15 New Acquisitions

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1. Voltaire.
Micromegas: A Comic Romance.
London: D. Wilson, and T. Durham, 1753. $3500.

First edition in English, a landmark in speculative fiction. In this conte philosophique, Voltaire uses a fantastic voyage in the tradition of Jonathan Swift to satirize life on planet Earth.

The title character, a giant named Micromegas who lives on a planet near Sirius, journeys with an inhabitant of Saturn through our solar system; together, their observations emphasize the smallness of Earth compared to the vastness of the universe, and man’s folly in believing himself to be at its center.

On Earth, the visiting aliens leave a book that “demonstrates the very essence of things” with a group of human philosophers who find, upon opening it, that the pages are blank. For headline quote, see George Locke, Voyages in Space.

A near-fine copy of an important precursor to modern science fiction.

12mo, 6.5 x 3.75: [2], 252. Full contemporary calf, new red morocco spine label, all edges stained red. Expert restoration to extremities, lower joint tender, offsetting to endpapers.
LESSONS.

XLII.

WALKING in SLEEP, and a DISTURBED CONSCIENCE. [MACBETH.]

Enter Lady Macbeth 1, with a taper.

LIST.-LOOK you! here she comes. This is her guise. Observe her. Stand close.

WOND.-Doct. Her eyes are open.

Gent. Ay, but their sense is shut.

ATTEN.-Doct. What is it she does now? Look how she rubs her hands.

Gent. It is an accustomed action with her to seem thus swathing her hands. I have known her continue this a quarter of an hour.


GUilt.-Doct. Hark, she speaks.

La. Macb. 1 The pupil, if he has not seen Macbeth, must be informed, that Duncan, one of the ancient kings of Scotland, formed, that Duncan, one of the ancient kings of Scotland, murdered by Macbeth, a tyrannical usurper. The poet, according to the custom of his time, has represented the soul of the murdered king, at the instant of his death, as displaying a fiery countenance, and uttering horrid exclamations. This is the representation which the drama affords of the spiritual world. In the present passage, the ghost of the murdered king appears to Macbeth in his sleep, and reproaches him with his guilt. The poet has thus depicted the effect of the conscience, which, in the case of a guilty person, is like the smoking flames of an infernal fire. The student will observe that the poet has here introduced a very remarkable instance of the power of the imagination, which, in a proper degree, is a great benefactor of mankind. It is a great benefit to the student, in the study of the drama, to have a general idea of the moral and religious character of the work, as well as of the particular parts of the plot. He should be aware that the poet has here introduced a very remarkable instance of the power of the imagination, which, in a proper degree, is a great benefactor of mankind. It is a great benefit to the student, in the study of the drama, to have a general idea of the moral and religious character of the work, as well as of the particular parts of the plot. He should be aware that the poet has here introduced a very remarkable instance of the power of the imagination, which, in a proper degree, is a great benefactor of mankind.
The Emotions of Macbeth:
“Guilt. / Angu. / Suspicion. / Encou. / Fear.”

2. [James Burgh].
The Art of Speaking.

First edition of this Enlightenment treatise on public speaking, composed by a friend of Benjamin Franklin.

The Art of Speaking first outlines the rules of oratory, then offers passages from ancient and modern texts to serve as practice for aspiring public speakers. Helpful “notes of direction” punctuate the sample texts, indicating the appropriate emotion to be conveyed by each line of Cicero, Montaigne, or Milton.

Around the time of this work’s publication, author James Burgh joined the Honest Whigs, an informal group that met regularly to discuss philosophy, science, and politics. Other members of the group included James Boswell, Richard Price, Joseph Priestley, and Benjamin Franklin. Burgh remains most famous for his Political Disquisitions (1774), a significant influence on the American founders, cited in both The Federalist and Common Sense.

A very good copy, providing an effective anthology of popular reading during the Enlightenment era.

Octavo, 8 x 5.25: [4], 373, [3], [13], [1], [2]. Full contemporary calf, boards double-ruled in gilt, raised bands. Half-title, table of contents, index, errata and two pages of publisher’s ads. Eighteenth-century ownership notes to front pastedown and fly leaf. No spine label. Light shelfwear to contemporary binding, boards recornered, occasional light soiling to text block.
**19th-Century Woodcut Kite Design Featuring a Hot-Air Balloon**

3. Le Léger.
Metz: Dembour et Gangel, circa 1845. $950.

Bright hand-colored woodcut of a gentleman and lady rising in a hot-air balloon, trimmed in the shape of a kite, ready to be mounted on a frame: an old technology of flight, advertising a newer one.

Publishers Dembour-Gangel-Didion were active under the name Dembour et Gangel from 1841 to 1850. A delightful survival.

_Pictorial woodcut in the shape of a kite, 18 x 15, hand-colored in pochoir with a botanical border. Publisher's imprint in lower lefthand margin. Four short pieces of old mounting tape on verso._
Ducks and Rabbits on Velocipedes

Rome: Tipografia Romana, circa 1880.

$250.

19th-century Roman broadside advertising races run by live animals on velocipedes, guaranteed to make even “le persone più serie” laugh.

Among the competitors are rabbits, hens, and ducks, all obeying “tutti i comandi” of their coach, Miss Aida. The woodcuts depict a duck and rabbit in fancy dress, riding velocipedes.

A surprising survival, in fine condition.

Broadside, 9.75 x 6.5, printed in black ink on thin lavender paper. Wood and metal types, two pictorial woodcuts.
Children's toy theater adaptation of *Timour the Tartar*, based on the life of the fierce Central Asian emperor Tamburlaine, and adapted from the 1811 play by Monk Lewis, who introduced live horses into the spectacle at Covent Garden.

This adaptation includes a script and 19 brilliantly colored plates of characters, scenes, and wings, with instructions. The dialogue is, necessarily, simplified for children: “Have not you planned Agib’s escape? Isn’t Octar shut up in a dungeon at Teflis?” Two of the side wings in this set differ from those specified on the title plate, offering the heroine Zorilda the opportunity to plunge into the Caspian Sea with an English country house in the background. A bright near-fine set.

*Side-stitched octavo pamphlet, 6.5 x 4.25: 16 pp. Set of nineteen hand-coloured lithographed plates, 7 x 8.5. Spine browned, light occasional foxing to plates.*
Early American printing, the copy of Susan Hayhurst. Hayhurst earned her degree in medicine from the Woman’s Medical College of Pennsylvania in 1857. A Quaker and lifelong public health educator, she chaired the Committee of Supplies of the Pennsylvania Relief Association during the Civil War. In 1883, Hayhurst became the first woman to receive a pharmacy degree in the United States, going on to mentor generations of women pharmacists at the Woman’s Hospital of Philadelphia.

Nightingale’s brisk common sense is fully on display in this treatise aimed not at medical professionals, but at women nursing ailing family members at home. A very good copy of a classic work of nursing, bringing together two pioneering women in medicine.

Single volume, 7.75 x 4.75: (3), 4-140, (4). Original full brown textured cloth, boards blind-ruled and lettered in gilt, pale yellow coated endpapers. 4 pp. of ads at rear. Bookplate of Hayhurst to front pastedown, early ownership stamp to front free endpaper. Light spotting and rubbing to binding; upper hinge weak; short closed tear to gutter of front free endpaper.
The “Carrying On” in the Wartime Appeal to “Keep Calm and Carry On”

7. First Aid in the Home.

Complete run of first printings of these civilian handbooks for treating wartime wounds, published the year before the Battle of Britain.

World War II was the first modern war in which opposing forces deliberately targeted civilian populations; by 1939, German officers were already drawing up plans to land troops on British soil. Anticipating combat on the home front, the British took steps to prepare the populace for the realities of war. Indeed, the following year’s near-nightly bombing of London and other English cities led to the death of more than 40,000 civilians; with so many able-bodied men already enlisted and stationed outside England, the task of administering first aid to the injured fell primarily on women. OCLC lists only two institutional holdings.

12 volumes, 8 x 5: 48 pages. Original red oilcloth wrappers printed in black. Half-tones, many full-page. Test booklets laid into every volume except 1 and 12. 1942 broadside, “Phosphorus and Other Bombs Now Being Used by the Enemy,” included. Soiling and fraying to cloth bindings, light spotting.
Transparent Chart of the Heavens.

$1000.

Framed transparent celestial, published as part of a set of astronomical prints designed for home study.

Reynolds first published this series in 1846, and reissued them over the following decades: families could purchase complete sets or individual prints, and observe the bright points of the perforated stars “shining” when the charts were held to the light. The magnitude of each star is indicated by the size of its pinhole and by varying symbols.

This chart features a central hand-colored image of the Milky Way encircled by a calendar scale. Smaller vignettes depict clusters and nebulae. A lovely artifact, framed and backlit.

Engraved hand-colored chart, 11 x 9, printed on heavy stock backed with tissue, constellations punched out. Modern brown leather box frame, battery-operated LED lights mounted beneath base. Occasional spot of foxing.
Precise, wide-ranging manuscript produced by Martha Conrad, a German student of the sciences in the early 1860s, unusual for its exploration of disciplines not traditionally included in a woman's education.

Conrad opens with basic botanical and anatomical studies, including a detailed drawing of a cannabis leaf, as well as diagrams of the human eye, spinal cord, nervous system, and internal ear. She then turns to zoology and entomology, providing well-executed drawings of insects and their nervous systems, as well as a step-by-step dissection of a squid.

The final third of Conrad's manuscript covers chemistry and physics, with a particular emphasis on electrical engineering. Her chemical experiments represent a number of modern processes of analysis, such as deoxidizing hydrogen and extracting oxygen from mercury oxide. In her section on physics, Conrad diagrams a series of scientific apparatus, including a Volta battery, electromagnetic machine, hydraulic press, and Nicholson hydrometer, here called an “aerometer.” An extensive and detailed illustrated manuscript, documenting the rigorous scientific education of a private female student in the nineteenth century.

Single volume, 8 x 7: 188 pp. Original dark blue-green cloth deeply stamped in blind with decorative borders, front board lettered in gilt, all edges marbled. 97 pages of neat ink manuscript text in German, including some marginal drawings, and 71 full-page illustrations, most in ink and colored pencil, one illustration mounted. Occasional note in pink ink. Later typed label (with incorrect dates) to front pastedown. Light shelfwear, minor rubbing to spine ends, faint intermittent foxing to text.
10. Arabella Buckley.
The Fairy-Land of Science.
London: Edward Stanford, 1890.

Early edition, first published in 1879. For thirty-five years, Buckley served as secretary to Victorian geologist Charles Lyell, Charles Darwin’s teacher. After Lyell’s death, she produced a series of informative science titles for children. The Fairy-Land of Science was her most popular work, featuring discussions of sunlight, water, sound-waves, bees, and flowers:

“There are forces around us, and among us, which I shall ask you to allow me to call fairies . . . before we can learn to know them — we must have imagination. I do not mean mere fancy, which creates unreal images and impossible monsters, but imagination, the power of making pictures or images in our mind, of that which is, though it is invisible to us.”

A near-fine copy of a compelling book.

Single volume, 7 x 4.5: viii, 244. Original pictorial cloth stamped in black and gilt, pale yellow endpapers, all edges gilt. Three full-page plates, wood engravings throughout text. Gift inscription dated 1890 to half-title. Lightest edgewear.
Debunking Common Misconceptions
IN THE EDWARDIAN AGE

11. Alfred Seabold Eli Ackermann.
Popular Fallacies.

First edition of this educational miscellany, debunking common myths of the early twentieth century.

Fallacies are grouped by category, such as “food,” “diseases,” “legal,” “historical,” and “weather.” Some fallacies, such as the belief that camels carry water in their humps, remain widespread misconceptions today. Other commonly held beliefs include the idea that frogs cause warts, that fog stops sound, and that the Liberty Bell cracked on July 4, 1776.

Several popular fallacies have been proven true after all; Ackermann denies that sugar is bad for the teeth, but modern dentistry disagrees.

A very good copy, with insight into the prevailing ideas of the era.

Octavo, 8 x 5.5: xii, 312. Original full olive ribbed cloth, front board and spine lettered in gilt and decorated in a darker green. Frontispiece and seven full-page plates. Spine lightly toned, top edge dusty, foxing to preliminaries.
First edition, publisher’s file copy, of this illustrated account of the early years of English novelist Frances Burney, growing up around the luminaries of 18th-century London.

The novel follows young Fanny’s secret writing habit that worried her stepmother and amused her father. The plot culminates in the anonymous publication of her novel *Evelina*, which created a sensation, acclaimed by the literary circles in which she was raised:

“Johnson began to read. ‘Better than Fielding,’ roared the great arbiter of public taste. To be sure he had always said that he did not care for Fielding. He read on. ‘There are passages which might do honor to Richardson himself.’ That was a compliment, indeed.”

An interesting example of how Frances Burney, later Madame d’Arblay, became posthumously memorialized as the sweet scribbler “Fanny.”

Single volume, 8 x 5.5: [12], 270. Original full green cloth lettered and stamped in gilt, patterned endpapers, original unclipped color pictorial dust jacket. Illustrated title page, four full-page black and white illustrations, historiated initials, vignettes throughout text. “File copy not to be removed from office” stamped in red on front free endpaper. Light soil to jacket, primarily to rear panel.
Designing By Light and Shadow


First edition of this unusual commercial pattern book, which teaches graphic designers to generate patterns by manipulating shadows.

“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, in near-fine condition.

Folio, 14 x 10.5, tan cloth spine, green and yellow paper boards, endpapers renewed. Color lithographed title page and 6pp. of text, followed by a suite of 31 plates: 16 black-and-white plates with photographs and technical drawings, and 15 color lithographed designs. Faint toning to boards, corners lightly bumped.
“AS MOST PEOPLE INTERESTED IN ART UNDERSTAND THINGS IN A VISUAL WAY, THERE ARE AS FEW WORDS AS POSSIBLE.”

A Book of Pictorial Perspective.
London: John Murray, [1954].

$95.


Each full-page color illustration is backed with a black-and-white geometric diagram showing how the illustration’s perspective is achieved: when each leaf of the book is held up to the light, the illustration and its underlying diagram are superimposed. A very good copy of an innovative book.

Oblong quarto, original red cloth stamped in white, color pictorial endpapers, original unclipped color pictorial dust jacket. Color lithographs throughout. Owner signature dated 1955, trace of price sticker removal to front free endpaper. Edgewear to jacket, one short closed tear, staining to lower panel of jacket.
15. Samuel Beckett; Edward Gorey (illustrator). 
Beginning to End. 
$900.

First edition of this collection, one of 300 copies signed by Beckett and Gorey.

Gorey’s unsettling line drawings of skulls, rocks, and moons punctuate the text. Passages from Beckett’s fiction, poetry and plays are all represented, including Waiting for Godot.

The Gotham Book Mart, owned by the great New York bookseller Frances Steloff, published and promoted avant-garde writers from around the world. Toledano B76b. A fine copy.

Octavo: viii, 32. Original black cloth spine lettered in gilt, pictorial black paper boards printed in blue, black endpapers, drawings printed in blue.

 signatures
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