

honey & wax

BOOKSELLERS

15 New Acquisitions, February 2026

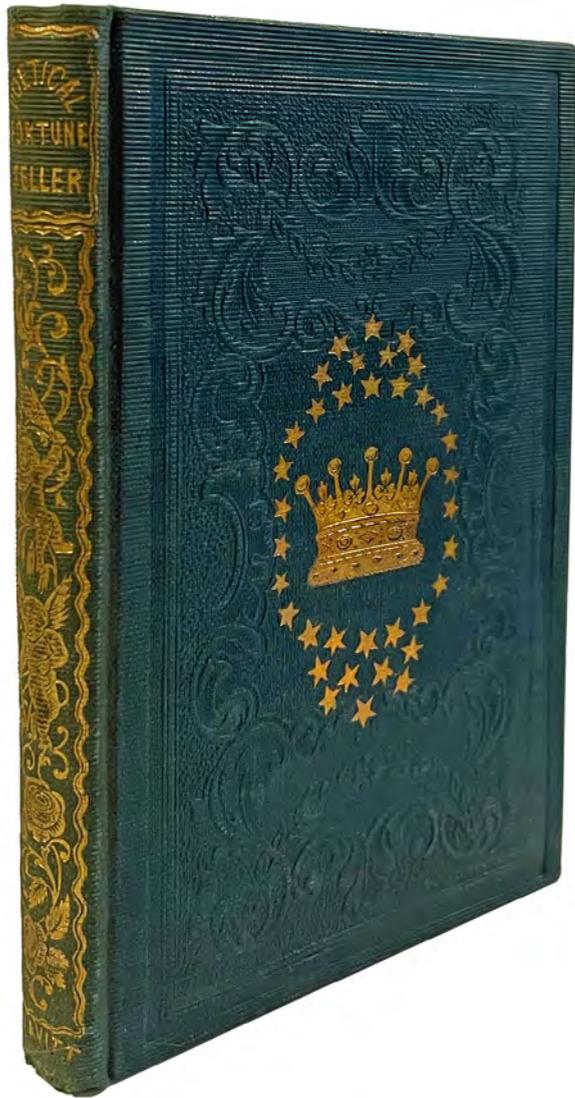
info@honeyandwaxbooks.com

917-974-2420

full descriptions available at

www.honeyandwaxbooks.com

or click on any image



THE POETICAL FORTUNE TELLER

1. Thomas Burke (editor).

The Poetical Fortune Teller: A Winter Evening Amusement.

New York: Leavitt & Co., 1850.

\$350.

First edition of this diverting Victorian entertainment: part parlor game, part anthology of English literature.

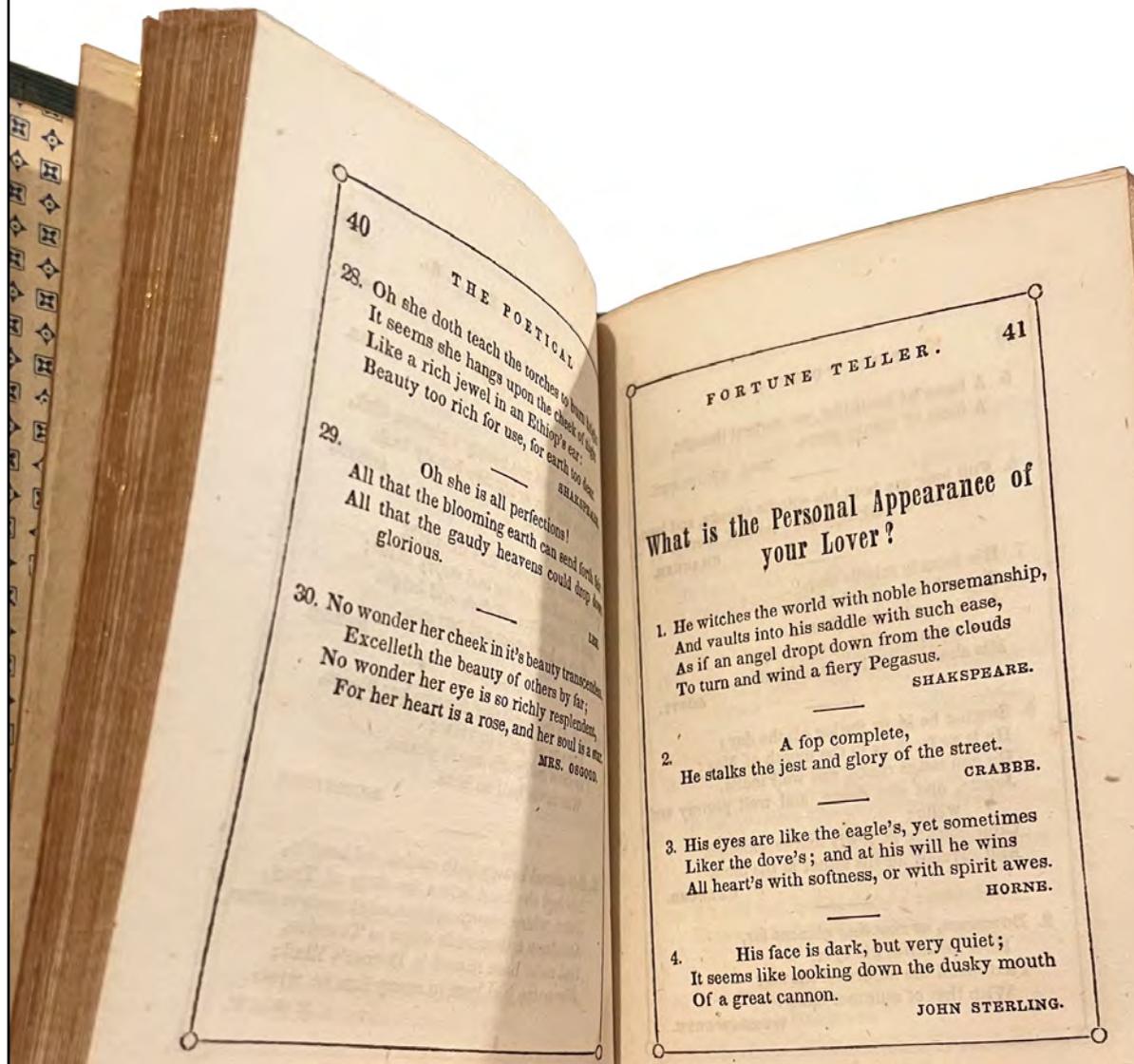
Inspired by Caroline Howard Gilman's 1844 *Oracles from the Poets*, the pocket-sized *Poetical Fortune Teller* was designed for use in mixed company, offering "answers suitable for either sex."

The designated reader asks a question to the assembled company: "What is your Character?" "What displeases you?" "Where would you prefer to live?" The players each respond with a number from one to thirty, and the reader then shares corresponding lines from a famous poet, drawn from thirty possible answers.

Featured poets include Chaucer, Spenser, Shakespeare, Milton, Pope, Burns, Wordsworth, Coleridge, Byron, Keats, Poe, Tennyson, and Charlotte Brontë (as Currer Bell). "The game may be rendered more amusing, by requiring the person whose Oracle is read to name the author of the quotation, or pay a forfeit."

An uncommon title, in remarkable condition.

32mo, measuring 4.25 x 2.75 inches: xiii, 14-122, [6]. Original blue ribbed cloth decorated in gilt and blind, patterned endpapers, all edges gilt. Printed border on every page. Light foxing to first and last pages.





TEN PROMOTIONAL POSTERS FOR *M'lle* NEW YORK, 1895-1896

2. [ADVERTISING]; Thomas Fleming;
Thomas Powers; Clio Hinton Huneker.
Ten promotional posters for *M'lle New York*.
New York: *M'lle* New York Publishing Co., 1895-1896.

\$2200.

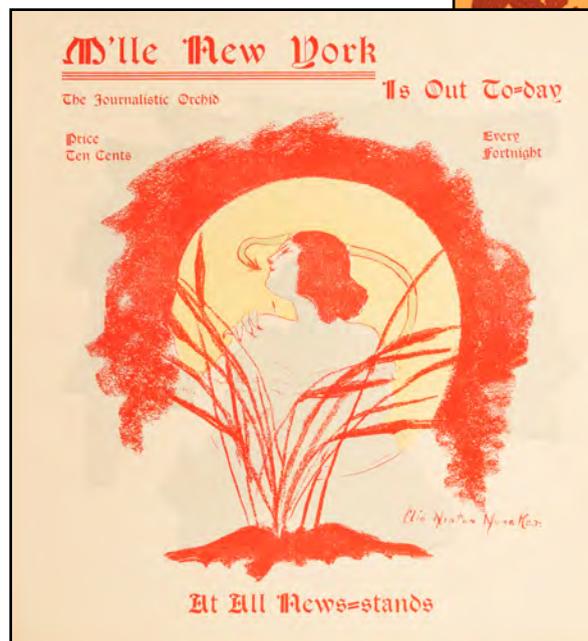
Ten promotional posters for the first year of *M'lle New York*, a fortnightly illustrated magazine that ran from August 1895 to January 1899.

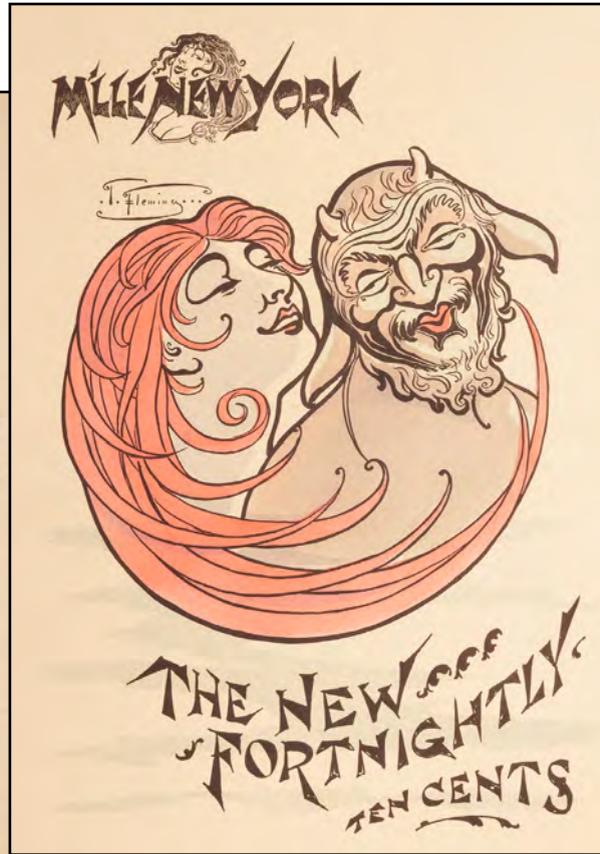
Edited by Vance Thompson and James Huneker, and primarily illustrated by Thomas Fleming and Thomas Powers, *M'lle New York* was inspired by the sophisticated, satirical French weeklies of the day. More than any other American periodical, it captured a bohemian sensibility, its colorful pages crowded with literary translations, *risqué* drawings, and advertisements aimed at a cosmopolitan male readership. Paul Verlaine, Knut Hamsun, Maurice Maeterlinck, and Henrik Ibsen all appeared in its pages.

While “off the radar of broader culture,” *Mlle New York* was nonetheless “an important instance of a coterie publication, one with a strong avant-gardist and French influence, and one that more clearly serves as a precursor to modernist little magazines than others of this period.” See Kirsten MacLeod, *American Little Magazines of the Fin de Siècle: Art, Protest, and Cultural Transformation*.

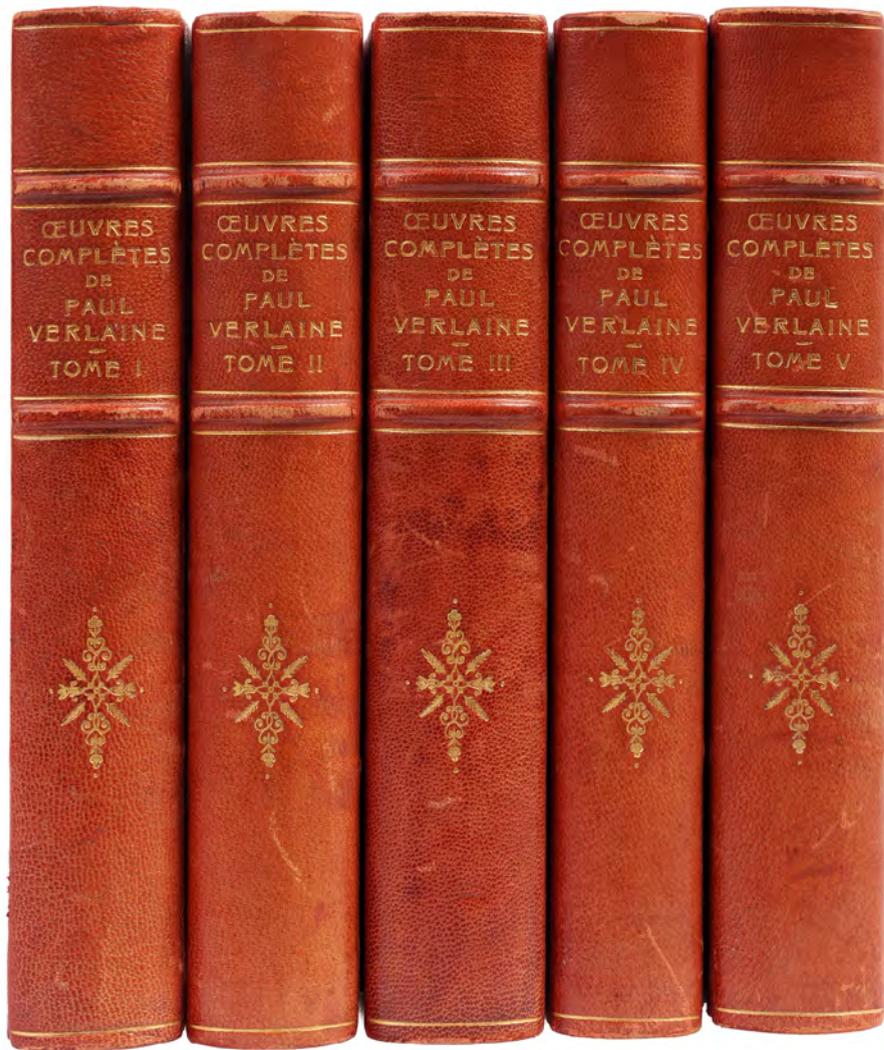
The strong graphic identity of *Mlle New York* is reflected in these promotional posters, which were eventually offered for sale by the editors as a fundraiser: “We’ve been besieged with requests for them.” The posters assembled here date from August 1895 to January 1896. Eight are by Thomas Fleming (seven signed in the image, one unsigned), one by Thomas Powers, and one, “The Journalistic Orchid,” by editor James Huneker’s wife, the artist Clio Hinton Huneker. The posters feature depictions of nude or nearly nude women alongside grotesques of various kinds: a satyr, a capitalist “pig,” a mask, ethnic caricatures. The one outlier is a straightforward announcement of a new short story by Edward W. Townsend in the inaugural issue.

OCLC locates a single holding of *Mlle New York* posters at Hofstra. An uncommon and compelling group.





Ten color-lithographed posters of varying sizes, measuring between 12 and 19 inches high and between 8.5 and 20 inches wide, printed on various paper stocks. Penciled dates to top corner of nine posters; pencil sketch to one verso. Light edgewear, short closed tear to January 1896 poster.



THE WORKS OF PAUL VERLAINE, FROM THE LIBRARY OF PATTI SMITH

3. Paul Verlaine; [Patti Smith]. **Oeuvres Complètes de Paul Verlaine.**

Paris: Albert Messein, 1919-1920.

\$1000.

Handsomely bound set of the works of French Symbolist poet Paul Verlaine (1844-1896), from the library of Patti Smith.

One of the “poètes maudits” whose impressionistic style prefigured modernism, Verlaine is best remembered for his tempestuous affair with the young Arthur Rimbaud, which ended in gunfire, and for his enduring influence on writers, artists, and musicians around the world, from Claude Debussy to Boris Pasternak to Television’s Tom Verlaine (who took his stage name from the poet). This set contains Verlaine’s collected poetry and prose, including his *Confessions* and his short biographies of contemporary French writers, including himself.

Armorial bookplates of Emma Compton, Marchioness of Northampton, as well as the laid-in bookplate of American musician Patti Smith, who has drawn inspiration from both Verlaine and Rimbaud throughout her long career. Recipient of the National Book Award and the Légion d'Honneur, Smith remains a supporter of the Rimbaud and Verlaine Foundation, an arts center based in the London house that the two poets shared in 1873.

Text in French. A near-fine set, with outstanding provenance.

Five octavo volumes, measuring 7 x 5 inches.

Three-quarter red morocco, red cloth boards ruled in gilt, raised bands, spines lettered and decorated in gilt, marbled endpapers, top edges gilt. Armorial bookplates to front pastedowns, laid-in bookplate of Patti Smith in first volume. Light general shelfwear.





AN
ALPHABET
Painting Book

By E. J. Thorley

Blackie and Son Limited



AN ALPHABET PAINTING BOOK

4. E.J. Thorley.

An Alphabet Painting Book.

Glasgow: Blackie and Son, [1923].

\$300.

First edition of this scarce painting book based on E.J. Thorley's 1904 rhyming alphabet, in which each letter is represented by a young girl: "H is for Helen, so sad and so pensive; / 'Tis said that her knowledge is really extensive;" "L is for Lucy, who has a big spoon; / Her basin is full, but she'll empty it soon." Perhaps most unsettling is the nameless X: "X is the name of a child never known; / She was born, and she lived, and she died quite alone."

Each double-page spread contains facing images of the alphabetical girls: one brightly colored, with accompanying verse, and one in black and white, to be painted.

Printed on the interior boards are short essays, "How to Mix Colours," "Hints on Colours and Their Use," and "Useful Hints for Little Painters," featuring practical advice: "Do not suck your brushes, and remember to wash them in clear water when you have finished painting."

OCLC locates no holdings in North America. An uncolored, near-fine copy.

Single volume, text block 9.75 x 7.75 inches, in boards measuring 10 x 9.5 inches: [48]. Original color pictorial paper boards, brown cloth spine, essays printed on pastedowns. Images printed on single side only, color illustrations facing black and white drawings to be colored. Occasional spot of foxing, a few stray marks to boards.



STRIKING WOODCUT GAME OF THE GOOSE WITH INSTRUCTIONS IN DUTCH AND FRENCH

5. Game of the Goose in Dutch and French.

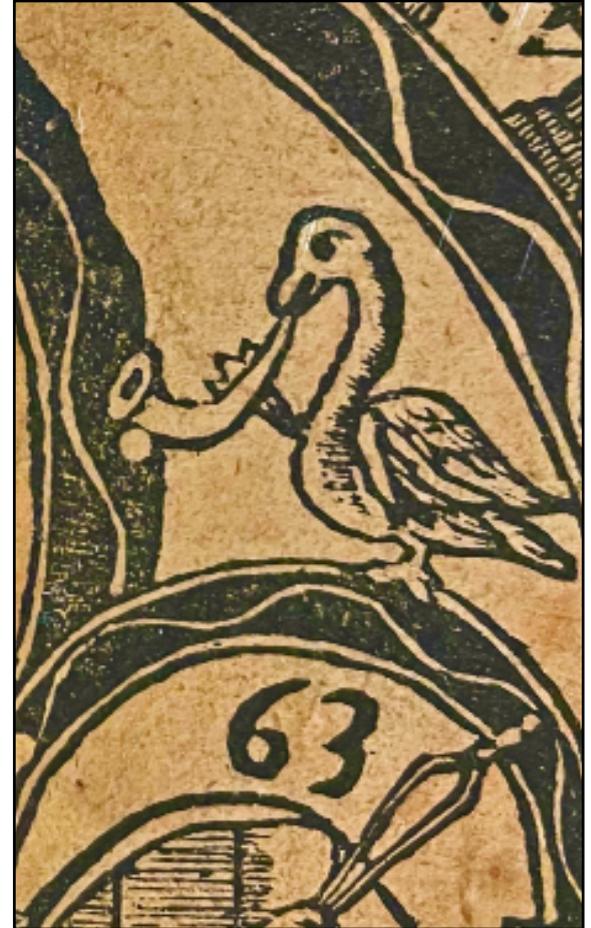
Brussels: G. Cowe, circa 1750.

\$950.

Graphically striking woodcut game of the goose with instructions in Dutch and French, organized around a central tavern scene where a purse is being cut and a hip-flask tapped.

The first modern board game, the game of the goose originated in the fifteenth century, and soon spread across Europe in countless themes and variants. Players roll dice to move their tokens around a spiral track of sixty-three spaces, confronting the challenges of the “hazard” spaces (most notably Death, represented by a skeleton) and the “goose” spaces, which speed the player along.

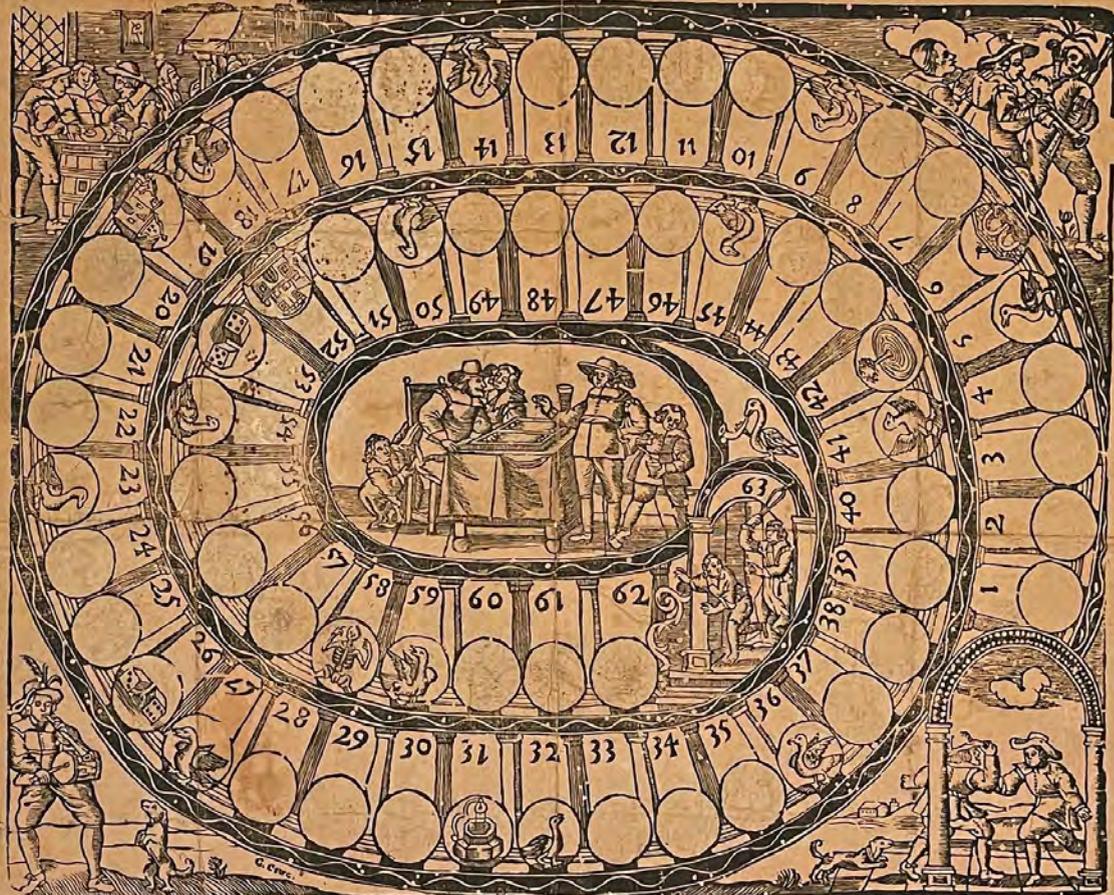
Although we have been unable to locate an example of this particular board, we can identify the signature “G Cowe” as Guillaume Cowé, who was active between 1733 and 1753 at the Kolenmarkt in Brussels. The graphic elements recall (though do not exactly duplicate) a popular eighteenth-century design published by Ghent printer Charles de Goesin-Disbecq, with the addition here of the whimsical horn-playing goose who presides over the final, winning space.



See Frans Van Bost,
*Het Ganzenbord in
Vlaenderen* (game A2).

A very attractive
survival.

Woodcut game board,
measuring 14 x 18.5
inches. Printed on tan
paper, mounted on
linen. Light creasing
and wrinkling, a few
scattered spots.



Tien eersten, men neemt twee toeligen en alle kanten getrokken, en men werpt wie ovel werpen aal den legt man daer min om spoelt te
samen in elk toekend ayn platen van het geworpen getal met minn penning, schijve of iet anders. Ten 2. Den gansen die 6 en 3 manen
werpt legt ayn toeken op het getal 36 en die 5 en 4 werpt, legt ayn toeken op het getal 53. Ten 3. die omme getal werpt daer een GANSKEN staet,
hy en moet daer niet slyven alse niet ayn geworpen getal worden toeken, tot dat hy komt daer een GANSKEN en staet, en spoet het GANSKEN
aenwaerwaerts wra, moet hy een yvel weder kerven. Ten 4. die een het getal 6 komt, daer een BRUGGE staet, betaelt, en gaat tot het getal 18. Ten 5.
die een het getal 10 komt, daer een HEDIGHE is, betaelt en moet daer een lang te make spelen daer dry met geworpen toekene.
Ten 6. die tot het getal 11 komt, daer een ROSTYN staet, betaelt en bylt daer een lang tot dat hy van een ander verlost word. Ten 7. die in den
DOLHOEF is, die moet dry aenwaerwaerts een te betaelt wat hy te staet. Ten 8. die 7 getal da staet een GEVANGENIE, die daer in valt
betaelt en bylt daer een lang tot dat hy van ander verlost word. Ten 9. die in 7 getal 28 is, alwaer men in de DOOD komt, moet hy een
niever spelen. Ten 10. die van een ander gekogen word, lostal en gaat terug omse de platen van den gansen, die hant gadaegen hant. Ten 11. die
over het getal 30 werpt, sal ayn aenwaerwaerts spel te rug, inden by op een GANSKEN valt moet ayn geworpen getal nog aenwaerwaerts. Ten
12. die in 63 werpt wraet het spel en werpt het volgende spel over.

L''es prend deux des, on joue jusqu' au premier. Celui qui jette 6 et 3 ensemble met sa mar-
que ou jette sur le nombre 36 et celui qui jette 5 et 4, met sa marque sur le nombre 53. Celui qui jette
un nombre où il y a un GANSON passe outre son comptant toekene au même nombre, jusqu' où il y a point
D'OUISON et si L'OUISON marqué on arrive, il recommence le nombre jetté. Quand on vient au nombre 6, où
il y a un POST, on paie tel et on va jusqu' au nombre 18. Qui vient au nombre 10, où il y a un
TAVERNIE, paie aussi quelque chose. Qui vient au nombre 11, où il y a un PUTTE, paie la, jusqu'à
ce qu'il est délivré. Celui qui arrive au LABYRINTHE, marqué 28, 45, paye, et va vers un arriere. Le
pauvre 53, qui une PRISON, celui qui y arrive, ne peut aller qu'il n'ait son délivré. Qui vient à la
MORT, doit recommencer son jeu, qui sera battu d'un autre à son nombre, leve sa marque et la met
sur la place de celui qui l'a battu. Qui passe le dernier nombre, 63, compte autant en arriere qu'il a de
surplus, mais celui qui fait précisément le nombre 63, gagne le jeu et joue le premier.

TWO ENGRAVED GAMES OF THE GOOSE DEPICTING HUMAN INDUSTRY AND THE WONDERS OF THE WORLD

6. **Le Jeu Universel de l'Industrie Humaine;** **with: Jeu Instructif des Merveilles de la Nature et de l'Art.**

Paris: Basset, 1814 and 1825.

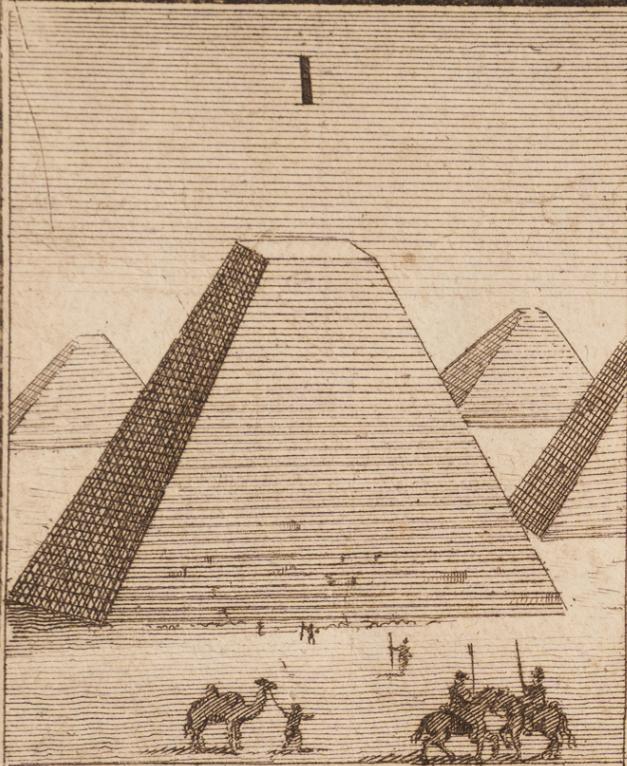
\$3200.

Two engraved French table games: *Le Jeu Universel de l'Industrie Humaine*, issued by Paris printer Paul André Basset in 1814, and *Jeu Instructif des Merveilles de la Nature et de l'Art*, issued by Basset's descendants in 1825.

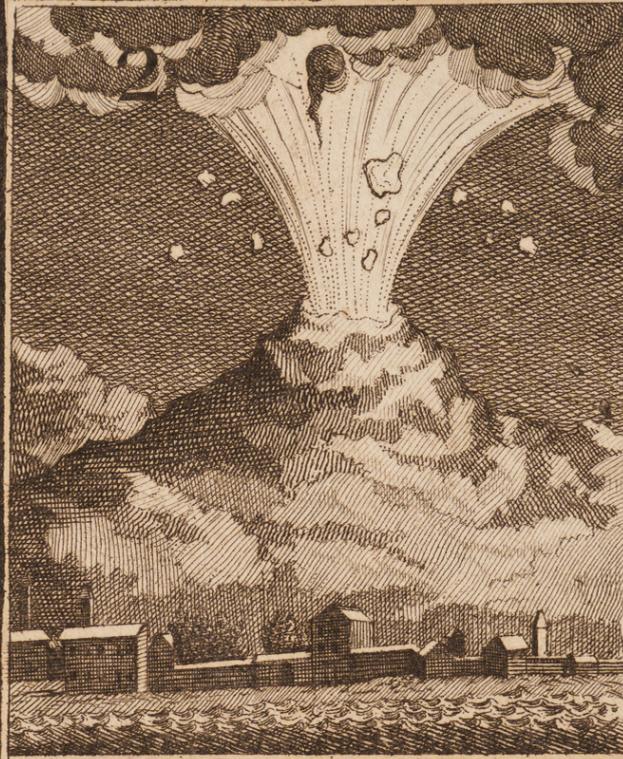
Le Jeu Universel de l'Industrie Humaine depicts a sweeping panorama of trades and professions, from field laborers and fine artists to scientists and surgeons, leading to a final allegorical vignette of “les beaux Arts et l'Industrie.”

Jeu Instructif des Merveilles de la Nature et de l'Art showcases the wonders of the world, from feats of engineering like the Pyramids of Giza and the Pont du Gard to natural phenomena like Niagara Falls and the *aurora borealis*, culminating in an image of the Creation.





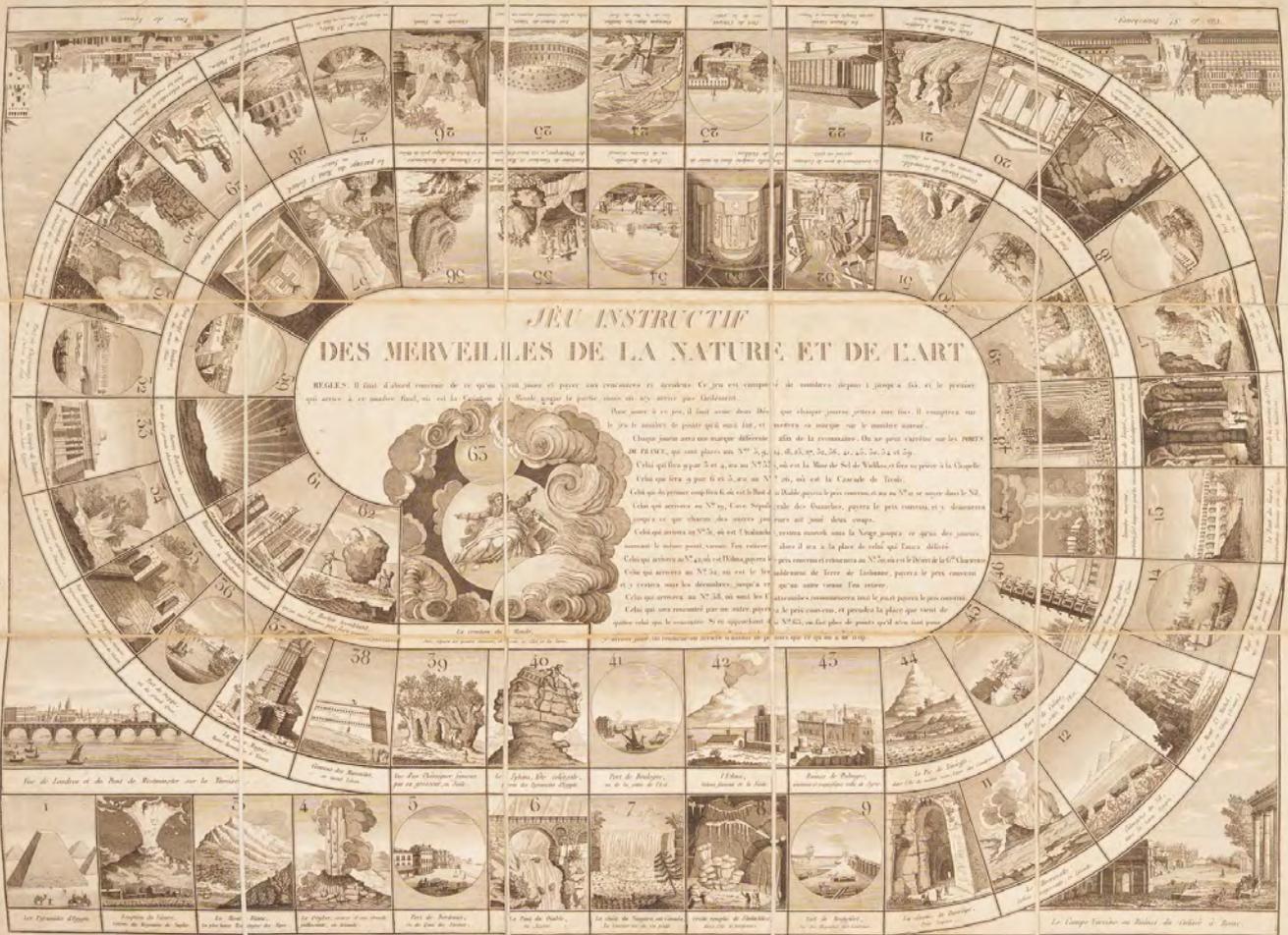
Les Pyramides d'Egypte.



*Eruption du Vésuve,
Volcan du Royaume de Naples.*

These two examples were part of a series of variously themed games of the goose produced by the Basset firm in the late eighteenth and early nineteenth centuries.

In both, players roll dice to move their tokens around a spiral track of sixty-three spaces, overcoming obstacles on their way: in the *Jeu Instructif des Merveilles de la Nature et de l'Art*, the player who rolls a 6 on the first throw is sent to space 12 to drown in the Nile.



JEU INSTRUCTIF DES MERVEILLES DE LA NATURE ET DE L'ART

REGLES. Il faut s'abonner ensemble de ce jeu, et jouer et parer ses connaissances et merveilles. Ce jeu est composé de nombres depuis 1 jusqu'à 65 et le premier qui arrive à son nombre final, ou est le vainqueur. On gagne la partie, c'est-à-dire on s'y arrive par l'habileté.

Chaque joueur prendra son tour. Il comptera ses nombres en commençant par le nombre un, et continuera jusqu'à ce qu'il ait atteint son nombre final. Ce jeu est composé de nombres depuis 1 jusqu'à 65 et le premier qui arrive à son nombre final, ou est le vainqueur. On gagne la partie, c'est-à-dire on s'y arrive par l'habileté.

Chaque joueur aura son nombre définitif. Celui qui arrive au N° 1, ou au N° 2, ou au N° 3, ou au N° 4, ou au N° 5, ou au N° 6, ou au N° 7, ou au N° 8, ou au N° 9, ou au N° 10, ou au N° 11, ou au N° 12, ou au N° 13, ou au N° 14, ou au N° 15, ou au N° 16, ou au N° 17, ou au N° 18, ou au N° 19, ou au N° 20, ou au N° 21, ou au N° 22, ou au N° 23, ou au N° 24, ou au N° 25, ou au N° 26, ou au N° 27, ou au N° 28, ou au N° 29, ou au N° 30, ou au N° 31, ou au N° 32, ou au N° 33, ou au N° 34, ou au N° 35, ou au N° 36, ou au N° 37, ou au N° 38, ou au N° 39, ou au N° 40, ou au N° 41, ou au N° 42, ou au N° 43, ou au N° 44, ou au N° 45, ou au N° 46, ou au N° 47, ou au N° 48, ou au N° 49, ou au N° 50, ou au N° 51, ou au N° 52, ou au N° 53, ou au N° 54, ou au N° 55, ou au N° 56, ou au N° 57, ou au N° 58, ou au N° 59, ou au N° 60, ou au N° 61, ou au N° 62, ou au N° 63, ou au N° 64, ou au N° 65.



1 Les Pyramides d'Égypte. 2 Les Colonnes de Syène. 3 Le Mont Atlas. 4 Le Mont Olympe. 5 Le Mont Parnasse. 6 Le Mont Cithéron. 7 Le Mont Pelion. 8 Le Mont Ossa. 9 Le Mont Olympus. 10 Le Mont Olympus. 11 Le Mont Olympus. 12 Le Mont Olympus. 13 Le Mont Olympus. 14 Le Mont Olympus. 15 Le Mont Olympus. 16 Le Mont Olympus. 17 Le Mont Olympus. 18 Le Mont Olympus. 19 Le Mont Olympus. 20 Le Mont Olympus. 21 Le Mont Olympus. 22 Le Mont Olympus. 23 Le Mont Olympus. 24 Le Mont Olympus. 25 Le Mont Olympus. 26 Le Mont Olympus. 27 Le Mont Olympus. 28 Le Mont Olympus. 29 Le Mont Olympus. 30 Le Mont Olympus. 31 Le Mont Olympus. 32 Le Mont Olympus. 33 Le Mont Olympus. 34 Le Mont Olympus. 35 Le Mont Olympus. 36 Le Mont Olympus. 37 Le Mont Olympus. 38 Le Mont Olympus. 39 Le Mont Olympus. 40 Le Mont Olympus. 41 Le Mont Olympus. 42 Le Mont Olympus. 43 Le Mont Olympus. 44 Le Mont Olympus. 45 Le Mont Olympus. 46 Le Mont Olympus. 47 Le Mont Olympus. 48 Le Mont Olympus. 49 Le Mont Olympus. 50 Le Mont Olympus. 51 Le Mont Olympus. 52 Le Mont Olympus. 53 Le Mont Olympus. 54 Le Mont Olympus. 55 Le Mont Olympus. 56 Le Mont Olympus. 57 Le Mont Olympus. 58 Le Mont Olympus. 59 Le Mont Olympus. 60 Le Mont Olympus. 61 Le Mont Olympus. 62 Le Mont Olympus. 63 Le Mont Olympus. 64 Le Mont Olympus. 65 Le Mont Olympus.



For more on Basset's games, see Henry-René D'Allemagne, *Le Noble Jeu de l'Oie en France, de 1640 à 1950*.

Both games are uncommon in commerce and institutionally, with no holdings in OCLC for *Le Jeu Universel de l'Industrie Humaine* and only one for *Jeu Instructif des Merveilles de la Nature et de l'Art* (Canadian Centre for Architecture.)

Text in French. A very striking pair.

Two engraved table games, each measuring 18.75 x 24.5 inches. Each board segmented into fifteen panels and backed with linen, folded into matching marbled paper covers.

*Occasional spotting; several closed tears stabilized by linen backing; early paper repair to lower lefthand corner of *Jeu Universel de l'Industrie Humaine*, with loss to first game space.*

Both games housed together in marbled paper slipcase, measuring 6.5 x 5 inches.

THE ANGEL INTRUDES

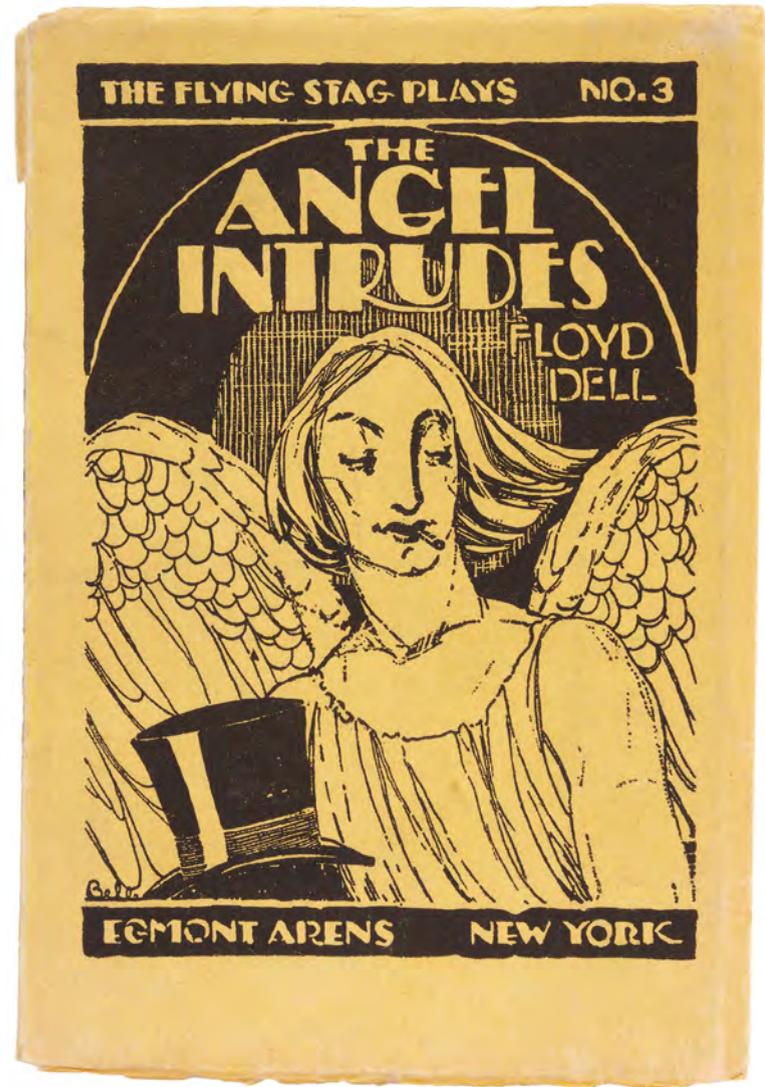
7. Floyd Dell; [Edna St. Vincent Millay]. **The Angel Intrudes. A Play in One Act.**

New York: Egmont Arens at the Washington Square Bookshop, 1918.

\$300.

First edition of Floyd Dell's one-act comedy, an early production of the Provincetown Players, featuring a young Edna St. Vincent Millay in the romantic lead.

The Provincetown Players produced eight seasons of experimental theater between 1915 and 1922; *The Angel Intrudes* was one of four short plays that Dell wrote for the company during its time in Greenwich Village. During auditions, "a slender little girl with red-gold hair came to the greenroom. . . . looked her frivolous part to perfection, and read the lines so winningly that she was at once engaged." This was Millay, fresh from Vassar, having just published her first book of poems. In the role of Annabelle, Millay played a flirt who seduces her boyfriend's guardian angel: "Heaven was nothing to this."



TIME:

The present.

PLACE:

THE PROLOGUE:

Washington Square, New York City.

THE PLAY:

Jimmy Pendleton's Studio in Macdougall Alley.

THE ANGEL INTRUDES was first produced by the Provincetown Players, on December 28th, 1917, with the following cast:

A POLICEMAN - - - - - Abram Gillette
THE ANGEL - - - - - James Light
JIMMY PENDLETON - - - - - Justus Sheffield
ANNABELLE - - - - - Edna St. Vincent Millay

Scenes by Floyd Dell and Neal Reber. Directed by Nina Moise and Floyd Dell.

THE ANGEL INTRUDES

THE PROLOGUE:

Washington Square by moonlight. A stream of Greenwich Villagers hurrying across to the Brevort before the doors are locked. In their wake a sleepy policeman.

The Policeman stops suddenly on seeing an Angel with shining garments and great white wings, who has just appeared out of nowhere.

THE POLICEMAN

Hey, you!

THE ANGEL

[Haughtily, turning.]

Sir! Are you addressing me?

THE POLICEMAN

[Severely.]

Yes, an' I've a good mind to lock you up.

THE ANGEL

[Surprised and indignant.]

How very inhospitable! Is that the way you treat strangers?

THE POLICEMAN

Don't you know it's agen the law of New York to parade the streets in a masquerade costume?

THE ANGEL

No. I didn't know. You see, I just arrived this minute from Heaven.

THE POLICEMAN

Ye look it.

Off stage, Dell and Millay promptly embarked on a love affair which would become a lifelong friendship, and Millay joined the Provincetown Players as a playwright as well as an actress.

A near-fine copy, with a striking cover design depicting the angel enjoying his first cigarette.

Side-stitched pamphlet, measuring 6 x 4 inches: 24. Original yellow pictorial wrappers. Short split to upper wrapper at head of spine.



**FRENCH AND ENGLISH EDITIONS
OF ALEXANDRE BAUDOIN'S
DICTIONNAIRE DES GENS DU MONDE**

**8. [Alexandre Baudouin].
Dictionnaire des Gens du Monde,
a l'Usage de la Cour et de la Ville,
par un Jeune Hermite.**

Paris: Alexis Eymery & Baudouin Frères, 1818.

**With: A New Dictionary for the Fashionable
World, Translated from the French.**

London: Printed for the Author, 1820.

\$2500.

Second edition of Alexandre Baudouin's satirical dictionary, published in Paris the same year as the first, accompanied by the first English edition, which appeared in London two years later.

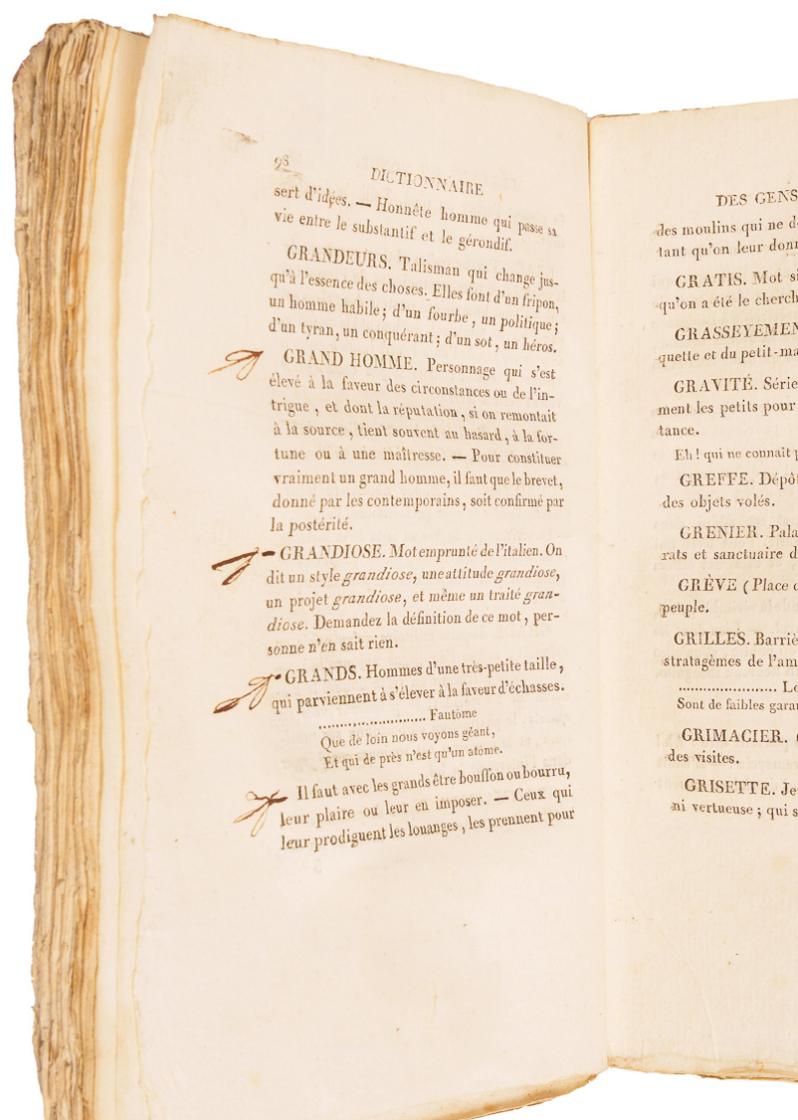
A pointed collection of observations and maxims, Baudouin's dictionary reflects his republican sympathies, but includes all of humanity in its scope.

Entries include BAL MASQUÉ: “Établissement de charité pour les femmes laides.” DÉBONNAIRE: “Surnom des rois dont ne sait que dire. Synonyme d’imbécille.” RESPECT: “Hommage presque toujours rendu par la crainte.” Interestingly, this stated second edition appears to be the earliest edition to survive.

The first English edition makes no attempt to translate Baudouin’s entries directly, but rather takes the idea of the dictionary and runs with it: “much of this new ‘Dictionnaire des Gens du Monde’ would bear translation, which, with the arrangement of some apt quotations and selections, might enable me to send into the world a *little book!* A little *cheap book!*”

English highlights include: ASS: “An epithet much abused, as we are constantly giving it to a stupid, ignorant person, who is totally void of the good qualities of this most patient and laborious animal.” ENVY: “A most pernicious fever, which has its origin in the happiness of others.” WAIST: “A part of the body, whose length, breadth, shortness and smallness, is entirely regulated by fashion, which sometimes appears not to allow of *any*.”

A second (and more faithful) English translation of Baudouin’s dictionary appeared in 1822, titled *The Man of the World’s Dictionary*.



of the house, how they are cheated by their servants, *cum multis aliis.*

"Scire volunt secreta domus, atque inde timent."
Juv.

CUSTOM.—Reconciles people to the most extraordinary things, such as turning night into day, being dressed when most undressed, &c. &c; in short, there is nothing custom cannot do.

D.

DANCE.—To dance attendance. Those who have any favour to ask of the great, should be *au fait* at this sort of exercise, or they may chance to have both mind and body tired out by the exertion, ere an audience of the great man be obtained.

DANDY.—A creature unknown in England till of very late years. It is supposed to have some great defect in the formation of the

head: some think the organ of folly is of such an extreme size in these *animals*, as to push every other organ in the head out of its place, and entirely to compress the brain; for *sense* they certainly have none, and *motion* is almost wholly denied them; incurvation is totally out of their power, and they are the most helpless of any *two-legged* animal upon the earth; yet they are as imitative as monkeys, and appear to follow every profession; and we have even been shocked to see them in the highest walk of our church!

"We have heard of a buck, macaroni, and spark,
But a dandy (poor thing) was unknown in the ark,
For Noah had never endeavour'd to save
A thing of no use from the deluge's wave."

DASH.—To cut a *dash* is with many the dearest object of their lives.

To DAUB.—There are numbers who daub a face on canvass, and others who daub their own faces.

DECEIVED.—To be deceived where you

Both dictionaries are notable for their condition: in original wrappers and boards, complete with engraved frontispieces, uncut. The early reader's flourishes in the French dictionary are particularly charming. A scarce and attractive pair.

Twelvemo, measuring 7.25 x 4 inches: xvi, 215, [8]. Original pink pictorial wrappers backed with printer's waste, frontispiece engraving, eight-page bookseller catalogue at rear, text block uncut. Inked flourishes in margins by selected entries, annotation to "apothicaire" definition. Lightest shelfwear, shallow loss to wrappers at foot of spine.

With: *Twelvemo*, measuring 7 x 4 inches: [4], 152. Original pink paper boards rebaked, renewed paper spine label, frontispiece engraving, text block uncut. Light soiling and expert repair to boards.

NEW YORK, N. Y.
DEC 10
5:30 PM

FIR
PERM
Sec
NEW
MA
EARLY
FOR
CHRISTMAS

BUSINESS REPLY CARD

NO POSTAGE STAMP NECESSARY IF MAILED IN THE UNITED STATES

2c. POSTAGE WILL BE PAID BY

Ben Abramson's Argus Book Shop

3 WEST 46th STREET

NEW YORK 19, N. Y.

EDMUND WILSON ORDERS A WESTERN

**9. Edmund Wilson; Ben Abramson;
[Joseph Kirkland].**

**Postcard from Edmund Wilson to
Ben Abramson of Argus Book Shop.**

New York: December 10, 1945.

\$150.

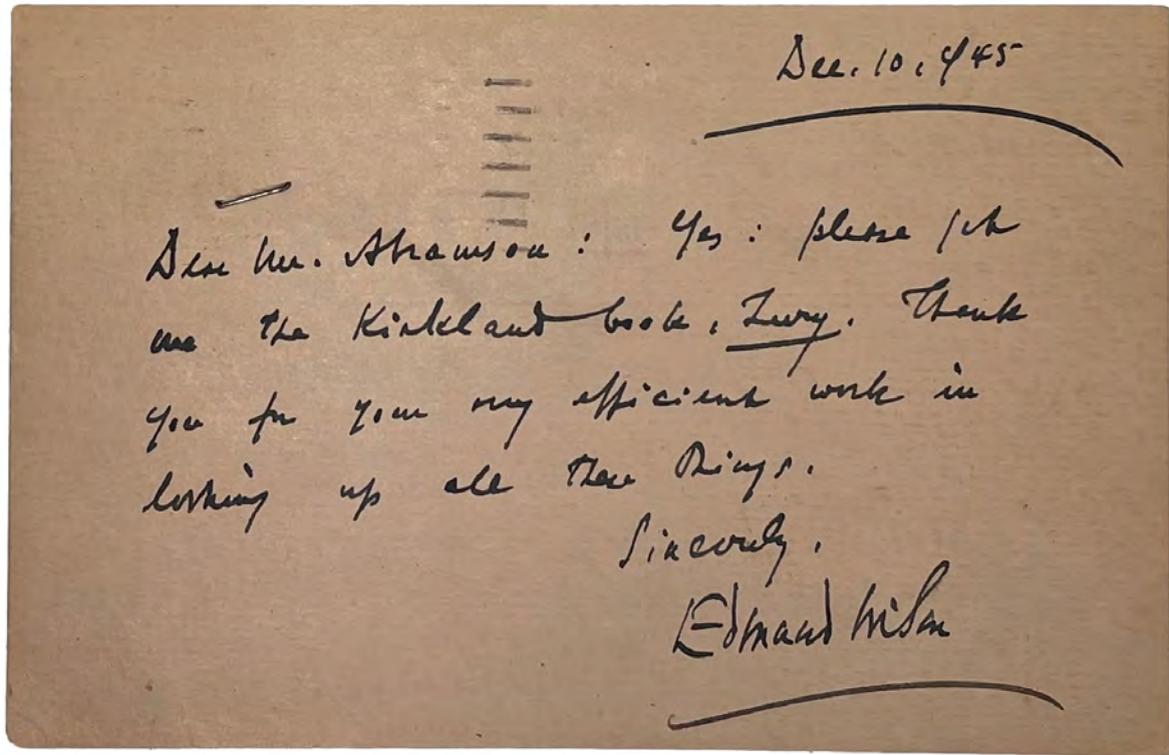
Original postcard sent by American writer Edmund Wilson to bookseller Ben Abramson of Argus Book Shop: "Dear Mr. Abramson: / Yes: please get me the Kirkland book, Zury. Thank you for your very efficient work in looking up all these things. / Sincerely, Edmund Wilson."

The novel in question is an 1887 Western, Joseph Kirkland's *Zury: The Meanest Man in Spring County*.

Bookseller and publisher Ben Abramson established his Argus Book Shop in Chicago in 1920, eventually moving the shop to New York City in 1944. He offered pre-addressed, postage-paid postcards to customers as a means of building their want lists; Argus catalogues promoted the shop's "special department for the procuring of out-of-print books."

A terrific piece of American book trade ephemera, bringing together two influential midcentury bookmen.

Autograph note signed by Edmund Wilson on a postage-paid printed postcard measuring 3.5 x 5.5 inches, postmarked December 10, 1945. Postal ink stamps, small staple to corner.



MASTER TYPOGRAPHERS OF THE AGES

10. [PRINT HISTORY]; Samuel Nisenson (illustrator). Master Typographers of the Ages.

[New York]: Kurt H. Volk, circa 1930.

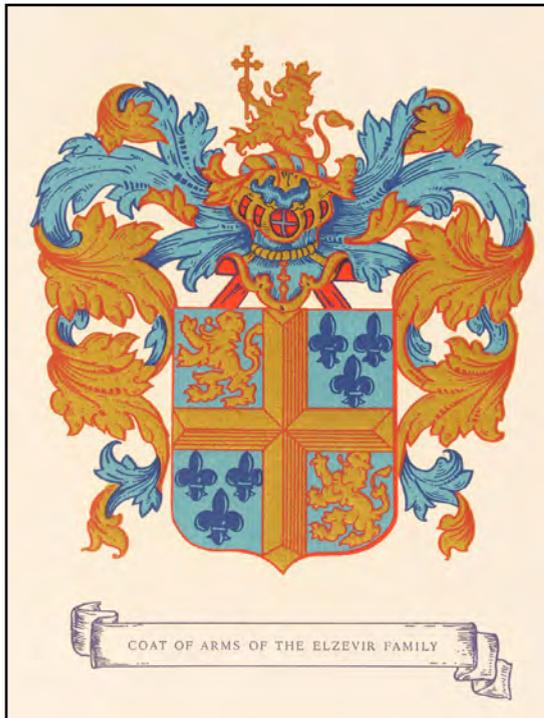
\$500.

Complete run of Kurt Hans Volk's series of seven fine press keepsakes celebrating the achievements of important early printers: Johann Gutenberg, Nicolas Jenson, William Caxton, Aldus Manutius, Robert Estienne, Claude Garamond, and Louis Elzevir. A short biography of each printer is typeset in imitation of his style, accompanied by a linocut portrait by Samuel Nisenson.

German immigrant Volk founded his typographic company in New York City in 1927; his manual *Using Type Correctly* (1935) was a standard reference for decades. The *New York Times* noted that Volk "was widely known for the artistic keepsakes he distributed at conventions of the Advertising Typographers of America." This "master typographers" series showcases the quality of Volk's high-end graphic design and commercial printing: "this establishment has been a prime factor in contributing to the Renaissance of Advertising Typography."



William
Caxton



OCLC locates five holdings:
Library of Congress, Brooklyn
Museum, Columbia, Evergreen
State, and RIT. A near-fine set
of an uncommon series, at the
intersection of print history and
modern advertising.

*Seven large quarto pamphlets,
measuring 13 x 9.5 inches, each with
four folded leaves, printed recto only
on untrimmed laid paper.*

*Color linocuts, line drawings, and
type samples throughout text;
additional hand-coloring in
Gutenberg number. Lacking portfolio
sleeve, faint foxing to front wrapper
of first number.*

*Housed in double slipcase of black
cloth with typed spine label.*



**SPLENDIDLY BOUND
ILLUSTRATED EDITION
OF THE FIRST VIOLIN, 1896**

**11. Jessie Fothergill;
G.W. Brenneman (illustrator).
The First Violin.**

New York: Brentano's, (1896).

\$500.

Splendidly bound illustrated edition of Victorian novelist Jessie Fothergill's most popular title, the story of May Wedderburn, a young English musician whose studies in Germany are complicated by her attraction to a mysterious violinist: "Surely a well-regulated mind would have turned away from him – uninfluenced. If so, then mine was an unregulated mind." Fothergill depicts, without condemnation, the extramarital affair between May's married sister and her voice teacher, a potentially scandalous theme that delayed the novel's initial publication. *The First Violin* finally appeared in 1877, published anonymously to protect Fothergill's family, and became an international bestseller.

This deluxe Brentano's edition has long been collected for its intricate bright and matte gold stamping, which creates a dramatic sense of movement as light shifts over the boards. See Richard Minsky, *The Art of American Book Covers* 45. In a 2010 blog post, Minsky joins binding collector John Lehner in attributing this unsigned binding to Lee Thayer, co-founder of The Decorative Designers, the firm responsible for many of the most iconic American trade bindings.

Provenance: Morris-Levin Collection of Publishers' Bookbindings. A fine example of a scarce edition.

Two volumes, measuring 8 x 5.25 inches: [6], 292; [4], 275, [1]. Original tan cloth elaborately stamped with two-toned gilt vines across boards and spines, top edges gilt, publisher's tan cloth dust jackets lettered in gilt. Title pages printed in red and black; frontispieces, illustrations, and engraved plates throughout text. Lightest foxing to plates.



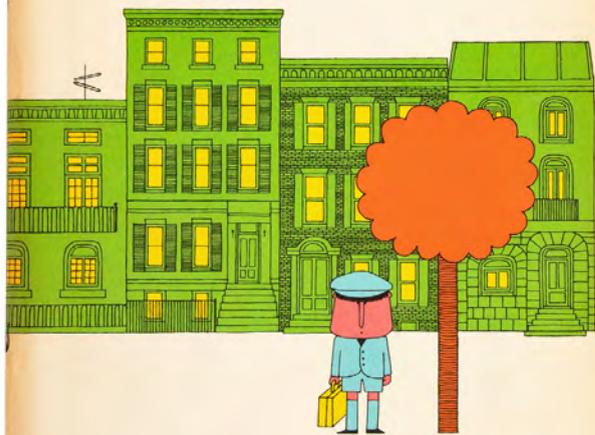
A & THE

or

William T. C. Baumgarten Comes to Town

by

ELLEN RASKIN



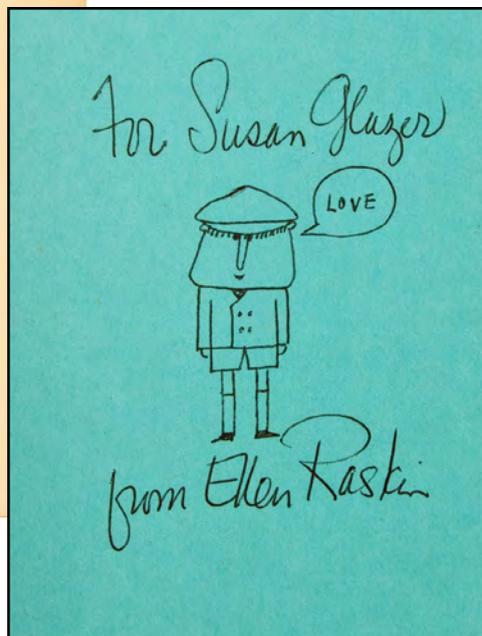
**A & THE
OR WILLIAM T.C. BAUMGARTEN COMES TO TOWN,
INSCRIBED BY ELLEN RASKIN WITH A SKETCH**

12. Ellen Raskin.

A & The or William T.C. Baumgarten Comes to Town.

New York: Atheneum, 1970.

\$600.



First edition of Ellen Raskin's linguistically experimental (and pedagogically ambitious) picture book, inscribed with a drawing. Dedicating the book to "everyone who can read a and the," Raskin sets those indefinite and definite articles in bold throughout the text as visual cues to keep young readers engaged. The wordplay reflects the puzzle at the center of the plot, as a group of children try to decipher the cryptic initials of William T. C. Baumgarten, the new kid on their block.

During a classroom lesson on the Bayeux Tapestry, the children come to recognize and appreciate William (The Conqueror's) uniqueness.

Best remembered for her Newbery-winning novel *The Westing Game*, Raskin first made her mark as a graphic designer; she created the iconic first edition dust jacket for Madeleine L'Engle's *A Wrinkle in Time*.

The recipient of this copy, Susan Mandel Glazer, was an internationally recognized literacy advocate and Raskin's close friend, reflected here in the original drawing of William T.C. Baumgarten voicing "love."

A compelling association copy.

Single volume, measuring 9.25 x 7.25 inches: [32]. Original orange pictorial cloth stamped and lettered in blue; original unclipped color pictorial dust jacket. Color illustrations throughout text. Inscribed and signed by Raskin with ink drawing to front free endpaper. Foot of spine bumped, light toning and edgewear to jacket.



HOMMAGE AUX DAMES, 1813

13. [Charles Malo, editor].

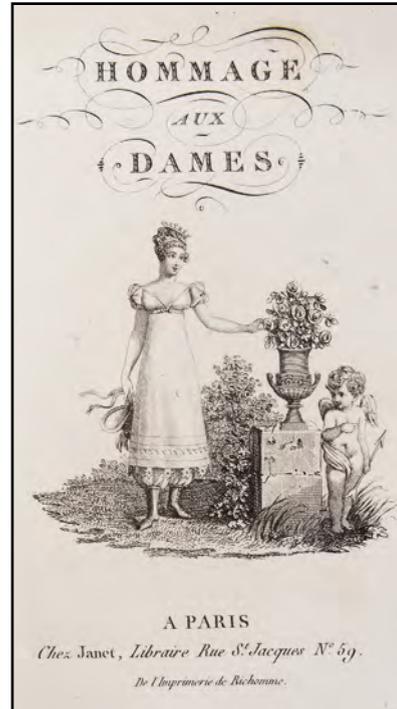
Hommage aux Dames.

Paris: Chez Janet, [1813].

\$250.

Parisian pocket almanac for the year 1814, a characteristic example of a fashionable lady's gift book. The almanac includes a calendar of saint's days, engraved reproductions of seventeenth-century genre paintings, poems by popular writers of the day, and a final signature of blank pages for the owner's notes, each headed by a delicate vignette representing the month of the year.

The plates, etched by Jean Duplessis-Bertaux, represent paintings by Joos van Craesbeeck, Jan Miel, Adriaen van de Velde, Philips Wouwerman, and David Teniers.



Text in French. A beautiful copy, much brighter than usually found, in the publisher's decorative card binding and slipcase.

16mo, measuring 4.5 x 3 inches: [32], 152, [16]. Original glazed periwinkle pictorial paper boards, all edges gilt, silk pull-tab.

Engraved title page, six tissue-guarded plates, twelve pages engraved with vignettes of the months. Light occasional foxing

Housed in original glazed periwinkle card slipcase, lightly rubbed.



THE QUEEN OF DOLLS, 1889

14. Frederick Langbridge. **The Queen of Dolls.**

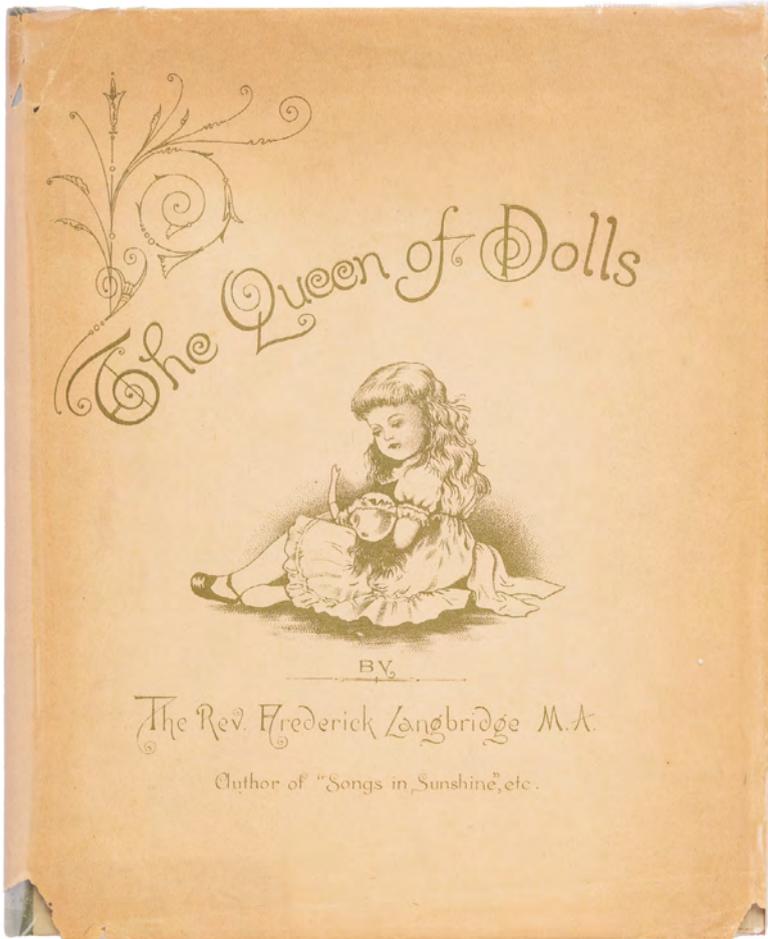
London and New York: Sockl & Nathan, [1889].

\$400.

First edition of Frederick Langbridge's vividly illustrated parable, in the original dust jacket.

The story follows the moral awakening of Kate, a fortunate young girl who impulsively presses her favorite doll into the arms of a beggar child: "Twere foppery, fraud and folly -- / If I tried to express / The face and the dress, / And the numberless charms of dolly."

The highly finished illustrations were printed for English publisher Sockl & Nathan in Nuremberg, the European center of fine color printing, home to Ernest Nister, Schaller & Kirn, and other nineteenth-century masters of lithography.



British chaplain Langbridge authored a number of stories for children, in addition to books of poetry.

OCLC locates three holdings of *The Queen of Dolls* (Bryn Mawr, Huntington, University of Limerick), though none mention the fragile Victorian dust jacket present here. A near-fine copy of an uncommon picture book.

Single volume, measuring 7 x 5.75 inches: [20]. Original color pictorial boards, blue cloth spine, original pictorial dust jacket. Tinted frontispiece and vignettes throughout text, two chromolithographed plates, two sepia plates. Endpapers discolored from binding glue, some chipping and mild toning to jacket.



THE GOOD WOOLS, 1977

15. [FASHION].

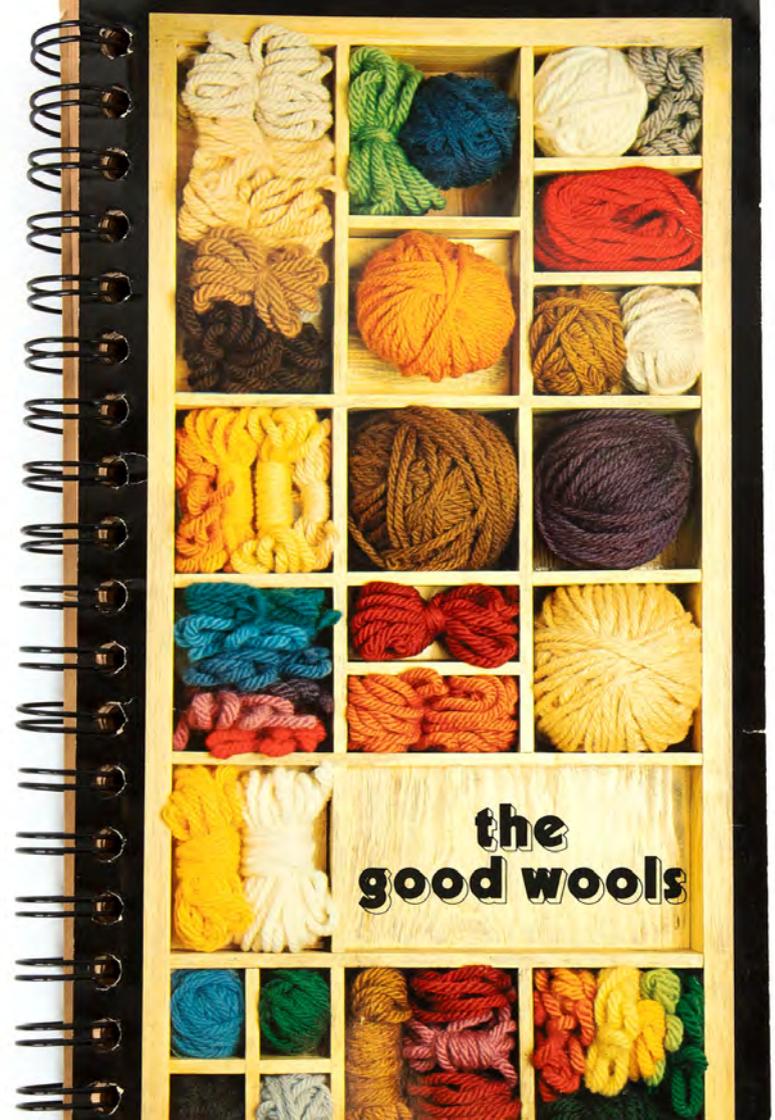
The Good Wools.

New York: The Wool Bureau, 1977.

\$250.

Original trend report on American knitwear for fall 1977, featuring fashion sketches on every page, each captioned with the name of the manufacturer, the wool content, and the retail price. Featured designers of these ready-to-wear styles include Donna Karan (for Anne Klein), Gloria Vanderbilt, and Kay Unger. Also represented are the mass-market “sport” lines of Givenchy and Pierre Cardin.

The Good Wools was issued by The Wool Bureau, the American branch of the International Wool Secretariat. The IWS shaped global fashion trends for decades through forecasting reports like this one, and through the International Woolmark Prize, which launched the careers of designers Yves Saint Laurent and Karl Lagerfeld.





'77 is going to be
a good wool fall.

Still with us, the crisp, impeccably tailored haberdashery look. Coming in strong, a new, softer, more feminine unstructured look.

And wool is a natural for both of them!

Wool's crisp hand and tailorability make the haberdashery look look neater and nattier. Light, airy Good Wool Knits make the soft new look more feminine, more sensuous.

And wool is what your customer wants because it is a natural. Rich. Durable. Long lasting. It's an investment in fashion for the consumer, an investment in profits for the retailer.

Be part of The Good Wools, a label and hangtag program for dresses and sportswear, coats and suits. Join us and the manufacturers whose designs are featured throughout this catalog and you'll have a **Good Wool Fall!**



PAULA SAKER
1411 Broadway, New York, NY



The flannel fabrics are 100% pure wool by Anglo Fabrics.
Style Tunic Top: #40001, Pants: #40000
Approximate wholesale: Tunic Top: \$30.00, Pants: \$30.00
Sizes 4-16

In 1997, the IWS would rebrand as The Woolmark Company, keeping their iconic logo, the stylized skein of yarn used throughout *The Good Wools* to signify 100% wool content.

Provenance: Ellen Robinson, uncredited designer of the tweed separates created for a New Division of Alex Colman (page 81).

A near-fine copy.

Spiral-bound volume, measuring 10 x 5.25 inches: [8], 170.

Original color photographic wrappers. Text printed on tan paper with brown card chapter dividers, line drawings on every page.

honey&wax

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