

USE
BOOKS
AS BEES USE
FLOWERS

From that time on,

the world was hers for the reading.

— Betty Smith

So, what kind of books are you looking for?

Here at Honey & Wax, we get a lot of unsolicited book offers, some exciting, most less so, a few frankly deranged. I wish I could sum up the typical Honey & Wax book in one word: we buy and sell *cookbooks*, or *atlases*, or *photography*, full stop. Even *modern first editions* would simplify matters.

But in truth, the qualities of a Honey & Wax book are harder to define. As Justice Stewart remarked of pornography, “I know it when I see it.” And I know how I feel when I spot a Honey & Wax book: startled, arrested, curious. Awake.

Mostly we deal in literature, but sometimes history and philosophy and art and music. Mostly books, but sometimes games and broadsides and manuscripts and maps. Mostly in English, but sometimes in other languages, ancient and modern. Almost always in excellent condition—and that requirement narrows the field—but our books have so much more going for them than their looks. Each one has something special to recommend it: imaginative writing, historical influence, an intriguing provenance or presentation, striking design. I know it when I see it, and when I see it, I want to share it.

In this, our fourth catalog, we feature fifty-nine new acquisitions, from canonical landmarks to unexpected survivals. We hope that every reader—the most jaded collector, the world-weariest librarian—will be genuinely surprised and delighted by at least one book in these pages.

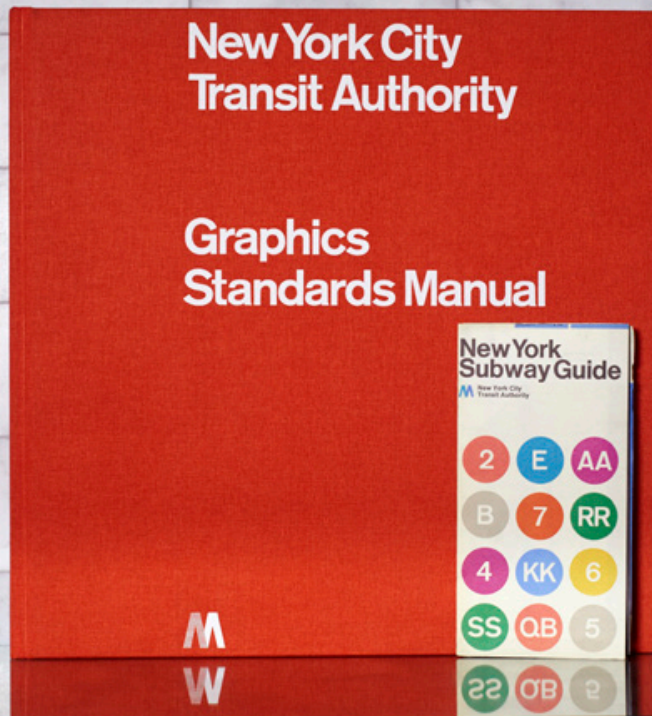
Complete descriptions and additional images of these, and many other books, can be found at honeyandwaxbooks.com. Take a look. Give a call! And stop by the Honey & Wax bookroom, open by chance or appointment, if you find yourself in town.



HEATHER O'DONNELL

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1 Massimo Vignelli; Bob Noorda. **New York Subway Guide.**

New York: New York City Transit Authority, 1972. Color-printed map, 17.5 x 21 inches unfolded. **WITH: New York City Graphic Standards Manual.** Vicenza: Standards Manual LLC, 2014. Large square folio, 13.5 x 13.5 inches, publisher's red cloth. 176 color and monochrome plates, three folding. \$750.

1972 first issue of Massimo Vignelli's iconic New York City subway map, accompanied by the deluxe facsimile reissue of the 1970 *New York City Graphic Standards Manual*. In 1966, the design firm Unimark, founded by Massimo Vignelli and Bob Noorda, set out to unify the graphic elements of the vast New York City subway system, a subterranean network cobbled together out of existing transit lines, each with its own local signs and systems. Unimark's proposal, presented in the 1970 *Graphic Standards Manual*, laid the foundation for the crisp modern graphics of the New York subway: a bright color and letter for each line, and a clean sans-serif typeface (first Standard Medium, then Helvetica) across all stations. Vignelli's streamlined, almost abstract subway map epitomized the design innovations of the Unimark proposal, becoming one of the most instantly recognizable (and controversial) visual representations of the city. The map was in production from 1972 to 1979; this copy is first issue, with the KK local line still in service. Map and book fine.

2 Miguel de Cervantes; E. McKnight Kauffer (illustrator), [Roger Fry]. **Don Quixote de la Mancha.**

London: Nonesuch Press, 1930. Two octavo volumes, publisher's full morocco. 21 color plates. Presentation inscription from E. McKnight Kauffer to Roger Fry. \$2200.

Fine press edition of Cervantes's great picaresque novel, limited to 1475 copies. Originally issued in two parts in 1605 and 1615, *Don Quixote* begins as a parody of chivalric romances, but expands to examine the whole of Spanish society through the adventures of the deluded Quixote and his long-suffering companion Sancho Panza. "A world of disorderly Notions, pick'd out of his Books, crouded into his Imagination; and now his Head was full of nothing but Inchantments, Quarrels, Battles, Challenges, Wounds, Complaints, Amours, Torments, and abundance of Stuff and Impossibilities." This copy is warmly inscribed by the illustrator: "for Roger Fry, without whose encouragement this book would not have been done—E. McKnight Kauffer, 1930." The preeminent English art critic of his day, Fry was instrumental in promoting Kauffer's work through the Omega Workshops, the influential Bloomsbury design collective Fry directed with Vanessa Bell and Duncan Grant; in 1925, Fry contributed the introduction to the printed catalogue of Kauffer's modernist posters. A near-fine copy, with an important English art historical association.



- 3 **Ernestus Vaenius. Tractatus Physiologicus de Pulchritudine, Juxta ea quae de Sponsa in Canticis Canticorum Mysticè Pronunciantur.**
Brussels: F. Foppens, 1662. Small octavo, full eighteenth-century mottled calf gilt. Engraved title and 28 engravings in text. Text in Latin. \$2800.

First and only edition of this curious seventeenth-century treatise on female beauty, taking the figure of the bride in the Song of Songs as the feminine ideal. Each chapter opens with a Latin translation of one descriptive verse—"thy nose is as the tower of Lebanon which looketh toward Damascus," "thy hair is as a flock of goats, that appear from Mount Gilead," "thy two breasts are like two young roes that are twins"—followed by an illustrated analysis. The striking, surreal engravings constitute the primary interest of the work, a comparative anatomy of birds, camels, horses, dogs, and conventionally attractive women. Most famous is the chapter explicating "Look not upon me, because I am black, because the sun hath looked upon me" (*Nolite me considerare quod fusca sim, quia decoloravit me Sol*), in which Vaenius defends the beauty of the dark-skinned bride, and calls into question the "frigid" ideal of whiteness. A near-fine copy of an ambitious work, balancing the claims of anatomy, theology, and aesthetics.

- 4 **The Book of Common Prayer, and Administration of the Sacraments, and Other Rites and Ceremonies of the Church, According to the Use of the Church of England: Together with the Psalter or Psalms of David, Pointed as They Are to be Sung or Said in Churches.**

Cambridge: John Baskerville, 1762. Octavo, full contemporary red morocco elaborately tooled in gilt. \$2800.

Third octavo edition of John Baskerville's prayer book, handsomely printed in Roman and italic types, and priced at "Eight Shillings and Sixpence, unbound" on the title page. Contents include English church calendars and tables, prayers and psalms, services and sacraments: "nothing is ordained to be read, but the very pure Word of God, the holy Scripture, or that which is agreeable to the same; and that in such Language and Order as is most easy and plain for the understanding both of the Readers and Hearers." This copy is complete with the occasional prayers, "printed for only a part of the edition," and with the reference to George III's new queen, Charlotte, in the royal prayers. Of particular interest is the unusual and striking binding, featuring precise horizontal tooling executed within a framed central lozenge, apparently an English variant on the Scottish "herring-bone" bindings of the period.





5 Friedrich Wilhelm Eduard Gerhard.

Etruskische und Kampanische Vasenbilder des Königlichen Museums zu Berlin.

Berlin: Verlag von G. Reimer, 1843. Imperial folio, 21 x 14.5 inches, contemporary calf over marbled blue paper boards. Thirty color and five monochrome plates. Library label of the Duc de Luynes. Text in German. \$9000.

First edition of Eduard Gerhard's massive survey of ancient Etruscan and Campanian vase paintings in the museums of Berlin, illustrated with thirty brilliant color lithographs in terracotta, red, and black. Head archaeologist at the Royal Museum of Berlin, Gerhard was a co-founder of the first international archaeological society, Instituto di Corrispondenza Archeologica, and a tireless cataloguer and classifier of antiquities. This volume reproduces scenes found on ancient vases throughout Italy, featuring the legends of Ariadne, Hercules, Achilles, Aegisthos, and the Calydonian hunt, among others; particularly moving is the image of Aeneas carrying his father Anchises out of the ruins of Troy. The oversized color plates are sharp and vivid, as though just printed. From the library of Honoré d'Albert, 8th Duc de Luynes, noted nineteenth-century French archaeologist and collector of antiquities, who donated his own collection of ancient vases to the Cabinet des Médailles at the Bibliothèque Nationale de France.

FOLLOWING PAGE

6 George Eliot. **The Writings of George Eliot.**

Boston: Houghton Mifflin, 1908. Twenty-five octavo volumes, contemporary full blue morocco gilt. Photogravures throughout text, many in color. Autograph letter signed by George Eliot as M.E. Lewes tipped into Volume I. \$7500.

Illustrated large-paper edition of Eliot's writings, number 10 of 750 copies, handsomely bound at the Riverside Press. This set includes *Scenes of Clerical Life*, *Adam Bede*, *The Mill on the Floss*, *Silas Marner*, *Romola*, *Daniel Deronda*, and *Middlemarch*, as well as Eliot's poems, essays, letters, and journals. Tipped into the first volume is a four-page letter, dated April 1873, written on Eliot's house stationery at The Priory, Regent's Park. Inquiring on behalf of herself and her longtime companion, George Henry Lewes, Eliot seeks a country house for the fall: "The search for a house is always a difficulty, the precise thing one needs seeming of course to be the rarest kind. . . . We desire perfect seclusion & yet nearness to a town—what is our house, in fact, only that our scale would be much smaller." The couple would eventually let a house called Blackbrook in Kent, which despite its idyllic location proved inconvenient. They reluctantly returned to London in October: "In the country, the days have broad spaces, and the very stillness seems to give a delightful roominess to the hours." A fine set, with a letter on one of the great domestic themes by one of the great domestic novelists.





I had!



I have!



I shall have!



I would have had!



I may, or can have!



I should have!

7 Charlotte Augusta Sneyd.

Illustrations of the Auxillary [sic] Verbs To Be and To Have; Being a Prospectus of an English Grammar on an Entirely New System by C.A.S.

No place: no date, circa 1845. Small folio, contemporary dark green cloth. 14 original pen-and-ink illustrations, each approximately 4 x 5.5 inches, with accompanying text. Bookplates of C.A. Sneyd and the Reniers. \$3000.

Delightful comic manuscript by English translator, writer, and artist Charlotte Augusta Sneyd (1800-1882), featuring fourteen original pen-and-ink drawings. Born into a prominent Staffordshire family, Charlotte Sneyd was named for her royal godmother, Queen Charlotte. She received an excellent education, studying drawing, music, and languages, and pursuing various creative projects throughout her long life. She is best remembered for her 1847 annotated translation of a sixteenth-century Italian manuscript, *A Relation, or Rather a True Account, of the Island of England*, a work cited repeatedly by Ralph Waldo Emerson in his lectures on the English character. Sneyd was also "a proficient watercolourist, particularly skilled at catching a likeness," who produced paintings and drawings for the amusement of her private circle.

The manuscript offers a satiric view of gender roles in Victorian England in the form of "a prospectus of English grammar," illustrating the tenses of the verbs "to be" and "to have" with scenes of social aspiration and disaster. The seven drawings that accompany "to be" follow an unmarried middle-aged woman's thoughts as she contemplates who she was, is, and will be, faced with the choice between an uninspiring marriage of convenience or the fate of an "old maid," depicted in hell.

The seven drawings that accompany "to have" follow a ruined middle-aged man as he contemplates his lost fortune and his bleak future, framed as a choice between an expedient marriage (again) and the gallows. Interestingly, while both protagonists imagine a companionate marriage as the ideal fate—"I would have been," "I would have had"—only the man's vision includes children. Sneyd herself never married. A fine primary source for historians of English manners, as well as English grammar.



8 Richard Neale (editor). A Pocket Companion for Gentlemen and Ladies: Being a Collection of the Finest Opera Songs & Aires, in English and Italian. A Work Never Before attempted. Carefully Corrected, & also Figur'd for ye Organ, Harpsichord, and Spinnet.

London: Cluer's Printing-Office in Bow-Church-Yard, [1724]. Octavo, contemporary crimson morocco gilt. Engraved frontispiece, preliminaries, and musical scores with lyrics for dozens of songs. Two early ownership inscriptions. \$1850.

First edition of this sparkling pocket miscellany of popular songs from Baroque operas: "Leave repining, / Cease your wining, / Pox on Torment, Grief, and Woe; / If she's tender, / She'll surrender, / If she's tough, e'en let her go." The text block is entirely engraved, providing the score and lyrics for each piece, along with the occasional flute accompaniment. Publisher John Cluer was known for the excellence of his musical scores: "Some of his books are so beautifully and clearly engraved on copper as to excel all other works of the period." This volume was part of Cluer's "new undertaking of Printing Musick in Pocket Volumes," supported by subscription. Featured composers include English favorite George Frederick Handel, as well as the Italians Giovanni Bononcini, Alessandro Scarlatti, Francesco Gasparini, and Attilio Ariosti. A beautiful copy of a scarce book.

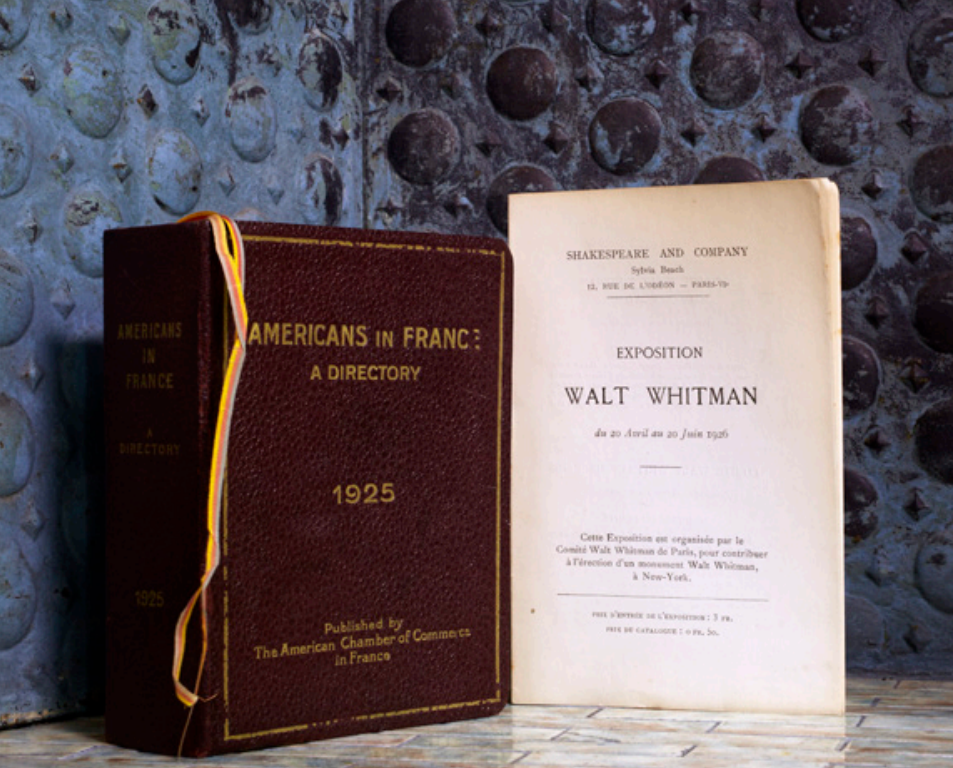


9 John Cage; James Joyce.

The Wonderful Widow of Eighteen Springs: For Voice and Piano.

New York: Henmar Press, 1960. Folio musical score, 11 x 14 inches, publisher's facsimile proof of Cage's autograph instructions and musical notation. \$1500.

Scarce publisher's proof of John Cage's 1942 piece for voice and closed piano. The first of Cage's songs inspired by James Joyce, *The Wonderful Widow of Eighteen Springs* borrows its lyrics from the description of the sleeping child Isobel in *Finnegans Wake*: "how all so still she lay, neath of the whitethorn, child of tree, like some loushappy leaf, like blowing flower stilled." The vocalist is instructed to "sing without vibrato, as in folksinging," while the pianist plays the closed grand piano like a drum, with notes on how and where to strike the surface (with fingers or knuckles, on the top, front, or underside of the piano). Although received with bafflement in early performances, *The Wonderful Widow of Eighteen Springs* would become one of Cage's most popular works. This is an in-house proof in advance of publication, reproducing Cage's handwritten score on oversized ozalid paper; the publisher estimates that no more than twenty working copies were printed. The published score would be issued in an edition of 500 copies in 1961, reduced in scale, with Cage's 1960 copyright notice and page numbers removed. A surprising survival.



10 Americans in France: A Directory, 1925.

Paris: American Chamber of Commerce in France, 1925.

Octavo, publisher's maroon leather. Color and monochrome illustrations. \$500.

First edition of this 1925 directory of Americans in France, a snapshot of the Lost Generation, including contact information for Sylvia Beach, Jo Davidson, Mina Loy, Robert McAlmon, Gerald Murphy, Man Ray, Gertrude Stein, Edith Wharton, and William Carlos Williams. The directory features all the goods and services an American abroad might seek, from the *couture* of Madeleine Vionnet and Jeanne Lanvin to the English-language lending library at Shakespeare and Company, "Publishers of ULYSSES by James Joyce." A near-fine copy of a fascinating resource.

11 Sylvia Beach; [Walt Whitman]. Exposition Walt Whitman du 20 Avril au 20 Juin 1926.

Paris: Shakespeare and Company, 1926. Staple-bound pamphlet, 12 pages. Text in French. \$500.

Original exhibition catalog for bookseller Sylvia Beach's 1926 celebration of Walt Whitman at Shakespeare and Company. The admissions fee was intended to help finance a New York City monument to Whitman, sculpted by Jo Davidson. Whitman was not popular with modern American writers abroad: Beach recalled that "only Joyce and the French and I were still old-fashioned enough to get along with Whitman." Still, T.S. Eliot and Ernest Hemingway signed the bookshop's exhibition guest book, under the opening signature of French poet Paul Valéry. The final signature, fittingly, was Ezra Pound's.

12 Kings of Jazz.

New York: A.S. Barnes for Perpetua Books, 1963. Eleven octavo volumes, glossy color pictorial wrappers. Illustrated with black-and-white photographs. Housed in original publisher's slipcase. \$300.

Striking boxed set of illustrated jazz biographies, originally published between 1959 and 1963. As Michael James writes in his volume on Miles Davis: "It is in the very nature of jazz that its essence cannot be caught on paper, and if it were not for the gramophone record the appeal of the music, though initially just as strong, would be far less widespread. . . . For collector and critic alike, however, records have drawbacks other than the obvious ones. Prominent among these is the ease with which they allow the listener to imagine the music existing in a void, detached from the manifold forces, interior and exterior, which went into its making." This series attempts to fill that void, offering historical and musical background on eleven jazz masters, complete with discographies. The set includes Albert McCarthy on Louis Armstrong, Burnett James on Bix Beiderbecke, Max Harrison on Charlie Parker, Charles Fox on Fats Waller, Michael James on Miles Davis and Dizzy Gillespie, G.E. Lambert on Johnny Dodds and Duke Ellington, and Martin Williams on Jelly Roll Morton and King Oliver. Paul Oliver also contributes a volume on Bessie Smith, the lone queen among the kings. A fine bright set.



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- 13 **The Sovereigns of England from William the Conqueror to Victoria.** London, circa 1860. Hand-colored folding panorama. \$375.
- 14 **William Steig. The Real Thief.** New York, 1973. First edition. \$50.
- 15 **John Betjeman. Ghastly Good Taste; or, a Depressing Story of the Rise and Fall of English Architecture.** London, 1933. First edition, copy of Eric Gill. \$500.
- 16 **Jane Austen. Pride and Prejudice.** London, circa 1890. \$850.
- 17 **William Shakespeare. The Sonnets.** London, 1893. \$250.
- 18 **Henry Green. Doting.** London, 1952. First edition. \$150.
- 19 **Charlotte Brontë. The Professor.** London, 1967. \$30.
- 20 **François, duc de la Rochefoucauld. Maxims.** The Haworth Press, 1931. One of 1075 copies. Text in French and English. \$150.
- 21 **Philip Sidney. Astrophel & Stella.** The Nonesuch Press, 1931. One of 1210 copies. Inscribed by Cyril Connolly to a colleague at the London Sunday Times, with Connolly's funeral program laid in. \$350.
- 22 **James Thomson. The Seasons.** Wood engravings. London, 1863. \$175.
- 23 **A.A. Milne. Winnie-the-Pooh.** London, 1926. First trade edition, illustrated by E.H. Shepard. \$4500.
- 24 **William Shakespeare. The Dramatic Works.** London, 1876. Six volumes. \$850.
- 25 **François Villon. Poésies de Villon.** Paris, 1925. One of 2550 copies, in a hand-painted vellum binding. Text in French. \$175.
- 26 **Geoffrey Chaucer. The Canterbury Tales of Chaucer.** London, 1775-1778. First Tyrwhitt edition, in five volumes. \$3000.
- 27 **William Wordsworth. The Prelude, or Growth of a Poet's Mind.** London, 1933. \$500.
- 28 **John Cecil. Sixty Curious and Authentic Narratives and Anecdotes Respecting Extraordinary Characters.** London, 1819. First edition. \$1000.
- 29 **Ovid. The Art of Love, in Three Books.** London, 1804. Stipple engravings. \$900.
- 30 **My Picture Story-Book, in Prose and Poetry, for the Little Ones.** Philadelphia, 1878. First edition, wood engravings. \$250.
- 31 **Jack Townend. The Clothes We Wear.** Puffin Picture Books, circa 1950. \$30.
- 32 **Sarah Bowdich Lee. Familiar Natural History.** London, 1860. Wood engravings. \$200.
- 33 **Nathaniel Hawthorne. Passages from the American Notebooks.** London, 1868. First English edition. \$550.
- 34 **Edmund Spenser. The Shepherd's Calendar, Containing Twelve Aeglogues, Proportionable to the Twelve Months.** London, 1732. Copper engravings. \$950.
- 35 **Xenophon. Xenophon's Memoirs of Socrates, With the Defence of Socrates, Before his Judges.** Bath, 1762. First edition, translated by Sarah Fielding. \$950.
- 36 **Muriel Spark and Derek Stanford, editors. Tribute to Wordsworth.** London, 1950. First edition of Spark's first book. \$100.
- 37 **Henry James. The Golden Bowl.** First English edition, copy of Thomas Hardy. \$1350.
- 38 **A New Primary Dictionary of the English Language.** Philadelphia, 1902. Early owner's embroidered binding. \$400.
- 39 **James Joyce. Stephen Hero.** New Directions, 1944. First American edition, copy of Lionel Trilling. \$600.
- 40 **Robert Herrick. The Poetical Works.** London, 1893. \$500.
- 41 **Geoffrey Chaucer. The Canterbury Tales. Special Edition for Young Readers.** New York, 1961. First edition, illustrated by Gustaf Tenggren. \$75.
- 42 **Margaret Cardew. A French Alphabet.** London, circa 1950. Color lithographs. \$45.
- 43 **Kate Bingham. Every Girl's Alphabet.** London, 2010. Signed limited edition, one of 56 copies, with an original linocut signed by illustrator Luke Martineau. \$250.
- 44 **André Hellé. Images Drôlatiques (Films).** Paris, 1923. First edition, color lithographs. Text in French. \$800.
- 45 **Vladimir Nabokov. Nikolai Gogol.** New Directions, 1944. First edition. \$275.



46 Hans Holbein. Icones Historiarum Veteris Testamenti.

Lyon: Jean Frellon, 1547. Small quarto, modern full dark brown morocco gilt. Printer's device on title page, two woodcut initials, 94 woodcuts after designs by Hans Holbein, four later woodcuts by an unknown hand. Text in Latin and French. \$10,000.

The fifth edition of Hans Holbein's collected illustrations for the Old Testament, printed from the original blocks, one of the great achievements in the history of book illustration. Drawing on his experience of Italian Renaissance painting, Holbein's masterful treatment of perspective draws the reader into the Biblical landscape: "rarely has such an impression of depth been conveyed so convincingly on such a small scale." Drawn with startling directness, the figures of Ruth, Job, Judith, and Jonah appear in mid-gesture, engaged in conversation, as though captured unaware. Holbein's ninety Old Testament designs were cut in 1529 and 1530, most likely by Veit Specklin, although several blocks appear to be the work of a lesser hand: proof copies appeared as Bible illustrations as early as 1531. In the 1538 first edition, eighty-eight of Holbein's Old Testament woodcuts were prefaced by four blocks borrowed from his *Dance of Death* series, depicting events from the Book of Genesis. The final two Old Testament woodcuts completed the series in 1539; this copy is from the earlier of two editions printed by Frellon in 1547, and includes four portraits of the evangelists. A near-fine copy of a groundbreaking work.

47 Hans Holbein. Les Images de la Mort, aux Quelles Sont Adioustées Douze Figures.

Lyon: Jean Frellon, 1547. Small octavo, modern full black morocco. Printer's device on title page, woodcut initials throughout text, 53 woodcuts after designs by Hans Holbein. Bookplate and owner signatures of nineteenth-century collector Elias Horry Frost. Text in French. \$17,500.

The third edition in French, and the seventh edition overall, of Hans Holbein's *Dance of Death*, printed from the original blocks. In the early 1520s, printers in Lyon commissioned Holbein to illustrate the traditional theme of the *danse macabre*. Rather than depicting a formal procession headed by Death, as was the convention in painting, Holbein produced a modern dance aimed squarely at readers of the book. Each page represents a new plot twist, as Death arrives, in dozens of guises, to capture a sharply observed individual character: the Pope, the Queen, the Judge, the Doctor, the Sailor, the Ploughman. Master blockcutter Hans Lützelberger cut forty-one of Holbein's designs, but died before he could finish the series: the 1538 first edition uses only the Lützelberger blocks. This 1547 edition, printed by Jean Frellon, includes those forty-one images along with twelve later woodcuts ("douze figures") after Holbein's original designs. Each woodcut is accompanied by a verse from the Bible and a quatrain; the images are followed by texts by Urbanus Rhegius, St. Cyprian, and St. John Chrysostom. A near-fine copy of a landmark in book illustration.



- 48 Jonathan Swift. *Travels Into Several Remote Nations Of The World. In Four Parts. By Lemuel Gulliver, First a Surgeon, and Then a Captain of Several Ships.* London: Benjamin Motte, 1727 [i.e. 1728]. Two 12mo volumes, contemporary calf gilt rebacked. Six engraved maps and plans, and four full-page pictorial plates. \$6500.

First illustrated edition and first 12mo edition of *Gulliver's Travels*, with engravings executed after Jonathan Swift's own suggestions. The book had created a sensation when it first appeared in 1726: a masterful satire of contemporary politics, popular philosophy, conventional manners, and the bestselling travel narratives of the day. Publisher Benjamin Motte soon approached Swift about an illustrated edition. In a 1727 letter, Swift expressed concern about the cost: "As to having cuts in *Gulliver's Travels*, you will consider how much it will raise the price of the book. The world glutted itself with that book at first, and now it will go off but soberly." He listed a number of scenes suitable for illustration, suggesting that "perhaps two adventures may sometimes be put together in one print," and underscoring the difficulty of illustrating the giant Brobdingnagians, "because Gulliver makes so diminutive a figure." Motte followed Swift's notes closely. He commissioned four finely detailed illustrations, one for each of Gulliver's journeys, with three plates depicting multiple adventures, as suggested by Swift. The first plate, Gulliver bound by the Lilliputians, remains the archetypal image of the novel. A very scarce early edition, with wonderful plates.

- 49 Randolph Caldecott; [Guild of Women Binders]. *R. Caldecott's Picture Books.* London: Frederick Warne & Co., circa 1900. Two quarto volumes, 9 x 8 inches, one in portrait format, one in landscape. Contemporary full russet crushed morocco, Art Nouveau botanical designs tooled in blind and gilt, both volumes signed by the Guild of Women Binders. Color plates and sepia illustrations throughout text. \$4500.

Later editions of all sixteen of Randolph Caldecott's iconic picture books, most based on English nursery rhymes, beautifully bound in two volumes by the Guild of Women Binders. A pioneer of the Golden Age of children's illustration, Randolph Caldecott produced a pair of shilling toy books each Christmas from 1878 through 1885. These sixteen titles became instant classics, as the energy and economy of Caldecott's illustrations, along with his surprising counterpoint between words and images, redefined what a children's picture book could be: titles include *The House That Jack Built*, *The Queen of Hearts*, *Sing a Song of Sixpence*, *The Three Jovial Huntsmen*, *Hey Diddle Diddle*, and *A Frog He Would A-Wooing Go*. These copies date from the turn of the twentieth century, after Frederick Warne succeeded Routledge as publisher. The Guild of Women Binders, active from 1898 to 1904, promoted the work of English women artisans. Guild members produced a wide variety of design bindings, some the work of self-taught hobbyists, but others, like these examples, executed to a high standard of craftsmanship. A stunning set of illustrated children's classics.



- 50 **Dante Alighieri; Giovanni Boccaccio. Vita Nuova di Dante Alighieri con xv Canzoni del Medesimo. E la Vita di esso Dante Scritta da Giovanni Boccaccio.** Florence: Bartolomeo Sermartelli, 1576. Octavo, early limp vellum. Text in Italian. \$18,000.

Exceptionally scarce *editio princeps* of Dante's *Vita Nuova*, composed in the late thirteenth century, but not printed until this 1576 Florentine edition, paired with Giovanni Boccaccio's life of Dante. In his first major work, an account of his transformative passion for Beatrice Portinari, Dante expands the conventions of courtly love, describing a woman he barely knew as a direct means to the apprehension of the divine. The work ends with a vision of Beatrice in glory, and Dante's resolution: *Spero di dir di lei, quello che mai non fu detto d'alcuna* ("I hope to write of her that which has never been written of any other woman.") The result, of course, would be the *Commedia*.

- 51 **Dante Alighieri. Dante col Sito, et Forma dell'Inferno tratta dalla istessa Descrittione del Poeta.**

Venice: Aldus Manutius and Andrea Torresano, 1515. Octavo, full eighteenth-century vellum. Double-page woodcut map of the Inferno, and two woodcut charts outlining the moral taxonomy of the Inferno and Purgatorio. Text in Italian. \$15,000.

First illustrated pocket edition of Dante's *Commedia*. Composed in the early fourteenth century, Dante's modern epic first appeared in print in 1472; a decade later, Cristoforo Landino's edition, with engravings after Botticelli, was the first to be illustrated. This 1515 Aldine edition combines the most accurate text of the poem to date with a double-page map of the Inferno, depicting all of Dante's lost souls, from the stoic "spiriti magni" in Limbo to the frozen traitors in the depths of Hell. The portable octavo format, presenting Dante's vernacular *rime* in readable italic type, marks the first time that Renaissance readers could carry hell in their pockets.

FOLLOWING PAGE

- 52 **Picturesque Round Game of the Geography, Topography, Produce, Manufactures & Natural History of Various Countries of the World.** London: William Sallis, [1845]. Hand-colored lithographic map game, 25 x 20.5 inches, folding into original green cloth covers. Housed in a custom slipcase and chemise. \$7800.

First edition of this hand-colored travel board game, a striking example of popular Victorian cartography. Players begin their journey within the British Isles, following the numbers from Europe to Asia, Australia to Africa, through the Americas, finally landing in the South Seas. Along the way, the travellers encounter vivid and sometimes fanciful scenes of adventure: African tribesmen hunting elephants, Arab horsemen trapped in a sand storm, *Esquimaux* battling polar bears. Niagara Falls consumes half a continent, slaves pick cotton in California, Iceland is a volcano, and penguins occupy their own nation. A fascinating glimpse at how the British at home saw their place in the world.







53 Every-Player-Your-Partner System Tallies: Modern Author Series.

New York: Charles S. Clark Company, 1925. Boxed set of 24 unused bridge tally cards, each 2 x 5 inches folded. Cards printed with twelve color pictorial designs, six for male players and six for female players, with color-coded silk tassels (white for men, yellow for women). Housed in publisher's card box, lightly rubbed, with original bookseller's stamp. \$350.

Pristine set of bridge tallies with a literary theme, featuring streamlined Art Deco caricatures of bookish types, and identifying each player as one of twenty-four bestselling modern authors. "Edith Wharton" and "Ring Lardner" carry their reading into the great outdoors; "J.M. Barrie" reads his book in an easy chair while "Edna Ferber" reads hers in bed; "Ellen Glasgow" spills her coffee at the breakfast table, lost in her reading, while "Hugh Walpole" and his book take refuge under an umbrella. Other writers featured include Zona Gale, John Galsworthy, Gene Stratton-Porter, and Arnold Bennett. Aimed at the cheerful general reader, the set reflects a preference for entertaining realism over self-consciously "literary" experimentation, targeting the middlebrow audience captured by the Book-of-the-Month Club, founded the following year: no surprise that Ernest Hemingway dismisses a would-be expatriate writer as "rather vain of his bridge game" in *The Sun Also Rises*. Fine complete set of twenty-four tallies, two cards each of ten designs, with three cards of one design (a top-hatted dandy reading in the forest), and one card of one design (the frustrated writer at his desk, surrounded by crumpled drafts). A delightful literary artifact of the 1920s.



54 Zora Neale Hurston. Jonah's Gourd Vine.

Philadelphia: Lippincott, 1934. Octavo, original dust jacket. Presentation inscription by Zora Neale Hurston. \$5200.

Scarce first edition of Harlem Renaissance writer Hurston's first book. *Jonah's Gourd Vine* follows a passionate folk preacher whose unchecked appetites bring him down: "The mountains fell to their rocky knees and trembled like a beast / From the stroke of the master's axe." Hurston began to inscribe this copy to fellow folklorist Harold William Thompson, but overlaid the "Dr" with Thompson's daughter's name mid-inscription, presumably at his request: "To / Kate Thompson / A gold throne-angel / with shiny wings / Zora Neale Hurston."

55 Paul Laurence Dunbar; [Paul Robeson]. Lyrics of Lowly Life.

London: Chapman & Hall, 1897. Octavo, publisher's green cloth. Frontispiece portrait of Dunbar. Ownership signature of Paul Robeson. \$2500.

First English edition of Dunbar's poems. The son of former slaves, Dunbar was the first African-American to make a living as a writer; his poetry paved the way for the Harlem Renaissance. This copy belonged to African-American singer, actor, and activist Paul Robeson. *Dunbar's 1895 poem "Frederick Douglass" is heavily underscored, likely by Robeson himself, with an arrow pointing to the line: "He died in action with his armor on!"* Douglass was a mentor to the young Dunbar, and a lifelong political hero to Robeson, who invoked Douglass's legacy in his 1956 testimony before the House Un-American Activities Committee.



56 Edward Gibbon; [James Bruce].

The History of the Decline and Fall of the Roman Empire.

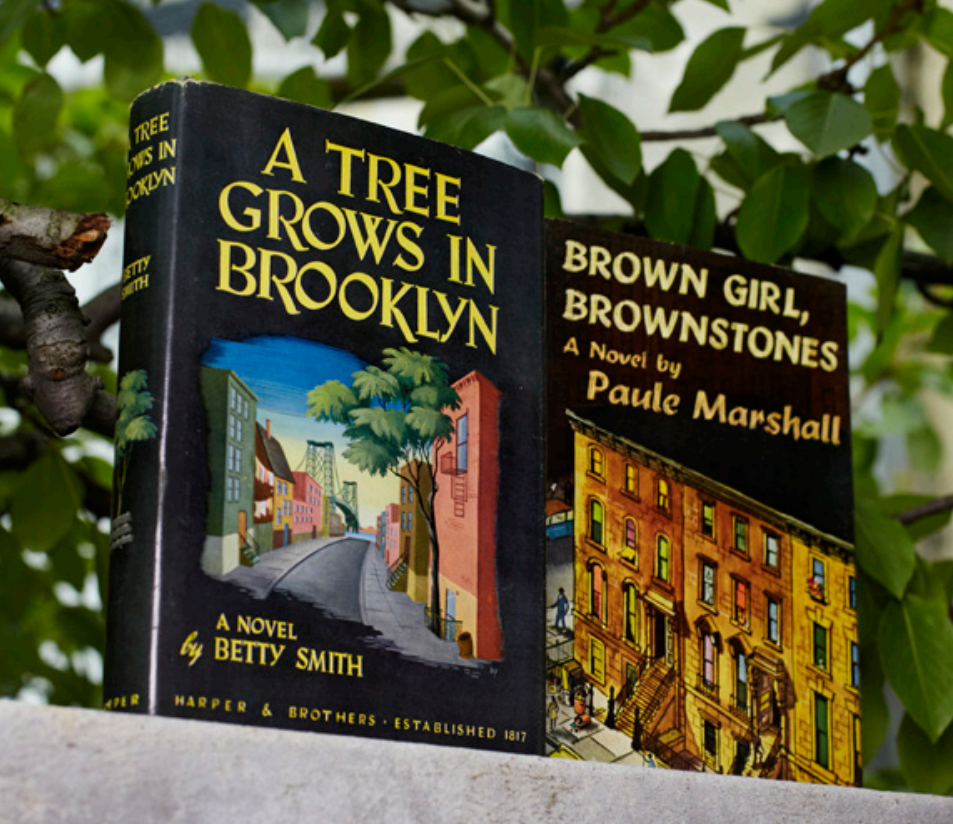
London: Strahan and Cadell, 1788-1790. Twelve octavo volumes, full contemporary polished calf. Frontispiece portrait of Gibbon, 3 folding maps. Armorial bookplate of "Bruce of Kinnaird" in all volumes; label reading "From Kinnaird 1897" in Volume I. \$5000.

Early octavo edition of Gibbon's monumental history, first issued in quarto format from 1776 to 1788, following the trajectory of the Roman Empire from the death of Marcus Aurelius to the fall of Constantinople thirteen centuries later. Gibbon's narrative drive and pointed analysis found an immediate readership at home and abroad: "Augustus was sensible that mankind is governed by names; nor was he deceived in his expectation, that the senate and people would submit to slavery, provided they were respectfully assured that they still enjoyed their ancient freedom." This set belonged to Scottish explorer James Bruce, Laird of Kinnaird, who traveled widely throughout North Africa in the 1760s and 1770s. Bruce was one of the first Europeans to trace the Blue Nile to its Ethiopian source, in 1770, and the first to follow the Blue Nile to its confluence with the White Nile in Sennar (now the Sudan). In 1790, the year that the final volumes of his Gibbon set were printed, Bruce published his own *Travels to Discover the Source of the Nile*, a classic of African exploration. A near-fine set, with an excellent association, bridging the Roman and British empires.

57 John Clare; [Fenwick Skrimshire]. The Village Minstrel and Other Poems.

London: Taylor and Hessey, Fleet Street; and E. Drury, Stamford, 1821. Two 12mo volumes bound in one, modern dark green calf over marbled paper boards. Frontispiece portrait of Clare in Volume I, ownership signatures of Fenwick Skrimshire to title of Volume I and half-title of Volume II. \$5500.

First edition of "peasant poet" John Clare's second book, following the surprise success of *Poems Descriptive of Rural Life and Scenery* in 1820. A Northamptonshire farm laborer whose personal struggles were compounded by mental illness, Clare produced hundreds of closely observed lyrics that remain startling in their immediacy and detail: "Bees in every peep did try, / Great had been the honey shower, / Soon their load was on their thigh, / Yellow dust as fine as flour." This copy bears the ownership signature of Clare's sympathetic longtime doctor, Fenwick Skrimshire, who first treated Clare in 1820, and eventually admitted him to the Northampton General Lunatic Asylum, where Clare spent his final years, still writing: "He lives the Crusoe of his lonely fields / Which dark green oaks his noontide leisure shields." When Skrimshire and Clare arrived at the asylum, the doctor was asked if Clare's madness had been "preceded by any severe or long continued mental emotion or exertion." Skrimshire replied: "after years addicted to Poetical prosing." The doctor's copy of *The Village Minstrel* is accompanied by a first edition of his own 1838 treatise, *The Village Pastor's Surgical and Medical Guide*, in which he advises on the treatment of the insane. A near-fine copy, with a moving personal association.



58 Betty Smith. *A Tree Grows in Brooklyn*.

New York: Harper & Brothers, (1943). Octavo, original dust jacket. \$4800.

First edition of the classic coming-of-age novel, the story of Francie Nolan, a thoughtful girl “made out of thin invisible steel” struggling to make her way in the tenements of Williamsburg: “Brooklyn. It’s a magic city and it isn’t real . . . it’s like a dream of being poor and fighting.” A bestseller at home, Smith’s novel was wildly popular with American troops overseas. So many soldiers requested “that Brooklyn tree” that a second edition of the Armed Services paperback was issued in 1944, “a first for the project.”

59 Paule Marshall. *Brown Girl, Brownstones*.

New York: Random House, (1959). Octavo, original dust jacket. \$450.

First edition of Paule Marshall’s groundbreaking novel of West Indian immigrants in Brooklyn between the wars. Growing up in Stuyvesant Heights (now Bedford-Stuyvesant), Selina Boyce is torn between her striving mother and her escapist father, who dreams of returning to Barbados: “You *can* go home again. But it costs.” *Brown Girl, Brownstones* earned Marshall a Guggenheim upon publication, but it was the novel’s reissue two decades later that secured its reputation, as Marshall’s unsparing depiction of second-generation identity politics appealed to a new and wider readership.

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