

# honey&wax

BOOKSELLERS

## 12 Recent Acquisitions, February 2024

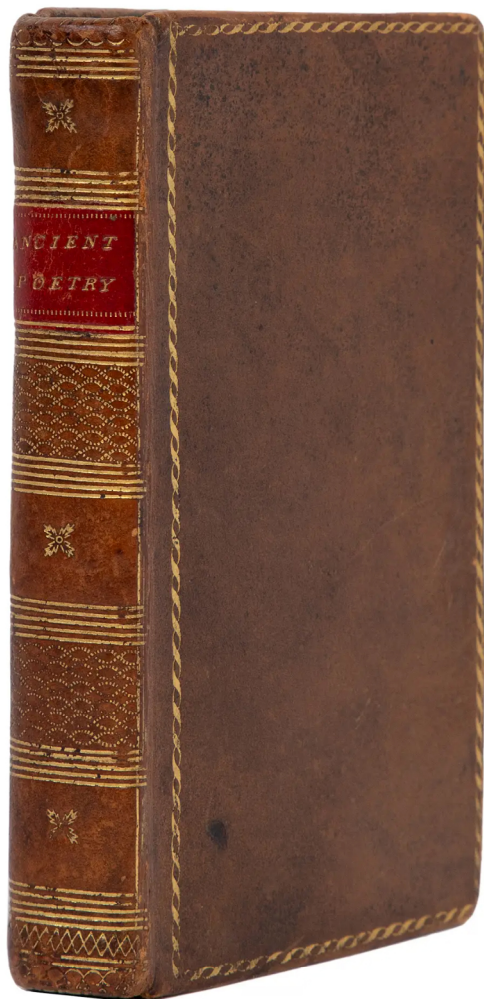
info@honeyandwaxbooks.com

917-974-2420

full descriptions available at

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or click on any image



## THE BEAUTIES OF ANCIENT POETRY, 1794

### 1. The Beauties of Ancient Poetry.

**Intended as a Companion to the Beauties of English Poetry.**

London: E. Newbery, 1794.

\$375.

First and only edition of this anthology dedicated to “the martial and heroic stile of our ancient Bards,” featuring early English and Scots ballads, a selection of medieval and early modern verse (some Arthurian), and later poems written in imitation of traditional styles.

Highlights include a series of folk songs quoted by Shakespeare, poems written by Elizabeth I and Walter Raleigh, and James Grainger’s modern West Indian ballad, “Bryan and Pereene,” which features an unintentionally comic shark attack off St. Kitt’s: “Then through the white surf did she haste, / To clasp her lovely swain: / When, ah! A shark bit through his waste: / His heart’s blood dy’d the main!”

Roscoe A26. A curious and compelling poetic miscellany, in a handsome contemporary binding.



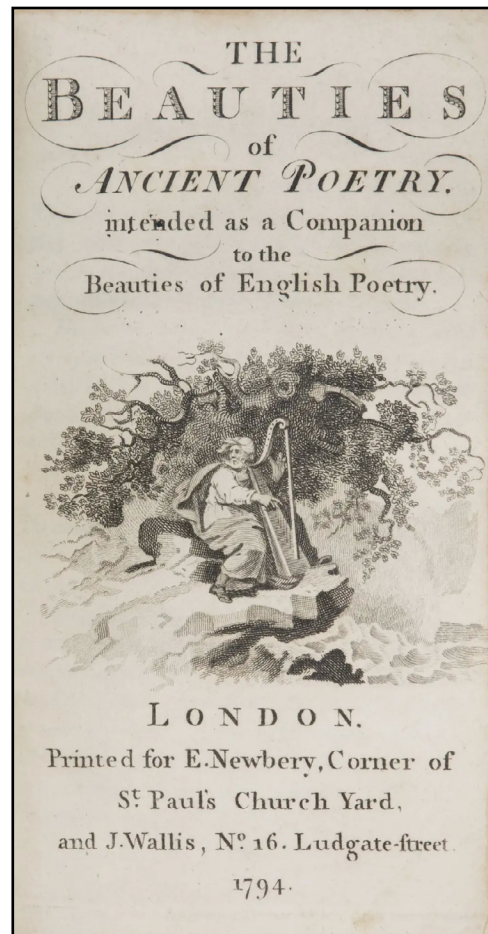


*12mo, measuring 5 x 3 inches: [2], xii, 204.*

*Contemporary tree calf, spine ruled and decorated in gilt, red morocco spine label, boards decoratively ruled in gilt, blue-green marbled endpapers. Engraved pictorial title page.*

*Early owner signature "H. Cotton" to preliminary blank; ink note to table of contents, identifying Henry Harington as the author of "The Witch of Wokey."*

*A few signatures roughly opened; scuff to upper board, lightest shelfwear.*



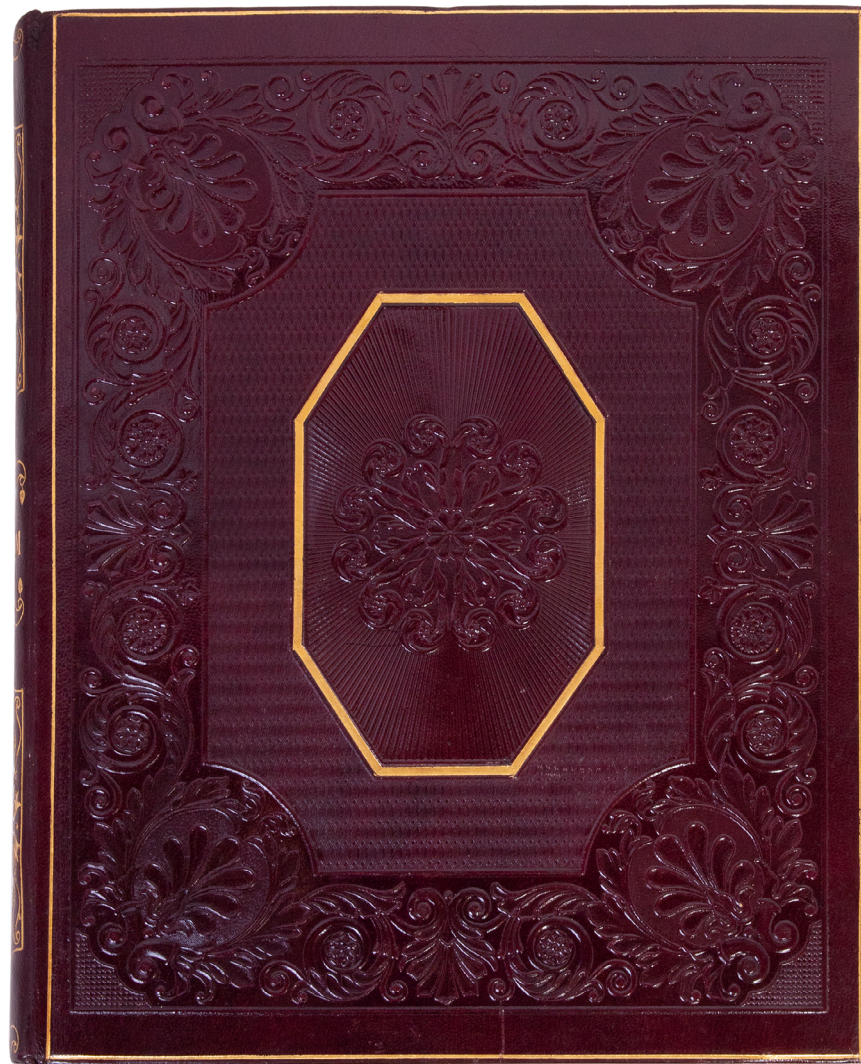
## TROVE OF VICTORIAN EPHEMERA IN A SPECTACULAR MOROCCO-GILT ALBUM BY DE LA RUE

### 2. **Deluxe morocco-gilt autograph album, with laid-in ephemera.**

London: De La Rue, circa 1860.

*£3200.*

A trove of decorative Victorian ephemera, laid into a spectacular morocco-gilt album. The London house of De La Rue & Sons, founded by Thomas De La Rue (1793-1866), was a leader in the ornamental paper trade, introducing new materials and techniques in pigments, inks, embossing, and bookbinding. De La Rue specialized in deluxe autograph albums like this one, which remains in pristine condition, bright and unfaded. Laid into the album, but never mounted, are more than fifty contemporary pieces of ephemera, most of them handmade, and many executed with real skill: autograph notes, hand-painted and hand-colored illustrations on paper and silk, cut-out rice paper figures, embroidered bookmarks. A stunning collection.







*Autograph album, measuring 11 x 9 inches: 74 blank leaves of pale grey, blue, dark pink, lavender, tan, and buff paper.*

*Original full maroon straight-grain morocco elaborately tooled in gilt and blind, gilt-ruled borders to boards, spine decorated in gilt and signed "De La Rue" at foot, gilt doublures, gold patterned endpapers, all edges gilt. One leaf printed with gilt strapwork and ornaments, sixteen leaves with embossed ornamental borders.*

*Loosely laid in: over fifty contemporary pieces of manuscript and printed ephemera. Several delicate rice paper cutouts broken. Housed in a custom clamshell box.*

**IL LIBRO DELL'ECOLOGIA, 1977,  
DESIGNED BY BRUNO MUNARI AND  
ILLUSTRATED BY ITALIAN SCHOOLCHILDREN**

**3. Bruno Munari (introduction and designer);  
Aldo Gorfer (editor).**

**Il Libro dell'Ecologia. Scritto dagli scolari del Trentino.**  
[Trento]: Alfieri, 1977.

\$125.

First edition of this exuberant survey of ecological subjects, written and illustrated by Italian schoolchildren. In his introduction, designer Bruno Munari celebrates the emergence of “una educazione ecologica, un nuovo comportamento sociale, nuovi rapporti tra gli individui.” The chapters cover sweeping subjects like “l’industria” and “l’acqua,” and more local features like “le baite,” the huts used by shepherds in the Italian Alps. The volume includes hundreds of full-color reproductions of children’s artwork, created by students in and around Trento. Text in Italian. A near-fine copy of a striking book.

*Single volume, measuring 8.25 x 7.75 inches: 177, [3]. Glossy color pictorial wrappers; color illustrations throughout text. Lightest edgewear.*









## OSCAR WILDE'S THE SPHINX, ONE OF 200 COPIES

### 4. Oscar Wilde; Charles Ricketts (designer).

#### **The Sphinx.**

London: Elkin Matthews and John Lane, The Bodley Head, 1894.

*\$10,000.*

First edition of Oscar Wilde's notorious erotic poem, one of 200 unnumbered copies printed for England, in an opulent vellum binding designed by Charles Ricketts.

Composed over two decades, *The Sphinx* is a fantastic pastiche of Egyptian mythology, classical history, and French Decadence. The narrator interrogates the Sphinx about her legendary past, without waiting for her reply: "Lift up your large black satin eyes which are like cushions where one sinks! / Fawn at my feet fantastic Sphinx! And sing me all your memories!" After a feverish survey of her lovers, the narrator turns abruptly (and unconvincingly) to the contemplation of his crucifix.

While harshly criticized upon publication as *louche* and sensational, *The Sphinx* was championed by some sympathetic contemporaries, such as George Bernard Shaw, and by twentieth-century critics.



Charles Ricketts, co-founder of the Vale Press, was a close friend of Wilde. Part of the same Chelsea artistic circle, they collaborated on book projects and theater productions; Ricketts would produce the first English production of Wilde's *Salome* in 1906. He ranked his illustrations and binding design for *The Sphinx* among the best examples of his work. Mason 361.

A very good copy of a cornerstone of *fin-de-siècle* poetry, in an iconic publisher's binding.

*Single volume, measuring 8.5 x 6.75 inches: [44]. Original pictorial vellum gilt designed by Charles Ricketts with his monogram to upper board, monogram of binder Leighton, Son and Hodge to lower board. Pictorial title page, one half-page and eight full-page illustrations printed in red, decorative initials printed in green. Boards very slightly bowed, faint variation to vellum, light occasional foxing. With: folded plain wrapper with hand-lettered spine, and several early twentieth-century clippings regarding The Sphinx and Ricketts, housed with the book in a custom clamshell box.*



## FOUR ORIGINAL LITERARY-HISTORICAL ILLUSTRATIONS FOR THE NEW YORK TIMES BOOK REVIEW, 1925-1926

**5. George Van Werveke; [John Evelyn]; [Christopher Wren]; [George Grote]; [John Milton];  
[William Hazlitt]; [Eugène Scribe.]**

**Original literary-historical illustrations for The New York Times Book Review.**

New York: New York Times, 1925-1926.

\$1750.

Four large original watercolors by George Van Werveke for the *New York Times Book Review*, published in 1925 and 1926. Headlining the fiction section, Van Werveke's historical scenes provided a counterpoint to the modern American titles reviewed below, offering amusing glimpses of English and French literary history. Each illustration catches a writer at a charged or revealing personal moment.

In addition to the book section, Van Werveke was a regular contributor to the popular *New York Times* society column by Helen Bullitt Lowry, capturing Prohibition raids and flappers with the same deftness he applied to these literary-historical scenes. A skillful and striking group of illustrations.

*Four oblong illustrations, measuring between 7.75 and 8.5 inches high x 22.25 inches wide. Watercolor, ink, and wash, with graphite tracing on artist's paper. Signed in ink at upper corners; captioned at lower left; publication stamps, measurements, and printing notes in margins. Preliminary sketches on verso of Evelyn and Grote illustrations. Scattered soiling, mostly to margins; pinholes in corners.*





VAN WERVEKE  
JOHN EVELYN SUBLET TO PETER THE GREAT (WHEN PETER VISITS ENGLAND)  
HE CALLS IN SIR CHRISTOPHER WREN & WREN'S

Lusty Monarch Smashes Home of Diarist

The first illustration, published on May 31, 1925, depicts the seventeenth-century diarist John Evelyn amid the chaos of his trashed house, as he consults with the architect Christopher Wren. The published headline read: "Lusty Monarch Ruins Fair Home of Famous Diarist. After John Evelyn Had Sublet to Peter the Great (During Peter's Visit to England), He Had to Call in Sir Christopher Wren to Repair the Damage."





EMINENT HISTORIAN'S IDEA OF COURTSHIP.  
GROTE DURING HIS TWO YEARS OF "  
SET HIS FIANCÉE - THEMES ON VARIOUS SUBJECTS  
& GAVE HER BOOKS TO READ, ON WHICH HE  
REQUIRED A DIGEST. (HER FATHER OPPOSED MATCH.

The second illustration, published on January 24, 1926, shows the historian George Grote examining his future wife on the reading he assigned her, while her father stews. The published headline read: "Eminent Historian Puts His Courtship to Good Use. Grote Used to Set his Fiancée Themes on Various Subjects and Gave Her Books to Read, on Which He Required a Digest. (Her Father Opposed the Match.)"





The third illustration, published on November 14, 1926, depicts two indignant housemaids confronting the walls of John Milton's former London house, newly covered in scribbled notes by the essayist William Hazlitt. The published headline read: "The Walls Were Hazlitt's Notebook. When the Essayist was Living in Milton's Old House He Used the Whitewashed Walls for Jotting Down His Thoughts."





SCRIBE, AUGUSTIN EUGÈNE — FRENCH DRAMATIST  
 HIS FERTILITY UNCEASING — ITS RESULTS PRODIGIOUS.  
 EXTRAORDINARY FECUNDITY IS EXPLAINED BY HIS SYSTEMATIC  
 METHODS OF COLLABORATION — / CO-WORKER SUPPLIED  
 THE PLOT, ANOTHER THE DIALOGUE — STILL ANOTHER THE  
 JOKES.  
 \* (ANON. c. 1810)

The fourth illustration, published on November 21, 1926, shows the prolific French dramatist Eugène Scribe at his desk, surrounded by jostling freelance contributors and consultants. The published headline read: “Origin of the Broadway Review. The Fertility of Augustin Eugène Scribe was Unceasing. Its Results Prodigious. He Had Systematic Methods of Collaboration — One Co-worker Supplied the Plot. Another the Dialogue. Still Another the Jokes.”





## ALMANACH DÉDIÉ AUX DAMES FOR 1833

### 6. **Almanach Dédié aux Dames;** **with laid-in letterpress calendar for 1833.**

Paris: Le Fuel, De Launay, 1833 [1832].

*\$1500.*

Petite Parisian “almanach galant” in a deluxe hand-colored silk publisher’s binding. Le Fuel and Delaunay (sometimes spelled De Launay, as here) were among the premiere French publishers of these decorative literary annuals, often presented as New Year’s gifts. The diminutive volumes followed a familiar formula: an allegorical title-page vignette; steel-engraved illustrations after paintings of the French, Flemish, and Italian schools; blank “souvenir” sheets decorated with medallions, figures, or scenic views; and popular literary selections by writers like Rabelais, Tissot, and Deschamps, all included in this 1833 almanac. Le Fuel and Delaunay offered a custom option as well: a notice in this volume invites readers to submit a favorite work of poetry or prose by mail, before the first of May, to have that piece inserted in their personal copy of the following year’s edition.

The bindings on these gift almanacs ranged from ordinary card covers (priced at 2 to 4 francs) to more luxurious bindings of calf, morocco, velvet, or silk, priced at 20 to 25 francs.

While marketed to women, the almanacs could be enjoyed by readers of all ages, as the editors hastened to note: “Que le recueil que nous leur offrons peut être laissé dans toutes les mains. La jeunesse n’y trouvera rien de dangereux n’y d’équivoque” (Grand-Carteret, *Les Almanachs Français*. Paris, 1896. 1501, the general entry for the series).

A beautifully preserved example.







24mo, measuring 4.5 x 3 inches: [16], 164, [48]. Original gilt paper boards with color pictorial silk onlays to covers and spine, turquoise endpapers, all edges trimmed and gilt. Six steel-engraved plates with tissue guards; title vignette with tissue guard; twelve calendar headpiece vignettes. Letterpress calendar in printed wrappers laid in. Paris: Louis Janet Librairie, 1833 [1832]. 4.25 x 3 inches: [8]. Original gilt paper-covered slipcase, color pictorial silk onlays, pink paper lining. Printed title label unevenly trimmed and mounted to front pastedown of almanac; a few faint spots to slipcase. Housed in custom clamshell box with separate compartments for almanac and slipcase.

**A POETICAL DICTIONARY;  
OR, THE BEAUTIES OF THE ENGLISH POETS,  
ALPHABETICALLY DISPLAYED, 1761**

**7. [Samuel Derrick (editor)]; William Shakespeare;  
Ben Jonson; John Milton; John Dryden; John Gay;  
Alexander Pope; Samuel Johnson, et al.**

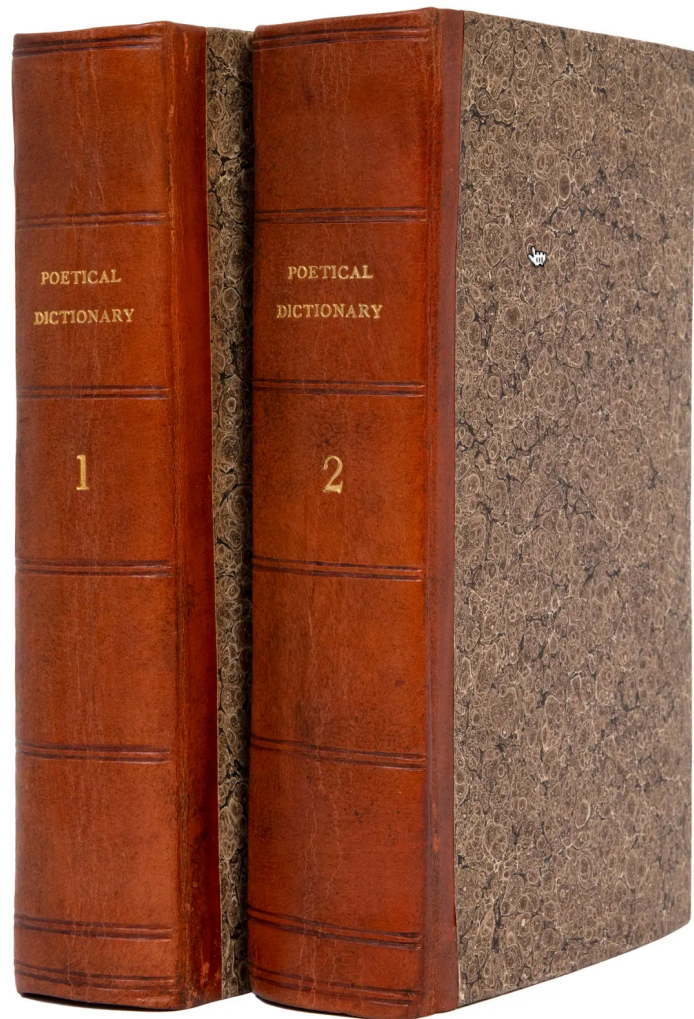
**A Poetical Dictionary; or, the Beauties of the English Poets,  
Alphabetically Displayed.**

London: J. Newbery, J. Richardson, S. Crowder, et al., 1761.

*\$850.*

First edition of this absorbing miscellany of English poetry, thematically and alphabetically organized in the tradition of Edward Bysshe's popular *Art of English Poetry* (1702).

Verses appear under headings from "Abbey" (a passage from the Elizabethan history play *Thomas Lord Cromwell*, attributed to Shakespeare) to "Zimri" (from Dryden's "Absalom and Achitophel"). Other headings include "Bees," "Camera Obscura," "Folly," "Genius," "Hops," "Marriage," "Player," "Sloth," and "Witch." The verses under "Love," covering forty-five pages, offer a brisk survey of every aspect of infatuation, passion, and regret, from *Romeo and Juliet* through *Comus* to *The Rape of the Lock*.

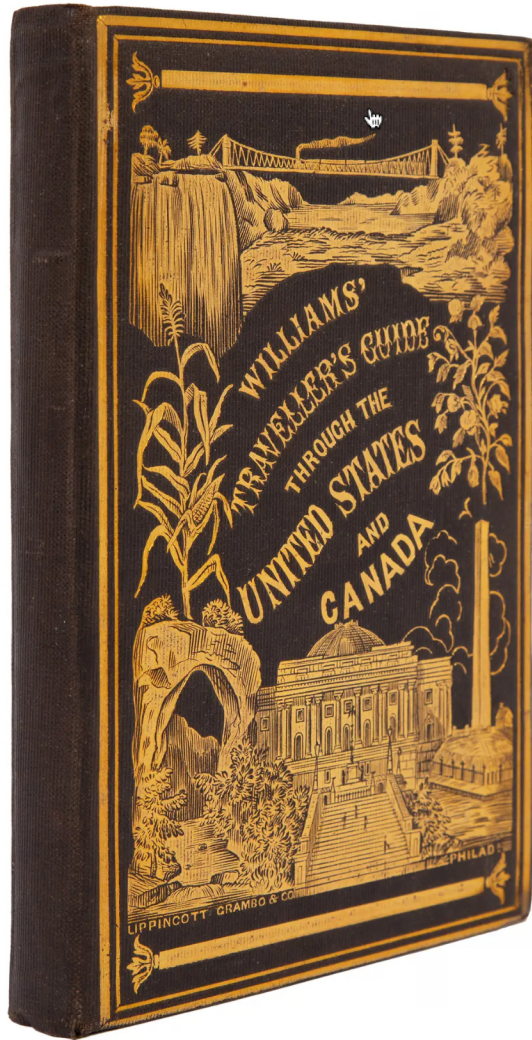






Although the *Poetical Dictionary* was once attributed to Oliver Goldsmith, based on the prose style of the preface, the editorship of Samuel Derrick is now established. A failed actor and enterprising hack writer, Derrick was friendly with Samuel Johnson, whose 1755 *Dictionary of the English Language* looms over this lighter, sprightlier dictionary. ESTC T42700. A handsome set.

*Four twelvemo volumes bound in two, measuring 7.5 x 4.25 inches: xii, 288; [2], 244; [2], 276; [2], 252. Modern quarter-calf ruled in blind and lettered in gilt, marbled boards, uncut. Decorative typographic headpieces and tailpieces. Early library pressmarks in red ink to preliminary blanks of both volumes and title pages of Volumes I and III; occasional light foxing; edges darkened.*



## THE TRAVELLER'S AND TOURIST'S GUIDE THROUGH THE UNITED STATES OF AMERICA

**8. W[ellington] Williams.**

**The Traveller's and Tourist's Guide**

**through the United States of America, Canada, etc.**

Philadelphia: Lippincott, Grambo & Co., 1853.

\$2000.

Second edition of this pocket map and guidebook, first published in 1851 as a resource for those traveling for pleasure. The iconic cover, a glittering gilt collage of American attractions, was designed to entice, while the full title describes the book's breadth: *Containing the Routes of Travel by Railroad, Steamboat, Stage and Canal; Together with Descriptions of, and Routes to, the Principal Places of Fashionable and Healthful Resort; With Other Valuable Information. Accompanied by an Entirely New and Authentic Map of the United States, Including California, Oregon, Etc., and a Map of the Island of Cuba.*

Unusually comprehensive for its time, Williams's guide includes fares for steamships, trains, and coach; western migration routes; road and railroad construction updates; and helpful descriptions of summer tourist destinations. Travel charts to selected foreign ports (London, Panama, Havre) are provided as well.

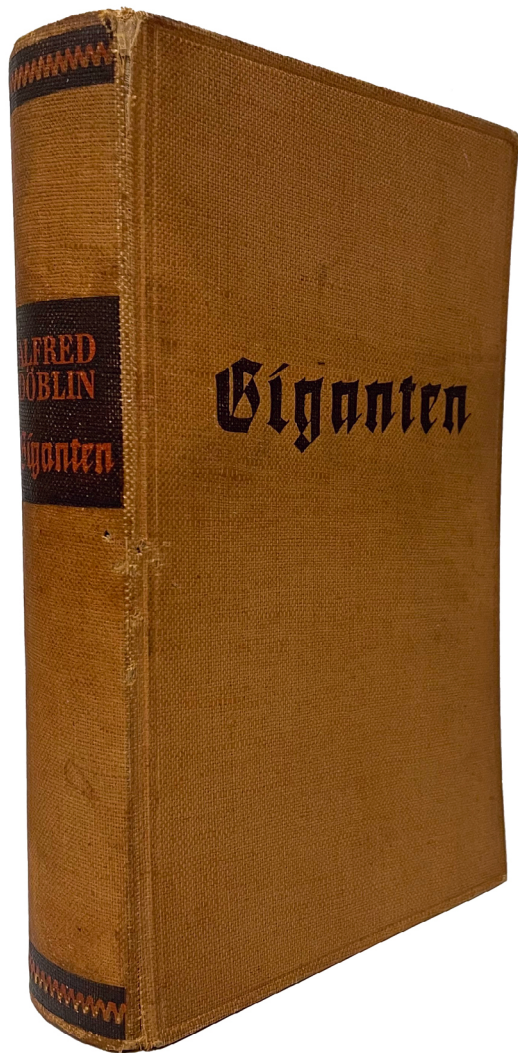


Williams boasts of this edition's tabular organization, featuring easy-to-read charts and columns of distances between major cities. His commitment to accuracy and salesmanship is evident at the closing of his introduction, when he asks travelers to forward "any information they may obtain from personal observation," and railroads to provide "the latest information relative to their several lines which shall be early attended to."

The hand-colored, pull-out map (also dated 1853) remains in excellent condition. It contains inset maps of Cuba, Havana, the Niagara River and Falls, and the western territories, including routes to Oregon and California, places of great interest after the gold rush and the establishment of the Oregon Trail. An extraordinary copy.

*Single volume, measuring 5.5 x 3.5 inches: 216. Original pictorial brown cloth gilt, gilt image to upper board repeated in blind on lower board, text block enclosed in original marbled wrappers. Hand-colored engraved folding map tipped to rear pastedown, measuring 25.25 x 30 inches unfolded. Light toning to front pastedown, a few clean separations to folds of map. Housed in a custom clamshell box.*





**ALFRED DÖBLIN'S GIGANTEN, 1932,  
INSCRIBED TO ISAAC STEINBERG**

**9. Alfred Döblin; [Isaac Steinberg]; [Leo Steinberg].  
*Giganten. Ein Abenteuerbuch.***

Berlin: S. Fischer Verlag, (1932).

\$3000.

First edition of German novelist Alfred Döblin's *Giganten*, inscribed by Döblin to the Russian-Jewish political writer Isaac Steinberg (1888-1957), from the library of Steinberg's son, art historian Leo Steinberg (1920-2011).

While Döblin is best remembered for his 1929 realist novel *Berlin Alexanderplatz*, critical attention in recent years has turned to his ambitious, dystopian works of science fiction. *Giganten* is a revised and condensed version of Döblin's 1924 *Berge Meere und Giganten*, adapted in an effort to find his sprawling eco-horror novel a broader audience. Döblin's vision of a precarious global future characterized by energy crises, relentless genetic engineering, and environmental catastrophe now seems prescient. The unabridged 1924 text was finally translated into English as *Mountains Oceans Giants* in 2021.



Döblin has inscribed this copy of *Giganten* to his friend Isaac Steinberg, a Russian exile, Socialist Revolutionary, and leader of the Jewish Territorialist movement. In Berlin, Steinberg convinced Döblin to join the Zionist movement “Freiland-Liga,” and in 1932, both men participated in the Sholem Aleichem Club to discuss Jewish settlements in Siberia.

The inscription reads: “Dem Genossen Steinberg. Mit schönen Grüßen. Von Haus zu Haus. Alfred Döblin. 7.4.32” [“To Comrade Steinberg. With kind regards. From house to house. Alfred Döblin. April 7, 1932.”] For more on the relationship between Döblin and Steinberg, see Gabriele Sander, “A Banner I Could Not Hold Aloft: Alfred Döblin and Judaism.” *European Judaism* 34:1, 2001.

Text in German. A sound copy of a compelling novel, very scarce inscribed.

*Single volume, measuring 8 x 5 inches: [8], 11-377, [7]. Original tan cloth stamped in brown and red, upper board lettered in brown. Presentation inscription from Döblin to Isaac Steinberg on preliminary blank. Owner signature of Leo Steinberg to front free endpaper. Light soiling to cloth and edges, trace of insect damage to upper joint; no dust jacket.*

an Isaac Steinberg  
Mit schönen Grüßen  
Von Haus zu Haus  
Alfred Döblin  
7.4.32

**NATURAL HISTORY, 1827,  
AN AMERICAN SUNDAY SCHOOL BESTIARY**

**10. Natural History. Selected from the Youth's Friend.**

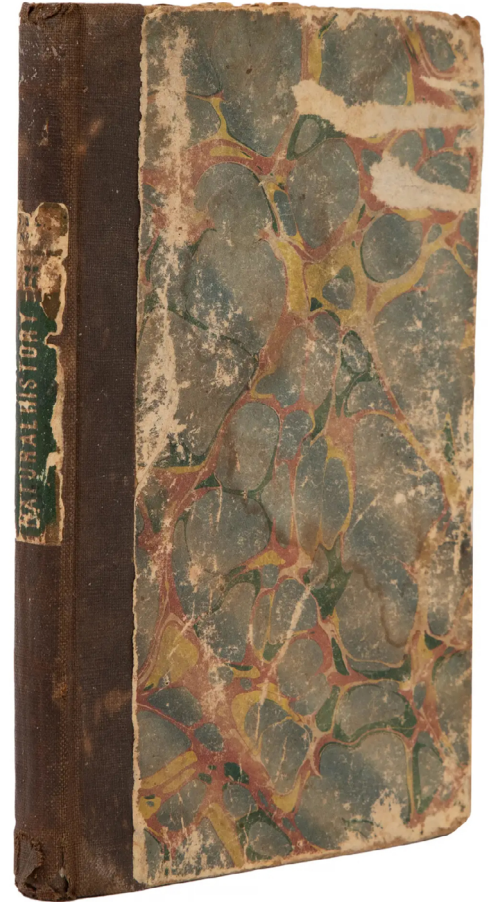
Philadelphia: American Sunday School Union, (1827).

\$325.

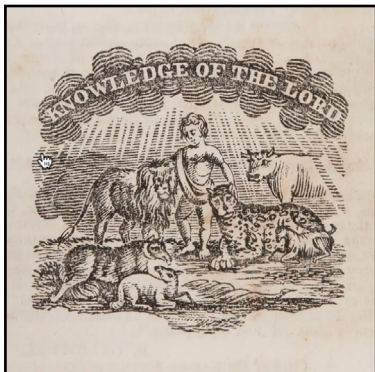
First edition of this illustrated natural history for children, composed of articles from the *Youth's Friend and Scholar's Magazine*, issued by the American Sunday School Union.

Each chapter features a single animal, real or imaginary, as described in the Bible. Alongside the Bear, Badger, and Ox are fantastical creatures like Behemoth and Leviathan, the “greatest and most terrible monsters.” Determined by the “consent of the learned” to be the hippopotamus and the crocodile, respectively, the monsters are illustrated in full-page plates based on ancient mosaics, though admittedly “neither . . . [is] well drawn.”

The title page bears the A.S.S.U.'s “Knowledge of the Lord” publisher's device, depicting a child within a peaceable kingdom of animals, a symbol of Christ's reign foretold by the prophet Isaiah.







Shoemaker 29906. OCLC locates twelve holdings in the United States.

A very good example of a curious Biblical bestiary, clearly well loved by the borrowers of the Methodist Sunday School Library.



12mo, measuring 5.5 x 3.5 inches: vi, [1], 8-144.

*Contemporary marbled boards, brown cloth spine with printed pastedown label reading "Natural History / 77." Wood-engraved frontispiece; wood engravings throughout text. Bookplate of the Library of the Methodist Sunday School, Centenary Station, with "77" supplied in ink. Binding rubbed, scattered foxing and creasing.*

**THE THINKING BOOK, 1960,  
ILLUSTRATED BY IVAN CHERMAYEFF**

**11. Sandol Stoddard Warburg; Ivan Chermayeff (illustrator).  
The Thinking Book.**

Boston: Little, Brown and Company, 1960.

*\$450.*

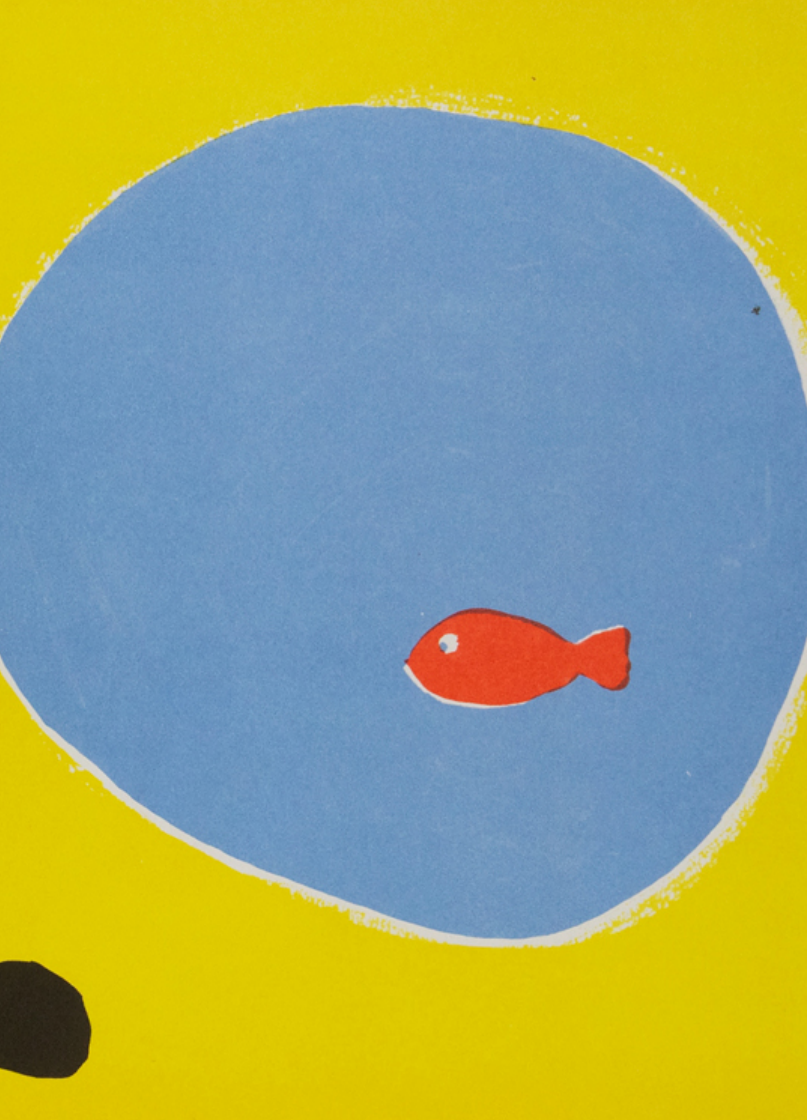
First edition of this richly imagined portrait of a young child's interior life: "I was thinking of being up high / I was thinking of you throwing me and me catching me / I was thinking of swinging at the end of a string and never falling down." The child's reverie is punctuated by the sound of a parent trying to speed up the morning routine: "put on that shirt, the yellow one," "now wash – both hands and wash them clean."

Still in print today, *The Thinking Book* was Sandol Stoddard Warburg's first book: she would go on to collaborate with a series of celebrated children's illustrators, including Jacqueline Chwast, Remy Charlip, and Leonard Weisgard. Ivan Chermayeff was a titan of midcentury American graphic design: he trained with Paul Rand and Alvin Lustig, and produced iconic logos and designs for NBC, Chase, PanAm, the Smithsonian, and the Museum of Modern Art.

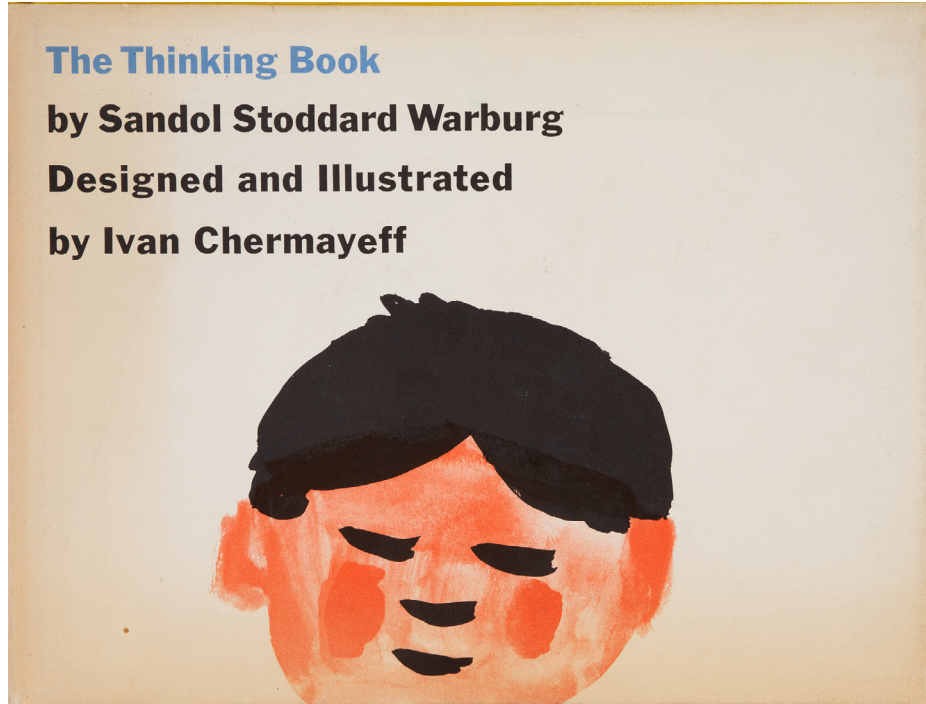
A near-fine copy of a scarce and influential picture book.







*Oblong volume, measuring 7.75 x 10 inches: [32]. Original yellow pictorial cloth stamped in blue, yellow endpapers, original unclipped color pictorial dust jacket priced at \$3.00. Color illustrations on every page. Lightest toning and occasional smudge to jacket.*



I was thinking of peacocks and pelicans, I was thinking of a swan

I was thinking of huge gold and silver elephants for me to ride on







Yellow is hollow and shining  
Green is the smell of grass  
Blue is like wind  
Blue is like saying the truth  
Red is the sound  
Of someone you love singing  
That's why we sing to you  
Over and over  
That's why we make a song  
Just for you

**KEEP IT LIKE A SECRET, 1961,  
ILLUSTRATED BY  
IVAN CHERMAYEFF**

**12. Sandol Stoddard Warburg;  
Ivan Chermayeff (illustrator).  
Keep It Like a Secret.**

Boston: Little, Brown and Company, 1961.

\$350.

First edition of this lyrical picture book, which imagines the experiences an older child will share, one day, with a new baby: "He doesn't know about stars or thunder or snow / He doesn't know where the berries grow / He doesn't know that eating blueberries / Makes your teeth look blue / He hasn't got any teeth / He can't chew."

*Keep It Like a Secret* was Sandol Stoddard Warburg's second book, a sequel of sorts to her 1960 collaboration with Ivan Chermayeff, *The Thinking Book*. A very good copy of a striking book.



*Oblong volume, measuring 7.5 x 10 inches: [32]. Original orange pictorial cloth stamped in blue, tan endpapers, original clipped color pictorial dust jacket. Color illustrations on every page. Light shelfwear and soiling to jacket.*





We could give the baby a leaf



We could show him some snow  
But he wouldn't know

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

