

USE
BOOKS
AS BEES USE
FLOWERS

This is a story about the way we read now.

Look around—or just look at your phone. Books are changing. Objects crafted of paper and thread, leather and glue, are no longer our primary means of conveying information, and probably never will be again. The shelves are giving way to servers.

And yet: our easy access to digital text makes us more aware of the qualities unique to the printed book. Some people rarely miss those qualities. Others really do.

As artifacts, books communicate more than the words on their pages: in type and design, materials and construction, they remind us that ours is not the only historical moment. They satisfy our desire to own and handle well-made objects, to live among them, to give each other something lasting, rather than simply clicking “share.”

In a curious twist, as ownership of the printed book becomes a choice, rather than the default option, people who’ve never thought of themselves as “book collectors” increasingly catch themselves in an act that can only be described as “collecting books.” And they’re collecting, very often, along creative and inspired and eclectic lines.

At Honey & Wax, we stock an imaginative selection of literature, with the occasional foray into the arts, specializing in unique copies: books from the libraries of writers and artists, rare first printings, quirky vintage editions, splendidly bound copies, books with no downloadable equivalent.

We like books with a social life and a secret past. In these pages, we feature eighty of our favorites, and hope you’ll love them too. Complete descriptions and additional images of these books, and many others, are available at www.honeyandwaxbooks.com.



HEATHER O'DONNELL

Brooklyn, New York

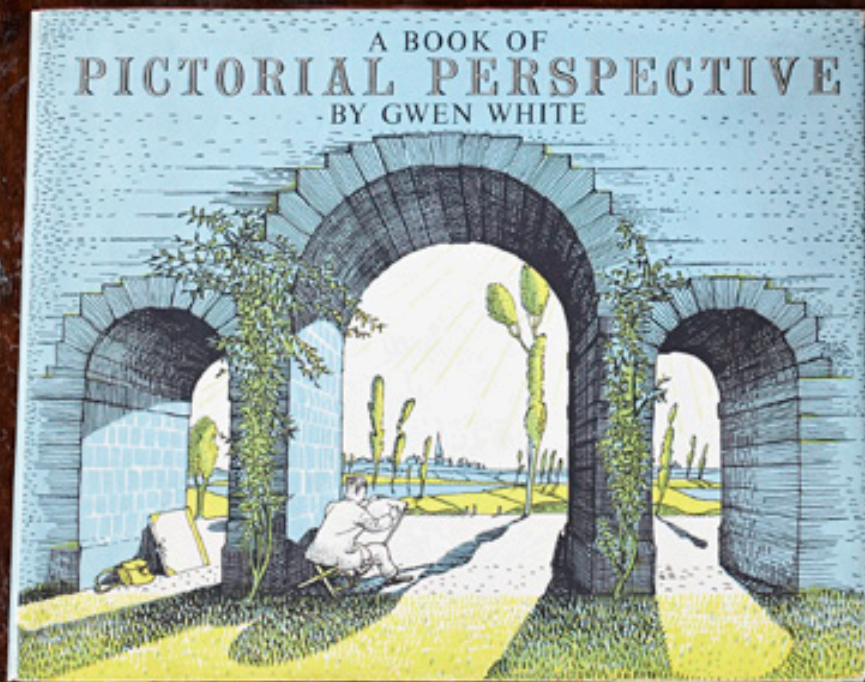
heather@honeyandwaxbooks.com



- 1 **MIGUEL DE CERVANTES.**
The Adventures of Don Quixote.
Illustrated, in English translation.
London, 1919. \$450.
- 2 **BEN JONSON.**
Poetical Works.
London, 1856. \$250.
- 3 **JOHN MILTON.**
Paradise Lost.
London, 1805. \$450.
- 4 **W.R. CHETWOOD.**
A General History of the Stage.
First edition. London, 1749. \$750.
- 5 **HANNAH MORE.**
Hints Toward Forming the Character of a Young Princess.
First edition, in two volumes, with a royalty receipt signed by More.
London, 1805. \$1800.
- 6 **JAMES BOSWELL.**
The Life of Samuel Johnson.
Illustrated. London, circa 1860. \$300.
- 7 **DANIEL DEFOE.**
A Journal of the Plague Year.
Illustrated. London, 1902. \$300.
- 8 **SAMUEL COLERIDGE.**
Poetical and Dramatic Works.
London, 1905. \$425.
- 9 **JANE AUSTEN.**
Pride and Prejudice.
London, 1853. \$1200.
- 10 **ROBERT BURNS.**
Poetical Works.
London, 1948. \$300.
- 11 **CHARLES DICKENS.**
Hard Times.
First edition. London, 1854. \$750.
- 12 **CHARLES DICKENS.**
The Pickwick Papers.
Illustrated. London, 1907. \$500.
- 13 **ANTHONY TROLLOPE.**
The Duke's Children.
London, 1881. \$300.
- 14 **MATTHEW ARNOLD.**
Poetical Works.
London and New York, 1892. \$425.
- 15 **ROBERT LOUIS STEVENSON.**
The Stories.
London, 1928. \$375.
- 16 **HENRY JAMES.**
The Princess Casamassima.
London and New York, 1886. \$500.
- 17 **AUGUSTUS AND HENRY MAYHEW.**
Acting Charades, or Deeds Not Words.
First edition, illustrated.
London, 1850. \$425.
- 18 **ALFRED LORD TENNYSON.**
The Works.
London, 1888. \$350.
- 19 **SAMUEL JOHNSON.**
Preface to his Edition of Shakespear's Plays.
First separate edition. London, 1765.
Bound with: Elizabeth Montagu, An Essay on the Writings and Genius of Shakespear. London: 1777. \$3000.
- 20 **DANIEL DEFOE.**
The Life and Adventures of Robinson Crusoe.
Two volumes, extra-illustrated.
London, 1882. \$950.
- 21 **GIORGIO VASARI.**
Lives of the Most Eminent Painters.
First English edition. London, 1685. \$2800.



22



23



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25

26



PREVIOUS PAGES

- 22** GWEN WHITE.
A World of Pattern.
Illustrated. London, 1961. \$95.
- 23** GWEN WHITE.
A Book of Pictorial Perspective.
Illustrated. New York, [1954]. \$95.
- 24** JOSHUA REYNOLDS.
Literary Works of Sir Joshua Reynolds.
Two volumes, Royal Academy of Arts prize binding. London, 1892. \$500.
- 25** JOHN GOULD.
A Dictionary of Painters, Sculptors, Architects, and Engravers.
First edition. London, 1810. \$250.
- 26** SARAH TYTLER.
Modern Painters and Their Paintings.
London, 1893. \$125.

LEFT

- 27** MAIRA KALMAN.
Max Makes A Million.
First edition, illustrated and inscribed by Kalman. New York, 1990. \$150.
- 28** H.G. WELLS.
The Invisible Man.
London and Glasgow, circa 1950s. \$25.
- 29** ROBERT JAY MISCH.
At Daddy's Office.
First edition, illustrated by Roger Duvoisin. New York, 1946. \$95.
- 30** GILBERT SELDES.
The Movies Come From America.
First English edition, illustrated. New York and London, 1937. \$225.

NEXT PAGES

- 31** COUNTRY DANCES, MUSICAL MANUSCRIPT.
Haddenham, Buckinghamshire, c. 1807-1820. Oblong quarto, 178 ruled pages, 18 blank leaves. \$1500.

Manuscript of piano music compiled between 1807 and 1820 by the members of a Buckinghamshire family. Engraved piano scores were expensive in the early nineteenth century, so casual players copied their favorite pieces by hand; Jane Austen filled a series of notebooks in this way. The musical pieces here are transcribed onto hand-ruled staves, most in a single hand; the notebook is bound in worn paper boards, backed with vellum, and bears the signatures of “William Henry Clarson” and “Miss Rebecca.” The lively musical selections include excerpts from Handel and the *Beggar's Opera*, and a wide variety of social dances: marches, quick steps, minuets, reels and jigs. The history of the Napoleonic Wars can be traced over the course of the manuscript, from early martial lyrics—“now rise ye brave, draw the sword, point the lance, And bid the bold cannon roll thunder to France”—to the happy conclusion of “Lord Wellington's Return” and “The Olive of Peace.” The collection also contains a local Buckinghamshire tune, “The Winslow March,” and an original piece entitled “Clarson's Rondo,” composed by a member of the family on March 22, 1814. The musical notation is bright and legible, waiting to be brought to life by a new player. A compelling artifact, offering a window into Georgian domestic life.

Will you dance...
The Olive of Peace.

Andante. Sym.

*Will you dance with me, my dear, my dear, my dear,
 When I have won the olive of peace, my dear, my dear, my dear,
 When I have won the olive of peace, my dear, my dear, my dear,
 When I have won the olive of peace, my dear, my dear, my dear.*

*When I have won the olive of peace, my dear, my dear, my dear,
 When I have won the olive of peace, my dear, my dear, my dear,
 When I have won the olive of peace, my dear, my dear, my dear,
 When I have won the olive of peace, my dear, my dear, my dear.*

*When I have won the olive of peace, my dear, my dear, my dear,
 When I have won the olive of peace, my dear, my dear, my dear,
 When I have won the olive of peace, my dear, my dear, my dear,
 When I have won the olive of peace, my dear, my dear, my dear.*

STERLING



32 CHRISTOPHER MARLOWE AND GEORGE CHAPMAN.

Hero and Leander.

Edinburgh: Ballantyne Press, 1909. Octavo, viii + 103 pages. \$1750.

First edition thus, splendidly bound in crushed violet morocco, one of five hundred copies printed from type designed by J.M. Dent. Christopher Marlowe's dazzling first two sestiyads, loosely inspired by Ovid and Musaeus, trace the seduction of the virgin priestess Hero by the determined Leander, who swims the Hellespont every night to be with her. "She trembling strove: this strife of hers, like that / Which made the world, another world begat / Of unknowne joy. Treason was in her thought, / And cunningly to yeeld herselfe she sought. / Seeming not woon, yet woon she was at length: / In such warres women use but half their strength." After Marlowe's violent death in 1593, the poem was finished by George Chapman, best remembered for his English translation of Homer. *Hero and Leander* was first published in 1598. A unique copy of an Elizabethan classic, extra-illustrated with two portraits of Chapman, in a signed exhibition binding.

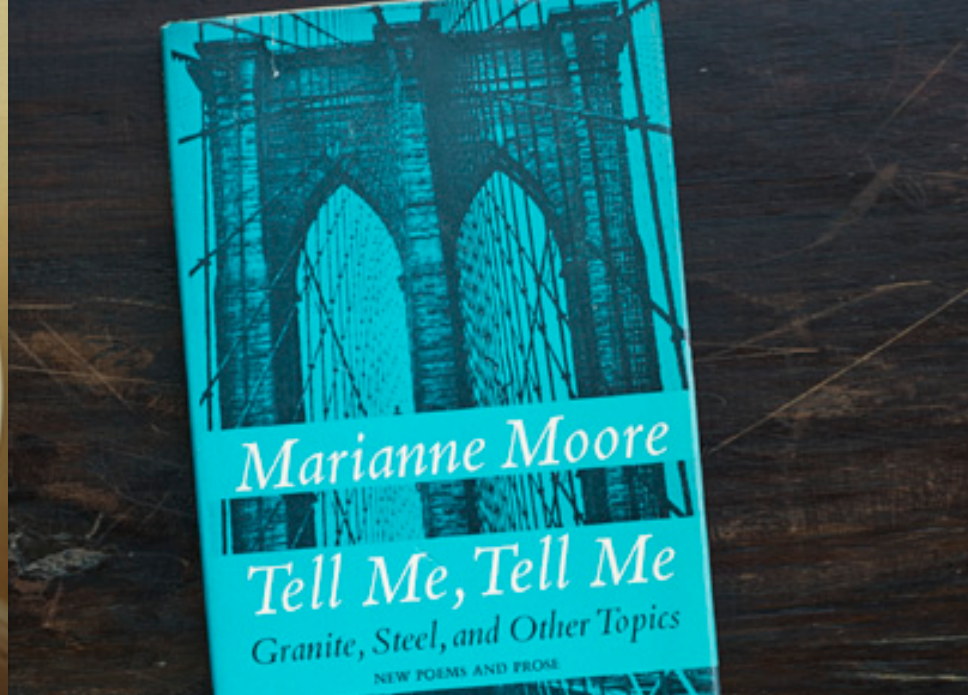
33 KATHERINE BURTON AND LOUISE S.G. PERRY.

The Bibliolatrous Series.

Norton, Massachusetts: Periwinkle Press, 1938-1939.

Eight small octavo volumes, custom slipcase. \$450.

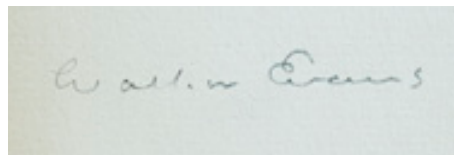
In the late 1930s, English professor Katherine Burton and fine-press printer Louise Perry collaborated on eight short lives of great book lovers throughout history. They called their project *The Bibliolatrous Series*. The first four volumes, dealing with English bibliophiles, were printed in runs of 150 copies each; the final four, dealing with Americans, in runs of 200. The first volume, the life of St. Columba, tells "how the first British copyright decision produced a saint." Other English subjects are the medieval cleric Bishop de Bury, author of the *Philobiblon*; John Cotton, whose collection forms the core of the British Library; and T.F. Dibdin, founder of the Roxburghe Club. The Americans include Andrew Carnegie, Henry Huntington and Henry Clay Folger, energetic founders of public and private libraries. The final volume tells the story of young Harry Widener, the promising collector whose death on the *Titanic* led to the endowment of Harvard's library. A delightful series, scarce complete.



34 T.S. ELIOT; [WALKER EVANS].

The Waste Land.

New York: Boni and Liveright, 1923. Octavo, 64 pages, no dust jacket, boxed. \$7000.



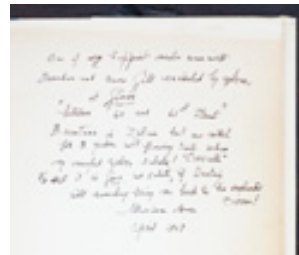
First edition, second impression, of T.S. Eliot's signal work, an echo chamber of ancient and modern voices overheard in London between the wars:

"I will show you something different from either / Your shadow at morning striding behind you / Or your shadow at evening rising to meet you; / I will show you fear in a handful of dust." Printed from the same setting of type as the first impression, this copy bears the ownership signature of American photographer Walker Evans, with the note "New York/March, 1926" in his hand. Evans had originally intended to be a writer, dropping out of Williams College and making his way to Paris in April of 1926, where he gazed, starstruck, at James Joyce across the aisles of Shakespeare and Company. T.S. Eliot was another of the living writers Evans most admired. In the first photographs Evans ever published, in *Creative Arts* in 1930, he captioned the final image "Hurry up please, it's time," after the insistent last call of Eliot's bartender in *The Waste Land*. A compelling association copy, linking two important American modernists.

35 MARIANNE MOORE; [GINO CIRCIELLO].

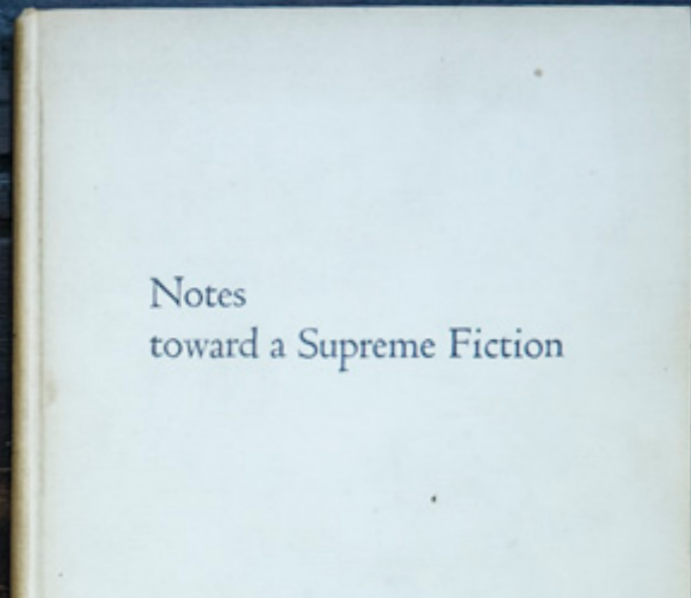
Tell Me, Tell Me: Granite, Steel, and Other Topics.

New York: Viking Press, 1966. Octavo, 57 pages, original dust jacket. \$425.



First edition, whimsically inscribed by Moore, signed and dated "April 1967": "One of my happiest meals was with / Brendan and Anne Gill encircled by zebras, / at Gino's / 'between 60 and 61st Street' / Brentano is Italian [sic] but no match / for 3 zebra with flowing tails whom / my overfed zebra salutes! 'Circiello' / For it is Gino we salute, if Destiny / will someday bring me back to his enchanted

circus!" Gino Circiello was the proprietor of Gino's, a New York landmark well into the twenty-first century, its celebrated zebra wallpaper immortalized in Margot Tenenbaum's childhood bedroom. In *Here At The New Yorker*, Brendan Gill wrote fondly about his dinner with Moore, and recalled the special attention Gino paid to them: "Later Miss Moore wrote a poem about Gino's; that is, she wrote a poem that included mention of the spirited zebras that decorate the walls of the restaurant. I was able to buy a copy of the book in which the poem appears, have Miss Moore autograph it, and present it to Gino; a happy ending to the episode." No such poem was ever published by Moore, suggesting that what Gill remembers is her affectionate poetic inscription to Gino in this copy, almost certainly the book that Gill presented on her behalf.



36 WALLACE STEVENS; [ANNIE ELIOT TRUMBULL].

Harmonium.

New York: Knopf, 1923. Octavo, 140 pages, no dust jacket, boxed. \$6200.



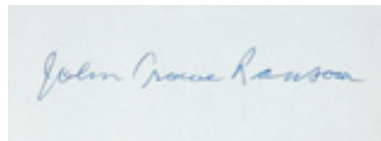
First edition, first issue, first binding. *Harmonium* was Stevens's first book, published seven years into his tenure at the Hartford Accident and Indemnity Company. Initially overshadowed by Eliot's *The Waste Land*, *Harmonium* stands alongside that work now as a milestone in modern American poetry. Highlights include "The Emperor of Ice-Cream," "Sunday Morning," "Anecdote of the Jar," "Thirteen Ways of Looking at a Blackbird," and "Le Monocle de Mon Oncle": "The honey of heaven may or may not come, /

But that of earth both comes and goes at once." This copy belonged to popular Connecticut writer Annie Eliot Trumbull. A younger member of Mark Twain's circle and regular contributor to the *Atlantic Monthly*, Trumbull gave Stevens his literary introduction to Hartford in 1913, driving him around the countryside and inviting him to dinner at her club. Stevens reported to his wife: "Miss Trumbull was, after all, a most agreeable person, with very pleasant manners and a sense of humor." The two would soon be neighbors. A leader of the local Poetry Society, Trumbull organized events for W.B. Yeats, Robert Frost, and Carl Sandburg, but Stevens repeatedly declined her invitations. Trumbull, in turn, does not seem to have made it through *Harmonium*: this copy is partially unopened.

37 WALLACE STEVENS; [JOHN CROWE RANSOM].

Notes Toward A Supreme Fiction.

Cumington, Massachusetts: The Cumington Press, 1942. Octavo, 45 pages. \$1500.



Limited first edition of Stevens's great meditation on poetry, this copy out of series and marked as a reviewer's copy. In *Notes Toward A Supreme Fiction*, Stevens makes

three claims for the highest work of the imagination: it must be abstract, it must change, and it must give pleasure. "Phoebus is dead, ephebe. But Phoebus was / A name for something that never could be named. / There was a project for the sun and is. / There is a project for the sun. The sun / must bear no name, gold flourisher, but be / In the difficulty of what it is to be." This copy belonged to Fugitive poet and Southern Agrarian John Crowe Ransom, then editor of the *Kenyon Review*. Ransom did not review the poem upon publication, but two years later he wrote to Stevens: "I've just been reading *Notes Toward a Supreme Fiction*, some more. Nobody can do such poems, besides you. I like best the innocent, non-philosophical ones... Yet I'm absolutely *for* the philosophical position you occupy." He goes on to lament, in confidence, the quality of the recent poems in the *Kenyon Review*, and asks Stevens to contribute: "I'd rather have you than anybody." Ransom's request led to the appearance of Stevens's "Esthétique du Mal" in the autumn 1944 number.



- 38** **GEORGE ELIOT.**
The Works.
Twenty volumes. Edinburgh and London, circa 1880. \$3200.
- 39** **ROBERT ANDERSON (EDITOR).**
Complete Edition of the Poets of Great Britain.
Fourteen volumes. London, 1795-1807. \$2800.
- 40** **WILLIAM SHAKESPEARE.**
Plays and Poems.
Fifteen volumes, illustrated. London, 1832-1834. \$2800.
- 41** **JOSEPH ADDISON AND RICHARD STEELE.**
The Tatler, The Spectator and The Guardian.
Fourteen volumes. London, 1803-1815. \$2500.
- 42** **WILLIAM WORDSWORTH.**
The Poetical Works.
Six volumes. London, 1857. \$1500.
- 43** **THE THOUSAND AND ONE NIGHTS; OR ARABIAN NIGHTS' ENTERTAINMENTS.**
Six volumes, translated by Lane, illustrated by Brangwyn. London, 1896. \$3200.
- 44** **WILLIAM SHAKESPEARE.**
Comedies, Histories, Tragedies, and Poems.
Six volumes. London, 1858. \$3800.
- 45** **ALEXANDER POPE.**
The Works.
Six volumes. London, 1788. \$1350.
- 46** **BEN JONSON.**
Plays.
Two volumes. Dublin, 1729. \$750.
- 47** **EDMUND BURKE.**
The Works.
Eight volumes. London, 1902. \$2800.
- 48** **VIRGIL.**
The Works.
Four volumes, translated by Dryden. Perth, 1791. \$500.
- 49** **WILLIAM CONGREVE.**
Plays.
Five volumes. London, 1733. \$1250.
- 50** **SAMUEL JOHNSON.**
Dictionary of the English Language.
Two volumes. London, 1785. \$2500.
- 51** **LAURENCE STERNE.**
The Works.
Eight volumes. London, 1795. \$1100.
- 52** **JOHN MILTON.**
Paradise Lost, Paradise Regained, Samson Agonistes, Comus, Arcades, and Minor Poems.
Four volumes, illustrated. London, 1817. \$850.
- 53** **OVID.**
Ovid's Metamorphoses.
Two volumes, translated by Dryden, Addison, et al. London: 1717-1727. \$750.

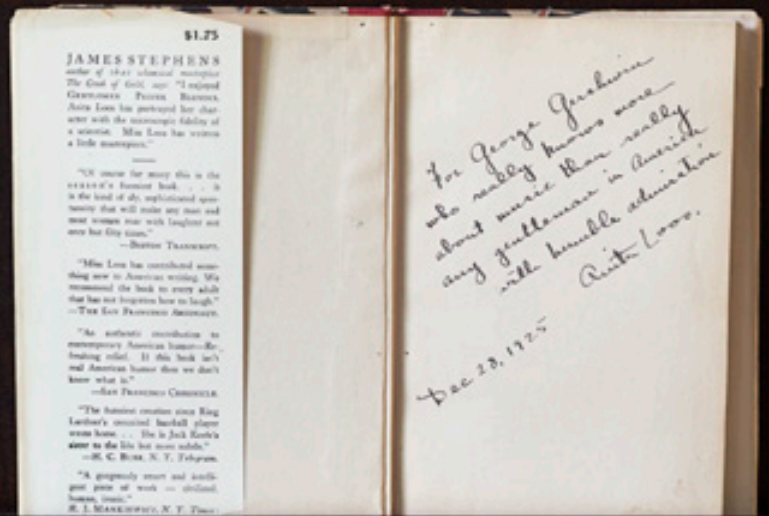
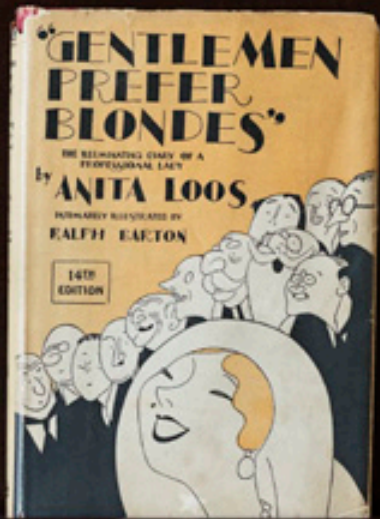


54 JAMES SCHUYLER (EDITOR); [FRANK O'HARA].
 Locus Solus I - Winter 1961.
 Locus Solus Press, 1960. Small octavo, 167 pages, printed wraps, boxed. \$2500.

Frank O'Hara's personal copy of the first issue of *Locus Solus*, short-lived showcase of the New York School poets, with his ownership signature in ink on the first page. O'Hara has marked each of his ten included poems with dates of composition between 1952 and 1959: "Poem," "Overlooking the River," "East River," "Ducal Days," "Locarno," "The Opera," "House," "Failures of Spring," "Far from the Porte des Lilas and the Rue Pergolese," and "Adieu to Norman, Bonjour to Joan and Jean-Paul": "I wish I were staying in town and working on my poems / at Joan's studio for a new book by Grove Press / which they will probably not print / but it is good to be several floors up in the dead of night / wondering whether you are any good or not / and the only decision you can make is that you did it." The issue also contains poems by Kenneth Koch, James Schuyler, John Ashbery, and Fairfield Porter. The quintessential New York School publication, from the library of the quintessential New York School poet.

55 WILLIAM MORRIS AND A.J. WYATT (TRANSLATORS).
 The Tale of Beowulf.
 Hammersmith: Kelmscott Press, 1895. Quarto, viii + 119 pages, custom slipcase. \$8200.

Presentation copy of the Kelmscott *Beowulf*, one of three hundred copies printed on Perch paper, bound in limp vellum and inscribed by translator A.J. Wyatt to his wife Catherine. The only Anglo-Saxon epic to survive complete in manuscript, *Beowulf* first saw print in the nineteenth century: the poem's heroic scale, vivid wordplay, and origins in spoken narrative made it a natural choice for Kelmscott founder William Morris, appealing to his love of the archaic and vernacular. Anglo-Saxon scholar Wyatt provided Morris with a literal prose translation of the *Beowulf* text, which Morris then "rhymed up" in imitation of the Old English meter. "To Beowulf now / Was the battle-fame given; should Grendel thenceforth / Flee life-sick awayward and under the fen-bents / Seek his unmerry stead: now wist he more surely / That ended his life was, and gone over for ever, / His day-tale told out." Troy and Chaucer typefaces, woodcut borders, and initials designed by Morris. "Note to Reader" slip laid in, with pencil annotations to verso. A lovely association copy of a fine press landmark.



56 ANITA LOOS; [GEORGE GERSHWIN].**Gentlemen Prefer Blondes.**

New York: Boni & Liveright, 1925. Octavo, 217 pages, later issue dust jacket. \$4800.

Later printing of a Jazz Age classic, published one month after the first, inscribed by Loos on the front free endpaper in the voice of Lorelei Lee: "For George Gershwin / who really knows more about music than really any gentleman in America / with humble admiration / Anita Loos / Dec 28, 1925." The romantic adventures of Lorelei and her wisecracking sidekick Dorothy first appeared in 1925 as a recurring feature in *Harper's Bazaar*; the first printing of the book sold out in a single day that November. "I mean a girl has to look out in Paris, or she would have such a good time in Paris that she would not get anywheres. So I really think that American gentlemen are the best after all, because kissing your hand may make you feel very very good but a diamond and safire bracelet lasts forever." Famous admirers of the novel included James Joyce, Edith Wharton, Winston Churchill, and William Faulkner; the American composer George Gershwin, to whom this copy is inscribed, was a friend of Anita Loos in Hollywood. Decades later, Marilyn Monroe's memorable performance of Gershwin's "Do It Again" would win her the part of Lorelei, her breakout role, in the movie musical of *Gentlemen Prefer Blondes*.

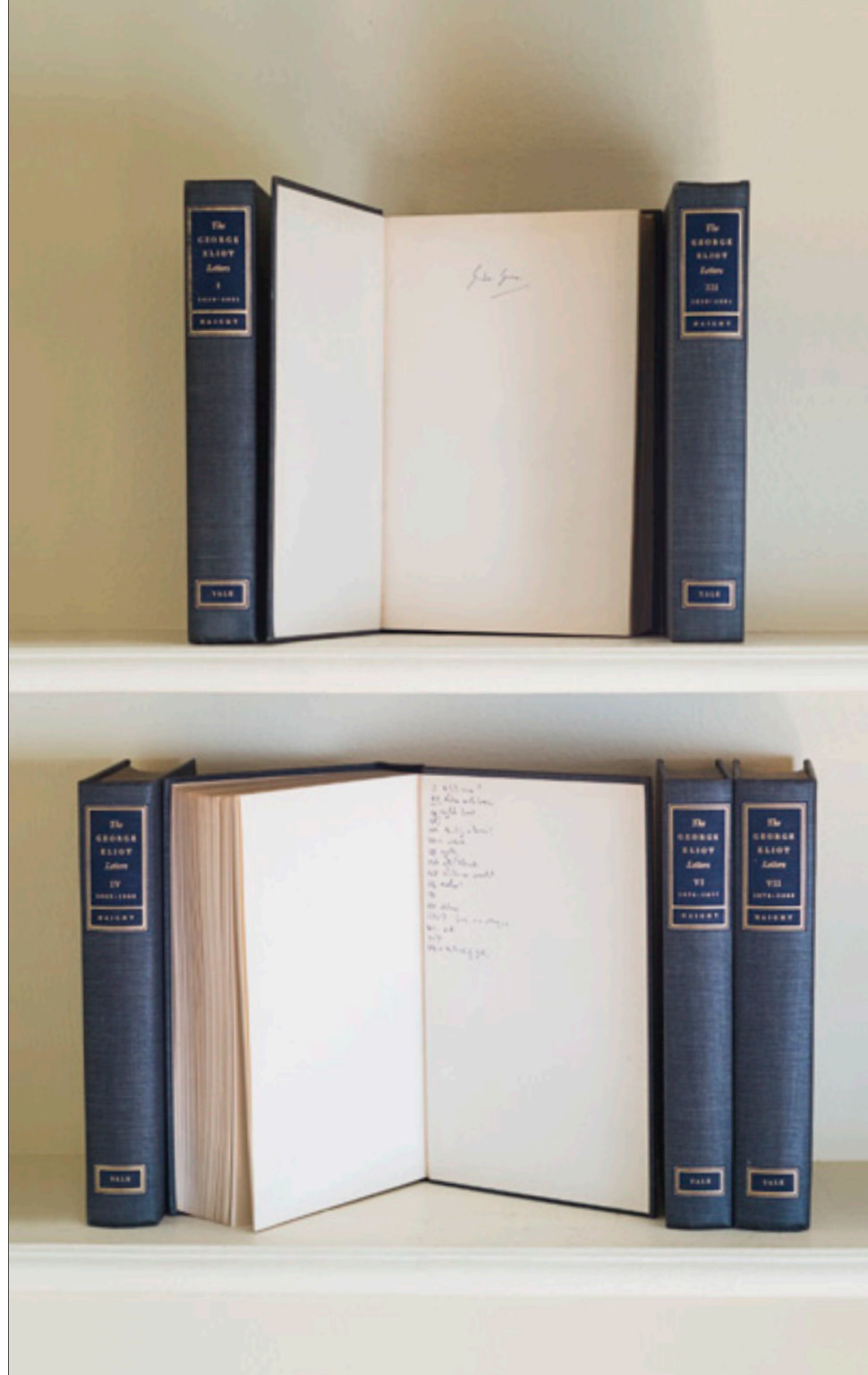
RIGHT

57 GEORGE ELIOT; GORDON HAIGHT (EDITOR); [GRAHAM GREENE].**The George Eliot Letters.**

New Haven: Yale University Press, 1954-1955.

Seven large octavo volumes, no dust jackets. \$5200.

First American edition of George Eliot's letters, a comprehensive collection in seven volumes, designed to rescue her from the pieties of her Victorian biographers. Writing to her publisher after the success of *Middlemarch*, Eliot shows her sharper side: "good news about the guinea edition, but I emphatically agree with you that it will be well to be cautious in further printing. I wish you could see a letter from California the other day, apparently from a young fellow, and beginning 'Oh you dear lady! I who have been a Fred Vincy ever so long... have played vagabond and ninny ever since I knew the meaning of such terms' etc." This copy belonged to novelist Graham Greene, who has signed the front free endpaper of each volume, and scrupulously marked the text throughout. Greene read Eliot's letters in detail, drawing up his own handwritten index to key passages at the end of every volume, punctuated by exclamations: "Victorianism!," "humour," "how stupid can a publisher be," "criticism!," "a bit mean?," "dissecting a brain!" A intriguing association copy, linking two major English novelists across a century.





58 VIRGINIA WOOLF.

The Waves.

London: Published by Leonard and Virginia Woolf at The Hogarth Press, 1931. Octavo, 325 pages, original dust jacket. \$3200.

Hogarth Press review copy of the first edition of *The Waves*, in the dust jacket designed by Vanessa Bell. Although *The Waves* is usually grouped with her novels, Woolf herself called this experimental work a “play-poem,” an almost musical arrangement of six alternating streams of consciousness, tracing the thoughts of a group of childhood friends through their lives: “So I went out. I saw the first morning he would never see—the sparrows were like toys dangled from a string by a child. To see things without attachment, from the outside, and to realise their beauty in itself—how strange!” Woolf struggled with the manuscript for years, and in a diary entry of January 1930, she confided: “Sometimes I am out of touch; but go on; then again feel that I have at last, by violent measures—like breaking through gorse—set my hands on something central.” After Woolf’s suicide in 1941, Leonard Woolf drew her epitaph from the last lines of *The Waves*. A very good copy of a fragile book.

59 HENRY JAMES; [LOUIS AUCHINCLOSS].

Washington Square.

New York: Harper and Brothers, 1881 [1880].

Octavo, 266 pages, 6 pages of publisher’s advertisements. \$2000.



First edition of Henry James’s moving tale of a downcast heiress and an upstart suitor, successfully serialized in 1880, and illustrated by George Du Maurier: “Love demands certain things as a right; but Catherine had no sense of her rights; she had only a consciousness of immense and unexpected favors.” From the library of New York novelist Louis Auchincloss, with his morocco-gilt bookplate affixed to the front free endpaper. A lifelong admirer of *Washington Square*, Auchincloss approved of the way that James, early in his career, “allows his own nostalgia for the lost city of his childhood to assist him” in drawing “the charming old square in the pre-brownstone city, the small, innocent, decorous social gatherings, the formal good manners, the quaint reasonableness of the dialogues.” An excellent association copy, from one New York social observer to another.



LEFT

- 60 OLIVER HILL.**
Balbus: A Picture Book of Building.
First edition, illustrated by Hans Tisdall.
London, 1944. \$150.
- 61 WILLIAM WINTER.**
Shakespeare's England.
First illustrated edition. New York and
London, 1893. \$95.
- 62 WILLIAM SHAKESPEARE.**
Twelfth Night.
First illustrated edition.
London, 1709. \$500.
- 63 CHRISTOPHER ISHERWOOD.**
Lions and Shadows:
An Education in the Twenties.
First edition. London, 1938. \$500.
- 64 JACOB AND WILHELM GRIMM.**
Household Stories.
Illustrated by Walter Crane.
London and New York, 1893. \$115.
- 65 FRANK CROWNINSHIELD.**
Manners for the Metropolis.
Illustrated by Louis Fancher.
New York and London, 1910. \$175.
- 66 WILLIAM SHAKESPEARE.**
As You Like It.
First illustrated edition.
London, 1709. \$500.
- 67 ELIZABETH GASKELL.**
Wives and Daughters.
Illustrated by M.V. Wheelhouse.
London, 1912. \$125.
- 68 EDMUND SPENSER.**
The Shepheard's Calender.
First edition, illustrated by Walter Crane.
London and New York, 1898. \$275.
- 69 ESTHER AVERILL.**
Jenny's Adopted Brothers.
First edition, illustrated. New York, 1952.
\$75.
- 70 CLAUD LOVAT FRASER.**
Nursery Rhymes.
First edition, illustrated. London, [1919].
\$100.
- 71 WILLIAM CARLOS WILLIAMS.**
I Wanted To Write A Poem.
First edition, inscribed by Williams.
Boston, 1958. \$1350.

NEXT PAGES

- 72 MARCEL PROUST. C.K. SCOTT MONCRIEFF
AND ANDREAS MAYOR (TRANSLATORS).**
Remembrance of Things Past.
London: Chatto & Windus, 1971-1976. Twelve octavo volumes, original dust jackets. \$500.


Lovely illustrated edition of Proust's great novel, each volume containing four plates by Philippe Jullian. The first eleven volumes follow Moncrieff's first English translation; the final volume, "Time Regained," is newly translated by Mayor from the 1954 Pléiade edition of Proust's text. In *À la Recherche du Temps Perdu*, now usually translated as *In Search of Lost Time*, Proust attempted to "encircle the truth with a single—even if long and sinuous—stroke," evoking an entire sensual world of experience through his narrator's fluctuating memory. "For it is a charming law of nature which manifests itself in the heart of the most complex social organisms, that we live in perfect ignorance of those we love." A remarkably clean and bright set, exceptional in this condition.





- 73 HENRY IV.
Arch Street Theatre,
Philadelphia, 1857. \$650.
- 74 HAMLET.
Broadway Theatre, New York, 1853.
Starring Edwin Forrest as Hamlet. \$700.
- 75 AS YOU LIKE IT.
Walnut Street Theatre,
Philadelphia, 1854. \$500.
- 76 MUCH ADO ABOUT NOTHING.
Theatre-Royal, London, 1810.
Starring Dorothea Jordan as Beatrice.
\$800.
- 77 KING LEAR.
Theatre Royal, Covent-Garden,
London, 1828. Starring Edmund
Kean as Lear. \$850.
- 78 THE TEMPEST.
Theatre Royal, Covent-Garden,
London, 1826. \$600.
- 79 ROMEO AND JULIET.
Theatre Royal, Covent-Garden,
London, 1829. Starring Fanny
Kemble as Juliet. \$750.
- 80 HENRY IV.
Theatre Royal, Covent-Garden,
London, 1827. \$550.

Eight promotional broadsides for performances of Shakespeare's plays in London, New York, and Philadelphia, 1810-1857. Printed and posted in haste, intended to last only a day, these fragile notices evoke a lost world of popular Shakespearean entertainment, where Hamlet and Lear share the stage with musical farces, domestic melodramas, mimes, and clowns. Legendary players are represented here: the sparkling comic actress Mrs. Jordan, who bore the future King of England ten children; the tragedian Edmund Kean, who dominated the London stage for twenty years; the young Fanny Kemble during her first dizzying weeks as Juliet; the hotheaded American actor Edwin Forrest, whose competition with his English rivals led to bloodshed. A fascinating collection.

A stack of several old, leather-bound books is shown. On top of the stack, wooden letter tiles are arranged to spell out 'HONEY AND WAX'. Each letter tile has a small number in the bottom right corner, likely representing the number of that letter in the word. The tiles are: H₄, O₁, N₁, E₁, Y₄ for 'HONEY'; A₁, N₁, D₂ for 'AND'; and W₄, A₁, X₈ for 'WAX'. The background is a blurred bookshelf with a decorative metal piece.

H₄ O₁ N₁ E₁ Y₄

A₁ N₁ D₂

W₄ A₁ X₈

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