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**FANNY BURNEY'S EVELINA,
WITH ORIGINAL DRAWING BY HUGH THOMSON**

1. Burney, Fanny. *Evelina*.

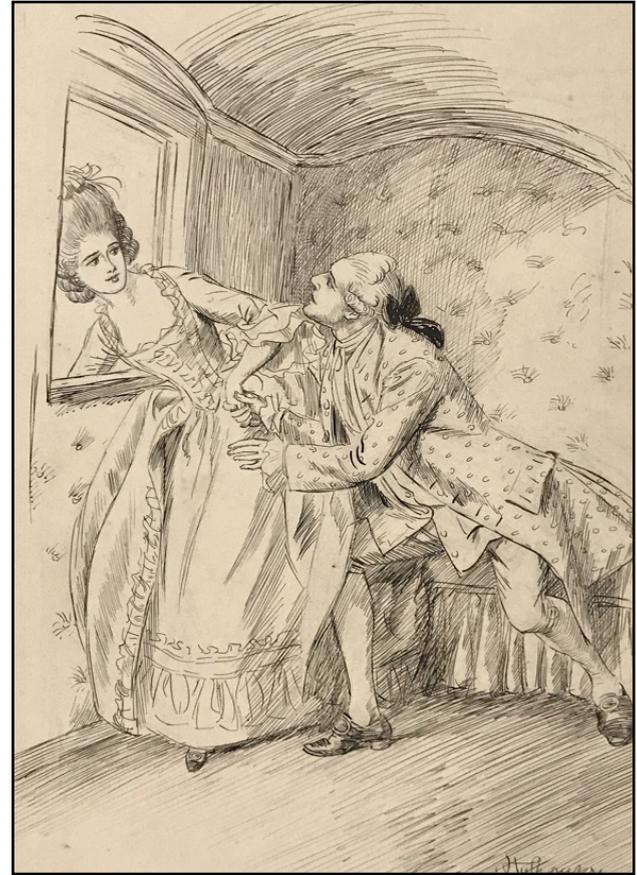
With: original pen-and-ink drawing by Hugh Thomson.

London: Macmillan, 1904.

\$850.

Popular illustrated edition of Fanny Burney's epistolary novel, first published anonymously in 1778. In this tale of an intelligent provincial girl thrown into the whirl of London society, Burney offers satiric sketches of both higher and lower social circles, as *Evelina* struggles to find her rightful place: "what, thought I, can I possibly say to him in excuse for running away? he must either conclude me a fool, or half mad; for any one brought up in the great world, and accustomed to its ways, can have no idea of such sorts of fears as mine."

Evelina was a great success upon publication; contemporary admirers included Edmund Burke, Edward Gibbon, Joshua Reynolds, Samuel Johnson, and Hester Thrale, and the next generation of English novelists, including Maria Edgeworth and Jane Austen, show the direct influence of Burney's pointed social comedy.



This modern illustrated edition, first published in 1903, is accompanied by Hugh Thomson's original drawing of Evelina dodging the embrace of Sir Clement Willoughby, who lures her into his coach with the promise of a ride home after the opera: "I shall take very particular care never to be again alone with him."

Thomson's illustration is reproduced on page 113.

Single volume, measuring 7 x 5 inches: xxxv, [1], 477, [3]. Deep blue-green pictorial cloth elaborately stamped in gilt, all edges gilt. Dozens of black-and-white illustrations throughout text. Two pages of publisher's advertisements at rear. Single sheet, measuring 12.75 x 10.5 inches, featuring Thomson's original drawing of Evelina and Sir Clement, signed by Thomson at lower righthand corner.



PUBLIC WORKS AND PRIVATE JOKES
IN NEW YORK CITY, 1930

2. [MANUSCRIPT]; Christoph, "Hajo."

New York Aquarium Extension.

New York: Hajo and Matilda Co., 1930.

Handmade volume, measuring 9 x 6 inches: [8]. Color pictorial boards, signed "Hajo," two folded blue sheets of text typed in red and black, secured with black cord.

\$650.

Whimsical manuscript guide to the New York Aquarium, then located in Battery Park, created by graphic designer "Hajo" Christoph and his wife Matilda. The guide's zoological entries begin with facts about various species of aquarium fish, only to veer sharply into the absurd: "Body by Fischer, finished with Duco; the shark starts with Bosch spark plugs and uses High Test Gasoline exclusively." The American monk fish "thrives only on water (in accordance with the U.S. Prohibition Act)." "Other forms [of the Rock Beauty] are named: Texas Guinan, Ruth Snyder, Eddie Cantor and Peaches Browning." "The number of unemployed Sea Horses is now 2,365,000, as vehicles driven by motors proved more economical." A delight.

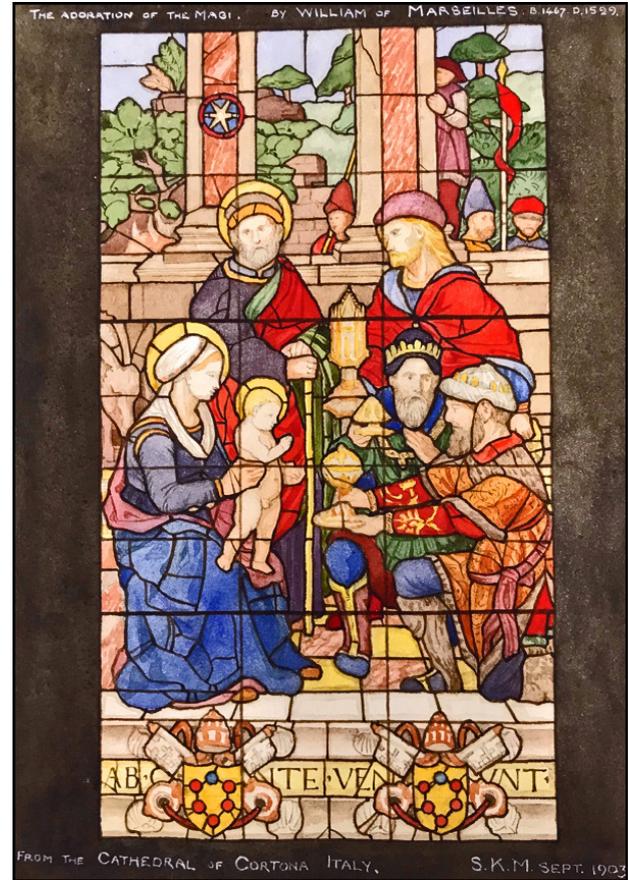


ENGLISH ART STUDENT'S SKETCHBOOK
OF HISTORIC ORNAMENT, 1903-1910,
INSPIRED BY THE
SOUTH KENSINGTON CIRCLE

3. [MANUSCRIPT]; Timson, Leonard; Timson, Enid.
Early twentieth-century sketchbook of historic ornament.
Various places: 1903-1910, 1952-1968.

\$2200.

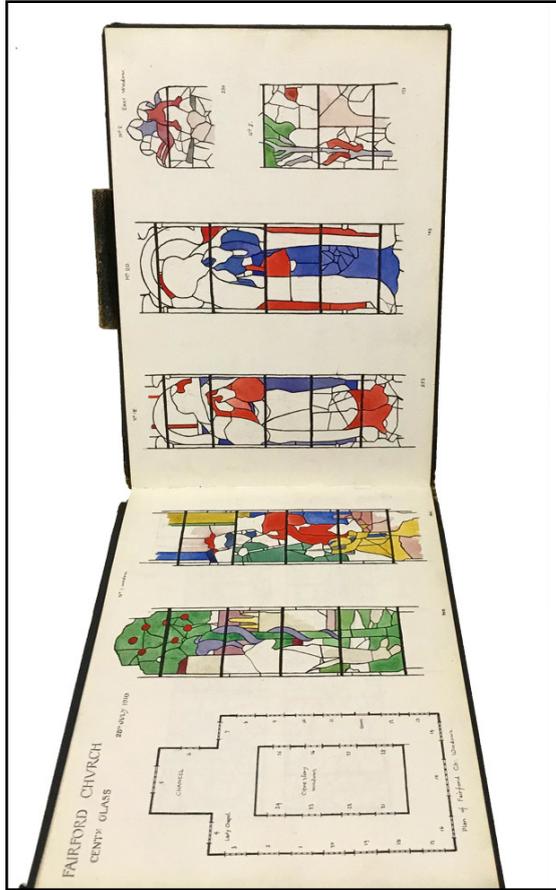
Beautifully executed sketchbook of historic ornament based primarily on artifacts in the Victoria & Albert Museum, containing thirty pages of pencil, ink, and watercolor sketches by English artist Leonard Timson (1879-1936). The range of ornamental details is wide, covering sculpture, ceramic, and stained glass, from a sixth-century Coptic frieze, to thirteenth-century Italian mosaics in porphyry and marble heightened with gold, to colorful seventeenth-century Spanish tiles. Most designs are marked "S.K.M." for the South Kensington Museum, renamed the Victoria & Albert in 1899: most notably, a fully finished watercolor of the stained glass window "The Adoration of the Magi," which came to South Kensington from the Cathedral of Cortona in Tuscany.





Outside the galleries, Timson records local architectural and sculptural details from Cobham Church in Kent, Fairford Church in Gloucestershire (famous for its stained glass), St. Mary's in Buckinghamshire, and even, farther afield, the entrance gates to the Antwerp Zoo.

Timson's style of sketching and his annotations are indebted to the work of Richard Glazier, a member of the South Kensington Circle (along with Owen Jones and Henry Cole), and head of the Manchester Municipal School of Art. Glazier's 1899 *Historic Ornament* was the most widely assigned art textbook in England in the early twentieth century, and Timson was clearly immersed in it. His sketchbook imitates *Historic Ornament* in lettering, layout, shorthand (including "S.K.M."), and choice of subjects. In the National Art Competition of 1904, while at Battersea Polytechnic Institute, Timson won a bronze medal "for his well-executed design for a panel in the Italian Renaissance style," perhaps inspired by the subjects in this sketchbook; his stained-glass work would later appear in an exhibition at the Royal Academy, and he would pursue a career as a draughtsman. Toward the end of the sketchbook, Leonard's daughter Enid Timson (1906-1994), an avocational painter, contributes thirteen pages of her own, including six full-page watercolors.



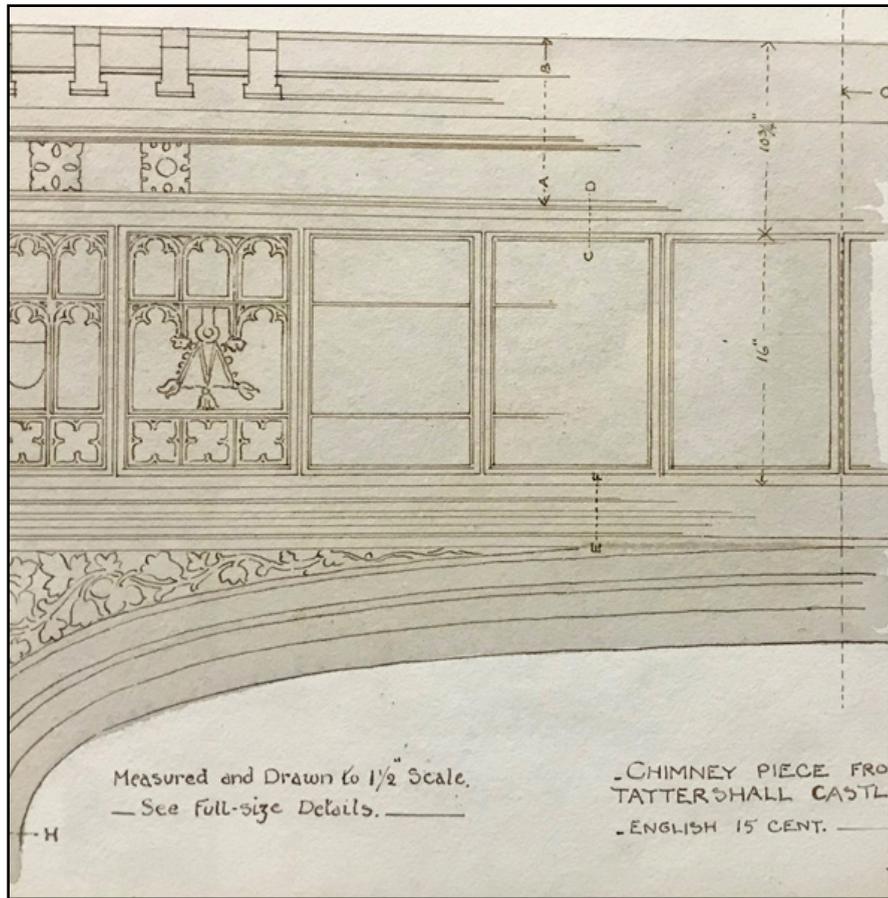
Oblong folio measuring 10.5 x 7.5 inches, black calf over pebbled green cloth boards. Front pastedown bears a calligraphic ink ownership inscription ("Leon: B. Timson / July 1903"), the bookplate of "RcF" in Morningthorpe, and a Reeves & Sons stationer's ticket ("Made of Whatman's Paper") beside their Ludgate Hill showroom stamp. Forty-four illustrated pages of pencil sketches, pen-and-ink drawings, and watercolors, including one pen-and-ink sketch of stained glass windows on older paper tipped to the final pastedown. One of Enid Timson's watercolors cleanly excised at rear. Corners bumped, pencil holder and spine ends heavily rubbed.



DETAILS FROM
SPANISH TILES
(17 CENT.)
S.K.M.



OCT. 1903.



Measured and Drawn to $1/2$ Scale.
— See Full-size Details. —

CHIMNEY PIECE FROM
TATTERSHALL CASTLE
— ENGLISH 15 CENT. —

AMERICAN GIRL'S PHILOSOPHY NOTEBOOK,
CIRCA 1846

4. [MANUSCRIPT]; Rousseau, Frances Anne; [Stewart, Dugald].
Analyses of Stewart.

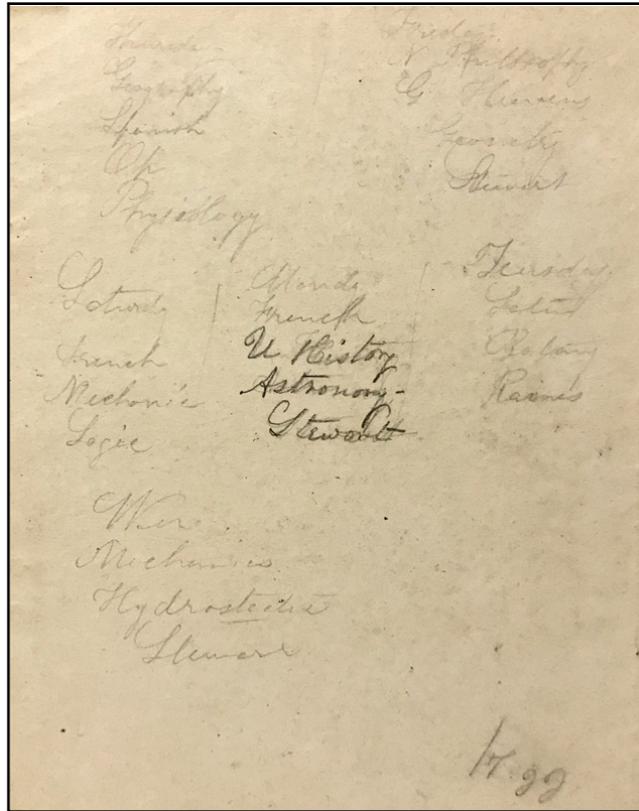
West Troy, New York: circa 1846.

\$1000.

Single volume, measuring 7.25 x 5.75 inches: [2] 1-15 15-34 [2] 35-36 36-108 [98]. Original half sheep over marbled paper boards. Ink manuscript notes throughout, with page numbers, corrections, additions, and last four pages in pencil. One slip with additional notes tipped in. Class schedule penciled onto rear pastedown. Binding lightly rubbed.

Philosophy notebook of Frances Rousseau, an 1847 graduate of Emma Hart Willard's groundbreaking Troy Female Seminary, the first preparatory school in the United States "founded to provide young women with an education comparable to that of college-educated young men." Still in operation today as the Emma Willard School, the Troy Female Seminary provided girls with a solid academic foundation in subjects traditionally closed to them: mathematics, philosophy, and science. Willard's rigorous curriculum was a direct influence on Mary Lyon's Mt. Holyoke Female Seminary, founded in 1837, which would develop into the first American women's college.





Rousseau's notebook contains hundreds of pages of neatly transcribed passages from Scottish philosopher Dugald Stewart's *Philosophy of the Human Mind* (1792) and *The Philosophy of the Active and Moral Powers of Man* (1828). Stewart's work at the University of Edinburgh did much to popularize the ideas of the Scottish Enlightenment, especially the work of Adam Smith. Rousseau created in this notebook an anthology of Stewart's writing on various topics, from practical ethics to linguistic theory.

Of particular interest is Rousseau's six-day class schedule, penciled at the back of the notebook, testifying to the surprising range of her studies, which include Physiology, Mechanics, Logic, Hydrostatics, and Astronomy. "Stewart" was part of her curriculum three days each week. Rousseau would go on to become a well-known missionary, living for over fourteen years in India.

See also W. Jeynes, *American Educational History*. A compelling source document of philosophical education for women in antebellum America.

MIDCENTURY GOUACHE
DESIGN INSPIRED BY
PALEOLITHIC CAVE PAINTING

**5. [DESIGN]. Original gouache pattern
inspired by Paleolithic cave paintings.**

Manchester: Geoffrey George, circa 1950.

\$150.

Original gouache design, painted in brown and white on single sheet of black paper, measuring 10.25 x 9.25 inches. Evidence of adhesive removal to verso.

Hand-painted vintage design produced by Geoffrey George Studio, inspired by the Paleolithic cave paintings of Altamira and Lascaux, featuring bison, ibex, and hunters with bows and arrows. Manchester design studio Geoffrey George produced textile and wallpaper patterns for Marks & Spencer, Harrods, and other popular British retailers. A bright midcentury modern take on the original wall covering.

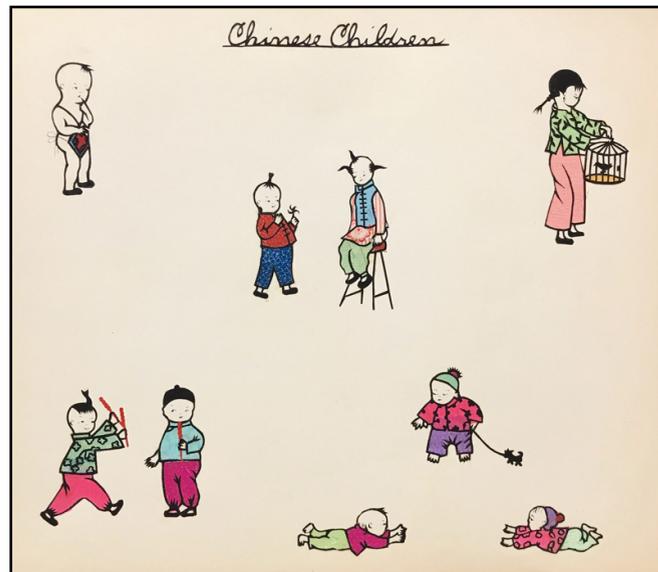


CHINA DAYS,
TRADITIONAL CHINESE PAPER ARTS
PRODUCED BY CHEFOO MISSION STUDENTS

6. [BOOK ARTS]. **China Days. Temple Hill Cut-Outs.**

Yantai, China: Self-Help Department, Women's Bible School, Presbyterian Mission, circa 1930.

\$2200.



Oblong folio, measuring 14 x 10.5 inches. Contemporary flexible boards covered in gold silk brocade. Letterpress description of “the cut-outs of Temple Hill” mounted to front pastedown. 42 pages, 24 of which are decorated with tissue-guarded hand-cut black and red paper designs (many inlaid with silk), and one letterpress page of traditional Chinese recipes, interleaved with blanks.



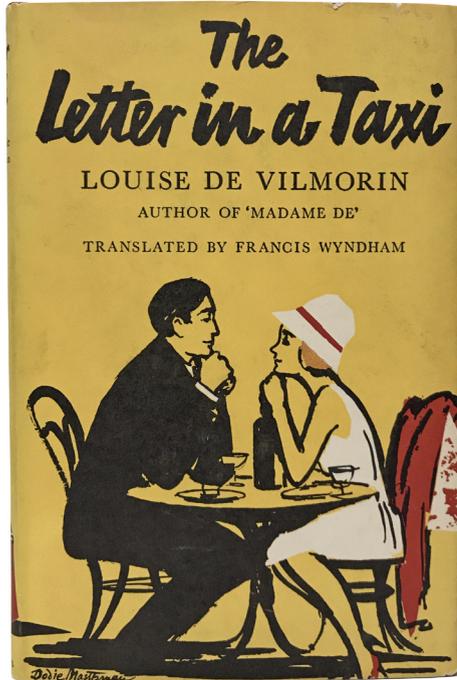
Handmade scrapbook created by Chinese students at the Ai Dao Bible School, a Presbyterian mission affiliated with the Chefoo School at Temple Hill in Shandong Province, China. Students produced the distinctive “cut-outs of Temple Hill,” based on “figures of animals, plants, insects, dragons, etc., cut by the women of Shantung for unknown generations,” creating souvenir paper goods to benefit the mission.

Most of the surviving Temple Hill books are short collections of Chinese myths and folklore; this volume, entitled *China Days*, is one of the much scarcer Temple Hill folios, with a broader focus.

The volume features cut-paper vignettes to first and last pages, and ten chapters illustrated with dozens of individual hand-cut designs: Landscapes, Travel and Transportation, Customs and Habits (including a printed chart and letterpress description of the Chinese Birth-Year Cycle), Occupations, Curios and Curiosities, Chow and How! (including printed recipes), Chinese Expressions, Chinese Children, Myths and Legends (including many of the tales included in the smaller myths and folklore collections), and My Chinese Friends. Especially striking are the colorful designs created with colored silk inlays.

A stunning near-fine example of traditional Chinese paper arts.





LOUISE DE VILMORIN'S *THE LETTER IN A TAXI*,
INSCRIBED WITH AN ORIGINAL SKETCH
BY ILLUSTRATOR DODIE MASTERMAN

7. Vilmorin, Louise de; Masterman, Dodie (illustrator).
The Letter in a Taxi.
London: Collins, 1960.

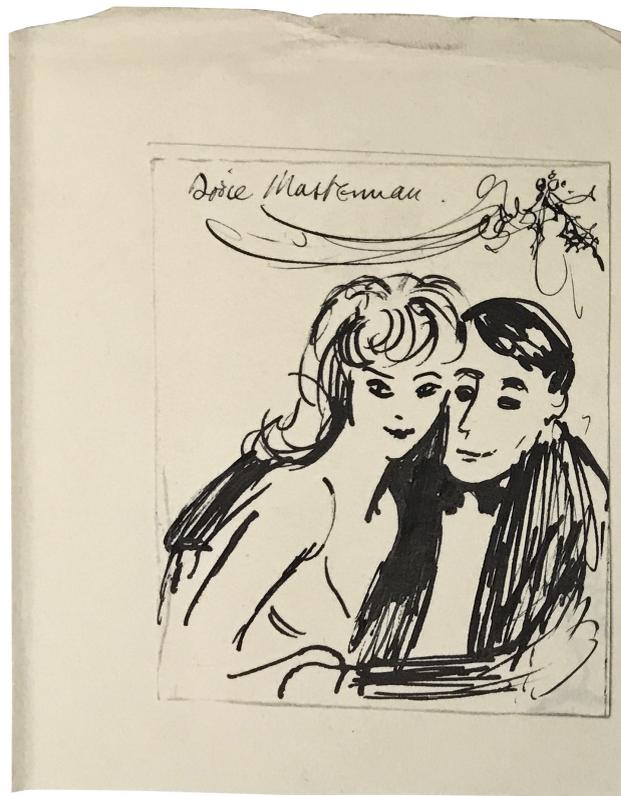
\$150.

First English translation of Louise de Vilmorin's *La Lettre dans un Taxi*, first published in French in 1958, and translated here by Francis Wyndham. Vilmorin had achieved international success with her novella "Madame de," the basis for the 1952 film "The Earrings of Madame de," directed by Max Ophuls. In *The Letter in a Taxi*, a misplaced letter sets in motion a series of double-edged plot twists, pulling a husband and wife apart and later bringing them back together: "Pensive as people sometimes are when listening to music, Gustave heard in Gilberte's words things that she did not say; he was forming a plan."

This copy is warmly inscribed by illustrator Dodie Masterman: "For Emir -- whose services as translator to the illustrator are rewarded by eternal flirtation in the front of this book -- DM, October 1960." Laid into the front of the volume is a small sketch of Masterman and (presumably) Emir.

Laid in between pages 106 and 107 is a penciled note from Masterman, next to her illustration of Gilberte and Gustave in conversation: "Do you realize I've made this Rosemary (unconsciously) telling Standish! At that early stage!" Dodie Masterman was married to Standish Masterman from 1940 until his death in 1994; the identity of Rosemary is unknown. A bright, near-fine copy, with an original sketch and a wonderful association.

Single volume, measuring 7.75 x 5 inches: 128. Original red cloth, spine lettered in gilt, original unclipped color pictorial dust jacket. Black-and-white illustrations throughout text. Presentation inscription by Dodie Masterman on front free endpaper; signed pen-and-ink sketch and a penciled note by Masterman laid in. Lightest edgewear.





ARCHIVE OF 168 HAND-COLORED MIDCENTURY PORCELAIN DESIGNS

8. [DESIGN]. Archive of original midcentury porcelain designs.

Rome: Faro Disegni, circa 1940-1965.

\$2500.

Collection of 168 original hand-colored designs for porcelain plates, each on a separate sheet: a group of 111 designs executed in pencil, ink, and watercolor on heavy paper, most measuring 14.5 x 13 inches, and a group of 57 sketches, executed primarily in pencil and crayon on onionskin, measuring less than 12 inches square. Most designs labeled "Faro Disegni" and numbered in ink; a few designs mounted, many marked in pencil with annotations in French and English. Housed in two chemises within a custom clamshell box.

Beautiful archive of midcentury porcelain designs, each an original hand-colored work of art, spanning a wide variety of botanical, geometric, and figural styles. Some feature realistic portraits of flowers and birds, while others are much more stylized: traditional folk motifs, linear Art Nouveau florals, bright mod blossoms.

This is a working archive: many of the images are annotated and corrected in pencil, and themes (like the firebird) are developed over multiple sheets. Of the 168 designs that survive, eight are unnumbered, and the others are numbered as follows: 1-47, 49-67, 69-138, 140-144, 146-155, 157-165.

Roman firm Faro Disegni is best known for their textile designs; this archive testifies to their participation in other aspects of the decorative arts. A remarkable survival.







AMERICAN CALLIGRAPHIC MANUSCRIPT,
CIRCA 1810

**9. [MANUSCRIPT]; Vaughan, Lewis C.
Calligraphic French lesson.**

United States: circa 1810.

\$250.

Early American juvenile manuscript, probably a French lesson, featuring three thematically unrelated French sentences penned in a careful hand within a decorated calligraphic border: the first sentence lists the seven “couleurs primitives” identified by Isaac Newton; the second lists major imports to Europe from the New World; the third describes the construction of the Briare Canal, which connects the basins of the Loire and the Seine.

The schoolboy author is most likely the Lewis C. Vaughan born in Delaware on June 10, 1798. This sheet’s watermark – “S & C” within a five-pointed star -- identifies it as a product of the Pennsylvania paper mill founded by John Shryock and Thomas Johns in 1808. A handsome artifact of early American education.



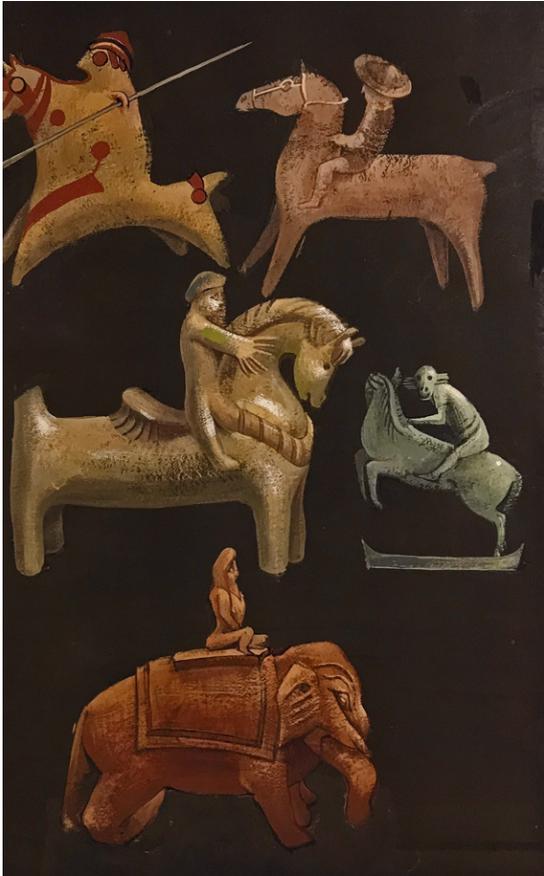
Single sheet, measuring 15.5 x 10 inches, folded in half to provide a writing surface of 7.75 x 10 inches. Calligraphic manuscript featuring a double-ruled hand-colored border topped by a hand-colored pen-and-ink drawing of a winged angel. Signed “Lewis C. Vaughan’s” at lower right. Light edgewear, short split to fold.



Aristote dit qu'il y a sept couleurs primitives, le rouge,
l'orange, le jaune, le vert, le bleu, l'indigo et le violet.

Outre l'or et l'argent, l'Europe retire du monde nouveau
de la cannelle, du girofle, du poivre, de la muscade, et
d'autres épices, du sucre, du cacao, du thé, du tabac,
de la cochenille, de l'indigo, de la rhubarbe et du quina.
Le canal de Briare dans le Gatinois, Province
de France fut construit sous le ministère du cardinal de
Richelieu, il joint le Loire à la Seine.

Duurs & Vaughan's.



REMARKABLE ILLUSTRATED MANUSCRIPT ON THE ROLE OF TOYS ACROSS CULTURES

10. [MANUSCRIPT]; Henry, Avril. Toys.

England: no date, circa 1957.

\$2200.

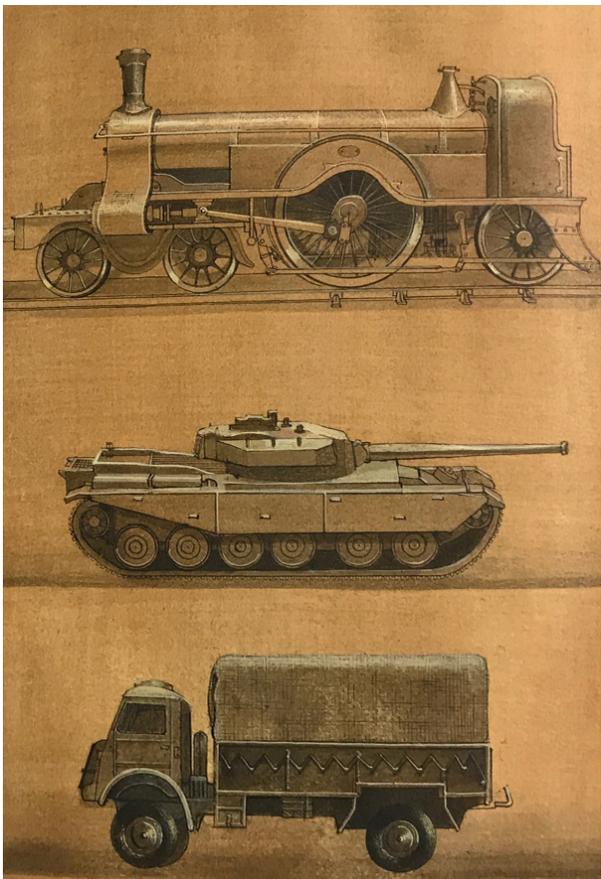
Single volume, measuring 14.75 x 10.25 inches: [44]. Original full tan morocco, front board stamped with dozens of tiny gilt stars, spine stamped with stars and lettered in gilt, heavy purple endpapers hand-stamped with border of yellow squares. Unfinished manuscript title page stamped with border of yellow squares and hand-colored in yellow; eighteen unnumbered manuscript leaves in black ink on rectos only; three manuscript leaves ("Index to Illustrations") in red ink on rectos and versos. Illustrated with fourteen original drawings and gouache paintings mounted onto heavy grey paper. Light wear and spotting to boards.

Remarkable illustrated manuscript on the role of toys across cultures, produced by English scholar Avril Henry (1935-2016).

As a young woman, Henry studied painting and sculpture at Wimbledon School of Art, obtaining an Art Teacher's Diploma with Distinction at the University of London. After working as an art teacher and illustrator, she entered Oxford to study the culture of medieval England. Henry would go on to teach medieval studies at the University of Exeter for more than three decades, with a special interest in "the complex interface of text and image" (Exeter Cathedral Keystones and Carvings). That interest is on display in this research project, almost certainly an art school assignment. The text is written in Henry's calligraphic hand, illustrated with fourteen examples of her original artwork, and presented in an unusual vernacular binding likely executed by Henry herself.

The aim of the essay is to "consider toys insofar as they are works of art, for both those who make and those who play are artists." Drawing on anthropological and historical sources, Henry illustrates her argument with examples of toys from the Stone Age to the Age of Steam, including full-color images of Javanese shadow-puppets, an African mask, Hopi Indian dolls, a Victorian rocking-horse, and an American teddy bear. Many of the toys are drawn from life at the British Museum, the Horniman Museum, and the Victoria & Albert Museum. Literary quotations from the likes of Alexander Pope, G.K. Chesterton, and A.A. Milne are sprinkled throughout the text. The most recent bibliography entry is a December 1956 *Punch* article entitled "Toys Will Be Toys," which dates this manuscript to Henry's early twenties.





MIDCENTURY WATERCOLOR DESIGN FOR VIENNESE SEED COMPANY WRAPPING PAPER

11. [DESIGN]; Janetschek-Becker, Helga. Wrapping paper design for Eifler Seed Company.

Vienna: circa 1950.

\$750.

Original pen and watercolor design on single sheet of buff paper, measuring 16.5 x 12.5 inches. Adhesive residue from previous matting around unfinished edges.

Exuberant midcentury watercolor design for wrapping paper to be used by the Viennese seed company Eifler & Company. Rows of brightly colored root vegetables and flowers alternate with lines of text: SAMEN (“seeds”) and the name and street address of the supplier. Designer Helga Janetschek-Becker was an accomplished commercial artist, creating packaging for a number of iconic brands, including Salzburg’s Mozartkugeln. A surprising survival.



ART DECO ART INSTRUCTION

10. [MANUSCRIPT]; Low, Marjorie.

Note Book for Design and Color.

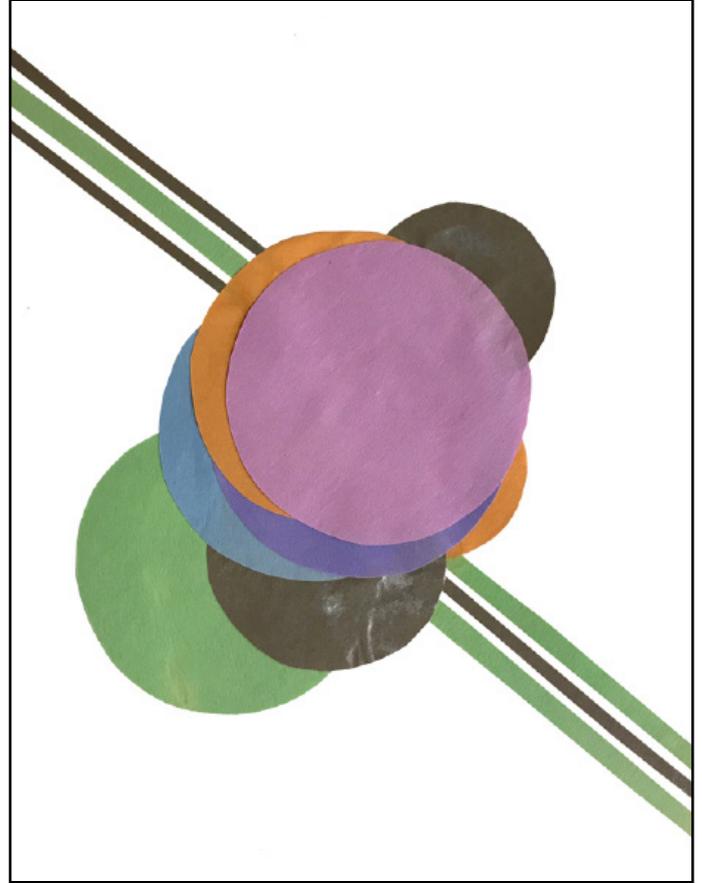
United States, circa 1930.

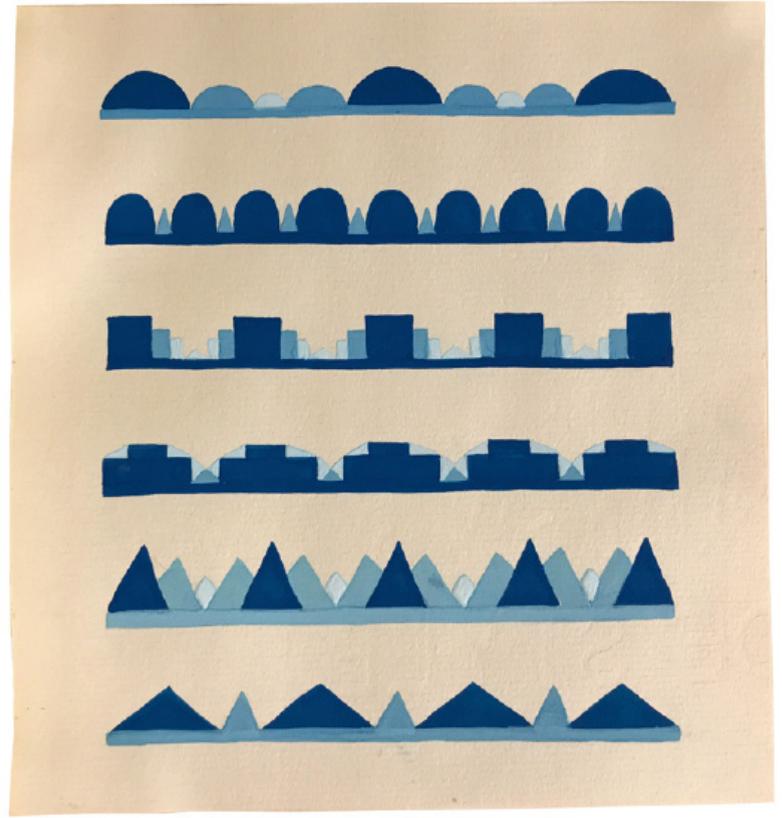
\$2200.

Original student workbook on color theory and Art Deco design, consisting of typed notes, followed by striking hand-painted and collaged compositions. The workbook opens with “New Principles of Color and Design,” which have “turned all art topsy-turby” [sic], singling out five principles of composition “originated by A.W. Dow.” Dow’s 1899 book *Composition* was highly influential in the early twentieth century, introducing Japanese aesthetic principles into American art instruction; Dow later became a mentor to Georgia O’Keeffe. The student then executes a series of “problems,” from basic color sequences and fundamental forms to abstract original renderings of flora and fauna in Art Deco style. The final two problems are described but not completed. A wonderful example of practical art instruction in America between the wars.

Single volume, measuring 9.5 x 7.5 inches: [104]. Original black leather boards. Typed notes mounted on 28 pages, hand-painted designs mounted on 21 pages with tissue guards. Light edgewear, chip to lower spine, paper clip marks to head of first three leaves.







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