Honey & Wax at the 2019 California Antiquarian Book Fair


_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. Number 111 of 250 copies signed by Frasconi and printer Leslie Miller at the Grenfell Press. A fine copy._

(1002063) $200.00

2. Boaden, James; [Shakespeare, William]. *An Inquiry into the Authenticity of Various Pictures and Prints, which, from the Decease of the Poet to Our Own Times, Have Been Offered to the Public as Portraits of Shakespeare: Containing a Careful Examination of the Evidence on which They Claim to be Received; by which the Pretended Portraits Have Been Rejected, the Genuine Confirmed and Established. Illustrated by Accurate and Finished Engravings, by the Ablest Artists, from Such Originals as were of Indisputable Authority*. London: Robert Triphook, 1824. Quarto, measuring 10.75 x 8 inches: [2], vi, 143, [1]. Contemporary three-quarter brown calf, spine ruled and lettered in gilt, marbled boards. Five full-page engraved portraits of Shakespeare inserted throughout text, some tissue-guarded. Endpapers browned and annotated, with offsetting from laid-in clippings; early bookseller description of another copy of this edition mounted to front free endpaper. Two bookplates to front pastedown, Folger Library deaccession stamp to rear free endpaper. Binding rubbed.

_First edition, large-paper copy, of playwright James Boaden’s comparative study of seventeenth-century portraits said to depict William Shakespeare, an increasingly contested field. “In about 1770, a wave of ‘original’ pictures of Shakespeare began to appear, and dozens more followed over the next two centuries . . . consumed hungrily by a public content not to ask many questions” (Nolen, Shakespeare’s Face). Specialized forgers, most notably Edward Holder and F.W. Zincke, were actively transforming scores of old paintings into plausible representations of the Bard in the early nineteenth century. Boaden takes only the most canonical portraits as his subject, leaving the exposé of recent forgeries to his contemporary Abraham Wivell. He includes engraved reproductions of Droeshout’s frontispiece to the First Folio and Marshall’s frontispiece to the 1640 edition of Shakespeare’s poems, as well as “the Chandos Head,” “the Stratford Monument,” and a Cornelius Jansen portrait rumored to be Shakespeare, represented here in a particularly fine mezzotint. Boaden examines several other possible contemporary likenesses as well, and even analyzes “the poetic character” of Shakespeare through the verses written about him in his day. In the end, no conclusive evidence exists to establish the historic face of Shakespeare -- then or now -- so the interest of Boaden’s essay is largely as an example of obsessive nineteenth-century Shakespeare fandom: “by the aid of picture, to enjoy him in private life; to sit with him in the same room; and, while we have before us the inspirations of his mind, to catch the characteristic look of his meditation, or perhaps the smile with which he brightened his familiar circle.” This large-paper quarto, scarcer than the octavo, was deaccessioned from the Folger Library, which retains multiple copies of both quarto and octavo editions. A very good example of a classic of Shakespeare reception studies._

(1002294) $750.00
3. Chaucer, Geoffrey; Saunders, John (editor); [Sandys, Winifred] (artist); [Crane, Walter]. *Chaucer’s Canterbury Tales: WITH: sixteen original painted miniatures after figures in the book*. London: J.M. Dent & Co., 1894. Octavo, measuring 7 x 4.75 inches: xiv, [2], 487, [1]: 15 postcards measuring 5.5 x 3.5 each and an additional sheet of thick paper cut to the same size (16 total). Book: original full green cloth, spine lettered in gilt. Wood-engraved frontispiece and 22 full-page wood engravings of Chaucer’s pilgrims, most graphed or annotated in pencil by Sandys, many hand-colored; woodcut headpieces and initials throughout text. Pencil notations regarding Chaucer manuscripts on front free endpaper; ink presentation inscription by the editor’s son to Walter Crane, father-in-law of Winifred Sandys. Some rolling to spine, front hinge split, minor spotting to boards. Cards: original miniature paintings of Chaucer and his pilgrims on rectos; printed postcard instructions on versos of all items but one. Chaucer portrait labeled by the artist in black ink, Miller and Monk portraits labeled by the artist in pencil.

Walter Crane’s copy of *The Canterbury Tales, inscribed to him by the son of the late editor, with annotations and hand-coloring by Crane’s daughter-in-law, the miniaturist Winifred Sandys, accompanied by sixteen of her original miniatures in imitation of the Harleian and Ellesmere manuscripts of the Tales*. John Saunders first published this edition of *The Canterbury Tales* in 1845, an accessible text for general readers, featuring a modernized translation of Chaucer’s Middle English verse. In 1889, his edition was reissued with illustrations inspired by two early Chaucerian manuscripts: a frontpiece portrait based on the Harleian manuscript, and Canterbury pilgrims drawn from the Ellesmere manuscript. This 1894 copy was presented to Walter Crane, the leading illustrator of the Arts and Crafts movement, by John Saunders’s son, E.M. Saunders. The eldest child of Pre-Raphaelite painter Frederick Sandys, the miniaturist Winifred Sandys (1875-1944) supported her nine siblings as an artist after their father’s death. In 1921, she married Walter Crane’s son Lionel, presumably gaining access to this family copy of *The Canterbury Tales*. Sandys has made a careful study of the illustrations in this volume as the basis for her own series of Chaucerian miniatures. Many of the illustrations have grid lines added in pencil, which Sandys would have used to approximate correct proportions in her own versions. She appears to have researched the fifteenth-century manuscripts that inspired the illustrations: her notes and coloring closely match the coloring of the originals. (While it is possible Sandys viewed the manuscripts directly, she more likely consulted facsimiles: on page 33, she marks Saunders’s description of the 1868 Ellesmere facsimile.) The completed miniatures include the Harleian portrait of Chaucer, the Clerk, the Monk, the Miller (once on postcard, once on paper), the Friar, the Summoner, the Pardoner, the Parson, the Serjeant-At-Law, the Doctor of Physic, the Canon’s Yeoman, the Franklin, the Merchant, the Shipman, and the Cook. From the library of Anthony Crane, grandson of Walter Crane and son of Winifred Sandys, who has attributed the coloring and annotations to his mother. A wonderful collection, connecting the medieval manuscript tradition, the Pre-Raphaelite circle, and the Arts and Crafts movement. (1002314) $7,500.00

4. Colonna, Francesco; [Manutius, Aldus]. *Hyperromachia Poliphili, ubi humana omnia non nisi somnium esse ostendit, atque obiter plurima scitua sanequam digna commemorat*. London: Methuen, 1904. 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 hand; 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.

Modern fine press edition of Francesco Colonna’s 1499 *Hyperromachia Poliphili*, originally published in Venice by Aldus Manutius, often considered the most beautiful book of the Italian Renaissance. 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 *Hyperromachia* 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. (The iconic woodcut of the elephant and obelisk made its way to Salvador Dali by way of Gian Lorenzo Bernini.) 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. (1001470) $2,600.00

*First edition of this alphabetical zoo, in which each animal is ingeniously constructed using the corresponding letters of the Bembo font family. An endnote explains the history of this typeface, originally cut by Francesco Griffo for the Renaissance printer Aldus Manutius, and named after scholar and poet Pietro Bembo, whose works Aldus published: "while Bembo is prized as the most readable text face, its sharp, clean gracefulness was the inspiration behind using it to create the illustrations in this book." A near-fine copy of a delightful typographical ABC.*

(1002322) $75.00


*Scarce first illustrated edition in English of the first book to adapt Robinson Crusoe into an educational text for children, and "the rarest of all the books illustrated by John Bewick" (Gottlieb, Early Children’s Books and Their Illustration). First published in German in 1779 by Joachim Heinrich Campe, “the most influential of the German Enlightenment educationists,” The New Robinson Crusoe was a wildly successful experiment in interactive pedagogy after the model of Jean-Jacques Rousseau. The book is structured around nightly dialogues between a father and his children, who often interrupt the story to ask questions, leading to instructive digressions. Unlike many later books of this type, the flow of dialogue sounds reasonably natural: “Dear papa, is poor Robinson Crusoe lost for good? Is he dead?” “We left him last night in the most imminent danger of losing his life.” The New Robinson Crusoe went through over one hundred editions in one hundred years, inspiring the 1812 novel Swiss Family Robinson (Blamires, Telling Tales). While Campe published his own English translation of The New Robinson Crusoe in 1781 in Hamburg, the book didn’t find a readership in Defoe’s own country until this edition, the first printed in England. The illustrator, John Bewick, was the younger brother and apprentice of Thomas Bewick, who pioneered the wood engraving technique that would dominate English popular illustration for the next century. An excellent copy of “the first important Robinsonnade,” a groundbreaking adaptation which successfully transformed a popular novel into an educational text for children.*

(1002281) $3,200.00

7. [DESIGN]. *Archive of original midcentury porcelain designs*. Rome: Faro Disegni, circa 1940-1965. Collection of 168 original hand-colored designs for porcelain plates, each on a separate sheet, of various sizes: a group of 111 designs executed in pencil, ink, and watercolor on heavy paper, most measuring 14.5 x 13 inches, and a smaller group of 57 sketches, executed primarily in pencil and crayon on onionskin, measuring less than 12 inches square. Most designs labeled “Faro Disegni” and numbered in ink; a few designs mounted, many marked in pencil with annotations in French and English. Housed in two chemises within a custom clamshell box.

*Beautiful archive of midcentury porcelain designs, each an original hand-colored work of art, spanning a wide variety of botanical, geometric, and figurative styles. Some feature realistic portraits of flowers and birds, while others are much more stylized: traditional folk motifs, linear Art Nouveau florals, bright mod blossoms. This is a working archive: many of the images are annotated and corrected in pencil, and themes (like the firebird) are developed over multiple sheets. Of the 168 designs that survive, eight are unnumbered, and the others are numbered as follows: 1-47, 49-67, 69-138, 140-144, 146-153, 157-165. Roman firm Faro Disegni is best known for their textile designs; this archive testifies to their participation in other aspects of the decorative arts. A remarkable survival.*

(1002159) $2,000.00

*Hand-painted vintage design produced by Geoffrey George Studio, inspired by the Paleolithic cave paintings of Altamira and Lascaux, featuring bison, ibex, and hunters with bows and arrows. Manchester design studio Geoffrey George produced textile and wallpaper patterns for Marks & Spencer, Harrods, and other popular British retailers. A bright midcentury modern take on the original wall covering.*

(1002299) $150.00


*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.*

(1001877) $700.00


*First edition, in the first impression, first issue binding, of Dickens’s Christmas classic. Written in a mere six weeks at a low point in Dickens’s career, and published at his own expense, A Christmas Carol revived Dickens’s fortunes, establishing a robust market for Christmas gift books that survives to this day. The characters of Scrooge and Marley, Bob Cratchit and Tiny Tim, are immediately recognizable even to those who’ve never read a word of Dickens: ‘‘God bless us every one!’ said Tiny Tim, the last of all. He sat very close to his father’s side, upon his little stool. Bob held his withered little hand in his, as if he loved the child, and wished to keep him by his side, and dreaded that he might be taken from him.’’ One of Dickens’ favorite artists, John Leech would produce the illustrations for all his Christmas books. This copy matches Walter E. Smith’s fourth state (formerly called “trial issue”), with red and green title page dated 1844 and yellow endpapers, the rarest of the four variants (Charles Dickens in Cloth, Part Two, 25-6). Smith notes the inaccuracy of the term “trial issue,” as copies with the green and red title page were available on the open market. The binding of this copy matches that of the first impression, first issue binding as described by William B. Todd (“Dickens’s Christmas Carol,” *The Book Collector*, 1961). This copy appears to be an unrecorded variant: Todd does not note copies of this binding with both the green and red title page and the yellow endpapers but, according to Smith, “the priority of green endpapers with this title page is deduced as a matter of logical sequence rather than from any substantial direct evidence. It is not improbable that at some stage in the binding, the use of yellow and green endpapers overlapped to some extent.” Following all points of the first edition according to Calhoun and Heaney with the text uncorrected, including “Stave I” on page [1]. Smith II:4. A near-fine, unusually bright copy of the first edition in a rare variant.*

(1001884) $28,000.00
11. Doyle, Arthur Conan; Leblanc, Maurice; McCulley, Johnston; Kikuchi, Kan (translator); Shigeru, Hatsuyama (designer); Toshi, Michioaka (illustrator); Nobuo, Imamura (illustrator); Seihachiro, Emori (illustrator). Shonen Tanteitan, “Juvenile Detective”; Sherlock Holmes in Japanese. (Tokyo): (Kōbunsha), (1928) [Showa 3]. Single volume, 8.75 x. 5.75 inches, [6], 246, [6] pp. Original half blue cloth over color pictorial wrappers depicting a stylized Sherlock Holmes and Mary Morstan, blue cloth ornamented and lettered in black and gilt, purple pictorial endpapers. Illustrated title page printed in magenta, two full-page color plates of the first and second stories, and 25 full-page black-and-white plates. Some foxing to rear wrapper and endpapers, mild rubbing.

Illustrated edition of three popular mysteries, one each from America, England, and France, including what is likely the earliest Japanese translation of Arthur Conan Doyle’s Sign of Four, published for the use of schoolchildren. This collection is Volume 45 in the short-lived but ambitious series Shogakusei Zenshu, “Complete Works for Primary School Students,” which ran to 88 volumes between 1927 and 1928. Sherlock Holmes had been a widely popular character in Japan since the first translation of The Return of Sherlock Holmes in 1926, followed by this edition of Sign of Four and a second translation of the same novel by Ken Nobuhara the same year (Universal Sherlock Holmes). While only one story in this volume is by Doyle, two feature Holmes. The first story is “The Hollow Needle,” Maurice Leblanc’s tale of Arsène Lupin, a gentleman burglar who serves as a nemesis to Sherlock Holmes (changed to “Holmlock Shears” after Doyle’s objection). Holmes and Lupin each get the better of the other by turns, yet the central storyline follows a boy of seventeen, a detective in the making. The second story, “Subway Sam,” features a New York City pickpocket, a modern Robin Hood figure created by Johnston McCulley, a prolific mystery writer for the pulps and creator of Zorro. The final story is Doyle’s Sign of Four, in which Mary Morstan asks Holmes’s help in solving a mystery of murders, pearls, and the Agra treasure. This translation begins at the very end of Doyle’s chapter one, when Mary Morstan’s card is presented – leaving out the opening discussion of Holmes’s cocaine use and Watson’s alcoholic brother. The translator of this edition, Kan Kikuchi, was a successful writer whose play Madame Pearl (about a woman attempting to overcome the limits of her patriarchal society) brought him national acclaim. He went on to found two of the most influential literary prizes in Japan, the Akutagawa and the Naoki Prizes. OCLC locates only two copies, one in the University of Minnesota’s Sherlock Holmes collection and the other at the National Diet of Japan. Text in Japanese. A very good copy of a scarce title, an early appearance of one of modern Japan’s most beloved Western characters. (1001972) $850.00


First edition of this popular American aviation novel -- “hard-boiled in spots, racy in dialogue, speedy all the way” -- from the library of Amelia Earhart. The hero, short-fused maverick Dan Howard, works his way up from mechanic to pilot, secretly engineering a propeller with the potential to transform the aviation industry. In the novel’s climax, told through the breathless patter of a radio announcer, Howard completes a round-trip solo transatlantic flight, flying from Newark to Croydon (where he eats a plate of English roast beef) and then directly back to Newark, a stunt made possible by his revolutionary propeller. In the crowd awaiting his return are “all the birdmen and ladybirds in the world,” including “Lindbergh and Hawks and Doolittle and Amelia Earhart and Ruth Nichols and Byrd:” “I must say they all seem as surprised as we are, account of Howard's guarding his wunnerful secret the way he did until to-day.” This copy of Big Flight belonged to “ladybird” Amelia Earhart, the first woman to complete a one-way solo transatlantic flight, which she accomplished in fifteen hours in 1932. In 1936, the American Dick Merrill would pilot a round-trip transatlantic flight, but with a layover of a week in England (rather than a meal). The dawn-to-dusk circuit described in Big Flight remained firmly in the realm of fantasy in the 1930s, inviting speculation on Earhart’s response to the novel’s plot and to her role as awed spectator within it. A very good copy, with a great association. (1002307) $3,000.00

Brightly colored Art Deco valentine, featuring Elizabeth I and her favorite Robert Devereux, Earl of Essex, locked in an embrace: "My great aspiration as you probably guess / Is to be like old Essex -- with you my Queen Bess." A surprising subject, given that Elizabeth had Essex beheaded for treason in 1601, and a surprising survival as well. (1001975) $75.00


First edition in English of the complete Colloquia Familiaria of Erasmus, first published in 1518 and expanded by Erasmus over the next fifteen years, a lively collection of Latin dialogues that found a readership far beyond the Renaissance schoolroom. Originally intended to model colloquial conversation for students of Latin, the dialogues feature pointed, free-thinking exchanges on modern political, religious, and philosophical questions. In "Of the Abbot and Learned Woman," an ignorant abbot tries and fails to get the better of the classically educated Magdalia, a character almost certainly based on Thomas More's eldest daughter: "I think thou art some sophistress, thou protest so wittily." Magdalia: "I will not tell thee, what I think thou art." And later: "I have often heard it usually spoken, that a wise woman is twice a fool." Magdalia: "Indeed it useth to be said so, but by fools." The Colloquia Familiaria was widely read and debated across Europe, drawing immediate notice for its anticlerical satire: "its influence on the dialogues of Reformation Germany and Tudor England is a critical commonplace" (Zlatar, Reformation Fictions, 11). The original purpose of the Colloquies as a text for teaching Latin postponed its direct translation; this first complete English edition was published more than 150 years after the work's first appearance. The edition opens with a short life of Erasmus, and concludes with the first appearance in English of De utilitate colloquiorum, Erasmus's 1526 defense of the Colloquies, published after the Sorbonne condemned the book for impiety. In response, Erasmus makes a case for the educational value of his dialogues' humor: "I cannot tell whether any thing be learned more successfully than that which is learned in playing." Despite his efforts, the Colloquies would remain on the Papal Index of banned books through the end of the nineteenth century. Wing E-3190; PMM 53. A very good copy of a humanist landmark, in a handsome contemporary binding. (1002105) $4,000.00


First and only edition of this epistemological treatise by an otherwise unknown Englishwoman, Sarah Ferris. In this book, "inscribed with permission to, and specially patronized by" Princess Frederica Charlotte, Ferris examines how sensations of pleasure and pain inform us about the world. She invokes various ancient philosophers, including Plato and the Epicureans, while digressing into theories of art, aesthetics, and literature; in one short section, she compares the structure of works by Ovid, Homer, and Aeschylus. Ferris herself argues firmly in the empirical framework of John Locke, although the influence of theistic rationalists like Leibniz is apparent throughout the treatise: God has "given to us precisely that degree of sensibility which, considering every thing, [is] best suited to our wants and necessities." She firmly rejects deistic and atheistic rationalist arguments, singling out Spinoza for criticism. Mental Perceptions appears to be the only work that Ferris published. While the title appears in some bibliographies, including John Watkins's Biographical Dictionary and Samuel Allibone's Critical Dictionary, those sources provide no information about the author; she is not listed in the Encyclopedia of British Women Writers or The Feminist Companion to Literature in English. OCLC identifies three American institutions with holdings (Harvard, Princeton, and the Newberry); Stanford also owns a copy. A scarce, self-published example of Enlightenment epistemology by a woman, a surprising survival. (1002309) $1,800.00
Honey & Wax at the 2019 California Antiquarian Book Fair


*James Joyce’s personal copy of Flaubert’s great bildungsroman, intended as the moral history of his generation, first published in 1869. The novel follows a provincial young man in Paris, largely frustrated in his passions and ambitions, drawn back over the years into the circle of an older woman he once loved. This paperback edition bears the early ownership signature of James Joyce, dated 1901, when he was nineteen. Flaubert’s work was a lifelong touchstone for Joyce, who admired his precursor’s dedicated craftsmanship and commitment. Ezra Pound, in his review of Joyce’s own bildungsroman, *A Portrait of the Artist as a Young Man,* noted that “Joyce produces the nearest thing to Flaubertian prose that we have now in English,” and in the character of Stephen Dedalus, Joyce created as problematic a young man as Flaubert’s Frederic Moreau. Stephen’s famous definition of the artist, “like the God of creation . . . within or behind or beyond or above his handiwork, invisible, refined out of existence, indifferent, paring his fingernails,” is lifted almost directly from one of Flaubert’s most famous letters. Provenance: James Joyce to unknown owner(s) to Ernest Boyd to Thomas Quinn Curtis to Alexander Neubauer. The modern binding dates from Boyd’s ownership. This copy is a primary source for Scarlett Baron’s *Strandentwining Cable: Joyce, Flaubert, and Intertextuality* (OUP, 2012). A great association.*

(1001857) $15,000.00


*Early edition of this inspirational self-help treatise by American health faddist Horace Fletcher, known as “The Great Masticator” for his insistence on chewing every bite of solid food to liquid before swallowing. This copy is warmly inscribed by Fletcher to his recent convert, the novelist Henry James: “To the most subtle and elevating influence in contemporary literature / Henry James / all happiness always / is the devout wish of / Horace Fletcher / Palazzo Saibante / Canal Grande / Venice / August 1905.” Henry James and his brother, the philosopher William James, were both enthusiastic “Fletcherizers” for a time, along with Thomas Edison, Mark Twain, John D. Rockefeller, and even Franz Kafka. Happiness as Found in Forethought Minus Fearthought, originally published in 1897, predates Fletcher’s celebrity as “the chew-chew man.” The book advocates a relentless model of positive thinking that pulverizes all obstacles to happiness. “All time – all eternity – is made up of a succession of nows. If you are free in the present now, you may more easily be free from temptation in the succeeding nows until emancipation shall be complete and the very atmosphere of your freedom shall exorcise all evil before it can come near enough to attract your consciousness.” Henry James would eventually abandon the dietary practice of Fletcherizing in 1910, blaming the liquid diet for his chronic digestive ailments and general low spirits. A notable association copy, and an intriguing artifact of mainstream American quackery, handsomely bound by Riviere & Son.*

(1002033) $750.00

*First separately issued edition of Thomas Forde’s collection of pointed anecdotes and pithy maxims,* also published as one section of his major work of the Restoration, *Virtus Rediviva.* Forde’s goal was to produce an anthology of the very best examples of ancient and modern wit: “I have laboured to subtract, rather than multiply.” From Socrates and Alexander to John Foxe and Anne Boleyn, the selections deal with every aspect of human experience: “men’s actions were like notes of musick, sometimes in spaces, and sometimes in lines, sometimes above, and sometimes beneath, and never or seldom straight for any long continuance.” Wing F1548A. A near-fine copy, from the famed Macclesfield library. (1002287) $1,500.00


*Signed limited edition of Cien años de soledad,* number 47 of 100 copies signed by Nobel Prize winner Gabriel García Marquez to mark the thirtieth anniversary of his most celebrated novel, first published in Buenos Aires in 1967. The hypnotic, harrowing account of the rise and fall of the Buendía family traveled like wildfire around the globe, inspiring countless feats of magical realism and launching the Latin American literary boom. This Colombian “edición conmemorativa,” produced for distribution in Latin America only, is the only limited edition of Cien años de soledad to be signed by García Marquez. Text in Spanish. A fine signed copy of a modern classic. (1001775) $5,000.00


*Signed limited edition of The Wind in the Willows,* number 113 of only 200 copies signed by author Grahame and illustrator Shepard, printed on hand-made paper. First published in 1908, *The Wind in the Willows* follows the country adventures of a group of animal friends -- kind Mole, cultured Ratty, crazed Mr. Toad, and wise Mr. Badger -- on the pastoral banks of the Thames: “there is nothing -- absolutely nothing -- half so much worth doing as simply messing about in boats.” Their idyll is disrupted when Mr. Toad’s obsession with motor-cars leads him down a destructive path. Artist Ernest Shepard is best remembered for illustrating A.A. Milne’s Pooh books. In 1929, Milne himself had adapted The Wind in the Willows for the stage as “Toad of Toad Hall,” and recommended Shepard to Grahame as a possible illustrator for a new edition. When Grahame invited Shepard to illustrate The Wind in the Willows, Shepard was “more excited when [he] offered me that than Pooh,” and these drawings are said to have been Shepard’s favorite of his own work. A lovely, near-fine copy of the most desirable illustrated edition. (1002136) $6,500.00
Honey & Wax at the 2019 California Antiquarian Book Fair


*Elusive example of this short-lived college literary journal, self-published by Shirley Jackson and her future husband Stanley Edgar Hyman as an alternative to the official Syracuse University literary magazine. In a run of four issues, Spectre satirized the intellectual shortcomings of the student body, championed progressive politics, and stirred some mild campus controversy with its stylized nude illustrations. In this third issue, Jackson and Hyman confront the racial hypocrisy of the university, which refused to house black students on campus: “Marian Anderson sells out every time she comes here, but they won’t allow negro girls in the college dormitories. Maybe it’s all right if you’re no closer than the sixth row.” Jackson herself contributes an autobiographical short story, “Had We But World Enough,” in which a penniless young couple imagine their future with a combination of longing and dread: “‘The hell with you,’ she said. ‘You think I’m going to have children and ruin my whole life?’ They laughed. ‘Twenty children,’ he said. ‘All boys.’” Jackson and Hyman would marry shortly after graduation, and raise four children on her earnings as a writer. Known to her neighbors only as “Mrs. Hyman,” the increasingly reclusive Jackson would publish some of the most unsettling fiction ever produced in America, including “The Lottery” (1948), The Haunting of Hill House (1959), and We Have Always Lived in the Castle (1962). All copies of Spectre are rare: aside from Syracuse University, OCLC locates one microfilm copy at Yale. An evocative survival.*

$2,200.00

22. Kettell, Samuel (editor); Mather, Cotton; Freneau, Philip; Barlow, Joel; Warren, Mercy; Irving, Washington; Sigourney, Lydia; Key, Francis Scott; Dana, Richard Henry; Bryant, William Cullen; Longfellow, Henry Wadsworth; Whittier, John Greenleaf. *Specimens of American Poetry, with Critical and Biographical Notices. In Three Volumes*. Boston: S.G. Goodrich and Co., 1829. Three twelvemo volumes, early twentieth-century brown pigskin over textured tan cloth boards, raised bands, spines tooled in gilt, marbled endpapers, text blocks uncut and partially unopened. Catalogue of American Poetry at rear of volume III. Bookplate of collector Perry Beaver Strassburger (1888-1954) to front free endpaper of volume I. Light foxing throughout, occasional light scuff to bindings, closed tear to preliminary blank of Volume I. Laid into Volume I is a handwritten note from Strassburger’s widow, presenting “the Early American Poetry books which belonged to your Uncle Perry,” along with his spectacles, to her nephew Peter.

*First edition of this landmark collection of early American poetry, conceived as a patriotic project to counter “the insinuation thrown out some years ago by our neighbors across the ocean, that there was no such thing as an American book worthy of being read.” Casting a wide net, editor Kettell collected the work of over two hundred early American poets in support of his claim that “we are now becoming a literary people.” Highlights include an excerpt from the Bay Psalm Book, Philip Freneau’s “The Dying Indian,” William Cullen Bryant’s “Thanatopsis,” and the lyrics of “The Star-Spangled Banner.” Seventeen of the poets included are women. Volume III concludes with a catalogue of books consulted by the editor, a valuable addition for the historian, representing the earliest bibliographic mention of Edgar Allan Poe’s first book, Tamerlane. A near-fine copy of an American literary monument, “the fullest anthology of American literature published to that time” (Oxford Handbook of Early American Literature).*

$850.00
23. [MANUSCRIPT]; Henry, Avril. *Toys*. England: circa 1957. Single volume, measuring 14.75 x 10.25 inches: [44]. Original full tan morocco, front board stamped with dozens of tiny gilt stars, spine stamped with stars and lettered in gilt, heavy purple endpapers hand-stamped with border of yellow squares. Unfinished manuscript title page stamped with border of yellow squares and hand-colored in yellow; eighteen unnumbered manuscript leaves in black ink on rectos only; three manuscript leaves (“Index to Illustrations”) in red ink on rectos and versos. Illustrated with fourteen original drawings and gouache paintings mounted onto heavy grey paper. Light wear and spotting to boards.

Striking illustrated manuscript on the role of toys across cultures, produced by English scholar Avril Henry (1935-2016). As a young woman, Henry studied painting and sculpture at Wimbledon School of Art, obtaining an Art Teacher’s Diploma with Distinction at the University of London. After working as an art teacher and illustrator, she entered Oxford to study the culture of medieval England. Henry would go on to teach medieval studies at the University of Exeter for more than three decades, with a special interest in “the complex interface of text and image” (Exeter Cathedral Keystones and Carvings). That interest is on display in this research project, almost certainly an art school assignment. The text is written in Henry’s calligraphic hand, illustrated with fourteen examples of her original artwork, and presented in an unusual vernacular binding likely executed by Henry herself. The aim of the essay is to “consider toys insofar as they are works of art, for both those who make and those who play are artists.” Drawing on anthropological and historical sources, Henry illustrates her argument with examples of toys from the Stone Age to the Age of Steam, including full-color images of Javanese shadow-puppets, an African mask, Hopi Indian dolls, a Victorian rocking-horse, and an American teddy bear. Many of the toys are drawn from life at the British Museum, the Horniman Museum, and the Victoria & Albert Museum. Literary quotations from the likes of Alexander Pope, G.K. Chesterton, and A.A. Milne are sprinkled throughout the text. The most recent bibliography entry is a December 1956 Punch article entitled “Toys Will Be Toys,” which dates this manuscript to Henry’s early twenties. A compelling manuscript, historically informed and graphically striking, reflecting the author’s lifelong attention to material culture. (1002162) $2,200.00
24. [MANUSCRIPT]; Timson, Leonard; Timson, Enid. *English art student's sketchbook of historic ornament*. Various places: 1903-1910, 1952-1968. Oblong folio measuring 7.5 x 10.5 inches, original half diapered black calf over pebbled green cloth boards, spine ruled in gilt, black calf cylindrical pencil-holder attached to lower board, original elastic band (mended) attached to upper board, all edges speckled red. Front pastedown bears a calligraphic ink ownership inscription (“Leon: B. Timson / July 1903”), the bookplate of “ReF” in Morningthorpe, and a Reeves & Sons stationer’s ticket (“Made of Whatman’s Paper”) beside their Ludgate Hill showroom stamp. Forty-five illustrated pages of pencil sketches, pen-and-ink drawings, and watercolors, including one pen-and-ink sketch of stained glass windows on older paper tipped to the final pastedown. One of Enid Timson’s watercolors cleanly excised at rear. Corners bumped, pencil holder and spine ends heavily rubbed. Beautifully executed sketchbook of historic ornament based primarily on artifacts in the Victoria & Albert Museum, containing thirty pages of pencil, ink, and watercolor sketches by English art student Leonard Timson (1879-1936). The range of ornamental details is wide, covering sculpture, ceramic, and stained glass designs, from a sixth-century Coptic frieze, to thirteenth-century Italian mosaics in porphyry and marble heightened with gold, to colorful seventeenth-century Spanish tiles. Most of the designs are marked “S.K.M.” for the South Kensington Museum, formally renamed the Victoria & Albert in 1899; most notably, a fully-finished pen and watercolor painting of the stained glass window “The Adoration of the Magi,” which came to South Kensington from the Cathedral of Cortona in Tuscany. Outside the galleries, Timson records local architectural and sculptural details from Cobham Church in Kent, Fairford Church in Gloucestershire (famous for its stained glass), St. Mary’s in Buckinghamshire, and even, farther afield, the entrance gates to the Antwerp Zoo. Timson’s style of sketching and his annotations are indebted to the work of Richard Glazier, a member of the South Kensington Circle (along with Owen Jones and Henry Cole), and head of the Manchester Municipal School of Art. Glazier’s 1899 Historic Ornament was the most widely assigned art textbook in England in the early twentieth century, and Timson was clearly immersed in it. His sketchbook imitates Historic Ornament in lettering, layout, shorthand (including “S.K.M.”), and choice of subjects. In the National Art Competition of 1904, while a student at Battersea Polytechnic Institute, Timson won a bronze medal “for his well-executed design for a panel in the Italian Renaissance style,” perhaps inspired by the subjects in this sketchbook; his stained-glass work would later appear in an exhibition at the Royal Academy, and he would pursue a career as a draughtsman. Toward the end of the sketchbook, Leonard’s daughter Enid Timson (1906-1994), an avocational painter, contributes thirteen pages of her own, including six full-page watercolors. While her work is less accomplished than her father’s, her watercolors of the Ponte Vecchio and other Florentine scenes have their own charm. A remarkable ornamental sketchbook, testifying to the influence of the South Kensington Circle in early twentieth-century English art education. (1001644) $3,500.00

25. McEvoy, J.P.; Scott, Janet Laura (illustrator); [Kipling, Rudyard]. *“If” for Girls. Suggested by Kipling’s “If.” A Gift Book*. Minneapolis: The Buzza Company, 1926. Single volume, measuring 6 x 5 inches: six folded leaves bound with folds at fore-edge. Original color-printed floral boards, color illustrations throughout text. Birthday gift inscription in verse from “Sybil” to “Dot” on front free endpaper. Housed in original publisher’s color-printed floral gift box, lightly worn. First edition of this striking decorative gift book “for girls,” a feminized tribute to Rudyard Kipling’s “If.” In 1896, inspired by the failed Jameson Raid during the Boer War, Kipling wrote his famous ode to manhood: “If you can fill the unforgiving minute / With sixty seconds’ worth of distance run, / Yours is the Earth and everything that’s in it, / And — which is more — you’ll be a Man, my son!” Upon publication in 1910, the original “If” became a staple of popular inspirational literature; in 1995, the poem held the top spot in the BBC’s poll of the 100 Favorite Poems of Britain. This 1926 homage is the work of J.P. McEvoy, best remembered as the creator of the long-running Dixie Dugan comic strip (1929-1966). “If” For Girls” imagines ideal womanhood as a prize won through modesty, patience, faith, and virtue: “If you can keep within your heart the power / To say that firm, unconquerable ‘No’; / If you can be brave by present shadowed hour / Rather than yield to build a future woe. . . . you’ll be a Woman, dear.” The stylized Art Deco illustrations by Janet Laura Scott feature the bodies of streamlined flappers in elaborate nineteenth-century fancy dress: corsets, hoop skirts, parasols. A delightful curiosity, reflecting mixed messages about gender roles during the Roaring Twenties. (1002216) $150.00

*Complete set of these “Moonlight School” readers designed for illiterate Appalachian adults, both volumes protected by a contemporary owner with printed paper covers. Progressive American educators considered reading fundamental to citizenship at the turn of the twentieth century. In 1911, Cora Wilson Stewart established the initiative known as the Moonlight Schools, the most famous adult literacy program in Appalachia, offering night classes to working people. Citizens’ Reference Book was first published in 1927 by Elizabeth Cleveland Morriss, who founded a series of successful Moonlight Schools around Asheville, North Carolina. These readers feature material relevant to adult learners, as Morriss “recognized that attending school as an adult was often a difficult – and for some shameful – decision, and she did not want to exacerbate that shame by subjecting students to childlike lessons” (Erica Locklear, Negotiating a Perilous Empowerment: Appalachian Women’s Literacies). One section, on letter writing, includes instructions on how to apply for positions spotted in the newspaper. These volumes are later printings: volume I is the fifth printing, and volume II is the fourth. The commercially printed dust jackets were issued by the A.T. Walraven Book Cover Company of Dallas. The jacket design for volume I, copyright 1925, features advice for striving students: “Eat Some Vegetables Besides Potatoes Every Day,” “Sleep Many Hours with Windows Open,” and “Take A Bath Oftener Than Once A Week.” These directives underscore Locklear’s point that an unintended consequence of the success of the Moonlight Schools was to reinforce negative stereotypes of Appalachian communities. A wonderful survival.*

$750.00


*First edition of Bruno Munari’s science fiction panorama depicting a colony on the moon, accompanied by discs containing audio of the imaginary lunar settlement. The laid-in publisher’s bookmark introduces the hero of the story, space captain Bill Ventura, and invites young readers to follow him into an age when men have finally conquered nature, “finalmente a dominare la natura.” A single paragraph at the beginning of the panorama sets the scene, introducing Ventura in his spaceship, followed by Munari’s stunning color-printed lunar panorama, which can be viewed in two-panel sections or as an unbroken landscape. Viewers encounter a space station above the moon, with windows revealing the activities of the astronauts inside, followed by the bustling lunar colony itself, built under a protective dome, featuring decorative trees, a theater, a tennis court, and a swimming pool. The flip side of the panorama offers a rough timeline of missile developments from the 1940s to the 1960s, ending with the United States Army’s Nike Zeus of the early 1960s. In the front and back folds of the panorama are two discs from outer space: the first contains messages from the space station to the lunar settlement, and the second the sounds within the first city on the moon. Text in Italian. Scarce: no listing in OCLC, and no copies recorded at auction. A near-fine example of popular space race iconography in the years just before humans set foot on the moon.*

$2,800.00
Honey & Wax at the 2019 California Antiquarian Book Fair


*First edition of critic Albert Murray’s first book, a collection of essays locating African-American experience at the center of American identity, inscribed at length by Murray twenty years later, reviewing the political changes since the book’s publication. In The Omni-Americans, Murray highlights the rich contributions that African Americans have made to American culture, affirming leaders like Harriet Tubman and Frederick Douglass as fundamentally American in their heroism, drawing parallels between African-American self-determination and the national mythos: “It is the non-conforming Negro who now acts like the true descendent of the Founding Fathers — who cries, ‘Give me liberty or give me death,’ and who regards taxation without representation as tyranny.” A landmark of African-American cultural criticism, The Omni-Americans reflects Murray’s ongoing conversation with his former Tuskegee classmate Ralph Ellison; Henry Louis Gates, Jr. called their lifelong friendship “a focal point of Black literary culture.” This copy is notable for its long inscription, in which Murray weighs the political gains made since the book’s publication: “I would say that quite a bit has changed during the past twenty years. The costumes have gotten worse, to be sure. But the exercise of political power has gotten better. I’m afraid that I can claim no direct intellectual influence whatsoever, however I must say that all of those mayors, the new governor of Virginia [Douglas Wilder, the first African-American governor] and the present Chairman of the Democratic Party [Ron Brown, later the first African-American Secretary of Commerce] are consistent with the Omni Americans I have always had in mind.” On the facing page, Murray writes the names of fourteen American cities (“among others!”) that elected African-American mayors in the years since The Omni-Americans first appeared. A wonderful copy, with a thoughtful retrospective inscription. (1002271) $850.00


*Early American printing of Florence Nightingale’s classic treatise on the care of the sick, the copy of Susan Hayhurst, the first female pharmacist in the United States. Nightingale’s brisk common sense is fully on display in Notes on Nursing, a treatise aimed not at medical professionals, but at women nursing ailing family members at home. Nightingale stresses the importance of fresh air, light, cleanliness, and quiet in the sickroom, and offers pointed advice on diet: “To leave the patient's untasted food by his side, from meal to meal, in hopes that he will eat it in the interval is simply to prevent him from taking any food at all.” Notes on Nursing was an immediate success in England when it appeared in 1859; the first American edition, in 1860, was similarly well-received. The owner of this 1861 printing, the Quaker Susan Hayhurst, earned her degree in medicine from the Woman’s Medical College of Pennsylvania in 1857. A lifelong public health educator, she chaired the Committee of Supplies of the Pennsylvania Relief Association during the Civil War. In 1883, Hayhurst became the first woman to receive a pharmacy degree in the United States, going on to mentor generations of women pharmacists at the Woman’s Hospital of Philadelphia until her death in 1909. A very good copy of a classic work of nursing, bringing together two pioneering women in medicine. (1002108) $950.00*

First edition in book form of Edgar Allan Poe’s “The Raven,” the single most famous American poem of the nineteenth century, first published earlier that year in the New York Evening Mirror (under Poe’s own name) and *The American Review* (under a pseudonym). Partly inspired by the early lyrics of Elizabeth Barrett (later Browning), to whom he dedicated this volume of poems, Poe composed “The Raven” in trochaic octometer, with a deranged musicality all his own. The elements are familiar even to those who don’t read poetry: the “midnight dreary,” the silk-curtained chamber, the raven perched upon the bust of Athena, the relentless refrain that drives the narrator mad. “‘Leave no black plume as a token of that lie thy soul hath spoken! / Leave my loneliness unbroken! – quit the bust above my door! / Take thy beak from out my heart, and take thy form from off my door!’ / Quoth the Raven, ‘Nevermore.’” Even before publication, Poe knew he had a sensation on his hands. When a friend described an early reading of the poem as “fine, uncommonly fine,” Poe responded: “Is that all you can say for this poem? I tell you it’s the greatest poem ever written.” Poe’s fame only increased with the appearance of contemporary parodies like “The Owl” and “The Polecat”: a contemporary recalls, “‘The Raven’ became known everywhere, and everyone was saying ‘Nevermore.’” The publication of “The Raven” paved the way for Wiley and Putnam’s publication of Poe’s Tales, the collection that introduced his pioneering detective fiction to a wider audience that same year. BAL 16147. A near-fine copy of a landmark in American literature.

(1001883) $12,500.00


Deluxe signed limited first edition of Harry Clarke’s illustrated Poe, number 100 of 170 copies signed by Clarke. The collection includes many of the stories for which Poe is best known, including “The Fall of the House of Usher,” “The Murders in the Rue Morgue,” and “The Pit and the Pendulum.” 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 mad interpretations are among the very 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.

(1002127) $8,000.00

*First edition of Dawn Powell’s elegiac Ohio novel, originally titled (and eventually reissued as) Come Back to Sorrento.  A lonely small-town housewife, encouraged to pursue a singing career in her youth, pursues a friendship based on mutual self-delusion with the impoverished local music teacher: “They laughed radianty together, a little complacency... Connie felt young and buoyant, a great artist taking a holiday from her public in a little quiet inland village, romping away as if she were a perfectly ordinary woman.” Powell wrote The Tenth Moon quickly, a break from her struggle to finish Turn, Magic Wheel, but when she reread the novel a decade later she found it to be one of her best: “okay, critics, I won’t give you a pound of flesh, I will cheat you.  Result: a quivering book filled with pain and beauty.” This copy is warmly presented to Powell’s lifelong friend, the French scholar and writer Jacques LeClercq: “To Jacques le Clerq / who got me published / and now wants to take it all back -- / Love -- / Dawn / 9 East Tenth St. / N.Y.” A noted translator of Rabelais and Dumas, as well as a number of modern French texts, LeClercq moved in Powell’s Greenwich Village circle, and appears frequently in her diaries over a period of forty years.  From the estate of his daughter, polio-stricken prima ballerina Tanaquil LeClercq, final wife of George Balanchine.  A very good presentation copy of the novel that Powell called “the best writing I ever did.” *(1002145)*  

$3,500.00


*First edition of Dawn Powell’s first satirical novel.  Powell worked on Turn, Magic Wheel for years, writing in her diary: “I want this new novel to be delicate and cutting -- nothing will cut New York but a diamond.” The plot traces the shifting balance of power between an ambitious young writer and his middle-aged muse, the long-abandoned wife of a celebrity novelist based on Hemingway: “Losing her as a character under his control, Dennis was alarmed; now she was as baffling to him as himself, unpredictable, unanswerable.” This copy is inscribed to Powell’s lifelong friend, the French scholar and writer Jacques LeClercq: “To Jacques with prettiest sentiments / Dawn.” A noted translator of Rabelais and Dumas, as well as a number of modern French texts, LeClercq moved in Powell’s Greenwich Village circle, and appears frequently in her diaries over a period of forty years.  From the estate of his daughter, polio-stricken prima ballerina Tanaquil LeClercq, final wife of George Balanchine.  A very good presentation copy of Powell’s first major comic novel, with sharp psychological insight into the culture of modern literary celebrity.* *(1002146)*  

$6,500.00


*Unrecorded Art Deco autograph album for children, featuring a playful series of verses: “Come gather with me / ‘Neath the family tree, / And tell me your thoughts / Autobiographically!” The album devotes separate sections to different kinds of autographs: family, friends, teachers, and more.  Blank pages are decorated with whimsical color frames: the “schoolmates” section depicts children at their writing desks, while “neighbors” features a tulip-lined block of houses.  Of special note is the section devoted to autographs from “celebrities,” a term not in widespread American usage until the rise of the public relations industry and the Hollywood star system in the early twentieth century (Gamson, Claims to Fame).  Chicago publisher Reilly & Lee specialized in children’s books, most notably L. Frank Baum’s Oz books after 1903.  Not listed in OCLC.  A fine, bright copy, untouched in the original box.* *(1002084)*  

$300.00
35. Robinson, Helen (editor); Artley, A. Sterl (editor); Stevenson, Robert Louis; Brooks, Gwendolyn; Ciardi, John. *Open Highways: A Diagnostic and Developmental Reading Program (first six volumes).* (Glenview, Illinois): Scott, Foresman & Company, (1967-1968). Six octavo volumes, measuring 8.5 x 6.5 inches, original pale pictorial cloth with lettering and graphics in contrasting colors. Illustrated title pages, photographic or full-color illustrations on almost every page, glossaries at rear. School library stamps on front endpapers of two volumes, library stamp on page 72 of Rolling Along. Light stray soiling to boards, light bumping to corners and spine extremities, occasional smudge in text.

Six volumes from the Open Highways Reading Program, a whimsically bound collection of progressive American grade-school readers from the late 1960s. The books contain a mix of poems, short stories, and fairy tales, with games, riddles, and crafts inspired by the assigned reading: Robert Louis Stevenson’s poem “The Shadow” is followed by three pages on “Ways to Make Shadows,” “Things to Make with Shadows,” and “Things to Do with Shadows.” The series includes material from a wide variety of cultures, past and present, and is particularly notable for its respectful representation of modern African-American families. The multicultural focus of Open Highways and the books’ occasionally psychedelic graphics anticipate the PBS debut of Sesame Street the following year. The six volumes are: Ready to Roll, Book 1, Part (1967); Rolling Along, Book 1, Part 2 (1967); More Power, Book 2, Part 1 (1968); Moving Ahead, Book 2, Part 2 (1968); Splendid Journey, Book 3, Part 1 (1968); and Speeding Away, Book 3, Part 2 (1968). The editors include A. Sterl Artley, one of the authors of the Dick and Jane books, and Helen M. Robinson, a noted reading educator. A near-fine set overall, scarce in this condition.  

(1001852) $225.00


Broadside for the August 30, 1854 performance of Shakespeare’s *As You Like It* at Philadelphia’s Walnut Street Theatre, featuring Louisa Howard as Rosalind and Henry Farren as Jaques, a pair whose debut two nights earlier earned them “Continuous Plaudits and Gratifying Demonstrations of Approval” from “a Full and Fashionable Audience.” *As You Like It* shares the bill with “the Domestic Drama of Grandfather Whitehead,” which also stars Farren. A wonderful piece.  

(100302) $500.00

37. Shakespeare, William; Rackham, Arthur (illustrator). *A Midsummer-Night’s Dream*. London: William Heinemann, 1909. Quarto, measuring 11.5 x 9 inches; [6], 134, [2]. Original full vellum, front board lettered and decorated in gilt with tree design, spine lettered in gilt, top edge gilt, all other edges uncut, stiff brown endpapers. Half-title, with limitation signed by Rackham on verso. Title page printed in brown and black. Frontispiece and 39 full-page color plates tipped onto heavy brown paper with printed tissue guards; dozens of black-and-white illustrations, including full-page designs, vignettes, frames, headpieces and tailpieces. Lacking silk ties. Light soiling to binding and toning to spine, some toning to pages adjacent to brown paper leaves.

Signed limited first edition, number 701 of 1000 copies, of illustrator Arthur Rackham’s legendary treatment of *A Midsummer-Night’s Dream*: “And as imagination bodies forth / The forms of things unknown, the poet’s pen / Turns them to shapes and gives to airy nothing / A local habitation and a name.” 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.  

(1002130) $3,200.00
38. [Shakespeare, William]; Haslewood, Joseph (editor). *Mirror for Magistrates (three volumes); WITH: The Palace of Pleasure (three volumes).* London: Printed for Lackington, Allen, and Co. Finsbury Square; and Longman, Hurst, Rees, Orme, and Brown, Paternoster Row; Reprinted for Robert Triphook, St. James's Street, by Harding and Wright, St. John's Square, 1815, 1813. Six quarto volumes, contemporary full brown crushed morocco gilt, gilt-ruled blindtooled boards, raised bands decorated in gilt, spine compartments decorated in blind, maroon endpapers, all edges gilt. Letterpress titles in Mirror for Magistrates printed in red and black, decorative engraved titles throughout all three volumes, small woodcut vignettes in Volume III; two engraved half-titles in Palace of Pleasure. Crease to front free endpaper of first volume for Magistrates, lightest occasional foxing.

Deluxe large-paper reissues of two classic sixteenth-century source texts, the inspiration for some of the most important Elizabethan and Jacobean plays. Featuring chapters by a number of English poets, Mirror for Magistrates was at first suppressed by the Lord Chancellor in 1555, then published under Elizabeth in 1559, and expanded by new contributors over the decades to come. The anthology offers pointed verse portraits of historic rulers, good and bad, with an eye to instructing those in power; Philip Sidney, in his Defence of Poesy, recommends "Mirrour of Magistrates meetly furnish'd of beautiful parts." The chapter on "Queene Cordila" served as a key source for Shakespeare's King Lear: "I must assay your friendly faithes to prove: / My daughters, tell mee how you doe mee love." The Palace of Pleasure, first published in 1566 by William Painter, and expanded in subsequent editions, translates dozens of sensational tales from Continental sources, including the first English translations of Boccaccio's Decameron and Marguerite de Navarre's Heptameron. The anthology provided English playwrights with a rich supply of plots, inspiring The Rape of Lucrece, Titus Andronicus, Romeo and Juliet, All's Well That Ends Well, Timon of Athens, The Duchess of Malfi, Love's Cruelty, Insatiate Countess, and The Revenger's Tragedy. As the Cambridge History of English Literature observes: "it would be difficult to find a plot that has not had its origin, or its counterpart, in Painter's treasure-house." Sixteenth-century editions of Mirror for Magistrates and The Palace of Pleasure are exceptionally scarce. Editor Joseph Haslewood, a founder of the Roxburghe Club, strove to bring neglected Renaissance texts to the attention of nineteenth-century readers and collectors; these lavishly produced sets, issued in editions of 150 copies, were part of his mission. These volumes were splendidly bound by Charles Lewis, "the leading figure in English binding of the first years of the nineteenth century" (Maggs 1075). A fine collection of Shakespearean source material. (1002210) $7,500.00


Handsome early edition of Sir Philip Sidney's Renaissance defense of poetry, in which he argues that the poet has a potentially greater impact on the world than the philosopher or historian: "no other human skill can match him." While philosophers offer abstract precepts that only educated readers can grasp, and historians offer colorful but often uninformative real-life examples, the great poets combine the power of precept and example to maximum effect, inspiring all those who listen. "Anger, the Stoics said, was a short madness; let but Sophocles bring you Ajax on a stage, killing or whipping sheep and oxen, thinking them the army of Greeks, with their chieftains Agamemnon and Menelaus; and tell me, if you have not a more familiar insight into anger, than finding in the schoolmen his genus and difference?" This 1752 printing is the second separate printing of The Defense of Poesy, preceded by the first edition of 1595: the essay also appeared in collected editions of Sidney's work throughout the seventeenth and eighteenth centuries. A near-fine example of an English Renaissance classic. (1001431) $1,850.00

*First edition of Thackeray’s comic masterpiece, illustrated by the author. “A novel without a hero,” Vanity Fair follows the entangled adventures of two school friends, the gentle, trusting Amelia Sedley and the calculating Becky Sharp, as they come of age during the Napoleonic Wars. “Are not there little chapters in everybody’s life, that seem to be nothing, and yet affect all the rest of the history? Let us then step into the coach with the Russell-square party, and be off to the Gardens.” First issue, with the heading on page 1 in rustic type, the woodcut of the debauched Marquis of Steyne on 336 (suppressed in later issues, as based too obviously on the late Lord Hertford), and “Mr. Pitt” for “Sir Pitt” on 453. A fine copy, splendidly bound by Riviere & Son.*

(1002150) $2,800.00

41. **[Walker, Obadiah]; Smith, John. ***Some Instructions Concerning The Art of Oratory, Collected for the use of a Friend a Young Student; BOUND WITH: The Mysterie of Rhetorique Unvail’d, Wherein above 130 The Tropes and Figures are severally derived from the Greek into English, together with lively Definitions and Variety Of Latin, English, Scriptural Examples, Pertinent to each of them apart*. London: J.G. for R. Royston; E. Cotes for George Eversden, 1659; 1657. Octavo, measuring 6 x 3.75 inches: [6], 128, [2]; [30], 267, [5]. Full contemporary mottled calf, boards ornamentally ruled in gilt, raised bands, red morocco spine label (renewed), spine elaborately stamped in gilt, marbled endpapers, all edges stained red. Walker lacking half title; endorsement leaf before Smith. Engraved bookplate of the Earls of Macclesfield, North Library, with three small Macclesfield blindstamps to preliminaries. Running titles of Smith largely shaved.

*First editions of two scarce seventeenth-century English works on rhetoric, one an influence on John Dryden’s poetic style, the other frequently cited by Samuel Johnson in his great dictionary of the English language. Obadiah Walker’s 1659 *Art of Oratory* divides rhetoric into its constituent parts: invention, elocution, figures of speech, style, recitation, pronunciation, and action. He advises speakers to play with the order and structure of their arguments: “Nothing is more Orator-like than this . . . to agitate, spread and mould the same lump of matter, after many diverse fashions; to change and invert the figure, parts, order, ornaments, of our speech . . . that it seems still diverse, and quite another thing.” Tina Skouen has demonstrated Dryden’s debt to Walker’s principles of elocution in “The Vocal Wit of John Dryden” (Rhetorica, 2006). Bound after Walker, John Smith’s 1657 *Mysterie* was a popular glossary of dozens of rhetorical terms, from aenigma to zeugma, each illustrated with examples from scriptural, classical, and English texts. Epistrophe, “a repetition of the same word or sound in the ends of divers members of a sentence,” is illustrated with ten quotations in Latin and English, including the famous line from Corinthians: “When I was a childe, I spake as a childe, I understood as a childe, I thought as a childe.” The influence of Smith’s *Mysterie* reached far into English letters, most notably as a source for rhetorical glosses in Johnson’s dictionary, where the book is cited simply as “Smith’s Rhetorick.” ESTC R17434, R203357. A near-fine copy, from the famed Macclesfield library.*

(1002150) $2,500.00


*Vivid portfolio of sex workers in Jazz Age Paris, number 110 of 500 copies, featuring sixteen pochoir portraits by painter May Wanda (1892-1964). The women depicted represent a range of trade, from a respectable drinker “au café” to a bather “à la piscine,” from a jaunty motorist on the rue Royale to twin flappers surveying the hall from their opera box. Also included are a butch-femme lesbian pair, a sinister “profituse” leading a schoolgirl by the hand, and a young woman holding a birch and a rope, introduced to her client as “un charmant bourreau” (the charming executioner). Wanda began her career as a stage comedienne, and her lively wit animates these portraits; she was a friend of Foujita (whose studio she shared), Colette, and Jean Cocteau. The writer Francis Carco contributes a preface linking Wanda and Toulouse-Lautrec as chroniclers of “le domaine de la galanterie.” OCLC lists only two holdings in the United States. A fine copy of a remarkable portfolio.*

(1002221) $1,500.00
First and only edition of E.B. White's first book, a pitch-perfect series of comic advertisements for The New Yorker, published in-house as a giveaway to friends and advertisers of the magazine. Founded in 1925 by Harold Ross and Jane Grant, The New Yorker aimed to be "a reflection in word and picture of metropolitan life," a smart modern magazine "not edited for the old lady in Dubuque." Writing anonymously, young staff writer E.B. White produced a series of short features about an attractive young couple of astonishing stupidity, Sterling Finny and his wife Flora. Deftly parodying the melodramatic "halitosis style" of advertising, in which a seemingly trivial oversight leads to personal disaster, White describes ten scenarios in which Sterling and Flora are saved from social death by a regular reading of 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?" 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. OCLC lists only five copies of this ephemeral production: Yale, Cornell, Virginia, Bryn Mawr, and the Morgan Library. Hall A1. A near-fine copy of a modernist rarity. (1001643) $3,500.00

First edition of Oscar Wilde's first book of poems, one of 250 copies. By his mid-twenties, Wilde had enjoyed considerable success as a poet: "Ravenna" won Oxford's Newdigate Prize in 1878, and dozens of Wilde's poems had appeared in Irish, English and American periodicals. This first edition of his collected poems, handsomely printed on handmade paper, was published at Wilde's own expense. Highlights include "Requiescat" (an elegy for his sister Isola, who died when they were children), "The Grave of Keats," and "Her Voice": "Sweet, there is nothing left to say / But this, that love is never lost, / Keen winter stabs the breasts of May / Whose crimson roses burst his frost, / Ships tempest-tossed / Will find a harbour in some bay, / And so we may." Wilde was disappointed in the reception of his first book, and turned from poetry to the more profitable genres of fiction and drama, but he always considered himself a poet before all, and declared that he would be remembered as "the infamous St Oscar of Oxford, Poet and Martyr" (Letters, 720). First printing, with first issue title page, misprint "may" for "maid" on page 136, and a panel of publisher's first binding, featuring a gilt plum blossom pattern designed by Wilde, affixed to rear flyleaf. A fine copy of a major literary debut, splendidly bound by Root & Son. (1001378) $4,800.00

Beautiful set of Wordsworth's poems, warmly inscribed to his close friends the Fenwicks in Volume I. The collection is organized thematically, and includes "Tintern Abbey," "I Wandered Lonely as a Cloud," "The World Is Too Much With Us," and "Ode: Intimations of Immortality": "What though the radiance which was once so bright / Be now forever taken from my sight, / Though nothing can bring back the hour / Of splendour in the grass, of glory in the flower; / We will grieve not, rather find / Strength in what remains behind." Wordsworth has inscribed the first volume: "To Louisa Susan Ricarda Fenwick from her affectionate Friend William Wordsworth, Bath, March 23rd 1847," Louisa's aunt, Isabella Fenwick, was one of Wordsworth's closest friends, best remembered today for her efforts, in 1843, to record Wordsworth's observations on his most famous poems. The 180-page manuscript known as the Fenwick Notes, now housed in the Wordsworth Library at Grasmere, remains a crucial source for scholars of English Romanticism. Isabella's niece Louisa Fenwick was a close member of Wordsworth's circle as well; Wordsworth stayed in Bath with Isabella and Louisa for six weeks in the spring of 1847, when he inscribed this set to his young hostess. A near-fine set with a compelling literary association, handsomely bound by Hayday. (100560) $13,500.00
Honey & Wax at the 2019 California Antiquarian Book Fair


Complete run of first printings of these civilian handbooks for treating wartime wounds, published the year before the Battle of Britain. The text was prepared by F.A. Trott, “one of the foremost First Aid lecturers in the country,” and an official examiner to the St. John Ambulance Association, formed in 1887 to provide volunteer training in first aid. World War II was the first modern war in which opposing forces deliberately targeted civilian populations; by 1939, German officers were already drawing up plans to land troops on British soil. Anticipating combat on the home front, the British took steps to prepare the populace for the realities of war. Indeed, the following year’s near-nightly bombing of London and other English cities led to the death of more than 40,000 civilians; with so many able-bodied men already enlisted and stationed outside England, the task of administering first aid to the injured fell primarily on women. These illustrated pamphlets cover the following topics: “The Principles of First Aid and Emergency Bandaging;” “Injuries to Bones, Joints, and Muscles;” “Shock, Wounds and Haemorrhage;” “Poisoned Wounds and the Treatment of Insensibility;” “Burns, Poisons, and Miscellaneous Injuries;” “Transport and Reception of Accidents;” “The Qualifications of the Home Nurse;” “Choice and Preparation of a Sick Room;” “Observation of the Sick and Invalid Cookery;” “Home Nursing Methods of Treatment;” “Infectious Diseases and Surgical Nursing;” and “A.R.P. in First Aid.” Each pamphlet contains an additional laid-in leaflet to “test your efficiency” on the subject at hand. Later in the war, in 1941, the pamphlets would be reissued in book form. OCLC lists only two institutional holdings, at the British Library and the New York Academy of Medicine; a third copy is located at Cornell. An evocative survival, testimony to the “carrying on” in the wartime appeal to “Keep Calm and Carry On.” (1002137) $650.00

47. [WWII]; Maurois, Andre (foreword); Marandon, Jeannette (translator). Le Merveilleux Voyage de la Goutte de Vitamine; WITH: 1942 telegram to Jeannette Marandon. New York: Coordinating Council of French Relief Societies, [1942]. Oblong volume, measuring 5.5 x 8.5 inches: [20]. Pale blue comb binding, original color-lithographed pictorial wrappers, printed foreword followed by nineteen lithographed pages, including seven full-page color illustrations. Printed pastedown label with copyright and price information to interior of front wrapper. Original glassine. Telegram from Catherine Sparrow of the American Red Cross to translator Jeannette Marandon laid in.

First edition of this wartime fundraiser produced by schoolchildren at the École Maternelle Publique Richelandièrè in Saint-Étienne, France. Written and designed by “a class of children from five to six years,” the illustrated tale follows a brave American vitamin drop who crosses the ocean to provide aid to the children of unoccupied France. At the climax, having taken a train to Saint-Étienne and walked to school, the vitamin drop dives into the mouth of a hungry child. This vibrant little book was printed in New York and sold to raise money for the Coordinating Council of French Relief Societies. The accompanying telegram, sent from Catherine Sparrow of the American Red Cross in Marseilles to translator Jeannette Marandon, praises this “charmant livre” and announces a gift of one hundred dollars to benefit the children of Saint-Étienne. A fine copy. (1002317) $750.00


First edition of this treatise in verse, designed to help medical students recognize common abdominal complaints, including ulcers, appendicitis, ectopic pregnancy, and peritonitis: “Another type which frequently doth mock us / Is that caused by the subtle pneumococcus.” Zachary Cope, writing here under the pen name “Zeta,” published the standard twentieth-century textbook on abdominal surgery, Cope’s Early Diagnosis of the Acute Abdomen, in 1921. The catchy rhymes in this verse summary, illustrated with cartoons by Peter Collingwood, underscore the basics: “in the future when in doubt, who knows? / Some couplet may help you to diagnose.” A very good copy of an informative medical curiosity, much nicer than usually found. (1002218) $550.00