

honey&wax

BOOKSELLERS

Graphic and Performing Arts, April 2024

info@honeyandwaxbooks.com

917-974-2420

full descriptions available at

www.honeyandwaxbooks.com

or click on any image

“BIRD AND ANEMONE” BY WILLIAM MORRIS

1. William Morris.

“Bird and Anemone” wallpaper sample.

England: Jeffrey & Co. for William Morris, circa 1920.

\$350.

Block-printed wallpaper sample of a pattern first issued by William Morris in 1882. One of his favorites among his own designs, the entwined thrushes and blossoms of “Bird and Anemone” anticipate Morris’s more elaborate “Strawberry Thief” pattern of the following year. Originally issued as both a chintz fabric and as a wallpaper, “Bird and Anemone” remains in production, in different colorways, today.

For more on Morris’s design, see Drusilla Cole, *1000 Patterns: Design through the Centuries* (2003); for a comparable sample of the “Bird and Anemone” wallpaper in red madder, see the holdings of the Museum of Fine Arts, Houston. A fine example.

Wallpaper sample, measuring 26 x 21.25 inches, block-printed in two shades of red madder. Stamped in margin: “Bird & Anemone / Morris & Co.” Lightest edgewear.



**A LANDMARK ON ITS CENTENARY:
EXTREMELY RARE PROGRAM
FOR THE 1924 PREMIERE OF
GEORGE GERSHWIN'S RHAPSODY IN BLUE**

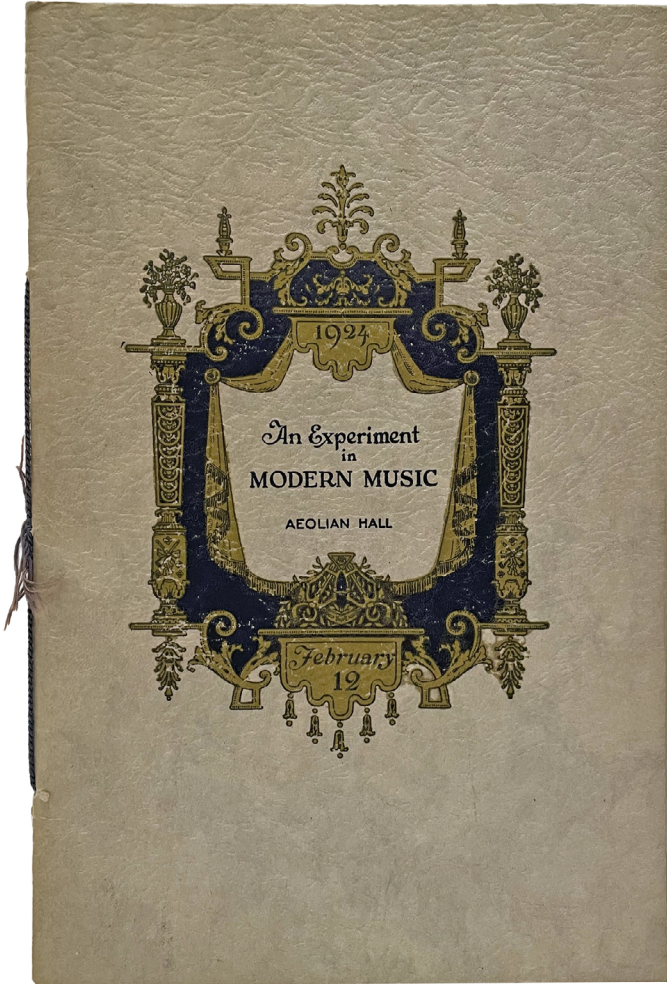
**2. Paul Whiteman; George Gershwin; et al.
An Experiment in Modern Music.**

New York: Aeolian Hall, 1924.

\$28,000.

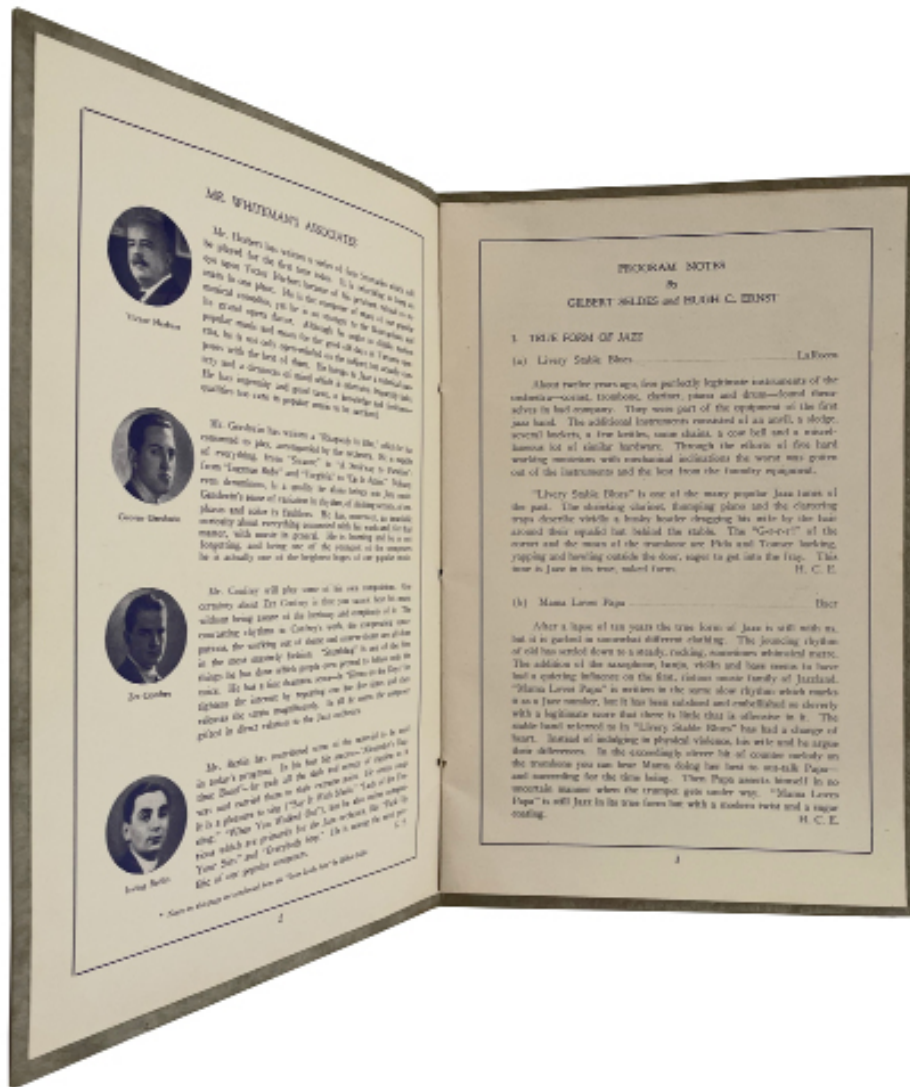
Unaccountably scarce original program for Paul Whiteman's experimental concert on February 12, 1924, featuring the premiere of George Gershwin's "Rhapsody in Blue."

Whiteman intended the event at New York's Aeolian Hall "to be purely educational," showcasing "the tremendous strides which have been made in popular music." Through new arrangements and original material, most notably Gershwin's rhapsody, Whiteman hoped to legitimize a scored version of "modern Jazz" in the context of the classical concert hall. In the program's opening section, titled "The Why of This Experiment," Whiteman elevates jazz into the sphere of high culture while remaining pointedly silent on the African-American roots of that controversial genre, "which sprang into existence about ten years ago from nowhere in particular."



The program provides biographies of Whiteman's musical collaborators and extensive notes on the featured compositions. Whiteman reserves his highest praise for George Gershwin: "He is capable of everything. . . . Gershwin's sense of variation in rhythm, of shifting accents, of emphasis and color is faultless." Prominent musicians and critics, including Jascha Heifetz, Leopold Stokowski, Gilbert Seldes, Sergei Rachmaninoff, and Carl Van Vechten, are listed among the sold-out concert's acknowledged "patrons and patronesses."

By February 1924, George Gershwin was already well known for his work on Broadway, but this commissioned "jazz concert" would be his first concert hall performance as a composer. An unmitigated triumph at Aeolian Hall, "Rhapsody in Blue" would become world-famous, far surpassing Whiteman's hopes for his "experiment." Given that enough concert programs were printed for the 1100-seat hall, it is remarkable that so few examples survive. We find no records at auction, and three institutional holdings only, at the New York Public Library, the George and Ira Gershwin Collection at the Library of Congress, and the Center for Popular Music at Middle Tennessee State University.



An extraordinarily rare document of a landmark in American musical history, offered one hundred years after the premiere of “Rhapsody in Blue.”

Concert program, measuring 9.5 x 6.25 inches: 12. Original textured grey wrappers formed from a single folded folio sheet, text printed on both end pages; upper wrapper printed in blue and gold, titled within ornate frame; side-stitched with original blue cord. Printed in deep blue ink; illustrated in text with circular portraits of Victor Herbert, George Gershwin, Zez Confrey, and Irving Berlin, and a photograph of Paul Whiteman and his orchestra.

Lightest toning, cord ends frayed.

PATRONS and PATRONESSES



Mmes. Frances Alda
Amelita Galli-Curci
Mary Garden
Alma Gluck
Jeanne Gordon
Fannie Hurst



Messrs. Heywood Brown
Frank Crowninshield
Walter Damrosch
Jules Glaenger
Leopold Godowsky
Jascha Heifetz
Victor Herbert
Otto H. Kahn

S. Jay Kaufman
Karl Kitchin
Fritz Kreisler
Leonard Lieblich
John McCormack
O. O. McIntyre
Sergei Rachmaninoff
Max Reinhardt

Moriz Rosenthal
Pitts Sanborn
Gilbert Seldes
Leopold Stokowsky
Joseph Stransky
Deems Taylor
Carl Van Vechten



PAUL WHITEMAN AND HIS ORCHESTRA

AMERICAN DANCE ORCHESTRA SIGNS

3. American dance orchestra signs, in original fitted wooden case.

United States, late nineteenth century.

\$1600.

Six hand-painted signs used by an American dance orchestra to alert the audience to the proper steps. John Spitzer observes that in nineteenth-century New York, “hundreds of orchestras played on a daily basis in theaters, restaurants and beer gardens, concert halls, circuses, and amusement parks. The ubiquity of the orchestra in nineteenth-century American cities forms a striking contrast to the rather narrow range of venues to which twenty-first-century orchestras are confined.”

Each sign features the name of a different dance on each side: Polka, Schottische, March, Quadrille, Waltz, Mazurka, Varieties, Gavotte, Lancers, York, Triange [sic], and Selection.



These social dances reflect the midcentury influx of immigrants, especially Germans, who shaped the popular American musical scene. While the orchestra that commissioned these signs is unknown, the carrying case bears the initials “AEO.”

See also: *American Orchestras in the Nineteenth Century*, ed. Spitzer, Chicago, 2012. A wonderful musical and typographic artifact.

Six wooden signs, measuring 2 x 12.25 inches, hand-painted in crimson and green on both sides, with wire loops for hanging; string cords (likely renewed). Housed in original hinged and fitted wooden carrying case, measuring 3.5 x 3 x 12.75 inches, hand-painted in crimson and green, with monogram “AEO” to lid. Original clasp present but not functional; minor rubbing to paint.





GEORGE WACHSTETER'S SHINBONE ALLEY, 1957

4. George Wachsteter. "Shinbone Alley."

No place, 1957.

\$1800.

Original caricature by George Wachsteter (1911-2004) of the 1957 Broadway musical *Shinbone Alley*, starring Eartha Kitt, published in the *New York Journal American* on April 11, 1957.

Co-written by Mel Brooks in his first Broadway book credit, *Shinbone Alley* was a stage adaptation of Don Marquis' popular Archy and Mehitabel tales, featuring a philosopher-poet cockroach "who had to express himself or die," and his muse, a free-spirited alley cat. Though *Shinbone Alley* ran only for forty-nine performances, the show was well-received: *New York Times* reviewer Brooks Atkinson wrote that composer George Kleinsinger "improvised an animal and insect world out of music with humor, drollery, street tunes and juke-box pandemonium."

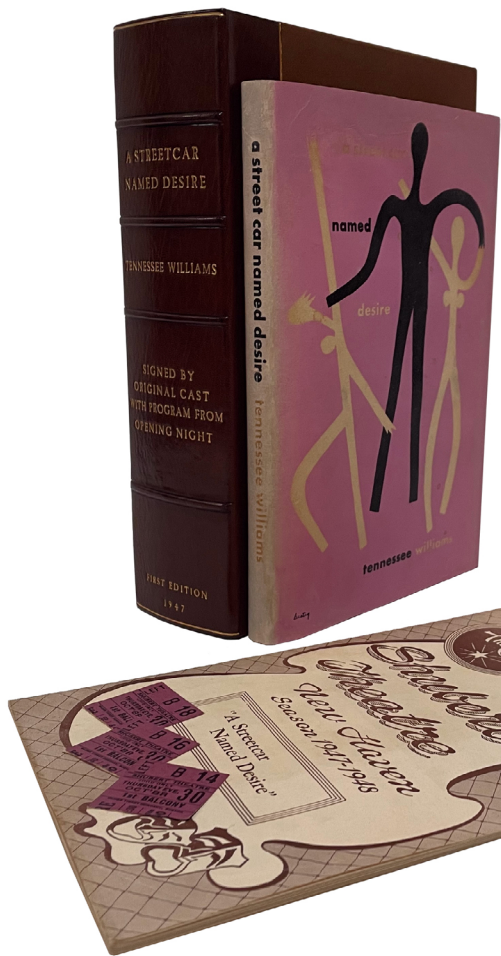
Wachsteter's vibrant image centers Kitt as Mehitabel, dancing in the sparkly tabby-patterned bodysuit that earned costume designer Motley a Tony nomination.

Behind Kitt is Eddie Bracken's Archy, hoisting a giant pencil to erase a line on his typewriter, the running gag of a small bug struggling to manipulate the machine's keys and platen. Archy is flanked by Erik Rhodes as Tyrone Tattersall and Ross Martin as the Lightning Bug.

Along with Al Hirschfeld, Wachsteter was one of the most visible American theatrical caricaturists of the twentieth century. His humorous and elegant line drawings of stage, radio, television, and film performers appeared on the major networks and in newspapers across the country, before the gradual loss of his vision ended his career prematurely in the late 1960s. A graphically dynamic original Broadway illustration.

Pen and ink with Benday tinting on illustration board, image measuring 12.5 x 16.5 inches on board measuring 15 x 20 inches, matted to 17 x 21 inches. Signed "Wachsteter" in lower right image. Publisher's pencil notes in margins, portion of original printing order sheet from the New York Journal American partially mounted and folded on verso, tissue overlay folded over verso for matting. Small, mostly marginal ink soiling at bottom. With: clipping of the published appearance.





**1947 FIRST EDITION OF A STREETCAR NAMED DESIRE,
SIGNED BY THE ENTIRE ORIGINAL CAST,
WITH ORIGINAL SHUBERT THEATRE PROGRAM
AND OPENING NIGHT TICKET STUBS**

**5. Tennessee Williams; [Marlon Brando]; [Jessica Tandy];
[Kim Hunter]; [Karl Malden].**

A Streetcar Named Desire.

New York: New Directions, (1947).

\$20,000.

First edition of *A Streetcar Named Desire*, Tennessee Williams's first play to win the Pulitzer Prize, signed by the entire original cast, including Jessica Tandy, Marlon Brando, Kim Hunter, and Karl Malden.

Produced by Irene Mayer Selznick and directed by Elia Kazan, the original stage production opened in New Haven on October 30, 1947: the program for that first performance is present here, with three ticket stubs from the Shubert Theatre. The show then moved to Boston and Philadelphia before arriving on Broadway, where Tandy would win the Tony for her performance as the fragile, self-deluding Blanche DuBois: "Whoever you are – I have always depended on the kindness of strangers."

Wolcott Gibbs, in a rave review for *The New Yorker*, regretted that “there is no way . . . to convey the effect Mr. Williams achieves in his last act of a mind desperately retreating into the beautiful, crazy world it has built for itself.”

A wonderful association copy, with related ephemera from the very first performance of *A Streetcar Named Desire*.

Single volume, measuring 9 x 6 inches: 171, [1]. Original pink pictorial paper boards, original unclipped pink pictorial dust jacket designed by Alvin Lustig. Ink signatures of the original cast beside their printed names on page 5; former owner's signature to front free endpaper. Shelfwear to boards, jacket spine panel sunned, restoration and light soiling to jacket.

With: original program from the October 30, 1947 premiere at New Haven's Shubert Theatre, with three opening night ticket stubs mounted to upper wrapper. Faint tidemark to rear wrapper of program. Book and program housed together in custom clamshell box.

.....
A Streetcar Named Desire was presented at the Barrymore Theatre in New York on December 3, 1947, by Irene Selznick. It was directed by Elia Kazan, with the following cast:

Negro Woman	Gee Gee James	<i>Gee Gee James</i>
Eunice Hubbell	Peg Hillias	<i>Peg Hillias</i>
Stanley Kowalski	Marlon Brando	<i>Marlon Brando</i>
Stella Kowalski	Kim Hunter	<i>Kim Hunter</i>
Steve Hubbell	Rudy Bond	<i>Rudy Bond</i>
Harold Mitchell (Mitch)	Karl Malden	<i>Karl Malden</i>
Mexican Woman	Edna Thomas	<i>Edna Thomas</i>
Tamale Vendor	Richard Carlyle	<i>Richard Carlyle</i>
Blanche DuBois	Jessica Tandy	<i>Jessica Tandy</i>
Pablo Gonzales	Nick Dennis	<i>Nick Dennis</i>
A Young Collector	Vito Christi	<i>Vito Christi</i>
Nurse	Ann Dere	<i>Ann Dere</i>
Doctor	Richard Garrick	<i>Richard Garrick</i>

Scenery and lighting by Jo Meilziner, costumes by Lucinda Ballard. The action of the play takes place in the spring, summer, and early fall in New Orleans. It was performed with intermissions after Scene Four and Scene Six.

Assistant to the producer Irving Schneider
Musical Advisor Lehman Engel

A VISION OF THE MODERN LITERARY HOME

6. Djoz. "Mother Reading to Children."

No place, 1923.

\$5200.

Original illustration, published on the cover of the French magazine *Nos Loisirs*, December 1, 1923.

An illustrated Sunday supplement to the daily newspaper *Le Petit Parisien*, *Nos Loisirs* (*Our Leisure Time*) was published between 1906 and 1940, with a break during World War I. This idyllic family scene is representative of the imagery of *Nos Loisirs* after 1920, when it adopted the subtitle "Revue de la Femme et du Foyer" in a post-war turn to domesticity. The interior's vibrant colors and patterns, its curvilinear couch and enameled metallic table, all epitomize "le style moderne." In addition to good design, the importance of literature in the home is reflected in the stylish mother, affectionately cuddled with her children beside a prominently displayed book table, while her daughter peruses what may be a copy of *Le Petit Parisien*.



Little is known of the illustrator who signed as “Djoz;” the René Malevy to whom the illustration is inscribed was likely the editor of the 1920s French cinema publication *Ciné-Miroir*.

A beautifully preserved cover illustration, depicting the modern, cultured home to which readers of *Nos Loisirs* could aspire.

Gouache, graphite, and ink on paper, heightened and bordered with gold, measuring 9.5 x 8.5 inches, image, mounted to board measuring 12.25 x 11.25 inches. Inscribed and signed “à mon viel ami / René Manevy / Cordialement / Djoz,” in lower left image. Archivaly matted and framed to 15 x 14 inches. Printer’s notations in graphite to verso.





NINETEENTH-CENTURY BROADSHEET FEATURING A LOGIC PUZZLE

7. **Problema Bianco – Bigio – Nero.**

[Milan]: *Il Tesoro delle Famiglie*, late nineteenth century.

\$250.

Striking broadsheet logic puzzle, issued by *Il Tesoro delle Famiglie*, a nineteenth-century Italian periodical aimed at women in the home.

Three married couples need to cross a river using a single boat that can hold only two people at a time. The jealous husbands (“*mariti gelosi*”) refuse to allow their wives to cross the river or to wait on the opposite shore in the company of another man. Players are instructed to cut out the boat and the six figures (two printed in white, two in grey, and two in black) to work out the quickest way to get all three couples across the river.

A compelling and ephemeral piece of popular printing, featuring a logical challenge, a sexist premise, and a graphic appeal.

Oblong broadsheet, measuring 8.75 x 12 inches, printed recto only. Shallow creasing; faint tidemark and half-inch chip to right margin, not affecting image.

IL TESORO DELLE FAMIGLIE

PROBLEMA

BIANCO -- BIGIO -- NERO

Tre mariti gelosi si trovarono, con le loro mogli, al passaggio d' un fiume. — Videro una barchetta senza rematore. Questa barchetta era talmente piccola che poteva appena contenere due sole persone. — Si domanda come queste sei persone passarono, due a due, all' altra riva del fiume, ritornando sempre una persona a ricondurre la barca, facendo in modo che nessuna delle tre donne si trovasse in compagnia di uno o dei due altri uomini, se il suo marito non era presente.

(La soluzione la daremo nel testo del numero venturo).



Tagliate la barchetta e le 6 figure, separandole. Poi indovinate come farle passare all' altra riva a due a due dentro la barchetta nella maniera detta qui sopra.

**1964 FIRST EDITION OF YOKO ONO'S GRAPEFRUIT,
INSCRIBED AT HER 1966 FLUXUS GROUP SHOW**

8. Yoko Ono. Grapefruit.

Tokyo: Wunternaum Press, 1964.

\$35,000.

First edition of Yoko Ono's self-published first book, one of 500 stated copies (though likely fewer) printed, preceding the first trade edition by six years. This copy was inscribed by Ono at the March 10, 1966 opening of *The Stone*, the New York Fluxus group show in which she played a central role: "To Helen, / 1966, opening / Judson Church Gallery / NYC, NY / Yoko Ono."

Grapefruit collects instructions for Ono's early conceptual art pieces, organized under the headings of Music, Painting, Event, Poetry, and Object. Some works can be enacted by readers, like *Shadow Piece*: "Put your shadows together until they become one." Others can be realized only in the imagination. The directions for *Clock Piece* read: "Make all the clocks in the world fast by two seconds without letting anyone know about it." *Wind Piece* instructs: "Blow hats all over the city." *Fly Piece* demands of the artist: "Fly."

PAINTING TO EXIST ONLY WHEN IT'S
COPIED OR PHOTOGRAPHED

Let People copy or photograph your
paintings.
Destroy the originals.

1964 spring

CONCERT PIECE

When the curtain rises, go hide
and wait until everybody leaves
you.

Come out and play.

1963 autumn

Ono inscribed this copy at the opening of *The Stone*, the 1966 Fluxus performance art event organized by her then-husband, art promoter Anthony Cox. Jon Hendricks, the manager of Judson Gallery, recalls that *The Stone* “was really written by a group of us: Michael Mason, who created repeated loop sounds; and Yoko Ono, who had done eye bags and questionnaires. You would come down into the gallery and fill out a questionnaire, then you would be given a bag, take your shoes off, and then you would be in this room. The gallery was small and the room was smaller. Jeff Perkins did film messages, which were looped films that repeated. This became a famous event in art history.”

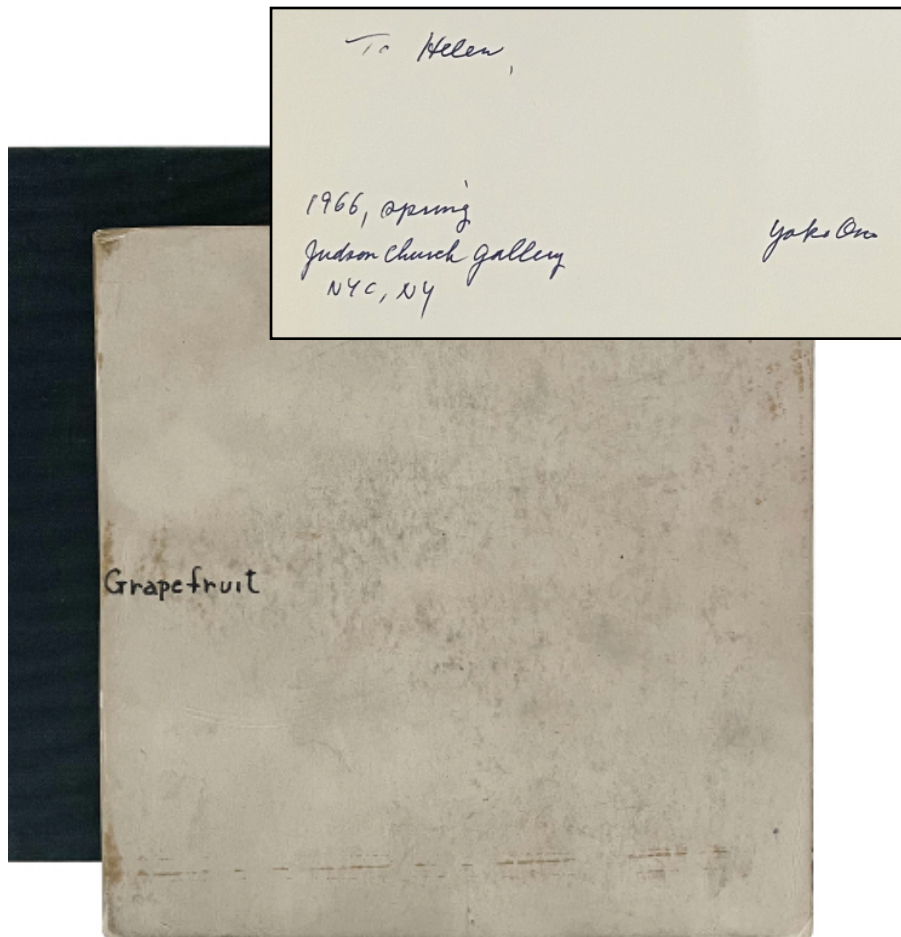
Ono’s “eye bags” were black cotton sacks into which visitors would crawl: the loosely woven fabric allowed attendees to see and hear the performance, while concealing their faces and bodies, transforming each person into a “stone.” The title of the Judson Gallery show echoes Ono’s famous artist’s statement of the same year, discussing her *Cut Piece*, in which she knelt on stage beside a pair of scissors, inviting the audience to cut away pieces of her clothing: “People went on cutting the parts they do not like of me finally there was only the stone remained of me that was in me but they were still not satisfied and wanted to know what it’s like in the stone.”

Text in English and Japanese. OCLC locates seven institutional holdings in the United States. See also Hendricks, *Fluxus Codex*.

A near-fine copy of a scarce self-published book, inscribed by Yoko Ono at an important installation of her early conceptual art.

*Perfect-bound volume, measuring 5.5 x 5.5 inches: [354.]
Original white wrappers lettered in black. Presentation inscription from Ono on preliminary blank.*

Wrappers lightly soiled and rubbed. Housed in a custom clamshell box.



L'ART DANS LA DÉCORATION EXTÉRIURE DES LIVRES EN FRANCE ET À L'ÉTRANGER

9. Octave Uzanne.

L'Art dans la Décoration Extérieure des Livres en France et à l'Étranger: Les Couvertures Illustrées, les Cartonages d'Éditeur, La Reliure d'Art.

Paris: Société Française d'éditions d'Art, 1898.

\$1250.

First edition, number 59 of 60 copies printed on Japon, of Octave Uzanne's lavishly illustrated survey of *fin-de-siècle* binding design, from a total edition of 1060.

Covering every aspect of fine and trade production and all manner of binding materials and decoration, Uzanne celebrates Art Nouveau bookbinding at its height, in France and abroad: "Heureusement pour les délicats bibliophiles et amoureux d'art, l'ère des vignettes falotes, des petits fers démodés, des décors ressassés et des cadres d'inepte ornementation est définitivement close."





Uzanne includes designs by major illustrators of the day, including Charles Ricketts, Aubrey Beardsley, Eugène Grasset, and Alphonse Mucha, as well as Symbolist artists like Felicien Rops and Franz Stuck.

This issue on lustrous Japan paper offers a superior richness and color saturation of the plates in comparison to the regular issue on *papier vélin*. A beautiful study of the book arts at the turn of the twentieth century, in fine condition.

Quarto, measuring 11.25 x 8 inches: [6], vi, 272, [4]. Original color pictorial wrappers designed by Louis Rhead. Decorations by Léon Rudnicki, numerous full-plate and in-text illustrations throughout text, text printed in black and colors. Spine evenly toned with light creasing to ends, light edgewear. Housed in a custom linen clamshell box.

**“THE SPIDER AND THE FLY”
BY THEODORE HAMPE**

10. Theodore M. Hampe. “The Spider and the Fly.”

No place, circa 1905.

\$4800.

Original illustration by California artist Theodore Hampe (1877-1965) for an unidentified publication of Mary Howitt’s 1829 poem “The Spider and the Fly.” Hampe’s male arachnid luring a female fly into his web illustrates Howitt’s opening line: “Will you walk into my parlour?” That famous line, often misquoted as “come (or step) into my parlour,” remains a widely recognized aphorism for false overtures of friendship. So well-known was Howitt’s cautionary tale that Lewis Carroll parodied it in his “Mock Turtle’s Song” in *Alice’s Adventures in Wonderland*.

The expressions of the two figures and exquisite details of their costumes exemplify Hampe’s deft hand at small brush technique and mastery of color and shading. The fly perches on the bottommost line of the web, which leads the viewer’s eye back to the seductive host at its epicenter, completing a visually satisfying composition. A splendidly detailed and preserved illustration.





Watercolor and ink on illustration board, measuring 11.5 x 8 inches, sight size, on sheet measuring 14 x 8.5 inches.

Signed "T. Hampe" in lower right image and titled in pencil on verso.

Tipped to mat measuring 18.5 x 14 inches. A few measurement indications in lower margin.



honey&wax

All books are offered subject to prior sale.

Books can be ordered through the [Honey & Wax](#) website, or reserved by phone or e-mail.

We accept all major credit cards, and offer rush shipping upon request.

Every Honey & Wax book is guaranteed as described, and may be returned for any reason within ten days.

Visit honeyandwaxbooks.com to see new acquisitions.

You can follow Honey & Wax here:

Facebook: [facebook.com/honeyandwax](https://www.facebook.com/honeyandwax)

Twitter: [@honeyandwaxbks](https://twitter.com/honeyandwaxbks)

Instagram: [honeyandwaxbks](https://www.instagram.com/honeyandwaxbks)

