

# honey&wax

BOOKSELLERS

Stage and Screen, June 2020

info@honeyandwaxbooks.com

917-974-2420

full descriptions available at

[www.honeyandwaxbooks.com](http://www.honeyandwaxbooks.com)

or click on any image



**THE SHAKESPEARE HEAD MACBETH, 1923,  
ILLUSTRATED BY CHARLES RICKETTS**

**1. William Shakespeare;  
Charles Ricketts (illustrator);  
Harley Granville-Barker (introduction).  
Shakespeare's *The Tragedie of Macbeth*.  
Printed from the Folio of 1623.**

London: Shakespeare Head Press for Ernest Benn, 1923.

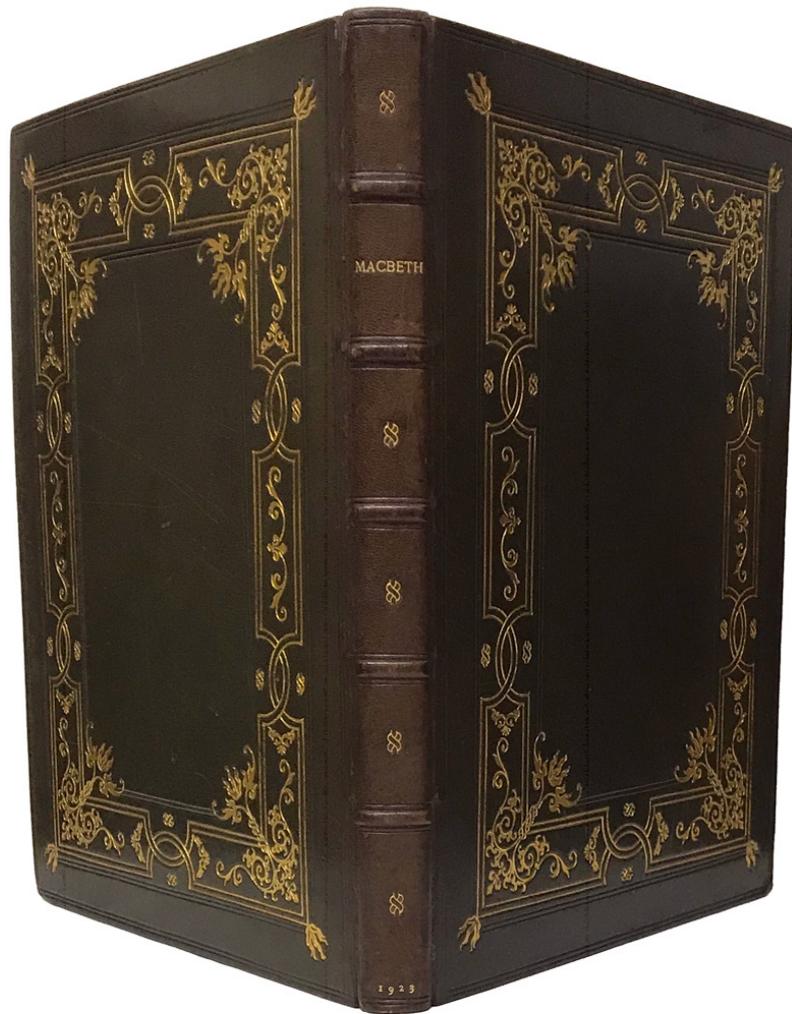
\$1250.

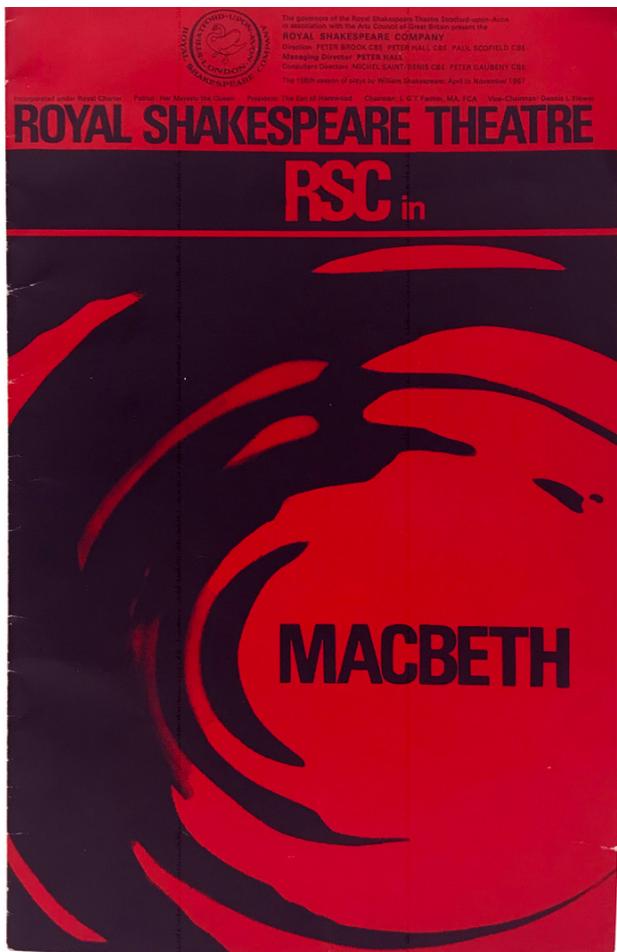
Deluxe signed limited edition of the Shakespeare Head *Macbeth*, number 41 of 106 copies printed on handmade paper, from a total edition of 606. This volume is part of the Players' Shakespeare Series, "printed litteratim from the First Folio of 1623," with critical introductions that pay particular attention to questions of staging: "no actor of good instinct will allow a performance to hang fire, and if the Lady Macbeth will not set a pace the Macbeth will be tempted to, much to the prejudice of his own character's development."

The color plates are the work of artist and theater designer Charles Ricketts, a mix of vivid costume and character studies and stark set designs. A near-fine example of a lavish fine press production, specially bound by Zaehnsdorf.

*Large quarto, measuring 12 x 9 inches: lix, [1], 84, [2]. Contemporary full green oasis morocco, boards paneled and elaborately stamped in gilt and blind, raised bands, spine compartments decorated and lettered in gilt, top edge gilt, other edges uncut. Printed on handmade paper, title page printed in red and black, twelve tissue-guarded color plates. Signed by Ricketts, Granville-Barker, and art director Albert Rutherston on verso of title page.*

*Ink gift inscription dated 1978 to front free endpaper, a few trivial scratches to binding*





## ELECTRONIC SOUNDSCAPE BY DELIA DERBYSHIRE

2. [Delia Derbyshire]; Royal Shakespeare Company.  
**RSC in Macbeth by William Shakespeare (theater program).**  
Stratford-upon-Avon: Royal Shakespeare Theatre, 1967.

\$250.

Original program for the August 1967 Royal Shakespeare Company production of *Macbeth*, directed by Peter Hall and starring Paul Scofield in the title role. The production was a landmark in experimental sound design, featuring a score by electronic music pioneer Delia Derbyshire (1937-2001), credited under the name of her company, Unit Delta Plus.

A classically trained musician, Derbyshire worked for the BBC Radiophonic Workshop from 1962 to 1973, where she produced music and sound effects for hundreds of radio and television programs, most famously, the original 1963 theme to *Dr. Who*, constructed entirely of electronic sounds. She also composed independently through Unit Delta Plus, Kaleidophon, and Electrophon studios, emerging as one of the most innovative creators of *musique concrète* and sonic manipulation.

This 1967 production of *Macbeth* employed two distinct soundscapes. Longtime RSC composer Guy Woolfenden arranged a live instrumental score, while Derbyshire engineered an otherworldly electronic counterpoint, played on two tape decks. “Two completely different sound worlds are created -- the live sounds of the innocent characters . . . and the distorted, processed electronics of the witches and those they infect with murderous intent” (Taylor, *Theatre Music and Sound at the RSC*, 79). At least one of Derbyshire’s tapes for *Macbeth* survives: “attic tape” DD040 at the John Rylands Library in Manchester.

An evocative artifact of Derbyshire’s early work in electronic music.

*Side-stapled booklet, measuring 12.5 x 8 inches: [16]. Original pictorial wrappers printed in red, black, and white, full-color advertisements printed on inner wrappers. Illustrations and photographs throughout text, printed in red, green, and black. Royal Shakespeare Company Profile Sheet Number 26 (Jeffery Dench and Nicholas Selby) laid in.*

*Light shelfwear to wrappers.*



Directed by	Peter Hall
Designed by	John Bury
Costumes in collaboration with	Ann Curtis
Assistant Designer	Elizabeth Duffield
Music by	Guy Woolfenden and Unit Delta Plus Electronic Music
Lighting by	John Bradley
Fights arranged by	Donald Burton

**THE DUCHESS OF MALFI,  
ILLUSTRATED BY MICHAEL AYRTON**

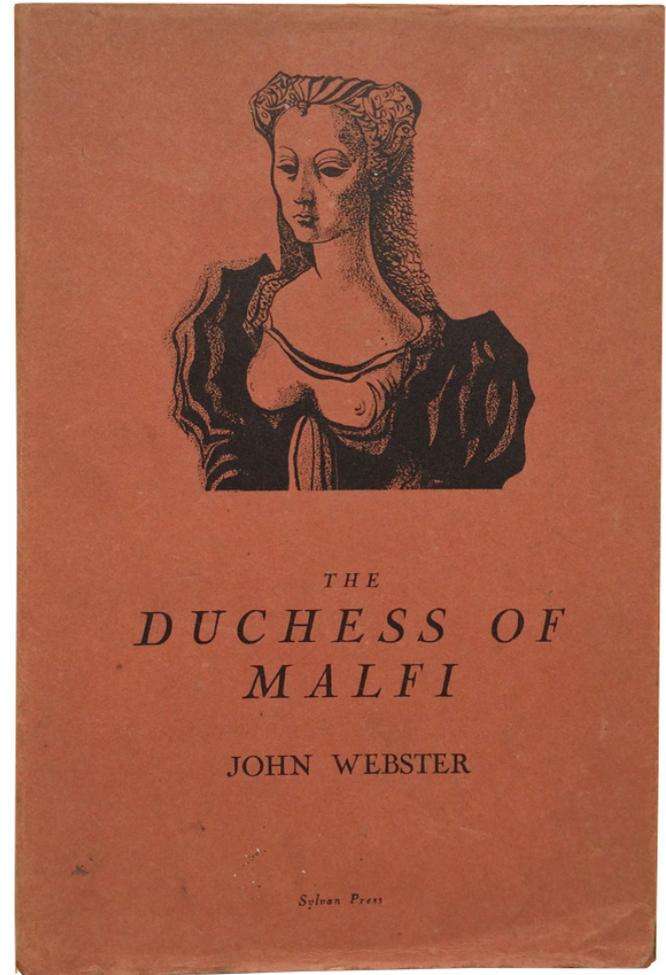
**3. John Webster; Michael Ayrton (illustrator).  
The Duchess of Malfi.** London: Sylvan Press, 1945.

\$35.

Modern illustrated edition of John Webster's *The Duchess of Malfi*, first published in 1623, after a decade in performance on the Jacobean stage. Based on a true story, the tragedy recounts the entrapment and murder of a noble widow who secretly marries her servant, in defiance of her cruel brothers' wishes: "Tell my brothers, / That I perceive death, (now I am well awake) / Best gift is, they can give, or I can take." Trade edition, published simultaneously with the limited edition of 1000 copies signed by illustrator Michael Ayrton.

A near-fine copy of a high spot of English Renaissance drama.

*Single volume, measuring 9 x 6 inches: xxii, [2], 88. Original pictorial orange cloth stamped in gilt, ivory endpapers, original unclipped pictorial dust jacket. Introductory essays by George Rylands and Charles Williams, line drawings by Michael Ayrton throughout text. Ink inscription to front pastedown: "In appreciation of a kindness / November 1945." Lightest foxing to endpapers, occasional stray mark to jacket, tiny chips to corners.*



**DELUXE LIMITED EDITION OF MILTON'S COMUS,  
SIGNED BY ILLUSTRATOR ARTHUR RACKHAM**

**4. John Milton; Arthur Rackham (illustrator).**

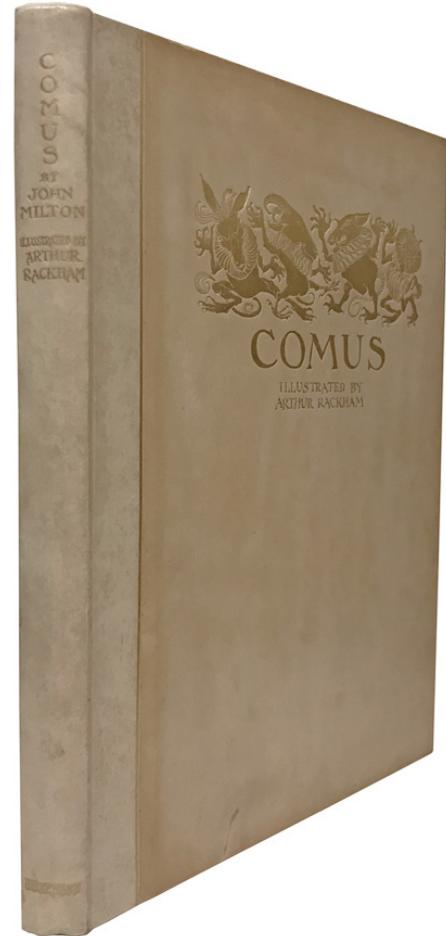
**Comus.** London: William Heinemann, [1921].

\$1000.

Signed limited edition, number 540 of 550 copies signed by Rackham, of his treatment of John Milton's 1634 *Comus (A Masque Presented at Ludlow Castle)*, in which the enchanter of the title kidnaps a principled young woman and attempts to corrupt her:

*List, Lady: be not coy, and be not cosen'd  
With that same vaunted name Virginity;  
Beauty is natures coyn, must not be hoorded,  
But must be currant.*

Milton's drama of chastity triumphing over license may seem an odd choice for Rackham, but the poem's dense classical allusions and invocation of "the pert Fairies and the dapper Elves" inspired some of the illustrator's most beautiful work, as in his portrait of "root-bound" Daphne fleeing Apollo. A very good example of a classic Golden Age gift book.

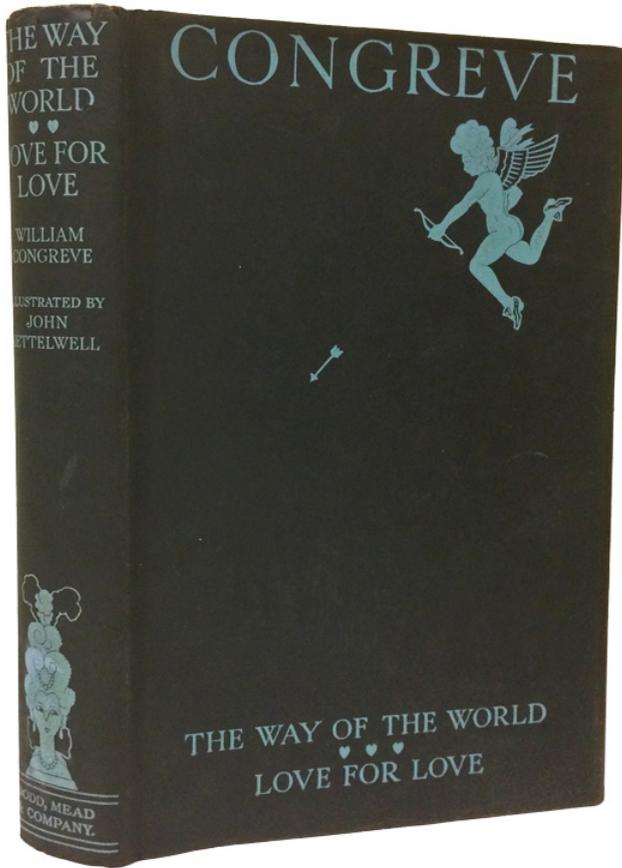






*Quarto, measuring 11.5 x 9 inches: xviii, 76, [2]. Original vellum spine lettered in gilt, pictorial gilt-stamped parchment boards, pale blue and white pictorial endpapers, top edge gilt, all other edges uncut, text block partially unopened. Half-title, with limitation signed by Rackham on verso; pictorial title page. Frontispiece and 23 full-page color plates tipped onto heavy brown paper with printed tissue guards; dozens of black and white illustrations, including full-page designs, vignettes, frames, headpieces and tailpieces.*

*Binding toned with small stray mark to base of upper board, light pink line to verso of front free endpaper.*



**TWO COMEDIES BY WILLIAM CONGREVE,  
ILLUSTRATED BY JOHN KETTELWELL**

**5. William Congreve; John Kettelwell (illustrator).  
The Way of the World and Love for Love.  
Two Comedies by William Congreve.**  
New York: Dodd, Mead and Company, 1929.

\$75.

First American edition of this modern illustrated volume of William Congreve's comedies, highlights of the Restoration stage. The equally-matched, sparring lovers Millamant and Mirabell in *The Way of the World* (1700) remain Congreve's great legacy, taking their place in the comic tradition of Shakespeare's Beatrice and Benedick and Austen's Lizzy and Darcy: "let us be very strange and well bred. Let us be as strange as if we had been marry'ed a great while; and as well-bred as if we were not marry'ed at all."

John Kettelwell's highly stylized illustrations recall the designs of Aubrey Beardsley. A very good copy.

*Octavo, measuring 9.5 x 6 inches: [6], 222, [2].*

*Original black pictorial cloth stamped in gilt, buff and black pictorial endpapers, original black pictorial dust jacket decorated in turquoise, fore-edge uncut. Twelve full-page black and white plates, black and white vignettes throughout text. Lightest rubbing and edgewear to boards, shallow chipping to jacket spine ends, light scattered foxing*



**GISELLE, OR THE WILIS,  
INSCRIBED BY VIOLETTE VERDY AND MARCIA BROWN**

**6. Théophile Gautier; Violette Verdy (translator);  
Brown, Marcia (illustrator).**

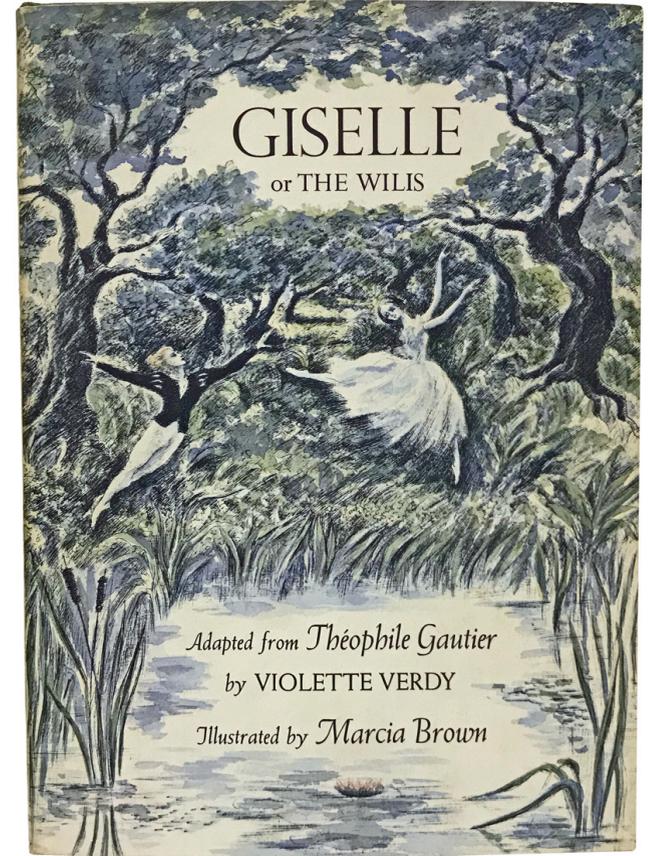
***Giselle* or *The Wilis*.**

New York: McGraw-Hill Book Company, (1970).

\$150.

First edition of this illustrated introduction to the 1841 ballet *Giselle*, adapted by New York City Ballet principal ballerina Violette Verdy from Théophile Gautier's scenario. The story of a betrayed peasant girl whose love transcends death became one of the defining works of the classical ballet canon: "Joyfully, she takes possession of space once again. How freely she breathes, her chest rid at last of the stone's dead weight."

A favorite of choreographer George Balanchine, translator Verdy was known for her own performance in the role of Giselle; the illustrations in this edition are by two-time Caldecott winner Marcia Brown, who like Verdy has inscribed this copy. Laid in is the original publisher's invitation to the book's launch at Lincoln Center, and a *New York Times* clipping, "How Verdy Retains Own Style With the City Ballet." A fine inscribed copy of a charming book.





Single volume, measuring 10 x 7 inches: 56.  
Original pale green cloth spine lettered in gilt,  
green pictorial boards stamped in gilt, pictorial  
endpapers, original clipped color pictorial dust  
jacket. Black and white illustrations throughout  
text.

Inscribed by Violette Verdy and Marcia Brown  
on verso of front free endpaper.

With: August 1970 book launch invitation from  
McGraw-Hill, and September 1970 New York  
Times feature on Verdy.

McGRAW-HILL BOOK COMPANY  
A DIVISION OF McGRAW-HILL, INC.  
300 WEST 42ND STREET, NEW YORK, N.Y. 10036

August 24, 1970

Dear Mr. James,

You are most cordially invited to attend the presentation of our new book, *GISELLE*, to the Library and Museum of the Performing Arts, New York Public Library at Lincoln Center.

Miss Violette Verdy, of the New York City Ballet, who translated and adapted Theophile Gautier's original French text of the ballet, and Marcia Brown, twice winner of the Caldecott Medal, who did the illustrations for this edition, will present the book to the Librarian in the Dance Collection and the Children's Librarian in the Reading Room of the Dance Collection, 111 Amsterdam Avenue, third floor, at 6 P.M. on Tuesday, September 1st. Refreshments will be served.

We do hope that you will be free to attend what should prove to be an interesting and entertaining affair for anyone connected with the worlds of books or the dance.

We will look forward to hearing from you.

Sincerely,

Maureen L. Tahaney  
Maureen L. Tahaney  
PROMOTION  
Junior Book Division

R.S.V.P.

## How Verdy Retains Own Style With the City Ballet

By ANNA KISSELGOFF

As the New York City Ballet's first summer season at the State Theater draws to a close Sunday, it will have proved again that Violette Verdy is one of New York's most beloved ballerinas. The French-born dancer has headed only two stag parties during the current two-week engagement for the applause

of all in the city. A real star of the company to be sure, it is chief choreographer and artistic director, George Balanchine, among his dancers, Verdy continues to shine. Much of her success is due to the fact that she is a member of the "non-Balanchine" group of dancers, so-called imper-

ative dancers, who have a strong personality of their own. Verdy's ways visible in her dancing are those of a dancer who has

been in the company since 1958, and she takes the role of Giselle with a maturity and understanding that is rare in a dancer of her age.

"Balanchine has created the equivalent of a dramatic role in his plotless ballets. There is a complete transposition of the ordinary in his use of dance."

"Also, he has created a total reconsideration of already existing technique. Time and speed have been regrouped. There is the speed of our dancers. No company dances allegro as we do. Through his encyclopedic knowledge of technique and his own esthetic, he has caused certain customary steps to be reconsidered for the stage."

More than one newcomer to the City Ballet—particu-

larly men unaccustomed to such fleet-footed partners—have had adjustment problems upon joining the company. For Miss Verdy, who had already established an international reputation, entrance into the Balanchine company was facilitated by the Russian training of her teachers in France, Madame Roumane and Victor Gsovsky. It was pure, untouched by stylization or any special esthetic view.

"What you see then is entirely my own fault," she laughed again. "Of course there is a past that I have experienced and that I cannot leave in the dressing

room. Yet I do try to apply taste and selection. I don't take everything on stage with me."

The past that does not appear at the State Theater, however, reveals itself in other ways. It has been 27 years since Miss Verdy made her debut at the age of 11 in Paris with the Ballets des Champs-Elysees of Roland Petit and Boris Kochno.

As a teen-ager, Miss Verdy was also working quietly in the practice studio on the great 19th-century ballet roles: "Sleeping Beauty," "Swan Lake," and "Giselle."

Fate would have it that the companies to which she has been attached the longest—the City Ballet and the Petit group—would not include these ballets in their repertory.

"It was not so much the desire to do these roles that motivated me as the certitude that if I have to, I will be able to do them." Miss Verdy has, in fact, danced these roles in other companies as a guest or permanent member.

It does not come as a total surprise then that Miss Verdy has now collaborated with the artist Marcia Brown on a book for the younger set telling the story of "Giselle," a work she will never dance with the City Ballet. Published this week by McGraw-Hill, "Giselle or the Willis" is Miss Verdy's very personal adaptation of the original 19th-century French text by Theophile Gautier, creator of the ballet.



The New York Times (by Robert Walker)  
NYT: 4Sept70 Violette Verdy

## JANET FLANNER ON ISADORA DUNCAN

### 7. Janet Flanner. *Isadora.*

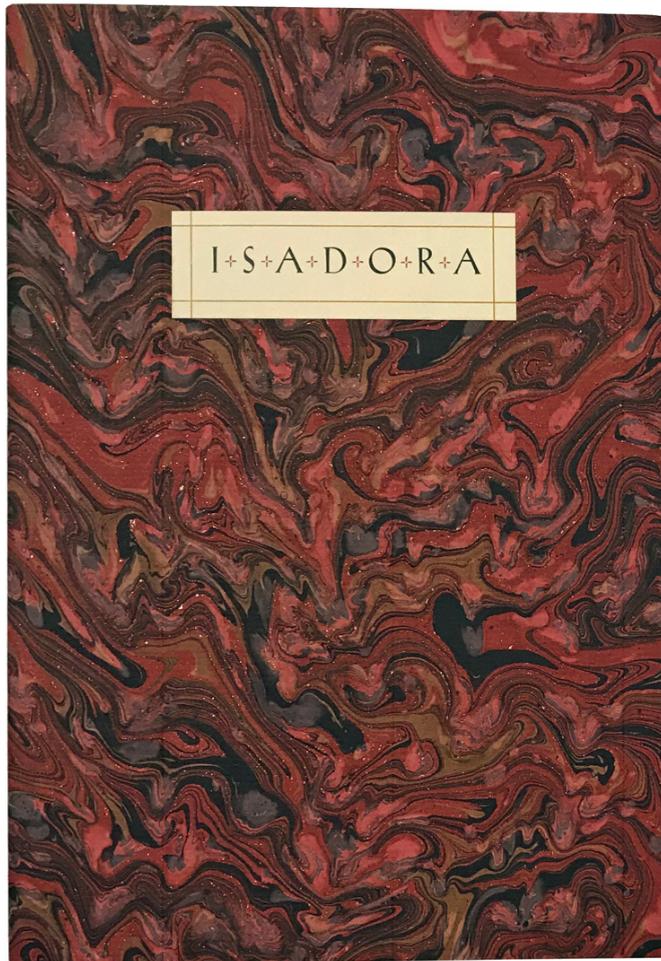
New York: The Bookman Press, 2001.

\$25.

First separate edition of this essay by Janet Flanner about the American dancer Isadora Duncan, originally published in *The New Yorker* in 1927: “Isadora is still great. By an economy (her first) she has arrived at elimination. As if the movements of dancing had become too redundant for her spirit, she has saved from dancing only its shape.”

A fine example, one of 200 copies designed by Jerry Kelly and printed at The Bookman Press.

*Side-stitched pamphlet, measuring 9 x 6 inches: 20. Original white card wrappers, magenta marbled paper dust jacket with pastedown label. Pictorial frontispiece; title page printed in red, tan, and black; text printed in red and black.*



ADOR — Direction : Les Frères ISOLA  
PROGRAMME DU 8 JUILLET 1927

# Isadora Duncan



ET  
**Albert Wolff**

AVEC LE CONCERT DE  
**l'Orchestre PASDELOUP**

*Allegretto de la Symphonie en ré min. CÉSAR STRAKOSKY*  
M. ALBERT WOLFF  
et l'ORCHESTRE

Rédemption... ..  
Mme ISADORA DUNCAN  
M. ALBERT WOLFF  
et l'ORCHESTRE

*Symphonie inachevée... .. SCHUBERT*  
Ave Maria... ..  
Mme ISADORA DUNCAN  
M. ALBERT WOLFF

# ISADORA

+ BY +

## JANET FLANNER

### THE BOOKMAN PRESS

FASCINATING DOCUMENT OF EARLY TELEVISION FANDOM:  
CHICAGO WOMAN'S 1951 "KUKLAPOLITAN DIARY" AND RELATED EPHEMERA



8. [MANUSCRIPT]. Patricia Washburn;  
Burr Tillstrom; Fran Allison.  
"A Kuklapolitan Diary."

With: Kuklapolitan Courier Year Book  
annotated by Washburn.

With: publicity photograph inscribed to  
Washburn by Burr Tillstrom.

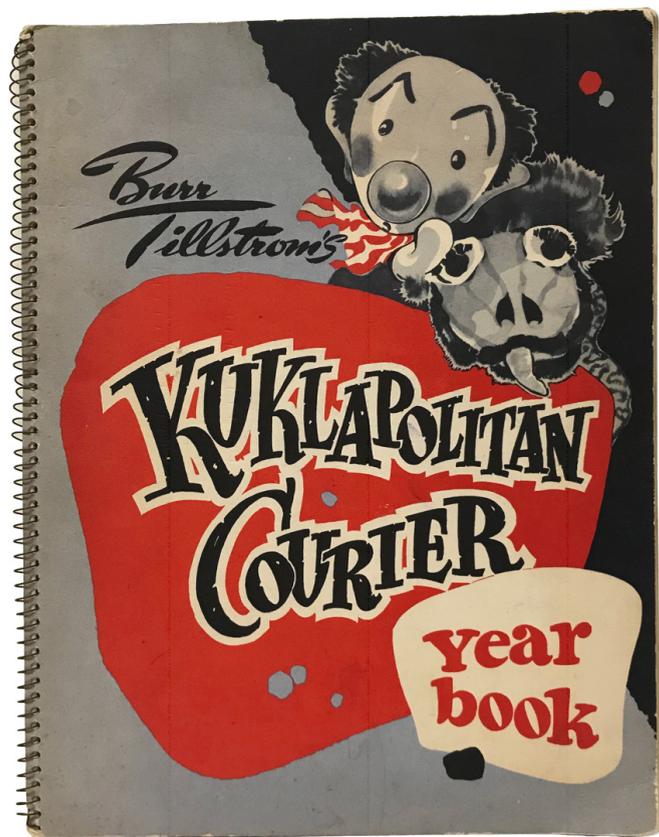
Chicago: 1951-1952.

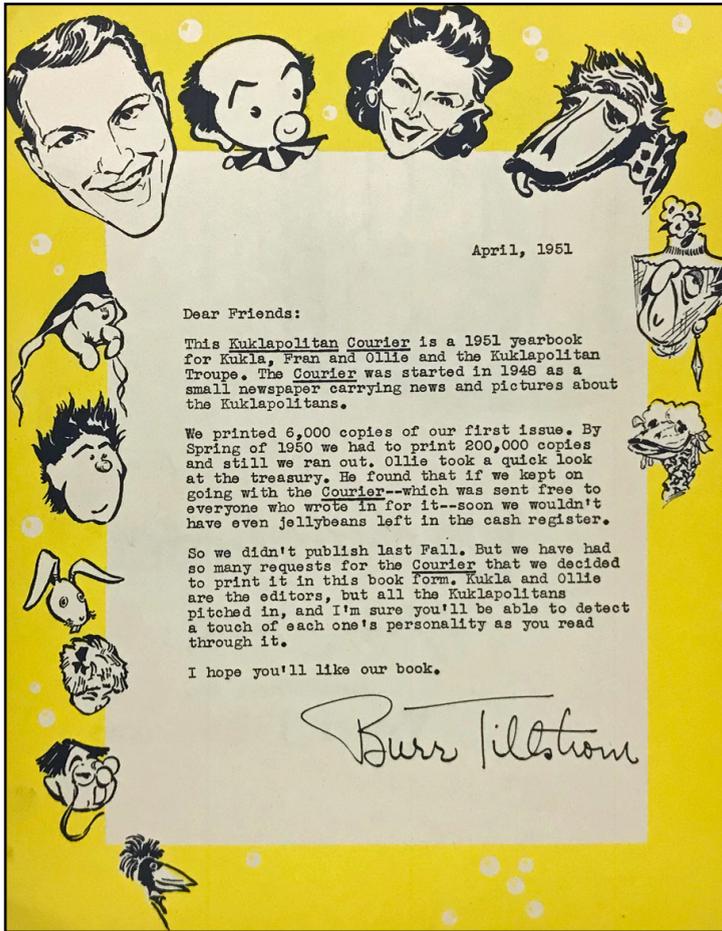
\$1250.

A fascinating document of early television fandom, chronicling one Chicago woman's obsessive attention to the improvised daily puppet show "Kukla, Fran, and Ollie." Created by puppeteer Burr Tillstrom, and featuring radio actress Fran Allison, "Kukla, Fran, and Ollie" began as a local Chicago broadcast in 1947, but was picked up by NBC in 1949, becoming a nationwide sensation among adults as well as children.

The show was unscripted, ad-libbed live by Tillstrom (via his cast of Kuklapolitan puppets) and Allison. The surviving kinescopes of the original broadcasts would not be released until 2010, though Tillstrom would go on to mentor many influential younger puppeteers, including Shari Lewis and Jim Henson.

This group of materials chronicles Patricia Washburn's daily viewing of "Kukla, Fran, and Ollie" in 1951, with a few notes from 1952. Her diary opens with an essay explaining her investment in the show, admitting that "when I was first told about, 'the cute puppet show named Kukla, Fran + Ollie,' I thought it disgusting that adults should want to watch such childish antics, and vowed never to so much as even look at them." Washburn had a change of heart, however, as she became fascinated by "genius" puppeteer Burr Tillstrom: "a man who I feel will never truly be appreciated until he is dead, and maybe not even then, in this world of fakes and falsities." She identifies each of the Kuklapolitan puppets as a facet of Tillstrom -- "the gentle, fatherly, but firm Burr," "the dramatic, dynamic, temperamental [sic] Burr," "the sweet, coy, but unpredictable Burr" -- and recounts highlights from some of her favorite episodes to date. The diary itself consists of over a hundred pages of dense, detailed summaries of live broadcasts of "Kukla, Fran, and Ollie" from January through April, 1951.





Also included is Washburn's copy of the 1951 *Kuklapolitan Courier Year Book*, an illustrated publication for fans. She has annotated the yearbook with a lengthy original poem about her daily television ritual: "At 6 o'clock from day to day / I fly like mad from work or play. / An eager flip of knob & dial / a breathless flop all in a pile. / 'Oh hurry set please do get bright' / It's 'magic time' for me each nite." A publicity photograph of Burr Tillstrom, inscribed "to Pat," completes the collection.

A compelling deep dive into the early days of television fandom.

*Spiral-bound notebook, measuring 9 x 6 inches: (108). Brown paper boards titled in ink, two pastedown typed title labels, typed address label of Patricia Washburn affixed to inner front cover. All pages filled with handwritten diary entries in blue and black ink. Laid in are five folded leaves of handwritten notes from April 1951 (clipped together), three leaves of typed notes from April through August 1951, and two leaves of handwritten notes from August 1952. With: printed spiral-bound yearbook, measuring 11 x 8.5 inches: (64). Original color pictorial paper boards. Illustrated in color and black and white throughout text, annotated by Washburn with an original poem on page 29. With: glossy publicity photograph of Burr Tillstrom and the puppet Kukla, inscribed: "To Pat -- / Sincerely / Kukla & Burr."*

**FIRST ENGLISH EDITION OF ENDGAME,  
TRANSLATED BY SAMUEL BECKETT**

**9. Samuel Beckett. Endgame.**

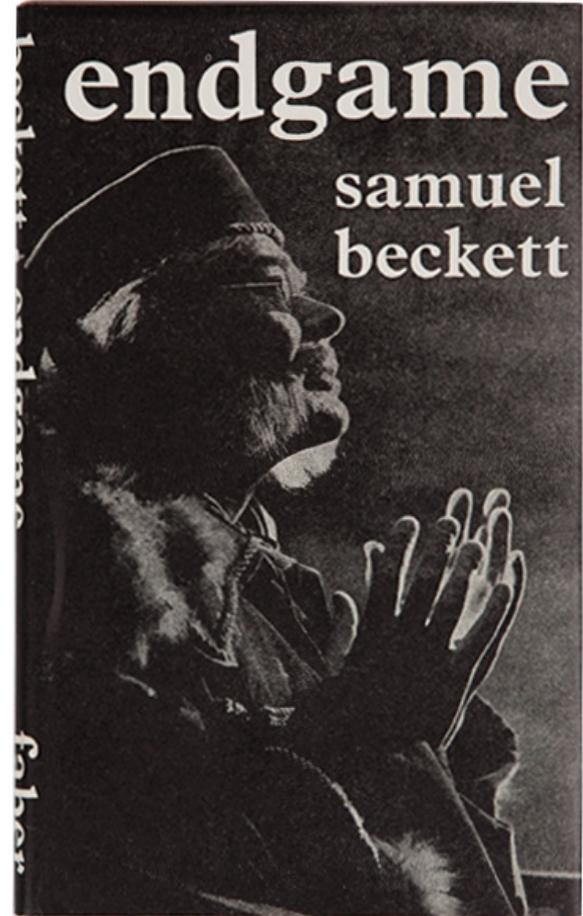
London: Faber and Faber, 1958.

\$350.

First English edition of Beckett's great absurdist play, translated from the French by the author: "No one that ever lived ever thought so crooked as we."

Preceded by the 1957 first edition, *Fin de partie*, and the first American edition earlier in 1958, this first English edition also includes the short sketch "Act Without Words." A fine copy.

*Single volume, measuring 8 x 4.25 inches: 60. Original orange cloth lettered in pale blue, original clipped photographic dust jacket.*



**THE DEVIL FINDS WORK,  
INSCRIBED BY JAMES BALDWIN**

**10. James Baldwin. *The Devil Finds Work.***

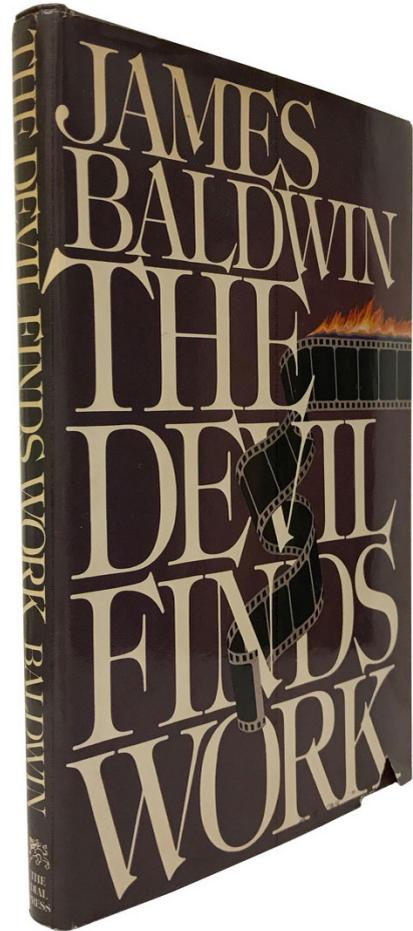
New York: The Dial Press, 1976.

\$1250.

Inscribed first edition of James Baldwin's classic essay on American cinema, a memoir of both his moviegoing and his interior life, starting with his revelation at the age of eight that a white movie star like Bette Davis could have "frog-eyes" like his own.

Featured films include *The Birth of a Nation*, *The Defiant Ones*, *Guess Who's Coming to Dinner*, *In the Heat of the Night*, *Lawrence of Arabia*, *Lady Sings the Blues*, and *The Exorcist*: "The mindless and hysterical banality of evil presented in *The Exorcist* is the most terrifying thing about the film. The Americans should certainly know more about evil than that; if they pretend otherwise, they are lying, and any black man, and not only blacks—many, many others, including white children— can call them on this lie, he who has been treated as the devil recognizes the devil when they meet."

A very good copy, scarce inscribed by Baldwin.



*Single volume, measuring 8.25 x 5.5 inches: [6], 122.*

*Original maroon boards lettered in red foil, maroon endpapers, original unclipped pictorial dustjacket.*

*Inscribed by Baldwin on the dedication page: "for Pierce Davis / keep the faith / James Baldwin."*

*Jacket lightly toned, with small chip to lower right corner of front panel.*

Pierce Davis:  
keep the faith.  
LA-MARIA,  
on her birthday, James Baldwin

# honey&wax

All books are offered subject to prior sale.

Books can be ordered through the [Honey & Wax](#) website, or reserved by phone or e-mail.

We accept all major credit cards, and offer rush shipping upon request.

Every Honey & Wax book is guaranteed as described, and may be returned for any reason within ten days.

Visit [honeyandwaxbooks.com](http://honeyandwaxbooks.com) to see new acquisitions.

You can follow Honey & Wax here:

Facebook: [facebook.com/honeyandwax](https://www.facebook.com/honeyandwax)

Twitter: [@honeyandwaxbks](https://twitter.com/honeyandwaxbks)

Instagram: [honeyandwaxbks](https://www.instagram.com/honeyandwaxbks)

