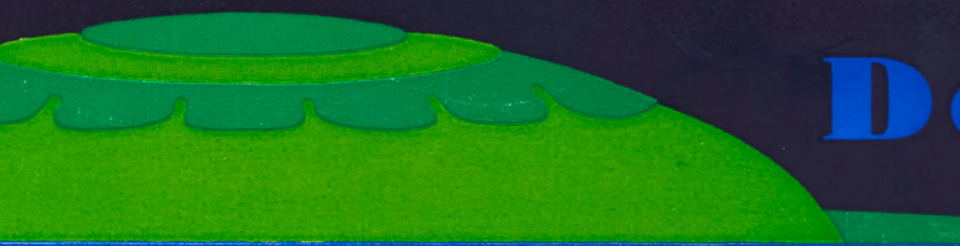


USE BOOKS AS
BEES USE FLOWERS

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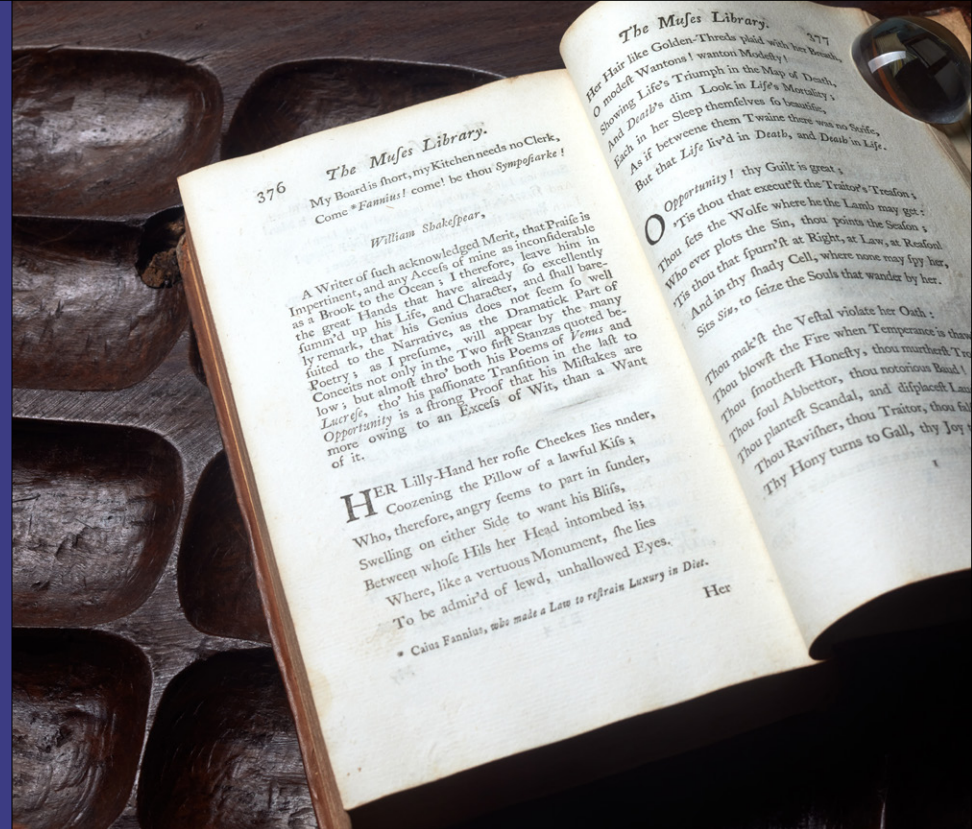


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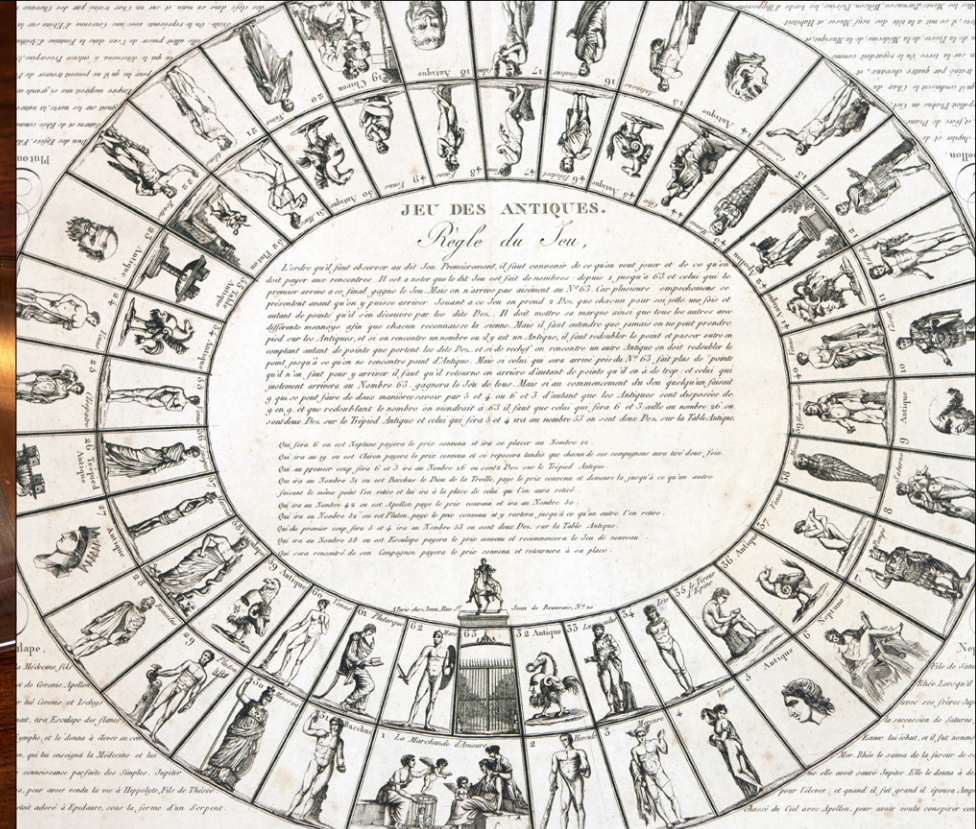
Looking for books, we find ourselves.

— James Merrill



- ① [Elizabeth Cooper, editor]. *The Muses Library; Or a Series of English Poetry, from the Saxons, to the Reign of King Charles II.* London: J. Wilcox, et al., 1737. Octavo, measuring 8 × 4.75 inches. Eighteenth-century calf, later morocco label. Early ink annotations, ownership inscription to title, bookplate. \$2200.

First edition of the first English poetical miscellany edited by a woman, the actress and playwright Elizabeth Cooper, who collaborated with the antiquary William Oldys on the historical notes. Cooper promises to provide “a General Collection of almost all the old valuable Poetry extant, now so industriously enquir’d after, tho’ rarely to be found . . . affording Entertainment on all Subjects, Philosophical, Historical, Moral, Satyrical, Allegorical, Critical, Heroick, Pastoral, Gallant, Amorous, Courtly, and Sublime.” The anthology opens before the Norman invasion, with a surprisingly lyrical land conveyance written by Edward the Confessor, and offers a fluid survey of changing poetic styles and subjects from Chaucer to Spenser to Shakespeare, with only Cooper’s colloquial remarks to punctuate the flow of verse. Although the title page states “Volume I,” this was the only volume of *The Muses Library* published. An uncommon first edition, precursor to historical anthologies by Henry Headley, Robert Southey, and A.H. Bullen, who profitably borrowed Cooper’s title.



- 2 **Petrarch; Gaetano Polidori (editor). *Il Petrarca con narrazione del suo coronamento di sennuccio del bene Fiorentino; Vita del Poeta ed Annotazioni*. London: G. Polidori, 1796. Two 12mo volumes, measuring 5.75 × 3.5 inches. Contemporary tree calf, marbled endpapers. Contemporary morocco-gilt presentation label and early printed book label in Volume I. \$1250.**

First printing of this handsome pocket edition of Petrarch's sonnets, edited and published in London by the *émigré* Italian scholar Gaetano Polidori (1764–1853). Polidori sold copies of this Petrarch at his premises at 12 Cockspur Street, one of a number of Italian editions he produced for the use of his London students. Editor and publisher Polidori is best remembered as the patriarch of a remarkable literary family. His son, John William Polidori, composed the Gothic classic *The Vampyre* (1816) at the same house party where Mary Shelley wrote *Frankenstein*. His daughter, Frances Polidori, married another scholarly Italian exile in London, Gabriele Rossetti. Later in life, Gaetano Polidori would be the first to publish the poems of his talented English grandchildren, Dante Gabriel Rossetti and Christina Rossetti.

This copy bears an elaborate 1807 morocco-gilt label of presentation to French playwright and poet Jacques-André Jacquelin (1776–1827). Text in Italian. A compelling artifact of Anglo-Italian print history.

- 3 **[GAMES]. *Jeu des Antiques*. Paris: chez Jean, rue St. Jean de Beauvais, No. 10, circa 1820. Engraved game board, printed on a sheet measuring 19.5 × 22.5 inches, plate mark measuring 17 × 22 inches. Discoloration to margins from old mat, not affecting image. \$3200.**

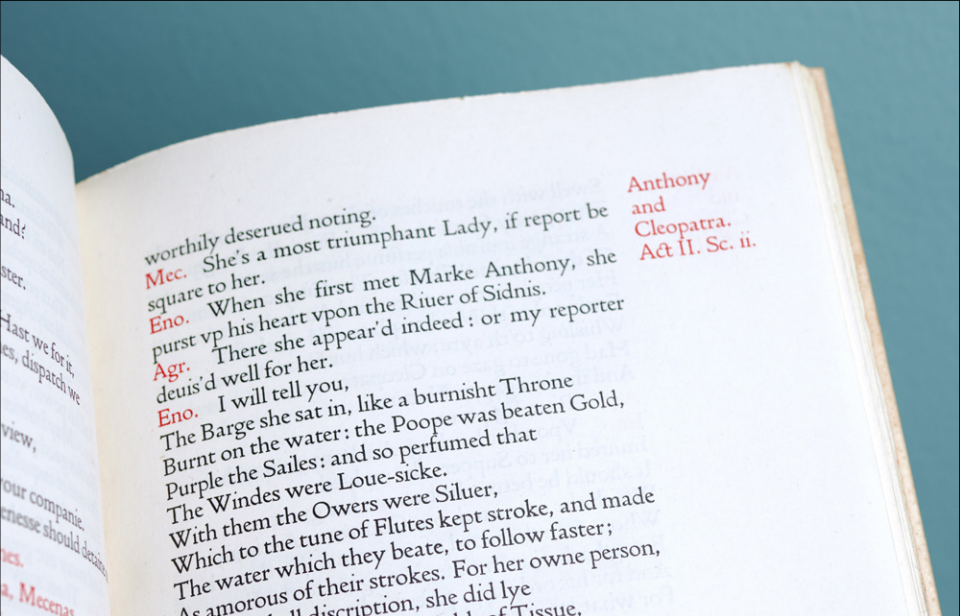
Early nineteenth-century French table game freely inspired by classical antiquity. A variation on the traditional *jeu de l'oie*, or game of the goose, the board features a spiral track of sixty-three spaces decorated with gods and heroes, centaurs and fauns, statuary and sarcophagi, as well as historical figures including Caesar, Cleopatra, Seneca, and Plutarch. Rolling dice to chase one another around the track, subject to the penalties outlined in the center of the board, players could brush up on their mythology, archaeology, and art history as they raced. The opening space, *La Marchande d'Amours*, references a recently excavated fresco at the Villa Arianna south of Pompeii, a subject made fashionable by contemporary artists like Joseph-Marie Vien and Francesco Bartolozzi. No fewer than eight spaces on the board depict Venus in poses based on Greek and Roman sculpture, including the Venus Callipyge and the Crouching Venus.

The publisher of this game, the multi-generational family firm of Pierre Jean, appears in the *Bibliographie de France* from 1811 to 1838 at this address. Text in French. A scarce and handsome survival.



- 4 [Oscar Wilde]; H. Montgomery Hyde (editor); Ken Hughes (director and screenwriter). *The Trials of Oscar Wilde*. London: William Hodge, 1948. Octavo, measuring 8.25 × 5.5 inches, original cloth, dust jacket. With: Mimeographed screenplay. London: Warwick Film Productions, 1960. Original wrappers, 11.5 × 8 inches, with typed label and return instructions: "THIS IS A VERY RARE SCRIPT AND IS THE ONLY ONE IN EXISTANCE [sic]." Ink annotations. With: thirty-two photographs, 8 × 10 inches. \$7500.

Unique collection documenting the midcentury British interest in Oscar Wilde's 1895 trials: a 1948 first edition of *The Trials of Oscar Wilde*, edited by H. Montgomery Hyde; the unpublished original screenplay for the 1960 film adaptation, the working copy of director Ken Hughes; and photographs from the film, which won the Golden Globe for Best English-Language Foreign Film. All explore Wilde's prosecution of the Marquess of Queensberry for libel in April 1895, and Wilde's two subsequent criminal trials for "gross indecency." Wilde's conviction in the third trial, which resulted in two years of hard labor, effectively destroyed his life. The 1945 death of the notoriously litigious Lord Alfred Douglas, Queensberry's son and Wilde's lover, made possible Hyde's open discussion of the case in print. The moment was right for a reevaluation of Wilde's conviction: in 1957, the Wolfenden Report recommended the decriminalization of private homosexual acts between men in Britain, and while it would take the law a decade to follow, the report had a swift impact on cultural production. *The Trials of Oscar Wilde* was one of two films about Wilde released in 1960: Peter Finch won a BAFTA award for his sympathetic portrayal of Wilde, and John Fraser, who played Douglas, was nominated as well. Hughes's original screenplay includes scenes not present in the film, and reflects the challenge of portraying "the love that dare not speak its name" on screen. A remarkable group of materials related to the midcentury reevaluation of Wilde's case, a cultural shift which ultimately led to Wilde being pardoned, along with 50,000 other men, in 2017.



- 5 William Shakespeare; T.J. Cobden-Sanderson (editor and printer). *The Tragedie of Anthony and Cleopatra*. Hammersmith: The Doves Press, 1912. Quarto, measuring 9.25 × 6.5 inches. Original limp vellum. Printed in Doves type in red and black ink, colophon and corrections to the 1623 folio text at rear. Housed in a custom box. \$5000.

Doves Press edition of William Shakespeare's *Anthony and Cleopatra* ("Anthony" given as "Anthony," following the First Folio), the third of the Doves Shakespeare productions, one of 200 copies on paper out of a total print run of 215. Inspired by Thomas North's great Renaissance translation of Plutarch, and first performed in 1607, the play features one of Shakespeare's most complex heroines: "Age cannot wither her, nor custome stale / Her infinite variety: other women cloy / The appetites they feede, but she makes hungry, / Where most she satisfies."

Founded by T.J. Cobden-Sanderson and Emery Walker, the Doves Press departed from the decorative medievalism favored by earlier English private presses: "The publication of the first Doves book, a few days after the death of Queen Victoria, marked the end of that age, and set the standard for printing in the twentieth century." One year after the appearance of *Anthony and Cleopatra*, as his partnership with Walker was breaking down, Cobden-Sanderson would begin surreptitiously casting the original Doves type, punches, and matrices off the Hammersmith Bridge into the Thames, where most of them remain to this day. Tidcombe DP-29. A fine copy.



6 [Constance Markievicz.] Traveling writing desk of Irish revolutionary Countess Markievicz. [London]:

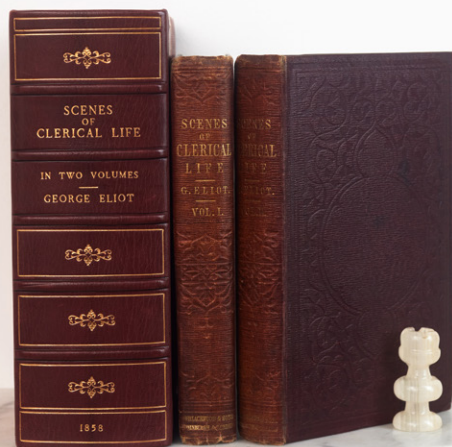
Palmer's, Cutler & Dressing Case Maker, circa 1890. Late Victorian rosewood traveling desk, measuring 14 × 10 × 3.5 inches. Lid inlaid with brass and ebony, with central brass plate depicting a stag and a hind, engraved "CGB" for Constance Gore-Booth. Interior with fitted storage compartments (housing two keys), two rosewood inkwells, velvet-faced writing slope, and space for writing paper. Brass edging on lid largely missing, one inkwell lacking inlaid ornament. \$8000.



An evocative piece of Irish history: the traveling writing desk of Constance Markievicz, known as the Rebel Countess (1868–1927). Born into the Anglo-Irish aristocracy, Constance Gore-Booth was raised at her family's estate in County Sligo, Lissadell House, where she and her sister Eva hosted their friend, William Butler Yeats: "The light of evening, Lissadell, / Great windows open to the south, / Two girls in silk kimonos, both / Beautiful, one a gazelle." A restless young woman, Gore-Booth moved to London to study art, then to Paris, where she married a Polish painter, Count Casimir Markievicz. The couple settled in Dublin, playing a lively role in the Irish arts scene and, increasingly for the Countess, the political moment. A longtime supporter of women's rights, Markievicz joined the revolutionary group *Inghinidhe na hÉireann* (Daughters of Ireland) and the Sinn Féin party, organizing for Irish independence.

As Lieutenant Markievicz of the Irish Citizen Army, she played an active role in the Easter Rising of 1916, and was sentenced to death for her participation: a sentence commuted to life imprisonment. Released in 1917 under a general amnesty, she became the first woman elected to the Westminster Parliament, representing the Dublin St. Patrick's constituency for Sinn Féin. In keeping with Sinn Féin policy, she refused to take her seat in the House of Commons, electing to sit in the first *Dáil Éireann*, the unilaterally-declared independent parliament of the Irish Republic. She served as minister of labor in the *Dáil* from 1919 to 1922. Fiercely opposed to the Anglo-Irish Treaty, she fought in the Irish Civil War for the republican side, and joined *Fianna Fáil* when it was founded in 1926.

Markievicz would be in and out of prison for the final decade of her life, and was continually on the run, sleeping in the houses of friends and sympathizers. She became a prolific letter writer during these years: "I was always a rotten correspondent and hated writing and now it is such a joy." In a 1918 letter to her sister Eva, sent from Holloway Prison in London, Markievicz made fun of the prison censors who intercepted her correspondence: "We are now only to write on 'domestic and business subjects!' I would like to remind the sweet rulers of this Empire that they have constantly affirmed that 'Ireland is a domestic question.'" Although her belongings were repeatedly confiscated, and she gave away most of her property in the end, Markievicz kept this practical traveling desk, portable witness to a revolution.

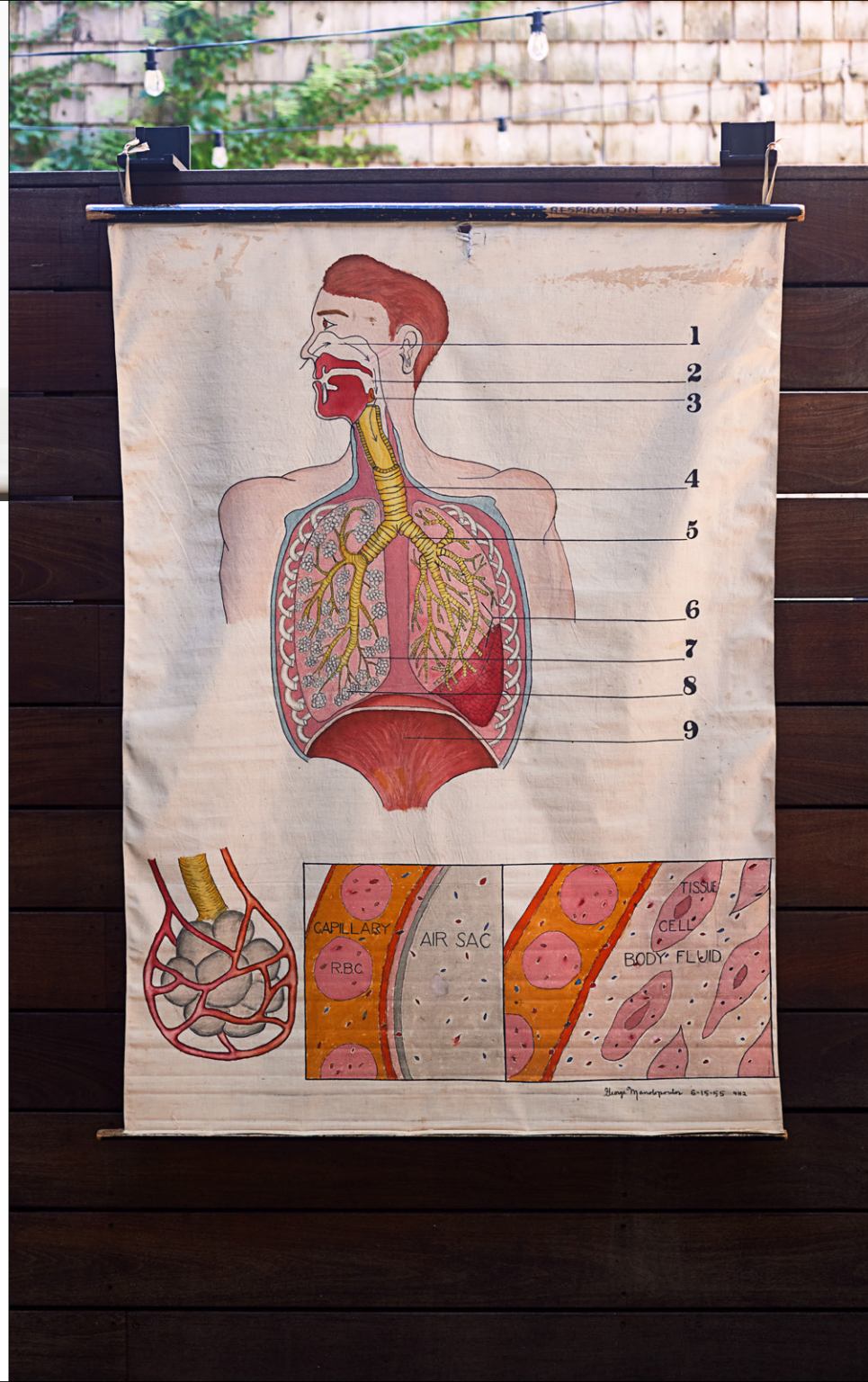


- 7 **George Eliot. Scenes of Clerical Life.** Edinburgh and London: Blackwood, 1858. Two octavo volumes, measuring 8 × 5 inches. Original cloth. Housed in a custom box. \$18,000.

First edition of George Eliot's first published work of fiction, three related stories of love and loss in an English village: "The Sad Fortunes of the Rev. Amos Barton," "Mr. Gilfil's Love-Story," and "Janet's Repentance." The stories first appeared anonymously in *Blackwood's Magazine* in 1857, and were published together the following year as the work of "George Eliot," the first use of that pen name by Mary Ann Evans. Upon the book's appearance, Charles Dickens wrote Blackwood to congratulate the unknown author and to predict, correctly, that George Eliot would eventually be revealed as a woman. These early stories sound the depths of feeling experienced by everyday people, foreshadowing Eliot's major achievement in *Middlemarch*: "We reap what we sow, but Nature has love over and above that justice, and gives us shadow and blossom and fruit that spring from no planting of ours." This first edition was issued in a run of 1,050 copies. Baker & Ross A3.2B. A beautiful example.

- 8 **George Manolopoulos. Brooklyn schoolboy's chart of the respiratory system.** Brooklyn, 1955. Hand-colored classroom chart, measuring 48 × 35.5 inches, on a fabric panel attached to wooden dowels, top dowel labeled "RESPIRATION 120." Signed and dated "6-15-55." \$350.

Oversized hand-colored anatomical chart of the respiratory system, produced by a Brooklyn schoolboy in 1955. At top, a man's organs are numbered for reference, showing the connections between the nose, mouth, windpipe, and lungs. At bottom, three diagrams provide a close-up view of the workings of the lungs, featuring red blood cells, capillaries, and air sacs. The chart is neatly hand-colored in shades of pink, orange, yellow, and grey, and signed "George Manolopoulos." The 1950 census locates a boy by that name, the son of a Greek immigrant grocer, whose family lived near the Brooklyn Bridge; young George would have been about fifteen years old when he produced this chart. An appealing artifact of New York City public school history.





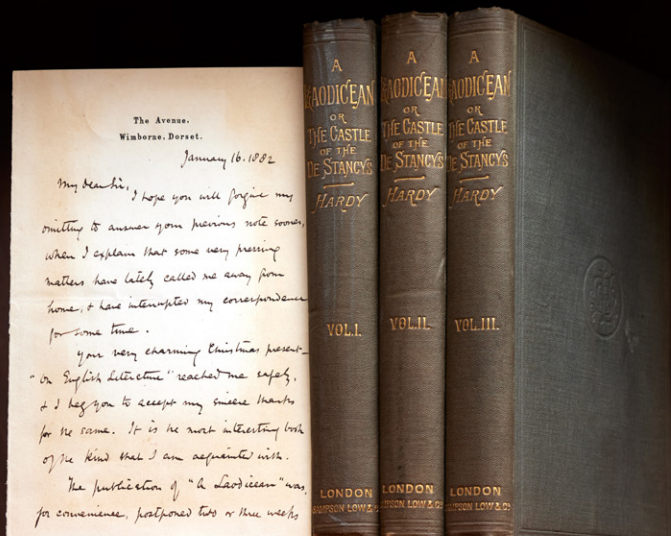
9 [DESIGN]. Album of original costume designs for Paris theatricals. Paris, circa 1890s. Single volume, measuring 12×9 inches. Commercially produced scrapbook in publisher's cloth. 23 leaves filled with scraps of original drawings, watercolors, and fabric swatches, most covered recto and verso, totaling approximately 220 individual pieces. Costume designs annotated in ink and pencil. \$6200.

Dazzling *fin-de-siècle* album of original costume designs for Paris theatricals, totaling 220 watercolors and sketches, from portraits of dancers in full regalia to details of costume trim, headdresses, and props. This is a designer's working album, with most (though not all) of the unsigned artwork in the same hand, notes in the margins, and fabric swatches pinned to sketches throughout the volume.

The revealing costumes, all designed for female dancers, represent stylized interpretations of flowers and birds, harlequins and acrobats, a frisky cat and glittering rainbowfish and chorus of chess pieces. There are allegories of "la paix" and "immortalité," and mythological fantasies like la "déesse dell'amour" and "l'Électricité," who wears a crown of lightning bolts.

The theatrical spectacles documented here are yet to be identified, but these whimsical costumes are clearly in the popular French tradition of the *féerie*, a genre which morphed in the late nineteenth century into the extravagant music-hall revues of cabarets like the Folies-Bergère and the Moulin Rouge. A spectacular album, reflecting the invention of the modern showgirl.

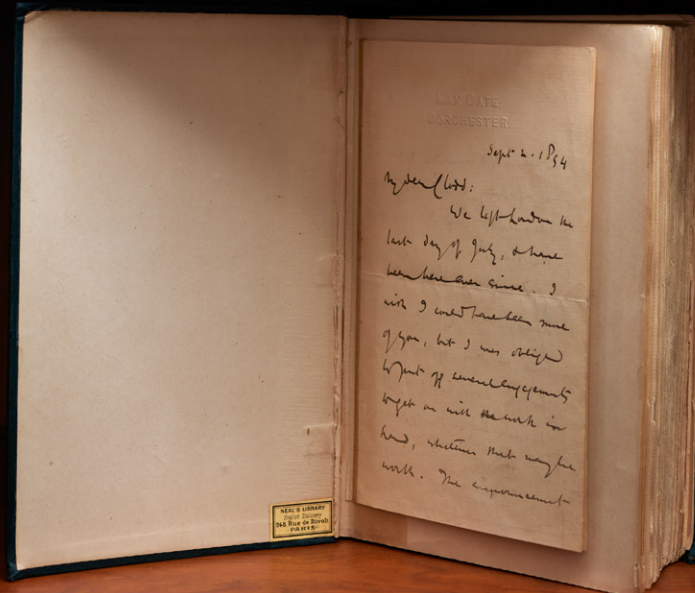




- 10 **Thomas Hardy; [Bernhard Tauchnitz]. *A Laodicean; or, The Castle of the De Stancys. A Story of Today.*** London: Sampson Low, Marston, Searle & Rivington, 1881. Three octavo volumes, measuring 7.5 x 5 inches. Original cloth, bookplates. With: laid-in ALS from Thomas Hardy to Bernhard Tauchnitz, dated January 16, 1882, and two related notes in the hand of Frederick Baldwin Adams, Jr. Housed in custom chemises and slipcases. \$12,500.

First English edition of Thomas Hardy's novel of a railway heiress torn between two men: the forward-looking architect she hires to renovate her recently acquired English castle, and a descendant of that castle's ancient family, whose old world glamor appeals to her: "It is very dreadful to be denounced as a barbarian. I want to be romantic and historical." Unlike Hardy's Wessex novels, *A Laodicean* is "a story of today," featuring marvels of modern engineering like telegraphy and photography. Serialized in both the United States and England, and published first in the United States, the novel took final form in this triple-decker English edition, which includes Hardy's edits.

Laid into this copy is an 1882 letter from Hardy to Continental publisher Bernhard Tauchnitz, sending him *A Laodicean* for his consideration: "I now send you the proof sheets . . . that you may form an estimate of what the story is worth to you." According to a note by former owner Frederick Baldwin Adams, Jr., director of the Morgan Library, Tauchnitz subsequently paid £60 for the rights. Other owners of this copy include *Brewster's Millions* author George Barr McCutcheon (1866–1928) and civil rights leader Arthur B. Spingarn (1878–1971). Purdy, 36–37; Sadleir 1109. A very good copy, with excellent provenance.



- 11 **Thomas Hardy; [Edward Clodd]. *Jude the Obscure.*** London: Osgood, McIlvaine and Co., 1896. Octavo, measuring 8 x 5.5 inches. Original cloth. With: tipped-in ALS from Hardy to Edward Clodd, dated September 2, 1894. Housed in a custom box. \$5000.

First edition of Thomas Hardy's controversial final novel, the eighth volume in his uniform series of Wessex Novels. The story of a stonemason whose higher aspirations are brutally crushed, *Jude the Obscure* offered an unsparing critique of English society: "his dreams were as gigantic as his surroundings were small." Hardy's attack on class snobbery and compulsory marriage, and his sympathetic portrayal of a family created out of wedlock, so outraged readers that he abandoned the writing of novels altogether, turning to poetry in his final decades.

Tipped into this copy is an 1894 letter from Hardy to his longtime friend, banker and man of letters Edward Clodd, written on Hardy's Max Gate letterhead while he was at work on the book. Hardy regrets not seeing more of Clodd that summer, and confides that "the announcement in the *D. Chronicle* represents me as being considerably more advanced than I am with the tale [of *Jude the Obscure*]." Hardy expresses his hope for a "tremendous holiday" in the future: "a night or two ago, when I was standing on the Quay at Weymouth just before the departure of the Channel boat, I felt inclined to walk aboard & go across under the starlight." First issue, mixed state. Purdy, 86–91, Sadleir 1108. A near-fine copy of a major novel, with original letter from Hardy concerning its progress.



- 12 Sandra Calder Davidson. *Sylvestre ou la Grenouille de Plomb*.** Paris, 1962. First edition of this vibrant picture book, one of 2000 copies, with laid-in print. Text in French. \$125.
- 13 A.S. Knowland (editor). *Six Caroline Plays*.** London, 1962. First edition of this anthology of English plays written during the reign of Charles I. \$35.
- 14 Anna Kavan; [Anaïs Nin]. *Sleep Has His House*.** London, 1973. Later edition, Anaïs Nin's copy, with Nin's jacket blurb comparing Kavan to Franz Kafka. \$850.
- 15 Leo Manso. *The Wild West*.** Cleveland and New York, 1950. First edition of this diorama playbook featuring die-cut "settlers, cowboys, and Indians." \$200.
- 16 Wilfried Zibell; Don Drew Canonge (illustrator). *Sunnuat: Eskimo Alphabet Coloring Book*.** Fairbanks, 1969. First edition, one of 2000 copies, illustrating the Iñupiaq language. \$300.
- 17 L'Asie. *D'Après les Voyageurs les Plus Célèbres*.** Lille, 1850. Second edition of this guide to Asia, in a cartonnage binding featuring a hot-air balloon launch. Text in French. \$450.
- 18 Nathaniel Hawthorne. *The Marble Faun: or, The Romance of Monte Beni*.** Boston, 1860. First edition of Hawthorne's final novel, two volumes in original cloth. Custom slipcase. \$750.
- 19 Thelma Harrington Bell; Corydon Bell (illustrator). *Snow*.** New York, 1954. First edition of this introduction to the science of snowflakes, signed by author and illustrator. \$100.
- 20 Ruth Sandys. *Numerous Names Nimbly Narrated*.** New York, 1930. First American edition, bound from the English sheets, with brilliant pochoir illustrations. \$300.
- 21 Parquetspiel / Divided Square Puzzle / L'Art de Parqueter.** Germany, circa 1870. Wooden geometry puzzle, housed in original box. \$500.
- 22 Alexander Kuprin; Douglas Ashby (translator). *Sasha*.** London, 1927. Pocket English translation of twelve stories by Kuprin. \$100.
- 23 Anton Chekhov; Max Mandell (translator). *The Cherry Garden*.** New Haven, 1908. First American edition, and first English translation, of *The Cherry Orchard*. \$3800.
- 24 Anton Chekhov; A.E. Chamot (translator). *The Grasshopper and Other Stories*.** London, 1926. Pocket English translation of twelve stories by Chekhov. \$125.
- 25 Thomas Hardy. *The Return of the Native*.** London, 1878. First edition of Hardy's sixth novel, first issue, three volumes in original cloth. One of 1000 copies. Custom box. \$7800.
- 26 Jane Austen. *Edgar & Emma*.** Hertfordshire, 1967. Fine press edition of an early comic sketch by Austen, one of 250 copies printed by Kenneth Hardacre at his Kit-Cat Press. \$125.
- 27 Paul de Pitray; A.E. Marty (illustrator). *Histoire Sainte*.** Paris, 1938. First edition of these Bible stories for children, with Art Deco illustrations. Text in French. \$275.
- 28 Ruth Krauss; Antonio Frasconi (illustrator). *The Cantilever Rainbow*.** New York, 1965. First edition of this illustrated collection of absurdist poetry. \$75.
- 29 Weiyun Chen; Emily Roemer; Supatida Sutiratana. *House of Spice*.** Brooklyn, 2022. First edition of this fluorescent risograph tribute to spiciness. \$50.
- 30 Pauli Murray. *Dark Testament and Other Poems*.** Norwalk, 1970. First edition of the civil rights pioneer's only book of poetry, signed by Murray. \$3000.
- 31 Harold Beaver (editor). *American Critical Essays: Twentieth Century*.** London, 1959. First edition of this collection of American men (and only men) of letters, signed by Robert Penn Warren. \$350.
- 32 Colette; Morris Bentinck (translator); Susanne Suba (illustrator). *The Cat*.** New York, 1936. First American edition of Colette's psychological novel, originally published in French in 1933. \$300.
- 33 Herbert S. Stone (editor). *Stories from the Chap-Book; with: New Stories from the Chap-Book*.** Chicago, 1896 and 1898. First editions, two volumes in lithographed bindings. \$225.
- 34 Dessin (design workbook).** France, circa 1950. Blank grid workbook for design students. \$50.
- 35 William Grill. *The Wolves of Currumpaw*.** London and New York, 2016. First edition, one of 100 copies with a bookplate numbered and initialed by the artist. \$100.
- 36 Errol le Cain. *The Cabbage Princess*.** London, 1969. First edition, signed, with a promotional flyer for a 1975 bookshop appearance by the author. \$250.
- 37 Henry James. *Washington Square. The Pension Beaurepas. A Bundle of Letters*.** London, 1881. First English edition of James's moving New York story, two volumes in original cloth. Custom slipcase. \$3800.
- 38 Julian Street; [Charles Hanson Towne]. *Where Paris Dines*.** Garden City, 1929. First edition of this Jazz Age guide, inscribed to the editor of Harper's Bazaar. Custom slipcase. \$1800.
- 39 Gayl Jones. *Corregidora*.** New York, 1975. First edition of Jones's scarce first novel, edited by Toni Morrison for Random House. \$2500.
- 40 Virginia Ironside. *Chelsea Bird*.** London, 1964. First edition of this novel of Swinging London written by a Chelsea art student. \$600.
- 41 Walt Whitman; Richard Maurice Bucke (editor). *The Wound Dresser. A Series of Letters Written from the Hospitals of Washington During the War of the Rebellion*.** Boston, 1898. Large-paper edition of Whitman's wartime correspondence, one of sixty copies. \$2800.
- 42 Lee Kingman; Arnold Edwin Bare (illustrator). *Ilenka*.** Boston, 1945. First edition of this picture book celebrating life in the Soviet Union, published on the eve of the Red Scare. \$150.
- 43 Ambrose Heath; Edward Bawden (design). *Good Savouries*.** London, 1934. First edition of this guide to canapés for "harassed hostesses." \$200.
- 44 Robert Louis Stevenson; Julie C. Pratt (illustrator). *A Child's Garden of Verses*.** Newark and New York, 1930. First edition of this vibrantly illustrated version of Stevenson's 1885 classic. \$225.



45 Mary W. Thompson. *Sketches of the History, Character, and Dying Testimony, of Beneficiaries of The Colored Home, in the City of New-York.* New York: John F. Trow, 1851. Single volume, measuring 7 x 4.5 inches. Original cloth, two lithographic plates. \$1000.

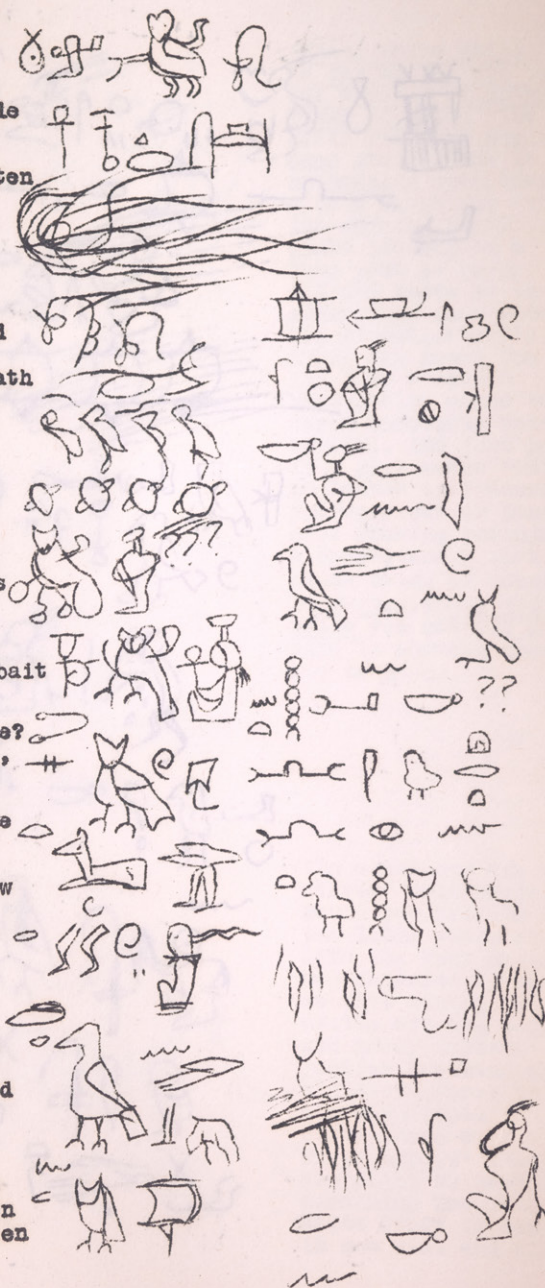
First and only edition of this fundraising volume for The Colored Home, a charitable institution on Manhattan's East Side that provided "protection and a peaceful home for the respectable, worn-out colored servants of both sexes of our city." The aged and disabled residents are depicted as models (if not caricatures) of the deserving poor: humble, pious, and grateful.

The generic quality of most of the testimonials casts into relief the disruptive, cinematic narrative at the end of the book, the life of resident Peter Bensé, an immigrant whose search for his long-lost family brought him to New York. Born enslaved in the West Indies, Bensé was taken as a child to London, and served as a valet at the Court of St. Petersburg, where his hairdressing skills attracted the notice of Catherine the Great. He started a family in Russia, but was forced to leave when his employer was called back to England. Caught up in the Napoleonic Wars, his ship was captured by the French, and he was waylaid in Paris for years: "Amidst all the changing vicissitudes of his wandering life, Peter remarked that he never forgot his wife and children." Hearing that his family had settled in New York, Bensé crossed the Atlantic in pursuit, but never found them. He worked as a waiter, trying to raise the money to return to St. Petersburg, but eventually entered the Home, carrying his Russian passport. "Peter Polite" died in 1848, dreaming "that he should find [his wife and sons] as youthful . . . as when he parted from them." For more on The Colored Home, see Gunja SenGupta, *From Slavery to Poverty: The Racial Origins of Welfare in New York, 1840–1918*. A scarce and moving book.

Livers of Kinds is My Name

Now just here is an
old Egyptian posses-
sion spell: 'To fetter
hand & leg wrist & ankle
with magical knot'
And just here is a
dusty answer To unfasten
book writing magical
knot of a fowlers
net, 'To unfasten to
bring to an end band-
age which has a strong
smell from by (the
wise old owl in the old
oak tree said who who
who???)' disease & death
from by-time & life
washed back on Spain
repeat performance pa-
ge greyhound between
his legs look of
hair in the wind windy
Windy 18 there hugging
his knees, I know the
name of the net, Who is
with thee? For not is
it possible cannot be
made love in it, Young
faces form the vacant bait
and its curtains

What then is thy name?
Field of grass-hoppers,
olive tree north
of the bushes is my
name. Did you see there
the leg and the thigh?
look Wind and dust is
my name. Windy here now
knowing the house is
empty. Wind around the
broken towers made a
sound as if it had
come from a long
way off and had not
found anything. He had
come a long way for so
something not exchanged
Stand up. not having
thy memories of evil.
I extinguish the fire
and I broke the tablet
Henceforth this page on
Which no more is written



- 46 **Ted Berrigan (editor); William S. Burroughs (contributor). C: A Journal of Poetry. 1:9.** New York: Lorenz and Ellen Gude, "SUMMER ETC" 1964. Mimeographed volume, measuring 14 × 8.5 inches. Cover design by Joe Brainard, signed by William S. Burroughs. \$2400.

Summer 1964 number of *C: A Journal of Poetry*, a cornerstone of the Mimeo Revolution, signed by contributor William S. Burroughs.

In 1963, administrators at Columbia University pulled one of Ted Berrigan's poems from *The Columbia Review*, objecting to his use of the word "fuck." In response, Berrigan and his friend Ron Padgett borrowed an off-campus mimeograph to print their own literary magazine. Between 1963 and 1967, Berrigan published a freewheeling mix of New York School poets, Beat writers, and downtown artists in *C: A Journal of Poetry*; Andy Warhol's first experiments with silkscreened Polaroids serve as the covers of one 1963 number.

In addition to Berrigan and Padgett, contributors to this number include John Ashbery, Kenneth Koch, Frank O'Hara, Allen Ginsberg, and William S. Burroughs, who has signed this copy. The issue contains two pieces by Burroughs, including "Givers of Winds Is My Name," accompanied by pages of scrawled hieroglyphics. Throughout his career, Burroughs was fascinated by the energy of visual writing systems, including "*mathematical formulae* which are nothing but glyphs after all:" "the Mayans and the Egyptians wrote their dates as pictures You can do the same . . . You can make the dates sing you can make the numbers sing." Scarce signed.

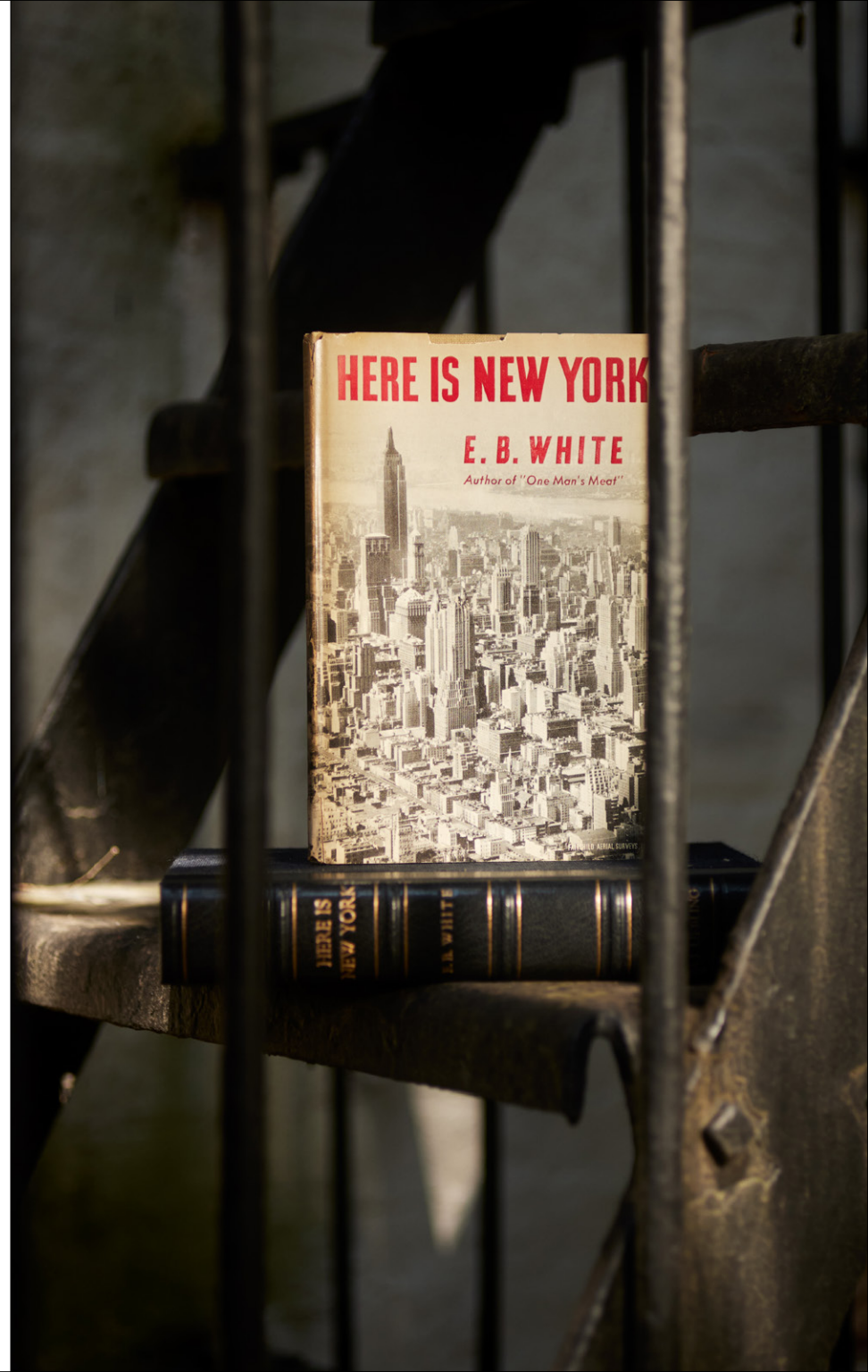
RIGHT

- 47 **E.B. White; [A.J. Liebling]. Here Is New York.** New York: Harper & Brothers, (1949). Single volume, measuring 7.25 × 5 inches. Original cloth, original dust jacket. Inscribed by E.B. White to A.J. Liebling. Housed in a custom box. \$10,000.

First edition of E.B. White's classic postwar meditation on New York City, inscribed to A.J. Liebling.

In *Here Is New York*, White famously identifies three cities within New York: "the New York of the man or woman who was born here," "the New York of the commuter," and "the New York of the person who was born somewhere else and came to New York in quest of something." It is that final city that most interests White: "It is this third city that accounts for New York's high-strung disposition, its poetical deportment, its dedication to the arts, and its incomparable achievements."

While White was himself part of that third city, reminiscing about "what it felt like as a young man to live in the same town with giants" when he arrived in the 1920s, Liebling was a citizen of the first, a native New Yorker who emerged as one of the great American journalists and sportswriters. The two worked together at *The New Yorker* for decades. White signs his presentation inscription to "Joe" as "Andy," a college nickname he used only with those he knew well. A terrific association copy of an American classic, the quintessential New York copy of the quintessential New York book.





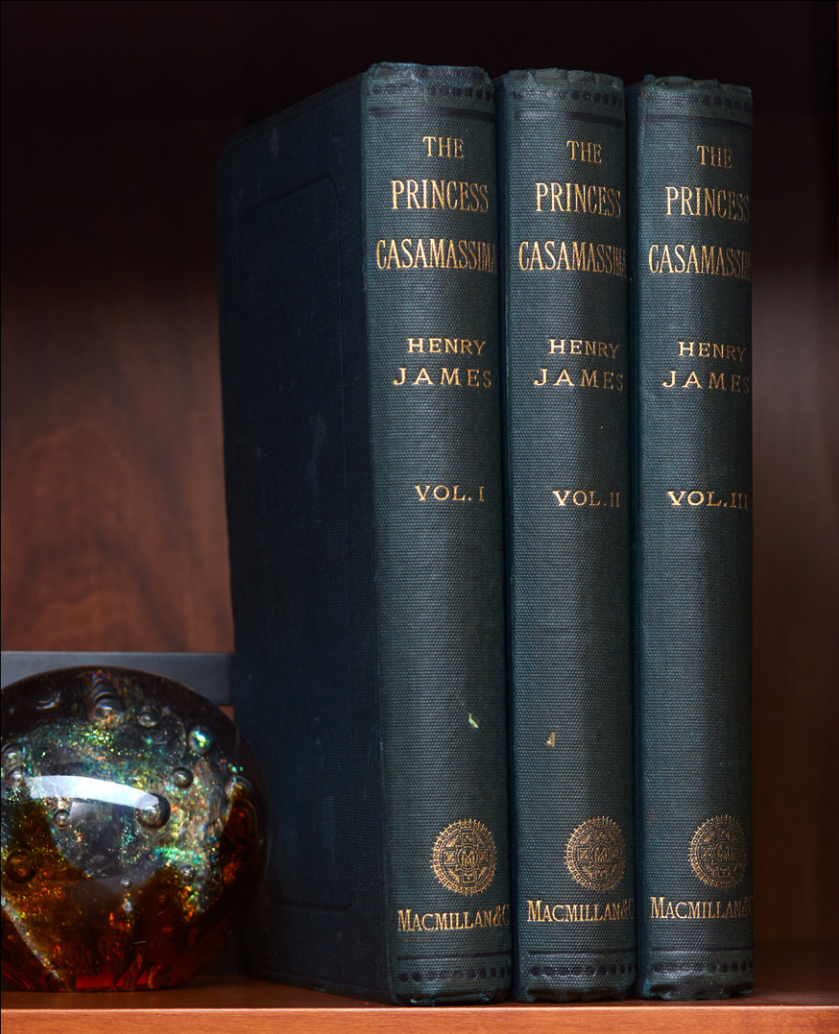
- 48 Monsieur Derbaud [Pierre Derbaud]; Gedeon Quineau (illustrator); [Jean de La Fontaine]. **Grammaire Françoise d'un Tour Nouveau, Composée en Faveur de Ceux qui Preferent la Pratique a la Theorie.**

Amsterdam: Etienne Roger, 1717. Twelvemo, measuring 6 x 3.75 inches. Contemporary mottled sheep through frontispiece, sixty engravings by Quineau throughout text. Bookseller's catalogue bound before text, publisher's catalogue bound at rear. \$2800.

First and only edition of this scarce French grammar, notable for the wonderfully illustrated fables that serve as the "pratique" of the title. Derbaud divides his course into three parts. The first features an alphabetical checklist of grammatical terms, with examples of French pronunciation, declension, and conjugation. The second provides sixty practice conversations, each demonstrating different aspects of French grammar. The third contains sixty prose fables, adapted from La Fontaine, wonderfully illustrated by the Flemish engraver Gedeon Quineau. Derbaud's grammar is quite scarce: OCLC locates no holdings in the United States. A near-fine example in a contemporary binding, with original catalogues from both bookseller and publisher.

- 49 [Jean de La Fontaine]. **25 Fables de La Fontaine (cards).** France: no publisher, circa 1820. Twenty-five engraved cards, measuring 4.25 x 2.75 inches. Each card bordered in yellow, printed recto only with a fable and hand-colored illustration. Original pink card slipcase with engraved label depicting the fable of the wolf and the lamb, captioned: "La raison du plus fort, est toujours la meilleure." \$3000.

Complete set of twenty-five engraved cards featuring the fables of La Fontaine. Highlights include "The Fox and the Grapes," "The Donkey in the Lion's Skin," "The Goose That Laid Golden Eggs," "The Dog and His Reflection," "Death and the Woodcutter," and "The Rooster and the Pearl." The fables of La Fontaine were a popular subject for this kind of illustrated card game; this particular set is not found in Rochambeau. OCLC locates one copy, at Princeton. A very good example, with skillful contemporary coloring.



- 50 **Henry James. *The Princess Casamassima*.** London: Macmillan and Company, 1886. Three octavo volumes, measuring 7.5 × 5 inches. Original cloth. Housed in a custom box. \$9500.

First edition of James's most overtly political novel, one of 750 copies, first published in the *Atlantic Monthly*. *The Princess Casamassima* traces the friendship of a radical London bookbinder and an idle princess with revolutionary sympathies: "By way of defending the aristocracy he said to her that it couldn't be true they were all a bad lot (he used that expression because she had let him know that she liked him to speak in the manner of the people)." The comparatively action-packed plot, which turns on a terrorist assassination attempt, shows the often overlooked influence of Charles Dickens and Émile Zola on James's fiction. Edel & Laurence A29. A near-fine copy.



- 51 **Henry James. *The Bostonians*.** London: Macmillan and Company, 1886. Three octavo volumes, measuring 7.5 × 5 inches. Original cloth. Housed in a custom box. \$18,000.

First edition of James's virtuosic study of American private and political life, one of 500 copies, first published in the *Century Magazine*. The novel follows the fierce competition between two cousins — the feminist Boston reformer Olive Chancellor and the conservative Mississippi lawyer Basil Ransom — to win the loyalty of impressionable young Verena Tarrant, a charismatic public speaker who would now be called an "influencer": "There's money for some one in that girl; you see if she don't have quite a run!" Edel & Laurence A28. An exceptional copy of James's middle period masterpiece, one of his most elusive first editions, and a decidedly modern book.



- 52 [GAMES]. *Die Vier Elemente, Luft, Wasser, Feuer, Erde. Eine neues Gesellschaftliches Würfel u. pfand spiel.* Nürnberg: P.W. Schwarz, circa 1805. Hand-colored engraved table game, measuring 13.5 × 10.5 inches, mounted on block-printed paper-covered board, partially dissected. Rules of play printed at foot of sheet, imprint at lower right. \$2000.

Hand-colored board game by German engraver Paul Wolfgang Schwarz (1766–1815), featuring four central vignettes representing the four elements: a boy flying a kite for “air,” a blacksmith at his anvil for “fire,” a woman harvesting wheat for “earth,” and a fisherman with his net for “water.” This centerpiece is surrounded by twelve smaller illustrated spaces on the game board, each with instructions to the players, who roll dice to move around the board, paying or collecting game counters from a communal pot. The dreamlike, delicately painted images include a soldier firing a cannon, a gravedigger, a bird-catcher, a hot-air balloon, a carousing drinker, and a pair of spectacles, which the designated player must wear until someone else lands on that spot. Text in German. A scarce and beautiful survival, apparently unrecorded, at the intersection of popular science and graphic design.



- 53 Fredun Shapur (designer). *Four Faces.* Princeton, New Jersey: Creative Playthings, [1971]. Four paper-engineered mylar masks for children, with accompanying rubber headbands. Housed in original Creative Playthings printed plastic sleeve with snap closure, original price label from Oklahoma City’s John A. Brown department store. \$350.

Original set of abstract mylar masks designed by Fredun Shapur. A creator of educational toys since the 1940s, Creative Playthings reached its peak in the late 1960s and 1970s with the hiring of head designer Shapur, whose vision informed every aspect of the company’s image: “Attractive design, high standards of craftsmanship, and well-informed, age-appropriate goods were the qualities that made Creative Playthings an emblem of the ‘good toy’ as it was understood in the postwar years.” See Amy Ogata and Mira Shapur, *Fredun Shapur: Playing with Design*.

These reflective masks, “sophisticated forms produced by the clever manipulation of simple materials,” could be flipped and trimmed by their wearers to produce different effects. A pristine unused set, ready for play or display.



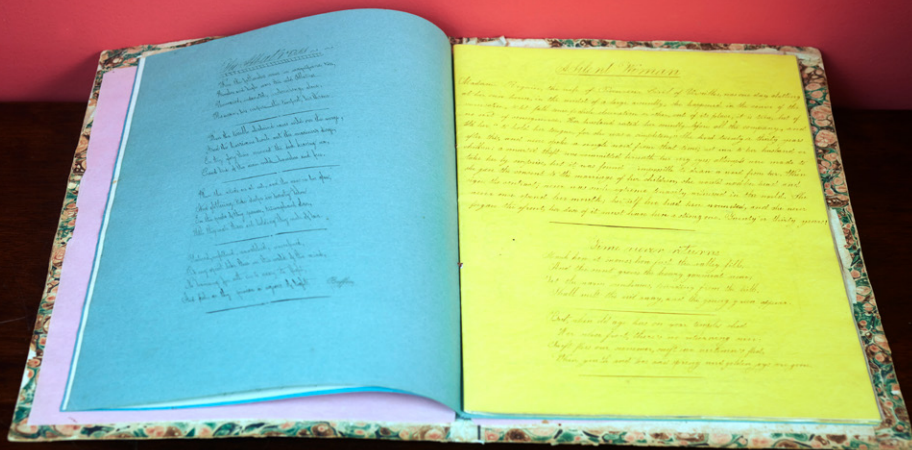
- 54 **John Keats. *Endymion: A Poetic Romance*.** London: Taylor and Hessey, 1818. Octavo, measuring 8.5 × 5.5 inches. Late nineteenth-century morocco, boards decorated in gilt with interlacing strapwork, morocco dentelles signed "Zaehnsdorf 1895," green floral silk endpapers, top edge gilt. Bound without advertisements. Housed in custom slipcase. \$15,000.

First edition of John Keats's experimental long poem, a landmark of English literature: "A thing of beauty is a joy for ever: / Its loveliness increases; it will never / Pass into nothingness." Based on the Greek myth of the shepherd Endymion, the poem represents Keats at a moment of transition: "The imagination of a boy is healthy, and the mature imagination of a man is healthy; but there is a space of life between, in which the soul is in a ferment." While Keats would turn away from the rambling, improvisatory quality of *Endymion* in his more focused later work, the experience of writing the poem was an important stage in his development. Second issue. MacGillivray A2. A fine copy, in a spectacular binding by Zaehnsdorf.

- 55 **Wiki and Wana Derge. Original streetcar and countertop signs for Samarkand Ice Cream.** San Francisco: The Recorder Printing & Publishing Company, 1930s. Five color serigraph placards, approximately 11 × 21 inches each. Four of the five signed by Wana Derge. \$750.

Vibrant screenprinted signs produced by mother-daughter design team Wiki and Wana Derge, Berkeley artists known for their Art Deco aesthetic and strong use of color, advertising Samarkand ice cream, a staple of California soda fountains in the 1930s: "For the Samarkand Ice Cream Co., Wana Derge designed some of the very first commercial trucks. . . . she and 'Wiki' provided designs for car cards and display purposes used in Los Angeles and the San Francisco Bay Area." The placards are offered with a first edition of Wana Derge's *Color, Form and Composition*, in which she outlines the color theory at work in these advertisements: "No color of itself is wrong or bad. It is what they do to each other that makes them seem so." The Oakland Museum of California (OMCA) holds twenty-two of the Derges' Samarkand signs, including examples of these five, published between 1933 and 1937; no other examples located. Striking examples of West Coast Art Deco design.





- 56 **Roxana W. Gross. Her Book (manuscript commonplace book).** Massachusetts, 1836. Handmade volume, measuring 9.75 × 7.75 inches. Marbled wrappers reinforced with calico; manuscript on pink, blue, white, and yellow paper. \$1500.

Ambitious commonplace book of Roxana Wilder Gross, who was born in 1822 on Boston's South Shore; she would have been 13 years old when she produced this neatly penned manuscript. The fifty pieces Gross transcribes offer a deep dive into the literary sensibilities of an American girl in the 1830s. She favors sentimental and religious subjects, and includes work by Sara Coleridge, Lydia Sigourney, Julia Pardoe, and Letitia Landon.

Mourning is a recurrent theme: "To a Dead Sister," "Lines on the Death of one of our Little School Mates," "Lines on the Death of a Young Girl," "Lines on the Death of a Young Lady," "The Motherless Boy," "Reflections of a Father o'er the Tomb of his Daughter," "Angel Voices." The cumulative effect anticipates Mark Twain's comically morbid teenage poetess, Emmeline Grangerford, in *The Adventures of Huckleberry Finn*: "Every time a man died, or a woman died, or a child died, she would be on hand with her 'tribute' before he was cold." Historical disaster is also well represented in Gross's manuscript, from Agnes Strickland's "Massacre of the Nuns at Paris" to Felicia Hemans's "The Queen of Prussia's Tomb" to the uncredited "Napoleon's Grave."

Many of the transcribed pieces were reprinted widely, without attribution, in newspapers of the day. Some are apparently unrecorded, however, and may well be original to Gross, especially "Lines, Written on Nantasket Beach, While Sitting Under the Shade of a Rock." A compelling window into an American girl's reading in the Jacksonian era.

- 57 **Ovid; Petrus van der Borcht (illustrator). Metamorphoses, Argumentis Brevioribus ex Luctatio Grammatico collectis expositae: una cum vivis singularum Transformationum iconibus in aes incis.**

Antwerp: Ex officina Plantiniana, Apud viduam, & Ioannem Moretum, 1591. Oblong 16mo, measuring 3.5 × 4.5 inches. Eighteenth-century calf gilt, all edges gilt. Engraved pictorial title page; engraved portrait of Ovid; 178 full-page engravings by Petrus van der Borcht; Plantin printer's device; index and various imprimaturs. Early ownership inscription and nineteenth-century stamps to first two leaves. \$7200.



First edition of this richly illustrated pocket Ovid for young readers, featuring simple retellings of tales from the *Metamorphoses*, printed by Jan Moretus for the Plantin Press. The dramatic full-page engravings, the work of Petrus van der Borcht the Elder, include Daphne transformed into a laurel, Actaeon transformed into a stag, Cadmus and Hermione transformed into serpents, Andromeda facing the sea monster, Theseus facing the Minotaur, the fall of Icarus, the shipwreck of Ceyx, Vulcan forging the shield of Achilles, and Aeneas carrying his father out of the ruins of Troy.

The original sixteenth-century mock-up of this edition, with manuscript text and directions to the pressman to switch the imposition of the plates, survives at the Museum Plantin-Moretus in Antwerp. Adams O-504. Text in Latin. A very good example of a captivating book.



58 [L. Thollois and F. Sevin]. *Composteur des Écoles*. France, circa 1870. Hinged wooden box, measuring 23 × 7.5 × 2 inches. Interior divided into 56 compartments, containing 216 zinc tiles with pastedown labels, most printed recto and verso, capital letters reversing to lower case. Compartments labeled in ink, ghost of lost label to lid. \$1250.

Oversized “composteur des écoles,” a popular means of teaching reading to French schoolchildren in the late nineteenth century. This portable system was inspired by the historic *bureau typographique* devised by Louis Dumas for the use of the Dauphin in the early 1730s. The *bureau typographique* was a substantial piece of furniture, divided into alphabetized compartments, stocked with thousands of playing cards stenciled with letters, numbers, and punctuation marks. Children could pull cards from various compartments and arrange them on an attached surface, generating syllables, words, and sentences.

In 1865, former schoolteachers L. Thollois and F. Sevin proposed the use of a radically scaled-down version of the *bureau typographique* in French classrooms, a system adopted by the Paris schools. Each student received a wooden box with a hinged lid, partitioned inside like a printer’s case. In each compartment were sturdy zinc tiles printed with letters and numbers. Grooves on the inside of the boxes’ lids encouraged children to create lines of “type” with the contents, in response to the prompts of their teachers. Most surviving examples of the “Composteur des Écoles” are compact, easy to carry in a schoolbag. This example, however, is much larger and heavier, almost two feet long, and was likely intended for use by a teacher. For early notices of the system, see *Bulletin de la Société pour L’Instruction Élémentaire*, 1867. A remarkable typographic artifact.

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Cover: Samarkand ice cream streetcar placard, item 55.



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