honey&wax
BOOKSELLERS

A Children’s List, June 2024
featuring original Brownie drawings by Palmer Cox, nos. 15-20

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London: C. Whittingham for T. Heptinstall, 1797 (but 1801).

London: C. Whittingham for John Sharpe, 1802.

$500.

Contemporary binder’s volume of improving literature printed by Charles Whittingham, representing a wide variety of advice, anecdotes, fables, epigrams, maxims, and didactic verse. The engraved title page and three of the engraved plates in Early Blossoms of Genius and Virtue are from the first edition of that work, dated September and October 1797; the other two plates, which first appear in the 1801 second edition, are still uncaptioned and undated, and may be early proofs. The text is the second edition. Early Blossoms is bound here with Whittingham’s 1802 printing of Rochefoucauld’s Maxims. This mixed-up little volume, pulled together out of sheets and plates at hand, is a compelling example of the way that cheap English books were produced at the turn of the nineteenth century.
Thea Friederici.
[Monatsbilder].

$1500.

First and only edition of this charming children’s calendar by German illustrator Thea Friederici (1897-1971), with binding and plates watercolored by hand. Twelve full-page lithographs, one for each month, depict villagers enjoying seasonal pastimes: gathering flowers in March, sailing in August, apple picking in October, hunting in November, ice skating in December. February features a quartet of masked, dancing children celebrating Fasching, the traditional German carnival to welcome spring.

Friederici lived and worked in Leipzig with her husband, Moravian-born book illustrator Karl Stratil, who moved there in exile after World War I.
Though the print run of this series is unknown, the delicate string-tied binding and hand-colored pictorial boards suggest a very limited edition.

Text in German. Not listed in the major children’s bibliographies; OCLC locates two institutional holdings (Princeton and Winthrop).

A near-fine copy of a scarce and striking book.

Single volume, measuring 9.5 x 8.5 inches: 12 plates. Original hand-colored lithographic pictorial boards, red paper spine tied with gold cord. Twelve hand-colored lithographs, the first signed by Friederici in pencil, the rest initialed. Light shelfwear, paper spine chipped, lightest foxing to endpapers and first plate.

$175.

Original silhouette drawing of a swooning maiden, what appears to be her armed abductor, and an unarmed (but dashing) rescuer striking a power pose with closed fists. The figures have the look of shadow puppets, perhaps inspired by a magic lantern show.

An evocative piece of Victorian ephemera.

Ink and graphite on paper, mounted to a second sheet, the whole mounted again to a backing sheet. Image measures 5 x 7 inches, matted to 8 x 10 inches. Occasional stray speck to paper.
HORSES OF LONG AGO, 1965, INSCRIBED BY DAHLOV IPCAR


$200.

First edition, inscribed by Dahlov Ipcar, of this illustrated history of the horse from the first emergence of the eohippus (“a little animal the size of a fox”) fifty million years ago.
The double-page spreads include scenes of Cro-Magnon cave painters, Egyptian and Roman charioteers, Arab horsemen racing across the desert, an English stagecoach junction, and Native Americans hunting buffalo on horseback.

Ipcar notes: “I have drawn my galloping horses as ancient artists did rather than in the photographic gallop. . . . The grotesque and ungainly positions into which the camera freezes the gallop convey none of the feeling of swift and flowing movement that we see when we watch a living horse in action.”
In 1939, when she was only 21, Ipcar was the subject of “Creative Growth: Childhood to Maturity,” a show organized by the Educational Project of the Museum of Modern Art, making her the youngest artist (and the first woman) to have a solo show at MoMA.

A fine inscribed copy of a stunning book.

5. [ABC]; Kate Greenaway; 
Edmund Evans (wood engraver).

**A Apple Pie.**
London: George Routledge & Sons, [1886].

$7200.

First edition, the Grolier 100 copy, inscribed by Kate Greenaway with three original sketches of young girls.

First published in the eighteenth century, the ABC rhyme “The Tragical Death of A Apple Pye” appeared in countless chapbooks before Greenaway produced this colorful large-format edition. Her vibrant illustrations depict a crowd of children in Regency dress tussling over the oversized pie of the title. Finally, in Greenaway’s original closing rhyme: “U V W X Y Z / All had a large slice / and went off to bed.”
A *Apple Pie* was a resounding popular success, although the book caused some tension between Greenaway and her friend John Ruskin, who disliked the stylized feet, “literal paddles and flappers,” of Greenaway’s children.

Greenaway has inscribed this copy to Joan Ponsonby, born in 1887, the granddaughter of her close friends Gerald and Maria Ponsonby. The ink sketches of young girls that frame the gift inscription may be portraits of little Joan herself.

Schuster & Engen, 1.1a; *Grolier 100 Books Famous in Children’s Literature*, 50 (this copy). A near-fine presentation copy of a Victorian classic, with original artwork by Kate Greenaway.
Oblong quarto, measuring 8.5 x 10 inches: [22]. Original red cloth spine, pale green color-printed pictorial boards, all edges stained red, deep blue coated endpapers.

Half-title and title page printed in brown ink. Color-printed wood engravings by Edmund Evans after watercolors by Greenaway on each page, printed on rectos only.

Ink presentation inscription on half-title, framed by three sketches of young girls: “Joan Ponsonby from Kate Greenaway / 1891.”

Lightest shelfwear and occasional smudge to binding. Housed in a custom chemise and slipcase.
Evocative ABC coloring book printed in interwar Paris. The striking cover image depicts a steam train hurtling toward a closed gate, syllabically spelling out the warning “At-ten-tion Bar-riè-re Che-min de fer” as the final cars tunnel through the “C” of “Chemin.” Each letterform in the book appears in a serif capital, a lower case, and a cursive example, accompanied by a corresponding word printed in smaller caps or cursive. Most letters are illustrated with one image, but five feature two: A (Abat-jour and Aéroplane), N (Nid and Narcisse), T (Tente and Tortue), U (Urbu and Urne), and Z (Zèbre and Zig-Zag, illustrated by a girl pivoting her bicycle to avoid running over her doll.) O is represented by three examples: Oie, Oeuf, and Ours. No copies located in OCLC. A near-fine copy of an uncommon and delightful French abecedarium, never colored.
Side-stapled volume, measuring 12.25 x 9.5 inches: [16].

Original color pictorial wrappers. Color and grey-printed letters and illustrations throughout text. Soft creasing and light wear to wrappers, first page and rear wrapper toned.
ART AND THE CHILD, 1948


$200.

First edition of this posthumously published treatise by Marion Richardson, a pioneer in English art education, illustrated with examples of her students’ work. Rather than focus on technical draftsmanship, Richardson developed a child-centered curriculum, encouraging young artists to work with vivid inner pictures already composed and colored in their minds: “this thing we had stumbled upon, as it were almost by chance, was art, not drawing.”

Richardson first achieved fame when Bloomsbury critic Roger Fry featured her students’ strikingly original work in his art shows at Omega Workshops. Fry wrote of Richardson: “she really has found out how to educate and not to teach, which I thought was impossible.”
Richardson’s efforts resulted in a 1938 London exhibition of children’s art that drew more than twenty thousand visitors, including the royal family: “her methods changed both the atmosphere and environment of school art rooms” across England (DNB).

See Macdonald, *The History and Philosophy of Art Education*, 349-351. A very good copy of an influential work, in the scarce jacket.

Single volume, measuring 8.5 x 6.75 inches: 88, [2]. Original maroon cloth patterned and lettered in gilt, original unclipped color pictorial dust jacket. Photographic frontispiece of Marion Richardson; 39 plates (24 in color) after text. Front hinge starting; jacket chipped and torn, with loss to lower spine panel; corresponding sunning to cloth spine.
First and only edition of this self-published 1955 manifesto by pioneering American art educator Rhoda Kellogg (1898-1987): “Child art must be taken seriously even at the preschool level.”

Kellogg’s lifetime of activism began during her college days as a hunger-striking suffragette. After receiving her master’s in early childhood education at Columbia University, she directed the WPA Nursery School in Brooklyn and the Golden Gate Kindergarten Association in San Francisco, developing a radically child-centered approach to art education. In the experience of finger painting, most children’s first exposure to art as a practice, Kellogg identified a topology of forms and techniques explored by toddlers of all backgrounds. She documents these patterns in obsessive detail, through hundreds of photographs, and provides a mandala chart that shows the evolution of “pictorial” drawing out of the abstract forms explored in finger painting.
Over her career, Kellogg collected over two million examples of young children’s art from around the globe: her archive provided her not only with a rich stock of examples, but with the vibrant polychromatic painting bound into this volume, the work of an unknown child.

The Rhoda Kellogg International Child Art Collection was the subject of RHODASCOPE, an installation at San Francisco’s City Hall in 2019 and 2020, curated by the contemporary artist Brian Belott.

This copy of *Finger Painting in the Nursery School* was presented by Kellogg in the year of publication to the Analytical Psychology Club of San Francisco. An important work of progressive art education by a pioneer in the field, only the second copy we have ever handled.
Spiral-bound volume, measuring 11 x 8.5 inches: [4], 90. Black and white pictorial wrappers; black and white photographs and illustrations throughout text; original double-sided child’s painting bound at rear.

First edition of this stunning circus-themed picture book, featuring a sparrow who flutters in and finally out of the spectacular world of the big top: “Du bist frei.”

The vibrant linocuts are the work of Swiss artist Claude Schaub-Filliol, noted for her work in ceramics and sculpture as well as graphic design. Text in German. A near-fine copy.
Single volume, measuring 8.5 x 8.5 inches: [28]. Original ivory cloth spine, color pictorial paper boards.

Text and illustrations printed on board, featuring nineteen full-page color linocuts, including three folding triptychs.

Publisher’s information (“Ein Farbiges Heuwinkel Bilderbuch, im Pharos-Verlag”) on printed label affixed to final blank. Light soiling to edge of upper board.
MR. FINCH’S PET SHOP, 1953

10. V. H. Drummond.  
Mr. Finch’s Pet Shop.  

$150.

First edition of this whimsical picture book by award-winning British illustrator Violet Hilda Drummond.

The narrative follows twin Siamese kittens who are joyfully reunited after pet shop owner Mr. Finch reluctantly sells only one kitten as a birthday gift for the King. “Ah! These two sisters should never be parted!”
This is London printer W.S. Cowell’s file copy, “not to be taken away,” with a note identifying the book as one of the titles chosen by the National Book League for inclusion in the 1954 exhibition of British book design. A fine example of a delightful book.

THE TWO CHILDREN OF ST. DOMINGO

11. “Madame Gouraud” [Louise d’Aulnay]; Émile Bayard (illustrator).
The Two Children of St. Domingo.
London: Sampson Low, Marston, Low, and Searle, 1875.

$2200.

First English edition of this scarce children’s title set during the Haitian Revolution, an uncredited translation of Louise d’Aulnay’s Les Deux Enfants de Saint-Domingue, first published in Paris the previous year with the same illustrations.

The novel follows the fortunes of Louis and Josephine Philibert, the young children of a prosperous Creole planter in Saint-Domingue. Louis and Josephine flee the island with their parents and enslaved servants just as the revolution erupts in 1791; Toussaint L’Ouverture himself murders William, the “faithful mulatto” who warns the family to run. In the confusion at the harbor, Louis and his elderly nursemaid Noemi board a ship to England, while the other Philiberts sail to France with Noemi’s daughter Sylvia. The families are fractured for the next fifteen years, as Louis and Josephine grow to adulthood in different countries, and the unwaveringly loyal Noemi and Sylvia long to reunite.
The precarious social position of the exiles, both Creole and Black, elicits a range of responses to the colonial rebellion and race relations in general, from sympathy (“is it not dreadful to be sold like cattle?”) to sentimentality (“the negroes enjoy themselves very much at this work”) to bigotry: “Sylvia still inspired feelings of repugnance.” The illustrations veer from naturalistic portraiture to racist caricature. In the end, the Philiberts are providentially reunited as a family; Noemi and Sylvia are not as fortunate.

Published as a new era of French colonialism was emerging in the late nineteenth century, *Les Deux Enfants de Saint-Domingue* was a popular success in France, reprinted regularly for over a decade. This first English edition is scarce: we find two holdings in the United States (Michigan and Florida), and five in the UK. A near-fine copy.

*Single volume, measuring 6 x 4 inches: [4], 7-178, [4]. Original terracotta cloth decoratively stamped in gold and black, all edges gilt.*

*Eighteen wood-engraved plates (including frontispiece); eighteen wood-engraved vignettes at chapter headings; four pages of publisher’s advertisements at rear. Silesia College prize bookplate dated 1885 to front pastedown, ink note to front free endpaper. Lightest edgewear.*
MOTIVO PUZZLE, CIRCA 1978, DESIGNED BY AOI HUBER-KONO

Zeiningen, Switzerland: Kurt Naef, circa 1978.

$200.

Original example of this iconic wooden puzzle by Japanese designer Aoi Huber-Kono for the Swiss toymaker Kurt Naef. The MOTIVO blocks combine to form eight images: red apple and sunburst, yellow bird and flower, green leaf and butterfly, blue house and fish.

A high spot of modern graphic design.

*Eight wooden cubes, screenprinted in four colors, each measuring 1.25 x 1.25 x 1.25 inches. “Naef / Swiss made” printed at base of leaf image. Lacking original box.*
TWEEDLES AND FOODLES FOR YOUNG NOODLES


$100.

First edition of this whimsically illustrated collection of fourteen children’s songs by American folk singer Malvina Reynolds. The songs range from nonsense tunes (“Magic Food,” “Little Boat,” “I Went A-Gathering”) to animal tales (“Rabbits Dance,” “The Pets,” “Says the Bee”) to the social realism of “I Live in a City:” “Black hands, white hands, brown and tan, / Milled the flour and cleaned the pan, / Black hands, white hands, brown and tan, / The working woman and the working man.”

The year after this volume appeared, Reynolds wrote her most influential song, “Little Boxes,” a surprise hit for Pete Seeger that remains a classic satire of suburban conformity, and a perennial AP US History exam question. A fine copy.

Tweedles and Foodles for Young Noodles

Children’s Songs by Malvina Reynolds

Illustrations by Jodi Robbin
*Ooh-La-La (Max in Love)*; with: publisher’s promotional poster.  
$125.

First edition of the second of Maira Kalman’s iconic Max Stravinsky picture books. The celebrated dog poet Max explores the city of Paris, where he meets the ravishing dalmation musician Crêpes Suzette: “Oh pluperfect Paris, just give me a chance, and I’ll toast your beauty, oh Paris of France.”

This copy is accompanied by the publisher’s promotional poster, featuring an image of Kalman’s cover design on one side, and an interview with Kalman about her creative process on the other: “I allow real passion to come through in my drawings. I think that many children’s book illustrations are rendered to death or just very cute. . . . Not every book has to have a soul laid bare, but there’s something nice about having a book express its own music.” A fine copy of both book and poster.
Single volume, measuring 10 x 8 inches: [36]. Original color pictorial paper boards, color pictorial endpapers, original unclipped color pictorial dust jacket. Color illustrations throughout text.

With: publisher’s color pictorial promotional poster, printed both sides and folded into quarters, as issued, measuring 20 x 16 inches unfolded.
We are proud to offer ten original ink drawings by Canadian author and illustrator Palmer Cox for *The Brownies: Their Book*, published by The Century Company in 1887. Drawn from a single private collection, these drawings represent the first book appearance of Cox’s iconic Brownies.

The adventures of the Brownies were first serialized in *St. Nicholas* and *Ladies’ Home Journal*, and adapted for a Sunday comic strip, ultimately inspiring a long series of bestselling children’s books. Cox licensed his Brownies to promote all manner of merchandise, including Kodak’s wildly popular Brownie camera, the first mass-produced portable camera, which popularized home photography.

These illustrations for *The Brownies: Their Book* are considered among Cox’s best, containing fewer of the stereotypical ethnic Brownies that would appear in his later titles.

We have grouped these drawings into six lots, organized by the chapter they illustrate in *The Brownies: Their Book*: “The Brownies on Skates” (one drawing), “The Brownies’ Good Work” (one drawing), “The Brownies at the Seaside” (two drawings), “The Brownies’ Friendly Turn” (three drawings), “The Brownies on Roller Skates” (two drawings), and “The Brownies’ Voyage” (one drawing).
15. Palmer Cox. 
Illustration for “The Brownies on Skates.” 
1887. 

$2200.

This image of the curious Brownies spying on a group of human ice skaters appears on page 14 of *The Brownies: Their Book*, introducing the chapter “The Brownies on Skates,” in which the Brownies throw their own skating party: “soon they learned to curve and wheel / And cut fine scrolls with scoring steel.”

Pen and ink drawing on stiff paper, image measuring 10 x 8 inches, mounted to original stiff card measuring 12.5 x 9.25 inches. Signed in lower right image, notes to printer penciled in margins of mount, typed label to lower mount. “The Century Co.” art department stamp to verso. Light foxing to upper image; mount foxed and toned, outer margins of mount with old cellophane marks and chip to lower righthand corner. Laid into remnants of contemporary protective paper folder.
Illustration for “The Brownies’ Good Work.”
1887.

$2400.

This image of the Brownies as farm laborers appears on page 35 of *The Brownies: Their Book*, illustrating the chapter “The Brownies’ Good Work,” in which the Brownies race under cover of night to harvest an injured farmer’s crops. “Now let the eye turn where it might, / A pleasing prospect was in sight; / For garden ground or larger field / Alike a busy crowd revealed: / Some pulling carrots from their bed, / Some bearing burdens on their head, / Or working at a fever heat / While prying out a monster beet.”

*Pen and ink drawing on stiff paper, image measuring 9.5 x 7.75 inches, mounted to original stiff card measuring 12 x 9.25 inches. Signed in lower right image, notes to printer penciled in lower margin of mount, “The Century Co.” art department stamp to verso. Mount foxed with tidemark to upper righthand corner, outer margins with old cello tape marks and chip to lower righthand corner. Laid into contemporary protective paper folder.*
17. Palmer Cox.
Two illustrations for
“The Brownies at the Seaside.”
1887.

$4400.

These two original drawings illustrate the chapter
“The Brownies at the Seaside.”

“Going to the Seaside,” published on page 97 of
_The Brownies: Their Book_, features the Brownies on
their way to the beach: “All clustered like a swarm
of bees / They darted from the sheltering trees; /
And straight across the country wide / Began their
journey to the tide.”
“Preparing for the Bath,” published on page 98 of *The Brownies: Their Book*, depicts a crowd of excited Brownies changing into swim costumes: “‘Twas busy work, as may be guessed, / Before the band was fully dressed.”

*Two pen and ink drawings on stiff paper, images measuring 7.75 x 7.5 inches and 10 x 7.75 inches, mounted to original stiff card measuring 11.5 x 9.5 inches and 12.5 x 9.5 inches. Signed in lower right of both images, abbreviated captions and notes to printer penciled in lower margin of mounts, “The Century Co.” art department stamp to versos. “Going to the Seaside” faintly browned. Mounts foxed and toned, outer margins with old cellotape marks. Laid into contemporary protective paper folders, lightly chipped.*
18. Palmer Cox.
Three illustrations for
“The Brownies’ Friendly Turn.”
1887.

$6000.

These three drawings were published as illustrations to the chapter “The Brownies’ Friendly Turn,” in which the Brownies gather firewood for the village parson whose congregation has forgotten him: “Around the house some staid to pile / The gathered wood in proper style; / Which ever harder work they found / As high and higher rose the mound.”

The first drawing is “Explaining the Situation,” published on page 126 of The Brownies: Their Book.
Three pen and ink drawings on stiff paper, two images measuring 8.25 x 7.5 inches and one measuring 9.5 x 7.5 inches, all mounted to original stiff card mounts. Signed in lower image, abbreviated captions and notes to printer penciled in lower margin of mounts, with typed label to lower mount of “Completing the Task.” “The Century Co.” publisher’s stamp to versos of two images. Outer margins with old cellotape marks and occasional marginal chips. Laid into contemporary protective paper folders, lightly chipped.

The second drawing is “Supplies Under Way,” published on page 128.

The third is “Completing the Task,” on page 131.
Two illustrations for
“*The Brownies on Roller Skates.*”
1887.

$4000.

These two original drawings illustrate the
chapter “The Brownies on Roller Skates.”

“A Perilous Crossing,” published on page 89 of
*The Brownies: Their Book,* shows the determined
Brownies crossing a flooded river on their way
to the roller rink: “Some walked the dripping
logs with ease, / While others crept on hands
and knees.”
“Around the Skylight,” published on page 91 of *The Brownies: Their Book*, depicts the Brownies spying on the roller skaters from the roof: “While I survey that floor / I’m filled with longing more and more, / And discontent with me will bide / Till ‘round the rink I smoothly glide.”

Two pen and ink drawings on stiff paper, images measuring 7.25 x 7.5 inches and 7.5 x 7.5 inches, mounted to original stiff card measuring 11.75 x 9.5 inches and 11.5 x 10 inches. Signed in lower right of both images, abbreviated captions and notes to printer penciled in lower margin of mounts, “The Century Co.” art department stamp to versos. Mounts foxed, outer margins with old cellophane marks. Laid into contemporary protective paper folders, lightly chipped.

$2000.

This image of the Brownies swimming to land after a shipwreck appears on page 113 of The Brownies: Their Book, illustrating the chapter “The Brownies’ Voyage:” “But yet, on broken plank and rail, / On splintered spars and bits of sail / That strewed for miles the rugged strand, / The Brownies safely reached the land.”

Pen and ink drawing on stiff paper, image measuring 8.5 x 7.5 inches, mounted to original stiff card measuring 10.25 x 9 inches. Signed in lower right image, notes to printer penciled in margin of mount, “The Century Co.” art department stamp and pastedown label to verso. Light foxing to image, mount foxed, outer margins with old cellotape marks. Laid into contemporary protective paper folder.
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