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## VERNACULAR POLYGLOT EDITION OF EPICTETUS IN A VERNACULAR BINDING

### 1. Epictetus.

#### **Dess Epictetus Politische Sitten-Lehre in vier der Sprachen vornembsten Europens übersetzt.**

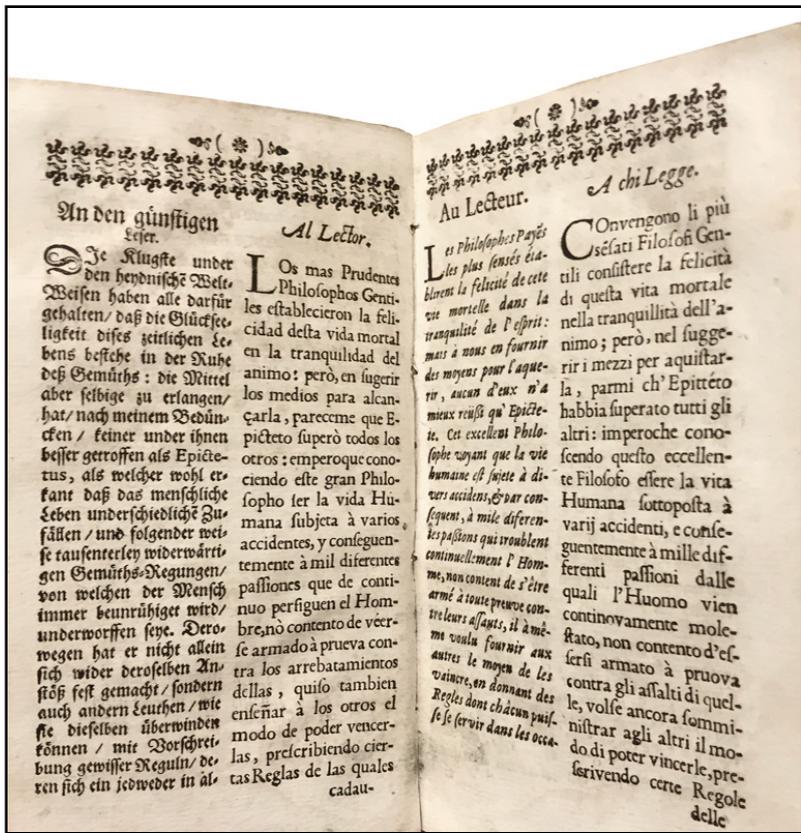
Einsiedeln, Switzerland: Henrico Ebersbach, 1694.

\$5000.

First polyglot edition in vernacular languages of the Stoic classic *Enchiridion*, in an unusual early Italian painted vellum binding.

Born a slave, and crippled early in life, Epictetus gained his freedom in Rome and moved to the Adriatic coast, where he opened a school of philosophy. His sayings were collected by his student Arrian, and edited into the handbook of moral philosophy known as the *Enchiridion*. Epictetus's emphasis on self-knowledge and self-discipline greatly impressed the Emperor Marcus Aurelius, who quotes him at length in the *Meditations*, and his philosophy was read across Renaissance Europe, inspiring the Neostoics, and influencing the likes of Pascal and Descartes. While editions of the *Enchiridion* appeared in many languages, this is the first edition to contain multiple vernacular languages in a single publication: Spanish, German, Italian, and French. W.A. Oldfather, in *Contributions toward a Bibliography of Epictetus*, describes this polyglot edition as “extremely rare.”

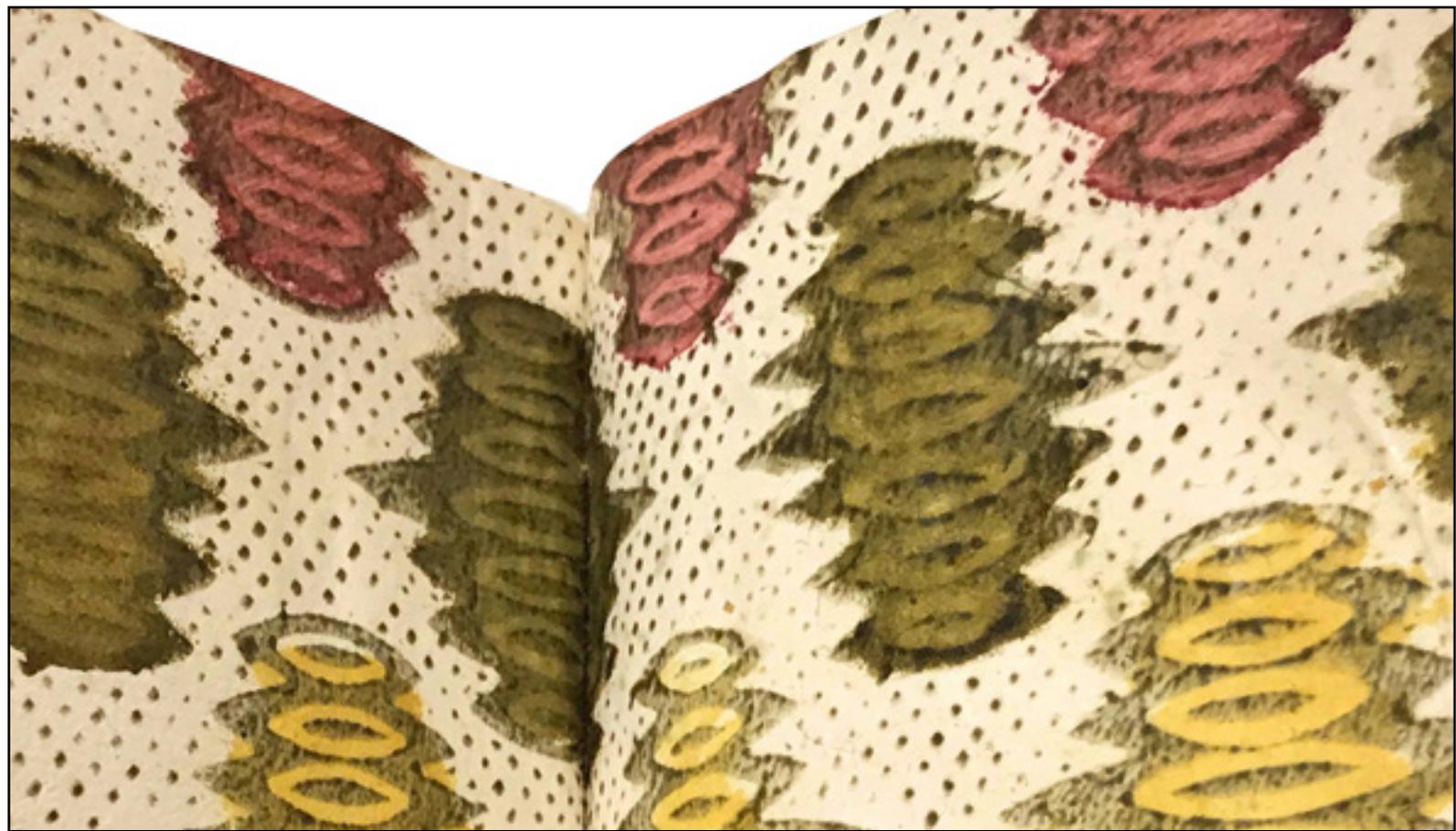




This copy is from the library of eighteenth-century Milanese collector Marquise Luigi Sylva, whose books are immediately identifiable by the exuberant hand-painting of their custom vellum bindings. While hand-painted vellum bindings were popular in eighteenth-century England and France, those from Sylva's library provide some of the rare surviving Italian examples from the period.

A wonderful example of an important vernacular edition in a vernacular binding.

*Octavo, measuring 6.5 x 4 inches: [16], 127, [1]. Eighteenth-century Italian binding, three strips of vellum per board hand-painted with ornaments in black and gold around a central window of red and gold marbled paper, manuscript shelf label in black ink on spine, matching yellow, green, and pink ornamented spotted endpapers. Additional ink shelf mark on verso of second fly leaf. Old paper strip, covering an ownership inscription, and engraved bookplate mounted to half-title. Eighteen pages for notes (blank) added by binder at rear. Some bowing to boards, faint soiling, and light toning to spine.*



## A DRAWING BOOK FOR THE DRAWING ROOM

### 2. Picart, Bernard.

#### **A New Drawing Book of Modes.**

London: Printed for Richard Ware at the Bible & Sun, [1732-1733].

\$1000.

First edition of this detailed visual guide to early eighteenth-century “modes:” hairstyles, costumes, and attitudes. A leading French engraver of his day, Bernard Picart depicts fashionable men and women in social contexts, providing a template for those struggling to capture the gestures and expressions of the moment: three plates are devoted to the proper positioning of the hands. The owner of this copy, John Lea Nevinson (1904-1985), was a founder of the British Costume Society and a curator at the Victoria & Albert Museum. A near-fine copy of a scarce title, a drawing book for the drawing room.

*Single broadsheet volume, measuring 8 x 5.25 inches: engraved title page and twelve copper-engraved plates. Later pink and gold floral paper boards. Typed label identifying this copy as “NEVINSON LOAN 1979 No. 18” on front pastedown; penciled ownership signature of costume historian J. L. Nevinson to front free endpaper, dated 1953; penciled note to rear free endpaper. Penciled numbers and occasional smudge to margins of plates.*





## FIRST ENGLISH TRANSLATION OF CATHERINE THE GREAT'S NAKAZ, 1768

### **3. Catherine the Great; Tatischeff, Michael (translator).**

#### **The Grand Instructions to the Commissioners Appointed to Frame a New Code of Laws for the Russian Empire: Composed by Her Imperial Majesty Catherine II. Empress of all the Russias.**

London: T. Jefferys, at the Corner of St. Martin's Lane, Charing-Cross, 1768.

\$5000.

First English translation of Catherine the Great's Nakaz, her instructions to the commission she convened in 1767 to reform the Russian legal system.

A student of the *philosophes*, Catherine was inspired by the principles of Montesquieu, Diderot, and Rousseau, as well as the writings of the Italian jurist Cesare Beccaria. She was eager to promote herself as a voice of enlightened reason, and Russia as a modern European nation. Although she considered the absolute power of the tsar the only practical means of governing such a vast empire, her Nakaz represented a striking break with Russia's feudal past: "the Equality of the Citizens consists in this; that they should all be subject to the same Laws." Catherine called for a transparent, universally applied legal code: "The Laws ought to be written in the common vernacular Tongue; and the Code, which contains all the Laws, ought to be esteemed as a Book of the utmost Use, which should be purchased at as small a Price as the Catechism." She argued that "it is better to prevent Crimes, than to punish them," condemning the use of torture and the death penalty.

The hundreds of commissioners Catherine appointed, representing a range of regional and class interests, fell into partisan squabbling soon enough, and the 1768 war with the Turks provided an excuse to suspend the reform project. But the *Nakaz*, widely translated and debated across Europe, and banned by Louis XV in France, placed Russia in a new light internationally. Predating the American and French revolutions, Catherine's early attempt to articulate a modern legal system "established an ideal and a measure for future legal reform in Russia," and remains a compelling document of the Enlightenment (Wortman, 59). Voltaire described the *Nakaz* as "the finest monument of the age." A wide-margined, near-fine example of a scarce book, in a contemporary binding.

*Quarto, measuring 11 x 8.25 inches: xxiii, [1] 3-258. Contemporary three-quarter calf, raised bands ruled in gilt, traces of gilt decoration to spine compartments, marbled paper boards, no spine label, text block uncut. Woodcut initials and headpieces throughout text. Private library label ("Case D / Shelf 6") and cropped armorial bookplate to front pastedown, early owner signature to title page. Boards rubbed; expert reinforcement to joints and corners; light occasional foxing, heavier to first and last pages.*



AMERICAN CALLIGRAPHIC MANUSCRIPT,  
CIRCA 1810

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

United States: circa 1810.

\$250.

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

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



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



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

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

Piers E. Vaughan's.

## EARLY NINETEENTH-CENTURY POCKET COLORING BOOKS

**5. The Young Artist's Assistant, a New Drawing Book; Containing Full Instructions for Drawing and Colouring Birds, Beasts, Flowers, Landscapes, Shipping, the Human Figure, Shells, Insects, &c. &c.; [with] Supplement to The Young Artist's Assistant, a New Drawing Book; Containing Directions for Drawing, Colouring, Mixing Colours, &c.; [with] four booklets of colored and uncolored wood-engraved plates.**

Clerkenwell, London: (T. Monck), circa 1826.

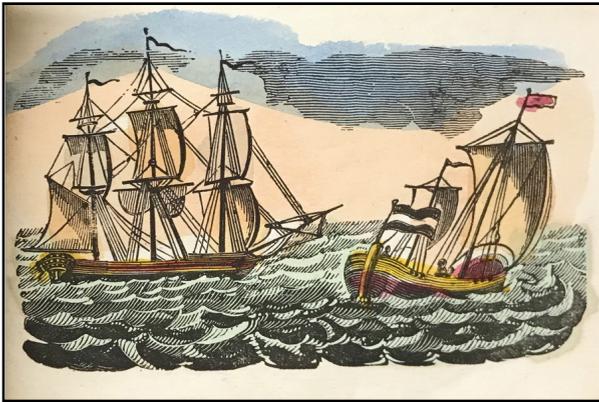
\$1000.

Scarce group of early nineteenth-century pocket coloring books for children, providing a model and canvas for their early artistic efforts. Designed to encourage sales of the art supplies which “may be had of the Publisher of this work and most Shops that vend it,” the first booklet outlines the principles of independent drawing, recommending the immediate purchase of “Blacklead Pencils, Indian Rubber, a flat Parallel Rule, Compasses, Camel Hair Pencils, Indian Ink, Sponge, Drawing Paper, Marble Slabs or Doll's Saucers, a Drawing Board, &c.” The primary appeal of this series, however, lies in the cheerful wood-engraved plates waiting to be colored according to the facing examples.



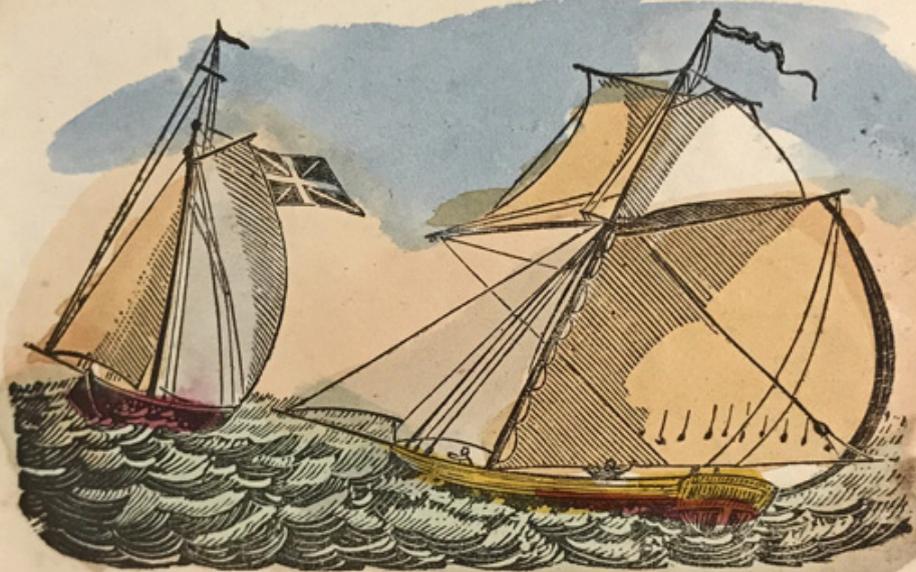


While the wrapper on the first booklet announces that the series is “to be continued weekly,” it may have run only for three numbers, as stated on the wrapper of the second. The first booklet contains ten pages of instructive text, followed by a suite of four plates depicting animals. The second booklet, titled “supplement” and labeled No. 2, contains an additional twelve pages of text, picking up mid-sentence from the first booklet, and itself ending mid-sentence: there are no plates present, though plates may have been removed for coloring. The third section of text is not present. The four accompanying booklets each contain a suite of four plates, colored and uncolored: one suite of houses, one suite of landscapes (featuring a country house and an abbey), and two duplicate suites of ships at sea.



OCLC lists one institutional holding of the *Young Artist's Assistant* series, featuring 36 pages of text and 96 plates, at Winterthur. A surprising survival, unused, of these ephemeral examples of art instruction for children in the late Georgian period.

*Six side-stitched booklets, measuring approximately 2.75 x 4.5 inches: [2], 10, [4]; 11-22; [4]; [4]; [4]; [4]; plates included in collation. First booklet with text and four wood-engraved plates (two hand-colored, two identical plates uncolored) in original printed wrappers; second booklet containing text only in original printed wrappers; remaining four booklets containing four wood-engraved plates each (two hand-colored, two identical plates uncolored), stitched into early plain paper wrappers in blue and lavender. Lavender wrappers unobtrusively numbered in ink. Light soiling and edgewear.*



## JUVENILE ABOLITIONIST TRACT INSPIRED BY GEORGE WASHINGTON

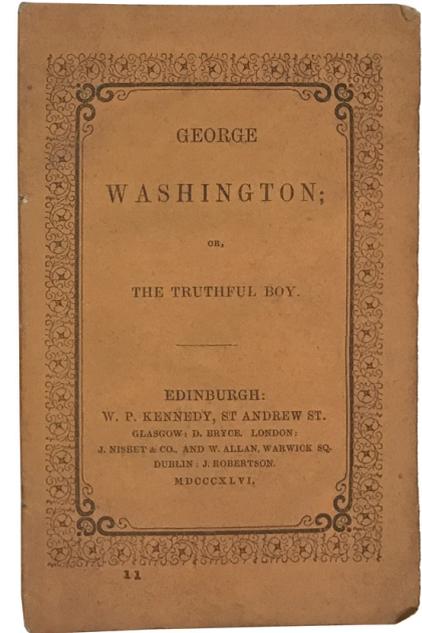
### 6. (Jane, Ann); [Washington, George]; [Heth, Joice]. George Washington; or, the Truthful Boy.

Edinburgh: W.P. Kennedy, 1846.

\$1250.

Scarce juvenile abolitionist work, in which a young girl learns the virtues of honesty and humility through the examples of George Washington and his supposed childhood nurse, Joice Heth.

George Washington is, on the face of it, an odd subject for an abolitionist tract: he owned hundreds of slaves, signed the first fugitive slave law in 1793, and zealously pursued slaves who escaped from Mount Vernon. This tract avoids Washington's long record of slave ownership, focusing first on the example of Joice Heth, an enslaved woman promoted, in the nineteenth century, as the ancient surviving nurse of the first president. In 1835, blind and partially paralyzed, Heth was sold to P.T. Barnum, then only twenty-five years old and bankrupt. Barnum made his reputation by exhibiting Heth as "The Greatest Natural and National Curiosity in the World," falsely claiming that she had been Washington's nurse and giving her age as 161 years (Washington, *Medical Apartheid*, 86). When Heth died in captivity the following year, Barnum charged an admission fee of fifty cents to view her autopsy.





Washington and the sorrel Colt.

GEORGE WASHINGTON;

OR,

THE TRUTHFUL BOY.

“MAMMA, I heard you talking to aunt Sarah about a poor old black woman who was some great man’s nurse—will you tell me all about it?”

“Yes, my love, if you wish it, and are willing to listen with attention.”

“I am quite willing, mamma, for I have been wishing to know more of the poor old nurse.”

Lucy was soon seated in her little chair in front of her mamma, with her eyes anxious

This tract directly condemns Heth’s treatment: “The poor old woman outlived all her friends, and the people to whose care she was committed made a gain of her by showing her to strangers for money, and instead of watching over her, as she had watched over one of the greatest of men, now she was like a little child, and unable to take care of herself, they sadly neglected her, allowing her nails to grow so long, that they looked like bird’s claws, and those of one clenched hand had penetrated into her flesh.” After this judgment, the narrator turns to anecdotes of George Washington as a “truthful boy,” including the familiar story of the cherry tree, and to his heroism as a general and president: “Thus you see, Lucy, that the poor old woman with the dark skin was the nurse of a great man.”

OCLC locates only one copy of this work, at the National Library of Scotland, without imprint and with a publication date of 1845. A well-preserved and curious survival, reflecting the compromises made by the international anti-slavery movement in its efforts to enlist the heroes of the past in the cause.

*Single volume, measuring 4.75 x 3 inches: 16. Original orange printed wrappers, side stitched. Wood-engraved headpiece of young Washington on horseback. Corners lightly bumped, one closed tear to lower wrapper.*

INVITATION TO WALT WHITMAN'S  
PRIVATE NEW YORK CITY RECEPTION  
FOLLOWING HIS APRIL 1887 LECTURE,  
"THE DEATH OF ABRAHAM LINCOLN"

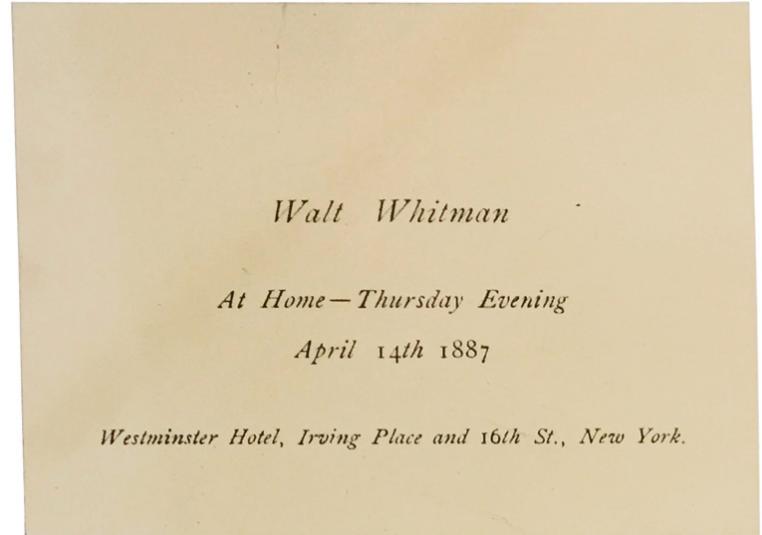
**7. Whitman, Walt; [Lincoln, Abraham].**

**Invitation to private reception following Whitman's  
lecture, "The Death of Abraham Lincoln."**

New York City: April 14, 1887.

\$1800.

Invitation to Walt Whitman's private reception after his celebrated lecture, "The Death of Abraham Lincoln," at Madison Square Theatre on April 14, 1887. Whitman had given public readings of his Lincoln lecture, variously edited, since 1879; one version was published in *Specimen Days* in 1882-1883. Scheduled on the twenty-second anniversary of Lincoln's assassination, the 1887 event was staged as a benefit for the ailing Whitman, who remained seated throughout his sold-out tribute to the Union's "Martyr Chief."



As William Pannacker notes, Whitman's passionate public identification with Lincoln was central to his emergence as "The Good Gray Poet," a national treasure: "Whitman's experiments in self-creation finally succeeded with a major segment of the public when he enclosed his persona within the halo encircling the martyred President" (*Revised Lives*, 22). The New York audience for Whitman's performance included Mark Twain, John Hay, Augustus St. Gaudens, James Russell Lowell, and Charles Eliot Norton; Andrew Carnegie could not make it, but purchased a box for \$350. At the end of his performance, Whitman was surprised by a gift of lilacs from poet E.C. Stedman's young granddaughter, a reference to his great elegy for Lincoln, "When Lilacs Last in the Dooryard Bloom'd."

In New York City for a single night, Whitman hosted a reception in his rooms at the Westminster Hotel after the lecture; this invitation was printed for the occasion. The evening was an important one for New York literary society, a celebration "at least as spectacular as the event itself," according to the *New York Sun*. Looking "like a painting of Jove," Whitman entertained a constant stream of admirers, relieved only by the performance of the Afro-Cuban violinist Claudio Brindis de Salas Garrido, "El Paganini Negro," who serenaded Whitman on a seventeenth-century Ruggeri violin: "Walt was mightily pleased with the music."

A surprising survival, a near-fine artifact of the nineteenth-century American literary scene.

*Ivory card, measuring 2.75 x 3.75 inches, printed recto only: "Walt Whitman / At Home -- Thursday Evening / April 14th 1887 / Westminster Hotel, Irving Place and 16th St., New York." Penciled bookseller note to verso: "April 14, 1887 for his most famous lecture (Lincoln) / WW in NY for only one (1) night." Card lightly toned; half-inch closed tear to head, expertly repaired. Housed in envelope fragment with penciled inventory number, bookseller note, and collector's note: "Whitman card / gift from Capt. Cohn -- / House of Books / Aug 7 1950."*

## THE COLLEGE GIRL OF AMERICA, 1905

**8. Crawford, Mary Caroline.**

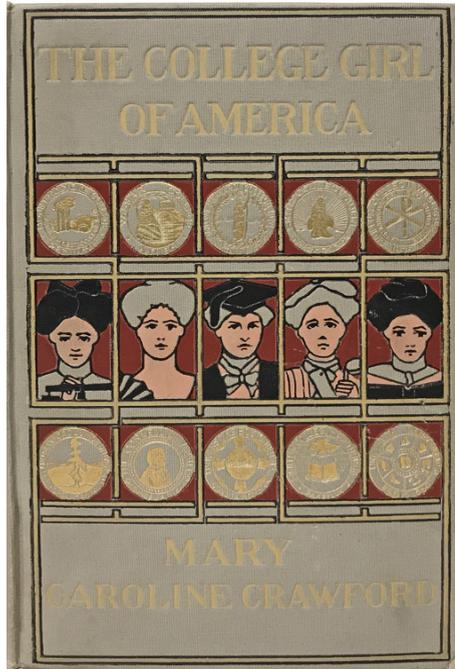
**The College Girl of America and the Institutions Which Make Her What She Is.**

Boston: L.C. Page & Company, 1905.

\$400.

First edition of this optimistic survey of American women's colleges at the turn of the twentieth century. Crawford includes individual chapters on the Seven Sisters and lesser-known regional colleges, and the experience of women students at co-educational institutions. While Crawford focuses primarily on women's eventual influence as wives, mothers, and teachers, she also considers other career paths, such as business owner and physician. Her attempt to play both sides sometimes results in contradictory advice: "If you aim to be independent, girls, be independent. You have no real right to be earning your living when it is not necessary for you to enter the economic struggle."

*Single volume, measuring 7.5 x 5 inches: [2], xiv, 319, [1]. Original full pictorial grey cloth, front board and spine stamped in red, black, peach, and gilt, top edge gilt, foreedge uncut. Frontispiece portrait of "a typical college girl of America," illustrated with photographic plates throughout text. Penciled owner signature, dated Christmas 1906. Spine gilt gently faded.*



**THE ART-QUAKE OF 1910:  
ORIGINAL EXHIBITION PROGRAM FOR “MANET AND THE POST-IMPRESSIONISTS”**

**9. Grafton Galleries; [Fry, Roger].**

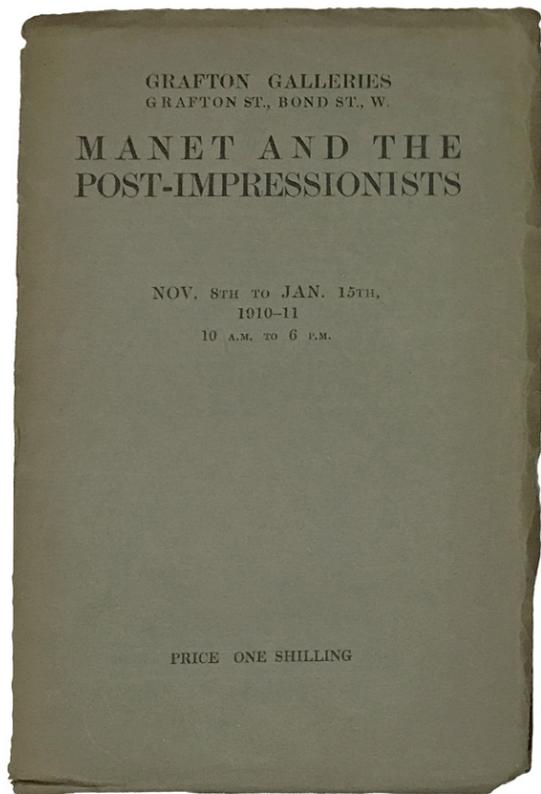
**Manet and the Post-Impressionists. Nov. 8th to Jan. 15th, 1910-11, 10 A.M. to 6 P.M. (Under Revision).**

London: Ballantyne & Company, 1910.

\$4500.

First edition of a true modernist rarity: the ephemeral visitor’s guide to the 1910 exhibition of post-impressionism at London’s Grafton Galleries, featuring works by Manet, Cézanne, Picasso, Gauguin, and Matisse, as well as the first public appearance of paintings by Van Gogh in England. Organizer Roger Fry, who wrote the introductory essay, coined the term “Post-Impressionists” for the occasion, arguing that these revolutionary modern painters “were interested in the discoveries of the Impressionists only so far as these discoveries helped them to express emotions which the objects themselves evoked; their attitude towards nature was far more independent, not to say rebellious.”

The exhibition featured over two hundred works, from the strategic linear “simplification” of Manet to the “primitive,” even “barbaric” abstraction of Matisse. Included were landmarks of modern art: Manet’s “Un Bar aux Folies-Bergère,” Cezanne’s “Dame au Chapelet,” Gauguin’s “L’Esprit du Mal,” Van Gogh’s “Cornfield with Blackbirds.” Fry expected some visitors to find the art “disconcerting,” even “violently absurd,” but he did not anticipate the backlash against the “Art-Quake of 1910” (Desmond McCarthy). The exhibition was met with nearly universal derision: the *Daily Express* called it “paint run mad.” Fry’s friend Virginia Woolf recalled that the English public was “thrown into paroxysm of rage and laughter. . . . The pictures were a joke, and a joke at their expense” (*Roger Fry: A Biography*). One critic in the *Morning Post* went so far as to suggest the exhibition revealed “the existence of a widespread plot to destroy the whole fabric of European painting.”



While the hostile reception was a serious blow to Fry's reputation as a critic, "Manet and the Post-Impressionists" inspired a new generation of artists in England. In 1912, Fry mounted a second exhibition of Post-Impressionists, this time featuring young Bloomsbury painters like Duncan Grant and Vanessa Bell. When Woolf famously declared that "on or about December 1910, human character changed," it was the impact of Fry's exhibition that she was invoking ("Mr Bennett and Mrs Brown.")

This copy is annotated in pencil by a contemporary visitor to the exhibition, who describes Picasso's proto-Cubist portrait of dealer Clovis Sagot, here mislabeled "Portrait de M. Saget," as "quite foolish." Another note adds a work hanging in the End Gallery not recorded in the printed list: "147A Landscape P[aul] Sérusier." A scarce and near-fine survival.

*Octavo, measuring 7 x 4.5 inches: 38, [2]. Original dark grey printed wrappers. Advertisements on versos of both wrappers, ads before and after text. Printed rosters of committees, unsigned introductory essay by Roger Fry, list of works exhibited. Light marginal pencil markings, a few penciled notes. Expert repair to chipped spine, spotting to edges and preliminaries. Housed in a custom chemise and slipcase.*

## ART DECO ART INSTRUCTION

### 10. [MANUSCRIPT]; Low, Marjorie.

#### Note Book for Design and Color.

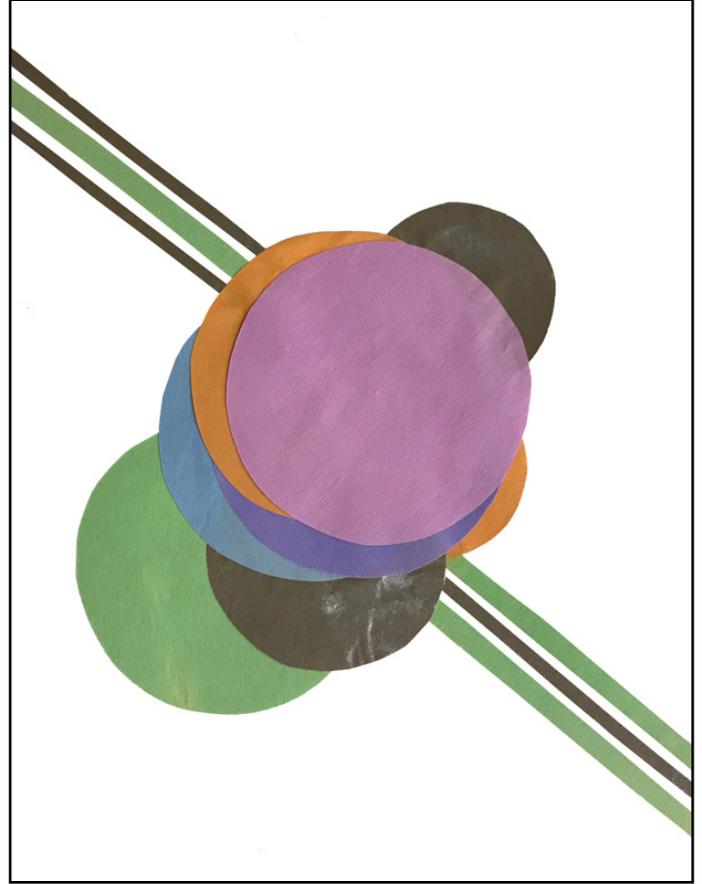
United States, circa 1930.

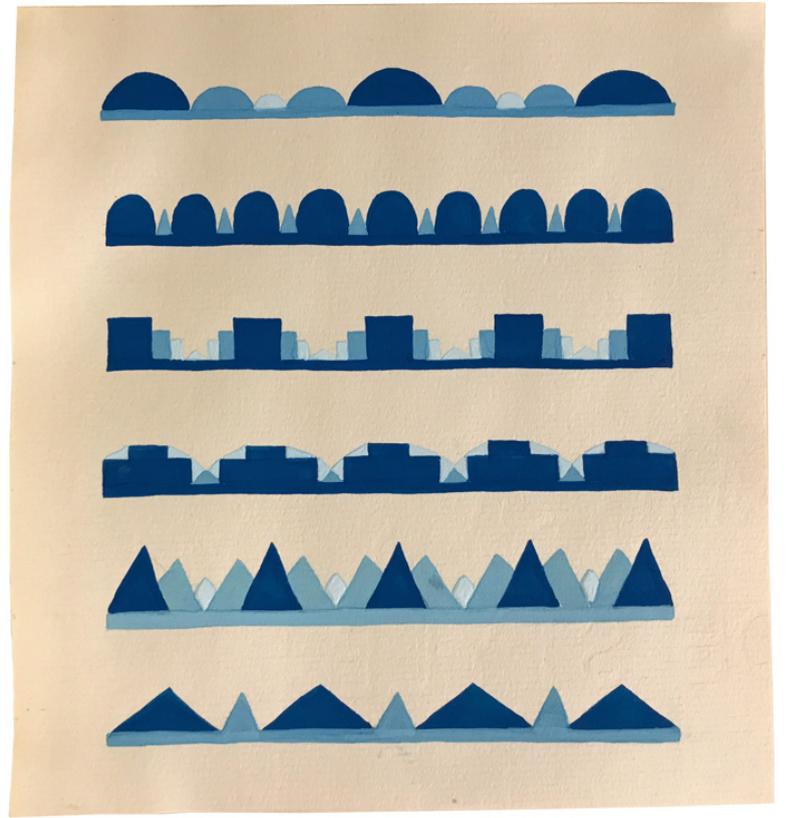
\$2500.

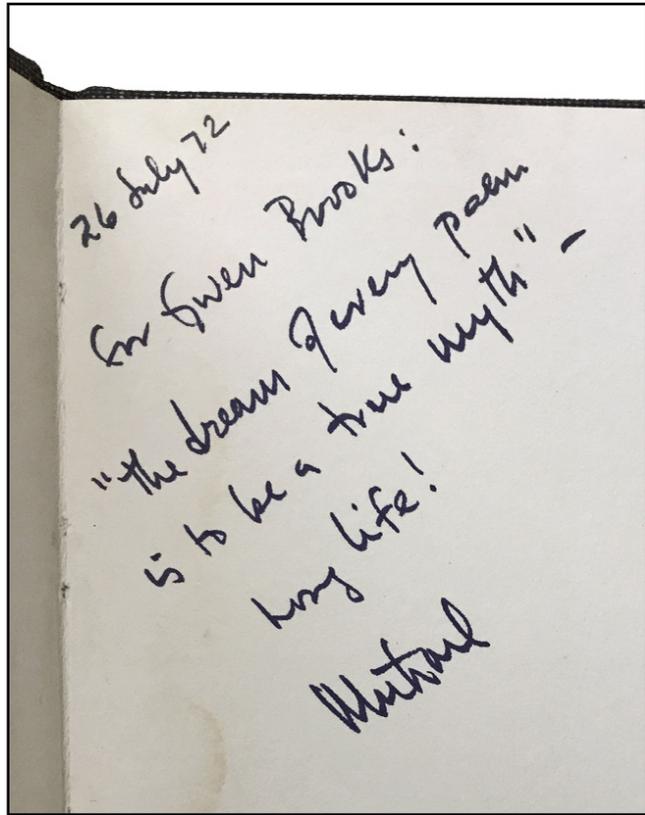
Original student workbook on color theory and Art Deco design, consisting of typed notes, followed by striking hand-painted and collaged compositions. The workbook opens with “New Principles of Color and Design,” which have “turned all art topsy-turby” [sic], singling out five principles of composition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

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









INSCRIBED BY MICHAEL HARPER  
TO GWENDOLYN BROOKS

**11. Harper, Michael S.; [Brooks, Gwendolyn].**  
**Photographs: Negatives: History as Apple Tree.**  
San Francisco: Scarab Press, 1972.

\$850.

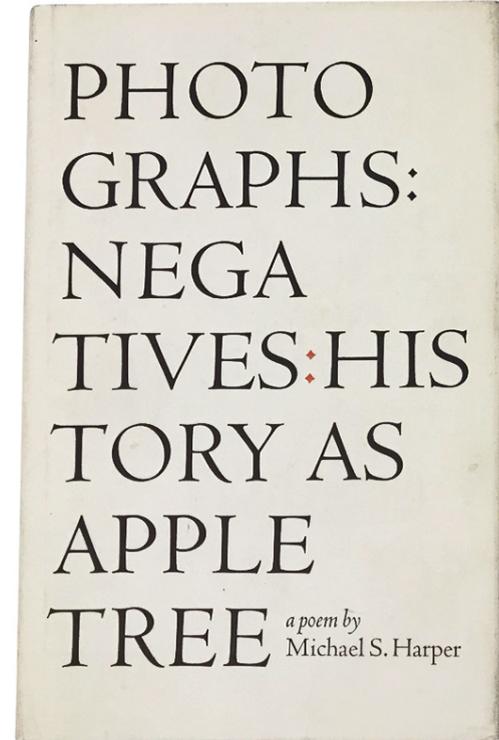
Signed limited edition of this early poem by Michael Harper, one of five hundred copies, warmly inscribed to Gwendolyn Brooks, the poet responsible for jumpstarting Harper's career.

Michael Harper and Gwendolyn Brooks were close friends, brought together by Harper's first collection of poetry, the National Book Award-nominated *Dear John, Dear Coltrane* (1970). In a 2009 interview, Harper remembered that Brooks "was the person who gave me my career: she took my book out of the slush pile and insisted that the University of Pittsburgh Press publish [it]."

The nine-part poem is drawn from Harper's collection of the same year, *Song: I Want a Witness*. Dedicated to his wife Shirley, and inspired by her work as a photographer, the poem weaves interconnecting themes of black and white, photographs and negatives, ancestors and descendants: "As a black man I steal away / in the night to the apple tree, / place my arm in the rich grave, / black sachem on a family plot, / take up a chunk of apple root, / let it become my skeleton, / become my own myth: / my arm the historical branch, / my name the bruised fruit, / black human photograph: apple tree." The poem ends by invoking Roger Williams, Puritan founder of Rhode Island, the state where Harper was then teaching. He would become the first poet laureate of Rhode Island in 1988.

A near-fine copy, with an exceptional association, linking two major African-American poets of the twentieth century.

*Single volume, measuring 8.5 x 5.5 inches: [30]. Original full black pictorial cloth, boards lettered and stamped in white, original unclipped dust jacket. Text printed in red and black. Signed and numbered by Harper on limitation page; additionally inscribed in the year of publication to Gwendolyn Brooks on front free endpaper. Lightest soiling to jacket; faint offsetting to endpaper gutters.*





INSCRIBED BY GEORGIA O'KEEFFE  
TO HER PHOTOGRAPHER

**12. O'Keeffe, Georgia; [Varon, Malcolm].**

**Georgia O'Keeffe.**

New York: The Viking Press, (1976).

\$4500.

First trade edition of Georgia O'Keeffe's lavishly illustrated career retrospective, presented by O'Keeffe to the book's photographer Malcolm Varon: "With appreciation for your part in helping to make this book / Sincerely / Georgia O'Keeffe / 1977."

In these pages, O'Keeffe follows her creative awakening from her first childhood drawings through her iconic images of flowers, bones, and the topography of Taos. Vivid color reproductions of over one hundred paintings accompany her meditations on her development as an artist: "I find that I have painted my life -- things happening in my life -- without knowing." The colophon notes that "the color photography for this book was for the most part executed specially by Malcolm Varon," who would be O'Keeffe's photographer of choice until her death a decade later. Issued simultaneously with a signed limited edition of 175 copies. A near-fine copy with a wonderful association, warmly inscribed by O'Keeffe.



*Folio, measuring 16 x 11.75 inches: [228]. Original textured ivory cloth lettered in brown, original unclipped color pictorial dust jacket. Illustrated with 104 color plates, one folding, of O'Keeffe's paintings; portrait of O'Keeffe by Dan Budnik. Presentation inscription from O'Keeffe to photographer Malcolm Varon on half-title. Opening pages toned.*



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