

**Honey & Wax Booksellers**  
 540 President Street  
 Third Floor  
 Brooklyn, NY 11215  
 Tel: (917) 974-2420  
 heather@honeyandwaxbooks.com



**honey&wax**  
 BOOKSELLERS

## Honey & Wax in California, 2018

1. [ABC]; Pears, Charles (illustrator). *An Alphabet of T.O.T.: Train Omnibus Tram*. (London): Johnson, Riddle & Co. [for Underground Electric Railways], [1915]. Oblong pamphlet measuring 5.25 x 8.5 inches, staple-bound. Fourteen color lithographed leaves, including wrappers. Moderate edgewear, closed tear below lower staple.

*Scarce publicity pamphlet for the Underground Electric Railways Company, designed by poster artist Charles Pears, whose style helped define English mass transit marketing in the first half of the twentieth century. Produced to raise funds for transportation workers' families during World War I, this modern alphabet aims to combine "advertisement" and "art," as noted under the letter "A." The verses celebrate the city of London and its people, while describing the role of public transportation in everyday life: "M is the Map which will make every way of the mighty Metropolis plain as the day." In order for each letter to receive its own page, the letter "K" gets two, leaving the rear wrapper to "Z." A lithographed poster of Pears's entire alphabet (minus one "K") sold for over 3000 pounds at the 2012 Christies London Transport Museum Sale. OCLC locates one copy of this original pamphlet, at the University of Manchester. In 2017, the London Transport Museum issued a reprint, calling Pears's designs "icons of early twentieth-century London life." A very good example of a scarce and ephemeral production. (1001968)* \$1,250.00

2. Aikin, John. *An Essay on the Application of Natural History to Poetry*. Warrington: Printed by W. Eyres, for J. Johnson, 1777. Octavo, contemporary full speckled calf, raised bands, red morocco spine label, spine elaborately ornamented in gilt. Contemporary ink ownership inscription, "Rob:t Surtees / Mansforth / 1777" and later bookplate of Mainsforth Library to front pastedown. One-page publisher's catalog after dedication. Expert repair to joints, light dampstain to text block.

*First and only edition of this essay urging English poets to find inspiration in the direct observation of nature, published on the eve of the Romantic movement. Aikin proposes that poets cultivate a modern scientific approach, recording the particular details of the natural world firsthand, rather than recycling the conventional imagery and diction ("flowers and showers, loves and groves") of earlier poets: "As the artist who has not studied the body with anatomical precision . . . cannot produce a just and harmonious representation of the human frame; so the descriptive poet, who does not habituate himself to view the several objects of nature minutely . . . must ever fail in giving his pictures the congruity and animation of real life." Aikin singles out James Thomson's *The Seasons* (1726-1730) as a work that provides the "greatest variety of genuine observations," but it would be some years before the English Romantics would pioneer a fresh approach to writing about the natural world. John Aikin published this work when he was only 25; he would go on to become a prominent physician and biographer, and to publish the popular *Evenings at Home* series of children's stories with his sister, the writer Anna Laetitia Barbauld. Of this essay, Barbauld wrote: "I hope your Essay will bring down our poets from the garrets, to wander about the fields and hunt squirrels." This copy bears the Mainsforth bookplate of antiquarian Robert Surtees, son of the Robert Surtees who inscribed this book in 1777. The younger Surtees was an amateur poet whose verses brought him into correspondence with Walter Scott. A near-fine copy of this prescient treatise, anticipating the rise of Romanticism. (1001927)* \$1,500.00

3. Apuleius; Gaultier, Léonard (engraver). *Lamour de Cupido et de Psiché Mere de Volupté, prise des Cinq & Sixiesme livres de la Metamorphose de Lucius Apuleius philosophe nouvellement historiée, & Exposée en Vers François*. Paris: Léonard Gaultier, circa 1590. Small folio, measuring 10 x 7 inches, nineteenth-century black morocco elaborately decorated in gilt, with alternating devices of a crowned L (for Lothian), SH monogram (for Schomberg Henry), and sunburst, spine similarly decorated and lettered in gilt, all edges gilt. Engraved title and 32 numbered copper-engraved plates, each including a stanza of eight lines, exceptionally wide-margined. Plates 25 and 26 reversed. Lightest rubbing to joints, occasional light marginal staining, stain to lower gutter of leaf bearing plate 19 (not affecting image). Bookseller notes in pencil to front endpapers. Armorial bookplate of Schomburg Henry Kerr, 9th Marquess of Lothian, nineteenth-century diplomat and bibliophile; modern bookplate of collectors Arthur and Charlotte Vershbow.

*First edition, second issue, of French engraver Léonard Gaultier's celebrated series depicting the legend of Cupid and Psyche. The narrative is drawn from the Metamorphoses of Apuleius, better known as The Golden Ass. That second-century Latin novel was revived in the fourteenth century, and popularized by way of Boccaccio and countless others: the forbidden love between Cupid and Psyche, god and mortal, body and soul, captivated the Renaissance imagination. Léonard Gaultier was the official engraver to the French court from 1594 to 1617. His delicate, sometimes whimsical engravings in this edition are the culmination of a long pictorial tradition. They are based on the woodcuts used by Jeanne de Marnef Janot in 1546, which were inspired by earlier engravings by Agostino Veneziano and the Maestro del Dado, after a series of drawings formerly attributed to Raphael, but now generally to the Flemish painter Michiel Coxie. Scenes of note include Psyche illuminating the sleeping Cupid by lamplight (Plate 13), Venus crossing the ocean astride a fantastic dolphin (Plate 16), and Psyche feeding the three-headed dog Cerberus (plate 26). Text in French. This copy is second issue, circa 1590, without Gaultier's name and the date 1586 in the final plate: both issues are very scarce. This copy is notable for its wide margins, which Mortimer notes are usually trimmed to produce a book of typical octavo size: this appears to be the largest copy on record. Mortimer French 34 (1586 issue). A beautiful copy of a beautiful book, with excellent provenance, in an elaborate and striking armorial binding by Edinburgh binder Orrock & Son. (1001352) \$13,500.00*

4. Aristophanes; Mitchell, Thomas (translator); Cumberland, Richard (translator); [Curren, Frances Mary Richardson]. *The Comedies of Aristophanes*. London: John Murray, 1820, 1822. Two octavo volumes, contemporary full diced calf, boards ruled in gilt, raised bands, black morocco spine labels, spines lettered and elaborately ornamented in gilt, marbled endpapers, all edges marbled. Separate title page and individual introduction for each play, with scholarly footnotes throughout text. Lacking half title of Volume I (none issued for Volume II). Engraved bookplates of Frances Mary Richardson Curren to front pastedowns. Light wear to corners, expert repair to joints and labels, signature Q in Volume I lightly embrowned, scattered light foxing in Volume II.

*First edition of this Regency-era anthology of the four earliest surviving plays of Aristophanes, including The Clouds and The Wasps, from the library of one of the great book collectors of the day, Frances Mary Richardson Curren. Aristophanes's fast-paced satires are the earliest record of comic drama in the West, and the only surviving examples of the genre from ancient Greece. These racy, politically pointed comedies were eagerly debated by all of Athens; in the Apology, Plato attributes Socrates's downfall in part to Aristophanes's caricature of the philosopher in The Clouds. English translator Thomas Mitchell is primarily sensitive to the political threat posed by Aristophanes's comedies, remarking in the preface on the contemporary "outrage" of those attempting to "degrade the Crown and Aristocracy" into a democracy. This edition features a lengthy overview of Greek comedy, philosophy, and politics, followed by The Acharnians and The Knights in Volume I, and The Clouds and The Wasps (including its afterword, titled The Dicast Turned Gentleman) in Volume II. The Clouds is acknowledged as the translation of popular dramatist Richard Cumberland. This copy of Aristophanes was once owned by Yorkshire coal heiress Frances Mary Richardson Curren (1785-1861), who built a celebrated library of some 20,000 volumes. Contemporaries praised Curren's scholarship and taste, as well as the rigorous organization and "choice condition" of her books. The bibliographer Thomas Frognall Dibdin called her a "book-genius," and remarked of her library: "I may fairly and honestly say, that with the exception of Althorpe, Chatsworth, and Stowe, I know of NO such collection of books, situated in the country that can pretend to break a lance with it. . . . The 'Collections' are nearly perfect." In 1820, and again in 1833, Curren issued a catalogue of her holdings, widely viewed as "the model catalogue of a private library" (DNB), and sent copies to book collectors across England and Europe, including members of the newly formed Roxburghe Club, quietly asserting her place among them. Also known for her commitment to charitable causes, Curren is obliquely noted as a "wealthy lady, in the West Riding of Yorkshire" who paid off the debts of a new widower, Patrick Brontë; scholars speculate that Charlotte Brontë's unusual pen name, Currer Bell, is a tribute to Frances Curren. A near-fine copy, with excellent provenance. (1001950) \$1,250.00*

5. [Aristotle]; [Shakespeare]; Riddle, J. Esmond. *Illustrations of Aristotle on Men and Manners, from the Dramatic Works of Shakspeare [sic]*. Oxford: Printed by S. Collingwood, Printer to the University, for the Author, 1832. Twelvemo, contemporary three-quarter red sheep over marbled boards, borders ruled in gilt, spine lettered in gilt, cream coated endpapers, all edges speckled black. Light shelfwear to binding.

*First edition of this highly specialized commonplace book, juxtaposing quotations from Aristotle in the original Greek with passages on the same theme by Shakespeare. In pairing the two greats, Riddle aims to reveal "the existence of unsought for and undesigned coincidences," uncovering the poetics in Aristotle's thought and the philosophy in Shakespeare's art: "We may thus see in some respects how far Aristotle was a poet, and how far Shakspeare [sic] was a philosopher." Riddle's chosen subjects include moral sense, jealousy, injury, friendship, fear, fortitude, self-control, and human nature. In considering anger, Riddle pairs Aristotle's claim that men are angry when they are in pain (Rhetoric II.2.9) with an exchange between Cassius and Brutus: "I did not think you could have been so angry." "O Cassius, I am sick of many griefs" (Julius Caesar, IV.3). And Aristotle's commentary on pity (Rhetoric II.8.4) pairs strikingly with Lear's revelation on the heath: "Take physic, pomp; / Expose thyself to what wretches feel; / That thou may'st shake the superflux to them, / And shew the heav'ns more just" (King Lear, III.4). While the practice of creating commonplace books was widespread at Oxford, where Riddle completed his M.A. in classics in 1831, this project represents an unusual degree of focus. Text in Greek and English. A near-fine copy of a scarce interdisciplinary curiosity. (1001945) \$750.00*

6. [Artists Equity Association]; Conason, Lillian (editor); Gross, Chaim; Gwathmey, Robert; Lawrence, Jacob; Lionni, Leo. *Improvisations: Bal Fantastique Masque Ball. April 5, 1957*. New York: Artists Equity Association, 1957. Slim folio, original spiral-bound color lithographic pictorial wrappers, with forty-five original lithographs (one printed in color) by various artists on colored laid paper. Light toning and edgewear to wrappers.

*Limited first edition program, one of two thousand copies, commemorating the 1957 Bal Fantastique, the annual fundraising masquerade ball for Artists Equity Association. AEA was founded in 1947 to advance the economic interests of American artists in the face of dwindling government support for the arts after the Second World War. In its efforts to enlist private and institutional backing, the Association solicited program advertisements from a host of businesses large and small. Member artists were selected by advertisers to supply original artwork and given complete freedom of expression: "Spontaneity and fun, in the spirit of our annual Bal Fantastique Masque Ball, was the objective rather than orthodox merchandising." While predictably showcasing many galleries and art supply shops, the program also features ads for Fortune Magazine, BVD, Maidenform, Fabergé and the nation of Argentina. Contributing artists include Chaim Gross, Robert Gwathmey, Lily Harmon, Jacob Lawrence, Leo Lionni, and Harry Sternberg, among others. The spirited program notes, together with the sponsor and patron listings, reflect the midcentury merger of art, business and New York society. A near-fine copy of a fragile production, complete with forty-five original lithographs. (100942)* \$350.00

7. Bell, Currer; [Brontë, Charlotte]. *Jane Eyre. An Autobiography*. London: Smith, Elder, and Co., 1847. Three octavo volumes, modern green three-quarter crushed morocco, marbled cloth boards, raised bands, spines lettered in gilt, top edges gilt, marbled endpapers. All half-titles present, thirty-two pages of advertisements dated October 1847 (bound without publisher's catalogue fly-title) at rear of volume one, original brown publisher's cloth binding bound in at rear of each volume. Faint tidemark to lower margins of all three textblocks, and to upper right corner of textblock in Volume I. Tiny bumps to corners and spine ends, lower board of Volume III sunned along edge of spine.

*First edition of Charlotte Brontë's Jane Eyre, a landmark in the history of the English novel, one of only five hundred copies. In 1846, the three Brontë sisters issued a slim collection of poems under newly assumed names: Currer Bell (Charlotte), Ellis Bell (Emily), and Acton Bell (Anne). The self-published volume of poetry sold only two copies, but prepared the way for an extraordinary series of novels in 1847: Charlotte's Jane Eyre, Emily's Wuthering Heights, and Anne's Agnes Grey, all published under the Bell pseudonyms. Jane Eyre was the breakthrough success of the three, going into a third edition by 1848, and sparking widespread debate over the true identity of the unknown "Currer Bell." In Jane Eyre, Brontë draws on the familiar conventions of the bildungsroman, the Gothic novel, and the marriage plot to create a new kind of heroine: "I am no bird; and no net ensnares me: I am a free human being with an independent will, which I now exert to leave you." Jane's passionate insistence on her right to exist -- even though poor, orphaned, and plain -- became a touchstone for future writers and readers, rivalled only by Jane's problematic narrative foil, "the madwoman in the attic." A very good example of a classic of English literature, with none of the usual foxing, handsomely bound by Zaehnsdorf. (1001961)* \$40,000.00

8. Blake, William. *Songs of Innocence; WITH: Songs of Experience*. Edmonton, London: William Muir, 1884-1885. Two large quarto volumes, measuring 11 x 9 inches, original blue-grey wrappers with white paper spines, manuscript titles, tissue guards, uncut. Prefaces in both volumes; 33 hand-colored lithographs in *Songs of Innocence*, including colophon; 28 hand-colored lithographs in *Songs of Experience*; general title to both works in *Songs of Experience*. Light edgewear to wrappers of both volumes. Housed together in custom chemises and half-morocco slipcase.

*First color reproductions of William Blake's illuminated Songs of Innocence (1789) and Songs of Experience (1794), preceded only by the hand-colored copies printed by Blake himself. Startlingly vivid and direct, these short visionary lyrics include "The Lamb," "Night," "The Chimney Sweeper," "The Clod and the Pebble," "Ah! Sunflower," "London," and "The Tiger": "When the stars threw down their spears, / And watered heaven with their tears, / Did he smile his work to see? / Did He, Who made the lamb, make thee?" Few nineteenth-century readers had any sense of how Blake's poems were originally presented, each text etched within a vividly hand-colored image in the technique Blake called "illuminated printing." In 1884, William Muir set out to produce a series of color reproductions of Blake's illuminated works, beginning with Songs of Innocence and Songs of Experience. Working in lithography, he printed fifty copies of each volume, which were then colored by hand in imitation of Blake's originals. For Songs of Innocence, Muir followed the example of the Pearson copy (originally presented by Blake to Flaxman), and for Songs of Experience, the Beckford copy. This set comprises number 49 of Songs of Innocence and number 32 of Songs of Experience, both copies signed and numbered by Muir, and marks an important step in the popular and critical recognition of Blake's originality. Fine bright copies of landmarks in English Romanticism.*

(1001382)

\$14,500.00

9. Bowles, Jane; Capote, Truman (introduction). *The Collected Works of Jane Bowles*. New York: The Noonday Press, 1966. Octavo, original printed wraps designed by Ronald Clyne. Ink inscription by Jane Bowles to poet Sam Hazo on front free endpaper. Lightest edgewear, small crease to spine.

*First edition, trade paperback issue, of the collected works of Jane Bowles, with an introduction by Truman Capote. Although Bowles published comparatively little, she was a true writer's writer, a sly prose stylist of great originality, easier to admire than to imitate. This collection contains her stories, her play In The Summer House, and her defining novel Two Serious Ladies: "'Since you live so far out of town,' said Arnold, 'why don't you spend the night at my house? We have an extra bedroom.' 'I probably shall,' said Miss Goering, 'although it is against my entire code, but then, I have never even begun to use my code, although I judge everything by it.' Miss Goering looked a little morose after having said this and they drove on in silence until they reached their destination." Affectionately inscribed by Bowles to Arab-American poet Sam Hazo: "We all wonder what makes Sammy rhyme. Fondly, Jane." The founder of the International Poetry Forum, Hazo did much to promote Arab and African writers in the United States; as longtime residents of Tangier, both Jane and Paul Bowles took an interest in the translation and publication of modern North African writing. Books inscribed by Bowles are notably scarce. A near-fine copy, with an excellent literary association. (100377)*

\$850.00

10. [Cartari, Vincenzo]; Linche, Richard (translator). *The Fountaine of Ancient Fiction. Wherein is Lively Depicted the Images and Statues of the Gods of the Ancients, with their Proper and Perticular Expositions*. London: Printed by Adam Islip, 1599. Quarto, early nineteenth-century three-quarter green morocco over marbled boards, spine lettered in gilt. Woodcut emblem on title page, two woodcut headpieces and three woodcut initials. Stab holes visible in gutter. Contemporary (1601) marginalia on C1, slightly later marginalia ("Milton / Par. Lost") on G1, smudged word in early ink on 2B4v. Lacking first blank (A1). Binding rubbed, title page restored and resized, final leaf also repaired, some infrequent dampstaining mostly around gatherings G and Z.

*First and only edition in English of Renaissance mythographer Vincenzo Cartari's influential introduction to the deities of the ancient Greek and Roman world, first published in Italian as Le imagini de i Dei degli Antichi in 1556. Translated as The Fountaine of Ancient Fiction, Cartari's work (liberally supplemented by translator Linche) made the iconography of the ancient gods widely accessible to Elizabethan readers: "By [her] shield (in that Minerva is taken for Wisdome and Knowledge) is understood the roundness and compasse of the world, governed with wise decrees, politike lawes, & discreet commandments. By the Dart or Speare, is unshadowed the force, virtue, and power of wisdom, & that the words and speeches of a learned man do prevaile." Cartari draws not only from the expected classical sources (Homer, Aeschylus, Ovid, Virgil, Pliny) but also from Renaissance mythographers like Boccaccio, and his straightforward account of the gods provided Tudor artists and writers with "a symbolic vocabulary" (Renaissance Quarterly). Translated, with many additions, by Elizabethan poet Richard Linche. ESTC S107896. A very good copy of a scarce and important work, with no auction records recorded in more than thirty years. (1001707) \$5,000.00*

11. Cicero, Marcus Tullius; Guthrie, William (translator); [Currer, Frances Mary Richardson]. *The Morals of Cicero. Containing, I. His Conferences De Finibus . . . II. His Academics*. London: T. Waller, 1744. Octavo, full contemporary speckled calf rebaked with original spine laid down, boards double-ruled in gilt, raised bands, spine lettered and elaborately ornamented in gilt, dark brown morocco spine label, all edges speckled red. Woodcut initials, decorative headpieces and tailpieces, separate half title for Academics. Bound without publisher's advertisements. Engraved bookplate of Frances Mary Richardson Currer to front pastedown. Light shelfwear to contemporary boards, corners repaired.

*First edition of this English translation of two philosophical works by Cicero, with the bookplate of one of the great book collectors of the Regency era, Frances Mary Richardson Currer. Although best remembered as an orator and statesman, Cicero produced a number of philosophical works as well. In the preface to this volume, translator William Guthrie considers the difficulties of Latin-English translation in the context of Cicero's transformative expansion of Latin prose to accommodate the language of ancient Greek philosophy. In De Finibus Bonorum et Malorum, Cicero offers a critical survey of the major philosophical schools of the Greek and Roman world: Epicureanism, Stoicism, and Platonism. In the Academica, an epistemological treatise, he outlines a theory of knowledge inspired by ancient Greek skepticism. This copy of Cicero was once owned by Yorkshire coal heiress Frances Mary Richardson Currer (1785-1861), who built a celebrated library of some 20,000 volumes. Contemporaries praised Currer's scholarship and taste, as well as the rigorous organization and "choice condition" of her books. The bibliographer Thomas Frognall Dibdin called her a "book-genius," and remarked of her library: "I may fairly and honestly say, that with the exception of Althorpe, Chatsworth, and Stowe, I know of NO such collection of books, situated in the country that can pretend to break a lance with it. . . . The 'Collections' are nearly perfect." In 1820, and again in 1833, Currer issued a catalogue of her holdings, widely viewed as "the model catalogue of a private library" (DNB), and sent copies to book collectors across England and Europe, including members of the newly formed Roxburghe Club, quietly asserting her place among them. Also known for her commitment to charitable causes, Currer is obliquely noted as a "wealthy lady, in the West Riding of Yorkshire" who paid off the debts of a new widower, Patrick Brontë; scholars speculate that Charlotte Brontë's unusual pen name, Currer Bell, is a tribute to Frances Currer. A near-fine copy, with excellent provenance. (1001952) \$1,250.00*

12. Clare, John; [Skrimshire, Fenwick]. *The Village Minstrel and Other Poems*. London: Taylor and Hessey, Fleet Street; and E. Drury, Stamford, 1821. Two twelvemo volumes bound in a single volume, modern dark green calf over marbled paper boards, raised bands, spine compartments ruled in gilt, brown morocco spine label lettered in gilt, endpapers renewed. Engraved frontispiece portrait of Clare in Volume I; Volume II bound without title page and first page of table of contents. Ink ownership signatures of Fenwick Skrimshire to title of Volume I and half-title of Volume II. Light foxing.

*First edition of "peasant poet" John Clare's second book, following the surprise success of Poems Descriptive of Rural Life and Scenery in 1820. A Northamptonshire farm laborer whose personal struggles were compounded by mental illness, Clare produced hundreds of closely observed lyrics that remain startling in their immediacy and detail: "Bees in every peep did try, / Great had been the honey shower, / Soon their load was on their thigh, / Yellow dust as fine as flour." This copy bears the ownership signature of Clare's sympathetic longtime doctor, Fenwick Skrimshire, who first treated Clare in 1820, and eventually admitted him to the Northampton General Lunatic Asylum, where Clare spent his final years, still writing: "He lives the Crusoe of his lonely fields / Which dark green oaks his noontide leisure shields." When Skrimshire and Clare arrived at the asylum, the doctor described Clare's madness as hereditary; asked if it had been "preceded by any severe or long continued mental emotion or exertion," Skrimshire noted: "after years addicted to Poetical prosing" (Bate, 5). Skrimshire's copy of The Village Minstrel is accompanied here by a first edition of his own 1838 treatise, The Village Pastor's Surgical and Medical Guide, in which he advises on the treatment of the insane: "the friend who can command a firm authoritative manner, and whilst looking the patient steadfastly in the face, will seize his arm, and lead him resolutely back to his bed, need not dread his violence." A near-fine copy, with a moving association.*

(1001196)

\$4,500.00

13. Colette, Sidonie-Gabrielle; Bentinck, Morris (translator); Suba, Susanne (illustrator). *The Cat*. New York: Farrar & Rinehart, (1936). Octavo, original mauve cloth lettered in blue, top edge stained yellow, foreedge uncut, original unclipped color pictorial dust jacket. Black and white illustrations in text. Small ink note and bookseller ticket (Avon Bookshop, Baltimore) to lower pastedown. Lightest edgewear and occasional smudge to jacket.

*First American edition of Colette's psychological novel La Chatte, originally published in French in 1933. An unhappy young couple on their honeymoon are driven apart by the husband's open preference for his Chartreux cat: "Before having chosen you, Saha, perhaps I had never known that one could choose. As for the rest, my marriage pleases everyone, and there are moments when it satisfies me, too, but . . ." A near-fine copy, in a striking dust jacket.* (1001951)

\$150.00

14. Colonna, Francesco; [Manutius, Aldus]. *Hypnerotomachia Poliphili, ubi humana omnia non nisi somnium esse ostendit, atque obiter plurima scitu 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 Hypnerotomachia 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 Hypnerotomachia served as a source book of Renaissance imagery, a detailed architectural record, and a showcase for Aldus's typographic and compositional virtuosity, featuring Greek, Hebrew, and Arabic types, and even hieroglyphics. (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

## Honey & Wax in California, 2018

15. Denis, Maurice. *Premiers Paysages. Les Leçons de Choses du Petit Coloriste*. Paris: Henri Laurens, Editeur, [1911]. Quarto, original color pictorial paper boards, sixteen staple-bound pages. Includes seven color plates and seven matching uncolored plates, with two additional uncolored plates reproducing the color images printed on the boards. Light general foxing and toning.

*First edition of Maurice Denis's iconic modernist coloring book, Premiers Paysages. A founding member of the group of French painters known as Les Nabis, Denis was invited by editor Henri Laurens to contribute to a popular children's art series, Les Leçons de Choses du Petit Coloriste. In response, during the summer of 1911, Denis produced a series of dreamlike French landscapes. "Petits coloristes" can lose themselves in painting scenes of villages and mountains, countryside and seashore, with captions by Denis that provide a wry running commentary on his creative process: "Ce n'est pas difficile de faire des maisons quand on ne fait pas toutes les fenêtres." (Denis even reminds his young readers to keep their paints separate and their brushes clean.) The quality of these vibrant landscapes, which exemplify Denis's famous definition of painting as "a flat surface covered with colors assembled in a certain order," was immediately recognized. In 1912, the bibliophilic society "Les XX" commissioned a deluxe edition of twenty signed copies, featuring an extra plate and multiple impressions of each image. This first edition of Premiers Paysages, while less lavishly produced, reflects the book's original identity as an inexpensive, ephemeral activity book, and is extremely scarce in any condition. A clean near-fine copy. (1001451)* \$3,800.00

16. [DESIGN]; Janetschek-Becker, Helga. *Wrapping paper design for the Eifler Seed Company*. Vienna: circa 1950. Original pen and watercolor design on single sheet of buff paper, measuring 16.5 x 12.5 inches. Adhesive residue from previous matting around unfinished edges.

*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



17. Dickens, Charles; Leech, John (illustrator). *A Christmas Carol In Prose. Being a Ghost Story of Christmas*. London: Chapman & Hall, 1844 [i.e. 1843]. Octavo, original full brown cloth with leaf border stamped in blind to boards and central wreath design with title stamped in gilt on front board, spine stamped in gilt, yellow endpapers, all edges gilt. Half title printed in green, title page printed in red and green, copyright page printed in green. Hand-colored frontispiece, three full-page hand-colored plates, and four black-and-white tailpiece vignettes by John Leech. Two pages of advertisements at rear. Gift inscription, dated Christmas 1843, on verso of front fly leaf. Hand-colored bookplate of Mitchell S. Buck tipped onto front pastedown, bookplate of Bob Stillwell to pastedown of chemise. Expert repair to hinges, hint of wear to spine head. Housed in a custom half red morocco slipcase and chemise.

*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 end[papers] 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

18. Edgeworth, Maria; [Lovelace, Ada]. *Tales of Fashionable Life*. London: Printed for J. Johnson, 1809-1812. Six twelvemo volumes, contemporary three-quarter calf over marbled paper boards, spines ruled and numbered in gilt, red morocco spine labels lettered in gilt and tooled with a floral gilt border. All half-titles present. Contemporary stamp of Ashley Combe to front pastedowns, later stamp of Ben Damp Forest Library to front free endpapers. Shelfwear to paper boards and corners.

*Complete set of Anglo-Irish educator and novelist Maria Edgeworth's Tales of Fashionable Life: the second edition of Volumes I-III, and the first edition of Volumes IV-VI. Known as "the Great Maria," Edgeworth was widely acclaimed in her day: her emphasis on practical, hands-on education for children was influential on both sides of the Atlantic, and bestsellers like Castle Rackrent and Belinda inspired a generation of English novelists. Tales of Fashionable Life includes a series of short works, most notably The Absentee, which traces the exploitation of the Irish land and people at the hands of absentee landowners: "a great part of your timber, the growth of a century -- swallowed in the entertainments of one winter in London!" Informed by Edgeworth's firsthand knowledge of Anglo-Irish manners and politics, The Absentee's regional realism impressed writers as diverse as Walter Scott, Ivan Turgenev, and John Ruskin. This set was part of the library at Ashley Combe in Somerset, built in 1799 and improved in 1835 for the benefit of Ada Byron, daughter of poet Lord Byron and young bride of Ashley Combe's owner, William King, later the First Earl of Lovelace. A gifted polymath, Ada Lovelace would work with mathematician Charles Babbage on his Difference Engine and Analytical Engine, and her notes on the latter, which contain an algorithm for generating Bernoulli numbers, are often cited as the first computer program. In 1886, decades after Ada's death, the Earl purchased the Ben Damp Forest in Scotland, and built Ben Damp House, where these books eventually settled. A near-fine set of literary classics, with a connection to two pioneering nineteenth-century Englishwomen.* (1001448) \$2,000.00

Honey & Wax in California, 2018

19. [EPHEMERA]; Elizabeth I; Devereux, Robert (Earl of Essex). *Art Deco valentine featuring Elizabeth and Essex*. Chicago: Carrington Co., circa 1920s. Die cut pictorial valentine, measuring 5.5 x 4 inches, printed in color and gilt. Faint ink signature ("Marshall") to bottom right corner.

*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

20. Estes, Eleanor; Ardizzone, Edward (illustrator). *Miranda the Great*. New York: Harcourt, Brace & World, (1967). Quarto measuring 8.25 x 6.75 inches, original pictorial gold cloth printed in black, original clipped color pictorial dust jacket. Black and white illustrations throughout text. Jacket spine lightly sunned.

*First edition of this tale of a heroic Roman housecat by Newbery Medal winner Eleanor Estes. Acting quickly as the barbarians sack Rome, the pregnant Miranda and her daughter Punka lead a troop of abandoned kittens to safety inside the Colosseum, where Miranda the Great establishes her rule: "She had not rescued thirty-three kittens (with Punka's help, of course), chased away a lion, and had four more in fire and smoke and sacking only to stand aside for dogs." A near-fine copy, wonderfully illustrated by Edward Ardizzone.* (1001960) \$75.00

21. García Marquez, Gabriel. *Cien Años de Soledad [One Hundred Years of Solitude]*. [Bogotá]: Grupo Editorial Norma, (1997). Octavo, publisher's full tan calf, raised bands, spine lettered in gilt, spine stamped with gilt fleur-de-lis to indicate a signed and numbered copy, marbled endpapers, tan silk ribbon marker. Bookbinder ticket ("Taller la Entenalla") to front pastedown, "XLVII" hand-numbered in ink on the limitation page. Signed and dated by García Marquez on the dedication page. Housed in publisher's blue and orange marbled paper slipcase with yellow release ribbon.

*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

22. Gatura, Kamante; [Dinesen, Isak]; Beard, Peter (editor and photographer); Onassis, Jacqueline Kennedy (afterword). *Longing for Darkness: Kamante's Tales from Out of Africa*. New York and London: Harcourt Brace Jovanovich, (1975). Folio measuring 12 x 8 inches, original black paper boards with photographic portraits of Dinesen and Gatura on upper and lower board respectively, spine lettered in gilt, original unclipped pictorial dust jacket, tan endpapers. Inscribed by Peter Beard to "Dena and Bryan" in 1976 with original ink drawing on front endpapers; inscribed by Kamante Gatura to same recipients on half title. Dust jacket spine and portion of rear cover faded, light edgewear to jacket and binding.

*First edition of this memoir of the plantation life described in Isak Dinesen's 1937 Out of Africa, recounted by Dinesen's Kikuyu cook, Kamante Gatura, who has inscribed this copy along with photographer Peter Beard, who contributes a whimsical sketch of a Kenyan watering hole. Renowned for his shots of African wildlife, Beard was first inspired to visit Kenya after reading Dinesen. He found Kamante living not far from the old plantation, eager to share his own memories of the people and events Dinesen had famously chronicled: "Over a period of twelve years, sometimes casually, sometimes scrupulously, and sometimes with grand propriety, as if divesting himself of his possessions, Kamante put down the extra dimensions of truth which are at the heart of Out of Africa." Kamante's sons translated his Swahili stories into English in the manuscripts reproduced here, along with Dinesen's photographs of the Karen Coffee Farm, Beard's own wildlife photographs, and Kamante's original watercolors. This copy is inscribed by both Kamante Gatura and Peter Beard to Dena Dixon of the Block Hotel dynasty in Nairobi. The Block Hotels, the Norfolk and the Stanley, catered to Westerners on safari, and were frequented by Ernest Hemingway, Grace Kelly, and Clark Gable. Like Out of Africa and Longing for Darkness, the hotels served as a point of convergence and exchange between cultures; when literary figures visited, Dena Dixon would invite them to inscribe copies of their books. A very good copy of a moving book, scarce inscribed by both Kamante Gatura and Peter Beard. (1001858)* \$3,500.00

23. Grasset de Saint-Sauveur, Jacques. *Encyclopédie des voyages, Contenant l'abrégé historique des moeurs, usages, habitudes domestiques, religions, fêtes, supplices, funérailles, sciences, arts, et commerce de tous les peuples. Europe (I-II), Asie (III), Afrique (IV), Amérique (V)*. (Paris): chez l'Auteur; chez Deroy, Libraire; chez les principaux Libraires de la République, 1796. Seventy-two parts divided into five quarto volumes, bound in four, early nineteenth-century full vellum with central arabesques tooled in blind to center of boards, raised bands, manuscript titles to spines, green silk ribbon ties. Four hand-colored engraved frontispieces and 434 hand-colored engraved plates depicting the peoples of the world, borders heightened in gold, tissue guards. Many text leaves and plates printed on blue paper. Four pages of publisher's advertisements in volume I; volumes I and III-V bound without lists of plates. Ink shelfmarks and bookplates of the Earl of Dalhousie, Austin Smith, K.K. Wood, and J.R.P. to front pastedowns.

*First edition of this hand-colored encyclopedia of the peoples of five continents, an ambitious Enlightenment-era survey of the known world. The diplomat Jacques Grasset de Saint-Sauveur was born in Montreal in 1757 and died in Paris in 1810. In that brief span he produced a series of illustrated works devoted to ethnography, the Encyclopédie being the most extensive. Issued in parts, the work spans five volumes: Europe (divided into two sections), Asia, Africa, and America. Grasset de Saint-Sauveur records the customs and costumes of each local population, from his own countrymen through increasingly remote civilizations, concluding with the latest discoveries in the New World. The lasting appeal of the work lies in the hundreds of vividly hand-colored plates that represent the peoples of the world, framed as glimpses into everyday life: a Neapolitan fruit vendor with his basket of grapes, a Senegalese warrior carrying both spear and gun, an Indian nabab with parasol and hookah, a West Indian drummer and dancers, a Tahitian girl in full court dress, an Indonesian astride an elephant, a Chinese Buddhist monk, Turkish women enjoying the baths, Bohemian peasants toasting in a tavern, a group of young Russians sledding. Like other French artists of the period, Grasset de Saint-Sauveur was particularly captivated by the recent Pacific exploration of Cook and La Perouse, and the final America volume is filled with images inspired by those voyages: portraits of the natives of Nootka Sound, Hawaii, Tahiti, New Zealand, and more. Shortly after the publication of the Encyclopédie, Grasset de Saint-Sauveur would publish a rare composite image of many of these figures on a single plate dedicated to the New World, titled "Tableau des Decouvertes du Cap. Cook & de la Perouse." The title pages, as well as the advertisement in the first volume, describe the Encyclopédie as complete with 432 plates, a number echoed by bibliographers Brunet, Colas and others. However, the present example includes 438 plates, inclusive of the four frontispieces, more plates than any other recorded copy. The six additional plates, supplied from one of Grasset de Saint-Sauveur's later works in this vein, are "Russien" and "Russienne" in Volume II, "Habitants de la Carie" in Volume III, and "Sauvage de la Guiane," "Sauvagesse de la Guiane," and "Piaye-Medecin de la Guiane" in Volume V. The set features gilt borders around each plate and delicate hand coloring; most extant sets do not include the gold border, suggesting that this example may have been part of a deluxe issue. Text in French. Brunet II: 1711 (calling for 432 plates); Colas 1292 (calling for 428 plates and 4 frontispieces); Forbes I:249 and I:264; Lipperheide Ac 11 (calling for 428 plates and 4 frontispieces). A spectacular copy, in a handsome early binding. (1001904) \$24,000.00*

24. H.H. [Jackson, Helen Hunt]; Ledyard, Addie (illustrator). *Letters from a Cat. Published by Her Mistress for the Benefit of All Cats and the Amusement of Little Children*. Boston: Roberts Brothers, 1880. Small quarto, measuring 7.5 x 6 inches. Original green pictorial cloth stamped in gilt and blind, grey floral endpapers. Decorative headpieces throughout text, seventeen black and white illustrations. Presentation inscription to flyleaf. Corners and spine ends lightly bumped, occasional smudge to text.

*Early edition of this illustrated children's book by Helen Hunt Jackson, best remembered for her popular 1884 novel Ramona. In 1836, Jackson's mother mailed her five-year-old daughter, then traveling, a series of letters in the voice of the family cat: "until I grew to be a big girl, I never doubted but that Pussy printed them all alone by herself, after dark." Decades later, Jackson revisited the letters, which record Pussy's adventures and misadventures back home: she is frightened by an unusually thorough house cleaning, befriended by a "splendid black cat" named Caesar, and injured by a fall into the "soft, slimy, sticky" soap barrel, which burns off her fur. In Jackson's introduction, she recalls her devotion to her childhood pet, whose death was a turning point in her childhood: "My kind mother offered to get another kitten for me, but I did not want one. . . . I was as true to my Pussy as she was to me; and from that day to this, I have never had another Pussy!" Widely reprinted, Letters from a Cat first appeared in 1879 (BAL 10438). A near-fine copy. (1001965) \$600.00*

25. Hall, Marcellus. *Legends of the Infinite City: Drawings of New York; WITH: framed original pen-and-ink drawing, "First Date"*. New York: GM Printing, 2003. Octavo booklet, original tan pictorial wrappers printed in red and black, saddle-stitched. Pictorial title page and thirty-three drawings printed in blue ink. Offered with: original illustration from the book, "First Date," pen-and-ink drawing dated 2002, measuring 11 x 15 inches, archivally framed (framed piece measures 15 x 18.5 inches).

*First edition of New Yorker illustrator Marcellus Hall's early self-published collection of drawings, one of 1000 copies, signed by Hall on the title page. The book is offered with the original framed pen-and-ink drawing, "First Date," reproduced on page 24, depicting a young couple's early dinner at a Chinatown restaurant. Inspired by the work of George Grosz and Saul Steinberg, Hall produces kinetic documentary sketches of city life, from Harlem sidewalk vendors to Wall Street workers on their lunch break to OTB regulars glued to the latest race. A fine signed copy of a scarce book, accompanied by Hall's striking original artwork. (1001114) \$950.00*

26. Jackson, Shirley (editor); Hyman, Stanley Edgar (editor). *Spectre: A Literary Quarterly. Volume I: Number 3*. Syracuse University: Spring 1940. Quarto, side-stapled dark blue pictorial wraps, beige cloth tape-bound spine. Sixty mimeographed leaves, printed on rectos only, black and white illustrations throughout text. Center crease to front cover and first few pages, shallow chipping and creasing to back cover, text block toned.

*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. (1001760) \$2,200.00*

27. Jarrell, Randall; [Brooks, Cleanth]. *Pictures from an Institution: A Comedy*. New York: Alfred A. Knopf, 1954. Octavo, original green cloth stamped in blind and gilt, top edge stained red, original unclipped dust jacket. Inscribed by Randall Jarrell to Cleanth Brooks on the front free endpaper. Small dampstain to bottom corner of front board, light rubbing to jacket, spine slightly faded.

*First edition of poet Randall Jarrell's only novel, a comedy of manners set at a progressive women's college, inspired by his experience teaching at Sarah Lawrence. "Most of the people of Benton would have swallowed a porcupine, if you had dyed its quills and called it Modern Art; they longed for men to be discovered on the moon, so that they could show that they weren't prejudiced toward moon men." The calculating character of Gertrude Johnson, a writer-in-residence on the prowl for material, was widely taken to be a portrait of critic Mary McCarthy. This copy is inscribed by Jarrell to fellow scholar and professor Cleanth Brooks and his wife. One of the most important twentieth-century American critics, Brooks co-founded the Southern Review with Robert Penn Warren. He is best remembered for The Well-Wrought Urn, the key New Critical text on the reading of poetry, and for his pioneering later work on William Faulkner. Both Jarrell and Brooks were graduates of Vanderbilt, and influential teachers of poetry, although their interpretive approaches differed: as professors, they were well acquainted with the academic politics satirized in Pictures from an Institution. A near-fine copy, with an excellent literary association. (100841) \$1,000.00*

28. Jones, Barbara. *Follies & Grottoes*. (London): (Constable and Company), (1953). Octavo, original purple cloth, spine lettered in silver, top edge stained pink, original unclipped color pictorial dust jacket. Illustrated with color pictorial title page and dozens of line drawings and black-and-white photographs. Errata slip tipped in at "Author's Note," county guide to follies and grottoes and index at rear. Cloth spine slightly faded.

*First edition of this illustrated guide to the eccentric architectural fantasies that dotted English estates in the eighteenth and nineteenth centuries, almost all designed by amateurs and inspired by Gothic and Romantic themes. A thoughtful chronicler of English folk and vernacular art, artist Barbara Jones brings these largely forgotten ornamental ruins to life: "When a house was put up for sale in the eighteenth century, a grotto was a good selling feature, as a swimming pool is today, and in 1755 one advertisement adds to its catalog of amenities 'Merlin's Cave, in shellwork, composed of over a thousand beautiful shells with a cascade of looking glass playing in the middle.'" Jones's illustrations capture the exuberance and oddity of her subject, and her sense of loss as follies and grottoes disappear from the modern landscape: "[they] are personal in a way that great architecture never is." A bright, near-fine copy. (1001637)* \$225.00

29. [Lyttelton, George]; [Montagu, Elizabeth]. *Dialogues of the Dead*. London: W. Sandby, in Fleet-street, 1760. Octavo, contemporary full speckled calf, boards double-ruled in gilt, raised bands, spine double-ruled in gilt, manuscript title on spine, all edges speckled red. Woodcut headpieces and tailpieces throughout text. Armorial bookplate of William Long. Light shelfwear, abrasion and small ink stain to lower board.

*First edition of this collection of imagined conversations between historical figures, featuring three contributions by Elizabeth Montagu, "Queen of the Bluestockings." Dialogues of the dead, as a genre, date back to Lucian and Erasmus, but were particularly suited for the eighteenth-century English literary salon, where a balance of classical learning and conversational wit was prized. In this volume, Louis IV speaks with Peter the Great, Fernando Cortez with William Penn, Lucian with Rabelais, and Pericles with Cosimo de Medici. The primary author of the dialogues is George Lyttelton, later secretary to the Prince of Wales and Chancellor of the Exchequer. An "amiable, absent-minded man," Lyttelton was a patron of Alexander Pope and Henry Fielding, who dedicated Tom Jones to him, and was so well known for his inattention that he became a cautionary tale in one of Lord Chesterfield's letters to his son (DNB). The final three dialogues were contributed anonymously by Lyttelton's friend Elizabeth Montagu, whose London salon was frequented by the likes of Edmund Burke, David Garrick, Joshua Reynolds, Horace Walpole, and Samuel Johnson, although Montagu would later sever ties with Johnson over his caustic treatment of Lyttelton in Lives of the Poets. These three conversations represent Montagu's first appearance in print, and her only work to be published in her lifetime besides her 1769 Essay on the Writings and Genius of Shakespear. In her final dialogue, between a disapproving Plutarch and "a modern bookseller," Montagu offers a satirical look at eighteenth-century taste: the bookseller dryly informs Plutarch that he made up the money he sunk into the ancient author's famous Lives by investing in Charles Johnson's sensational 1734 bestseller, Lives of the Highwaymen. The conversation charts the rise of the popular novel as the favored genre for both men and women -- "by this means modern conversation flows gentle and easy, unencumbered with matter and unburdened of instruction" -- and alludes to Samuel Richardson and Henry Fielding as writers of such talent that their novels manage to both instruct and sell. A near-fine example of a revealing book. (1001954)* \$550.00

30. [MANUSCRIPT]; (Hugo, Victor); (Gautier, Théophile); (Musset, Alfred de). *Illuminated Belle Époque commonplace book by "Alice"*. La Chaux-de-Fonds, Switzerland: 1897-1916. Octavo measuring 7.5 x 4.5 inches, three-quarter diced black sheep, glossy alligator-patterned paper boards, boards and spine stamped with four clasp-shaped gilt ornaments, gilt-stamped flower-patterned endpapers, all edges stained red. Eighty leaves with manuscript quotations and accompanying pen-and-ink drawings, mainly on rectos, but some double page. Manuscript note laid in, signed by Alice, asking that the book be well cared for by its finder until retrieved. Remnants of two spring leaves outlined in ink on second leaf. Binding rubbed, especially upper joint; two leaves repaired in gutter; one leaf with two small paper repairs.

*Gracefully executed album of pen-and-ink drawings by "Alice," featuring dozens of quotations from French authors framed by detailed botanical and wildlife studies, completed over the course of two decades and presented as a gift on the occasion of a cousin's visit. The text includes classic lines from Pascal and Voltaire, as well as longer passages by Romantic writers including Victor Hugo, Théophile Gautier, and the artist's favorite, Alfred de Musset. Alice's delicately shaded sketches from nature capture the atmosphere of each season, and are particularly notable for her skilled use of white space. Text in French. A window into the reading life of an artist at the turn of the twentieth century.* (1001929) \$300.00

31. [MANUSCRIPT]; Timson, Leonard; Timson, Enid. *Early twentieth-century sketchbook of historic ornament, primarily from the Victoria & Albert Museum*. 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 "RcF" 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

32. Montrieux Menthon, Françoise. *Chanson de Roland*. Paris: Editions Siloë, (1948). Oblong folio, measuring 10.5 x 14.5 inches, 22 unnumbered pages. Red coated paper spine, color-printed buff paper boards. Color illustrations throughout text. Author's ink presentation to front free endpaper. Lightest edgewear and soiling to boards, rippling to pastedowns, faint offsetting from illustrations.

*First and only edition of this ambitious retelling of the eleventh-century Chanson de Roland, the foundational text of French literature. Set in 778, during Charlemagne's Roncesvalles campaign, the song of brave Roland, loyal Oliver, treacherous Ganelon, and the Saracen king Marsile runs through the center of each page, bordered by brightly colored action scenes drawn in the style of the Bayeux Tapestry. Françoise Montrieux Menthon connects the two medieval touchstones in her introduction: "Si vous allez un jour à Bayeux, vous regarderez le long ruban de tapisserie tissé par la reine Mathilde, la femme de Guillaume le Conquérant; la reine brodait ses guerriers dans le moment où le trouvère composait son poème, et devant l'oeuvre de l'une, vous penserez à l'oeuvre de l'autre et vous sentirez l'âme de ce siècle." OCLC locates two copies, at Princeton and the Newberry Library. Text in French. A near-fine example of a remarkable picture book, with both literary and art historical interest, warmly inscribed by the author. (1001878)* \$300.00

33. Nin, Anaïs; [Mailer, Norman]. *Solar Barque*. [N.p.]: Edwards Brothers, 1958. Octavo, original pictorial paper wrappers. Illustrated by Peter Loomer. Light toning and soiling to wrappers, front joint rubbed. Housed in a custom slipcase.

*First edition of the self-published final novel in Nin's experimental Cities of the Interior sequence, later retitled The Seduction of the Minotaur. Set in a "drugging" Mexican town, the novel follows the American heroine's frustrated escape into the tropics: "The farther she traveled into unknown places, unfamiliar places, the more precisely she could find within herself a map showing only the cities of the interior." This copy is inscribed by Anaïs Nin to "Norman Mailer and Mrs. Mailer" on the front free endpaper. Nin and Mailer were united in their strategic linking of sexuality and creativity, although Nin privately decried Mailer's glorification of violence, calling it "a symptom of impotence" in her journals. A very good copy, with an excellent literary association. (100136)* \$650.00



34. Pascal, Blaise. *Pensées de M. Pascal sur la religion et sur quelques autre sujets, qui ont esté trouvées après sa mort parmy ses papiers*. Paris: Guillaume Desprez, 1670. Twelvemo: (ixxxii) 1-365 (21). Full nineteenth-century red morocco in Jansenist style, boards ruled in blind, raised bands, spine lettered in gilt, gilt dentelles, marbled endpapers, all edges gilt, green silk ribbon marker. Publisher's woodcut cipher device on title page, woodcut initials and headpieces throughout text, with engraved headpiece on A1. Small bookbinder's ticket ("Thompson Relieur") to verso of front free endpaper; nineteenth-century bookplate of Elias Horry Frost on first front flyleaf, his ownership inscriptions on second front flyleaf and title page; two ink inscriptions from Corinthians to first front flyleaf. 1884 catalog description of a different copy of this edition laid in.

"Édition originale" of Blaise Pascal's posthumously collected thoughts on religion, a masterpiece of French prose. Pascal established his brilliance early, inventing the mechanical calculator at the age of eighteen, developing the field of probability theory with Pierre de Fermat, and breaking new ground in projective geometry, hydrodynamics, and hydrostatics. One night in 1654, Pascal experienced a mystical vision that caused him to renounce his scientific career in favor of religious contemplation; after his death, a scrap of paper was found sewn into the lining of his coat containing a description of that night: "Joie, joie, joie, pleurs de joie." Pascal joined the Jansenists, a sect of radical Augustinian Catholics. In his controversial *Lettres provinciales* (1656-1657), he took aim at the casuistry of the Jesuits, laying the groundwork for church reform. He then turned to a defense of his faith, recording his thoughts even as his health failed. His unfinished notes, now housed at the Bibliothèque nationale de France, were compiled after his death by Jansenist editors, and issued as the *Pensées*. Pascal engaged directly with the philosophical debates of the day, notably those raised by Descartes and Montaigne: "Le coeur a ses raisons que le raison ne connaît point." Brilliantly argued, Pascal's work proved magnetic even to those who disagreed with him: Voltaire described Pascal as a "giant" he wanted to "battle." Pascal can be logical and forceful, as in Pascal's Wager, when he places probability theory in service to theology. He can also be lyrical: "L'homme n'est qu'un roseau le plus faible de la nature; mais c'est un roseau pensant." This 1670 issue was preceded by an issue of about thirty copies, labeled the "préoriginale" by bibliographer Le Guern, printed at the end of 1669 by Guillaume Desprez for submission to the censors: only two copies of the 1669 issue are known to survive, both in French institutions. Desprez reprinted the *Pensées* three times in 1670, and two other editions with Desprez's name on the title page, but not printed by him, appeared that year as well. This edition is the earliest 1670 issue, and the earliest obtainable edition of the *Pensées*, with Desprez's woodcut cipher on the title page and continuous pagination from 1 to 365. Text in French. PMM 152. Maire, *Bibliographie générale des oeuvres de Blaise Pascal*, IV: 101, no. 3; Le Guern, *Œuvres complètes / Pascal*, II, 1597, ed. O. This copy is handsomely bound in Jansenist style by Thompson of Paris, active between 1842 and 1870. It was purchased in Paris by Elias Horry Frost in 1856; a successful cotton broker, Frost built one of the finest private libraries in the American South. A fine copy of a landmark book, in the earliest obtainable edition. (1001350) \$16,500.00

35. Poe, Edgar Allan. *The Raven and Other Poems*. New York: Wiley and Putnam, 1845. Octavo measuring 7.25 x 5 inches, early twentieth-century full russet calf, boards single-ruled in gilt, raised bands, black morocco spine labels, spine single-ruled and lettered in gilt, gilt dentelles, marbled endpapers. Handwritten slip tipped onto second fly leaf noting "inner gilt dentelles by Zaehnsdorf." Lacking original wrappers, half title, and ads. Joints reinforced, a few light scratches to lower board.

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

36. Raber, Merle; Wright, Robert; Watson, Sara Ruth (introduction). *Design by Light: 98 Studies in Pattern; Three Dimensional Color Decoration and Patterns in the Abstract*. Cleveland: J.H. Jansen, 1939. Portfolio, measuring 14 x 10.5 inches, original tan cloth spine, green and yellow patterned paper boards, yellow cloth ties. Color lithographed title page and six pages of prefatory text, followed by a suite of 31 plates on 16 leaves, loose as issued, featuring 16 black-and-white plates with photographs and technical drawings, and 15 color lithographed designs. Boards soiled and rubbed, interior fine.

*First edition of this unusual commercial pattern book, which teaches graphic designers to generate patterns by manipulating the shadows of an object cast under artificial light. The authors promise that "any product may be decorated with designs created by its own shape and shadows. . . . This method results in unusual geometric shapes and forms that could not be evolved mathematically and probably would never be creations of the imagination without direction." Starting with simple objects like a match box and a light bulb, the authors eventually generate exuberant full-color patterns based on the shadows cast by a pipe, a man's hat, and a woman's shoe. A striking curiosity of modern American graphic design. (1001969)* \$750.00

37. Richardson, Marion; Clark, Kenneth (introduction). *Art and the Child*. London: University of London Press, (1948). Small quarto measuring 8.5 x 6.75 inches, original plum cloth patterned and lettered in gilt, original unclipped color pictorial dust jacket. Photographic frontispiece of Marion Richardson, illustrated with 39 full-page plates (24 in color). Light soiling to dust jacket.

*First edition of this posthumously published treatise by Marion Richardson, a pioneer in English art education, illustrated with examples of her students' work. Rather than focusing on technical draftsmanship, Richardson developed a child-centered curriculum, encouraging young children to work with vivid inner pictures already composed and colored in their minds: "this thing we had stumbled upon, as it were almost by chance, was art, not drawing." Richardson first achieved fame when Bloomsbury critic Roger Fry featured her students' strikingly original work in his art shows at Omega Workshops; Fry wrote of Richardson: "she really has found out how to educate and not to teach, which I thought was impossible." Richardson's efforts resulted in a 1938 London exhibition of children's art that drew more than twenty thousand visitors, including the royal family, and "her methods changed both the atmosphere and environment of school art rooms" across England (DNB). See Macdonald, *The History and Philosophy of Art Education*, 349-351. A near-fine copy of an influential work. (1001941)* \$150.00

38. Seneca, Lucius Annaeus; Colluthus of Lycopolis; Sherburne, Sir Edward (translator). *The Tragedies of L. Annaeus Seneca the Philosopher; Viz. Medea, Phaedra and Hippolytus, Troades, or the Royal Captives, and The Rape of Helen, out of the Greek of Coluthus . . . To which is prefixed the Life and Death of Seneca the Philosopher . . . Adorn'd with Sculptures representing each History*. London: Printed for S. Smith and B. Walford, 1702.

Octavo, modern full period-style speckled calf, boards paneled in blind with floral cornerpieces, raised bands, red morocco spine label lettered in gilt, spine elaborately ornamented in gilt, board edges tooled in gilt, all edges speckled red. Engraved frontispiece portrait of Seneca and five full-page engravings (one for each play, and one before notes in rear). Title leaf cancel (indicating second issue); separate title page for each play; endnotes, index and four-page printer's catalog at rear. Small ink number to upper corner of front free endpaper and to top right corner of final plate. A few small stains to text block edges.

*First edition, second issue with five additional engraved plates, of Sherburne's English translations of Seneca's major tragedies. Seneca, the Stoic philosopher who advised the Emperor Nero, was one of the most accomplished writers of Latin's Silver Age. This collection includes his Medea, in which the tragic heroine speaks more than half the lines; Phaedra and Hippolytus, in which a struggle with lust highlights the virtues of Stoicism; and Troades, in which the women of Troy face death with bravery. The Rape of Helen, also included here, is a mini-epic in Homeric style by the late 5th-century Greek poet Colluthus. Translator Edward Sherburne was a Cavalier poet, a Roman Catholic, and a Loyalist during the English Civil War, when his estate, including his tremendous library, was seized in retribution for his allegiance to the king. Sherburne's interest in Seneca, who committed suicide by order of his emperor, perhaps reflects his own political sacrifices. Sherburne's Medea first appeared in 1648, The Rape of Helen in 1651, and Troades in 1679; the present volume is the first appearance of his translation of Phaedra and Hippolytus. Issued in the year of Sherburne's death, the collection includes not only the four plays, but also his biography of Seneca and a bibliographic essay, a record of Sherburne's lifelong attention to a philosopher whose values he admired. The 1701 first issue included only the frontispiece portrait of Seneca; the five additional engraved plates were produced for this second issue, which advertises the illustrations on the title page (DNB). That said, first issue copies are recorded with varying numbers of plates, suggesting that the illustrations became available very shortly after the text, in time to be added to some of the earliest copies. A fine copy of Seneca's tragedies, translated in an era of great political tumult, handsomely bound by Philip Dusel. (1001962)*

\$1,500.00

39. Sidney, Philip. *The Defense of Poesy*. Glasgow: R. Urie, 1752. Twelvemo, full eighteenth-century calf, spine ruled in gilt, pp. [1-2] 3-106. Ink ownership signature dated 1838 to front free endpaper. Two tiny wormholes; text block re sewn at an early date; light occasional foxing; expert repair to binding joints and corners.

*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 un instructive 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

40. Sitwell, Edith; [Laughlin, James]. *The Canticle of the Rose: Poems 1917-1949*. New York: Vanguard Press, 1949. Octavo, original black cloth boards stamped in gilt and pink, bright unclipped original dustjacket with two barely perceptible scratches to front panel.

*First American edition of this collection of Sitwell's poetry, inscribed: "To James and Margaret Laughlin with all best wishes from Edith Sitwell." One of the great English eccentrics, Sitwell produced intricately patterned and embroidered lyrics that she describes, in the introduction to this volume, as "hymns of praise to the glory of Life." "Another wind's small drum through thin leaves taps, / And Venus' children, wearing their Scotch caps / Or a small toque Hongroise that is round-brimmed, / And with a wing from Venus' pigeons trimmed, / Run now with hoops and dolls they call 'cher coeur,' / Chase Cupid in his jacket artilleur, / Play on the cliffs where like the goats' thick locks / The coarse grass grows, and clamber on the rocks." The recipient of this copy, pioneering modernist publisher James Laughlin, founded New Directions in 1936. Laughlin published pieces by and about Sitwell over the years, and credited her with a major discovery: "She told me of an astounding young poet whom I would find in a certain pub near Red Lion Square. It was Dylan Thomas" (Laughlin 266). A near-fine copy, with excellent provenance. (10039)*

\$175.00

41. Sontag, Susan; [MacDonald, Dwight]. *The Benefactor*. New York: Farrar, Straus and Giroux, (1963). Octavo, original black cloth lettered in green and white over black paper boards, green endpapers, top edge stained black, original unclipped pictorial dust jacket lettered in blue and green. Ink presentation inscription from Sontag to Dwight MacDonald on verso of front free endpaper. Light soiling and edgewear to jacket, spine toned, small spot to front free endpaper.

*First edition of Susan Sontag's first novel, published the year before she achieved widespread literary fame. In this absurdist anti-novel, an ironic commentary on her own education, an idle and privileged Parisian uses the events of his waking life to interpret his dreams: "The bridge which I built between my dream and my daytime occupations was my first taste of an inner life." Sontag has inscribed this copy to prominent political radical and social critic Dwight MacDonald: "for Dwight MacDonald -- / The Benefactor, which originally / I intended to dedicate to Buster / Keaton -- / with warmest regards - / Susan Sontag." The Partisan Review had recently published MacDonald's most famous essay, "Masscult and Midcult," a fervent attack on middlebrow culture in the United States. One year after The Benefactor appeared, The Partisan Review would publish Sontag's own breakout essay, "Notes on 'Camp,'" a celebration of camp as an aesthetic sensibility distinct from traditional categories of high and low, and an implicit challenge to MacDonald's hierarchy. Sontag dedicated The Benefactor to avant-garde Cuban playwright María Irene Fornés, her partner in New York during the 1960s; references to Buster Keaton would later appear in her critical essays. A near-fine copy, with excellent New York Intellectual provenance. (1001719)*

\$600.00

42. Underwood, Leon. *Animalia or Fibs about Beasts. Engraved on Wood and Ensnared in Verse*. New York: Payson & Clarke, (1926). Quarto, original full black cloth lettered in green, pastedown wood engraving of a circus ring on upper board, yellow pictorial endpapers. Wood-engraved vignettes on half title, frontispiece, and title page; twenty full-page wood engravings of animals throughout text. Very light wear to cloth.

*First trade edition of this modern verse bestiary, illustrated with wood engravings by Leon Underwood, "one of the founding fathers of British Modernism" (Telegraph). Best remembered for his African-inspired sculpture, Underwood mastered a wide range of media, and was one of the founders of the English Wood Engraving Society in 1925. The rich black images here are accompanied by nonsense verse in the tradition of Edward Lear and Hilaire Belloc: "The wily serpent never spoils / The appearance of his motive coils / By using lubricating oils." Issued simultaneously with a signed limited edition of twenty-eight copies. A fine copy of a striking book, reflecting the artistic revival of English wood engraving between the wars. (1001728)*

\$550.00

43. [Ussher, James]; Lady De S. *Clio: or, a Discourse on Taste. Addressed to a Young Lady. BOUND WITH: The Spirit of Etiquette; or, Politeness Exemplified.* London: Printed for T. Davies; R.H. Moore, 1767, 1837. Two small octavo volumes bound in one, Clio measuring 6.25 x 3.5 inches, Spirit measuring 6 x 3.75 inches. Nineteenth-century three-quarter black sheep over marbled boards, borders double-ruled in blind, green morocco spine label, spine double-ruled and lettered in gilt, yellow coated endpapers, all edges of the text block of Spirit gilt. Half title and final endpaper of earlier binding retained in Clio, cream coated front free endpaper of earlier binding retained in Spirit. Early ownership slip of Anne Drake Tyrwhitt Drake tipped to title page of Clio. Lightest shelfwear to binding, some offsetting and repairs to gutter of Clio half title, spot of foxing on last leaf of Spirit.

*First editions of two scarce treatises on good taste and good manners, published seventy years apart, tracing an evolution in English sensibilities. In Clio, published in 1767, Ussher focuses on taste, urging young women to study "the unstudied elegance of nature," and to achieve, through careful editing, an apparently artless grace. In his advice on books, for example, he recommends that a woman share "her sense of great and affecting passages, because they display the fineness of her imagination, or the goodness of her heart; but all criticism beyond this fits as awkwardly upon her as her grandfather's large spectacles." A woman's good taste is presented as a powerful social advantage: "I know a lady of vast address who when a term of art came to be mentioned, always turned to the gentleman she had a mind to compliment, and with uncommon grace asked him the meaning of it; by this means she gave men the air of superiority they like so well, while she held them in chains." Clio was exceptionally popular, going through five editions in six years. Published seventy years later, The Spirit of Etiquette is a less philosophical, more prescriptive work of manners, anticipating the rise of the etiquette advice column. "Lady de S." explains how to greet people of different ranks, which direction to pass the cheese at table, and how much jewelry to wear in public, among other practical concerns: "Do not attempt to dance any quadrille of which you have no previous knowledge." Bound together, the two works embody the transition from the philosophical eighteenth century to the propriety-obsessed Victorian age. Both titles are scarce in the first edition: ESTC locates eight copies of Clio and OCLC four copies of Spirit worldwide. A near-fine volume of two complementary works on manners. (1001872) \$2,000.00*

44. [White, E.B.]. *Less Than Nothing -- or The Life and Times of Sterling Finny.* [New York]: [The New Yorker], [1927]. Octavo, green cloth spine, orange and black batik paper boards with green pastedown label to front board. Illustrated with ten black-and-white photographs staged and shot by White. Hinges reinforced, lightest edgewear to binding.

*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*

45. Wilde, Oscar. *Poems*. London: David Bogue, 1881. Octavo, early twentieth-century full red crushed morocco gilt, boards gilt-ruled with gilt cornerpieces and floral medallions inlaid with green morocco, raised bands, spine compartments lettered and decorated in gilt, marbled endpapers, gilt dentelles, top edge gilt, other edges uncut, red silk ribbon marker. Gilt-embossed rectangular panel of publisher's first binding, measuring 2 by 2.5 inches, affixed to blank flyleaf.

*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*

46. Wischnevsky, Serge. *Jeux de Formes du Père Castor*. (Paris): Flammarion Editeur, 1934. Large quarto, measuring 9.25 by 10.75, staple-bound, original stiff color pictorial wrappers. Twenty-four pages printed in green, with two red and blue sheets of card punched with die-cut shapes (all intact). Small price label to corner of lower wrapper. Light shelfwear to wrappers, occasional touch of foxing.

*First edition of this early livre-jeu, one of a pioneering series of modernist activity books issued by Flammarion in the 1930s. Created largely by a group of Soviet émigrés, including Nathalie Parain, Feodor Rojankovsky, and Alexandra Exter, the Albums de Père Castor introduced a strong Russian Constructivist aesthetic into French children's publishing. Wischnevsky's text encourages children to create compositions with cut-paper shapes, starting with simple objects (a key, a pitcher, a bunch of grapes) and working up to busy action scenes with multiple figures. In the end, children are encouraged to design their own collages, the ultimate game: "Et ce sera le vrai jeu." A near-fine example of a scarce book, with the publisher's original cut paper shapes still intact. (1001940) \$900.00*

47. Wordsworth, William. *The Poetical Works of William Wordsworth*. London: Edward Moxon, 1846. Seven octavo volumes, full polished calf gilt, raised bands, red and green spine labels, marbled edges and endpapers. Portrait frontispiece to Volume I; Volumes I, II and V expertly rebaced with the original spines laid down. Lightest rubbing and toning to bindings.

*Beautiful set of Wordsworth's poems, warmly inscribed 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 most cherished friends: she is 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*

48. Yonge, Charlotte Mary; [More, Hannah]. *Hannah More*. London: W.H. Allen and Company, 1888. Octavo, full black crushed morocco, raised bands, spine lettered in gilt, grey endpapers, all edges gilt. Extra-illustrated with 46 additional engravings, 51 portraits (20 of them hand-colored), and two autograph letters from Sir Thomas Acland and Dean Tucker. Early bookseller description tipped to front flyleaf. Upper joint repaired, tiny bumps to corners.

*Extensively extra-illustrated first edition of this popular biography of Hannah More by Victorian novelist Charlotte Yonge, part of the Eminent Women Series edited by John Ingram. One of the most widely read writers and reformers of her time, Hannah More's interest in education made her a natural addition to Elizabeth Montagu's London salon, the Blue Stockings Society. Later in life, More devoted her energies to social reform, focusing on the plight of women, children, slaves, and the poor. She is best remembered for her influential essays on the education of women. Her biographer Yonge argues: "the many who are inclined to take her as an impersonation of what is impertinently called 'goodiness,' have no idea of her talents, or of the society she had enjoyed. The friend of Garrick, Horace Walpole, and Johnson, was no narrow-minded woman absorbed in village gossip." The inserted portraits in the biography include Milton, Locke, Hume, Burke, Johnson, Sarah Siddons, and Queen Mary, although not, surprisingly, Hannah More herself. Also included are dozens of landscape and architectural views, including Walpole's Strawberry Hill, and a color reproduction of William Blake's illuminated manuscript for "To Tirzah." A characteristic bibliophile copy, extra-illustrated and handsomely bound at The Hampstead Bindery, the brother institution of the Guild of Women Binders. (1001953) \$1,000.00*