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BOOKSELLERS

Arts List, January 2024

*dance, theater, movies, drawings, photography, textiles, fashion*

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# STUNNING WEAVING WORKBOOK BY A CZECHOSLOVAK VOCATIONAL STUDENT

## 1. [EDUCATION].

### Vazby (weaving workbook).

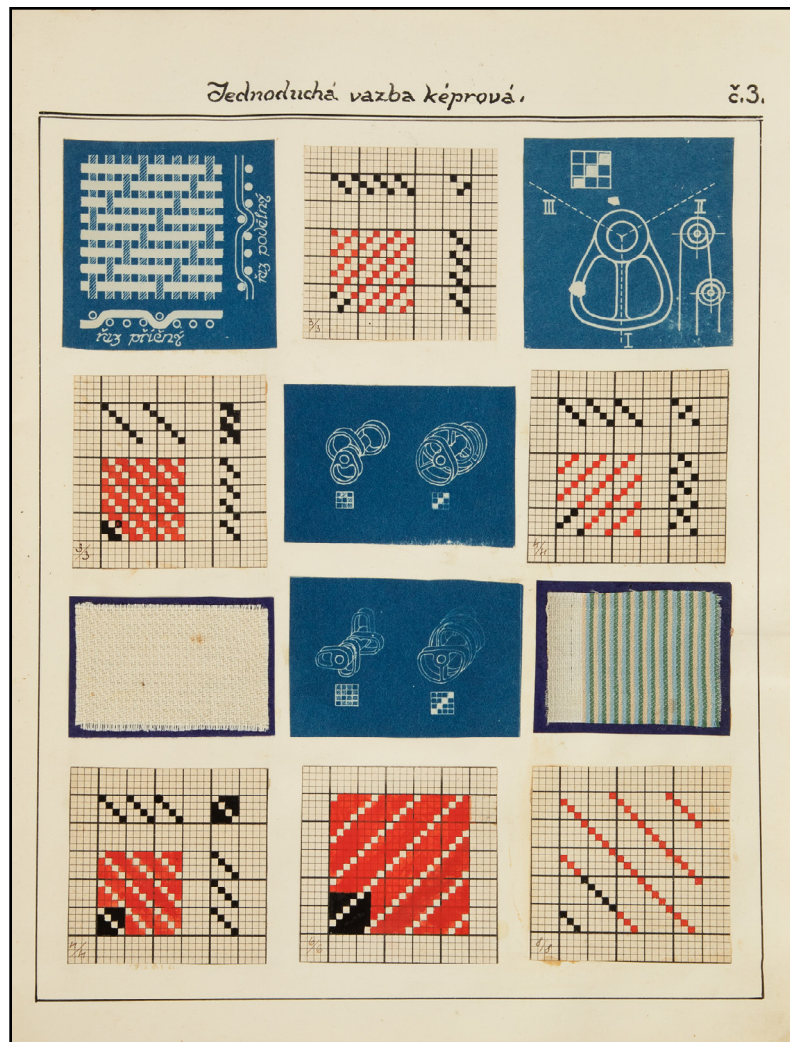
Czechoslovakia: 1928-1929.

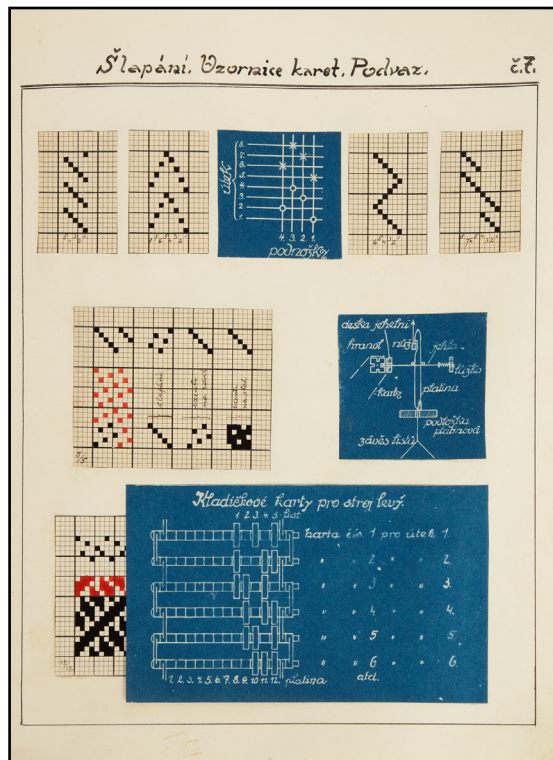
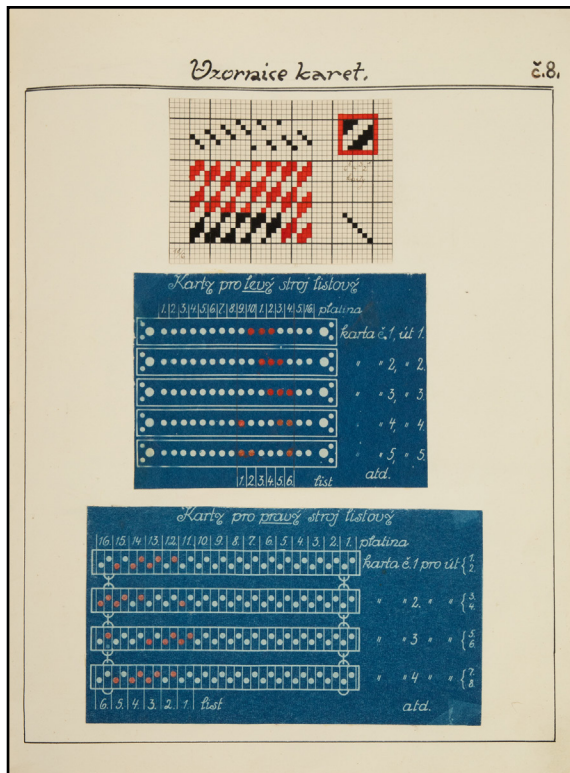
\$850.

Weaving workbook for the 1928-1929 academic year,  
produced by a Czechoslovak vocational student.

Ten precisely plotted mixed-media compositions  
depict the structure of increasingly complex textiles,  
from simple linen and twill weaves to patterned fabrics  
programmed via cards. Each composition, especially  
those with overlapping collage elements, reflects a  
recognizably modern eye, bridging industrial design  
and Cubist painting.

Text in Czech. A stunning survival.





Side-stitched handmade workbook,  
 measuring 12 x 9 inches:  
 10 manuscript leaves, interleaved with  
 tissue, each decorated on a single side.

Original purple wrappers, red and  
 black pastedown label to upper  
 wrapper. All pages bordered and  
 captioned in black ink, first page  
 written in black ink with small  
 mounted ink drawing, following pages  
 heavily collaged with color drawings  
 and textile samples. Notation in red  
 pencil to lower corner of final page.  
 Wrappers sunned with a few stray  
 marks.

JUNE 1906

THE LITERARY THEATRE CLUB.

## OSCAR WILDE'S SALOME & FLORENTINE TRAGEDY.

Two Private Performances  
at the  
King's Hall, Covent Garden,  
Sunday, June 10th, at 8.15 p.m.  
Monday, June 18th, at 2.30 p.m.

### Principal Parts.

Salome	...	...	Miss Darragh
Herodias	...	...	Miss Florence Farr
Herod	...	...	Mr. Robert Farquharson
Iokanaan	...	...	Mr. Lewis Casson

in the Florentine Tragedy which is given for the first time in England.

Bianca	...	...	Miss Gwendolen Bishop
Simone	...	...	Mr. George Ingleton

The dresses and scenery for Salome are being designed by Mr. C. S. Ricketts, and the plays will be produced by Mr. Herbert Jarman.

Note.—Though "Salome" has been popular for years in Germany, it can not be given publicly in England owing to the Biblical derivation of the subject. For this reason when it was first written Mme. Sarah Bernhardt had to relinquish her intention of producing it in London.

P.T.O.

## PRIVATE PERFORMANCE OF OSCAR WILDE'S SALOMÉ

### 2. The Literary Theatre Club.

#### Oscar Wilde's Salome & Florentine Tragedy.

London: Literary Theatre Club, 1906.

\$750.

Flyer announcing two private performances of Oscar Wilde's *Salomé* at London's Literary Theatre Club in June 1906, with original application form inviting members to reserve tickets.

Written in French in 1892, Wilde's notorious one-act play captivated the actress Sarah Bernhardt, who intended to produce *Salomé* at London's Palace Theatre with herself in the provocative title role. While in rehearsals, however, Bernhardt's production was banned under a law that prohibited the depiction of Biblical characters on the English stage. For forty years, *Salomé* was performed continually in multiple languages across the Continent, while English productions were limited to private performances hosted by theatrical clubs. *Salomé's* English stage premiere occurred after Wilde's death, at the New Stage Club in May 1905, followed by these June 1906 performances at the Literary Theatre Club, featuring scenery and costume design by Charles Ricketts.



The core cast – Miss Darragh (Letitia Marion Dallas) as Salomé, Florence Farr as Herodias, Robert Farquharson as Herod, and Lewis Casson as Iokanaan – were all celebrated stage actors of the day, making this *Salomé* a much more high-powered production than the typical private theatrical.

A wonderful piece of English stage history, in fine condition.

*Bifolium, measuring 7.5 x 4.75 inches folded, dated in ink at top of first page; perforated election form on second page. Laid-in application form measuring 7 x 4.5 inches.*

**APPLICATION FORM.**

To Miss Currey,  
Secretary,  
The Literary Theatre Club,  
88, Philbeach Gardens,  
Earl's S.W.

Dear Madam,  
I desire to be present at the performance on  
June the.....and enclose my..... £ s. d.  
..... 2 6  
..... 1 1 0  
..... 0 0

\*Entrance Fee .....  
Annual Subscription .....  
or Quarterly ditto .....  
and for Seats for friends, 6/- each. ....  
Total .....

I also enclose the Election Form filled up, and am  
Yours truly, .....

\*Note—Members who have paid their subscription need  
only fill in date and send money for seats for friends.  
All cheques and postal orders should be made payable to  
the account of the Literary Theatre Club and crossed  
the National Bank, 13, Old Broad Street, E.C.

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Dear Sir or Madam,  
The Committee of the Literary Theatre Club  
desires to inform members that they should at once  
fill up the enclosed Application Form, and return it  
to the Secretary. Seats will be allotted according to  
priority of application.

If you are not a member and desire to be elected fill  
up the appended Election Form as well as the Applica-  
tion Form. Send half-a-crown for your Entrance Fee,  
one guinea for your annual subscription, or if you  
prefer six shillings for your quarterly subscription.  
Members can obtain seats for friends at six shillings  
each. Members who have paid their quarterly sub-  
scription will be entitled to a seat at one performance  
of "Salomé" and the "Florentine Tragedy" only.  
Members who have paid their annual subscription will  
be entitled to a seat at future productions till  
April 15th next. The Club has obtained permission to  
produce Gilbert Murray's translation of "The Bacchae"  
and "The Vision of Hell" from "Man and Superman,"  
by Bernard Shaw, "Aphrodite against Artemis," by  
T. Sturge Moore has already been produced.

Committee.

Laurence Binyon	Selwyn Image	C. H. Shannon
Gwendolen Bishop	T. Sturge Moore	R. A. Stratfield
Muriel Curry	John Pollock	R. C. Trevelyan
Florence Farr	W. A. Pye	Ethel Wheeler
A. Hugh Fisher	C. S. Ricketts	

56

**ELECTION FORM.**

To be filled up and returned to the Secretary.  
I desire to be elected a member of the Literary Theatre  
Club.

Name .....

Profession .....

Address .....

\*Proposer .....

Seconder .....

\* As a proposer and seconder can be arranged for  
persons known to, or approved by the Committee,  
these spaces need not be filled in by the candidate.

## LE PETIT ARTISTE, 1876

### 3. [ART EDUCATION].

#### Le Petit Artiste.

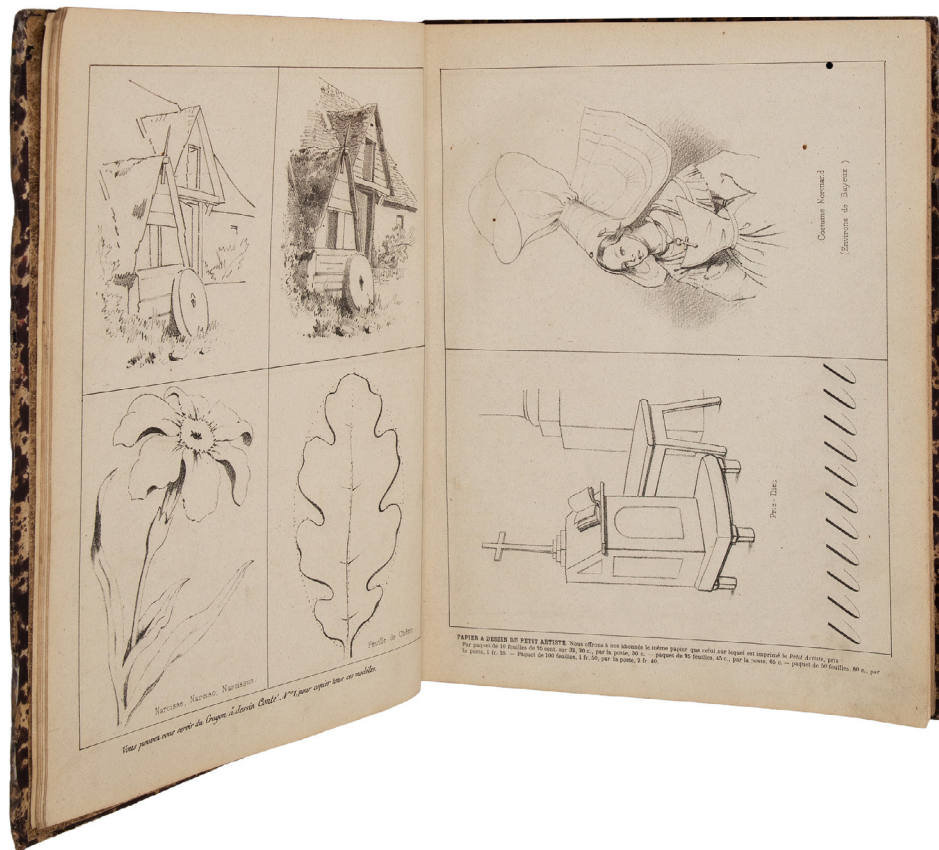
#### Journal Universel de la Pratique du Dessin.

Paris: Monrocq Frères, Editeurs,  
“Première Année” (1876).

\$300.

Complete run of the first year of this ephemeral French series designed to teach children to draw, consisting of twenty-four numbers issued on the 1st and 15th of each month. Each lithographed installment offers young artists a range of models to copy and color, from simple line drawings to more elaborately shaded landscapes and portraits.





A contemporary English commentator favorably compares “these really good specimens of art” with “the very inadequate contrivances specially prepared for the English market,” observing that these “drawings on stone, on very coarse and cheap paper, from Paris, intended for the use of poor children [represent] works of art of the very highest excellence and refinement” (“Drawing Models for Children,” *Industrial Art*, 1877).

Text in French. A very good copy.

*Small folio, measuring 12 x 9 inches: [100]. Contemporary half-calf gilt, brown marbled boards, brown marbled endpapers. Original color lithographed front wrapper bound in, preliminary bifolium with title printed in red, followed by twenty-four numbered bifolia lithographed in black and brown, recto and verso. Penciled mustache to portrait in No. 7, old tape repair to No. 8, light shelfwear to binding with expert reinforcement to corners.*



**LESS THAN NOTHING –  
OR THE LIFE AND TIMES OF STERLING FINNY,  
E.B. WHITE'S FIRST BOOK, 1927,  
PUBLISHED IN-HOUSE AT THE NEW YORKER**

**4. [E.B. White].**  
**Less Than Nothing --**  
**or The Life and Times of Sterling Finny.**  
[New York: *The New Yorker*, 1927].

\$2800.

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.







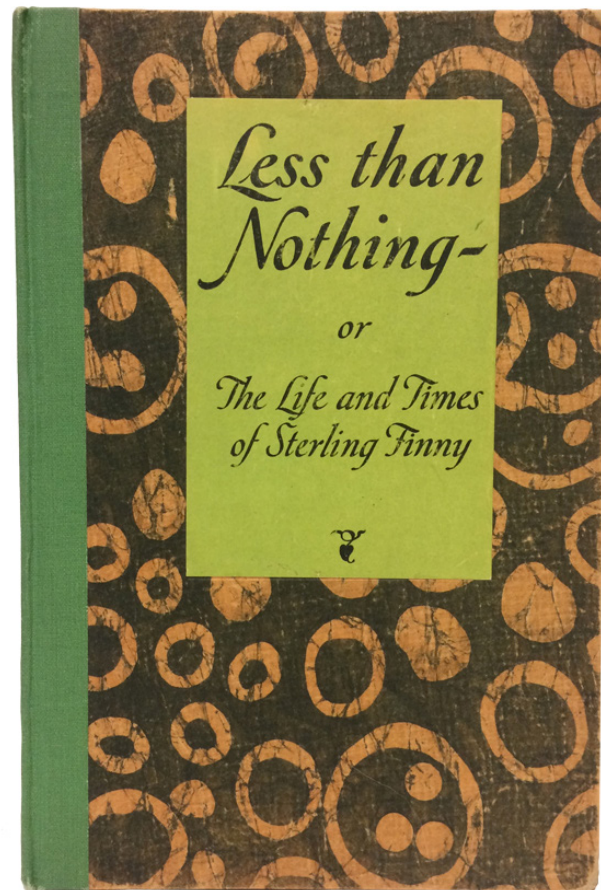
Deftly parodying the melodramatic “halitosis style” of advertising, in which a seemingly trivial oversight leads to personal disaster, White describes ten scenarios in which Sterling and Flora are saved from social death by a regular reading of *The New Yorker*.

“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 locates seven holdings of this ephemeral production: Yale, Cornell, Berkeley, Virginia, Bryn Mawr, the Morgan, and the Smithsonian. Hall A1. A near-fine copy of a modernist rarity, and a largely unrecognized American photobook.

*Single volume, measuring 9 x 5.75 inches: [28]. Original 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*





## A RARITY OF SOCIAL DANCE LITERATURE: DIE GYMNASTIK, ANSTANDSLEHRE UND TANZKUNST

**5. Joseph Koronikolski.**

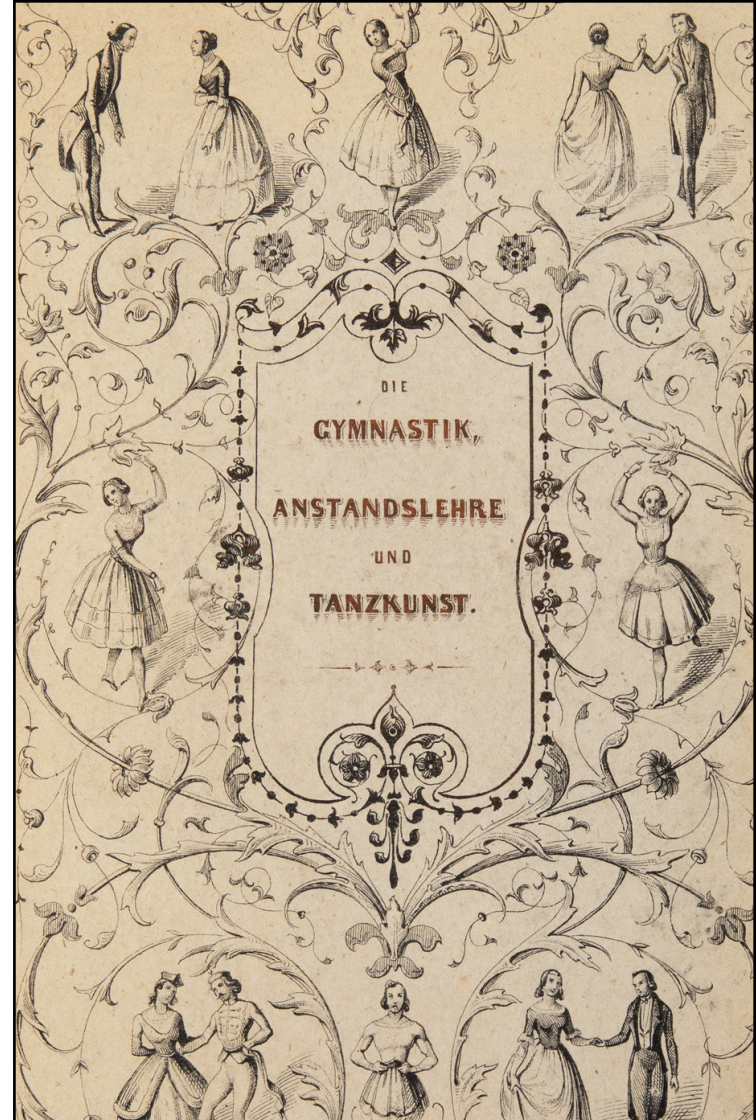
**Die Gymnastik, Anstandslehre und Tanzkunst.**

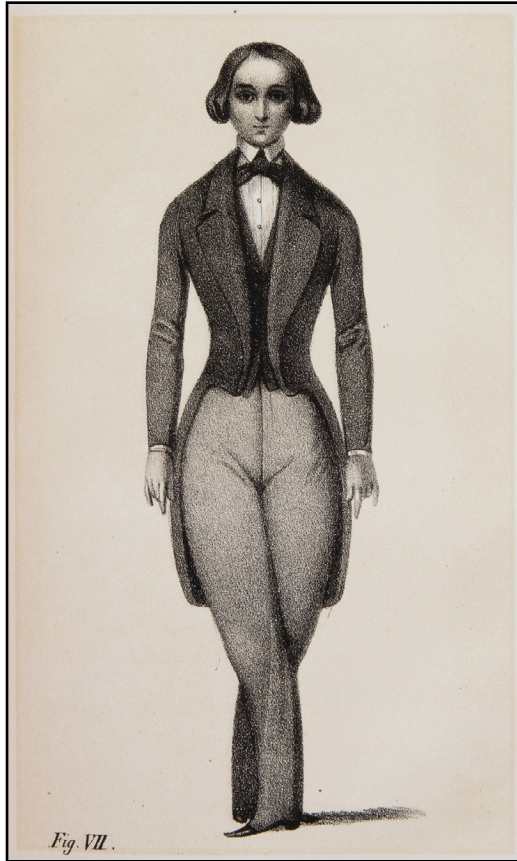
Basel: Selbstverlag des Verfassers, 1846.

*\$3000.*

First edition of a scarce and compelling illustrated work on nineteenth-century social dance. More than a mere technical guide, Koronikolski's treatise centers the "geistige seite des körperlichen unterrichts," the spiritual side of physical education.

He introduces "gymnastics" first, establishing the importance of calisthenic training, and then turns to the cultivation of social poise, manners, and education, which are equally key to a dancer's success. Prepared in this way, his students are equipped to master the historical and contemporary dances outlined in the final "tanzkunst" section, among them L'Olympiade, La Prisonnière, and La Jalouse. The lithographic plates depict individual men and women preparing themselves, mentally and physically, to dance, and in the final image, a couple in dance costume.





Though Koronikolski's work does not appear in the primary bibliographies of dance, such as Derra de Moroda, it has been cited repeatedly in recent decades for its presentation of uncommon and regional variations not found in other contemporary dance guides, especially in regard to folk dances and vernacular ballet steps.

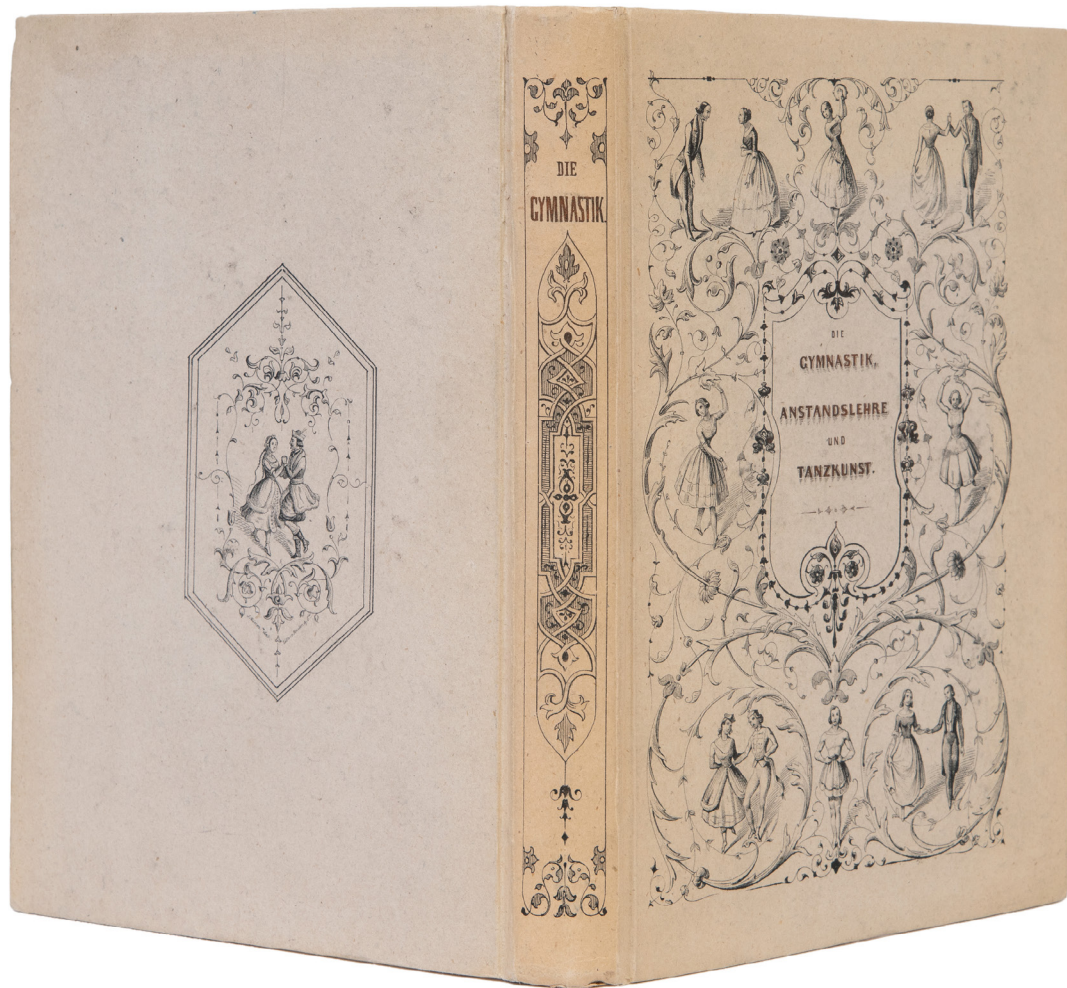
OCLC locates no institutional holdings of this 1846 first edition, and only a single copy of the 1848 second edition, in the Basel University Library.

Text in German. A fine copy of a rare book, in an exquisite publisher's binding designed by J. Zinman and lithographed by Hasler & Cie.



*Single volume, measuring 6.25 x 4.25 inches: [iii], iv, [3], 4-258.*

*Original pictorial paper boards printed in black and bronze, upper board featuring vignettes of dancers within a decorative border, powder-printed title, rear board depicting dancers within central lozenge. Lithographed frontispiece portrait, ten plates of male and female dancers, on tinted backgrounds, with pink tissue guards. Boards gently toned; faint internal foxing. Housed in custom clamshell box.*



**THREE-DIMENSIONAL TOUR  
OF THE TREASURES  
OF THE LOUVRE, CIRCA 1940,  
WITH ORIGINAL 3D GLASSES**

**6. La Sculpture au Musée  
du Louvre en Relief  
par les Anaglyphes.**

Paris: Les Éditions en Anaglyphes,  
circa 1940.

*\$100.*

Fantastic three-dimensional tour of the treasures of the Louvre, comprising sixteen anaglyphic plates printed in red and cyan, with accompanying 3D glasses. Featured artworks include the Venus de Milo, the Victory of Samothrace, the Parthenon frieze, the Great Sphinx of Tanis, the Seated Scribe, and the Fountain of Diana.







The publisher, Les Éditions en Anaglyphes, specialized in three-dimensional surveys of French tourist attractions – museums, chateaux, the Paris zoo – as well as the occasional volume of artistic nudes.

For more on the history of anaglyphic printing in France, see *Paris in 3D: From Stereoscopy to Virtual Reality 1850-2000* (Musée Carnavalet, 2000).

A near-fine example of a printing novelty, complete with original 3D glasses.

*Side-stapled volume, measuring 8.25 x 10.5 inches: [2], [16], [2]. Original color pictorial wrappers printed in green and pink. Printed text to first and last leaves, sixteen full-page color anaglyphic plates printed on coated paper. Original 3D glasses tucked into pocket inside upper wrapper. Lightest shelfwear.*

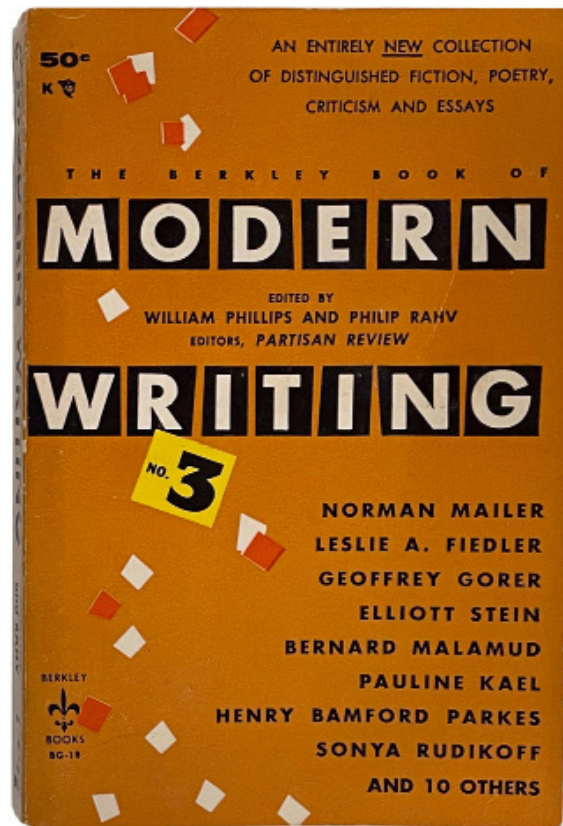
**“MOVIES, THE DESPERATE ART:”  
1956 FIRST APPEARANCE  
OF PAULINE KAEI'S MANIFESTO**

**7. Pauline Kael;**  
**William Phillips (editor); Philip Rahv (editor).**  
**“Movies, the Desperate Art,”**  
**in *The Berkley Book of Modern Writing*, Number 3.**  
New York: Berkley Publishing Corporation, (1956).

\$125.

First edition of this midcentury anthology, containing the first appearance of film critic Pauline Kael's manifesto “Movies, the Desperate Art.” Published while Kael was struggling to manage a two-screen art house in Berkeley, this essay predates her hiring at *The New Yorker* by a dozen years.

The concerns that dominate Kael's later criticism are already evident in this early salvo: her contempt for bland, bloated studio productions; her attraction to “individual creative responsibility” in directors and actors; her distrust of overtly moralizing and edifying pictures; and her celebration of the movies as “an extraordinary education of the senses.”





Pauline Kael

## MOVIES, THE DESPERATE ART

The film critic in the United States is in a curious position: the greater his interest in the film medium, the more enraged and negative he is likely to sound. He can assert his disgust, and he can find ample material to document it, but then what? He can haunt film societies and re-experience and reassess the classics, but the result is an increased burden of disgust; the directions indicated in those classics are not the directions Hollywood took. A few writers, and not Americans only, have taken a rather fancy way out: they turn films into Rorschach tests and find the most elaborate meanings in them (bad acting becomes somnambulism, stereotyped situations become myths, and so forth). The deficiency of this technique is that the writers reveal a great deal about themselves but very little about films.

Most notably, Kael insists on taking the movies seriously, however “desperate” that art may be: “Object to the Hollywood film and you’re an intellectual snob, object to the avant-garde films and you’re a Philistine. But, while in Hollywood, one must often be a snob; in avant-garde circles one must often be a Philistine.”

Other contributors to the anthology include Norman Mailer, Bernard Malamud, Leslie Fiedler, and R.W.B. Lewis. A near-fine copy.

*Pocket paperback, measuring 6.5 x 4.25: [2], 216, [6]. Original color-printed wrappers, priced at 50 cents. Light shelfwear, text block toned and brittle.*

**LE TISSAGE AUX CARTONS  
ET SON UTILISATION DÉCORATIVE  
DANS L'ÉGYPTE ANCIENNE**

**8. Arnold Van Gennepe; Gustave Jéquier.  
Le Tissage aux Cartons et Son Utilisation Décorative  
dans L'Égypte Ancienne.**

Neuchâtel: Delachaux & Niestlé S.A., Éditeurs, 1916.

\$2200.

Signed limited edition of a scarce title on ancient Egyptian textiles, numbered 77 of 125 copies, published as part of the series *Mémoires d'Archéologie et d'Ethnographie Comparées*. (An additional twenty-five lettered copies were printed, not intended for sale.)

The book's line drawings and tipped-in color plates, along with a sample sheet reproducing five woven silk bands of the period, display the breadth and skill of early Egyptian through Coptic weavers, highlighting their characteristic use of materials, colors, and patterns.





	MOTIF DES DENTS DE SCIE ET DES ZIGZAGS VERTICAUX — 28 cartons Retournement à volonté
	MOTIF DES ZIGZAGS ET DES LOSANGES — 28 cartons Retournement à la 8 <sup>me</sup> duite
	MOTIF DES BANDES VERTICALES ET DES CHEVRONS HORIZONTAUX — 26 cartons Retournement à volonté
	MOTIF DE L'ECHOLON ET DES CARRÉS — 30 cartons Retournement à la 4 <sup>me</sup> duite
	MOTIF DES ANKH (ÉCHARPE DE LIVERPOOL) — 41 cartons Retournement à la 4 <sup>me</sup> duite

Planche XII

The authors argue that the ancient Egyptians used tablets (“cartons,” or cards) as their primary weaving device, a technology used in 1200-1500 BCE Europe and Scandinavia. This theory has been disproven: the Egyptians did, in fact, use looms.

Text in French. BnF 1199; 5515. A very nearly fine copy of a key visual sourcebook of Egyptian textile design in its highly decorative publisher’s binding.

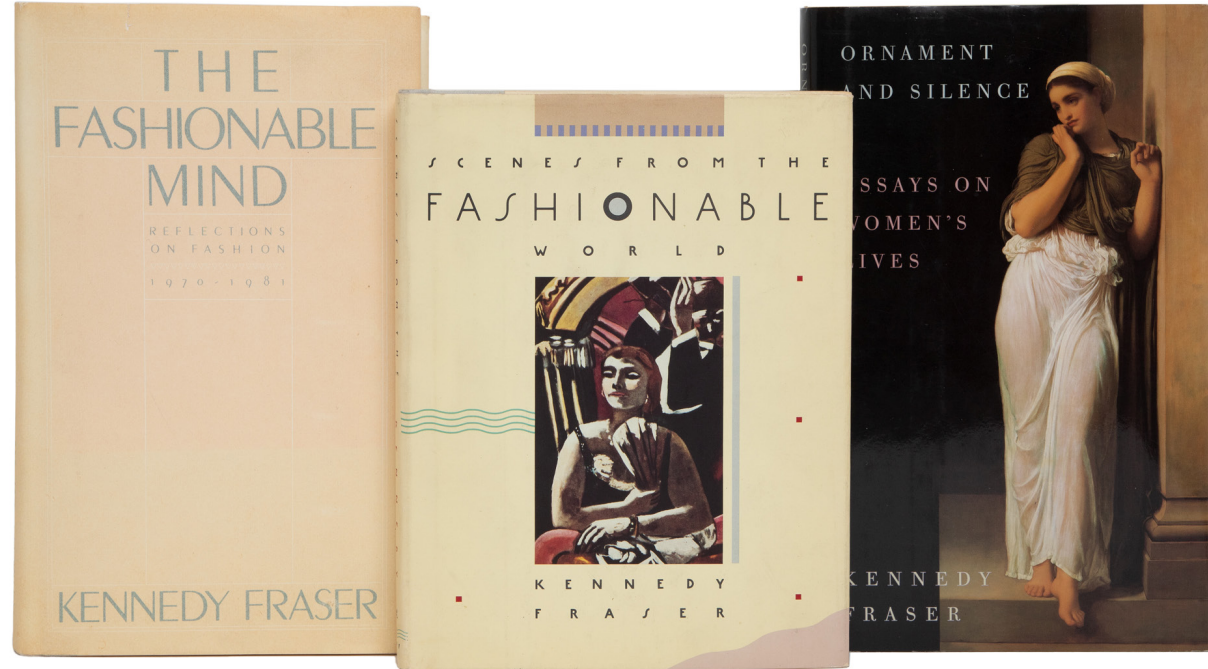
*Folio, measuring 13 x 9.5 inches: [6], 7-130, [4]. Original color patterned linen-covered boards, brown endpapers, red silk ribbon marker. Illustrated with five tipped-in color plates, six photographic plates, one plate with five mounted woven silk fabric samples, and 135 illustrations throughout text. Faint spotting to foot of spine, deaccession stamps (Museum für Völkerkunde, Basel) and note to half-title.*

## FIRST EDITION RUN OF KENNEDY FRASER'S ESSAYS, INSCRIBED IN THE FINAL VOLUME

**9. Kennedy Fraser.**  
**The Fashionable Mind:**  
**Reflections on Fashion 1970-**  
**1981; with: Scenes from the**  
**Fashionable World; with:**  
**Ornament and Silence:**  
**Essays on Women's Lives.**  
New York: Alfred A. Knopf, 1981,  
1987, 1996.

\$350.

First edition run of Kennedy Fraser's three collections of essays: *The Fashionable Mind* (1981), *Scenes from the Fashionable World* (1987), and *Ornament and Silence* (1996), inscribed by Fraser in the final volume.





Fraser joined the staff of *The New Yorker* in the late 1960s: “I was twenty-two when [William] Shawn invited me to write for the magazine on fashion, a subject about which I knew nothing apart from what I had absorbed from reading Baudelaire and from being part of that generation in England that first adopted the miniskirt. Shawn seemed to consider my ignorance of my subject and even of the magazine an advantage, on the whole.”

Over the next two decades, Fraser learned on the job, producing a series of sparkling, pointed critical essays that have become cult classics. Her first two collections include *New Yorker* pieces published from 1970 to 1986: featured designers include Balenciaga, Valentino, Calvin Klein, Geoffrey Beene, Anne Klein, Willi Smith, Issey Miyake, Norma Kamali, and Mary McFadden.

After Shawn’s departure as editor in 1987, Fraser moved beyond the fashion beat, focusing on the interior lives of “creative women – in love affairs, friendships, marriages, and families; in relation to each other and to talented men.” Her final collection, *Ornament and Silence*, contains essays on Virginia Woolf, Edith Wharton, and Nina Berberova, among others.

## The Executive Woman

Long before this fall’s designs were sketched or cut, Seventh Avenue was peering into the murky crystal ball of fashion in the nineteen-eighties. What lives would women be leading in the next decade and what clothes would they need, to match? One clue presented itself in statistics. By 1980, for the first time in American history, more women would be working outside the home than staying in. Behind this fact lie great changes—some actual, some in the way the sexes relate to each other and to the world. To the alert businessman and designer, the changes are not too far off.

For Ann  
with every good wish  
Kennedy Fraser

KENNEDY FRASER

NY 1997

---

Ornament  
and  
Silence

---

*Essays on Women's Lives*



Alfred A. Knopf NEW YORK

1996

*The Fashionable Mind* and *Scenes from the Fashionable World* are both out of print; the first edition of *The Fashionable Mind* is particularly scarce in collectable condition. This copy of *Ornament and Silence* is warmly inscribed to philanthropist Ann Thorne (1922-2010): “For Ann / with every good wish / Kennedy Fraser / NY 1997.” For some years, Thorne organized the literary programming at the Colony Club, the first women’s social club in New York City: Thorne’s thoughtful annotations suggest that she may have moderated a discussion with Fraser upon the book’s release.

A near-fine inscribed first edition run of an essayist who – if she wrote about sports instead of fashion – would have her own Library of America volume by now.

*Three volumes, measuring from 9.25 to 8 inches high and 5.25 to 6 inches wide: xii, 270, [4]; [14], 204, [4]; [2], xv, [1], 247, [3]. Original cloth spines lettered in gilt, paper boards stamped in gilt, original unclipped color printed dust jackets. Light sunning to jacket of *The Fashionable Mind*, with one tiny closed tear. Knopf publicity department card printed “with the compliments of the author” laid into *Scenes from the Fashionable World*. *Ornament and Silence* inscribed by the author to Ann Thorne; Thorne’s book-plate on half-title and occasional annotations throughout text.*

## THE NAPOLEONIC ERA IN ITALY: A SERIES OF ORIGINAL DRAWINGS

### 10. [Napoleon Bonaparte]. Pen Sketches of Napoleon I (album of original drawings).

Italy, circa 1825.

\$20,000.

Album of dynamic original drawings chronicling the Napoleonic era, with an emphasis on the Italian campaigns. Events depicted include sieges and battles (Mantua, Lodi, Trebbia, Marengo); the signing of treaties (Campo Formio, Tolentino); the deaths of generals (Duphot, Joubert); and the royalist attempt to assassinate Napoleon with a “macchina infernale.” Later scenes include the battles of Wagram, Ligny, and Waterloo, and Napoleon’s exile to St. Helena. The drawings vary in their level of finish: some precise and detailed, others with a more fluid line, but all united by a shared style and graphic weight.







An optimistic early bookseller's note identifies the drawings as the work of Jacques-Louis David, which is certainly not true, but the unknown Italian artist was clearly inspired by neoclassical French history painting. "Fine dalla giornata di Marengo" expands a detail of a battle scene by Carle Vernet (1758-1836), and "Napoleone all' Isola de Lobau" echoes a painting of Charles Meynier (1768-1832).

The drawings were neatly mounted in an album by Andersen, a Roman bindery active in the 1870s and 1880s, known for producing luxury gift books for the tourist trade. Interestingly, the album's original owner (presumably the "W.F.H." of the binding's monogram) did not arrange the scenes chronologically. Rather than follow a historical narrative, the reader leaps from battlefield to town square, dockside to council chamber, flashing back and forward in time, with the iconic figure of Napoleon at the center.



The drawings are captioned as follows: [1] Napoleone all'Isola di Lobau, [2] Morte del Duca de Montebello, [3] Battaglia di Wagram 1809, [4] Resa di Montova 1796, [5] Provera Prigioniero 1796, [6] Bonaparte Presidente della Repubblica Italiana, [7] Assassinio del Duca di Bery, [8] Napoleone in Vienna 1809, [9] Napoleone Bonaparte relagato con pochi fuor fidi all'Isola Sant Elena [10] L'Italia del Secolo XIX [11] Battaglia di Lipsia nel 1813, [12] Feste Solemni in Milano 1797, [13] Trattato di Campo Formio 1797, [14] Uccisione del Generale Duphoth (Duphot) 1798, [15] Magdonald (MacDonald) alla Trebbia 1799, [16] Concordato di Religione, [17] Bonaparte a Parigi 1797, [18] Convenzione di Alessandria 1800, [19] Fine della giornata di Marengo, [20] Consiglio dei Cinquecento 1793, [21] Joubert a Novi e sua Morte 1799, [22] Repubblica Cisalpina 1797, [23] Spoglio degli oggetti d'arte 1796, [24] Trattato di Tolentino 1797, [25] Repubblica di San Marino 1797, [26] Trattato di Luneville, [27] Lusinghe a Dotti e Letterati, [28] Atto di Libertà in Campo Vaccino, [29] Menou nel Piemonte unito alla Francia, [30] Ingresso in Milano, [31] Bonaparte ordina un Monumento a Marengo, [32] Convenzione Nazionale 1793, [33] Feste in Venezia 1797, [34] Macchina Infernale, [35] Morte del Principe Pouniatoski (Poniatowski) 1813, [36] Battaglia di Waterloo, [37] Battaglia di Ligny, [38] Monumento decretato a Bonaparte, [39] Bonaparte a Ponte di Lodi.

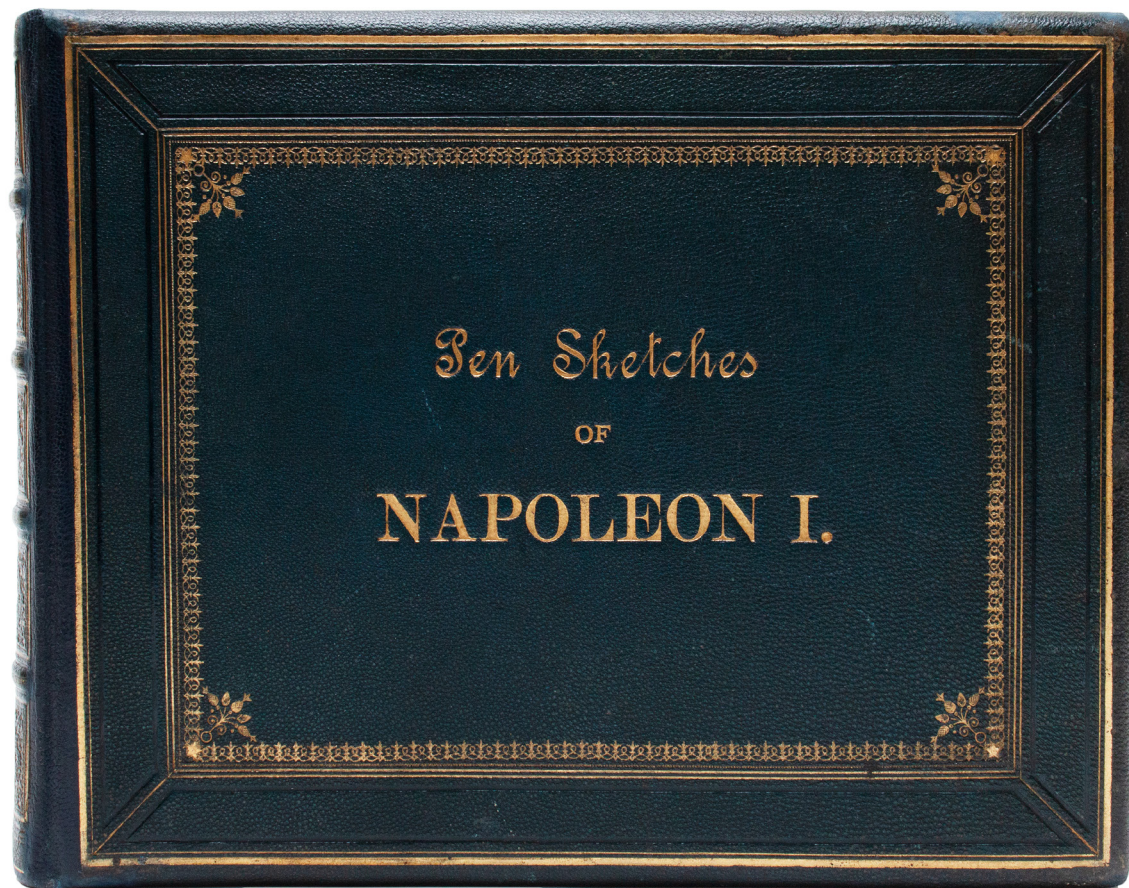




A compelling example of historical world-building, in both the early and late nineteenth century.

*Oblong album, measuring 10.5 x 8 inches: 43 grey card leaves inserted on stubs. Later nineteenth-century dark blue morocco, raised bands, spine compartments elaborately tooled in gilt, boards paneled and tooled in gilt and blind, gilt title to upper board and owner's monogram "W.F.H." to lower board, all edges gilt, color-printed floral endpapers, gilt dentelles. Binder's ticket to verso of front free endpaper: "E Andersen / Roma / Legatore di Libri."*

*Thirty-nine pen-and-ink and wash drawings over graphite, with black ink borders and captions, measuring 4 x 6 inches, mounted recto and verso to the first twenty leaves. Lightest shelfwear.*





## MICHAEL FIELD'S THE TRAGIC MARY, 1890

**11. Michael Field; [Katherine Bradley]; [Edith Cooper];  
Selwyn Image (designer); [Mary Stuart, Queen of Scots].  
The Tragic Mary.**

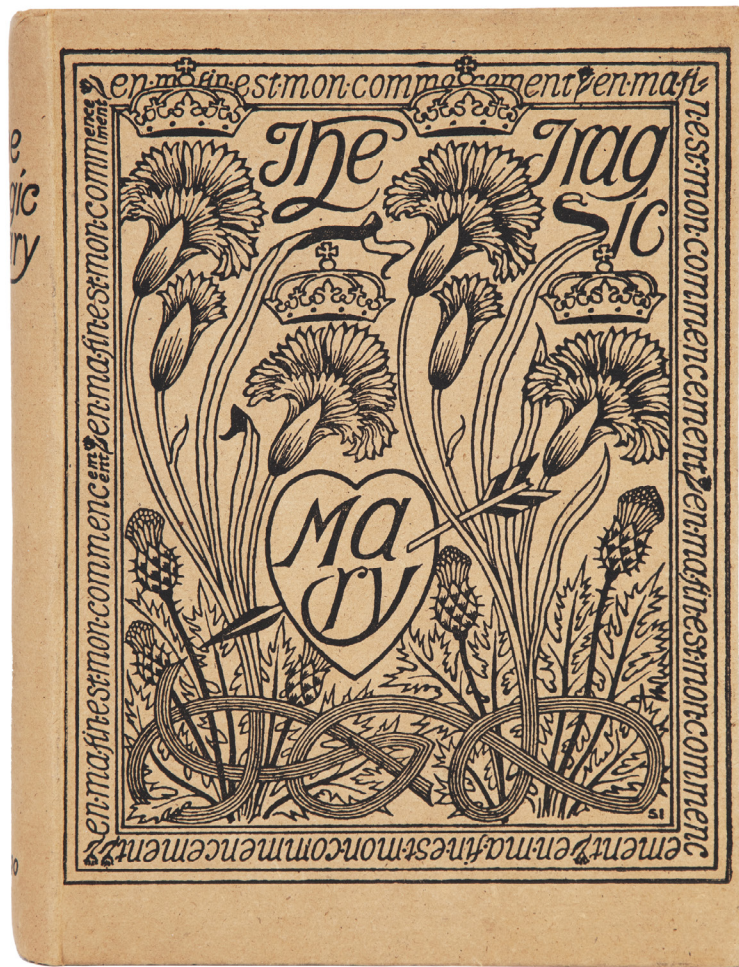
London: George Bell and Sons, 1890.

\$950.

First edition of this Victorian verse drama about Mary, Queen of Scots, co-written by the lesbian couple Katharine Bradley and Edith Cooper, who published under the penname Michael Field for four decades. Their pseudonymous authorship was a loosely held secret among literary friends like Robert Browning and Oscar Wilde.

The ambiguous figure of Mary Stuart fascinated the Victorians, as evidenced in Walter Pater's "Essay on Rossetti," which inspired the title of the play: "Old Scotch history, perhaps beyond any other, is strong in the matter of heroic and vehement hatreds and love, the tragic Mary herself being but the perfect blossom of them."





*The Tragic Mary* dramatizes the tumultuous years of 1566 and 1567, when Mary's first husband Lord Darnley was murdered and his alleged killer, the Earl of Bothwell, abducted and married her. Field explores the tension between the queen's vulnerability and authority, as when Mary asks her abusive captor: "Have you thought what utter hatred would be like in me? . . . Have you beheld the vision? Very soon it will be actual, and face to face." Focused on the world of the queen and her woman servants, the play is of particular note for its undertones of same-sex desire; the scholar Jayne Lewis calls it "a fable of lesbian longing" (*Mary Queen of Scots: Romance and Nation*.)

*The Tragic Mary* features a celebrated cover design by Selwyn Image, one of the founders of the Century Guild of Artists, now seen as a key forerunner of the Arts and Crafts Movement and Art Nouveau. A fine copy.

Octavo, measuring 7.5 x 5 inches: x, 261, [3]. Original brown pictorial paper boards with floral design by Selwyn Image, spine lettered in black, text block uncut and unopened. Light pencil note to front free endpaper: "From a remainder of at least a dozen copies sold by Bell's about June 1973." Light offsetting to endpapers. Without scarce glassine wrapper.



ODÉON - THÉÂTRE DE L'EUROPE

# Orlando

VIRGINIA WOOLF



S A I S O N 1 9 9 3 - 9 4

## 1993 PROGRAM FOR VIRGINIA WOOLF'S ORLANDO, STAGED BY ROBERT WILSON

**12. [Virginia Woolf]; Robert Wilson (director);  
Darryl Pinckney (adaptation);  
Isabelle Huppert (actress).  
Orlando (original theater program).  
Paris: Odéon-Théâtre de l'Europe, 1993.**

\$125.

Original program for Robert Wilson's inventive staging of Virginia Woolf's *Orlando*, presented at Paris's Odéon-Théâtre in 1993: "La relation, l'appel et la réponse, entre la prose de Woolf et les dessins de Wilson trouve sa source dans l'affinité naturelle entre la poésie et la peinture." American novelist Darryl Pinckney adapted the text of Woolf's 1928 novel into a monologue in three parts, performed in this French production by actress Isabelle Huppert. Photographs of Huppert in the title role are juxtaposed with excerpts from Woolf's journals and from letters exchanged between Woolf and her lover Vita Sackville-West, the inspiration for the character of Orlando.





Text in French. A very nearly fine copy of a striking piece of theatrical ephemera.

*Side-stapled program, measuring 9.75 x 8.25 inches: [32]. Original stiff photographic wrappers. Illustrated with color and black-and-white photographs throughout text. Lightest shelfwear.*

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