



ISSN 2080-1807

TORUŃSKIE STUDIA BIBLIOLOGICZNE  
2016, nr 1 (16)

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# Work of the Parisian *Wotton's Binder* «C» from 1564 in the Collection of the Gdańsk Library of Polish Academy of Sciences\*

DOI: <http://dx.doi.org/10.12775/TSB.2016.006>

**ABSTRACT:** The present authors have conducted an analysis of one of the relics of modern Western European bookbinding found in the collections of the Gdańsk Library of Polish Academy of Sciences: the so far unidentified binding of *Wotton's Binder* «C», acting in Paris between the 1540s and at least the year 1564. The work has a characteristic orientalised decoration, which fits in with the trends of the French bookbinding ornamentation from 2. half of XVI<sup>th</sup> C. Its composition was based on centre moorish-ribbon medallions, corner quarter-medallions and adornments of the *à semé* type. A book clothed in this cover was first located in the collections of a certain Ioannes and later in the collections of a bibliophile from Gdańsk, Daniel Czirenberg (Zierenberg).<sup>1</sup>

**KEYWORDS:** bookbinding in France, Czirenberg (Zierenberg) Daniel, Gdańsk Library of Polish Academy of Sciences, mannerism, orientalism, *Wotton's Binder* «C».

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\* The article was created within the framework of the research realised in the years 2008–2010 (Paris) thanks to the Scholarship named after dr Maria Zdziarska-Zaleska and in the years 2011 and 2015 (Rome) thanks to the Scholarship from the Lanckorońskis Foundation.

In the rich collection of early printed books in the Gdańsk Library of Polish Academy of Sciences there is a *Bible* issued in Geneva in 1563 by the Editing House of Nicolas Barbier and Thomas Courteau.<sup>1</sup> This print is protected by a binding from the epoch, characterised by an abundantly gilded, orientalisised ornamentation and a high level of performance. The inscriptions with the name of the bibliophile, displayed in the centre of the covers, prove that the volume was once found in the book collection of a certain Ioannes and later in that of an inhabitant of Gdańsk, Daniel Czirenberg. The circumstances have inclined us to try and have a closer look into that almost unknown bookbinding masterpiece.<sup>2</sup>

The binding is made from cardboard clothed in brown calfskin; it is provided with four traces, two of which are located along the longer edges of the covers, and one is placed at each shorter edge (fig. 1, 2). The spine is flat and covered with ornamentation (fig. 3a), the edges of the book block are gilded (fig. 3b); the endpapers are made from paper without any traces of watermarks (fig. 7). The preservation condition of the binding is fairly good: the surface of the covers is slightly worn through, the leather in the bend of the upper cover underwent a fissure; moreover, the ties are broken (only their small fragments, inserted into the leather, have been preserved). The ornamentation of the covers and of the spine is made using the technique of tooling in gold, including the decorative pallets, tools (also lettering tools) and plaques. Additionally, the lines running around the covers and the details of the oriental ornamentation were painted black, probably using wax paints. Most probably, a completely different colour was used to paint the frames of the composition.

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<sup>1</sup> *La Bible, qui est toute la sainte escriture: ascavoir, le vieil et nouveau testament: [...]*, [Genève], 4<sup>o</sup>, Par Nicolaus Barbier et Thomas Courteau M. D. LXIII.

<sup>2</sup> The print and its decorating bookplate were referred to in: *Książkowe znaki własnościowe XV-XVIII wieku. Katalog wystawy ze zbiorów Biblioteki Gdańskiej Polskiej Akademii Nauk* [Book the Exhibition. The Books – the Dandys. Polish Academy of Sciences, The Gdańsk Library], red. [ed. by] M. Otto, D. Binkowska, A. Więcek, Gdańsk 2014 (the authoress of the note: M. Otto). Ownership Marks from XVth-XVIIIth C. The catalogue of the exhibition from the collections of the Gdańsk Library of the Polish Academy of Sciences], red. [ed. by] H. Dzienis, Malbork 1998, cat. no./fig. 20; and the binding itself was mentioned in: *Katalog wystawy. Książki – elegantki*. Polska Akademia Nauk Biblioteka Gdańska [The Catalogue of the Exhibition. The Books – the Dandys. Polish Academy of Sciences, The Gdańsk Library], red. [ed. by] M. Otto, D. Binkowska, A. Więcek, Gdańsk 2014 (the authoress of the note: M. Otto).

The composition and the assortment of the decorative motifs on both covers are analogical. Its main element is a centre medallion of rhomboid shape and with deeply indented sides, filled with a moorish-ribbon ornament composed of stylised and delicate floral twigs interlaced with narrow ribbons characterised by a geometrised line. Some of the moorish motifs were painted black, which together with the leather-coloured elements contrasts it powerfully with the surrounding gilt ornaments. In the centre of the medallion there can be seen a small cartouche, almost rectangular-shaped, with an inscription with the name of the bibliophile „IOANN[ES?] / [...]”, from which only the date: „1564” and the little rosettes embracing the whole have remained in good shape. In the place of the original caption, after it had worn out, an inscription with the name of the bibliophile „D. DANIEL / CZIRENBERG” was tooled (fig. 1–2, 6). On both axes of the external ridges of the medallions there show tiny motifs of triple little leaves. They touch the little rosettes, which densely and regularly cover the whole surface of the centre panels in the *à semé* arrangement. Their decoration is supplemented with corner medallions (quarter-medallions), characterised by a shape close to the triangular, with a corrugated and indented ridge from the side of the centre medallion. Their inside is filled with moorish-ribbon decoration stylised a little differently than in the centre medallions: the sprouts and the little leaves are thicker and more pronounced, the ribbons are much more radically reduced, whereas the background is richly hatched. The form of the medallions was enriched by contrasting the gold of the background and of the twig contours with the brown and black sprouts and little leaves. A small, linear, gilded frame, whose inner strip frames are painted black, closes the composition of the centre panel. It is not unthinkable that the external strip frames were also painted a different colour: a slightly different shade of the leather than in the other fragments of the covers seems to point to this.

Also, the decoration of the spine of the cover is based on analogous compositional assumptions (fig. 3a). Its centre is demarcated by the motif of a relatively small medallion of a rhomboid shape filled with a simplified moorish-ribbon decoration. Tiny moorish embellishments and trefoils (or tri-petal chalices of flowers) touch the upper and bottom apexes of the medallion, whereas embellishments of a bellied, floral type adjoin its side ridges. In the background of the medallion regularly distributed



little rosettes are shown, whereas in the corners – medallions or quarter medallions. The latter term is particularly legitimate in this case as each of them constitutes so to say a quarter of the centre medallion; anyway, it was formed from a the corner plaques fourfold tooled. The top and bottom areas of the back are decorated in a different manner: the rectangular spaces are filled with geometrical ornamentation imitating the brick wall theme, whereas the stripes with arabesques constitute their closure.

The characteristic composition and assortment of the motifs which were used to decorate the covers and the spine are evidently of Arabic, Persian, or – to put it more generally – Oriental genesis. The layout, composed of a centre medallion, four corner quarter-medallions most frequently filled with the moorish ornament and lesser motifs of stylised lilies located along the vertical axis of the covers was one of those arrangements characteristic for the products of the Arabic and Persian bookbinding as early as from the late Middle Ages.<sup>3</sup> Besides, also compositional arrangements with or without reduced corner embellishments were found, which reflected the richness of the inventiveness of Oriental binders.<sup>4</sup> It must be stressed here that those arrangements of medallions presented on the covers (on the clothing of covers and on the *dublure*) as well as all kinds of other works of art and artistic craft, fulfilled not only the decorative but also a symbolical function, related to the religious sphere.<sup>5</sup> It was reflected in the material, the technical and formal perfection of such wares, providing a pattern for other crafts, especially as far as the production of carpets was concerned.<sup>6</sup>

In the 2. half of XV<sup>th</sup> C. the characteristic decorative patterns and to some extent also the techniques of the elaboration of bindings were taken over by the bookbinding workshops in Italy, in particular from

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<sup>3</sup> From the abundant literature e.g.: J. P. Harthan, *Victoria and Albert Museum. Book-bindings*, London 1985, p. 79, fig. 3–5, 7; D. James, *After Timur. Qur'ans of the 15<sup>th</sup> and 16<sup>th</sup> centuries*, New York 1992, cat. no./fig. 35, 43, 46, 48 and others; N. D. Khalili, B. W. Robinson, T. Stanley, *Lacquer of the Islamic Lands*, New York 1996, cat. no./fig. 1–2, 4.

<sup>4</sup> E.g.: D. James, *After...*, cat. no./fig. 9, 19–21; N. D. Khalili, B. W. Robinson, T. Stanley, *Lacquer...*, cat. no./fig. 3, 11; M.-G. Guesdon, *Reliure*. In: *L'Art du livre arabe. Du manuscrit au livre d'artiste*, sous la direction de M.-G. Guesdon, A. Vernay-Nouri, Bibliotheque nationale de France, Paris 2001, cat. no./fig. 110, 112.

<sup>5</sup> E. Milanezi, *Kobierce*, [Carpets], Warszawa 1999, pp. 31–33.

<sup>6</sup> E. Milanezi, op. cit., p. 95.



Venice.<sup>7</sup> Animated commercial contacts of the Republic of Venice with Oriental centres of craft and trade played the deciding role in this transfer, within the framework of which Islamic manuscripts in their original bindings flew in to Italy. These works greatly impressed the character of Italian Renaissance bookbinding, which drew on the thesaurus of antique ornamentation to much a lesser extent than just on the vocabulary of Islamic motifs and ornaments. In the achievements of Italian bookbinders from the fall of XV<sup>th</sup> and XVI<sup>th</sup> centuries the prominent position was occupied by the works which were directly inspired by the bindings decorated with centre and corner medallions.<sup>8</sup> In the 1<sup>st</sup> half of XVI<sup>th</sup> C. these patterns started to penetrate the areas north of the Alps and especially France. It was the inflow of a large number of volumes clothed in original Italian bindings that contributed to their popularisation in that latter country in the first place. In the second quarter of that same century there appeared book-patterns, among others by an Italian artist Francesco de Pellegrino<sup>9</sup>, containing various variants of moorish and moorish-ribbons decorations. The latter in turn provided inspiration for the goldsmiths producing bookbinding tools and plaques, and for the binders themselves, and their customers, building up book collections in the days of a growing interest in Oriental issues in Europe.

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<sup>7</sup> The problem of the influence of Islamic patterns on Italian bookbinding from the times of Renaissance. cf. among others in: P. Colombo, *La legatura artistica. Storia e critica*, Rome 1952, pp. 52–55, 122; T. de Marinis, *La legatura artistica in Italia nei secoli XV e XVI*, volume II, *Bologna, Cesena, Ferrara, Venezia, Firenze* 1960, pp. 52–64; F. Petrucci Nardelli, *La legatura italiana. Storia, descrizione, tecniche (XV–XIX secolo)*, Rome 1989, pp. 19–24, 30–33, 37; A. Hobson, *Humanists and Bookbinders*, Cambridge–New York–Port Chester–Melbourne–Sydney 1989, pp. 33–59, 148–154; R. E. Mack, *Bazaar to Piazza. Islamic Trade and Italian Art, 1300–1600*, Berkley–Los Angeles–London 2001, pp. 125–135, fig. 130–143.

<sup>8</sup> E.g.: T. de Marinis, *La legatura...*, cat. no. 1644 bis, 1648, 1660, 1670 and other, plate C26, C31, CCLXXXVI, CCCV and other; A. Hobson, *Humanists...*, plate I–III, fig. 27, 31–39, 41–45, 117–122 and other.

<sup>9</sup> Francisque Pellegrin (Francesco de Pellegrino), *La Fleur de la science de pourtraicture et patrons de broderie. Façon arabique et ytalique*, Jacques Nyverd, Paris 1530. On the influence of this work on bookbinding in, among others: Y. Devaux, *Dix siècles de reliure*, Paris 1977, p. 84; M.-P. Laffitte, *Reliures royales du département des Manuscrits (1515–1559)*, Paris 2001, p. 40, fig. 29; W. Hochl, *Das Pellegrino-Motiv – ein beliebtes Mauresken-Motiv. Nachtrag zu "Ornamentplatten" (Gutenberg-Jahrbuch 1989, pp. 324–329)*, „Einband Forschung” 2001, H. 8, p. 13, an unnum. fig.

In 3<sup>rd</sup> quarter of XVI<sup>th</sup> C. orientalisng compositions, filtered by the Italian and the French traditions, came to be imitated in other European countries such as England<sup>10</sup>, Germany<sup>11</sup>, or Poland<sup>12</sup>, where they underwent transformations as far as the shapes of medallions and the filling decorations were concerned. The French workshops played a major part in this phenomenon. They supplied not only select royal and dignitary libraries but also book collections of countless minor clients from France and other countries. The Paris workshops acting to an extent in the vicinity of capital offices and embassies had a privileged position in this respect. Foreign bibliophiles, building up their collections basing on the abundant artistic achievements of the French printed books and bookbinding, recruited from among them. One of them was an English Ambassador in France, Thomas Wotton (1521–1587), who had collected around 140 volumes clothed in artistic bindings of French masters.<sup>13</sup> The research on the work of this bibliophile has shown that from the year 1542 to the beginning of the 1560s he supplied himself in at least three anonymous Paris binders.<sup>14</sup> They produced works using various forms of decoration, fitting in the italianising tradition and the local trend of mannerist ornamentation. Among the individuals accepting Wotton's orders there was a creator termed in the literature as *Wotton's Binder «C»*, whose activity fell between the 1540s and at least the year

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<sup>10</sup> E.g.: H. M. Nixon, *Five centuries of English Bookbinding*, London 1978, cat. no./plate 17–25; H. M. Nixon, M. M. Foot, *The History of Decorated Bookbinding in England*, Oxford 1992, fig. 27, 29–31, 33–36, 38–40.

<sup>11</sup> E.g.: *Deutsche Bucheinbände der Renaissance um Jakob Krause Hofbuchbinder der Kurfürsten August I. von Sachsen, Bildband*, Hrsg. von K. von Rabenau, Schöneiche bei Berlin 1994, cat. no./plate 50, 62–64, 66–71 and other.

<sup>12</sup> E.g.: A. Wagner, *Oprawy ksiąg Andrzeja Opalińskiego* [Book Bindings of Andrzej Opaliński]. In: *Księgozbiór wielkopolskiego magnata. Andrzej Opaliński (1540–1593)* [The Book Collection of a Great Poland's Magnate. Andrzej Opaliński (1540–1593)], ed. by A. Wagner, Poznań 2011, pp. 167–168, fig. unnum.

<sup>13</sup> E.g.: H. Nixon, *Twelve Books in Fine Bindings from the Library of J. Wely Hutchinson*, Oxford 1953, pp. 36–48; M. M. Foot, *The Henry Davis Gift. A Collection of Bookbindings*, vol. I, *Studies in the History of Bookbinding*, London 1978, pp. 139–155; G. D. Hobson, *Thomas Wotton's Bindings*. In: *Studies in the History of Bookbindings*, London 1988, pp. 401–406; F., L. Macchi, *Dizionario illustrato della legatura*, Milan 2002, p. 491.

<sup>14</sup> E.g.: M. M. Foot, op. cit., pp. 142–147, fig. II/11; H. M. Nixon, M. M. Foot, *The history...*, pp. 34, 36.

1563.<sup>15</sup> Among his works there is found, among others, the binding kept in the British Library in London, produced in around 1560 (fig. 4).<sup>16</sup> It is distinguished by a number of formal features analogous with the binding from the Gdańsk collections, both on the plane of the general theoretical compositional assumptions and of the instruments used, and – consequently – of the ornamental details. This work was produced from cardboard and brown goat skin, with a flattened spine; unlike the relic from the Gdańsk one, this volume was not provided with any particular ties, whereas the gilt ornaments of the edges of the book block were additionally decorated with embellishments. Its decoration was made using the technique of tooling in gold, however without any additional painted elements. The decoration of the covers is based on the same scheme of Islamic bindings, with a centre medallion and four corner quarter-medallions; as the centre medallion the binder used a different kind of plaque, characterised by an oval shape, and a moorish-ribbon filling, while for the quarter-medallions he used identical ones with those in the binding from Gdańsk. Also the tools with which the background of the centre panel was covered in the *à semé* arrangement were identical with the motif of rosette. The frames of the centre panel are also shaped like in the Gdańsk binding. They consist of three golden lines and connections in the corners. Also the spine, the most part of which is occupied by an ornamental composition with moorish motifs, limited from the top and the bottom by the spaces demarcated with lines, has a rich decoration.

It is worth mentioning here that the pattern of corner plaques which was used in the binding from the Gdańsk collections is known from the works ascribed to others, to an anonymous French workshop acting in 2. half of XVI<sup>th</sup> C. Among them another binding from the collection of the British Library, protecting a Basel print from 1551, deserves a special attention. This work has not been ascribed to any particular binder; however, the overview of its reproduction in the database of book bindings

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<sup>15</sup> M. M. Foot, op. cit., p. 147; M. M. Foot, *The Henry Davis Gift. A Collection of Bookbindings*, vol. III, *A Catalogue of South-European Bindings*, London–New Castle 2010, cat. no./fig. 52.

<sup>16</sup> M. M. Foot, op. cit., vol. III, *ibid.*; Enea Vico, *Augustarum Imagines*, Venice 1558 [online]. British Library Database of Bookbindings [access: May, 31, 2016]. Available at: <http://www.bl.uk/catalogues/bookbindings/LargeImage.aspx?RecordId=020-000003958&ImageId=ImageId=41584&Copyright=BL>.

points to the workshop of *Wotton's Binder «C»*<sup>17</sup>. It concerns in particular the form of the centre medallion as well as the corner quarter-medallions. In other cases, the corner medallions have more delicately elaborated moorish-ribbon twigs and they are without the level hatching and without the level hatching of the background either (fig. 5).<sup>18</sup> Nevertheless, their formal features indicate that they may have been made in the same goldsmith's laboratory as the tools of *Wotton's Binder «C»*, supplying both bookbinding workshops.

The above-characterised formal features, together with the assortment of tools used, allow us to regard the binding from the Gdańsk collections as a work of *Wotton's Binder «C»*, fitting in the creative stock-in-trade of that master, and more widely – of the French bookbinding from 3. quarter of XVI<sup>th</sup> C. Moreover, the fact of placing on the binding of the date „1564” makes it possible to univocally determine the time of its creation. It is inasmuch important, as among the works so far ascribed to *Wotton's Binder «C»* the latest one has been dated back to around 1563.<sup>19</sup> That in turn allows to shift the period of activity of this creator by at least one year forward.

It is difficult to decide who the original owner of the volume was as his name and especially his surname got effectively scraped away from the covers, most probably by a subsequent *possessor* of the book. The already mentioned Daniel Czirenberg (Zierenberg) was a representative of a patrician Gdańsk family coming from Bremen.<sup>20</sup> It is known that he was born in 1547 in Gdańsk; however, the course of his juvenile years is

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<sup>17</sup> Plato, *Omnia divini Platonis opera, etc. MS. Notes*, Basel 1551 [online]. British Library Database of Bookbindings [access: May, 31, 2016]. Available at: <http://www.bl.uk/catalogues/bookbindings/LargeImage.aspx?RecordId=020-000006866&ImageId=ImageId=43038&Copyright=BL>.

<sup>18</sup> P. Quilici Allessiani, *Per una storia illustrata della legatura*, “L'oggetto libro”, 2001, fig. unnum. on p. 20; F., L. Macchi, op. cit., plate IX; Vermandois, *Costumes generales et particulieres du baillage de Vermandois*, Rheims 1557 [online]. British Library Database of Bookbindings [access: May, 31, 2016]. Available at: <http://www.bl.uk/catalogues/bookbindings/LargeImage.aspx?RecordId=020-000002584&ImageId=ImageId=40897&Copyright=BL>.

<sup>19</sup> M. M. Foot, op. cit., vol. I, p. 147, 154 [item 57].

<sup>20</sup> J. Zdrenka, *Urzednicy miejscy Gdańska w latach 1342–1792 i 1807–1814: biogramy* [The clerks of the City of Gdańsk in the Years 1342–1792 and 1807–1814: Profiles], Gdańsk 2008, p. 385 (further literature also there); *ibid.* *Urzednicy..., Spisy* [Clerks..., Registers], Gdańsk 2008, p. 90 (since the year 1575) – p. 96 (to the year 1602).

a complete mystery. Therefore, it is difficult to decide if he had ever been to Western Europe, from where he may have brought the volume in question; otherwise, he could have purchased it in his native town. The fact is that in 1575 he was nominated juror, four years later councillor, and in 1581 judge in Gdańsk. Since 1586 until his death, which had place on 19 June 1602 during a plague, he was holding the position of Gdańsk Mayor, and since 1600 also that of burgrave. In his biography his religious zeal and deep involvement in Gdańsk's religious dispute with King Sigismund III and bishop of Włocławek Hieronim Rozrażewski have been emphasised.<sup>21</sup> Also, Daniel's marriage in 1571 with Anna Schachmann, the sister of Bartholomeus Schachmann, a prominent collector and bibliophile from Gdańsk, is worth mentioning.<sup>22</sup> However, what Czirenberg's relation to the book was has not been found out yet. In addition to the above described inscription with the name of the bibliophile, in 1602 he designated the book under analysis with a wood-engraved (?), coloured and gilded armorial bookplate, stuck in on the internal page of the upper cover (fig. 7).<sup>23</sup> It is supplemented with the handwritten motto „Ora, et labora, succèsùm expecta à Domino”, and the ownership note: „Daniel Czirenbergiüs. / Anno ·1602 g ·Febrüary”<sup>24</sup>. In the same year the book was donated by the bibliophile to the library of the Gdańsk gymnasium, which is confirmed by a solemn inscription placed on the front endpaper: „Anno Meßiæ / 1602. / Rat der Bestrenger Ehenvester / und Hoch.. isor Herr Daniel / Czÿrenberg. Kön:[sul] Stadt Danzig / Bürgermeister,

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<sup>21</sup> For example: P. Czaplewski, *Korespondencja Hieronima Rozrażewskiego*, [Correspondence of Hieronim Rozrażewski], vol. II, Toruń 1939, pp. 295–296, 308–310; *Historia Gdańska*, [History of Gdańsk], t. II, 1454–1655, ed. by E. Cieślak, Gdańsk 1982, pp. 592–598.

<sup>22</sup> The Schachmann's collector's profile was outlined among others in: K. Reychman, *Ex – Librisy Gdańskie* [Gdańsk Bookplates], Warszawa 1929, pp. 62–63, fig. unnum.; M. Mroczyńska, *Schachmann Bartłomiej*. In: *Słownik pracowników książki polskiej* [The Dictionary of the Workers Acting in the Polish Book] Warszawa–Łódź 1972, p. 790; *Historia...* [History...] p. 706, il. 164c; D. Weichbrodt (von Tiedemann), *Patrizier, Bürger, Einwohner der Freien und Hansestadt Danzig*, Bd I, Klausdorf–Schwentine 1986, p. 435.

<sup>23</sup> The information on the wood engraving technique used in the elaboration of the composition is given in: *Książkowe...*, [Book...] cat. no./fig. 20. The indirect overview indicates, however, that it may be a drawing using a drawing pen, abundantly coloured with paints and gilded.

<sup>24</sup> A little bit different transcription of the captions in: *Książkowe...*, [Book...], cat. no. 20.

diese Biblia in / frantzösißcher Sprache der Biblio: / theck im Gýmnasio [...]”. The inclusion of the book in the dynamically growing collections of the Gdańsk Municipal Council Library confirms the commonly known engraving bookplate of Jonas Silber from 1597<sup>25</sup>, stuck in on the reverse of the title page. In that same post it has remained until today in spite of numerous historic turbulences.

In the light of the present knowledge, the analysed binding constitutes the only work of the Parisian *Wotton's Binder* «C», acting from 1540s to 1560s, found in the Polish collections. The date „1564” placed on the cover of the book not only allows to define precisely the time of its creation, but also to shift forward by one year the date of the activity of its creator presented in the literature so far. The conception of decoration applied in the binding, derived from the Islamic circles and later transformed by Italian and French masters, may come to be regarded as particularly interesting also from the Polish perspective as its reflections are noticeable in the achievements of the native binders from the 1570s circa to the year 1600, numerous examples of which are also found in the Gdańsk library.

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<sup>25</sup> See e.g.: K. Reychman, op. cit., pp. 19–20, fig. unnum.; A. Kurkowa, *Gdański ekslibris XV–XVIII wieku. Katalog wystawy* [Gdańsk Bookplate of XV<sup>th</sup> – XVIII<sup>th</sup> Centuries, The Catalogue of the Exhibition], Gdańsk 1978, cat. no./fig.1; *Książkowe...* [Book...], cat. no./fig. 16; B. Gryzio, *Muzeum czarnej sztuki. Katalog inkunabułów PAN Biblioteki Gdańskiej* [Black Art Museum. Incunabula Catalogue of the Gdańsk Library of Polish Academy of Sciences], Gdańsk 2012, cat. no./ fig. 8(704).





Figure 1. *Wotton's Binder »C«*, mannerist binding of the orientalising type (upper cover), Paris 1564

Source: the Gdańsk Library of Polish Academy of Sciences, phot. by Arkadiusz Wagner.



Figure 2. Lower cover of the analysed binding from the collection of the Gdańsk Library of Polish Academy of Sciences

Source: phot. by Arkadiusz Wagner.





Figure 3a–3b. The spine and the longer edge of the book block of analysed binding from the collection of the Gdańsk Library of Polish Academy of Sciences

Source: phot. by Arkadiusz Wagner.

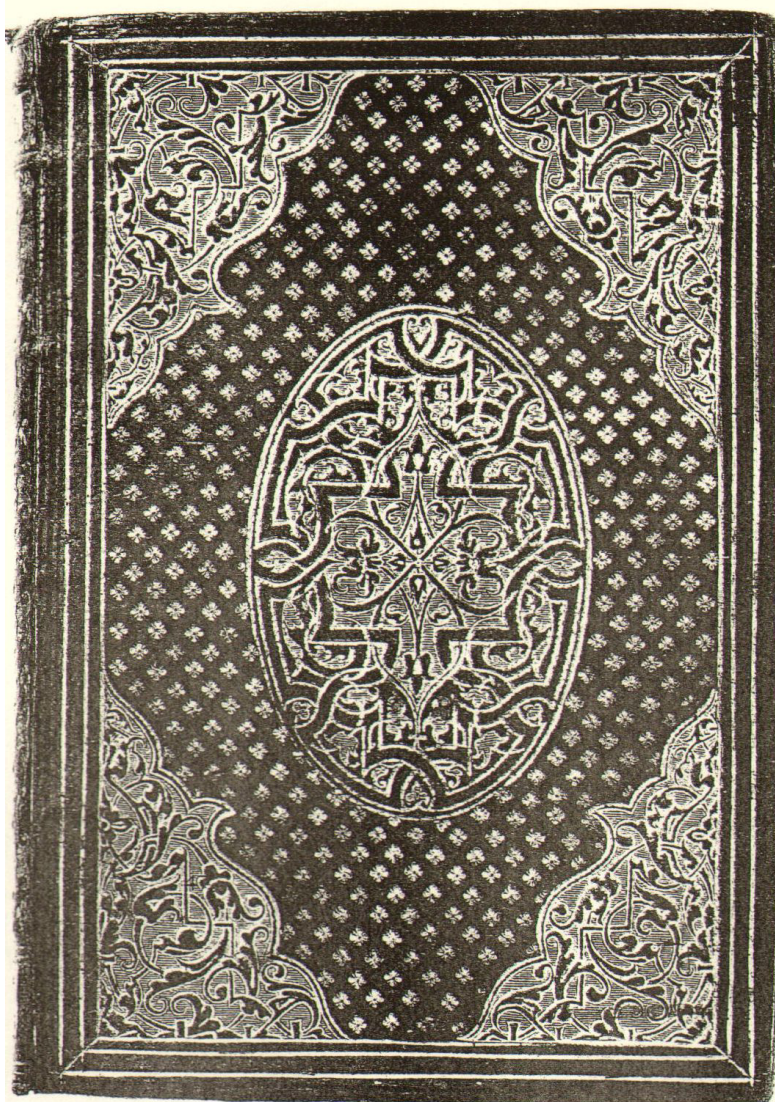


Figure 4. *Wotton's Binder »C«*, mannerist binding of the orientalisising type, Paris, circa 1560

Source: repr. acc. to M. M. Foot, *The Henry Devis...*, London–New Castle 2010.



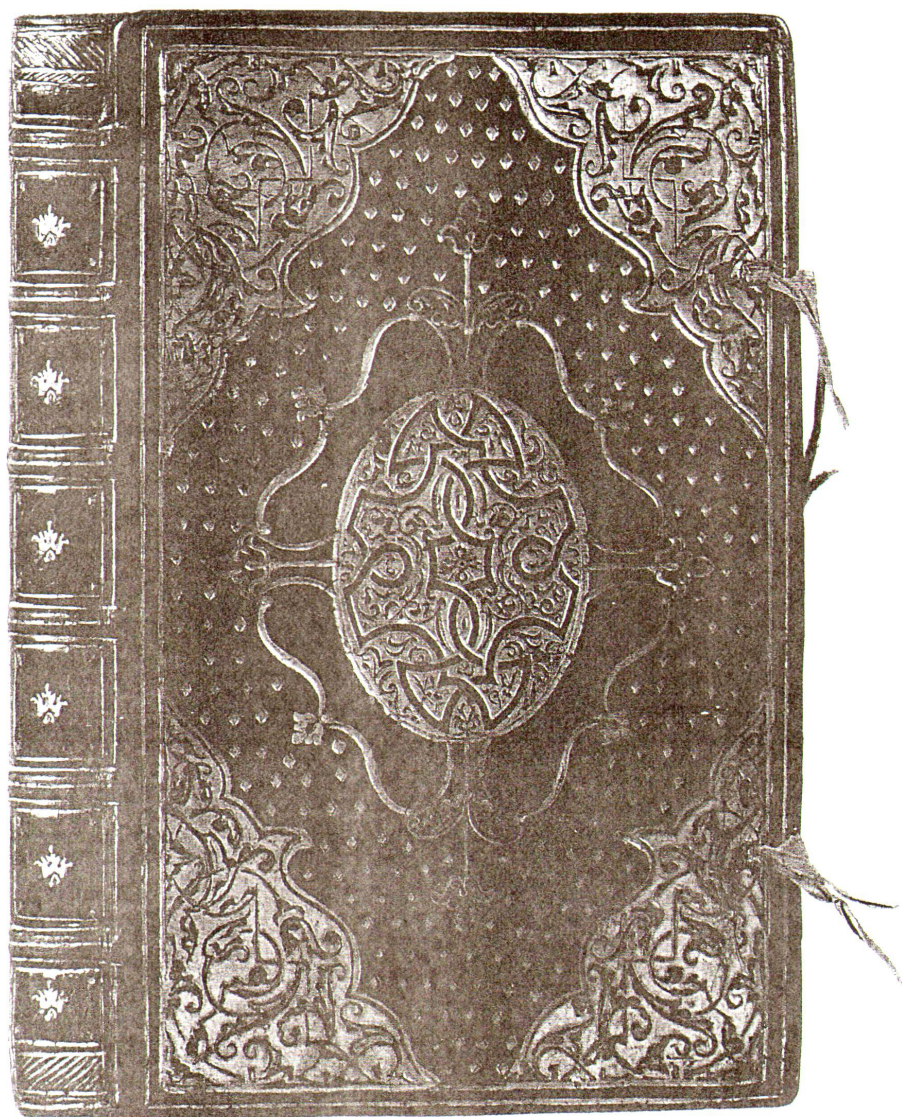


Figure 5. An anonymous binder, mannerist binding of the orientalising type, France, 2. half of XV<sup>th</sup> C.

Source: repr. acc. to P. Qulici Alessiani, *Per una...*, „L'oggetto libro”, 2001.



Figure 6. A close-up of the centre medallion with the inscriptions with the name of the bibliophile on the analysed binding from the collection of the Gdańsk Library of Polish Academy of Sciences

Source: phot. by Arkadiusz Wagner.

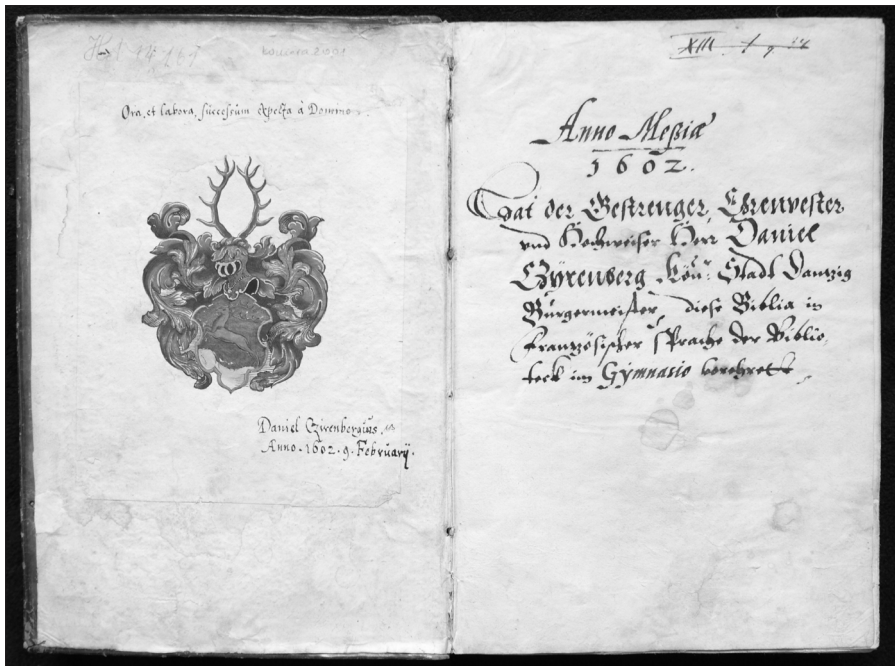


Figure 7. Bookplate and the ownership and donation entry of Daniel Czirenberg on the endpaper of the analysed volume from the collection of the Gdańsk Library of Polish Academy of Sciences

Source: phot. by Arkadiusz Wagner.

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**Work of the Parisian Wotton's Binder «C» from 1564  
in the Collection of the Gdańsk Library of Polish Academy of Sciences  
[Dzieło paryskiego Introligatora Wottona «C» z 1564 r.  
w zbiorach Biblioteki Gdańskiej PAN]**

**STRESZCZENIE:** w artykule dokonano analizy jednego z zabytków nowożytnego introligatorstwa zachodnioeuropejskiego w zbiorach Biblioteki Gdańskiej PAN: dotąd niezidentyfikowanej oprawy *Introligatora Wottona «C»* działającego w Paryżu między latami 40. XVI w. a przynajmniej 1564 r. Dzieło to ma charakterystyczną dekorację orientalizującą, która wpisuje się w tendencje francuskiego zdobnictwa introligatorskiego 2. połowy XVI w. Jej kompozycję oparto na centralnym medalionie maureskowo-wstęgowym, narożnikowych ćwierćmedalionach oraz zdobieniach *à semé*. Książka w tej oprawie znajdowała się pierwotnie w zbiorach bliżej nieznanego Ioannesa, a następnie bibliofila gdańskiego, Daniela Czirenberga (Zierenberga).

**SŁOWA KLUCZOWE:** Czirenberg (Zierenberg) Daniel, *Introligator Wottona «C»*, introligatorstwo we Francji, manieryzm, orientalizm, PAN Biblioteka Gdańska.

