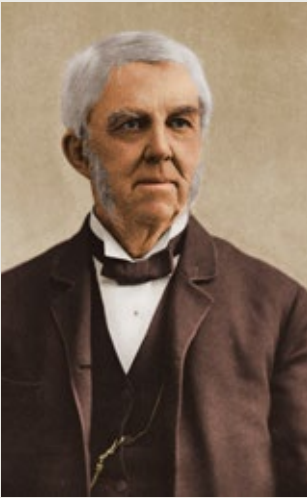


# The American Renaissance



The Greatest Writers of an Age  
And the Writings That Changed America

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# The American Renaissance



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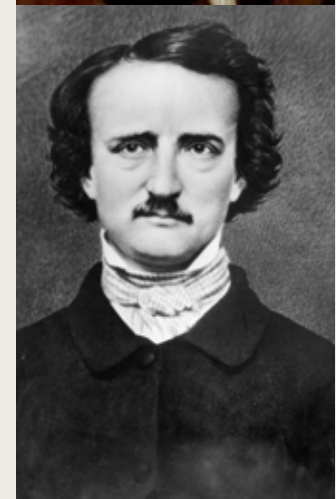
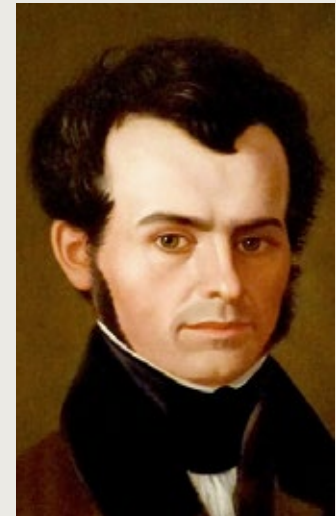
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**Louisa May Alcott - *Hospital Sketches* - Original Boards  
Rare First Edition - 1863 - Civil War Memories**

1 Alcott, L[ouisa] M[ay]. HOSPITAL SKETCHES (Boston: James Redpath, 1863) First Edition, First Printing and Issue in the green boards. 8vo, publisher's original printed green paper covered boards lettered in black with central device. 102 pp. Covers somewhat rubbed, extremities with wear, spine panel lacking, the text-block is clean though mellowed by time, a good copy of a rare book.

*RARE FIRST EDITION, FIRST ISSUE IN GREEN PAPER COVERED BOARDS. This volume contains the letters Alcott wrote home while she was a nurse for six weeks in the Union Hospital at Georgetown, D.C., 1862-1863 during the American Civil War. The letters were edited and revised and published in the "Commonwealth" before they were collected in this volume. As her second book, pre-LITTLE WOMEN fame, she "displayed [the] power of observation and record" that foreshadowed her eventual literary success.*

*While serving as a nurse, Alcott wrote several letters to her family in Concord. At the urging of others, she prepared them for publication, slightly altering and fictionalizing them. The narrator of the stories was renamed Tribulation Periwinkle but the sketches are virtually authentic to Alcott's real experiences.*

*The first of the sketches was published on May 22, 1863, in the abolitionist magazine Boston Commonwealth edited by family friend Franklin Benjamin Sanborn. The final sketch was published on June 26. The pieces received great critical and popular acclaim making Alcott an overnight success.*

*Transcendentalist Moncure D. Conway, who helped secure the publication of the sketches in the Commonwealth, recommended they be collected as a book. The author was approached by Thomas Niles, an up-and-coming employee of Roberts Brothers, to publish the sketches in book form. Instead, she turned to the more established publisher James Redpath, who paid her \$40 for the book. At her father's suggestion, the book was dedicated to Hannah Stevenson, a friend who had helped Alcott secure her position as a volunteer nurse. The book, priced at 50 cents, earned the author five cents in royalties for every copy sold, with an additional five cents donated to children orphaned by the war.*

See this online at [www.buddenbrooks.com/pages/books/33053](http://www.buddenbrooks.com/pages/books/33053)  
\$450.

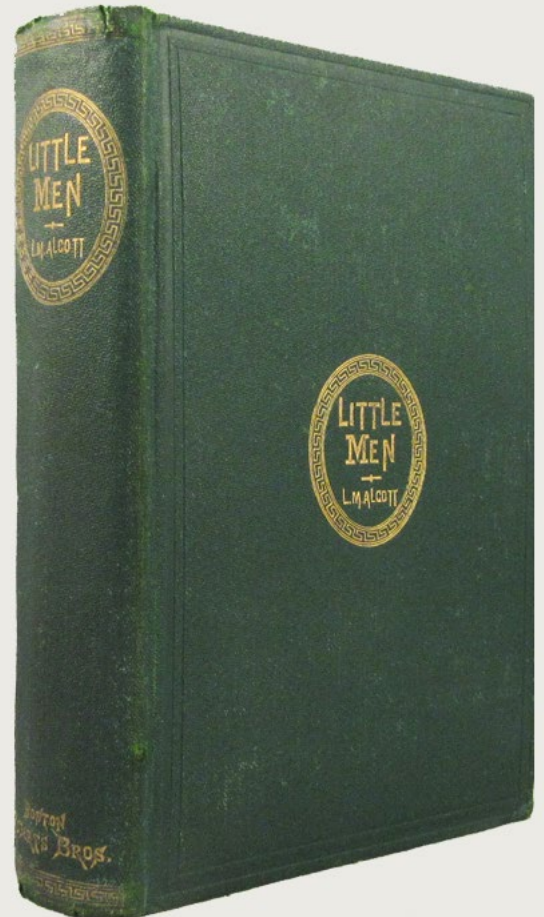
**Louisa May Alcott - *Little Men*  
First Edition - First Issue - Original Cloth - 1871**

2 Alcott, Louisa May. LITTLE MEN: Life at Plumfield With Jo's Boys (Boston: Roberts Brothers, 1871) First Edition and the First Issue with ads stating Pink and White Tyranny "Nearly Ready". With a frontispiece portrait of Jo's Boys and three additional plates. 8vo, publisher's original bright green cloth lettered in gilt on the spine and front cover within a gilt oval frame. [4] ads, [iv], 376 pp. A well preserved copy of a book rarely found in nice condition, the green cloth is bright and fresh though a little rubbed at the extremities, inner rear hinge with separation starting at join of free-fly and paste-down, the text is clean and fresh with no foxing, the final leaf with a closed tear with no loss.

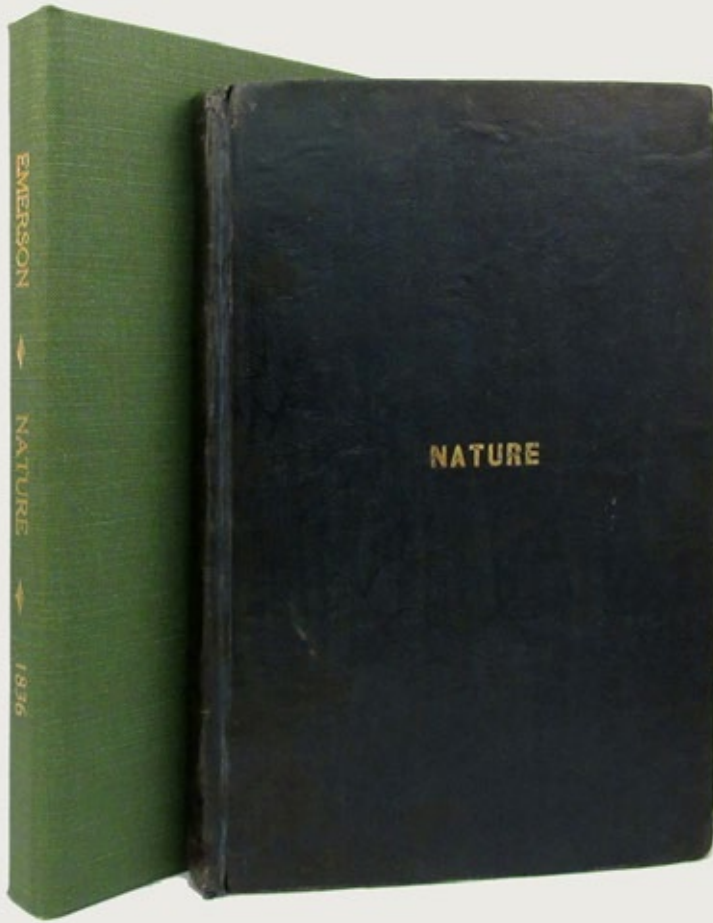
*THE VERY ELUSIVE FIRST EDITION, FIRST ISSUE, and a nice copy of the very successful sequel to LITTLE WOMEN and is the second book in the unofficial LITTLE WOMEN trilogy that ended with JO'S BOYS. The novel reprises characters from LITTLE WOMEN. The novel centers on a diverse and challenging group of students at Plumfield, mostly orphaned boys. BAL 167.*

See this online at [www.buddenbrooks.com/pages/books/32520](http://www.buddenbrooks.com/pages/books/32520)  
\$550.

See more books by Louisa May and William Alcott beginning on page 33.



**A Copy With Superb Association and Provenance**  
**Nature - The Beginning of Transcendentalism - 1836**  
**H.G.O. Blake's Copy of Emerson's Most Important Work**  
**The Rare First Edition, First Issue in Original Cloth**  
**The First and Greatest Book of the American Renaissance**



3 [Emerson, Ralph Waldo]. NATURE (Boston: James Munroe and Company, 1836) FIRST EDITION, FIRST ISSUE OF THE FIRST BOOK OF THE TRANSCENDENTALIST MOVEMENT. THE BOOK WHICH BEGAN IT ALL, preceding all of Emerson's other philosophical works, all of Thoreau's, all of Melville's, all of Hawthorne's, all of Alcott's, and Whitman's, and any other of the Transcendentalist writers. THE FIRST GREAT BOOK OF THE AMERICAN RENAISSANCE. According to Meyerson, the entire printing may have been less than 1500 copies. Also, A TRULY IMPORTANT ASSOCIATION COPY, with the OWNERSHIP SIGNATURE of HARRISON GRAY OTIS BLAKE (H.G.O. BLAKE), Ralph Waldo Emerson's close friend and colleague and Henry David Thoreau's "most intimate friend" and literary executor to the rear pastedown and presumably, his bookplate to the front pastedown. Page 13 of this specimen contains a penciled quotation ("We are not a part of God, but he dwells in our soul") initialed "R.W.E" and dated "Nov. 16th 1854." This note was penned by Blake during one of his readings of the book. [Note: Other penciled corrections and annotations, added by Blake, are found throughout the book.] The first issue point of page 94 being mis-numbered as 92 is present in this copy. 12mo, in the publisher's original dark blue cloth blindstamped in a motif of

branches, this being Myerson's binding "2" and stamping "E", no priority has been established for either point. The upper cover is lettered "Nature" in gilt. Now housed in a green cloth-covered clamshell box, the spine of which is gilt lettered. [iii], 95 pp. A well preserved copy in the delicate original cloth, an extraordinarily rare association survival and a book very scarce in the open marketplace. The book with light scattered foxing throughout as is typical for the paper, the cloth mellowed a bit at the edges and extremities, some wear to the paper joins at the front and rear inner hinges.

*RARE FIRST EDITION OF THE FIRST BOOK OF THE AMERICAN TRANSCENDENTALIST MOVEMENT. THE FIRST BOOK OF THE AMERICAN RENAISSANCE, AND THE BOOK WHICH BEGAN THE ENTIRE BACK TO NATURE MOVEMENT. A cornerstone of American literature, this is the work that launched not only Emerson's literary career, but also gave a firm foundation to the Transcendentalist movement in America. The essay expressed Emerson's belief in the mystical "unity of Nature--the unity, in variety,--which meets us everywhere", a theme that was taken up by Thoreau in WALDEN and by Whitman in LEAVES OF GRASS. It was also in NATURE that Emerson developed his concept of the Over-Soul or Universal Mind,*

*Although Emerson's ESSAYS were extremely popular with the general public, NATURE is perhaps his more important work. It stands as one of the most significant philosophical works in American literature, for despite his standing as a "shallow philosopher," Emerson provided in the essay the most notable elaboration of Transcendental epistemology, and did so in a nontechnical but remarkably sophisticated fashion, bridging the gaps between philosophy, theology, and literature.*

*To expand further on the provenance, this copy bears the engraved plate design of Harrison Gray Otis Blake. H.G.O. Blake (1816-98) graduated from Harvard College and was a member of the class of 1838 at the Divinity School. He was one of the signers of a letter inviting Emerson to address the graduating class. The resulting "Divinity School Address" shook*

the foundations of Unitarian orthodoxy and was vigorously denounced by conservative Unitarian leaders. Blake, however, so enjoyed and supported the oration that he promptly joined four fellow graduates in soliciting Emerson to publish the manuscript. Blake regularly attended Amos Bronson Alcott's 'Concord School of Philosophy', where he also gave readings. He often served as Henry David Thoreau's host for Lyceum Lectures; and he and other adherents, such as Theophilus Brown, Thomas Wentworth Higginson, David A. Wasson, and Edward Everett Hale, would eagerly meet for reading and discussion when correspondences from Thoreau arrived. Upon Thoreau's death Blake inherited his voluminous journals. He would edit and publish selections of them throughout the 1880s and 90s. Thomas Wentworth Higginson, another important member of the group of Transcendentalists had written in a letter to the historian Fannie Eckstorm in which he noted that "It may interest you to know that Thoreau's most intimate friend & outdoor companion, [was] Rev. H. G. O. Blake of Worcester..." The letter is also valuable for providing a new...estimate of H. G. O. Blake's connection with Thoreau. Higginson's view that Blake was Thoreau's "most intimate friend" is helpful observation. Various Thoreau scholars accord this distinction, by popular fallacy perhaps, alternately to Channing and Emerson.... Still, Blake may be the proper candidate, for according to Walter Harding Blake was Thoreau's "first disciple," and a letter of his to Thoreau in 1848 was the "beginning of Thoreau's longest and largest correspondence." Blake became Henry's posthumous editor and prepared the four "season" volumes from the manuscript journals turned over to him by Sophia Thoreau: *Early Spring in Massachusetts* (Boston, 1881); *Summer* (Boston, 1884); *Winter* (Boston, 1887); *Autumn* (Boston, 1892). T. W. HIGGINSON ON THOREAU AND MAINE. Donald h. Williams, *Colby Quarterly*, Vol. 7, Iss. 1 [1965], Art. 5 BAL 5181. Meyerson A3.1.a.

Please Inquire.

**The Bremer Press Printing of Emerson's Nature**  
**One of Only 250 Copies - With Capitals in Red and Black**  
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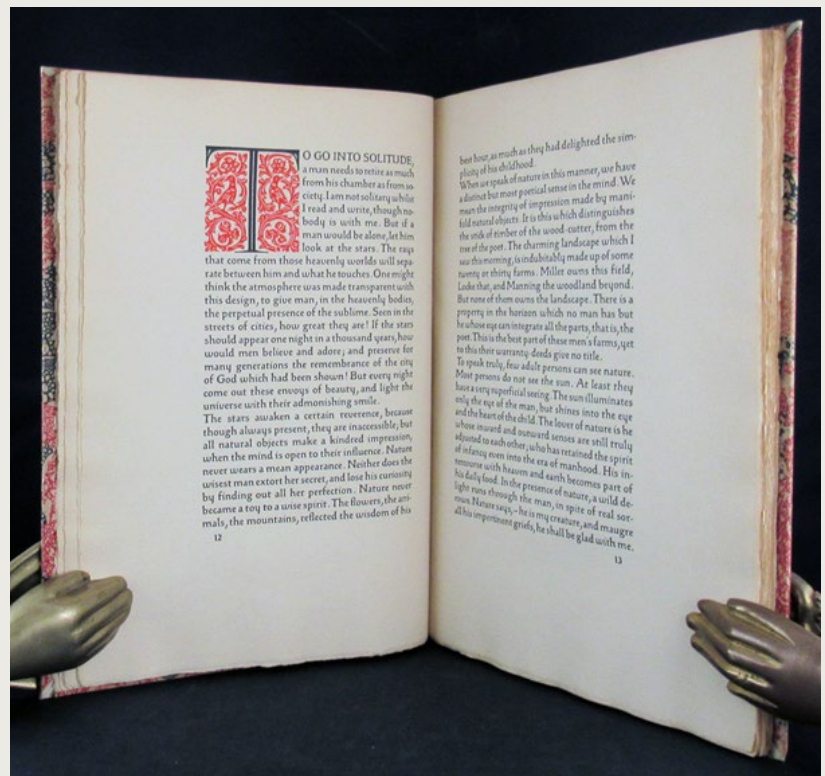
4 Emerson, Ralph Waldo. NATURE. (Munich, Germany: At the Bremer Press For Random House, New York, 1929.) First Bremer Press Edition, limited to only 250 numbered copies for Random House of a total run of only 530 copies. Printed at the Bremer Press, with title-page and capital initials designed by Anna Simons printed in red and black. Tall 4to, printer's original vellum back marbled paper covered boards, the spine gilt lettered. 86, [2] pp. A fine copy, only very slightly mellowed.

FIRST OF THIS BEAUTIFUL EDITION OF EMERSON'S MOST FAMOUS ESSAY printed by hand on handmade Zanders paper. 280 copies were printed with the Bremer imprint and only 250 with the Random House, thus this is the scarcer of the two. The elegant simplicity of the production pairs perfectly with this classic and formative expression of the transcendentalist philosophy.

THE FIRST BOOK OF THE AMERICAN RENAISSANCE, AND THE BOOK WHICH BEGAN THE ENTIRE BACK TO NATURE MOVEMENT. A cornerstone of American literature,

this is the work that launched not only Emerson's literary career, but also gave a firm foundation to the Transcendentalist movement in America. The essay expressed Emerson's belief in the mystical "unity of Nature--the unity, in variety,--which meets us everywhere", a theme that was taken up by Thoreau in WALDEN and by Whitman in LEAVES OF GRASS. It was also in NATURE that Emerson developed his concept of the Over-Soul or Universal Mind,

Although Emerson's ESSAYS were extremely popular with the general public, NATURE is perhaps his more important work. It stands as one of the most significant philosophical works in American literature, for despite his standing as a "shallow philosopher," Emerson provided in the essay the most notable elaboration of Transcendental epistemology, and did



so in a nontechnical but remarkably sophisticated fashion, bridging the gaps between philosophy, theology, and literature. See this online at [www.buddenbrooks.com/pages/books/33153](http://www.buddenbrooks.com/pages/books/33153)  
\$400.

**Highly Influential to Henry David Thoreau  
Emerson's *Miscellanies; Embracing Nature, ... and Lectures*  
Foundational Works of Transcendentalism**

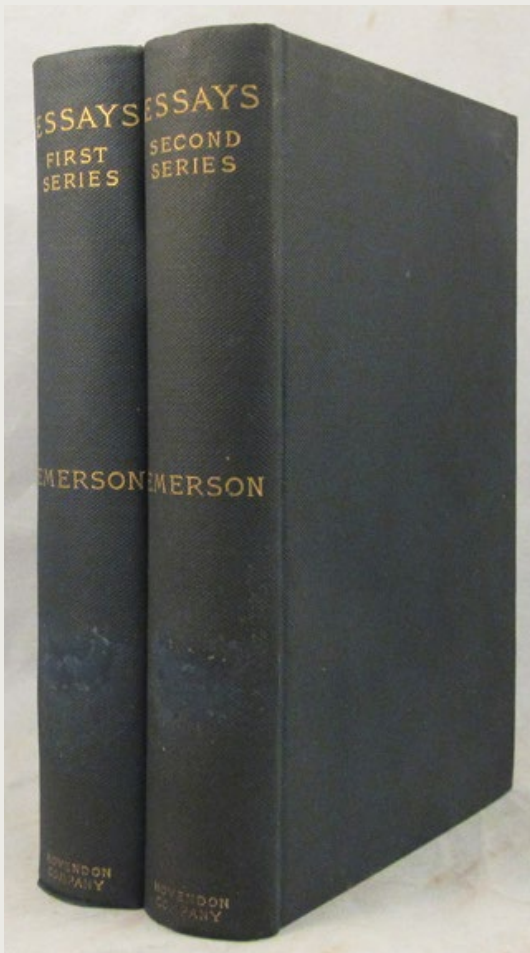
5 Emerson, Ralph Waldo. MISCELLANIES; EMBRACING NATURE, ADDRESSES, AND LECTURES (Boston: Phillips, Sampson, and Company, 1858) Very early printing. 8vo, bound in antique 3/4 calf over marbled boards, lettered and tooled in gilt on the spines, marbled edges and endpapers. vi,383. A very good copy, quite fresh and clean internally, the spine with some wear but still attractive.

*THE MISCELLANIES INCLUDES MANY OF EMERSON'S MOST IMPORTANT WRITINGS-- Nature, The American Scholar, Literary Ethics, and the Transcendentalist among others.*

*In NATURE, Emerson put forth the foundation of transcendentalism, a belief system that espouses a non-traditional appreciation of nature. Transcendentalism suggests that the divine, or God, suffuses nature, and suggests that reality can best be understood by the study and appreciation of the natural world.*

*Henry David Thoreau had read NATURE as a senior at Harvard College and took it to heart. It eventually became an essential influence for Thoreau's later writings, including his seminal Walden. In fact, Thoreau wrote Walden after living in a cabin on land that Emerson owned. Their longstanding acquaintance offered Thoreau great encouragement in pursuing his desire to be a published author. Dictionary of American Biography.*

See this online at [www.buddenbrooks.com/pages/books/19675](http://www.buddenbrooks.com/pages/books/19675)  
\$225.



**Emerson's *Essays: First and Second Series*  
A Handsome Set of These Important Writings**

6 Emerson, Ralph Waldo. ESSAYS: FIRST SERIES [and] ESSAYS: SECOND SERIES (Boston and New York: John M. Lovell Company, [circa 1890]) 2 volumes. A pleasant printing of each volume. 8vo, publisher's original dark blue-green cloth, the spines lettered in gilt, patterned endleaves. 326; 248 pp. A fine and handsome set.

*PERHAPS HIS MOST IMPORTANT WRITINGS. AEmerson founded the Transcendentalist movement in America with the publication of his famous book NATURE in 1836. It was a movement which found a great following throughout the latter half of the 19th century influencing literature and philosophy both in America and abroad. In the 1960's the movement was rediscovered and has remained an important factor in American life ever since, influencing the back to the earth ideologies, the environmental movements and modern day politics in the United States.*

*Emerson lived in Concord, Massachusetts alongside the other famous inhabitants of the town. Thoreau was a close friend of both his and Mrs. Emerson's. These essays are the original collection as published, of his philosophical pieces.*

See this online at [www.buddenbrooks.com/pages/books/29883](http://www.buddenbrooks.com/pages/books/29883)  
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**See more books by Ralph Waldo Emerson beginning on page 34**

**Nathaniel Hawthorne - *The Scarlet Letter* - 1850**  
**The First Edition - A Beautiful Copy in Very Fine Condition**  
**The First Issue with the Earliest Ads and All Points**

7 Hawthorne, Nathaniel. THE SCARLET LETTER. A Romance (Boston: Ticknor, Reed and Fields, 1850) First Edition, First Issue, with ads dated March 1. 1850, no preface and all first edition points noted by Clark, including 'reduplicate for 'repudiate' on page 21. Title-page printed in red and black. 8vo, a rare survival in the publisher's original Ticknor Style A brown textured cloth, the covers decorated in blind, the spine printed in gilt. Now protected and housed in a folding box of brown cloth covered boards lined with marbled paper, the back with brown leather label lettered and ruled in gilt. iv, 322 pp. A beautifully preserved copy, and a remarkably fine example of what is arguably the author's most important and most revered work, as well as a landmark of American literature. The text very clean and fresh, completely free of foxing or stains, looking to be near as pristine the binding sturdy and strong, the hinges fine and firm, the cloth rich and unfaded with bright gilt, trivial rubbing to the tips and edges.

*FIRST EDITION, FIRST PRINTING AND VERY RARE IN SUCH FINE CONDITION. IN THE ORIGINAL CLOTH, THIS IS CORNERSTONE WORK IN AMERICAN LITERATURE AND A*

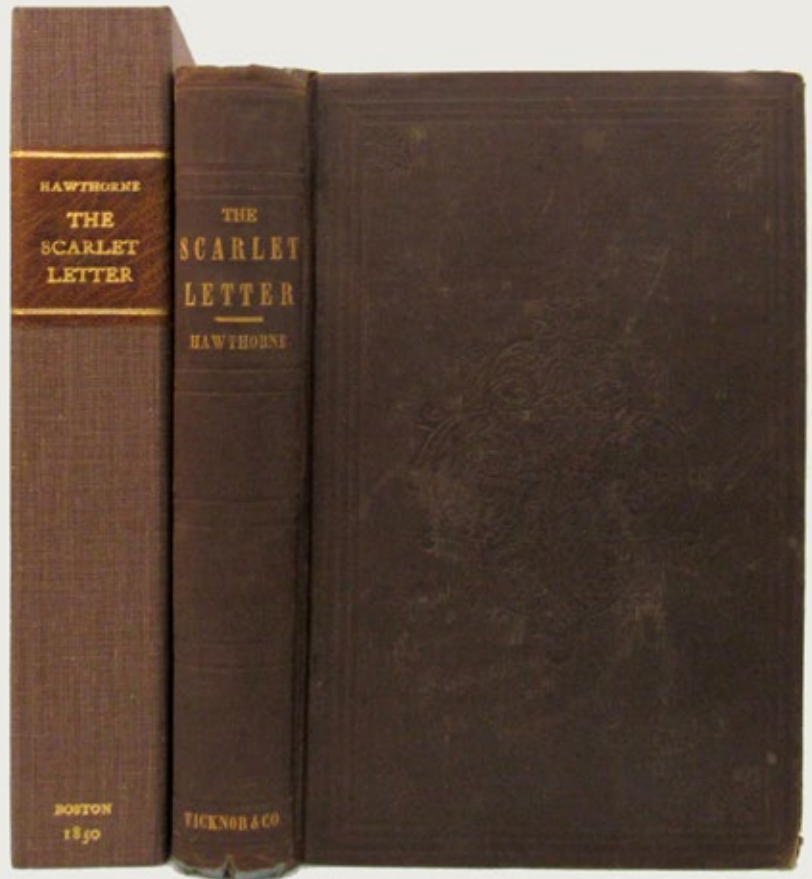
*LANDMARK WORK OF THE NINETEENTH CENTURY. An American Renaissance masterpiece and surely one of the most important works in the oeuvre of colonial America. More than any other work of literature, Hawthorne's SCARLET LETTER set the stage for an understanding of the puritan mind and beginnings of the American social system.*

*The first printing of THE SCARLET LETTER consisted of only 2500 copies, and sold out within days. It is said when Hawthorne delivered the final pages to Ticknor, Reed and Fields he doubted it would be popular, but THE SCARLET LETTER ushered in the most lucrative period of his long career. The public's positive response was enormous, but the book was not without its critics. The publication brought protest from natives of Salem, who did not like how Hawthorne depicted their Puritan ancestors. Religious leaders also took issue with the novel's subject, and the 'Church Review' offered that the novel "perpetrates bad morals."*

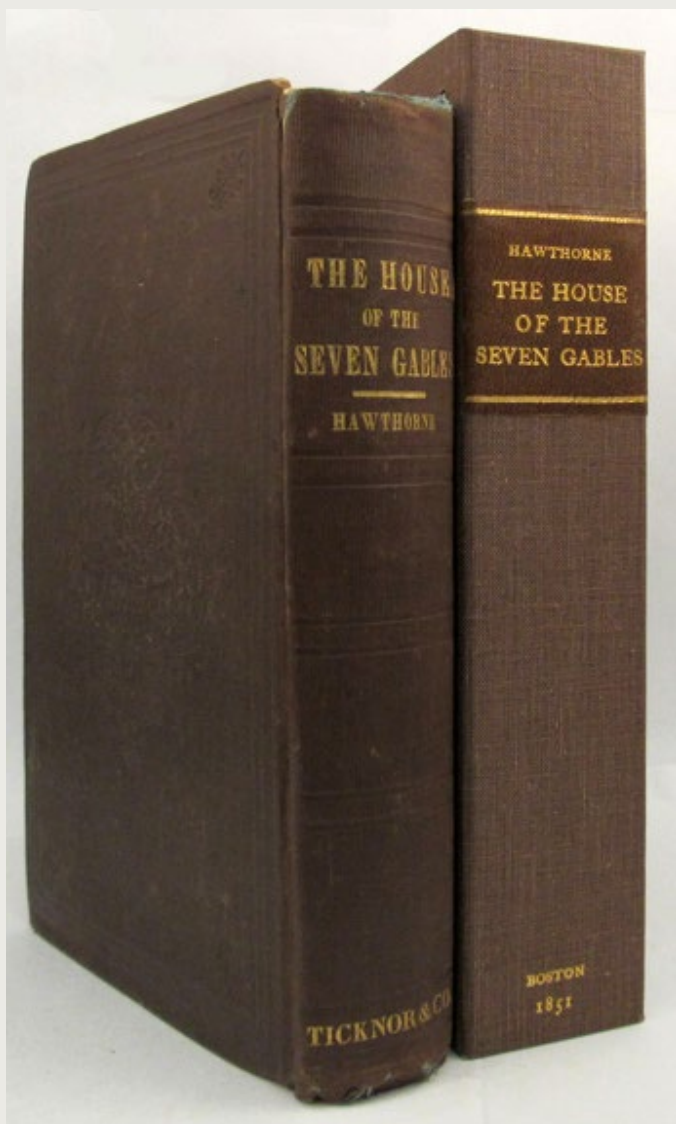
*Reviewers from the next generation proved more tolerant. Author D. H. Lawrence argued that there could not be a more perfect work of the American imagination than The Scarlet Letter. Henry James said of the novel; "It is beautiful, admirable, extraordinary; it has in the highest degree that merit which I have spoken of as the mark of Hawthorne's best things—an indefinable purity and lightness of conception... One can often return to it; it supports familiarity and has the inexhaustible charm and mystery of great works of art."* BAL 7600; Clark A16.1

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\$18,500.



**Nathaniel Hawthorne's *House of the Seven Gables***  
**First Edition, First Printing in Original Cloth**  
**A Very Pleasing Copy of This Classic of American Literature**



8 Hawthorne, Nathaniel. *THE HOUSE OF THE SEVEN GABLES*, A Romance (Boston: Ticknor, Reed and Fields, 1851) First Edition, First Printing with all points enumerated by Clark such as the type battered at lines 1-3, page 149. Clark's binding A of five different binding states, advertisements catalogue state B (no priority known for the two variants) dated March, 1851. This is the earliest issue of the first edition, and consisted of only 1690 copies. 8vo, Ticknor's original style A ribbed brown cloth, decorated in blind on both covers, the spine lettered in gilt with bands in blind. Now housed in a very attractive brown cloth-covered folding box lined with marbled paper and with brown morocco label lettered and ruled in gilt. With an 1852 ownership signature and plate of Frederic Fox to the front pastedown. Fox reminds any borrower that the book should be "returned" to him if "lent". A pleasing period inscription. 4 ads, vi, [3], 10 - 344 pp. A very pleasing and well preserved copy, rarely found in this state of preservation. Internally clean, fresh and solid with virtually none of the often found foxing, the binding strong and firm with hinges fully intact, the cloth a nice deep brown with no fading and the gilt still sharp and bright, unobtrusive remnant of an old droplet to the front cover, the tips a bit chipped with some loss to the head cap, minor wear or rubbing at the extremities and shoulders. The book remains well preserved and as such is scarce in this condition. A cornerstone work of American Literature.

*FIRST EDITION, FIRST PRINTING OF One of Hawthorne's most popular books and A central classics of nineteenth-century American literature, AND ARGUABLY THE QUINTESSENTIAL OF AMERICAN GOTHIC. Quite uncommon in nice condition. THE HOUSE OF THE SEVEN*

*GABLES is a pillar of American Renaissance literature, and was a major influence on later authors of both the horror and mystery genres, in fact it continues to be influential even today.*

*Written during the most lucrative period of the author's career, the novel centers on a New England family and their ancestral home. The setting was inspired by the Turner-Inglersoll Mansion, a dark and rather moody gabled house in Salem, Massachusetts which still stands today and offers very popular tours. While set in Hawthorne's time, the novel searches history and reaches back to discern the life that occurred through the years. The house, in Hawthorne's tales is presented as a gloomy mansion, haunted since its construction by unscrupulous dealings, accusations of witchcraft, and death.*

*The House of the Seven Gables was released in April of 1851. Two printings were issued in the first month, a third in May, and a fourth in September 1851; totaling 6,710 copies in its first year. Hawthorne earned 15% in royalties from the \$1.00 cover price. After its publication, Hawthorne said, "It sold finely and seems to have pleased a good many people." His friend Henry Wadsworth Longfellow called it "a weird, wild book" and it met with extreme popularity not only in America, but also in England where it was viewed as kin to Jane Eyre. British critic Henry Chorley noted that, with *THE SCARLET LETTER* and *THE HOUSE OF THE SEVEN GABLES*, "few will dispute [Hawthorne's] claim to rank amongst the most original and complete novelists that have appeared in modern times." Clark 17.1.b; BAL 7600.*

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\$2950.



**The Rare First Edition - First Issue in Original Cloth  
Hawthorne's *Twice-Told Tales* - 1837 - One of His Earliest  
An Unusually Fresh and Well Preserved Copy**

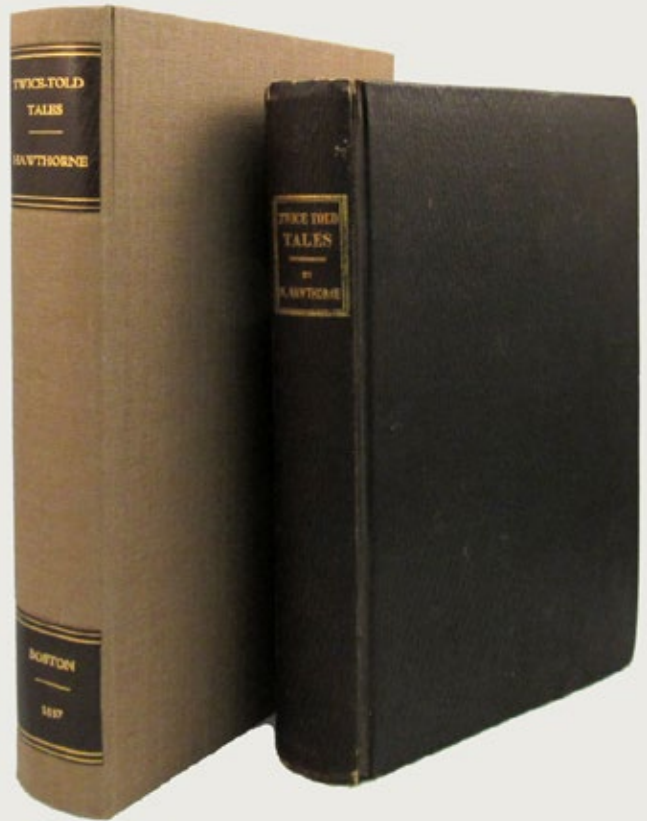
9 Hawthorne, Nathaniel. TWICE-TOLD TALES (Boston: American Stationers Co., 1837) The First Issue of the True First Edition, very scarce and significantly important. With American Stationers Co.'s circular quill imprint on the title-page. 8vo, publisher's original textured brown/black cloth, with the spine lettered in gilt within a gilt frame. While there are known variations to the bindings no priority is given and all first edition copies are first printing, first issue. Now housed in a handsome light brown cloth-covered folding box with two dark brown morocco labels lettered and ruled in gilt. 4 ads, 334, 16 catalogue pp. An unusually handsome and well preserved copy, very scarce as such, the text with far less than the typical foxing that is always present due to the paper stock used, otherwise extremely clean and fresh, the hinges solid and firm, the binding dark and unfaded with bright gilt, very minor wear or rubbing at the tips and extremities, the front blank free-fly with a small amount of loss to the bottom outside corner, and a short closed tear without loss to the first leaf of the advertisement catalogue, early ownership notation of Eliz. L. Parkman.

FIRST EDITION, FIRST ISSUE, RARE, AND ONLY THE SECOND BOOK PUBLISHED BY HAWTHORNE AND THE FIRST ONE TO ACTUALLY BEAR HIS NAME. As Hawthorne was a young and relatively unknown writer at the time, the print run was understandably rather small, recorded as only 1000 copies printed. That fact, along with the low production values continue to make TWICE-TOLD TALES one of the most scarce of all the author's works.

Released in the spring of 1837, TWICE-TOLD TALES is a collection of short stories all of which had been previously printed only in various magazines and annuals, thus Hawthorne's title of "Twice-Told". The stories had been published anonymously, as was FANSHAWE, his first published book. Hawthorne enjoyed calling the stories 'twice-told' as this was also a reference to Shakespeare's 'King John'. A third aspect of the 'twice-told' scenario is the fact that many of them are ironic retellings of familiar older stories and tropes.

While reviews were largely positive (his college mate from Bowdoin, Henry W. Longfellow, reviewed it in the North American Review with extreme praise) sales were slow, and then were halted completely by the Panic of '37. The book may have been the first to make a name for the author, but it would not make him wealthy. There was no second edition until 1842, and at that time many more tales, and a second volume, were added. That edition was noticed far and wide, and many of the stories have lived on and are now considered American classics. Grolier 100, BAL 7581, ClarkA2.1.

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\$4950.



**Grandfather's Chair: A History for Youth  
A Hawthorne Scarcity in Wonderful Condition  
First Edition - Original Cloth - 1841**

10 Hawthorne, Nathaniel. GRANDFATHER'S CHAIR: A History for Youth (Boston: E. P. Peabody, 1841) First Edition and a true Hawthorne rarity. 12mo, publisher's original basket-weave grained plum cloth, the upper cover with black paper pastedown label gilt decorated and lettered. vii, 140pp. An especially well preserved copy, the text is near to pristine, the hinges are strong and tight, the cloth with only the most minor evidence of age to the extremities, and as is always the case the gilt on the paper label is dulled.

FIRST EDITION OF THIS TRULY SCARCE ITEM IN THE HAWTHORNE OEUVRE. Also one of his earlier works,

printed nine years prior to *THE SCARLET LETTER* and a decade prior to *THE HOUSE OF THE SEVEN GABLES*. In these early days Hawthorne wrote primarily for children, for whom he was a wonderfully descriptive teller of tales.

*GRANDFATHER'S CHAIR* retells real stories from America's early days by following the history of a chair brought to America from England in 1630 aboard the good ship 'Arbella'. The chair makes its way through the Colonial and revolutionary periods before finally being purchased by Grandfather at auction. Many famous and infamous people are met along the way. And have no doubt, George Washington sat here!

This early Hawthorne rarity is typically found foxed and worn, this copy is exceptional in its fine condition. BAL 7590; Clark A6.1.

See this online at [www.buddenbrooks.com/pages/books/32526](http://www.buddenbrooks.com/pages/books/32526)  
\$1850.

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The Autograph Edition - Signed by the Author's Daughter  
A Superb Set by the Author's Most Important Publisher**



11 Hawthorne, Nathaniel. *THE WRITINGS OF NATHANIEL HAWTHORNE*, [With Introductory Notes and Bibliographical notes by H.E. Scudder] and the General Introduction by Rose Hawthorne Lathrop [the author's daughter]. (Boston and New York: Houghton Mifflin and Company [and] The Riverside Press, Cambridge, 1900) 22 volumes. The Autograph Edition, Designed by Bruce Rogers and Limited to 500 Signed and Numbered Copies of which this is No. 42. The Edition is signed by Rose Hawthorne Lathrop and the Clerk of the Houghton Mifflin Company. Illustrated throughout with plates by American artists. Each frontispiece plate in two states, both coloured and uncoloured, and each signed by a different artist. Those signed include: Child Hassam, Ross Turner, Jules Guerin, Howard Pyle, Jesse Willcox Smith, Eric Paper, F.T. Merrill and E.H. Garrett. Over 130 plates are included throughout the 22 volumes. Tall 8vo, very finely bound in especially handsome three-quarter rich dark-turquoise crushed

levant morocco over marbled boards gilt, the spines very beautifully decorated with fine and elaborate panel designs gilt within the compartments between raised bands gilt stopped, lettered in gilt in two compartments, marbled endleaves to match, top edges gilt. A very beautiful and very handsome set, very fine and very well preserved and a very special survival thus.

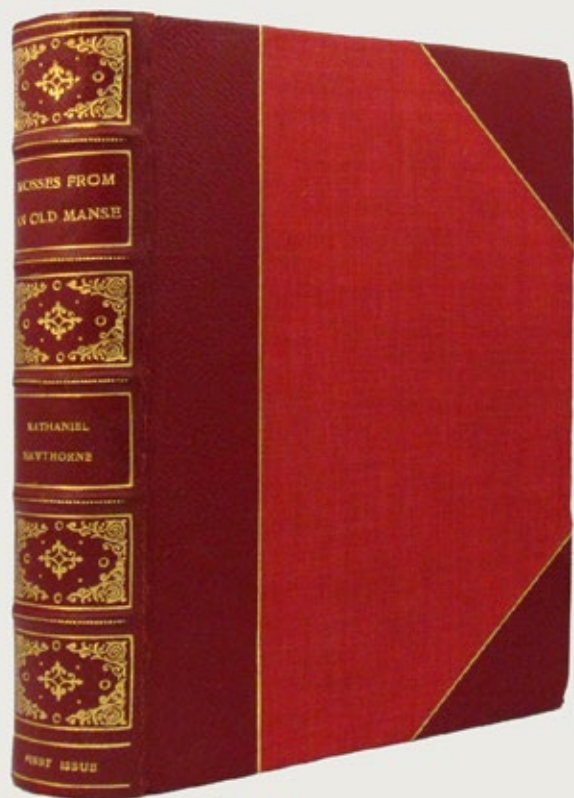
FIRST EDITION OF THIS IMPORTANT AUTOGRAPH EDITION OF THE WORKS OF ONE OF AMERICA'S MOST CELEBRATED AUTHORS. This is a beautifully produced, illustrated and bound set of Hawthorne's complete works.

Salem's Nathaniel Hawthorne was from a prominent puritan family dating back before the time of the famous witch trials. He led a solitary life and was of rare sensitivity, thus he resisted the Transcendental movement favored by his contemporaries and developed a style of storytelling all his own. His extremely popular works of fiction, including such classics as *THE HOUSE OF THE SEVEN GABLES* and *THE SCARLET LETTER*, are often called masterpieces of New England spiritual history. His shorter works, like Poe's but with more of a moral significance, helped to develop the short story into a distinctive American genre.

Rose Hawthorne Lathrop was Rose was the daughter of Nathaniel and Sophia Hawthorne. This is a wonderful set, beautifully bound and autographed by as close a descendant of Hawthorne as is possible to find.

See this online at [www.buddenbrooks.com/pages/books/30341](http://www.buddenbrooks.com/pages/books/30341)  
\$3250.

**Nathaniel Hawthorne - First Edition, First Printing - Rare**  
***Mosses From an Old Manse* - New York - 1846**



12 Hawthorne, Nathaniel. *MOSSSES FROM AN OLD MANSE* (New York: Wiley and Putnam, 1846) 2 volumes bound into one. First Edition of each book, First Printing with "R. Craighead's Power Press" and "T. B. Smith imprints on the verso of both title-pages, and all first issue points as called for by Clark. 8vo, very handsomely bound in three-quarter scarlet morocco over red cloth-covered boards, gilt trimmed on the cornerpieces and backstrip, the spine with handsome ornately gilt decorated compartments between gilt stippled raised bands, gilt lettering in two gilt framed compartments and additional lettering at the tail, t.e.g., PUBLISHER'S RARE ORIGINAL DARK GREEN CLOTH preserved and bound in the rear rear of the volume. [i-vi], [1]-207; [i-vi], [1]-211 pp. A very clean and handsome copy, beautifully preserved, the text-block unusually clean and the binding bright, tight and strong.

*FIRST EDITION, FIRST PRINTING OF THIS EARLY AND QUITE SCARCE HAWTHORNE TITLE RARELY ENCOUNTERED IN FULL FIRST STATE FORMAT. Hawthorne spent three years in the Old Manse in Concord. The Old Manse is a historic manse famous for its American literary associations. It is now owned and operated as a nonprofit museum by the Trustees of Reservations. In 1842, the American writer Nathaniel Hawthorne rented the Old Manse for \$100 a year. He moved in with his wife, transcendentalist Sophia Peabody. Prior to their arrival at the Manse, Henry David Thoreau created a*

*vegetable garden for the couple. The Hawthornes lived in the house for three years. Previously the manse had been home to Ralph Waldo Emerson.*

*MOSSSES FROM AN OLD MANSE is the best and most important of the three literary collections Hawthorne published during his lifetime. Many of the tales are allegories and, as in much of Hawthorne's best works, focus on the negative side of human nature. Herman Melville, a close friend of Hawthorne, noted this aspect in his review of it-- "This 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." Clark A15.1*

See this online at [www.buddenbrooks.com/pages/books/33085](http://www.buddenbrooks.com/pages/books/33085)  
\$2250.

**A Scarce Nathaniel Hawthorne First Edition, First Issue**  
***The Blithedale Romance* - An Especially Fine Copy - Rare Thus**

13 Hawthorne, Nathaniel. *THE BLITHEDALE ROMANCE* (Boston: Ticknor, Reed and Fields, 1852) First American edition, first issue, binding A, earliest dated ads (April). 8vo, in the original Ticknor style A brown cloth, lettered in gilt on spine and with all-over decorative work in blind on the covers. 288, [4 ads. bound at the front] pp. An especially fresh and bright copy, the text-block very clean and fresh, the binding tight and strong, the gilt work unusually well preserved. A lovely copy.

*FIRST EDITION AND FIRST ISSUE, and a very scarce Hawthorne title in such fine condition. An uncommonly bright and fresh copy.*

*Hawthorne's "romance" was based on Brook Farm, a community farm near Boston. It examines what progress, if any, has been made to the human animal. Blithedale, like Brook Farm, was a would-be modern Arcadia along the lines of the anti-capitalist ideals of Charles Fourier, but in spite of the lofty ideals falls pray to the self-interested behavior of its members. Though this concept for a work of fiction may sound a bit heady, Henry James called it "the lightest, the brightest, the liveliest" of Hawthorne's "fictions." Hawthorne's claim that the characters of the novel are "entirely fictitious" has been widely questioned and many suggest that Bronson Alcott, Emerson, Horace Mann, Margaret Fuller and Hawthorne*

himself can all be found in this novel. BAL 7611, Clark A20.2  
See this online at [www.buddenbrooks.com/pages/books/33086](http://www.buddenbrooks.com/pages/books/33086)  
\$950.

**First Edition - Nathaniel Hawthorne - 1852**  
***The Snow Image and Other Twice-Told Tales***

14 Hawthorne, Nathaniel. THE SNOW IMAGE AND OTHER TWICE-TOLD TALES (Boston: Ticknor, Reed and Fields, 1852) First edition, first printing and with the earliest state (January, 1852) of the publisher's ad catalogue. 8vo, publisher's original Ticknor ribbed brown cloth, style A with the covers stamped in blind, the spine lettered in gold and stamped in blind. yellow coated endpapers, the ad catalogue inserted in the front. 4 ads., 273 pp. A tight, strong and clean copy, the text unusually fresh with only minor age mellowing evident, the cloth is unfaded with strong gilt, there is some wear at the corners and spine tips, still, a much nicer copy than is typically seen.

FIRST EDITION of this collection of tales and stories, some appearing here for the first time. After publishing his collection *Mosses from an Old Manse* in 1846, Hawthorne mostly turned away from the short tales that had marked the majority of his career up until that point. This collection marked a return to that format, just in time to be the final collection of writings to be published during his lifetime. Fifteen tales are included, the new ones include 'The Snow Image', 'The Great Stone Face', 'Main Street', and 'Ethan Brand'. B.A.L. 7607. Clark A19.1.a.

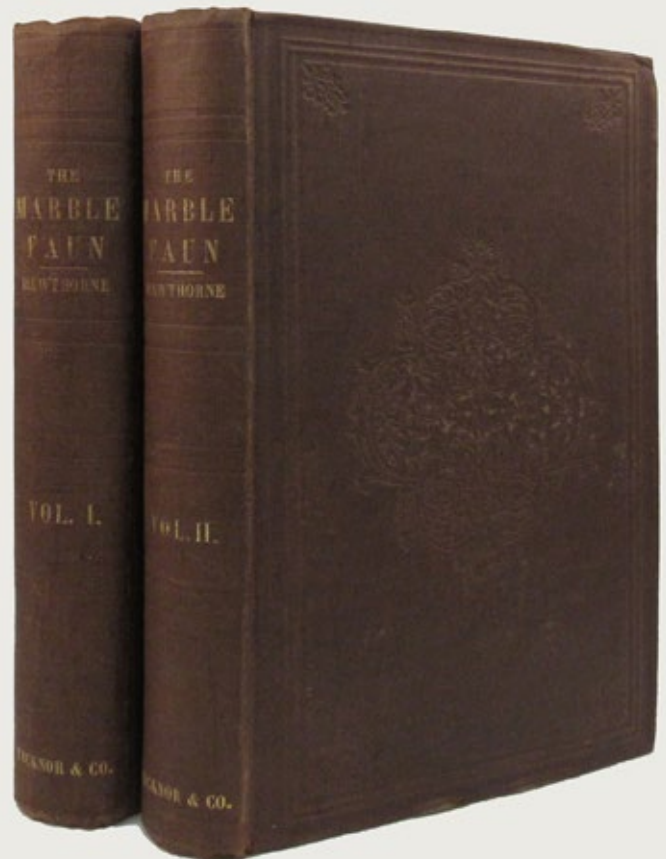
See this online at [www.buddenbrooks.com/pages/books/33088](http://www.buddenbrooks.com/pages/books/33088)  
\$550.

**The First Edition, First Issue - Nathaniel Hawthorne**  
***The Marble Faun; or The Romance of Monte Beni***  
**An Unusually Fine Set of His Splendid Work on Italy**

15 Hawthorne, Nathaniel. THE MARBLE FAUN; or The Romance of Monte Beni (Boston: Ticknor and Fields, 1860) 2 volumes. First edition, first issue with Clark's points as called for and with sixteen page catalogue in the rear of Volume I dated March. 8vo., publisher's original brown cloth lettered in gilt on spines and decorated in blind on the covers in the style of Ticknor format A, and with white wove endpapers coated brown. xi, 283, 16 pp. ads; 284 pp. An especially fine and bright set, unusually well preserved, the text-blocks clean with no spotting, the signatures firm, the bindings fresh and unfaded, the gilt still bright, uncommonly well preserved for Ticknor cloth.

FIRST EDITION AND FIRST ISSUE IN UNUSUALLY NICE CONDITION. *Italy was the site of this, one of Hawthorne's most popular books. Of it, the writer said, "No author, without a trial, can conceive of the difficulty of writing a romance about a country where there is no shadow, no antiquity, no mystery, no picturesque and gloomy wrong, nor anything but a commonplace prosperity, in broad and simple daylight, as is happily the case with my dear native land. It will be very long, I trust, before romance-writers may find congenial and easily handled themes, either in the annals of our stalwart republic, or in any characteristic and probable events of our individual lives. Romance and poetry, ivy, lichens, and wall-flowers need ruin to make them grow."*

John Lothrop Motley wrote to Hawthorne that " I like those shadowy, weird, fantastic, Hawthornesque shapes flitting through the golden gloom which is the atmosphere of the book. I like the misty way in which the story is indicated rather than revealed. The outlines are quite definite enough, from the beginning to the end, to those who have imagination enough to follow you in your

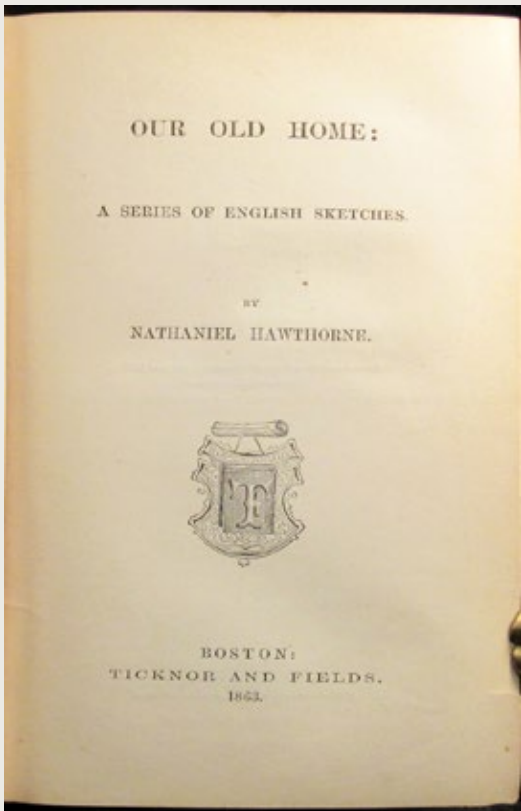


airy flights; and to those who complain, I suppose nothing less than an illustrated edition with a large gallows on the last page, with Donatello in the most pensive of attitudes, his ears revealed at last through a white nightcap, would be satisfactory." Henry Wadsworth Longfellow called it a "wonderful book" and William Dean Howells wrote that it would "...[yield] him that full honor and praise which a writer can hope for but once in his life."

See this online at [www.buddenbrooks.com/pages/books/33087](http://www.buddenbrooks.com/pages/books/33087)

\$1500.

### Nathaniel Hawthorne - *Our Old Home* - Sketches of England Among His Best - First Edition and Printing



16 Hawthorne, Nathaniel. *OUR OLD HOME: A Series of English Sketches* (Boston: Ticknor and Fields, 1863) First edition, first issue with the T&F ads printed on page 399 as called for by Clark, first binding state. 8vo., publisher's original textured brown cloth, Ticknor style A, with blind stamp device on covers within blind borders, spine gilt lettered, white wove endpapers coated brown on one side. xi, 398, [399] ads. pp. A pleasing copy, the text-block is especially clean and fresh with no foxing but for a trivial few spots on the prelims only, the brown cloth is fresh and unfaded with the gilt still bright. There is a bit of wear to the cloth at the corners, spine tips, and board edges.

*FIRST EDITION AND PRINTING OF HAWTHORNE'S WRITINGS ON ENGLAND, A WORK WHICH INCLUDES SOME OF THE AUTHOR'S BEST NONFICTION WORK.*

*The years which Hawthorne passed in England were outwardly the most successful, in worldly prosperity the most abundant, and in other respects among the happiest of his life; forming in the autumn of his career a sort of counterpoise to the idyllic period spent at the Old Manse. Of these years,--from the spring of 1853 to June of 1860, excepting a part of 1858 and 1859, which interval was chiefly spent in Italy,--"Our Old Home" was the literary outcome. Much of the material composing the sketches in this volume occurs in embryonic form in the "English Note-Books," which were then still veiled from publicity; but various elements and touches of fancy were supplied by the author's mood or memory at the instant of writing. His impressions of England, outlined in the "Note-Books" and scattered at random through*

*many pages, here assume a connected and artistic shape.* BAL 7626; Clark A24.1.a

See this online at [www.buddenbrooks.com/pages/books/33090](http://www.buddenbrooks.com/pages/books/33090)

\$350.

### A Handsome Collection of Nathaniel Hawthorne's Works In Contemporary Bindings of Three-Quarter Blue Morocco

17 Hawthorne, Nathaniel. [WORKS, Comprised of:] THE SNOW IMAGE AND OTHER TWICE TOLD TALES; OUR OLD HOME; TANGLEWOOD TALES; THE BLITHEDALE ROMANCE; THE HOUSE OF THE SEVEN GABLES; THE SCARLET LETTER; MOSSES FROM AN OLD MANSE; THE NEW ADAM AND EVE, ETC.; TWICE-TOLD TALES; TRUE STORIES AND HISTORY AND BIOGRAPHY (Edinburgh [and] London: William Patterson, 1883-1885) Bound as 6 volumes. A nice uniform set from Patterson's Library of New England Novels. Each title-page for the various sections has a small bust portrait of Hawthorne within an engraved oval frame. 8vo, presented in handsome contemporary bindings of three-quarter sea-blue morocco over marbled boards, the spines with simple raised bands ruled in blind, four of the compartments with small gilt floral tool in the centers, two with gilt lettering, marbled endpapers, t.e.g. A very handsome set, well preserved, the contemporary morocco in very well preserved with only a bit of light mellowing to the extremities, the text-blocks clean and fresh, no foxing, all very sound and solid.

*A VERY PLEASING COLLECTION OF HAWTHORNE'S MOST IMPORTANT WRITINGS. This set of Hawthorne's greatest works is composed of printings from Patterson's uniform "Library" editions, all very nicely bound. The dates of*

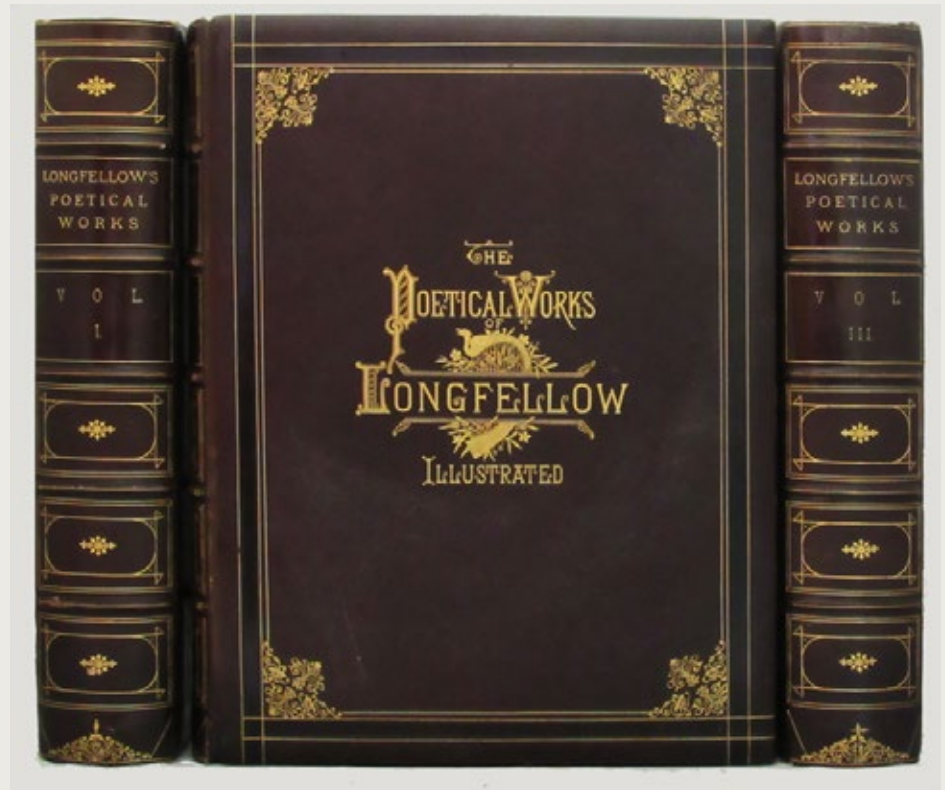
these printings coincide with Houghton's edition of Complete Works printed in Boston, of which there was no British counterpart.

See this online at [www.buddenbrooks.com/pages/books/24067](http://www.buddenbrooks.com/pages/books/24067)  
\$950.

See more books by Nathaniel Hawthorne beginning on page 35

*Poetical Works of Henry Wadsworth Longfellow*  
**The Beautifully Bound Deluxe Riverside Press Edition**  
**Illustrated on Nearly Every Page With Fine Engravings**

18 Longfellow, Henry Wadsworth. THE POETICAL WORKS OF HENRY WADSWORTH LONGFELLOW ILLUSTRATED [with] THE COMPLETE PROSE WORKS OF HENRY WADSWORTH LONGFELLOW With His Later Poems Illustrated [and] With a Biographical Sketch by Octavius B. Frothingham. (Boston: The Riverside Press for Houghton, Mifflin and Company, [circa 1886]) 3 volumes. The Very Fine Deluxe illustrated folio edition of Longfellow's complete works. Illustrated with very handsomely engraved portrait frontispieces with facsimile signatures in each volume, profusely illustrated throughout with hundreds of engravings by various noted artists, many of which are on full page plates, many others are half-page in size, and still other smaller engravings are present throughout



the volumes along with intricately designed chapter headings. Folio, in the publisher's best and most deluxe and impressive binding of full dark brown morocco handsomely decorated with wide ornate panels of inlaid smooth morocco double-ruled in gilt and with large gilt corner tools to all covers, the upper covers with a full gilt decorations featuring a harp and flowers and ornate gilt lettering. The spines are decorated with gilt-ruled raised bands, panels in gilt with fine gilt tools in the center of each compartment, two compartments with bright gilt lettering on smooth morocco labels, beveled board edges gilt rolled, very wide beautifully gilt paneled turn-ins, fine brown moire silk pastedowns and end-leaves, and all edges richly gilded. xvi, 488; xvi, 489-928; viii, [2] 932-1407 [2] pp. An unusually fine, very handsome and pleasing set of this stunning edition, very well preserved indeed. The bindings are strong and firm, bright and clean and near as pristine, internally they are equally fine, fresh, bright and clean with not even a hint of foxing or any real evidence of use or age.

FIRST OF THIS FINE EDITION OF VERY CLASSIC AMERICAN POETRY BEAUTIFULLY PRESENTED IN AN IMPRESSIVE DELUXE FOLIO FORMAT. A very beautiful and imposing early edition of Longfellow's great American poetry. The tomes are extensively illustrated with exceptional engravings by numerous artists which represent a wide variety of styles. This edition is made all the better by the inclusion of Longfellow's prose, later poems (many of which were not included in editions issued during his lifetime) and Ms. Frothingham's fine and concise biographical sketch.

Louis Untermeyer, who writes of Longfellow's poetry: "It expresses a kindliness which is spontaneous, and a homeliness which is winning because it is so straightforward. It retains its popularity because it is unaffectedly clear, unashamedly tender, and unshakably serene." Here we find all of his groundbreaking works: such as Song of Hiawatha, Evangeline, Tales of a Wayside Inn, Paul Revere's Ride, Courtship of Miles Standish, the Village Blacksmith, Poems on Slavery, and so very many others, and all quite impressively illustrated.

See this online at [www.buddenbrooks.com/pages/books/32832](http://www.buddenbrooks.com/pages/books/32832)  
\$1250.

**A Gem of American Literature  
Finely Bound and With an Impressive Fore-Edge Painting  
Rendering 'The Song of Hiawatha' in Fine Colours**



19 Longfellow, Henry Wadsworth. THE POETICAL WORKS OF HENRY WADSWORTH LONGFELLOW (London: George Routledge and Sons, 1866) "Complete Edition", and an early collection of the author's works printed in his lifetime. THIS COPY WITH A FINE FORE-EDGE PAINTING INSPIRED BY 'THE SONG OF HIAWATHA. With an engraved portrait frontispiece. Small 8vo, very handsomely bound in a contemporary binding of full sea-green morocco, the covers with elegant and richly detailed gilt panels, the spine with finely gilt tooled compartments separated by raised bands, one compartment lettered in gilt, lovely gilt tooled turn-ins, a.e.g., AND WITH A BEAUTIFUL FORE-EDGE PAINTING of a scene featuring a Native American village. The image is inspired by one of the author's most famous and popular poems and a landmark of 19th century American literature, THE SONG OF HIAWATHA. xii, 367pp. A fine and handsome copy, the text solid and very clean but for the lightest bit of spotting on the first two and final leaves only, the exquisite binding and fore-edge both in very fine condition, essentially without flaw.

A LOVELY FORE-EDGE PAINTING ILLUSTRATING A NATIVE AMERICAN VILLAGE SCENE BEAUTIFULLY RENDERED IN RICH, WARM COLOURS. *Hiawatha*, one of the author's most beloved works inspired the fore-edge painting and is included within. The text features Longfellow's poetical works up to the time of publication. Here offered, within this finely bound work are such iconic poems as the *Song of Hiawatha*, *Evangeline*, *Tales of a Wayside Inn*, *Paul Revere's Ride*, *The Courtship of Miles Standish*, *The Village Blacksmith*, *Poems on Slavery* and many others. This work, comprising so many of Longfellow's best poems marked the period when the author began his translations of Dante and of Michelangelo.

See this online at [www.buddenbrooks.com/pages/books/32875](http://www.buddenbrooks.com/pages/books/32875)  
\$650.

***Tales of A Wayside Inn* - First Edition - 1864  
Henry Wadsworth Longfellow - One of His Very Best Books  
Includes The Midnight Ride of Paul Revere**

20 Longfellow, Henry Wadsworth. TALES OF A WAYSIDE INN (Boston: Ticknor and Fields, 1864) First edition, later issue. With vignette title-page. 8vo, publisher's original brown cloth lettered in gilt on spine, the covers with central arabesque decoration ruled and paneled in blind. v, [2], 225 pp. A very nice copy, the binding bright, clean and nearly without wear, a slight bit of rubbing to the tips of the spine, the text-block clean and the binding tight, hinges sound, a very pleasing copy.

SCARCE FIRST EDITION. *Nice copies of this rather elusive title, one of Longfellow's best books, are quite difficult to come by. Ours is both clean and tight. "The Midnight Ride of Paul Revere" included in the volume "isten, my children, and you shall hear*

TALES OF A WAYSIDE INN is a collection of poems inspired by, and structured much like, Chaucer's CANTERBURY TALES. A group of travelers, brought together at an inn near Boston, pass the time by exchanging stories. Longfellow's most famous poem, "The Ride of Paul Revere", is presented as the Landlord's Tale and was here first published within a book, having only appeared first in the *Atlantic Monthly*. BAL 12136

See this online at [www.buddenbrooks.com/pages/books/32256](http://www.buddenbrooks.com/pages/books/32256)  
\$395.

See more books by Henry Wadsworth Longfellow beginning on page 40.

***Autocrat at the Breakfast Table - First Edition***  
**With the Eight Engravings Present - 1858**  
**Oliver Wendell Holmes - An American Cornerstone Work**

21 Holmes, Oliver Wendell. AUTOCRAT OF THE BREAKFAST-TABLE (Boston: Phillips, Sampson and Company, 1858) First edition, early issue with the general title-page printed in red, "Valuable Books" ads at rear binding state with monograms and flowers in the corners of the covers. Illustrated with the eight original engravings protected by tissue guards. These illustrations were removed in later issues at the request of the author. 8vo, publisher's original green cloth lettered in gilt on spine, with the called for decorations of monograms and flowers and designs in blind on the covers. viii, 373 including index, 2 ads pp. A fine, bright, clean and very well preserved copy, unusual in this condition.

FIRST EDITION OF ONE OF THE QUIRKIEST AND MOST CHARMING BOOKS IN AMERICAN LITERATURE. *The Grolier Catalogue of One Hundred Influential American Books Printed Before 1900* calls it the "distillation of the intellectual and cultural life of New England at its Brahmin zenith," which is a stuffy way of saying its subject matter ranges amusingly across all the corners of Holmes's...er, *The Autocrat's* mind.

"Autocrat" first appeared in serial form in the first issue of the *Atlantic Monthly*. It blends the discursive and whimsically comprehending talk of a boarding-house sage with verses, both light and serious. It was followed by two more titles in the "Breakfast-Table" series, their enthusiastic reception of which has been justified by the place they have retained in American letters. *Grolier 100*. Merle Johnson High Spot. BAL 8781; *Currier & Tilton*, pp. 69-74.

See this online at [www.buddenbrooks.com/pages/books/29519](http://www.buddenbrooks.com/pages/books/29519)

\$1150.

***Autocrat at the Breakfast Table - First Edition - Large Paper***  
**First Issue with the Engravings Present**  
**Oliver Wendell Holmes - An American Cornerstone Work**

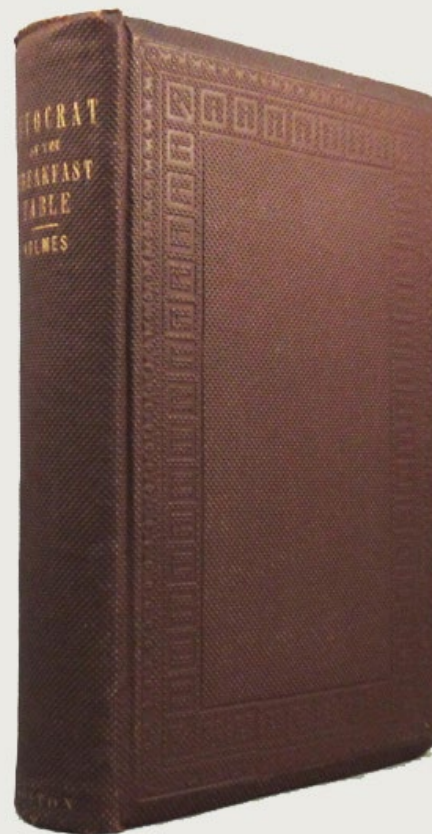
22 Holmes, Oliver Wendell. THE AUTOCRAT OF THE BREAKFAST-TABLE (Boston: Phillips, Sampson and Company, 1859) First edition, First State (Issue A with the illustrations) on large paper. With eight engravings as called for. 8vo, publisher's full terra-cotta cloth, the covers richly decorated and blocked in blind, the spine panel lettered in gilt, all edges gilt. viii, 373 pp. A very handsome and fine copy, the binding in excellent condition, the hinges tight and strong, the text-block clean, bright and crisp, the illustrations all in good order.

FIRST EDITION, THE SCARCE LARGE PAPER ISSUE IN STATE A WITH THE ILLUSTRATIONS PRESENT. *The engravings were subsequently excised by Holmes' request from future states of the first edition printings. Additionally, this copy is in unusually fine condition.*

Surrounded by Boston's literary elite (which included friends such as Ralph Waldo Emerson, Henry Wadsworth Longfellow, and James Russell Lowell) Holmes made an indelible imprint on the literary world of the 19th century. His most famous works, the "Breakfast-Table" series, began with the "Autocrat," which first appeared in serial form in the first issue of the *Atlantic Monthly*. It blends the discursive and whimsically comprehending talk of a boarding-house sage with verses, both light and serious. One of the quirkiest and most charming books in American literature, *The Grolier Catalogue of One Hundred Influential American Books Printed Before 1900* calls it the "distillation of the intellectual and cultural life of New England at its Brahmin zenith," which is a stuffy way of saying its subject matter ranges amusingly across all the corners of Holmes's...er, *The Autocrat's* mind. It was followed by two more titles, "The Professor" and "The Poet," and their enthusiastic reception has been justified by the place they have retained in American letters. BAL 9093.

See this online at [www.buddenbrooks.com/pages/books/31974](http://www.buddenbrooks.com/pages/books/31974)

\$950.





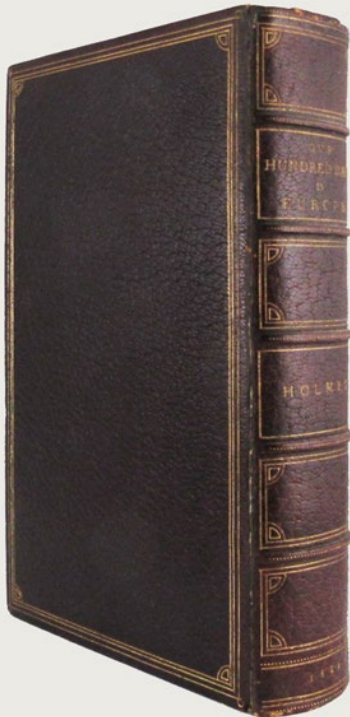
**Oliver Wendell Holmes - *John Lothrop Motley. A Memoir*  
First Edition - Large Paper Copy - 1879**

23 Holmes, Oliver Wendell. JOHN LOTHROP MOTLEY. A MEMOIR (Boston: Houghton, Osgood and Co, 1879) First Edition. This being one of an unspecified number of large paper copies, which may have been printed prior to the publication of the general trade issue. A gift presentation on the front endpaper dated "Christmas 1878" would help to assert that assumption. With an engraved frontispiece portrait of John Motley with facsimile signature. Large 8vo, publisher's original terra cotta cloth, lettered in gilt on the spine and on the upper cover, t.e.g. vii, [i], 278 pp. A very good and well preserved copy, the cloth with very little wear and bright gilt, a little unobtrusive old staining that is very mild and one signature is a little loose.

*THE LARGE PAPER ISSUE IS BELIEVED TO HAVE BEEN ONLY 516 COPIES, AND ARE THOUGHT TO HAVE BEEN PRINTED FIRST. The piece was written by Holmes at the request of the Massachusetts Historical Society.*

*John Lothrop Motley (1814–77) was an American historian and diplomat from Massachusetts who wrote a number of books and articles of importance. His RISE OF THE DUTCH REPUBLIC (3 vol., 1856), enjoyed great success for many years, as did his HISTORY OF THE UNITED NETHERLANDS (4 vol., 1860–67). He was a diplomat of some note and carried on well in the classical tradition of Massachusetts public servants. Motley had spent a short period in 1841 as secretary of the U.S. legation at St. Petersburg and later was minister to Austria (1861–67). President Grant appointed him minister to Great Britain in 1869. BAL 8933.*

See this online at [www.buddenbrooks.com/pages/books/32895](http://www.buddenbrooks.com/pages/books/32895)  
\$175.



**Oliver Wendell Holmes' *Hundred Days In Europe*  
Handsomely Bound By James MacDonald**

24 Holmes, Oliver Wendell. ONE HUNDRED DAYS IN EUROPE. (Boston: Houghton, Mifflin and Company, 1877) First Edition. This copy is extra-illustrated, with 50 plates. 8vo, very handsomely bound in full leather executed by James MacDonald in New York City. A fine copy, but for the hinges which are in need of restoration, otherwise an attractive binding.

*A HANDSOME COPY OF HOLMES' EUROPEAN TRAVELS.*

*"After an interval of more than fifty years I propose taking a second look at some parts of Europe. It is a Rip Van Winkle experiment which I am promising myself. The changes wrought by half a century in the countries I visited amount almost to a transformation. I left the England of William the Fourth, of the Duke of Wellington, of Sir Robert Peel; the France of Louis Philippe, of Marshal Soult, of Thiers, of Guizot. I went from Manchester to Liverpool by the new railroad, the only one I saw in Europe. I looked upon England from the box of a stage-coach, upon France from the coupe of a diligence, upon Italy from the cushion of a carrozza. The broken windows of Apsley House were still boarded up when I was in London."*

See this online at [www.buddenbrooks.com/pages/books/27731](http://www.buddenbrooks.com/pages/books/27731)  
\$750.

**Oliver Wendell Holmes - *Soundings From the Atlantic*  
First Edition - 1864 - With Discussions on Photography**

25 Holmes, Oliver Wendell. SOUNDINGS FROM THE ATLANTIC (Boston: Ticknor and Fields, 1864) First Edition. 8vo, publisher's original brown cloth, lettered in gilt on the spine and decorated in blind on the covers. 468, (22 ads) pp. A good copy, with some age to the binding and textblock.

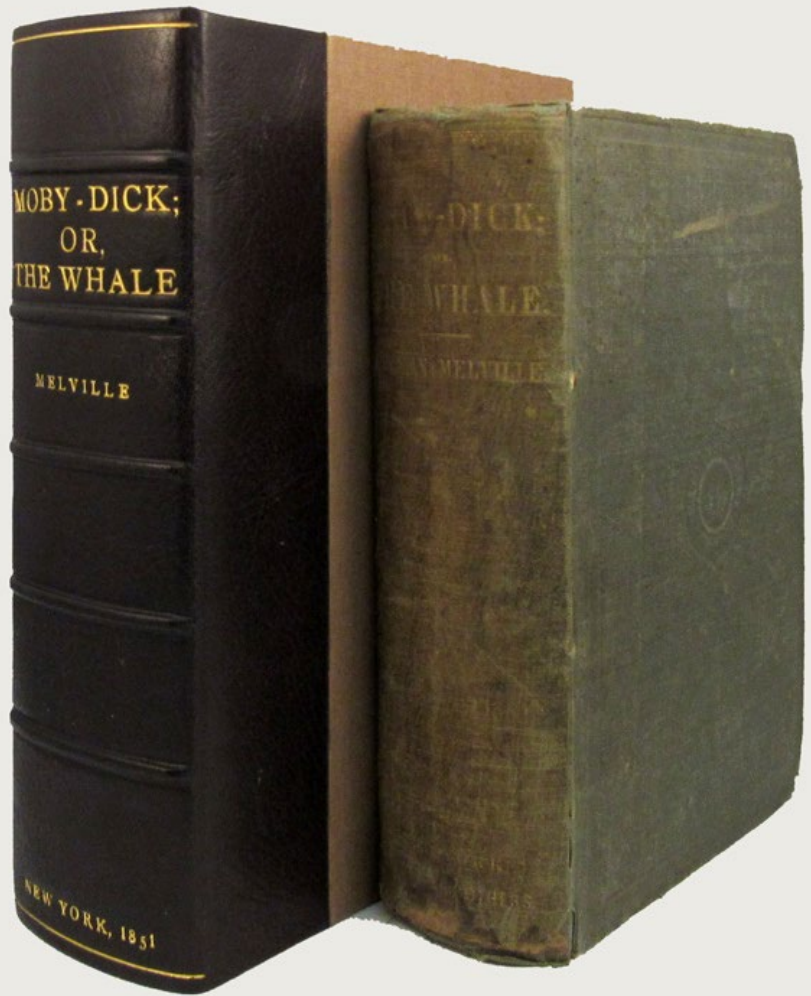
*A COLLECTION OF FASCINATING ESSAYS INCLUDING TWO DEALING WITH THE STEREOSCOPE AND OTHERS WITH THE CIVIL WAR. Worthwhile and intelligent writing by one of America's preeminent authors.*

See this online at [www.buddenbrooks.com/pages/books/21091](http://www.buddenbrooks.com/pages/books/21091)  
\$195.

**See More books by Oliver Wendell Holmes on page 40..**

***Moby Dick* - Herman Melville - 1851 - Original Cloth  
The Scarce First Edition of an Epic American Masterpiece  
And the Great Cornerstone of the American Renaissance**

26 Melville, Herman. *MOBY DICK; or, The Whale* (New York: Harper and Brothers, 1851) FIRST EDITION of one of the greatest and most important literary works in the American oeuvre. The American edition contains thirty-five passages and the "Epilogue" omitted from the English edition published as *THE WHALE*. 8vo, in the publisher's ORIGINAL FIRST STATE BINDING of green/gray cloth, both boards stamped in blind with ruled frame and the Harper and Brothers' circular device at the center, the spine gilt lettered and with gilt banding at the head and tail, the endpapers coated orange. Now protectively housed in a handsome folding cloth-covered case backed in dark chocolate morocco with blind-ruled bands and gilt lettering. xxiii, 635, [6 ads] pp. A rare example in that the book is in fully original state. Most copies seen nowadays are either rebound or show evidence of restoration. Internally the foxing, always present in the book due to the materials used, is much lighter in tone than typically found and appears in most places more like gentle mottling than obtrusive spotting. The textblock is solid throughout, mellowed a bit but with no tears, dog-ears or flaws worthy of note, the orange endpapers intact with the hinges firm, a bold signature of some long-



ago owner adorns the title-page, and there is a neat February of 1852 inscription on the front fly. The cloth is mellowed, and shows some wear at the extremities, but is still quite well preserved and without repair.

*HIGHLY IMPORTANT, FIRST EDITION OF ONE OF THE GREATEST (MANY WOULD SIMPLY SAY "THE GREATEST") AND SCARCEST WORKS OF AMERICAN LITERATURE. THIS COPY IN HARPER'S ORIGINAL FIRST ISSUE CLOTH AND FULLY UNSOPHISTICATED WITH NO EVIDENCE OF REPAIR OR RESTORATION. RARE THUS. The exact number of copies published is not known, but the book was not successful. In a fire in 1853 at Harper and Brothers 297 copies were lost; about sixty survived.*

*"Moby-Dick is the great conundrum-book. Is it a profound allegory, with the white whale the embodiment of moral evil, or merely the finest story of the sea ever written? Whichever it is, now rediscovered, it stirs and stimulates each succeeding generation, whether reading it for pleasure or with a scalpel. Within its pages can be found the sounds and scents, the very flavor, of the maritime life of our whaling ancestors" -Grolier Club.*

*"As Queequeg and I are now fairly embarked in this business of whaling," Melville's narrator begins, "and as this business of whaling has somehow come to be regarded among landsmen as a rather unpoetical and disreputable pursuit; therefore, I am all anxiety to convince ye, ye landsmen, of the injustice hereby done to us hunters of whales." Melville points out the historical accomplishments of whalers ("Often, adventures which Vancouver dedicates three chapters to, these men accounted unworthy of being set down in the ship's common log") and the traditional homage paid to whales ("In one of the mighty triumphs given to a Roman general upon his entering the world's capital, the bones of a whale, brought all the way from the Syrian Coast, were the most conspicuous object in the cymballed procession"), and in general does a fine job of vindicating his profession.*

*"Oh, the rare old Whale, mid storm and gale  
In his ocean home will be  
A giant in might, where might is right,  
And king of the boundless sea."*

BAL 13664; Grolier American 60; Johnson Highspots 57; Wright II:1701.

See this online at [www.buddenbrooks.com/pages/books/33110](http://www.buddenbrooks.com/pages/books/33110)

\$29,500.

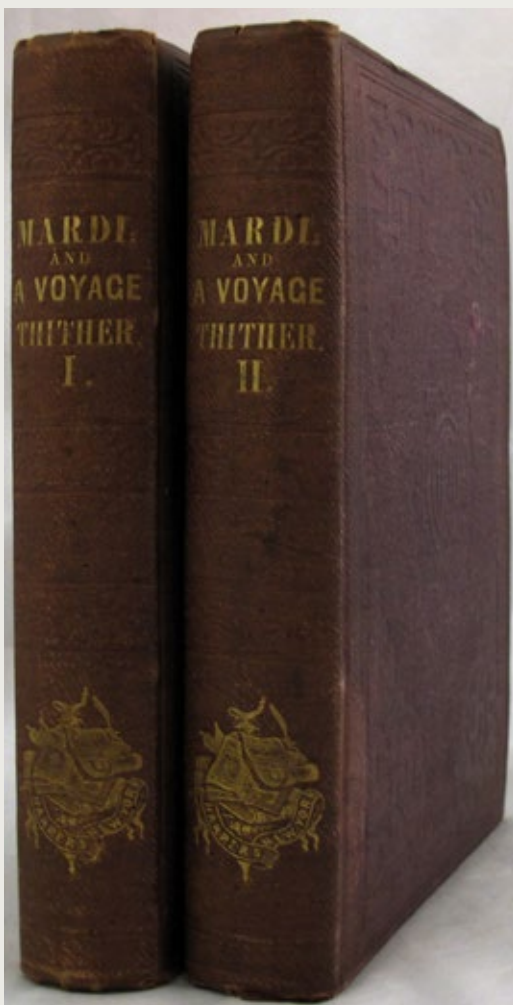
### **Herman Melville - First Edition - *Omoo* His Second Book - A Soujourn in the Marquesas - 1847**

27 Melville, Herman. *OMOO: A Narrative of Adventure In The South Sea* (London: John Murray, 1847) First Edition, the English issue, preceding the American issue by about a month. State A of the signature mark on p. 209. Full page cartographic frontispiece and the illustration at p. 78. 8vo., in an antique binding of dark brown-maroon over brown cloth boards, the spine with gilt panel enclosing the title lettered in gilt. [xiv], 321 pp. A handsome and very well preserved copy, with just pleasing bit of age. A fine survival of an important book, Melville's second.

*FIRST EDITION, OMOO is a story of the Marquesas and was written out of Melville's own sojourn there. This English issue preceded the American edition. the work is loosely based on the author's experiences in the South Pacific. In this story, which picks up where Melville's first book, TYPEE, ends we find our un-named hero leaving the island of Nuku Hiva. He ships aboard a whaling vessel that makes its way to Tahiti, after which there is a mutiny and a third of the crew are imprisoned. The narrator meets and forms a friendship with the vessel's surgeon, a tall thin man known to his crew-mates as "Dr Long Ghost".*

See this online at [www.buddenbrooks.com/pages/books/28016](http://www.buddenbrooks.com/pages/books/28016)

\$1850.



### **Rare First Edition of Melville's *Mardi* - Two Volumes A Unusually Handsome Set in Publisher's Original Cloth New York - Harper and Brothers - 1849**

28 Melville, Herman. *MARDI and a Voyage Thither* (New York: Harper & Brothers, 1849) 2 volumes. First edition. 8vo, publisher's original blind-stamped purple cloth, with elaborate blind-stamped decorative tooling on covers and spine, lettering and Harper's logo in gilt to the spine panel. Housed in a pleasing dark green morocco solander case, the volumes each with their own chemise. xii, 365; xii, 387 pp., 8 pp. ads. An unusually fine copy and a very handsome pair, beautifully preserved. The cloth is bright and clean and essentially without fading, some of the typical offsetting to the pastedown and free-fly.

*RARE FIRST EDITION IN ORIGINAL CLOTH IN UNUSUALLY WELL PRESERVED CONDITION. THE BOOK IS EXCEPTIONALLY SCARCE IN THE PURPLE CLOTH IN FINE CONDITION AS IS THIS COPY. After a tiring 18 month whaling voyage in the south seas, Melville jumped ship and with his companion, Richard Tobias Greene, lived in the islands for several months. While there he was captured by but escaped from island natives. He served on an Australian trader, worked as a field laborer and enlisted on the frigate U.S.S. United States. His experiences are the basis for the Swiftian adventures of Taji and his companion Jarl in Mardi. This is one of Melville's best written stories. BAL 13658, Wright I, 1860*

See this online at [www.buddenbrooks.com/pages/books/23177](http://www.buddenbrooks.com/pages/books/23177)  
\$2850.

**Herman Melville - Redburn**  
**Original Blue Cloth - A Superior Copy in Pristine Condition**

29 Melville, Herman. REDBURN. His First Voyage. Being the Sailor-Boy Confessions and Reminiscences of the Son of a Gentleman in the Merchant Service (London: Constable & Co., 1922) Rare First Edition in the Constable printing of Melville's Works. One of 750 copies only. Large 8vo, publishers original blue cloth lettered in gilt and stamped in blind, t.e.g., with the finely coated maroon endleaves. x, 403 pp. A superior copy of this very scarce book, fine and bright and unusually well preserved, without wear or blemish, as pristine, unopened and essentially mint.

RARE FIRST EDITION OF REDBURN, HIS FIRST VOYAGE, IN THE CONSTABLE COLLECTION, A HIGHLY REGARDED PRINTING OF MELVILLE'S WORKS.

Between 1875 and 1920 Melville had fallen deep into obscurity. William P. Trent's A HISTORY OF AMERICAN LITERATURE, 1903, gives Melville but three pages out of 593, and Wendell and Greenough's A HISTORY OF LITERATURE IN AMERICA, 1904, gives him nothing at all. The author's star began to rise in 1921 with the publication of Weaver's biography.

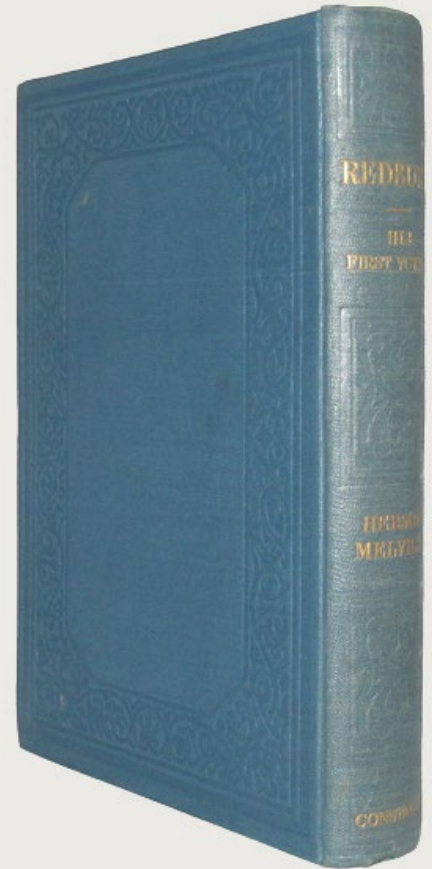
The first volume of the collected works was published the following year and did much to expand American awareness of Melville's art. It stands alone as a truly important edition with the inclusion of all of Melville's work known at the time including 'The Poems' and 'Billy Budd,' both of which were here published separately for the first time. REDBURN, His First Voyage, appears as Volume VI of the Standard Edition set.

Melville's novel, based on his own experiences as a boy from a poverty stricken New York family who ships out to sea on his first voyage bound for Liverpool.

In 1837 Melville left his impoverished New York family on a similar voyage. It was the young boy's first taste of life on the ocean and an experience that would instill a lifelong love of the sea. That love was so profound that it is seen throughout virtually all of his writings.

Prior to setting off to sea Melville had been employed at a hat shop. And if his voyage to Liverpool can be viewed as the beginning of his literary career, American literature owes an extraordinary amount to the experience Melville had on that raw morning down on the merchant docks of New York City. BAL 169

See this online at [www.buddenbrooks.com/pages/books/32711](http://www.buddenbrooks.com/pages/books/32711)  
\$450.



**Herman Melville - Pierre Or, The Ambiguities**  
**Original Blue Cloth - A Superior Copy in Pristine Condition**

30 Melville, Herman. PIERRE Or, The Ambiguities (London: Constable & Co., 1923) Rare First Edition in the Constable printing of Melville's Works. One of 750 copies only. Large 8vo, publishers original blue cloth lettered in gilt and stamped in blind, t.e.g. x, 505 pp. A superior copy of this very scarce book, fine and bright and unusually well preserved, without wear or blemish, unopened, as pristine and essentially mint.

RARE FIRST EDITION OF PIERRE OR, THE AMBIGUITIES, IN THE CONSTABLE COLLECTION, A HIGHLY REGARDED PRINTING OF MELVILLE'S WORKS.

Between 1875 and 1920 Melville had fallen deep into obscurity. William P. Trent's A HISTORY OF AMERICAN LITERATURE, 1903, gives Melville but three pages out of 593, and Wendell and Greenough's A HISTORY OF LITERATURE IN AMERICA, 1904, gives him nothing at all. The author's star began to rise in 1921 with the publication of Weaver's biography.

The first volume of the collected works was published the following year and did much to expand American awareness of Melville's art. It stands alone as a truly important edition with the inclusion of all of Melville's work known at the time including 'The Poems' and 'Billy Budd,' both of which were here published separately for the first time. PIERRE Or, The Ambiguities appears as Volume IX of the Standard Edition set.

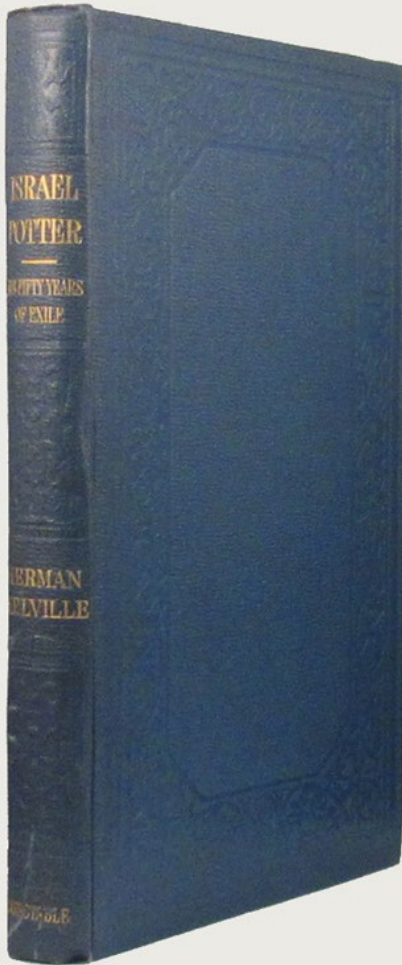
In 1852, PIERRE followed MOBY DICK in the Melville oeuvre. It has been said that if one wants to make sure that

Melville must take his place among the masters, then one need only turn to the passages in this book called *Enceladus*, and to the discourse by Plotinas Plinlimmon on Chronometricals and Horologicals.

'When you have read *PIERRE* you can make a guess at what Melville meant by something greater than a symbolical whale, something worse than the anger of gods who were too closely beset by importunate men. In *PIERRE*, you will see that Melville himself was overcome by the terror of a shadow much more ominous than the quarry Captain Ahab hunted in the other book. Melville meant for us to discover the ambiguity of both good and evil. There is an attempt here to follow a noble aim to its ultimate in the nature of man.' BAL 169

See this online at [www.buddenbrooks.com/pages/books/32710](http://www.buddenbrooks.com/pages/books/32710)  
\$450.

### **Herman Melville - *Israel Potter, His Fifty Years in Exile* Original Blue Cloth - A Superior Copy in Pristine Condition**



31 Melville, Herman. *ISRAEL POTTER. His Fifty Years of Exile* (London: Constable & Co., 1923) Rare First Edition in the Constable printing of Melville's Works. One of 750 copies only. Large 8vo, publishers original blue cloth lettered in gilt and stamped in blind, t.e.g. x, 225 pp. A superior copy of this very scarce book, fine and bright and unusually well preserved, without wear or blemish, as pristine and essentially mint.

RARE FIRST EDITION OF *ISRAEL POTTER, HIS FIFTY YEARS OF EXILE*, IN THE CONSTABLE COLLECTION, A HIGHLY REGARDED PRINTING OF MELVILLE'S WORKS.

Between 1875 and 1920 Melville had fallen deep into obscurity. William P. Trent's *A HISTORY OF AMERICAN LITERATURE*, 1903, gives Melville but three pages out of 593, and Wendell and Greenough's *A HISTORY OF LITERATURE IN AMERICA*, 1904, gives him nothing at all. The author's star began to rise in 1921 with the publication of Weaver's biography.

The first volume of the collected works was published the following year and did much to expand American awareness of Melville's art. It stands alone as a truly important edition with the inclusion of all of Melville's work known at the time including 'The Poems' and 'Billy Budd,' both of which were here published separately for the first time. *ISRAEL POTTER, His Fifty Years of Exile* appears as Volume XI of the Standard Edition set.

Potter's story is according to Howes "purported autobiography, of dubious authenticity" and tells of the life of Potter an American injured at the Battle of Bunker Hill who was taken prisoner by the English, conveyed to England where he was forced to remain scratching a livelihood for himself and his family by crying "old chairs to mend" through the streets of London. With the assistance of Congress, he finally succeeded (at the age of 79) in returning to his native county in 1823 after 48 years of exile. According to Potter's account he had been a veteran of the Battle of Bunker Hill, a sailor in the Revolutionary navy, a prisoner of the British, an escapee in England, a secret agent and courier in France, and a 45-year exile from his native land as a laborer, pauper, and peddler in London.

This very scarce, and somewhat obscure, piece was read by a young Herman Melville, who eventually turned it into his only historical novel, "*Israel Potter: His Fifty Years of Exile*", published in 1855. Melville's plot combines a number of Potter's claimed encounters, such as King George III, Horne Tooke, and Benjamin Franklin, with some he never had, such as Ethan Allen and John Paul Jones. BAL 169

See this online at [www.buddenbrooks.com/pages/books/32712](http://www.buddenbrooks.com/pages/books/32712)  
\$450.

**Herman Melville's *Moby Dick* - A Great Classic  
With Rockwell Kent's Famous Illustrations - 1930  
In Fine Dark Blue Morocco Tooled With Spouting Whales**

32 Melville, Herman. *MOBY DICK, or The Whale* (New York: Random House, 1930) The First Trade Edition of Rockwell Kent's famously illustrated classic. With beautiful reproductions of Rockwell Kent's artwork, which originally appeared in the now very scarce Lakeside Press Limited Edition. 8vo, very handsomely bound in Bath, England by the Period Binders in three-quarter dark-blue crushed morocco over navy cloth-covered boards, the corner pieces and turnovers gilt ruled, the spine with raised bands creating compartments, four of which are decorated with a gilt tooled spouting whale, the remaining two gilt lettered, t.e.g. Preserved and bound in at the end of the book are the publisher's original silver-decorated black cloth covers. xxxi, 822, + epilogue pp. A very attractive copy of this great illustrated novel. The binding is in very fine condition and preserves the original cloth within, the text is fresh and clean.

*THE FIRST TRADE EDITION OF THIS CLASSIC WORK, ILLUSTRATED BY ONE OF AMERICA'S MOST FAMOUS ARTISTS, Herman Melville's classic nineteenth century whaling story and Rockwell Kent's definitively twentieth century artistic style might strike one at first as an odd juxtaposition. The end-product speaks for itself however and this truly handsome book has become a classic in it own right. Fantastically rendered, it ranks among the finest of illustrated novels.*

*Rockwell Kent's vivid and artistic illustrations make this one of the most attractive editions of Melville's classic American novel.*

See this online at [www.buddenbrooks.com/pages/books/32970](http://www.buddenbrooks.com/pages/books/32970)  
\$1650.

**See another edition of *Moby Dick* on page 43.**

*The Poetical Works of Edgar Allan Poe*

**A Fine and Early Copy in the Original Decorated Cloth  
Quite Rare Thus - A Very Early London Printing - ca. 1852**

33 Poe, Edgar Allan. *THE POETICAL WORKS OF EDGAR ALLAN POE.* (London: Charles Griffin and Company, c.1852) The Complete Edition, First Edition Thus and a very early English issue of Poe's poems. Illustrations by E.H. Wehnert, James Godwin, Harrison Weir, F.W. Hulme, and Anelay. 8vo, 6.5" tall, in the publisher's polished forest green cloth elaborately decorated with gilt tooled borders and rolls on the upper cover and with a pictorial device of a perched raven in the center of the overall panel design. The spine elaborately gilt decorated and lettered, all edges gilt. xi, 191. A fine and very bright copy, beautifully preserved.

*FIRST EDITION THUS, THE COMPLETE EDITION AND A VERY EARLY ENGLISH PRINTING OF ANY OF POE'S POETRY. A beautiful early Victorian binding over a very early printing of the poetical works beautifully illustrated. Early editions of Poe are now very scarce. This is a copy in especially nice condition and includes the poems most elusive to collectors. The prefatory material is dated 1852 and probably signifies the approximate publication date.*

See this online at [www.buddenbrooks.com/pages/books/32813](http://www.buddenbrooks.com/pages/books/32813)  
\$950.



**One of the Most Important Works of American Literature  
In the Rare Special Gilt Decorated Presentation Binding  
*Uncle Tom's Cabin; or, Life Among the Lowly*  
Harriet Beecher Stowe - Published Boston - 1852**



34 Stowe, Harriet Beecher. UNCLE TOM'S CABIN; or, Life Among the Lowly (Boston: John P. Jewett & Company, 1852) 2 volumes. First edition. Later Issue, in the Rare Special Presentation Binding, elaborately gilt decorated and gilt edged, first edition of the text with later points. Copyright statement of Geo. C. Rand & Co. Illustrated with original engravings. 8vo, publisher's original purple-brown cloth, with full gilt decorated spines and extra gilt fully decorated covers for this noted limited gift binding, all edges gilt, the best of the publisher's special bindings. [i]-x, [13]-312, [2-blank]; [2, blank], [i]-iv, [5]-322, [2, blank], [12 publisher's ads], [2, blank] pp. collated complete, six engraved illustrations. A very pleasing and handsome copy of this

very scarce issue. The books present very well with only just a bit of the inevitable rubbing to the head of the spine panels, a beautifully preserved copy, with only light mellowing to the cloth, the original yellow endleaves remain in a fine state of preservation, the hinges are tight and strong, the text-blocks also in very pleasing condition with only rare instances of the normally confronted spotting.

RARE FIRST EDITION, LATER ISSUE IN THE RARE GIFT BINDING RICHLY DECORATED IN GILT, Arguably, the most influential work of American literature and unquestionably a milestone of 19th century world literature. The initial printing sold out immediately upon publication and the book went through continual reissues for years after its introduction. Nice copies of the first edition as with this copy have become increasingly difficult to find. The book is especially scarce in the deluxe presentation binding. UNCLE TOM'S CABIN IS THE ONLY AMERICAN NOVEL TO BE INCLUDED IN PMM. "In the emotion-charged atmosphere of nineteenth-century America, UNCLE TOM'S CABIN EXPLODED LIKE A BOMBSHELL...THE SOCIAL IMPACT OF UNCLE TOM'S CABIN on the United States was greater than that of any book before or since." PMM

'For Harriet Beecher Stowe, the battle against slavery was a God-ordained crusade to cleanse the United States of an evil affront to humanity. In the emotion charged atmosphere of mid-19th century America this novel exploded like an atomic bomb. For those opposed to slavery it was a testament to all that was wrong in an evil system. To the pro-slavery forces it was considered a slanderous attack on an established way of life. In either case, the impact of UNCLE TOM'S CABIN on the society of the United States of America was probably greater than any book published before or since'. PMM

Stowe presented her story in the style of popular works of the era [melodramatically]--and with religious undertones, but the themes of the novel--the breaking up of families, violence, the naive idea of a return to Africa, and the question of slaves' agency in this oppression--are historically significant. Stowe had not only witnessed incidents like the ones described in her novel, but "had long been concerned about slavery, having read the autobiographies of Frederick Douglass and Louis Clark, as well as the abolitionist tracts of L.M. Child and Theodore Weld, and in 1850, when the Fugitive Slave Act was passed, she began writing Uncle Tom's Cabin." [The Fem GT Lit in Eng] The Fugitive Slave Act, in combination with her book, were arguably the catalysts for the Civil War, as even Lincoln implied upon meeting Stowe.

BAL 19343. *Printing and the Mind of Man* 332

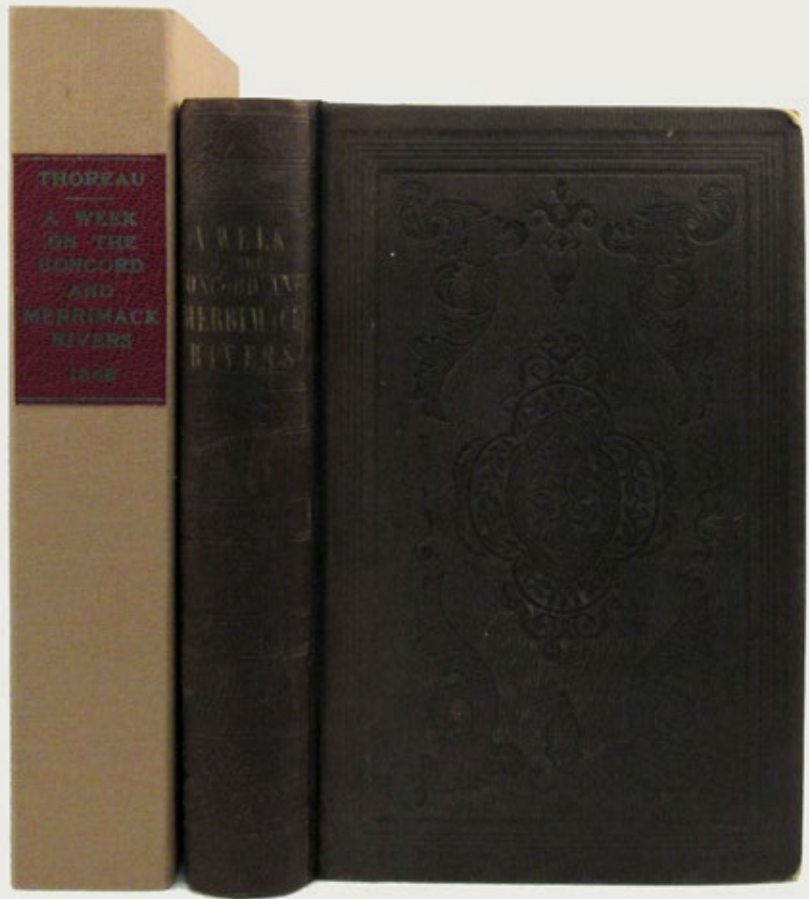
See this online at [www.buddenbrooks.com/pages/books/31849](http://www.buddenbrooks.com/pages/books/31849)

\$4500.

See another book by Ms. Harriet Beecher Stowe on page 44.

*A Week on the Concord and Merrimack Rivers*  
**Thoreau's First Book - First Edition - First Printing - First Issue**  
**A Superb and Highly Important Association Copy**  
**Thomas Wentworth Higginson's Copy**  
**With His Extensive Hand-Written Annotations**

35 Thoreau, Henry David. A WEEK ON THE CONCORD AND MERRIMACK RIVERS (Boston: James Munroe and Co, 1849) FIRST EDITION, FIRST ISSUE, FIRST PRINTING OF HENRY DAVID THOREAU'S FIRST BOOK, with 1849 title page (one of 405 copies thus) and with the advertising leaf for WALDEN (Soon to be Published) at the rear. A copy of scholastic importance as well as an exceptional association copy, being the copy of Thomas Wentworth Higginson with his dated 1849 ownership inscription AND IMPORTANT LITERARY ENTRIES, ANNOTATIONS AND EMENDATIONS THROUGHOUT IN HIS HAND. See below for further details. It is probable that this must be one of only 294 copies which sold prior to the October 1853 return of all unsold copies to Thoreau by the publisher. 8vo, in the publisher's original brown cloth, the boards with ruled framework around an ornate large central motif all in blind, the spine with blind-ruled bands and gilt lettering. Now housed in a light brown cloth-covered folding case, the spine of which with a dark brown morocco label lettered in green. 413pp. A TRULY



EXCEPTIONAL COPY OF THIS RARE FIRST ISSUE AND STATE FOR MANY REASONS, and the attractive state of preservation being one of them. The text has only light and occasional occurrences of the commonly found foxing, much less than typical, and is in sold and fresh condition, especially so given it is a working copy of Higginson's, who obviously must have gone back to it frequently. The binding remains handsome, the brown cloth rich with only some expected wear to the edges and corners, at some time expertly restored at the spine preserving the publisher's original gilt lettered cloth back.

A TRULY EXCEPTIONAL ASSOCIATION COPY OF THOREAU'S FIRST BOOK; THOMAS WENTWORTH HIGGINSON'S EXTENSIVELY HAND-ANNOTATED COPY. HIGGINSON TRAVELED IN THOREAU'S FOOTSTEPS BY SPENDING A WEEK CANOEING ON THE CONCORD AND MERRIMACK RIVERS. ONE OF HIS REFLECTIONS OF THE NATURE SEEN ON THIS JOURNEY IS PENNED AT THE END OF THE BOOK. Thoreau's first book, very scarce in any first issue state, only one thousand copies of the book were originally printed and this is most probably one of the handful of copies to have sold in the first year. Like Higginson, many of Thoreau's contemporaries thought it an exemplary, indeed profound work that would in the end move period writers and artists to much closer ties with the land and environment and prove over the long road to be one of the most significant cornerstones of the still new Transcendentalist movement. Thoreau had a long and ongoing relationship with Higginson, inscribing a copy of WALDEN to him, carrying on with many visits including one to Newburyport Dec 1850, the spot where the Merrimack River empties into the sea. Dr. Thomas Wentworth Higginson invited Henry David Thoreau to his home to meet Dr. C.H. Perkins, a local naturalist and there, ("Newburyport. Dec. 3 1850, I hear with pleasure that you are to lecture in Newburyport this week. Myself & wife are now living in town again, & we shall be very glad to see you at our house, if you like it better than a poor hotel. And you shall go as early as you please on Saturday—which is the great point, I find, with guests, however unflattering



to the hosts. If I do not hear to the contrary I shall expect you, & will meet you at the cars. Very sincerely yours T. W. Higginson.") Thoreau was given an experience which he writes about in his journals. After reading *A Week on the Concord and Merrimack Rivers*, Higginson had visited Thoreau in Concord in June 1850, and the two remained in contact for the rest of Thoreau's life. In a letter to his mother just after this first meeting, Higginson wrote that Thoreau "surveys land, both mathematically and meditatively; lays out house lots in Haverhill & in the moon" (Thomas Wentworth Higginson to Louisa Higginson, June 5, 1850; quoted in Tilden G. Edelstein, *Strange Enthusiasm: A Life of Thomas Wentworth Higginson* [New Haven, Conn.: Yale University Press, 1968], p. 97)

Thomas Wentworth Higginson was an influential Unitarian minister, a noted scholar, author, radical abolitionist, expounder of women's rights and universal suffrage, politician, and soldier of the Civil War. This copy bears his signature (Higginson. / Newburyport. June, 1849.) on the inside front cover. Higginson, then only 26 years old, was so impressed by the book that he traveled to Concord to meet the author. He would read the book frequently throughout his long and very productive life. This copy is extensively annotated by him with notes, attributes, and corrections in both pencil and pen. Joel Bratton, Professor of English at Worcester Polytechnic Institute, has transcribed and catalogued all of Higginson's contributions and embellishments to this copy. Bratton's efforts are currently pending publication. 'Higginson had been reared in the heady intellectual culture of antebellum Boston. He sped through Harvard College and Divinity School and counted some of America's leading minds--Transcendentalists Ralph Waldo Emerson, Theodore Parker, Margaret Fuller and Henry David Thoreau as friends and mentors.' E.J. Kytte "A Transcendentalist Above All"

Being a promoter of Thoreau was far from Higginson's only noteworthy accomplishment. He acted as minister for several New England churches, served in the Massachusetts House of Representatives (1880-82), and was a central figure in the US Abolitionist and Women's Rights movements. He was a member of the secret "Group of Six" who illegally supported John Brown, and served as a Colonel in the Civil War, where he commanded the First South Carolina Volunteer Infantry Regiment (Colored), the Union's first authorized Black regiment. He published popular tracts and anthologies in support of women's suffrage, presided over the marriage of Lucy Stone, served as co-founder and editor of the *Women's Journal*, and authored dozens of biographies, histories and novels.

Arguably, Higginson's most important contribution to Western culture was his discovery of a reclusive 32-year-old woman poet from Amherst who he would mentor and encourage. His second letter to her contained high praise, causing Emily Dickinson to reply that it "gave no drunkenness" only because she had "tasted rum before"; she still, though, had "few pleasures so deep as your opinion, and if I tried to thank you, my tears would block my tongue" (Letter 265). In the same letter, Higginson warned her against publishing her poetry because of its unconventional form and style.

Gradually, Higginson became Dickinson's mentor and "preceptor". He visited Emily Dickinson twice, in 1870 and 1873. "The bee himself did not evade the schoolboy more than she evaded me," he wrote, "and even at this day I still stand somewhat bewildered, like the boy." ("Emily Dickinson's Letters," *Atlantic Monthly*, October 1891) and, after her death, he collaborated with Mabel Loomis Todd in publishing volumes of her poetry. If not for Higginson's friendship with Dickinson, her poetry might well have gone to the grave with her.

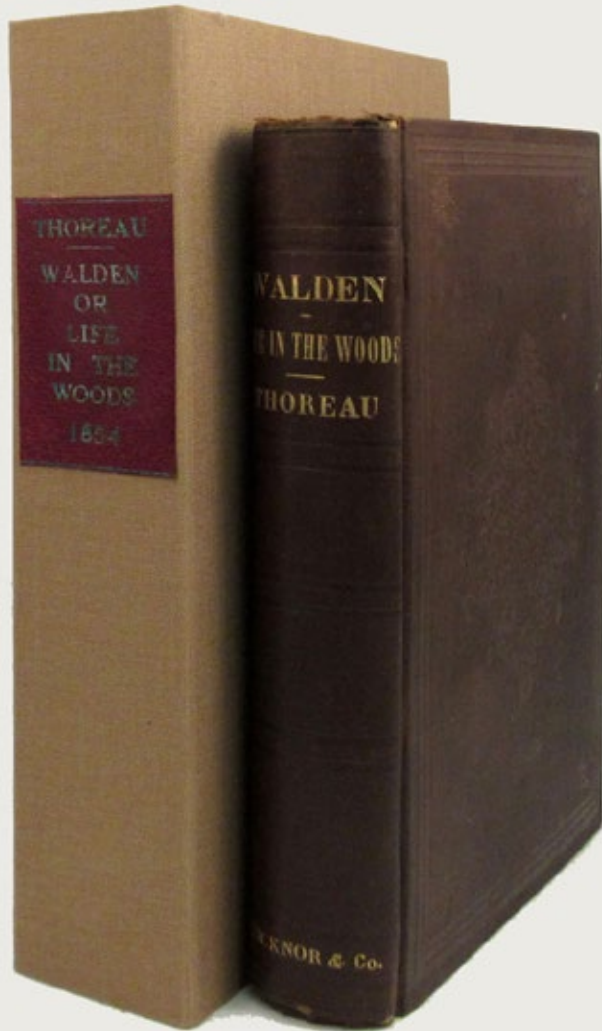
In spite of Higginson's (and others) admiration for *A WEEK ON THE CONCORD AND MERRIMACK RIVERS*, sales of the book were dismal. In October of 1853 the 706 remaining copies (256 bound, 450 in sheets) were sent back to Thoreau, where they spent the next nine years in his attic bedroom, with Thoreau selling or distributing copies to friends upon request. Of the return of the unsold copies, Thoreau wrote: "I now have a library of nearly nine hundred volumes, over seven hundred of which I wrote myself. Is it not well that the author should behold the fruits of his labor?"

In April of 1862 Ticknor and Fields bought the remaining 145 bound copies and the 450 sheets; the 450 sheets were bound with a new title-page tipped in bearing the date 1862 and the Ticknor and Field imprint. Thus copies of the true first printing with Munroe title page have historically proven to be elusive and difficult to obtain. Borst A1.1.a1.

Reserved.

**Henry David Thoreau - Walden - First Edition  
A Highlight of American Renaissance Thought  
An Exceptionally Well Preserved Copy**

36 Thoreau, Henry David. *WALDEN, Or, Life In the Woods* (Boston: Ticknor and Fields, 1854) First Edition, First Printing of this cornerstone work of American literature, the ads dated "June 1854" with no bibliographical significance as noted by BAL, though these were printed prior to the July 1854 publication of the book. Illustrated with the map of Walden Pond printed on a separate leaf and inserted at p. 306, and with a vignette illustration to the title-page showing Thoreau's house in the woods at Walden Pond. 8vo, in the publisher's original ribbed



brown cloth lettered in gilt and ruled in blind on spine, bordered and decorated in blind on all covers with small floral designs coming in from the corners towards a large central floral scrollwork, pale yellow flies and endpapers. Now housed in a light brown cloth-covered folding case and with wrap around chemise, the spine of the case with a dark brown morocco label lettered in green. 357, [8 ads (dated June 1854)] pp. A especially handsome copy indeed, one of the nicest we've seen in quite some while, internally fine and very fresh, crisp and clean, a few spots on the title-page only, otherwise completely free of any signs of foxing or staining. The binding in unusually fine condition, rarely found as such, the cloth is deep and dark brown with no fading whatsoever, the gilt on the spine uncommonly bright, sharp and neat corners and edges, a few minor spots barely noticeable, just a hint of very minor rubbing at the head and tail of the spine, in all an exceptional copy. Very tidy ownership stamp of Arthur Holland on the blank front free-fly.

HIGHLY IMPORTANT FIRST EDITION OF A SEMINAL WORK IN AMERICAN LITERATURE. *"I went to the woods because I wished to live deliberately, to front only the essential facts of life, and see if I could not learn what it had to teach, and not, when I came to die, discover that I had not lived."*

WALDEN has taken its place as one of the most important pieces of American literature and a highlight of American thought. In attempting an experiment in simple living Thoreau became the embodiment of the American quest for the spiritual over the material; and his book, ostensibly a simple record of his experiment, has earned the reputation as a work

of great philosophical import.

Walden is part personal declaration of independence, social experiment, voyage of spiritual discovery, satire, and manual for self-reliance. By immersing himself in nature, Thoreau hoped to gain a more objective understanding of society through personal introspection. Simple living and self-sufficiency were Thoreau's other goals, and the whole project was inspired by transcendentalist philosophy, a central theme of the American Romantic Period. As Thoreau made clear in his book, his cabin was not in the wilderness, but at the edge of town, only about two miles from his family home. Grolier 100; Borst A2.1.a; BAL 20106.

See this online at [www.buddenbrooks.com/pages/books/33107](http://www.buddenbrooks.com/pages/books/33107)  
\$15,500.

### **The First Edition of Thoreau's *Cape Cod* - 1865 A Very Pleasing Copy in Original Green Cloth**

37 Thoreau, Henry David. CAPE COD (Boston: Ticknor and Fields, 1865) First edition and printing. 8vo, publisher's original green pebbled cloth lettered and decorated in gilt on spine, embossed in blind on both covers of a wreath within framed borders. BAL's binding "A", no sequence determined. (6), 252 pp., ads (dated December 1864). A very good and handsome copy with only light edgewear or evidence of shelving to the tips, light and light mellowing internally.

SCARCE FIRST EDITION. *Thoreau occasionally left his beloved woods to visit and write about other places. He went to Cape Cod, "Wishing to get a better view than I had yet of the ocean, which we are told covered more than two thirds of the globe, but of which a man who lives a few mile inland may never see any trace."*

*Thoreau's account of his meditative, beach-combing walking trips to Cape Cod, reflecting on the elemental forces of*

the sea. "Cape Cod chronicles Henry David Thoreau's journey of discovery along this evocative stretch of Massachusetts coastline, during which time he came to understand the complex relationship between the sea and the shore. He spent his nights in lighthouses, in fishing huts, and on isolated farms. He passed his days wandering the beaches, where he observed the wide variety of life and death offered up by the ocean. Through these observations, Thoreau discovered that the only way to truly know the sea—its depth, its wildness, and the natural life it contained—was to study it from the shore. Like his most famous work, *Walden*, Cape Cod is full of Thoreau's unique perceptions and precise descriptions. But it is also full of his own joy and wonder at having stumbled across a new frontier so close to home, where a man may stand and "put all America behind him." - Penguin Nature Library Borst A5.1.a.; BAL 20115

See this online at [www.buddenbrooks.com/pages/books/26208](http://www.buddenbrooks.com/pages/books/26208)  
\$2450.

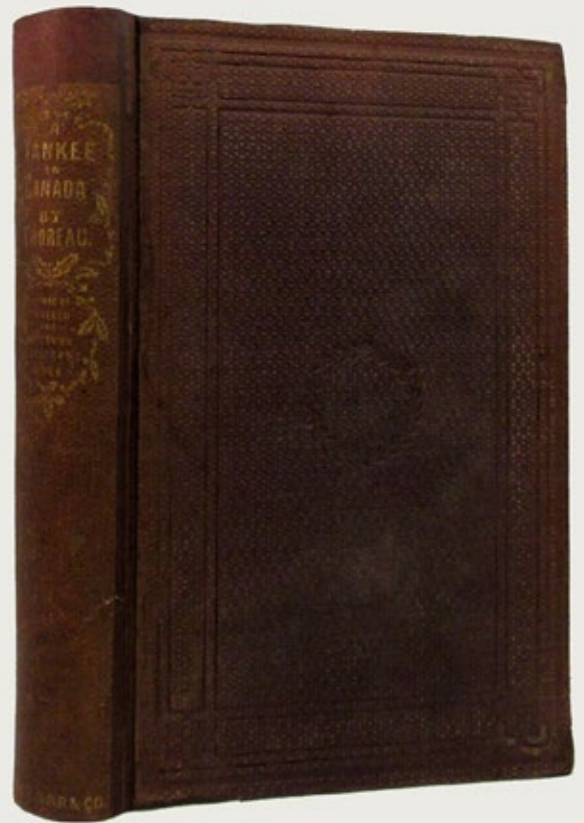
### **Thoreau's *Yankee in Canada* With the First Appearance of "Civil Disobedience"**

38 Thoreau, Henry David. *A YANKEE IN CANADA*, With Anti-Slavery and Reform Papers (Boston: Ticknor and Fields, 1866) First edition and printing, in the first binding, per Borst. 8vo, publisher's original dark plum cloth, lettered and decorated in gilt on spine, the covers with blind-stamped wreaths in the center bordered in blind, brown coated endpapers. 286 pp. Internally a very nice copy, the text is quite clean and fresh with no foxing, the original cloth still attractive without fading but with some expert consolidation at the corner tips and neatly rebacked preserving a majority of the original decorated cloth from the spine.

FIRST EDITION OF THIS IMPORTANT WORK IN AMERICAN PHILOSOPHY AS IT Includes the first general appearance of "Civil Disobedience".

This title contains a five chapter work "A Yankee in Canada" based on several brief trips Thoreau made from 1849 to 1853. It was during these years that his primary residence was at Walden. The second half of the book is a series of 11 essays called the "Anti-Slavery and Reform Essays". They include a plea for John Brown, an essay on Wendell Phillips address to the Lyceum Society in Concord, and most importantly the first public printing of his essay "Civil Disobedience", originally given as a sermon in 1849. "Civil Disobedience" was written after Thoreau spent a day in prison for refusal to pay a poll tax supporting the Mexican War. Thoreau considered the war to be an unethical land grabbing scheme to increase the size and number of the southern slave-holding states. His article stresses the influence of passive resistance as a form of political protest. This essay has had a profound influence on the American psyche from the Civil War to the Vietnam era and beyond. It was revered by both Gandhi and Martin Luther King who credited it with giving them their first introduction to the philosophy of non-violent social action. BAL 20117; Borst A7.1.a

See this online at [www.buddenbrooks.com/pages/books/33089](http://www.buddenbrooks.com/pages/books/33089)  
\$750.



### **Henry David Thoreau - Scarce First Issue *The Transmigration of the Seven Brahmans* The Author's First Published Work of Eastern Philosophy**

39 Thoreau, Henry David. *THE TRANSMIGRATION OF THE SEVEN BRAHMANS: A Translation From the "Harivansa" of Langlois...Edited From Manuscript With an Introduction and Notes by Arthur Christy* (New York: William Edwin Rudge, 1931) First edition, first printing, one of 200 copies only on handmade paper, specially bound and numbered. 8 pages reproducing Thoreau's handwritten manuscript of the text. 4to, publisher's best

binding of decorated linen over boards, backed in blue morocco and lettered in gilt on the spine. Housed in the original paper slipcase. xx, [16, manuscript facsimile], 30 pp. A handsome and very pleasing copy. Very well preserved and probably unused, the corners sharp and the morocco clean and in good order. Some wear and slight loss to the protective slipcase.

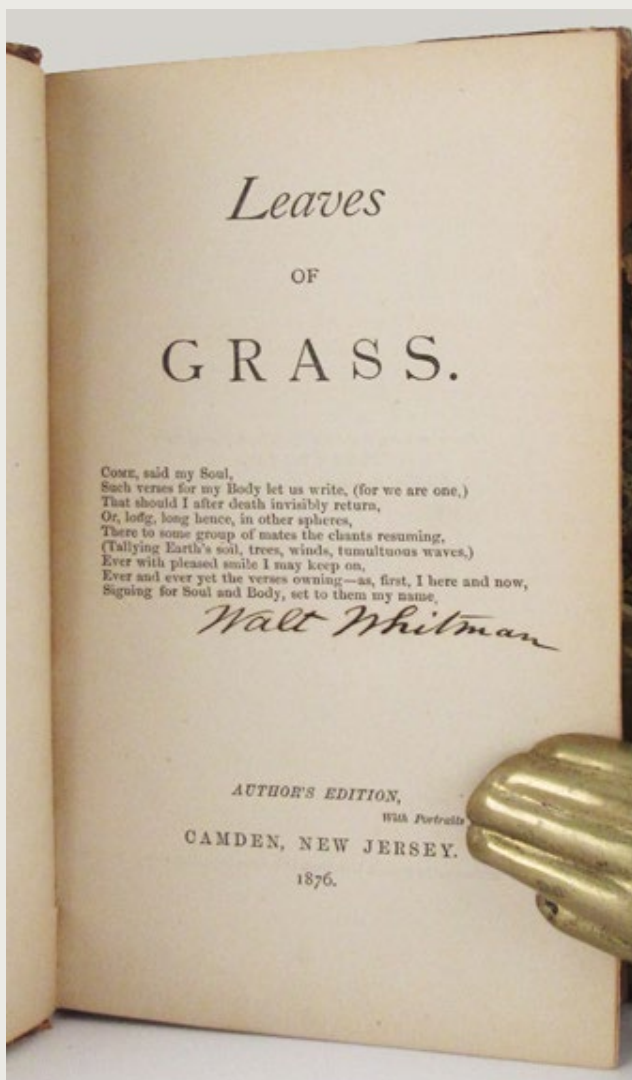
*VERY SCARCE IN THIS CONDITION AND AN IMPORTANT FIRST EDITION WITH THOREAU'S ORIGINAL MANUSCRIPT IN FACSIMILE FORMAT. An elusive work in its most limited format, which represents the first printing, both in facsimile and in transcription, of a previously unknown Thoreau manuscript. Early enamored of the processes of thinking in Eastern philosophy, religion and matters of the mind, Thoreau sought, through the making of this text to depict for the Western mind that which was heretofore nearly indecipherable. His interest in matters of Eastern thought encouraged his work in the development of Transcendentalist ideas and like his writings on the return to nature and its creative store, endeared him to generations which followed for 150 years after his death and for whom his writings represent the highest in mindful ideals.*

See this online at [www.buddenbrooks.com/pages/books/25090](http://www.buddenbrooks.com/pages/books/25090)  
\$295.

**See More books by or about Henry David Thoreau beginning on page 44**

**Inscribed and Presented by Walt Whitman to His Friend  
*Leaves of Grass - The Author's Autographed Edition*  
Published Camden 1876 - An Important Association Copy**

40 Whitman, Walt. LEAVES OF GRASS...Author's Edition, With Portraits from Life. (Camden, NJ.: (printed for Whitman), 1876) THE AUTHOR'S EDITION, was the fifth overall, third printing, second issue, with integral title-



page (600 copies). A SIGNED, INSCRIBED, PRESENTATION COPY FROM WALT WHITMAN TO CHARLES OSCAR GRIDLEY. For the Author's Edition, Whitman signed his name beautifully in ink on the title-page. In this copy he has inscribed the book to "Charles Oscar Gridley / From the Author." Gridley's handsome engraved bookplate is opposite on the front pastedown. In an 1885 letter to Herbert Gilchrist, Whitman referred to Gridley as a "friend of L of G. and W. W." With the engraved Samuel Hollyer portrait of Walt Whitman and the W.J. Linton engraved portrait of Walt Whitman from the G. C. Potter photograph, both on inserted plates. 8vo, in the original binding designed and executed for Whitman by James Arnold of Philadelphia, this being three-quarter tan calf over marbled boards, the spine blind-tooled in a hatch grillwork motif and a single brown morocco label gilt lettered and ruled, coated yellow endpapers. vi, 384, [2], [1 ads.] pp. Very well preserved internally, the text-block clean and tight, the binding with some wear to the extremities, front board tender at the hinge, an important survival of an Whitman association item.

AN INSCRIBED PRESENTATION COPY OF WHITMAN'S "AUTHOR'S EDITION" OF LEAVES OF GRASS, and a copy with a pleasing association as well. Whitman presents this copy to Charles Oscar Gridley. Gridley was the secretary of the Carlyle Society and had visited Whitman in April 1884. Afterwards, Gridley privately published a pamphlet called "Notes on America" describing the visit with Whitman just after he moved to his Mickle Street home and giving his impression of the poet's personality, appearance, opinions, and philosophy. The following year Gridley contributed to William Michael Rossetti and Herbert Gilchrist's fundraiser for Whitman. Whitman called Gridley a "friend of L

of G. and W. W." in a letter to Gilchrist of September 15, 1885. Later, Gridley would publish his own collection of poetry under the title "Ivy Leaves", perhaps inspired by the title of Whitman's great body of work.

This edition was printed from the important fifth edition of LEAVES OF GRASS. In early May 1876 Whitman wrote printer Samuel W. Green to order 600 copies. Whitman then had Green send these to his chosen binder, James Arnold. He would distribute them over the next several years

Whitman's LEAVES OF GRASS is, arguably, the greatest work in all of American literature. LEAVES OF GRASS portrayed America at the crossroads between an old world, soon to be cast off, and the new world of our future present. With the publication of LEAVES OF GRASS in 1855, Whitman, the poet of democracy, ushered in a new era in American letters, describing specifically American experiences in a distinctly American idiom. From its first publication in 1855, he had complete confidence in the greatness of both the book and its author.

"Always the champion of the common man, Whitman is both the poet and the prophet of democracy. The whole of LEAVES OF GRASS is imbued with the spirit of brotherhood and a pride in the democracy of the young American nation. In a sense, it is America's second Declaration of Independence: that of 1776 was political, this of 1855 intellectual. ...The poems are saturated 'with a vehemence of pride and audacity of freedom necessary to loosen the mind of still-to-be-formed America from the folds, the superstitions, and all the long, tenacious, and stifling anti-democratic authorities of Asiatic and European past'. To the young nation, only just becoming aware of an individual literary identity distinct from its European origins, Whitman's message and his outspoken confidence came at a decisive moment.

LEAVES OF GRASS was Whitman's favorite child. From the time of its original publication,...until the year of his death, he continued revising and enlarging it. If (his) reputation has fluctuated over the years and his position among, if indeed not at the head of, the list of great American poets was not assured until some time after his death, there was never any doubt of the matter in his own mind. 'I know I am deathless', he wrote. 'Whether I come to my own today or in ten thousand or ten million years, I can cheerfully take it now, or with equal cheerfulness I can wait.' Time has vindicated his conviction." PMM Charles E. Feinberg Collection; Myerson A.2.5.c2; BAL 21412

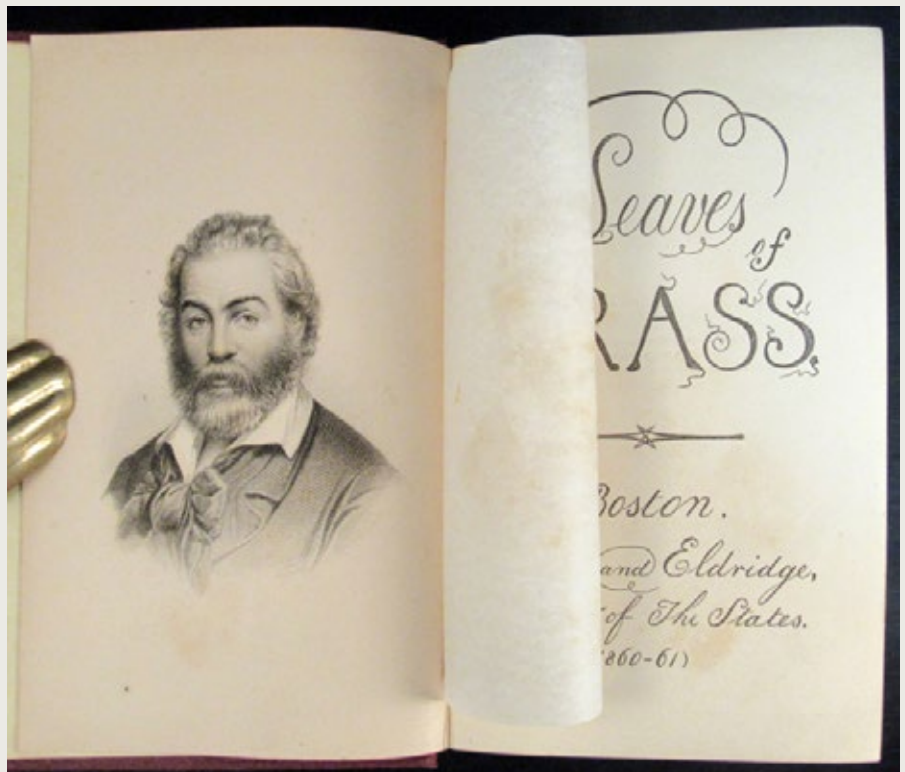
See this online at [www.buddenbrooks.com/pages/books/33112](http://www.buddenbrooks.com/pages/books/33112)

\$15,500.

**Walt Whitman - Leaves of Grass - His "Favorite Child"**  
**The Handsome Reissue of the First Boston Edition - 1860-61**  
**Arguably the Greatest Work in American Literature**

41 Whitman, Walt. LEAVES OF GRASS (Boston: Thayer and Eldridge, 1860-61 (spurious)) Pirated issue of the Thayer and Eldridge edition. Illustrated with and engraved frontispiece portrait of Walt Whitman at an early age. 8vo, publisher's original maroon cloth lettered in gilt on spine, title and pictorial decorations in blind on both covers. iv, 456 pp. An essentially fine copy, very well preserved, the binding clean and strong, the hinges in excellent order, the text-block essentially as pristine and unread, previous owner's name stamped inside.

A VERY HANDSOME COPY OF THE WORTHINGTON REISSUE OF THE BOSTON EDITION OF 1860-61. The first Boston printing was the first general trade published issuance of LEAVES OF GRASS. The edition included 122 new poems and two new sections. This is an early reissue of one of the most important editions of this great American literary work which remains attainable. Whitman began this edition with "Proto-Leaf" ["Starting from Paumanok"] a lovely apologia for his work. And this edition has the two very important clusters--"Enfans d'Adam" and "Calamus"---focusing on love.



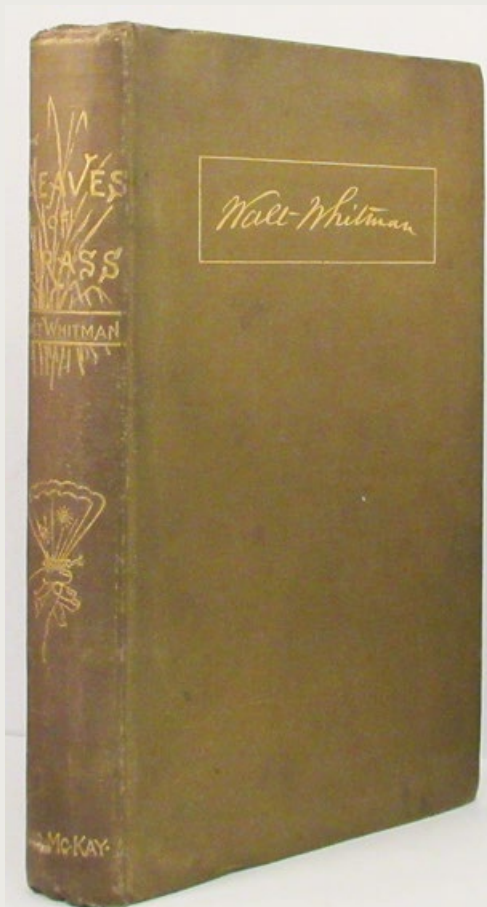
Whitman's *LEAVES OF GRASS* is, arguably, the greatest work in all of American literature. *LEAVES OF GRASS* portrayed America at the crossroads between an old world, soon to be cast off, and the new world of our future present. With the publication of *LEAVES OF GRASS* in 1855, Whitman, the poet of democracy, ushered in a new era in American letters, describing specifically American experiences in a distinctly American idiom. From its first publication in 1855, he had complete confidence in the greatness of both the book and its author.

"Always the champion of the common man, Whitman is both the poet and the prophet of democracy. The whole of *LEAVES OF GRASS* is imbued with the spirit of brotherhood and a pride in the democracy of the young American nation. In a sense, it is America's second Declaration of Independence: that of 1776 was political, this of 1855 intellectual. ...The poems are saturated 'with a vehemence of pride and audacity of freedom necessary to loosen the mind of still-to-be-formed America from the folds, the superstitions, and all the long, tenacious, and stifling anti-democratic authorities of Asiatic and European past'. To the young nation, only just becoming aware of an individual literary identity distinct from its European origins, Whitman's message and his outspoken confidence came at a decisive moment.

*LEAVES OF GRASS* was Whitman's favorite child. From the time of its original publication,...until the year of his death, he continued revising and enlarging it. If (his) reputation has fluctuated over the years and his position among, if indeed not at the head of, the list of great American poets was not assured until some time after his death, there was never any doubt of the matter in his own mind. 'I know I am deathless', he wrote. 'Whether I come to my own today or in ten thousand or ten million years, I can cheerfully take it now, or with equal cheerfulness I can wait.' Time has vindicated his conviction." PMM

See this online at [www.buddenbrooks.com/pages/books/32866](http://www.buddenbrooks.com/pages/books/32866)  
\$1050.

**Walt Whitman's *Leaves of Grass* - A Rare Issue  
The Philadelphia Edition - Original Cloth - 1884  
One of the Greatest Works in American Literature**



42 Whitman, Walt. *LEAVES OF GRASS* (Philadelphia: David McKay, 1884) First Edition Thus. Engraved portrait of Whitman on card, as in the first edition, and with the tissue guard as issued. Tall 8vo, publisher's original medium olive-brown S cloth, lettered and decorated in gilt on the spine and with the author's autograph rendered in gilt on the upper cover. Binding A, diagonal fine-ribbed, with light blue vein-patterned endpapers, top edge gilt. 382 pp. A pleasing copy and very well preserved indeed, some normal evidence of age or use, the text-block clean and the portrait fine, the hinges tight and firm.

FIRST EDITION THUS. THE PHILADELPHIA EDITION AND A SCARCE ISSUE OF THIS AMERICAN MASTERWORK. AN IMPORTANT PRINTING. Whitman's *LEAVES OF GRASS* portrayed America at the crossroads between an old world, soon to be cast off, and the new world of our future present.

"Always the champion of the common man, Whitman is both the poet and the prophet of democracy. The whole of *LEAVES OF GRASS* is imbued with the spirit of brotherhood and a pride in the democracy of the young American nation. In a sense, it is America's second Declaration of Independence: that of 1776 was political, this of 1855 intellectual. ...The poems are saturated 'with a vehemence of pride and audacity of freedom necessary to loosen the mind of still-to-be-formed America from the folds, the superstitions, and all the long, tenacious, and stifling anti-democratic authorities of Asiatic and European past'. To the young nation, only just becoming aware of an individual literary identity distinct from its European origins, Whitman's message and his outspoken confidence came at a decisive moment.

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See this online at [www.buddenbrooks.com/pages/books/32780](http://www.buddenbrooks.com/pages/books/32780)  
\$695.

**Walt Whitman - A Fine Set of the Complete Writings**  
**10 Volumes - Beautifully Bound in Morocco, Gilt Extra**  
**One of a Limited Number and an Important Set of the Works**

43 Whitman, Walt. THE COMPLETE WRITINGS...Issued under the editorial supervision of his Literary Executors, Richard Maurice Bucke, Thomas B. Harned, and Horace L. Traubel. With additional bibliographical and critical material prepared by Oscar Lovell Triggs, Ph.D. (New York: The Knickerbocker Press for G. P. Putnam's Sons, 1902) 10 volumes. The Paumanok Edition, one of only 300 numbered sets printed on Ruisdael handmade paper. With illustrations in gravure and aquatint on japon vellum in each volume, colour frontispiece of Whitman to Volume I, tissue guards intact as issued. Large, thick 8vo, beautifully presented in fine period bindings of three-quarter crushed honey morocco over subtle marbled boards, the turnovers gilt ruled at the borders, the spine with art nouveau decorations incorporating raised bands gilt decorated and gilt ruled, the largest compartment with fine gilt and black tooled art nouveau intertwining decorations,



one compartment lettered in gilt, t.e.g., others uncut. xcvi, 294; xiii, 323; vii, 297; xi, 324; vii, 301; v, 318; v, 281, v, 300; xviii, 230; v, 309 pp. A very handsome, fine and bright, attractive and especially well preserved set.

A RARE AND BEAUTIFUL SET, on fine paper with Gothic titles, illustrated title pages and finely engraved portraits of the author, the people in his life and other important personages of the age. There is a fine introduction to LEAVES OF GRASS and the set also includes an important biography of the poet by Bucke, Harned, and Traubel. There are here presented, the greatest poem of America in its most complete format, and volumes of the wonderful prose writings of Whitman including the inclusion of SPECIMEN DAYS and other significant works.

Whitman's LEAVES OF GRASS portrayed America at the crossroads between an old world, soon to be cast off, and the new world of our future present. With the publication of LEAVES OF GRASS in 1855, Whitman, the poet of democracy, ushered in a new era in American letters, describing specifically American experiences in a distinctly American idiom. From its first publication in 1855, he had complete confidence in the greatness of both the book and its author.

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One of the rare opportunities to acquire this comprehensive set from one of the greatest of American poets. Myerson  
See this online at [www.buddenbrooks.com/pages/books/24142](http://www.buddenbrooks.com/pages/books/24142)  
\$12,500.

### **A Leaf from the First Printing - Whitman's *Leaves of Grass* With the Commemorative Leaf of Grass From Shady Hill**

44 [Whitman, Walt; LEAVES OF GRASS]; Norton, Charles Eliot. A LEAF OF GRASS FROM SHADY HILL. With a Review of Walt Whitman's *Leaves of Grass*. Written by Charles Eliot Norton in 1855; And, with A LEAF FROM THE FIRST PRINTING OF LEAVES OF GRASS, published in Brooklyn in 1855. (Cambridge and Brooklyn: printed at the Harvard University Press and by the author, 1928; 1855) First edition of the book and a leaf from the first edition of Whitman's LEAVES OF GRASS. With a frontispiece portrait of Norton and F. J. Child from a photograph taken circa 1854. 4to, publisher's original green cloth gilt lettered on the upper cover and spine. In the very scarce original plain paper dustjacket. 31 pp. + leaf from the first edition of LEAVES OF GRASS. A very fine copy, the text-block still largely unopened, the green cloth essentially pristine. The original 1855 leaf from the first edition of LEAVES OF GRASS well preserved.

FIRST EDITION OF THE BOOK WITH A LEAF FROM THE 1855 FIRST PRINTING OF WALT WHITMAN'S LEAVES OF GRASS. The text was issued to commemorate the centenary of the birth of Charles Eliot Norton, this book contains an introductory essay by Kenneth Murdock, a poem by Norton inspired by Whitman's LEAVES OF GRASS, and Norton's review of that work, printed anonymously in "Putnam's Monthly" for September, 1855. The original leaf of the poem comes from the first printing, issued in Brooklyn by Whitman in 1855. It is, to this day, held to be the greatest poetical work in American literature.

See this online at [www.buddenbrooks.com/pages/books/29506](http://www.buddenbrooks.com/pages/books/29506)  
\$1150.

### **The Earliest Appearance of Whittier in a Book His Poem "...to the Rustic Bard" - 1828 - Haverhill An Unusually Nice Copy of Incidental Poems**

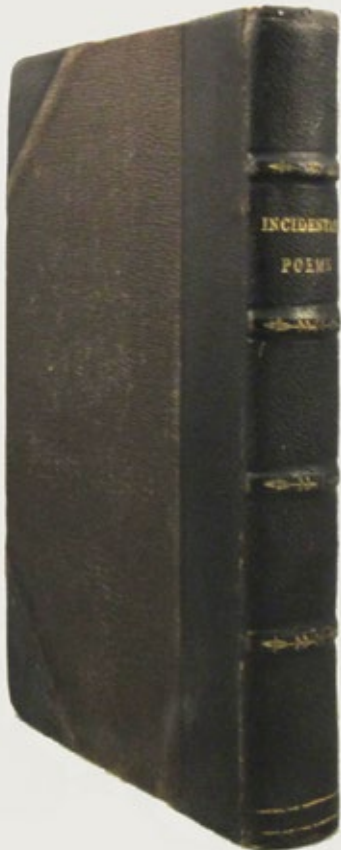
45 [Whittier, John Greenleaf] Dinsmoor, Robert. INCIDENTAL POEMS, ACCOMPANIED WITH LETTERS, AND A FEW SELECT PIECES, MOSTLY ORIGINAL FOR THEIR ILLUSTRATION, TOGETHER WITH A PREFACE, AND SKETCH OF THE AUTHOR'S LIFE, BY...THE "RUSTIC BARD". (Haverhill, MA.: A. W. Thayer, Printer, 1828) First Edition. With the ownership signatures of two of Dinsmoor's relatives, George A and William E. Nesmith. 12mo, contemporary three-quarter black morocco over rough-grained black cloth, the spine with gilt-tooled raised bands and gilt lettering. xxiv, 264 pp. A very tight, solid and visually attractive copy, with a little mellowing as is normal for provincially printed books of the period.

SCARCE FIRST EDITION OF The first appearance of JOHN GREENLEAF Whittier in a book, with a three-page poem called "J.G. Whittier to the "Rustic Bard", dated Haverhill, First Month, 1828". The preface is also attributed to Whittier. This is for all intents and purposes the earliest obtainable Whittier publication. His only previously published works were a few poems printed in the 'Newburyport Free Press' and a poem in the program for his graduating class at Haverhill. He would not publish a book of his own until 1831.

Throughout the rest of the book are numerous poems by Dinsmoor addressed to a virtual who's-who of the Massachusetts and New Hampshire Merrimack Valley. Dinsmoor was noted for these dialect poems, first published in local newspapers, usually celebrating some incident and herein described in letters. The Second Edition did not appear until seventy years later. B.A.L. 21662.

See this online at [www.buddenbrooks.com/pages/books/27912](http://www.buddenbrooks.com/pages/books/27912)  
\$350.

See another book by John Greenleaf Whittier on page 46.





## Related Authors and Titles and Some Alternative Editions

### Louisa May Alcott's *Little Men* An Early Printing in the Original Decorated Binding

46 Alcott, Louisa May. *LITTLE MEN: Life at Plumfield With Jo's Boys* (Boston: Little, Brown, and Co, 1919) Early printing. Pictorial frontispiece. 8vo, publisher's original dark-green Edwardian decorated cloth, with black and gilt designs and lettering on the spine, lettered and decorated in black on the upper cover. 376 pp. A bright, clean copy, the gilt well preserved with only minimal evidence of age, no fading to the spine. A nice copy.

*A nice copy of the very successful sequel to LITTLE WOMEN and the second book in the unofficial LITTLE WOMEN trilogy that ended with JO'S BOYS. The novel reprises characters from LITTLE WOMEN. The novel centers on a diverse and challenging group of students at Plumfield, mostly orphaned boys. An earlier printing of this important Alcott title in a lovely Victorian binding. BAL 167.*

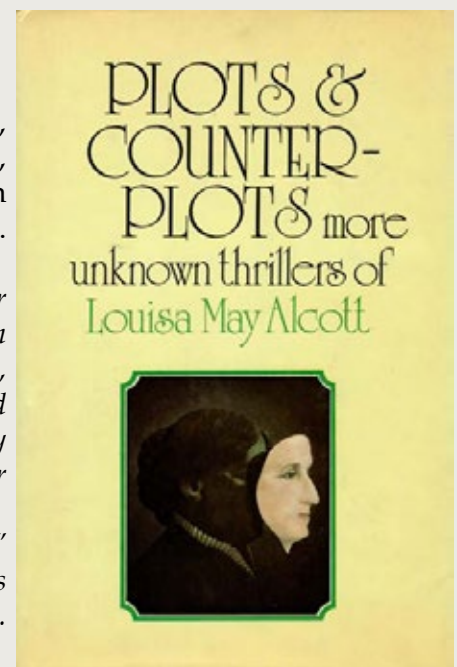
See this online at [www.buddenbrooks.com/pages/books/33006](http://www.buddenbrooks.com/pages/books/33006)  
\$145.

### Louisa May Alcott's Unknown Thrillers *Plots & Counter-Plots - 1977*

47 Alcott, Louisa May. *PLOTS AND COUNTERPLOTS* (London: W.H.Allen, 1977) First British edition. Frontispiece portrait, 5 black and white illustrations, and several reproductions of manuscript letters. 8vo, original green cloth with gilt lettering on the spine, and in the original pictorial dust jacket. 315. A clean and fine copy, the dustjacket very well preserved.

*FIRST EDITION. "Companion volume to 'Behind the Mask.' A major literary discovery has revealed that Louisa May Alcott wrote under a pseudonym (A.M.Barnard.) Four of her page-turners were published in "Behind the Mask", and now the remaining sensational thrillers have been collected in "Plots and Counterplots." Mind-control, violence, madness, incest, and the whole psychology of manipulation are presented here to give us still another, wilder side to the author of 'Little Women.'*

*With the publication of this new and final collection of "blood-and-thunder" thrillers, Louisa May Alcott's 'plunge into the frothy sea of sensational literature' is completed and Concord's multifaceted genius emerges full-face from behind her mask.* See this online at [www.buddenbrooks.com/pages/books/17264](http://www.buddenbrooks.com/pages/books/17264)  
\$65.



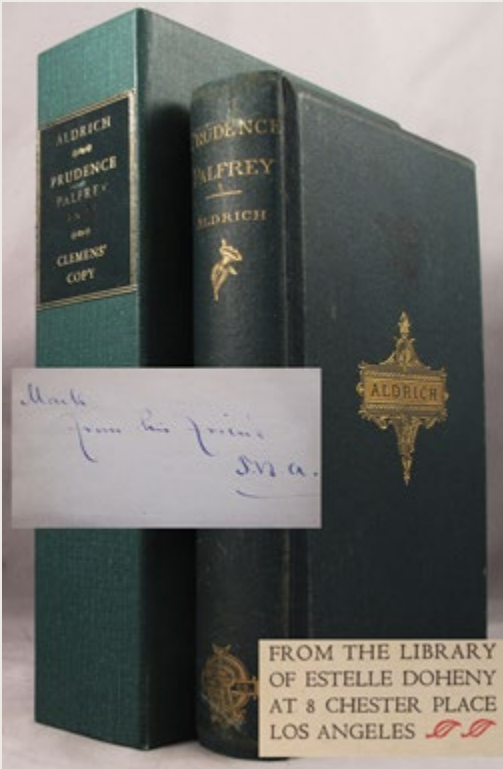
### Wm. A. Alcott - *The Young Mother* - 1836 An Important 19th Century Guide on Child-Rearing

48 Alcott, Wm. A. *THE YOUNG MOTHER, or Management of Children in Regard to Health* (Boston: Light & Stearns, 1836) Second edition, with a new advertisement, same year as the first. With an engraved, illustrated title-page. 8vo, publisher's original mottled brown cloth, spine lettered in gilt. 332, [4 ads]. A very good copy, lightly foxed throughout as is expected with this work and with most American books of the period.

*SCARCE. William Andrus Alcott was a cousin of Louisa May Alcott's father, Bronson Alcott, and dedicated his life to teaching children and improving their educational environment. In addition, he was actively engaged in the practice of medicine despite the lifelong health problems that restricted his activity. This book is one of the many informational "how-to" guides Alcott wrote throughout his life, others of which included THE YOUNG MAN'S GUIDE and THE YOUNG WIFE. THE YOUNG MOTHER contains step-by-step advice about how to raise a child. A fascinating witness to nineteenth century beliefs on everything from sleep patterns to eating and bathing advice in regards to the health of children.*

See this online at [www.buddenbrooks.com/pages/books/15897](http://www.buddenbrooks.com/pages/books/15897)  
\$250.

**A Presentation Copy to Mark Twain  
Inscribed by Thomas Bailey Aldrich to the American Master  
*Prudence Palfrey; A Novel - First Edition - 1874***



49 Aldrich, Thomas Bailey. PRUDENCE PALFREY; A NOVEL (Boston: James R. Osgood & Co., 1874) First Edition and a copy with superb provenance, A PRESENTATION COPY FROM ALDRICH TO MARK TWAIN, INSCRIBED ON THE FRONT BLANK: "MARK, FROM HIS FRIEND T.B.A." And with the additional ownership provenance of the Estelle Doheny collection with her bookplate present. 8vo, publisher's original green cloth, the lettering in gilt as issued, in a nice cloth folding protective box. 311 pp. A very pleasing copy of a unique item, neatly restored at some time in the distant past.

A UNIQUE ITEM. THE FIRST EDITION OF THIS NOVEL BY ONE OF AMERICA'S MOST FAMOUS WRITERS OF THE 19TH CENTURY, INSCRIBED BY ALDRICH TO MARK TWAIN, HIS FRIEND.

Twain first met Aldrich, after corresponding for some months, in November 1871. From that day forward the two enjoyed a lifelong friendship. Twain once said he "could not admire" Aldrich's "The Story of a Bad Boy" (published 1869) but it is clearly a model for "The Adventures of Tom Sawyer", and Twain credited it as his inspiration for that novel. In his autobiography Twain praised Aldrich's brilliant conversation, remarking that he had no peer for "pithy and witty and humorous sayings." Twain's autobiography is famous for the LACK of praise he heaped upon his contemporaries, it is thus clear that his affection for Aldrich was genuine. Twain was in attendance at Aldrich's memorial service in 1908.

At the top of his career Aldrich outranked both Twain and Walt Whitman in popularity, his light verse and witty stories delighted the literary public who considered him an equal to Longfellow, Lowell and Holmes in the canon of American Literature, an honor Twain would have to wait many more years to achieve.

"Beginning with the collection of stories entitled *Marjorie Daw and Other People* (1873), Aldrich wrote works of realism and quiet humor. His novels *Prudence Palfrey* (1874), *The Queen of Sheba* (1877), and *The Stillwater Tragedy* (1880) had more dramatic action. The first portrayed Portsmouth with the affectionate touch shown in the shorter humorous tale, *A Rivermouth Romance* (1877)." BAL 278

See this online at [www.buddenbrooks.com/pages/books/24273](http://www.buddenbrooks.com/pages/books/24273)  
\$6750.

**Ralph Waldo Emerson - Poems  
Illustrated With Colorful Paintings by Richard and Doris Beer**

50 Emerson, Ralph Waldo. THE POEMS OF RALPH WALDO EMERSON. Selected, and edited with a Commentary, by Louis Untermeyer (New York: The Heritage Press, 1945) First Heritage Edition. Illustrated with watercolours by Richard and Doris Beer. 8vo, original linen covered boards, lettered in gilt on the spine and pictorially decorated in red and blue on the spine with a floral design and an American eagle xvi, 238 pp. A very good copy with mellowing to the boards.

FIRST HERITAGE EDITION WITH PRETTY WATERCOLORS OF CONCORD AND BOSTON BY RICHARD AND DORIS BEER. Prepared and edited with a commentary by Louis Untermeyer. "Emerson is not only the philosopher of democracy but the poet of freedom. His theme is the integrity, the very sanctity, of the individual."- Untermeyer. The first poem in the book is his most famous, the Concord Hymn which includes that famous line on the 'shot heard round the world.' Emerson considered himself "more of a poet than anything else."

"By the rude bridge that arched the flood,  
Their flag to April's breeze unfurled,  
Here once the embattled farmers stood,  
And fired the shot heard round the world."

See this online at [www.buddenbrooks.com/pages/books/32717](http://www.buddenbrooks.com/pages/books/32717)  
\$50.

**First Edition - Ralph Waldo Emerson**  
***Uncollected Writings - Essays, Addresses, Poems...Letters***

51 Emerson, Ralph Waldo. UNCOLLECTED WRITINGS Essays, Addresses, Poems, Reviews and Letters (New York: Lamb Publishing Company, 1912) First Edition. Tall 8vo, publisher's original green cloth, the covers decorated with gilt printed copy of Emerson's signature and ruling in blind, the spine with gilt lettering and gilt rules. viii, 208 pp. A fine copy, only very light age mellowing to the cloth.

FIRST EDITION. Myerson A54.1.a

See this online at [www.buddenbrooks.com/pages/books/23154](http://www.buddenbrooks.com/pages/books/23154)  
\$50.

***The Inauguration of Jared Sparks as President of Harvard***  
**First and Only Edition of the Original Program - 1849**

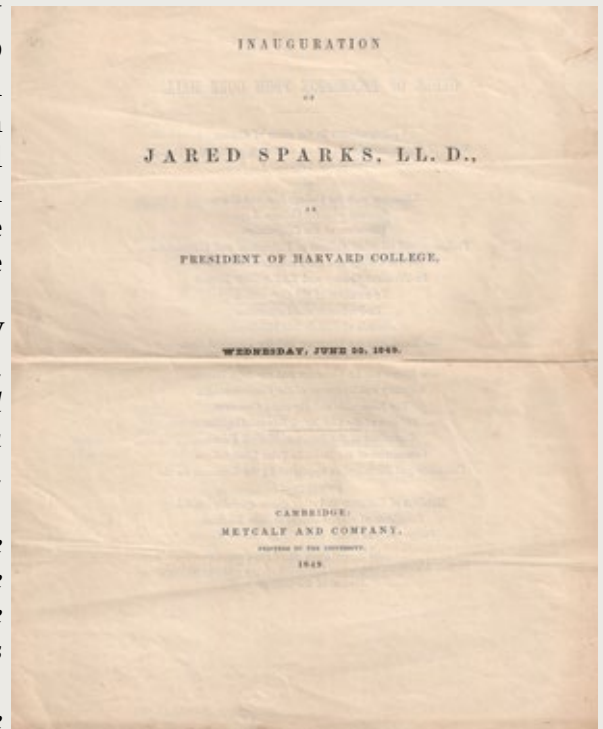
52 [Harvard University]; [Sparks, Jared]. INAUGURATION OF JARED SPARKS, LL.D., AS PRESIDENT OF HARVARD COLLEGE, Wednesday, June 20, 1849 (Cambridge: Metcalf and Company, Printers to the University, 1849) First and only edition of the program for the Inauguration events. 4to, as issued, original folded folio sheet printed on four sides. 4pp. A well preserved copy, the paper is fresh and solid and clean, folded with some minor creasing or wear at the fold lines, a touch of creasing to the corners, otherwise very fine in its preservation.

ARARE AND DESIRABLE BIT OF HARVARDIANA. VERY FEW COPIES SHOW AS BEING IN INSTITUTIONAL COLLECTIONS, THE RECORDS SHOW NO COPIES AT HARVARD. This is the full program for events of the ceremony. It includes the Order of Procession from Gore Hall, Order of Exercises in the Church such as the Hymn, various Addresses, Prayers, Doxolo, Benediction, etc.

Sparks was President of Harvard from 1849 to 1853. Previously he was one of the American intellectuals who received Alexis de Tocqueville during his 1831-32 visit to the United States. Sparks' extensive conversations and subsequent correspondence informed Tocqueville's best-known work, *Democracy in America*.

In 1842, Sparks delivered twelve lectures on American history before the Lowell Institute in Boston. In 1839-1849, he was McLean professor of ancient and modern history at Harvard. His appointment to this position, says his biographer, was the first academic encouragement of American history, and of original historical research in the American field. In 1849, he succeeded Edward Everett as president of Harvard and moved into a home on campus now called Treadwell-Sparks House. He retired in 1853 on account of failing health, and devoted the rest of his life to his private studies. For several years he was a member of the Massachusetts Board of Education.

See this online at [www.buddenbrooks.com/pages/books/25002](http://www.buddenbrooks.com/pages/books/25002)  
\$225.



***The Blithedale Romance***  
**A Scarce Nathaniel Hawthorne First Edition, First Printing**

53 Hawthorne, Nathaniel. THE BLITHEDALE ROMANCE (Boston: Ticknor, Reed and Fields, 1852) First American edition, with all Clark's points for first printing, ads dated July. 8vo, in the original Ticknor style. A brown cloth, lettered in gilt on spine and with all-over decorative work in blind on the covers. 288, [4 ads. bound at the front] pp. A very good copy, the text is fresh and with little evidence of age or use, mellowing to the inserted ads only, the cloth clean with bright gilt and no fading but with some wear at the corners, shoulders, and spine tips.

FIRST EDITION AND FIRST PRINTING, and a very scarce Hawthorne title in nice condition.

Hawthorne's "romance" was based on Brook Farm, a community farm near Boston. It examines what progress, if any, has been made to the human animal. Blithedale, like Brook Farm, was a would-be modern Arcadia along the lines of the anti-capitalist ideals of Charles Fourier, but in spite of the lofty ideals falls prey to the self-interested behavior of its members. Though this concept for a work of fiction may sound a bit heady, Henry James called it "the lightest, the brightest, the liveliest" of Hawthorne's "fictions." Hawthorne's claim that the characters of the novel are "entirely fictitious" has been widely questioned and many suggest that Bronson Alcott, Emerson, Horace Mann, Margaret Fuller and Hawthorne himself can all be found in this novel. BAL 7611, Clark A20.2

See this online at [www.buddenbrooks.com/pages/books/33231](http://www.buddenbrooks.com/pages/books/33231)  
\$495.

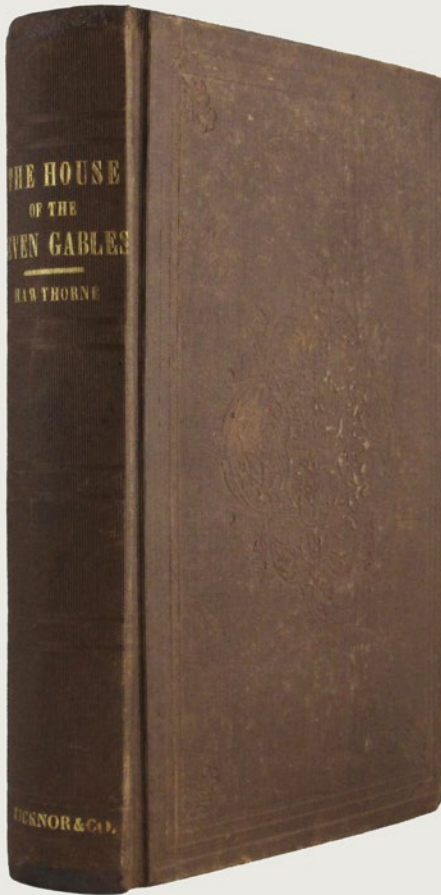
***Fanshawe and Other Pieces***  
**A Handsome Hawthorne Title in Original Cloth**

54 Hawthorne, Nathaniel. FANSHAWE and Other Pieces (Boston: James R. Osgood and Co., 1876) First edition thus. 8vo, full blind-stamped green cloth decorated and lettered in gilt on the spine. 243. With some external rubbing, else a fine copy.

*Volume 22 of the Little Classics.*

See this online at [www.buddenbrooks.com/pages/books/6877](http://www.buddenbrooks.com/pages/books/6877)  
\$165.

**Nathaniel Hawthorne's *House of the Seven Gables***  
**A Classic of American Literature in Original Cloth**



55 Hawthorne, Nathaniel. THE HOUSE OF THE SEVEN GABLES, A Romance (Boston: Ticknor, Reed and Fields, 1851) First Edition, one of 1000 copies of the September (4th) issue. 8vo, in the original Ticknor's style A ribbed brown cloth, decorated in blind on both covers, the spine lettered in gilt with bands in blind, variant E, no priority assigned. vi, [3], 10 - 344 pp. A very attractive and well preserved copy, expertly restored at the spine but retaining nearly all of the original gilt decorated cloth, the text is very clean and fresh for the title, only a few incidents of foxing and with very little evidence of use.

*One of Hawthorne's most popular books and A central classics of nineteenth-century American literature, AND ARGUABLY THE QUINTESSENTIAL OF AMERICAN GOTHIC. THE HOUSE OF THE SEVEN GABLES is a pillar of American Renaissance literature, and was a major influence on later authors of both the horror and mystery genres, in fact it continues to be influential even today.*

*Written during the most lucrative period of the author's career, the novel centers on a New England family and their ancestral home. The setting was inspired by the Turner-Inglesoll Mansion, a dark and rather moody gabled house in Salem, Massachusetts which still stands today and offers very popular tours. While set in Hawthorne's time, the novel searches history and reaches back to discern the life that occurred through the years. The house, in Hawthorne's tales is presented as a gloomy mansion, haunted since its construction by unscrupulous dealings, accusations of witchcraft, and death.*

*The House of the Seven Gables was released in April of 1851. Two printings were issued in the first month, a third in May, and a fourth in September 1851; totaling 6,710 copies in its first year. Hawthorne earned 15% in royalties from the \$1.00 cover price. After its publication, Hawthorne said, "It sold finely and seems to have pleased a good many people." His friend Henry Wadsworth Longfellow called it "a weird, wild book" and it met with extreme popularity not only in America, but also in England where it was viewed as kin to Jane Eyre. British critic Henry Chorley noted that, with THE SCARLET LETTER and THE HOUSE OF THE SEVEN GABLES, "few*

will dispute [Hawthorne's] claim to rank amongst the most original and complete novelists that have appeared in modern times." Clark 17.1.d; BAL 7600.

See this online at [www.buddenbrooks.com/pages/books/33228](http://www.buddenbrooks.com/pages/books/33228)  
\$875.

**The First Edition, First Issue - Nathaniel Hawthorne**  
***The Marble Faun; or The Romance of Monte Beni***  
**An Unusually Fine Set of His Splendid Work on Italy**

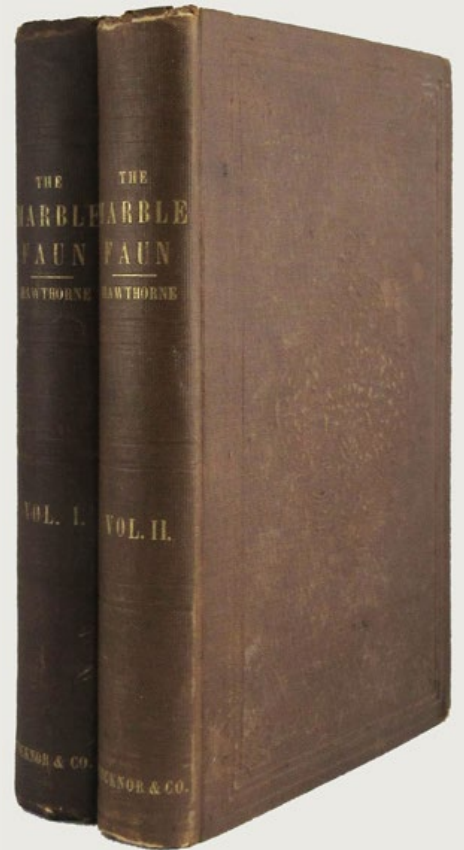
56 Hawthorne, Nathaniel. THE MARBLE FAUN; or The Romance of Monte Beni (Boston: Ticknor and Fields, 1860) 2 volumes. First Edition, with Vol. I being Clark's printing four with sixteen page catalogue in the rear dated March and Vol. II being printing five and with the ad catalogue dated October. 8vo., publisher's original brown cloth lettered in gilt on spines and decorated in blind on the covers in the style of Ticknor format A, and with white wove endpapers coated brown. xi, 283, 16 ads; 288, 16 add pp. A very good set, quite near to fine for American books of this period. The textblock is solid and for the most part very clean, a small droplet has left an unobtrusive faint mark to the upper margin of the first 8 leaves of Vol. I, otherwise the volumes are quite clean and fresh, Vol. II especially so.

A VERY EARLY PRINTING AND IN VERY NICE CONDITION.

*Italy was the site of this, one of Hawthorne's most popular books. Of it, the writer said, "No author, without a trial, can conceive of the difficulty of writing a romance about a country where there is no shadow, no antiquity, no mystery, no picturesque and gloomy wrong, nor anything but a commonplace prosperity, in broad and simple daylight, as is happily the case with my dear native land. It will be very long, I trust, before romance-writers may find congenial and easily handled themes, either in the annals of our stalwart republic, or in any characteristic and probable events of our individual lives. Romance and poetry, ivy, lichens, and wall-flowers need ruin to make them grow."*

*John Lothrop Motley wrote to Hawthorne that " I like those shadowy, weird, fantastic, Hawthornesque shapes flitting through the golden gloom which is the atmosphere of the book. I like the misty way in which the story is indicated rather than revealed. The outlines are quite definite enough, from the beginning to the end, to those who have imagination enough to follow you in your airy flights; and to those who complain, I suppose nothing less than an illustrated edition with a large gallows on the last page, with Donatello in the most pensive of attitudes, his ears revealed at last through a white nightcap, would be satisfactory." Henry Wadsworth Longfellow called it a "wonderful book" and William Dean Howells wrote that it would "...[yield] him that full honor and praise which a writer can hope for but once in his life." Clark A23.3.d.*

See this online at [www.buddenbrooks.com/pages/books/33230](http://www.buddenbrooks.com/pages/books/33230)  
\$675.



***Mosses From an Old Manse***  
**A Handsome Set of Wonderful Stories**

57 Hawthorne, Nathaniel. MOSSSES FROM AN OLD MANSE (Boston: Ticknor and Fields, 1864) 2 volumes. A new edition, carefully revised by the Author. 8vo, in the publisher's original brown cloth, the boards ornately decorated in blind, the spines ruled in blind and gilt lettered. 286; 297 pp. A very clean and handsome set, the text very bright and well preserved, the cloth clean and bright and very well preserved but for some light chipping to the headcaps.

*AN ATTRACTIVE SET OF ONE OF HAWTHORNE'S BEST COLLECTIONS OF SHORT STORIES.. Hawthorne spent three years in the Old Manse in Concord. The Old Manse is a historic manse famous for its American literary associations. It is now owned and operated as a nonprofit museum by the Trustees of Reservations. In 1842, the American writer Nathaniel Hawthorne rented the Old Manse for \$100 a year. He moved in with his wife, transcendentalist Sophia*

Peabody. Prior to their arrival at the Manse, Henry David Thoreau created a vegetable garden for the couple. The Hawthornes lived in the house for three years. Previously the manse had been home to Ralph Waldo Emerson.

*MOSES FROM AN OLD MANSE* is the best and most important of the three literary collections Hawthorne published during his lifetime. Many of the tales are allegories and, as in much of Hawthorne's best works, focus on the negative side of human nature. Herman Melville, a close friend of Hawthorne, noted this aspect in his review of it-- "This 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."

This particular printing of *MOSES* was published in the year of the author's death. Clark A15.1  
See this online at [www.buddenbrooks.com/pages/books/33232](http://www.buddenbrooks.com/pages/books/33232)  
\$150.

### **Hawthorne's Passages from the French and Italian The First Edition Printed in America**

58 Hawthorne, Nathaniel. *PASSAGES FROM THE FRENCH AND ITALIAN NOTEBOOKS*, Volume II only (Boston: James R. Osgood & Co., 1872) Volume II only. First American edition. 8vo., original green cloth lettered and decorated in gilt on spine. 306. With wear to the head and tail and some red staining to the upper cover, though a fine copy.

*Volume II only.*

See this online at [www.buddenbrooks.com/pages/books/6879](http://www.buddenbrooks.com/pages/books/6879)  
\$50.

### **A Nathaniel Hawthorne Masterpiece The First Illustrated Edition of *The Scarlet Letter* In a Fine, Elaborate and Unique Binding by Riviere**



59 Hawthorne, Nathaniel. *THE SCARLET LETTER: A Romance* (London: Charles H. Clarke, 1859) The First Illustrated Edition in English of Hawthorne's masterpiece, very rarely found in commerce. Preceded only by an obscure and cheap French illustrated edition. Illustrated both in full-page and throughout the text by Miss M. E. Dear. Tall 8vo, in a very handsome and unique full calf binding by Riviere, the boards framed in triple gilt-rule with sunburst corner-pieces, the spine with tall gilt-ruled raised bands between compartments lusciously gilt decorated in a floral motif, two additional compartments with scarlet morocco labels gilt tooled and lettered, the publisher's original elaborately decorated cloth covers by Bone & Son featuring ornately gilt decorated panels surrounding a Scarlet Letter "A" have been used as pastedowns to the inner covers and surrounded by wide ornate gilt turn-ins thus both preserving the original cloth

and creating the appearance of lush inlaid and gilt decorated doublures, board edges gilt ruled, glossy red endpapers, a.e.g. 288pp. A handsome and uniquely attractive copy of this great work of American Literature.

The text is sound and sturdy and appears unread and without wear or use of any kind, very occasional and light spotting appears from time to time but is extremely minor for a book of the period. The binding, which preserves much of the original Bone and Son ornate cloth to the doublures is strong and sturdy with firm hinges, there is some minor cosmetic cracking to the calf along the shoulders as is typical, along with some light general age mellowing and some rubbing along the spine tips and extremities.

*THE FIRST ILLUSTRATED EDITION IN ENGLISH, AND AN ESPECIALLY APPEALING AND ATTRACTIVE COPY, This first illustrated edition is a rarely encountered printing of a great landmark of American Literature. Worldcat lists only thirteen locations for holdings of this edition, only eleven of which are in America. This rare edition is made even more desirable by its fine calf Riviere binding which has preserved much of the original decorated cloth in an unusual and most becoming way.*

*THE SCARLET LETTER is an American Renaissance masterpiece and surely one of the most important works in the oeuvre of colonial America. More than any other work of literature, Hawthorne's masterpiece set the stage for an understanding of the puritan mind and the beginnings of the American social system. Author D. H. Lawrence argued that there could not be a more perfect work of the American imagination than The Scarlet Letter. Henry James said of the novel; "It is beautiful, admirable, extraordinary; it has in the highest degree that merit which I have spoken of as the mark of Hawthorne's best things—an indefinable purity and lightness of conception... One can often return to it; it supports familiarity and has the inexhaustible charm and mystery of great works of art."*

See this online at [www.buddenbrooks.com/pages/books/33226](http://www.buddenbrooks.com/pages/books/33226)  
\$1500.



### **First Edition - Nathaniel Hawthorne - 1852** ***The Snow Image and Other Twice-Told Tales***

60 Hawthorne, Nathaniel. THE SNOW-IMAGE AND OTHER TWICE-TOLD TALES (Boston: Ticknor, Reed and Fields, 1852) First edition, first printing and with the earliest state (January, 1852) of the publisher's ad catalogue. 8vo, publisher's original Ticknor ribbed brown cloth, style A with the covers stamped in blind, the spine lettered in gold and stamped in blind. yellow coated endpapers, the ad catalogue inserted in the front. 4 ads., 273 pp. A nice copy of a book rarely found so, the binding is firm and tight, the textblock solid. The brown cloth with a bit of spotting and a bit of wear at the extremities, the ads with a bit of spotting and marking.

*FIRST EDITION of this collection of tales and stories, some appearing here for the first time. After publishing his collection Mosses from an Old Manse in 1846, Hawthorne mostly turned away from the short tales that had marked the majority of his career up until that point. This collection marked a return to that format, just in time to be the final collection of writings to be published during his lifetime. Fifteen tales are included, the new ones include 'The Snow Image', 'The Great Stone Face', 'Main Street', and 'Ethan Brand'. B.A.L. 7607. Clark A19.1.a.*

See this online at [www.buddenbrooks.com/pages/books/33229](http://www.buddenbrooks.com/pages/books/33229)  
\$350.

### **Hawthorne's Twice-Told Tales** **A Very Handsome Copy of an Early Edition**

61 Hawthorne, Nathaniel. TWICE-TOLD TALES (Philadelphia: David McKay, 1890) An early edition. 8vo, publisher's original green cloth gilt lettered on the spine, t.e.g. 464. A very handsome and bright copy showing very little evidence of age.

*UNCOMMONLY BRIGHT AND FRESH. TWICE-TOLD TALES, originally published in 1837, was the first collection*

of Hawthorne's writings issued under his own name. One of his college mates from Bowdoin, Henry W. Longfellow, reviewed it in the *North American Review* with extreme praise. A collection of short stories which had been previously printed anonymously in various magazines and annuals, thus Hawthorne's title of "Twice-Told", it brought Hawthorne his first fame, he made very little money from it.

See this online at [www.buddenbrooks.com/pages/books/33227](http://www.buddenbrooks.com/pages/books/33227)

\$95.

**Oliver Wendell Holmes' *Before The Curfew*  
1888 - First Edition - Original Cloth**

62 Holmes, Oliver Wendell. BEFORE THE CURFEW AND OTHER POEMS, CHIEFLY OCCASIONAL (Boston and New York: Houghton, Mifflin and Company, 1888) First edition, first issue with price listed at \$1.25. 8vo, publisher's original blue cloth. 109. A very good copy, the lettering label is rubbed out on the spine. Internally, all is in order and quite clean, light typical browning to the endleaves.

A COLLECTION OF POEMS WRITTEN FOR VARIED PUBLIC OCCASIONS AND CEREMONIES. Includes poems for: annual meetings of the 1829 graduating class of Harvard, the 200th anniversary of King's Chapel, the dedication of the fountain at Stratford-on-Avon, and many more.

See this online at [www.buddenbrooks.com/pages/books/21107](http://www.buddenbrooks.com/pages/books/21107)

\$100.

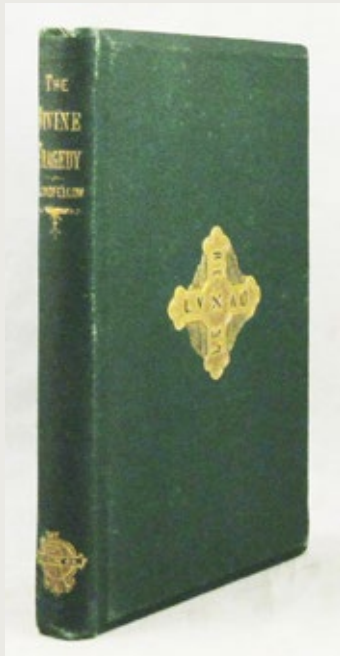
**Oliver Wendell Holmes - *Soundings From the Atlantic*  
First Edition - 1864 - With Discussions on Photography**

63 Holmes, Oliver Wendell. SOUNDINGS FROM THE ATLANTIC (Boston: Ticknor and Fields, 1864) First Edition. 8vo, publisher's original brown cloth, lettered in gilt on the spine and decorated in blind on the covers. 468, (22 ads) pp. A good copy, with some age to the binding and textblock.

A COLLECTION OF FASCINATING ESSAYS INCLUDING TWO DEALING WITH THE STEREOSCOPE AND OTHERS WITH THE CIVIL WAR. Worthwhile and intelligent writing by one of America's preeminent authors.

See this online at [www.buddenbrooks.com/pages/books/21091](http://www.buddenbrooks.com/pages/books/21091)

\$195.



**Henry Wadsworth Longfellow  
First Edition - *The Divine Tragedy* - 1871**

64 Longfellow, Henry Wadsworth. THE DIVINE TRAGEDY (Boston: James R. Osgood and Company, 1871) First Edition 8vo, publisher's original forest green cloth, the upper cover with gilt ornamental device, the spine lettered in gilt, edges of the boards beveled, central ornamental device in blind on the rear cover. iv, 150 pp. A fine copy, bright and very clean, only the most minimal of age evidence.

FIRST EDITION AND AN UNUSUALLY PLEASING COPY. BAL 12157

See this online at [www.buddenbrooks.com/pages/books/23228](http://www.buddenbrooks.com/pages/books/23228)

\$185.

***The Poems Of Longfellow*  
Illustrated With Vivid Wood-Engravings by Boyd Hanna**

65 Longfellow, Henry Wadsworth. THE POEMS OF HENRY WADSWORTH LONGFELLOW. (New York: The Heritage Press, 1943) First Heritage Press Edition, with the Sandglass insert describing the book and its production. Illustrated with wood-engravings by Boyd Hanna. 8vo, original linen covered boards, lettered in gilt on the spine and pictorially decorated in red and blue on the spine with a floral pattern and an American eagle, housed in the publisher's blue slipcase. xxiii, 444 pp.



A fine copy. The slipcase with moderate edgewear.

FIRST OF THE EDITION FROM THE AMERICAN POETS SERIES WITH stunning color wood-engravings BY BOYD HANNA. Prepared and edited with a commentary by Louis Untermeyer, who writes of Longfellow's poetry: "It expresses a kindliness which is spontaneous, and a homeliness which is winning because it is so straightforward. It retains its popularity because it is unaffectedly clear, unashamedly tender, and unshakably serene."

See this online at [www.buddenbrooks.com/pages/books/26434](http://www.buddenbrooks.com/pages/books/26434)

\$75.

### Longfellow's Writings The Handsome Riverside Edition

66 Longfellow, Henry Wadsworth. THE WRITINGS, With Bibliographical and Critical Notes (London: George Routledge and Sons, 1886) 11 volumes. The Riverside edition. Engraved portrait frontispiece. Small 8vo, three-quarter blue morocco and cloth lettered and decorated with foliage motif in panels of spines, t.e.g. A very handsome set, near fine with just a little rubbing to the extremities.

A CHOICELY BOUND SET OF LONGFELLOW'S WRITINGS, ICONIC AMERICAN LITERATURE. Longfellow's works include "Paul Revere's Ride", The Song of Hiawatha, and Evangeline. He was also the first American to translate Dante Alighieri's Divine Comedy and was one of the five Fireside Poets from New England.

Though much of his work is categorized as lyric poetry, Longfellow experimented with many forms, including hexameter and free verse. His published poetry shows great versatility, using anapestic and trochaic forms, blank verse, heroic couplets, ballads and sonnets. Typically, Longfellow would carefully consider the subject of his poetic ideas for a long time before deciding on the right metrical form for it. Much of his work is recognized for its melodious musicality.

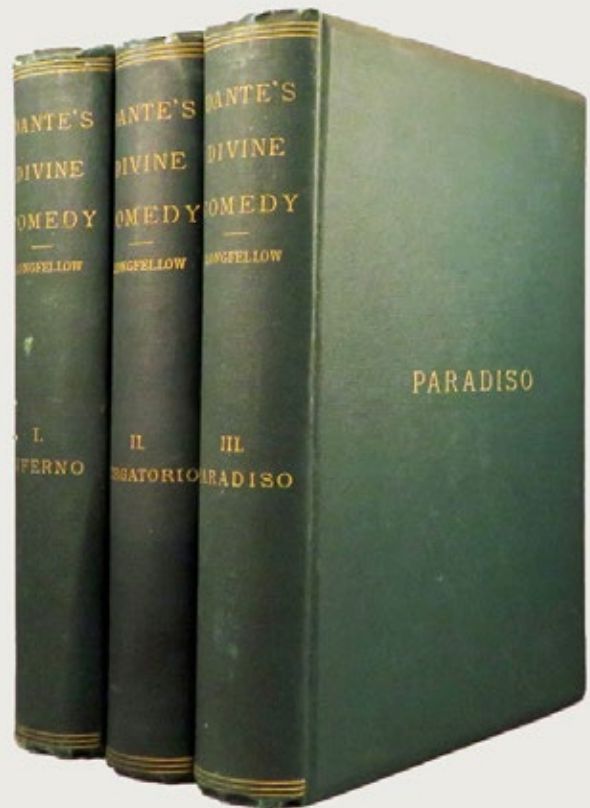
See this online at [www.buddenbrooks.com/pages/books/2698](http://www.buddenbrooks.com/pages/books/2698)

\$1200.

### The Important Longfellow Translation of Dante The Divine Comedy of Dante Alighieri Three Volumes - Original Green Cloth - Fine and Bright

67 [Longfellow, Henry Wadsworth, Translator] Dante Alighieri. THE DIVINE COMEDY OF DANTE ALIGHIERI Translated by Henry Wadsworth Longfellow (Boston: James R. Osgood and Company, Late Ticknor & Fields and Fields, Osgood & Co., 1877) 3 volumes. Early printing of Longfellow's great translation, issued by Osgood, in the original three volume format as in the first printing. This a large paper set with fine broad margins. Title-pages printed in black and red. Large 8vo, bound in the publisher's original dark-green cloth, the spines lettered and ruled in gilt, upper covers gilt lettered, coated brown endpapers, t.e.g. vii, [2], 414; vi, [2], 410; vi, [2], 452 pp. A very handsome and fine set, the green cloth in excellent state of preservation, no fading, hinges strong and firm, only the lightest evidence of age whatsoever, the text-blocks in very nice condition too, clean and fresh.

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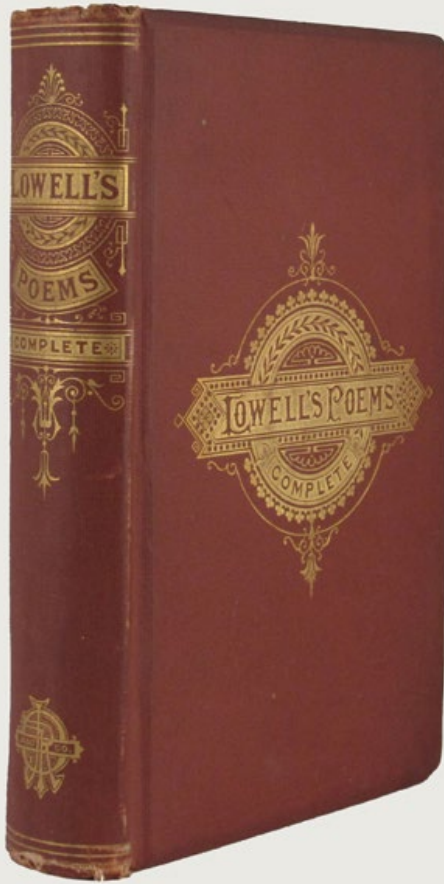
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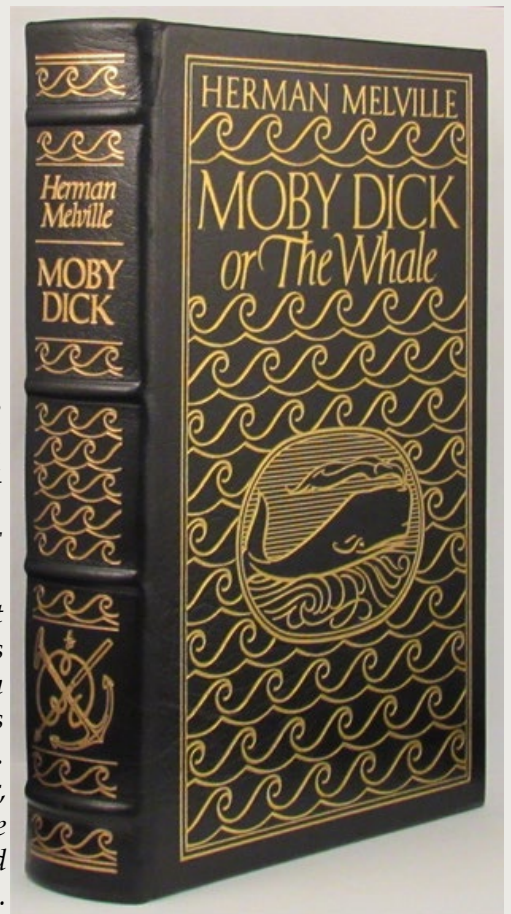
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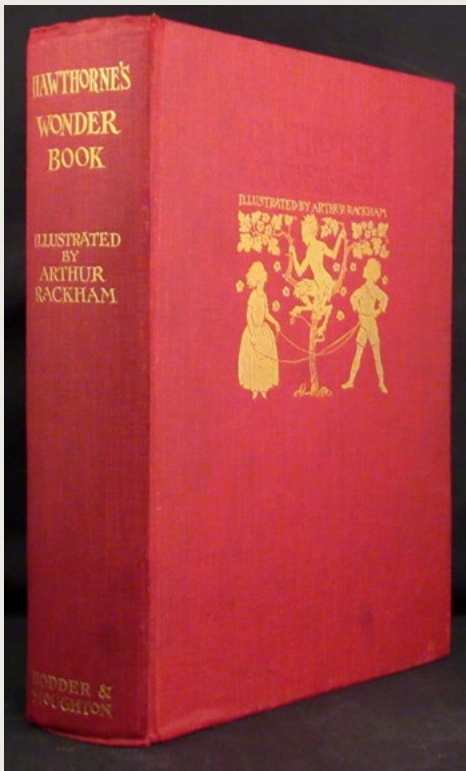
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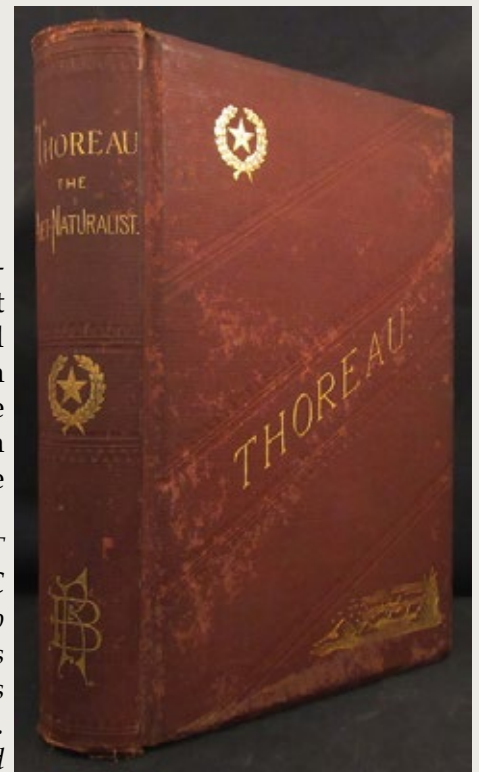
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*'William Ellery Channing was the foremost Unitarian preacher in the United*

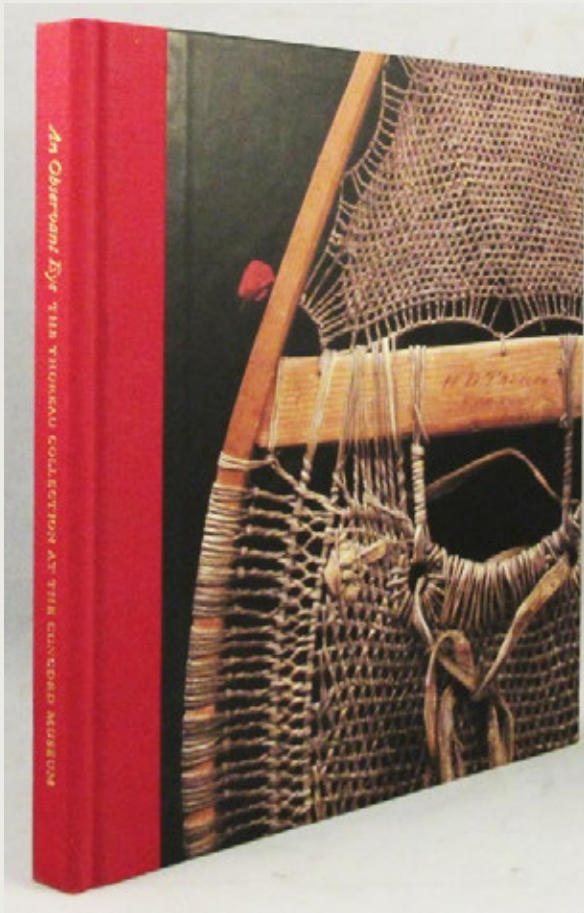


States in the early nineteenth century and, along with Andrews Norton (1786–1853), one of Unitarianism’s leading theologians. Channing was known for his articulate and impassioned sermons and public speeches, and as a prominent thinker in the liberal theology of the day. His religion and thought were among the chief influences on the New England Transcendentalists although he never countenanced their views, which he saw as extreme. His espousal of the developing philosophy and theology of Unitarianism was displayed especially in his “Baltimore Sermon” of May 5, 1819, given at the ordination of the theologian and educator Jared Sparks (1789–1866) as the first minister of the newly organized First Independent Church of Baltimore.

A bronze statue of Channing by Herbert Adams was erected in 1903 on the edge of the Boston Public Garden, at Arlington St. and Boylston St. It stands across the street from the Arlington Street Church that he served. Channing had a profound impact on the Transcendentalism movement though he never officially subscribed to its views. However, two of Channing’s nephews, Ellery Channing (1818–1901) and William Henry Channing (1810–1884), became prominent members of the movement. Borst C6.

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80 [Thoreau, Henry David]; Wood, David F. AN OBSERVANT EYE. The Thoreau Collection at the Concord Museum (Concord: Concord Museum, 2006) First Edition. PRESENTATION COPY SIGNED BY THE AUTHOR. Illustrated throughout in colours 4to, publisher’s original pictorial boards backed in crimson cloth, the spine lettered in gilt. 159, [1] pp. A pristine copy, near as mint.

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81 Whittier, John Greenleaf. THE POEMS OF JOHN GREENLEAF WHITTIER. (New York: The Heritage Press, 1945) First Heritage Press Edition. With the monthly newsletter included with this copy from the LEC describing the book. Illustrated with pencil drawings by R.J. Holden. With frontispiece portrait by Wyatt Eaton.

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