscription on
front flyleaf to:)
4. Conte Giovanbattista Giovio (sale Christie's Rome, 17
February 1977, lot 120).
5. Michel Wittcock (bookplate).

References
Adams N94; EDIT 16 CNCE 34919; USTC 844338; *Italian
and French 16th Century Bookbindings. La reliure en Italie
et en France au 16ème Siècle*, p.15.



IN ITS CONTEMPORARY PARIS BINDING AND ANNOTATED THROUGHOUT

7 GREGORY IX. *Decretales (Liber Extra)*

Paris: Ex officina Claudii Chevallonii, 1537

Dimensions
8vo (163 x 100 mm)

These papal edicts remained the basis of canon law until the early 20th century.

Description
[20] 332pp. Collation: A-B8 C4, a-z8 A-S8 T4; title with woodcut printer's device, text in double columns, numerous woodcut historiated initials. Extensive contemporary manuscript annotations in Latin in two different hands throughout.

Provenance
1. Early ink inscriptions to titlepage '*... sorbonnis*'; '*Ad usum Alexandri Bandini...*' (crossed through); '*Collegii Soletani*' (Collegio Soletano, Siena); '*Angiolo Bidarii*' (crossed through at foot); '*Ex libris universitis Scrivistica?*' (verso).
2. Extensive manuscript annotations throughout.

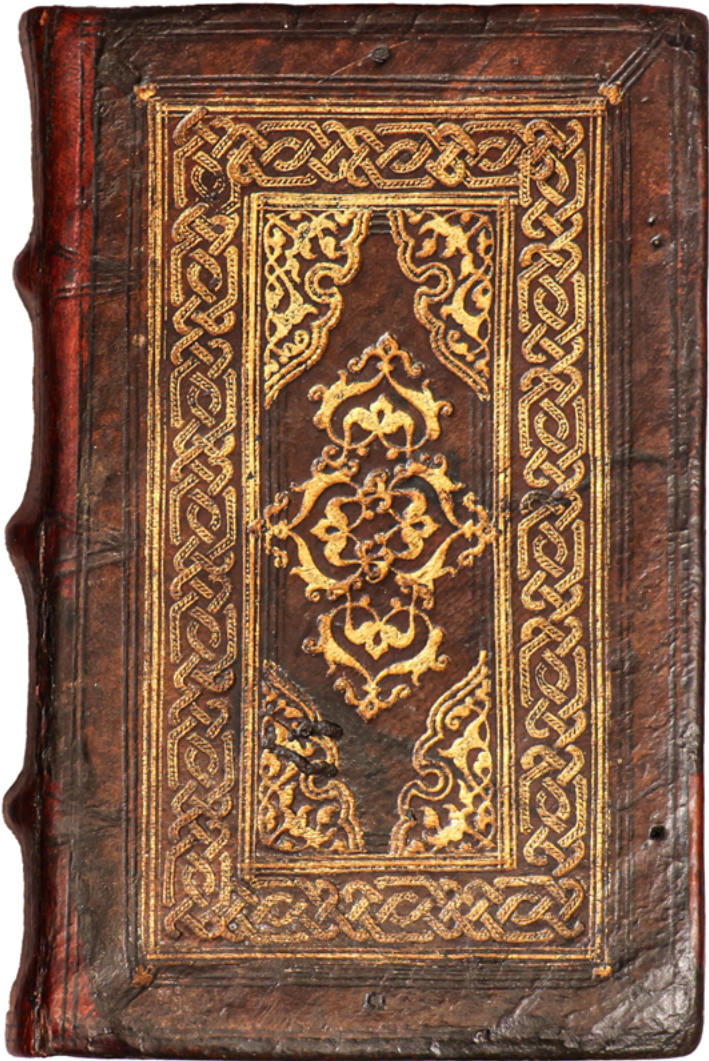
References
French Vernacular Books 72734; USTC 147243.

Binding
Contemporary Venetian blind-stamped and gilt panelled calf binding, sympathetically rebacked, original 16th century panels with fine gilt arabesque centre piece within triple gilt and blind ruled frame with arabesque corner pieces, outer border of interlaced gilt ropework, within a triple gilt and blind ruled frame, with small fleuron corner ornaments. Spine with raised bands, compartments blind-tooled. Edges gaufered.

Institutional Copies
Only 2 recorded copies in the US (Houghton, Yale) and 1 in France (Poitiers), none in the UK.

Condition
Occasional marginal staining, light damp staining to top margin towards the end of the volume, light foxing. Rebacked and with repairs, remnants of repaired worming to covers.

£ 2,000



THE FUGGER BINDER AKA VENETIAN APPLE BINDERY

- 8 **DENIS THE CARTHUSIAN.** *In quatuor Evangelistas enarrationes, praeclarae admodum & ab eruditissimis optimisque viris quàm diutissimè desideratae...*
Paris: Michel Fezandat for Jean Foucher, 1542

Dimensions

Folio (342 x 214 mm)

Description

[10], 358 leaves. Collation:
a6 e4 a-z8 A-X8 Y6.

Binding

Contemporary dark brown goatskin decorated in gilt and blind, with stubs of old ties at top edge, fore-edge, and bottom edge; spine lined with paper manuscript waste, just barely visible at the hinges. Decorative initials throughout.

Condition

Small burn hole in k5, affecting a few letters; light foxing, minimal marginal worming in the last leaves; last four gatherings dampstained in upper margin, affecting a few lines of text. Expertly repaired at the spine ends, reusing original endbands; corners and edges of boards repaired; leather minor surface skinning in spots; a few small wormholes in the rear joint, two near the fore-edge of the rear board, and a bit more on the inside rear board. Altogether a very nice example of a preeminent 16th-century Italian binding style.

£ 14,000

Edition

Possibly an unrecorded issue of the commentary on the Four Gospels. With a poem by Henricus Glareanus, the original dedication to Henry VIII, and edited by Dirk Loër, superior at the Carthusian Monastery of Saint Barbara in Cologne, who first published the work in 1532. While Michel Fezandat is named as the printer, this setting is nearly identical to that which Jean Loys produced for Charlotte Guillard in 1539. We find a 1541 edition that Fezandat printed for Pierre Regnault, with foliation matching ours, as well as a 1542 edition by Guillaume de Bossozel. We've been unable to confirm another copy with this particular combination of printer and publisher.

Binding

In a large, tasteful binding almost certainly from the Venetian workshop of the Fugger Binder (aka Apple Bindery or Fugger Meister), one of the most celebrated studios of the 16th century, and this example strongly reminiscent of those he produced for Antoine Perrenot de Granvelle (Piquard's Type B).

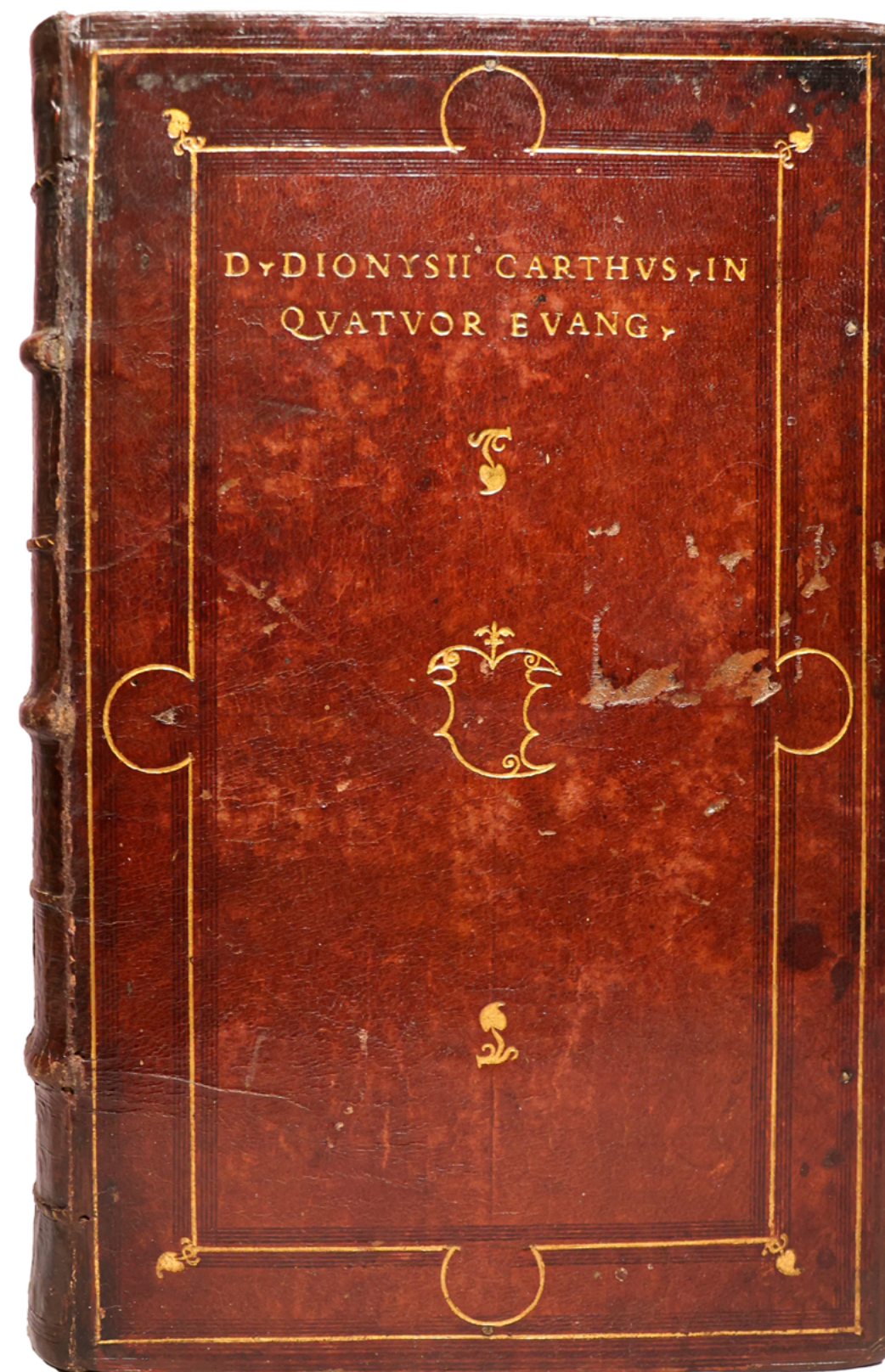
Our shield matches those found on Davis 794, Brooker's Fig. 6, Folger 12:3, and Hobson 11. Our spine, too, is decorated in the same manner as Folger 12:3 and Hobson 9: raised bands tooled in gold, alternating between a diagonal roll and single fillet, the compartments decorated in blind with what appears to be the same vine tool. Most documented Piquard Type B bindings are found on octavos. We suspect our book's larger size was a factor, the added shield and vine leaves meant to fill an excessive amount of empty space.

This Fugger style is scarce in the trade compared to those decorated with arabesque tools. Such large examples are scarcer still, the vast majority of those found on octavos.

Provenance

1. Granvelle-style binding made for a different client, the Fugger Binder made three bindings for Diego Hurtado de Mendoza.

2. Laid in at fol. 129 paper cutout resembling an ancient Corinthian helmet. Offset ink on the front pastedown suggests a fly-leaf with old inscriptions removed.



FINE FANFARE BINDING ON AN ESTIENNE EDITION OF CICERO EDITED BY MANUTIUS

9 **CICERO, Marcus Tullius. *Epistolae ad Atticum***
Paris: Ex officina Roberti Stephani, typographi regii, 1544

Dimensions
8vo (168 x 102 mm)

Description
pp. 649 [38]; Collation: A-Z8 AA-VV8. Italic type, ruled in red throughout. Title with Estienne device and date 1543 but imprint at the end with date 1544. Title and text within red ruling.

Binding
Contemporary Parisian gilt-tooled calf binding, c. 1543-1555. Covers decorated with an early fanfare design, with symmetrical interlacing strapwork and fleuron motifs set against a finely worked pointillé ground enclosed within multiple gilt fillet borders. At centre, the initials "L.B" stamped in gilt, presumably those of an early owner. Flat spine with similar arabesque design to covers in a pointillé ground, within double gilt frame. Gilt edges.

Condition
A clean and well-margined copy with light age toning, imprint on titlepage crossed out, inscription to margin of p.215. Edges, corners and joints of covers with light damage and showing signs of repairs, signs of wear to covers.

£ 4,000

Text
An attractive example of a mid-16th century Parisian binding reflecting the early development of the so-called "fanfare" style, introduced in France under royal patronage.

Provenance
1. Contemporary owner, initials L.B. (gilt on covers).
2. Gaetano Rossi (1774 - 1855), inscription to front flyleaf 'Ex Bibliotheca Cajetani Rossi Anno Domini MDCCCXXXIII 27 Decembre 1833', Italian opera librettist.
3. Faint remains of library stamp (illegible) to front endpapers.

References
USTC 149163; French Vernacular Books 61630.

Institutional Copies
Only 1 known copy (Peterborough Cathedral Library).



BOUND IN THE STYLE OF THE ATELIER OF NICOLAS EVE

10 [GREEK NEW TESTAMENT]. *Tēs Kainēs Diathēkēs Apanta. Novum Testamentum...*
Paris (Lutetiae): Ex officina Roberti Stephani, typographi regii, 1546

Dimensions
16mo in 8s (140 x 100 mm)

Description
Two volumes in one:
528pp.; 361 [7] pp., Greek
text. Title with woodcut
device.

Binding
Contemporary Parisian gilt-
tooled light calf binding of
exceptional architectural
elegance, very likely an
early example executed by
the atelier of Nicolas Eve,
the binder most closely
associated with the great
geometrical interlace
bindings made for Henry
III. Covers with elegant
and simple strapwork
design forming interlocking
compartments from linked
ovals, circular gouges,
rectilinear frames, and
restrained spiral corner
volutes, all enclosed
within multiple gilt fillet
borders. Flat spine gilt with
interlocking circular motifs,
lettered in Greek: "KAINH
ΔΙΑΘΗΚΗ" (New Testament).

Condition
A clean and well-preserved
copy, with early manuscript
annotations in Greek and
Latin to the preliminaries.

First Estienne Greek New Testament, second issue with
November included in colophon.

Binding
This binding belongs to the circle of Parisian work
produced in the decades following the introduction of
Italianate ornament into France under royal patronage. It
is associated with the early development of the fanfare
style: that highly refined phase of French Renaissance
binding in which ornament is organised not as surface
enrichment alone, but as a disciplined interplay of line,
curve, symmetry, and framed space. In both conception
and execution, the binding is closely comparable to work
produced in the same immediate milieu of the atelier
of Nicolas Eve, and should be understood within that
important lineage of late 16th-century Parisian design.

The ornaments are not “filled” in the later fanfare manner,
nor enriched with the denser pointillé and semé tooling
associated with the Maioli / Mahieu phase of Parisian
decorative binding; instead, the effect is one of simple
restraint, similar to those executed for Grolier and other
great collectors. This earliest type is the purest and the
most effective because of the sobriety of the gilding and
decoration, its restrained geometric structure follows
the tastes of mid-16th century humanist collectors.
This humanist volume is very rare and desirable, and an
especially appealing example of the union of text and
binding in the culture of the later French Renaissance.

Provenance
1. Early ownership inscription dated 1557.
2. Manuscript notes referencing Gregory Nazianzen.

References
Adams B1657; USTC 149681; Darlow & Moule 4616;
Renouard p.65; French Vernacular Books 57889.



£ 8,500

BINDING IN A ‘GROLIERESQUE GEOMETRICAL DESIGN IN RED AND GOLD’

II **MARTIALIS, Marcus Valerius. *Epigrammaton libri XIII***
Lugduni (Lyon): Apud Sebastianum Gryphum, 1546

Dimensions
Small 8vo (150 x 70 mm)

Description
398 pp. Collation: a-z8 A8 B8. Printer's device on title, woodcut initials.

Binding
Contemporary gilt-tooled calf binding in the Lyonese strapwork style. Covers framed within a gilt fillet border and decorated with an elegant interlocking strapwork with inner onlay in burgundy red leather, forming rectangular compartments and curved arcs, painted in black. The corners enriched with small fleuron tools. Spine divided into compartments by raised bands, each compartment gilt with a fleur-de-lys ornament, gilt edges.

Condition
A clean, well-preserved copy with only light age-toning. Binding's joints expertly repaired, slight bumps and signs of age, but in very good condition.

This binding belongs to the group of early French Renaissance gilt bindings developed under the influence of the royal ateliers of Francis I, in which Italianate ornament was adapted into a distinctly French, architectural idiom. The present example, with its clear strapwork geometry and controlled decorative programme, represents a refined precursor to the more elaborate fanfare bindings of the late 16th century.

Provenance
1. Bookseller's description noting a Lyonese binding attached to front pastedown.
2. Bookplate of Mary Augusta Elton to front pastedown. Together with her husband Charles Isaac Elton (1839–1900), she built a large library of 16th to 18th century books, which was published in *A catalogue of a portion of the library of Charles Isaac Elton and Mary Augusta Elton* (1891), where this binding is described: 'Contemporary binding in black calf, with Grolieresque geometrical design in red and gold, gilt edges.' (p.124).

References
A catalogue of a portion of the library of Charles Isaac Elton and Mary Augusta Elton, 1891, p.124; USTC 149585; Gültlingen, *Bibliographie des livres imprimés à Lyon au seizième siècle*, 1992–2010, V p. 154: 944; French Vernacular Books 79245.

Institutional Copies
Only 2 copies in the UK (BL, Cambridge), and 2 in the US (Yale, Houghton).



£ 3,800

FIRST LONDON EDITION

12 **FRITH, John.** *A Boke made by Johan Fryth, prysoner in the Towr of London: answering unto. M. Mores letter, which he wrote against the fyrst lytle treatyse that Johan Fryth made concerning the sacrament of the body and bloud of Christ...*
[London: Anthony Scoloker, and Wyllya[m] Seres, 1548]

Dimensions
8vo (120 x 90 mm)

Description
[234]pp., lacking last leaf with printer's device (P8). Black letter; wide margins.

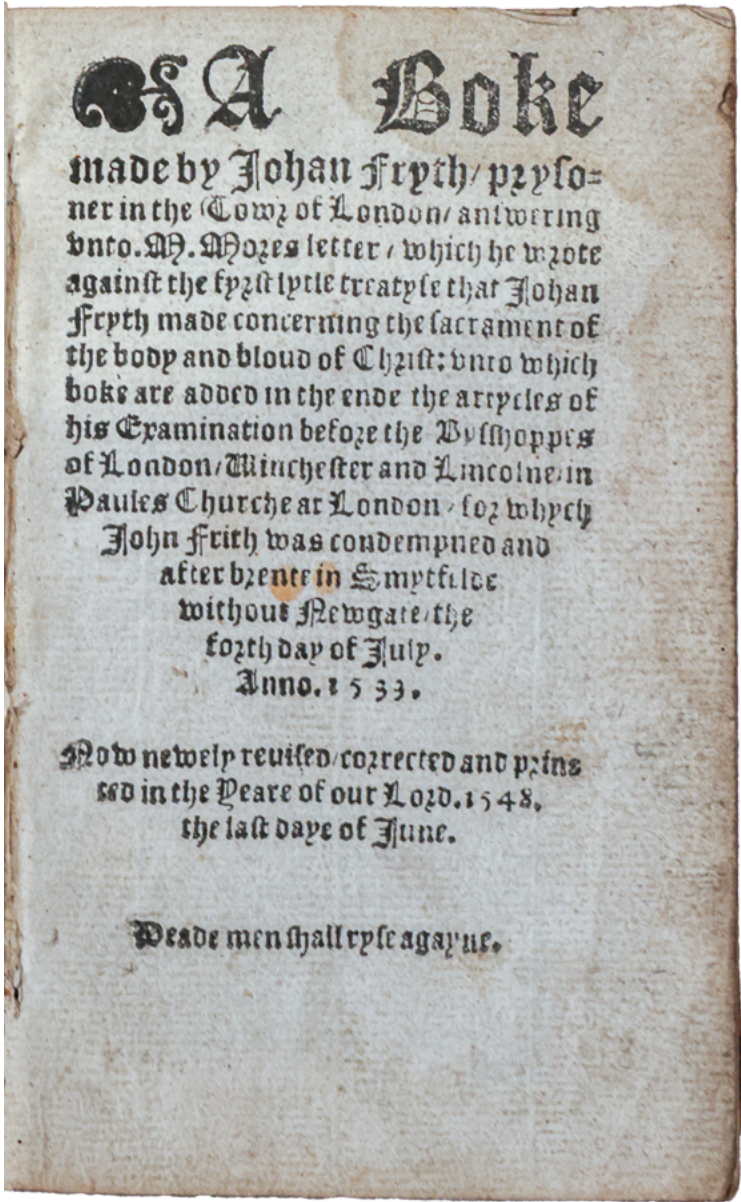
Binding
Bound in 17th-century sheep binding.

Condition
Tightly bound (with evidence of early stitching on leather supports visible). Heavily worn externally, boards detached, loss to head of spine. Hinges sprung, initial exposed, pastedowns gathering lightly dampstained, small marginal hole to leaf E3, small ink stain to text of leaf L1, occasional light marginal staining.

An unsophisticated copy of the first edition printed in England of the final of one of the most influential theologians and martyrs of the English Reformation, printed in the year that saw the first doctrinal changes to the official eucharistic theology of the nascent Reformed English Church come into effect.

Auhtor
John Frith (1503–1533) was an evangelical theologian and one of the most influential writers of the early Reformation. He was educated at Eton and Cambridge, before falling under evangelical influence and becoming associated with the reforming circle of William Tyndale. His antagonistic replies to Thomas More, John Rastell, and John Fisher led to his persecution charges of heresy, which Frith narrowly escaped by fleeing to the continent. However, his translations and his own writings on purgatory, the Lord's Supper, and the authority of Scripture helped spread reformist ideas in England. He was arrested and imprisoned in 1532 during a brief visit to England, on the warrant of Sir Thomas More. His lengthy stay in the tower provided Frith with ample time to write down his specific objections to the Church doctrine of transubstantiation (as explained in the preface), leading to his martyrdom at the stake in 1533.

References
ESTC S102658; USTC 504051; Pollard 11384.



13 CICERO, Marcus Tullius. *Epistolae ad Atticum, ad Brutum, et ad Quintum fratrem*
Lugduni (Lyon): Apud Antonium Gryphium, 1567

Dimensions

16mo (120 x 70 mm)

Description

803, [123] pp. Collation:
a-z8 A-Z8 aa-mm8.
Printer's device on title,
woodcut initials.

Binding

Contemporary Lyonese
gilt-tooled morocco
binding. Covers framed by
double fillet borders and
richly decorated in gilt with
an elaborate arabesque
design, composed
of tightly interlaced
scrolling foliage arranged
symmetrically around a
central oval cartouche,
left blank. Negative
space densely tooled in
a fine, almost textile-like
pattern, characteristic
of mid-16th century Lyon
bindings influenced
by Italian Renaissance
ornament. Spine divided
into compartments, each
gilt with foliate tools. Edges
gauffered with pointillé and
foliate ornament.

Condition

A well-preserved copy
with only light age-toning
and occasional marks,
small marginal tear to M3.
Inscriptions to flyleaf and
titlepage, overwritten and
crossed out.

A collection of letters from Marcus Tullius Cicero (106 BC – 43 BC) to his close friend Titus Pomponius Atticus (110 BC – 32 BC) between 68 and 43 BCE, compiled by Cicero's personal secretary Tiro. This edition was edited by the humanist Johannes Michael Brutus (1517–1592).

A fine example of a Lyonese Renaissance binding, almost certainly executed locally for the Gryphius edition. Bindings of this type, characterised by their dense arabesque ornament and central oval reserve, reflect the transmission of Italian decorative vocabulary into the Lyon book trade during the mid-16th century. The survival of the gauffered edges, together with the strong impressions of the gilt tooling, makes this a particularly appealing specimen of the style.

Provenance

1. Early ownership inscription to front flyleaf ("Gennaro Rosso"?) overlapping earlier description.
2. Later note identifying the binding as Lyonese.

References

USTC 139784; French Vernacular Books 62215.

Institutional Copies

No copies of this edition recorded in UK or US libraries, only 1 in Bologna.



£ 4,000

WORKING COPY OF MELANCHTHON’S LUTHERAN DOCTRINAL SYNTHESIS

14 MELANCHTHON, Philip. *Corpus doctrinae Christianae. Qvae est summa orthodoxi et catholici dogmatis, complectens doctrinam puram...*
Lipsiae [Leipzig]: [Iohannes Rhamba excudebat], M.D.LXXII. [1572]

Dimensions
8vo (200 x 140 mm)

Description
Collates complete [21], 888p. With some small annotations to the first few dozen leaves and with some manuscript notes to the close.

Binding
Bound in contemporary blind stamped pigskin over wooden boards, with iconographic depictions. One lower clasp present and working. A classic mid-to late-16th-century Saxon / Thuringian workshop binding.

Condition
Title with small portion of the lower blank margin excised. Minor light marks, blemishes or light reading wear. Inner margins a little tight. One very small pin wormhole to first part. A very good, solid and sound copy.

A major posthumous theological synthesis by Luther's closest collaborator and the chief systematiser of Lutheran doctrine. The *Corpus doctrinae* was intended as an authoritative confessional statement for the Saxon and Meissen churches and schools, bringing together Melanchthon's [1497–1560] mature dogmatic positions on justification, the sacraments, penance, confession, original sin, free will, and ecclesiology.

It functioned as a practical and doctrinal counterpart to the Augsburg Confession and later formed part of the confessional identity of Electoral Saxony.

The 1572 Leipzig edition is one of the principal early printings, produced under official Saxon privilege and explicitly intended for public and private ecclesiastical use (*ad usum ecclesiae sanctae publicum et privatum*).

Annotations
The annotator repeatedly summarises and systematises key propositions (“*Una essentia, tres personae*”; “*Originale peccatum est vera culpa*”; “*Iustificatio est remissio peccatorum*”), while adding polemical glosses. Particular emphasis is placed on justification by faith alone and the rejection of sacramental penance and merit-based salvation. These notes are professional and doctrinal in character, consistent with use by a Lutheran pastor or theology lecturer.

References
USTC 625588; VD16 M 2890.

Institutional Copies
Only 4 copies in UK libraries (BL, Cambridge, Bodleian, Balliol) and 2 in the US (Andover, Washington D.C.).



FRIENDSHIP BINDING FROM THE SORESINI WORKSHOP IN ROME

15 **CLAUDIANUS, Claudius. Opera**

Lyon: Antoine Gryphius, 1589

Dimensions

12mo (120 x 90 mm)

Description

366pp. Collation: a-y 8 z7, lacking last blank; Italic letter, woodcut printer's device on title, woodcut capitals at the beginning of every chapter. Early ink inscription to flyleaf recto 'Lazzarini Amihonis[?]', and to verso dated '1624'.

Binding

Smooth dark red morocco binding, gilt in a fanfare style binding possibly from the Soresini workshop in Rome. Covers with a rich design of grotesque winged figures with tails and plume helmets, interlacing tendrils surrounding gilt oval topped with a knight's helmet, star corner pieces within double gilt fillet, frame of double gilt rule with star and arabesque tooling. Central oval on front cover encloses a fountain and name 'IVLIAN: FONTIVS' at the edges; back cover with gilt 'SCIPIO: ORLANDI' and the central oval containing waves; spine gilt, edges gilt and gauffered.

Condition

Old restoration to joints, corners and edges, later endpapers. Light staining, minor worming near gutter.

£ 2,000

A fine example of a fanfare style Lyon binding likely from the workshop of Francesco or Prospero Soresini in Rome. At the end of the 16th century it became fashionable for Roman patricians to exchange books as mementos of their friendship. The giver's name and arms were usually placed on the lower cover, and those of the recipient on the upper cover, with their decoration ranging from simple to the present highly elaborate gilt ornamentation.

Provenance

1. Giulio Della Fonte (binding) gifted to:
2. Scipio Orlandini (binding).
3. Michael Tomkinson (1841–1921).
4. Sotheby & Co., Catalogue of the extensive and valuable library, the property of the late Michael Tomkinson, London, 3–7 July 1922, lot 1284.
5. Modern bookplate.
6. Reiss & Sohn, Auktion 215: Wertvolle Bücher, Handschriften Vom Mittelalter bis zur Moderne, 3–4 May 2023, lot 818.
7. John Robertshaw, Huntingdon, Cambridgeshire; their Catalogue 165 ([Huntingdon,] 2023), item 24

References

Halwas, *Roman friendship bindings: Domenico Massimo & Gaspare Ruggeri*; Comparable with binding in Breslauer Catalogue 110, item 68.

USTC 156728; Baudrier VIII, 402.

Institutional Copies

No copies listed in UK and US libraries.



16 DURANTI, Ioannes Stephani. *De ritibus ecclesiae catholicae libri tres*
Coloniae Agrippinae (Cologne): Apud Ioannem Gymnicum, sub Monocerote, 1592

Dimensions

8vo (196 x 124 mm)

Description

Title with woodcut device,
text in clear Roman type.

Binding

Contemporary German or
Low Countries blind- and
panel-tooled calf binding.

Covers decorated with
large panel stamps,
comprising a central
rectangular panel of
interlacing palmette
ornament, enclosed within
a broad border of circular
medallions depicting
male profile portraits,
each accompanied by
inscriptions.

Spine with raised bands,
fore-edge inscribed in
ink: *Durantus de ritibus
ecclesiae*. Retaining
original brass clasps.

Condition

A clean and well-preserved
copy.

A striking German panel binding, decorated with blind roll
portrait medallions of men: likely of Charles II, Archduke of
Austria, William V, Duke of Bavaria, Henry IV of France, and
possibly William the Younger, Duke of Brunswick. Under
each, the inscriptions 'OESTE' (Austria), 'BEIRE' (Bavaria),
'FRANC' (France), 'LVNEB' (Lüneburg), accompanied
by the armorials of each; additionally, the bookbinder's
initials surround each medallion 'H.V.'. This binding uses
the same tools present in a 1580 Cologne edition of *De
ecclesia catholica* by Francisco de Torres, held by the
University and State Library of Münster.

Panel-stamped bindings of this type were widely
produced in the German-speaking regions and the Low
Countries in the later 16th century, often employing stock
decorative panels featuring portrait cycles of humanist
and Reformation figures.

Provenance

1. Later bookplate of Hans Fürstenberg; later bookseller's note.
2. Early shelf inscription to fore-edge.

References

USTC 667882; VD16 D 3009.

Binding: Einbanddatenbank 112764b.

Institutional Copies

No recorded copies in US libraries.



£ 3,000

A SECOND FRIENDSHIP BINDING

17 LYCOPHRON, *Chalcidensis. Alexandra, sive Cassandra* Heidelberg: Apud Hieronymum Commelinum, 1596

Dimensions

Small 8vo (173 x 110 mm)

Description

Greek text with Latin translation and extensive scholarly commentary. Title with woodcut device.

Binding

Contemporary dark red morocco gilt-tooled armorial binding, likely from the Soresini workshop in Rome, as the matching binding number 15. Covers framed by double gilt ruling, each corner with a gilt arabesque corner-piece, interior of panel with geometric frame of triple blind ruling; gilt central armorial device on top cover enclosing a fountain and the name 'IVLIANUS: FONTIVS', back cover with name 'SCIPIO: ORLANDI' and central oval containing waves. Rebacked to style.

Condition

A well-preserved copy with early manuscript annotations in Greek and a contemporary French note to the front pastedown discussing the notorious obscurity of the text and the necessity of commentary for its interpretation.

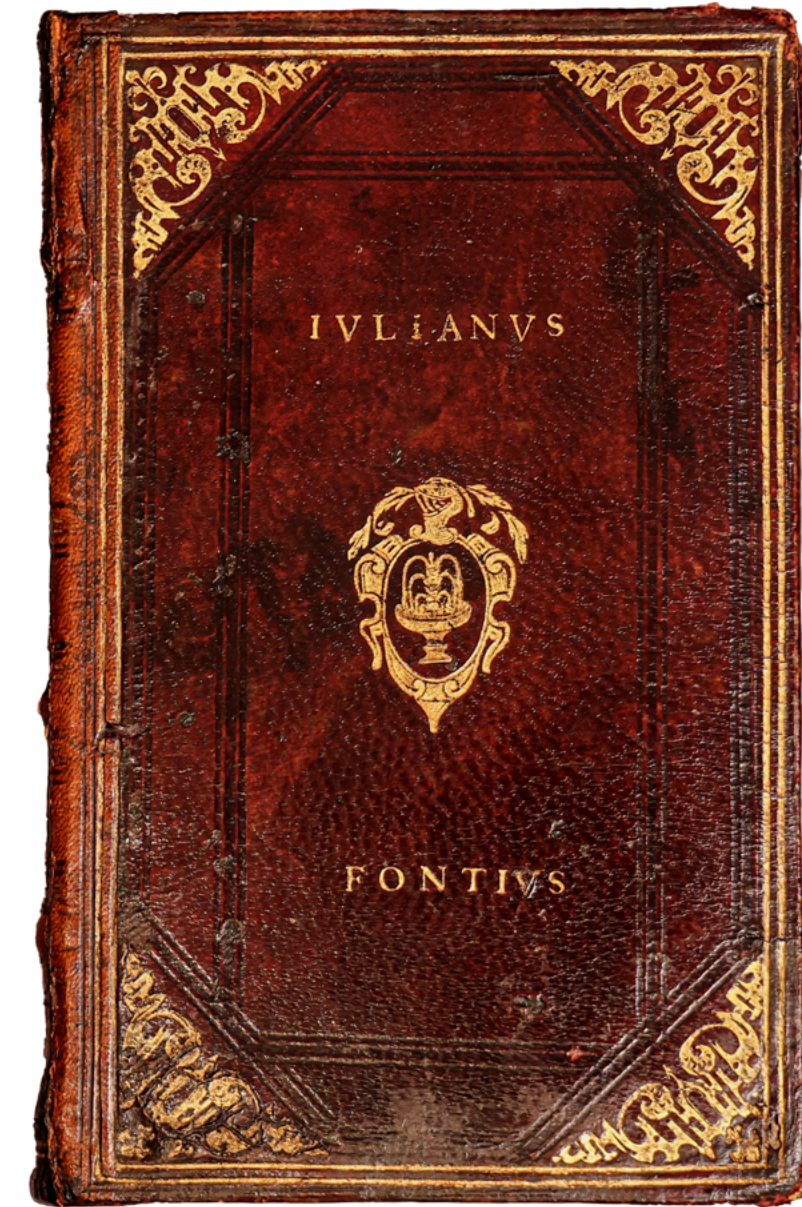
An attractive red morocco friendship binding gifted by Giulio Della Fonte to Scipio Orlandini. It follows a practice that became increasingly popular by the end of the 16th century, when it became fashionable for Roman patricians to exchange books as mementos of their friendship. The giver's name and arms were usually placed on the lower cover, and those of the recipient on the upper cover, with their decoration ranging from simple to the present highly elaborate gilt ornamentation.

Provenance

1. Giulio Della Fonte (binding) gifted to:
2. Scipio Orlandini (binding).
3. Early manuscript annotations in Greek.
4. Later French note on pastedown.
5. Bernard Galateau & Pierre Poulain, *Livres du XVe siècle à nos jours*, Montignac-Lascaux, 23–25 August 2011, lot 812

References

Robin Halwas, 'Roman friendship bindings: Domenico Massimo & Gaspare Ruggeri'; USTC 673832; VD16 L 7725.



£ 2,000

EARLY STUART EMBROIDERED DOS-À-DOS DEVOTIONAL BINDING

18 The New Testament of Our Lord and Saviour Jesus Christ

London: printed by Bonham Norton and John Bill, 1621

[with] The Psalter or Psalmes of David: after the translation of the Great Bible...
with the addition of Morning and Evening Prayer

London: printed for the Company of Stationers, 1616

Description

Two small-format printed devotional books, bound dos-à-dos in a contemporary English embroidered silk binding, the two textblocks united head-to-tail within a single back-to-back structure for private use.

Binding

Contemporary dos-a-dos binding of embroidered silk and silver thread over boards, each outer cover worked in tones of blue, green, pink, cream, and brown on a pale textile ground with a full-length standing female figure in a landscape setting, enclosed within an oval frame of silver thread. Spine panels likewise embroidered, with geometric and floral motifs, the edges gaufréd.

Condition

Extensive wear and fraying to the silk ground, with some exposure of the underlying structure, but the decorative scheme still vivid and legible.

A highly evocative and attractive survival of early Stuart English devotional culture, preserving in one intimate object the two books most central to daily Protestant reading: the New Testament and the Psalter with prayers, bound together in dos-à-dos format. Such bindings belong to a distinctive and much-admired category of early English bookmaking in which the printed book was transformed, through textile work and personal embellishment, into an object not merely of reading but of ownership, display, and devotion.

English embroidered bindings are domestic works of art existing at the intersection of print culture, piety, and needlework. Produced principally in the late 16th and early 17th centuries, they are especially associated with the world of elite and gently educated women, whether as makers, commissioners, or intended owners. They stand close in spirit to embroidered caskets, mirror cases, and sweet bags: intimate objects in which utility and ornament are inseparable.

The conjunction of the two texts within a single binding is practical: one side opening to the New Testament, the other to the Psalter and prayers, allowed the owner immediate access to scripture, psalmody, and the rhythms of private worship in a single portable volume.

Iconography

The figures, though now somewhat softened by wear, remain legible and compelling: idealised, elegant, and almost certainly intended as allegorical or devotional personifications, rather than portraits in the strict sense. Their presence places the volume within the visual and material culture of English embroidered bindings of the late Elizabethan and early Stuart period, where the language of female virtue, piety, and idealised grace was repeatedly translated into silk and thread upon books made for close and cherished use.

£ 6,000



19 **BUCHANAN, George.** *Poemata quae extant. Editio postrema*
Lugduni Batavorum (Leiden): Ex officina Elzeviriana, 1628

Dimensions
Small 12mo (100 x 60 mm)

Description
Engraved additional title with portrait, typographic title, woodcut initials.

Binding
Contemporary Scottish “sombre” binding of blind-tooled calf, most probably Edinburgh, c. 1640–1660. The covers are elaborately decorated with an all-over symmetrical design composed of repeated rosette tools, scrolling dotted tendrils, and stylised foliate and floral ornaments, arranged in mirrored arcs around a central horizontal axis. The decoration is built entirely from small, repeated hand-tools, rather than large panel stamps, and extends across the full surface without the use of a compartmentalised frame. The spine is divided into compartments, each tooled with small floral devices. Edges plain. The calf now oxidised to a deep, rich brown.

Condition
Some light age-toning and occasional marginal marks, but a clean, well-preserved copy.

£ 500

A fine and characteristic example of the distinctive Scottish blind-tooled style of the mid-17th century, often termed “sombre bindings”, and associated with Edinburgh workshops. Unlike contemporary English bindings, which typically employ architectural panel designs, Scottish work of this period is marked by its organic, flowing compositions, built from repeated small tools arranged in rhythmic symmetry.

Bindings of this type are increasingly recognised as one of the most distinctive regional traditions of British bookbinding, and are considerably scarcer than their English counterparts.

The present example, with its particularly clear impressions and harmonious overall design, represents a notably well-preserved specimen of the style.

Provenance
I. Early ownership inscription to front free endpaper (“T. Brown”, dated 1653?), with later shelf-marks.

References
USTC 1028636; STC Netherlands 840008244.

Institutional Copies
No recorded copies in US libraries.



20 The Book of Common Prayer and Administration of the Sacraments... with the Psalter or Psalmes of David. Together with the New Testament
Cambridge: Printed by Thomas and John Buck, printers to the University, 1630

Dimensions
230 x 170 mm

Description
Titles within typographic borders, woodcut initials and ornaments.

Binding
Contemporary English green velvet binding with silver mounts, comprising four corner-pieces, a large central boss, and two clasps with corresponding catchplates, all engraved with scrolling foliate ornament. The clasps remain intact and functional. Plain spine beneath the velvet. Edges gilt.

Condition
Some wear and marginal losses to the initial leaves, but overall a sound and complete copy.

Bindings of this type were produced in England during the early 17th century for high-status devotional use, often as presentation copies or personal prayer books. The combination of velvet covering and silver furniture reflects a tradition of tactile and visually rich bindings intended to elevate the physical experience of private devotion.



£ 3,000

A GREAT ENGLISH MILLENARIAN FOLIO:
THE CLASSIC INTERREGNUM DEFENCE OF CHRIST’S THOUSAND-YEAR REIGN

21 **HOMES, Nathanael.** [*Apokalypsis anastaseōs*]. *The resurrection revealed: or The dawning of the day-star, about to rise and radiate a visible incomparable glory...*
London: Robert Ibbitson, and to be sold by Thomas Pierrepont, MDCLIII. [1653]

Dimensions
Small folio (290 x 200 mm)

First edition of Homes's principal work and one of the most substantial and influential English millenarian treatises of the Interregnum.

Description
[12], 563, [7] pp.

This is one of the major English chiliastic / millenarian treatises of the Interregnum, arguing for a literal Thousand-Year Reign of Christ on earth before the Last Judgement. Within it, Homes predicts the restoration and conversion of the Jews, the overthrow of Antichrist and secular powers, and the visible reign of Christ with the saints.

Binding
Bound in later full 19th century calf with raised bands and red label to spine.

Condition
Text pages are very clean with only minor marks and generally a fresh, bright and near fine copy.

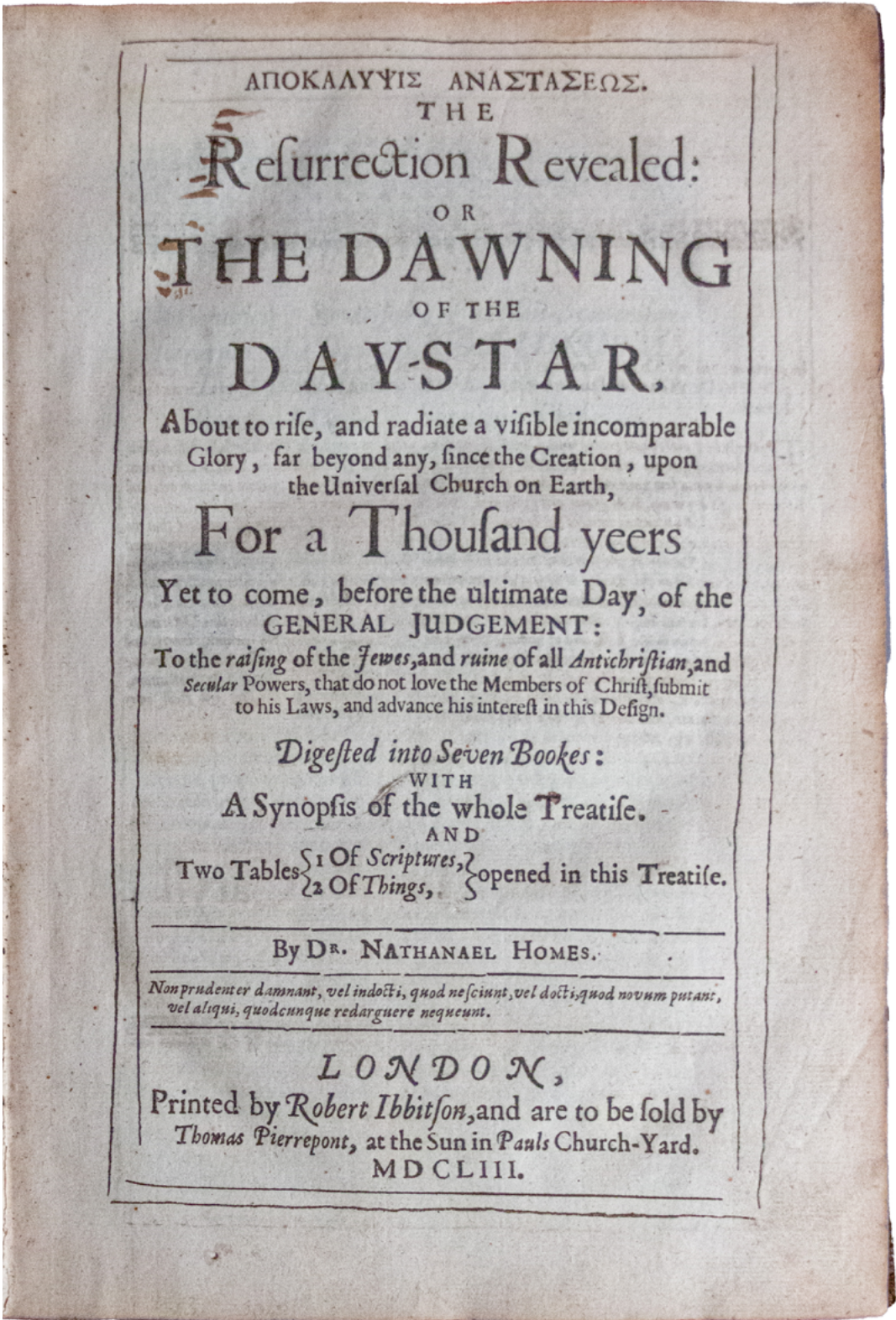
It belongs in the apocalyptic culture of the 1640s–50s (alongside Mede, Brightman, Joseph Mede’s followers, Fifth Monarchists, etc.), and was controversial even in its own day.

Author
Nathanael Homes (1599–1678) was a prominent Puritan divine and millenarian theologian of the English Interregnum. Educated at Oxford, he served as chaplain to Charles I before aligning with the Parliamentary cause and later becoming preacher at St Mary Stayning, London. Homes was widely respected for his learning and preaching, though regarded as doctrinally radical for his prophetic views. His writings focused on eschatology, the resurrection, and the coming reign of Christ, and he became one of the leading English exponents of premillennial theology. *The Resurrection Revealed* (1653) is his most ambitious and influential work, a massive folio exposition of the literal thousand-year kingdom and the restoration of Israel before the Last Judgement.

References
Wing H2560; ESTC R4259; USTC 3068316.

Institutional Copies
Only 3 recorded copies in US libraries (Huntington, Boston Public Library, Keller Library).

£ 2,000



22 SCORTRETH, George. *A Warning Piece for Slumbring Virgins: or, an alarm to the friends of the bridegroom... The third editon*
London: Anna Brewster, 1669

Dimensions
8vo (134 x 83 mm)

Description
[32], 134pp. Collation: A-L8, M3, lacking final blank. Woodcut capitals.

Binding
Contemporary English calf, blind tooled with double fillet frame to covers, leaf and tongue motif near joint, plains pine with raised bands.

Condition
Minor toning to the title and text else a sound copy. Minor marks, reading wear commensurate with age small marginal tears, final leaf with darker mark near gutter.

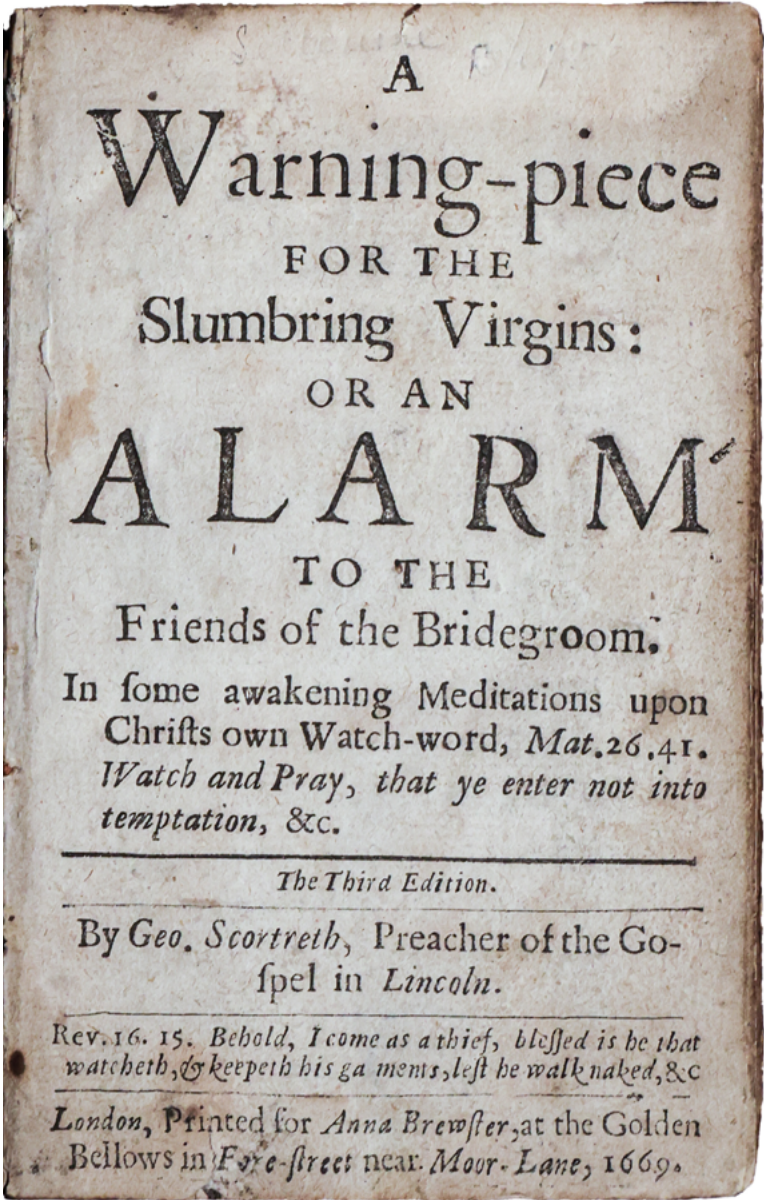
With introductions by the English nonconformist clergymen Joseph Caryl (1602 – 1673) and William Greenhill (1591 - 1671).

First published in 1657, and reprinted the same year before this third edition, and with a fourth print in 1672.

Provenance
1. 'William Gowthrop Booke 1721', '30th June 17[?]0', inscription to front endpaper
2. 'Peggy Gawthorp', inscription to endpaper verso
3. Selbourne Library, stamp to title verso and F2

References
ESTC R230190; Wing S937B; USTC 3082658.

Institutional Copies
All editions are rare, with Wing & ESTC locating just nine copies between them. Only the copies located at Queen's Belfast and the Folger are of this edition.



23 **COLLINGES, John.** *The intercourses of divine love betwixt Christ and the Church, or, The particular believing-soul : as metaphorically expressed by Solomon...*
London: A. Maxwell for Tho. Parkhurst, 1676

Dimensions
4to (197 x 152 mm)

Description
[16], 330 [IE 530], [14]pp.
Collates complete. Title laid on thicker paper with minor corner wear.

Binding
Bound in a plain 20th.c. tan leather binding.

Condition
Occasional marks, minor marginal paper losses or nicks. Small stains or light spotting or toning else a good, sound copy of a scarce work. Four or five leaves towards the centre with very small upper marginal tissue repairs. Overall a sound copy.

A particularly rare work by John Collinges (1623–1692) on the second chapter of the Song of Solomon. He only wrote expositions on the first two chapters. An earlier volume was issued on the first chapter of the same.

Highly recommended by Charles Spurgeon:
In his *Commenting & Commentaries* (1876), Charles Spurgeon commends the work; “The materials are gathered from many sources and make up a mass of wealth. On the second chapter there are five hundred and thirty pages. It would try the constitutions of many modern divines to read what these Puritans found it a pleasure to write. When shall we see their like?”.

References
ESTC R18843; USTC 3141975; Wing C5323.



SAMMELBAND OF EIGHT METHODIST TRACTS

- 24 **[KILHAM, Alexander]**. *An address to the members and friends of the Methodist Society* [1792]
[with] KILHAM, Alexander. *An account of the trials of Alex. Kilham, Methodist Minister before two district meetings: the first held in Newcastle...*
[Alnwick: J. Catnach, 1796]
[with] KILHAM, Alexander. *An account of the trial of Alexander Kilham: Methodist preacher, before the General Conference in London...*
Nottingham: C. Sutton, 1796
[with] KILHAM, Alexander. *A defnce [sic] of the account, published by Alexander Kilham, of his trial before the London Conference...*
Leeds: Binns & Brown [1796]
[with] *Free enquiry, mutual deliberation, and liberty of conscience, proved to be the only bonds of lasting union amongst the Methodists...*
Bristol: R. Edwards, 1796
[with] KILHAM, Alexander. *Short remarks on a pamphlet, entitled "an explanation of Mr Kilham's statement of the preacher's allowance"...*
Nottingham: C. Sutton, 1796
[with] LONG, John; BERLINGER, John. *An appeal to the members of the Methodist Connexion: being an answer to the Manchester Protest...*
[1797]
[with] SHAW, Thomas. *A letter to Mr. Alexander Mather: As a reply to his addenda...*
[c.1797]

Dimensions
8vo (171 x 96 mm)

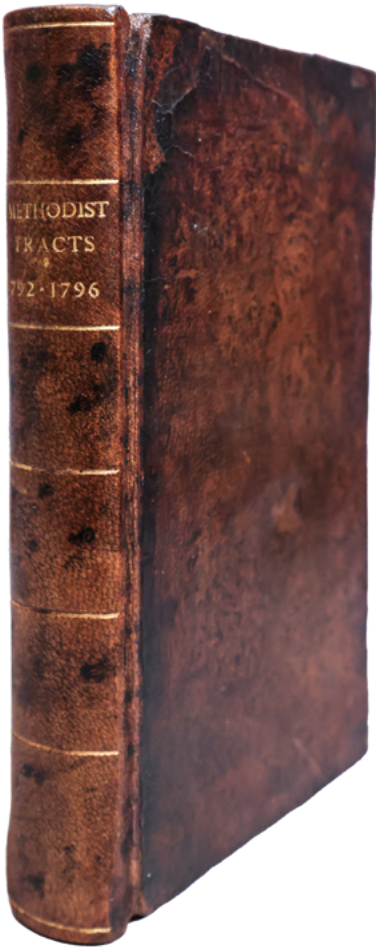
Description
I: 24pp. Collation: A-B6
II: [2], 48pp. Collation: A-C6. Lacking title page, replaced with period manuscript.
III: [vi], 53, [3]pp. Collation A-E6, *1.
IV: 58pp. Collation: A-E6, last blank.
V: 99, [1]pp. Collation: A5 B-H6 I2 . Lacking first leaf (likely blank).
VI: 12pp. Collation: A6.
VII: 29pp. Collation: A-B6 C3.
VIII 24pp. Collation A-B6.

Binding
Contemporary polished calf binding, nicely rebacked matching period style with gilt lines and lettering. A solid and handsome period binding.

Condition
Minor marks, blemishes and light toning, some works trimmed close.

Author
Alexander Kilham (1762 - 1798) was a radical Methodist minister who argued for lay representation in Methodist government, greater independence from Anglican control, and a more democratic structure for the movement; in a series of pamphlets, often issued anonymously, he attacked Methodist leaders, exposed abuses, and pressed for reform. The present pamphlets record the consequences to some of his most strident attacks which led to his censure in 1792, expulsion in 1796, and ultimately the founding momentum for the Methodist New Connexion.

Provenance
1. Bethel Library, bookplate to front pastedown
2. WM. G. Mann, ink stamp to front endpaper.
3. Rob Hudson, ink inscription to title corner.



Stephen Butler

CURATED WORKS OF RARITY AND SIGNIFICANCE