15 New Acquisitions, November 2023

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1. Oscar Wilde; Charles Ricketts (designer).
Poems by Oscar Wilde.
London: Elkin Mathews and John Lane at the Sign of The Bodley Head, 1892.

$18,000.

The only signed edition of Oscar Wilde’s collected poems, number 105 of 220 copies, the first title published under the joint imprint of Mathews and Lane at The Bodley Head. Highlights include “Requiescat” (an elegy for Wilde’s sister Isola, who died when they were children), “The Grave of Keats,” and “Flower of Love:” “I have made my choice, have lived my poems, and, though youth is gone in wasted days, / I have found the lover’s crown of myrtle better than the poet’s crown of bays.”

Although Wilde found the genres of fiction and drama more remunerative than poetry, he 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).
This signed limited edition is composed of the sheets of David Bogue’s 1882 edition of the poems, with the first two leaves replaced by a new half-title (with signed limitation on the verso) and decorated title page by Charles Ricketts, who also designed the distinctive Art Nouveau binding.

A near-fine example of a celebrated edition, bright and unfaded.

Single volume, measuring 7.5 x 5 inches: ix, [1], 234. Original pale mauve cloth decorated in gilt with stylized botanical design by Charles Ricketts, pale green and mauve patterned endpapers, top edge gilt, other edges untrimmed. Numbered “105” and signed by Wilde on limitation page, facing pictorial title. Bookplate of actor F. Wyndham Goldie to front pastedown; pencil record of pricing history to verso of front free endpaper. Lightest wear to spine ends, shallow chipping to endpapers. Housed in a custom chemise and clamshell box.
CONTES DE TOUTES LES COULEURS

2. [BINDINGS].
Paris: Marcilly, circa 1825.

$3250.

Complete set of six illustrated tales for young readers, each featuring a different color in the title: The Red Fish (or goldfish, in English parlance), The Green Monkey, The Yellow Dwarf, The Grey Mouse, The White Rabbit, and The Bluebird. These highly decorative pocket storybooks were a specialty of publisher Marcilly, a luxury stationer known for miniature almanacs and gift books.

Text in French; publisher’s imprint located in Les Poissons Rouges. OCLC locates four examples, all in France. A bright, fine set, doubly housed in the original publisher’s box and a custom clamshell.
Six twelvemo volumes, measuring 4.5 x 3 inches: 32. Original glazed white paper boards, upper boards elaborately stamped in gilt and titled in blue with hand-colored pictorial onlays. Hand-colored, tissue-guarded frontispiece in each volume. Occasional faint foxing to text.

Housed in lightly shelfworn publisher’s card box framed in gilt embossed paper, lid with hand-colored pictorial onlay (duplicating the frontispiece of *La Souris Grise*) framed by green and gilt ruled frame, box divided into two compartments lined in pink paper with white silk lifting ribbons. Housed in a custom clamshell box.
LOVE AND ADVERSITY
BY ELEANOR FORTESCUE-BRICKDALE

3. Eleanor Fortescue-Brickdale.

Love and Adversity.

England, 1900.

$24,000.

Original watercolor by British artist Eleanor Fortescue-Brickdale (1872-1945), first exhibited in her career-making 1901 solo exhibition: “Rarely, if ever has a woman painter made a great reputation as quickly and as thoroughly as Miss Eleanor Fortescue-Brickdale, whose series of watercolour drawings has, during last month, drawn the whole of artistic London to the Dowdeswell Galleries” (The Artist, June 1901).

The young Fortescue-Brickdale was inspired by the Pre-Raphaelite movement of Edward Burne-Jones, Dante Gabriel Rossetti, and John Everett Millais. She studied with John Ruskin as a teenager, and befriended John Byam Shaw, a protégé of Millais, at the Royal Academy, later teaching at Shaw’s school of art. An outlier in a male-dominated field, she built a successful career as a fine art painter and book illustrator, becoming the first female member of the Institute of Painters in Oils, and working in sculpture and stained glass as well. Throughout her life, she was drawn to allegorical, historical and romantic themes. Upon her death, the Times memorialized her as “the last survivor of the Pre-Raphaelite painters.” Her work is represented in the permanent collections of the Ashmolean Museum, the Walker Art Gallery, the Birmingham Museum and Art Gallery, and Leeds City Museums and Art Galleries.
The allegorical theme, rich jewel tones, and exquisitely detailed fabrics and foliage of *Love and Adversity* place the painting among her most successful works in the Pre-Raphaelite manner. The ambiguity of the central figure, an androgynous prisoner abandoned by a receding crowd, together with the redemptive symbolism of the angel and the dove, have invited speculation and debate since the painting's initial showing.

One contemporary critic observed: “Miss Brickdale gives delightful proof that symbolic art, which can be the most tiresome thing in the world, can also be lovely and suggestive. It is dead when it tries to revive the dead, but it lives when it is applied to new poetic fancies. Perhaps it will be a natural form of reaction against realism, and against the painters who paint a spade so much more a spade than it really is” (Edith Sichel, “A Woman-painter and Symbolism.” *Monthly Review* 4:12, September 1901).

Exhibited: London, Dowdeswell Galleries, 160 New Bond Street, “Such Stuff as Dreams are Made of?” Exhibition of Forty-Five Pictures in Water-Colour by E. Fortescue-Brickdale, June 1901, no. 35; London, Leighton Institute, 1902, no. 19.


An evocative example of late Pre-Raphaelite painting, beautifully preserved.
Watercolor, heightened with bodycolor, on artist’s board, measuring 20.5 x 13.5 inches, image. Signed with artist’s monogram and dated 1900, lower right; verso signed “E.F. Brickdale,” titled, and numbered “22,” with partial indecipherable pencil notation. Archivally hinged to board, with linen mat and burnished gold wood frame measuring 28 x 21 inches. Verso with slight bands of age toning and tape remnants along edges.
First American edition, and first English translation, of Isaac Babel’s Cossack stories, based on his military service during the 1920 Russian invasion of Poland.

Born into a struggling Jewish merchant family in Odessa, Babel was an observer and outsider all his life, a target of religious prejudice and political suspicion. With Maxim Gorky’s encouragement, he began to publish fiction shortly before the revolution. In 1920, Babel was assigned to Budyonny’s cavalry during the Russo-Polish War, a brutal experience that inspired the stories of *Red Cavalry*: “a monstrous and inconceivable Russia tramped on either side of the carriages in bast shoes, like a multitude of bugs swarming in clothes. . . . it jumped on the steps of our train and fell back, knocked down by the butt-ends of our rifles; it snorted and scrabbled and flowed on in silence. At the twelfth verst, when I had no potatoes left I flung Trotsky’s leaflets at them.”
Babel’s stories were widely hailed in Russia and abroad, but his international reputation did not prevent his fall from favor with the Stalinist regime: in 1934, he ironically observed that he was perfecting “the genre of silence.”

In 1939, he was arrested and officially expunged from Soviet literary history; in 1940, Babel was executed as a terrorist and spy.


A very nearly fine example of a landmark of Russian literature, by far the best copy we have ever seen.

*Single volume, measuring 7.5 x 5 inches: x, 213, [1]. Original orange and black pictorial cloth, original unclipped red and black pictorial dust jacket, top edge stained red. Pictorial title page printed in red and black. Trivial scratch to front panel, tiny chips to jacket corners.*
AN ART NOUVEAU MASTERPIECE: 
1901 FIRST EDITION IN GERMAN 
OF ALPHONSE MUCHA’S ILSÉE, 
IN ORIGINAL PUBLISHER’S CHEMISE AND BOX

5. Alphonse Mucha (artist); 
Robert de Flers; Regine Adler (translator). 
Ilsée. Prinzessin von Tripolis. 
Prague: Kunst-Verlag B. Kocí, 1901.

$4000.

First edition in German of Alphonse Mucha’s Art Nouveau 
masterpiece. Even among the rich array of fin-de-siècle artists’ books, 
Ilsée was extraordinary. The first edition, published in Paris in 1897, 
was inspired by Edmond Rostand’s play Princesse Lointaine, an 
idealized tale of long-distance love set in the twelfth century. Sarah 
Bernhardt starred in the Paris production, wearing costumes 
designed by Mucha, who was commissioned to illustrate the 
proposed book.
Robert de Fler adapted Rostand’s play for publication, but was slow to complete the manuscript, forcing Mucha to work at breakneck speed to complete his illustrations by the publication deadline: “We worked on four stones simultaneously. I did some of the drawings straight onto the stone. Other things, particularly the decorative edgings, I drew on tracing paper which was then passed on to the draughtsmen who continued the work with the colours I specified. I hardly had time to sketch out the motif for an ornament when they came and took it from my hands and got down to work on it.” See Jiří Mucha, *Alphonse Mucha: The Master of Art Nouveau*, 1966.

This first edition in German was translated from the French by Regine Adler, and printed by Czech publisher Bedřich Kocí in an edition of 800; this copy is unnumbered and out of series.

Bridges L11a; Carteret IV, 162 (first edition). A near-fine copy, in original wrappers and scarce publisher’s chemise and box, housed in a custom clamshell.
Small folio, measuring 12.25 x 9.5 inches: [10], 52, [4], 53-94, [4], 95-128, [8]. Original pictorial green wrappers printed in gold and black, publisher’s catalogue printed inside rear wrapper. Blind-embossed additional title bound before half-title; 132 color lithographed illustrations incorporating decorative borders; decorative initials and ornaments throughout text. Publisher’s blind-stamped burgundy morocco-grain paper chemise titled in gilt, publisher’s card box with printed pastedown label. Light wear to wrappers at spine ends, silvered spots to publisher’s chemise, light shelfwear to publisher’s box. Housed in a custom clamshell box.
LA GIMNASIA EN JARDINES Y HABITACIONES

La Gimnasia en Jardines y Habitaciones.
Madrid: Saturnino Calleja Fernandez, circa 1900.

$300.

First edition of this Spanish pocket guide to health and fitness, part of Saturnino Calleja Fernández’s “Biblioteca Popular” series. The book offers a visual introduction to calisthenics, featuring dynamic illustrations in which dotted lines indicate movements of the limbs. The prescribed exercises require no equipment, and can be performed anywhere, at any time: “Nuestro sistema, por tanto, carece de aparejos, puesto que cada uno los lleva consigo, pudiendo ejercitarse sin fatiga á la hora que mejor parezca y en el sitio que más convenga.” The colorful cover, featuring a muscular woman hoisting a dumbbell and boys swinging from a trapeze, is therefore misleading, but the graphic appeal of this little book is characteristic of the ephemeral educational works for which Saturnino Calleja Fernández was known. A near-fine survival.

Single volume, measuring 4.5 x 3 inches: [7], 8-126, [2]. Original color pictorial lithographed boards; rear cover with elaborate publisher’s device; spine titled in black with decorative border. Wood-engraved headpiece to preface, forty-one photoengraved black line drawings. Light toning and edgewear.
First and only printing of the activities of the First National Dance Congress and Festival, an attempt to establish a new American movement dedicated to collective action on behalf of professional dancers across genres: ballet, folk, modern, and theatre. Led by the Dancers’ Association and the New Dance League, the May 1936 event was held at the 92nd Street Y, which was emerging as a center for contemporary dance.
Fourteen hundred people attended the Congress and Festival over the course of the week, with two hundred dancers performing, including organizers José Limon, Margot Mayo, and Martha Graham. Other committee members included Franziska Boas, Aaron Copland, Henry Cowell, Adolph and Mura Dehn, Zora Neale Hurston, and Muriel Rukeyser. The proceedings ranged widely, from Lee Strasberg’s “Dance in the Theatre” to Lenore Cox’s “On a Few Aspects of Negro Dancing” to Helen Tamiris’s “Economic Status of Dancers.”

Edna Ocko, the dance editor of *New Theatre Magazine*, argued that “one cannot minimize the importance of an artist’s social point of view, for it is he who, bringing his ideas before vast audiences, can organize and direct social thought.” The progressive politics of the Congress culminated in a formal resolution in the closing session to “encourage and sponsor the work of the Negro People in the creative fields.” A compelling artifact of American dance (and labor) history.

*Staple-bound volume, measuring 9 x 6 inches: [5], 6-104. Original brown wrappers lettered in black. Leaf containing pages 5-6 stapled backwards, spine ends chipped, hinges abraded from binding glue.*
HYPATIA BY ARTHUR IGNATIUS KELLER

_Hypatia._
New York, 1903.

$3200.

Original illustration by American artist Arthur Keller (1866-1924) for William Dean Howells’s 1903 collection of essays, _Heroines of Fiction_. In that work, Howells considers the Victorian clergyman Charles Kingsley’s 1853 novel _Hypatia_, a fictionalized life of the pagan philosopher, set in fourth-century Alexandria.

Hypatia was one of the first women to study mathematics, astronomy, and philosophy. Murdered by a Christian mob for her outspoken Neoplatonist teachings, she became a symbol for feminists and a martyr for pagans. In Keller’s striking portrait, Hypatia’s open pose and concentration on her manuscript convey classical self-possession, but her pale skin and tousled ringlets reflect Kingsley’s Victorian vision. Howells remarks: “Hypatia is really a young lady of the early eighteen-fifties, of the time when young ladies of her type were crudely called strong-minded. She was a sort of Alexandrian Margaret Fuller.”
A source of inspiration across centuries, Hypatia most recently served as the subject of the 2009 Spanish film *Agora*, in which she struggles to save the Library of Alexandria from religious zealots.

A fine illustration of a compelling historical (and fictional) figure.

*Oil on board, measuring 19 x 13.25 inches. Signed “A. I. Keller” in lower right image. Three 2-mm chips to areas of marbling behind figure, a few additional minor chips from framing along edges.*
THE ART WORK
OF LOUIS COMFORT TIFFANY,
WARMLY INSCRIBED
TO A LONGTIME DESIGNER
AT TIFFANY STUDIOS

9. Louis Comfort Tiffany;
Charles DeKay (text); [William Meyle].
The Art Work of Louis Comfort Tiffany.

$8500.

First edition of this tribute to the career achievements of Louis Comfort Tiffany, one of 492 copies printed on Japan paper, from a total edition of 502. The great craftsman himself underwrote this retrospective, which covers his work in painting, glass, enamel, jewelry, textiles, interior decoration, and architecture: “he has refused to limit his curiosity as an artist to one or two paths in art.” The sumptuous volume was distributed privately to Tiffany’s clients and friends.
This copy is warmly inscribed by Tiffany to artist William Meyle, who was employed as a decorator at Tiffany Studios from the 1880s until his death in 1918: “No. 39 / To Mr. Wm Meyle / Dear Mr Meyle / This is my sixty seventh / birthday & you have been with me / & helped me in my work for almost / half of that time. It is with great / pleasure that I give you my book / & thank you for all your faithfulness. / Louis C. Tiffany / Feb. 18th 1915.”

Meyle represented Tiffany Studios at the Chicago Columbian Exposition in 1893 and played an important role in the decoration of the H. O. Havemeyer Mansion, considered a masterpiece of the studio’s full-concept interior design. Laid into this copy is a decorative invitation to Tiffany’s sixty-eighth birthday breakfast the following year, an occasion marked by a masque performance and a retrospective exhibition at Tiffany Studios.

Provenance: William Meyle, decorator at Tiffany Studios, 1915, thence by descent; Sotheby’s 2009; private collection, acquired from the above. A stunning copy, with a moving inscription to one of Tiffany’s master decorators.
Single volume, measuring 12 x 9.5 inches: [14], xv-xxxi, [4], 5-90, [2]. Original patterned vellum with red bole underpainting, gauffered and gilt, title embossed on upper cover; Tiffany “T” monogram to spine; top edge trimmed and gilt. Frontispiece and nineteen tipped-in color plates, forty-two photogravures after artwork and paintings by Tiffany, all with captioned tissue guards. Presentation inscription from Tiffany to William Meyle on front free endpaper, dated February 18, 1915. With: laid-in invitation to Tiffany’s 1916 birthday celebration. Vellum sheet measuring 11 x 5.5 inches, calligraphically printed in gold, black, red, green, and purple. Usual light toning to pages, one tissue guard partially detached, invitation with light wear. Housed together in custom clamshell box.
ART NOUVEAU FRENCH SILK CATALOGUE, 1908, WITH ORIGINAL COVER ART


$950.

First edition of this highly decorative album of silks offered by Paris department store Grands Magasins de Pygmalion. Produced for visitors to Pygmalion’s spring 1908 exhibition, the album provides descriptions and prices for the latest silk fabrics, fashions, and accessories. The promotional copy is juxtaposed with an illustrated history of the silk trade from east to west. That text draws loosely on the work of eighteenth-century French woman of letters the Marquise de Créquy, whose account of silk’s central role in court dress is accompanied by painter Louis Popineau’s two-tone period scenes of Japanese silk weavers, medieval royals draped in cloth of gold, and the fashions favored by Pompadour, Du Barry, and Josephine.

The album is accompanied by the maquette showing Popineau’s original vision for the cover. The maquette design is executed in monochrome shades of green and brown, slightly differing from the published border and lettering. A striking specimen of French Art Nouveau fashion marketing, with original cover concept art.
Oblong folio, measuring 9 x 11.5 inches: [20].
Original chromolithographed wrappers: floral border and vignettes to upper wrapper, signed and dated 1907 by Popineau in the plate; decorative circular inset to lower wrapper. Title page printed in blue, gold, and black. Color woodcut illustrations and borders, photoengraved illustrations of silk products throughout text. Faintest tidemark at base of spine.

With: original cover design, executed on illustration board, in green and brown gouache, with opaque white corrections and graphite guide lines, measuring 8 x 12.25 inches, signed at lower left.
LEVI STRAUSS AT THE 1915
PANAMA-PACIFIC INTERNATIONAL EXHIBITION

11. [ADVERTISING].
Levi Strauss & Co. San Francisco, Cal. Manufacturers of
Two Horse Brand Overalls - Koveralls and Koverall Nighties.

$375.

Original Levi Strauss advertising leaflet distributed at San Francisco’s
Panama-Pacific International Exposition, held to celebrate the completion
of the Panama Canal in 1915. In addition to marking the grand
engineering feat that linked the Atlantic and Pacific, the fair served as a
reopening of San Francisco to the world after the earthquake of 1906.
The PPIE’s exhibition “palaces” showcased modern advances in
agriculture, arts, education, and manufacturing. Levi Strauss created a full
working sewing line inside the Palace of Manufactures and Varied
Industries, staffed by seamstresses producing the company’s bestselling
children’s Koveralls. This clever advertisement for the Levi’s display, a
small wonder of skillful paper folding, became one of the exposition’s most
popular souvenirs. A tiny pair of jeans opens up to a full-sheet color
advertisement for Koveralls, with promises to “Keep Kids Kleen” and “A
new suit FREE if they rip.” A scarce survival in near-fine condition.
LES FLEURS ANIMÉES, 1847, ILLUSTRATED BY GRANDVILLE

12. J.J. Grandville (Jean Ignace Isidore Gérard, illustrator); Taxile Delord; Alphonse Karr (introduction); [Louis-François Raban].
Les Fleurs Animées.
Paris: Gabriel de Gonet, Éditeur, 1847.

$3800.

First edition of this influential floral fantasia, an enduring classic of French illustration, complete with hand-colored extra title pages and fifty hand-colored plates.

Caricaturist Grandville “animates” everyday flowers, imagining them as a surreal series of women whose personalities reflect their botanical roots. Narcissus gazes raptly at her reflection in a pond, oblivious to her dragonfly and lizard companions; the flamboyantly turbaned Tulip appears as a sultana, “couchée sur son ottomane;” tipsy Grapevine sways and throws out her arms, grasping for support.
Grandville’s parade of anthropomorphic flowers, accompanied by a whimsical miscellany of poems and tales, is followed by more substantive essays on the subject by “Comte Foelix,” pseudonym of writer Louis-François Raban: “Botanique Moderne des Dames,” “Horticulture des Dames,” and “Culture des Fleurs.”

First edition, with “1847” to letterpress title pages, engraved title pages unsigned, and the plates without the decorative borders added in later printings; second issue, with separate pagination in each volume. Carteret III, 286. Text in French. A stunning copy, in the scarce publisher’s pictorial cloth binding.

*Two large octavo volumes, measuring 10.5 x 7 inches: [5], 6-262; [5], 2-102, I-IV, [1], 106-166, I-IV, [1], 170-236. Original dark brown textured pictorial cloth elaborately decorated in blind and gilt, bright yellow coated endpapers, all edges gilt. Hand-colored wood-engraved title page in each volume; 28 hand-colored engraved plates in Volume I; 22 hand-colored engraved plates, two pages of musical notation, and two uncolored botanical plates in Volume II. Scattered pinpoint foxing.*

$750.

First edition of the first of Nancy Mitford’s popular Versailles biographies, to be followed by Voltaire in Love in 1957 and The Sun King in 1966, signed by Mitford on the half-title.

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.
This Book Society edition was issued concurrently with the trade edition “on the first publication in March, 1954.”

A near-fine copy, scarce signed.

*Single volume, measuring 8.5 x 5 inches: [12], 275, [1]. 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. Signed by Mitford in ink on the half-title. Pinpoint foxing to jacket, edges, and endpapers; light edgewear to jacket with tiny chips at corners.*
CHRISTINA ROSSETTI’S GOBLIN MARKET, ILLUSTRATED BY LAURENCE HOUSMAN


$2750.

First edition, in the scarce dust jacket, of this celebrated edition of Christina Rossetti’s Goblin Market illustrated by Laurence Housman. First published in 1862, and originally illustrated by Rossetti’s brother Dante Gabriel Rossetti, this dark, erotically charged poem follows two sisters tempted by the fruits of the mysterious goblin merchants: “Their offers should not charm us, / Their evil gifts would harm us.”

Book designer Laurence Housman was the younger brother of poet A. E. Housman, and was himself a writer, best known for his plays. While illustration was a brief chapter in Housman’s career, he produced in Goblin Market a justly famous classic of Victorian book illustration, informed by his keen sense of staging and character. The richly detailed full-page plates of the anthropomorph goblins play off delicate line drawings of details throughout the text, creating a continuous visual narrative.
Rather than foregrounding Rossetti’s descriptions of lust, seduction, and consumption, Housman creates a stylized fantasy world, emphasizing the fairy-tale qualities of the poem. A near-fine copy, in the scarce nineteenth-century dust jacket.

Tall twelvemo, measuring 7.25 x 4.25 inches: [4], 63, [1]. Original green cloth elaborately decorated in gilt, designed and initialed by Laurence Housman; all edges gilt. Original dust jacket printed in green, reproducing cover design. Pictorial title page with tissue guard, twelve full-page wood-engraved illustrations and numerous decorations throughout text. Lightest rubbing to corners and spine ends, faint foxing to endpapers. Dust jacket chipped at head of spine, verso with a few early cellotape and tissue repairs.
HISTOIRE DE LA REINE DU MATIN ET DE SOLIMAN PRINCE DES GÉNIES, 1909, ONE OF 130 COPIES PRINTED AT THE ERAGNY PRESS

15. Gérard de Nerval; Lucien Pissarro, (designer and printer); Esther Pissarro (engraver and printer); Henri Marius-Michel (binding designer).
Histoire de la Reine du Matin et de Soliman Prince des Génies.

$8000.

Fine press edition, one of 130 copies printed by the Eragny Press for La Société des Cent Bibliophiles; this is copy 44, printed for Carl De Geer.
The Eragny Press was celebrated for its distinctive mix of French Impressionist and English Arts and Crafts styles, and for the quality of the wood engravings designed by Lucien Pissarro and engraved by Esther Pissarro. This edition of Gérard de Nerval’s Romantic novel about Solomon and the Queen of Sheba, *Histoire de la Reine du Matin*, was first conceived by Lucien Pissarro in 1903, but its production was too expensive to contemplate. Six years later, Eugène Rodrigues, president of the Société des Cent Bibliophiles and a champion of fine printing, provided the Pissarros with the financial backing they required.

Experimental and innovative in design, incorporating color printing and 23-carat gold leaf, *Histoire de la Reine du Matin* demonstrated the full capabilities of the Eragny Press, unique among contemporary fine presses for having every aspect of production executed by its proprietors: “No other revivalist private press comes close to the personal quality of an Eragny book” (Genz, 140). The beauty of the final product belies the technical, logistical, and financial challenges the Pissarros faced in its production: it would take two years and an extension of payment to complete the project to the high standard originally envisioned. Only one other such generous commission followed, Émile Moselly’s *La Charrue d’Érable*, printed for Le Livre Contemporain in 1912.
Unable to financially sustain the press on their own, the Pissarros ended production in 1914, in the wake of World War I. Text in French. Genz EP29.

A fine copy of a landmark in modern fine press printing.

Octavo, measuring 8.75 x 5.5 inches: [5], 6-159, [1]. Original full olive calf, gilt-stamped with carnation pattern. Wood-engraved title page printed in grey-green and gold; color pictorial opening page with gold initial; twelve historiated initials printed in gold and colors; illustrations and ornaments printed in grey-green and gold throughout text; colophon printed in grey-green and black. Text printed in red and black in Brook type on Arches handmade paper watermarked Eragny Press and Les Cents Bibliophiles. Original brown marbled slipcase edged in morocco. Lightest wear to spine ends and slipcase; endpapers offset onto facing blanks, as usual.
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