

What we have loved,
Others will love, and we will teach them how —

William Wordsworth

Why honey? Why wax?

Years ago, at a book fair, I picked up a nineteenth-century guide to English grammar. There, under “adverbs modified,” was an example: “use books as bees use flowers.” I was so taken with the line that I stole it, though I didn’t know then what it would inspire.

Readers have a lot in common with bees. We buzz around the books that attract us, and dart from volume to volume, sometimes drawing deeply, sometimes just hovering. We condense and transform what we read, creating new material out of the perennials on the shelf. And like bees, we work together, even at our most solitary. How do bees use flowers? They make honey and wax.

Honey & Wax Booksellers is dedicated to the social life of the printed book: the way that all books bring writers and readers together, but also the way that a particular copy can connect readers across time, or forge a bond between giver and recipient.

In this, our second catalog, we feature sixty-five new literary acquisitions, beautiful and uncommon, with an emphasis on association copies: books presented by one writer to another, books from the libraries of compelling readers, books signed and inscribed and annotated in ways that trace a history of human connection. Complete descriptions and additional images of these books, and many others, can be found at honeyandwaxbooks.com.

Use books as bees use flowers! Go pollinate the world.



HEATHER O'DONNELL

Brooklyn, New York

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1 Thomas Coryat. *Coryat's Crudities: Hastily Gobbled Up in Five Moneth's Travels.*

London: Printed by W. S. [William Stansby], 1611.
 Quarto, full period-style dark brown morocco gilt, elaborately tooled. \$25,000.

First edition of this enthusiastic Renaissance travel guide by Englishman Thomas Coryat, who spent five months in 1608 wandering through France, Italy, Switzerland, Germany, and the Netherlands. He made his journey not as an explorer, ambassador, scholar, or merchant, but as a tourist traveling for pleasure, a radical new idea: "I reaped more entire and sweet comfort in five moneths travels of those seven countries mentioned in the front of my booke, then I did all the dayes of my life before in England." The adventurous Coryat recorded anything that struck him, from the amphitheater at Verona to the bare-breasted fashions of Venice to the Heidelberg tun, the world's largest vat of wine. Upon his return, he browbeat scores of his contemporaries into contributing "panegyrick verses" to the book, including more or less satirical blurbs from Ben Jonson, Inigo Jones, John Chapman, Thomas Campion, and John Donne. But like the fork, the fancy Italian utensil that Coryat brought home to general mockery, tourism would achieve wide acceptance in the century to come, with the Grand Tour emerging as an English rite of passage. A fine copy, bound by Ramage.



2 John Milton. *Paradise Lost.*

London: Printed by S. Simmons next door to the Golden Lion in Aldersgate-Street, 1678.
 Octavo, full period-style crimson morocco gilt, elaborately tooled. \$4200.

Third edition of *Paradise Lost*, first published in 1667. Milton had the idea of the poem, a reimagining of the Biblical fall in epic terms, as early as the 1640s, but it wasn't until his own fall into obscurity and blindness after 1660 that he devoted himself to the work. In his dazzling range, bringing together a lifetime of classical learning, Milton asserted his place in a tradition reaching back to Greece and Rome. His chosen themes of rebellion, choice, freedom, and government nonetheless mark *Paradise Lost* as a poem of its place and time, ringing with echoes of the English Civil War, the Commonwealth, and the Restoration: "with grave / Aspect he rose, and in his rising seem'd / A Pillar of State; deep on his Front engraven / Deliberation sat and public care; / And Princely counsel in his face yet shon, / Majestick though in ruin." In his Satan, an epic hero gone bad, Milton sowed the seeds of English Romanticism; as William Blake ventured, Milton was "a true Poet and of the Devil's party without knowing it." A fine copy, bound by Philip Dusel in the Restoration style of Queen's Binder B.



3 William Blake. Songs of Innocence and Experience, Shewing the Two Contrary States of the Human Soul.

London: W. Pickering and W. Newbery, 1839.
Octavo, original plum cloth lettered in gilt. \$9500.

First edition to be set in type, preceded only by the illuminated copies printed by Blake himself. Startlingly vivid and direct, these short visionary lyrics include “The Lamb,” “The Chimney Sweeper,” “Ah! Sunflower,” “London,” and “The Tiger”: “When the stars threw down their spears, / And watered heaven with their tears, / Did he smile his work to see? / Did He, Who made the lamb, make thee?”

4 William Blake. The Writings of William Blake.

London: The Nonesuch Press, 1925. Royal octavo, original full limp vellum lettered in gilt. Fifty-eight black and white plates. \$1500.

First edition of the single-volume Nonesuch Blake, one of seventy-five copies, containing not only the poems, but also Blake’s passionate notes, letters, essays, and marginalia: “Solomon says, ‘Vanity of Vanities, all is Vanity,’ & What can be Foolisher than this?”

5 William Blake. The Poems of William Blake.

London: Basil Montagu Pickering, 1874.
Octavo, early twentieth-century crimson crushed morocco gilt. \$550.

First edition of this Victorian collection of Blake’s lyrics, containing *Songs of Innocence and Experience*, early short poems, and key passages from the longer works: “And was Jerusalem builded here, / Among these dark Satanic mills? / Bring me my bow of burning gold; / Bring me my arrows of desire; / Bring me my spear: O clouds, unfold; / Bring me my chariot of fire.” Bound by Roger de Coverly.

6 Nancy Willard; Alice and Martin Provensen.

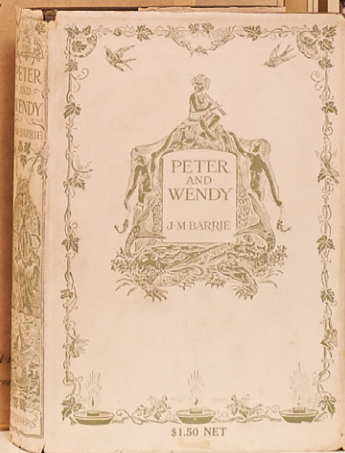
A Visit to William Blake’s Inn: Poems for Innocent and Experienced Travelers.
New York and London: Harcourt Brace Jovanovich, 1981.
Slim quarto, original beige cloth over paper boards, original dust jacket. \$100.

First edition of the poet Nancy Willard’s dreamlike tribute to Blake, illustrated by the Provensens. Willard imagines Blake as an innkeeper with a staff of dragons and angels, and a tiger asleep on his hearth. *A Visit to William Blake’s Inn* remains the only book to receive both Newbery and Caldecott honors in a single year.

The
Peter Pan
Portfolio,
by
Arthur Rackham,
from
"Peter Pan in Kensington Gardens,"
by J. M. Barrie

Hodder & Stoughton
LONDON

This Edition is limited
and Irregularly numbered



7 Arthur Rackham. The Peter Pan Portfolio.

London: Hodder & Stoughton, [1912].

Elephant folio, original vellum over pale green cloth boards, original box. \$16,500.

First edition, one of six hundred copies, signed by the publishers, printers and engravers. In 1904, J.M. Barrie approached Arthur Rackham, whose illustrations for *Rip Van Winkle* had recently caused a stir, and asked him to illustrate *Peter Pan in Kensington Gardens*. Their collaboration remains one of the great pairings of author and illustrator in children's literature. Rackham's paintings locate the fairy world within a recognizable modern London of smokestacks and streetlights, underscoring Barrie's emphasis on the magic just beneath the surface of everyday life. In 1912, Rackham selected twelve of his favorite Peter Pan images for this portfolio, which contains the largest Rackham plates ever printed; this first London edition preceded the American portfolio by two years. A fine copy in the original publisher's box.

8 J.M. Barrie. Peter and Wendy.

New York: Charles Scribner's Sons, 1911.

Octavo, original olive cloth gilt, original dust jacket. \$12,500.

First American edition of the classic novel of Peter Pan's adventures with the Darling children. Barrie first envisioned Peter Pan as a newborn, the flying baby immortalized by Arthur Rackham in *Peter Pan in Kensington Gardens*. In *Peter and Wendy*, Barrie follows Peter into boyhood, introducing the iconic characters of Tinker Bell, Captain Hook, and Wendy Darling: "Wendy knew that she must grow up. You always know after you are two. Two is the beginning of the end." This copy is inscribed by J.M. Barrie in the year of publication, and accompanied by an autograph note to the recipient on Barrie's Adelphi Terrace House stationery. A very good copy, published the same year as the English first edition.

RIGHT

9 Henry James. The Novels and Tales.

New York: Charles Scribner's Sons, 1907-1917.

Twenty-six octavo volumes, contemporary full morocco gilt. \$30,000.

First edition on handmade paper of the monumental New York Edition of Henry James's fiction, with photogravure frontispieces by Alvin Langdon Coburn. James had been reluctant to offer a collected edition of his work, but was swayed by the appearance of lavish sets devoted to his contemporaries Robert Louis Stevenson and Rudyard Kipling: as he wrote to the latter, approvingly, "They're more than literature: they're Furniture." James seized on the New York Edition as an opportunity to define his literary legacy, revising a core group of his works, and sending photographer Coburn across England, France and Italy in pursuit of ideal Jamesian images. Most importantly, James contributed eighteen new prefaces



devoted to the writing and reading of fiction, essays later published together as *The Art of the Novel*: "The real represents to my perception the things we cannot possibly *not* know, sooner or later, in one way or another. . . . The romantic stands, on the other hand, for the things that, with all the facilities in the world, all the wealth and all the courage and all the wit and all the adventure, we never *can* directly know; the things that can reach us only through the beautiful circuit and subterfuge of our thought and our desire." The first twenty-four volumes, with prefaces, appeared between 1907 and 1909; the final two volumes were published posthumously in 1917. Tipped into the first volume is an autograph note signed and dated by James, presenting this set "indulgently!" A fine presentation copy.



10 Beatrix Potter, as "H.B.P."; Frederic Weatherly. *A Happy Pair*.

London: Hildesheimer & Faulkner, [1890].

Sixteenmo, original pictorial wrappers, original tasseled silk ties, all edges gilt.

Six color plates. \$24,000.

First edition of the first book illustrated by Beatrix Potter, one of a handful of surviving copies. In the spring of 1890, to raise funds for a printing machine, Potter produced a series of paintings based on her pet rabbit Benjamin Bouncer. These were purchased for stock by a London firm: "My first act was to give Bounce . . . a cupful of hemp seeds, the consequence being that when I wanted to draw him next morning he was partially intoxicated and wholly unmanageable." Potter's rabbits appeared on holiday cards, and were bound up with Christmas verses by Frederic Weatherly to produce this ephemeral stocking-stuffer. Potter would continue to supply stock designs over the next decade, before illustrating the first of her own books, *The Tale of Peter Rabbit*. This copy is without a title page, as sometimes found: *A Happy Pair* was hand-assembled on the fly, and a separate title may not have been present in all copies. A bright, unmarked copy of a true rarity.



11 Muriel Spark; Derek Stanford. *Emily Brontë: Her Life and Work*.

London: Peter Owen Limited, 1960.

Octavo, original orange cloth, original dust jacket. \$750.

Signed copy of Muriel Spark's study of the most difficult Brontë sister, first published in 1953. "She was subject to her own poetic and inner discipline; all other discipline was foreign to her." Spark's pointed essay was reissued in 1960 to capitalize on her own growing literary reputation.

12 Charlotte, Emily, and Anne Brontë. *Poems by Currer, Ellis, and Acton Bell*.

London: Smith, Elder & Co., 1846.

Octavo, contemporary brown morocco gilt over marbled boards. \$4200.

First edition of the poems of the Brontë sisters, published privately under their masculine pen names, and reissued with a new title page after the surprising success of *Jane Eyre*; this copy is second issue, as usual. The peculiar intensity of the Brontës' lyrics, especially those written by Emily, set them apart: "Once drinking deep of that divinest anguish, / How could I seek the empty world again?"



13 [Charles Dickens].

Oliver Twist, or The Parish Boy's Progress. A Drama in Three Acts.

Bound with: Pollock's Characters and Scenes in Oliver Twist.

London: B. Pollock, no date, circa 1860.

Octavo, full nineteenth-century mottled calf gilt. \$3500.

Beautifully bound Victorian children's toy theater adaptation of *Oliver Twist*, featuring a brief script, and a suite of twenty-three double-page plates of characters, sets, and props, all brilliantly hand-colored. A fine example of an ephemeral piece of Dickensiana.

14 Charles Dickens, as "Boz."

The Library of Fiction, or Family Story-Teller.

London: Chapman and Hall, 1836, 1837.

Two octavo volumes, full nineteenth-century crushed morocco gilt. \$5000.

First edition, containing the first printing of "The Tuggs's at Ramsgate" and "A Little Talk About Spring and the Sweeps." Both stories would appear in *Sketches by Boz*, with new illustrations by George Cruikshank; these early plates by *Pickwick* illustrators Seymour and Buss were never reprinted. A fine copy of an early Dickens rarity, bound by Ramage.

15 John Keats; [William Morris]. The Poems.

Hammersmith: William Morris at the Kelmscott Press, 1894.

Octavo, full twentieth-century russet morocco gilt. \$7000.

First edition of the stunning Kelmscott Keats, one of three hundred copies, containing all the major poems. Gift inscription by English playwright Henry Arthur Jones, a longtime friend of Kelmscott printer William Morris. A fine association copy, bound by Sangorski and Sutcliffe.

16 Charles Dickens. The Personal History of David Copperfield.

London: Bradbury & Evans, 1850.

Octavo, full nineteenth-century polished calf gilt. \$2800.

First edition in book form of Dickens's favorite of his own novels: "Whether I shall turn out to be the hero of my own life, or whether that station will be held by anybody else, these pages must show." A near-fine copy, illustrated by "Phiz," bound by Riviere.

17 William Wordsworth; [Louisa Fenwick].

The Poetical Works of William Wordsworth.

London: Edward Moxon, 1846.

Seven octavo volumes, full nineteenth-century polished calf gilt. \$16,000.

Wordsworth's collected poems, warmly inscribed to Louisa Fenwick "from her affectionate Friend William Wordsworth." Louisa's aunt, Isabella Fenwick, was one of Wordsworth's closest friends: in 1843, she famously recorded his observations on his poetry in the manuscript known as the Fenwick Notes. Louisa was a close member of Wordsworth's circle as well: he stayed with Isabella and Louisa for six weeks in 1847, when he inscribed this set to his young hostess. A near-fine set, bound by Hayday.

18 William Wordsworth; [Charles Dickens].

The Prelude, or Growth of a Poet's Mind.

London: Edward Moxon, 1850.

Octavo, original brown cloth rebacked, bookplates of Charles Dickens. \$6000.

First edition of Wordsworth's sweeping autobiographical poem, a work in progress for over fifty years. Wordsworth takes the growth of his own poetic imagination as his epic subject: "Fair seed-time had my soul, and I grew up / Fostered alike by beauty and by fear." From the library of Charles Dickens, another great Victorian chronicler of childhood, with his bookplates.



- 19 Wallace Stevens. Hartford Accident and Indemnity Company letterhead stationery.**
Hartford, Connecticut: circa 1950. Single unused sheet. \$300.

Letterhead from the desk of American poet Wallace Stevens, Vice President of the Hartford Accident and Indemnity Company. A surprising survival.

- 20 William Strunk. The Elements of Style.**

New York: Harcourt, Brace and Company, 1920.

Octavo, original blue cloth over printed paper boards. \$1500.

First published edition, preceded by the privately printed Ithaca pamphlets of 1918 and 1919. For two decades, English professor Strunk assigned this sharp, sensible handbook to Cornell undergraduates in need of an editor. “A sentence should contain no unnecessary words, a paragraph no unnecessary sentences, for the same reason that a drawing should have no unnecessary lines and a machine no unnecessary parts.” In 1959, Strunk’s former student E.B. White, class of 1921, updated the handbook to produce the bestselling style guide known as “Strunk and White.” Copies that predate White’s involvement, printed for Strunk’s classroom use, are quite scarce. An early example of the “little book” that redefined modern American writing.



- 21 William Shakespeare. Stockdale’s Edition of Shakespeare: Including, in One Volume, The Whole of His Dramatic Works.**

London: John Stockdale, 1784.

Thick octavo, full contemporary mottled calf gilt, black spine label. \$2800.

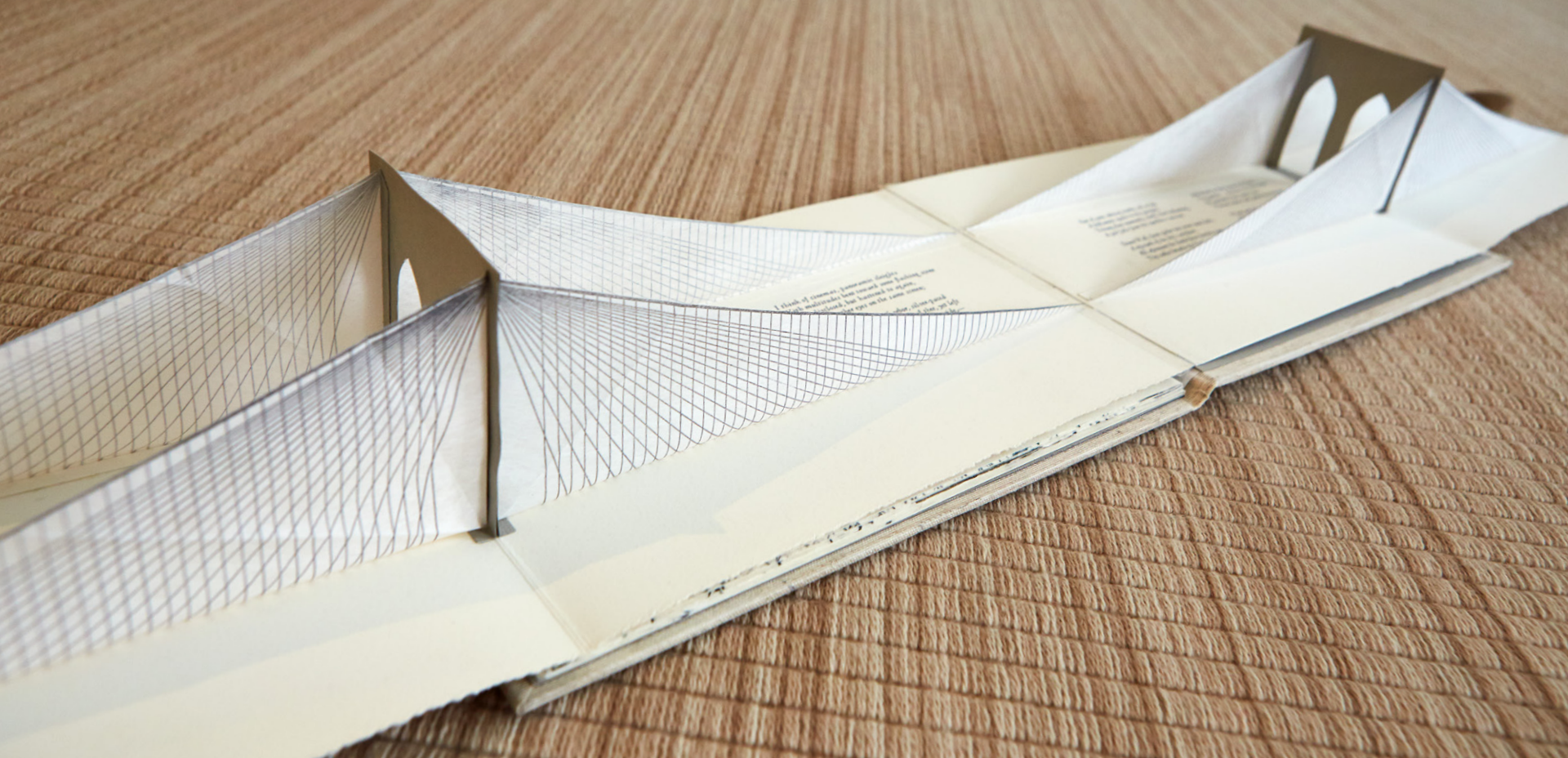
First single-volume octavo edition of Shakespeare’s plays, aimed at a popular readership: “The book now offered to the public may commodiously be taken into a coach or a postchaise, for amusement in a journey. Or if a company of gentlemen should happen, in conversation, to mention Shakespeare, or to dispute concerning any particular passage, a volume containing the whole of his plays may, with great convenience, be fetched by a servant out of a library or a closet.”

- 22 [William Shakespeare]. Dramatic Characters, or Different Portraits of the English Stage.**

London: Printed for Robert Sayer and John Smith, 1770.

Square twelvemo, full contemporary calf gilt, twenty-four hand-colored plates. \$6000.

First edition of these color plates depicting eighteenth-century English stage actors in their defining roles, based on drawings made directly from performance. The collection is dedicated to David Garrick, who appears as Hamlet, Lear, and Macbeth. A fascinating artifact of the London stage.



23 Hart Crane. Three Poems by Hart Crane from The Bridge.

Bremen, Maine and New York City: Red Angel Press, 2004.

Oblong quarto, original ecru cloth lettered in silver, original prospectus. \$1000.

First edition of designer and printer Ronald Keller's inventive tribute to American poet Hart Crane, one of one hundred signed copies. Keller reprints three poems from Crane's colossal 1930 sequence *The Bridge* — "Cutty Sark," "Atlantis," and "To Brooklyn Bridge" — all dealing with the Brooklyn Bridge and the dreams it inspires: "How many dawns, chill from his rippling rest / The seagull's wings shall dip and pivot him, / Shedding white rings of tumult, building high / Over the chained bay waters Liberty —." The first two poems are illustrated with images of the Brooklyn Bridge, "each printed in six colors in a style reminiscent of early 20th century poster graphics." The final poem, Crane's soaring dedication "To Brooklyn Bridge," is printed on the deck of the bridge itself, within a paper sculpture that pops up when the final page is turned. A fine copy of a beautifully executed artist's book, encompassing Crane's "arching path / Upward, veering with light."

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24 Pantheon or Heathen Mythology in Cards, Calculated for the Instruction of Youth.

London: Willerton's Toy Shop, circa 1775.

Fifty-four engraved cards, in original marbled-paper slipcase. \$4500.

Extraordinary complete set of pictorial cards designed to introduce children to Greek and Roman mythology, containing the title card, an advertisement for Willerton's Toy Shop on Bond Street (featuring a view of Mount Olympus), and depictions of fifty-two mythological figures and scenes. The title card promises that "even Persons of a Mature Age may find Amusement in the Perusal" of these cards, which represent not only the obvious Olympians and epic heroes, but also colorful supporting players such as Io, Momus, and Hyacinthus. All cards are in fine condition, though "Bacchus" has been hand-colored by a previous owner, evidently at an early date. A very scarce production: only the British Museum and the Cotsen Children's Library at Princeton hold sets, both incomplete, of this delightful example of popular neoclassicism.



25 Marcel Proust, *À la Recherche du Temps Perdu*.

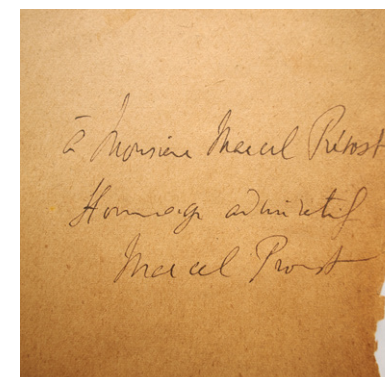
Paris: Bernard Grasset (volume I), 1913; Librairie Gallimard, Nouvelle Revue Française (volumes II-XIII), 1918-1927.

Thirteen octavo volumes, original wrappers, original glassine. \$65,000.

Complete first edition of Marcel Proust's masterpiece, including the scarce first issue of the first volume, *Du Côté de chez Swann*, inscribed to fellow writer Marcel Prévost: "Hommage admiratif / Marcel Proust."

In *À la Recherche du Temps Perdu*, first translated into English as *Remembrance of Things Past* and later as *In Search of Lost Time*, Proust produced one of the most original of all novels: a brilliant evocation of Belle Epoque France composed of the narrator's fleeting, haunting impressions: "Le souvenir d'une certaine image n'est que le regret d'un certain instant." Early readers were baffled by Proust's apparent unwillingness to get to the point: André Gide, reading for the Nouvelle Revue Française, was one of three publishers to reject the book. After Proust himself had paid for the first volume's publication with Bernard Grasset, Gide declared that "the rejection of this book will remain the most serious mistake ever made by the NRF," and went on to publish the remaining twelve volumes, the final eleven in limited editions. The dedicatee of this copy, the popular novelist and dramatist

Marcel Prévost, was a far more successful writer than Proust, elected to the Académie Française just as Proust was beginning his lonely work on *À la Recherche du Temps Perdu*. Proust lamented: "I am totally unknown. . . when readers write to me at *Le Figaro* after an article, which happens rarely, the letters are forwarded to Marcel Prévost, for whom my name seems to be no more than a misprint." When translator Scott Moncrieff proposed an English edition of Proust's work, his London publisher was similarly confused, forcing Moncrieff to clarify: "I fear that my handwriting misled you. *À la Recherche du Temps Perdu* is not the work of M. Marcel Prévost but of M. PROUST, a widely different person." Text in French. An extraordinary copy.





26 Roald Dahl, Matilda.

London: Jonathan Cape, 1988.
First edition, illustrated by Quentin Blake and inscribed by Roald Dahl. \$5000.

27 George Eliot, Scenes of Clerical Life.

London: Macmillan, 1906.
Illustrated by Hugh Thomson. \$125.

28 J. S. Bach, Brandenburg Concertos 1-5.

Penguin Scores, four volumes, all published, bound in signature patterned wrappers. Harmondsworth: Penguin, 1949-1956. \$60.

29 Biddy Darlow, Fifteen Old Nursery Rhymes.

Bristol: Perpetua Press, 1935.
Limited edition, one of 150 copies, with hand-colored linocuts. \$700.

30 Rex Warner, Men and Gods.

New York: Random House, 1959.
First edition thus, illustrated and signed by Edward Gorey. \$375.

31 Philip Sidney, The Defence of Poesie.

Cambridge: Cambridge University, 1904. Limited edition, one of 250 copies. \$95.

32 Ernest Hemingway, The Old Man and The Sea.

New York: Charles Scribner's Sons, 1952. First edition. \$2600.

33 Virginia Woolf, A Letter to a Young Poet.

London: Hogarth Press, 1932.
First edition. \$125.

34 H.A. Rey, Au Clair de la Lune and Other French Nursery Songs.

New York: Greystone Press, 1941.
First edition. \$475.

35 W.B. Yeats, The Land of Heart's Desire.

Portland: Thomas B. Mosher, 1903.
Limited edition, one of 950 copies. \$150.

36 Yvone Moustiers, Petite Histoire du Costume Féminin.

Paris: Collection Tolmer, circa 1945.
Uncut toy theater and historical paper dolls. Text in French. \$275.

37 Thomas Malory, La Mort d'Arthure.

In three volumes, bound in contemporary full black calf gilt. London: John Russell Smith, 1858. \$1800.

38 Miguel de Cervantes, Don Quixote.

In three volumes, bound in contemporary blue morocco gilt over cloth boards. London: Macmillan, 1900. \$1000.

39 Munro Leaf, The Story of Ferdinand.

New York: Viking, 1936. First edition, illustrated by Robert Lawson. \$8500.

40 Wild Flowers Painting Book.

Glasgow: Blackie and Son, circa 1930. \$65.

41 Bruno Munari, Nella Nebbia di Milano.

Milan: Emme Edizioni, 1968.
First edition, text in Italian. \$650.

42 Fanny Burney, Evelina.

London: Macmillan, 1903.
Illustrated by Hugh Thomson. \$125.

43 Harry Houdini, Houdini's Book of Magic and Party Pastimes.

New York: Stoll & Edwards, 1927.
First edition. \$250.

44 Alexandra Exter and Marie Colmont, Panorama du Fleuve.

Paris: Ernest Flammarion, Albums de Père Castor, 1937.
Seven-foot folding lithographic panorama, text in French. \$425.

45 Foulis Press, uniformly bound set of English poets.

Glasgow: Andrew Foulis, 1769-1774.
In thirty-four pocket volumes, bound in contemporary full polished tan calf gilt. Authors include Milton, Dryden, Pope, Thomson and Young. \$4200.

46 Alfred Lord Tennyson, Works.

London: Strahan, 1870. In ten pocket volumes, bound in contemporary full polished black calf gilt. \$750.

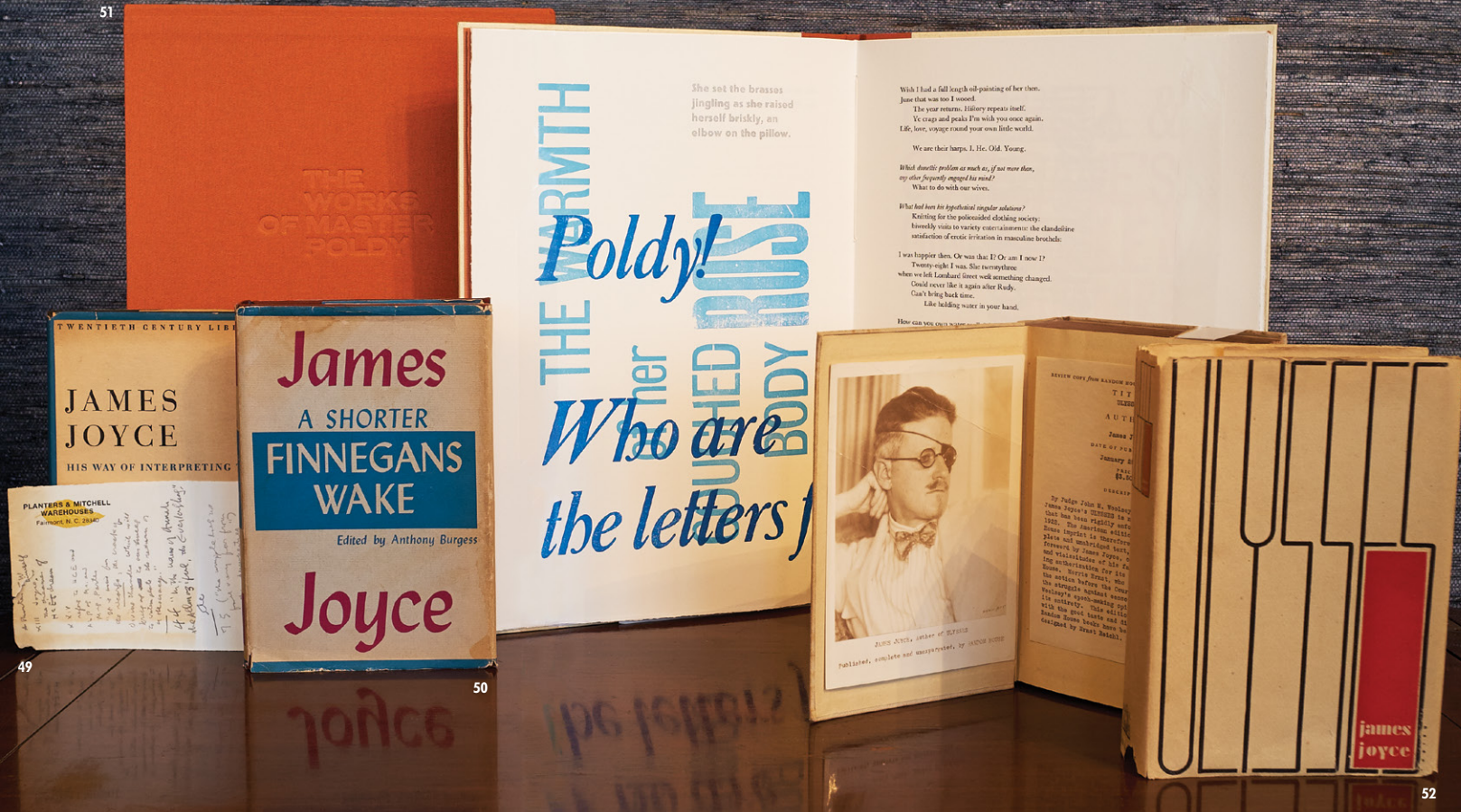


47 Daniel Defoe; [Madame de Pompadour].
Mémoires et Aventures de Madlle. Moll Flanders, Ecrits par Elle-Meme.
 London: Chez Nourse, Librairie dans le Strand, 1761.
WITH: Catalogue des Livres de la Bibliothèque de feu Madame la Marquise de Pompadour, Dame du Palais de la Reine.
 Paris: Jean-Thomas Herissant et fils, 1765.
 Two octavo volumes, full contemporary mottled calf gilt, arms of Madame de Pompadour to the boards of Moll Flanders. \$28,000.

First edition in French of *Moll Flanders*, Defoe's great novel of striving and seduction, the copy of King Louis XV's powerful mistress Madame de Pompadour. At Versailles, the sparkling *bourgeoise* Pompadour displayed a mastery of arts and letters matched by few royals: Voltaire called her the best-read woman of her generation, and she was often painted with book or pen in hand. *Moll Flanders*, however, represents the private side of a public reader: Moll's parallels to Pompadour were too striking for the book to work as a symbol of her high-minded engagement with the arts. Accompanied by the original auction catalog of Pompadour's vast library: "a very revealing document, and one to drive a bibliophile mad with desire." The catalog is annotated in a contemporary hand, noting prices realized on most of the books, including *Moll Flanders*. A cheerfully amoral classic, from the library of a legendary courtesan and collector, and a true piece of Versailles.

48 Shirley Jones. Scop Hwylum Sang (Sometimes A Poet Sang).
 Llanhamlach, Wales: Red Hen Press, 1983.
 Folio, terracotta morocco over black pictorial linen boards. Six color etchings.
 Typewritten statement by Jones, describing the making of the book, laid in.
 Original box. \$2500.

First edition of the first production of the celebrated Red Hen Press, an illustrated collection of Old English poetry, one of twenty-five copies signed by Welsh artist, poet and translator Shirley Jones. Anglo-Saxon passages from *The Wanderer*, *The Seafarer*, *The Battle of Maldon*, *The Dream of the Rood*, *Judith*, and *Beowulf*, printed in red, face Jones's modern translations in black: "my mind is with the sea-flood, / over the whale's territory; / it roams far and wide over the face of the earth, / comes to me again, eager and unsatisfied; / the lone-flier screams, irresistably urges the mind / to the whale-way over the ocean tracts." Jones's illustrations were inspired by the bleak, spare Kentish coastline: "Etching is a rich medium and every variation from almost black to pale green appears along with dark red to pale pink, but the colours are basically just the two – blue/green and the classic red of the type facing it. I have never done anything so disciplined before and never been so satisfied with the result." She named her new press "after the Little Red Hen, who did it all herself." A fine copy of a high spot of modern book arts.



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49 William York Tindall; [Dylan Thomas].

James Joyce: His Way of Interpreting the Modern World.

New York: Charles Scribner's Sons, 1950.

Octavo, original blue cloth, original dust jacket. \$450.

First edition of this guide to Joyce by Columbia professor Tindall, who taught *Ulysses* while the book was still banned in New York; his students consulted a copy chained in the library. Warmly inscribed to Dylan Thomas.

50 Joyce Joyce; Anthony Burgess (editor); [Jean Stafford]; [Joseph Mitchell].
A Shorter Finnegans Wake.

New York: Viking Press, 1967. Octavo, original maroon cloth, original dust jacket. \$1000.

First American edition, edited by *Clockwork Orange* author Anthony Burgess. Ownership stamps of Pulitzer-winning novelist Jean Stafford and *New Yorker* writer Joseph Mitchell, with his notes, penciled on an envelope from his family's tobacco warehouse, laid in.

51 James Joyce; Stephen Cole (editor). **The Works of Master Poldy.**

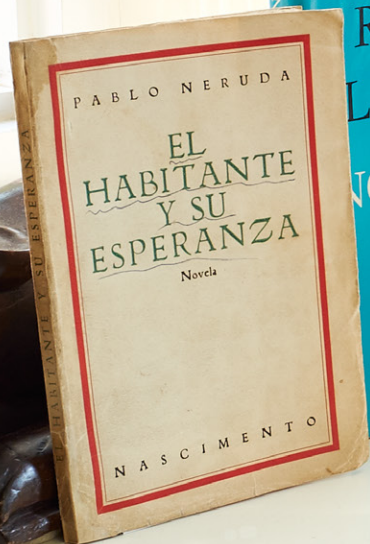
Dublin: The Salvage Press, 2013. Slim folio, original orange cloth over ivory boards lettered in silver, original slipcase. \$600.

First edition of this letterpress tribute to Joyce's Ulysean hero, one of one hundred and twenty copies, inspired by the sleepy words of Molly Bloom: "if I only could remember the half of the things and write a book out of it the works of Master Poldy yes."

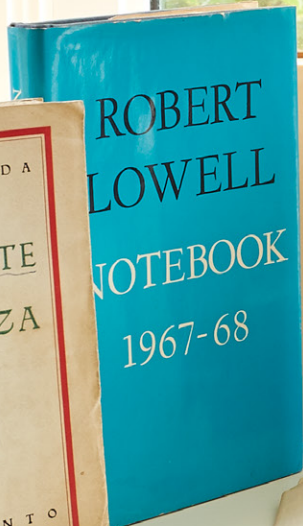
52 James Joyce. **Ulysses.**

New York: Random House, 1934. Octavo, original ivory cloth, original dust jacket. \$3500.

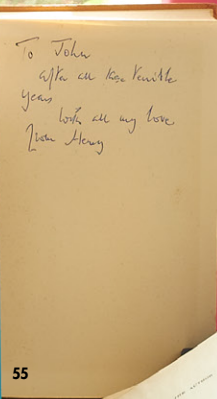
First American edition, advance review copy, with Berenice Abbott's portrait of Joyce and publisher's review slip tipped in. In December 1933, the U.S. District Court ruled that *Ulysses* was a work of art, not pornography, and within minutes Random House was setting type for this edition: the first publication of *Ulysses* in an English-speaking country, and an American legal milestone.



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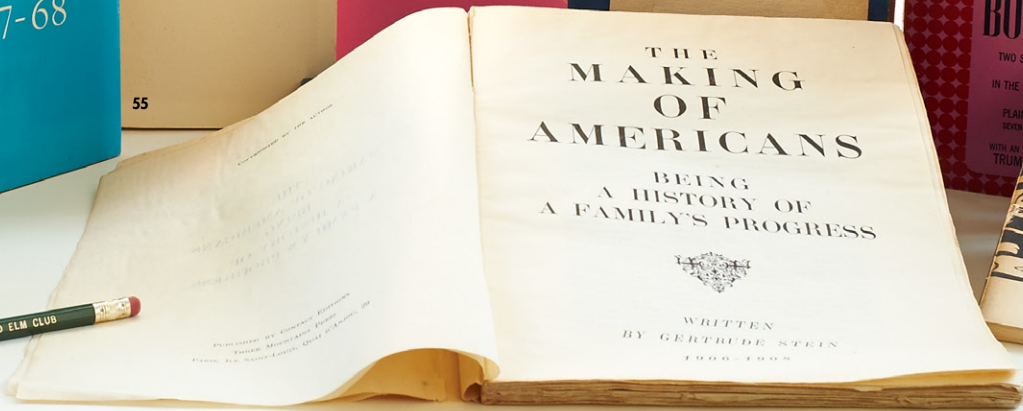
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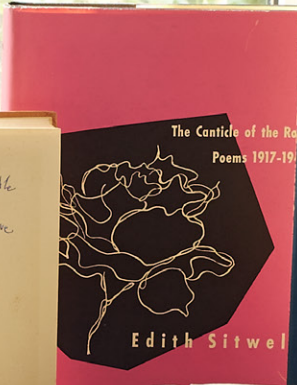
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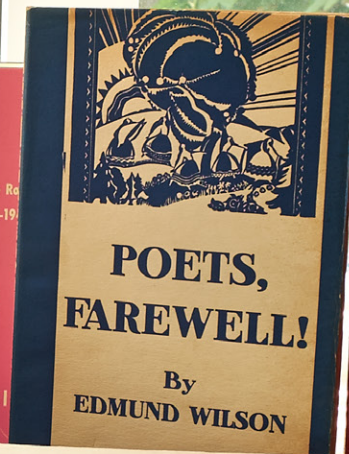
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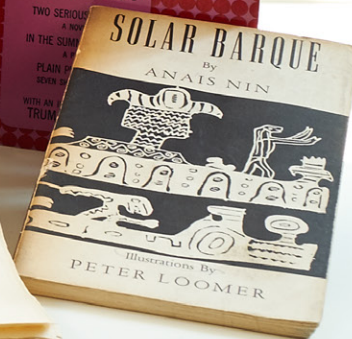
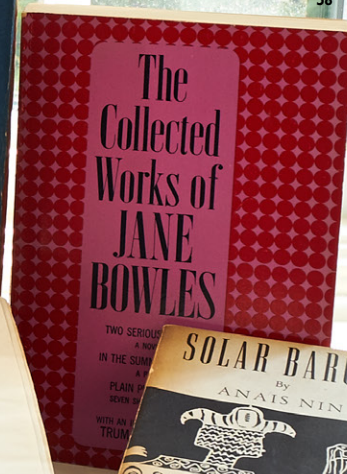
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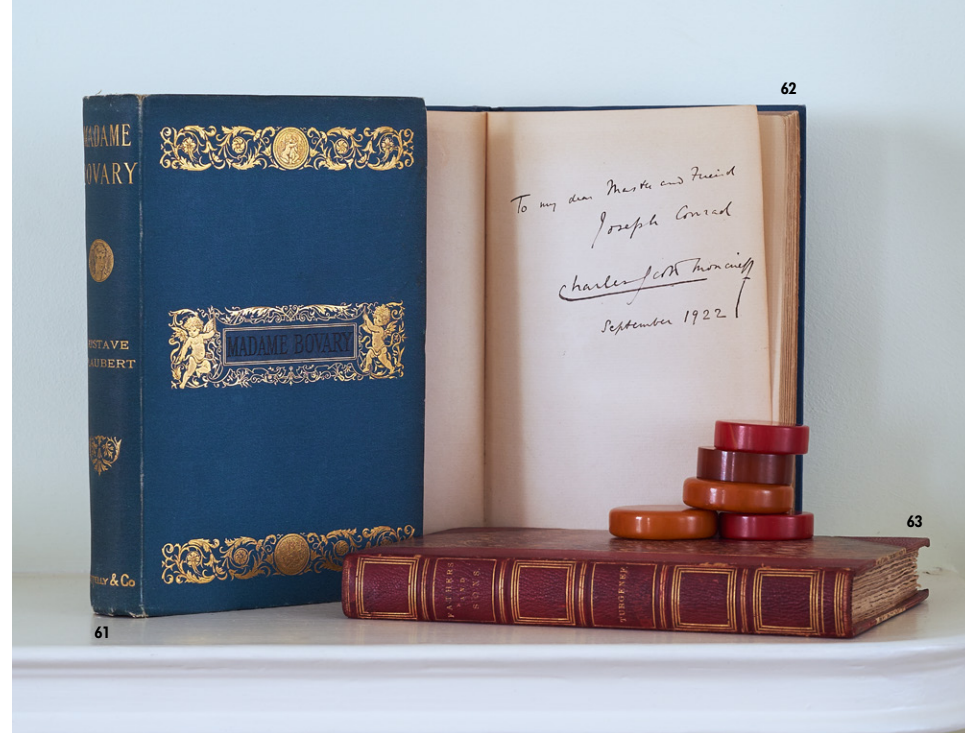


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- 53 Pablo Neruda; [Maury Bromsen]. *El Habitante Y Su Esperanza*.**
Santiago de Chile: Editorial Nascimento, 1926. \$3000.
First edition of Nobel Prize winner Pablo Neruda's only novel, inscribed to American bookseller Maury Bromsen. Text in Spanish.
- 54 Robert Lowell; [Dwight MacDonald]. *Notebook 1967-1968*.**
New York: Farrar, Straus and Giroux, 1969. \$1350.
First edition of these autobiographical poems, inscribed to poet Dwight MacDonald: "I've tried to get more of you than just your name in this book." Lowell's poem about the 1967 march on the Pentagon is dedicated to MacDonald.
- 55 Henry Green; [John Sutro]. *Loving*.**
London: Hogarth Press, 1955. \$2800.
Later printing of Green's inventive wartime novel, inscribed to film producer John Sutro: "After all these terrible years, with all my love." Sutro remained loyal during Green's decline into deafness, alcoholism, and agoraphobia.
- 56 Edith Sitwell; [James Laughlin]. *The Canticle of the Rose: Poems 1917-1949*.**
New York: Vanguard Press, 1949. \$275.
First American edition, inscribed to James Laughlin, the founder of New Directions. Laughlin credited Sitwell with discovering Dylan Thomas.
- 57 Edmund Wilson; [Malcolm Cowley]. *Poets, Farewell!***
New York: Charles Scribner's Sons, 1929. \$3000.
First edition of these poems and sketches, inscribed to Malcolm Cowley. Early chroniclers of the Jazz Age, Wilson and Cowley would emerge as two of the most powerful American men of letters by midcentury.
- 58 Jane Bowles; [Sam Hazo]. *The Collected Works of Jane Bowles*.**
New York: The Noonday Press, 1966. \$1000.
First edition of her collected fiction, inscribed to Arab-American poet Sam Hazo: "We all wonder what makes Sammy rhyme."
- 59 Anaïs Nin; [Norman Mailer]. *Solar Barque*.**
[N.p.]: Edwards Brothers, 1958. \$650.
First edition of the final novel in Nin's experimental *Cities of the Interior*, set in a "drugging" Mexican town, inscribed to "Norman Mailer and Mrs. Mailer."
- 60 Gertrude Stein; [Henry McBride]. *The Making of Americans, Being A History of a Family's Progress: Part I*.**
Paris: Contact Editions, Three Mountains Press, 1925. \$2200.
First printing of the first section, disbound, inscribed to critic Henry McBride, "To Henry and to Henry from Gertrude." McBride promoted *The Making of Americans*, but warned Stein: "There is a public for you, but no publisher." She would wait almost two decades to see the whole of her novel in print.



- 61 Gustave Flaubert. *Madame Bovary*.**
London: Vizetelly & Company, 1886.
Octavo, original green cloth stamped in gilt and black. \$8500.
First edition in English of Flaubert's great novel of "provincial manners." In the story of Emma Bovary, an unhappy wife ruined by her romantic aspirations, Flaubert projected his own struggle with the challenges of realism: "Madame Bovary, c'est moi."
- 62 Marcel Proust, [Joseph Conrad]. *Swann's Way: Part One*.**
London: Chatto & Windus, 1922.
Octavo, original blue cloth lettered in gilt. No dust jacket. \$3500.
First edition in English of the first volume of *À la Recherche du Temps Perdu*, initialed in ink by novelist Joseph Conrad, and inscribed to Conrad by Marcel Proust's translator Scott Moncrieff. Conrad would contribute an essay to a Proust tribute edited by Moncrieff later that year.
- 63 Ivan Turgenev, [Eugene Schuyler]. *Fathers and Sons*.**
New York: Leypoldt & Holt, 1867.
Octavo, contemporary red morocco over marbled boards. \$6000.
First edition in English of Turgenev's most influential novel, a tale of young Russian intellectuals struggling to realize their ideals. *Fathers and Sons* introduced the term "nihilism" to a broader Western readership. Translator Eugene Schuyler's copy, with his bookplate.



64 Balthus; Rainer Maria Rilke. Mitsou: Quarante Images par Baltusz.

Erlenbach-Zurich & Leipzig: Rotapfel-Verlag, 1921.

Quarto, original ivory boards, original glassine. Clamshell box. \$6000.

First edition of the painter Balthus's first book, the wordless true story of his runaway cat, depicted in forty ink drawings. *Mitsou* was published when Balthus was thirteen years old through the efforts of the poet Rainer Maria Rilke, who was romantically entangled with Balthus's mother. The accomplished expressionistic drawings follow the stray Mitsou from her sudden appearance on a city bench, through her days within the family circle, to her final disappearance, a blow that left Balthus in tears. An elusive and shadowy figure in later life, Balthus would famously title his own self-portrait "The King of Cats." A stunning copy, with Rilke's preface in French.

65 Mitsou: Forty Images by Balthus.

New York: Metropolitan Museum of Art, 1984.

Octavo, original pictorial boards, original dust jacket. \$75.

First American edition, in a smaller format, with Rilke's preface in English. "No longer able to see Mitsou, you bent your efforts to seeing her more clearly. Is she still alive? She lives within you, and her insouciant kitten's frolics that once diverted you now compel you."

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