

USE  
BOOKS  
AS BEES USE  
FLOWERS



## Our third year was a busy one.

And we celebrated by moving.

Don't get me wrong: I'll always remember the early days of Honey & Wax fondly. To all of you who walked up three flights of stairs to shop in my dining room: I could never bake enough scones to thank you properly. But when there are library sets in the kitchen cabinets, and elephant folios under the bed, it's time for a change.

Real estate in Brooklyn being what it is (crazy), the bookroom search foundered at first. But help came from a familiar quarter: the ever-expanding Brooklyn Creative League, which had served as our mailing address from the start. When a space there opened this spring, Honey & Wax seized it. We didn't even have to print new letterhead.

So visit already! The Honey & Wax bookroom is open, by chance or appointment, at 540 President Street: past the pickle factory, next to the movie prop shop, two blocks east of the canal. And if Brooklyn's not in your travel plans, visit the Buzz page on the website for our event schedule, and check out the books online.

In this, our third catalog, we feature sixty-four new acquisitions, from sixteenth-century London to twenty-first-century Brooklyn, with a characteristic emphasis on unusual and surprising copies. Complete descriptions and additional images of all the books in these pages, and many others, can be found at [honeyandwaxbooks.com](http://honeyandwaxbooks.com).

Take a look. Give a call! And thanks to all of you who helped write this latest chapter.



HEATHER O'DONNELL

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**1 The New Game of Human Life.**

London: John Wallis and Elizabeth Newbery, 1790. Board game, 18.5 x 26.5 inches, 16 hand-colored engraved sheets mounted on linen. Housed in a custom slipcase. \$5000.

First edition of this lively English board game, designed to awaken the moral sense of its players. The board depicts eighty-four representative characters, beginning with the Infant, proceeding through the Rebellious Youth, the Lover, the Patriot, the Philosopher, the Drunkard, and the Hypochondriac, and ending with the Immortal Man. The rules of play reflect the game's educational mission: the Studious Boy jumps forward to become the Orator, while the Negligent Boy is stuck in place; the Prodigal is sent back to the place of the Careless Boy; and the Tragic Author ascends to the place of the Immortal Man to "win the Game by succeeding him." Players are advised to use a six-sided totum, a spinning top marked with a number on each side, in order "to avoid introducing a Dice Box into private Families." A diverting example of Enlightenment moral philosophy in action.

**2 Mrs. Beecroft. Introduction to Botany.**

Lowestoft, 1823. Quarto manuscript, 8 x 6.5 inches, contemporary red sheep gilt over marbled boards. 115 pages, featuring 27 full-page botanical illustrations in pencil and watercolor. \$3500.

Delightful botanical sketchbook, the work of one "E. Beecroft," identified in a pencil note as "Mrs. Beecroft." The text opens with a guide to Linnaean taxonomy, describing the study of botany as "a Science, which at all times and seasons affords a pleasing source of agreeable and varied amusement; as well as much useful information. . . . The mind is insensibly led from the reflection of the harmony and consistency everywhere displayed to contemplate through Nature, the greatness and beneficence of Nature's God." The sketchbook features an annotated series of hand-colored illustrations of local leaves, stems, roots, and flowers, sometimes pictured in isolation, other times grouped in stylized bouquets. Beecroft concludes with a list of over one thousand plants, identified by their Latin and (when possible) English names. A vivid artifact of Regency domestic life, of interest to both social and natural historians.



3 **Lodovico Ariosto; John Harington (translator); [Lytton Strachey].**

**Orlando Furioso in English Heroical Verse.**

London: Richard Field, 1607. Folio, 11 x 7 inches, period-style full sprinkled calf gilt. Engraved title by Thomas Cockson; 46 plates after Girolamo Porro. \$8500.

Second English edition of *Orlando Furioso*, first published in Italian between 1516 and 1532, following the adventures of Charlemagne's high-strung knight Orlando. Translator Harington, the queen's "saucy godson," circulated a racy fragment among her ladies, causing a stir. Elizabeth responded by barring Harington from court until he had translated the entire epic. He completed the task in 1591; this second edition is effectively a reprint of the first. In his unapologetic "apologie," Harington laughs at those who complain of his obscenity: "me thinks I see some of you searching already for these places of the book, and you are halfe offended that I have not made some directions that you might finde out and read them immediatly." Bookplate of Lytton Strachey, author of *Eminent Victorians*. An important Elizabethan translation, with great literary provenance, bound by Rivière.

4 **Homer; George Chapman (translator). The Iliads of Homer Prince of Poets.**

London: Nathaniell Butter, [1611]. Folio, 11 x 7 inches, modern full blind-tooled morocco. Engraved title by William Hole. \$25,000.

First complete edition, first issue, of the first English translation of Homer's *Iliad*. Elizabethan dramatist George Chapman had published individual books of the epic as early as 1598, but it was not until this volume that the entire *Iliad* appeared in English, set in Chapman's energetic fourteen-syllable lines: "So thicke helmes, curets, ashen darts and round shields, never ending, / Flow'd from the navies hollow wombe: their splendors gave heavens eye, / His beames againe; Earth laught to see, her face so like the skie." A touchstone for future translators, Chapman's achievement was particularly prized by the English Romantics. Coleridge claimed that Chapman wrote "as Homer might have written had he lived in England in the reign of Queen Elizabeth," and Keats famously celebrated the experience of "first looking into Chapman's Homer." A landmark of both Greek and English literature.



**5 François Grandineau. Conversations Familières, or, Conversational Lessons; for the Use of Young Ladies from Nine to Twelve Years of Age.**

*Kensington, 1832. 12mo, contemporary full straight-grained morocco gilt. \$2500.*

First edition of this French conversational guide by the tutor of the future Queen Victoria, then aged thirteen. This copy is inscribed from Kensington Palace by Victoria's mother to her young grandson by her first marriage. An intriguing glimpse into the young Victoria's private education, with royal provenance.

**6 Benjamin Franklin. The Life of the Late Dr. Benjamin Franklin, Written by Himself.**

*Philadelphia, 1811. 12mo, original blue printed paper boards. \$500.*

Early American pocket edition of Benjamin Franklin's autobiography, marketed to children, including advertisements for other "juvenile publications." Written in the form of a letter to his son, Franklin's autobiography emphasizes the value of hard work, education, and self-reliance: this edition opens with Franklin's apprenticeship in his brother's print shop, and ends with his founding of the Library Company of Philadelphia in 1731.

**7 Punctuation Personified: or Pointing Made Easy. By Mr. Stops.**

*London, 1824. 12mo, original grey printed wrappers, 16 hand-colored plates. \$3000.*

First edition of number 43 in publisher John Harris's Cabinet of Amusement and Instruction. Two children discover the unique personality of each common punctuation mark, instructed in verse by Mr. Stops: "Here counsellor Comma the reader may view, / Who knows neither guile nor repentance; / A straight forward path he resolves to pursue / By dividing short parts of a sentence."

**8 Maria Elizabeth Budden. True Stories, from Ancient History; Chronologically Arranged. From the Creation of the World to the Death of Charlemagne.**

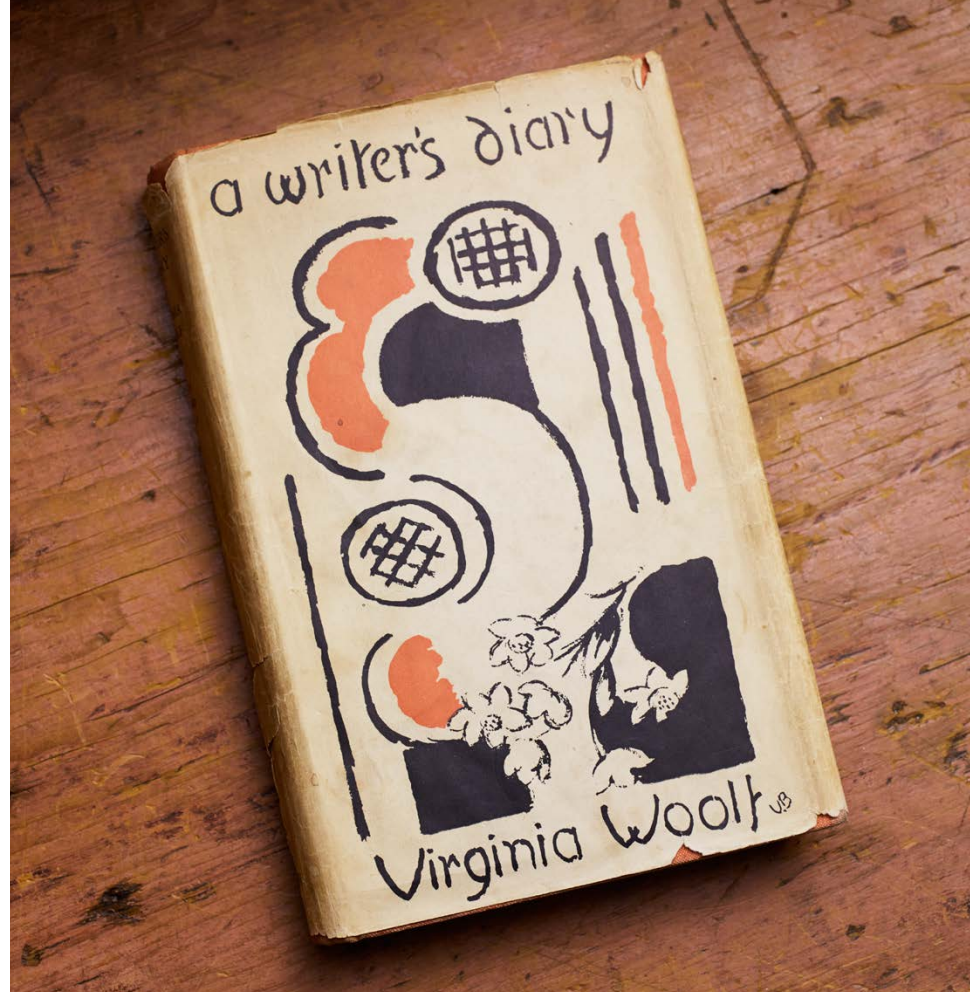
*London, 1822. Two 12mo volumes, period-style full crushed morocco gilt by Bayntun, 72 hand-colored plates. \$2500.*

First illustrated edition of this survey of ancient history. Biblical, mythological, and historical subjects include Noah, the Minotaur, Confucius, Socrates, Caesar, Christ, the Roman Empire, the Goths, and Charlemagne, all chosen to amuse and instruct young readers: "this work is written rather to raise curiosity, than to satisfy it."

**9 Marmaduke Multiply's Merry Method of Making Minor Mathematicians.**

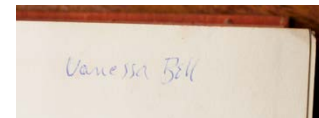
*London, 1816-1817. 16mo, bound from parts, period-style red sheep gilt over marbled boards, 69 hand-colored plates. \$4500.*

First edition of this popular pictorial guide to the multiplication table, which represents each equation as an illustrated couplet: "Six times 8 are 48. Dear Aunt! your dress is out of date." "Seven times 8 are 56. That fellow merits twenty kicks." Originally issued by publisher John Harris in four parts over 1816 and 1817, this copy is printed on paper watermarked 1814 and 1815, the earliest recorded.



**10 Virginia Woolf; [Vanessa Bell]. A Writer's Diary.**

*London: The Hogarth Press, 1953. Octavo, fragmentary original dust jacket. \$6000.*



First edition, published twelve years after Virginia Woolf's suicide, tracing her intense private life as a reader and writer. Woolf struggled to maintain her equilibrium and momentum in the face of criticism, indifference, and self-doubt: "about two in the morning I am possessed of a remarkable sense of (driving eyeless) strength. . . . if only for a time I could completely forget myself, my reviews, my fame, my sink in the scale—which is bound to come now and to last about 8 or 9 years—then I should be what I mostly am: very rapid, excited, amused, intense." This copy belonged to Woolf's beloved older sister "Nessa," the Bloomsbury painter Vanessa Bell, who designed the dust jacket: Bell has signed her name in ink on the front free endpaper. A well-used copy of a moving book, with an extraordinary association.



**11 Sterling Brown; E. Simms Campbell (illustrator). Southern Road.**

New York: Harcourt, Brace and Company, 1932. Octavo, original dust jacket. \$3000.

First edition of Sterling Brown's first book of poems. Moving deftly between poetic registers, Brown explores the rural South and the urban North, as the old agrarian way of life meets the modern black America of Ma Rainey and Jack Johnson: "Death comes a-orderin' / Folks aroun', / Got blacksnake whip / Bring yuh down." A Harlem Renaissance classic, inscribed in the year of publication.

**12 Blind Lemon Jefferson; Ma Rainey; et al. The Paramount Book of Blues.**

Port Washington, Wisconsin: New York Recording Laboratories, [1927]. Octavo, original pictorial wrappers. \$950.

First and only edition of this 1927 Paramount Records blues catalog. Originally in business as the Wisconsin Chair Company, Paramount turned to recording music as a way to sell their phonographs, producing breakout "race records" in the process. Highlights include "Black Snake Moan," "Butter and Egg Man Blues," and "Shake That Thing." A scarce musical artifact, documenting the pop marketing of the American blues.

**13 Madame de La Fayette. The Princess of Cleves.**

London: R. Bentley and M. Magnes, 1679. Octavo, period-style full mottled calf. \$5000.

First edition in English of *The Princess of Cleves*, the first psychological novel, published anonymously in French in 1678. In the tension between her disciplined self-presentation and tormented inner life, the character of the Princess foreshadows the heroines of countless novels to follow: "The darkest expressions of a Person we love move more than the clearest declarations of a person we have no inclination for. She made him no answer."

**14 Bernard Picart. A New Drawing Book of Modes.**

London: Richard Ware, [1732]. Oblong octavo, early marbled boards with original red morocco label laid down. Engraved title page, 12 engraved plates. \$1100.

First edition of this detailed visual guide to early eighteenth-century "modes": hairstyles, costumes, and attitudes. The leading engraver of his day, Picart depicts fashionable men and women in social contexts, providing a template for those struggling to capture the gestures and expressions of the moment. A drawing book for the drawing room.





15 **Edgar Allan Poe. Tales.**

New York: Wiley & Putnam, 1845. Octavo, period-style full crushed morocco gilt. \$22,000.

First edition, scarce first printing, of Edgar Allan Poe's second collection of fiction. In his 1842 review of Nathaniel Hawthorne's *Twice-Told Tales*, Poe famously declared that the tale, as a genre, represented the highest possible achievement in prose. While the length of a novel encouraged the reader to take breaks, destroying the illusion, the concentrated "tale of effect" provided a more intense imaginative experience, enthralling the reader and fulfilling "the demands of high genius" in the writer.

The twelve tales of effect collected here were selected by Wiley & Putnam's reader, Evert Duyckinck, from a group of about seventy proposed by Poe. Duyckinck highlighted the most commercially promising elements of Poe's work. *Tales* includes a core group of eerie stories: "The Gold-Bug," "The Black Cat," "A Descent into the Maelstrom," and "The Fall of the House of Usher": "I became aware of a distinct, hollow, metallic, and clangorous, yet apparently muffled reverberation. Completely unnerved, I leaped to my feet, but the measured rocking movement of Usher was undisturbed. . . he spoke in a low, hurried, and gibbering murmur, as if unconscious of my presence." These stories, along with those collected in Poe's 1840 *Tales of the Grotesque and Arabesque*, established his reputation as a master of horror.

*Tales* also contains the first appearance in book form of all three Auguste Dupin stories: "The Murders in the Rue Morgue," "The Mystery of Marie Roget," and "The Purloined Letter." Poe privately complained that Duyckinck "has what he thinks a taste for ratiocination," and wished that a wider range of his fiction had been included in *Tales*, but the decision to highlight the detective stories was a wise one. The coolly observant, analytical figure of Dupin would inspire Sherlock Holmes, Hercule Poirot, and scores of fictional sleuths to follow: "He makes, in silence, a host of observations and inferences. So, perhaps, do his companions; and the difference in the extent of the information obtained, lies not so much in the validity of the inference as in the quality of the observation. The necessary knowledge is that of *what* to observe."

This is the first printing of *Tales*, with the copyright notice in four lines, and the imprints of T.B. Smith and H. Ludwig on the copyright page. Bound without half-title and publisher's advertisements. A fine copy of a landmark in American literature.



**16 Alexandre Dumas; I.G. Burnham (translator). Celebrated Crimes.**

London: H.S. Nichols, 1895. Eight octavo volumes, contemporary three-quarter red crushed morocco gilt over marbled boards. \$4200.

Complete set of the elder Dumas's true crime narratives, first published in French in 1839 and 1840, including essays on the Borgias, Martin Guerre, and Beatrice Cenci. Most notable is the historical account of the Man in the Iron Mask, whose plight would inspire the final chapter of Dumas's d'Artagnan romances: "The imagination is fired at the thought of that enforced dumbness, of that lifetime of reflections which the features did not betray, of that isolation for forty years confined within double walls of stone and iron."

**17 Robert Louis Stevenson. Strange Case of Dr. Jekyll and Mr. Hyde.**

London: Longmans, Green and Co., 1886. Octavo, original printed wrappers with the publication date corrected in ink, as called for. \$7500.

First English edition, first issue and state, of Stevenson's sensational tale of a law-abiding man overtaken by the dark side of his personality: "This Master Hyde, if he were studied, must have secrets of his own: black secrets, by the look of him; secrets compared to which poor Jekyll's worst would be like sunshine."

**18 "Hurlo Thrumbo." The Merry-Thought: or, The Glass-Window and Bog-House Miscellany. Taken from the Original Manuscripts Written in Diamond by Persons of the First Rank and Figure in Great Britain; Relating to Love, Matrimony, Drunkenness, Sobriety, Ranting, Scandal, Politicks, Gaming, and Many Other Subjects, Serious and Comical. WITH: The Merry-Thought . . . Part II.**

London: J. Roberts, [1731]. Octavo, full nineteenth-century pebbled morocco gilt. \$4500.

First edition of this eighteenth-century compendium of graffiti, bringing together satiric, racy, and scatological verses, all reportedly found on the windows and walls of English pubs and "bog-houses." Sexual prowess is a dominant theme: "When I lay with my bouncing Nell, / I gave her an Inch, and she took an Ell: / But I think in this Case it was damnable hard, / When I gave her an Inch, she'd want more than a Yard." Both men and women contribute verses, often commenting on one another's rhymes. A "desponding lover" etched his complaint into a window: "This Glass, my Fair's the Emblem of your Mind, / Which brittle, slipp'ry, pois'nous oft we find." His "Fair" returned: "I must confess, kind Sir, that though this Glass, / Can't prove me brittle, it proves you an Ass." A scarce tribute to the comic underbelly of the Augustan Age.



19 Alexander Pushkin; Henry Spalding (translator).

**Eugene Onéguine: A Romance of Russian Life.**

London: Macmillan, 1881. Octavo, original pictorial green cloth gilt. \$9500.

First English translation of Alexander Pushkin's pioneering novel in verse, serialized in Russian from 1825 through 1832, and first issued as a complete work in 1833. Often credited as the first modern work of Russian literature, *Eugene Onegin* places Russian society—even the sleepy provincial village where Onegin and Tattiana first meet—squarely in a wider European context. The story of cynical, jaded Onegin, “the British spleen / Transported to our Russian clime,” owes a great deal to English literature: he and Tattiana reveal their characters through their close reading of Byron and Richardson. It would take another half a century for English readers to encounter Pushkin's novel, as the Victorian enthusiasm for Ivan Turgenev created a new Anglo-American readership for Russian works in translation. *Eugene Onegin* poses particular challenges for the English translator, both in its subtle shifts in tone and in the intricate “Onegin stanza,” with its dovetailing rhymes: “But my Onéguine the whole eve / Within his mind Tattiana bore, / Not the young timid maid, believe, / Enamoured, simple-minded, poor, / But the indifferent princess, / Divinity without access / Of the imperial Neva's shore.” A near-fine copy of a landmark in Russian literature.

20 Leo Tolstoy; Constance Garnett (translator).

**The Library Edition of the Works of Leo Tolstoy.**

London: William Heinemann, 1901-1904. Six octavo volumes, original green cloth gilt. Two frontispiece portraits of Tolstoy. \$2200.

Heinemann's “Library Edition” of the works of Leo Tolstoy, the first appearance of Constance Garnett's influential English translations. *Anna Karenina* appeared in two volumes in 1901, *The Death of Ivan Ilyitch and Other Stories* in 1902, and *War and Peace* in three volumes in 1904: the novels were also issued by Heinemann as individual works, in different bindings. In 1893, while at work on her translations of Turgenev, Garnett visited Tolstoy at his country estate, Yasnaya Polyana. The meeting confirmed her ambition to translate his novels into English, although Tolstoy had hoped to interest her in his spiritual writings, a harder sell. Her lucid translations, more than any others, secured Tolstoy a wide English readership. Garnett's three-volume *War and Peace* represents the first direct and complete English translation of that work: “What is life? What is death? What force controls it all?” he asked himself. And there was no answer to one of these questions, except one illogical reply that was in no way an answer to any of them. That reply was: “One dies and it's all over. One dies and finds it all out or ceases asking.” A bright, near-fine example of an important edition.



**21 William Shakespeare. The Dramatic Works of William Shakespeare, To Which Are Added His Miscellaneous Poems.**

London: J. Walker, et al., 1821. Six 12mo volumes, contemporary full straight-grained morocco gilt. \$1800.

Beautifully bound miniature set of Shakespeare’s works, bringing together the sonnets, the longer poems, and the plays. By the early nineteenth century, Shakespeare’s place as the presiding genius of English literature was firmly established. His works were issued in formats for every occasion, from lavishly illustrated folios (most notably, John Boydell’s National Edition) to sparkling pocket collections like this one, directed at the casual reader, with modernized spelling and footnotes. The first volume opens with a sympathetic life of Shakespeare as neighbor, emphasizing his essential “humanity and good-nature,” noting his fondness for entertaining and gardening, and decrying the destruction of the mulberry tree he planted in Stratford-upon-Avon. A gem, in a bright contemporary binding.

**22 Raphael Holinshed. The First and Second Volumes of Chronicles, Comprising The Description and Historie of England, Ireland, and Scotland.**

London: John Harison, George Bishop, et al., 1587. Two folio volumes bound as one, 14.5 x 9.5 inches, nineteenth-century blind-tooled morocco gilt, gilt stag at base of spine. Text in two columns, black-letter, with six woodcut title pages. All cancels present. \$10,000.

Revised 1587 second edition of Holinshed’s ambitious history, greatly expanded from the 1577 first edition. The *Chronicles* offer a detailed account of the landscape, history, and character of the British Isles, drawing on ancient and modern sources, with a keen sense of plot and intrigue. As Holinshed declares: “whatsoever I have done, I have had an especial eye unto the truth of things.” This second edition is best remembered as the direct source of many of Shakespeare’s plays: Volume I, covering pre-modern England, introduces Lear and Cymbeline, while Volume II, devoted to Ireland and Scotland, tells the story of Macbeth and the “weird sisters.” A third volume on modern England, not present here, inspired the history plays. A very handsome copy of an Elizabethan cornerstone.



23 [ADVERTISING]. Album of 1200 Japanese Matchbox Labels.

Japan: various publishers, circa 1920-1940. Oblong folio, 11 x 14.5 inches, flexible silk brocade boards. 48 pages, each featuring 25 mounted matchbox labels for a total of 1200 images. Light wear to binding, labels fine. \$8500.

Extraordinary collection of matchbox labels from the 1920s and 1930s, offering a rich visual survey of Japan between the wars.

After the First World War, the Japanese match export industry faced increasing foreign competition. Manufacturers redoubled their efforts at home, advertising all manner of local goods and services on brightly printed matchboxes. Some of these advertisements were familiar: tea and sushi, sake and rice, kimonos and hot springs. Some were not, thanks to the rise of a postwar youth culture devoted to new kinds of fun: jazz bands and cocktails, record players and movie theaters, pool halls and mini-golf links. A new generation of independent *moga* (“modern girls”) and their boyfriends were colonizing the cities of Japan: flirting, dancing, and smoking the endless cigarettes that kept the matchboxes coming.

For a few brief years, geishas and flappers occupied the same popular iconographic space, the past and future in counterpoint as Japan sought to define its new global role. In these matchbox labels, traditional Eastern design elements mix, in surprising ways, with modernist styles imported from the West: “Futurism, Expressionism, Cubism, Dadaism. . . these tiny posters were signposts and examples, a vocabulary of the avant-garde” (Hohle, *Matchibako*). The economic depression and militarization of Japan in the 1930s put an end to the cosmopolitan world celebrated in these pages: jazz was officially labeled “enemy music,” and dance halls were banned.

While the compiler of this album is unknown, the high quality of all 1200 labels and the meticulous composition of each page testify to the seriousness of the collection, which is accompanied by a modern English translation. Spectacular.



Aurelia F. Schober  
August 24, 1927  
Camp Maqua

Ex Libris



  
sylvia plath 1950

Sept 11, 1943  
To my imaginative, artistic Sylvia

24 Edna St. Vincent Millay; [Sylvia Plath].

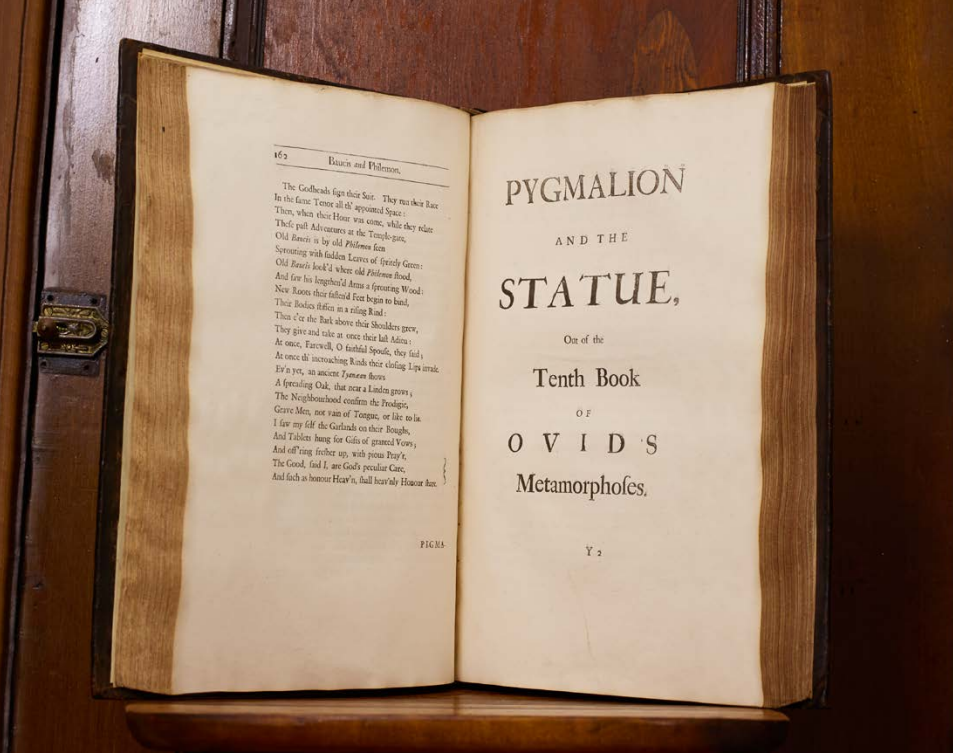
**The King's Henchman: A Play in Three Acts.**

New York and London: Harper & Brothers, 1927. Octavo, original black cloth over paper boards. Ownership and presentation inscriptions by Aurelia Plath, bookplate of Sylvia Plath, occasional underlining and marginal notes. No dust jacket. \$9500.

First trade edition, early printing, of Edna St. Vincent Millay's lyric drama set in tenth-century England, based on the tragic meeting of Aethelwold and Aelfrida recorded in the *Anglo-Saxon Chronicle*: "Did Love call out / When the wave went over his head? / For Love was one of us. / And I do not see him." Millay originally wrote *The King's Henchman* for composer Deems Taylor, using only words "known in one form or another in English a thousand years ago": the resulting work premiered to great acclaim at the Metropolitan Opera in February 1927. Harper & Brothers published Millay's libretto, lightly edited, as a verse drama that same year, in deluxe and trade editions.

This copy bears the contemporary ownership inscription of Aurelia Schober, later Aurelia Plath: "Aurelia F. Schober / August 24, 1927 / Camp Maqua." Beside the underscored line "I found and lost my love!" is a date in Aurelia's youthful hand: "4/26/28." On the front pastedown is a later gift inscription from Aurelia to her young daughter, the future poet Sylvia Plath, dated September 1943, shortly before Sylvia's eleventh birthday: "To my imaginative, artistic Sylvia." While *The King's Henchman* may seem an odd gift for a ten-year-old child, Sylvia and her widowed mother shared an intensely close intellectual life; Aurelia recalled reading Millay's "Renaissance" together ("Sylvia was particularly moved"), and noted that her daughter "read almost all the books I collected while I was in college, used them as her own." The front free endpaper of *The King's Henchman* bears Sylvia Plath's bookplate, inscribed with her name and dated 1950, the year she left home for Smith College. Years later, in her journal, Sylvia Plath would include Edna St. Vincent Millay in a list of "rivals" whose literary reputations she was determined to outshine.

Later ink annotations throughout the text suggest that Aurelia Plath picked up this copy of *The King's Henchman* again after her daughter's suicide in 1963: the note "Read again 1965," a number of flagged references to Devon (where the destructive love affair of Aethelwold and Aelfrida unfolds, and where Sylvia Plath's marriage to Ted Hughes fell apart in 1962), and the note "'65" beside the underscored line: "My heart hath a stone in its shoe." An exceptional association copy.



**25 John Dryden (translator); Homer; Ovid; Giovanni Boccaccio; Geoffrey Chaucer. Fables Ancient and Modern; Translated into Verse, from Homer, Ovid, Boccace, & Chaucer: with Original Poems.**

London: Jacob Tonson, 1700. Folio, 14.5 x 9 inches, contemporary paneled calf, rebacked with early spine label laid down. \$2500.

First edition, large-paper copy, of Restoration poet John Dryden's shorter verse translations and imitations, published in the wake of his ambitious 1697 English translation of Virgil. In the preface, Dryden explains how his original efforts to translate Homer led him to Ovid, then to Chaucer, then to Boccaccio, weighing the comparative merits of all four precursor poets. Dryden is quick to defend his translation of Chaucer into modern English: while Chaucer's language has "the rude Sweetness of a Scotch tune in it, which is natural and pleasing . . . We can only say, that he liv'd in the Infancy of our Poetry, and that nothing is brought to Perfection at the first." Highlights include the first book of Homer's *Iliad*, episodes from Ovid's *Metamorphoses*, selected stories from Boccaccio, and three of Chaucer's *Canterbury Tales*, with the original Middle English text included as well. Pforzheimer notes that some copies of the *Fables* were issued "on thick and fine paper which usually measure more than an inch larger," as here. A handsome large-paper copy of Dryden's final achievement in English translation.

**26 [Herman Melville]; Randall Enos. The Life & Death of Mocha Dick.**

Brooklyn: Strike Three Press, 2009. Folio, 13 x 11 inches, original ecru cloth. 11 linoleum cuts with facing text. \$350.

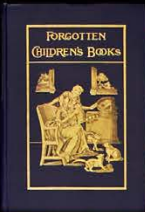
First edition of this tribute to the nineteenth-century "hero of whales," one of 32 copies. Each illustration tells a story about Mocha Dick, from his rumored involvement in the sinking of the whaleship *Essex* to his role in protecting harpooned whales from their hunters. A stirring celebration of a South Sea legend, the real-life inspiration for Moby-Dick, "who seemingly decided that his fate was to challenge man and protect his species against the relentless 'blubber boilers.'"

**27 [King James Bible]; Russell Maret. The Book of Jonah.**

New York: Russell Maret, 2012. Oblong folio, 10 x 11 inches, grey cloth over patterned paper boards. Accompanied by printer's prospectus. \$400.

Another fine press whale tale, one of 80 copies. Searching for a text suited to the archaic letterforms of his Nicolas typeface, Maret seized on the Old Testament book of Jonah: "The waters compassed me about, even to the soul: the depth closed me round about, the weeds were wrapped about my head." Maret hand-set each line, "inked in migrating shades of blue ink, conceived as a visual descent into and eventual reprieve from darkness over the course of the text." The patterned boards, viewed from the spine, suggest the wake of the whale.

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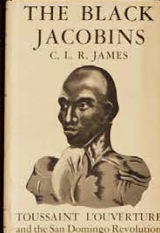
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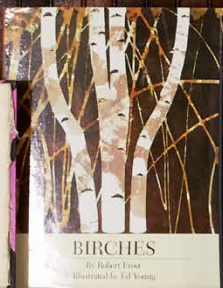
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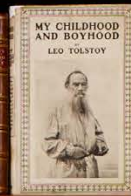
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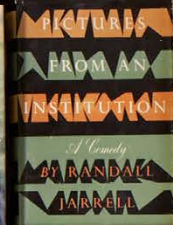


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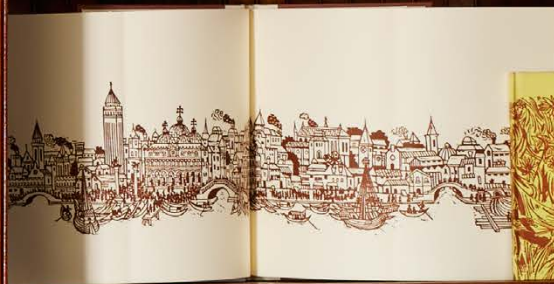


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- 28 **Andrew Tuer. Pages and Pictures from Forgotten Children's Books.** London, 1898-1899. First edition. \$150.
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- 34 **Desiderius Erasmus. The Apophthegmes of Erasmus.** Lincolnshire, 1877. One of 250 copies. \$400.
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- 36 **Edgar Allan Poe; Charles Baudelaire. The Face of Edgar Allan Poe. With a Note on Poe by Charles Baudelaire.** New York, 1959. One of 250 copies. \$550.
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- 38 **Edgar Allan Poe. The Works of the Late Edgar Allan Poe.** New York: 1850-1856. First collected edition of Poe's works, in four volumes. \$12,000.
- 39 **Herodotus. The Histories of Herodotus.** Haarlem, 1958. One of 1500 copies, signed by illustrator Edward Bawden. \$250.
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- 44 **Roger Boutet de Monvel. Nos Frères D'Amérique.** Paris, circa 1917. First edition, English issue, illustrated by Guy Arnoux. \$350.
- 45 **John Milton. Areopagitica: A Speech of Mr John Milton for the Liberty of Unlicensed Printing to the Parliament of England.** Cambridge, 1973. One of 100 copies. \$450.
- 46 **A.H. Bullen, (editor). Lyrics from the Dramatists of the Elizabethan Age.** London, 1891. \$100.
- 47 **Mrs. William Starr Dana. How to Know the Wild Flowers.** New York, 1896. Illustrated by Marion Satterlee. \$75.
- 48 **Miguel de Cervantes. The Life and Adventures of Don Quixote de la Mancha.** London, 1820. Four volumes, illustrated by Richard Westall. \$600.
- 49 **John Aikin. Letters to a Young Lady on a Course of English Poetry.** London, 1804. First edition. \$500.
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- 51 **William Congreve. The Works of Mr. William Congreve.** Birmingham, 1761. First Baskerville edition, three volumes. \$850.
- 52 **Jane Austen. Pride and Prejudice.** London, 1894. Illustrated by Hugh Thomson. \$1800.
- 53 **Ralph Waldo Emerson. Friendship.** New York, 1993. One of 120 copies. \$250.
- 54 **Edna O'Brien. The Country Girls.** London, 1960. First edition, signed by Edna O'Brien. \$950.
- 55 **Randall Jarrell. Pictures from an Institution.** New York, 1954. First edition, inscribed by Randall Jarrell to Cleanth Brooks. \$1500.
- 56 **[Aldus]; Theodore Low De Vinne. The First Editor: Aldus Pius Manutius.** New York, 1983. One of 250 copies. \$185.
- 57 **Walt Whitman. A Whitman Portrait.** New York, 1960. One of 525 copies, \$450.
- 58 **Aesop. Selections from Aesop's Fables, Illustrated with Reproductions of Fifteenth Century Woodcuts.** New York, 1988. One of 1500 copies. \$125.
- 59 **Rainer Maria Rilke. The Lay of Love and Death of Cornet Christopher Rilke.** London, 1948. First complete English edition. \$150.
- 60 **Louis and Florence Slobodkin. Too Many Mittens.** New York, (1958). First edition. \$175.
- 61 **Louis Slobodkin. Thank You — You're Welcome.** New York, (1957). First edition. \$175.



**62 Geoffrey Chaucer; [Anthony Trollope]. The Poetical Works of Geoffrey Chaucer.** London: John W. Parker and Son, 1854-1856. Eight small octavo volumes, contemporary full calf gilt. Bookplate of Anthony Trollope in each volume, with the notation "R.B." in Trollope's hand, signifying his purchase of the books from the estate of Robert Bell. \$5500.

Collected edition of Chaucer's poems, from the library of novelist Anthony Trollope. The set contains the complete text of *The Canterbury Tales*, *Troilus and Criseyde*, *The Book of the Duchess*, and the shorter poems, as well as Chaucer's English translation of *The Romaunt of the Rose*. In his introduction, editor Robert Bell observes that "the humanity [Chaucer] imparts to his subjects invests them with a permanent interest, which neither the lapse of time, nor the revolutions of language, can impair." Robert Bell was a close friend of Trollope, who declared: "I have known no man better read in English literature." When Bell died unexpectedly in 1867, leaving his widow in reduced circumstances, Trollope led the effort to secure a pension for the family, enlisting Charles Dickens and Wilkie Collins in the cause. Bell's books were slated for auction, but Trollope intervened, purchasing Bell's entire library at a price well above market value, and marking those books with the initials "R.B." A fine collected edition of one great English writer, from the library of another, handsomely bound by Bickers and Son.



**63 Mahlon Day; [A.S.W. Rosenbach]. Picture of New-York.** New York: Mahlon Day, circa 1830. Miniature book of eight leaves, 3.375 x 2 inches. Early twentieth-century full morocco gilt, illustrated with woodcuts throughout text, several crudely hand-colored. Bookplate of A.S.W. Rosenbach. \$1800.

Early edition, following the 1825 first edition, of this breathless introduction to the city for children, opening with the brisk traffic of ships and steam-boats in New York harbor. This copy belonged to legendary American book dealer A.S.W. Rosenbach, who included it in his 1933 catalogue, *Early American Children's Books*. Considering the scarcity of these ephemeral printings, Rosenbach wishes future collectors good luck: "I thank my lucky stars that there were few competitors when I first stalked the booksellers' shelves!" In his description of this copy, Rosenbach notes printer Mahlon Day's practice, borrowed from John Newbery and Isaiah Thomas, of advertising his shop within the stories he printed: a woodcut of Day's Manhattan storefront appears on page 12 of *Picture of New-York*, instructing readers to "call at DAY'S JUVENILE BOOK-STORE, to get an assortment of little books for little folks." A near-fine copy, bound by Hyman Zucker.





64 [ADVERTISING]. **Stock Box Wraps: The Heywood Line.**

New York: R.R. Heywood Company, 1932. Publisher's trade catalogue, disbound, 11 x 16 inches. Original stiff printed card cover, master price list, and 88 individual sample sheets. Housed in a custom clamshell box. \$3000.

Vibrant archive of Art Deco advertising design, featuring sample wraps intended for retail gift boxes of candy, fruit, jewelry, notions, and other small fancy goods. Two sheets display multiple decorative designs of stock lithographed papers and decorative medallions. The other eighty-six sheets each feature a single centered design, including conventionally pretty images of flowers, fruits, pastoral landscapes, and bathing beauties. The primary interest of the catalogue, however, lies in the highly stylized "modernistic" wraps: dozens of brilliantly colored, heavily embossed designs accented with gilt, conjuring an escapist Depression-era fever dream. Here are sleek lovers in the costume of the last three centuries, strolling past castles and cottages, mixing with fairies, harlequins, troubadours, and gondoliers. Southern belles in picture hats and hoop skirts, along with candy-colored flappers, represent the American scene. Each sample sheet is designed to stand on its own, as a unified composition, and can be displayed individually. A rich resource for historians of modern graphic design.

Detailed descriptions and additional images of the books featured here can be found online at [honeyandwaxbooks.com](http://honeyandwaxbooks.com). All books are offered subject to prior sale.

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