

LEO CADOGAN RARE BOOKS



BEYOND THE TEXTBLOCK



LEO CADOGAN RARE BOOKS

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BEYOND THE TEXTBLOCK

*Bindings, endpapers, folding plates,
broadsides, prints, and non-books
(and some interesting texts!)*

SIXTEENTH-CENTURY MURDER, IMPRESSIVE SCOTTISH SEAL

1. Marcus Lord of Newbattle, i.e. Mark Kerr (d. 1609); John Hamilton senior (d. 1591) and John [aka Jonas] Hamilton junior: *Writ of clare constat signed by Marcus Lord of Newbattle for infefting John [aka Jonas] Hamilton of Coldcoat [now Macbiehill] in the lands of Romanograngre [now Lamancha].* Edinburgh, 10 December 1591.

This visually impressive sixteenth-century Scottish document on vellum—with a well-preserved large hanging seal of Marcus Kerr, Lord of Newbattle (d. 1609)—relates to lands owned by the Hamilton family of Coldcoat (= Cowtcoitt, Coitquott, Colquhot, Quotquot etc; now Macbiehill). It can be situated against a complex backdrop of a series of murders in the county of Peebles.

The type of Scottish legal document concerned here, a writ of clare constat, is now extinct and can be defined as ‘a deed executed by a subject superior, for the purpose of completing the title of his vassal’s heir to the lands held by the deceased heir, under the granter of the precept [or writ]’ (*Dictionaries of the Scottish Language*). The superior in this instance, Kerr, reportedly had 31 children with his wife Margaret Herries (d. 1617), who was later accused of witchcraft and having caused her husband’s death (cf. Cokayne).

This writ concerns the lands of Romanograngre, which had been a ‘residential appendage’ of Newbattle Abbey until the Scottish Reformation and is presently the site of Lamancha House (cf. Buchan and Paton; *Canmore*). The title for the lands of Romanograngre is passing here from the deceased John Hamilton of Coldcoat to his son, who was named after him but



also known as Jonas. In keeping with the formulaic language conventionally found in this type of document, John Hamilton (Senior) is simply described as deceased (*obiit*, line 4), but this is far from the full story. Given the date of the document (10 December 1591), we can only assume this is the same John Hamilton of Coldcoat who was murdered (along with his son Richard) by his neighbour and accomplices in August 1591. The present land transfer therefore took place as a consequence of this murder.

The details of this very intriguing case warrant further research into the original privy council records, but secondary literature indicates an ongoing feud between two families. John and Richard Hamilton were killed by William Murray of Romanno and his accomplices (Romanno appears to be in the vicinity of present day Romannobridge, about 3 miles from Lamancha). John Hamilton's widow and children then convinced the king to authorise a four-man garrison at Romanno – at the expense of the Murray family.

On the exact same date as our writ, Helen Henderson (William Murray's wife) and Margaret Tweedie (John Murray's wife) complained unsuccessfully to the privy council about the garrison. Tensions evidently continued to run high, and on 17 March 1592, Jonas Hamilton (i.e. John Hamilton junior) is recorded giving surety not to harm Margaret Tweedie, her tenants, or her servants. By this point, Margaret is a widow, leading one commentator to infer that 'someone must have taken justice into his own hands and put an end to John Murray of Romanno for ever' (Forbes Tweedie, 1902). A working transcription of this document is available on request.

Details

Manuscript on parchment, 225 x 300 mms, 25 lines of text in cursive script with occasional display script, signed at base 'Marcus dominus de Neubotle'. Large red wax seal hanging by a strip of vellum (max. diameter 85 mm), with heraldic shield, initials M. K., and surrounding text: '<S>igillvm Marci Ker d[omi]ni de Nevbot<...>' (angle brackets indicate illegible text, apparently a result of the original impression). Seal cushioned using protective cotton, attached with string. Document folded twice vertically and horizontally. To the verso, 5 lines of summative text in a contemporary hand and date of document in a later hand.



Provenance: later identifiers to verso: '37' 'No. 11 bundle 1', 'No. 11'. Addison & Sarova Auctioneers, 17 August 2024, lot 57.

Condition: well preserved; slight soiling and staining to vellum plus a few hairline cracks to seal. One small hole in blank outer margin from time of parchment production, four puncture marks in blank corners.

Bibliography:

The details of our writ are mentioned in James Walter Buchan and Henry Paton (eds.), *A History of Peeblesshire, vol. 3* (Glasgow, Jackson, Wylie & Co, 1927), pp. 57-58: 'Mark, Commendator of Newbattle [...] on 10th December 1591, issued a precept of clare constat for the infeftment of Jonas Hamilton [i.e. John Hamilton junior], eldest son of [...] John, as his father's heir'. It is not clear to us whether Buchan saw our document, a copy thereof, or was aware of the text through another source.

Compare an instrument of sasine from 1662 in which Jonas Hamilton (probably a descendant) transfers half ownership of the lands of Romanno Grange to his nephew Robert Hamilton and his spouse Elizabeth Douglas. McMaster University, British legal instruments collection no. 39, described at <https://library.mcmaster.ca/finding-aid/legalinstruments>.

We do not find Mark Kerr's seal in Henry Laing's *Descriptive catalogue of impressions from ancient Scottish seals, Royal, Baronial, Ecclesiastical and Municipal embracing a period from A.D. 1094 to the Commonwealth* (Edinburgh, 1850), nor in the supplemental catalogue (1866).

Canmore (National Record of the Historic Environment), entries for 'Lamancha', 'Romano Tower', and 'Romanno House',

accessible via <https://canmore.org.uk>, respectively sites 50207, 49966 and 263084.

Chambers, Robert, *Domestic Annals of Scotland from the Reformation to the Revolution, vol. 1*, 2nd edition (Edinburgh and London, W. & R. Chambers, 1859), pp. 227-229.

Chambers, William, *A History of Peeblesshire* (Edinburgh and London, William and Robert Chambers, 1864), pp. 114-116.

Cokayne, George Edward (ed.), *Complete Peerage of England, Scotland, Ireland, Great Britain [...], vol. 5* (London, George Bell & Sons, 1893), pp. 144-45.

Forbes Tweedie, Michael, *The History of the Tweedie, or Tweedy, family [...]* (London, W. P. Griffith & Sons, 1902), pp. 50-51.

Hamilton, George, *A History of the House of Hamilton* (Edinburgh, Skimmer & Co., 1933).

Johnston, G. Harvey, *The Heraldry of the Hamiltons [...]* (Edinburgh and London, W. & A. K. Johnston, 1909), pp. 122-3. [this resource superseded by Hamilton 1933].

Masson, David (ed.), *The Register of the Privy Council of Scotland, vol. 4, A.D. 1585-1592* (Edinburgh, H. M. General Register House, 1881), pp. 698-99, 737-38.

£1750



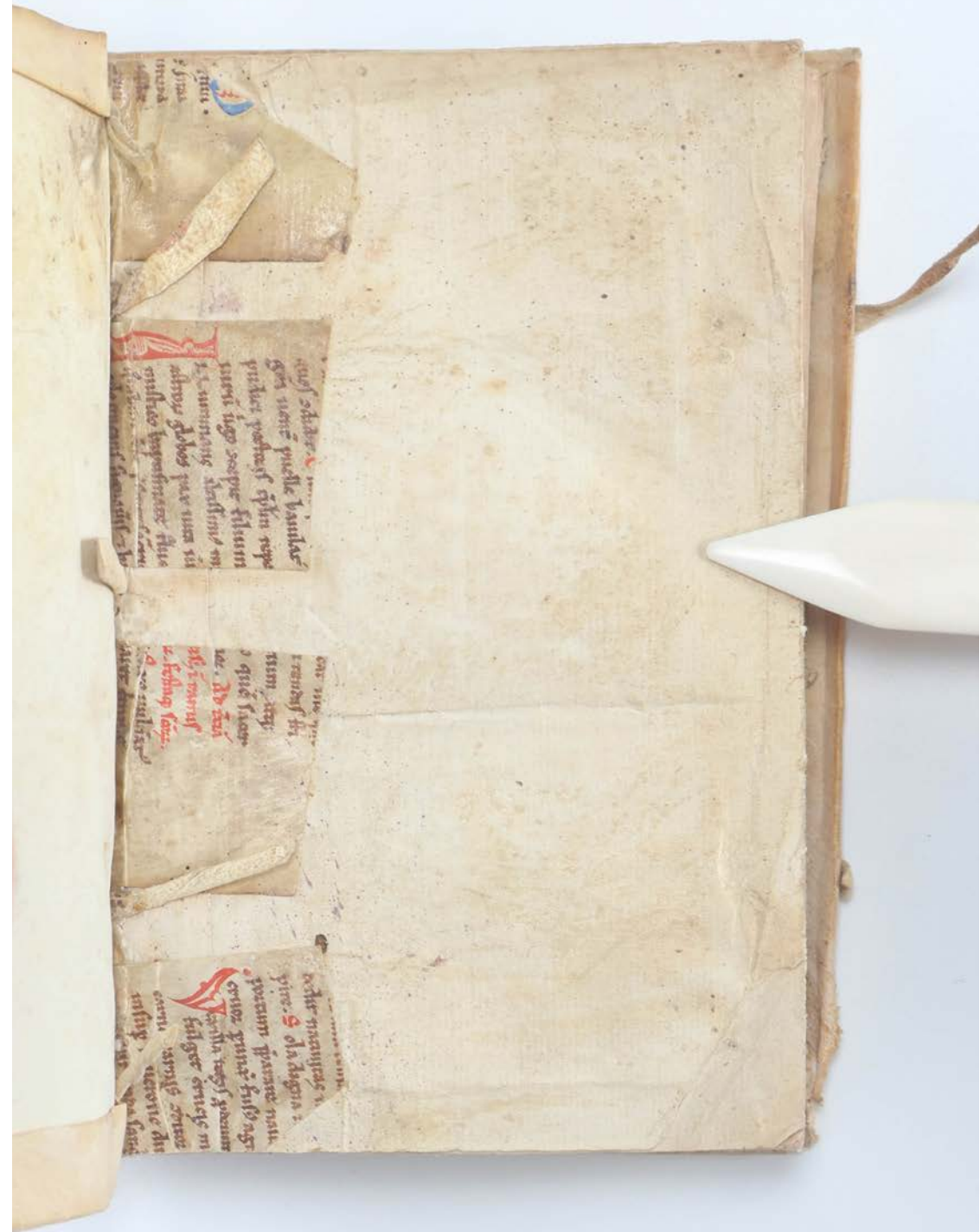
12TH / 13TH CENTURY MANUSCRIPT IN SPINE & FALSE PLACE OF PRINTING

2. Quercetanus, Josephus [Duchesne, Joseph]: *Diaeteticon Polyhistoricon. Opus utique varium, magnae utilitatis ac delectationis quod multa Historica, Philosophica & Medica, tam conservandae sanitati, quam variis curandis morbis necessaria contineat.* Genevae [linked over, replaced with stamped or printed text 'Coloniae Allobrogum'] Apud Petrum Chouët, 1626.

The contemporary limp binding on this seventeenth-century dietary (first printed 1606) offers a fascinating example of recycling practices in book production, as it has a transverse spine lining made from a manuscript material copied out several hundred years prior. The four binding fragments derive from a liturgical codex from the twelfth or early thirteenth century, its sections introduced with rubricated headings and decorative initials. The content of this manuscript was apparently surplus to requirements by the seventeenth century, but the strong parchment was put to a pragmatic new use: four strips were cut up and arranged to bolster the (now visible) sewing supports, helping to secure the paper gatherings.

The original manuscript was quite possibly copied out in Spain, on the basis of the protogothic **f** with loop at top (cf. Derolez 2003, p. 61). As the lettering to our spine is also a characteristically Spanish feature, it seems that the binder had access to relatively local manuscript waste.

The textblock, on the other hand, originated further afield in Geneva. Interestingly, in our copy, the imprint location of 'Genevae' was redacted and replaced with stamped or printed text 'Coloniae Allobrogum'. Bibliographers have noted that 'the Geneva imprint was regarded in Catholic countries as the sign



of heretical literature' and 'various pseudonymous designations were adopted, such as 'Colonia Allobrogum' to circumvent this (Compston 2021, citing Wing 1962). One could wonder how convincing our false imprint would have been, given that 'Genevae' has very clearly been altered. We have located at least one other copy where the same phenomenon occurs, suggesting a degree of systematic implementation of this 'correction' (OCLC accession no. 1041347259).

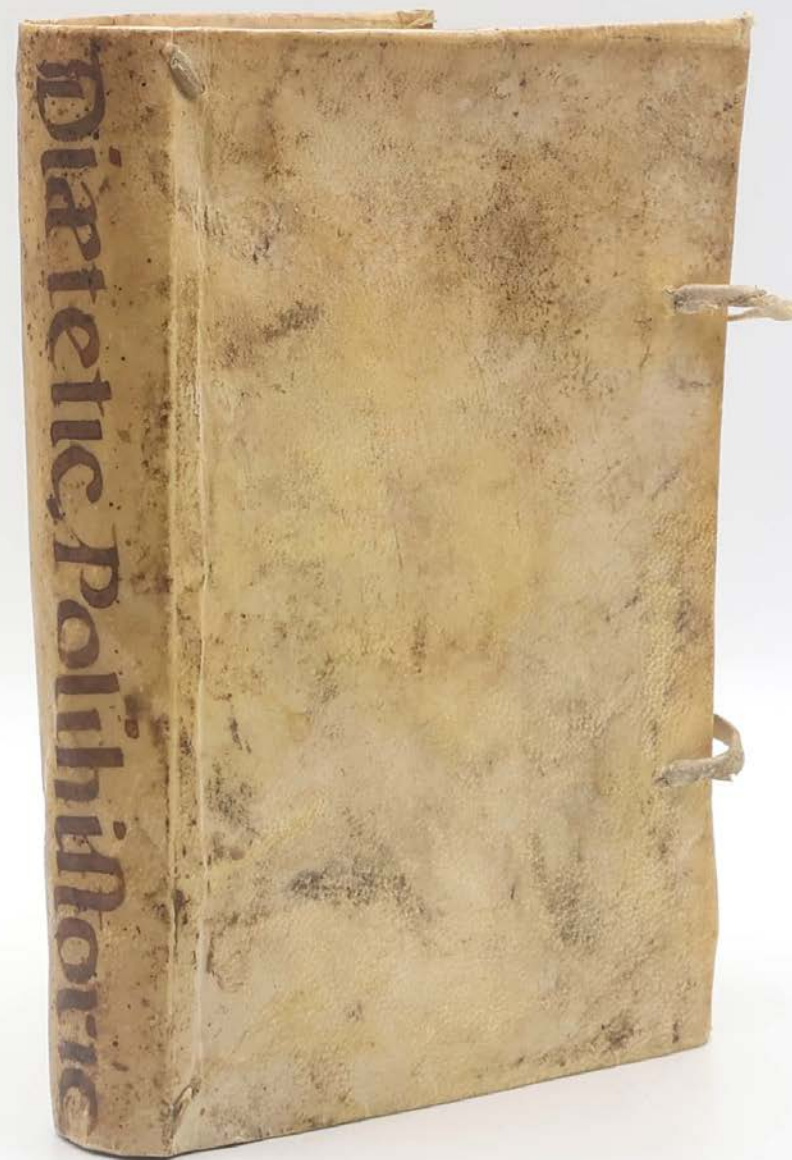
The *Diaeteticon Polyhistoricon* was first printed in both Latin and French versions (the latter under the title *Le Pourtaict de la sante*). The text favours Paracelsus's theory of the three chemical elements over the concept of the four humours (cf. Albala 2002). Its author, Joseph Duchesne (d.1609), was the personal physician to Henry IV.

Details

Printed. One volume, 16.2 x 11 cms in binding, octavo, pp. 418 [2]. Collation: A-Cc⁸ Dd² [matches CCPB]. Woodcut vignette to title page, woodcut headpieces and initials, printed marginalia.

Bound in limp vellum with fore edge cover extensions. Remnants of four ties. Spanish-style lettering to spine (Diaetetic. Polihistoric.). Front free endpaper extant, rear free endpaper excised.

Transverse spine lining made from fragments of a twelfth or early thirteenth century liturgical manuscript, possibly copied in Spain and including part of **Ambrose of Milan's** *In Epiphaniis Domini*. The lining, structurally similar to *Fragmentarium* F-vkj1 and F-2ksw, consists of 4 strips of parchment deriving from a single(?) leaf. Overall size for each fragment estimated to be c.30 x c.100 mm. First third of each strip adhered to front pastedown, final third of each strip adhered to rear pastedown (both now lifted or lifting making fragments visible),



central third of each strip adhered to and concealed by spine. Generally c.8 lines of text visible per strip at front pastedown portion, written in protogothic script. We note **f** with a loop at the top, a feature identified by Derolez as being found in Spanish manuscripts (lowermost fragment, line 4; cf. Derolez 2003, p. 61). Rubricated headings. 3 decorative initials in red and/or blue (of which 2 are partial) at front pastedown portion. Provenance: Benjamín Bentura Remacha (1931-2019), journalist and expert on bullfighting. Initials BBR (and identifier m. 106) in blue pen to front free endpaper, armorial stamp to front free endpaper and rear pastedown (Biblioteca Bentura Ejea de los Caballeros).

Condition (textblock): browning and spotting; recurring single puncture mark in blank outer margins of several quires. Condition (binding): staining to vellum, chewing to lower corner of rear cover, ties fragmentary.

Bibliography:

CCPB000578303-8. OCLC shows copies outside mainland Europe at the Newberry Library, University of Chicago, National Library of Medicine (Maryland), University of British Columbia, Cambridge University, Trinity College Cambridge, Edinburgh University, and National Library of Israel.

Albala, Ken, *Eating Right in the Renaissance* (University of California, 2002), p. 42.

Derolez, Albert, *The palaeography of gothic manuscript books from the twelfth to the early sixteenth century* (Cambridge, Cambridge University Press, 2003).

£1200

108.
QVERCETANI
DOCTORIS MEDI-
ciq̃ue Regij,
DIÆTETICON
POLYHISTORICON.

OPVS VTIQ̃VE VARIVM,
*magna vtilitatis ac delectationis, quod multa
Historica, Philosophica, & Medica, tam
conseruande sanitati, quàm varijs
curandis morbis necessaria
contineat.*



Coloniae Allobrogum.

Apud Petrum Chouët.

M. DC. XXVI.

PRINTS WITH PAPER LACE WORK

3. [Lace work]: *The Virgin Mary with Christ Child, and Saint Elizabeth.* France, 18th century (print, c.1700).

Two devotional prints, probably, to judge by the identical shape of the image, from the same series, and made c.1700. They depict respectively the medieval saint Elizabeth of Hungary, and the Virgin Mary with Christ Child. Each print has, in the eighteenth century, been cut to the border of the image, ruled at its edge in gilt and placed within a new, deep and intricate border of paper lacework, showing flowers and foliage, carefully decorated with gold. Each complete paper object has been laid on a backing of black felt, and glazed and framed in a decorative wooden frame, painted in gilt. The combination of the black, white and gold, with the intricacy of the work, has a vivid effect.

Details

Two artworks of print and paper lacework, as described above, size in frames 37.7 cms. x 28.3 cms. (Saint Elizabeth) and 35.2 cms. x 25.8 cms. (Virgin Mary). The images from the prints shaped like windows (rectangular with top side curved), 11 cms. x 10.6 cms. (the image of Saint Elizabeth slightly longer as it includes the printed caption "S.te Elisabeth"). The frame to the Saint Elizabeth print slightly chipped.

£1850



FLYING CATS AND UNUSUAL BIRTHS

4. Carpzov, Christian Benedict: *KATTOLOGIA* [i.e. *Kattologia*], das ist kurtze Katzen-Historie darinnen ingemein von denen katzen auch insonderheit die *insolito felino lipsiensi* oder von einder ungewöhnlichen Katzen-Geburth so zu Leipzig in dem 1713ten Jahre geschehen, gehandelt wird, auf ansuchung einiger guten Freunde mit nöthigen Kupffern versehen herausgegeben. Leipzig, zu finden bey Friedrich Lanckischens Erben, 1716.

Copy in attractive binding of the first and only edition of this illustrated German treatise on cats, which focuses on rare varieties and unusual births. Particular attention is given to 'flying cats' (*fliegender Katzen*, p. 10), illustrated in plate 4 and presumably a misidentification for a species of bat, and six kittens born in Leipzig in 1713 'entangled' (*verwickelt*, p. 90), illustrated in plate 5. The text also explores remarkable births in the human world. Identifiable historical figures, namely conjoined twins born in Hungary in 1701 (p. 1-2 [i.e. Ilona and Judit Gófitz]), are discussed alongside fictitious cases, such as a child said to have been born with a tail and an ear like a dog's (illustrated in plates 1 and 2). The author, Christian Benedict Carpzov (1684-1749), came from a family of eminent scholars, especially jurists. His great uncle, Benedikt Carpzov the Younger (1595-1666), wrote on witchcraft trials.

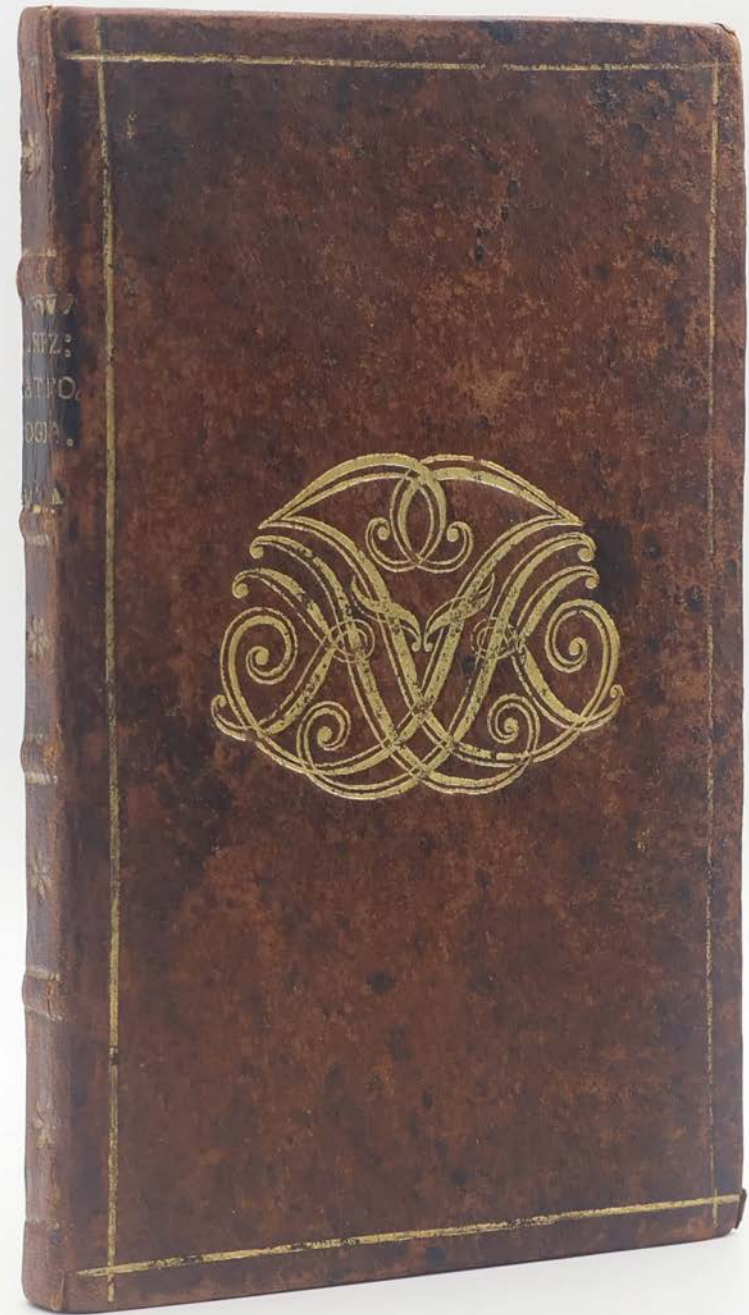


Details

One volume, 17.3 x 10.5 cms in binding, octavo, pp. [6] 96 + five engraved plates. Bound in speckled calf over boards with gilt centrepiece and single fillet frame tooled to both covers; gold-tooled black leather label to spine, gilt flowers to remaining spine compartments, brown speckled edges. Modern pencil notes to pastedowns. Condition (textblock): light browning. Condition (binding): Label partially lacking, light abrasion to leather, cracking to upper joint at head- and tailcap.

VD18 11452145. OCLC shows copies outside mainland Europe at the British Library and Yale.

£1200



VOLCANO STUDY

5. [Serao, Francesco]: *Neapolitanae Scientiarum Academiae de Vesuvii conflagratione quae mense Majo anno MDCCXXXVII accidit commentarius*. Neapoli [Naples], typis Novelli de Bonis 1738.

Latin edition (following the original Italian of the same year) of a notable work of the Neapolitan physician Francesco Serao (1702-1783) - an illustrated study, written for the Neapolitan Academy of Science and commissioned by the king of Naples, of the May 1737 eruption of Mount Vesuvius.

Changes to the text for this edition (beyond translation) include a long new footnote at pp. 112-13 describing new observations made in October 1738 (supplementing ones made in September 1737). There is a new letter to the reader (sig. *4r-v). The book has chapters chronicling the eruption (including a page with meteorological data for each day); on the lava (three chapters); the ash and pumice; gaseous discharge; and on Vesuvius since the latest eruption.

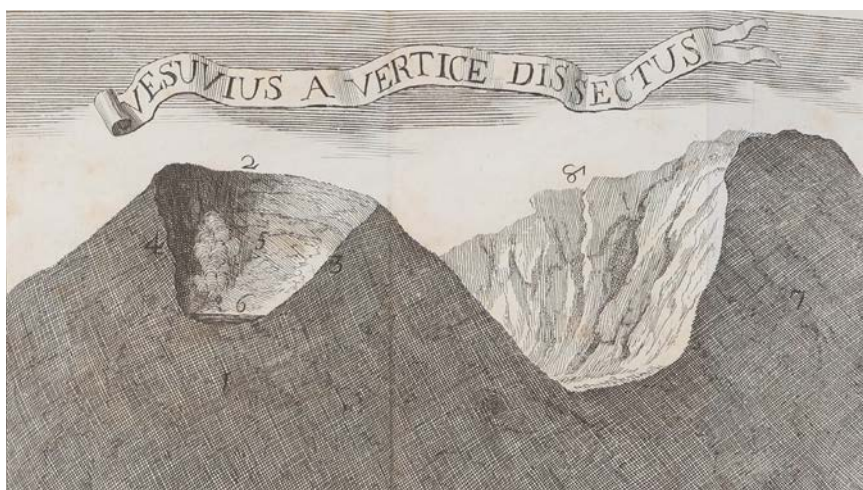


Details

One volume, 23.4 cms. x 18.6 cms. in binding, quarto, pp. [8] 118 [2] + 2 fold-out intaglio plates, measuring 26 cms. x 42.5 cms. (23 cms. x 41 cms. within platemarks) and 22.5 cms. x 30.5 cms. (18 cms. x 21.5 cms. within platemarks). Final leaf a blank. Signed: *4 A-P⁴. Roman and italic letter, woodcut vignette to title-page, woodcut initial. Spotting and foxing, light browning, slight worming to outer margins (blank). Bound in contemporary laced-case vellum over boards, title inked to spine, brown sprinkled edges. Provenance: the numbers '13' and '40' written in an early hand to front pastedown.

Bibliography:

SBN: IT\ICCU\SBLE\010352. OCLC shows copies outside European mainland at: Getty, Michigan, Illinois; Cambridge, Oxford, British Library, UCL. See also Luca Tonetti, 'SERAIO, Francesco'. *Dizionario biografico degli Italiani*, 92 (2018) - with cursory discussion of our book.



£1500

ELABORATE BINDING WITH METAL FURNITURE

6. [Binding; Book of Hours]: *Heures Nouvelles dediees au Roy, contenant les offices qui se disent à l'Eglise pendant l'année [...] A l'usage de Rome et de Paris Suivant le nouveau Breviaire.* A Paris, au Palais, Chez Grange [De l'imprimerie de Valleyre] 1740.

This scarce eighteenth-century book of hours is notable for its contemporary binding with unusual metal fixtures and decorative endpapers. An embossed metal heart has been nailed to each cover and further nails are used to create an ornamental border, with the shanks obscured beneath decorative pastedowns. The repeated patterns of stars and dots on the decorative pastedowns and endpapers calls to mind the work of German brocade paper maker Johann Michael Munck (see e.g. pattern no. 30, Kopylov 2012, no. 126). The text (*Use of Rome and Paris*) was produced by the Valleyre printing house and includes a woodcut illustration of the crucifixion.

Details

Printed. One volume, 13.3 x 8.8 cms in binding, duodecimo, pp [12] 577 [7]. Collation: []⁶ A-Hh [alternating gatherings of 12 and 6]. Lower corner of sig. Cc4 uncut (paper accidentally folded in prior to trimming). Text mostly printed in two columns, with some horizontal text in the litany. Woodcut crucifixion opposite title page. Woodcut headpiece, decorative initials.

Bound in black pebble-grained goatskin, both covers with an embossed metal heart nailed to centre, surrounded by six flowers made up of metal fixtures, and a dotted border made from nails. Decorative endpapers with a repeated gold pattern of stars and dots. All edges gilt. Condition (textblock): light browning, folios occasionally adhered to each other at edges due to the gilding process. Condition (binding): approximately



8 metal fixtures missing out of an original total of around 200, a few other fixtures bent. Wear at edges, light rubbing.

Provenance: c.aaaa15^H [?] to verso of front free endpaper.

OCLC shows one copy (Biblioteca Nacional de Espana).

Kopylov, Christiane F., *Papiers dores d'Allemagne* (Paris, Éditions des Cendres, 2012).

£650



RARE CATAFALQUE BOOK WITH ENORMOUS PLATES

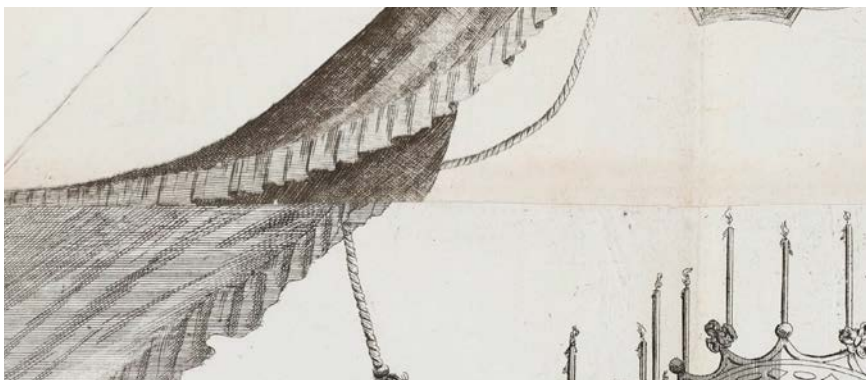
7. [Scaramuzza Visconti, Giuseppe] [Dal Re, Marcantonio]:

Dichiarazione del solenne apparato fatto nella Chiesa del Carmine in Pavia, nella morte dell' ill.mo Sig.r conte Don Giuseppe Scaramuzza Visconti. In Milano, nella Regia Ducal Corte, per Giuseppe Richino Malatesta, Stampatore Regio Camerale. 1742.

Striking and rare illustrated account of the decorations for the funeral, 15 February 1742, in the famous Carmelite church of Pavia, of nobleman Count Giuseppe Scaramuzza Visconti Aicardi. The celebrations were paid for (3-4) by his heir, Countess Barbara d'Adda Barbiana di Belgiojoso (1707-1769), who was wife of a prominent courtier to Empress Maria Theresa of Austria. The **enormous** plates depict a canopy hung over the altar; the catafalque; and the decorations to the walls of the church. They were made by the Bologna-born Marc'Antonio dal Re (1697-1766), who is famous for his depictions of views of Milan, villas, and appropriately, festival architecture (Alberici).

Although very imposing - and historically interesting - the great art book collector Count Leopoldo Cicognara (1767-1834), who had a copy of our publication, criticised their finish. "Sono tre grandissime e mal eseguite tavole in gran forme". This may in part reflect the speed in which the book was put together or the editing process of the pictures that took place. One of the fold-outs is in fact made with two plates, with an imperfect join, another plate has it appears masking to remove an inscription at bottom right. They do capture the grandeur and completeness of the ephemeral decoration to this large church. These decorations were themselves put up at speed (the death took place only on 21 January), and it is good to have elements of this ceremonial moment captured so vividly.





Join between two plates

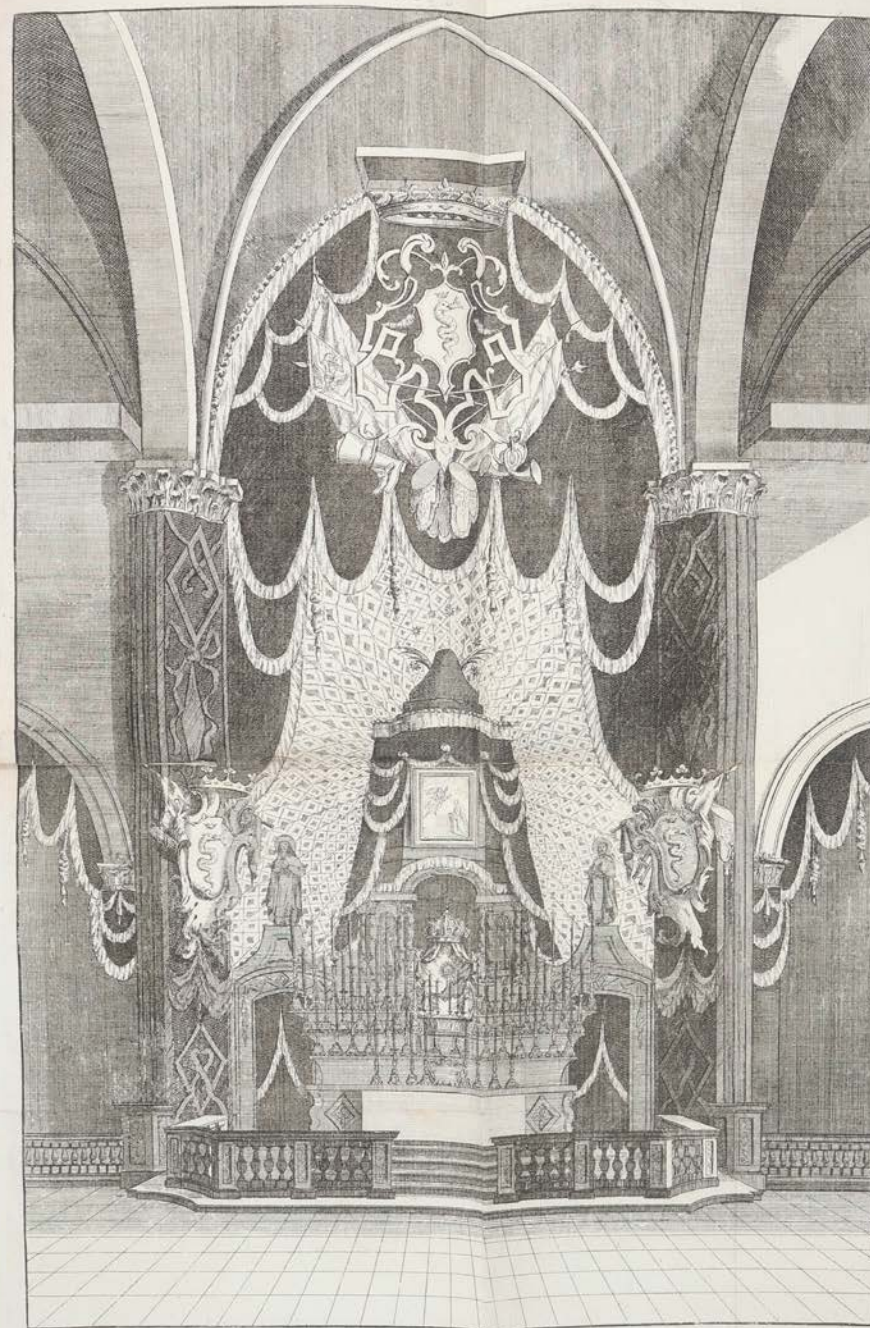
Details

One volume, 32 cms. x 21 cms. in binding, folio, pp. 11 [1] + 3 intaglio plates, one signed Marc'Antonio dal Re (plate measurements: respectively 56.2 cms. x 38.5 cms. (52.5 cms. x 33.5 cms. within platemarks); 81.4 cms. x 47.8 cms. (77.4 cms. x 45.4 cms. within platemarks); and 56.4 cms. x 95.7 cms. (52.9 cms. x 90.3 cms. within platemarks). Intaglio armorial to title-page, intaglio headpiece with portrait oval to p. 3, woodcut initial. Letterpress signed []⁶. Light browning, slight staining, small touch of worming to second free endpaper (original plain wrapper) and title-page, plates with unobtrusive repairs (to versos; one to margin of recto), tear at inner margin of third plate. Bound, with original plain paper wrappers, in old pink marbled paper over boards (old stain to front pastedown). Provenance: old sums to verso of final fold-out.

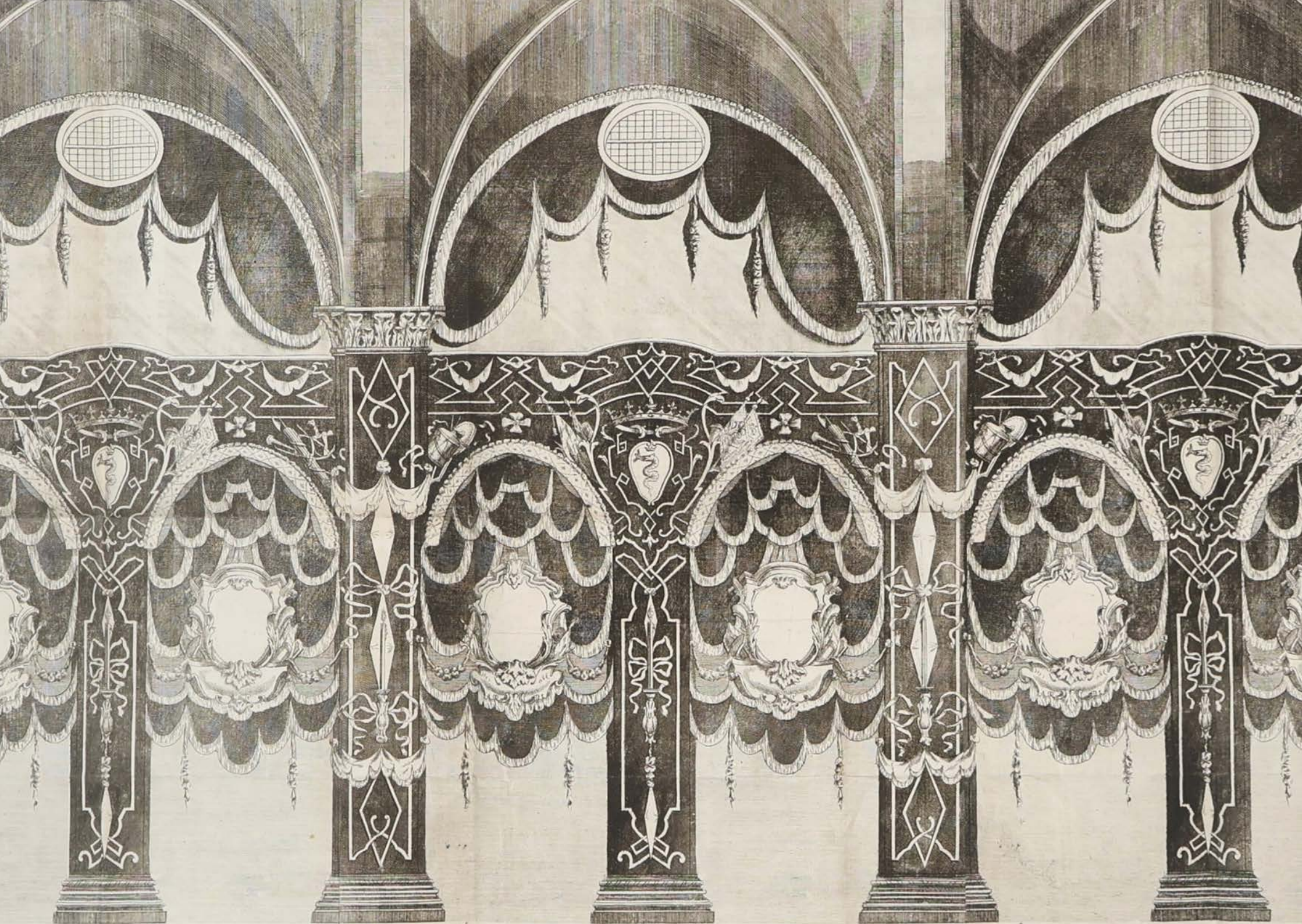
Bibliography

SBN: IT\ICCU\LO1E\020771. Cicognara 1509. OCLC shows copies at National Gallery of Art, University of Illinois, and Biblioteca Hertziana (Rome). Clelia Alberici, 'DAL RE, Marcantonio'. *Dizionario biografico degli Italiani* 32 (1986).

£3250



Veduta dell' altar Maggiore apparato Solennem^e



WALL ALMANAC

8. [Almanac] [Oxford University] [Vertue, George]: *The Oxford Almanack for the Year of our Lord God MDCCXLIII.* [Oxford] [1743].

Oxford University wall calendar, made by the leading printmaker George Vertue (1684-1756), who was university engraver from 1727 to 1751. The print followed, as was usual for Oxford almanacs at this time, a drawing supplied by a certain Mr. Green. It features, at top, an imaginary assembly of founders and benefactors of Lincoln College grouped around an obelisk. Below this is a birds-eye view of the college. Below, besides the calendar, the print has tables of kings since the Norman Conquest, current officers of the university, and founders and rectors of this college.

Details

Etched and engraved print, 51.8 cms. x 46 cms. within platemarks. Signed, above the calendar, "G. Vertue sc." Light browning, slight spotting, a well-margined copy, framed and glazed (frame size: 66.7 cms. x 59.4 cms.)

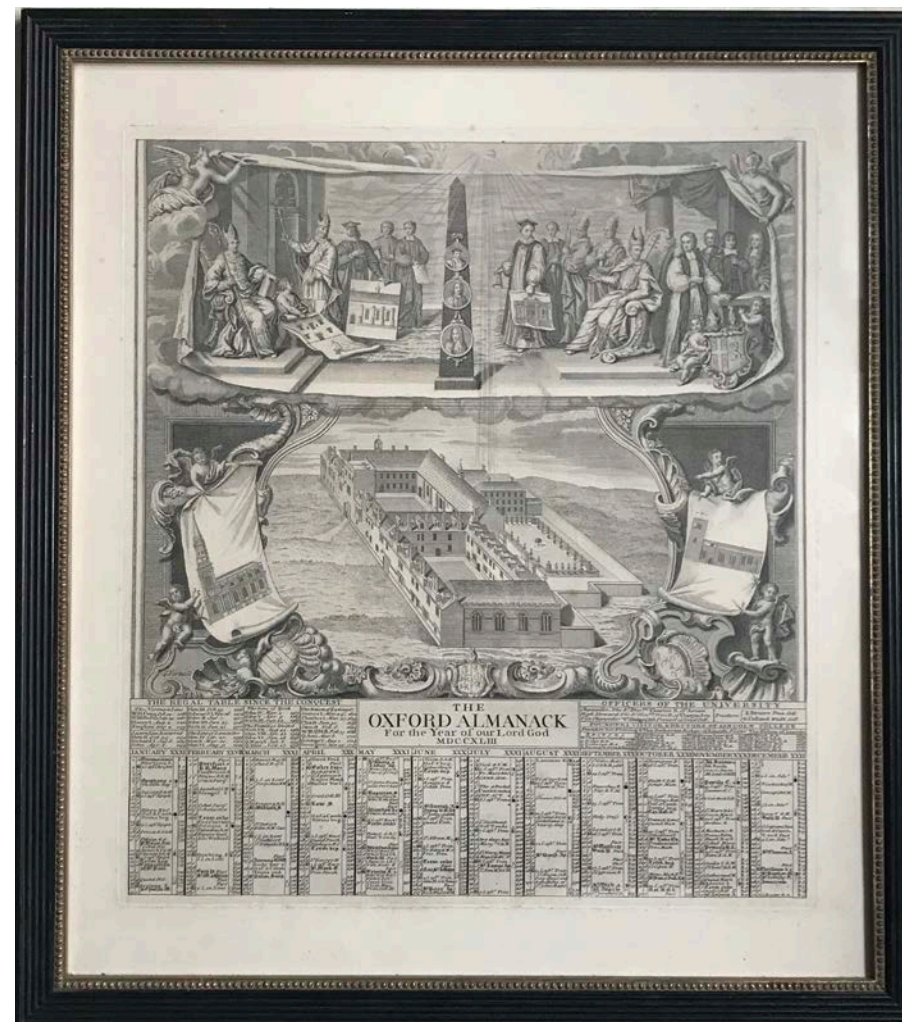
Bibliography

David Alexander, "George Vertue as an engraver". *The Walpole Society*, vol. 70 (2008), 205-517, see 366, no. 852.

Cataloguing of British Library copy at Maps K.Top.35.4.b (accessed, 30 October 2024, via OCLC 1062007090).

Martin Myrone, 'Vertue, George (1684-1756)', *Oxford Dictionary of National Biography*, 03 January 2008 (online).

£450



FINELY-BOUND LAW DISSERTATION

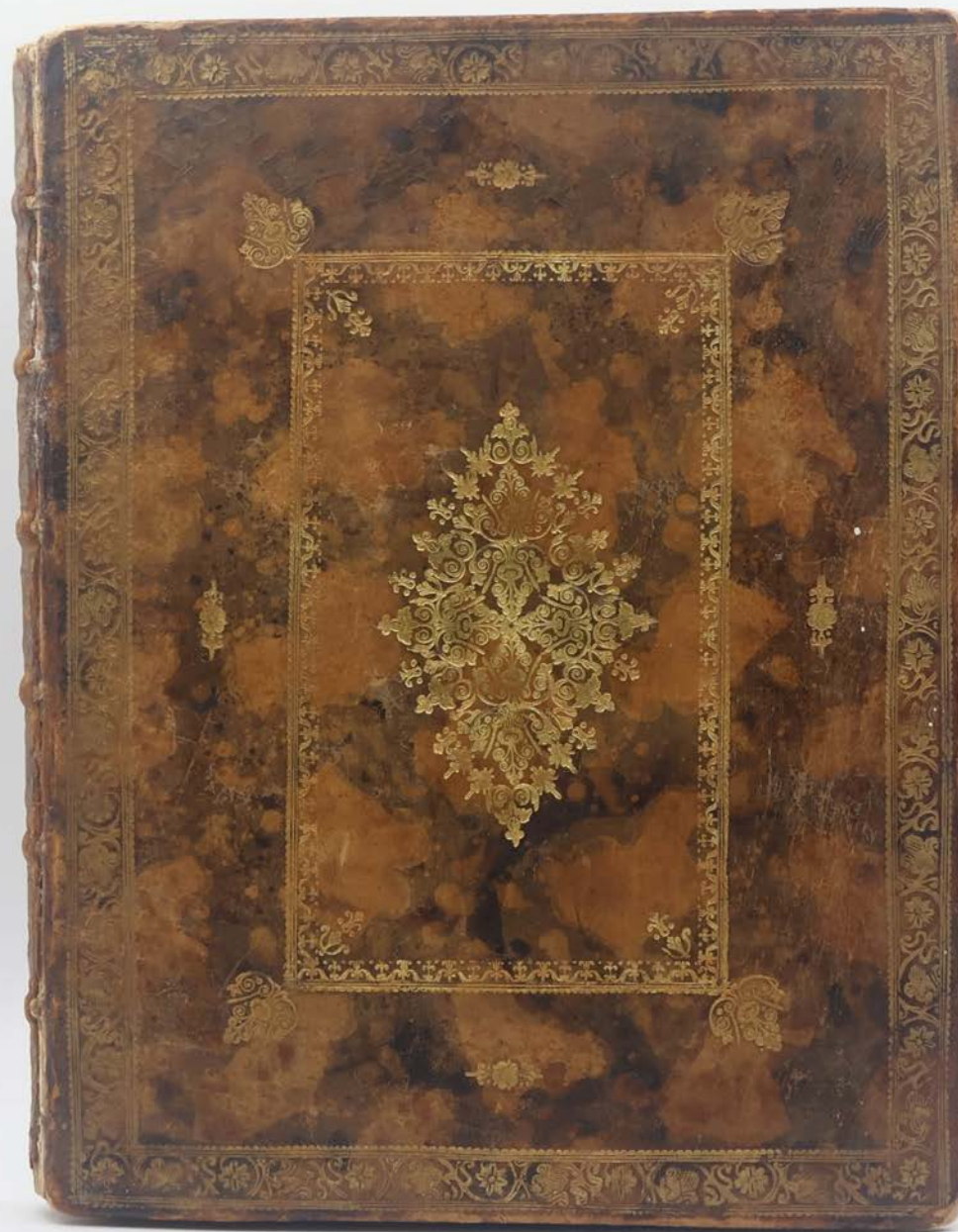
9. [Suicide] Houck, Friedrich Gotfried (praes.) [Oosten de Bruyn, Gerrit Willem van (resp.)]: *Dissertatio inauguralis, de crimine autophoniae*. Trajecti ad Rhenum [Utrecht], ex officina Joannis Broedelet, academiae typographi, 1748.

Rare, grandly-bound, illustrated and wide-margined dissertation on the subject of **suicide** (self-administered and assisted) in Roman law and society. It includes discussion of Stoic teaching on death. The student (1727-1797), who would have commissioned the binding, adds a dedicatory letter to his teacher Peter Wesseling (1692-1764). He was himself to become a historian, lawyer, and an original member of the learned society *Teylers Tweede Genootschap* (de la Porte).

The intaglio frontispiece found here is not present in all copies. Designed it appears for Utrecht legal dissertations, it includes depictions of Lady Justice, a cherub holding the ancient Roman Law of the Twelve Tables, another with a fasces (symbol of authority) and a book titled *Corpus juris*, and a view of Utrecht, including the famous Dom Tower. Unless perhaps folded, the print can only appear in luxury “large-paper” (extra-margined) copies like ours as it is much larger in size than the printed text. Thus, a copy at Koninklijke Bibliotheek (KW 444 H 20, digitised on Google Books) has smaller margins and does not have our plate.

Description

One volume, 28.5 cms. x 22.5 cms in binding, quarto, pp. [10] 97 [3] + intaglio frontispiece by F. v. Bleswyk after Gerard Melder. Signed: [pi]¹ *¹⁻⁴ A-M⁴ N². Title-page with intaglio vignette by J. Wandelaar. Roman, italic, Greek and Hebrew letter. Woodcut initial, headpiece made from typographical ornament. Light or medium browning, slight foxing and soiling,



bound in 18th-cent. Dutch mottled brown calf, ornately panelled and decorated in gilt with central gilt lozenge to covers (tools used not identified in Storm van Leeuwen's section on Utrecht bindings). All edges gilt. Binding rubbed and worn, loss to top joint and at head- and tail-cap, but still impressive.

Provenance: label to foot of frontispiece, "F.B. Coninck Liefsting" (Focco Bernardus Coninck Liefsting (1827-1913), judge of the Netherlands Supreme Court).

Bibliography:

STCN 203841522. OCLC shows one copy outside Netherlands (NYPL).

Eleá de la Porte, *Verlichte verhalen, de omgang met het verleden in de Nederlandse Verlichting* (Amsterdam 2023).

Jan Storm van Leeuwen, *Dutch decorated bookbinding in the eighteenth century* (4 vols., Leiden, 2006).

£575



F. B. Coninck Liefsting.

EPISTOLA



uamvis plures sint, VIRORUM
CELEBERRIME, quæ me ad
conscribendam hanc de *Crimine*
Autopboniæ Dissertationem im-
pulerunt, causæ, earum tamen
vel præcipua & princeps hæc est;
quod antea incredibili impietate dicam, an cras-
sa iusti verique ignorantia & ipsemet mihi argu-
mentis quantumvis infirmis firmiter persuaseram,
& sæpius inter Amicos fueram professus, nul-
lum Stoicorum dogma rectius & jure meliore
amplexos videri Romanæ Themidis Antistites,
quam illud, quo statuunt, unicuique, ubi vive-
re displicuit, mori licere. Neque ullam credi-
derim adferri posse rationem, quare idem homi-

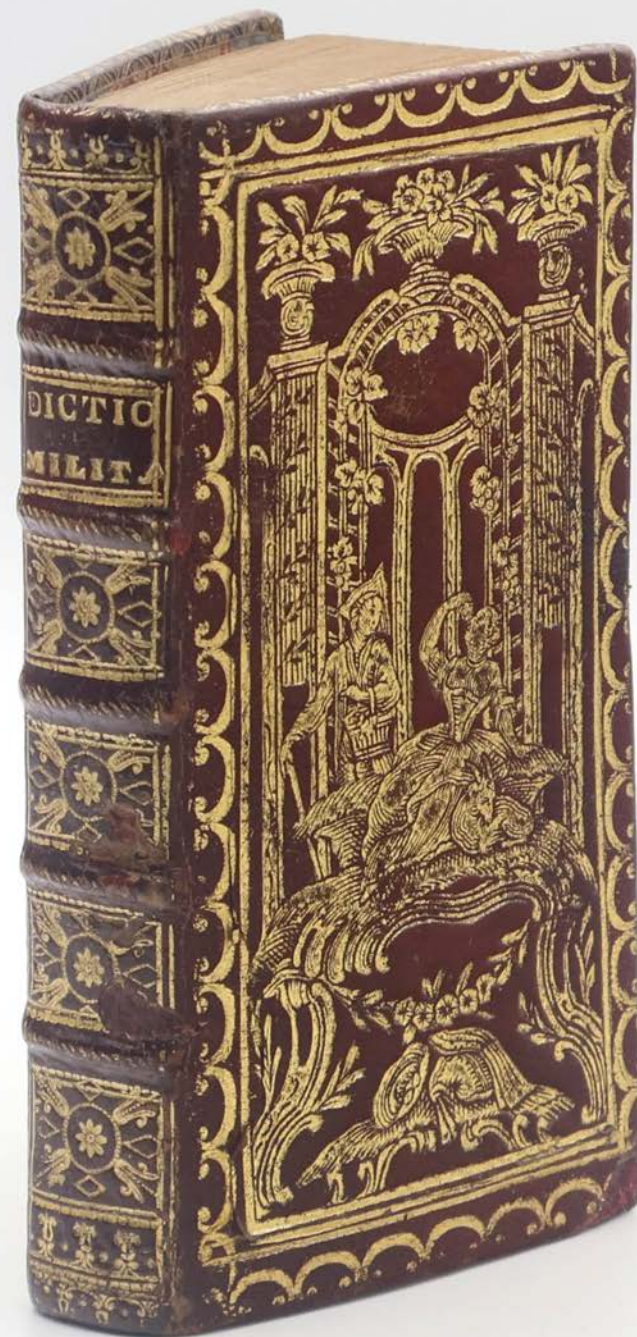
WIDOW PUBLISHING WITHOUT PERMISSION – OTHER COPIES PULPED

10. [Almanac]: *Abregé du dictionnaire militaire, pour servir d'etrennes à Messieurs les Officiers, contenant des détails utiles pour ceux qui se destinent à prendre le parti des Armes. Année M. DCC.LIX. A Paris, Chez La Veuve Bordelet, La Veuve David, Duchesne [De l'imprimerie de Gissey], 1759.*

A rare and attractively-bound copy of this abridged military almanac, belonging to a print run that was ultimately ordered to be destroyed. Behind this book lies the fascinating story of a widow who tried unsuccessfully to evade the constructions of printing privileges and faced the consequences.

This book was printed by Henri-Simon-Pierre Gissey (d. 1761) and published by the widows of Marc Bordelet (d. 1773; née Marie-Jeanne Largentier) and Michel-Étienne David (d. 1770s; née Anne-Charlotte Delormel) along with Nicolas-Bonaventure Duchesne (d. 1765). Appended is the privilege granted to Michel-Étienne David for printing the *Dictionnaire Militaire*. However, this privilege did not cover the present abridgement, presented as an almanac. A ruling dated 9 January 1759 shows that David's widow was fined and forced to close her shop for three months because she produced this edition under the pretext of the existing privilege and without securing new permission. The ruling also accuses her of sending much of the print run to the provinces in order to elude the regulations (*pour ... éluder l'exécution des règlements*). Remaining copies were to be pulped (*mis au pilon*).

Our copy is notable for its attractive gold-tooled goatskin binding, with an intricate pastoral scene to both covers featuring a woman in a voluminous dress eating grapes. Interestingly, this binding is very similar to that of the BNF copy, suggesting a



degree of binding standardization among the portion of the print run that escaped pulping. The text contains a short almanac for 1759 followed by various reference information relating to the military, such as a list of troops in France with descriptions of their uniforms (p. 246 onwards). At the front, there is a two-page publisher's advertisement for other almanacs and their prices ('Catalogue d'Almanachs nouveaux qui se trouvent chez Duschesne').

Details

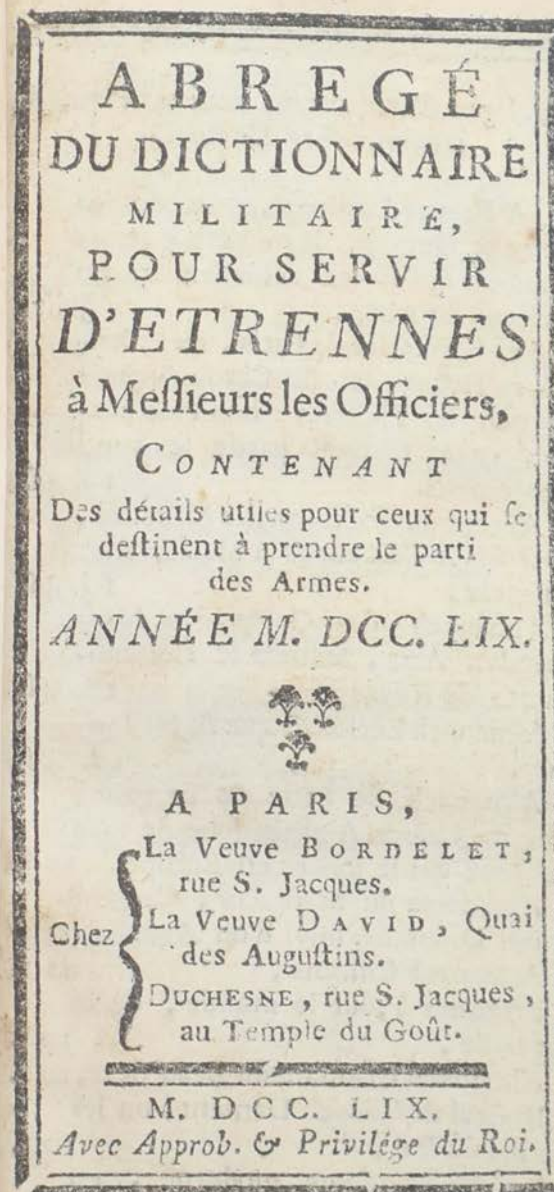
Printed. One volume, 12.1 x 6.4 cms in binding, duodecimo, pp. 312. Woodcut headpiece and other section divisions. Bound in red/brown goatskin over boards, both covers tooled in gold with elaborate scene depicting a shepherd beside woman eating grapes in front of architectural backdrop, gold-tooled lettering to second spine compartment (DICTIO MILITA), gold-tooled decoration to remaining spine compartments, gilt sides and dentelles, all edges gilt. Marbled pastedowns and endpapers.

Condition (textblock): light browning, foxing, and spotting to paper; small flaw in sig. F3 affecting final letter of seven lines. Condition (binding): Gold fading slightly; some wear at spine, one corner, and sides. Slight crack and delamination to leather at inner margin of front cover, likely caused by hard edge of stamp.

BNF no. FRBNF45405211. Outside the BNF, OCLC shows only one further copy (Society of the Cincinnati Library). We note in the University of Aberdeen a copy of *Abregé du dictionnaire militaire* (1759), apparently not the same edition.

Cf. *Arrest du Conseil d'État du Roi, qui Supprime un Oovrage intitulé, Abrégé du Dictionnaire militaire [...]* Paris: Imprimerie royale, 1759 (i.e. FRBNF33697883).

£450



SKEUOMORPHIC BINDING WITH PAINTED 'FURNITURE'

11. Avancini, Nikola: *Vita et doctrina Jesu Christi, ex quatuor evangelistis collecta et in Meditationum materiam singulos totius Anni dies distributa*. Coloniae urbiorum, Sumptibus Joannis Jacobi Horst. 1760.

Copy in an unusual painted binding of this rare edition of a popular set of daily meditations by Jesuit rector and playwright Nikola Avancini (1611-1686). The use of painted shadows on the spine is particularly striking, clearly intended to give a three-dimensional effect to the metal 'furniture' depicted thereon — including a large crucifix. Avancini's 'terse and pithy' meditations (Weinreich 2022), first published in 1665, are his best-known work. This edition is in the original Latin, but the text was also translated into other languages.

Details

Printed, one volume, 140 x 80 mms in binding, duodecimo, pp. [36] 491 [1].

Bound in eighteenth-century painted paper over brown leather boards, the covers with a complex vertical motif in pale brown resembling a decorative cornice plus a white and grey border line in crenelation shape, the spine evoking metal furniture including a crucifix, and with painted lettering (Avancinus Vita Jesu). Blue paper pastedowns (postdating and partially obscuring annotations to front free endpaper). Red edges.

Provenance:

1. Eighteenth-century notes, some on papal history, to front free endpaper (partially obscured by pastedown) and two further lines to rear endpaper.
- 2, 3. Occasional annotations and corrections in the text in



pencil (see especially p. 351 but also pp. 113, 123, 308, 393, 403, etc).

Pfirsig(?) 1867 (verso of front free endpaper).

4., 5. Capuchin convent in Strasbourg (purple stamp to front free endpaper and title page: Sig. Bibl. P. P. Capucinatorum Strassburg).

Pencil shelfmark(?) to front pastedown (Asc.e.7).

Condition (textblock): light browning and foxing, occasional stains and a few headlines shaved. Condition (binding): upper joint cracked towards tail, lower joint cracking, some fading and wear to paper. Remnants of a paper label(?) to rear cover.

Bibliography:

Backer-Sommervogel I 333.VD18 13937804. OCLC shows one copy outside Germany (Catholic Theological Union Chicago).

Weinreich, Spencer, 'Avancini, Nikola (1611-1686)', in Andrew Louth (ed.), *The Oxford Dictionary of the Christian Church* (Oxford: Oxford University Press, 2022).

£500



VITA ET DOCTRINA JESU CHRISTI,

EX
QUATUOR EVANGE-
LISTIS COLLECTA.

ET
In Meditationum materiam singulos
totius Anni dies distributa,

PER
NICOL. AVANGINUM
SOCIETATIS JESU
Sacerdotem.

COLONIAE UBIORUM.
Sumptibus JOANNIS JACOBI
HORST. 1760.
Cum Facultate Superiorum.



PAINTED SIDES

12. Bonamici, Castruccio: *Operum pars prima continens de rebus ad velitras gestis anno MDCCXLIV et de bello italico commentarios* [bound with]: **[id]:** *Operum pars altera continens orationes, et carmina latine, et Italice.* Augustae Vindelicorum [i.e. Augsburg], n.pr., 1764.

Copy in attractive binding of the first collected edition of the works of Italian historian Castruccio Bonamici (1710-1761), illustrated with an engraved frontispiece of the author. Particularly striking are the painted sides with a floral pattern in orange and blue. A note to the reader explains that some components had been circulating under a false name, while others (apparently more in part two) were previously unpublished. Following a short biography and geographical index, part one focuses on war, containing *De rebus ad velitras gestis* (first printed 1746) and *De bello Italico* (first printed 1750-51). Respectively, these texts cover the battle of Velletri (1744)—in which Bonamici participated—and the War of the Austrian Succession (1740-1748). Part two includes Bonamici's poetry in Latin and Italian.

Details

Two publications in one volume, 20.5 x 14.5 cms, octavo, pp. xl, 359 [1]; viii, 253 [1]. Second publication lacking final blank. First publication with engraved frontispiece depicting the author. Throughout, woodcut headpieces and tailpieces, decorative initials. Small early pen trial(?) to first title page. Very faint traces of what appears to be ink bleed-through to rear pastedown.

Bound in quarter goat and decorative covering paper over boards, gilt lettering and gold-tooled decoration to flat spine,



sides painted with a floral pattern in orange and blue. Condition (textblock): sigs. Q1 and Q2 in first publication stuck together at upper margin, significant browning, spotting, water staining. Condition (binding): worm holes and a few cracks to spine, some wear and soiling to paper.

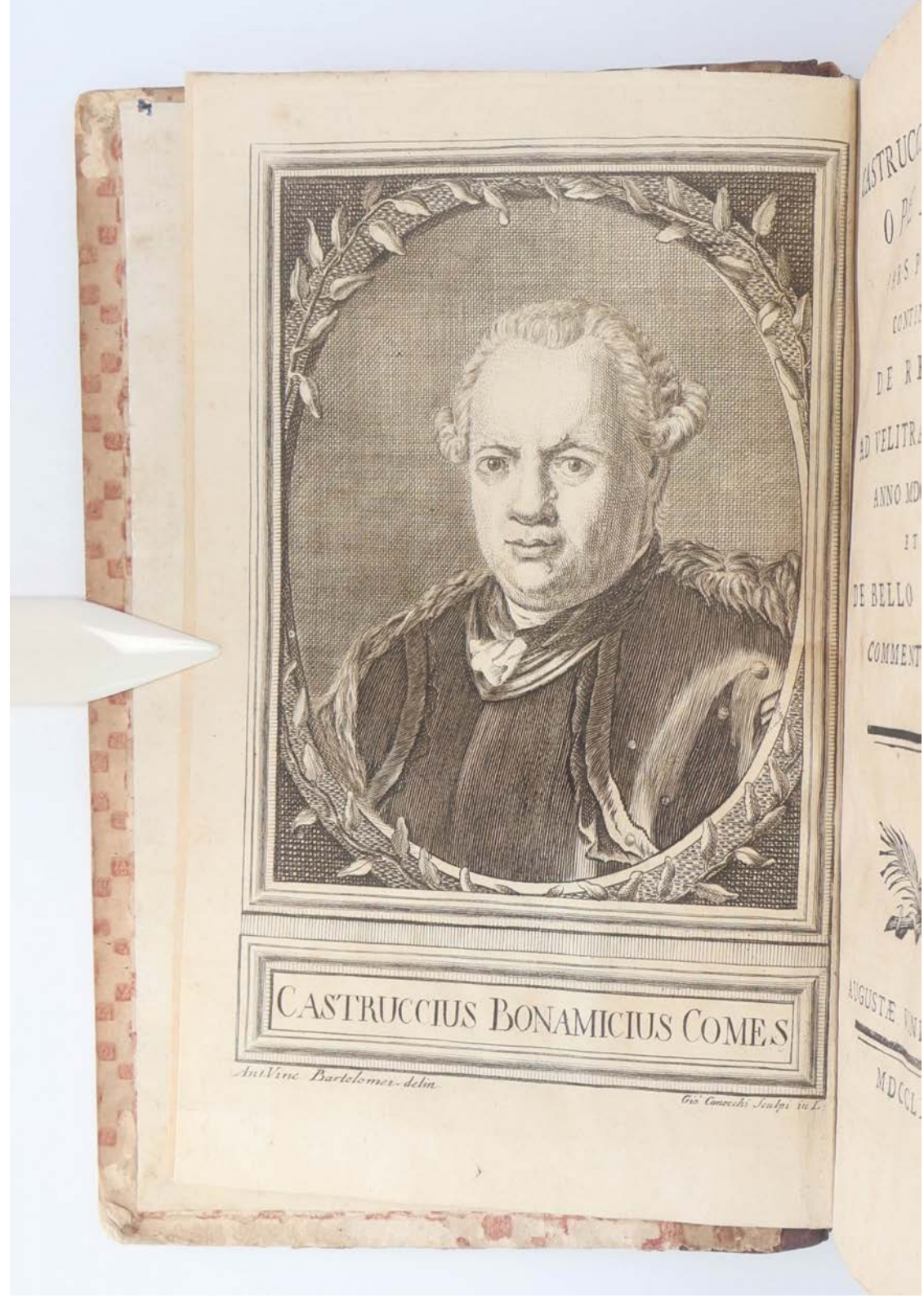
Bibliography:

SBN IT\ICCU\SBLE\010417. Outside mainland Europe, OCLC shows copies at Harvard, Illinois (vol. 1 only), Oregon, Princeton, UCLA, Cambridge, Oxford, and the National Library of Mexico.

Parenti, Marino, *Dizionario dei luoghi di stampa falsi, inventati o supposti...* (Florence, Sansoni, 1951), p. 29.

'Bonamici, Castruccio', *Treccani*, accessible via <https://www.treccani.it/enciclopedia/castruccio-bonamici/>

£350



HOW TO DISTRIBUTE BROADSIDES ABOUT SMOKE ENEMAS

13. [Drowning]: *Placaat. De Staaten van Holland en Westfriesland [...] Doen te weeten: Alsoo Wy in ervaring zyn gekoomen / dat veele van Onse goede Ingezeetenen / wanneer eenig Persoon uit het Water opgehaald wordende geen Teekens van leeven geeft... In 's Gravenhage, By Isaac Scheltus [...] 1769. Met Privilegie.*

This well-preserved eighteenth-century Dutch broadside provides instructions on how to resuscitate individuals who have nearly drowned, and is notable for surviving with the **original printed sleeve for distribution**. Comparable documents are rare (though we note for example STCN 420876154), and it throws interesting light on the logistical process of disseminating such ephemera.

The printed note on the sleeve, which is not addressed to a specific individual, states it contains the usual number of copies (*het gewoone getal Exemplaren*), with the understanding that they be posted up where they belong (*affigeeeren daar het behoort*, with *affigeeeren* here presumably an archaic form of *afficheren*). The copy surviving here was apparently surplus to such requirements.

The sleeve bears the signature of C. Clotterbooke, the same official representing the States of Holland and Westfriesland who is named on the broadside. There is offsetting on the front apparently from another copy of exactly same sleeve, perhaps suggesting that exemplars were sent out in small batches to various people responsible for their dissemination.

For comparison, though writing about seventeenth- rather than eighteenth-century broadsheets in the Dutch Republic,



Arthur der Weduwen suggests 'it is likely that most broadsheets were simply delivered to the city council for non-commercial distribution' (2017, p. 265).

The broadside itself is associated with the Maatschappij tot redding van Drenkelingen (Society for the rescue of drowning people), and was printed two years after their founding in 1767. Still in existence today, it is 'the first organisation to have been involved in the resuscitation of drowning people' (Heldring 2006, p. 3).

Some of the life-saving techniques seem surprising and indeed startling to a modern audience, especially the advice to give a **smoke enema** to the convalescent. A contemporary 'Tabaks-klisteerspuit' can be found in Museum Rotterdam (cf. discussion by Jan Pelsdonk, 2022).

Details

Broadside, approx. 42 x 32 cms. Printed on one side only. Three columns of text separated by two vertical rules. Decorative initial and woodcut emblem (oval ornament depicting lion rampant with sword amidst various heraldic shields). Untrimmed. Together with the original paper sleeve, i.e. a bifolium with printed instructions for distribution and signature of C. Clotterbooke on fol. [1r]. Faint offsetting in mirror image, apparently from another copy of the same sleeve. Laid flat, it is the same size as the broadside.

Condition: fold lines, very light browning and staining to paper, very small loss to blank outer margin of broadside.

Bibliography:

Not in OCLC, STCN, or archiven.nl. The text of the Placaat was known to J. A. Kool in 1854 and appears as no. 40 in his *Geschiedkundige beschouwing van de Maatschappij tot*

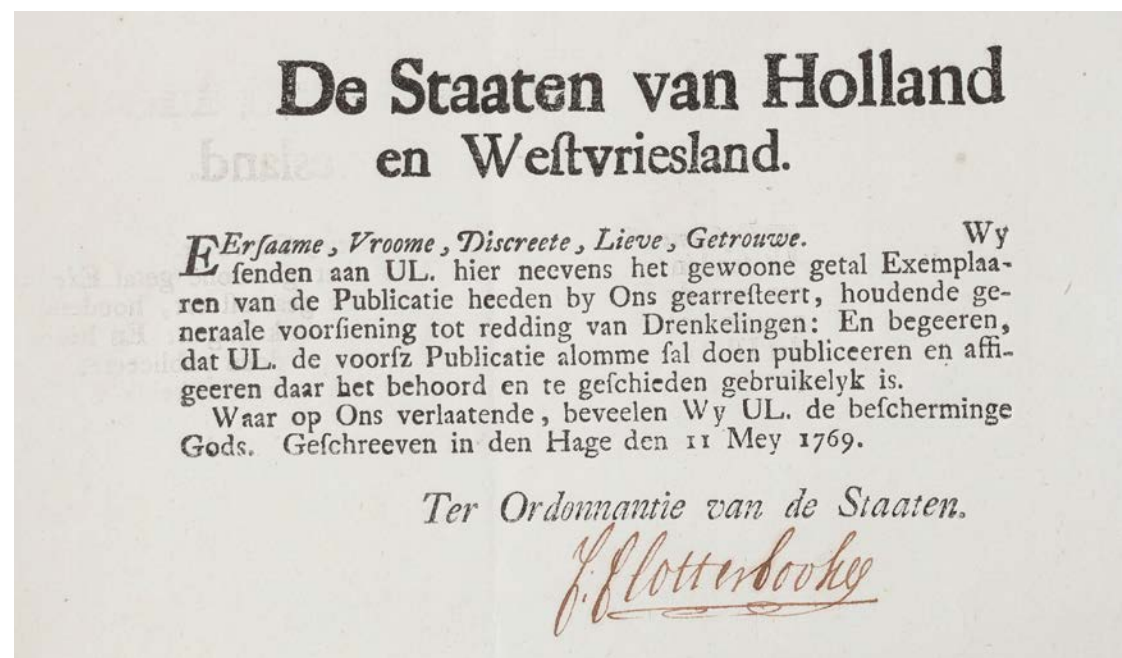
redding van Drenkelingen te Amsterdam (Amsterdam: J de Ruijter, 1854), pp. 57-58.

Heldring, Balt, 'Brief History of Maatschappij tot Redding van Drenkelingen (The Society to Rescue People from Drowning)', in Joost J. L. M. Bierens (ed.) *Drowning: Prevention, Rescue, Treatment* (Berlin: Springer, 2006), pp. 3-5.

Pelsdonk, Jan, 'De tabaks-klisteerspuit, de Uitlegger en de verdwenen dukaat', in Pelsdonk, *Coronaletters: Een verzameling van 114 blogs over de numismatische collectie van Teylers Museum* (Haarlem, 2022), accessible via academia.edu.

Der Weduwen, Arthur, "'Everyone has hereby been warned.'" The Structure and Typography of Broadsheet Ordinances and Communication of Governance in the Early Seventeenth-Century Dutch Republic', in Andrew Pettegree (ed.), *Broadsheets: Single-sheet Publishing in the First Age of Print* (Leiden, Brill, 2017), pp. 240-67.

£500

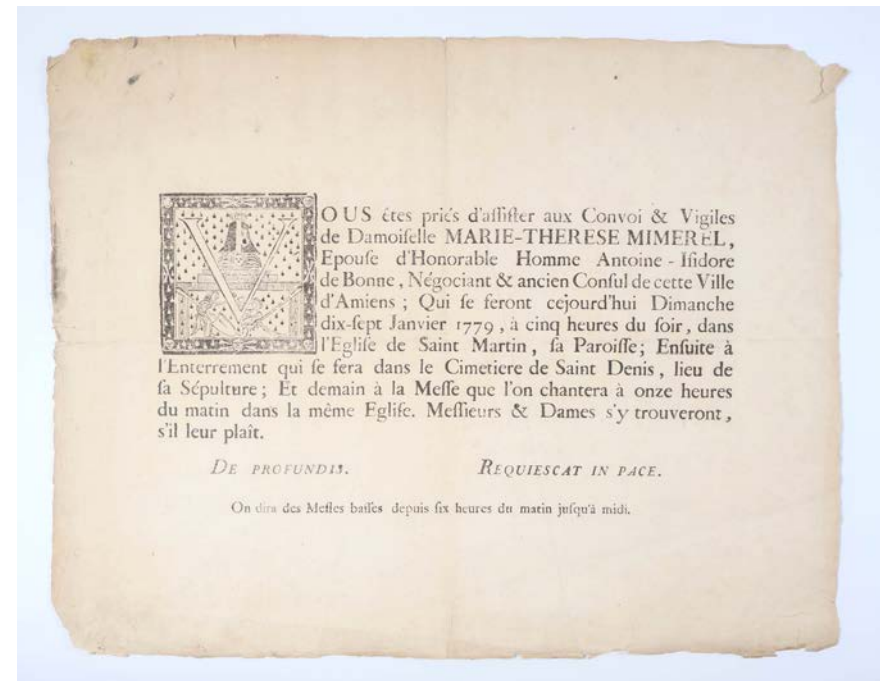


BROADSIDE FUNERAL INVITATION

14. [Mimerel, Marie-Therese]: [Incipit] *Vous êtes priés d'assister aux Convoi & Vigiles de Damoiselle Marie-Therese Mimerel, Epouse d'Honorable Homme Antoine-Isidore de Bonne, Négociant & ancien Consul de cette Ville d'Amiens [...].* [Amiens, 1779].

This unlocated invitation to the funeral of Marie-Therese Mimerel (1723-1779), evidently intended for public display, includes a large woodcut initial replete with memento mori imagery. The 'V' is ornamented with skulls, blood droplets (or perhaps tears), and two figures respectively holding a spade and a scythe.

The funeral is set for 5PM on Sunday the 17th of January 1779 at the Church of Saint Martin in Amiens, with the burial following at the cemetery of Saint Denis. Readers are also invited to Mass the following day. Marie-Therese Mimerel married local



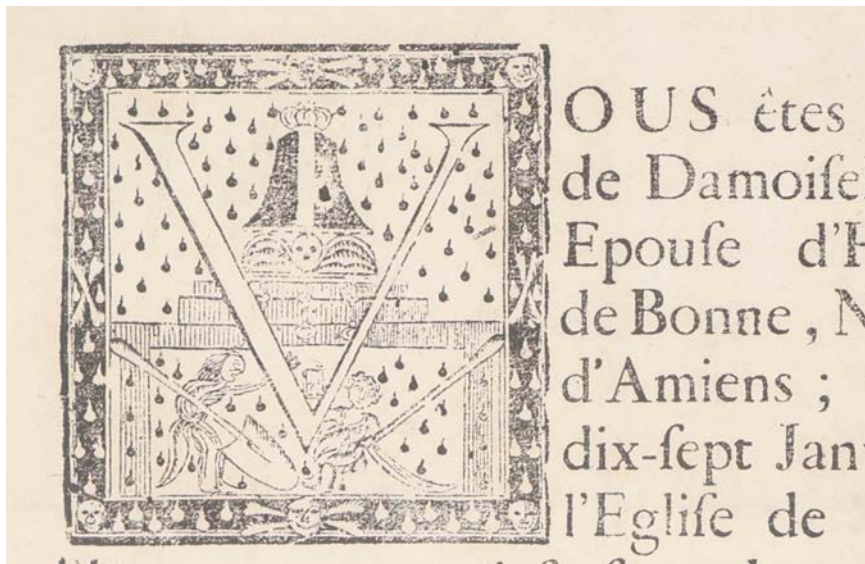
merchant and city official Antoine-Isidore de Bonne, with whom she had 10 children before dying at the age of 55 (cf. *Geneanet*).

Details

Broadside, 42 x 53 cms, letterpress with large woodcut initial (10.5 x 11 cms). Condition: a well-preserved copy with wide margins (light browning and soiling, fold lines, some fraying and damage to edges, four inky fingerprints quite possibly from time of production). Verso blank except for some later pencil notes.

Not in OCLC or CCFr. OCLC shows two similar prints connected with Amiens from 1791 and 1821 (respectively in the Library of Congress and BM Lyon).

£450



BINDING WITH MIRROR AND SILK POCKET

15. [Miniature calendar]: [Incipit]: *L'offre du bouquet*. n.pl., n.p., [1782].

This exquisitely-presented miniature calendar, apparently a lover's gift, doubles as a ladies' compact mirror and additionally includes a keepsake pocket in the silk endpapers. An amorous poem entitled *L'offre du bouquet* precedes the calendar portion, which contains moon phases and other information for the year 1782.

The notion that this book was given as a lover's gift is suggested by our copy's rhyming couplet pasted opposite the mirror, which translates roughly to: 'a look from your beautiful eyes makes my fate exquisite'.

We have not been able to identify any other copies of this calendar.

Details

Printed. One volume, 5.5 x 1.8 cms in binding, ff. [14]. Printed borders, text printed in red and black, printed moon phase symbols.

Bound in green embossed paper over thin boards, inside front cover incorporating a mirror approx. 3 mm thick. Pale gold silk pastedowns and endpapers, the pastedown at front elegantly scalloped to leave mirror mostly exposed. Printed rhyming couplet adhered to front free endpaper (*Un regard de vos beaux yeux / Rend mon sort délicieux*). Rear endpaper and pastedown form a pocket for keepsakes. Likely at time



of original construction, the first recto and final verso of the textblock were adhered to the endpapers (printed text to first recto very faintly discernible through the verso; printed border partially visible on final verso).

Condition (textblock): light browning. Condition (binding): well preserved overall. A little rubbed, the silk endpapers fraying slightly at edges, the mirror with some imperfections but highly reflective.

Provenance: perhaps a gift to a lover (see discussion above of pasted-in rhyming couplet).

£780



PRIZE BINDING FOR A YOUNG WOMAN

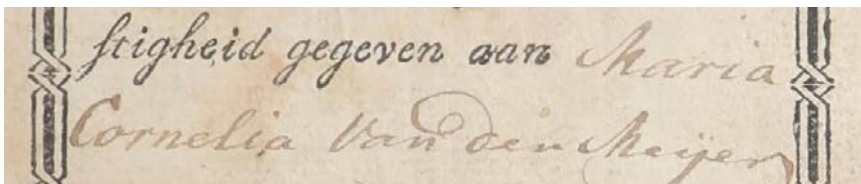
16. Brans, Taco (Jr): *Catechismus der Natuur. Ten gebruike van kinderen [...] Met een ophelderend koperen Plaatje*. Leiden, bij D. Du Mortier en Zoon, 1793.

Copy in prize binding awarded to **Maria Cornelia van den Meijen** (fl. 1796) of the fifth edition of this Dutch catechism of nature for children. The text applies a catechistic mode, with typical question and answer format, to topics such as the universe, stars, elements, animals, plants, and minerals. The text is illustrated with an engraved throw-out plate including a depiction of the movement of the earth around the sun.

One volume, 16.3 x 10 cms in binding, octavo, pp. [5] 6-88, with one throw-out plate measuring 15.8 x 18 cms (14.5 x 8 cms inside platemarks). Printed prize certificate bound at front and filled in by hand for Maria Cornelia van den Meijen (Middelburg, 29 November 1796). Three large crosses drawn in contemporary(?) pencil in the lower margin of p. 73. Modern bookseller's pencil note to rear endpaper. Bound in vellum over boards stamped with the arms of Middelburg, green textile ties. Condition (textblock): light browning and staining, plate creased. Condition (binding): some soiling and staining, gold fading, ties fraying slightly.

STCN 297559923. Outside the Netherlands, OCLC shows just one copy of this edition (Berkeley) and **no copies of any prior edition**.

£375



VERSE AND PROSE FOR CELEBRATED WOMAN DANCER AND POET

17. [Bandettini, Teresa] [Lucca, Accademia degli Oscuri]: *Prose e rime in onore della celebre Sig. Teresa Bandettini Lucchese, fra gli Arcadi Amarilli Etrusca. Recitate nell' Accademia degli Oscuri di Lucca il dì XIII. d'Ottobre MDCCXCIV.* Lucca, presso Francesco Bonsignore, 1794.

First edition, copy in contemporary brocade wrappers, of this volume for learned Lucca poet and dancer Teresa Bandettini (Bandettini Landucci) (1763-1837) - celebrating her enrolment into the city's *Accademia degli Oscuri*. She had the same year also been accepted into Rome's famous *Accademia dell' Arcadia*. Bandettini was famed for her extemporaneous verse, which is referred to in poems here. One piece, presented in Italian, Latin and Greek (98-99) addresses a complaint she made of herself that she had no Greek and imperfect Latin. Another subject of verse is a marble bust that the academicians of Lucca had had made of her. In Rome, Bandettini had been painted by Angelica Kauffmann (Scolari Sellerio).

Details

One volume, 20.4 cms. x 13.7 cms., quarto, pp. 112. Signed: a-o⁴. Roman, italic and Greek letter. Light browning, small ink stain to title-page, bound in brocade paper over card, the paper with copper leaf applied (mostly faded to green). The brocade paper rubbed, worn away in places, with slight loss and tears to spine. SBN: IT\ICCU\UBOE\029062. OCLC shows copies in Berkeley, Chicago, Illinois and Strasbourg. Arianna Scolari Sellerio, 'BANDETTINI, Teresa'. *Dizionario biografico degli Italiani* 5 (1963).

£450



18TH-CENTURY RELIGIOUS DIORAMA

18. [Diorama]: [The Assumption of the Virgin Mary]. [Northern Spain?] [18th-cent.].

An unusual mixed-media boxed and glazed composition incorporating sequinned fabrics, painted glass, and painted-on paper, and showing, in a three-layered image, the Assumption of the Virgin Mary, with below, the Death of the Virgin, with onlookers behind. In terms of technique, much of the piece belongs to the tradition of making religious images by incorporating cut-up prints with fabric (sometimes called 'dressed prints' although this strictly means a decorated print). The difference is that a print has not been used (for the faces, hands, and limbs of Virgin and angels) - instead paper with hand-painted illustration. Also painted is the verso of the glazing (to show a scene around the Death of the Virgin, with painted angels above), and a piece of glass behind the paper and fabric image of the Virgin, showing onlookers to the death of the Virgin, with clouds above. The fabric and paper image of the Virgin with angels is itself mounted on a piece of glass that is set between the two others and this gives it the impression of floating in air. The construction of the box, with its pieces of glass, and fine wooden inlay to outer surfaces, has overall been carefully done. An interesting and unusual object.

Details

Wooden box, 52 cms. x 43 cms. x 7.5 cms, with at centre of front, a piece of glass, 37.4 cms. x 27.9 cms., behind which, the three-layered image as discussed above. Some loss and damage to paint on glass, some cracking and loss to internal pieces of glass, the composition repaired. The box covered in polished and inlaid wood, some damage but mostly intact, two (out of three) hanging rings.

£2000

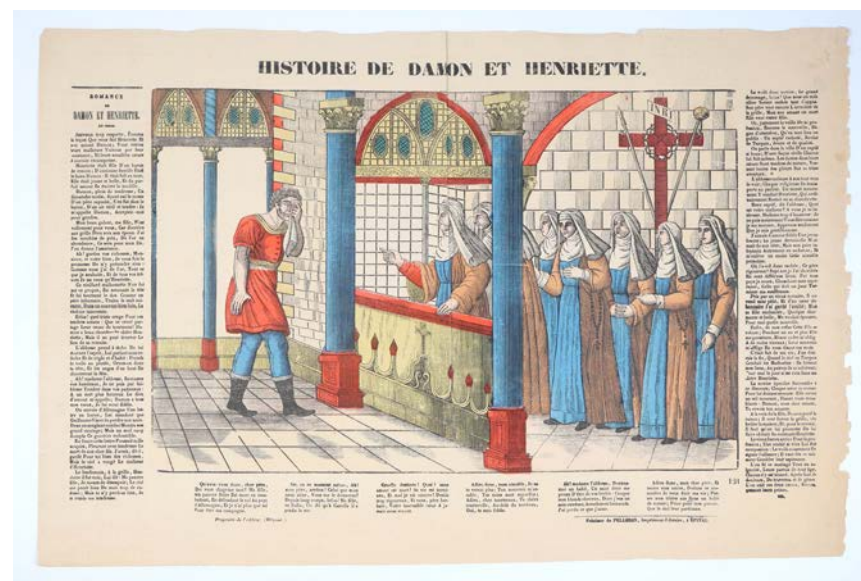


A NUN'S LOVER

19. [Georgin, François (engraver)]: *Histoire de Damon et Henriette*. Fabrique de Pellerin, Imprimeur-Libraire, à Épinal [c. 1825-30].

This illustrated song print, which plays with the tension between the vows of lovers and nuns, was produced at the famous Imagerie d'Épinal. Founded 1796 by Jean-Charles Pellerin, this French printing house produced influential popular prints. The song recounts the story of Damon and Henriette, who wanted to marry but were forbidden to do so by her father. Henriette's father sends his daughter to a convent; she initially refuses to take the habit but does so when she erroneously believes Damon is dead. For seven years, Damon searches for Henriette—is taken captive in Turkey—and eventually finds and marries her.

The central image depicts Damon entering a convent on his search. The Imagerie d'Épinal produced another version of



the *Histoire de Damon et Henriette* using the same image (cf. Musée national de l'Éducation), and they produced at least one more version with a different image. Such prints were reportedly displayed in the home and sung at wakes: 'one sung [...] Damon et Henriette, which an image d'Épinal, stuck to the wall, detailed the dramatic [...] history' (Hopkin 2003, p. 49).

Details

Coloured wood engraving, 41.5 x 63 cms overall (illustration 30 x 46 cms), verso blank. 32 verses in French arranged around three sides of the illustration. Artist's initials to base of column. Well preserved copy with wide margins (light browning to paper, some fraying to right margin, one very small hole not affecting text, crease at centre). '121' printed in lower right-hand corner (not always present, but cf. Musée Carnavalet copy). Outside mainland Europe, we find only one copy of this print (Philadelphia Museum of Art). Hopkin, David M., *Soldier and Peasant in French Popular Culture, 1766-1870* (Woodbridge, Boydell, 2003), pp. 48-49, 327.

£200

BINDING USING EMBROIDERY SAMPLERS

20. Hassl, Johann Aloys: *Der Tempel Gottes das Herz des recht betenden und fromm lebenden Christen ...* Lindau, Verlag der Kranzfelderschen Buchhandlung, 1832.

This early nineteenth-century devotional work by school head and priest Johann Aloys Hassl has an unusual and attractive binding that incorporates embroidered samplers, with details of the Lamb of God (front) and a chalice (rear). The samplers are apparently the work of a child named Sabina Heberle, who gave the book to her mother Johanna on the occasion of her 'Namensfest' on the 24th of May 1835, i.e. the feast day of the saint with whom she shares her name. The title page indicates that this is the second edition of the text, unaltered from the first (we find no copies of the first edition in OCLC).

Details

Printed. One volume, octavo, 16.3 x 11.5 cms in binding, pp. 570 [6] + frontispiece (Fr Pecht lith). 'Zum Namensfest meiner Mutter Johanna Heberle von Sabina Heberle 24 Mai 1835' (verso of second free endpaper). Two further inscriptions to endpapers, both of Josepha Mittermaier of Oberhausen and dated 1878. Bound in green goatskin over boards, decorated in gilt, with embroidered samplers set into covers (details above). Gilt sides, dentelles, and edges. With original clasp. Condition (textblock): foxing to paper, worm tracks from pp. 327-454 (affecting at most c.4 words per page). Condition (binding): split to leather at lower joint. Rubbed, slight wear, a single wormhole. OCLC shows no copies outside mainland Europe.

£150



PRESSED PLANTS AND LACE PAPER KEEPSAKES

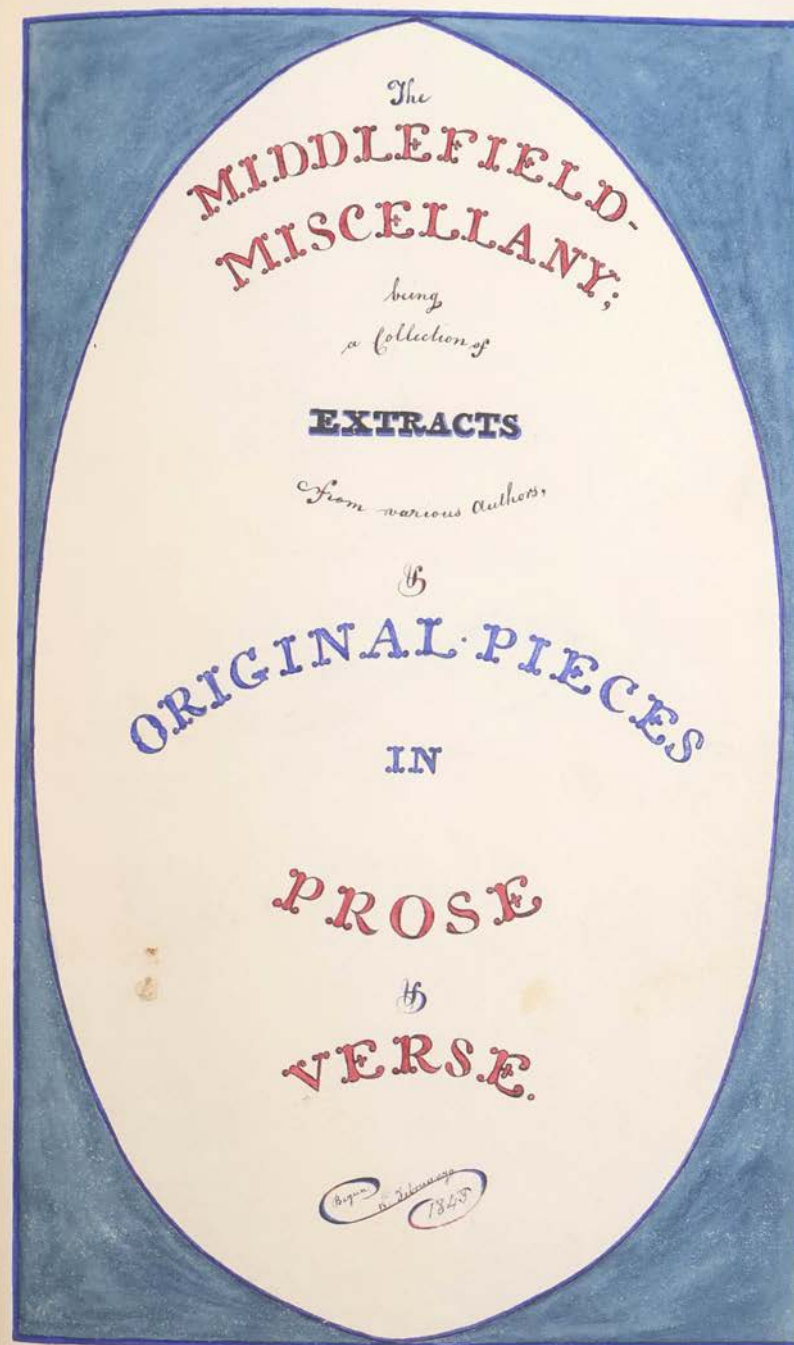
21. [Commonplace book; Lang family]: *The Middlefield Miscellany; being a Collection of Extracts from various authors & original pieces in prose and verse*. 'Begun 18th February 1843' [-1850].

This elegantly compiled commonplace book—with contents including poetry, prose, pressed plants, sketches, printed illustrations, and even keepsakes made of lace paper—offers a window onto the collecting habits and leisure activities of a nineteenth-century family.

Gradually assembled over the course of nearly a decade, this book was apparently a collaborative project by Alexander Lang (whose name appears after the copying of *The Prayer Answered*, f. [27]) his relatives (e.g. JL, GSL), and perhaps family friends. Indeed, some of the drawings and keepsakes may well have been offered in the vein of a liber amicorum. Much of the poetry has a poignant focus on family life (e.g. *On the death of an Infant*, *A Father's Sorrow*, *The Graves of a Household*). The latter is ascribed to 'Mrs Hemans' (i.e. Felicia Dorothea Hemans, d. 1835), but much of the literary material is unattributed. The most extensive prose piece tackles a rather different theme, *Extracts from the journal of Johnny Newcome during a Voyage from England to China, in the year 1826*. Johnny Newcome appears to a generic fictional name, rather than an identifiable person.

Details

Manuscript on paper (watermark J. Whatman Turkey Mill). One volume, 247 x 160 mms in binding, pp. [208], of which 60 pages have content. A few folios excised after f. [5]. Written in multiple hands, typically no ruling. Title page in red and blue, set within a white oval on blue background. 2 pencil sketches,

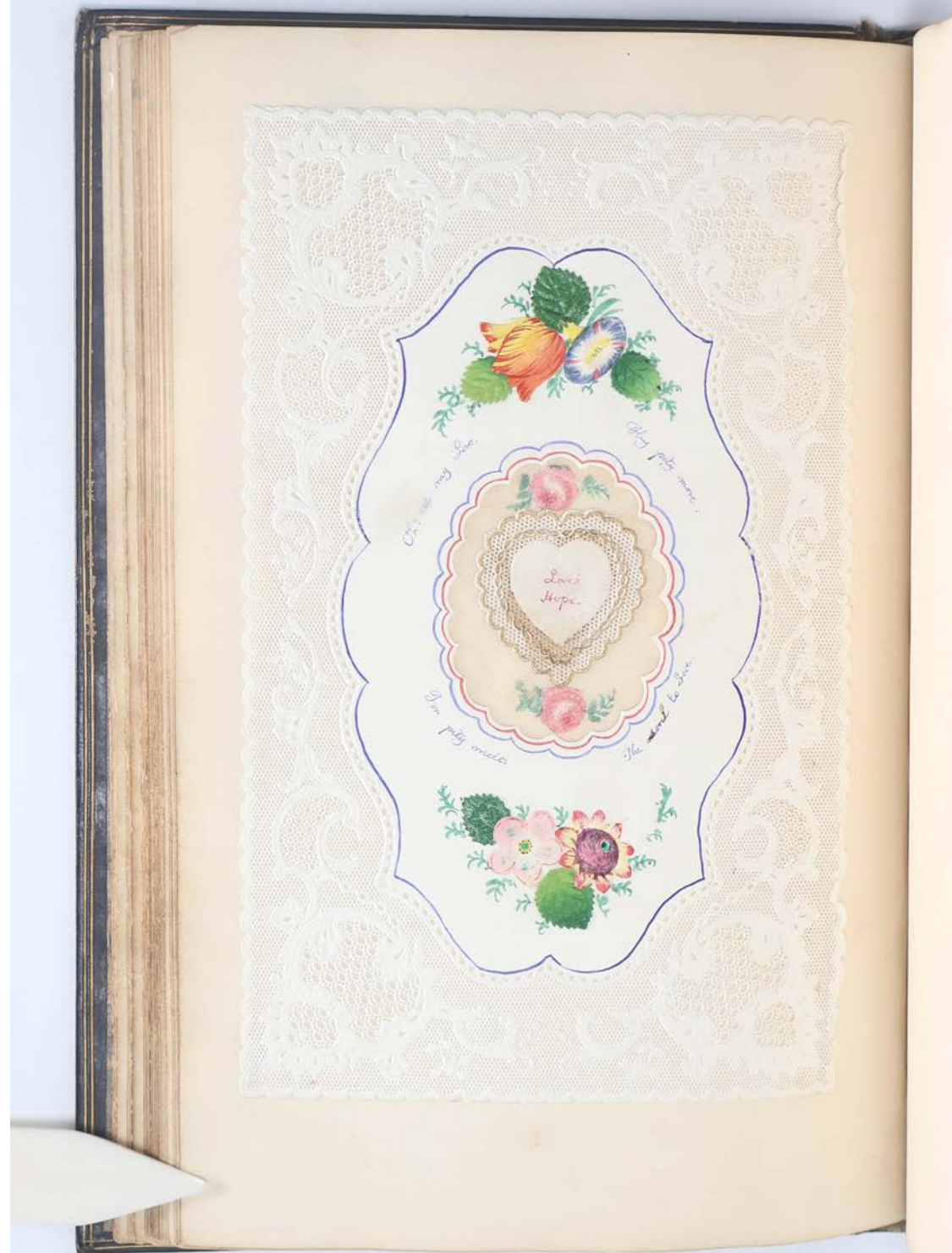
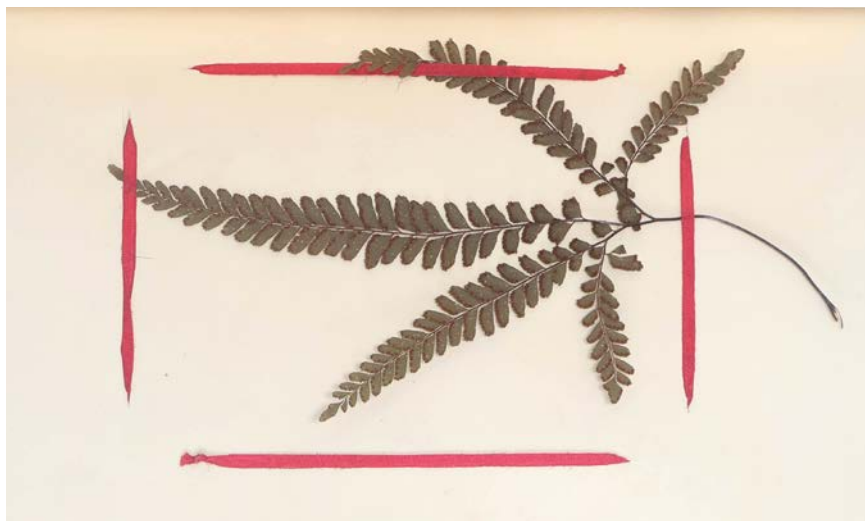


both of coastal scenes. Various items of ephemera kept in place generally using thin red ribbon or inserted through diagonal slits to paper, comprising: 12 printed images, mostly of young women (one scene in colour); 4 small paintings (mostly of flowers); 2 pieces of pressed foliage; 2 lace paper keepsakes, 1 poem on paper.

Bound in polished black calf over boards, blind-tooled "arabesque" centrepiece, gold-tooled border, gilt sides and dentelles, marbled edges. Red goatskin label to second spine compartment (MISCELLANY), gold-tooled harps in remaining spine compartments. Marbled pastedowns and endpapers.

Provenance: pencil note to rear flyleaf (5MMXXIV.A.PK)
Condition (textblock): a few folios excised after f. [5], foxing to some pieces of ephemera, occasional items of ephemera apparently lacking, light toning and a few occasional stains.
Condition (binding): wear to headcap, corners, and a patch at uppermost spine compartment, otherwise slightly rubbed.

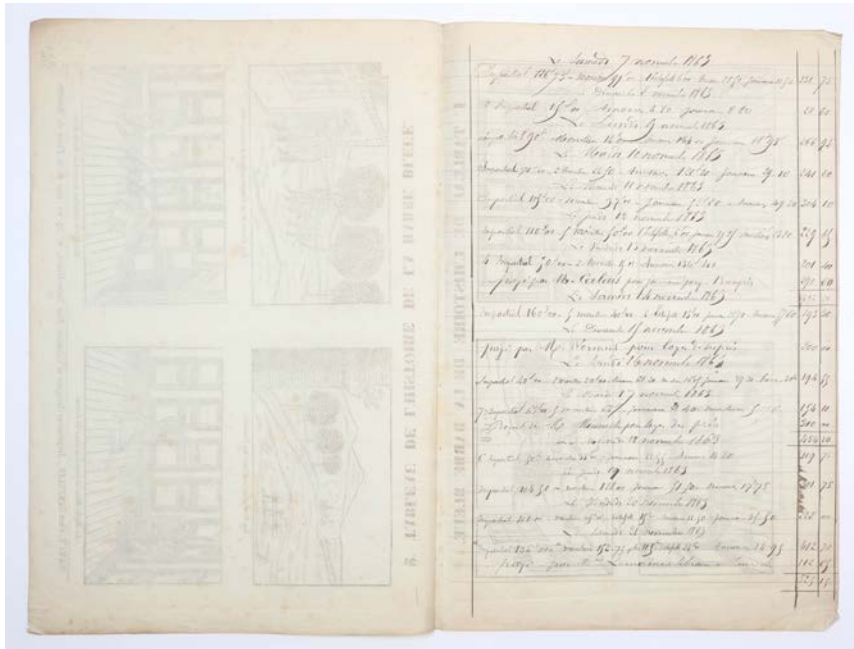
£350



SHEET WITH TWO CHILDREN'S PRINTS - AND BOOKSELLER ACCOUNTS!

22. [Children's publishing] [Bluebeard] 1er [2e] Tableau de l'Histoire de la Barbe Bleue. Nancy, chez Hinzelin, imprimeur-imagiste et libraire, Rue Saint-Dizier, no. 67, en face de la Place du Marché. [c.1850].

A bifolium of two unseparated woodcut prints together telling a complete version to children of the infamous fable of serial wife-murderer Bluebeard. This extraordinary and vicious story, which is found in the fairy tales of Charles Perrault (1628-1703), was later famously retold in England by Angela Carter (1940-1992; *The Bloody Chamber*, 1979).

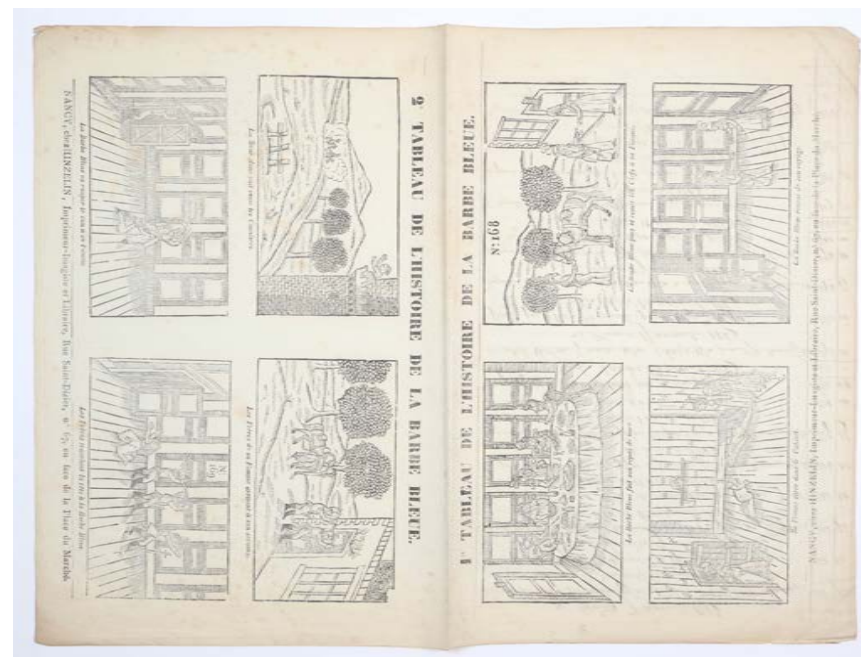


Our item of clearly unsold prints was used later for bookseller's accounts. On a blank page inside the booklet, there are accounts for 7-21 November 1863. There are entries for payment (13 November) from Monsieur Calais for newspapers and (21 November) from a certain **Madame Lemoine, bookseller of [?]Hurville** - with most entries headed *Impartial* - which would be a reference to **L'Impartial**, the liberal newspaper, later called *L'Impartial de l'Est* (1839-1937), that was founded by Nicolas Hinzelin (d.1871), publisher of our prints.

Besides prints and newspapers, the Hinzelin enterprise had it seems also branched into real estate as there are entries, 11 November and 17 November, for rental of meadows.

Details

Bifolium, 40.2 cms. x 27 cms., with first and last page each comprising a grid of four woodcuts, 15.5 cms. x 8.9 cms. each, with, in letter press, overall and individual titling,



and imprint information. The top right-hand woodcut of the first page and bottom right-hand print of the fourth page respectively numbered "N.o 168" and "N.o 169". Third page blank, second page ruled for and populated with accounts (pencil and ink). Stitch-holes at fold. Light browning and foxing, slight dustiness, very slight tearing at margins.

Bibliography

Not in OCLC. Not in CCfr. Both prints recorded at MUCEM (Marseilles).

For a Hinzelin family tree, see <https://leschristophe.fr/gen/pdf+jpg/gen-Hinzelin-Hayen.pdf> (last accessed 29 October 2024).

£450



La Barbe Bleue fait son repas de noc.



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