



honey&wax
BOOKSELLERS

Thanksgiving Miscellany, November 2025

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**ORIGINAL BOOKPLATE DESIGNS
FOR PARIS ART PRINTER
MARTHE FEQUET OF FEQUET & BAUDIER**

1. [Marthe Fequet]; Paul Baudier (artist).
Bookplate designs for Paris art printer Marthe Fequet.
Paris, circa 1950.

\$1500.

Original bookplate designs by French artist Paul Baudier for printer and typographer Marthe Fequet, one of the great art printers of modern Paris.

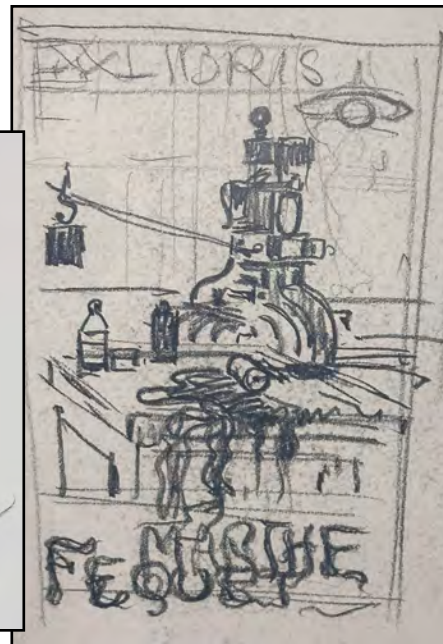
Fequet learned to print as a child at the press of her father, Emile Fequet, eventually founding the firm of Fequet & Baudier with Paul Baudier's son, Pierre Baudier. Fequet & Baudier produced ambitious book projects for Henri Matisse, André Derain, Sonia Delaunay, Pablo Picasso, Georges Braque, Joan Miró, Man Ray, Jean Arp, and Jean Cocteau, among others. "Marthe Fequet, co-owner of the firm Fequet and Baudier, was not just a businesswoman, but also a creative collaborator in the design, typesetting and printing of *livres d'artiste*" (Kathryn Brown, *Matisse's Poets*, 6.)





These bookplate designs, sketched in graphite and sparingly shaded in ink, celebrate Marthe Fequet's identity as a printer, and were likely sketched from life in her studio. Several designs represent Fequet at work at her composing desk, while others depict a handpress dripping with spilled ink: one sketch combines the two subjects. Additional sketches depict a bookpress, an open book, and a man holding up what appear to be proofs for inspection.

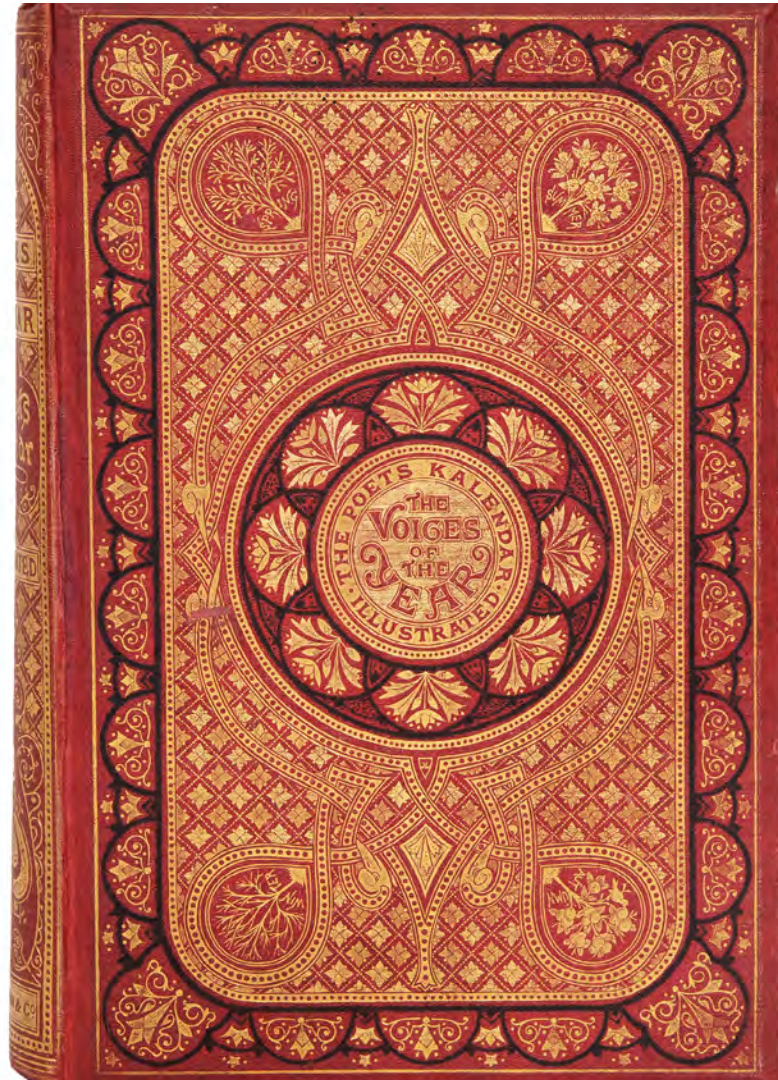
Dessins
 ex libris
 M. Fequet





Provenance: archive of Paul Baudier. A wonderful glimpse of the unseen labor behind some of the most celebrated modern *livres d'artiste*, and an excellent companion to any collection of those books.

Graphite and ink sketches on two untrimmed sheets of heavy paper, executed on rectos only, each sheet measuring 10.5 x 16 inches and folded once. Pencil note to verso of first sheet: "Dessins / ex libris / M. Fequet." Graphite smudged.



**THE VOICES OF THE YEAR
OR THE POET'S KALENDAR, 1865,
IN A SPECTACULAR PUBLISHER'S BINDING**

2. The Voices of the Year or The Poet's Kalendar.

Containing the Choicest Pastorals in Our Language.

London: Charles Griffin and Company, 1865.

\$850.

First and only edition of this Victorian anthology of pastoral verse, featuring English translations of classics by Hesiod, Theocritus, and Virgil, as well as original poems by Spenser, Milton, Cowper, Pope, Gray, Clare, and Thomson. Organized by month, the anthology opens in March, “where surly Winter passes off,” each season illustrated by wood engravings of country scenes by John Andrew.

The spectacular publisher's binding is signed “JL” by Victorian book designer John Leighton: “In 1865, he produced a sumptuous and complex design for *The Voices of the Year* published by Charles Griffin. . . . In a deft touch, the extensive strapwork on the covers ends in birds' heads, with the beaks of the birds doubling back on themselves to grip the strapwork” (Edmund King, “The Book Cover Designs of John Leighton, F.S.A.”).



Provenance: Morris-Levin Collection of Publishers' Bookbindings.

OCLC locates eight holdings worldwide, only one in North America (Boston Atheneum). An exceptional copy.

Single volume, measuring 9.5 x 6 inches: [10], 544. Original russet cloth elaborately decorated in gilt and black, beveled edges, deep green coated endpapers, all edges gilt. Title printed in red and black, text in two columns within double-ruled borders. Frontispiece, three tissue-guarded plates, and wood engravings throughout text. Ownership signature dated 1866 to verso of front free endpaper. Scattered foxing.



COVER DESIGN BY LAWRENCE KALLENBERG FOR FRANZ KAFKA'S THE CASTLE

3. Lawrence Kallenberg; [Kafka, Franz]. Original cover design for Franz Kafka's *The Castle*.

No place: no date.

\$250.

Proposed cover design by New York artist Lawrence Kallenberg for Franz Kafka's *The Castle*. Published posthumously in 1926, Kafka's final novel tells the story of K., a dismissed land surveyor increasingly desperate to plead his case to the authorities inside the local castle. Kallenberg's cover evokes the bureaucrats and lackeys who thwart K.'s efforts at every turn: part alien, part ghoul.

Apparently created for Vintage Books, Knopf's trade paperback imprint, Kallenberg's design was never used: the first Vintage paperback of *The Castle* featured a reproduction of René Magritte's 1959 painting *Castle of the Pyrenees*, a design replaced by Anthony Russo's woodcut-inspired portrait of K. in the 1980s. An evocative original concept drawing.

Pastel and ink on paper, measuring 7.25 x 5.25 inches, mounted to backing board measuring 10.25 x 7.5 inches. Signed in pencil beneath image. Pencil note "Lawrence Kallenberg / 1939-2018" to verso of board.

**BEFORE CARTER'S ABC:
OCTAVE UZANNE'S
DICTIONNAIRE BIBLIOPHILOSOPHIQUE,
WITH THREE WRAPAROUND COVER DESIGNS**

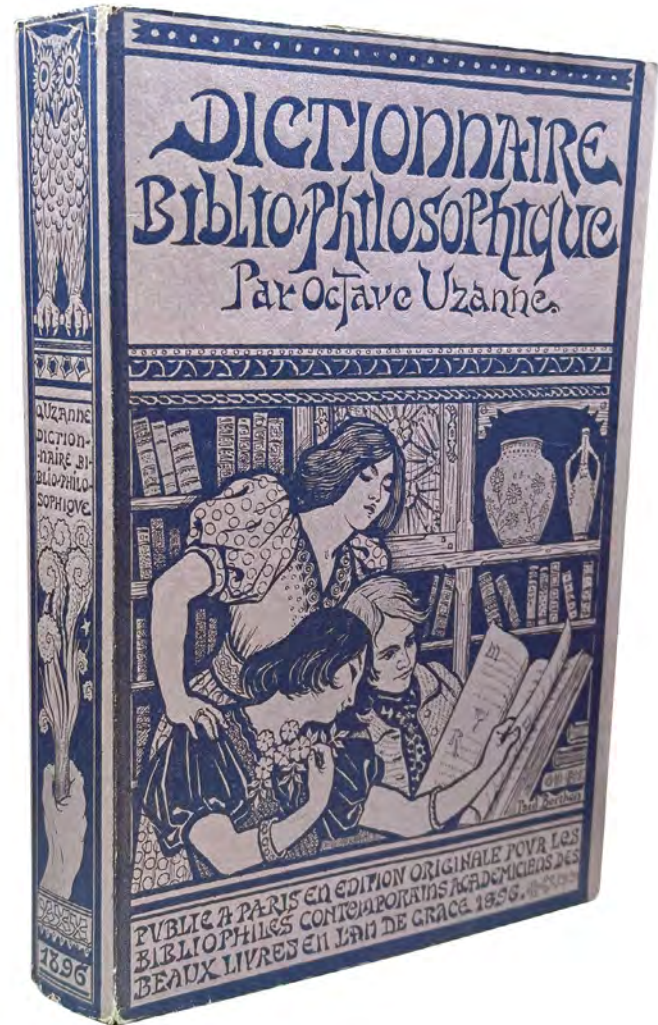
4. Octave Uzanne.

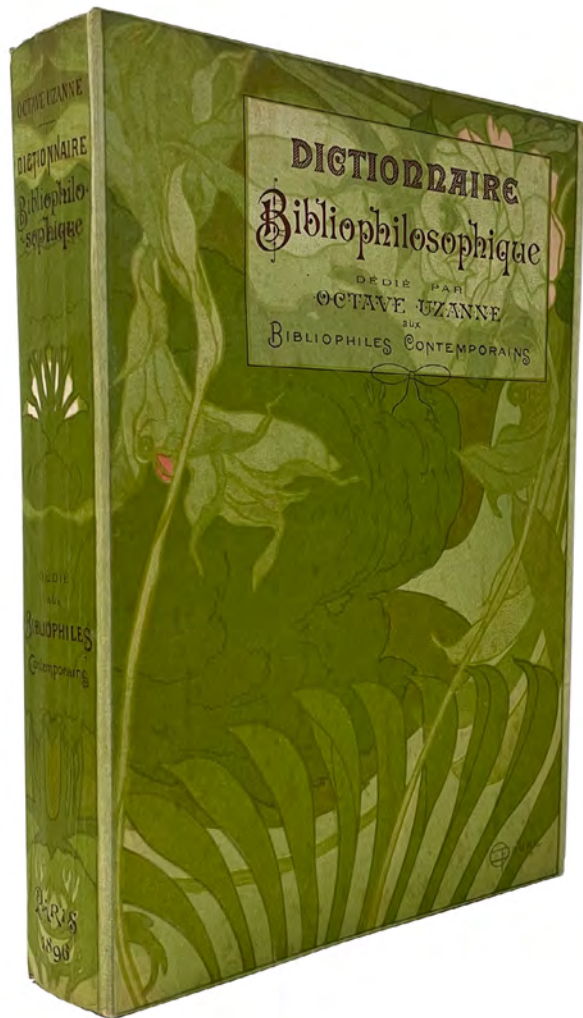
**Dictionnaire Bibliophilosophique, Typologique,
Iconophilesque, Bibliopégique et Bibliotechnique
à l'Usage des Bibliognostes, des Bibliomanes et
des Bibliophilistins.**

Paris: Imprimé pour les Sociétaires de l'Académie des Beaux
Livres, 1896 [1897].

\$5000.

First edition, number 53 of 176 copies, of Octave Uzanne's
lavish *fin-de-siècle* dictionary of the book, designed for
“bibliognostes,” “bibliomanes,” and “bibliophilistins.”





Anticipating John Carter's *ABC for Book Collectors* by half a century, Uzanne offers a comprehensive alphabetical guide to the history of the book, covering aspects of book production, decoration, publication, and reception from Abonné to Zincographie.

Every element of the volume is bespoke and dramatic, from Léon Rudnicki's *japon* paper, subtly patterned with books and leaves, to the elaborate wraparound cover designs by Georges De Feure (wrappers), Paul Berthon (dust jacket), and Eugène Belville (chemise). The result is a dictionary that illustrates, in three dimensions, many of the printing processes and traditions outlined in the text, and serves as an exemplar of the modern book arts.

This particular copy was originally designated for Armand Durand, and was later owned by André Barrier, president of the Cent Bibliophiles. Text in French.

A near-fine example of one of Uzanne's scarcest bibliophilic productions, complete with all three cover designs.



L'Imprimeur en Caille Douce



Le Bouquiniste



Lecture à l'atelier

Octavo, measuring 8.75 x 5.75 inches: [4], viii, 364, [2], with 31 tissue-guarded plates throughout text.

Original green floral lithographed wrappers, pictorial dust jacket printed on mauve mica-sprinkled paper. Printed in red and black on Japon paper, text block uncut and partially unopened; decorative printed borders throughout text, hand-colored on title, half-title, and limitation leaf; occasional vignette in text. Plates printed in various tints, with decorative borders.

Engraved bookplate of A. Barrier, with ink notation: "André Barrier / Président à la Cour d'Appel de Paris / Président du 'Cent-Bibliophiles.'"

Housed in original pictorial vellum chemise, featuring a peacock design stamped in green and gilt, lined in brocade paper with green silk ties. Short tape reinforcement to verso of mauve jacket with trivial rubbing to extremities; lightest shelfwear and staining to vellum chemise, lacking one silk tie.



ORIGINAL ILLUSTRATIONS BY
HAROLD VON SCHMIDT
FOR THE FIRST ILLUSTRATED EDITION
OF WILLA CATHER'S
DEATH COMES FOR THE ARCHBISHOP

5. Harold Von Schmidt.

Three large original illustrations for
Willa Cather's *Death Comes for the Archbishop*.
No place, 1929.

\$3500.

Three finished original illustrations by Harold Von Schmidt for the first illustrated edition of Willa Cather's novel *Death Comes for the Archbishop*, first published in 1927, the tale of Catholic Archbishop Jean Marie Latour's journeys through the American Southwest in the wake of the Mexican-American War. The three images, all created for the final chapter, which shares the novel's title, include the frontispiece, the facing headpiece for Book 1, and the tailpiece to Book 8.



ILLUSTRATION BOOK 1

47/6

P. 154



The collaboration between Von Schmidt and Cather was one of the most successful between a modern illustrator and author. Von Schmidt, by then well known as an artist of the American West, was hand-picked by Cather for the project. Rather than employ the adventure scenes and rancher types that were his hallmark in the popular magazines, Von Schmidt took a different approach to Cather's novel: "her characters were so well realized in words that it would be a mistake for me to depict them too and possibly confuse the reader whose interpretation of her words might be different from mine. So I did the pictures as decorations that would set the background for the story and help the audience get to know the old New Mexico as she knew it and as I knew it." Though Cather initially disagreed, she was convinced by the result, and thanked Von Schmidt for his persistence. In the end, it would take him two years to complete over sixty illustrations for the work.

The illustrations are masterly examples of Von Schmidt's technique in black and white. Rather than the pen and ink used in traditional illustration, he preferred lampblack tempera and opaque white, which offered more control and provided a rich, flat black that allowed him to retouch lines or achieve desired tonal quality. His economy of line and command of light can be seen in each of these drawings inspired by the novel's final scenes, set against the Santa Fé landscape. In the final image of both chapter and novel, the black silhouette of the Cathedral against the thick horizontal lines of dusk reflects the mood of the kneeling mourners before the Archbishop's body at the altar of his church. While powerful on the printed page, much of the detail of Von Schmidt's handwork was lost when these large original drawings were reduced to a mere 4 7/8 inches for publication.

See Reed, *Harold Von Schmidt
Draws and Paints the Old West*
(Flagstaff: Northland Press,
1972).

Provenance: Alfred Knopf;
Jan and Larry Malis, New
Canaan, purchased from the
above, date unknown;
Illustration House, purchased
from the above in 1983;
private collection, New Jersey.

A compelling group of
original illustrations.





HEADING BOOK IX CHAP 1

47/1-

Lampblack tempera, opaque white gouache, and graphite on illustration board: frontispiece image measuring 16.5 x 13.5 inches; facing headpiece image measuring 10 x 25.5 inches; and tailpiece image measuring 11.5 x 17.5 inches, each on larger boards; resting or lightly mounted to backing, matted. Pencil borders and chapter placement notes in the artist's hand in lower margins. Light toning and pinholes to margins, minor chips to a few corners.



PRIVATE THEATRICAL PERFORMED BY THE CHILDREN OF AN ENGLISH COUNTRY HOUSE

6. The Fairy Drama of Marina; or, The Truant Heart (theatrical playbill).

Loton Park, Shropshire: R. Davies, Printer, Shrewsbury, 1845.

\$1000.

Privately printed playbill for a Victorian theatrical performed by the children of Loton Park, the ancient Shropshire seat of the Leighton family, on January 17, 1845. The performance of "The Fairy Drama of Marina; or, The Truant Heart" was the opening entertainment of an evening hosted by Baldwin Leighton, 7th Baronet (1805-1871); the title role of Marina was played by his daughter Charlotte, then ten years old. The cast was composed of a group of Leighton children and their friends, who were treated to "a juvenile dance" after the curtain fell. Although we have been unable to find any trace of the play, which features the magician Felborn, the fisherman Bhrull, and Radiana the Fairy Queen, the lyric quoted at the head of the playbill is drawn from composer William Hawes's popular tune, "We Fairy Folk Delight in Sport." Playbills from private theatricals are extremely scarce. A wonderful survival.

Broadside, measuring 12.25 x 7.5 inches, printed in bright blue and black. Decorative border, with royal arms at head of sheet. Light rubbing, central crease from folding. Matted to 17 x 11.5 inches.

**1995 SIGNED LIMITED EDITION OF
THE MIDDLE PASSAGE:
WHITE SHIPS/BLACK CARGO**

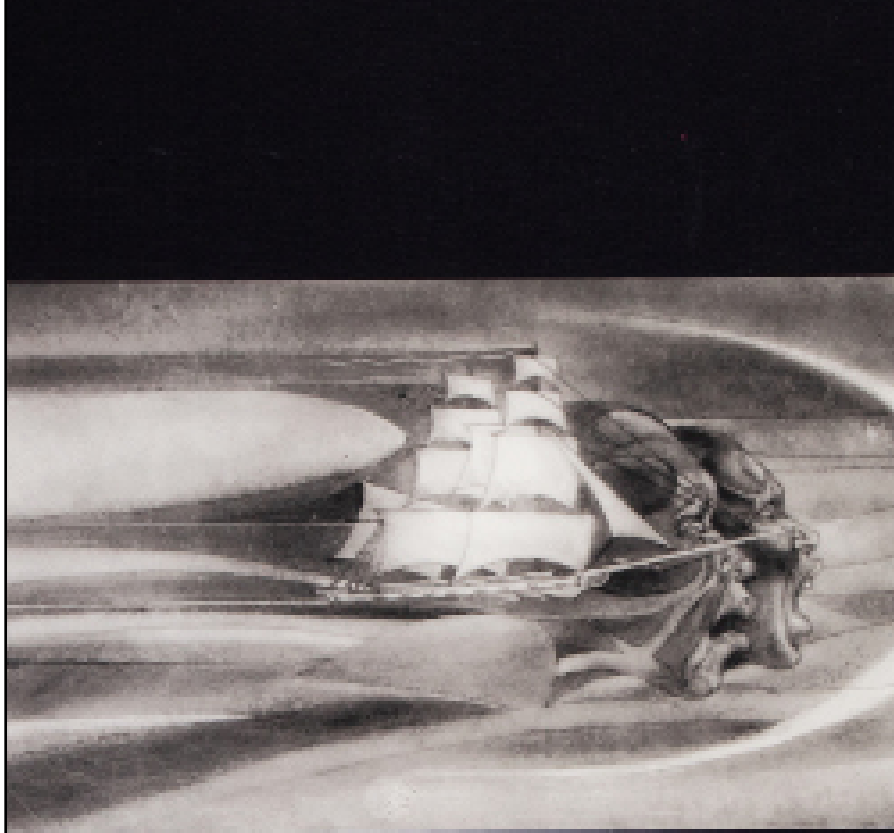
**7. Tom Feelings; John Henrik Clarke (introduction).
The Middle Passage: White Ships/Black Cargo.**

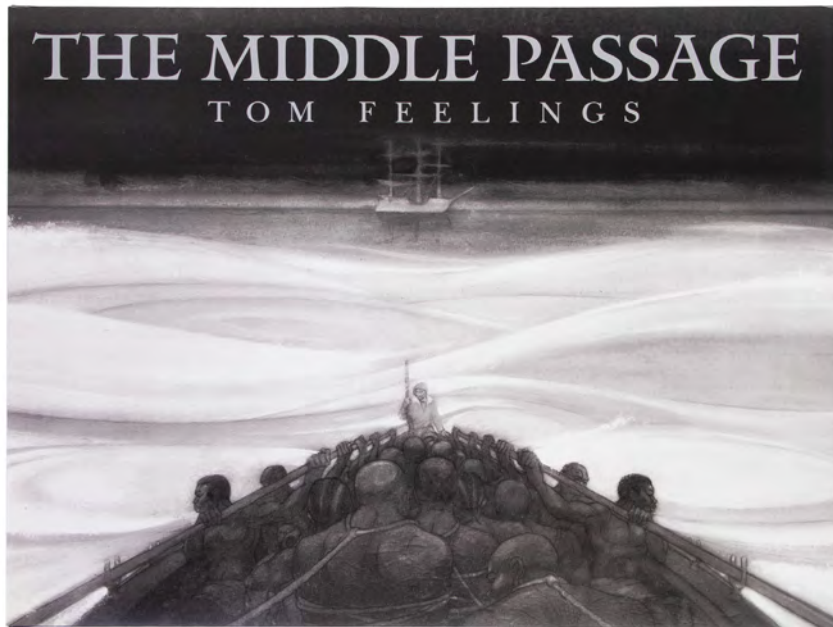
New York: Dial Books, 1995.

\$450.

Signed limited first edition, one of 350 copies, of this harrowing cycle of paintings documenting the Middle Passage of the Atlantic slave trade, a visual narrative that took Brooklyn-born artist and activist Tom Feelings (1933-2003) almost twenty years to complete. The project was inspired by a question from an African friend: “What happened to all of you when you were taken away from here?”

In response, Feelings produced a wordless series of images that depict the organized capture, enslavement, and transport of African men and women to the New World: “time was the essential thing I needed to tell the story completely in pictures – the kind of time one associates with the form of a long novel.”

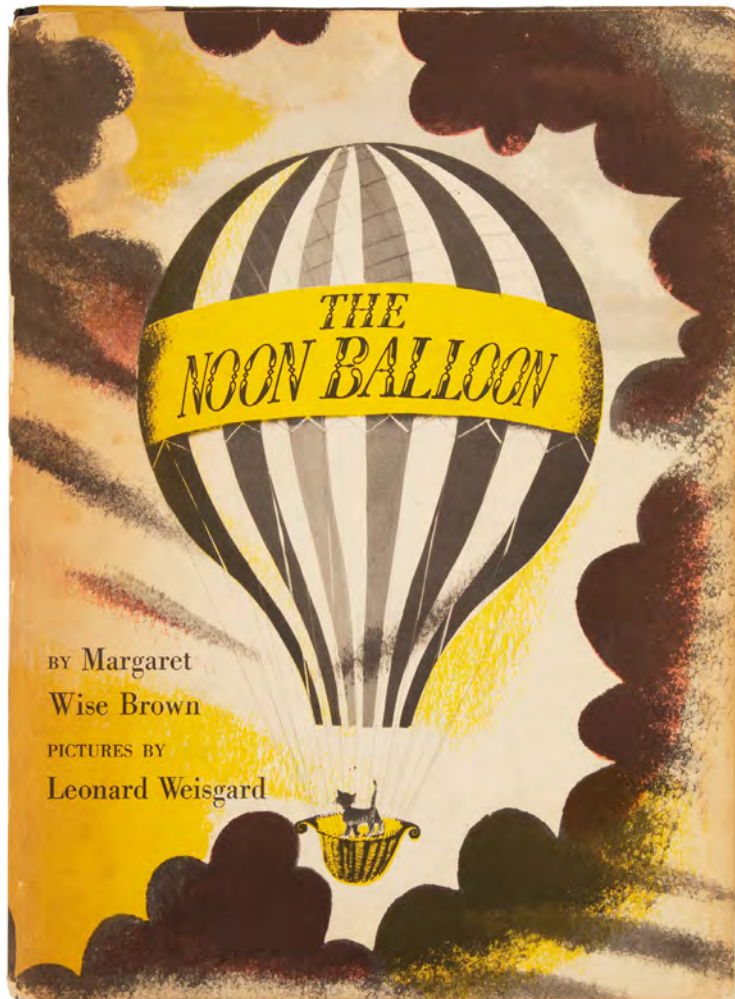




His hope was that “those chains of the past, those shackles that physically bound us together against our wills could, in the telling, become spiritual links that willingly bind us together now and into the future.”

Feelings's original artwork for *The Middle Passage* is now at Yale University; the book would be reissued in 2018 with expanded introductory essays. This signed limited first edition is one of 350 copies, housed in the publisher's slipcase within the original numbered shipping box. A fine signed copy.

Oblong folio, measuring 10.25 x 13.5 inches: [80], [2]. Original black cloth lettered in blind and silver, black textured endpapers, original unclipped black and white pictorial dust jacket. Introductory text followed by uncaptioned black and white illustrations. Numbered 253 (of 350) in ink and signed at colophon. Housed in original black cloth slipcase titled in blind with pastedown illustration to front panel, in publisher's shipping box.



**MARGARET WISE BROWN'S
THE NOON BALLOON, 1952,
WITH BOOKPLATE SIGNED
BY ILLUSTRATOR LEONARD WEISGARD**

**8. Margaret Wise Brown;
Leonard Weisgard (illustrator).
The Noon Balloon.**

New York: Harper & Brothers, 1952.

\$300.

First edition of Margaret Wise Brown's exuberant tale of a hot air balloon ride. Pursued by a pack of mice, a young cat escapes via "the Noon Balloon" and floats across the world, observing the ocean, a circus, the mountains, a river, the big city, an airport, the countryside, and finally the forest at dusk.

Brown describes each new scene in sharp sensory detail, an approach drawn from her training at New York's Bank Street Experimental School. As in her most famous book, *Goodnight Moon* (1947), Brown displays her talent for compression: "It was so still / all he could hear was air. / Everywhere."

Brown was a longtime collaborator with illustrator Leonard Weisgard, most notably on *The Little Island*, winner of the Caldecott Medal for 1947, a tale also told from a cat's perspective.

A very good example of one of the last books published in Brown's lifetime, with a bookplate signed by Weisgard laid in.

Single volume, measuring 9.75 x 7.25 inches: [36]. Original color pictorial boards, black cloth spine, black-and-white pictorial endpapers, original unclipped color pictorial dust jacket priced at \$2.00. Color and black-and-white illustrations throughout text. Scholastic bookplate signed by Weisgard laid in. Rubbing to board edges and spine panel of jacket, occasional smudging to final pages.



CHEERLEADERS



LAURIE ANDERSON'S YEARBOOK, 1964

9. [Laurie Anderson]. *Pinnacle*. Volume XXV.

Glen Ellyn, Illinois: Glenbard West High School, 1964.

\$275.

1964 high school yearbook of American performance artist Laurie Anderson, chronicling her junior year at Glenbard West High School in the Chicago suburb of Glen Ellyn, Illinois. In addition to her class photograph, Anderson appears three times: as a member of the Helladians, “the honor society for students with outstanding artistic ability;” as the head of the “CQ (Cultural Quotient) Committee;” and as a varsity cheerleader. Anderson’s activities at Glenbard West, along with her studies at the Art Institute of Chicago and her participation in the Chicago Youth Symphony, prepared her for her future career of artistic and musical experimentation: “New York was a city you went to alone. You didn’t go with your school friends. You came by yourself, and you started over.” (*New York Times*, 21 April 2017). A near-fine copy.

Single volume, measuring 10.5 x 7.5 inches: 220, [2]. Original coated green cloth boards stamped in blind and gray with large silver seal inlaid to upper board, pictorial endpapers. Illustrated with black and white photographs throughout text. Lightest shelfwear.

PROMOTIONAL BOOKLET AND PHOTOGRAPHS FOR LAURIE ANDERSON'S FILM HOME OF THE BRAVE, 1986

10. Laurie Anderson; Les Fincher (photographer). *Home of the Brave: A Film by Laurie Anderson;* with: two original promotional photographs.

No place: Talk Normal Productions, 1986.

\$350.

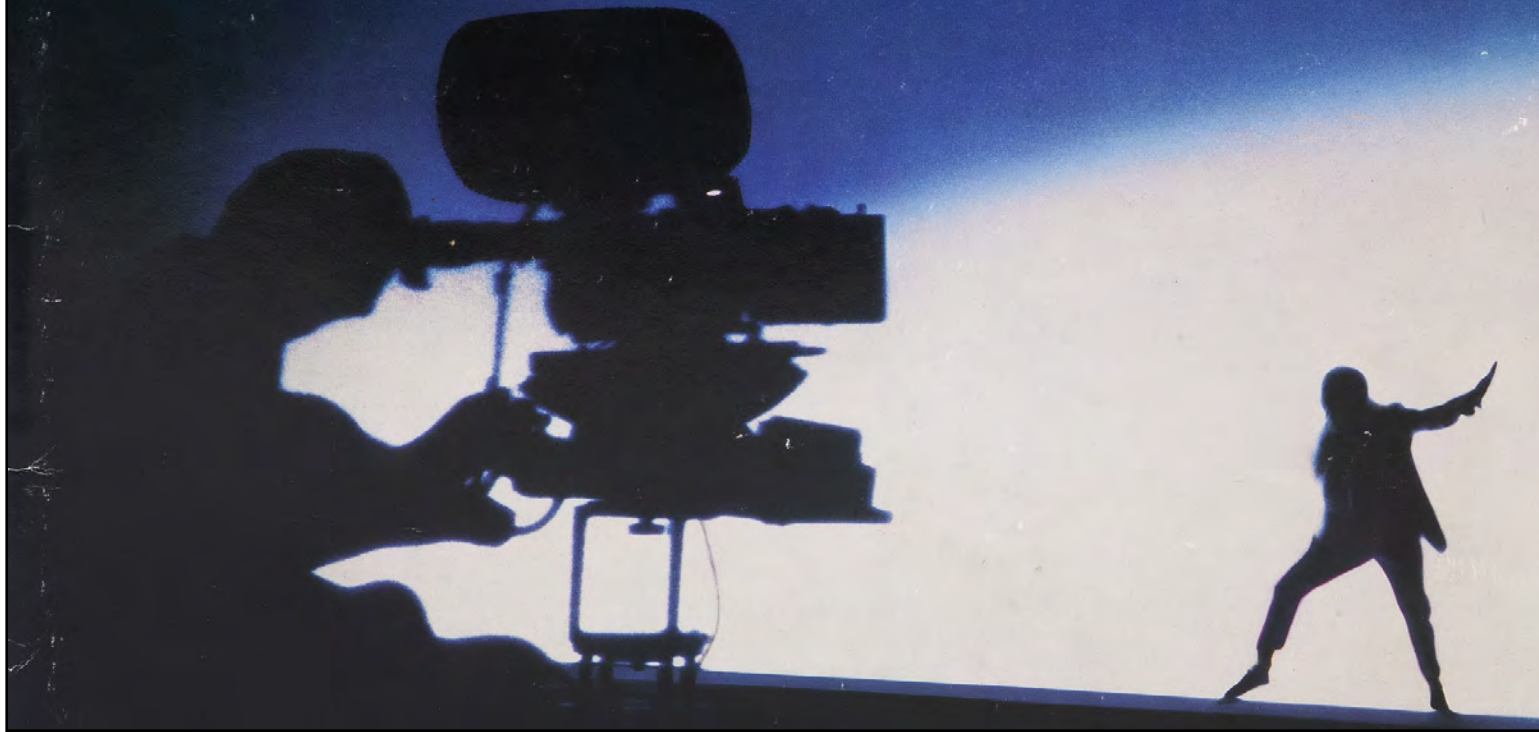
First edition of this promotional booklet documenting Laurie Anderson's 1986 concert film, *Home of the Brave*, which itself was an effort to document her marathon stage performance of *United States I-IV*. The booklet features film stills, lyrics, and notes on the piece's staging, instrumentation, and sound design, including images of creative collaborators Janice Pendarvis, William S. Burroughs, and Adrian Belew.

The booklet is accompanied by two glossy promotional photographs of Anderson in concert. A compelling ephemeral group.



HOME OF THE BRAVE

A FILM BY LAURIE ANDERSON



Side-stapled volume, measuring 7.75 x 11 inches: [24.] Original color photographic wrappers, color photographs throughout text. Light wear to wrappers. With: two glossy black-and-white photographs, measuring 8 x 10 inches.

**SUGAR AND SPICE,
ORIGINAL ILLUSTRATION
BY THE PROVENSENS**

11. Alice and Martin Provensen.

“Sugar and Spice” (original book illustration).

No place, circa 1970.

\$1000.

Original illustration by Alice and Martin Provensen for *The Golden Book of Fun and Nonsense*, a 1970 anthology of humorous verse edited by poet Louis Untermeyer. The whimsical image depicts girls in fancy frocks whose buttons are knobs that open drawers full of candy, a reference to the nursery rhyme: “What are little girls made of? / Sugar and spice and everything nice.”

Though the verse itself is not included in the anthology, this illustration, published on the contents page, sets the stage for the “fun and nonsense” to follow. A companion image, in which the placket of a boy’s sailor coat reveals a cabinet containing “snips, snails, and puppy dogs’ tails,” appears on the overleaf.





Before winning both Newbery and Caldecott medals in the 1980s, prolific illustrators Alice and Martin Provensen collaborated on a number of popular and affordable Golden Books. *Fun and Nonsense* was the third Giant Golden Book edited by Untermeyer to be illustrated by the pair, following *Aesop's Fables* (1965) and *Tales from the Ballet* (1968).

A wonderful signed illustration from the collection of children's illustrator Mo Willems.

Watercolor, gouache, and ink on paper, measuring 4.5 x 4.25 inches, sight size. Signed "Alice and Martin Provensen" in pencil, lower image. Faint brush spotting to image background. Archivaly framed and matted to 13 x 12.5 inches.

12. [EPHEMERA].
“Vive la Bagatelle” (engraved fan design).

\$2500.

VIVE LA BAGATELLE.

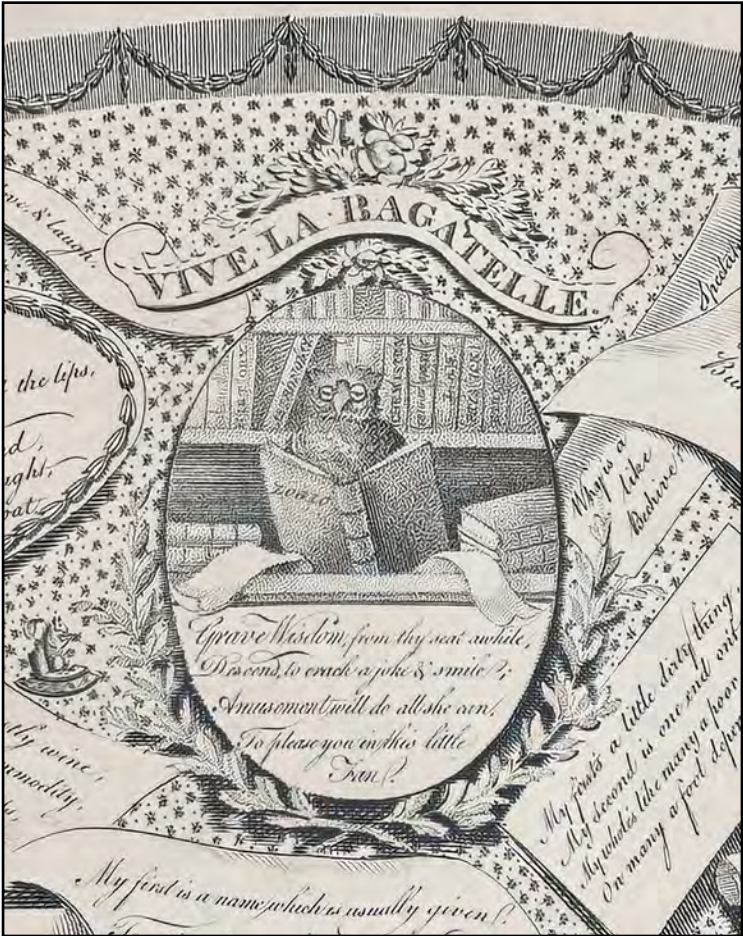
Epgrave Wisdom from thy seat awhile,
 Descend, to crack a joke & smile?
 Amusement will do all she can,
 To please you in this little
 Fun!

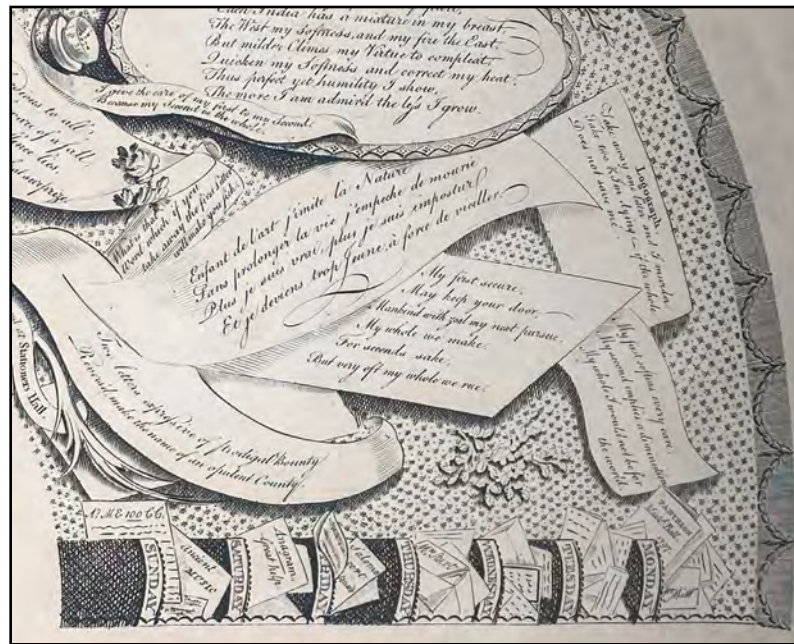
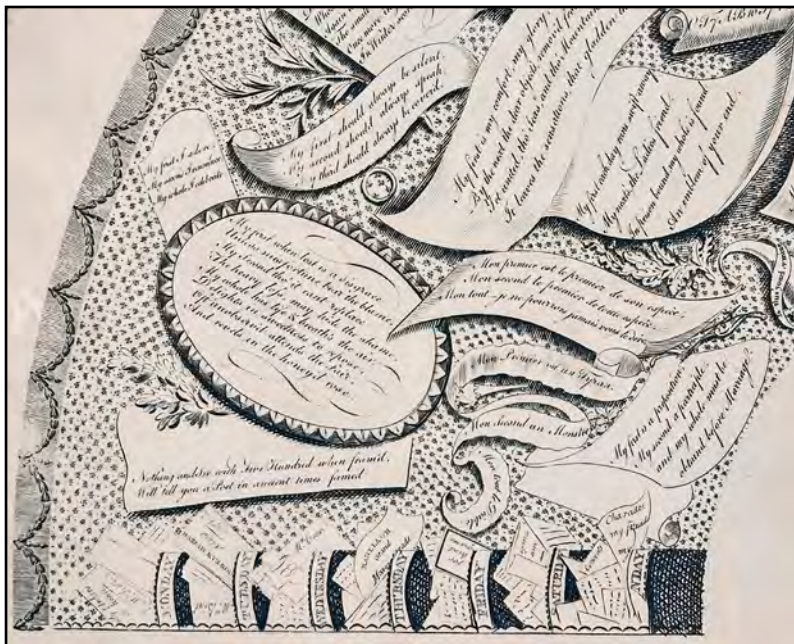
My first is a name which is usually given?
 My second is one and one
 My whole is like many a poor
 On many a fool depend

Why is a
 like
 Because it

the lips,
 d,
 ights,
 rat

My wine,
 unmoddy,
 to

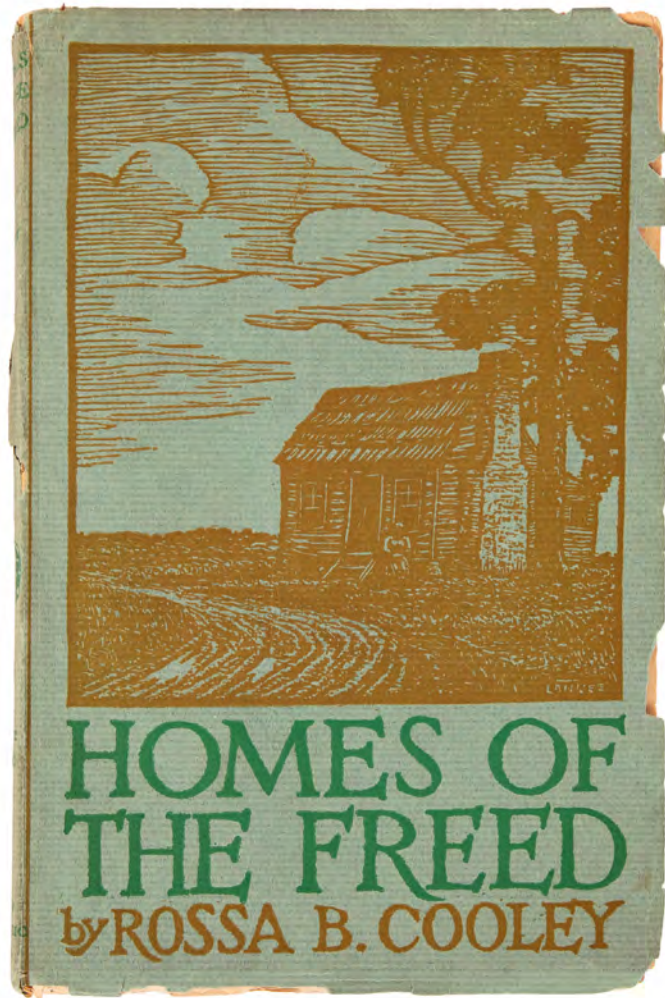




Schreiber 207. We locate examples at the London Museum, the Met, Huntington, UCLA, Yale, and Washington University. A rare survival, at the intersection of printing and fashion, in fine condition.

Engraved fan design, measuring 10 x 19.5 inches, laid on backing sheet measuring 11 x 21 inches, as issued in preparation for mounting on sticks. Edges untrimmed, ghost of old hinging tape to verso.





HOMES OF THE FREED

**13. Rossa B. Cooley; J.H. Dillard (introduction);
J.J. Lankes (woodcuts).**

Homes of the Freed.

New York: New Republic, 1926.

\$300.

First edition of Rossa Cooley's account of domestic life among the Gullah islanders of St. Helena in the Carolina Lowcountry.

Vassar-educated reformer Cooley was the longtime principal of St. Helena's Penn School, founded in 1862 as one of the first schools for Black students in the South. Cooley arrived on the island in 1904, after seven years at the Hampton Institute, hoping to create the conditions for a sustainable farming community. She emphasized agricultural and industrial education: "the home acres of the islanders play as real a part in the curriculum as the class rooms themselves." The subject of *Homes of the Freed* is the women of St. Helena, the descendants of the enslaved, as they develop into modern homeowners, caretakers, and craftswomen: "the home-makers and mothers, the cultural leaders and farm women for their own rural communities."

The Penn School survives today as Penn Center, a National Historic Landmark District dedicated to the preservation of Gullah Geechee culture.

A very good copy of a scarce and fragile book, illustrated with striking woodcuts by J.J. Lankes.

Single volume, measuring 7.5 x 5 inches: xiv, [2], 199, [1]. Original blue pictorial wrappers printed in green and brown. Illustrated with four woodcuts in text, uncut. Shallow chipping to wrappers with reinforcement to verso of upper wrapper, spine panel cracked, small hole to lower wrapper.



THE ODD WOMAN AND THE CITY, 2015,
INSCRIBED BY VIVIAN GORNICK
TO KATE MILLETT

14. Vivian Gornick; [Kate Millett].

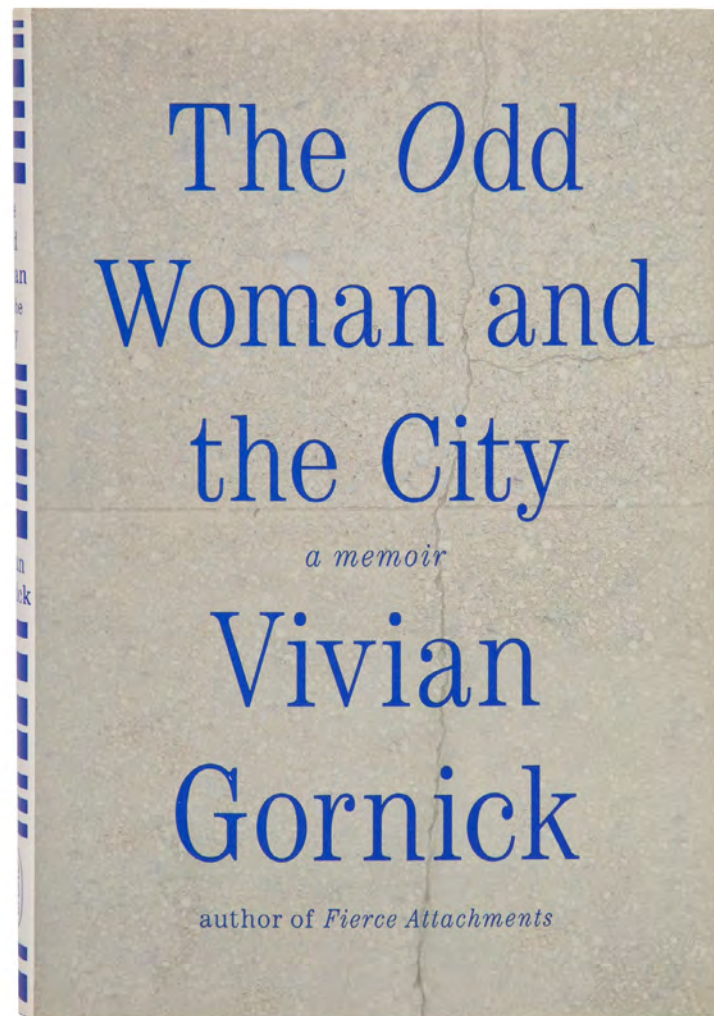
The Odd Woman and the City.

New York: Farrar, Straus and Giroux, (2015).

\$300.

First edition of Vivian Gornick's meditation on being a woman and a writer in New York City, warmly inscribed to fellow feminist critic and New Yorker Kate Millett, author of *Sexual Politics* (1970).

Raised in the Bronx, and based in Manhattan, Gornick describes the city as the source of her own creative and emotional equilibrium: "nothing healed me of a sore and angry heart like a walk through the city. To see in the street the fifty different ways people struggle to remain human – the variety and inventiveness of survival techniques – was to feel the pressure relieved, the overflow draining off. I felt in my nerve endings the common refusal to go under. That refusal became company."



Gornick first encountered recipient Kate Millett while covering the women's liberation movement for the *Village Voice* in the late 1960s. As editor, she would include Millett's essay "Woman as Outsider" in her 1971 anthology, *Woman in Sexist Society*.

Provenance: the Estate of Kate Millett. A fine inscribed copy, linking two important second-wave feminists.

*Single volume, measuring 7.5 x 5 inches: [8], 175, [3].
Original grey paper boards titled in blue, original unclipped color pictorial jacket. Inscribed "For Kate, / love always, / Vivian" on half-title.*

The Odd Woman and the City

For Kate,
love Always,
Vivian

RARE EXAMPLE OF META-STEREOGRAPHY

15. [PHOTOGRAPHY].

Vernacular stereoview of the Kilburn Brothers

Stereoscopic View Factory marker.

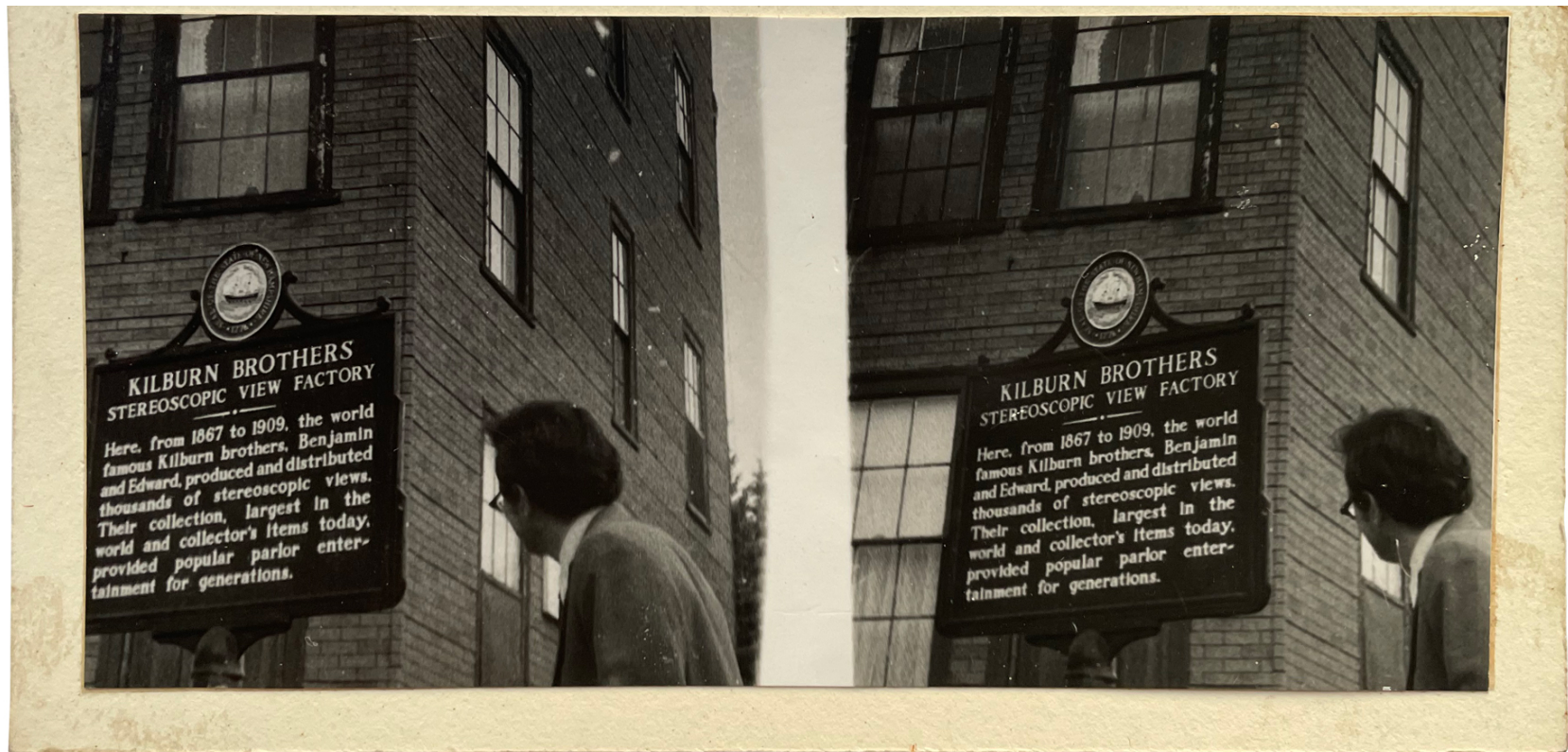
Littleton, New Hampshire, circa 1970.

\$95.

Vernacular stereoview depicting the New Hampshire historical marker, erected in 1970, that commemorates the Kilburn Brothers Stereoscopic View Factory in Littleton: “Here, from 1867 to 1909, the world famous Kilburn brothers, Benjamin and Edward, produced and distributed thousands of stereoscopic views.”

The Kilburn brothers established their business just as stereography was emerging as a popular form of American parlor entertainment and education. While the brothers were particularly noted for their stereoviews of New Hampshire’s scenic White Mountains, the Kilburn Company offered a wide range of images, and remained in business for over forty years. This vintage homemade stereoview is an evocative homage to the brothers, and a rare example of meta-stereography.





Original black and white stereoview photograph, measuring 3 x 6.25 inches, mounted to backing card measuring 3.5 x 7 inches. Lightest wear.

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