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12 New Acquisitions, June 2022

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UOMINI SULLA LUNA BY BRUNO MUNARI, A MULTIMEDIA LUNAR FANTASY

1. Bruno Munari. **Uomini sulla Luna.**

Milan: Sugar Editore, 1962.

\$2800.

First edition of Bruno Munari's science fiction panorama depicting a colony on the moon, accompanied by two discs containing audio of the imaginary lunar settlement. A single paragraph at the beginning of the panorama sets the scene, introducing space captain "Bill Ventura" in his spaceship, followed by Munari's stunning color-printed lunar panorama, which can be viewed in two-panel sections or as an unbroken landscape. Viewers encounter a space station above the moon, with windows revealing the activities of the astronauts inside, followed by the bustling lunar colony itself, built under a protective dome, featuring decorative trees, a theater, a tennis court, and a swimming pool.

The flip side of the panorama offers a rough timeline of missile developments from the 1940s to the 1960s, ending with the United States Army's Nike Zeus of the early 1960s.





In the front and back folds of the panorama are two discs from outer space: the first contains messages from the space station to the lunar settlement, and the second the sounds within the first city on the moon.

Text in Italian. OCLC records one holding, at Stanford. A near-fine example of popular space race iconography in the years just before humans set foot on the moon.

Double-sided panorama, measuring 7.75 inches square, 93 inches fully unfolded. Printed in color on both sides, with pockets in first and last panels holding flexible white 33-rpm records. Lightest edgewear.

EVELYN WAUGH'S DECLINE AND FALL, 1928

2. Evelyn Waugh.

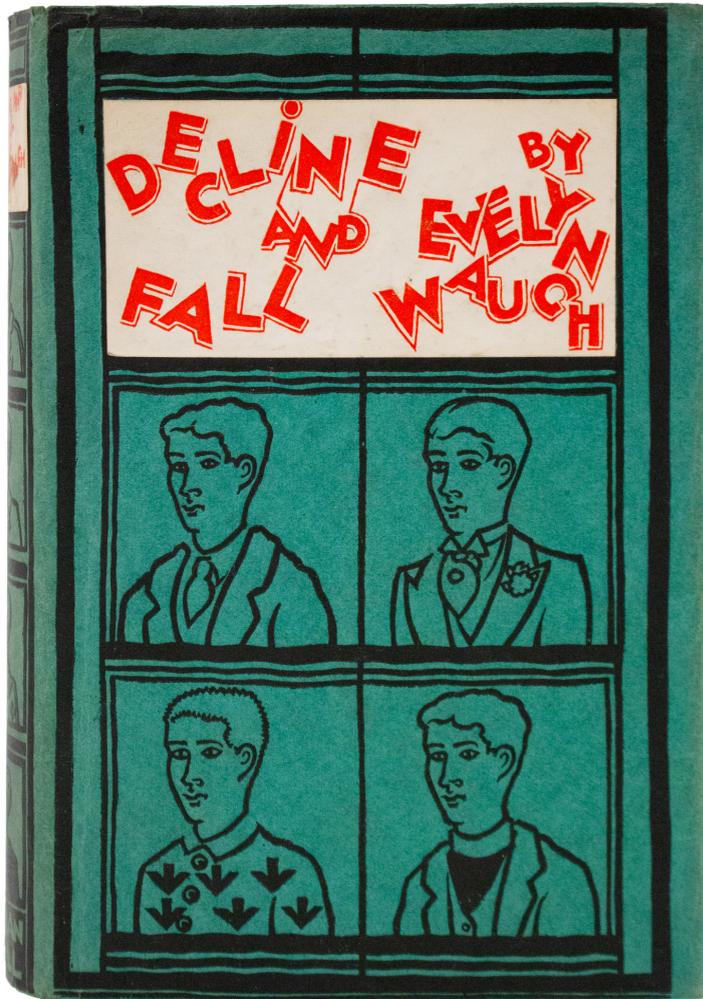
Decline and Fall. An Illustrated Novelette.

London: Chapman & Hall, 1928.

\$9500.

First edition of Evelyn Waugh's first novel, a satire inspired by Waugh's lackluster stint as a schoolmaster in Wales. The novel follows the misadventures of Paul Pennyfeather, a theology student unjustly sent down from Oxford for "indecent behaviour," who takes a job at a sketchy Welsh boarding school. This is the first printing of *Decline and Fall*, with characters named "Martin Gaythorn-Brodie" and "Kevin Saunderson," changed in later printings to avoid legal action from the quite recognizable Eddie Gaythorn-Hardie and Gavin Henderson. In his author's note, Waugh denies the connection: "I apologise heartily to any one who sees himself in this tarnished little mirror . . . please bear in mind throughout that IT IS MEANT TO BE FUNNY." Connolly, *The Modern Movement*, 58. A very nearly fine copy, with no marks of ownership, far nicer than usually found.

Single volume, measuring 7.25 x 5 inches: xii, 288. Original red and black boards lettered in gilt, original unclipped pictorial dust jacket designed by Waugh, labels to front jacket panel and spine. Frontispiece and five illustrations by Waugh. Lightest edgewear, small stain to spine label. Housed in a custom clamshell box.



NINETEENTH-CENTURY GERMAN BOARD GAME OF THE FOUR ELEMENTS

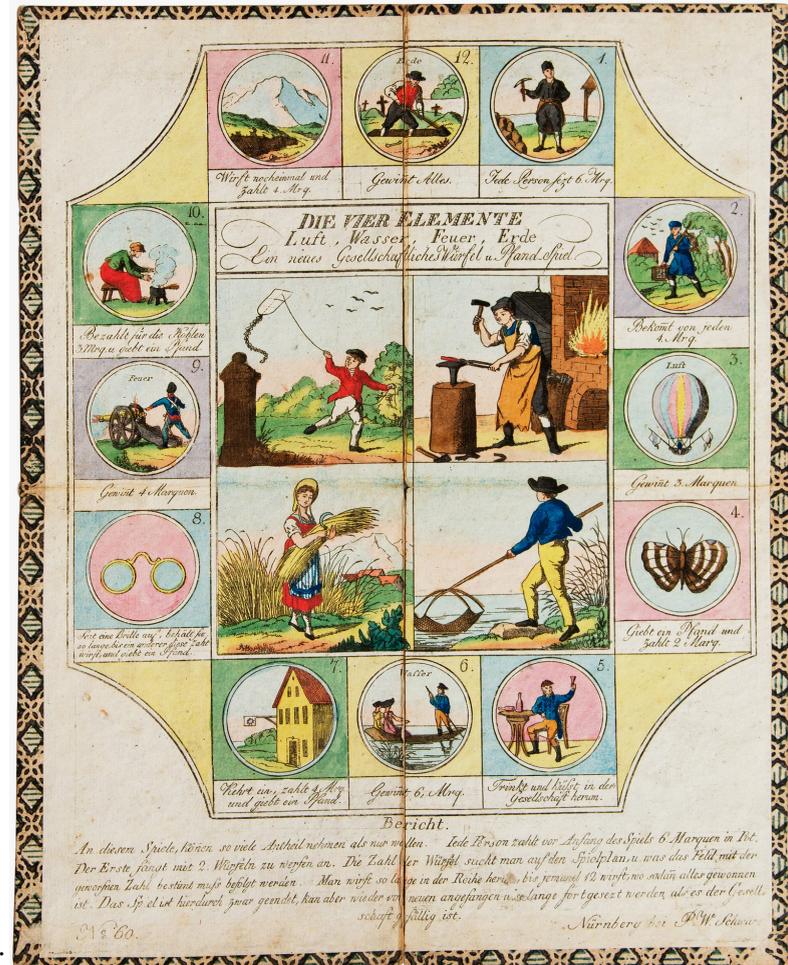
**3. [GAMES.] Die Vier Elemente, Luft, Wasser, Feuer, Erde.
Eine neues Gesellschaftliches Würsel u. pfand spiel.**
Nürnberg: P.W. Schwarz, circa 1805.

\$2000.

Hand-colored board game by German engraver Paul Wolfgang Schwarz (1766-1815), featuring four central vignettes representing the four elements: a boy flying a kite for “air,” a blacksmith at his anvil for “fire,” a woman harvesting wheat for “earth,” and a fisherman with his net for “water.”

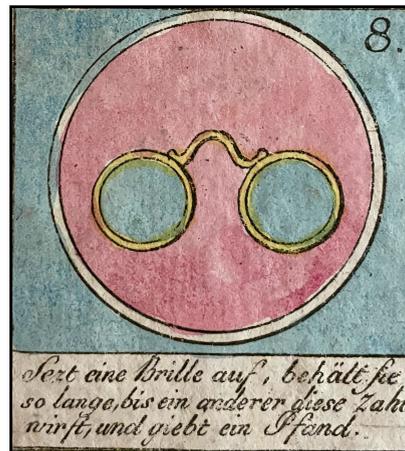
This centerpiece is surrounded by twelve smaller illustrated spaces on the game board, each with instructions to the players, who roll dice to move around the board. The delicately painted images include a soldier firing a cannon, a gravedigger, a bird-catcher, a hot-air balloon, a carousing drinker, and a pair of spectacles, which the player must wear until someone else lands on that spot.

Text in German. A scarce and beautiful survival, apparently unrecorded, at the intersection of popular science and graphic design.



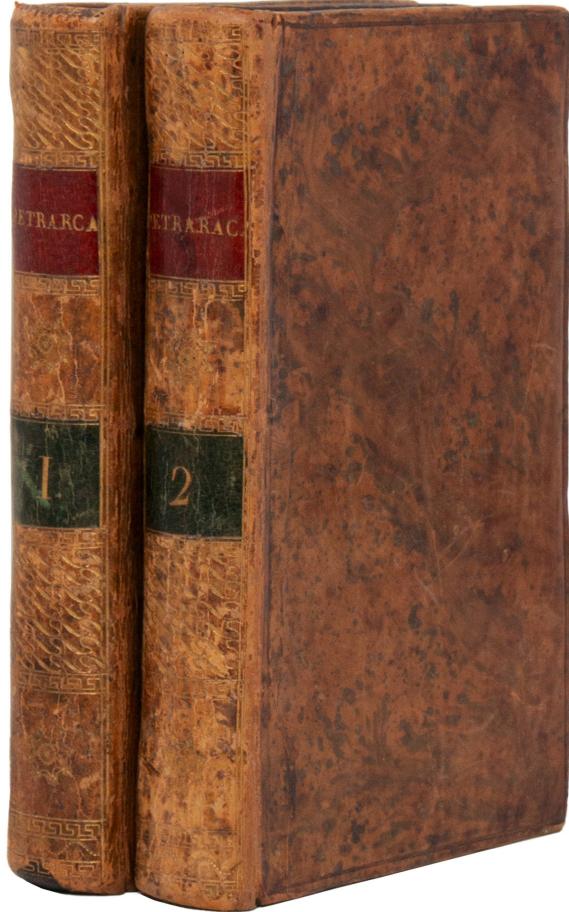


*Trinkt und küßt in der
Gesellschaft herum.*



*Setz eine Brille auf, behält sie
so lange, bis ein anderer diese Zahl
wirft, und grebt ein Pfend.*

Game board, measuring 14 x 11.25 inches unfolded. Hand-colored engraving, measuring 13.5 x 10.5 inches, mounted on block-printed paper-covered board, partially dissected, folding to 7 x 5.75 inches. Rules of play printed at foot of sheet; series number ("No. 60") at lower left, imprint at lower right. Minor wear to center fold of sheet, light toning, occasional faint smudge.



**PETRARCH'S SONNETS, 1796,
PUBLISHED BY GAETANO POLIDORI**

4. Petrarch; Gaetano Polidori (editor).

**Il Petrarca con narrazione del suo coronamento di sennuccio
del bene Fiorentino; Vita del Poeta ed Annotazioni.**

London: G. Polidori, 1796.

\$1250.

First printing of this handsome pocket edition of Petrarch's sonnets, edited and published in London by the *émigré* Italian scholar Gaetano Polidori (1764-1853). Polidori sold copies of this Petrarch at his premises at 12 Cockspur Street, one of a number of Italian editions he produced for the use of his London students.

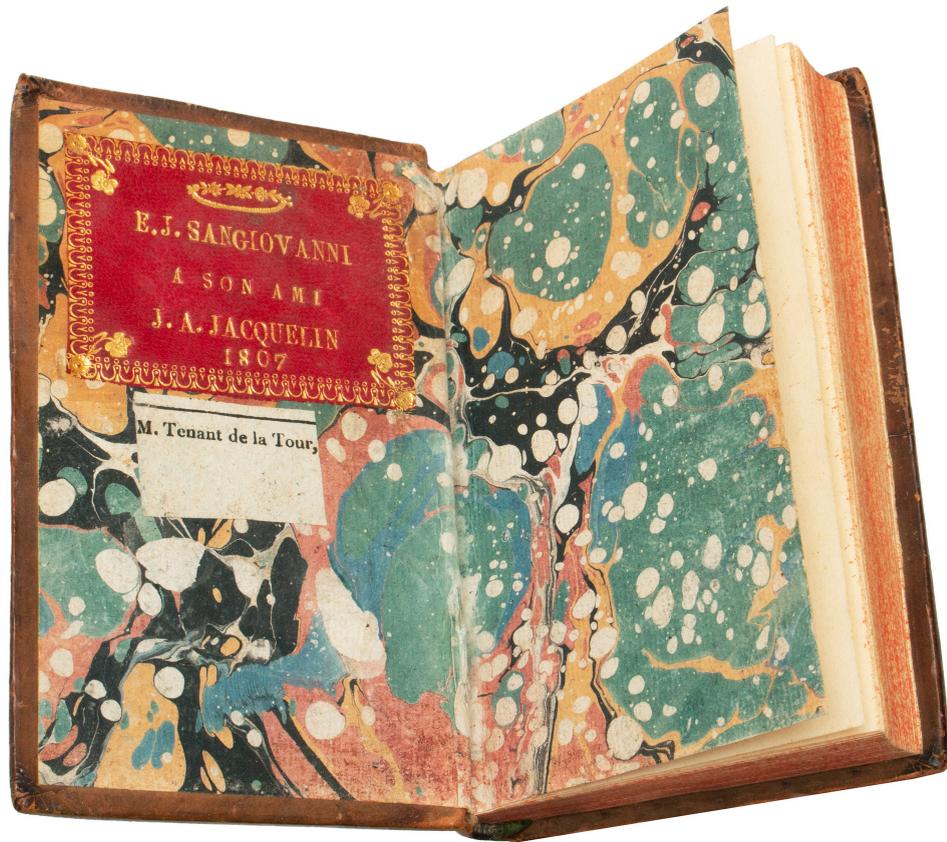
Editor and publisher Polidori is best remembered as the patriarch of a remarkable literary family. His son, John William Polidori, composed the Gothic classic *The Vampyre* (1816) at the same house party where Mary Shelley wrote *Frankenstein*. His daughter, Frances Polidori, married another scholarly Italian exile in London, Gabriele Rossetti. Later in life, Gaetano Polidori would be the first to publish the poems of his talented English grandchildren, Dante Gabriel Rossetti and Christina Rossetti.

This copy bears an elaborate 1807 morocco label of presentation to French playwright and poet Jacques-André Jacquelin (1776-1827).

Text in Italian. ESTC T114568. A compelling artifact of Anglo-Italian literary history, in near-fine condition.

Two twelvemo volumes, measuring 5.75 x 3.5 inches: 19, [1], 253, [1]; [4], xxiv, 237, [1]. Contemporary polished tree calf, boards blind-ruled, spines gilt in compartments with red and green morocco labels lettered in gilt, marbled endpapers, all edges speckled red, green silk ribbon markers. Half-titles present; bound without final blanks.

Contemporary gilt-stamped red morocco presentation label to upper pastedown of Volume I ("E. J. Sangiovanni à son ami J. A. Jacquelin 1807"); early printed book label ("M. Tenant de la Tour.") Light shelfwear.



DESIGNED BY FREDUN SHAPUR FOR CREATIVE PLAYTHINGS

5. Fredun Shapur (designer). Four Faces.

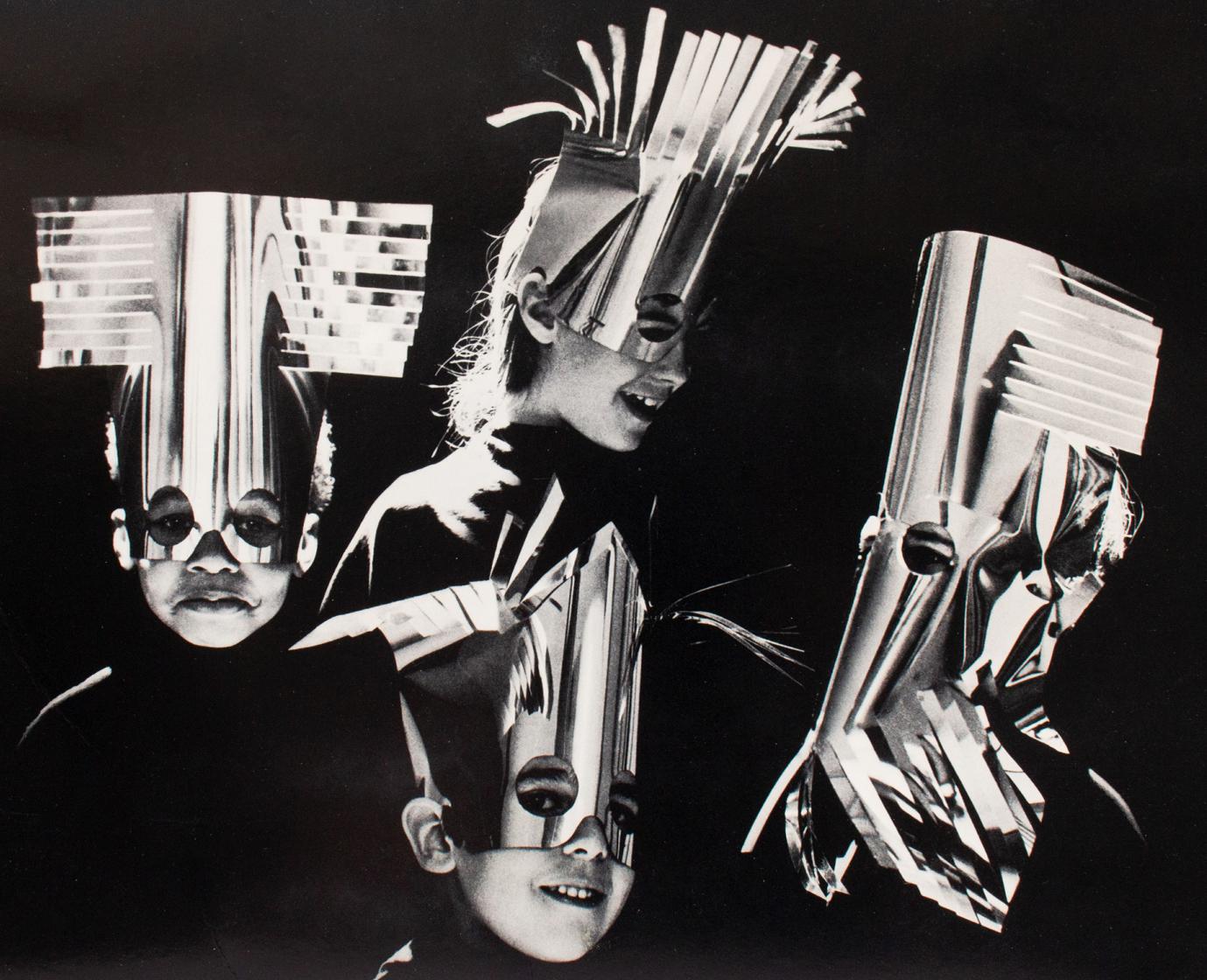
Princeton, New Jersey: Creative Playthings, [1971].

\$350.

Original set of four abstract mylar masks designed by Fredun Shapur for Creative Playthings. A creator of educational toys since the 1940s, Creative Playthings reached its peak in the late 1960s and 1970s with the hiring of head designer Shapur, whose vision informed every aspect of the company's image: "Attractive design, high standards of craftsmanship, and well-informed, age-appropriate goods were the qualities that made Creative Playthings an emblem of the 'good toy' as it was understood in the postwar years."

These reflective masks, "sophisticated forms produced by the clever manipulation of simple materials," could be flipped by their wearers to produce different effects. This set is unused; the rubber headbands are still unseparated. Originally priced at \$4.95 at Oklahoma City's John A. Brown department store.





See *Fredun Shapur: Playing with Design* (2013). A fine set.

Four mylar masks for children, with accompanying rubber headbands.

Housed in Creative Playthings printed plastic sleeve with snap closure, original retailer's price label.

THOMAS HARDY'S THE RETURN OF THE NATIVE

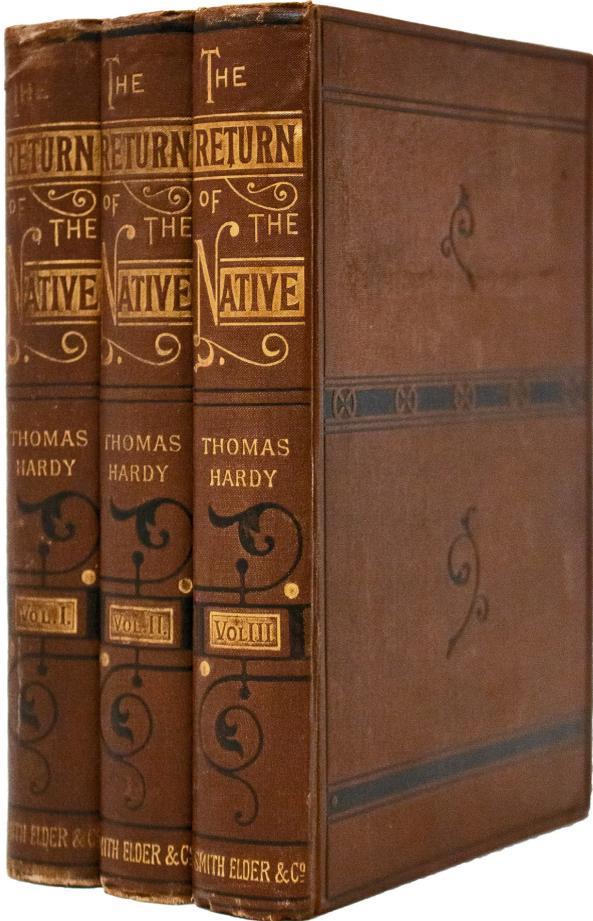
6. Thomas Hardy. *The Return of the Native*.

London: Smith, Elder & Co. , 1878.

\$7800.

First edition of Thomas Hardy's sixth novel, one of 1000 copies. Set amid the wild landscape of Egdon Heath, the tension between two unhappy couples, pulled together and then apart, produces the mounting sense of dread so characteristic of Hardy's later fiction: "To be conscious that the end of the dream is approaching, and yet has not absolutely come, is one of the most wearisome as well as the most curious situations along the whole course between the beginning of a passion and its end." First issue, with the closing quotation mark around 'A Pair of Blue Eyes' dropped on the title page of Volume I. Purdy, 24-27. A near-fine copy.

Three volumes, measuring 7.5 x 5 inches: [6], 303, [1]; [6], 297, [3]; [6], 320. Original brown cloth stamped in black and blind, spines decoratively stamped and lettered in gilt and black; cream-coated endpapers. Frontispiece map, after a drawing by Hardy, facing title page in Volume I; two pages of publisher's advertisements at end of Volume II. Red morocco-gilt bookplates of collector Hannah D. Rabinowitz in each volume; bookseller label of Philip C. Duchnes in Volume I. Lightest shelfwear, spotting to edges and endpapers. Housed in a custom silk-lined box by Riviere & Son.



JEU DE CUBES ZOOLOGIQUE, IN ORIGINAL PUBLISHER'S BOX

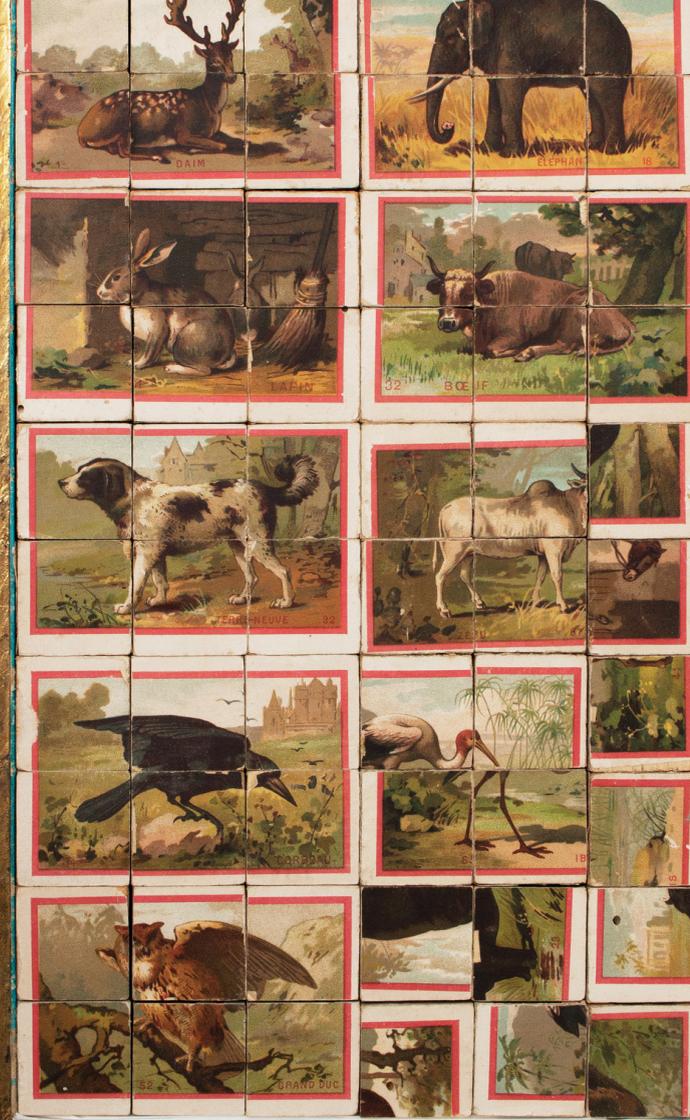
7. [GAMES]. *Jeu de Cubes Zoologique.*

France: late nineteenth century.

\$2800.

Very large and heavy set of nineteenth-century zoological blocks, which can be combined to create images of 72 animals and birds. Subjects include exotic creatures (the rhinoceros, the polar bear, the zebra, the kangaroo), as well as common French domestic and woodland species. Animals and birds are depicted in their native environments, with a real attempt at accuracy in their poses and physical features.

The blocks are accompanied by a series of color prints to be used as guides in assembling the 72 possible images. The numbers on the blocks and images do not run consecutively from 1 to 72, but range from 1 (*daim*, deer) to 100 (*belier-mérinos*, merino sheep), with some numbers skipped. The set is clearly complete, however, matching all the images on the guide prints, and fitting neatly in the publisher's box; a "jeu de cubes" of 100 blocks would inevitably end in fragments, since the number of possible illustrations has to be a multiple of six.





We have been unable to locate any extant examples of this natural history game, in part or whole. An extremely scarce and complete survival, still housed in its decorative box.

Complete set of 72 wooden blocks, measuring 1.5 inches square, covered in chromolithographed paper. With: eighteen single-sided chromolithographed guide prints, measuring 6.25 x 9.25 inches, each representing four labeled and numbered animal portraits. All housed in publisher's original wood-framed cardboard box covered in floral paper, deep blue label bordered and lettered in gilt mounted to lid. Occasional trivial loss of paper to blocks; staple holes to left edge of prints, shallow chipping to left margins on several. Box rubbed and repaired, with a few stray stains.



AMERICAN FOLK SONGS, 1939, ARRANGED BY PAUL BOWLES

8. Paul Bowles; [John Edmunds.]

American Folk Songs Arranged for Voice and Piano.

With: 1947 ALS from Paul Bowles to John Edmunds.

New York City: Works Progress Administration Music Project, [1939].

\$2500.

First edition of these Depression-era arrangements of four traditional folk songs by American writer Paul Bowles (1910-1999). Although best remembered for his expatriate glamor and unsettling novel *The Sheltering Sky*, Bowles first made his mark as a music critic and composer. A student of Aaron Copland and Virgil Thomson, Bowles wrote regularly for *Modern Music* in the 1930s, and scored productions for the Works Progress Administration's Federal Theatre Project.

During his time with the WPA, Bowles adapted a series of traditional American folk songs for voice and piano. The four Bowles arrangements included here are "Caroline (Creole Song)," "Laws a Massey! (Negro Reel)," "The Mary Golden Tree," and "The Rose of Alabama." Harrison Johnson provides notes throughout the score, citing Bowles's sources and offering historical context.

ROSE OF ALABAMA
(Title)
Songs Reproduced in facsimile from
The Harris Collection of American Poetry
Providence, R.I. Sam. Foster-Damon, Curator.

Arranged by:
Paul Bowles. 15

Andantino

's will With my old hat there for a sail, I
A - my from Mar-ri - slip-pl's will with

to, to Rose of Al - a - ba - ma.
of Al - a - ba - ma! A sweet to - bac - co
- a - ba - ma. A sweet to - bac - co

Al - a - ba - ma.

CHORUS - (between each verse)
Oh, sweet honey, the rose of Alabama!
A sweet tobacco poesy is the rose of Alabama.
A sweet tobacco poesy is the rose of Alabama.

3. Oh, arter d'reckly, by an' bys,
De moon rose white as Rose's eye,
See like a young coon out on sky,
Stole Rose sh Alabama. (Chorus)

4. De river ralled, de arribate sting
De lightnin' bug he flashed his wing,
And like a rope my arms I fling
Round Rose sh Alabama. (Chorus)

5. Like alligator arter prey,
I plunge in but it flims away
But all the time it seemed to say,
"Oh, Rose of Alabama" (Chorus)

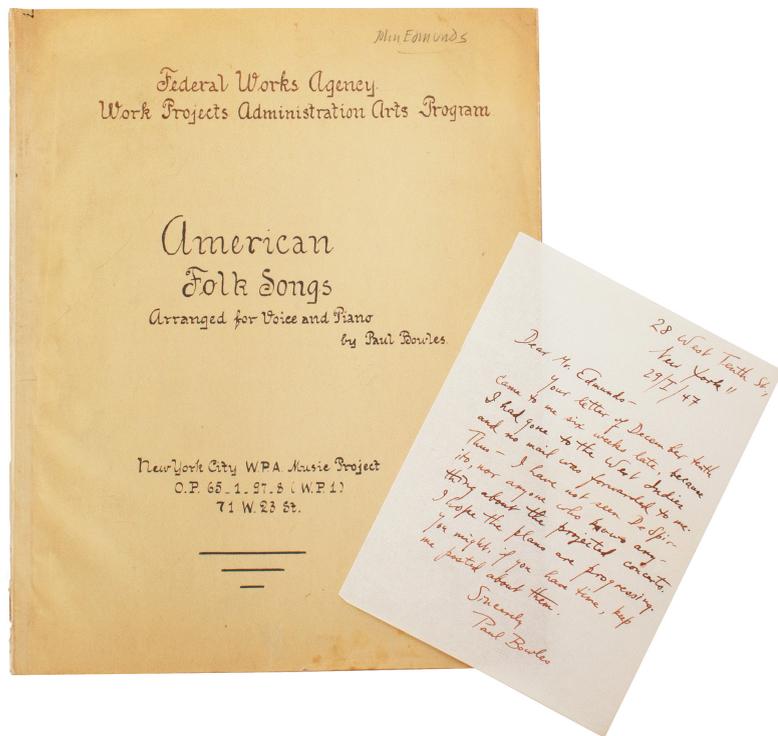
6. Light in moon or shover
Wedge for an hour
Sweet tobacco flower
Alabama.

of Alabama" is thus described: "A Negro love
in air, fresh from the fields." Miles S. Steele
was sung by A.F. Wainman of the "Whitelyin -

The Harris Collection of Early American Songs.
Brown University.

This copy bears the ownership signature of American composer John Edmunds (1913-1986). It is accompanied by a January 1947 letter from Bowles to Edmunds, in which Bowles replies (belatedly) to an inquiry about a project involving the singer Romolo Di Spirito: "I have not seen De Spirito [sic], nor anyone who knows anything about the projected concerts. I hope the plans are progressing. You might, if you have time, keep me posted about them." John Edmunds would later head the Americana Collection at the New York Public Library from 1957 to 1961. Although there is no additional mark of provenance, both score and letter belonged to Andreas Brown of the Gotham Book Mart.

OCLC locates only three holdings: CUNY, UC-Santa Cruz, and the University of New Mexico. In addition to this score, the WPA produced two other photomechanically reproduced collections of American folk songs arranged by Bowles, both similarly scarce: one containing twelve songs, and one containing songs scored for piano only. A very good example of a genuine modernist rarity.



Musical score, measuring 13.25 x 11 inches: 16. Double leaves, printed recto only, reproducing typed and handwritten elements of the original in facsimile. Ownership signature of John Edmunds to top righthand corner of front wrapper. Ozalid paper toned with some smudging, spine rubbed, wrappers chipped and lightly soiled. With: single-page ALS from Paul Bowles to John Edmunds, measuring 8.25 x 6 inches, dated January 29, 1947.

MARCHANDE DE CUPIDONS

9. Francesco Bartolozzi (painter); John Ogborne (engraver). Marchande de Cupidons.

London: J. Thane, Rupert Street, Hay Market, 1783.

\$750.

Stipple engraving after a painting by Francesco Bartolozzi, a Neoclassical update of an ancient fresco at the Villa Arianna at Stabiae, a coastal town south of Pompeii. A “cupid seller” displays her wares -- a selection of captive winged cherubs -- to her interested customers, who are looking to purchase love.

The excavation of the fresco at Stabiae in the mid-eighteenth century inspired not only Bartolozzi, but also the French court painter Joseph-Marie Vien, whose 1763 *La Marchande d'Amours* depicted the same subject in accordance with contemporary Rococo taste. A crisp, wide-margined example.

Oval stipple engraving, printed in brown, measuring 5.5 x 7 inches, captioned: “MARCHANDE DE CUPIDONS. From a beautiful and high finished Painting in Water Colours by F. Bartolozzi, after the Antique.” Plate mark measuring 8 x 9 inches, on a sheet measuring 10 x 11 inches.





VIRGINIA WOOLF ON VANESSA BELL

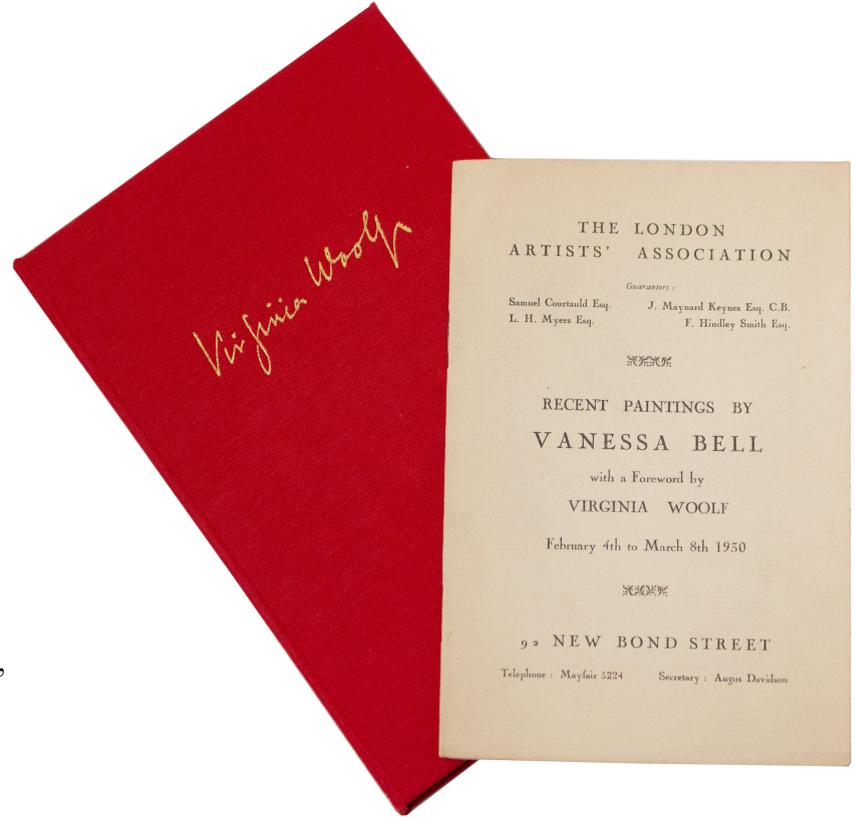
**10. [Vanessa Bell]; Virginia Woolf (foreword).
Recent Paintings by Vanessa Bell
with a Foreword by Virginia Woolf.
February 4th to March 8th 1930.**

London: The London Artists' Association, 1930.

\$1250.

Original catalogue for the exhibition of Bloomsbury artist Vanessa Bell's paintings at Cooling Galleries from February 4th to March 8th, 1930.

Bell was a frequent exhibitor with the London Artists' Association; this particular show in Mayfair was underwritten, in part, by the economist John Maynard Keynes and the art collector Samuel Courtauld, founder of The Courtauld Institute.



The catalogue features a foreword by Bell's sister, Virginia Woolf, which deals with societal prejudices against women artists and the challenges that Bell's modern painting poses: "while Mrs. Bell's pictures are immensely expressive, their expressiveness has no truck with words. Her vision excites a strong emotion and yet when we have dramatised it or poetised it or translated it into all the blues and greens, and fines and exquisites and subtles of our vocabulary, the picture itself escapes. It goes on saying something of its own."

Woolf's essay is followed by a list of Bell's paintings, priced from 18 to 50 guineas.

One of about 500 copies printed.

Kirkpatrick B10. A fine, bright copy.



*Side-stapled pamphlet, measuring 7.5 x 5 inches: [8]. Printed self-wrappers.
Housed in a custom clamshell box.*

MY WARDROBE, 1940

11. Mary Lee Austin. My Wardrobe.

California: November 30, 1940.

\$750.

An itemized fashion journal documenting the wardrobe of a California teenager in the fall of 1940, with notes on each item's age, condition, original cost, yearly cost, and value: "color ran a little," "out of style now," "love them," "should pay more," "good buy." The cartoonish drawings are very much in the style of contemporary pin-up and fashion illustrations, offering insight into the occasions for which a young woman needed to dress: day dresses in linen, gingham and seersucker; a couple of formal gowns in blue chiffon and white satin; a pair of "navy blue gabardine slacks" (the sole pair of pants, other than pajamas); short sets in both cotton and wool; a floral skirted bathing suit.



*A black and white checked wool
Red bow and belt*



*Checked blue, red and white seersucker
dress with buttons down back.*

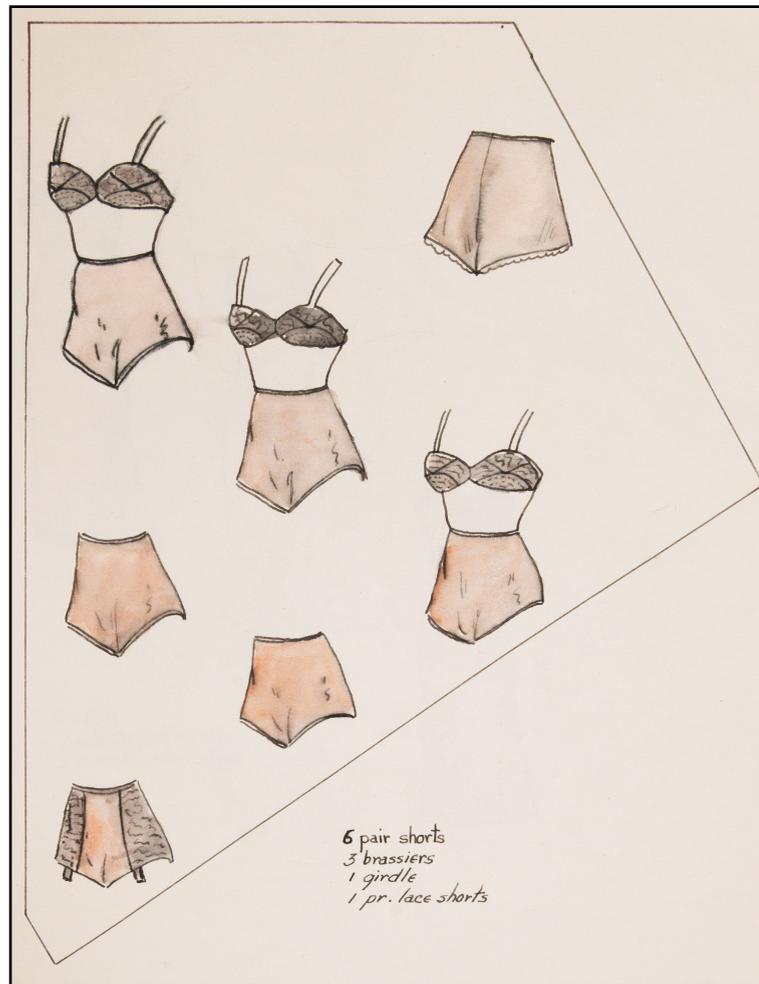
The 1940 census shows Mary Lee Austin as a nineteen-year-old college student, living with her parents in Ceres, California.

This journal appears to be a school assignment, and is marked with a C+: despite the deflating grade, Austin clearly felt that this detailed project was worth saving.

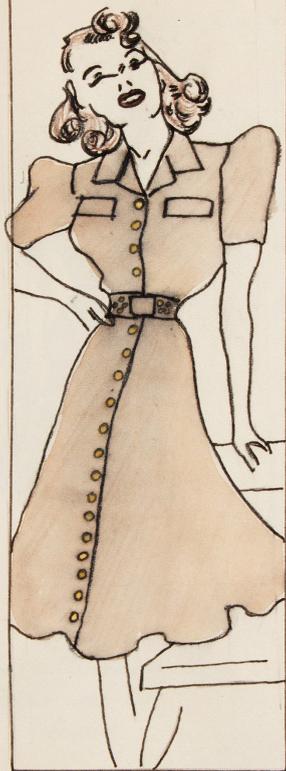
Laid into the manuscript is a 1932 commencement program from nearby Turlock Union High School. A wonderful survival.



Brad-bound manuscript, measuring 11 x 8.5 inches: 34 leaves. First leaf as title, text illustrated on rectos only with 28 hand-colored drawings of ensembles, separates, undergarments, and accessories. Annotated inventory at rear. Graded in red pencil on verso of final leaf. Light toning and edgewear, heavier to first and last leaves.



6 pair shorts
3 brassiers
1 girdle
1 pr. lace shorts



*Beige jersey dress with
gold buttons*



Necklaces



Hat and gloves



Scarfs



Red and white checked gingham

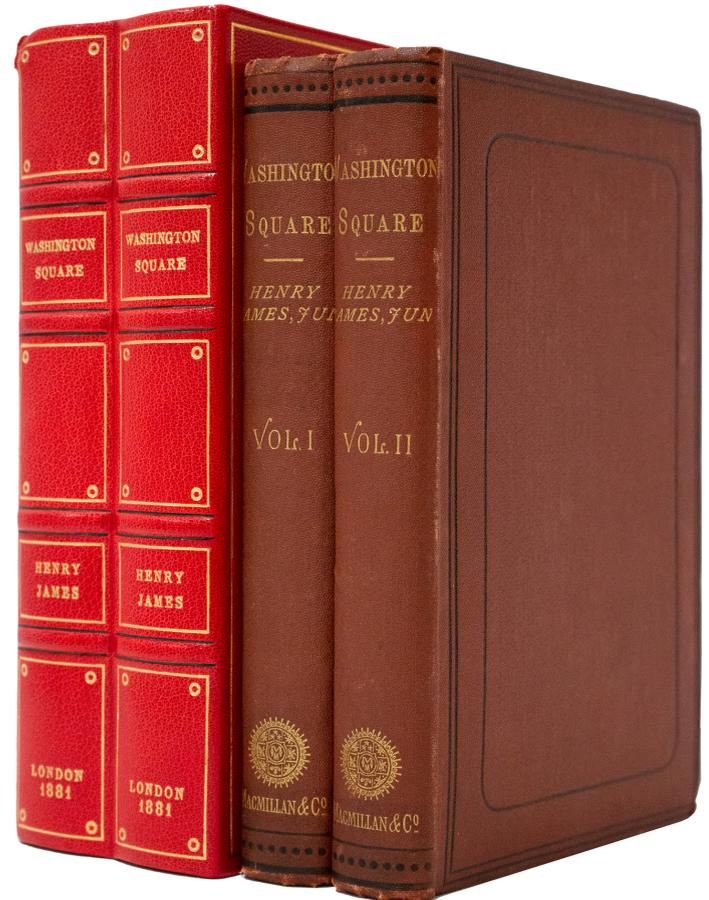
**FIRST ENGLISH EDITION OF WASHINGTON SQUARE
WITH A NEWSPAPER CLIPPING
OF JAMES'S BIRTHPLACE**

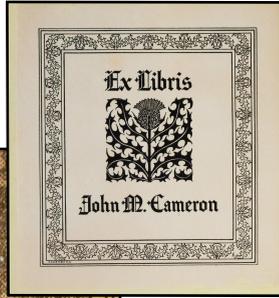
**12. Henry James.
Washington Square.
The Pension Beaurepas.
A Bundle of Letters.**
London: Macmillan, 1881.

\$3800.

First English edition of Henry James's moving New York story about a downcast heiress and an upstart suitor, successfully serialized on both sides of the Atlantic, and published in the United States in 1880: "Love demands certain things as a right; but Catherine had no sense of her rights; she had only a consciousness of immense and unexpected favors."

Washington Square appears here with two 1879 stories by James: "The Pension Beaurepas," which first appeared in the *Atlantic Monthly*, and "A Bundle of Letters," which appeared in *The Parisian*.

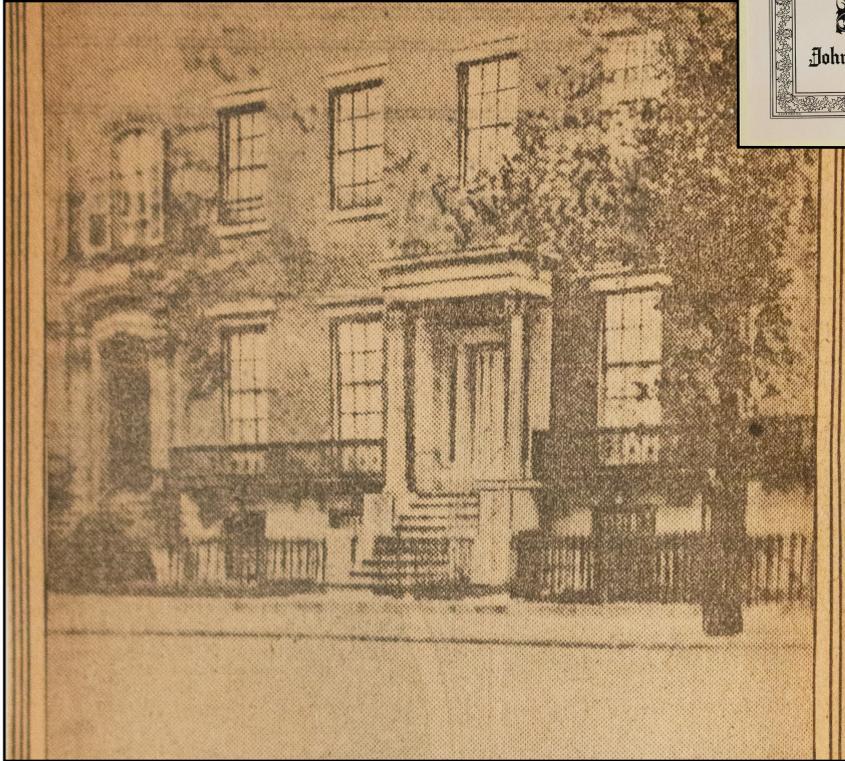




An early newspaper photograph of what appears to be the James family home on Washington Place has been pasted into Volume I; the residential block where James was born was demolished in 1900 to make way for a ten-story commercial building, the site of the Triangle Shirtwaist factory fire.

This is the second impression of the first English edition of *Washington Square*, issued two months after the first impression, with pagination errors corrected, "Henry James, Jun." printed on spines, and no publisher's catalog in Volume II. Edel and Laurence A15b. A near-fine copy.

Two octavo volumes, measuring 7.5 x 5 inches: viii, 265, [3]; iv, 271, [1]. Original red-brown cloth, border and panel stamped in black and blind to boards, spines lettered in gilt with gilt device and decorative stamped in black, yellow-coated endpapers, all edges untrimmed. Bookplates of James collector John M. Cameron; newspaper photograph mounted to verso of half-title in Volume I. Penciled bookseller notes to pastedown of Volume I; lightest shelfwear to cloth. Housed in a custom chemise and slipcase by Rene Patron.



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