

# honey&wax

BOOKSELLERS

Ten New Acquisitions, May 2020

info@honeyandwaxbooks.com

917-974-2420

full descriptions available at

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

or click on any image



## NINETEENTH-CENTURY GAME OF ZOO ANIMALS, VIVIDLY COLORED IN POCHOIR

1. [GAMES]. **Jeu du Jardin Zoologique. Thiergarten-Spiel.**  
 Wissembourg: Wentzel, circa 1860s.

\$850.

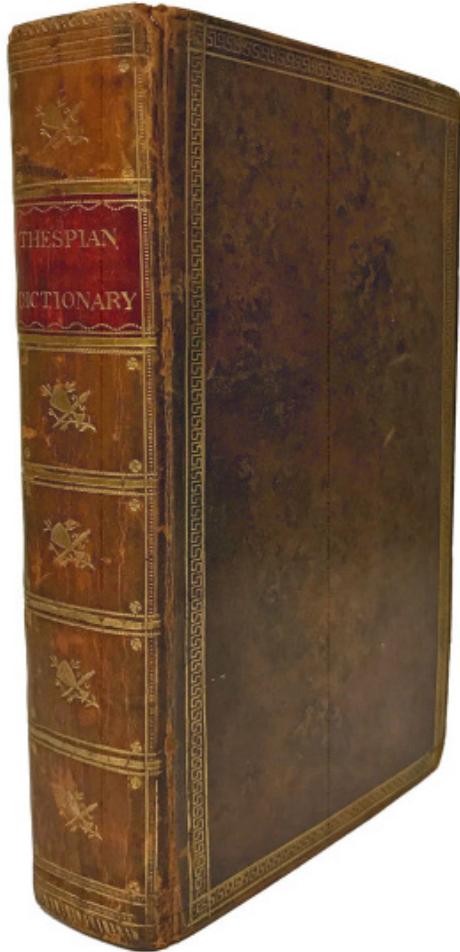
Striking nineteenth-century zoological board game, a broadside with instructions printed in both French and German. The game requires players to name each animal as they work their way around the board, from familiar domestic and woodland creatures to exotic beasts (an elephant, a tiger, a lion) to the central troupe of acrobat monkeys in fancy dress.

The game was printed by the Wentzel family of lithographers in Wissembourg on the German border, and sold at their Parisian outpost on the rue St. Jacques. The Paris shop was established in partnership with a French printer in the 1850s, and acquired outright by the Wentzels in 1865, at the height of their business. In a grim turn of events, the outbreak of the Franco-Prussian War in 1870 would result in the death of many of the marquee animals in the Paris zoos, including the celebrated elephants Castor and Pollux, slaughtered for food during the siege of the city.

OCLC locates one institutional holding, at the Bibliotheek Universiteit van Amsterdam. A near-fine and scarce survival.

*Lithographic broadside, printed recto only, measuring 15.75 x 11 inches. Hand-colored in pochoir with gilt highlights. "No. 70" printed at top right corner; instructions printed below game board. Faint center crease, lightly browned at edges.*





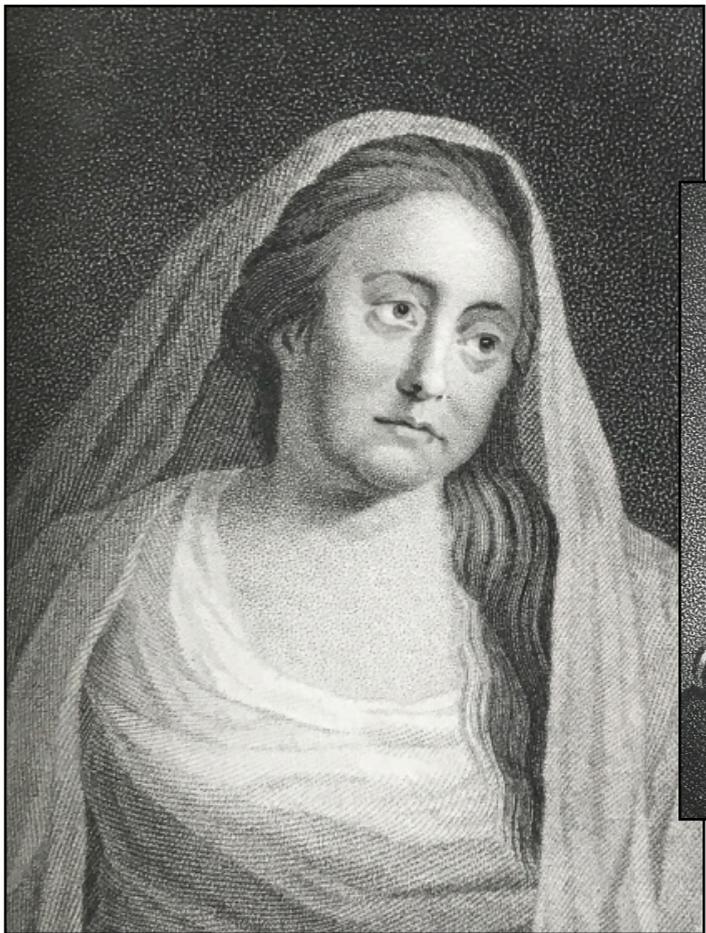
**EXTRA-ILLUSTRATED COPY  
OF THE THESPIAN DICTIONARY, 1805,  
FEATURING FORTY ENGRAVINGS OF  
EIGHTEENTH-CENTURY DRAMATISTS AND ACTORS**

**2. [DRAMA]. The Thespian Dictionary; or, Dramatic Biography of the Present Age; Containing Sketches of the Lives, Lists of the Productions, Various Merits, &c. &c. of all the Principal Dramatists, Composers, Commentators, Managers, Actors and Actresses of the United Kingdom: Interspersed with Numerous Original Anecdotes, Forming a Complete Modern History of the English Stage.** London: James Cundee, 1805.

\$1000.

Second edition, expanded and extra-illustrated, of this alphabetical pocket guide to the eighteenth-century English stage, first published in 1802. The great figures of the era are all represented: David Garrick, Sarah Siddons, John Kemble, Peg Woffington, John Gay, Oliver Goldsmith, Richard Brinsley Sheridan. Lesser-known characters appear as well, like the mad Mrs. Vanbruggen, who crashed a London performance of *Hamlet*: “She was in truth Ophelia herself, to the amazement of the performers as well as the audience.”





Extensively extra-illustrated, featuring eighteen inserted portraits in addition to the twenty-two “elegant engravings” promised on the title page.

A unique copy of a fascinating book.

*Twelvemo, measuring 6.75 x 4 inches: iv, [396]. Contemporary full tree calf, Greek key borders to boards, spine ruled and decorated in gilt, red morocco spine label lettered in gilt, gilt dentelles, marbled endpapers, all edges stained yellow. Engraved pictorial title page before letterpress title, 38 engraved plates, one engraving (“David Garrick”) printed on page iv. Addenda and publisher’s advertisements at rear. Early owner signature to front flyleaf; “twenty-two” in “twenty-two elegant engravings” crossed out on the title page, and replaced with the manuscript numeral “40;” manuscript correction to the entry for Robert William Elliston. Joints and corners rubbed, two gouges to lower board.*

## ART FOR NIGERIAN CHILDREN, 1963

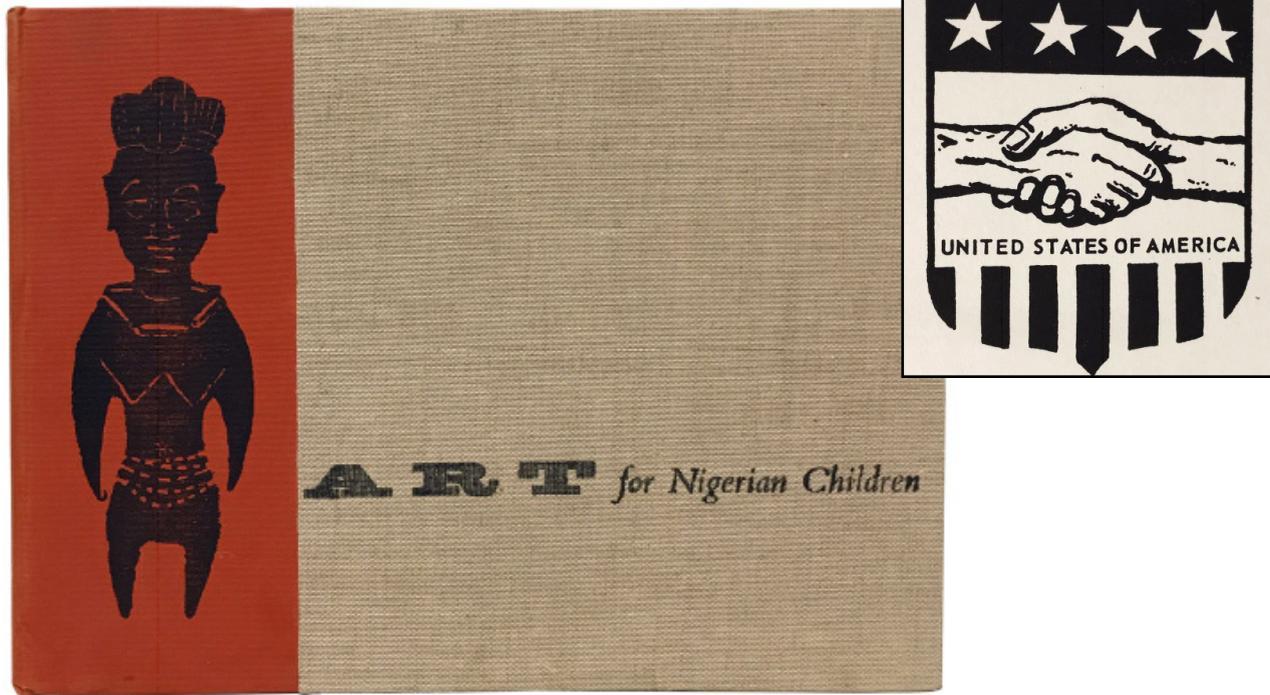
### 3. Mary Leonard; Adeyemi Adenuga. **Art for Nigerian Children,** **with Emphasis on the Creative Use of Local Materials.**

Ibadan: Ministry of Education, Western Nigeria,  
Ohio University A.I.D., 1963.

\$150.

First edition of this illustrated guide to art education for schoolteachers in postcolonial Nigeria, developed by the Ministry of Education in collaboration with the Ohio University U.S.A.I.D. The guide emphasizes the rich history of Nigerian art, and encourages teachers to make hands-on art projects a regular part of the school day, even if the teachers themselves are not trained artists: “You can learn along with the children.” Featured projects include making pigments from local plants (annato, indigo, cassava), block-printing with yams, mask-making, pottery, and basket weaving, among others. Also included are floor plans for prospective art studios, and a bibliography of further readings in art education. A second edition of *Art for Nigerian Children* would follow in 1966. A near-fine copy.





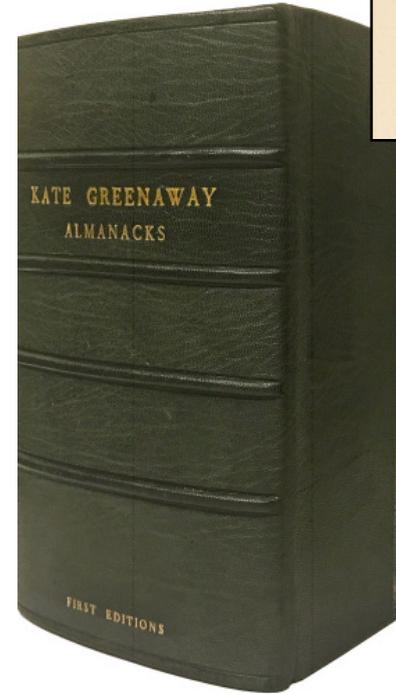
*Oblong volume, measuring 8.25 x 11 inches: 143, [9]. Original orange and beige pictorial cloth stamped in black. Illustrations throughout text, printed in brown and black. Pictorial bookplate ("United States of America") to front pastedown. Several interior pages creased.*

**COMPLETE SET OF  
KATE GREENAWAY'S ALMANACKS,  
ONE VOLUME PRESENTED BY GREENAWAY,  
ADDITIONALLY INSCRIBED BY JOHN DRINKWATER**

**4. Kate Greenaway; [John Drinkwater].  
Complete set of Almanacks, inscribed by Kate Greenaway.**  
London: George Routledge & Sons; J.M. Dent, 1883-1895, 1897.

\$8500.

Complete first edition set of the popular annual "Almanacks" designed by English illustrator Kate Greenaway, including a number of binding variants, with a presentation inscription from Greenaway. "The beginning of 1883 had seen the publication of Kate Greenaway's first Almanack. Published at one shilling by George Routledge & Sons, and of course engraved and printed in colours by Mr. Edmund Evans, it achieved an enormous success, some 90,000 copies being sold in England, America, France, and Germany" (Spielmann and Layard, 122). Accessible to almost every reader, Greenaway's bestselling, brightly colored pocket almanacs epitomize her international appeal in the late nineteenth century. The 1889 volume in this set is inscribed "Miss Fripp from Kate Greenaway Dec 1888," and is additionally inscribed by English poet John Drinkwater.



*Miss Fripp  
from Kate Greenaway  
Dec 1888*

*John Drinkwater  
1920.  
This dear little book  
is for  
my dear Toby.*





No almanac issued for 1896. Schuster & Engen variants: 1a; 2a (2b and 2d also present); 3b; 4c; 5a (5b also present); 6b; 7c; 8a (8b also present); 9a; 10c (10e also present); 11b; 12b; 13a; 14a. Original plain dust jackets present on 1885 and 1891 volumes; original glassine present on 1897 volume. A near-fine complete set of first editions, very desirable inscribed by Greenaway.

*Nineteen miniature volumes, variously sized, with color-printed wood engravings throughout text. Three variant bindings of 1884 almanac; two variant bindings each for years 1887, 1890, and 1892. The 1889 almanac includes presentation inscriptions from Kate Greenaway and John Drinkwater, and is housed in a custom case. All volumes housed together in a custom clamshell box.*



## PRINTED AT THE ARMENIAN MONASTERY IN VENICE

### **5. Nerses IV the Gracious (Nerses Shnorhali). Preces Niersis Clajensis Sedecim-Linguis.**

Venice: In Insula S. Lazari, 1818.

\$650.

Pocket edition of the prayers of the twelfth-century Armenian saint Nerses IV. Venerated by both the Roman Catholic and Armenian Orthodox churches, Nerses is remembered for his efforts to reconcile the Armenian and Greek churches. In that spirit, this cycle of twenty-four prayers, one for each hour of the day, is translated here into sixteen languages: Armenian “literalis” and “vulgaris,” Greek “literalis” and “vulgaris,” Latin, Italian, French, Spanish, German, English, Dutch, Albanian, Serbian, Hungarian, Turkish, and Tartaric Armenian. This prayerbook was printed at the scholarly Mechitarist press on the island of San Lazzaro, part of the Armenian monastery in the Venetian lagoon: “Their culture, a fusion of East and West, appealed to the Venetians from the start” (Jan Morris, *Venice*). Most famously, Lord Byron spent months studying with the Armenian monks on the island, collaborating with Father Paschal Aucher on *Grammar English and Armenian* (1817) and *A Grammar Armenian and English* (1819). This is the earliest edition of Saint Nerses’s prayers in sixteen languages; the monks would eventually issue them in an edition of twenty-four languages.

OCLC locates four American holdings: NYPL, Newberry, Indiana, and Harvard. A beautiful polyglot prayerbook.

*Eighteenmo, measuring 4.25 x 3 inches: 204. Contemporary pale pink vellum boards decoratively bordered in gilt, spine stamped in gilt, color-printed patterned endpapers, all edges gilt. Copper-engraved portrait frontispiece, additional title page in Armenian, text printed in sixteen languages. Light shelfwear to vellum.*



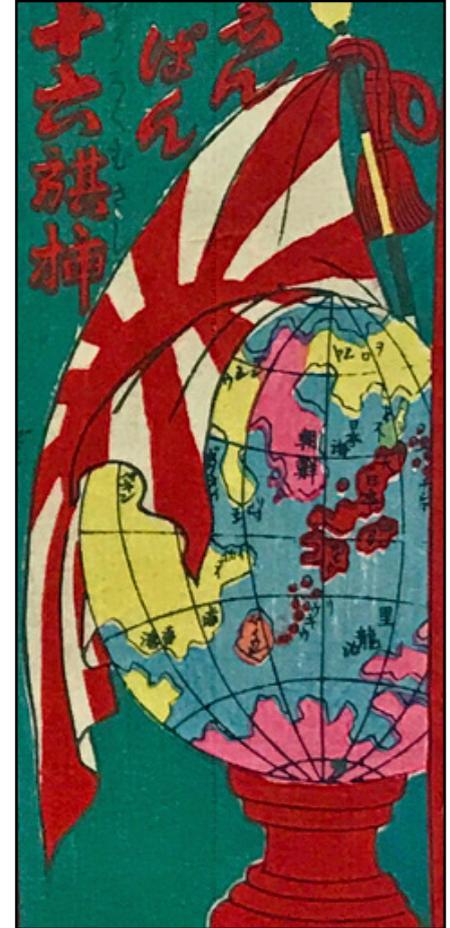
## SHINPAN JUROKU MUSASHI, BOARD GAME OF IMPERIALIST JAPAN

6. [GAMES]. **Shinpan Jūroku Musashi.** Japan: no publisher, late nineteenth century.

\$750.

Very striking imperialist version of the traditional Japanese game of *jūroku musashi*, “sixteen warriors,” in which a great warrior (the *benkei*) squares off against sixteen smaller warriors (the *musashi*) on a grid. In this example, the *benkei* is represented by the Rising Sun Flag, the war flag of imperial Japan, a design which provides the primary pattern of the game board; the flag is also depicted covering the globe at far right. The smaller warriors are represented by the flags of other nations, including China, Korea, Siam, France, the United Kingdom, and the United States. *Kirazuri*, a decorative technique in which mica is crushed and added to pigments for printing, is featured on the vibrantly colored board and playing pieces. Text in Japanese. A remarkable artifact of Japan’s emergence as a modern imperialist power.

*Oblong folding game board, color-printed on card, measuring 7.5. x 12 inches, with one large circular playing piece (representing Japan) and fifteen smaller discs (representing other nations). Scrap of writing paper affixed to verso of board, presumably as a pocket for the playing pieces. Lacking one smaller disc. Occasional stray smudge to board.*





**BEAUTIFUL FRENCH TRANSLATION  
OF HANS CHRISTIAN ANDERSEN'S FAIRY TALES,  
ILLUSTRATED BY ANDRÉ PÉCOUD**

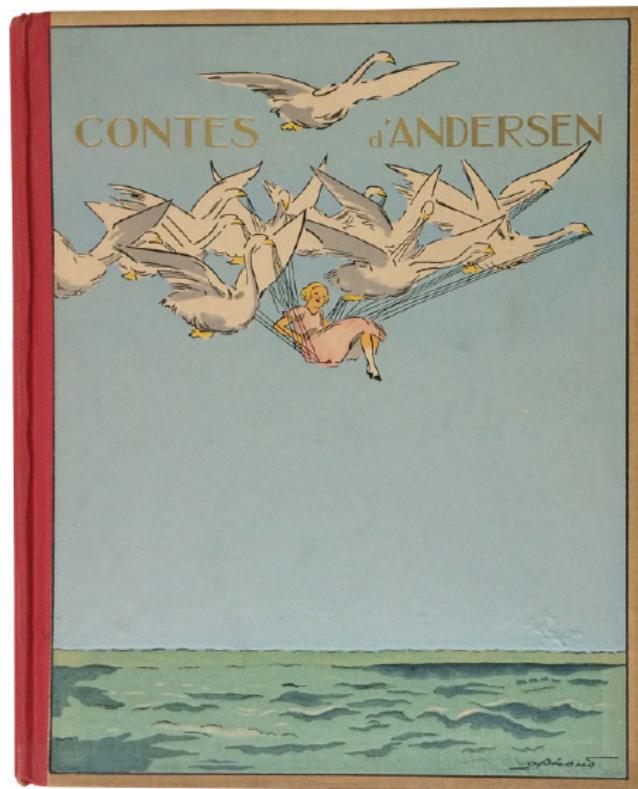
**7. Hans Christian Andersen; André Pécoud (illustrator).  
Contes d'Andersen.**

Paris: Henri Laurens, (1941).

\$125.

Beautiful French edition of ten of Hans Christian Andersen's best-loved fairy tales, first published with André Pécoud's illustrations in 1935. The collection includes "The Brave Tin Soldier," "The Little Mermaid," "The Little Match-Girl," and "The Emperor's New Clothes:" "Mais il me semble qu'il n'a pas du tout d'habit, observa un petit enfant." Text in French. A bright, near-fine copy.

*Slim quarto, measuring 11 x 9 inches: [4], iv, 115, [5]. Original pink cloth spine lettered in gilt, color pictorial boards stamped in gilt. Illustrated with eight color plates and black-and-white illustrations throughout text. Lightest shelfwear to boards, text block toned.*





SCARCE ENGLISH TRANSLATION  
OF THE SONG OF SONGS, 1700

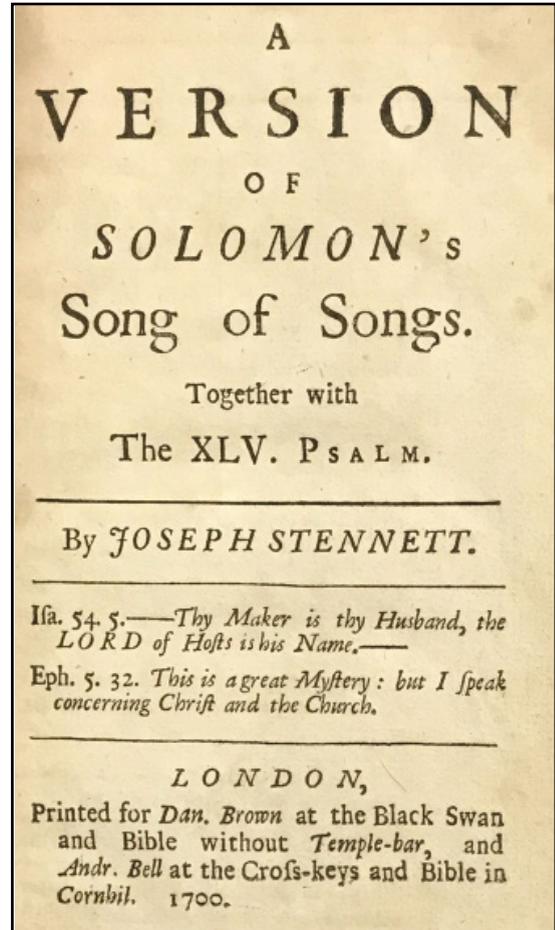
8. [BIBLE]; Joseph Stennett (translator).  
A Version of Solomon's Song of Songs;  
Together with the XLV Psalm.

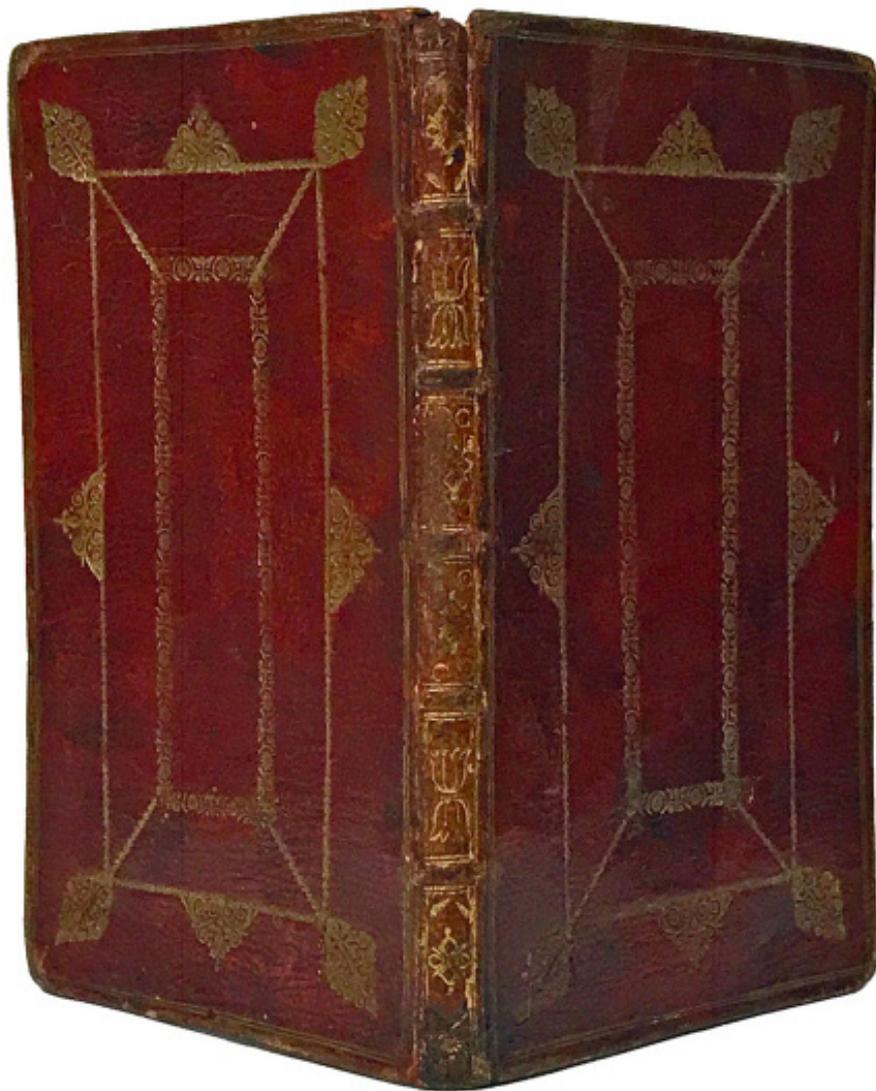
London: Printed for Dan. Brown at the Black Swan and Bible without Temple-bar, and Andr. Bell at the Cross-keys and Bible in Cornhil, 1700.

\$3000.

First edition of this verse translation of the Song of Songs by Joseph Stennett (1663-1713), the first important Baptist hymnwriter in England: "Thy Lips, my Spouse, that move with skill, / Drops like the Hony-comb distil. / Hony and Milk's beneath thy Tongue, / Which feeds the Weak as well as strong."

In his scholarly preface, Stennett is quick to assure readers that the Hebrew text is not about sexual desire, despite appearances: "some have denied that [Solomon] wrote it by Divine Inspiration; and make his Design to be only that of celebrating his Amours with Pharoah's Daughter, or some other person." The passion of the bridegroom and the bride is to be understood, however, as a divine allegory of Christ's love for his church, the same "mystical Espousals" found in the 45th Psalm, which Stennett also translates here.





Wing B2633AC, ESTC R212810. We locate four institutional holdings in North America (Emory, Huntington, NYPL, and the American Baptist Historical Society; ESTC adds Harvard, but that appears to be an error.)

A scarce early English translation of the most lyrical book of the Old Testament, in a handsome contemporary binding.

*Small octavo, measuring 6.5 x 4 inches: xxiv, 40.  
Contemporary full red paneled morocco gilt, raised bands,  
spine compartments decorated in gilt, marbled endpapers,  
all edges gilt. Old ink prices to verso of front free endpaper.  
Dampstaining to binder's flyleaves (not affecting text),  
light wear to binding, joints starting at head of spine.*

## IN THE FAIRY RING BY FLORENCE HARRISON

### 9. Florence Harrison.

#### **In The Fairy Ring.**

London: Blackie & Son, [1908].

\$2000.

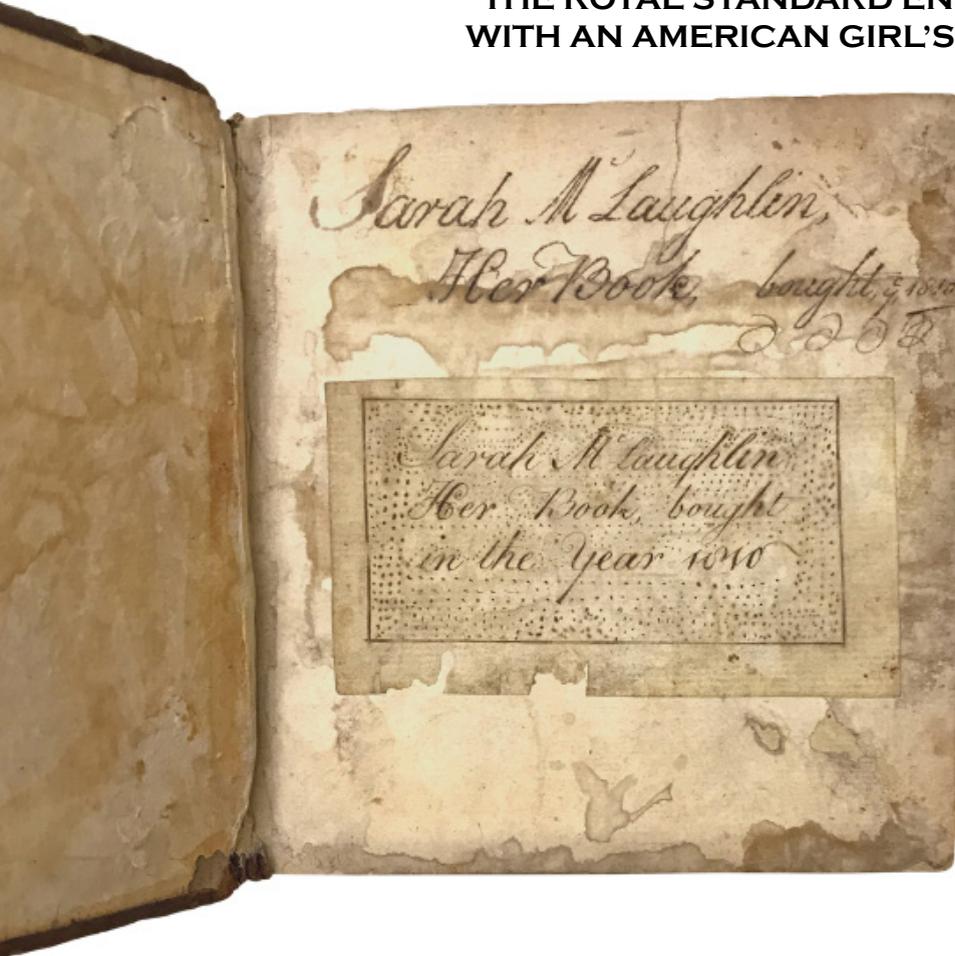
First edition of Florence Harrison's *In The Fairy Ring*, a collection of original fairy poetry accompanied by vibrant full-color plates, with additional line drawings on every page. A boy falls into the hands of trolls, pixies take over the household chores, a fairy replaces mortal children with changelings, and a girl interviews the Man in the Moon: "no one thinks, for the gold I fling, / To send me a brave balloon; / Though the lovers gaze and the poets praise / My ways in many a rune, / They never try, till the day they die, / To bring the Man from the Moon." A sought-after illustrator in the Pre-Raphaelite vein, Harrison is celebrated for her contributions to books by Alfred Tennyson, Christina Rossetti, and William Morris, as well as her original work. A near-fine example of a Golden Age classic.

*Quarto, measuring 10.5 x 8.5 inches: 63, [1]. Original ivory cloth decorated in gilt, pictorial endpapers, all edges gilt. Twenty-four full-color plates, illustrations throughout text. Light scattered foxing (heavier to first and last pages), rear endpapers toned, corners lightly bumped.*





**THE ROYAL STANDARD ENGLISH DICTIONARY, 1810,  
WITH AN AMERICAN GIRL'S HOMEMADE BOOKPLATE**



**10. William Perry.**

**The Royal Standard English Dictionary.**

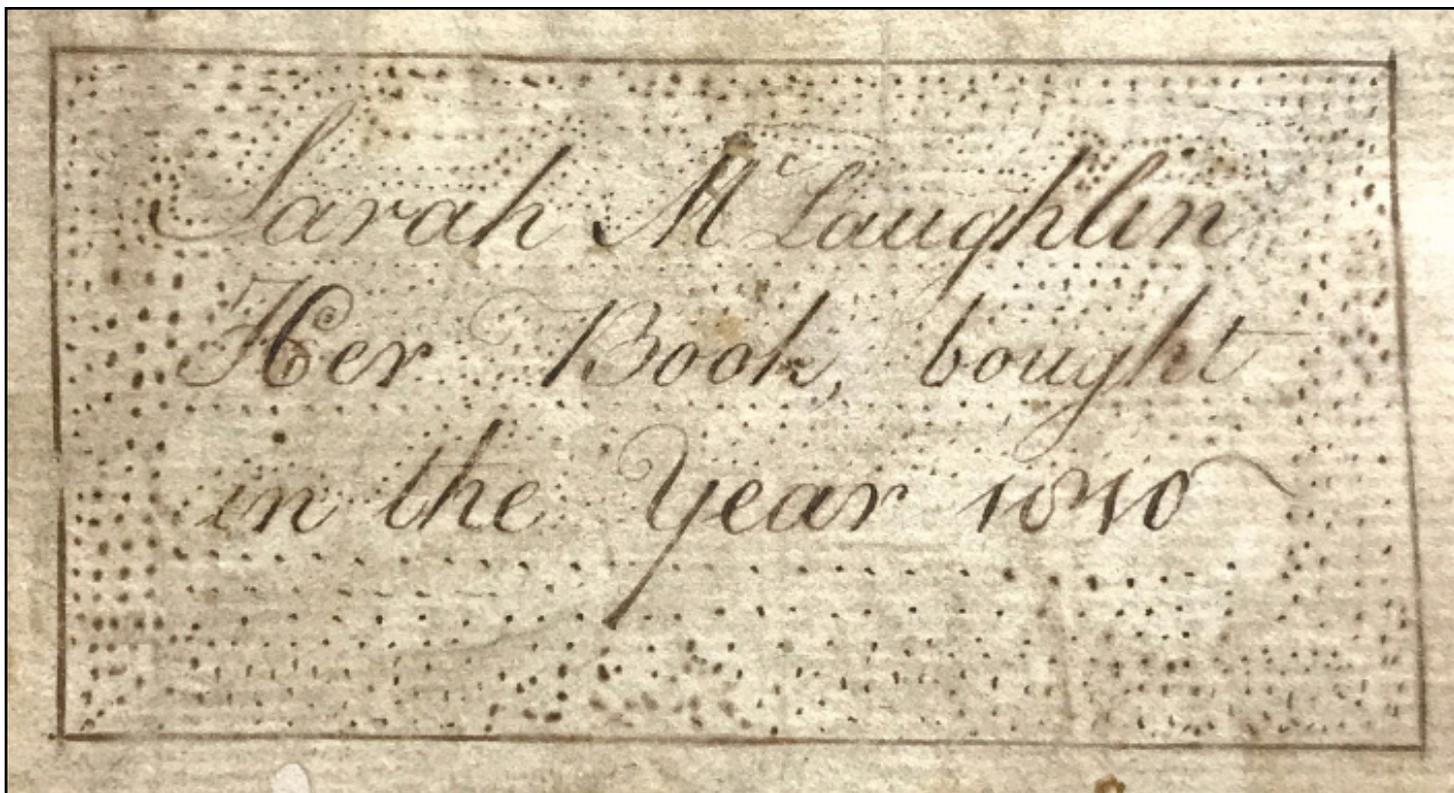
Boston: Thomas & Andrews, West & Blake, Eben. Larkin, and John West & Co., [1810].

\$500.

Early American edition of Perry's *Royal Standard English Dictionary*, first published in Edinburgh in 1775.

Showing considerable signs of use and a crude homemade spine repair, this copy is notable for the delightful bookplate of its first owner, Sarah McLaughlin, a manuscript pastedown label decorated with a pattern of ink dots: "Her book bought in the year 1810."

Shaw & Shoemaker, 21048. A compelling example of early American book ownership and use.



*Single volume, measuring 5.5 x 5 inches: xii, 13-491, [1]. Contemporary calf boards, inexpertly rebaked in sheep at an early date. Ink ownership inscription and homemade bookplate of Sarah McLaughlin, both dated 1810, to front flyleaf. Pencil notes to front pastedown, iii, and xii; ink scribbles to rear pastedown. Front flyleaf expertly reinforced, hinges repaired. Light dampstaining, text foxed, a few wormholes, binding shelfworn.*

# 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)

