



USE BOOKS AS
BEES USE FLOWERS

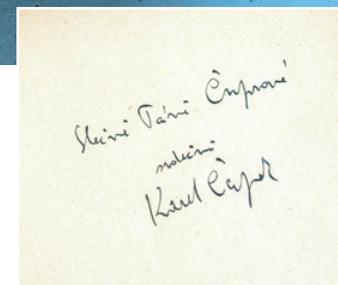
I am not at all in a humour for writing;
I must write on till I am.

— Jane Austen



❶ **Kawasaki Kyosen. Omocha Junikagetsu: Omamori To Engimono [Twelve Months of Toys: Protective Talismans and Good Luck Charms].** Osaka: Darumaya Shoten, 1926. Single volume, measuring 11 x 8.25 inches, original green cloth, housed in original chitsu case. 12 double-page hand-colored woodblock prints, printed rectos only, two leaves of text. \$1800.

First edition of these vibrantly hand-colored woodblock prints by Japanese artist Kawasaki Kyosen (1877-1942), a dedicated chronicler of the ephemeral folk toys and talismans known as *omocha*. Circulated among both adults and children, *omocha* were miniature objects with ritualistic significance, crafted of local materials, exchanged to mark milestones and religious holidays. Historically, each village had its own *omocha* tradition, so that the field reflected the cultural diversity of Japan. While the turn of the twentieth century saw a vogue for collecting and classifying *omocha*, Kyosen's approach diverged starkly from the faddish collectors' market, which was increasingly dominated by mass-produced, standardized toys. Kyosen insisted on *omocha* as a living folk tradition. As a young man, he had apprenticed with a *kabuki* printmaker, and the dynamic compositions of dolls, animals, and charms in these woodblock prints reflect a keen sense of staging and flow. Kyosen's decision to offer his prints as bound volumes, as he did with the images collected in *Omocha Junikagetsu*, reflects the seriousness he brought to the study of these ephemeral objects. Text in Japanese. A fine example of a scarce and striking book, published to coincide with Children's Day in 1926.



- 2 “Uxorius.” **Hymen: An Accurate Description of the Ceremonies Used in Marriage, by Every Nation in the Known World. Shewing, The Oddity of Some, the Absurdity of Others, the Drollery of Many, and the Real or Intended Piety of All. Dedicated to the Ladies of Great-Britain and Ireland.** London: I. Pottinger, 1760. Twelvemo, contemporary calf. \$2800.

First edition of this Enlightenment-era guide to marriage rites, positioning English matrimony as the height of civilization, and English women as the most fortunate of wives, enjoying “liberties which foreigners can hardly give credit to.” The survey begins close to home, with accounts of Jewish and Roman Catholic practices, then expands to include the native tribes of North and South America, the “Bramins,” the Chinese, the Persians, the Japanese, the Greeks, the “Mahometans,” and the Hottentots. The more remote the nation, the more lurid the report.

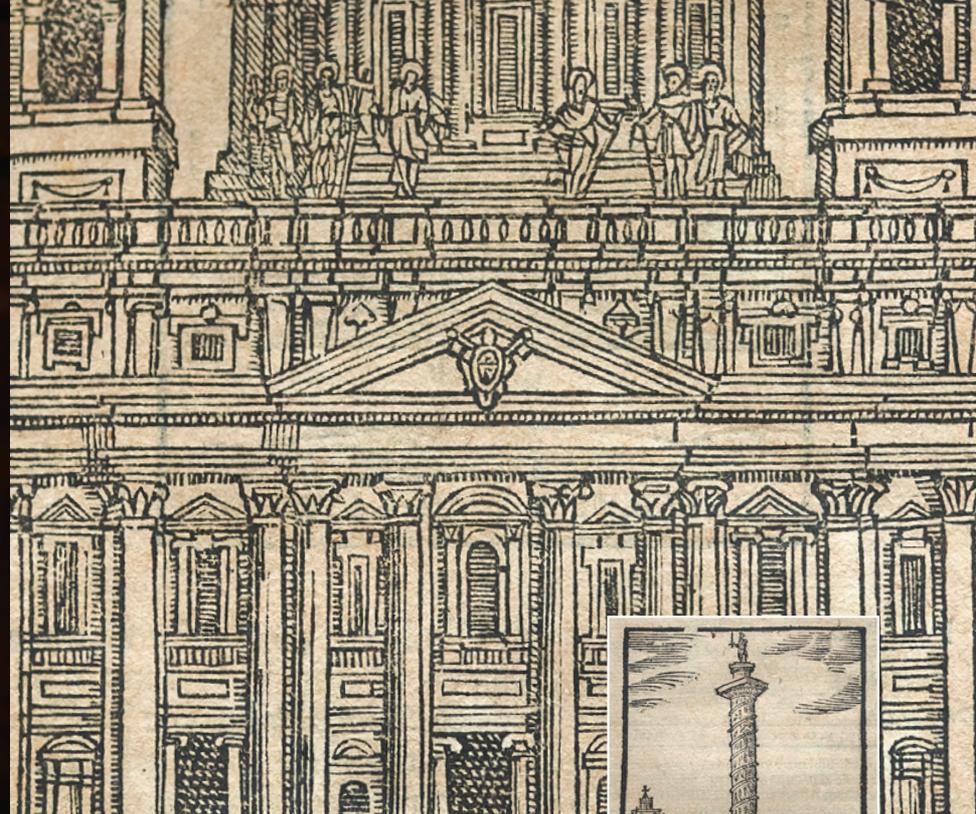
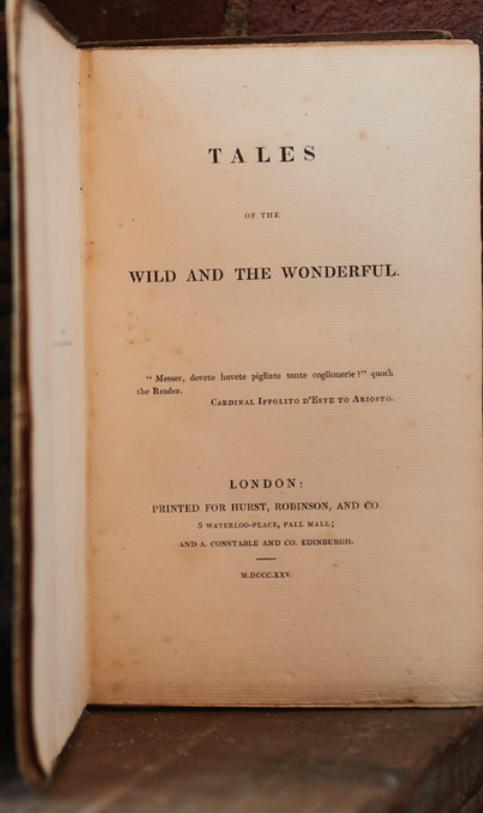
- 3 **Louise Jordan Miln. Wooings and Weddings in Many Climes.** London: C. Arthur Pearson, 1900. Octavo, original patterned boards. 48 photographic plates. \$300.

First edition of this modern ethnographic survey of courtship and wedding customs, richly illustrated with photographs of brides and bridegrooms around the world. Published just as *National Geographic* was reinventing itself as a photographic magazine, *Wooings and Weddings* testifies to the growing popular demand, at the turn of the twentieth century, for photographs of exoticized peoples, apparently untouched by modernity.

- 4 **Karel Čapek; Josef Čapek (illustrator). Továrna Na Absolutno [The Absolute at Large.]** Brno: Polygraphie, 1922. Octavo, original wrappers. 20 full-page illustrations. Inscribed by Karel Čapek. \$3000.

First edition of this biting science-fiction satire, inscribed in the year of publication.

The plot involves a revolutionary invention that produces both clean energy and a byproduct of “Absolute,” a “God particle” that triggers intense spiritual experiences in those exposed to it. Eventually, an absurd Great War breaks out between competing religious groups: “you should not listen to those people when they proudly say what they lived through was the greatest war of all time. We all know, of course, that in a few decades’ time we will manage to create a war which is even greater.” *Továrna Na Absolutno* is illustrated by Čapek’s brother Josef, who like Karel was a central member of the Czech avant-garde between the wars: their intellectual circle promoted the modern renaissance of written Czech, publishing works like this one in the vernacular rather than in German. Josef Čapek would die in a concentration camp in 1945, victim of an “even greater” war. Inscribed by Karel Čapek to actress Táňa Čuprová of the national theatre in Prague, where *R.U.R.*, his most celebrated work, introduced the word “robot” to the world. Text in Czech. A unique copy of an important early science-fiction novel.



- 5 [David Lyndsay]; [Walter Sholto Douglas]; [Mary Diana Dods]; [Mary Shelley]. *Tales of the Wild and Wonderful*. London: Hurst, Robinson, and Co., 1825. Octavo, original boards. Early owner signature. Housed in a custom box. \$3250.

First edition of this anonymously published collection of five sensational gothic tales, one of only two books by Walter Sholto Douglas (1790-1830), born Mary Diana Dods, who lived as a man on the page and in life. The illegitimate child of a Scottish peer, Dods adopted the pen name “David Lyndsay” while writing for *Blackwood’s Magazine*; the publisher’s correspondence related to *Tales of the Wild and Wonderful* was conducted under Lyndsay’s name. Dods eventually chose to live openly as a man, “Walter Sholto Douglas,” a transition not understood by historians until Betty Bennett, while researching Mary Shelley’s letters, discovered that Mary Diana Dods, David Lyndsay, and Walter Sholto Douglas were in fact the same person. In 1827, Shelley secured an official passport for her friend “Doddy” in the name of Douglas, identified as the husband of their mutual friend Isabella Robinson, who had just given birth to a child out of wedlock. Mr. and Mrs. Douglas then entered Parisian society as husband and wife, accompanied by their daughter Adeline. Laid into this copy of *Tales of the Wild and Wonderful* is an early bookseller description attributing the book’s authorship to George Borrow, as formerly believed. A scarce collection by an increasingly recognized gender nonconforming writer, in original boards.

- 6 Pietro Martire Felini; [Andrea Palladio]; [Prospero Parisio]. *Trattato Nuovo delle Cose Maravigliose dell’alma Città di Roma, Ornato de Molte Figure, nel quale si discorre di 300. & piu Chiese*. Rome: Bartolomeo Zannetti, 1610. Octavo, contemporary vellum, ink manuscript titles to spine and upper wrapper. Pictorial title printed in red and black, more than 200 architectural woodcuts throughout text. \$3500.

First illustrated edition of Felini’s influential guidebook to Rome. *Trattato Nuovo* builds on an already established genre of “Roma antica e moderna,” borrowing liberally from Andrea Palladio’s 1554 *L’Antichità di Roma* and a series of modern illustrated guides published in the late sixteenth and early seventeenth centuries. Felini’s “groundbreaking” contribution to the tradition, outlined by Ludwig Schudt in *Le Guide de Roma* (1930), was his pointed integration of Renaissance art history into the well-tread topography of ancient Rome. *Trattato Nuovo* offers an architectural history of St. Peter’s, the first description of the transept decoration of St. John Lateran, and detailed attention to the monuments of sixteenth-century Rome, including Michelangelo’s statue of Moses at San Pietro in Vincoli and the obelisks restored and raised by Sixtus V. The text is illustrated with hundreds of woodcuts, offering readers at home a visual and virtual tour of the Eternal City. Text in Italian. A very good example of a scarce and important Roman guidebook.

7 Olive Mudie-Cooke. With the V.A.D. Convoys in France, Flanders, Italy.

Cambridge, 1921. 27 lithographs of varying sizes, on grey or white paper, some with hand-coloring, some with original mounts. Original plate list, signed and dated by Mudie-Cooke, crudely mounted to remnant of original portfolio. Housed in a custom box. \$12,500.

First and only edition of this collection of World War I lithographs by war artist Olive Mudie-Cooke (1890-1925), signed and dated on the plate list.

In 1916, London art student Mudie-Cooke enlisted as an ambulance driver on the Western Front, driving for both the First Aid Nursing Yeomanry (F.A.N.Y.) and the Voluntary Aid Detachment (V.A.D.). For the next two years, she transported wounded soldiers along the front lines in France, Flanders, and Italy, occasionally working as a translator for the British Red Cross. Throughout her service, Mudie-Cooke sketched and painted what she saw around her: field hospitals, stalled tanks, “Hun pillboxes,” blasted trees, ruined churches, a line of ambulances parked in a dark forest, “standing by for orders.” Her work is characterized by a documentary eye, with close attention paid to the logistics of battlefield relief and the precise damage inflicted on buildings, vehicles, and bodies at the places she names: the Somme, Ypres, Paschendael. Landscapes are eerily depopulated, compositions spare and controlled.

After two years at the front, Mudie-Cooke returned to London, where her work came to the attention of the newly founded Imperial War Museum. The museum acquired a number of her paintings, and commissioned more. After the Armistice, the British Red Cross asked Mudie-Cooke to return to Europe to document the V.A.D. units still in operation there, and in 1921, her wartime work was the subject of an exhibition in Cambridge. It was then that these lithographs were produced. “The artist explained to the Imperial War Museum — when she requested permission to reproduce two of the watercolours they had commissioned— that she was creating the portfolio *With the V.A.D. Convoys in France, Flanders, Italy* ‘chiefly as a souvenir album for the V.A.D. ambulance drivers with whom I worked during the war’ (50/50: *Fifty Works by Fifty British Women Artists*). With the exception of three comic caricatures, the portfolio is much more than a keepsake among friends. These stark lithographs would be the only published work by Mudie-Cooke, who took her own life in 1925.

The signed plate list includes thirteen images, all present (“Caricatures, Etc.,” counted as one), with fourteen additional lithographs included as well. It seems likely that Mudie-Cooke assembled and signed portfolios as needed, pulling prints that were ready or requested at the time. We locate four institutional holdings of *With the V.A.D. Convoys in France, Flanders, Italy*, each with a different plate count: two at the Imperial War Museum (one with 26 lithographs, one with 40), Southern Illinois (29), and Brown (35). Over the past decade, Mudie-Cooke’s work has received renewed critical attention, usually in the context of art by women, but also in the Turner Contemporary’s 2018 “Journeys with *The Waste Land*” exhibition. All of her surviving original art is held by the Imperial War Museum, so the handful of V.A.D. portfolios (and the individual lithographs pulled from them) are likely the only other lifetime examples of her work. A powerful eyewitness document of the Great War.



YPRES: Cloth-Hall and Cathedral.



Empty Sidings: V.A.D. Convoys unloading an Ambulance Train.



Centers: V.A.D. Convoys unloading an Ambulance Train after a Fight.



Tank on the road from Ypres to Passendale.



On the Somme.

WITH THE
V.A.D. CONVOYS
IN
FRANCE, FLANDERS, ITALY.
LITHOGRAPHS
BY
OLIVE MUDIE-COOKE



BRITISH MILITARY CEMETERY



8 **Jane Austen; R.W. Chapman (editor); [E.M. Forster]; [Lytton Strachey].** **The Novels of Jane Austen; with: Jane Austen's Letters to Her Sister Cassandra and Others.** Oxford: Clarendon Press, 1923-1932. Seven octavo volumes, original marbled boards. Color pictorial frontispieces, illustrations and folding maps throughout text. Inscribed by Lytton Strachey to E.M. Forster, with Forster's bookplate. \$9500.

Collected critical edition of Jane Austen's novels, "with notes, indexes, and illustrations from contemporary sources," one of 1000 copies, a gift from Bloomsbury critic Lytton Strachey to novelist E.M. Forster.

In an enthusiastic review, Forster declared: "this fine new edition has, among its other merits, the great merit of waking the Jane Austenite up....The novels continue to live their own wonderful internal life, but it has been freshened and enriched by contact with the life of facts. To promote this contact is the chief function of an editor, and Mr. Chapman fulfills it." Forster notes, in particular, the

illustrations "beyond all praise," drawn from the material record of Austen's own day, including architectural views, fashion plates, road maps, dancing manuals, and carriage catalogs; *Mansfield Park* opens with one of landscape gardener Humphry Repton's lift-up country-house views. In 1932, Chapman published a uniformly bound edition of Austen's letters in two volumes, less warmly received by Forster: "they are the letters of Miss Austen, not of Jane Austen: and Miss Austen would think us silly to read them."

Forster's most famous tribute to Austen, of course, comes in *Aspects of the Novel* (1927): "All her characters are round, or capable of rotundity." His own fiction reflects her quiet humor and devastating social observation: *A Room with a View* stands alongside *Pride and Prejudice* as one of the most universally beloved modern romances. See Heffer's catalog of Forster's library, 1137. A near-fine set of the works of a major English novelist of the nineteenth century, from the library of a major English novelist of the next.



9 [Qiu Jin]; Min Huang (editor). *Qiu yu qiu feng* ["Autumn rain, autumn wind:" memorial for the executed revolutionary Qiu Jin.] [Shanghai]: *Jung cun shu ju*; *Hong wen shu ju*, 1907. Octavo, original wrappers. Frontispiece portrait, 1922 stamp of a San Francisco Chinese grocer to lower wrapper. Spine largely perished, housed in a custom chemise and slipcase. \$20,000.

Extraordinary memorial pamphlet for the Chinese revolutionary and feminist Qiu Jin (c.1875-1907), printed less than two months after her public beheading in 1907.

Qiu Jin was born into wealth and privilege. Her parents bound her feet and arranged her marriage, but also provided her with a comparatively thorough education. Deeply drawn to revolutionary ideas, and chafing under the restrictions of life as a Chinese wife and mother, Qiu Jin escaped to Japan in 1904, joining the expatriate Chinese revolutionaries gathering there. She unbound her feet and undertook the study of traditionally male martial skills, like her hero Mulan: sword fighting, archery, and horseback riding astride. She adopted masculine dress, especially Japanese and Western styles: the famous photograph reproduced in this pamphlet shows Qiu Jin in Japanese dress, wielding a warrior's sword. The portrait is a provocation, intended to spark discussion about women's roles in the coming revolution, as well as to burnish her own legend.

Qiu Jin began writing and speaking publicly in defense of women's emancipation, arguing that China as a whole would benefit from reforms that gave women more opportunities. She directed her criticism at the arranged marriages, inadequate schooling, and foot binding that limited the potential of Chinese women. She was a brilliant orator, a talent all the more unusual because she "lived at a time when women in China were not permitted to venture out of their homes, let alone participate in public affairs" (*New York Times Overlooked* obituary, 2018). Her famous poem "Reply to a Japanese Friend," included here, is characteristic: "Don't tell me women are not the stuff of heroes."

In 1906, Qiu Jin moved back to China. She became principal of a school of physical education that served as a front for her underground revolutionary organization. In 1907, the organization's leader was captured after assassinating a local government authority, and officials soon came in pursuit of Qiu Jin, the second in command. After a fight, she was captured, tortured, and executed. The title of this pamphlet references her death poem, her last words, which play on her surname ("qiu," meaning 'autumn'): "Autumn rain, autumn wind: they make one die of sorrow."

Qiu Jin's body would eventually be buried and reburied nine different times, as various factions competed to claim her as one of their own. This 1907 pamphlet is one of the earliest examples of an attempt to shape her legacy, including excerpts from her writings and tributes by others; the printer ran an extraordinary risk in producing this memorial before the revolution. Sun Yat-Sen's revolutionary party, of which Qiu Jin was the first female member, would finally overthrow the Qing Dynasty in 1911: Sun Yat-Sen's wife described Qiu Jin as "one of the noblest martyrs of the revolution." Today, she remains a national hero, central to modern China's vision of itself. The legend of Qiu Jin, revolutionary general and martyr, is memorialized in print, inscribed on stele, and dramatized on stage and screen. Text in Chinese. Exceptionally rare survival of a poorly printed underground publication.



- 10 **Tobacco box carved from the wood of Haworth Church.** West Yorkshire, circa 1880. Oak tobacco box, “Haworth Church” label affixed to interior of lid. \$1500.

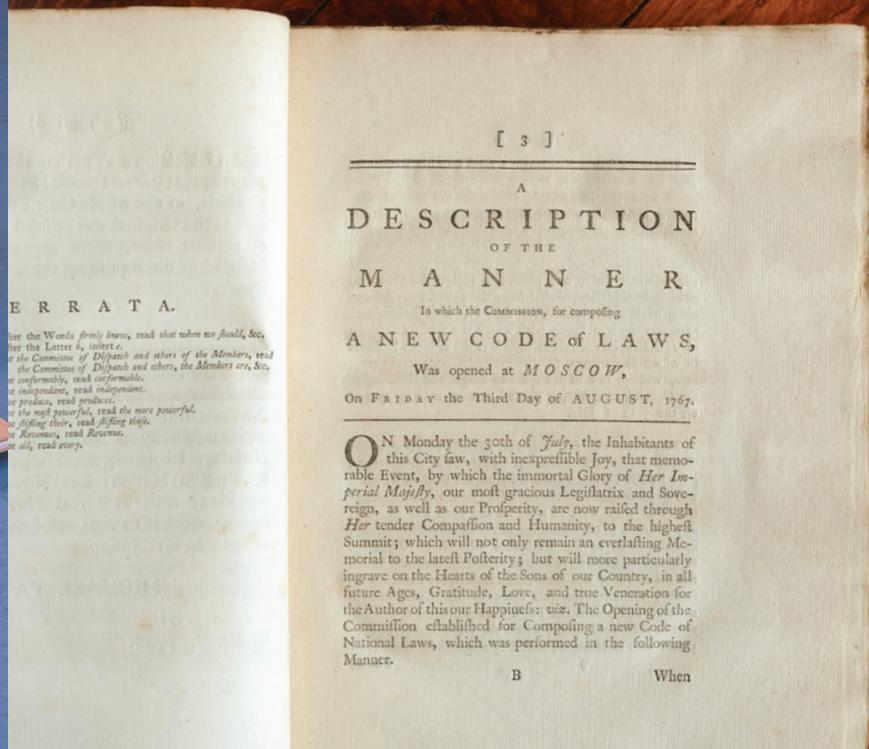
From 1820 until 1861, the Reverend Patrick Brontë occupied the parsonage at Haworth, where he raised six children, including the novelists Charlotte, Emily, and Anne. Although he outlived them all, Patrick Brontë survived to see Haworth become a site of literary pilgrimage, as readers from around the world came to pay tribute to the authors of *Jane Eyre*, *Wuthering Heights*, and *The Tenant of Wildfell Hall*. In 1879, the old church was torn down, and the salvaged wood made into keepsakes like this one, testifying to the Victorian passion for the Brontës.

- 11 **Sarah Harriet Burney; [Charlotte Broome]. Traits of Nature.** London: Henry Colburn, 1813. Five octavo volumes, original boards covered in silk, manuscript labels. Ownership signatures of Charlotte Broome. \$950.

Early edition of Sarah Burney’s third novel, published one year after the first, a family copy in a homemade binding. Sarah grew up in the shadow of her half-sister, the novelist Fanny Burney, and five other close-knit half-siblings. The plot of *Traits of Nature* follows the isolated heroine’s alienation from her divided family: “amongst a multitude of eager speakers to be the only being to whom no one addresses a word.” This copy belonged to Sarah’s half-sister Charlotte. The boards have been neatly but inexpertly covered in silk, with handwritten labels pasted to the spines: very possibly Charlotte’s own work. A poignant association copy of the novel Sarah Burney considered her best, with notable parallels to her own precarious family position.

- 12 **Consuelo Godinho. Alfabeto Aboim. Composto, Desenhado, e Gravado pela Calligrapha Consuelo Godinho.** Portugal, circa 1885. Oblong broadsheet volume, original cloth boards. Color lithographic title page with mounted sepia photograph of Godinho, as issued; 26 full-page color lithographic plates, printed recto only. \$2200.

First edition of this dreamlike alphabet by Portuguese calligrapher Consuelo Godinho, her only published work, featuring a photograph of the young artist mounted to the title page. Godinho came from a renowned family of Lisbon calligraphers: her grandfather, Manoel Nunes Godinho, earned the title of “Calligrapho da Casa Real,” and her father, brothers, and sisters all produced manuscripts prized by collectors. *Alfabeto Aboim* features a full-page lithograph for each letter of the alphabet, with a large illuminated initial set in the center of a colorful patterned field, heightened in gilt. Godinho’s subjects are both classical and allegorical. Some are easy to guess: the helmeted soldier brandishing a sword inside the letter G symbolizes *Guerra* (war); the odalisque sleeping in the curve of the N represents *Nudez* (nudity); the ship about to capsize inside the T stands for *Tempestade* (storm). More surprising is the modern woman sitting in the shadow of the I, her hand on a piece of factory machinery, with a locomotive and smokestack in the background: *Industria* (industry). A flamboyant *Kakatua* (cockatoo) perches on the K, a letter that rarely appears in Portuguese. Bibliographer Henrique de Campos Ferreira Lima offers a speculative key to Godinho’s alphabet, but frankly throws up his hands at the meaning of her illuminated W, featuring a man in what appears to be a fur loincloth: “não deciframos” (“we can’t tell”). See Lima, *Subsídios para um Dicionário Bio-bibliográfico dos Calígrafos Portugueses*, 38. No copies located in North America. A scarce and whimsical illuminated alphabet.



- 13 **La Musée des Dames et des Demoiselles. Règne Animal 1-3 (Les Oiseaux, Les Insectes, Les Papillons), Règne Végétal 1-2 (Les Fleurs, Les Fruits), Règne Minéral (Les Minéraux et Les Coquillages).** Paris: Marcilly Ainé, circa 1825. Six twelvemo volumes, original glazed pastel boards, color pictorial pastedown labels. Hand-colored frontispieces. Housed in original box. \$3750.

Set of natural history guides for French ladies, covering the animal, vegetable, and mineral kingdoms. The vivid hand-colored plates depict staged tableaux of butterflies, insects, and birds; mixed bouquets of flowers and fruits; and a cabinet stocked with minerals and seashells. Text in French. A beautiful set, reflecting the nineteenth-century vogue for collecting natural specimens, a scientific pursuit deemed appropriate for women and girls.

- 14 **Charles Malo. Les Capitales de l'Europe: Promenades Pittoresques.** Paris: Firmin Didot for Marcilly Fils Ainé, [1829]. Eight twelvemo volumes, original glazed pastel boards. Hand-colored frontispieces. Housed in original box. \$3250.

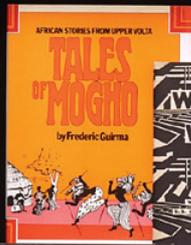
Set of travel guides to eight historic capitals of Europe, with brilliant hand-colored views of the Pont-neuf in Paris, St. Marylebone in London, the Fontanka river in St. Petersburg, the Belvedere Palace in Vienna, Capitoline Hill in Rome, the Arsenal in Berlin, San Antonio de la Florida in Madrid, and Seraglio Point near Constantinople. Text in French. Bright examples of these delightful pocket guides.

- 15 **Catherine the Great; Michael Tatischeff (translator). The Grand Instructions to the Commissioners Appointed to Frame a New Code of Laws for the Russian Empire: Composed by Her Imperial Majesty Catherine II. Empress of all the Russias.** London: T. Jefferys, 1768. Quarto, contemporary three-quarter calf, marbled boards. Private library label and armorial bookplate, early owner signature. \$5000.

First English translation of Catherine the Great's Nakaz, her instructions to the commission she convened in 1767 to reform the Russian legal system. A student of the *philosophes*, Catherine was inspired by the principles of Montesquieu, Diderot, and Rousseau. She was eager to promote herself as a voice of enlightened reason, and Russia as a modern European nation. Although she considered the absolute power of the tsar the only practical means of governing such a vast empire, her Nakaz represented a striking break with Russia's feudal past: "the Equality of the Citizens consists in this; that they should all be subject to the same Laws." Catherine argued that "it is better to prevent Crimes, than to punish them," condemning the use of torture and the death penalty. Her commissioners fell into partisan squabbling, and the 1768 war with the Turks provided an excuse to suspend the reform project. But the Nakaz, widely translated and debated across Europe, and banned by Louis XV in France, placed Russia in a new light internationally: Voltaire described it as "the finest monument of the age." Predating the American and French revolutions, Catherine's early attempt to imagine a more egalitarian legal code remains a compelling document of the Enlightenment.



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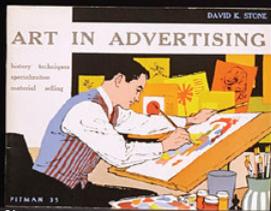
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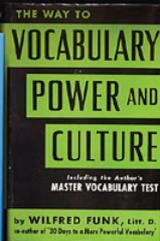
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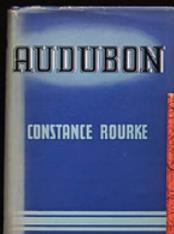
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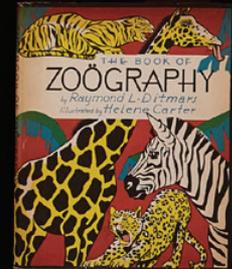
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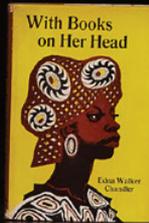
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- 16 **Willy Pogány (illustrator); Henry Wadsworth Longfellow; Edith Elias. Hiawatha.** London, 1914. First edition, one of the Willy Pogány Children series of folding color panoramas. \$200.
- 17 **Frederic Guirma. Tales of Mogho: African Stories from Upper Volta.** New York, 1971. First edition, black and white illustrations throughout text. \$75.
- 18 **Eleanor Nelson; Jean Hill (illustrator). Women at Work: A Century of Industrial Change.** Washington, D.C., 1933. First edition, black and white illustrations throughout text. Issued by the United States Department of Labor Women's Bureau. \$350.
- 19 **Walt Whitman. Invitation to Whitman's private reception following his lecture, "The Death of Abraham Lincoln," at Madison Square Theatre.** New York, 1887. Printed card: "Walt Whitman / At Home—Thursday Evening / April 14th 1887 / Westminster Hotel, Irving Place and 16th St., New York." A benefit staged for the ailing Whitman, that night's lecture marked the twenty-second anniversary of Lincoln's assassination. \$1800.
- 20 **Tillie Olsen. Yonnonandi: From the Thirties.** New York, 1974. First edition, dust jacket designed by Robert Giusti. Incribed by Olsen. \$250.
- 21 **David Stone. Art in Advertising. Pitman Art Books No. 35.** New York, 1961. First edition, black and white illustrations throughout text. \$50.
- 22 **Geoffrey Grigson (editor). The Faber Book of Love Poems.** London, 1973. First edition. Poets include William Blake, Elizabeth Barrett Browning, Emily Dickinson, John Donne, Ben Jonson, John Keats, Christina Rossetti, William Shakespeare, and William Butler Yeats. \$50.
- 23 **Wilfred Funk. The Way to Vocabulary Power and Culture.** New York, 1946. First edition. \$175.
- 24 **Samuel Kettell (editor). Specimens of American Poetry, with Critical and Biographical Notices.** Boston, 1829. First edition, three volumes, early twentieth-century pigskin over cloth. Volume III includes the earliest bibliographic mention of Edgar Allan Poe's first book, *Tamerlane*. \$850.
- 25 **William Makepeace Thackeray. Vanity Fair. A Novel Without a Hero.** London, 1848. First edition, early twentieth-century polished calf by Riviere & Son. Black and white illustrations throughout text. \$2800.
- 26 **Amerigo Parrini; C. Danyell Tassinari (translator); [Dante Alighieri]. With Dante in Florence.** Florence, 1930. First edition, hand-painted vellum binding. Black and white illustrations throughout text. \$150.
- 27 **Phoebe Anna Traquair (illustrator); John Sutherland Black (notes); [Dante Alighieri]. Dante: Illustrations and Notes.** Edinburgh, 1890. Privately printed series of illustrations to Dante's *Commedia* by the first woman elected to the Royal Scottish Academy. \$350.
- 28 **John Ruskin; W.A. Sim (preface). Santa Croce.** Florence, 1924. Pocket edition of Ruskin's guide to the Franciscan basilica of Santa Croce, first published in 1875, bound in patterned Florentine paper. Halftone illustrations throughout text. \$50.
- 29 **Raymond Ditmars; Helene Carter (illustrator). The Book of Prehistoric Animals: Where the Extinct Reptiles, Mammal-like Reptiles, Birds and Mammals Came From.** Philadelphia, 1935. First edition, color and black and white illustrations throughout text. \$200.
- 30 **Edna Walker Chandler; Charles Keeping (illustrator). With Books on Her Head.** New York, 1967. First edition, black and white illustrations throughout text. Incribed by Chandler. \$50.
- 31 **Robert Dossie. The Handmaid to the Arts. A New Edition, with Considerable Additions and Improvements.** London, 1796. Third edition, two volumes, contemporary tree calf. \$750.
- 32 **John Milton; Arthur Rackham (illustrator). Comus.** London, 1921. Deluxe limited edition of Milton's 1674 masque. 24 color plates and dozens of black and white illustrations throughout text, one of 550 copies signed by Rackham. \$1000.
- 33 **Friedrich de la Motte Fouqué; Arthur Rackham (illustrator); W.L. Courtney (translator). Undine.** London, 1909. Deluxe limited edition of Fouqué's 1811 fairy tale. 15 color plates and black and white decorations throughout text, one of 1000 copies signed by Rackham. \$2000.
- 34 **Henry James. Picture and Text.** New York, 1893. First edition of this collection of essays on art, black and white illustrations throughout text. \$125.
- 35 **Oskar Fischel; Max Von Boehm; M. Edwardes (translator); Grace Rhys (introduction). Modes and Manners of the Nineteenth Century, as Represented in the Pictures and Engravings of the Time.** London, 1927. Second edition in English, expanded to four volumes, in decorative publisher's cloth. Over 100 color plates and hundreds of halftone illustrations throughout text. \$450.
- 36 **Fredun Shapur (illustrator); Kathleen Brooks. First Steps in Reading: Spot and the Paint, Blackie and the Wool, By the Pool.** London, 1971. Second printing of all volumes, color illustrations throughout text. Imported and packaged as a set by Creative Playthings for the American market, in original protective sleeve designed by Shapur. \$650.
- 37 **David Morse; Phil Hardy (editor). Motown and The Arrival of Black Music.** London, 1971. First edition, scarce hardcover issue, of the first history of Motown Records, part of Phil Hardy's short-lived Rockbooks series. Dust jacket designed by David Goad, black and white illustrations throughout text. \$350.
- 38 **Constance Rourke; James MacDonald (illustrator); [John James Audubon]. Audubon.** New York, 1936. First edition, Newbery Honor Book. 12 color plates after Audubon's *Birds of America*, black and white illustrations throughout text. \$150.
- 39 **William Wondriska. A Long Piece of String.** New York, 1963. First edition, black and orange illustrations throughout text. \$250.
- 40 **Melvin Berger; Richard Cuffari (illustrator). Time After Time.** New York, 1975. First edition, color and black and white illustrations throughout text. \$75.
- 41 **Jonathan Williams; Barbara Jones (illustrator). Super-Duper Zuppa Inglese (and Other Trifles from the Land of Stodge).** Derbyshire, 1977. First edition, one of 1000 copies. Black and white illustrations throughout text. \$35.
- 42 **Raymond Ditmars; Helene Carter (illustrator). The Book of Zoögraphy: Where the Animals in the Zoo Come From and Some Too Rare To Be Found There.** Philadelphia, 1934. First edition, color and black and white illustrations throughout text. \$200.
- 43 **Willy Pogány (illustrator); Lionel Fable. The Children at the Pole.** London, 1914. First edition, one of the Willy Pogány Children series of folding color panoramas. \$175.

Georgia O'Keeffe

To Malcolm Varon
 With appreciation for your
 part in helping to make this book
 Sincerely
 Georgia O'Keeffe
 1977

- 44 **Georgia O'Keeffe; [Malcolm Varon]. Georgia O'Keeffe.** New York: Viking, 1976. Folio, original ivory cloth, original dust jacket. 104 color plates. Inscribed by O'Keeffe to Malcolm Varon. \$4500.

First trade edition of Georgia O'Keeffe's lavishly illustrated career retrospective, presented by O'Keeffe to the book's photographer: "With appreciation for your part in helping to make this book / Sincerely / Georgia O'Keeffe / 1977." In these pages, O'Keeffe follows her creative awakening from her childhood drawings through her iconic images of flowers, bones, and the topography of Taos: "I find that I have painted my life — things happening in my life — without knowing." The colophon notes that "the color photography for this book was for the most part executed specially by Malcolm Varon," who would be O'Keeffe's photographer of choice until her death a decade later. An excellent association copy.

- 45 **Olympe de Gouges. L'Esclavage des Noirs, ou L'Heureux Naufrage, Drame en Trois Actes, en Prose. Représenté à la Comédie Française, en Décembre 1789.**

Paris: La veuve Duchesne, et al., March 1792. Octavo, twine-bound in later plain wrappers. Light foxing. Housed in custom chemise and slipcase. \$15,000.

Revised anti-slavery play by French revolutionary, feminist, and abolitionist Olympe de Gouges (1748-1793). An active playwright and pamphleteer, Gouges is best remembered for her 1791 manifesto, *Déclaration des Droits de la Femme et de la Citoyenne*, written in response to the central text of the French Revolution, the *Déclaration des Droits de l'Homme et du Citoyen*. Throughout her life, she was a staunch defender of the rights of the disenfranchised: workers, citizens, women, children.

In 1784, Gouges wrote *Zamore et Mirza*, "an Indian drama in three acts," whose performance was delayed for years by infighting between Gouges and the actors of the Comédie Française. The play's premiere, over a few chaotic nights in 1789, was a disaster, but Gouges rallied. Inspired by the abolitionist movement in Paris, she reworked the play for this 1792 edition, changing the title to *L'Esclavage des Noirs*, and transferring the action from the East Indies to the West. No longer obscurely Asian, *Zamore* and *Mirza* are black slaves whose emancipation becomes a central question, and a politically tricky one, as reports of the widening slave rebellion in Saint-Domingue reached Paris. Gouges's creation of a sympathetic black hero pardoned for killing a white man was groundbreaking, although she nonetheless condemned violent resistance by slaves: "en imitant les tyrans, vous les justifiez" ("in imitating tyrants, you justify them"). Slavery is presented as a great injustice, but one that must be remedied gradually, by the exercise of enlightened reason.

Gouges's pacifism led to her downfall during the Terror: although a proud *citoyenne* and longtime supporter of the revolution, she opposed the execution of Louis XVI and Marie Antoinette. Gouges was guillotined on November 4, 1793, recalling the prescient line in her *Déclaration*: "la femme a le droit de monter sur l'échafaud; elle doit avoir également celui de monter à la Tribune." ("Woman has the right to mount the scaffold; she should have equal right to mount the podium.") Text in French. A scarce and compelling document of revolutionary France, in which Gouges once again extends the language of natural rights to those excluded from full citizenship.

ONNAGES.

En instruit.
Indienne, amante de Zamor.
FRÉMONT, Gouverneur d'un
T-FRÉMONT, son époux.
Homme François, époux de Sophie.
aternelle de M. de Saint-Frémont.
Chambre de M^{me} de Saint-Frémont.
E, Esclave.
Intendant des Esclaves de M. de
M. de Saint-Frémont.
RT, Major de la Garnison.
QUE de M. de Saint-Frémont.
LARD INDIEN.
HABITANS INDIENS des
Esclaves.
ET SOLDATS FRANÇOIS.

L'ESCLAVAGE
DES NOIRS,
OU
L'HEUREUX NAUFRAGE.

ACTE PREMIER.

Le Théâtre représente le rivage d'une Isle déserte, bordée & environnée de rochers escarpés, à travers lesquels on aperçoit la pleine mer dans le lointain. Sur un des côtés en avant est l'ouverture d'une cabanne entourée d'arbres fruitiers du climat : l'autre côté est rempli par l'entrée d'une forêt qui paroît impénétrable. Au moment où le rideau se lève, une tempête agite les flots : on voit un navire qui vient se briser sur la côte. Les vents s'apaisent & la mer se calme peu à peu.

SCÈNE PREMIÈRE.

ZAMOR, MIRZA.

ZAMOR.

DISSIPE tes frayeurs, ma chère Mirza ; ce vaisseau n'est point envoyé par nos persécuteurs : autant que je puis en juger il est François. Hélas ! il vient de se briser sur ces côtes, personne de l'équipage ne s'est sauvé.



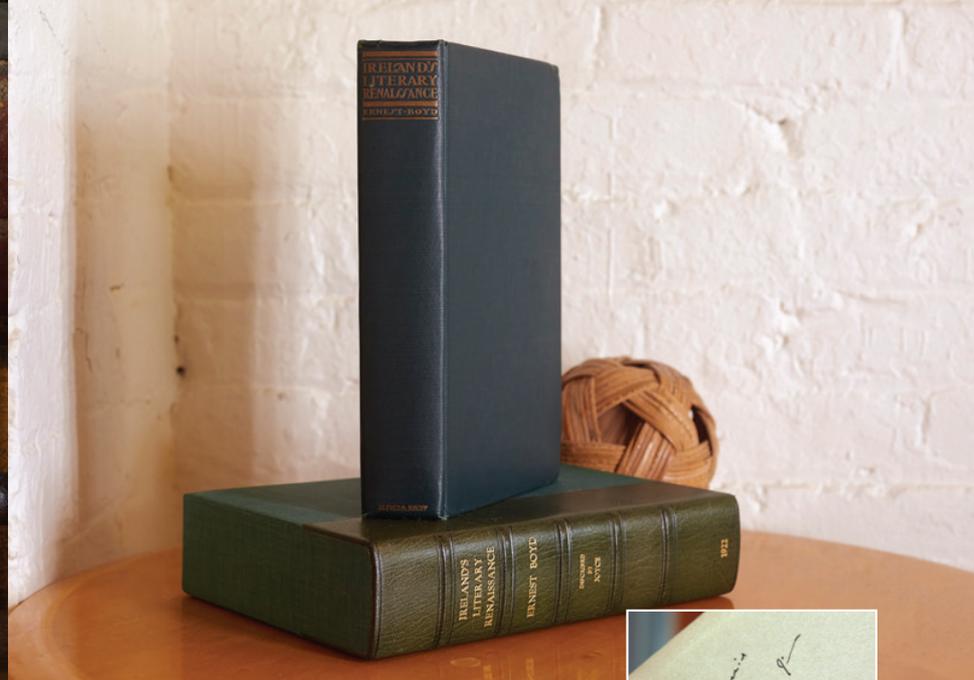
46 **Archive of original midcentury porcelain designs.** Rome: Faro Disegni, circa 1940-1965. Collection of 168 original hand-colored designs for porcelain plates, each on a separate sheet, of various sizes: a group of 111 designs executed in pencil, ink, and watercolor on heavy paper, most measuring 14.5 x 13 inches, and a smaller group of 57 sketches, executed primarily in pencil and crayon on onionskin, measuring less than 12 inches square. Most designs labeled "Faro Disegni" and numbered in ink; a few designs mounted, many marked in pencil with annotations in French and English. Housed in custom chemises and box. \$2500.

Beautiful archive of midcentury porcelain design sketches, each an original hand-colored work of art, spanning a wide variety of botanical, geometric, and figural styles. Some feature realistic portraits of flowers and birds, while others are much more stylized: traditional folk motifs, linear Art Nouveau florals, bright mod blossoms. This is a working archive: many of the images are fragmentary, corrected in pencil, or overpainted, and recurring themes like the firebird are developed over multiple sheets. Roman firm Faro Disegni is best known for their textile designs; this archive testifies to their participation in other aspects of the decorative arts. A remarkable survival.



47 **Marc and Evelyne Bernheim (photographers); Betty Atwell Wright (author); Betty Warner Dietz (editor).** *African Cities Are...*
New York: John Day, 1971. Spiral-bound photobook, measuring 18 x 18 inches. Glossy photographic boards, 36 black and white photographs printed on heavy card stock. \$1800.

First edition of this striking oversized photobook, part of Betty Atwell Wright's Urban Education Studies, "a fascinating group of albums designed primarily for teaching urban slum children" (*Library Journal*). Rather than imparting historical or geographical information, the Special City Albums were designed to draw inner-city children into conversation about their own experiences: "The urban child meets himself in these pictures, which were selected to inspire discussion." These documentary photographs of postcolonial Africa are not identified by city or nation. They feature Africans across the continent living their lives: children lining up for ice cream, a family playing a game of mancala, a man in tribal dress riding a city bus, a woman learning to read, supermarket shoppers, worshippers in church, factory workers and doctors, architects and airline pilots on the job. OCLC locates only one holding, at Duke. A scarce and stunning book.

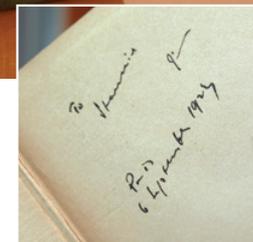


48 **Edmé-Gilles Guyot. *Nouvelles Récollections Physiques et Mathématiques*, contenant ce qui a été imaginé de plus curieux dans ce genre, et ce qui se découvre journellement.** Paris: chez l'auteur, and Gueffier, 1772-1775. Eight parts in four octavo volumes, contemporary mottled calf gilt, marbled endpapers, green silk ribbon markers. 99 numbered hand-colored copper-engraved plates (three folding); two engraved tables printed recto and verso on a single sheet. \$3500.

Nouvelle édition, considerably expanded from the first edition of 1769, of this illustrated compilation of household experiments, mechanical inventions, and magic tricks, designed to teach the principles of physics and mathematics in an entertaining way. Topics covered include optics, electricity, magnetism, automatons, fireworks, waterworks, card tricks, codes, and ciphers. A pioneer in the development of phantasmagoria, Guyot explores the possibilities of smoke and mirrors in *Nouvelles Récollections*, introducing a magic lantern that projects images onto a plume of smoke to create an eerie animated effect, among other innovations. As an enterprising manufacturer of both scientific instruments and conjuring machinery, he offers an instruction manual for outfitting a home laboratory and magic studio, providing price lists of the materials needed to perform these modern entertainments.

Guyot's influence was wide-ranging: Benjamin Franklin kept a copy of *Nouvelles Récollections* in his library, and William Hooper's popular *Rational Recreations*, which went through multiple printings in the eighteenth century, is essentially an uncredited English translation of Guyot. Inviting readers to be both captivated by illusions and critical in exposing them, Guyot prefigures the rise of popular science education in the nineteenth century. See Simon During, *Modern Enchantments*. Text in French. A beautiful, skillfully colored set, in unrestored contemporary bindings.

49 **Ernest Boyd; [James Joyce]; [Stanislaus Joyce]. *Ireland's Literary Renaissance*.** New York: Knopf, 1922. Octavo, original green cloth. Inscribed by James Joyce to Stanislaus Joyce. Closed tear, without loss, to page 405. Housed in a custom chemise and slipcase. \$20,000.



"New Revised Edition" of Ernest Boyd's classic survey of the Irish literary revival, the first to include James Joyce as a subject, inscribed by Joyce to his brother. Boyd published the first edition of *Ireland's Literary Renaissance* in 1916, focusing on the late nineteenth-century enthusiasm for Celtic history, folklore and mythology, with the early work of William Butler Yeats at the center. Joyce's *Dubliners* and *Portrait of the Artist as a Young Man* were already well-known to serious readers on both sides of the Atlantic, but Boyd dismissed his writing in a single line: "curious studies of lower-class city life." Boyd's decision to write Joyce out of Irish literary history was noted by critics like John Quinn, who expressed his hope that "Joyce would be given a separate chapter in a second edition."

In this revised edition of 1922, Boyd admits Joyce (and his experimental new novel, *Ulysses*, published earlier that year) to the modern Irish pantheon, although he characterizes fiction as "the weak point of the revival." Still, Boyd concedes that "no Irish writer is more Irish than Joyce," given the "almost incredible faculty of detailed material observation" that informs his depiction of Dublin: "the matter is as local as the form is universal." Ever sensitive to slights from the Irish, Joyce seems to have appreciated his belated inclusion in *Ireland's Literary Renaissance*, making a gift of this edition to his younger brother, Stanislaus Joyce, and signing his name as he did for his family alone: "To Stannie / Jim / Paris / 6 September 1923." A great association copy, and a decisive moment in Joyce's critical reception.

An den günstigen
Leser.

Die Klügste under
den heydnische Welt-
Weisen haben alle darfür
gehalten/ daß die Glücksee-
ligkeit dieses zeitlichen Le-
bens bestehe in der Ruhe
des Gemüths: die Mittel
aber selbige zu erlangen/
hat/ nach meinem Bedün-
cken / keiner under ihnen
besser getroffen als Epictet-
us, als welcher wohl er-
kant daß das menschliche
Leben unterschiedliche Zu-
fälle / und folgender weise
tausenterley widerwärti-
gen Gemüths-Veränderungen

Al Lector.

Los mas Prudentes
Philosophos Genti-
les establecieron la feli-
cidad desta vida mortal
en la tranquilidad del
animo: però, en sugerir
los medios para alcan-
carla, pareceme que E-
picteto superò todos los
otros: emperoque cono-
ciendo este gran Philo-
sopho ser la vida Hu-
mana subjeta à varios
accidentes, y consequen-
temente à mil diferentes

Au Lecteur.

Les Philosophes Payés
Les plus sensés éta-
blirent la felicité de cete
vie mortelle dans la
tranquilité de l'esprit:
mais à nous en fournir
des moyens pour l'aque-
rir, aucun d'eux n'a
mieux réussi qu' Epicté-
te. Cet excellent Philo-
sophe voyant que la vie
humaine est sujete à di-
vers accidens, & par con-
sequent, à mille diferen-
tes passions qui troublent
continuellement l'Hom-

A chi Legge.

Convengono li più
sèfati Filosofi Gen-
tili consistere la felicità
di questa vita mortale
nella tranquillità dell'a-
nimo; però, nel sugge-
rir i mezzi per acquistar-
la, parmi ch' Epitteto
habbia superato tutti gli
altri: imperoche cono-
scendo questo eccellen-
te Filosofo essere la vita
Humana sottoposta à
varij accidenti, e consequen-
temente à mille differen-
ti passioni di

50 Epictetus. *Dess Epictetus Politische Sitten-Lehre in vier der Sprachen vornembsten Europens übersetzt.* Einsiedeln, Switzerland: Henrico Ebersbach, 1694. Octavo, 18th-century painted vellum and marbled paper, manuscript shelf mark to spine. \$5000.

First polyglot edition in vernacular languages of the Stoic classic *Enchiridion*, in an unusual early Italian painted vellum binding.

Born a slave, and crippled early in life, Epictetus gained his freedom in Rome and moved to the Adriatic coast, where he opened a school of philosophy. His sayings were collected by his student Arrian, and edited into the handbook of moral philosophy known as the *Enchiridion*. Epictetus understood philosophy as an active pursuit, more difficult than the abstract exercise of logic: "Do you think that you can act as you do, and be a philosopher? . . . You must watch, you must labor, you must get the better of certain appetites, must quit your acquaintance, be despised by your servant, be laughed at by those you meet" (Carter translation). Epictetus's emphasis on self-knowledge and self-discipline greatly impressed the Emperor Marcus Aurelius, who quotes him at length in the *Meditations*, and his philosophy

was read across Renaissance Europe, inspiring the Neostoicism movement and influencing the likes of Pascal and Descartes. While editions of the *Enchiridion* appeared in many languages, this is the first edition to contain multiple vernacular languages in a single publication: Spanish, German, Italian, and French. W.A. Oldfather, in *Contributions toward a Bibliography of Epictetus*, describes this polyglot edition as "extremely rare."

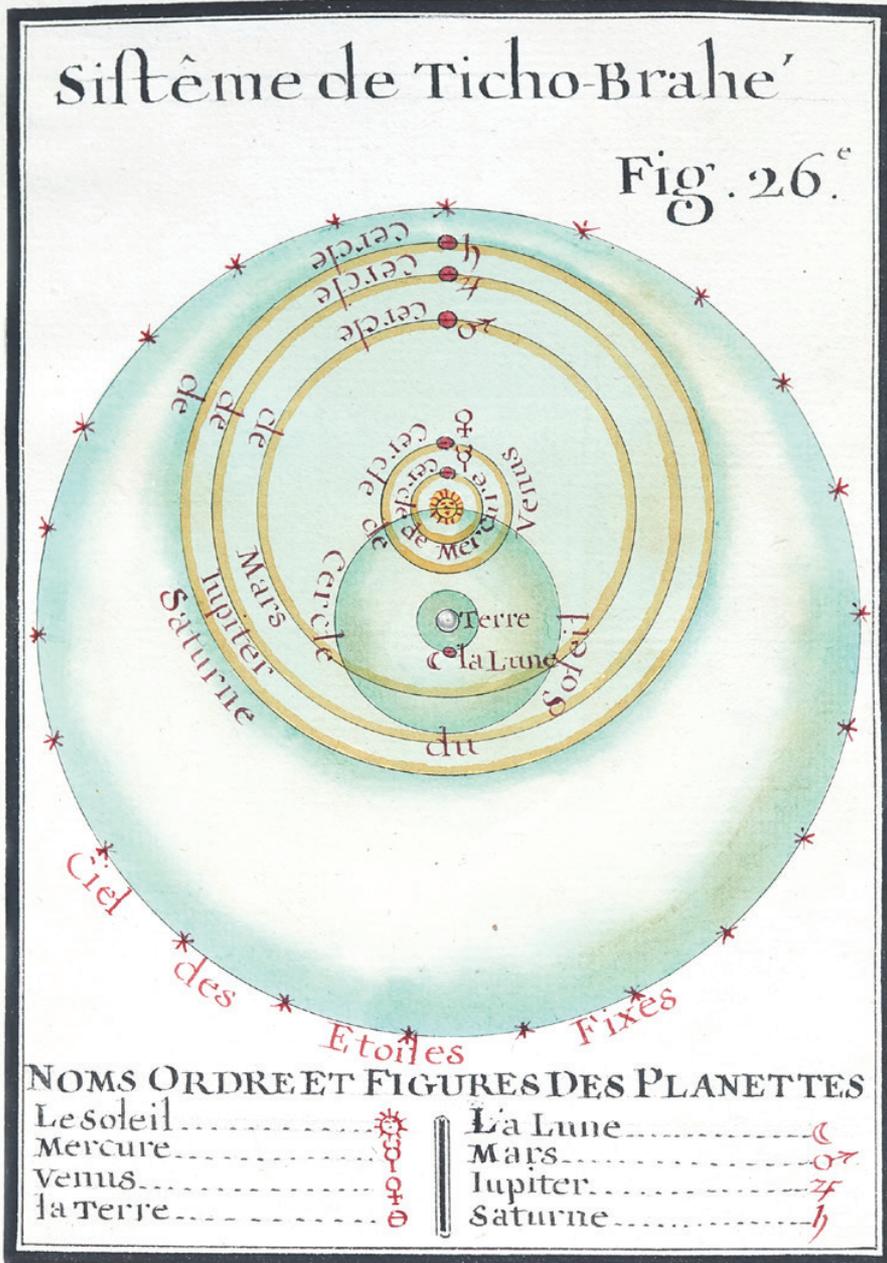
This copy is from the library of eighteenth-century Milanese collector Marquise Luigi Sylva, whose books are immediately identifiable by the exuberant hand-painting of their custom vellum bindings. While hand-painted vellum bindings were popular in eighteenth-century England and France, those from Sylva's library provide some of the rare surviving Italian examples from the period. An important vernacular edition in a vernacular binding.



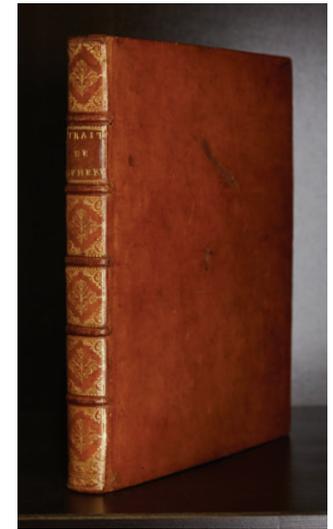
LIVRE I. Planche. XIX.

système de Ticho-Brahe

Fig. 26.^e



51 Joseph Sauveur. *Traité de Sphere*. [Paris: circa 1703-1716]. Quarto manuscript, contemporary calf gilt. 22 hand-colored pen-and-ink folding plates of astronomical phenomena and global navigation calculations, numbered I-XIX (for Livre I) and I-III (for Livre II). Early ink ownership inscription. \$8500.



Unpublished manuscript of an early eighteenth-century two-part French treatise on astronomy and navigation, featuring 22 stunning hand-colored plates, produced by the chair of mathematics at the Collège Royal and a member of the Académie Royale des Sciences.

The first book of the treatise describes fundamentals of astronomy: the movements of the moon, eclipses, constellations, and the orbits of the planets Mercury through Saturn (Neptune and Uranus would not be discovered until the mid-nineteenth century). The section ends with a comparison of three major systems: Ptolemaic, Copernican, and Tychonic. The Tychonic system, suggested by Tycho Brahe as an elegant compromise between the Ptolemaic and Copernican systems, enjoyed immense popularity into the early eighteenth century, in part because texts about the Copernican system had been banned by the Catholic Church.

The second book of the treatise addresses navigation, with special attention paid to the problem of determining longitude. In 1707, around the time of this manuscript's production, the infamous Scilly naval disaster occurred in large part because the warships of the English Royal Navy were unable to accurately determine longitude. The 1714 Longitude Act in England offered a substantial monetary reward to the person who could offer a practical method of determining longitude while at sea. Most scientists of this period assumed the solution would be mathematical, as reflected in this manuscript; however, it was the clockmaker John Harrison who ultimately discovered the solution using mechanical means.

Beautifully executed watercolor plates accompany the text of Sauveur's treatise, their numbers marked for reference in the margins. The treatise can be dated by the information on the title page, which gives Sauveur's title as Examineur des Ingenieurs de France, a position he held from 1703 until his death in 1716. In his lifetime, Sauveur was best known for his work on acoustics and harmonics, though he also produced manuscripts on geometry and mechanics. This manuscript seems likely to have come from his work teaching students at the Collège Royal in Paris, well known for its mathematics program. It appears to be a fair copy, in a neat and careful hand, though with a sprinkling of small inked changes in the same hand. Text in French. A stunning production.



52 William Ross. Dissected Sphere. Ohio, circa 1891. Hinged wooden sphere, measuring 5 inches in diameter, dissected into a solid hemisphere and a hinged hemisphere opening into a quarter-sphere and three pyramids. Printed labels mounted to surfaces. \$750.

In 1891, Ohio educator William Ross created an ingenious series of wooden “mensuration models,” offered by mail order to public school teachers across the United States. Constructed to withstand the wear and tear of generations of students, these classroom models were designed to provide “ocular proofs” of concepts in geometry.

53 Hugo Jung. Archimedes Apples. Netherlands, circa 1930. Set of nine wooden apples, each segmented into slices around a metal core. Housed in original box. \$950.

Mathematical toy patented in 1930 by German inventor Hugo Jung. Each wooden apple is segmented into slices representing a different series of fractions, giving children a tactile, three-dimensional model for equations as simple as $1/2 + 1/2$ and as complex as $1/2 + 2/5 + 1/10$.

54 William Ross. Dissected Cube. Ohio, circa 1891. Hinged wooden cube, measuring 4 inches square, dissected into six pyramids. Printed label mounted to surface. \$500.

Another of Ross’s “mensuration models,” a handsome artifact of American mathematical education at the turn of the twentieth century.

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Honey & Wax Catalog No. 8 shot on location at Brooklyn Creative League.

Cover: watercolor design by an unknown artist, Vienna, 1925 (sold).



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