The image shows the front cover of an antique book. The cover is bound in a dark, textured material, possibly leather or cloth, and is elaborately decorated with gold-tooled patterns. A large, central coat of arms is the focal point, featuring a crown at the top, a shield with various heraldic symbols, and a banner below it. The shield is divided into four quadrants, each containing a different symbol. The coat of arms is surrounded by a dense field of small, repeating floral motifs. The entire cover is framed by a wide, decorative border consisting of multiple layers of intricate scrollwork and floral designs. The overall appearance is one of great historical and artistic value.

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Cover image: item n.2.

## BOUND FOR JAMES I

**1. ADAMSON, John** *Ta t n Mous n eisodia: The Muses vvelcome to the high and mighty prince James ... At His Majesties happie returne to his olde and natiue kingdome of Scotland, after 14 yeeres absence in anno 1617 [with] Ta t n Mous n exodia. Planctus, & vota Musarum in augustissimi monarchæ Iacobi Magnæ Britannicæ, Franciæ, et Hiberniæ Regis, &c. recessu è Scotia in Angliam, Augusti 4 anno 1617.*

1) Edinburgh, [s.n.], 1618 2) Edinburgh, Excudebat Andreas Hart, anno 1618.

£3,500

FIRST EDITION, second issue. Folio. 1) [x], 44 -[138], 137-289, [i]. 2). pp. 18, [2]. A-B C<sup>2</sup>. [Leaf of Latin verses normally between pp. 44-5 placed as prelim, outer margin restored] Italic letter with some Roman and Greek, text within box rule. Woodcut portrait of James I with his arms below as frontispiece, (backed with tear to lower outer corner, touching box rule, replaced in ms.) large historiated initial on first leaf, with large grotesque headpiece with James I arms above, woodcut floriated initials many grotesque and floriated woodcut head and tail-pieces, typographical ornaments, "A reissue of STC 140 (Edinburgh: Thomas Finlason, 1618) with cancel title page and dedication printed by A. Hart; three preliminary leaves cancelled and replaced by two. In this reissue line 3 of title reads "to the high and mighty prince". Page 109-12 are a cancel bifolium printed in London by the Eliot's Court Press. ... Quire M also a different setting to STC 140. In this setting signature "M2" is below the "frugi" of "frugibus". ESTC. Very light age yellowing, very rare marginal mark or spot, t-p and portrait a little dusty, outer margin of third leaf torn, just touching box rule, completed in ms. A very good, clean copy, in excellent early C19th calf, covers gilt ruled to a panel design, fleurons to outer corners, central panel of original binding, probably Irish, inlaid, large gilt stamped hatched cornerpieces, arms of James I at centres, spine with gilt ruled raised bands, large harps gilt at centres, green morocco label gilt, edges and inner dentelles gilt, a.e.g. joints restored.

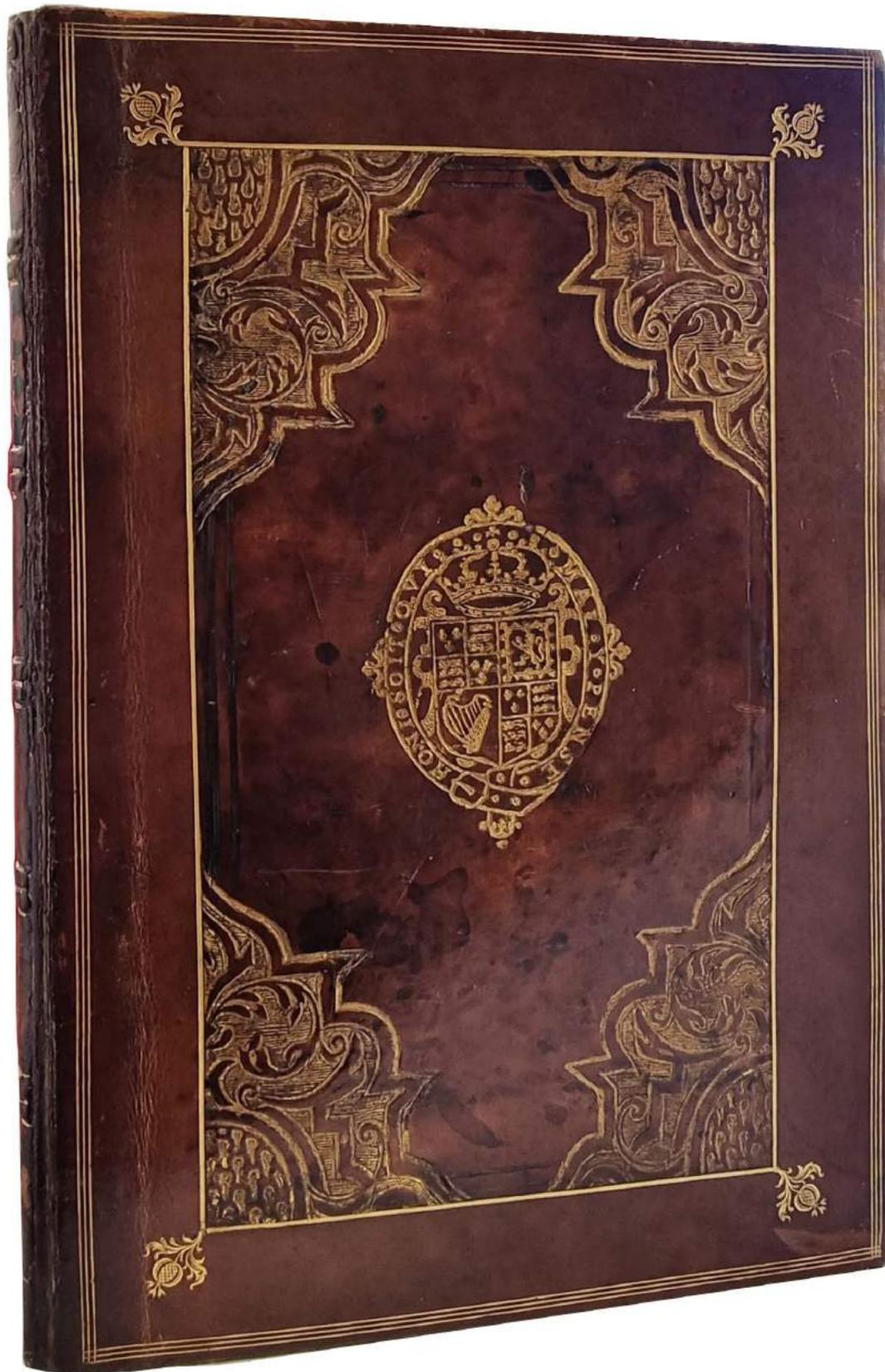
*First edition, second issue, with the portrait of James I, of this important collection of neo-latin poems, epigrams, and panegyrics, all dedicated to James I on his return to Scotland in 1617. On the 15th of May, 1617, King James VI & I landed at Port "Seatown" (now Seton) to begin what would be his only homecoming tour of Scotland. since leaving Scotland 14 years earlier. James stayed in Scotland until the beginning of August of that year and, although primarily resident in Edinburgh, he spent much of his time touring his northern kingdom. James visited Scotland under the pretence of celebrating his fiftieth year as King of Scotland; however, the political motives of James's trip to his homeland are now clear in hindsight: his main objective was to try to align the Church of Scotland more to the Anglican Church, evident in his passing of the Five Articles of Perth in the year following this tour. During James's visits to the cities, towns, villages and boroughs of Scotland many formal presentations of verse and addresses were given to the King. In 1618 a collection of these poems, addresses and a record of where the King and his entourage visited was printed in Edinburgh. The first work is a collection of poems, speeches and philosophical discussions, mostly in Latin. It is found in various states and is frequently accompanied by the second work, a further collection of Latin poems written by Scottish authors including David Hume of Godscroft and David Wedderburn on the occasion of James's return to England. It was edited by John Adamson who refers to the work in the dedication to the first work.*

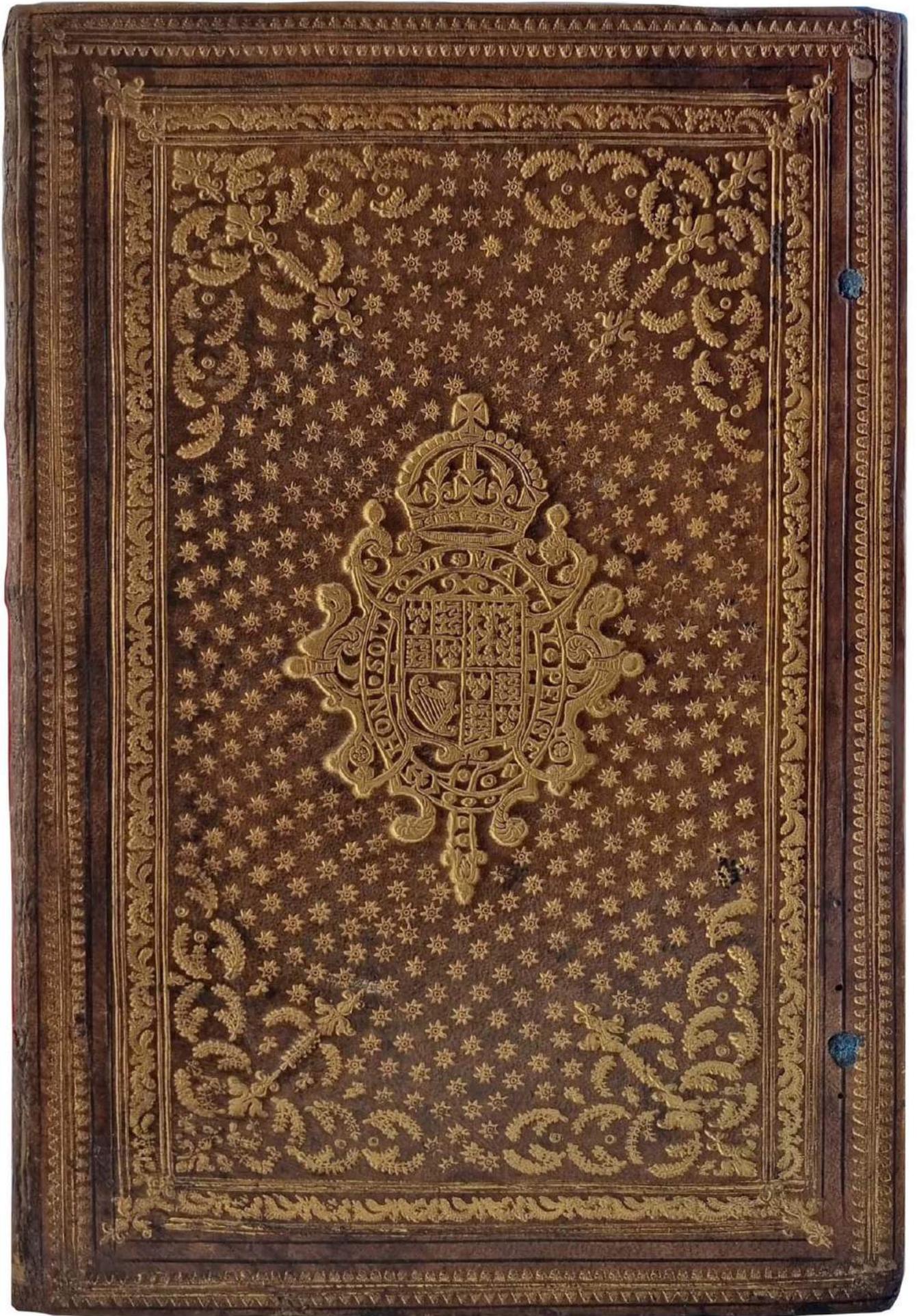
*"With over sixty individual contributors, it includes many more Latin poets than the Delitæ Poetarum Scotorum, and all of them write at the same point in time and in the same context, namely the return of King James VI and I to Scotland, after fourteen years, in 1617. Its acclamations are delivered with considerable ingenuity and skill in more than 130 poems, which range in length from short epigrams to much longer hexameter panegyrics. Such an assembly of verso to celebrate an itinerant sovereign has few if any parallels in any neo-Latin context. Moreover the Muses Welcome is presented as a travelogue: a record, with precise dates, of the king's journey or 'progress' through some fifteen towns and other places in his northern realm, from Dundee to Drumlanrig (two visits are noted for Stirling and at least two for Edinburgh). .. The Muses Welcome is a snapshot of Scotland in a particular summer, or rather a group photograph (one of the livelier kind). A real work of celebration as well as celebration by Scottish towns and cities The Muses Welcome is testimony to Scotland's cultural and educational achievements, at a moment which coincides with the zenith of Scottish Latin verse. Finally ... The Muses Welcome is a delight to handle and peruse, because of its generous dimensions its use throughout of a large Italic font, its ample spacing... This fine appearance is hardly surprising, for it was commissioned by the King himself .. and entrusted by him to Edinburgh's leading printers. He also made careful provision for the distribution of eighty copies, which may or may not comprise the whole print run." Roger P.H. Green. The King Returns: The Muses' Welcome (1618).*

*This copy, bound with the arms of James I shares identical gilt stamped corner-pieces with a copy in the Royal Collection at Windsor (RCIN 1081383) also with James I arms, and is almost certainly one of the copies made for distribution by the king. The Muses Welcome is truly a treasure trove of early seventeenth-century poetry and includes unattributed dedications by Sir Francis Bacon, identified by his family's motto "Mediocra Firma" found at the foot of his dedications (3rd leaf recto, pp. 115, 153, 168). A very good copy of this most important work, most probably a presentation from James I*

1) ESTC S126015. STC 141. 2) ESTC S106780 STC 142

L3147





2. BG. [Mazzella Scipione.] (with) DE BRY, Theodor. (1) *Regum Neapolitanorum vitae et effigies*; (2) *Indiae orientalis pars vndecima*.

(1) Augsburg, sumpt. Dominici Custodis. Coelo Raphael Custodis, 1605. (2) Frankfurt, typis Hieronymi Galleri, 1619.

£19,500

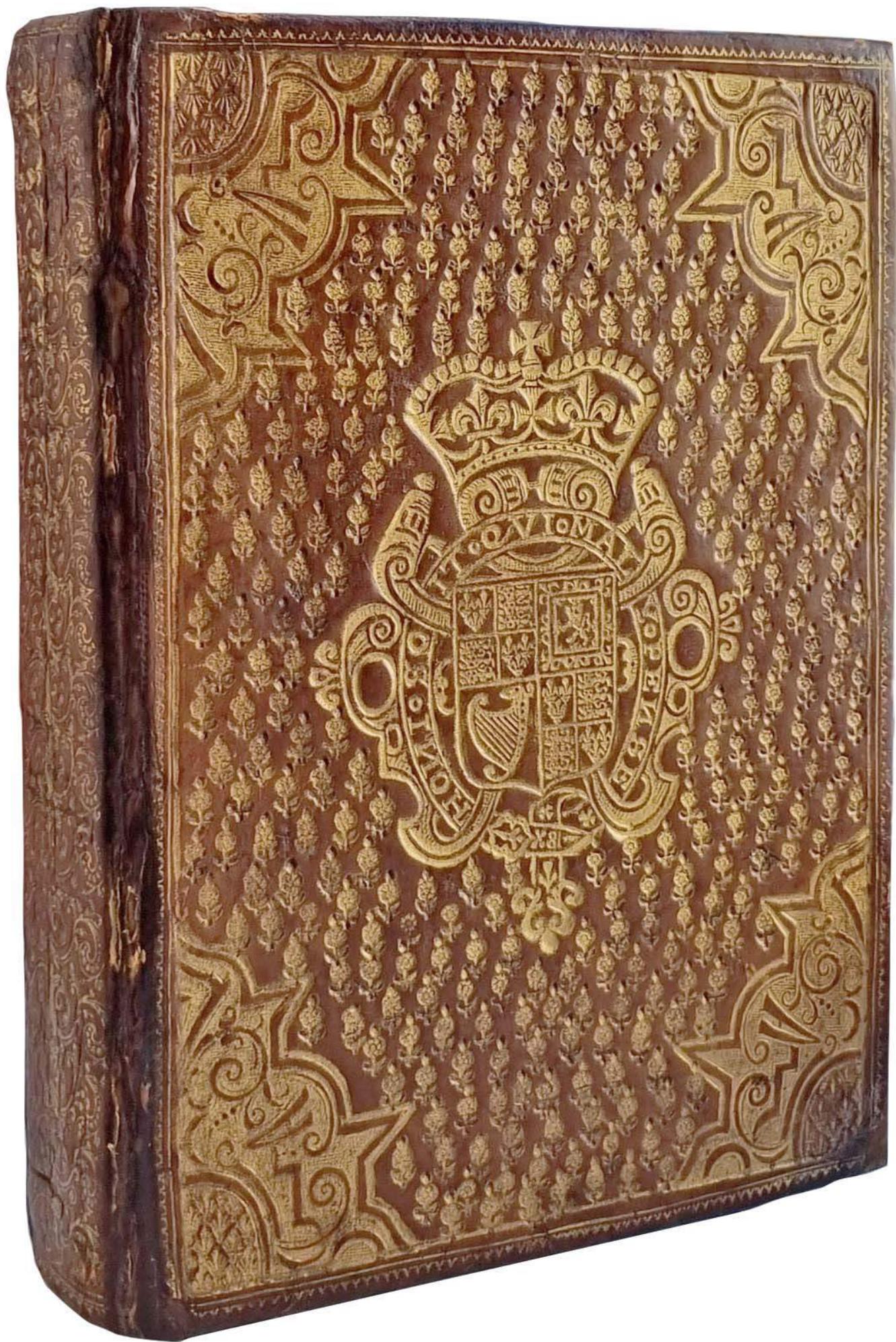
Folio. Two works in one. 1) C-T<sup>2</sup> lacking first two quires [4 leaves, A-B2 title and prefatory material]. Roman letter. 31 full page engraved genealogical tables and portraits with typeset explanations on verso, one tear with marginal loss, one affecting plate. 2) pp. 62 (ii); (ii) X engraved plates. [A-H ; a-c ] without last blank. Roman and Italic letter, first title with engraved portrait of Olivier van Noort with two natives at sides and with two map hemispheres, large grotesque head and tail pieces and initials, second part with separate t-p with grotesque woodcut ornaments, and 10 half page engraved plated with printed explanations, tiny single worm trail in lower blank margin of last four ff. Light age yellowing. A fine copy in stunning contemporary English olive morocco, covers double gilt ruled to a panel design, outer panel with a dentelle border made of small gilt tools, and a second border two blind rules and gilt laurel scrolls, inner panel with corner pieces of gilt laurel branch fleurons, filled with semée of gilt stars, large arms of James I within grotesque border, crown at head, gilt stamped at centres, spine double gilt ruled in compartments, gilt fleurons at centres with gilt star tools, edges gilt ruled, all edges gilt, upper joint repaired at foot, remains of blue silk ties, a.e.g.

*The beautifully illustrated, rare and important eleventh vol of Theodor De Bry's Small voyages containing three important travel accounts including the relation of Vespucci's third and fourth voyage to America, in a stunning, finely preserved, contemporary morocco binding from the library of James I, very much in the style of Bateman. The first part contains all the plates from Mazella's history of the kings of Naples. The Small Voyages were printed in a total of 13 parts and an Appendix, at Frankfurt from 1597 to 1633; this is the sole Latin edition of part eleven of the Small voyages. "This eleventh part contains three narratives: 1) [p. 5-10] The relations of the third and fourth voyages of Vespuccius to America, in 1501 and 1503; it is a reprint of selections of the author's: Mundus novus, first printed under title: Albericus Vespuccius Laurentio Petri Francisci de Medicis salutem plurimam dicit Amerigo Vespucci, Paris, 1503 but generally known as: Mundus novus. 2) [p. 11-46] An account of Robert Coverte's travels by land through Persia and Mongolia [here, Church is incorrect. Instead of Mongolia, it is the Mogul Empire], after his shipwreck off Surat. This relation was first printed in English, at London in 1612; it is a translation of 'A true and almost incredible report of an Englishman, that (being cast away in the good ship called the Assention in Cambaya the farthest part of the East Indies) travelled by land through many vnknowne kingdomes, and great cities, by Robert Coverte, first printed London, 1612' 3) [p. 47-62] A geographical description of Spitzbergen and a refutation of the claims of the English to the northern whale fisheries, with the journal of the voyage of Willem Barentsz and Jan Corneliszoon Rijp, in 1596, Cf. Church. It is a translation of: Histoire du Pays nommé Spisberghe collected and edited by Hessel Gerritsz, printed in Amsterdam, 1613, which is, in turn, a translation of selections of his: Descriptio ac delineatio geographica detectonis freti; sive Transitus ad occasum, supra terras Americanas, in Chinam atque Japonem ducturi, recens investigati ab M. Henrico Hudsono Anglo, first printed in Amsterdam, 1612. There are two states of the title page: in the first one, the vignette has two natives and a centre engraved portrait of Olivier van Noort, with two map hemispheres; the other has a native woman on the left with her child and a native man on the right with two ships in the centre. This copy contains the rare Plate VII, of a woman being carried in state to be burned with the body of her husband. This is often replaced by the plate, in which a woman is represented as throwing herself into the funeral pyre of her husband, used as plate IX."* JCB.

*"The language of Vespucci's first public letter is compatible with the idea of a "new world" under and subordinate to the known configuration of lands. But in his second published letter Vespucci treats the southern and northern parts of the area he and Columbus explored as a single continent that is not Asia. This was a stunning breakthrough in the state of knowledge, one Columbus never achieved" Wills, Letters from a New World. This marvellous copy, with two works of particular interest to the English, comes from the library of James I (1566-1625), the first and probably the most learned 'King of Great Britain' as ruler of both Scotland and England. 'He studied Greek, French, and Latin and made good use of a library of classical and religious writings that his tutors, George Buchanan and Peter Young, assembled for him. James's education aroused in him literary ambitions rarely found in princes but which also tended to make him a pedant.' EBO. His numerous books were often customised with his arms by the royal binder, John Bateman, who employed various style, material and techniques (M. Foot, The Henry Davids Gift, I, pp. 38-49, 52). This copy is of exceptional quality even within Bateman's refined and wide-ranging output.*

Church II 223. "Sole edition" t-p reproduced. JCB I 383. Brunet I 1341. Graesse VII 129.

L2228



## ROYAL BINDING

3. [BIBLE] (1) *The booke of common prayer and administration of the sacraments, and other rites and ceremonies of the Church of England [with]* (2) *The Whole Booke of Psalmes: Collected into English meter, By Thomas Sternhold, John Hopkins, and others.*

London, (1) printed by Robert Barker, and by the assignes of Iohn Bill, 1634. (2) Printed by T. P. for the Company of Stationers, 1633

£5,250

4to. Two vols in one. 1) 256 unnumbered leaves. A-2I . 2) ff. [i], 30, 13, 31, 33-47, 47-125, [vii]: A-M , lacking final index leaf M8. Black letter, some Roman and Italic. Title printed in red and black within woodcut allegorical border incorporating the royal arms at head, calendar in red and black, title for the Psalms within architectural woodcut border, woodcut initials and headpieces, typographical ornaments, engraved armorial bookplate of Thomas Lancaster on pastedown, Robert S Pirie's on rear pastedown. Light age yellowing, first title, slightly dusty, torn in lower outer corner affecting woodcut border and contents on verso, light marginal soiling and spotting on a few leaves. A very good copy in splendid contemporary calf, covers bordered with a double gilt rule, large gilt stamped corner-pieces, large arms of Charles I gilt stamped at centres, semée of thistle tools gilt, spine anciently rebacked with original spine laid down intact, with all over design of repeated scroll tools, joints cracked, extremity of lower corners repaired, all edges richly gilt and gauffered.

*A very handsome copy of this Book of Common prayer from the Laudian heyday, completed with the Psalter, both charmingly printed in Black letter, in a beautiful contemporary Royal binding with the arms of Charles I. The binding is similar in style to one in the British library shelfmark c47k4 also with Charles royal arms, on a work dated 1635, with a semé of tools and large blocked corner-pieces. It is possible the binding was made for use in one of the Royal chapels. In 1633 Land was appointed Archbishop of Canterbury and for the next seven years he applied his considerable energies to the promotion of a national church that in its liturgy, its discipline and canons was sacramental without being Catholic and protestant without being puritan. His efforts ended in apparent ignominious failure on the scaffold, but though he could not force the establishment of his principles during his lifetime, the Anglican church he envisaged was the one to which it eventually became. The Booke of Common prayer contains, "A proclamation for the authorizing an uniformitie of the Booke of Common Prayer to bee used throughout the Realme." This proclamation was put into practise with the production of a Book of Common Prayer for Scotland with disastrous results. "King Charles was firmly of a mind to extend Anglican forms to Scotland, particularly as expressed in the Book of Common Prayer, and the great majority of the Scottish people were equally determined to resist. Charles was not one for compromise, and so had the Scottish Bishops, with the approval of Archbishop William Laud, draw up a Book of Common Prayer for Scotland. This Book was promulgated in 1637 and was immediately denounced by the Scottish people; it was never even put into use" The Book of Common Prayer for Scotland (1637). It caused riots on its first use in St. Giles Church in Edinburgh.*

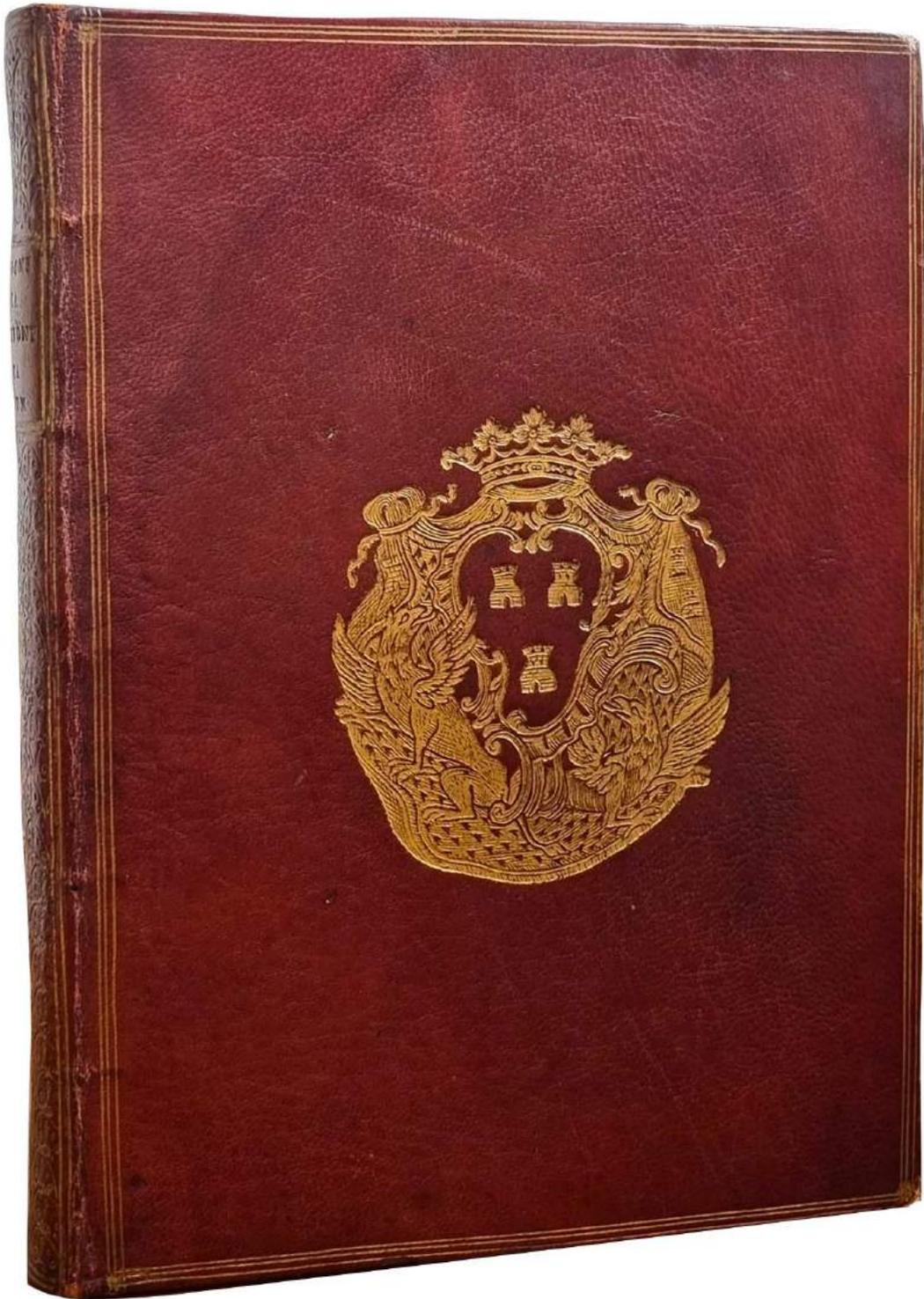
*"The English Book of Common Prayer was the first single manual of worship in a vernacular language directed to be used universally by, and common to, both priest and people . . . one of the greatest of all liturgical rationalizations" (PMM)*

*A very beautiful contemporary Royal binding.*

ESTC S122865. STC 16397 2) ESTC S122866. STC 2641.

L2214





## MADAME DE POMPADOURS' COPY WITH CONTEMPORARY HAND COLOURING.

4. [CRONICA CRONICARUM]. *Le Registre des ans passez puis la creation du monde jusques à l'année presente mil cinq cens XXXII.*

Paris, Antoine Couteau, Galliot du Pré (Pierre Vidoue), 1532 [1533].

£22,500

4to. 2 parts in 1. ff. [iv] lxxv (i.e. lxxvi). lxxx; [\*]4, A-P4, Q6; AA-VV4, without blank [\*]4. Gothic letter. Title in red and black with large figurative grotesque woodcut letter L, (hand coloured in yellow), Galliot du Pré's woodcut device on verso of last, 105 woodcuts, all with fine contemporary hand colouring, white on black woodcut criblé initials in various sizes, some with hand colouring, acquisition note in pencil on fly, two early shelf marks in ink on rear fly-leaves. Very light age yellowing, cut a little close at head, some headlines fractionally shaved. A fine copy, in beautiful C18th red morocco gilt, covers bordered with a triple gilt rule, large arms of the Marquise de Pompadour gilt stamped at centre, spine gilt in a single panel with scrolled tools 'à la grotesque', tan morocco label gilt lettered, edges double gilt ruled, inner dentelles gilt, a.e.g.

*A stunning copy of this rare French translation of the Cronica Cronicarum, beautifully printed, with fine contemporary hand colouring of the woodcuts, from the library of the Marquise de Pompadour, Louis XV's official mistress, for whom he built the Petit Trianon at Versailles, and perhaps the most influential person at court during a seminal period of the enlightenment. The remarkable suite of woodcut illustrations were copied from Bonhomme's edition and include 105 woodcuts of famous historical figures, city views and banners, a suite of illustrations of the life of Christ; the woodcut on leaf 26 gives one of the earliest views of the city of Paris, and there is a charming view of the city of London on leaf 35. The hand colouring has remained remarkably fresh and bright.*

*The 'Chronica Chronicorum' constitutes a universal chronicle tracing the history of the world in two parts. The first goes from Creation to the birth of Christ, and is divided into five ages: 2242 years from Creation to the Flood, 942 years from the Flood to Abraham, 941 years from Abraham to David, 485 years from David to the captivity of the Jews, 589 years until the Incarnation. The second part, which runs from the birth of Christ to 1521 when the book was first printed, retraces the history of popes, emperors, kings of France, England and Jerusalem, dukes of Normandy and Brabant, as well as the Counts of Flanders and Hainaut. "Chronique universelle anonyme commençant avec la création du monde et allant jusqu'au XVIe siècle, très illustrée et comportant nombre de "rondeaulx", c'est à dire de petits cercles ou médaillons dans lesquels sont inscrits des noms (pour figurer les lignées dynastiques ou des arbres généalogiques)" Bechtel.*

*Madame de Pompadour wielded considerable power and influence over a twenty year period, through her acute intelligence and as mistress, favourite and confidante of Louis XV; she was elevated on 12 October 1752 to duchess and in 1756 to lady-in-waiting to the Queen, the most noble rank possible for a woman at court, and in many respects played the role of prime minister. She amassed a very important library of over 3500 books which she usually had bound in red morocco with her arms on the covers, by the best binders of the period, such as Derome, Louis Douceur, or Dubuisson. This copy is recorded on page 268 in the sale catalogue of her library, no. 2420, which notes "in-4. m. r. goth. fig. enlum."; the sale took place a year after her death in 1765. This copy is then recorded in many collectors catalogues throughout the nineteenth century: Jérôme Bignon (cat. 1837, n° 1409) – Deville et Dufour (cat. 1841, n° 2386) – R. Brisart (cat., at Gand, 1849, n° 276) – Van der Helle (cat. 1868, n° 1899) – Robert Hoe (cat. 1912, n° 276) – The last recorded is that of Henri Polailon who bought it from the bookseller Lucien Gougy on the 15 February 1919, for 200 fr. (his note in pencil on front fly. )*

*A remarkable copy, both for its rarity with fine contemporary colouring and for its exceptional provenance.*

USTC 7002. Brunet II, 1836. Moreau, IV, 365. Bechtel, 'Catalogue des gothiques français', C-323. Robert Brun, *Le Livre français illustré de la Renaissance*, p. 64. B. Quaritch, *Catalogue of the Monuments of the Early Printers in All Countries, 1886-1888*, n° 37411. *Catalogue of Madame de Pompadour*: <https://archive.org/details/deslivresdelabib00hris/page/n7/mode/2up>

L3556



## ROYAL PRESENTATION COPY

### 5. GODWIN, Francis. *De præsulibus Angliæ commentarius: omnium episcoporum, necnon et cardinalium eiusdem gentis.*

London, [Printed by William Stansby and Eliot's Court Press,] ex officina Nortoniana, apud Ioannem Billium, 1616, [- 1621].

£3,950

FIRST EDITION thus.4to. pp. [xvi], 664; 180; 16. Roman letter, some Italic. Woodcut printer's device on title, woodcut initials and headpieces, several late C17th century marginal mss. annotations referring to works by Matthew Parker, William Somner, Ussher, William Camden, and John Selden etc., engraved armorial bookplate of Philip, Lord Hardwicke on pastedown, 'H. N. Leftwich' purple stamp above, stamped ex-libris below rubbed out. Light age yellowing. A very good copy, crisp and clean in contemporary calf expertly laid into a morocco binding circa 1880, covers bordered with gilt and blind rules, large gilt scrolled corner pieces, arms of James I gilt stamped at centres, most of the original spine (except the top panel and tailcap) laid down, compartments bordered with gilt rule, small lozenge tools gilt at centres, a.e.g.

*First edition, second issue, a presentation copy with the arms of James I, of this enlarged Latin translation of 'A catalogue of the bishops of England', a collection of detailed biographies of the English bishops and a valuable source book of English history. This second issue has an extra 16 page appendix listing Bishops appointed up to November 1621. It is the best known work of Francis Godwin (1562-1633), which so pleased Queen Elizabeth that she made Godwin bishop of Llandaff with immediate effect. The text is important as an Anglican attempt to establish a continuous history of an independent English church from the first arrival of Christianity to the end of the 16th C. Although partisan in purpose it is reasonably even-handed in its treatment of its subjects and is significant in the development of English historical scholarship. Diocese by diocese, a broad survey of the incumbents of the ancient bishoprics and archbishoprics is conducted, covering Canterbury, London, Winchester, Ely, Lincoln, Coventry & Lichfield, Salisbury, Bath & Wells, Exeter, Norwich, Worcester, Hereford, Chichester, Rochester, Oxford, Gloucester, Peterborough, St. Davids, Llandaff, York, Durham, Carlisle and Chester. Proceeding chronologically, where possible the history of appointments are given, along with any highlights of episcopal incumbency and accounts of particular bishops. In instances where nothing but a name survives, it is duly noted. The work comprises a very valuable history of the sees and bishops of England throughout the middle ages, though, prudently, 16th C figures are dealt with much more briefly than earlier appointments. Fisher's career is noted in five laconic lines and Riolog's in only two. Each section concludes with the value of the See, first in the books of the Crown and second of the Papacy.*

*"Godwin's Catalogue was unevenly researched even by the standards of the day, but it wore well over the next two centuries as a basic reference source. It won its author immediate approbation and was largely responsible for Godwin's relatively early appointment to the see of Llandaff. The first edition was dedicated to Thomas Sackville, Lord Buckhurst, the lord treasurer, to whom Godwin was then chaplain, and who doubtless interceded for his preferment. In 1615 Godwin published a revised edition .., dedicated to the king, with many additions including a discourse on the first conversion of Britain to Christianity. ... In this expanded edition the whole work was translated into Latin for the benefit of an international audience, ..."* (ODNB)

*This is a presentation copy from the author as described when it appeared in Maggs cat 1471 no.35 and Quaritch, Bindings in 1889 no 975; "On the fly leaf are the words 'ex dono Authoris', which is not in King James' hand and show the book's not the dedication copy .. The book-plate of Philip, the first Lord Hardwicke, is pasted inside the cover." When this copy appeared for resale in 1906 at Sothebys there is no mention of the 'Ex dono' which must have been removed. The use of the royal arms on the binding may be a sign of royal authorisation rather than ownership. There is at least one other copy in a binding with the royal arms (at Lambeth Palace) and one presentation copy of the first issue to William Camden, inscribed "Gulielmi Camden ex dono authoris, martii 23,15 [1616]" at Bodley (MS Wood D 21).*

ESTC. S103175. STC 11942. Lowndes III 905.

L3181



## CATHERINE OF ARAGON

### 6. GREEK LITURGY. *Hai theiai leitourgeiai. Tou hagiou Ioannou tou Chrysostomou.*

Rome, Demetrios Doukas, 1526

£36,000

EDITIO PRINCEPS. 4to. ff. 72 unnumbered. A- . Greek letter, in red and black throughout. Fine woodcut floriated head-pieces and decorated initials, Engraved bookplate 'Joseph Gould, Balliol College' (1797-1866) on front pastedown, and his ownership inscription 'Joseph Gould Burwash Sussex 1840' on recto of front flyleaf, Edward Cyril Simpson's (1894-1979) bookplate below, a few marginal notes in a 17th-century hand, front pastedown with early notes (probably in the same hand) about the tools used for the binding, 'Sum Germani' and Grec mss in very early hand on top and lower edge. Light age yellowing, light water-staining in upper outer corner in places, a few small stains and spots. Very good large copy, on thick paper in splendid contemporary English dark calf over wooden boards by John Reynes, covers triple blind ruled to a panel design, centres filled with two large blind panels, the upper (Oldham Panels Rel. 5) with a shield in an arched frame with the instruments of the Passion, unicorns to the sides, the inscription 'Redemptoris Mundi Arma' below and the two marks of Reynes above, second panel (Oldham Panels HE. 21) divided into two compartments, one with English royal arms, the other the Tudor rose within scrolls, supported by angels and Reynes's marks, spine rebaked with original spine laid down, two metal clasps restored, original catches on lower cover, upper cover a little rubbed but panels stamps generally remarkably preserved. In modern fleece-lined cloth box.

*Extremely rare and important Editio Princeps of John Chrysostom's liturgies, the most commonly celebrated forms of the Divine Liturgy, the only Greek book printed in Rome by the Cretan Demetrios Doukas (c.1480-c.1527). A second edition followed from the da Sabbio press in Venice in 1528. Doukas, from Crete, had worked as an editor for Aldus Manutius in Venice before becoming professor of Greek at the Complutensian University in Alcalá in 1509, where he had worked on the Greek text of the Polyglot Bible. This is his only publication, and it is thought that he used the type of Zacharias Kallierges, whose press in Rome had ceased publication in 1523. This copy is in a splendid, contemporary binding, executed in London by the renowned binder John Reynes, stamped with panels containing the English royal arms and the Tudor rose. The panels are here in the first state with a pomegranate, the badge of Catherine of Aragon, the first of Henry VIII's wives, who was Queen of England between 1509 and 1533. The first state is very rare after 1530. In about 1532 Reynes dropped the pomegranate and replaced it with a cock, one of Henry VIII's badges. "It was in 1531 that Katherine left the court and ceased to be treated as queen, and the use of HE.21 becomes rarer and rarer in the last few years down to 1530, and is found after that only on two books dated 1532." Oldham. A very well preserved example of a John Reynes binding on a rare Roman edition which must have reached England shortly after its publication as it was certainly bound before 1532.*

*"In the setting of the advancement of Greek letters in late Renaissance Rome and with the patronage of Pope Clement VIII, in 1526 saw the publication of the editio princeps of the three Byzantine eucharistic formularies. The preface tells us that the work, "intended for all Orthodox Christians" was edited by Demetrios Doukas, a Cretan. We know nothing about the sources he used, but it is probable that in addition to the editor's own choices, the text reflects typically Cretan usages. The publication was very widely circulated and was several times reprinted in Venice. The spread of a handy printed text led to the suppression, in Greek circles, of various local usages, although these continued in Russia until 1651, when Patriarch Nikon and the council he convoked approved the revision of the liturgical books along the lines of the Greek texts. This gave rise to the schism of the "Old Ritualist". The present day "Byzantine" liturgy is thus the text of the new, eleventh-century Constantinopolitan recension, celebrated according to rubrics set down on Mount Athos in the fourteen century and in the particular redaction made by a Cretan humanist at the behest of a Roman Pope." Anscar J. Chupungco 'Handbook for Liturgical Studies: The Eucharist.'*

*A beautiful copy of this rare and important Editio Princeps.*

BM STC. It. C16th p. 379. USTC 819881. EDIT 16 12035.

K112

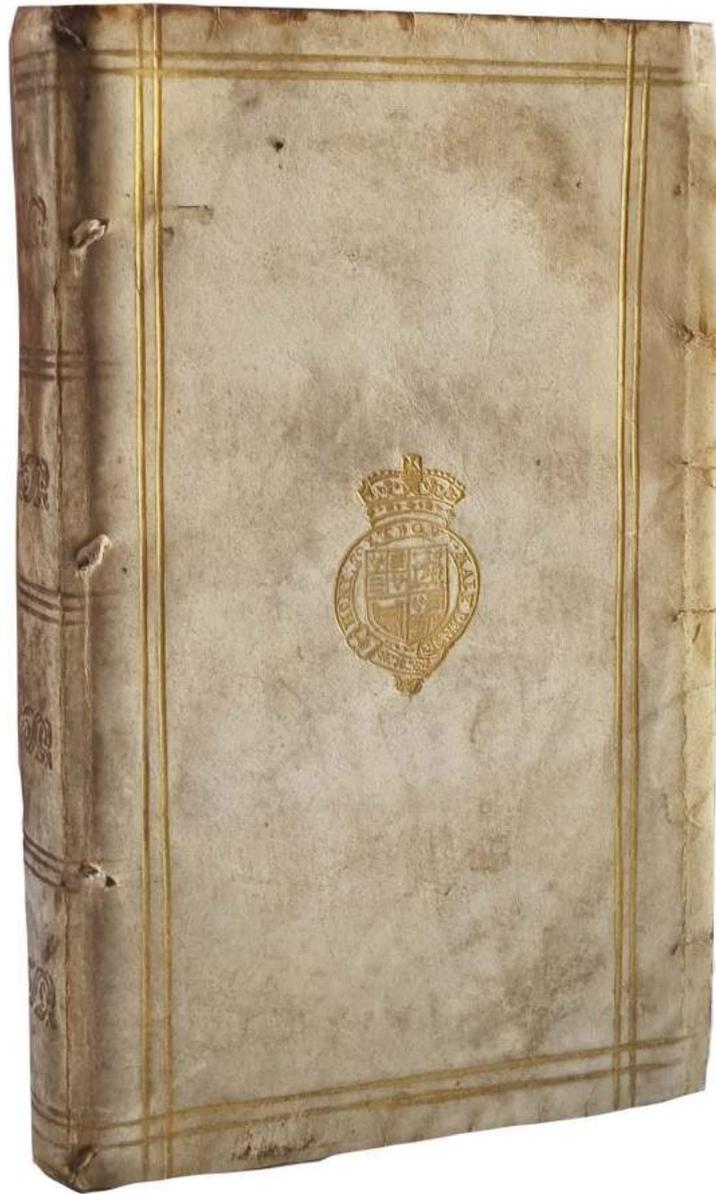
## A ROYAL BINDING

### 7. JAMES I. *Apologia pro Juramento Fidelitatis.*

London, John Norton, 1609

£1,500

12mo., pp.(iv) 160 (xvi); (ii) 136 (vi). pi<sup>2</sup> A-G<sup>12</sup> H, <sup>2</sup>A-F<sup>12</sup>. [last 3 ll blank]. Two parts in one, separate title to each. First part italic letter, second mainly Roman, both within printed line border; large woodcut of the Royal arms on verso of both titles, woodcut floriated initials, woodcut head and tail pieces. Light age yellowing, very rare mark or spot. A fine copy, crisp and clean in contemporary limp vellum, covers bordered with a double gilt rule, arms of James I gilt stamped at centres, spine triple gilt ruled to compartments fleurons gilt at centres.



*In consequence largely of the failed Gunpowder Plot, Parliament imposed yet severer penalties on English Catholics. Partly to mitigate them, James introduced a new Oath of Allegiance which was intended to make a distinction in favour of those who, although otherwise recusant, refused to uphold the Papal power of deposing illegitimate or heretical rulers. The first part of the present work constitutes an Apologia for the oath, together with an address to his brother sovereigns of Europe in which James urges them to withstand Papal claims to temporal supremacy. The second part replies to two Breves of Pope Paul V in which the new oath was denounced, and also to a letter from Cardinal Bellarmine to the Archpriest George Blackwell in which the writer urges Blackwell to stand firm against taking the oath, and to exhort his flock to do likewise.*

STC.14406; Lowndes 1181.698.

L2183



**8. MEXIA, Pedro** *The Imperiall historie, or the lives of the Emperours, from Iulius Caesar. . .*

London, Matthew Lownes, 1623

£13,500

FIRST EDITION thus. Folio. [xii], 867, [i]. A-4C , 4D . Roman letter, some Italic. Engraved title with figure of 'Germanie' above, Roman Emperor to left and German Emperor to right (Jonson, Anon 27), large historiated and smaller floriated initials, woodcut head and tail-pieces, typographical ornaments, '1713' ms. with shelf mark and price at head of pastedown, engraved bookplate of Maurice Burrus at side, his purchase label "Maggs 1936' on rear fly. Light age yellowing, some minor mostly marginal spotting, closed tear expertly restored on title. A very good copy in stunning contemporary olive morocco for Charles I, originally bound upside-down, covers gilt ruled to a panel design, outer dentelle border of repeated small gilt tools, large fleurons to corners, central panel with an all over semée of alternate rose and lozenge tools, arms of Charles I gilt stamped at centres, spine with gilt tooled raised bands, gilt ruled in compartments with gilt ruled and gilt scrolled 'false bands' at centre of each compartment, richly gilt with small tools in each half compartment, edges gilt ruled, remains of blue silk ties.

*A stunning copy of this work, the second edition of the English translation by Traheron of Mexia's 'Historia imperial y cesárea', enlarged by the historian Edward Grimstone, in a remarkable Royal binding for Charles I. This work was printed the same year as Charles' trip to Spain for the 'Spanish match'. "The other English-Spanish translation published in this annus mirabilis was an edition of Pedro de Mexia's The Imperiall Historie, first published in 1604, with additional material written by the Sergeant at arms Edward Grimstone and dedicated to Lionel Cranfield the Lord High Treasurer." Alexander Samson 'The Spanish Match: Prince Charles's Journey to Madrid, 1623'. The superb binding is similar in style and structure to one in the BL shelfmark c18c4, also with a dentelle border with an all over semi of small tools around the arms of Charles I. It is the work of the highest quality using the finest materials. It was most probably made for Charles' library, and not just for one of the Royal chapels. It is hardly a coincidence that this work was published the year of Charles I's trip to Spain for the 'Spanish Match', and the combination of this work in this binding would suggest a presentation copy to Charles, probably from Grimstone.*

*"One of the later royal historians appointed in the age of Charles V, Mexia shared with his predecessor the distinction of writing a text that was popular both in Spain and abroad. Eight Castilian editions of his Historia Imperial y Cesarea were printed between 1545 and 1665 in Seville, Madrid, Basel and Antwerp. The Italian translation by Ludovico Dolce was even more successful. Between 1558 and 1688 at least seventeen Italian editions were printed in Venice, some of which included the lives of Charles V, Maximilian II, and Ferdinand. A German translation was printed in Basel in 1564, and two English translations by William Traheron and Edward Grimstone were published in London in 1604 and 1623, respectively. In total, at least twenty-eight editions were printed in the sixteenth and seventeenth centuries, making it the most successful of the Spanish Imperial histories after that of Guevara. It surpassed Guevara, however, in the influence and reputation that it enjoyed in Spain, where it was considered a fundamental work by the educated class in the later half of the sixteenth century. Viewed as free of lies and exaggerations of chivalric literature, the Historia Imperial was considered by some contemporaries to be the first general work of humanist history written in Castilian." Thomas James Dandeleet. 'The Renaissance of Empire in Early Modern Europe.'*

*"Grimston wrote a number of 'continuations' to large scholarly works including two editions of the Historie of France . . . and his translation of Pedro Mexia's The Imperiall Historie (1623) whose continuation had some topical overlap with Grimston's continuation for the third edition of the History (1621)". Anders Ingram. 'English Literature on the Ottoman Turks in the sixteenth and seventeenth centuries'.*

*A stunning Royal binding.*

ESTC S114709. STC 17852. Lowndes 1541. Alden 623/82.

L3056

## TERMS AND CONDITIONS OF SALE

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