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## VICTORIAN TOY THEATRE ADAPTATION OF THE PLAY THAT CAUSED A SENSATION

1. [Matthew Gregory Lewis].

Timour the Tartar, A Grand Melo-Drama. With: Redington's Characters and  
Scenes in Timour the Tartar.

[London]: J. Redington; B. Pollock, circa 1880.

\$1200.

Children's toy theater adaptation of *Timour the Tartar*, based on the life of the fierce Central Asian emperor Tamburlaine, and adapted from the 1811 play by Monk Lewis, who introduced live horses into the spectacle at Covent Garden.

This adaptation includes a script and 19 brilliantly colored plates of characters, scenes, and wings, with instructions. The dialogue is, necessarily, simplified for children: "Have not you planned Agib's escape? Isn't Octar shut up in a dungeon at Teflis?" Two of the side wings in this set differ from those specified on the title plate, offering the heroine Zorilda the opportunity to plunge into the Caspian Sea with an English country house in the background. A bright near-fine set.

*Side-stitched octavo pamphlet, 6.5 x 4.25; 16 pp. Set of nineteen hand-coloured lithographed plates, 7 x 8.5. Spine browned, light occasional foxing to plates.*







## THE BRIDGE BETWEEN THE DECADENTS AND THE PSYCHEDELICS

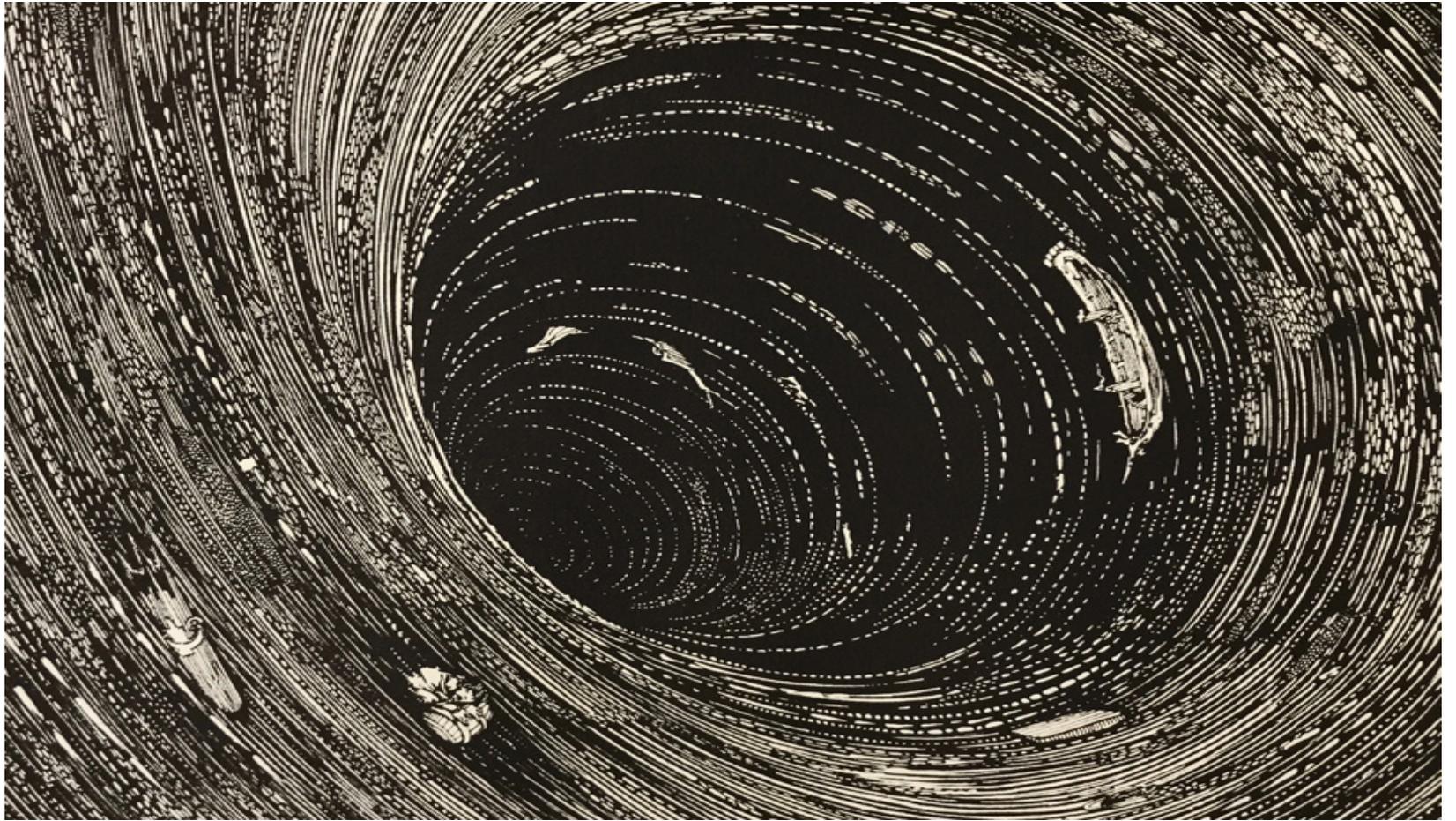
2. Edgar Allan Poe; Harry Clarke (illustrator).  
*Tales of Mystery and Imagination.*  
London: George G. Harrap and Co., 1919.

\$8000.

Signed limited first edition of Harry Clarke's illustrated Poe, one of 170 copies signed by Clarke. Few illustrators have matched the unsettling atmosphere of Poe's stories, which laid the foundation for much of modern mystery, horror, and science fiction; critics generally agree that Clarke's interpretations are among the best.

His highly stylized treatment of Poe looks back to Decadents like Aubrey Beardsley, while anticipating the work of artists like Ralph Steadman and Yayoi Kusama; Clarke is often cited as a major influence on the psychedelic graphics of the 1960s. A handsome, near-fine copy.

*Single volume, 10.5 x 8: 382, [2]. Original full vellum, front board ornamented in gilt, spine lettered in gilt, top edge gilt, all other edges uncut. 24 full-page black-and-white illustrations, headpieces and endpieces. Vellum lightly bowed and soiled, lightest foxing to endpapers.*





### 19TH-CENTURY WOODCUT KITE DESIGN FEATURING A HOT-AIR BALLOON

3. Le Léger.

Metz: Dembour et Gangel, circa 1845.

\$950.

Bright hand-colored woodcut of a gentleman and lady rising in a hot-air balloon, trimmed in the shape of a kite, ready to be mounted on a frame: an old technology of flight, advertising a newer one.

Publishers Dembour-Gangel-Didion were active under the name Dembour et Gangel from 1841 to 1850. A delightful survival.

*Pictorial woodcut in the shape of a kite, 18 x 15, hand-colored in pochoir with a botanical border. Publisher's imprint in lower lefthand margin. Four short pieces of old mounting tape on verso.*

## AN ICONIC MODERNIST COLORING BOOK

4. Maurice Denis.  
Premiers Paysages. Les Leçons de Choses du Petit Coloriste.  
Paris: Henri Laurens, Editeur, [1911].

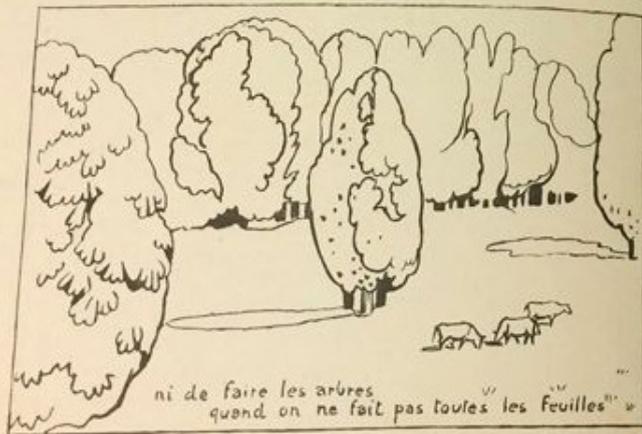
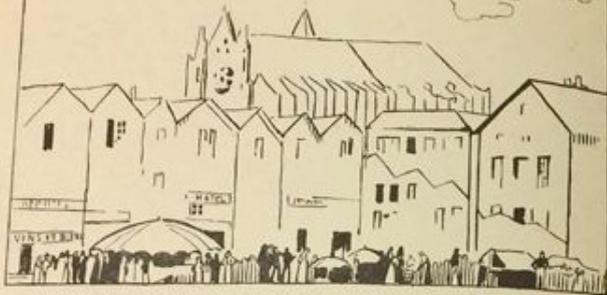
\$3600.

First edition. A founding member of the group of French painters known as Les Nabis, Denis was invited by editor Henri Laurens to contribute to a popular children's art series. In response, during the summer of 1911, Denis produced a series of dreamlike French landscapes. "Petits coloristes" can lose themselves in painting scenes of villages and mountains, countryside and seashore, with captions by Denis that provide a wry running commentary on his creative process: "Ce n'est pas difficile de faire des maisons quand on ne fait pas toutes les fenêtres." These vibrant landscapes exemplify Denis's famous definition of painting as "a flat surface covered with colors assembled in a certain order." An inexpensive, ephemeral activity book, this first edition is extremely scarce in any condition. A clean near-fine copy.

*Quarto, original color pictorial paper boards, 16 staple-bound pages. Includes 7 color plates and 7 matching uncolored plates, with 2 additional uncolored plates printed on the boards. Light foxing and toning.*



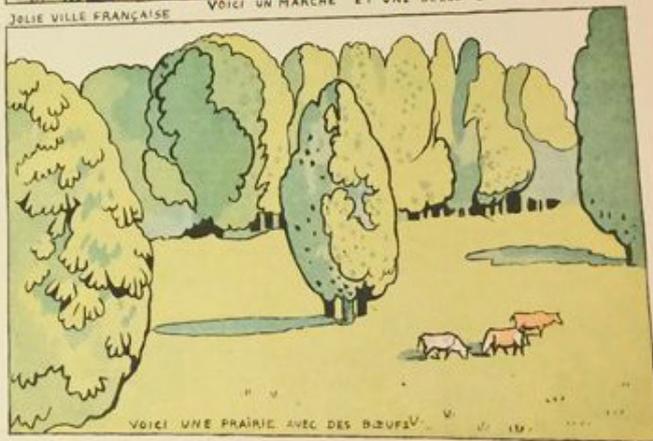
Ce n'est pas difficile de faire des maisons  
quand on ne fait pas toutes les fenêtres



ni de faire les arbres  
quand on ne fait pas toutes les feuilles



VOICI UN MARCHÉ ET UNE BELLE CATHÉDRALE, UNE  
JOLIE VILLE FRANÇAISE



VOICI UNE PRAIRIE AVEC DES BOUFS

## THE STORY OF AN AMERICAN GIRL'S SUMMER TRIP TO FRANCE, 1931

5. May Mulvany-Dauteur.

Joan and Pierre.

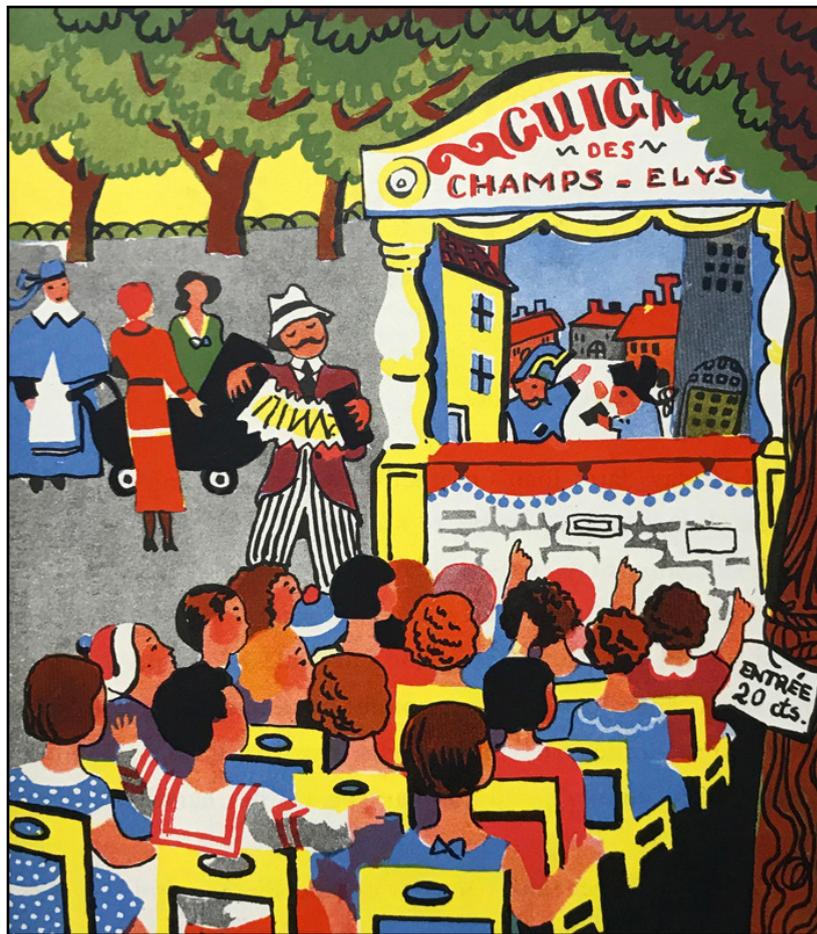
Garden City: Doubleday Doran & Company, (1931).

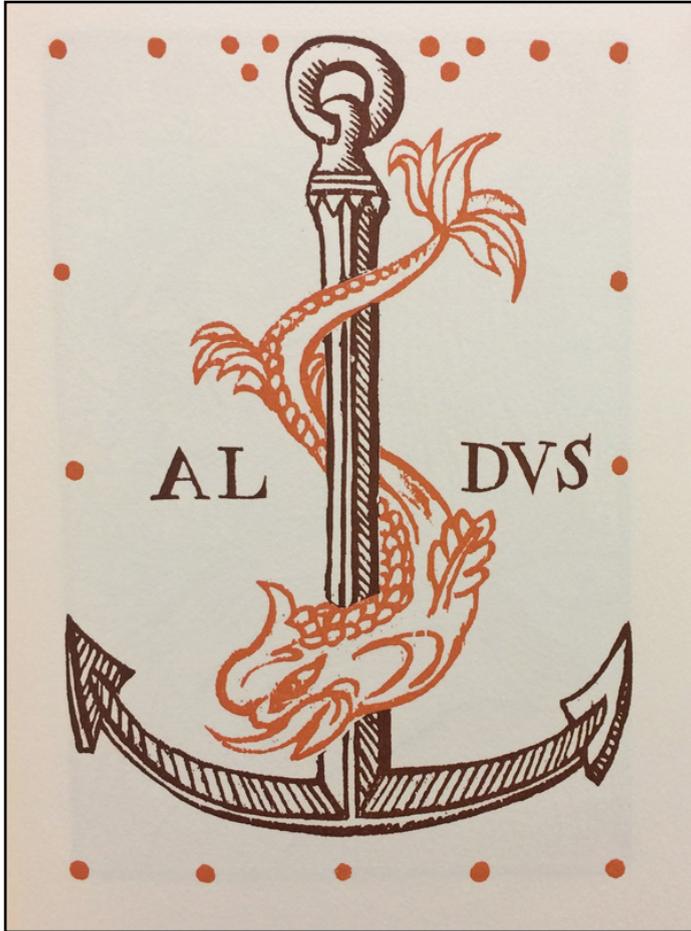
\$200.

First edition of this vibrantly illustrated tale of an American girl's summer trip to France to visit her cousin. In Paris, the children play in the city parks and scale the Eiffel Tower. Later, Joan and Pierre explore the countryside of Brittany, where they adopt a lamb as a pet, attend a Breton religious festival, and fish for crabs in the harbor.

A very good copy of a charming travelogue, brightly illustrated, rarely found in the fragile dust jacket.

*Quarto, 10.5 x 8.5, original color pictorial paper boards, red cloth spine, color pictorial endpapers, unclipped color pictorial dust jacket. Color illustrations on every page. Bookseller ticket to rear pastedown, dust jacket chipped at corners and spine ends, small abrasion to front panel.*





6. [Aldus]; Theodore Low De Vinne; Antonio Frasconi (illustrator).  
The First Editor: Aldus Pius Manutius.  
New York: Targ Editions, 1983.

\$200.

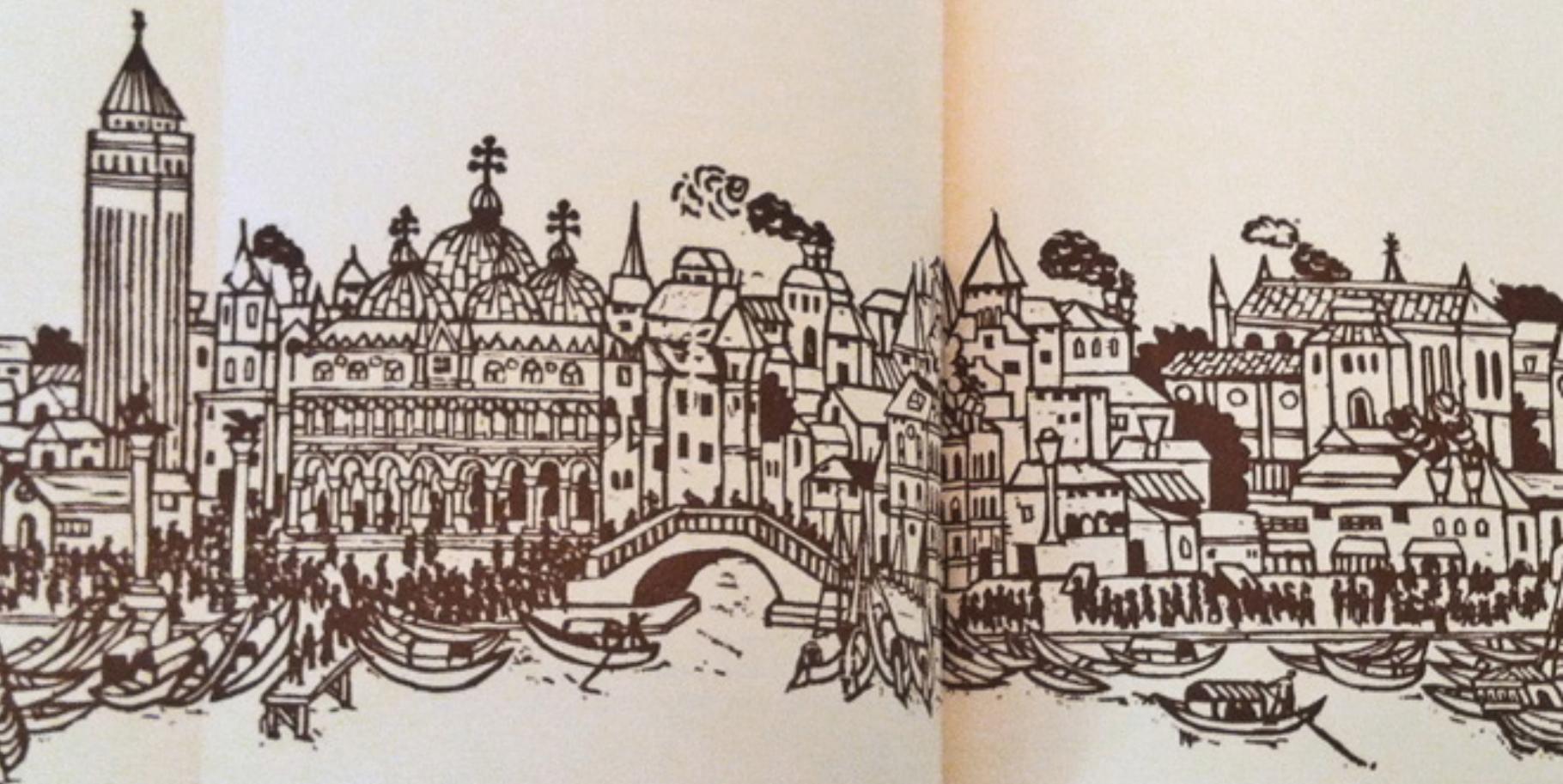
Fine press edition of Grolier Club founder Theodore Low De Vinne's 1881 essay on Aldus Manutius, the visionary Renaissance printer who strove to make the classics accessible to a wider readership:

“There was need of greater scholarship -- need of a printer who could do something more than servilely multiply the texts he handled. Aldus was the man for the time.”

The essay is illustrated with nine striking woodcuts by Antonio Frasconi, including portraits of Aldus and Erasmus, the Aldine anchor and dolphin, and a large folding plate of Venice.

One of 250 copies signed by Frasconi and printer Leslie Miller at the Grenfell Press. A fine copy.

*Octavo, 9.75 x 6.5: [8] 9-39, [5]. Original ivory cloth spine lettered in gilt, paper boards blind-stamped with the Aldine device. 9 woodcut plates (one full color, one folding), and woodcut device on colophon. Housed in publisher's slipcase.*



**FINE PRESS FACSIMILE OF THE MOST BEAUTIFUL BOOK OF THE ITALIAN RENAISSANCE**

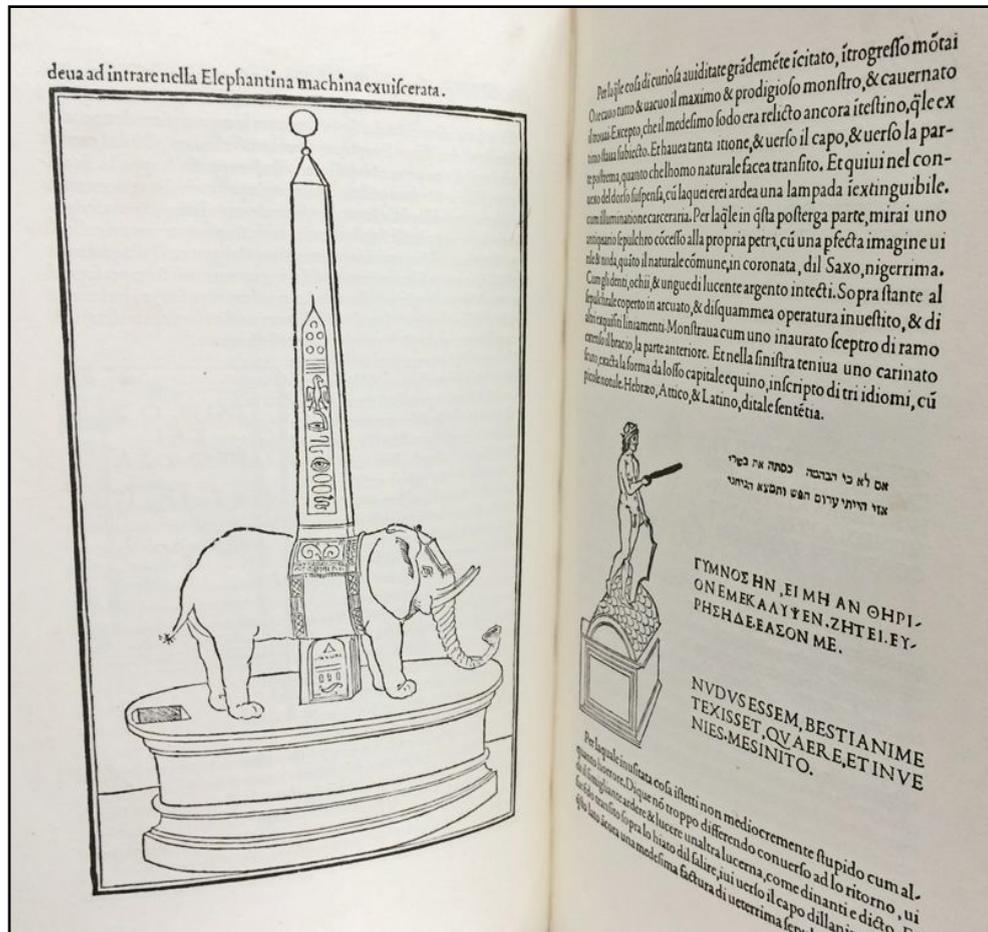
7. Francesco Colonna; [Aldus Manutius].  
Hypnerotomachia Poliphili.

London: Methuen, 1904.

\$2600.

Modern fine press edition of Francesco Colonna's 1499 work, originally published in Venice by Aldus Manutius. The convoluted narrative, "the strife of love in a dream," follows Poliphilo in pursuit of his beloved Polia, a quest that forces him through a series of allegorical landscapes and trials, ending only when he awakes.

The book's fame rests on its extraordinary woodcuts, precise and dreamlike, which influenced generations of artists. (The iconic woodcut of the elephant and obelisk made its way to Salvador Dalí by way of Gian Lorenzo Bernini.)





The *Hypnerotomachia* served as a source book of Renaissance imagery, a detailed architectural record, and a showcase for Aldus's typographic and compositional virtuosity, featuring Greek, Hebrew, and Arabic types, and even hieroglyphics.

This 1904 Methuen edition is a page-for-page facsimile of the 1499 Aldine first edition. From the library of illustrator Pickford Waller, with an extraordinary 1921 bookplate by Austin Osman Spare, the English artist and occultist “popularly compared at different times with Beardsley, Albrecht Dürer, William Blake, Michelangelo, and Rembrandt,” and condemned as “a black magician” by Aleister Crowley himself (DNB). A fine copy, handsomely bound by Philip Dusel.

*Folio, modern full brick morocco, spine lettered and ruled in gilt, text block uncut. Facsimile of the 1499 Aldine first edition, including the 172 original woodcuts by an unknown artist; additional paper spine label tipped in. Two extra leaves laid in, including the uncensored Priapus plate. Bookplate of Pickford Waller, featuring a nude figure, designed by Austin Osman Spare.*

## ARTHUR RACKHAM'S FAIRY MISCHIEF

8. William Shakespeare; Arthur Rackham (illustrator).

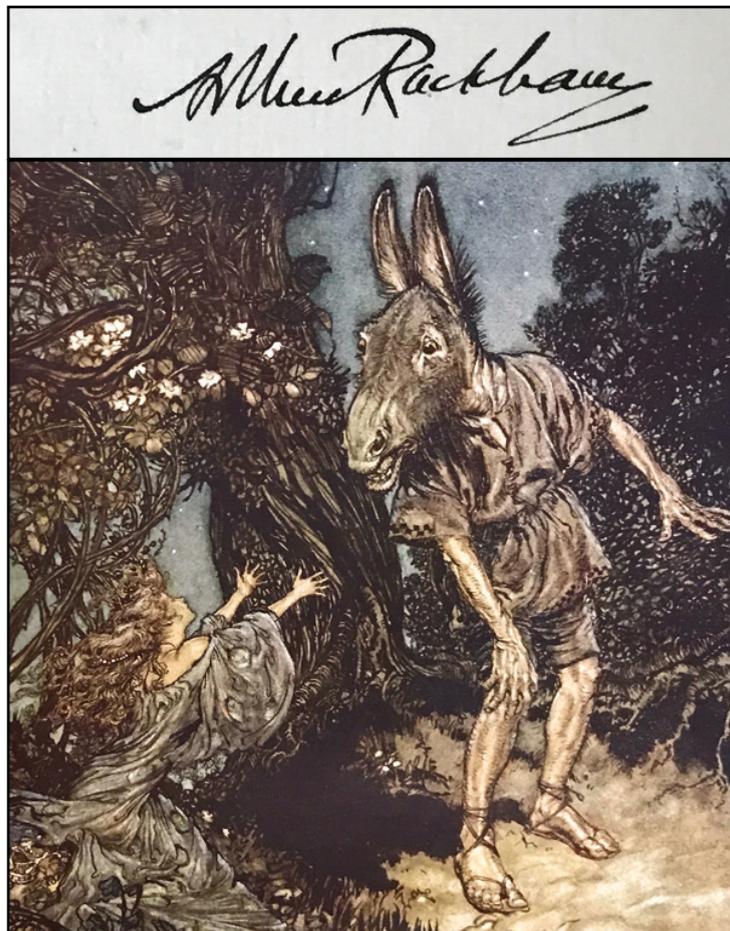
*A Midsummer-Night's Dream.*

London: William Heinemann, 1909.

\$3200.

Signed limited first edition, one of 1000 copies, of illustrator Arthur Rackham's legendary treatment of *A Midsummer-Night's Dream*. Rackham was at his best in imagining the personality and play of fairies. His famous color plates capture the elegant hauteur of Titania, the impish plotting of Puck, and the comic confusion of Bottom, but the success of the book stems as much from Rackham's vignettes and frames, glimpses of the fairy mischief on the margins of Shakespeare's world. A very good example of a classic gift book, one of the high spots of the Golden Age of Illustration.

Quarto, 11.5 x 9: [6], 134, [2]. Original full vellum, front board ornamented in gilt, spine lettered in gilt, top edge gilt, all other edges uncut, stiff brown endpapers. Title page printed in brown and black. 40 full-page color plates tipped onto heavy brown paper with printed tissue guards; dozens of black-and-white illustrations throughout. Lacking silk ties. Light soiling to binding and toning to spine, some toning to pages adjacent to brown paper leaves.



## INVENTING FANNY BURNEY



9. Anna Bird Stewart; Helen Stone (illustrator); [Frances Burney].  
Young Miss Burney.  
Philadelphia: J. B. Lippincott Company, 1947.

\$40.

First edition, publisher's file copy, of this illustrated account of the early years of English novelist Frances Burney, growing up around the luminaries of 18th-century London.

The novel follows young Fanny's secret writing habit that worried her stepmother and amused her father. The plot culminates in the anonymous publication of her novel *Evelina*, which created a sensation, acclaimed by the literary circles in which she was raised:

“Johnson began to read. ‘Better than Fielding,’ roared the great arbiter of public taste. To be sure he had always said that he did not care for Fielding. He read on. ‘There are passages which might do honor to Richardson himself.’ That was a compliment, indeed.”

An interesting example of how Frances Burney, later Madame d'Arblay, became posthumously memorialized as the sweet scribbler “Fanny.”

*Single volume, 8 x 5.5: [12], 270. Original full green cloth lettered and stamped in gilt, patterned endpapers, original unclipped color pictorial dust jacket. Illustrated title page, four full-page black and white illustrations, historiated initials, vignettes throughout text. “File copy not to be removed from office” stamped in red on front free endpaper. Light soil to jacket, primarily to rear panel.*



## UNUSUAL EARLY MATHEMATICAL CHILDREN'S GAME

### 10. Multiplication card game.

[London?]: n.p., circa early 1800s.

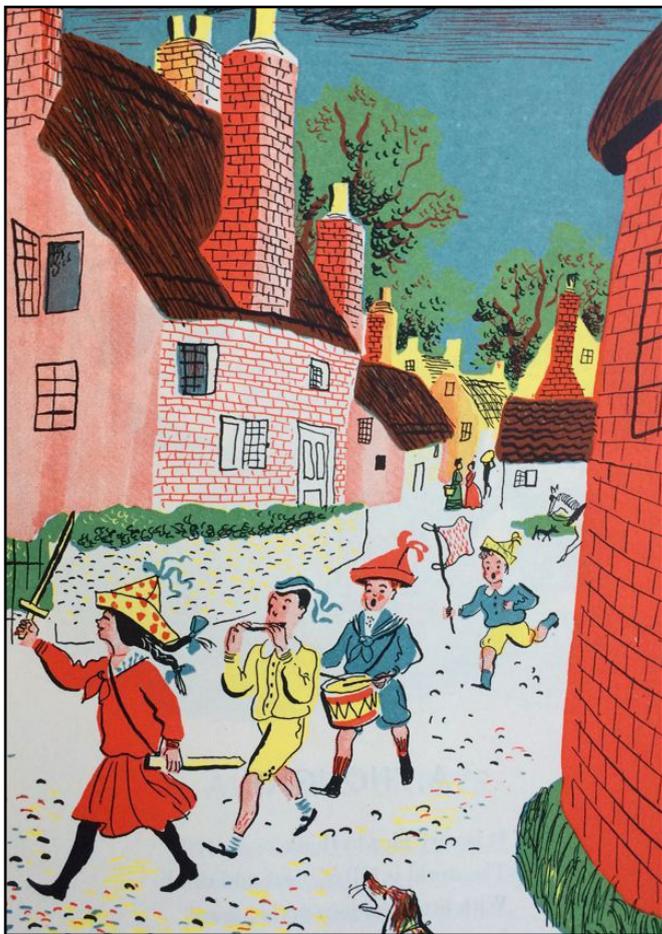
\$3500.

Unrecorded early 19th-century children's educational card game teaching basic multiplication. Each card features half of a colorful illustration and half of an equation. In completing the image, the player solves the equation. The cards begin with products of 3, going up to  $12 \times 12$ . While not every equation within this range is represented by a pair of cards, there are no incomplete pairings in this set.

Educational cards were popular forms of home entertainment in the late 18th and early 19th centuries, but nearly all of those games focused on historical or geographical subjects. A mathematical card game is decidedly rarer, especially such an early example. We find no records of this particular game; later (more complex) examples only begin to appear in OCLC dated circa 1850. A wonderful early survival.

*25 pairs of playing cards, each 2 x 1.5 inches (50 cards total); printed instructions mounted on a larger card (2.5 x 3.5 inches). Hand-colored wood-engraved illustration across each pair of playing cards. Housed in an early wooden box with sliding lid.*





**A BELOVED SERIES OF VICTORIAN POEMS  
ILLUSTRATED BY CALDECOTT-WINNER ROGER DUVOISIN**

11. Robert Louis Stevenson; Roger Duvoisin (illustrator); William Rose Benét (introduction).

*A Child's Garden of Verses.*

[New York]: The Heritage Press, 1944.

\$75.

First trade edition of Roger Duvoisin's illustrated version of Stevenson's classic book of poetry, published the same year as the deluxe Limited Editions Club issue. Highlights include "Bed in Summer," "My Shadow," "The Land of Counterpane," "The Swing," and "Summer Sun."

Illustrator Roger Duvoisin would go on to win the 1948 Caldecott Medal for his work on Alvin Tresselt's *White Snow, Bright Snow*; Duvoisin is best remembered for his illustrations for Louise Fatio's *Happy Lion* series and his own *Petunia* books. First published in 1885. A bright, near-fine copy.

*Quarto, original red cloth, spine lettered in yellow, pictorial pastedown bordered in red and blue to front board, color pictorial endpapers, all edges stained yellow, original unclipped color pictorial dust jacket. Black-and-white and color illustrations throughout text. Jacket spine sunned, no slipcase.*

## AN EERIE COTTAGE IN THE WOODS

12. Jacob Grimm; Wilhelm Grimm; Kay Nielsen (illustrator).  
Hansel and Gretel, and Other Stories by the Brothers Grimm.  
London: Hodder and Stoughton, [1925].

\$6000.

Signed limited first edition of Kay Nielsen's illustrated tales from the Brothers Grimm, one of 600 copies.

Danish-born Nielsen was one of the most popular artists of the Golden Age of Illustration, creating dynamic new interpretations of classic works for the flourishing gift-book market of the early 20th century. His distinctive style, often flat and minimalist, nevertheless creates depth through his unexpected use of color and playful attention to texture. A beautiful, near-fine copy.

*Single volume, 11.75 x 9.5; [10], 276. Publisher's full white pictorial cloth, front board stamped in gilt and blue, spine decorated in gilt and blue, top edge gilt, red and gilt endpapers. Title page printed in red and black. 12 full-page tipped-in color illustrations with printed tissue guards, 12 full-page black-and-white illustrations, and historiated initials printed in red and black. Light soiling to cloth, spine toned and spotted. Housed in custom blue cloth clamshell box.*





Way Milsue

## DUCKS AND RABBITS ON VELOCIPEDES

### 13. Corse d'Animali in Velocipede.

Rome: Tipografia Romana, circa 1880.

\$250.

19th-century Roman broadside advertising races run by live animals on velocipedes, guaranteed to make even “le persone più serie” laugh.

Among the competitors are rabbits, hens, and ducks, all obeying “tutti i comandi” of their coach, Miss Aida. The woodcuts depict a duck and rabbit in fancy dress, riding velocipedes.

A surprising survival, in fine condition.

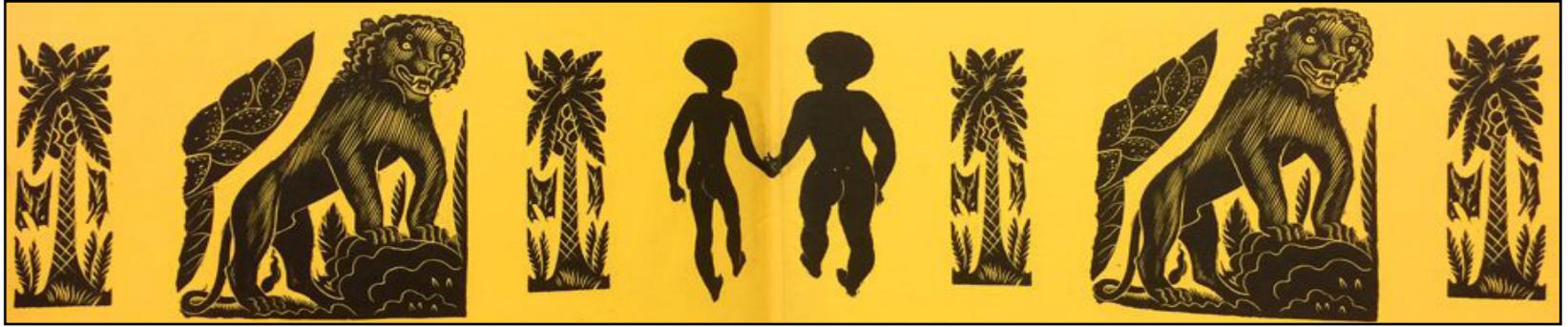
*Broadside, 9.75 x 6.5, printed in black ink on thin lavender paper. Wood and metal types, two pictorial woodcuts.*

**CORSE D'ANIMALI**  
IN  
**VELOCIPEDA**  
LA  
**PIÙ GRANDE CURIOSITÀ**  
**È ARRIVATA**

LA NOVITA' DEL GIORNO È QUELLA  
DEGLI  
**ANIMALI VIVENTI IN VELOCIPEDA**  
*Esercizio presentato da Miss AIDA*

È qui che le persone più serie non possono  
trattenersi dal ridere.  
Venite adunque tutti a veder correre gli  
animali in velocipede come, Conigli, Galline,  
Galli, Anitre, Lepre, ecc.  
Li vedrete correre avanti ed indietro, ob-  
bedire a tutti i comandi e la cosa più sorpren-  
dente è, che questi animali sono viventi.

ROMA — Tip. Romana, Piazza S. Silvestro N. 75.



**BESTIARY BY “ONE OF THE FOUNDING FATHERS OF BRITISH MODERNISM”**

14. Leon Underwood.

*Animalia or Fibs about Beasts. Engraved on Wood and Ensnared in Verse.*

New York: Payson & Clarke, (1926).

\$550.

First trade edition of this modern verse bestiary, illustrated with wood engravings by Leon Underwood, “one of the founding fathers of British Modernism” (*Telegraph*). Best remembered for his African-inspired sculpture, Underwood mastered a wide range of media, and was one of the founders of the English Wood Engraving Society in 1925. The rich black images here are accompanied by nonsense verse in the tradition of Edward Lear and Hilaire Belloc. Issued simultaneously with a signed limited edition of twenty-eight copies. A fine copy, reflecting the artistic revival of English wood engraving between the wars.

*Quarto, original full black cloth lettered in green, pastedown wood engraving of a circus ring on upper board, yellow pictorial endpapers. Wood-engraved vignettes on half title, frontispiece, and title page; 20 full-page wood engravings of animals. Very light wear to cloth.*





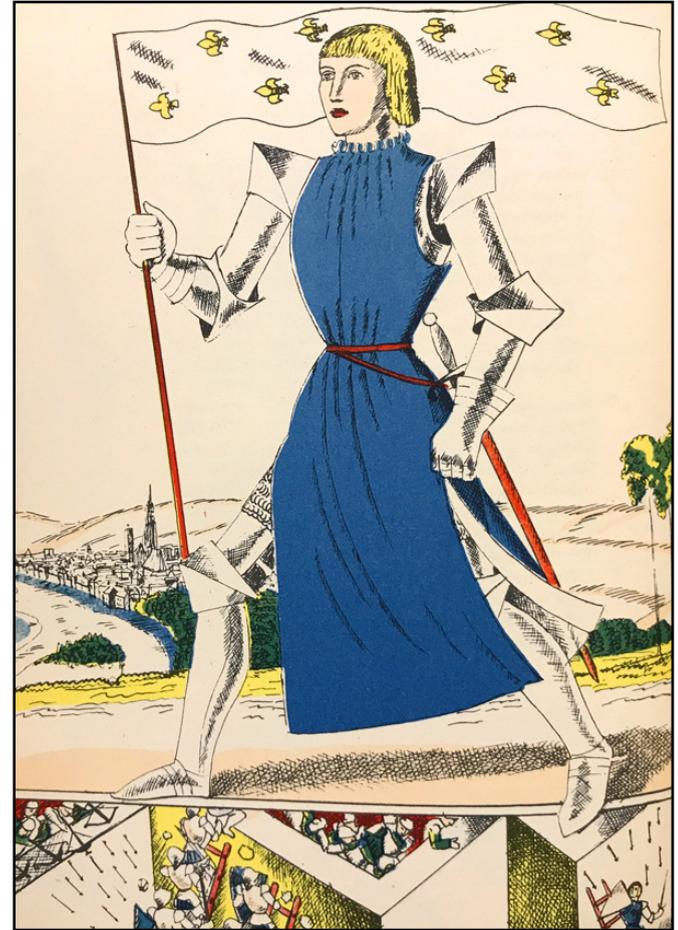
15. Eleanor Farjeon; Herbert Farjeon; Rosalind Thornycroft (illustrator).  
Heroes and Heroines.  
New York: E.P. Dutton & Co., [1933].

\$125.

First American edition of the Farjeons' comic verse history of real-life heroes and heroines. Featured historical figures include Alexander the Great, Julius Caesar, Charlemagne, Joan of Arc, Christopher Columbus, Pocahontas, Napoleon, Horatio Nelson, Florence Nightingale, and Buffalo Bill. Each receives a full-page portrait and a verse.

A near-fine copy of a delightful book, much brighter than usually seen.

*Single volume, 9.25 x 7: [4], 79. Original color pictorial paper boards, original unclipped color pictorial dust jacket. Color illustrations throughout text. Light edgewear to jacket, shallow chip to head of spine.*





*Folio, 14.25 x 11.25, original blue cloth over paper boards. Full-color lithographs throughout. Faded spine beginning to fray, corners lightly bumped, light toning to edges of boards.*

## ONE OF THE MOST BEAUTIFUL OF MODERN CHILDREN'S BOOKS

16. Fedor Rojankovsky (illustrator); Esther Averill; Lila Stanley.

**Daniel Boone: Historic Adventures of an American Hunter among the Indians.**

Paris: Domino Press, (1931).

\$425.

First trade edition, English issue, of a high spot of 20th-century book illustration. In 1931, American expatriates Esther Averill and Lila Stanley founded the Domino Press, focused on the graphic arts, in Paris. This was their first production. The spare text tells the story of the legendary hunter and pathfinder whose success in opening the American frontier forced him ever deeper into the wilderness. The brilliant color lithographs are the work of Russian emigré Fedor Rojankovsky, who would go on to illustrate the 1956 Caldecott winner *Frog Went A-Courtin'*. Rojankovsky's illustrations were printed directly from the stone at Murlot Frères, the chosen printer of Matisse, Picasso, Chagall, and Miró. A near-fine copy.





17. Helga Janetschek-Becker.

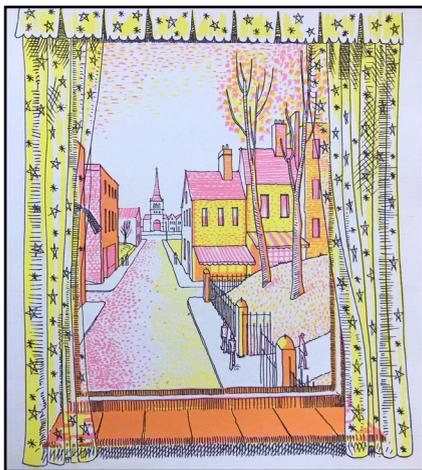
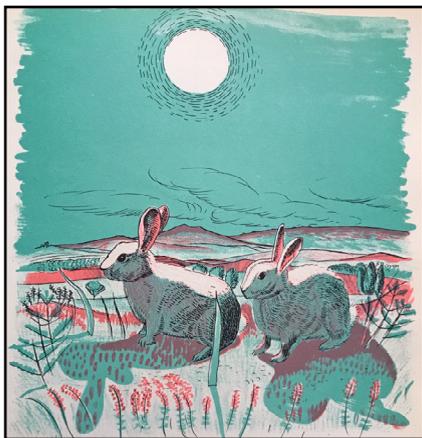
Wrapping paper design for the Eifler Seed Company.

Vienna: circa 1950.

\$700.

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.

*Original pen and watercolor design on single sheet of buff paper, 16.5 x 12.5. Adhesive residue from previous matting around unfinished edges.*



**“AS MOST PEOPLE INTERESTED IN ART UNDERSTAND THINGS IN A VISUAL WAY, THERE ARE AS FEW WORDS AS POSSIBLE.”**

18. Gwen White.

*A Book of Pictorial Perspective.*

London: John Murray, [1954].

\$95.

First edition of graphic designer White's first "lift-up book," an ingenious guide to drawing in perspective.

Each full-page color illustration is backed with a black-and-white geometric diagram showing how the illustration's perspective is achieved: when each leaf of the book is held up to the light, the illustration and its underlying diagram are superimposed. A very good copy of an innovative book.

*Oblong quarto, original red cloth stamped in white, color pictorial endpapers, original unclipped color pictorial dust jacket. Color lithographs throughout. Owner signature dated 1955, trace of price sticker removal to front free endpaper. Edgewear to jacket, one short closed tear, staining to lower panel of jacket.*

19. Oscar Wilde; Charles Robinson (illustrator).

*The Happy Prince and Other Tales.*

London: Duckworth & Co. (1913).

\$1600.

Signed limited first edition, one of 260 copies, of Robinson's treatment of Oscar Wilde's *The Happy Prince*, the only signed limited edition produced by Robinson. Wilde's trademark wit is evident throughout. Robinson's delicate line drawings, evocative of Aubrey Beardsley, succeed in matching Wilde's tone; the full-page color plates are suitably ominous and lush. A bright, near-fine copy of a scarce Golden Age gift book.

Quarto, 11.25 x 9: 134, [2]. Original full parchment pictorial binding stamped in gilt, spine ornamented in gilt, printed decorative endpapers, top edge gilt, all other edges uncut. 12 full-page tipped-in color illustrations with printed tissue guards, black-and-white vignettes throughout text. Limitation page signed by Robinson. Light toning to spine, offsetting to endpapers, lightest shelfwear.



## PITCH-PERFECT SERIES OF COMIC ADVERTISEMENTS FOR THE NEW YORKER

“Perhaps you, too, have failed at a summer colony because you left everything to your gorgeous body. Have you ever been spoken of in whispers as ‘the man with a physique only’? Why can’t you realize that there is an easy way to avoid all this -- simply by having your copy of *The New Yorker* sent to your summer address?”



*Octavo, green cloth spine, orange and black batik paper boards with green pastedown label to front board. Illustrated with ten black-and-white photographs staged and shot by White. Hinges reinforced, lightest edgewear to binding.*

20. [E.B. White].  
*Less Than Nothing -- or The Life and Times of Sterling Finny.*  
[New York: The New Yorker, 1927].

\$3500.

First and only edition of E.B. White's first book. Writing anonymously, young staff writer E.B. White produced a series of short features about an attractive young couple of astonishing stupidity. White describes ten scenarios in which Sterling and Flora are saved from social death by a regular reading of *The New Yorker*.

Each advertisement is illustrated with a photograph of the striving couple, played by a pair of mannequins that White encountered in Wanamaker's department store. A near-fine copy of a modernist rarity.



21. Giles Lytton Strachey; Erté (illustrator).  
*Ermyntrude and Esmeralda: An Entertainment*.  
London: Anthony Blond, 1969.

\$75.

First trade edition of this subversive “facétie,” written by Lytton Strachey in 1913 as he was struggling to finish *Eminent Victorians*, and intended as a kind of love letter to artist Henry Lamb.

The book records the correspondence of two precocious English schoolgirls who resolve to find out everything about sex, armed only with a nursery knowledge of human anatomy and a supporting cast of amorous servants. In its sympathetic treatment of sexual experimentation, both gay and straight, the book reflects Lytton Strachey’s own lifetime rebellion against Victorian moralism. A near-fine copy of the first trade edition, stylishly illustrated by Erté, issued simultaneously with the publisher’s limited edition of 250 copies.

*Quarto, original salmon cloth stamped in gilt, original unclipped pictorial dust jacket designed by Erté. Black and grey illustrations throughout. Front free endpaper creased, lightest edgewear to jacket.*

22. Hans Christian Andersen; Edmund Dulac (illustrator).

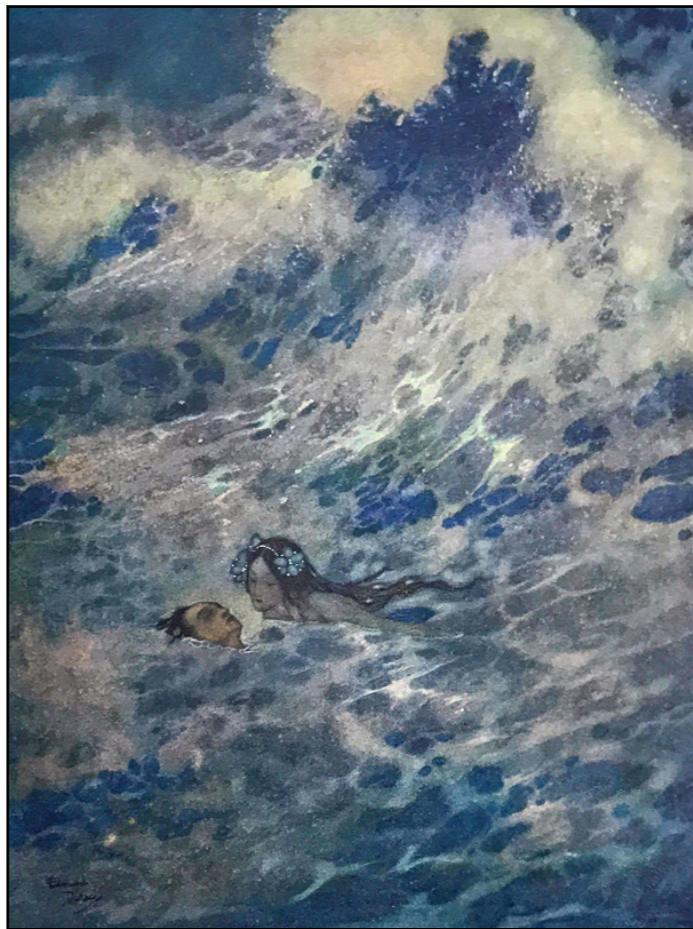
Stories from Hans Andersen.

London: Hodder and Stoughton, (1911).

\$2400.

Signed limited first edition, one of 750 copies signed by Edmund Dulac. Among the tales included are "The Snow Queen," "The Emperor's New Clothes," and "The Princess and the Pea." Dulac's saturated images feature stylistic nods to Chinese and Japanese art; his illustrations for "The Little Mermaid" are particularly celebrated. A very good copy of a classic Golden Age gift book.

*Quarto, 12 x 10: [2], viii, 250, [2]. Original full vellum, front board and spine lettered and stamped in gilt with design by Dulac, ties renewed, olive-patterned pictorial endpapers, top edge gilt, all other edges uncut. Limitation page signed by Dulac before frontispiece, title page printed in olive and black. Frontispiece and 27 full-page color plates tipped onto pages with frames printed in olive; text also framed in olive, with ornamental headpieces and tailpieces. Light soiling to vellum; a number of pages marked with faint traces of flowers once pressed inside the book.*





## POPULAR ASTRONOMY IN THE VICTORIAN ERA

23. John Emslie (engraver).  
Transparent Chart of the Heavens.  
London: J. Reynolds, circa 1850.

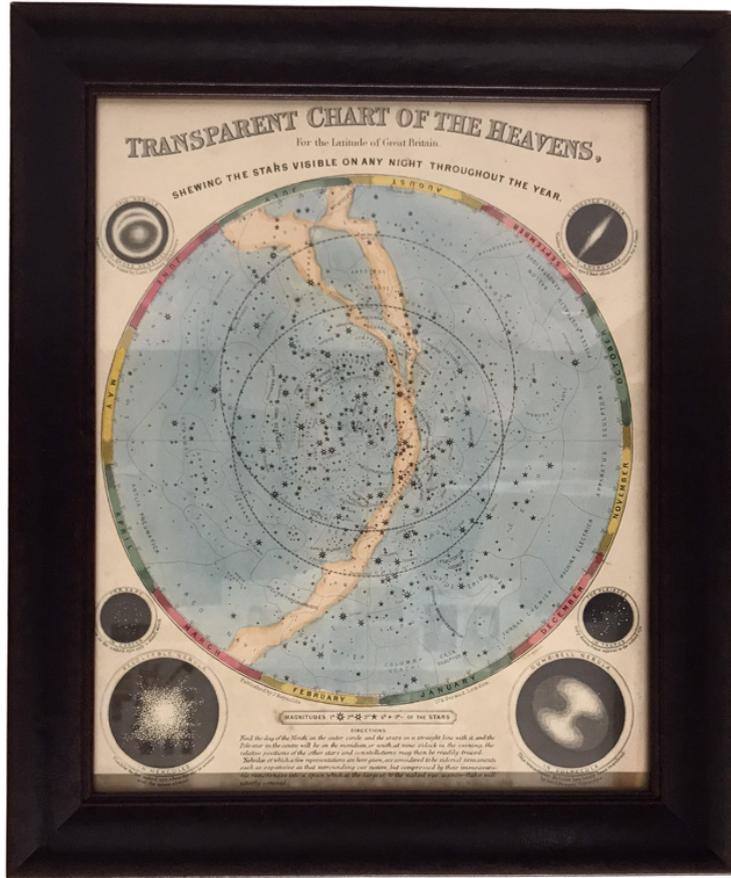
\$1000.

Framed transparent celestial, published as part of a set of astronomical prints designed for home study.

Reynolds first published this series in 1846, and reissued them over the following decades: families could purchase complete sets or individual prints, and observe the bright points of the perforated stars “shining” when the charts were held to the light. The magnitude of each star is indicated by the size of its pinhole and by varying symbols.

This chart features a central hand-colored image of the Milky Way encircled by a calendar scale. Smaller vignettes depict clusters and nebulae. A lovely artifact, framed and backlit.

*Engraved hand-colored chart, 11 x 9, printed on heavy stock backed with tissue, constellations punched out. Modern brown leather box frame, battery-operated LED lights mounted beneath base. Occasional spot of foxing.*



## A STRIKINGLY ORIGINAL SPACE ODYSSEY

24. William Timlin.

*The Ship That Sailed to Mars.*

London: George G. Harrap & Company, [1923].

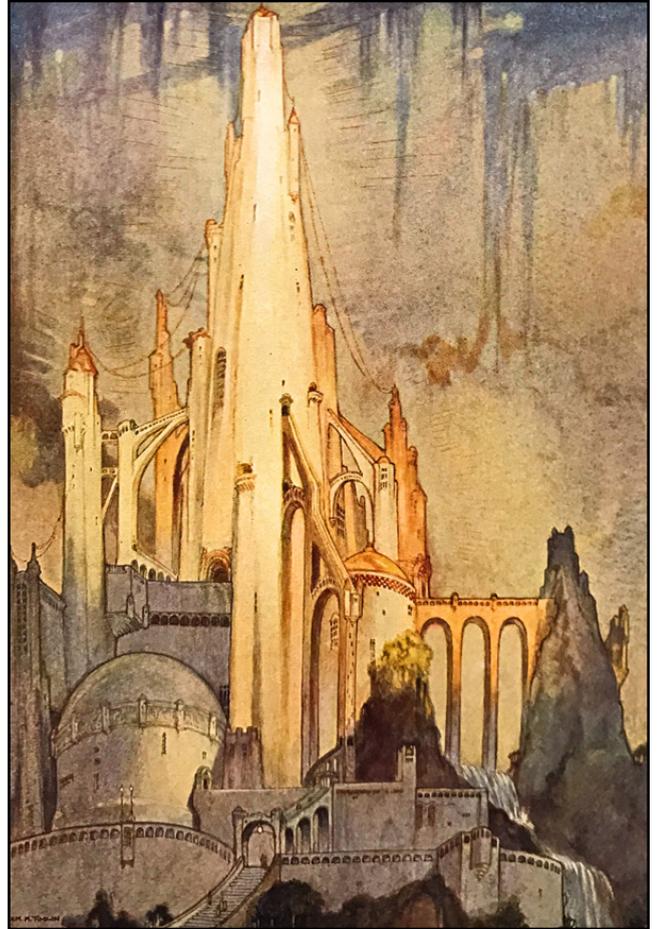
\$3500.

First edition of this gorgeous outlier of the Golden Age of Illustration, a fully realized fantasy of interplanetary travel written and illustrated by South African architect William Timlin.

An Old Man fulfills the dream of his youth, “sailing by way of the Moon, and the more friendly planets” on his way to the Shining City of Mars. The ship, designed by the aged engineer but built by fairies, captures the tale’s balance of science fiction and fantasy: one iconic plate depicts the ship, whose design harkens back to the Age of Discovery, outrunning the magnificent flare of a meteor. The only work authored by Timlin, it secured his reputation alongside prolific professional illustrators like Arthur Rackham, Edmund Dulac, and Kay Nielsen. A near-fine copy.

*Quarto, 12 x 9: 96 leaves of grey paper, 48 mounted pages of illustrations reproducing Timlin’s writing and 48 mounted color illustrations. Original vellum spine stamped in gilt, grey printed paper boards. Lacking dust jacket. Unobtrusive ink ownership inscription to pastedown, lightest bumping to corners.*





Maurice Sendak

25. Maurice Sendak.

*Where The Wild Things Are.*

New York: Harper & Row, circa 1982.

\$750.

Later printing of Sendak's celebrated and controversial picture book, first published in 1963. Sendak's fable of rebellion was criticized upon publication as too scary for children, but *Where The Wild Things Are* appealed to its audience on a primal level, and won the Caldecott Medal in 1964. Fifty years later, Sendak's iconic illustrations are part of the imaginary landscape of American childhood. An exceptionally fresh, fine signed copy.

*Quarto, original grey cloth spine, color pictorial paper boards, color patterned endpapers, original unclipped color pictorial dust jacket with Caldecott Medal affixed. Color illustrations on every page. Signed by Maurice Sendak on half-title.*



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