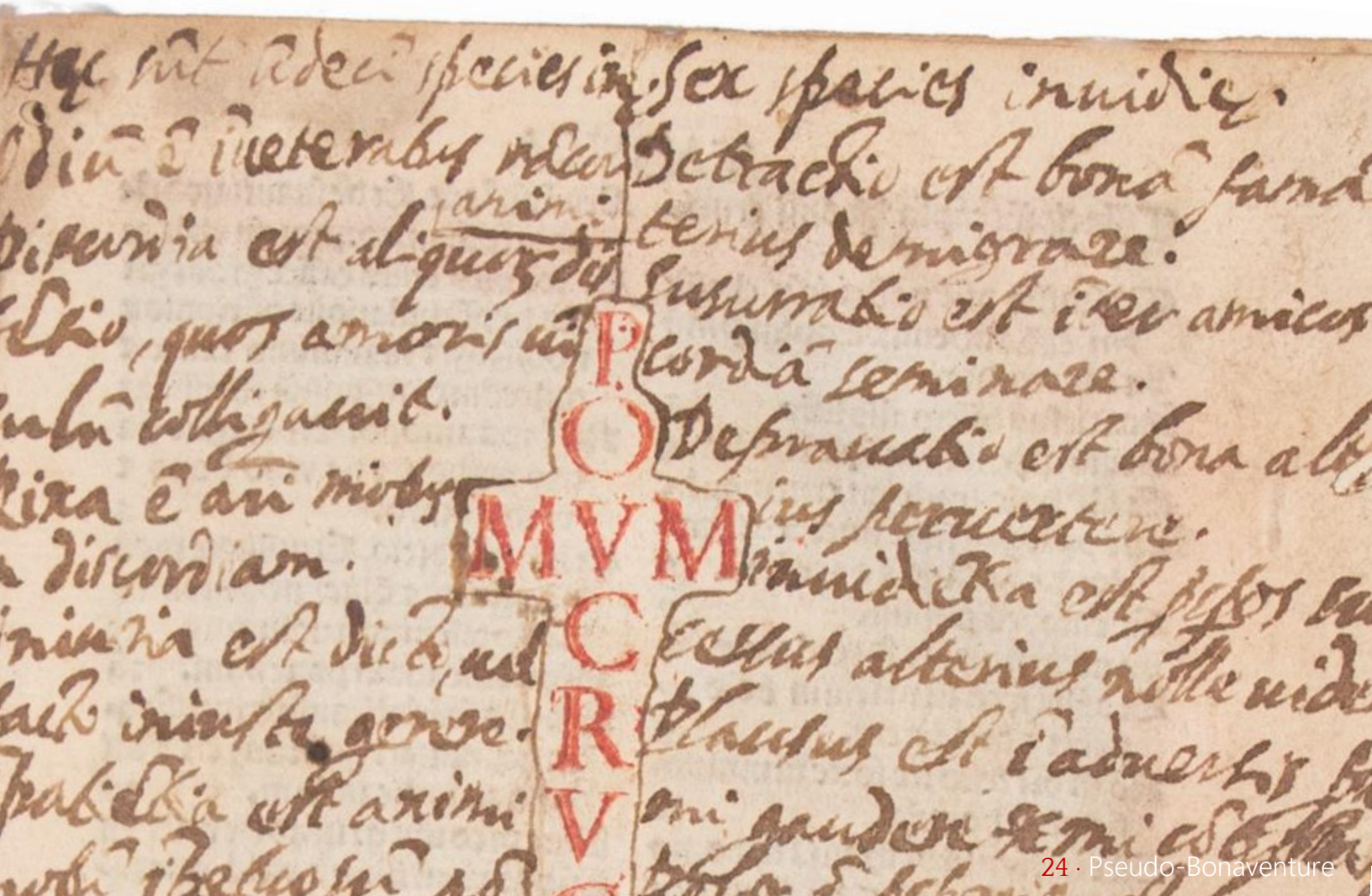




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## Catalogue · Spring 2023

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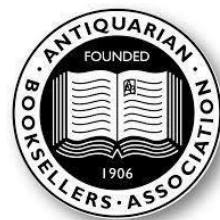
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## Introduction

Our items are all guaranteed original and 'as described' with the additional comfort of knowing that we are members of the ABA / ILAB. This means that we adhere to a rigorous set of Guidelines and Practices in our dealing.

Additional photographs of any item are available on request.

*Stephen Butler*

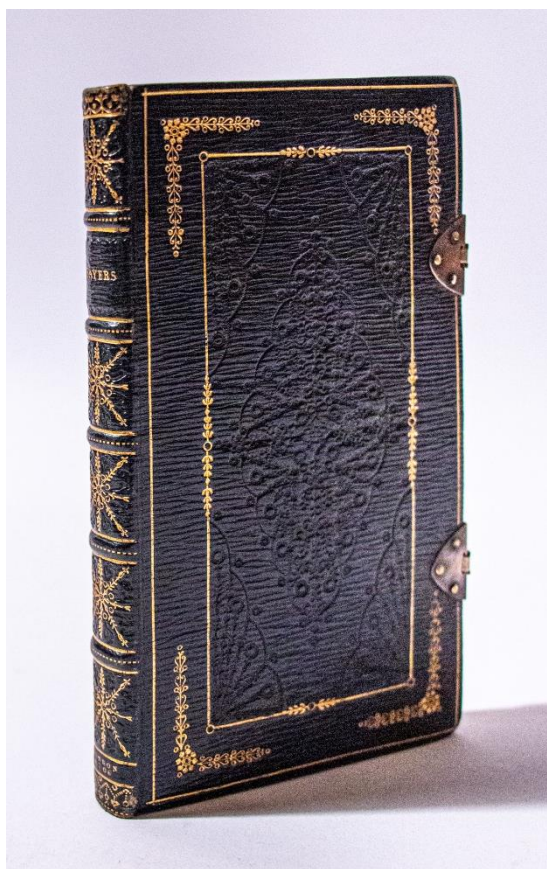




## The heartfelt prayers of the wife of a famous brewer who committed suicide

1. [ALLESTREE, Richard] *Private Devotions for Several Occasions, Ordinary and Extraordinary*.  
Published by printed by W.N. for E. and R. Pawlet, London, 1706

£1,250



12mo. [161 x 93 x 14 mm]. [1]f, 98pp. Bound c.1820 in straight-grained blue goatskin, the covers with a gilt fillet border, gilt corners of trailing sprigs, and a gilt fillet panel punctuated with circles and husks, enclosing blind corners and a blind centre-piece composed of sprigs, circles, flower-heads and pointillé gouges. The spine divided into six panels, the bands tooled and flanked with gilt fillets, lettered in the second panel and at the foot, the others tooled in gilt and blind, the corners of the edges of the boards hatched in gilt, turn-ins and matching inside joints tooled in gilt and blind, brown endleaves, gilt edges, pair of silver catches and clasps at the fore-edge. Allestree's *Private Devotions* were included in numerous editions of *The Whole Duty of Man* from 1659. There were at least seven separate

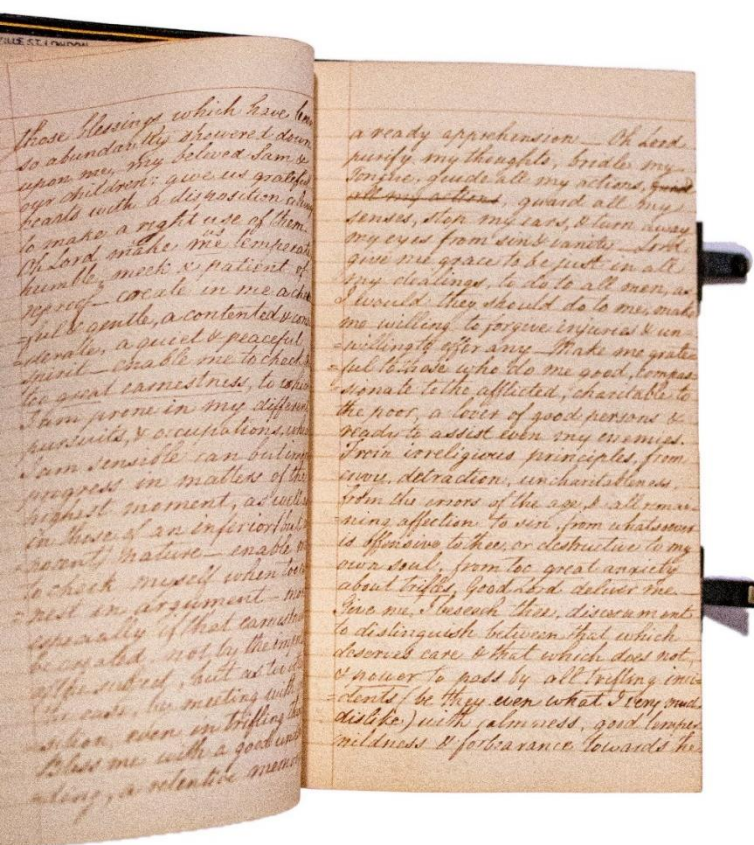
editions, the first dated 1660 (Wing A.1161), followed by two editions of 1706, then 1707, 1724, 1733 and 1740 (though ESTC questions whether the last may be 1704). Of the 1706 editions one has 98pp (Bodleian and McMaster only) and this has [2], 98 pp, and is know only from the Canterbury Cathedral copy.

The text has been interleaved with lined blanks and there are a fair number of manuscript additions including a prayer "under the pressure of violent anguish", and two poems, "The Shrubbery, written in a time of affliction", by Cowper, which is signed "E.W. Southill Oct.26 1815" and "An Imitation of Pastor Fido" by Lord Lyttelton, signed "E.W. May 2. 1816, Dover Street".

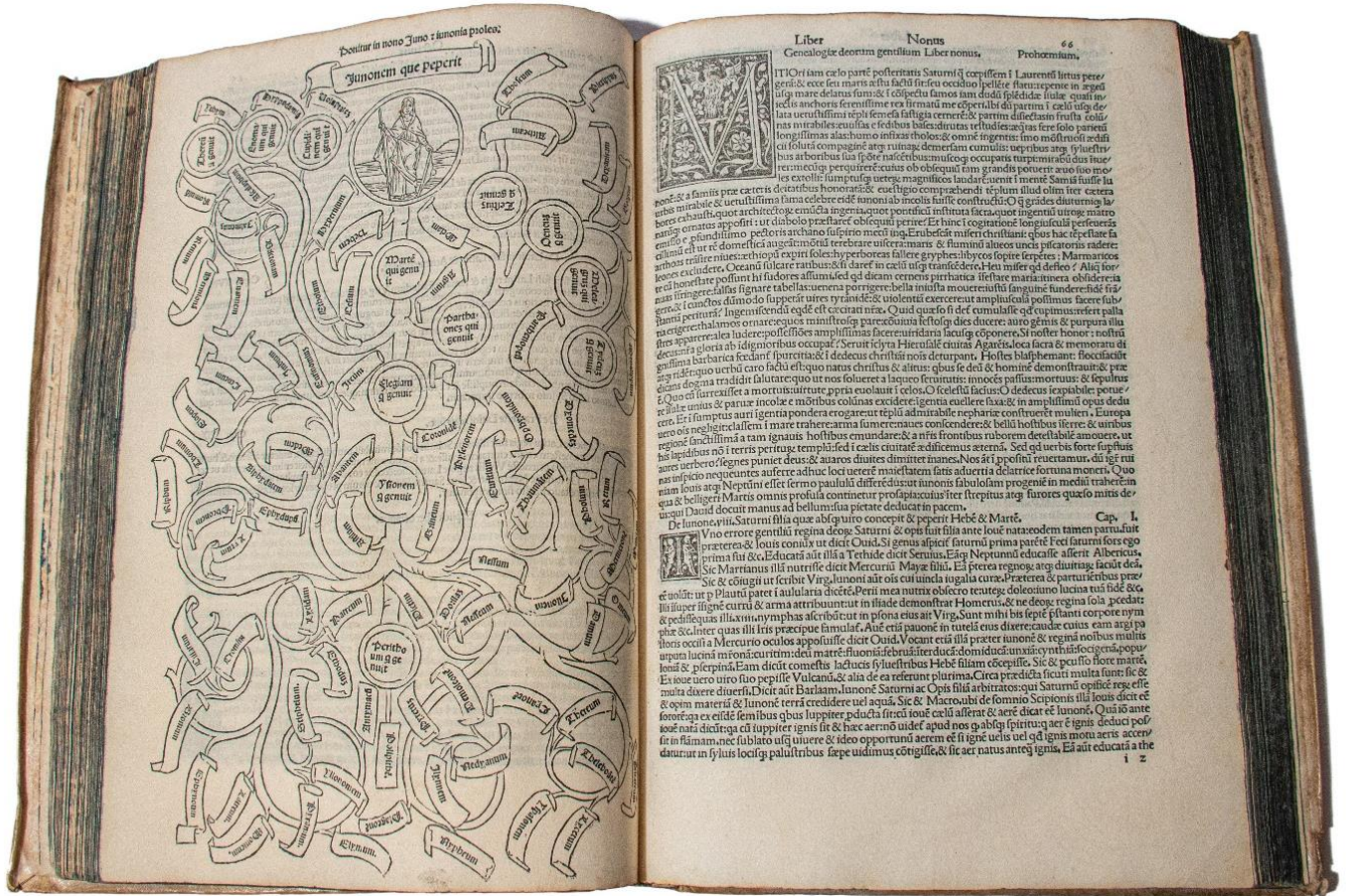


The E.W. was Elizabeth Whitbread, whose bookplate appears at the front. She was the daughter of Charles Grey, 1st Earl Grey and sister of the future Prime Minister, also Charles. In 1788 she married the brewer and politician Samuel Whitbread (b.1764), and the family seat was at Southill

Park in Bedfordshire. Samuel committed suicide at their London home, 35 Dover Street, on 6th July 1815. Elizabeth lived until 1848. There are also a few manuscript notes in ink and pencil in the text, and the signature of "Eliz. Crosse" has been cut out and pasted below the bookplate. With the Sotheran ink stamp on the verso of the front free endleaf and Maggs Bros cost code dated 1991 (in the hand of one Edward Bayntun-Coward) at the rear.







A beautiful copy of the first illustrated Boccaccio's 'Genealogiae' edition of 1494

- 2. BOCCACCIO, Giovanni. *Genealogiae. Cum demonstrationibus in formis arborum designatis. Eiusdem de montibus & sylvis de fontibus: lacubus: & fluminibus. Ac etiam de stagnis & paludibus: necnon & de maribus: seu diversis maris nominibus.*

Published by Colophon: Bonetus Locatellus for Octavius Scotus septimo Kalendas Martias 23 Feb. 1495, 1494

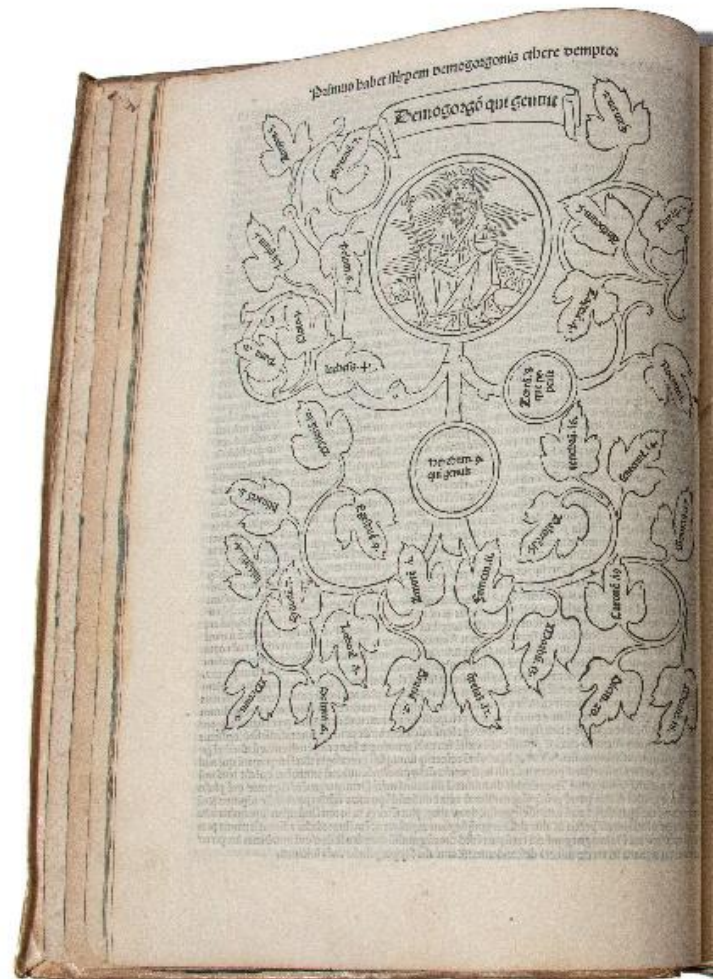
£11,000





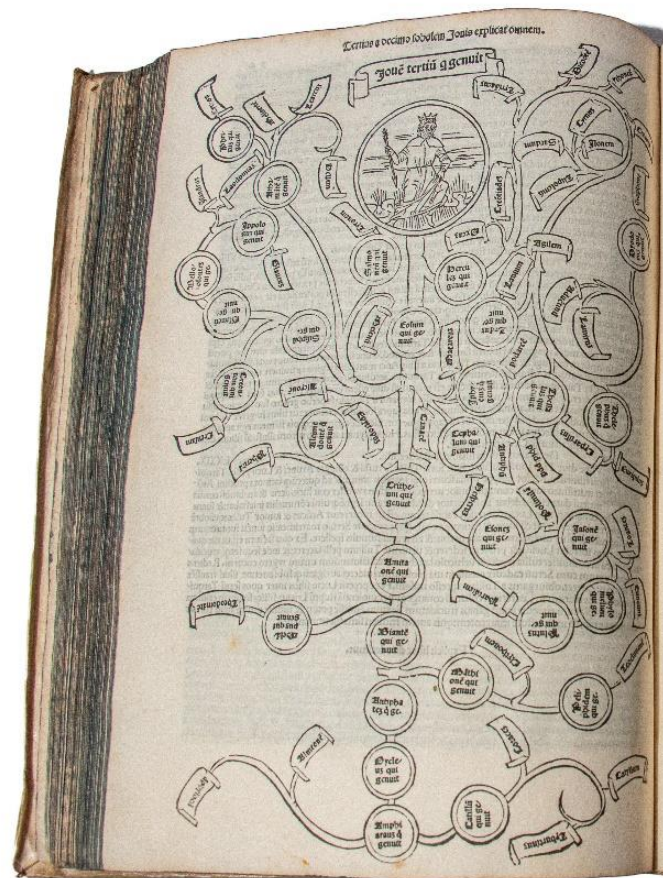
13 full-page woodcut genealogies, numerous woodcut initials, 62/3 lines per page, final leaf with printer's device, lower margin of leaf 6 neatly excised not touching text, small worm trail at gutter margin through initial 10 leaves, title with inscription and obliterated inscription which has marked the leaf verso, two leaves faintly spotted, occasional early marginalia, leaves [1], 2-162, folio eighteenth-century vellum, boards with blind-ruled panels and blind-stamped central vignettes, spine with raised bands and morocco labels lettered in gilt, yapp edges, leaves blue-edged, faintly toned, edges rubbed, rear pastedown with armorial bookplates of John Hadden Hindley and James Wyllie Guild (notable Scottish public accountant and antiquarian, whose comprehensive library was sold at Chapman's auction in 1888).

Housed in custom drop-down box, A beautiful copy of the fourth edition of the complete text, and the first to include the full-page woodcut genealogies, of Boccaccio's remarkable and highly influential mythography. Boccaccio's friendship with and admiration of Petrarch were instrumental in the writing of the work, completed in 1360 and continually revised until his death in 1374, which drew on many sources, notably the twelfth-century *Liber imaginum deorum* and the earlier Vatican Mythographies, The influence of this work on the foundation of the Renaissance cannot be overstated, since it was Boccaccio's profound belief, in opposition to contemporary clerical intellectuals, that much could be learned from classical sources without the risk of moral harm to a Christian readership. *Genealogiae* was





Boccaccio's best-known work in his lifetime and remained a key reference work on classical mythology for over 300 years. (King, *The Renaissance in Europe*, 2003; Hill, Wordsworth, Boccaccio, and the pagan gods of Antiquity, *Review of English Studies*.1994) (2 parts in 1 vol., the second part on classical geography (from leaf 132v onwards) titled: 'De Montibus: Silvis: Fontibus: Lacubus: Fluminibus: Stagnis: seu Paludibus: de nominibus Maris'.) [With a letter from Ralph Carlson of Garland Publishing suggesting that this copy may have been used as the source for the *Genealogiae* facsimile issued by the publishing house in 1976] (ISTC: ib00753000; Goff B753; Klebs 190.3; Essling 799).





3 · Bonaventure

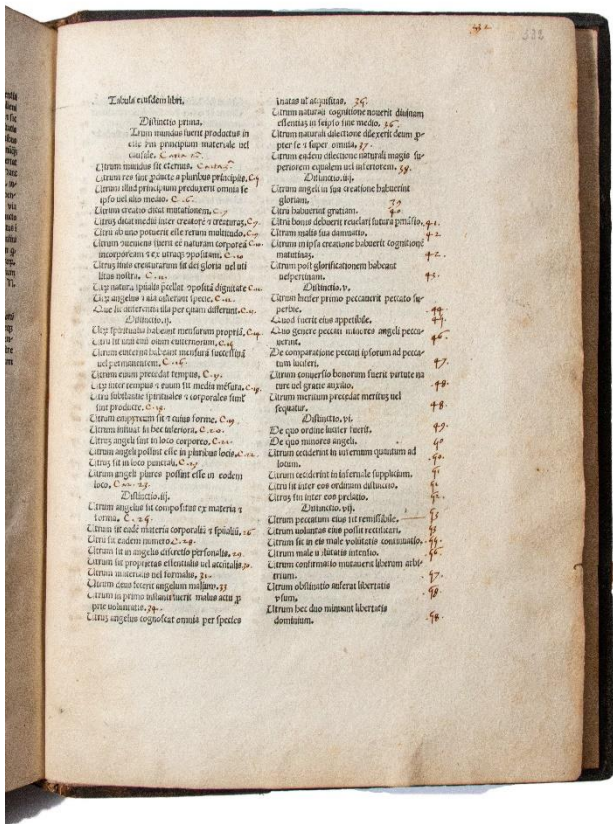


3. **BONAVENTURE.** *Commentarius in secundum librum Sententiarum Petri Lombardi.*

Treviso: Hermannus Liechtenstein, 1477

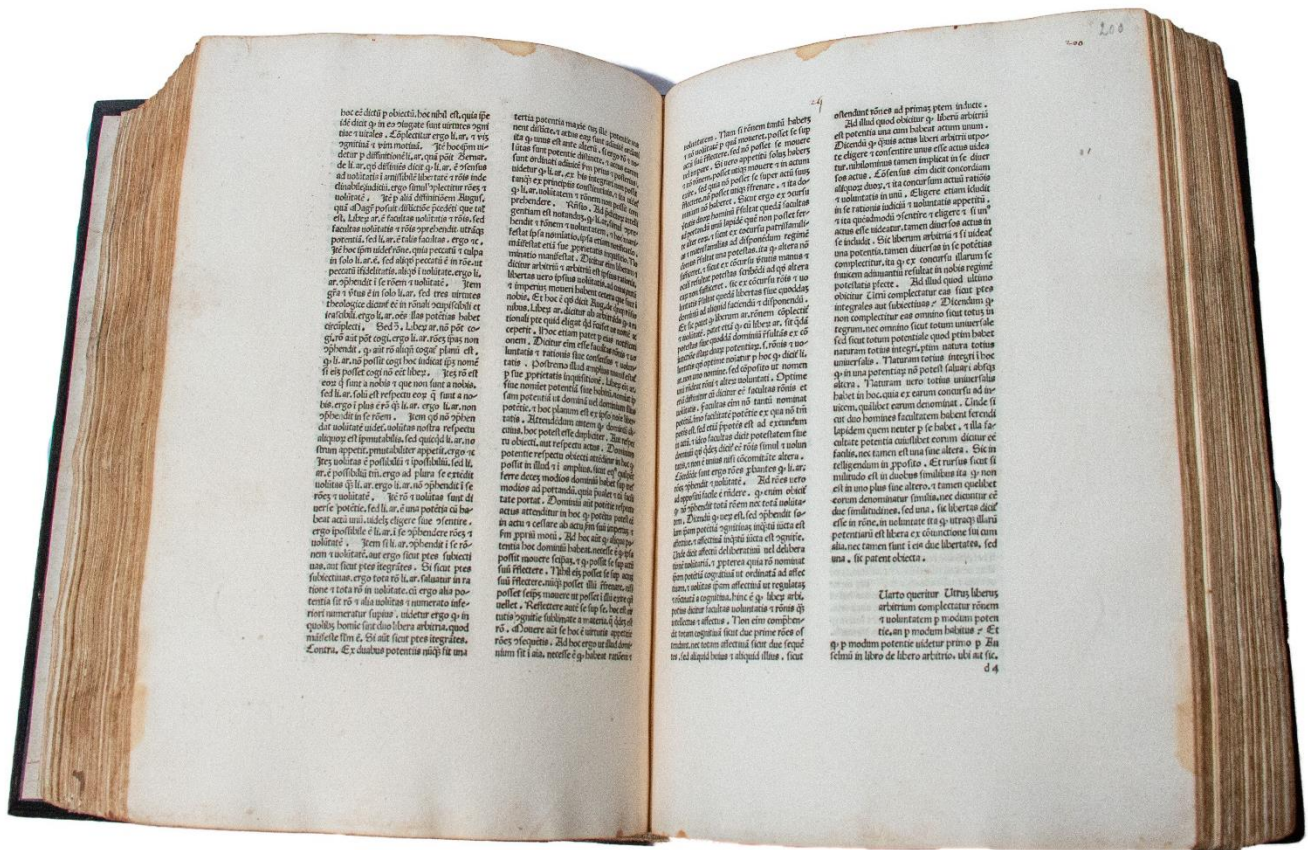
£6,800

Chancery Folio (280 x 210mm), quarter calf over wooden boards, an attractive 19<sup>th</sup> century pastiche with remains of clasps, blind-tooled in an early 16<sup>th</sup> century Northern Italian style, raised bands, endpapers renewed but not modern; ff. [334], A-O10 P-Q8 R10 a-f10 g12 h-p10 q-r8, 49 lines per full page, gothic letter, double column, first recto and last verso somewhat dusty and a bit soiled, very minor fraying to lower edge of first leaf, two very small worm holes at blank foot of first four leaves, small light water stain along upper or lower outer edge of few gatherings, another along blank gutter of last two gatherings (heavier to last leaf), ink smudge to e8v-e9r, very small paper flaw to extreme outer blank corner of P2, handful of leaves slightly foxed or soiled at margins; c.1600 ms. 'Pier Lombardo detto Magister Sententiarum', occasional late 15<sup>th</sup> century/c.1500 ms. annotations, 20<sup>th</sup> century bookplate of Ulrico Hoepli to front pastedown. A



good, well-margined copy, with a few contemporary annotations, of the second edition of this important commentary on Peter Lombard's 'Sentences'.

First printed in Venice in the same year, it was here reprinted by Hermann Liechtenstein, who operated in various city of the Veneto. Bonaventure (1221-1274) was a Franciscan Scholastic theologian, who taught at Paris and was canonised in the 1480s. He lectured there on the 'Four Book of Sentences' - a reference point for medieval theology - a theological compilation based on Scriptural quotations,

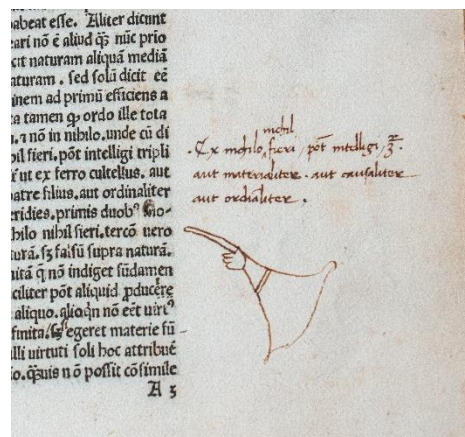


written by Peter Lombard c.1150. Bonaventure published a commentary on Book I, on the mystery of the Trinity, in 1474-1479.

The present 'Commentarius' is entirely devoted to Book II, which is concerned with the Creation, from a theological, physical and spiritual point of view. The text by Lombard on which the 'Commentarius' was based was that later subdivided by Alexander of Hales into 'distinctiones'. Bonaventure added the end of each some 'dubitatio', which addressed problematic passages, followed by a 'responsio'. Subjects discussed include the nature of angels and demons, the six days of Creation, the nature of the body of the first man and the original sin.

The contemporary or near contemporary annotator was especially interested in the properties of the flesh and bodily appetites, also in relation to baptism. This copy was sometime in the possession of Ulrico Hoepli (1846-1935), a major bibliophile and antiquarian bookseller.

ISTC ib00872000; Goff B872; BMC VI 892; GW 4658; HC 3539\*.





**The Wentworth-Spranger copy**  
**in gorgeous crushed red c.18th Morocco binding.**

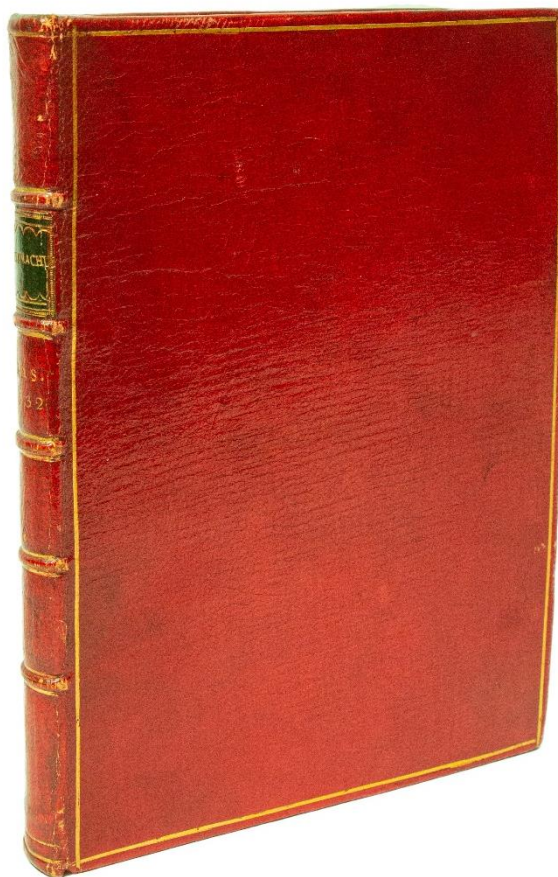
4. **CALLIMACHUS.** *Ἕμνοι μετὰ τῶν σχολίων... Hymni, cum scholiis nunc primum aeditis. Sententiae ex diversis poetis oratoribusque ac philosophis collectae, non ante excusae.*

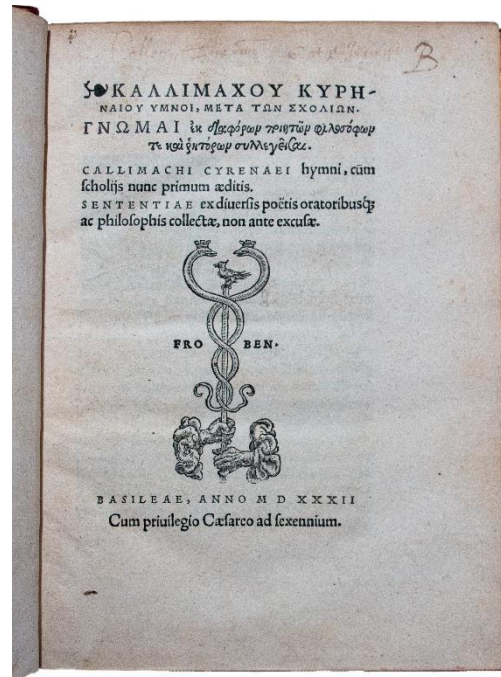
Basel: Froben, 1532

£2,500

4to (206 x 148mm.), woodcut printer's device on title-page and final verso (otherwise blank), text in Greek, woodcut initials and headpieces, eighteenth-century red crushed morocco, single gilt fillet border, green morocco lettering-piece, yellow edges; marbled endpapers

An attractive copy of Callimachus' 'Hymns' and 'Sentences', a much more complete and correct edition than any previous publications, including that of the Aldine of 1513 which copied the first Florentine copy of c.1494. Callimachus (c.310 - c.240 BC) was a Greek poet, scholar and librarian of the Library of Alexandria, where he carried out a bibliographical survey of the holdings, famously known as Pinakes. His poetry output is varied, including epigrams, iambic poetry and victory odes, as well as the hymns to the gods present in this work. This edition was revised by the Czech humanist Sigismund Gelenius (1497 - 1554), who filled in some of the previous publications' omissions. According to Brunet, it is the most esteemed edition by scholars, not due to its deluxe





nature or its looming reputation for rarity, but as a work of quality for those who “prize above all the real merit of a book” (Brunet I 1479). This edition was counterfeited in 1549 (Paris, apud Vascosanum).

Only two copies in the US (The Morgan Library and Chicago University Library). Graesse II 17; BMSTC German 174; Brunet I 1479; USTC 669641

*Provenance:*

"Colleg. [--] catal. inſcript.", washed inſcription at head of title-page; William Wentworth, 2nd Lord Fitzwilliam (1748-1833), of Milton Park, printed label "Milton, Peterborough"; John Alfred Spranger (1889-1968), Trinity College Cambridge, armorial bookplate, ſale, Sotheby's, 21 November 1989, lot 15.

The 1989 catalogue ſuggests that this copy alſo belonged to the Rev. Thomas Crofts (1722-1781), as it is in his ſtyle of binding but without his initials (ſee De Ricci, English Collectors of Books and Manuscripts, p.56). His library, particularly rich in Italian books, was ſold in April 1783 and a copy of this 1532 Callimachus was lot 1699, "nitidiss. in cor. turc."



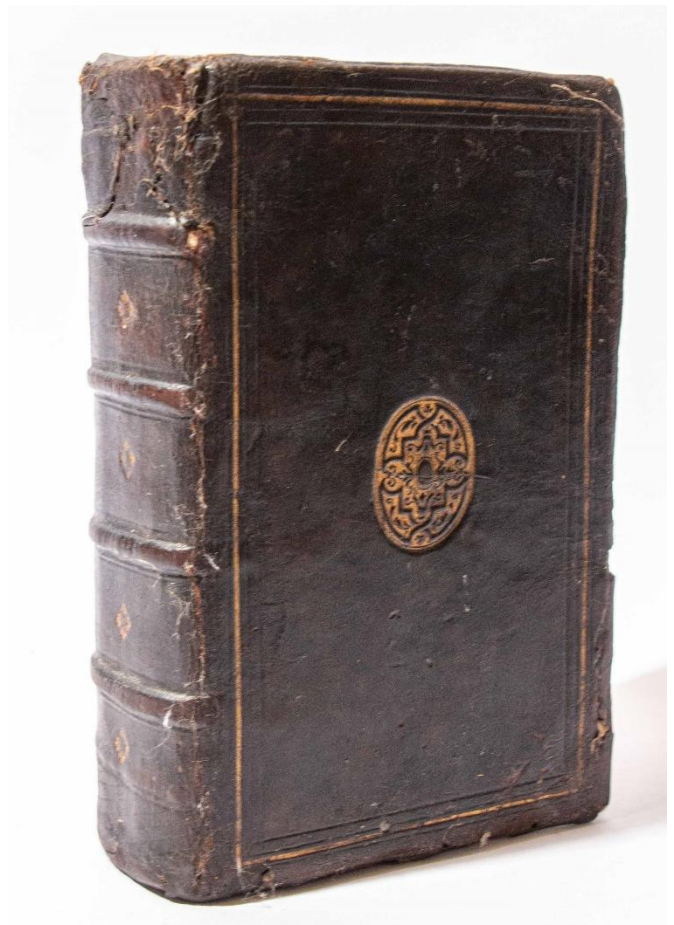
## The first Latin edition of Calvin's seminal work on systematic theology printed in England

### 5. CALVIN, Jean; BUNNY, Edmund (ed.). *Institutio Christianae religionis*.

London: Thomas Vautrollerius, 1576

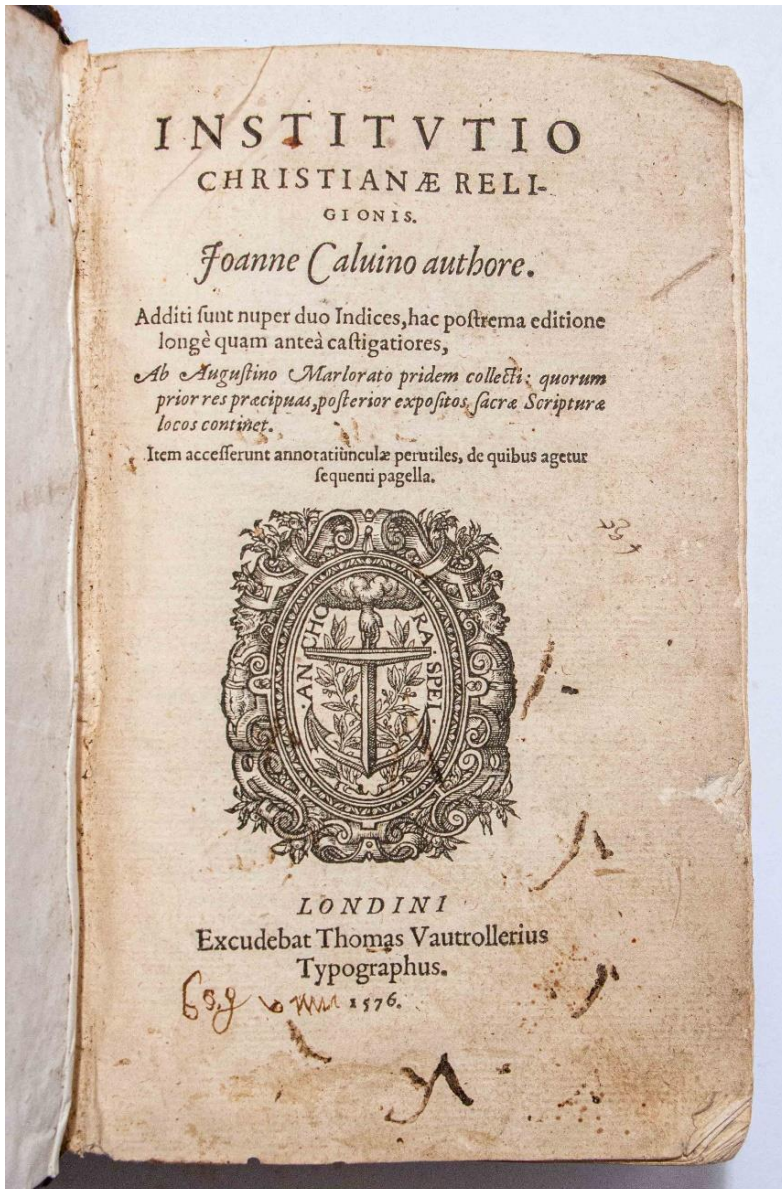
£1,800

Tall 8vo; [24], 742, [134] pp.; Contemporary English (Oxford) calf, quadruple blind ruled, single gilt fillet, small gold-stamped oval centrepiece with interlacing ribbons and tendrils to covers, raised bands, small gilt fleurons to the six compartments, head and foot of spine with diagonal hatching in blind, extremities somewhat rubbed with a little loss to 3 corners, small ancient repair at head of spine and to lower outer edge of upper cover, small worm hole at foot of upper cover (extending a bit to inner board) and superficial worm trail to lower outer edge of lower cover, couple of scratches, corners neatly repaired. Early ms. autograph 'Na Blutttes booke' [Nathaniel Bluet?] and 'Tho' to rear endpapers, occasional contemporary ms. marginalia to initial leaves, early casemark 'E.xx' inked in red to front pastedown. Woodcut title vignette, decorated initials and ornaments, title and last verso a little dust-soiled at margins, handful of minor scattered early pen trials, couple of very small worm holes just touching lower edge of title and upper edge of last four leaves, gathering R loosening (but holding), fore-edge just creasing, small ink burn towards foot of R5-



6 (affecting couple of words), very minor paper flaw to upper blank gutter of Mm1, the odd ink mark or smudge. A very good copy of Calvin's *The Institute of the Christian Religion* in a wonderful contemporary Oxford binding.

The first Latin edition of Calvin's seminal work on systematic theology printed in England. One of the most influential works of Protestantism, *Institutio* was first published in 1536 in Basel, as a theological summary of Protestant doctrine and a defence against recrimination by Catholic and Anabaptist groups. Its content examines and discusses topics such as the Ten Commandments, the Apostles' Creed, the Lord's Prayer, the sacraments of Baptism and the Lord's Supper, disputed sacraments, and Christian liberty.



The present edition, based on the 1559 edition, is divided into four books and 80 chapters, influenced by the Apostle's Creed. It was printed by Thomas Vautrollier, French Huguenot refugee who settled in London; and edited by Edmund Bunny (1540–1618), a popular extempore preacher most well-known for the publication in 1584 of his *A Book of Christian Exercise, Appertaining to Resolution*, a radical work of contemporary protestant devotional writing.

USTC 508133; ESTC S104872; Pollard 4414 p.195.



6. CLEAVER, Robert; DOD, John. *A briefe explanation of the whole booke of the Prouerbs of Salomon. By Robert Cleaver.*

London: Felix Kingston for Thomas Man and Robert Jackson, 1615

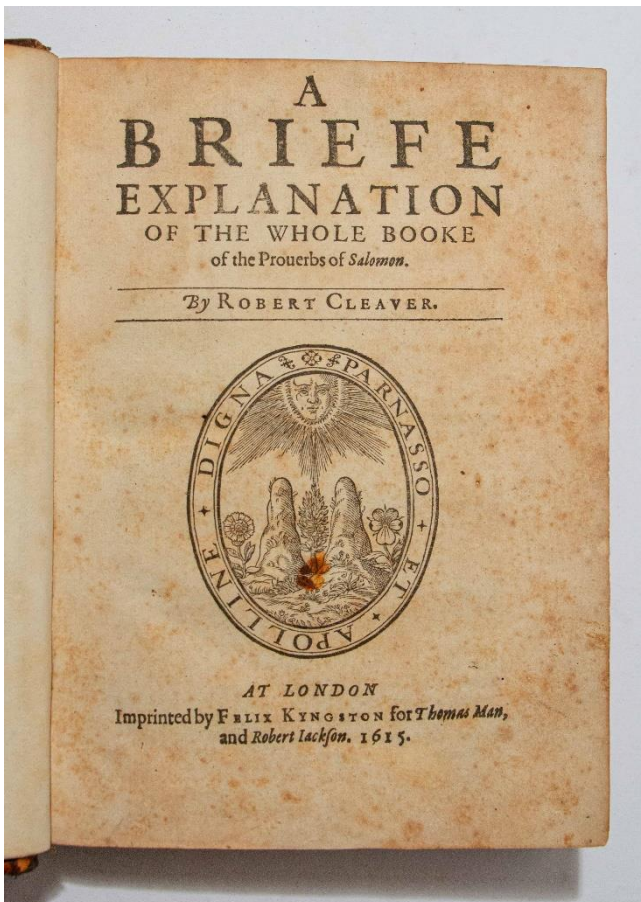
£900

First complete edition of Cleaver and Dod's dissection of the Book of Proverbs, following the 1614 *briefe explanation* of the first and second chapters. An abridgement with the remaining chapters added.

12mo (190mm x 145mm) Rebound by Salon Peuser S.A., in Buenos Aires (c. 1849) with original spine laid down in full calf, spine in five compartments separated by raised bands, gilt lettering on black labels in two compartments, gilt tooling in remainder, double gilt borders on boards, grey pastedowns. Sometime rebaked. Previous owner's name in neat hand on first preliminary

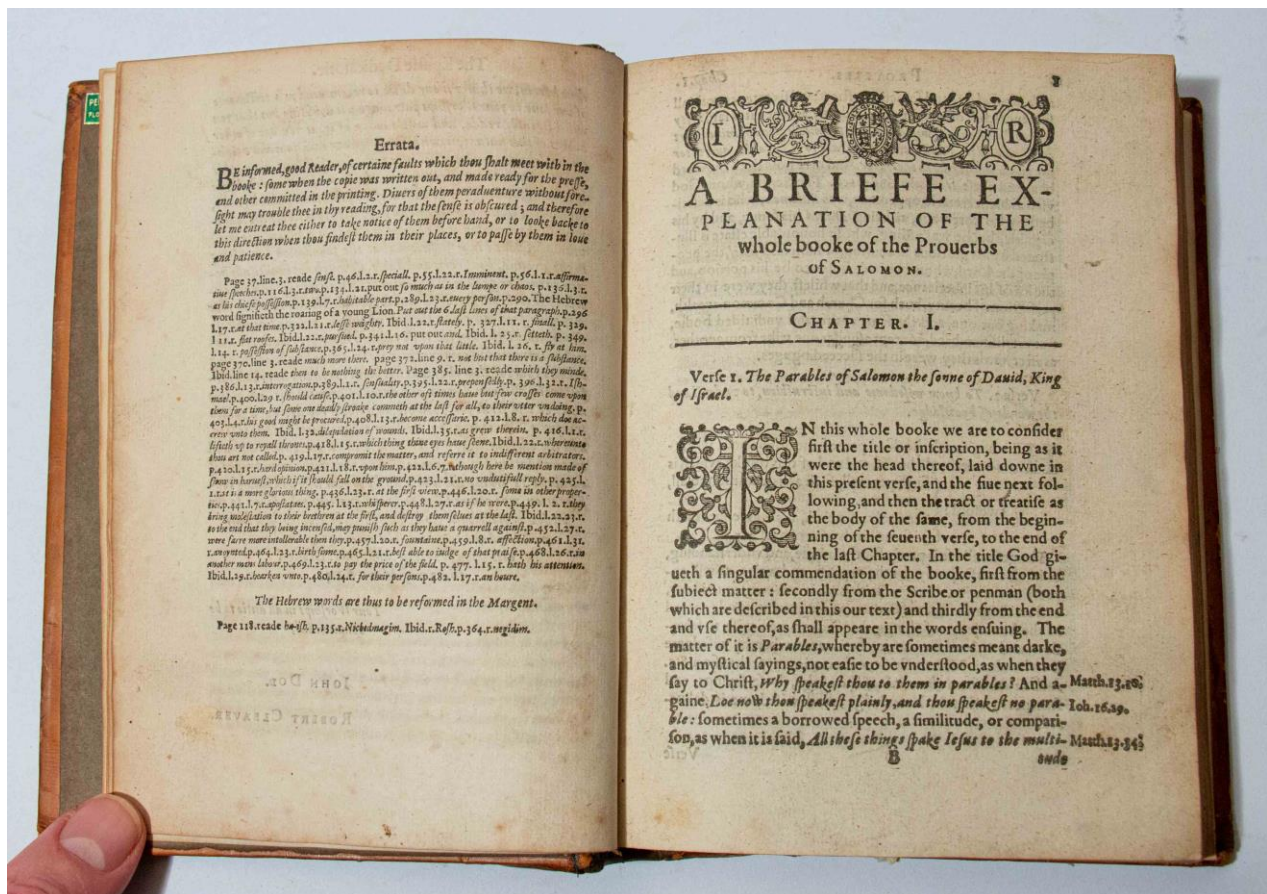
blank page (W. Thornton, Brockhall, 1836), light foxing on a few pages, some pages browned with vestige of old stains.

Robert Cleaver (d. 1613) and John Dod (1550-1645) were educated at Cambridge, Dod converting to puritanism while still studying at the University. He became one of a handful of seventeenth-century puritan leaders with national standing, living in a precarious situation as a preacher after being ejected from his parish. This did not deter him, however, as this was the time when he joined forces with Cleaver, evangelizing and preaching in Northamptonshire as well as focusing on publishing sermons and commentaries.



In a partnership that lasted 15 years, Cleaver and Dod produced one of the most prolific early bodies of popular Puritanic publications. The most famous of their works, *A Plaine and Familiar Exposition of the Ten Commandments*, was re-edited nineteen times between 1603 and 1635, and many others followed, such as *A Godly Forme of Householde Government* and *The Patrimony of Christian Children*. These works constitute some of the most persuasive explanations not only of the religious observances of the community of the saints but of the distinctly godly code of ethics pervading every aspect of Puritan life: marriage, the household, the calling, dealings with the unregenerate mass. The same is achieved through this work, the detailed explanation of the Proverbs of Solomon, which takes apart each verse of each chapter, offering thorough and simple explanations as to their meaning. As a parallel to a preacher, this book's reader is guided to their personal experience of salvation through Christ, strict moral discipline, and an impetus to societal reform, to convert the world to the way of Christ.

USTC 3006605; ESTC S117512; Pollard 5378.1



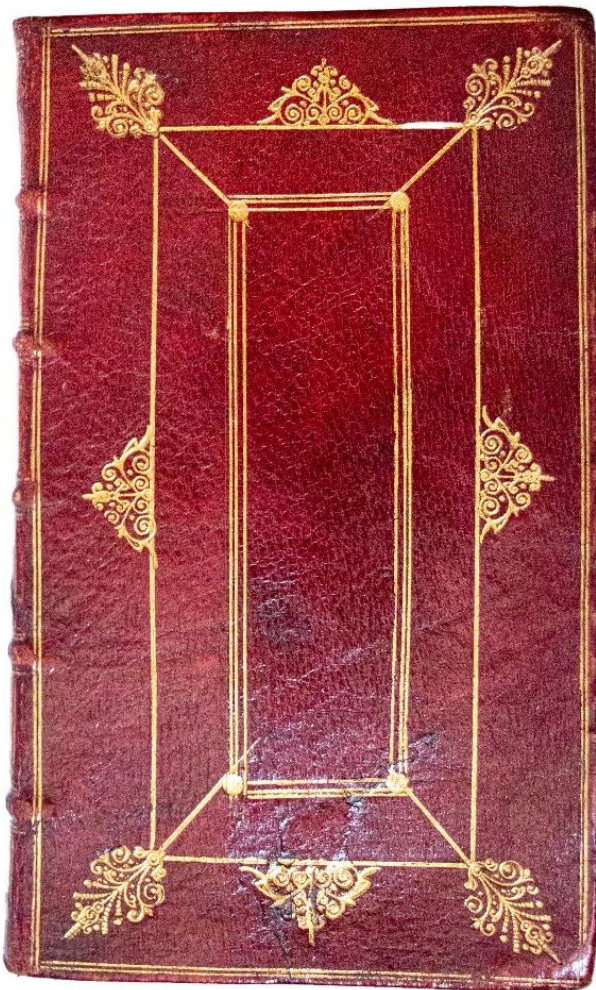


A lovely and original English binding in red goatskin.

7. [DE BRITAINE (William)] *"Human Prudence, or the Art By which a Man may Raise Himself and his Fortune to Grandeur. The Tenth Edition Corrected and very much Enlarged.*

London: for Richard Sare, at the Grays-Inn-Gate in Holborn, 1710.

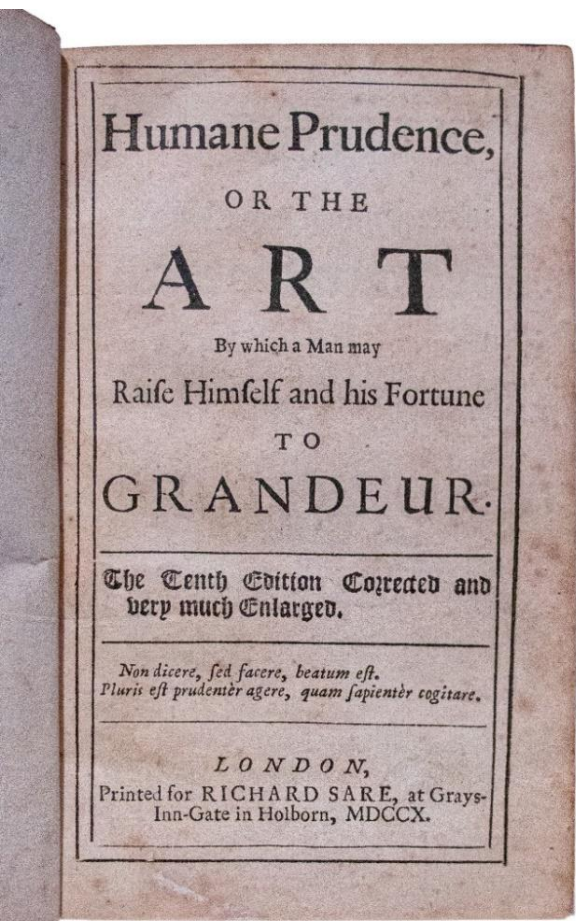
£1,800



12mo. [163 x 98 x 20 mm]. [5]ff, 266pp. Bound in contemporary red goatskin, the covers tooled in gilt with a double fillet border, and outer single fillet panel, with scroll ornaments at the outer corners and the centre of each side, mitred to an inner triple fillet panel. The spine divided into six panels with gilt compartments, lettered in the second, the others tooled with fleurons and stars, the edges of the boards and turn-ins tooled with a gilt roll, marbled endleaves, gilt edges. (Minor scratch or natural flaw in the third panel of the spine, corners slightly bumped). Contained in a new black cloth drop-over box.

First published in 1680. All the early editions of this notable courtesy book are scarce, with ESTC online recording only nine copies of this edition (British Library, Cambridge, National Library of





Scotland, University of London, Bodleian; Louisiana, Rice, Virginia and Yale). There are a few spots and occasional light browning but this is a very good copy.

Early ink inscription on front flyleaf "E. Aston", deleted with "Mary Aston Jan 17. 1727/8" written below. Armorial bookplate with ownership inscription "Mary Galliard" (possibly the same person)."





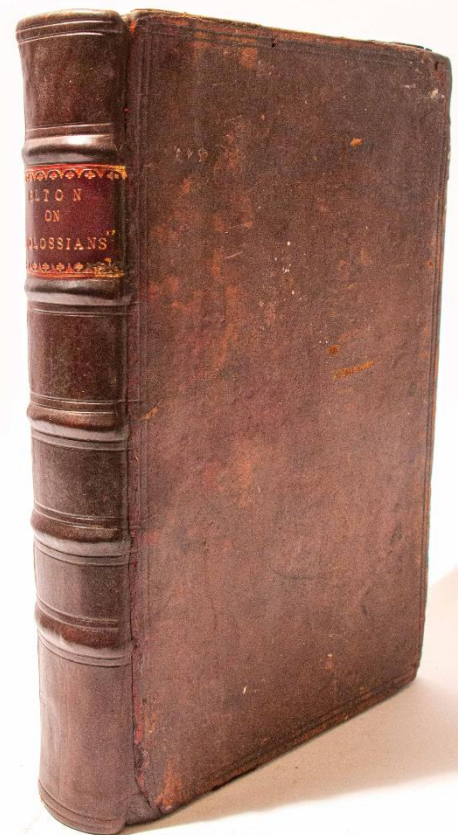
8. **ELTON, Edward.** *An exposition of the Epistle of Saint Paul to the Colossians, delivered in sundrysermons. By Edward Elton, minister of Gods word at St. Mary Magdalens Bermondsey, neere London.*

London: printed for R. M[ab] by Anne Griffin, 1637.

£695

Small folio; [8],726, [14] p. Third edition. A fine copy in original C17th calf, double blind ruled boards, recently rebacked, raised bands and red gilt label; some scratches and marks of worming; text within ruled border, some minor marks and waterstaining; engraved title page, ownership inscription to top of tp 'John Troland'; contemporary manuscript annotation to flyleaf 'A Hymn for the Lord Day morning [...]'.

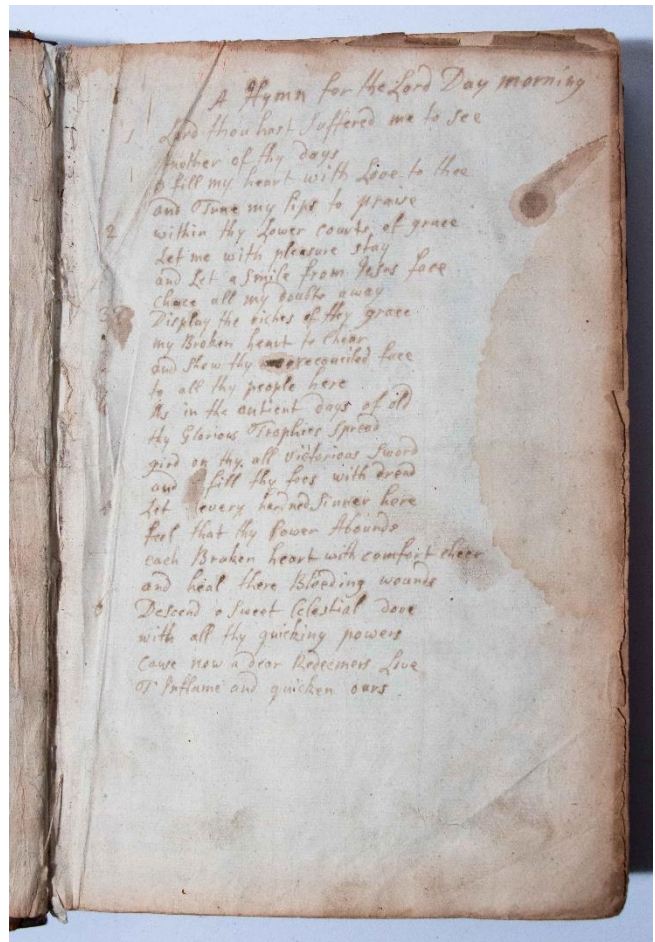
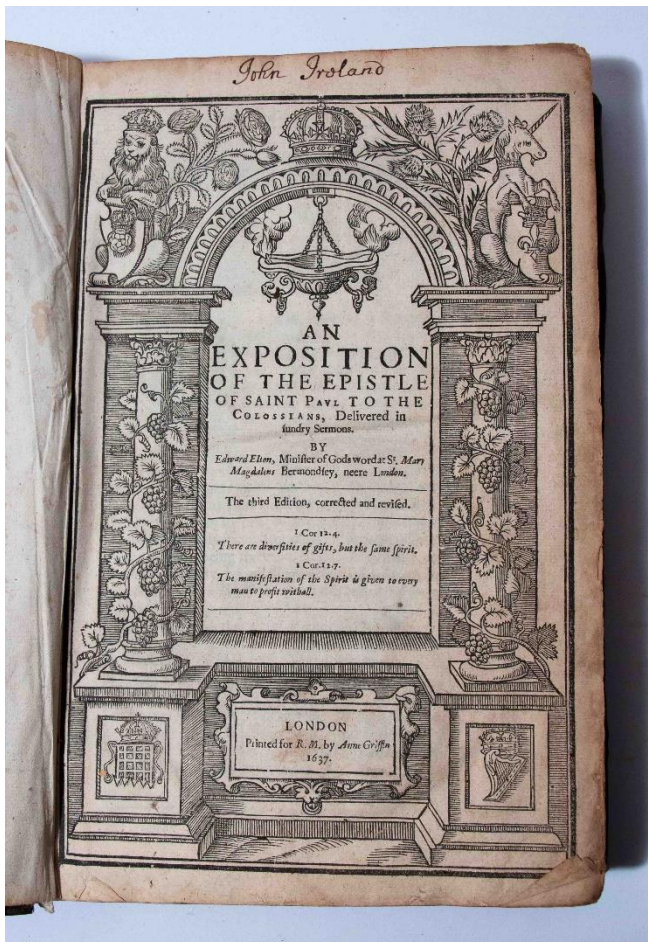
Edward Elton was a Puritan preacher who lived in England during the 17th century. He was known for his powerful sermons and his unwavering commitment to the Puritan cause. Elton's publications were all founded on courses of sermons and catechetical exercises from his ministry in this crowded and poverty-stricken suburb in Bermondsey. These works were to earn him the admiration of Richard Baxter, who in 1667 placed Elton as one of the major figures from the great age of English puritan writing, alongside such as William Perkins, Richard Greenham, and John Dod. Elton was particularly active during the English Civil War, when he used his sermons to urge his followers to support the parliamentary cause. He was also an outspoken critic of the monarchy and a proponent of religious reform. Despite facing persecution from the authorities, Elton remained steadfast in his beliefs until his death in 1662.



Today, he is remembered as one of the most influential Puritan preachers of his time.

Inheriting her printing house from her husband, Edward Griffith, Anne was a successful business owner, with wide-ranging personal and professional networks. The staunchly protestant Anne Griffin was active at the intersection of print, religious affiliations and politics, part of a tiny minority of women who printed overtly controversial or seditious texts, increasingly puritan in nature. In 1637 she upset Archbishop Laud, religious advisor for King Charles I, by reprinting Thomas Becon's 'Displaying of the Popish Masse'. He threatened to end her printing business but did not succeed. Her business was later passed down to her son, and eventually to her daughter-in-law, Sarah Griffith.

USTC 3019367; ESTC S114102

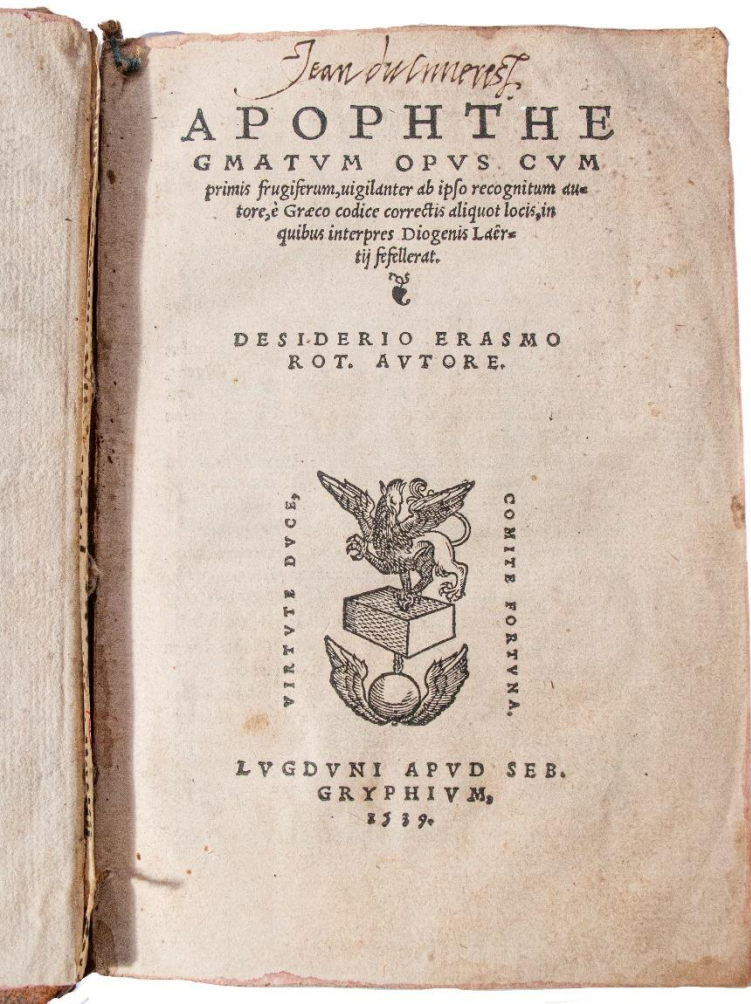




9. ERASMUS, Desiderius. *Apophthegmatum opus cum primis frugiserum, iugilanter ab ipso recognitum auctore, e Graeco codice correctis aliquot locis, in quibus interpres Diogenis Laertii sesellerat*

Lyon: Sébastien Gryphe, 1539

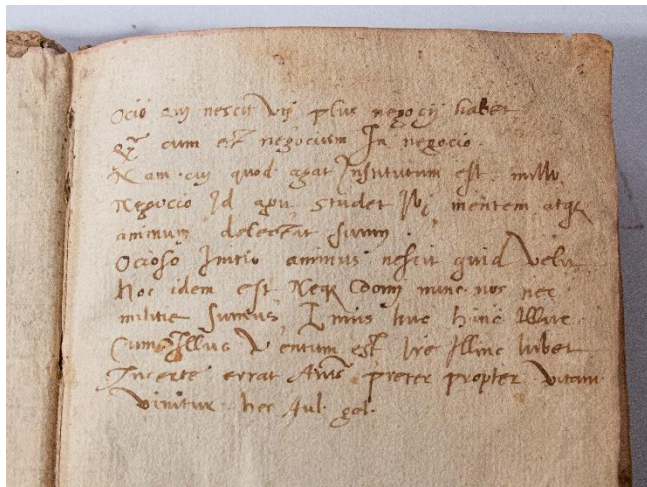
£450



Octavo, pp. 609 [39]; Contemporary dark calf binding, double blind ruled boards and blind stamped centrepiece; rubbed, corners and edges worn, some scratches; raised bands, label to second compartment, spine very worn, cracked and fraying at the head and tail, edges of textblock and bands showing in places. Internally clean with only minor spots. Owner's ink inscription to top of title page 'Jean du [c]imeres[t]'; Manuscript ink inscription in 16<sup>th</sup> century secretary hand to first free flyleaf recto, a passage beginning with 'Ocio quy nescit vri plus negocij habet Qy~[?] cum est negocium in negocio' [He who does not know what to do at leisure has more business than [?] when there is work in business]; remnants of later ink inscription to flyleaves at back in French, the ink

on recto fading, but clear on verso. Text underlined in ink throughout by a previous owner, printer's device to title page. A very good copy of Erasmus work in a contemporary calf binding.

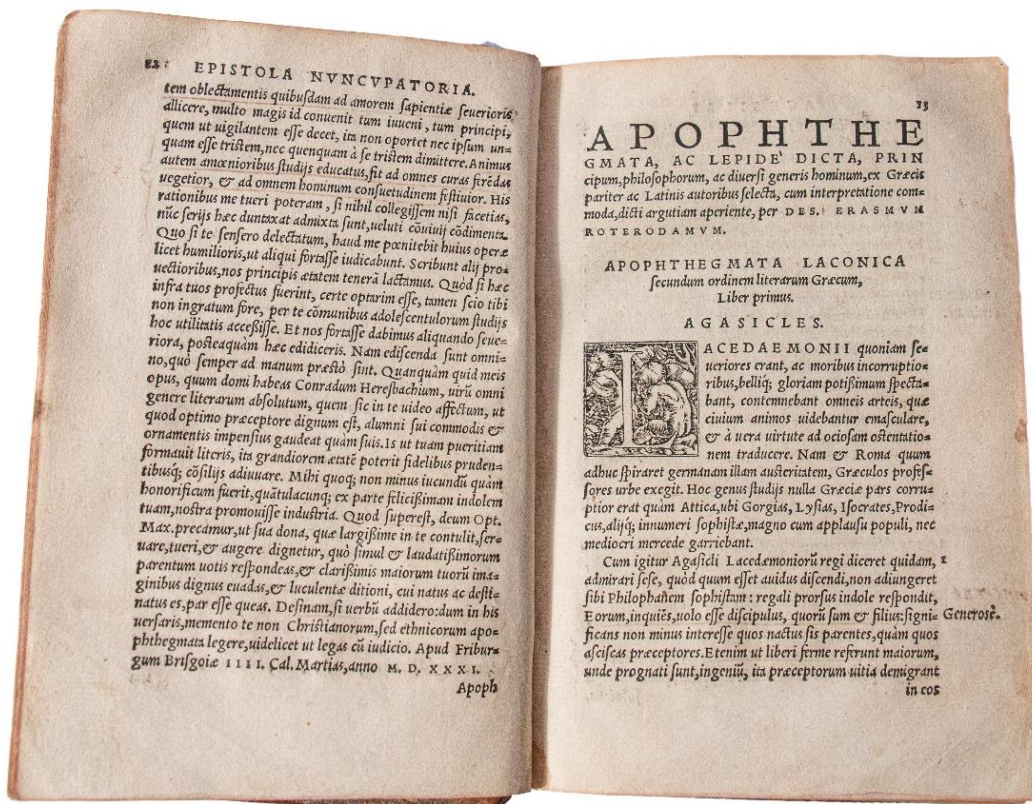
The very rare complete edition of Erasmus' celebrated translation of Plutarch's *Apophthegmata*, here in his own revision and with the two additional chapters which had first appeared in 1532. The excerpts from Diogenes Laertius have been newly translated from the Greek. The *Apophthegmata*, among Erasmus' later substantial works, are a collection of sophisticated



anecdotes, poignant words, arid wise actions gathered from classical literature, similar in conception to his earlier *Aadagia*. It became one of the most esteemed schoolbooks of the 16th century and appeared translations into almost all European languages.

Worldcat lists only 3 copies of this edition in US Institutions (Yale, Library of Congress, James White Library) and one in the UK (BL).

USTC 147546; Adams 494 p.395; Baudrier VIII, 122; Goldschmidt 154; Bibliotheca Erasmiana, Apophthegmata, p.55.







A Latin Testament for 'the use of the lower classes'  
printed at Eton and no auction record.

10. [ETON Press]. *Evangelia: sive excerpta quaedam ex novo testamento, secundum latinam Sebast. Castellionis versionem. In usum classium inferiorum.*

Etonæ : ex officina Josephi Pote, Bibliopolæ et Typographi, 1775.

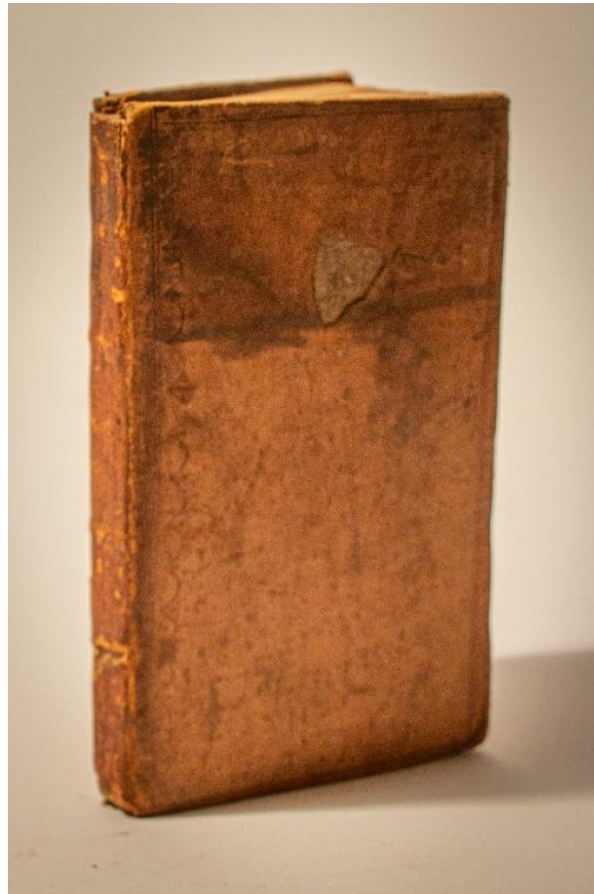
£375

122,[2]p. : plate ; 12°. A scarce edition published at Eton which translates (roughly) *The Gospels: with some extracts from the New Testament, according to the Latin Sebast. Castellion's version. For the use of the lower classes.*

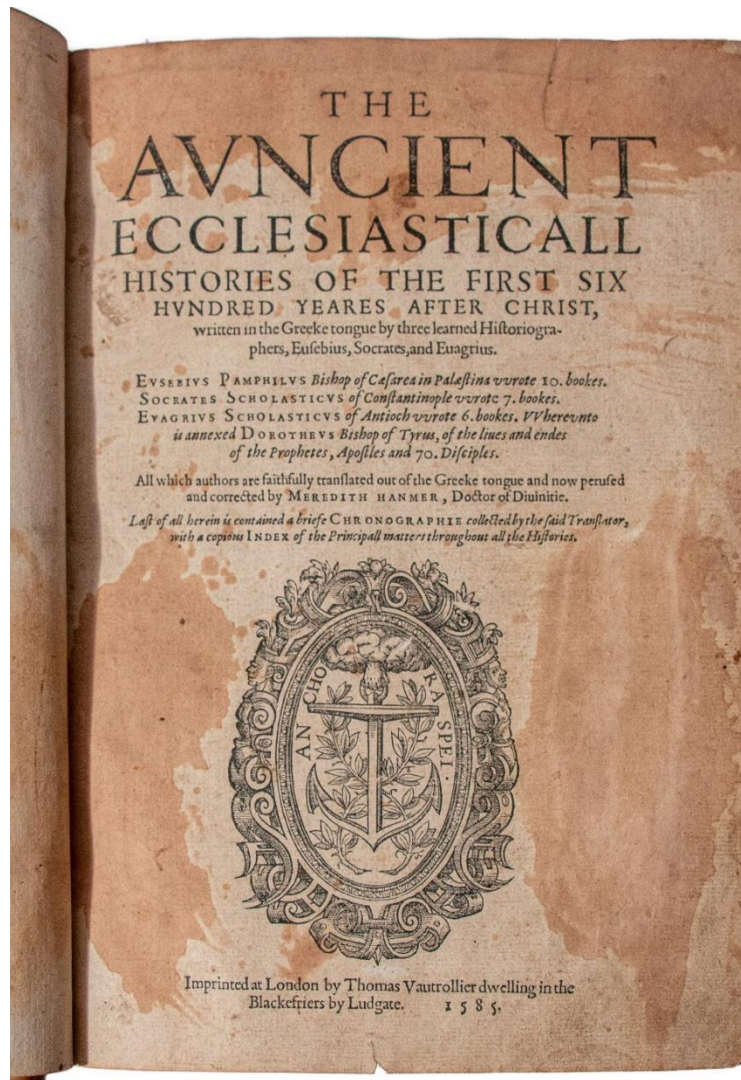
Castellio was a French preacher and theologian who was one of the earliest proponents of religious freedom. He has been compared to John Calvin in learning and stature, and it is thought that Calvin, jealous of Castellio, drove him out of Geneva.

*Only BL and Eton. This work went through 6 editions from 1764 to 1797 and there are only 3 recorded copies outside of Eton College Library.*

*No auction records.*





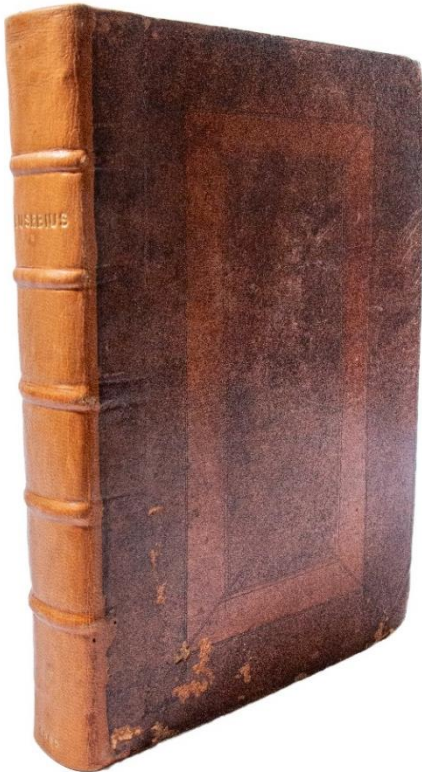


## An Elizabethan printing of Eusebius' 'Six Hundred Years' Histories

11. EUSEBIUS (Pamphilius, of Caesarea). *The Auncient Ecclesiasticall Histories of the First Six Hundred Yeares after Christ*, 5 parts in 1.

Imprinted at London: by Thomas Vautroullier dwelling in the Blackefriers by Ludgate, 1585.

£3,000

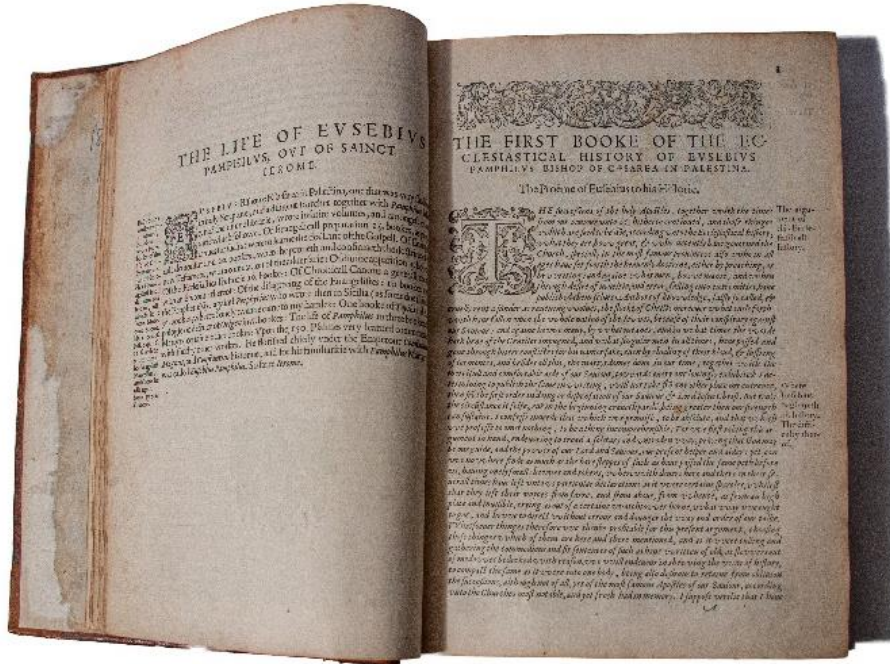


[12], 190, 201-404, [4], 405-600, [20] p The blank leaf 3D6 is missing as often; the final leaf of the index, either blank or with a colophon.

A very good copy with original boards sometime rebacked, probably C20th, in tan leather over raised bands. Title page with light brown marks, diminishing for a few pages and disappears by page 1 of text. Some minor marks, but generally a fresh copy. The final leaf is fully notated in an Elizabethan hand. Final leaf repaired at the base not affecting text.

*This is the second edition of the English translation which first appeared in 1577 and went into 10 editions in the following century.*

*This work charts the account of the Christian Church history chronologically from the time of the Apostles and the Roman Emperors to the time of Eusebius in the C4th. Despite the fact that it is now dated and much of the historical accuracy has been questioned, it remains an important source of the early church and Eusebius' access to early source material.*

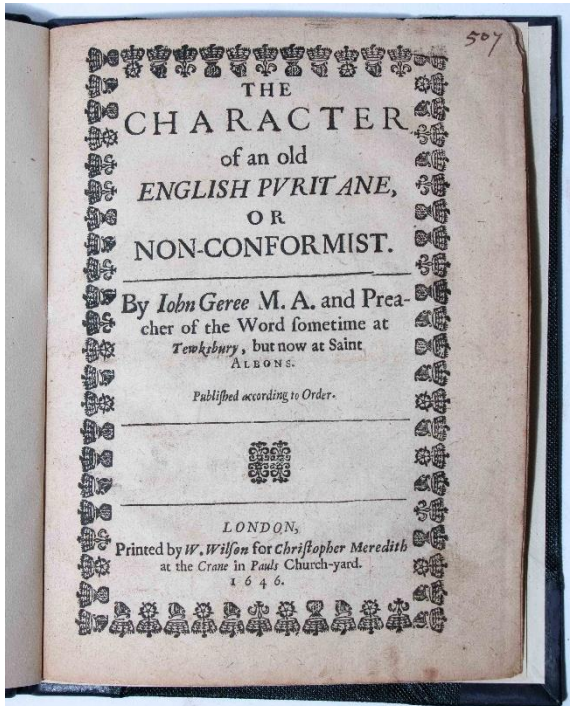




12. GERE, John. *The character of an old English Pviritane, or non-conformist.*

London: printed by W. Wilson for Christopher Meredith, 1646.

£900



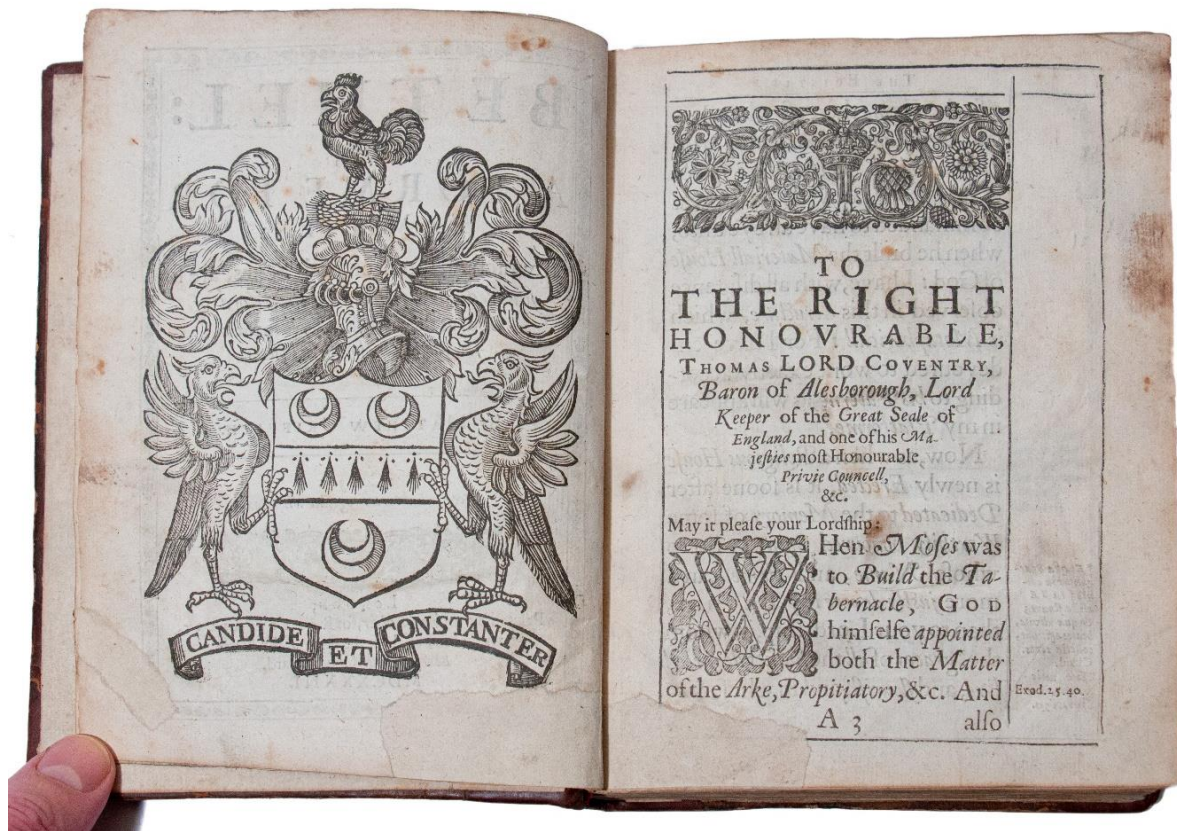
First edition. Quarto (18.3 x 14.1cm). 6 pages. Original pamphlet bound in full black cloth with red label. Small ink numbers to top corner of leaves. Very lightly toned, occasional spotting, a minor crease and marginal chip.

John Gere (c.1600-1649) was an English Puritan preacher and rector of Tewkesbury, Gloucestershire. On 17 November 1631 he appeared before the court of high commission to answer the charge that his preaching was so powerful that a churchwarden 'threw himself into a well and drowned himself'. As a nonconformist, he was suspended by Bishop Geoffrey Goodman in 1637, however never stopped preaching

from the pulpits. Gere became involved in a controversy with his old friend John Tombes over the issue of infant baptism. This prompted him to publish *Vindiciae paedobaptismi* (1646), and the present short tract, *The Character of an Old English Puritane or Nonconformist* (1646).

Published at the end of the First English Civil War, this pamphlet presents a picture of pre-civil war puritanism as a movement of order and sobriety and one which accepted the importance of ecclesiastical and secular authority. The tract lays great stress on the spiritual and devotional activity of the 'old English puritan', a virtuous and pious life focused on charity, education and family values. At a time when radical religious sects were appearing with their subversive doctrines, the publication of this pamphlet aimed at presenting a virtuous image of Puritans, in an attempt at countering the growing negative views of the religious movement.

USTC 3059948; ESTC R200721; Wing G589



## A Royalist work in a Royal binding owned by a King

13. GRIFFITH, Matthew. *Bethel: or, A Forme for Families: In which all sorts, of both Sexes, are so squared, and framed by the Word of God ....*

Printed by Richard Badger for Robert Allot, 1633

£2,500

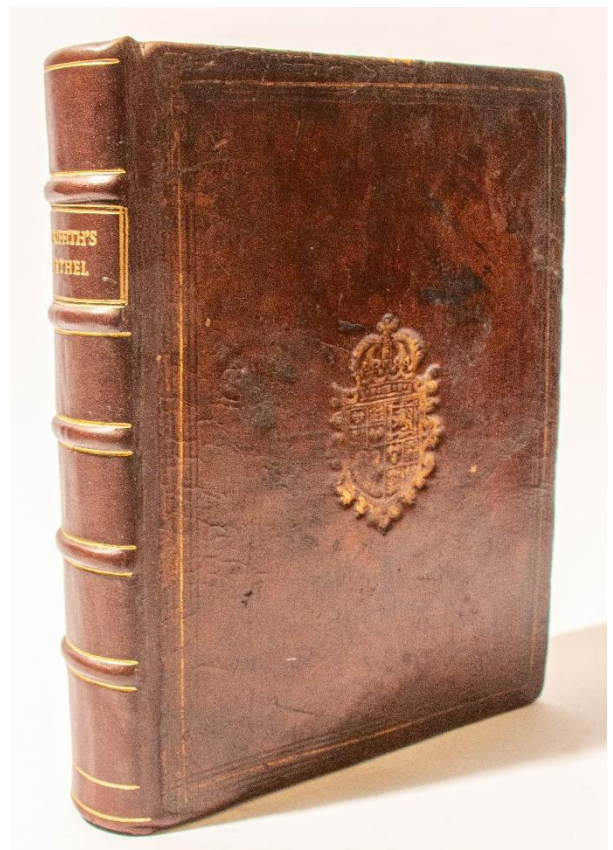
First edition. Small quarto in eights, [24], 528 pages, additional engraved title page (Allot & Taunton, dated 1634), according to ESTC very likely intended to accompany the later 1634; laid down and has tear and chip to lower edge just entering image, repairs to lower edge of title and A3 (affecting recto border), some staining, marginal tear to E8, small hole in 2D4 affecting page numbers; inscription to verso of repaired blank before title with recto inscribed by Dr Barton, this blank is not the original A1 which may have been covered by the engraved title. All edges gilt, re-backed contemporary calf binding, single gilt rule and gilt Royal Armorial of Charles I to upper



and lower boards; inscription reads 'King Charles the first's copy of this rare and curious work and with the Royal Arms impressed on the sides. From Dr Barton's Collection', very likely from the Royalist and Puritan Thomas Barton's (c.1599-1682) library who was created Doctor of Divinity at Oxford University through Edward Hyde, earl of Clarendon.

One of the four imprint variants of Matthew Griffith's (c.1599-1665) first publication, a comprehensive manual for a dutiful and orderly life in a Christian household. Griffith was rector of St Mary Magdalen in Old Fish Street and, as a strong and outspoken supporter to Charles I, used his pulpit in to denounce those who took up arms against the king. At the onset of the civil war, he delivered a sermon at St Paul's which led him to be imprisoned at Newgate. Despite his hardships, he was created DD by a letter from the king, and after the proclamation of Charles II, was elected preacher to read a divine lecture at the Temple.

ESTC S103458; USTC 3016860; Pollard 12368



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A S E R M O N  
P R E A C H E D B E F O R E  
the Kings Maiestie , at  
Hampton Court,

A collection of 3 sermons preached before King James I  
at Hampton Court at the preparation of the KJV Bible in 1604

14. [Hampton Court]

BUCKERIDGE, John. *A sermon preached at Hampton Court before the Kings Maiestie, on Tuesday the 23. of September, anno 1606.*

London: Robert Barker, [1606]

[Bound with]

ANDREWES, Lancelot. *A sermon preached before the Kings Maiestie, at Hampton Court, concerning the right and power of calling assemblies. On Sunday the 28. of September, anno 1606.*

London: By Robert Barker, 1606.

[Bound with]

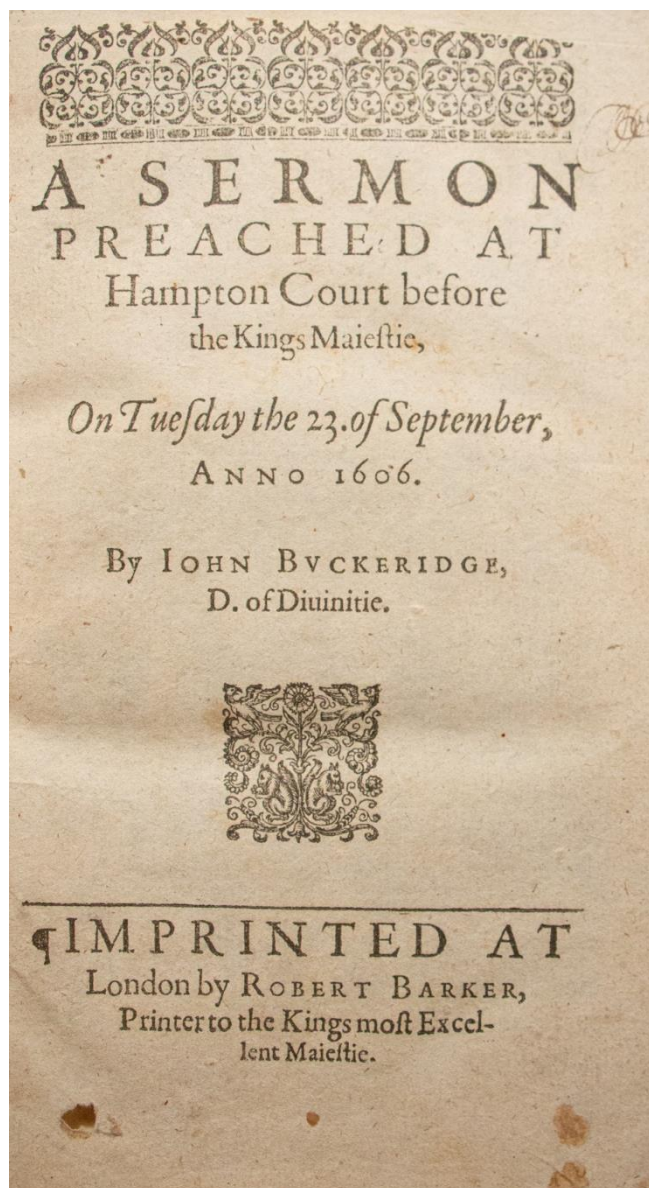
KING, John. *The fourth sermon preached at Hampton Court on Tuesday the last of Sept. 1606.*

Oxford: Joseph Barnes, 1607.

£1,750



Quarto. Three works bound together: 1<sup>st</sup> [44] p.; 2<sup>nd</sup> [2], 55, [1] p. (lacking initial blank); 3<sup>rd</sup> [2], 49, [1] p.; Bound in quarter black morocco with green marbled boards, gilt title and year on spine; A very good, clean volume with minor stains and ink scribbles on the first title, a contemporary pen inscription 'Buckeridge' possibly referring to John Buckeridge, and a signature-mark 'A' within an inverted arch ornament on the first blank of the third work.



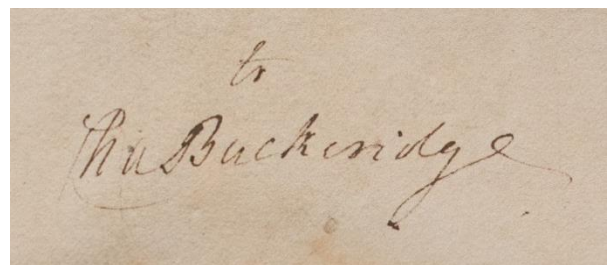
A collection of 3 of the sermons preached before King James at the Hampton Court Conference in 1604. This Conference was to set the future direction of the Church of England and was also the place where the King James Bible was conceived. Attending the Conference were many of the most important Divines of the day including Richard Bancroft, John Rainolds, and Laurence Chaderton. The Conference consisted of a series of theological debates and discussions held at Hampton Court Palace in January 1604 between representatives of the Church of England, presided over by King James I of England. The purpose of the conference was to address the Puritan requests of the Millenary Petition in order to resolve conflicts and unify the Church of England, which had been divided by theological disputes for the most part of the previous decade. The debates focused on three main issues: the authority of the King, the role of

bishops, and the Puritan objection to certain practices in the Church of England. The outcome of the conference was the production of the King James Version of the Bible, intended as a unifying translation of the Bible for the English-speaking world.

In the first work in this volume, John Buckeridge (d. 1631) propounds the scriptural validity of episcopacy, and the royal supremacy over the church, while also stigmatizing presbyterians as 'many Popes' who, like the bishop of Rome, 'doeth extoll himselfe above the Emperor'. Buckeridge was bishop of Ely, as well as a Fellow of St. John's College, Oxford and tutor to William Laud, whose opinions he heavily influence. He later became chaplain to King James I who held him in high esteem. Buckeridge was a close friend of Lancelot Andrewes who was also at the Hampton Court Conference and whose sermon follows in this collection. Andrewes was reported to be irked with Buckeridge, however, for 'comming immediately before him', as Buckeridge 'preoccupied much of his matter' (*The Letters of John Chamberlain*, 1939, 1.233).

Lancelot Andrewes (1555-1626), Dean of Westminster and bishop of Winchester, was one of the finest linguists in Europe, mastering Chaldean, Syriac, and Arabic, and 'moderne *Tongues* to the number of *fifteene*'. His sermon at Hampton Court flaunted some of his anti-Puritan sentiment, defending the use of the sign of the cross in baptism. However, his greatest contribution to the Conference was as chairman and supervisor of the Westminster committee, entrusted with James's project of a new authorized version of the *Bible*. Andrewes's scholars received commission for translating the *Pentateuch* and the historical books of *Judges*, *Ruth*, *1 & 2 Samuel*, and *1 & 2 Kings*.

The third and last sermon in this compilation, by John King (d.1621), was not in fact presented at the Conference. King was one of four chaplains selected by James to instruct leaders of Scottish presbyterianism in sermons at Hampton Court, but



never attended the event. King's contribution, printed by royal command, asserted the royal prerogative over ecclesiastical causes, as well as episcopacy instituted by divine right. Although he accepted the possibility of other forms of church government as legitimate abroad, he held presbyterianism to be inherently anti-monarchical and therefore illegitimate in the kingdoms of England and Scotland. The sermon's prime target, James Melvill, called the performance 'a most violent invective againes the Presbyteries' (*ODNB*).

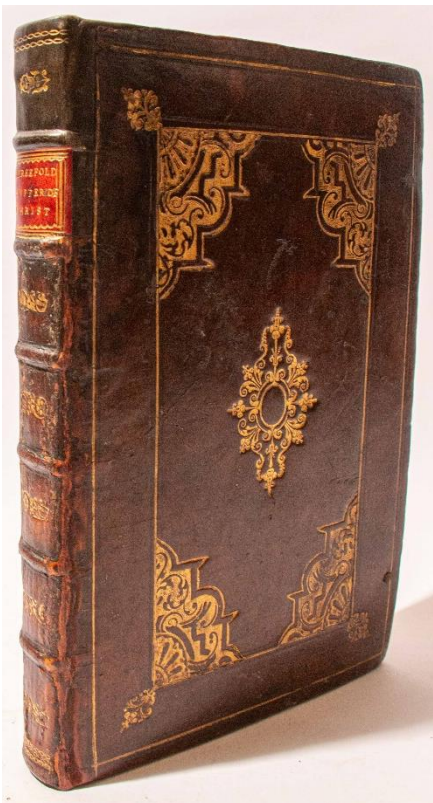


15. KELLETT, Edward. *Tricoenium Christi; in Nocte Proditionis Suae. Threefold Supper of Christ in the Night that He was Betrayed*

London: Printed by Thomas Cotes for Andrew Crooke, 1641

£950

First edition of Kellett's last work, an analysis of the Last Supper as having three separate interpretations. Bound in contemporary calf, gilt ruled boards with panel stamped gilt geometric ornaments, with fleurons at corners and a central oval with decorative gilt volutes and fleurons. Later red morocco label to spine, triple ruled and gilt lettering, raised bands and gilt decorations in each compartment. Rebacked with original spine overlaid, boards with some scuffing and very lightly scratched. Tiny remnants of where ties/clasps would have been to edge of front and rear boards. Renewed endpapers to front and rear with reinforcement to inner edges and a patch repair. Little light staining to margins of preliminaries, with occasional small stains in places. Large ink inscription, partially scored out (Richard Paine 1698) to reverse of engraved title page. Occasional foxed or grubby patch as would be expected, else overall in good and firm condition.



Published a few months before the author's death, *Tricoenium Christi* was a tripartite interpretation of the Last Supper: as the eating of the paschal lamb, the eating of an ordinary communal meal, and the institution of the eucharist. Kellett argues that, although the disciples had shared their communal meal sitting or reclining, it was proper for Christians to receive the sacrament kneeling in recognition of its eucharistic nature. The word 'tricoenium' (threefold supper) was Kellett's own coinage, which he justified by declaring that every author 'frameth some words to his present occasions; every wit inventing and adding somewhat'.

Kellett acknowledged that his threefold theory had been anticipated by two Jesuit authors, Theophilus Raynaud in

his *Optimae vitae, finis pessimus* (Lyons, 1634) and Jan Wauters van Vieringen in his *De triplici coena Christi agni, vulgari, eucharistica* (Antwerp, 1617), but insisted that he had not seen or heard of these works before completing his own, 'nor since took so much as one line, or any one testimony from either of them', but instead that it had originated as a series of communion sermons preached to his parishioners. (ODNB)

The added engraved frontispiece perfectly amplifies Kellett's argument, depicting Christ and the Twelve Apostles in scenes from the Last Supper in three sections. It was engraved by W.M., William Marshall (fl.1617-1649), who was a prolific illustrator and engraver who mostly produced works for Religious and Puritan publications. He is better known for his print depicting 'Charles the Martyr', a symbolic portrayal of King Charles I of England as a Christian martyr.

Edward Kellet (c.1580-1641) was a clergyman and prolific religious writer who studied at Eton College and later at King's College, Cambridge. In 1608 he became an ordained priest in the diocese of London and was presented with the rectory of West Bagborough, and later the rectory of Crowcombe. His earlier publications ranged from compilations of his preached sermons to theological theories on the origins of the soul, however, his most significant and fascinating work was *Tricoenium Christi*.

ESTC R30484; Wing K238





16. KING, John. *A sermon at Paules Crosse, on behalfe of Paules Church, March 26. 1620. By the B. of London. Both preached and published by his Majesties commandement.*

London: printed by Edward Griffin for Elizabeth Adams, 1620.

£500

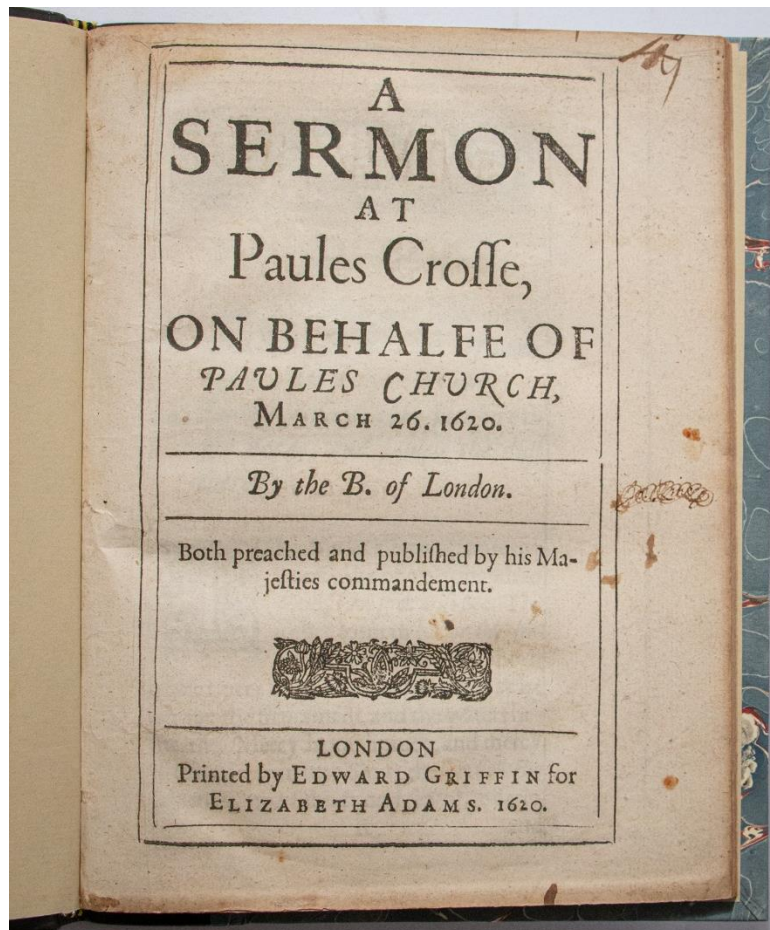
First edition of John King's sermon at Saint Paul's Cross, appealing to king James I for the reconstruction and restoration of the cathedral's old glory, after the decades of decrepitude following the collapse of the spire. Quarto, half black morocco, with blue, red and white marbled boards, spine with gilt lettering.

John King (c.1559 -1621) was an archdeacon of Nottingham and later Bishop of London with a reputation as a powerful evangelical preacher noted for Calvinist orthodoxy, moral rectitude, and strident anti-Catholicism. In December 1601 he was created Doctor of Divinity at Oxford but remaining one of the most popular court preachers of the reign, praised by James I as 'the king of preachers'. King was committed to preaching not only in élite pulpits such as the court and Paul's Cross but taking pride in preaching a parochial sermon somewhere in his diocese every Sunday during his episcopate.

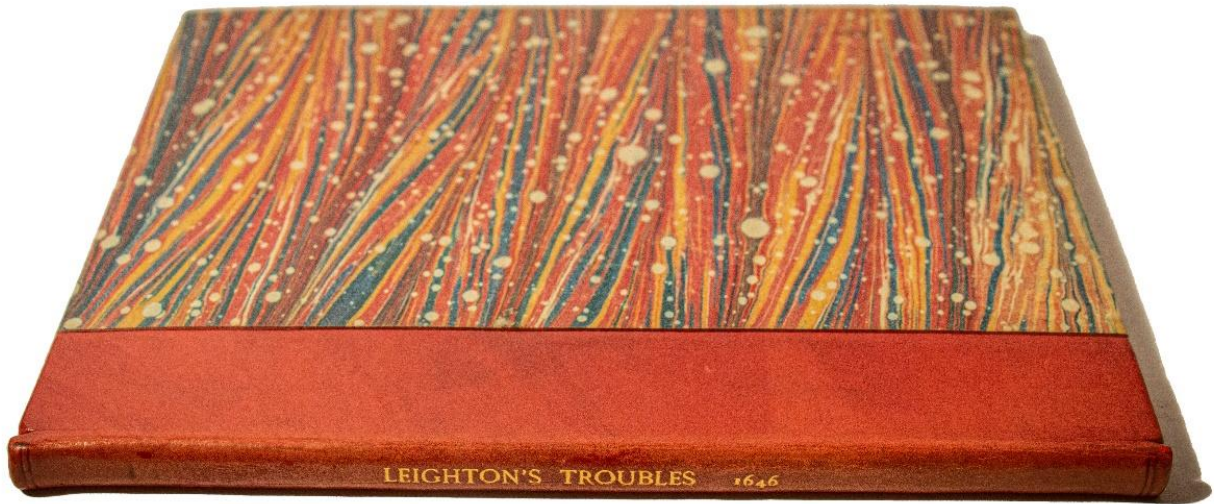
In his last years as bishop King presided over a campaign for the restoration of St Paul's Cathedral, marked by James's only visit there on 26 March 1620 to hear King preach from Paul's Cross. Addressing James I directly, he emphasizes the decrepit state of the church, likening it to a diseased body that has 'many aches in hir joints, together with a lingering consumption, that hath long lien in her bowels.' Recalling the source of the illness, he claims that since the burning of the spire, the church 'hath remained veletudinary & infirme.' By endowing the church with the most human of characteristics—the capacity to fall ill—King creates an ontological connection between audience and subject. But rather than describing the dilapidated state of the church, he privileges the visual capacity of his auditory to see for themselves: 'there can bee no stronger eloquence, to affect the minde, then what floweth into the eye, from the fissures and maimnes, which every corner of the Church yeeldeth.' King appeals for his audience to acknowledge the construction of the building, stone by stone, while simultaneously reminding them that this history

has become an echo of the past gathered in the ruins. And so he appeals for the construction of a Cathedral that can stand proudly in the centre of the wealthiest city of the wealthiest country in the world, a country so advance that it reaches beyond the ocean to the Virginia Colony, full of riches. Through fabulously weaved arguments and stories, this sermon seemed to have convinced James, as indeed just the following year he appointed the classical architect Inigo Jones to restore the building.

ESTC S126770; USTC 3009143; STC 14982; Pollard 14982







Whipped, ears cut off, nose slit and face branded with SS

17. LEIGHTON, Alexander. *An Epitome or Briefe Discoverie, from the beginning to the ending, of the many and great troubles that Dr. Leighton suffered in his body, estate, and family, for the space of twelve years and upwards. Wherein is laid down the cause of those sufferings; namely that book called Sions plea against the prelacie, together with the warrantable call that he had to the work: and also, the hard and heavie passage of the prelates proceedings against him, in the high Commission, and Star-Chamber. And lastly, their invective speeches in the said Court of Star-Chamber; from the impeachment whereof, and the accusations charged upon him, he vindicates himself by a just defence.*

Published by Printed by I.D, 1646

£750

FIRST EDITION, title within border of printer's ornaments, without the initial and terminal blanks, last leaf reinforced at top with minor loss to the headline and of the page numeral, pp. [vi], [93], [1], 4to, uncut in modern russet calf backed boards. 'On 17 February 1630, as Leighton left church, he was arrested, 'clapt in irons', and thrown into 'a nasty doghole full of rats and mice' in Newgate (A. Leighton, 3). His house was searched: the pursuivants held a pistol to little Caleb's head to persuade Isobel to co-operate. Because of the prison conditions, Leighton became seriously ill: he claimed that 'all his hair and skin came off' (ibid., 89). His wife represented him at his trial for sedition in Star Chamber in June, although Leighton submitted an answer to the attorney-general's charges, adamantly refusing to reveal the names of the signatories to his petition. He was sentenced to pay £10,000, be degraded from holy orders, be pilloried and whipped at Westminster, have one of his ears cut off, one side of his nose slit, and his face branded with SS (for sower of sedition), to be then carried back to prison and after a few days to have the whole punishment repeated at Cheapside, and then to be imprisoned for life' (ODNB). Leighton was a native of Guildy, Monikie, Angus. His library survives, in Dunblane Cathedral Library. (ESTC R201091).



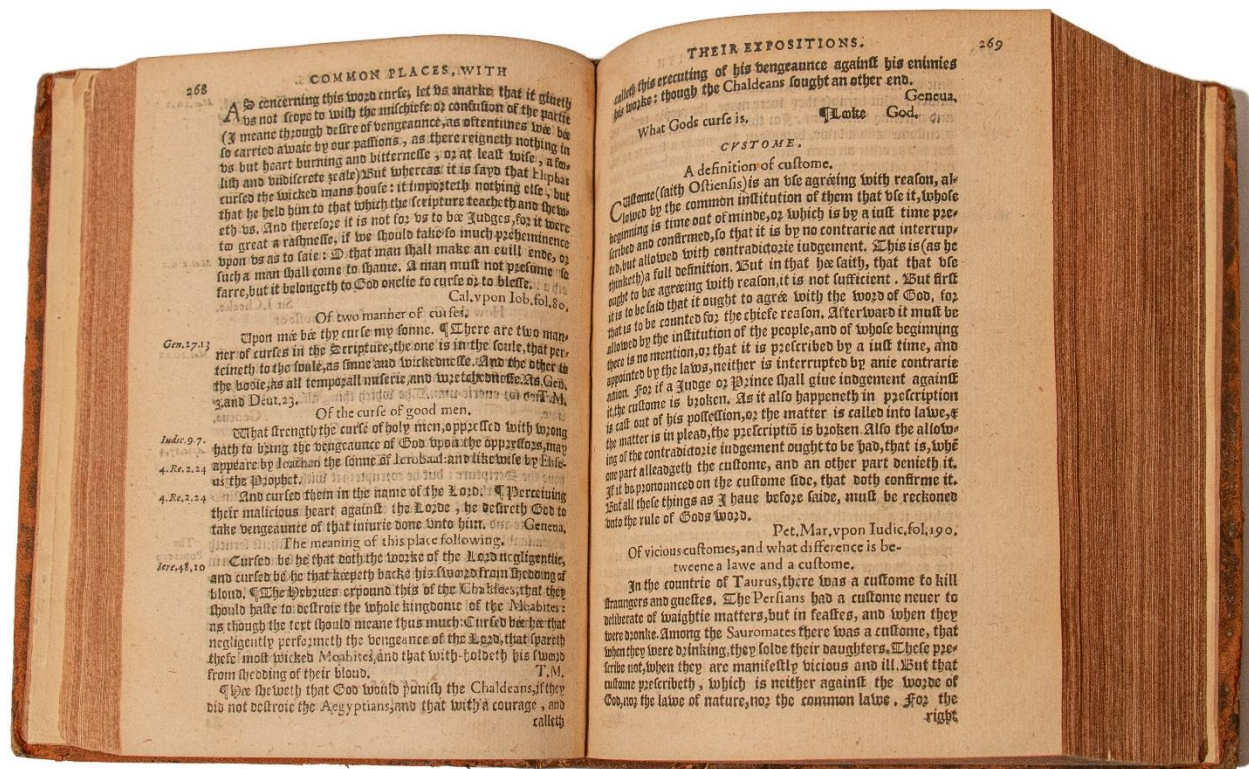
## From an Elizabethan composer of Church music

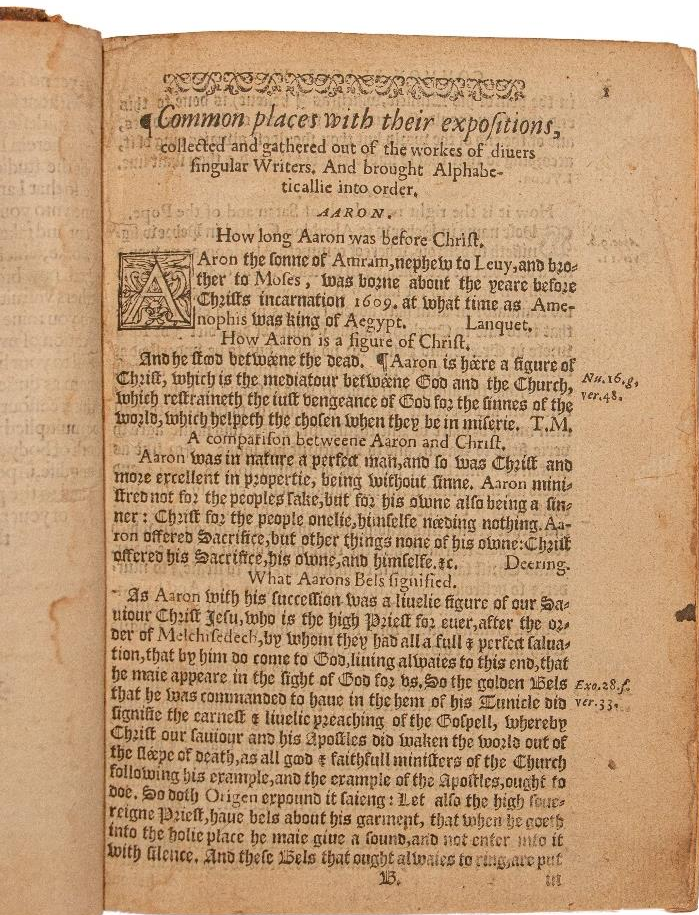
18. MARBECKE, John. *A Booke of Notes and Common places, with their expositions, collected and gathered out of the workes of diuers singular Writers, and brought Alphabetically in order.*

London: Thomas East, 1581

SOLD

First edition. Small quarto in eights, [6], 688, 699-1194, [36] pages; lacking first blank leaf. Full calf with decorative blind tooling along the boards' edges, with some wear at the corners and scratches to boards, rebounded to style, spine with title and author gilt. A good copy with marginal annotation to 2M7r; the title page cropped at the fore edge into border and remounted, with a repair to the top edge; table bound at rear, some damp staining, B2 torn at top corner with slight loss of text, single worm hole within text from 3G2, second hole from 4B3, third from 4B6, fourth from 4D1.





John Marbecke (c. 1510 - c. 1585) was a composer, theologian, and copyist, most well known for producing the first English Concordance of the Bible in 1550. An accomplished organist and musicologist, in the same year he published a *Booke of Common Praier Noted*, the first musical setting of Edward VI's Book of the Common Prayer. These contributions played an important part in the development of Anglican liturgical music, some of his musical settings are still sung today in churches, after a revival of Marbecke's work in the 19<sup>th</sup> century with the Oxford Movement.

However, his activities as a copyist, combined with a thirst for biblical knowledge, nearly brought him to the stake in 1543, as he was arrested and charged with heresy under the provisions of

the *Act of Six Articles*. Found guilty and sentenced to death, but able to obtain a royal reprieve and full pardon, Marbecke attempted to avoid controversy for the rest of his life as an organist. This, however, did not prevent him from publishing a substantial quantity of theological writings.

A later publication in Marbecke's body of work, this commonplace book presents a compilation of a predominantly religious nature with sources such as Sir John Cheeke, William Tyndale and Theodore Beza. In Marbecke's words, he compiled this work so that 'I [he] might, by the mercye of God in some measure perswade, if not wholly convert to the truth, I have rather employed my diligence in collecting these common places (sincerely expounded by the authors themselves) that in the reading and earnest study therof, there may some sparke of Gods true knowledge, kindle aright understanding in them'.

USTC 509381; ESTC S112020; Pollard 17299



## An Antidote to Foxe's 'Actes and Monuments'

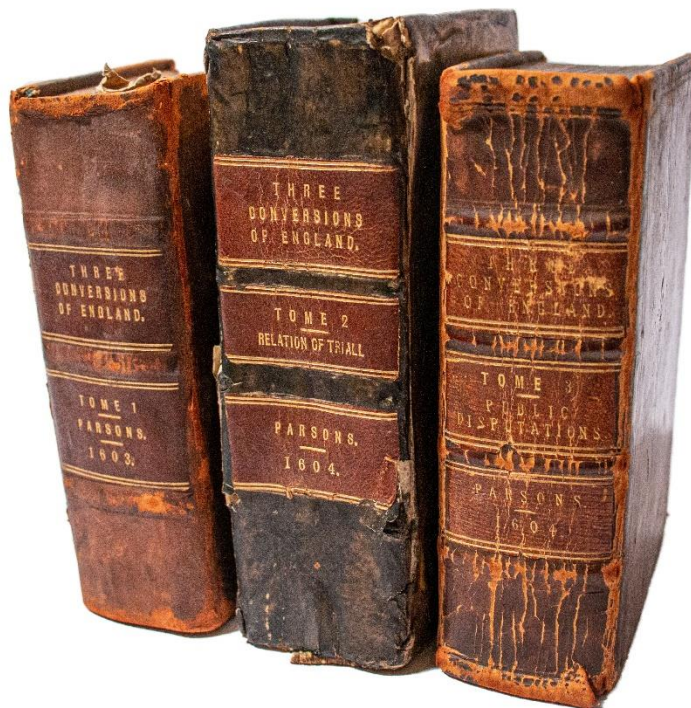
19. PARSONS, Robert. *A treatise of three conuersions of England from paganisme to Christian religion.*

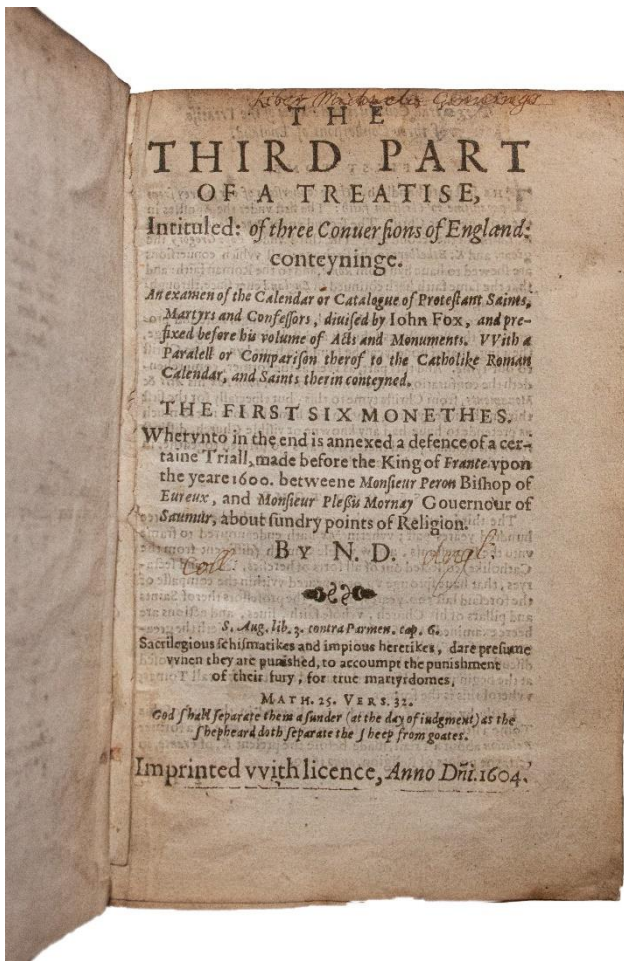
[Saint-Omer] : Imprinted [by François Bellet] with licence, anno. 1603 [-1604]

£1,200

3 volumes. (v.1: [72], 658, [32] p.; v.2: [144], 530, [14]; 237, [1] p.; v.3: [116], 465, [21]; 370, [2] p.)

3 volumes, vol. 1 with burn-hole to first 3ff. affecting a few letters of text, vol. 2 with some light damp-staining, heavy creasing and occasional fraying, occasional browning, the odd leaf trimmed at head (mostly to vol. 3) affecting headline, lacking blank leaves at end, non-uniformly bound (vol.1 later half calf, vol. 2 contemporary vellum, vol.3 contemporary calf, rubbing and some soiling, later endpapers, [STC 19416])



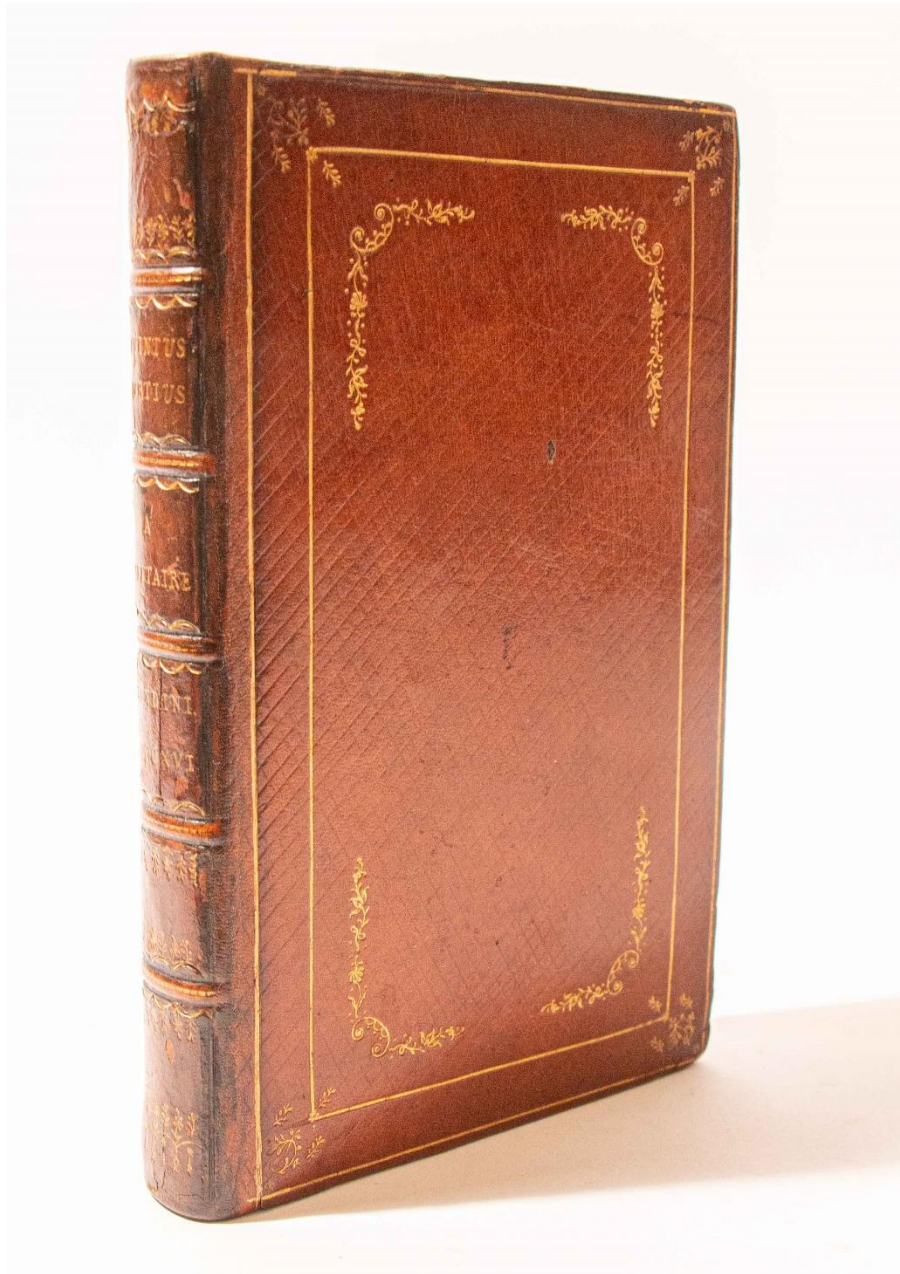


Vol. 2-3 each have title "The third part of a treatise, intituled: of three conuerfions of England" and imprint date 1604. Each begins with a calendar for half of the year, with Catholic saints on versos and Protestant martyrs (taken from "The book of martyrs" of John Foxe) on rectos, printed in red and black. Vol. 2 includes "A relation of the triall made before the King of France, vpon the yeare 1600 betweene the Bishop of Eureux, and the L. Plessis Mornay" by Parsons, a reissue of STC 19413. Vol. 3 includes "A reuiew of ten publike disputations" by Parsons, a reissue of STC 19414.

*Robert Parsons (later Parsons) became a Jesuit priest in Rome in 1575 and then returned to England with Edmund Campion on a mission to English Catholics in 1580. During his time in England Parsons spent his time in covert printing and pamphleteering which was discovered by authorities and the presses confiscated. Parsons then fled to France leaving England for good.*

*The popularity of Foxes' 'Actes and Monuments' was immense and affected the perception of Roman Catholicism for generations to come. The accuracy and integrity of Foxe's treatise was brought into question by Roman Catholic writers such as Nicholas Harpsfield and by Robert Parsons in this work. It is rarely found in all 3 volumes.*





20 · Payne, Roger

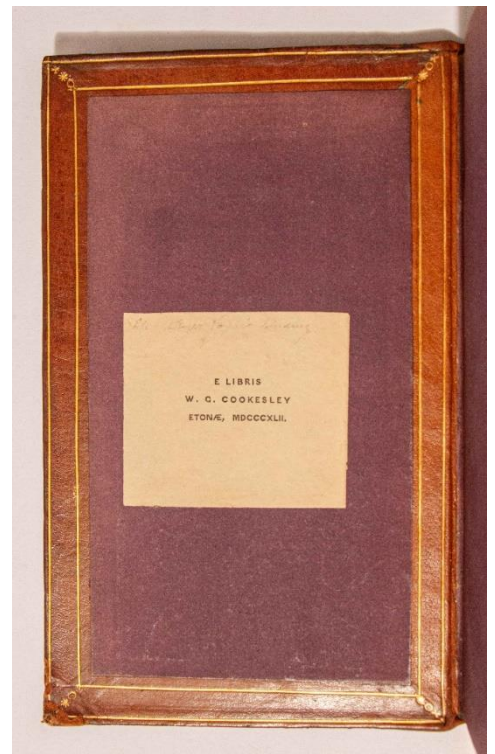
## A superb 18th century diced Russia leather binding by Roger Payne

20. PAYNE, Roger (binder); CURTIUS RUFUS, Quiintus. *Quinti Curtii Rufi De rebus gestis Alexandri Magni libri.*

London: Jacobi Tonson & Johannis Watts, 1716

£2,000

8vo; p.[18],272,[8] ; A superb example of 18th century diced Russia by Roger Payne, double gilt ruled, small tooled floral ornaments to each corner, in central panel a delicate frame-like gilt tooling with naturalist ornaments and dotting, excellently preserved with only small imperfections at the centre of panel, expertly rebacked with original spine overlaid, raised bands and six compartments, each gilt decorative border, three of which with gilt lettering, some wear and light cracking, those without lettering with charming flower ornaments, headband with green silk, edges of covers with remains of gilt, somewhat worn; in a protective clamshell case; inner covers double gilt ruled with tiny detail tooling at each corner, the typical purple pastedowns, exlibris label to front pastedown, of 'W.G. [William Gifford] Cookesley, Eton, 1842'. Titlepage in red and black, engraved frontispiece by Louis Du Guernier facing title page; clean and crisp leaves.



Roger Payne (1739-1797) was the foremost English bookbinder of the 18<sup>th</sup> century, designer of a completely new English style. Payne was born in 1739 at Windsor and became an assistant at an early age to the bookseller and publisher Joseph Pote, in Eton. He then moved on to an apprenticeship with the bookseller Thomas Osborn in Holborn, until he began learning with the most affluent bookseller in London, Thomas Payne. It was in 1768 that he ventured independently,



running his business for twenty years in Leicester Square. An outstanding craftsman, his style of finishing displayed not only a high level of skill and taste. He frequently used elaborately designed doublures, made his endpapers with leather joints, cut his own brass stamps and other finishing tools, building up beautiful designs with a assortment of small ornaments. The gilt corner piece decorations of the present covers were produced through an entirely new method invented by Payne, using rectangular stamps, which was adopted by many of his successors. "Payne was in no sense a literary man, but he was born artist and designer; he worked as guided by the light of nature, [...] has left very little material behind him to represent his genius. He did most of his work himself and never had a large establishment." But this did not diminish the quality of the output from his workshop, in fact, it enabled the precision and attention to detail to be focused on a small number of bindings, elevating their sumptuousness and rarity.

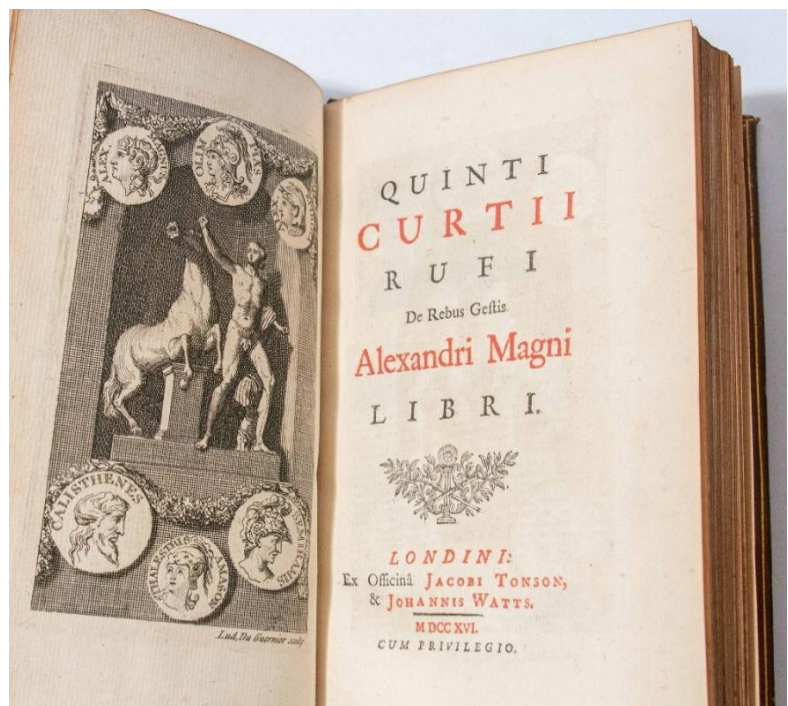
The book here magnificently bound, *De rebus gestis*, is the biography of Alexander the Great and history of his campaigns in Asia as per the account of the generally unknown Roman historian Quintus Curtius Rufus. This particular volume was edited by Michael Maittaire (1668-1747), a French expat, classical scholar, and tutor to Lord Philip Stanhope.

Provenance:

Exlibris from 1842 of William Gifford Cookesley (1802–1880), a priest and classical scholar, assistant master at Eton between 1829 and 1854.

With Maggs' original invoice dated 11, August, 1988 for £430.30

ESTC T144572; Stephen Gertz, *A Royal (Roger Payne) in the Binding*, 2011; Cyril Davenport, *Roger Payne, An English bookbinder of the eighteenth century*, 1929.





21 · Petrarca





## An intricate Lyon Strapwork Binding of the 16<sup>th</sup> century.

**21. 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

£5,000

12mo, 123x78mm, 576 pp. [32]; in a 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; Rouillé's device on title page, poems in italic type, commentary and life in roman type. The most complete of Rouillé's editions, according to Graesse, 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.

A collection of Petrarca's poetry 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 elegante 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. Lyonese 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.

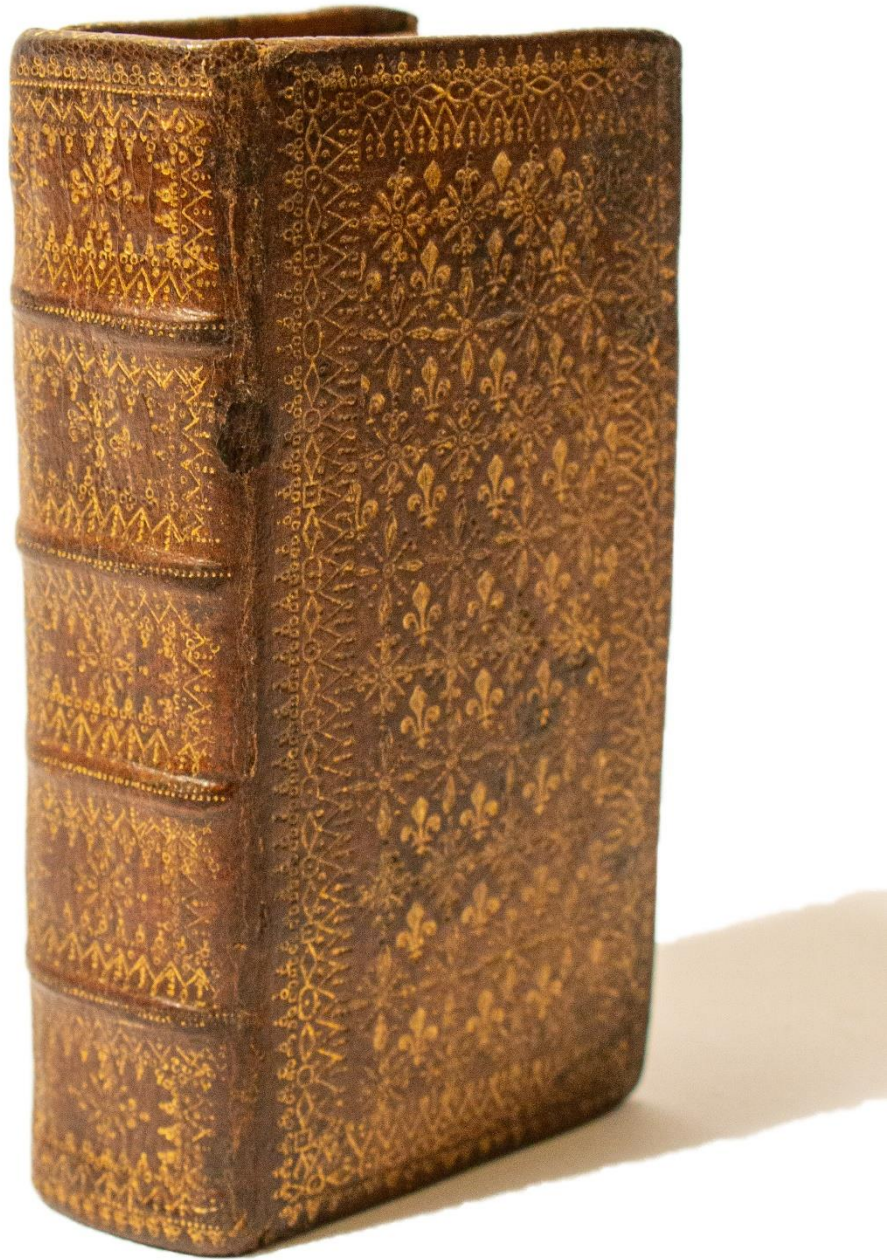
An excellent exemplar of Guillaume Rouillé's body of work, who was one of the most prominent humanist bookseller-printers in 16th-century Lyon, owning a paper mill in addition to his publishing house, for which he held a branch in Paris as well. His press in Lyon produced predominantly humanist works, 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.

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

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







22 · Plautus

22. **PLAUTUS.** *Comoediae superst. XX. Ad doctissimorum virorum 50ditions repraesentatae.*

Amsterdam: Johannes Janssonius, 1630

£800

16mo, p.692; A very good copy in stunning contemporary olive morocco, covers bordered in intricate dentelle achieved with tiny gilt tooling, inner dentelle in geometric lozenge shape and ribbon-like pattern, dotted throughout; inner panels with gilt semée decoration all over, tooled with alternate fleurons and geometrical flower pattern; all edges gilt, raised bands, 5 compartments each bordered in similar gilt pattern, including a geometric gilt flower at centre; hinges with very light wear, some small darker stains on boards, very well preserved binding with dazzling gilt decoration. Engraved allegorical frontispiece with owner's signature to bottom edge 'Duquesne'; large woodcut printer's device at rear, crisp pages only slightly browned and stained.

A compilation of Plautus' comedies, containing *Amphitruo, Asinaria, Aulularia, Bacchides, Captivi, Casina, Cistellaria, Curculio, Epidicus, Menaechmi, Mercator, Miles Gloriosus, Mostellaria, Pseudolus, Poenulus, Persa, Rudens, Stichus, Trinummus,* and *Truculentus.* Titus Maccius Plautus

(c.254-184 BC) was a Roman dramatist of the third century BC, who left a large body of circa 50 plays. 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



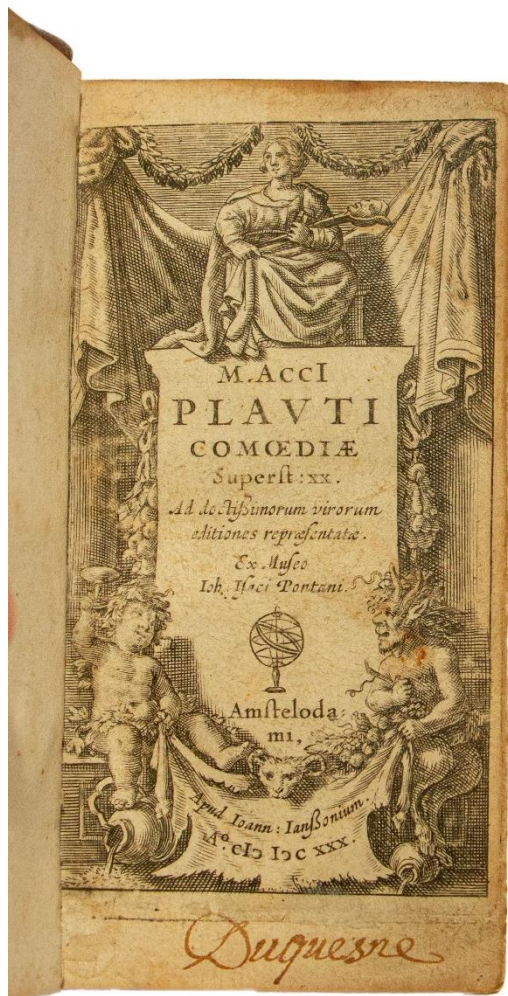


the Renaissance in Italy and other European countries, interest in Plautine comedies was revived, and the plays were staged, translated, and imitated in vernacular compositions.

Provenance:

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.

USTC 1018270; Schweiger II, 765.

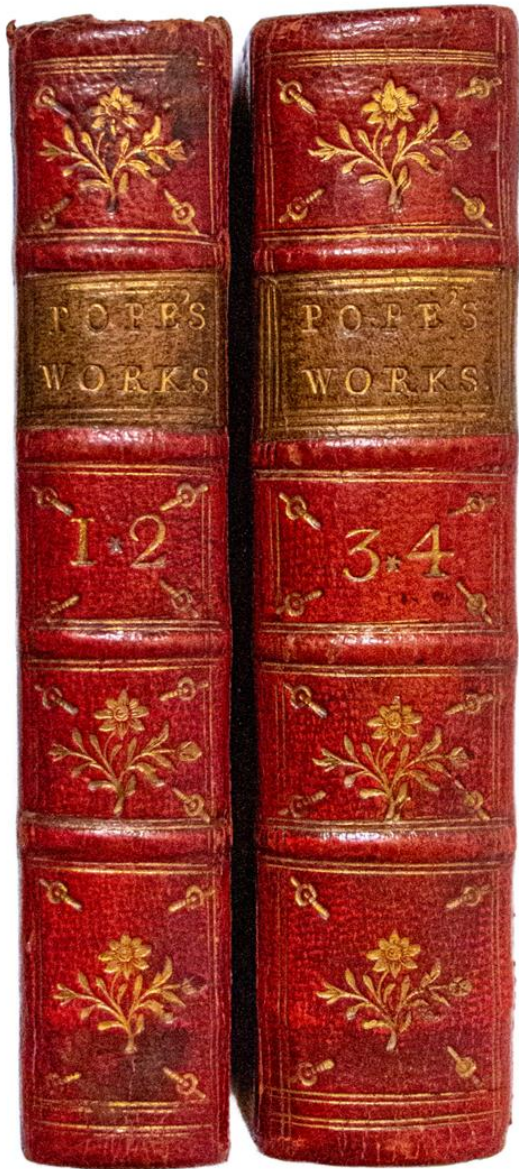


## A gorgeous set of Foulis' 'Pope' in original C18th red goatskin

### 23. POPE, Alexander. *The Poetical Works*.

Glasgow: printed by Robert and Andrew Foulis, Printers to the University, 1773.

£1,000



"Four volumes bound in two. 12mo. [128 x 75 x 56 mm]. xii, 162, [2] pp; [4]ff, 176pp; [2]ff, 242, [2]blank pp; [2]ff, lvi, [iii], 60-197, [3]blank pp. Bound in contemporary red goatskin, plain sides, the spines divided into five panels with gilt compartments, lettered in the second on a green goatskin label, numbered in the third with a small dart tool in the corners, the others with a flower at the centre and darts in the corners, the edges of the boards tooled with a gilt roll, plain endleaves, light yellow edges. (Upper headcap of first volume slightly chipped, small dark patches at head and foot of the same spine, tips of corners exposed).

Gaskell, Bibliography of the Foulis Press, 560.

Vol.1 contains the Juvenile Poems, vol.2 Translations, Imitations, Epistles, Epitaphs etc, vol.3. Moral Essays, Satires &c. and vol.4 The Dunciad in Four Books.



With the advertisement leaf at the end of vol.1, and the blanks. This is the issue without the dagger symbols in the signature marks (though there is a press figure on l1 in vol.3). A little light spotting or browning but a very good copy in a handsome pair of bindings which are probably Scottish. 19th century ink signatures of Dutailis and the author Charles Edmond Petit."











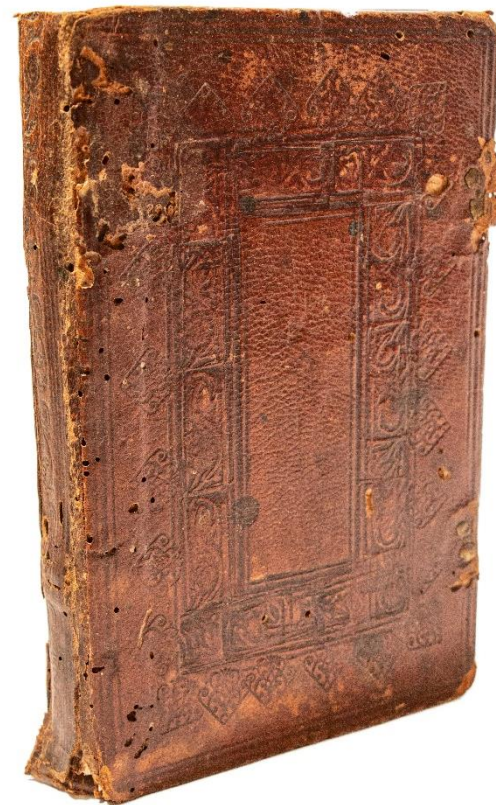
An extremely rare post-incunable used as a manuscript notebook for sermon notes on the 7 Deadly Sins

24. Pseudo-Bonaventure [attr.]. *Pomum Crucis S. Bonaventurae*

Venetii [Venice]: P[er] Simone[m] de Lue[re], 1508

£1,100

8vo; 162x108 mm [76] leaves including final blank; Contemporary calf, double blind tooled, with additional blind-tooled framing decoration with naturalist elements and geometric stamping at centre of panel, some of the stamped decoration overlapping each other in a crude manner; smooth spine with similar blind-tooled ornaments, lacking clasps, but some remnants extant; small worming dotted throughout cover, heavier trails to top left corner close to the spine, wear particularly strong around the hinges, head and tail of spine as well as corners fraying, some rubbing and staining on panel. No pastedowns, leather turn-in with ink ownership inscriptions, some ink library manuscript marking to boards, title printed in red roman capitals and the letters



arranged in the shape of a cross, surrounded by extensive manuscript annotations in brown ink in an early hand, which continue in the rear endpapers; double column 38 lines, small gothic type, two small woodcut initials; first choir starting to loosen but the binding still secure, occasional trivial smudging and faint damp stains, but the vast majority of the content surprisingly clean and bright.

The intriguing and almost feverish manuscript writings by an unknown owner have great appeal and appear to be sermon notes written on the 7 Deadly Sins. Written in Latin, the annotations seem to mainly deal with the nature and kinds of sinful behaviour, they would welcome an in-depth study, particularly in relation to the printed work accompanying them.

Erroneously attributed to the Franciscan bishop Bonaventure (1221-1274), this extraordinarily rare and understudied text is a commentary on Matthew chapters 26 & 27, in which the Apostle relates the Betrayal of Jesus, the Last Supper, and the Passion.

The Venetian printer Simone de Luere was active around the turn of the century, between 1489-1520 and often worked for Andrea Torresano and Bernardinus de Choris, de Cremona.

According to Worldcat, currently only three copies outside of Italian libraries (2 in US and 1 in UK)

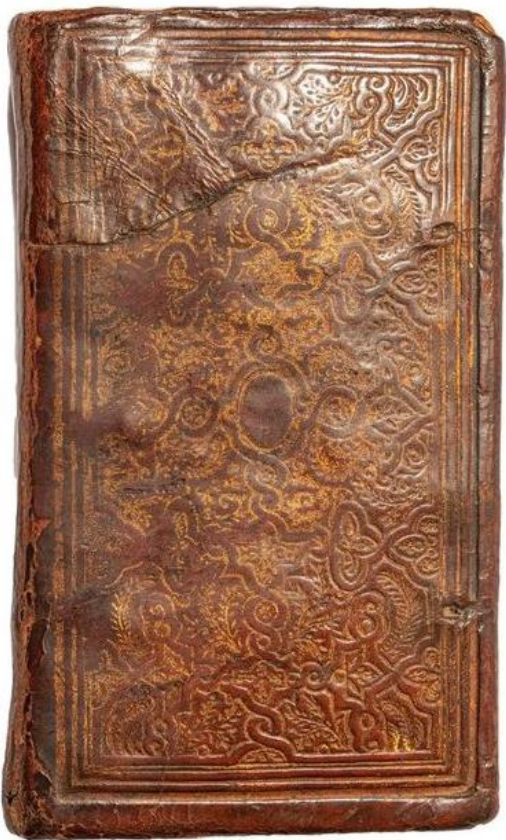
STC Italian p.103; EDIT 16 CNCW 3180; USTC 800135; not in Adams.





25.ROGERS, Thomas. *A pretious booke of heavenlie meditations; called, A priuate talke of the soule with God: which, who so zealous lie will vse and pervse, shall feele in his minde an vnspeakeable sweetenes of the euerlasting happines: written ... by that reuerend, and religious Father S.Augustine; and not translated onelie, but purified also, and with most ample, and necessarie sentences of holie Scripture adorned, by Thomas Rogers.*

£1,800



[22], 205, [21], 213, [37], 56 [i.e. 92], [8] p. ; 12°. A lovely early C17th English binding with heavy gilt tooling to front and rear boards. The boards are rubbed and worn, but with an attractive patina. This binding is very similar to the binding in the British Library shelfmark c186bb3. Vestiges of early clasps. An early repair across the front board. Only 3 UK copies and 3 US.

*A Precious Book of Heavenly Meditations* is a collection of Christian meditations that were intended to provide guidance and inspiration to readers in their spiritual lives. The book includes a series of prayers, scriptural passages, and reflections on religious themes such as sin, repentance, and salvation.

The meditations in the book are written in a devotional style and often focus on the believer's personal relationship with God. They also emphasize the importance of daily prayer, reading the Bible, and striving to live a life that is pleasing to God. The language used in the book is typical of the Elizabethan era, with its poetic and ornate style. The book's popularity continued well into the 17th century, and it was reprinted several times.

Thomas Rogers was an English Puritan preacher and writer who lived during the Elizabethan era. He was born in 1553 in Wethersfield, Essex, England and died in 1616 in Wethersfield.

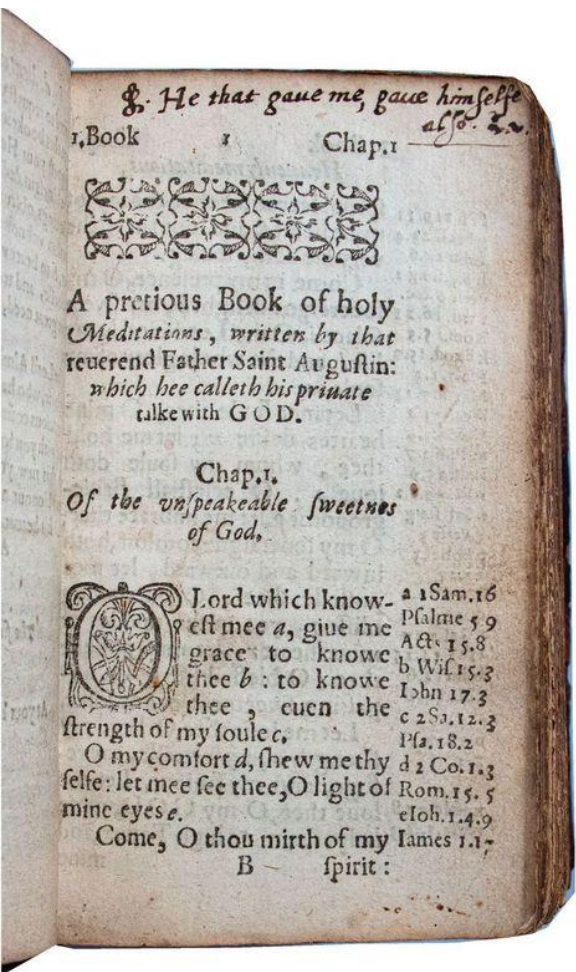
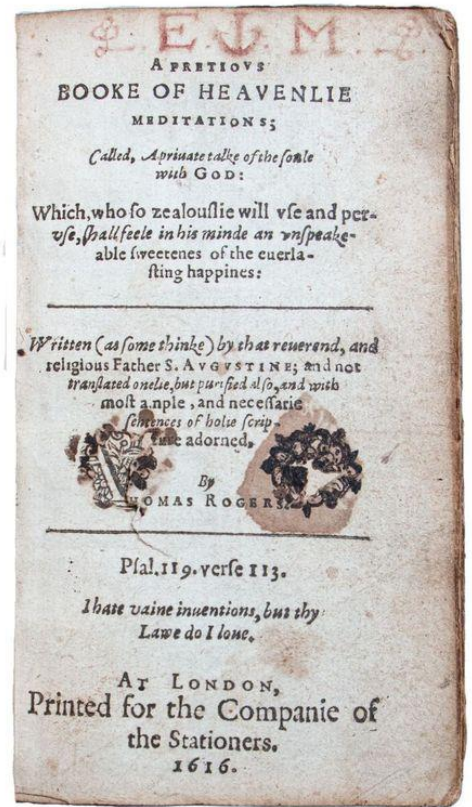
Rogers studied at Cambridge University and became a preacher in the Church of England. However, he eventually became disillusioned with the church's practices and teachings, and he became a prominent advocate of Puritanism, a movement within the Church of England that emphasized the need for greater religious purity and adherence to biblical teachings.

Rogers is best known for his writings, which include sermons, treatises, and devotional literature. His most famous work is "The Seven Treatises of the Lord's Prayer," which was published in 1657. This book contains a series of meditations on the Lord's Prayer and is still widely read by Christians today.

In addition to his writing, Rogers was also known for his preaching. He was a powerful and effective speaker, and his sermons were said to be both eloquent and deeply moving. However, his Puritan beliefs often brought him into conflict with the authorities, and he was frequently criticized for his outspoken views. Despite these challenges, Rogers continued to preach and write throughout his life. He is remembered today as an important figure in the Puritan movement and as a significant voice in the religious debates of the Elizabethan era.

Copies: Brit. Isles: British Library; Metropolitan Cathedral of St. George; Southwark Cathedral.

Copies-N. America: Columbia University; Folger Shakespeare; Newberry.











## A Dazzling Arabesque Binding

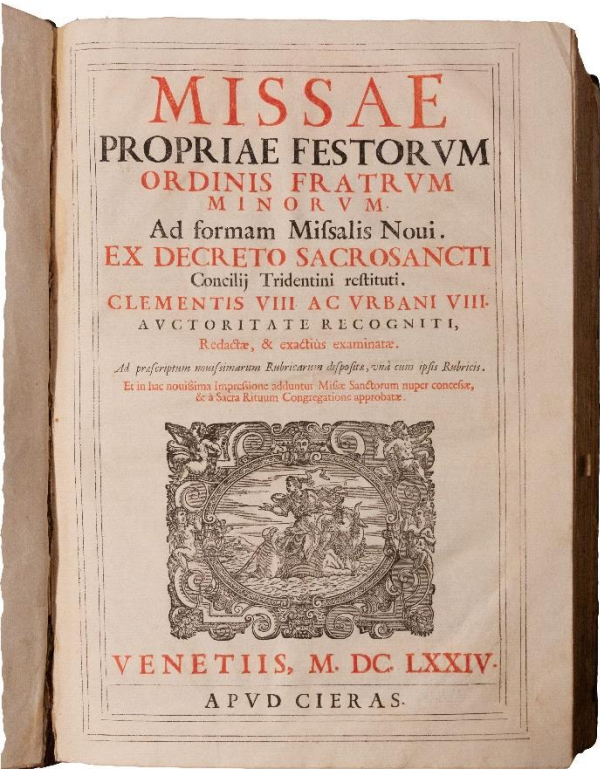
26. **ROMAN MISSAL.** *Missae propriae Festorum Ordinis Fratrum Minorum ad formam Missalis Novi ex decreto Sacrosancti Concilii Tridentini restituti Clementis VIII ac Urbani VIII auctoritate recogniti*

Venice: Apud Cieras, 1674

£4,000

Richly gilt tooled contemporary binding in arabesque style, tan morocco over wooden planks (365 x 258 mm), double gilt rule fillet border with fleurs-de-lis and dentelle, painted black between lines, each corner with gilt floral and dotting enclosed in geometric compartments, three roundels

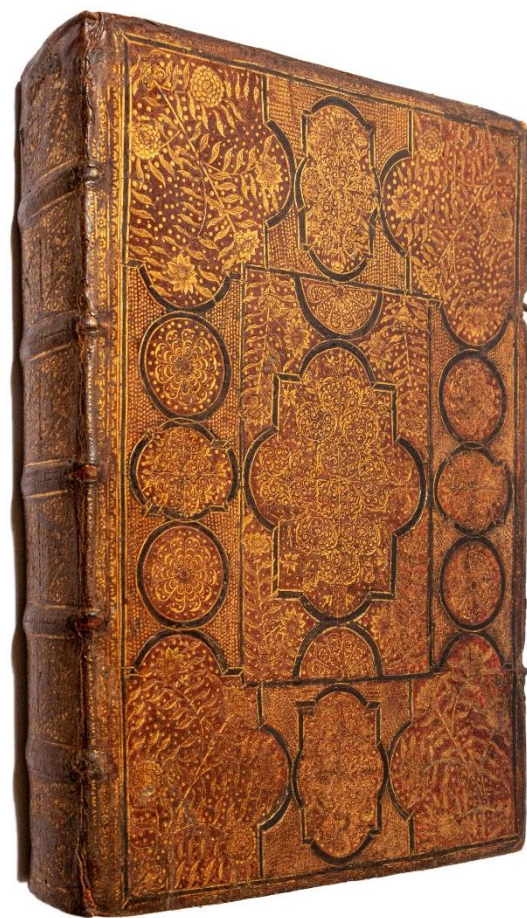




to each side filled with gilt rosettes, each compartment gilt ruled and contrasting interlinear black paint, elaborate gilt fleurons, arabesque, floral ornaments and dotting enclosed in compartments at top and bottom in same style, negative space in star-shaped pointillé, central geometric compartment surrounded by phytomorphic elements, fan design and dotting, containing highly intricate and symmetrical arabesques and volutes. Spine with 5 raised bands, each compartment gilt ruled and decorated. Edges and hinges somewhat worn, gilt slightly rubbed, especially the back board and spine, signs of restoration at head of spine.

A superbly bound Catholic Missal, this volume's 17<sup>th</sup> century Venetian binding is a good example of the best bindings of

the period, extremely finely and delicately worked for its size, densely tooled in gilt to an intricate all over design. "It was in Italy that, as far as Europe is concerned, artistic tooled binding had its rise, and it was the introduction of Arabian art by means of Venetian commerce that gave the initiative. The ornamentation of early Italian binding is largely derived from that of Persian and Arabian MSS. One style, particularly known as " Venetian," was obtained directly from the East, and is most familiar to us now on the outside of Persian books. The board was coated with a sort of paper composition, the centre and corners then cut or stamped out in panels, and the whole, both of the recessed tablets and the upper ground, covered with a thinly-pared leather.



This was next coated with a coloured lacquer, and finally decorated and painted with arabesques in gold.” (Prideaux, p.28) Distinctively of the 17<sup>th</sup> century is as the French pointillé technique introduced in the early 17<sup>th</sup> century and adapted by Italian binders, as well as the development of arabesque designs influenced by Islamic bindings which became popular motifs in Italian binding. This sparkling arabesque exemplar is a beautiful exemplar of the intricate convergence of styles and techniques in Venetian bookbinding of the 17<sup>th</sup> century.

The missal bound here is printed in black and red, and includes decorated engraved initials, as well as musical notation arranged on tetragrams consisting of four red lines. It also includes a full-page engraving of Christ in the cross. Printed by the publishing house of Bonifacio Ciera, an active Venetian printer until 1605, was succeeded by his son Pietro and nephew Bonifacio, who continued their activity throughout the seventeenth century, producing above all liturgical books. The title page bears their printer’s device: a woman sitting on a bull crossing the sea, as Europa.





## A scarce Chapbook printed by a woman and beautifully illustrated

27.[SETTLE, Elkanah] *The New History of the Trojan Wars and Troy's Destruction [...] To which is added, The Siege of Troy, a tragi-comedy.*

London: Printed for Sarah Bates and James Hodges, 1735

£1,500

12mo. 144, 24 p.; Contemporary sheep, double blind ruled, small loss at head and foot of spine, joints split at foot. A full-page woodcut frontispiece of Hercules' Labours, an additional 3 attractive and very clear woodcut illustrations at the start of various chapters, representing Hector and Ajax, Aeneas leading the survivors of the Trojan Wars, and the victorious Greeks on the battlefield. Marginal traces of binding glue to first and last two leaves, 2 parts in 1, separate titles, pp. 144 (bookseller's advertisement on A1 recto); A very good, fresh, clean copy of this scarce, beautifully illustrated chapbook on the popular history of the Trojan Wars.



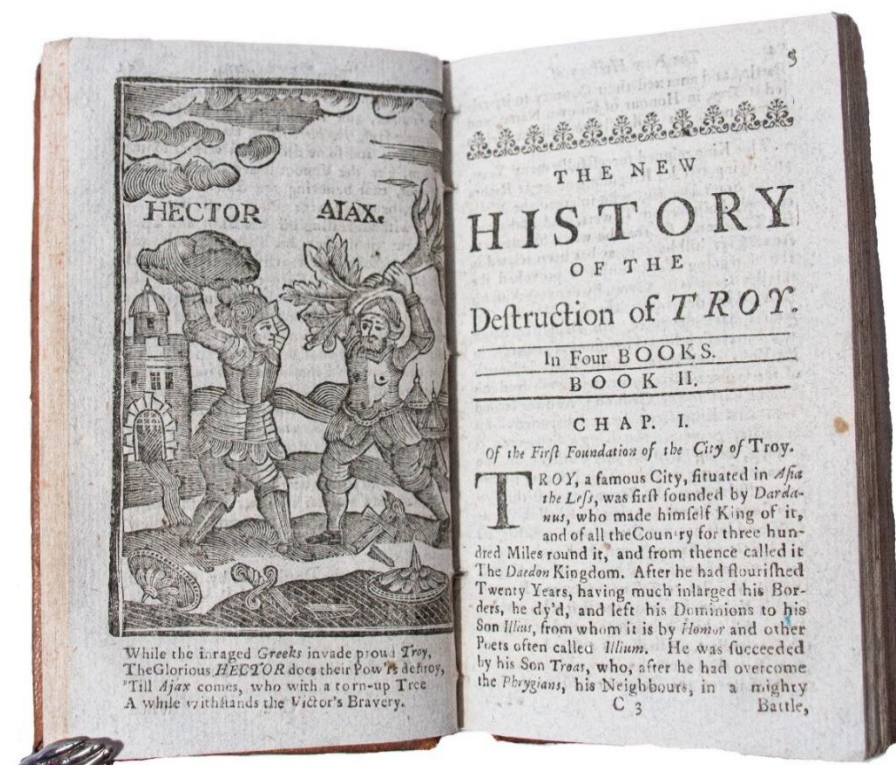
In four books. Containing, I. An Account of the Birth, Life, Death, and Glorious Actions of the Mighty Hercules of Greece. II. The Renowned and Valiant Deeds of the most famous Hector of Troy. III. The Rape of Fair Helen of Greece; together with the last Destruction of Troy, by the Stratagem of the Wooden Horse. IV. The Arrival of Brute in Britain, and how he conquered Albion and his Giants, and built Troynovant, now London. To which is added, The Siege of Troy, a tragicomedy, as it has been often acted with great Applause.

Printed as cheap chapbook and intended to be sold to the lower-class masses, this anonymous publication stands out with its high-quality and dynamic woodcut illustrations that accompany the entertaining and fast-paced narratives of Hercules, The Judgement of Paris and Helen's

kidnapping, as well as the ensuing events in the War of Troy, with its siege and Trojan Horse, ending with the arrival of the Trojan Brutus in Albion. These short stories are based on the influential work of Geoffrey of Monmouth, book one of *Historia regum Britanniae* (c.1136), a work that was deemed as an historical source up to the early modern period, promoting the idea that Celtic Britons were descended from Trojans through Brutus of Troy.

The second work included in this volume, 'The siege of Troy' is an adaptation of Elkanah Settle's (1648-1724) *The virgin prophetess or, The Fate of Troy*, having a separate titlepage, pagination and register. The play, staged in 1701 was set during the siege of Troy, and centred on the figure of the prophetess Cassandra, it included a series of spectacular scenes involving Troy in flames and Helen leaping into the fire from the top of a turret.

Printed for the bookseller Sara Bates, this work was one of many chapbooks, broadsides and popular literature sold at Sun and Bible, a business very likely inherited from her husband Charles Bates. Sara is known to have collaborated with other booksellers including Hannah Tracy, A. Bettesworth, and S. Birt. All copies of this publication are scarce, with only four copies recorded in the US (Emory, Folger, NYU, Newberry), and three in the UK (Oxford, V&A, and BL) (ESTC T66387).



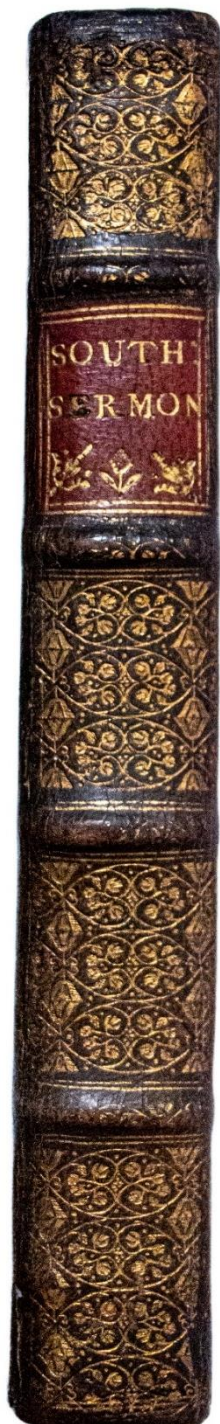


*A superb Restoration binding in unrestored state.*

28. SOUTH, Robert. *Sermons Preached upon Several Occasions. By Robert South, D.D. and Chaplain to his Royal Highness the Duke of York.*

Oxford: by H. Hall for Ric. Davis and Will. Nott, 1679

£850



First Collected Edition. 8vo. [189 x 113 x 30 mm]. [11]ff, 300pp. Bound in contemporary black goatskin, the covers with a gilt double fillet border and a large flower tool in the corners. The spine divided into five panels, lettered in the second on a red goatskin label, the others gilt tooled with a repeated floral pallet, the edges of the boards tooled with a gilt roll, marbled endleaves, gilt edges. (A little insect activity on the covers, slightly rubbed). Wing S.4743.

The subtitles are dated 1678. Contemporary manuscript correction on p.137 and a few neat pencil marks in the margins. A very good copy.

Ink signature of Wm. Sandys at the head of the title, ink price "2 vols 3/6" (presumably sold with another volume by South) and pencil signature of "Wm Emmett" dated 1748/9 on the front flyleaf.

## A rare Reutlingen incunable 1481 edition in original boards and with 3pp sermon notes on 1 Samuel 2:35

### 29. [STOR, Nicolaus] *Expositio officii missae sacrique canonis*

[Reutlingen: Johann Otmar, ca. 1481. ('Before May 1, 1485', according to the Gesamtkatalog der Wiegendrucke)]

£4,000

An exceedingly rare incunable edition of this detailed exposition on the holy sacrament of the Mass - the central liturgical rite of the Roman Catholic Church, discussing its structure and its theological, moral and mystical meaning, with a particular emphasis on the Canon of Mass.

The 2nd edition of the work, first printed in Strassburg by Heinrich Eggestein or Georg Reyser, about 1473-75. Of the rare edition offered here only 25 other copies are known worldwide in public libraries according to ISTC. Another issue of this edition was printed with a colophon dated 1 Sept. 1483, but otherwise virtually identical to ours; that other issue is less scarce than this one, with over 50 copies recorded worldwide.

This treatise on Mass, written circa 1412 and extant in several manuscripts, was published anonymously. It is attributed, with a great degree of certainty, to the Leipzig theologian Nicolaus Stör (see e.g. the Gesamtkatalog der Wiegendrucke), although some catalogues ascribe it to Vincent Gruner (see e.g. Hain). However, Gruner's work with a similar title is, in fact, an abridged version of the Stör's treatise offered here.

Nikolaus Stör was born in Silesian town of Schweidnitz then belonging to the Kingdom of Bohemia (now Świdnica in south-western Poland). In 1387 he moved to Prague, where he obtained Baccalaureate in Arts in 1390, and in January 1393 became a Magister, and began lecturing in February of same year. He chose to study under supervision of Johannes von Münsterberg, who later became his colleague at Leipzig.





In 1399 Stör served as the Dean of the Faculty of Arts in Prague and in 1402 became the chancellor of the university. Stör was active in the polemic against Jan Hus (as we learn from Hus's own writings) being one of the professors, who advocated equal rights of the three minority peoples - Polish, Bavarian and Saxon – against the Czech majoritarian domination. The decree of King Wenceslaus IV of Bohemia to give three seats on the University Council to ethnic Czechs (with only one seats representing all the other ethnicities) compelled many non-Czech students and professors to leave the University. Among them was magister Nikolaus Stör, who moved to the recently founded University of Leipzig (which was founded on 2 December 1409 by Frederick I, Elector of Saxony).

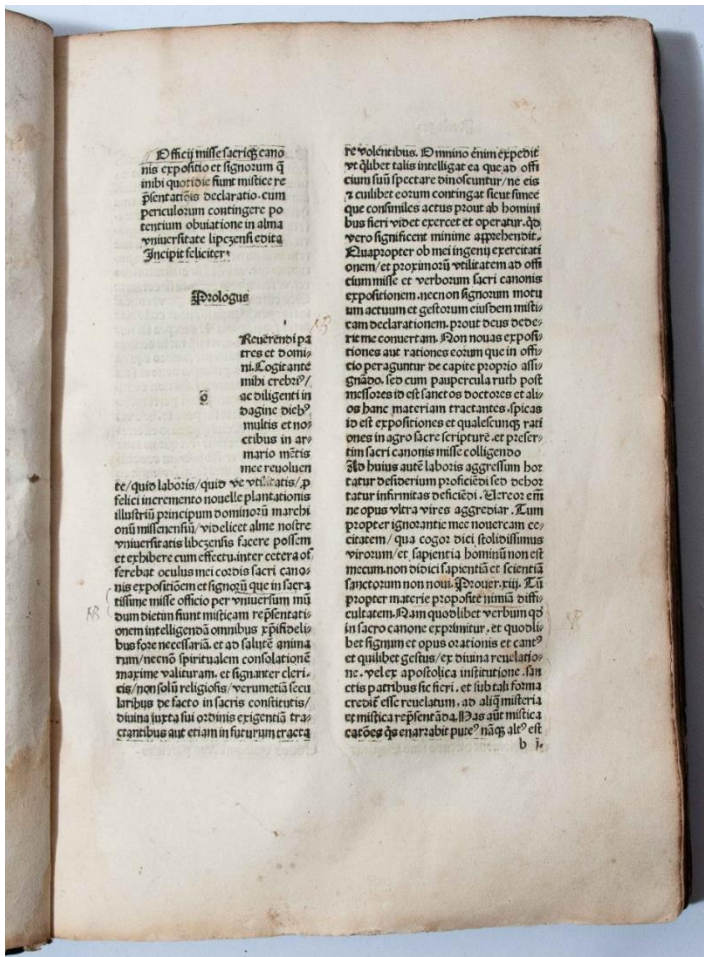
In his *Expositio officii missae*, which Stör dedicated to Leipzig University and its patron Saints - St. Laurentius and John the Baptist - he undertook the study of theological, liturgical and mystical meaning of various aspects of Catholic Mass: in particular, the canon, signa, motus, gesta, etc. In his presentation and argumentation Stör extensively uses medieval, as well as biblical and patristic, sources, and explains the material in a clear and accessible way, which made the treatise a popular manual for priests.

The work is divided into three books:

I. *De quibusdam precedentibus et disponentibus ad dominici corporis Christi dignam tractacionem et sumpcionem* ["On certain conditions and provisions for the worthy treatment and reception of the body of Christ"].

II. *De perficientibus hoc sacramentum dignissime* ["On those who are most worthy to perform this Sacrament"].

III. *De periculis in hoc contingentibus* ["Of the possible dangers in this process"].



Book I is particularly interesting. It comprises five chapters: the 1st deals with the study of the Holy Scriptures and gives the reader some practical examples facilitating its study. The 2nd discusses the Mystery of the Eucharist. The 3rd treats “of the minister who performs this Sacrament of the Mass, and of certain things pertaining to him”, elaborating on the necessary moral and spiritual qualities of the officiating priest. The 4th and 5th Chapters explain the structure of the mass, its various forms and attributes.

Thus, Stör's *Expositio* offers a comprehensive guidebook to the Sacrament of Mass for the clergy, from both the moral-theological as well as the ceremonial standpoint.



This rare incunabulum was printed in Reutlingen, a city in Baden-Württemberg, Southern Germany. "Only two printers worked at Reutlingen in the 15th century, Michael Greyff [...] and Johann Otmar. [...] Both were at work in or before 1479, but Mr. Proctor gave the precedence to Michael Greyff. If all the books inferentially attributed to Greyff were printed by him, he produced between sixty and seventy, against some fifty assigned to Otmar. Both were Latin printers, Otmar publishing mainly theology, while Greyff after beginning with theology turned mainly to educational handbooks [...]. Otmar continued printing at Reutlingen until 1495, and is found starting again at Tübingen three years later." (Hawkins/Pollard, *Catalogue of Books Mostly from the Presses of the First Printers*, p.76). Otmar is distinguished as the printer of the First Edition of the *De lamiis et phitonicis mulieribus* [Reutlingen: Johann Otmar, not before 10 January 1489], the first illustrated book on witchcraft.



Physical description:

126 leaves, signatures: b10 c-p8 q-r6. Complete, including final blank r6. (As in all known copies, the signature series begins with 'b', with leaves b2-5 missigned b1-4 respectively.) Chancery Folio, textblock measuring 28.5 cm x 19.5 cm. Text printed in gothic letter, Type: 3:93(90)G; in double columns, 42 lines per column plus headline. 3- to 10-line capital spaces with printed guide-letters.

Very good condition. Bound in late 15th-century dark-brown morocco over wooden boards, boards worn, with several wormholes, blind-tooled decorations now mostly effaced but still somewhat visible on rear cover; rebacked to style in modern leather, spine with raised bands, paper label to top compartment printed in gothic letter. Original clasps gone but retaining one brass 'catchplate' on front cover and a pair of metal attachments at rear board's fore-edge, which

appear to be made of two halves of a medieval copper coin. Remains of offset imprint to the boards, from the removed pastedown 14th-century vellum manuscript.

b1r is a title-page (with a single line of text, verso blank); Prologue on b2r- 3r text. Leaf r5r,v at the end contains a Tabula (i.e. table of contents).

Additional two original fly-leaves in front containing three full pages of manuscript in 15th-century cursive hand chipped at bottom edge with minor loss. Internally with some occasional soiling, mostly marginal. Some pages with manuscript marginalia in late 15th-century monastic hand. Last two quires and several other leaves with some water-staining, mostly marginal. Occasional light browning. A few minor marginal paper-flaws (not affecting text). Two final quires (q-r) with several small wormholes (not affecting legibility). In all, an attractive, genuine, wide-margined, complete example of this rare incunable edition, with lots of character, including an intriguing late 15th-century 3-page manuscript (contents have not been researched).

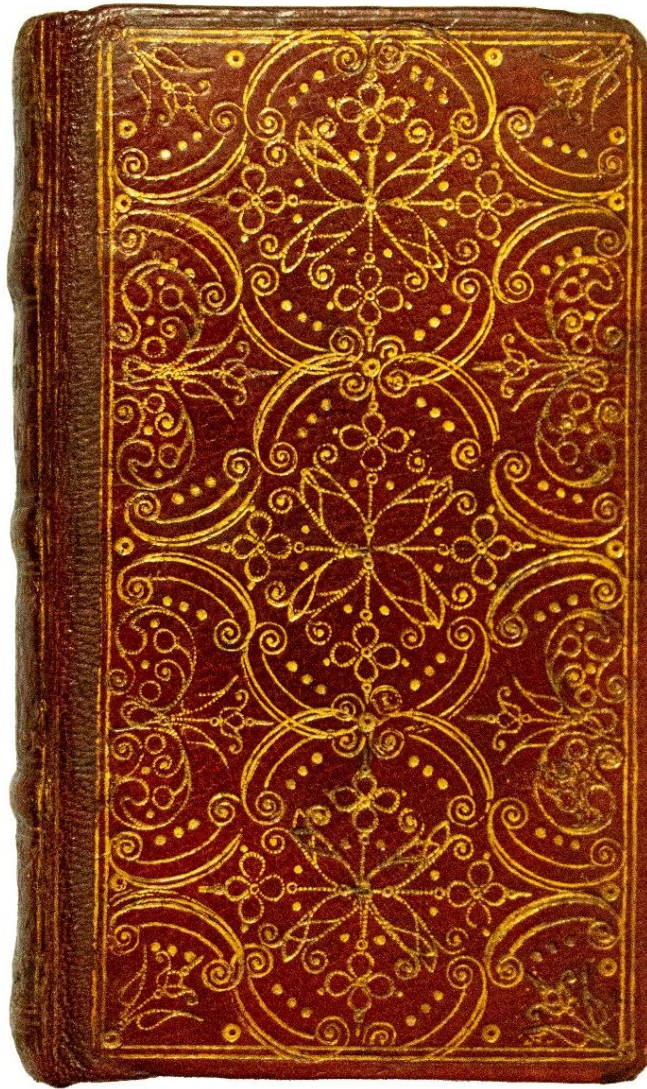
#### Provenance:

With an ownership inscription (on the title-page) of the Benedictine Abbey of Engelberg (in Engelberg, Canton of Obwalden, Switzerland). Founded in 1120 by Count Conrad of Seldenburen, the abbey is dedicated to Our Lady of the Angels, and occupies a commanding position at the head of the Nidwalden Valley. William Wordsworth wrote a poem about the abbey entitled "Engelberg, The Hill of Angels". The abbey's impressive library's collection of manuscripts, incunabula, and early printed books has continually grown since its founding and now holds about 135,000 volumes in total.

#### Bibliographical references:

Goff E-167; Hain 6809; GW M44061; Polain(B) 4395; IDL 2118; Walsh 968; ISTC ie00167000.





A beautiful English binding by Queen's Binder 'C'

30. TERENCE. *Pub. Terentii Comoediae Sex*

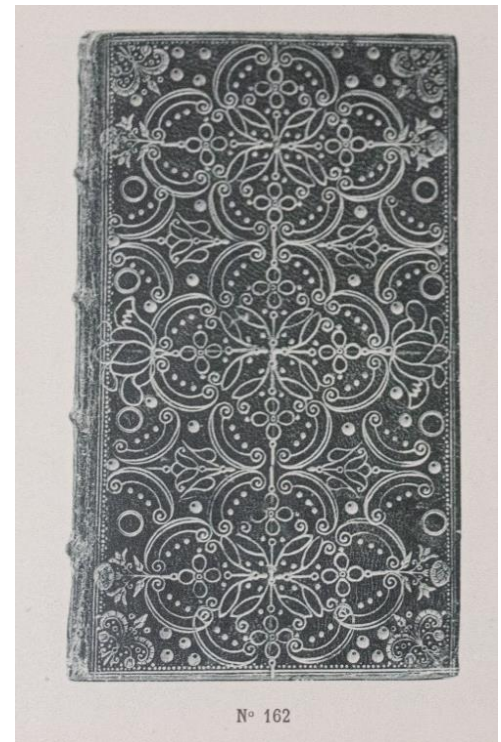
Ex recensione Heinsiana. Lugd. Batavorum [i.e. Leiden]: Ex officina Elzeviriana, 1635.

£2,000

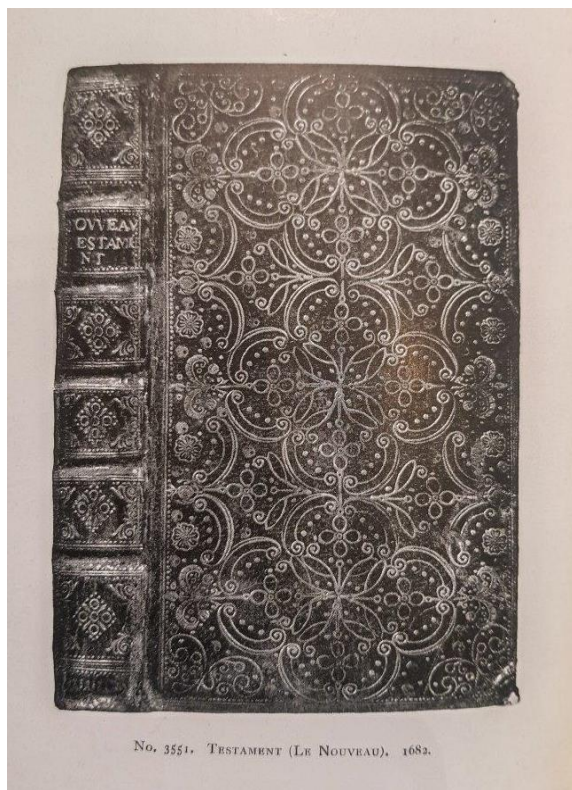
Engraved title, small woodcut portrait, printed in black and red.

12mo. [130 x 72 x 23 mm]. [24]ff, 304, [8] pp. Bound c.1675 in red goatskin, the covers tooled in gilt with a double fillet border and an all-over design of repeated drawer-handles, a four-petalled flower, a pointed flower, volutes and dots. The spine divided into four panels with gilt compartments, lettered in the second, the others with a large open flower tool and sprigs, the edges of the boards and turn-ins tooled with gilt rolls, marbled endleaves, gilt edges. (Rebacked preserving the original spine, tips of the corners worn). Willems, *Les Elzevier*, 433.

This appears to be the work of Queens' Binder C, with his four petalled flower tool, a pointillé version with the petals attached to the centre circle, the petals at 3.00 and 9.00 o'clock slightly flattened, and with the 9.00 petal tilted fractionally higher. This tool and a pointed flower tool can be seen in plate 72 in



N° 162



No. 3551. TRISTAMENT (LE NOUVEAU), 1683.

Nixon, *Five Centuries of English Bookbinding*, on a binding for James Duke of York c.1676. Queens' Binder C is the rarer of the four (or three if A and D are connected, as we suspect).

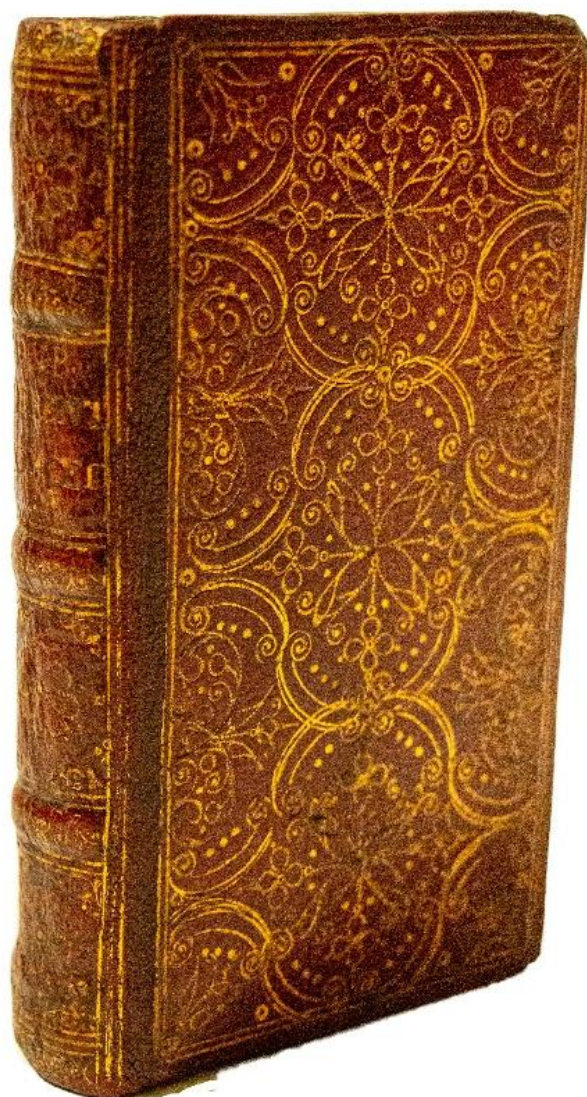
We have seen two other examples which are almost identical to our copy and attributed to Samuel Mearne. This binding illustrated in the Gumuchian *Catalogue de reliures du XVe au XIXe siecle* shows no.162 an example from 1681, described as a Samuel Mearne binding. Our second example can be found in a Pickering & Chatto Catalogue of *Old and Rare Books* (n.d. c.1920) number 3551 p.511, where it is described as "old English red morocco, THE WHOLE OF SIDES



COVERED WITH GILT DESIGN MADE UP OF THE "DRAWER HANDLE" ROCOCO STYLE TOOL, WITH SCROLLS AND FLOWERS, A NICE SPECIMEN OF THIS FAVOURITE DESIGN BY SAMUEL MEARNE."

Despite the attribution to Mearne, we are persuaded that it is, in fact, Queen Binder 'C' as described above. There was a tendency in the early part of the last century to attribute many elaborate English bindings to Sam. Mearne but this fashion has proven to be inaccurate. Bookplate of Newton Hall, Cambridge. Scrawled signature on front fly-leaf.

*With special thanks to Edward Bayntun-Coward of Bayntun Books, Bath for his help with the identification and description of this item.*



A scarce Puritan work by a preacher who only published 3 works.

31. TRUMAN, Joseph. *The Great Propitiation; or, Christs Satisfaction; and man's justification by it upon his faith [...]*

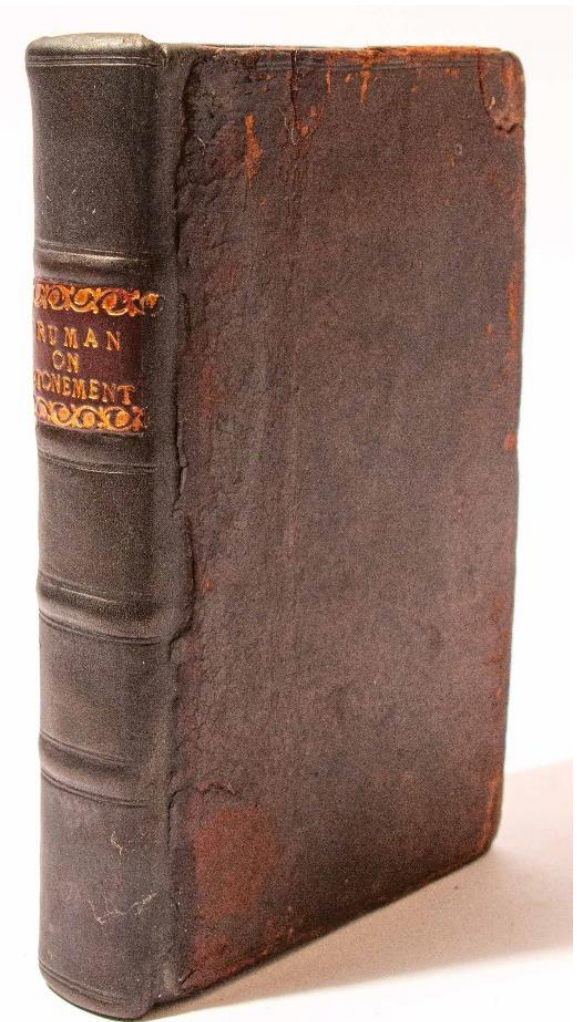
London: A. Maxwell for Robert Clavell, 1672.

£695

Octavo; 16.5x 10cm, 374, [2] p.; the final page is a blank, collates complete. Bound in original 17<sup>th</sup> century calf boards, double blind ruled, very worn, rebacked to style, spine with raised bands with red label and gilt title. A very good, well-preserved copy with only minor repairs at edge of title page.

Joseph Truman (c.1631-1671) was an English Nonconformist and ejected minister, educated at Clare College, Cambridge. After the passing of the Act of Uniformity in 1662, Truman declined to read the whole of the service in the Book of Common Prayer at rectory in Cromwell, Nottingham, as according to him, there were 'lies in it'. The collect is said to have been amended in consequence, however Truman was ejected soon after the event.

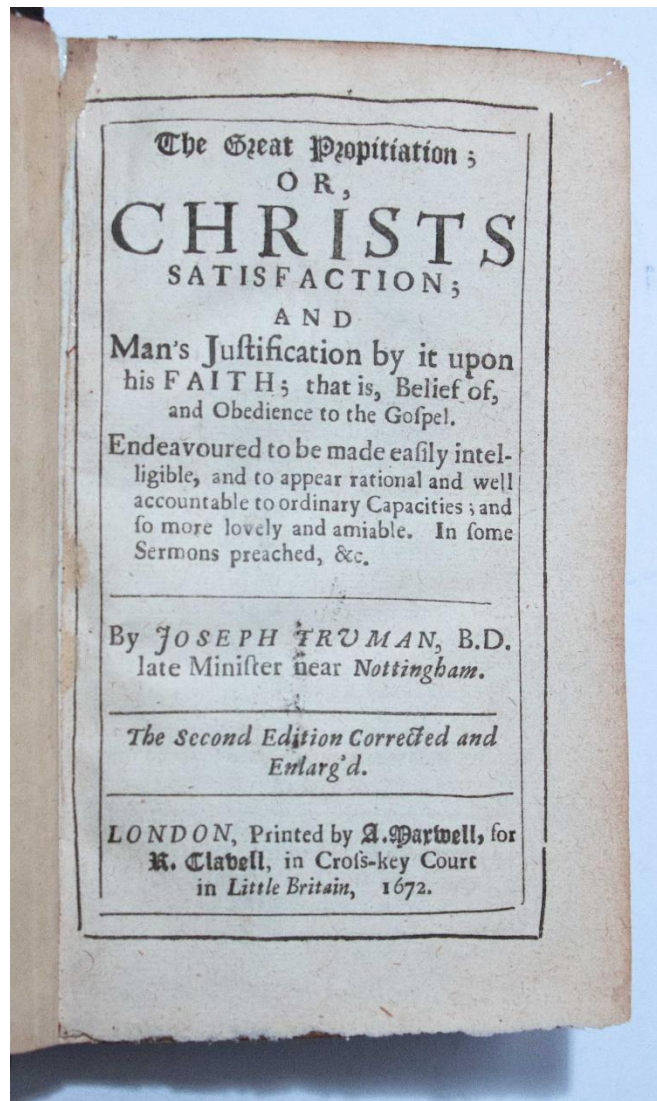
In 1669 Truman first published anonymously his first work, *The Great Propitiation*, in which he endeavoured to explain the Apostle Paul's theory of justification without works. He attached to this, also anonymously *A Discourse concerning the Apostle Paul's meaning of "Justification by Faith"*, in which he maintained that it was not intended 'to exclude repentance and sincere obedience from





being a condition of our justification,' but that they were indeed included in the meaning of the word 'faith.' *The Great Propitiation* was subsequently re-edited in London in 1671, 1672, and 1843, the present copy being the 'second edition corrected and enlarg'd'. Richard Baxter recommended Truman's work on justification, noting his strong opposition to antinomianism. Truman's writings exhibit close, subtle argumentation, as a man of unusual learning and untiring diligence and industry. (*DNB*)

Wing T3142A; ESTC R23753; Only in 3 US locations.



## Two pamphlets by John Vicars; retribution for Royalists at the hand of God.

32. **VICARS, John.** *A Looking-Glasse for Malignants: or, God's Hand against God-haters. for John Rothwell, 1643.*

SOLD

First edition, title within typographic border, woodcut initials and headpieces, title with upper corner restored, spotting, lacking initial blank, Fairfax of Cameron armorial bookplate to front pastedown, 20th century morocco gilt, light rubbing to extremities, small 4to.

£600

*Scarce account of alleged examples of God's wrath against those who have taken the side of the King in the Civil War. Including "A monstrous and prodigious child borne in Lancashire of most malignant parents", "God's judgement on a wicked fellow at Oxford in setting up a Maypole with a Roundhead on it, and shooting at it" and "A Captaine in Price Rupert's Army at Eaton... fearfully slaine as he was furiously cursing".*

33. **VICARS, John.** *Babylons Beautie: or the Romish-Catholicks sweetheart. G.M.for Ralph Rounthwait, 1644.* First edition, title within typographic border, woodcut initials and headpieces, ink mark to title, light browning, later half roan, darkened, some surface wear, [Wing V293], small 4to,

£500

Rare, we can trace no copy at auction since 1968.





34 · Wotton's Binder





34. [Wotton's Binder] WOLF, Hieronymus (trans.). Demosthenis & Aeschinis Orationes

Basel: Johannes Oporinus, [1554]

£3,000

8vo (12 x 18.5cm), the first two volumes bound together, lacking the last two. Bound in a superb strapwork smooth brown calf binding, double blind ruled, triple gilt ruled, fleurons at corners, an interlocked geometric strapwork design, bands in black contained by gilt outline, organic shapes and swirls towards the corners, gilt hatching pattern in small areas, black ink fading and worn at edges and corners, lacking ties, four raised bands, each compartment triple ruled, with gilt floral ornament, surface cracking, hinges worn, all edges gilt, intricately gauffered in wave and circular patterns adorned with stars and dots; no endpapers, remains of earlier manuscript used for binding, the label of Charles M. Hull to front board; slightly soiled around margins, numerous historiated and decorated initials.







A stunning binding in the style of Thomas Wotton's binder, which copies the contemporary *entrelac* bindings made popular by the collector Jean Grolier. "The vogue of these bindings was short lived; almost all were made between 1548 and 1558, and most during Edward's reign. The few later examples of the style are very inferior in design, and the distinctive black colouring is absent. There can be little doubt that most were produced, or at any rate inspired, by the skilled French workmen who came over as refugees." (Duff, *The Bindings of Thomas Wotton*, 347). Thomas Wotton (1521-1587) was the collector of an impressive library, a Protestant gentleman who served a term in prison during the reign of the Catholic Queen Mary. Most of Wotton's books, of which some 130 to 140 are extant, descended through one female line to the Earls of Chesterfield, who moved them from Kent to Derbyshire in 1747, and eventually to the 5th Earl of Carnarvon, who sold the collection in 1919.

The text is a compilation of Demosthenes' orations, speeches and letters translated and revised by the German historian Hieronymus Wolf and printed in the workshop of the humanist Johannes Oporinus. A scholar and translator of Greek, Hieronymus Wolf (d. 1580) was a pupil of Melanchton and Camerarius. The translation Demosthenes' works won him the attention of the Fugger Family, with whom Wolf received a post as secretary and librarian of the Bibliotheca Palatina.





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