

Heather O'Donnell

Ben Kinmont

**AT
HOME
WITH
BOOKS**

Simon Beattie

Justin Croft

At Home with Books

While some aspects of bookselling are solitary, others are reliably social: meeting customers, visiting colleagues, attending auctions and symposia and fairs. In the years BC (Before Coronavirus), we would be looking forward to a lively round of events on both sides of the Atlantic. But this year is far from ordinary, and we have to keep our distance. No scouting trips, no fairs, no dinners with friends around the world. We booksellers find ourselves, much more than usual, At Home with Books.

In this list, a group of us—two from the UK, two from the US—attempt to do remotely what we miss doing in person: sharing some of our favorite books with one another and the wider world. Some of you will already know all four of us, others will only know one. In which case, if you haven't already, please meet **Ben**, **Heather**, **Justin**, and **Simon**.

Each of us has contributed ten items, chosen simply because we love them, to this wide-ranging list, which is alphabetized as a single sequence and priced in dollars. We hope (very genuinely) that this message finds you well, and that you find something in our list to enliven your own quarantine. We miss you, and hope to see you soon.

PRICES MARKED * (ASTERISK) ARE
SUBJECT TO ADDITIONAL 20% VAT
FOR UK/EU CUSTOMERS



Heather O'Donnell runs **Honey & Wax Booksellers** in Brooklyn, New York, dealing primarily in literary and print history, with an emphasis on cultural cross-pollination. She is a founder of the annual **Honey & Wax Book Collecting Prize**, now in its fourth year, an award of \$1000 for an outstanding collection built by a young woman in the United States.

Heather serves on the **ABAA Board of Governors** and the faculty of the **Colorado Antiquarian Book Seminar**, and has recently spoken about contemporary collecting practices at The Library of America, Rare Book School, the Smithsonian, the New-York Historical Society, and Yale University. She is featured in D.W. Young's recent documentary about the New York book trade, *The Booksellers*.

Heather O'Donnell
Honey & Wax Booksellers, ABAA
540 President Street, Third Floor
Brooklyn, NY 11215
USA
Tel. +1 917 974 2420
heather@honeyandwaxbooks.com
www.honeyandwaxbooks.com



Simon Beattie specialises in European (cross-)cultural history, with a particular interest in the theatre and music. His 10th-anniversary catalogue, *Anglo-German Cultural Relations*, came out in January. As the founder the Facebook group **We Love Endpapers**, Simon also has a keen interest in the history of decorated paper; an exhibition of his own collection is planned for 2022. He currently sits on the Council of the **Antiquarian Booksellers' Association**, and teaches regularly at the **York Antiquarian Book Seminar**.

Simon also translates, and composes. His translation of the banned novel *At the Edge of the Night* by the disabled gay writer Friedo Lampe was published last year by Hesperus Press, and his setting of Rilke's poem 'Von der Hochzeit zu Kana' (in Simon's own translation) is due to be performed at next year's London Festival of Contemporary Church Music.

Simon Beattie Ltd, ABA
84 The Broadway
Chesham
Buckinghamshire HP5 1EG
UK
Tel. +44 (0)7717 707575
simon@simonbeattie.co.uk
www.simonbeattie.co.uk





Ben Kinmont is an artist, publisher, and antiquarian bookseller living in Sebastopol, California. His bookshop was started as an artwork in 1998 entitled “Sometimes a nicer sculpture is to be able to provide a living for your family,” the title of which appears on the colophon page of his bookseller catalogues. The shop specializes in early books and manuscripts in gastronomy.

Ben is also the founder of the Antinomian Press, a publishing enterprise which supports project art and ephemera. The archive of the Antinomian Press is in the collection of drawings and prints at MoMA and his exhibitions include those at Air de Paris, the Whitney Biennial, the San Francisco Museum of Modern Art, the Pompidou, the New Museum, and Documenta. Since 1988 his work has been project-based with an interest in archiving and blurring the boundaries between artistic production, publishing, and curatorial practices.

Ben Kinmont, Bookseller, ABAA
 684 North Main Street
 Sebastopol, CA 95472
 USA
 Tel. +1 707 829 8715 / +1 917 669 6157
 bkinmont@gmail.com
 www.kinmont.com



Justin Croft specialises in English and French books and manuscripts. Since discovering that his great-great grandfather (**Armand Maurice**) was a bookseller in Paris and London in the nineteenth century he enjoys crossing the English Channel as often as possible. He has a special interest in personal manuscript books and gave a Grolier Club book week lecture on the subject [available online](#).

He is a trustee of the ABA Educational Trust, an editorial advisor to the *Book Collector* and a longstanding contributor to the BBC's *Antiques Roadshow*.

Justin Croft Antiquarian Books Ltd, ABA
 7 West Street
 Faversham
 Kent ME13 7JE
 UK
 Tel. +44 7725 845275
 justin@justincroft.com
 www.justincroft.com



UNUSUAL FORMAT

1 **BENDEMANN, Eduard.** [Cover title:] *Der Fries im Thronsaale des Koeniglichen Schlosses in Dresden al fresco gemalt ... Gezeichnet und radirt von Hugo Bürkner ...* Leipzig, Verlag von Georg Wigand [1846]. **\$600**

Oblong slim folio (260 x 685 mm), 16 tinted etchings by Bürkner after Bendemann; with the original printed front wrapper (stamped 1846) bound in; some scattered foxing, largely in the margins; contemporary cloth, the spine running along the upper edge, upper board lettered gilt; armorial bookplate of Edward Nicholas Hurt (1795–1867) of Lincoln’s Inn and his ink ownership signature to the wrapper.

FIRST EDITION, the issue with the plates unfolded. Bendemann (1811–1889) was appointed professor at the Dresden Academy of Fine Arts in 1838, and soon received a commission to paint the halls in the royal palace there. In the throne room, he created huge frescos featuring rulers and legislators from Moses to Henry the Fowler (d.936), and showing how the human soul progresses from an original state of innocence, through its earthly life, to salvation and Paradise.

Wigand published Bürkner’s etchings of the frescos in two forms. As here, with the plates unfolded, printed on Chinese paper, and as an oblong 4to, prefaced by six pages of explanatory text, in German and English, with the etchings folded in half and mounted on stubs.

Not in Rümann. Library Hub locates a sole copy, of the folded-plate issue, at the V&A.

Simon Beattie



UNIQUE ARTIST'S BOOK

2 BOURNAZEL, Diane de. Adieu Vat. Marliac (Corrèze, Limousin), 2016.**\$10,000**

Narrow folio (320 × 125 mm), 8 leaves (16 pages), each leaf fully illuminated by hand, mixed media with ink, watercolour and collage. Bound by Armelle Guégant in decorative boards, manuscript labels, matching slipcase.

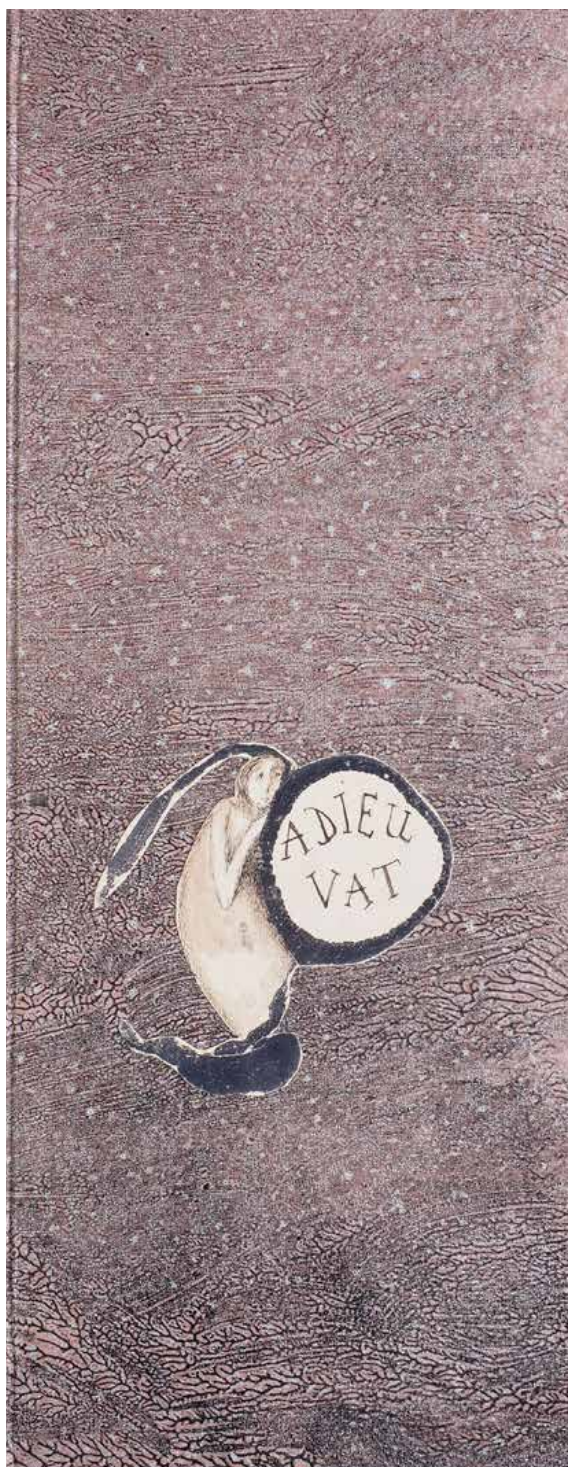
A UNIQUE ARTIST'S BOOK. A powerful fusion of the Dance of Death with the creatures of a Medieval bestiary in De Bournazel's extraordinary style. Tumbling figures, furtive forest creatures, and a grinning death's head, combine in this meditation on human mortality, made as a visual diary of the artist's own personal bereavement. *Adieu Vat* (an archaic French term of farewell) expresses the sense of incomprehension (a lone figure holds a placard reading 'NON', the only word in an otherwise wordless book), of anger, despair, ultimate acceptance and, occasionally humour and consolation. Made in 2016 the book has been retained by the artist until now.

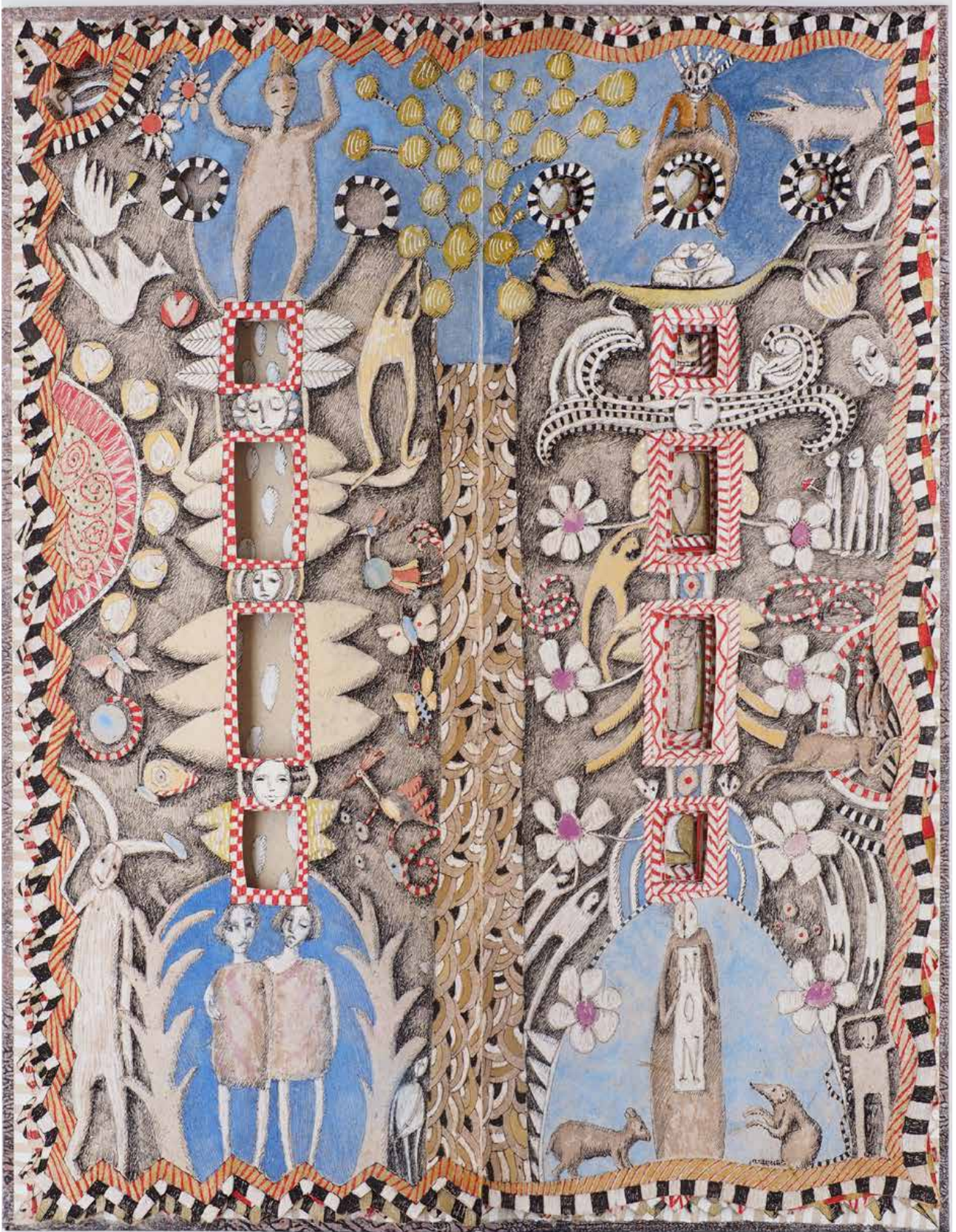
Diane de Bournazel (b. 1956) creates books as 'poems without words' in her unique pen, ink and gouache style, filling each page with mazes of vegetation, mysterious borders, structures and figures, opening windows within pages allowing us to see behind and beyond them, suggesting a series of alternative worlds and narratives. Drawing on the universals of the cosmos, the natural world, of childhood and human relationships each of her books invite careful 'reading' and multiple interpretations. Collectors have found the books to speak for themselves, and the artist writes of her work simply as:

*'Poésie sans paroles.
Il s'agit bien de ça.
Mettre en images le monde et l'arrière monde,
Comme un poète mais sans mot dire'.*

Her work is represented in private and public collections in France (including the Bibliothèque nationale), the United Kingdom and in the United States (Boston Athenaeum, San Francisco Center for the Book etc).

Justin Croft





3 **CAFFARELLI, Giuseppe.** Sul Cholera di Francia. Torino: Fodratti, [1833].

\$560

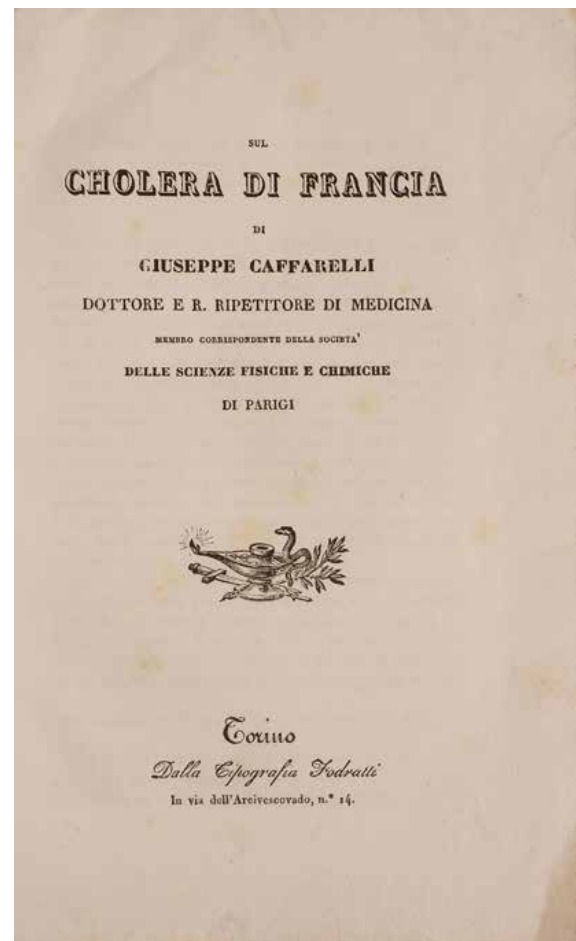
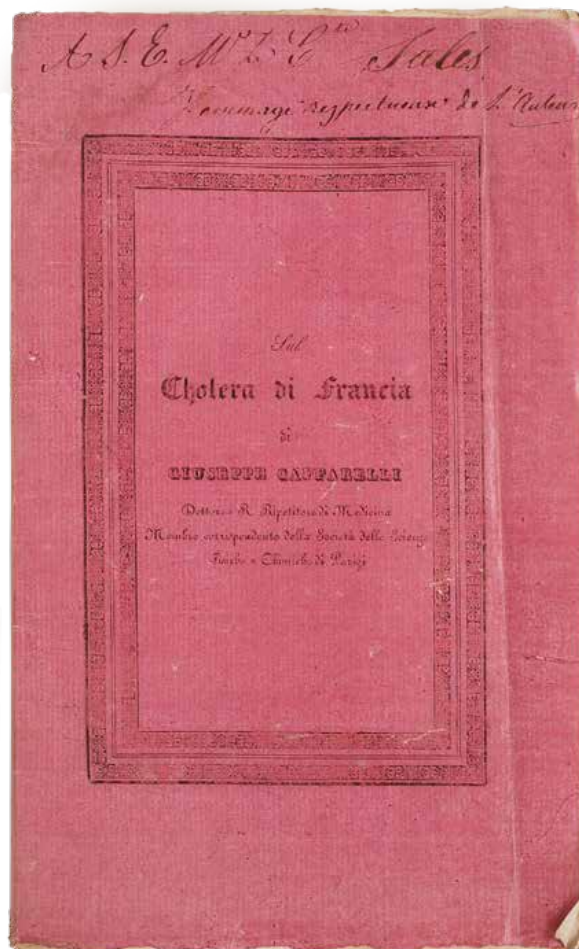
8vo (227 × 138 mm), pp. 80. Uncut and partly unopened in original publisher's printed glazed pink wrappers. Inscription to head of upper cover: 'A S.E.M. le C[om]te Sales / Hommage respectueux de l'auteur'. Wrapper slight creased, but an excellent copy.

FIRST SEPARATE EDITION, PRESENTATION COPY, reprinted from the *Annali degli Medicina*, January/February 1833. The second cholera pandemic of the 1830s hit France harder than most other European countries. Spreading from the Far East via Russia, it appeared in Western Europe in 1831. In Paris it is estimated that 20,000 died (from a population of 650,000) with about 100,000 deaths across France. Caffarelli, a Piedmontese corresponding member of the Paris *Société des Sciences Physiques, Chimiques et Arts industriels* here considers the symptoms and progress of the

disease, its treatment (both internal and external) according to contemporary methods. Internal treatments considered include bloodletting, *ipécacuanha*, Dover's powder (*ipécacuanha*, opium and potassium sulphate), quinine, coffee and tisane. External treatments include bathing (cold baths), electro-puncture and galvanism.

National Library of Medicine only in OCLC. No copies located in French or British libraries.

Justin Croft



INSCRIBED BY THE MAN WHO GAVE US THE ROBOT

4 **ČAPEK, Karel; ČAPEK, Josef (illustrator); [ČUPROVÁ, Táňa].** *Továrna Na Absolutno* [The Absolute at Large]. Brno: Polygraphie, 1922. **\$3000**

Octavo, measuring 7.75 × 5.5 inches: 219, [5]. Original tan pictorial wrappers with blue and orange design by the author's brother Josef, spine and lower wrapper lettered in blue, text block uncut, many individual signatures unsewn and laid in (as issued). Title page printed in blue and black, twenty full-page black-and-white illustrations (included in collation). Manuscript prices in blue and grey pencil to verso of upper wrapper. Ink inscription by Čapek in year of publication to front fly leaf. Small chip to head of spine, closed tear at top joint of front wrapper.

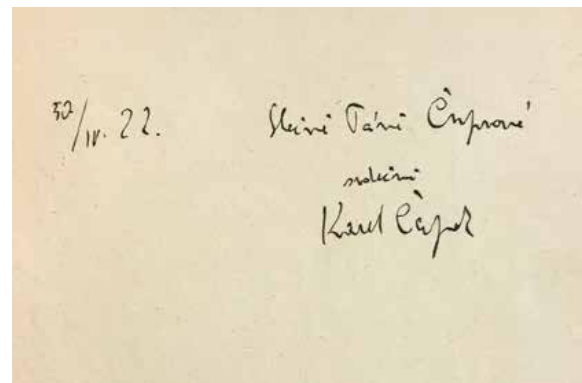
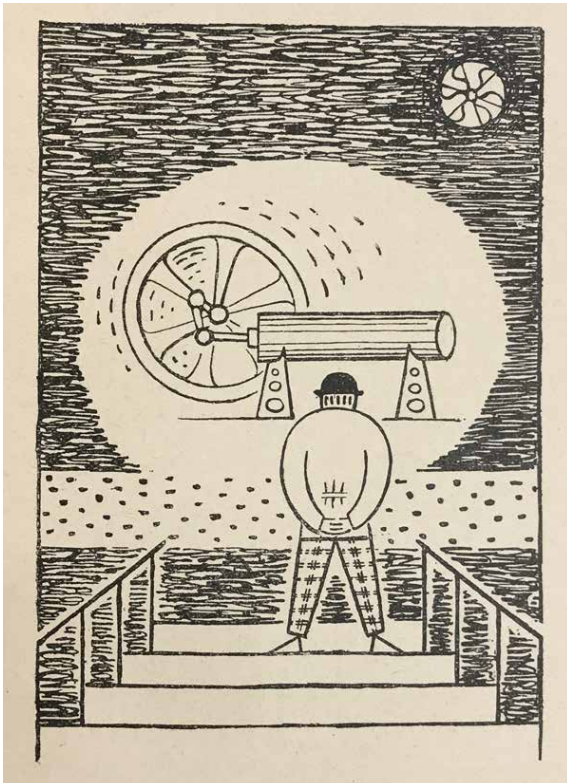
FIRST EDITION of this biting science-fiction satire by a major Czech modernist, inscribed by Karel Čapek in the year of publication to an actress at the national theatre. Čapek's plot is set in motion by an invention. A new carburetor uses nuclear fission to create clean, cheap energy, but also releases a byproduct of "Absolute," a "God particle" that produces an intense spiritual experience. Čapek explores the unexpected pairing of limitless energy and unrestrained inspiration with black humor: "There have been some serious cases of enlightenment." The climax of the book reflects the cynicism produced by World War I, as an absurd Great War breaks out between competing religious groups: "you should not listen to those people when they proudly say what they lived

through was the greatest war of all time. We all know, of course, that in a few decades' time we will manage to create a war which is even greater."

The novel is illustrated by Karel Čapek's brother Josef, an important modernist illustrator and book designer. The two brothers were central members of the Czech avant-garde between the wars: their intellectual circle promoted the modern renaissance of written Czech, publishing works like *Továrna Na Absolutno* in the vernacular rather than German. Josef Čapek would die in a concentration camp in 1945, victim of an "even greater" war.

Karel Čapek inscribed this copy in Czech to the actress Táňa Čuprová, later art manager of the national theatre in Prague where *R.U.R. (Rossum's Universal Robots)*, Čapek's most famous play, introduced the word "robot" to the world. Text in Czech. A near-fine inscribed copy of an important early science-fiction satire.

Honey & Wax





KAREL ČAPEK
TOVÁRNA
NA ABSOLUTNO

A CHOCOLATE MUSEUM IN A BOX WITH A GUIDE TO THE MENIER CHOCOLATE FACTORY

5 (CHOCOLAT-MENIER). Usine de Noisiel. Matières Premières Destinées a la Fabrication du Chocolat-Menier. Offert par M.M. Meniere aux Musées Scolaires. [Paris: Bannaux & Paris: Vieillemand, c.1889.] **\$5500**

Hinged box with metal clasps: 21cm x 37cm x 4.5cm. Original mahogany box, brass label mounted and framed on the outside of the lid, colored lithograph of text and illustrations mounted on the inside of the lid, lower half of the box comprised of ten compartments, each with a printed label mounted inside, some with the remains of cacao seeds, one with three glass vials (one of which is filled with cacao butter, the other with vanilla), two with the remains of sugar, all compartments shielded by a piece of removable glass.

WITH:

Exposition Universelle de Paris, 1889. Groupe VII. – Classe '72. Menier, 56, rue de Châteaudun, 56, Paris. Paris: Plon, Nourrit et Cie, 1889.

8vo. Three large folding plates (two of which are hand-colored engravings and one is a colored lithograph). 33, [4], [1 – blank], [1 – colophon], [1 – blank] pp. Original printed yellow wrappers, a few repairs to the folds of the plates.



I. A FANTASTIC SURVIVAL! This is a chocolate museum in a box, made by the celebrated French chocolate producers Chocolat Menier, and intended for use in schools in France to teach children about where chocolate comes from and how it is produced. This particular box was for the Musées Scolaires de l'Ecole de Garchizy. Garchizy is a city in central France.

At the top of this lovely mahogany box is an embossed gold plaque declaring that this box was given by the Menier chocolate producers to school museum programs. When the box is opened, one sees a color lithograph illustrating the Menier

factory and explaining the “Leçons de choses, l’histoire du chocolat.” The story is broken into five sections: a description of the cacao bean ; the properties of cacao; its history; the Menier factory (in France) and its plantation in Nicaragua; and the method of chocolate fabrication. The illustrations show the “Valle Menier au Nicaragua,” the factory in France where the chocolate is fabricated; an image of the cacao bean; and “Le Moulin de Noisiel en 1136.”

The ten compartments in the box each have a mounted printed label (e.g. “Cacao Caracas. Case No. 1;” “Cacao Trinidad, Case No. 3”). Nine of them contain remains of cacao beans and one of them has three glass vials, one of which contains cacao butter.

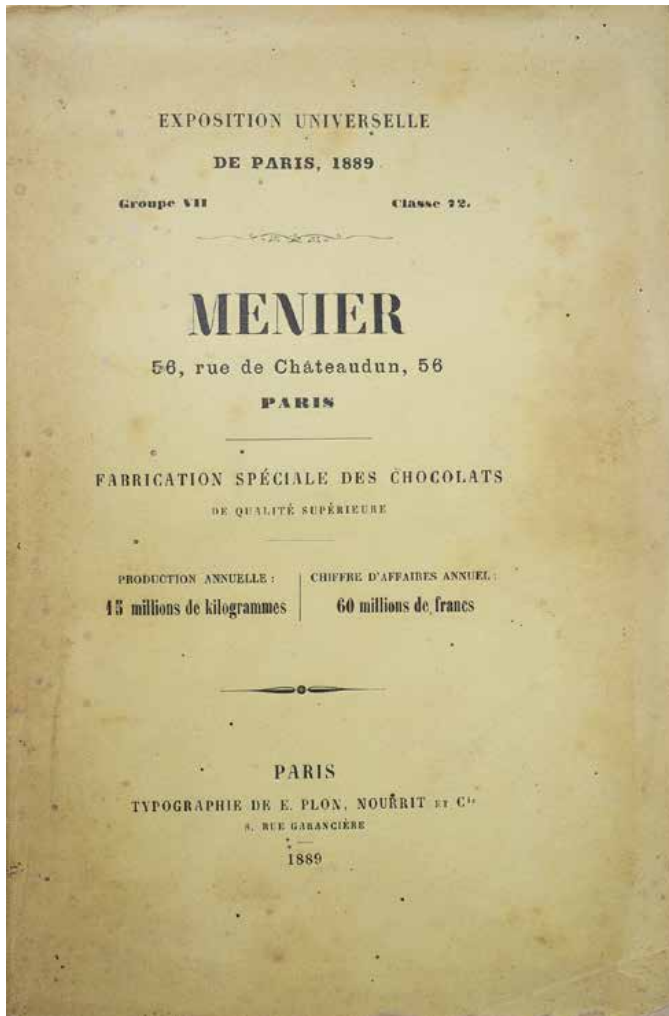
This chocolate box was clearly made to spread the knowledge and appreciation of chocolate to students throughout France, and specifically to those in school museum programs. At the bottom of the lithograph label inside the box the name “Garchizy” has been entered in manuscript after the words “au Musée scolaire de l’Ecole d_____.” In remarkable condition considering its contents and use. The only date mentioned in the box is the *Exposition Universelle* of 1889 (for which the publication below was made).

Unrecorded.



II. The extremely rare FIRST EDITION of this guide to Chocolat Menier, the celebrated chocolate producers from just outside Paris. The book was published on the occasion of the 1889 *Exposition Universelle* and tells the history of the family business (established in 1816); the nature of their factories; and where their products come from (the cacao comes from Nicaragua). One chapter even discusses imitators of Menier chocolate.

As was typical of such times, Menier used the public exhibition as an opportunity to show the success of their business through creativity and plenitude. “At the 1889 Paris Exposition Universelle, Chocolat Menier erected an *Arc de Triomphe* of 250,000 chocolate bars wrapped in their trademark gold wrappers – representing just one day’s production.” – Grivetti & Shapiro, eds., *Chocolate: history, culture, and heritage*, p. 203.



The folding plates are tremendous. One is a colored lithograph showing the factories from the air and depicting the water, boats, and train passing by. In the distance is the employee housing. The second folding plate is a hand-colored engraving entitled “Plan Général de l’Usine de Noisiel et de ses Dépendances.” The third plate is a series of elevations, again engraved and hand-colored, showing the layout and design of the worker housing units (three bedrooms and including a cave).

With a 4 pp. handout laid in (“Supplément à la Réforme Sociale du 1er mai 1890”).

In very good condition.

¶ OCLC: Bibliothèque nationale de France only (cataloguing it under Menier, Gaston, 1855-1934). This work should not be mistaken for another booklet that starts with the same title, but whose subtitle is “économie sociale, section X” and only 7, [1] pp.

Ben Kinmont

PHYSIONOTRACE

- 6 **CHRETIEN, Gilles-Louis.** Edme Mentelle membre de l'institut. Dess. p. Fouquet. gr. p. Chretien inv. du physionotrace ... Paris [between 1795 and 1799]. **\$3000***

Small round aquatint portrait (74 mm diameter, the image itself 55 mm), a fine impression in very good condition; (later?) metal frame.

The present aquatint was produced by physionotrace, 'the first system invented to produce multiple copies of a portrait, invented in 1786 by Gilles-Louis Chrétien (1774–1811). In his apparatus a profile cast by a lamp onto a glass plate was traced by an operator using a pointer connected, by a system of levers like a pantograph, to an engraving tool moving over a copper plate. The aquatint and roulette finished engraved intaglio plate, usually circular and small (50 mm), with details of features and costume, could be inked and printed many times. One description mentions that a sitting could take as little as six minutes and within four days a dozen impressions could be delivered, hand-colored if desired, with the copper plate, for fifteen francs ...

'Physionotrace was very popular in France, where it had a detrimental effect on miniature painting and engraving. At the Salon of 1793, one hundred physionotrace portraits were exhibited. Three years later that number increased to six

hundred. The physionotrace portrait replaced the miniature and was used as frontispiece illustrations in a number of books, but it was not until the advent of photography that the portrait was truly democratized' (Photoconservation.com, *sub* Printing Processes). Thomas Jefferson had his portrait done in Paris by physionotrace in 1789 (now lost, though a print was made in 1801: see Alfred L. Bush, *The Life Portraits of Thomas Jefferson*, p. 9).

Chrétien was a cellist in the *chambre du roi* at Versailles and worked initially with the miniaturist Edme Quenedey des Riceys to produce his portraits. They separated in 1789, and Chrétien went into partnership with the engraver Jean Fouquet (d.1799), responsible for the etching here. The subject is Edme Mentelle (1730–1815), geographer, who was elected to the Institut de France in 1795.

Simon Beattie



IN A BLUE SILK BAG

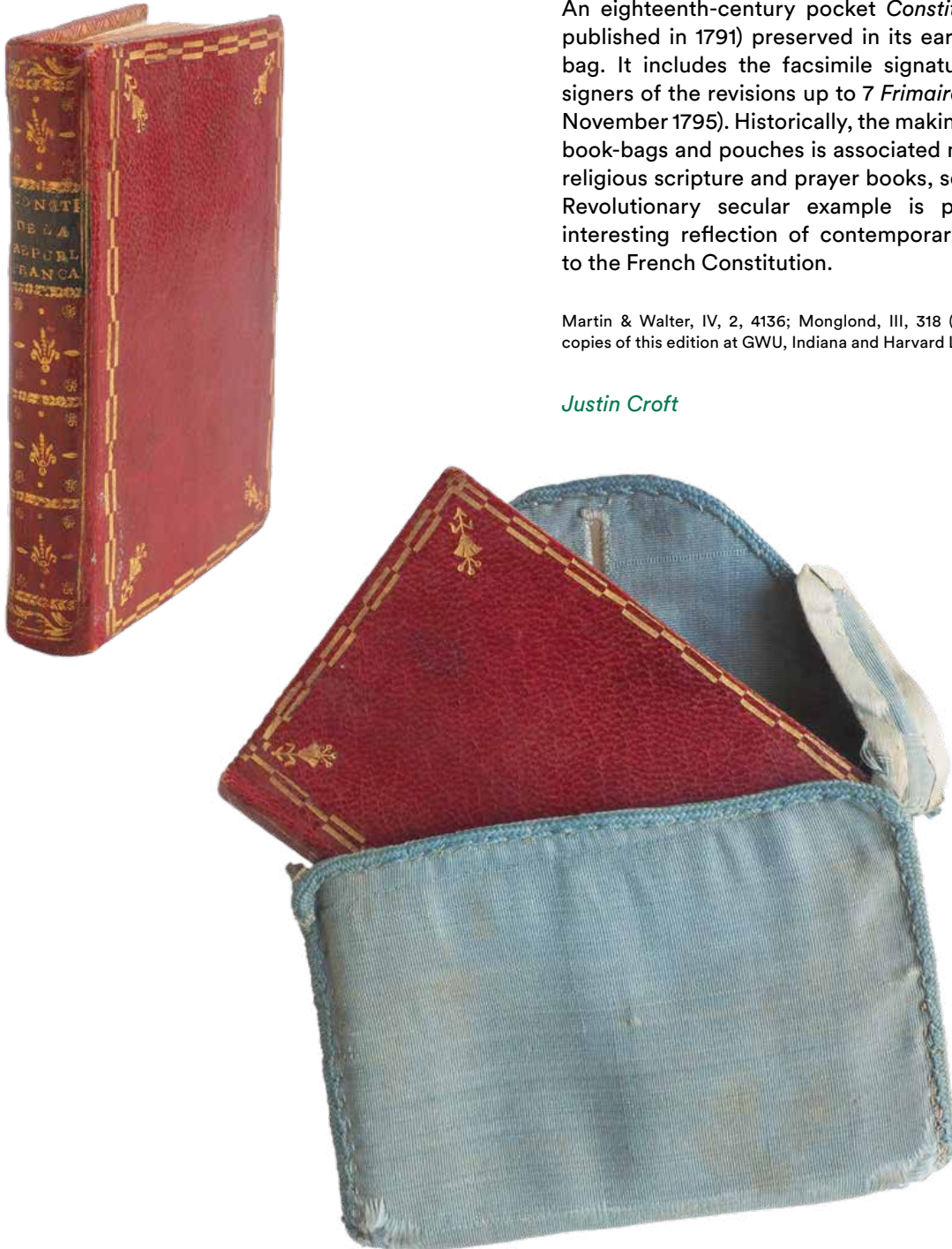
7 **CONSTITUTION** de la République française. Paris: Imprimerie nationale, An IV [7 Frimaire, l'an IV] 1795. **\$2000**

12mo (100 × 68 mm), pp. viii, 196, with half-title, woodcut title ornament. Contemporary red morocco, gilt, panelled spine, green morocco label, gilt edges, pale blue silk endpapers, green silk marker. Lightly rubbed. Early pale blue silk bag with matching braid edges (wanting button), which is slightly frayed and soiled, but entirely stable.

An eighteenth-century pocket *Constitution* (first published in 1791) preserved in its early blue silk bag. It includes the facsimile signatures of the signers of the revisions up to 7 *Frimaire* An IV (28 November 1795). Historically, the making of simple book-bags and pouches is associated mainly with religious scripture and prayer books, so this post-Revolutionary secular example is perhaps an interesting reflection of contemporary attitudes to the French Constitution.

Martin & Walter, IV, 2, 4136; Monglond, III, 318 (OCLC locates copies of this edition at GWU, Indiana and Harvard Law).

Justin Croft



WITH A PIÈCE MONTÉE REPRESENTING THE ARMS OF MEXICO

8 **DINNER to Señor Matias Romero**, Envoy Extraordinary and Minister Plenipotentiary from Mexico, on the 29th of March, 1864... New York, February, 1866. **\$950**

4to. Two plates. 49, [1] pp. Original green wrappers with "MEXICO" printed in gilt on the upper wrapper, untrimmed, unopened.



The FIRST EDITION of this account of a diplomatic dinner between Mexico and the United States. The dinner was given by the “distinguished citizens” of New York City to Matias Romero, who was then the representative of the Mexican Republic visiting the United States to argue for “the cause of Mexican independence and liberty” against the invasion of France (quotes are from p. 3). Amongst the twenty-six attendees were William C. Bryant, John Jacob Astor Jr., Hamilton Fish, George Bancroft, William Hunt, and Henry E. Pierrepont.

The “feast” was held in four rooms at Delmonico’s (the most celebrated of all 19th century New York City restaurants) and this publication reproduces the account of the dinner, from the speeches made to the dishes served. Although most of the text refers to the political situation between the United States and Mexico, sections also discuss the meal itself:

At the head of the banquet-hall were the flags of the two nations; on the table five vast bouquets of various shapes flanked a ‘pièce montée that Carême might envy, blazoning the arms of Mexico; the eagle erect on the cactus, growing on a rock, which seems to rise from mid-ocean.

The palm and the cactus, types of the flora of Mexico, stood at either end. On pyramids of sugar were inscribed the names of Juarez, and other statesmen of Mexico. At each cover was a card, with appropriate name, surmounted by the Mexican arms, engraved in gold. The menu was blue satin in gold letters. – pp. 8-9.

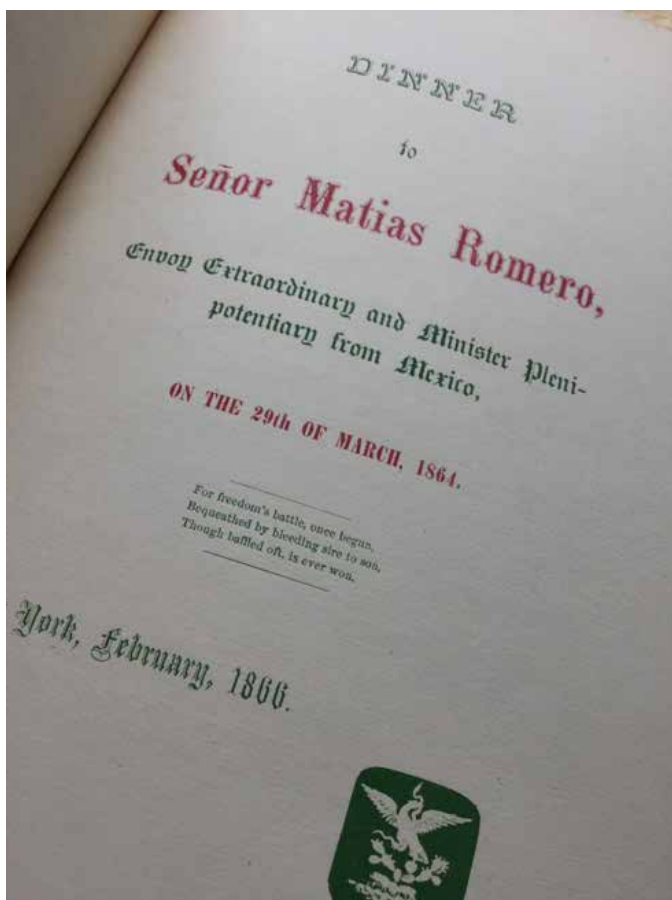
This menu, which is incredible and includes more than thirty dishes, is the second engraving in the book; the first is the dinner invitation printed in black and gilt ink on thick paper. Before the report on the dinner, there are also several letters reproduced between Romero and James W. Beekman and William H. Seward.

In the first letter, dated 22 January 1866 and written by Romero to Beekman, Romero notes that an account of this dinner was printed earlier in Spanish and presented to Congress by President Lincoln: “the lamented President Lincoln did us the honor to submit, officially, to the Senate of the United States, with his Message of June 16, 1864, covering correspondence on Mexican affairs, a translation of a Spanish account of that dinner, which original I had published some months previously for circulation in Mexico.” The relationship between Romero and Lincoln is well documented. It began three years before the dinner, in 1861, when Romero had visited Lincoln in Springfield, Illinois, to argue for the cause of Mexico. Their friendship continued till Lincoln’s death. On the verso of the title page is the following note: “The Publisher notices, that this pamphlet is not entirely free from idioms, a consequence of the text being Englished from the Spanish version.”

In very good condition.

¶ OCLC: Brooklyn Historical Society, Columbia University, New York Historical Society, American Antiquarian Society, New York Public Library, New York State Library, Yale, Boston Athenaeum, Harvard, Williams College, Princeton, University of Pennsylvania, and four locations outside of the United States.

Ben Kinmont



‘GONE, BUT NOT FORGOTTEN’:
A FUNERAL CARD FOR THE RUSSIAN NAVY

- 9 (DOGGER BANK INCIDENT).** In disgraceful Memory of the Russian Navy in the terrible Encounter with nine unarmed fishing Smacks ... [Colophon:] Printed and Published by Burgess, Williams & Co. ... London City [c.1904]. **\$250***

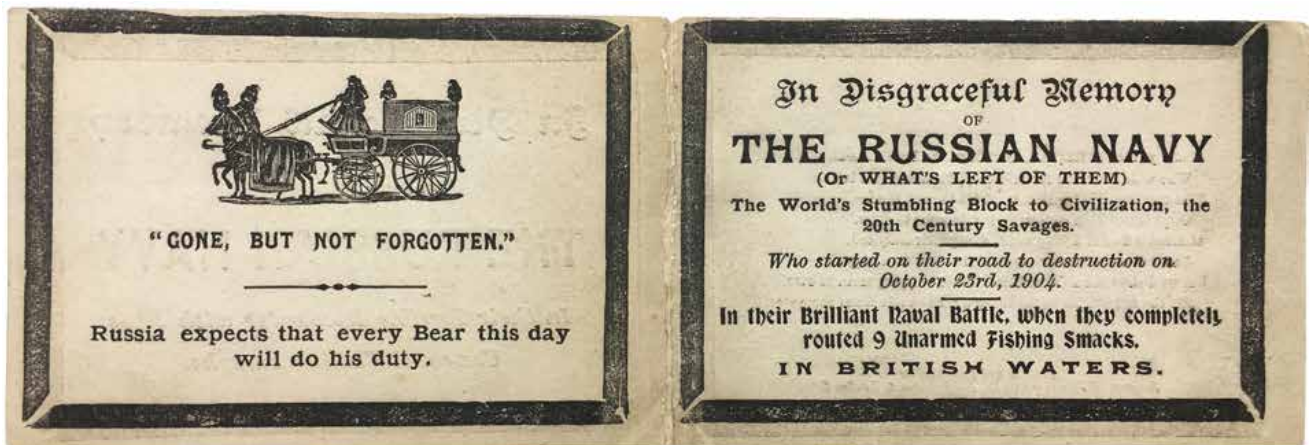
Small oblong bifolium (78 × 155 mm) printed on card, pp. [4], with woodblock mourning borders and wood-engraved illustration of a funeral carriage to p. [2]; some light browning and dust soiling, extremities rubbed.

A mock funeral card offering a satirical jab at the Russians following the Dogger Bank Incident, in which the Russian Navy mistakenly fired upon a British trawler fleet, thinking them Japanese torpedo boats: ‘In Disgraceful Memory of the Russian Navy (or what’s left of them) the World’s Stumbling Block to Civilization, the 20th Century Savages. Who started on their road to destruction on October 23rd [i.e. the night of 21/22], 1904. In their Brilliant Naval Battle, when they completely routed 9 Unarmed Fishing Smacks, in British Waters’ (p. [3]).

The entire episode lasted twenty minutes, and only stopped when the Russians mistakenly fired on another passing Russian fleet. Two British fisherman were killed, with more injured. The incident, which occurred during the Russo-Japanese War, which led to major tensions between Russia and Britain, who was at the time bound by the 1902 Anglo-Japanese Alliance. Russia was able to eventually make reparations by paying £66,000 to the fishermen, narrowly avoiding a declaration of war from Britain.

Library Hub and OCLC locate the British Library copy only.

Simon Beattie



NO OTHER COPY LOCATED

10 (DRAWING BOOK). Nouveau livre de vases, utile aux artites [sic]. A Paris chez Mondhare ... [between 1759 and 1792]. **\$950**

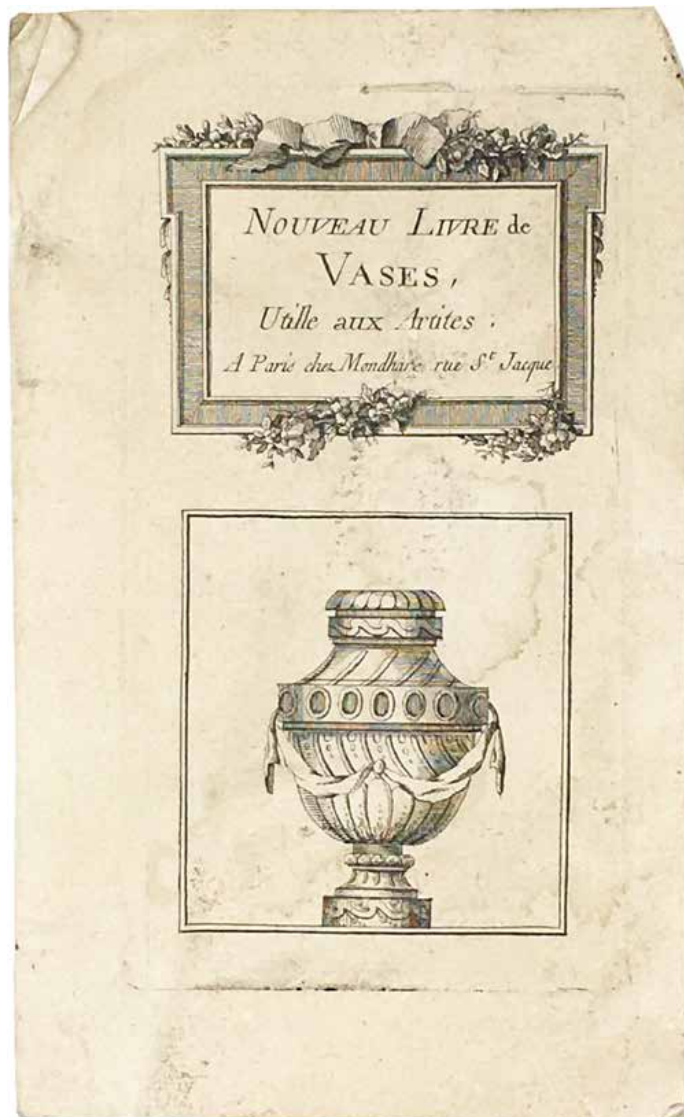
8vo (219 × 132 mm), 8 unnumbered leaves, including the title, engraved throughout; priced ('12-') in early ms. ink to final blank verso; title a little dust-soiled, leaves slightly creased, some light water staining at head, upper corner gnawed; stitched at head as issued.

APPARENTLY UNRECORDED. A nice example, entirely as issued, of a 'drawing book', i.e. a group of prints used for budding artists to copy in their own work. 'Prints were a basic tool in artistic education. Prints of all kinds were used in artists' studios for apprentices to copy. Outside the studio, many amateurs learned to draw by copying from drawing books, which supplied patterns that could be followed' (Antony Griffiths, *The Print before*

Photography, British Museum, 2016, p. 467). The print-seller Louis-Joseph Mondhare (1734–1799) ran his shop in the rue Saint-Jacques between about 1759 and 1792.

Not found in OCLC, Library Hub, CCFr, or the online catalogue of the Bibliothèque nationale, which lists a similarly-titled drawing book (also published by Mondhare) with plates by Berthet after Ronson.

Simon Beattie



- 11** **(EPHEMERA).** Hand-coloured illustrated greetings card ('Today your grandson comes and to you pays / Tears silent of sweet joy ...'), with printed silk inlay. Germany, late eighteenth century. **\$200***

Etching (208 × 110 mm), coloured by hand, in which a window been cut out to reveal a piece of peach-coloured silk beneath, on which is printed a six-line poem; some light finger-marking, small hole at foot from when sometime pinned.

Simon Beattie



A LADY'S FAN THAT TELLS THE FUTURE

- 12** **(EPHEMERA).** The Oracle, Book of Fate [lady's fan]. London: late eighteenth century. **\$4200**

Engraved hand-colored paper fan, printed recto and verso, measuring 10 × 17 inches extended. Top edged in silver, mounted on wooden sticks. Lightest signs of use, including several pinpricks.



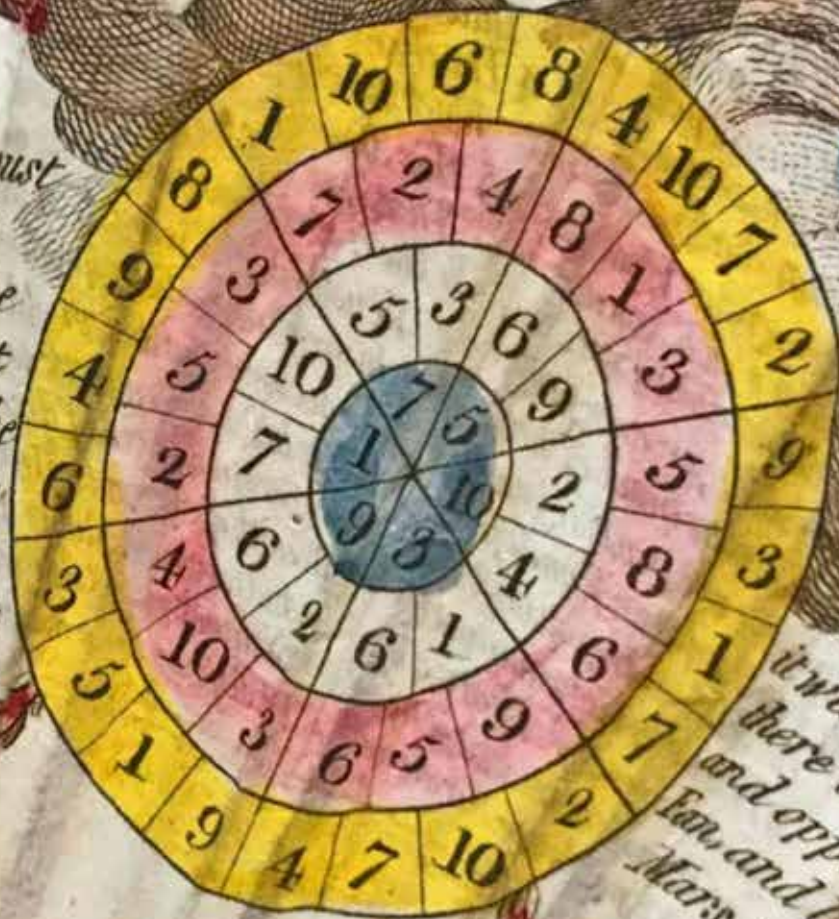
VERY FINE EXAMPLE OF THIS DIVERTING FORTUNE-TELLING FAN FOR LADIES, decorated with ten portraits of classical gods and goddesses. The recto features a brightly hand-colored wheel of fortune, surrounded by tables, questions, and instructions for players. The fan's owner asks her companion to choose one of ten numbered questions: "Whether one is to get Riches," "Whether a Match will succeed," "Whether the Dream be true," among them. Keeping the number of the chosen question in mind, the ladies pick a second number by pricking the wheel of fortune with the point of a pin. These two numbers take them to the verso of the fan, where one of ten Olympians answers the original question: "With your old Aunts forbear to clash / Caress and court them for their cash;" "The lovers union will take place / Tho' some against it set their face;" "Your dream means neither ill nor good / Tis caused by ill digested food." The questions and answers provide an unsentimental survey of the possible plots an Englishwoman might expect to unfold in her life.

While this fan's imprint (if it originally bore one) has been removed in mounting, comparable examples of English oracle fans, dated from 1784 to 1800, are held at the Huntington Library, the British Museum, and the Museum of Fine Arts, Boston. This particular fan is exceptional in that it bears only a few pinpricks from the divination process: surviving examples tend to be effectively perforated around the central wheel. A delightful artifact.

Honey & Wax

plication

consult the Oracle you must
of the Questions, and
of the same. Then lay the
within the Circle without
will direct you to one of the
names of the Deities. Look
question you proposed and
the name of the Deity that
The number you have hit
at the Answer.....



Book of
Fate
ORACLE

It is thus
Lay the point
it will direct you to a
there look for the num
and opposite to it you w
Mars you will find the num
Expect no favour from a friend
On that you have must depen

BANTER IN THE HUMANIST SCHOOLROOM

- 13 ERASMUS, Desiderius; “H.M. Gent” (translator, Henry MORE or Henry MUNDAY).** The Colloquies, or Familiar Discourses of Desiderius Erasmus of Rotterdam, Rendered into English. London: E.T. and R.H. for H. Brome, B. Tooke, and T. Sawbridge, 1671. **\$4000**

Octavo, measuring 6.5 × 4.25 inches: [8], 555, [1]. Contemporary Cambridge-style full speckled calf, boards ruled and ornamented in blind, raised bands, red morocco spine label lettered and decorated in gilt, top edge stained black. Engraved frontispiece portrait of Erasmus. Final leaf, containing second page of bookseller catalogue, excised. Joints and spine head expertly repaired; evidence of bookplate removal on front pastedown; effaced signature on title page; some running titles shaved.

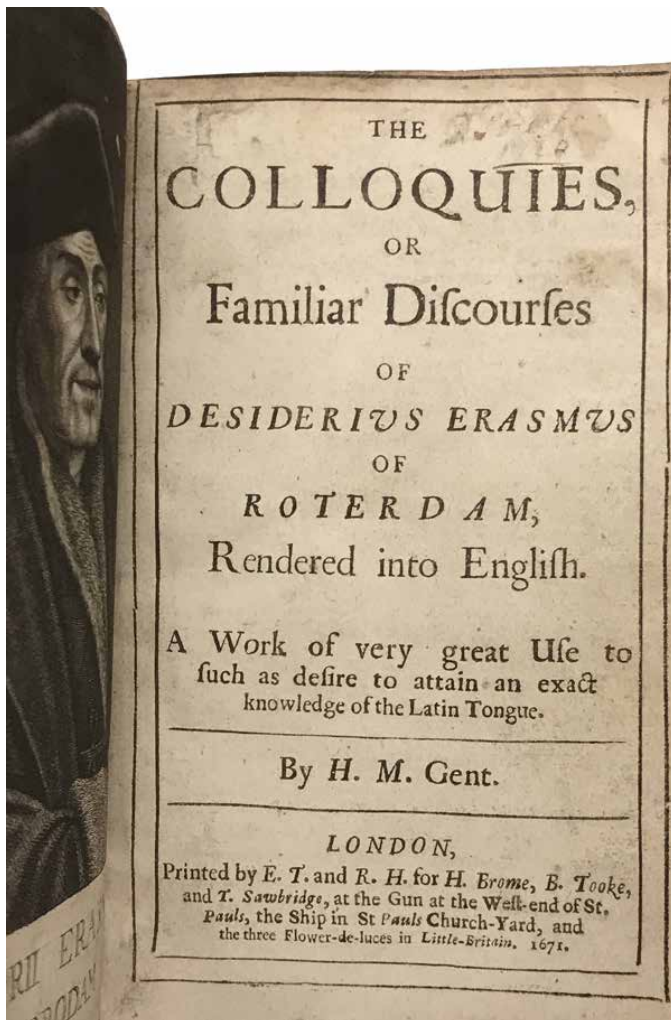
FIRST EDITION IN ENGLISH of the complete *Colloquia Familiaria* of Erasmus, first published in 1518 and expanded by Erasmus over the next fifteen years, a lively collection of Latin dialogues that found a readership far beyond the Renaissance schoolroom. Originally intended to model

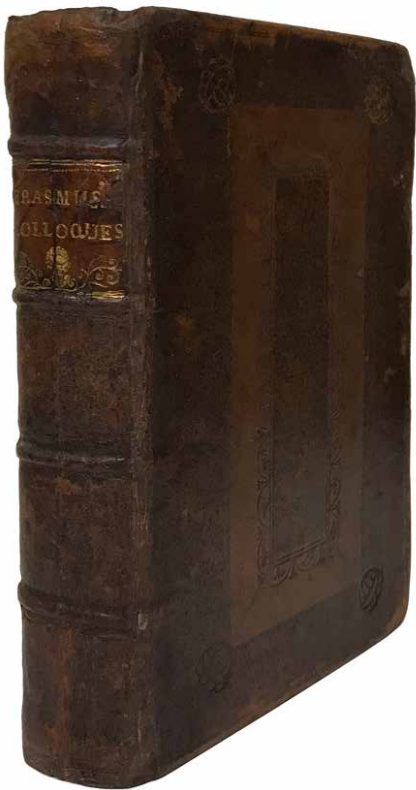
colloquial conversation for students of Latin, the dialogues feature pointed, free-thinking exchanges on modern political, religious, and philosophical questions. In “Of the Abbot and Learned Woman,” an ignorant abbot tries and fails to get the better of the classically educated Magdalia, a character almost certainly based on Thomas More’s eldest daughter: “I think thou art some sophistress, thou protest so wittily.” Magdalia: “I will not tell thee, what I think thou art.”

The *Colloquia Familiaria* was widely read and debated across Europe, drawing immediate notice for its anticlerical satire. The original purpose of the *Colloquies* as a text for teaching Latin postponed its direct translation; this first complete English edition was published more than 150 years after the work’s first appearance. The edition opens with a short life of Erasmus, and concludes with the first appearance in English of *De utilitate colloquiorum*, Erasmus’s 1526 defense of the *Colloquies*, published after the Sorbonne condemned the book for impiety. In response, Erasmus makes a case for the educational value of his dialogues’ humor: “I cannot tell whether any thing be learned more successfully than that which is learned in playing.” Despite his efforts, the *Colloquies* would remain on the Papal Index of banned books through the end of the nineteenth century. A very good copy of a humanist landmark, in a handsome contemporary binding.

Wing E-3190; cf. *PMM* 53 (first edition).

[Honey & Wax](#)





LETTERS ON COURTSHIP AND MARRIAGE, WITH BONUS DEVIL

- 14** **[FRANKLIN, Benjamin]; WITHERSPOON, John; SWIFT, Jonathan; PIOZZI, Hester Lynch Thrale.** *A Series of Letters on Courtship and Marriage. To Which Are Added. Witherspoon's Letters on Marriage. Swift's Letter to a Newly Married Lady, Mrs. Piozzi's Letter to a Gentleman Newly Married, &c. &c.* Hudson, New York: Ashbel Stoddard, 1804. **\$850**

Twelvemo, measuring 5.5 × 3 inches: 127, [1]. Contemporary scaleboard covered in woodcut-printed paper, calf spine. Publisher's advertisement to final page. Free endpapers excised, pencil notes to pastedowns, leaf 12 crudely repaired with needle and thread. Rubbing and chipping to boards, expert repair to spine.

Early American anthology of writings on marriage, including "Reflections on Courtship and Marriage," first printed by Benjamin Franklin in 1746 and often ascribed to him. Other contributors include John Witherspoon, Jonathan Swift, and Hester Piozzi (formerly, as Hester Thrale, a noted London hostess), who counsels a young husband: "The person of your lady is already all your own, and will not grow more pleasing in your eyes I

doubt, though the rest of your sex will think her handsomer for these dozen years. Turn therefore all your attention to her *mind*."

Published by Ashbel Stoddard, who specialized in cheap books for "travelling booksellers and flying stationers," this volume's simple wooden boards are covered in decorated paper, possibly a sample sheet of woodcuts available at his press. Images include birds, plants, animals, landscapes, and a remarkable fiddling devil. An early owner has carefully sutured together one damaged interior page with needle and thread. A compelling volume, of interest to social historians and book historians alike.

Shaw & Shoemaker, 7241.

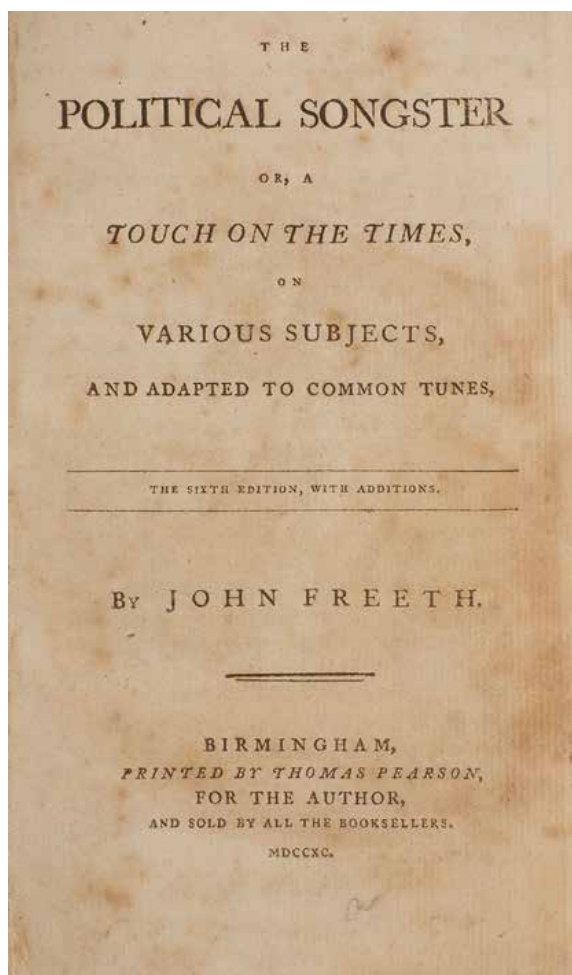
Honey & Wax



AMERICAN WARS, BOXING, BOTANY BAY AND THE SLAVE TRADE

- 15** **FREETH, John.** *The Political Songster or, a Touch on the Times, on various Subjects, and adapted to common Tunes, the sixth Edition, with Additions.* Birmingham: Printed by Thomas Pearson, for the author, and sold by all the booksellers, 1790. **\$2800**

12mo (167 × 100 mm), pp. xvi, 1-40, 37*-40*, 41-196, plus engraved portrait by Martin after Miller. Stain to lower margin of portrait, title slightly dusty. Nineteenth-century half calf. Rubbed.



The author was an innkeeper and ballad writer at Birmingham, where he was landlord of the Leicester Arms. Initially sung to his patrons the verses attracted sufficient attention, with their radical and political views, to warrant publication. The first of Freeth's *Political Songsters* appeared in 1766 (40 pages only) and it was frequently re-issued with new and updated material. It includes numerous songs on the war against the American colonies, among them: 'Bunker's Hill; or the Old oldier's Lamentation', 'Burgoyne's Defeat on the Plains of Saratoga' and 'Prescot's Breeches: or the Old Soldier's Voyage to America'.

'On the Petitions for the Abolition of the Slave Trade' appears in the 1790 editions for the first time, as does 'Botany Bay', a 10 stanza song (not by Freeth) on Australia, which had first appeared in *The New London Magazine* in, January 1787.

*'Away with these whimsical bubbles of air,
With only excite a momentary stare,
Attention to plans of utility pay,
Weigh anchor, and steer off for Botany Bay.
Let no one think much of trifling expense,
Who knows what may happen a hundred years hence!
The loss of America what can repay?
New colonies seek for at Botany Bay....'*

There are also three interesting poems on the subject of boxing, appearing for the first time in the 1790 edition: 'Stage Boxing', 'Mendoza' and 'The Pugilists; or, Banbury Thumps'.

'It was Freeth's custom to write songs — setting his words to popular tunes — about remarkable events in local and national news, and to sing them nightly to the company assembled at his coffee house. The habit was profitable: it crowded the place with patrons, attracted eminent visitors, and, since Freeth wrote as a determined radical and nonconformist, created a political meeting-



place... Freeth usually sang about feats of war, national emergencies, and affairs of state, such as the victories of Earl Howe and Lord Nelson, and the activities of Charles James Fox, Lord North, and William Pitt... Although unsophisticated, many of his patriotic songs have a stirring lilt; on politics he wrote with indignation, rough good humour, and an effective turn of phrase that earned him the reputation of being one of the best political ballad writers in the kingdom' (*Oxford DNB*).

There are several issues of the 'sixth edition' of 1790 (ESTC lists no less than 6) with slight variations of pagination. This one is apparently a reissue with two extra leaves paginated 37*-40* and with 'Finis' on p.192, after which an extra gathering (S) has been added, containing 'On Lord Sherard's coming of age', 'Old St. Michael's day, 1788', 'On, the Earl of Harborough's birth day' and 'For the Earl of Harborough's birth day'.

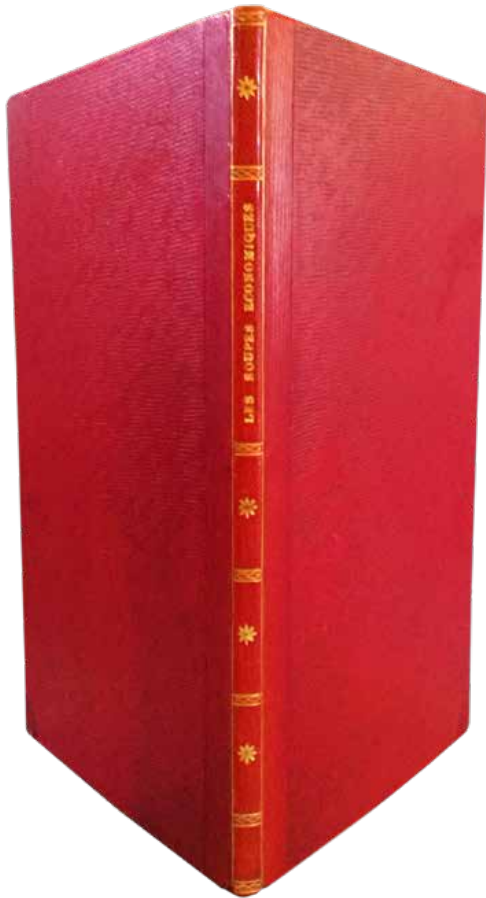
Jackson, p. 160; Johnson, 346; not in Sabin.

Justin Croft

THE EMERGENCE OF THE PARIS SOUP KITCHEN

- 16** (GASTRONOMY & economic precarity). Instruction sur les soupes économiques. Paris: Imprimerie Impériale, 1812. [Bound with:] Instruction sur les soupes économiques. Paris: Imprimerie Impériale, 1812. **\$2750**

8vo. Woodcut vignette on title page, one woodcut in the text, and three engravings. 24, [1], [1 – blank] pp.; 14, [2-blank] pp. Lovely red half morocco over decorative red paper (stamped to look like straight-grained morocco), marbled endpapers.

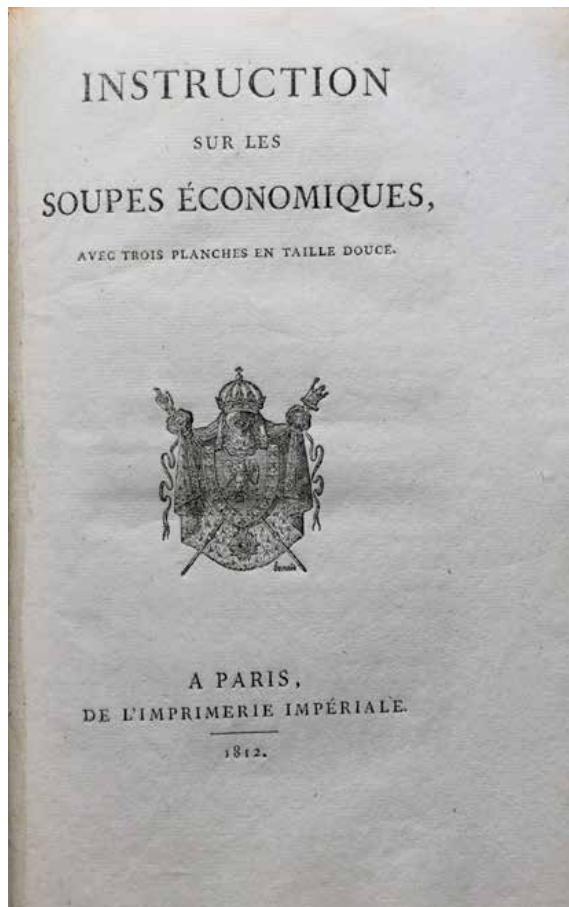


I. The rare FIRST EDITION of this popular and influential work on how to feed the poor. The work begins by noting that for a long time, people have been trying to figure out how to feed those living in extreme poverty, and how to do so affordably. For our anonymous author, the answer is soup.

With soup, less fuel is needed in its preparation than with other foods. It is nutritious. There is an economy of labor to produce it. And for *les pauvres*, especially those that are bashful, it is an easier donation to accept. The result, our author maintains, is less begging on the streets of Paris.

The author notes that the first such establishment, was created in Paris in 1800 on the rue du Mail. This has expanded to include six additional establishments in Paris (all of which are listed), which serve 3-4,000 soups per day between 7 and 11 am. To date, the author calculates that a total of 4,300,000 soups have been served to those in poverty in Paris at these soup kitchens. A soup recipe is provided, as well as a breakdown of the costs to produce the soup. There is also a description of the stove specially designed to cook such large quantities of soup, with directions on how to fabricate the stove and its costs. The three engraved plates depict this stove (designed to cook 250 soup portions at a time).

A very good copy bound in a very handsome binding.



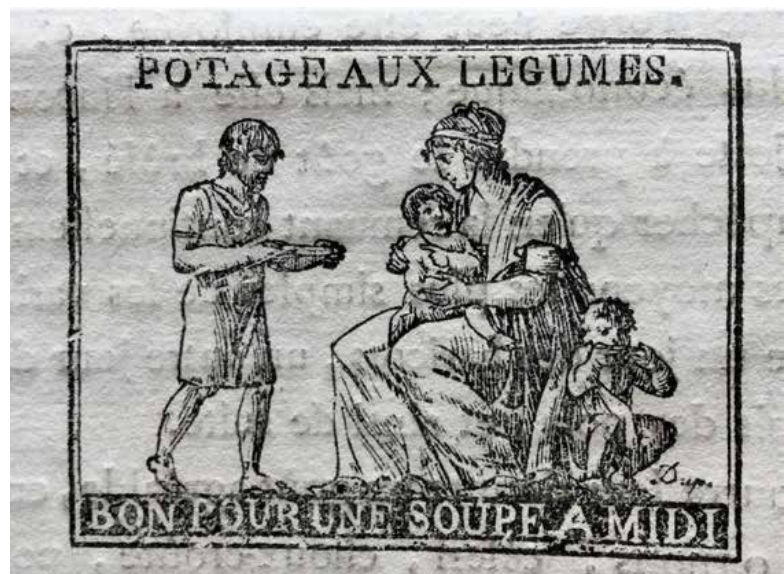
II. The extremely rare FIRST & ONLY EDITION. The second work, also entitled *Instruction sur les soupes économiques* (and published in the same year by the same publisher), is, in fact, a completely different work. The first part is concerned with what is put into such an economical soup to feed the poor, and the second part is concerned with the soup's making. In the first part we learn that the substantiative part of the soup is made of barley, potatoes, lentils, peas, beans, and string beans. The broth of the soup is made of herbs and roots from the vegetable garden, including carrots, onions, leeks, celery, and sorrel.

In the second section, we read how to prepare and cook the above ingredients and in what proportion. The recipe given is for 300 portions, and includes the amount of wood that will be needed for cooking. A total of eight recipes are given, including those for rice soup; an herb soup; a root vegetable soup; and a *potage à la purée*.

A very good copy.

¶ I. OCLC: Yale, Library of Congress (the Bitting copy), and one location in Europe, to which should be added a copy at the University of Delaware. There are several other editions, most of which are printed in the same year, and all of which are known in either only one, or just a few, copies. II. OCLC records the copy at the Fisher Library only.

Ben Kinmont



THE BLACK PANTHER PARTY FREE BREAKFAST PROGRAM

- 17** **(GASTRONOMY & economic precarity).** The Black Panther Black Community News Service special commemorative issue. [Sacramento?: Billy X Jennings, 2019.] **\$35**

Newspaper: 45cm x 19cm. Profusely illustrated. 12 pp. One fold down the center.

The **FIRST & ONLY EDITION** of this Black Panther Party newspaper, written to commemorate the 50th anniversary of the Black Panther Party Breakfast Program, which started in Oakland, California, in 1969, and then rapidly spread to Black Panther chapters in thirty different cities. The newspaper was commissioned and edited by Billy X Jennings and begins with the following description of the breakfast program:

The breakfast menu varied but included eggs, grits, pancakes, French toast, bacon, fruit, milk, orange juice or hot chocolate. It took about 5-6 people to operate a program for 50-80 children. One or two people would cook and two would serve the food. One person welcomed and seated the children and one person was out front walking children across the street. It was a beautiful sight to see our children eating in the morning after remembering all the times their stomachs were not full. The teachers in the schools said that there was a great improvement in the academic skills of the children who got the free breakfast. – p. [2].

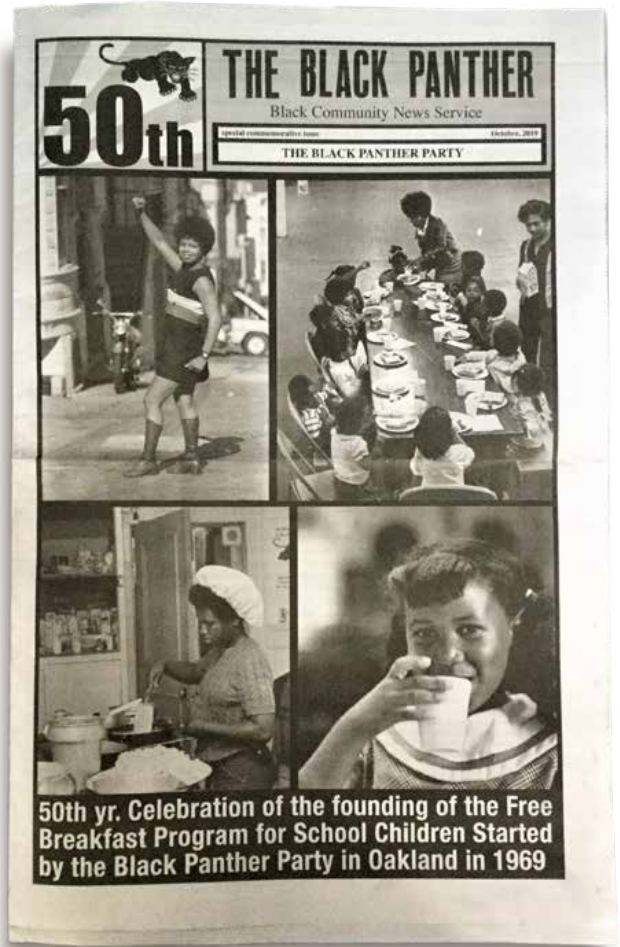
All work was done by volunteers, and even though the FBI actively tried to dissuade businesses from participating in the program, all food was nonetheless donated by various stores in the local community. Ironically, later in the 1970s, the United States government would implement their own free breakfast program in public schools for those living in poverty.¹

Numerous articles are included as well as archival photographic documentation and reprints of the principles of the Black Panther Party and their “Ten Point Platform & Program” (from October, 1966).

In very good condition.

¹ Twenty-five years later, and only five miles to the North, Alice Waters would begin her own school food program, the Edible School Yard, in the neighboring city of Berkeley, with a focus on organic food in school lunches.

Ben Kinmont



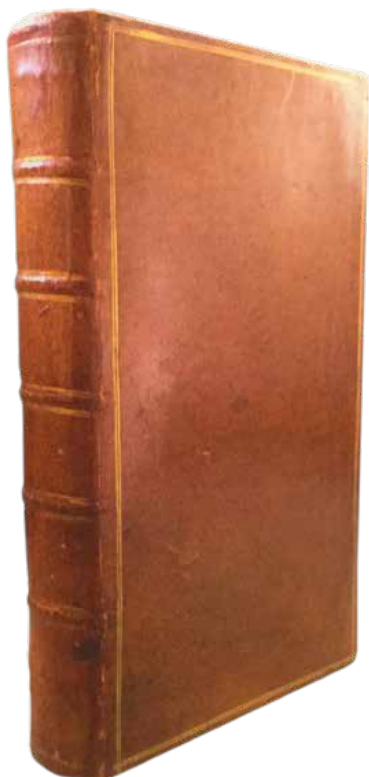
IN A FINE CONTEMPORARY BINDING

18 **GELLEROY, William.** The London cook, or the whole art of cookery made easy and familiar. London: S. Crowder, et al., 1762. **\$7000**

8vo. One large folding frontispiece. iv, [18], 330, 473-486, [2] pp. Contemporary polished calf, double gilt fillet around sides and at each of the six compartments on the spine, expertly repaired clean tear to the frontispiece.

The FIRST EDITION of Gelleroy's extensive cookbook, here in a particularly well- preserved contemporary binding (and especially for a cookbook). On the title page we read that Gelleroy was the "Late Cook to her Grace the Dutchess of Argyle And now to the Right Hon. Sir Samuel Fludger, Bart., Lord Mayor of the City of London." (The later position was probably the reason for the work's title.)

The large folding engraved frontispiece of a set table is particularly nice. The plate impression measures 26cm x 34cm and the image is entitled "Frontispiece to the London Cook representing their Majesties Table as it was serv'd at Guild Hall on November 9th, 1761, the day that Sir Samuel Fludye Bar.^t was sworn in Lord Mayor of the City of London." Where the king and queen sat is indicated and plates for close to 200 dishes are illustrated. In the center of the table is a large empty rectangle: "In this Vacancy the Dessert was placed." This was probably filled with *à pièce montée*, as was the fashion for royal banquets at the time.



The recipes are organized as follows: "Of Soops, Broths, and Gravey;" "Of Pancakes, Fritters, Possets, Tanseys, &c.;" "Of Fish;" "Of Boiling;" "Of Roasting;" "Of Made-Dishes;" "Of Poultry;" "Sauces for Poultry;" "Sauces for Butchers-meat, &c.;" "Of Puddings;" "Of Pies, Custards, &c.;" "Of Tarts, Custards, &c.;" "Of Sausages, Hogs Puddings, &c.;" "Of Potting and Collaring;" "Creams, Jellies, &c.;" and "Of Made Wines." The section on wines is 23-pages long and includes 51 recipes.

One sample recipe is "Pigeons *in a Hole*," perhaps an upper class version of the famous English recipe "Toad in the hole"?¹ It is as follows:

Season your pigeons, with beaten mace, pepper, and salt; put a little bit of butter in the belly, lay them in a dish, and pour a light batter all over them, made with a quart of milk and eggs, and four to five spoonfuls of flour; bake it, and send it to table. It is a very pretty dish.

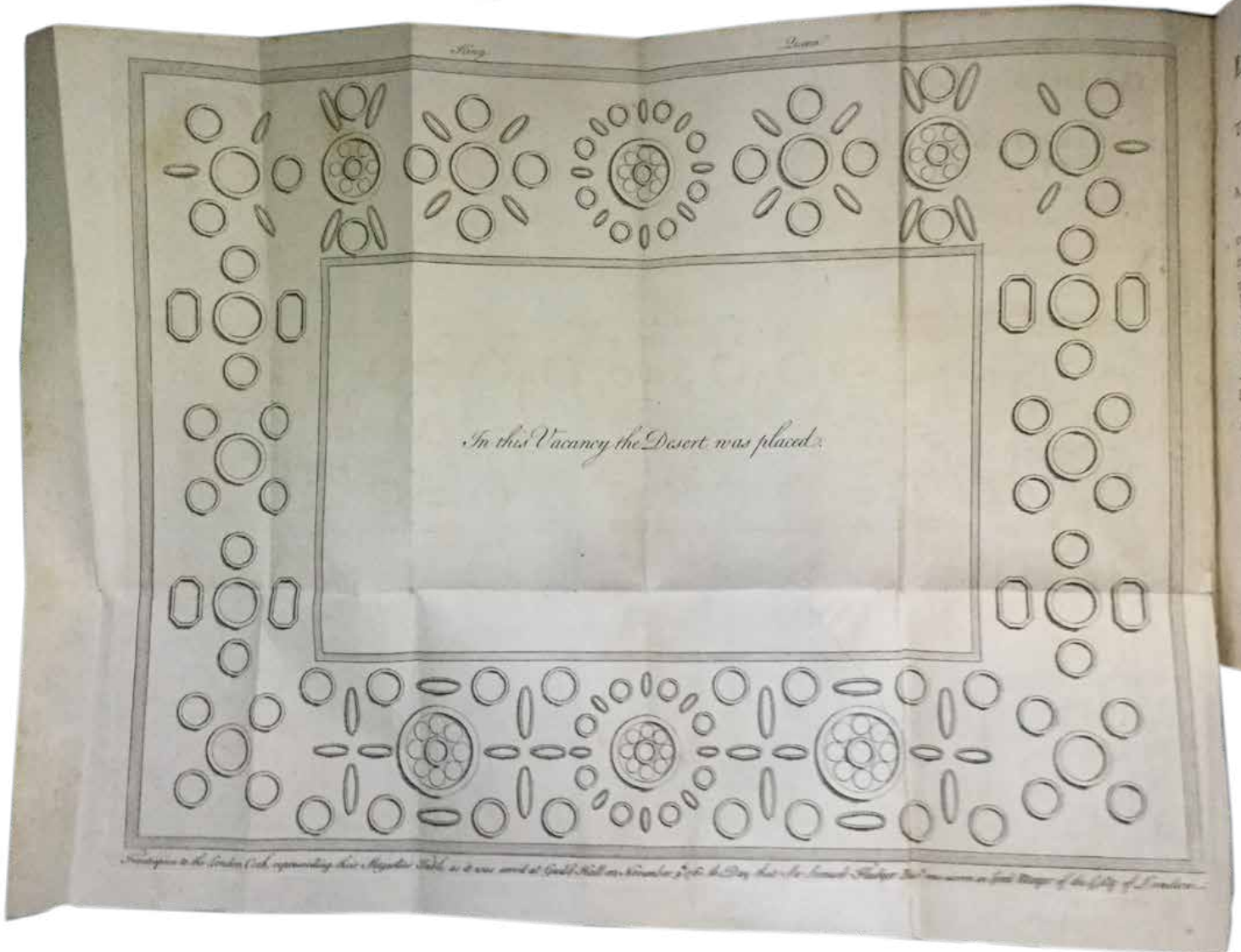
Other recipes include "Turnip Soop;" "The best way to beat up Butter, for Spinach, Green Pease, or Sauce for Fish;" "How to pitchcock Eels;" "A polite Way to roast a Turkey;" "Leg of Veal and Bacon;" "Carriers Sauce for Roast Mutton;" and "Neat's Feet Pudding." One of the most unusual elements of the cookbook, and most impressive, are the sixty recipes for sauces, organized by those for poultry and those for "Butchers- meat."

A lovely collection of mid-18th century fancy English cooking. In fine condition.

¶ ESTC & OCLC: Denver Library, Schlesinger Library, Vassar, Kansas State University, Library of Congress, New York Public Library, and five locations outside of the United States. There was also a later Dublin edition published in the same year.

¹This is especially interesting as the *Oxford companion to food* dates the first printed "Toad in the hole recipe" to 1787 (see p. 769). The recipe is very similar to ours for "Pigeon in the hole:" a meat baked into what is ostensibly Yorkshire pudding.

Ben Kinmont



LONDON

The whole A R
made of

A new Number
Revised

By WILLI
Let this be
the end of the
the end of the
the end of the
the end of the

Printed in the Strand, by W. Woodcock, at the Sign of the Sun, in the Strand, near the Church of St. Dunstons, in the City of London.

THE ROMAN EMPIRE MEETS THE BRITISH EMPIRE

- 19** **GIBBON, Edward; [BRUCE, James].** The History of the Decline and Fall of the Roman Empire. A New Edition. London: Printed for A. Strahan; and T. Cadell, in the Strand, 1788-1790. **\$5000**

Twelve octavo volumes, measuring 8 × 5 inches. Contemporary polished calf, raised bands, spine compartments ruled in gilt, red and green morocco spine labels, all edges stained yellow. Frontispiece portrait of Gibbon after Joshua Reynolds and map of the Eastern empire in Volume I; two additional folding maps, "Parts of Europe and Asia Adjacent to Constantinople" and map of the Western empire, in Volume II; general index in Volume XII. Bookplate of James Bruce, "Bruce of Kinnaird," and handwritten shelf mark "101" in all volumes; additional label "From Kinnaird 1897" and previous owner notes to front endpapers of Volume I. Occasional scuff to bindings, spine ends rubbed, chip to spine label of Volume II.

Mixed octavo edition of Edward Gibbon's monumental history, following the trajectory of the Roman Empire from the death of Marcus Aurelius to the fall of Constantinople thirteen centuries later, an epic feat of historiography that took twenty years to complete. Gibbon's narrative drive and pointed analysis found an immediate readership at home and abroad: "This long peace, and the uniform government of the Romans, introduced a slow and secret poison into the vitals of the empire. The minds of men were gradually reduced to the same level, the fire of genius was extinguished, and even the military spirit evaporated.... they no longer possessed that public courage which is nourished by the love of independence, the sense of national honour, the presence of danger, and the habit of command."

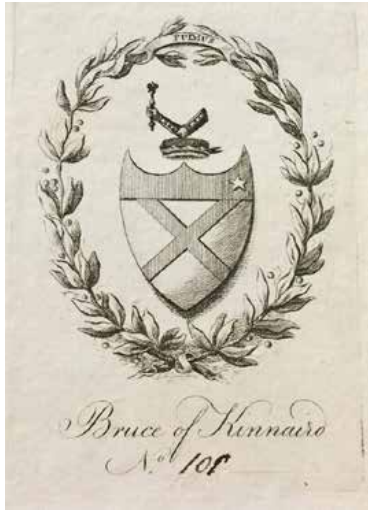
The first edition of Gibbon's history appeared in six quarto volumes, issued from 1776 to 1788. In 1783, publishers Strahan and Cadell reissued the first half of the work in six octavo volumes; in 1790, they reissued the second half to complete the twelve-volume set. The first six volumes of this set are early octavo printings, dated 1788; the final six volumes are first octavo printings, dated 1790.

This set belonged to Scottish explorer James Bruce, Laird of Kinnaird, who traveled widely throughout North Africa in the 1760s and 1770s. He was one of the first Europeans to trace the Blue Nile to its Ethiopian source, in 1770, and the first to follow the Blue Nile to its confluence with the White Nile in Sennar (now the Sudan). In 1790, the year that the final volumes of his Gibbon set were printed, Bruce published his own *Travels to Discover the Source of the Nile* in five quarto volumes, a classic of African exploration. A bright near-fine set, with an excellent historical association, bridging the Roman and British empires.

Cf. PMM 222 (first edition).

Honey & Wax





A WATERCOLOR GARDEN IN POSTWAR VIENNA

20 JANETSCHEK-BECKER, Helga. Wrapping paper design for the Eifler Seed Company. Vienna: circa 1950. **\$750**

Original pen and watercolor design on single sheet of buff paper, measuring 16.5 × 12.5 inches. Trace of adhesive

from previous matting around unfinished edges.

EXUBERANT MIDCENTURY WATERCOLOR DESIGN for wrapping paper to be used by the Viennese seed company

Eifler & Company. Rows of brightly colored root vegetables and flowers alternate with lines of text: SAMEN ("seeds") and the name and street address of the supplier.

Designer Helga Janetschek-Becker was an accomplished commercial artist, creating packaging for a number of iconic brands, including Salzburg's Mozartkugeln. A surprising survival.

Honey & Wax



EIFLER U·CO·WIEN

S A M E N

I·PETERSPLATZ 11



EIFLER U·CO·WIEN

S A M E N

I·PETERSPLATZ 11



A WELL-DIRECTED FEMALE EDUCATION

- 21** **JOHNSON, Mary.** Madam Johnson's present: or, the best instructions for young women, in useful and universal knowledge. With a summary of the late marriage act, and instructions how to marry pursuant thereto. London: Cooper & Sympson, 1754. **\$7000**

12mo. in 6s. Engraved frontispiece, title page printed in red and black ink. xiv (including frontis.), 222, [2] pp. Contemporary speckled calf, double blind fillet around sides and on spine, one simple roll-pattern design on the boards near the hinge, expert strengthening of the joints, a short clean tear to U3 (text still legible).

FIRST EDITION (? – see below). A very good copy of Mary Johnson's "present" to the young women of mid-18th century England: a handbook of all "useful and universal knowledge" that will help them in marriage, in their intellectual life, and in the kitchen. "And for her more easy and expeditious Attainment of those absolutely necessary Qualifications, we have drawn up the few following Sheets, which we flatter ourselves will prove highly worthy of her Perusal, and be thought no improper *Pocket-Companion* for the most able and experienced Housewife." – p. 11.



There is some debate over the edition of the current copy offered here. There is a book published one year earlier by Mary Johnson that is entitled *The young woman's companion; or the servant-maid's assistant* (London: Jeffery, 1753). Unfortunately, only one institutional copy is known. Although the title and subheadings on the title page of the two editions are very different, internally, the sections themselves are mostly the same, except for two important points. Our edition of 1754 includes the "summary of the late marriage act," something entirely lacking from the 1753 edition (which is understandable as the act came out in 1754).

Secondly, the culinary section appears to be different. In the 1753 edition, the section on the title page is entitled "The compleat cook-maid, pasty-cook, and confectioner." In the 1754 edition, on the title page the culinary section is described in two parts: "The cook's guide for dressing all sorts of flesh fowl and fish" and "Pickling, pastry, and confectionary." Internally, the culinary portion (which is more than 100 pages long), is broken into thirteen sections including "Instructions in regard to Greens;" "Instructions in regard to bak'd Meats;" "Instructions on making strong gravies," "Instructions for making white hog-puddings;" "Instructions for potting and collaring;" "Instructions for making cheesecakes;" and so on.

It is difficult to be sure of the extent of the difference in content as the 1753 edition has only one institutional location known (the British Library) and we have been unable to compare page to page. In her *Short-title catalogue of household and cookery books published in the English Tongue, 1701-1800*, Maclean argues that they are two different works (see pages 75-77). I would guess that our edition has large sections that are new, but still borrows heavily from the 1753 edition.

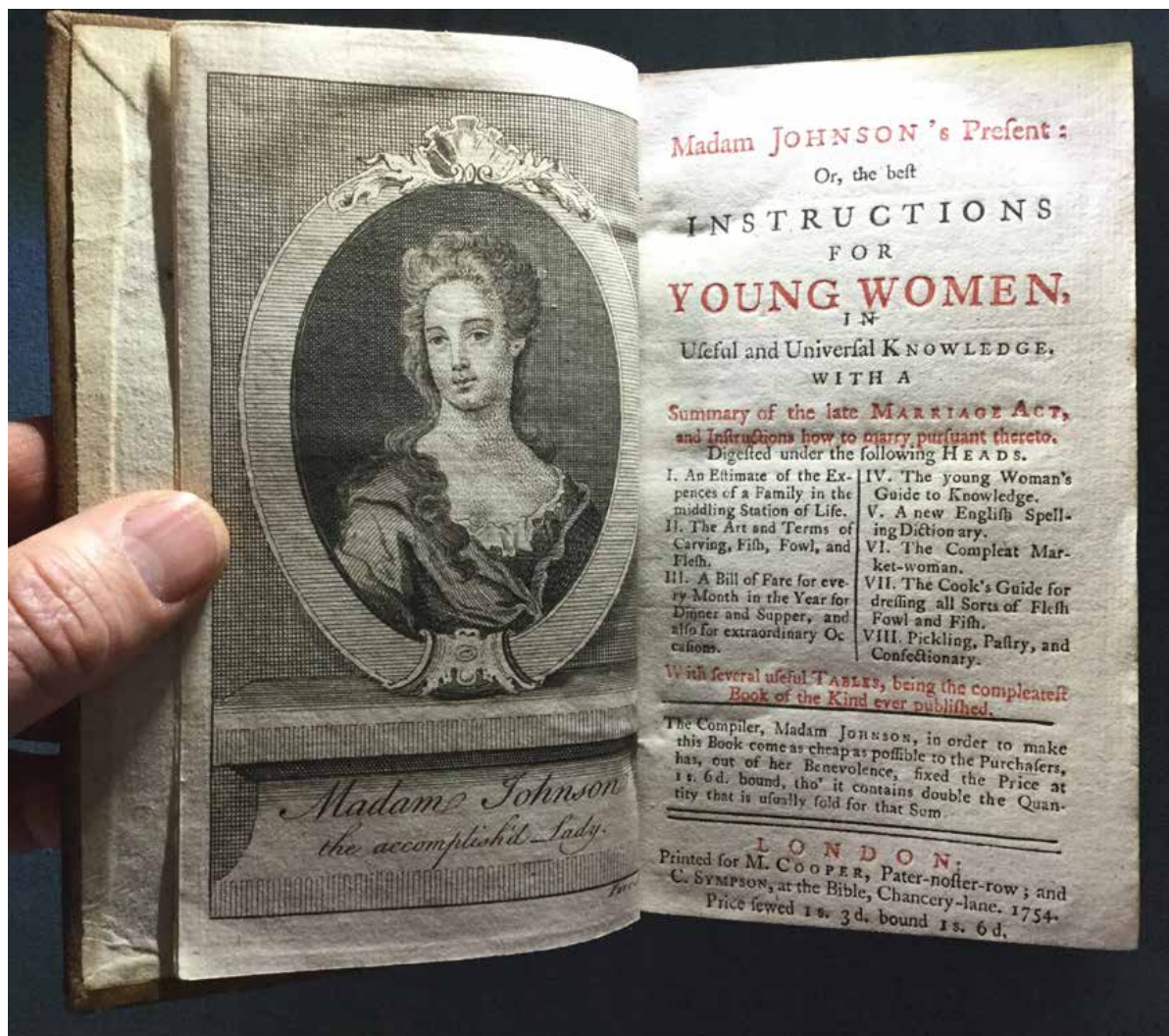
The first section is “a summary of the late marriage act with instructions how to marry” where Johnson points out that marriage is one of “the most important Events of Life,” and should be attended to with care. Then there follows “A short dissertation on the benefits of learning, and a well-directed female education;” “The young woman’s guide to the knowledge of her mother tongue;” “A new and easy introduction to the art of writing;” “The young woman’s guide to the art of numbers;” “The compleat market- woman;” and the above-mentioned culinary section, pages 114-214. This is followed by two pages of currency tables and “A serious exhortation to maid-servants, in regard to the regulation of their conduct.”

The whole work has a wonderful earnestness and thoroughness to its treatment of the subjects, all packed into one small volume. At the foot of the title page we read that “The Compiler, Madam Johnson, in order to make this Book come as cheap as possible to the Purchasers, has, out of her Benevolence, fixed the Price at 1s. 6d. bound, tho’ it contains double the Quantity that is usually sold for that Sum.”

A very good copy of an interesting and rare work.

¶ ESTC & OCLC: New York Public Library, Vassar College, Stanford University, Winterthur, and Fisher Library (Toronto); Maclean pp. 75-77. This edition is not known to Bitting, Oxford, or Vicaire (who believe that the 1759 edition is the second edition).

Ben Kinmont



KYOTO TO GLASGOW — AND BACK AGAIN

22 KAMISAKA SEKKA. *Koromogae*. Kyoto, Unsodo, Meiji 34 [1901]. **\$3500**

2 vols, oblong 4to (175 × 240 mm), concertina bound, with 100 woodblock printed designs in colours and silver. Some spotting and foxing, occasionally heavy, but confined to certain openings, one plate cracked with paper repair to verso. Original marbled boards with orange labels. Rubbed, old (Japanese) library labels and stamps. A good copy.

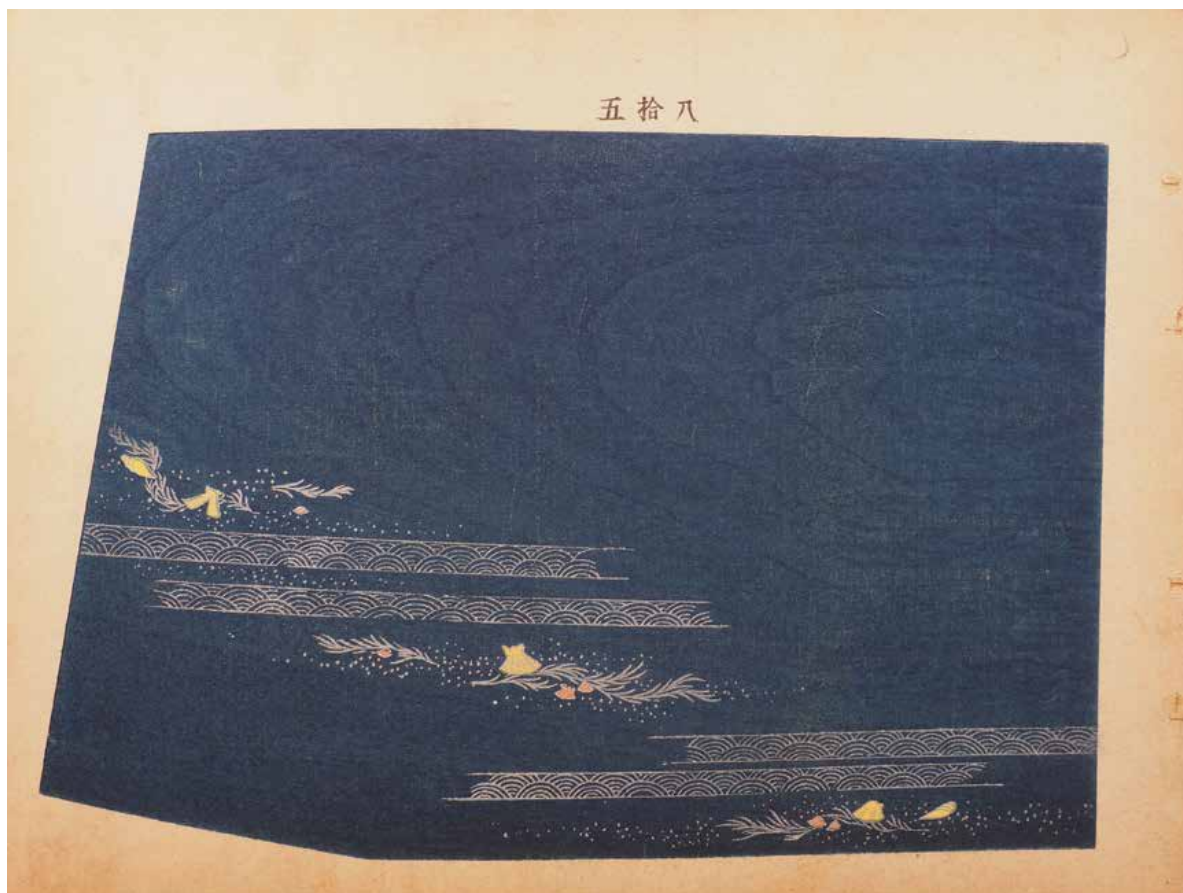
FIRST EDITION (presumed first issue, being bound concertina style). A very rare and influential kimono design book by the Rinpa master, Kamisake Sekka. *Koromogae* (literally 'change of clothes') consists of 100 striking modernist fabric designs for kimonos, on double leaves. Sekka was an influential advocate for the wearing and design of the kimono among early twentieth-century Japanese women, encouraging the modernisation of its decoration and a closer liaison between producer and consumer.

Sekka is important for having fused traditional Japanese design with European modernism, the latter experienced first hand in his visit to the Glasgow International Exhibition of 1901. At the age of 36, Sekka travelled to Europe on behalf of

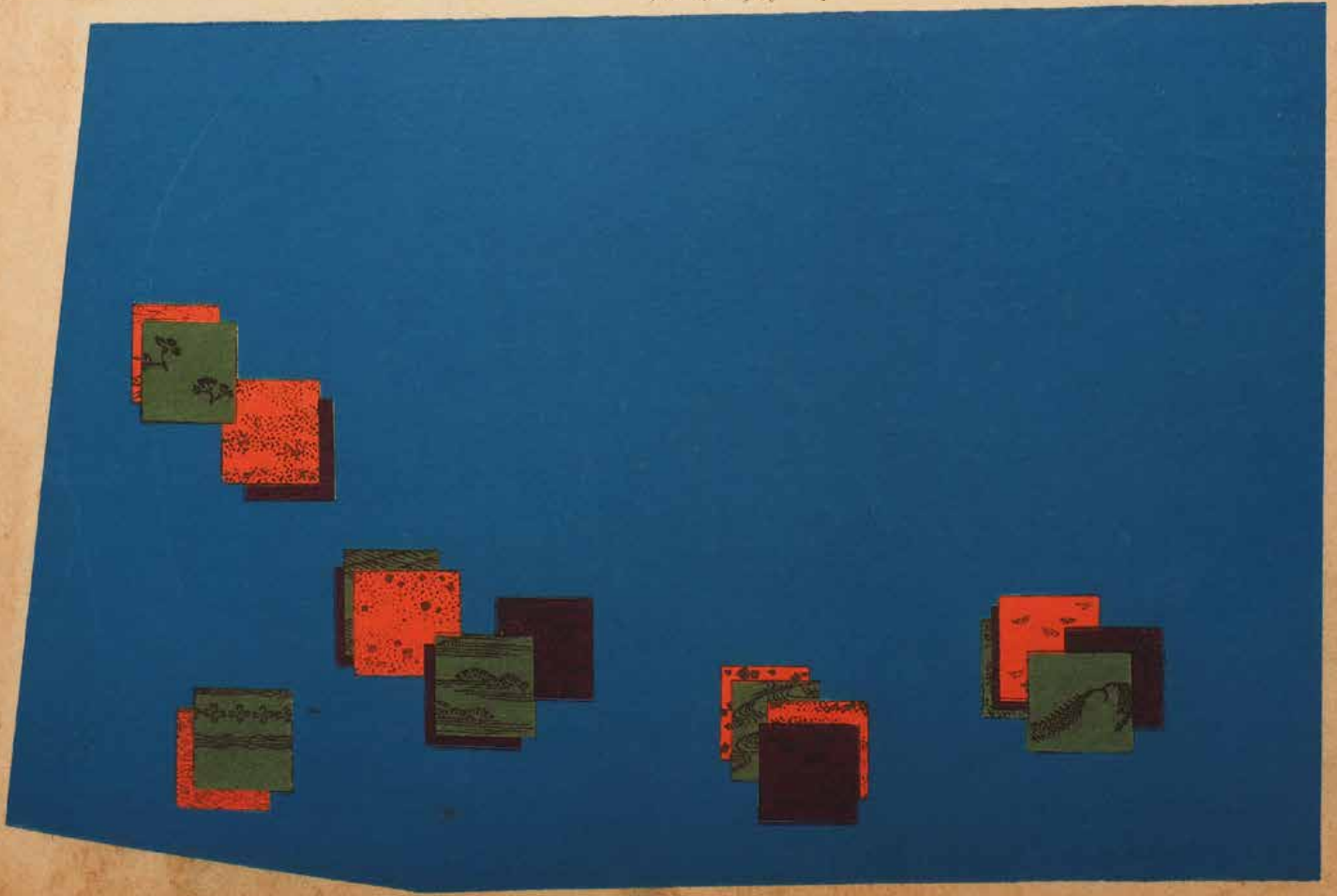
the Kyoto local government to attend the Glasgow Exhibition. He stayed in Europe about six months researching European craft and design before returning to Kyoto where he served as an instructor at the School of Art and Design. 'Kamisaka Sekka (1866-1942) was one of Japan's leading artists, designers and art instructors. His bold, visually dynamic designs and innovative approach to production made him one of the great visionaries of modern Japanese art and design' (*Kamisaka Sekka: Dawn of modern Japanese Design*, 2012).

Library Hub lists the BL copy only (and a copy of vol. 1 only at Manchester). OCLC adds National Diet Library (Tokyo) and University of Cincinnati only.

Justin Croft



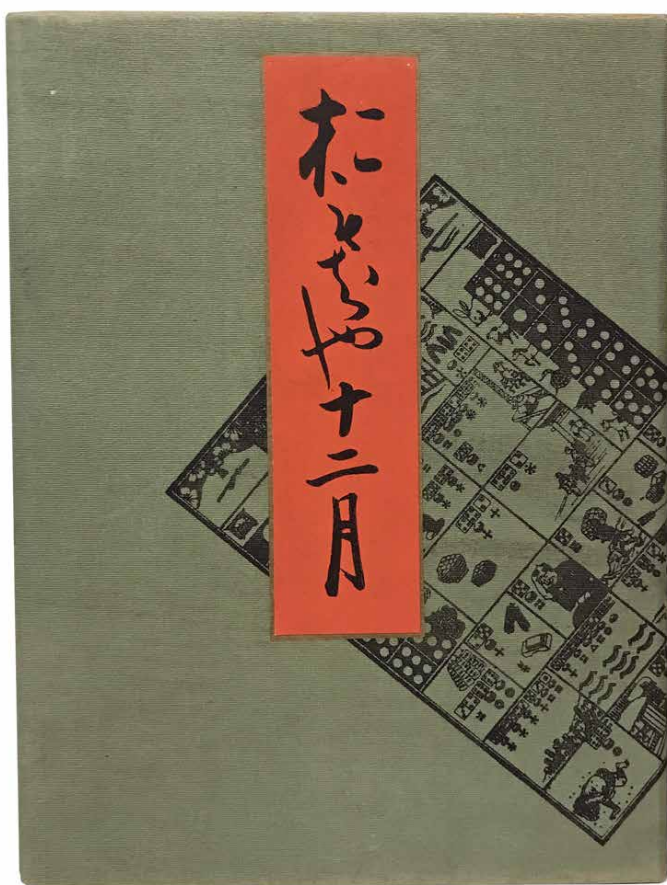
九拾貳



A YEAR IN TOYS BY KAWASAKI KYOSEN

23 **KAWASAKI KYOSEN.** *Omocha Junikagetsu: Omamori To Engimono* [Twelve Months of Toys: Protective Talismans and Good Luck Charms]. [Osaka: Darumaya Shoten], 1926. **\$1400**

Single volume, measuring 11 × 8.25 inches: fourteen unnumbered folded leaves, printed rectos only. Original green pictorial cloth stamped in black, orange pastedown label to upper board, pictorial endpapers printed in pale green. Twelve double-page hand-colored woodblock prints, some heightened with metallic inks; two folded leaves of text. Light offsetting and occasional stray mark to prints. Without publisher's box.



FIRST EDITION of this series of twelve vibrantly hand-colored woodblock prints by the Japanese artist Kawasaki Kyosen (1877-1942), a dedicated chronicler of the ephemeral folk toys and talismans known as *omocha*. Circulating among both adults and children, *omocha* were miniature objects with ritualistic significance, crafted of local materials, exchanged to mark milestones and religious holidays, designed to be discarded over time. Historically, each village had its own *omocha* tradition, so that the field reflected the cultural diversity of Japan.

The turn of the twentieth century saw a vogue for collecting and classifying *omocha*, and publishers catered to that market with colorful woodblock prints known as *omocha-e*, which ranged from straightforward “toy pictures” to interactive paper dolls, board games, and cut-paper dioramas. Kyosen’s approach to *omocha* and *omocha-e* diverged starkly from the faddish collectors’ market. He viewed *omocha* as a living tradition, and decried the increasing standardization of Japanese toys under Western industrial influence. As a young man, Kyosen had apprenticed with a *kabuki* printmaker; the dynamic compositions of dolls, animals, and charms in his *omocha-e* prints reflect his keen sense of staging. Kyosen’s decision to offer his prints as bound volumes, as he did with the twelve images collected in *Omocha Junikagetsu*, published to coincide with Children’s Day in 1926, most clearly reflects the seriousness he brought to the study of these ephemeral folk objects.

Text in Japanese. A near-fine example of a scarce and striking book.

Honey & Wax



WITH BOOKS AND MANUSCRIPTS

- 24** **[LARDIN, Jules?].** [84 fine watercolour vignettes, including 20 depicting books and stationery. France, early nineteenth century]. **\$2500**

Small folio (315 × 230 mm), some sheets shorter, 84 leaves (all but one bound in), wove paper, each with a single watercolour design. A few stubs. Occasional brown offsets from the heaviest portions of colouring, but generally very clean. Early basket grain cloth. Slightly rubbed.

A series of anonymous watercolours, with numerous floral borders and vignettes, but also including 20 lovely compositions with books, journals, bundles of letters, music, a writing desk, a watercolour stand, inkwells and pocket books. The style is very much in the Empire taste, and the flower painting is exquisite. The volume appears to have been bound from loose sheets, many of which may have been destined as title pages for some uncompleted album project: a few have tiny marginal notes in ink giving a volume number and several are ruled in pencil for the addition of text. Many bear the monogram 'AD' and some the name Délie, together with dedications 'À toi' or 'À elle', as though all were in some way dedications to a sweetheart or perhaps a child. There is a slightly morbid air to some, towards the end, which depict tombs, memorials and a deathbed scene. Among other subjects are a billiard room, a pet dog in a basket and two most inviting beds.

A modern manuscript note loosely inserted connects the album to Jules Lardin (1787-71), poet, musician and dilettante. Lardin is known to have created designs for tickets and publicity for concerts and to have made several albums, so this attribution is quite possible. The identity of 'Délie' is another question.

Justin Croft





INDIAN PANORAMA — EARLY ZINCOGRAPHY — EARLY 5 METRES LONG

25 LUDLOW, William Andrew. Bengal Troops on the Line of March. A Panoramic Sketch by an Officer of that Army. London: Day and Haghe, [1835]. \$5600*

Panorama (114 × 8820 mm) being 18 joined zincographed plates (each 114 × 490 mm), all with original hand colour, plus explanation plate and a letterpress review from the United Service Journal, April 1835. Original cylindrical box with lid, around which is mounted the original title plate/label (now rubbed and soiled), the lid with a gold band. Some light thumbing throughout, one or two plates slightly clumsily joined (obscuring a very narrow sliver of the image). Occasional expert marginal repairs. A remarkable survival, in rolled format, complete with all requisite parts.

FIRST EDITION of a spectacular panorama made from drawings by a British serviceman on the long sea voyage home to England. It depicts members of the Bengal Native Infantry on the march with horses, camels and elephants and includes a Hindu priest, native officers, water-carriers, laundry-men, sepoy, a coffee party, a 'cart in which Native Females ride' and 'Fakeers denouncing their flying Friends'. The Bengal Native Infantry, comprising

mainly indigenous troops, originated with the East India Company's Bengal Army and was central to British power in India; it was only disbanded after the Indian Mutiny (1857). William Ludlow was one of their British officers, apparently with numerous postings over a relatively long period, notably in the suppression of 'Thuggee' violence against British interests in Bengal.

This is also a very early British example of 'zincography', perhaps one of the earliest substantial projects in this medium. In 1834, the Frenchman Breugnot obtained a 15 year patent for a new lithographic process in which zinc plates replace the more traditional lithographic stones. The *Literary Gazette* of 1834 contains a brief notice of a specimen by Day and Haghe of this new process, the publishers of Ludlow's remarkable large scale prints the following year.

Abbey, *Life* 530. Copies are also known as folding plates in a cloth binding, or as loose plates sometimes mounted in albums, the rolled version, especially with the original box, appears very rare. Of all versions OCLC lists copies at Brown, University of Minnesota, Zurich, National Library of Australia. Yale Center for British Art has the Abbey copy. The BL and the Lewis Walpole Library have copies in 6 original plates (each with 3 scenes, the Walpole copy uncoloured).

Justin Croft





VINEYARDS IN THE LOIRE VALLEY

26 (MANUSCRIPT: French viticulture). Livre des rentes et autres propriétés appartenantes à Pierre Alexandre Billetou, marchand à Donzy. [c.1795 - c.1807.] **\$2000**

24.5cm x 14cm. [18] ll. Contemporary limp vellum wrappers, re-used from an earlier document, with a contemporary paper label affixed to the upper leaf, a slit is cut into the center of the upper wrapper, a multitude of writings and jottings on both upper and lower wrappers, recto and verso, binding held together with linen cords.

An interesting manuscript documenting the extent of various properties owned by a French bourgeois at the time of the Revolution. The owner, Alexandre Billetou, has written up page after page of all the lands he owns, with the value of the rents they bring to him and the names of the farmers who rent from him (one is named Antoine Moutot, mentioned on the recto of the third leaf). There is often a reference to *journées de vigne*, which was an old term representing the amount of vineyard one person could work in one day.



All the plots are around the town of Donzy, located in the extreme north-west of Burgundy, in the department of Nièvre. Donzy is near the Loire and faces Sancerre, located on the other side. Two white wines are produced in the region: Pouilly-sur-Loire, made from the Chasselas grape, and Pouilly-fumé, made from Sauvignon Blanc. Under the Ancien Régime, these wines were distributed to Fontainebleau, Versailles, and Paris and were very much appreciated at court.

Probably begun in year IV (1795-1796), the document was continuously updated until around 1807. Some vineyard acquisitions date back to the end of the 18th century, but most of the land was bought by Billetou in the years following the Revolution. He benefitted from favorable circumstances, particularly when buying property designated as “acquis de la Nation.” One example is on the 14th leaf where he buys a piece of land called *Le Grand Pré du Chapitre*, which had belonged to the church.

On the final four leaves, another writer, in May and June of 1837, has noted numerous expenses for food. (These entries are entered in with the manuscript flipped around, i.e. from back to front and upside down relative to the earlier manuscript.) Within the many columns of expenses, there is mention of various types of meat (including beef tenderloin and veal tenderloin and chops); *du gras double en fricassée*, chickens, cheese, and eggs, and 40 francs paid for a *raccomodage de casseroles* (?). There is also a record of 30 francs paid to the winemaker Pierre Berthier from Montbenoit in the municipality of Pougny, *pour les flacons de la vigne de la Garde*. Remarkably, a Berthier producer still exists today in Montbenoit, where they produce a Pouilly Fumé and a Coteaux du Giennois (both red and white!)

From the collection of Bernard Schwartz, the well-known 20th-century wine collector.

A beautiful object.

Ben Kinmont

Saison sise à Douzy Ste Anne
 de la fucunin aultelle Noaidoiry
 acquise par francor foubey par Soussina
 Depose entelide du fu. Dagors no fache
 a Douzy le 5 nivose an 6.

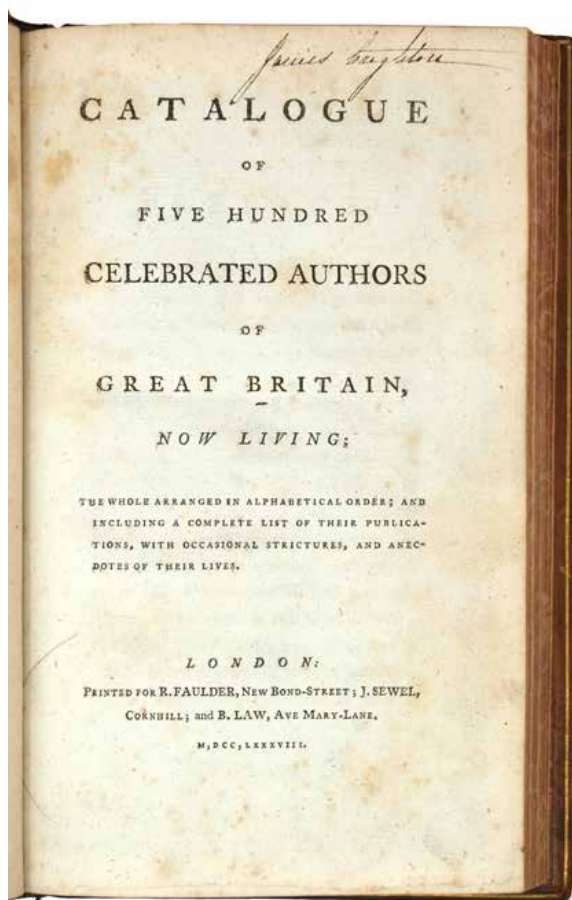
187
 188
 189
 190
 191
 192
 193
 194
 195
 196
 197
 198
 199
 200
 201
 202
 203
 204
 205
 206
 207
 208
 209
 210
 211
 212
 213
 214
 215
 216
 217
 218
 219
 220
 221
 222
 223
 224
 225
 226
 227
 228
 229
 230
 231
 232
 233
 234
 235
 236
 237
 238
 239
 240
 241
 242
 243
 244
 245
 246
 247
 248
 249
 250
 251
 252
 253
 254
 255
 256
 257
 258
 259
 260
 261
 262
 263
 264
 265
 266
 267
 268
 269
 270
 271
 272
 273
 274
 275
 276
 277
 278
 279
 280
 281
 282
 283
 284
 285
 286
 287
 288
 289
 290
 291
 292
 293
 294
 295
 296
 297
 298
 299
 300

Deux
 Cheneviere
 Courion aig
 Comme-huitai
 Savate Reu sa
 80-
 81-
 82-
 83-
 84-
 85-
 86-
 87-
 88-
 89-
 90-
 91-
 92-
 93-
 94-
 95-
 96-
 97-
 98-
 99-
 100-

INCLUDING GEORGE WASHINGTON, BENJAMIN FRANKLIN, AND 'JOHN' JEFFERSON

27 **[MARSHALL]**. Catalogue of five hundred celebrated Authors of Great Britain, now living ... London: Printed for R. Faulder ... and B. Law ... 1788. **\$600**

8vo (215 × 124 mm), pp. viii, [284]; some scattered spotting and marginal dust-soiling throughout, short tear to foot of C4 in the gutter; early nineteenth-century diced calf, rubbed with some marks to boards, boards ruled gilt, spine gilt in compartments with green morocco lettering-piece, neatly rebacked, early ink ownership signature of James Crighton to title-page.



FIRST EDITION of a bio-bibliography of contemporary authors aimed at 'gratifying the inquisitiveness of the curious' (Preface) and including such figures as: John Adams, 'not able to produce a book that any body had resolution enough to read. It consists of dry, tedious and indiscriminated examples'; Anna Letitia Barbauld; James Boswell; Edmund Burke; Charles Burney; Frances Burney, 'appointed in 1786 joint keeper of the robes to her majesty ... Since that time the hours of this celebrated genius are said to have been chiefly occupied in the folding of muslins'; Robert Burns; George Colman; Charles Cornwallis; William Cowper, whose verse is described as 'greatly deformed and obscured by the total neglect of method'; the Chevalier d'Éon, listed as a woman; Benjamin Franklin; Edward Gibbon; William Godwin; John [i.e. Thomas] Jefferson; Elizabeth Inchbald; Junius; John Kemble; James Macpherson; [Elizabeth] Montagu; Hannah More; Anne Murray, 'one of the mob of writers, who have lately undertaken to produce books for the instruction of children'; Mark Noble, 'a dull and inaccurate antiquarian'; Thomas Paine, 'possessed of great political penetration and skill'; Joseph Priestley; J. N. Puddicombe, 'a mad poet'; Henry James Pye; Joshua Reynolds; Anna Seward, 'A lady of considerable accomplishments'; Richard Brinsley Sheridan; Adam Smith; Charlotte Smith; Horace Walpole, 'a writer of considerable elegance'; George Washington; and Helen Maria Williams.

Simon Beattie

THE GODFATHER OF EMOJI

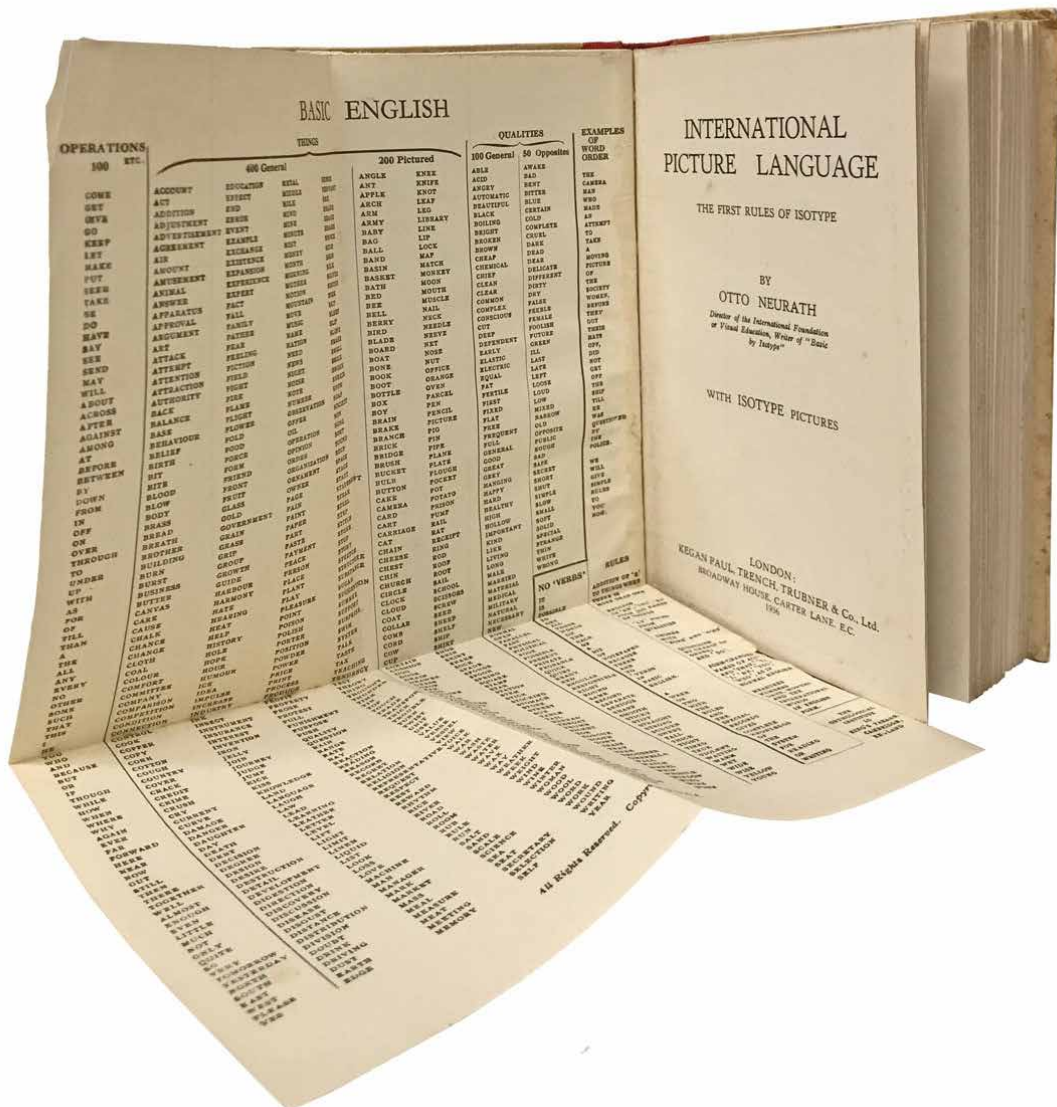
28 **NEURATH, Otto.** International Picture Language. The First Rules of Isotype. London: Kegan Paul, Trench, Trubner & Co., 1936. \$3000

Single volume, measuring 6 x 3.75 inches: 117, [1], [2]. Red cloth spine, original buff paper boards lettered in red, pastedown spine label. Price of 2/6 overstamped on upper board with 3/6 in black ink. Folding table of "Basic English" facing title. Black and red illustrations throughout text; two pages of publisher's ads at rear. Lightest shelfwear, occasional spot of foxing.

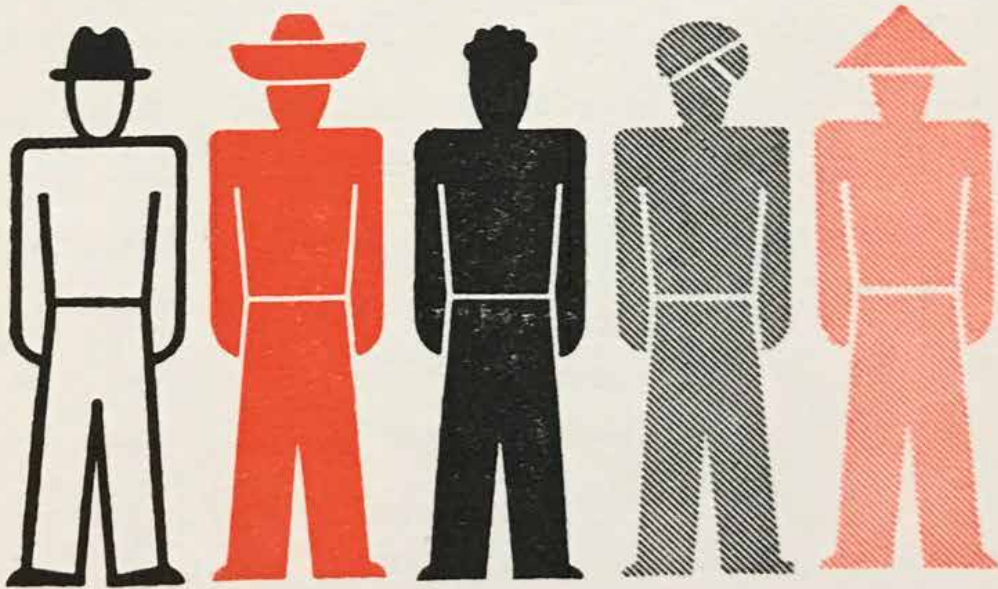
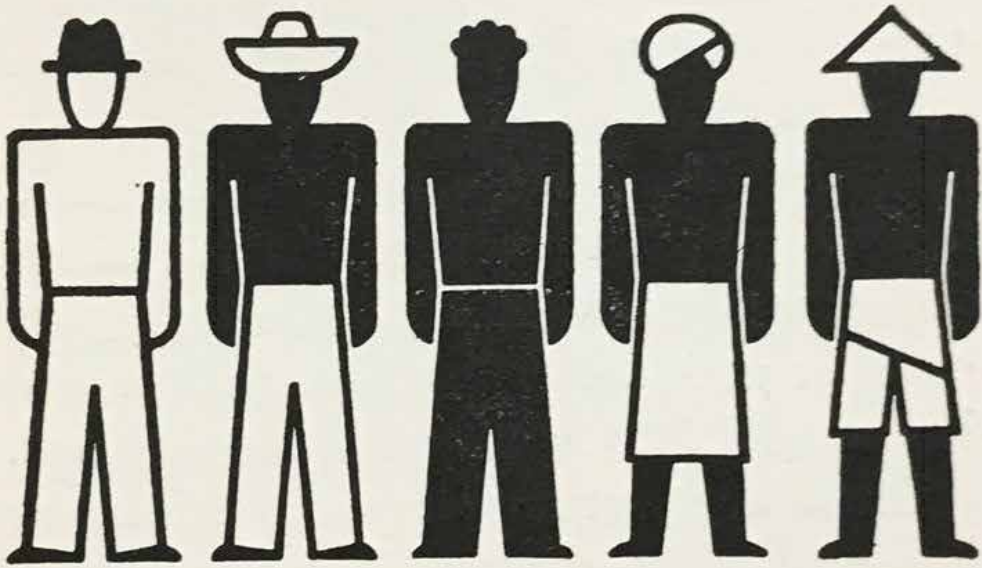
FIRST EDITION of Austrian philosopher Otto Neurath's guide to the Isotype language, an "International System of Typographic Picture Education," complete with folding table. Founder of the International Foundation for the Promotion of Visual Education at the Hague, Neurath imagined a global language of icons that would transcend linguistic and cultural difference. Arguing that "words make division, pictures make connection," he introduces a strikingly modern series of data

graphics to show how quantitative information can be visually conveyed. In keeping with Neurath's commitment to the ideal of a universal language, the book is written in Basic English, a controlled subset of English words and rules, and contains a folding Basic English vocabulary table. A near-fine example of an influential and surprisingly scarce work of modern graphic design.

Honey & Wax



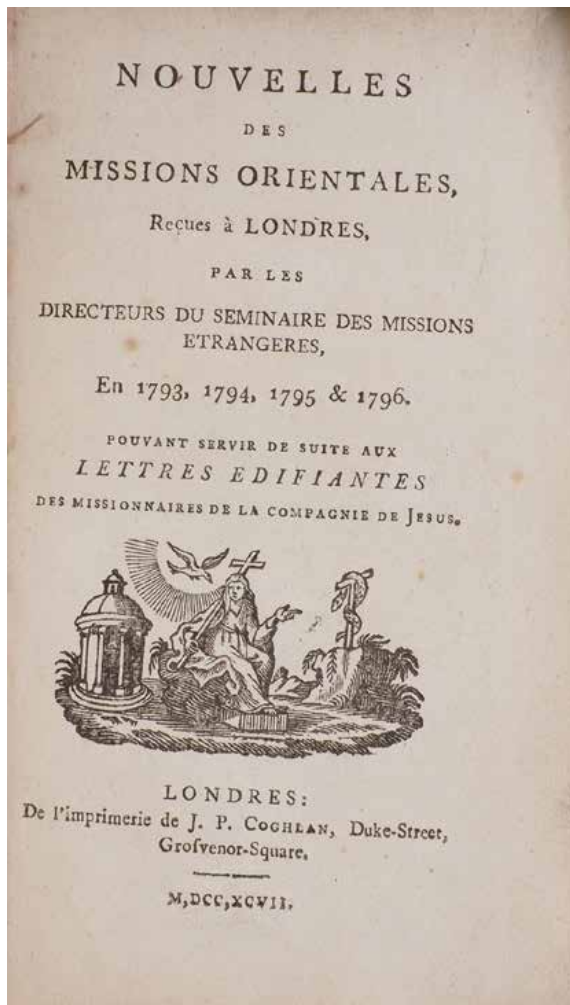
Signs for the 5 groups of men



NEWS FROM THE EAST

- 29 NOUVELLES DES MISSIONS ORIENTALES**, reçues à Londres, par les directeurs du Séminaire des Missions étrangères, en 1793, 1794, 1795 & 1796. Pouvant servir de suite aux lettres édifiantes des missionnaires de la Compagnie de Jesus. London: J. P. Coghlan, 1797. **\$1200**

12mo (176 × 110 mm), pp. xii, 319, [3], complete with half-title/errata. Final leaves rather creased and dusty. Recent quarter morocco to style, marbled boards, red vellum tips. A very good copy.



FIRST EDITION. Reports from Tonkin, Cochinchina (parts of modern Vietnam) and China by missionaries of the the *Séminaire des Missions étrangères de Paris*, whose directors were then in exile in London. These letters (all dated) are first hand accounts by the bishops and other missionaries in the Far Eastern provinces and include numerous descriptions of local religion and custom, as a well as (sometimes violent) measures taken by Westerners against them. Printer James Coghlan (?1731-1800), originally a book binder, became the pre-eminent Catholic printer, publisher and bookseller in London in the last quarter of the eighteenth century, having taken over the stock of Thomas Meighan in 1774.

ESTC: Cornell only in North America. CCFr: Ecole française d'Extrême-Orient, Paris only.

Justin Croft

THE DUCHESSE DE BERRY'S PARIS

- 30 (PARIS). PICQUET, Charles.** Plan géométrique de la ville de Paris, projeté sur la meridiennne de l'Observatoire. Paris: Charles Picquet, Quai de Conti, n° 17, 1816. **\$2500**

Engraved map with key, dissected into 15 portions; 580 × 580 mm (map itself 370 × 570 mm), partially hand coloured. Mounted on green silk (to which original engraved label is pasted), folding, in contemporary red slipcase (sheep maroquiné) with arms of the Duchesse de Berry, gilt, chemise with contemporary armorial De Rosny bookplate, plus later bookplate (Limur). Slipcase corner slightly rubbed, slight scratch to lower cover. A handsome copy.



FIRST EDITION, THE DUCHESSE DE BERRY'S COPY, mounted on green silk, with her arms and the bookplate of the Bibliothèque de Rosny.

Picquet dedicated the map to Louis XVIII. The scale is approximately 1:17,200 (4000 m = 233 mm), the relief is shown by hachures, and this example is hand coloured in outline. The *Journal général de la littérature de France, ou Répertoire méthodique* (1816) noted: 'L'exécution de ce nouveau plan est très soigné: il y a régné autant de netteté que d'exactitude. D'un moindre format que les plans ordinaires, il réunit dans un petit cadre tout ce qui distingue d'autres plans qui le précèdent, et M. Picquet, déjà avanteugeusement connu par plusieurs travaux géographiques, s'est acquis par là de nouveaux droits à la reconnaissance des amateurs et des voyageurs'.

Marie-Caroline, Duchesse de Berry (1798-1870) married Louis XVIII's nephew, Charles Ferdinand, duc de Berry in April 1816. Together they were among the pre-eminent collectors of their generation, amassing a fabulous library at the Chateau de Rosny (Normandy), before he was murdered on the steps of the Paris opera by a Bonapartist fanatic in 1820. The duchesse remained a principal patron of the arts, and a leader of taste, fashion and entertainment in Paris until the revolution of 1830. This *Plan de Paris* was lot 1871 in the de Rosny sale of 1837.

Vallée, *Catalogue des plans de Paris*, 2371 (1816).

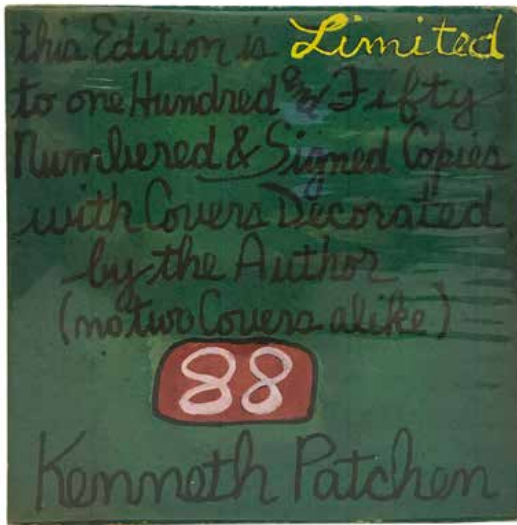
Justin Croft



ONE OF 150 COPIES HAND-PAINTED BY KENNETH PATCHEN

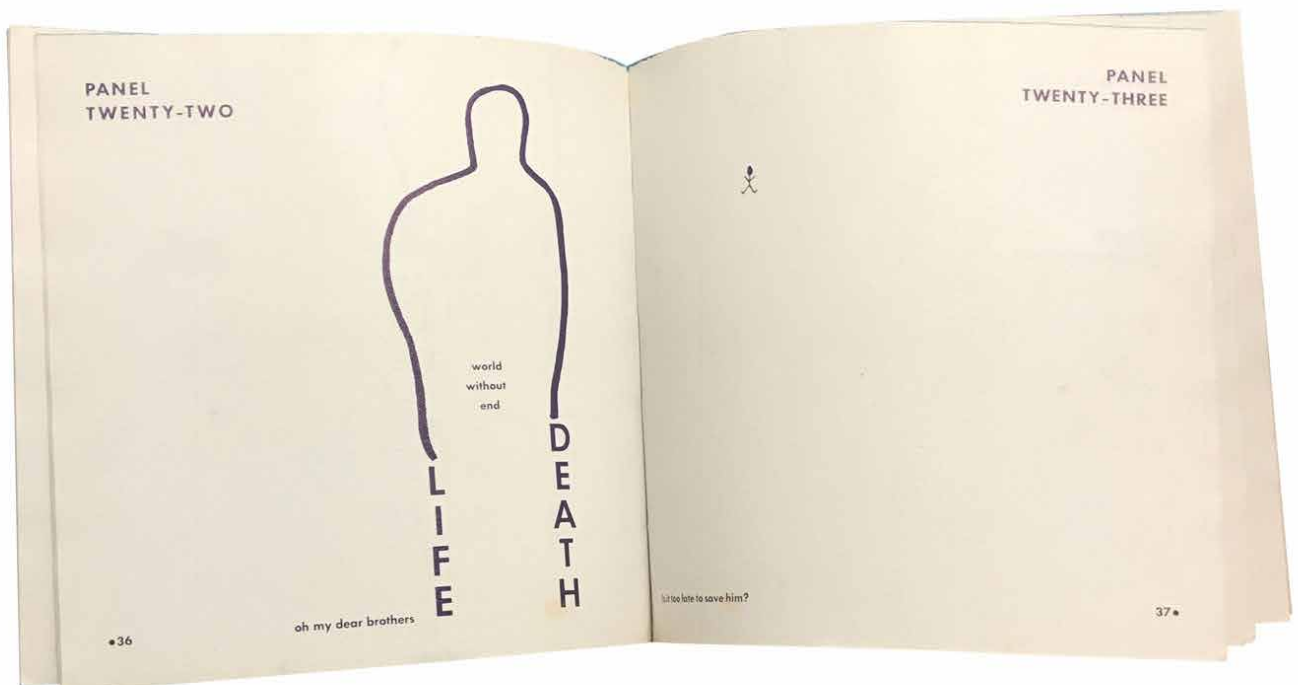
31 **PATCHEN, Kenneth.** Panels for the Walls of Heaven. [Berkeley]: Bern Porter, 1946. **\$2200**

Square volume, measuring 8 × 8 inches: [2], 67, [1]. Hand-painted color pictorial boards, wrapped in original acetate, with colophon and Patchen's signature painted on lower board; printed spine label; top edge stained turquoise; original stamped price of \$8.50 beneath acetate on inside front board. Text block printed on coated paper, title printed in violet and red, text and illustrations printed in violet. Faint occasional foxing, heavier to first and last pages.



SIGNED LIMITED FIRST EDITION, number 88 of 150 copies in a binding hand-painted for this edition by American poet Kenneth Patchen: "no two covers alike." Working in the prophetic tradition of William Blake and Walt Whitman, Patchen's career was defined by experiments in genre and media: "the anti-novel, concrete poetry, poetry-jazz, poetry-play, drawings-and-poems, and finally the picture poems" (Smith, *Kenneth Patchen: Rebel Poet in America*). Published by the polymath artist Bern Porter, *Panels for the Walls of Heaven* incorporates illustration and typographic play into a cycle of poems about love and pacifism: "if you have blood on your hands take them off this page." A near-fine copy of an important American artist's book.

Honey & Wax





‘ON A SCALE NEVER ATTEMPTED IN ENGLAND BEFORE’

- 32** **PURCELL, Henry.** *Orpheus Britannicus. A Collection of all the Choicest Songs. For One, Two, and Three Voices compos'd by Mr. Henry Purcell ... The Second Edition with Large Additions ...* London: Printed by William Pearson, and sold by John Young ... 1706. *Orpheus Britannicus ... The Second Book, which renders the First Compleat. The Second Edition with large Additions ...* London: Printed by William Pearson, for Henry Playford ... 1712. **\$9000**

2 parts in one vol., folio (317 × 194 mm); title-page to each part printed in red and black, the music printed typographically; First Book: pp. [2], vi, [2], ii, 190, 189–286, plus etched and engraved portrait frontispiece by White after Closterman; the leaf of laudatory verse (a singleton, signed '(a)') transposed from the Second Book to after the prelims in the First; title a little browned, some occasional light foxing elsewhere, lower corner of 3D torn away (no loss); Second Book: pp. [4], 32, 35–204 (pp. 100 and 101 mispaginated '140' and '141'); a little light browning towards the end; a very nice, crisp copy in contemporary red morocco panelled gilt, all edges gilt; a little waterstaining to the flyleaves, some skilful restoration to the spine and the corners; early ink ownership inscription of A. Pincke (apparently either Alured Pincke of Lincoln's Inn and Tottenham High Cross (1692–1755), or his eponymous son (1731–1822), barrister, of Sharsted Court, Doddington, near Faversham, Kent).



SECOND EDITION OF BOTH PARTS. The First Book is here enlarged from that of 1698 by the addition of 34 songs, and the printing, this time by Pearson, is much superior to that of Heptinstall. The Second Book, first published in 1702, is here enlarged by nine songs; this copy is from the second issue—1712 rather than 1711, and with Cullen's name removed from the imprint (not in the British Library).

Orpheus Britannicus was the book which 'set the seal on [Purcell's] renown, being at once a commemoration and an anthology, in print, of the work of a single composer on a scale never attempted in England before ... It has become a rare book, for better or worse, and—at the very least—as near to an original Purcellian volume as, given the fragility of other materials, people are likely in the twenty-first century to get' (Lockett, pp. 46, 61).

BUCEM, p. 859; RISM P 5980 and 5985. See Richard Lockett, 'The Playfords and the Purcells', *Music and the Book Trade* (British Library, 2008), pp. 45–67.

Simon Beattie

A SONG in the Indian Queen. Sung by Mr. Freeman.

T Her looks are such that Mercy flow—
 from thence, more gen—tle, gen—tle then our Na—tive innocence:
 By their pro—tec—tion let us, let us, let us beg to live, they come not
 here to con—quer but for—give, by their pro—tec—tion let us, let us,
 let us beg to live, they come not here to con—quer but for—give, they
 come not here to con—quer but for—give.

A SONG in the Indian Queen. Sung by Mrs. Crofts.

T Hey tell us that you might—by powers above, make Perfect your
 Joys and your Blessings by Love; Ah! Why do you suffer, ah! why
 do you suffer the Blessing that's there, to give a poor Lover such sad torments
 here, yet tho' for my pas—sion such grief I en—dure, my Love shall like
 yours, still be con—stant and pure.

II.
 To suffer for him, gives an ease to my Pains,
 There's joy in my Grief, and there's freedom in Chains.
 If I were Divine, he cou'd Love me no more,
 And I in return, my Adorer Adore;
 Oh! Let his dear life then (kind Gods) be your care,
 For I in your Blessings have no other share.

HOW TO MAKE THE BEST WINE, INCLUDING BURGUNDY & BORDEAUX

- 33** **SALMON.** *Art de Cultiver la Vigne, et de Faire de bon Vin Malgré le Climat et l'Intempérie des Saisons, suivi de moyens, 1. de faire, avec les Vins de la Basse-Bourgogne, du Cher, de Touraine, etc., du Vin de Saint-Gilles, de Roussillon, de Bordeaux; 2. de composer avec les Vins de ces derniers pays, du Vin de première qualité de Bourgogne et de Bordeaux; 3. de fabriquer les Vins de liqueurs, les Eaux-de-Vie, les Vinaigres; 4. de retirer la Potasse des produits de la Vigne.* Paris: Huzard, 1826. **\$2000**

8vo. Two folding lithographed plates. 2 p.l., vi, 282 pp. followed by a 6 pp. bookseller's catalogue, Huzard for August, 1826. Period red quarter-calf over marbled boards by Laurenchet, spine richly gilt, marbled endpapers.

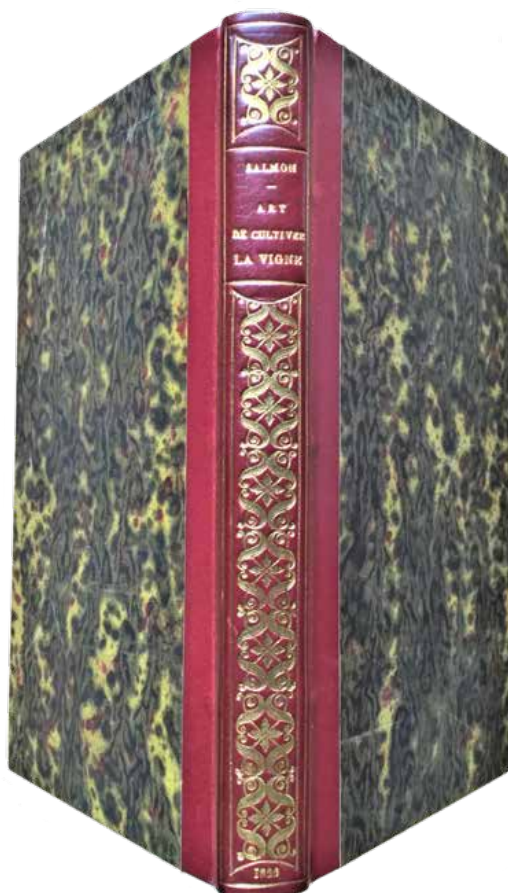
FIRST EDITION of this interesting guide to wine making. Salmon, who is both a chemist and wine merchant, explains that after years of experience tasting and handling wine he has developed a means to select and maintain their best qualities. Various chapters discuss different varieties of wine, the influence of climate in determining the quality of the grapes, diseases of the vine, obtaining the best grapes, their pressing, and wine making methods in Burgundy.

Additional sections discuss the wines of Basse-Bourgogne, Cher, Touraine, St. Gilles, Roussillon, and Bordeaux. There are also chapters on the chemistry of wine and methods used to make dessert wines.

A handsome copy.

¶ OCLC: New York Public Library, California State University (Fresno), University of California (Davis), Chicago Botanic Garden, Harvard and five locations outside of the United States; Simon, *Vinaria*, p. 296. Not in Bitting, Cagle, Fritsch, Horn-Arndt, Oberlé, or Vicaire.

Ben Kinmont



SCHLEGEL ON SHAKESPEARE, FROM THE LIBRARY OF FRANCES CURRER

- 34** **SCHLEGEL, August Wilhelm von; BLACK, John (translator); [CURRER, Frances Mary Richardson.]** *A Course of Lectures on Dramatic Art and Literature.* London: Baldwin, Craddock, and Joy, 1815. **\$1800**

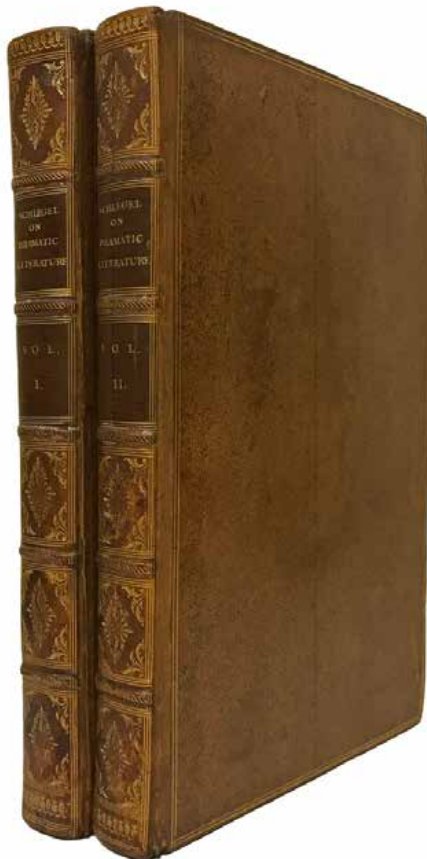
Two octavo volumes, measuring 8.25 x 5 inches: xv, [1], 391, [1]; iv, 390. Contemporary speckled calf, boards double-ruled in gilt, raised bands, spine compartments decorated in gilt, morocco spine labels lettered in gilt, all edges speckled red. Armorial bookplates of Frances Mary Richardson Currer, small modern bookplates of Douglas Grant. Occasional scuff to calf, stray spot of foxing to text, joints repaired.

FIRST EDITION in English of August Wilhelm von Schlegel's lectures on drama, from the ancient Greeks to Shakespeare and Goethe, first delivered in Vienna in 1808. A foundational text of German Romanticism, the lectures were influential across Europe; Schlegel's insistence on Shakespeare as a conscious artist, rather than "a blind and wildly luxuriant genius," did much to counter centuries of Continental condescension: "Shakespeare makes each of his principal characters the glass in which the others are reflected, and in which we are enabled to discover what could not be immediately revealed to us."

This copy of Schlegel's lectures was owned by Yorkshire coal heiress Frances Mary Richardson Currer (1785-1861), who built a celebrated library of some 20,000 volumes. Contemporaries praised Currer's scholarship and taste, as well as the rigorous organization and "choice condition" of her books. The bibliographer Thomas Frognall Dibdin called her a "book-genius," and remarked of her library: "The 'Collections' are nearly perfect." In 1820, and again in 1833, Currer issued a catalogue of her holdings, widely viewed as "the model catalogue of a private library," and sent copies to book collectors across England and Europe, including members of the newly formed Roxburghe Club, quietly asserting her place among them. Also known for her commitment to charitable causes, Currer is obliquely noted as a "wealthy lady, in the West Riding of Yorkshire" who paid off the debts of a new widower, Patrick Brontë; scholars speculate that Charlotte Brontë's unusual pen name, Currer Bell, is a tribute to Frances Currer.

A near-fine copy of an important work of Romantic literary criticism, with excellent provenance.

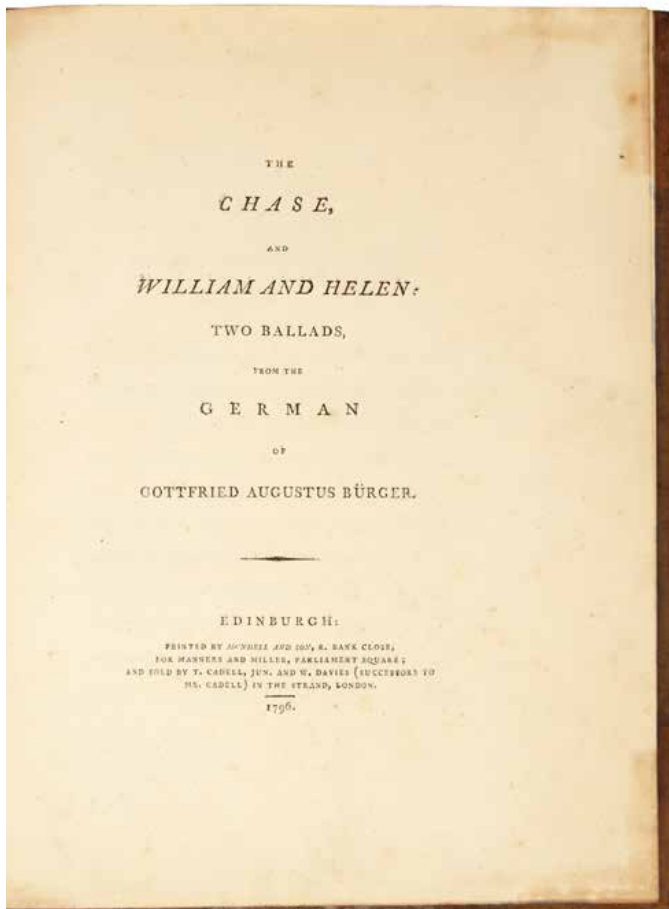
Honey & Wax



SCOTT'S FIRST BOOK

- 35** [SCOTT, Walter, *translator*]. BÜRGER, Gottfried August. The Chase, and William and Helen: two Ballads, from the German ... Edinburgh: Printed by Mundell and Son ... for Manners and Miller ... and sold by T. Cadell, Jun. and W. Davies (Successors to Mr. Cadell) ... London. 1796. **\$2200**

4to (256 × 200 mm), pp. v, [1], 41, [1]; a few spots, light offsetting from the leather on the binding; nineteenth-century half calf, moiré cloth sides, blob of melted wax to rear cover, spine lettered gilt, endpapers spotted; ticket of Robert Seton, 'Stationer and Bookbinder to the King' (fl.1833–7), Edinburgh, to rear pastedown.



FIRST EDITION, FIRST ISSUE, OF SIR WALTER SCOTT'S FIRST PUBLISHED BOOK; in Greig's view, it is the translation which 'best renders the spirit of the original' (p. 18). Although he was not present when Anna Laetitia Barbauld read William Taylor's translation at Dugald Stewart's house, Scott 'was stimulated to find his own copy of the German original. He met the Aberdonian James Skene of Rubislaw, who had lived in Saxony for some years and had a collection of German books. The poems in the German manner included within Matthew Lewis's *The Monk* (1796) were a further stimulus, and in April 1796 Scott tried his hand at translating *Leonore*. "He began the task ... after supper, and did not retire to bed until he had finished it, having by that time worked himself into a state of excitement which set sleep at defiance". So pleased was Scott with the reaction of his friends that he proceeded to translate another Bürger poem, *Der wilde Jäger*, and the two were published together anonymously as *The Chase, and William and Helen ... 1 November 1796*' (*Oxford DNB*).

Scott later commented: 'The fate of this, my first publication, was by no means flattering. I distributed so many copies among friends as, according to the booksellers, materially to interfere with the sale; and the number of translations which appeared in England about the same time ... were sufficient to exclude a provincial writer from competition ... In a word, my adventure ... proved a dead loss, and a great part of the edition was condemned to the service of the trunk-maker' (*Essay on Imitations of the Ancient Ballad*, 1830).

Morgan 846; Todd & Bowden 1Aa.

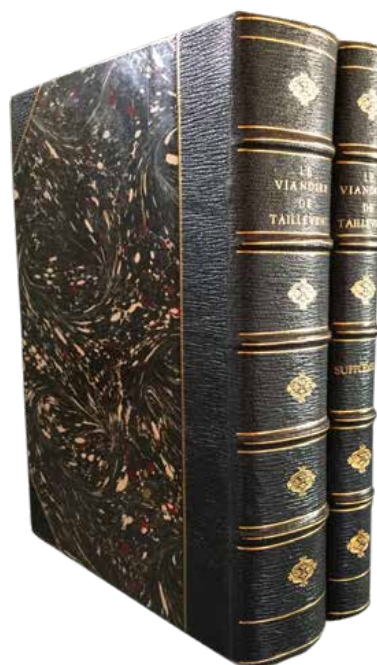
Simon Beattie

A LOVELY COPY OF THE FIRST PRINTED FRENCH COOKBOOK;
NUMBER 44 OF 50 SUR PAPIER DE HOLLANDE

36 **TAILLEVENT [Tirel, Guillaume].** *Le Viandier*. [With the Supplément volume.]
Paris: Techener, 1892. **\$4750**

4to. Title page printed in red and black ink, engraved frontispiece, and six plates (one of which is folding and two are double-page); woodcut head and tailpieces, woodcut initials, and in the text are three full-page facsimile leaves, and one small woodcut in the text. 3 p.l., lxxviii, 178, [2] pp.; [3], 184-297, [3] pp. Two volumes. Original wrappers bound in handsome period blue straight-grained half-morocco over marbled boards by Trevor Lloyd, spine gilt, raised bands.

The FIRST EDITION of Baron Jérôme Pichon (1812-96) and Georges Vicaire's (1853-1921) edition of *Le Viandier*, the first printed French cookbook (first ed.: 1486). This is a particularly lovely copy bound in a sumptuous binding and in fine condition with all the plates, tissue guards, and the original wrappers bound-in. It is number 44 of 50 printed *sur papier de Hollande*.



“Taillevent’s *Le Viandier* is a storehouse of the medieval cooking tradition. As a cookbook author, Taillevent is unique, and his book was widely read throughout Europe for more than three centuries. First printed in Paris in 1486, *Le Viandier* remained in print for over two centuries, a remarkable feat even by the standards of today. The manuscript originated at the French court, probably around 1375 during the reign of King Charles V. Until 1505, it was the only French cookbook in print, so popular that at least twenty- four editions followed the first, ending in Lyon in 1615. The book was even reincarnated in a nineteenth-century reprint of three early manuscript versions, compared and annotated by Baron Jérôme Pichon [our current edition].” – Willan, *The Cookbook Library*, p. 54.

The bibliographical essays and notes are written by Pichon and Vicaire. At the time of publishing *Le Viandier*, Pichon was the president of the *Société des Bibliophiles Français* and Vicaire, who was friends with Pichon and had worked with him on other projects, had just written his ground-breaking *Bibliographie gastronomique* two years earlier.

A spectacular set.

¶ OCLC: New York Public Library, Case Western University, Louisiana State University, Kansas State University, University of California (San Diego), and seventeen locations in Europe.

Ben Kinmont



DIRECTED BY AND STARRING WOMEN

- 37** **[TERRY, Ellen.]** The new Queen's Theatre Long Acre ... Thursday, Nov. 7th. 1867, and every Evening, the Performances will commence with a romantic Play, in five Acts, by Auguste Maquet and Charles Reade, called the Double Marriage produced under the Direction of Mrs. Alfred Wigan ... to conclude with the comic Drama of the First Night ... an Engagement has been made with Mrs. Scott Siddons ... [London:] Nassau Steam Press – W. S. Johnson ... [1867]. **\$200***

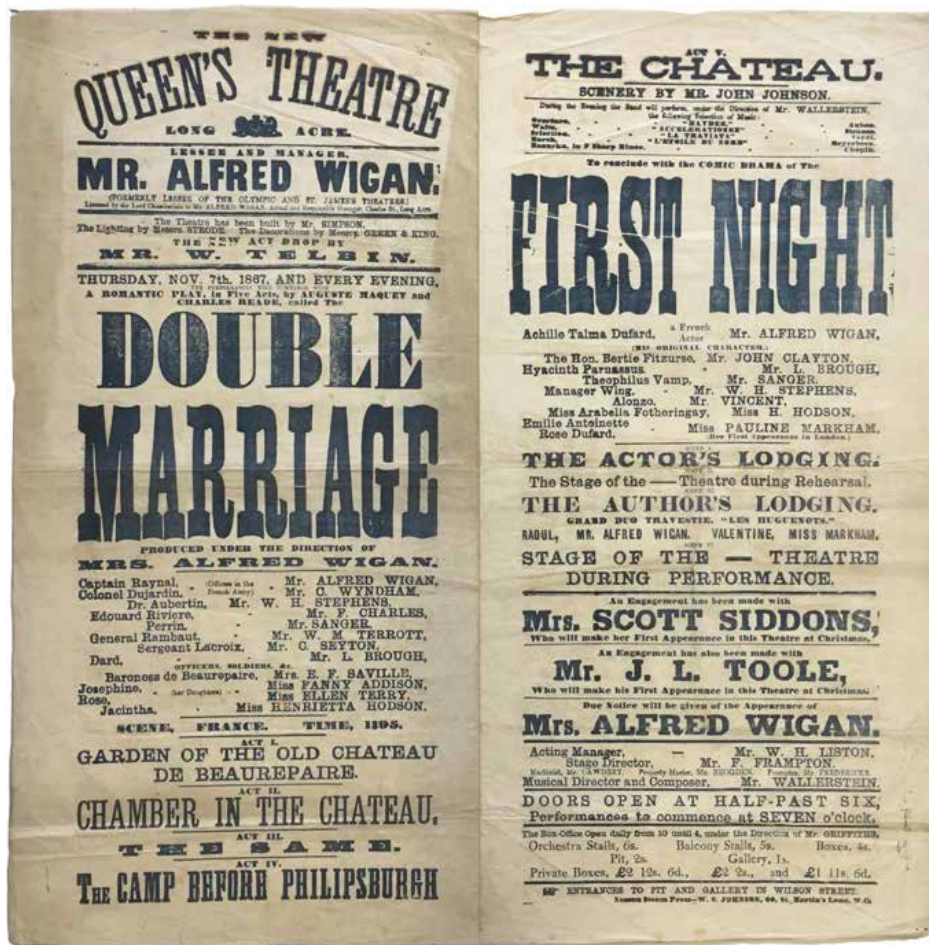
Playbill (509 × 508 mm); lightly marginal browned, previously folded, some creasing at corners.

Double bill advertising an early performance by Ellen Terry, then 20 years old, at the Queen's Theatre.

Following her brief, failed marriage to artist G. F. Watts, Terry found herself obliged to return to the stage in 1867 to make a living, and was immediately engaged at Alfred Wigan's new Queen's Theatre,

then one of the largest in London, under the direction of Wigan's wife, the actress Leonora Pincott. That December, she appeared on stage with Henry Irving for the first time, as Katherine and Petruchio in Garrick's version of *The Taming of the Shrew*.

Simon Beattie



BUILDING THE AUTOBAHN

- 38** **VOLLBEHR, Ernst.** *Die Straßen Adolf Hitlers.* Baujahr 1933/1934. Sechzig farbige Bilder auf Veranlassung des Generalinspektors für das Deutsche Straßenwesen geschaffen von Ernst Vollbehr ... Verlegt bei Koehler & Amelang in Leipzig [1935]. **\$375**

Oblong 8vo (150 × 209 mm), pp. 37, [2], plus final blank; with 60 full-page colour illustrations; both text and illustrations leaves printed Japanese-style, with unopened folds at the fore-edges; original illustrated boards, cloth spine; without the dust-jacket, but a very nice, bright copy; ink inscription, dated Christmas 1935, to front free endpaper.

FIRST EDITION, with a preface by Fritz Todt, Inspector General of German Road Construction. The artist Ernst Vollbehr (1876–1960) knew Todt from the First World War, when he produced hundreds of paintings and drawings on the Western Front. After 1933 Vollbehr was engaged to create official visual records of events such as the Nuremberg Rallies and the 1936 Berlin Olympics, work which made him one of the most popular artists in Germany at the time. Here Todt has Vollbehr document the Nazis' first year of construction of the autobahn, one of Hitler's early pet projects. See Richard Vahrenkamp, *The German Autobahn 1920–1945*, p. 218.

As part of the denazification process, many of Vollbehr's books, including *Die Straßen Adolf Hitlers*, were placed on the official list of books to be handed over to the occupying powers after 1945.

The book was also issued by 'v. Hase & Koehler' in Leipzig, with a variant title-page.

Simon Beattie



INDIGENOUS SAINTS, BY AN ENGLISH CATHOLIC PRINTER IN THE LOW COUNTRIES

- 39 WILSON, John.** The English Martyrologe conteyning a Summary of the most renowned and illustrious Saints of the three Kingdomes England, Ireland, & Scotland. Collected, reuiewed, & much augmented in this second edition, by I.W. P. [St. Omer: English College Press], 1640. **\$2000**

8vo (145 × 95 mm), pp. [16], 294, [8]. Device of the Society of Jesus on title page. Some waterstaining, most noticeable on title and opening leaves. Contemporary calf, expertly repaired. Later inscription ('From H. G. [?]Cany to Father Theodore' to front free endpaper. A very good copy.



Second edition (first 1608, also Saint Omer). A martyrology by the Jesuit priest John Wilson (c. 1575-1645), master of the College Press at St Omer. 'During the first half of the 17th century the English College Press at St. Omer, France, under the direction of John Wilson, SJ, was the most important source of the proscribed Catholic literature that nourished the piety and loyalty of English recusants' (*Catholic Encyclopedia*). Wilson's origins were in Staffordshire. He evidently converted as a young man and entered the English college at Rome in 1603, being ordained in 1605. He took over the St Omer press in 1608.

'Although described in the title as an 'English Martyrologie', the calendar's subjects are drawn from all parts of Britain and Ireland. Saints commemorated in the month of January, for example, include: 'S. Meliorus Martyr' of Cornwall, 'S. Croniacke Confessor' of Scotland, 'S. Beno Priest and Confessor of North Wales' and S. Eoglodius Monke and Confessor' of Ireland. Organized by chronology rather than geography and mingling saints of different regions on the same page, Wilson's text offers a vision of encompassing Catholicism that integrates multiple kingdoms, nations and peoples of the Atlantic archipelago' (Highley, "The Lost British Lamb": English Catholic Exiles and the Problem of Britain', in Baker and Maley, eds., *British Identities and English Renaissance Literature*, 2002).

STC 25772; Allison & Rogers, *Catholic Books*, 890. ESTC: UK: Downside Abbey, National Library of Ireland; US: Brown, Folger, Huntington and Texas. CCFr: Louvain and Poitiers only.

Justin Croft

D The two & twentieth Day.

Sigebert. in Chrō. anno 948. Sur. tom. 3. de Vitis Sanct. Moian. in Indi. cno. SS. Belgij. Brough. ton. in Ecc. Histor. sec. 4.

AT *Gant* in *Flanders* the translation of *S. Gudwall* Bishop & Confessor, who being a noble Britan by birth, and ordained Bishop in that Primitive Church, preached incessantly the Christian fayth vnto the *Brittans*, where also he built himselfe a Monastery, & became Father vnto an hundred and fourscore monkes: and finally full of Venerable old age, in great sanctity of life and miracles reposed in our Lord, about the yeare of Christ foure hundred and three. His body was afterward in the persecution of the *Danes*, translated to *Gant*, by *Arnulph* Earle of *Flanders*, and *S. Gerard* Abbot, about the yeare of Christ nyne hundred & fifty: where the same is yet kept with due honour and veneration in *S. Peters* Monastery of that Citty.

E The three & twentieth Day.

Gotze. lin. in cius vi. ta. West. an. 676. Pol. Virgil.

AT *Wenlocke* in *Shropshire* the deposition of *S. Milburge* Virgin and *Abbesse*, daughter to *Merwaldus* King of *Mercia*, whose great sanctimony & innocency of life, it pleased God to confirme, by the manifold miracles that she wrought both aliue and dead. She decessed about the yeare of Christ six hundred three-

threescore and foure, and was buried in *lib. 4.* her owne Monastery of *Wenlocke*; whose *hisor.* holly body being reuealed to a Godly *Angl.* man, in the raigne of *K. William* the *Con. Flores* *querow*, was taken vp and found whole & *SS. Ord.* vncorrupt; and being put into a costly *D. Bene-* shryne, was kept with great honour and *dicti.* veneration in the said Monastery of *Wen-* *locke*, which herselfe had built, euen vnto the dayes of King *Henry* the *VIII.* and ruine of that fayre Monument.

F The foure & twentieth Day.

Mar. Rom. Bede in Epis. & Angustine, sent from Rome by Pope Gregory the Great. He built many goodly Churches, and Monasteries in his dominions, and among the rest, S. Angustine nus. at Canterbury, S. Andrews at Rochester, and S. Paulus at London: & died in the yeare of Christ six hundred and sixteene, & was buried at Canterbury.

AT *Canterbury* the deposition of *S. Mar-* *Eschelbert* King of *Kent* and Confes- *Rom.* *four*, who first of all other Princes in *Bede in* our Iland, after the *Brittans*, receaued the *Epis. & Christian* fayth, by the preaching of *S. Angustine*, sent from *Rome* by *Pope Gre-* *cap. 25.* *gory the Great*. He built many goodly *Westm.* Churches, and Monasteries in his domi- *Molan-* nions, and among the rest, *S. Angustine nus.* *at Canterbury, S. Andrews at Rochester, and S. Paulus at London: & died in the yeare of Christ six hundred and sixteene, & was buried at Canterbury.*

Galefr. in Carol. SS. Wion. in mart. Bened. has die.

IThe same day in *Scotland* the depo- *tion of S. Berethus* Confessor, who lea- *ding a Monasticall life in that Kingdome,* was famous for sanctity and working of *Miracles* about the yeare Christ seauen *hundred*

FROM ALMOND PUDDING TO POTTED VENISON, RECIPES FROM A WOMAN WHO
RAN A BOARDING SCHOOL

40 THE YOUNG LADY'S COMPANION in cookery, and pastry, preserving, pickling candying, &c. London: Bettesworth et al., 1734. **\$7250**

12mo. 6 p.l., 204 pp. Contemporary mottled calf, gilt double fillet around sides, spine in six compartments, gilt double fillet on spine, hinges expertly repaired, otherwise crisp and bright internally.

The rare FIRST EDITION of *The Young Lady's Companion*, a collection of 127 clearly written and detailed recipes. "The following Receipts were Collected by a Gentlewoman who formerly kept a Boarding School; her often being Importun'd by her friends, for Copies of them, has occasion'd their being published; thereby to oblige her Friends at an easy Expence and save herself much Trouble. We hope they'll prove acceptable to the Publick, being the most useful Receipts in Cookery, Pastry, Preserving, Pickling, and Candying, which are at present used, laid down in an easy familiar Way." — the author's advertisement.

One hundred and twelve recipes are provided and include the following: "Artichoke Pye" (including 12 egg yokes and 5 oz. of candied lemon); candied flowers; "Gemballs" (a round sugar cookie including rose water); marrow pudding (eggs, cream, cinnamon, rose water, "puff-paste," currents, raisins, candied orange and lemon peel, nutmeg, and the marrow from two large bones); and "Artificial Venison" (sirloin or a loin of mutton marinated in sheep's blood). At the beginning, is a useful index.

Maclean notes that in the *Gentleman's Magazine*, vol. 4 (May 1734), p. 280, *The Young Lady's Companion* is advertised for 2 shillings.

A very good copy of a scarce book.

¶ Bitting pp. 619-20; ESTC & OCLC: Utah State University, Library of Congress, Kansas State University, Lehigh University (PA), Stanford, Indiana University, Lamar University (TX), and two locations outside of the United States; Maclean p. 154 (not finding any locations in Britain); Oxford pp. 64-65. Not in Cagle.

Ben Kinmont

