

CTRL +P

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CTRL+P

When we say “printer” nowadays, we usually think of the devices connected to our computers, turning out paper copies of the information on our screens. But for most of its history, the word meant a human being, not a thing: a professional “whose business is the printing of books, pamphlets, or the like” (OED). Today we all print – keystroke CTRL+P, the title of this catalogue – without even thinking about it. In the past, though, printing required specialists, with the right equipment and knowledge, to put words and pictures on paper.

As booksellers, the four of us engage with the products of that industry every day: letterpress and woodcut, engraving and etching, lithography and mimeography, a whole spectrum of colour and photomechanical processes. In this joint list, a sequel of sorts to our April quarantine catalogue, we each offer five items highlighting the role and range of the historical printer.

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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*.

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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.

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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.

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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*.

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A FEMALE CHEF & A CLEVER COOK

- 1 **[AQUATINT.] VIDAL, Géraud.** *La Cuisiniere Françoise.* [After a painting by François Valentin Gazard.] Paris: chez l'Auteur, rue des Noyers no. 29, c.1785. *Print area: 195 × 255 mm, some slight wear to the engraved border in one small area, a few small worm holes in the image, and some light spotting to the upper edge of the engraving not affecting image.*

[with:] — Le Malin Cuisinier. [After a painting by François Valentin Gazard.] Paris: chez l'Auteur, rue des Noyers no. 29, c.1785. *Print area: 197 × 260 mm, drawn by Collibert and aquatint made by Vidal, one tiny tear to the engraved border (not affecting the aquatint), a few small worm holes in the image. For the pair: \$1200*

Colored aquatints within engraved borders and with engraved inscriptions, both framed: 350 × 407 mm.



TWO LOVELY AND RARE AQUATINTS BY GÉRAUD VIDAL (1742-1801). The first one, *La Cuisinière Française*, depicts a female cook in the kitchen. She leans over picking up a basket of cabbages from a table laden with root vegetables, pots, pans, and a basket of eggs. The aquatint is rich in many natural tones and colors. Under the title is engraved “Tiré du Cabinet de Monsieur Felix de Nogaret Bibliothecaire de Madame Comtesse d’Artois.”

It is interesting to note that only thirty-nine years earlier the first French cookbook intended for a female chef was published in France, Menon’s *La Cuisinière bourgeoise*, 1746. Printed depictions of women in the kitchen in France are rare in 18th century cookery literature.

The second aquatint is of a young man in the kitchen, *Le Malin Cuisinier*, or “Clever Cook.” He

is holding what appears to be an eggplant and a large spoon while smiling mischievously at the viewer. Also on the table are a bunch of turnips, a carrot, a large green cabbage, a pot filled with water, and a large earthen jar. The colors are rich tones of various greens, blues, yellows, oranges, and browns. Under the title is engraved “Gravé d’après le Tableau peint par F. Gazard, par Vidal.”

The two aquatints are a lovely representation of 18th century French cookery (and it is interesting to note that both cooks appear to be preparing a vegetarian meal).

Each aquatint is preserved in a handsome wooden frame under non-reflective UV glass, in period moulding and with a dark archival mat.

Ben Kinmont



‘THE LARGEST ASSORTMENT OF CARICATURES IN THE WORLD’

2 [CARICATURE PRINT.] ROWLANDSON, Thomas, after George Moutard WOODWARD. The Genii of Caricature Bringing in Fresh Supplies. [London, 1808-21]. **\$600***

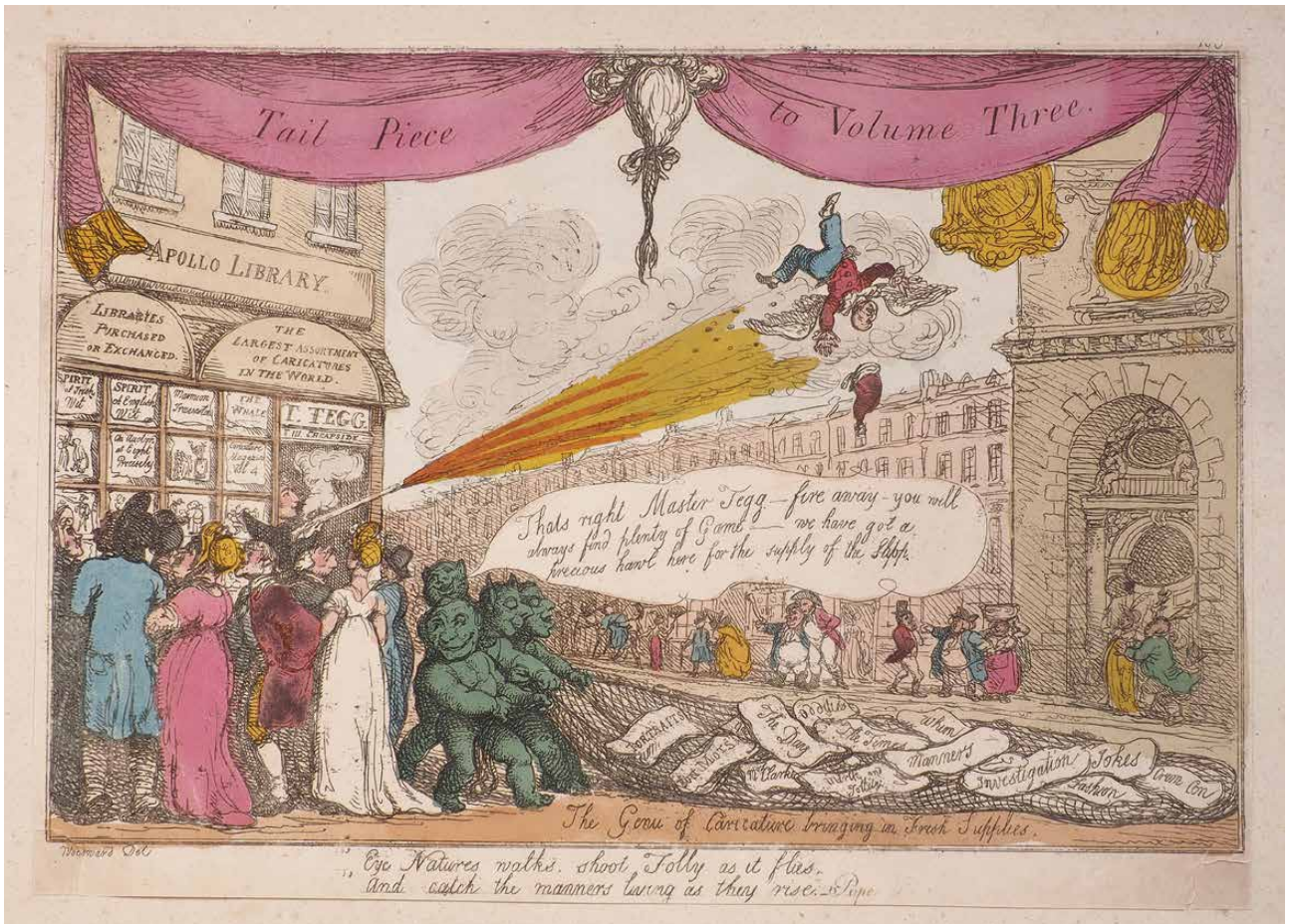
Hand coloured etched plate (232 × 336 mm), closely cut at head and sides (plate number cropped). One tiny hole to image, minor repair to corners.



BOTH A SATIRE AND AN ADVERTISEMENT for bookseller Thomas Tegg's caricature prints, sold at his London 'Apollo Library' shop. In this crowded scene, four jolly green beasts (the 'Genii of Caricature') haul a net full of subjects consisting of scraps of current portraits, bon mots, fashion, manners, oddities, jokes etc. into Tegg's Apollo Library, while its proprietor takes a pot shot at a winged figure of folly flying overhead. A group of interested men and women crowd around the bookshop window looking at the various adverts and notices. This is a typical Regency bookshop, and above the window two signboards read: 'Libraries Purchased or Exchanged' and 'The largest Assortment of Caricatures in the World'. The caption is from Pope: 'Eye Natures walks, shoot Folly as it flies, and catch the manners living as they rise' (*Essay on Man*).

The Apollo Library was at 111 Cheapside, at the corner of Honey Lane opposite St Mary-Le-Bow church (visible at the right with a projecting clock and the base of its fabled bell tower). The print was first used as the final print in the third volume of Tegg's *The Caricature Magazine* (1808–09) but was reissued (as here) as a separate plate several times up to to c. 1821.

Justin Croft



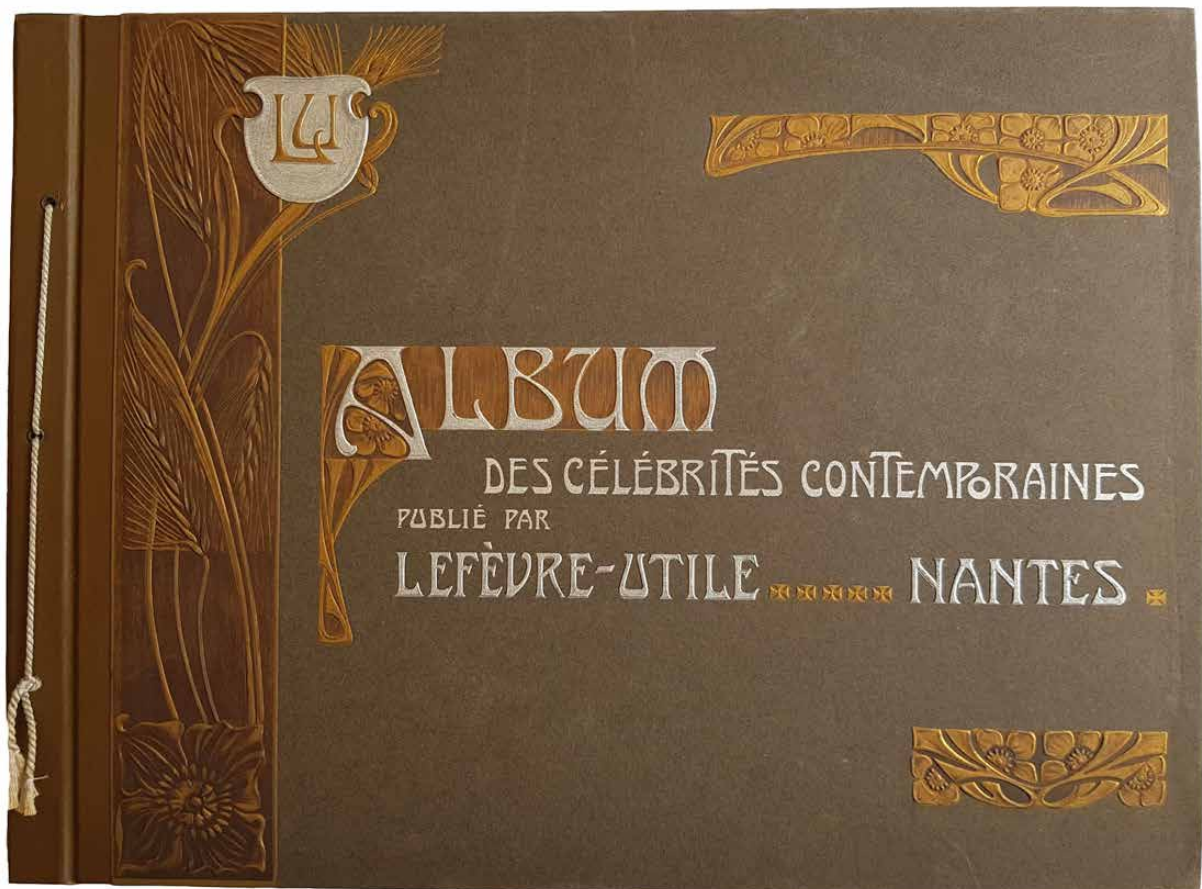
TAKING THE BISCUIT

- 3** **[CHROMOLITHOGRAPHY.]** Album des célébrités contemporaines publié par Lefèvre-Utile Nantes [c.1901]. **\$1250**

Oblong small folio (262 × 344 mm), pp. [22]; chromolithographed on thick dark grey paper, the leaves with ornate die-cut frames holding 56 chromolithographed cards; original embossed decorated boards, cloth spine.

A BEAUTIFUL PIECE OF ART NOUVEAU BOOK PRODUCTION, in excellent condition. In 1901, the famous biscuit company Lefèvre-Utile began to issue, on its packets of biscuits, various chromolithographed cards featuring famous figures from the arts; each

card (170 × 92 mm), embossed with silver or gold, bore a black-and-white photograph portrait of the celebrity—actor, artist, writer, etc.—along with a relevant colour image and a quotation from the celebrity themselves in praise of LU biscuits.





The company also produced albums to house the cards. The present example has been completed (naturally, different albums might hold different cards, depending on what the owner inserted) with 48 cards of celebrities: actors Sarah Bernhardt, Eugénie Segond-Weber, Jane Hading, Gabrielle Réjane, Constant Coquelin (two different cards), Eugène Silvain, Léonie Yahne, Ève Lavallière, Suzanne Desprès, Félix Galipaux, Jules Leitner, and August Mévisto; singers Meyrienne Héglon, Marcelle Lender, Lina Landouzy, Lucienne Bréval, Berthe Soyer, Théodore Botrel, and Jeanne Raunay; dancers Carlotta Zambelli and Cléo de Mérode; playwrights Victorien Sardou and Georges Feydeau; composers Jules Massenet, Alexandre Georges, Raoul Pugno, and Gabriel Pierné; painters Lucius Rossi, Delphin Enjolras,

Hippolyte Berteaux, Paul Chocarne-Moreau, Madeleine Lemaire, Albert Guillaume, Fernand Cormon, Henri Harpignies, Ferdinand Roybet, Albert Matignon, and Jean Rameau; illustrators Benjamin Rabier and Jules Grün; writers Anatole France, Jean Richepin, François Coppée, and Victor Margueritte, as well as the explorers Gabriel Bonvalot and Louis-Gustave Binger, and the philanthropist Anne de Rochechouart de Mortemart, duchesse d'Uzès. Eight landscape-format cards featuring scenes of Paris by Luigi Loir (1845–1916) are included at the end.

Simon Beattie

LOTO JEANNE D'ARC:
POPULAR ICONOGRAPHY FOR HOME USE

4 [CHROMOLITHOGRAPHY.] Loto Jeanne d'Arc. Paris: Saussine Éditeur, circa 1910. **\$500**

Four uncut chromolithographed sheets: one pictorial title sheet, measuring 16 × 12 inches; two sheets measuring 15.5 × 18.5 inches, each printed with six pictorial loto cards (each card 4.75 × 8.5 inches); one sheet of 90 numerals printed in green. Light edgewear.

UNCUT CHROMOLITHOGRAPHED SHEETS FOR A LOTO GAME featuring scenes from the life of French national heroine Joan of Arc. The cover image, which would have been mounted on the lid of the game box, is based on Jules Eugène Lenepveu's fresco in the Panthéon of Joan leading the French troops to victory at Orléans. The twelve loto card designs trace the course of Joan's life, from her first vision of the Archangel Michael in 1425 through her military triumphs in the Hundred Years' War to her death at Rouen at the hands of the English in 1431.

Celebrated for centuries as a folk saint in France, Joan was the subject of renewed attention in the early twentieth century: she was beatified by Pius X in 1909, and canonized by Benedict XV in 1920. Produced during Joan's rise to official sainthood, this colorful game testifies to her popular appeal.

Honey & Wax





BLUE BLOOD

5 [COLOUR PRINTING.] Four mezzotints of blood sports, printed in blue. Augsburg, Johann Christoph Haffner's heirs, after 1754. **\$4600***

Four mezzotints (330 × 430 mm), printed in blue on leaves measuring 430 × 595 mm, the images within rococo borders, each numbered 1–4 in the top left-hand corner of the plate; the first also marked 'N° 8' in the bottom right-hand corner; each captioned with a quatrain in German and Latin; some browning/finger-marking to extremities, old ms. numbering in bottom left-hand corner, but in very good condition.

A SET OF FOUR INTERNATIONAL HUNTING SCENES — 'Wilde Ochsen Hatz' (wild bull-baiting), 'Türkische Löwen Jagd' (Turkish lion hunting), 'Kurzweiliger Bären Gspas' (entertaining bear game), and 'Indianscher Tyger u: Löwē Kampf' (Indian lion and tiger fight)—printed in blue, then at the height of fashion, by the heirs of Johann Christoph Haffner (1668–1754). Franz Reitinger defines the 'blaue Epoche', a period when blue became extremely popular, as between 1730 and 1765, following the chance discovery of what became known as Prussian blue, the first modern synthetic pigment, at the beginning of the century.

In his census of blue mezzotints produced in Augsburg, Reitinger lists 37 other prints by Haffner or his heirs, but none of these four. See *Die blaue Epoche: reduktive Farbigkeit im Rokoko* (2016), pp. 262–4. Of the prints themselves, there is an ordinary set, printed in black, among Frederik V's (1723–1766) collections at the Royal Library in Copenhagen.

Simon Beattie





PRINT PLUS

6 [DRESSED PRINT.] [Mary Magdalene]. [Probably French, but the print Augsburg: Martin Engelbrecht, mid-eighteenth century]. **\$1100***

Engraved print (255 × 180 mm), cut, hand coloured and dressed with several fabric fragments, some with metallic threads, metallic lace details and ground glass. Neatly stitched at an early date to a ruled paper mount. Later giltwood frame, with framer's label (Collard 'doreur sur bois, Versailles', c. 1830-40).



A STRIKING AND WELL PRESERVED 'DRESSED PRINT' cut from one of the popular devotional prints by Martin Engelbrecht. The weeping Magdalene has been modified by being pasted onto glazed paper, giving a dramatic black-sky background, her robes are embellished with three different brocade fabrics (two with metallic thread), and the print further enhanced with hand-colouring, some metallic lace and ground glass. As often, the dressing has been ingeniously applied both under and over the surface of the original engraving. The print includes Mary's traditional attributes of a cross, a book, a myrrh jar and skull, while her left foot rests on a globe or orb.

The fashion for dressing prints existed probably from the origin of printed illustrations themselves, though it was a widespread, predominantly female recreation during the seventeenth and eighteenth centuries, often with a devotional intent. It is hard to be sure when the print was dressed or adorned. The print dates from the mid eighteenth century. Having been stitched at 10 points around the margin to a ruled backing paper, it must have been framed in the following century, to judge by the framer's label. The colouring and character of the applied materials suggest it was adorned in the eighteenth century, though the problem of dating is compounded by the widespread use and recycling of earlier materials.

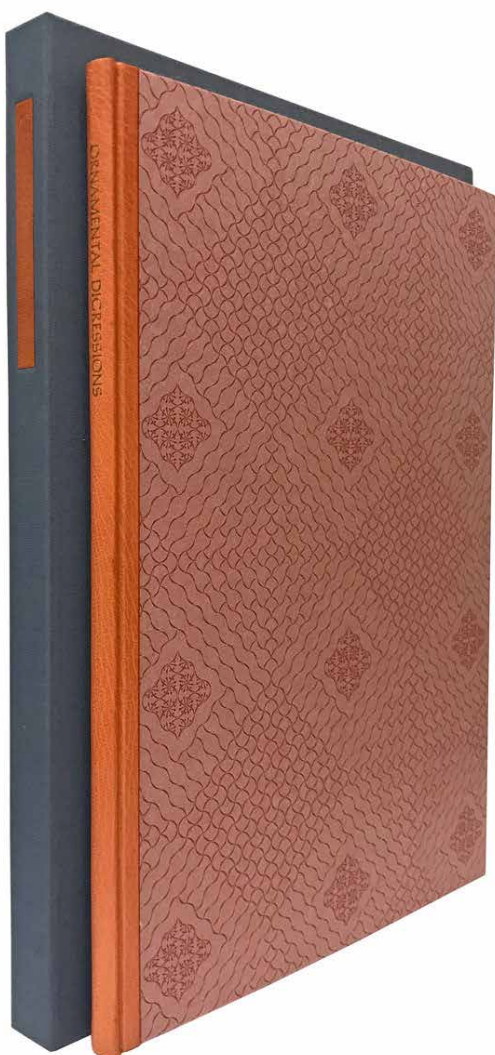


Justin Croft

“FORM IS AS FREE AS THE WILL OF ITS CREATOR”:
RUSSELL MARET’S *ORNAMENTAL DIGRESSIONS*

- 7** [LETTERPRESS.] MARET, Russell; RAYHER, Ed (*typesetter*); JENSEN, Craig (*binder*). *Ornamental Digressions: A Showing of Pinwheel Ornaments*. [New York]: Russell Maret, 2016. **\$1500**

Single volume, measuring 14 × 10 inches: [56]. Orange morocco spine lettered in gilt, orange handmade paper boards printed with pinwheel ornaments. Text printed letterpress, most leaves recto only, in black and colored inks. Signed and numbered by Russell Maret on colophon. Housed in original grey cloth clamshell box with orange morocco spine label lettered in gilt. Printer’s prospectus laid in.



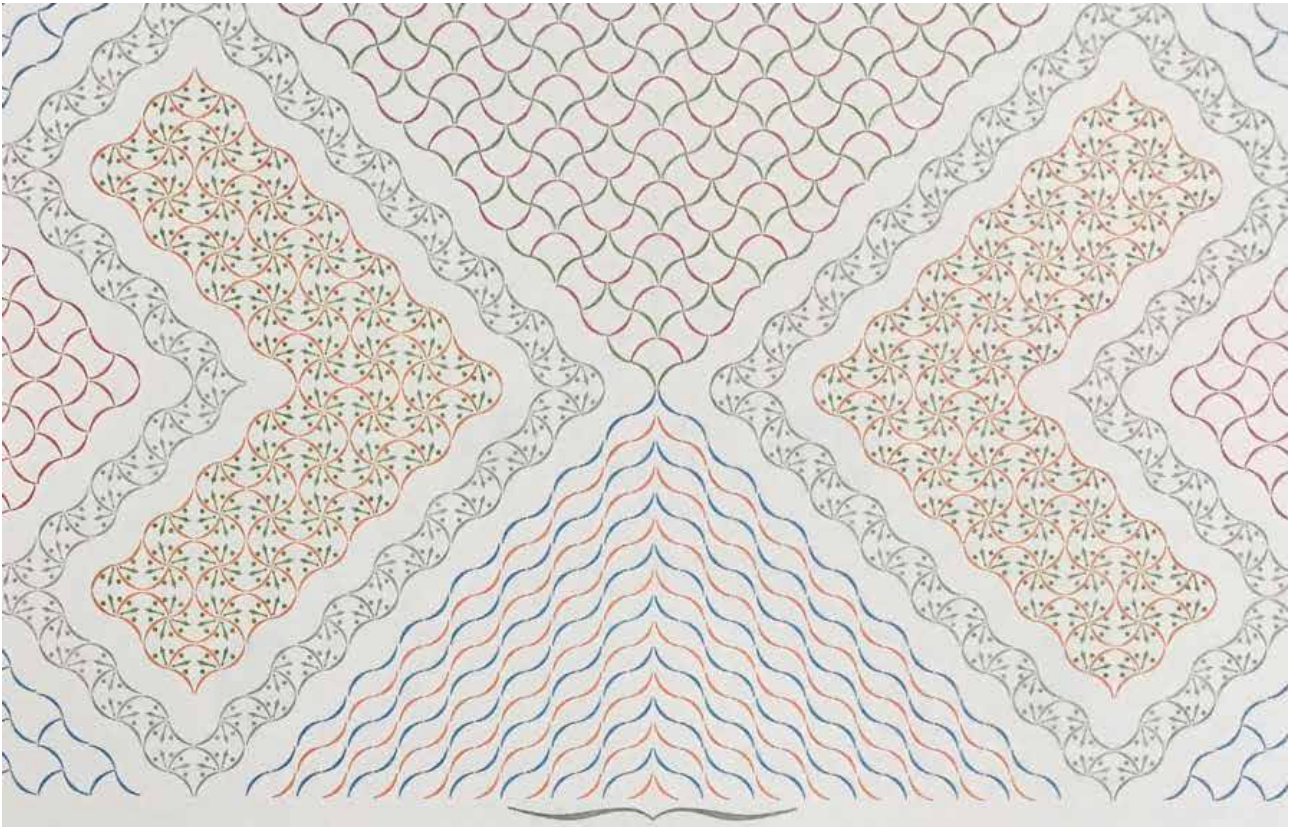
SIGNED LIMITED EDITION of this obsessive letterpress tour-de-force, a printer’s meditation on the function of ornament, number 17 of 80 copies of the standard edition, out of a total print run of 100.

Ornamental Digressions was originally conceived as a specimen book of Maret’s pinwheel ornaments, a display of patterns printed with metal type after his own design. Over time, however, his focus changed: “I began envisioning elaborate arrangements that were not inspired by what the ornaments could do but by what they were not supposed to do. While reading or walking around the city, texts and images would spark ideas for designs that made no practical sense at all, and my thoughts would digress into designs of eight, or nine, or more colors.”

The resulting book opens with four disciplined black and grey designs, introducing the new pinwheel ornaments, followed by fifteen colorful “ornamental digressions,” each paired with a suggestive quotation from writers as various as Lady Otomo of Sakanoé, William Shakespeare, Charles Dickens, Gustave Flaubert, Effie Gray, Henry James, Louis Kahn, and Kim Williams. The book ends with Maret’s meditations on those fifteen source texts, making *Ornamental Digressions* a provocative art historical commonplace book as well as a triumph of letterpress printing.

A fine copy, signed by printer Russell Maret.

[Honey & Wax](#)



...despair may sometimes drive us into excess in the use of surface ornament.



- 8** **[LITHOGRAPHY.]** **[Cover title:]** Der kleine Zeichner ein Etui in welchem auf 32 Blättern eine Menge anziehender Gegenstände sich befinden, welche bei Kindern von 6 bis 10 Jahren Lust zum Zeichnen erwecken sollen und so eingerichtet sind dass sie von denselben ohne fremde Hilfe nach gezeichnet werden können. 1^{tes} Heft ... Verlag von Winckelmann & Söhne in Berlin [1831]. **\$1000**

Small lithographed portfolio (137 × 112 mm), rubbed, containing 32 numbered lithographed leaves; with a contemporary ms. ink note pasted inside: 'Karls 1^{tes} Præmium erhalten bei seiner 1^{ten} Prüfung in der mittlern Abtheilung der 1^{ten} Klasse. 1839'.

The first of two little portfolios published by the Winckelmanns, 1831–2, as an aid for children to learn to draw on their own. Confusingly, they also produced a similarly-titled eight-part series, c.1831–45 (see Cotsen 3321 and Wegehaupt 1030). Both are very rare.

The loose lithographed leaves depict household objects (broom, barrel, bucket, watering can,

candlestick), tools (spade, pick, barrow), weapons (rifle, pistol, swords, armour), musical instruments (trumpet, recorder, violin), furniture (chair, sofa), and toys (rocking horse, chessboard), flowers, animals (squirrel, duck, sheep, dog), facial features, and buildings (watermill, church, thatched house).

Cotsen 3322.

Simon Beattie



FROM WILD BOAR HEAD TO FROMAGE GLACÉ
IN IRIDESCENT INK

9 [LITHOGRAPHY ON PAPIER PORCELAIN.] Hôtel de Flandre Déjeuné de
76 Couverts a l'occasion du mariage de Monsieur Edmond Jonnaert avec
Mademoiselle Mimie De Ryuckere Célébré à Bruges le 16 Avril. 1844. \$500

220 × 170 mm. A lithograph menu printed in gilt and flak inks on papier porcelaine, signed "Lith. Royale, Daveluy, Bruges." On the menu's verso are a few small pieces of blue paper (probably from when this was removed, perhaps from an album).

EXTREMELY RARE. One of the most coveted of all types of menus are those printed on *papier porcelaine*. They were only produced for approximately thirty-five years and are always printed lithographically with special iridescent inks. *Papier porcelaine* is a coated paper that is highly polished and quite heavy. The technique to make the paper began in the early 1840s and it was primarily produced in northern France and Belgium; however, due to the toxicity of the process (lead was used to achieve the hard, white surface), it was abandoned in the late the 1870s.

The menus on *papier porcelaine* are from banquets organized to commemorate an important event such as a marriage, the completion of a monument, the appointment of a colleague to a new post, or a dinner prepared for a royal family, and they were given to those who attended the banquet.

The current menu is an early example of *papier porcelaine* and it commemorates a marriage between Edmond Jonnaert and Mimie De Ryuckere on April 16th, 1844. Printed with flat inks in green and blue, and iridescent inks in gold, silver and a reddish copper, the inks have a striking clarity on the paper's polished surface.

The menu begins with oysters, then follows with turbot; wild boar head; ham in aspic; salmon *au beurre de Montpellier*; suckling pig; crawdads; sole; steak with truffles; foie gras; lamb cutlets; wild game terrine; roast pheasants, snipe, and chicken; followed by desserts, pastries, *fromage glacé*, and fruits.

In very good condition.

†† Not in OCLC or the usual gastronomic bibliographies.

Ben Kinmont





NINETEENTH-CENTURY LITHOGRAPHED GAME OF ZOO ANIMALS,
VIVIDLY COLORED IN POCHOIR

- 10** **[LITHOGRAPHY.]** Jeu du Jardin Zoologique. Thiergarten-Spiel. Wissembourg: Wentzel, circa 1860s. **\$850**

Lithographic broadside, printed recto only, measuring 15.75 × 11 inches. Hand-colored in pochoir with gilt highlights. "No. 70" printed at top right corner; instructions printed below game board. Faint center crease, lightly browned at edges.

STRIKING NINETEENTH-CENTURY ZOOLOGICAL BOARD GAME, a broadside with instructions printed in both French and German. The game requires players to name each animal as they work their way around the board, from familiar domestic and woodland creatures to exotic beasts (an elephant, a tiger, a lion) to the central troupe of acrobat monkeys in fancy dress.

The game was printed by the Wentzel family of lithographers in Wissembourg on the German border, and sold at their Parisian outpost on the rue St. Jacques. The Paris shop was established in partnership with a French printer in the 1850s, and acquired outright by the Wentzels in 1865, at the height of their business. In a grim turn of events, the outbreak of the Franco-Prussian War in 1870 would result in the death of many of the marquee animals in the Paris zoos, including the celebrated elephants Castor and Pollux, slaughtered for food during the siege of the city.

OCLC locates one institutional holding, at the Bibliotheek Universiteit van Amsterdam.

Honey & Wax



LAST WORDS

11 [MANUSCRIPT FACSIMILES.] (MARIE-ANTOINETTE and LOUIS XVI).

Fac simile du Testament de Marie-Antoinette d'Autriche, Reide de France et de Navarre, morte martyre le 16 Octobre 1793, calqué et gravé avec le plus grand soin, sur un exemplaire distribué aux Membres des deux Chambres. Paris: Chaumerot jeune, libraire, Palais-Royal, [1816]. pp. [4] (3 pages of engraved manuscript facsimile, plus one blank page). Unbound in original wrapper with royal devices.

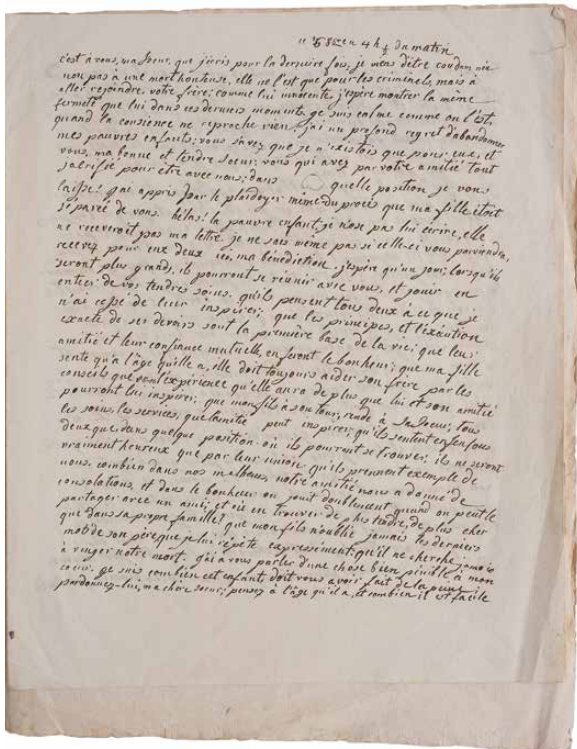
[and:] Fac simile du Testament de Louis XVI, auquel on a ajouté une Lettre de Henri IV à Sully. Paris: Corbet, Chaumerot, jeune, Ambroise Tardieu, [1816], pp. [6], (2 engraved manuscript facsimiles). **\$400**

Both 4to (265 × 216 mm), and loose in their original printed wrappers.

The last letters of Maire-Antoinette were widely circulated in facsimile at the time of the Restoration of the French monarchy after the fall of Napoleon. They were first printed as official copies engraved from the original manuscripts and circulated to members of the houses of representatives. These, in turn, were immediately copied by enterprising engravers and booksellers and sold to the public in Paris, these two pamphlets being examples.

Marie-Antoinette's letter, written in the early hours of the morning of her death on 15 October 1793, survived through the malign agency of Robespierre. Addressed to the King's sister, Elisabeth, the letter contained her final hopes for her children, but was intercepted by the public prosecutor and never delivered. It was given to Robespierre, who apparently kept it under his mattress where it was discovered after his own execution in 1794 and preserved by a member of the Convention, Edme Bonaventure Courtois. At the Restoration, Courtois offered the letter and lock of the queen's hair to the government in exchange for a royal pardon (apparently not granted).

Justin Croft



SPECTRE, 1940:
SHIRLEY JACKSON'S SELF-PUBLISHED COLLEGE LITERARY MAGAZINE

12 [MIMEOGRAPH.] JACKSON, Shirley (*editor*); HYMAN, Stanley Edgar (*editor*). *Spectre: A Literary Quarterly*. Volume I: Number 3. Syracuse University: Spring 1940. **\$1800**

Side-stapled volume, measuring 10.75 x 8.5 inches: 60 numbered leaves [120 pages]. Original dark blue pictorial wraps, beige cloth tape-bound spine. Sixty mimeographed leaves, printed recto only, black and white illustrations throughout text. Center crease to front cover and first few pages, shallow chipping and creasing to back cover, text block toned.

ELUSIVE EXAMPLE OF THIS SHORT-LIVED COLLEGE LITERARY JOURNAL, self-published by Shirley Jackson and her future husband Stanley Edgar Hyman as an alternative to the official Syracuse University literary magazine. In a run of four issues, *Spectre* satirized the intellectual shortcomings of the student body, championed progressive politics, and stirred some mild campus controversy with its stylized nude illustrations. In this third issue, Jackson and Hyman confront the racial hypocrisy of the university, which refused to house black students on campus: "Marian Anderson sells out every time she comes here, but they won't allow negro girls in the college dormitories. Maybe it's all right if you're no closer than the sixth row."

Jackson herself contributes an autobiographical short story, "Had We But World Enough," in which a penniless young couple debate their future with a combination of longing and dread: "'The hell with you,' she said. 'You think I'm going to have children and ruin my whole life?' They laughed. 'Twenty children,' he said. 'All boys.'" Jackson and Hyman would in fact marry shortly after graduation, and raise four children on her earnings as a writer. Known to her neighbors only as "Mrs. Hyman," the increasingly reclusive Jackson would publish some of the most unsettling fiction ever produced in America, including "The Lottery" (1948), *The Haunting of Hill House* (1959), and *We Have Always Lived in the Castle* (1962).

All copies of *Spectre* are rare: aside from Syracuse University, OCLC locates one microfilm copy at Yale.

Honey & Wax

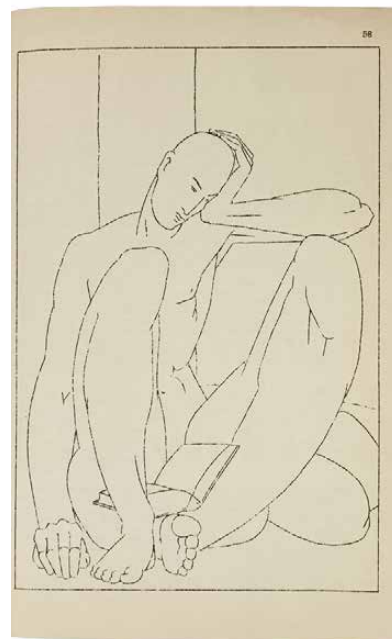
My Spectre before no night and day
Like a wild beast guards my way.
—Sisko

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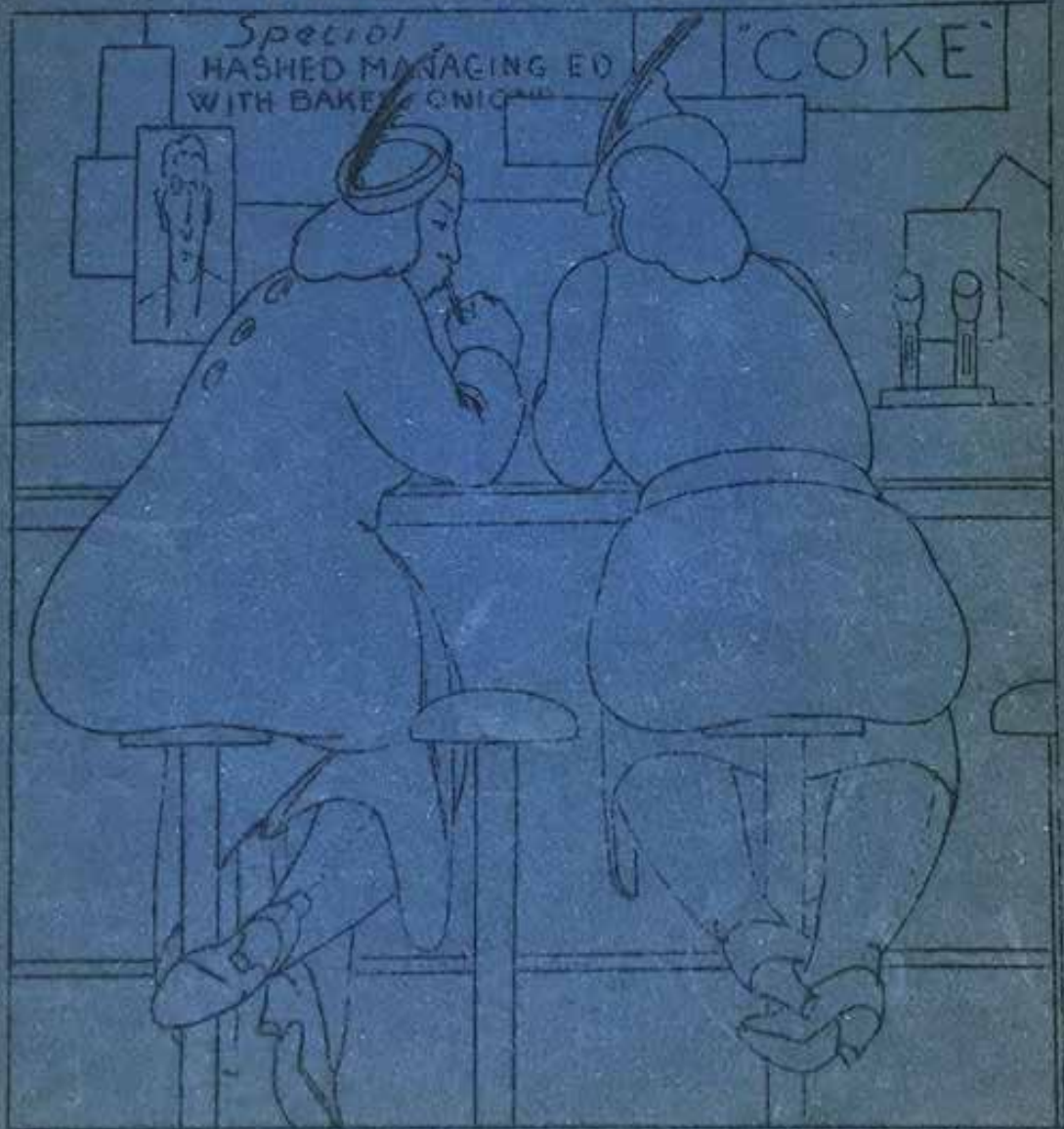
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SPECTRE

A LITERARY QUARTERLY



10 CENTS A COPY VOL. 1 NO. 3 SPRING TR-1-A 1940
 OFFICIAL MAGAZINE OF SYRACUSE UNIVERSITY ENGLISH CLUB

COLUMBUS LETTER FACSIMILE

13 [PHOTOLITHOGRAPHY.] PILINSKI, Adam, (publisher). COLUMBUS, Christopher. Epistola de insulis nuper inventis. Paris: Adam Pilinski, 1858]. \$1800

8vo (165 x 123 mm), ff. [8]. Facsimile text, four full-page illustrations after the woodcuts, on laid paper First leaf lightly dust stained with some marginal pencil markings. Unbound, as issued.

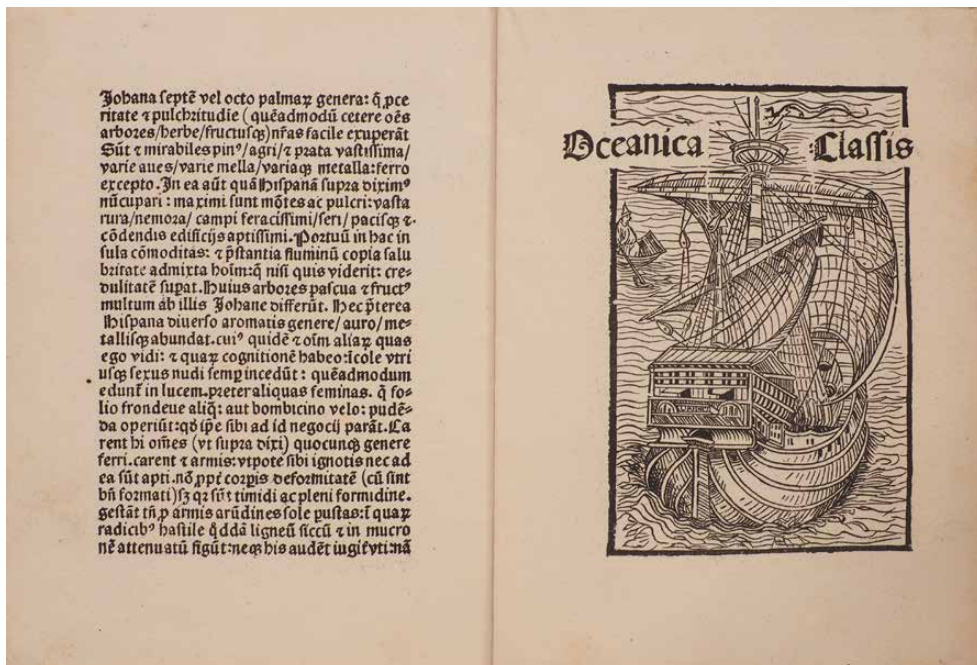
PILINSKI'S REMARKABLE FACSIMILE OF THE 'COLUMBUS LETTER' announcing the discovery of America (the Latin version printed at Basel in 1493, the first illustrated edition). Polish born Pilinski (1810-87) was the pre-eminent facsimilist in France, later creating the series *Monuments de la Xylographie Française du XV siècle* (1882-3) (McKitterick, *Old Books, New Technologies*, p. 108). He pioneered combined techniques of photography and lithography to create facsimiles of unrivalled quality, though was reticent to explain his method precisely. While Twyman discusses the genesis of photolithography in France in the 1850s by Lemercier, he does not mention Pilinski, who must in some way be credited with the invention of this new method of reproductive printing (cf. *Early Lithographed Books*, pp. 243-4).

As evidenced by the recent discovery of out-and-out fakes (in turn linked to thefts in Europe), the Columbus Letter has long been a tempting target for copyists, given its great historical and commercial value. This copy is the first issue of the Pilinski facsimile, made from the imperfect copy

in the Royal Library, Munich (which wants the first and last leaves bearing 4 additional woodcuts). A second issue of 10 leaves added facsimiles of the woodcuts from the copy in the Lenox Library. Both are exceptionally rare: it is considered that there were only 20 copies of each issue.

cf. Weitenkamp, 'What is a facsimile?', in *PBSA*, 37, No. 2 (Second Quarter, 1943), pp. 114-130.

Justin Croft



A PRISON COMMUNITY COOKBOOK

14 [PRINT ON DEMAND.] JONES, Albert Ru-Al. San Quentin death row cook book. Our last meals? 2015 [San Bernardino: 3 April 2020]. \$40

228 x 152 mm. Seven illustrations in the text. [1], 145, [2] pp. Publisher's illustrated binding, perfect bound.

A REMARKABLE COOKBOOK WRITTEN BY ALBERT RU-AL JONES, AN INMATE AT SAN QUENTIN PRISON WHO HAS BEEN ON DEATH ROW FOR TWENTY-ONE YEARS. "There are over 750 men and women on California's Death Row in San Quentin and Chowchilla State Prisons. The State is tasked to feed each condemned inmate two hot meals and one bag lunch each day. There is no other death row in this country, or the world, that feeds so many people who are sentenced to die.

"In this book you will read about many amazing meals that are being prepared behind these walls. You will laugh at some, and others you will have to taste yourself. The condemned inmates put a lot of joy and love into cooking because it could be our last meals." – Albert Ru-Al Jones.

I found out about this cookbook when Mr. Jones wrote to me directly: "This cook book is a unique read with food recipes made by real death row inmates. This cook book will give you and your readers an insight on how we eat and cook our meals on the row. This cook book will be something new in your book store." The work is also a testimony to the lengths people will go to find comfort and happiness, and togetherness, through food, even when faced with their own loss of liberty and pending death.

Chapters are organized under the following headings and subjects: San Quentin meals; the weekly menu; "Big Spreads;" "Prison Spreads;" "My Spread Prayer;" "The Care Package;" "Canteen Form;" "Food Sale Form;" utensils; cooks; receipts; drinks; holiday meals; "My Last Meal;" and a thank you to the inmates who contributed to the cookbook.

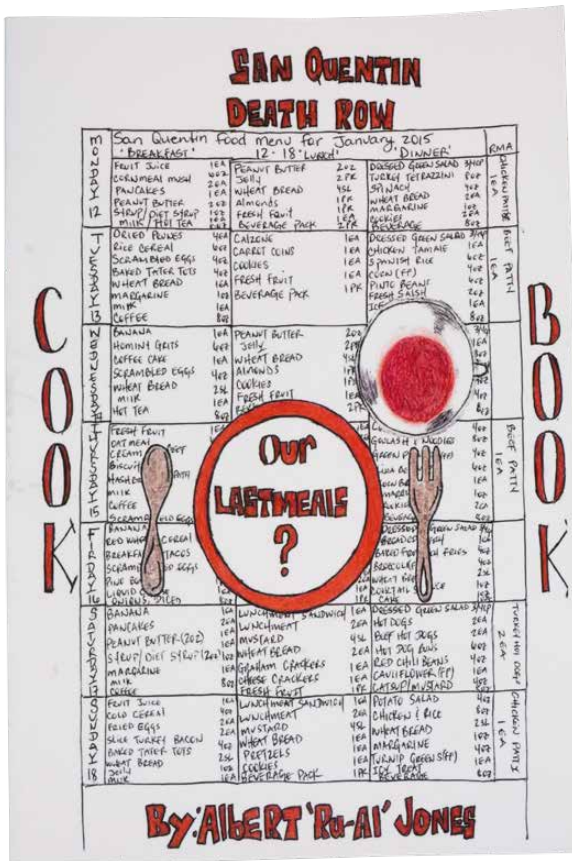
The binding illustration is by Travis "rR" Lewis (who has signed his name on the drawing as "Ramón"). A moving cookbook coming from a community about which we normally hear very little.

When I order copies of this book, the date on the title page remains the same (2015), but, in fact, it is a print on demand publication so each order bears a different date on the colophon page. My current copy is dated 3 April 2020.

In fine condition.

OCLC: University of Pennsylvania, McGill University, and Smith College, to which should be added the Schlesinger Library.

Ben Kinmont



AN EARLY CALIFORNIA MENU, PRINTED ON REDWOOD

15 **[PRINTING ON WOOD.]** Joint meeting of the San Joaquin Valley Lumbermen's Club...at the Old Poodle Dog, San Francisco, September 9, 1915. **\$250**

215 × 123 mm. Black ink printed on redwood, recto and verso.

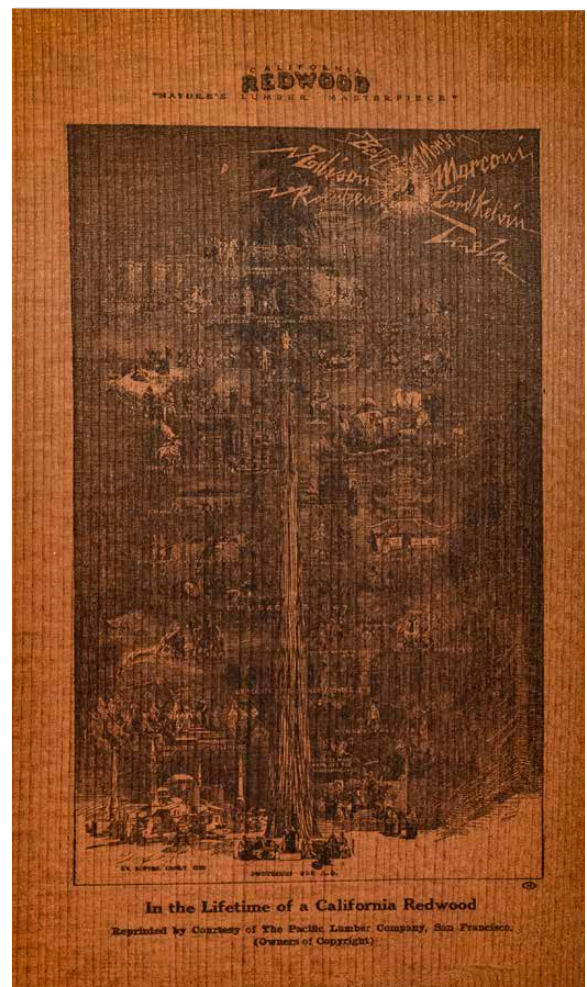
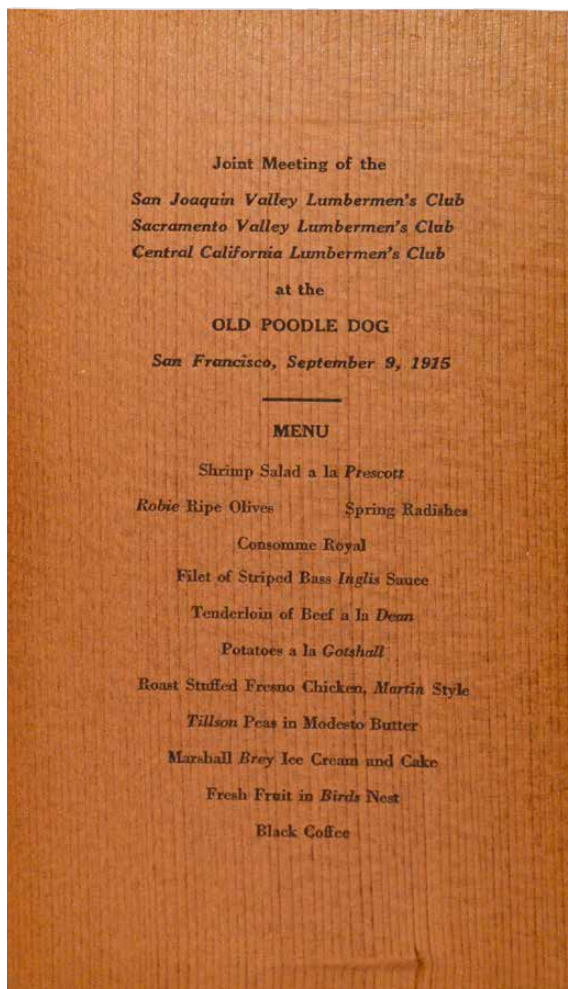
RARE. A very unusual early California menu printed on both sides of a piece of redwood. On one side, printed in black ink, is an engraving of a tall redwood tree representing the chronology of civilization from "Justinian, 330 A.D." at its base to "Dante, 1315" midway up to "Lincoln Frees the Slaves, 1863" in the upper canopy. At the very top is a lightning ball with the words "Power, Light, Heat, Whatnot...Man subdues lightning to his will" and the names Roentgen, Edison, Bell, Morse, Marconi, Lord Kelvin, and Tesla emanating as lightning bolts outward. The image was reprinted by Courtesy of the Pacific Lumber Company, San Francisco.

The menu is printed on the other side of the piece of redwood. The dishes include Shrimp Salad a la Prescott; Filet of Striped Bass Inglis Sauce; Roast Stuffed Fresno Chicken, Martin Style; Tillson Peas in Modesto Butter; and Marshall Brey Ice Cream and Cake. The names of the dishes refer to prominent lumber-men from Stockton, CA.

In fine condition.

OCLC: University of California (Berkeley).

Ben Kinmont



ONLY 30 COPIES PRINTED

16 **[PRIVATE PRINTING.]** Translations from the German in Prose and Verse ...
Printed by E. Harding, Frogmore Lodge, Windsor. 1812. **\$1850**

12mo (186 × 110 mm), pp. [6], 111, [1]; with an etched frontispiece; some light offsetting and spotting; contemporary red straight-grain morocco, all edges gilt; from the library of Albert Ehrman (1890–1969; ‘one of the most distinguished of contemporary collectors’, Nicolas Barker, *The Book Collector*, 1970), with his armorial bookplate, pencil note, and small monogram inkstamp.

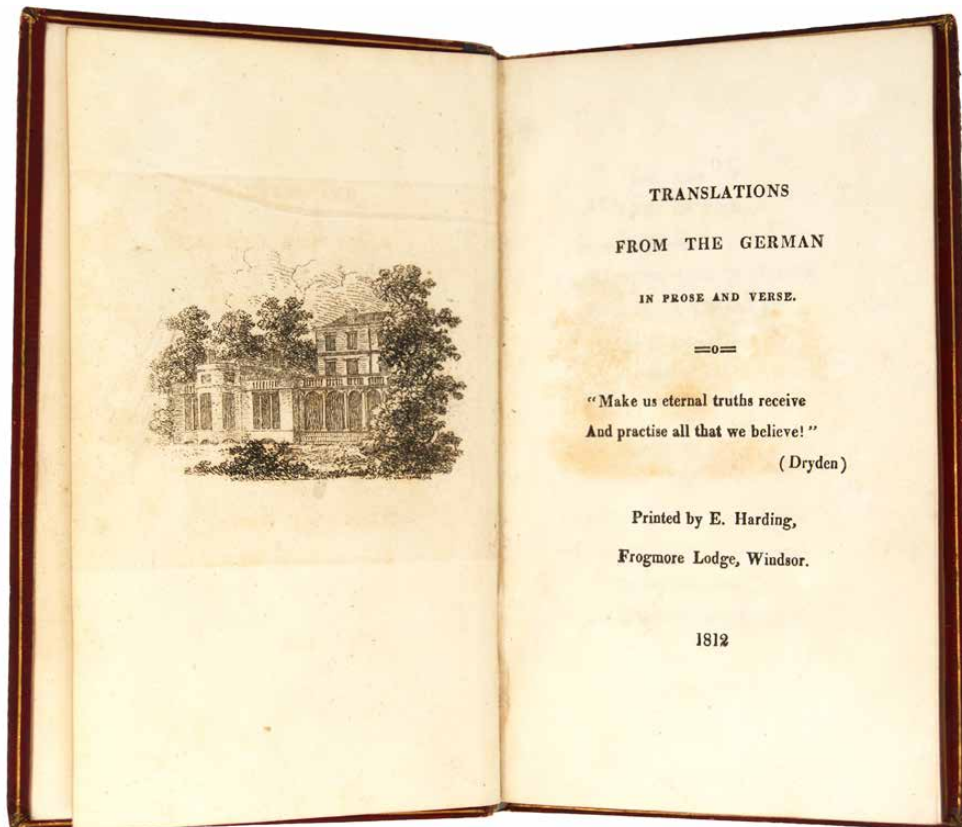
FIRST EDITION, PRIVATELY PRINTED: ‘The gift of the Queen, to her beloved daughters, Charlotte Aug: Matilda. Augusta Sophia. Elizabeth. Mary. And Sophia. And with Her Majesty’s permission dedicated to their Royal Highnesses by the Translator Ellis Cornelia Knight’ (p. [3]).

Cornelia Knight (1757–1837)—novelist, poet, diarist, friend of Johnson (her first book, the novel *Dinarbas* (1790), was a sequel to *Rasselas*) and Nelson (his ‘charming poet-laureate’)—spent much of her long life abroad. In 1805, she was appointed companion, and reader, to Queen Charlotte, for whom she produced the present work, comprising prayers by Georg Friedrich Seiler and a handful of German hymns.

‘There was a good library at Frogmore of books in French, English, and German, and Queen Charlotte thoughtfully gave her lady a key to the bookcases so that she could borrow what she wished at any time ... [In 1811,] a work of Cornelia’s, entitled *Chronological Abridgment of the History of France*, appeared ... a similar volume on Spain had already come out in 1809. They were both privately printed at Frogmore, as were two other books of a different nature which belong to 1812 : some translations of German prayers and hymns, and *Miscellaneous Poems*, to which she contributed along with W. R. Spencer, Samuel Rogers, and others’ (Luttrell, *The Prim Romantic: a biography of Ellis Cornelia Knight*, pp. 136, 148).

Martin, p. 200 (‘thirty copies only were printed’); Morgan C241.

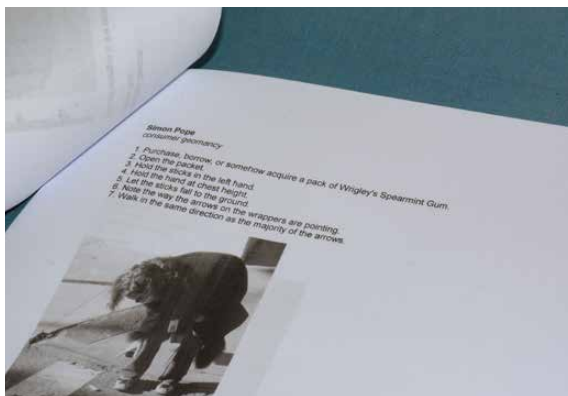
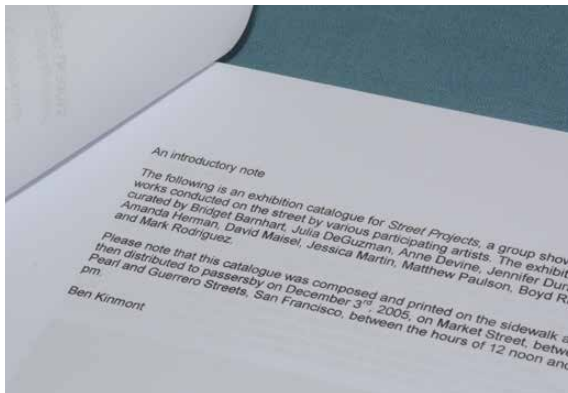
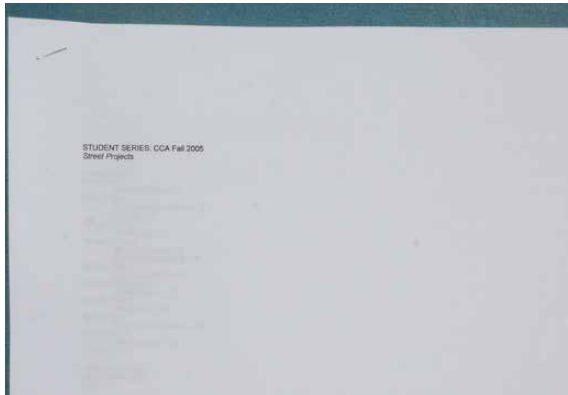
Simon Beattie



STREET WORKS

17 **[STREET PRINTING.]** Student Series: CCA Fall 2005. Street Projects. San Francisco: Antinomian Press, 14 December 2005. **\$20**

Oblong: 21.5cm x 28cm. Black and white photographs in the text. 16 leaves. Photocopied and stapled in the upper left corner.



FIRST EDITION, second issue. This is an exhibition catalogue of a group show of historical works presented on the street by my students. In one day, the pieces were recreated (or re-performed), documented, and made into a publication, which was then printed on Market Street and given to passersby. The project was part of my seminar "A Project art practicum" in the MFA program at the California College of Arts in San Francisco.

Pieces included those by Vito Acconci, Francis Aljys, George Brecht, Stanley Brouwn, Albert M. Fine, Stephen Kaltenbach, Gabriel Orozco, Simon Pope, and Lewis Warsh. Participating students were Bridget Barnhart, Julia DeGuzman, Anne Devine, Jennifer Durban, Amanda Herman, David Maisel, Jessica Martin, Matthew Paulson, Boyd Richard, and Mark Rodriguez.

This particular issue was printed in an edition of 200 at the CCA campus photocopy room for distribution to the participating students. The first issue was printed on the street on the 3rd of December in an edition of 50; all of these were distributed on the street.

The illustrations document the artists' works as well as the printing of the publication on the street.

In very good condition.

Antinomian Press Bibliography no. 45; Collection of the Museum of Modern Art. Not in OCLC.

Ben Kinmont

EXTRAORDINARY COMPILATION OF EARLY PRINTED LETTERFORMS

- 18** **[TYPOGRAPHY.] WYSS, Urban; ANTONOZZI, Leopardo; et al.** Scrapbook of early printed letterforms, compiled in the nineteenth century. Zurich, France, Italy: various publishers, sixteenth, seventeenth, and eighteenth centuries.

\$5000

Single volume, measuring 6.5 × 4 inches: [214]. Twentieth-century three-quarter tan calf, marbled boards, raised bands, spine compartments lettered in gilt, all edges stained red (likely from earlier binding). 32 inlaid leaves of handwriting instruction and examples, 148 clipped decorative initials, and 8 clipped emblems, neatly mounted to leaves of nineteenth-century paper. Occasional tiny pencil notes and crayon marks. Lightest shelfwear.



METICULOUSLY ASSEMBLED NINETEENTH-CENTURY SCRAPBOOK OF EARLY PRINTED LETTERFORMS, perhaps the working sourcebook of a printer or type designer. The collection is almost certainly of French origin: the volume opens with a mounted engraving of the royal arms of France, the faint pencil notes are in French, and the clipped specimens and initials are mounted on French laid paper with the watermark of Michallet, the preferred supplier of Seurat and Van Gogh.

The collection begins with 32 inlaid leaves from Swiss writing master Urban Wyss's guide *Libellus valde doctus elegans & utilis, multa & varia scribendarum literarum genera complectens*. The spine date of 1549 suggests that these are drawn from the first edition of the *Libellus*, published in Zurich that year. They include Wyss's iconic view of the scribe at work in his chambers, a woodcut diagram showing the right and wrong ways to grip a pen, and 61 full-page handwriting specimens. The Wyss leaves are followed by a group of four baroque interpretations of the letters D, C, U, and S after the Italian calligrapher Leopardo Antonozzi's 1638 *De Caratteri*. These initials are something of a mystery: printed on the verso of a sheet of musical notation, they differ in minute particulars from Antonozzi's final published versions. The recycled paper and comparatively rough presswork suggest that these impressions were proofs.

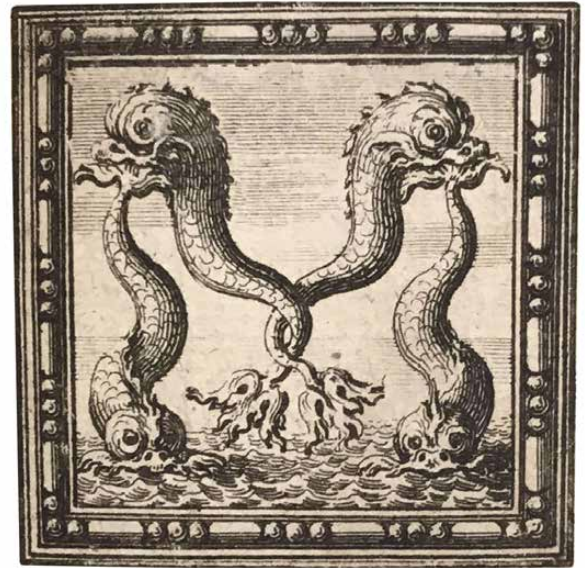


The scrapbook also includes:

- 44 pictorial woodcut initials, likely sixteenth century, also with music on their versos. Lacking X, Y, and Z.
- 6 floriated sixteenth-century letters: one white-vine *criblé* initial based on the work of Geoffroy Tory, and five open black-vine initials.
- 8 later copper-engraved letters, emblematic and pictorial, some signed.
- 25 pictorial woodcut initials, also backed with printed music, also lacking X, Y and Z.
- 31 decorative initials from different sources, mostly from metal, mounted two and three to a page. Some signed, including two by Charles-Nicolas Cochin, engraver to Louis XV; one Q printed in red.
- 30 initials in wood and metal, mounted six to a page, spanning the sixteenth to eighteenth centuries: some pictorial, some floriated.
- 8 circular emblems, mounted two to a page, including the crab-and-butterfly device of the sixteenth-century Frelon printing family of Lyon.

This volume sold at Sotheby's in 1957, "The Property of a Lady." The description offered here is just a first approach to this exceptionally rich sourcebook, compiled by an unknown nineteenth-century user with an eye for the historical art of the printed letterform.

Honey & Wax



‘AMONG THE EARLIEST EXAMPLES OF THE NEW TYPOGRAPHY’

19 [TYPOGRAPHY: BAUHAUS.] A collection of *Notgeld* designed by Herbert Bayer. Weimar, 1923. Together: \$1850

14 notes (each 70 × 138 mm), printed in various colours: 6 one-million-mark notes (Series C–H, issued on 14, 16, 18, 20, 22, and 24 August 1923 respectively), 7 two-million-mark notes (Series A–G, issued on 26, 28, 30 August, 1 and 3 September respectively), and 1 five-million-mark note (Series H, issued on 3 September); some creasing and light staining, but in very good condition overall.

‘THE FIRST COMMISSION THE BAUHAUS RECEIVED FOR A MASS-MACHINE-FABRICATED PRODUCT’ (Heise, p. 125), and an incunabula of the New Typography.

Everyone knows, or thinks they know, the catastrophic German hyperinflation of the early 1920s, thanks to photographs of people pushing wheelbarrows full of money, or burning bundles of worthless banknotes as fuel. But there was another pecuniary phenomenon to come out of those years: *Notgeld*, or ‘emergency money’, which was issued locally right across the country in place of the low-value coins which had vanished due to a shortage of metal during the War. Neil MacGregor explains: ‘as there was no longer an effective national currency for the lower denominations, every town and city had to make its own. High-value notes from the Reichsbank continued to circulate. *Notgeld* is the small change of daily life: that is what makes it so interesting ... Some of the most distinguished *Notgeld* came from Weimar, the birthplace of the Bauhaus art and design movement, where in the early 1920s the aesthetic and functional world was being entirely reimagined. The Weimar notes were designed by Herbert Bayer of the Bauhaus. There are no historical or touristic themes on these notes [as was common on other town’s *Notgeld*]. Just pure function, clear communication, bold design. Bayer used strong colours and then simply words and numbers in characteristic typography. Form uncompromisingly follows function. This *Notgeld* is an aesthetic manifesto for modernism. Bayer had only two days to design these notes in 1923, but he realized this was a rare chance to present Bauhaus typography and design to a mass public who would have no option but to use them. Advanced modernist design would reach every household within hours. *Notgeld* gave Bauhaus a previously unimaginable degree of public exposure’ (*Germany: Memories of a Nation*, 2014, pp. 419–21, 425–7).

Nele Heise describes it as ‘a unique commission in the history of the Bauhaus and one whose impact continues to be underestimated. Here an extremely modern design by a Bauhaus student found broad regional distribution with a large print run; what is more, Bayer’s emergency banknotes are among the earliest examples of the New Typography, which is sometimes referred to “Bauhaus typography”’ (‘The Money: New Typography in Everybody’s Pockets’, *The Bauhaus and Public Relations: Communication in a Permanent State of Crisis*, Routledge, 2014, p. 120). Other *Notgeld* of the period, ‘especially those meant for collectors, had extremely elaborate designs, or conveyed critiques of contemporary developments. This “efflorescence” as a “special German path” is significant due to the fact that Bayer’s design markedly departed from the contemporary German design tradition of inflation money. Bayer’s design is rather to be seen in the course of which European graphic design underwent a fundamental shift in appearance, with playful, decorative ornamentation giving way to functional, sober designs’ (*op. cit.*, p. 124). Bayer (1900–1985), though still a student, had some past experience in designing *Notgeld*, when he produced the money for the Austrian town of Lembach in 1920. A set of the notes he designed for Lembach (10, 20, 50 Heller) is included here, for comparative purposes.

Simon Beattie

1000000
EINE MILLION MARK



WEIMAR, DEN 9. AUGUST 1923
DIE LANDESREGIERUNG

Friedrich Hermann Harkmann
Günther v. Bismarck

1000000 Mark zahlt die Kasse der Thüringischen Staatsbank dem Einlieferer dieses Notgeldscheines. -- Vom 1. September 1923 ab kann dieses Notgeld aufgerufen und gegen Umtausch in Reichsbanknoten eingezogen werden.

Wir Banknoten nachmacht oder verfälscht oder nachgemachte oder verfälschte sich verschafft und in dem Reichsbanknoten-Zustichhaus nicht unter zwei Jahren bestraft.

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20 [WOMEN PRINTERS.] BAKER, Sir Richard. *Meditations and Disquisitions upon the Lords Prayer.* London: Printed by Anne Griffin, and are to be sold by Anne Bouler, at the signe of the Marigold, in Pauls Church-yard, 1636. \$850

4to (190 × 130 mm), pp. [8], 213, [1], without final blank. Title within double rules, woodcut printer's device of a griffin on a shield. Title slightly fragile at margins. Contemporary sheep, without pastedowns and showing three alum-tawed cords, sides with ruled borders in gilt and blind, enclosing central flower tool, panelled spine, unlettered. Rubbed, further wear to lower forecorner of lower cover, revealing board, slightly loose, one cord broken at rear hinge, but essentially secure. An appealing, unsophisticated copy, with early ownership inscription 'Elizabeth Penckhurst' to title.



FIRST EDITION, the imprint giving women as both printer and bookseller, and with an early female ownership inscription. The former, Anne Griffin, printer and stationer, was born in about 1595. In 1621 the death of her husband, Edward Griffin, left her with a printing house near the King's Head at the Little Old Bailey, and debts of £800 (Arber, III.704). She was to become one of the most active widow stationers of the early modern period and is listed in some 45 entries in ESTC. Her imprint sometimes includes Anne Bouler (or Boler), as here, another widow printer/bookseller. The careers of both women and their business relationship has been explored by Helen Smith in *Grossly Material Things. Women and Book Production in Early Modern England* (2012) and elsewhere. I've not been able to discover anything more of the early owner 'Elizabeth Penckhurst' who wrote her name so neatly, vertically, between the ruled lines of the title border.

Richard Baker was born at Sissinghurst (Kent), was educated at the Inner Temple and matriculated at Oxford from Hart Hall in 1584. Contemporaries there included John Donne, and Baker shared a room with Henry Wotton who supplies a prefatory epistle to *Meditations and Disquisitions*. Baker served as an MP and JP and was knighted in 1603. He had lands in Essex, Gloucestershire, Kent, and Oxfordshire, where he had inherited the manor of Middle Aston, but was ruined in 1625 after giving security for his father-in-laws debts and was later reduced to living as a crown debtor in the Fleet prison, where he composed several learned works, including *Meditations and Disquisitions upon the Lord's Prayer*, which was popular and ran to several editions.

STC 1223.

Justin Croft

