Education Short List, January 2020

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PROMOTIONAL ALBUM FOR KURT HAHN’S PIONEERING SALEM SCHOOL, ILLUSTRATED WITH DOZENS OF DOCUMENTARY PHOTOGRAPHS

1. [Kurt Hahn.] Salem.
[Salem, Germany: Schule Schloss Salem, 1930.]

$3500.

Deluxe handmade album produced for distribution to potential American supporters of the Schule Schloss Salem in Germany, the progressive co-educational boarding school that provided a working model of “experiential education.”

Founded in 1920 by educator Kurt Hahn with the backing of Prince Maximilian of Baden, Salem was a laboratory for modern hands-on learning. Students took classes in the morning and spent the rest of the day engaged in farm labor, trade apprenticeships, artistic pursuits, outdoor exercise, and community service. The school emphasized the development of character over academic and athletic competition, and pointedly included children of all social classes.
While the school would eventually become one of the most elite in Europe, with royal students including Prince Philip, Prince Maximilian’s death in 1929 was a grave blow. Salem was an underfunded, precarious experiment in need of wealthy patrons. To that end, Kurt Hahn produced this substantial album for prospective American donors, outlining Salem’s educational philosophy, and emphasizing its democratic, egalitarian nature. He includes dozens of documentary photographs of students at work and play: skiing and dancing, practicing archery and drama, caring for animals, rowing on the Bodensee. There is also an account of a Dreadnought-like hoax played on “an old Salem boy who had studied in Cambridge,” involving a fake “Hindoo” and policemen, all documented in photographs.

A vocal critic of Adolf Hitler, Hahn was forced to flee Germany in 1933. He settled in Scotland, where he founded Gordonstoun, a school inspired by the progressive ideals of Salem. Hahn is best remembered in the United States as the co-founder of Outward Bound, a program that reflected his faith in the transformative power of outdoor challenges and experiential learning. OCLC locates only one holding, at the British Library. A remarkable survival.
FIRST LAW.
GIVE THE CHILDREN OPPORTUNITIES FOR SELF-DISCOVERY.

Every girl and boy has a "Grande passion", often hidden and unrealised to the end of life, and will be revealed by the child coming into close touch with a number of different activities. The Educator cannot hope and may not try to find it out by psycho-analytical methods. It can be brought out by the child coming into its own, you will often hear a shout of joy, or be startled by superstructure to an exhausting programme of lessons. They will have no notion of absorbing passion once discovered grows to be "the guardian angel" of the years of adolescence, while from 11 to 15. We do not hesitate to say: often the spiritual difference in age between a boy of 15 and a boy of 11 is greater than of a man of 50 and a boy of 15.

SECOND LAW.
MAKE THE CHILDREN MEET WITH TRIUMPH AND DEFEAT.

Let them learn to "treat these two impostors just the same." - It is possible to wait on a child's inclinations and gifts and to arrange carefully for an unbeaten series of successes. You may make him happy that way - I doubt it - but you certainly disqualify him for the battle of life. Salem believes you ought to discover the child's weakness as well as his strength. Allow him to engage in enterprises in which he is likely to fail, and do not rush up his failure. Teach him to overcome defeat. "To him that overcometh will I give to eat of the tree of life". Rev. 2:7.

THIRD LAW.
GIVE THE CHILDREN THE OPPORTUNITY OF SELF-EFFACEMENT IN THE COMMON CAUSE.

Even the youngsters ought to undertake tasks which are of definite importance for the community. Tell them from the start: "You want a crew, not passengers on the thrilling voyage through the New Country School." Let the responsible boys and girls shoulder duties big enough, when negligently performed, to wreck a state.

FOURTH LAW.
PROVIDE PERIODS OF SILENCE.

Following the great precedent of the Quakers. Unless the present day generation acquires early habits of quiet and reflection, it will be speedily and prematurely used up by the nerve exhausting and distracting civilisation of to-day.

FIFTH LAW.
TRAIN THE IMAGINATION.

You must call it into action, otherwise it becomes atrophied like a muscle not in use. The power to resist the pressing stimulus of the hour and the moment cannot be acquired in later life; it often depends on the ability to visualise what you plan and hope and fear for the future. Self-indulgence is in many cases due to lack of vision: "Wer das Fern nicht bedenkt, dem ist Bedürfnis nahe."

SIXTH LAW.
MAKE GAMES IMPORTANT BUT NOT PREDOMINANT.

Athletics do not suffer by being put in their place. In fact you restore the dignity of the usurper by degrading him.

SEVENTH LAW.
FREE THE SONS OF THE WEALTHY AND POWERFUL FROM THE ENERVATING SENSE OF PRIVILEDGE.

Decadence is not always an inexorable decree of nature, more often it is a willful waste of a splendid heritage. The "poor" rich girls and boys wholly thrown into each others company are not given a chance of growing into men and women who can overcome. Let them share the experiences of an enthralling school life with sons and daughters of those who have to struggle for their existence. No school can build up a tradition of self discipline and vigorous but jovous endeavours, unless at least 30% of the children come from homes where life is not only simple but even hard.
Square album, measuring 12 x 12 inches: [150].
Original vellum spine, heavy handmade paper boards titled in black, bound with decorative gold ribbon. Text block partially printed, with gaps for mounted illustrations. 49 original black-and-white photographs of varying sizes and two manuscript schedules mounted throughout text. Expert reinforcement to spine, some leaves rippled under the weight of mounted photographs.
FIRST READERS DESIGNED BY FREDUN SHAPUR, IN ORIGINAL CREATIVE PLAYTHINGS PACKAGING


$650.

Second printing, and first American issue, of these iconic early readers designed by Fredun Shapur, following the adventures of Sally, Jim, and their pets Spot and Blackie: “Blocks of color saturate each page, and produce a vibrant children’s world, enclosed and distant from the adults” (Fredun Shapur: Playing with Design).

First published in 1966, these 1971 printings were packaged as a set for the American market by progressive toy company Creative Playthings, where Shapur worked as art director from 1968 to 1974. The depiction of Sally and Jim clearly prefigures Shapur’s award-winning logo for Creative Playthings, a child’s stylized face that became “one of the most memorable corporate seals of the age.” Fine copies, in the original protective sleeve embossed with the Creative Playthings logo.
Set of three uniform volumes, each measuring 8 x 5.5 inches: 28. Original glossy color pictorial boards, color illustrations throughout text. No dust jackets, as issued. Housed in original Creative Playthings embossed plastic sleeve.
“THE FIRST REALLY GREAT WOMAN DOCTOR OF MODERN TIMES:”
SIGNED FIRST EDITION OF MARIE BOIVIN’S PIONEERING GUIDE TO CHILDBIRTH


$2500.

First edition of this influential illustrated guide to childbirth by pioneering French midwife Marie Boivin (1773-1841), “the first really great woman doctor of modern times,” signed by Boivin at the dedication to her mentor, Marie-Louise Lachapelle, director of the École de l’Hospice de la Maternité in Paris.
As a young widow with a child to raise, Boivin turned to midwifery as a career. She soon distinguished herself in the field, inventing the pelvimeter and the speculum, using a stethoscope to monitor fetal heartbeat, publishing original research on uterine and cervical disorders, and performing gynecological surgeries usually reserved for male doctors.

In this popular guide to childbirth, a standard textbook across Europe, Boivin collaborated with the anatomist François Chaussier to produce detailed diagrams, after her own hand, of shifting fetal position within the pelvis. Although the subtitle calls for “133 gravures,” the book was issued with 130, including the engraved frontispiece of the Hospice de la Maternité. Boivin signed copies of this 1812 first edition to discourage piracy; a publisher’s note warns that any unsigned copy is likely contrefait.

In 1827, Germany’s University of Marburg recognized Boivin’s contributions by conferring upon her an honorary M.D.; “had its rules permitted the admission of women, the Royal Academy of Medicine would have honored her with a place among its members” (Mozans, Woman in Science, 294).

Text in French. A very good example of an important book, signed by Marie Boivin.
Octavo, measuring 7.75 x 4.5 inches: [16], 666. Contemporary half-calf ruled and lettered in gilt, dark green paper boards, faint gilt ownership stamp of Eulalie Roques to upper board, all edges stained yellow. Engraved frontispiece, 129 numbered illustrations throughout text (one folding), one folding table. Signed, as called for, by the author as “V[euv]e Boivin” at the dedication. Shelfwear to binding, with spine gilt faded; light foxing and dampstaining to text block, primarily to first and last leaves.
4. [EDUCATION]. The Animalcule.

$125.

First edition of this ephemeral pocket guide to the animalcule, part of a series of illustrated children’s science titles published by the Religious Tract Society. Innovations in the microscope made it possible for everyday Victorians to observe the tiniest creatures in considerable detail. This guide provides an introduction to *paramecia, vorticella*, and *rotifera*, among other specimens: “things animate or inanimate are great or small only in our minds. Before the eye of God all such distinctions vanish.”

A delightful survival, very scarce in original wrappers.

*Side-stitched pamphlet, measuring 5.25 x 4.25 inches: 32. Publisher’s pale blue coated pictorial wrappers, black-and-white illustrations throughout text. Spine rubbed, corners chipped, light soiling to wrappers.*

$50.

First edition of this eclectic survey of great Americans of the past, chosen and illustrated by Alice Provensen: “Not all these Americans are honored in our national imagination, but they live in mine. They are the companions of my daily thoughts – a kind of natural resource; most importantly, they interest me.” Provensen groups her historical portraits by theme, rather than chronology: John James Audubon beside Rachel Carson in “The Pastoral Protectors,” Sequoyah beside Emma Willard in “Guiding Lights,” Gertrude Stein beside James Baldwin in “Expatriates,” Thomas Jefferson beside Frank Lloyd Wright in “American Architects.”
With her husband Martin, Alice Provensen collaborated on more than fifty books for children, including the 1982 Newbery winner *A Visit to William Blake’s Inn* and the 1984 Caldecott winner *The Glorious Flight*. She was in her late seventies when she published *My Fellow Americans*. A fine copy, including a bookplate signed by Provensen.

*Single volume, measuring 11.5 x 11.5 inches: [7], 10-61, [1]. Original red cloth spine lettered in gilt over blue paper boards, unclipped color pictorial dust jacket, color pictorial endpapers (included in pagination). Color illustrations on almost every page. Laid-in bookplate signed by Alice Provensen with a sketch of stars.*
First edition in English of the complete Colloquia Familiaria of Erasmus, first published in 1518 and expanded by Erasmus over the next fifteen years, a lively collection of Latin dialogues that found a readership far beyond the Renaissance schoolroom. Originally intended to model colloquial conversation for students of Latin, the dialogues feature pointed, free-thinking exchanges on modern political, religious, and philosophical questions. In “Of the Abbot and Learned Woman,” an ignorant abbot tries and fails to get the better of the classically educated Magdalia, a character almost certainly based on Thomas More’s eldest daughter: “I have often heard it usually spoken, that a wise woman is twice a fool.” Magdalia: “Indeed it useth to be said so, but by fools.”
The *Colloquia Familiaria* was widely read and debated across Europe, drawing immediate notice for its anticlerical satire: “its influence on the dialogues of Reformation Germany and Tudor England is a critical commonplace” (Zlatar, *Reformation Fictions*, 11). The original purpose of the *Colloquies* as a text for teaching Latin postponed its direct translation; this first complete English edition was published more than 150 years after the work’s first appearance. The edition opens with a short life of Erasmus, and concludes with the first appearance in English of *De utilitate colloquiorum*, Erasmus’s 1526 defense of the *Colloquies*, published after the Sorbonne condemned the book for impiety. In response, Erasmus makes a case for the educational value of his dialogues’ humor: “I cannot tell whether any thing be learned more successfully than that which is learned in playing.” Despite his efforts, the *Colloquies* would remain on the Papal Index of banned books through the end of the nineteenth century.

Wing E-3190; *PMM* 53. A very good copy of a humanist landmark, in a handsome contemporary binding.

*Octavo, measuring 6.5 x 4.25 inches: [8], 555, [1]. Contemporary Cambridge-style full speckled calf; boards ruled and ornamented in blind, raised bands, red morocco spine label lettered and decorated in gilt, top edge stained. Engraved frontispiece portrait of Erasmus. Final leaf, containing second page of bookseller catalogue, excised. Joints and spine head expertly repaired; evidence of bookplate removal on front pastedown; effaced signature on title page; some running titles shaved.*

$950.

“Nouvelle edition” of this natural history primer for children, inspired by the work of “l’immortel Buffon” in his Histoire Naturelle. Each volume contains an engraved frontispiece and two full-page engraved plates, which appear to have been pulled, more or less at random, from the stock the printer had on hand. Of the fifteen plates in this set, eight depict goats, and four depict dogs. A horse, a zebra, and a group of birds round out the animal kingdom. Text in French. OCLC locates no holdings in North America. A rare survival, uncut in original wrappers.
Five twelvemo volumes, measuring 5.75 x 3.5 inches: [2], 215, [1]; [2], 229, [1]; [2], 197, [1]; [2], 208, [2]; [2], 211, [3]. Original publisher’s yellow wrappers lined with printer’s waste, printed paper labels to spines. Engraved frontispiece, two engraved plates, and table of contents in each volume. Text blocks uncut. Lightest shelfwear to paper bindings, pinpoint foxing to several plates, dampstaining to opening signatures of Volume V.
First edition of this motivational guide to “vocabulary power and culture” by Wilfred Funk, inheritor of the Funk & Wagnalls reference book empire, and founder of the long-running Reader’s Digest feature, “It Pays to Increase Your Word Power.”

Funk argues that a rich, well-deployed vocabulary is a key factor in social and financial success: “Why not become one of the millionaires of the language?” Chapters include “Foreign Words Are Your Grace Notes,” “Words for the Intelligentsia,” and “These Words Have Magic Power.” Funk punctuates his lessons with quizzes to measure the reader’s progress, and concludes with “The Master English Vocabulary Test.” A near-fine copy of a surprisingly literary self-help title, in the scarce dust jacket.

Single volume, measuring 9 x 6 inches: [xii], 472. Original full green cloth, spine lettered in gilt, original unclipped typographic dust jacket printed in green, black, and white. Original bookseller ticket and price label to rear pastedown. Lightest edgewear and rubbing, crease to spine panel of jacket.
First English edition of James Hilton’s tale of the shy schoolmaster Mr. Chipping, who over the course of a long career becomes a legend at Brookfield, “a good school of the second rank.” Deeply Victorian in sympathy, “Mr. Chips” rises to the challenge of the First World War, and survives into the 1930s, beloved by generations of boys: “In my mind you never grow up at all. Never.”

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The nostalgic novel was a runaway bestseller during the Depression, inspiring the Oscar-winning 1939 Hollywood film starring Robert Donat. This first English edition is wonderfully illustrated by Ethel “Bip” Pares, one of England’s leading Art Deco book designers.

Accompanied by two typed letters written and signed by Hilton, during his stint as a Hollywood screenwriter, to prolific Chicago-based author and anthologist Marjorie Barrows (1892-1983), regarding reprint rights for his short story “Mr. Chips Meets a Star” in The Family Reader. This was likely Barrows’s personal copy of Goodbye, Mr. Chips, as Hilton’s letters were evidently once secured (via paper clip and tape) to the opening pages. A very good copy, with signed “Mr. Chips” correspondence laid in.

Single volume, measuring 7.5 x 5.5 inches: 127, [1]. Original royal blue cloth lettered in gilt, endpapers printed in blue with Latin quotations, original unclipped pictorial dust jacket printed in blue and black. Title page printed in blue and black; black-and-white illustrations throughout text. Traces of tape to boards, endpapers, and front flyleaf; jacket lightly soiled, tape repairs to verso, shallow chips to head of spine and rear panel. WITH: two typed letters to Marjorie Barrows signed by Hilton, the first dated 1946 and measuring 8.5 x 7 inches, the second dated 1948 and measuring 5.75 x 6.5 inches.
PREMIERS PAYSAGES BY MAURICE DENIS, WORKBOOK FOR A “PETIT COLORISTE”

Paris: Henri Laurens, Editeur, [1911].

$2800.

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.

*Side-stapled volume, measuring 10.5 x 8.5 inches: [16]. Original color pictorial paper boards. 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.*
Premiers Paysages
Par Maurice Denis

Les Leçons de Choses du Petit Coloriste

Mme LAURENS, Editeur.
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