A MIDSOMMER NIGHT’S DREAM, 1953,
EXUBERANTLY BLOCK-PRINTED BY
DOROTHY NEWKIRK STEWART

1. William Shakespeare;
Dorothy Newkirk Stewart (printer).
*A Midsommer Night’s Dream by Will Shakspeer Abridged and Presented in BLOCK PRINT by D.N.S.*

(Santa Fe): Pictograph Press, 1953.

$2500.

First and only edition of Dorothy Newkirk Stewart’s vibrantly illustrated “acting version” of *A Midsummer Night’s Dream*, number 11 of 117 copies block-printed at her Pictograph Press in Santa Fe.

After studies at the Pennsylvania Academy of Fine Art and in Paris, Stewart joined the Santa Fe Art Colony in 1925, and went on to work with the WPA Artist Collective in the 1930s. She and her sister ran an open gallery and studio in Santa Fe. In 1948, Stewart acquired a secondhand printing press, on which she produced *Handbook of Indian Dances*, a classic of Southwestern iconography, and two colorful editions of plays by Shakespeare: *Hamlet* in 1949, and *A Midsommer Night’s Dream* in 1953.
This exuberant volume, printed and bound by hand, required hundreds of individually cut blocks, allowing Stewart to position her images beside and behind the dialogue, printed in mixed roman and italic type. The result is a dreamlike immersion in the world of Shakespeare’s text.

The block-printed Roman numeral date in this edition is hard to decipher -- some OCLC entries state 1953, some 1954 -- but Stewart obtained the copyright for *A Midsummer Night’s Dream* in October 1953 (Library of Congress Catalog of Copyright Entries). OCLC locates eight institutional holdings, all in the United States: Folger, Huntington, Bryn Mawr, Arizona, Delaware, Kansas, Museum of New Mexico, and O’Keeffe Museum.

A near-fine copy of an innovative artist’s book.
Single volume, measuring 12.5 x 8.75 inches: [40]. Original paper boards lined on top and bottom edges with blue cloth; color pictorial woodcuts printed in purple, yellow, and green pasted to boards and wrapped inside to create pictorial pastedown endpapers; text block comprised of twenty folded leaves bound with folds at fore-edge. Title page printed in green and purple with large ornamental woodcut frame. Limitation page printed in green and purple with large ornamental woodcut frame, numbered and initialed by the artist in pink ink. Text and illustrations printed in shades of purple, green, red, pink, blue, and orange. Light rubbing and spotting to paper-covered boards.
HERBERT’S REMAINS, 1652

2. George Herbert.  
*Herbert’s Remains. Or, Sundry Pieces of that Sweet Singer of the Temple, Mr George Herbert.*

$1250.

First edition of this seventeenth-century anthology of writings devoted to the English metaphysical poet and clergyman George Herbert (1593-1633). The collection opens with Herbert’s *A Priest to the Temple* (1632), which includes a life of Herbert by Barnabas Oley. In this comprehensive pastoral handbook, Herbert offers a guide for the prospective clergyman: “So the Countrey Parson, who is a diligent observer, and tracker of Gods wayes, sets up as many encouragements to goodnesse as he can, both in honour, and profit, and fame, that he may, if not the best way, yet any way, make his Parish good.”

*A Priest to the Temple* is followed by *Jacula Prudentum*, a collection of proverbs attributed to Herbert, “much altered from the state in which they first appeared in 1640” (Pforzheimer); and various occasional pieces, including prayers, Latin verses (including one to fellow poet John Donne), and “apothegmes by severall authours.”
This copy was handsomely bound by Sangorski & Sutcliffe with the arms of its former owner, Scottish art historian Sir William Stirling-Maxwell, including his motto “gang forward.” Stirling-Maxwell was the author of *Essay towards a Collection of Books Relating to Proverbs, Emblems, Apophthegms, Epitaphs, and Ana* (1860), in which Herbert’s *Jacula Prudentum* appears.

Wing H1515, Pforzheimer 464. A near-fine copy, handsomely bound, with excellent provenance.

*Twelvemo, measuring 5.75 x 3 inches: [72], 168, [2], 70, 171-194.* Early twentieth-century full crushed crimson morocco, boards tripled-ruled in gilt, raised bands, spine compartments lettered and decorated in gilt, all edges gilt, dark blue morocco-gilt armorial doublures. Woodcut borders, initials, headpieces and tailpieces throughout text. Tiny burn hole to margin of leaf a8, not affecting text; ink manicule to title page of *Jacula Prudentum*; occasional light pencil underlining. *Housed in a custom slipcase.*
JENNIFER LORN, 1923,
INSCRIBED BY ELINOR WYLIE TO SINCLAIR LEWIS

3. Elinor Wylie; [Sinclair Lewis.]
*Jennifer Lorn: A Sedate Extravaganza.*

$750.

First edition of poet Elinor Wylie’s fantastic Orientalist romance, her first novel, inscribed to Sinclair Lewis, who encouraged her to write the book.

Wylie’s narrative follows an indolent English bride’s travels across the East through a comic pastiche of eighteenth-century fictional clichés: “a Supreme Councillor returning to Bengal once had the audacity to send a glass of champagne and a magnificent pineapple to her cabin, with his respectful queries as to her welfare; only this personage’s obvious senility prevented Gerald from giving him a glance over the card-table which would have curdled his blood forever against the most torrid suns of India.”
This copy of *Jennifer Lorn* was presented in the month of publication to Wylie’s friend and mentor Sinclair Lewis, “who persuaded her that writing fiction was the way to earn money.” The novel received bewildered but respectful reviews from contemporary critics. Lewis himself approved of her first effort: “At last, a civilized American novel.” See E.H. Hively’s introduction to *Selected Works of Elinor Wylie* (2005).

BAL 23495: first printing, issue B, with cancel title page (as usual). A terrific association copy.


*With: two typed letters, dated June 1942, from bookseller George Goodspeed offering this copy for sale, along with Goodspeed’s typed catalog card for the book.*
First American edition of this cautionary tale, originally published as Nach Mitternacht by exiled German novelist Irmgard Keun. Keun’s bestselling early novels Gilgi (1931) and The Artificial Silk Girl (1932), chronicling the lives of liberated “new women” in the Weimar Republic, were blacklisted by the Nazis as anti-German. After unsuccessfully suing the Gestapo for lost royalties, Keun fled Germany in 1936 and published After Midnight in Amsterdam the following year. Keun’s firsthand experience of Nazi power and characteristic light touch give the novel a remarkable atmosphere of menace, as a group of friends in Frankfurt are torn apart by Hitler’s rise before they fully understand what is happening: “Someone mentioned that Göring was going to broadcast that evening . . . . I said quite innocently that I’d rather not listen because he always made me feel as if I were being scolded. I said nothing more than that. But that was more than enough.” After the Nazi invasion of the Netherlands in 1940, Keun’s suicide was reported in the British press (a rumor likely planted by Keun herself); very much alive, she returned to Germany, where she lived under an assumed name until the end of the war. A near-fine copy.

Single volume, measuring 7.25 x 5 inches: [8], 238, [2]. Original black patterned cloth stamped in bright blue, top edge stained blue. Spine panel sunned, lacking dust jacket.
5. Theophilus Cibber (editor); [Robert Shiels].
The Lives of the Poets of Great Britain and Ireland, to the Time of Dean Swift.
London: R. Griffiths, 1753.

$1000.

First and only edition of these biographies of English and Irish poets, originally issued in twenty-five parts.

Although announced in the first volume as the work of Theophilus Cibber (son of Colley Cibber), these lives were primarily the work of Robert Shiels, one of the amanuenses employed by Samuel Johnson in the compiling of his 1755 Dictionary. Shiels draws directly on Johnson’s Life of Savage (1744) for his account of that wretched man in Volume V: “The life of Mr. Savage was written some years after his death by a gentleman, who knew him intimately, capable to distinguish between his follies, and those good qualities which were often concealed from the bulk of mankind by the abjectness of his condition.”
The collection is notable for including the lives of more than a dozen women poets, none of whom would be featured in Johnson’s own *Lives of the Most Eminent English Poets* decades later. The women’s lives chronicled here are Margaret Cavendish, Katherine Phillips, Aphra Behn, Mary Chudleigh, Anne Killigrew, Anne Finch, Susanna Centlivre, Delarivier Manley, Elizabeth Rowe, Elizabeth Thomas, Mary Monck, Mary Chandler, and Alison Cockburne.

Complete in five volumes, though the title page of Volume I projects only four. A compelling set, in a handsome contemporary binding.

*Five twelvemo volumes, measuring 6.25 x 3.75 inches: [2], ii, 354; [4], 353, [1]; [4], 353, [3]; [2], ii, 356; [6], 354. Contemporary polished calf, raised bands, spine compartments ornamented and ruled in gilt, red morocco spine labels lettered in gilt, all edges stained red. Woodcut headpieces, tailpieces, and initials; publisher’s advertisements at rear of Volume III. Ink ownership stamp of Cornwell House, Oxfordshire, in each volume. Lightest shelfwear, with small chips to the spine heads of volumes I and II.*
_The Bostonians._  

$18,000.

First edition of James’s virtuosic study of American private and political life, one of 500 copies, originally published in the _Century Magazine._

The novel follows the fierce competition between two determined cousins -- the feminist social reformer Olive Chancellor and the conservative Mississippi lawyer Basil Ransom -- to win the loyalty of young Verena Tarrant, a charismatic public speaker who would now be called an “influencer”: “There’s money for some one in that girl; you see if she don’t have quite a run!”
James’s bibliographers Edel and Laurence identify the first printing of *The Bostonians* as a run of 500 copies, published in February 1886, with a second undifferentiated impression of 100 copies the following month. David J. Supino suggests that a point that distinguishes the first impression may be the misprint “II” (for “III”) in the running head on page 31 in Volume I, a misprint present in this copy.

Edel & Laurence A28; Supino 28.1.0. A near-fine copy of a middle period masterpiece, one of James’s scarcest first editions.

*Three octavo volumes, measuring 7.5 x 5 inches: iv, 244; iv, 226, [2]; iv, 236, [4]. Original dark blue-green cloth, double-rule border and panel stamped in black and blind, spines lettered in gilt with gilt publisher’s device and decorative rules at top and bottom stamped in black, brown-coated endpapers, all edges untrimmed. Two pages of publisher’s advertisements at rear of Volume II; four pages of advertisements at rear of Volume III. A few lower corners very lightly bumped. Housed in a custom clamshell box.*
7. [Edward Young].
The Complaint: or, Night-Thoughts on Life, Death, and Immortality.
London: A. Millar ... and R. Dodsley, 1751.

$850.

Early edition of clergyman poet Edward Young’s Night Thoughts, first published in 1742. Shaken by the deaths of his wife, his step-daughter, and her husband, Young wrote Night Thoughts to affirm his Christian faith in the face of doubt and grief: “What pain to quit the world, just made their own, / Their nest so deeply down’d, and built so high! / Too low they build, who built beneath the stars.” This 1751 edition includes an engraved frontispiece depicting a lone mourner in a moonlit graveyard at night. Pettit 13d.

This copy features an early design binding by California bookbinder Gale Herrick (1909-2001). Herrick studied binding late in life, but became an important figure in the American book arts community, serving as the first president of the Hand Bookbinders of California, and as Master of the Press of the Roxburghe Club of San Francisco. A near-fine copy, strikingly bound.
Twelvemo, measuring 6.5 x 3.75 inches: iv, 296.

Modern design binding of espresso morocco with windowpane pattern stamped in dark brown to boards and spine, lettered in silver across both boards ("THE COMPLAINT OR" to lower board, place and date of publication to foot of spine, "NIGHT THOUGHTS" to front board); charcoal and black marbled endpapers.

Privately printed first edition of Nancy Mitford’s translation of Madame de Lafayette’s seventeenth-century novel, a high spot of French literature, illustrated with portraits of the court of Henri II. *The Princesse de Clèves*, the tale of a faithful wife tempted by the fascinating Duc de Nemours, introduces a modern psychological realism into the highly stylized conventions of French court romance: “She could not suppress an uneasy happiness at the sight of him, but when he was not there the thought that her love had its origins in his physical presence filled her with anguish so that she almost hated him.” This scarce edition was published by Euphorion Books, the private press of Nancy Mitford’s sister Diana Mosley, and contains Mitford’s acid preface, which was watered down considerably when the translation was reprinted by Penguin in 1962. A near-fine copy of a fragile book, scarce in jacket.

*Single volume, measuring 8.5 x 5.25 inches: [6], 172. Original brick cloth, spine lettered in gilt, pictorial endpapers, original unclipped pictorial dust jacket designed by Philippe Jullian. Six full-page portraits throughout text. Lightest edgewear and toning to jacket, with partial split to front flap fold; edges spotted; offsetting to endpapers.*
Limited Edition Promotional Kit
for the Re-launch of the Hogarth Press

9. [Virginia and Leonard Woolf];
Jay Caspian King; Anouk Markovits;
Stephanie Reents; Joydeep Roy-Bhattacharya.
_Hogarth Launch Kit 2012._

$250.

Limited edition promotional kit, number 288 of 1500, issued to mark
the 2012 re-launch of the Hogarth imprint first created by Virginia
and Leonard Woolf.

The Woolfs founded the original Hogarth Press in their dining room at
Hogarth House in 1917. Over the following decades they published not
only their own work, including all of Virginia Woolf’s major novels, but
also new writing by Katherine Mansfield, T.S. Eliot, E.M. Forster,
Gertrude Stein, Christopher Isherwood, Edith Sitwell, and Henry
Green. They also issued English translations of Anton Chekhov,
Maxim Gorky, Fyodor Dostoevsky, Leo Tolstoy, Sigmund Freud,
Rainer Maria Rilke, and Federico Garcia Lorca. In 1938, Virginia
Woolf relinquished her interest in the business; Leonard Woolf ran the
press in partnership with John Lehmann until 1946, when Hogarth
became part of Chatto & Windus.
In 2011, the Hogarth imprint was revived as a transatlantic venture between two divisions of Random House, Chatto & Windus in the United Kingdom and the Crown Publishing Group in the United States, publishing its first new list in the summer of 2012.

This promotional launch kit pays tribute to the imprint’s roots: “What began in London in 1917 finds a new life in New York in 2012.” The four specially-bound advance reading copies are Jay Caspian King’s *The Dead Do Not Improve*, Anouk Markovits’s *I Am Forbidden*, Stephanie Reents’s *The Kissing List*, and Joydeep Roy-Bhattacharya’s *The Watch*.

A compelling artifact of the Woolfs’ publishing legacy, in fine condition.

Two color-printed cards, measuring 8.25 x 5.5 inches: title card hand-numbered 288 of 1500, and mission statement card.

With: four paperbound advance reading copies, measuring 8.25 x 5.5 inches, in Hogarth Launch promotional wrappers.
FABLES DE FLORIAN ET DE FÉNÉLON, 1814, WITH WONDERFUL HAND-COLORED PLATES


$750.

Early illustrated edition of the combined fables of celebrated French moralists Florian and Fénélon, with wonderful hand-colored plates.

The first half of the volume is devoted to the fables of Florian (1755-1794), pictured above a vignette of one of his most famous tales, Le Chien Coupable. Before his death in prison during the French Revolution, Florian produced a series of enduring fables, introducing lines that have become maxims in several languages: “Rira bien qui rira le dernier” (“he who laughs last laughs best”) from Les Deux Paysans et le Nuage, and “Rien n’est vrai comme ce qu’on sent” (“nothing is truer than what one feels”) from Les Serins et le Chardonneret.
The second half of the volume contains fables by the French Catholic archbishop Fénélon (1651-1715), written when he served as tutor to the young Duke of Burgundy, later the Dauphin of France. Along with Fénélon’s enormously influential *Les Aventures de Télémaque*, these tales were designed to guide a young man intended for the throne, and helped to lay the ideological foundations of the Enlightenment. The final plate in the book contains four captioned illustrations of Fénélon’s fables, including the airborne chariot drawn by birds from his utopian *Voyage dans l’Isle des Plaisirs*.

Text in French. A handsomely bound collection by two master fabulists, in the tradition of Jean de La Fontaine.

*Twelvemo, measuring 6.25 x 3.75 inches: [4], iv, 334, [2]. Contemporary straight-grained plum morocco, gilt fillets and corner fleurons to boards, gilt title and ornaments to spine, all edges gilt, marbled endpapers. Hand-colored engraved frontispiece, pictorial title, and six hand-colored plates; table of contents bound after text. Lightest shelfwear; two corners bumped, one signature starting. Scattered foxing.*
Le Troupeau de Colas.
First American edition of Bolshevik writer Libedinsky’s first novel, first published in Russian in 1922, an account of one week in a remote Siberian village torn apart by the Revolution. Facing famine, Communist leaders order the villagers into the forest to chop wood for fuel, creating an opening for a counterrevolutionary revolt. The violent aftermath is reflected through the eyes of a dozen characters, both Reds and Whites, and the unlucky villagers caught in the middle: “The Easter bell-ringing floated over the town, and the sound of it was interwoven with the tapping of the machine-gun. . . . She got up with difficulty.” A Week was the first proletarian novel to find a wide readership outside Russia. Translator Arthur Ransome attributes the novel’s success to its documentary quality: “Libedinsky aimed so simply . . . his was so clearly an attempt to see rather than an attempt to describe.” A Week would be withdrawn from Soviet libraries after Libedinsky’s expulsion from the Communist Party for Trotskyism in 1938, and reprinted only in censored editions. A near-fine copy, in the scarce original dust jacket.

Single volume, measuring 7.25 x 5 inches: 247, [1]. Original blue cloth stamped in black, top edge stained yellow, original unclipped typographic dust jacket priced at $1.50 on the spine. Capwell’s Books (Oakland, California) bookseller ticket to lower pastedown. Pinpoint foxing to edges and end-papers; light shelfwear to jacket, with one short closed tear.
FINE FIRST EDITION OF VANITY FAIR, 1848

12. William Makepiece Thackeray.
*Vanity Fair. A Novel Without a Hero.*
London: Bradbury & Evans, 1848.

$2800.

First edition of Thackeray’s comic masterpiece, illustrated by the author. “A novel without a hero,” *Vanity Fair* follows the entangled adventures of two school friends, the gentle, trusting Amelia Sedley and the calculating Becky Sharp, as they come of age during the Napoleonic Wars. “Are not there little chapters in everybody’s life, that seem to be nothing, and yet affect all the rest of the history? Let us then step into the coach with the Russell-square party, and be off to the Gardens.”

First issue, with the heading on page 1 in rustic type, the woodcut of the debauched Marquis of Steyne on 336 (suppressed in later issues, as based too obviously on the late Lord Hertford), and “Mr. Pitt” for “Sir Pitt” on 453. A fine copy, splendidly bound by Riviere & Son.
Octavo, measuring 8 x 5 inches: xvi, 624. Early twentieth-century polished calf, boards triple-ruled in gilt, raised bands, spine compartments ruled and decorated in gilt, red and green morocco spine labels, gilt dentelles, marbled endpapers, all edges gilt.

Frontispiece, illustrated title page, 38 full-page plates, and 150 wood-engraved illustrations throughout text. A few faint scratches to rear board.
EDGAR & EMMA BY JANE AUSTEN

*Edgar & Emma. A Story.*

$150.

Fine press edition of an early comic sketch by Jane Austen, written when she was fifteen or sixteen years old, and first published in 1933. The story deals with young Emma Marlow’s unsuspected, unrequited crush on Edgar Willmot, the son of family friends: “having no check to the overflowings of her grief, she gave free vent to them, & retiring to her own room, continued in tears the remainder of her Life.”

This is one of 250 copies printed by Kenneth Hardacre at his Kit-Cat Press “to mark the 150th anniversary of the death of Jane Austen.” Hardacre would serve as mentor to a number of fine press printers, and as president of the British Printing Society.
The enclosed letter, by fellow printer Alan Tarling, discusses in detail Hardacre’s process of printing such a pamphlet on a bench-top press: “it shows how well the Adana can print if you coax it.”

A near-fine copy.

Stitched pamphlet, measuring 6 x 4 inches: [6], 7-17, [3]. Plain card wrappers with integral pale blue dust jacket printed in black and green. Text printed in black with green decorative borders. Numbered “152” (of 250) and signed by printer Kenneth Hardacre in ink at colophon. Jacket sunned at spine.

With: TLS from printer Alan Tarling, dated May 1971, presenting this copy to a collector.

Beiles played a key role in a number of important Beat publications. In the 1950s, he befriended Brion Gysin and William S. Burroughs in Tangier, taking walks with Gysin to assuage the artist’s paranoia, and helping Burroughs edit *Naked Lunch*, which Beiles would later publish as senior editor at the Olympia Press. While staying at the notorious Beat Hotel in Paris, Beiles, Gysin, Burroughs, and Gregory Corso created *Minutes To Go* (1960), the first book to use the “cut-up” poetic technique which Gysin and Burroughs would make famous.
After many years abroad, Beiles returned to Johannesburg in the early 1970s. The exuberant poems collected in *Tales* reflect his skewed, apocalyptic take on both sex and technology, as in “The Cuckholding Computer:” “Nothing could be more astuter / than that damned computer / that mass of wires and fuses / crept in bed next queen of muses / and while i snored / his calculator bored / into her fission / made ‘lectrical emission.”

Beiles remains less well known than many of his Beat collaborators, in part because his South African publications had smaller print runs and were less widely distributed than the works of his American peers. Illustrator Cecil Skotnes was known for his innovative use of woodcuts to explore the geography and iconography of South Africa. A near-fine copy of an important collaboration between two South African artists.

*Single volume, measuring 10.75 x 8.5 inches: 46. Original color pictorial card wrappers with unclipped French flaps, upper wrapper with brown and black woodcut design, spine lettered in black, photographic portrait of Beiles on lower wrapper. Six full-page color woodcuts. Errata slip laid in. Lightest shelfwear to wrappers.*
Deluxe large-paper reissues of two classic sixteenth-century source texts, the inspiration for some of the most important Elizabethan and Jacobean plays. Featuring chapters by a number of English poets, *Mirror for Magistrates* was at first suppressed by the Lord Chancellor in 1555, then published under Elizabeth in 1559, and expanded by new contributors over the decades to come. The anthology offers pointed verse portraits of historic rulers, good and bad, with an eye to instructing those in power; Philip Sidney, in his *Defence of Poesy*, recommends “Mirrour of Magistrates meetly furnished of beautiful parts.” The chapter on “Queene Cordila” served as a key source for Shakespeare’s *King Lear*: “I must assay your friendly faithes to prove: / My daughters, tell mee how you doe mee love.”
The Palace of Pleasure, first published in 1566 by William Painter, and expanded in subsequent editions, translates dozens of sensational tales from Continental sources, including the first English translations of Boccaccio's Decameron and Marguerite de Navarre's Heptameron. The anthology provided English playwrights with a rich supply of plots, inspiring The Rape of Lucrece, Titus Andronicus, Romeo and Juliet, All's Well That Ends Well, Timon of Athens, The Duchess of Malfi, Love's Cruelty, Insatiate Countess, and The Revenger's Tragedy. As the Cambridge History of English Literature observes: “it would be difficult to find a plot that has not had its origin, or its counterpart, in Painter’s treasure-house.”

Sixteenth-century editions of Mirror for Magistrates and The Palace of Pleasure are exceptionally scarce. Editor Joseph Haslewood, a founder of the Roxburghe Club, strove to bring neglected Renaissance texts to the attention of nineteenth-century readers and collectors; these lavishly produced sets, issued in editions of 150 copies, were part of his mission.

These volumes were splendidly bound by Charles Lewis, “the leading figure in English binding of the first years of the nineteenth century” (Maggs 1075). A fine collection of Shakespearian source material.
Six quarto volumes, measuring 9.5 x 7 inches. Contemporary full brown crushed morocco gilt, gilt-ruled blind-tooled boards, raised bands decorated in gilt, spine compartments decorated in blind, maroon endpapers, all edges gilt.

Letterpress titles in Mirror for Magistrates printed in red and black, decorative engraved titles throughout all three volumes, small woodcut vignettes in Volume III; two engraved half-titles in Palace of Pleasure. Crease to front free endpaper of first volume of Mirror for Magistrates, lightest occasional foxing.
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