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**honey & wax**  
BOOKSELLERS

## Honey & Wax at the New York Antiquarian Book Fair 2016

1. [ADVERTISING]. **Chromolithographic Invitation to the Lang & Nau Fall Exhibition, Brooklyn, New York.** New York: Sackett, Williams and Betzig, [1882]. Chromolithographic pictorial trade card heightened in gold, measuring 5 by 4 inches, invitation on verso printed in black and white. Lightest edgewear.

*Elaborate Victorian trade card for the Brooklyn-based furniture and upholstery company Lang & Nau, featuring an invitation on the verso: "You are respectfully invited to attend our Fall Exhibition / on Monday Oct. 9th, Tuesday Oct. 10th, & Wednesday Oct. 11th / Lang & Nau / Fulton, Cor. Clinton Street / Brooklyn, N.Y." Lang & Nau specialized in modern Aesthetic Movement interiors. The invitation depicts the parlor of a brownstone, featuring objets d'art arranged against a background of patterned moldings, mantels, wallpaper, rugs, tiles, upholstery, and draperies. Shades of peacock blue, terracotta, and "greenery-yallery," heightened in gold, recall the fashionable decorative work of James Whistler, William Morris, and Edward Burne-Jones across the Atlantic, while the pudgy family dog by the fire signals old-fashioned domestic comfort. A near-fine artifact of New York's Gilded Age.*

(1001370)

\$250.00

2. [Aldus]; De Vinne, Theodore Low; Frasconi, Antonio (illustrator). **The First Editor: Aldus Pius Manutius.** New York: Targ Editions, 1983. Tall octavo, ivory cloth lettered in gilt over terracotta paper boards blindstamped with the Aldine dolphin and anchor. Illustrated with nine woodcut plates (one folding), and woodcut dolphin and anchor on colophon. Housed in publisher's slipcase.

*Fine press edition of Grolier Club founder Theodore Low De Vinne's 1881 essay on Aldus Manutius, the visionary Renaissance printer who strove to make the classics accessible to a wider readership: "there was need of greater scholarship -- need of a printer who could do something more than servilely multiply the texts he handled. Aldus was the man for the time." The essay is illustrated with nine striking woodcuts by Antonio Frasconi, including portraits of Aldus and Erasmus, the Aldine anchor and dolphin, and a large folding plate of Venice. Number 212 of 250 copies signed by Frasconi and printer Leslie Miller at the Grenfell Press. A fine copy. (1001395) \$200.00*

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3. Apuleius; Gaultier, Léonard (engraver). **Lamour de Cupido et de Psyché Mere de Volupté, prise des Cinq & Sixiesme livres de la Metamorphose de Lucius Apuleius philosophe nouvellement historiée, & Exposée en Vers François.** Paris: Léonard Gaultier, circa 1590. Small folio, measuring 7 by 10 inches, nineteenth-century black morocco elaborately decorated in gilt, with alternating devices of a crowned L (for Lothian), SH monogram (for Schomberg Henry), and sunburst, spine similarly decorated and lettered in gilt, all edges gilt. Engraved title and 32 numbered copper-engraved plates, each including a stanza of eight lines, exceptionally wide-margined. Plates 25 and 26 reversed. Lightest rubbing to joints, occasional light marginal staining, stain to lower gutter of leaf bearing plate 19 (not affecting image). Bookseller notes in pencil to front endpapers. Armorial bookplate of Schomberg Henry Kerr, 9th Marquis of Lothian, nineteenth-century diplomat and bibliophile; modern bookplate of collectors Arthur and Charlotte Vershbow.

*First edition, second issue, of French engraver Léonard Gaultier's celebrated series depicting the legend of Cupid and Psyche. The narrative is drawn from the Metamorphoses of Apuleius, better known as The Golden Ass. That second-century Latin novel was revived in the fourteenth century, and popularized by way of Boccaccio and countless others: the forbidden love between Cupid and Psyche, god and mortal, body and soul, captivated the Renaissance imagination. Léonard Gaultier was the official engraver to the French court from 1594 to 1617. His delicate, sometimes whimsical engravings in this edition are the culmination of a long pictorial tradition. They are based on the woodcuts used by Jeanne de Marnef Janot in 1546, which were inspired by earlier engravings by Agostino Veneziano and the Maestro del Dado, after a series of drawings formerly attributed to Raphael, but now generally to the Flemish painter Michiel Coxie. Scenes of note include Psyche illuminating the sleeping Cupid by lamplight (Plate 13), Venus crossing the ocean astride a fantastic dolphin (Plate 16), and Psyche feeding the three-headed dog Cerberus (plate 26). Text in French. This copy is second issue, circa 1590, without Gaultier's name and the date 1586 in the final plate: both issues are very scarce. This copy is notable for its wide margins, which Mortimer notes are usually trimmed to produce a book of typical octavo size: this appears to be the largest copy on record. Mortimer French 34 (1586 issue). A beautiful copy of a beautiful book, with excellent provenance, in an elaborate and striking armorial binding by Edinburgh binder Orrock & Son. (1001352) \$13,500.00*

4. Auden, W.H.; Bishop, Elizabeth; Cummings, e.e.; Eliot, T.S.; Frost, Robert; Moore, Marianne; Sitwell, Edith; Stein, Gertrude; Stevens, Wallace; Thomas, Dylan; Wilbur, Richard; Williams, William Carlos; Yeats, William Butler. **The Caedmon Treasury of Modern Poets Reading; WITH: Caedmon Recordings of the Spoken Word 1957 Catalog.** New York: Caedmon Publishers, [1957]. Double album, two LPs housed in original full-color gatefold sleeve; WITH: 32-page catalog, original full-color wrappers, staple-bound, measuring 3 x 6 inches. Black-and-white illustrations throughout catalog. Bookseller ticket and early owner label to interior of gatefold, library call number (inked out) to paper sleeve of second LP, lightest edgewear to gatefold and catalog wrappers.

*Midcentury Caedmon collection of modern poets reading their own work, in a vivid gatefold sleeve designed by Matthew Liebowitz. The first side of the first LP is entirely devoted to T.S. Eliot's reading of The Waste Land, followed by nineteen other poets reading shorter lyrics, including "Innisfree" (W.B. Yeats), "Fern Hill" (Dylan Thomas), "If I Told Him" (Gertrude Stein), "Birches" (Robert Frost), and "The Idea of Order at Key West" (Wallace Stevens). Caedmon's 1957 spoken word catalog, which shares the same Liebowitz cover design, lists eighty recordings, from modern writers reading their own work, including Colette in French and Thomas Mann in German, to literary classics read by celebrated actors: Claire Bloom reading the Book of Ruth, Basil Rathbone reading Edgar Allan Poe, Tyrone Power reading Lord Byron. A striking near-fine pair. (100971) \$125.00*

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5. [Badcock, John]. **Philosophical Recreations, or Winter Amusements: A Collection of Entertaining & Surprising Experiments in Mechanics, Arithmetic, Optics, Hydrostatics, Hydraulics, Pneumatics, Electricity, Chemistry, Magnetism, & Pyrotechny, or Art of Making Fire Works, Together with the Wonders of the Air Pump, Magic Lanthorn, Camera Obscura, &c. &c. &c. and a Variety of Tricks with Cards.** London: Printed for Thomas Hughes, [1822]. 18mo, original printed paper boards rebaked, text block uncut. Hand-colored folding engraved frontispiece. Ink ownership inscription to interior of front board, pencil notations to page 81, final fly leaf, and lower board. Early reinforcement to hinge of folding frontispiece; tear to pages 183-184, not affecting text.

*First edition, second issue, of this collection of educational home entertainments, first published in 1820. These "winter amusements" were ideally suited for nineteenth-century households whose members felt a moral imperative against idleness. The recreations include number games and puzzles, arts and crafts, home improvement projects, magic tricks and secret codes, and scientific experiments inspired by the likes of Boyle. Some have clear practical application (how to detect counterfeit coins, how to make wax candles), while others do not (how to construct a talking "oracular head," how to ship a fish while keeping it alive). Still others seem downright dangerous (how to enter a room on fire, how to deliver electric shocks with a homemade battery). This second issue includes an ad for the book's sequel, Domestic Amusements, on the lower board. A near-fine copy of a fascinating resource, scarce in original publisher's boards. (1001371) \$1,500.00*

6. Barbier, George (illustrator). **Falbalas & Fanfreluches: Almanach des Modes, Présentes, Passées et Futures.** Paris: Jules Meynial, 1922-1926. Five octavo almanacs, original color pictorial wrappers. Color vignette to each title page, followed by twelve pages of letterpress text and twelve loose pochoir plates in each almanac. Printed on Arches paper, wrappers protected by original glassine. Set housed in a custom box of wood, leather, and marbled paper, spine panel lettered in gilt, within a marbled paper slipcase.

*First and only edition of French illustrator George Barbier's Art Deco masterpiece, Falbalas & Fanfreluches, one of six hundred copies, complete with sixty vibrant pochoir plates. Barbier's brilliant eye for color, lively historical imagination, and expertly controlled line made him one of the most sought-after artists of the 1910s and 1920s: "His images are frozen stills, small in scale, yet self-contained and perfect" (Meyer & Harlow). Barbier designed costumes for the Folies Bergère and the Ballets Russes, depicted the latest styles in Journal des Dames et des Modes and Gazette du Bon Ton, provided advertising for luxury brands like Renault and Cartier, and illustrated a series of deluxe limited editions, including works of Laclou and Verlaine. He produced a series of fashion periodicals and almanacs for French publishers, including Modes et Manières d'Aujourd'hui (1912-1923), La Guirlande des Mois (1917-1920), and Le Bonheur du Jour (1920-1924). In Falbalas & Fanfreluches (Ruffles & Frills), a series of five illustrated almanacs issued from 1922 to 1926, Barbier finally enjoyed complete artistic control of his production. The literary content was provided by a series of stylish Parisiennes: the poet Anna de Noailles (1922); the novelist Colette (1923); the actress Cécile Sorel of the Comédie-Française (1924); the poet Marie de Régner, writing under her pen-name Gérard d'Houville (1925); and the poet Renée de Brimont (1926). The primary appeal of the almanacs, however, lies in Barbier's extraordinary suites of pochoir plates, each requiring up to thirty stencils to achieve the characteristically rich colors. His theme is romance, past and present: from secret liaisons in distant lands to jaded lovers in modern Paris, all presented with a sympathetic wink. Some of the most famous plates include his interpretations of the Seven Deadly Sins (featuring Proust-reading opium smokers in "La Paresse" and champagne-toasting restaurant diners in "La Gourmandise"), and his series depicting the elements and the seasons. Text in French. A perfect set, in original glassine, of a landmark of Art Deco illustration. (1001380) \$11,500.00*

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7. Blake, William. **Songs of Innocence; WITH: Songs of Experience.** Edmonton, London: William Muir, 1884-1885. Two large quarto volumes, measuring 9 by 11 inches, original blue-grey wrappers with white paper spines, manuscript titles, tissue guards, uncut. Prefaces in both volumes; 33 hand-colored lithographs in Songs of Innocence, including colophon; 28 hand-colored lithographs in Songs of Experience; general title to both works in Songs of Experience. Light edgewear to wrappers of both volumes, Songs of Experience disbound. Housed together in custom chemises and half-morocco slipcase.

*First color reproductions of William Blake's illuminated Songs of Innocence (1789) and Songs of Experience (1794), preceded only by the hand-colored copies printed by Blake himself. Startlingly vivid and direct, these short visionary lyrics include "The Lamb," "Night," "The Chimney Sweeper," "The Clod and the Pebble," "Ah! Sunflower," "London," and "The Tiger": "When the stars threw down their spears, / And watered heaven with their tears, / Did he smile his work to see? / Did He, Who made the lamb, make thee?" Few nineteenth-century readers had any sense of how Blake's poems were originally presented, each text etched within a vividly hand-colored image in the technique Blake called "illuminated printing." In 1884, William Muir set out to produce a series of color reproductions of Blake's illuminated works, beginning with Songs of Innocence and Songs of Experience. Working in lithography, he printed fifty copies of each volume, which were then colored by hand in imitation of Blake's originals. For Songs of Innocence, Muir followed the example of the Pearson copy (originally presented by Blake to Flaxman), and for Songs of Experience, the Beckford copy. This set comprises number 49 of Songs of Innocence and number 32 of Songs of Experience, both copies signed and numbered by Muir, and marks an important step in the popular and critical recognition of Blake's originality. Fine bright copies of landmarks in English Romanticism.*

(1001382)

\$14,500.00

8. [Bloxam, Richard]; Aspin, Jehoshaphat. **Urania's Mirror, or, A View of the Heavens; WITH: A Familiar Treatise on Astronomy, Explaining the General Phenomena of the Celestial Bodies . . . Written Expressly to Accompany Urania's Mirror.** London: Samuel Leigh, 1825. Complete set of 32 hand-colored engraved cards, measuring 5.5 by 7.75 inches, perforated to indicate position of stars, housed in modern box with original hand-colored pictorial title mounted to lid, and original box trim mounted to sides. Tissue guards tipped to verso of each card, with occasional tear. WITH: octavo, original pink paper boards rebaked, engraved paper label affixed to upper board. Four engraved folding plates, one hand-colored. Some staining to boards, toning and dampstaining to edge of folding frontispiece, light scattered foxing. Sotheran's invoice for Urania's Mirror, dated 1948, laid in. Cards and book housed together in custom clamshell box.

*Second edition of this innovative nineteenth-century set of astronomical cards, issued one year after the first edition, revised to depict additional stars. Each brightly hand-colored card depicts the mythological figures within a constellation, while strategic pinholes indicate the location of the stars, allowing a viewer to visualize their appearance in the sky when the card is held up to a light. (Few copies of Urania's Mirror survive intact, as the cards frequently caught on fire.) A contemporary review in the Weekly Globe declared: "By this elegant and ingenious device, the study of astronomy is rendered not only familiar and amusing, but a knowledge of this sublime science is communicated at a glance more effectually than by a course of lectures." The set depicts 79 constellations in all, with the final card (Hydra, Corvus, Centaurus, et al.) boasting the most on a single card at twelve. Although attributed to "a lady," Urania's Mirror was almost certainly authored by the Reverend Richard Bloxam, assistant master at Rugby School; the images are based on the illustrations in Alexander Jamieson's 1822 Celestial Atlas. The accompanying guide by Jehoshaphat Aspin provides astronomical tables and explanatory text for the cards, including an account of the mythology behind each image. A near-fine copy of a compelling cultural artifact, scarce complete. (1001381)*

\$6,200.00

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9. Blunt, Charles. **The Beauty of the Heavens: A Pictorial Display of the Astronomical Phenomena of the Universe**. London: Tilt and Bogue, Fleet Street, 1842. Small quarto, modern brown cloth with original brown cloth spine and front panel laid down, spine lettered in gilt, gilt-stamped zodiac title ornament to front board, renewed endpapers with original yellow endpapers retained. Illustrated with 104 full-page chromolithographic plates throughout text, one page of advertisements at rear. Occasional pencil markings to margins of early pages, small stain to original front free endpaper and half title.

*Second edition of this popular illustrated home lecture on astronomical phenomena, first published in 1840. The first part details the major components of the solar system, including the sun, the earth, the planets, and the moon, while the second covers the stars, constellations, nebula, comets, and eclipses. Incorporating the brilliant chromolithographic plates (and some of the text) of Blanche Elizabeth Blunt's 1836 Uranographia, the volume is composed primarily of striking images of astronomical phenomena, designed to appeal to younger readers: "The illustrations form the miniature scenery of a public exhibition, such as is occasionally witnessed in lecture-rooms; the text presenting the substance, the order, and the actual delivery of what becomes, in the present instance, a FAMILY ASTRONOMICAL LECTURE." When rebound, the plates in this copy were flipped so that the captions and plate numbers now appear on the foreedge rather than in the gutter. WorldCat lists only four copies of the 1840 first edition, and six copies of this 1842 second edition worldwide. A very good copy of a scarce and stunning book. (1001303) \$950.00*

10. Cerio, Laetitia (designer). **"Amsterdam" (wallpaper sample)**. Bramsche: Gebr. Rasch & Co., circa 1950s. Pictorial wallpaper sample printed in black on an ivory ground, measuring 18.5 x 15.5 inches. Stamped on verso: "Rasch Waterfast, Amsterdam W T89, R 2075, \$3.95 single roll."

*Scarce sample of wallpaper signed in the print by "Letizia Cerio" (more often spelled "Laetitia Cerio"), Capri-based artist renowned for her spare, whimsical line drawings. Founded in the late nineteenth century, German wallpaper firm Rasch won an international reputation through its collaborations with modernist designers from the Bauhaus and Vienna Secession. In the 1950s and 1960s, owner Emil Rasch commissioned wallpaper designs from artists across Europe, including Salvador Dalí and Bruno Munari, for the International Artists Collection. Cerio's "Amsterdam" paper dates from this period. A fine example of midcentury design. (1001268) \$300.00*

11. Cervantes, Miguel de; Motteux, Peter (translator); Kauffer, E. McKnight (illustrator), [Fry, Roger]. **Don Quixote de la Mancha**. London: Nonesuch Press, 1930. Two octavo volumes, original full tan niger morocco, raised bands, maroon spine labels lettered in gilt, top edges rough gilt, pages uncut. With twenty-one color illustrations by E. McKnight Kauffer throughout text. Presentation inscription from Kauffer to Roger Fry on limitation page. Rubbing to spine ends and corners, boards lightly mottled.

*Nonesuch edition of Cervantes's great picaresque novel, limited to 1475 copies, with twenty-one color plates by E. McKnight Kauffer. Originally issued in two parts in 1605 and 1615, Don Quixote begins as a parody of chivalric romances, but expands to examine the whole of Spanish society through the adventures of the deluded Quixote and his long-suffering companion Sancho Panza. This edition follows the 1743 English translation of Motteux and Ozell: "A world of disorderly Notions, pick'd out of his Books, crouded into his Imagination; and now his Head was full of nothing but Inchantments, Quarrels, Battles, Challenges, Wounds, Complaints, Amours, Torments, and abundance of Stuff and Impossibilities." This copy is warmly inscribed by the illustrator, E. McKnight Kauffer: "for Roger Fry, without whose encouragement this book would not have been done -- E. McKnight Kauffer, 1930." The preeminent English art critic of his day, Fry was instrumental in promoting Kauffer's art through the Omega Workshops, the influential Bloomsbury design collective that Fry directed with Vanessa Bell and Duncan Grant; in 1925, Fry contributed the introduction to the printed catalogue of Kauffer's modernist posters. A near-fine copy of the most influential work of Spanish literature, with an important English art historical association. (1001262) \$2,200.00*

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12. Clare, John; [Skrimshire, Fenwick]. **The Village Minstrel and Other Poems.** London: Taylor and Hessey, Fleet Street; and E. Drury, Stamford, 1821. Two twelvemo volumes bound in a single volume, modern dark green calf over marbled paper boards, raised bands, spine compartments ruled in gilt, brown morocco spine label lettered in gilt, endpapers renewed. Engraved frontispiece portrait of Clare in Volume I; Volume II bound without title page and first page of table of contents. Ink ownership signatures of Fenwick Skrimshire to title of Volume I and half-title of Volume II. Light foxing.

*First edition of "peasant poet" John Clare's second book, following the surprise success of Poems Descriptive of Rural Life and Scenery in 1820. A Northamptonshire farm laborer whose personal struggles were compounded by mental illness, Clare produced hundreds of closely observed lyrics that remain startling in their immediacy and detail: "Bees in every peep did try, / Great had been the honey shower, / Soon their load was on their thigh, / Yellow dust as fine as flour." This copy bears the ownership signature of Clare's sympathetic longtime doctor, Fenwick Skrimshire, who first treated Clare in 1820, and eventually admitted him to the Northampton General Lunatic Asylum, where Clare spent his final years, still writing: "He lives the Crusoe of his lonely fields / Which dark green oaks his noontide leisure shields." When Skrimshire and Clare arrived at the asylum, the doctor described Clare's madness as hereditary; asked if it had been "preceded by any severe or long continued mental emotion or exertion," Skrimshire noted: "after years addicted to Poetical prosing" (Bate, 5). Skrimshire's copy of The Village Minstrel is accompanied here by a first edition of his own 1838 treatise, The Village Pastor's Surgical and Medical Guide, in which he advises on the treatment of the insane: "the friend who can command a firm authoritative manner, and whilst looking the patient steadfastly in the face, will seize his arm, and lead him resolutely back to his bed, need not dread his violence." A near-fine copy, with a moving association.*

(1001196)

\$5,500.00

13. Colonna, Francesco; [Manutius, Aldus]; Gedye, Edith (binder). **Hypnerotomachia Poliphili, ubi humana omnia non nisi somnium esse ostendit, atque obiter plurima scitu sanequam digna commemorat.** London: Methuen, 1904. Folio, full blue crushed morocco gilt, boards double-ruled with cornerpieces in gilt, raised bands, spine compartments ruled and lettered in gilt, gilt dentelles featuring a pattern of inlaid ivory circles, all edges gilt. Facsimile of the 1499 Aldine first edition, including the 172 original woodcuts by an unknown hand, followed by the Methuen colophon. Light scattered foxing, occasional stray scuff to binding, expert repair to base of spine and upper dentelle. Note laid in: "Bound by Miss Gedye / successor to Cobden Sanderson."

*Modern fine press edition of Francesco Colonna's 1499 Hypnerotomachia Poliphili, originally published in Venice by Aldus Manutius, often considered the most beautiful book of the Italian Renaissance. The convoluted narrative, "the strife of love in a dream," follows Poliphilo in pursuit of his beloved Polia, a quest that forces him through a series of allegorical landscapes and trials, ending only when he awakes. The book's fame rests on its extraordinary woodcuts, precise and dreamlike, which influenced generations of artists. The Hypnerotomachia served as a source book of Renaissance imagery, a detailed architectural record, and a showcase for Aldus's typographic and compositional virtuosity, featuring Greek, Hebrew, and Arabic types, and even hieroglyphics. (The iconic woodcut of the elephant and obelisk made its way to Salvador Dalí by way of Gian Lorenzo Bernini.) This 1904 Methuen edition is a page-for-page facsimile of the 1499 Aldine first edition. Bookbinder Edith Gedye, identified in an accompanying note as a "successor to Cobden Sanderson," produced a series of highly accomplished bindings in the early twentieth century: this binding is dated 1909. A stunning book.*

\$2,800.00

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14. Cook, Clarence; [Tiffany, Louis Comfort]. **"What Shall We Do With Our Walls?"**. New York: Warren, Fuller & Co., 1880. Small quarto, original dark green cloth over pictorial paper boards, brown coated endpapers, all edges gilt. Illustrated with five chromolithographs of interior designs by Louis Tiffany and Samuel Colman. Hinges repaired, expert restoration to boards.

*First edition of the essay that fueled the Victorian infatuation with wallpaper in the United States. A prominent art critic and author of *The House Beautiful* (1878), Cook examines wall treatments from Italian, French, and English traditions, and cites Japan's long history of paper decoration with approval, on his way to an emphatic defense of modern American wallpaper. The essay was commissioned by a New York wallpaper firm to promote their patriotic support of native designers like Louis Comfort Tiffany and Samuel Colman: "the Messrs. Warren, Fuller & Co. are doing the same service for the decorative arts here in America, that the Wedgewoods did in England." Cook encourages his readers to support innovative American designers and manufacturers as they strive to capture the "spirit-of-the-age" in interior design, "refusing to copy anybody, and trusting to artistic ideas and feeling to carry the day." A near-fine copy of a scarce and influential work in American interior design, with striking black-and-gold chromolithographic plates. (100732) \$750.00*

15. Couder, M.-L. **Tout au Carreau. Suite documentaire pour l'enseignement du dessin dans les classes élémentaires et la direction des loisirs**. [Paris]: Librairie Hachette, [1939]. Slim quarto, original pictorial paper wrappers printed in blue, red, and black. Four pages of text, followed by 32 full-color plates heightened in silver and gilt. Occasional stray mark, text block toned, notes in red pencil to first page of text.

*First edition of this French art teacher's guide to creating decorative patterns on a grid, a skill designed to help children improve in all aspects of drawing: "quand l'élève se trouvera devant la nature: fleur, objet, figure, etc..., ou obligé de la représenter de mémoire, il y apportera une conception plus sûre de la simplification des masses, familiarisé avec la formule géométrique qui est à la base des expressions les plus vraies." The 32 full-color plates begin with simple geometric patterns, and become increasingly complex, incorporating the forms of flowers, fruits, animals, people, and letters. A near-fine example of a striking and uncommon workbook. (1001392) \$450.00*

16. Eliot, George. **The Writings of George Eliot, Together with the Life by J.W. Cross; WITH: autograph letter signed by George Eliot as M.E. Lewes**. Boston: Houghton Mifflin, 1908. Twenty-five octavo volumes, contemporary full blue morocco gilt, boards triple-ruled in gilt, raised bands, spines lettered in gilt, pale blue endpapers, blue silk ribbon markers, top edges gilt, other edges uncut and partially unopened. Title pages printed in red and black. Illustrated with photogravures throughout text, many in color. Four-page ALS by George Eliot dated April 19, 1873 tipped into Volume I.

*Deluxe illustrated large-paper edition of George Eliot's writings, number 10 of 750 copies, handsomely bound at the Riverside Press. This set includes all of Eliot's major works, including *Scenes of Clerical Life*, *Adam Bede*, *The Mill on the Floss*, *Silas Marner*, *Romola*, *Daniel Deronda*, and *Middlemarch*: "If we had a keen vision and feeling of all ordinary human life, it would be like hearing the grass grow and the squirrel's heart beat, and we should die of that roar which lies on the other side of silence. As it is, the quickest of us walk about well wadded with stupidity." Also included are Eliot's poetry, essays, letters, and journals, as well as a short life of the author. Tipped into the first volume is a four-page 1873 letter, written by George Eliot as M.E. Lewes on her house stationery at The Priory, Regent's Park. Eliot writes on behalf of herself and her longtime companion, George Henry Lewes, seeking a country house for the fall: "The search for a house is always a difficulty, the precise thing one needs seeming of course to be the rarest kind. . . . We desire perfect seclusion & yet nearness to a town -- what is our house, in fact, only that our scale would be much smaller." The couple would eventually let a house called Blackbrook in Kent, which despite its idyllic location proved inconvenient. They reluctantly returned to London that fall: "In the country, the days have broad spaces, and the very stillness seems to give a delightful roominess to the hours." A fine set, including a handwritten letter on one of the great domestic themes by one of the great domestic novelists. (1001144) \$7,500.00*

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17. Franklyn, Julian; [Opie, Peter and Iona]; Ardizzone, Edward (designer). **The Cockney: A Survey of London Life and Language.** (London): Andre Deutsch, (1953). Octavo, original brick red pebbled cloth, spine lettered in gilt, top edge stained red, original unclipped pictorial dust jacket designed by Edward Ardizzone. Notes and appendices at rear. Red ownership stamp "ex Opie Collection" to front pastedown, ink notation and blindstamp of Harrods Library London to rear pastedown. Two typed letters signed by Franklyn and three newspaper clippings laid in. Lightest toning and edgewear to jacket, tiny chip to back panel, minor spotting to cloth boards, two spots of glue residue to front pastedown.

*First edition of this unapologetically affectionate survey of Cockney history, culture and language: "human London, cockney London; the spirit that animates the body of all other Londons which, without it, would ultimately cease to be." Franklyn examines various aspects of Cockney life, including popular song, children's games and rhyming slang, in a work of anthropological scholarship that is also a love letter to the city of his childhood. This copy bears the ownership stamp of Peter and Iona Opie, who published a number of important works on children's folklore, including The Oxford Dictionary of Nursery Rhymes and The Lore and Language of Schoolchildren. Their library of children's literature, one of the most extensive ever compiled, now resides at the Bodleian. Laid into the book are two 1961 letters from Franklyn, securing permission to cite excerpts from the Opies' work in his upcoming Dictionary of Nicknames, along with two newspaper reviews of The Cockney, and a copy of Franklyn's 1970 obituary. A near-fine copy with excellent provenance. (100564) \$650.00*

18. [GAMES]. **Twelfth Night Characters. Park's Characters.** London: A. Park, 47, Leonard Street, Finsbury, no date, circa 1830s. Hand-colored pictorial sheet of Twelfth Night character cards with accompanying riddles, uncut, measuring 19.5 x 14.5 inches. Creased where folded, with occasional closed tear and early repairs to verso; inked address and trace of stamp to verso.

*Broadside of twenty-four vividly hand-colored cards, each depicting a costumed character and a riddle, with answers provided at the base of the sheet. At Twelfth Night celebrations marking the close of the Christmas season, each party guest would draw a card, and impersonate that character for the evening: King of Peace, Queen of Mirth, Ismail Pacha, The English Rose, Cossack of the Don, How-Ching, The Yankee Girl, and so on. The riddles favor bad puns: "Why is a disagreeable woman like a male pig? Because she's a Bore." "Why is London Bridge like the House of Lords? Because it is supported by Piers." Publisher Park issued a series of Twelfth Night character cards with different themes: this set depicts national caricatures from Europe, the Middle East, and Asia. A near-fine survival. (1001372) \$1,000.00*

19. Gerhard, Eduard. **Etruskische und Kampanische Vasenbilder des Königlichen Museums zu Berlin.** Berlin: Verlag von G. Reimer, 1843. Imperial folio, measuring 21 x 14.5 inches, contemporary calf over marbled blue paper boards, raised bands, spine compartments decorated and lettered in gilt. Letterpress title, descriptive text, and register, followed by thirty color lithographed plates (twenty-five single-page and five double-page) numbered I-XXX, and five monochrome plates (one single-page and four double-page) lettered A-E. Small circular library label of Honoré T.P. Joseph d'Albert, 8th Duc de Luynes, affixed to base of spine. Lightest shelfwear, corners repaired, one bifolium of text embrowned (pp. 41-44), occasional faint foxing.

*First edition of Eduard Gerhard's massive survey of ancient Etruscan and Campanian vase paintings in the museums of Berlin, illustrated with thirty brilliant color lithographs in terracotta, red, and black. Head archaeologist at the Royal Museum of Berlin, Gerhard was a co-founder of the first international archaeological society, Istituto di Corrispondenza Archeologica, and a tireless cataloguer and classifier of antiquities. This volume reproduces the scenes found on ancient vases found throughout Italy, featuring the legends of Ariadne, Hercules, Achilles, Aegisthos, and the Calydonian hunt, among others; particularly moving is the image of Aeneas carrying his father Anchises out of the ruins of Troy (XXV). The oversized color plates are strikingly sharp and vivid, as though just printed. This copy from the library of Honoré d'Albert, 8th Duc de Luynes, noted nineteenth-century French archaeologist and collector of antiquities; his illustrated catalog of his own collection, Description de Quelques Vases Peints Etrusques, Italiotes, Siciliens et Grecs, appeared in Paris in 1840. Luynes would later donate his ancient vases to the Cabinet des Médailles at the Bibliothèque Nationale de France. Text in German. Brunet II, 1551. A very good copy of a stunning book. (1001141) \$9,000.00*

Honey & Wax at the New York Antiquarian Book Fair 2016

20. Gibbon, Edward; [Bruce, James]. **The History of the Decline and Fall of the Roman Empire. A New Edition.** London: Printed for A. Strahan; and T. Cadell, in the Strand, 1788-1790. Twelve octavo volumes, full contemporary polished calf, raised bands, spine compartments ruled in gilt, red and green morocco spine labels, all edges stained yellow. Frontispiece portrait of Gibbon after Joshua Reynolds and map of the Eastern empire in Volume I; two additional folding maps, "Parts of Europe and Asia Adjacent to Constantinople" and map of the Western empire, in Volume II; general index in Volume XII. Bookplate of James Bruce, "Bruce of Kinnaird," and handwritten shelf mark "101" in all volumes; additional label "From Kinnaird 1897" and previous owner notes to front endpapers of Volume I. Occasional scuff to bindings, spine ends rubbed, chip to spine label of Volume II.

*Early octavo edition of Edward Gibbon's monumental history, following the trajectory of the Roman Empire from the death of Marcus Aurelius to the fall of Constantinople thirteen centuries later, an epic feat of historiography that took twenty years to complete. Gibbon's narrative drive and pointed analysis found an immediate readership at home and abroad: "Our fancy may create, or adopt, a pleasing romance, that the Goths and Vandals sallied from Scandinavia, ardent to avenge the flight of Odin . . . to burn the records of classic literature, and to found their national architecture on the broken members of the Tuscan and Corinthian orders. But in simple truth, the northern conquerors were neither sufficiently savage, nor sufficiently refined, to entertain such aspiring ideas" (Chapter LXXI). The first edition of Gibbon's history appeared in six quarto volumes, issued from 1776 to 1788. In 1783, publishers Strahan and Cadell reissued the first half of the work in six octavo volumes; in 1790, they reissued the second half to complete the twelve-volume set. The first six volumes of this set are early printings, dated 1788; the final six volumes are first printings, dated 1790. This set belonged to Scottish explorer James Bruce, Laird of Kinnaird, who traveled widely throughout North Africa in the 1760s and 1770s. He was one of the first Europeans to trace the Blue Nile to its Ethiopian source, in 1770, and the first to follow the Blue Nile to its confluence with the White Nile in Sennar (now the Sudan). In 1790, the year that the final volumes of his Gibbon set were printed, Bruce published his own *Travels to Discover the Source of the Nile* in five quarto volumes, a classic of African exploration. PMM 222. A bright near-fine set, with an excellent historical association, bridging the Roman and British empires. (1001233) \$5,000.00*

21. Goodden, Wyndham; Jones, Barbara (illustrator). **This or That?** Edinburgh: Scottish Committee of the Council of Industrial Design, 1947. Oblong octavo, original printed pictorial wrappers, staple-bound. Illustrated with line drawings and two-color lithography through text. Light soiling to wrappers, faint teacup rings to rear wrapper, two-inch split to head of front wrapper.

*First and only edition of this illustrated guide to modern design for children, produced for the Scottish Committee of the Council of Industrial Design. Author Wyndham Goodden and illustrator Barbara Jones, both affiliated with the Royal College of Art, took a keen interest in the way that design can elevate every aspect of daily life. Goodden urges children to notice the harmony and utility of natural forms: "when something made by man gives pleasure to our eyes by the sheer look of it, it is because the rightness of it, so to speak, clicks with those natural rules hidden in our heads and hearts: rather as in the game of snap, when one of you wins the pool by matching the card played by your partner with a card of your own. Snap! you call, and the trick is yours." Illustrator Barbara Jones contributed the murals for the pioneering "Britain Can Make It" exhibition of industrial and product design in 1946: her detailed, whimsical drawings of organic forms and household objects provide the ideal counterpoint to Goodden's text. Bloomfield B3. A very good example of an ephemeral production. (100555) \$300.00*

Honey & Wax at the New York Antiquarian Book Fair 2016

22. Guercino (artist); Gatti, Oliviero (engraver). **Sereniss. Mantuae Duci Ferdinando Gonzaghae DD. Jo. Franciscus Barberius Centen. Inventor.** Rome: Gio. Giacomo de Rossi, not before 1648. Single broadsheet volume, comprising 22 numbered copper-engraved plates bound in full contemporary limp vellum. Engraved title page with dedication to the Duke of Mantua numbered 1. Contemporary ink ownership inscription to interior of front cover, slip of paper with pencil drawings after plate 2 laid in. Wear and staining to vellum, endpapers lightly foxed, front hinge reinforced. Faint tidemark to lower margin not affecting plates, stray marks indicating signs of use, though not affecting plates, with the exception of one spot to plate 14.

*Compelling seventeenth-century drawing manual, one of the earliest Italian pattern books. Opening with images of the human eye, the manual examines the anatomy of other isolated features, then turns to character studies of various ages and types in action. Especially striking are the plates of a man's back tensing as he draws a bow (15), an elaborately coiffed woman reading a book (18), and a girl lighting a candle (21). The copper engravings are by Oliviero Gatti of Bologna after designs by the young Guercino (Giovanni Francesco Barbieri, 1591-1666), the Italian Baroque painter known for his fluid, naturalistic early style. Although the engraved title page is dated 1619, the imprint of Giovanni Giacomo de Rossi in the lower right corner indicates a mid-century date. A very good wide-margined copy of an evocative book, in a contemporary binding.*

(1001345)

\$4,800.00

23. [Harris, John]. **Wonders! Descriptive of Some of the Most Remarkable of Nature and Art.** London: Printed for J. Harris and Son, Corner of St. Paul's Church-yard, 1823. Octavo chapbook, original yellow printed wraps, illustrated with sixteen hand-colored engravings. Publisher's advertisements bound at rear. Gift inscription on verso of front wrapper: "Samuel Whitehouse / with Papa's & Mama's best love." Lightest rubbing to wrappers.

*Early printing of this installment in publisher John Harris's popular series of brightly colored chapbooks for children, first published in 1821, number 24 in his Cabinet of Amusement and Instruction. Sixteen wonders of the world, natural and manmade, are depicted in hand-colored copper engravings and described in verse. Subjects include the Pyramids, the Great Wall of China, Cleopatra's Needle, the Colossus at Rhodes, and Stonehenge: "So this, Sir, is Stonehenge, on Salisbury plain. / The famous Druidical ancient remain. / Which certainly claims ev'ry trav'ller's attention. / Tho' why it was rais'd is not easy to mention." "Very often the text of [Harris's] picture books shows every sign of having been written by untalented hack writers, but the engravings, or woodcuts, and their colouring are of a higher standard than those of most of his contemporaries. The colouring, as is well known, was usually done by a group of children, each with a pan of one coloured paint, who filled in the black-and-white outlines on the sheets as they were passed around the table" (Moon, John Harris's Books for Youth). A near-fine copy. (1001360)*

\$850.00

24. Hurston, Zora Neale; Hurst, Fannie (introduction). **Jonah's Gourd Vine.** Philadelphia: J.B. Lippincott Company, 1934. Octavo, original pale green pictorial cloth stamped in black, original clipped pictorial dust jacket. Introduction by Fannie Hurst, glossary of dialect terms. Ink gift inscription by Zora Neale Hurston to front free endpaper. Cloth faded with chipping to spine ends, early tape repairs and restoration to scarce dust jacket. Housed in a custom clamshell box.

*First edition of Harlem Renaissance writer Zora Neale Hurston's first novel, inspired by her parents' rocky marriage, and informed by her anthropological fieldwork on "characteristics of Negro expression." Jonah's Gourd Vine follows a passionate folk preacher whose unchecked appetites destroy his family and fire his sermons: "The mountains fell to their rocky knees and trembled like a beast / From the stroke of the master's axe. . . . And de sun / Batted her fiery eyes and put on her judgment robe." Hurston has inscribed this copy to Kate Thompson, the daughter of fellow anthropologist Harold Thompson: "To / Kate Thompson / A gold throne-angel / with shiny wings / Zora Neale Hurston." Harold William Thompson served as president of the American Folklore Society and the New York Folklore Society: "No teacher in the East was so successful in interesting students in the legends and history of their communities, in tracking down stories and ballads, tall tales and epitaphs, unpublished manuscripts and broadside ballads" (Cornell University). Hurston began to inscribe this copy to "Dr. Thompson" (as she had inscribed his copy of her folklore collection, Mules and Men), but overlaid the "Dr" with "Kate" mid-inscription, presumably at his request. A very good association copy, from one folklorist to another. (1001247)*

\$5,200.00

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25. Jeffery, John and Jane (printmakers). **Domesday. Index Generalis (single letterpress leaf, additionally hand-printed)**. London: George Eyre and Andrew Strahan, 1783-1816. Folio, single letterpress leaf, measuring 11 x 17.5 inches, overprinted in blue ink.

*Printed leaf from an eighteenth-century edition of William the Conqueror's Domesday Book, an index of medieval place names, overprinted with a vivid blue animal pattern. Edinburgh printers John and Jane Jeffery, celebrated for their handmade printed papers, offered a limited supply of "antique lining papers," like this one, that used leaves from broken folio volumes as the ground for their printed designs. The Jefferys ceased production in 2015. A striking example of modern paper decoration. (1001385) \$100.00*

26. Johnson, Samuel. **The Lives of the Most Eminent English Poets: With Critical Observations On Their Works. A New Edition, Corrected**. London: Printed for F.C. and J. Rivington, et al., 1821. Two octavo volumes, contemporary full straight-grain red morocco, boards elaborately stamped in gilt and blind, spine panels lettered and decorated in gilt, brown coated endpapers, gilt dentelles, all edges gilt. Occasional light toning to text blocks, page 246 of Volume I mispaginated 426, front board of Volume II lightly scuffed. Nineteenth-century ink presentation inscription to first flyleaf of both volumes ("E dono sociorum"), later pencil inscription to first flyleaf of Volume I.

*Early nineteenth-century edition of Johnson's Lives of the Poets, first published between 1779 and 1781. The major work of his final years, these virtuosic character sketches are now recognized as a turning point in literary biography. Led by "the honest desire of giving useful pleasure," Johnson drew on decades of reading and conversation to sum up the English poets of the previous century, including Milton, Dryden, Gay, Pope, Young, and Gray. Sharp and straightforward, Johnson invites his readers to debate, as in his pointed account of Jonathan Swift: "He pays no court to the passions; he excites neither surprise nor admiration; he always understands himself; and his reader always understands him." The characteristically effusive James Boswell calls this work "the richest, most beautiful, and indeed most perfect, production of Johnson's pen." A near-fine early edition, in a stunning contemporary binding. (1001319) \$1,750.00*

27. Joyce, James. **Ulysses**. New York: Random House, 1934. Octavo, original ivory cloth lettered in red and black, top edge stained brown, original unclipped dust jacket with designer Ernst Reichl's name spelled out along front edge. Promotional photograph of Joyce by Berenice Abbott tipped to the front pastedown, publisher's advance review slip tipped to the front free endpaper. Cloth lightly spotted, tiny chips to dust jacket corners and head of spine, one-inch chip affecting the Random House imprint at base of spine.

*First American edition, publisher's review copy, with a print of Berenice Abbott's 1926 portrait of Joyce and a promotional note from Random House: "By Judge John M. Woolsey's enlightened decision, James Joyce's ULYSSES is now freed from the ban that has been rigidly enforced against it since 1922. The American edition under the Random House imprint is therefore presented in its complete and unabridged text, together with a new foreword by James Joyce." This edition also contains a foreword from lawyer Morris Ernst, who successfully defended Ulysses against the government's obscenity charges, and a copy of the U.S. District Court opinion in the case. Joyce faced publishing hurdles throughout his career, but Ulysses proved his greatest challenge: after Margaret Anderson and Jane Heap were prosecuted for running the racy Nausicaa episode in The Little Review, no commercial publisher would touch the novel. In 1922, Sylvia Beach of Shakespeare & Company published a limited first edition of one thousand copies in Paris, but Ulysses was banned in the United States until the Woolsey decision in December 1933. Within minutes of the decision, Random House founder Bennett Cerf ordered his typesetters to work on this first American edition. Famous for its energy, virtuosity and difficulty, Ulysses follows a single June day in the life of middle-aged Leopold Bloom, whose wanderings across Dublin recall the events of Homer's Odyssey: "Metempsychosis, he said, frowning. It's Greek: from the Greek. That means, the transmigration of souls. -- O rocks! She said. Tell us in plain words. He smiled, glancing askance at her laughing eyes. The same young eyes." A near-fine review copy of the most influential novel of the twentieth century, in its first publication in an English-speaking country, and an American legal milestone. (100523) \$3,500.00*

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28. Joyce, James; [Trilling, Lionel]. **Stephen Hero: A Part of the First Draft of A Portrait of the Artist as a Young Man.** [New York]: New Directions, (1944). Octavo, original black cloth lettered in gilt over green paper boards, original unclipped pictorial dust jacket (supplied). Frontispiece portrait by Augustus John, title page printed in black and green, illustrated with black-and white plates throughout text. Signature of Lionel Trilling to front free endpaper. Boards toned, edges rubbed, edgewear to jacket with light chipping to spine ends.

*First American edition, one of 3000 copies, of the fragmentary first draft of James Joyce's bildungsroman, A Portrait of the Artist as a Young Man, first published in 1916. More autobiography than novel, Stephen Hero introduces the character of Stephen Dedalus, a restless young Irishman with literary aspirations: "Stephen came seldom to lectures, prepared nothing and absented himself from term examinations and not merely was no remark passed on these extravagances but it was supposed probable that he represented really the artistic type and that he was, after the fashion of that little known tribe, educating himself." The character of Stephen Dedalus would reappear in Joyce's Ulysses, playing the part of Telemachus. This copy bears the ownership signature of influential American critic Lionel Trilling, a defender of Joyce even at his most difficult: "never in our time will a young man focus this much power of love and hate into so sustained a rage of effectual intention as Joyce was capable of, so ferocious an ambition" ("James Joyce in His Letters"). A near-fine copy, with an excellent modernist association.*  
(1001118) \$600.00

29. [La Fayette, Madame de]; Perry, Thomas Sergeant (translator); Garnier, Jules (illustrator). **The Princess of Cleves.** Boston: Little, Brown, and Company, 1891. Two octavo volumes, full contemporary crushed red morocco, raised bands, black spine labels lettered in gilt, spine ruled in gilt, all edges gilt, red morocco doublures bordered in gilt, marbled endpapers, additional heavy gilt-patterned flyleaves, silk ribbon markers. Printed on Japan paper, title pages printed in red and black, preface by P. Laffitte. Illustrated throughout text with engravings by A. Lamotte after drawings by Jules Garnier.

*Fine press edition of Madame de La Fayette's pioneering roman d'analyse, one of 250 copies, splendidly bound. First published anonymously in French in 1678, the novel remains a high spot of French literature. In the tale of a faithful wife tempted by the fascinating Duc de Nemours at the court of Henri II, The Princess of Cleves introduces a modern psychological realism into the highly stylized conventions of French court romance: "Women generally judge the love one has for them by the pains one takes to please them and to pursue them; but that is an easy matter, provided they are charming. What is difficult is not to yield to the pleasure of pursuing them, -- it is to avoid them, from fear of showing to the public or to them one's feelings." In the tension between her disciplined self-presentation and passionate inner life, the Princess foreshadows the heroines of countless novels to follow. A fine copy of a classic of both French and English literature, in a beautiful fin-de-siècle binding.*  
(1001270) \$1,000.00

30. [Lear, Edward]; [Tennyson, Alfred Lord]; [Sassoon, Siegfried]; Shepherd, Richard Herne. **Tennysoniana.** London: Pickering and Co., 1879. Octavo, original green cloth, printed paper spine label, text block uncut. Ink ownership inscription, "Edward Lear, Augt 14 1880," to title page; penciled bookseller notes and bookplate of Siegfried Sassoon to front pastedown. Small chips to spine label, endpapers toned, minor spotting to lower board.

*Second edition, substantially enlarged, of this unusual bio-bibliography of Tennyson, the copy of Tennyson's friend Edward Lear, and later of poet Siegfried Sassoon. Shepherd lists Tennyson's works, and offers chapters on the poet's classical allusions, versification, and portraits. This second edition, following the first edition of 1866, is revised and enlarged by about one third. Introduced to the Tennysons through a mutual friend, illustrator and nonsense poet Edward Lear had been devoted to the poet's work for years. In a note accompanying his wedding gift to the couple, Lear confessed to the bride, "There have been but few weeks or days within the last eight years, that I have not been more or less in the habit of reading Tennyson's poetry, and the amount of pleasure derived by me from them is quite beyond reckoning." Lear's wedding gift to the Tennysons was a copy of his Journal of a Landscape Painter in Greece & Albania (1851), the work that inspired Tennyson's "To E. L., On His Travels in Greece." Lear worked for 35 years on a series of illustrations to Tennyson's poems, published two editions of Tennyson's poetry set to music, and named his own house Villa Tennyson. Upon Lear's death, Tennyson issued a signed limited edition of his own work illustrated by Lear, and Tennyson's poetry provided the epitaph for Lear's tombstone. This copy later belonged to the World War I poet-soldier Siegfried Sassoon; his bookplate was tipped-in posthumously when his library was sold. A near-fine copy with fascinating provenance.*  
(1001353) \$1,200.00

31. [MANUSCRIPT]; Heberden, Elisabeth Althea. **Manuscript Regency Commonplace Book.** Devon: 1816-1835. Octavo, contemporary full red sheep, spine ruled in gilt, marbled endpapers. 341 pages numbered by hand, containing hand-drawn ornaments, transcribed text, illustrations in pencil and watercolor, and cut paper collages; nine unnumbered final leaves, including a manuscript table of contents. Ink ownership inscription to recto of first page: "Elisabeth Althea Heberden 1816." Binding rubbed, corners bumped, small stains to a few pages.

*Fascinating commonplace book kept by an Englishwoman during the Regency period, with 341 hand-numbered pages of material gathered from contemporary sources. Elisabeth Althea Heberden (1786-1855) was born in Exeter, where her father would become Canon. She was the niece of noted physician William Heberden, who attended King George III in his last illness, the subject of a sardonic epigram recorded in the manuscript: "Would you send, when aught doth ail ye, / For Willis, Heberden or Baillie. / All are skillful learned men, / Baillie, Willis, Heberden. / 'Tis doubtful, which most sure to kill is, / Baillie, Heberden, or Willis." Unsurprisingly, given her educated family circle, Heberden often makes notes on religious and scientific matters: Hannah More and Isaac Newton both appear regularly in these pages. She also demonstrates an interest in music, recording anecdotes about Haydn and Handel, and a love of English poetry, transcribing lyrics by Cowper, Southey, Coleridge, and Scott. One entry, entitled "Bon Mot," reads in its entirety: "An enthusiastic admirer of the Lake school of poetry once observed to Professor Porson, that Wordsworth would be read after Milton and Dryden were forgotten. 'Yes,' replied the Professor, 'but not till then.'" Throughout the manuscript, Heberden shows a marked fondness for wordplay, anagrams, riddles, and puns: "Some Demon, sure, says wondering Ned / In Newton's brain has fix'd his station. / That's true, says Dick, you've rightly said / And know his name is Demon Stration." Heberden changes hand frequently, alternating between an elegant cursive for longer entries, a neat and stylized serifed script for many of the shorter pieces, and occasional flourishes of Gothic, effectively breaking up her text for the eye. She also incorporates visual art: original pencil sketches, ornamental paper cutouts, and a series of watercolors depicting French military activities in North America. Most striking is a satirical Map of Matrimony, whose geographical locations include Cape Courtship, Kingdom of Suspense, Point Proposal, United States of Agitation, and Port of Hymen. Heberden herself never married. A compelling manuscript, a window into the mind of an educated Englishwoman during the Regency period. (1001367) \$3,500.00*

32. [MANUSCRIPT]; Shakespeare, William; Stanesby, Samuel (illustrator). **Shakespeare's Household Words: A Selection from the Wise Saws of the Immortal Bard; with: original illuminated manuscript based on the printed book.** London: Griffith & Farran, [1859]. Twelvemo, original red cloth elaborately stamped in teal, white, and gilt to both boards, beveled edges, spine stamped in gilt, teal coated endpapers, all edges gilt. Original albumen print of Shakespeare's bust mounted on chromolithographic frontispiece, title page and text fully lithographed on both sides in green, blue, red, cream and gold, decorative borders, illuminated letters, text interleaved with blank pages. Bookplate to front pastedown. Lightest rubbing to boards, one small spot to lower board, hinges repaired. Offered with: square octavo manuscript, full nineteenth-century red sheep, triple gilt rule to front board, with cornerpieces, central ornament and title stamped in gilt, spine ruled in gilt and black, gilt dentelles, all edges gilt, violet silk ribbon marker. Original albumen print of Shakespeare's portrait mounted on illuminated frontispiece, text entirely illuminated with red and black lettering, highlighted in gold, and 24 original watercolors of wildflowers throughout text, interleaved with blank pages. Light scattered foxing to some blanks.

*First edition of this brilliantly chromolithographed book of Shakespearean quotations, together with a unique illuminated copy of the same work, featuring two dozen delicate original watercolors of wildflowers. On its own, the printed book is a fine specimen of Victorian chromolithography in an equally decorative publisher's cloth-gilt binding. An unknown contemporary reader was inspired to create his or her (but probably her) own copy of Shakespeare's Household Words, transcribing and illuminating the text by hand in a blank album, and even sourcing a comparable albumen print of Shakespeare for the manuscript's frontispiece. The artist has made some editorial changes, moving some quotations, and leaving others out, but the greater part of the text is reproduced in an illuminated Gothic script. There are hints of the human element: the artist sometimes mistranscribes ("Ill will never said well" becomes "I will never said well"), and drops more quotations toward the end of the collection as space grows tight. The illuminated copy represents a dialogue with the printed work, highlighting the pleasures of both: "The eye sees not itself / But by reflection, by some other things." A fine pair. (1001325) \$1,250.00*

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33. Mayakovsky, Vladimir; Goluska, Glenn (printer). **Brooklyn Bridge**. Toronto: Imprimerie Dromadaire, 1985. Folio, folding pictorial panorama printed letterpress in black and russet, measuring 11.25 by 74 inches extended, housed in original marbled paper portfolio with black cloth spine, printed paper spine label, textured russet endpapers. Light occasional discoloration to marbled boards.

*First edition thus, one of 75 copies signed and numbered by Canadian letterpress printer Glenn Goluska, who translated, illustrated, designed, and printed this fine press edition. Russian poet Mayakovsky composed this irreverent tribute while visiting New York in 1925, awed by "something really good," the architectural feat of the Brooklyn Bridge. The visual effects of the poem are incorporated into the design of Goluska's woodcut panorama, which depicts the sweeping span of the bridge: "This rib resembles a machine -- / just imagine, would there be hands enough, / after planting a steel foot in Manhattan, / to haul in Brooklyn by the lip?" Award-winning typographer and book designer Glenn Goluska was "both an innovator and a traditionalist, whose command of the letterpress and Linotype enabled him to do cutting-edge work that nevertheless maintained his characteristic vintage charm" (Coach House). A fine copy. (1001283) \$650.00*

34. Mitford, Nancy; [Poisson, Jeanne Antoinette, Marquise de Pompadour]. **Madame de Pompadour**. London: Hamish Hamilton, (1954). Octavo, original blue cloth lettered in silver, top edge stained red, original unclipped pictorial dust jacket designed by Cecil Beaton. Illustrated with black-and-white plates throughout text. Lightest rubbing to jacket, with tiny chips to corners.

*First edition of the first of Nancy Mitford's popular biographies, to be followed by Voltaire in Love in 1957 and The Sun King in 1966. Mitford's aristocratic background, social acuity, and piercing wit made her a sympathetic chronicler of pre-Revolutionary France. Her love of the arts may have suggested the subject of Pompadour, who delighted in beauty, and captivated Louis XV with her curiosity and enthusiasm: "She had all the gifts of a great amateur, erudition, tireless energy in searching for perfection, and an intuitive understanding of the creative temperament, which enabled her to make an artist do better than his best, and to impose her own ideas on him, without hurting his feelings." Mitford's long attachment to a womanizing French officer may also have led her to Pompadour, who could never marry the man she loved. A bright near-fine copy. (1001358) \$325.00*

35. [MUSIC]; Neale, Richard (editor); Handel, George Frederick; Bononcini, Giovanni; Scarlatti, Alessandro; Gasparini, Francesco; Ariosti, Attilio; et al. **A Pocket Companion for Gentlemen and Ladies: Being a Collection of the Finest Opera Songs & Airs, in English and Italian. A Work never before attempted. Carefully Corrected, & also Figur'd for ye Organ, Harpsichord, and Spinnet, by Mr. Ri[cha]rd Neale, Organist of St. James's Garlick-hith; WITH: A Pocket Companion for Gentlemen and Ladies: Being a Collection of Favourite Songs, Out of the Most Celebrated Operas Compos'd by Mr. Handel, Bononcini, Attilio, &c., in English and Italian, To Which Is Added Several Choice Songs of Mr. Handel's, Never Before Printed**. London: Engrav'd and Printed at Cluer's Printing-Office in Bow-Church-Yard, [1724, 1725]. Two octavo volumes, the first measuring 4.5 by 6.75 inches, the second 5 by 7.75 inches. Uniformly bound in full modern red morocco gilt, elaborately decorated in Harleian style with small tools (including birds, acorns, crowns, and flowers), raised bands, spine compartments tooled in gilt, black morocco spine labels lettered in gilt, marbled endpapers, gilt dentelles, all edges gilt. Both volumes entirely engraved, including pictorial frontispieces, title pages, preliminaries, subscribers lists, indexes, and musical scores. Early owner inscriptions to opening flyleaves of Volume II, including a 1764 list of "favourites in this book" and a laundry list; early ownership signature to title page of Volume II; small ink manicule pointing to title of first piece in Volume II. Occasional dustiness and smudging to text.

*First editions of these sparkling pocket miscellanies of popular songs from Baroque operas: "Leave repining, / Cease your wining, / Pox on Torment, Grief, and Woe; / If she's tender, / She'll surrender, / If she's tough, e'en let her go." The text in each volume is entirely engraved, providing the score and lyrics for each piece, along with the occasional flute accompaniment. Publisher John Cluer was known for the excellence of his musical scores and playing cards: "Some of his books are so beautifully and clearly engraved on copper as to excel all other works of the period" (Kidson, 28). These two volumes were part of Cluer's "new undertaking of Printing Musick in Pocket Volumes," supported by subscription. Featured composers include English favorite George Frederick Handel, as well as the Italians Giovanni Bononcini, Alessandro Scarlatti, Francesco Gasparini, and Attilio Ariosti. These volumes were the only two operatic miscellanies published by Cluer: both are scarce, and they are rarely found together. An excellent set, splendidly bound by Philip Dusel. (1001333) \$5,200.00*

Honey & Wax at the New York Antiquarian Book Fair 2016

36. [Newbery, John]. **The Circle of the Sciences**. London: J. Newbery; Newbery & Carnan; T. Carnan & F. Newbery; T. Carnan, 1748-1783. Seven twelvemo volumes: Grammar Made Familiar and Easy to Young Gentlemen, Ladies, and Foreigners . . . The Third Edition (Newbery & Carnan, 1769); Arithmetic . . . The Second Edition (J. Newbery, 1749); Rhetoric . . . The Fourth Edition (T. Carnan & F. Newbery, 1777); Poetry . . . The Third Edition (Newbery & Carnan, 1769); Logic . . . The Third Edition (Newbery & Carnan, 1769); Geography . . . The Fifth Edition (T. Carnan, 1783); Chronology . . . The Fourth Edition (T. Carnan & F. Newbery, 1778). Volumes 1 and 3-7 in publisher's vellum over paper boards, paper spine labels; volume 2 in full contemporary calf. Paper boards and spine labels rubbed, pencil notations to flyleaves of most volumes. Upper joints of volumes 2 and 7 starting but holding firm, toning to edges of volume 3, chipping to spine ends of volume 6, ink ownership inscriptions to volumes 2, 4, 5, and 7. Housed in a custom cloth clamshell box with printed paper spine label.

*Complete set, early editions, of publisher John Newbery's landmark series for children, delivering an entire elementary education in less than a linear foot of shelf space. Introducing material "digested in a method entirely new," these volumes approach each academic subject through a series of questions and answers: "What are the Measures used in England?" "What is Style?" "How many kinds of Evidence are there?" At a time when formal schooling was out of reach for many English children, The Circle of the Sciences was designed for instruction at home. The series borrowed heavily from the educational philosophy of John Locke, stressing practical knowledge and structural thinking. While small, the volumes are not slight: the Rhetoric volume teaches the use of prolepsis and synchoreasis, the Poetry volume quotes Virgil and Horace, the Logic volume discusses syllogisms and ontology, and the Chronology volume covers Biblical times through the eighteenth century. (Although published in 1778, this volume describes the American colonies as still belonging to the crown.) The previous owner's box label reads "London & Dublin, 1748-1783," but in fact all seven volumes were published by John Newbery or his successors, Francis Newbery and Thomas Carnan, in London. A very good set in contemporary bindings, rarely found complete. (1001276) \$2,500.00*

37. Nin, Anaïs; [Mailer, Norman]. **Solar Barque**. [N.p.]: Edwards Brothers, 1958. Octavo, original pictorial paper wrappers. Illustrated by Peter Loomer. Light toning and soiling to wrappers, front joint rubbed. Housed in a custom slipcase.

*First edition of the self-published final novel in Nin's experimental Cities of the Interior sequence, later retitled The Seduction of the Minotaur. Set in a "drugging" Mexican town, the novel follows the American heroine's frustrated escape into the tropics: "The farther she traveled into unknown places, unfamiliar places, the more precisely she could find within herself a map showing only the cities of the interior." This copy is inscribed by Anaïs Nin to "Norman Mailer and Mrs. Mailer" on the front free endpaper. Nin and Mailer were united in their strategic linking of sexuality and creativity, although Nin privately decried Mailer's glorification of violence, calling it "a symptom of impotence" in her journals. A very good copy, with an excellent literary association. (100136) \$650.00*

38. Olsen, Tillie; [Dillard, Annie]. **Tell Me A Riddle**. (New York): Delta, circa 1974. Octavo, original blue paper wrappers. Address label of Tillie Olsen affixed to verso of front wrapper. Presentation inscription from Tillie Olsen to Annie Dillard on verso of front wrapper, ownership inscription of Annie Dillard ("Annie Dillard / please return") on half-title. Wrappers creased, light edgewear, bottom half-inch of spine missing. Housed in a custom slipcase.

*Paperback reprint of Tillie Olsen's great collection, first published in 1961, inscribed by Olsen to fellow writer Annie Dillard. Each of the four stories -- "I Stand Here Ironing" (1956), "Hey Sailor, What Ship?" (1957), "O Yes" (1957), and "Tell Me A Riddle" (1960) -- were featured in Best American Short Stories, and "Tell Me A Riddle" won the O. Henry Prize for 1961. Although the book fell out of print, it became a touchstone for a generation of American writers inspired by Olsen's attention to the interior lives of working people, especially women: "never a direct protest, never rebellion. I think of our others in their three-, four-year-oldness -- the explosions, the tempers, the denunciations, the demands -- and I feel suddenly ill. I put the iron down. What in me demanded that goodness in her? And what was the cost, the cost to her of such goodness?" This copy is warmly inscribed in Olsen's characteristic microscript: "For Annie Dillard -- / In kinship -- and in love for your work. / Tillie Olsen / June, 1974." That year, Dillard published her first two books: the poetry collection Tickets for a Prayer Wheel, and the personal narrative Pilgrim at Tinker Creek, which won the Pulitzer Prize. A wonderful association copy, linking two original and influential American writers. (1001266) \$650.00*

39. Pascal, Blaise. **Pensées de M. Pascal sur la religion et sur quelques autre sujets, qui ont esté trouvées après sa mort parmy ses papiers.** Paris: Guillaume Desprez, 1670. Twelvemo: (ixxxii) 1-365 (21). Full nineteenth-century red morocco in Jansenist style, boards ruled in blind, raised bands, spine lettered in gilt, gilt dentelles, marbled endpapers, all edges gilt, green silk ribbon marker. Publisher's woodcut cipher device on title page, woodcut initials and headpieces throughout text, with engraved headpiece on A1. Small bookbinder's ticket ("Thompson Relieur") to verso of front free endpaper; nineteenth-century bookplate of Elias Horry Frost on first front flyleaf, his ownership inscriptions on second front flyleaf and title page; two ink inscriptions from Corinthians to first front flyleaf. 1884 catalog description of a different copy of this edition laid in.

*“Édition originale” of Blaise Pascal's posthumously collected thoughts on religion, a masterpiece of French prose. Pascal established his brilliance early, inventing the mechanical calculator at the age of eighteen, developing the field of probability theory with Pierre de Fermat, and breaking new ground in projective geometry, hydrodynamics, and hydrostatics. One night in 1654, Pascal experienced a mystical vision that caused him to renounce his scientific career in favor of religious contemplation; after his death, a scrap of paper was found sewn into the lining of his coat containing a description of that night: “Joie, joie, joie, pleurs de joie.” Pascal joined the Jansenists, a sect of radical Augustinian Catholics. In his controversial Lettres provinciales (1656-1657), he took aim at the casuistry of the Jesuits, laying the groundwork for church reform. He then turned to a defense of his faith, recording his thoughts even as his health failed. His unfinished notes, now housed at the Bibliothèque nationale de France, were compiled after his death by Jansenist editors, and issued as the Pensées. Pascal engaged directly with the philosophical debates of the day, notably those raised by Descartes and Montaigne: “Le coeur a ses raisons que le raison ne connaît point.” Brilliantly argued, Pascal's work proved magnetic even to those who disagreed with him: Voltaire described Pascal as a “giant” he wanted to “battle.” Pascal can be logical and forceful, as in Pascal's Wager, when he places probability theory in service to theology. He can also be lyrical: “L'homme n'est qu'un roseau le plus faible de la nature; mais c'est un roseau pensant.” This 1670 issue was preceded by an issue of about thirty copies, labeled the “préoriginale” by bibliographer Le Guern, printed at the end of 1669 by Guillaume Desprez for submission to the censors: only two copies of the 1669 issue are known to survive, both in French institutions. Desprez reprinted the Pensées three times in 1670, and two other editions with Desprez's name on the title page, but not printed by him, appeared that year as well. This edition is the earliest 1670 issue, and the earliest obtainable edition of the Pensées, with Desprez's woodcut cipher on the title page and continuous pagination from 1 to 365. Text in French. PMM 152. Maire, Bibliographie générale des oeuvres de Blaise Pascal, IV: 101, no. 3; Le Guern, Œuvres complètes / Pascal, II, 1597, ed. O. This copy is handsomely bound in Jansenist style by Thompson of Paris, active between 1842 and 1870. It was purchased in Paris by Elias Horry Frost in 1856; a successful cotton broker, Frost built one of the finest private libraries in the American South. A fine copy of a landmark book, in the earliest obtainable edition. (1001350) \$16,500.00*

40. Percy, Thomas; [Thackeray, William Makepeace]. **Reliques of Ancient English Poetry: Consisting of Old Heroic Ballads, Songs, and Other Pieces of our Earlier Poets, Together with Some Few of Later Date.** London: J. Dodsley in Pall Mall, 1775. Three octavo volumes, contemporary speckled calf rebacked, raised bands, red and green morocco spine labels bordered and lettered in gilt, green silk ribbon markers. Engraved frontispiece in Volume I, full-page engraving of sheet music at end of Volume II. Half-titles, engraved ornaments on title pages, engraved headpieces and tailpieces, introductory essays, glossaries and additional notes in all volumes. Embossed ownership stamp of William Makepeace Thackeray to title page of each volume. Edgewear to bindings, wormhole to final pages of Volume I (not affecting text), offsetting to endpapers, light occasional foxing.

*Third and revised edition, first published in 1765, of one of the most influential anthologies of early English literature. Bishop Thomas Percy was an amateur poet who kept company with Samuel Johnson and his literary circle. In the 1750s, Percy discovered a seventeenth-century manuscript of "poems, songs, and metrical romances," now known as the Percy Folio, a work which Johnson and other friends urged him to publish. Percy drew on other early sources as well, resulting in the most comprehensive anthology of traditional material to date. His Reliques collects some of the most famous English ballads, including Chevy Chase, The Nut-Brown Maid, Barbara Allen, and Sweet William's Ghost. Percy also includes Robin Hood and Arthurian legends, verses by Queen Elizabeth, songs by Shakespeare, and Scottish folk ballads: "The king sits in Dumserling toun, / Drinking the blude-reid wine: / O quhar will I get guid sailor, / To sail this schip of mine?" The source material in Percy's Reliques inspired the next generation of poets and folklorists, including William Blake, Samuel Taylor Coleridge, William Wordsworth, Walter Scott, and the brothers Grimm, and profoundly influenced the Romantic Movement. This copy is marked with William Makepeace Thackeray's embossed ownership stamp "WMT," and is recorded in the posthumous sale of his library. Thackeray himself published a book of original comic ballads in 1855, demonstrating a familiarity with the genres featured by Percy. A wonderful copy, suggesting the influence of earlier literary traditions on a pioneer of the English novel. (1001363) \$2,200.00*

41. Périn, René. **Le Voyageur Anglais Autour du Monde Habitable: Nouvelle Méthode Amusante et Instructive pour étudier la Géographie . . . Orné de 45 Gravures coloriées avec soin, Représentant Les Vues des Principales Villes Capitales du Monde et les Costumes de leurs Habitans.** Paris: Alexis Eymery, 1826. Oblong octavo, contemporary brown cloth over green marbled paper boards, brown marbled endpapers, speckled edges. Featuring hand-colored engraved frontispiece, pictorial title page, and thirteen full-page engraved plates. Light occasional spotting.

*First edition of this entertaining introduction to geography for French children, represented by the fictional "Felix" and "Felicia," who discover the world through a series of hand-colored engravings. Among the many cities illustrated are London, Amsterdam, Moscow, Krakow, Berlin, Venice, Madrid, Constantinople, Peking, Mecca, Cairo, Quebec, New Orleans, Washington (looking entirely rustic), and Buenos Aires. Additional plates depict the Eastern and Western hemispheres, define geographical features (island, peninsula, archipelago), and represent the native costume of European and American peoples. While the title page describes Périn as the translator of the work, there is no record of an English source. Certainly, an English writer would be unlikely to wax quite as rhapsodic over the accomplishments of the French: "La France est un des royaumes les plus importants de l'Europe, pays fertile et dans lequel les arts et les sciences sont cultivés avec le plus grand succès." Text in French. A near-fine copy of this charming pictorial world tour. (1001337) \$2,000.00*

42. [Pompadour, Madame de]. **Mémoires de Madame la Marquise de Pompadour . . . Écrits par elle-même.** Liege: 1774, 1766. Two twelvemo volumes, stitched into contemporary vellum manuscript leaves, original drab wrappers reinforced with recycled leaves from other books (Volume I with title page of the 1766 edition; Volume II with two leaves of approbations and permissions dated 1774), text blocks uncut. Decorative headpiece in each volume. Ink ownership inscriptions to final leaves of both volumes. Light occasional spotting, tiny wormhole to upper gutter of each volume, not affecting text. Housed in a custom chemise and slipcase.

*Early mixed edition of the popular apocryphal memoirs of royal mistress Madame de Pompadour, first published in 1766, two years after her death. Born Jeanne-Antoinette Poisson into a comfortable bourgeois family, Pompadour set her sights on Louis XV as a child, when a fortune teller told her that she was fated to be loved by the king. At Versailles, she countered the court's ridicule by displaying a command of arts and letters matched by few royals: she wielded exceptional influence, convincing Louis XV to support the decorative arts in France (porcelain at Sèvres and the tapestry factories of Gobelins and Aubusson), and inspiring him to build the Petit Trianon. Most contemporary accounts of Pompadour are fanciful at best, libelous at worst, but the sheer profusion attests to her place in the French imagination. These "memoires" promise to recount "le caractere du prince qui l'a élevée à la faveur, les intrigues de son regne, le génie des courtisans, les menées des ministres, les desseins des grands, les projets des ambitieux; en un mot tous les ressorts cachés qui ont fait mouvoir la politique de son temps." Volume I is an unrecorded early edition (1774), not found in OCLC or ESTC; Volume II is a 1766 first edition. A fine and striking set, uniformly bound in contemporary vellum manuscript wrappers. (1001354)\$500.00*

43. Reynolds, Joshua. **The Literary Works of Sir Joshua Reynolds.** London: George Bell and Sons, 1892. Two octavo volumes. Contemporary full calf gilt, raised bands, maroon spine labels, marbled endpapers, all edges gilt, frontispiece portrait in Volume I. Bound by Riviere with gilt-tooled inscription to front boards of both volumes: "Royal Academy of Arts / To Helena Maria Swaffield For the Best Painting Of A Draped Figure / 1891." Tiny bump to head of spine on Volume I, lightest foxing to preliminaries.

*Handsome Victorian set of the writings of eighteenth-century English painter Joshua Reynolds, the first president of London's Royal Academy of Arts, given as a prize in the late nineteenth century to a student at the Academy for the best painting of a draped figure. In his role as president, Reynolds delivered the first public art lectures in England, and in the discourses collected here he lays out a classic Enlightenment vision of the nature of art and the role of the artist: "if we consult experience, we shall find, that it is being conversant with the inventions of others, that we learn to invent; as by reading the thoughts of others we learn to think." (Unsurprisingly, William Blake's copy of Reynolds's discourses is riddled with indignant marginalia.) The collection also contains a life of Reynolds, some of his occasional writings, an annotated verse translation of Fresnoy's Art of Painting, and a reference guide to the major painters. The Royal Academy prize for painting a draped figure was reserved for female students; the men painted nude models. A near-fine copy, in a prize binding. (10081) \$500.00*

44. Reynolds, Joshua; [Sargent, John Singer]. **The Literary Works of Sir Joshua Reynolds.** London: Bell and Daldy, 1872-1873. Two octavo volumes, original blindstamped green cloth, spines lettered in gilt, publisher's advertisements printed on endpapers and first and last pages of both volumes. Frontispiece portrait in Volume I. Bookplate of John Singer Sargent to both pastedowns, Sargent's signature and "Christmas 1874" inscribed in both volumes. Light rubbing to bindings, paper hinges split.

*Victorian set of the writings of eighteenth-century English painter Joshua Reynolds (1723-1792), the first president of London's Royal Academy of Arts, and the leading society portraitist of his era. In his discourses, Reynolds lays out a classic Enlightenment vision of the nature of art and the role of the artist: "there is a nobleness of conception, which goes beyond any thing in the mere exhibition even of perfect form; there is an art of animating and dignifying the figures with intellectual grandeur, of impressing the appearance of philosophic wisdom, or heroic virtue." This collection also includes a life of Reynolds, some of his occasional writings, an annotated verse translation of Fresnoy's Art of Painting, and a reference guide to the major painters. From the library of the great American portraitist, John Singer Sargent (1856-1925), who like Reynolds courted and immortalized the leading social figures of his day in the grand manner. In 1874, the date of his ownership signatures, the young Sargent was just launching his artistic career in Paris. A very good set, with wonderful art historical provenance. (1001374) \$1,200.00*

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45. Ruskin, John . **St. Mark's Rest: The History of Venice, Written for the Help of the Few Travellers Who Still Care for Her Monuments.** Leipzig: Bernhard Tauchnitz, 1910. Sixteenmo, three-quarter vellum over patterned paper boards stamped with red rampant lions, crimson spine label tooled in gilt. Light wear to vellum, owner signature dated 1927 on front free endpaper.

*Handsome pocket edition of the great Victorian art critic's walking guide to Venetian monuments. In The Stones of Venice (1851-1853) and St. Mark's Rest (1877-1884), Ruskin tells the story of the city through its art and architecture: "Great nations write their autobiographies in three manuscripts; -- the book of their deeds, the book of their words, and the book of their art. . . . of the three, the only quite trustworthy one is the last." He attacks the enthusiastic nineteenth-century restoration projects eroding the character of Venice: "note how all the faults of the old work are caricatured, and every one of its beauties lost -- so that the faces which in the older figures are grave or sweet, are in these three new ones as of staring dolls." Ruskin's passionate defense of historic Venice is credited with preserving San Marco comparatively intact; when Marcel Proust toured the Basilica, he insisted that Ruskin be read aloud to him as he walked. Volume 4214 in the Tauchnitz Collection of British Authors. A near-fine copy. (100628) \$150.00*

46. [Shakespeare, William]; Clarke, Mary Cowden; Novello, Sabilla (editor); [Lincoln, Natalie Sumner]. **The Girlhood of Shakespeare's Heroines; A Series of Fifteen Tales.** London: Bickers and Son, 1893. Octavo, original brick-red pictorial cloth gilt, beveled edges, yellow coated endpapers, all edges gilt. Featuring photogravure frontispiece, eight tipped-in photogravures in text, and wood-engraved headpieces, floriated initials, and tailpieces. Ink gift inscription to half title in year of publication: "Natalie Sumner Lincoln / from Papa / Xmas, 1893." Front hinge tender.

*Late nineteenth-century edition of this popular collection of Shakespearean tales, first published in 1850. Mary Cowden Clarke made her name as a scholar with the 1845 publication of her concordance to Shakespeare's plays; this work of fiction helped make those plays accessible to a general Victorian audience. By imagining the childhoods of Shakespeare's complicated female characters, these speculative stories prepared young readers for each heroine's actions on stage: "evidences of imperfect sincerity, of a want of candour in the character of the otherwise perfect Desdemona, gave her uncle inexpressible pain. He could but too well account for them. He saw, that the overbearing temper of Brabantio had induced this undue timidity in his daughter; had taught her a shrinking terror of giving offense, which almost inevitably degenerated into dissimulation." The Girlhood of Shakespeare's Heroines was wildly popular with young women in both England and America, and was often passed from mother to daughter. In response, the New York publisher Appleton invited Clarke to edit the complete plays of Shakespeare: the first woman to do so. The twelve-year-old recipient of this copy, Natalie Sumner Lincoln, would grow up to be a successful mystery novelist of the 1920s and 1930s. A fine, bright copy of a work notoriously read to death, in a striking publisher's binding. (1001364) \$175.00*

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47. [Shakespeare, William]; Haslewood, Joseph (editor). **Mirror for Magistrates (three volumes); WITH: The Palace of Pleasure (three volumes)**. London: Printed for Lackington, Allen, and Co. Finsbury Square; and Longman, Hurst, Rees, Orme, and Brown, Paternoster Row; Reprinted for Robert Triphook, St. James's Street, by Harding and Wright, St. John's Square, 1815, 1813. Six quarto volumes, contemporary full brown crushed morocco gilt, gilt-ruled blindtooled boards, raised bands decorated in gilt, spine compartments decorated in blind, maroon endpapers, all edges gilt. Letterpress titles in Mirror for Magistrates printed in red and black, decorative engraved titles throughout all three volumes, small woodcut vignettes in Volume III; two engraved half-titles in Palace of Pleasure. Crease to front free endpaper of first volume of Mirror for Magistrates, lightest occasional foxing.

*Deluxe large-paper reissues of two classic sixteenth-century source texts, the inspiration for some of the most important Elizabethan and Jacobean plays. Featuring chapters by a number of English poets, Mirror for Magistrates was at first suppressed by the Lord Chancellor in 1555, then published under Elizabeth in 1559, and expanded by new contributors over the decades to come. The anthology offers pointed verse portraits of historic rulers, good and bad, with an eye to instructing those in power; Philip Sidney, in his Defence of Poesy, recommends "Mirroure of Magistrates meetly furnished of beautiful parts." The chapter on "Queene Cordila" served as a key source for Shakespeare's King Lear: "I must assay your friendly faithes to prove: / My daughters, tell mee how you doe mee love." The Palace of Pleasure, first published in 1566 by William Painter, and expanded in subsequent editions, translates dozens of sensational tales from Continental sources, including the first English translations of Boccaccio's Decameron and Marguerite de Navarre's Heptameron. The anthology provided English playwrights with a rich supply of plots, inspiring The Rape of Lucrece, Titus Andronicus, Romeo and Juliet, All's Well That Ends Well, Timon of Athens, The Duchess of Malfi, Love's Cruelty, Insatiate Countess, and The Revenger's Tragedy. As the Cambridge History of English Literature observes: "it would be difficult to find a plot that has not had its origin, or its counterpart, in Painter's treasure-house." Sixteenth-century editions of Mirror for Magistrates and The Palace of Pleasure are exceptionally scarce. Editor Joseph Haslewood, a founder of the Roxburghe Club, strove to bring neglected Renaissance texts to the attention of nineteenth-century readers and collectors; these lavishly produced sets, issued in editions of 150 copies, were part of his mission. These volumes were splendidly bound by Charles Lewis, "the leading figure in English binding of the first years of the nineteenth century" (Maggs 1075). A fine collection of Shakespearian source material. (1001134) \$7,500.00*

48. Smith, Betty; Kazan, Elia (director); Little, Thomas (set decorator). **A Tree Grows In Brooklyn (original set design stills for the 1945 film)**. Los Angeles: Twentieth Century-Fox, 1945. Archive of 86 (of 87) black and white photographs, each measuring 8 x 10 inches, with a two-hole punch at left margin. Original brown card wrapper with typed title: "A TREE GROWS IN BROOKLYN / SET STILLS / KAZAN (A-439)," pencil annotation "87" to upper right corner. Original metal prong binding removed, archive lacking photograph #8 of 87. Housed in a four-flap card enclosure.

*Original archive of photographs documenting sets constructed for Elia Kazan's 1945 film adaptation of A Tree Grows in Brooklyn. Betty Smith's 1943 novel, the story of a restless Brooklyn girl making her way in the world, was a popular and critical success, a particular favorite of American troops abroad. Kazan sought to capture the spirit of Smith's working-class Brooklyn on a Hollywood sound stage, building detailed replicas of cold-water tenement flats, neighborhood shops and saloons, and public libraries, schools, and hospitals. In 2010, Kazan's film was selected by the Library of Congress for preservation in the United States National Film Registry. A compelling archive, reflecting a visual ideal of old-time Brooklyn still recognizable today, from the collection of Thomas Little, Elia Kazan's Oscar-winning set decorator. (1001195) \$2,000.00*

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49. [Toussaint, François Vincent]. **Manners. Translated from the French.** London: J. Payne and J. Bouquet, 1749. Octavo, contemporary full speckled calf, raised bands, red morocco spine label lettered in gilt, spine compartments ruled and ornamented in gilt, edges sprinkled red. Engraved vignette on title page, two woodcut ornaments in text. Small ink notation to front pastedown, half-inch split to upper joint at foot of spine.

*Early English edition of this controversial work of Enlightenment moral philosophy, published one year after the 1748 French first edition. François Vincent Toussaint wrote Manners under the pseudonym Panages: "as an Inclination to write Books, and to publish all our Thoughts whether good or bad, is the prevailing Distemper of the Age, the Infection has reached me, and I have set myself to moralize by Chapters." Toussaint distinguishes between Honour (an empty title) and Virtue, and sees manners, properly understood, as the key to recognizing both. Arguing that true Virtue is a product of natural Reason, rather than the result of religious piety or civil obedience, Toussaint brought the unorthodox philosophies of the Encyclopédists to a popular audience. French readers responded warmly to the book's deft character sketches, often featuring dissolute nobles, and its democratic ethos: "Scorn, as much as you please, the Populace in general; but, in every Individual of that complicated Body, recognize Men like yourself." The 1748 first edition of Les Moeurs was banned and burned, but still went through sixteen editions in France in the year of publication. At least three editions in English appeared the following year, priority undetermined: this is the Payne and Bouquet imprint, with 296 pages. Toussaint would go on to write the Table of Contents to Montesquieu's Spirit of Laws, and to contribute essays on jurisprudence to Diderot's Encyclopédie. A near-fine copy of a prescient work of popular moral philosophy. (1001366) \$850.00*

50. Tschichold, Jan (editor). **Schatzkammer der Schreibkunst: Meisterwerke der Kalligraphie aus vier Jahrhunderten auf Zweihundert Tafeln.** Basel: Verlag Birkhäuser, 1945. Oblong quarto, twentieth-century full vellum, title and author calligraphically hand-lettered in black and red on front board and spine, top edge stained red. Introduction by Jan Tschichold, followed by 199 photographic reproductions of calligraphy from the sixteenth through the nineteenth centuries. Pencil presentation inscription to verso of title page: "Für Sabine Klemke / von / Jan Tschichold / 1967." Touch of offsetting and foxing to endpapers, corner of page 11 clipped, occasional stray mark to text.

*First edition of this "treasury" of plates showcasing four hundred years of calligraphy, a presentation copy from editor Jan Tschichold, one of the most influential typographers of the twentieth century. The son of a Leipzig sign painter, Tschichold developed his fascination with letterforms at an early age; before he was twenty, he had studied "calligraphy, engraving, etching, wood engraving, and bookbinding" (Rosen). His calligraphic training set Tschichold apart from most modern graphic designers. He compiled the Schatzkammer as a source book and teaching tool when he was a designer at Birkhäuser in Basel, just before he moved to England, where he pioneered Penguin's iconic postwar paperback design. Featured calligraphers include Giambattista Palatino in sixteenth-century Rome, Jan van den Velde in seventeenth-century Rotterdam, George Bickham in eighteenth-century London, and Ramón Stirling in nineteenth-century Barcelona. This copy is inscribed by Tschichold to the artist Sabine Klemke (later Sabine Kahane), the daughter of Tschichold's biographer and fellow book designer Werner Klemke. Sabine Klemke followed her father into book illustration, and studied under Tschichold. Text in German. A fine copy of a compelling reference, handsomely bound, with an excellent typographical association. (1001373) \$1,200.00*

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51. Ward, The Honourable Mrs. W. [Mary Ward]. **A World of Wonders Revealed by the Microscope: A Book for Young Students.** London: Groombridge and Sons, 1858. Octavo, original green pictorial cloth stamped in blind and gilt, all edges gilt, pale yellow endpapers. Illustrated with fourteen color plates after Ward's own drawings. Eight pages of publisher's advertisements bound at rear. Ownership signature dated 1859 to front free endpaper, bookseller notation to front pastedown. Expert restoration to spine ends, hinges repaired.

*First trade edition of Mary Ward's influential popular guide to the microscope. Raised in an educated Irish household, Ward was a skilled observer of the natural world, with a talent for drawing and access to a powerful Ross microscope. In 1856, she distributed a booklet entitled Windfall for the Microscope to her family and friends. The following year, Ward privately printed 250 copies of a longer illustrated work, Sketches with the Microscope. A family member shared Sketches with London publisher Groombridge, who reissued the work under the title A World of Wonders Revealed by the Microscope. The book was an immediate success, remaining in print for decades. Ward enthusiastically uncovers the details of the smallest aspects of creation, "the world of wonders which surrounds us": wings, hairs, lenses, feathers, seeds. In one chapter, she reveals the unexpected glory of a garden beetle's scales to her maid, who looks into the microscope and cries: "Oh, Miss M., I feel that I want to shout!" A delightful book. (1001342) \$850.00*

52. Whitman, Walt. **Walt Whitman's Books (promotional poster).** Washington, D.C.: circa 1872. Promotional poster, measuring 29.5 by 24 inches, bordered in black and printed in various metal and wooden types, headed by Walt Whitman's oversized "signature." Lightest toning to edges.

*Spectacular oversized advertising poster designed by Walt Whitman for distribution to booksellers, an artifact reflecting both his printing background and his promotional energy. The primary headlines read: "Walt Whitman's / BOOKS / LEAVES OF GRASS / DEMOCRATIC VISTAS / AFTER ALL NOT TO CREATE ONLY / AS A STRONG BIRD ON PINIONS FREE / ALSO, JOHN BURROUGHS' 'NOTES ON WALT WHITMAN AS POET AND PERSON.'" Detailed descriptions and prices are given in smaller type for each book. Whitman was a tireless promoter of his work and image: "despite his seeming self-confidence (colossal egoism, some have said) and his unlimited faith in a democratic society in which all are equal, Whitman engaged in a lifelong manipulation of the public and posterity through an unrelenting publicity campaign. . . . He left nothing to chance" (E.H. Miller). The final book advertised on the poster, Notes on Walt Whitman as Poet and Person by John Burroughs, was effectively ghostwritten by Whitman. This example was one of the cache of "perfect" unused posters discovered in 1954, as described by William White in "A Walt Whitman Poster" (The American Book Collector, X:3, November 1959). A fine copy of an unlikely survival. (1001301) \$38,000.00*

53. Wilde, Oscar. **Poems.** London: David Bogue, 1881. Octavo, early twentieth-century full red crushed morocco gilt, boards gilt-ruled with gilt cornerpieces and floral medallions inlaid with green morocco, raised bands, spine compartments lettered and decorated in gilt, marbled endpapers, gilt dentelles, top edge gilt, other edges uncut, red silk ribbon marker. Gilt-embossed rectangular panel of publisher's first binding, measuring 2 by 2.5 inches, affixed to blank flyleaf.

*First edition of Oscar Wilde's first book of poems, one of 250 copies. By his mid-twenties, Wilde had enjoyed considerable success as a poet: "Ravenna" won Oxford's Newdigate Prize in 1878, and dozens of Wilde's poems had appeared in Irish, English and American periodicals. This first edition of his collected poems, handsomely printed on handmade paper, was published at Wilde's own expense. Highlights include "Requiescat" (an elegy for his sister Isola, who died when they were children), "The Grave of Keats," and "Her Voice": "Sweet, there is nothing left to say / But this, that love is never lost, / Keen winter stabs the breasts of May / Whose crimson roses burst his frost, / Ships tempest-tossed / Will find a harbour in some bay, / And so we may." Wilde was disappointed in the reception of his first book, and turned from poetry to the more profitable genres of fiction and drama, but he always considered himself a poet before all, and declared that he would be remembered as "the infamous St Oscar of Oxford, Poet and Martyr" (Letters, 720). First printing, with first issue title page, misprint "may" for "maid" on page 136, and a panel of publisher's first binding, featuring a gilt plum blossom pattern designed by Wilde, affixed to rear flyleaf. A fine copy of a major literary debut, splendidly bound by Root & Son. (1001378) \$4,800.00*

Honey & Wax at the New York Antiquarian Book Fair 2016

54. [Wilde, Oscar]. **The Importance of Being Earnest: A Trivial Comedy for Serious People by the Author of Lady Windemere's Fan.** London: Leonard Smithers and Co., 1899. Small quarto, original mauve cloth gilt-stamped with a leaf motif, spine lettered in gilt, uncut. Corners and spine ends lightly bumped, spine faded. Housed in a custom clamshell box.

*First trade edition of Oscar Wilde's virtuosic comedy of mistaken identity, his last and best play, one of 1000 copies. Before the February 1895 premiere, Wilde called The Importance of Being Earnest "a delicate bubble of fancy," but insisted: "it has its philosophy." The farcical plot is secondary to Wilde's brilliant dialogue, which flirts with absurdity but never wholly commits. "Ignorance is like a delicate exotic fruit; touch it and the bloom is gone." "To lose one parent may be regarded as a misfortune -- to lose both seems like carelessness." "The good ended happily, and the bad unhappily. That is what Fiction means." The Importance of Being Earnest was an immediate popular and critical success, but the play's opening night was nearly disrupted by an outburst from John Douglas, Marquess of Queensbury, who was determined to end Wilde's affair with his son, Lord Alfred Douglas. Over the next two months, the escalating scandal overshadowed Wilde's theatrical success, and his conviction for "gross indecency" put an end to the play's run in May 1895. Upon his release from prison, Wilde finally edited The Importance of Being Earnest for publication. His name appears nowhere in this first trade edition, attributed simply to "the author of Lady Windemere's Fan." A near-fine copy of a theatrical landmark. (1001379) \$4,500.00*

55. Williams, William Carlos; Heal, Edith (editor). **I Wanted To Write A Poem.** Boston: Beacon Press, 1958. Octavo, original tan cloth with white lettering to spine, original unclipped pictorial dust jacket. Light shelfwear to jacket. Neat pencil checks in margins.

*First edition of this "autobiography of the works of a poet," signed by William Carlos Williams in his erratic post-stroke hand, additionally inscribed by editor Edith Heal to critic and scholar William York Tindall at Columbia University: "For W.Y. Tindall, from a student who appreciated and has used what he taught for other students." In this collection of interviews, Williams recounts the stories behind the writing and publication of his major works, with occasional wry interjections from his wife Florence, better known as "Floss": "We used to laugh . . . at how often Bill appeared in the last issue of a magazine. As soon as they published him, the magazine would blow up." A near-fine copy of a surprising and interesting book, with excellent literary provenance. (10071) \$1,350.00*

56. Wordsworth, William. **The Poetical Works of William Wordsworth.** London: Edward Moxon, 1846. Seven octavo volumes, full polished calf gilt, raised bands, red and green spine labels, marbled edges and endpapers. Portrait frontispiece to Volume I; Volumes I, II and V expertly rebacked with the original spines laid down. Lightest rubbing and toning to bindings.

*Beautiful set of Wordsworth's poems, warmly inscribed in Volume I. The collection is organized thematically, and includes "Tintern Abbey," "I Wandered Lonely as a Cloud," "The World Is Too Much With Us," and "Ode: Intimations of Immortality": "What though the radiance which was once so bright / Be now forever taken from my sight, / Though nothing can bring back the hour / Of splendour in the grass, of glory in the flower; / We will grieve not, rather find / Strength in what remains behind." Wordsworth has inscribed the first volume: "To Louisa Susan Ricarda Fenwick from her affectionate Friend William Wordsworth, Bath, March 23rd 1847." Louisa's aunt, Isabella Fenwick, was one of Wordsworth's most cherished friends: she is best remembered today for her efforts, in 1843, to record Wordsworth's observations on his most famous poems. The 180-page manuscript known as the Fenwick Notes, now housed in the Wordsworth Library at Grasmere, remains a crucial source for scholars of English Romanticism. Isabella's niece Louisa Fenwick was a close member of Wordsworth's circle as well; Wordsworth stayed in Bath with Isabella and Louisa for six weeks in the spring of 1847, when he inscribed this set to his young hostess. A near-fine set with a compelling literary association, handsomely bound by Hayday. (100560) \$16,000.00*