

THE BRUCE M. LISMAN COLLECTION OF
IMPORTANT AMERICAN LITERATURE

NEW YORK | 15-16 June 2023



Presented to the
Harvard-Yenching Institute Library
Cambridge, Mass.
by
Mrs. Lucy F. (Bigelow) Mann
Aug. 1896.

THE CUSTOM-HOUSE,

INTRODUCTORY TO "THE SCARLET LETTER."



— 14.2

is a little remarkable, that — though disinclined to
interfere much of myself and my affairs at the fireside, —
my personal friends — an autobiographical im-
pression twice in my life have taken possession of
me, when I favored the reader — in-
terfering since, when I favored the reader — in-
terfering for no earthly reason, that either the in-
trusive author could not help me
or the intrusive author could not help me
of my way of life in the past — beyond
Mann. And now — beyond
Mann — I again

CHRISTIE'S

Palmer, Feb 7 44. 1850.

My dear Fields,

I send the remembrance of the
Poulet Letter, and hope you will like
it as well the preceding part. Thank
God, it is off my mind! My next
story shall not be such a half-
fried one. Yet I deserve some credit
for refraining from making this half
so ugly as I might.

I likewise send a title-page
and table of contents. I suppose the
printers will begin each chapter on
a separate page. I shall be glad
when it is through the press; but,
on the whole, do not much care a-
bout the book's coming out before
I get away from Palmer. It will give
me rather more local celebrity than
I desire; - never theless, it is of very
little consequence either way.

Truly yours,

Wm. H. Channing.

J. S. Fields, Esq.

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inside front cover
Lot 90

opposite part one title
Lots 76, 77, 92, 93,
102, 103

inside back cover
Lot 93

CHRISTIE'S

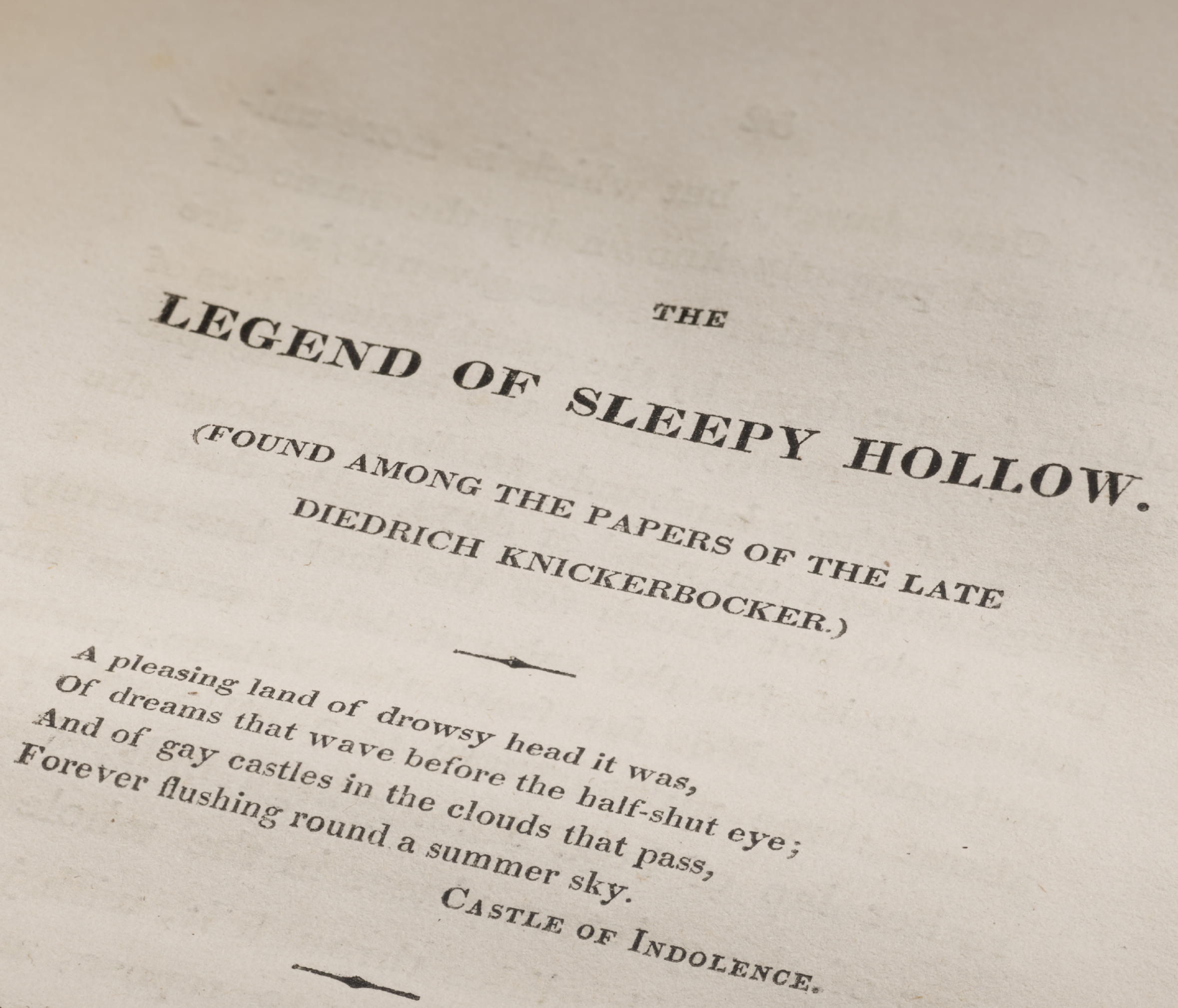


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Introduction

Building my book collection has given me tremendous pleasure. I started collecting books in the late 1980s with limited knowledge, no plan, and a relatively small room to put them in. I didn’t know any dealers or other collectors. I simply love books—I read them, keep them, and think about them.

I started by buying books of authors I knew—my father believed that all the literature we needed to read stopped in the 19th century. He said it often, and except for Hammett and Ambler, that was about all the fiction he cared about. He often read 19th-century fiction to my brother and me. I may not always have paid close attention, but I did know James Fenimore Cooper, and I began buying his books. That was fun, but not a plan. Besides, I had a self-imposed rule that I had to read a modern version of any book acquired before putting it on a shelf. That was a terrible idea! After all, I worked, travelled for work, and had a family.

I had the good luck of meeting dealers who helped me to devise a plan and execute on it. I met Stephan Loewentheil at an early stage of my collecting. He offered sound advice then and for the next 35 years as well. I tried to stay true to his two essential themes: one, condition matters a lot—a high bar I never ignored unless the book was so rare, I couldn’t find one in better condition; and two, rarity *matters*, but that alone may not mean much unless by association it becomes a more important book, or by its inclusion, adds vital context for the collection.

I hope you’ll see the breadth of my intentions as a collector: 1) Important rarities in great condition, including manuscripts and what I believe to be “impossibly rare” books. 2) The development of American literature from the post-Revolutionary War 18th century to the explosion of books in the mid-19th century and beyond. I accomplished that by building a collection of 18th-century writers

and adding lesser-known authors and poets of the early 19th century, in addition to better known authors, some in depth. 3) A demonstration of the genius of Nathaniel Hawthorne and the striking beauty of his work. If you haven’t read *The Scarlet Letter* since high school, read it now. You won’t regret it.

These are some of those “impossibly rare” items that I am most proud of having. With *Uncle Tom* in original parts, Stowe barged into the debate over slavery with the first American novel to be an international bestseller. Whitman’s *Leaves of Grass* is genius but when combined with Emerson’s endorsement (a remarkable gift from my longtime friend and business partner, Mitch Jennings), makes it practically combustible! Irving’s *Sketches* lives with us still but finding one with all its parts intact is, well, a near impossible feat. The Hawthorne collection speaks for itself.

I had considered building a “high spots” collection—after all, that room hadn’t grown. I came across the famous Stephen Wakeman sale catalogue of 1924; it was the first auction dedicated to a collection of American literature. Wakeman focused his collection on nine favorite authors. I took the spirit of that collection to heart. The Bradley Martin sale in 1990 was revelatory. It was the opportunity of a lifetime to see first-hand a great American literature collection in full. That sale offered choice books (I regret not buying more), and a bonanza of opportunities for a new collector.

Later I had a conversation with Jim Cummins about the breadth of American literature and collecting opportunities. He offered invaluable advice and good books for three decades. He fortified my emerging plan of demonstrating its development. In so doing, I have tried my best to establish that 18th-century American literature is important for understanding how fiction and poetry evolved, but also to highlight an under-collected and under-appreciated group.

There was just a trickle of American fiction published before 1820. Many of those authors are largely forgotten today, yet they were the ones beating a path toward the New American Literature that John Neal and Ralph Waldo Emerson, among others, were demanding. Not enough credit goes to those pioneers. Thanks to John Crichton of Brick Row Books, who has been an important advisor and sleuth, we’ve surfaced 18th- and 19th-century books that haven’t been seen in a long time.

Some of those early writers have been rediscovered in academic circles, but are still only rarely found in private collections, despite their importance. Susanna Rowson, for example, supported her husband, his illegitimate child, his sister, her own children, and

two adopted children with the fruits of her pen. She authored a multi-decade best seller and several other works of fiction, she wrote plays and acted in many of them, she started an early school for girls, and wrote some of the textbooks, too. She doesn’t get enough credit—read her personal story and imagine a movie about her life.

That trickle of books from the 1700s became a torrent by the mid-19th century of great authors writing great books. I acquired the best that I could find among those, but in line with my plan, I acquired lesser-known authors as well—more women authors, more poets, more first books. I hope that new collectors will be emboldened by the availability of material they may not see again, as I was by the Martin sale 33 years ago. And I hope this collection will help to popularize early literature.

Collecting rare books is an almost impossible habit to give up. On the day that the Christie’s team came to my house to plan this sale, a hard-to-find book arrived by mail. It’s either the last book that I’ll buy, or the first of a new collection!

—Bruce M. Lisman



“Kinsmen of the Shelf”

Richard Kopley

Emily Dickinson celebrated the books in her “small Library,” writing, gratefully, “I thank these Kinsmen of the Shelf” (512). The Bruce M. Lisman Collection of Important American Literature may prompt a similar response. We may readily appreciate the kinsmen of his shelf.

Late-eighteenth-century American literature often paid tribute to the nascent United States, as, for example, in the triumphalist epic poem *The Vision of Columbus*, by Joel Barlow. An enslaved poet, Phillis Wheatley won acclaim with her *Poems on Various Subjects*, which honored individuals and commented on events. This period also offered light comedy, as in Royall Tyler’s play *The Contrast*, and powerful tragic narratives of young women, such as Hannah Foster’s *The Coquette* and Susanna Rowson’s *Charlotte Temple*. And the rise of literary Gothicism helped shape Charles Brockden Brown’s intense novel *Wieland*. First editions of these significant works are in the Lisman Collection.

Nineteenth-century American literature was distinguished early on by the satirical magazine *Salmagundi*, one of whose editors, Washington Irving, wrote the celebrated 1819 collection *The Sketch-Book*, including “Rip Van Winkle,” thereby initiating The Age of Romanticism in the United States. “Rip Van Winkle”—a brilliant adaptation of the German folktale “Peter Klaus the Goatherd”—blended the gently comic with the charmingly supernatural in an engaging American landscape. The Lisman Collection features not only *Salmagundi* and a first edition of *The Sketch-Book*, but also Irving manuscript material.

Even as Sir Walter Scott was writing great historical novels in Scotland, so, too, was James Fenimore Cooper doing so in the United States. The Lisman Collection provides numerous first editions of Cooper’s work, as well as a Cooper manuscript. Meanwhile, a challenge to the long-dominant empiricism of John Locke, mounted by Immanuel Kant and Samuel Taylor Coleridge—through intuition—yielded a profound impact in New England. American Transcendentalism developed with such great works as Ralph Waldo Emerson’s *Nature* and *Essays* and Henry David Thoreau’s *Walden*. First editions of these volumes are in this collection, as well. Still, Transcendentalist optimism was complemented by the dark wisdom of Edgar Allan Poe, Nathaniel Hawthorne, and Herman Melville.

Poe’s two major short story collections—*Tales of the Grotesque and Arabesque* and *Tales*—are both included here. In fact, the copy of the earlier title is inscribed by Poe! *Tales of the Grotesque*

and *Arabesque* comprises such exceptional tales of terror as “The Fall of the House of Usher,” “Ligeia,” and “Berenice.” And Poe wrote tellingly in the preface, “I maintain that terror is not of Germany but of the soul” (*M* 2:473). The later volume, *Tales*, features not only such memorable works as “The Gold-Bug,” “The Black Cat,” and “A Descent into the Maelström,” but also the remarkable three works with which he began the modern detective fiction genre, “The Murders in the Rue Morgue,” “The Mystery of Marie Roget,” and “The Purloined Letter.” Certainly bibliophiles may take special pleasure in the fact that the admiring narrator and the detective C. Auguste Dupin first meet in a library, where they are seeking the same rare book (*M* 2:531-32).

The heart of Hawthorne’s oeuvre is Original Sin and its consequences. This theme may be found throughout his writings, from the short story “Young Goodman Brown” (here first in wrappers) through the novel *The Marble Faun* (here as a first edition). Most famously, the theme is movingly elaborated in Hawthorne’s masterpiece, *The Scarlet Letter*. The Lisman Collection offers, astoundingly enough, not only first editions of the novel, but also presentation copies, a manuscript passage, and the corrected proofs!

Notable literary liaisons are much in evidence in presentation copies and manuscript letters—relevant literati with links to Hawthorne here include George William Curtis, James T. Fields, Oliver Wendell Holmes, Mary Howitt, Henry Wadsworth Longfellow, James Russell Lowell, and Donald G. Mitchell. There is noteworthy material in the collection, also, on Hawthorne’s family (his wife, his older sister, his sister-in-law, his uncle, his son, and his two daughters) and on his nonliterary friends and associates.

There is a stunning bounty in the Lisman Hawthorne gathering. In all probability, we shall not look upon its like again.

The most famous of all American literary friendships is that of Hawthorne and Herman Melville. Indeed, Melville’s masterpiece is dedicated to Hawthorne. The Lisman Collection offers the British first of Melville’s classic *The Whale* and the American first *Moby-Dick; or, The Whale*, published one month later. (Melville would evidently write subsequently of his relationship with Hawthorne [“Vine”] in his long poem *Clarel*.)

In the incomparable 1851 novel, Melville’s Ishmael tells us early on that the story of Narcissus drowning in his own image is “the key to it all” (*NN* 6:5). (Perhaps we have here all head-to-head

meetings in *Moby-Dick*, including Captain Ahab and the White Whale.) But to develop his narrative, Melville relied on his “fish documents,” including Owen Chase’s *Narrative of the Most Extraordinary and Distressing Shipwreck of the Whale-Ship Essex* and Joseph C. Hart’s *Miriam Coffin; or, The Whale-Fisherman*, both in the novel’s “Extracts”—and in the Lisman Collection. And the advance excerpt of Chapter 54, “The Town-Ho’s Story,” in *Harper’s New Monthly Magazine*, is also in this collection. Present, as well, are various Melville manuscripts.

In 1852, Harriet Beecher Stowe’s powerful novel *Uncle Tom’s Cabin* depicted dramatically and affectingly the horrors of American slavery. It critically advanced the abolitionist cause. The present collection includes the British and American first editions of this work, as well as Stowe manuscripts. And in 1855 Walt Whitman self-published the first edition of his bold and expansive *Leaves of Grass*, appearing here with the broadside of Emerson’s famous letter, stating “I greet you at the beginning of a great career.” Also present are other Whitman works and manuscripts. Whitman’s “barbaric yawp” (“Song of Myself”) is a heartening triumph.

The robust Age of Romanticism, commencing in 1819 with “Rip Van Winkle”—a story set against the time of the American Revolution--closed in 1861 with the coming of the Civil War—a second American Revolution. What followed were Regionalism and then Realism.

Some of the great American writers in the Lisman Collection of the later part of the nineteenth century were Louisa May Alcott, Mark Twain, and the aforementioned Emily Dickinson. Samuel

Clemens (familiarily Mark Twain) wrote, among many other works, two of the greatest novels of American childhood—*The Adventures of Tom Sawyer* and *Adventures of Huckleberry Finn*. The former, a third-person narrative mix of boyhood pranks and love, of buried treasure and murder, is beloved in American culture. (Indeed, Angel Clarence gives a copy of the book to George Bailey at the end of the classic film *It’s a Wonderful Life*.) The latter, a first-person narrative about freedom and friendship, feuds and conmen, focuses on the young narrator’s defying societal norms by not turning in Jim, a runaway slave: he concludes, to our great admiration, “All right, then, I’ll go to hell.” The Lisman Collection features first editions of these cherished books, both British and American, as well as other Twain books and manuscript material.

Emily Dickinson is represented here by first editions of three posthumous volumes from the 1890s. She is a poet of loss and death, of hope and ecstasy. She wrote, “Tell all the truth but tell it slant - / Success in Circuit lies” (1263). She wrote affectionately about books, beginning one poem “A precious – mouldering pleasure – ‘tis - / To meet an Antique Book” (569) and another “There is no Frigate like a Book / To take us Lands away” (1286). With regard to the earlier cited poem about “these Kinsmen of the Shelf,” we may close with the immediately preceding quatrain about her “small Library”: “It may be Wilderness – without - / Far feet of failing Men - / But Holiday – excludes the night - / And it is Bells – within” (512).

With The Bruce M. Lisman Collection of Important American Literature, a rich representation of our national heritage, it is clearly “Bells – within.”

Richard Kopley is Distinguished Professor of English, Emeritus, at Penn State DuBois. Former president of the Nathaniel Hawthorne Society and the Poe Studies Association, he is the author of *The Threads of “The Scarlet Letter”: A Study of Hawthorne’s Transformative Art, Edgar Allan Poe and the Dupin Mysteries, and The Formal Center in Literature: Explorations from Poe to the Present. A recipient of a Lifetime Achievement Award from the Poe Studies Association, he has recently completed a critical biography of Poe, to be published by the University of Virginia Press.*



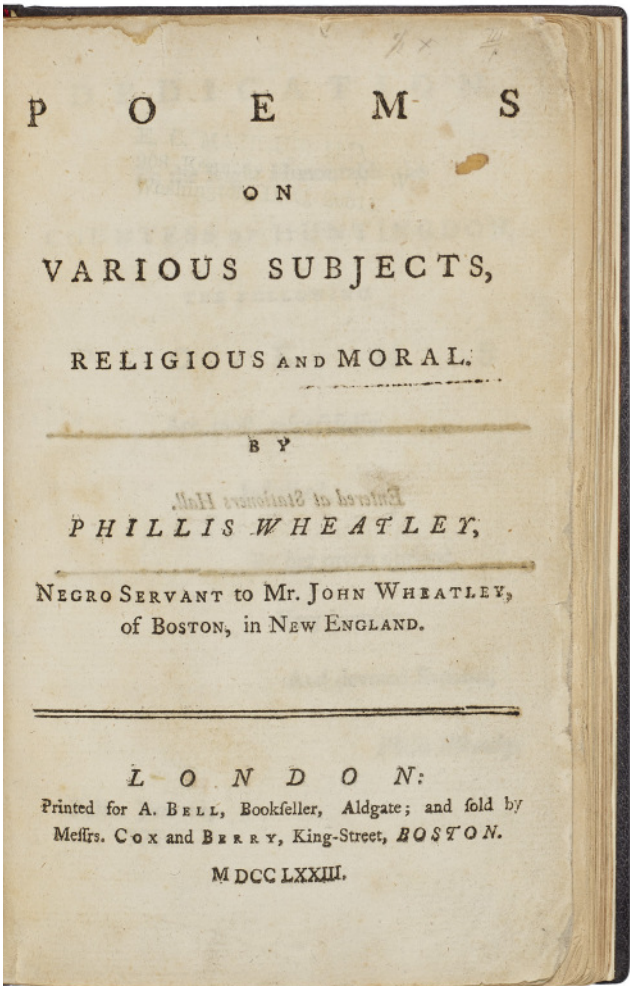
THE BRUCE M. LISMAN COLLECTION OF IMPORTANT AMERICAN LITERATURE

PART ONE

Phillis Wheatley Peters

Born, circa 1753, West Africa
Died, 5 December 1784, Boston, Massachusetts

Phillis Wheatley was America’s first Black poet to publish a book. Kidnapped and sold into slavery as a child, her remarkable aptitude for learning was cultivated by her enslavers in Boston. Her Neoclassicist poems engage with contemporary personalities and current events, establishing their author in the traditions of both African and American letters. She was emancipated in Boston shortly after *Poems* was published, and five years later married John Peters. She died at the age of only about 31, just a year after slavery was abolished in Massachusetts.



actual size

1 WHEATLEY PETERS, Phillis (c.1753-1784). *Poems on Various Subjects, Religious and Moral*. London: Bell, 1773.

The first published book of poetry by an African American, from the library of her later editor and champion Gloster Herbert Renfro, and likely used by him for his edition of her poems. In Renfro's words, "One century ago American literature, then in its infancy, recieved no small degree of enrichment from the poetic genius of an African slave." Born in West Africa, Phillis Wheatley was kidnapped and enslaved as a young child and sold in 1761 to John and Susanna Wheatley in Boston. They chose the name "Phillis" after the ship on which the girl had endured the Middle Passage. The Wheatley family quickly recognized her intellectual prowess and encouraged her studies in the classics. From a young age, she corresponded with intellectuals like the Mohegan preacher Samuel Occum, and was close with the Mather family. Inspired to write poetry after reading John Addison's experimental drama *Rosamond*, her verses engage with the tradition of Milton, Pope, and Dryden—as well as ancient writers like Horace, Ovid, and Terence, the latter of whom she specifically calls out in her work as a fellow African. The frontispiece, a portrait of her at her desk writing, is often attributed to the enslaved artist Scipio Moorhead, to whom one of her poems is addressed. This portrait is the first known to depict an American woman writer.

Wheatley's verse eulogy of English evangelist George Whitefield (see following lot) was published in 1770, gaining the attention of Selina Hastings, Countess of Huntingdon (to whom Whitefield had been the personal chaplain). After a failure to get a book of her poems published in Boston, she turned to the Countess, who became her patron. To convince the printers to undertake the project, she had to submit

an attestation that the poetry was truly her work, signed by prominent Boston men who examined her in court; this document is reprinted in the present volume. She traveled to London in 1773 and was greeted as a literary celebrity—Ignatius Sancho dubbed her "Genius in Bondage." But before she was able to meet King George, or even her own patron, she had to return to Boston to attend the ailing Susanna.

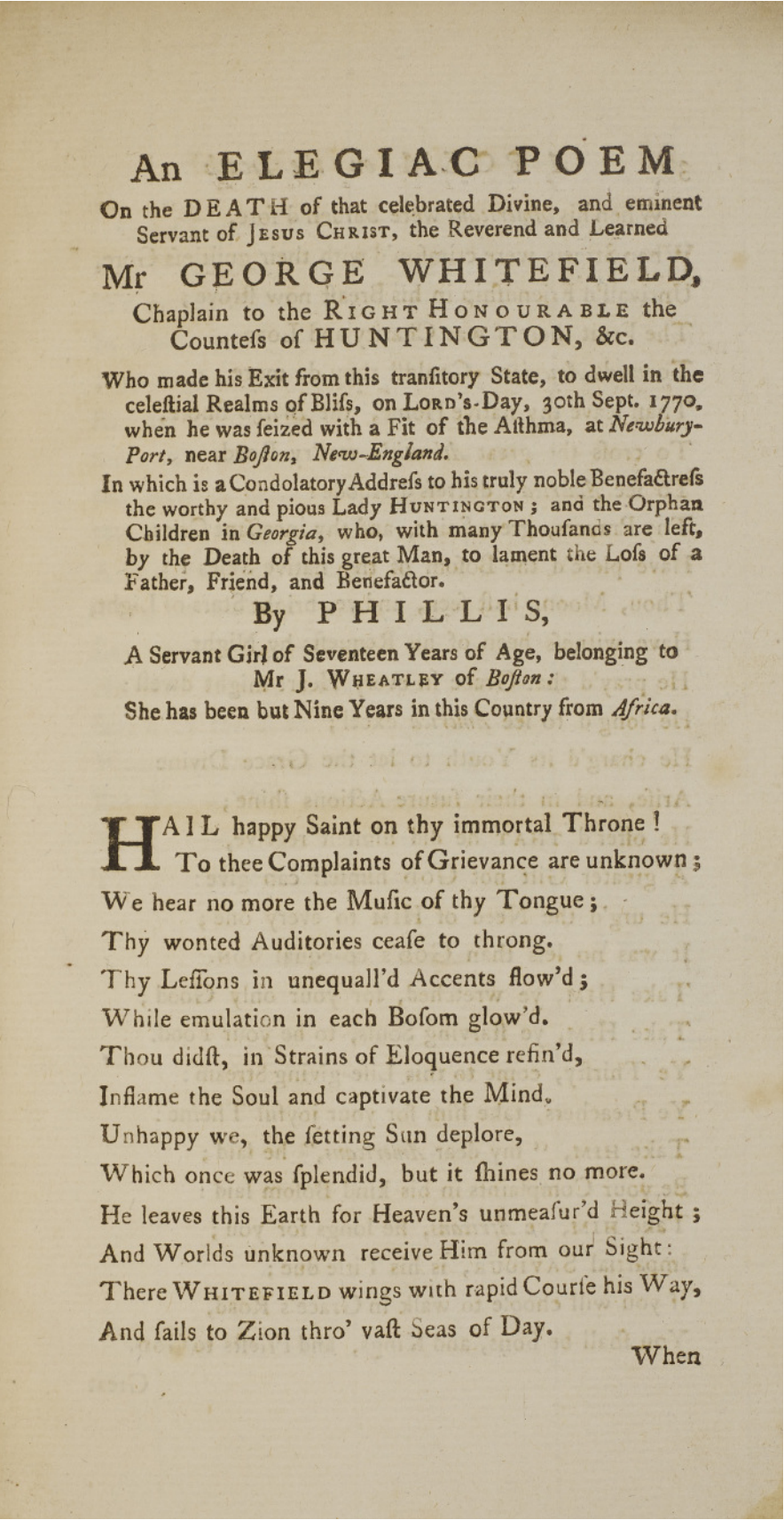
Reviews of the book in London were positive, but many drew attention to the hypocrisy of Americans who were lauding Phillis's genius while doing nothing to help her escape enslavement. This negative attention perhaps played a role in the Wheatleys granting Phillis her freedom in November 1773. In 1778 she married John Peters, a free person of color, and endeavored to publish a second volume of poetry. However, due to the economic collapse following the Revolutionary War and American publishers' continued resistance to her work, this effort proved unrealized before her untimely death in 1784.

The bibliography of this edition is complex; Roger Stoddard has identified two nearly identical editions of 1773, although he notes there are many further variants within them. The present copy matches all the points of his "Edition 1," with State B of the title, ad leaf, and portrait and turned chain lines in

gatherings A, O-Q. Robinson, in *Phillis Wheatley: A Bio-Bibliography*, describes an earlier state of the first edition which does not have the dedication or attestation leaves, and has a variant state of the advertisement—perhaps a very rare early issue, or perhaps an incomplete copy misidentified. It is not mentioned by Stoddard. Wegelin 432; Sabin 10316; Stoddard & Whitesell 236 (Edition 1). See also Amanda Law, "The Transatlantic Publication of Phillis Wheatley's Poems on Various Subjects, Religious and Moral," in The Women's Print History Project, 10 July 2020; David Waldstreicher, *The Odyssey of Phillis Wheatley: a Poet's Journey through American Slavery* (2023); and *Life and works of Phillis Wheatley: containing her complete poetical works, numerous letters, and a complete biography of this famous poet of a century and a half ago*, edited by G. Herbert Renfro (1916).

Octavo (170 x 105mm). 3pp. contents and 1p. publisher's ad at end. Engraved portrait frontispiece attributed to Scipio Moorhead (frontispiece mounted and trimmed at outer edge with losses at outer corners, title and final leaf neatly silked at edge, slim stain at upper margin, a few spots). Modern black morocco gilt, decorated endpapers; modern cloth box. *Provenance:* Gloster Herbert Renfro, 1867-1894, a Black American teacher and lawyer (ownership signature on p. 57, possibly his notes for his edition in copying pencil throughout).

\$20,000-30,000



2
WHEATLEY PETERS, Phillis (c.1753-1784) and Ebenezer PEMBERTON (1705-1777). *Heaven the Residence of the Saints. A Sermon Occasioned by the sudden and much lamented Death of the Rev. George Whitefield... to which is added An Elegiac Poem on his Death, by Phillis, a Negro Girl.* London: for E. and C. Dille, 1771.

Phillis Wheatley Peters's first published poem, early English edition. Phillis composed the present work at the age of 17 to commemorate the death of the Evangelical preacher George Whitefield, who had traveled in North America during the Great Awakening and was the chaplain of Selina Hastings, Countess of Huntingdon. Hastings would later be inspired by this poem to become Phillis's patron, financing her first book of poetry (see preceding lot).

The printing history of this text is complex; her early bibliographer Heartman writes that it "has been reprinted quite a bit, oftener perhaps than we know of." It was certainly issued numerous times in Boston in 1770, the year of Whitefield's death, including as a broadside—but some of the recorded editions may be bibliographic ghosts, and many extant copies exist as singletons and are in poor condition with missing imprints. The first edition of Pemberton's sermon for Whitefield, printed in Boston, did not contain Wheatley Peters's poem; it was added for this London edition. Sabin 59606; ESTC T79049; Heartman VIII.

Octavo (204 x 138mm). 31 pp., 1 p. advert on recto of final page (title remargined at gutter, a bit of dustsoiling). 19th-century plum quarter morocco with marbled boards (worn at extremities). *Provenance:* William Sumner Appleton, 1840-1903 (bookplate).

\$10,000-12,000

3
WHEATLEY PETERS, Phillis (c.1753-1784). "Farewell to America," printed in *The London Chronicle*, Vol. XXXIV, No. 2585, 1 July 1773.

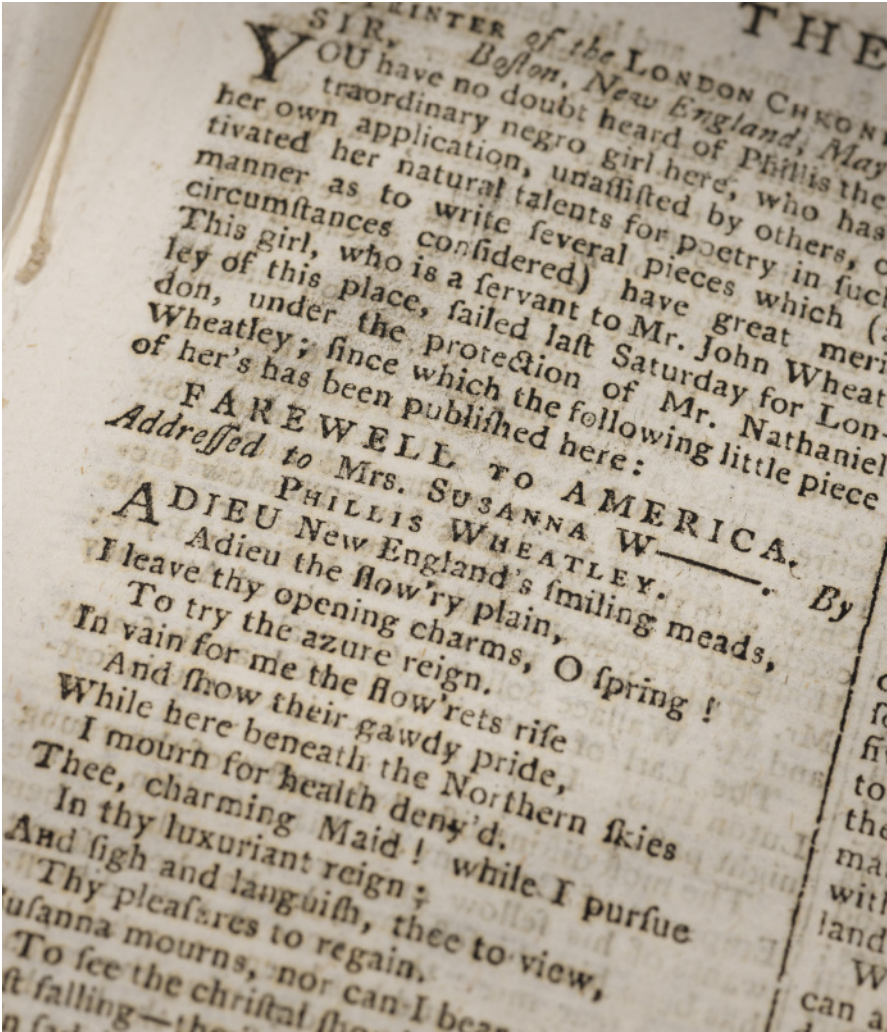
*In vain for me the Flow'rets rise
And show their gawdy pride,
While here beneath the Northern Skies
I mourn for Health deny'd*

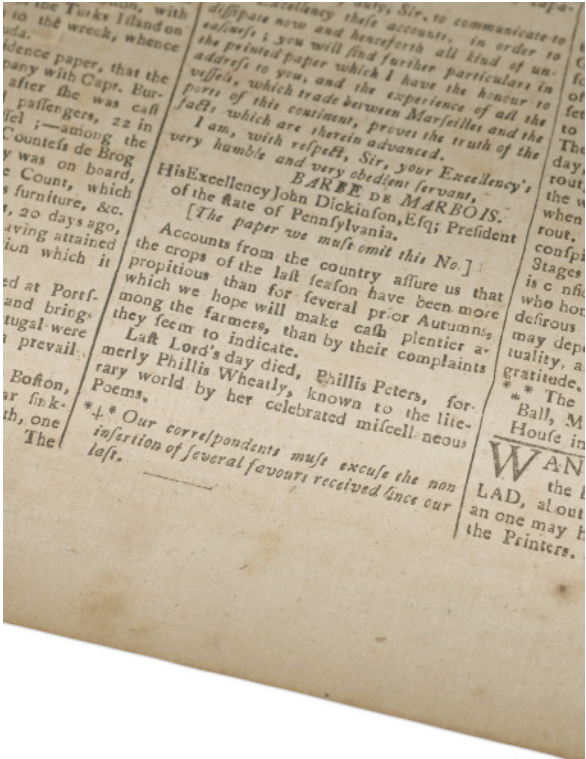
First London printing of one of Phillis Wheatley Peters's most famous poems. Printed just after her arrival and written days prior to her departure from Boston for London—her first trans-Atlantic crossing since her childhood experience of the Middle Passage—the poem is addressed to Susanna Wheatley. Although not able to meet with the king or her patron, the Countess of Huntingdon, Phillis was greeted in England as a literary genius and visited with many prominent people, including the Earl of Dartmouth (who gave her a copy of *Don Quixote*, now at the Schomburg Center), the Mayor of London (who gave her a copy of *Paradise Lost*, now at Harvard), and Benjamin Franklin—who in a letter wrote that he "offer'd her any Services I could do her."

In this issue, the poem is prefaced: "you have no doubt heard of Phillis the extraordinary negro girl here, who has by her own application, unassisted by others, cultivated her natural talents for poetry." Here in 60 lines in 15 stanzas, the poem would be shortened to 52 lines in the collected edition of her poems (see lot 1). It first appeared in the *Boston Evening Post* on 10 May of that year. Not in Robinson.

Folio (292 x 211mm). 8pp. Disbound.

\$7,000-9,000



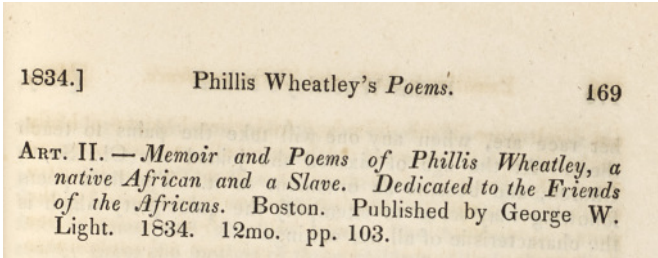


4
WHEATLEY PETERS, Phillis (c.1753-1784) – [Death notice for Phillis Peters, formerly Phillis Wheatley], printed in *The Massachusetts Centinel*, Vol II, No. 23, 8 December 1784.

Phillis Wheatley Peters's earliest death notice in the Massachusetts Centinel—her only funerary monument. Phillis remained in the Wheatley household after gaining her freedom, and upon the death of John Wheatley in 1778 married an educated free Black man named John Peters. Despite a promising start, with Peters taking over management of the very estate where he had once been enslaved and Phillis preparing a second book of poems, a series of lawsuits bankrupted the young family and saw Phillis's husband imprisoned for debt. Forced to sell her books and her work table, Phillis was unable to find an American publisher for her poetry and she went to work as a maid to support herself. None of her children survived, and she died at the age of 31. She was buried without a headstone, with only a scattering of newspaper notices to mark her death. This one, which is the earliest recorded by Robinson, reads: "Last Lord's Day died Phillis Peters, formerly Phillis Wheatley, known to the literary world by her celebrated miscellaneous poems." No copies of any of her death notices are recorded at auction by RBH. Robinson 1784.7. See Cornelia Dayton, "Lost Years Recovered: John Peters and Phillis Wheatley Peters in Middleton" in *New England Quarterly*, Vol. 94, No. 3 (September 2021) for more on her married life and final years.

Bifolium, 262 x 410mm (trimmed at top edge not affecting notice, chipped at gutter likely from being bound with other issues of *The Massachusetts Centinel*); in a modern half morocco box.

\$3,000-5,000



(detail)

5
WHEATLEY PETERS, Phillis (c.1753-1784) – SNELLING, William J. (1804-1848). "Phillis Wheatley's Poems," a review of Margaretta Matilda Odell's *Memoir and Poems of Phillis Wheatley, a native African and a Slave. Dedicated to the Friends of the Africans* (1834), published in volume XVI of *The Christian Examiner and General Review*. Boston: Charles Bowen, 1834.

Review notice of an early biography and reprint of Phillis Wheatley Peters's poems. Wheatley Peters's biography has long been obscured by the inventions and fancies of those seeking to use her life story for their own purposes, creating a legend which is still being untangled today. The anti-slavery Margaretta Matilda Odell claimed to be the grand-niece of John and Susanna Wheatley, and desired to turn her interest in Phillis toward garnering sympathy for her cause—regardless of her actual knowledge of the intimate details of her subject's life. Remarkably, the author of this review manages to introduce even more falsehoods into Wheatley Peters's life story. He places her firmly in the ranks of history's tragic heroines, writing that: "the vicissitudes of Phillis's life ought to excite as much interest as the fate of Lady Jane Gray, or Mary Queen of Scots, or any other heroine, ancient or modern." Robinson 1834.b.2.

Octavo (215 x 137mm). pp. 169-174. Contemporary black half morocco and marbled boards, marbled edges (wear to extremities).

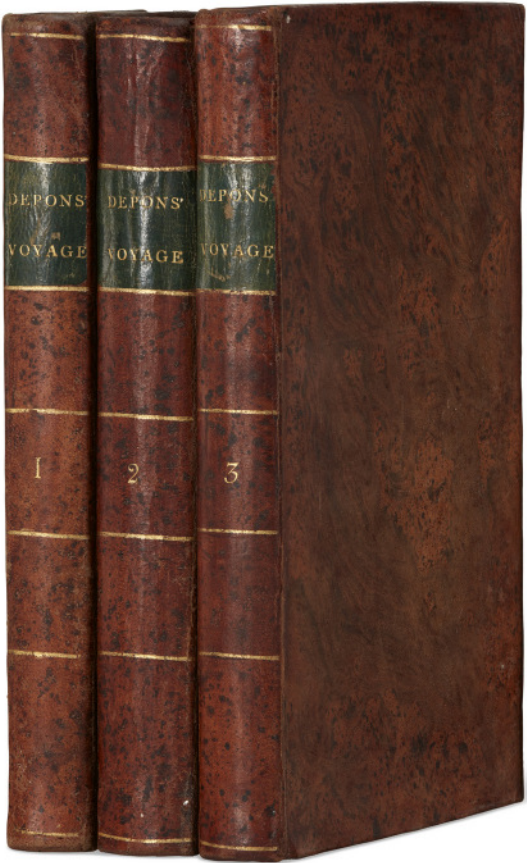
\$1,000-2,000

Washington Irving

Born: 3 April 1783, New York, New York

Died: 28 November 1859, Tarrytown, New York

Washington Irving was the first American to earn a living through writing original literature; further he is the earliest American writer whose famous stories are still widely read and admired. He established his reputation in America with the comic satirical serial *Salmagundi*. International fame and literary immortality would come with his stories “Rip Van Winkle” and “The Legend of Sleepy Hollow.”



6
[IRVING, Washington (1783-1859), translator.] DEPONS, Francois-Raymond Joseph (1751-1812). *A Voyage to the Eastern Part of the Terra Firma, or the Spanish Main, in South-America*. Translated by an American Gentleman. New York: Printed by and for I. Riley and Co., 1806.

A very fine copy in contemporary calf of Washington Irving's first book, his translation into English of Depons's popular narrative of travel in South America. "This is an important account of Venezuela, giving a description of the country and people, and also accounts of the growth and production of cocoa, indigo, sugar, cotton, coffee, and tobacco. The first edition was published in Paris by Colnet in 1806. The popularity and importance of the work may be judged by the fact that it was immediately translated and published in both New York and London the same year" (Hill). BAL 10095 (Setting A of vol. 1; Setting B of vol. 2).

Three volumes, octavo (210 x125mm). Folding map at beginning of vol. 1, 2 pp. of ads at rear of vol. 3 (map with a few short tears at folds, two with repairs); contemporary calf, green morocco labels; modern chemises and slipcase.

\$1,000-2,000



Portrait of "Launcelot Langstaff"

7

[IRVING, Washington (1783-1859), and William IRVING (1766-1821) and James Kirke PAULDING (1778-1860).] *Salmagundi; or, the Whim-Whams and Opinions of Launcelot Langstaff, & Others*. New-York: Published by David Longworth, 24 January-31 December 1807[-1820].

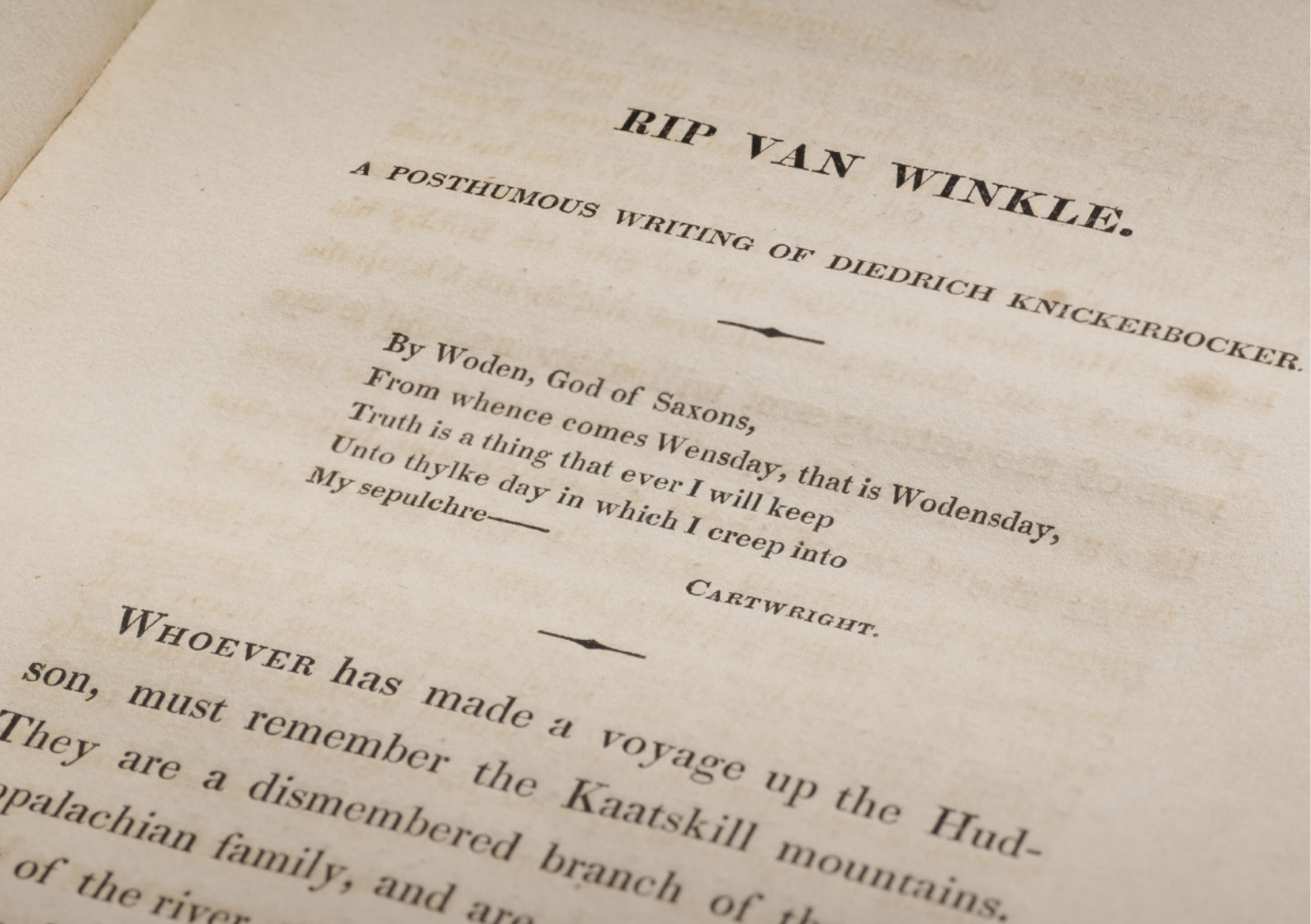
A remarkable survival, uncut in original wrappers. Irving is widely considered the first American man of letters, and these are his first major writings, a series of satirical miscellanies lampooning New York society. Born in New York City as the youngest (and apparently favorite) of 11 children, the cosmopolitan and well-connected Irving initially studied the law. He passed the bar exam in 1806 but quickly lost interest. His main occupation in the years directly following was *Salmagundi*, a collaboration with a group known as the "Lads of Kilkenny"—"a loosely knit pack of literary-minded young blades out for a good time"—which included his eldest brother William and William's brother-in-law, James K. Paulding (Burrows & Wallace, *Gotham*, p.416). "Federalist in politics, conservative in social attitude, and humorous in intention, these early essays represent the position and manner to which Irving was to cling throughout his career. He was now famous as author, wit, and man of society" (Hart). Among other things, Irving is credited with giving New York City its nickname "Gotham" in *Salmagundi*'s pages.



Rare: no copy of *Salmagundi* in wrappers has appeared at auction in over fifty years, since it was last sold at Parke-Bernet in 1970. That catalogue touted, "Of great rarity: no complete set in the original wrappers has appeared at auction; the Braislín sale in 1937 contained only 9 miscellaneous parts." The present set is comprised of eighteen first editions (Parts III-XX; four of which are second state and two intermediate), with the third edition of Part I and the second edition of Part II. Importantly, bibliographers Langfeld & Blackburn note that "the first edition wrapper may have been only a trial issue. If Longworth [the publisher] wished to protect his copyright he would have had to print a copyright notice [not present in the "first edition" wrapper], which he at once did, and printed the second edition which is entirely different. The number of first edition wrappers seems to have been very small." The present copy is in the "second edition" wrappers, which bear the lengthy copyright notice. BAL 10097; Langfeld & Blackburn, pp. 1-11.

20 volumes, 12mo (164 x 101mm). First state of the frontispiece portrait of "Launcelot Langstaff" in part 8 (occasional foxing or soiling, a few tears). Original sewn wrappers, all but one uncut (general wear at spines, some fraying at edges, occasional soiling, a few covers torn or detached). *Provenance:* most copies with issue numbers in early ink to wrappers – Thomas J. Whiteside (ownership inscription to covers of several parts).

\$40,000-60,000



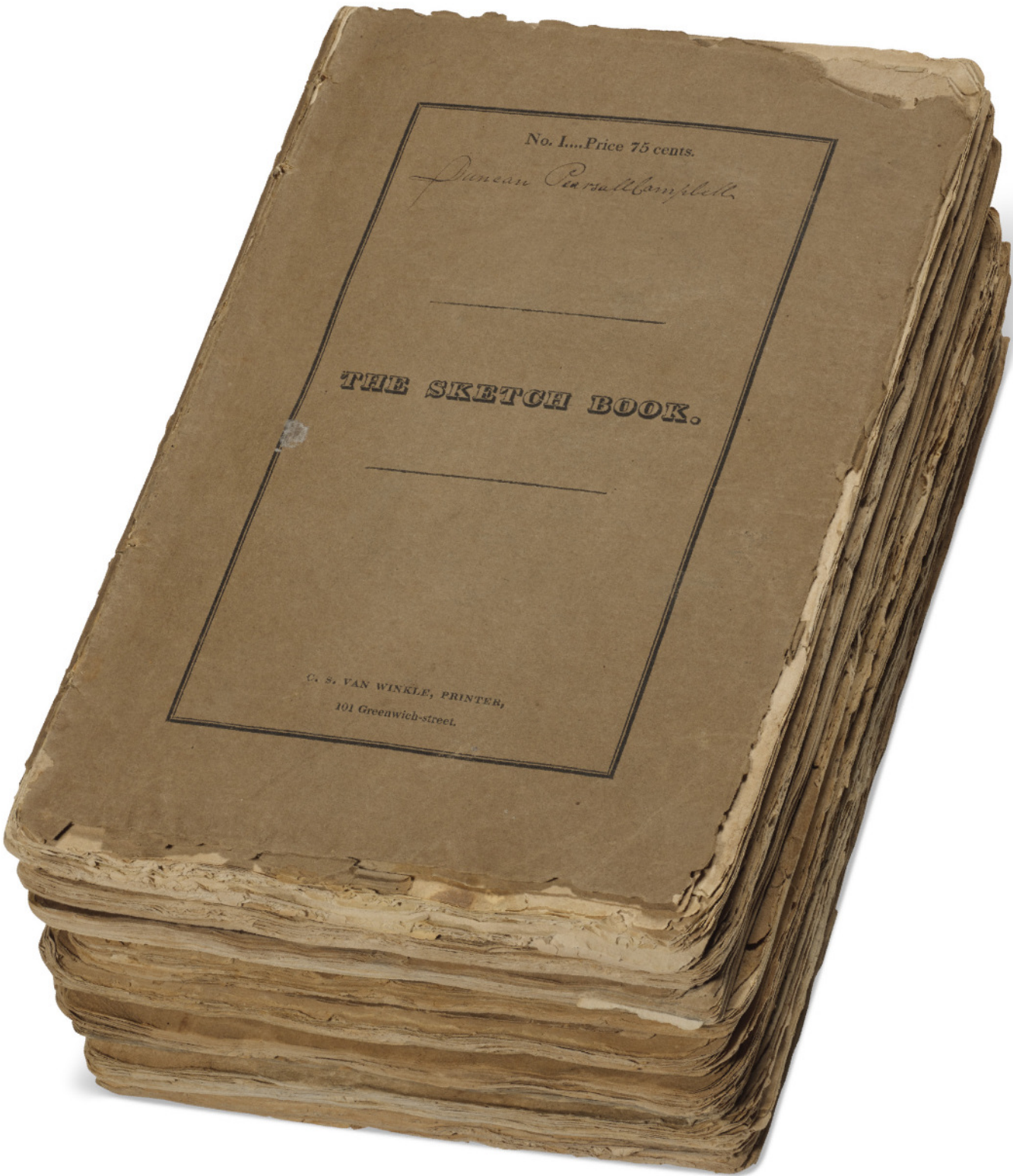
8
IRVING, Washington (1783-1859). *The Sketch Book of Geoffrey Crayon, Gent.* New-York: Greenwich-street, 1819-1820.

The first appearances of "Rip Van Winkle" and "The Legend of Sleepy Hollow." The first edition, first printing, uncut in original wrappers, of the internationally best-selling Sketch Book. Few works of literature are as ingrained in the American psyche as Irving's famed "Rip Van Winkle" and "Sleepy Hollow." In these two stories adapted from German folktales, Irving made them America's own, capturing the essence of an early, growing country (and in particular the "enchanted region" of the Hudson Valley). *The Sketch Book*, a collection of genial essays and tales, was published in book form in England in 1820. Its success in both the U.S. and abroad brought Irving fame and recognition unequaled by any other American writer of his time.

Only two sets of the first printing of *The Sketch Book* in original wrappers are recorded at auction in the past fifty years. The present copy includes the original seven parts of the first edition, first printing, plus a second copy of No. 1 (the second printing) and a second copy of No. 5 (the 1820 second edition), for nine parts in total. No. 2 is with the inserted notice facing title page and the 3rd state of the wrappers (with printed price 62 1/2 cents) and No. 3 has the 2nd state of the wrappers (printed price of 75 cents). **The Sketch Book in original wrappers is a legendary rarity and an icon of American culture.** BAL 10106; Langfeld & Blackburn, pp. 15-23.

Nine parts total, octavo (220 x 143mm). Uncut in original wrappers (some wear to wrappers, particularly at spines, a few of which are just about perished leaving a few covers and gatherings loose; some soiling, spotting, and short tears; nonetheless overall intact and very good); modern chemise and half morocco box. *Provenance:* Duncan Pearsall Campbell (ownership inscription to no.1, occasional pencil notes to text) – Jacob Chester Chamberlain (bookplate loosely inserted in second copy of no.1) – John Montgomery, Esq. (ownership inscription to no. 4) – Isaac Hobbs (ownership inscription to no.4) – John Hooker, Esq. (ownership inscription to no.6) – Asa Alford Tufts (ownership inscription to no. 7, dated 31 Oct 1820).

\$40,000-60,000





9
[IRVING, Washington (1783-1859).] *A History of New York, From the Beginning of the World to the End of the Dutch Dynasty.* By Diedrich Knickerbocker. New York: Inskeep & Bradford, 1809.

The Greenhill-Bradley Martin copy of the first edition, in a contemporary binding, of Irving's comic satire published under the name "Diedrich Knickerbocker"; "the first completely original American non-scholarly book" (Grolier). A parody of contemporary histories that often ignores and alters facts, it takes its reader from the discovery of America through early Dutch colonization (providing portraits of figures such as Wouter van Twiller, William Kieft, and Peter Stuyvesant), and concludes with the fall of New Amsterdam to the British in 1664. Though on its face a history of New York, it was also very much a Federalist critique of Jeffersonian democracy. BAL 10098; Grolier American 28; Langfeld and Kleinfeld 11.

Two volumes, octavo (175 x 105mm). Folding engraved plate (margins of plate slightly irregular; short tears at folds with one repaired, touching image). Contemporary sheep, spines gilt ruled, black morocco spine labels (joints cracked with volume 1 front board nearly detached); modern chemises and quarter morocco slipcase. *Provenance:* Harold Greenhill, 1893-1968 (bookplate) – Mildred Greenhill, 1900-1991 (bookplate) – H. Bradley Martin (his sale, Sotheby's 30 & 31 January, lot 2108).

\$1,000-2,000



10
IRVING, Washington (1783-1859). *Bracebridge Hall; or, The Humorists.* By Geoffrey Crayon, Gent. London: John Murray, 1822.

A beautiful copy of the first edition, first state, uncut in original boards. Published in 1822 under the pseudonym Geoffrey Crayon, *Bracebridge Hall* includes stories set in England, France, and Spain, but is perhaps best-remembered for "Dolph Heyliger" and its sequel, "The Storm-Ship." These feature a young man from New York who attempts to discredit the legend of a haunted house but ends up instead meeting its ghost, finding buried treasure, and marrying an heiress. BAL 10110 (Binding A, no priority); Langfeld, Blackburn, & Kleinfeld, pp. 23-24 (first state, with text of vol. 2 ending on p. 403, imprint middle of p.404, and Davison misspelled on copyright page).

Two volumes, small quarto (230 x 140mm). (Tear to lower corner of endpaper in vol. 2.) Original slate-blue paper-covered boards, tan spines, printed paper labels (a couple minor scuffs, light wear at tips); modern clamshell box. *Provenance:* John Byram (bookplates).

\$1,000-2,000

11
IRVING, Washington (1783-1859). Autograph manuscript for "The Field of Waterloo," [n.p., ca. 1825].

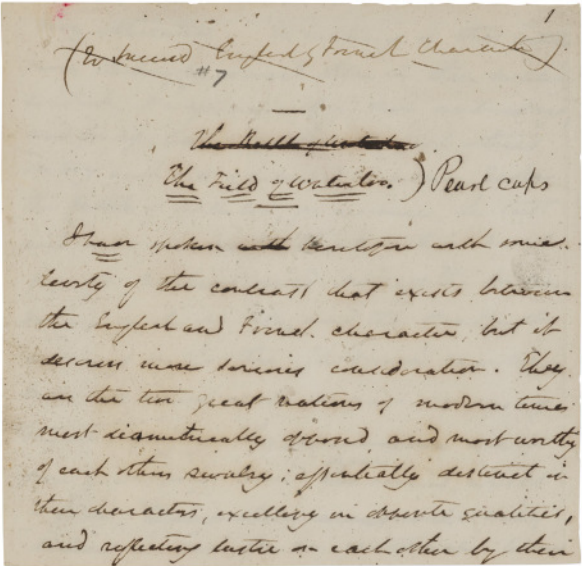
Eight pages, 119 x 123mm to 166 x 120mm, with numerous manuscript corrections, all neatly laid into larger sheets together with essay as it appeared in print, and an engraved portrait of Irving (occasional toning, final page composed of two sheets glued together). Violet crushed morocco boards (worn at hinge extremities rubbed).

"Death thinned their ranks, but could not shake their souls."

A rare, complete original manuscript in which Irving recounts his visit to the battlefield of Waterloo as a point of reference to discuss the differences between the English and French character. Originally titled "The Battle of Waterloo," Irving edits it here to match final version of the title. He opens admitting that he had "spoken heretofore with some levity of the contrast that exists between the English and French character; but it deserves more serious consideration. They are the two great nations of modern times most diametrically opposed... For ages have they been contending, and for ages have they crowded each other's history with acts of splendid heroism. Take the Battle of Waterloo.... Nothing could surpass the brilliant daring on the one side, and the steadfast enduring on the other. The French cavalry broke like waves on the compact squares of English infantry. [...] Their columns were ripped up by cannonry; whole rows were swept down at a shot; the survivors closed their ranks, and stood firm. In this way many columns stood through the pelting of the iron tempest without firing a shot; without any action to stir their blood or excite their spirits. Death thinned their ranks, but could not shake their souls." The essay was published as part of "Sketches in Paris in 1825," in the *The Knickerbocker, or New-York Monthly Magazine* Vol. 16, No. 5 and No. 6 (November and December 1840), and collected in *Wolfert's Roost*, 1855 (BAL 10188). A front flyleaf bears a penciled bibliographical note by George S. Helmann (editor of *The Letters of Irving to Brevort*, 1915, and *Journals of Washington Irving*, 1919), commenting that the essay is "Irving's most delightful paper referring to Napoleon").

Complete manuscripts of significant length by Irving are rare on the market. *Provenance:* Philip N. Neufeld (sale, Christie's, New York, 25 April 1995, lot 188).

\$5,000-8,000

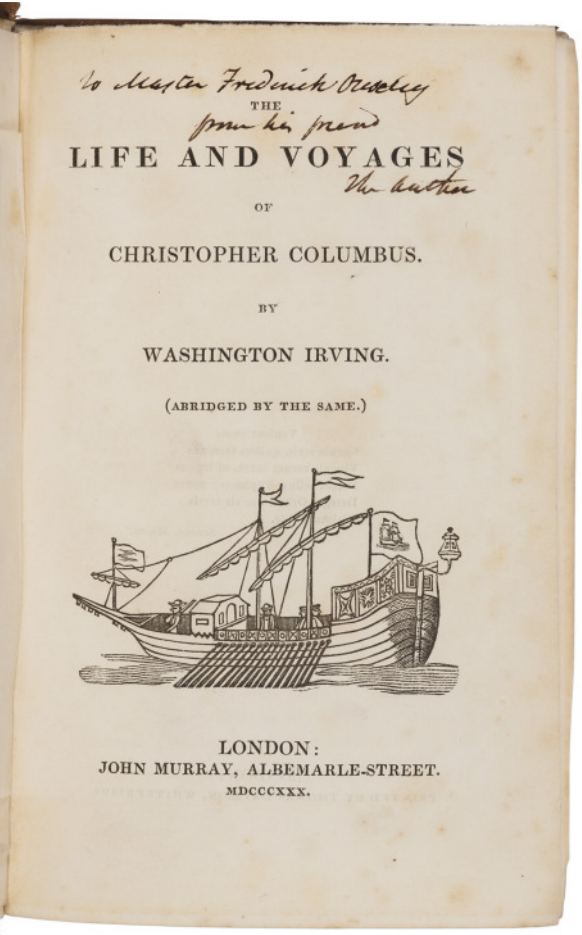


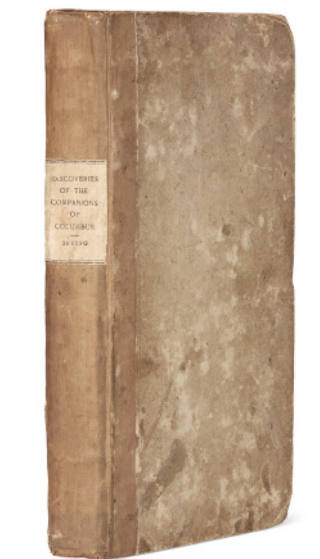
12
IRVING, Washington (1783-1859). *The Life and Voyages of Christopher Columbus.* London: John Murray, 1830. – *Voyages and Discoveries of the Companions of Columbus.* London: John Murray, 1831.

Two rare presentation copies of Irving's works on Columbus, both to a young musical prodigy. The first volume is the first London edition abridging Irving's three-volume 1828 work, inscribed on the title page: "To Master Frederick Ouseley from his friend The Author." Published as part of Murray's Family Library as number XI, BAL notes that this was "somewhat revised" from the New York edition published by Carvill that appeared in 1829. The second volume is the first edition, inscribed by Irving on the front endpaper: "To Master Frederick Ouseley from his friend The Author." It was published as No. XVIII in John Murray's "Family Library." Ouseley would have been a six-year old musical prodigy when he met Irving in 1831. The son of the diplomat and scholar Sir Gore Ouseley, Frederick began composing at the age of three and by five had displayed remarkable gift for extemporizing. He went on to a distinguished musical career. They met while Irving was serving as secretary to the United States legation in London, from 1829 to 1832. BAL 10127 (note); BAL 10132 (Binding B, no priority).

First volume: 12mo (150 x 97mm). Frontispiece portrait of Columbus, folding map at rear, 2 pp. adverts at rear dated January 1830. Original tan muslin, printed in black (a little frayed at extremities, front hinge tender); modern chemise and quarter morocco slipcase. Second volume: 12mo (155 x 98mm). 12 pp. of adverts at front dated December 1830, frontispiece, folding map at rear (map torn at inner margin). Original muslin, lettered in black (frayed at extremities, spine darkened, a little soiling); modern chemise and quarter morocco slipcase. *Provenance:* Sir Frederick Arthur Gore Ouseley, 2nd Baronet, 1825-1889, organist and composer (authorial inscription).

\$6,000-8,000





13

IRVING, Washington (1783-1859). *Voyages and Discoveries of the Companions of Columbus*. Philadelphia: Carey and Lea, 1831.

The first American edition, uncut in original boards, of Irving's account of Columbus's circle, with an autograph letter. Here Irving writes to John A. Van Heuvel of Ogdenburgh, New York, to thank him for volumes of Rochfort's *Histoire des Antilles*, a valuable source on the explorations of the Caribbean by Columbus and his companions. Irving notes that it is "especially appreciated in this country where old books of the kind are so difficult to be met with." Charles de Rochefort's important work on the islands of the Caribbean was first published in 1658. BAL 10133.

Small quarto (234 x 140mm). Uncut. 4 pp. of adverts preceding title, 2 pp. of adverts at rear. Original brown paper-covered boards, muslin spine, paper label (rubbed and soiled). [With:] **Autograph letter signed ("Washington Irving")** to John A. Van Heuvel Esq of Ogdenburgh NY, 28 January 1835, New York. 2 pp., 250 x 202mm, bifolium, with franked address panel and red wax seal (some separation along creases, small loss to outer margin of address panel). Modern chemise and slipcase.

\$500-800



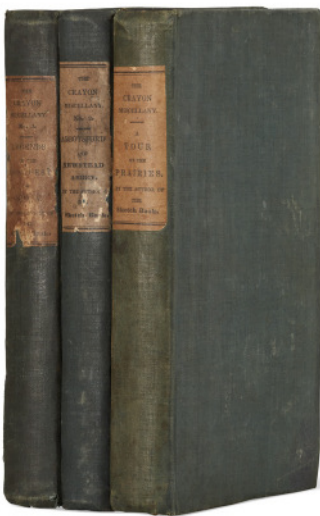
14

[IRVING, Washington (1783-1859).] *The Alhambra: A Series of Tales and Sketches of the Moors and Spaniards*. By the author of *The Sketch Book*. Philadelphia: Carey & Lea, 1832.

A fine copy of the first American edition, uncut in original boards. After completing his 1828 biography of Columbus, Irving traveled to Granada, which he would describe as "a most picturesque and beautiful city, situated in one of the loveliest landscapes that I have ever seen." There he was granted access to the palace and fortress complex The Alhambra, which inspired this 1832 work. BAL 10136 (binding variant A, with 21.3-4 present as blanks); Wright 1373.

Two volumes, 12mo (193 x 113mm). Uncut (without adverts). Original paper-covered boards, purple muslin spines, paper labels (fading to spines, some toning to boards, labels rubbed); modern chemises and quarter morocco slipcase.

\$500-800



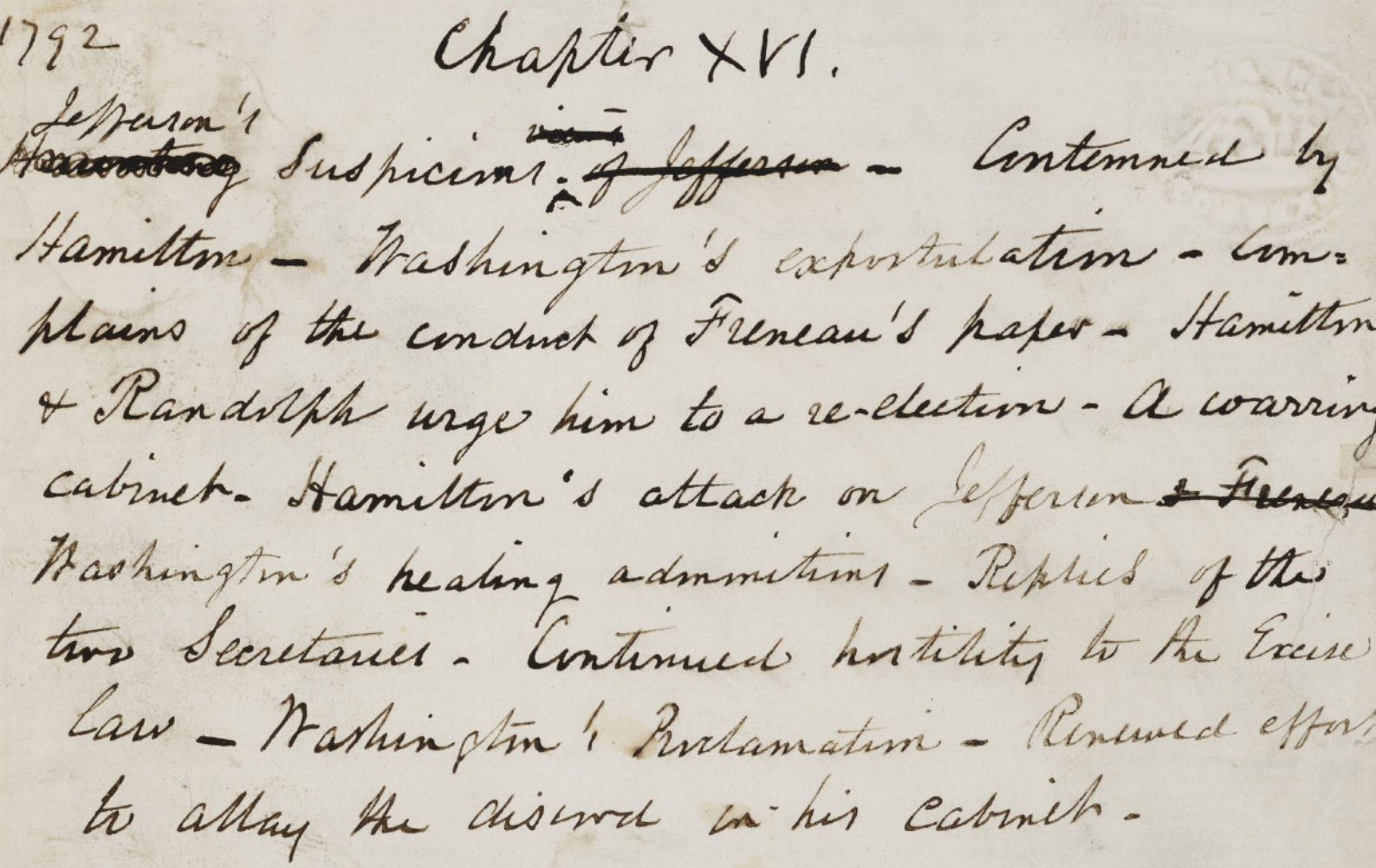
15

IRVING, Washington (1783-1859). *The Crayon Miscellany*. Philadelphia: Carey, Lea, and Blanchard, 1835. *Tour of the Prairies*. State 1, Label A and Catalogue B. BAL 10140. *Abbotsford*. First printing, Label A and Catalogue A. BAL 10142. *Legends of Spain*. Setting A. BAL 10144. Three volumes, 12mo (178 x 106mm). (Vol I: foxed; Vol. II: dampstain to upper margin, a tear in the front endpaper and in the last page of ads; Vol III: toned, dampstain to upper margin, scattered stains). Original green cloth with paper label (bumped extremities, minor stains, Vol. III lower joint split and endleaf torn out). *Provenance*: H.B. Coolidge (inscription in Vol. II); H.T.B. Jacquelin (his sale, Park-Bernet, 7 & 8 February 1944, lot 372). Each volume is one of 5000.

— *The Rocky Mountains : or, Scenes, Incidents, and Adventures in the Far West*. Philadelphia: Carey, Lea, and Blanchard, 1837. Binding variation A. BAL 1015; Wagner-Camp 67:3; Sabin 35195. Two volumes, 12mo (192 x 115mm). Folded maps inserted in each volume (browned, dampstain affecting the lower board and final leaves of Vol. I, a few closed tears to folded maps). Original teal cloth, printed paper spine labels (worn, a few stains; paper labels chipped). One of 5000 copies.

Two first American editions chronicling travels and adventures. The first volume of *Crayon Miscellany* places Irving's familiar narrator Geoffrey Crayon, a known Anglophile and Hispanophile, in America for the first time. The other two volumes are unrelated to America, addressing instead the narrator's interests in England and Spain. *The Rocky Mountains* is based on the journals of Benjamin Louis Eulalie de Bonneville (1796-1878), an American officer, fur trapper, and explorer. While staying at the home of his patron, John Jacob Astor (1763-1848), Bonneville met Washington Irving and recounted many of his travel stories to the author, which no doubt inspired this work.

\$500-800



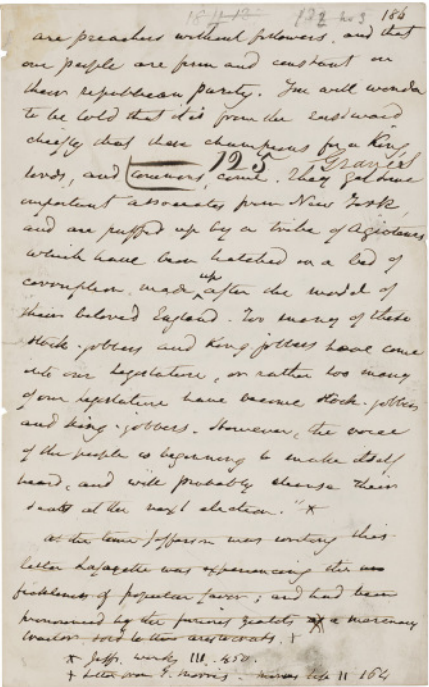
16

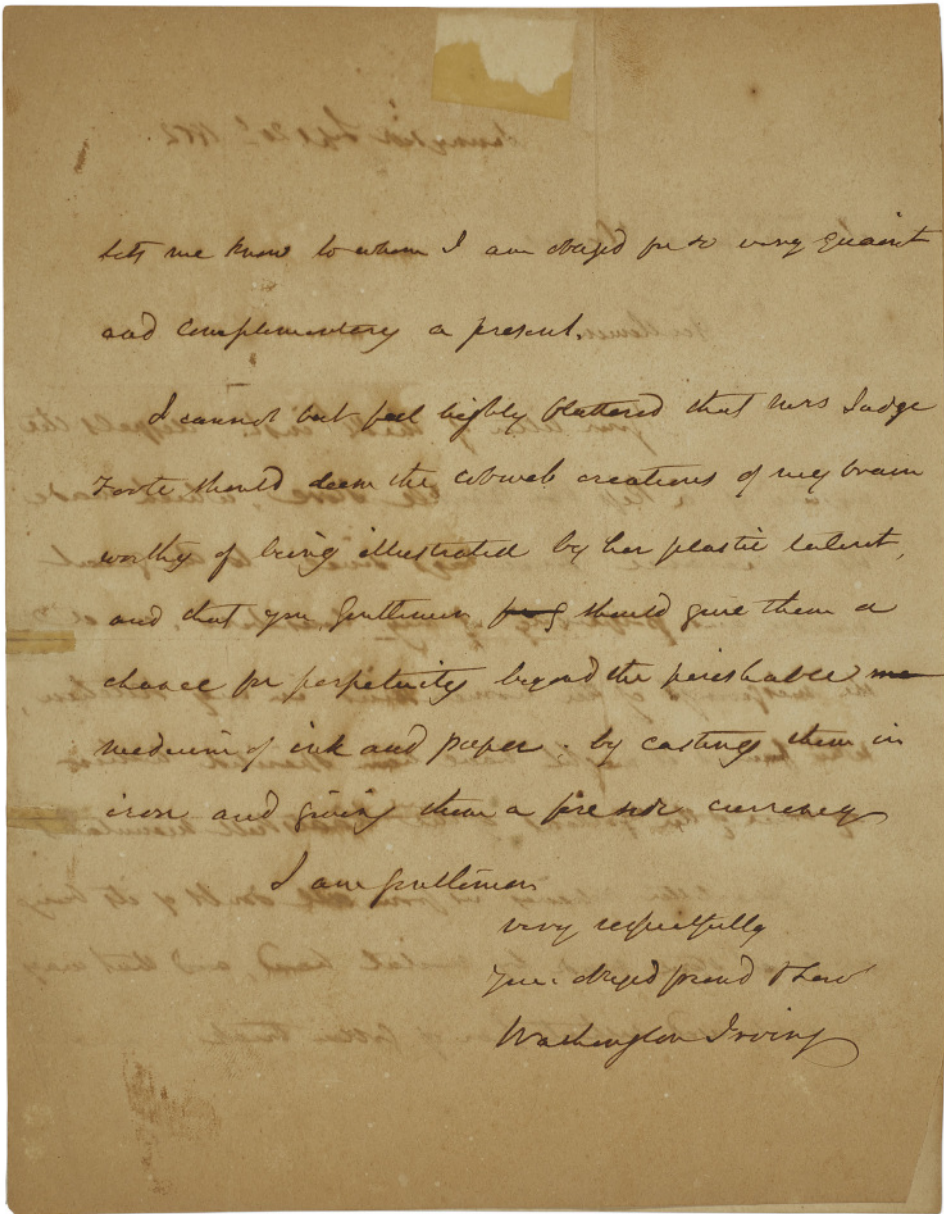
IRVING, Washington (1783-1859). Autograph manuscript of a large portion of Chapter 16 of the fifth volume of his *Life of Washington*, n.p., ca. 1859.

19 pages, various sizes but most 200 x 130mm, each page neatly laid into larger sheets of an album together with the printed text to chapter 26 of the published work and two engraved portraits of Irving (contemporary ink smudges, occasional dustsoiling). Red morocco boards.

A lengthy, corrected autograph manuscript for Washington Irving's *The Life of Washington* with numerous emendations in his hand. Chapter 16 of the final volume of his monumental biography narrates the growing schism between Secretary of State Jefferson and Secretary of the Treasury Hamilton, much to the consternation of President Washington who was considering standing for re-election for his second term. The chapter manuscript opens with Washington reading Jefferson's letter accusing Hamilton and his followers of using the new Constitution "only as a step to an English Constitution...." and concludes with Washington's attempts at reconciliation, hoping that "there may be mutual forbearance and temporizing yielding on all sides. without these I do not see how the reins of government are to be managed, or how the Union of the States can be much longer preserved." Irving's biography of Washington was his final literary effort before his death in 1859. He is credited with humanizing Washington in his account—a marked departure from the previous accounts of his life which tended to present Washington as a demigod. The historian George Bancroft, upon receiving one of the previous volumes, remarked to Irving that his "[c]andor, good judgment that knows no bias, the felicity of selection, these are yours in common with the best historians," and adding that "[t]he style, too, is masterly, clear, easy and graceful; picturesque without mannerism, and ornamented without losing simplicity" (GB to WI, 30 May 1855, quoted from *Life and Letters*, 3:296-297).

\$10,000-15,000





17

IRVING, Washington (1783-1859). Autograph letter signed ("Washington Irving") to Messrs. Camp & Perkins, Sunnyside, 20 September 1852.

One page, bifolium, 218 x 170mm (some browning, partial fold separations and split at backfold, small loss at lower left corner).

On the "mystery of the Rip Van Winkle stove." A charming and very funny letter in response to the unsolicited gift of a stove honoring one of "the absurd creatures of my brain.": "Your letter of the 14th instant," Irving writes, "dispels the mystery of the Rip Van Winkle stove, which made its appearance some days since to the great wonder and perplexity of my household, and the misgivings of the womankind in my kitchen who feared it might have been spirited hither by some of the goblins of the KaatsKill mountains. Your letter relieves us from all doubt of its being an honest stove made by modest hand, and that may be safely used without fear of goblin trick; and lets me know to whom I am obliged for so very quaint and complimentary a present. I cannot but feel highly flattered that Mrs. Judge Foote should deem the absurd creatures of my brain worthy of being illustrated by her plastic talent and that you gentlemen should give them a chance for perpetuity beyond the perishable medium of ink and paper; by casting them in iron and giving them a fireside currency." **A terrific letter on one of Irving's most iconic literary characters.** *Provenance:* Christie's, New York, 4 December 2009, lot 73.

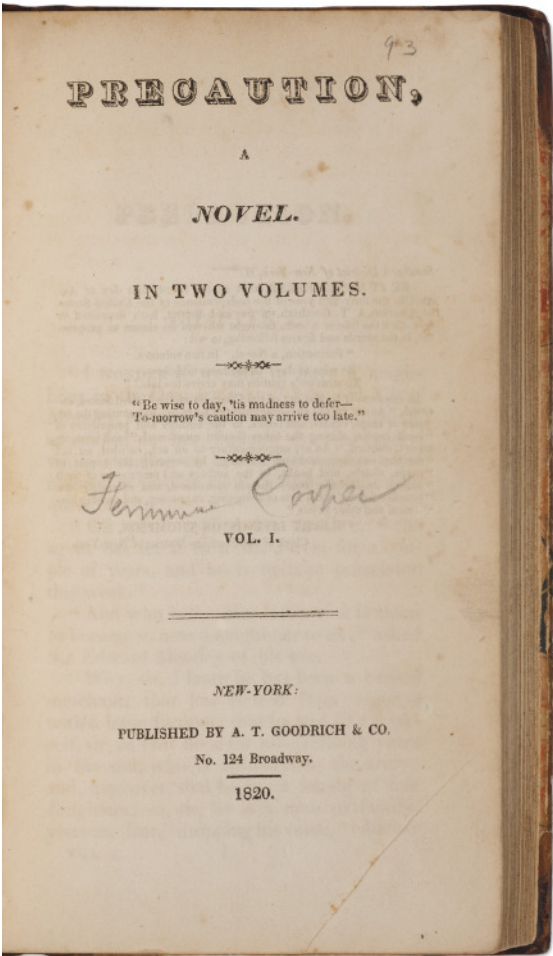
\$5,000-8,000

James Fenimore Cooper

Born: 15 September 1789, Burlington, New Jersey

Died: 14 September 1851, Cooperstown, New York

Cooper famously wrote his first novel after his wife challenged his boast that he could write a better one than the English domestic drama that they were reading together. With his second book, *The Spy*, he established what would become his beloved trademark: the frontier romance-adventure, although his prolific output also includes historical novels set in Europe. His brilliant, fast-paced stories evoke a period of great social upheaval, particularly the struggles around class and the western frontier of America.



18

[COOPER, James Fenimore (1789-1851).] *Precaution*. New York: A.T. Goodrich & Co., 1820.

First edition of Cooper's debut novel—a literary association copy, bound with a signed letter by the author. Cooper's first foray into fiction was a far cry from his later frontier adventures, influenced by the works of Jane Austen and the English domestic novel. It was published anonymously and the reading public was rather surprised to eventually learn that the novel, which tells the story of a young couple in Northamptonshire, had been written by an American man. While only moderately successful, it sparked in Cooper the idea of himself as a novelist. This copy is from the library of American novelist George Barr McCutcheon, who also wrote popular adventure-romances. BAL 3825.

Two volumes, 12mo (180 x 103mm). Half-titles, errata leaf at end of volume 2 (toned). Contemporary half calf and marbled boards (rebacked preserving original spine); each volume in a modern cloth chemise and half morocco slipcase. *Provenance:* George Barr McCutcheon, 1866-1928, American novelist (bookplates).

[Bound With:] COOPER, James Fenimore (1789-1850). Autograph letter signed ("J. Fenimore Cooper") to Rev. Joseph Ransom, New York, 23 November 1845. One page, bifolium, 250 x 204mm, addressed in his hand on the integral transmittal leaf with a red five cent New York cancellation dated 22 November (light toning, a few minor fold separations and light marginal chipping, lower portion of address panel affixed to the front blank endpaper). Cooper updates the pastor of Christ Episcopal Church in Cooperstown on various financial matters including the payment of Ransom's salary: "... Mr. Forbes tell me he held \$100 of collections, which he intended to appropriate to you, in the event of the stipend failing." Ransom served as the pastor of Christ Episcopal Church from 1846 to 1850 (See John Sawyer, *History of Cherry Valley* (1898), p. 118).

\$8,000-12,000



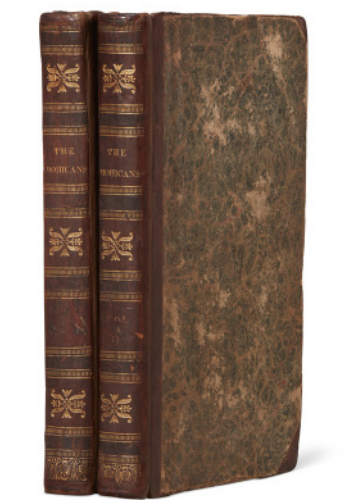
19

COOPER, James Fenimore (1789-1851). *Lionel Lincoln; or, The Leaguer of Boston*. New York: Charles Wiley, 1825.

First American edition, fine and untrimmed in original boards, of Cooper's historical novel of the American Revolution. Following on the runaway success of *The Spy*, Cooper conceived of the present work as the first in a series of thirteen historical novels. Its negative critical reception, however, convinced him that America was not fully ready for his brand of historical fiction. BAL 3832.

Two volumes, 12mo (201 x 120mm). Fly titles ("Legends of the Thirteen Republics") occasional spots and toning). Original drab boards, printed paper labels, untrimmed (hinges repaired, losses to paper labels); modern slipcase and chemises.

\$1,000-2,000



20

COOPER, James Fenimore (1789-1851). *The Last of the Mohicans: a Narrative of 1757*. Philadelphia: Carey and Lea, 1826.

First edition of Cooper's most famous novel, and one of the most popular American novels of all time. Set in the Adirondacks during the French and Indian War, *The Last of the Mohicans* is the second book in Cooper's Leatherstocking pentalogy, which follow the life of trapper Natty Bumppo. He had first been introduced in *The Pioneers* in 1823, and the present novel contains a large part of his backstory. The novel was incredibly popular on both sides of the Atlantic, defining the character of the romance of the American frontier for over a century following. This copy is state A of vol. 2, with "a Book" on copyright page, priority not determined. BAL 3833; Grolier *American* 34.

Two volumes, 12mo (178 x 108mm). (Some foxing and toning, title pages reinforced at inner margin.) Contemporary half calf and marbled boards (rebacked preserving original spine panel).

\$3,000-5,000



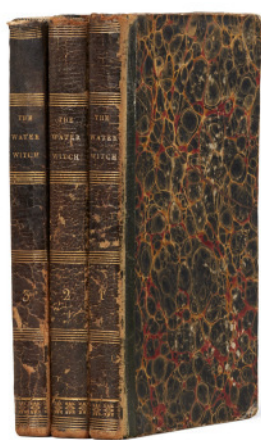
21

COOPER, James Fenimore (1789-1851). *The Prairie, a Tale*. London: Henry Colburn, 1827. BAL 3834. Three volumes, 12mo (174 x 104mm). 19th-century half calf by Smith. *Provenance*: Humphrey St. John Mildmay (armorial bookplate).

– . *The Prairie, a Tale*. Philadelphia: Carey, Lea & Carey, 1827. BAL 3836. Two volumes, 12mo (200 x 115mm). 12pp. publisher's ads dated April 1827 in vol. 1, pasted revision slip in vol 2. Original boards with printed paper labels. *Provenance*: George Brodish (signature on vol 1 flyleaf).

First American uncut in original boards and first English editions of the third book in the Leatherstocking series—Natty Bumppo's last hurrah. This is the third book Cooper wrote in his saga of Natty Bumppo, but chronologically the final work—detailing the final adventure and death of Cooper's famous trapper in the Kansas prairies. For this book, "for the first time, the author supervised the printing of a pre-first edition in English and sent advance sheets to his various publishers and translators, timing their arrival carefully so that he could reap the advantages of an actual copyright in the United States, a virtual copyright in England, and the right of prior publication in France and Germany" (Spiller and Blackburn p. 6). So although *The Prairie* was technically first printed in Paris, the true first publication was this London edition from Colburn, closely followed by the American edition from Carey and Lea.

\$1,200-2,200



22

COOPER, James Fenimore (1789-1851). *The Water Witch or The Skimmer of the Seas*. Dresden: for Walther, [September] 1830.

Rare true first edition of Cooper's pirate Romance—forbidden by the Pope! Cooper and his family moved to Europe in 1826, where he continued to write his characteristic American tales. This sea story set in Old New York was composed mostly in Italy, and first published in this very small edition in Dresden. Cooper had attempted to have it printed in Rome, but the text—telling the story of the abduction of the vivacious Alida de Barbérie by potentially supernatural pirates led by the mysterious Master Seadrift (who is actually a woman in disguise)—was deemed "wholly unfit" by the Papal censors.

A draft of Cooper's agreement with the printer is held by Dartmouth Library, dated 26 May 1830 and stating that: "The said J. Fenimore Cooper is to receive eight copies of each sheet as it is printed, with the right to send the said sheets to his correspondents or Publishers in those Countries where he may have arrangements to that effect, and he is to receive two complete copies of the work when finished." This type of arrangement, first used by Cooper for *The Prairie*, was advantageous for copyright reasons; however, *The Water Witch* was "the only genuine continental first" of all his novels (Spiller and Blackburn). Its official publication in Dresden actually caused some trouble with Cooper's usual German publisher, delaying proceeds. This book, in both its content and its publication history, demonstrates the truly international scope of Cooper's career. BAL 3845; Spiller and Blackburn pp. 6-7 and 62.

Three volumes, 12mo (171 x 102mm). Half titles, colophon leaf in vol. 3 (a little spotting, dampstaining in vol 3). 19th-century quarter morocco and marbled boards (worn at extremities). *Provenance*: ticket of W&G Foyle – Christie's New York, 21 September 1994, lot 56.

\$10,000-15,000

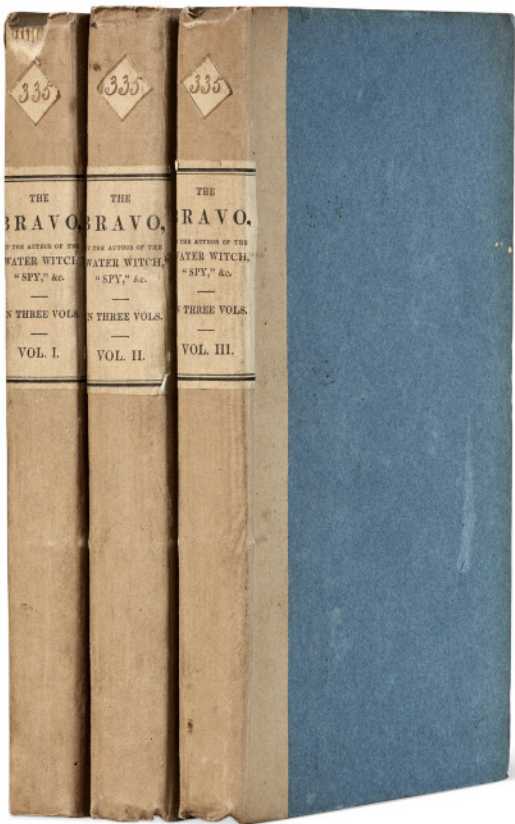
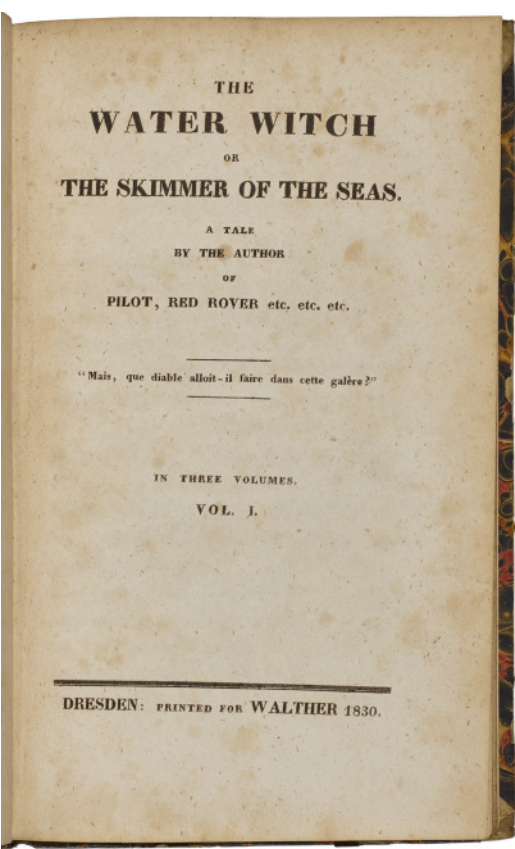
23

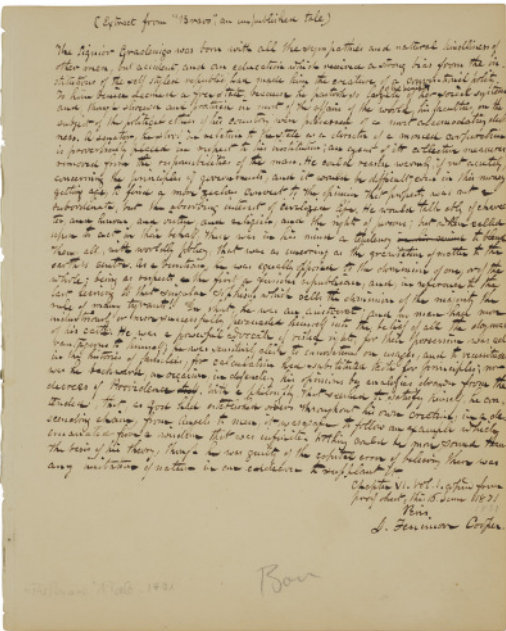
COOPER, James Fenimore (1789-1851). *The Bravo. A Venetian Story*. London: Henry Colburn and Richard Bentley, 1831.

Untrimmed in original boards—the fine Bradley Martin copy of the first edition. This is the first of Cooper's European novels, inspired by his time in Italy. Set in Venice, it is a dark political thriller about the corruption of the old world. The text of the preface was revised prior to publication, as here, although BAL notes one copy extant with the original wording. BAL 3850.

Three volumes, 12mo (204 x 124mm). Half titles, 2pp. ads at end of vols 2 and 3. Original blue-gray boards with white paper shelfback and printed paper label on spine; each in a modern cloth box (head of vol 1 spine chipped). *Provenance*: Rhiwlas Library, Wales (library labels, signature of Frances Price dated 1832; sold Hodgson's, July 1927) – Oliver Brett, Viscount Escher, 1881-1963 (armorial bookplate) – H. Bradley Martin (his sale, Sotheby's New York, 31 January 1990, lot 2015).

\$3,000-5,000





24

COOPER, James Fenimore (1789-1851). Autograph manuscript signed ("J. Fenimore Cooper"), a 30-line "Extract from 'Bravo,' an unfinished tale," comprising about 400 words in his hand, Paris, 16 June 1831.

One page, 221 x 178mm (left margin rough, mild soiling at lower margin).

A passage from Cooper's *The Bravo, A Venetian Story*. An extended extract which Cooper very probably copied for an unknown admirer. Cooper identifies it at the bottom of the sheet as "Chapter VI. vol. I. copied from proof sheet..." The text is a description of one of the principal characters in Cooper's convoluted romance set in Renaissance Venice. Venetian Senator Gradenigo, he writes, was "born with all the sympathies and natural kindliness of other men, but accident, and an education which received a strong bias from the institutions of the self styled republic, had made him the creature of a conventional polity...In short, he was an aristocrat; and no man had more industriously or more successfully persuaded himself into the belief of all the dogmas of his caste..." The excerpt varies slightly in several places from the text of the novel's first publication in 1831. Through his European romances, including *The Bravo*, Cooper attempted to bring "American opinion...to bear on European facts" (DAB); it was however, poorly received by critics. *Provenance*: Christie's, New York, 14 December 2000, lot 45.

\$3,000-5,000

25

Letter of J. Fenimore Cooper to Gen. Lafayette, on *The Expenditure of the United States of America*. Paris: Baudry's Foreign Library, 1831.

"It belongs to you, in vindication of republican institutions, to correct certain allusions published in the *Britannic Review*" (Lafayette).

First edition of Cooper's defense of republicanism, annotated by the author. In 1826 Cooper moved with his family to Europe, where he soon acquired a great distaste for aristocratic corruption and found himself defending the United States against various accusations made against the country by European critics in the *Revue Britannique*. Cooper published the present work in response to charged levelled in that journal by Louis Sébastien Saulnier who purported to prove statistically that the cost of government in the United States was in fact far greater than that in France, or any other country. Both Lafayette and Cooper had been vehement supporters of the opposite view. "Lafayette had relied on this argument in the Chamber of Deputies for years; and Cooper, in *Notions of the Americans*, had attempted to show by two methods of computation that the American was the least expensive system of government" (Beard). Lafayette made a direct appeal to Cooper to set the record straight in a letter also published here: "It belongs to you, in vindication of republican institutions, to correct certain allusions published ... besides our common American interest in this matter, I am anxious to undeceive those of my French colleagues who might, with safe consciences, oppose reductions in the ensuing budget, under the mistaken idea that taxation, in this country falls short of the expenses of federal and state governments in the United States." In his response Cooper "employed the best sources available to him to present a dignified analysis and refutation of Saulnier's article" (ibid.). Cooper annotates the present copy in the margins with checks and crosses and with a note on p. 33 against a passage addressing the relative returns in France and New York from roadway tolls: "this is one of those cases in which the infancy of the Country acts against it, but the Reviewer [Saulnier] says nothing to that effect. The debate, however, rumbled on and Cooper replied to a barrage of "fresh misstatements, mingled with great scurrility on the character, habits, and pursuits of the people of the United States" with a series of letters published in French between 24 February and 7 March in *Le National*. In one of these dated 25 February 1832, Cooper expands the point noted in the margin of this book: "In 1790, the population of the state of New York was only 340,130 individuals who inhabited a quarter of the total area of the state. Today, there are 2 million, who probably occupy more than three-quarters of the entire area. It is evident that in such a rapid expansion, the local taxes, for local amenities, must overtake those of a much older nation". BAL 3851; Beard II pp. 187-195; Sabin 16463; Spiller and Blackburn 15.

Octavo (220 x 140mm) with inked marginalia througout (pp. 10-20 torn away, one or two other marginal tears not affecting text). Sewn in in titled pink wrappers. Red cloth chemise and half red morocco slipcase. *Provenance*: [James Fenimore Cooper] (autograph annotations) – Christie's, New York, 3 December 2007, lot 411.

\$8,000-10,000

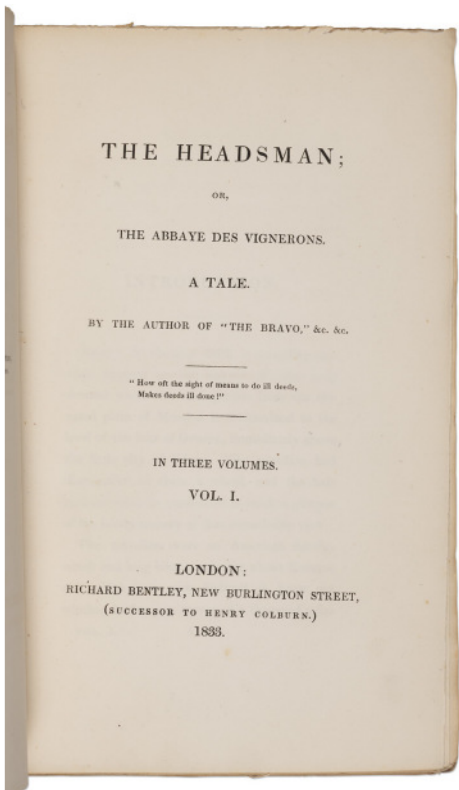
26

COOPER, James Fenimore (1789-1851). *The Headsman; or, the Abbaye des Vignerons*. London: Richard Bentley, 1833.

Fine first edition of Cooper's final European novel, untrimmed in original boards. Set in Switzerland, the *Headsman* is a story about the love between a Swiss noblewoman and the son of an executioner, played out amidst the carnival atmosphere of the festival of the winemakers, the hoary Swiss aristocracy, and of course—a few sea voyages. Only the second copy recorded by RBH at auction since the 1970s. BAL 3860.

Three volumes, 12mo (198 x 124mm). Half titles. Original paper boards, printed label on spines (a few small chips or areas of wear, joints starting in vol 1, labels faded).

\$3,000-5,000



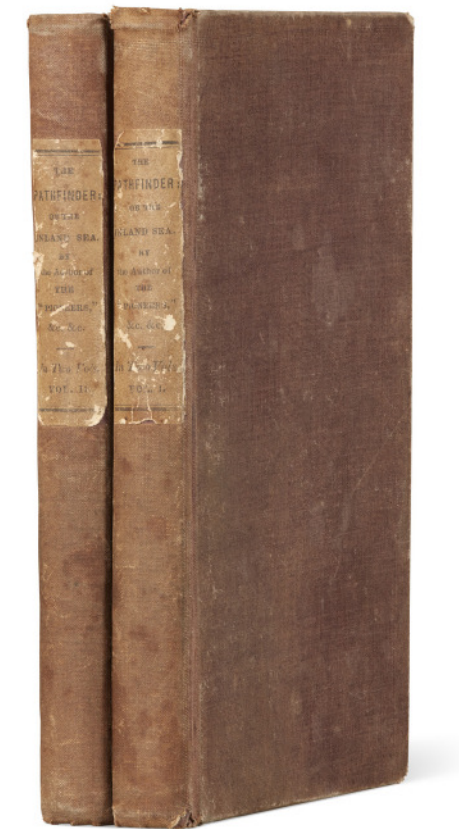
27

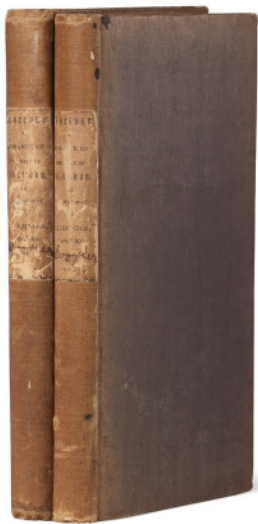
COOPER, James Fenimore (1789-1851). *The Pathfinder: or, the Inland Sea*. Philadelphia: Lea and Blanchard, 1840.

First American edition, BAL state 1, in original muslin, of the sequel to *Last of the Mohicans—Natty Bumppo in love*. Inspired by Cooper's stint as a midshipman on Lake Ontario, the novel finds a middle-aged Natty struggling with romantic feelings for his young charge Mabel Dunham, whom he is escorting through the wilderness to her father. This copy is from the library of James P. Taylor, the legendary Vermont outdoorsman who founded the Green Mountain Club. BAL 3892.

Two volumes, 12mo (185 x 112mm). Original purple muslin, printed paper label on spines (a bit worn); together in modern cloth chemise and slipcase. *Provenance*: S.W. Hatch (signature on flyleaves of both volumes) – James P. Taylor, 1872-1949, Vermont outdoorsman founder of the Green Mountain Club (bookplates).

\$2,000-4,000





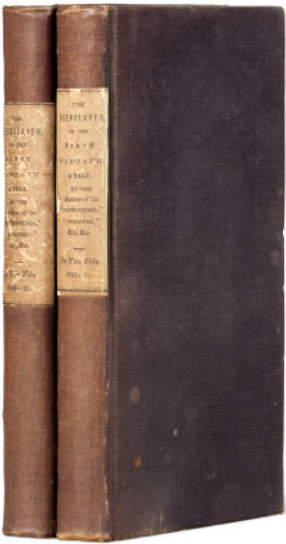
28

COOPER, James Fenimore (1789-1851). *Mercedes of Castile: or, The Voyage to Cathay*. Philadelphia: Lea and Blanchard, 1840.

Fine first American edition of Cooper's historical novel about Christopher Columbus's first voyage. The Coopers had returned to America in the 1830s, but James continued to explore European influences and settings. State B of label (no priority). BAL 3893.

Two volumes, 12mo (185 x 107mm). (Some light foxing, faint dampstain at end of vol 2.) Original purple muslin, printed paper label on spine (spines sunned, some wear); slipcase. *Provenance:* Orlie B. Manville (intriguing booklabels with note) – Helen F. Mathies (signatures on flyleaves) – George F. Clarke (bookplates).

\$500-800



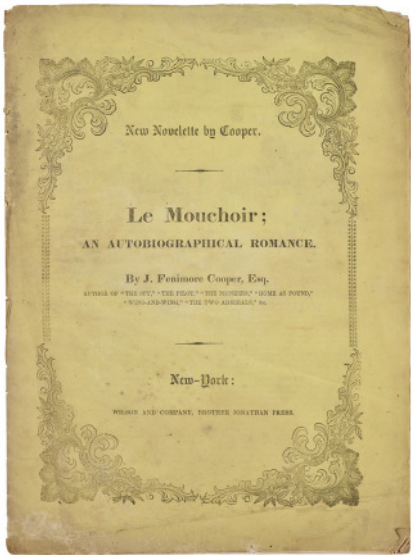
29

COOPER, James Fenimore (1789-1851). *The Deerslayer: or, the First War-Path. A Tale*. Philadelphia: Lea and Blanchard, 1841.

Fine Bradley Martin copy of the first American edition of the final novel in Cooper's Leatherstocking series: "a gem of a book" (D.H. Lawrence). This final entry in the saga of the life of Natty Bumppo is a prequel, relating an episode from the famous protagonist's youth which involves, as usual, rescuing damsels with his Mohican friend Chingachgook. Spiller and Blackburn state that this edition predates the first English edition; BAL remains non-committal on priority. BAL 3895; Spiller and Blackburn p. 113.

Two volumes, 12mo (180 x 111mm). (Light browning and spotting as usual, paper flaw at gutter of flyleaf.) Original purple muslin, printed paper label on spine (a little fading and rubbing); modern cloth chemises and slipcase. *Provenance:* Mildred Greenhill, Chicago book collector (bookplate) – H. Bradley Martin (his sale, Sotheby's New York, 31 January 1990, lot 2016).

\$3,000-5,000



30

COOPER, James Fenimore (1789-1851). *Le Mouchoir; an Autobiographical Romance*. Brother Jonathan, Extra Sheet, No. XXII. New York: Wilson and Company, 22 March 1843.

Rare first separate edition of Cooper's quirky tale narrated by a globe-trotting lady's handkerchief. This was Cooper's first try at magazine writing, originally serialized in *Graham's Magazine* from January to April, 1843, as *Autobiography of a Pocket-Handkerchief*. The present simultaneous publication is a stand-alone supplement of *Brother Jonathan*. Rare at auction, it was last recorded by RBH in 1955. BAL 3902 (wrapper state B, no priority).

Folio (296 x 216mm). 32pp. (light dampstain). Original printed yellow wrapper.

\$2,000-4,000

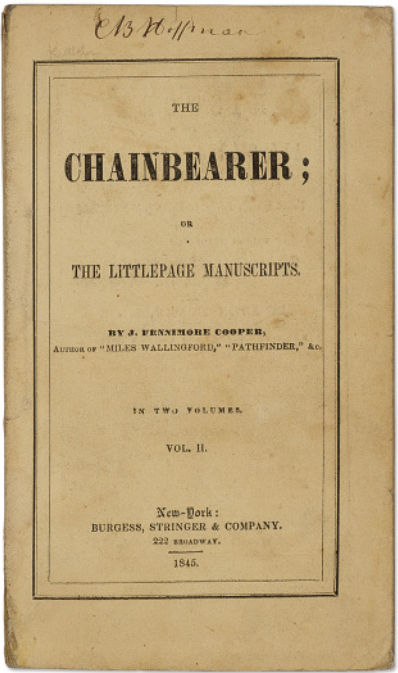
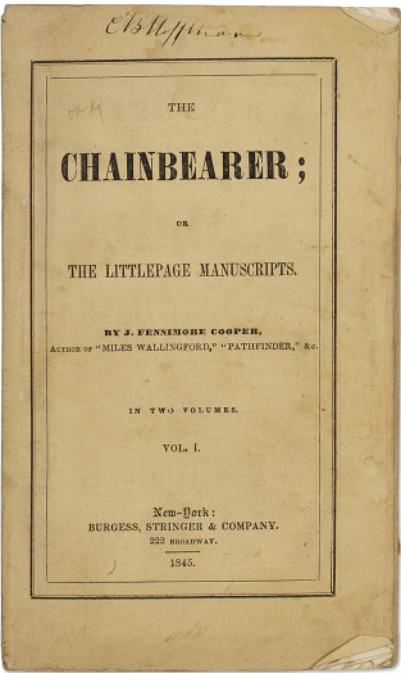
31

COOPER, James Fenimore (1789-1851). *The Chainbearer; or the Littlepage Manuscripts*. New York: Burgess, Stringer, Co., 1845.

Fine copy of the first American edition, in original printed wrappers. This is the second novel in Cooper's trilogy exploring the roles of surveying, land ownership, and Native displacement in an expanding America. BAL 3917 (states C and B of the wrappers, no priority).

Two volumes, 12mo (196 x 118mm). Original printed buff wrappers (a few small chips); modern chemise and slipcase. *Provenance:* C.B. Hoffman (signature on front wrappers).

\$3,000-5,000



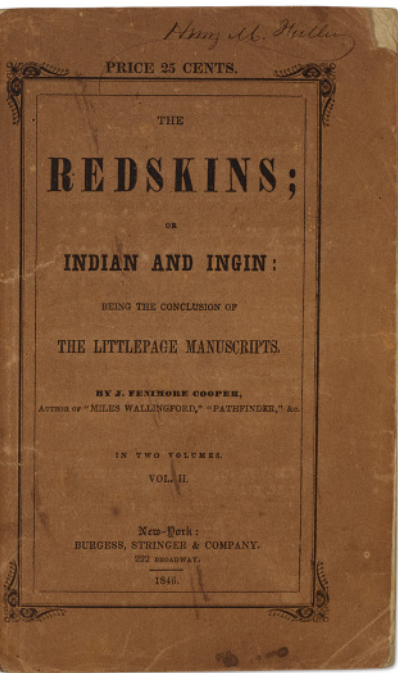
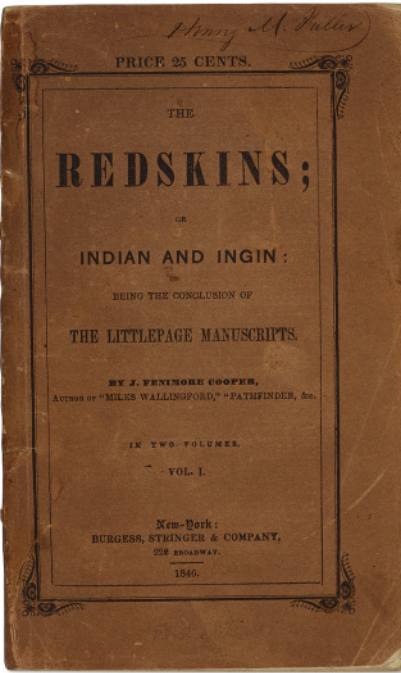
32

COOPER, James Fenimore (1789-1851). *The Redskins; or Indian and Ingin: being the Conclusion of the Littlepage Manuscripts*. New York: Burgess, Stringer, & Company, 1846.

First American edition, in original printed wrappers. This is the conclusion of Cooper's *Littlepage Manuscripts* trilogy. The wrappers correspond most closely to BAL's states A and E respectively, but with an ampersand in the imprint in place of "and;" BAL states there is no known priority and that "the wrappers may have been printed simultaneously." BAL 3922.

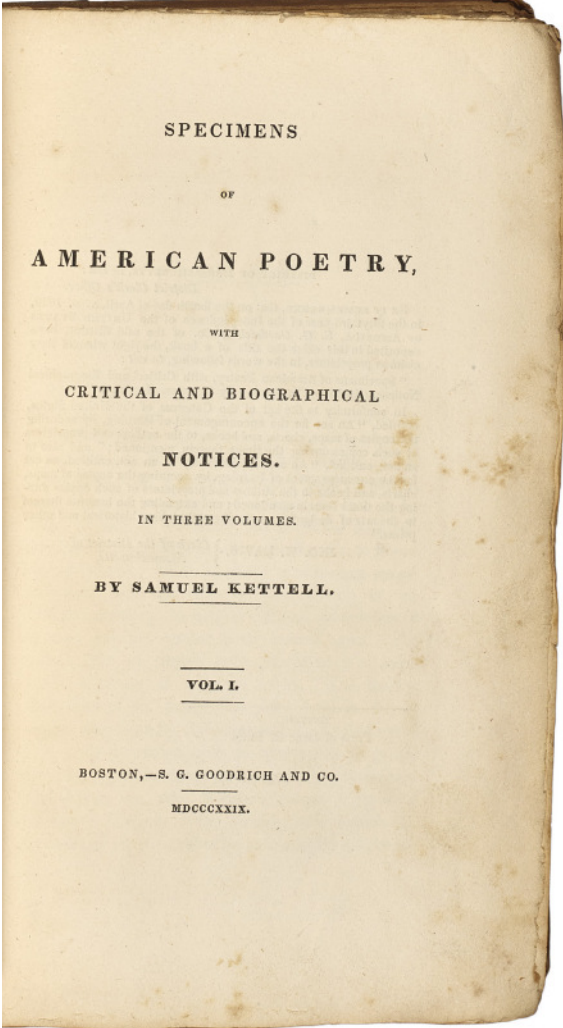
Two volumes, 12mo (198 x 120mm). 2pp. ads at end of vol 1 (some foxing). Original printed russet wrappers (spines repaired, a few chips and stains); modern chemise and slipcase. *Provenance:* Henry M. Fuller (signatures on wrappers) – Catherine A. Slosson (signatures on titles) – William W. Gay (armorial bookplates on inner wrappers).

\$3,000-5,000



Edgar Allan Poe
Born, 19 January 1809, Boston, Massachusetts
Died, 7 October 1849, Baltimore, Maryland

Though his beginnings were inauspicious and he would die young and poor, Edgar Allan Poe’s legacy looms large over American literature. He is celebrated and collected for his significant role in the evolution of the literary landscape and the original, macabre character of his tales and poems. His singular career is represented here in the earliest printed references to his work, the first editions of his two great books of tales (one of them inscribed to his cousin), and his most famous poem, “The Raven.”



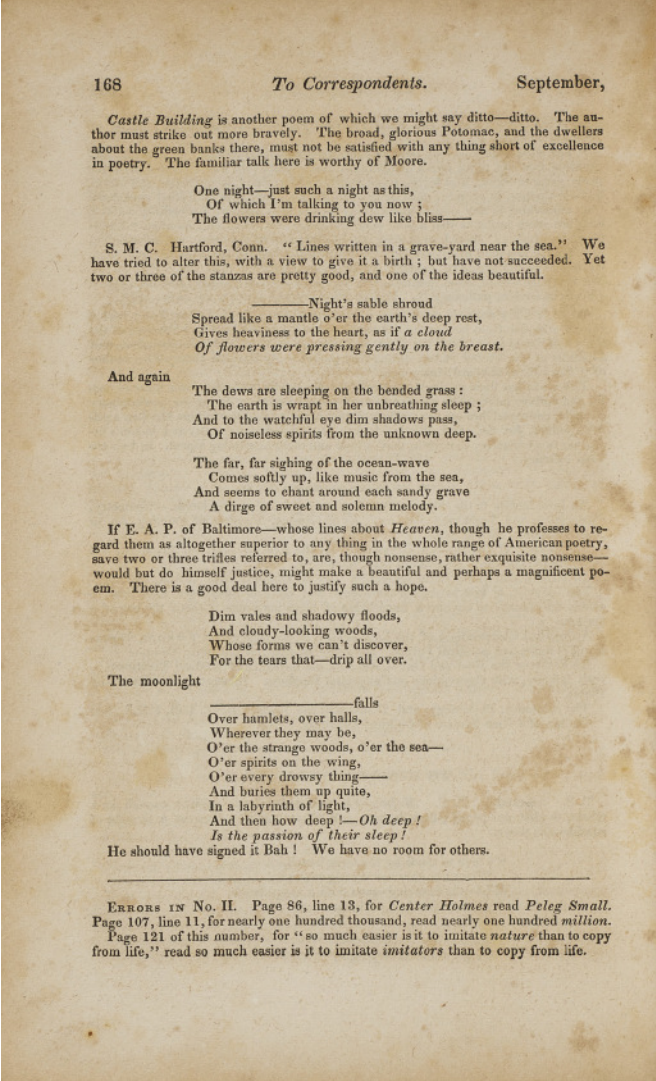
33
POE, Edgar Allan – KETTELL, Samuel (1800-1955), editor. *Specimens of American Poetry, with Critical and Biographical Notices*. Boston: S.G. Goodrich & Co., 1829.

The first mention of Poe’s work in a book and the earliest bibliography of American poetry—uncut in original boards. This first edition collection includes the work of nearly 200 poets up to 1829, with Kettell supplying biographical sketches for each writer, ranging from Cotton Mather to Francis Scott Key, Washington Irving, and Sarah Josepha Hale. The *Catalogue of American Poetry* at the end lists "Tamerlane, and other poems, by a Bostonian, Boston, 1827"—the first mention of any work by Poe in a printed book. According to Roger Stoddard, this catalogue is the beginning of the bibliography of early American poetry. BAL 3251; Sabin 37655. See Heartman & Canny, p.15, for a note on the Poe reference and Stoddard and Whitesell, *A Bibliographical Description of Books and Pamphlets of American Verse*, p. xiii.

Three volumes, 12mo (196 x 122mm). 30 pp. *Catalogue of American Poetry* at end (foxing to some gatherings). Original purple-muslin backed boards, printed paper spine labels, untrimmed and partly unopened (paper labels partially preserved, spines worn, repaired). *Provenance*: occasional pencil marks and notes – Giles Mansfield (inscription dated 1829).

\$2,000-4,000

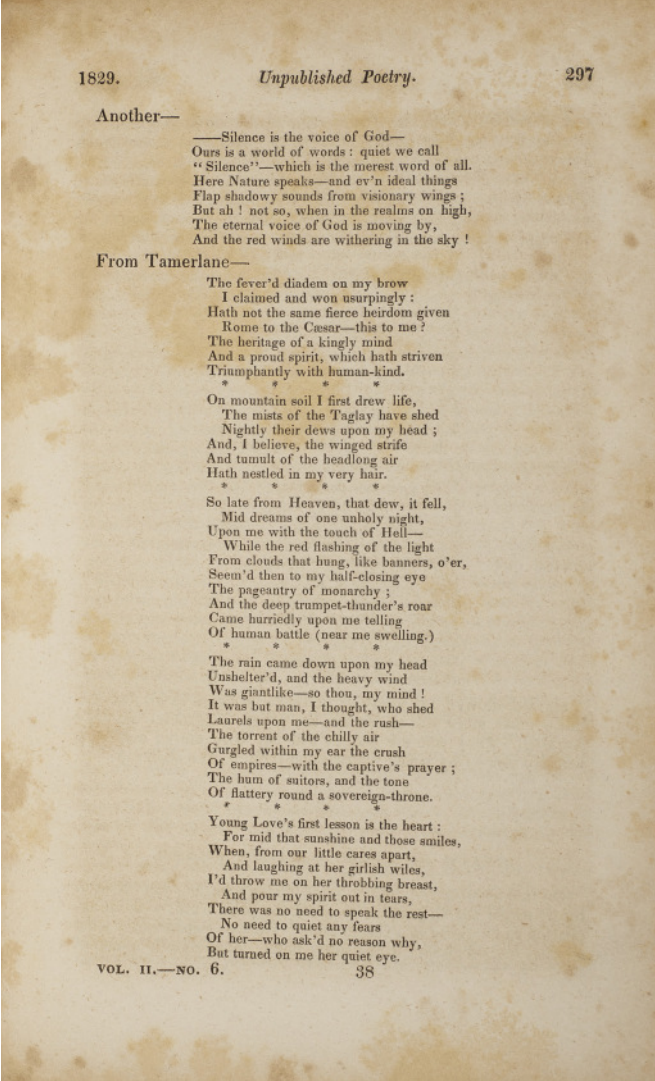
Tamerlane, and other poems, by a Bostonian. Boston, 1827.
Arlan, or the force of feeling, a poem, with other poems, by J. Bynum, Jr. Columbia, Sweeny & Sims, 1827. 12mo, pp. 99.
Clio, No. 3, by James G. Percival. New York, G. & C. Carvill. 1827. 12mo.



34
[POE, Edgar Allan (1809-1849)]. NEAL, John, editor (1793-1876). *The Yankee; and Boston Literary Gazette*. No. 79, New Series. Nos 1-6. [Boston:] July-December, 1829.

Edgar Allan Poe's "very first words of encouragement." Plus quotations from “Fairyland,” “Tamerlane,” and “Al Aaraaf.” The September issue contains John Neal’s review of and an excerpt from Poe’s “Heaven” (later published as “Fairyland”). Neal remarked: “If E.A.P. of Baltimore ... would but do himself justice, [he] might make a beautiful and perhaps a magnificent poem. There is a good deal here to justify such a hope” (p.168). Poe would later recall these notes as “the very first words of encouragement I ever remember to have heard.” They are also the first time which his name appeared in print. See Part Two in the current auction for John Neal’s own work.

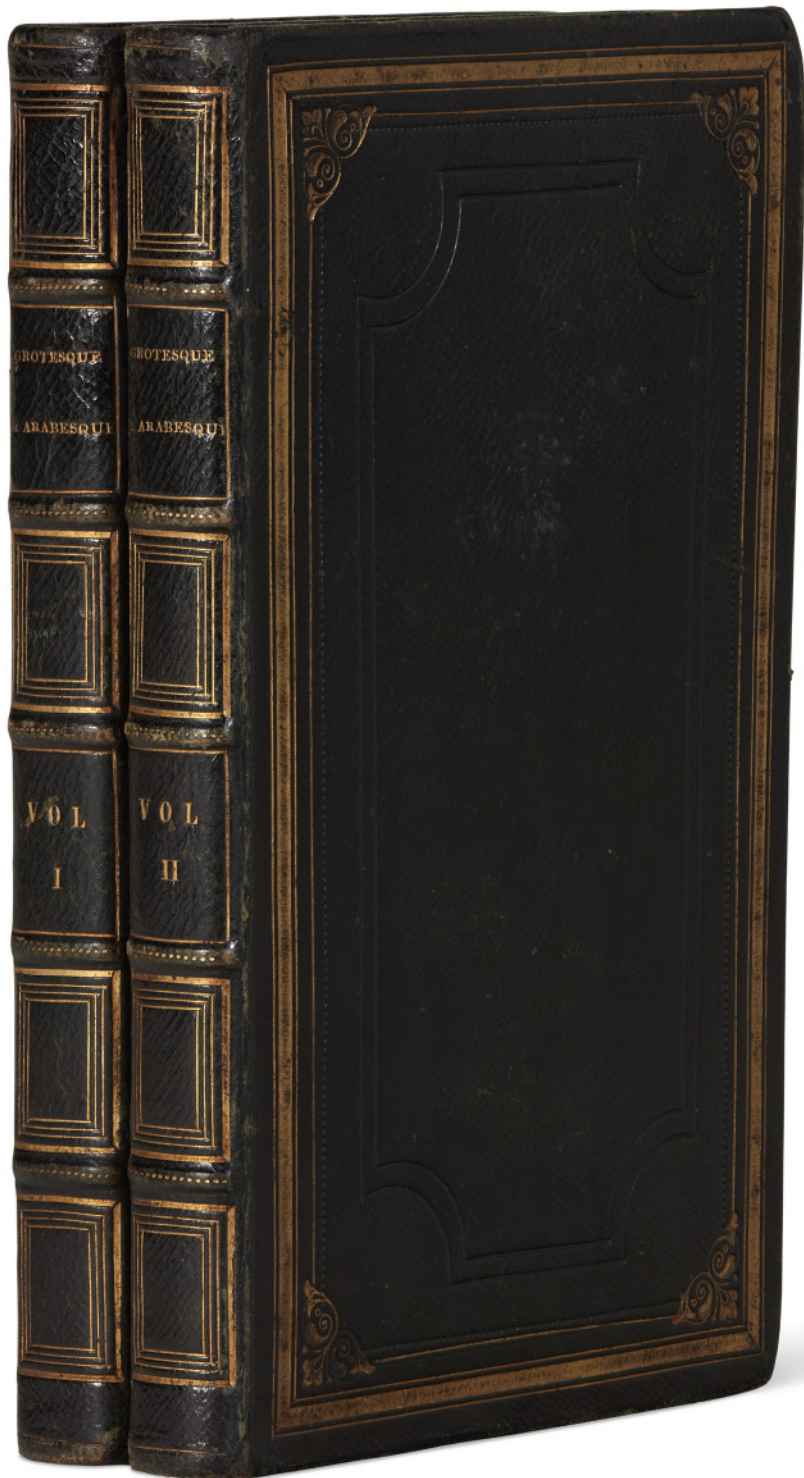
Poe was so grateful that he immediately dedicated *Al Aaraaf* to John Neal, the editor of *The Yankee*. *Tamerlane* had received no notice in the press, but with John Neal’s few words of approbation about “Heaven,” Poe republished it in late 1829 with “Al Aaraaf” and other poems. The December issue of *The*



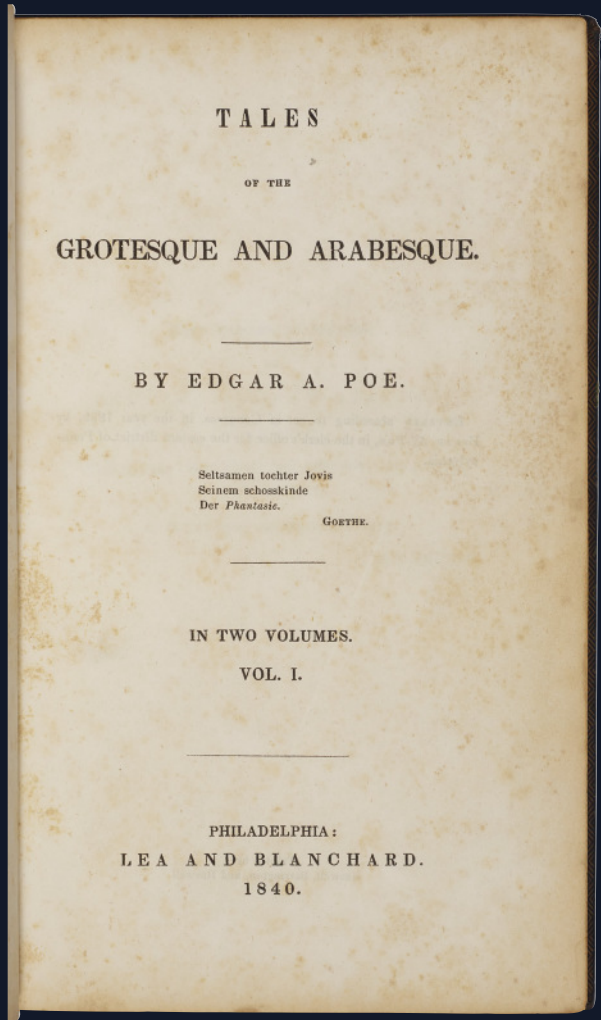
Yankee returns the compliment with further notice of Poe’s work. In part, “The following passages are from the manuscript-works of a young author, about to be published in Baltimore. He is entirely a stranger to us, but with all their faults, if the remainder of Al Aaraaf and Tamerlane are as good as the body of the extracts here given—to say nothing of the more extraordinary parts, he will deserve to stand high—very high—in the estimation of the shining brotherhood” (p.295). This is followed by two long excerpts from both poems, more than two pages. Neal’s early recognition of Poe’s genius is remarkable; he played a crucial role in boosting Poe’s career by giving him his first meaningful exposure. The December issue is particularly scarce on the market; we note no copies at auction in over 15 years. Heartman & Canny, p. 13, 23-25.

Six issues in one volume, octavo (215 x 140 mm). (Lacking frontispiece, modest spotting/toning.) Contemporary sheep, spine gilt-ruled with morocco lettering piece (spine darkened, edges abraded). *Provenance*: John D. Griffin (early pencil signature and name stamps).

\$2,000-4,000



actual size



35
POE, Edgar Allan (1809-1849). *Tales of the Grotesque and Arabesque*. Philadelphia: Lea and Blanchard, 1840.

Edgar Allan Poe presents his first book of tales to his cousin, Emily: "For Mrs Emily Virginia Chapman from Her Affectionate Cousin / The Author." An exquisite copy, richly bound for presentation in black morocco gilt.

This first edition of Poe's first volume of tales consisted of only 750 copies, and the author's only compensation for the book was "a few copies for distribution" among his friends (letter of 28 September 1839 from Lea & Blanchard, qtd. in the *Poe Log*). He did, however, retain the copyright. The publication gathered 25 stories, including "MS in a Bottle" and "The Fall of the House of Usher," all but one of which had been previously published. Though it proved a commercial failure, *Tales* was a milestone in Poe's career as it marked the culmination of his long-standing efforts (beginning as early as 1834) to have his prose published in book form.

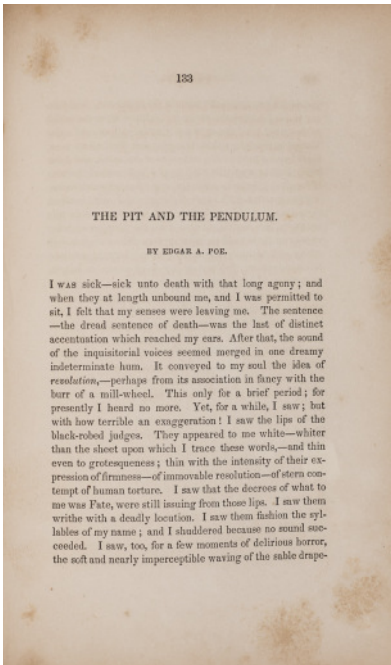
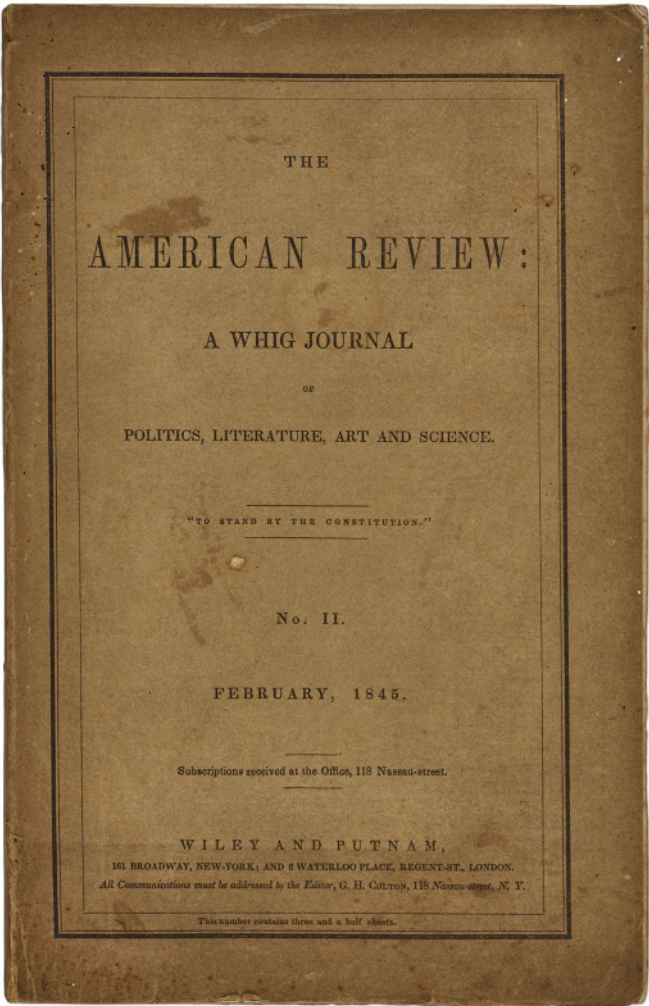
The recipient of this specially-bound author's copy was Poe's first cousin, Emily Virginia Herring Chapman [Beacham] (1822-1908), who was the daughter of Elizabeth Poe Herring (1792-1822; his father's younger sister) and Henry Herring (1792-1868) of Baltimore. Emily Herring's first husband, Nathan Chapman, died early in their marriage and in 1850 she remarried Robert Beacham of Baltimore, who also died soon after. She then made her home with her only daughter and her family. Poe remained close to this branch of his family; when he died in Baltimore on 7 October 1849, it was cousin Emily's

father, Henry Herring, who organized the funeral. **Inscribed copies of the first edition are extremely rare. Only this copy and one inscribed for the banker and statesman Nicholas Biddle appear in the records of RBH, and the Biddle copy is in the usual muslin-backed boards.**

The present copy contains four pages of adverts at the rear of both volumes, including a review from Washington Irving, who remarks that he is "much pleased" by "The Fall of the House of Usher" in particular and notes that its "graphic effect is powerful." The present copy has page 213 misnumbered 231 and on page 219, the "i" in "ing" (line 13 up) and the hyphen (end of line 6 up) are both below the line, though there is no priority. BAL 16133; Heartman & Canny, pp. 49-54; Dwight Thomas and David K. Jackson, *The Poe Log*, pp. 272-277.

Two volumes, octavo (187 x 110mm). 4 pp. of ads at rear of both vols 1 and 2 (foxing internally). Contemporary fine-grained black morocco presentation binding, gilt and blind-stamped borders, gilt fleurons at inner corners of central panel, spine gilt in six compartments, four with concentric gilt rectangles, two gilt-lettered, all edges gilt, board edges with gilt chevrons, coated yellow endpapers (presentation inscription a bit light on the coated endpapers, touch of rubbing to extremities); modern quarter-morocco box. *Provenance*: Emily Virginia Herring Chapman Beacham, 1822-1908 (presentation inscription from the author) – early pencil verses to front flyleaf – anonymous owner, a direct descendant of the recipient (Sotheby's, 24 September 1986, lot 201) – anonymous owner (Christie's, 7 October 1994, lot 120) – Donald G. Drapkin (Christie's, 29 June 2005, lot 304).

\$300,000-500,000



36

POE, Edgar Allan (1809-1849). "The Pit and the Pendulum," in *The Gift: a Christmas and New Year's Present*. 1843. Philadelphia: Carey and Hart, [1842].

First issue of the first appearance in print of Poe's classic psychological horror tale set during the Spanish inquisition. This story, in which an unnamed narrator endures various tortures in a terrifying prison cell, was first published in this holiday gift anthology. Merry Christmas! BAL 16137.

Octavo (184 x 120mm). Story on pp. 133-151. Engraved additional title and frontispiece, 6 plates (foxed). Original elaborately gilt crimson roan, yellow coated endpapers (worn at extremities, joints cracked). *Provenance:* Miss Josephine Webb (inscriptions).

\$1,000-2,000

37

POE, Edgar Allan (1809-1849). "The Raven" in *The American Review*. Volume I, number II. New York: Wiley and Putnam, February 1845 [but early January].

*"Once upon a midnight dreary, while I pondered, weak and weary,
Over many a quaint and curious volume of forgotten lore,
While I nodded, nearly napping, suddenly there came a tapping,
As of someone gently rapping, rapping at my chamber door...."*

First printing of "The Raven" by Edgar Allan Poe, in original wrappers. "The Raven" was then and remains today among the most famous of American poems. The poem appears anonymously on pp.143-145 as "by ——— Quarles." The first appearance of "The Raven" is something of a bibliographical dispute. Heartman and Canny consider this form to be the first printing, maintaining that the 29 January 1845 appearance in *The Evening Mirror* is not the first. *The American Review* had announced that "No. II will bear date Feb. 1845, but will be issued early in January," thus, unless the publishers were unable to issue the work by the date promised, the present version clearly predates the late January appearance in *The Evening Mirror*. Heartman & Canny, p.100; Tane Poe 177.

Octavo (222 x 140mm). (A little spotting, mostly marginal.) Original printed wrappers (backstrip just starting); modern half morocco box.

\$8,000-12,000

38

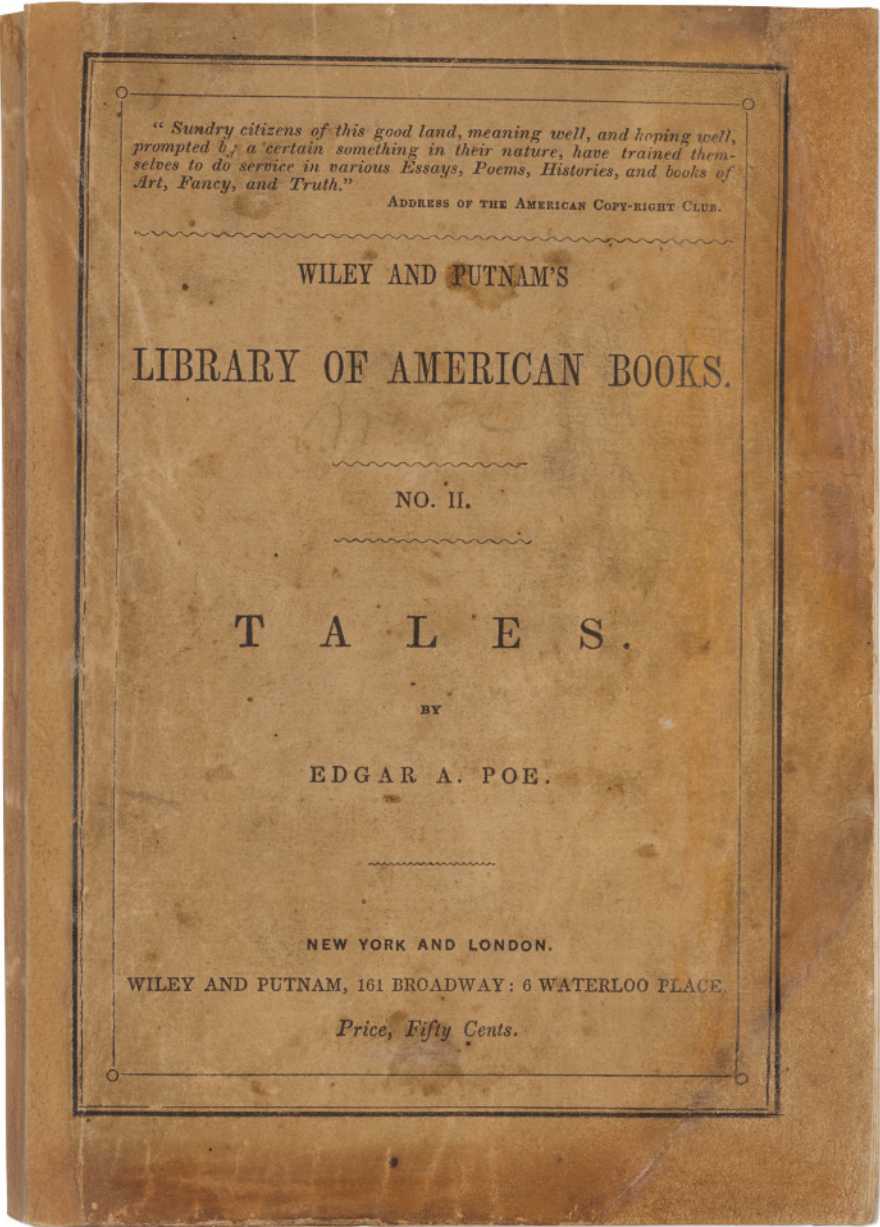
POE, Edgar Allan (1809-1849). *Tales*. New York: Wiley & Putnam, 1845.

First edition, first printing, of Poe's wildly successful collection of stories. Featuring "The Gold-Bug," "The Fall of the House of Usher," "The Murders in the Rue Morgue," "The Mystery of Marie Roget," and "The Purloined Letter." The twelve tales were selected by publisher and editor Evert A. Duyckink and included a mix of mystery (notably all three Dupin stories) and horror. Duyckinck was an admirer of Poe's writing, and in 1845 "offered his assistance in publishing a new edition of Poe's fiction in a series he was preparing for the New York publisher Wiley and Putnam. The series, called the Library of American Books, was intended to suggest a canon of American literature, much as Rufus Griswold's *Poets and Poetry of America* had done. (The series would later include Margaret Fuller's *Papers on Literature and Art*, Nathaniel Hawthorne's *Mosses From an Old Manse*, and Herman Melville's *Typee*, among others)" (Tane pp. 100-101). Poe had reservations about Duyckinck's selections but the volume sold well and garnered favorable reviews, ensuring the writer's place in the American literary landscape.

The present copy is the first printing with copyright notice in four lines and copyright imprint "Stereotyped by T.B. Smith, 216 William Street, New York. H. Ludwig, Print"; adverts on page 229 beginning "Poetical Fortune Teller..."; and front wrapper as described in BAL. The rear wrapper is in facsimile. Copies in original wrappers of any kind are rare and much sought-after. BAL 16149; Heartman & Canny, p. 90-97; Grolier American 55; Tane Poe 58.

Octavo (180 x 125mm). 16 pp. of ads at rear (small loss to upper margin of p.188, some foxing throughout quite heavy in places, repair to upper corner of final leaf of ads, several leaves neatly reinforced at uppermost margin). Original wrappers (rebacked, rear wrapper in facsimile; original front wrapper with restoration at corners); modern box. *Provenance:* pencil notes to lower margin of p. 188.

\$40,000-60,000



Henry Wadsworth Longfellow
Born: 27 February 1807, Portland, Maine
Died: 24 March 1882, Cambridge, Massachusetts

Descended from a prominent colonial family, Longfellow is the most famous member of the New England literary group known as the "Fireside Poets." His poetry, which often engages with lesser known episodes of American history and legend, played a major role not only in popularizing American folk culture internationally (witnessed by the fact that he was the first American to be memorialized in Westminster Abbey's Poets' Corner) but also in defining American identity at home. His metrical playfulness has made his work especially popular with children.

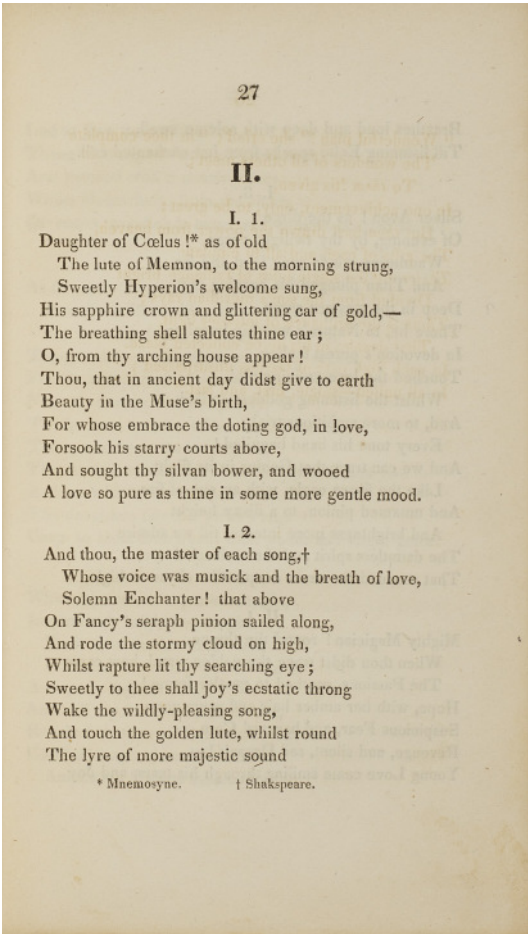
39

LONGFELLOW, Henry Wadsworth (1807-1882). Untitled ode, listed as "II," in *Boston Prize Poems and other Specimens of Dramatic Poetry*. Edited by Joseph T. Buckingham. Boston: Joseph T. Buckingham at the Office of the New England Galaxy, 1824.

Longfellow's first poem printed in a book—a rare survival in original printed boards, owned by a succession of notable early readers. The present volume contains verses submitted for a contest sponsored by the Boston Theater, with the winner to be recited at a pageant honoring Shakespeare. Charles Sprague took the prize, while Longfellow received an honorable mention—an ironic start for the great poet of 19th-century America, whose entry appears in a section titled "Metrical Compositions. Unsuccessful." The authorship of the poem was unidentified until 1940, when Lawrence Thompson uncovered the truth in an article for *The Colophon*. The last copy recorded at auction by RBH was in 1974. BAL 12036.

12mo (193 x 120mm). Longfellow poem on pp. 27-32. Contemporary printed boards (a little worn); modern cloth box. *Provenance*: Philip Carrigain, 1771-1842, New Hampshire general store owner and lawyer (inscriptions) – Asa Fowler, 1811-1885, New Hampshire Supreme Court Justice (inscription) – William Plummer Fowler, 1900-1993, lawyer-poet and his wife Ellen Sprague Fowler (inscription).

\$1,000-2,000



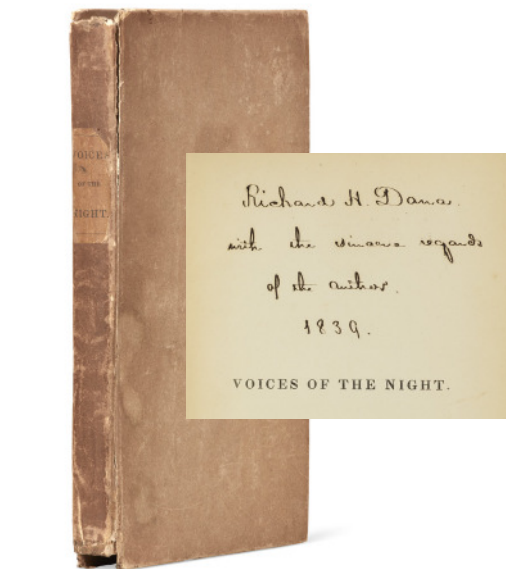
40

LONGFELLOW, Henry Wadsworth (1807-1882). *Voices of the Night*. Cambridge: John Owen, 1839.

Presentation copy to Richard Henry Dana Sr. of the first edition of Longfellow's first poetry book, in original boards with Dana's penciled notes—Doheny copy and a fabulous literary association. The Longfellows and the Danas were close friends and neighbors, with Longfellow's daughter Edith eventually marrying Dana Sr.'s grandson. The book is inscribed to Dana "with the sincere regards of the author / 1839," and bears the owner's notes comparing Longfellow's poetry to that of Bryant and Wordsworth. The poems here include several translations, as well as some of Longfellow's juvenilia. A mix of original and altered issue points; according to BAL, "no copy examined has all of the original readings present." BAL 12065.

12mo (176 x 106mm). Original drab boards, printed paper label on spine (ends of spine chipped, joints splitting); modern half morocco box. *Provenance*: Richard Henry Dana Sr., 1797-1879 (presentation inscription) – Estelle Doheny (morocco book label, her sale, Christie's New York, 21 and 22 February 1989, lot 2044).

\$5,000-7,000



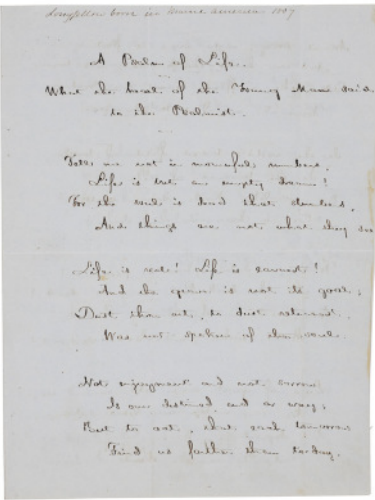
41

LONGFELLOW, Henry Wadsworth (1807-1882). Autograph manuscript signed ("Henry W. Longfellow"), "A Psalm of Life," Cambridge, 26 August 1845.

Three pages, bifolium, 226 x 170mm (mild toning at extreme left margin). Red morocco folder and red cloth chemise.

"Footprints on the sands of time." A rare, full autograph transcript of Longfellow's poem, "A Psalm of Life," which first appeared in the October 1838 issue of the *Knickerbocker Magazine* and the following year in his first published volume of poetry, *Voices of the Night* (1839). Because of its popularity, autograph quotations of the poem are somewhat common, but the present full transcription of all nine quatrains is rare. The fourth verse is especially resonant today, nearly 200 years after it was composed: "Art is long, and Time is fleeting / And our hearts, though stout and brave. / Still, like muffled drums are beating / Funeral marches to the grave." *Provenance*: J. William Middendorf II (his sale, Christie's New York, 17 May 1989, lot 131) – James S. Copley Library (his sale, Sotheby's New York, 17 June 2010, lot 385).

\$1,000-2,000



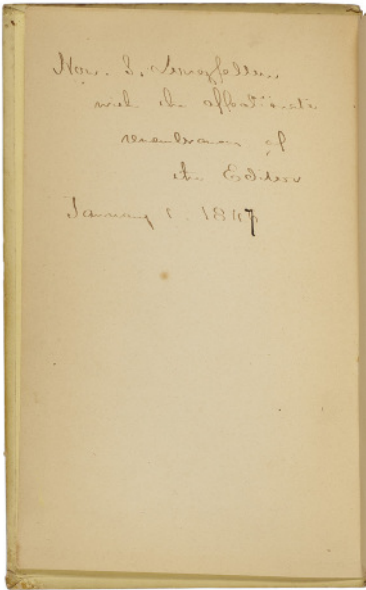
42

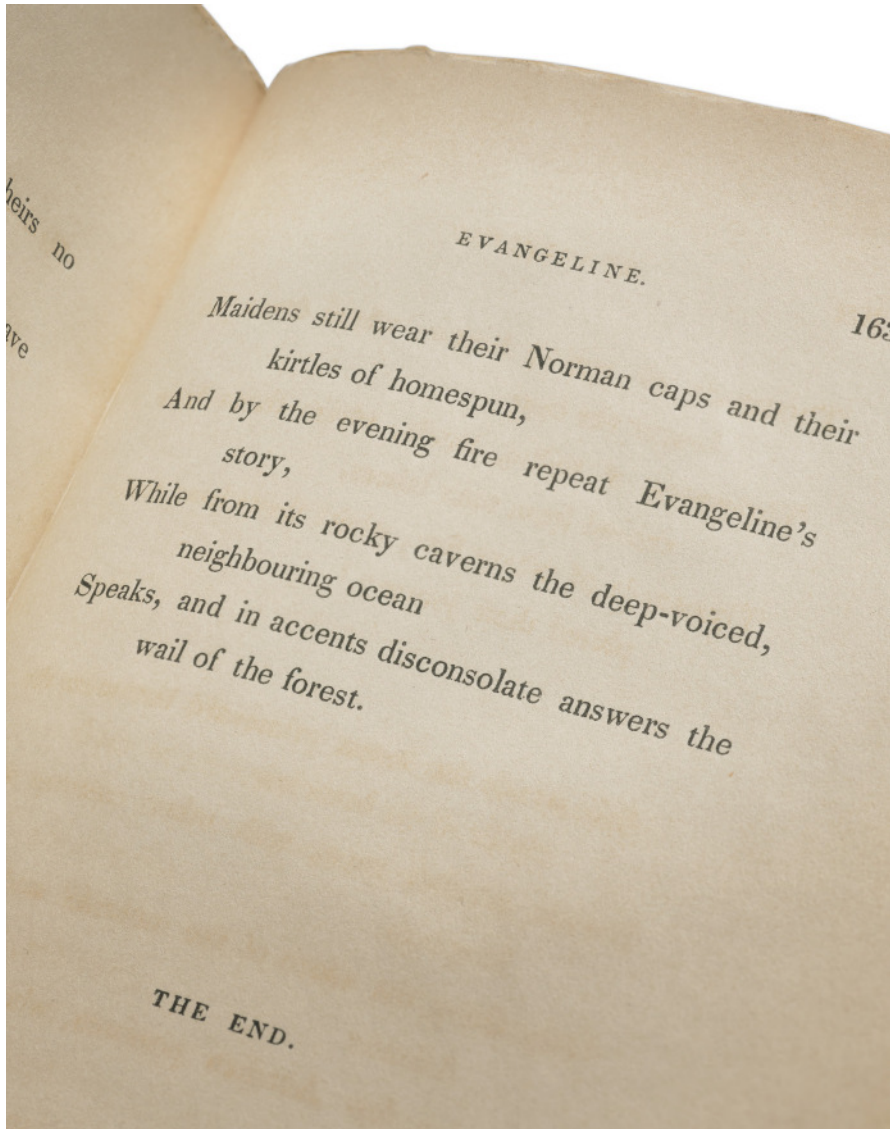
LONGFELLOW, Henry Wadsworth (1807-1882), editor. *The Estray*. Boston: William D. Ticknor & Co., 1847.

Author's presentation copy of the first edition, inscribed to his father: "Hon. S. Longfellow / with the affectionate remembrances of its Editor / January 1 1847." Longfellow edited this poetry collection, containing classics of Anglophone poetry from Ben Jonson to Whittier; he contributed the proem. An attractive family association copy. BAL 12088.

Octavo (183 x 113mm). Original cream boards, yellow coated endpapers (joined cracked and top panel of spine chipped away revealing binder's waste of printed advertisements); modern folding case. *Provenance*: Stephen Longfellow, 1776-1849, jurist, Maine congressman, and father of Henry Wadsworth Longfellow (presentation inscription).

\$1,000-2,000





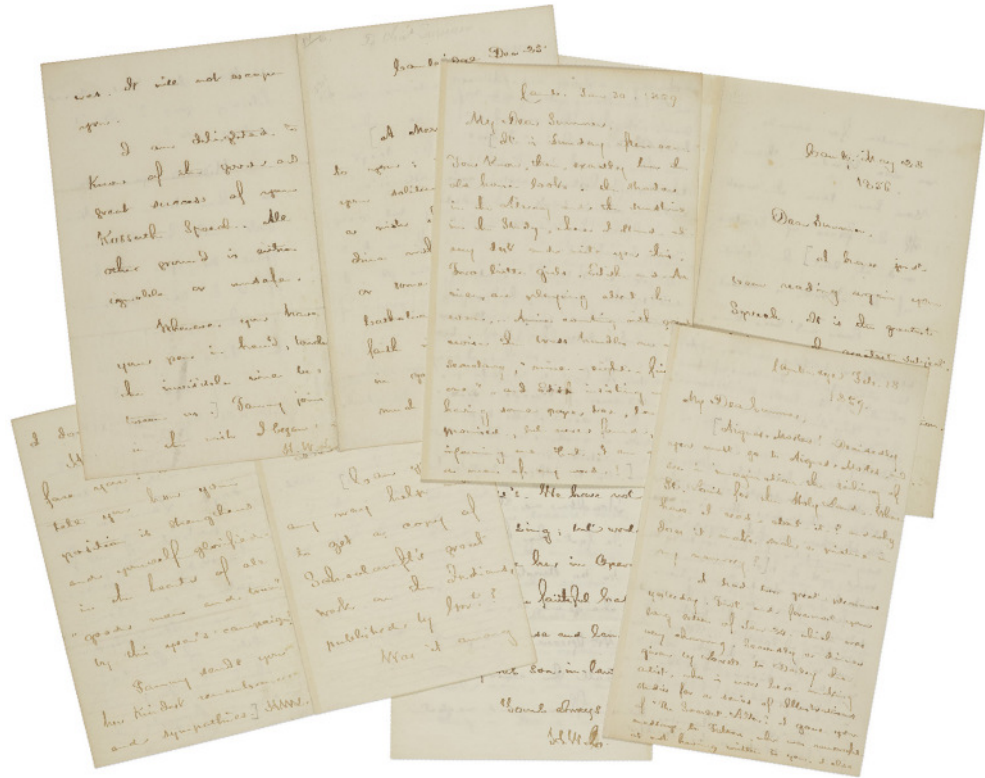
43
LONGFELLOW, Henry Wadsworth (1807-1882). *Evangeline: A Tale of Acadie*. Boston: William D. Ticknor & Company, 1847.

Extremely rare first issue of Longfellow's important romance of the Expulsion of the Acadians, in original condition with drab boards and printed spine label. The earliest printed copies have *Long* on p. 61, line 1; "examination indicates that during the run of the first printing the reading became *Lo...*, due to an unknown, accidental, cause" (BAL). This is a particularly rare issue of an already rare book in original condition; RBH records only two copies of any issue, both from the 1980s.

The idea for the poem came from Nathaniel Hawthorne, who had heard a story about tragic Acadian lovers. Longfellow did meticulous research on the historical setting of the poem, which paid off, literally—it earned him record royalty payments. It was one of the first important long poems written by an American, and also had a major impact on perceptions of the history of Nova Scotia and the Acadians themselves, whom Longfellow presents as peaceful utopians being violently persecuted by the English. BAL 12089; Grolier 84.

Octavo (182 x 120mm). 4pp. ads at front dated 1 October 1847. Original drab boards with printed paper label on spine (joints cracked and chips at spine ends): modern chemise and half morocco slipcase. *Provenance*: C.A Whitcomb (gift inscription from brother).

\$4,000-6,000



44
LONGFELLOW, Henry Wadsworth (1807-1882). A series of six autograph letters signed ("H.W.W.") to Charles Sumner, Cambridge, 25 December 1851 - 8 November 1870.

22 pages total, bifolia, various sizes.

An important correspondence between the poet and the outspoken abolitionist senator, including a commiserating letter following the brutal attack on Sumner by South Carolina's Preston Brooks on the floor of the Senate on 22 May 1856. In the aftermath of the attack, in which Brooks responded to Sumner's 20 May speech condemning southern slaveholders with a severe beating with his cane that left the Massachusetts senator unable to retake his seat for over three years, Longfellow offers his unwavering support. He writes on 28 May: "I have just been reading again your Speech. It is the greatest voice, on the greatest subject, that has been entered since we became a nation. No matter for insults—we feel them with you—no matter for wounds, we also bleed in them! You have torn the mask off the faces of Traitors, and at last the Spirit of the North is aroused..."

The balance of the correspondence covers a variety of subjects and people, including Nathaniel Hawthorne and other literary luminaries. On 30 January 1850, Longfellow remarks on "a dinner given by Lowell to Darley the artist, who is now here making studies for a series of Illustrations for 'The Scarlet Letter,'" and adding that "The 'Atlantic' flourishes. Holmes is in full blast, at his 'Breakfast Table' - Charles Norton has lately contributed two good articles on Dante's 'Via Nova'..." On 18 February 1859, Longfellow pens a reflective letter on the death of the historian William H. Prescott: "And so I stand here at my desk by the window, thinking of you, and hoping you will get some other letter from Boston before you do mine, so that I may not be the first to break to you the sad news of Prescott's death! Yes, he is dead! He died of a stroke of paralysis on Friday last... We shall see that cheerful, genial, sunny face no more!" In the same letter, he asks whether Sumner agreed that "Emerson's speech at the Burns dinner is charming. Don't you think so? ..." The conclusion of the correspondence comes in the wake of the Paris Commune—at least as it affected the wine market: "Put no faith in Burgundy. I very much doubt whether I shall order any more - certainly not now, when everything in France is turned topsy-turvy." **A superb and wide-ranging correspondence between two giants in their respective worlds, it documents a close friendship that lasted until Sumner's death in 1874.** Longfellow was among the pallbearers at his funeral, together with Emerson, Whittier, and Oliver Wendell Holmes. See Blue, "The Poet and the Reformer: Longfellow, Sumner, and the Bonds of Male Friendship, 1837-1874," *Journal of the Early Republic*, Summer 1995.

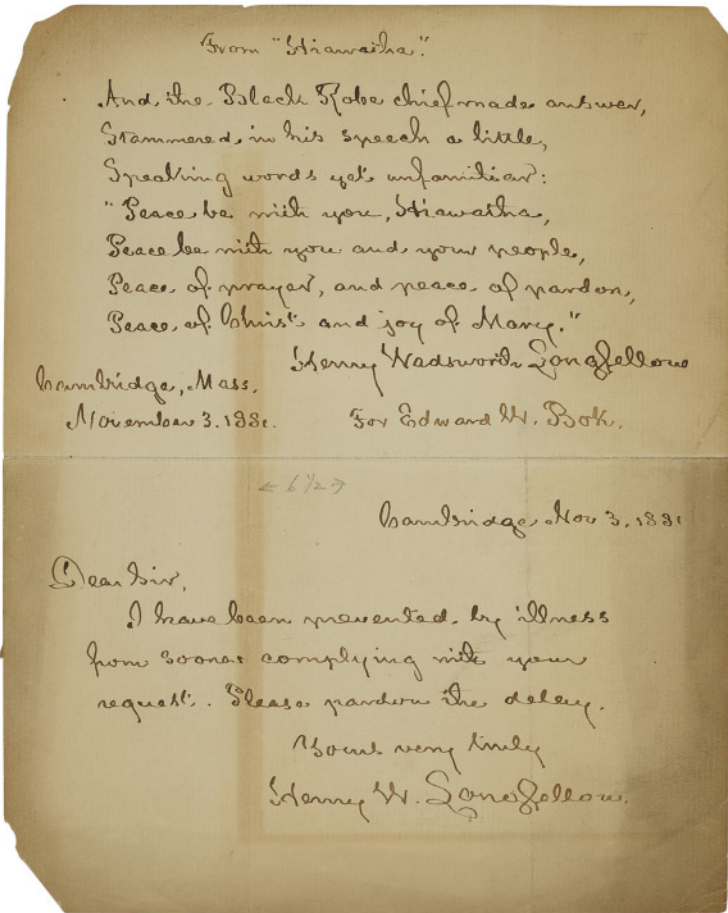
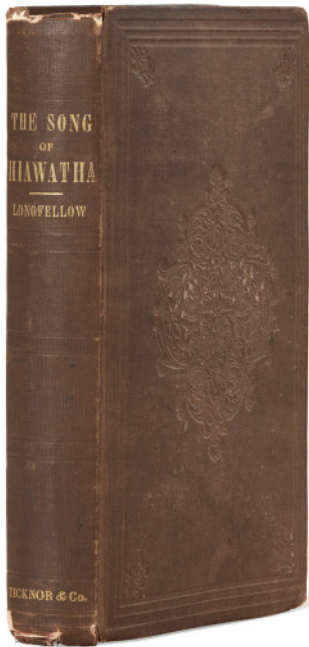
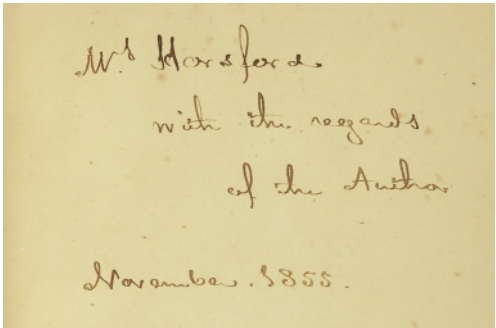
\$5,000-7,000

45

LONGFELLOW, Henry Wadsworth (1807-1882). *The Song of Hiawatha*. Boston: Ticknor and Fields, 1855.

By the shores of Gitche Gumee,
by the shining Big-Sea-Water,
Stood the wigwam of Nokomis,
Daughter of the Moon, Nokomis.
Dark behind it rose the forest ...

Presentation copy of the first American edition, first printing, of Longfellow's great epic, inscribed to fellow poet Mary Horsford, with a rare autograph quote containing a stanza of the poem. Horsford, who died in the same month this book was inscribed to her ("Mrs Horsford with the regards of the Author, November 1855"), had just published her own verse treatment of Native Americans entitled *Indian Legends and Other Poems*. This lot also



includes a letter by Longfellow containing a quote from the poem. Although Longfellow was generous when it came to producing fair copies of his work for his admirers, he rarely chose to quote from "Hiawatha;" RBH records only four examples sold at auction in the past fifty years.

Longfellow referred to this, his most iconic work, as his "Indian Edda," influenced by European epic cycles like the *Kalevala* as well as by the work of ethnographer Henry Schoolcraft and the author's friendship with the Ojibwa writer George Copway (who would name his daughter after Longfellow's famous heroine, Minnehaha). Although the title hero shares a name with the historic founder of the Iroquois league, Longfellow's characters and plots are all mythic. The poem is written in trochaic tetrameter—the same meter as the *Kalevala* and erroneously thought at the time by Schoolcraft to be a natural meter for Ojibwe languages. It was named by the Grolier Club the most influential book of 1855, inspiring everything from symphonies to silent films and cementing the image of the Native American as an almost fairy-tale figure in the imaginations of readers worldwide. BAL 12112; Grolier *American* 66.

Octavo (178 x 111mm). 12 pp. ad catalogue at end dated November 1855 (gathering 9 sprung). Original brown blindstamped cloth with title gilt on spine (caps damaged, boards worn); modern half morocco box. *Provenance*: Mary Gardiner Horsford, 1824-1855 (presentation inscription from the author).

[*With:*] LONGFELLOW, Henry Wadsworth. **Autograph quotation signed ("Henry W. Longfellow"), fair copy of one stanza from "Hiawatha,"** Cambridge, 3 November 1881. [*Written above an:*] **Autograph Letter Signed ("Henry W. Longfellow") to Edward W. Bok**, Cambridge, 3 November 1881. One page, 222 x 176mm (some dustsoiling and toning, losses at corners not affecting text, horizontal crease somewhat weak).

\$12,000-18,000

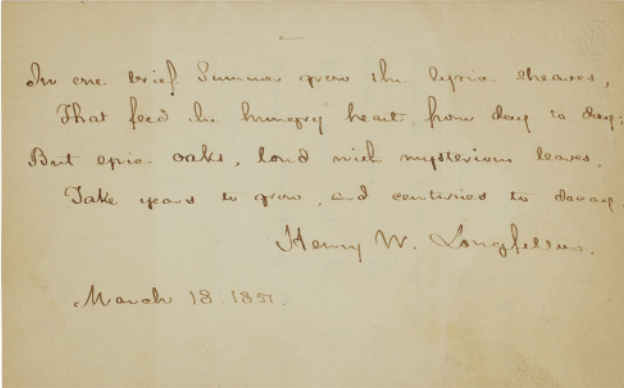
46

LONGFELLOW, Henry Wadsworth (1807-1882). Autograph quotation signed ("Henry W. Longfellow"), [n.p.] 18 March 1857 [*With:*] integral autograph note signed in the third person ("Mr. Longfellow") to "Miss Babbitt," [n.p., 18 March 1857].

Two pages, bifolium 110 x 178, with inscription on the interior leaf (light toning, mounting remnants on verso) With the original transmittal envelope (66 x 118mm) addressed in his hand.

Unpublished verse by Longfellow. Sent along to "Miss Babbitt" with "his compliments ... and regrets that absence from town has prevented him from sooner attending to her request." The "request" was for a few lines from the poet, who complied by writing the following four lines: "In one brief Summer grow the lyric sheaves, That feed the hungry heart from day to day; / But epic oaks, loud with mysterious leaves, / Take years to grow, and centuries to decay."

\$1,000-2,000



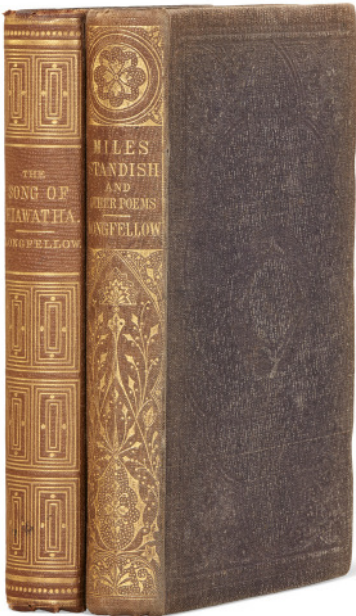
47

LONGFELLOW, Henry Wadsworth (1807-1882). *The Song of Hiawatha*. London: David Bogue, 1855 [And:] *The Courtship of Miles Standish, and other Poems*. London: W. Kent & Co, 1858.

True first editions of Longfellow's most iconic poems, including "his first bestseller," Hiawatha (Grolier). Second issue of *Miles Standish* in cloth. Longfellow's twin epics of Ojibwe legend and Puritan Romance were not only popular in his home country; they fueled the image of America in the imaginations of those across the Atlantic as well. Both of these volumes have early ownership inscriptions of women. For more on each work, see the first American editions also in this sale. BAL 12111; Grolier *American* 66 (first American) and BAL 12121.

Two volumes, octavo. *Hiawatha* with 24pp. publisher's ads at end (spotting); *Miles Standish* with frontispiece and 40pp. ads dated January 1858. Original blindstamped purple cloth, *Hiawatha* with ticket of Kerby & Son, Oxford Street, spines gilt (spines and edges sunned); together in modern box. *Provenance*: Ann Mair Goodenough (inscription dated November 1855 in *Hiawatha*) – Charlotte Mary James (gift inscription from her mother dated 28 September 1858 in *Miles Standish*)

\$1,000-2,000



48

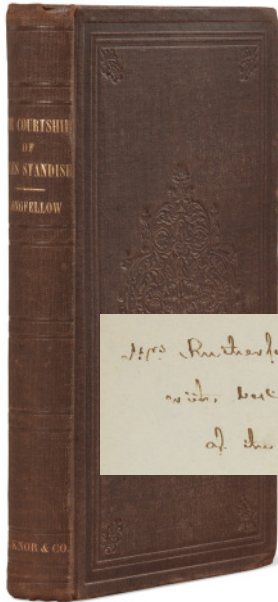
LONGFELLOW, Henry Wadsworth (1807-1882). *The Courtship of Miles Standish, and Other Poems*. Boston: Ticknor and Fields, 1858.

*Love immortal and young in the endless succession of lovers,
So through the Plymouth woods passed onward the bridal procession.*

Presentation copy of the first American edition, first printing, of Longfellow's verse Romance of the Mayflower Pilgrims. Inscribed: "Mrs Rutherford with the regards of the author." This follow-up to his 1847 *Evangeline* helped cement Longfellow's growing fame, and was popular across the Atlantic as well. It tells the story of a love triangle between Puritan captain Miles Standish, his roommate John Alden, and the clever maiden Priscilla Mullins—the latter two being Longfellow's direct ancestors. The single-leaf advertisement for the Waverly novels in some copies is not present. BAL 12122.

Octavo (185 x 115mm). 12-page publisher's advertisements dated October 1858 at end. Original brown cloth, blind-stamped on sides, gilt-lettered on spine (light wear at spine caps); modern slipcase and chemise. *Provenance*: "Mrs Rutherford" (presentation inscription from the author).

\$3,000-5,000





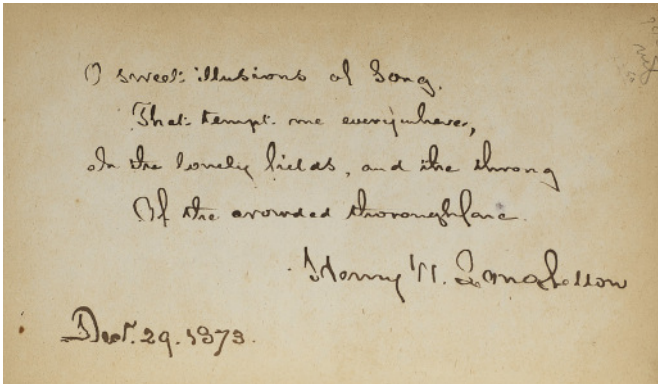
49
LONGFELLOW, Henry Wadsworth (1807-1882). *Tales of a Wayside Inn*. Boston: Ticknor and Fields, 1863.

*In the hour of darkness and peril and need,
The people will waken and listen to hear
The hurrying hoof-beats of that steed,
And the midnight message of Paul Revere.*

A fine presentation copy to Longfellow's friend and collaborator Thomas Buchanan Read, the first American edition. Read was a poet-artist who painted portraits of Longfellow as well as his daughters, the latter for illustrations of his poem "The Children's House" which appeared for the first time in book form in the present publication. This edition also contains the first book appearance of one of Longfellow's most beloved poems, "Paul Revere's Ride." BAL 12136.

Octavo (178 x 117mm). Illustrated additional title, 22pp. ad catalogue dated November 1863 at end [BAL printing A]. Original green cloth, brown coated endpapers, top edge gilt; modern chemise and slipcase. *Provenance:* Thomas Buchanan Read, 1822-1872, poet and artist (presentation inscription from the artist).

\$3,000-5,000



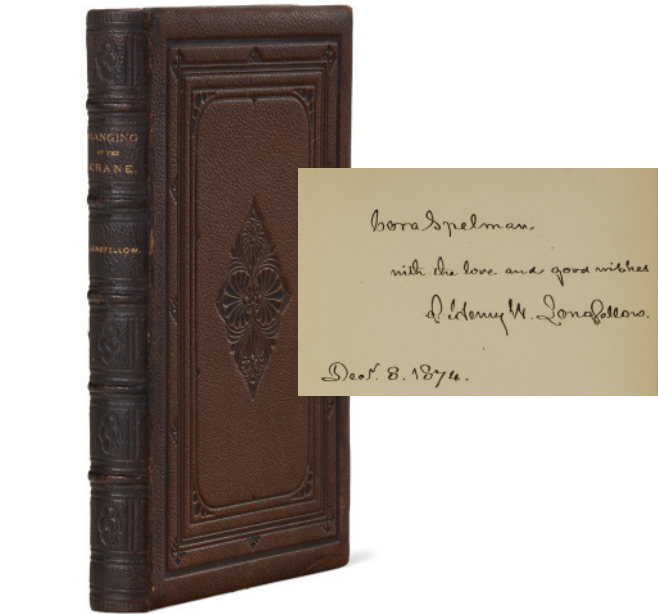
50
LONGFELLOW, Henry Wadsworth (1807-1882). *Aftermath*. Boston: James R. Osgood & Co., 1873.

*O sweet illusions of Song,
That tempt me everywhere,
In the lonely fields, and the throng
Of the crowded thoroughfare!*

Autograph quotation from Fata Morgana, signed by Longfellow—in the first edition, first issue of his compilation Aftermath. By 1873 Longfellow was at the zenith of his career, extremely popular and earning a large income from his work. The tragic death of his wife Fanny in 1861, however, had cast a pall over his life from which he never fully recovered. The poem which he has here quoted in manuscript on the flyleaf, *Fata Morgana*, is an extended metaphor on the optical illusion of the same name, inspired by the character from Arthurian legend. BAL 12164.

Octavo (175 x 115mm). Engraved frontispiece with tissue guard. Original red cloth with gilt emblem on cover, brown coated endpapers (abraded); modern cloth chemise and slipcase. *Provenance:* Howard Lehman Goodhart, 1884-1951 (morocco book label).

\$1,000-2,000



51
LONGFELLOW, Henry Wadsworth (1807-1882). *The Hanging of the Crane*. Boston: James R. Osgood and Co, 1875.

Presentation copy of the first edition, inscribed by Longfellow to his daughter-in-law's sister, in publisher's morocco: "Cora Spelman / with the love and good wishes / of Henry W. Longfellow." Sam Ward negotiated a record-breaking \$4000 offer from the *New York Ledger* to print "The Hanging of the Crane" in December 1874—the highest price ever paid for a poem at the time. This fine book publication, with illustrations by Mary Hallock Foote, followed soon after. It is a charming fireside poem, inspired by a friend's comment on the cycle of family life. The recipient of this copy, Cora Spelman, who appears often in his letters to his daughter Alice, was the sister of Longfellow's daughter-in-law Hattie Spelman Longfellow. BAL 12166.

Quarto (215 x 145mm). Frontispiece, illustrated after Mary Hallock Foote (a few smudges, some toning). Original embossed brown morocco gilt by Macdonald & Sons (scuff); modern chemise and half morocco slipcase.

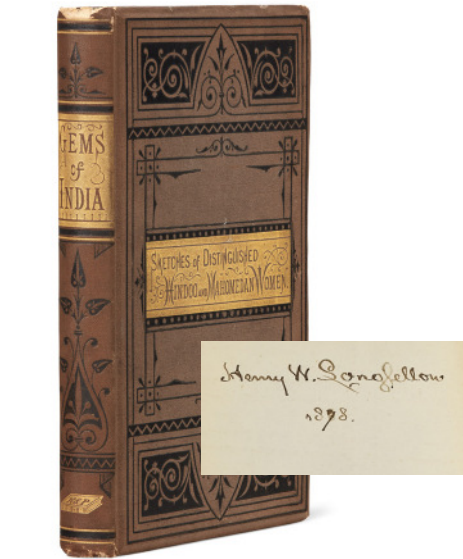
\$1,000-2,000

52
[LONGFELLOW, Henry Wadsworth (1807-1882)] – HUMPHREY, E.J. *Gems of India; or, Sketches of Distinguished Hindoo and Mahomedan Women*. New York: Nelson & Phillips, 1875.

Longfellow's signed copy of an 1875 book on notable women of India, authored by a female missionary from America who dedicated this work to "American women, of whatever denomination or creed." The front free endpaper is signed and dated: "Henry W. Longfellow / 1878." Longfellow began publishing his compilation series, *Poems of Places*, in 1877. He began with poems of Europe, then Asia, and then America. The Asia volume which included poems from India was first issued in 1878, the same year he inscribed this volume. Most of Longfellow's library is held at the Craigie-Longfellow House or at the Houghton Library, Harvard. This is a rare exception.

Ocatvo (185 x 122mm). Illustrated. Original brown cloth stamped in black and gilt, all edges gilt (spine ends a little chipped, front hinge cracked); modern slipcase.

\$800-1,200

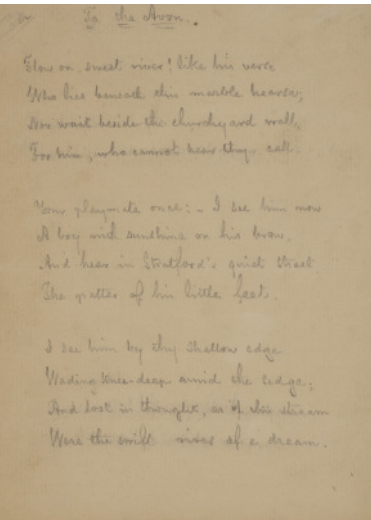


53
LONGFELLOW, Henry Wadsworth (1807-1882). Autograph manuscript, "To the Avon," [n.p.,] 20 January 1876.

In pencil. Two pages, 233 x 178 mm (toned from previous framing at margins).

An original manuscript of Longfellow's tribute to Shakespeare, headed by the author at upper right corner of first page "Avon, the River," and dated by him at end "Jan. 20, 1876." The manuscript consists of five 4-line stanzas, commencing: "Flow on, sweet river! like his verse / Who lies beneath this marble hearse; / Nor wait beside the churchyard wall / For him, who cannot hear thy call." A pencilled inscription at bottom of the verso: "Sent to me by Rev. S. Longfellow [younger brother of the poet], as specimen of H. W. Longfellow's later MSS., which were all written for the printers in pencil, E.P. Sept. 13, [18]86." The poem was not published in Longfellow's lifetime, but appeared in a posthumous volume, *In the Harbor* (1882), which featured Longfellow's then unprinted work. *Provenance:* Sotheby's, 22 July 1974, lot 480 – Sotheby's, 18 December 1985, lot 97 – Christie's New York, 7 June 1990, lot 80.

\$5,000-7,000

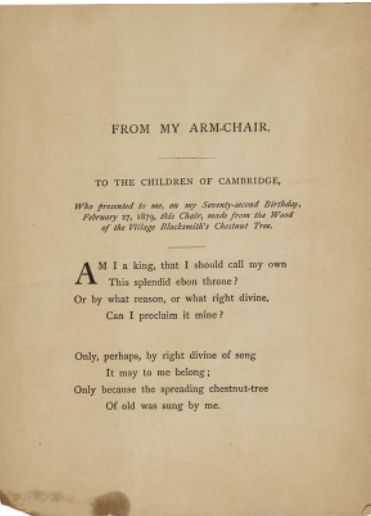


54
LONGFELLOW, Henry Wadsworth (1807-1882). *From My Arm-chair*. [1879.]

Rare signed Longfellow ephemera—first edition. When "the spreading chestnut tree" referenced in Longfellow's poem *The Village Blacksmith* was felled to make way for the widening of Brattle Street, the children of Cambridge paid to have a chair made from its wood for the now elderly poet. Longfellow was increasingly thought of as a children's poet, and he wrote this poem in thanks for their gift. This pamphlet was given as a souvenir to children who visited him and sat in the chair. BAL state A of the text, with Longfellow's signature on the last page. BAL also notes an extant proof printing, and the poem later appeared in Longfellow's collection *Ultima Thule*. BAL 12212.

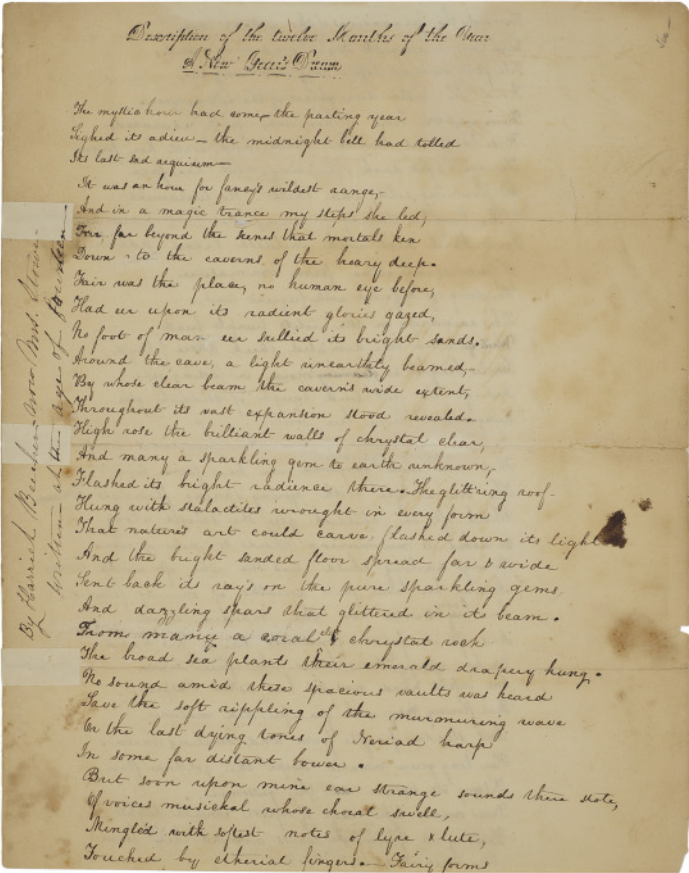
Bifolium (279 x 265mm). Printed on both sides (splitting at fold, stain at lower margin, toning). In paper chemise with slipcase. *Provenance:* Howard Lehman Goodhart, 1884-1951 (morocco book label).

\$1,000-2,000



Harriet Beecher Stowe
Born: 14 June 1811, Litchfield, Connecticut
Died: 1 July 1896, Hartford, Connecticut

Stowe was the daughter of the fiery Calvinist minister, Lyman Beecher. She was an introspective and observant person who absorbed the antislavery currents around her, particularly those at her father's theological seminary. Upon moving to Maine with her husband C.E. Stowe in 1850, she was stirred more than ever by antislavery discussion and wrote *Uncle Tom's Cabin*. Her work quickly became the most politically influential novel in American history, its fame spreading like wildfire across the country and the world.

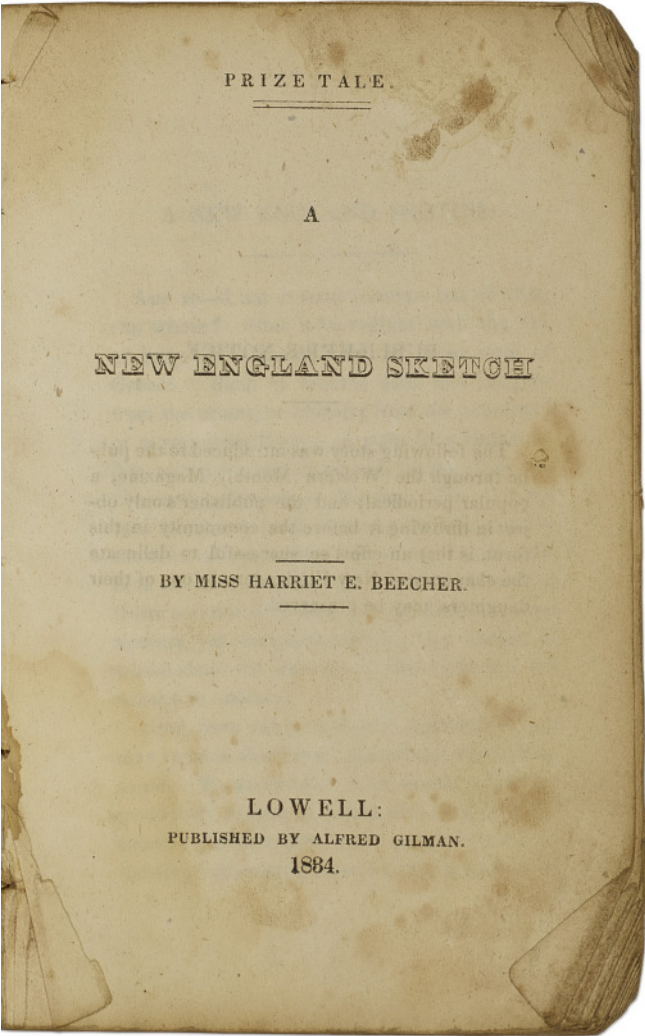


55
[STOWE,] Harriet Beecher (1811-1896). Autograph manuscript, "Description of the twelve Months of the Year / A New Year's Dream," [Hartford,] ca 1825.

Four pages, 250 x 198mm comprising 144 lines of text with several emendations and corrections in her hand (old paper repairs reinforcing weak folds, toning and mild foxing). Endorsed on the left margin at a later date in an unknown hand, ("By Harriet Beecher now Mrs. Stowe - written at the age of fourteen").

Harriet Beecher Stowe's earliest extant literary manuscript—written at age fourteen. In 1824 Harriet Beecher entered the Hartford Female Seminary—recently established by her older sister Catharine. She immediately threw herself into her studies, translating Ovid from the original Latin in her first year. She also showed an early interest in poetry. "'...it was my dream to be a poet ... I filled blank book after blank book,'" until her sister Catharine "'pounced down upon me, and said that I must not waste my time writing poetry, but discipline my mind by the study of Butler's 'Analogy'" The present 144-line poem was evidently a product of that early effort cut short by her sister. The poem offers a New Year's vision of the coming year employing language resembling Coleridge's "Kubla Khan," in which she descends into a vast cavern, with "brilliant walls of crystal clear, / And many a sparkling gem to earth unknown," with a "glittering roof" and "emerald drapery." There, she meets the "twelve daughters of the rolling year," each representing a month, from "Fair flowery May, with graceful step mature, / And slender fragile form, and smiling mien, to November, with her "mournful air, "drooping form," and faded robe. Nearly 25 years later, Stowe published this early work under a new title, "The Twelve Months, A New Year's Dream," for the literary annual, *The Christian Keepsake for 1849*. The present manuscript bears numerous corrections, most of which are reflected in the published version, though it appears that Stowe made further revisions after revisiting this manuscript. **Rare.** Original autograph manuscripts by Stowe are extremely rare in the market. RBH records three examples appearing at auction in the past fifty years.

\$20,000-30,000



56
[STOWE,] Harriet Beecher (1811-1896). *Prize Tale. A New England Sketch*. Lowell: Alfred Gilman, 1834.

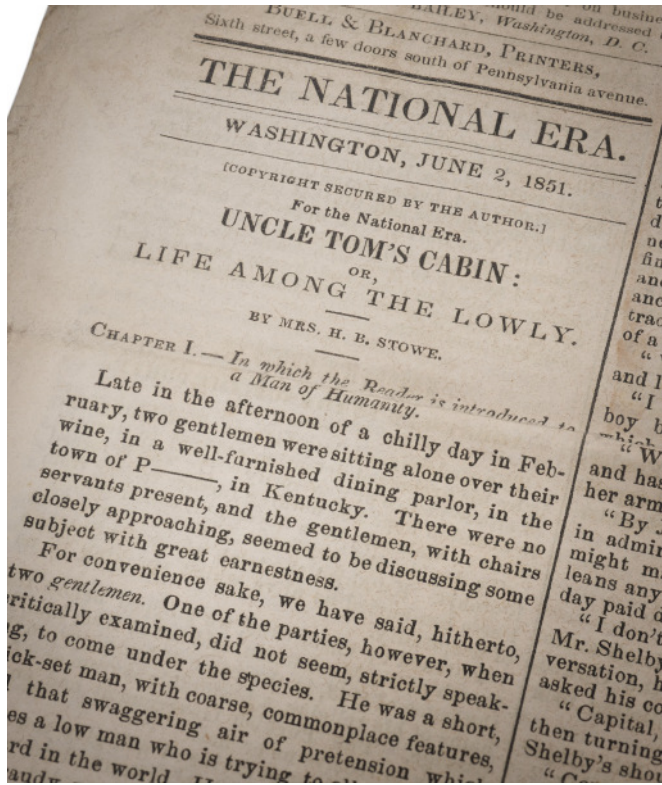
"Uncle Tim." One of the great rarities of American literature. No copies in the auction records of RBH. Only eleven copies survive according to OCLC.

First edition of Harriet Beecher Stowe's first book, unsophisticated in original wrappers. Almost twenty years before the appearance of "Uncle Tom," Harriet Beecher (as yet unmarried and just 23 years old) created "Uncle Tim." She was teaching at her sister's school in Cincinnati and finding time to submit stories to the *Western Monthly Magazine*. This story was her chief success, earning a prize of \$50. According to the publisher, Alfred Gilman, his object in issuing it as a separate Massachusetts edition was that "an effort so successful to delineate the character of New Englanders, by one of their daughters, may be preserved" (notice on verso of title-page).

When Stowe published *The May Flower* in 1855, she placed this story first. "It was a wise choice, for that first sketch more completely represents its author and her New England than any other of the pieces. Not only does it have the dialect Yankee, it has the particular emotional exchange that was to be Harriet Beecher Stowe's trademark: the arbitrary death of a purely virtuous character which, though heartrending, provides for those left behind both a model for Christian life and the possibility of salvation" (Cox, James. "Harriet Beecher Stowe: From Sectionalism to Regionalism." In: *Nineteenth-Century Fiction* 38, no. 4, 1984, p. 451.) BAL 19324; Sabin 92448.

Octavo (147 x 90mm). (Dog-eared and a little stained.) Original marbled wrappers with cloth backstrip (rubbed and stained, a trifle loose); modern quarter morocco box.

\$15,000-25,000

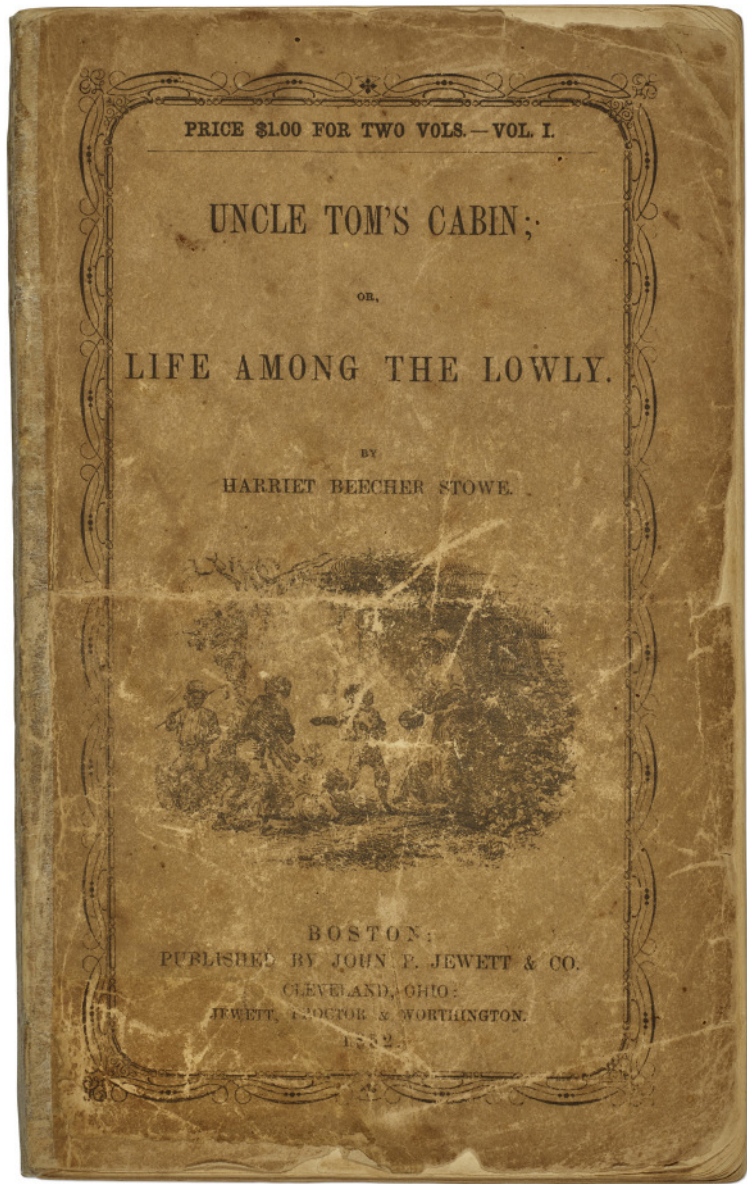


57
STOWE, Harriet Beecher (1811-1896). "Uncle Tom's Cabin; Or, Life among the Lowly," in *The National Era*. Edited by Gamaliel BAILEY and John D. WHITTIER. Washington, D.C.: 6 June 1851 - 1 April 1852. Nos. 231-274.

The extremely rare complete serial printing of Uncle Tom's Cabin. The most influential American book of the 19th century as it appeared to its first readers in the abolitionist newspaper, The National Era. A fine, unsophisticated and unbound set. Stowe received \$300 to publish her work in the weekly paper *National Era*, at the time one of the leading abolitionist forums in America. Over the 10 months in which *Uncle Tom's Cabin* appeared, *National Era* increased its circulation by about 5000 readers. These newspaper issues are fascinating, providing the full context in which Stowe's work galvanized so many white people to oppose chattel slavery, including advertisements and reader responses in the form of letters to the editor. The sensational early success in *National Era* prompted the book form publication with John Jewett in Boston. As the issues continued to appear, Jewett grew nervous as he thought that the abolitionist market could bear only a cheap one-volume edition and Stowe's novel was quickly outpacing that. However, he need not have feared. The two-volume edition, illustrated with six engravings, was a blockbuster; it sold 300,000 copies in the first year. When Harriet Beecher Stowe visited the White House in 1862, President Lincoln was said to have exclaimed, "So you're the little woman who wrote the book that started this great war" (ANB). Grolier American 61; Grolier English 91; PMM 332.

44 newspaper issues, broadsheet folio (675 x 480mm). Bifolia, printed in six columns (folded into eighths with some light wear and tiny holes at fold intersections, no. 231 with worn area in upper left affecting text on pp. 2-4, no. 261 with a larger marginal tear, about four issues browned). Housed in two quarter morocco slipcases.

\$30,000-40,000



58
STOWE, Harriet Beecher (1811-1896). *Uncle Tom's Cabin*. Boston: John P. Jewett, 1852.

The first edition, first printing, in the rare original wrappers, BAL's binding "A". Stowe's passionate—and best-selling—anti-slavery novel is widely considered the most historically consequential novel in American history. "Into the emotion-charged atmosphere of mid-nineteenth-century America *Uncle Tom's Cabin* exploded like a bombshell. To those engaged in fighting slavery it appeared as an indictment of all the evils inherent in the system they opposed; to the pro-slavery forces it was a slanderous attack on 'the Southern way of life.' ... The social impact of *Uncle Tom's Cabin* on the United States was greater than that of any book before or since" (PMM). Published on 20 March 1852, the first printing of 5000 copies sold out in a matter of days and the second printing by the end of the month. It is not known how many of this first printing were issued in wrappers, but the wrappers, of course, are the least likely to survive today. BAL 19343 (binding variant "A"); Grolier American 61; Grolier English 91; PMM 332.

Two volumes, octavo (190 x 120mm). Three plates in each volume. (Few minor stains internally.) Printed tan wrappers (some soiling and wear, rebaked with original paper backstrips mostly preserved, lower wrappers of both vols with small losses near spine and inlaid); modern quarter morocco slipcase.

\$20,000-30,000

59

STOWE, Harriet Beecher (1811-1896). *Uncle Tom's Cabin*. Illustrated by George CRUIKSHANK (1792-1878). London: John Cassell, 1852.



Original parts issue of the first Cruikshank edition in excellent original wrappers. The supposed first of the dozens of unauthorized English editions of Stowe's work, which was unprotected by international copyright. The first part wrapper is in a different style than all the following (not noted by Cohn) and implies an early issue. It is a simpler precursor, leaving out the promised number of Cruikshank illustrations, number of parts, and the completion of the parts by Christmas. Beginning with part 7, there are notes for future binding at the foot of the front wrapper. The illustrations as they were coming out did "not always accord with the Letter-press of each Number." As noted by Cohn, the wrappers are "difficult to get in a good state" as they were printed on thin paper; here they are excellent. Cassell advertised on the wrappers of this work another unauthorized production: *Uncle Tom's Cabin Almanack; or The Abolitionist Memento for 1853*, billed as "the most complete work on the question of slavery that has hitherto been published... Price one shilling, beautifully printed in super-royal 8vo." Cohn 777; see BAL 19518.

13 parts, octavo (205 x 129mm). With 27 wood-engraved plates after George Cruikshank; plus frontispiece portrait of Stowe and title-page vignette in part 13. Advertisement slips in part 5. (A few spots internally.) Original printed wrappers (mild fraying and soiling, part 1 with some tears, fraying a little heavier on parts 2 & 13); modern quarter morocco box. Provenance: William Hartman Woodin (bookplate laid in).

\$5,000-8,000

60

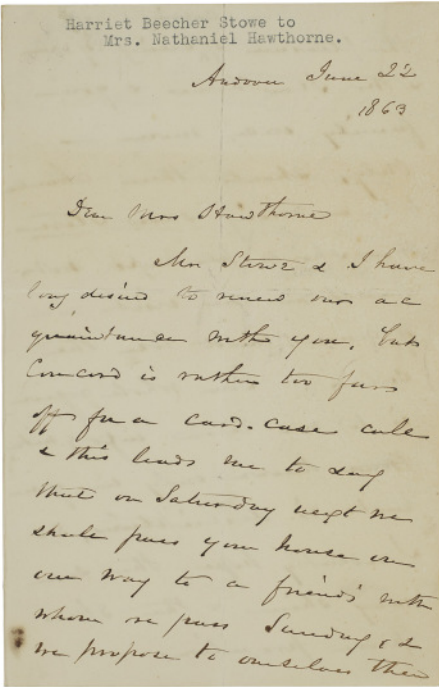
STOWE, Harriet Beecher (1811-1896). Autograph letter signed ("H B Stowe") to Mrs. James Nourse, [New York, ca. late May 1852].

One page, bifolium (185 x 123mm) addressed in her hand on the integral leaf.

The author of Uncle Tom's Cabin assists an enslaved Methodist minister to purchase freedom for himself and his family. Stowe presents an introduction for Thomas Strother to Mrs. Nourse. "The bearer [Thomas Strother] is a minister — a delegate to the African Methodist convention now in session in this City & bears satisfactory credentials of his character & standing. *He is a slave* and unless he can raise money this summer for his ransom must be sold to settle an insolvent estate. the rest of his history will be unfolded by himself. I trust it will be in your heart to do all that you can for him."

Stowe was at the height of her fame when she offered her assistance to Strother—*Uncle Tom's Cabin* had just completed its serial publication in the *National Era* and had just been published in book form which was a runaway best seller. The Rev. Thomas Strother (d. 1873) had been enslaved by Luke Whitcomb of St. Louis, who died insolvent in June 1850. Strother, a licensed and ordained Methodist minister since about 1845, sought to raise \$1,600 to purchase the freedom for himself, his wife and child. By 1852, he found himself up against the impending liquidation of Whitcomb's estate scheduled for September, and he travelled east in an attempt to raise additional funds, attending African Methodist Conferences in Baltimore and New York in the spring. It was in the latter city he met Rev. Henry Ward Beecher and his sister, Harriet Beecher Stowe, who offered to assist by writing letters of introduction to their friends to obtain their assistance. In early June Strother arrived in Boston, carrying "commendatory letters from Rev. Henry Ward Beecher and Mrs. Harriet Beecher Stowe," and it is presumed he also travelled as far north as Bath, Maine to present his credentials in the present letter to Mrs. Nourse. By early August, after 18 months of campaigning, he had raised \$1,350, enough to purchase the freedom of his wife and child and required only \$250 more to secure his own. It is not known whether Strother was successful in his bid, but it appears that he may have served as a soldier in the Union Army during Civil War. He settled in Cairo, Illinois after the war continuing as a preacher and a prominent advocate for Black suffrage until his death in 1873. (See, [Death Notice] *Daily Missouri Republican*, St. Louis, 22 June 1850, p. 2; "To the Benevolent." *The Liberator*, Boston, 4 June 1852, p. 91; "Help the Man!" *Cleveland Leader*, 4 August 1852, p.3; Christopher K. Hays, "The African American Struggle for Equality and Justice in Cairo, Illinois, 1865-1900," *Illinois Historical Journal*, (Winter 1997), 4:273-274; Alexander W. Wayman, *My Recollections of African M.E. Ministers, or Forty Years' Experience in the African Methodist Episcopal Church*, Philadelphia, 1881, p. 190.) Provenance: James S. Copley Library (sale, Sotheby's, New York, 20 May 2011, lot 1009, but not identifying the subject of the letter).

\$15,000-25,000



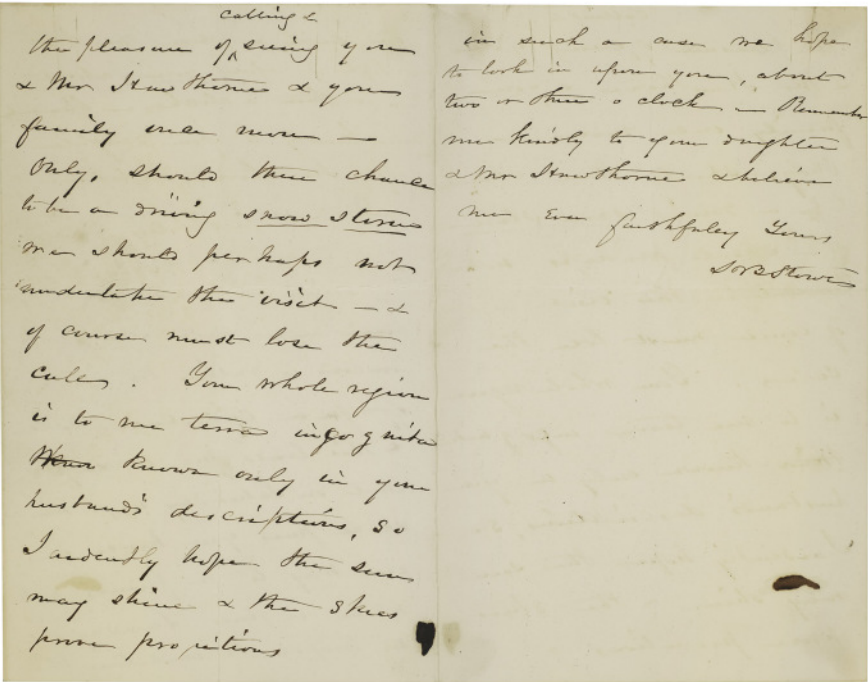
61

STOWE, Harriet Beecher (1811-1896). Autograph letter signed ("H.B. Stowe") to Sophia Hawthorne, Andover, 22 June 1863.

Three pages, bifolium 180 x 117mm (typed identification at head of first page, mounting remnants on verso of second leaf).

Harriet Beecher Stowe arranges a visit to Hawthorne's Concord home. A rare letter documenting the personal association between two literary giants, written a year before Nathaniel Hawthorne's death. "Mr. Stowe & I have long desired to renew our acquaintance with you, but Concord is rather too far off for a card-case call & this leads me to say that on Sunday next we shall pass your house on our way to a friends' with whom we pass Sunday, & we propose to ourselves then the pleasure of calling & seeing you & Mr. Hawthorne & your family once more —" Coily expressing her commitment to the early summer visit, she adds: "Only, should there chance to be a driving snow storm we should perhaps not undertake the visit — & of course must lose the call. Your whole region is to me terra incognita known only in your husband's descriptions, so I ardently hope the sun may shine & the skies prove propitious. In such a case we hope to look in upon you, about two or three o'clock..."

It is unclear when the Stowes and Hawthornes first became personally acquainted, but the first encounter we have been able to trace occurred aboard the ship *Europa*, bound from England to Boston in June 1860 together with James T. Fields, Hawthorne's publisher, and his wife Annie. Whether it was their first encounter is unclear, but over the course of the voyage Stowe kept close company with Nathaniel and Sophia Hawthorne, who had spent the previous three years touring France and Italy following the end of his stint as U.S. Consul in Liverpool. Years later Annie Fields recalled, "Mrs. Hawthorne, who was always the romancer in the conversation, filled the evening hours by weaving magic webs of her fancies, until we looked upon her as a second



Scheherazade, and the day the head was to be cut off was the day we should come to shore. 'Oh,' said Hawthorne, 'I wish we might never get there.' But the good ship moved steadily as fate. Meanwhile, Mrs. Stowe often took her turn at entertaining the little group. She was seldom tired of relating stories of New England life and her early experiences. (See, Annie Fields, ed., *Life and Letters of Harriet Beecher Stowe*, 1897, p. 282)

Beyond the present letter, *Works* documents only two other direct contacts between the two families. The first, in a 5 November 1860 letter from Nathaniel Hawthorne to Calvin E. Stowe in which he offers praise to Martha Tyler Gale's analysis of *The Marble Faun*. (18:344). And in 1863, Hawthorne wrote directly to Harriet Beecher Stowe thanking her for her comments on an article he had written and praising Stowe's critique: "A reply to the affectionate and Christian Address of many thousands of Women of Great Britain and Ireland to their Sisters, the Women of the United States of America." Published in the *Atlantic Monthly* in 1863, Stowe accused English women of not doing more to push for an end to slavery. Hawthorne wrote, "If anything could make John Bull blush, I should think it might be that, but he is a hardened and villainous hypocrite. I always felt that he cared nothing for or against slavery, except as it gave him a vantage-ground on which to parade his own virtue and sneer at our iniquity." (18:515-516). There is also an indication that Stowe visited Hawthorne in the summer of 1862. And although the pair certainly admired each other's work, Stowe did harbor some reservation about Hawthorne's politics, asking James T. Fields on 3 November 1863, "'Do tell me if our friend Hawthorne praises that arch traitor [Franklin] Pierce in his preface & your loyal firm publishes it. I never read the preface & have not yet seen the book, but they say so here & I can scarcely believe it of you—if I can of him. I regret that I went to see him last summer—what! Patronise such a traitor to our faces!—I can scarce believe Annie knew you were out when you did it. But I haven't read it'" (ibid., 516).

\$15,000-25,000



62
[STOWE, Harriet Beecher (1811-1896), WHITTIER, John Greenleaf (1807-1892).] Little Eva Song. Uncle Tom's Guardian Angel. [Boston:] John P. Jewett, 1852.

Broadside, 322 x 300mm on white linen (light to moderate stains).

A scarce textile broadside advertisement for Uncle Tom's Cabin bearing a vignette of Eva reading the bible to Uncle Tom "in the arbor," together with the melody, composed by Manuel Emilio, and part of the lyrics by John G. Whittier. The border is festooned with a floral motif with angelic figures and banners extolling the success of the Beecher's novel: "Uncle Tom's Cabin by Harriet Beecher Stowe, is a Picture of American Slavery not overdrawn, since Southern Publications themselves give as facts accounts of characters and incidents fully matching anything this work presents - 115,000 or 230,000 vols. have been sold in 6 months. Jewett & Co. Publishers." *Threads of History*, 233; Currier, Whittier, p. 574.

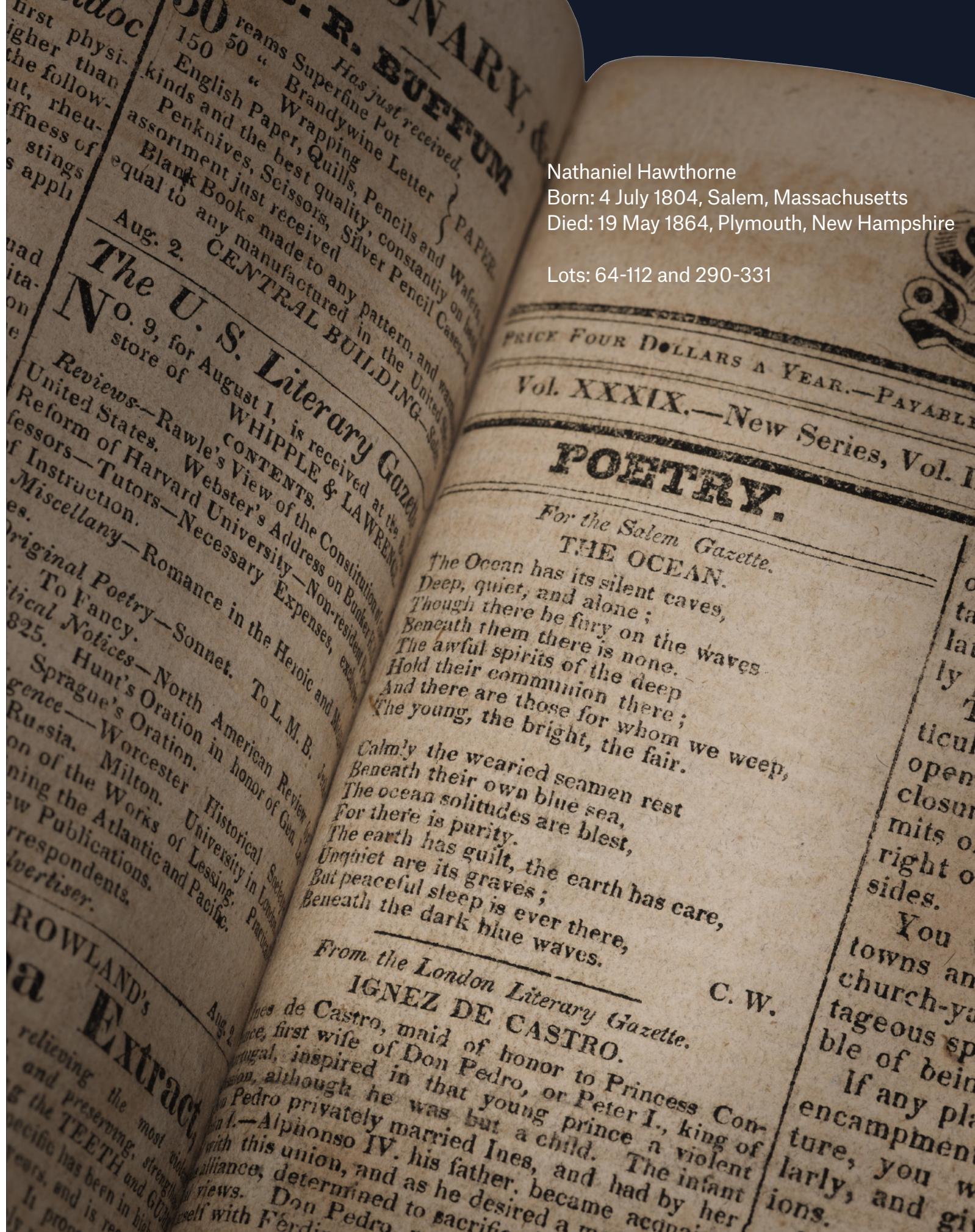
\$1,000-2,000

63
[UNCLE TOM'S CABIN.] *Coming Ora Martin, Inc.* *Uncle Tom's Cabin Under Big Tent.* [Prairie City, Iowa, circa 1925.]

A bold, graphic poster advertising a "Big Tent" traveling production of Uncle Tom's Cabin. Although Harriet Beecher Stowe never authorized a stage production of her novel, theatrical versions began appearing almost immediately after publication. And they endured in great varieties for almost a hundred years before finally being eclipsed by the cinema. The Ora Martin troop named here was based in Prairie City and the experience of seeing their performance in the late 1920s was detailed by Edward Morrow. When he saw it, they were no longer performing in the Big Tent as they had lost the manpower to pound in the stakes. See Morrow, "Poor Old Uncle Tom," in *Prairie Schooner*, Summer 1930, pp.174.

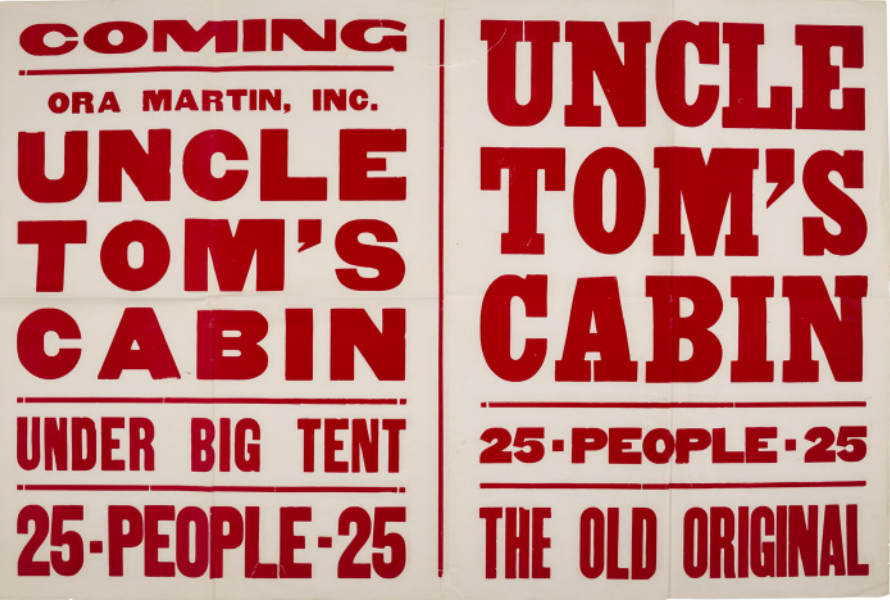
Broadsheet, 710 x 1065mm. Woodtype in red ink on white paper, printed on recto only. The two sides form two posters which could be separated, but are still conjoined here (each leaf folded in quarters, clean tear at top without loss).

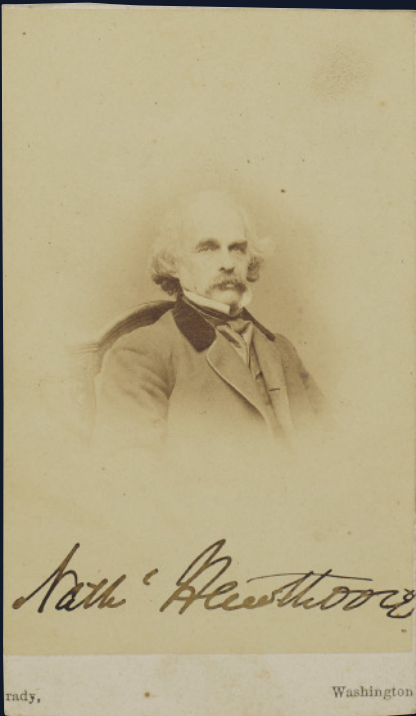
\$1,000-2,000



Nathaniel Hawthorne
Born: 4 July 1804, Salem, Massachusetts
Died: 19 May 1864, Plymouth, New Hampshire

Lots: 64-112 and 290-331





Nathaniel Hawthorne vividly comes to life across the 91 superlative lots in this sale. Born in 1804 to a Puritan family in Salem, Massachusetts, he would spend his life obsessed with ancestral family secrets and guilt. He was an avid reader (as seen here in wonderful examples from his library) who attended Bowdoin College in Maine (class of 1825) with both future president Franklin Pierce and Henry Wadsworth Longfellow. His first novel, *Fanshawe*, was published anonymously in 1828. Like Edgar Allan Poe, he would master the short story—publishing widely in gift-books and magazines, which were the life-blood of 19th-century American letters—and bring forth the form as a distinctly American genre. He published dozens of stories throughout the 1830s, though these were often unsigned and poorly compensated. The first collection of them would be the aptly named *Twice-Told Tales* (1837). He happily married Sophia Peabody in 1842 and settled in The Old Manse in Concord, the setting that would inspire his second collection of tales *Mosses from an Old Manse* (1846). He and Sophia had three children, Julian, Una, and Rose, born between 1846 and 1851, notably whilst he was writing his masterpieces *The Scarlet Letter* (1850) and *The House of the Seven Gables* (1851). *The Scarlet Letter* met immediate acclaim and sold 2500 copies in the first two weeks of publication. A further 1500 copies of the second edition sold in three days. Unlike his friend Melville, the darkly handsome and charismatic author found fame during his lifetime; nonetheless, he remained self-conscious and elusive, even among his closest friends. His later career saw him serve as consul in Liverpool, a lucrative foreign service position that was a far cry from his earlier days of living hand-to-mouth. Afterward, he and his family toured France and Italy; *The Marble Faun* (1860), the last romance published during his lifetime, was set in Rome. Hawthorne died in 1864 in Plymouth, New Hampshire, with his final work, *The Dolliver Romance*, unfinished—the manuscript would be placed atop his casket.

Christie's thanks Richard Kopley for his assistance with the Nathaniel Hawthorne sections of this catalogue.

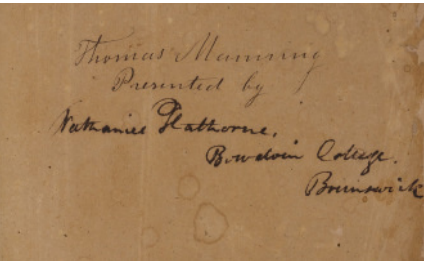
64

[HAWTHORNE, Nathaniel (1804-1864).] – Morell, Thomas. *An Abridgement of Ainsworth's Dictionary, English and Latin, designed for the Use of Schools*. Philadelphia: Benjamin Warner, 1820.

Nathaniel Hawthorne's dictionary, used by him at Bowdoin College and gifted to Thomas Manning. It is signed by Hawthorne using the original spelling of his name, "Nathaniel Hathorne." The Mannings and the Hathornes were both old Salem, Massachusetts families and closely intertwined. The author's mother was Elizabeth Clark Manning. Thomas Manning was a senior at Bowdoin in 1828. Nathaniel Hathorne himself graduated from Bowdoin in 1825 and rechristened himself "Hawthorne" shortly thereafter.

Octavo (218 x 132mm). Printed in three columns (browned, dampstain at ends). Contemporary sheep (minor small abrasions and light wear, neatly repaired chips to f.f.e.); modern clamshell box. *Provenance:* Nathaniel Hawthorne (ownership signature "Nathaniel Hathorne" on front free endpaper dated from Bowdoin College, Brunswick. There is a tiny hole in "e" of College) – Thomas Manning (ownership inscription above Hawthorne's indicating it was presented by Hawthorne to him).

\$4,000-6,000



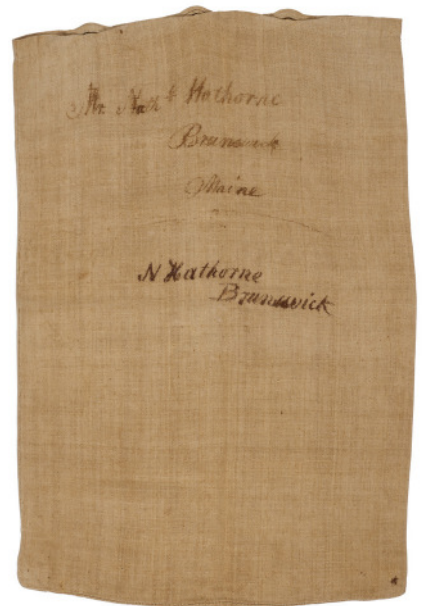
65

[HAWTHORNE, Nathaniel (1804-1864).] Linen bag signed twice, circa 1821-25.

485 x 320mm; button closure.

Young Hawthorne's linen bag, likely dating from this time as a student at Bowdoin College. Signed twice: "Mr Nathl Hathorne, Brunswick Maine" and "N. Hathorne Brunswick."

\$3,000-5,000



66

[HAWTHORNE, Nathaniel (1804-1864).] – SALLUSTIUS CRISPUS, Gaius (86-c.35 BCE). *Belii Catilinarii et Jugurthini historiae*. Salem, Mass.: T.C. Cushing and J.S. Appleton, 1805.

Hawthorne's school-boy copy of Sallust, heavily marked with poetry and signed both as "Hathorne" and "Hawthorne". A unique document embodying Hawthorne's self-invention. What is especially intriguing about this book is that one of the endpapers features examples of the owner's two signatures—the original "Hathorne" and the invented "Hawthorne." Here we have evidence of Hawthorne's self-fashioning—his imagining the name "Hawthorne" is an assertion of his own identity and perhaps a distancing of himself from his intolerant Puritan ancestors. The period of time during which Nathaniel was experimenting with a modification of his last name was 1825 to 1827 (Wineapple, *Hawthorne: A Life*, 63). Perhaps the large signature "Nath. Hawthorne" was made sometime in these years—it might even have been one of the earliest trials. Certainly by 1829, the writer was signing his letters consistently "Nathaniel Hawthorne" (CE 15:196-200). He had renamed himself. And an endpaper in this volume documents his renaming.

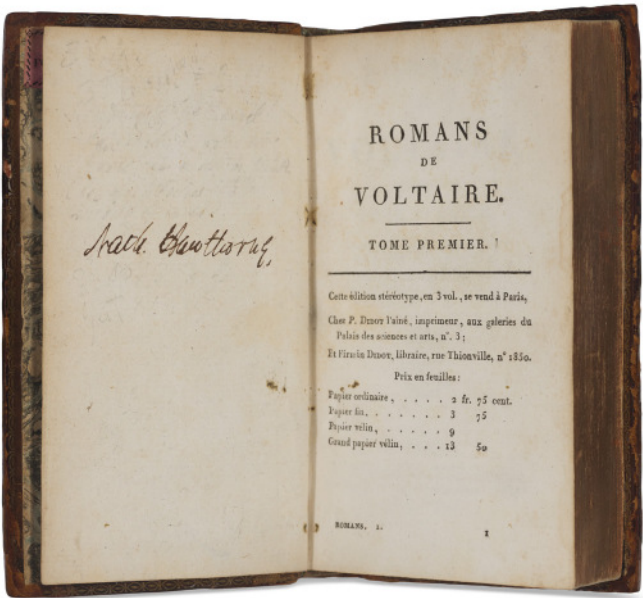
Nathaniel Hawthorne's elder sister would later recall that, "When my brother was young he covered the margins and the fly leaves of every book in the house with lines of poetry and other quotations, and with his own names and other names. Nothing brings him back to me so vividly as looking at those old books" (28 January 1871, letter to James T. Fields). This is exactly such a book. The front blank is signed six times by Nathaniel Hawthorne, once dated Salem 1821 and once Salem 1826 and both the front and back flyleaves bear several more signatures plus the word "Salem" repeated more than a dozen times. On another rear flyleaf Hawthorne has transcribed four lines of verse by James Thomson (Scottish poet, 1700-1748): "pass some few years / Thy flowering spring, thy summer's ardent strength / Thy sober autumn fading into age / And pale concluding winter comes at last, / And shuts the scene."

There is a pencil note "Ainsworth" on the lower inside cover, referring to the Latin dictionary he probably used while reading Sallust (see lot 64). Sallust was on the list of required reading for entrance to Bowdoin and this is poignantly a Salem, Massachusetts edition.

Octavo (175 x 100mm). (Toned.) Contemporary marbled sheep, red morocco lettering piece (spine worn with some chips to ends and along joints); modern clamshell box. *Provenance:* Nathaniel Hawthorne (ownership signature "Nath. Hawthorne" and multiple ownership signatures "Nathaniel Hathorne").

\$5,000-8,000





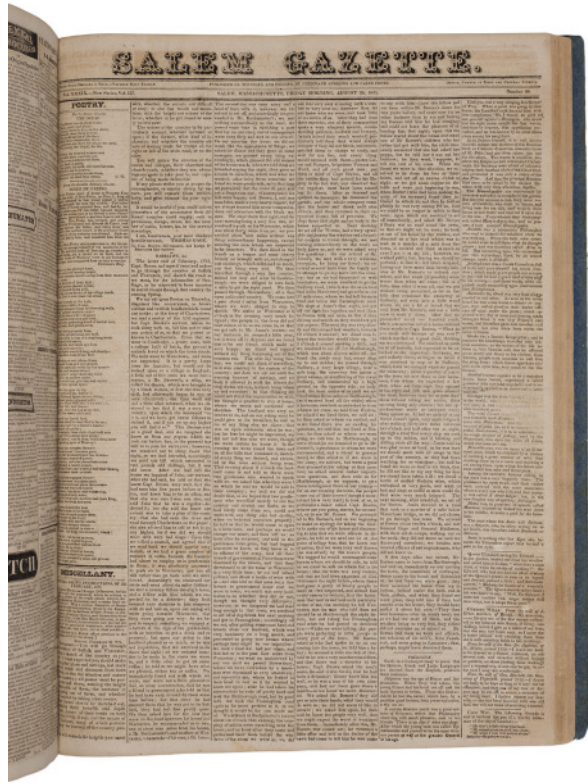
67

[HAWTHORNE, Nathaniel (1804-1864).] – VOLTAIRE (1694-1798). *Romans de Voltaire*. Paris: Didot, 1800.

Nathaniel Hawthorne's set of Voltaire's novels. Voltaire's influence on Hawthorne is most apparent in "The Christmas Banquet," but Hawthorne was a fan also of French novels generally. He is reported to have read Balzac's oeuvre in its entirety. The first volume bears the original pink printed bookseller's ticket for a seller of "Foreign Books" at 35 Washington Street in Boston. This is also the volume that contains Voltaire's *Candide*. This is a stereotype edition, in small format and relatively inexpensive, but quite elegantly bound. It strikes the perfect balance for a cosmopolitan Yankee like Hawthorne. See Davidson, Frank. "Voltaire and Hawthorne's Christmas Banquet." In: *Boston Public Library Quarterly*, 3, 1951, pp. 244ff.

Three volumes, 12mo (133 x 175mm). Half-titles. (Vol. 2 with some gutter dampstain at ends.) Contemporary calf gilt, spines gilt and with red and green morocco lettering and numbering pieces, all edges gilt (neatly rebacked with spines laid down, rubbed, faint erasures near Hawthorne signature in vol. 1); modern clamshell box. *Provenance:* Nathaniel Hawthorne (ownership signature "Nath: Hawthorne" on all three front free endpaper versos).

\$3,000-5,000



68

HAWTHORNE, Nathaniel (1804-1864). "The Ocean." In: *The Salem Gazette*. Salem, Massachusetts: Ferdinand Andrews and Caleb Foote, Jan-Dec 1825.

*The Ocean has its silent caves,
Deep, quiet, and alone;
Though there be fury on the waves,
Beneath them there is none.
The awful spirits of the deep
Hold their communion there;
And there are those for whom we weep,
The young, the bright, the fair.*

*Calmly the wearied seamen rest
Beneath their own blue sea.
The ocean solitudes are blest,
For there is purity.
The earth has guilt, the earth has care,
Unquiet are its graves;
But peaceful sleep is ever there,
Beneath the dark blue waves.*

A black tulip of American literature collecting: a rare run of the 1825 Salem Gazette, containing the earliest located appearance of any of Hawthorne's work, his poem "The Ocean." This copy is from the collection of his bibliographer, C.E. Frazer Clark, Jr. Rare: according to Clark, the last copy to be sold at auction was the Stephen Wakeman copy in 1924. "Material by Hawthorne, presumably verse, appeared in newspapers as early as 1819 according to a reference in a letter to his sister Maria Louisa dated Salem, Tuesday, 28 September 1819: 'Tell Ebe [sister Elizabeth] she's not the only one of the family whose works have appeared in the papers.' The work Hawthorne refers to has not been located" (Clark). "The Ocean," the earliest located newspaper publication of Hawthorne's work, appears in Number 68, published on Friday morning, 26 August 1825. It would not appear in book form until 1833 when it was included in *The Mariner's Library*. Clark D1.

Folio (510 x 355mm). Bound volume, blue paper-covered boards (handwritten label, occasional creasing to leaves, a few edges curling). *Provenance:* C.E. Frazer Clark, Jr., Hawthorne bibliographer (annotations).

\$3,000-5,000

69

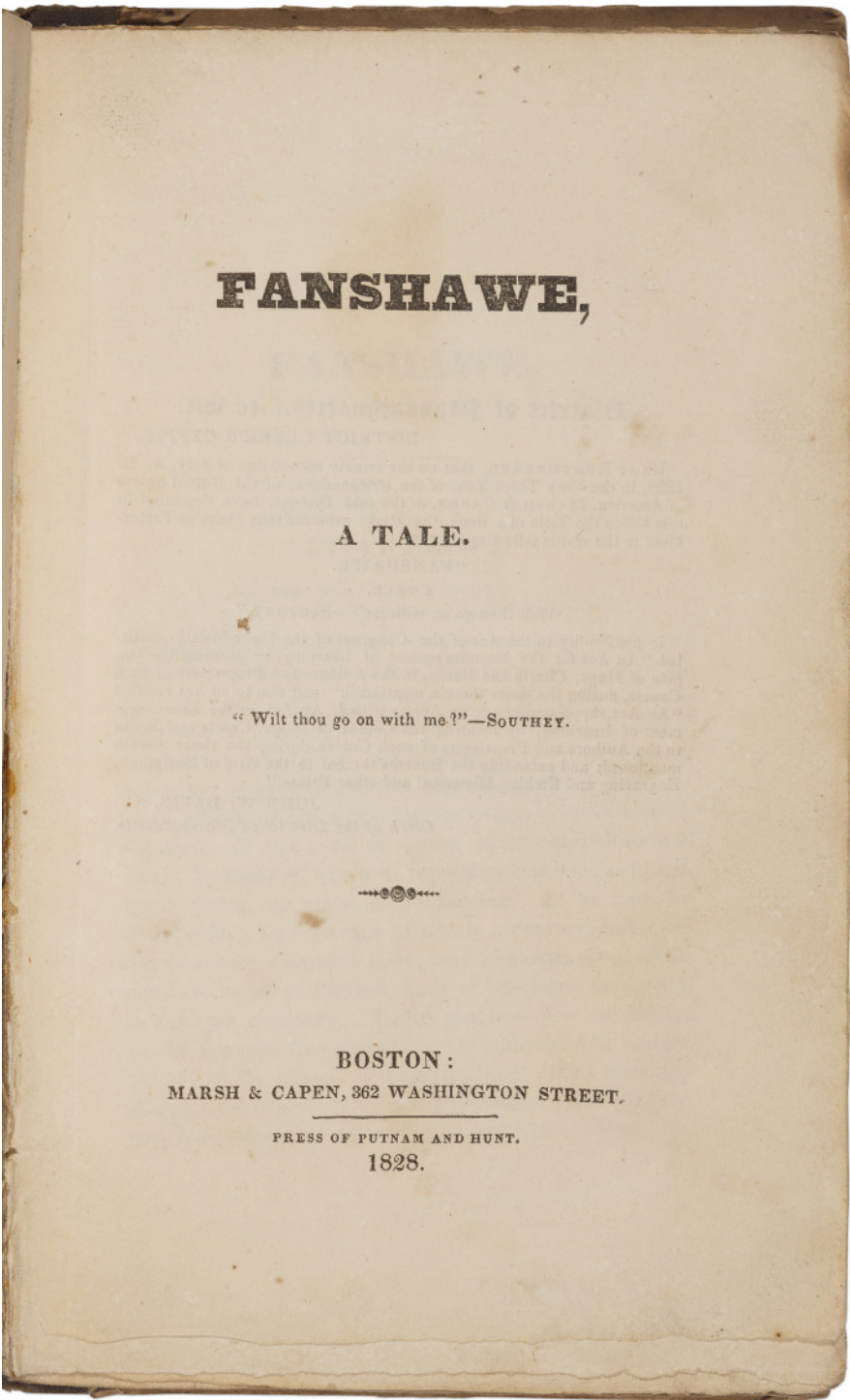
[HAWTHORNE, Nathaniel (1804-1864).] *Fanshawe, a Tale*. Boston: Marsh & Capen, 1828.

The Engelhard-Chrysler copy of the first edition, first state, of Hawthorne's first book, unsophisticated and uncut in original boards; together with a contemporary review of the novel. *Fanshawe* was published anonymously in an edition of 1000 copies at the author's own expense soon after his graduation from Bowdoin College. Although widely reviewed, very few copies sold and a warehouse fire at the publisher's destroyed much of the inventory. Hawthorne later suppressed knowledge of *Fanshawe*. The present copy is Bruccoli's first state, with "from / has" (see Matthew J. Bruccoli, "States of Fanshawe," *Papers of the Bibliographical Society of America*, LVIII [First Quarter, 1964], 32.). It is also accompanied by an 1829 copy of *The Critic* containing a review of the novel. BAL 7570; Clark A.1.1.

12mo (182 x 115mm). Untrimmed (front hinge cracked through, some minor spotting.) Original plum muslin-backed boards, paper label (spine faded with cloth two-inch split to cloth, some staining to boards, wear to label with a couple letters lost); modern chemise and morocco pull-off case. *Provenance:* Walter P. Chrysler, Jr (his sale, Parke-Bernet, 7 & 8 December 1954, lot 148) – Charles & Jane Engelhard (their sale, Christie's New York, 27 October 1995, lot 62).

[With:] **"Review of Fanshawe."** In: *The Critic. A Weekly Review of Literature, Fine Arts, and the Drama*. Edited by William Leggett. Volume I. From 1 November 1828-2 May 1829. New York: Published at the Office of The Critic, 1829. Small quarto. Original half sheep over boards (front board detached, worn).

\$18,000-25,000



actual size

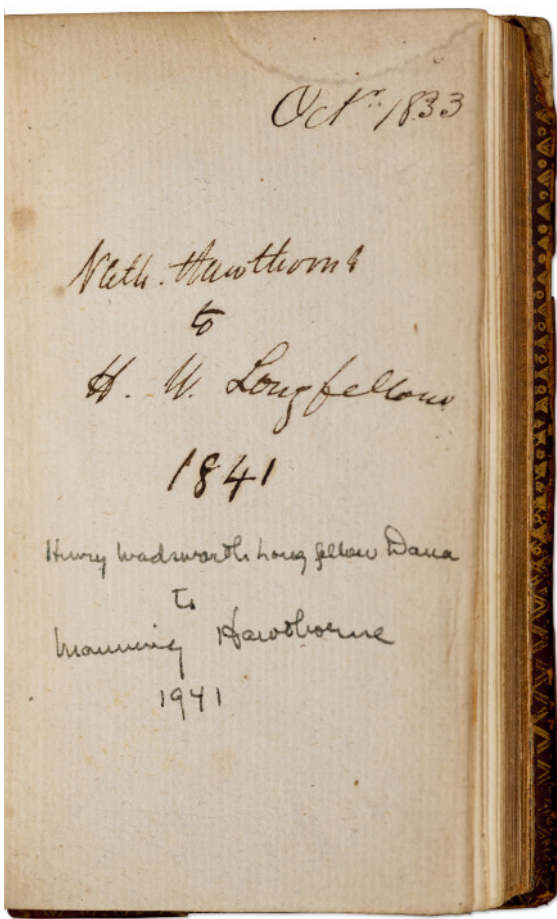


70

[HAWTHORNE, Nathaniel (1804-1864) and Henry Wadsworth LONGFELLOW (1807-1882).] OVID. *Les Oeuvres Galantes et Amoureuses*. London: 1786.

An important presentation, linking two of the 19th century's greatest writers: Henry Wadsworth Longfellow's copies of Ovid, inscribed to him by Nathaniel Hawthorne. Transformation is at the heart of the classical writer Ovid, and Hawthorne transformed his two-volume 1786 edition of Ovid's love poetry—dated by hand Oct. 1833—to a gift to his friend Henry Wadsworth Longfellow, inscribed "Nath. Hawthorne to H. W. Longfellow 1841" (in volume 1) and "H. W. Longfellow from Nath. Hawthorne 1841" (in volume 2). Each volume has a further gift inscription dated exactly 100 years later between Henry Wadsworth Longfellow Dana (1881-1950), the grandson of both H.W. Longfellow and fellow author Richard Henry Dana, Jr., to Manning Hawthorne (1906-1985), the great-grandson of Nathaniel Hawthorne: "Henry Wadsworth Longfellow Dana to Manning Hawthorne 1941." Both volumes with H.W. Longfellow's bookplates.

Hawthorne had previously given his former Bowdoin classmate a copy of the 1837 *Twice-Told Tales* (CE 15:249), and Longfellow had responded with a favorable review (CE 15:255). It was probably in early 1841 that Hawthorne sent Longfellow his children's book *Famous Old People*, with its brief historical section "The Acadian Exiles," which closed (in Grandfather's words), "But, methinks, if I were an American poet, I would choose Acadia for the subject



of my song" (CE 6:129). Hawthorne had already ceded the story of the separated Acadian lovers to Longfellow. It was later in 1841, in all likelihood, that Hawthorne gave Longfellow the set of Ovid. Hawthorne was not giving up on the classical writer—indeed, three years later he would write a New England version of the story of Pygmalion, "Drowne's Wooden Image." Rather, we may infer, he was honoring—and perhaps encouraging—Longfellow's transformative imagination. In 1847, Longfellow published the celebrated poem about the Acadian exiles (see lot 43 in this sale), about which Hawthorne wrote in a later edition of *Famous Old People*, "Since Grandfather first spoke these words, the most famous of American poets has drawn sweet tears from all of us, by his beautiful poem of Evangeline" (CE 6:129). The friendship of Hawthorne and Longfellow endured, ending only with Hawthorne's death in May 1864. Longfellow wrote of the funeral, in part, "For the one face I looked for was not there, / The one low voice was mute; / Only an unseen presence filled the air, / And baffled my pursuit" ("Hawthorne").

Two volumes, 12mo. (Small loss to upper corner of front flyleaf above the year "1833"). Contemporary calf, all edges gilt (some chipping to spine ends and joints, tips worn); modern quarter morocco box. *Provenance*: Nathaniel Hawthorne (ownership date "Oct 1833") – Henry Wadsworth Longfellow, 1807-1882 (gift inscription from Nathaniel Hawthorne dated 1841, bookplates) – Henry Wadsworth Longfellow Dana, 1881-1950 (gift inscription to:) – Manning Hawthorne, 1906-1985.

\$12,000-18,000

71

[HAWTHORNE, Nathaniel (1804-1864). LONGFELLOW, Henry Wadsworth (1807-1882). *Outre-Mer: or, a Pilgrimage to the Old World*. London: Richard Bentley, 1835.

Hawthorne's copy of Longfellow's first literary work—the book that sparked their friendship. This is the first English edition, the first edition to contain Longfellow's "Old English Prose Romances." A collection of stories based on his European travels, *Outre-mer* was not commercially or critically successful, but Nathaniel Hawthorne enjoyed it so much that he wrote to Longfellow sending a copy of his own *Twice-Told Tales*. They had attended Bowdoin together, but not been close; the exchange of literary admiration inspired by the present work began a life-long friendship—Longfellow would be a pallbearer at Hawthorne's funeral. BAL 12060.

Two volumes, octavo (195 x 120mm). Original muslin-backed boards, printed paper labels on spines (paper boards and endpapers relaid on later cloth covers some losses to paper labels, vol 2 hinges cracked); modern chemise and slipcase. *Provenance*: Nathaniel Hawthorne, 1804-1864 (inscription on endpaper of each vol) – Stephen Wakeman (woodcut bookplate; his sale, American Art Association, 29 April 1924, lot 638) – Sotheby's, New York, 24 November 1980, lot 20A.

\$5,000-7,000



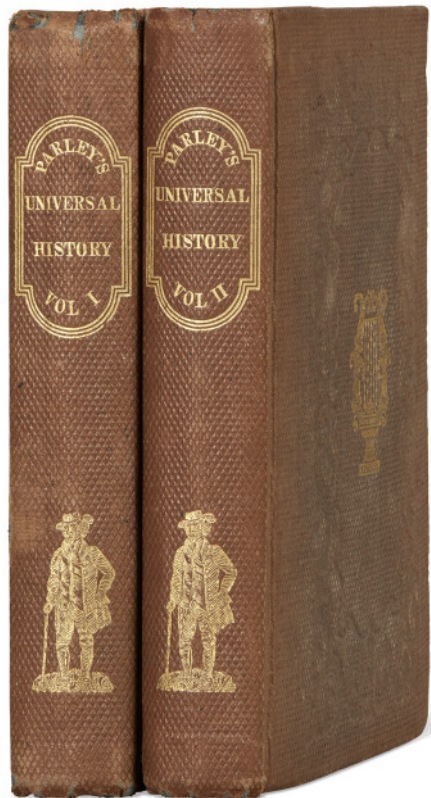
72

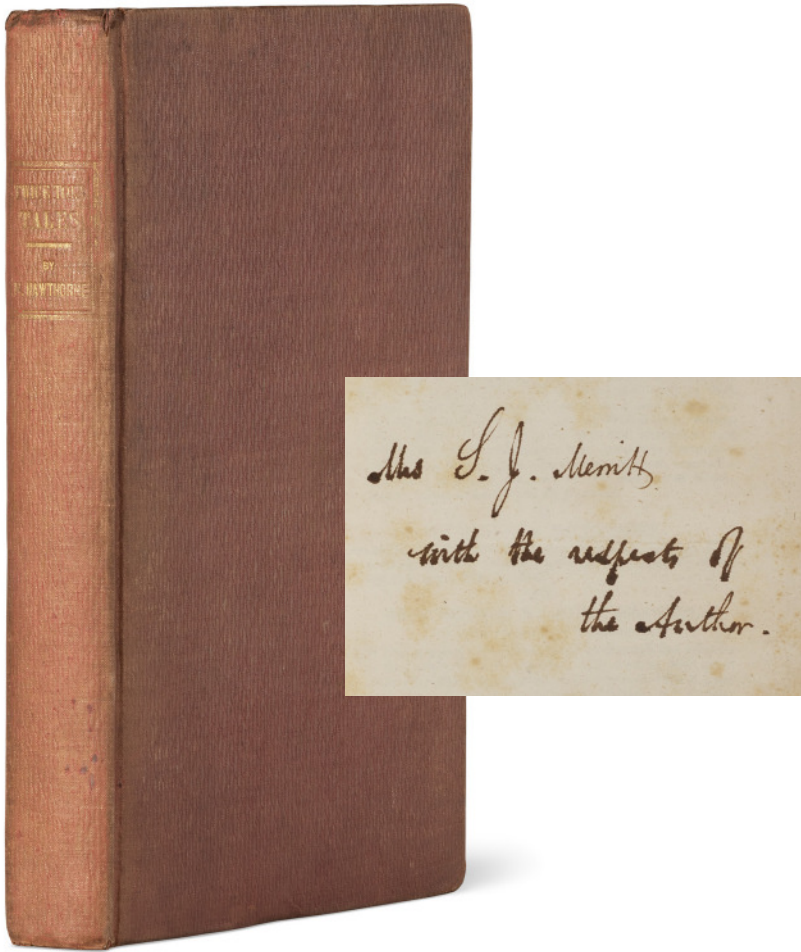
[HAWTHORNE, Nathaniel (1804-1864) and Elizabeth Manning HAWTHORNE (1802-1883), eds. *Peter Parley's Universal History, on the Basis of Geography*. Boston: American Stationers' Company and John B. Russell, 1837.

A bright copy of the first edition, from the celebrated libraries of Frank Hogan and Marjorie Wiggin Prescott. Clark notes that Nathaniel Hawthorne and his sister Elizabeth edited this Peter Parley volume published by S.G. Goodrich, who had previously published many of the author's early tales in his literary annual *The Token* (see lots 70-72). The present copy is Clark's second printing, as usual, with volume designations added to the first page of signatures. **Uncommon at auction:** only three copies of this title are recorded in RBH in the past 30 years, all second printings. BAL 7582; Clark A3.1b.

Two volumes, square octavos (167 x 130mm). Half-titles, engraved titles, frontispieces, and printed titles in both volumes. Original brown cloth, gilt-stamped spine, gilt lyre ornament at center of covers (spine ends and tips lightly rubbed); modern chemises and quarter morocco slipcase. *Provenance*: Frank J. Hogan (his sale, Parke-Bernet, 23 & 24 January 1945, lot 224) – Marjorie Wiggin Prescott (her sale, Christie's New York, 6 February 1981, lot 157).

\$3,000-5,000





73

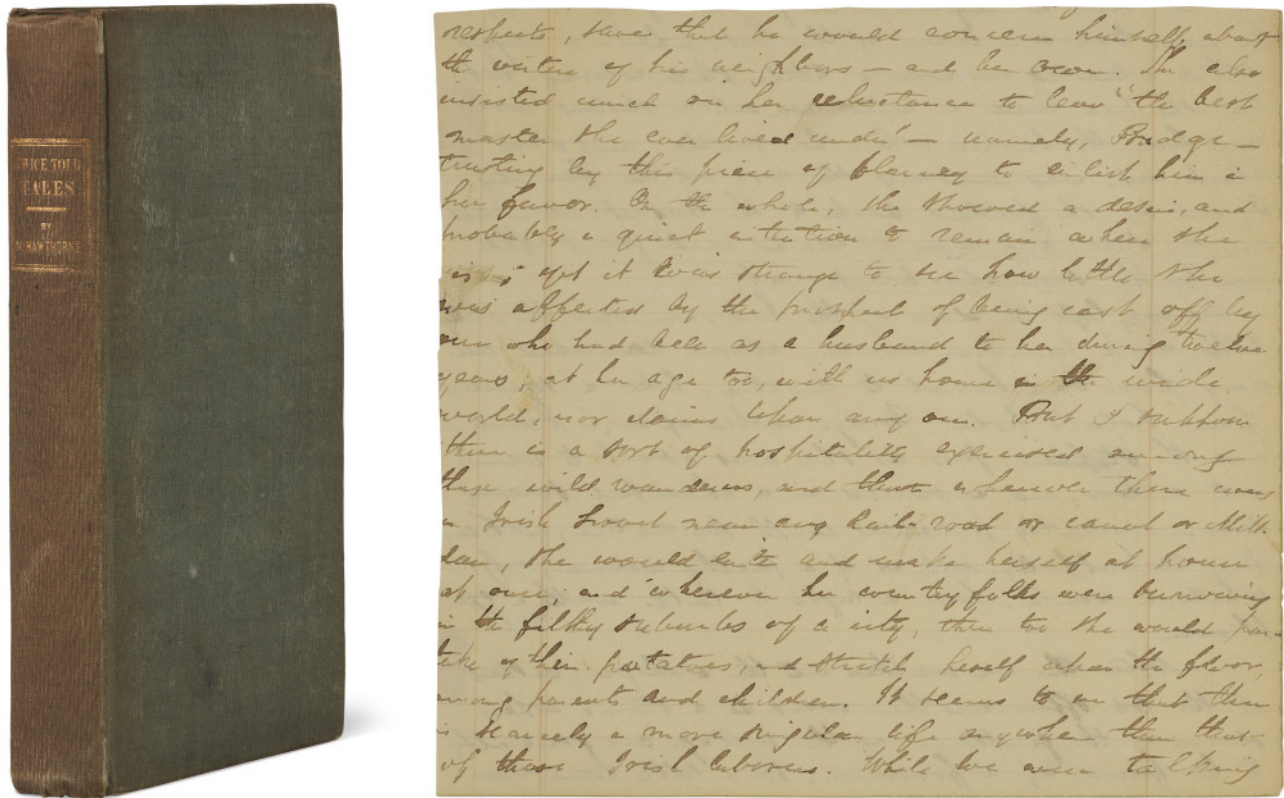
HAWTHORNE, Nathaniel (1804-1864). *Twice-Told Tales*. Boston: American Stationers Co., 1837.

Very rare: a presentation copy of the first edition of the first book published under Hawthorne's own name: inscribed "Mrs S.J. Merritt with the respects of the Author" on the front endpaper. Mrs. S. J. Merritt is probably Sarah Judith Jenks Merritt, of Boston, daughter of Boston bibliophile William Jenks and wife of Boston merchant Jerome Merritt. Hawthorne would likely have known Jerome Merritt in 1839-1840 when the young writer worked in the Boston Custom-House. Only two other inscribed copies of *Twice-Told Tales* have appeared at auction: the Wakeman copy in 1924 inscribed to Hawthorne's wife and the Hogan copy to his cousin Rebecca Manning in 1931 and 1945.

Fanshawe, Hawthorne's first book, was published anonymously in 1828. *Twice-Told Tales* was financed by Hawthorne's friend Horatio Bridges. It gathered nineteen pieces that were previously printed in *New England Magazine* and *The Token* between 1831-1837 (see lots 70-72, 295). The work brought its other renown but little money. It would later be cited in *Queen's Quorum* as an important work of early detective fiction: "[I]n 1837, a famous American writer advanced the cause of criminologists to the very threshold of modern technique. Nathaniel Hawthorne's *Twice-Told Tales* contained some mystery and riddle stories, the best of which is 'Mr Higginbotham's Catastrophe.'" Edgar Allan Poe would bestow high praise on that particular story as well, writing that it "is vividly original and managed most dexterously." One of 1000 copies printed in the first edition, and with the error 78 for 76 in the table of contents, present in all copies. Loosely inserted in the present copy is a card bearing Hawthorne's signature (rather oxidized). **A rare inscribed presentation copy of a landmark of American fiction.** BAL 7581; Clark A2.1; Grolier American 44; *Queen's Quorum* p.10.

Octavo (188 x 120mm). 4 pp. of ads at front and 16 pp. publisher's catalogue at rear (a little foxing internally). Old-rose colored patterned cloth (spine slightly faded, a little rubbed at tips); modern chemise and morocco pull-off box. *Provenance:* Anderson Galleries, 15 March 1929, lot 113 – Marjorie Wiggin Prescott (her sale, Christie's New York, 6 February 1981, lot 154) – Christie's New York, 7 December 1990, lot 98 – Sotheby's, 22 June 1999, lot 391.

\$25,000-35,000



74

HAWTHORNE, Nathaniel (1804-1864). *Twice-Told Tales*. Boston: American Stationers Co., 1837.

The Bradley Martin copy of the first edition of Hawthorne's first collection of short stories. Fellow Bowdoin College alum Henry Wadsworth Longfellow would praise *Twice-Told Tales*: "To this little book, we would say, 'Live ever, sweet, sweet book.' It comes from the hand of a man of genius." This important collection includes eighteen tales formerly published in magazines and annuals and a newspaper—hence "*Twice-Told*." Several of the works—such as "The Minister's Black Veil," "The May-Pole of Merry Mount," and "Wakefield"—have become classics, frequently anthologized, a vital part of the American literary canon. In 1837, Hawthorne was perhaps still "the obscurest man of letters in America" (*CE* 9:3). He had not yet succeeded in his effort "to open an intercourse with the world" (*CE* 9:6). But in the coming years, he would certainly establish that conversation. BAL 7581; Clark A2.1; Grolier American 44; *Queen's Quorum* p.10.

Octavo (188 x 120mm). 4 pp. of ads at front and 16 pp. publisher's catalogue at rear (some browning internally). Green patterned cloth (some fading and soiling, a little rubbed at joints and tips); modern chemise and slipcase. *Provenance:* The Reverend Mr Braman (gift inscription on the front endpaper, "with the regards of Frederick Howes") – H. Bradley Martin (bookplate, his sale, Sotheby's New York, 30-31 January 1990, lot 2062.

\$3,000-5,000

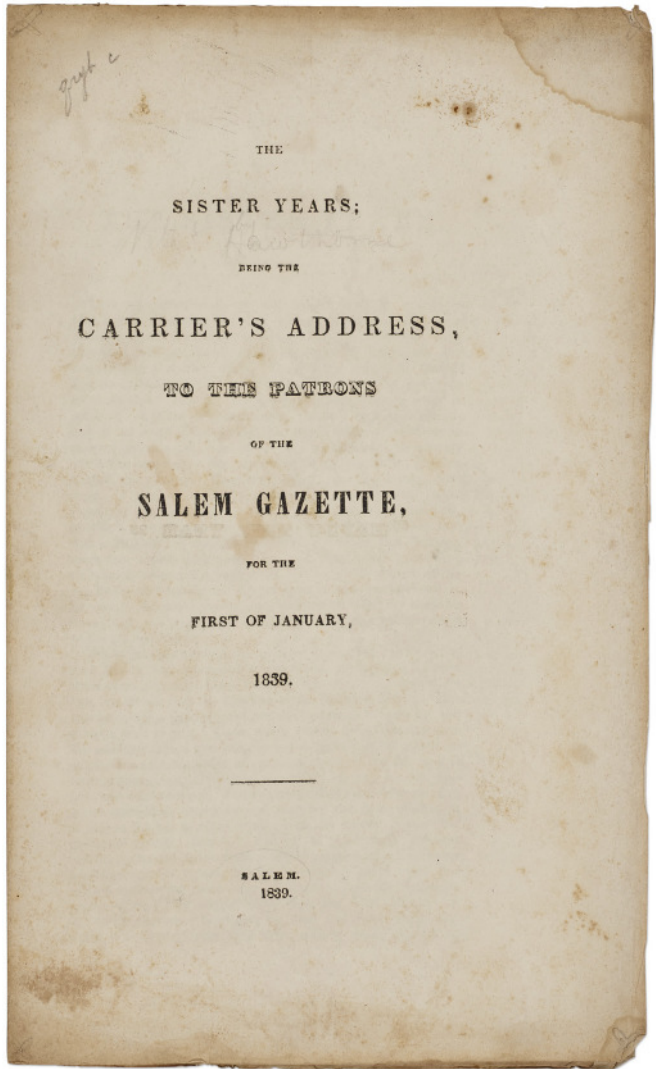
75

HAWTHORNE, Nathaniel (1804-1864). Autograph manuscript from his American notebooks, [Maine, July 1837]

Two pages on a single leaf, 346 x 145mm (closely trimmed at left margin of recto affecting some words in text with two paper tabs affixed with glue to the same margin).

44 lines of unpublished manuscript from Hawthorne's early notebooks—one of the very few remaining in private ownership. The text was excised from pages nine and ten of Notebook II (1837), which is now part of the Hawthorne Collection at the Pierpont Morgan Library. This leaf is one of several removed from the notebook by Sophia Hawthorne and sent to admirers as souvenirs. According to the Centenary Edition of the *American Notebooks*, four pages had been partly or fully removed (p. 701). The present leaf falls between the entry dated 5 July 1837 and that for 8 July 1837. The manuscript concerns largely his encounters with Irish and French Canadian laborers during an extended visit to Maine and reads, in part: "As we left the door of the hut, we saw the pretty little dark Canadian woman, above described, running from one house to another, like a squirrel from hole to hole. Bridge called after her in French; and she stopped, just as she was about to vanish into a door, and answered in a cheerful sunny tone — evidently pleased with his notice, and speaking respectfully, yet as if a pretty woman, of whatever rank, had a right to talk with a gentleman." He also records an encounter with an Irish woman, who "insisted much on her reluctance to leave 'the best master she ever lived under'.... trusting by this piece of blarney to enlist him in her favor. On the whole, she showed a desire, and probably a quiet intention to remain where she is; yet it was strange to see how little she was affected by the prospect of being cast off by one who had been as a husband to her during twelve years, at her age too, with no home in the wide world, nor claim upon any one...."

\$3,000-5,000



76

[HAWTHORNE, Nathaniel (1804-1864). *The Sister Years; Being the Carrier's Address to the Patrons of the Salem Gazette, for the First of January, 1839*. Salem: the Gazette, 1839.

"I have several bundles of love-letters eloquently breathing an eternity of burning passion which grew cold and perished almost before the ink was dry..."— the Old Year, in "The Sister Years"

One of the rarest Hawthorne first editions, last recorded in RBH in 1954, the ephemeral "The Sister Years." *The Salem Gazette* distributed the tale several years before it was collected in *Twice-Told Tales*. Stephen Wakeman's 1924 auction catalogue described "The Sister Years" as "excessively rare" and estimated that it was one of only six known copies. The allegorical tale of a meeting between two women, the haggard Old Year and the lightsome New Year, takes place on New Year's Eve, "between eleven and twelve o'clock, when the Old Year was leaving her final footprints on the borders of Time's empire." BAL 7586; Clark A5.1.

Octavo (405 x 148mm). 8 pp., unbound as issued (light dampstain to upper corner, some minor soiling, edges curling just a little); green cloth envelope case (worn). *Provenance*: Walpole Galleries, 4 May 1923, lot 172.

\$20,000-30,000

77

HAWTHORNE, Nathaniel (1804-1864) and Sophia Peabody HAWTHORNE (1809-1871), illustrator. *The Gentle Boy: A Twice Told Tale*. Boston: Weeks, Jordan & Co., 1839.

A presentation copy of the first edition, first state, inscribed by Sophia Peabody to her benefactor: "Miss Susan Burley with the very affectionate respect of Sophia Peabody February 1839." Burley had known the Peabody sisters in Salem since their childhood, buying one of Sophia's illustrated baskets in 1833, and hosting Saturday evening gatherings in 1838 and 1839 to which the Peabody sisters—and sometimes Nathaniel Hawthorne—had come. The tale-writer himself referred to the weekly party as the "Hurley-Burley" (*CE* 15:316, 486), comically alluding to the opening of *Macbeth*.

"The Gentle Boy," a moving tale of the Puritan persecution of the Quakers—inspired by William Sewel's *History of the Quakers* and informed by Hawthorne's own ancestor William Hathorne's culpability—appeared in *The Token* in 1831 and, in revised form, in *Twice-Told Tales* in 1837. The latter version, now "*A Thrice-Told Tale*," is complemented by the engraving of Sophia's image of the Gentle Boy with the Puritan, the cost of which was borne by Susan Burley. The wealthy benefactor believed in the work, speaking in late 1838 of "Mr. Hawthorne's highest merit—*The highest merit of any writer*—the unconscious but complete anatomy of the soul—as discoverable in *The Gentle Boy*" (Ronda, *Letters of Elizabeth Palmer Peabody*, 221).

Hawthorne dedicated the booklet to Sophia (*CE* 9:52) and wrote in his preface, "Whatever of beauty and of pathos he had conceived, but could not shadow forth in language, had been caught and embodied in the few and simple lines of this sketch" (*CE* 15:568). But Sophia did not like the initial engraving by Joseph Andrews (*CE* 9:566-67), and the image was retouched. Susan Burley recognized Hawthorne's gift early on, referring to his writing as a "golden web" (Julian Hawthorne, *Nathaniel Hawthorne and His Wife*, 1:167); her respect was such that she evidently thought that Hawthorne "ought to dress in velvet, & sit in a sumptuous chair & write & muse" (*CE* 16:5). He likewise valued her, wondering in 1840 if she might join Sophia and himself at Brook Farm (*CE* 15:505), and commenting to Sophia from Boston in 1841, "I met Miss Burley in the street, yesterday, and her face seemed actually to beam and radiate with kindness and goodness; insomuch that my own face involuntarily brightens, every time I think of her. I thought she looked really beautiful" (*CE* 15:524).

The Gentle Boy is a token of Nathaniel's early affection for Sophia, his future wife, and this presentation copy offers an earnest expression of Sophia's gratitude to the ever-supportive Susan Burley. With a duplicate illustration bound in, comprising Clark's first and third states. Clark's first state of the text includes the typo "faccs" at 18-1.9 (this was corrected to "faces" in the second state). BAL 7587; Clark 12.2a1.

Oblong quarto (250 x 310mm). Frontispiece by Sophia Peabody Hawthorne, present in two states (some spotting internally). Modern cloth binding, original wrappers bound in. *Provenance*: Susan Burley (presentation inscription) – Milton Academy Massachusetts (bookplate to front pastedown and library pocket and due date slip at rear).

\$5,000-7,000

78

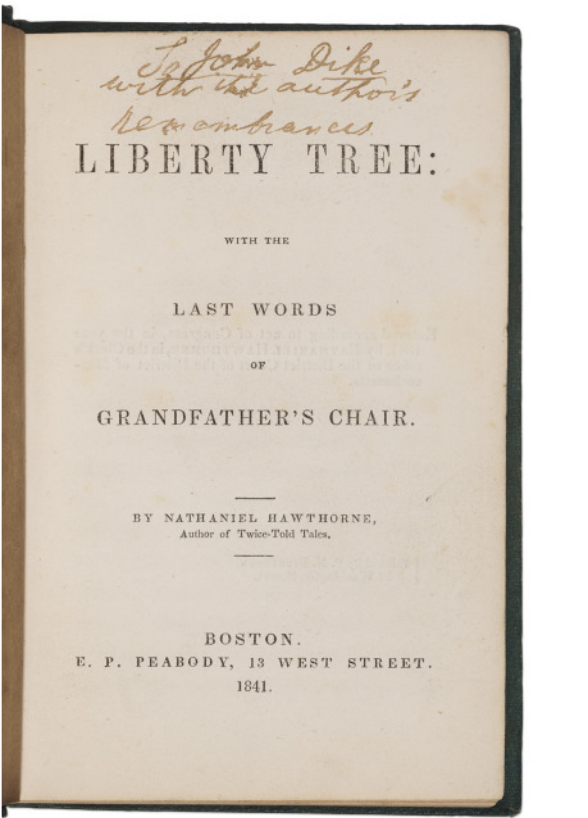
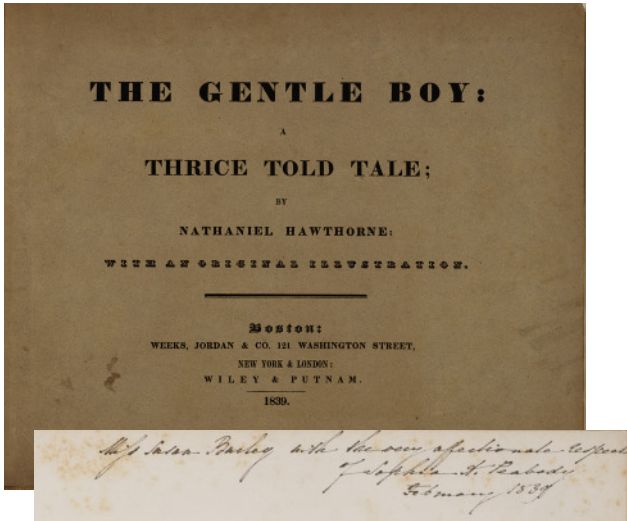
HAWTHORNE, Nathaniel (1804-1864). *Liberty Tree: with the Last Words of Grandfather's Chair*. Boston: E.P. Peabody, 1841.

A presentation copy of the first edition, the only inscribed copy to ever come up at auction. Inscribed by Hawthorne to his uncle on the title-page: "To John Dike with the author's remembrance," and **additionally signed "Nath. Hawthorne" at the end of the preface.**

The narrator of Hawthorne's *Liberty Tree* is Grandfather, who, as in the preceding *Grandfather's Chair* and *Famous Old People*, regales the listening children with historical tales, assisted by the prop of an old chair that, he imagines, once held a variety of great figures. Grandfather speaks proudly of the American Revolution—"The world has seen no grander movement that that of our Revolution, from first to last" (*CE* 6:171)—and focuses on events of the Revolution in and near Boston, including the Stamp Act, the Boston Massacre, the Boston Tea Party, and the coming of General George Washington. What is especially remarkable about Grandfather's narration is that his great regard for the achievements of the resisting colonists is mixed with a sympathy for the misguided Tories; he teaches not only patriotism but also compassion.

This book was very much a family affair, published by Hawthorne's future sister-in-law, Elizabeth Palmer Peabody. Hawthorne was close to the recipient of this copy, his uncle John Dike, a merchant who lived in Salem. He considered his relationship to this uncle to be, according to one Hawthorne biographer, "affectionate and stable" (Margaret B. Moore, "Hawthorne's Uncle John Dike," *Studies in the American Renaissance* 1984). And it was John Dike of Salem to whom Hawthorne later directed copies of *The House of the Seven Gables* (*CE* 16, 402, 409), *A Wonder Book for Boys and Girls* (*CE* 16:498), and *The Blithedale Romance* (*CE* 16:563). Interestingly, in 1825, Dike had offered the Hathorne family a high estimation of his nephew; twenty-one-year-old Nathaniel had objected, writing to his older sister Elizabeth, "I shall never make a distinguished figure in the world" (*CE* 15:194). Uncle John Dike was to be proven correct in his judgment—his nephew was to become one of the great writers of the country and the world.

When this copy sold in Gribbel's 1941 sale, the auction catalogue noted: "This is believed to be the first copy of this work bearing an autograph presentation inscription by the author, to appear at public sale in America"—it remains the first and only copy today. It is a unique presentation copy, valuably honoring both American history and the Hawthorne family.



The first edition is identified by Clark as having only one printing and having the following points: line 2 on p. 24 ending "in a Con-"; line 13, p. 30, bearing the phrase "half burned out"; line 5, p. 34, "be a governor"; and lines 8-9, p. 82, "after-wards". BAL 7592 ("printing A"); Clark A8.1 ("first edition, only printing").

32mo (121 x 77mm). Green pebbled cloth, black paper label lettered in gold (small hole at spine, label rubbed, front hinge cracked but holding); modern chemise and pull-off case. *Provenance*: John Gribbel (bookplate, his sale, Parke-Bernet, 22-24 January 1941, lot 299) – Walter Chrysler (bookplate, Parke-Bernet, 7 December 1954, lot 154) – Christie's New York, 18 November 1988, lot 166.

\$10,000-15,000

79

HAWTHORNE, Nathaniel (1804-1864). *The Celestial Rail-Road*. Boston: Published by James F. Fish, 1843.

"Not a great while ago, passing through the gate of dreams, I visited that region of the earth in which lies the famous city of Destruction..." — "The Celestial Rail-Road"

First separate edition, first printing, a piracy, of Hawthorne's rare satirical sketch reworking the plot of Bunyan's Pilgrim's Progress. "The Celestial Rail-Road" first appeared in May 1843 in the *Democratic Review*. The present piracy—one of two, with the other one bearing the imprint of Wilder & Co.—was published around October the same year and greatly upset Hawthorne. The widely-read tale (it was reprinted frequently in newspapers) would finally be collected in book form three years later in *Mosses from an Old Manse* (1846). **Rare:** RBH most recently records the piracy of "The Celestial Rail-Road" as selling in these rooms in John Fleming's collection in 1988. BAL 7596 (no priority between Fish and Wilder imprints); Clark A13.1b (priority given to Wilder imprint).

32mo (127 x 80mm). (Resewn.) Original printed wrappers (lightly worn, separated from gathering); modern chemise and crimson morocco pull-off case.

\$10,000-15,000

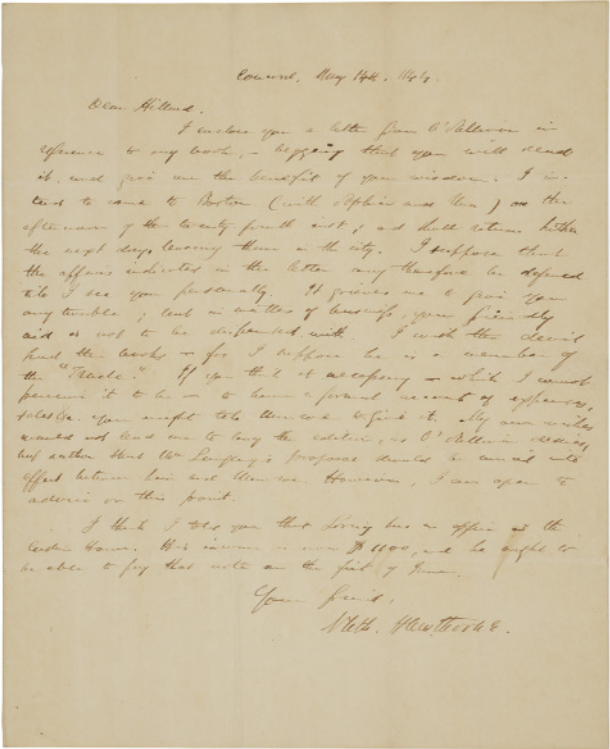
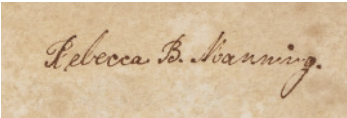
80

HAWTHORNE, Nathaniel (1804-1864). *Biographical Stories for Children*. Boston: Tappan and Dennet, 1842.

A family copy of Hawthorne's scarce juvenile work, in original cloth. With Hawthorne's aunt's ownership signature to flyleaf ("Rebecca Manning"). Hawthorne's father, Nathaniel Hathorne Sr, married a sister of Robert Manning in 1801. Nathaniel Sr was a sea captain and the Hathornes often struggled financially. Following his father's death of yellow fever, young Nathaniel and his sisters joined the household of their more prosperous Aunt Rebecca and Uncle Robert. Robert Manning became a paternal influence throughout young Hawthorne's life—he would encourage him to attend college and finance his education at Bowdoin—and remained so until his own death the year this book was published. Hawthorne always felt uneasy about being a burden on his uncle and had ambiguous feelings about their relationship. The book also includes the bookplate of the author's grandson, Manning Hawthorne (Julian's son). A scarce title: RBH records only two copies in original cloth in the past 50 years. BAL 7595; Clark A9.1a.

Small octavo (153 x 95mm). Original brown cloth, gilt-stamped spine (spine ends strengthened, 15mm chip near head after title and some wear along joints, covers rubbed). *Provenance:* Rebecca Manning (ownership inscription) – Manning Hawthorne (bookplate, ownership inscription).

\$1,000-2,000



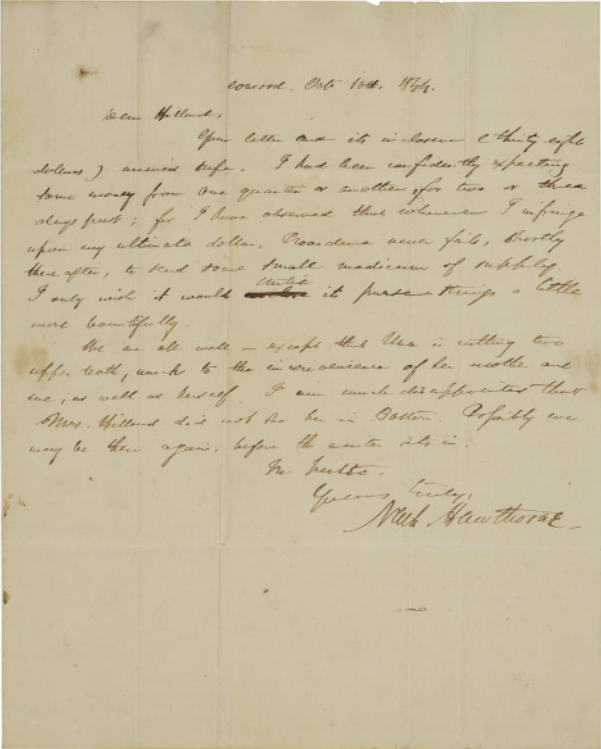
81

HAWTHORNE, Nathaniel (1804-1864). Autograph letter signed ("Nath. Hawthorne") to George S. Hillard, Concord, 14 May 1844.

One page, bifolium, 245 x 198mm, integral transmittal leaf addressed in his hand (light toning along folds).

Hawthorne to Hillard on a publishing matter relative to Twice Told Tales. A substantial letter, written in regards to a "letter from O'Sullivan in reference to my book,—begging that you will read it, and give me the benefit of your wisdom. I intend to come to Boston (with Sophia and Una) on the afternoon of the twenty-fourth inst; and shall return hither the next day, leaving them in the city. I suppose that the affairs indicated in the letter may therefore be deferred till I see you personally. It grieves me to give you any trouble; but in matters of business, your friendly aid is not to be dispensed with. I wish the devil had the books—for I suppose he is a member of the 'Trade.' If you think it necessary—which I cannot perceive it to be—to have a formal account of expenses, tolls, &c. you might tell Munroe to give it. My own wishes would not lead me to buy the edition, as O'Sullivan desires, but rather that Mr Langley's proposal should be carried into effect between him and Munroe. However, I am open to advice on this point." George S. Hillard (1808-1879) was a prominent Massachusetts attorney, politician, and writer who befriended Nathaniel Hawthorne in 1837 when the young author rented rooms from him in Boston. Hillard was Hawthorne's greatest supporter—championing his writing, using his influence to secure employment, and offering critical financial assistance.

The referenced letter from O'Sullivan has not been located, but on 12 June, he wrote James Munroe, that he wished to purchase with "one or two of H's friends, the remainder of the 1842 TTT edition, and to have the sheets 'furnished up anew into a fresh Edition with some additions, so as to be sold off through the superior facilities of our New York publishing houses. In this way even if nothing may perhaps be made upon it, all parties will get smoothly out of the scrape, the Edition sold off, and the market will no longer be blocked against the issue of another enlarged one, in a form better adapted to the new system of publication which has grown up since the date of the present one." O'Sullivan requested Munroe "make out a statement of account on the Edition exhibiting its actual cost, and the proceeds of sales, so as to show the balance that you are out of pocket upon it" (CE,16:36n1). Hawthorne closes assuring that William P Loring had secured an office in the Custom House with a salary



sufficient "to be able to pay that note on the first of June." Hillard (1808-79), the Whig attorney, critic, and editor, was Hawthorne's oldest friend in the Boston literary set. He became his personal attorney in 1840, and served as executor of his estate. Published in *Letters, Centennial Edition* 16:35)

\$5,000-7,000

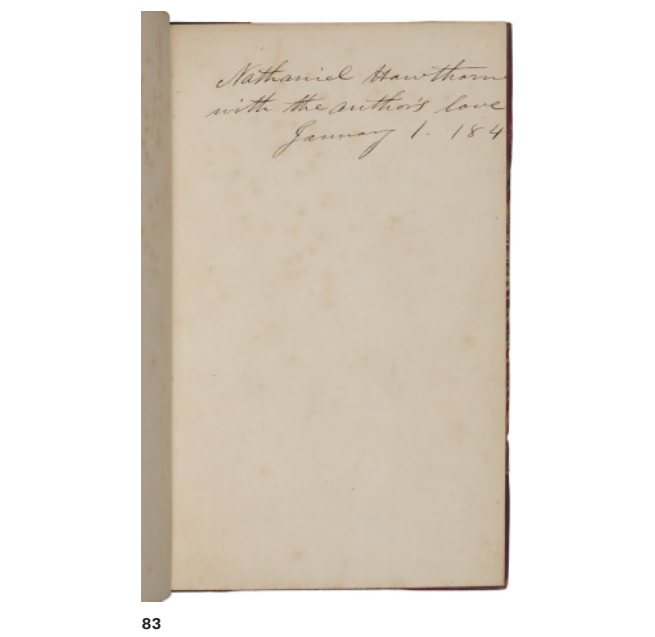
82

HAWTHORNE, Nathaniel (1804-1864). Autograph letter signed ("Nath Hawthorne") to George S. Hillard, Concord, 10 October 1844.

One page, bifolium, 244 x 196mm (mild dustsoiling and a few marginal tears).

An impoverished Hawthorne thanks his friend Hillard for his financial support. Written at an exceedingly anxious time for Hawthorne: Sophia had given birth to their first child, their daughter Una, in March. And without the regular income that came from a government post (he resigned from the Boston Custom House in 1841 following the election of the Whig William Henry Harrison), he was reduced to selling apples, potatoes, and grass to pay his rent. Hawthorne writes rejoicing that Hillard's "letter and its inclosure (thirty-eight dollars) arrived safe. I had been confidently expecting some money from one quarter or another for two or three days past; for I have observed that whenever I infringe upon my ultimate dollar, Providence never fails, shortly there after, to send some small modicum of supply. I only wish it would untie its purse strings a little more bountifully. We are all well — except that Una is cutting two upper teeth, much to the inconvenience of her mother and me, as well as herself." Fortunately for Hawthorne, the Democrats regained control of the Executive Mansion in the fall, and his hopes for a government post were revived. But it would take another two years for the starving author (who to his financial detriment turned down numerous offers from his political friends) to land a new post, this time as a surveyor at the Salem Custom House. When Hawthorne lost that post in 1849 due to the incoming Whig Administration of Zachary Taylor, Hillard once again took up a collection for his friend to see him through renewed financial hardship. Not published in *Letters, Centennial Edition*.

\$5,000-7,000



83
[HAWTHORNE, Nathaniel, LOWELL, James Russell (1819-1891). *Conversations on some of the Old Poets*. Cambridge: published by John Owen, 1845.

Presentation copy for Nathaniel Hawthorne, inscribed for him "with the author's love" in the month of publication. The front free endpaper bears Lowell's autograph inscription: "Nathaniel Hawthorne with the author's love / January 1, 184[5]." Another copy at Harvard University bears the same New Year's date inscription as this one. When rebound, the last date of the year and most of the last letter of Hawthorne's name were trimmed. The Library of Congress did not record their copy until 7 January, 1845 (BAL). BAL 13049.

Octavo (165 x 108mm). (Light foxing at ends.) Later 19th century red morocco-grained sheep over marbled boards, edges marbled (light wear to edges).

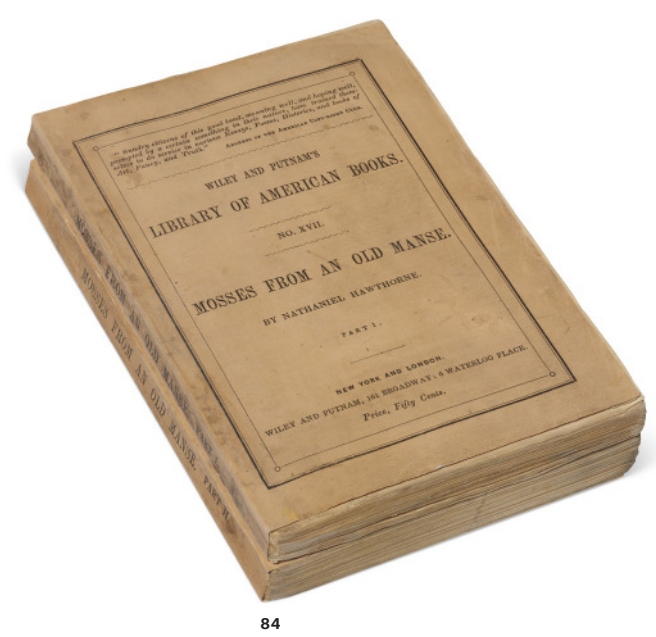
\$4,000-6,000

84
HAWTHORNE, Nathaniel (1804-1864). *Mosses from an Old Manse*. New York and London: Wiley and Putnam 1846.

The Bradley Martin copy of the first edition, first printing, in the original wrappers. Hawthorne's 1846 short story collection was named after the historic manse in Concord, Massachusetts, where he and his wife lived early in their marriage. His friend Herman Melville would review the book, pointing to the darker side of Hawthorne's fiction, famously writing: "Still more: his black conceit pervades him through and through. You may be witched by his sunlight,—transported by the bright gildings in the skies he builds over you;—but there is the blackness of darkness beyond; and even his bright gildings but fringe, and play upon the edges of thunder-clouds." In the present copy, the copyright pages for both volumes list Craighead and Smith; the wrappers are in BAL's first state and Clark's first state for the upper and inside lower wrapper and third state for the outside wrapper. Regarding the wrappers, Clark notes that "no priority can be assigned to a particular combination with precision." BAL 7598 (first state of wrappers with 18 titles listed); Clark A.15.a1.

Two volumes, octavo (190 x 128mm). Half-titles. Original buff printed wrappers (backstrips renewed preserving most of original titling, a few smaller repairs to extremities of wrappers); modern chemises and slipcase. *Provenance*: William S.W. Ruschenberger, 1807-1895, U.S. Navy surgeon, naturalist, and author (ownership inscription to half-title in first volume) – H. Bradley Martin (bookplate, his sale, Sotheby's New York, 30 & 31 January 1990, lot 2064).

\$3,000-5,000



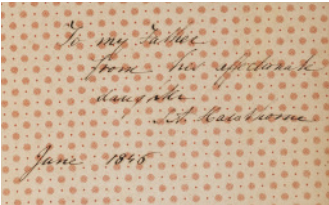
85
HAWTHORNE, Nathaniel (1804-1864). *Mosses from an old Manse*. New York: Wiley and Putnam, 1846.

A presentation copy of the first edition, first printing, in original cloth, inscribed by Sophia Hawthorne to her father in the month of publication: "To my father from his affectionate daughter. S.A. Hawthorne. June 1846." Sophia Amelia Peabody and Nathaniel Hawthorne had been married in Boston at the Peabody Bookstore in July 1842, five years after they first met. They immediately rented and moved into the Old Manse in Concord, where Hawthorne would write most of the tales collected in *Mosses*. There they would also welcome their first child, Una, in 1844, and their second, Julian, in late May 1846—only a matter of weeks before the book was published and this copy inscribed.

Nathaniel Peabody (1774-1855), a dentist from Salem, Massachusetts, was considered meek and dominated by his wife Elizabeth Peabody. Never very successful, he was on occasion stubborn, bitter, and angry. His daughter Sophia would come to be critical (Patricia Dunlavy Valenti, *Sophia Peabody Hawthorne: A Life*, 2:94-95), but here she presented him with her husband's just-published short story collection; there was clearly a filial devotion. Nathaniel Hawthorne's own attitude toward his father-in-law was clarified by Sophia after her father's death eight-and-a-half years later: "Mr. Hawthorne thinks father a very rare person & valued him more sincerely than any body else ever did. His sincerity, his childlike guilelessness, his good sense & rectitude—his singleness & unaffected piety—all & each of his qualities made him interesting & never tedious to my husband. I really do not believe anyone else ever listened to his stories & his conversation with love & interest excepting him." Older sister Elizabeth did not dispute Hawthorne's treatment of her father, only denying its uniqueness: "Mr. Hawthorne does all this, but I cannot agree he was the only person who did" (CE 17:302n). Sophia's presentation attests to her fondness for her father, and perhaps, inasmuch as this was Nathaniel Hawthorne's own work, it may intimate the writer's approval of the gift and his sympathetic attitude towards Nathaniel Peabody himself. This copy is the first printing with the imprints for both Craighead and Smith on the copyright page. BAL 7598; Clark A.15.1a1.

Octavo (185 x 123mm). Half-titles. Original cloth (rubbed, chipping to spine ends). *Provenance*: Nathaniel Peabody, 1774-1885 (inscription from Sophia Hawthorne) – Henry Barrett Huntington, 1875-1965, professor of English (inscription to front endpaper dated April 1893).

\$3,000-5,000

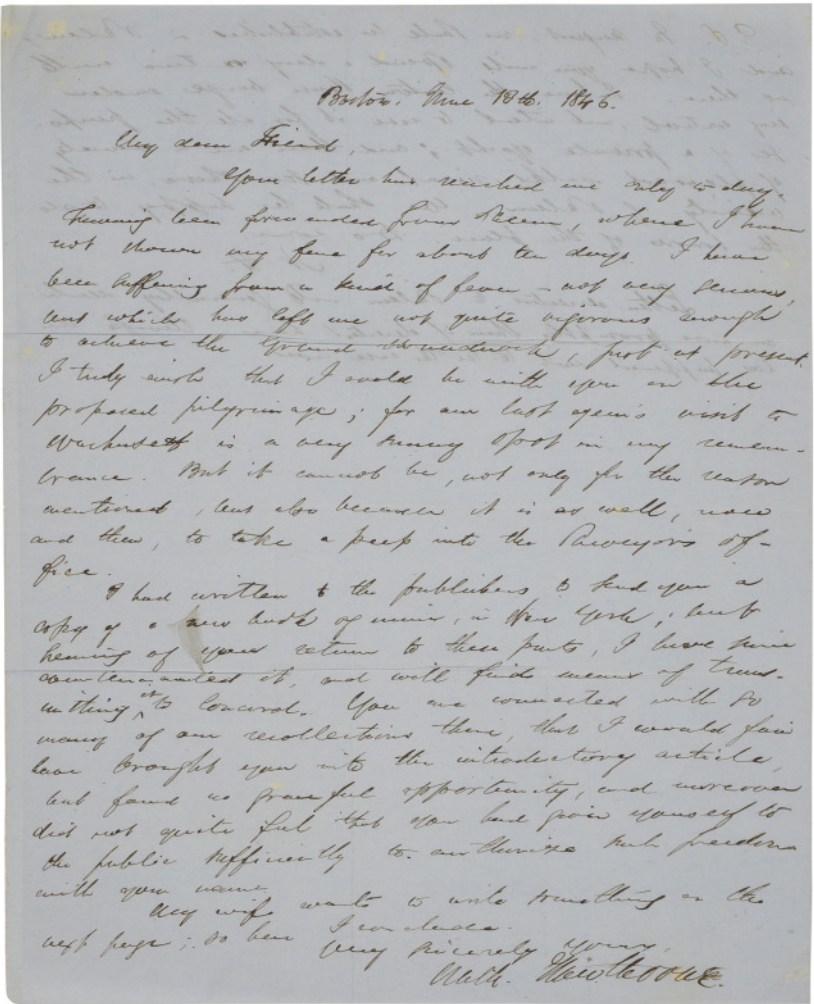


86
HAWTHORNE, Nathaniel (1804-1864). Autograph letter signed ("Nath Hawthorne" and again "NH" in the postscript) to ("My dear Friend") [George William Curtis], Boston, 13 June 1846.

Two pages, 247 x 199mm (mounting strip along verso of left margin).

"I have the Custom House barge under my control, and intend to use it for all the purposes of a private yacht..."

An unpublished letter, sending a copy of *Mosses from an Old Manse* to George William Curtis, whom he met when he joined the utopian community of Brook Farm—the setting for *The Blithedale Romance*. It has often puzzled biographers and critics of Nathaniel Hawthorne that the eminent man of letters joined Brook Farm in 1841, but it is the case that his fertile imagination crafted many of his experiences there into his (unfortunately) little-read book, *The Blithedale Romance* (1852). While at Brook Farm he met handsome and convivial George William Curtis (1824-1892). Curtis and Hawthorne enjoyed each other's company, and their friendship grew when Curtis moved to Concord in the early days of Nathaniel and Sophia's residency at the Old Manse. In April 1846, Hawthorne was sworn in as the Surveyor of the Custom House in Salem, and would go on to immortalize that office in the introductory chapter of *The Scarlet Letter*. He was temporarily settled in Boston, after spending several months living at his mother's home in Salem, but promises that by "August, we shall be established



[in our own home] in Salem, and I hope you will spend a day or two with us there." Curtis wrote Hawthorne inviting him to climb a favorite mountain for the literati, Mount Monadnock in southern New Hampshire (Curtis' letter is partly quoted in CE 16:166n3). Hawthorne responds with reasons why he cannot go—and a fond recollection of a previous climb: "I have been suffering from a kind of fever—not very serious, but which has left me not quite vigorous enough to achieve the Grand Monadnock, just at present." Hawthorne goes on to tell Curtis that he is sending him a copy of his latest work (the two-volume *Mosses from an Old Manse*), and, incredibly, an explanation of why he left Curtis out of the introductory chapter. Perhaps Hawthorne was concerned that Curtis, upon reading his friend's sketch of those pleasant days in Concord, would be hurt to read through such fond recollections of time spent with Emerson, Lowell, Channing—even at Brook Farm—but not a word of one George William Curtis! He explains that Curtis was "connected with so many of our recollections there, that I would ... have brought you into the introductory article, but found no graceful opportunity, and moreover did not quite feel that you had given yourself to the public sufficiently to authorize such freedom with your name." Hawthorne adds a wonderful postscript warmly inviting Curtis to visit the Hawthornes in Salem. Not only will Curtis find "pleasant walks, rural and sea-shore..." but, in a brilliant example of Hawthorne's wit, offers an unexpected use of the Custom House barge: "I have the Custom House barge under my control, and intend to use it for all the purposes of a private yacht." A truly delightful letter showcasing the affable side of the reclusive Hawthorne. Not published in *Letters, Centennial Edition*.

\$5,000-7,000

87

HAWTHORNE, Nathaniel (1804-1864). Autograph letter signed ("Nathl Hawthorne") to James T. Fields, Salem, 4 February 1850.

One page, bifolium, 191 x 123mm (right margin of second leaf affixed to a larger sheet bearing three additional letters including the poet R.S. Stoddard).

"Thank God, it is off my mind!"

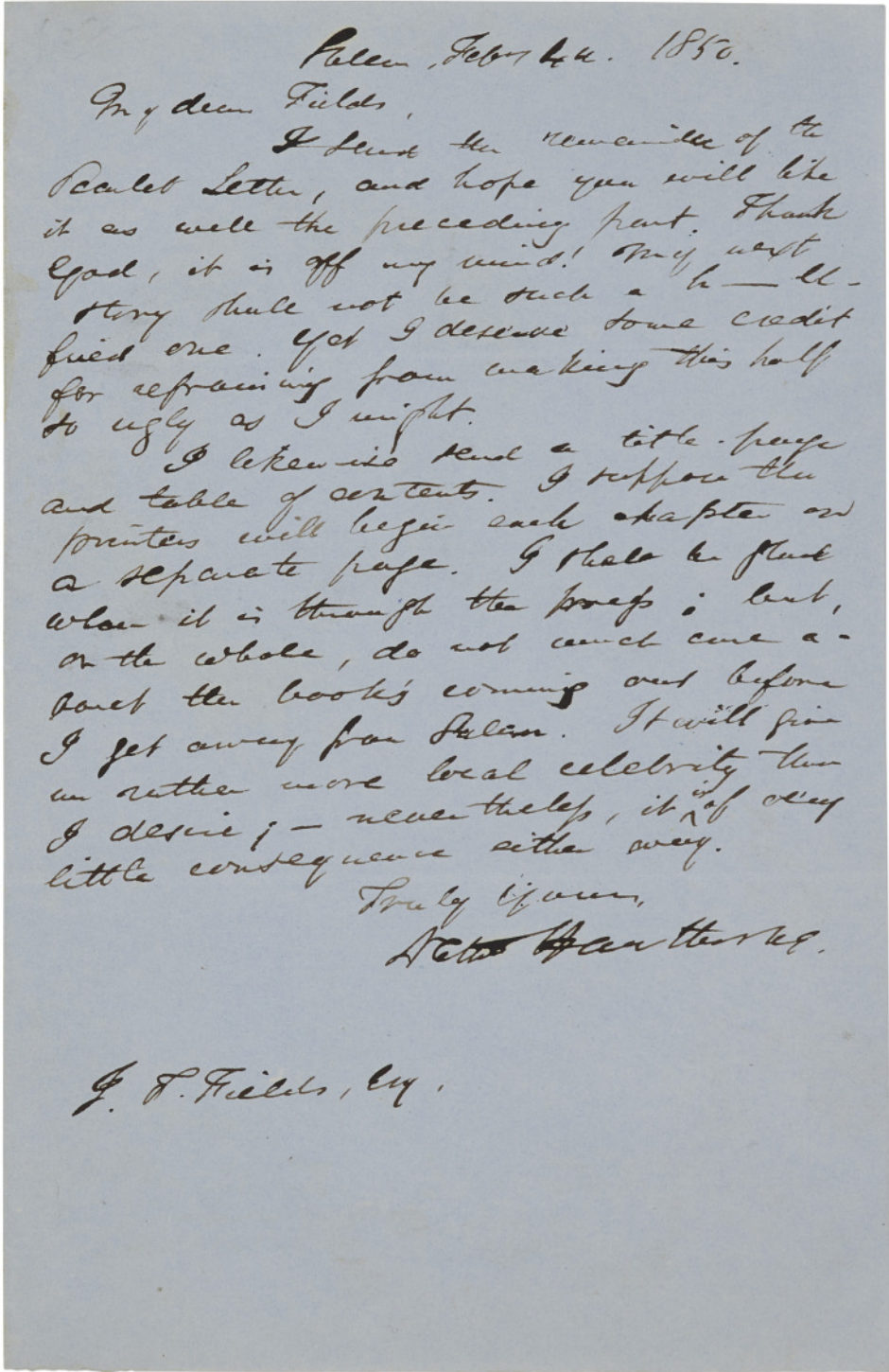
Sending the final installment of *The Scarlet Letter* to his publisher. A highly important letter to his publisher, James T. Fields, marking the completion of Hawthorne's best-known work: "I send you the remainder of the *Scarlet Letter*, and hope you will like it as well [as] the preceding part. Thank God, it is off my mind! My next story shall not be such a hell-fired one. Yet I deserve some credit for refraining from making this half so ugly as I might. I likewise send a title-page and table of contents. I suppose the printers will begin each chapter on a separate page. I shall be glad when it is through the press; but, on the whole, do not much care about the book's coming out before I get away from Salem. It will give me rather more local celebrity than I desire; nevertheless, it is of very little consequence either way."

Hawthorne and Fields first met in November 1848, when the young editor sought to convince the author to sign on with the publisher Ticknor, Reed & Fields. His efforts were rewarded the following year when Fields managed to gain physical possession of the incomplete manuscript for *The Scarlet Letter* during a visit to Salem. On 15 January 1850, Hawthorne sent Fields the majority of the final manuscript, save for "three chapters still to be written..." (CE, 26:305). He had intended that the story be the first of several to be published together in a single volume, fearing that his tale would prove "too sombre," and that it would "weary very many people, and disgust some..." Writing to Fields two weeks before the present letter, he wondered if it was "safe, then, to stake the fate of the book entirely on this one chance?" He left the ultimate decision to Fields, conceding that he "should not be sorry to have you decide for the separate publication" (20 Jan. 1850, CE, 26:307).

Hawthorne also expressed concern about his own reputation in Salem; his semi-autobiographical introduction to *The Scarlet Letter*, "In the Custom-House," while providing an elegant segue into the larger narrative, also served as an attack on those who ousted him from his position as surveyor of the ports of Salem and Beverly. A lifelong Democrat, Hawthorne found himself unemployed by the incoming administration of Zachary Taylor in 1849 who replaced him with a loyal Whig appointee. But the ouster compelled Hawthorne out of sheer necessity to renew his literary focus—resulting in this landmark work that marked the start of his most productive period as an author.

This is the only letter from Hawthorne to his publisher concerning the production of *The Scarlet Letter* that we locate in private ownership. The only other known extant letters Hawthorne wrote to Fields on this subject (according to CE and other sources) are in institutional holdings: including the New York Public Library (8 January 1859), Harvard (15 January 1850), Yale (20 January 1850, draft), and the Historical Society of Pennsylvania (7 March 1850). Not published in *The Centenary Edition the Works of Nathaniel Hawthorne*. Provenance: Sotheby's, New York, 10 December 2010, lot 40.

\$50,000-80,000



actual size

“In fact, the publication of *The Scarlet Letter* was in the United States a literary event of the first importance. The book was the finest piece of imaginative writing yet put forth in the country [...] It is beautiful, admirable, extraordinary.”

Henry James

89

HAWTHORNE, Nathaniel (1804-1864). Annotated printed page proofs for *The Scarlet Letter* [Salem, Massachusetts, 1850].

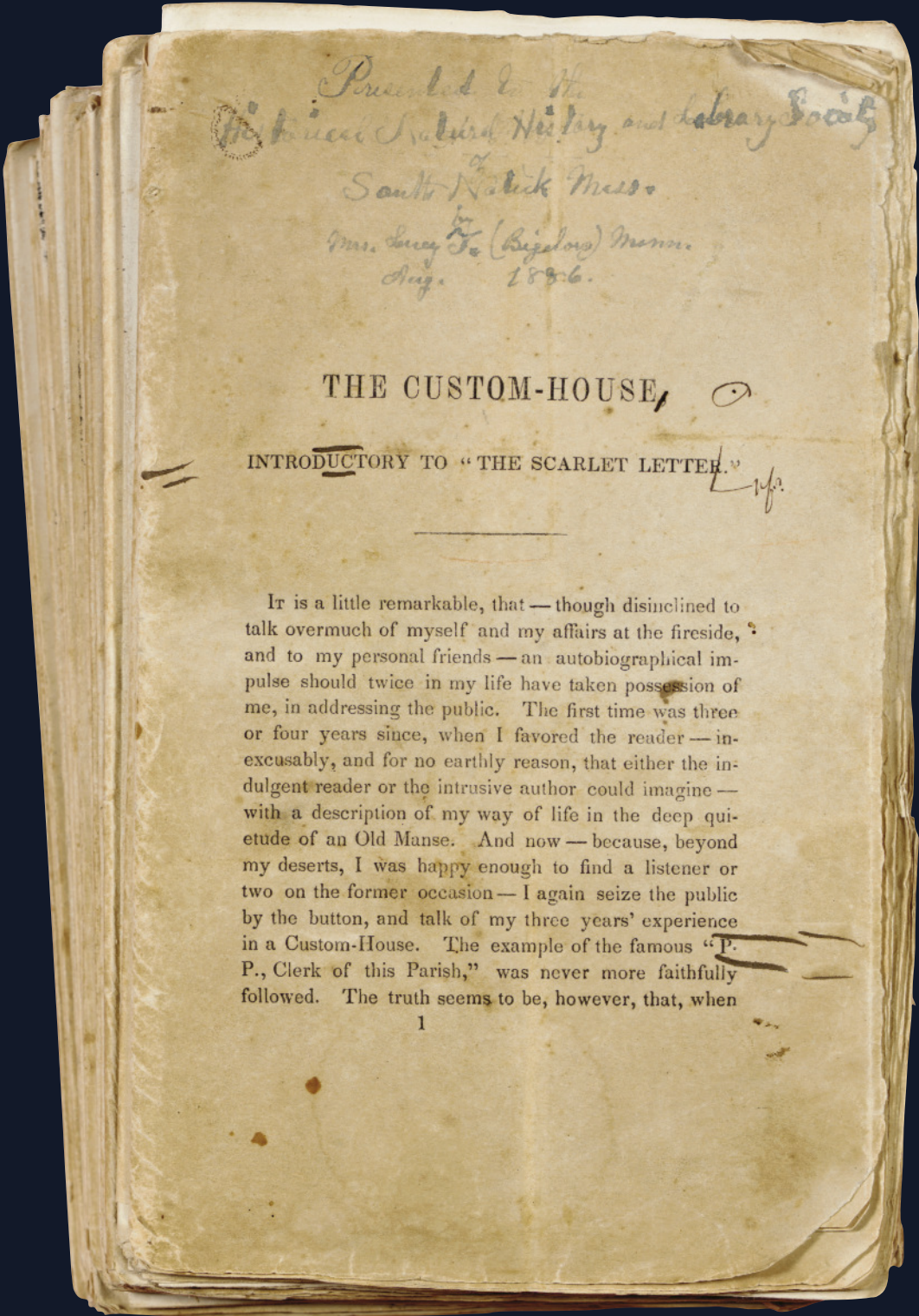
"[T]hese corrected proofs are as close as we can come to the entire original work—the greatest achievement of the man whom Herman Melville extolled as "the American, who up to the present day, has evinced, in literature, the largest brain with the largest heart." —Hawthorne scholar Richard Kopley

"Unique and remarkable evidence": Hawthorne's own pre-publication annotated page proofs for his masterpiece, with his corrections and emendations on over 140 pages (Kopley). Author's proofs for 19th-century works are incredibly rare on the market, as they were typically discarded during the publication process. Regarding the original manuscript for the novel, Hawthorne famously stated on more than one occasion that it had been destroyed: "burnt" and sent "up the chimney." The only surviving piece is his autograph manuscript leaf for the title-page and table of contents, which resides at the Morgan Library. As such, until the discovery of these proofs by the Natick Historical Society in the early 2000s, the sole text for the novel had been the first printing of the first edition—these corrected proofs are as close as we can come to the original work. Hawthorne scholar Richard Kopley notes: "Unique and remarkable evidence for the proofing process for Hawthorne's masterpiece emerges in twenty quires [...] We have, thereby, new access to the publication of Hawthorne's classic, about which Henry James wrote, 'In fact, the publication of *The Scarlet Letter* was in the United States a literary event of the first importance. The book was the finest piece of imaginative writing yet put forth in the country [...] It is beautiful, admirable, extraordinary'" (Hawthorne, 111).

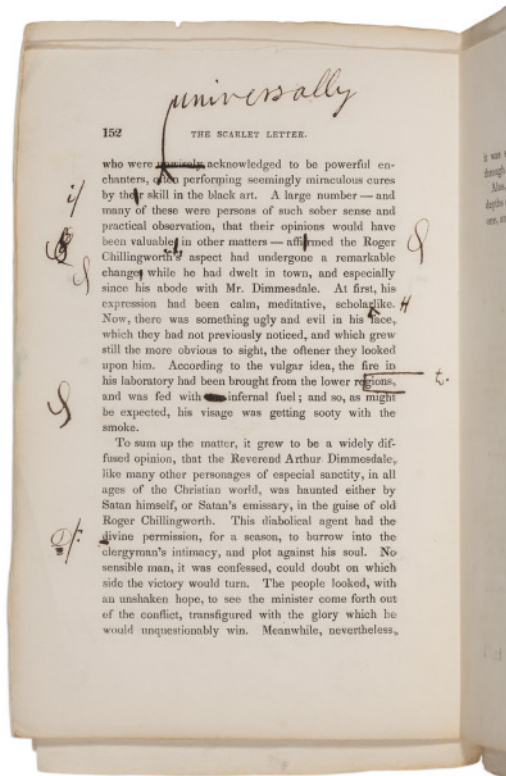
In Nathaniel Hawthorne's 15 January 1850 letter to his publisher, "My dear Fields," he sends him, "at last" all but three chapters of the manuscript to *The Scarlet Letter*. Of what would be his best-selling and most famous work he writes: "I have been much delayed by illness in my family and other interruptions. Perhaps you will not like the book nor think well of its prospects with the public. If so (I need not say) I shall not consider you under any obligation to publish it. 'The Scarlet Letter' is rather a delicate subject to write upon, but in the way in which I have treated it, it appears to me there can be no objections on that score." He goes on to explain the function of the introductory "Custom House," directing "so please read it first"; his 20th January letter would further describe it as "an entrance-hall to the magnificent edifice which I throw open to my guests."

Once he finished the novel, he reported "tremendous terms of approbation," from both Fields and his wife, Sophia. In his 4 February 1850 letter to Horatio Bridge, he reports reading the ending to Sophia the night before: "It broke her heart and sent her to bed with a grievous headache—which I look upon as a triumphant success!" He continues, "Judging from its effect on her and the publisher, I may calculate on what bowlers call a 'ten-strike.' Yet I do not make any such calculation. Some portions of the book are powerfully written; but my writings do not, nor ever will, appeal to the broadest class of sympathies, and therefore will not attain very wide popularity."

Crucially, in his 15 January letter to Fields, Hawthorne includes a telling post-script: "P.S. The proof-sheets will need to be revised by the author. I write such an infernal hand that this is absolutely indispensable." Indeed, on approximately 144 pages, in clear, dark ink, Hawthorne has made some 650 corrections to alignment, spelling, punctuation, and capitalization, and in 38 instances, his emendations are substantive. Kopley notes, "We have in these proofs a range of careful emendations, from spacing and line-breaks to words and sentences." A full list is available on request. Examples include page 146, where he has deleted



actual size

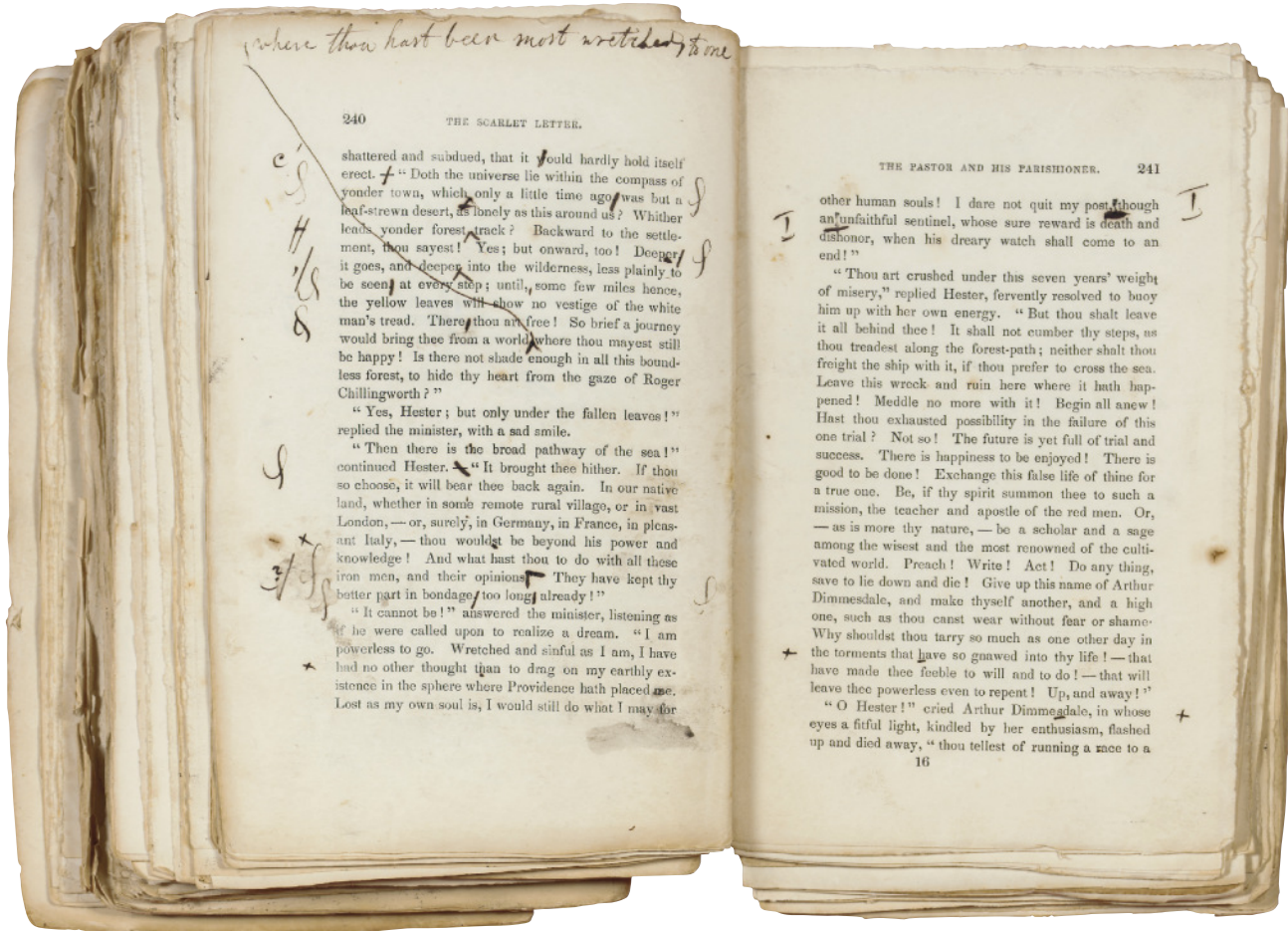
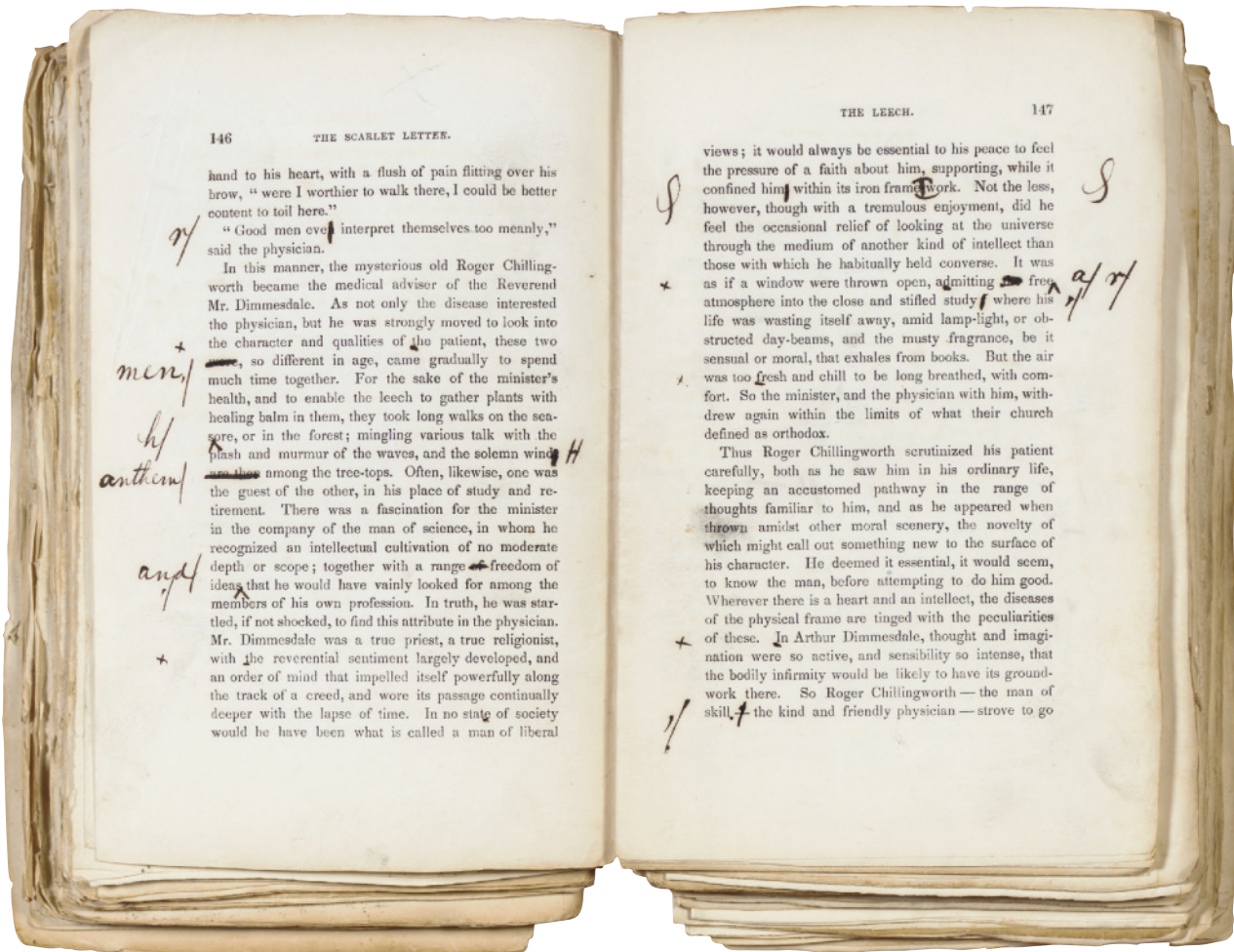


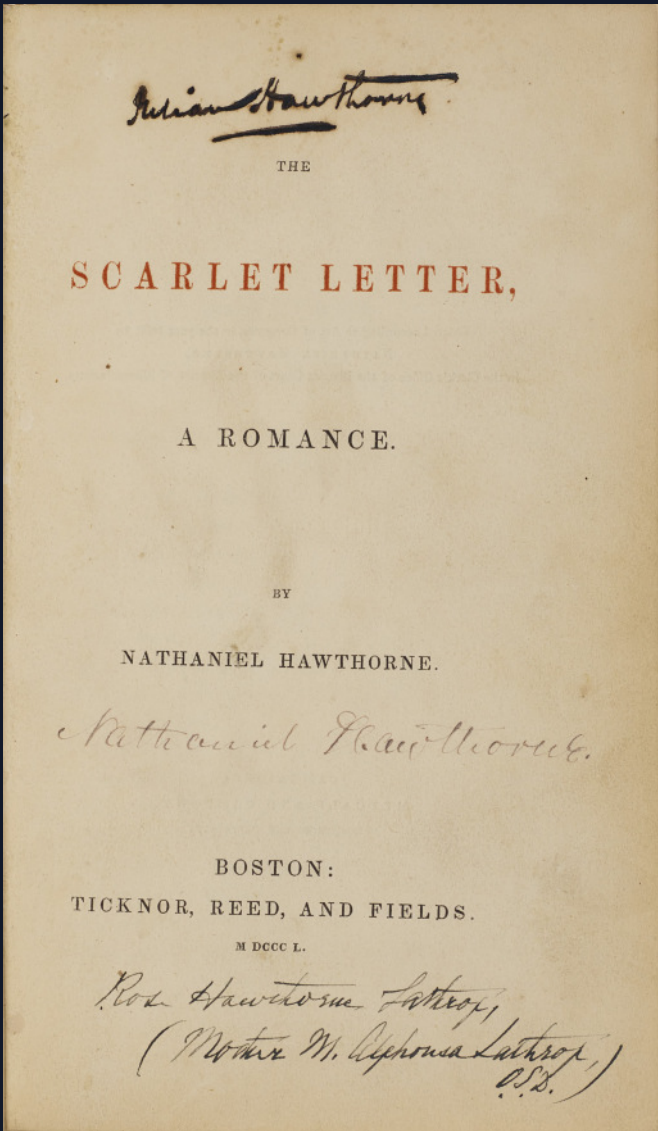
two words and added “-anthen” to yield the powerful image “and the solemn wind-anthen among the tree-tops”; page 152, where he has altered “unwisely” to “universally,” so that it reads in full: “Two or three individuals hinted, that the man of skill, during his Indian captivity, had enlarged his medical attainments by joining in the incantations of the savage priests; who were universally acknowledged to be powerful enchanter, often performing seeming miraculous cures by their skill in the black art”; and page 240, where he adds the phrase, “where thou has been most wretched to me.” Printer’s corrections in the text comprise some 90 corrections, all accidentals, made in orange-red pencil. In a note on page 17 (the first page of the second gathering) Hawthorne directs the printer to “correct all marks but those circled round”; thereafter, a number of the printer’s suggested alterations are circled by Hawthorne. Several gatherings bear a 21 February date, explained by the delay of three chapters Hawthorne mentions in his 15 January letter to Fields noted above.

The first leaf bears the fading inscription: “Presented to the Historical Natural History and Library Society of South Natick Mass, by Mrs. Lucy T. (Bigelow) Mann. Aug. 1886.” Nathaniel Hawthorne’s sister-in-law Mary Tyler Peabody joined the Mann family with her marriage to Horace Mann in 1843. Lucy Train Bigelow (1819-1901) married Jonathan Bacon Mann (1817-1904) in May 1845 in Natick, Massachusetts. BAL 7600; Clark A16.1; Grolier American 59.

Octavo (192 x 115mm). Uncut and unbound, printed on rectos only for proofing, folded in 20 gatherings; without pp. i-iv, the title and contents leaves, which were evidently printed later (toning to first and final leaves, a little fraying to edges, occasional minor soiling, some corners creased, pp.237 and 245 with small losses to margins, pp. 321 and 322 detached from gathering with mended tears). Custom folders housing each gathering in modern red morocco box. *Provenance:* Mrs Lucy Train Bigelow Mann, 1819-1901 (given to): – Historical Natural History and Library Society of South Natick Mass. (sold at): – Christie’s New York, 16 December 2004, lot 554.

\$600,000-800,000





90
HAWTHORNE, Nathaniel (1804-1864). *The Scarlet Letter*. Boston: Ticknor, Reed, and Fields, 1850.

[Together with:] Autograph manuscript signed "Nath. Hawthorne," no place, no date.

The Hawthorne family copy of *The Scarlet Letter*, together with the only known autograph manuscript of any portion of the novel in private hands.

The manuscript—the only known in private hands—is a fair copy of the final paragraph from Chapter 2 "The Market-Place" in *The Scarlet Letter*, wherein Hester Prynne stands on the scaffold, wearing the scarlet letter A and holding Pearl, her baby: one of the most powerful images in the novel, a compelling rendering of shame and humiliation—and resilience. The townspeople violate her with their stares, yet she remains, somehow, inviolate. This image of Hester

has become iconic and enduring in our culture—like that of the white whale in Melville's *Moby-Dick* or that of Huck and Jim on the raft in Twain's *Adventures of Huckleberry Finn*. Having recalled her fading past, Hester confronts the dominant present in the manuscript, which reads:

"Could it be true? She clutched the child fiercely to her heart, that it sent forth a cry; she turned her eyes downward to the scarlet letter, and even touched it with her finger, to assure herself that the infant and the shame were real. Yes! – these were her realities; – all else had vanished!" Nathaniel Hawthorne.

Notably this extraordinary fragment includes a textual difference from the first edition—here Hawthorne writes "heart" where the first edition prints "breast." The autograph manuscript leaf for the title-page and table of contents of the novel sold at Anderson Galleries in 1904 (it is now located in the Morgan Library), and regarding the balance of the original manuscript, Hawthorne famously commented that "I put it up the chimney." **No other autograph manuscript (quotation or otherwise) of the Scarlet Letter is recorded at auction.** The immediacy of these final sentences of the second chapter is nowhere more palpable than in Hawthorne's very own hand.

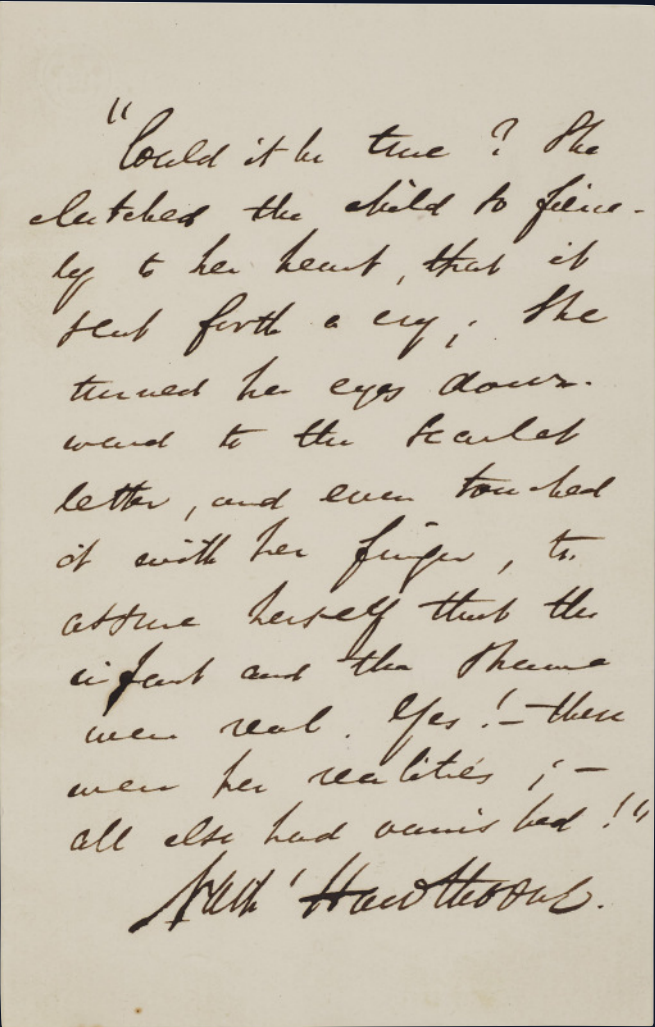
This family copy of *The Scarlet Letter* is the first edition, signed on the title page by Hawthorne and two of his children, Julian and Rose. Tipped in is an original page of manuscript by Julian giving his poignant description of the writing and publication of his father's masterpiece. Only two other signed or inscribed copies of *The Scarlet Letter* are recorded in the auction records by RBH. Laden with a variety of important Hawthorne-related legacies, the present copy is a superb association copy, one of the finest and most important literary survivals in private hands.

Julian writes: "My father wrote this book during the winter of 1849-50, in Salem, Mass. His mother was at that time in the house, and her last illness and death occurred while the story was being written—she died before it was finished. This circumstance no doubt added to the sombre tone of the book. My father himself thought it too gloomy, for popular liking, and didn't offer it for publication, but his friend J.F. Fields, the publisher happened to call on him and asked him whether he had written anything of late?—my father took out the MS., which Fields read before leaving the house that evening. He saw its merits and took it away with him—nevertheless, only a few hundred copies of the First Edition were printed, and the type was then distributed. But the sale was almost immediately large, and it was necessary to set it up again. It has been selling ever since. J. H. 1921." Julian's version is mostly accurate, though Fields would later recount that he read the manuscript not in the Hawthorne home but on his return trip to Boston. Further, it is known that 2500 copies of the first printing were sold within the first week, far exceeding Julian's estimate of "few hundred." Rose has added below her signature "Mother M[ary] Alphonsa Lathrop," reflecting her commitment to the religious order she founded, which would become known as the Dominican Sisters of Hawthorne. With two ALSs at the front, one from J.T. Fields mounted on inside cover and one from Rose tipped to ad leaf (both are unrelated to the *Scarlet Letter*; Fields makes lunch arrangements, Rose asks for clothing donations).

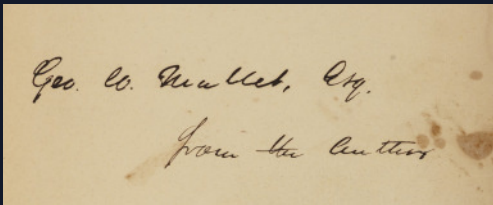
Julian and Rose both honored the memory of their father, writing about him, most notably, in *Nathaniel Hawthorne and His Wife* and *Hawthorne and His Circle* (Julian) and *Memories of Hawthorne* (Rose). The lives of Julian and Rose give significant added weight to this singular copy of *The Scarlet Letter*. BAL 7600; Clark A16.1; Grolier American 59.

Octavo. 4 pp. of publisher's ads at front dated 1 March 1950, title page printed in black and red (front hinge repaired, small stain to page 107 affecting adjacent leaves). Original cloth (a bit worn at spine ends and tips, cloth splitting along upper 40mm of rear joint, mount for Fields letter supplanting original upper pastedown; overall a bright copy); modern chemise and morocco pull-off case decorated with a scarlet "A". *Provenance*: Albert B. Ashforth (Parke-Bernet, 20 & 21 February 1950, lot 244) – Swann, 20 April 2006, lot 31. **The manuscript**: 1 page, 136 x 87mm, ink on bifolium laid paper with embossed fleur-de-lis at upper corner; modern half morocco clamshell box.

\$100,000-150,000



actual size



91

HAWTHORNE, Nathaniel (1804-1864). *The Scarlet Letter*, a Romance. Boston: Ticknor, Reed, and Fields, 1850.

An exceptional presentation copy of the first edition, inscribed by Hawthorne on the flyleaf, "Geo W. Mullet, Esq. from the author," underscoring a relationship that helped make the Scarlet Letter possible.

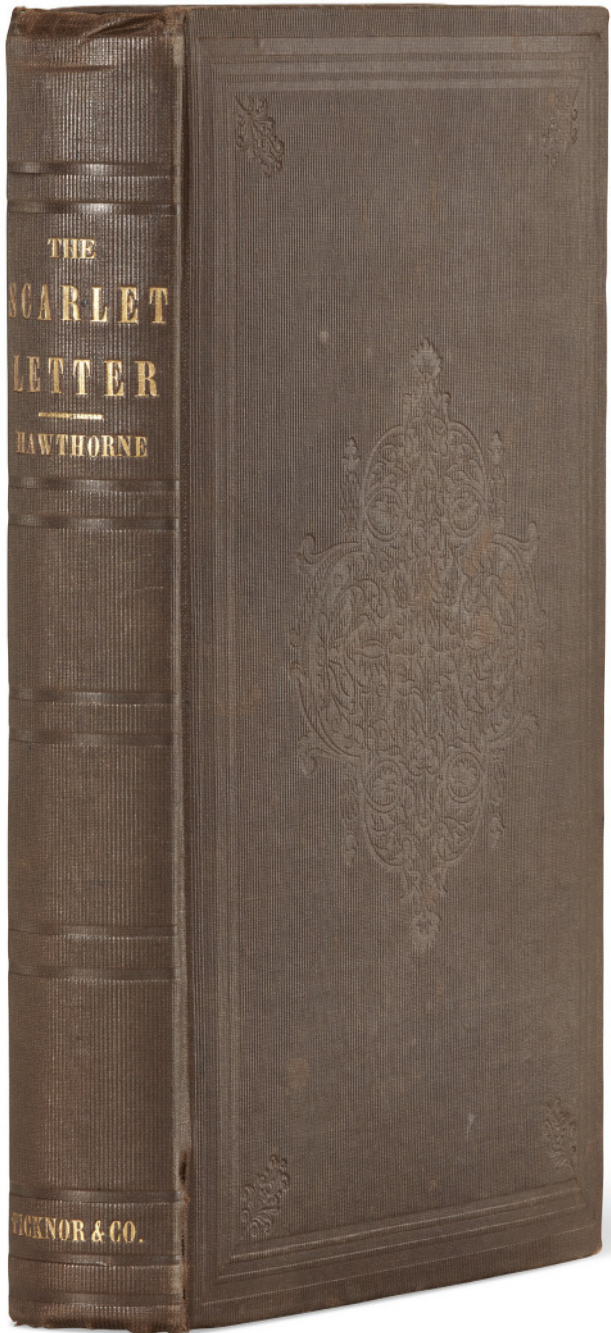
In the fall of 1845, the Hawthorne family returned to Salem from Concord and Nathaniel anxiously awaited a job offer to come through. The months began to pass; his pregnant wife Sophia was due in June 1846 with their second child and he was having difficulty writing. "Almost frantic," he wrote to a friend, "What a devil of a pickle I shall be in if the baby should come, and the office should not!" (qtd. in Wineapple, pp.191-192). Hawthorne's appointment as surveyor of the Salem Custom House was finally confirmed in March 1846 and scholar Richard Kopley notes that the author would have been distinctly grateful to George Mullet, the recipient of the present copy, to whom he was indebted for his support in securing this post. The post provided not only \$1200 per annum for his young family but also the background (if not inspiration) for the lengthy "Custom-House" introduction to *The Scarlet Letter*. The author would later memorably characterize the introduction as the "entrance-hall to the magnificent edifice which I throw open to my guests" (letter of 20 January 1850 to his publisher Fields). Kopley writes that Mullet, a Democrat, had given up his nomination as Naval Officer and had thereby persuaded Richard Lindsay to give up his nomination as Surveyor, in order to allow John D. Howard to be nominated as Naval Officer and Hawthorne as Surveyor. President Polk approved, and the rest became history. One Hawthorne biographer would later even term Mullet "the hero of the hour" for having made Hawthorne's appointment possible (Edward Mather, *Nathaniel Hawthorne: A Modest Man*, 178).

As for Mullet and Lindsay, they did subsequently become Inspectors at the Custom House, as Mullet recalled in a letter to George H. Holden (Rose Hawthorne Lathrop, *Memories of Hawthorne*, 112-14). Holden himself, in an 1884 letter to Rose Hawthorne Lathrop (Hawthorne's younger daughter), considered Mullet their "noble-hearted friend" (Lathrop, 110). Hawthorne's favorable opinion of Mullet is evident not only in his having presented this copy of *The Scarlet Letter* to him, but also in his having written a letter to W.B. Pike in 1853, seeking a minor Custom House position for the struggling Zachariah Burchmore, recommending that Pike talk with Mullet, "who is far too good a fellow to kick a man after he is down" (CE 16:691).

Rare at auction: only two other copies of the Scarlet Letter inscribed by Hawthorne are recorded in RBH. BAL 7600; Clark A16.1; Grolier American 59.

Octavo. 4 pp. of publisher's ads dated 1 March 1850 at front, title page printed in black and red (a little spotting to ads and prelims, creasing to a few leaves in introduction). Original cloth (lightly rubbed at spine ends and tips, small split to cloth at front joint, gilt very bright); modern chemise and full morocco pull-off box. *Provenance:* George W. Mullet, Esq. (authorial inscription) — Efreim Zimbalist (his sale, Parke-Bernet, 15 & 16 November 1939, lot 169; misidentified as "Mallett") – H. Bradley Martin (bookplate in chemise, his sale, Sotheby's New York, 30 January 1990, lot 2065; misidentified as "Mallet").

\$100,000-150,000





92
HAWTHORNE, Nathaniel (1804-1864). *The Scarlet Letter, a Romance*. Boston: Ticknor, Reed, and Fields, 1850. [With:] Autograph letter signed ("Nath. Hawthorne") to Mr Edward Welles, 18 November 1850, Lenox [Mass.].

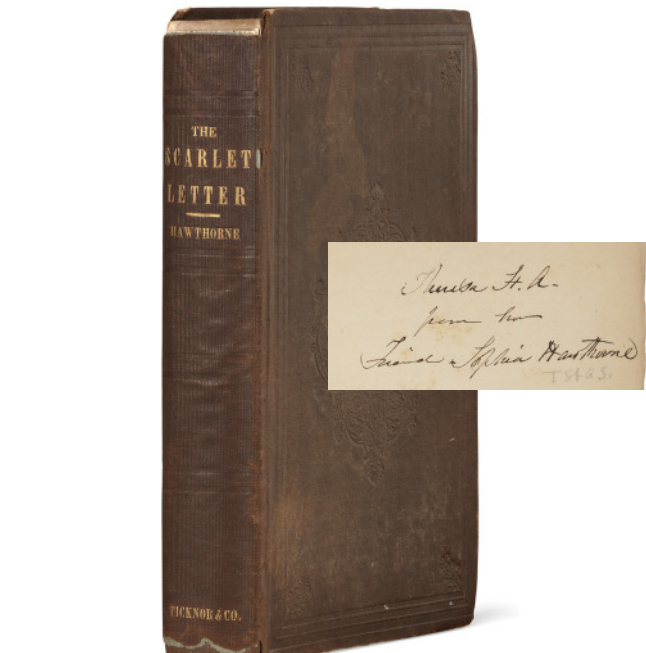
The Chamberlain-Armstrong-Adams copy of the first edition, together with a contemporary autograph letter from the author written to a young admirer. Originally in the collection of Jacob Chester Chamberlain, the noted early bibliographer of Henry Wadsworth Longfellow, James Russell Lowell, and Nathaniel Hawthorne himself. With a lovely contemporary letter—dated in the year of *The Scarlet Letter*'s publication—attesting to Hawthorne's reputation as an author. He kindly responds to a "dear young friend," Mr Edward Welles of Ann Arbor, who has requested his autograph. He responds in part by saying, "It gives me pleasure to oblige you, so far as this little note can do it..." The author also comments on Welles's handwriting: "but for your express declaration that you are a boy, I might have imagined another origin for your very pretty and graceful chirography would rather have seemed to indicate the fair hand of a young lady." BAL 7600; Clark A16.1; Grolier American 59.

Octavo (180 x 110mm). Title-page printed in red and black (without adverts). Original cloth (upper hinge cracked and front joint splitting, spine ends chipped, corners showing). Letter: loosely inserted, 172 x 122mm, 1 p. (minor soiling, small shadows at corners from previous mounting); modern chemise and slipcase. *Provenance*: Jacob Chester Chamberlain, 1860-1905, bibliographer of Longfellow, Lowell, and Hawthorne (bookplate) – William Armstrong (bookplate) – Helen Armstrong (bookplate) – George Matthew Adams, 1878-1962 (bookplate, with matching monogram-stamped slipcase; his sale, Parke-Bernet, 1 October 1963, lot 118) – Christie's New York, 22 June 2010, lot 211.

\$12,000-18,000

93
HAWTHORNE, Nathaniel (1804-1864). *The Scarlet Letter, a Romance*. Boston: Ticknor, Reed, and Fields, 1850.

The only known presentation copy of the first edition of The Scarlet Letter inscribed by Sophia Hawthorne. On the front endpaper she has written: "Theresa St. A. from her Friend Sophia Hawthorne." The recipient, Marianne Theresa St. Agnan (1805-1889), is said to have been "the intimate friend of Nathaniel Hawthorne and Margaret Fuller" (Amherst). Her friendship with Sophia likely dated to their years together in Salem in the 1820s and 30s.



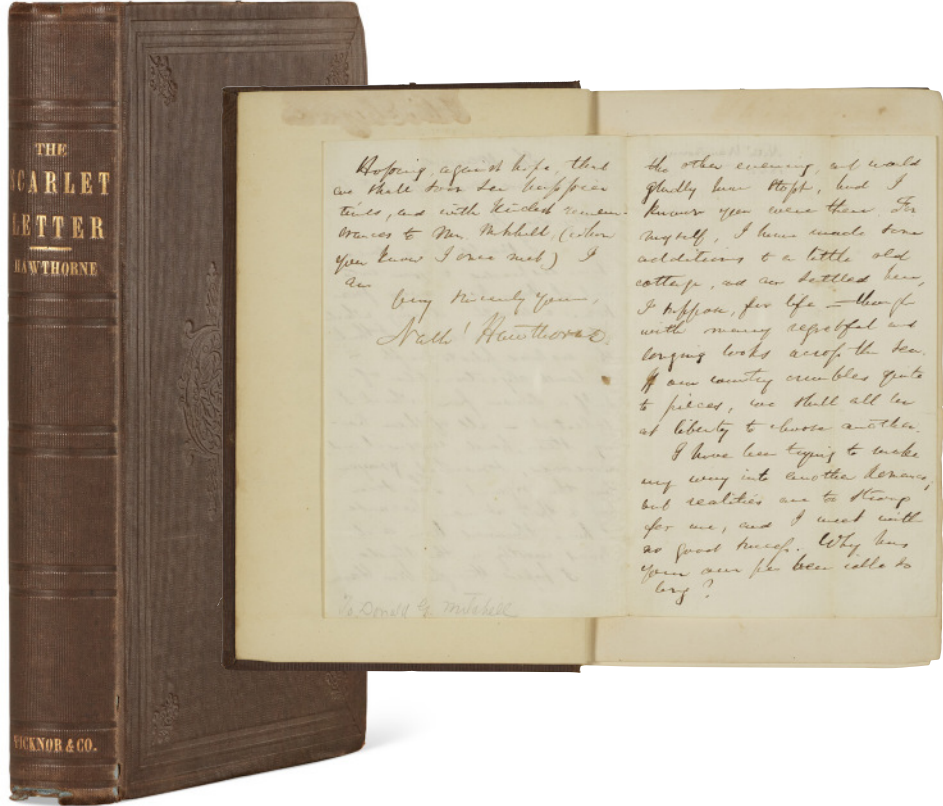
Sophia Hawthorne played a vital role in furthering her husband's literary career, befriending publisher James T. Fields and his wife Annie and copying his notebooks for publication. Hawthorne would praise his wife in 1862: "She is the most sensible woman I ever knew in my life, much superior to me in general talent, and of fine cultivation." Also a talented artist, she illustrated Hawthorne's *The Gentle Boy* (1839). After completing *The Scarlet Letter*, Nathaniel would report on Sophia's response to its ending in a letter to Horatio Bridge on 4 February 1850: "It broke her heart and sent her to bed with a grievous headache—which I look upon as triumphant success" (CE 16:311). She considered the novel to be cautionary—she wrote to her sister Mary Mann a week later, "It is most powerful, & contains a moral as terrific & stunning as a thunder bolt. It shows that the Law cannot be broken" (CE 16:313n). When Hawthorne broke through with this book, Sophia wrote to her sister-in-law Louisa in May 1850, "Nathaniel's fame is prodigious" (CE 16:338).

Marianne Theresa St. Agnan, born in 1805 in Trinidad Port of Spain, lived with her husband Richard S. Stearns in Salem, Massachusetts, in the 1820s and 30s, where she may have first met Nathaniel Hawthorne or Sophia Peabody. According to one account, she was later successful as a kindergarten teacher in Boston with the support of the Peabody sisters (Elizabeth Palmer Peabody, Sophia Hawthorne, and Mary Mann) (Harry Hudson Barrett, UMass Amherst). In later years, Marianne Theresa St. Agnan Stearns was a widow living in Malden, Massachusetts, with her son-in-law Henry Barrett and her daughter Lucy T. G. Barrett, whose name appear in pencil in the book. Also appearing is the name Henry Barrett Huntington, revealing that the book continued to descend in the family.

Sophia's friendship with Marianne must have been special for her to give a presentation copy of a first edition of her husband's greatest work—this volume is an enticing clue. This is the only first edition of *The Scarlet Letter* inscribed by Sophia that we have been able to trace, with no examples in the celebrated collections of Maier, Chamberlain, Arnold, Wakeman, Kern, Terry, Wilson, Hogan, Howe, et al. BAL 7600; Clark A16.1.

Octavo. Title-page printed in red and black; without publisher's ads (front hinge cracked, blank before title detached). Original cloth (worn, loss at spine ends); modern chemise and quarter morocco slipcase. *Provenance*: Marianne Theresa St. Agnan Stearns, 1805-1889 (inscription from Sophia Hawthorne; by descent to:) – Lucy T.G. Stearns Barrett, 1824-1916 (ownership inscription; by descent to:) – Henry Barrett Huntington, 1875-1965, professor of English (ownership inscription).

\$10,000-15,000



94
HAWTHORNE, Nathaniel (1804-1864). *The Scarlet Letter, a Romance*. Boston: Ticknor, Reed, and Fields, 1850. [With:] Autograph letter signed ("Nath. Hawthorne") to Donald Grant Mitchell (1822-1908), The Wayside, Concord, Mass., 15 April 1862.

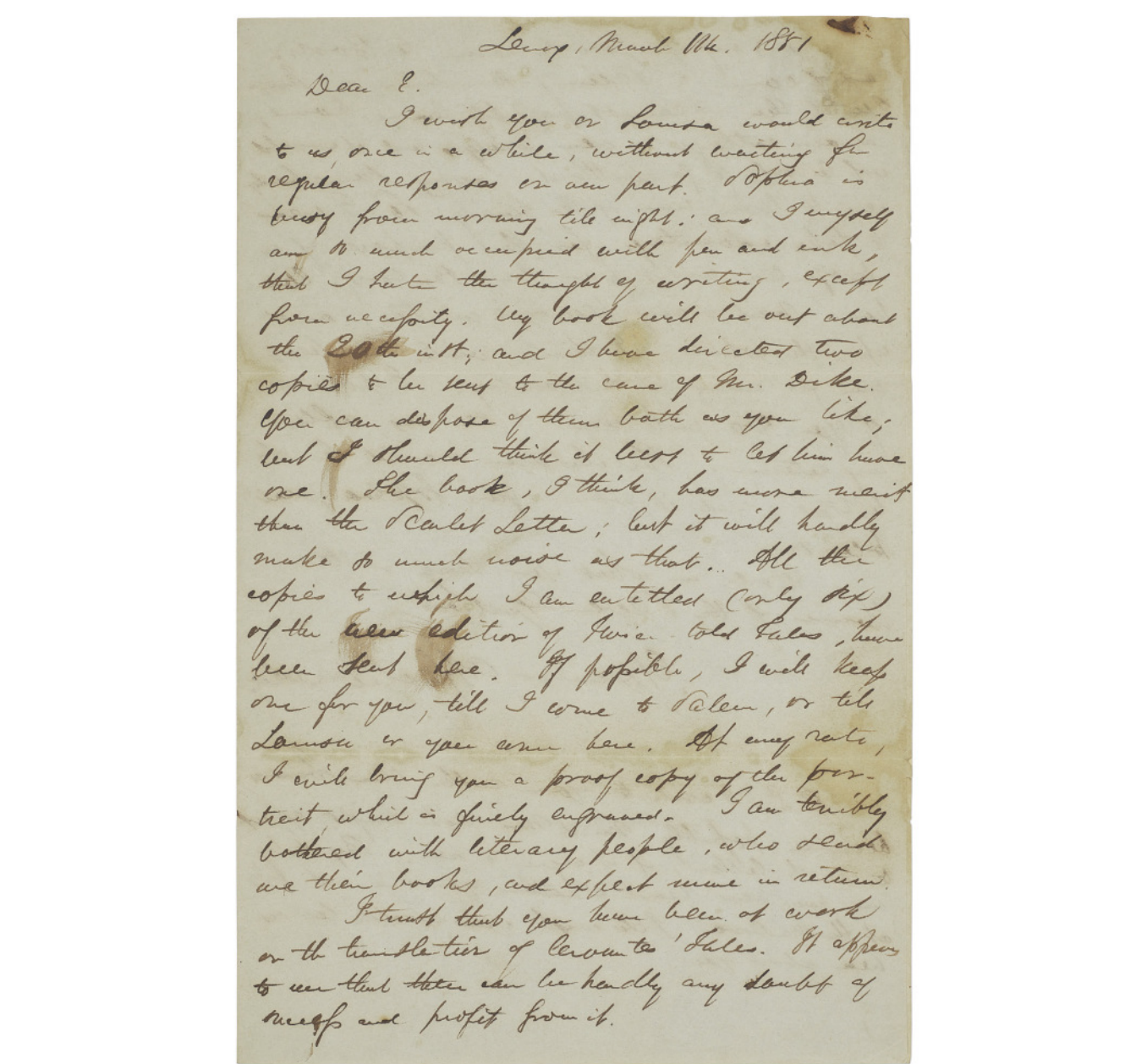
"I have been trying to make my way into another Romance, but realities are too strong for me, and I meet with no good success..."

A fine copy of the first edition of Hawthorne's masterpiece, with a war-time autograph letter discussing his portrait and writing. Hawthorne writes to Donald Grant Mitchell, the American essayist and novelist known under his pen name "Ik Marvel." His 1850 collection of essays *Reveries of a Bachelor* was a best-seller and reportedly one of Emily Dickinson's favorite books.

Hawthorne's letter follows a war-time visit to Washington with publisher, friend, and advisor William Ticknor. While there he glimpsed the war first-hand, meeting President Lincoln and visiting the Manassas battle-field. He also posed for portraits, including photographs at Mathew Brady's studio (he didn't like the results) and a painting by Emanuel Leutze. He tells Mitchell, in part: "I think the enclosed photograph [not present] is the least objectionable of half a dozen from which I selected—all of them being stern, hard, ungenial, and more over, somewhat grayer than the original. The sun has a spite at me, because I have shunned him and lived mostly in the shade. I passed through New Haven the other evening, and would gladly have stopt, had I known you were there. For myself, I have made some additions to a little old cottage, and am settled here, I suppose, for life—though with many regretful and longing looks across the sea. If our country crumbles quite to pieces, we shall all be at liberty to choose another. I have been trying to make my way into another Romance, but realities are too strong for me, and I meet with no good success. Why has your pen been idle for so long? Hoping, against hope, that we shall soon see happier times." The work Hawthorne mentions would be his final one, the unfinished *Dolliver Romance*, published 12 years after his death in 1876. The manuscript of the unfinished novel would be placed upon his coffin at his funeral. BAL 7600; Clark A16.1; Grolier American 59.

Octavo (180 x 110mm). Adverts dated 1 March 1850, title page printed in black and red. Original cloth (foot of spine a little frayed, some rubbing at extremities). Letter: 3 pp., bifolium leaf, 150 x 95mm (creased), tipped in to book; modern morocco pull-off box. *Provenance*: J.W.E. Osgood (partially erased ownership inscription to flyleaf) – Sotheby's New York, 13 April 2004, lot 83.

\$30,000-50,000



95
HAWTHORNE, Nathaniel (1804-1864). Autograph letter signed ("N.H.") to Elizabeth Hawthorne, Lenox, 11 March 1851.

Two pages, bifolium, 211 x 135mm (contemporary ink smudges, mild dampstains).

Hawthorne on the recently-completed *The House of the Seven Gables*, "[it] has more merit than the *Scarlet Letter*; but it will hardly make so much noise as that." A superb letter written in the weeks prior to the publication of the second of Hawthorne's four romances, addressed to his sister Elizabeth while she was staying near Beverly. Addressed "Dear E," Hawthorne opens by relating that "Sophia is busy from morning till night; and I myself am so much occupied with pen and ink that I hate the thought of writing, except from necessity." He then comments about the impending publication of *The House of the Seven Gables*: "My book will be out about the 20th inst; and I have directed two

have directed two copies to be sent to the care of Mr. [John] Dike (Hawthorne's uncle). You can dispose of them both as you like; but I should think it best to let him have one. The book, I think, has more merit than the *Scarlet Letter*; but it will hardly make so much noise as that." He continues, discussing copies of the new edition of *Twice-Told Tales* just sent to him, and complains of the many "literary people, who send me their books, and expect mine in return." He then asks Elizabeth about her work on an English translation of Cervantes: "it appears to me that there can be hardly any doubt of success and profit from it" (it was never published). He outlines his plans for coming to Salem and Boston in June, mentions a coming visit from Dr. Peabody, and remarks on the pleasure of country living ("I think winter the best time for living in the country"). He concludes (apart from a six-line postscript). "Write me what you think of the *House of the Seven Gables*. Yours affectionately, N.H." A fine letter by Hawthorne mentioning his best-known works. Published in *Letters, Centennial Edition*, 16: 402-403.

\$30,000-50,000

96
HAWTHORNE, Nathaniel (1804-1864). Autograph letter signed ("Nath. Hawthorne") to George S. Hillard, Esq., (1808-1879), Lenox, 21 May 1851.

One page, bifolium 246 x 198mm, with integral transmittal panel addressed in his hand with nearly intact wax seal (marginal loss from seal tear, mounting remnants along verso of left margin, early catalogue description affixed to interior blank page).

"I have no great faith in the public, nor do I think the better of myself when I find favor in its eyes."

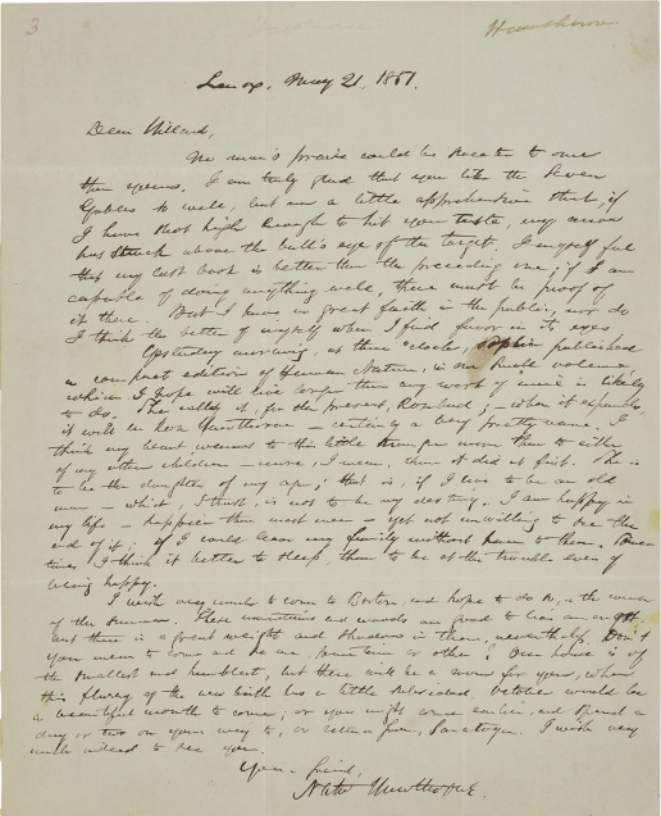
An important letter of Hawthorne on *The House of the Seven Gables*, *The Scarlet Letter*, and the birth of his third child, Rose. A fine letter—optimistic, relaxed and playful in tone, but subtly tinged with Hawthorne's ever-present fatalism—to Hillard, a successful attorney, Whig politician and amateur man of letters. The letter is from Hawthorne's most productive period as a writer. Here, he expresses pleasure that Hillard has enjoyed *The House of the Seven Gables*, comments on the book and compares it to *The Scarlet Letter*, confesses his ambivalence about the public reception of his work, and humorously announces a new addition to his family ("published" by his wife "in one small volume"):

"Dear Hillard, No man's praise could be sweeter to me than yours. I am truly glad that you like the *Seven Gables* so much, but am a little apprehensive that, if I have shot high enough to hit your taste, my arrow has struck above the bull's eye of the target. I myself feel that my last book is better than the preceding one; if I am capable of doing anything well, there must be proof of it there. But I have no great faith in the public, nor do I think the better of myself when I find favor in its eyes."

Then, Hawthorne passes on news of the birth of the family's third child: "Yesterday morning, at three o'clock Sophie [Sophie Peabody, Hawthorne's wife] published a complete edition of *Human Nature*, in one small volume which I hope will live longer than any work of mine is likely to do. She called it, for the present, *Rosebud*; -when it expands it will be *Rose Hawthorne* - certainly a very pretty name. I think my heart warms to this little [illeg.] far more than to either of my other children - more, I mean, than it did at first. She is to be the daughter of my age, that is, if I live to be an old man - which, I think, is not to be my destiny. I am happy in my life - happier than most men - yet not unwilling to see the end of it; if I could leave my family without harm to them. Sometimes I think it better to sleep than to be at the trouble even of being happy."

"I wish very much to come to Boston, and hope to do so, in the course of the summer. These mountains and woods are good to live on [?] but there is a great weight and shadow in them, nevertheless. Don't you mean to come out and see me, sometime or other? Our house is of the smallest and humblest, but there will be a room for you, when this flurry of the new birth has a little subsided[?]. October would be a beautiful month to come, or you might come earlier, and spend a day or two on your way to, or return from, Saratoga. I wish very much indeed to see you. Your friend..."

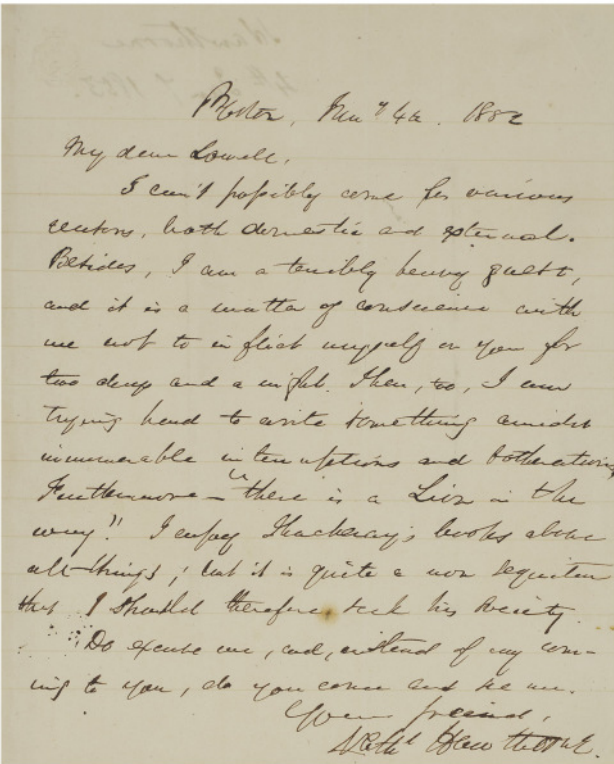
While Hawthorne and his family remained in the relatively wild Berkshire countryside at Lenox, a number of other literary acquaintances settled or stayed in the area, including Herman Melville, James Russell Lowell, Henry James, Sr., Edwin P. Whipple, Frederika Bremer, and the publisher J. T. Fields. Hawthorne's description of the forbidding "great weight and shadow"



of the Berkshire forests provocatively parallels his description of the thick forest in *The Scarlet Letter*. **Letters of Hawthorne with literary content are uncommon.** Not published in *Works*. *Provenance*: George Hillard, 1808-1879, the recipient – James T. Fields, 1817-1881, Hawthorne's publisher (per letter of George Bancroft, 6 January 1865, described below) – George Bancroft, 1800-1891 (ibid.) – Frederick Locker-Lampson, 1821-1895, English poet and bibliophile (ownership signature on address panel) – sold Christie's New York, 8 April 2003, lot 150.

[*With*:] BANCROFT, George. Autograph letter signed to Frederick Locker-Lampson, New York 6 January 1865. 4pp. 8vo.: "...my friends dropped a hint that you are a great collector of autographs & had none of Hawthorne; so I made my friend who is Hawthorne's publisher [James T. Fields] rummage his chests of papers, for the best autograph of our lamented novelist; and I had better results than I dared to anticipate. I should not know where to find so good a specimen of the handwriting of the man who in the *Scarlet Letter* has reproduced the old Times of New England with a truth and vividness wholly unequalled." [*Tipped together with*:] FIELDS, James T. Autograph letter signed to George Bancroft, Boston, 21 September 1864, "I send you for your English friend Hawthorne's letter to Genl. Pierce...The envelope in which it came...has his autograph signature in a corner."

\$40,000-60,000



97

HAWTHORNE, Nathaniel (1804-1864). *The House of the Seven Gables*. Boston: Ticknor, Reed, and Fields, 1851.

A bright copy of the first edition, first printing, of Hawthorne's gothic novel, published only a year after *The Scarlet Letter*. Inspired by the Turner-Ingersoll Mansion in Salem, Massachusetts, and family ties to the Witch Trials, the story follows a New England family and their ancestral home. Hawthorne would remark in an 11 March 1851 letter to his sister, Elizabeth, that "The book, I think, has more merit than the *Scarlet Letter*; but it will hardly make so much noise as that." A fine copy of one of Hawthorne's best-known works. BAL 7604, binding A (imprint measuring 1/8"high and 1 1/4" across); Clark A17.1a (first printing).

Octavo. Ads dated March 1851 (occasional minor soiling at margins). Original brown cloth, gilt-stamped spine (some rubbing to spine ends and tips); modern clamshell box.

\$1,000-2,000

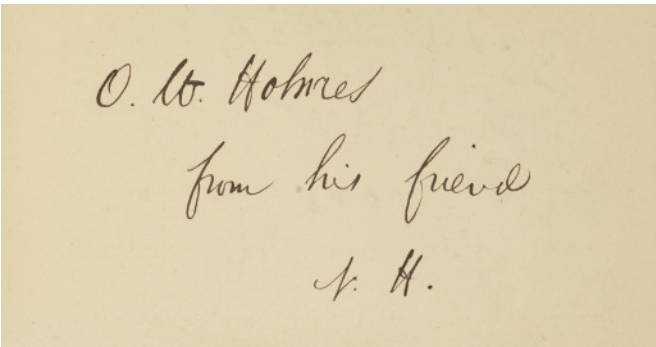
98

HAWTHORNE, Nathaniel (1804-1864). Autograph letter signed ("Nathl Hawthorne") to James Russell Lowell, Boston, 4 January 1853.

One page, bifolium, 166 x 132mm, mounted along left margin to a card (a few mild spots of foxing).

"I enjoy Thackeray's books above all things." Declining Lowell's invitation to a dinner in Boston given for the visiting William Makepeace Thackeray: "I can't possibly come for various reasons, both domestic and external. Besides, I am a terribly heavy guest, and it is a matter of conscience with me not to inflict myself on you for two days and a night. Then, too, I am trying hard to write something amidst innumerable interruptions and botherations. [He was working on *Tanglewood Tales, for Girls and Boys*, published later that year.] Furthermore—"there is a Lion in the way." I enjoy Thackeray's books above all things, but it is quite a non sequitur that I should therefore seek his society. Do excuse me, and, instead of my coming to you, do you come and see me. Your friend..." See James R. Mellow, *Nathaniel Hawthorne in His Times*, Boston, 1980, p. 423. Provenance: Christie's New York, 29 May 1998, lot 66 (part).

\$6,000-8,000



99

HAWTHORNE, Nathaniel (1804-1864). *Tanglewood Tales, for Girls and Boys; being a Second Wonder-Book*. Boston: Ticknor, Reed, and Fields, 1853.

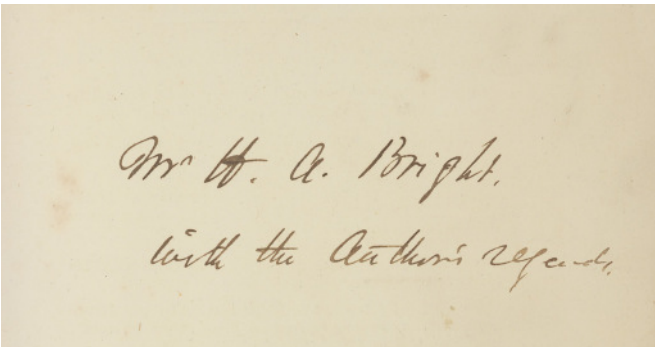
A wonderful association between two distinguished writers of the 19th century: the first American edition, first printing, inscribed by Hawthorne to another renowned New Englander, the physician, poet, and polymath Oliver Wendell Holmes: "O.W. Holmes from his friend N.H." on the front endpaper.

Tanglewood Tales is Hawthorne's last children's book. He would remark later that the problem with the Minotaur—the story's eponymous title character—is that it was "an enemy of his fellow-creatures, and separated from all good companionship" (*CE* 7:207). Hawthorne provides, by contrast, in this touching presentation copy a clear testimony to good companionship in his inscription to fellow writer Oliver Wendell Holmes. The voluble Holmes accepted the sometimes-shy Hawthorne on his own terms—when Hawthorne protested an invitation to the Saturday Club, saying hyperbolically that he couldn't drink—couldn't eat—couldn't talk—Holmes genially ventured that he could listen (Annie Fields, *Authors and Friends*, 131-32). The Saturday Club included major writers and thinkers of the 19th century, among them Holmes, Ralph Waldo Emerson, Henry Wadsworth Longfellow, James Russell Lowell, and John Greenleaf Whittier, and it was in its gatherings that the *Atlantic Monthly* was created, with Holmes even supplying its name. Holmes later offered an appreciative dream-vision of Hawthorne in "At the Saturday Club," writing in part, with much understanding, "Count it no marvel that he broods alone / Over the heart he studies,—'tis his own; / So in his page whatever shape it wear, / The Essex wizard's shadowed self is there" (*Atlantic Monthly*, July 1884). Holmes would remain a steadfast friend, offering his counsel to Hawthorne in illness and paying tribute to him after his death. He closed with loving words: "Our literature could ill spare the rich ripe autumn of such a life as Hawthorne's, but he has left enough to keep his name in remembrance as long as the language in which he shaped his deep imaginations is spoken by human lips" ("Hawthorne," *Atlantic Monthly*, July 1864).

Inscribed copies of *Tanglewood Tales* are rare at auction: only two other copies are recorded in RBH, with the most recent in 1974. This copy additionally with the calling card of Mr O.W. Holmes, Jr, loosely inserted: "Ned with love Merry Christmas from his uncle." BAL 7614 (first printing, with only Boston Stereotype Foundry on the copyright page); Clark A22.2a.

Octavo (166 x 105mm). Engraved vignette title-page and six plates (no adverts present). Original green cloth, gilt-stamped spine and blind-stamped covers (spine ends chipped, repair to cloth at rear joint, corners showing); modern half morocco box. Provenance: Oliver Wendell Holmes, Sr. (authorial inscription) — Oliver Wendell Holmes, Jr. (calling card; gifted to his nephew).

\$20,000-30,000



100

HAWTHORNE, Nathaniel (1804-1864). *Tanglewood Tales, for Girls and Boys; being a Second Wonder-Book*. Boston: Ticknor, Reed, and Fields, 1853.

A presentation copy of the first American edition, first printing, inscribed by Hawthorne: "Mr H.A. Bright with the author's regards." Inscribed copies are rare at auction: only two others are recorded in RBH, with the most recent in 1974.

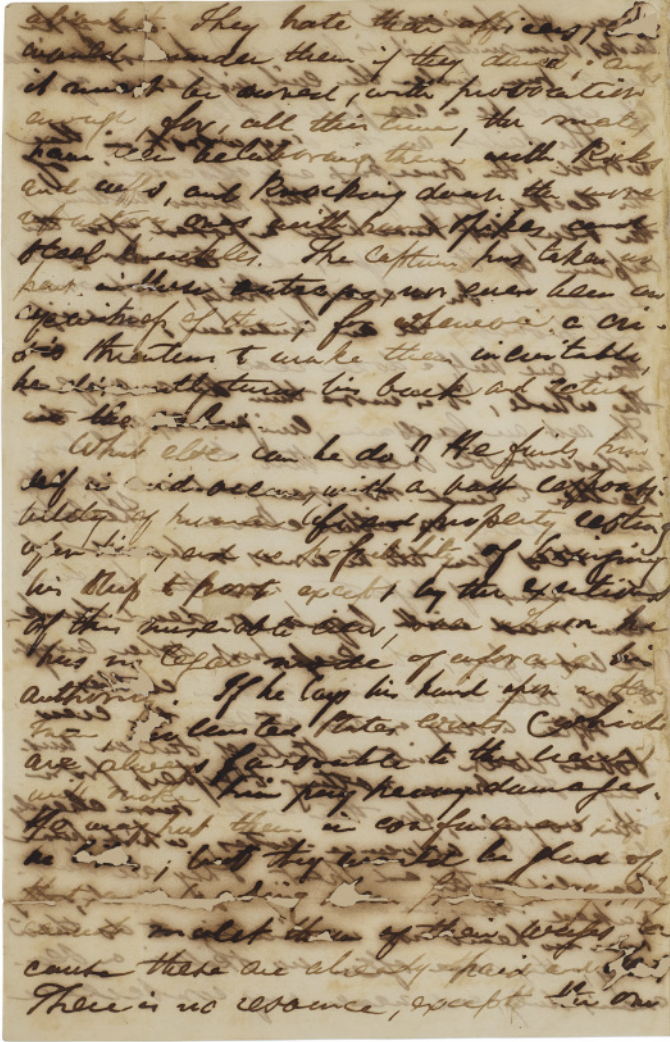
Hawthorne's presentation to Bright speaks to a new friendship that would grow and become of great consequence to both men (see the letters to Bright later in the sale). Bright was introduced to Hawthorne in Concord in 1852 and when the Hawthornes moved to Liverpool in 1853 Bright took him around the city, introduced him to people; and subsequently traveled with him through England. Bright was, Sophia Hawthorne stated, "a slender, diaphanous young gentleman, of a nervous temperament" (Rose Hawthorne Lathrop, *Memories of Hawthorne*, 242). The two men took particular pleasure in arguing with one another, the Brit versus the Yankee, John Bull versus Brother Jonathan. Sophia noted, "They fight in all love and honor all the time" (Edwin Haviland Miller, *Salem is My Dwelling Place*, 420). Hawthorne wrote appreciatively in "Consular Experiences," "Bright was the illumination of my dusky little apartment, as often as he made his appearance there!" (*CE* 5:39).

During Christmas 1855, Bright wrote a poem titled "Song of Consul Hawthorne," with the meter of Longfellow's "Hiawatha," affectionately mocking the Consul's private nature. He insightfully wrote of Hawthorne, "Thinks one friend worth twenty friendly." Hawthorne's son Julian later reported, "This little *jeu d'esprit* pleased Hawthorne much" (Julian Hawthorne, *Nathaniel Hawthorne and His Wife*, 2:79-80). Returning to the United States in 1860, Hawthorne left the manuscript of his novel *The Marble Faun* with Bright and, back in Concord, predicted the success of Bright's marriage—"No woman can have won a truer, kinder, happier-natured man" (*CE* 18:354). Bright wrote to Hawthorne, "It is one of the best things in my life to have made a friend of you" (Miller, 420).

Henry Wadsworth Longfellow, who had written a letter of introduction for Bright in 1852, responded to Bright after Hawthorne's death in 1864, "I am glad to know how deeply you feel this loss; for I know, having heard it from his own lips, that he liked you more than any man in England" (Julian Hawthorne, *Nathaniel Hawthorne and His Wife*, 2:350). This presentation copy of *Tanglewood Tales* from Hawthorne to Bright richly represents the strong friendship between the two men. BAL 7614 (first printing, with only Boston Stereotype Foundry on the copyright page); Clark A22.2a.

Octavo (166 x 105mm). Engraved vignette title-page and six plates (no adverts present). Original blue cloth, gilt-stamped spine and blind-stamped covers (spine ends a little rubbed, cloth a little soiled); modern quarter morocco box. Provenance: Henry A. Bright (authorial inscription and bookplate).

\$10,000-15,000



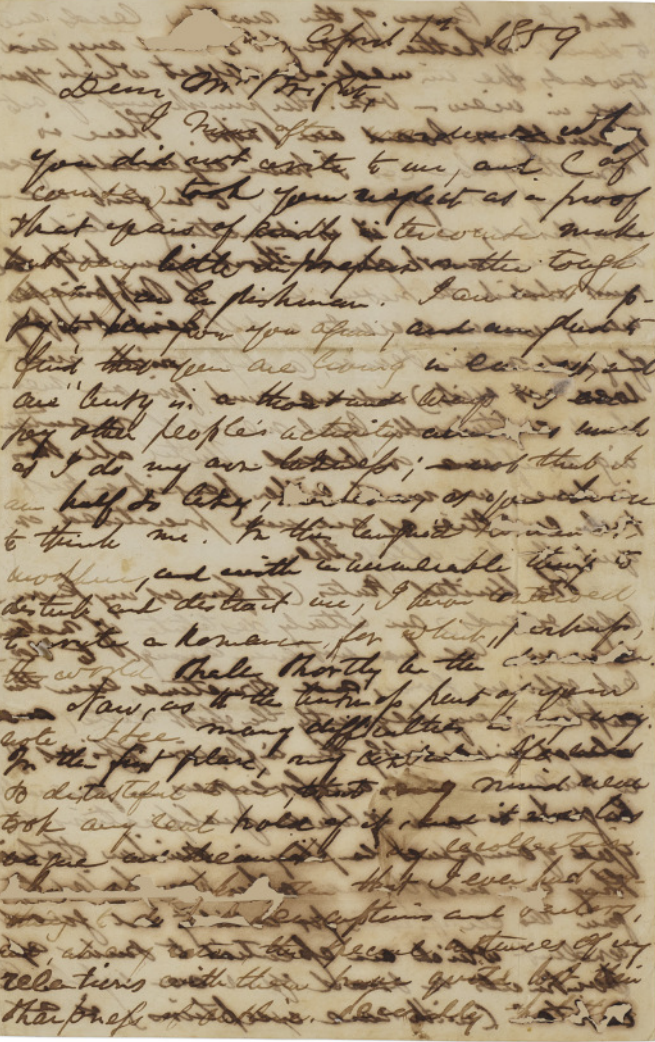
101
HAWTHORNE, Nathaniel (1804-1864). Autograph letter signed ("Nathl Hawthorne") to Henry Bright, [London,] 1 April 1859.

Eight pages, bifolia, 212 x 137mm neatly laid into larger sheets (losses from ink erosion and partial fold separations).

"I am not in the least anxious to figure in the controversy which you are about to begin ... I shall be tarred and feathered, when I go home if I betray to England the secret that we are utterly deficient in the bones and sinews of naval power."

An unpublished, lengthy, and detailed letter to his good friend Henry Bright, mentioning his work on his latest "Romance" (The Marble Faun), followed by an intricate discussion of the brutal conditions aboard American ships and his thoughts on remedying the problem. Recently returned from Italy, Hawthorne opens with a good-natured rib: "I have often wondered why you did not write to me, and (of course) took your neglect as a proof that years of kindly intercourse make but very little impression upon the tough heart of an Englishman." After expressing his pleasure in his friends' continued interests he adds that "In the languid London air ... and with innumerable things to disturb and distract me, I have continue to write a Romance," and expresses his hope that it would be published soon.

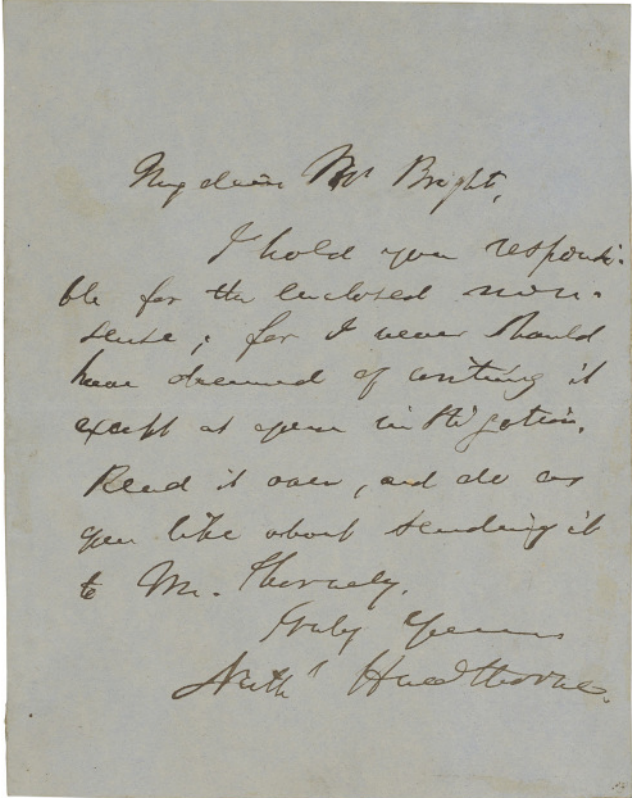
Hawthorne then turns to Bright's apparent request for the former U.S. Consul and customs house veteran to comment publicly on the brutal state of affairs



in the American merchant service and its implications on U.S. naval power. Bright, a shipping magnate who would later offer financial support to several sailors' homes that housed and fed destitute seamen, was asking specifically about "the punishment of acts of cruelty on board our [American] ships." Hawthorne responds that there "is something else (as I have repeatedly urged upon my government) to be first accomplished; and it is something which we ourselves must do without your help. We must abolish the present mode of whipping deserters, we must create a sufficient supply of good, native seamen (a class which now does not exist) and we must give all merchant captains the legal means of maintaining discipline on board. Until all this is done, we must either persist in justifiable cruelties as are now practiced, or quit the sea altogether." Hawthorne continues, noting the lack of "native seamen" in the United States, which compelled sea captains to recruit inexperienced men, where were often "mad with liquor, or dead drunk, all but a few, who keep part sober enough to rob their companions of their clothes."

Hawthorne continued in this vein, eventually throwing up his hands in frustration, unable to propose a concrete solution, insisting that he was "not in the least anxious to figure in the controversy which you are about to begin; nor even for the sake of being quoted and allowed in your pamphlet, as 'your distinguished friend late American consul at this port, whose successes in the fields of fiction will give weight and authority to whatever statements and opinions he may set forth.' I shall be tarred and feathered, when I go home if I betray to England the secret that we are utterly deficient in the bones and sinews of naval power. Not published in *Letters, Centennial Edition*.

\$8,000-12,000



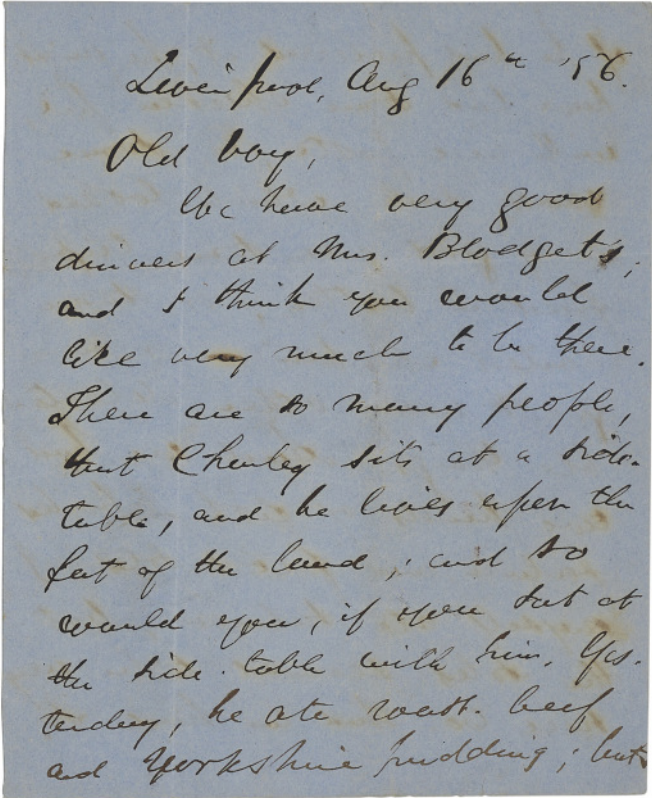
102
HAWTHORNE, Nathaniel (1804-1864). Autograph letter signed ("Nathl Hawthorne") to Henry Bright, n.p., n.d.

One page, 124 x 98mm (mounted to a card).

Hawthorne submits a piece of "nonsense." A brief letter to his close friend: "I hold you responsible for the enclosed nonsense; for I never should have dreamed of writing it except at your instigation. Read it over, and do as you like about sending it to Mr. Theracly." Bright was a wealthy English merchant (he owned the largest ocean-going steamship of the time) who met Hawthorne when Emerson introduced them in Hawthorne's home in 1852. When Hawthorne later served as United States Consul in Liverpool, he and Bright became very close friends, with Hawthorne confiding his most personal thoughts to Bright, entrusting his manuscripts with him for safe-keeping, and endlessly arguing politics and philosophy while smoking cigars during their frequent visits.

It is uncertain to which of his writings Hawthorne refers in this letter, but it could have been one of the twelve essays on English topics that were written between 1857 and 1863, and collected together into Hawthorne's final book, *Our Old Home*. The identity of Mr. Theracly is unknown, but he was probably an editor at *The Westminster Review* or *The Examiner* where Bright had published his own writings over the years (including a mostly favorable review of *Our Old Home*), however, no bibliographic records any of those essays as appearing in either journal. Obviously, Bright had invited (or more likely challenged) Hawthorne to write an essay on a particular subject, and Hawthorne was complying with as much good humor as he could muster, making it very clear that he didn't think much of the final result of his labors, or its fate. The fact that Hawthorne refers to this piece as nonsense and says he wrote it only because Bright invited him to do so, reflects an attitude Hawthorne was unlikely to have had toward any of his fully-developed English essays, and it seems probable that this letter is evidence of some as yet unrecorded short piece of writing that Hawthorne did as a favor for his good friend—perhaps a book review or short sketch for one of the two journals with which Bright was associated. Not published in *Letters, Centennial Edition*.

\$4,000-6,000

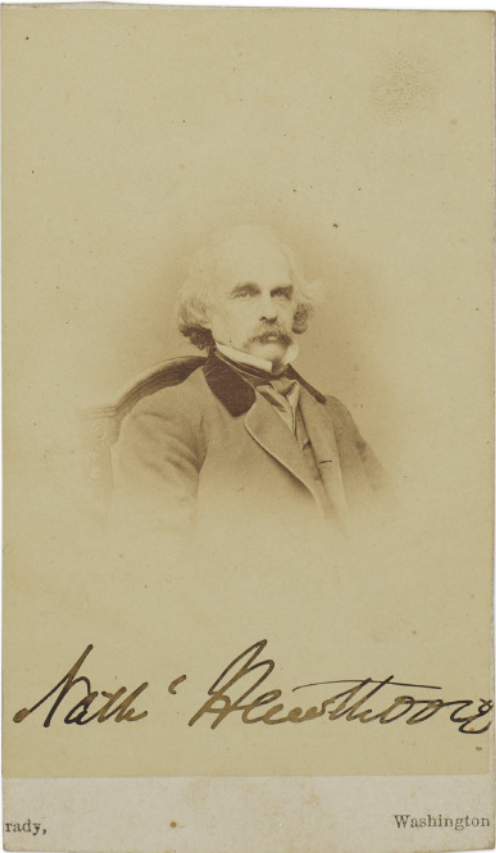


103
HAWTHORNE, Nathaniel (1804-1864). Autograph letter signed ("Nathl Hawthorne") to Julian Hawthorne, Liverpool, 16 August 1856.

Four pages, bifolium, 126 x 103mm (mounting strip affixed to spinefold).

A charming, fatherly letter describing a feast to his son Julian (addressed as "Old Boy"), then ten years of age and at home in Blackheath where Sophia and Una also lived to escape the smoke and gloom of Liverpool. Hawthorne, staying at the Duke St. boarding house of Mrs. Mary Blodget during the work week, offers an extended description of the "very good dinners" there, noting "I think you would like very much to be there... There are so many people, that Charley sits at a side-table, and he lives upon the fat of the land; and so would you, if you sat at the side-table with him. Yesterday, he ate roast-beef and Yorkshire pudding; but if he had preferred it, he might have had some chicken-pie, with nice paste; or some roast duck, which looked very good; or some tripe fried in batter; or some boiled chicken, — or a great many other delectable things. And we had two kinds of fish — boiled salmon and fried soles. I myself ate salmon, but the soles seemed very nice too. And we had so many green peas that they were not half eaten, and string-beans besides — oh, how nice! When the puddings, and tarts, and custards, and Banbury cakes, and cheese-cakes, and green gages, and that kind of stuff was put on the table, I had hardly any appetite left; but I did manage to eat some currant pudding, and a Banbury cake, and a Victoria cake, and a slice of beautiful Spanish musk-melon and some plums. If you had been there, think you would have had a very good dinner, and there would not have been nearly so many nice things left on the table." Hawthorne also grants Julian's request for horse back riding lessons: "Tell mamma that, if she pleases, I have no objection to your[re] taking riding-lessons along with Una. Mamma says you have been a very good boy. I am glad to hear it, and hope you will keep good till I come back." A charming letter offering a glimpse of Hawthorne's warmer side.

\$5,000-7,000



104

HAWTHORNE, Nathaniel (1804-1864). Photograph signed ("Nathl Hawthorne"), Washington: Mathew Brady, [1862].

Mounted albumen, carte-de-visite, 98 x 56mm (closely trimmed affecting credit line).

A rare signed photograph by Mathew Brady. A fine example of the most famous portrait of the author, from his second-known sitting with the noted photographer which occurred during his visit to Washington in March 1862. The portrait, one of several taken by Alexander Gardner in Brady's studio, is described by one of Hawthorne's biographers as the most "special" of the series: "his lower body slowly washes into whiteness; here he seems approachable, palpable, evanescent, and mortal, all at the same time" (Wineapple, 348). We are aware of only four other signed photographs of Hawthorne selling at auction in the past fifty years and this is the first to come to sale in nearly a decade. *Provenance:* Christie's, New York, 29 May 1998, lot 66 (part).

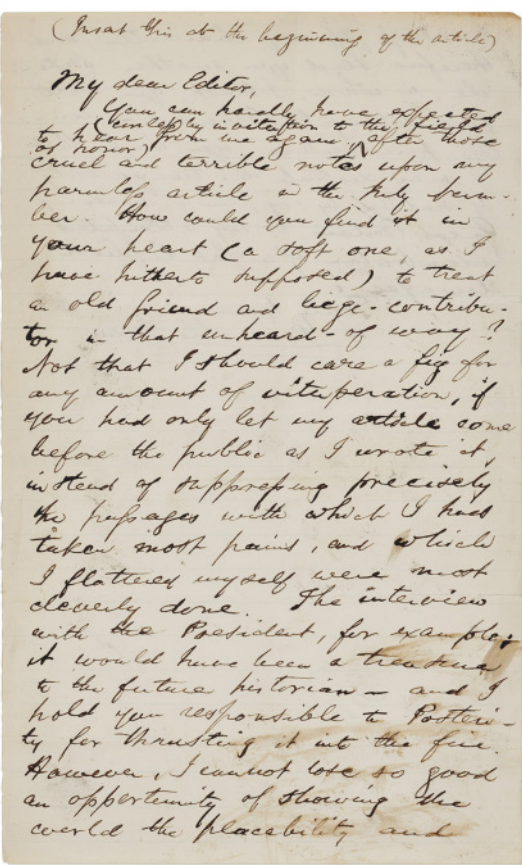
\$7,000-10,000

105

HAWTHORNE, Nathaniel (1804-1864). Autograph manuscript signed ("A Peaceable Man") to "My Dear Editor [James T. Fields]," [West Gouldsborough, c. 23 August 1862].

207 x 127mm (contemporary ink smudges, mounting remnants along right margin on verso). Half green morocco folder.

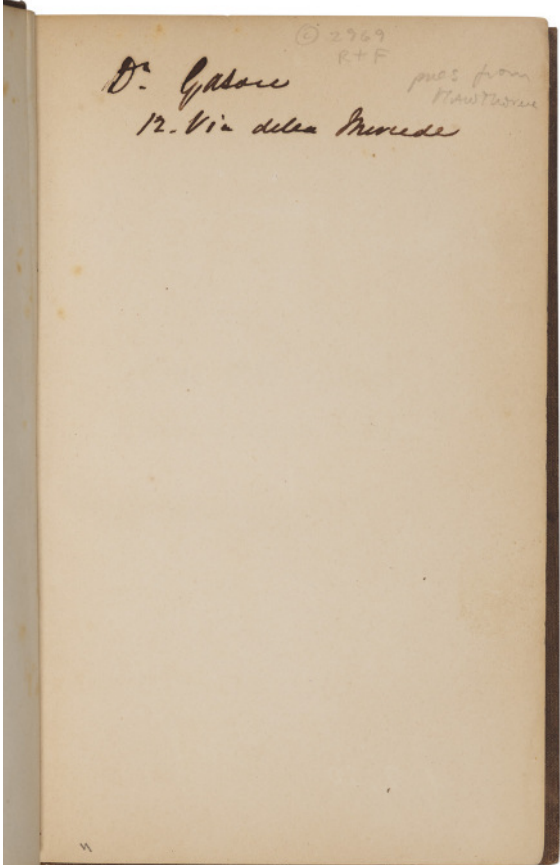
Hawthorne on Lincoln—the original manuscript for his published tongue-and-cheek "letter" to his editor complaining of the removal of the author's



passage on his interview with the sixteenth president: "a treasure to the future historian." On 13 March 1862, during a visit to Washington, Hawthorne joined a delegation from Massachusetts to visit Abraham Lincoln at The White House. Hawthorne recorded his impressions of the visit in his essay "Chiefly about War Matters," which appeared in the July 1862 issue of the *Atlantic Monthly*. The original draft included two passages about Lincoln that James T. Fields (his longtime friend and *Atlantic* editor) requested that Hawthorne remove including the observation that the president was "about the homeliest man I ever saw, yet by no means repulsive or disagreeable" (CE 23:412), and "On the whole, I liked this fallow, queer, sagacious visage, with the homely human sympathies" (CE 23:413). Hawthorne obliged on 23 May 1862, though with the protest that the omitted lines were "the only part of the article really worth publishing" (CE 18:461-62). Fields, writing in his 1872 memoir, *Yesterdays with Authors*, thought that the passages "would not be wise or tasteful to print... but he always though I was wrong in my decision" (p. 98).

Hawthorne's lighthearted letter of protest was published in *The Atlantic Monthly* of October 1862 as a headnote to "Leamington Spa" (p. 451) and eventually in the Hawthorne edition (CE 18:485). Headed with the instruction, "(Insert this at the beginning of the article)," it is worthy of quoting in large part: "My dear Editor, You can hardly have expected to hear from me again, (unless by invitation to the field of honor,) after those cruel and terrible notes upon my harmless article in the July Number. How could you find it in your heart (a soft one, as I have hitherto supposed) to treat an old friend and liege-contributor in that unheard-of way? Not that I should care a fig for any amount of vituperation, if you had only let my article come before the public as I wrote it, instead of suppressing precisely the passages with which I had taken most pains, and which I flattered myself were most cleverly done. The interview with the President, for example, it would have been a treasure to the future historian—and I hold you responsible to posterity for thrusting it into the fire. However, I cannot let a good opportunity of showing the world the placability and

\$3,000-5,000



106

HAWTHORNE, Nathaniel (1804-1864). *Our Old Home: A Series of English Sketches*. Boston: Ticknor and Fields, 1863.

The fine Newton copy of Our Old Home, inscribed by Hawthorne on the front endpaper: "Dr Gason 12 via della Mercede." Dr John Gason, Fellow of the College of Physicians in Ireland, is listed at Via della Mercede in various guidebooks from the 1850s-60s. The 1869 *Handbook of Rome and its Environs* notes that "Dr G, who is also an accoucheur, practises during the summer months at the baths of Lucca." The Hawthornes and Dr Gason would have overlapped in Rome in the late 1850s, and possibly had mutual friends from Bagni di Lucca. The present copy is the second printing, with p. 399 blank. BAL 7626; Clark A24.

Octavo (183 x 112mm). Half-title, 22 pp. of adverts at rear dated November 1863. Original brown cloth, gilt-stamped spine (lightly ; modern slipcase. *Provenance:* Dr John Gason, d.1861, Enniskerry, County Wicklow (authorial inscription) – A. Edward Newton (bookplate) – Kevin B. MacDonnell.

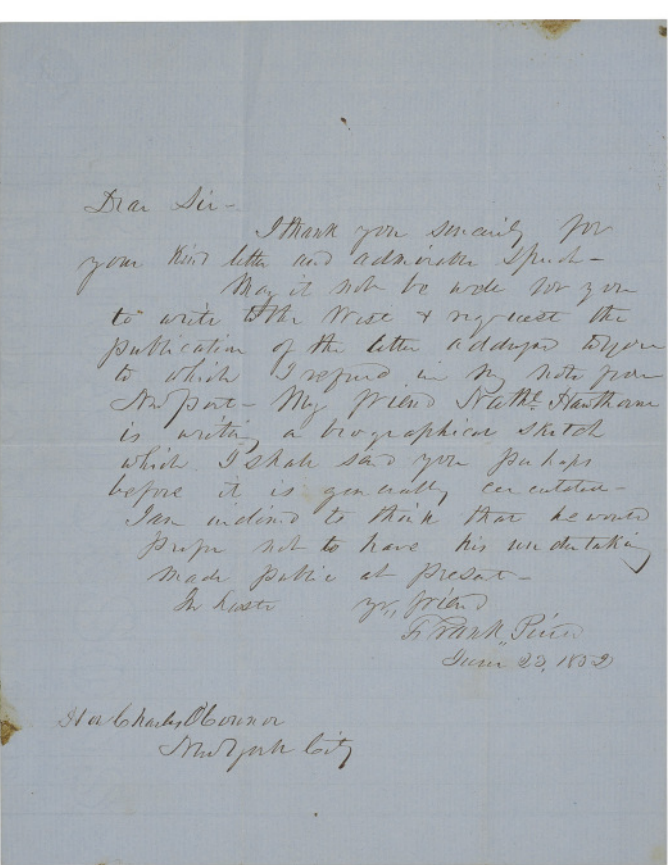
\$3,000-5,000

107

PIERCE, Franklin (1804-1869). Autograph letter signed ("Frank. Pierce") to Charles O'Connor, n.p., 23 June 1852.

One page, bifolium, 250 x 198mm (minor soiled spots at extreme margins).

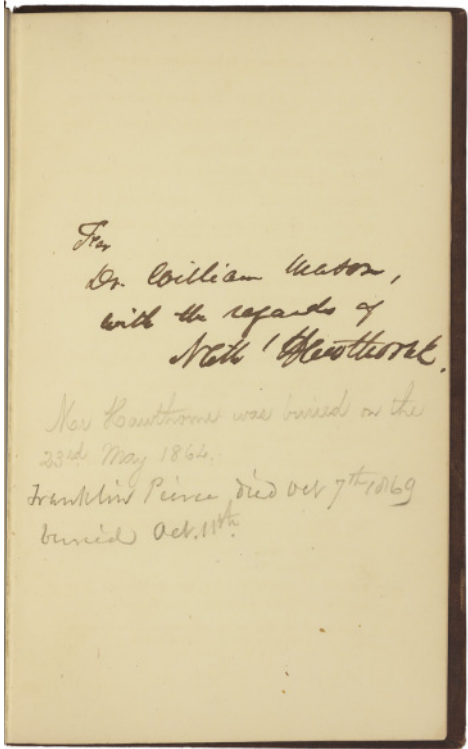
"My friend Nathl. Hawthorne is writing a biographical sketch..." Presidential candidate Pierce writes of his forthcoming campaign biography. Hawthorne and Pierce first met as students at Bowdoin College and remained lifelong friends. On 5 June 1852, Pierce found himself (unexpectedly) the Democratic nominee for President after the convention



deadlocked and selected the former New Hampshire senator as a dark horse compromise candidate after 49 ballots. To prepare for the contest against the Whigs in the general election, Pierce tapped his old friend who had been turned out of his own federal post as port surveyor of Beverly, Massachusetts in 1849 when the Whigs took control of the White House. Here, Pierce offers to send O'Connor a copy "perhaps before it is generally circulated," but warns that he is "inclined to think that he [Hawthorne] would prefer not to have his undertaking made public at present." Hawthorne's biography was a positive spin on the New Hampshire Democrat which carefully avoided the subject of Pierce's drinking habits. Horace Mann quipped that if the author of the *Scarlet Letter* "makes out Pierce to be a great man or a brave man, it will be the greatest work of fiction he ever wrote." After Pierce won the general election in November, he secured Hawthorne the post of United States Consul at Liverpool and remained there until the end of the Pierce Administration in 1857.

[*With:*] PIERCE, Jane (1806-1863). Autograph letter signed ("Jane") to Mary Aiken, Concord, 1 October 1862. Four pages, bifolium, 183 x 148mm, with original transmittal envelope addressed in her hand, 68 x 119mm. Pierce reports to her older sister on her husband's busy schedule a month before his death and complains of "the gross and revolting falsehoods wh[ich]. appear in the papers." Pierce had been the victim of a letter purportedly sent as a hoax to a Detroit newspaper in the Spring of 1862 intimating that the former President was organizing a plot to overthrow the federal government (See "General Pierce and the State Department," New Hampshire Patriot and State Gazette, Concord, 9 April 1862, p. 2.) Pierce also writes of her pleasure that Mary liked "Hawthorne's book — it so simply truthful." It is unclear whether she is referring to Hawthorne's last major novel, *The Marble Faun* (1860) or his July 1862 essay on the Civil War, "Chiefly About War Matters," published in *The Atlantic Monthly* which proved controversial for his southern sympathies and its antiwar sentiments.

\$1,000-1,500



108

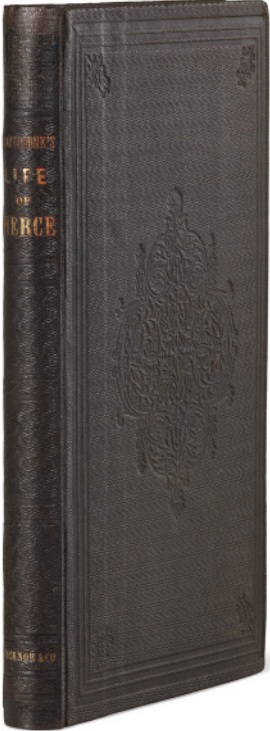
HAWTHORNE, Nathaniel (1804-1864). *Life of Franklin Pierce*. Boston: Ticknor, Reed, and Fields, 1852.

A historically important presentation copy of the first edition of *Life of Franklin Pierce*, linking three Bowdoin friends. Inscribed by Hawthorne: "For Dr William Mason, with the regards of Nath. Hawthorne." Pierce, Hawthorne, and Mason had attended Bowdoin College, in Brunswick, Maine together, with Pierce and Mason in the class of 1824 and Hawthorne in the class of 1825. All three were members of the democratic Athenaeum Society, a literary group chaired by Pierce. In an 1832 letter to Pierce, Hawthorne had reflected: "You cannot imagine how proud I feel, when I recollect that I myself was once in office with you, on the standing committee of the Athenaeum Society." Hawthorne also intimated to Pierce—then speaker of the New Hampshire legislature and candidate for Congress—that he might one day become president (*CE* 15:223). In 1852, Hawthorne offered to write Pierce's presidential campaign biography and his offer was accepted (*CE* 16:545).

That same year, Mason, a beloved doctor, moved from distant Bucksport, Maine, to Charleston, Massachusetts, near Boston, and not that far from Concord. Perhaps the move brought the two former Athenaeum Society members into renewed acquaintance. Hawthorne would later dedicate his 1863 collection of essays on England, *Our Old Home*, to Pierce, who had facilitated for him the Liverpool consulship that led to its writing (*CE* 5:[2]-5; see also *CE* 18:589-90). In 1864, on a trip with Pierce in New Hampshire, Hawthorne died. In 1869, Pierce died. And when, in 1881, Dr. William Mason died, he was described in his obituary as a "life-long" friend of the late former president (*Boston Evening Transcript*). Clearly, college ties had endured. In this historically important presentation copy, one friend of Franklin Pierce recognizes another. Clark A21; BAL 7612 (sequence not known for either point: binding A with spine imprint 2mm high and publisher's ads state C dated September 1852).

Octavo (180 x 106mm). Frontispiece portrait of Pierce, adverts in front dated September 1852 (some browning to frontispiece and title). Original brown cloth, gilt-stamped spine, blind-stamped cover (some chipping to spine ends and a little along joints, corners showing, some soiling); modern cloth box. *Provenance:* Dr William Mason (authorial inscription).

\$7,000-10,000



109

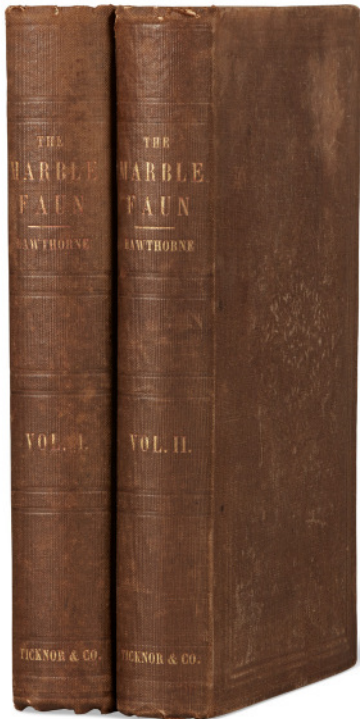
HAWTHORNE, Nathaniel (1804-1864). *Life of Franklin Pierce*. Boston: Ticknor, Reed, and Fields, 1852.

First edition, a presentation copy, inscribed by Hawthorne: "Hon. Ichabod Bartlett, with the respects of Nath. Hawthorne." Franklin Pierce would have known Bartlett, a senior New Hampshire attorney, from local politics and may well have requested that Hawthorne provide this copy to him. Pierce followed the older man's trajectory, from the state legislature and the position of Speaker of the House to member of the United States House of Representatives. However, Pierce, a supporter of Andrew Jackson, rose farther, and eventually to the presidency, as Bartlett, an opponent of Jackson's, did not. Despite their political differences, the two men were close friends, and Bartlett took pride in Pierce's great success: "No one witnesses with more delight than himself [Bartlett] the professional triumphs of General Pierce" ("Biographical Sketch of Gen. Franklin Pierce," *Weekly Union*). The fondness of the men for one another would probably have prompted Pierce to suggest to Hawthorne that an inscribed copy of his campaign biography be provided.

Bartlett would have appreciated receiving this presentation copy of the *Life* of his ascending friend and colleague. He died the following year, a widely respected New Hampshire statesman. By then, his friend Pierce had become president. This is a unique volume, with both literary and political significance. Clark A21; BAL 7612 (binding A with spine imprint 2mm high, no priority).

Octavo (180 x 106mm). Frontispiece portrait of Pierce (without adverts). Original black cloth, gilt-stamped spine, blind-stamped cover (rebacked with original spine laid down); modern half morocco box.

\$5,000-7,000



111

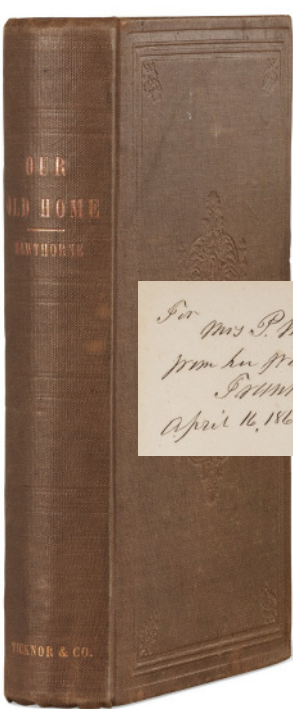
110

HAWTHORNE, Nathaniel (1804-1864). Portion of an autograph letter to Elizabeth Palmer Peabody, [c. March-July 1853].

Two pages on recto and one page on verso of a single leaf with a small strip of paper affixed to the verso at lower margin, 110 x 125mm. With extensive annotations on verso by Elizabeth Palmer PEABODY (1804-1894).

Hawthorne writes to his sister-in-law on his friendship with Franklin Pearce and the impact his salary as the newly-installed U.S. Consul at Liverpool would have on the family finances. Nathaniel Hawthorne's campaign biography helped to win the presidency for his lifelong friend Franklin Pierce, and Pierce rewarded him with the consulship at Liverpool. In this letter to his sister-in-law, Elizabeth P. Peabody, Hawthorne reflects on the financial implications of the office: "Here it lies in a nutshell – Our gross income for the four years will be about what you supposed our net income for one year to be; but I am not in the least disappointed – having had reliable information as to the value of the office, from the moment when it was first proposed to me. Still, I expect and fully intend that it shall yield us what, with our moderate ideas, will prove a competence."

The present letter fragment was sent as a sample of Hawthorne's writing by his sister-in-law, who has written in the margin next to Hawthorne's words: "Nathaniel Hawthorne's autograph addressed to me Elizabeth Peabody." The manuscript is further annotated on the verso by Peabody: "This is part of a note to me. In my letter to him I told him that it was said the income of the Liverpool Consulship was 40,000 dollars a year! He says in another part of the letter that he saw by the books that Crittenden did get 13,000 some years, the greatest income ever realized from it. It was a great annoyance to him that the consulship was reputed so wealthy. He did not like to take the office at all under Pierce because it seemed as if he had written the Life to get it. But as his books never brought him on an average \$1000 a year, his duty to his family compelled him to put aside his pride after a long struggle with it, and accept the office after Pierce had explained to Ticknor that he was bitterly disappointed to find him feeling [these doubts]. He wrote the Life because Pierce made it (very indelicately I think) a test of his true friendship that he should do so." Sophia first met Nathaniel Hawthorne through her sister, Elizabeth. When the author came to visit, Elizabeth is said to have reported, "He is handsomer than Lord Byron!" When she urged Sophia to come downstairs to meet him, she laughed and said, "If he has come once he will come again."



112

Apparently unpublished and unknown. In June 1853, Nathaniel referred to the destruction of family papers in his journal: "I burned great heaps of old letters and other papers, a little while ago, preparatory to going to England. Among them were hundreds of Sophia's maiden letters."

\$1,000-2,000

111

HAWTHORNE, Nathaniel (1804-1864). *The Marble Faun: or, the Romance of Monte Beni*. Boston: Ticknor and Fields, 1860.

A presentation copy of the first edition of Hawthorne's *Marble Faun*, inscribed by Pierce: "For Miss Dayton from her friend Franklin Pierce July 31, 1860 Portsmouth N.H." A further testament to the enduring relationship between Pierce and Hawthorne, who had met as young men at Bowdoin College and would remain lifelong friends. This copy with a bookplate bearing the Pepperell family coat of arms. Sir William Pepperell (1696-1759), a merchant and soldier from Kittery, Maine, was the subject of Hawthorne's 1833 eponymous essay celebrating his military victory at Louisbourg during King George's War. BAL 7621.

Two volumes, octavo (182 x 115mm). Half-title, 16 pp. of ads at rear. Original brown cloth (rubbed). *Provenance:* Pepperell family (armorial bookplate) – Miss Dayton (inscription).

\$2,000-3,000

112

HAWTHORNE, Nathaniel (1804-1864). *Our Old Home: A Series of English Sketches*. Boston: Ticknor and Fields, 1863.

A presentation copy of the first edition, first state, inscribed by Franklin Pierce: "For Mrs P.M. Lovejoy from her friend Franklin Pierce April 16, 1868." Hawthorne would dedicate *Our Old Home* to his lifelong friend Pierce: the printed dedication leaf reads, "To Franklin Pierce, as a slight memorial of a college friendship, prolonged through manhood, and retaining all its vitality in our autumnal years." BAL 7626 (first state with advert on p.399).

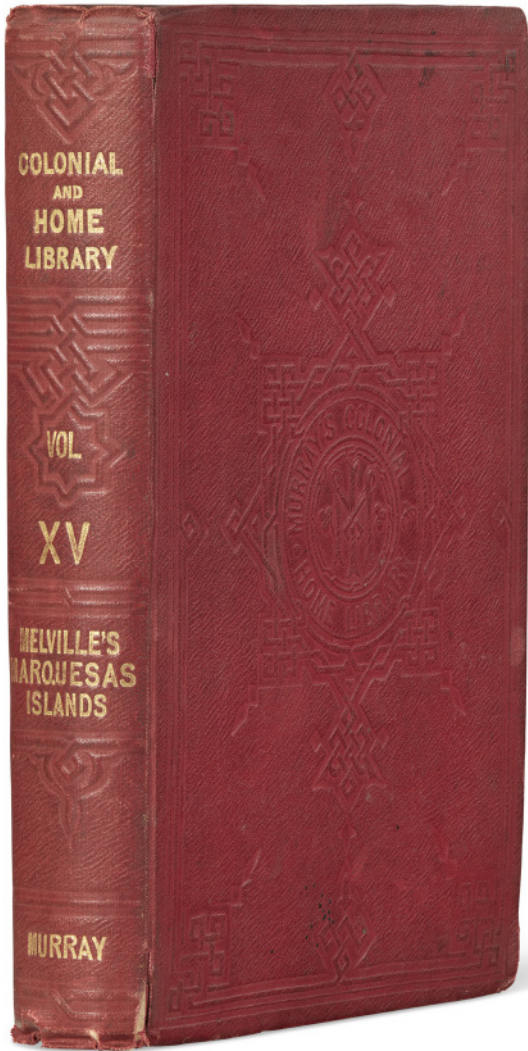
Octavo (183 x 110mm). Half-title, 1 p. of ads at rear. Original brown cloth (lightly rubbed, a little minor soiling); modern box.

\$2,000-3,000

Herman Melville

Born: 1 August 1819, New York, New York
Died: 28 September 1891, New York, New York

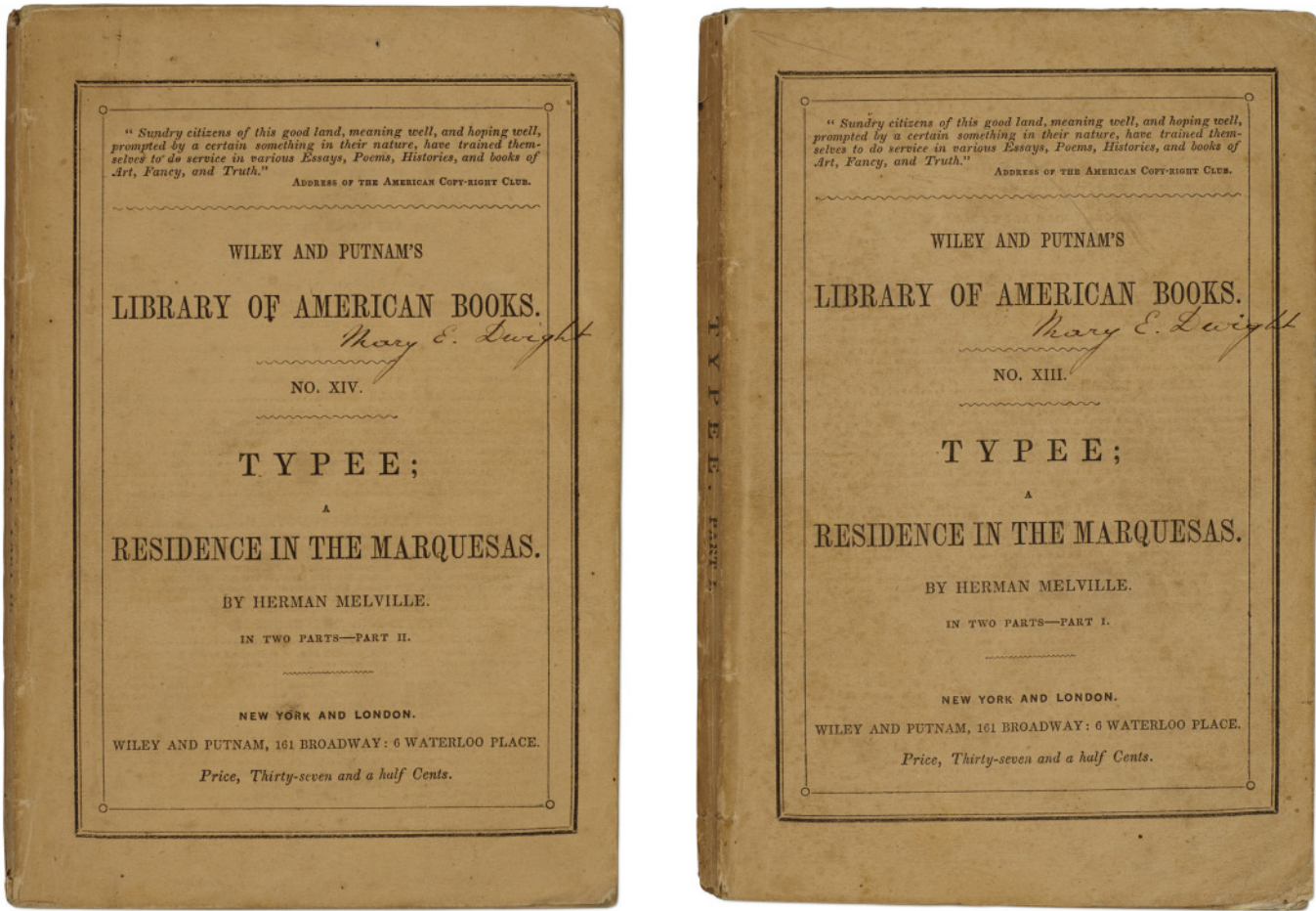
Though Herman Melville is perhaps best-known today as the American literary titan who authored *Moby-Dick*, in his lifetime his most popular works were his earliest adventures, *Typee* (1846) and *Omoo* (1847), based on his own experiences at sea. He would fall into obscurity, however, due to the poor reception of the books that followed, including *Moby-Dick* (1851) and its successor *Pierre* (1852). It was not until the 20th century that he was finally recognized as both a shrewd social critic and masterful stylist of realistic narratives and rich, rhythmic prose.



113
MELVILLE, Herman (1819-1891). *Narrative of a Four Months' Residence Among the Natives of a Valley of The Marquesas Islands; or a Peep at Polynesian Life*. London: John Murray, 1846.

First edition of Melville's first book, the most popular during his lifetime. A fine copy. Melville returned from his adventures in the South Seas in October 1844 and wrote *Typee* the following spring. *Typee* is the title under which this book was published in America one month after the present edition and by which it is now best known. It was based on Melville's desertion of the whaling ship *Acushnet* in 1842 and subsequent adventures through the Marquesas Islands with Richard Tobias Greene, who would inspire the main character Toby. Harper's, much to their later regret, initially rejected *Typee* on the grounds that it was too incredible to be believed as an autobiographical tale. Second issue, BAL binder's variant B. BAL 13652.

Octavo. Half title, map, 16 pp. of ads at rear dated March 1846. Original red cloth, spine gilt (minor wear to extremities and staining to endpapers); modern clamshell box. *Provenance*: Dorfold (bookplate).
\$2,500-3,500



114
MELVILLE, Herman (1819-1891). *Typee: A Peep at Polynesian Life*. New York: Wiley and Putnam, 1846.

The first American edition, a fine example in the scarce original wrappers. Melville's first book was a resounding success, and his most popular work during his lifetime. Uncommon at auction: RBH records only three copies in the past 35 years. BAL 13653 (state A of the wrappers, with XIII and XIV).

Two volumes, octavo (189 x 125mm). Half-titles, frontispiece map in first volume of vol. 1, 2 pp. of adverts at rear of vol. 1 and 4 pp. of adverts at rear of vol. 2 (vol. 2 with contemporary newspaper article pinned to endpaper and staining to lower half of last 75 pp.). Original printed wrappers (very clean, spines a little rubbed with a little chipping to ends and small repair to foot of vol.1); modern chemises and slipcase. *Provenance*: Mary E. Dwight (ownership inscription to front cover of both vols).

\$10,000-15,000

115

MELVILLE, Herman (1819-1891). *Typee: A Peep at Polynesian Life*. New York: Wiley and Putnam, 1846.

The Groves-Bradley Martin copy of the first American edition of Melville's first book, a presentation copy; inscribed in the month of publication, "Mrs Tomlinson from the author March 18 1846."

Presentation copies of Melville's work are rare; only three others are recorded by RBH and of these, only the copy to his cousin Maria Peebles was dated in the month of publication. The identity of Mrs Tomlinson remains unconfirmed, however; the *Melville Log* suggests it is "Mrs [Theodore E.?] Tomlinson," that is, Abigail Esther Walden (1820-1907), who married Theodore Tomlinson (1817-1887) in December 1844. Mr Tomlinson was a friend of Melville's brother Gansevoort, a fellow lawyer with whom he shared an office in Albany. Recent scholarship has also suggested another possible candidate: Anna Staples Tomlinson (1806-1873), resident of Albany, New York, and wife of Oliver M. Tomlinson, a cousin of Theodore and co-manager of the "magnificent" Stanwix Hall Hotel in Albany (see *Melvilliana* online, "Another Mrs Tomlinson"). In his biography of Melville, Hershel Parker noted that "Gansevoort was attentive to many women married to powerful men, women somewhat older than he"—a description, perhaps, more fitting to Anna than Abigail (p.399). In any case,

Mrs Tomlinson must have held some importance as her presentation from the author was given ahead of even the dedication copy to Lemuel Shaw on 19 March and the presentation to Mrs Peebles on 20 March (*Melville Log*, pp. 125, 207).

Typee was a resounding success, and Melville's most popular work during his lifetime. Melville returned from his adventures in the South Seas in October 1844 and wrote his debut the following spring. It was based on his desertion of the whaling ship Acushnet in 1842 and subsequent adventures through the Marquesas Islands with Richard Tobias Greene, who would inspire the main character, Toby. Harper's, much to their later regret, initially rejected *Typee* on the grounds that it was too incredible to be believed as an autobiographical tale. BAL 13653; Leyda *Melville Log* p.207.

Octavo, two volumes in one. Frontispiece map of the Marquesa Islands, 6 pages of ads at rear (numbered [v]-x) (some foxing internally). Blue publisher's cloth (spine a little faded, cloth worn at upper edge of rear joint and foot of spine); modern chemise and morocco pull-off box. *Provenance*: John Stuart Groves, 1881-1958 (bookplate, his sale, Parke-Bernet Galleries, 5 & 6 April 1943, lot 321) – H. Bradley Martin (his sale, Sotheby's New York, January 1990, lot 2141).

\$80,000-100,000

116

MELVILLE, Herman (1819-1891). *Omoo: A Narrative of Adventures in the South Seas*. New York: Harper & Brothers, Publishers, 1847.

The H. Bradley Martin-Richard Manney copy of the first American edition, in the scarce original wrappers. Melville's sequel to *Typee*, describing his adventures in Tahiti. Rare: RBH records only two other copies selling at auction. BAL 13656.

Two volumes, octavo (182 x 129mm). Vol. 1 with half-title, title-page printed in black and red, and frontispiece map of the Marquesas and Tahiti; vol. 2 with adverts at rear paginated [xv]-xxiii, [1]-16 (light staining to prelims, lower corner clipped from endpaper in vol. 2). Original printed wrappers (wrappers darkened and rubbed; part 1 backstrip restored with part of title in facsimile; part 2 with abrasion to rear cover deleting some of the text); modern clamshell box. *Provenance*: "Appleton" (ownership inscription to inside front cover of part II) – H. Bradley Martin (his sale, Sotheby's New York, 30 January 1990, lot 2145) – Richard Manney (his sale, Sotheby's New York, 11 October 1991, lot 223).

\$6,000-9,000

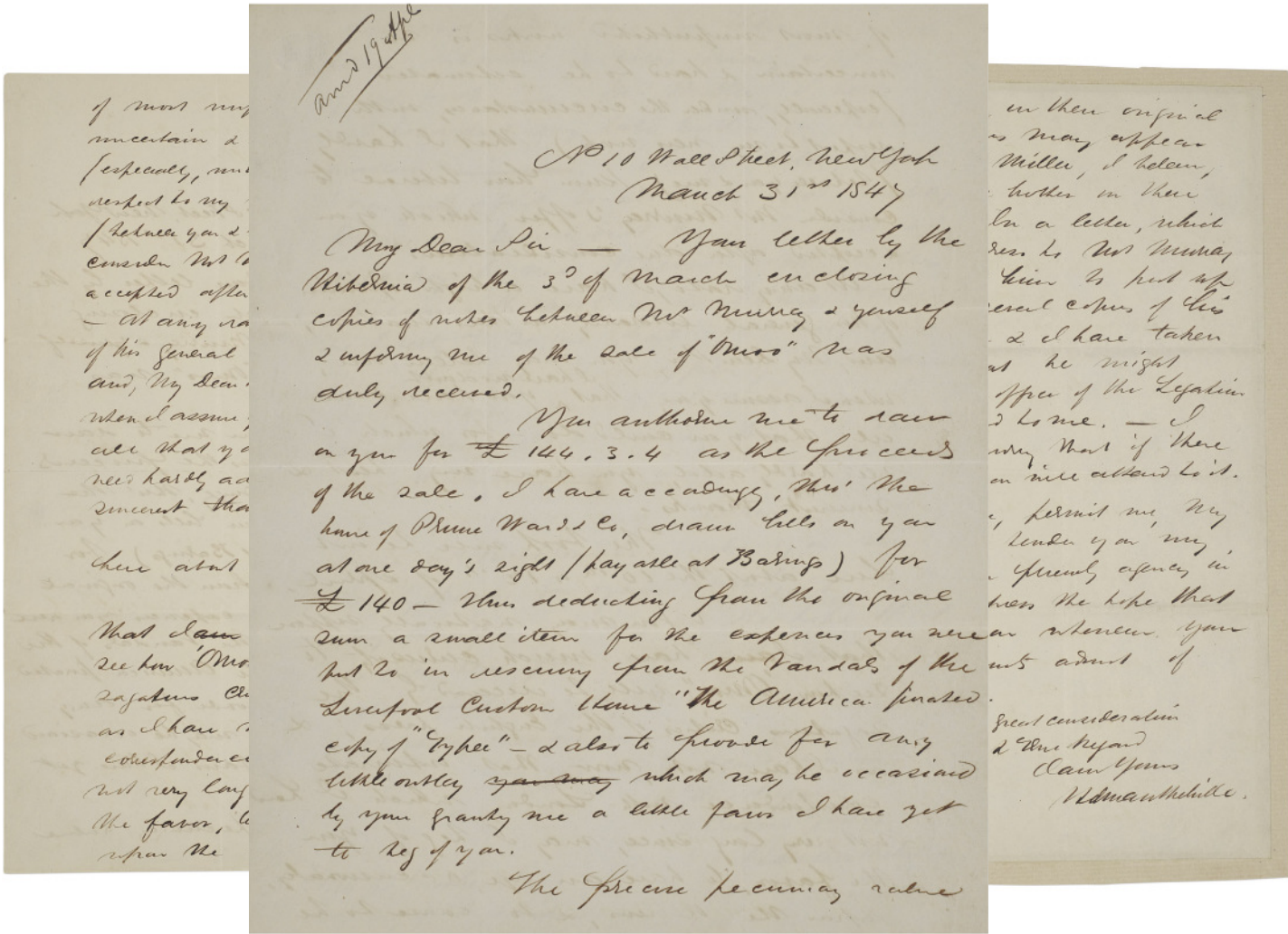
117

MELVILLE, Herman (1819-1891). *Omoo: A Narrative of Adventures in the South Seas*. London: John Murray, 1847.

First edition of Melville's second book. This sequel to *Typee* describes Melville's adventures in Tahiti. BAL 13665 (State C of signature mark P on p. 209, no priority).

Octavo (177 x 158mm). Frontispiece map of the Marquesas and Tahiti, 16 pp. publisher's catalogue at rear (hinges starting). Original red cloth (spine a little faded with some fraying at spine ends and small tear at foot, tips showing); modern cloth box. *Provenance*: deleted early name to front endpaper, dated "Feb 4th 1848" – "John Poyntz Spencer, Viscount Althorp," 1835-1910 (inscription to rear fly leaf dated 1848).

\$2,000-3,000



118
MELVILLE, Herman (1819-1891). Autograph letter signed ("Herman Melville") to John Romeyn Brodhead, New York, 31 March 1847.

Three pages, bifolium, 248 x 199mm (rear leaf laid in).

"The precise pecuniary value of most unpublished works is so uncertain."

Herman Melville writes to his literary agent in London concerning his two most successful titles, Typee and Omoo. With the death of his older brother Gansevoort in May 1846, Herman Melville was left without an agent in England. Fortuitously, John Romeyn Brodhead (1814-73), Gansevoort's boyhood friend, was appointed to succeed him as Secretary of the U.S. Legation in London. At the beginning of 1847, Brodhead took on Gansevoort's role as Melville's literary representative as well. "Your letter... of the 3rd of March enclosing copies of notes between Mr. [John] Murray [his London publisher] and yourself and informing me of the sale of *Omoo* [Melville's second book, following *Typee*] was duly received. You authorize me to draw on you for £144-3-4 as the proceeds of the sale [of *Omoo*]. I have accordingly... The precise pecuniary value of most unpublished works is so uncertain & hard

to be estimated (especially, under the circumstance, with respect to my new work) that I hardly (between you and me) know how liberal to consider Mr. Murray's offer [for *Omoo*] which you accepted after due consideration. At any rate, I have a high opinion of his general liberality in these matters; - and My Dear Sir, you may believe me, when I assure you, that I have no doubt you have done all that you could do... The book [the American edition of *Omoo* issued by Harper & Bros.] will be out here about the 10th or 12th of April. You may naturally suppose that I have much curiosity to see how *Omoo* will be received by the sagacious Critics of the English press... may I beg of you the favor, to have an eye occasionally, upon the Reviews, & to cause to be collected & sent me, in their original form, whatever notices may appear of the book... In a letter, which I am just about to address to Mr. Murray I am going to request him to put up a package for me of several copies of his edition of the book... Once more, permit me, My Dear Mr. Brodhead to tender you my hearty thanks for your friendly agency in my behalf- & to express the hope that I may hear from you whenever your diplomatic engagements admit of epistolary recreation." Published in Horth, *Correspondence*, 84-86. *Provenance*: H. Bradley Martin (his sale, Sotheby's, New York, 30-31 January 1990, lot 2167 (part)) - Christie's, New York, 17 May 1996, lot 98.

\$10,000-15,000

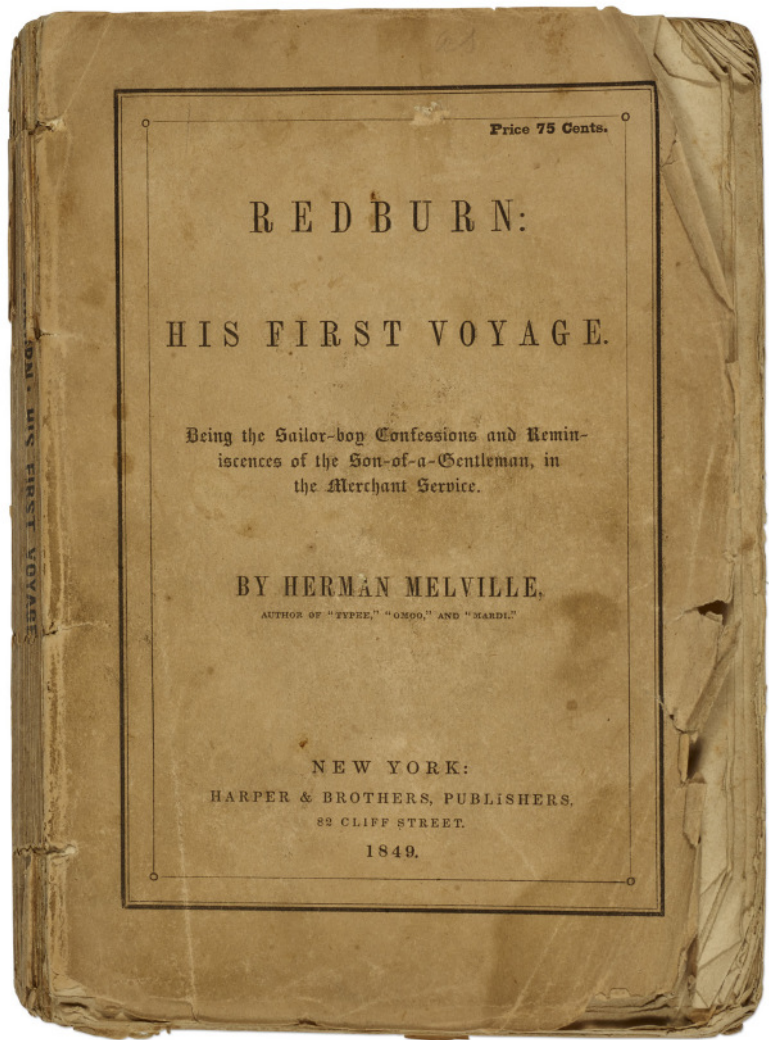


119
MELVILLE, Herman (1819-1891). *Mardi: and A Voyage Thither*. New York: Harper & Brothers, Publishers, 1849.

The Bradley Martin copy. A crisp, clean copy of the first American edition. Melville would describe *Mardi* in a 25 March 1848 letter to his English publisher John Murray, explaining his decision to write a romance rather than provide "documentary evidence" of his time at sea: "My object in now writing you — I should have done so ere this — is to inform you of a change in my determinations. To be blunt: the work I shall next publish will in downright earnest [be] a 'Romance of Polynesian Adventure'— But why this? The truth is, Sir, that the reiterated reputation of being a romancer in disguise has at last pricked me into a resolution to show those who may take any interest in the matter, that a *real* romance of mine is no *Typee* or *Omoo*, & is made of different stuff altogether [...] My romance I assure you is no dishwater nor its model borrowed from the Circulating Library. It is something new I assure you, original if nothing more." Melville closes the letter by chastising Murray: "[Y]ou ask again for 'documentary evidence' of my having been in the South Seas [...] Bless my soul, Sir, will you Britons not credit than American can be a gentleman & have read the Waverly Novels, tho every digit may have been in the tar-bucket?" (Horth, *Correspondence*, p.105-107). BAL 136858.

Two volumes, octavo (187 x 119mm). 8 pp. of adverts at rear of vol. 2 (marginal tear to dedication leaf in vol. 1 where partially unopened). Original green blind-stamped cloth, yellow coated endpapers (a little faint spotting to cloth); modern slipcase. *Provenance*: Edward Taylor (bookplate to front pastedown) - H. Bradley Martin (bookplate to front fly leaf; his sale, Sotheby's New York, 30 & 31 January 1990, lot 2148).

\$2,000-3,000



120

MELVILLE, Herman (1819-1891). *Redburn: His First Voyage*. New York: Harpers & Brothers, Publishers, 1849.

Extremely scarce in original wrappers. The first American edition of Melville's autobiographical account of a young man's first voyage. The present copy is the only one recorded in RBH: it last sold in these rooms in 2004. More than half—414, to be exact—of the 750 copies printed by Harper would be remaindered.

Based on Melville's voyage to Liverpool in 1839 and designed to be a simple and popular adventure story, the manuscript for *Redburn* was completed in less than ten weeks and, without any attempt at polishing it, he submitted it to his American publisher Harper & Brothers for publication. After checking the proof sheets, which came out in August, he sent them along to Bentley for publication in England, where it appeared six weeks before the American edition. Melville alluded to *Redburn* for the first time in a 5 June 1849 letter to his English publisher Richard Bentley, in which he wrote that the novel would be practical rather than follow the "unwise" course of his previous novel, *Mardi*, which had been harshly criticized. He continues:

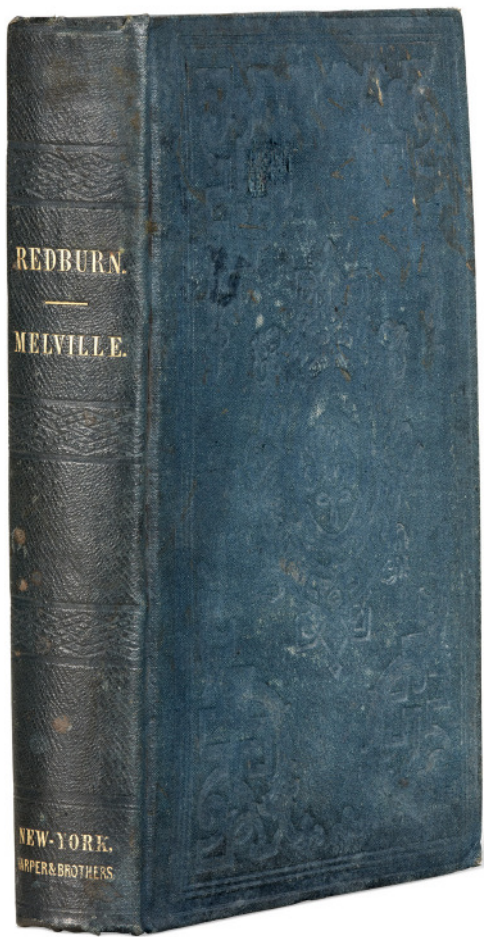
"I have now in preparation a thing of a widely different cast from *Mardi*—a plain, straightforward, amusing narrative of personal experience—the son

of a gentleman on his first voyage to sea as a sailor—no metaphysics, no conic-sections, nothing but cakes & ale. I have shifted my ground from the South Seas to a different quarter of the globe—nearer home—and what I write I have almost wholly picked up by my own observations under comical circumstances." (Horth, p.132)

Melville adopted this more commercial approach to writing as his family obligations increased and his working conditions became more difficult. Living with him in the small house in New York City were his wife, child, mother, sisters, and his brother Allan with his own wife and child. Melville later portrayed himself at this time as being forced to write "with duns all around him, & looking over the back of his chair—& perching on his pen & diving in his inkstand—like the devils about St. Anthony." Two years later Bentley would publish his masterpiece *The Whale*. Advertisements are paged 9-11 and [1]-2; BAL describes a total of 14 pages of ads for the first printing: [i-iv] and [1]-10. Leaves paged 9-11 are conjugate with the final text leaves. BAL 13659.

Octavo (193 x 135mm). Uncut. 6 pp. of adverts at rear (last gathering nearly detached, some curling to page edges, spotting internally). Original printed wrappers (chipping to spine, some fraying and soiling to wrappers, rear wrapper neatly reinforced on verso); modern clamshell box. *Provenance*: Christie's New York, 16 December 2004, lot 154.

\$15,000-25,000



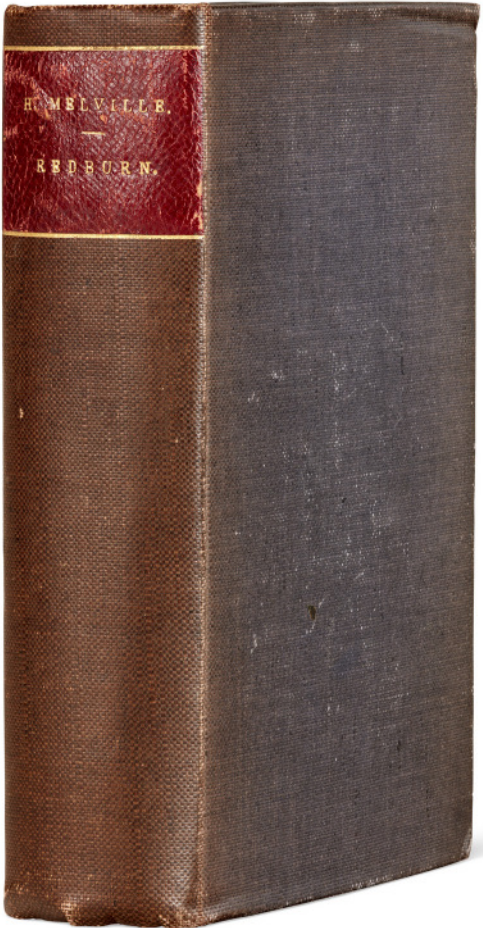
121

MELVILLE, Herman (1819-1891). *Redburn: His First Voyage*. New York: Harper & Brothers, 1849.

Sir Hugh Walpole's copy of the first American edition, first printing. First published in 1849, *Redburn* is based on Melville's experiences while on a cargo boat to Liverpool in June 1839. BAL 13660 (1st printing with ads ending at p.10).

Octavo (187 x 120mm). 14 pp. of adverts at rear dated October 1849 and numbered through p.10 (light dampstain at gutter, some foxing internally as usual). Original blue blind-stamped cloth with publisher's monogram at center (a few scuffs to spine and covers, some wear at tips); modern full red morocco clamshell box. *Provenance*: Sir Hugh Walpole, 1884-1941 (leather Brackenburn bookplate) – S. Eckman, Jr., Esq, C.B.E. (his sale, Sotheby's, 23 November 1967, lot 536; sold to Selznick:) – L. Jeffrey Selznick (Christie's New York, 2 June 1971, lot 250; sold to Wisden) – Sotheby's, 21 February 1972, lot 282; sold to F. Edwards.

\$2,000-3,000



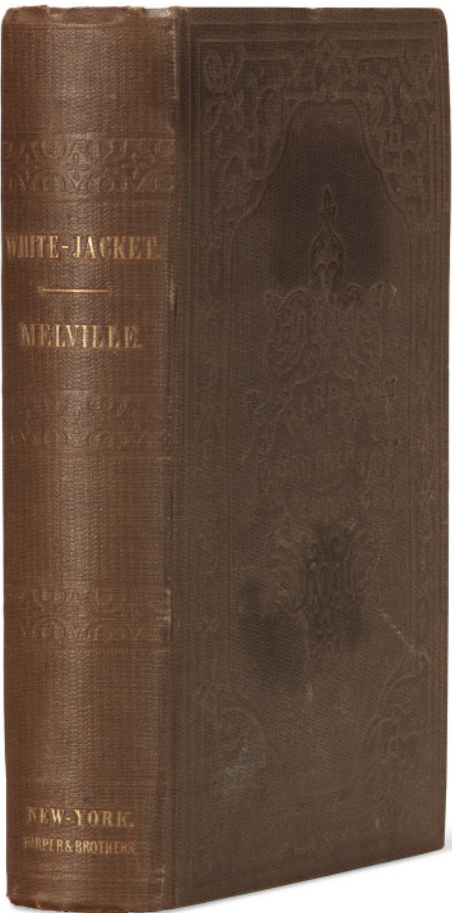
122

MELVILLE, Herman (1819-1891). *Redburn: His First Voyage*. London: Richard Bentley, 1853.

The rare remainder issue of the true first edition of Redburn. Richard Bentley's English publication of *Redburn* preceded the American edition by more than a month. In his article "Collecting Melville," William Reese notes that "Richard Bentley, Melville's publisher for *Redburn* (1849), *Mardi* (1849), *White Jacket* (1850), and *The Whale* (1850), refused to have anything to do with his next novel *Pierre* (it would instead be first published by Harper & Brothers), and in 1853 remaindered all four, binding up the sheets in single volumes in cheap red cloth with cancel titles." The present copy is one such example, though in black cloth with a red spine label stamped in gilt. **Rare at auction:** RBH only records the remainder copies in Reese's collection, selling in these rooms in 2022. BAL 13659 (note).

Two volumes in one, octavo (196 x 106mm). Title pages dated 1853 (without the half-title for vol. 2, final leaf of vol. 2 torn and repaired with tape, a few leaves roughly opened at outer margin, a few spots of soiling). Modern black cloth, red leather spine label stamped in gilt (lightly rubbed). *Provenance*: Philip Gosse, 1810-1888, English naturalist known for his contributions to marine biology (bookplate).

\$3,000-5,000



123

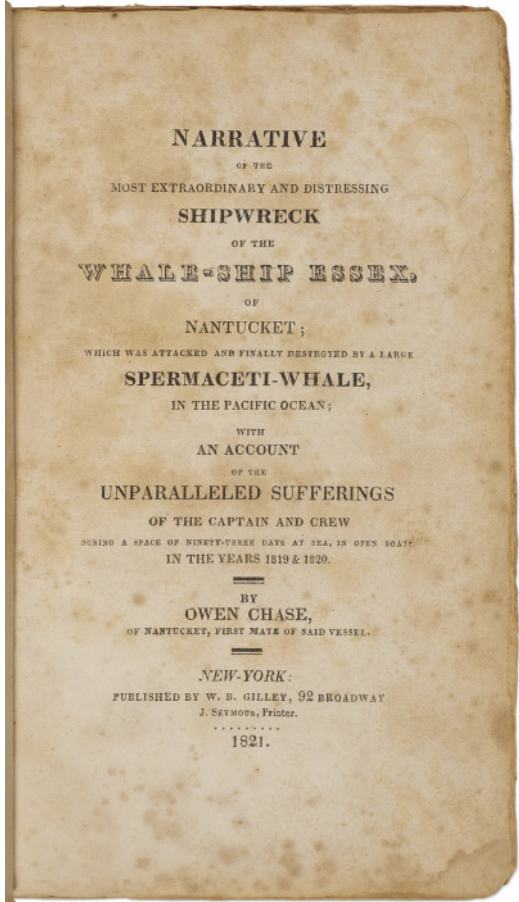
123

MELVILLE, Herman (1819-1891). *White-Jacket; or The World in a Man-of-War*. New York: Harper & Brothers, Publishers, 1850.

A fine copy of the first American edition, first printing, in the first cloth binding, of the novel based on Melville's time in the U.S. Navy. The author served for 14 months between 1834-1844 aboard the *U.S.S. United States* and the novel exposes the harsh conditions and unfair treatment of the men working on board. Melville wrote the book in two months for a quick financial boost. While this and *Redburn* were not his personal favorites, they grew in popularity among readers. Melville's work was turned into a political talking point against the use of flogging by the U.S. Navy, being sent to members of Congress during the congressional debate. Although Melville's book is not directly credited, flogging was abolished the same year as *White Jacket*'s publication. This is one of only 1000 copies printed. BAL 13662.

Octavo (190 x 115mm). 6 pp. of adverts at rear. Original brown blind-stamped cloth, gilt-stamped spine, yellow coated endpapers (two minor stains to covers, some rubbing to spine ends); modern chemise and slipcase. *Provenance:* John Holme (bookplate) – H.L. Rose (ownership inscription to title).

\$2,000-3,000



124

124

CHASE, Owen (1797-1869). *Narrative of the Most Extraordinary and Distressing Shipwreck of the Whale-Ship Essex ... which was attacked and finally destroyed by a large Spermaceti-whale*. New York: W.B. Gilley, 1821.

Extremely rare first edition of the first authentic account of the ramming and sinking of a ship by a whale. Unsophisticated and in original boards. The captain and crew then suffered for three months at sea, in open boats. Twelve of the crew of twenty died during this ordeal, the remainder surviving by cannibalism. Chase's graphic narrative was pivotal in Melville's research and he made extensive notes on it. "He cites [the story of the *Essex*] in Chapter 45 of *Moby-Dick*, 'The Affidavit,' as corroborating 'the most marvellous event in this book' (p. 181), meaning the sinking of the *Pequod*" (Sealts, p. 69). A quote from this work ("My God! Mr. Chase, what is the matter?" I answered, 'we have been stove by a whale.'") appears in *Moby-Dick* as one of the "Extracts". Hill, p. 50; Howes C-318 ("c") Huntress 107; Sabin 12189.

12mo. (Foxing.) Uncut in original blue boards (spine mostly perished, but a fragment of original printed label retained); modern clamshell box.

\$12,000-18,000

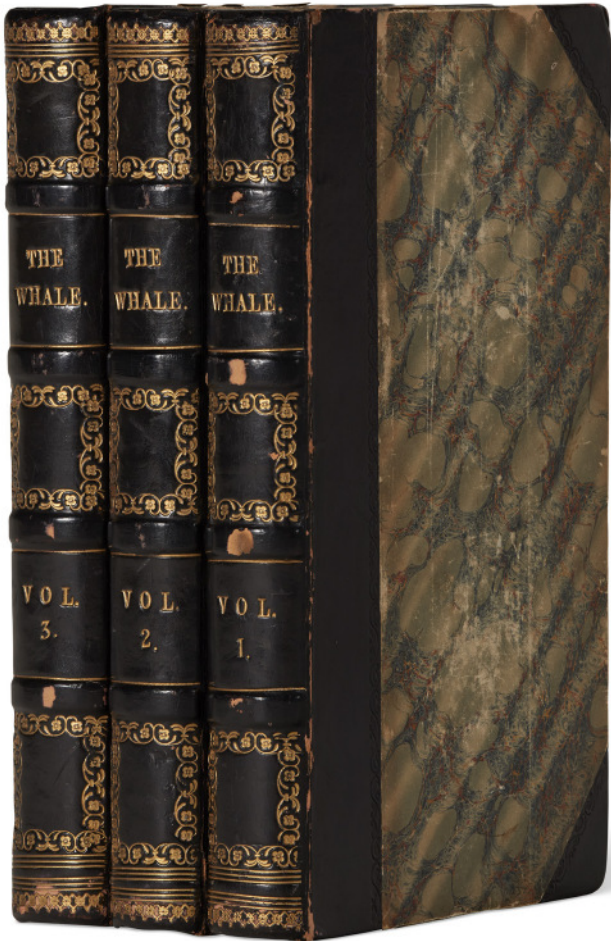
125

MELVILLE, Herman (1819-1891). "The Town-Ho's Story." In: *Harper's New Monthly Magazine*. No. XVII. New York: Harper & Brothers, October 1851.

The first appearance of any part of Moby-Dick, in original wrappers. The story appears on pp. 658-665.

Quarto (258 x 167mm). Original brown printed wrappers (backstrip flaking, some wear at edges, rear wrapper detached and front wrapper nearly so). *Provenance:* James Gray (ownership inscription to front cover dated 13 Oct 1851).

\$500-800



126

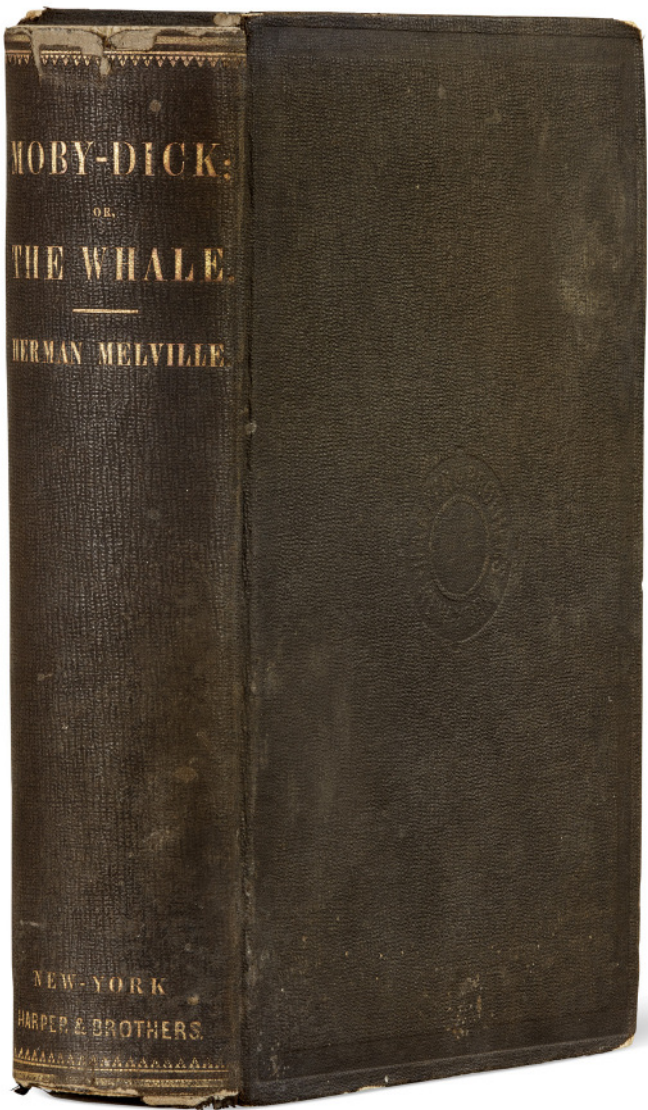
MELVILLE, Herman (1819-1891). *The Whale*. London: Richard Bentley, 1851.

The true first edition of Melville's masterpiece, this London edition preceded the American edition by a month. This handsome copy in contemporary calf is one of 500 copies printed, few of which have survived. "This edition was set up from Harper proof-sheets, which were edited to some extent by Bentley, without Melville's knowledge. The editing consisted of toning down profanity and some alleged irreverent references; also, the 'Epilogue' was omitted, which caused at least one English review to comment on the impossibility of a first-person narrative, when everyone on the *Pequod* was killed by the white whale's attack" (Grolier). **Copies in contemporary bindings are rare at auction; this is the only one recorded in RBH in the past 25 years.**

When Herman Melville moved to the Berkshires to escape the confines of his Fourth Avenue house in New York, he divided his time between farming and writing the novel that would follow *White-Jacket*. He evidently set out to write another potboiler: when he wrote to his British publisher Richard Bentley he said that he was at work on a novel that was to be "a romance of adventure founded upon certain wild legends of the Southern Sperm Whale Fisheries." His intensified reading of Shakespeare and Carlyle pointed him in a vastly different direction, however, as did reports of 19th-century adventures at sea. Owen Chase's *Narrative of the Most Extraordinary and Distressing Shipwreck of the Whale-Ship Essex* (1821), a rare book even at the time, was found for Melville by his father-in-law Lemuel Shaw and provided the author with the seeds of his story. News of the killing in the late 1830s of the Mocha Whale, an albino sperm whale which had attacked ships and evaded hunters for years, gave shape to the great elusive figure of Moby Dick. Though he originally thought the manuscript could be delivered to the publisher by December 1850, it was not finished until the following autumn. An excellent copy of a legendary rarity and one of the great American books. No great collection of American literature is complete without *The Whale*. BAL 13663; Grolier American 60; Sadleir *Excursions* p. 229; Sadleir 1685 ("one of the rarest of three-deckers").

Three volumes, octavo (188 x 120mm). Half-title in volume 1 only as issued. Contemporary black calf gilt over marbled boards (a few chips to calf at heads and along raised bands, joints showing a little wear but holding, covers and extremities a little rubbed); modern chemise and quarter morocco slipcase. *Provenance:* Irwin Silver, Sotheby's New York, 26 April 2005, lot 89) – Sotheby's New York, 21 June 2019, lot 212.

\$120,000-180,000



127

MELVILLE, Herman (1819-1891). *Moby-Dick; or, The Whale*. New York: Harper & Brothers, Publishers, 1851.

An unsophisticated copy of the first American edition, first binding, of Melville's masterpiece. The American edition contained some thirty-five passages not present in the English edition, which had preceded it by a month. The printed dedication to the 1851 whaling novel memorably reads: "In token of my admiration for his genius, this book is inscribed to Nathaniel Hawthorne." This copy is in the first binding with publisher's circular device and a heavy rule frame on both covers. BAL 13664 (binding A); Grolier American 60.

Octavo (186 x 119mm). 6 pp. of adverts at rear (some spotting as usual, particularly to preliminary leaves; small loss at margin to page xi "Extracts"). Original black cloth, publisher's circular device at center, dark orange coated endpapers (spine ends chipped, corners showing, some scuffs and wear to covers); modern chemise and quarter morocco slipcase. *Provenance*: "C.H. Holt, Stockport" (ownership inscription to front endpaper).

\$25,000-35,000

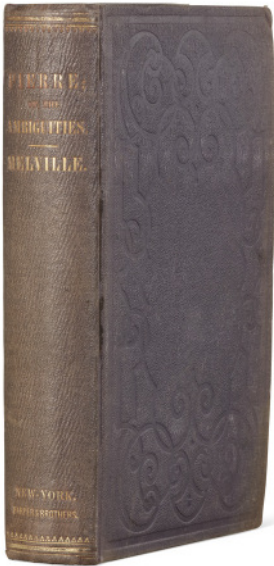
128

MELVILLE, Herman (1819-1891). *Pierre; or the Ambiguities*. New York: Harper & Brothers, Publishers, 1852.

First edition of Melville's seventh book, the story of Pierre Glendinning, his fiancée Lucy Tartan, and his illegitimate half-sister Isabel. Its poor reception, followed first by the equally unsuccessful *Israel Potter* and then *The Confidence-Man*, would represent the nadir of Melville's writing career. BAL 13666.

Octavo. Original purple cloth (spine a bit dulled, some rubbing and fading to covers); modern chemise and slipcase.

\$3,000-5,000



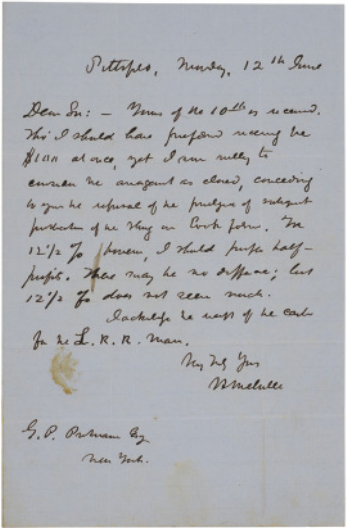
129

MELVILLE, Herman (1819-1891). Autograph letter signed ("H. Melville") to the publisher George P. Putnam, Pittsfield, 12 June [1854].

One page, bifolium, 190 x 125mm (contemporary ink smudges, faint toning toward lower margin).

Melville negotiates terms for Israel Potter with his publisher. "Yours of the 10th [of June] is received. Tho' I should have preferred receiving the \$100 at once, yet I am willing to consider the arrangement as closed, conceding to you the refusal of the privilege of subsequent publication of the story [the novel *Israel Potter*] in book form. The 12 1/2 % however, I should prefer half-profits. There may be no difference; but 12 1/2 % does not seem much..." Melville closes by acknowledging receipt of payment for his story "The Lightning-Rod Man" for *Putnam's Monthly Magazine* (miswriting "L.R.R." rather than "L.R."). *Israel Potter* was serialized in *Putnam's* from July 1854 to March 1855 and later the same year, Putnam availed himself of the "privilidge" and published it in book form, but "evidently chose not to change the terms of payment from twelve and one-half percent to half-profits..." (Horth). Putman's ledger evidently showed that he paid Melville "eighteen dollars for the three page piece in August ... it must have been that payment which was advanced to him in June, perhaps in an effort to offset the Putnam decision not to advance Melville one hundred dollars for *Israel Potter*" (Ibid). Published in Horth, p. 265-266. *Provenance*: Samuel T. Freeman, 19 February 1941, Lot 274 – Pierre S. Dupont III (his sale, Christie's, New York, 8 October 1991, lot 174).

\$5,000-8,000



130

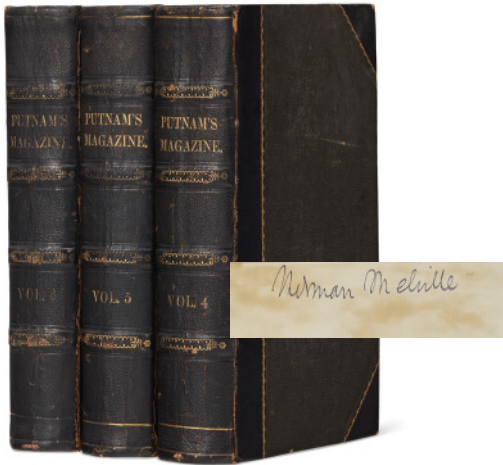
[MELVILLE, Herman (1819-1891).] *Israel Potter: A Fourth of July Story*. In: *Putnam's Monthly*. Issues XIX-XXVII. New York: G.P. Putnam & Company, July 1854-March 1855.

First appearance (anonymously) of Melville's only novel to appear serially, in original wrappers. *Israel Potter* first appeared in monthly installments with the subtitle "A Fourth of July Story"; the novel was his unsuccessful attempt to transfer his popular maritime storytelling to the American Revolution. After brief careers as a New England farmer, surveyor, and sailor on whaling ships, Israel Potter is captured by the English at the Battle of Bunker Hill and spends the next fifty years in England, Europe, and at sea, where he encounters figures like Benjamin Franklin, John Paul Jones, and Ethan Allan. The August issue of *Putnam's* also includes "The Lightning-Rod Man," which would be published in *The Piazza Tales* in 1856. See BAL 13667.

Nine volumes, octavo (250 x 156mm). Original green wrappers (some flaking to the delicate spines and chipping to ends, minor occasional soiling, a couple covers with a little creasing, part XXI with rear cover detached); modern clamshell box. *Provenance*: William Clermont (ownership signature to XXIII) – occasional stray pencil notes to covers.

\$1,000-2,000



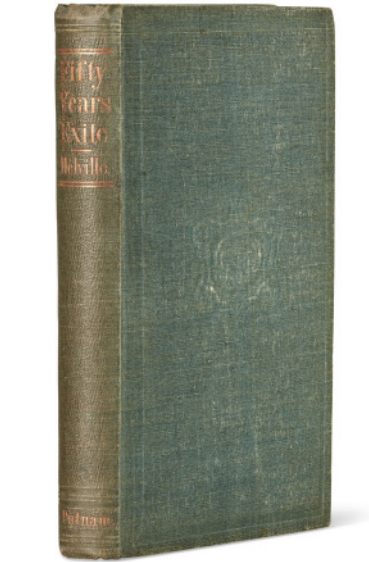


131
MELVILLE, Herman (1819-1891). *Israel Potter* and *Benito Cereno*. In *Putnam's Monthly Magazine of American Literature, Science, and Art*. Vols 4, 5, & 6. New York: G.P. Putnam & Co., July 1854-July 1855.

The first appearances of two works in Putnam's Monthly, with a tipped in signature by Melville. The signature, dated 1882, is mounted to the verso of the frontispiece in the first volume. It is accompanied by an explanatory autograph letter (mounted to a flyleaf) from his niece Maria Gansevoort Hoadley (1855-1904) sending "this autograph of Uncle Herman's" to a Miss Fitch. Hoadley writes from Roxbury on 3 July 1882 and references "going into Maine, to Stockton, at the head of Penobscot Bay, and then to the mountains in September." Hoadley was the daughter of John Chipman Hoadley (1818-1886) and Catherine Gansevoort Melville (1825-1905), Herman's younger sister. *Israel Potter: His Fifty Years in Exile* was published in book form by Putnam in 1855, and the novella *Benito Cereno* in *The Piazza Tales*, published by Dix & Edwards in 1856.

Three bound volumes, quarto (124 x 145mm). Half morocco, gilt stamped spines spine (some rubbing to extremities, front hinge of first vol. starting). *Provenance:* Miss Fitch (letter from Maria Gansevoort Hoadley) — binder's ticket for Francis Blake, Portland Maine.

\$3,000-5,000

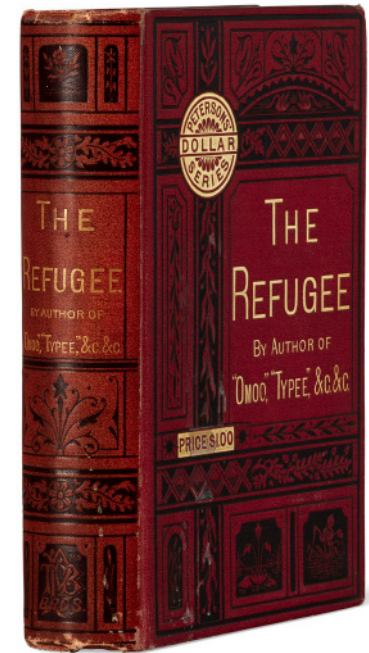


132
MELVILLE, Herman (1819-1891). *Israel Potter: Fifty Years of Exile*. New York: G.P. Putnam & Co., 1855.

A fine copy of the first edition, first printing, in the first binding, of Melville's foray into historical fiction. The plot is based on the autobiography of a real person, a Revolutionary War soldier captured by the British. Potter escaped imprisonment in England and after almost 50 years of adventure, finally comes home to his beloved farm in the Berkshires. *Israel Potter* first appeared in serial form in *Putnam's Monthly* between July 1854 and March 1855. The title-page tellingly identifies him as the author of the popular books *Typee* and *Omoo*, without mention of *Moby-Dick*. BAL 13667.

Octavo. Original green cloth (spine just a touch faded, minor rubbing); modern chemise and slipcase. *Provenance:* deleted inscription from title-page.

\$1,000-2,000



133
MELVILLE, Herman (1819-1891). *The Refugee*. Philadelphia: T.B. Peterson & Brothers [no date, but c.1865].

The pirated edition of Israel Potter. "T.B. Petersen, a pulp publisher in Philadelphia, pirated *Israel Potter* and issued it under a new title. To add insult to Melville's already injured reputation, the title-page noted him as the author of two books he did not write, *The Two Captains* and *The Man of the World*, besides *Typee* and *Omoo*" (Reese). BAL 13724; Reese Melville 24.

Octavo (182 x 115mm). 2 pp. of ads at rear (hinges repaired). Publisher's red, black, and gilt-stamped pictorial boards (spine a little faded, extremities rubbed). *Provenance:* C.H. Rohland (pencil inscription to fly-leaf).

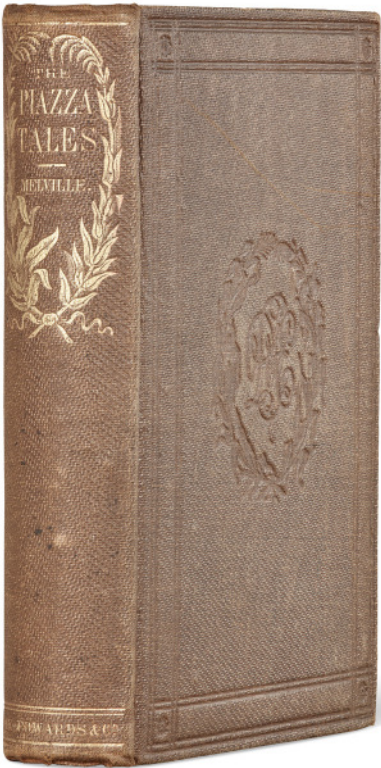
\$500-1,000

134
MELVILLE, Herman (1819-1891). *The Piazza Tales*. New York: Dix & Edwards, 1856.

The Frank Hogan copy of the first edition of The Piazza Tales, with the first appearance in book form of "Bartleby, the Scrivener," and others. A beautiful copy in original cloth. From 1853-1856, Herman Melville tried to reach the larger audience represented by publications like *Harper's* and *Putnam's Monthly*. He wrote some of his best work for the magazine industry including important tales like "Bartleby, the Scrivener," "Benito Cereno," "The Encantadas," and "The Piazza," all collected here. BAL 13669.

Octavo (179 x 110mm). 7 pp. of adverts at rear (a few spots and faint crease to fly-leaf and title-page). Original brown cloth (a couple minor spots and scratches, slightest rubbing to spine ends and tips); modern chemise and slipcase. *Provenance:* Frank J. Hogan (bookplate, his sale, Parke-Bernet, 23 & 24 January 1945, lot 455).

\$2,000-3,000

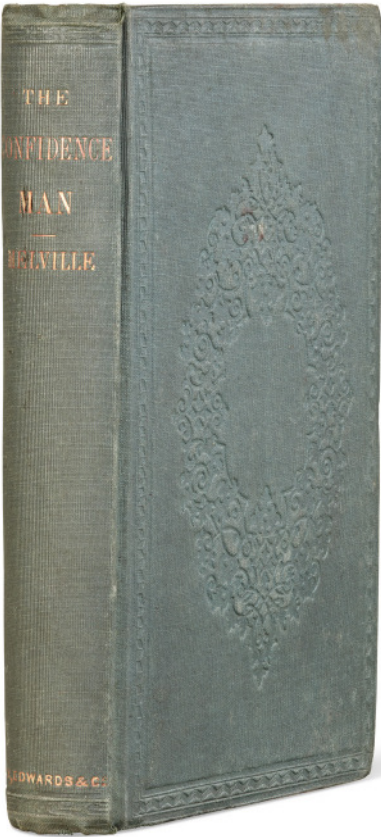


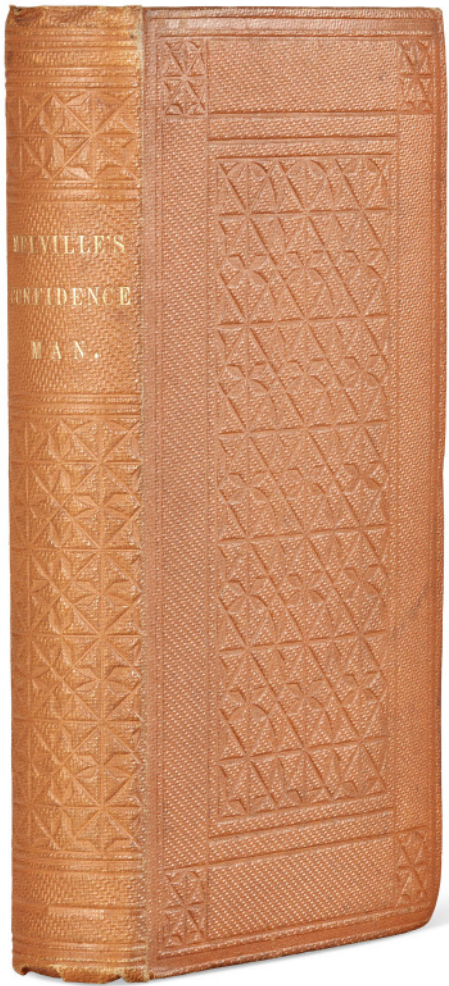
135
MELVILLE, Herman (1819-1891). *The Confidence-Man: His Masquerade*. New York: Dix, Edwards & Co., 1857.

A lovely copy of the first edition of Melville's dark, satiric final novel. The story of a mute man who boards the Mississippi steamboat *Fidèle* from St. Louis for New Orleans, the pessimistic outlook expressed in *The Confidence-Man* can perhaps be summarized by a "handbill of anonymous poetry, rather wordily entitled" that appears in Chapter 10: "Ode on the Intimations of Distrust in Man, Unwillingly Inferred from Repeated Repulses, In Disinterested Endeavors to Procure His Confidence." While Melville may have set out to write a sweeping epic of the Mississippi and ode to the grandeur of the West, biographer Robertson-Lorant notes that "by the time he wrote *The Confidence-Man*, however, America seemed more an 'unweeded garden' than an earthly paradise; the pastoral vision of America survived more in picture postcards and stereoscopic pictures than in actuality" (pp.362-363). Reese concludes that Melville "had already departed on his trip to Europe and the Holy Land when [*The Confidence-Man*] was published. Many contemporary readers thought it symptomatic of a 'bewildered mind.'" BAL 13670 (with "Miller & Holman" imprint on the copyright page); Reese *Collecting Melville*; Robertson-Lorant *Melville: A Biography*.

Octavo (190 x 120mm). (Small abrasion and closed tear to front endpaper.) Original green cloth stamped in blind, gilt-stamped spine, brown coated endpapers (spine a trifle dulled with small spot at title, cloth a little rubbed, light wear at tips); modern chemise and morocco slipcase (top panel lacking).

\$6,000-9,000





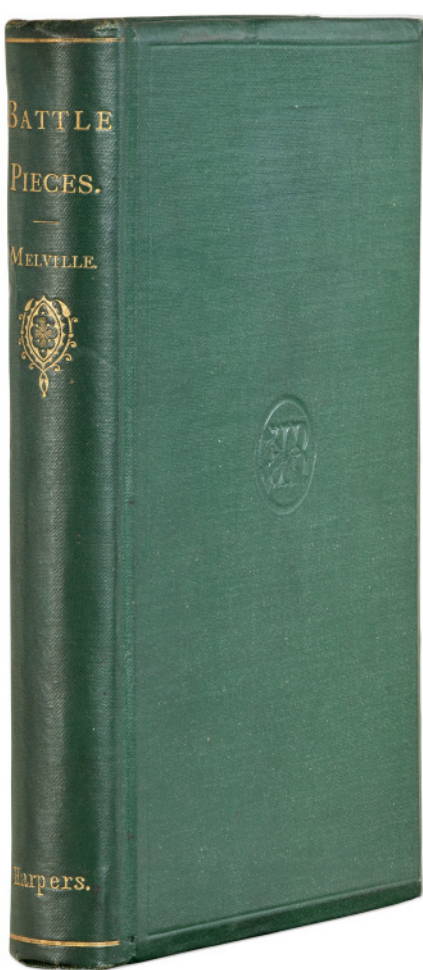
136

MELVILLE, Herman (1819-1891). *The Confidence-Man*. London: Longman, Brown, Green, Longmans, & Roberts, 1857.

A very fine copy of the rare first English edition of Melville's final novel. William Reese wrote on the rarity of the English edition of *The Confidence-Man* along with Hawthorne's involvement in its publication, noting that "it is not the American sheets with a cancel leaf, but an entirely new setting of type, and was evidently produced by the English publisher Longman, Brown, Green, Longman's and Roberts. Hawthorne made arrangements for its English publication on Melville's behalf" (Reese). The English edition was possibly issued simultaneously with the American—BAL has a question mark on this point. **Rare at auction:** RBH only records three copies. BAL 13671 (B endpapers, "Books on Rural Sports," no priority); Reese Melville 28.

Octavo (170 x 100mm). Brown coated end papers imprinted with publisher's ads, p. 24 of terminal catalogue dated March 1855. Original orange blind-stamped cloth, gilt-stamped spine (a little very minor rubbing and soiling); modern clamshell box. *Provenance:* Alfred Stourton (ownership inscription to front endpaper, possibly Alfred Joseph Stourton, 1829-1893, 20th Baron Stourton, 24th Baron Segrave, 23rd Baron Mowbray).

\$5,000-8,000



137

MELVILLE, Herman (1819-1891). *Battle-Pieces and Aspects of the War*. New York: Harper & Brothers, 1866.

The Bradley Martin copy, a very fine first edition of Melville's first collection of poetry. *Battle-Pieces* was written in response to the Civil War and its lack of financial success would send Melville to his post at the Customs House where he would serve in obscurity for two decades. It was not until the twentieth century that critics began to argue for his place within the American poetic tradition; in *The Civil War World of Herman Melville*, Stanton Garner describes Melville as "the third participant in the mid-19th-century American poetic revolution," alongside Emily Dickinson and Walt Whitman. BAL 13673.

Octavo (197 x 116mm). Original green cloth, gilt-stamped spine, brown coated endpapers (front hinge tender); modern chemise and slipcase. *Provenance:* H. Bradley Martin (bookplate, his sale, Sotheby's New York, 30 & 31 January 1990, lot 2162).

\$2,000-3,000



138

MELVILLE, Herman (1819-1891). *Clarel: A Poem and Pilgrimage in the Holy Land*. New York: G.P. Putnam's Sons, 1876.

[*With:*] Autograph letter signed ("H. Melville") to G.P. Putnam's Sons, New York, 27 March 1879. **The pulping of Clarel, Melville's last regularly published book.**

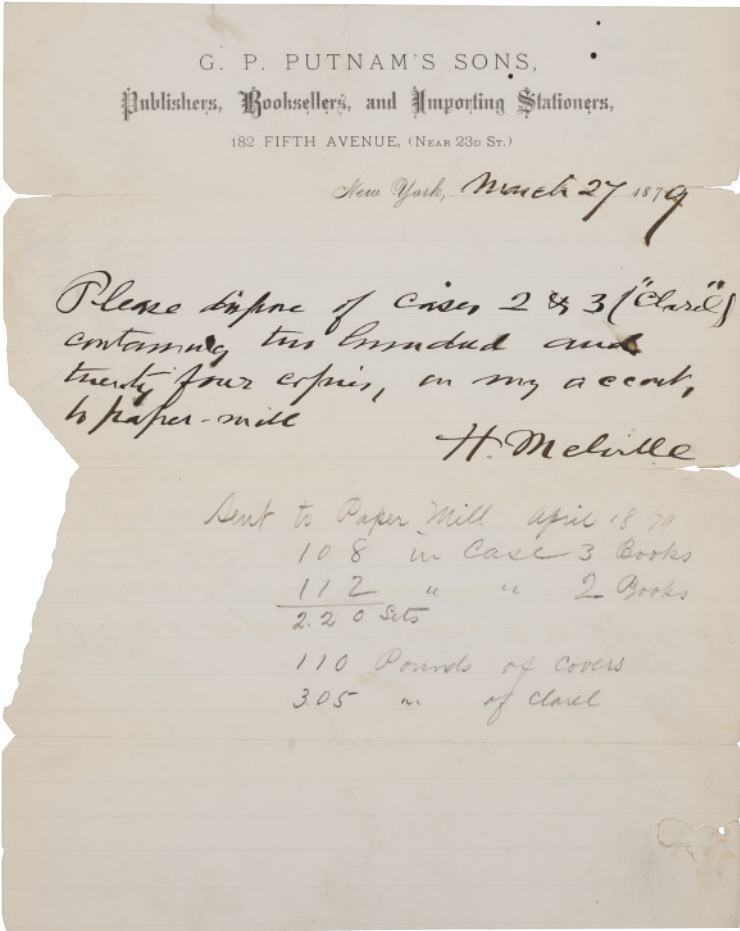
A fine copy of the rare first edition together with Melville's autograph letter directing that the 224 remaining copies be sent to the paper mill. After a long run of financial failures, this allegorical epic poem was the last book Melville wrote to be accepted for publication. He authored two further volumes of poetry in the last three years of his life, but both of these were published privately. G.P. Putnam's printed just 350 copies of *Clarel* and less than three years after publication Melville would instruct in the present letter: "*Please dispose of cases 2 & 3 ("Clarel") containing two hundred and twenty-four copies, in my account, to paper mill. H. Melville.*" Further annotated by the publisher: "*Sent to Paper Mill April 18/79*" with an accounting of the remaining copies, including their weight: "*305 pounds of Clarel.*"

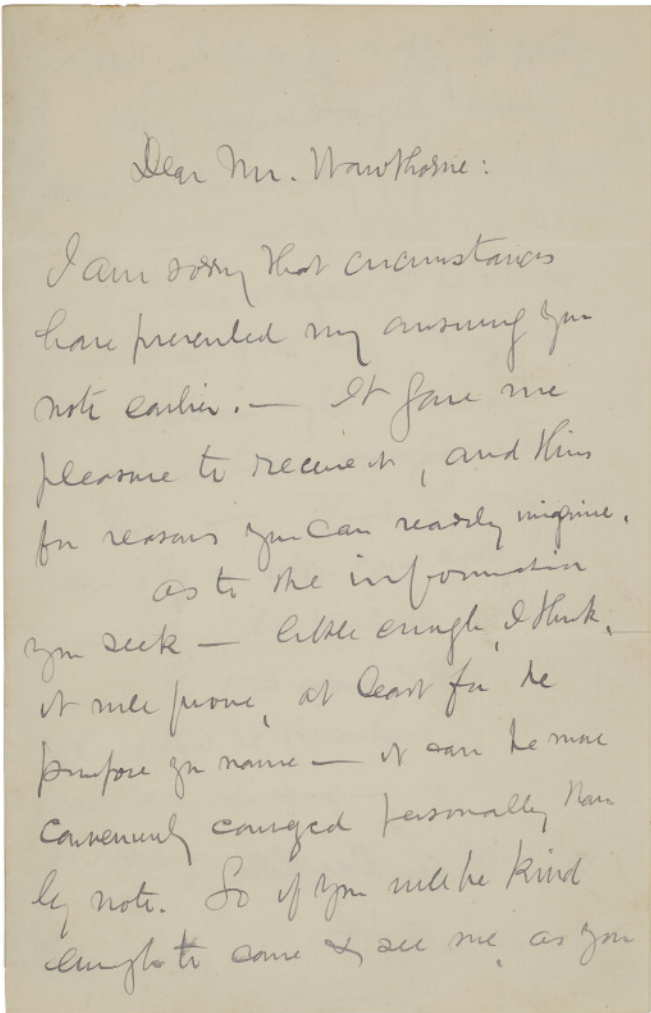
Inspired by his travels to Palestine in 1857, *Clarel* was published in two volumes on 3 June 3 1876 by G. P. Putnam & Company at the expense of Melville's uncle, Peter Gansevoort. It was a heavy burden on Melville, taking him nearly 20 years to complete against a backdrop of personal tragedy, including his son's Malcolm's suicide and the deaths of his brother, mother, and cousin. The four-part poem, comprising 150 cantos and almost 18,000 lines (close to twice as long as *Paradise Lost*), is about a naïve American named Clarel. **A fine copy, one of only 126 which escaped pulping by the publishers.** BAL 13674.

Two volumes, octavo (170 x 115mm). Original green cloth, gilt-stamped spines (expert repair to inner hinges, small shadows where labels were removed from spines). *Provenance:* Herman M. Schroeter (bookplate) – Joseph J. McCann (his sale, Anderson Galleries, 29 & 30 April 1937, lot 348) – Saul Cohn (his sale, Parke-Bernet, 18 & 19 October 1955, lot 711).

Letter: One page, 255 x 202mm, wear at creases and loss to one margin; annotated by the publisher. Modern chemise and slipcase.

\$60,000-90,000





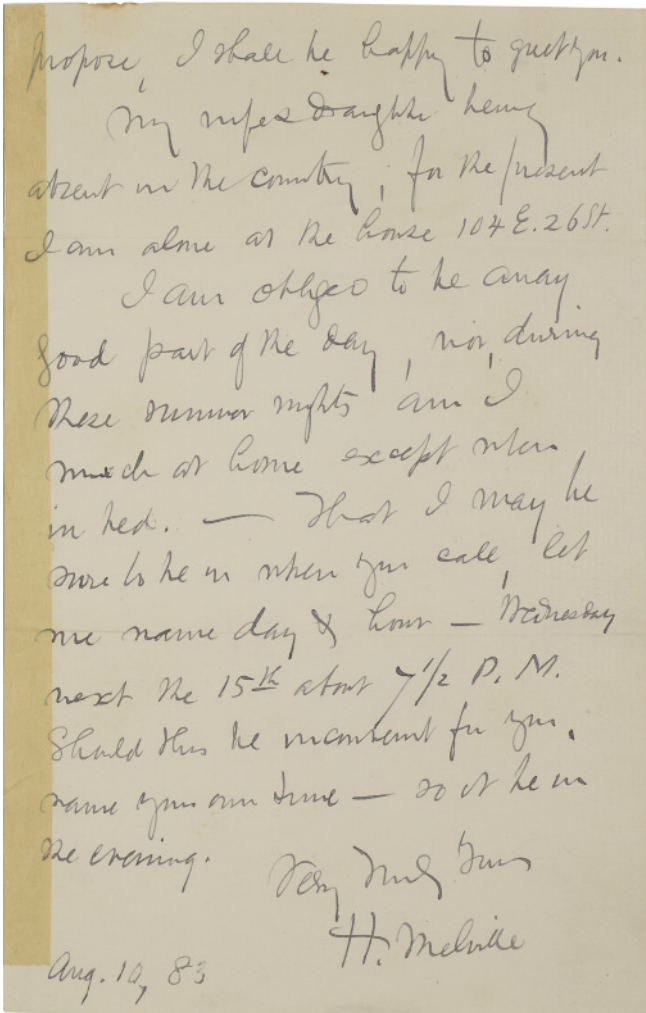
139
MELVILLE, Herman (1819-1891). Autograph letter signed ("H. Melville") to Julian Hawthorne (author and son of Nathaniel Hawthorne), [New York,] 10 August 1883.

Two pages, bifolium, 177 x 114mm (separated folds, spine rehinged with clear tape, touching, but not covering a few letters in text).

Herman Melville assists the son of his close friend Nathaniel Hawthorne with a planned biography: "As to the information you seek—little enough, I think, it will prove." Julian Hawthorne had written to Melville, collecting information for his book, *Nathaniel Hawthorne and His Wife*, which appeared in 1884. Melville—out-of-fashion and working as an outdoor Customs House officer—responds to the son of his great friend: "I am sorry that circumstances have prevented my answering your note earlier. — It gave me pleasure to receive it, and this for reasons you can readily imagine. As to the information you seek — little enough, I think, it will prove, at least for the purpose you name — it can be more conveniently conveyed personally than by note. So if you will be kind enough to come & see me as you propose, I shall be happy to greet you ... I am obliged to be away [a] good part of the day [as a Customs House officer], nor, during these summer nights am I much at home except when in bed..." Melville closes by suggesting a date and time for the proposed visit.

Julian Hawthorne commented several times in print on his visit to Melville. In one, quoted in Jay Leyda's *The Melville Log* (New York, 1951), vol. 2, p. 783, he writes: "I talked with him in his house in New York [probably on 15 August 1883]; he was then more than sixty years old [actually 64], and a melancholy and pale wraith of what he had been in his prime ... It was a sad interview; he seemed partly to shrink from the idea that obsessed him, and partly to reach out for companionship in the dark region into which his mind was sinking. I ... had applied to him for any letters that Hawthorne might have written to him in reply to several of his own during the 1850's. But he said, with agitation, that he had kept nothing; if any such letters had existed, he had scrupulously destroyed them ... When I tried to revive memories in him of the red-cottage days—red-letter days too for him—he merely shook his head..." Melville's wife purchased a copy of Julian Hawthorne's book in 1885, but Melville made no recorded comments. Published in Horth, *Letters*, p. 480-481. *Provenance*: Charles Hamilton, 11 December 1953 – Carnegie Bookshop – Roger Barrett (traded to H. Bradley Martin but not included in his 1990 sale at Sotheby's, New York – Christie's, New York, 29 May 1998, lot 73.

\$10,000-15,000



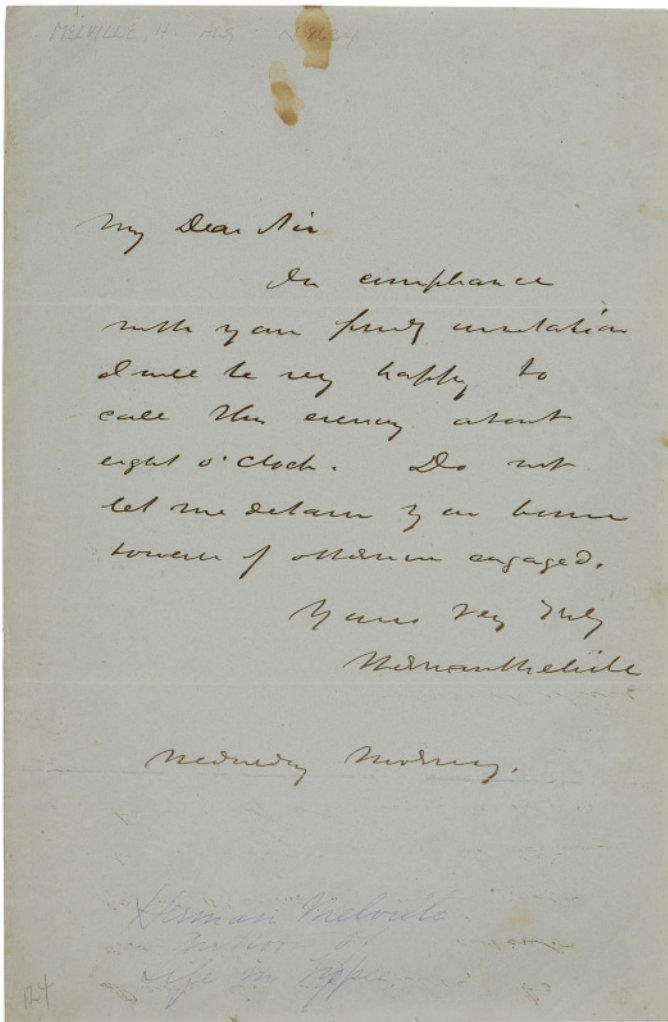
140
MELVILLE, Herman (1819-1891). Autograph letter signed ("Herman Melville") to Evert A. Duyckinck, [New York,] "Wednesday Morning," [c. 1846-1848].

One page, bifolium, 202 x 134mm (toned spots at top margin, mild abrasion below "Monday Morning," identification at lower margin in blue ink, glue remnants and partly repaired tears on verso of integral leaf). Addressed in his hand on the integral leaf.

A social note to his longtime friend and literary colleague Evert Duyckinck: "In compliance with your friendly invitation I will be very happy to call this evening about eight o'clock. Do not let me detain you home however if otherwise engaged." Melville and Duyckinck first met in 1846 and became fast friends. Although Duyckinck is well-known as the editor who enhanced Washington Irving's literary reputation, "perhaps the most important of his relationships is the one he cultivated with Herman Melville. Evert Duyckinck stands out distinctly among those who were in a position to advise Melville during the period he wrote the majority of his novels and poems." It was, "at first only a business connection, but gradually a truly personal relationship developed: a literary relationship which affected the art of Melville's fiction and poetry" (Donald Kay, "Herman Melville's, Literary Relationship with Evert Duyckinck." *CLA Journal*, 18:3 [March 1975], p. 393).

According to Horth, the letter could have been written during his two residencies in New York (1847-1850 and after 1863, but not after 1878 when Duyckinck died). A review of their published letters suggests that this letter dates before 1849, when Melville had dropped the formality of his correspondence from "Dear Sir," to merely "Dear Duyckinck." Published in Horth, *Correspondence*, p. 536. *Provenance*: Maurice F. Neville (sale, Sotheby's, New York, 16 November 2004, lot 173).

\$5,000-8,000





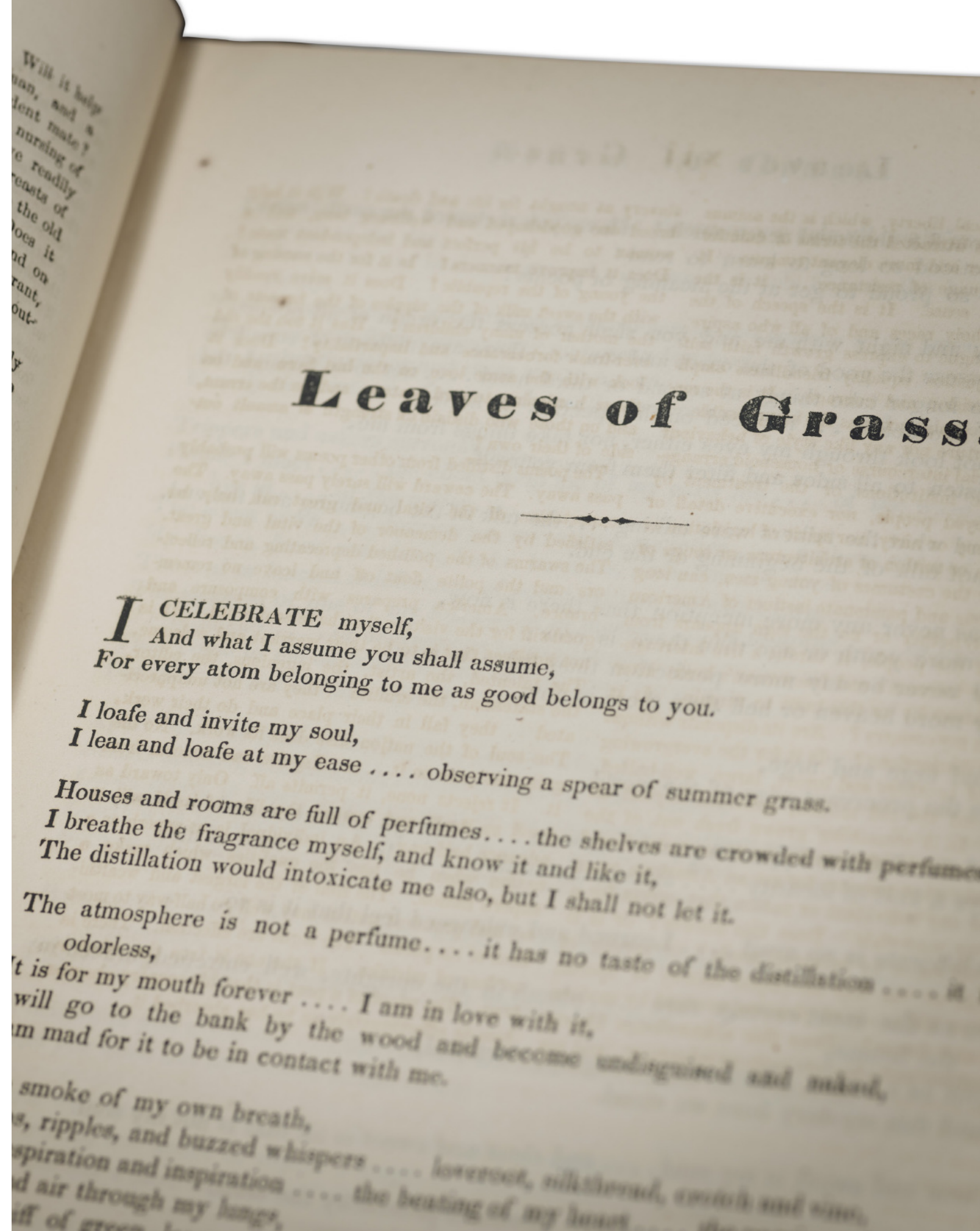
141

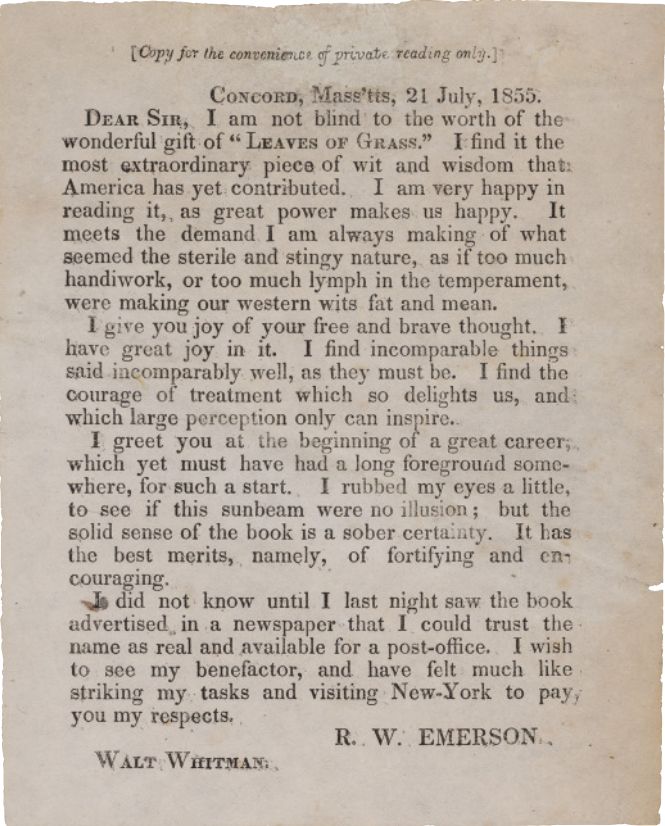
Walt Whitman

Born: 31 May 1819, West Hills, New York

Died: 26 March 1892, Camden, New Jersey

Whitman grew up in Brooklyn. He was largely self-educated and had a voracious and diverse literary appetite ranging from the Nibelungenliede to Hindu poetry to Homer and the Bible. The metropolis itself had a profound effect on his writing, as did Transcendentalism. He was a poet of the city, of democracy, and of the body and sexuality; in latter years, he was also an elegist of the Civil War. His literary legacy is profound—*Leaves of Grass*, the first edition of which appeared in 1855, has been called “America’s second Declaration of Independence.” The great American poet would revise and enlarge this intellectual milestone of literary history almost continuously until his death.





141
WHITMAN, Walt (1819-1892). *Leaves of Grass*. Brooklyn: [Printed for the Author], 1855.

“I greet you at the beginning of a great career...”

The first edition, first issue of *Leaves of Grass*; together with the Jerome Kern copy of the excessively rare broadside printing of Emerson’s famed acclamatory letter to Whitman. *Leaves of Grass* was Whitman’s first book. The poet himself, a working-class Brooklynite, privately printed the book and it was distributed by the phrenologists Fowler & Wells rather than by a mainstream bookseller. *Leaves of Grass* could well have languished unnoticed if it had not been for Ralph Waldo Emerson’s strong and immediate endorsement and Whitman’s own promotion of that endorsement.

In the spring of 1855, Whitman was spending nearly every day at the printing office of James and Thomas Rome in Brooklyn, “writing, revising, reading proof, even working at the type case, just as he had done twenty years earlier as an apprentice printer. Altogether he set in type about ten of the ninety-five pages of a book that he also designed, produced, published, promoted ... The 795 copies the Romes ran off on their hand press and delivered to the binder were all there were or could be of the first edition. No plates were made; the book was printed from type, and the type distributed” (Kaplan, *Walt Whitman*, 1982, p. 198). According to Myerson, 337 of these copies were bound in June and July of 1855 in the present, “Binding A,” the most expensive and earliest version of the binding, with both covers gilt-stamped and all paper edges gilt.

This first, most deluxe version of *Leaves of Grass* is what R.W. Emerson received at home in Concord, Massachusetts that summer from Walt Whitman, his unknown admirer. His reply to Whitman’s unsolicited gift has become legendary. It is quoted in full in the broadside present here.

Whitman was so enraptured on receiving this letter that he carried it around with him all summer—“thus armored against the most brutal onslaughts of the critics” (Allen, *The Solitary Singer*, 1960, p. 152). However, Whitman faced something worse than onslaughts: silence. Emerson’s letter arrived within days of Charles A. Dana’s friendly and positive review in the New York *Tribune*, but that single review was then followed by a long lapse of public notice. By 114

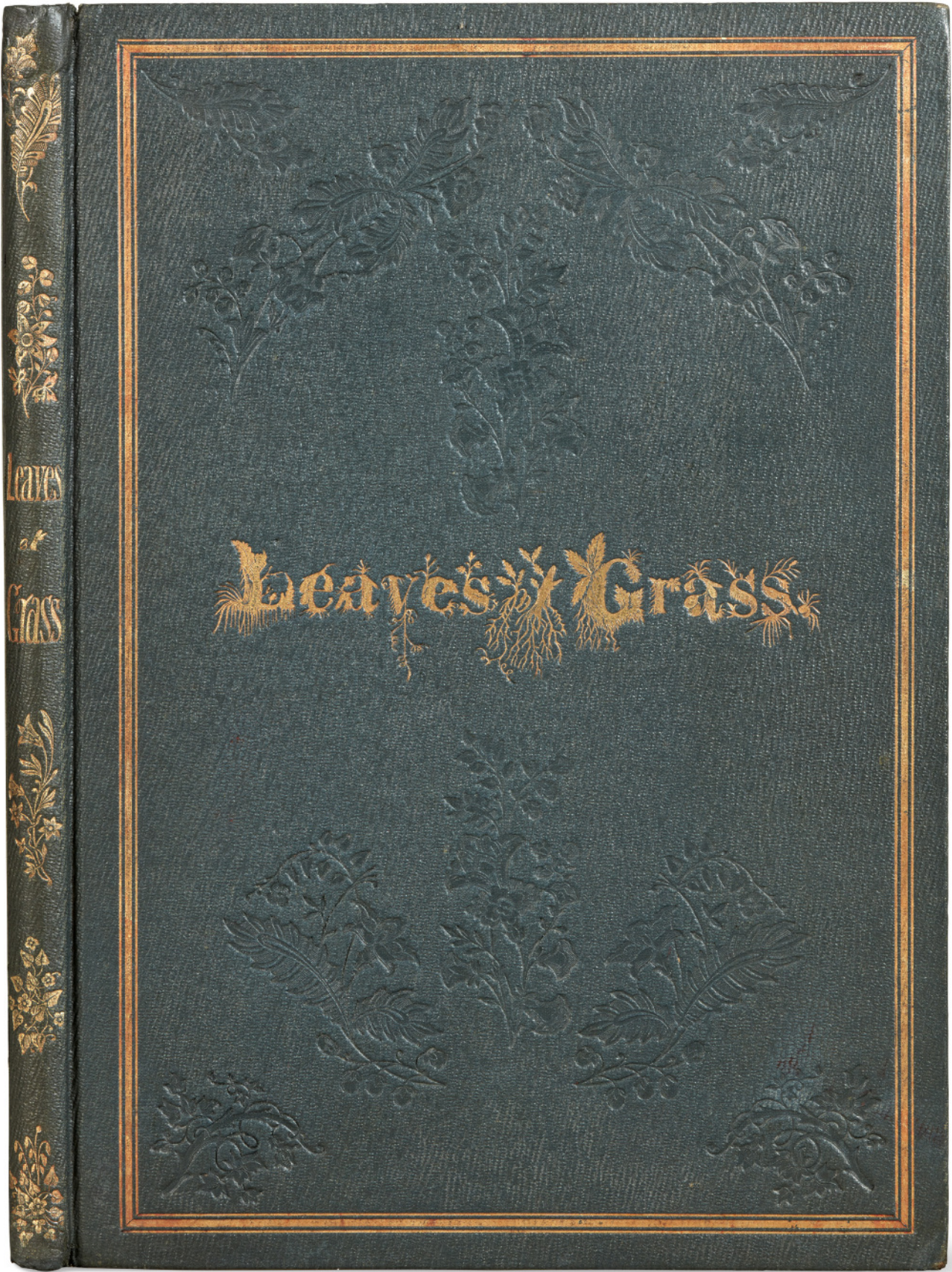
fall, Whitman took matters into his own hands and succeeded in publishing three separate reviews, all written by himself(!). Whitman knew the newspaper business very well and worked his advantages shrewdly. On 10 October 1855, he allowed Dana to publish Emerson’s letter in the New York *Tribune*—without consulting Emerson. This was a breach of etiquette that horrified some but was incredibly effective. Subsequent review copies were sent with the newspaper clipping of the letter but that was soon supplanted by the very elegant broadside version present here. The broadside is headed, “Copy for the convenience of private reading only.” By 1856, Whitman had dropped all pretense of modesty and not only printed Emerson’s letter in the front matter of the second edition, but emblazoned a quotation from it on the volume’s spine in gold letters. The elegant and ephemeral first separate printing of Emerson’s famous letter is incredibly rare. The item first appeared in the marketplace in the Stephen Wakeman auction in 1924, catalogued as “one of two known copies: the rarest Emerson item.”

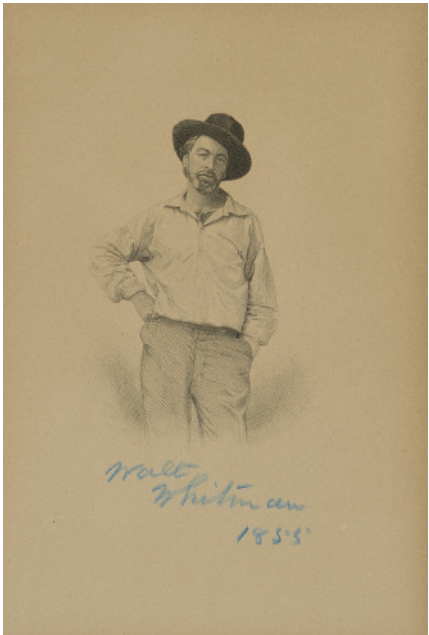
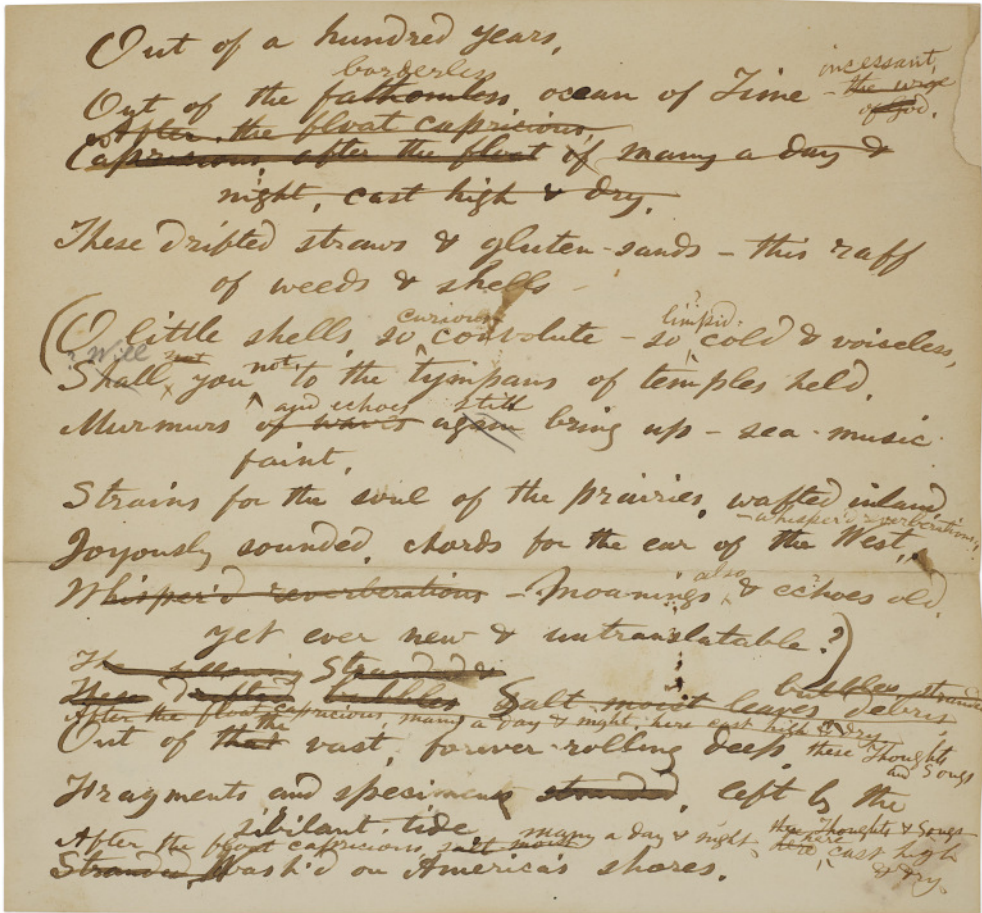
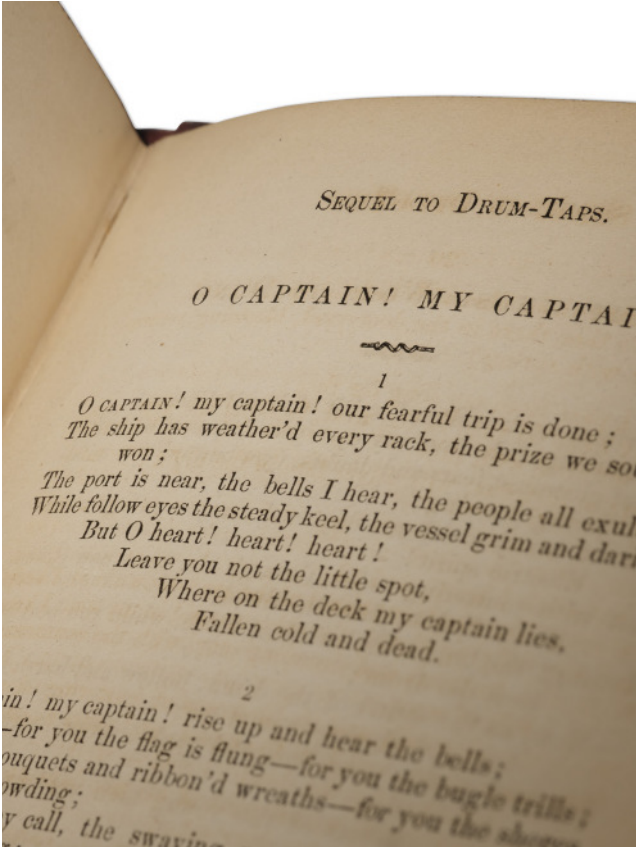
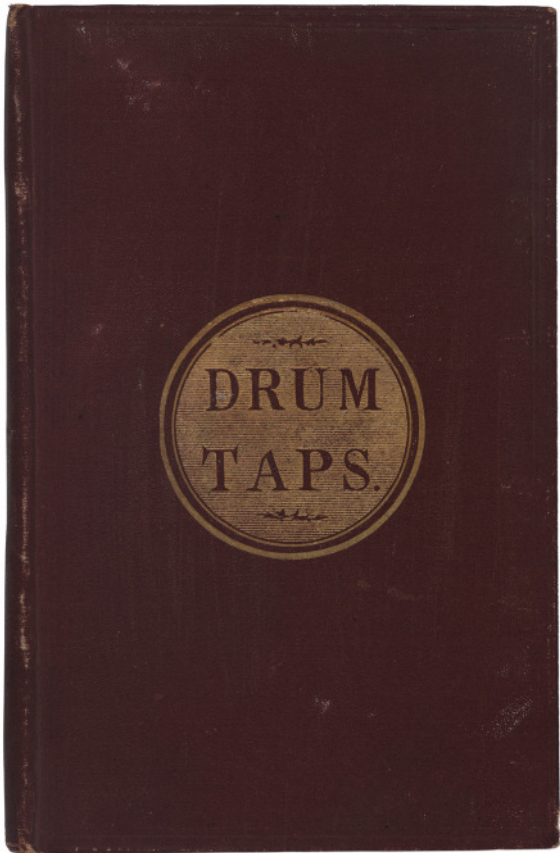
The volume is in BAL’s and Myerson’s Binding A, with first state of the frontispiece portrait (on heavy paper), second state of the copyright page as usual, and second state of p. iv. BAL 21395 & 21503/5225 (broadside is listed under both Emerson and Whitman); Grolier American 67; Myerson A2.1.a1 (Whitman) and A23 (Emerson); PMM 340.

Volume: Folio (287 x 205mm). Engraved frontispiece portrait with tissue guard. Original green cloth, gilt-lettered and decorated in blind on front and back covers within a triple gilt rule, gilt-lettered and decorated spine, marbled endpapers, gilt edges (small, unobtrusive repairs at spine ends of spine, slightest wear to tips, skillfully tightened in binding, small oval library duplicate rubber stamp on verso of title-leaf); modern clamshell case. *Provenance*: Howard Motley Hayes (bookplate) – Lenox Library, New York Public Library (stamp as above) – Christie’s New York, 14 December 2000, lot 148.

Letter: Printed broadside, 148 x 121mm, on white wove paper (skillfully repaired hole at middle top with two words and a few letters in facsimile, a smaller repaired marginal hole, old crease); modern polished calf chemise (scuffed, backstrip worn); and half morocco folding box. *Provenance*: Jerome Kern (morocco bookplate to chemise, his sale, Anderson Galleries, 21-24 January 1929, lot 1438).

\$200,000-300,000





142
WHITMAN, Walt (1819-1892). Engraving signed ("Walt Whitman"), no place, c.1855.

Signed in blue pencil and dated 1855, 255 x 164mm (mat burn, toned with mounting remnants on verso).

A beautifully signed engraving from the frontispiece of Leaves of Grass. The engraving, depicting a youthful Whitman in early middle age, is based on a now-lost daguerreotype by Gabriel Harrison and appeared opposite the full title page of his privately-printed 1855 first edition.

\$3,000-5,000

143
WHITMAN, Walt (1819-1892). *Drum-Taps*. New York: [printed by Peter Flecker for Walt Whitman,] 1865. [Bound with:] *Sequel to Drum-Taps (Since the Preceding came from the Press.)* Washington: [printed by Gibson Brothers,] 1865-66 [but October 1865].

Very fine copy of the first edition. *Drum-Taps* was printed just before the assassination of Abraham Lincoln in April 1865. Although Whitman had never met the President, he profoundly admired both the man and his command of language. Over the summer, Whitman wrote three poems on Lincoln's death which were then printed in the sequel. These include one of his best-loved poems, "O Captain! My Captain!" and the long elegy, "When Lilacs Last in the Door-yard Bloom'd." The latter was called by Harold Bloom the greatest American poem; it "was and is not only the sublime of his personal achievement but to this day is unsurpassed by anything else written in this hemisphere, in any language ... This ultimate elegy has become the New World's permanent prophecy of our fate as the Evening Land of Western literary culture. 'Lilacs' is Whitman's sunset glory—'More life,' the Hebrew blessing, is hardly its burden but it is a fit motto for the epic of himself, Whitman's 'dazzling and tremendous' sunrise and primary poem" (*Anatomy of Influence*). BAL 21398 (issue 2, i.e. with the *Sequel*).

Octavo. Original plum-brown cloth, gilt title roundel on front cover, in blind on the back (slightest rubbing to corners and joints); modern quarter morocco slipcase. *Provenance*: Christie's New York, 19 June 2014, lot 293.

\$15,000-25,000

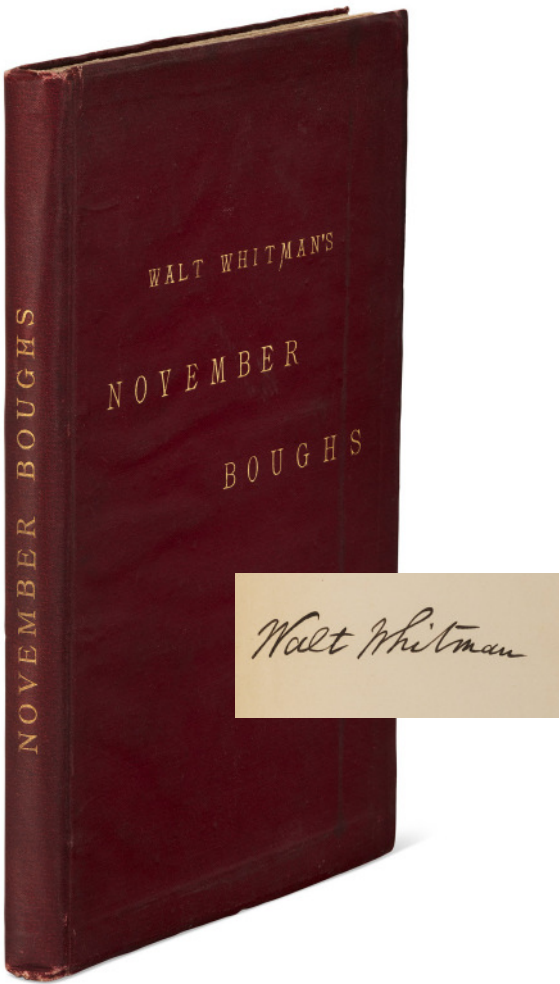
144
WHITMAN, Walt (1819-1892). Autograph manuscript, an early draft of a section from "As consequent from store of summer rains," from the "Autumn Rivulets" cluster in *Leaves of Grass*, c. 1881-1882.

One page, 209 x 224mm. The original draft written in a dark ink, with later revisions, insertions, and additions in a lighter ink (marginal loss at upper right corner reinforced on verso, mounting remnants on verso).

A highly revised section of "Autumn Rivulets" in Leaves of Grass. A highly interesting draft of the first poem in the "Autumn Rivulets" section of the 1881-82 version of Whitman's *Leaves of Grass*. Whitman placed the "Autumn Rivulets" cluster of poems just after the sections of his Civil War poetry headed "Drum Taps" and "Memories of President Lincoln." The new verses in "Autumn Rivulets" are lyrical, peaceful, and expressive of hope and healing in the wake of war. The 20-odd lines have been heavily corrected and revised by Whitman, in ink of two different weights, so that the layers of his alterations are easily distinguished. The initial draft—in a heavy ink—shows several crossed out lines and rewritten passages; then, in several places the later, light ink revisions themselves have been subjected to further revision.

This probable first draft, before revision reads: "Out of a hundred years, Out of the fathomless ocean of Time," These drifted straws & gluten sands - this raff of weeds & shells (O little shells, so convolute—so cold and voiceless, Shall you to the tympan of temples held, Murmurs of waves still bring up—sea music faint, Strains for the soul of the prairies, wafted inland, Joyously sounded, chords for the ear of the West, Whisp'ed reverberations—moanings & echoes old, Yet ever new & untranslatable?) ...These drifted bubbles. Salt-moist leaves, debris Out of the vast forever-rolling deep, Fragments and specimens left by the sibilant tide Washed on America's shores." *Provenance*: Christie's, New York, 19 June 2007, lot 103.

\$50,000-80,000



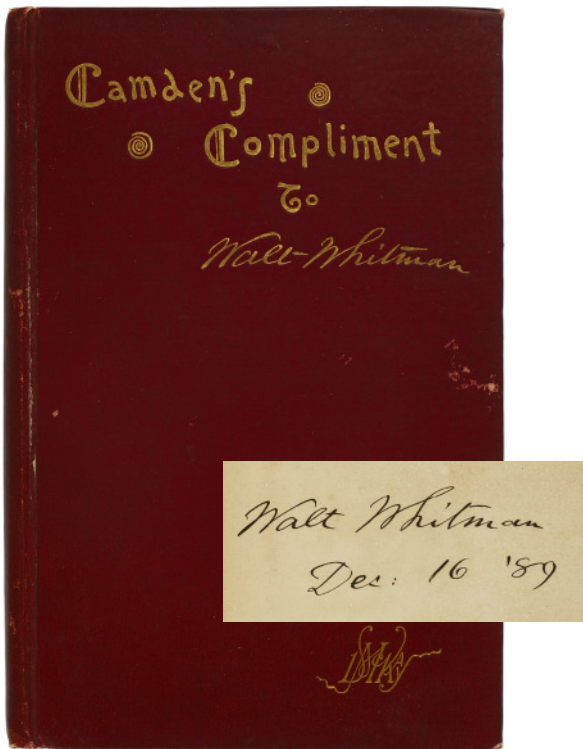
145

WHITMAN, Walt (1819-1892). *November Boughs*. Philadelphia: David McKay, 1888.

Fine signed copy of the first edition, first printing. One of 100 copies in presentation binding of flexible deep red cloth. This copy is signed by Walt Whitman on the front free endpaper. Just 100 copies were done at Whitman's expense for his own use for presentation; the remaining copies of the edition, about 1000, were bound in hard beveled cloth and published and sold by McKay. The poems in *November Boughs* were later incorporated in *Leaves of Grass* as "Sands at Seventy," and the prose preface, "A Backward Glance o'er Travel'd Roads," became the epilogue of *Leaves of Grass* in 1889. BAL 21430 (printing 1, binding B); Myerson A12.1.a (first printing, first [American] issue, binding B).

Large octavo. Frontispiece portrait, portrait of Elias Hicks in text, leaf of ads at end. Original flexible cloth, front cover and spine gilt-lettered, untrimmed (a little fingersoiling to endleaves, some leaves hastily opened, cloth with mild rubbing/darkening and a faint mark to front cover); modern quarter morocco clamshell box.

\$6,000-9,000



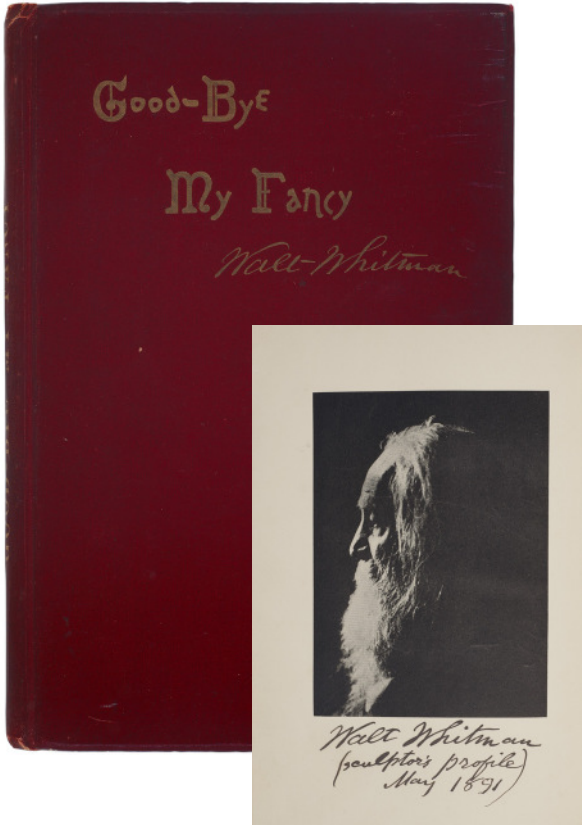
146

WHITMAN, Walt (1819-1892) – *Camden's Compliment to Walt Whitman*. Philadelphia: David McKay, 1889.

Whitman's 70th birthday festschrift. This copy annotated by Judge Charles Garrison, and signed by Walt Whitman. Judge Garrison was one of the speech-makers at the event and sat at Whitman's table. The front free endpaper is signed and dated: "Walt Whitman / Dec: 16 '89." Whitman's friend, Charles Garrison, has annotated the volume in pencil in three places. At the end of his own printed speech (which brought Garrison's legal acumen to bear on the notion of "Walt the lawless"), he recorded: "I sat next Walt, or rather one seat off, and as I sat down he said, 'Charles, don't you think that you laid it on pretty thick?' On page 68, Garrison identified his father as one of the contributors of a printed letter. Lastly, he has written a gift inscription dated 1892 on the front free endpaper. Whitman would commend the "extreme kindliness" of the Garrison family to Horace Traubel (*With Walt Whitman in Camden*, vol. 5, p.291). BAL 21436; Meyerson D17.

Large octavo. Photographic frontispiece. Original maroon cloth, gilt-lettered on front cover, top edge gilt (slight wear to extremities and a small patch on front cover, endleaves toned). *Provenance*: Charles G. Garrison, New Jersey judge, 1849-1924 (pencil notes) – "W.D" (gift inscription from Garrison dated 2 April 1897).

\$4,000-6,000



147

WHITMAN, Walt (1819-1892). *Good-Bye My Fancy. Annex to Leaves of Grass*. Philadelphia: David McKay, 1891.

"From Walt Whitman."

Judge Garrison's copy, signed and inscribed by Walt Whitman on the frontispiece portrait. First edition. Judge Garrison was one of several speakers at Whitman's 70th birthday party in Camden. He has tipped into this volume the address panel from the original mailing envelope which is boldly addressed in Whitman's hand: "Judge Garrison / Cape May / New Jersey / from Walt Whitman / Camden." The portrait frontispiece is additionally signed and inscribed by the author in the lower margin: "Walt Whitman (sculptor's profile) May 1891."

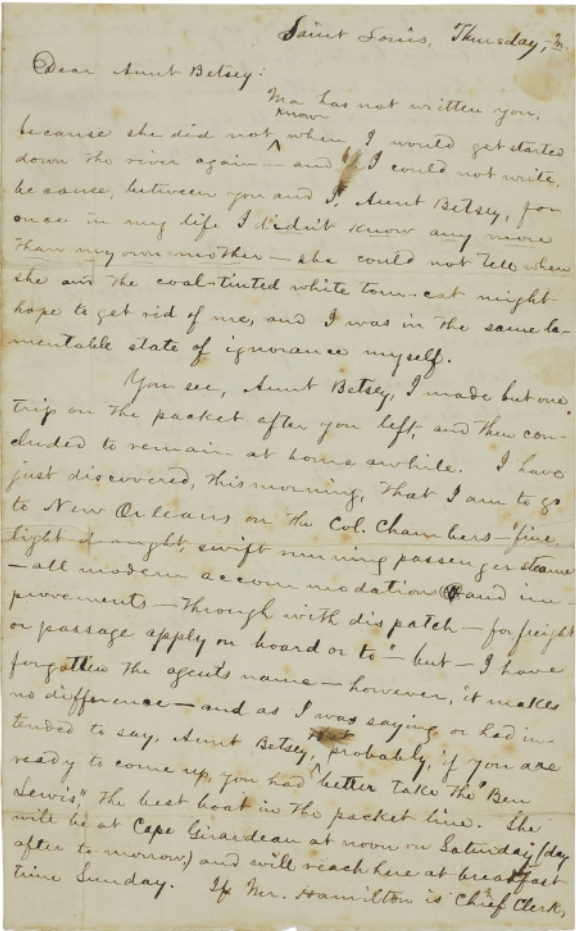
Garrison's letter of thanks to Whitman for this very volume is preserved at the Library of Congress, dated 21 July 1891. In part: "'Good Bye my Fancy'" came announcing in your proper hand that it was from Walt Whitman. / I wish I could tell that same Walt Whitman somewhat of the debt I owe him. I have no apt words in which to speak of 'Leaves of Grass.' Other books, great poems or great theses whether or not in form dramatic are woven by the combination and re-arrangement of such characters and actions, such threads of thought and notions of life as prevailed at or before the authors time or were perceived by him ahead of his time." Whitman would commend the "extreme kindliness" of the Garrison family to Horace Traubel (*With Walt Whitman in Camden*, vol. 5, p.291). BAL 21440; Myerson A13 (notes a state of the frontispiece with a printed version of the original inscription present here; binding B).

Large octavo. Portrait frontispiece (text block cracked after title and title re-inserted). Original deep red cloth gilt-lettered (light wear to edges, spine a bit dulled); modern quarter morocco box. *Provenance*: Charles G. Garrison, New Jersey judge, 1849-1924 (original signed mailing cover tipped in, later pencil gift inscription dated 1894).

\$5,000-8,000

Samuel Langhorne Clemens
“Mark Twain”
Born: 30 November 1835, Florida, Missouri
Died: 21 April 1915, Redding, Connecticut

Mark Twain was a fortune-seeker and had a true frontier spirit. Before the Civil War, he piloted a steamboat on the Mississippi—a deeply formative experience. He then very briefly joined the Civil War, but he soon retreated for Nevada where he began his career as one of the great all-time humorists. His contribution has been vital to the American psyche, especially his essentially egalitarian and humanistic instincts displayed in *Huckleberry Finn*, one of the defining books of American literature.



148
CLEMENS, Samuel ("Mark Twain," 1835-1910). Autograph letter signed ("Sam. Clemens") to Elizabeth W. Smith ("Aunt Betsey"), St. Louis, "Thursday," [13?] October 1859.

Two pages, 198 x 122mm (light scattered foxing, contemporary ink smudges).

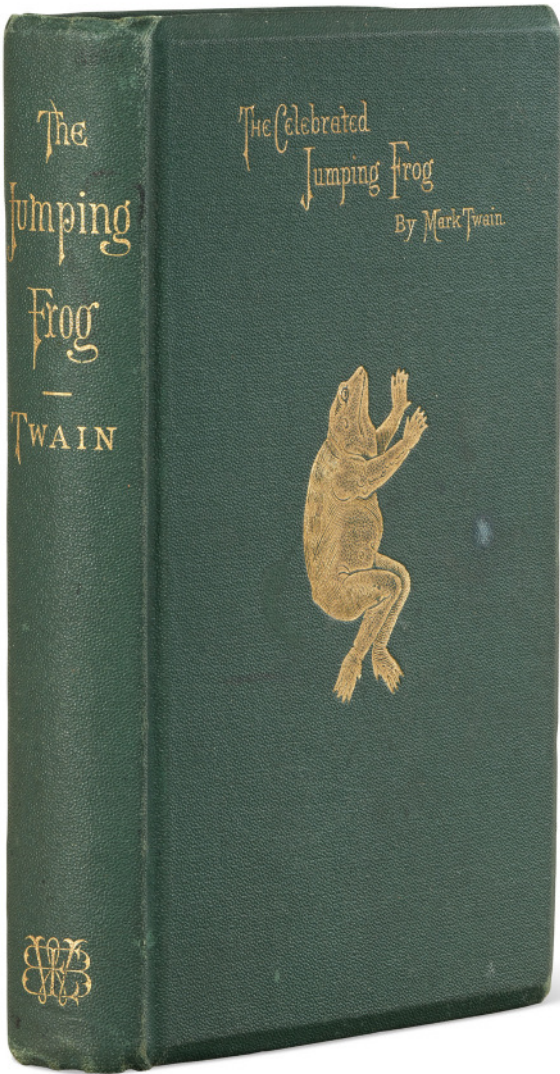
The earliest Mark Twain letter remaining in private hands. A spectacular letter by a 23-year old Clemens plying the Mississippi as a riverboat pilot, written to Elizabeth Smith, a family friend from St. Louis, lovingly addressed as "Aunt Betsey." After advising her on the best riverboat to take to St. Louis, he writes that "Ma" had not written because, "she did not know when I would get started down the river again—and I could not write, because ... for once in my life I didn't know more than my own mother—she could not tell when she and the coal-tinted white tom-cat might hope to get rid of me, and I was in the same lamentable state of ignorance myself." After piloting the steam-packet *Edward J. Gay* on a round-trip from St. Louis to New Orleans, Clemens had expected "to remain at home awhile," but reports that he had just learned that he had been assigned to the steamer *A. B. Chambers* bound for New Orleans in about two weeks time. He then digresses to quote some of the ship's promotional literature, which describes the vessel as a "fine, light-draught, swift running passenger steamer—all modern accommodations and improvements—though with dispatch—for freight or passage apply on board

to," but then catches himself, "but ... as I was saying." He closes with his typical, self-deprecating humor, reporting that "All the family are well except myself—I am in a bad way again—disease, Love, in its most malignant form. Hopes are entertained for my recovery, however. At the dinner-table,—excellent symptom," And then quoting from the Song of Solomon, "I am still as 'terrible as an army with banners.'"

Years later Clemens reminisced about Aunt Betsey: "She wasn't anybody's aunt in particular, she was aunt to the whole town of Hannibal ... She and my mother were very much alive; their age counted for nothing; they were fond of excitement, fond of novelties, fond of anything that was of a sort proper for members of the church to indulge in ... any and every kind of dissipation that could not be proven to have anything irreligious about it—and they never missed a funeral." Aunt Betsey figured in his writings for decades. She and the author's mother appear together as Aunt Patsy Cooper and Aunt Betsy Hale in "Those Extraordinary Twins" (1894), and Aunt Betsey appears as "old aunt Betsy Davis" in the unfinished "Hellfire Hotchkiss" (1897), and once more as the 'widow Dawson' in the "Schoolhouse Hill" version of *The Mysterious Stranger* (1898).

Not only is this the earliest Mark Twain letter in private hands, it is also the seventh earliest complete Twain letter in any collection, public or private.

\$20,000-30,000



149
CLEMENS, Samuel ("Mark Twain," 1835-1910). *The Celebrated Jumping Frog of Calaveras County, and Other Stories*. Edited by John Paul [Charles Henry Webb]. New York: John A. Gray & Green for C.H. Webb, 1867.

Fine first edition of Twain's first book, the first issue in the most desirable green cloth with variant frog which "jumps" across the cover. With the leaf of ads and unbroken type on pages 21, 66 and 198. Twain's first book is the "first important foreshadowing of crime-in-the-ascendancy in the short story ... This acknowledged classic of legend and folklore is an early example of the confidence game in fiction. If this statement surprises you, reread Mark Twain's tale of trickery and ask yourself: When the slick stranger filled Jim Smiley's frog, Dan'l Webster, full of quail-shot, wasn't he really playing a clever skin game?" (*Queen's Quorum* 7). A fine copy of a fragile volume rarely found in fine condition. BAL 3310; Johnson *Mark Twain* 3; Seven Gables *First Books* 58; *Zamorano Eighty* 17.

12mo. One-page publisher's advertisement at front. Original green beveled cloth, with gilt frog in center of front cover, and same position in blind on back cover, gilt-lettered on front cover and spine, brown coated endpapers (light rubbing at extremities); modern box. *Provenance*: Library of an English Bibliophile (Sotheby's New York, 20 October 2011, lot 14).

\$20,000-30,000

C1868
Cleveland, Dec. 29.
Dear Mrs. Langdon
I wrote to the Metropolitan
Hotel for your letter of Nov. 8.
It overtook me two or three days ago
at Charlotte, Mich. I will not deny
that the first paragraph hurt me a
little — hurt me a good deal — for
when you speak of what I said of the
drawing-room, I see that you mis-
took the harmless overflow of a happy
frame of mind for criminal friv-
olity. This is a little unjust — for
although what I said may have been
unbecoming, it surely was no worse.
The subject of the drawing-room can-
not be more serious to you than it is
to me. But I accept the rebuke
freely & without offer of defence, & am
as sorry I offended as if I had intended
offence.
The rest of your letter is just
as it should be. The language is as
plain as ever language was in the
world, but I like it all the better for
that. I don't like to mince matters
myself or have them mince for me.
I think I am safely past that tender
age when one cannot take his food
save that it be masticated for him
beforehand — & I would much prefer

to suffer from the clean incision
of an honest lancet than from a
sweetened poison. There, for it is
even as you say: I have "too much
good sense" to blame you for that
part of ~~your~~ letter. Plain speak-
ing ~~only~~ ~~does not hurt one~~ ~~does not hurt one~~
I am not hurrying my love
— it is my love that is hurrying me
— & surely no one is better able to com-
prehend that than you. I fancy
that Mrs. Langdon was the coun-
ter part of her daughter at the age
of twenty-three — & so I refer you to
the past for explanation & for pardon
of my conduct. At your time of
life, & being, like you, the object of
an assured regard, I shall be able
to ~~write~~ ~~urge~~ ~~moderation~~ ~~upon~~
younger people, & shall do it re-
lentlessly — but now I feel a larger
charity for such. Your heart is big
enough to feel all the force of that re-
mark — & so believing, you will not be
surprised to find me thus boldly knock-
ing at it. It does not seem to me that
I am otherwise than moderate — it
cannot seem so from my point of
view — & so while I continue as mod-
erate as I am now & have been, I think
it is fair to hope that you will not turn
awfully from me your countenance, or deny

I am not disposed to quarrel with
the Dispatch's opinion or make my-
self ~~about~~ ^{say} about it, either.
I ~~never~~ like to express my opinions
~~freely~~ freely in print, & I suppose
the Dispatch people have a taste
that runs in a similar direction.
The folks here are all well,
& we are having a very pleasant time
of it. I shall lecture in Akron to-
morrow night, & then return here &
spend New Year's.
I like the Herald ~~best~~
as an anchorage for me, better than
any paper in the Union — its location,
politics, present business & prospects,
all are suitable. Fairbanks says the
masson (with its lot & building) invari-
ables \$200,000; its earnings were \$42,-
000 for the past year, which is a good per-
centage for such safe & lasting property
as a newspaper. He owns half of the
Herald & the other half. He wants
me in very much — wants me to buy an
eighth from the Benedicts, so that the control
would rest with him when I gave my vote —
price about \$25,000. He says if I own
it he will be my security until I can pay it
all by the labor of my tongue & hands, & that I shall

not be hurried. That suits me, just
exactly. It would not be better. ~~The~~
~~Benedicts~~ He says the salaries of
himself & the elder Benedict are
\$3,000 — & mine would be \$2,000.
He would ~~like~~ ~~me~~ ~~to~~ ~~pay~~ ~~me~~ ~~more~~.
I don't understand these things. —
It is a living salary — & so I should
have to make the paper make mo-
ney to save myself. However, I shall
see Mr. Benedict & try to make the
arrangement.
I believe I have nothing
further to say, except to ask par-
don for past offences against
yourself, they ~~being~~ having been
headless, & not deliberate, & that
you will
Ells. Fairbanks has just come
in & she says: "For shame! cut that
letter short — do you want to wear out
what endurance the poor man has
left after his siege of illness?" This is a
woman, Sir, whose comments are
not to be trifled with — & so I desist.
With reverent love & respect
I am
Sincerely,
Samuel J. Clemens

150

CLEMENS, Samuel ("Mark Twain," 1835-1910). Autograph letter signed ("Sam'l L. Clemens") to Jervis Langdon, 29 December [1868].

Nine pages, 205 x 128mm, addressed in his hand on the verso of the final leaf with penciled docketing in Langdon's[?] hand. Blue cloth clamshell.

"What I have been, what I am, and what I am likely to be." Clemens defends his character to his skeptical future father-in-law, Jervis Langdon. A letter remarkable for its length, its content, and its critical importance to the young writer. Although already engaged to Livy Langdon, her parents remained skeptical of Clemens given his line of work, his associates, and his penchant for irreverence (most notably toward Christianity), leading to demands for character references. While on a lecture tour in Michigan, Clemens received a letter bearing a harsh rebuke from Jervis over an awkward incident in the family's Elmira, New York drawing room in late November. Treading lightly, Clemens explains, "I will not deny that the first paragraph hurt me a little—hurt me a good deal—for when you speak of what I said of the drawing-room, I see you mistook the harmless overflow of a happy frame of mind for criminal frivolity. This is a little unjust—for although what I said may have been unbecoming, it surely was no worse. The subject of the drawing-room cannot be more serious to you than it is to me. But I accept the rebuke, freely & without offer of defence & am as sorry I offended as if I had *intended* offence." To the balance of Langdon's letter, "is just as it should be. The language is as plain as ever language was in the world, but I like it all the better for that. I don't like to mince matters myself or have them minced for me. I think I am safely past that tender age when one cannot take his food save that it be masticated for him beforehand."

"I am not hurrying my love—it is my love that is hurrying me—and surely no one is better able to comprehend that than you." The Langdons had been taken aback by the suddenness of their daughter's engagement to the young author, which led them to suspect Clemens was rash and immoderate." I fancy that Mrs. Langdon was the counter part of her daughter at the age of twenty-three—and so I refer you to the past for explanation & for pardon of my conduct. At your time of life, & being, like you, the object of an assured regard, I shall be able to urge moderation upon younger people, & shall do it relentlessly—but now I feel a larger charity for such. Your heart is big enough to feel all the force of that remark.—& so believing, you will not be surprised to find me thus boldly knocking at it. It does not seem to me that I am otherwise than moderate—it cannot seem so from my point of view—and so while I continue as moderate as I am now & have been, I think it is fair to hope that you will not turn away from me your countenance, or deny me your friendly toleration, even though it be under a mild protest."

"It is my desire as truly as yours, that sufficient time shall elapse to show you, beyond all possible question, what I *have been, what I am,* & what I am likely to be. Otherwise you could not be satisfied with me, nor I with myself." In defending his character, he cites his time on the West Coast and Hawaii, where his immersion into the local native culture led to additional doubts on the part of the Langdons: "I think that much of my conduct on the Pacific Coast was not of a character to recommend me to the respectful regard of a high eastern civilization, but it was not considered blameworthy there, perhaps. We go according to our lights. [...] I think all my references can say I never did anything mean, false or criminal. They can say that the same doors that were open to me seven years ago are open to me yet; that *all* the friends I made in seven years,

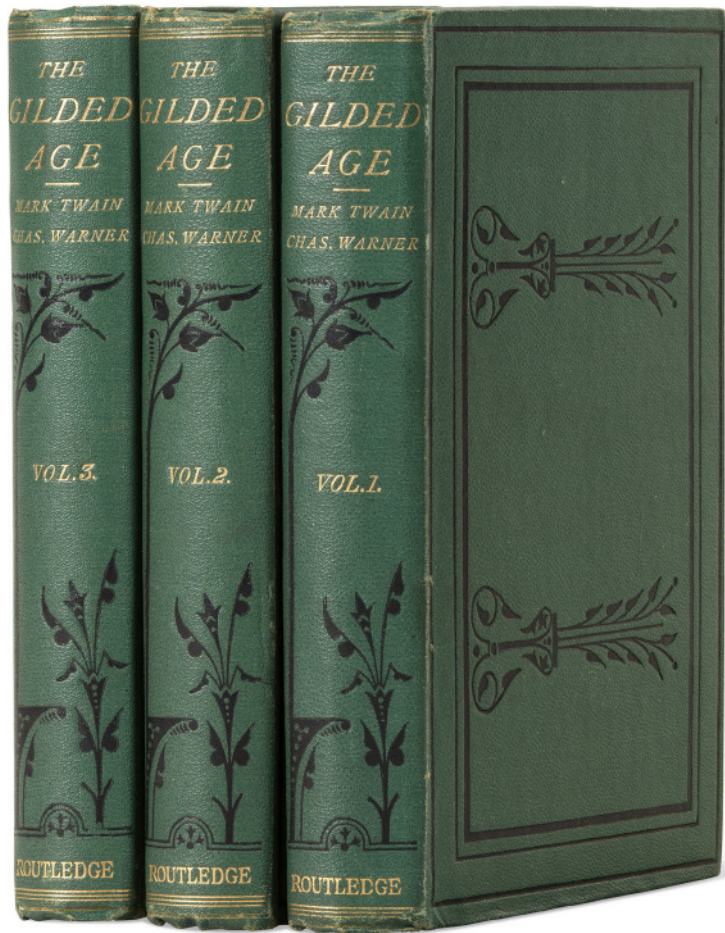
are still my friends; that wherever I have been I can go again—and enter in the light of day & hold my head up; that I never deceived or defrauded anybody, & don't owe a cent. And they can say that I attended to my business with due diligence, & made my own living, & never asked anybody to help me do it, either. All the rest they can say about me will be *bad*. I can tell the whole story myself, without mincing it, & will if they refuse."

Clemens requests to "add to the references I gave Mrs. Langdon," providing a lengthy list off the many "friends" he made out west, including John Neely Johnson (1725-1872) of Carson City, Nevada ("was Governor of California some ten years ago & is now Chief Justice of the Supreme Court of Nevada" and for some time his next door neighbor; Henry Goode Blasdel (1825-1900), the first governor of Nevada ("he has known me four or five years—don't know whether he has known any good of me or not. He is a thoroughly pure & upright man"); Joseph T. Goodman, ("raised in Elmira, I believe ... Chief editor of the 'Daily Enterprise,' Virginia City") and Goodman's News-Editor, Putnam ("neither of whom would say a damaging word against me for love or money or hesitate to throttle anybody else who ventured to do it..."). In addition, Clemens refers Langdon to Lewis Leland (a hotel proprietor in New York, formerly of san Francisco's Occidental), and R. B. Swain of the San Francisco Mint: "the Schuyler Colfax of the Pacific Coast," a man "against whose pure reputation nothing can be said, although Clemens confesses, "he don't know much about me himself, but he ought to know a good deal through his secretary Frank B. [Bret] Harte (Editor of the *Overland Monthly* & the finest writer out there)" [Clemens has crossed out "one of the finest writers out there"] for we have been intimate for several years..." Quoting this portion of the letter, Justin Kaplan comments that "it was a curiously random, even self-defeating list ... Clemens later said that he had left out close friends because he knew they would lie for him" (Kaplan, *Mr. Clemens and Mark Twain*, p. 90).

"As to what I am going to be, henceforth, it is a thing which must be proven & I am upon the right path—I shall succeed, I hope. Men as lost as I, have found a Saviour, & why not I? I have hope—an earnest hope—a long-lived hope" [a passage probably elicited by Langdon's criticism of instability and Clemens's rather inchoate religious beliefs]. Clemens offers additional details regarding his continuing lecture tour, his salary, and plans being considered to take over a Cleveland newspaper, then concludes by asking "pardon for past offences against yourself, they having been headless, & not deliberate... He signs himself "With reverent love & respect."

The outcome is best narrated by Clemens himself. In early 1869, Mr. Langdon began to receive replies from the people he had been directed to by Clemens. "The results were not promising. All those men Were frank to a fault. They not only spoke in disapproval of me but they were quite unnecessarily and exaggeratedly enthusiastic about it." "When he and Jervis Langdon met to discuss the unflattering letters of reference, Langdon exclaimed, "'What kind of friends are these? Haven't you a friend in the world?' 'Apparently not,' I answered. 'Then he said: 'I'll be your friend myself. Take the girl. I know you better than they do.' Thus dramatically and happily was my fate settled" (The Autobiography of Mark Twain, ed. Charles Nieder, 1966, pp. 106-107). Published in *The Love Letters of Mark Twain*, ed. Dixon Wector, New York, 1949. *Provenance:* Clara Clemens Samossoud – Chester L. Davis (sale, Christie's New York, 17 May 1991, lot 82) – James S. Copley Library (sale, Sotheby's, New York, 17 June 2010, lot 461).

\$40,000-60,000



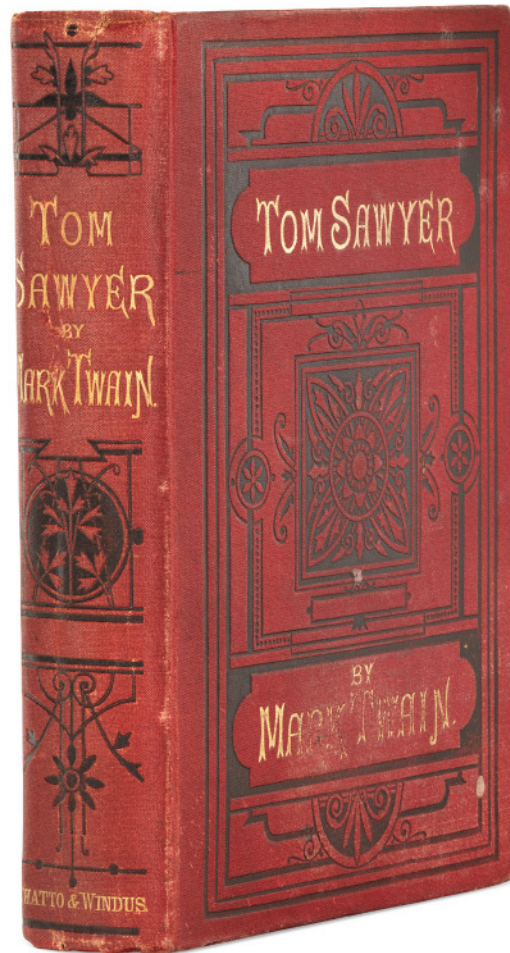
151

CLEMENS, Samuel ("Mark Twain," 1835-1910) and WARNER, Charles Dudley (1829-1900). *The Gilded Age*. London: George Routledge and Sons, 1874 [but 1873].

First English edition of Twain's first novel, whose title came to embody the spirit of the period—rare at auction. It was published simultaneously with the first American edition, published in Hartford. *The Gilded Age* satirized the rampant political corruption of post-Civil War America so effectively that its title became applied to that historical period as a whole. The Hartford edition is much more common at auction; the present London edition is only recorded once at auction by RBH since the 1960s. Both the Hartford and London editions were ready in time for Christmas of 1873. This copy is from the library of Richard Fothergill, a British politician; ironically, he was prosecuted for misconduct in 1857. BAL 3359.

Three volumes, octavo (190 x 123mm). Half-titles, illustrations throughout (minor spotting). Original green publisher's cloth stamped in black, spine gilt (bumped at extremities, few stains, front hinge of vol. 2 cracked). *Provenance*: Richard Fothergill, 1822-1903 (bookplate).

\$20,000-30,000



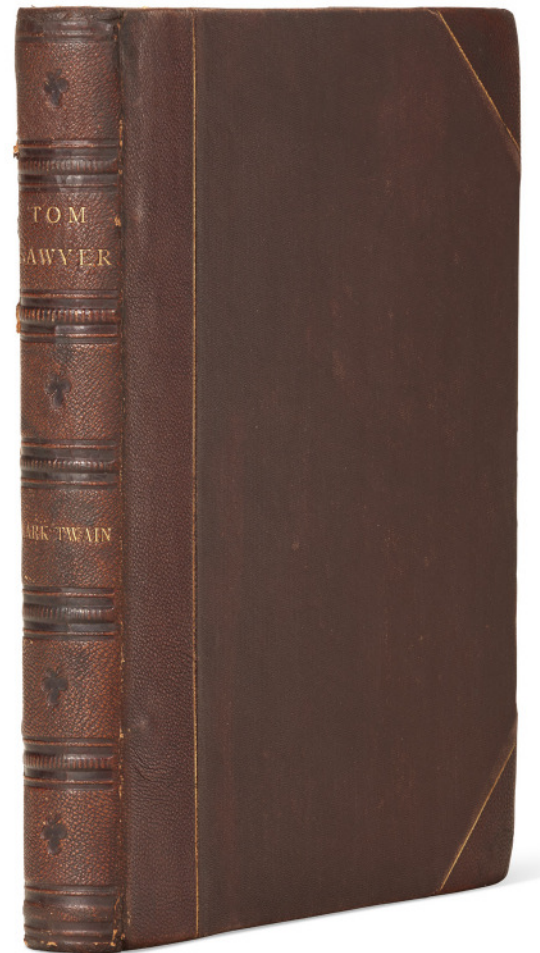
152

CLEMENS, Samuel ("Mark Twain," 1835-1910). *The Adventures of Tom Sawyer*. London: Chatto and Windus, 1876.

First edition of the iconic American "Boys' Book." Twain's first novel written without a co-author and the most auto-biographical of his novels: set in a village closely modeled on his own hometown and with many of the characters taken from life. "*Tom Sawyer* arrived at a momentous time in American history. Its first edition was issued in England on June 9, 1876. Sixteen days later, Indians annihilated George Armstrong Custer's Seventh Cavalry at Little Big Horn. Nine days after that, American celebrated the centennial of its birth. By the time Mark Twain died, it was his top selling book" (Rasmussen, 458). This is the true first edition, as Twain did not want an American edition published until the novel had first appeared in England, thus securing a British copyright. BAL 3367; Johnson, 29.

Octavo (195 x 138mm). Half-title, 1p. ads at beginning (thumbed, small scattered stains, gatherings G and O somewhat loose). Original red cloth, upper cover blocked in black and gilt, yellow endpapers (extremities bumped, spine slightly creased, a few stains); modern red half morocco clamshell box.

\$18,000-25,000



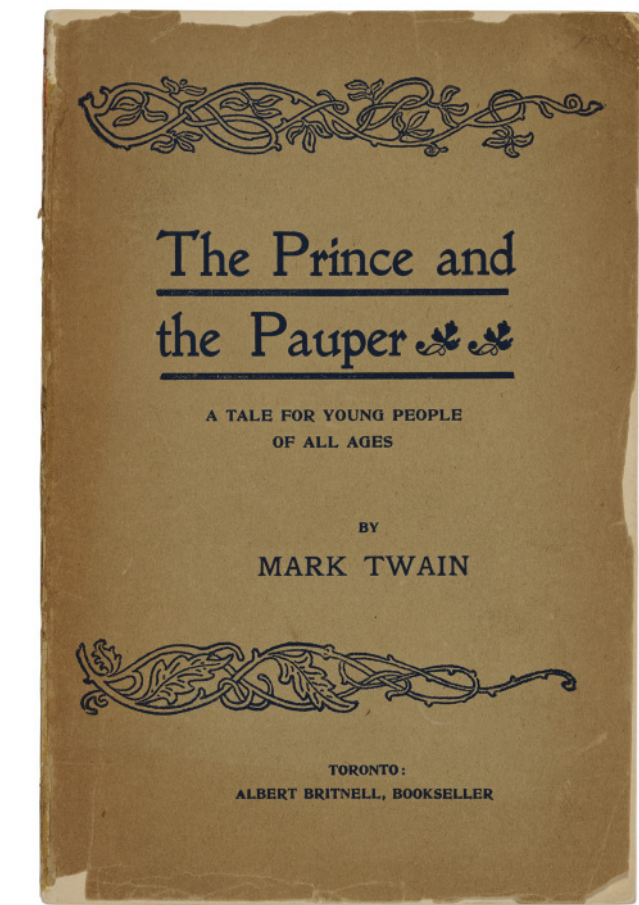
153

CLEMENS, Samuel ("Mark Twain," 1835-1910). *The Adventures of Tom Sawyer*. Hartford: American Publishing Company, 1876.

First printing of the first American edition—one of 200 specially bound in publisher's half morocco. After handing over the manuscript for illustration by True Williams, the American edition was significantly delayed due to the publisher Bliss's lack of preparation and failure to canvass subscriptions. More than a year would pass until it was finally issued in January 1877, though the unillustrated English edition was successfully released beforehand in June 1876 (Powers, 383-385). BAL 3369; Johnson, 27; Grolier American [78]. See Ron Powers' *Mark Twain: a Life* (2005).

Octavo (212 x 161mm). Half-title, 4-page publisher's ads at end; wood-engraved frontispiece and numerous in-text illustrations (a short tears, some repaired, mostly in blank margins, some smudging, some corner creases). Publisher's brown half morocco over purplish-brown cloth gilt stamped, spine gilt, all edges gilt, yellowish-brown endpapers and laid paper fly leaves (joints flaking, bumped); modern blue quarter morocco slipcase with chemise.

\$15,000-25,000



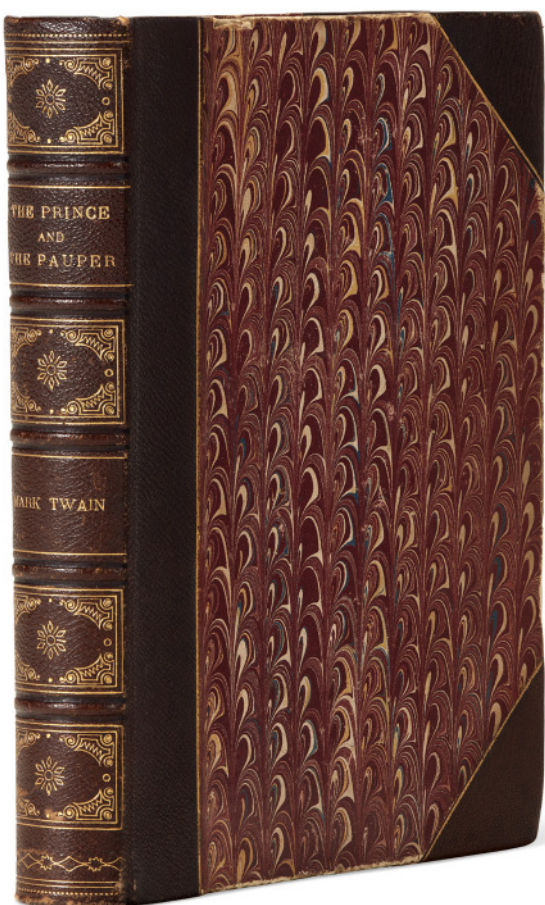
154

CLEMENS, Samuel ("Mark Twain," 1835-1910). *The Prince and the Pauper*. Montreal: Dawson Brothers, 1881.

First edition in scarce wrappers—one of only two copies ever reported at auction by RBH. One of 275 copies. Set in King Henry VIII's England, Twain's first historical novel explores issues of class and identity in an imagined scenario wherein Prince Edward VI accidentally switches places with his doppelgänger, a commoner named Tom Canty. According to a 28 November 1881 letter from Twain to his American publisher: "[Mr. Dawson] has printed an edition of 275 [copies], & they are ready to be put into the paper covers." Although wrappers were unknown to BAL, a copy was recorded in 1984 belonging to the collections of the Mark Twain Memorial and the Stowe-Day Foundation (McBride, 73). BAL 3397; See McBride, *Mark Twain: A Bibliography of the Collections of the Mark Twain Memorial and the Stowe-Day Foundation* (1984).

12mo (190 x 120mm). Original printed tan wrappers stamped in blue (chipped with some losses to spine panel, neatly repaired); modern quarter morocco clamshell box with felt-lined chemise.

\$8,000-12,000



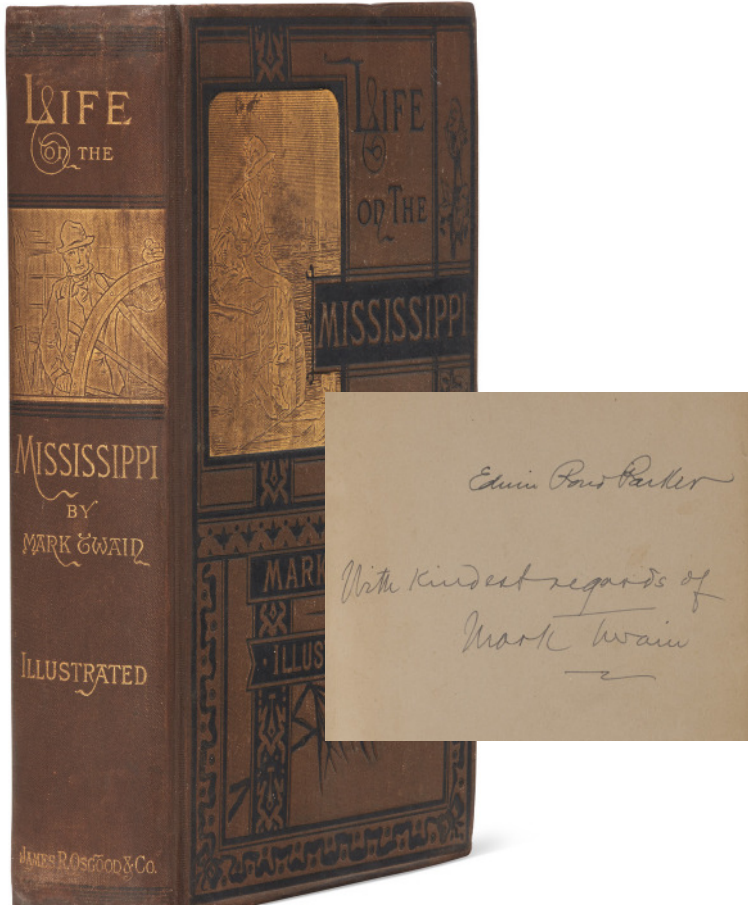
155

CLEMENS, Samuel ("Mark Twain," 1835-1910). *The Prince and the Pauper*. Boston: James R. Osgood and Company, 1882.

First American edition, in publisher's morocco, of Twain's first historical novel; the inspiration for which struck him, "as early as 1864, when he wrote a letter to his family describing his life in Nevada with the phrase, 'the old California motto is applicable here: 'We have lived like paupers that we might give like princes'" (Rasmussen, 369). BAL 3402; Johnson, 39.

Ocatvo (215 x 163mm). Illustrated throughout (a few small tears). Publisher's brown half morocco with marbled boards, edges and endpapers (worn). *Provenance:* Kenyon Starling 1905-1983.

\$1,000-2,000



156

CLEMENS, Samuel ("Mark Twain," 1835-1910). *Life on the Mississippi*. Boston: James R. Osgood, 1883. [With:] The Suppressed Chapter of "Life on the Mississippi." N.p., n.d. [c.1931].

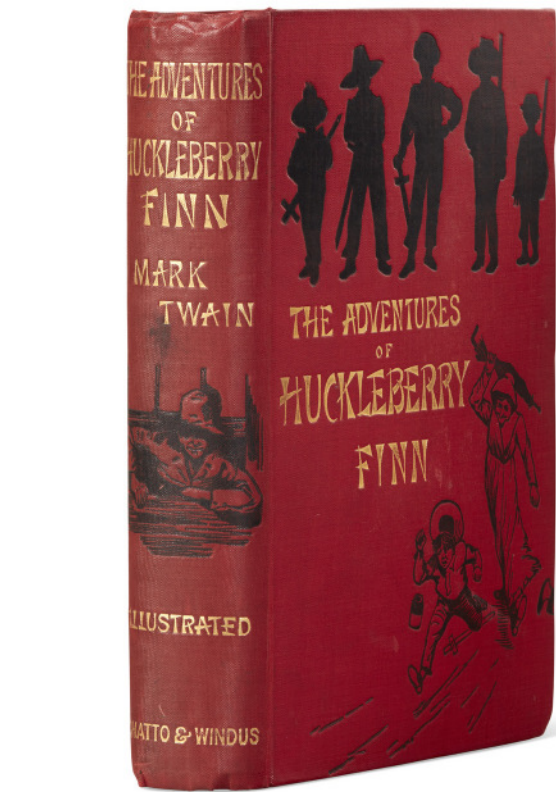
Presentation copy of the first edition, first state, inscribed to friend Edwin Pond Parker: "with kindest regards of Mark Twain," with a rare copy of the suppressed chapter celebrating the end of slavery. The first state features the tail-piece on p. 441 of Twain and an urn marked "M.T." engulfed by flames, which his wife thought "morbid" and requested be removed, and the illustration on p. 443 mis-captioned "St. Louis Hotel." Chapter 31 contains the first use of fingerprints to solve a crime in fiction, described by Colin Wilson as "a remarkable anticipation of a scientific discovery that was then known to less than half a dozen men." See the illustration on p. 346 for an illustration of the thumbprints used to solve the crime. See Queen's Quorum, p.45 (note).

Edwin Pond Parker (1836-192) was a clergyman and longtime friend of the author. A member of the Friday Night Club, Pond Parker contributed to the *Hartford Courant* wherein appeared his favorable review of Clemens's *The Prince and the Pauper* in 1881. His son, Edwin Pond Parker II, was the first husband of well-known poet, satirist, and screenwriter Dorothy Parker (1893-1967).

The suppressed Chapter 48 has appeared only five times at auction according to RBH. It was removed because it was seen as offensive to the white Southern book buyer, due to Twain's critique of racial and political injustice in the South following the abolition of slavery. Forgotten until after Twain's death, it was rediscovered circa 1910. "During the chapter's journey to its last resting-place in a famous collection, a copy of it was made without a 'by your leave'... and this petty piracy resulted in the production of a little printed leaflet, which is at present fluttering through the book-collecting world commanding a fictitious price" (Ticknor). BAL 4111; BAL 3519; Johnson, 41-43. See Colin and Damon Wilson's *Written in Blood* (2003) and Caroline Ticknor, "Mark Twain's Missing Chapter" in *The Bookman xxxix*, (May, 1914).

Octavo (220 x 138mm). Wood-engraved frontispiece, plates, and numerous in-text illustrations (thumbled, minor stains, about 5 leaves with repairs to blank edges). Original brown cloth stamped with black and gold, the front cover with a gilt stamped image of a "roustabout" on a bale in the upper left; spine gilt stamped, light brownish-grey endpapers (neatly rebacked preserving original spine and endpapers); modern brown quarter morocco box and chemise with suppressed chapter laid in: bifolium (215 x 140mm), in a modern brown chemise. No. 116 of 250.

\$20,000-30,000

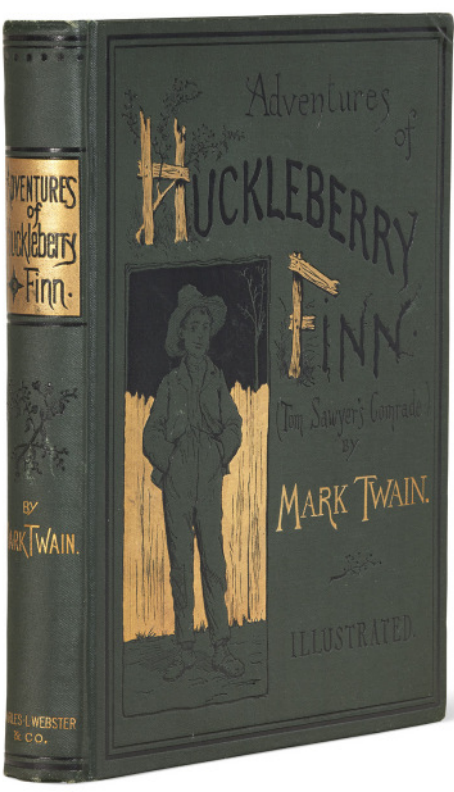


157
CLEMENS, Samuel ("Mark Twain," 1835-1910). *The Adventures of Huckleberry Finn*. London: Chatto & Windus, 1884.

First edition, state A, of "an American classic ... often called a masterpiece—even the great American novel" (Rasmussen, 216). With Twain's signature on card pasted to half title. Published nine days before the American edition, this is the true first. BAL 3414; Grolier 100 American 87.

Octavo (186 x 122mm). Half-title, illustrated frontispiece, 32pp. publisher's advertisements dated October 1884 at rear (minor spotting at edges). Original red cloth stamped with gold and black (front hinge cracked, extremities bumped); modern quarter morocco box.

\$3,000-5,000

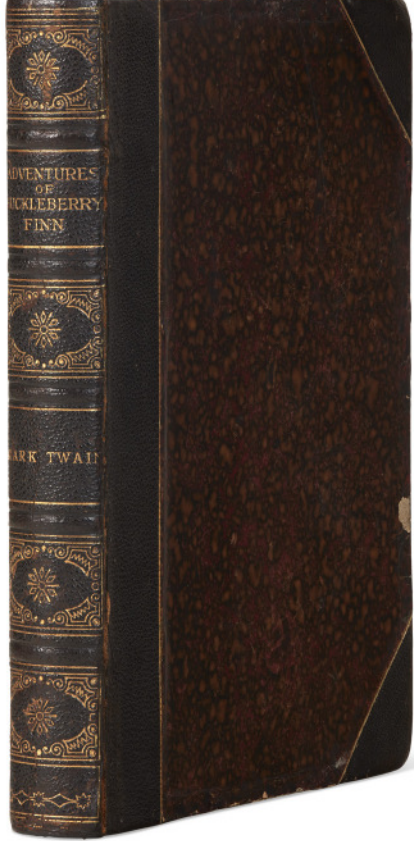


158
CLEMENS, Samuel ("Mark Twain," 1835-1910). *Adventures of Huckleberry Finn*. New York: Charles L. Webster and Company, 1885.

The exceptionally fine Swann copy of the first American edition of Twain's masterpiece. Twain's follow-up novel to his classic *Adventures of Tom Sawyer* has eclipsed its more whimsical prequel in the American literary canon, being not only one of the first major novels written in American vernacular English but also offering a darker and more mature look at American culture, racism, and boyhood in the Antebellum South. Hemingway famously declared that "all modern American literature comes from one book by Mark Twain called *Huckleberry Finn*," and it has had an enduring influence on American letters. Ralph Ellison, in his essay collection *Shadow and Act*, writes about the novel that: "in the United States the Negro and his status have always stood for moral concern. He symbolizes among other things the human and social possibility of equality. This is the moral question raised in our two great nineteenth-century novels, *Moby-Dick* and *Huckleberry Finn*. Jim, therefore, is not simply a slave, he is a symbol of humanity, and in freeing Jim, Huck makes a bid to free himself of the conventionalized evil taken for civilization by the town." First state of the portrait leaf and pp. 13 and 57, and third states of pp. 155 and 283. Blank leaf 23/8 is present at the end; the title leaf is a cancel with 1884 copyright date. BAL 3415; Grolier *American* 87; Johnson, pp. 43-50.

Octavo. Frontispiece by E.W. Kemble, photographic portrait of the bust of Mark Twain by Karl Gerhardt (BAL state 1), illustrations in text. Original gilt-decorated pictorial cloth; modern box. *Provenance*: Arthur Swann, 1875-1959, auctioneer and bibliophile (bookplate).

\$15,000-25,000



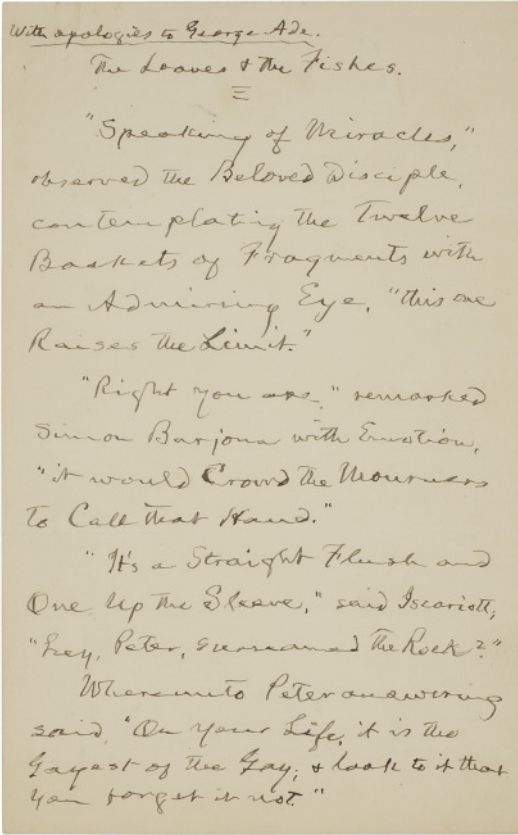
159
CLEMENS, Samuel ("Mark Twain," 1835-1910). *The Adventures of Huckleberry Finn*. New York: Charles L. Webster and Company, 1885.

First American edition, in publisher's morocco with the rare first state of the illustration on p. 283. Portrait frontispiece with sculptor's name on the shoulder, State 3 of title but no priority acknowledged, State 1 of p. [13], p. 57 and p. 155, without 11 signature on p. 161, and the original first state of the illustration on p. 283. While gathering advance subscriptions to *Huckleberry Finn*, traveling salesmen pitched expensively bound copies in morocco and sheep as Christmas gifts. These fine copies included an innocent illustration of Silas Phelps on p. 283, which showed a very slight curve at the fly of his trousers. The present copy is one of those few.

After the initial distribution of these special copies, an unknown individual defaced the plate on p. 283 with a vulgar embellishment of Silas's genitals. By the time the altered plate was discovered, thousands of copies had been printed. To avoid massive financial losses and tarnishing Twain's reputation as a decent and moral man, each leaf depicting the explicit image was cut out and replaced with a new engraving. This new illustration eliminated all curvature (as was found in the prospectus) and replaced Silas's fly with a straight line. As the defacement occurred only after the advance sheets were shipped to be bound, the plate in its first state only exists in the prospectus and in early copies in publisher's morocco. First editions with the first state illustration are therefore scarce and prized by collectors. BAL 3415; Johnson, 43; Grolier *American* 87.

Octavo (213 x 160mm). Lithographic frontispiece by E.W. Kemble, photographic portrait of Twain by Karl Gerhardt. Publisher's half morocco gilt, marbled boards with a gilt stamped spine; marbled edges and endpapers (worn).

\$20,000-30,000



160
CLEMENS, Samuel ("Mark Twain," 1835-1910). Autograph manuscript signed, "The Loaves & the Fishes," written "On Board Kanawah At Sea," 26 June 1902.

Three pages, 197 x 123mm (pinholes at top left creased corners).

An unpublished Mark Twain story: a fable based on the Biblical story, written by Clemens while on board the *Kanawha*, the steam yacht of his good friend and financial adviser Harry Huttleston Rogers (to whom he sent this manuscript). Rogers had put his yacht at the disposal of the Clemens family for a cruise at the end of June 1902 from their Riverdale (on the Hudson) home to York Harbor, Maine (see a letter of the same date from Clemens to Rogers describing the voyage, in Christie's East sale of 12 November 1997, lot 146). The gist of Twain's joke in his sketch is that the real miracle was not the multiplication of the bread and fish, but the fact that the Twelve Disciples had served nearly 5,000 people and lived to tell the tale: "But now spoke Simon the Tanner, called the Grumbler, and said ... 'to feed Five Thousand with so light a Lay-out and have Fragments enough to Stuff Thirty-Seven Thousand left over, is, even in the purview of the Profession, a Corker; yet ... this was not the Real Miracle ... At his Level Best, and with Waldorf Tips in Sight, one Waiter can Serve but Four Persons and do it Well ... whereas we Twelve have passed the Things to Four Hundred apiece, and here we are Alive to Tell about it. What do ye call it? The Miracle of the Occasion, or ain't it...'" *Provenance*: E. W. Evans, purchase from Michael Papantonio: Books and Autographs April 1942 (with photocopy of his letter giving provenance and typed transcript) – Christie's East, 5 December 1997, lot 145 – Nick Karanovich (his sale, Sotheby's, New York, 19 June 2003, lot 145).

\$5,000-8,000

CHARLOTTE.

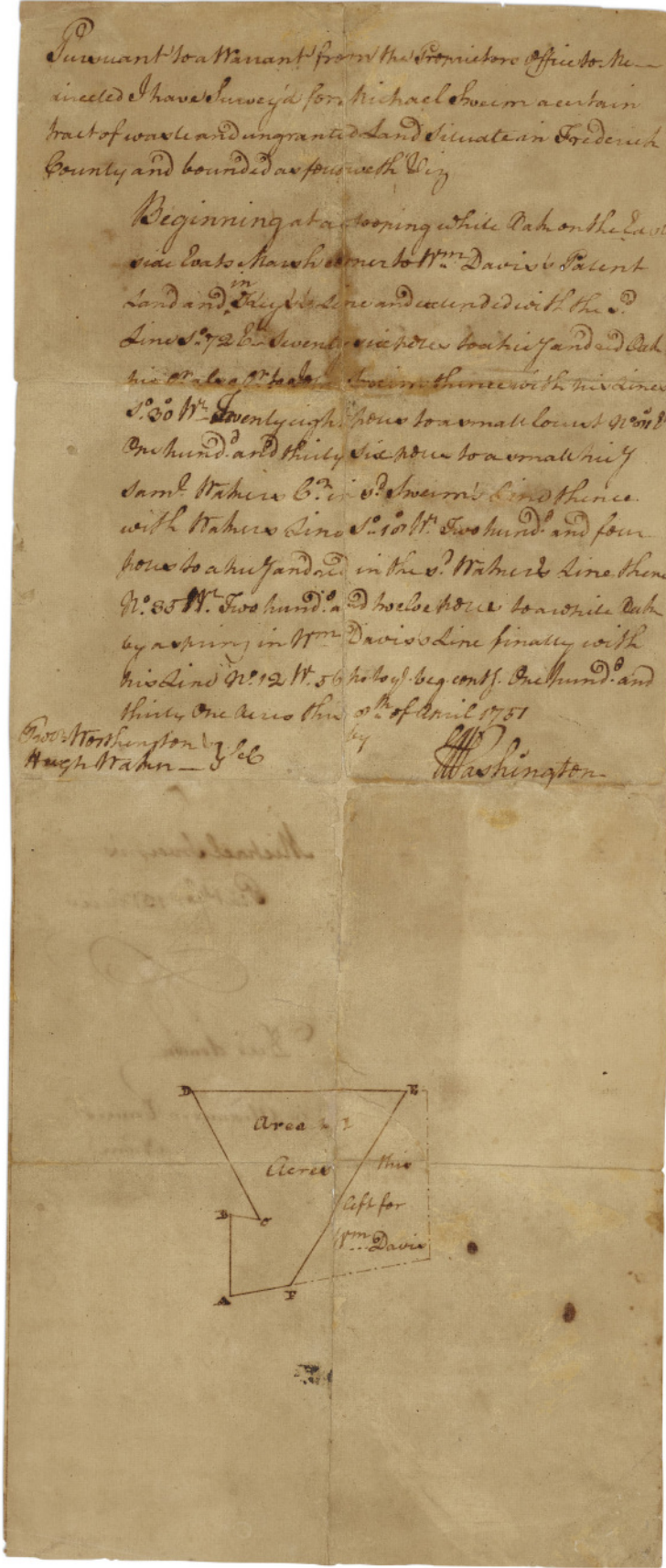
CHAPTER I.

A BOARDING SCHOOL.

"ARE you for a walk," said Montraville to his companion, as they arose from table. "are you for a walk? or shall we order the chaise and proceed to Portsmouth?" Belcour preferred the former; and they sauntered out to view the town, and to make remarks on the inhabitants, when they returned from church. Montraville was a Lieutenant in the army: he was his brother officer: they had been together of their friends previous to their coming to America, and

THE BRUCE M. LISMAN COLLECTION OF
IMPORTANT AMERICAN LITERATURE

PART TWO



161

WASHINGTON, George (1732-1799). Autograph document signed ("G Washington"), n.p., 9 April 1751.

One page, 368 x 154mm (lightly silked, some toning and dustsoiling, separated folds neatly mended on verso).

A nineteen-year-old Washington accomplishes a land survey for "Michael Swein on certain waste and ungranted land situated in Frederick County Virginia." Washington executed the survey "pursuant to a warrant from the Proprietor's office," and describes the property as "Beginning at a drooping white oak on the East side Evans Marsh corner to Wm. Davis's Patent Land and in Gaiy's line and extended with the said lines 72° E and Seventy six poles to a twig and said oak. This corner forming thence with his lines So. 30 degrees W. Seventy eight poles to a small locust No. 11° East. one hundred thirty six poles to a small twig. Saml. Waters corner in S. Sweim's land thence with Water's line So. 10° W. Two hundred and four poles to a twig and all in this S. Water's line. Thence No. 35° W. Two hundred and twelve poles to a white oak by a spring in Wm. Davis's line finally with his line No. 12° W. 56 poles to beginning containing One Hundred and thirty One Acres." Below the written description, Washington has drawn the plot taking care to delineate the section "left for Wm. Davis."

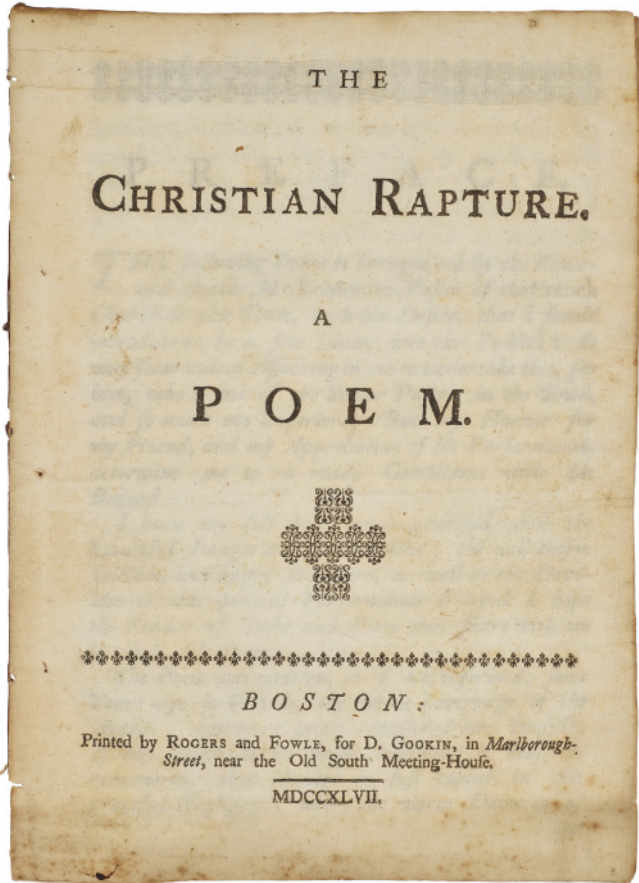
Washington prepared his first surveys at age sixteen in his schoolbooks before joining George William Fairfax and Prince William County's surveyor, James Genn, on a month-long trip across the Blue Ridge Mountains to survey property for Thomas, Lord Fairfax where he mastered the art and secured an appointment as surveyor for Culpeper County, Virginia. **Over the course of his career, he produced nearly 200 surveys, but only seventy-five remain extant today.** See Philander Chase, "A Stake in the West: George Washington As Backcountry Surveyor and Landholder," in Warren Hofstra, ed., *George Washington and the Virginia Backcountry* (Madison, Wis.: Madison House Publishers, 1998), p. 161. *Provenance:* Parke Bernet, 25-26 October 1939, lot 403.

\$25,000-35,000



The following lots of the Lisman Collection chronicle the story of American literature in the 18th century and Federal Period—the first fruits of American cultural life. Modestly printed and passed from hand to hand, these books are individually very rare, and especially so as a sizable offering to come on the market at once. This early period has been relatively understudied by both literary collectors and scholars. In addition to the rarity of the books, this is possibly due to the political upheavals of the time being so seismic that they overwhelmed the efforts of novelists, poets, and dramatists in the eyes of posterity. However, the forming of an American literary identity and the forming of an American national identity were profoundly intertwined and should always be considered together. William Bradford—the Philadelphia newspaperman most famous for his rebellion against the Stamp Act—was also the publisher of the first patriotic hymnal (lot 163). Benjamin Franklin was a subscriber to the first play written and performed in America (lot 164). The first American spy novel(!), published in 1787, features a plot designed to promote ratification of the Constitution (lot 170).

Moreover, because Revolutionary and Federal Era American women could not act in politics as men could, their political zeal and social conscience were often channeled into literature. Mercy Otis Warren ran the most influential literary salon in Revolutionary Boston, but until the War ended her works were published anonymously (lot 175). [To quote Virginia Woolf, "For most of history, Anonymous was a woman."] Other women authors of the 18th century in the Lisman Collection include Ann Eliza Bleecker, the early writer of frontier literature such as her captivity narrative set in the French and Indian War (lot 181); the indefatigable Susanna Rowson, who not only wrote the first American best-seller but also transformed women's education in America (lots 184-193); Hannah Foster, the first American woman novelist born in America (lot 201); Catharine Sedgwick; Lydia Maria Child ... the list goes on. These women—and their male counterparts—were often beloved and highly influential in their time. They competed for prizes, were voraciously read in newspapers and magazines, and were fêted and toasted across the young nation. They warrant our attention again.



162

LE MERCIER, Andrew (1692-1764). *The Christian Rapture. A Poem.* Boston: Rogers and Fowle for D. Gookin, 1747.

Very scarce, crisp first edition of a poem by a prominent French Huguenot in Boston, the man who introduced ponies to Nova Scotia's Sable Island. Le Mercier was the pastor of the French Huguenot Church in Boston, and also involved in establishing a settlement on the infamous Sable Island—the graveyard of the Atlantic. Sabin 12920.

Quarto (193 x 142mm). Title, preface leaf, and 11pp. text (occasional foxing). Disbound, old stab holes.

\$1,500-2,500

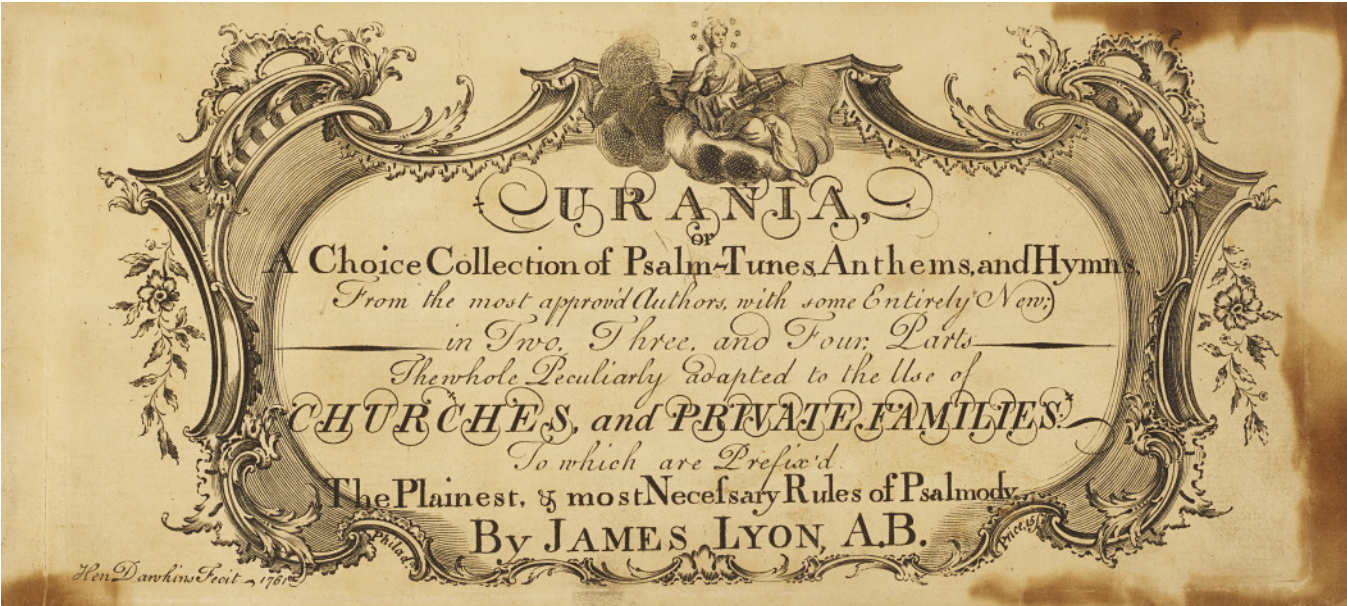
163

LYON, James (1735–1794). *Urania, A Choice Collection of Psalm-tunes, Anthems and Hymns ... Adapted to the Use of Churches, and Private Families.* [Philadelphia: William Bradford, 1761.]

America’s earliest anthems.

Extremely rare complete first edition of the first printed book of American songs with music. This is the only complete copy recorded in the auction records of RBH since 1903. It contains the first American printing of the tune for “My Country 'Tis of Thee.” James Lyon was one of a very few composers in mid-18th century America. “He attended the college of New Jersey (later Princeton) and was mentioned as the composer of the music for the class ode, presented at the graduation exercises in 1759. In May 1760 he was in Philadelphia taking subscriptions for a projected collection of hymn tunes [the present work]” (DAB). This commencement ode is a strong contender for the first secular song composed by a named American. Lyon's avowed purpose with *Urania*, which must have been formed while he was still in college, was to make: “the first Attempt of the kind to spread the Art of Psalmody, in its Perfection, thro’ our American Colonies” (*Pennsylvania Journal*, 22 May 1760).

Lyons's *Urania* is not the first hymnal printed in the Colonies, but it is the first pointedly American effort—collected by a New Jersey-born American for the



express purpose of improving the music in colonial Church services. Lyon is the presumed author also of an anonymous 1763 tract urging Presbyterians to relax their hostility to instrumental music (DAB). The tune which eventually became “America (My Country 'Tis of Thee)” (when paired with the lyrics of Samuel Smith in 1831), is printed here on p.190 ff with religious lyrics.

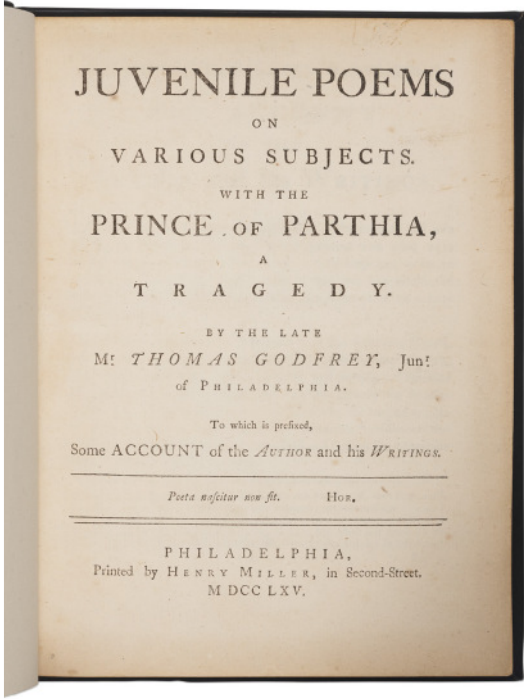
Henry Dawkins engraved the contents of this work. Born in England, he was among the very first copper-plate engravers to operate in the Colonies, setting up shop around 1754. During the Revolution, James Lyon was an ardent and active patriot—even making a detailed proposal to George Washington for the conquest of Nova Scotia. Dawkins, on the other hand, although not a Loyalist, was arrested and probably hanged in 1776 for counterfeiting Continental currency.

This volume would have been extremely expensive to produce and it was sold for 15 shillings. However, it was popular enough to go into both second and third editions in Lyon’s lifetime. All 18th century editions are extremely rare; but this complete first edition is practically unique. It conforms to all first printing

points as described by Richard Crawford, and has five pages with the asterisk which denotes new compositions (pages 44, 50, 63, 125, and 165). Evans 8908; Sabin 42856. See also Crawford, Richard. "Preface [with Appendices,]" *Urania*. New York, 1974; Sonneck, O.G. *Francis Hopkinson & James Lyon: Two Studies in Early American Music*, Washington, DC, 1905; and Temperley, Nicholas. "First Forty: The Earliest American Compositions," in *American Music*, Vol. 15, No. 1 (Spring, 1997).

Oblong 12mo (112 x 240mm). Engraved title page by Henry Dawkins (browning to outer edge, splitting at plate mark), letterpress dedication, index and subscriber's list; 105 engraved musical leaves printed recto and verso. Early 19th-century American sheep over marbled paper boards (front joint cracked, lacking free endpapers, edges worn). Custom quarter morocco slipcase. *Provenance*: Fred F. Lathrop, choir leader of Bridgeport, CT, born 1818 (according to note on inside front cover) – Olive Gulis (ownership inscription) – Bonhams New York, 17 June 2021, lot 56.

\$15,000-25,000



164

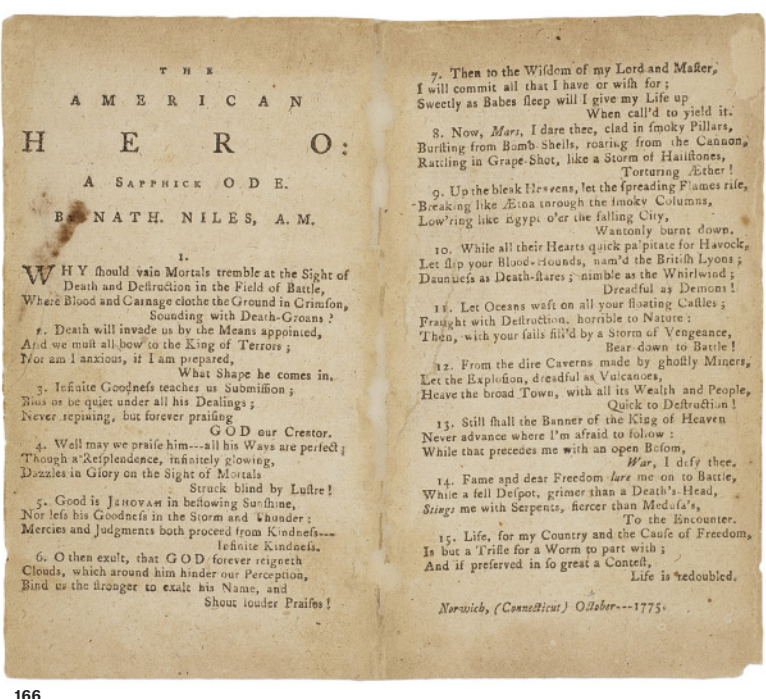
164

GODFREY, Thomas (1736-1765) *Juvenile Poems on Various Subjects. With the Prince of Parthia, a Tragedy*. Philadelphia: Henry Miller, 1765.

The first known play to be written, printed and performed in what would become the United States. A very rare first edition. "The publication of the 'Prince of Parthia' makes 1765 a landmark in American cultural history. For the first time a native-born American, Thomas Godfrey, Jr., had written a play in this country. For the first time a play, so written, was printed. Two years later 'The Prince of Parthia' became the first American play to be performed professionally on the American stage" (*Two Hundred Years of American Plays: An Exhibition*. Brown University, 1965). The play premiered on 24 April 1767 at the Southwark Theatre in Philadelphia. The subscribers' list to this edition includes such Philadelphia luminaries as Benjamin Chew, Francis Hopkinson, Benjamin Rush, and, of course, Benjamin Franklin. Evans 9983.

Quarto (220 x 170mm). Subscribers' list and errata present. Modern calf, all edges gilt. *Provenance*: Edward E. Haley, M.D. (discreet owner's blindstamp on two leaves).

\$1,000-2,000



166

166

NILES, Nathaniel (1741-1828). *The American Hero: A Sapphick Ode*. [Cheshire, Conn.: printed by William Law, 1781.]

The American Hero: a war hymn of the Revolution inspired by the Battle of Bunker Hill. "When the American Revolution began in 1775, Niles enthusiastically supported the war against England. 'The American Hero' ... in commemoration of the Battle of Bunker Hill, became a popular song among New England soldiers and militiamen inspired by [its] stanzas" (ANB). The present leaflet is likely the first separate printing, published contemporaneously with a compendium of songs published by William and Andrew Law in 1781. It is likely to have appeared in newspapers earlier, but has not been located. Evans 14349 (citing a publication date of 1775).

Printed broadside in two columns, 154 x 177mm. (Marginal chips at a central fold and a closed tear, both mended.) Custom folding cloth case.

\$3,000-5,000

167

TRUMBULL, John (1750-1831). *McFingal: a Modern Epic Poem, in Four Cantos*. Hartford: Hudson and Goodwin, 1782.

First complete edition of a satirical epic poem of the American Revolution, by one of the Hartford Wits. The first canto had been separately printed in 1775; Trumbull was encouraged to write it by members of the first Congress, eager to mock Britain's fumbles. This edition is the first appearance of its full text. Stoddard 325; BAL 20539; Evans 17750.

Quarto (155 x 103mm). (Some dampstaining and other marks, a few catchwords at end just shaved.) Contemporary sheep (a little worn, without flyleaves); board slipcase.

\$1,000-2,000

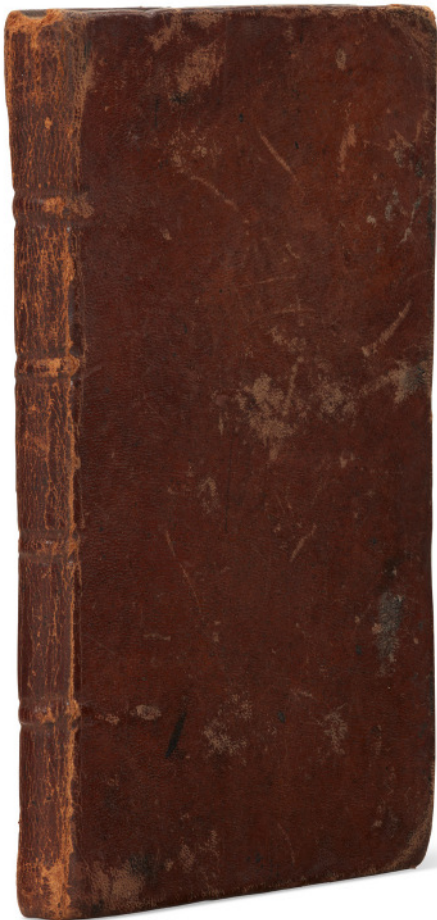
168

MEIGS, Return Jonathan, Jr (1764-1825). *A Poem Spoken in the Chapel of Yale College, at the Quarterly Exhibitions, March 9th, 1784*. New Haven, CT: Meigs, Bowen, and Dana, [1784].

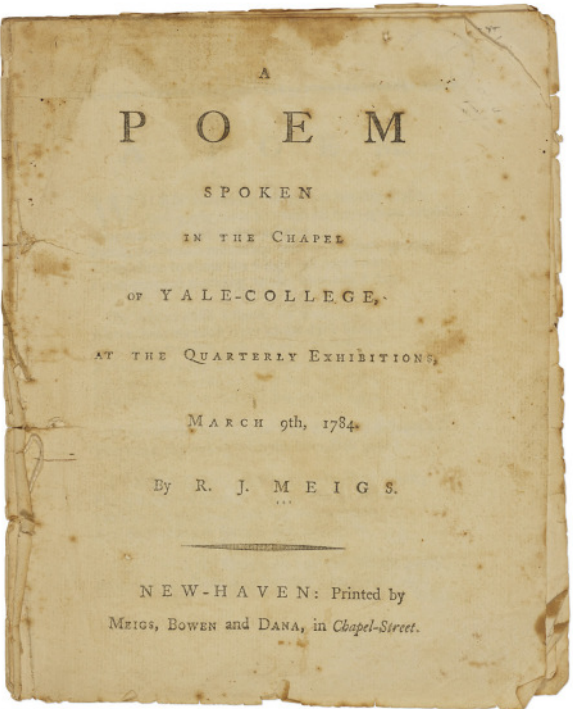
Scarce first edition of an early American poem and piece of Yaleiana. Meigs, the son of a Revolutionary War general, graduated from Yale in 1785 and went on to have a colorful political career mostly in Ohio. This work is sometimes mistakenly attributed to the elder Meigs. RBH last records a copy at auction in 1922. Stoddard 337; Sabin 47398.

Quarto (194 x 156mm). 16pp. Stab sewn as issued (oversewn with new holes at later date). *Provenance*: a few early inscriptions on final leaf.

\$3,000-5,000



167



168

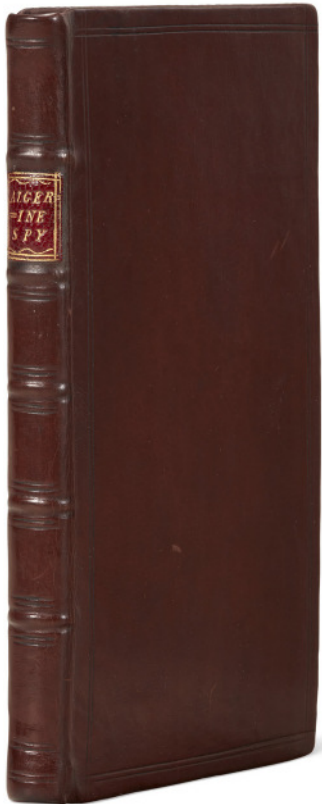
169

DWIGHT, Timothy (1752-1817). *The Conquest of Canaan; a Poem in Eleven Books*. Hartford: Elisha Babcock, 1785. BAL 5040. 12mo (169 x 105mm). viii, 304pp. Contemporary boards (detached, spine panel lacking); modern cloth box. *Provenance*: Lemuel G. Olmstead (blindstamp on title).

-. *Greenfield Hill: a Poem in Seven Parts*. New York: Childs and Swaine, 1794. BAL 5048. [Bound with:] *The Triumph of Infidelity*. "Printed in the world," 1788. BAL 5041A. [*And*: A Discourse on the Genuineness and Authenticity of the New-Testament. New York: George Bunce & Co, 1794.] BAL 5047. Three volumes in one, octavo (205 x 107mm). Final work lacking title page and first gathering. Modern half calf and marbled boards. *Provenance*: "J. Holsted" (pencil signature on first title).

Three first editions, in two bound volumes, including the first American epic poem, *The Conquest of Canaan*. Dwight, the 8th president of Yale College, was also a Congregationalist minister and theologian who was particularly worried about his students' susceptibility to Deism and other French-imported intellectual heresies, something he attempted to combat through both his prose and his poetry. His verse satire attacking Voltaire, *The Triumph of Infidelity*, although likely printed in Hartford or New Haven, bears the curious imprint "Printed in the World"—hinting at the global scope of Dwight's polemic.

\$1,000-2,000



170

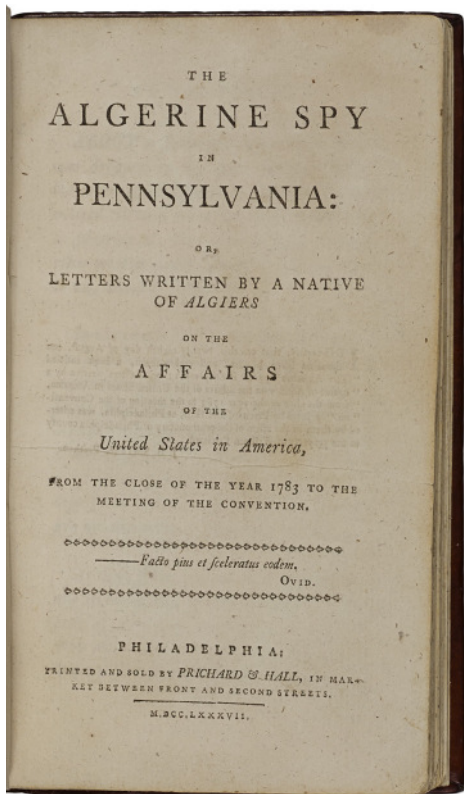
170
[MARKOE, Peter (c.1752-1792).] *The Algerine Spy in Pennsylvania: or, Letters written by a Native of Algiers on the Affairs of the United States in America*. Philadelphia: Prichard & Hall, 1787.

Attractive first edition of the first American spy novel and indeed one of America's earliest novels overall—very rare at auction. The last copy recorded by RBH was the Hogan copy in 1945. While *Power of Sympathy* was long considered the first American novel, four works of varying novelistic qualities precede it, including the present text which is the most traditionally narrative of the group. It tells the story of a North African secret agent on a mission in America who ultimately converts to Christianity and embraces the American agrarian ideal, events which play out through reports written to his contact back in Algiers.

Mehemet's charge is to assess the strength of the new nation and the possibilities for converting its people to Islam. It was printed only a year after Jefferson's envoy to Algeria and Morocco, resulting in the latter signing a treaty of Peace and Friendship with the United States, and is a fascinating witness to international religious and political anxieties of the period—as well as an allegory of the weaknesses of the fledgling country under the Articles of Confederation. One of Mehemet's grand plans is to turn Rhode Island—identified as a weak spot due to their refusal to cede the right to tax the federal government—into "Ottoman Malta on the coast of America." They would pay for protection by the Ottomans by sending "a certain number of virgins" to the sultan. This directly echoes John Jay's warning in the same year that if Americans failed to ratify the new Constitution, they would be at risk of enslavement by Algerian corsairs. In the end, Mehemet's cover is blown at the very moment of the ratification of the Constitution—and he chooses to embrace life in the United States. Wright 1813; Sabin 763; Evans 20481. See also Timothy Marr, *The Cultural Roots of American Islamicism* (2006).

12mo (163 x 97mm). Half title (corner torn away from p.55-56 with loss of a few words). Modern calf to style by Philip Dusel, red morocco spine label. *Provenance*: Young Men's Association of Geneva, NY (printed library label and inscriptions to flyleaf).

\$10,000-12,000



170

•171
BARLOW, Joel (1754-1812). *The Vision of Columbus: a Poem in Nine Books*. Hartford, CT: Hudson and Goodwin, 1787.

First edition of Barlow's epic paean to Columbus, formerly owned by founder Charles Pinckney, signer of the United States Constitution. With dedication to Louis XVI Barlow began writing this work—a dialogue between Christopher Columbus and an angel which encompasses the whole history of the Americas through the end of the American Revolution—during his time serving as a military chaplain. It was subscribed to by many leading figures of the day, including George Washington and Benjamin Franklin, and popular on both sides of the Atlantic. He later adapted the poem into a more cynical epic he called *The Columbiad*. Stoddard 369; BAL 865; Sabin 3434.

Octavo (194 x 114mm). 12pp. subscribers list at end, blank leaf Kk4 excised as usual (some browning). Contemporary sheep (front board detached). *Provenance*: Charles Pinckney, 1757-1824, South Carolina politician (signature on pastedown).

\$300-500



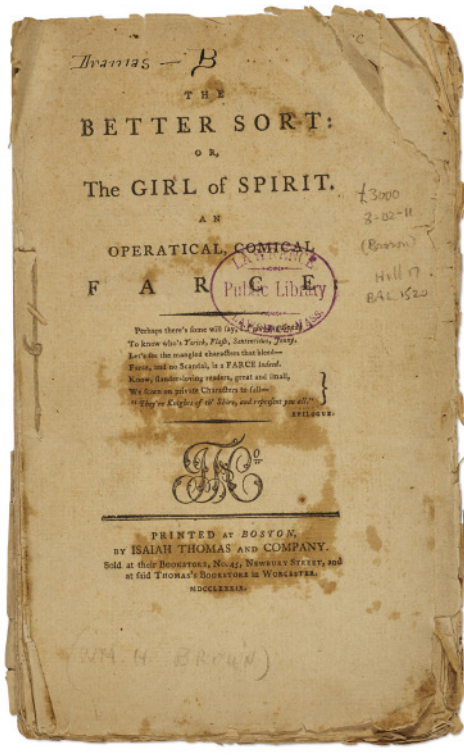
172
[BROWN, William Hill (1765-1793).] *The Power of Sympathy*. Boston: Isaiah Thomas, 1789.

First edition, in a contemporary binding, of one of the first American novels and an early American discussion of literary criticism. Purportedly an enlightened warning to women everywhere on the dangers of "seduction" and the importance of rationality over emotion, this anonymously-published novel is a pulpy tale of kidnapping, accidental incest, and suicide. Authorship was attributed for some time to the American poet Sarah Wentworth Apthorp Morton, by whose family scandal the book was loosely inspired, but it is now generally agreed that it was her neighbor, William Hill Brown, who composed the story. The families whose story was mined for dramatic content in the novel worked to limit its circulation, contributing to its rarity today. Only one other copy, the Theodore Baum copy in these rooms, is recorded at auction by RBH in over 30 years.

The Power of Sympathy is a distinctly American take on the European genre of the epistolary romance, informed by works like *Clarissa* and *Les Liaisons dangereuses*—but with lavish descriptions of the Rhode Island landscape and frank discussion of American chattel slavery. It also may be counted as perhaps one of the first distinctly American works of literary criticism, containing long reflections on the nature and purposes of literature and its role in moral formation, especially for women. This copy is BAL state B of the text (no priority determined). BAL 1518.

Two volumes, 12mo (167 x 101mm). Title page in each volume, engraved frontispiece by Samuel Hill in vol. 1 (title pages and frontispiece dustsoiled with small chips and repairs at edges, vol 2. title with patch repair effecting a letter of the subtitle; blank lower margins of leaves R2 and X2 renewed, a few other unobtrusive repairs, some spotting). Contemporary sheep, morocco title label (rebacked, corners showing); modern chemises and box. *Provenance*: a number of partially washed early inscriptions – Anson Pratt (inscription on title of vol 1) – Frances W. Ellzey (gift inscription from her mother in vol 2).

\$12,000-18,000

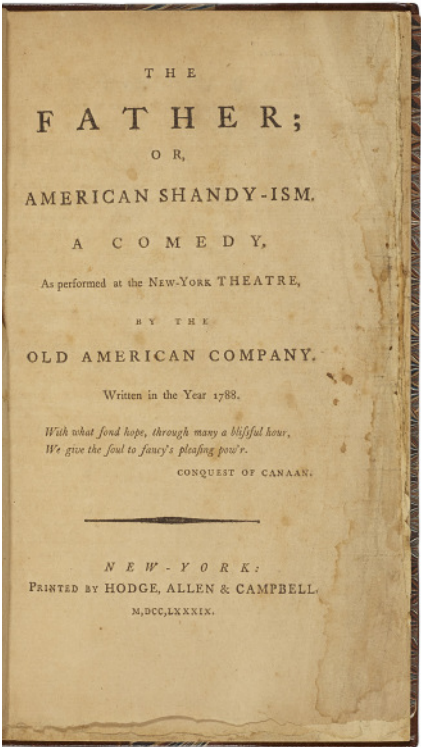


173
[BROWN, William Hill (1765-1793).] *The Better Sort: or, The Girl of Spirit. An Operatical, Comical Farce*. Boston: Isaiah Thomas, 1789.

First edition of America's first musical comedy—a parody of the author's famous novel. Long unidentified, a presentation copy now held by Yale reveals William Hill Brown as the author of this work. Earlier in the same year he had published the markedly different in tone *The Power of Sympathy*, inspired by a local scandal which was still ongoing—and which *The Better Sort* provides a continued commentary on. The epilogue addresses Brown's "slander-loving readers" and comments that farce not based on a real scandal "is a farce indeed." Extremely rare in commerce, it is not recorded at auction by RBH. BAL 1520; Evans 21678.

Octavo (230 x 140mm). 50pp, plus leaf with list of songs (stain on title page and a little foxing elsewhere, a few chips and hole in blank margin of final leaf). Stab-sewn pamphlet, untrimmed. *Provenance*: Lawrence Public Library (stamp on title).

\$6,000-8,000



174

[DUNLAP, William (1766-1839).] *The Father; or, American Shandy-ism. A Comedy, as performed at the New-York Theatre, by the Old American Company.* New York: Hodge, Allen & Campbell, 1789.

Rare first edition of Dunlap's first published play, a comedy in the style of Tristram Shandy. William Dunlap was an early American impresario, playwright, translator, historian, and artist. The first play he wrote was never printed and does not survive; according to him, the present work was only the second American comedy ever produced. It was reprinted later that year in the *Massachusetts Magazine*. When the Dunlap Society produced their modern editions of his works in the late 19th century, they used the magazine text—seemingly unaware of the existence of this scarce first edition. The only copy recorded at auction since 1935 was in these rooms in 2016. A lucky survival of ephemeral early American popular culture. BAL 4974; Evans 21805; Sabin 23912.

Octavo (207 x 129mm). Half title (half title and epilogue leaf soiled with stains and worming, epilogue with repair to gutter affecting printed area and about 6 letters in facsimile, dampstaining at ends). Original printed self-wrapper bound into 19th-century half morocco and marbled boards by R.W. Smith, top edge gilt and other edges untrimmed (extremities rubbed, marbled flyleaf detached).

[With:] [DUNLAP, William (1766-1839)]. *Andre; a Tragedy in Five Acts: as Performed by the Old American Company, New-York, March 30, 1798. To which are added authentic documents respecting Major Andre.* New York: T. and J. Swords, 1798. **First edition of this theatrical adaptation of one of the most dramatic episodes of the Revolutionary War.** BAL 4980; Evans 33652. Octavo (204 x 123mm). Lacking final ad leaf. Clipping of the poem "Andre's Request" by Nathaniel Parker Willis (1806-1867) pasted to bottom margin of p. 105 (a little foxing in text). Disbound with remains of leather spine and sewing intact; modern cloth box. *Provenance:* Augustus Griffing (early inscription on title).

\$3,000-5,000



176

176

[TYLER, Royall (1757-1826).] *The Contrast, a Comedy; in Five Acts.* Philadelphia: Prichard & Hall, 1790.

First edition, extremely scarce at auction, of "the first American play ever acted on a regular stage by an established company of comedians" (Church). George Washington appears prominently in the list of subscribers of this comedy, which satirizes American anglophiles and lampoons cultural differences between the two nations in the style of Sheridan. The author, Royall Tyler, attended Boston Latin and Harvard University before serving in the Massachusetts militia during the Revolutionary War. A writer and a roué, he was known for partying and dissolute behavior alongside his literary pursuits, having fathered illegitimate children with both his college cleaning lady and his mother-in-law. Nathaniel Hawthorne, who was related by marriage to Tyler's wife, based the "diseased in the mind" Jaffrey Pyncheon in *The House of the Seven Gables* on him. The last copy recorded at auction by RBH is the Frank Hogan copy in 1946, already then described as "very rare." Evans 22948; BAL 20726; Sabin 97617; Church 1252.

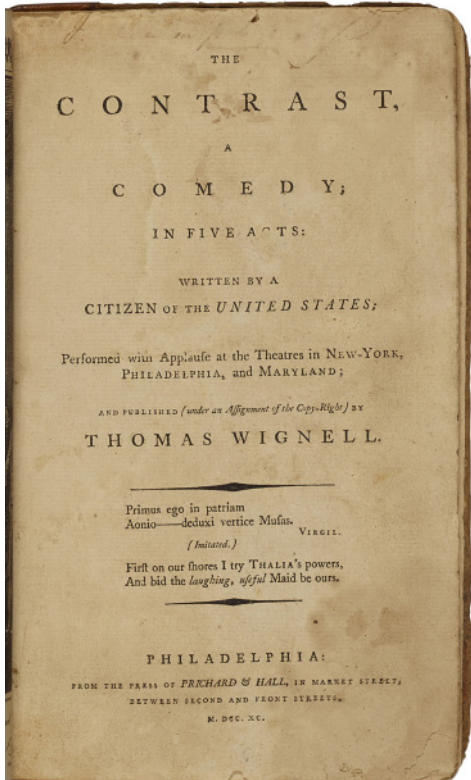
Octavo (200 x 119mm). Half title, frontispiece by Peter Maverick after W. Dunlap (some dampstaining and foxing). Later half calf over older boards, preserving earlier pastedowns (worn). *Provenance:* Ellen D. Ray (gift inscription from her sister) – J. Campbell, Esq. (inscription on title).

\$8,000-12,000

177

[TYLER, Royall (1757-1826).] *The Yankey in London, being the first part of a Series of Letters written by an American Youth.* New York: Isaac Riley, 1809. BAL 20735. 12mo (174 x 104mm). 180pp. 19th-century crimson half russie, marbled boards (worn). *Provenance:* Hall Park, McCullough (bookplate).

–. *The Algerine Captive; or, the Life and Adventures of Doctor Updike Underhill, Six Years a Prisoner among the Algerines.* Hartford: Peter Gleason, 1816. BAL 20738. 12mo (138 x 84mm). 252pp. Contemporary sheep (worn and faded); modern box. *Provenance:* Abraham Hare (inscription).



176

Two anonymous fictions by the humorist and notorious rake. This first edition of the *Yankey in London* is Tyler's semi-fictional travel memoir; although described as the "first part," this is all that was published. In the second work, *The Algerine Captive*, the bumbling and absurdly named "Updike Underhill" has a series of misadventures eventually leading to his enslavement in the Ottoman empire. Contemporary critics noted that Islam is treated rather sympathetically in the book—a nod to Tyler's Enlightenment views on religious toleration and the unifying power of reason. The present copy is a reprint of the 1802 London edition; in fact, this was only the second American novel to be reprinted in England.

\$1,000-2,000

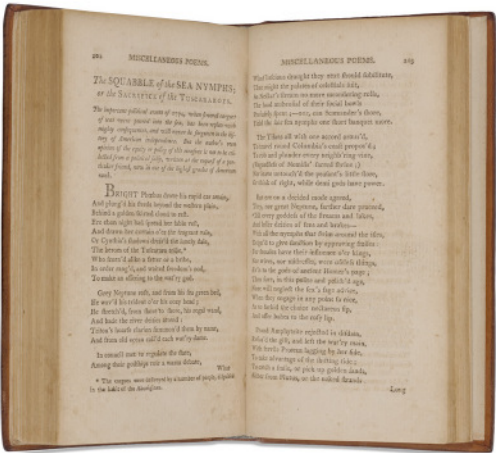
178

HITCHCOCK, Enos (1774-1803). *Memoirs of the Bloomsgrrove Family.* Boston: Isaiah Thomas and Ebenezer Andrews, 1790. Evans 22570; Sabin 32255. Two volumes, 12mo (173 x 100mm). Contemporary calf (rebacked preserving original spines); modern cloth chemise and slipcase. *Provenance:* Mattapan Literary Society (blindstamps).

[With:] –. *The Farmer's Friend, or the History of Charles Worthy.* Boston: Isaiah Thomas and Ebenezer Andrews, 1793. Evans 25609. 12mo (172 x 103mm). Contemporary sheep, morocco label on spine (boards detaching, losses at foot and head of spine panel). *Provenance:* Thomas Johnson (inscription located Leominster).

First editions of two early epistolary novels by minister Enos Hitchcock, both printed by Isaiah Thomas. Hitchcock, a stern Federalist who served as a chaplain in the Revolutionary War, conceived of his novels as antidotes to the melodramas of Goethe and Brown; he objected in particular to the use of suicide as a plot point. His scrappy rural heroes and heroines are all ultimately rewarded for their virtue and grit. *The Farmer's Friend* has not been recorded at auction by RBH since the Hogan copy in 1945.

\$1,500-2,500





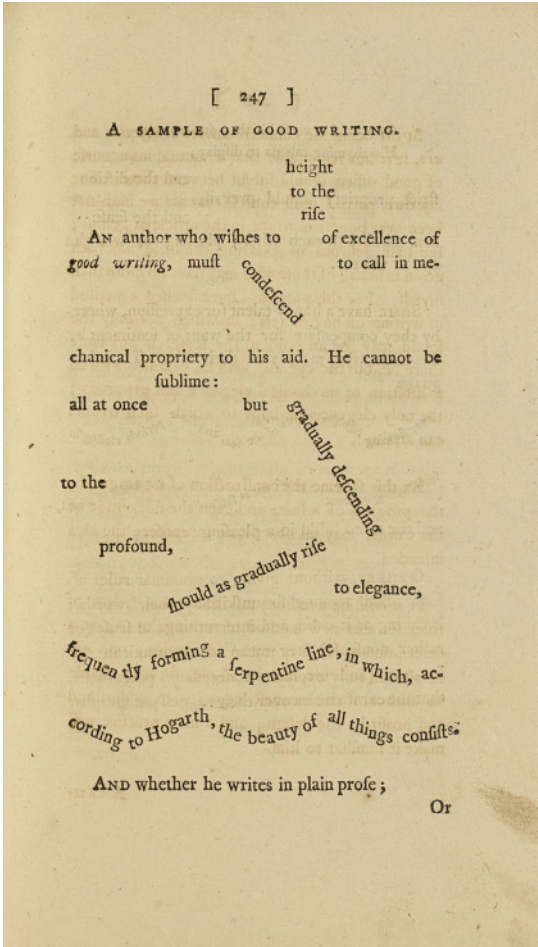
179

[BELKNAP, Jeremy (1744-1798).] *The Foresters, an American Tale*. Boston: I. Thomas and E.T. Andrews, 1792.

First edition in book form, in a contemporary binding, of a comic history of the settlement of English North America, anonymously written by the "Plutarch of America." Jeremy Belknap was called America's finest native historian by Tocqueville and was one of the founders of the Massachusetts Historical Society—the first such society in America. This work is a little different from his main corpus, offering a twisted take on his nation's history from Sir Walter Raleigh (as "Sir Walter Pipeweed") to the Stamp Act; the Puritan settlers are represented by the character of "Peregrine Pickle." It first appeared serialized in *The Columbian Magazine* in 1797-88. Evans 24086; Sabin 4433.

12mo (169 x 101mm). Engraved frontispiece in first state. Contemporary sheep (a little rubbed, chips at heads of spine); modern chemise and half-morocco slipcase. *Provenance*: gift inscription from "Captain Thomas Drury" – "John Corby" (? faded inscription on title) – "J. Ramsay" (very faded stamp on title) – "Nicholl" (repeated stamp on rear flyleaves).

\$1,000-2,000



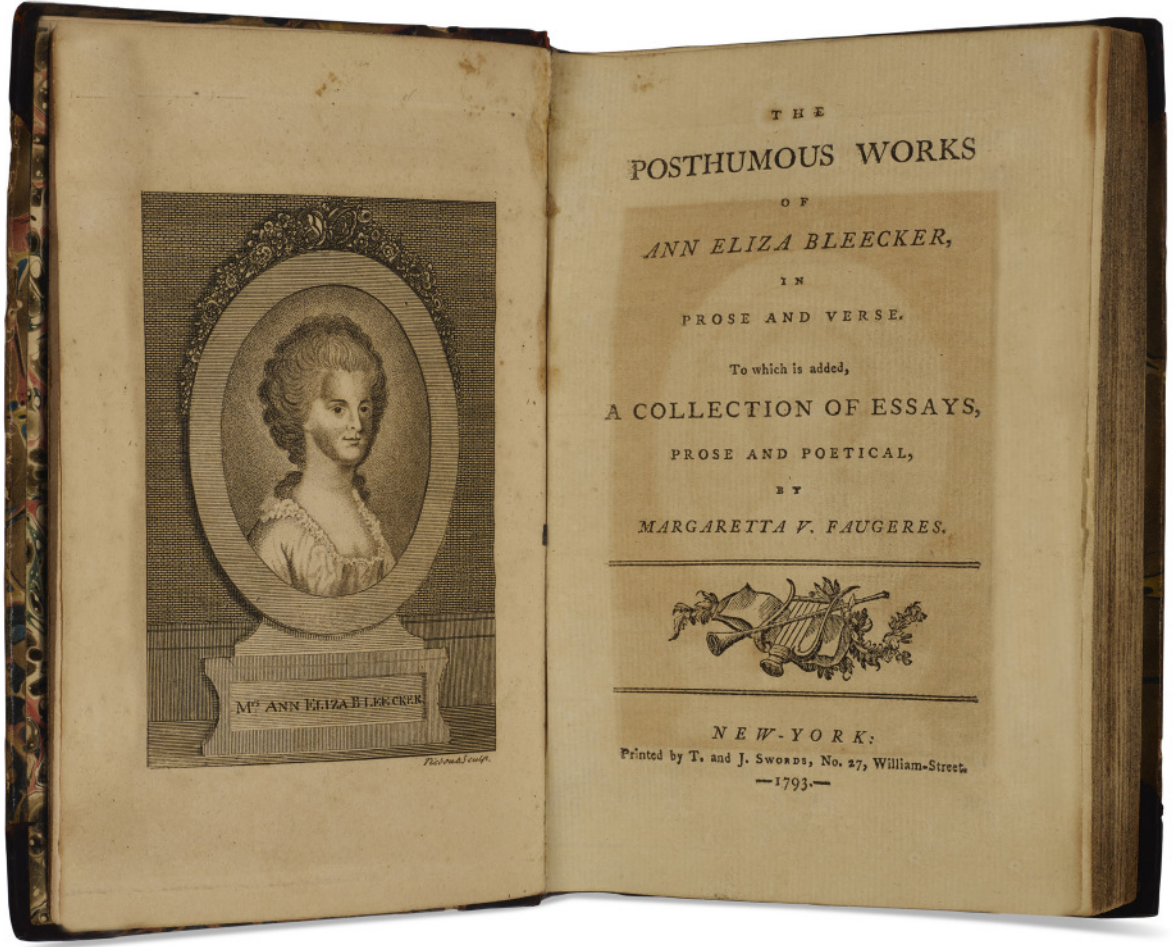
180

HOPKINSON, Francis (1737-1791). *The Miscellaneous Essays and Occasional Writings*. Philadelphia: T. Dobson, 1792.

Extremely rare complete, uncut in original boards—the first collected edition of the works of Declaration of Independence Signer Francis Hopkinson. While perhaps best known for his contributions to the politics of the Early Republic, Hopkinson was also an accomplished and wide-ranging poet, essayist, and composer. This collected edition of his work, published after his sudden death, reflects his playful and diverse mind, including essays on everything from politics to typography as well as poetic compositions and guides to tuning harpsicords. A beautiful set in original condition of a monument to the diversity and good-humor of the 18th-century American mind. It is rare at auction and most often encountered as individual volumes; the last complete set recorded by RBH was in 1971. According to Evans, the author's name is misspelled on the title page in volumes 1 and 2, suggesting that this could perhaps be a second issue. Evans 24407; Sabin 32979.

Three volumes, octavo (224 x 140mm). 2 folding plates in volume 1, and one engraving in text (a few stains in vol 1, leaf P4 with closed tear across text, some toning in the *Poems* section of vol 3). Contemporary boards with original printed labels, untrimmed and with a few gatherings unopened (spines restored, with a few chips to spine panels and printed labels); modern cloth chemise and slipcase.

\$1,500-2,500



181

181

BLEECKER, Ann Eliza (1752-1783). *The Posthumous Works...* To which is added a collection of essays, prose and political, by Margaretta V. Faugeres. New York: Printed by T. and J. Swords, 1793.

First edition of Bleecker's collected works, containing a fictionalized account of the captivity of Maria Kittle. Ann Eliza Bleecker was born in New York and after her marriage to New Rochelle attorney John James Bleecker eventually settled in a frontier village near Albany. Bleecker encouraged Ann's writing and by all accounts they enjoyed a pastoral life until it was interrupted by the Revolution. The first separate edition of her epistolary novel *The History of Maria Kittle* would not be published until 1797. The early captivity novel—possibly the first of its kind—tells the story of the capture of an American woman by Native Americans during the French and Indian War. Margaretta Faugères (1771-1801), whose work is included in the present volume, was Bleecker's daughter as well as a playwright, poet, and political activist. Uncommon at auction: the most recent copy sold in 2009, but before that one had not appeared since the Hoe copy in 1939. Evans 25208; Howes B-530; Sabin 5896; Wegelin *Early American Poetry* 22; Wright 328.

12mo (159 x 100mm). Frontispiece portrait of Bleecker engraved by Tiebout (small chip not affecting text to final leaf). 19th-century half calf over marbled boards (some rubbing). *Provenance*: W.P. Chandler (ownership inscription and pencil notes to front flyleaf).

\$1,000-2,000

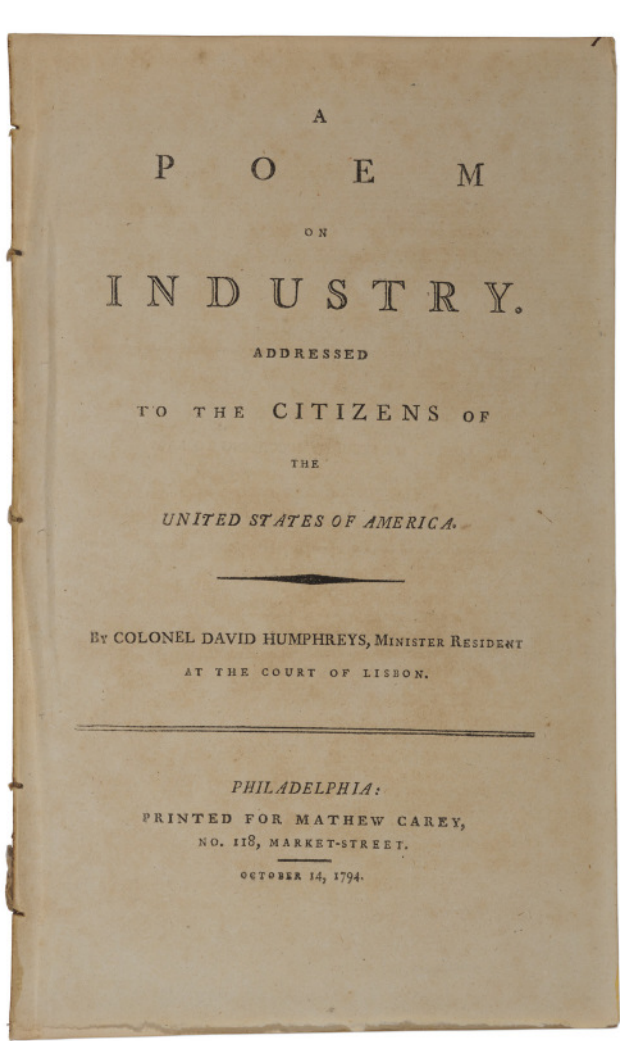
182

[SMITH, Elihu Hubbard (1771-1798), editor.] *American Poems, Selected and Original. Vol. I.* Litchfield: printed by Collier and Buel, [1793].

The first anthology of American poetry. This copy with contemporary, dated ownership inscription and in original binding. In 1787, Matthew Carey had published a diminutive collection of "chiefly American" poems, but this is the first collection devoted exclusively to American poems—70 of them. The present volume one is all that was published. The publisher notes in this volume that subsequent ones would be produced "in a more elegant manner" than the present. Sadly, however, the editor Elihu Smith died of yellow fever when he was just 27 and no further volumes of *American Poems* were produced. Smith was a member of the "Hartford Wits" literary circle and contributors to this volume include John Trumbull, William Dunlap, Francis Hopkinson, Philip Freneau, and "Philenia" (Sarah Wentworth Morton). There are original poems by Richard Alsop, Theodore Dwight, William Dunlap, Joseph Howe, and Timothy Dwight. According to Stoddard & Whitesell, this binding is likely to be a publisher's binding. BAL 4976 (Dunlap) and 5046 (Dwight); Evans 25104; Stoddard & Whitesell 448.

Octavo (184 x 120mm). Subscribers list and errata at end; two blanks before text as called for. (Title with old repair and ink doodles, a small hole; scattered minor spotting.) Original sheep, spine gilt with red morocco label (label about half missing, corners worn). *Provenance*: Henry Porter (ownership signature dated 1794) – Eliza McKinstry (ownership signature) – [her niece?] Eliza Hazen (multiple child's ownership signatures).

\$1,000-2,000

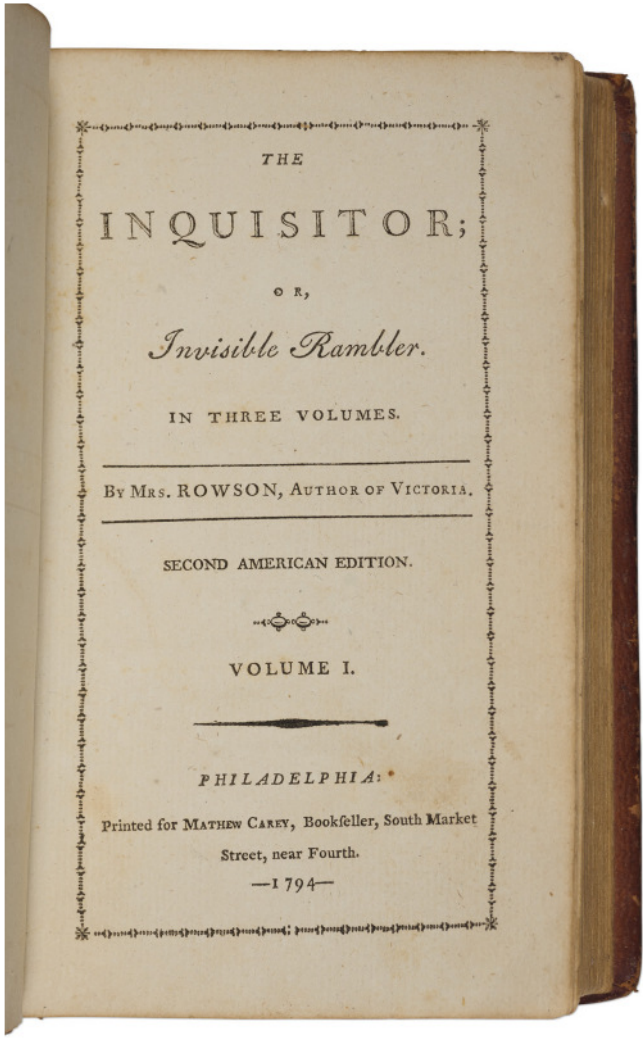


183
HUMPHREYS, David (1752-1818). *A Poem on Industry. Addressed to the Citizens of the United States of America*. Philadelphia: Matthew Carey, 1794.

Patriotic and abolitionist poem by George Washington's aide-de-camp. True first edition. Colonel David Humphreys served as George Washington's aide-de-camp and later his biographer. At this time he authored this poem, he was serving in Washington's administration as Minister Resident to Portugal. "[Humphrey's] poem 'On the Industry of the United States' is noteworthy for both its soaring praise of the new nation ... and its blistering condemnation of slavery. While Humphreys was friends with numerous slaveholders, including Washington, and stayed at plantations during his travels in the South, in the poem he describes slavery as a 'Fell Scourge of mortals, reason's foulest shamel' and pondering "Still must men, like beasts, be bought and sold, / the charities of life exchanged for gold! / Husbands from wives, from parents children torn, / In quivering fear, with grief exquisite, mourn!" Vierick, "David Humphreys" In *The Digital Encyclopedia of George Washington*, Mount Vernon Ladies' Association, 2012. The sheets of this work were later remaindered and included in an anthology, but those remaindered sheets lack C4. Copies without C4 cannot be assumed to be the first edition. Evans 27145; Sabin 33813; Stoddard & Whitesell 476; Wegelin 225.

Octavo (204 x 123mm). Publisher's advertisement leaf present at end (C4). (Some very pale foxing at ends.) Disbound. Custom silk folding case.

\$500-800



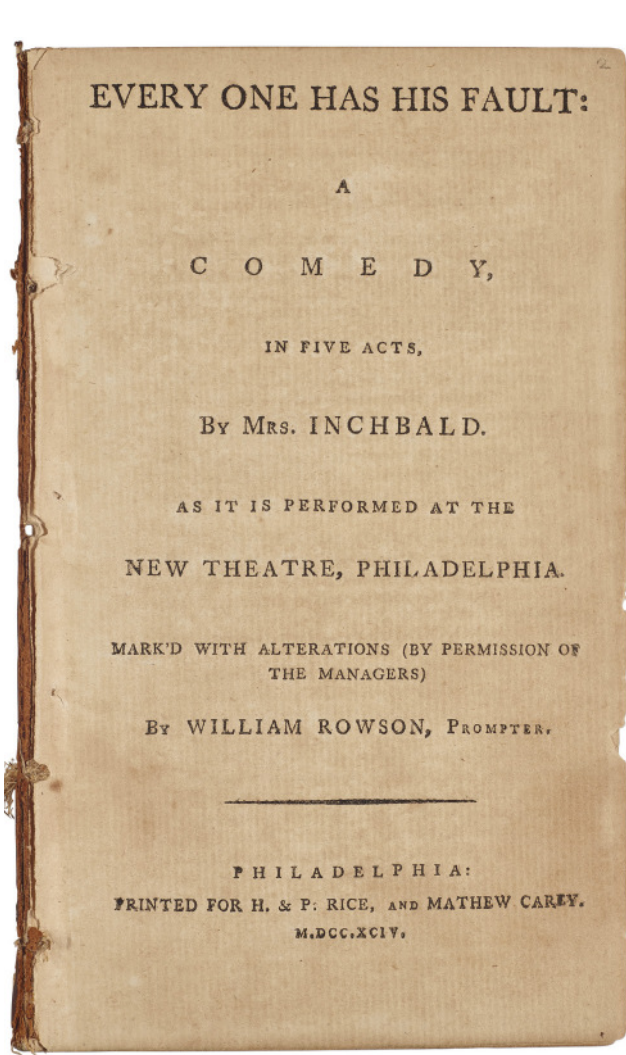
184
ROWSON, Mrs [Susanna Haswell] (1762-1824). *The Inquisitor; or Invisible Rambler*. Philadelphia: printed for Mathew Carey, 1794.

Rare: the second American edition of the intrepid Susanna Rowson's second novel, and probably the only obtainable edition. Rowson is best-known for writing *Charlotte* (see lot 187), widely considered America's first best-seller. Her first novel was *Victoria*, published in 1786.

The 1788 first edition of *The Inquisitor*, published in London, is not recorded at all in the auction records. The 1793 first American edition is most recently recorded as selling at Henkels in 1932; the most recent record for the second American edition is Parke-Bernet in 1945. *The Inquisitor* comprises sketches of English life in the 1780s, highlighting virtue against the evils of society. BAL 16983 (first American edition); Evans 27653; Wright 2252.

Three volumes in one, 12mo (173 x 100mm). Half title, three title pages (dedication and preface with small stain at margin, short tear to one leaf touching one word, and tiny marginal reinforcement; some short marginal tears and minor soiling/browning throughout). Original sheep, red leather spine label (spine and tips rubbed, a little loss at foot of spine). *Provenance*: Mary L. Gardiner (early ownership inscription to front pastedown).

\$3,000-5,000

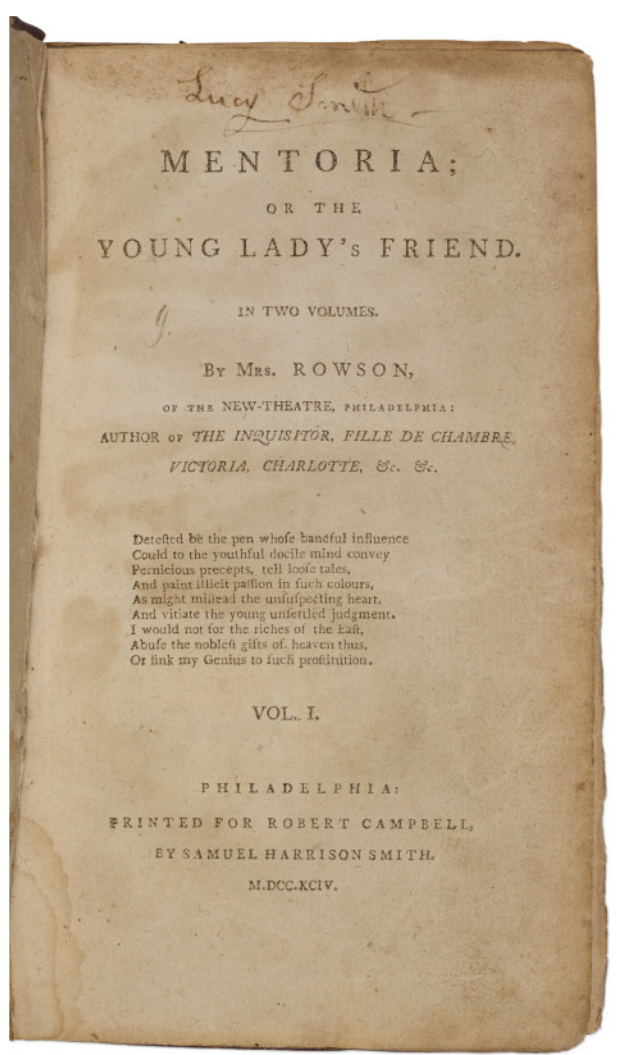


185
[ROWSON, Susanna Haswell (1762-1824)]. INCHBALD, Elizabeth (1753-1821) and William ROWSON. *Every One Has His Fault: A Comedy, in Five Acts By Mrs Inchbald. As it is performed at the New Theatre, Philadelphia*. Philadelphia: Printed for H. & P. Rice, and Mathew Carey, 1794.

First American edition, modified for the Philadelphia stage by William Rowson, with the role of Mrs Placid played by Susanna Rowson. The popular play was originally written by English novelist, actress, dramatist, and translator Elizabeth Simpson Inchbald, known for bringing translated French works to the English stage. William Rowson was the husband of Anglo-American novelist, playwright and poet Susana Rowson. Following the success of her best-selling novel *Charlotte Temple*, and the failure of William's hardware business in Britain, the couple turned to the theater and came to America, traveling to Philadelphia in 1793 with the Thomas Wignell Company. Susanna continued her literary pursuits and was active on the stage, performing in over fifty roles (including the present play). The Rowsons moved to Boston in 1796, where she continued acting for another year before opening her boarding school and concentrating on writing to support her husband and family. **Rare:** the last copy recorded in RBH was in 1908. Evans 27154.

12mo (165 x 95mm). 75 pp. (extracted from a pamphlet volume, title page nearly separated with small loss at margin, a little very minor soiling).

\$3,000-5,000



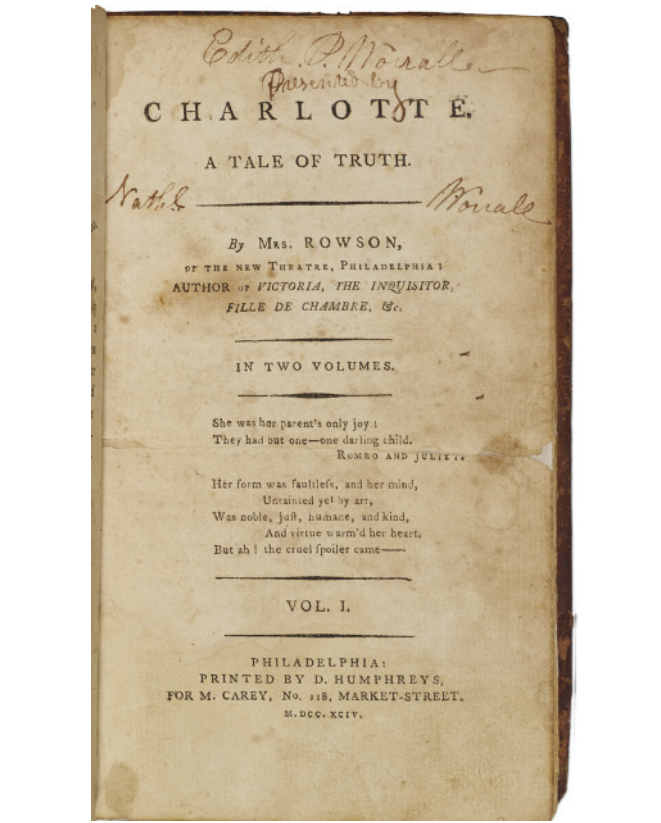
186
ROWSON, Mrs [Susanna Haswell] (1762-1824). *Mentoria; or the Young Lady's Friend*. Philadelphia: Printed for Robert Campbell, 1794.

The first American, and only obtainable, edition; complete with adverts, in a contemporary binding. Rare at auction—the last copy to sell was in the Frank Hogan library at Parke-Bernet in 1945 (likely this copy based on its description, though hard to say for certain). There is no record of the 1791 London imprint at auction.

Mentoria collected didactic tales and essays, including views on education. In addition to being a prolific novelist, a playwright, and an actress, Rowson was also a pioneer in female education, opening the Academy for Young Ladies in Boston in 1797, where she offered an advanced curriculum; it was one of America's first schools to offer girls education beyond the elementary level. She operated the school until her retirement in 1822, at which time the school was willed to her niece and an adopted daughter. BAL 16999; Evans 27654; Wright 2253.

Two volumes in one, 12mo (174 x 100mm). 3 pp. of adverts at rear (lacking endpapers, A2 & A3 in preface loosening, very minor dampstain periodically at gutters, occasional small losses or tears at margins). Contemporary sheep (rubbed and worn, particularly at spine head). *Provenance*: Lucy Smith (ownership inscription to title page) – Hannah Smith (ownership inscription to rear pastedown).

\$3,000-5,000



187
ROWSON [Susanna] (1762-1824). *Charlotte. A Tale of Truth*. [Charlotte Temple.] Philadelphia: Printed by D. Humphreys, for M. Carey, 1794.

Rare: the first obtainable edition of America's first best-selling novel, Rowson's cautionary tale of the eponymous title character who "dies a martyr to the inconstancy of her lover, and treachery of his friend" (qtd. from anonymous contemporary review). This copy with early female provenance. Cathy N. Davidson notes that *Charlotte* "had sold nearly forty thousand copies by the first decade of the nineteenth century"; crucially, the early American sentimental novel found its audience with a hungry population newly-shaped by the Revolution and late 18th-century attention to childhood education: readers were younger than they had been (often under the age of 24 and unmarried) and increasingly literate—women especially (see Davidson, *Revolution and the Word*, pp. 17, 112). *Charlotte* was first published in London at the Minerva Press in 1791 but that edition is effectively unobtainable, with no copies recorded in RBH and WorldCat listing only one in the British Library. The present is the first American edition and on its own quite scarce, with only two copies recorded in RBH in the last fifty years. Reprints were issued with the title *Charlotte Temple*.

A prolific novelist and a playwright, as well author of textbooks, Rowson's body of work was likely inspired in part by her peripatetic childhood and adolescence as she accompanied her father, a naval lieutenant, to his station in Massachusetts. "Born in Portsmouth, England, she traveled back and forth between Great Britain, Nova Scotia, and Boston, where her family were interned as Loyalists during the Revolution. After a stage career in England and the colonies, which allowed her to write and produce dramas as well as act, she opened a Young Ladies Academy in Boston, one of America's first schools to offer girls some education beyond the elementary level" (*Emerging Voices*, pp.16-17). With BAL's state A of leaf A1, with the printed advertisement trimmed and pasted to the verso of front free endpaper so that it faces the title-page. BAL 16997; *Emerging Voices* 16; Evans 27649; Grolier American 23; Sabin 73604.

12mo, two volumes in one (171 x 100mm). Both title pages present and 9 pages of publisher's ads at rear of volume 2 dated 17 April 1794 (titles and first leaf of preface with repaired tear through middle of page; scattered small repairs touching text; C4 with loss of a few words; some foxing/dampstaining



and scattered edge tears). Original sheep, red spine label (f.f.e. with margin extended, r.f.e. with torn corner, spine ends chipped, rubbed). Custom box. *Provenance*: Edith Paul Worrall, 1798-1837 (inscription to title page and notes elsewhere, "presented by Nathaniel Worrall") – Mary Worrall, 1772-1839 (ownership inscription dated 1808).

\$12,000-18,000

188
ROWSON, Mrs [Susanna Haswell] (1762-1824). *Trials of the Human Heart, a Novel*. Philadelphia: printed for the author by Wrigley & Berriman and [vol 2:] by Mountford, Bioren, & Co., 1795.

Rare: the first edition of Rowson's 1795 epistolary novel, most recently recorded at auction in 1937 in Dr William C. Braislin's collection. The story of its longsuffering heroine Meriel Howard over the course of sixteen years includes attempted rape-incest at the hands of the man she believes to be her father, near prostitution to provide for her family, an unhappy marriage, and shipwreck. Ultimately, however, Meriel reunites with her lost love and true parents, finally achieving a happy marriage and home. In her preface, the author responds to William Cobbett's scornful criticisms of her work. She begins by noting the vulnerability of offering one's novel ("the offspring of my imagination") to the public and defends her work against the "incomprehensible" criticisms she has received: "It is with reluctance I find myself obliged to remark, that the literary world is infested with a kind of loathsome reptile. [...] One of these noisome reptiles, has lately crawled over the volumes, which I have had the temerity to submit to the public eye. I say *crawled* over them, because I am certain it has never penetrated beyond the title-page of any..." BAL 17002; Evans 29439; Sabin 73618; Wright 2256.

Four volumes bound in two, 12mo (167 x 100mm and 169 x 97mm). List of subscribers in first vol and title pages for all four vols (first volume lacking free endpapers, vol. 1 title page repaired, repaired tear to final leaf of vol.2; some general browning). Contemporary sheep, leather spine label (first vol rubbed, head of spine repaired, lacking spine label). *Provenance*: some early pen trials to endpapers and elsewhere in second vol.

\$3,000-5,000

189
ROWSON, Mrs [Susanna Haswell] (1762-1824). *Reuben and Rachel; or, Tales of Old Times*. Boston: Manning & Loring for David West, 1798.

First edition of Rowson's rare 1798 epistolary novel. *Reuben and Rachel* traces ten generations of Christopher Columbus's descendants (beginning with the marriage of his son to a Peruvian princess) and ending with the title characters. Though Rowson is perhaps best-known for *Charlotte Temple*, *Reuben and Rachel* was brought back into print in 2009. Of the new edition, professor of English Michael Householder recommended it to "anyone seeking to understand how an eighteenth-century feminist conceived of gender roles and women's rights in the context of Enlightenment discourse about individual liberty. It will be of equal interest to those interested in understanding how a transatlantic writer fashioned a Columbus myth suited to the particular cultural needs of an early American republic in search of a national identity." **Rare**: RBH records only two copies at auction in the past 75 years. BAL 17003; Evans 34490; Wright 2254; Sabin 73613.

12mo, two volumes in one (179 x 100mm). Contemporary sheep, red spine label (rebacked, front hinge starting); modern box.

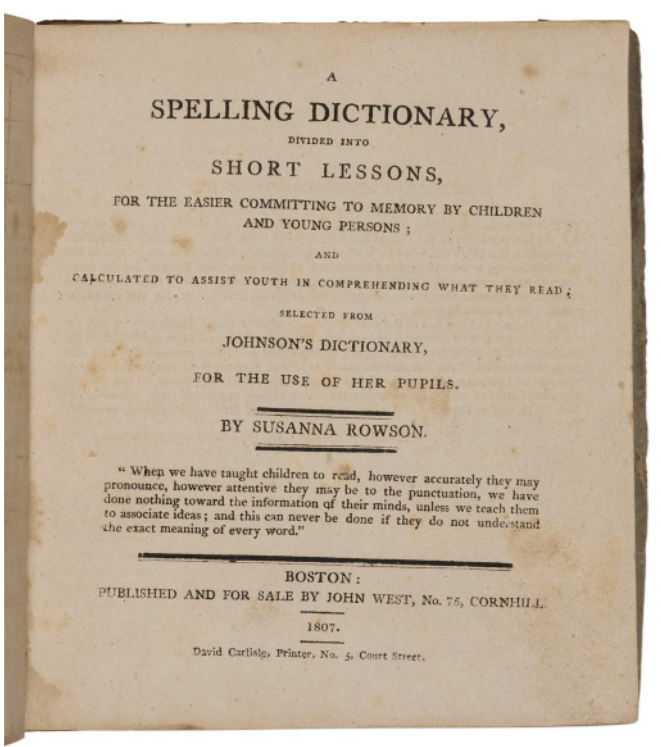
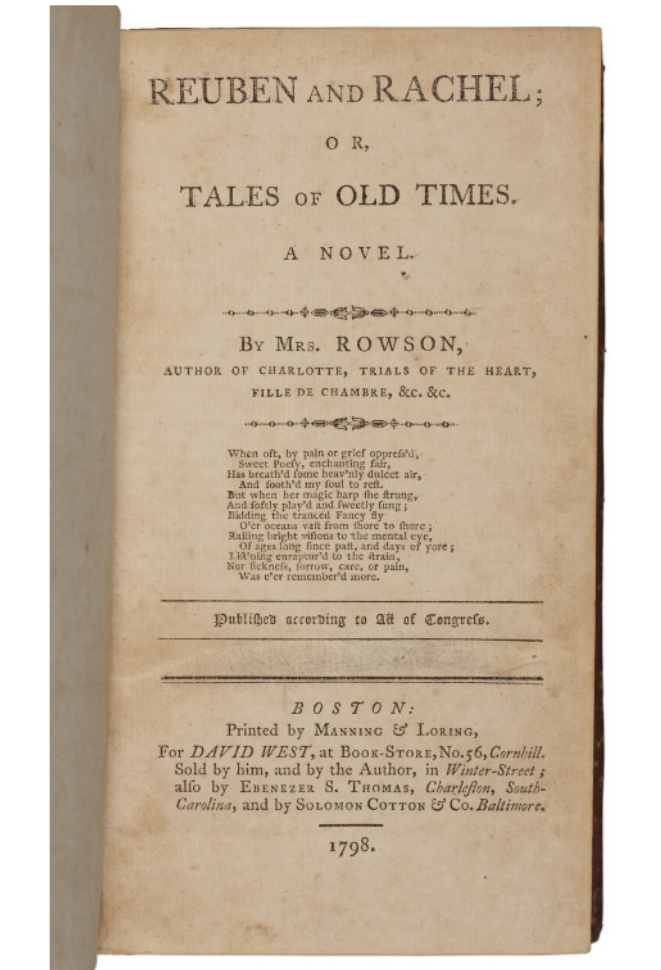
\$3,000-5,000

190
ROWSON, Susanna Haswell (1762-1824). *An Abridgment of Universal Geography, together with Sketches of History*. Boston: Printed for John West, 1806.

First edition of Rowson's popular school text, with the leaf of adverts and errata; in a contemporary binding. Uncommon at auction; RBH records only two copies in the past fifty years. BAL 07010; *Emerging Voices*, pp. 16-17; Sabin 73602.

Octavo (175 x 98mm). With leaf of adverts and errata bound at rear (some browning to a few gatherings). Contemporary sheep. *Provenance*: Miss Sarah Spalding (ownership inscription) – occasional corrections in ink to text.

\$1,000-2,000





192

192

ROWSON, Mrs [Susanna Haswell] (1762-1824). *Charlotte Temple. A Tale of Truth*. Concord, New Hampshire: Printed by Isaac and Walter R. Hill, 1815.

Rowson's best-selling novel, in a contemporary binding. This early edition is one of numerous ones published in the 1800s, a testament to its enduring popularity. Wright 2190.

Two volumes in one, 12mo (167 x 97mm). (First gathering a little loose, light dampstain to preliminaries, some occasional soiling.) Original paper-covered boards, leather spine, title in gilt (some soiling, wear at edges, minor worming at rear joint and adjacent board).

\$1,000-2,000

193

ROWSON, Susanna Haswell (1762-1824). "Orphan Nosegay Girl." Boston: Printed and sold by G[ottlieb] Graupner, at his Musical Academy [c.1803-1806].

First edition of a rare example of sheet music by Susanna Rowson. Actress, novelist, poet, and teacher Susanna Rowson was also an ambitious songwriter, authoring more than 35 songs, many of which were published as sheet music. Several were collected in *Miscellaneous Poems* (1804), including this one, as well as in various anthologies. In four four-line stanzas, "Orphan Nosegay Girl" visits a familiar theme for Rowson, that of an abandoned child, "left wretched and poor," whose Father fell dead "in the Nations Defence," followed soon by the Mother—the destitute, lonely child implores, "Do pray buy my Roses for hard is my Fate, / My Parents to Heaven are Fled, / Bestow then a Trifle before 'tis too late, / My poor little Sisters want Bread." Gottlieb Graupner operated a music academy and store in downtown Boston and is listed in the *Boston Directory* between 1805-25. He was a prolific publisher of sheet music and taught music at Mrs Rowson's school at Medford. BAL 17055 (second printing with plate number 45 in lower margin).

Quarto (314 x 237mm). Single leaf (removed from larger volume, minor loss at margins, some spotting).

\$1,000-2,000

194

Count Roderic's Castle: or, *Gothic Times, a Tale*. Baltimore: Printed by Samuel Sower for Keating's Book-Store, 1795.

The rare first American edition of the anonymous Gothic tale, in a contemporary binding. Set in medieval Lombardy, it is the story of the adventures of Roderic the Hardy's son Rhinaldo and his wife Lady Isabel. Though no author has been identified it has been included in both the *Women's Print History Project* online (though here attributed to Susan Bogert Warner, the 19th-century writer born in 1819, after the present book's publication) and under the "Women of Letters" section of Stanford University Library's *The American Enlightenment* online exhibition. First published by London's Minerva Press in 1794, there may have also been a Philadelphia edition of 1795 but this is unrecorded in Evans. **Rare at auction**—the most recent record in RBH for the Baltimore imprint is 1905 at Henkels. The London edition has sold only twice in the past fifty years. Evans 28486; Minick, A.R. *Maryland Printing 1791-1800*, 227.

Two volumes in one, 12mo (161 x 98mm). One leaf advert at rear (some soiling to preliminary leaves and title). Contemporary sheep, red spine label (some loss to spine ends, corners rubbed, scratch to lower cover).

\$1,000-2,000

•195

[LINN, John Blair (1777-1804).] *Miscellaneous Works, Prose and Poetical. By a Young Gentleman of New York*. New York: Thomas Greenleaf, 1795.

First edition of the works of an underappreciated early American poet, containing a poem on the discovery of tobacco. Having studied law under Alexander Hamilton, Linn discovered the legal profession was not for him and turned to theological pursuits. Evans 28973; Sabin 41337; Stoddard 508.

12mo (165 x 95mm). Errata leaf at end (some browning and spotting, last gathering chipped at upper blank corner). Contemporary sheep (worn, corners showing). *Provenance*: S. Wendover (signature on flyleaf).

\$300-500

196

EARLY AMERICAN MUSIC – *Yankee Doodle. An Original American Air. Arranged with Variations for the Piano Forte*. New York and Boston: sold by J. Carr, [1796].

Earliest known printed sheet music of the classic ditty Yankee Doodle—"second only to 'Dixie' in Patriotic popularity" (Sonneck). Like many folk songs, the exact origins of the tune are lost to time and shrouded in pseudo-history; nonetheless the words of Yankee Doodle as developed in the 18th-century became inextricably associated with the vitality and good-humor of the American spirit during the Revolutionary War. There are many variations of the lyrics, but this printed score, advertised for sale by J. Carr in the August 1796 *Federal Gazette*, includes only music. Oscar Sonneck, *Report on The Star Spangled Banner, Hail Columbia, America, Yankee Doodle* [Library of Congress Music Division], pp. 79-156.

Two loose folios, engraved front and back (platemark: 280 x208mm; sheet: 338 x 240mm). (Lightly toned at edges.) Modern chemise and slipcase.

\$1,200-1,800

197

[VAILL, Joseph (1751-1838).] *An Address to a Deist. A Poem*. New London, CT: James Springer, 1796.

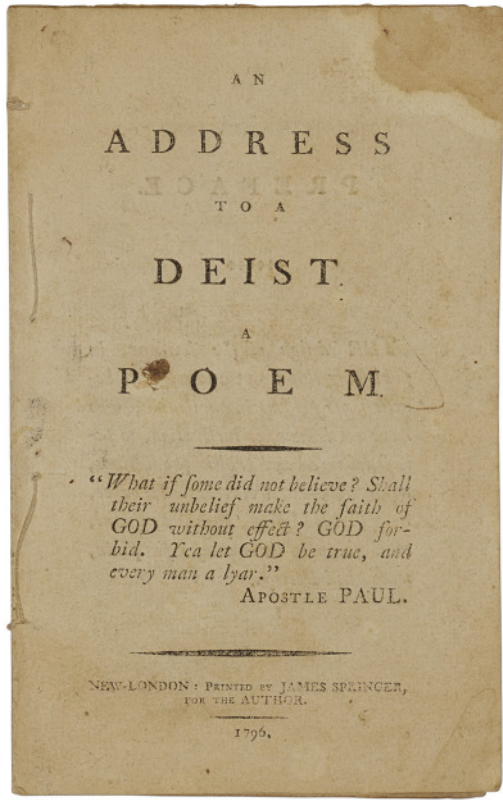
Extremely rare first edition of a verse attack on Deism. The author, a Congregational minister from Connecticut, writes in the preface that his aim is to reach an audience less likely to engage with the "prolix productions" of some other defenders of the faith. Deism, a religious philosophy which acknowledges a creator god but otherwise rejects many other tenets of revealed religions, gained popularity during the Enlightenment and was very influential in the early United States—the author specifically calls out Thomas Paine. RBH records only two copies: one at Anderson Galleries in 1922 and one in the Brinley sale. Stoddard 557; Evans 29951. See Clarence Brigham's Bibliographical Note in PBSA 36 (1942), p. 64 for more on the attribution.

Quarto (166 x 102mm). 12pp. (A few stains.) Stab sewn; modern cloth case.

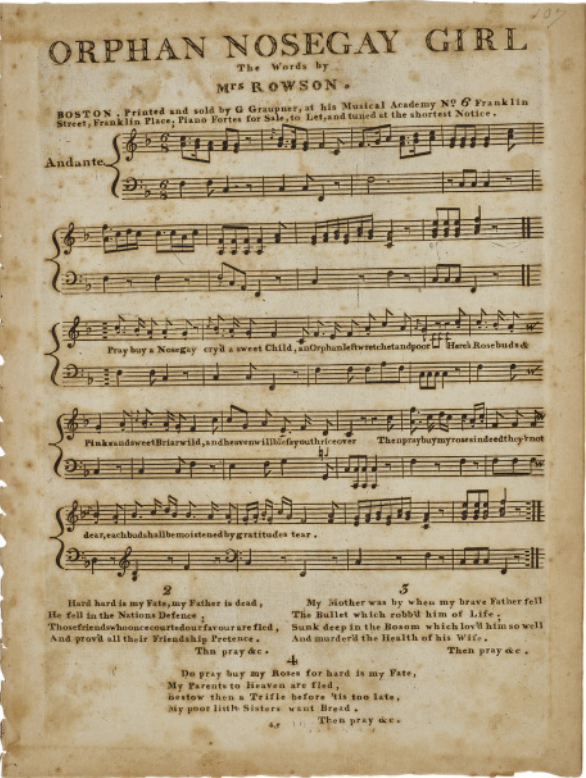
\$3,000-5,000



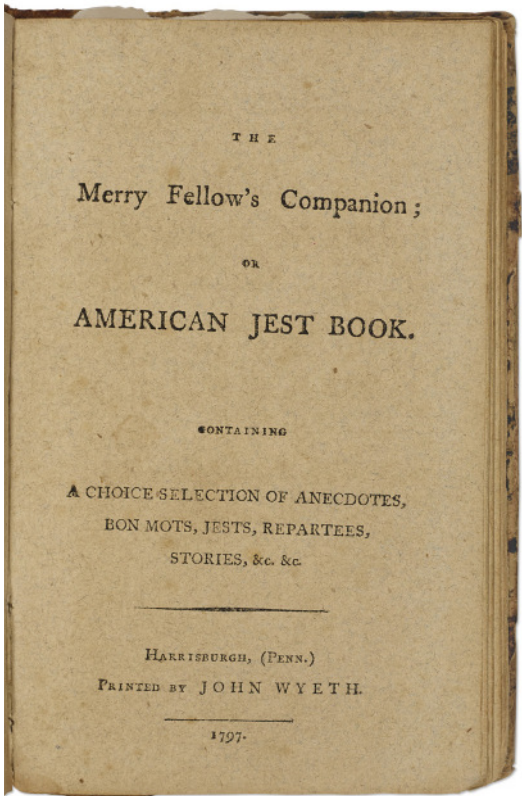
196



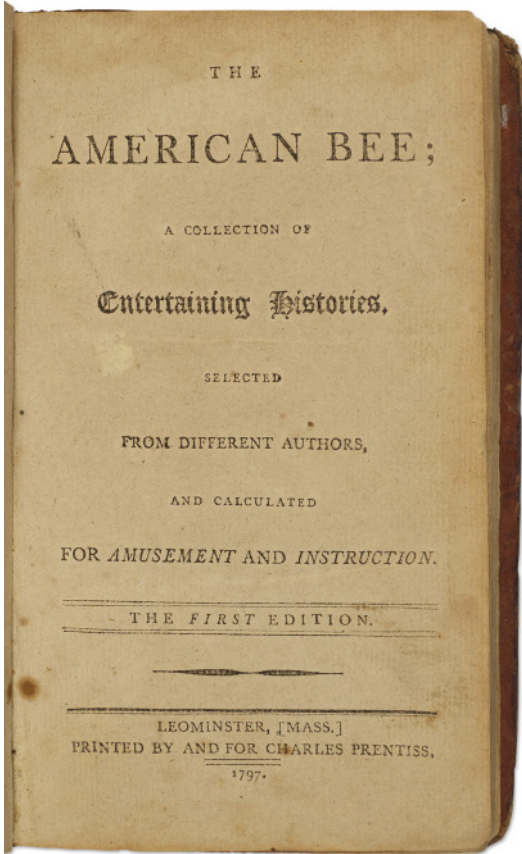
197



193



199



200

198

DENNIE, Joseph (1768-1812). *The Lay Preacher; or Short Sermons for Idle Readers*. Walpole, NH: David Carlisle, 1796. BAL 4633. 12mo (178 x 104mm). 132pp. 19th-century half sheep. *Provenance*: New Hampshire Antiquarian Society (bookplate recording gift of David Milliken, 1876).

–. *The Spirit of the Farmers' Museum, and Lay Preacher's Gazette*. Walpole, NH: D. & T. Carlisle for Thomas & Thomas, 1801. BAL 4636. 12mo (168 x 105mm). 318pp., 3pp. publisher's ads at end. Contemporary sheep (remains of morocco label on spine, worn at extremities). *Provenance*: David Austin (inscription dated New York, 5 November 1810) - Philip Kingsland (inscription dated Tuesday morning, 7 February, 1815).

Two first editions by the "Addison of America," both New Hampshire imprints. Dennie was a descendant of an important American printing family, the Greens, and became well known for his eloquent political essays—one of which, an attack on Jefferson, earned him a charge of seditious libel. Both works here are rare at auction, with *The Spirit of the Farmers' Museum* last recorded by RBH in 1894.

\$1,500-2,500

199

The Merry Fellow's Companion; or American Jest Book. Harrisburgh, PA: John Wyeth for Matthew Carey, 1797.

Early American joke book—a keen witness to the lighter side of the 18th-century American psyche. Full of strange anecdotes, shaggy dog stories, and even a few funny jokes, this book offers up humorous takes on a variety of American cultural institutions and characters. All editions are very rare at auction, and none are recorded by RBH in over 50 years. This is the third edition, after the 1789 first. Evans 32470.

12mo (166 x 104mm). Half-title. Lacking frontispiece. (2 corners in gathering B and lower margin of C3 torn away touching a few letters, browning.) Contemporary quarter sheep with marbled boards (rubbed).

\$1,000-2,000

200

The American Bee; a Collection of Entertaining Histories, selected from Different Authors, and Calculated for Amusement and Instruction. Leominster, MA: Charles Prentiss, 1797.

A rare anthology of tales of the Federal Gothic, possibly the first collection of American short stories. Although published without authorial attribution, at least several of these tales are likely by the printer, Charles Prentiss, a recent graduate of Harvard and scion of an important New England family. Many were previously published in magazines on both sides of the Atlantic. They tell a variety of gothic, orientalist, and classicizing stories that together reflect essential American interests and values of the period. The last copy recorded at auction by RBH was in 1904. Evans 32707; Sabin 1064.

12mo (172 x 102mm). 249 pp. (some stains and spots). Contemporary tree calf, morocco title label on spine (portion of label lacking, rubbed). *Provenance*: "Mr Ben."

\$1,000-2,000

201

[FOSTER, Hannah Webster (1758-1840).] *The Coquette; or, the History of Eliza Wharton; a Novel; Founded on Fact*. By a Lady of Massachusetts. Boston: Printed by Samuel Etheridge for E. Larkin, 1797.

First edition of Foster's epistolary novel, published anonymously in 1797. The first novel written by a native-born American woman. *The Coquette* "count[ered] received ideas on women's circumscribed power and authority, [and] was an important voice in the debate on women's role in the Republic" (Davidson, p.11). Foster hailed from Salisbury, Massachusetts, the daughter of a wealthy merchant. Her mother died when she was four or five years old, at which point she was sent to boarding school. Afterward she lived in Boston, writing political articles for local newspapers, before marrying Reverend John Foster in 1785 and settling in Brighton. The mother of six children, *The Coquette* was her first novel. **Rare:** RBH records the most recent copy of the first edition selling in 1954 in Jean Hersholt's sale.

The Coquette's ripped-from-the-headlines story of sex and betrayal was loosely based on the infamous love affairs and ultimate downfall of Elizabeth Whitman. Whitman, a distant cousin of Foster's husband, hailed from a respected Connecticut family and by all accounts was accomplished and admired. After breaking off at least two engagements, she had an ill-fated affair that left her pregnant and abandoned. The father was thought to be Pierpont Edwards—the son of the accomplished theologian and philosopher Jonathan Edwards who led New England's first "Great Awakening"—which only added to the scandal. Whitman disappeared from the public eye but resurfaced in July 1788 at the Bell Tavern in Danvers, Massachusetts. There she gave birth to a stillborn child, dying alone soon after. Whitman's heartbreaking story was reported in the *Salem Mercury* and in the years that followed she developed a cult following, with fans apparently making pilgrimages to her gravesite and breaking off pieces of her tombstone for souvenirs. See Davidson, *Revolution and the Word* (1986). Evans 32142.

12mo (170 x 90mm). Half-title (front endpaper with repair at margin; half-title reinserted with gutter strengthened; repaired marginal tears; pp. 167 & 255 with margins renewed; a few leaves with tears touching text). Contemporary sheep (rebacked, corners showing).

\$3,000-5,000

202

[FOSTER, Hannah Webster (1758-1840).] *The Boarding School; or, Lessons of a Perceptress to her Pupils: Consisting of Information, Instruction, and Advice, Calculated to Improve the Manners, and form the Character of Young Ladies*. By a Lady of Massachusetts. Boston: I. Thomas and E.T. Andrews, 1798.

First edition of Foster's second novel, in a contemporary binding, following The Coquette by a year. Like her previous work, *The Boarding School* was a didactic novel. Its description of a finishing school and its curriculum importantly documents late-18th-century female education. BAL 6242; Wright 984.

12mo (171 x 102mm). (Staining to prelims, some spotting, hinges cracked.). Contemporary sheep (rubbed, chipping to spine ends, a little worming to rear board touching rear flyleaf). *Provenance*: Hannah Weed (ownership signature to front endpaper, dated 1800).

\$1,000-2,000

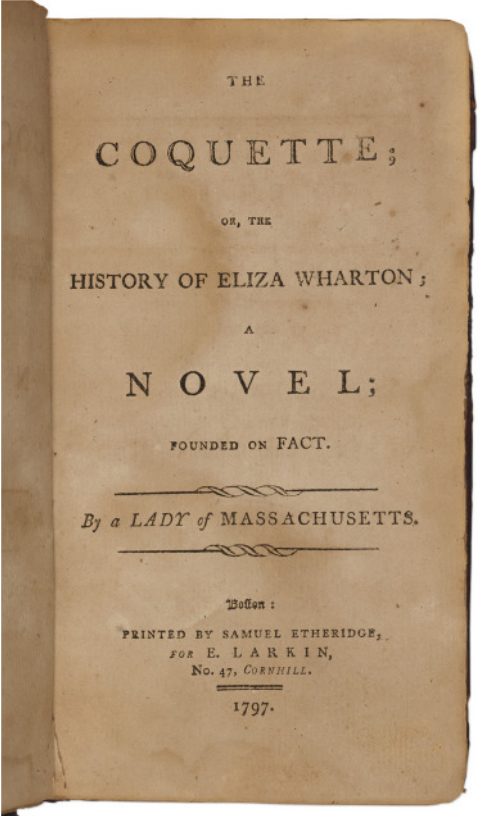
203

MORTON, Sarah Wentworth Apthorp (1759-1846).] *Beacon Hill. A Local Poem, Historic and Descriptive*. Boston: Printed by Manning & Loring for the Author, 1797.

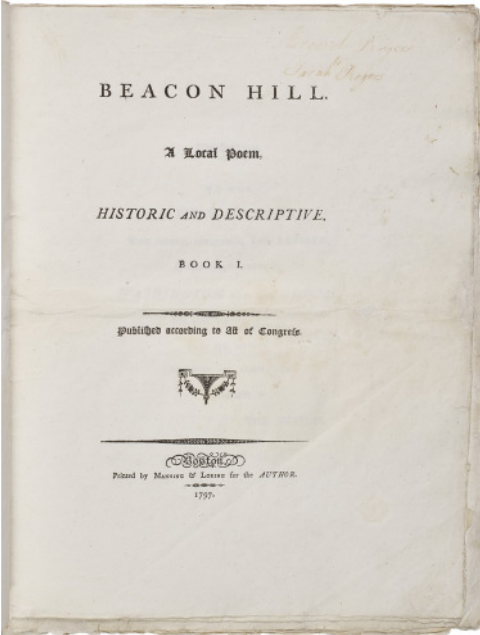
Rare poem by the "American Sappho" on the American Revolution. First edition, uncut. Book I was the only one ever published. Sarah Wentworth Apthorp Morton was called "the American Sappho" by her contemporaries and considered one of the finest female poets of the 18th century—she was long thought to be the author of *The Power of Sympathy*, now attributed to William Hill Brown. "Beacon Hill," written in heroic couplets and influenced by Milton and Gray, was dedicated to "the Citizen-Soldiers who fought, conquered, and retired, under the banners of Washington and Freedom." Unfortunately, the ambitious epic never saw completion. Stoddard & Whitesell note that the "expansive, marginous size of the leaf [...] marks this as a very stylish production by the Boston Bluestocking, one that might fit quite nicely on a shelf of London poems of the day." Morton's other work included *Quabi; or, The Virtues of Nature* (1790). Rare: the last copy recorded in RBH sold in 1968. Evans 32512; Sabin 51025; Stoddard & Whitesell 581; Wegelin p. 56 (erroneously noting a frontispiece).

Quarto (270 x 212mm). Uncut, sewn. Half-title, dedication leaf, and apology; 4 pp. notes at rear (small neat repairs along center crease and outer margin of preliminary leaves). Modern pale green wrappers. *Provenance*: Margaret Rogers (deleted inscription to title) – Sarah Rogers (deleted inscription to title).

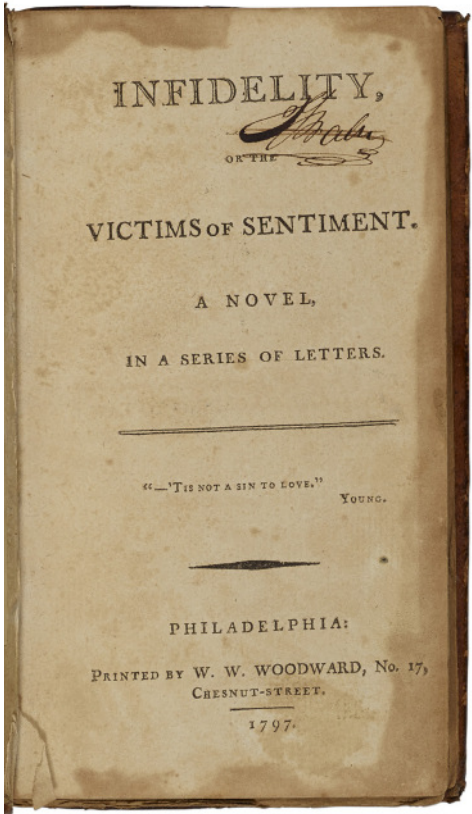
\$1,500-2,500



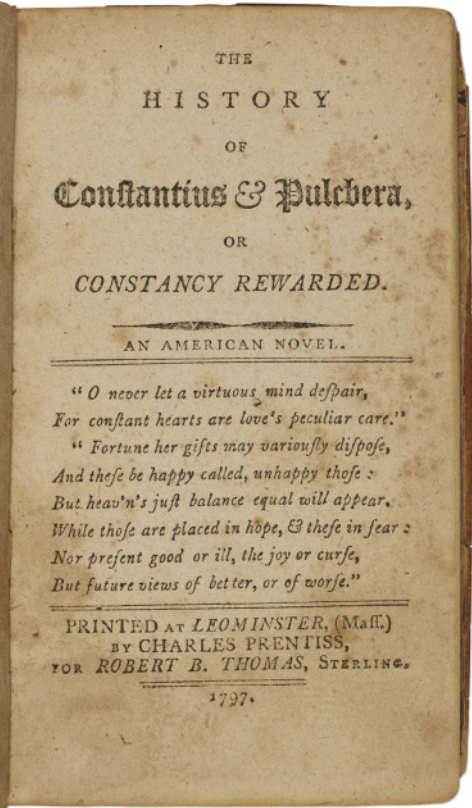
201



203



204



205

204

RELF, Samuel (1776-1823). *Infidelity; or the Victims of Sentiment. A Novel, in a Series of Letters*. Philadelphia: W.W. Woodward, 1797.

First edition of a controversial novel about the consequences of adultery, "the first free-standing Philadelphia novel" (Knott). Relf was a journalist and certain aspects of his novel (which he writes in the preface was originally conceived as a magazine piece) were ripped from the headlines. It is dedicated to the daughter of Philadelphia socialite Ann Willing Bingham; the 6-page subscribers list provides an intriguing look at the literary community in Philadelphia at the time. This copy is the only one recorded by RBH at auction since 1945 when the Hogan copy sold at Parke Bernet. Wright 2110; Evans 32746. See Sarah Knott, *Sensibility and the American Revolution* (2012).

12mo (166 x 92mm). 6pp. subscribers list and one advertisement leaf (some toning, a few old stains). Contemporary calf with morocco title label on spine (rubbed and worn, without flyleaves). *Provenance*: illegible inscription on title with some humorous and apparently knowledgeable marginalia – Robert Leaming Montgomery, 1879-1949 (armorial bookplate) – Robert H. and Donna L. Jackson (their sale, Bonhams, New York, 18 October 2011, lot 146).

\$4,000-6,000

205

The History of Constantius & Pulchra, or Constancy Rewarded. Leominster, MA: Charles Prentiss for Robert B. Thomas, 1797.

Early edition of a rare and delightful early American novel, in a contemporary binding—the first American action girl. This anonymous romance is an American take on the Ancient Novel plot, with star-crossed lovers on perilous sea voyages set amidst the American Revolutionary War. The picaresque heroine is Pulchra, a Philadelphia merchant's daughter who defies her father's wishes for her marriage and takes to sea disguised as a soldier named Valorus. After a series of wild adventures including shipwreck and pirate attack, she arrives in Paris in time to rescue her missing beloved from his own unhappy nuptials. Originally serialized in *The Gentlemen and Ladies' Town and Country Magazine* in 1789-90, it appeared in book form in 1794 and thence in many editions, all of which are now very scarce. RBH records no copies at auction of this edition. Of the 18th-century editions altogether, there only 6 copies recorded at auction going back to the Brinley sale in 1886. The scholar Cathy Davidson gives this title as an example of how America's first novels "played a vital role in the early education of readers previously largely excluded from elite literature and culture." Evans 32254; Wright 1199. See *Encyclopedia of American Literature of the Sea and Great Lakes* (2001), p. 196, and Davidson, *Revolution and the Word* (1986), p.69.

12mo (138 x 81mm). 5 pp. ads at end (some toning and foxing). Contemporary quarter sheep and marbled paper over wooden boards (much of the marbled paper lost revealing boards, bottom of spine panel lacking); modern box.

\$2,000-3,000

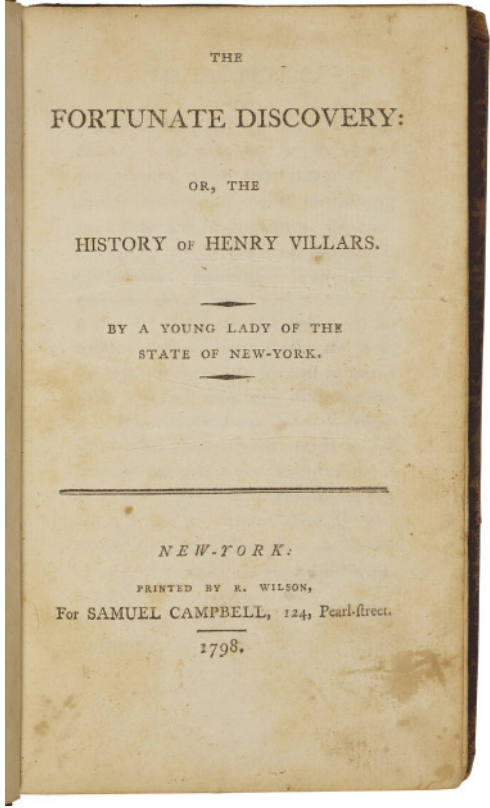
•206

SMITH, Elihu Hubbard (1771-1798). *Edwin and Angelina; or the Banditti. An Opera, in Three Acts*. New York: T. and J. Swords, 1797.

First edition of America's first comic opera. Smith was a member of the Hartford Wits as well as a practicing physician at New York Hospital. This theatrical work, his only play, is an adaptation of the ballad by Oliver Goldsmith. Sabin 82503.

Octavo (200 x 122mm). 72pp. Disbound (sewing perished, a few sheets coming loose from sewing).

\$200-300



208

•207

STEARNS, Charles (1753-1826). *The Ladies' Philosophy of Love. A Poem, in Four Cantos*. Leominster, MA: John Prentiss for the author, 1797.

Crisp, partially unopened first edition. Written the year after the author's Harvard graduation, this poem expresses a certain youthful spirit in its enumerations of the amorous virtues of women. Sabin 90855; Evans 32876.

Quarto (207 x 168mm). 76pp., partially unopened (small dampstain in bottom margin of a few leaves, tear on final leaf). Disbound, stab sewn.

\$300-500

208

The Fortunate Discovery: or, the History of Henry Villars. By a Young Lady of the State of New-York. New-York: Printed by R. Wilson, for Samuel Campbell, 1798.

The rare first edition, in a contemporary binding, of this anonymous wartime romance set in Manhattan and the Hudson Valley during the final months of the Revolution. The author, identified only as a "Young Lady of the State of New-York," has never been identified. The novel, which has a Loyalist slant, tells the story of a British officer, Henry Hargrave, who realizes he is the long-lost son of Mr & Mrs Villars. The story ends with him receiving his inheritance and, along with his soldier friend, getting married: the two sets of newlyweds depart New York together after the war and return to England. Uncommon at auction: according to RBH, only two other copies have appeared in the past 100 years. Evans 33744; Sabin 106142; Wright 975.

12mo (167 x 95). (Lacking front endpaper, minor staining at a few margins.) Contemporary sheep, red spine label (some rubbing). *Provenance*: deleted signature to front endpaper.

\$2,000-3,000



209

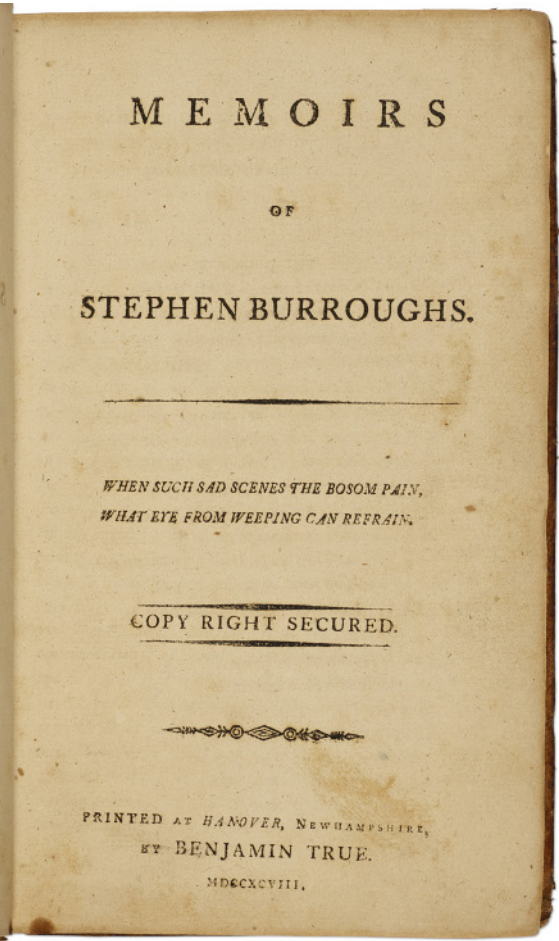
209

Amelia; or, The Faithless Briton. An Original American Novel, founded upon recent facts. To which is added, Amelia, or Malevolence Defeated; and, Miss Seward's Monody on Major Andre. Boston: W. Spotswood and C.P. Wayne, 1798.

An early American novel set during the Revolution, the rare first edition in book form, in a contemporary binding. *Amelia* tells the story of a perfidious British soldier who tricks and abandons his virtuous American lover—leaving death, destruction, and madness in his wake despite the efforts of her loyal father and brother. Scholars have seen in this plot, originally issued serially in *the Columbian Magazine* following its publication of the text of the Constitution, a metaphor for the importance of a strong federal government. It was reprinted four times in other magazines before appearing in book form, as here, in 1798 from the same printer. Issued alongside it is the fourth edition of English poet Anna Seward's lament for the traitor Major André, who had been briefly engaged to her intimate friend Honora Sneyd. This publication is sometimes found bound with other Spotswood productions. The last copy recorded at auction by RBH is the Hogan copy in 1945. Evans 33290. See Matthew Pethers, "The Early American Novel in Fragments" in *New Directions in the History of the Novel* (2014).

12mo (171 x 95mm). Engraved frontispiece by James Trenchard, *Monody* with separate title (frontispiece just shaved at outer edge, toned with some stains, a few small repairs, 2 leaves with portions torn away and about 60 words supplied in facsimile). Contemporary tree calf (rebacked to style).

\$5,000-7,000



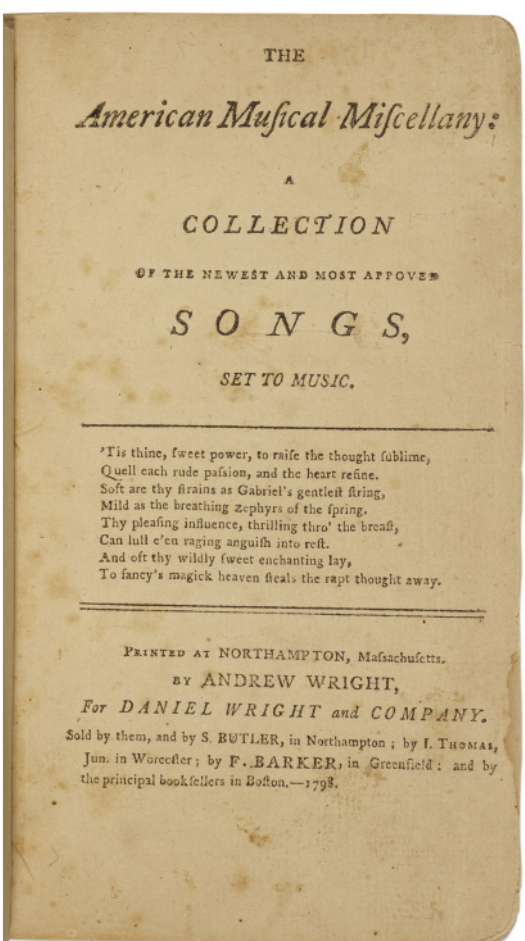
210

210
BURROUGHS, Stephen (c.1765-1840). *Memoirs of Stephen Burroughs*. Hanover, NH: Benjamin True, 1798.

First edition of "one of the great criminal autobiographies, and an important piece of picaresque Americana" (Streeter). Burroughs was a quintessential rogue: a runaway who deserted from the army, dropped out of college, went to sea, impersonated a ship's physician, impersonated a parson, and escaped from multiple prisons including an island fortress (in one case by setting fire to the prison). He later moved to Canada and became head of a counterfeiting ring before reforming and taking up a post as a youth pastor. This is his story in his own words and, according to Reese, "one of the first such confessional works published in the United States." A continuation was printed in Boston in 1804, and complete sets are rare. Evans 33478; Sabin 9466; Howes B-1022; Streeter sale 724; Reese, *Federal Hundred* 72.

Octavo (203 x 125mm). (A few paper flaws and tears affecting some letters, foxing and toning, some sheets with faint impressions.) Contemporary mottled calf (joints cracked, some repairs to boards).

\$1,000-2,000



211

211
EARLY AMERICAN MUSIC – *The American Musical Miscellany: A Collection of the Newest and Most Approved Songs*. Northampton, MA: Andrew Wright, 1798.

First edition, first appearance in book form of the music which would later be used for "The Star Spangled Banner"—an important early source of popular music in pre-1800 America in contemporary wrapper. This volume also contains one of the earliest examples of a campaign song, "Adams and Liberty," used in the first contested American election. Evans 33294; Sabin 1163; *Star-Spangled Books* B8.

12mo (169 x 103mm). Letterpress and music (occasional spots and toning). Contemporary marbled wrapper (spine neatly silked, without flyleaves, a few chips); modern buckram box.

\$1,000-2,000

•212
MUNFORD, William (1775-1825). *Poems and Compositions in Prose on Several Occasions*. Richmond: printed by Samuel Pleasants, 1798.

First edition, from the library of the author's grandson. Munford was a student of William & Mary College and a protégé of George Wythe. This is his first poetry collection, published when he was only 23 and containing poetic reflections on his Classical education as well as his experiences during the Revolution—as well as his only play, *Almorán and Hamet*, set in Persia. Evans 34159; Sabin 51316; Stoddard 610,

Octavo (203 x 131mm). Errata at end (some spots, 3 leaves with chips at edge of text block with some loss of printed letters). Contemporary half sheep and boards, with ink note on upper board "published by my grandfather William Munford" (upper board almost detached). *Provenance*: gift inscription to Thomas Munford, 1831-1918, grandson of the author, from his friend Micajah H. Clark, dated 1904.

\$200-400

213
[BROWN, Charles Brockden (1771-1810).] *Wieland: or, The Transformation: An American Tale*. New York: J. & T. Swords for H. Caritat, 1798.

First edition of the first American Gothic novel, in a contemporary binding—"a nightmare expression of the fulfillment of repressed desire, anticipating Edgar Allan Poe's similarly claustrophobic tales of the grotesque" (Joyce Carol Oates). The Wieland family is tormented by spontaneous combustion, malevolent disembodied voices, and ultimately murder and madness in rural Pennsylvania. Although ridiculed in its own time for its far-fetched plot, *Wieland* had a wide influence both in America and abroad on authors from Nathaniel Hawthorne and Mary Shelley to H.P. Lovecraft, particularly in its suggestion that true horror is not necessarily to be found in the supernatural but in unhinged fanaticism—and at the ragged edge of human perception itself. Rare at auction, it is only recorded three times in the last 50 years by RBH and only one of those in an early binding. Sabin 103888; Evans 33461; BAL 1496.

12mo (170 x 101mm). 1 p. ad leaf at front (occasional spotting). Contemporary sheep, morocco title label (joints splitting, upper board nearly detached, worn); modern chemise and slipcase.

[*With*.] *Wieland*. London: Henry Colburn, 1822. **First English edition, a fine triple-decker.** Three volumes, 12mo. Contemporary half calf, spines gilt (wear to corners, removed bookplates). [*And*.] DUNLAP, William. *Memoirs of Charles Brockden Brown*. London: Henry Colburn, 1822. **First English edition of the first biography of C.B. Brown**, an essential source. Octavo. Contemporary half roan (later spine label, spine ends worn). (5)

\$5,000-7,000

214
[BROWN, Charles Brockden (1771-1810).] *Ormond; or the Secret Witness*. New York: by G. Forman for H. Caritat, 1799.

First edition of Brown's influential dark romance of post-Revolutionary Philadelphia. This novel of ideas explores Enlightenment-era themes of Republicanism, women's rights, and public health in a Gothic context of seduction, murder, and mayhem. Percy Shelley was such a fan that he borrowed the name of its protagonist, Constantia, as a pet name for his lover Claire Clairmont, upon whose tombstone it appears. The last copy recorded at auction by RBH was in 1915. Evans 35245; BAL 1497.

12mo (160 x 93mm). Three-line errata at bottom of final leaf (2 leaves with tears causing loss of text, last gathering sprung, some toning and stains). Contemporary half calf and paper boards, paper label on cover with title in pencil (spine perished and front board detached). *Provenance*: "Chas B. Rogers" (stamp on flyleaf).

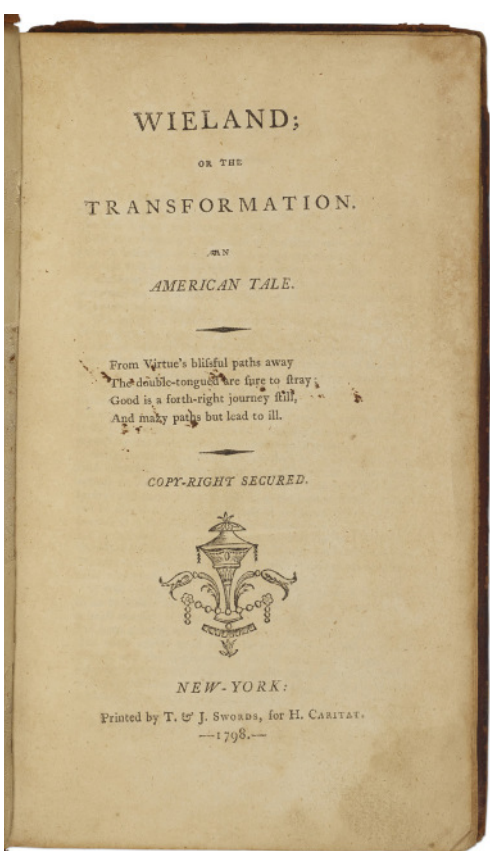
\$3,000-5,000

215
[BROWN, Charles Brockden (1771-1810).] *Arthur Mervyn; or Memoirs of the Year 1793*. [*With*.] *The Second Part*. Philadelphia: H. Maxwell, 1799 and 1800.

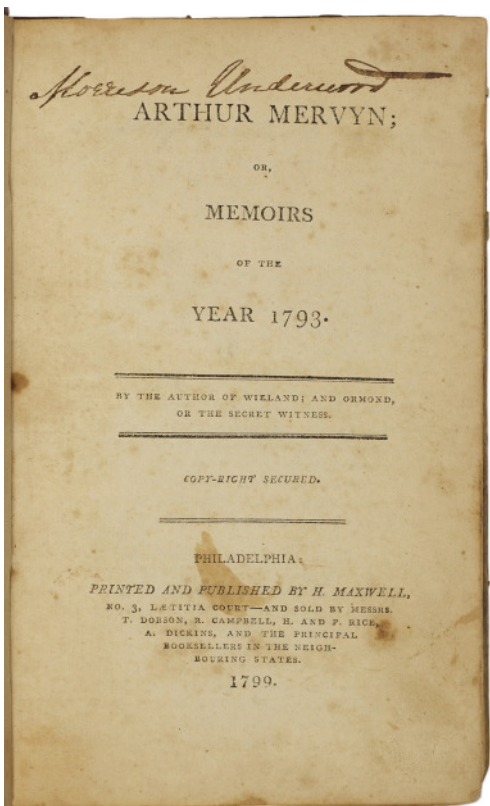
First edition of both parts of Brown's popular plague novel, in uniform contemporary bindings. A quintessential example of "Philadelphia Gothic," the action takes place during the Yellow Fever epidemic of 1793 in that city. The eponymous hero has a series of harrowing encounters with shady characters, but eventually falls in love with and marries a virtuous Jewish widow named Achsa Fielding—**one of the first Jewish characters in American literature**. The second volume is particularly rare, and the only set to come to auction recorded by RBH in living memory was a mixed set. The present set has been together from an early period, having been owned by several generations of the same Pennsylvania family. BAL 1498 and 1501; Evans 35243.

Two volumes, 12mo (171 x 105mm). (Stains, one signature in vol 1 just shaved; a few tears in vol 2, one of which with loss of a few words.) Contemporary half sheep with paper boards (hinges neatly repaired, restorations); custom slipcase and chemises. *Provenance*: Ann Underwood Steel, of Carlisle, PA (inscriptions, including gift inscription to her eldest son:) – Joseph Underwood Steel, 1837-1863 (numerous inscriptions throughout both volumes and on front board of vol 1) – Morrison Underwood Steel, 1843-1878, third son of Ann (signatures in both volumes) – John Ephraim Steel, 1845-1898, last son of Ann (signature).

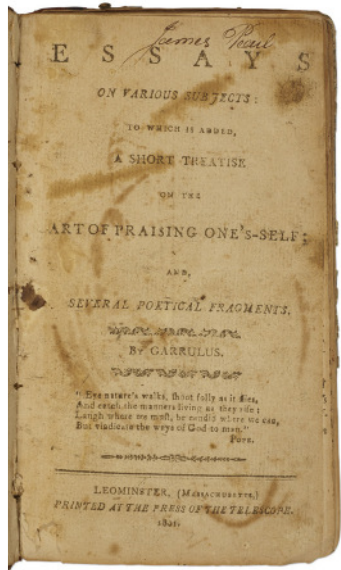
\$3,000-5,000



213



215



Physiognomy

Francis Baylies sec

PHYSIOGNOMY,

A Poem,

Physiognomist

DELIVERED AT THE REQUEST OF THE SOCIETY OF

Φ B K,

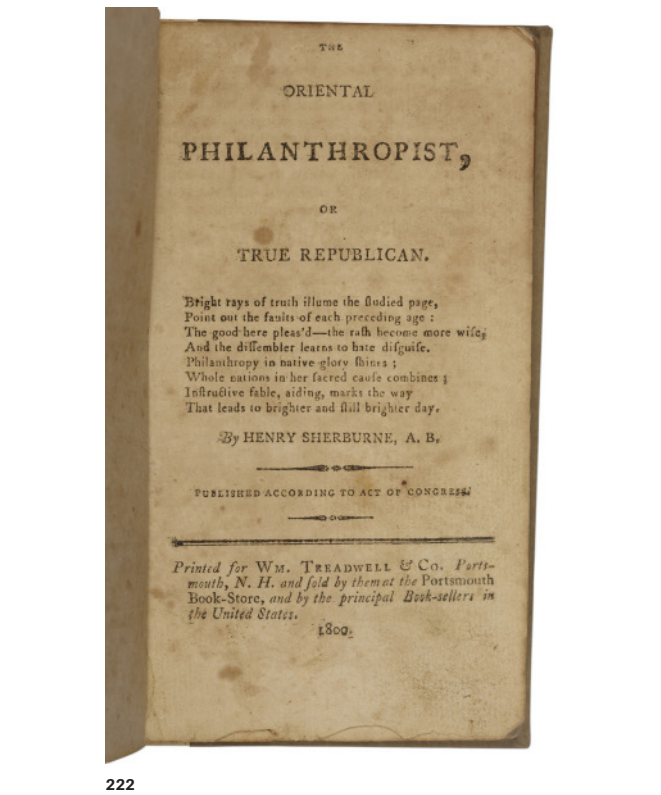
IN THE CHAPEL OF HARVARD UNIVERSITY,

ON THE DAY OF THEIR ANNIVERSARY,

In^o Warren Esq.

JULY 18th 1799.

Br JOSEPH BARTLETT. Esq



•222

SHERBURNE, Henry (1741-1825). *The Oriental Philanthropist, or True Republican*. Portsmouth, NH: for William Treadwell & Co., 1800.

First edition of an intriguing and fantastical American novel set in China, issue with p. 216 blank. The author was particularly influenced by the writer Judith Sargent Murray, whom he praises in the preface. This is the first American novel set in China, and only the second printed in New Hampshire. Wright I, 2382; Evans 38495; Sabin 80332.

12mo (170 x 103mm). (Top edge just shaved in some places, some browning and spots.) Modern boards, retaining earlier endpapers.

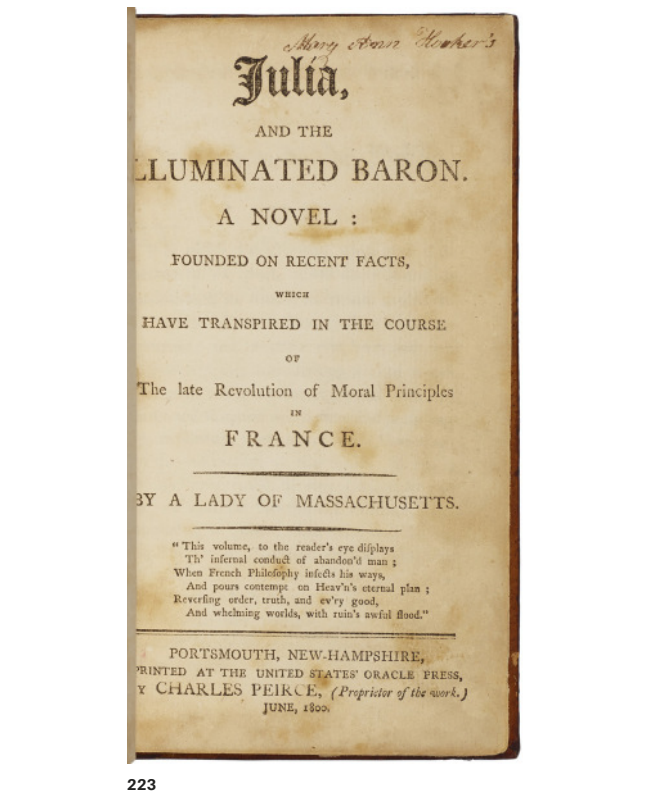
\$300-500

223

[WOOD, Sarah Sayward Barrell Keating (1759-1855)]. *Julia, and the Illuminated Baron*. By a Lady of Massachusetts. Portsmouth, NH: Printed at the Oracle Press by Charles Peirce, June 1800.

First edition of the first novel by the first American female writer of Gothic fiction as well as Maine's first novelist. "Madam Wood," as she was known, wrote under the pen name "A Lady of Massachusetts" until Maine became a state in 1820, at which point she became "A Lady of Maine." She lived in relative luxury and only turned to writing when she was widowed, after the deaths of her first husband Richard Keating, and her second, General Abiel Wood. The title character in *Julia* "is confronted with disappearing parents, a stolen inheritance, reputed illegitimacy, incestuous propositions, false arrest, smallpox, and kidnapping, before being saved by her true love" (*Emerging Voices*, p. 18). The action takes place in France, with trips to Spain and America. In the course of her career Wood authored of three novels and several short stories. **Rare:** RBH only records a copy of the second edition. *Emerging Voices* 17; Evans 39134; Sabin 105059; Wright 2757.

12mo (172 x 92mm). (Small repair to margin of copyright leaf, a couple tiny losses at corners.) Contemporary calf, red spine label (rebacked, with portions



of original spine laid down). *Provenance:* Mary Ann Hooker (ownership inscription to title page; fly leaf inscribed "Mary Ann Hooker's Presented by her cousin Mary Vaughan, April 2nd 1810").

\$1,000-2,000

•224

ALLEN, Paul (1775-1825). *Original Poems, Series and Entertaining*. Salem: Joshua Cushing, 1801.

First edition. Allen was an eccentric native of Providence who spent most of his short career in Baltimore, where he edited the *Baltimore Morning Chronicle* and wrote poetry. Stoddard & Whitesell 683.

12mo (176 x 101mm). (A few spots and stains.) Later calf (rebacked preserving most of original endpapers). *Provenance:* George C. Arnold (a series of inscriptions, dated 1817 Providence as well as noting the handsomeness of Mr Arnold).

\$500-800

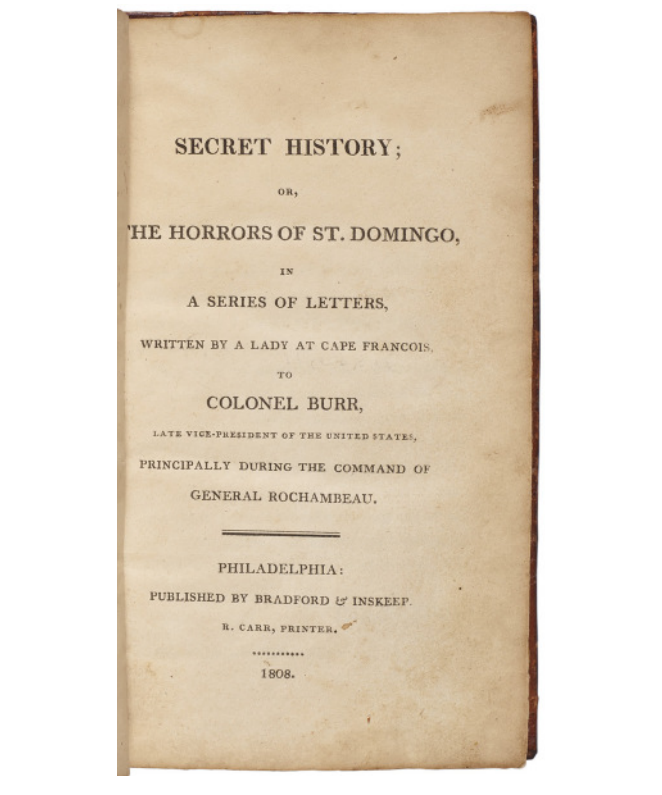
•225

LAKE, William (1787-1805). *The Parnassian Pilgrim; or the Posthumous Works of the Late Mr. William Lake. With a Sketch of his Life*. Hudson, [NY]: The Balance-Press, 1807.

First edition of a scarce Hudson imprint. The poet, Lake, died tragically young at the age of only 18. This book was last recorded by RBH at auction in 1922. Stoddard 848; Sabin 38655.

Octavo (155 x 98mm). (Some stains, toning.) Contemporary sheep (rebacked preserving original pastedowns). *Provenance:* "John Coze" (inscription dated 1811).

\$300-500

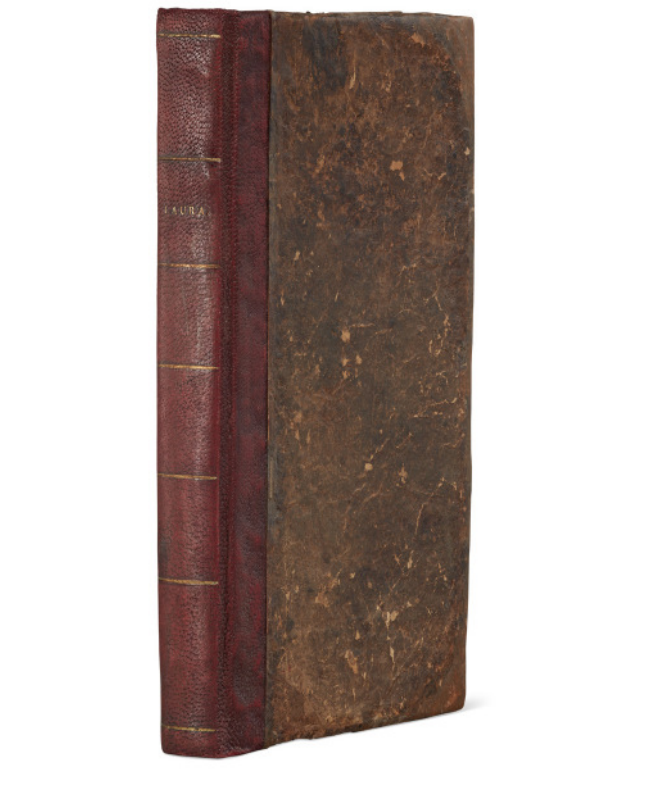


226

[SANSAY, Leonora (1773-1821)]. *Secret History; or, The Horrors of St. Domingo, in a Series of Letters, written by a Lady at Cape Francois to Colonel Burr, Late Vice-President of the United States, principally during the Command of General Rochambeau*. Philadelphia: R. Carr for Bradford & Inskeep, 1808.

Intriguing semi-fictional epistolary narrative by a Federalist-era femme-fatale, documenting the final days of French rule in Haiti and her subsequent travels through the Caribbean. Leonora, also known as Honora, Clara, Nora, Mary Hassal, and "Madame D'Auvergne," was a close confidant of Aaron Burr. This book comprises fictionalized letters written by her to him during her disastrous trip to Haiti on the eve of the revolution with her boorish husband, from whom she later had flee in Cuba, escaping to Jamaica before returning to Philadelphia. She was afterwards implicated in the Burr conspiracy, appearing in documents of the time under several aliases. The present work was published after his acquittal, perhaps capitalizing on Burr's notoriety at the time.

According to Joan Dayan, "no other writer recording those apocalyptic days provides as intense or so narrowly focused a representation." Her account describes the cruelty of French rule and its effects particularly on women, complicated by the strict racial hierarchies of the French colony. "A white woman from Philadelphia, immured in a world construed as white, she nonetheless describes from her 'prison' a society in such detail that readers can begin to understand the contradictions, rendered even more blatant by unprecedented events, that brought an end to the 'Pearl of the Antilles'" (Dayan). Leonora was also the author of several other novels, including one based on the experiences documented here: *Zelica: the Creole*, which is perhaps the first American novel with a non-white heroine. A remarkable book, documenting the life and observations of a fascinating woman in a tumultous time. The last copy recorded by RBH at auction was in the 1990s. Wright 2279; Sabin 30807. See Joan Dayan, *Haiti, History, and the Gods* (1996).



12mo (178 x 105mm). (A few chips to blank margins, some repaired; browning.) Contemporary calf (rebacked, preserving original pastedowns). *Provenance:* Richard Humphryes (inscription) – Lucretia Hartt, Setauket (numerous inscriptions) – Maria Gerome (inscription).

\$1,000-2,000

227

[SANSAY, Leonora (1773-1821)]. *Laura*. By a Lady of Philadelphia. New York: Published by Inskeep & Bradford, printed by Robert Carr, 1809.

First edition of Sansay's rare second novel, a story of thwarted love, possibly alluding to her relationship with Aaron Burr. Described as a "faithful account of real occurrences," *Laura* followed *Secret History; or, The Horrors of St. Domingo* by a year. "In pestilential scenes of 'terror,' 'agony,' and 'infection,' like those already represented by Leonora in *Secret History*, a lonely orphan named Laura falls in love with a young medical student named Belfield, who takes her in, adores her, and catches yellow fever. Once nursed back to health by Laura's devotion, Belfield loses her, only to die in a duel when they are finally reconciled. Cheated of marriage to one who was her lover as well as mentor, Laura survives, but 'happiness remained a stranger to her bosom'" (Dayan, pp.169-70). **Rare: no auction records whatsoever in RBH.** Wright 2279. See Joan Dayan, *Haiti, History, and the Gods* (1996).

12mo (179 x 95mm). (Upper margin of title-page extended, some soiling and creasing to leaves). Original boards (rebacked, corners renewed). *Provenance:* Steeles Circulating Library (ink notes to front and rear endpapers, numbered "No. 573").

\$1,000-2,000



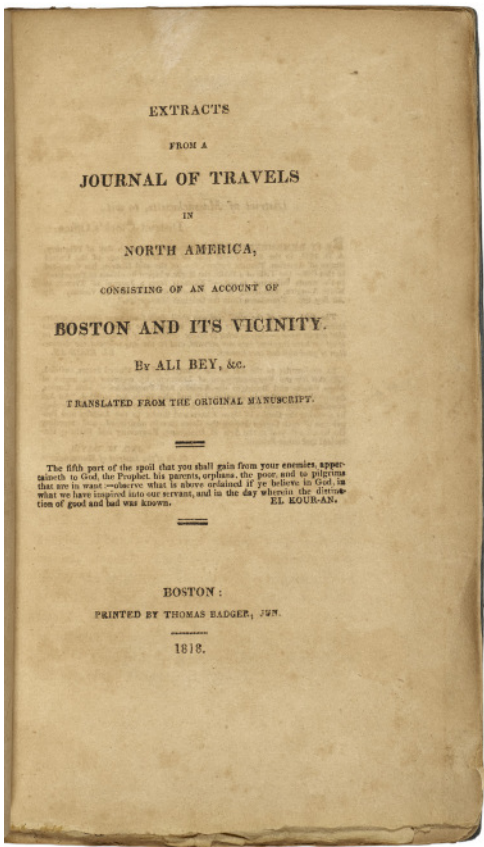
228

[WATTERSTON, George (1783-1854).] *The Lawyer, or Man as he ought not to be. A Tale*. Pittsburgh: for Zadok Cramer, 1808.

First edition of a pulpy novel by the third Librarian of Congress, untrimmed in a contemporary binding. Ostensibly the confessions of a corrupt lawyer and seducer in the mode of *Memoirs of Stephen Burroughs*, Watterston's ironic take on the didactic novel hovers on the border between the Gothic thrillers of Charles Brockden Brown and dark comedy, with his protagonist displaying an usual self-awareness of the conceits of his chosen genre. Only one copy recorded in the last hundred years at auction, and in considerably worse condition. Wright 2683; Sabin 102163.

12mo (194 x 115mm). Engraved frontispiece by Kneass (some browning). Contemporary half sheep and marbled boards, untrimmed (spine neatly restored); modern cloth box.

\$1,000-2,000



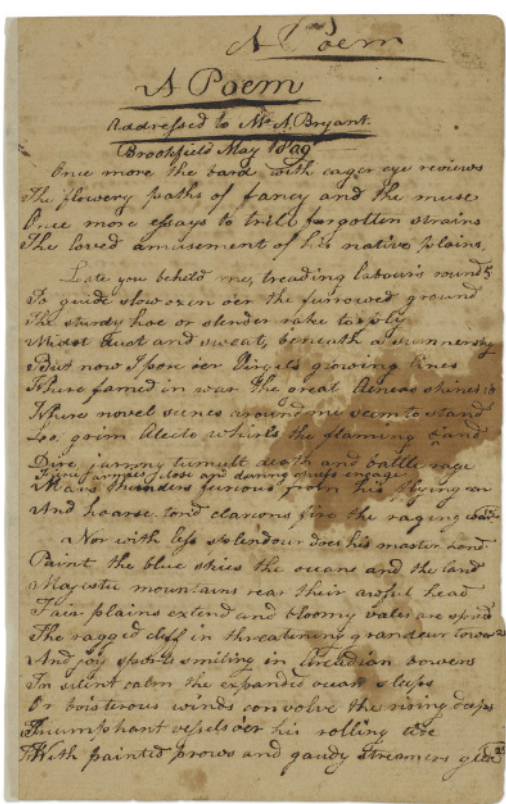
229

FOWLER, George. *The Wandering Philanthropist; or, Lettres from a Chinese. Written during his residence in the United States*. Philadelphia: Bartholomew Graves, 1810. Sabin 25304. 12mo (170 x 101mm). (Toning and some spots, dampstain at end, a few sheets with faint impression.) Contemporary calf (rebacked preserving spine panel and pastedowns, without rear endpaper); modern cloth box. *Provenance*: Miss E. Townsend (school prize inscription dated 1820, Washington).

[KNAPP, Samuel Lorenzo (1783-1838).] *Extracts from a Journal of Travels in North America, consisting of an Account of Boston and its Vicinity by Ali Bey*. Boston: Thomas Badger, 1818. Sabin 38071; Howes K-210. Octavo (195 x 121mm). (Title toned, some offsetting of ink.) Contemporary boards, untrimmed (neatly rebacked); modern cloth box.

First editions of two rare and curious fictions, both in contemporary bindings, from the perspectives of "foreigners" visiting America. Both works riff on Samuel Johnson's *Rasselas* and Washington Irving's "Mustapha Rub-a-Dub Keli Khan" from *Salmagundi*, purporting to be based on autograph manuscripts found and edited by the author. Fowler's work takes the form of letters written by a Chinese traveler. He generally provides a gently ironic view of American life, but has particularly harsh words for the treatment of enslaved people in the American south, describing it as "an unbounded exercise of tyranny by the one [race] over the other." Knapp's book is the fictional travelogue of an Ottoman spy in America, who travels disguised as a Frenchman named Monsieur Desaleurs. The protagonist's true name, Ali Bey, is a reference to the pseudonym of the Spanish explorer-spy Domingo Francisco Jorge Badía y Leblich who traveled through the Ottoman Empire in disguise as a Muslim. Both works are rare at auction, with Fowler last recorded in 1924 and Knapp in 1955.

\$1,200-1,800



230

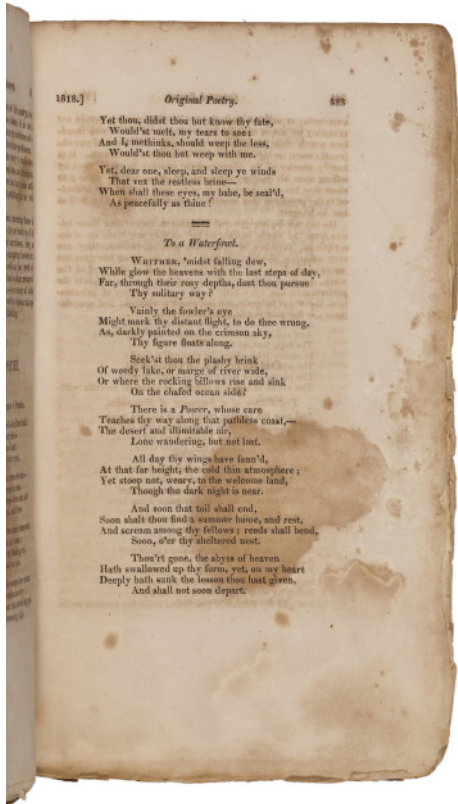
BRYANT, William Cullen (1794-1878). Autograph manuscript, "A Poem Addressed to Mr. A Bryant," Brookfield, May 1809.

Two pages, 159 x 100mm (some dustsoiling and toned areas, mounting strip along left margin).

A very early poem by Bryant, written at age fifteen, a year following the publication of his first printed work, *The Embargo*, the success of which convinced his father to enroll him at Williams College in 1810. It begins, "Once more the bard with eager eye reviews / The flowery paths of fancy and the muse..." and continues on for fifty lines, totaling approximately 350 words.

[*With*:] BRYANT, John H. (1807-1902). Autograph letter signed ("John H. Bryant") to Rev. Robert C. Waterson, Princeton, 28 January 1879, enclosing the aforementioned manuscript by his then late brother, and adding "I do not know that I can recollect any early poems that have not appeared in print that would be worthy of your attention. I have a certain one written in May 1809 when he was at his Uncle[']s in North Brookfield fitting for college which I send you in his handwriting. It may be a curiosity to you, but is not valuable otherwise...." Bryant manuscript material of this vintage is rare, and this is a charming example. *Provenance*: John H. Bryant (the present letter of enclosure) – William Harris Arnold (sale, Bangs, 30 January 1901, lot 1).

\$1,000-2,000



231

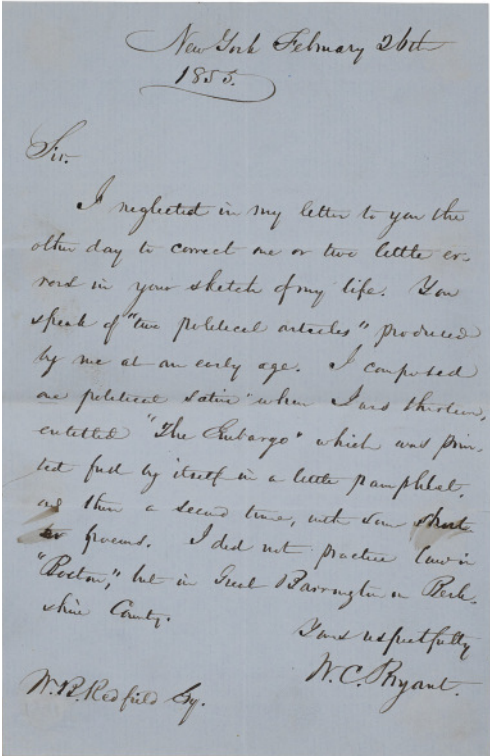
[BRYANT, William Cullen (1794-1878).] "To a Waterfowl," "Translation of a Fragment of Simonides," and "To a Friend on his Marriage," in *The North American Review* Vol. 6, no. 18. Boston: Cummings and Hilliard, March 1818.

*He who, from zone to zone,
Guides through the boundless sky thy certain flight,
In the long way that I must tread alone,
Will lead my steps aright.*

Scarce first appearance in print of three of Bryant's poems, including one of his most famous, "To a Waterfowl"—uncut in original wrappers. *To a Waterfowl* was a major moment in American poetic history, described by Matthew Arnold as "the best short poem in the language." Bryant was inspired to compose it while on one of his long walks between the family homestead in Cummington and Plainfield, where he worked as a disappointed lawyer. Bryant's work had first appeared in the *North America Review* the previous year, when his father surreptitiously submitted some poetic fragments (which would eventually become *Thanatopsis*) to the magazine. His work was so popular that he became a regular contributor—although often anonymously. *To a Waterfowl* and *Translation of a Fragment of Simonides* were later re-printed in Bryant's *Poems*. The last copy recorded at auction by RBH was in 1909. Not in BAL.

Octavo (235 x 143mm). pp. 383-384 (some stains and spots). Original drab wrapper, with title in ink on upper cover, untrimmed (dampstained with some chips and losses to spine panel).

\$1,000-2,000



232

BRYANT, William Cullen (1794-1878). *The Embargo; or, Sketches of the Times.* A Satire. Boston: for the author by E.G. House, 1809.

Groves copy of the first published collection of Bryant’s poems, including the second printing of “The Embargo”—in original wrappers, with a bibliographically important letter laid in. The title poem, written when Bryant was only 13, is a satire protesting Jefferson’s 1807 Embargo Act. It had been published anonymously the previous year, and for good reason—it is particularly vitriolic against Jefferson himself, calling him a befuddled pseudo-scientist and coward, and mocking his sexual liaisons with his enslaved workers. A later autograph note included here confirms when the poem was written: “I completed a political satire when I was thirteen, entitled “The Embargo” which was printed full by itself in a little pamphlet.” According to BAL, some copies are known in a printed self-wrapper. BAL 1583; Sabin 8815.

Octavo (186 x 113mm). 36pp. Contemporary slate-blue wrapper (backstrip perished with chips around the edges, some neat repairs); modern chemise and morocco pull-off box. *Provenance:* John Stuart Groves, 1881-1958 (morocco book label).

[With:] Autograph letter signed (“W.C. Bryant”) to W.B. Redfield, 26 February 1855. One page, on blue paper.

\$1,000-2,000

234

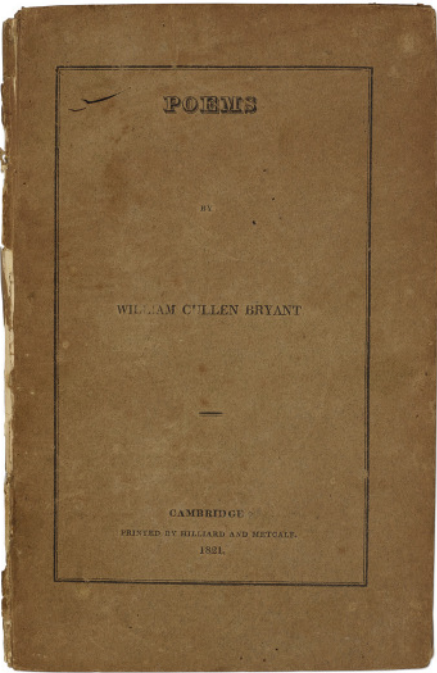
BRYANT, William Cullen (1794-1878). *Poems.* Cambridge: Hilliard and Metcalf, 1821.

So live, that when thy summons comes to join
The innumerable caravan, which moves
To that mysterious realm, where each shall take
His chamber in the silent halls of death,
Thou go not, like the quarry-slave at night,
Scourged to his dungeon, but, sustained and soothed
By an unfaltering trust, approach thy grave,
Like one who wraps the drapery of his couch
About him, and lies down to pleasant dreams.

First edition of Bryant’s first major book, containing his famous poems *Thanatopsis* and *To a Waterfowl*. “Thanatopsis” had first appeared in *The North American Review* in 1817, sent in by Bryant’s father without his knowledge and with an introduction written by the editor. This is its first appearance in its full form. Bryant’s *Poems* was a watershed in the history of American verse, heralding a new era of poetic style and skill. BAL 1587.

12mo (185 x 120mm). Original printed drab paper boards (spine perishing, front board nearly detached); modern chemise and slipcase. *Provenance:* S.P. Miles (bookplate and pencil inscription noting gift to:) – F. P. Appleton (inscription dated 26 December 1837)

\$1,000-2,000



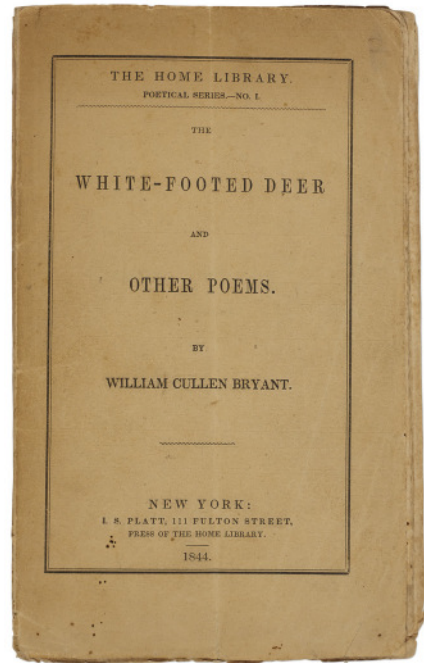
235

BRYANT, William Cullen (1794-1878). *The White-Footed Deer and other Poems.* New York: I.S. Platt, Press of the Home Library, 1844.

First edition, extremely rare in original printed wrappers. This was the first title in *The Home Library*, a series dreamed up by members of the American Copyright Club, headed by Bryant, with the goal of strengthening the role of copyright to protect the livelihoods of authors. Although the project was ultimately short-lived, it became the forerunner of *The Library of American Books*, which “introduced to the American reader major books by Hawthorne, Poe, and Melville” (Goodspeed). This is Goodspeed’s Variant A. The only other copy recorded at auction in the last 50 years is the Terry-Bradley Martin copy, also in wrappers. BAL 1626; George T. Goodspeed, “The Home Library,” in *PBSA* Vol. 42, No. 2 (1948), pp. 95-167.

12mo (171 x 101mm). Initial and terminal blanks, half title, advertisement on verso of contents leaf (some foxing). Original printed buff wrappers (spine a bit chipped, minor crease); modern cloth box. *Provenance:* Roy B. Wheeler (inscription) – Spencer and Janice Gilbert (inscription).

\$3,000-5,000



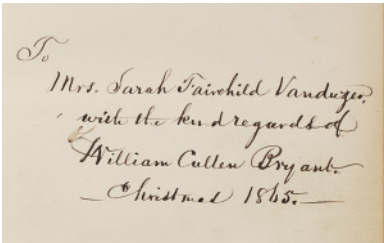
236

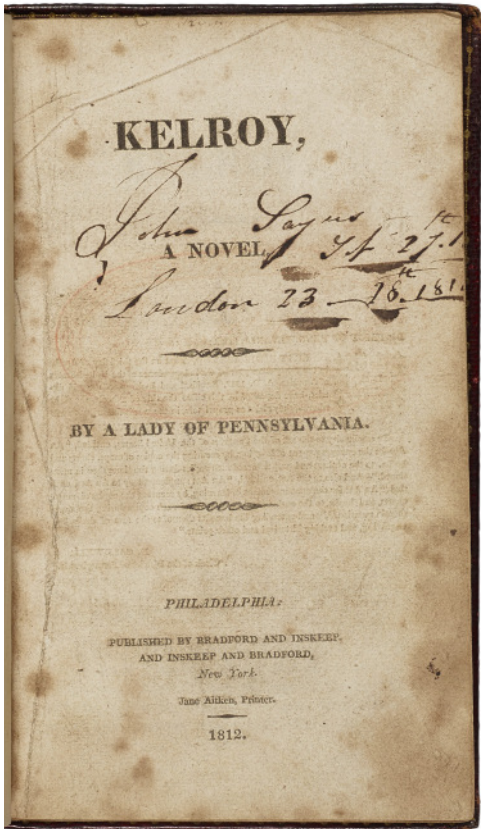
BRYANT, William Cullen (1794-1878). *Thirty Poems.* New York: D. Appleton, 1864.

Presentation copy of the first edition, first state, with annotations by Bryant—the Wakeman-Bradley Martin copy. Inscribed to Sarah Fairchild Vanduzer, “with the kind regards of William Cullen Bryant. Christmas 1865.” This copy has several small manuscript corrections in Bryant’s hand. BAL 1683.

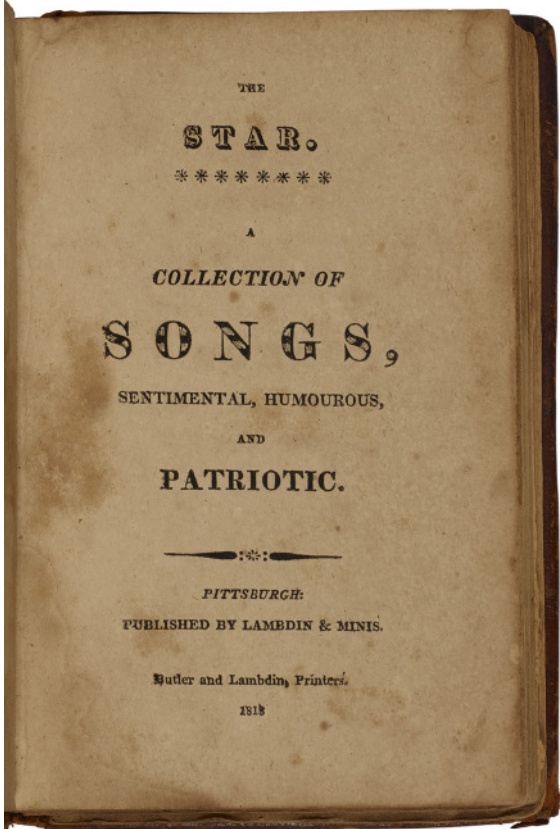
12mo (174 x 112mm). Brown morocco gift binding, blindstamped, edges gilt (light rubbing); modern chemise and half morocco slipcase. *Provenance:* Sarah Fairchild Vanduzer, possibly a relation of Bryant’s wife (presentation inscription on flyleaf) – Stephen Wakeman (bookplate) - H. Bradley Martin (bookplate; his sale, Sotheby’s New York, 31 January 1990, lot 2002).

\$1,000-2,000





237



238

237

[RUSH, Rebecca (1779-c.1850)]. *Kelroy: A Novel. By a Lady of Pennsylvania*. Philadelphia: Jane Aitken for Bradford and Inskeep, 1812.

Rare first edition of America's Gothic answer to Jane Austen—a tragic marriage plot in Pennsylvania. Rush was the scion of a prominent family which included a signer and several artists. Her novel was overshadowed by the War of 1812, but its insightful depiction of social dynamics in contemporary America and dark yet witty take on the marriage plot have made it the subject of enduring interest. In addition to being written by a woman, it was printed by the important Philadelphia printer Jane Aitken. The last auction record for this work in RBH is from 1924. BAL 26670; Wright 2261.

12mo (173 x 116mm). (Title dust-soiled, foxing throughout.) Contemporary straight-grain morocco gilt. *Provenance:* "Martha Edwards" (inscription on flyleaf) – "John Payne, London 23 18th 181?" (inscription on title, perhaps the American actor John Howard Payne) – faded stamp on title.

\$3,000-5,000

238

The Star. A Collection of Songs, Sentimental, Humourous, and Patriotic. Pittsburgh: Lambdin & Minis, 1818.

First edition of this rare Pittsburgh collection of early Federal period song lyrics. These are the vernacular songs that would have been sung in taverns and camps across the young nation. Only one of them has a composer named, even though the "Patriotic" section includes F.S. Key's "The Star Spangled Banner" in its original four-stanza version and Thomas Paine's "Liberty Tree." Another stand-out is the comic fighting sea chanty: "The British long have ruled the seas" to be sung to the tune of Yankee Doodle. This is the only imprint of Lambdin & Minis in Sabin. The book was printed by Butler & Lambdin. Sabin 90485; Shaw & Shoemaker 45791.

12mo (129 x 82mm). Half title. (Foxing.) Contemporary sheep, red morocco spine label (well rubbed, head of spine chipped).

\$1,000-1,500

•240

BRACKENRIDGE, Hugh Henry (1748-1816). *Modern Chivalry: Containing the Adventures of a Captain and Teague O'Regan, his Servant*. Pittsburgh: R. Patterson and Lambdin, 1819.

First posthumous edition of Brackenridge's sprawling Don Quixote of the Frontier. This book, a candidate for one of the very earliest American novels, was published in installments over a period of 23 years and constantly revised by its author, a notable citizen of Pittsburgh. This is the first complete edition published after his death, making it the final word on the author's intentions for the presentation of his work. In it, Captain John Farrago with his very own Sancho Panza, Teague, leaves his farm in Western Pennsylvania to seek adventure in the wider world. BAL 1323; Wright 362.

Two volumes, 12mo (179 x 104mm). (Some toning.) Contemporary sheep (worn, joints starting). *Provenance:* Philip J. Bell (gift inscriptions from his grandfather, 1859).

\$200-400

•239

BROWN, Solyman (1790-1876). *An Essay on American Poetry*. New Haven: Hezekiah Howe, 1818.

Author's presentation to Miss Jane Morris, daughter of the dedicatee, of the first edition of the author's first book, in original boards. Brown would later become famous for his poetry on dental hygiene, but this first major work is an early attempt to describe American poetry as a genre. This was the first book reviewed by William Cullen Bryant, and is especially scarce in original boards. The last copy recorded at auction by RBH was in 1923. Stoddard 1184.

12mo (197 x 119mm). (Some foxing.) Original printed boards (a few stains, some losses to spine panel); modern box.

\$500-800

•241

[WOODWORTH, Samuel (d. 1819).] *The Battle of Plattsburgh: a Poem, in Three Cantos. By an American Youth*. Montpelier, VT: E.P. Walton, 1819.

Pristine first edition of a scarce poem, unopened and in a contemporary wrapper, commemorating the final battle of the War of 1812. Also known as the Battle of Lake Champlain, it marked the end of the British Invasion of the United States. The aquatic part of the conflict has drawn comparisons with Nelson's famous victory at the Nile against Napoleon. RBH records only three copies at auction. Stoddard 1265; McCorison, Vermont 2170.

12mo (185 x 120mm). (Faint dampstain.) Contemporary blue wrapper with three stab holes, unopened (faint dampstain, a few chips); modern portfolio case.

\$500-800

242

[SEDGWICK, Catharine Maria (1789-1867).] *A New-England Tale; or, Sketches of New-England Character and Manners*. New-York: Published by E. Bliss & White, 1822.

First edition of the author's rare first work, last recorded at auction in 1938. Born in Stockbridge, Massachusetts in 1789, Catharine Sedgwick was one of 19th-century America's most prolific and respected female authors, writing six novels, eight works for children, two biographies, and over 100 short pieces of prose and other works over the course of her career. In an 1835 review of her novel *The Linwoods*, Edgar Allan Poe would observe, "Miss Sedgwick is one among the few American writers who have risen by merely their own intrinsic talents," noting that she was "fully deserving of all the popularity she has attained." *A New-England Tale* tells the story of Jane Elton, an orphan, who goes to live with her overbearing Calvinist aunt in New England. A recent Penguin edition notes that the novel is ultimately "about the connection between parenting and governing, and the key role women play in shaping a fledgling nation." Sabin 78796.

12mo (177 x 102mm). (Lacking half-title, front and rear free endpapers; dampstain at gutter of title and first 50 or so pages; a few mostly marginal tears; a few pages with inkblots). Contemporary sheep, red spine label (rubbed, wear along joints).

\$1,000-2,000

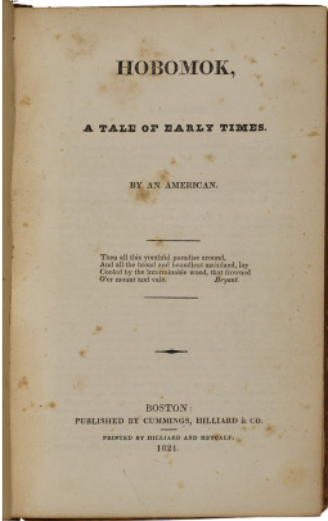
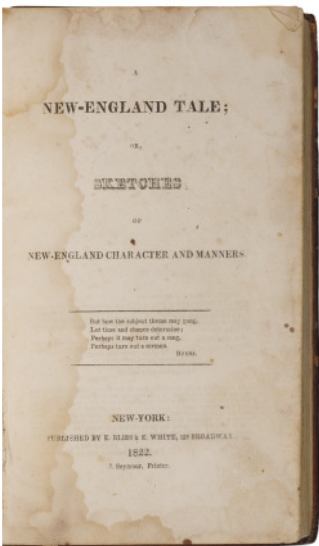
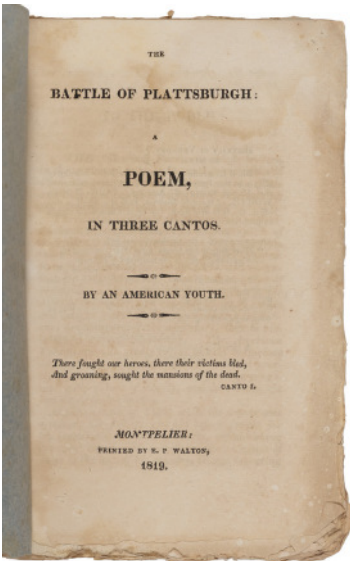
243

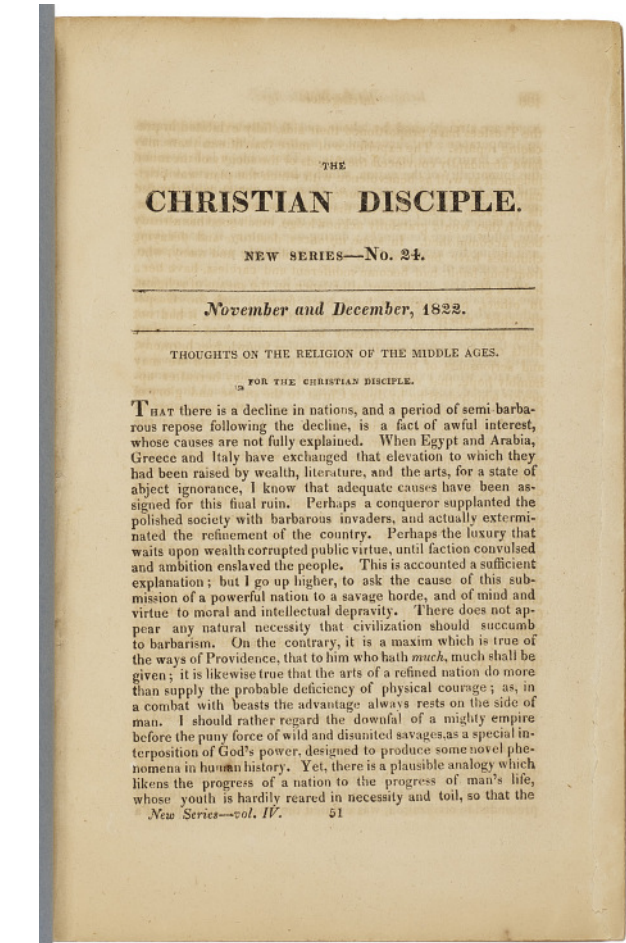
[CHILD, Lydia Maria Francis (1802-1880).] *Hobomok, a Tale of Early Times*. By an American. Boston: Cummings, Hilliard, & Co., 1824.

First edition of the author and abolitionist's rare first book, with RBH recording only two other copies in the past 100 years. Lydia Maria Francis was one of six children born to a prosperous baker in Medford, Massachusetts. Her literary career began early: she founded the first American children's magazine, *Juvenile Miscellany*, and wrote two successful novels before the age of 25. Her first was *Hobomok*, a historical romance set in colonial New England based on the marriage of a white woman, Mary Conant, and a Native American, the eponymous Hobomok. Its publication earned her membership to the distinguished Boston Athenaeum, and while it sold poorly at first, it would be celebrated by prominent Bostonians. Despite her work as a suffragist and abolitionist, she is perhaps best-remembered for penning the poem known as "Over the River and Through the Wood" (originally written with the line "to Grandfather's house we go," though most people sing "Grandmother's"). With page 146 mispaged 14. BAL 3087; *Emerging Voices* 36; Sabin 12718; Wright 520.

12mo (170 x 104mm). 19th-century calf (rebacked with fragments of original spine laid down, chipping and wear to covers).

\$1,000-2,000



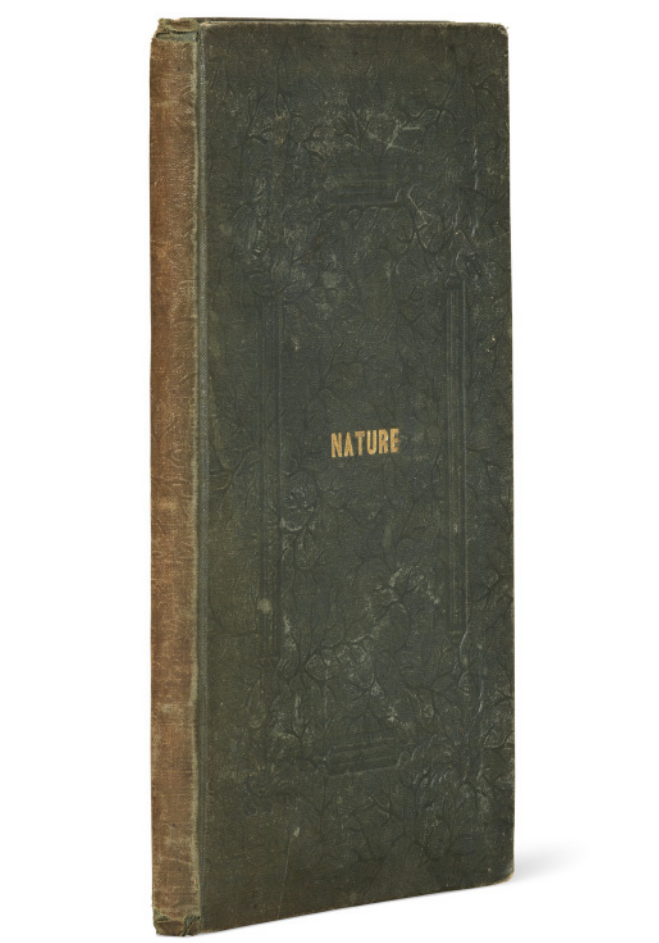


244
EMERSON, Ralph Waldo (1803-1882). "Thoughts on the Religion of the Middle Ages." Pp. 404-408 in: *The Christian Disciple*. New Series, No. 24. [Boston:] November and December, 1822.

Ralph Waldo Emerson's first published work, written as a teenager.
Rare. There are no copies in the auction records of RBH. Until 1939 and the publication of Ralph Rusk's Emerson biography, the existence of this essay was not generally known. It antedates by a full seven years *The Cambridge Offering*, which had hitherto been supposed to contain Emerson's earliest printed work. The concluding lines are appropriate ones to launch the career of America's most influential essayist and lecturer and the leader of the transcendentalist movement: "If the little day which we enjoy of useful institutions, of knowledge, improvement and evangelical zeal, is speedily to be clouded over, and vice and corruption are to resume their sovereign reign in the ways of this world,—still, it will not make the world, to which we are traveling, less bright, nor disturb, for one moment, its everlasting peace." He signed the essay "H.O.N." using the last three letters as his names as initials, a modest reversal of "R.W.E." Myerson E1.

Octavo (213 x 135mm). (Tiny hole in first page.) Modern plain wrappers; cloth folding box.

\$3,000-5,000



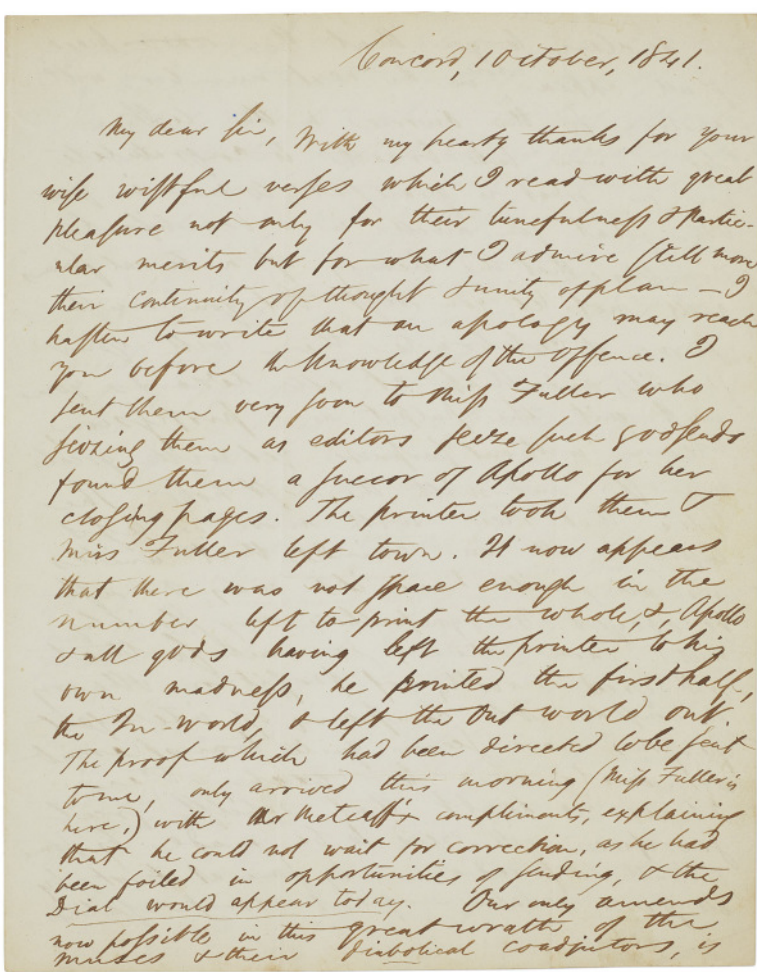
245
[EMERSON, Ralph Waldo (1803-1882).] *Nature*. Boston: James Munroe and Company, 1836.

Association copy of Emerson's first book, the seminal work of Transcendentalism. First edition, first state, with p.94 mispaginated as 92. *Nature* was a modest but lovely production, published anonymously and bound in variously colored and textured cloth. Herein are some of Emerson's most famous pronouncements, such as "*But if a man would be alone, let him look at the stars. The rays that come from those heavenly worlds, will separate between him and vulgar things*" (p. 9).

This copy belonged to Caroline D. Brooks, since before her marriage in 1840. In a few years from the date of publication, she would become the wife of Ebenezer Hoar and the sister-in-law of Elizabeth Hoar. Elizabeth Hoar was the beloved "Aunt Lizzie" of the Emerson children, and they all lived nearby each other. Elizabeth was a prominent member of the Transcendentalist circle and, as well as being very close to Emerson, she helped him prepare copy for *The Dial*. In some copies of *Nature* there are two pencil corrections in the text on p.32, either in Emerson's hand or that of his editorial assistant, Charles S. Wheeler. In this copy they appear to be in Wheeler's hand. Of the myriad binding variations noted by Myerson (without priority), this copy is frame A and cloth 2. BAL 5181; Myerson A3.1.a.

12mo (187 x 118mm). (Some foxing.) Original green cloth embossed with coral-like branches and stamped with rectangular frame with leafy cornerpieces (minor rubbing, tips just showing, spine tanned); modern half morocco box. *Provenance*: Caroline Downes Brooks Hoar, 1820-1892 (ownership signature "Caroline D. Brooks" on front flyleaf).

\$3,000-5,000



246
EMERSON, Ralph Waldo (1803-1882). Autograph letter signed ("R.W. Emerson") to Christopher P. Cranch, Concord, 1 October 1841.

Four pages, bifolium, 146 x 195mm with integral autograph transmittal leaf (small loss from seal tear does not affect text).

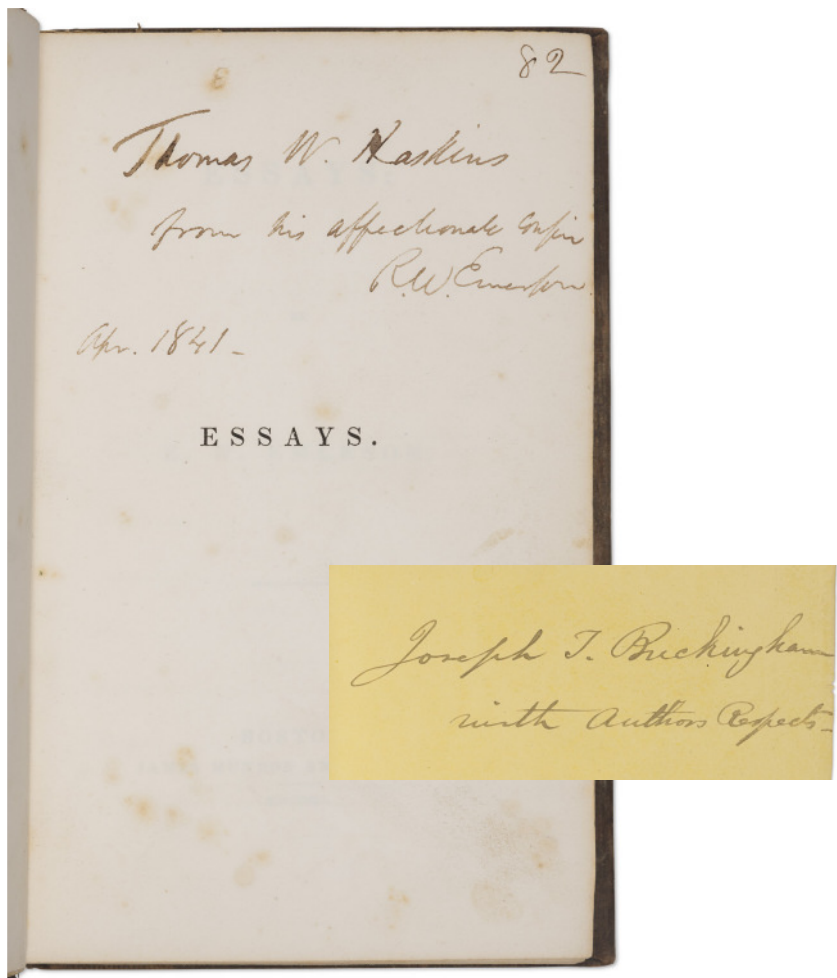
An eloquent letter of encouragement to the Boston poet and artist, Christopher Cranch thanking him for his poetic submissions to The Dial and mentioning the publication of his essay, "The Method of Nature." Emerson thanks Cranch for the submission of his "wise wistful verses which I read with great pleasure not only for their tunefulness & particular merits but for what I admire still more their continuity of thought & unity of plan. I hasten to write that an apology may reach you before the knowledge of the offence," and explains in detail that although the piece had been intended to be published in the new issue of The Dial, a series of miscommunications between the editors and the printer left no space. "Our only amends now possible in this great wrath of the muses & their diabolical coadjutors, is to declare to you that the piece shall appear whole in the next number with apology for the divorce in the last."

"Let me now take breath to congratulate you on what is grateful to me in your letter; that you dwell in a beautiful country, that the beauty of natural forms will not let you rest, but you must serve & celebrate them with your pencil, and that at all hazards you must quit the pulpit as a profession, I learn without surprise yet with great interest and with the best hope. The Idea that arises with more or less lustre on all our minds, that unites us all, will have its way & must be obeyed. We sympathize very strictly with each other, so much so that

with great novelty of position & theory a considerable company of intelligent persons now seem quite transparent & monotonous to each other. I have no doubt that whilst great sacrifices will need to be made by some to truth & freedom—by some at first, by all sooner or later,—great compensations will overpay their integrity, and fidelity to their own heart. Indeed, each of these beautiful talents which add such splendor & grace to the most polished societies, have their basis at last in private & personal magnanimities, in untold honesty & inviolable delicacy. The multitude when they hear the song or see the picture do not suspect its profound origin. But the great will know it, not by anecdote but by sympathy & divination. May the richest success attend your pencil & your pen."

Emerson closes noting that George Ripley had left the managing editor role at *The Dial*, "withdraws from all interest in the direction, from Jordan to Miss Peabody, an arrangement that promises to be greatly more satisfactory to Miss F[uller, the editor]. & so to all of us, than the former one. Do not, I entreat you, cease to give us good will & good verses. We shall need them more than ever in the time to come; and yet I hope the journal which seems to grow in grace with men, will by & by be able to make its acknowledgments at least to its younger contributors. I remain your debtor for your kind & quite extravagant estimate of my poor pages." He closes with other news of friends and colleagues and reporting, "I have a pamphlet in press which I call The Method of Nature, or oration delivered lately at Waterville, M[ain]e which I shall take the liberty to send to you as soon as it appears If I can learn in town that you are to remain at Fishkill." See John D. Gordan, *Ralph Waldo Emerson*, Berg Collection exhibition (1953), p. 16.

\$5,000-7,000



247

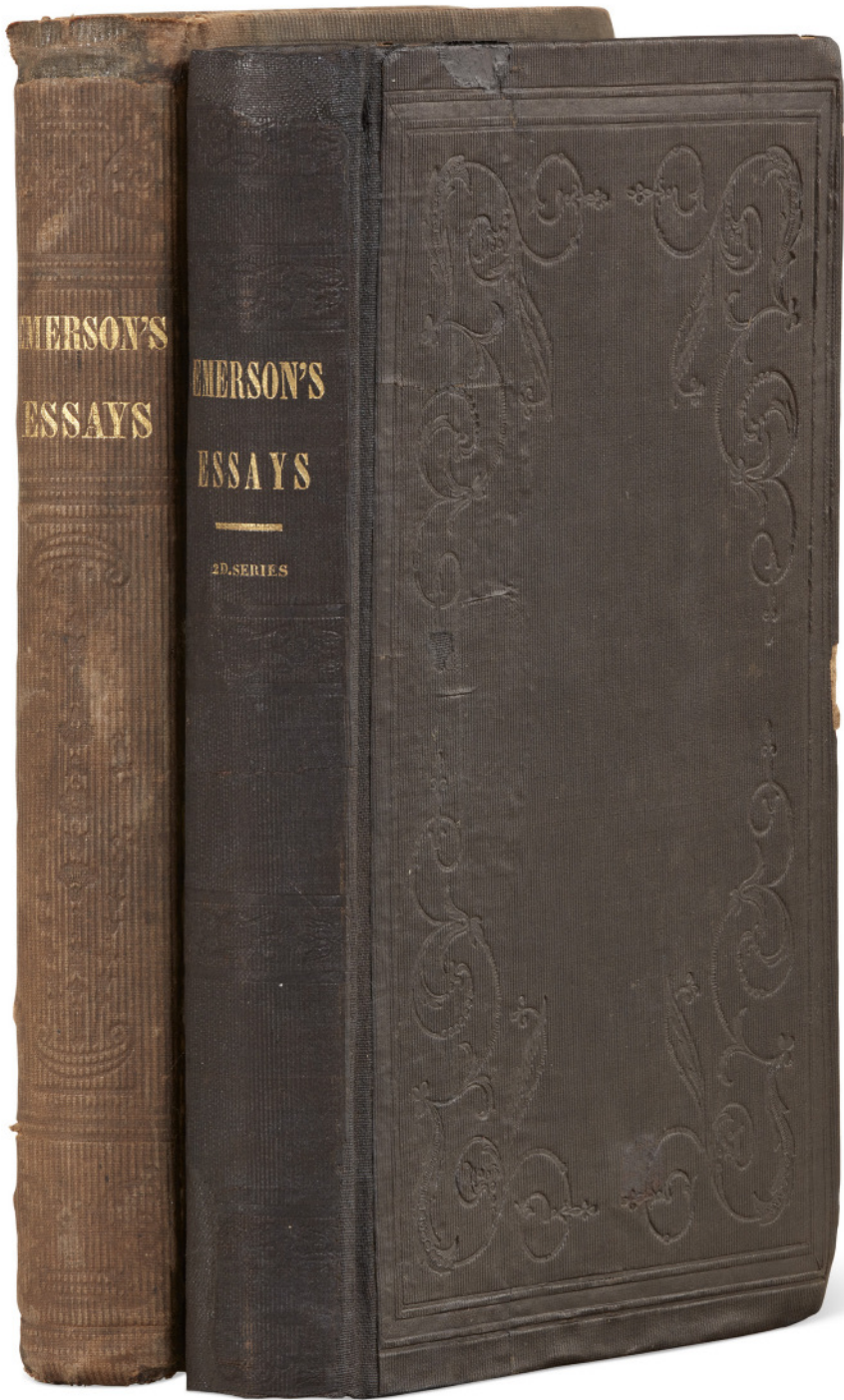
EMERSON, Ralph Waldo (1803-1882). *Essays*. Boston: James Munroe and Company, 1841. [And:] *Essays: Second Series*. Boston: James Munroe and Company, 1844.

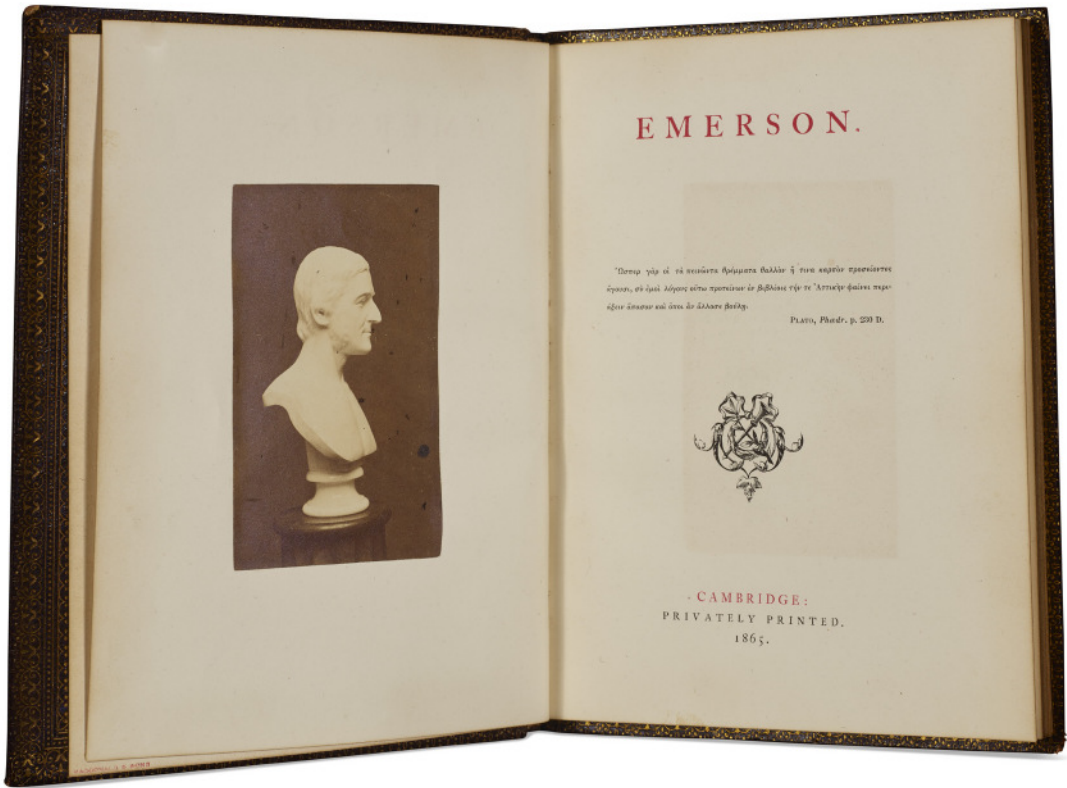
"A foolish consistency is the hobgoblin of little minds"

Rare pair of author's presentation copies of the defining works of 19th-century American intellectual culture—first editions of both series of Emerson's *Essays*, one a family copy. The *First Series* is inscribed to Emerson's cousin Thomas Haskins ("*Thomas W. Haskins from his affectionate cousin R.W. Emerson Apr. 1841*") and the second to New England printer Joseph T. Buckingham ("*Joseph T. Buckingham with Authors Respects*"). The most important works of the leader of the American Transcendentalist movement, "these essays are as readable, and to a considerable extent as much read, as a hundred years ago. Their ethical inspiration and stimulation, their occasional startling phrase, their individualistic idealism, which stirred nascent Yankee New England to its depths, speaks with the same simple power and force in the midst of modern complexities" (Grolier). A rare opportunity to acquire presentation copies of both series; this is the first pair of presentations ever to be offered at auction. BAL 5189; Meyerson A 10.1a; BAL 5198; Meyerson A 16.1a-b; Grolier American 47.

Two volumes, octavo (180 x 110mm and 178 x 105mm). I: half title (interior foxing). Publisher's brown cloth with yellow-coated endpapers [BAL binding C] (stained, joints splitting). Custom chemise and slipcase. II: 2 pp. ads at end (interior foxing). Publisher's brown cloth with yellow-coated endpapers [BAL binding A] (rebacked preserving most of original spine panel, a few other chips to boards). Custom box. *Provenance:* I) Thomas Waldo Haskins, 1801-1880 (presentation inscription from Emerson) – George J. Haskins (inscription dated 1855) – Duncan Cranford (Doyle's, 30 September 2020, lot 151); II: Joseph T. Buckingham, 1779-1861 (presentation inscription) – Margaret S. Ball (inscription dated 1953) – Sotheby's New York, 4 June 2013, lot 56.

\$30,000-50,000





248
[EMERSON, Ralph Waldo (1803-1882).] ALCOTT, Amos Bronson (1799-1888). *Emerson*. Cambridge: Privately Printed, 1865.

One of only 50 copies of Emerson's birthday book. In original full morocco binding. This book was privately printed and distributed by both Alcott and Emerson on the occasion of Emerson's birthday, 25 May 1865. BAL notes four bindings, and surmises that the sheets were given away unbound. However, there are a number of identical copies of both A bindings (brown cloth) and B bindings (morocco) and it seems more likely that these two were bespoke orders either for the author or for Emerson. BAL 109.

Octavo (170 x 134mm). Photographic frontispiece of a bust of Emerson by Gould. Title printed in red and black. Original morocco, turn-ins gilt, all edges gilt (touch of rubbing, front free endpaper started).

\$1,000-2,000

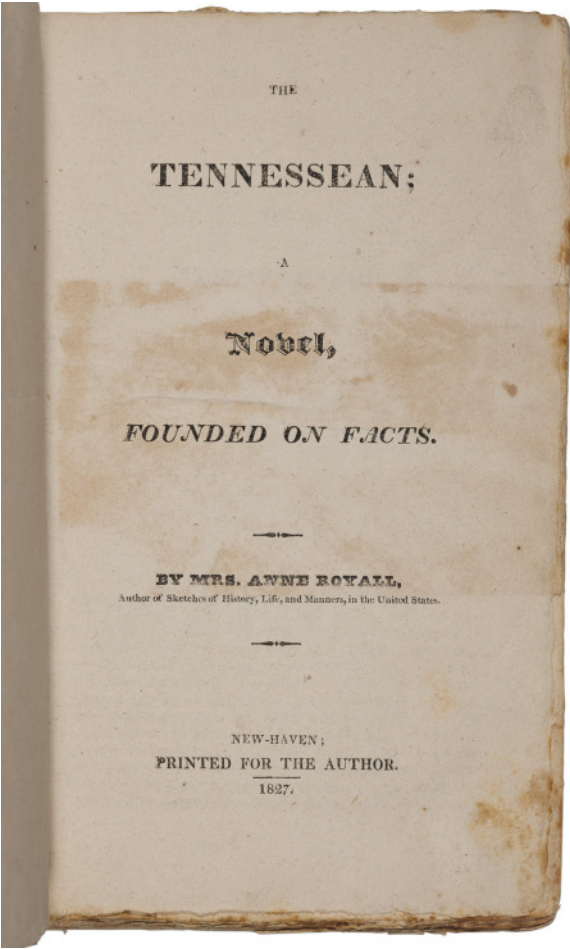
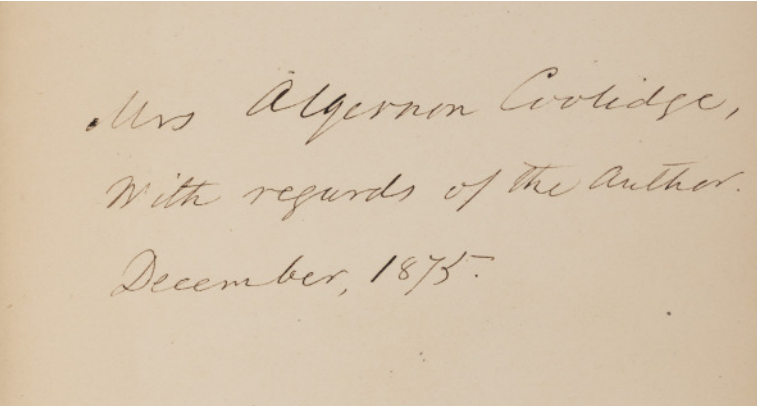
249
EMERSON, Ralph Waldo (1803-1882). *Letters and Social Aims*. Boston: Osgood 1876.

First edition, presentation copy to Mary Lowell Coolidge, inscribed by Emerson within a fortnight of publication. First issue. Emerson has written on the front flyleaf: "Mrs Algernon Coolidge, with regards of the author. December, 1875." Also with the error "inviolate" in line 5 of p. 308 corrected by hand (?Emerson's) to "inviolable." This error was corrected in type for the second printing. The signature mark "N" on p. 209 also denotes an early copy according to BAL.

The recipient of this volume, Mrs. Algernon Coolidge (1833-1915), was the daughter of Francis Cabot Lowell (1803-1874). Her father was a friend and Harvard classmate of Ralph Waldo Emerson; they graduated together in 1821. Emerson wrote to Mary Coolidge at least twice in 1875, once after the death of her father and once to send the present volume. Myerson A34.1.a; BAL 5272.

Octavo. Original purple cloth (hinges cracked, small chip at foot of spine, light wear to tips, light sunning to spine); modern cloth slipcase. *Provenance*: Mary Lowell Coolidge, 1833-1915 (authorial inscription) – Sotheby's New York, 1 June 1995, lot 41.

\$3,000-5,000

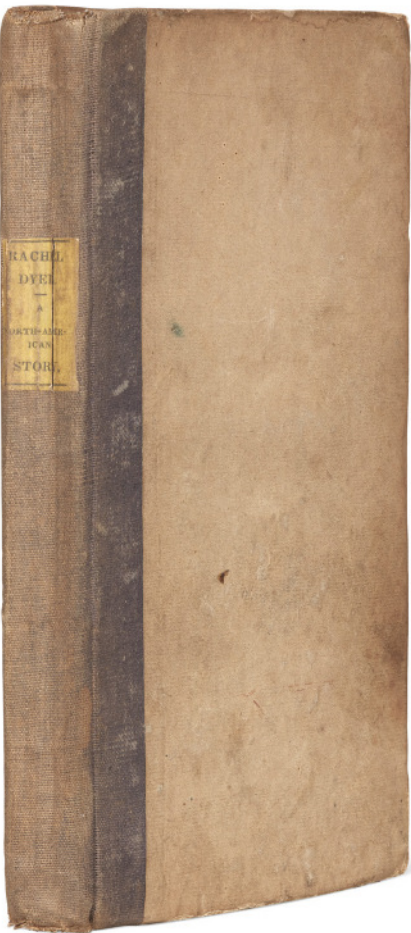


250
ROYALL, Anne Newport (1769-1854). *The Tennessean; A Novel, Founded on Facts*. New-Haven: Printed for the Author, 1827.

First edition of the author's rare first novel, uncut in original boards. "Anne Royall was the original muckraker, a completely self-made and unique woman. Thrown into abject poverty as a child, following the death of her father, and again when her wealthy husband died and his will was contested by evil relatives, she developed and maintained an undiminished drive and energy in fighting for numerous righteous causes" (*Emerging Voices*). Originally from western Pennsylvania and West Virginia, after she was widowed Royall set out to travel the United States and eventually turned to writing in order to earn a living. The travelogue *Sketches of History, Life, and Manner in the United States*, was her first effort, followed by the *Tennessean*. It combines detailed descriptions of rural life in Tennessee with tales of pirates in the Caribbean and attacks by Native Americans. The most recent record in RBH is 1990 for a copy described as defective; prior to that was Arthur Swann's copy in 1960 at Parke Bernet. BAL 17068 (pagination state C, no priority); *Emerging Voices* 20; Sabin 73825; Wright 2257.

12mo (189 x 110mm). Uncut, copyright notice pasted to verso of title page (a little spotting to preliminary leaves, small loss to corner of rear blank, closed tear and glue remnants to rear flyleaf). Original paper-backed boards, printed purple spine label; modern chemise and quarter morocco slipcase.

\$2,000-3,000

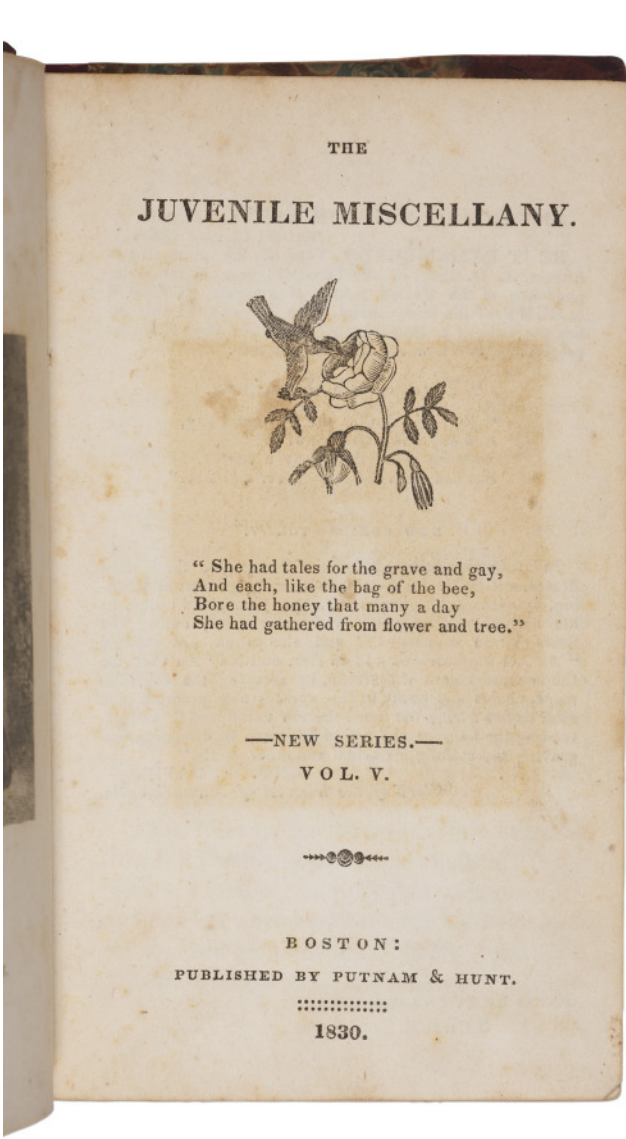


251
NEAL, John (1793-1876). *Rachel Dyer: A North American Story*. Portland, MA: Shirley and Hyde, 1828.

First edition of the first novel of the Salem witch trials, untrimmed in original boards, by the unsung genius of 19th-century American letters. Although published with little fanfare by critic John Neal in 1828, one can find in this book the seeds of much which came after in American fiction: struggles with racial conflict and sexual frustration, colloquial language and folkways, and a palpable sense of the ways that past injustice haunts the present time. Its setting and its cultural insights charmed and influenced writers from Nathaniel Hawthorne and James Fenimore Cooper to Mark Twain and Walt Whitman. Although many of the characters are real historical figures, the title heroine, Rachel Dyer, is the fictional granddaughter of Quaker martyr Mary Dyer. Neal's influence lives on mostly in his role as an editor and literary kingmaker, but this most popular of his novels stands on its own as an important contribution to the story of American literature. Sabin 52156 (reporting a portrait not otherwise in evidence); BAL 14863.

12mo (200 x 120mm). (Some foxing, dampstains at ends.) Contemporary linen-backed boards, printed paper label on spine (a little sunning to spine). *Provenance*: William Osborn (signature on flyleaf).

\$1,000-2,000

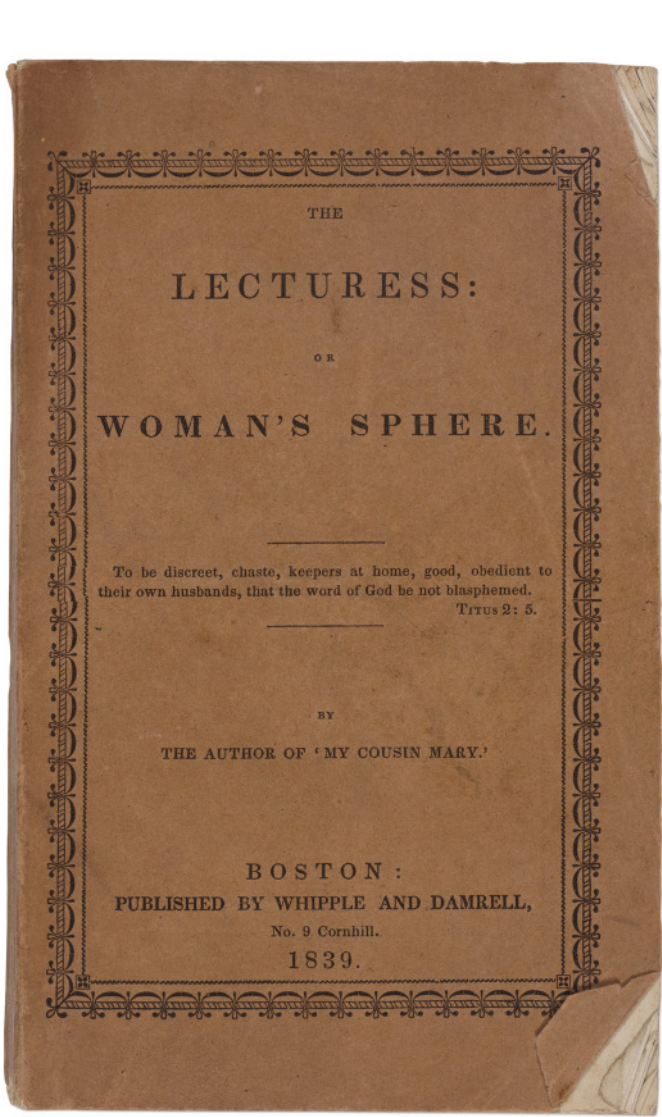


252
[HALE, Sarah Josepha (1788-1879).] "Mary's Lamb." In: *The Juvenile Miscellany*. Vol. 5. Boston: Putnam & Hunt, 1830.

The first appearance of "Mary Had a Little Lamb." The Blairhame copy. Later in 1830, Hale would include the poem in her collection *Poems for Our Children*. Hale was a compelling character; see the following lot for a description. Ref. the *Oxford Dictionary of Nursery Rhymes*.

12mo (140 x 85mm). Engraved frontispiece (lightly offset to title). Contemporary red half sheep over marbled boards, spine gilt (spine darkened and shipped at head, lower joint cracked through); modern slipcase. *Provenance*: A.R. Pope of Cambridge, Mass (contemporary printed label) – Natalie Knowlton Insley Blair, 1887-1951, American art and book collector (Blairhame morocco bookplate; her sale, Christie's New York, 14 December 2016, lot 272).

\$1,000-2,000



253
[HALE, Sarah Josepha (1788-1879).] *The Lecturess: or Woman's Sphere*. Boston: Whipple and Damrell, 1839.

Extremely scarce first edition, in original wrappers, of the first American novel about a women's rights activist, by American tastemaker Sarah Josepha Hale. Hale was the editor of *The Ladies' Magazine* and *Godey's Lady's Book*, an early supporter of Vassar College, and a major promoter of the establishment of the Thanksgiving Holiday—among many other accomplishments. Ironically, the present novel is about a woman whose interest in public speaking on women's rights and abolition leads to the total destruction of her life, suggesting that women needed to stick to their own "sphere" to lead proper lives. A rare survival in original condition of a fascinating witness to women's roles in 19th-century America; RBH records no copies at auction. Wright 1081. See Granville Ganter, "The Unexceptional Eloquence of Sarah Josepha Hale's *The Lecturess*," in *Journal of the American Antiquarian Society*, pp. 272-278.

16mo (155 x 95mm). 2pp. ads at end (foxing to text). Original dun wrappers (a few small chips to backstrip).

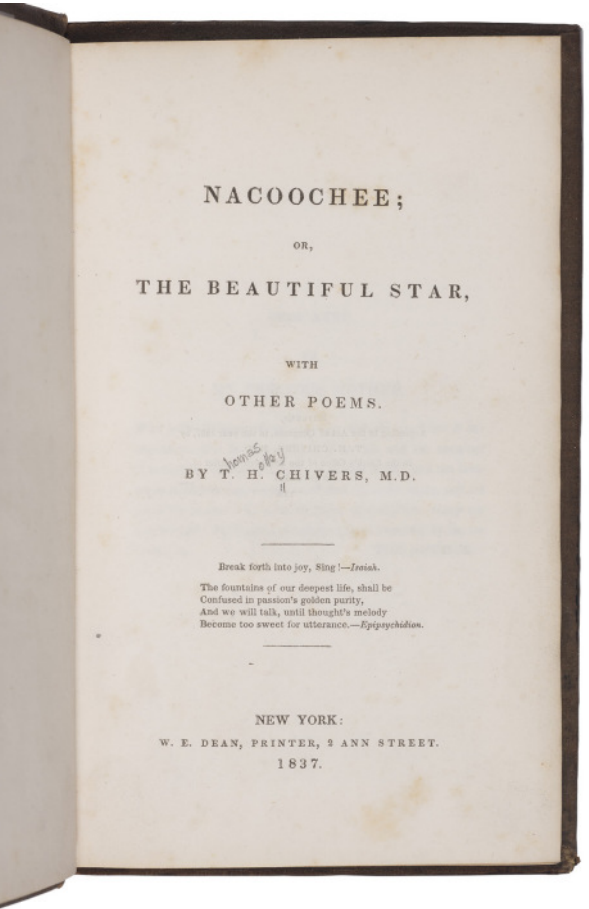
\$3,000-5,000

•254
CHIVERS, T[homas] H[olley] (1809-1858). *Nacoochee; or, The Beautiful Star, with Other Poems*. New York: W.E. Dean, 1837.

First edition of the author's first major collection. The title poem celebrates the Cherokee legend of Sautee and Nacoochee. Thomas Holley Chivers was a friend and literary rival of Edgar Allan Poe who once described Chivers as, "one of the best and one of the worst poets in America" elaborating that, "Even his worst nonsense [...] has an indefinite charm of sentiment and melody." (Thomas & Jackson, 353). See Dwight Thomas and David K. Jackson's *The Poe Log: A Documentary Life of Edgar Allan Poe, 1809-1849* (1987). BAL 3227.

Octavo (183 x 110mm). (Minor foxing). Original brown cloth (head and tail caps worn). *Provenance*: F.A. Sondley, 1857-1931 (inscription, gifted to;) – Sondley Reference Library in Asheville's Pack Memorial Library (bookplate).

\$300-500



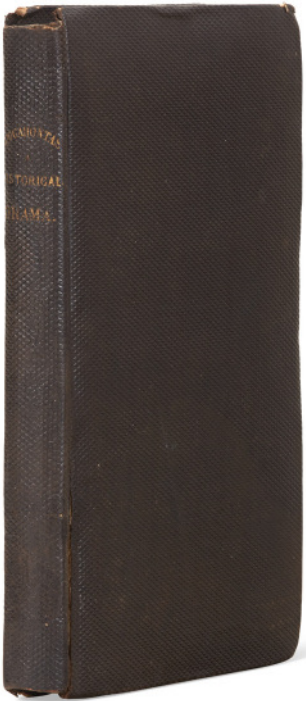
•255
[OWEN, Robert Dale (1801-1877)]. *Pocahontas: A Historical Drama*. New York: George Dearborn, 1837.

First edition of Owen's play, where he casts Pocahontas as the first American heroine. The narrative intends to, "exhibit a faithful episode out of our early history," and pushes back against dramatic embellishments Owen identifies in European literature. Robert Dale Owen was a Welsh social reformer who immigrated with his father to the United States in 1825 in order to set up a self-sufficient socialist community at New Harmony, Indiana. He was the editor of the *New Harmony Gazette* until 1827 when he and another social reformer, Fanny Wright, dedicated their time to the education and gradual emancipation of slaves in Tennessee.

Octavo (180 x 105mm). Half-title (somewhat foxed). Original dark brown cloth (lacking head and tail caps, bumped). *Provenance*: Sondley Reference Library in Asheville's Pack Memorial Library (bookplate) – E.A. Stevens (bookplate).

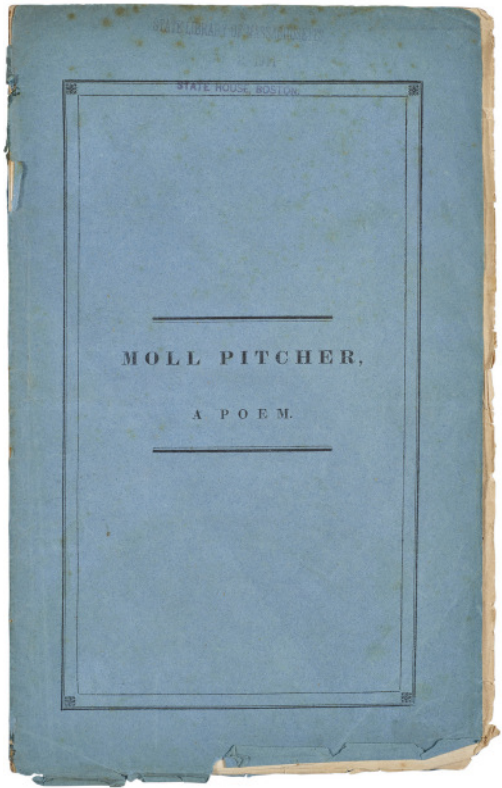
\$300-500

NO LOT 256





257



258

257

WHITTIER, John Greenleaf (1807-1892). *Legends of New-England*. Hartford: by Hanmer and Phelps, 1831.

First edition of Whittier's collection of supernatural tales, corrected issue, in original boards. With BAL's state C of p. iv and state B of the text. Whittier's first poetry book is an important entry in the tradition of American horror, drawing from New England's history and landscape to unsettle and disquiet. BAL 21671.

12mo (187 x 110mm). Original boards with orange printed label, top edge untrimmed (a few areas of loss on the spine reinforced, a few chips to label); modern cloth chemise and half morocco slipcase. With: Whittier's signature on card, laid in.

\$1,000-2,000

258

[WHITTIER, John Greenleaf (1807-1892).] *Moll Pitcher, a Poem*. Boston: Carter and Hendee, 1832.

*Even she, our own weird heroine,
Sole Pythoness of ancient Lynn,
Sleeps calmly where the living laid her;
And the wide realm of sorcery,
Left, by its latest mistress, free,
Hath found no gray and skilled invader.*

Doheny copy, uncut in original wrappers, of the first edition of Whittier's poem on legendary Massachusetts sorceress Moll Pitcher—extremely scarce at auction. This is Whittier's second book, inspired by his reading of John Neal's witchcraft novel *Rachel Dyer*. It tells the story of Moll Pitcher, a real Massachusetts woman who achieved fame as a fortune teller and was particularly known for her predictions regarding sea voyages. She found her way into many literary works, including Hawthorne's *House of the Seven Gables*. In 1884, Whittier wrote that he doubted any copes were still extant, as only a few copies were printed. In the last 50 years, only two other copies have appeared at auction, and only one in original wrappers (Bradley Martin). BAL 21677.

Quarto (242 x 153mm). 28pp. (a little faint spotting to title). Original blue printed wrappers, uncut (a few light spots, chips at top of spine). State Library of Massachusetts (faint discard stamp dated May 2 1911 on upper wrapper and title verso) - Estelle Doheny (her sale, Christie's New York, 22 February 1989, lot 2220).

\$6,000-9,000

259

[WHITTIER, John Greenleaf (1807-1892).] HAWTHORNE, Nathaniel (1804-1864). *The Snow-Image, and Other Twice-Told Tales*. Boston: Ticknor, Reed, and Fields, 1852.

John Greenleaf Whittier's personal copy of the first edition, with his ownership signature and bookplate. A fine association between two important figures in 19th-century American literature, and a fitting book for the Quaker poet and abolitionist who would later be best-remembered for his 1866 work Snow-Bound. The present copy also includes a letter from Samuel T. Pickard, Whittier's nephew and eventual executor who was also the publisher of spurious excerpts from Hawthorne's diary in the 1860s. BAL 7602; Clark A19.1a.

Octavo (179 x 110mm). 4 pp. of adverts at front dated January 1852 (some spotting throughout, a couple gatherings sprung). Original brown cloth (chipping to spine ends, wear at corners); modern morocco pull-off box. *Provenance:* John Greenleaf Whittier, 1807-1892 (bookplate and ownership signature) – Samuel T. Pickard, author, 1828-1915 (inscription). [With:] Autograph letter signed ("S.T. Pickard") to Miss H.D. Richardson, 1 August 1904, Amesbury, Massachusetts, 8 pp., regarding Whittier's library, family copies, and this copy of Hawthorne's *Snow-Image*, which he offers to sell.

\$1,000-2,000

260

WHITTIER, John Greenleaf (1807-1892). *Snow-bound. A Winter Idyl*. Boston: Ticknor and Fields, 1866.

*Clasp, Angel of the backward look
And folded wings of ashen gray
And voice of echoes far away,
The brazen covers of thy book;
The weird palimpsest old and vast,
Wherein thou hid'st the spectral past;*

The very fine Bradley Martin copies of both issues of the first edition of the poem which made Whittier famous, with two autograph letters to his publisher discussing the work. The family in *Snow-bound*, who pass the time by recounting tales of New England life, was based on Whittier's own relations. Its evocation of a tough yet touching rural domesticity and nostalgia for the past in the wake of the Civil War made it a runaway success, surpassing all expectations. In one of the letters here, Whittier self-deprecatingly comments to his publisher: *"I am amazed at what thee say about the sale of 'Snow Bound.' It must be that each one who parts with his [money] for it finds he is humbugged & has a malicious satisfaction in getting his neighbor into the same predicament by recommending it."* BAL 21862.

Two volumes, octavo (170 x 110mm). Half-titles, portrait frontispiece with tissue guard, wood-engraved vignettes on title and first text leaf, copy 1 first issue with pagination on final page, copy two second issue without pagination on final page (faint offsetting on title). Original terracotta and blue cloth with title gilt on front cover (a little wear to caps, second issue with some sunning to spine); both volumes in modern chemises together in morocco pull-off case. *Provenance:* Charles Albert Horne (bookplate in first series) – Frank Maier (bookplate in first series) – Frank Brewer Bemis (bookplate in both volumes) – Harold Greenhill (bookplate in both volumes) – H. Bradley Martin (bookplate in chemises of both volumes; his sale, Sotheby's New York, 31 January 1990, lot 2275). Two autograph letters signed ("John G. Whittier" and "JGW") by Whittier to Fields, 16 February 1866 and 21 February 1866, 3pp. and 4pp, are tipped to the flyleaf of second issue.

\$5,000-7,000

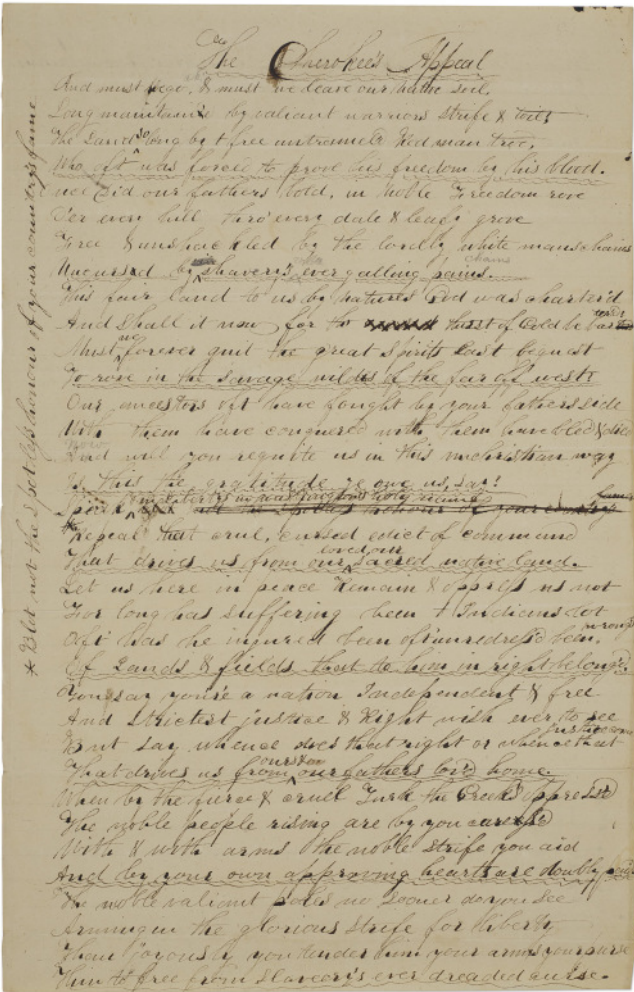
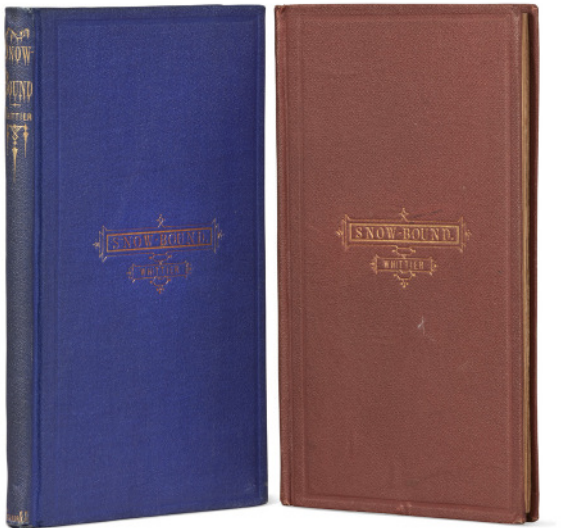
261

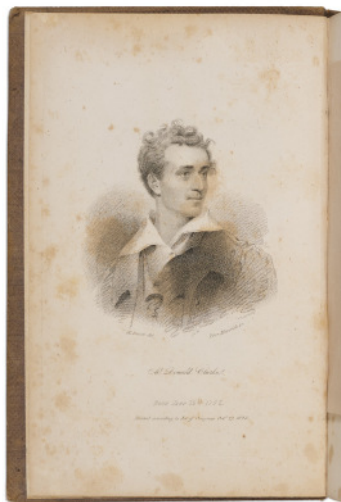
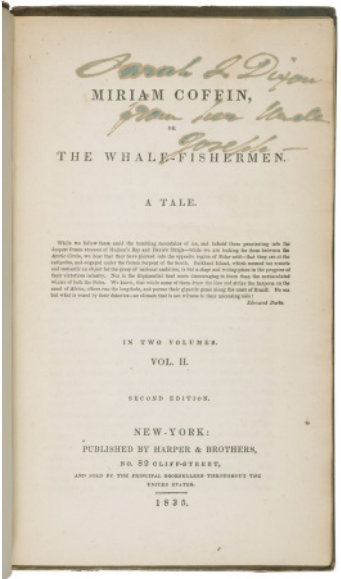
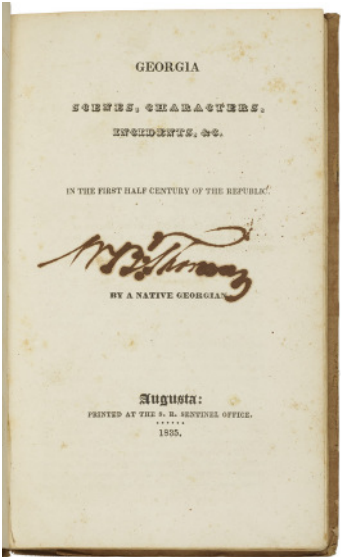
INDIAN REMOVAL ACT OF 1830 – Anonymous manuscript, signed ("S.P."), "The Cherokee's Appeal," [New England?], 8 June 1832.

Two pages, 318 x 204mm.

An unattributed protest against Andrew Jackson's forcible removal of the Cherokee from their ancestral lands. A forty line poem, with numerous revisions to the text written by an unidentified author, possibly a student, written on behalf of the Cherokee, who in 1830 had become, together with numerous other Native American tribes remaining east of the Mississippi, subject to the Indian Removal Act of 1830. The Cherokee were one of the last to be forced off their lands in the late 1830s, most removing to "Indian Territory" in what is today modern-day Oklahoma. The anonymous author may have been inspired by a similarly titled poem that appeared in the 21 April 1830 issue of the *Massachusetts Spy*, but the text in the present manuscript is completely different and reads, in part, "And must we go, & must we leave our native soil / Long maintained by valiant warriors' strife & toil / The land so long by & free untrammelled Red man trod / who oft was forced to prove his freedom by his blood. / Once did our fathers bold, in noble freedom rove" Interestingly, yet another poem with the same title also appeared in the 1 June 1838 issue of the *New Bedford Mercury*. That both published poems appeared in Massachusetts newspapers and New England was a hotbed of opposition to the removal policy, would suggest the present manuscript was composed and written by someone in this region.

\$1,000-2,000





262

[LONGSTREET, Augustus Baldwin (1790-1870).] *Georgia Scenes, Characters, Incidents*. Augusta, GA: S.R. Sentinel office, 1835.

Bradley Martin copy in original boards—the first edition of "the foundation stone in the development of native humor" and a landmark of Southern literature (DAB). This was Longstreet's first book, preceded only by two short pamphlets. "A landmark in American literature, and among the earliest works of the tradition that led to Clemens" (Streeter). Harwell writes "the aim of the author was to supply a chasm of history which has always been overlooked—the manners, customs, amusements, wit, dialect, as they appear in all grades of society." BAL 12946; Harwell, *Georgiana* 28; Howes L-448; Sabin 41936; Streeter sale 1158.

12mo (182 x 114mm). (Some foxing.) Original cloth-backed boards, remains of printed paper label on spine (minimal wear); modern cloth chemise and slipcase. *Provenance*: M.B. Thomas, 1835 (inscription on front board and title page - Bradley Martin bookplate; his sale Sotheby's New York, 31 January 1990, lot 2131).

\$5,000-8,000

263

[HART, Joseph C. (1798-1855).] *Miriam Coffin; or, The Whale-Fisherman*. New York: Harper & Brothers, 1835.

The first American whaling novel, apparently a family and presentation copy. It is inscribed on both title-pages for [the author's] niece: "Sarah L. Dixon from her Uncle Joseph." The is very likely a presentation copy, as another owner has inscribed himself Roscoe Hart. Joseph Hart's novel provides marvelous detail on the trials and tribulations of life in Nantucket in the early 19th century. Originally written in part to encourage congressional support for the whaling industry, it is now best remembered as being the most important fiction source for Herman Melville's *Moby-Dick*. Second edition.

Two volumes, octavo (188 x 111mm). Four-page "Notices" and one-page of publishers' advertisements at the front of vol. 1. (First title with browned area, couple of pinholes). Original muslin with paper printed labels (endpapers foxed, slight lean, small chips to spine ends and larger chips near lower joint of vol. 1). Custom red half morocco box. *Provenance*: Sarah L. Dixon, the author's[?] niece (presentation inscriptions signed "Joseph" in both volumes) – Roscoe Hart (pencil ownership signatures to front endpapers of both volumes).

\$2,000-3,000

264

CLARKE, McDonald (1798-1842). *Poems*. New York: J.W. Bell, 1836.

First edition of the poems of "the mad poet of Broadway," famously eulogized by Walt Whitman. Second issue with "ther" corrected. An eccentric character and fixture of New York's poetry scene, Clarke was known for sleeping in graveyards and imitating Lord Byron. He came to a sad end in a New York prison, and was commemorated by Whitman, upon whom he had a major influence as a mystic personality and outsider artist. Of Clarke's poetry, Whitman wrote that "we always, on perusing Clarke's pieces, felt, in the chambers of the mind within us, a moving and responding, as of harp cords, struck by the wind." Much of his work was published in periodicals or other ephemeral media and is now rare on the market; the last copy recorded at auction by RBH was in 1951. BAL 3300.

Octavo (176 x 111mm). Frontispiece author portrait by Maverick with tissue guard (some foxing at ends). Original cloth, gilt-lettered (joints strengthened, spine sunned, a little wear at extremities). *Provenance*: "Whit Cross" (partially effaced ownership inscription on front pastedown).

\$1,000-2,000

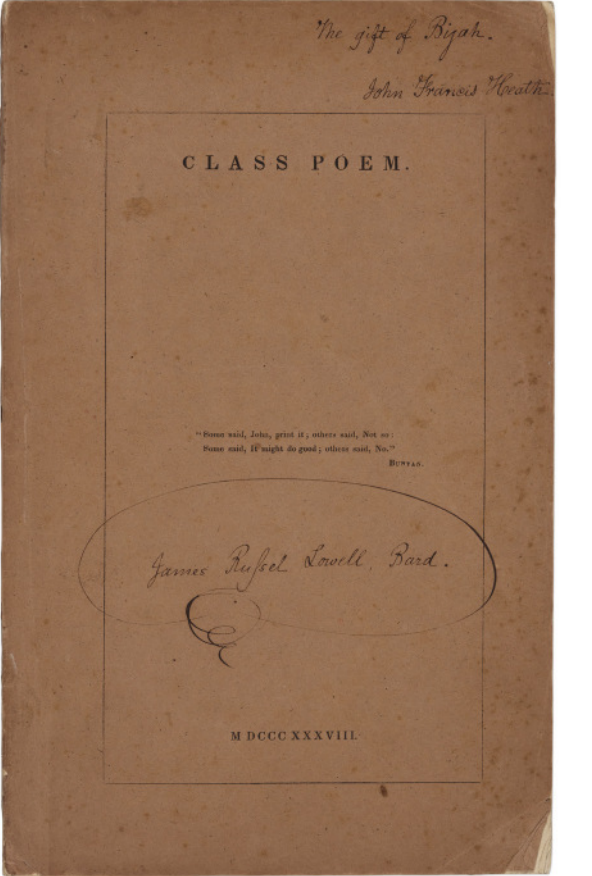
265

[LOWELL, James Russell (1819-1891).] *Class Poem*. [Cambridge Press: Metcalf, Torry, and Ballou,] 1838.

A rare association copy of the pamphlet which began Lowell's career as an author. A fine first edition in original wrappers. Lowell had been elected class poet and scheduled to read his composition on "Class Day" in July, 1838. However, he was suspended from Harvard due to his neglect of studies and general obstreperousness and was consequentially unable to perform this office. Instead, his classmates subscribed for the printing of the poem and it was ready by August of 1838, for commencement. The front wrapper is inscribed by one of Lowell's classmates. Within just a decade, he would be one of the most distinguished and influential men of letters of letters of his time. BAL 13036.

Octavo. Original printed wrappers (light spotting, small chips to backstrip ends). Custom quarter morocco slipcase. *Provenance*: John Francis Heath, Harvard classmate, 1819-1862 (inscription on front wrapper: "The gift of Bijah / John Francis Heath" and below the title "James Russell Lowell, Bard" – George Matthew Adams, 1878-1962 (ex-libris on slipcase).

\$1,000-1,500



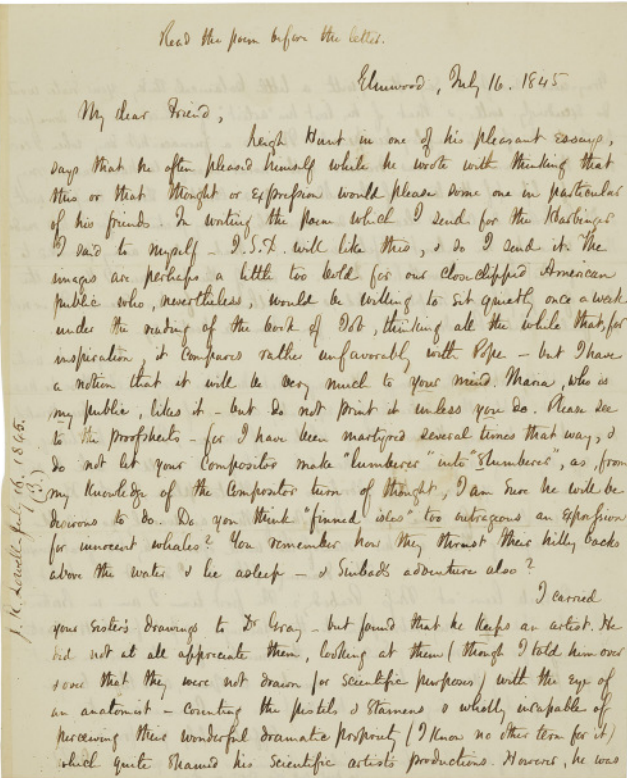
•266

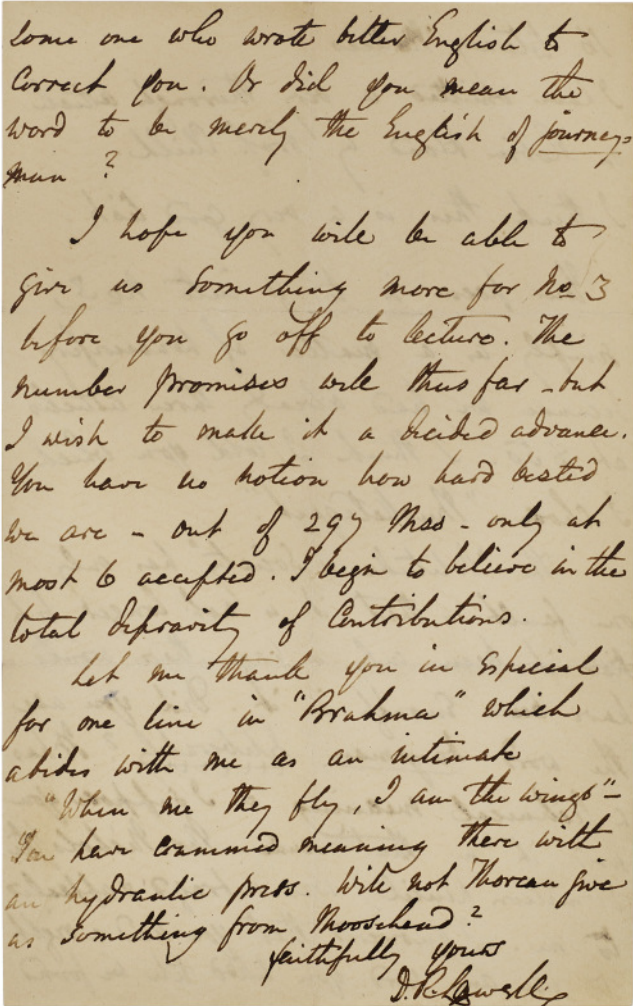
LOWELL, James Russell (1819-1891). Autograph letter signed ("J.R.L.") to John Sullivan Dwight, Elmwood, 16 July 1845.

Two pages, 246 X 198mm (trace of tissue mounting along left margin).

Sending a poem for publication in for publication to the literary and music editor of The Harbinger at Brook Farm. "In writing the poem which I send for the Harbinger [not present] I said to myself- J.S.D. would like this...The images are perhaps a little too bold for our close clipped American public who, nevertheless, would be willing to sit quietly once a week under the reading of the book of Job, thinking all the while that, for inspiration, it compares rather unfavorably with Pope...." Lowell continues at length about having shown botanical drawings by Dwight's sister to Dr. Gray, and Gray's appraisal of her talents, and Lowell's appraisal of Gray. He concludes with a paragraph about the publisher Evert Duyckinck's lack of enthusiasm about the prospects for publication of some of Dwight's essays on music, and makes arrangements for subscribing to *The Harbinger* for himself and another. Albert Brisbane moved his periodical, the *Phalanx*, from New York to Brook Farm in 1844, and rechristened it *The Harbinger*. It began weekly publication on 14 June 1845 as the intellectual successor to *The Dial*.

\$1,000-2,000





267

LOWELL, James Russell (1819-1891). Autograph letter signed ("JR Lowell" and again "JRR" in text) to Ralph Waldo Emerson, Cambridge, 19 November 1857.

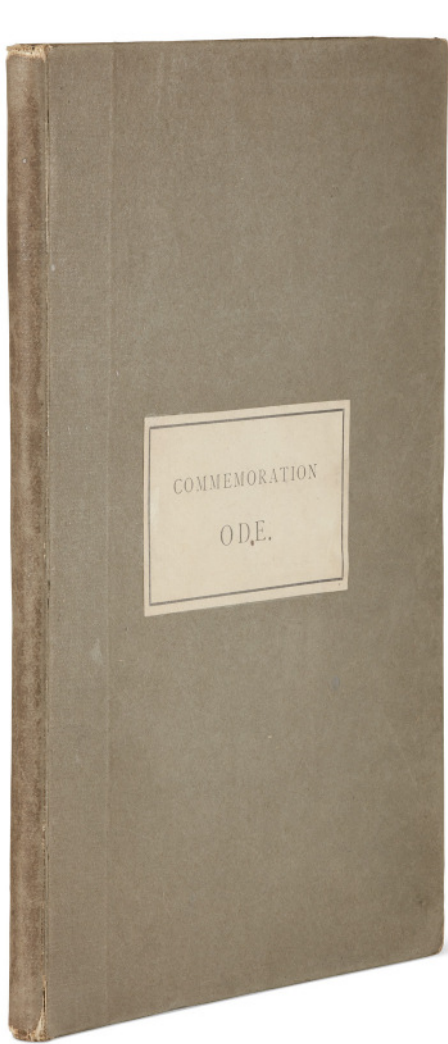
Four pages, bifolium, 175 x 111mm (separation to spine fold). Custom green cloth clamshell.

Writing to R.W. Emerson about the founding of The Atlantic Monthly and his essay "Solitude and Society." A superb letter between two literary giants concerning the foundation of one of the most influential publications of the last two centuries. An important letter by the magazine's first editor to Emerson. Emerson was present at the dinner-party given by Moses Dressler Philips where Philips announced his intention to found what soon became as one of the finest publications in the English-speaking world. It is still in print and influential with its shortened title, *The Atlantic*. Lowell opens commenting on the public reaction to Emerson's poetic contribution to the first issue: "You have seen, no doubt, how the Philistines have been parodying your 'Brahma' - and showing how they still believe in their special god Baal & are unable to arrive at a conception of an omnipresent Deity. I have not yet met with a clever one or I would have sent it to you for your amusement." Validating the adage that there is no such thing as bad publicity, Lowell observes that Emerson's detractors "are advertising the Atlantic in the very best way, & Mr. [Francis H.] Underwood tells me that the orders for the second number are doubling those for the first." Lowell predicts that Emerson would find the second issue "an improvement," over the first and offers a preview of its contents, mentioning pieces by many of the most prominent American

writers of the nineteenth century, including Prescott, Bryant, Longfellow, Holmes and Whittier himself, and adding that he thought it "is a very good list." Emerson's latest poetic contribution was "to go into No 3, simply as a matter of housewifery because we had already three articles at \$50...."

Emerson's essay, "Solitude and Society," was to appear in the forthcoming second issue (and is listed No. 12 in this letter), which Lowell claims "has only one fault - that it is not longer, but had it been only a page there would have been enough in it." Lowell then asks, if Lowell used "the word *daysman* deliberately? It has a technical meaning & I suppose you used it in that sense. Mr. Nichols (the vermilion pencil) was outraged & appealed to me. I answered that you had a right to use any word you liked till we found some one who wrote better English to correct you. Or did you mean the word to be merely the English of journeyman?" (Lowell was referring to the line: "He envied every daysman and drover in the tavern in their manly speech." See, *The Atlantic Monthly*, December 1857, p. 225). Lowell offers his hope that Emerson would be able to supply "something more for No 3 before you go off to lecture. The number promises well thus far - but I wish to make it a decided advance. You have no notion how hard tested we are - out of 297 Mss - only at most 6 accepted. I begin to believe in the total depravity of Contributions." He closes thanking Emerson, "in special for one line in 'Brahma' which abides with me as an intimate[:]" "'When one they fly, I am the wings' You have crammed meaning there with an hydraulic press. Will not Thoreau give us something from Moosehead?" *Provenance*: Christie's East, 14 May 1997, lot 115.

\$6,000-8,000



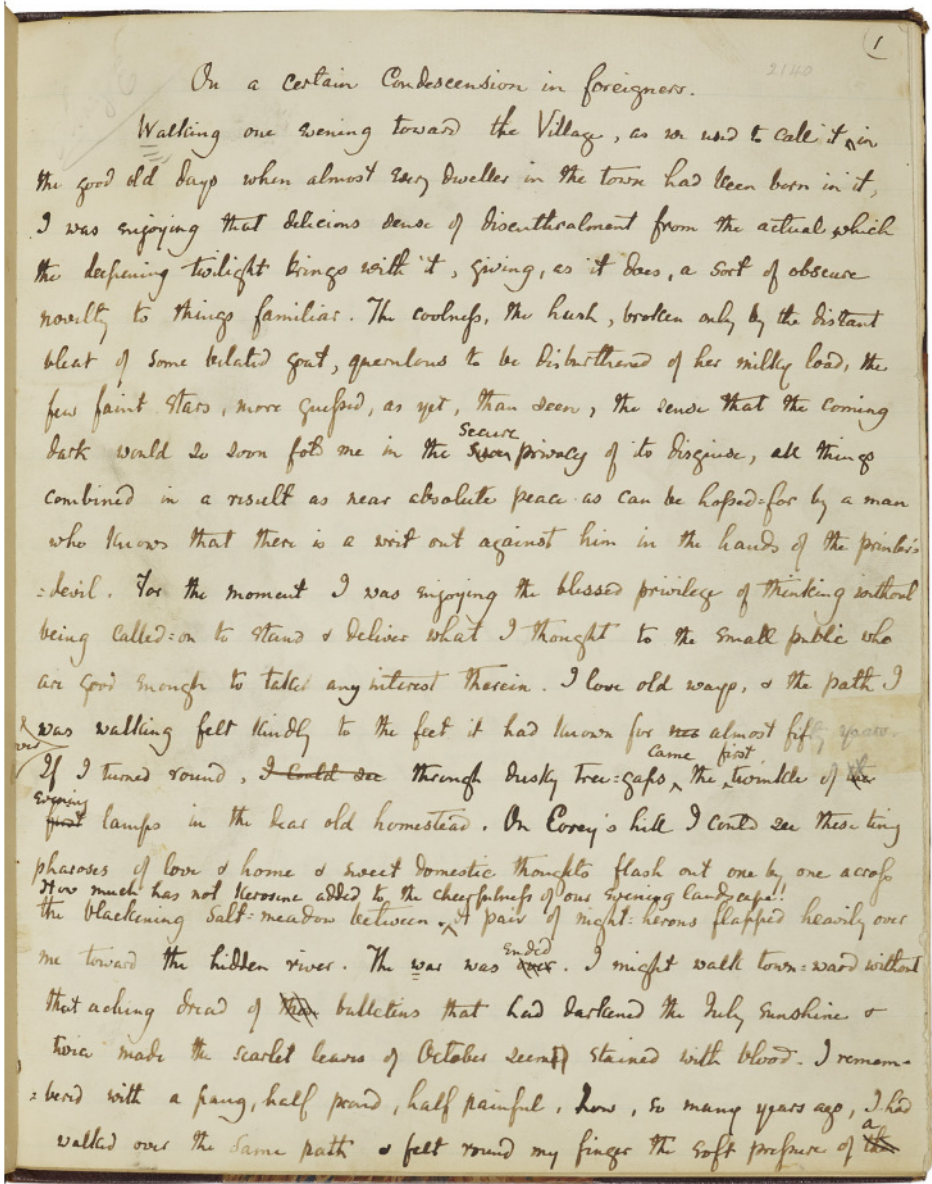
268

LOWELL, James Russell (1819-1891). *Ode recited at the Commemoration of the Living and Dead Soldiers of Harvard University, July 21, 1865*. Cambridge: Privately printed, 1865.

One of only 50 of the privately printed, limited edition of Lowell's famous Commemoration Ode. This is the Holden-Jones-Kirkland-Stockhausen copy, signed and inscribed by Lowell for an unknown recipient. Lowell recited this poem at Harvard, his alma-mater, on 21 July 1865. Many of his classmates served in the Civil War and many died. However, it was not until the Ode appeared in print in the September issue of *Atlantic Monthly* that it became famous. This copy is no. 33 of 50 copies printed and is inscribed on the front free endpaper: "To [erased] with the cordial regards of J.R. Lowell, / 3rd Sept 1865." BAL cites five other copies inscribed on the same day. BAL 13120.

Quarto (245 x 172mm). Title printed in red and black. Original boards, paper printed label, light green endpapers (front free endpaper with abrasion and small hole where the presentation recipient's name was removed). Modern slipcase. *Provenance*: Edwin B. Holden, 1861-1906, collector (E.D. French bookplate) - Herschel V. Jones, 1861-1928, journalist and collector (bookplate) - Frederic R. Kirkland, 1887-1961 (bookplate; his sale, Parke-Bernet, 13-14 March 1962, lot 295) - William E. Stockhausen (his sale, Sotheby Parke Bernet, 19-20 November 1974, lot 325).

\$5,000-8,000



269
LOWELL, James Russell (1819-1891). Autograph manuscript, "On a Certain Condescension in Foreigners," n.p., ca. 1869.

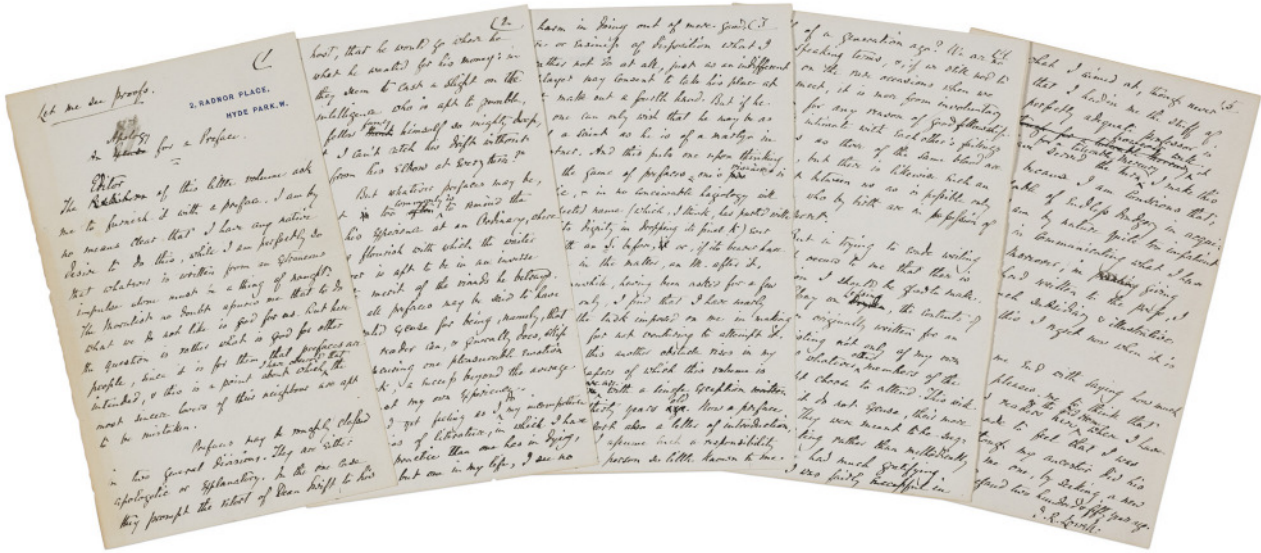
27 pages, 246 x 190 mm, with additional corrections and emendations on the versos (contemporary ink smudges, a closed marginal tear to first leaf). Three quarter brown morrocco.

A rare and important manuscript of one of Lowell's most famous essays, "On a Certain Condescension in Foreigners." "The foremost American man of letters of his time" (DAB), Lowell was uniquely positioned to comment on foreigners' attitudes towards Americans having spent many years living and travelling in Europe starting in 1850 and culminating in his tenure as United States Minister to the Court of St. James (1880-1885). American authors from Cooper and Irving to Poe and Melville commented on—and sometimes seemed even obsessed by—English attitudes towards America, and this essay received considerable attention in is time. It remains among Lowell's most significant and most enduring essays. "It was for the cultivated men

and women of these villages [of New England] that Lowell wrote. They of all persons delighted in his essay On a Certain Condescension in Foreigners, with its urbane reproof of criticism of our lack of urbanity; for the village cherished some dignity of manners and would accept a predestined hell easier than condescension from anybody" (*Cambridge History of English Literature*).

Rare. This is the finest Lowell manuscript to appear in over half a century. Only one Lowell manuscript of this length has appeared at auction since 1939. That piece, "A Moosehead Journal" (31 pp, sold at auction in 1968), is now in the great Parkman Dexter Howe collection at the University of Florida, which includes 21 other Lowell manuscripts; none of those approaches this one in length and significance. Provenance: John S. Clark, partner of James T. Fields, and treasurer of the *Atlantic Monthly*.
[With:] LOWELL, James Russell. Autograph letter signed ("J.R. Lowell") to John S. Clark, Elmwood, 14 October 1868. 4 pages, bifolium 183 x 133mm. Concerning the *Atlantic* and the rates it pays individual named contributors, one of them Henry James Jr.

\$7,000-10,000



270
LOWELL, James Russell (1819-1891). Autograph manuscript signed ("J. R. Lowell"), "An Apology for a Preface," Westminster, ca 17 October 1888].

Five pages, 177 x 114mm, with numerous corrections and emendations in his hand (contemporary ink smudge to title, mild toning at left margin and verso of final leaf).

Lowell's original manuscript for "An Apology for a Preface," which appeared as (not surprisingly) a preface in his volume of collected lectures, *The English Poets*.. *The Camelot Series* in 1888. Headed "Let me see proofs," the manuscript bears several corrections in Lowell's hand, but in large part matches the final published version, and to an extent can be summed up by the following passage where he rightly observes that "all prefaces may be said to have one valid excuse for being—namely, that the judicious reader can, and generally does, skip them, thus securing one pleasurable emotion at least from his book—a success beyond the average, if I may trust my own experience. And yet, feeling as I do my incompetence for this species of literature, in which I have no more practice than one has in dying, having written but one in my life, I see no great harm in doing ... what I had rather not do at all...."

[With:] Autograph letter signed ("J. R. Lowell") [London,] Westminster, Two pages, bifolium, 177 x 114mm (mild toning at left margin). With original transmittal envelope addressed in his hand. Lowell's letter of enclosure for his "Apology": "I send back the Ms. as you wish. I have corrected a clip[?] or two here & there, for I was so hurried in order to keep my word with you that I did not read it over after writing it."

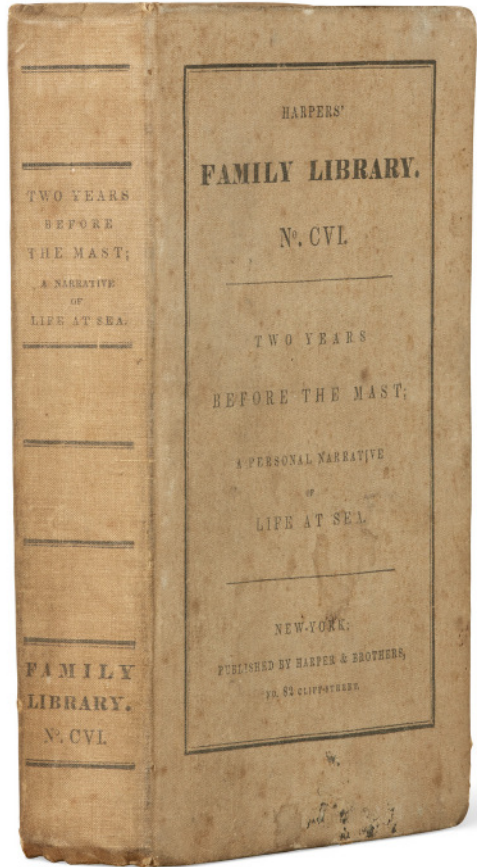
\$1,500-3,000

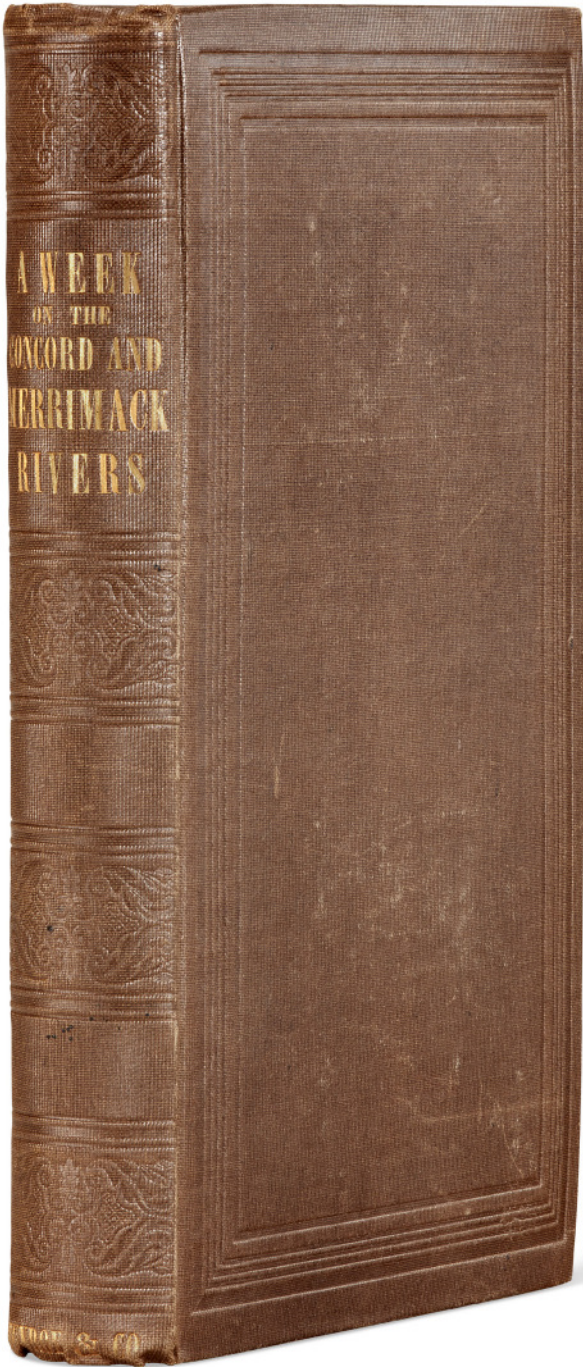
271
[DANA, Richard Henry, Jr. (1815-1882).] *Two Years Before the Mast. A Personal Narrative of Life at Sea*. New York: Harper 1840.

First edition of the author's first book, first printing. A fine copy, with family provenance dating from the month of publication. Immediately upon publication in September of 1840, Dana's work became highly popular. "Written in clear and concise prose, it appealed to a broad spectrum of readers. Dana's exotic trip to California, which was virtually unknown to Americans at the time, became the best contemporary description of the territory the United States seized just a few years later. Many people, notably Herman Melville, celebrated his account of his life as a sailor and the rigors of voyaging around Cape Horn" (*Narratives of Personal Experience*). It also happens to contain "the best account of the early hide trade of California" (*Six Score*). First printing with the dot over the "i" in the word "in" in the copyright notice and with the running head on p. 9 unbroken. This is the first state of BAL's binding b (no priority between a and b bindings, the first state lists fewer titles on the lower cover). Adams Herd 642; BAL 4434; Cowan (II), p. 62; Howes D-49; Best of the West 41; Reese, *Narratives of Personal Experience* 41; *Six Score*: The 120 Best Books on the Range Cattle Industry 28; Zamorano Eighty 26.

12mo. Original printed tan muslin (a little soiled, endpapers foxed, slight wear at extremities. Custom quarter morocco slipcase. *Provenance*: Charles Blanchard Dana, 1816-1906, distant cousin and contemporary of the author, namesake of the Dana Hall School in Wellesley, Mass. (ownership signature dated "Sept. 25th 1840" and stamped ex libris on front free endpaper).

\$3,000-5,000





272
[JUDSON, Edward Zane Carroll (1823-1886).] *The Mysteries and Miseries of New York: A Story of Real Life, by Ned Buntline*. New York: Edward Z.C. Judson, 1848.

First edition of this important precursor to the dime novel, with rare Judson imprint. This is among Judson's earliest efforts; he would go on to author the stories about Buffalo Bill that are the first dime novels. Most copies bear the imprint of Berford & Co., in this copy all five parts credit the author as the publisher. Wright locates similar copies at only Yale and NYPL. Judson's own life was almost as colorful as that of his creation, Ned Buntline. He was a sailor, soldier, bounty hunter, rioter, etc. At the end of part one is a "glossary of flash terms." This include some now-familiar definitions as in for "look-out," "duds," "nab," and "nob," as well as some which are more particular to mid-19th century Gotham like "Nymphs of the Pave" for sex-workers and "Salt-water vegetables" for oysters and clams. "'Cracking a crib'" is "breaking into a house." Sabin 36862 (part 1 only); Wright 1527.

Five parts in one volume, octavo (210 x 131mm). Illustrated with wood-engravings. 19th century half calf (upper hinge starting, tear to head of spine, light rubbing to spine and corners).

\$1,500-3,000

273
THOREAU, Henry David (1817-1862). *A Week on the Concord and Merrimack Rivers*. Boston and Cambridge: James Munroe and Company, 1849.

A fine and bright copy of the true first edition of Thoreau's first book, with the ownership signature of abolitionist, suffrage advocate, and Salem native William Ingersoll Bowditch. From the libraries of Katharine de B. Parsons and Jane Engelhard. In one of the most famous episodes in American publishing history, in 1849 Henry David Thoreau had 1000 sets of sheets of *A Week on the Concord and Merrimack Rivers* printed at his own expense. The book hardly sold and in 1853 the remaining 706 copies were sent back to Thoreau, where they sat in his attic bedroom for the next nine years. On receiving the volumes Thoreau humorously said "I have now a library of nearly 900 volumes, over 700 of which I wrote myself!" In 1862, once Thoreau's reputation as a writer was more established, publishers Ticknor and Fields bought 595 copies directly from Thoreau, inserted a new title, and re-issued the book resulting in the much more common second issue. This present copy is from the library of Boston lawyer William Ingersoll Bowditch. Originally from Salem, Massachusetts, he was active in the anti-slavery movement, aided freedom seekers on the Underground Railroad as a member of the Boston Vigilance Committee, and served as a leading figure in the Womans' Suffrage Movement. BAL 20104.

Octavo (198 x 116mm). Buff endpapers. Original brown cloth, sides blind-stamped with a 5-rule frame, gilt-stamped spine (some minor rubbing); modern chemise and brown quarter morocco slipcase. *Provenance:* William I. Bowditch, abolitionist and suffrage advocate, 1819-1909 (ownership inscription) – Katharine de B. Parsons (her sale, Parke-Bernet, 6 October 1976, lot 188 – Jane Engelhard, 1917-2004 (Christie's New York, her sale, 27 October 1995, lot 141).

\$8,000-12,000

274
THOREAU, Henry D. (1817-1862). *Walden; or, Life in the Woods*. Boston: Ticknor and Fields, 1854.

A bright copy of the first edition. Robert Frost remarked that in this one book Thoreau "surpasses everything we have had in America" (letter to Wade Van Dore, 24 June 1922). "Solid chunks of thought, in the midst of a solid chunk of nature, proving that the minimum of cash expenditure and of creature comfort may result in the maximum of acute observation and cerebration—for almost a hundred years an inspiration to nature-lovers, to philosophers, to those of a Calvin Coolidge turn, and to persons who love to read the English language written with clarity" (Grolier American). BAL 20106.

Octavo (180 x 110mm). 8 pp. of ads at rear dated October 1854, map with imprint inserted at p.306, yellow endpapers (last two leaves a little creased and apparently reinserted). Original brown cloth, spine stamped in gilt (cloth a touch rubbed, corners just showing); custom quarter morocco clamshell box.

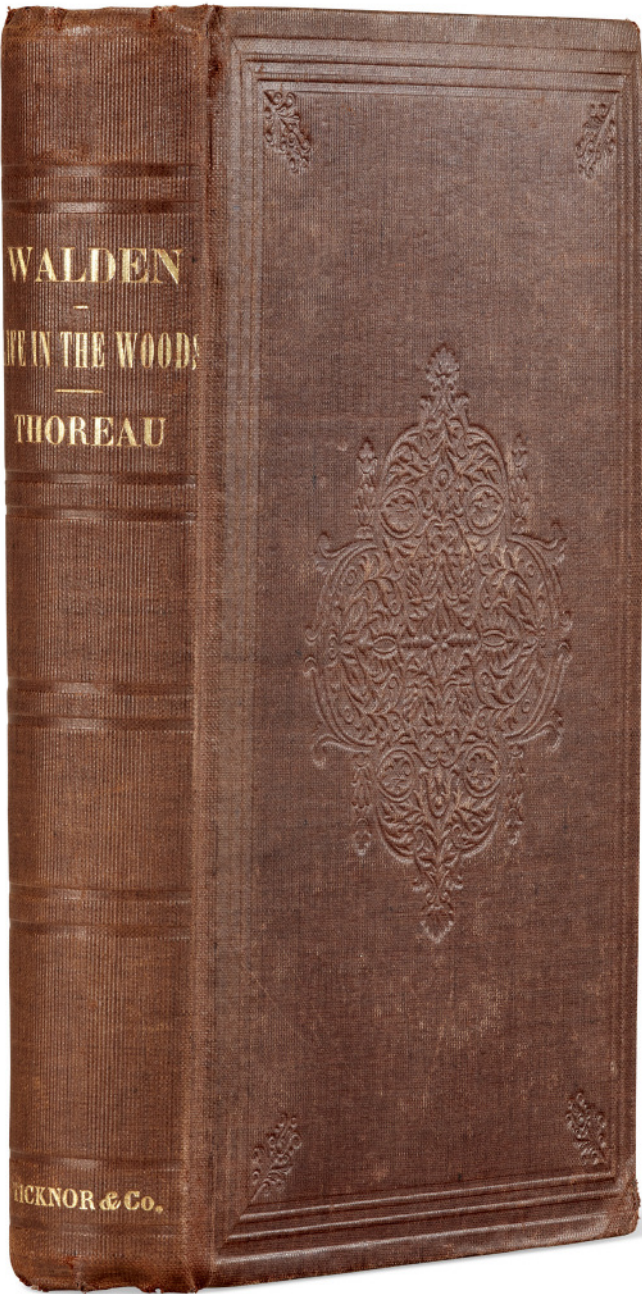
\$10,000-15,000

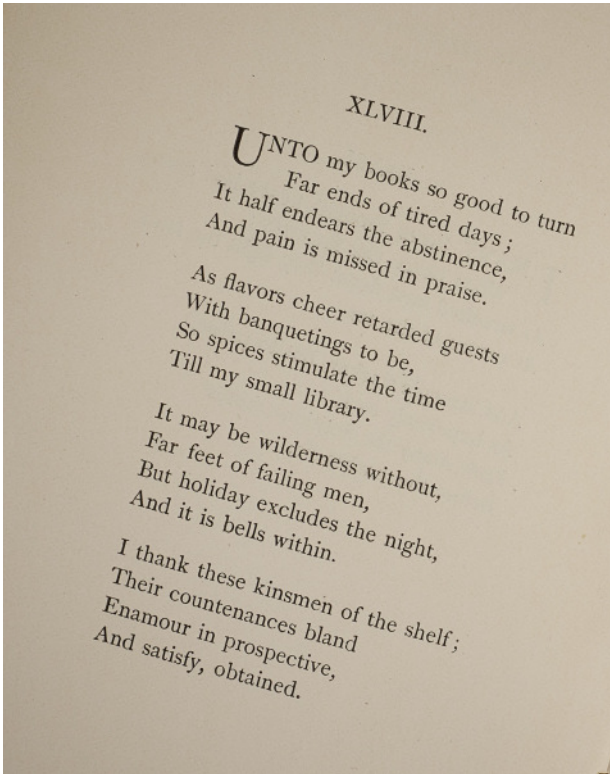
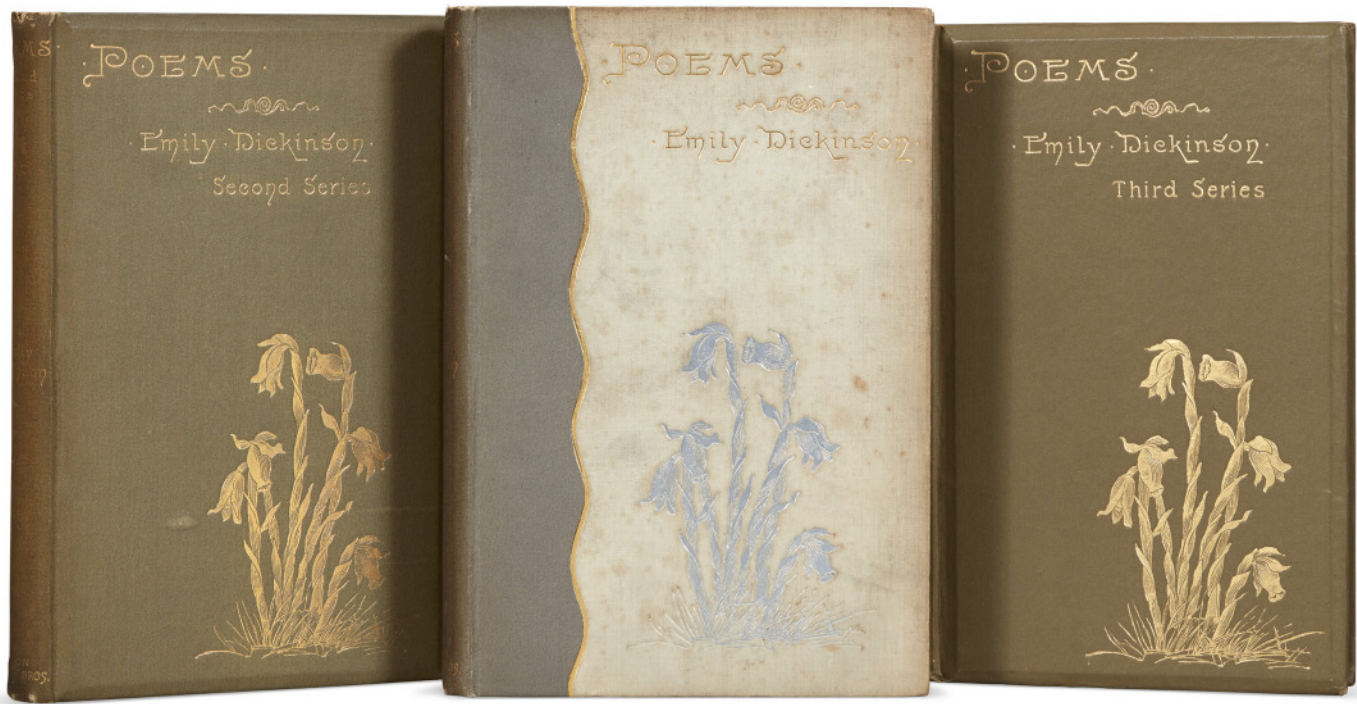
•275
[HOWE, Julia Ward (1819-1910).] *Passion-Flowers*. Boston: Ticknor, Reed, and Fields, 1854.

First edition of Howe's explosive and autobiographical first collection, published anonymously with the help of Longfellow. Known for writing the "Battle Hymn of the Republic" in 1861, Julia Ward Howe was dedicated to the Union cause and later became a prominent figure in the women's suffrage movement by founding *Woman's Journal* in 1870. Howe's early poetry is a confessional outcry against the domestic oppression experienced by women, and was praised by Hawthorne, Whittier, and Longfellow for its intellectual intensity. Longfellow wrote about *Passion-Flowers* in his journal, saying, "Here is revolt enough, between these blue covers." (Williams, 2). Publisher's catalogue at the end dated "January 1854." not mentioned by Blanck. See Gary Williams's *Hungry Heart: The Literary Emergence of Julia Ward Howe* (1999). BAL 9409.

Octavo (180 x 107mm). 8 pp publisher's catalogue at the end, unopened (some thumbing). Original green cloth gilt and blind stamped (some sunning to the spine, head and tail caps bumped); modern custom slipcase and chemise.

\$500-800





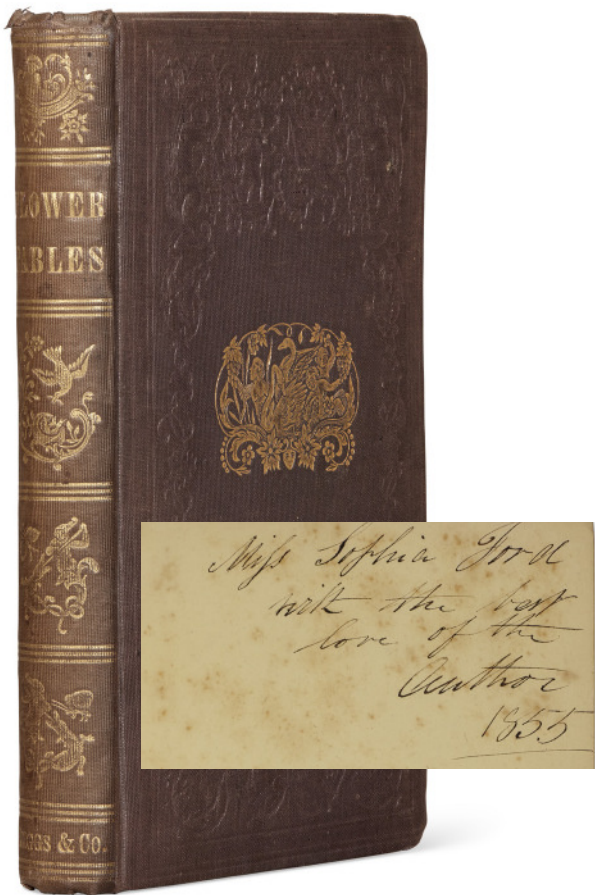
276
DICKINSON, Emily (1830-1886). *Poems*. Boston: Roberts Brothers, 1890. [With:] *Poems. Second Series*. Boston: Roberts Brothers, 1891. [And:] *Poems. Third Series*. Boston: Roberts Brothers, 1896.

The first three books of Dickinson's poetry, landmarks of American—and, indeed, world—literature. A handsome set of first editions. A recluse throughout most of her life, Dickinson's *Poems* was first published posthumously in a small edition of 500 copies on 12 November 1890. Aside from a small circle of family and friends, very few of her poems circulated in Dickinson's lifetime and this publication gave Dickinson's body of work its first public exposure. There had been printings of a few of her poems in only newspapers and anthologies before. The volume proved to be popular, and two more printings were required before the end of that year. The second series followed quickly in 1891 and the third series in 1896—after publication of the *Letters* in 1894. Together, they are the first book publications of Dickinson's poetry and the complete series of the poems as edited by Mabel Loomis Todd. Further poems, these edited by Martha Dickinson Bianchi, began appearing in 1914. Emily Dickinson's manuscripts, famously, remain split between those which had been in the possession of Todd (her brother's mistress) and those inherited by her niece, Martha Bianchi. BAL 4655-4656; 4661 Myerson A1.1.a, A2.1.a, A4.1.a (Myerson's "B" bindings).

"Dickinson rethought *everything* for herself. No commonplace survives her appropriation ... [Indeed, we] confront, at the height of her powers, the best mind to appear among Western poets in nearly four centuries" (Harold Bloom).

Three volumes, octavo. Illustrated with facsimiles in second volume. First volume in grey and white publisher's cloth stamped in gilt and silver, top edges gilt (minor spotting/soiling to cloth, spine rubbed and tanned); second and third volumes in grey-green publisher's cloth stamped in gilt, top edges gilt (two unobtrusive ownership signatures, light wear to spine ends, gilt rubbed on *Second Series* spine); modern half morocco box.

\$15,000-25,000

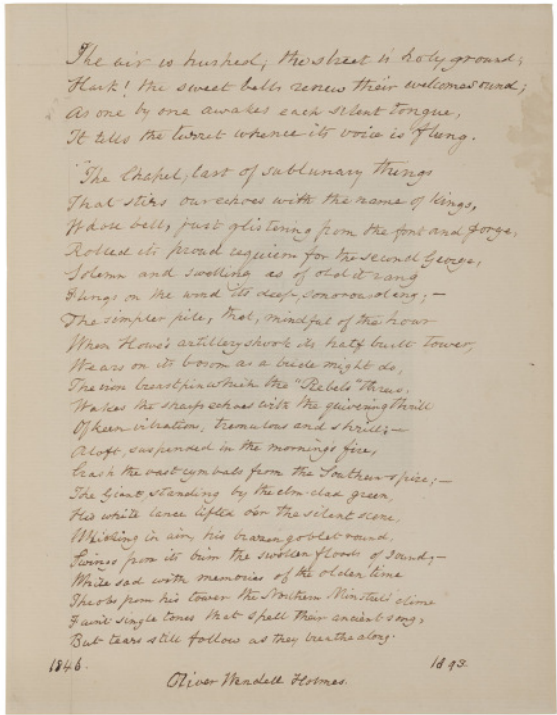


277
ALCOTT, Louisa May (1832-1888). *Flower Fables*. George W. Briggs & Co., 1855.

First edition of "Flower Fables," Alcott's first book. This is a fine Transcendentalist association copy. Inscribed for Alcott's former tutor and mentor: "Miss Sophia Ford, with the best love of the Author 1855." This inscription is in an unknown hand. Sophia Ford lived with the Alcott family for nearly a year, in 1845, at their home "The Hillside" in Concord, Massachusetts. (Hillside was later renamed Wayside by Nathaniel Hawthorne when he lived there.) Louisa May Alcott at this time was 13 years old and had just gotten a room of her own and commenced to write. At Hillside she began writing *Flower Fables* and had the experiences which would form the basis for *Little Women*. Alcott herself best described her relationship with "Aunt Sophia" in a reminiscence written in 1885: "[Sophia Foord] is one of the most prominent figures in my early Concord days, when she kept school for the little Emersons, Channings, and Alcotts in the poet's barn. Many a wise lesson she gave us there, though kindergartens were as yet unknown; many a flower hunt with Thoreau for our guide; many a Sunday service where my father acted as chaplain and endless revels where old and young play together, while illustrious faces smiled upon the pretty festivals under the pines" ("In Memoriam," *Woman's Journal*, April 1885). Louisa May Alcott's junior, Ellen Emerson (1839-1909), was the daughter of Ralph Waldo Emerson and the dedicatee of *Flower Fables*, "for whom they were fancied". Sophia Ford herself had an unrequited passion for Henry David Thoreau and proposed marriage to him in 1847. She depended on Louisa May Alcott for news of Thoreau's illness and death in 1862. BAL 142.

Octavo. Frontispiece and four additional plates. (Minor spotting at ends.) Original brown cloth stamped in gilt on front cover and spine (light sunning, lower joint cracked through and partially split); modern chemise and quarter morocco slipcase. *Provenance*: Sophia Ford (or Foord), 1802-1885 (presentation inscription).

\$15,000-25,000



278

HOLMES, Oliver Wendell (1809-1894) Autograph manuscript signed ("Oliver Wendell Holmes"), including excerpts from the original manuscript [n.p., but ca. 1846] and a fair copy of another portion "Urania: A Rhymed Lesson." [n.p.] 1893.

Three pages, the first two: 247 x 195mm, and the final: 255 x 197mm. With two engraved portraits, and a printed copy of the complete poem. Inlaid into larger sheets and bound in blue morocco gilt, watered white silk liners.

A portion of the original manuscript for "Urania." The first excerpt, comprising two pages (paginated 5 and 6) is apparently from a working manuscript, with several corrections; it begins with the lines "O could such mockery reach our soul indeed..." and ends "Full to thine ear it bears the Father's word..." The second excerpt, a fair copy of later vintage, begins "The air is hushed, the street is holy ground..." and ends "But tears still follow as they breathe along..." Holmes first read this long narrative poem before the Mercantile Library Association on 14 October 1846; it was subsequently published in Boston (BAL, 8745). *Provenance:* The Philip M. Neufeld Collection (sale, Christie's, New York, 25 April 1995, lot 176).

\$3,000-5,000

280

HOLMES, Oliver Wendell, Sr. (1809-1894). *Elsie Venner: A Romance of Destiny*. Boston: Ticknor and Fields, 1861.

Presentation copy of the first edition, inscribed by Holmes to a fellow member of the Saturday Club, with ALS to the recipient tipped in. BAL's probable first printing, without inserted ad catalogue sometimes present. Inscribed by the author to Edwin Percy Whipple: "from his friend OW Holmes." Whipple was a literary critic and public lecturer who was an ardent promoter of his writer friends. Five years later, Holmes and Whipple would both serve as pallbearers at Nathaniel Hawthorne's funeral. This is the first of Holmes's "medicated novels"—and clearly inspired by Hawthorne's *Rappaccini's Daughter*. The title character's mother is bitten by a rattle-snake while she is in utero, giving her daughter strange serpentine powers. The narrative was first serialized in *The Atlantic Monthly* in 1859. BAL 8801.

Two volumes, octavo (183 x 106mm). Ad leaf at front of vol 2 (even toning). Original brown blindstamped cloth with brown endpapers (a bit rubbed); in modern chemises together in a half morocco slipcase. *Provenance:* Edwin Percy Whipple, 1819-1886, American essayist (presentation inscription) – Donald Stralem (morocco book label).

[With:] HOLMES, Oliver Wendell, Sr. (1809-1894). *Songs in Many Keys*. Boston: Ticknor and Fields, 1862. **Inscribed presentation copy from the author to F.H. Hedge, the founder of the Transcendental Club.** Octavo (183 x 119mm). Original cloth, modern chemise and half morocco slipcase. *Provenance:* Frederick Henry Hedge, 1805-1890 (presentation inscription from the author, undated) – Donald Stralem (morocco book label).

\$1,200-2,200

281

HOLMES, Oliver Wendell, Sr. (1809-1894). *Soundings from the Atlantic*. Boston: Ticknor and Fields, 1864.

Presentation copy to friend and fellow fireside poet James Russell Lowell—an excellent New England literary association. Inscribed by the author to Lowell: "from his friend O.W.H." This volume contains a selection of Holmes's essays originally published in *The Atlantic Monthly*, which Lowell edited. They shared commitments not only to poetry and writing (both were also members of the Dante Club) but to abolitionism, bonds forged over a long friendship. Holmes wrote a poem to Lowell on his 70th birthday, beginning: "A health to him whose double wreath displays / The critic's ivy and the poet's bays." BAL 8829.

12mo (182 x 114mm). Title page printed in black and red. Ad leaf at beginning, 22pp. publishers' catalogue at end dated November 1863. Original purple cloth with brown coated endpapers (spine faded); modern chemise and half morocco slipcase. *Provenance:* James Russell Lowell, 1819-1891 (presentation inscription on title; by descent to:– Francis Lowell Brown, MD / Elmwood 1912 (inscription on flyleaf).

\$3,000-5,000

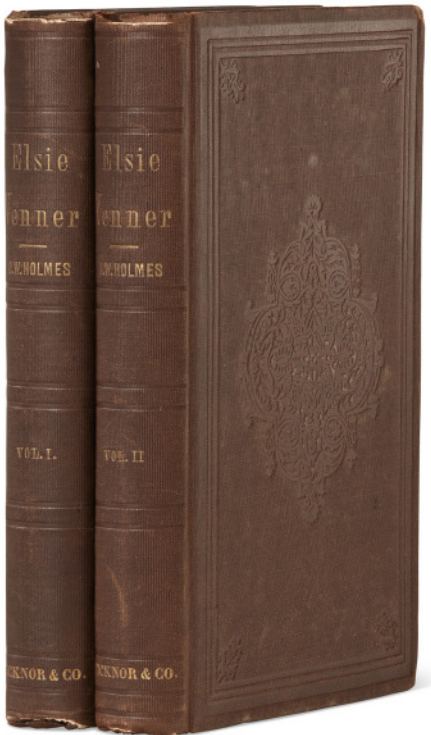
282

HOLMES, Oliver Wendell (1809-1894). Autograph manuscript signed ("Oliver Wendell Holmes") a fair copy of his poem, "To John Greenleaf Whittier [on his Eightieth Birthday]." [n.p.], 17 December 1887.

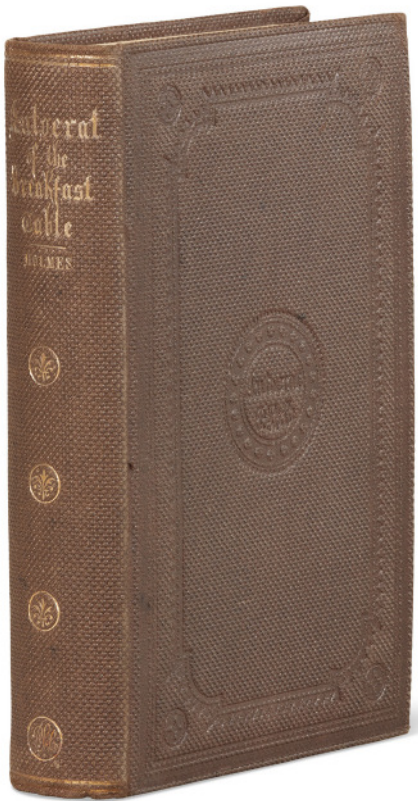
One page, 113 x 168mm (mild foxing and dustsoiling, mounted to a board). [With]: a mounted albumen cabinet card of Whitter by W. Notman, Boston (tape affixed to verso). Matted and framed.

On the occasion of Whittier's 80th birthday, Holmes composed this charming verse dedicated to his longtime friend and literary peer: "Friend, whom thy fourscore winters leave more dear / Than when life's roseate summer on thy cheek / Burned in the flush of manhood's manliest year, / Lonely, how lonely! is the snowy peak / Thy feet have reached, and mine have climbed so near! / Close on thy footsteps 'mid the landscape drear / I stretch my hand thine answering grasp to seek, / Warm with the love no rippling rhymes can speak! / Look backward! From thy lofty height survey / Thy years of toil, of peaceful victories won, / Of dreams made real, largest hopes outrun! / Look forward! Brighter than earth's morning ray / Streams the pure light of Heaven's unsetting sun, / The unclouded dawn of life's immortal day!" Whitter returned the favor five years later with "To Oliver Wendell Holmes," the last poem he composed weeks before his death in 1892.

\$1,000-1,500



280



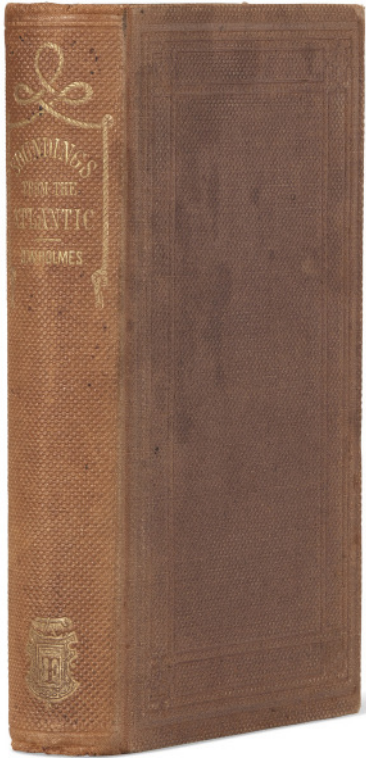
279

HOLMES, Oliver Wendell, Sr. (1809-1894). *The Autocrat of the Breakfast-Table*. Boston: Phillips, Sampson & Co., 1858.

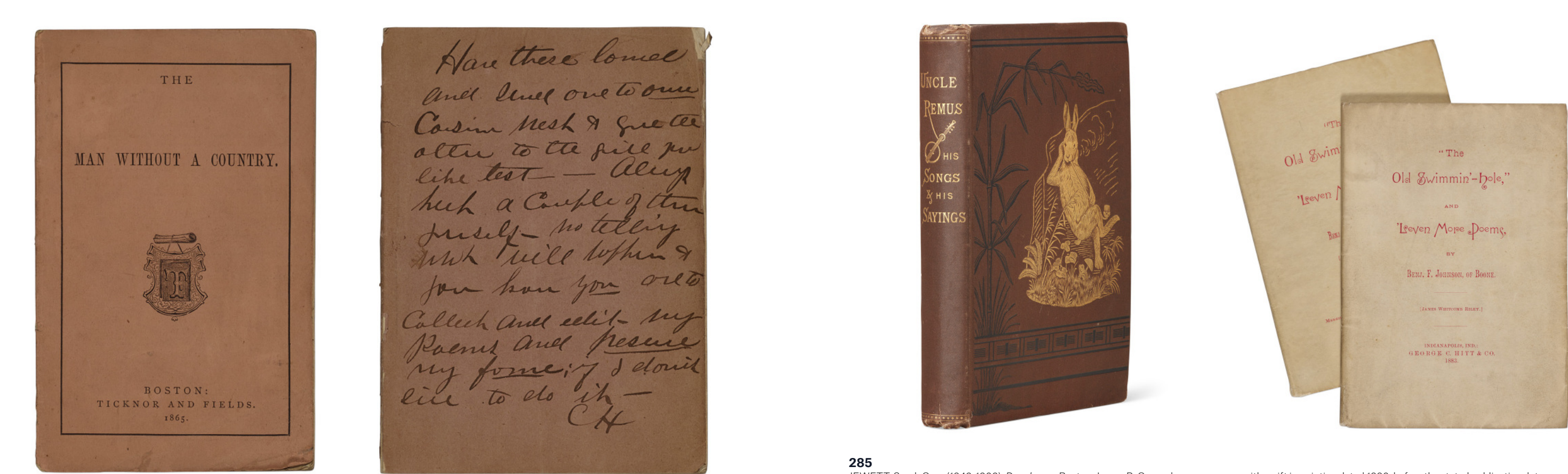
A pristine copy of the first edition, first printing and binding "A." With an autograph letter signed by the author laid in. This is a spectacular copy of Holmes's most enduring work, with BAL's first printing points and in the first binding with three fleurs-de-lis stamped on the spine and publisher's advertisements on the endpapers. The letter is dated from Boston, 21 March 1865, signed "O.W. Holmes," and concerns his subscription to the *Historical Magazine*, which "has often entertained and instructed" him, 2 pp recto and verso, integral blank. Also laid in is a manuscript account of Holmes' 1885 birthday celebration with a lengthy quotation from John Greenleaf Whittier as well as a newspaper printing version of same. BAL 8781.

Octavo. Engraved additional title and 8 plates. Title printed in red and black. Original brown cloth, advertisements printed on endpapers; modern quarter morocco slipcase. *Provenance:* Henry Tucker (neat contemporary ownership signature on front flyleaf).

\$1,000-2,000



281



283
[HALE, Edward Everett (1822-1909)]. *The Man Without a Country*. Boston: Ticknor and Fields, 1865.

A superb copy in original wrappers of Hale's famous work written to inspire patriotism during the Civil War. First edition in book form with two autograph notes. Hale was a Unitarian minister, author, and ardent abolitionist who later became the chaplain of the US Senate. This is his most famous work, a political fable about a man who renounces his American citizenship and comes to dearly regret it. It was first printed in the *Atlantic Monthly*. Peter Parley to Penrod, p. 24; Sabin 39627.

12mo (168 x 105mm). Without tipped-in publisher's slip. Original salmon printed wrappers (a little separation at foot of spine); modern blue quarter morocco box. *Provenance*: John Stuart Groves, 1881-1958 (morocco book label).

\$2,000-4,000

284
MILLER, Cincinnatus Heine "Joaquin" (1837-1913). *Specimens*. [Portland, OR: George H. Himes, 1868.]

A great rarity of Western printing, in original wrappers with author's manuscript instructions. The Bradley Martin copy of the first book by the "Poet of the Sierras." Miller was a wild frontier character who grew up in the Willamette Valley of Oregon, His adventures took him across the continent and beyond (after losing some toes to frostbite in Alaska, he joked that he

was "the most no-toe-rious poet in America"). After traveling to England in 1871, he became something of a celebrity amongst the Pre-Raphaelites, fêted by the British press and attending the Savage Club as a guest of Nathaniel Hawthorne's son Julian—who called him a "licensed libertine." Miller self-funded the present collection of poetry but ended up giving away more copies than he sold, with the remainder supposedly destroyed in a fire in S.J. McCormick's bookshop in 1872. It is an important early Oregon imprint, and a rare survival.

This copy is in its original wrappers, with Miller's instructions written on the front, likely to his sister Ella: "*Have these bound and send one to our cousin Mesh & give the other to the girl you like best—always keep a couple of them yourself—no telling what will happen & you know you are to collect and edit my Poems and preserve my fame; if I don't live to do it—CH.*" According to a 1976 census of copies by John Kohn, there were only 3 known copies (including this one) in private hands, with a further 6 held by libraries. No copies are recorded as sold at auction since the present one, which had also previously sold in 1976 with the collection of H.B. Collamore. BAL 13746; *Oregon Imprints* 453.

Octavo (148 x 105mm). Original lavender wrapper with author's instructions to the binder in manuscript (a little even sunfading); modern chemise and slipcase. *Provenance*: Henry Bacon Collamore, c.1894-1975, (acquired by him at Collectors' Bookshop in 1939; sold, his sale, Parke-Bernet, 25 February 1976, lot 93) – H. Bradley Martin (bookplate; his sale, Sotheby's New York, 31 January 1990, lot 2178).

\$7,000-10,000

285
JEWETT, Sarah Orne (1849-1909). *Deephaven*. Boston: James R. Osgood and Company, 1877. [With:] *The King of Folly Island and Other People*. Boston: Houghton Mifflin, 1888.

Very fine copy of the author's first book: influenced by Harriet Beecher Stowe and influential for Willa Cather; plus a signed presentation copy. The fictional town of Deephaven was inspired by Jewett's hometown of South Berwick, Maine. "Stimulated by Harriet Beecher Stowe's sympathetic depiction of her state's local color, [Jewett] was determined to follow her in recording the life of the dwindling farms and deserted shipless harbors ... [her] precise, charmingly subdued vignettes of the gently perishing glory of the Maine countryside and ports have won her a place among the most important writers of the local-color school, and she was a significant influence on the writing of Willa Cather" (OCAL). *The King of Folly Island* is inscribed and signed by the author on the front free endpaper: "To Eva von Blomberg with dear love from Sarah O. Jewett / South Berwick, September 1888." Baroness Eva von Blomberg was a cousin of the Kaiser who taught German in Boston for many years. BAL 10871; BAL 10890.

Deephaven: 12mo (148 x 107mm). Title printed in red and black. Original pictorial terra-cotta cloth, stamped in gilt and black (hint of wear to extremities and hinges); modern clamshell box. *Folly Island*: 12mo (176 x 110mm). Original two-tone green cloth, stamped in black, spine gilt-lettered (spine rubbed with loss to imprint, tips rubbed, couple of paper-clip stains to endpaper). *Provenance*: Eva von Blomberg, d.1937 (authorial inscription).

\$1,000-1,500

286
HARRIS, Joel Chandler (1848-1908). *Uncle Remus. His Songs and His Sayings. The Folk-Lore of the Old Plantation*. New York: D. Appleton, 1881.

First edition, first issue of the author's first and best-loved book. Harris's memorable character, Brer Rabbit, is depicted on the cover. This is an early

copy, with a gift inscription dated 1880, before the stated publication date. The copyright copy of this work was deposited on 23 November 1880. This is the first issue with the last line on p.9 containing the word "presumptive" for "presumptuous" and without mention of the present work in the advertisements. BAL 7100; *Grolier American* 83; Johnson *High Spots* 36; *Peter Parley to Penrod*, pp.56-57.

12mo. Frontispiece, title vignette, and illustrations by Frederick Church and James Moser. 8-page publisher's advertisement at end. Original brown pictorial cloth, covers blocked in gilt and black, gilt-lettered on spine (light scuffing to corners, text block cracked in a couple places, mark to back cover). *Provenance*: Keillie Matthews[?] (gift inscription dated 1880).

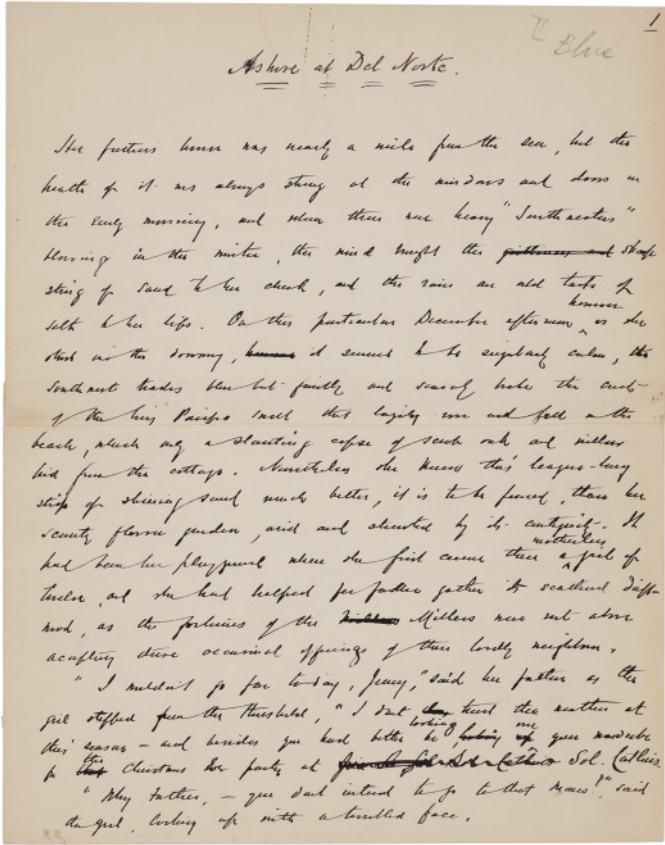
\$700-1,000

287
RILEY, James Whitcomb (1849-1916). "*The Old Swimmin'-hole,*" and "*Leven More Poems* by *Benj. F. Johnson, Of Boone*. Indianapolis: George C. Hitt, 1883.

Fine copies of both the first and second editions of Riley's first book: the famous "Hoosier dialect poems." The poems, of which the best-known is "When the Frost is on the Punkin," first appeared pseudonymously in the *Indianapolis Journal*. "These poems recalled his youth: he wrote about how his mother told him stories, about his excitement when his grandmother or the circus came to town, and about the pond where he used to swim" (Poetry Foundation). BAL 16525.

Two volumes, 12mo. Half titles. Titles printed in red. Second edition text set in red rules. Original buff wrappers printed in red (some very light soiling, tips just rubbed); housed together in modern chemise and quarter morocco slipcase.

\$1,000-2,000

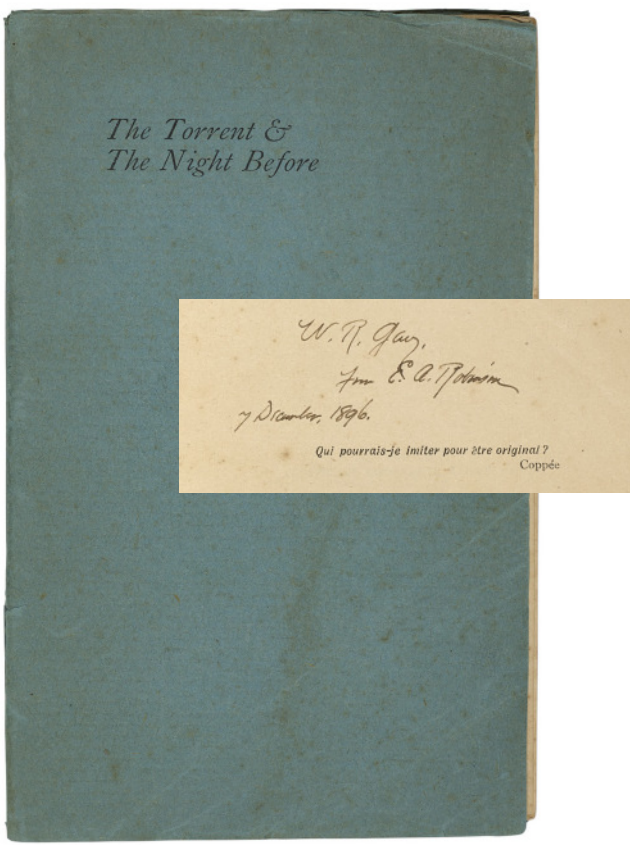


288
HARTE, Bret (1836-1902). Autograph manuscript signed ("Bret Harte") a draft of a short story entitled, "Ashore at Del Norte," [London? 1890s?].

Eight pages, 212 x 179mm (several leaves composed of two sheets glued together, very light toning). Blue cloth clamshell.

Harte's working manuscript for a short story evoking his early days on the northern coast of California as an express messenger. This western, set on the shores of the Pacific at Del Norte, near the Oregon-California border, features a young girl, a bragging local (Sol Catlin), and a strongbox of securities missing from a shipwreck. *Provenance:* Estelle Doheny (bookplate, her sale, Christie's, in Camarillo, 1-2 February 1988, lot 718).

\$3,000-5,000

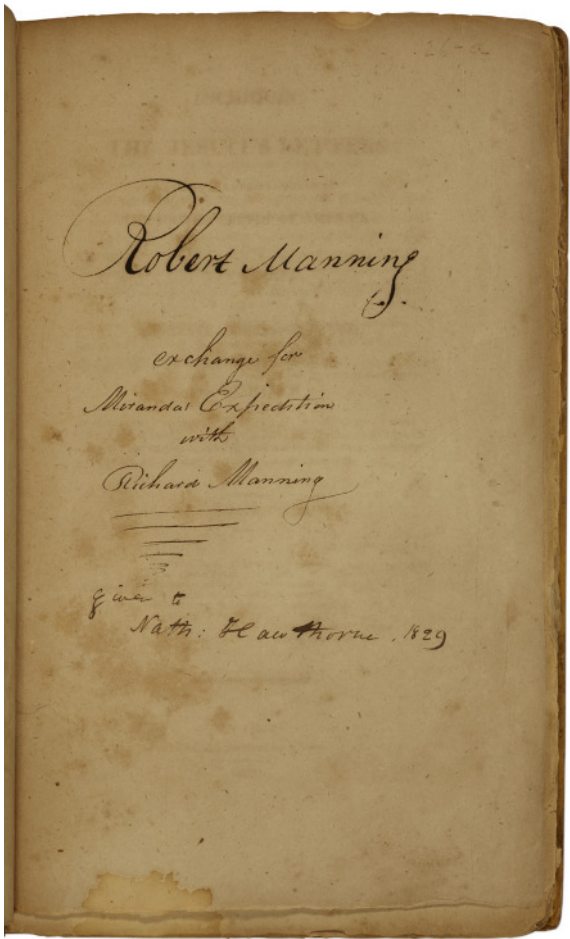


289
ROBINSON, Edwin Arlington (1869-1935). *The Torrent and the Night Before* by Edwin Arlington Robinson, Gardiner Maine, 1889-1896. [Cambridge, Mass]: Printed for the Author, 1896.

First edition of the poet's privately printed first book. The debut of one of America's greatest modernist poets. Presentation copy, signed and inscribed for W.R. Gay on the title: "W.R. Gay from E.A. Robinson 7 December, 1896." *The Torrent and the Night Before* was printed in an edition of 312, but Carl J. Weber estimates that half were destroyed in a fire (*Colby Library Quarterly*, February 1974). We have not identified the recipient, but perhaps a relative of Robinson's erstwhile neighbor in Gardiner, Maine, one Dorcas Gay. Robinson decided to self-publish these poems after amassing a pile of rejection slips from publishers which we later explained "must have been one of the largest and most comprehensive in literary history." He dedicated this work to "any man, woman, or critic who will cut the edges of it.—I have done the top." Robinson's second collection was privately printed also but nevertheless attracted the attention of Kermit Roosevelt who brought it to his father's notice and arranged for Charles Scribner's to re-publish it. Robinson's *Collected Poems* would be the first volume of poetry to win a Pulitzer Prize.

12mo. Original light green printed wrappers (text loose in wrappers, light wear, 2 inch tear at backstrip); modern clamshell box. *Provenance:* W.R. Gay (authorial inscription).

\$1,500-2,500

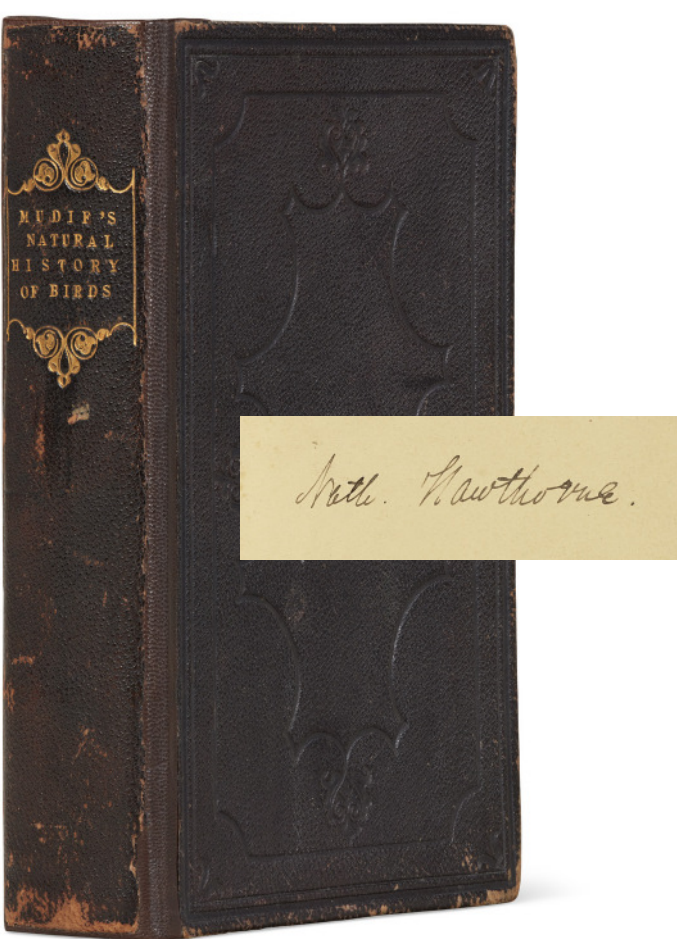


290
[HAWTHORNE, Nathaniel (1804-1864).] – [INGERSOLL, Charles Jared.] *Inchiquin, the Jesuit's Letters, during a Late Residence in the United States of America.* New York: I. Riley, 1810.

Hawthorne's copy of this popular work reflecting on American national identity, a gift from his maternal uncle. First edition in boards. Hawthorne's mother was Elizabeth Clarke Manning. The Manning and the Hathorne families both had deep roots in Salem, Massachusetts and the two families were very close. Nathaniel was only six years old when this work was published, but it was an important representation of America's growing sense of cultural and moral independence in the Federal Era. One of his uncles clearly believed it was important enough to share with Hawthorne after he grew up, and gifted it when Nathaniel was about 25 years old.

Octavo (217 x 133mm). Uncut in original plain boards (neatly rebacked with a small portion of original spine laid down); modern chemise and quarter morocco slipcase. *Provenance:* Robert Manning, b.1784, Hawthorne's maternal uncle [Robert was also the name of Hawthorne's grandfather, but the uncle seems more likely] (ownership signature and printed book label) – Richard Manning, b.1782, the brother of Robert and another of Hawthorne's uncles (printed book label from Raymond, Maine; ownership signature and inscription indicating that he exchanged Miranda's Expedition for this book with Richard Manning) – Nathaniel Hawthorne (autograph inscription recording Richard's gift to him, signed twice: on the front free endpaper and on the title, both "Nath: Hawthorne, 1829."

\$3,000-5,000

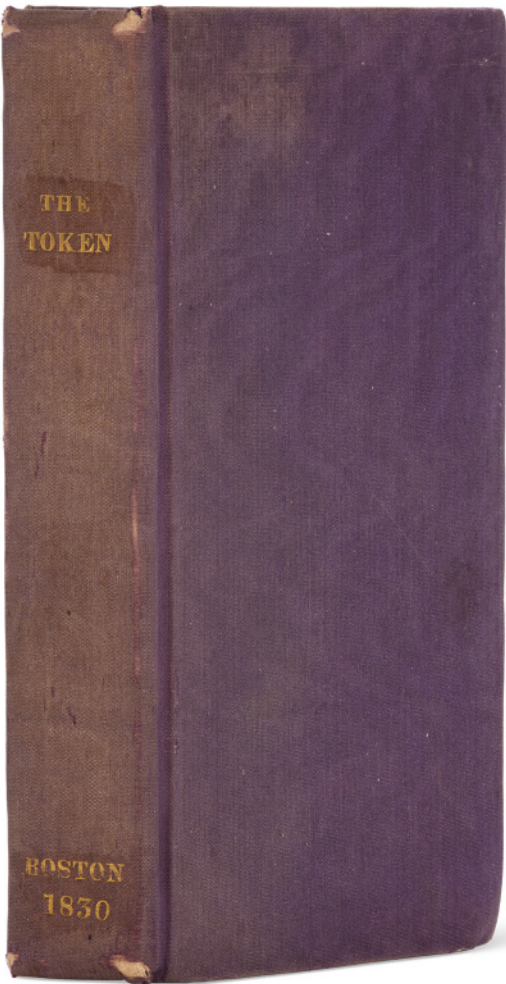


291
[HAWTHORNE, Nathaniel (1804-1864).] – MUDIE, Robert. *The Natural History of Birds.* London: Orr and Smith, 1834.

Hawthorne's copy of a popular guide to birds. Signed by him on the front free endpaper. Laid in are two printed leaves with poetry by Sir Walter Scott. Hawthorne wrote a beautiful essay in homage to springtime entitled "Buds and Bird Voices." It was first published in June of 1843 and later collected in *Mosses from an Old Manse*. Of the small song birds like the ones who built their nests in the eaves of the Old Manse itself, he wrote: "Their outburst of melody is like a brook let loose from wintry chains."

12mo (148 x 94mm). Hand-colored frontispiece; text illustrations (title and frontispiece foxed). Original blind-stamped roan, all edges gilt (rebacked with original spine laid down, endpapers rehinged); modern slipcase. *Provenance:* Nathaniel Hawthorne (ownership signature "Nath. Hawthorne" on front free endpaper).

\$2,000-3,000



292

[Hawthorne, Nathaniel (1804-1864).] "The Young Provincial." In: *The Token; A Christmas and New Year's Present*. Edited by S.G. Goodrich. Boston: Carter and Hendee, 1830.

Hawthorne's second published appearance of fiction, his tale "The Young Provincial," preceded only by Fanshawe in 1828. *The Token* was a popular "gift-book"—an elegant miscellany of prose, poetry, and illustration—timed to appear each year just before the Christmas holiday. Hawthorne's relationship with Samuel Griswold Goodrich, its editor, proved to be fruitful (if poorly compensated) in terms of publishing much of his important early, often unsigned work, over the coming decade. Hawthorne biographer Brenda Wineapple describes Goodrich as a "feral man with a stout heart and a nose for writing," who claimed to have initiated the meeting with Hawthorne after reading *Fanshawe*—a book he said "seemed to me to indicate extraordinary powers." Wineapple suggests however that "more likely is that Hawthorne's Bowdoin classmate the Reverend George B. Cheever, himself a Salem writer, encouraged Hawthorne to approach Goodrich after Hawthorne had complained no one wanted to publish his book" (p.74).

In addition to Hawthorne, *The Token* printed the work of his contemporaries, including John Neal and John Greenleaf Whittier, alongside both major and minor women writers of the day. This volume also includes "To the Memory of J.G.C. Brainard" and "The Schoolmistress" by Lydia Howard Huntley Sigourney ("Mrs Sigourney"); an unsigned story by Catharine Maria Sedgwick called "The Country Cousin" (attributed to "the author of 'Hope Leslie'"); "The Huguenot Daughter" by Hannah Dorset, and "The Utilitarian" by John Neal. BAL 7571; Clark G25.

16mo. Frontispiece and engraved title (front hinge tender). Original purple silk, all edges gilt (spine a little faded, ends and tips rubbed); modern slipcase.

\$500-800

293

[HAWTHORNE, Nathaniel (1804-1864).] *The Token; A Christmas and New Year's Present*. Edited by S.G. Goodrich. Boston: Gray and Bowen, 1831-33.

A run of The Token, 1831-1833, containing first printings of fifteen Hawthorne tales, including "My Kinsman, Major Molineux," "Roger Malvin's Burial," and "The Gentle Boy."

1. The Token 1831, containing first printings of four Hawthorne stories: "Sights from a Steeple," "The Fated Family," "The Haunted Quack," and "The New England Village." The volume also contains "To the Moonbeams" and "The Midnight Mail" by Hannah F. Gould, "The Lost Boy" by Oliver Wendell Holmes," "Return to Connecticut" and "The Indian's Burial of his Child" by Lydia Howard Huntley Sigourney ("Mrs Sigourney"), "The Adventurer" by John Neal (listed as "By J. Neal?"), and "Mary Dyre" by Catharine Maria Sedgwick ("Miss Sedgwick"). Clark C1. 16mo. Engraved title. (Front flyleaf torn in half, front hinge repaired, some soiling internally.) Original embossed maroon roan, all edges gilt (some rubbing, binding cracked).

2. The Token 1832, containing first printings of six Hawthorne stories, including "My Kinsman, Major Molineux," "The Gentle Boy," and "Roger Malvin's Burial." "My Kinsman, Major Molineux," collected in *the Snow-Image* in 1852, tells the story of an 18-year old boy who comes to Boston searching for his eponymous kinsman, Major Molineux, only to discover him being dragged through town, tarred and feathered. It is miscredited in the table of contents to the author of "Lights from a Steeple" instead of "Sights from a Steeple." "The Gentle Boy," his story of Quakers in 17th-century New England, was extensively revised before inclusion in *Twice-Told Tales* in 1837, and would be published separately in book form in 1839, featuring a frontispiece drawn by Hawthorne's future wife, Sophia Peabody. "Roger Malvin's Burial" would appear in book form in *Mosses from an Old Manse* (1846).

The other stories include: "The Wives of the Dead," "My Wife's Novel," and "David Whicher—a North American Story." The volume also includes: "The Dying Storm," "The Young Artist," and "Apprehension" by Hannah F. Gould (as "H.F.G."), "The Dead Soldier" and "The South Georgia Lark" by Lydia Howard Huntley Sigourney ("Mrs Sigourney"), and "A Sketch of a Blue-Stocking" by Catharine Maria Sedgwick ("Miss Sedgwick"). Clark C2. Small octavo. Frontispiece and engraved title (front hinge starting). Original embossed black roan signed by C.Wells of Boston, all edges gilt (lightly rubbed). *Provenance:* Hannah Thayer (pencil inscription dated 1832).

3. The Token 1833, containing first printings of five Hawthorne stories: "The Seven Vagabonds," "The Bald Eagle," "A Cure for Dyspepsia," "Sir William Pepperell," and "The Canterbury Pilgrims." Hawthorne had written a collection of tales called "The Story Teller" and submitted it to Goodrich, who would publish only "The Seven Vagabonds" and "The Canterbury Pilgrims," passing on the rest (including "Sketches from Memory by a Pedestrian," which included the work later known as "Mr Higginbotham's Catastrophe") to the *New-England Magazine*. While many of the stories in "The Story Teller" found publication individually, it was never published as a complete book.

The volume also includes "Passage of the Beresina," "Parisian Milliners and the Fishes," and "To a Fragment of Silk" by Lydia Howard Huntley Sigourney ("Mrs Sigourney"), "The Bridesmaid" and "The Quaker" by Hannah F. Gould (as "H.F. Gould"), "The Bridal Ring" by Catharine Maria Sedgwick ("Miss Sedgwick"), and "The Wasp and the Hornet" by Oliver Wendell Holmes. Clark C3. Small octavo. Frontispiece and engraved title (browned internally). Original embossed black roan, all edges gilt (a little wear at spine head, rubbing to extremities).

\$1,000-2,000

294

[HAWTHORNE, Nathaniel (1804-1864).] *The Token and Atlantic Souvenir. A Christmas and New Year's Present*. Edited by S.G. Goodrich. Boston: Charles Bowen, 1836-37. – Boston: American Stationers' Company, 1838.

A run of The Token, 1836-1838, featuring first printings of sixteen Hawthorne tales, including "The May Pole of Merry Mount," "The Minister's Black Veil," "The Man of Adamant," and "Endicott and the Red Cross."

1. The Token 1836, containing first printings of three Hawthorne stories, including "The May Pole of Merry Mount." Merry Mount, a 17th-century British colony, celebrates the marriage of Edgar and Edith until the festivities are cut short by the arrival of John Endicott and a band of Puritan followers: they promptly cut down the may-pole and order the people to be whipped. The other two Hawthorne stories are "The Wedding Knell" and "The Minister's Black Veil." The volume also includes: "New Year's Day" by Catharine Maria Sedgwick ("Miss Sedgwick"), "The Magic Spinning Wheel" by J.K. Paulding, "The Wreck at Sea" by Hannah F. Gould, "The Conquerers of Spain" by Lydia H. Sigourney, "The Three Sceptres" and "The Emigrant's Adventure" by Mrs. Sarah J. Hale, and "Constance Allerton" by Miss Leslie. Clark C7. Small octavo. Frontispiece and engraved title. Original embossed red roan, all edges gilt (extremities rubbed).

2. The Token 1837, containing first printings of eight Hawthorne stories, including "The Man of Adamant." The others are: "Monsieur du Miroir," "Mrs Bullfrog," "Sunday at Home," "David Swan," "Fancy's Show Box," and "The Prophetic Pictures." The volume also includes "Communion with Nature" by Mrs. Sarah H. Whitman, "A Tale, from the Danish of Oehlenschlaeger" by Miss Wheaton, "The Mother's Jewel," "A Name in the Sand," "Indian Toilet," and "The Dying Phoenix" by Hannah F. Gould, "The Ancient Family Clock" and "Death of an Infant" by Lydia H. Sigourney, "The Old Farm House" by Miss Leslie, and "Roman Aqueduct" by Oliver Wendell Holmes. Clark C8. Octavo. Frontispiece and engraved title (lacking rear free endpaper). Original embossed maroon roan (spine faded and ends chipped, rubbed). *Provenance:* pencil notations at rear.

3. The Token 1838, containing first printings of five Hawthorne stories, including "Endicott and the Red Cross." The others are: "Sylph Etherege," "Peter Goldthwait's Treasure," "Night Sketches, beneath an Umbrella," and "The Shaker Bridal." The volume also includes: "The Only Daughter" by Oliver Wendell Holmes, "The Old Elm of Boston" and "Come hither, bright bird" by Hannah F. Gould, "An Autumn Walk" by Sarah R. Whitman, "Violet Fane" by "a Lady," "The Voice of Nature," "The Day Departs," "The Soft Summer Rain" by Mary E. Lee, "Autumn" and "Martha Washington" by Lydia H. Sigourney, "The Dead Oak" and "The Love Marriage" by Mrs Sarah Hale. Clark C10. Octavo. Frontispiece and engraved title (repair to front hinge, some browning internally). Original embossed red roan, stamped in gilt, all edges gilt (rubbing to extremities). *Provenance:* D.A. Gregg (ownership inscription to front endpaper).

\$1,000-2,000



295

[HAWTHORNE, Nathaniel (18041864).] "Little Annie's Ramble." In: *Youth's Keepsake. A Christmas and New Year's Gift for Young People*. Boston: E.R. Broaders, 1835.

The first printing of Hawthorne's "Little Annie's Ramble," Hawthorne's fable of childhood innocence. After the main character's "ramble" through town with young Annie, he reflects: "Sweet has been the charm of childhood on my spirit, throughout my ramble with Little Annie! Say not that it has been a waste of precious moments, an idle manner, a babble of childish talk, and a reverie of childish imaginations, about topics unworthy of a grown man's notice. Has it been merely this? Not so; not so. [...] As the pure breath of children revives the life of aged men, so is our moral nature revived by their free and simple thoughts, their native feeling, their airy mirth, for little cause or none, their grief, soon roused and soon allayed. Their influence on us is at least reciprocal with ours on them." It is unsigned in the present volume, credited only to "The Author of 'The Gentle Boy'; it would be reprinted in the *Salem Gazette* in 1846, signed "By Nathaniel Hawthorne." The volume also includes "The Secret" by Miss Leslie, "The Bee, Clover, and Thistle," "Silkworm's Will" and "Captain Kidd" by Hannah F. Gould, "Birthday Verses, to a Little Girl" by Lydia H. Sigourney, "The Harvest Moon" by John Greenleaf Whittier, "The Tempting Moment" by Mrs Sarah Hale, and "Sunshine and Storms" by Ellen Sturgis (as "E.S."). Clark C6.

16mo. Frontispiece (spotting internally). Original quarter morocco over yellow boards, gilt-stamped spine, all edges gilt (scuffed and rubbed).

\$300-500



296

HAWTHORNE, Nathaniel (1804-1864). *The New-England Magazine*. Boston: J.T. Buckingham, January-December 1834, February-December 1835.

A fine and rare run in original wrappers of Hawthorne's first appearances in The New-England Magazine, featuring stories such as the allegorical tale "Young Goodman Brown" and the early detective story "Mr Higginbotham's Catastrophe." These are the first printings of the stories that brought Hawthorne fame. A run of this length in wrappers is almost unheard of. These issues include the following twelve stories that appeared in print for the first time: "The Story-Teller Nos. 1 & 2" (No. 1 includes "Mr Higginbotham's Catastrophe" as an interior segment; it would be collected as a separate tale in without the opening and concluding framework of "The Story-Teller"); "Old News" Nos. 1-3; "My Visit to Niagara"; "Young Goodman Brown"; "Wakefield"; "The Ambitious Guest"; "Graves and Goblins"; "A Rill from the Town-Pump"; "The Old Maid in the Winding Sheet"; "The Vision of the Fountain"; "Sketches from Memory" Nos. 1 & 2; and "The Devil in Manuscript." Clark D9-D10, D12-D25.

23 volumes, quarto (243 x 150mm). Original printed wrappers (some wear to wraps with a couple repaired losses, some flaking to backstrips, one vol. with faint dampstain at gutter); modern chemises and two quarter morocco slipcases. *Provenance:* Rufus Choate (ownership inscriptions to 1835 issue) – Robert H. Hay (bookplates).

\$2,000-3,000

297

[HAWTHORNE, Nathaniel (1804-1864).] – [PULSIFER, David (1796-1867). "Old Mortality."] *Inscriptions from the Burying-Grounds in Salem, Massachusetts*. Boston: James Loring, 1837.

Nathaniel Hawthorne's copy of Salem's Old Burying-Grounds which memorializes the tomb of Nathaniel Mather, an important inspiration for Hawthorne. Signed on the front wrapper: "Nath. Hawthorne." In this book, the antiquarian David Pulsifer recorded the memorial words on Salem tombstones. Familiar names of old Salem are listed—Corey, Crowninshield, Ingersoll, Pickman, Ropes, as well as several of Hawthorne's own distant ancestors. But of greatest interest is the tombstone for Cotton Mather's younger brother Nathaniel: "Mr. Nathaniel Mather. Dec'd. October y^e17th, 1688." The epitaph reads:

*An aged person
that had seen
but nineteen winters
in the world.* (p. 18)

What is fascinating here is that Hawthorne had mentioned this tombstone in describing that of his eponymous protagonist, Fanshawe, in his first novel, of 1828: "This [inscription] was borrowed from the grave of Nathanael Mather, whom, in his almost insane eagerness for knowledge and in his early death, Fanshawe resembled. 'The ashes of a hard student and a good scholar'" (CE 3:460). The quotation is actually from Cotton Mather's words on his brother in *Magnalia Christi Americana* (CE 8:595).

In 1838, Hawthorne referred to the Nathaniel Mather grave again in his *American Notebooks*: "There, too, is the grave of Nathaniel Mather, the younger brother of Cotton, and mentioned in the Magnalia as a hard student, and of great promise. 'An aged man at nineteen years,' saith the grave-stone. It affected me deeply, when I had cleared away the grass from the half-buried stone, and read the name. An apple-tree or two hang over these old graves, and throw down the blighted fruit on Nathaniel Mather's grave,—he blighted too" (CE 8:173).

The grave of Nathaniel Mather evidently stayed with Hawthorne, warning not only of death, but also, apparently, of a too-ardent quest for knowledge. David Pulsifer's book was a reminder of what no doubt Hawthorne could not forget.

Octavo (228 x 138mm). Original printed front wrapper (lower wrapper lacking, a little dogeared, chipping to wrapper edges). *Provenance:* Nathaniel Hawthorne (ownership signature).

\$5,000-7,000

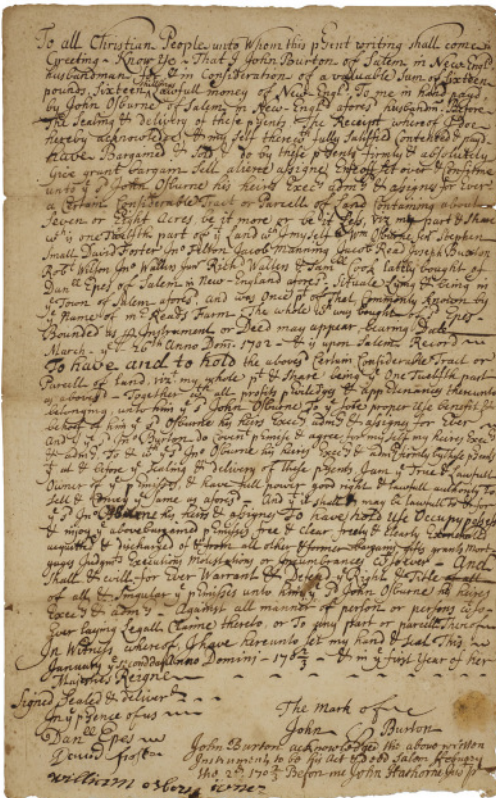
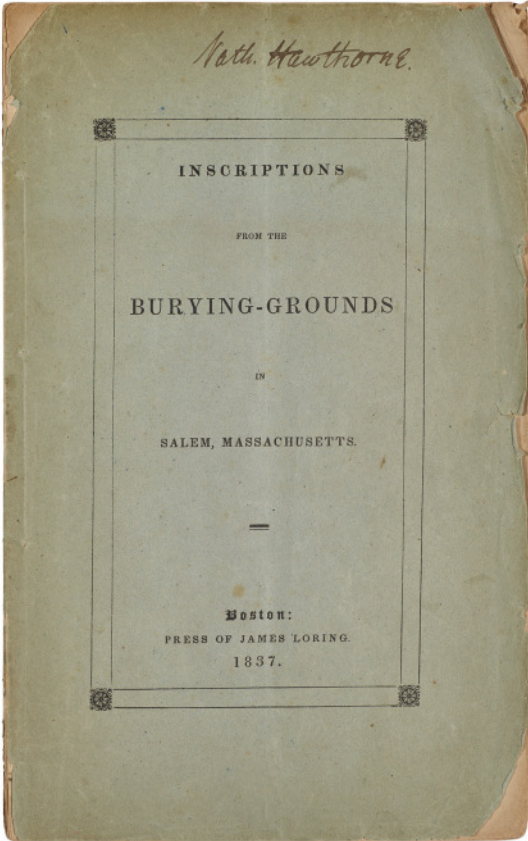
298

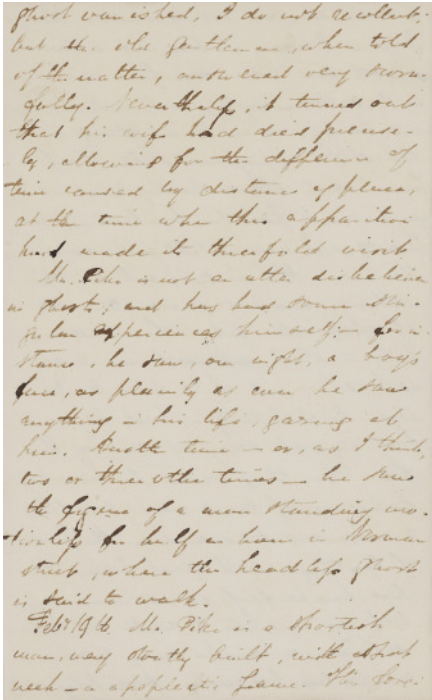
HATHORNE, John (1641-1717). Manuscript document signed ("John Hathorne") as Justice of the Peace, [Salem,] 2 January 1703.

One page, 302 x 190mm (light toning along horizontal folds with a few small tears at deckled right margin, light scattered foxing).

A document signed by the great-great-grandfather of Nathaniel Hawthorne, Salem Witch Trial judge John Hathorne, part of the inspiration for *The Scarlet Letter*. The document confirms a land transaction for a roughly eight-acre parcel jointly owned by several partners. The partners included Jacob Manning—most likely the son of Captain Nicholas Manning, who was accused of incest with his two sisters by John Hathorne's father, Major William Hathorne in 1680. Nicholas became a fugitive from justice, but his two sisters were forced to sit on stools in the middle of the meetinghouse with their crime written in all capitals on paper hats as a mark of shame. Jacob's twin brother, Thomas Manning, was the great grandfather of Elizabeth Clarke Manning, Nathaniel Hawthorne's mother. The author added the "w" to his surname in his early twenties, before going on to literary fame. It has been suggested that his shame over the actions of his great-great grandfather John Hathorne during the Salem Witch Trials was part of his reason for doing this. There is little doubt that Nathaniel was aware of the shame visited upon the Manning sisters through the authority of his great-great-great grandfather William. For more on the author's deep connections to the early colonial history of Massachusetts, see Vernon Loggins, *The Hawthornes; the Story of Seven Generations of an American Family*, 1951, pp. 88-94, 278-279.

\$3,000-5,000





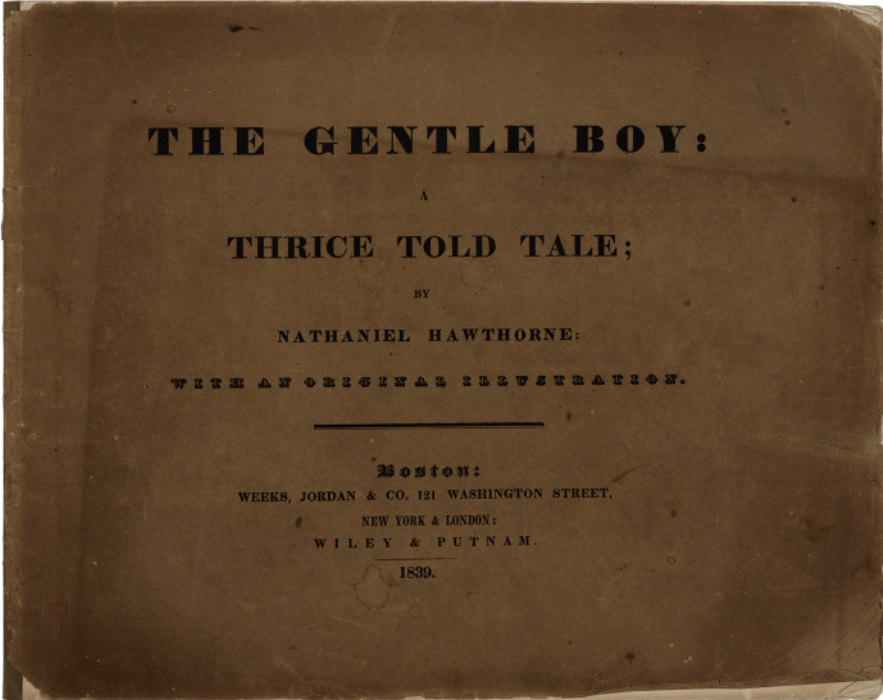
299
HAWTHORNE, Nathaniel (1804-1864). Autograph manuscript, [Boston, 15 &] 19 February [1839].

Two pages, 153 x 93mm, with one pencil emendation laid into a larger sheet with printed caption below (mild toning at extreme margins). Half red morocco clamshell.

A leaf from Nathaniel Hawthorne's 1839 diary, written during his tenure at the Boston Customs House. First published in 1896 in the *Atlantic Monthly*, the present leaf concludes a lengthy meditation on the existence of ghosts and then moves to a detailed description of William Pike, the inspector of the Boston Custom House. In an entry for 15 February Hawthorne recounts Pike's tale of the discovery of a headless skeleton in Salem and their discussion about ghosts, specifically, the appearances of the ghost of a woman who had just died:

"[How the] ghost vanished, I do not recollect; but the old gentleman, when told of the matter, answered very scornfully. Nevertheless, it turned out that his wife had died precisely, allowing for the difference of time caused by distance of place, at the time when this apparition had made its threefold visit. Mr. Pike is not an utter disbeliever in ghosts, and has had some singular experiences himself: — for instance, he saw, one night, a boy's face, as plainly as ever he saw anything in his life, gazing at him. Another time — or, as I think, two or three other times — he saw the figure of a man standing motionless for half an hour in Norman street, where the headless ghost is said to walk."

Several days later, Hawthorne added his next entry with a discussion of Pike's visage and health problems: "Feby. 19th. Mr. Pike is a shortish man, very stoutly built, with a short neck — an apoplectic frame. His forehead is marked, but not expansive, though large — I mean, it has not a broad, smooth quietude. His face dark and sallow — ugly, but with a pleasant, kindly, as well as strong and thoughtful expression. Stiff, black hair, which starts bushy and almost erect from his forehead — a heavy, yet very intelligent countenance. He is subject to the asthma, and moreover to a sort of apoplectic fit, which compels him to sleep almost as erect as he sits; and if he were to lie down horizontally in bed, he would feel almost sure of one of these fits. When they seize him, he awakes feeling as if [his] head were swelled to enormous size, and on the point



of bursting — with great pain. He has his perfect consciousness, but is unable to call for assistance, or make any noise except by blowing forcibly with [his mouth, and unless this bring help, he must die.]"

It was George Bancroft who secured Hawthorne the position as a measurer of coal and salt, a position he held from January 1839 to January 1841. A lifelong Democrat, Hawthorne was not willing to work under the incoming administration of William Henry Harrison.

\$3,000-5,000

300
HAWTHORNE, Nathaniel (1804-1864). *The Gentle Boy: A Thrice Told Tale*. Boston: Weeks, Jordan & Co., 1839.

The Chrysler copy, in original wrappers, of the first separate edition. "The Gentle Boy," a moving tale of the Puritan persecution of the Quakers—inspired by William Sewel's *History of the Quakers* and informed by Hawthorne's own ancestor William Hathorne's culpability—appeared in *The Token* in 1831 and, in revised form, in *Twice-Told Tales* in 1837. The latter version, now "A Thrice-Told Tale," is complemented in this first separate edition by the engraving of Sophia's image of the Gentle Boy with the Puritan. The present copy has Clark's second state of the text with "faces" at 18-1.9, and the third state of frontispiece with artist's initials and date 1/16" high. BAL 7587; Calrk A2.2a2.

Quarto (260 x 325mm). Frontispiece illustration by Sophia Amelia Peabody (lower corner of final leaf restored, a few small repairs at margins elsewhere). Original brown printed wrappers (backstrip restored, a few repaired tears to rear cover, light soiling and wear at extremities); modern chemise and morocco pull-off box. *Provenance*: Walter P. Chrysler (bookplate, his sale, Parke-Bernet, 7 & 8 December 1954, lot 151).

\$2,000-3,000

301
HAWTHORNE, Nathaniel (1804-1864), contributor. "The Lily's Quest." In: *The Picturesque Pocket Companion, and Visitor's Guide, through Mount Auburn*. Boston: Otis, Broaders and Company.

The Frank Maier copy of a rare title, in original boards, including the first publication in book form of Hawthorne's "The Lily's Quest." RBH last records this illustrated guide to the Mount Auburn Cemetery in 1979, and prior to that in 1924 when it came up in two sales the same year, Stephen Wakeman's and William Bunker's. In addition to the Hawthorne contribution, the poems and short pieces at the end of the volume include "The Old Man's Funeral" by William Cullen Bryant, "A Thought of Mount Auburn" by Miss M.A. Browne, "The Sheffield Cemetery" by Mrs. Hoffland, "The The Memory of an Infant" by Mrs. Hemans, and "I See Thee Still" by Charles Sprague. "The Lily's Quest" would be collected in *Twice-Told Tales* (1842). BAL 7588, Clark C11.

Small octavo (155 x 98mm). Frontispiece, numerous in-text illustrations. (Some spotting internally, faint dampstain to upper corner or most leaves.) Original pictorial paper-covered boards, leather gilt-stamped spine (some rubbing). *Provenance*: Frank Maier (bookplate, his sale, 16 & 17 November 1909, lot 766).

\$300-500

302
HAWTHORNE, Nathaniel (1804-1864). *Grandfather's Chair: A History for Youth*. Boston: E.P. Peabody, 1841. BAL 7590; Clark A6.1. 16mo (121 x 80mm). (Scattered thumbing). Original plum cloth with black printed label on the front cover (bumped, a few stains, endpapers foxed); modern black pull-off case. *Provenance*: Henry Williams Poor (bookplate).

— *Famous Old People*. Boston: E.P. Peabody, 1841. BAL 7591; Clark A7.1. 16mo (121 x 80mm). (Toned, scattered stains). Original plum cloth with black printed label on the front cover (faded, bumped, a few spots, endpapers foxed); modern custom quarter morocco slipcase and chemise. *Provenance*: John A. Spoor (bookplate).

Two first editions of Hawthorne's series for children. Hawthorne began writing works for children in 1840 after a woman in Turner-Ingersoll Mansion (the House of the Seven Gables) pointed out, "'that old chair in the room; it is an old Puritan relic and you can make a biographical sketch of each old Puritan who became in succession the owner of the chair.'" (Miller, 172). These collections of short stories met with some difficulty during printing, and were subsequently taken on by Elizabeth Palmer Peabody (E.P. Peabody), Hawthorne's future sister-in-law, who completed process. See Edwin Haviland Miller's *Salem is My Dwelling Place: a Life of Nathaniel Hawthorne* (1991).

\$1,000-2,000

303
HAWTHORNE, Nathaniel (1804-1864). "The Celestial Railroad." In: *The United States Magazine and Democratic Review*. New York: J. & H.G. Langley, January-December 1843.

The first appearance of the allegorical tale The Celestial Railroad and five other stories, in a fine run of the Democratic Review, in original wrappers. The other works seeing print for the first time include: "The New Adam and Eve"; "Egotism; or, The Bosom Serpent, from the Unpublished 'Allegories of the Heart'"; "The Procession of Life"; and "Buds and Bird-Voices." "The Celestial Railroad" appears in the May 1843 issue. These issues of the *Democratic Review* also publish works by Lowell, Whittier, Bryant, Thoreau, and others. "The Celestial Railroad" would be collected in *Mosses from an old Manse* in 1846. Clark D47, D49, D52, D53, and D55.

12 volumes, quarto (230 x 145mm). Frontispieces (some browning internally). Original printed wrappers (some general wear and flaking to backstrips, some volumes more browned than others, occasional soiling, one or two covers detached); modern box. *Provenance*: R. Williams (ownership inscription).

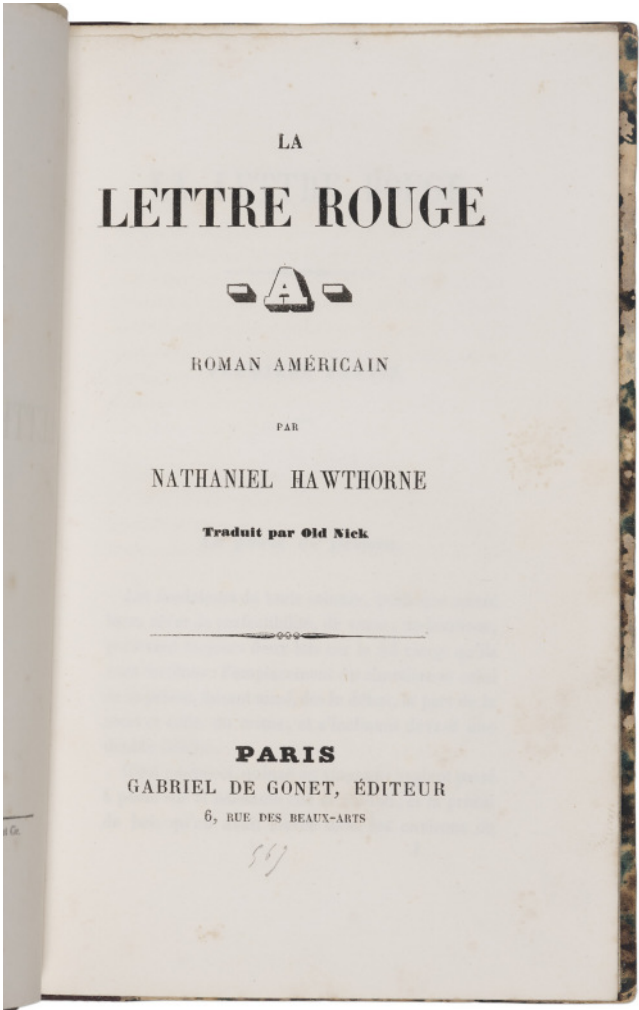
\$2,000-3,000



302



303



305

304

HAWTHORNE, Nathaniel (1804-1864). A group of literary magazines with first printings, 1841-44.

Five first printings by Hawthorne in 19th-century literary magazines, including *Godey's Magazine and Lady's Book* edited by Sarah J. Hale. The Hawthorne stories include "A Virtuoso's Collection," "The Old Apple-Dealer," "The Antique Ring," and "Drowne's Wooden Image." Additionally, the group includes the first book publication of "Howe's Masquerade."

1. *The Boston Miscellany of Literature and Fashion*. Edited by Nathan Hale, Jr. Volume 1. January to July 1842. Boston: Bradbury, Soden & Co., 1842. **The first printing of "A Virtuoso's Collection" from May 1842.** The volume also includes several poems by James Russell Lowell, among them a "Sonnet—To Keats," and shining reviews of Hawthorne's *Twice-Told Tales* and Longfellow's *Ballads and Other Poems*. There is also a review of *Theory of Teaching*, on women's education, published by Hawthorne's future sister-in-law Elizabeth Palmer Peabody. ClarkD44. Small quarto. Engraved title page. Half sheep over marbled boards (worn).

2. *Sargent's New Monthly Magazine, of Literature, Fashion, and the Fine Arts*. [January-June 1843.] Edited by Epes Sargent. New-York: Sargent & Company, 1843. **The first printings of two Hawthorne stories, "The Old Apple-Dealer" (January 1843) and "The Antique Ring" (February 1843).** The volume also includes several works by Helen Berkeley, Mrs. Wickliffe, and "a lady of Hartford," as well as "Every-day Tale" and "Rustic and the Millionaire" by Oliver Wendell Holmes, "Lines to Miss Sedgwick" by Anna Cora Mowatt, "To Emily" by John Quincy Adams, and "To a Friend" by John Greenleaf Whittier. Clark D45, D46. Quarto. Contemporary red morocco stamped in gilt, all edges gilt (rubbed, starting to split along joints). *Provenance*: Matilda H. Whitaker (ownership inscription to title page).

3. *Graham's Lady's and Gentleman's Magazine*. Edited by George R. Graham. Volume XXIV. Philadelphia: George R. Graham, 1844. **The first printing of "Earth's Holocaust" from May 1844.** The volumes also includes "Change of Scene" by Mrs A.M.F. Annan, "Elsie and Isabel" by Mrs Ann S Stephens, "Faith Templeton" by Emma C Embury, "John Shaw," "Sketches of Naval Men. John Barry" by James Fenimore Cooper, "Newport Tableaux" by Mrs. F.S. Osgood, "A Review of Orion" and "Dream-Land" by Edgar Allan Poe, "Hopeless Love" by Mrs Amelia C Welby, "Childhood" and "Nuremberg" by Henry Wadsworth Longfellow, "Terpischore" by Oliver Wendell Holmes, and many others. Clark D59. Quarto. Frontispiece and engraved title (intermittent light dampstain). Contemporary half morocco over marbled boards (front board detached). *Provenance*: "For Sophia" (early ink inscription to front endpaper).

4. *Godey's Magazine and Lady's Book*. Edited by Sarah J. Hale, Morton M'Michael and Louis A. Godey. July 1844. Vol. XXIX. Philadelphia: Louis A. Godey. **The first printing of Hawthorne's "Drowne's Wooden Image."** It also includes poetry by Sarah J. Hale (who was also the editor) and stories by other authors such as "Not Sure About That Same" by Mrs E. Oakes Smith, "One of Mr Wilton's Reminiscences" by Mary Clavers, and "The College Boy" by Catharine Maria Sedgwick. Clark D62. Quarto. Original printed wrappers (edges curling and frayed).

5. *The Boston Book. Being Specimens of Metropolitan Literature*. Boston: George W. Light, 1841. **The first book publication of "Howe's Masquerade."** The tale was previously published in the *United States Magazine and Democratic Review* in May 1838. The volume also includes "The Steamboat" by Oliver Wendell Holmes, "Wreck of the Hesperus," "Life in Sweden," and "A Psalm of Life" by Henry Wadsworth Longfellow, "A New England Sketch" by Harriet Beecher, "Sachem's Hill" by Eliza Follen, "The Preaching of Whitefield" by Lydia Child (as "Mrs Child"), "A Fable" by Frances S. Osgood, "Domestic Influence of Children" and "The Island" by Richard Henry Dana, and "Life at Sea" by Richard Henry Dana, Jr. Clark C16. Octavo. Engraved title (some browning internally). Original black cloth stamped in gilt (chipping to spine ends).

\$400-600

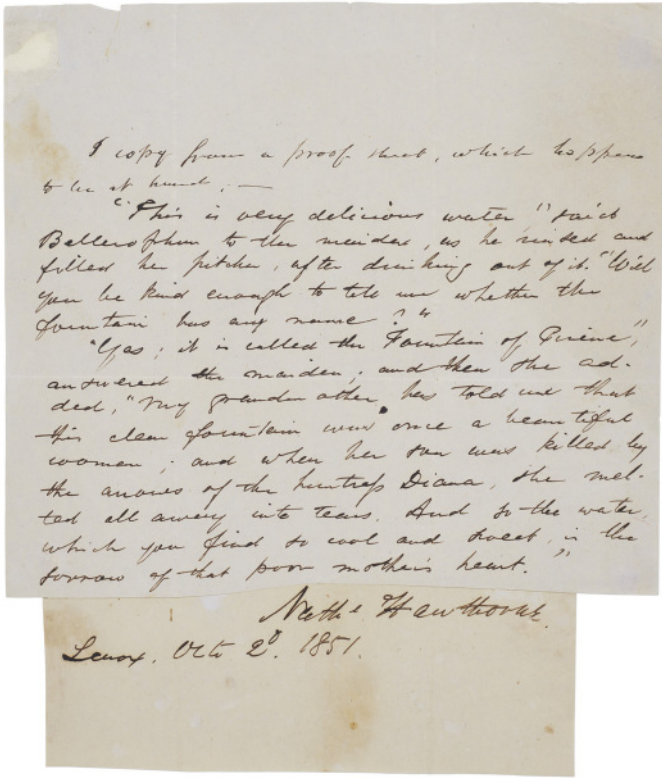
305

HAWTHORNE, Nathaniel (1804-1864). *La Lettre Rouge. -A- Roman Américain*. Translated by Paul Émile DAURAND-FORGUES (1813-1883). Paris: Gabriel de Gonet [1853]. Octavo (174 x 105mm). Half-title (some minor foxing). Original quarter-leather over marbled boards (extremities a little rubbed).

— *Trois Contes d'Hauthorne*.Translated by Mm. Leroy et Scheffter. Paris : Librairie de L. Hachette, 1853. Octavo (173 x 111mm). Original printed yellow wrappers (worn, split down each spine); modern custom quarter morocco clamshell box.

Two first French editions—the earliest recorded translations into French of Hawthorne's works.

\$1,000-2,000



308

306

HAWTHORNE, Nathaniel (1804-1864). *The House of the Seven Gables*. London: Henry G. Bohn, 1851. First English edition, first printing. A piracy, printed from the Bohn edition plates. Clark, A 17.2a. Octavo (176 x 105mm). Original blue-green cloth, gilt-stamped spine (lightly faded, a few spots).

— *The Blithedale Romance*. London: Chapman and Hall, 1852. First English edition. Two volumes, octavo (198 x 120mm). Original brown cloth, blind stamped (worn, head and tail caps frayed, slightly leaning, text block somewhat loose in Vol. I). *Provenance*: Charlotte Sparrow 1786-1876, educational philanthropist residing in the notable Bishton Hall (bookplate and pencil inscription).

Two first English editions. This English edition of *The Blithedale Romance* is the true first overall, as Ticknor and Fields of Boston paused to allow Chapman and Hall to publish first and therefore protect the English copyright of the novel. *The House of the Seven Gables* received major critical acclaim in England, with the *Athenaeum* ranking Hawthorne as one of the most original novelists of modern times following its release (Wineapple, 239). See Brenda Wineapple's *Hawthorne: a Life* (2004).

\$1,000-2,000

307

HAWTHORNE, Nathaniel (1804-1864). Two literary magazines, 1850.

The first printing of "The Snow-Image," together with the first book printing of "Drowne's Wooden Image."

1. *International Monthly Magazine of Literature, Science, and Art*. New-York: Stringer & Townsend, November 1850. **The first printing of the allegorical tale "The Snow-Image."** The volume also includes poems and prose by Mary E. Hewitt, "The Convict" by Alice Carey, "Helen" by R.H. Stoddard, "The First Doubt" by Grace Greenwood, "Loss and Gain" by Maria MacIntosh, and many others. Clark D79. Quarto. Original printed wrappers (lightly soiled, a little chipping to foot of spine, rear wrapper starting).

2. *The Boston Book. Being Specimens of Metropolitan Literature*. Boston: Ticknor, Reed, and Fields. 1850. **The first book printing of "Drowne's Wooden Image."** The tale was first published in *Godey's Magazine* in 1844. The volume also prints "Boston Church Bells" and "The Morning Visit" by Oliver Wendall Holmes, "Kathleen" and "The Yankee Zincali" by John Greenleaf Whittier, "Morning and Night" by Harriet Winslow, "Resignation" by Henry Wadsworth Longfellow, "The Ocean" by Richard H. Dana, and "Nature" and "Concord Monument" by Ralph Waldo Emerson, among others. Clark C21. Octavo. Engraved title. Original blue-green cloth stamped in gilt (spine faded, some rubbing at extremities).

\$300-500

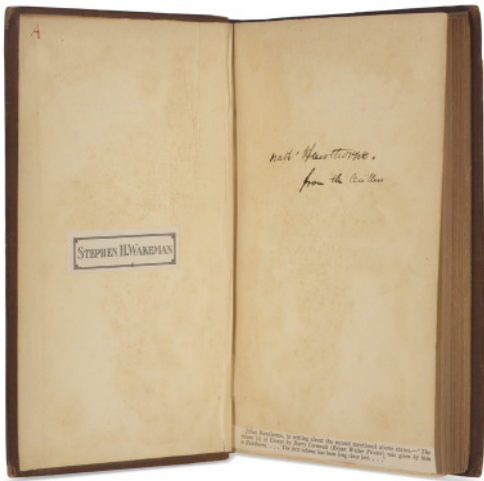
308

HAWTHORNE, Nathaniel (1804-1864). Autograph quotation from "The Chimæra," n.p., ca 1851.

One page, 169 x 187mm (wax mounting remnants on verso, irregularly cut at lower margin); with a signature ("Nathl Hawthorne") affixed with archival tape at lower margin, dated Lenox, 2 October 1851 (a few light spots of toning from glue remnants on verso).

Quoting a passage from A Wonder Book for Girls and Boys. Headed, "A copy from a proof sheet, which happens to be at hand." Hawthorne takes time to copy a passage from his version of the Greek myth of the Chimæra, which was published in his *Wonder Book For Girls and Boys*, published in 1851. In full: "'This is very delicious water,' said Bellerophon to the to the maiden as he rinsed and filled her pitcher, after drinking out of it. 'Will you be kind enough to tell me whether the fountain has any name?'" 'Yes; it is called the Fountain of Pirene,' answered the maiden; and then she added, 'My grandmother has told me that this clear fountain was once a beautiful woman; and when her son was killed by the arrows of the huntress Diana, she melted all away into tears. And so the water, which you find so cool and sweet, is the sorrow of that poor mother's heart!'" *Provenance*: Skinner, 18 November 2018, Lot 24.

\$3,000-5,000



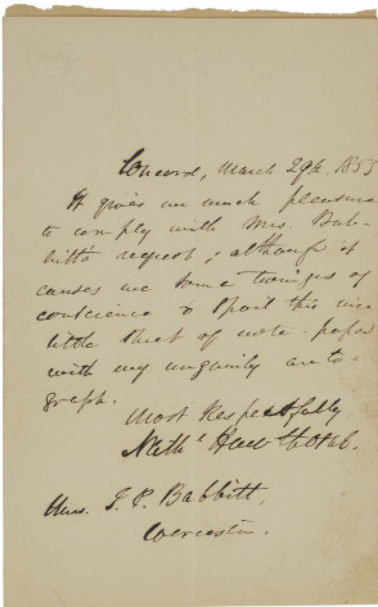
309

[HAWTHORNE, Nathaniel (1804-1864).] – CORNWALL, Barry, pseud. *Essays in Tales and Prose. Vol. II.* Boston: Ticknor, Reed, and Fields, 1853.

Hawthorne's presentation copy, inscribed by Hawthorne on the front free endpaper: "Nath. Hawthorne. from the Author." It was Hawthorne's habit to record presentation copies made to him, and he typically distinguished between volumes "from the publisher" or "from the author," as here. "Barry Cornwall" was a pseudonym of Bryan Walter Procter (1787-1874). Perhaps Hawthorne and Procter crossed paths in England. Procter and his wife held one of the most glittering literary salons in London. This is volume two only. When it appeared in the Wakeman sale in 1924, Julian Hawthorne was quoted as saying, "The first volume has been long since lost." **From the Stephen H. Wakeman Collection.**

Octavo (180 x 109mm). Publisher's ads at end. Original blindstamped cloth, spine gilt lettered (neatly rebacked with original spine laid down, corners just showing); modern half morocco box. *Provenance:* Nathaniel Hawthorne (autograph ownership inscription). – Stephen H. Wakeman (bookplate, his sale, American Art Association, 28-29 April 1924, lot 413).

\$2,000-3,000



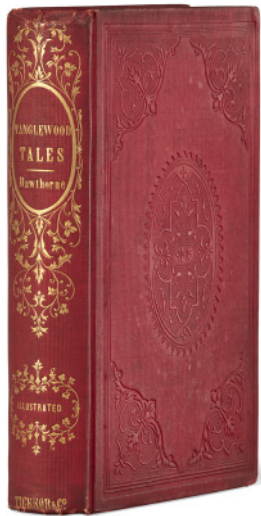
310

HAWTHORNE, Nathaniel (1804-1864). Autograph letter signed ("Nathl Hawthorne") to J.P. Babbitt, Concord, 29 March 1853.

One page, bifolium, 160 x 102mm (light fingerprint remnants, mounting tape on verso, minor tear at lower margin).

Honoring an autograph request while deprecating his own penmanship. Hawthorne gracefully complies "with Mrs. Babbitt's request; although it causes me some twinges of conscience to spoil this nice little sheet of note paper with my ungainly autograph." This note dates from the first years of Hawthorne's literary celebrity, following the success of his first three romances. Not published in Letters, Centennial Edition.

\$1,000-2,000



311

HAWTHORNE, Nathaniel (1804-1864). *Tanglewood Tales, for Girls and Boys; being a Second Wonder-Book.* Boston: Ticknor, Reed, and Fields, 1853.

A bright copy of the first American edition, first printing, of Hawthorne's last children's book. BAL 7614 (first printing, with only Boston Stereotype Foundry on the copyright page; printing A of adverts); Clark A22.2a.

Octavo (166 x 105mm). Engraved vignette title-page and six plates, printing "A" of adverts at front dated July 1853 (final leaves with minor soiling). Original red cloth, gilt-stamped spine and blind-stamped covers (spine ends lightly rubbed, corners just showing); modern clamshell box.

\$500-1,000

312

HAWTHORNE, Nathaniel (1804-1864). Autograph letter signed ("Nath: Hawthorne"), Brunswick, 7 January 1854 [to Henry Arthur Bright]. Tipped into: [MANSFIELD, William Lewis.] *Up-Country Letters.* New York: Appleton, 1852.

Wonderful Hawthorne letter reflecting on the reception of American literature in England, tipped into a first edition copy of the book which he is highly recommending: his friend Mansfield's Up-Country Letters. In late 1849, William Lewis Mansfield of Cohoes, New York, sent the manuscript of his poem "The Morning Watch" to Nathaniel Hawthorne for his critique, and Hawthorne, then finishing *The Scarlet Letter*, responded thoughtfully in several letters and accepted much-needed compensation. Mansfield's work was published by George P. Putnam in 1850. Hawthorne declined further money but accepted bottles of champagne in Lenox. Similarly, in late 1850 or early 1851, Mansfield submitted his epistolary manuscript "Up-Country Letters" to Hawthorne for his judgment, and Sophia reported that her husband, who was finishing another book (*The House of the Seven Gables*), was "much pleased" with his correspondent's new project, finding it "true & graphic" (Harold Blodgett, "Hawthorne as Poetry Critic: Six Unpublished Letters to Lewis Mansfield," *American Literature*, Vol. 12, No. 2 [1940]: 184).

Mansfield's sometimes-musing, sometimes-bemused letters included a graceful acknowledgment of "the deep mosses of Hawthorne"—presumably the 1846 collection *Mosses from an Old Manse*. Mentioning first the bobolinks that he had seen out the window, Mansfield then considered Hawthorne's "deep mosses" "like-beautiful things" (57-58). Hawthorne later referred to *Up-Country Letters* when visiting Henry Wadsworth Longfellow (Blodgett 175) and asked William D. Ticknor to send a copy of the book to writer and politician Richard Monckton Milnes. The January 7, 1854, manuscript letter tipped into this volume is to Hawthorne's close friend in Liverpool, Henry A. Bright. It expands revealingly on Hawthorne's view of Mansfield's volume: "I send an American book—"Up-Country Letters"—which I beg you to read & hope you will like it. It would gratify me much if you would talk about it, or write about it, and get it into some degree of notice in this country. England, within two or three years past, has read & praised a hundred American books that do not deserve it half so well; but I somewhat question whether the English mind is not rather too bluff and beef-y to appreciate the peculiar charm of these letters. **Yet we have produced nothing more original, nor more genuine.**"

Letter: 1 1/4 pages, 12mo, rectos only, conjoined leaves (tiny fold tear). Published, CE 17:163. Volume: 12mo (180 x 120mm). Engraved frontispiece and additional title. Later 19th century calf (spine browned and chipped, some wear to edges). *Provenance:* Sotheby's New York, 26 June 2000, lot 189.

\$3,000-5,000

313

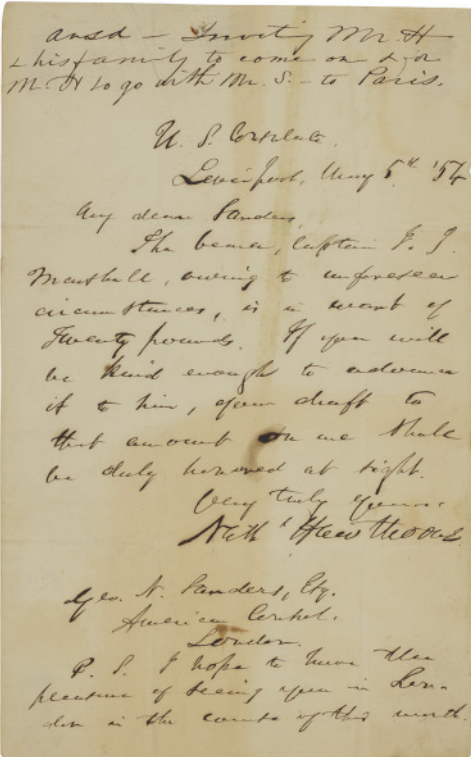
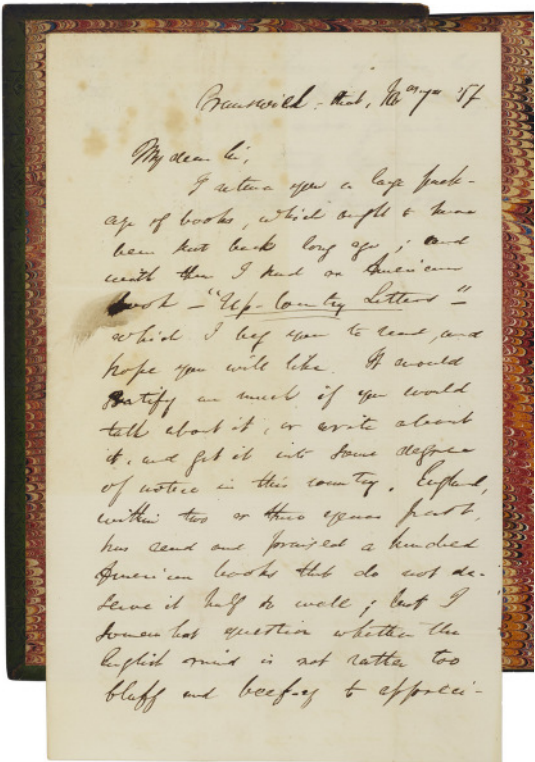
HAWTHORNE, Nathaniel (1804-1864). Autograph letter signed ("Nathl Hawthorne") to George N. Sanders, "U.S. Consulate," Liverpool, 5 May 1854.

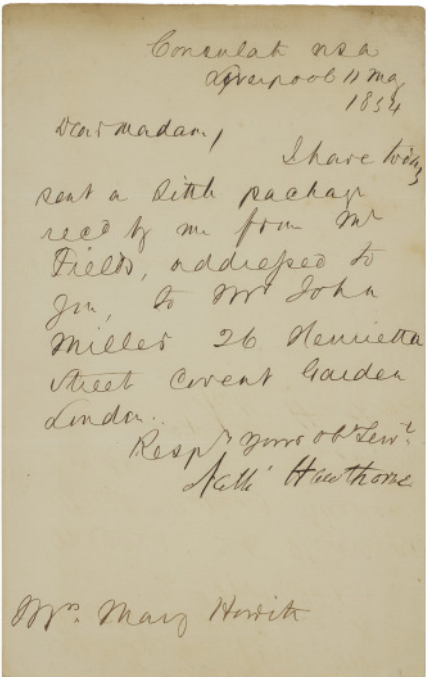
One page, 202 x 126mm, recipient's docket in upper margin (mild toning, a few mounting remnants on verso).

Hawthorne writes to his friend and London counterpart, George N. Sanders, who would later serve as a Confederate spy and be implicated by some as the driving force behind the Lincoln assassination. But at this time, Sanders (1812-1873) was a fellow political appointee serving as the United States Consul in London, appointed by Hawthorne's old college friend, President Franklin Pierce. Here, Hawthorne informs Sanders that, "The bearer, Captain J. I. Marshall, owing to unforeseen circumstances, is in want of twenty pounds. If you will be kind enough to advance it to him, your draft to that amount on me shall be duly honored at sight." He adds a short postscript offering his hope "to have the pleasure of seeing you in London in the course of this month."

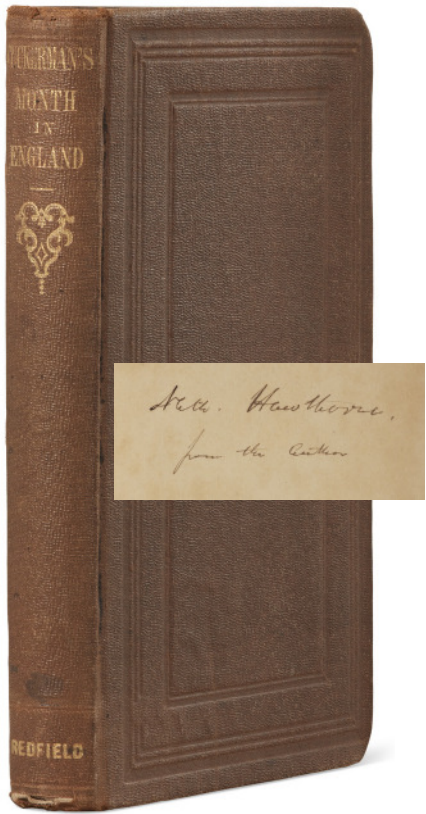
Long before his work for the Confederacy, Sanders proved a controversial figure. Hawthorne himself remarked that "some men possessed a kind of magnetic influence over him which he could not resist, however it might lead him." A leading figure in the "Young America" faction that gripped Democratic politics in the 1830s and 1840s, he advocated U.S. intervention in foreign affairs as a means to promote free, republican governments throughout the world. By the time Hawthorne wrote the present letter to Sanders, the Senate had failed to confirm his appointment as consul, but Sanders remained in London where he blatantly meddled in the affairs of other nations, most notably an open letter advocating the assassination of Napoleon III. (See Melinda Janye Squires, *The Controversial Career of George Nicholas Sanders*. Master of Arts Thesis, Western Kentucky University, August 2000). Not published in Letters, Centennial Edition.

\$3,000-5,000





314



315

314

HAWTHORNE, Nathaniel (1804-1864). Letter signed ("Nathl Hawthorne") to Mary Howitt, "Consulate USA," Liverpool, 11 May 1854.

One page, bifolium, 202 x 126mm, body of letter in the hand of his secretary, (moderate soiling along top margin).

Commingleing official and literary business to assist the poet Mary Howitt. With the body of the text in the hand of his secretary at the U.S. Consulate in Liverpool, Hawthorne forwards on a package received from his Boston publisher to : "I have today sent a little package recd by me from Mr. Fields, addressed to you, to Mr. John Miller 2 Henrietta Street Covent Garden, London." Howitt (1799-1888) was an English poet best known today for *The Spider and the Fly*. Primarily working in children's literature, she translated several tales from Hans Christian Andersen. The present letter may have concerned Mary Howitt's daughter Anna's book, *An Art Student in Munich*, published by Hawthorne's publisher Ticknor and Fields in 1854. Published in *Letters, Centennial Edition*, 17:216.

\$3,000-5,000

315

[HAWTHORNE, Nathaniel (1804-1864).] – TUCKERMAN, Henry T. A *Month in England*. New York: Redfield, 1854.

Presentation copy for Nathaniel Hawthorne and signed by him. A significant association copy, one betokening the distinct mutual admiration of two American writers. With Hawthorne's autograph inscription on the front free endpaper: "Nath. Hawthorne. from the Author." Hawthorne wrote of his enjoyment of the writings of Tuckerman to the critic in 1846, having had a copy of *Mosses from an Old Manse* sent to him (CE 16:170). Tuckerman wrote appreciatively of Hawthorne that year, recalling having seen the fiction writer at the Boston Athenaeum. An 1851 Tuckerman essay in the *Southern Literary Messenger*, "Nathaniel Hawthorne"—identifying the writer as "a prose-poet"—prompted Hawthorne's delighted response: "It gave me, I must confess, the pleasantest sensation I have ever experienced, from any cause connected with literature; not so much for the sake of the praise as because I felt that you saw into my books and understood what I meant. I cannot thank you enough for it" (CE 16:452).

A *Month in England* likewise yielded Hawthorne's appreciative response. From his 1863 *Atlantic Monthly* piece "Up the Thames," (later collected in *Our Old Home*): "I found an exquisite pleasure, the other day, in reading Mr. Tuckerman's 'Month in England'—a fine example of the way in which a refined and cultivated American looks at the Old Country, the things that he naturally seeks there, and the modes of feeling and reflection which they excite" (CE 5:259). Stated second edition. This volume is a significant association copy, one betokening the distinct mutual admiration of two American writers.

Octavo (185 x 125mm). Publisher's ads at end. (Pale browning.) Original blindstamped cloth, spine gilt lettered (minor wear to extremities); modern slipcase. *Provenance*: Nathaniel Hawthorne (autograph ownership inscription).

\$3,000-5,000

316

HAWTHORNE, Nathaniel (1804-1864). *True Stories from History and Biography*. Boston: Ticknor, Reed, and Fields, 1851. Second impression. BAL 7655; Clark A 12.1.a1. Octavo (166 x 101mm). Four inserted plates including the frontispiece illustrated by Hammat Billings (Scattered offsetting and foxing, edges toned). Original dark green cloth blind and gilt stamped, yellow endpapers (stained, head and tail caps beginning to fray); modern custom quarter morocco slipcase and chemise.

— *The Snow-Image and Other Twice-Told Tales*. Boston: Ticknor, Reed, and Fields, 1852. First printing with four page publisher's catalogue inserted between the front endpapers. One of 2,425 copies. BAL 7606; Clark A19.1a. Octavo (180 x 110mm). 4 page publisher's catalogue (minor offsetting). Original brown cloth blind stamped (somewhat bumped at extremities); modern custom marbled slipcase. *Provenance*: H. Bradley Martin (bookplate, his sale; Sotheby's New York 30-31 January 1990, lot 2071); Mildred Greenhill (bookplate).

— A *Wonder-Book for Girls and Boys*. Boston: Ticknor, Reed, and Fields, 1852. First edition, second printing. BAL 7607; Clark 18.1.a. Octavo (168 x 105mm). Frontispiece and six plates inserted (scattered stains). Original purple cloth blind stamped, yellow endpapers (slightly faded); modern custom red slipcase and chemise. *Provenance*: E.J. Ells (stamp).

Three first editions of collected tales and short stories with moral implications, including the Bradley Martin copy of The Snow-Image. Hawthorne's continued exploration of allegorical writing for children and adults following the immense success of *Twice Told Tales*.

\$500-1,000

317

HAWTHORNE, Nathaniel (1804-1864). Autograph letter signed ("Nathl. Hawthorne") to Mrs. C. J. Wyman, "U.S. Consulate," Liverpool 18 July 1854.

Two pages, bifolium 197 x 123mm (tear to second page repaired on verso).

Hawthorne answers a social inquiry for his wife, Sophia. "Since I have had the pleasure of meeting Mr. Wyman, our physician has advised me to take Mrs. Hawthorne and the children to the Isle of Man, where (he thought) the complete change of atmosphere would be very beneficial to them all. They accordingly went, last week, and will probably remain there as long as they appear to derive any benefit from the sea-air and bathing. I beg you to accept my best acknowledgments for your very kind invitation; and I feel confident that Mrs. Hawthorne will be delighted to avail herself of it, by spending a day with you, after her return from the Isle of Man." Hawthorne had fixed on the Isle of Man during the summer of 1854 so Sophia and the children could recover from a bout of whooping cough—Hawthorne remained in Liverpool during the work week and would visit his family on the weekends. (Wineapple, 277). Not published in *Letters, Centennial Edition*.

\$3,000-5,000

318

1. HAWTHORNE, Nathaniel (1804-1864). Partly-printed document signed ("Nathl Hawthorne") as United States Consul, Liverpool, 29 December 1855. One page, 224 x 198mm (minor tears and a few spots of foxing). **Hawthorne issues a consular passport** to John S. Williston, who was "going to Turkey via Marseilles..." Williston, who signs the document at the lower left, was, according to the document, 35 years old and stood 5 feet 10 inches. In addition to the blue paper seal affixed at the bottom between their signatures, the French consul at Liverpool added a visa granting passage "en france" on the verso.

2. HAWTHORNE, Nathaniel. Partly printed document signed ("Nathl Hawthorne") as United States Consul, Liverpool, 5 February 1856. Two pages, 325 x 205mm (minor marginal tears). Hawthorne endorses an "Oath of the Master and Mate," form in which James West of the steamer *Atlantic*, recently arrived from New York, swears "that the Goods or Merchandise enumerated and described in the preceding certificate [on verso] ... were actually delivered at the said port..." On the recto, the consignee's certificate notes the presence of "One Case... India Rubber Valves..."

3. HAWTHORNE, Nathaniel. Partly printed document signed ("Nathl Hawthorne Surveyor") as Surveyor of the Port of Beverly, Salem, 29 May 1848. One page, 223 x 180mm. A certificate that duties had been paid on merchandise imported aboard the Schooner *Mariner*. *Provenance*: Christie's, New York, 22 May 1996, lot 255 (part).

\$1,000-1,500

319

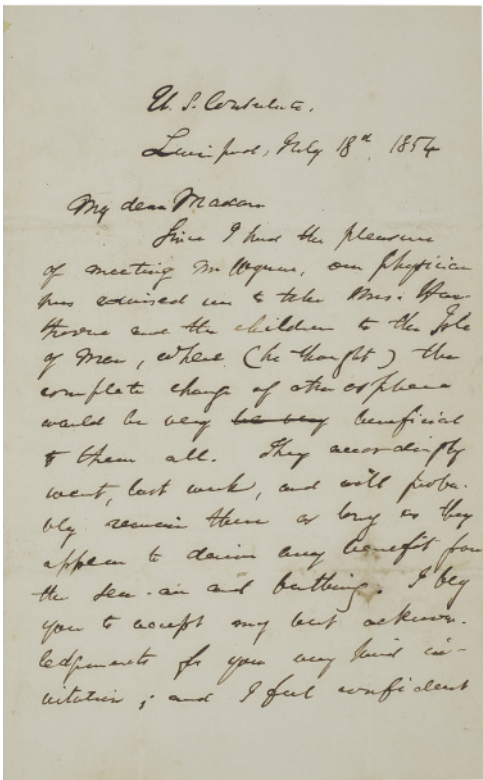
HAWTHORNE, Nathaniel (1804-1864). Autograph letter signed ("Nathl Hawthorne") to Anna Maria Jones Heywood, "U.S. Consulate," Liverpool, 26 February 1856.

One page, 135 x 88mm (mild toning).

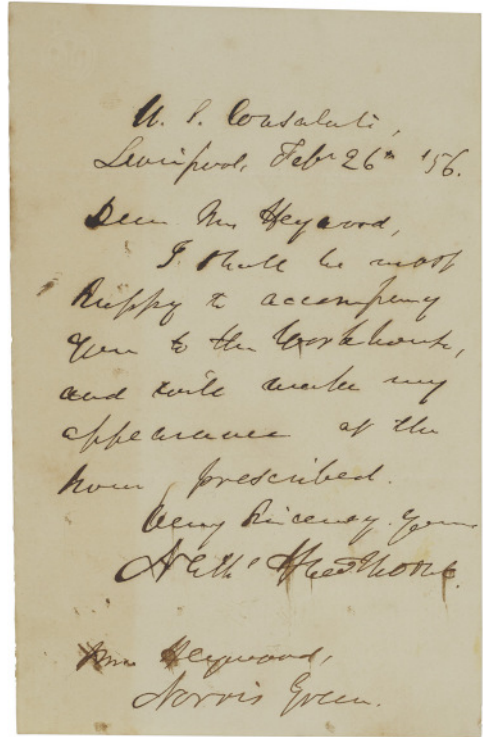
Hawthorne accepts an invitation to visit an English workhouse. A brief, yet consequential, acceptance written to a noted English hostess and philanthropist: "I shall be most happy to accompany you to the Workhouse, and will make my appearance at the hour prescribed." Hawthorne's visit with Mrs. Heywood took on a life of its own. He described the visit generally in his essay "Outside Glimpses of English Poverty" in *Our Old Home* in 1863. On this visit, an urchin attached himself to Hawthorne who responded by lifting the "wretched, pale, half-torpid little thing" up into his arms (see *The English Notebooks, Centenary Edition*, 21:412-414). In light of Hawthorne's famed reticence, his family made much of this event. One of the most recent biographers of the Hawthorne Family, T. Walter Herbert, suggests that Sophia Hawthorne "was right to identify this moment as central to her husband's spirituality and to celebrate the compassion he displayed." (see *Dearest Beloved: The Hawthornes and the Making of the Middle-Class Family*, (1993) p. 279). Hawthorne's daughter Rose, who founded an order of Catholic nuns to work with cancer patients, wrote of the "deep impression" this incident made upon her young mind.

Anna Maria Jones Heywood (ca. 1803-1887), the aunt of Hawthorne's close friend Henry Bright, was well liked by the Hawthorne family and Nathaniel visited her several times at her estate, Norris Green—including directly after this visit to the workhouse. In "Outside Glimpses of English Poverty," however, Hawthorne reflects, "Is, or is not, the system wrong that gives one married pair so immense a superfluity of luxurious home, and shuts out a million others from any home whatever? One day or another ... the gentlemen of England will have to face this question." (*Our Old Home*, CE, 5:309). Not published in *Letters, Centennial Edition*.

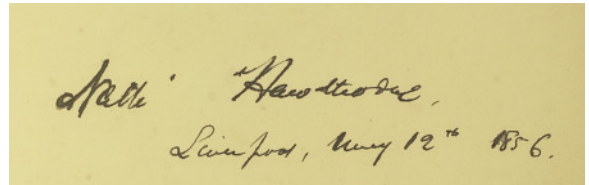
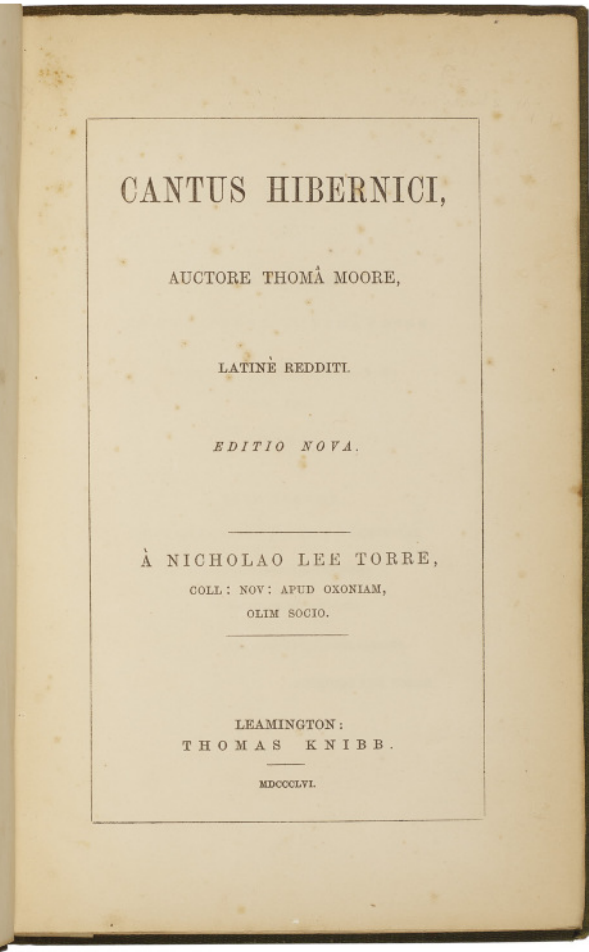
\$3,000-5,000



317



319



320

[NATHANIEL HAWTHORNE'S COPY] MOORE, Thomas (1779-1852) and Nicholas Lee TORRE, translator. *[Irish Melodies.] Cantus Hibernici*. New edition. Leamington: Thomas Knibb, 1856.

Hawthorne's personal copy of Thomas Moore's Irish Melodies, with his ownership signature to front endpaper. From the library of Stephen H. Wakeman. Hawthorne has inscribed this copy on the front endpaper: "Nath. Hawthorne, Liverpool, May 12th 1856." At this time he was serving as the United States Consul in Liverpool. The present book was lot 419 in the storied Wakeman sale of American literature, with his bookplate to the front pastedown.

Quarto (221 x 140mm). (A little foxing internally). Original cloth, title gilt-stamped to upper cover (spine faded and neatly repaired, a little spotting to covers); modern slipcase. Provenance: Elizabeth Palmer Peabody, 1804-1894 – Stephen H. Wakeman (bookplate, his sale, American Art Association, 28 & 29 April 1924, lot 419).

\$3,000-5,000

321

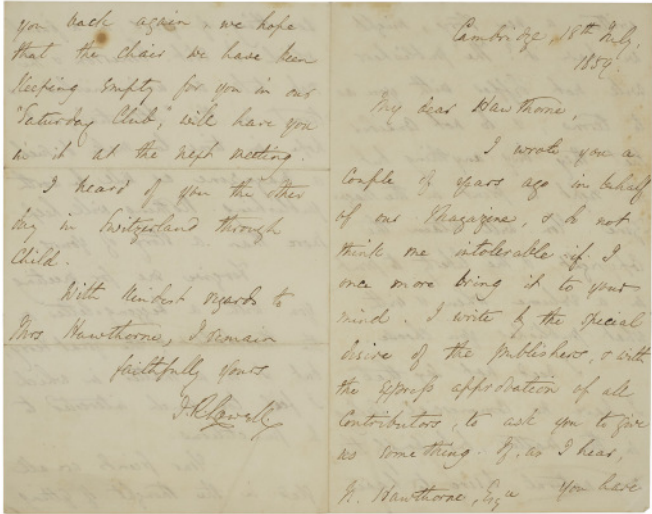
HAWTHORNE, Nathaniel (1804-1864). Autograph letter signed ("Nathl Hawthorne") to E. Fensi & Co., Rome, 16 May 1858.

One page, bifolium, 214 x 346mm (small loss at top right corner with mild toning). With integral transmittal leaf addressed in his hand (repaired with paper on verso affecting text).

Hawthorne makes arrangements for a summer in Florence. After the end of his tenure as U.S. Consul at Liverpool, Hawthorne spent the next two years travelling in France and Italy. After spending the winter in Paris and Rome, Hawthorne hoped that a summer in Florence would offer him an opportunity to concentration on his writing. To that end, he entrusted sculptor Hiram Powers to assist with arrangements for accommodations there. Here he writes to a potential landlord in Florence: "I beg to inform you that I have a letter of credit on your house from Messrs. Baring Brothers of London and as I purpose [*sic* propose] being in Florence in the course of a week or two. I must ask the favor of you to engage an apartment for us in the Casa della Bello, Via Florence, for a term of two months certain, provided it can be had at the rate of \$40 per month, or less. Mr. Hiram Powers will have the kindness to confer with you, and point out the particular apartment which should suit me. I intend to leave Rome about the 24th inst. and shall be willing to take the apartment from the first of June." The same day, he wrote to Powers requesting that he assist in "negotiations on my behalf, about a suite of apartments in Florence. [Their mutual friend, Mr. Akers] tells me that there is a house nearly opposite your own, in the Via Forance, which he thinks would be well adapted to my family, and might be had for about \$40 per month." (CE: 17:144) Not published in *Letters, Centennial Edition*.

[*With:*] HAWTHORNE, Sophia Peabody (1809-1871). Autograph letter signed ("Sophia Hawthorne") to Hiram Powers, Concord, 28 September 1865. Four pages, bifolium mourning stationery, 203 x 126mm. **Arranging visits to Florence for her friends and cousin and mentioning the death of Nathaniel Hawthorne.** "I am requested by a cousin of mine to furnish two ladies, a mother and her daughter, with letters of introduction to some persons of importance and friendliness in Florence.... My dear Mr. Powers, you know very well, I suppose, what an unspeakable bereavement we have met with. I am sure you have sympathized with us for our vast loss. I think you for all the pleasant hours that my husband spent with you, and for the great delight he took in your lovely and superb creations...." [*Also With:*] HAWTHORNE, Hildegarde (1871-1952). Autograph letter signed ("Hildegarde Hawthorne") to [Henrietta W. Dyer], New York, [n.d.]. Three pages, bifolium, 134 x 104mm. Julian Hawthorne's eldest daughter recalls fondly, "the charming intercourse I had with you during my short stay in Florence several years ago," and introducing a friend an her mother who "are passing the winter in Florence & I know it will mean much to them to meet such people as you and your husband." Henrietta Dyer was the wife of William Preston Powers (1843-1931) the son of sculptor Hiram Powers. (2)

\$1,000-2,000



322

LOWELL, James Russell (1819-1891). Autograph Letter Signed ("J.R. Lowell") to Nathaniel HAWTHORNE ("My dear Hawthorne"), Cambridge, 18 July 1859.

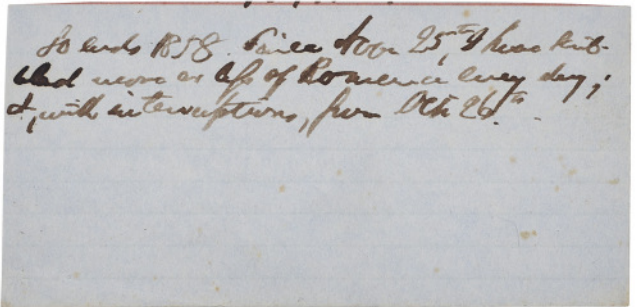
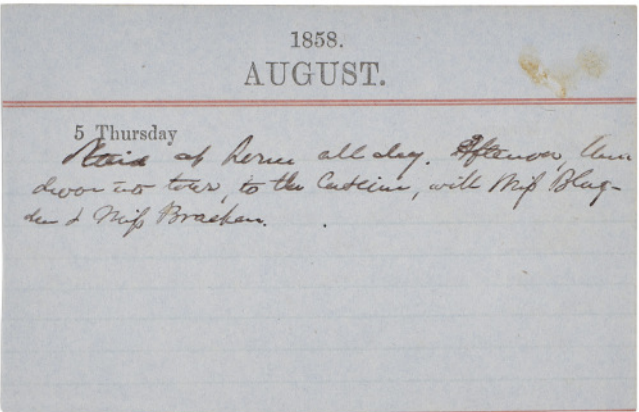
Four pages, bifolium, 176 x 111mm (a few spots of foxing).

"I hope in time to make it such a magazine as will be worth publishing. Nothing will help more than a story of yours."

Soliciting additional stories from Hawthorne for The Atlantic Monthly. Looking forward to Hawthorne's return to America after seven years in Europe, Lowell, in his role as the founding editor of *The Atlantic Monthly*, expresses his hope that Hawthorne too will contribute a piece: "I wrote you a couple of years ago in behalf of our Magazine, & do not think me intolerable if I once more bring it to your mind. I write by the special desire of the publishers, & with the express approbation of all contributors, to ask you to give us something. If, as I hear, you have written a new story, might we have it? The publishers will not differ with you as to terms ... I need not say that I have no commercial feeling in the matter, but simply the very natural desire to have something of yours in a journal which I edit. Emerson [Ralph Waldo Emerson] & the rest take an undiminished interest in the 'Atlantic', & I hope in time to make it such a magazine as will be worth publishing. Nothing will help more than a story of yours. Forgive me for meeting you with a begging letter on the threshold of the Great Ferry, but it is a matter in which I feel too much interest to be punctilious. Your friends are all glad in the thought of getting you back again, we hope that the chair we have been keeping empty for you in our "Saturday Club", will have you in it."

[*With:*] BRYANT, William Cullen (1794-1878). Autograph letter signed ("W.C. Bryant") to Nathaniel Hawthorne, New York, 4 March 1856. One page, bifolium, 248 x 195mm (mild contemporary ink smudge in salutation). Introducing the landscape painter Thomas W. Whitley. * HAWTHORNE, Sophia Peabody (1809-1871). Autograph letter signed ("Sophia") to her sister Elizabeth Palmer Peabody, Salem, 23 September 1825. Four pages, bifolium, 320 x 200mm (soiling and toning with dampstains, mild chipping and tears at margins, loss to second leaf from seal tear). **A sixteen-year-old Sophia Peabody writes a lengthy letter** concerning their Grandfather Joseph Pearse Palmer (1750 - ca. 1797), including a story of a heated disagreement between "Granpapa" and "Governor [John] Hancock," who "rose in a towering passion and swore his utter ruin!" * PEABODY, Elizabeth Palmer (1804-1894). Autograph letter signed ("E.P.P.") to Mary Channing Eustis, [Philadelphia,] 28 October 1876. 32 pages, 210 x 137mm bifolia with original transmittal envelope. A lengthy letter concerning the emotional fallout stemming from the marriage of Rose Hawthorne, the third and youngest daughter of Nathaniel and Sophia Hawthorne, and George Parsons Lathrop. Lathrop had originally planned to wed Rose's older sister Una, but when he was asked by the eldest Hawthorne son, Julian to accompany Una and Rose back from Europe after the death of their mother Sophia in 1871, Rose managed to woo Lathrop, much to the consternation of Julian, and most especially, Una, who was given to fits of insanity (Peabody's words, not ours) concerning the engagement.

\$1,500-2,500



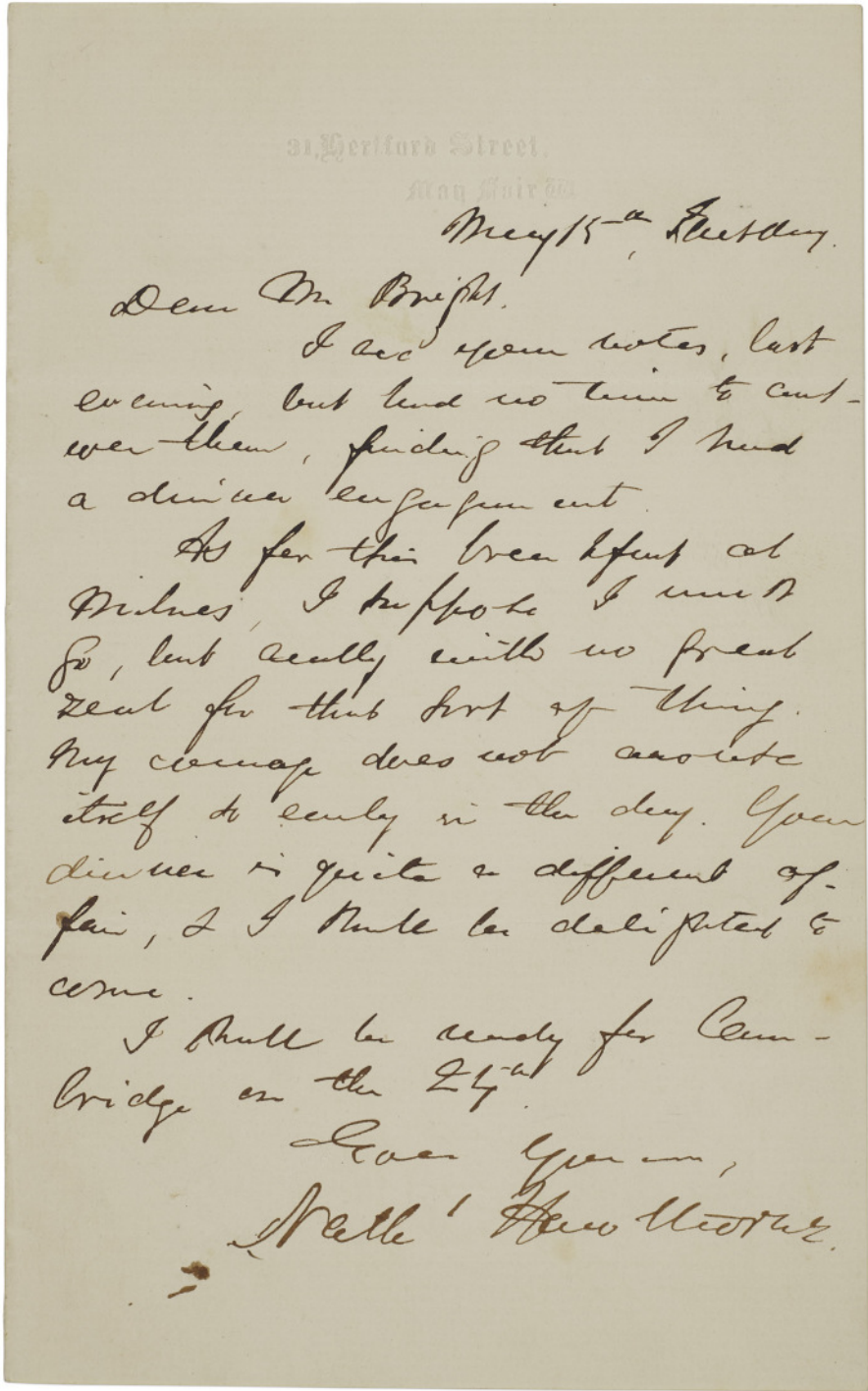
323

HAWTHORNE, Nathaniel (1804-1864). Two autograph fragments from his journals, [Florence,] 5 August 1858, and [Rome, 31 December] 1858. [*With:*] his signature ("Nathl Hawthorne") clipped from a letter, [n.p., n.d.]

Two pages, 58 x 90mm & 43 x 89mm, clipped signature 16 x 91mm (mild toning to signature). With a pair of late 19th-century manuscript identifications affixed to a sheet, one of which reads, "Handwriting of Nathaniel Hawthorne presented by his wife".

Two fragments from Nathaniel Hawthorne's Italian journals, with a reference to his work on his latest "Romance," The Marble Faun. Excised from the journals by Sophia Hawthorne in the years after her husband's death, the first fragment dates form his summer spent in Florence, dated in print, 8 August 1858: "Staid at home all day. Afternoon have devoted tour, to the [illeg. presumably a place of interest in Florence] with Miss Blagden & Miss Bracken." Entry not published in *CE*, but recorded as "entry excised" Jane Isabella ("Isa") Blagden, described as "a hostess admired by many by many literary people," rented the Villa Bricchieri on the outskirts of Florence (*French and Italian Notebooks, CE*, 159). Little was known about her background, but contemporaries "were apparently charmed by her personality, for she had 'no great assets in beauty, fortune, or literary ability'", though she did occasionally publish sketches for *Cornhill* and *Athenaeum* as well as a novel, *Poems, with a Memoir by Aldred Austin* (London, 1873) (Ibid. 159, 272). It was Blagden who had suggested that the Hawthornes rent the Villa Montauto in late June 1858 and she remained a social companion throughout that summer. The Hawthornes also came to know Isa's friend Mary Egerton Smith Bracken who was also acquainted with the Brownings (Ibid. 273-4). The second clip was excised from the conclusion of Hathorne's entry for 31 December 1858, writing: "So ends 1858. Since Nov. 25th, I have scribbled more or less of Romance every day; & with interruptions, from Oct. 26th." It was in Rome that Hawthorne drew his inspiration for *The Marble Faun*, which he completed and published in London the following year. It was his fourth and final romance after *The Scarlet Letter*, *The House of the Seven Gables* and *The Blithedale Romance*.

\$3,000-5,000



324

324

HAWTHORNE, Nathaniel (1804-1864). Autograph letter signed ("Nathl Hawthorne") to Henry Bright, [London], "Tuesday," 15 May [1860].

One page, bifolium, 179 x 111mm (mild mounting remnants and two minor marginal chips to blank leaf).

An introvert out on the town in London.

Following a two-year stay in Italy, Hawthorne and his family returned to England in late June 1859 with the intention of booking passage to America in August. But work on *The Marble Faun* compelled him to remain there until autumn so he could complete the manuscript so it could be typeset—precluding a safe ocean passage until the following spring. He spent the winter at Leamington Spa and returned to London in spring. Here, Hawthorne cites a "dinner engagement," the previous evening as his reason as to not responding to his friend's own invitations for company, and begrudgingly accepts: "As for this breakfast at Milnes, I suppose I must go, but really with no great zeal for this sort of thing. My courage does not arouse itself so early in the day." Yet Bright's invitation to "dinner is quite a different affair, & I shall be delighted to come." Hawthorne remarked in a letter to Sophia two days later (17 May) that "The stir of this London Life ... has done me a wonderful deal of good, and I feel better than for months past. This is queer; for, if I had my choice, I should leave undone almost all the things I do." (CE, 18:286) Richard Monkton Milnes, Baron Houghton (1809-1885) one of Bright's relatives, was a prominent politician, poet, biographer, and friend of Tennyson, Swinburne, the Brownings. Not published in *Letters, Centenary Edition*.

\$3,000-5,000

325

HAWTHORNE, Nathaniel (1804-1864). Autograph letter (unsigned) to "R", Concord, 12 November 1862.

One page, 155 x 112mm (irregularly trimmed along lower margin).

Hawthorne asks his correspondent for his views on McClellan's removal from command by Abraham Lincoln, adding that he "should be sorry to speak all that I think about our situation." A lifelong Democrat, Hawthorne was likely still smarting from the sharp criticism levelled at his essay, "Chiefly About War Matters," which appeared in the July 1862 issue of the *Atlantic Monthly*. The essay was viewed by many Northerners as too pro-southern and antiwar. Lincoln's removal of McClellan from his command of the Army of the Potomac on 5 November proved controversial as well. The disgraced commander later became the standard-bearer for the Democrats in 1864, advocating a negotiated peace with the Confederacy. Not published in *Letters, Centennial Edition*.

\$1,000-2,000

326

HAWTHORNE, Nathaniel (1804-1864). *The Blithedale Romance*. Boston: Ticknor, Reed and Fields, 1852. Binding B. BAL 7611; Clark, A 20.2.a.Octavo (180 x 110mm). 12 pages of advertisements at the end, undated. Original brown cloth blind-stamped and light yellow endpapers (head and tail caps chipped, end papers somewhat foxed).

— *The Marble Faun: or, The Romance of Monte Beni*. Boston: Ticknor and Fields, 1860. Second of three pre-publication printings according to BAL 7621; Clark A 23.3.b. Two volumes, 12mo (184 x 112mm). 16 page publisher's catalogue at the end of Vol. I (minor spotting and a stain on pp.47 of Vol. II). Original brown cloth blind stamped with gilt lettered spine and terracotta coated endpapers (faint discoloration, two bubbles on the front board of Vol. I). *Provenance*: C.R. Kendall (inscription).

Two first American editions of Hawthorne romances, each influenced by his travels. *The Blithedale Romance* is based on his recollections of Brook Farm, an agricultural and educational commune which garnered interest from famous Transcendentalists such as Ralph Waldo Emerson and Margaret Fuller; *The Marble Faun* is inspired by the art and architecture Hawthorne saw during his sojourn in Rome in 1858.

\$500-1,000

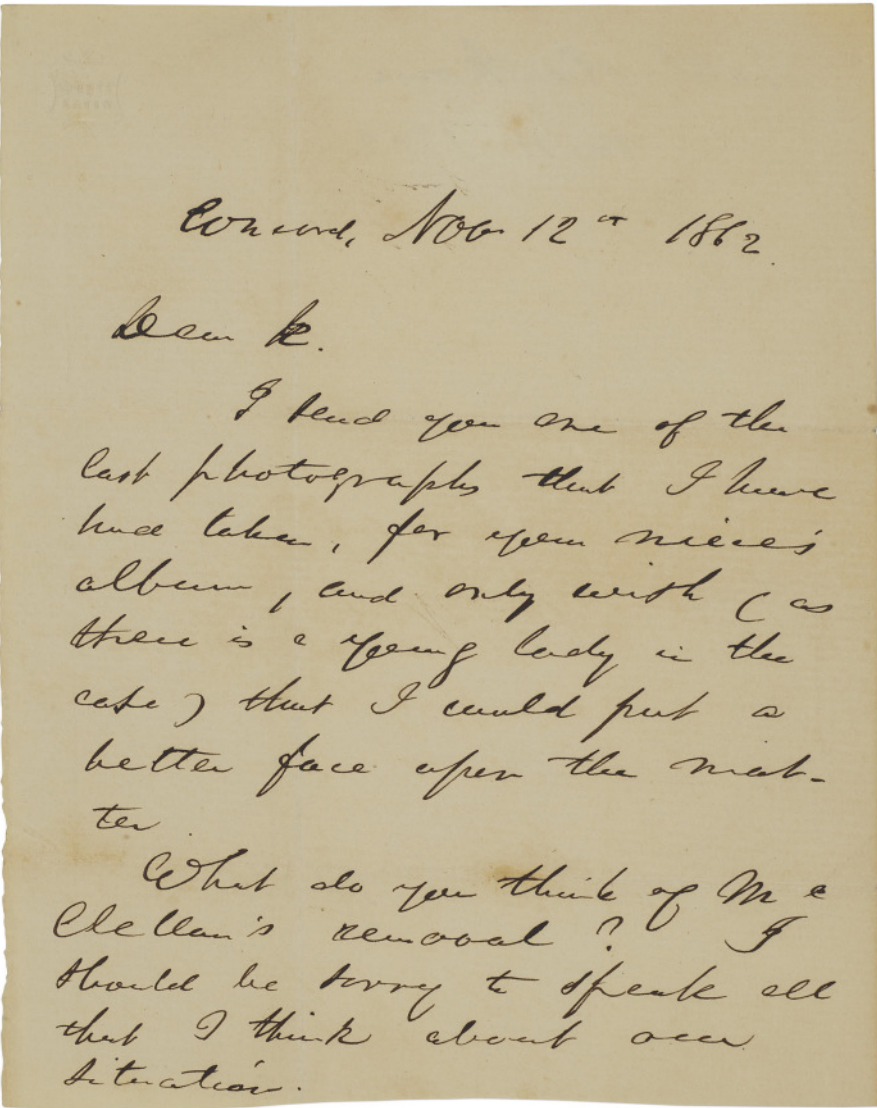
327

[HAWTHORNE, Nathaniel (1804-1864).] "Letter from Hawthorne." In: *The Weal-Reaf. A Record of the Essex Institute Fair, Held at Salem*. 4-8 September 1860, with two supplementary numbers, 10-11 September 1860.

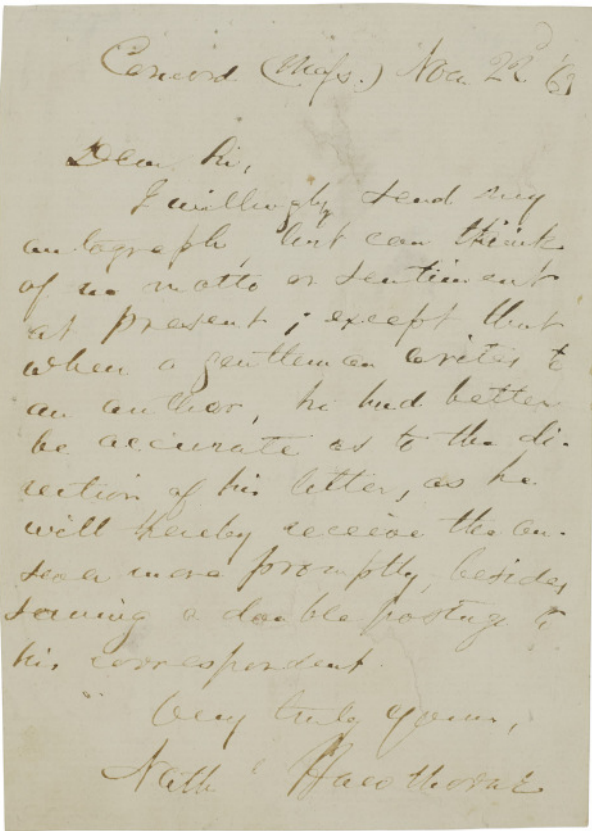
The Zimbalist copy of The Weal Reaf, printing "Letter from Hawthorne" for the first time, from the 1860 Essex Institute Fair at Salem. "Letter from Hawthorne" appears in nos. 2 & 3 (5 & 6 September 1860). Framed as a letter to "My Dear Cousin" who has requested a story, he explains that since writing *Twice-Told Tales* and *Mosses from an old Manse*, "my mind seems to lost the plan and measure of those little narratives, in which it was once so unprofitably fertile. I can write no story, therefore; but (rather than be entirely wanting to the occasion,) I will endeavor to describe a spot near Salem, on which it was once my purpose to locate such a dream fiction as you now demand of me." He goes on to describe "that conspicuous hill" which "used in my younger days, to be known by the name of 'Browne's Folly,'" and a nearby mansion with a haunted closet—he recounts the tale of schoolboys who succeeded in opening its door one day: "As it flew open, there was a vision of people in garments of antique magnificence,—gentlemen in curled wigs and tarnished gold lace, and ladies in brocade and quaint-head dresses, rushing tumultuously forth and tumbling upon the floor." The "urchins took to their heels"—until realizing "the apparition was composed of a mighty pile of family portraits." Clark D83.

Seven parts, square octavo. Unopened. Title leaf, adverts, and nos 1-7 (title leaf torn across upper margin and repaired with tape); modern clamshell box. *Provenance*: Efrem Zimbalist (bookplate).

\$500-1,000



325



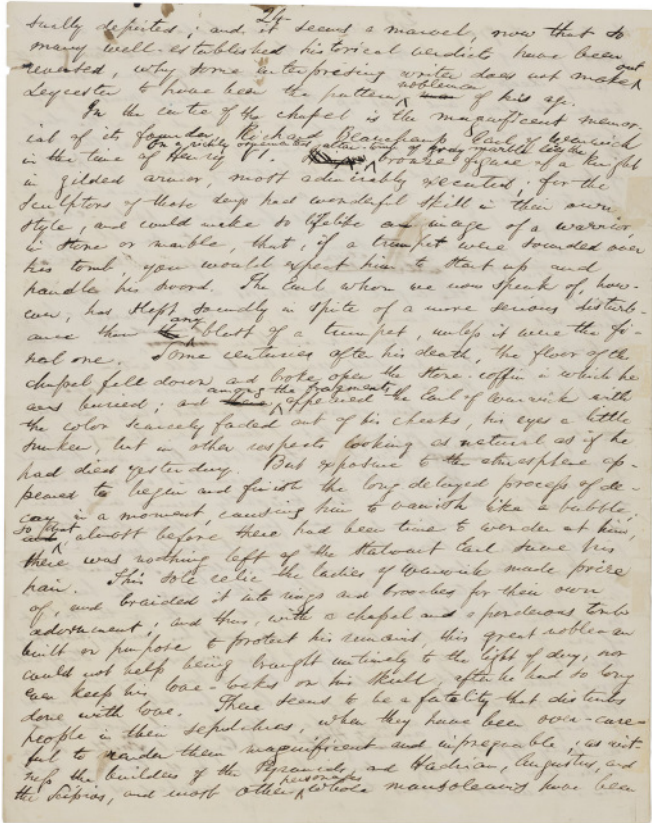
328

HAWTHORNE, Nathaniel (1804-1864). Autograph letter signed ("Nathl Hawthorne") to an unidentified recipient, Concord, 22 November 1863.

One page, 146, x 105mm (minor tear repaired on verso).

An annoyed Hawthorne lectures an autograph seeker: "I willingly send my autograph, but can think of no motto or sentiment at present; except that when a gentleman writes to an author, he had better be accurate as to the direction of his letter, as he will thereby receive the answer more promptly besides saving a double postage to his correspondent."

\$1,000-2,000



329

HAWTHORNE, Nathaniel (1804-1864). Autograph manuscript fragment, a portion of *Our Old Home*, n.p., ca. 1863.

Two pages, 245 x 195mm with numerous corrections and emendations in his hand (minor marginal tears not affecting text, several contemporary ink smudges).

A contemporary draft manuscript from Hawthorne's collection of essays, largely derived from the notebooks he maintained during his tenure as U.S. Consul in Liverpool from 1853 to 1857, chronicling his family's sightseeing trips, "with due attention to nature, architecture, and the whimsicalities of British character." (CE, 5:xiii). The present manuscript, is a portion of his essay, "About Warwick," describing the grandeur of St. Mary's Church, delighting in the ringing of the church bells at noon, "with a very deep intonation, and immediately some chimes began to play, and kept up their resounding music for five minutes, as measured by the and upon the dial. It was a very delightful harmony, as any as the notes of birds, and seemed a not unbecoming freak of half-sportive fancy in the huge, ancient and solemn church, although I have seen an old fashioned parlor-clock that did precisely the same thing in its small way." The text appears on pages 99-102 of the 1863 edition. *Provenance:* Anderson Galleries, 12-14 June 1916, lot 421. – A. Edward Newton (bookplate) – Walter P. Chrysler (bookplate) – Sotheby's, New York, 11 December 1993, lot 383 (part).

\$3,000-5,000

330

HAWTHORNE, Nathaniel (1804-1864). A group of nine nonfiction and reference titles, 1852-1910.

Life of Franklin Pierce. Boston: Ticknor, Reed, and Fields, 1852. **First edition, in original wrappers**. Clark A21; BAL 7612. Small octavo. * *Our Old Home*. London: Smith, Elder and Co; 1863. **First English edition**. BAL 7626 note. Two volumes, octavo. Half-titles. Original green cloth (hinges cracked, a couple chips to endpapers, cloth rubbed). * *Passages from the American Note-Books*. Boston: Ticknor and Fields, 1868. **First edition, first printing, first binding, a Ticknor family copy, with "E.S. Ticknor" to flyleaf**. BAL 7632. Two volumes, octavo. Original green cloth. * *Passages from the English Note-Books*. Boston: Ticknor and Fields, 1870. **First edition, with "E.S. Ticknor" to flyleaf and publisher's inscription, "Mrs E.S. Ticknor Comp[liments] of the Publishers."** BAL 7636. Two volumes, octavo. Original green cloth (repairs to hinges, lightly rubbed). * *Passages from the French and Italian Note-Books*. London: Strahan & Co., Publishers, 1871. **First edition**. BAL 7635. Two volumes, octavo. Half-titles. Original blue cloth (hinges cracked, spines a little dulled). *Provenance:* Arthur Reynolds (inscription dated 5 October 1880). * *Passages from the French and Italian Note-Books*. Boston: James R. Osgood and Company, 1872. **First edition, first binding**. BAL 7636. Two volumes, octavo. Original green cloth. * *Nathaniel Hawthorne and His Wife. A Biography*. By Julian Hawthorne. Cambridge: University Press, 1884. **First edition, one of 350 deluxe large paper copies, this one unnumbered. Signed by Julian Hawthorne, and inscribed "with the Compliments" of the publisher to writer and critic Edmund Clarence Stedman**. Two volumes, quarto. Red half morocco gilt, top edge gilt (small chip to head of vol. 1). (*Love Letters of Nathaniel Hawthorne*. Chicago: Privately Printed for the Society of the Dofobs, 1907. **First edition, one of 62 copies printed**. BAL 7647. Two volumes, octavo. Half-titles, frontispiece in vol. 1. Quarter vellum over blue paper-covered boards (a little soiled, spines darkened); slipcase (worn). *Provenance:* William Henry Rossington (armorial bookplate) – Walter W. Colpitts (bookplate). * *Letters of Hawthorne to William D. Ticknor, 1851-1864*. Newark, New Jersey: The Carteret Book Club, 1910. **First edition, one of 100 copies (this is #18)**. BAL 7648. Two volumes, small octavo. Tan cloth over green paper-covered boards, paper spine labels. [With:] Partly printed document signed ("Ticknor & Fields"), Boston, 10 April 1861. A check, endorsed on the verso, "Nath' Hawthorne."

\$3,000-5,000

331

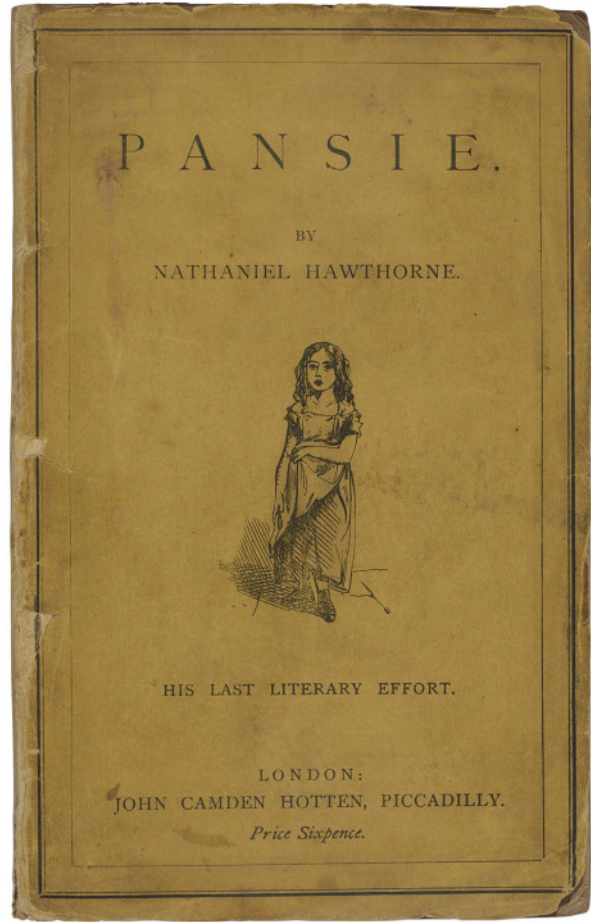
HAWTHORNE, Nathaniel (1804-1864). *Pansie: A Fragment*. London: John Camden Hotten, n.d.[c. 1864]. With introduction by O.W. Holmes and publisher's catalogue at the rear. BAL 7627; Clark A 25.1. 16mo (169 x 100mm). 16 page publisher's catalogue (lacking one leaf of ads, toned, a small section of tape residue on title). Original wrappers (rear wrapper supplied, front wrapper beginning to split at the bottom); modern quarter morocco slipcase and chemise. *Provenance:* Frances H. Hilton (inscription).

— *Septimus Felton ; or, The Elixir of Life*. Boston: James Osgood and Company, 1872. Presumed second printing with the corrected "It" appearing on page 42. Binding A: with the Houghton, Mifflin & Co. imprint on the spine. BAL 7638; Clark A 29.2.b. 12mo (177 x 109mm). Half-title. Original terracotta cloth stamped in black and gold, brown endpapers; modern custom quarter morocco slipcase and chemise. *Provenance:* Stephen Wakeman 1859-1924 (bookplate; his sale); American Art Association 28 & 29 April 1294, lot 356; Morris L. Parrish 1867-1944 (bookplate); Katharine de Berkeley Parsons (bookplate).

— *The Dolliver Romance and Other Pieces*. Boston: James R. Osgood, 1876. Clark A.30.1.a. Octavo (178 x 115mm). Unbound gatherings sewn together (lightly toned); modern custom quarter morocco slipcase and chemise. *Provenance:* Helen M. Sandborn, mother of journalist Franklin Benjamin Sandborn (inscription).

Three first editions of Hawthorne's final posthumously published works, including the Wakeman-Parrish-Parsons copy of Septimus Felton. Fields commissioned *Dolliver Romance* for serial publication in *Atlantic Monthly* in the summer of 1863, unaware that Hawthorne was struggling to complete various manuscripts and had discarded many others. By that autumn, Hawthorne's health was rapidly deteriorating and he was acutely aware of his diminishing ability to write. These works demonstrate Hawthorne's final effort to develop the subjects he first introduced in the discarded manuscripts (Mather Jackson, 332). See Edward Arthur Mather Jackson's *Nathaniel Hawthorne: a Modest Man* (1940).

\$1,000-2,000





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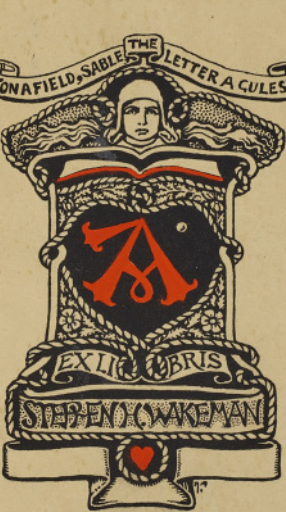
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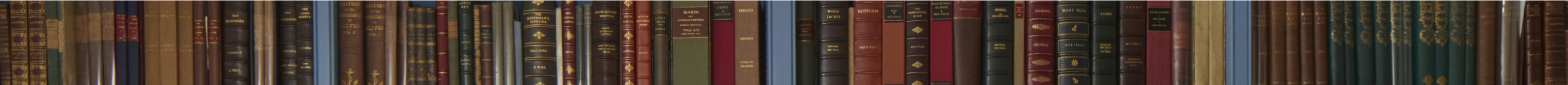
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CONDITIONS OF SALE • BUYING AT CHRISTIE’S

CONDITIONS OF SALE

These Conditions of Sale and the Important Notices and Explanation of Cataloguing Practice set out the terms on which we offer the **lots** listed in this catalogue for sale. By registering to bid and/or by bidding at auction you agree to these terms, so you should read them carefully before doing so. You will find a glossary at the end explaining the meaning of the words and expressions coloured in bold. As well as these Conditions of Sale, **lots** in which we offer **Non-Fungible Tokens** are governed by the Additional Conditions of Sale – **Non-Fungible Tokens**, which are available in Appendix A herein. For the sale of **Non-Fungible Tokens**, to the extent there is a conflict between the “New York Conditions of Sale Buying at Christie’s” and “Additional Conditions of Sale – **Non-Fungible Tokens**”, the latter controls.

Unless we own a **lot** in authen or in part (Δ symbol), Christie’s acts as agent for the seller.

A BEFORE THE SALE

1 DESCRIPTION OF LOTS

- (a) Certain words used in the **catalogue description** have special meanings. You can find details of these on the page headed “Important Notices and Explanation of Cataloguing Practice” which forms part of these terms. You can find a key to the Symbols found next to certain catalogue entries under the section of the catalogue called “Symbols Used in this Catalogue”.
- (b) Our description of any **lot** in the catalogue, any **condition** report and any other statement made by us (whether orally or in writing) about any **lot**, including about its nature or **condition**, artist, period, materials, approximate dimensions, or **provenance** are our opinion and not to be relied upon as a statement of fact. We do not carry out in-depth research of the sort carried out by professional historians and scholars. All dimensions and weights are approximate only.

2 OUR RESPONSIBILITY FOR OUR DESCRIPTION OF LOTS

We do not provide any guarantee in relation to the nature of a **lot** apart from our **authenticity warranty** contained in paragraph E2 and to the extent provided in paragraph I below.

3 CONDITION

- (a) The **condition of lots** sold in our auctions can vary widely due to factors such as age, previous damage, restoration, repair and wear and tear. Their nature means that they will rarely be in perfect **condition**. **Lots** are sold “as is,” in the **condition** they are in at the time of the sale, without any representation or **warranty** or assumption of liability of any kind as to **condition** by Christie’s or by the seller.
- (b) Any reference to **condition** in a catalogue entry or in a **condition** report will not amount to a full description of **condition**, and images may not show a **lot** clearly. Colours and shades may look different in print or on screen to how they look on physical inspection. **Condition** reports may be available to help you evaluate the **condition of a lot**. **Condition** reports are provided free of charge as a convenience to our buyers and are for guidance only. They offer our opinion but they may not refer to all faults, inherent defects, restoration, alteration or adaptation because our staff are not professional restorers or conservators. For that reason **condition** reports are not an alternative to examining a **lot** in person or seeking your own professional advice. It is your responsibility to ensure that you have requested, received and considered any **condition** report.

4 VIEWING LOTS PRE-AUCTION

- (a) If you are planning to bid on a **lot**, you should inspect it personally or through a knowledgeable representative before you make a bid to make sure that you accept the description and its **condition**. We recommend you get your own advice from a restorer or other professional adviser.
- (b) Pre-auction viewings are open to the public free of charge. Our specialists may be available to answer questions at pre-auction viewings or by appointment.

5 ESTIMATES

Estimates are based on the **condition**, rarity, quality and **provenance** of the **lots** and on prices recently paid at auction for similar property. **Estimates** can change. Neither you, nor anyone else, may rely on any **estimates** as a prediction or guarantee of the actual selling price of a **lot** or its value for any other purpose. **Estimates** do not include the **buyer’s premium** or any applicable taxes.

6 WITHDRAWAL

Christie’s may, at its option, withdraw any **lot** from auction at any time prior to or during the sale of the **lot**. Christie’s has no liability to you for any decision to withdraw.

7 JEWELLERY

- (a) Coloured gemstones (such as rubies, sapphires and emeralds) may have been treated to improve their look, through methods such as heating and oiling. These methods are accepted by the international jewellery trade but may make the gemstone less strong and/or require special care over time.
- (b) All types of gemstones may have been improved by some method. You may request a gemmological report for any item which does not have a report if the request is made to us at least three weeks before the date of the auction and you pay the fee for the report.
- (c) We do not obtain a gemmological report for every gemstone sold in our auctions. Where we do get gemmological reports from internationally accepted gemmological laboratories, such reports will be described in the catalogue. Reports from American gemmological laboratories will describe any improvement or treatment to the gemstone. Reports from European gemmological laboratories will describe any improvement or treatment only if we request that they do so, but will confirm when no improvement or treatment has been made. Because of differences in approach and technology, laboratories may not agree whether a particular gemstone has been treated, the amount of treatment, or whether treatment is permanent. The gemmological laboratories will only report on the improvements or treatments known to the laboratories at the date of the report.
- (d) For jewellery sales, **estimates** are based on the information in a gemmological report. If no report is available, assume that the gemstones may have been treated or enhanced.

8 WATCHES & CLOCKS

- (a) Almost all clocks and watches are repaired in their lifetime and may include parts which are not original. We do not give a **warranty** that any individual component part of any watch is **authentic**. Watchbands described as “associated” are not part of the original watch and may not be **authentic**. Clocks may be sold without pendulums, weights or keys.
- (b) As collectors’ watches often have very fine and complex mechanisms, you are responsible for any general service, change of battery, or further repair work that may be necessary. We do not give a **warranty** that any watch is in good working order. Certificates are not available unless described in the catalogue.
- (c) Most wristwatches have been opened to find out the type and quality of movement. For that reason, wristwatches with water resistant cases may not be waterproof and we recommend you have them checked by a competent watchmaker before use. Important information about the sale, transport and shipping of watches and watchbands can be found in paragraph H2(f).

B REGISTERING TO BID

1 NEW BIDDERS

- (a) If this is your first time bidding at Christie’s or you are a returning bidder who has not bought anything from any of our salerooms within the last two years you must register at least 48 hours before an auction begins to give us enough time to process and approve your registration. We may, at our option, decline to permit you to register as a bidder. You will be asked for the following:
 - (i) for individuals: Photo identification (driver’s licence, national identity card, or passport) and, if not shown on the ID document, proof of your current address (for example, a current utility bill or bank statement);
 - (ii) for corporate clients: Your Certificate of Incorporation or equivalent document(s) showing your name and registered address together with documentary proof of directors and beneficial owners; and
 - (iii) for trusts, partnerships, offshore companies and other business structures, please contact us in advance to discuss our requirements.
- (b) We may also ask you to give us a financial reference and/or a deposit as a condition of allowing you to bid. For help, please contact our Client Services Department at +1 212-636-2000.

2 RETURNING BIDDERS

As described in paragraph B(1) above, we may at our option ask you for current identification, a financial reference, or a deposit as a condition of allowing you to bid. If you have not bought anything from any of our salerooms within the last two years or if you want to spend more than on previous occasions, please contact our Client Services Department at +1 212-636-2000.

3 IF YOU FAIL TO PROVIDE THE RIGHT DOCUMENTS

If in our opinion you do not satisfy our bidder identification and registration procedures including, but not limited to completing any anti-money laundering and/or anti-terrorism financing checks we may require to our satisfaction, we may refuse to register you to bid, and if you make a successful bid, we may cancel the contract for sale between you and the seller.

4 BIDDING ON BEHALF OF ANOTHER PERSON

If you are bidding on behalf of another person, that person will need to complete the registration requirements above before you can bid, and supply a signed letter authorising you to bid for him/her. A bidder accepts personal liability to pay the **purchase price** and all other sums due unless it has been agreed in writing with Christie’s, before commencement of the auction, that the bidder is acting as an agent on behalf of a named third party acceptable to Christie’s and that Christie’s will only seek payment from the named third party.

5 BIDDING IN PERSON

If you wish to bid in the saleroom you must register for a numbered bidding paddle at least 30 minutes before the auction. You may register online at **www.christies.com** or in person. For help, please contact the Client Service Department on +1 212-636-2000.

6 BIDDING SERVICES

The bidding services described below are a free service offered as a convenience to our clients and Christie’s is not responsible for any error (human or otherwise), omission, or breakdown in providing these services.

- (a) Phone Bids
Your request for this service must be made no later than 24 hours prior to the auction. We will accept bids by telephone for **lots** only if our staff are available to take the bids. If you need to bid in a language other than in English, you must arrange this well before the auction. We may record telephone bids. By bidding on the telephone, you are agreeing to us recording your conversations. You also agree that your telephone bids are governed by these Conditions of Sale.
- (b) Internet Bids on Christie’s LIVE™
For certain auctions we will accept bids over the Internet. For more information, please visit <https://www.christies.com/buying-services/buying-guide/register-and-bid/>. As well as these Conditions of Sale, internet bids are governed by the Christie’s LIVE™ Terms of Use which are available at <https://www.christies.com/LiveBidding/OnlineTermsOfUse.aspx>.
- (c) Written Bids
You can find a Written Bid Form at any Christie’s office, or by choosing the sale and viewing the **lots** online at **www.christies.com**. We must receive your completed Written Bid at least 24 hours before the auction. Bids must be placed in the currency of the saleroom. The **auctioneer** will take reasonable steps to carry out written bids at the lowest possible price, taking into account the **reserve**. If you make a written bid on a **lot** which does not have a **reserve** and there is no higher bid than yours, we will bid on your behalf at around 50% of the low **estimate** or, if lower, the amount of your bid. If we receive written bids on a **lot** for identical amounts, and at the auction these are the highest bids on the **lot**, we will sell the **lot** to the bidder whose written bid we received first.

C CONDUCTING THE SALE

1 WHO CAN ENTER THE AUCTION

We may, at our option, refuse admission to our premises or decline to permit participation in any auction or to reject any bid.

2 RESERVES

Unless otherwise indicated, all **lots** are subject to a **reserve**. We identify **lots** that are offered without a **reserve** with the symbol ∆ next to the **lot** number. The **reserve** cannot be more than the **lot**’s low **estimate**, unless the **lot** is subject to a third party guarantee and the irrevocable bid exceeds the printed low **estimate**. In that case, the **reserve**

will be set at the amount of the irrevocable bid.

Lots which are subject to a third party guarantee arrangement are identified in the catalogue with the symbol ♦.

3 AUCTIONEER’S DISCRETION

The **auctioneer** can at his or her sole option:

- (a) refuse any bid;
- (b) move the bidding backwards or forwards in any way he or she may decide, or change the order of the **lots**;
- (c) withdraw any **lot**;
- (d) divide any **lot** or combine any two or more **lots**;
- (e) reopen or continue the bidding even after the hammer has fallen; and
- (f) in the case of error or dispute related to bidding and whether during or after the auction, continue the bidding, determine the successful bidder, cancel the sale of the **lot**, or reoffer and resell any **lot**. If you believe that the **auctioneer** has accepted the successful bid in error, you must provide a written notice detailing your claim within 3 business days of the date of the auction. The **auctioneer** will consider such claim in good faith. If the **auctioneer**, in the exercise of his or her discretion under this paragraph, decides after the auction is complete, to cancel the sale of a **lot**, or reoffer and resell a **lot**, he or she will notify the successful bidder no later than by the end of the 7th calendar day following the date of the auction. The **auctioneer**’s decision in exercise of this discretion is final. This paragraph does not in any way prejudice Christie’s ability to cancel the sale of a **lot** under any other applicable provision of these Conditions of Sale, including the rights of cancellation set forth in sections B(3), E(2)(i), F(4), and J(1).

4 BIDDING

The **auctioneer** accepts bids from:

- (a) bidders in the saleroom;
- (b) telephone bidders;
- (c) internet bidders through Christie’s LIVE™ (as shown above in paragraph B6); and
- (d) written bids (also known as absentee bids or commission bids) left with us by a bidder before the auction.

5 BIDDING ON BEHALF OF THE SELLER

The **auctioneer** may, at his or her sole option, bid on behalf of the seller up to but not including the amount of the **reserve** either by making consecutive bids or by making bids in response to other bidders. The **auctioneer** will not identify these as bids made on behalf of the seller and will not make any bid on behalf of the seller at or above the **reserve**. If **lots** are offered without **reserve**, the **auctioneer** will generally decide to open the bidding at 50% of the low **estimate** for the **lot**. If no bid is made at that level, the **auctioneer** may decide to go backwards at his or her sole option until a bid is made, and then continue up from that amount. In the event that there are no bids on a **lot**, the **auctioneer** may deem such **lot** unsold.

6 BID INCREMENTS

Bidding generally starts below the low **estimate** and increases in steps (bid increments). The **auctioneer** will decide at his or her sole option where the bidding should start and the bid increments.

7 CURRENCY CONVERTER

The saleroom video screens (and Christies LIVE™) may show bids in some other major currencies as well as US dollars. Any conversion is for guidance only and we cannot be bound by any rate of exchange used. Christie’s is not responsible for any error (human or otherwise), omission or breakdown in providing these services.

8 SUCCESSFUL BIDS

Unless the **auctioneer** decides to use his or her discretion as set out in paragraph C3 above, when the **auctioneer**’s hammer strikes, we have accepted the last bid. This means a contract for sale has been formed between the seller and the successful bidder. We will issue an invoice only to the registered bidder who made the successful bid. While we send out invoices by mail and/or email after the auction, we do not accept responsibility for telling you whether or not your bid was successful. If you have bid by written bid, you should contact us by telephone or in person as soon as possible after the auction to get details of the outcome of your bid to avoid having to pay unnecessary storage charges.

9 LOCAL BIDDING LAWS

You agree that when bidding in any of our sales that you will strictly comply with all local laws and regulations in force at the time of the sale for the relevant sale site.

D THE BUYER’S PREMIUM AND TAXES

1 THE BUYER’S PREMIUM

In addition to the **hammer price**, the successful bidder agrees to pay us a **buyer’s premium** on the **hammer price** of each **lot** sold. On all **lots** we charge 26% of the **hammer price** up to and including US\$1,000,000, 21% on that part of the **hammer price** over US\$1,000,000 and up to and including US\$6,000,000, and 15% of that part of the **hammer price** above US\$6,000,000.

2 TAXES

The successful bidder is responsible for any applicable taxes including any sales or use tax or equivalent tax wherever such taxes may arise on the **hammer price**, the **buyer’s premium**, and/or any other charges related to the **lot**.

For **lots** Christie’s ships to or within the United States, a sales or use tax may be due on the **hammer price**, **buyer’s premium**, and/or any other charges related to the **lot**, regardless of the nationality or citizenship of the successful bidder. Christie’s will collect sales tax where legally required. The applicable sales tax rate will be determined based upon the state, county, or locale to which the **lot** will be shipped. Christie’s shall collect New York sales tax at a rate of 8.875% for any **lot** collected from Christie’s in New York.

In accordance with New York law, if Christie’s arranges the shipment of a **lot** out of New York State, New York sales tax does not apply, although sales tax or other applicable taxes for other states may apply. If you hire a shipper (other than a common carrier authorized by Christie’s), to collect the **lot** from a Christie’s New York location, Christie’s must collect New York sales tax on the **lot** at a rate of 8.875% regardless of the ultimate destination of the **lot**.

If Christie’s delivers the **lot** to, or the **lot** is collected by, any framer, restorer or other similar service provider in New York that you have hired, New York law considers the **lot** delivered to the successful bidder in New York and New York sales tax must be imposed regardless of the ultimate destination of the **lot**. In this circumstance, New York sales tax will apply to the **lot** even if Christie’s or a common carrier (authorized by Christie’s that you hire) subsequently delivers the **lot** outside New York.

Successful bidders claiming an exemption from sales tax must provide appropriate documentation to Christie’s prior to the release of the **lot** or within 90 days after the sale, whichever is earlier. For shipments to those states for which Christie’s is not required to collect sales tax, a successful bidder may have a use or similar tax obligation. It is the successful bidder’s responsibility to pay all taxes due. Christie’s recommends you consult your own independent tax advisor with any questions.

E WARRANTIES

1 SELLER’S WARRANTIES

For each **lot**, the seller gives a **warranty** that the seller:

- (a) is the owner of the **lot** or a joint owner of the **lot** acting with the permission of the other co-owners or, if the seller is not the owner or a joint owner of the **lot**, has the permission of the owner to sell the **lot**, or the right to do so in law; and
- (b) has the right to transfer ownership of the **lot** to the buyer without any restrictions or claims by anyone else.
- (c) If either of the above warranties are incorrect, the seller shall not have to pay more than the **purchase price** (as defined in paragraph F1(a) below) paid by you to us. The seller will not be responsible to you for any reason for loss of profits or business, expected savings, loss of opportunity or interest, costs, damages, **other damages** or expenses. The seller gives no **warranty** in relation to any **lot** other than as set out above and, as far as the seller is allowed by law, all warranties from the seller to you, and all other obligations upon the seller which may be added to this agreement by law, are excluded.

2 OUR AUTHENTICITY WARRANTY

We warrant, subject to the terms below, that the **lots** in our sales are **authentic** (our “**authenticity warranty**”). If, within 5 years of the date of the auction, you give notice to us that your **lot** is not **authentic**, subject to the terms below, we will refund the **purchase price** paid by you. The meaning of **authentic** can be found in the glossary at the end of these Conditions of Sale. The terms of the **authenticity warranty** are as follows:

- (a) It will be honored for claims notified within a period of 5 years from the date of the auction. After such time, we will not be obligated to honor the **authenticity warranty**.
- (b) It is given only for information shown in **UPPERCASE type** in the first line of the **catalogue description** (the “**Heading**”). It does not apply to any information other than in the **Heading** even if shown in **UPPERCASE type**.
- (c) The **authenticity warranty** does not apply to any **Heading** or part of a **Heading** which is **qualified**. **Qualified** means limited by a

clarification in a **lot**’s **catalogue description** or by the use in a **Heading** of one of the terms listed in the section titled **Qualified Headings** on the page of the catalogue headed “Important Notices and Explanation of Cataloguing Practice”. For example, use of the term “ATTRIBUTED TO...” in a **Heading** means that the **lot** is in Christie’s opinion probably a work by the named artist but no **warranty** is provided that the **lot** is the work of the named artist. Please read the full list of **Qualified Headings** and a **lot**’s full **catalogue description** before bidding.

- (d) The **authenticity warranty** applies to the **Heading** as amended by any Saleroom notice.
- (e) The **authenticity warranty** does not apply where scholarship has developed since the auction leading to a change in generally accepted opinion. Further, it does not apply if the **Heading** either matched the generally accepted opinion of experts at the date of the auction or drew attention to any conflict of opinion.
- (f) The **authenticity warranty** does not apply if the **lot** can only be shown not to be **authentic** by a scientific process which, on the date we published the catalogue, was not available or generally accepted for use, or which was unreasonably expensive or impractical, or which was likely to have damaged the **lot**.
- (g) The benefit of the **authenticity warranty** is only available to the original buyer shown on the invoice for the **lot** issued at the time of the sale and only if on the date of the notice of claim, the original buyer is the full owner of the **lot** and the **lot** is free from any claim, interest or restriction by anyone else. The benefit of this **authenticity warranty** may not be transferred to anyone else.
- (h) In order to claim under the **authenticity warranty** you must:
 - (i) give us written notice of your claim within 5 years of the date of the auction. We may require full details and supporting evidence of any such claim;
 - (ii) at Christie’s option, we may require you to provide the written opinions of two recognised experts in the field of the **lot** mutually agreed by you and us in advance confirming that the **lot** is not **authentic**. If we have any doubts, we **reserve** the right to obtain additional opinions at our expense; and
 - (iii) return the **lot** at your expense to the saleroom from which you bought it in the **condition** it was in at the time of sale.
- (i) Your only right under this **authenticity warranty** is to cancel the sale and receive a refund of the **purchase price** paid by you to us. We will not, under any circumstances, be required to pay you more than the **purchase price** nor will we be liable for any loss of profits or business, loss of opportunity or value, expected savings or interest, costs, damages, **other damages** or expenses.
- (j) **Books**. Where the **lot** is a book, we give an additional **warranty** for 21 days from the date of the auction that if any **lot** is defective in text or illustration, we will refund your **purchase price**, subject to the following terms:
 - (a) This additional **warranty** does not apply to:
 - (i) the absence of blanks, half titles, tissue guards or advertisements, damage in respect of bindings, stains, spotting, marginal tears or other defects not affecting completeness of the text or illustration;
 - (ii) drawings, autographs, letters or manuscripts, signed photographs, music, atlases, maps or periodicals;
 - (iii) books not identified by title;
 - (iv) **lots** sold without a printed **estimate**;
 - (v) books which are described in the catalogue as sold not subject to return; or
 - (vi) defects stated in any **condition** report or announced at the time of sale.
 - (b) To make a claim under this paragraph you must give written details of the defect and return the **lot** to the sale room at which you bought it in the same **condition** as at the time of sale, within 21 days of the date of the sale.
- (k) **South East Asian Modern and Contemporary Art and Chinese Calligraphy and Painting**. In these categories, the **authenticity warranty** does not apply because current scholarship does not permit the making of definitive statements. Christie’s does, however, agree to cancel a sale in either of these two categories of art where it has been proven the **lot** is a forgery. Christie’s will refund to the original buyer the **purchase price** in accordance with the terms of Christie’s **Authenticity warranty**, provided that the original buyer notifies us with full supporting evidence documenting the forgery claim within twelve (12) months of the date of the auction. Such evidence must be satisfactory to us that the property is a forgery in accordance with paragraph E2(h)(ii) above and the property must be returned to us in accordance with E2h(iii) above. Paragraphs E2(b), (c), (d), (e), (f) and (g) and (i) also apply to a claim under these categories.

- (l) **Chinese, Japanese and Korean artefacts (excluding Chinese, Japanese and Korean calligraphy, paintings, prints, drawings and jewellery)**. In these categories, paragraph E2 (b) – (e) above shall be amended so that where no maker or artist is identified, the **authenticity warranty** is given not only for the **Heading** but also for information regarding date or period shown in **UPPERCASE type** in the second line of the **catalogue description** (the “**Subheading**”). Accordingly, all references to the **Heading** in paragraph E2 (b) – (e) above shall be read as references to both the **Heading** and the Subheading.

3 NO IMPLIED WARRANTIES

EXCEPT AS SET FORTH IN PARAGRAPHS E1 AND E2 ABOVE, NEITHER THE SELLER NOR THE CHRISTIE’S GROUP MAKE ANY OTHER WARRANTY, EXPRESS OR IMPLIED, ORAL OR WRITTEN, WITH RESPECT TO THE LOT, INCLUDING THE IMPLIED WARRANTIES OF MERCHANTABILITY OR FITNESS FOR A PARTICULAR PURPOSE, EACH OF WHICH IS SPECIFICALLY DISCLAIMED.

4 YOUR WARRANTIES

- (a) You warrant that the funds used for settlement are not connected with any criminal activity, including tax evasion, and you are neither under investigation, nor have you been charged with or convicted of money laundering, terrorist activities or other crimes.
- (b) Where you are bidding on behalf of another person, you warrant that:
 - (i) you have conducted appropriate customer due diligence on the ultimate buyer(s) of the **lot**(s) in accordance with all applicable anti-money laundering and sanctions laws, consent to us relying on this due diligence, and you will retain for a period of not less than 5 years the documentation evidencing the due diligence. You will make such documentation promptly available for immediate inspection by an independent third-party auditor upon our written request to do so;
 - (ii) the arrangements between you and the ultimate buyer(s) in relation to the **lot** or otherwise do not, in whole or in part, facilitate tax crimes;
 - (iii) you do not know, and have no reason to suspect, that the funds used for settlement are connected with, the proceeds of any criminal activity, including tax evasion, or that the ultimate buyer(s) are under investigation, or have been charged with or convicted of money laundering, terrorist activities or other crimes.

F PAYMENT

1 HOW TO PAY

- (a) Immediately following the auction, you must pay the **purchase price** being:
 - (i) the **hammer price**; and
 - (ii) the **buyer’s premium**; and
 - (iii) any applicable duties, goods, sales, use, compensating or service tax, or VAT.
- (b) Payment is due no later than by the end of the 7th calendar day following the date of the auction (the “**due date**”).
- (c) We will only accept payment from the registered bidder. Once issued, we cannot change the buyer’s name on an invoice or re-issue the invoice in a different name. You must pay immediately even if you want to export the **lot** and you need an export licence.
- (d) You must pay for **lots** bought at Christie’s in the United States in the currency stated on the invoice in one of the following ways:
 - (i) **Wire transfer**
JP Morgan Chase Bank, N.A., 270 Park Avenue, New York, NY 10017; ABA# 021000021; FBO: Christie’s Inc.; Account # 957-107978, for international transfers, SWIFT: CHASUS33.
 - (ii) **Credit Card**
We accept Visa, MasterCard, American Express and China Union Pay. Credit card payments at the New York premises will only be accepted for New York sales. Christie’s will not accept credit card payments for purchases in any other sale site.
 - (iii) **Cash**
We accept cash payments (including money orders and traveller’s checks) subject to a maximum global aggregate of US\$7,500 per buyer.
 - (iv) **Bank Checks**
You must make these payable to Christie’s Inc. and there may be conditions. Once we have deposited your check, property cannot be released until five business days have passed.
 - (v) **Checks**
You must make checks payable to Christie’s Inc. and they must be drawn from US dollar accounts from a US bank.

- (e) You must quote the sale number, your invoice number and client number when making a payment. All payments sent by post must be sent to: Christie’s Inc. Post-Sale Services, 20 Rockefeller Center, New York, NY 10020.
- (f) For more information please contact our Post-Sale Services by phone at +1 212 636 2650 or fax at +1 212 636 4939 or email PostSaleUS@christies.com.
- (g) Cryptocurrency (if applicable): You may either pay for a **lot** in the currency of the sale or by a cryptocurrency permitted by us. The invoice will set forth the **purchase price** in the currency of the sale and where permitted by us, a specified cryptocurrency. Partial payment in cryptocurrency is not permitted. Where the **purchase price** is payable in a specified cryptocurrency, the invoice will include both the amount due in the currency of the sale as well as a cryptocurrency amount. The cryptocurrency amount will be calculated by us based on the most recent published CME CF Ether-Dollar Reference Rate (BRR and ETHUSD_RR) index rate as determined by us, and will be disclosed in the invoice. The amount of cryptocurrency specified in the invoice is the amount of cryptocurrency that must be paid to us if that is the payment option you select regardless of whether the conversion rate at the time of auction or when you pay the invoice or at any other time is different. In the event that we are required to return any amounts to you hereunder, you agree to receive such amounts in the fiat amount of the **saleroom**.

2 TRANSFERRING OWNERSHIP TO YOU

You will not own the **lot** and ownership of the **lot** will not pass to you until we have received full and clear payment of the **purchase price**, even in circumstances where we have released the **lot** to you.

3 TRANSFERRING RISK TO YOU

The risk in and responsibility for the **lot** will transfer to you from whichever is the earlier of the following:

- (a) When you collect the **lot**; or
- (b) At the end of the 30th day following the date of the auction or, if earlier, the date the **lot** is taken into care by a third party warehouse as set out on the page headed ‘Storage and Collection’, unless we have agreed otherwise with you.

4 WHAT HAPPENS IF YOU DO NOT PAY

- (a) If you fail to pay us the **purchase price** in full by the **due date**, we will be entitled to do one or more of the following (as well as enforce our rights under paragraph F5 and any other rights or remedies we have by law):
 - (i) we can charge interest from the **due date** at a rate of up to 1.34% per month on the unpaid amount due;
 - (ii) we can cancel the sale of the **lot**. If we do this, we may sell the **lot** again, publicly or privately on such terms we shall think necessary or appropriate, in which case you must pay us any shortfall between the **purchase price** and the proceeds from the resale. You must also pay all costs, expenses, losses, damages and legal fees we have to pay or may suffer and any shortfall in the seller’s commission on the resale;
 - (iii) we can pay the seller an amount up to the net proceeds payable in respect of the amount bid by your default in which case you acknowledge and understand that Christie’s will have all of the rights of the seller to pursue you for such amounts;
 - (iv) we can hold you legally responsible for the **purchase price** and may begin legal proceedings to recover it together with other losses, interest, legal fees and costs as far as we are allowed by law;
 - (v) we can take what you owe us from any amounts which we or any company in the **Christie’s Group** may owe you (including any deposit or other part-payment which you have paid to us);
 - (vi) we can, at our option, reveal your identity and contact details to the seller;
 - (vii) we can reject at any future auction any bids made by or on behalf of the buyer or to obtain a deposit from the buyer before accepting any bids;
 - (viii) we can exercise all the rights and remedies of a person holding security over any property in our possession owned by you, whether by way of pledge, security interest or in any other way as permitted by the law of the place where such property is located. You will be deemed to have granted such security to us and we may retain such property as collateral security for your obligations to us; and
 - (ix) we can take any other action we see

you have made to us, or which we owe you, to pay off any amount you owe to us or another **Christie's Group** company for any transaction.

5 KEEPING YOUR PROPERTY

If you owe money to us or to another **Christie's Group** company, as well as the rights set out in F4 above, we can use or deal with any of your property we hold or which is held by another **Christie's Group** company in any way we are allowed to by law. We will only release your property to you after you pay us or the relevant **Christie's Group** company in full for what you owe. However, if we choose, we can also sell your property in any way we think appropriate. We will use the proceeds of the sale against any amounts you owe us and we will pay any amount left from that sale to you. If there is a shortfall, you must pay us any difference between the amount we have received from the sale and the amount you owe us.

G COLLECTION AND STORAGE

- (a) You must collect purchased **lots** within seven days from the auction (but note that **lots** will not be released to you until you have made full and clear payment of all amounts due to us).
- (b) Information on collecting **lots** is set out on the storage and collection page and on an information sheet which you can get from the bidder registration staff or Christie's Post-Sale Services Department on +1 212 636 2650.
- (c) If you do not collect any **lot** within thirty days following the auction we may, at our option
 - (i) charge you storage costs at the rates set out at www.christies.com/storage.
 - (ii) move the **lot** to another Christie's location or an affiliate or third party warehouse and charge you transport costs and administration fees for doing so and you will be subject to the third party storage warehouse's standard terms and to pay for their standard fees and costs.
 - (iii) sell the **lot** in any commercially reasonable way we think appropriate.
- (d) The Storage conditions which can be found at www.christies.com/storage will apply.
- (e) In accordance with New York law, if you have paid for the **lot** in full but you do not collect the **lot** within 180 calendar days of payment, we may charge you New York sales tax for the **lot**.
- (f) Nothing in this paragraph is intended to limit our rights under paragraph F4.

H TRANSPORT AND SHIPPING

1 SHIPPING

We would be happy to assist in making shipping arrangements on request. You must make all transport and shipping arrangements. However, we can arrange to pack, transport, and ship your property if you ask us to and pay the costs of doing so. We recommend that you ask us for an **estimate**, especially for any large items or items of high value that need professional packing. We may also suggest other handlers, packers, transporters, or experts if you ask us to do so. For more information, please contact Christie's Post-Sale Services at +1 212 636 2650. See the information set out at <https://www.christies.com/buying-services/buying-guide/ship/> or contact us at PostSaleUS@christies.com. We will take reasonable care when we are handling, packing, transporting, and shipping. However, if we recommend another company for any of these purposes, we are not responsible for their acts, failure to act, or neglect.

2 EXPORT AND IMPORT

Any **lot** sold at auction may be affected by laws on exports from the country in which it is sold and the import restrictions of other countries. Many countries require a declaration of export for property leaving the country and/or an import declaration on entry of property into the country. Local laws may prevent you from importing a **lot** or may prevent you selling a **lot** in the country you import it into.

- (a) You alone are responsible for getting advice about and meeting the requirements of any laws or regulations which apply to exporting or importing any **lot** prior to bidding. If you are refused a licence or there is a delay in getting one, you must still pay us in full for the **lot**. We may be able to help you apply for the appropriate licences if you ask us to and pay our fee for doing so. However, we cannot guarantee that you will get one. For more information, please contact Christie's Post-Sale Services Department at +1 212 636 2650 and PostSaleUS@christies.com. See the information set out at <https://www.christies.com/buying-services/buying-guide/ship/> or contact us at PostSaleUS@christies.com.
- (b) You alone are responsible for any applicable taxes, tariffs or other government-imposed charges relating to the export or import of the **lot**. If Christie's exports or imports the **lot** on your behalf, and if Christie's pays these applicable taxes, tariffs or other government-imposed charges, you agree to refund that amount to Christie's.
- (c) **Endangered and protected species**
Lots made of or including (regardless of the percentage) endangered and other protected

species of wildlife are marked with the symbol - in the catalogue. This material includes, among other things, ivory, tortoiseshell, crocodile skin, rhinoceros horn, whalebone certain species of coral, and Brazilian rosewood. You should check the relevant customs laws and regulations before bidding on any **lot** containing wildlife material if you plan to import the **lot** into another country. Several countries refuse to allow you to import property containing these materials, and some other countries require a licence from the relevant regulatory agencies in the countries of exportation as well as importation. In some cases, the **lot** can only be shipped with an independent scientific confirmation of species and/or age, and you will need to obtain these at your own cost.

- (d) **Lots containing Ivory or materials resembling ivory**

If a **lot** contains elephant ivory, or any other wildlife material that could be confused with elephant ivory (for example, mammoth ivory, walrus ivory, helmeted hornbill ivory) you may be prevented from exporting the **lot** from the US or shipping it between US States without first confirming its species by way of a rigorous scientific test acceptable to the applicable Fish and Wildlife authorities. You will buy that **lot** at your own risk and be responsible for any scientific test or other reports required for export from the USA or between US States at your own cost. We will not be obliged to cancel your purchase and refund the **purchase price** if your **lot** may not be exported, imported or shipped between US States, or it is seized for any reason by a government authority. It is your responsibility to determine and satisfy the requirements of any applicable laws or regulations relating to interstate shipping, export or import of property containing such protected or regulated material.

- (e) **Lots of Iranian origin**
Some countries prohibit or restrict the purchase, export and/or import of Iranian-origin "works of conventional craftsmanship" (works that are not by a recognized artist and/or that have a function, (for example: carpets, bowls, ewers, tiles, ornamental boxes). For example, the USA prohibits the import and export of this type of property without a license issued by the US Department of the Treasury, Office of Foreign Assets Control. Other countries, such as Canada, only permit the import of this property in certain circumstances. As a convenience to buyers, Christie's indicates under the title of a **lot** if the **lot** originates from Iran (Persia). It is your responsibility to ensure you do not bid on or import a **lot** in contravention of the sanctions or trade embargoes that apply to you.

- (f) **Gold**
Gold of less than 18ct does not qualify in all countries as 'gold' and may be refused import into those countries as 'gold'.

- (g) **Watches**
Many of the watches offered for sale in this catalogue are pictured with straps made of endangered or protected animal materials such as alligator or crocodile. These **lots** are marked with the symbol ♻ in the catalogue. These endangered species straps are shown for display purposes only and are not for sale. Christie's will remove and retain the strap prior to shipment from the sale site. At some sale sites, Christie's may, at its discretion, make the displayed endangered species strap available to the buyer of the **lot** free of charge if collected in person from the sale site within 1 year of the date of the auction. Please check with the department for details on a particular **lot**.

For all symbols and other markings referred to in paragraph H2, please note that **lots** are marked as a convenience to you, but we do not accept liability for errors or for failing to mark **lots**.

I OUR LIABILITY TO YOU

- (a) We give no **warranty** in relation to any statement made, or information given, by us or our representatives or employees, about any **lot** other than as set out in the **authenticity warranty** and, as far as we are allowed by law, all warranties and other terms which may be added to this agreement by law are excluded. The seller's warranties contained in paragraph E1 are their own and we do not have any liability to you in relation to those warranties.
- (b) (i) We are not responsible to you for any reason (whether for breaking this agreement or any other matter relating to your purchase of, or bid for, any **lot**) other than in the event of fraud or fraudulent misrepresentation by us or other than as expressly set out in these **conditions** of sale; and (ii) we do not give any representation, **warranty** or guarantee or assume any liability of any kind in respect of any **lot** with regard to merchantability, fitness for a particular purpose, description, size, quality, **condition**, attribution, **authenticity**, rarity, importance, medium, **provenance**, exhibition history, literature, or historical relevance. Except as required by local law, any **warranty** of any kind is excluded by this paragraph.
- (c) In particular, please be aware that our written and telephone bidding services, Christie's LIVE™, **condition** reports, currency converter and

saleroom video screens are free services and we are not responsible to you for any error (human or otherwise), omission or breakdown in these services.

- (d) We have no responsibility to any person other than a buyer in connection with the purchase of any **lot**.
- (e) If, in spite of the terms in paragraphs I(a) to (d) or E2(i) above, we are found to be liable to you for any reason, we shall not have to pay more than the **purchase price** paid by you to us. We will not be responsible to you for any reason for loss of profits or business, loss of opportunity or value, expected savings or interest, costs, **other damages**, or expenses.

J OTHER TERMS

1 OUR ABILITY TO CANCEL

In addition to the other rights of cancellation contained in this agreement, we can cancel a sale of a **lot** if : (i) any of your warranties in paragraph E4 are not correct; (ii) we reasonably believe that completing the transaction is, or may be, unlawful; or (iii) we reasonably believe that the sale places us or the seller under any liability to anyone else or may damage our reputation.

2 RECORDINGS

We may videotape and record proceedings at any auction. We will keep any personal information confidential, except to the extent disclosure is required by law. However, we may, through this process, use or share these recordings with another **Christie's Group** company and marketing partners to analyse our customers and to help us to tailor our services for buyers. If you do not want to be videotaped, you may make arrangements to make a telephone or written bid or bid on Christie's LIVE™ instead. Unless we agree otherwise in writing, you may not videotape or record proceedings at any auction.

3 COPYRIGHT

We own the copyright in all images, illustrations and written material produced by or for us relating to a **lot** (including the contents of our catalogues unless otherwise noted in the catalogue). You cannot use them without our prior written permission. We do not offer any guarantee that you will gain any copyright or other reproduction rights to the **lot**.

4 ENFORCING THIS AGREEMENT

If a court finds that any part of this agreement is not valid or is illegal or impossible to enforce, that part of the agreement will be treated as being deleted and the rest of this agreement will not be affected.

5 TRANSFERRING YOUR RIGHTS AND RESPONSIBILITIES

You may not grant a security over or transfer your rights or responsibilities under these terms on the contract of sale with the buyer unless we have given our written permission. This agreement will be binding on your successors or estate and anyone who takes over your rights and responsibilities.

6 TRANSLATIONS

If we have provided a translation of this agreement, we will use this original version in deciding any issues or disputes which arise under this agreement.

7 PERSONAL INFORMATION

We will hold and process your personal information and may pass it to another **Christie's Group** company for use as described in, and in line with, our privacy notice at www.christies.com/about-us/contact/privacy and if you are a resident of California you can see a copy of our California Consumer Privacy Act statement at <https://www.christies.com/about-us/contact/ccpa>.

8 WAIVER

No failure or delay to exercise any right or remedy provided under these Conditions of Sale shall constitute a waiver of that or any other right or remedy, nor shall it prevent or restrict the further exercise of that or any other right or remedy. No single or partial exercise of such right or remedy shall prevent or restrict the further exercise of that or any other right or remedy.

9 LAW AND DISPUTES

This agreement, and any non-contractual obligations arising out of or in connection with this agreement, or any other rights you may have relating to the purchase of a **lot** (the "Dispute") will be governed by the laws of New York. Before we or you start any court proceedings (except in the limited circumstances where the dispute, controversy or claim is related to proceedings brought by someone else and this dispute could be joined to those proceedings), we agree we will each try to settle the Dispute by mediation submitted to JAMS, or its successor, for mediation in New York. If the Dispute is not settled by mediation within 60 days from the date when mediation is initiated, then the Dispute shall be submitted to JAMS, or its successor, for final and binding arbitration in accordance with its Comprehensive Arbitration Rules and Procedures or, if the Dispute involves a non-U.S. party, the JAMS International Arbitration Rules. The seat of the arbitration shall be New York and the arbitration shall be conducted by one arbitrator, who shall be appointed within 30 days after the

initiation of the arbitration. The language used in the arbitral proceedings shall be English. The arbitrator shall order the production of documents only upon a showing that such documents are relevant and material to the outcome of the Dispute. The arbitration shall be confidential, except to the extent necessary to enforce a judgment or where disclosure is required by law. The arbitration award shall be final and binding on all parties involved. Judgment upon the award may be entered by any court having jurisdiction thereof or having jurisdiction over the relevant party or its assets. This arbitration and any proceedings conducted hereunder shall be governed by Title 9 (Arbitration) of the United States Code and by the United Nations Convention on the Recognition and Enforcement of Foreign Arbitral Awards of June 10, 1958.

10 REPORTING ON WWW.CHRISTIES.COM

Details of all **lots** sold by us, including **catalogue descriptions** and prices, may be reported on www.christies.com. Sales totals are **hammer price** plus **buyer's premium** and do not reflect costs, financing fees, or application of buyer's or seller's credits. We regret that we cannot agree to requests to remove these details from www.christies.com.

K GLOSSARY

auctioneer: the individual **auctioneer** and/or Christie's.

authentic: a genuine example, rather than a copy or forgery of:

- (i) the work of a particular artist, author or manufacturer, if the **lot** is described in the **Heading** as the work of that artist, author or manufacturer;
- (ii) a work created within a particular period or culture, if the **lot** is described in the **Heading** as a work created during that period or culture;
- (iii) a work for a particular origin source if the **lot** is described in the **Heading** as being of that origin or source; or
- (iv) in the case of gems, a work which is made of a particular material, if the **lot** is described in the **Heading** as being made of that material.

authenticity warranty: the guarantee we give in this agreement that a **lot** is **authentic** as set out in paragraph E2 of this agreement.

buyer's premium: the charge the buyer pays us along with the **hammer price**.

catalogue description: the description of a **lot** in the catalogue for the auction, as amended by any **saleroom notice**.

Christie's Group: Christie's International Plc, its subsidiaries and other companies within its corporate group.

condition: the physical **condition** of a **lot**.

due date: has the meaning given to it paragraph F1(a).

estimate: the price range included in the catalogue or any **saleroom notice** within which we believe a **lot** may sell. Low **estimate** means the lower figure in the range and high **estimate** means the higher figure. The mid **estimate** is the midpoint between the two.

hammer price: the amount of the highest bid the **auctioneer** accepts for the sale of a **lot**.

Heading: has the meaning given to it in paragraph E2.

lot: an item to be offered at auction (or two or more items to be offered at auction as a group).

other damages: any special, consequential, incidental or indirect damages of any kind or any damages which fall within the meaning of 'special', 'incidental' or 'consequential' under local law.

purchase price: has the meaning given to it in paragraph F1(a).

provenance: the ownership history of a **lot**.

qualified: has the meaning given to it in paragraph E2 and **Qualified Headings** means the paragraph headed **Qualified Headings** on the page of the catalogue headed 'Important Notices and Explanation of Cataloguing Practice'.

reserve: the confidential amount below which we will not sell a **lot**.

saleroom notice: a written notice posted next to the **lot** in the saleroom and on www.christies.com, which is also read to prospective telephone bidders and notified to clients who have left commission bids, or an announcement made by the **auctioneer** either at the beginning of the sale, or before a particular **lot** is auctioned.

subheading: has the meaning given to it in paragraph E2.

UPPER CASE type: means having all capital letters.

warranty: a statement or representation in which the person making it guarantees that the facts set out in it are correct.

IMPORTANT NOTICES AND EXPLANATION OF CATALOGUING PRACTICE

IMPORTANT NOTICES

Δ Property in which Christie's has an ownership or financial interest

From time to time, Christie's may offer a **lot** in which Christie's has an ownership interest or a financial interest. Such property is identified in the catalogue with the symbol Δ next to its **lot** number. Where Christie's has an ownership or financial interest in every **lot** in the catalogue, Christie's will not designate each **lot** with a symbol, but will state its interest in the front of the catalogue.

◊ Minimum Price Guarantees

On occasion, Christie's has a direct financial interest in the outcome of the sale of certain **lots** consigned for sale. This will usually be where it has guaranteed to the Seller that whatever the outcome of the auction, the Seller will receive a minimum sale price for the work. This is known as a minimum price guarantee. Where Christie's holds such financial interest we identify such **lots** with the symbol ◊ next to the **lot** number.

◊ ♦ Third Party Guarantees/ Irrevocable bids

Where Christie's has provided a Minimum Price Guarantee, it is at risk of making a loss which can be significant if the **lot** fails to sell. Christie's sometimes chooses to share that risk with a third party who agrees prior to the auction to place an irrevocable written bid on the **lot**. If there are no other higher bids, the third party commits to buy the **lot** at the level of their irrevocable written bid. In doing so, the third party takes on all or part of the risk of the **lot** not being sold. **Lots** which are subject to a third party guarantee arrangement are identified in the catalogue with the symbol ◊.

In most cases, Christie's compensates the third party in exchange for accepting this risk. Where the third party is the successful bidder, the third party's remuneration is based on a fixed financing fee. If the third party is not the successful bidder, the remuneration may either be based on a fixed fee or an amount calculated against the final **hammer price**. The third party may continue to bid for the **lot** above the irrevocable written bid.

Third party guarantors are required by us to disclose to anyone they are advising their financial interest in any **lots** they are guaranteeing. However, for the avoidance of any doubt, if you are advised by or bidding through an agent on a **lot** identified as being subject to a third party guarantee you should always ask your agent to confirm whether or not he or she has a financial interest in relation to the **lot**.

✖ Bidding by interested parties

When a party with a direct or indirect interest in the **lot** who may have knowledge of the **lot**'s **reserve** or other material information may be bidding on the **lot**, we will mark the **lot** with this symbol ✖. This interest can include beneficiaries of an estate that consigned the **lot** or a joint owner of a **lot**. Any interested party that successfully bids on a **lot** must comply with Christie's Conditions of Sale, including paying the **lot**'s full **buyer's premium** plus applicable taxes.

Post-catalogue notifications

In certain instances, after the catalogue has been published, Christie's may enter into an arrangement or become aware of bidding that would have required a catalogue symbol. In those instances, a pre-sale or pre-**lot** announcement will be made

Other Arrangements

Christie's may enter into other arrangements not involving bids. These include arrangements where Christie's has advanced money to consignors or prospective purchasers or where Christie's has shared the risk of a guarantee with a partner without the partner being required to place an irrevocable written bid or otherwise participating in the bidding on the **lot**. Because such arrangements are unrelated to the bidding process they are not marked with a symbol in the catalogue.

EXPLANATION OF CATALOGUING PRACTICE

Terms used in a catalogue or **lot** description have the meanings ascribed to them below. Please note that all statements in a catalogue or **lot** description as to authorship are made subject to the provisions of the Conditions of Sale, including the **authenticity warranty**. Our use of these expressions does not take account of the **condition** of the **lot** or of the extent of any restoration. Written **condition** reports are usually available on request.

A term and its definition listed under 'Qualified Headings' is a **qualified** statement as to authorship. While the use of this term is based upon careful study and represents the opinion of specialists, Christie's and the consignor assume no risk, liability and responsibility for the **authenticity** of authorship of any **lot** in this catalogue described by this term, and the **authenticity warranty** shall not be available with respect to **lots** described using this term.

PICTURES, DRAWINGS, PRINTS AND MINIATURES

Name(s) or Recognised Designation of an artist without any qualification: in Christie's opinion a work by the artist.

QUALIFIED HEADINGS

"Attributed to ...": in Christie's **qualified** opinion probably a work by the artist in whole or in part.

"Studio of ..."/"Workshop of ...": in Christie's **qualified** opinion a work executed in the studio or workshop of the artist, possibly under his supervision.

"Circle of ...": in Christie's **qualified** opinion a work of the period of the artist and showing his influence.

"Follower of... ": in Christie's **qualified** opinion a work executed in the artist's style but not necessarily by a pupil.

"Manner of... ": in Christie's **qualified** opinion a work executed in the artist's style but of a later date.

"After ...": in Christie's **qualified** opinion a copy (of any date) of a work of the artist.

"Signed ..."/"Dated ..."/"Inscribed ...": in Christie's **qualified** opinion the work has been signed/dated/inscribed by the artist.

"With signature ..."/"With date ..."/"With inscription ...": in Christie's **qualified** opinion the signature/ date/inscription appears to be by a hand other than that of the artist.

The date given for Old Master, Modern and Contemporary Prints is the date (or approximate date when prefixed with 'circa') on which the matrix was worked and not necessarily the date when the impression was printed or published.

CHINESE CERAMICS AND WORKS OF ART

When a piece is, in Christie's opinion, of a certain period, reign or dynasty, its attribution appears in uppercase letters directly below the Heading of the description of the **lot**.

e.g. A BLUE AND WHITE BOWL
18TH CENTURY

If the date, period or reign mark mentioned in uppercase letters after the bold type first line states that the mark is of the period, then in Christie's opinion, the piece is of the date, period or reign of the mark.

e.g. A BLUE AND WHITE BOWL
KANGXI SIX-CHARACTER MARK IN UNDERGLAZE BLUE
AND OF THE PERIOD (1662-1722)

If no date, period or reign mark is mentioned in uppercase letters after the bold description, in Christie's opinion it is of uncertain date or late manufacture.

e.g. A BLUE AND WHITE BOWL

QUALIFIED HEADINGS

When a piece is, in Christie's opinion, not of the period to which it would normally be attributed on stylistic grounds, this will be incorporated into the first line or the body of the text of the description.

e.g. A BLUE AND WHITE MING-STYLE BOWL; or
The Ming-style bowl is decorated with lotus scrolls...

In Christie's **qualified** opinion this object most probably dates from Kangxi period but there remains the possibility that it may be dated differently.

e.g. KANGXI SIX-CHARACTER MARK IN UNDERGLAZE BLUE
AND PROBABLY OF THE PERIOD

In Christie's **qualified** opinion, this object could be dated to the Kangxi period but there is a strong element of doubt.

e.g. KANGXI SIX-CHARACTER MARK IN UNDERGLAZE BLUE
AND POSSIBLY OF THE PERIOD

FABERGÉ

QUALIFIED HEADINGS

"Marked Fabergé, Workmaster ...": in Christie's **qualified** opinion a work of the master's workshop inscribed with his name or initials and his workmaster's initials.

"By Fabergé ...": in Christie's **qualified** opinion, a work of the master's workshop, but without his mark.

"In the style of ...": in Christie's **qualified** opinion a work of the period of the master and closely related to his style.

"Bearing marks ...": in Christie's **qualified** opinion not a work of the master's workshop and bearing later marks.

JEWELLERY

"Boucheron": when maker's name appears in the title, in Christie's opinion it is by that maker.

"Mount by Boucheron": in Christie's opinion the setting has been created by the jeweller using stones originally supplied by the jeweller's client.

QUALIFIED HEADINGS

"Signed Boucheron / Signature Boucheron": in Christie's **qualified** opinion has a signature by the jeweller.

"With maker's mark for Boucheron": in Christie's **qualified** opinion has a mark denoting the maker.

Periods

Art Nouveau 1895-1910

Belle Epoque 1895-1914

Art Deco 1915-1935

Retro 1940s

HANDBAGS

Condition Reports

The condition of **lots** sold in our auctions can vary widely due to factors such as age, previous damage, restoration, repair and wear and tear. **Condition** reports and grades are provided free of charge as a courtesy and convenience to our buyers and are for guidance only. They offer our honest opinion but they may not refer to all faults, restoration, alteration or adaptation. They are not an alternative to examining a **lot** in person or taking your own professional advice. **Lots** are sold "as is," in the condition they are in at the time of the sale, without any representation or **warranty** as to **condition** by Christie's or by the seller.

Grades in Condition Reports

We provide a general, numeric condition grade to help with overall condition guidance. Please review the specific condition report and extra images for each **lot** before bidding.

Grade 1: this item exhibits no signs of use or wear and could be considered as new. There are no flaws. Original packaging and protective plastic are likely intact as noted in the **lot** description.

Grade 2: this item exhibits minor flaws and could be considered nearly brand new. It may never have been used, or may have been used a few times. There are only minor condition notes, which can be found in the specific condition report.

Grade 3: this item exhibits visible signs of use. Any signs of use or wear are minor. This item is in good condition.

Grade 4: this item exhibits wear from frequent use. This item either has light overall wear or small areas of heavy wear. The item is considered to be in fair condition.

Grade 5: this item exhibits normal wear and tear from regular or heavy use. The item is in good, usable condition but it does have condition notes.

Grade 6: this item is damaged and requires repair. It is considered in fair **condition**.

Any reference to condition in a catalogue entry will not amount to a full description of condition, and images may not show the condition of a **lot** clearly. Colours and shades may look different in print or on screen to how they look in real life. It is your responsibility to ensure that you have received and considered any **condition** report and grading.

References to "HARDWARE"

Where used in this catalogue the term "hardware" refers to the metallic parts of the bag, such as the buckle hardware, base studs, lock and keys and /or strap, which are plated with a coloured finish (e.g. gold, silver, palladium). The terms "Gold Hardware", "Silver Hardware", "Palladium Hardware"

SYMBOLS USED IN THIS CATALOGUE

The meaning of words coloured in **bold** in this section can be found at the end of the section of the catalogue headed ‘Conditions of Sale’

- Christie’s has a direct financial interest in the **lot**. See Important Notices and Explanation of Cataloguing Practice.
- △

Properties in which Christie’s or another **Christie’s Group** company has an ownership or financial interest. See Important Notices and Explanation of Cataloguing Practice.
- ◆

Christie’s has a direct financial interest in the **lot** and has funded all or part of our interest with the help of someone else. See Important Notices and Explanation of Cataloguing Practice.
- ⌘

A party with a direct or indirect interest in the **lot** who may have knowledge of the **lot**’s **reserve** or other material information may be bidding on the **lot**.
- **Lot** offered without **reserve** which will be sold to the highest bidder regardless of the pre-sale **estimate** in the catalogue.
- ~

Lot incorporates material from endangered species which could result in export restrictions. See Paragraph H2(b) of the Conditions of Sale.
- See Storage and Collection pages in the catalogue.
- Ψ

Lot incorporates material from endangered species that is not for sale and shown for display purposes only. See Paragraph H2(g) of the Conditions of Sale.
- φ

Please note that this **lot** is subject to an import tariff. The amount of the import tariff due is a percentage of

the final hammer price plus buyer’s premium. The buyer should contact Post Sale Services prior to the sale to determine the **estimated** amount of the import tariff. If the buyer instructs Christie’s to arrange shipping of the **lot** to a foreign address the buyer will not be required to pay the import tariff, but the shipment may be delayed while awaiting approval to export from the local government. If the buyer instructs Christie’s to arrange shipping of the **lot** to a domestic address, if the buyer collects the property in person, or if the buyer arranges their own shipping (whether domestically or internationally), the buyer will be required to pay the import tariff. For the purpose of calculating sales tax, if applicable, the import tariff will be added to the final hammer price plus buyer’s premium and sales tax will be collected as per The Buyer’s Premium and Taxes section of the Conditions of Sale.

Please note that **lots** are marked as a convenience to you and we shall not be liable for any errors in, or failure to, mark a lot.

10/08/2022

STORAGE AND COLLECTION

PAYMENT OF ANY CHARGES DUE

Specified **lots** (sold and unsold) marked with a filled square (■) not collected from Christie’s by 5.00pm on the day of the sale will, at our option, be removed to Christie’s Fine Art Storage Services (CFASS in Red Hook, Brooklyn). Christie’s will inform you if the **lot** has been sent offsite.

If the **lot** is transferred to Christie’s Fine Art Storage Services, it will be available for collection after the third business day following the sale.

Please contact Christie’s Post-Sale Service 24 hours in advance to book a collection time at Christie’s Fine Art Services. All collections from Christie’s Fine Art Services will be by pre-booked appointment only.

Please be advised that after 50 days from the auction date property may be moved at Christie’s discretion. Please contact Post-Sale Services to confirm the location of your property prior to collection.

Tel: +1 212 636 2650
Email: PostSaleUS@christies.com

Operation hours for both Christie’s Rockefeller and Christie’s Fine Art Storage are from 9:30 am to 5:00 pm, Monday – Friday.

COLLECTION AND CONTACT DETAILS

Lots will only be released on payment of all charges due and on production of a Collection Form from Christie’s. Charges may be paid in advance or at the time of collection. We may charge fees for storage if your **lot** is not collected within thirty days from the sale. Please see paragraph G of the Conditions of Sale for further detail.

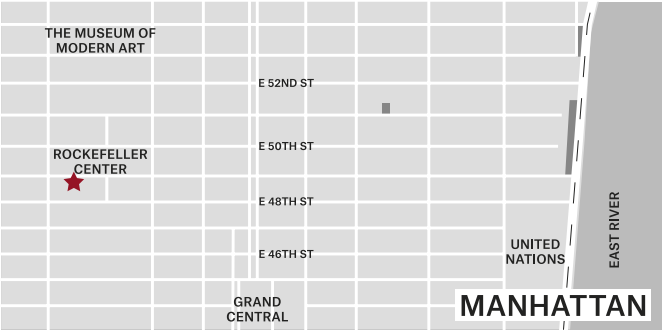
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SHIPPING AND DELIVERY

Christie’s Post-Sale Service can organize domestic deliveries or international freight. Please contact them on +1 212 636 2650 or PostSaleUS@christies.com.

Long-term storage solutions are also available per client request. CFASS is a separate subsidiary of Christie’s and clients enjoy complete confidentiality. Please contact CFASS New York for details and rates: +1 212 636 2070 or storage@cfass.com

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20 Rockefeller Plaza, New York 10020
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PostSaleUS@christies.com
Main Entrance on 49th Street
Receiving/Shipping Entrance on 48th Street
Hours: 9.30 AM - 5.00 PM
Monday-Friday except Public Holidays



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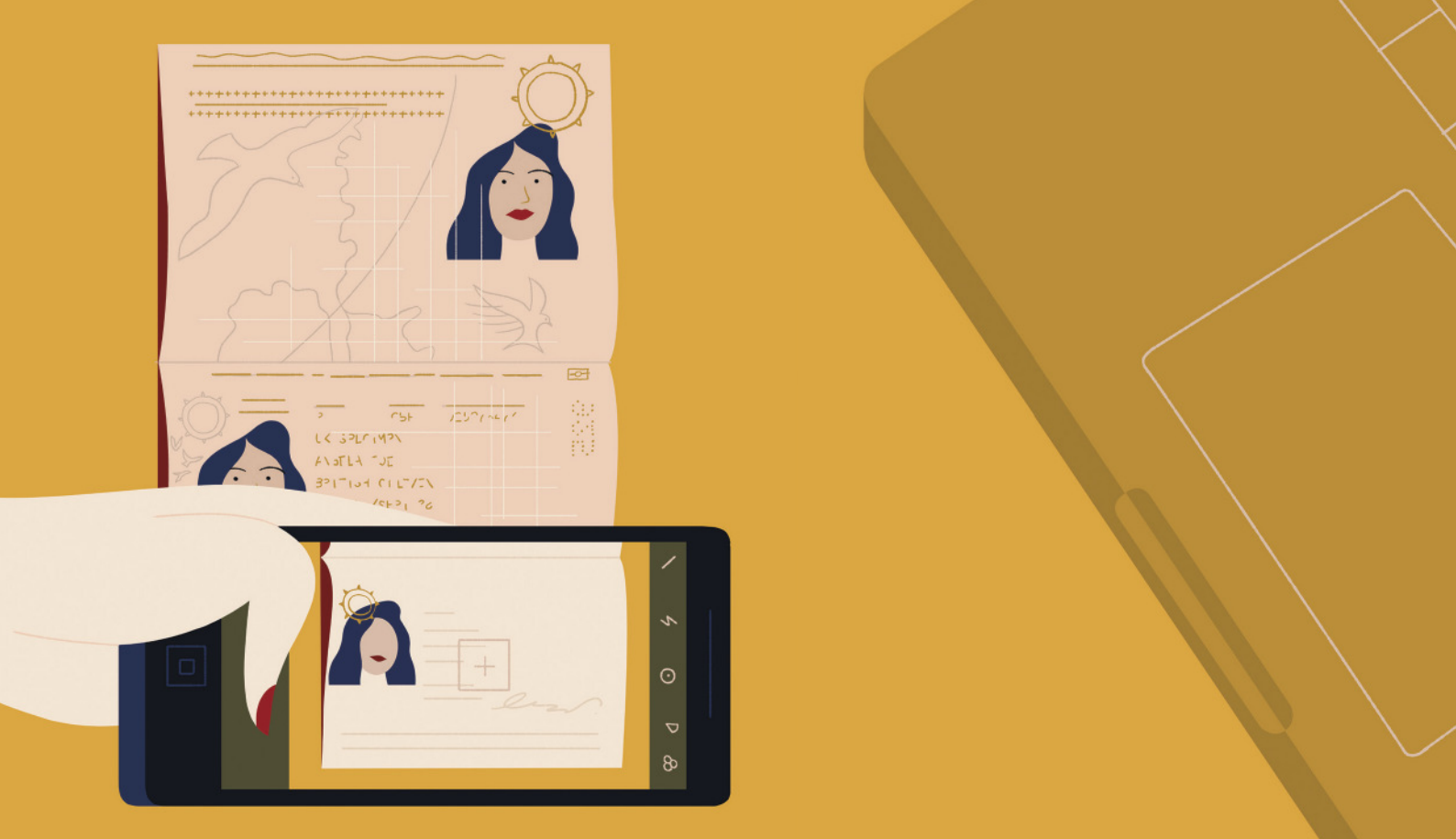
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Private individuals:

- A copy of your passport or other government-issued photo ID
- Proof of your residential address (such as a bank statement or utility bill) dated within the last three months

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Organisations:

- Formal documents showing the company’s incorporation, its registered office and business address, and its officers, members and ultimate beneficial owners
- A passport or other government-issued photo ID for each authorised user

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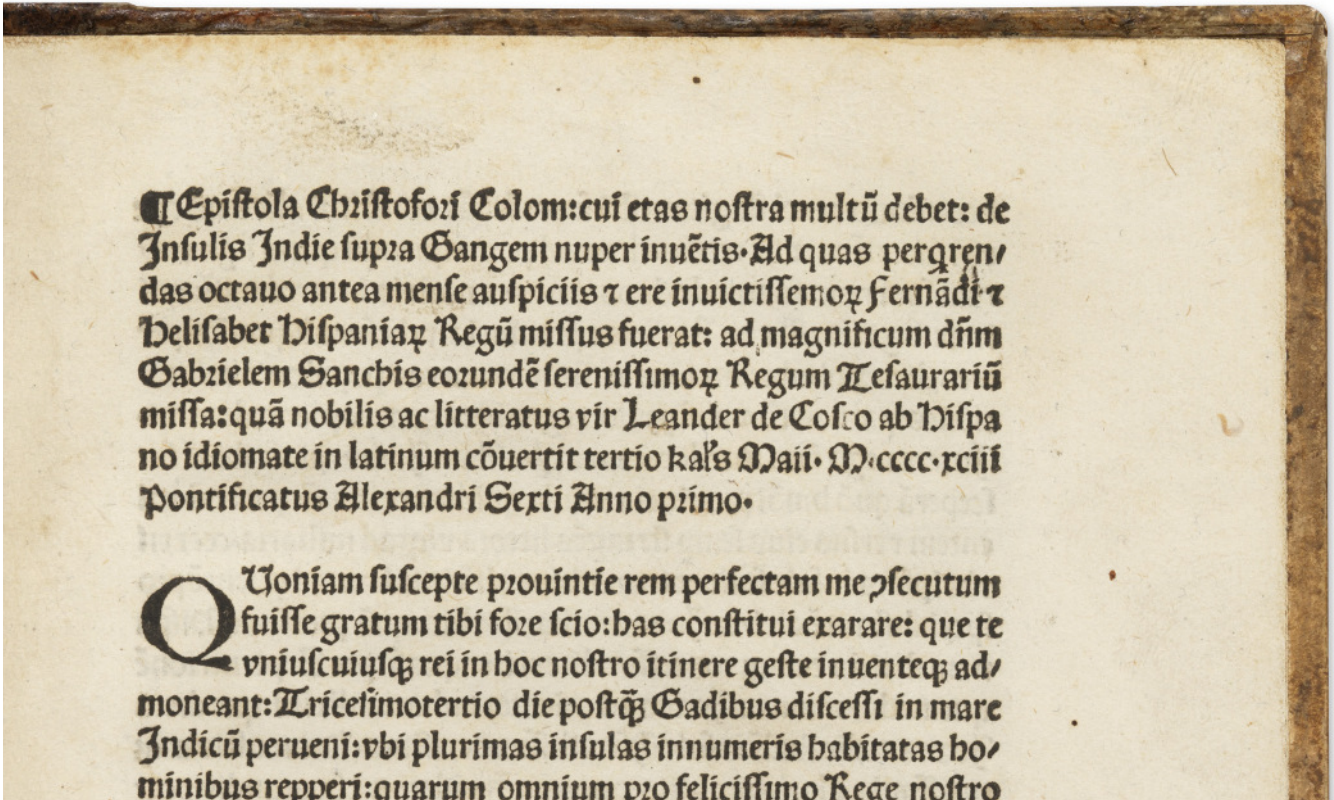
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¶ Epistola Christofori Colom: cui etas nostra multū debet: de
Insulis Indie supra Gangem nuper inuētis. Ad quas pergren-
das octauo antea mense auspiciis ⁊ ere inuictissimorū Fernādi ⁊
Belisabet Hispaniarū Regū missus fuerat: ad magnificū dñm
Gabrielem Sanchis eorundē serenissimorū Regum Tresaurariū
missa: quā nobilis ac litteratus vir Leander de Cosco ab Hispano
idiomate in latinū cōuertit tertio kal's Maii. M. cccc. xciii
Pontificatus Alexandri Sexti Anno primo.

Quoniam susceptę prouintię rem perfectam me ꝑsecutum
fuisse gratum tibi fore scio: has constitui exarare: que te
vniuscuiusq; rei in hoc nostro itinere geste inuenteq; ad-
moneant: Tricesimotertio die postq̃ Gadibus discessi in mare
Indicū perueni: vbi plurimas insulas innumeris habitatas ho-
minibus repperi: quarum omnium vno felicissimo Rege nostro

THE DISCOVERY OF THE NEW WORLD

Epistola Christofori Colom: cui etas nostra multu[m] debet: de Insulis Indie supra Gangem nuper inve[n]tis.

[Rome: Stephan Plannck, after 29 April 1493].

The earliest obtainable edition of Christopher Columbus's letter to King Ferdinand and Queen Isabella announcing the discovery of the American continent by a modern European, previously in a private Swiss library for nearly a century.

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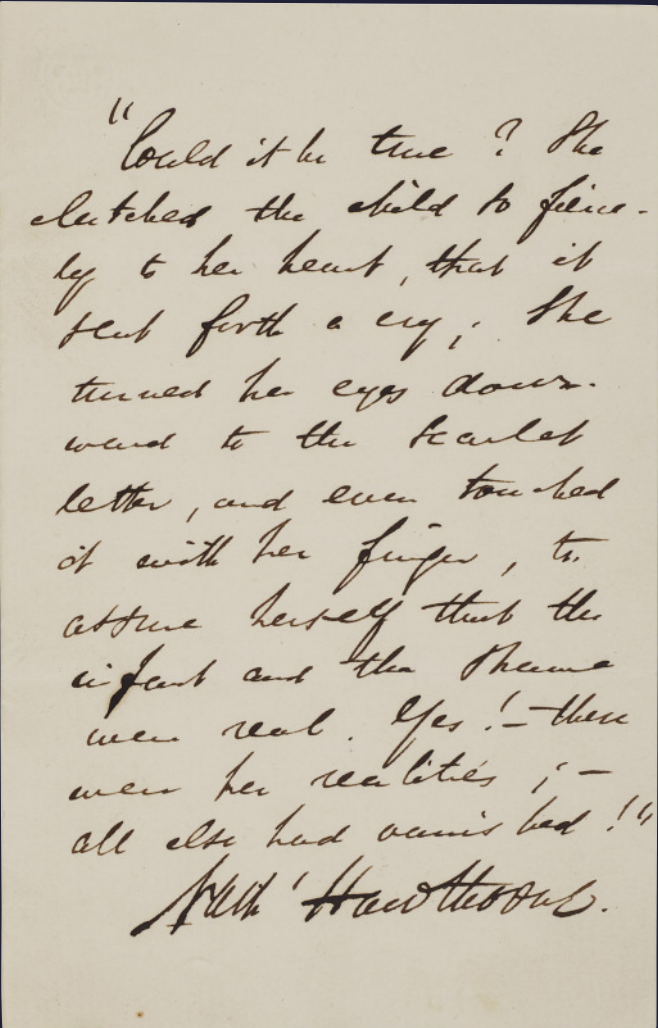
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CONTACT

Rhiannon Knol
rknol@christies.com
+1 212 636 2664

CHRISTIE'S



"Could it be true? She
clutched the shield to fiercely
to her heart, that it
sent forth a cry; she
turned her eyes down-
ward to the scarlet
letter, and even touched
it with her finger, to
assure herself that the
infant and the shame
were real. Yes!—these
were her realities;—
all else had vanished!"
Nath. Hawthorne.

actual size



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