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THE HERMITAGE

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2026 Boston International Antiquarian Book Fair

Preview

Welcome to The Hermitage Bookshop's Boston International Antiquarian Book Fair Preview!

We're delighted to share twenty items we're especially excited to bring to exhibition at this year's Boston Book Fair. From Newton's cosmos to Summers' werewolves, from the struggle for freedom to the battle against suppression, these selections reflect the range of ideas and experiences that keep us returning to rare books.

Throughout this catalogue, the stories of individual copies are equally compelling: a Ulysses inscribed by Sylvia Beach before its owner's voyage home, Langston Hughes' inscription to a distinguished children's librarian, and Tolkien's scholarship preserved alongside a student's penciled observations. These personal connections remind us that books are more than books—they are objects of history and memory, transportations through time.

We hope you enjoy these selections as much as we've enjoyed assembling them. We look forward to seeing many old friends, making new ones, and sharing even more discoveries in the rare book trade in Boston next week, November 6-8! Find us in Booth 126!

Reserve any item now or collect it at our booth! Simply reach out to us at books@hermitagebooks.com or 303-388-6811.

To receive all future catalogues and to stay abreast of events and news from The Hermitage Bookshop, subscribe at www.hermitagebooks.com.

REFLEXIONS MORALES DE L'EMPEREUR MARC ANTONIN [TWO VOLUMES]
BY [AURELIUS, MARCUS]; [ANNE LE FEVRE DACIER AND ANDRÉ DACIER (TRANS.)]

01

FIRST COMPLETE FRENCH EDITION AURELIUS' MEDITATIONS

Paris: Chez Claude Barbin, 1691. Vignette of Marcus Aurelius writing outside of his tent in military garb, by Sébastien Le Clerc; headpieces, and initials. First French translation (Dacier) edition. Full nineteenth-century tan polished calf, gilt rules, gilt spine compartments, black morocco spine labels, green silk ribbon markers, aeg, marbled endpapers. Duodecimos in 8s and 4s. [2, blank] [i, TP] [ii-xliii, Preface], [xliv-ccxxx, La Vie de Marc Aurele Antonin], [ccxxxi, Extrait du Privilege du Roy], [1]-284, [4, blank]; [4, blank] [i, TP], 291-747, [748, Fautes d'impression]. 6.75" x 3.75". #234886

Before her landmark translations of Homer established her reputation across Europe, Anne Dacier had already begun reshaping classical reception in the French-speaking world. Having produced acclaimed translations of Sappho, Aristophanes, and Terence, she joined her husband André Dacier in producing the first complete French translation of Marcus Aurelius' *Meditations*, published in 1691 as *Réflexions morales de l'empereur Marc Antonin*.

While translated by the husband and wife duo, it is Anne Dacier who authored the substantial and rhetorically forceful preface —a forty-page essay that excoriates the rising tide of neo-Epicureanism in late seventeenth-century France and champions a Christianized Stoicism, aligned with the Daciers' own recent Catholic conversion.

Curiously, the first edition appears without attribution, a not uncommon practice in moral and classical works of the period — especially those authored by women or dealing with potentially controversial philosophical material. Nevertheless, the translation was quickly recognized as the work of the Daciers, whose intellectual stature and court connections ensured the book's wide influence.

Hailed by her contemporaries as one of the most erudite classicists of her age, Anne Dacier's voice resonates throughout the volume. This edition stands not only as the earliest complete French rendering of *Meditations*, but also as a seminal intervention in the intellectual and moral debates of early modern France.

Mild rubbing with a few scuffs to leather, tiny spots wear tips/corners, roman numismatic-themed owner's label, previous sale ad to front pastedown. Internally very clean with a few sparse spots of toning throughout. Overall a very near fine and handsome copy of this important translation.

$5000



REFLEXIONS
MORALES
DE
L'EMPEREUR
MARC ANTONIN
AVEC DES REMARQUES.
TOME PREMIER.

A PARIS.
Chez CLAUDE BARBIN, au Palais, sur le
second Perron de la sainte Chapelle.

M. DC. XCI.
Avec Privilege du Roy.





02 JONATHAN VISITS THE WHITE HOUSE
BY PETER BENCHLEY; LADY BIRD JOHNSON (PREFACE)

PETER BENCHLEY'S FIRST BOOK

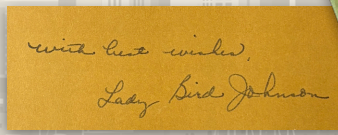
New York: McGraw-Hill Book Company, 1964. Pictures by Richard Bergere. First edition, first printing. Publisher's yellow cloth, stamped in black in Richard Bergere dust jacket ($2.50). 32 pp. 10" x 7.5". #245416

A decade before his literary-turned-cinematic hit, *JAWS*, Peter Benchley published Jonathan Visits the White House—a charming children's tale of a little boy who is gifted a visit to the White House for his birthday. The only catch? He can't take his best friend and pet, Tiger the dog. But he sneaks him in anyway—excitement ensues.

This **first edition of Benchley's first book** is briefly **inscribed by Lady Bird Johnson** on ffep, accompanied by a tls from the then Press Secretary and Staff Director to Mrs. Johnson, Elizabeth Carpenter, on White House letterhead. Also laid in is an official White House card bearing a **secretarial signature of Lyndon B. Johnson**.

Spine tips gently pressed, else fine in very good plus, lightly rubbed and spine-toned dust jacket with small shallow chip spine head, in mylar cover.

$750



THE WHITE HOUSE
WASHINGTON

January 9, 1967

Dear Mr. Willis:

Enclosed is the copy of Jonathan Visits the White House which Mrs. Johnson was delighted to autograph for you. Your collection sounds like a most meaningful one, and I know it must give you great pleasure.

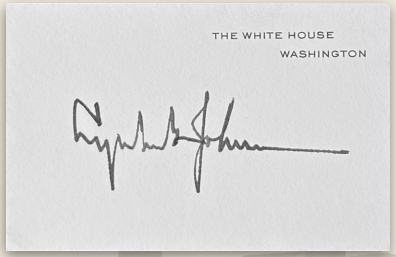
With every good wish,

Sincerely,

Liz Carpenter

Elizabeth Carpenter
Press Secretary and Staff
Director to Mrs. Johnson

Mr. Lonnie L. Willis
2417 New York Avenue
Muncie, Indiana 47304



A TRUE BUKOWSKI RARITY

Mendocino, CA: Felicia Rice/Mutant Drone Press, 1982. Drawings from Mendocino Beacon newspaper for a local production of "Oliver," acquired with 1906 Colts Armory letterpress in 1978. First edition, first printing. Hand sewn with white thread and wrapped in blue and black mottled paper, paper title label. Printed in black on handmade white German Hayle paper, offcuts from Wm. Everson's 'fine book' "Granite & Cypress" by Robinson Jeffers. Palm Book. [24] pp. 3.25" x 2.75". #218051

"It began as a mistake," which led to unrest, which resulted in a unique, if not revolutionary book.

Many books are often small for the sake of being small, but this is a truly subversive piece—a "palm book." Palm books rose to popularity during the early years of the Labor Movement as a way to pass along information out of sight of authoritative bosses. And in true Bukowskian fashion, Felicia Rice printed this book "to give out to all my fellow carriers as I was leaving the post office where I'd been working for six months. The post master was celebrated for his irrational and cruel abuse of authority."

Controversy has surrounded this book for decades regarding the potential knowledge of Bukowski and Black Sparrow Press of this piece, since it was privately printed without permission, using excerpts from Bukowski's *Post Office*. In personal correspondence with printer Felicia Rice, it came to light that Bukowski "had nothing to do with the making" and Black Sparrow forced Rice's hand to release a second printing with proper attribution. What makes this piece truly a one of a kind is that it made its way to Bukowski himself, who added his signature and a double doodle.

It doesn't get any more Bukowski than this!

Limited to only **40 signed/numbered copies**, of which this is 21. **Signed on the colophon by printer Felicia Rice**. Additionally **signed with doodle by Bukowski** on the title page.

Fine.

$8500


Felicia Rice
MUTANT DRONE PRESS
APRIL NINETEEN EIGHTY-TWO
No. 21
A FINE MAN,
A FINE BOOK
A FINE MAN,
A FINE BOOK

04 MY BONDAGE AND MY FREEDOM
BY FREDERICK DOUGLASS; JAMES MCCUNE SMITH (INTRODUCTION)

A LIFE BEYOND BONDAGE

New York: Miller, Orton & Mulligan, 1855. Frontispiece and two plates. First edition, first printing. Original dark brown cloth, blind decorations and spine titled in gilt. [vi]-xxxii; [33]-464; [4, ads] pp. 7.75" x 5.25". #245423

Building upon his landmark *Narrative of the Life of Frederick Douglass* (1845), *My Bondage and My Freedom* (1855) deepens the story of Douglass' journey from slavery to freedom—and his understanding of what that freedom demands. The second of his three autobiographies, it reaches beyond personal testimony to explore the forces that sustain slavery and the prejudices that persist beyond its reach. Part autobiography, part philosophy, part social criticism, it is both a powerful account of an extraordinary life and an indictment of a nation at odds with its own ideals.

A serviceable **first edition** of one of the most influential anti-slavery narratives to ever be published.

From the library of Virgil and Catherine Deanes of Colorado, with their inscription to the endpapers.

[Blockson 9717; Sabin 20714]

Business card adhered to front pastedown, dampstaining affecting binding, endpapers, rear ads, two illustrations and facing pages; lean, extremities worn, half-inch split upper shoulder; frontispiece, title page, and text remain bright and sharp. A very good minus copy overall.



$6000

A CALL FOR TRANSATLANTIC SUPPORT

London: Sampson Low, Son & Co; and John Cassell, 1853. First UK edition, first printing. Original printed boards, respined in brown buckram, titled in gilt, advertisement endpapers. Small octavo. [iii]-viii; 9-192. 6.5" x 4.25". #245420

Published at the height of the antislavery movement, *Autographs for Freedom*, gathers a disquieting collection of essays, poems, letters, and testimonies from leading antislavery reformers in an unrelenting assault on American slavery and inequality. Issued just weeks after the American edition, this **scarce English edition** stands as a call for transatlantic unity and support for abolition. Its English preface reinforces the heartfelt and straightforward call for reform in American life and religion, issuing a stark condemnation of the American clergy. "[W]e know that the church in America has abandoned its post, and is unfaithful to its mission…[they] have sought to hide the abominations of slave-holding under the cloak of Divine sanction."

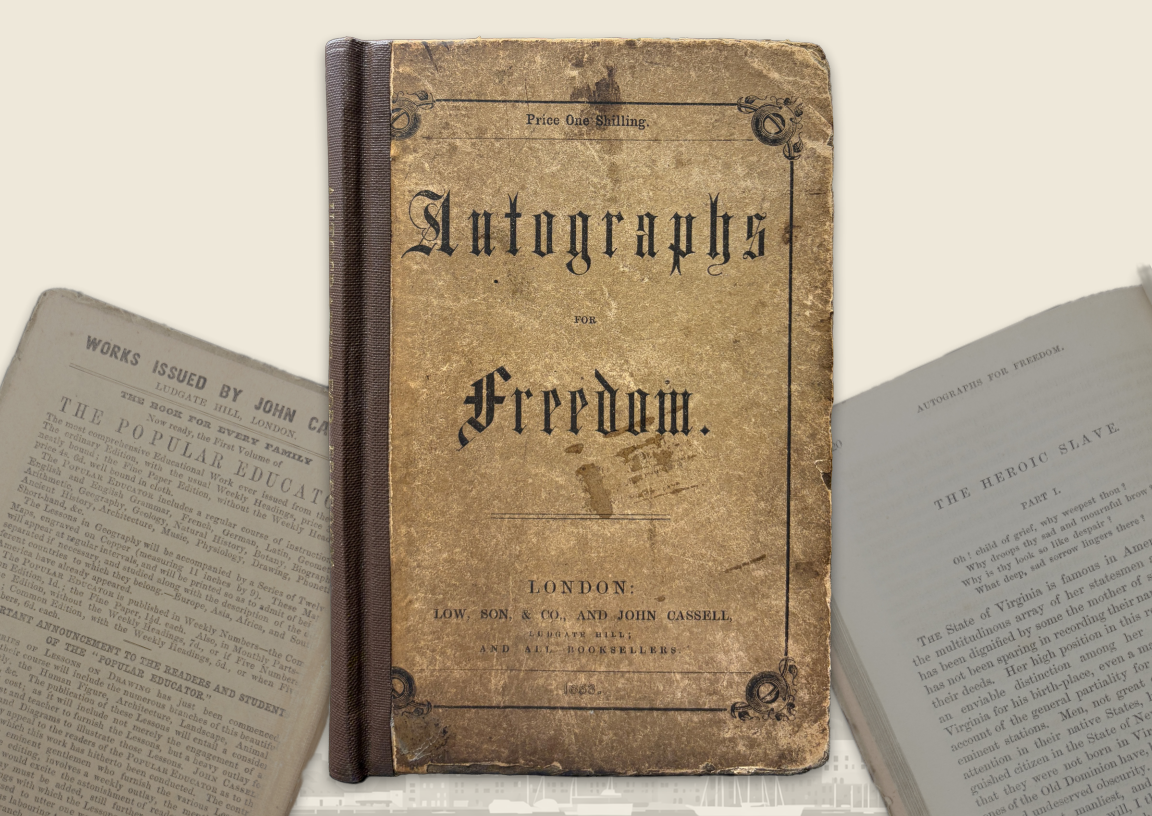
Significantly, *Autographs for Freedom* introduced in book form **Frederick Douglass' only work of fiction**—"The Heroic Slave"—based on the life and rebellion of Madison Washington.

Retaining its printed boards, this first English edition is a reminder of the international reach of the American antislavery movement.

[Sabin 29395; Blockson 9204 for American Edition]

Extremities worn, boards rubbed and lightly soiled, minor wear endpapers, internally clean, binding tight and square.

$3750


Price One Shilling.
Autographs
FOR
Freedom.
LONDON:
LOW, SON, & CO., AND JOHN CASSELL,
LUDGATE HILL;
AND ALL BOOKSELLERS.
1863.
WORKS ISSUED BY JOHN CA
LUDGATE HILL, LONDON.
THE BOOK FOR EVERY FAMILY
THE POPULAR EDUCAT
AUTOGRAPHS FOR FREEDOM.
THE HEROIC SLAVE.
PART I.

06 THE FUN OF IT
BY AMELIA EARHART

SIGNED BY THE QUEEN OF THE SKIES

New York: Brewer, Warren & Putnam, 1932. With 31 illustrations. First edition, first printing. Publisher's brown cloth, titled in white, in pictorial dust jacket ($2.50) with phonographic record in publisher's pouch on rear pastedown. 218, [4] pp. 8.25" x 5.5". #235604

Famed aviator Amelia Earhart shares her origin story of how she began to fly in this, her second book, *The Fun of It*. She proofed the pages for this book mere days before she went on the trip that would make her the first woman to fly solo nonstop across the Atlantic. In a postscript cabled and telephoned from across the globe to her publishers, Earhart details her solo transatlantic flight. True to her reputation for humility and women's rights activism, Earhart also devotes a portion of her book to the profiles of her fellow female flyers. Always the champion for equality in aviation, Earhart was the first president of the Ninety Nines, an organization supporting women in aviation and named for its ninety-nine charter members. It is to this group that Earhart dedicates her book.

This copy boasts **Earhart's own signature** above a later-added commemorative stamp featuring Amelia Earhart on frontis verso, as well as the scarce dust jacket.

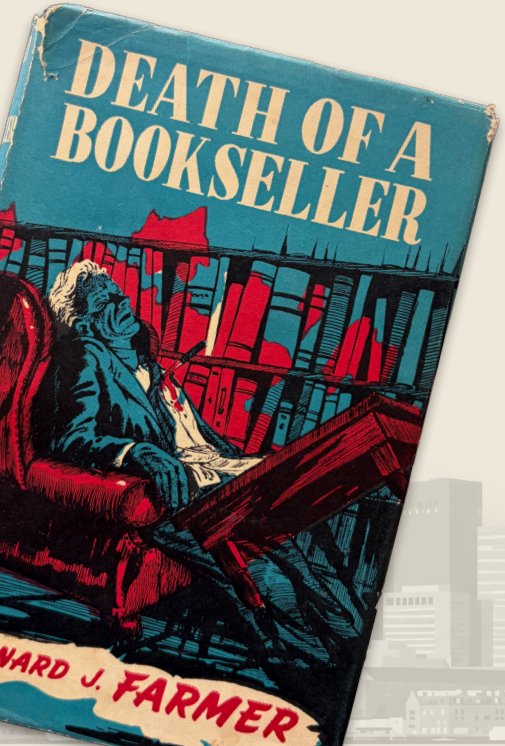
Laid in are two period newspaper clippings. One, from January 7th, 1939, is a picture of the unveiling of the Earhart Monument at the Miami Municipal Airport. The other announces the laying of the cornerstone for the Amelia Earhart Lighthouse on Howland Island, near where she went missing. Although it lacks any date information, the laying of the cornerstone took place on November 17th, 1937.

Also included is the **originally issued phonograph record** of Earhart's speech in London on May 22nd, 1932, after completing the first woman's solo transatlantic flight a day earlier in Ireland. This record was issued in all first printings.

Minor rubbing to spine text, small abrasion ffep, near fine in spine-sunned, very good minus dust jacket with heavy chipping to edges and 3.5" horizontal closed tear rear panel leading to 2"x1" chip, in mylar cover.

$7500


FROM
Amelia Earhart's
International Broadcast
May 22
1932
THE FUN OF IT
RANDOM RECORDS OF MY
OWN FLYING AND OF
WOMEN IN AVIATION
With Her Story of the
Solo Transatlantic Flight
by
AMELIA EARHART
U·S·AIR MAIL
8¢



WHAT DO YOU COLLECT?...MURDER!!!

London: William Heinemann, 1956. First edition, first printing. Publisher's black cloth, spine titled in gilt in illustrated dust jacket (price-clipped). 208 pp. 7.5" x 5". #245424

Few writers were better equipped to turn bibliomania into murder than Bernard J. Farmer—a former Metropolitan Police officer, rare book collector, and author of *The Gentle Art of Book Collecting* (1950). Death of a Bookseller brings that experience to bear on a mystery steeped in the rivalries, jealousies, and irresistible discoveries of the antiquarian book trade. Celebrated as a cult favorite among bibliophiles, it was fittingly revived as the hundredth British Library Crime Classic in 2022.

Presented here is the **first edition in original dust jacket**.

From the library of Dawson's Book Shop bookseller and poet Dorothy Bevis, with name penciled ffep.

Few spots of foxing text block edges, fine in very good minus price-clipped, edge-worn, and toned dust jacket with shallow chips tips and corners, one-inch loss at spine foot, in mylar cover.

$1500

08 FLAPPERS AND PHILOSOPHERS
BY F. SCOTT FITZGERALD

AMONG THE SCARCEST OF FITZGERALD'S DUST JACKETS

New York: Charles Scribner's Sons, 1920. Second printing. Publisher's green cloth titled in blind, spine titled in gilt, in original W. E. Hill dust jacket (unpriced). [2]-269, [2, blank]. 7.75" x 5.25". #245427

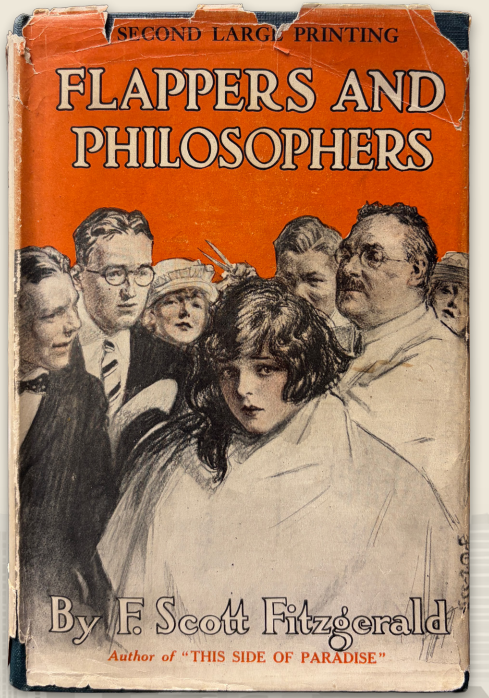
Published just six months after *This Side of Paradise*, Fitzgerald's second book and first collection of short stories, *Flappers and Philosophers*, captures the youthful glamour, social ambition, and disillusionment that would find their fullest expression in The Great Gatsby. Its eight stories include "The Ice Palace," "The Offshore Pirate," and the enduring "Bernice Bobs Her Hair," memorably evoked in W. E. Hill's jacket illustration.

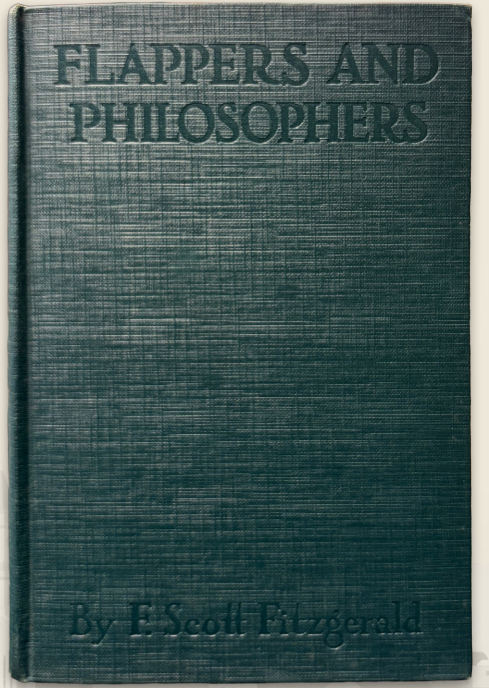
Presented here is a **fine second printing**—one of 3,000 copies issued the same month as the first printing of 5,000—**retaining its exceptionally scarce original**, unrestored, second printing dust jacket. Flappers and Philosophers has a strong claim to being Fitzgerald's scarcest book in its original jacket; early examples represent significant survivals. Despite chipping and loss at the spine head, this jacket retains strong orange color and its striking illustration.

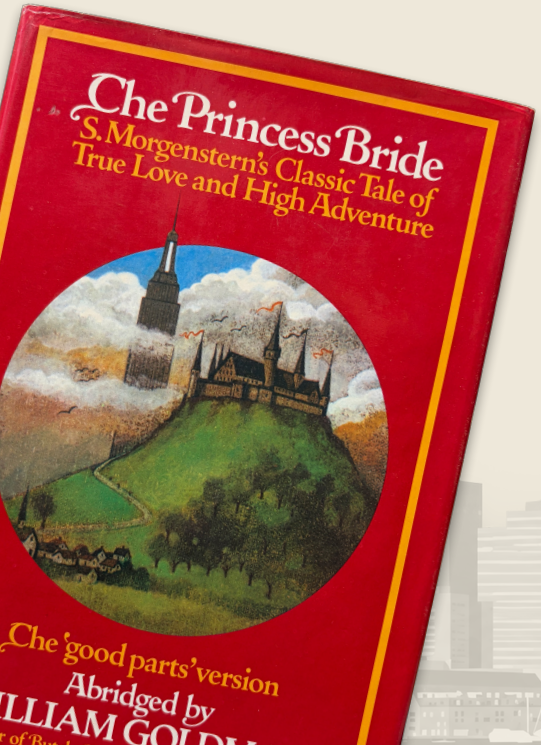
[Bruccoli A 6.I.b]

Very faint spot of fading rear board, else fine in good only original, unrestored second-printing dust jacket, retaining strong color, with loss at the spine head affecting the title, with chipping tips and corners, in mylar cover.

$8500


SECOND LARGE PRINTING
FLAPPERS AND PHILOSOPHERS
By F. Scott Fitzgerald
Author of "THIS SIDE OF PARADISE"


FLAPPERS AND PHILOSOPHERS
By F. Scott Fitzgerald



A FIRST EDITION? "AS YOU WISH"

New York: Harcourt Brace Jovanovich, 1973. First edition, first printing. Full light grey cloth, in Wendell Minor dust jacket ($7.95). [viii], 308, [4]. 8.75" x 5.5". #244788

Cary Elwes dreamed of playing Westley after reading William Goldman's novel as a thirteen-year-old, long before the frame narrative turned cult classic. Goldman wrote the tale for his daughters—they wanted a story about a princess and a bride, so Buttercup and Westley's great romance was born. Upon its 1973 publication, Goldman's novel was a commercial failure ("Inconceivable!"); nevertheless, it caught director Rob Reiner's interest, sending droves of fans after the novel upon the film's 1987 release.

Want a **first edition, first printing** of one of the most iconic storylines of the '80s? "As you wish..."

Touch of foxing text block edges, near fine in near fine dust jacket with slight wear spine tips, tiny spot of rubbing spine tail, diagonal fold front flap, gently foxed verso, in mylar cover.

$2500

10 THE WELL OF LONELINESS
BY RADCLYFFE HALL

THE SUPPRESSION EDITION

Paris: Pegasus Press, 1928. Third printing; first Pegasus (Paris) printing. Publisher's black cloth, spine titled in gilt, top edge stain black in original printed dust jacket (unpriced, publisher clipped). [xii]; 13-511, [512] pp. 9" x 6". #245430

Published in 1928, Radclyffe Hall's *The Well of Loneliness* became the defining early English-language novel of lesbian identity and one of the most consequential censorship cases of twentieth-century British publishing.

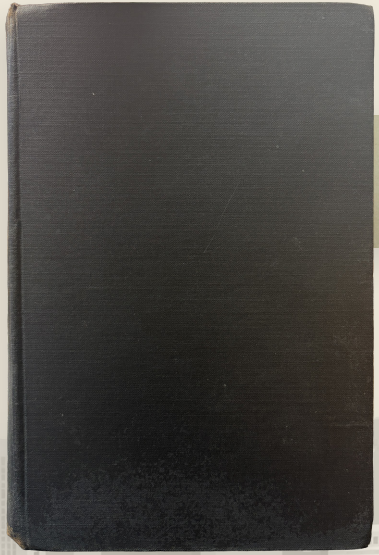
Following the huge success of Hall's previous novel, *Adam's Breed*, Jonathan Cape published an initial print run of 1,500 copies in July 1928, followed quickly by a further run of just over 6,000 copies by August of the same year. What ensued was one of the most sensational suppression campaigns by the British government in the twentieth century. Threatened with prosecution unless the book was withdrawn, Cape ceased British production but quietly and quickly had moulds cast from the type and sent to Paris, where fresh plates were prepared for Holroyd Reece of the Pegasus Press—a publisher whose reputation would become closely associated with troublesome books, and who later issued *Ulysses* and *Lady Chatterley's Lover* under the Odyssey Press imprint.

Pegasus then distributed Hall's novel from Paris into Britain and elsewhere in Europe, confounding and frustrating British efforts at suppression. The British obscenity trial began in November 1928 and ended with the Chief Magistrate ordering copies destroyed; the work would not again be legally published in Britain until 1949. Suppression nevertheless failed to contain it: the controversy propelled the novel into international circulation and ultimately contributed to Hall's enduring place in lesbian cultural history, with The Well of Loneliness becoming a touchstone for generations of lesbian readers.

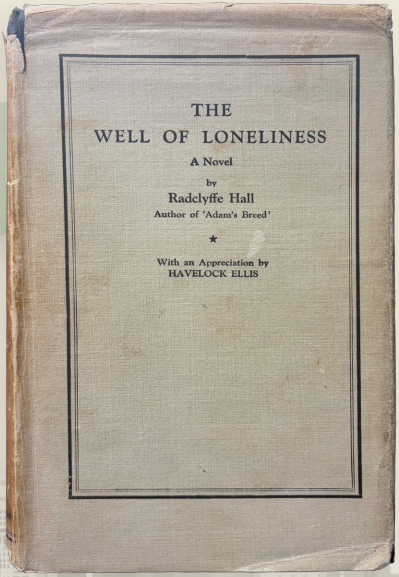
The present copy is the first Pegasus Press impression, Paris, September 1928. It survives in its **original and extremely scarce dust jacket** and is additionally **signed by Radclyffe Hall** on the half-title—a particularly evocative survival of the edition created specifically to circumvent British suppression.

Contemporary penciled owner's name, moderate rubbing upper and lower boards, spots of wear spine tips, overall very good or better and internally clean and bright with only a few sparse and faint hints of foxing; in original very good minus, rubbed, edge-worn, and spine-toned dust jacket with shallow chipping extremities, concentrated at spine tips; six-inch split rear spine joint with subsequent tear across spine face, in mylar cover.

$9000



Radclyffe Hall.



HUGHES' BOOK OF POETRY FOR CHILDREN

New York: Alfred A. Knopf, 1946. With illustrations by Helen Sewell. Seventh printing. Publisher's light blue cloth, titled in red, lacking dust jacket. 77, [1, blank]. 8" x 5.75". #232272

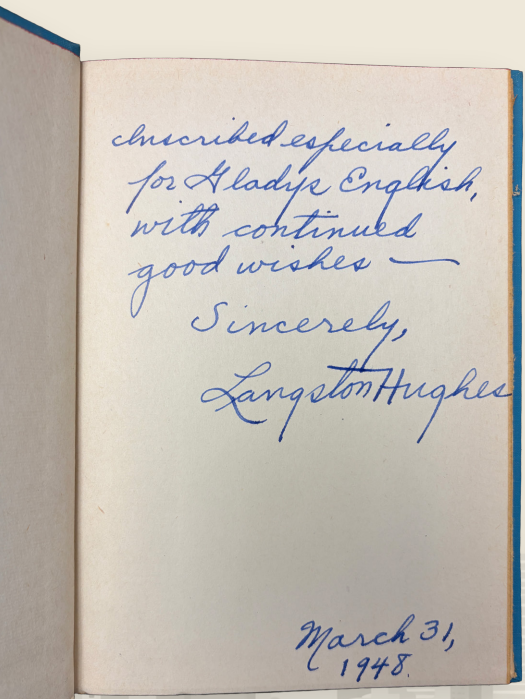
During his lifetime, Langston Hughes saw only one children's book of poetry through to publication. *The Dream Keeper and Other Poems,* first published in 1932, encourages children to hold on to the hope that their dreams inspire in the midst of a dark world.

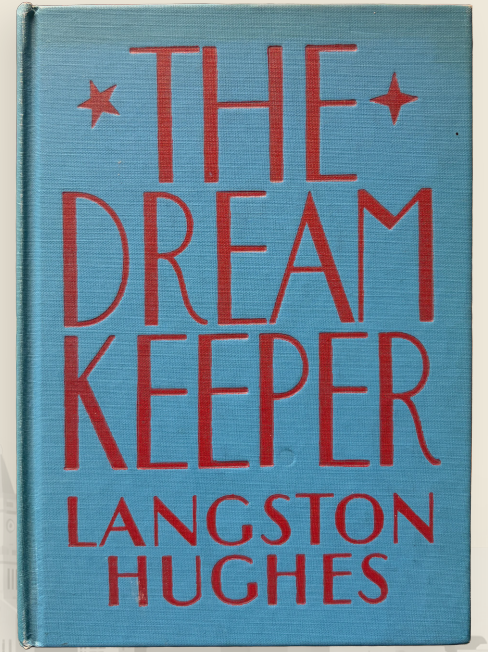
Presented here is a scarce **ASSOCIATION COPY, inscribed especially for Gladys English**—a former chairperson of the Newbery Medal Selection Committee and head of children's services at the Los Angeles Public Library. As Hughes' only collection of children's poetry published during his lifetime, this association is a special one.

Hughes dated his inscription "March 31, 1948." Interestingly, on this day, Hughes was scheduled to deliver a lecture at Occidental College's Thorne Hall in Los Angeles, organized by the Eagle Rock Council for Civic Unity. The event was intended to raise funds for a local Black high school student, Janet Stafford, to attend Occidental College. However, ten days before the event, the college's board of trustees canceled the auditorium rental amid objections to Hughes' politics and religious writings. The decision reflected the rising tide of anti-Communist sentiment during the early Cold War, when Hughes, like many other prominent Black intellectuals and artists, faced red-baiting campaigns. Following the cancellation, the event was moved to Scott United Methodist Church in Pasadena, ultimately contributing approximately $200 toward Stafford's education. Stafford became one of Occidental's first three Black graduates; her legacy lives on in the Stafford, Ellison, Wright Endowment Fund.

Spine sunned a shade, faint offsetting upper front board, overall a near fine copy.

$1250


Inscribed especially
for Gladys English,
with continued
good wishes —
Sincerely,
Langston Hughes
March 31,
1948


THE
DREAM
KEEPER
LANGSTON
HUGHES

A CONTRABAND ULYSSES…?

Paris: [Shakespeare and Company], [c. 1926-1930]. [possible Eighth-Eleventh printing]. Three-quarter red crushed morocco over red pebbled cloth, gilt rules and spine-title, plain endpapers. [3]-735, [1, blank]. Lacking all prelims and general title pages. #245437

Paris, August 1931. Twenty-three-year-old Olive Felt is preparing to return to America after a post-graduate stint studying French at the Sorbonne. Before leaving, she secures an inscription for her copy of the then-banned *Ulysses* from the woman who first published it: "for Olive Felt / Sylvia Beach / Paris August 1931." On August 28, she sails from Le Havre aboard the Lafayette, arriving in New York on September 5—almost certainly with her newly inscribed copy of *Ulysses* tucked in her luggage. Possibly traveling unbound, its identifying preliminaries removed, Beach's inscription tucked onto the blank verso of the surviving part-title—a book stripped of its most conspicuous declarations of identity, ready to cross a border where its admission remained forbidden.

The surviving evidence suggests a compelling narrative. The inscription and passenger manifest place Beach's signing and Olive's departure within the same month, more than two years before Judge Woolsey's decision of December 6, 1933, permitted the novel's admission. The missing preliminaries and unusual inscription placement are consistent with a copy prepared for discreet passage, although the circumstances of their removal remain undocumented.

Now bound in three-quarter red morocco over red pebbled cloth, the volume bears Olive's bookplate under her subsequent married name, Olive Felt Kennedy, and was acquired directly from her daughter. Whether carried openly or concealed in her luggage, it preserves an intimate connection to the years when reading Joyce could require a journey—and bringing him home could require ingenuity.

Copies of *Ulysses* **inscribed by Beach** are exceptionally scarce. Here, her dated inscription, the recipient's documented transatlantic passage, the suggestive removal of the preliminaries, and the volume's descent through her family give this copy particular resonance as a possible witness to the novel's clandestine circulation.

[Slocum & Cahoon A.17]

Page edges toned, small stain upper text block edge, light rubbing joints, two spots heavy browning and subsequent acidic translucency from tape repairs to part-title, not affecting inscription, minor penciled marginalia pp. 135-149, overall a very good copy.

$15000


for Olive Fall
Sylvia Beach
Paris august 1931

THIS IS NEWTON'S COSMOS

London: Benjamin Motte, 1729. Lacking both engraved frontispieces and all 47 engraved plates (presumably removed prior to or at time of binding); retains 2 folding letterpress tables, 3 engraved headpieces by A. Motte. First English translation. Near contemporary full brown calf, morocco spine title labels, spine gilt, plain endpapers. Octavos. Collation (text complete): I: A2; A8-D8, E4; A8, a8, B8-X8; II: B8-Z8, Aa8-Cc8, Dd3, a4. Pagination: I: [iv], [3]-71 (The Laws of the Moon's Motion), [1, errata], [vii, Author's Preface], [xxv, Cotes's Preface], [1]-40 [41] 42-320 (p. 69 mis-numbered "99"). II: [1]-393, [xiii, Index], [i]-viii (Appendix). 7.25" x 5". #243449

Generally regarded as the most important work in the history of science, Newton's *Principia Mathematica* literally reordered the way we understand the cosmos. Originally written and published in Latin in 1687, it was not translated into English until Andrew Motte undertook and finished the task in 1729. In expounding the underlying laws of the natural world, Newton buttressed the observations of Copernicus, Galileo, Kepler, and others, while leaving other previous scientific assumptions in the rubble. Presented here is the first English translation by Andrew Motte. Though lacking all 47 engraved folding plates and frontispieces (presumably removed prior to binding with no trace of removal), the text of this **first English translation** remains complete, clean and bright—a remarkable relic in the history of scientific thought.

Stamped ownership of J.L Robinson on front pastedown.

[Babson 20; PMM 161]

Front joint volume 1 fully cracked, cords still holding. Extremities rubbed with touches of wear. Internally extremely clean and bright. Overall a near fine text in very serviceable binding.

$15000



OF THE

SYSTEM

OF THE

WORLD.

BOOK III.

IN the preceding books I have laid down the principles of philosophy; principles not philosophical, but mathematical: such, to wit, as we may build our reasonings upon in philosophical enquiries. The principles are, the laws and conditions of certain motions, and powers or forces, which chiefly have to philosophy. But lest they should appear of themselves dry and barren, I have illustrated here and there, with some philosophical schoolings an account of such things, as are of more general nature, and which philosophy seems most founded on; such as the density and

Book III. *Mathematical*

bodies; spaces void of all bodies; the nature of light and sounds. It remains, that I now demonstrate the frame of the System of the World. Upon this subject, I had indeed composed the third book in a popular method, that it might be read by many. But afterwards considering that such as had not sufficiently entered into the principles, could not easily discern the strength of the consequences, nor lay aside the prejudices to which they had been many years accustomed, therefore to prevent the disputes which might be raised upon such accounts, I chose to reduce into the form of

THE

MATHEMATICAL

PRINCIPLES

OF

Natural Philosophy.

By Sir *ISAAC NEWTON.*

Translated into *English* by ANDREW MOTTE.

To which are added,

The Laws of the MOON's Motion, according to Gravity.

By JOHN MACHIN *Astron. Prof. Gresh.* and *Soc. R. Soc.*

IN TWO VOLUMES.

LONDON:

Printed for BENJAMIN MOTTE, at the *Middle-Temple-Gate*, in *Fleetstreet*.

MDCCXXIX.



GLORY NEVER GUESSES
BY KENNETH PATCHEN

PATCHEN THE PICTURE POET

[Palo Alto, CA]: Printed by Frank Bacher, [1955]. Silkscreens executed by Frank Bacher with the assistance of the poet. First edition, first printing. Eighteen sheets (14" x 11.25") printed on Japanese paper, housed in folding black card stock portfolio. Folio. 15.25" x 11.75". #208087

Kenneth Patchen's *Glory Never Guesses & Other Pages* brings poetry and visual art together in eighteen silkscreen sheets, hand-printed by Frank Bacher on handmade Japanese papers in an edition limited to 200 sets. Reproduced directly from Patchen's manuscript pages, the poems preserve his distinctive handwriting alongside his drawings and decorations. Issued loose in a pictorial portfolio, with many of the prints hand-colored by Patchen, this intimate collaboration marks an important stage in Patchen's development toward the fully integrated picture-poems—a work to be seen as well as read.

Despite the fragile nature of the handmade paper, all sheets are near fine with light creasing and folds along side edges, with no tears or loss, the silkscreen art bright and clean. The portfolio shows some surface sunning and light staining affecting lower edge of cover art, a swath of offsetting to rear panel, all in all a near fine complete set in a very good or better portfolio.

$2500





TEN YEARS OF OBJECTIVIST CONTROVERSY

New York: Random House, [1967]. Tenth Anniversary Signed/Limited Edition. Publisher's full blue cloth, spine titled in gilt and blue, top edge stained blue, in publisher's acetate dust jacket, housed in publisher's slipcase. [viii], 1168, [8] pp. 8.75" x 6". #245431

Worshipped by fans, condemned by foes, *Atlas Shrugged* cemented Ayn Rand's radical position in shaping the conservative movement. Rand's Objectivist masterpiece offered the most comprehensive defense of her philosophy, exploring a pocket of self-interest and laissez-faire capitalism in her dystopian, collectivist United States. First published in 1957, the novel continued to draw ire and awe for the next decade, resulting in this Tenth Anniversary Edition.

Limited to 2000 signed and numbered copies, of which this is 1249, **signed by Rand** on limitation page.

Mild to moderate thumbing boards, lightly sunned upper edge, near fine in near fine, rubbed dust jacket with several small chips upper corners, housed in very good publisher's slipcase with several spots of soiling. Overall square and internally clean.

$5000

ACADEMIA UNDER THE FULL MOON

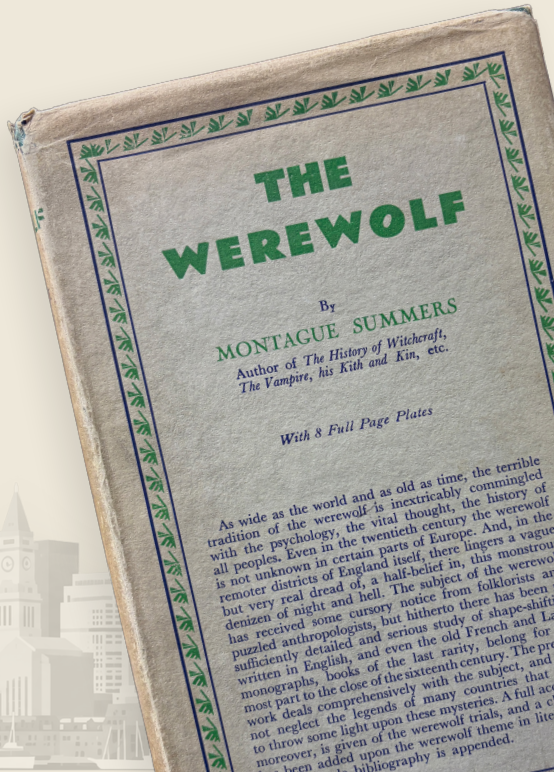
London: Kegan Paul, Trench, Trubner & Co., 1933. First edition, first printing. Publisher's green cloth, spine titled in gilt, blind rule, in printed dust jacket (unpriced). [iv]-xiv; [1]-307; [1, blank] pp. 9.5" x 6.25". #245426

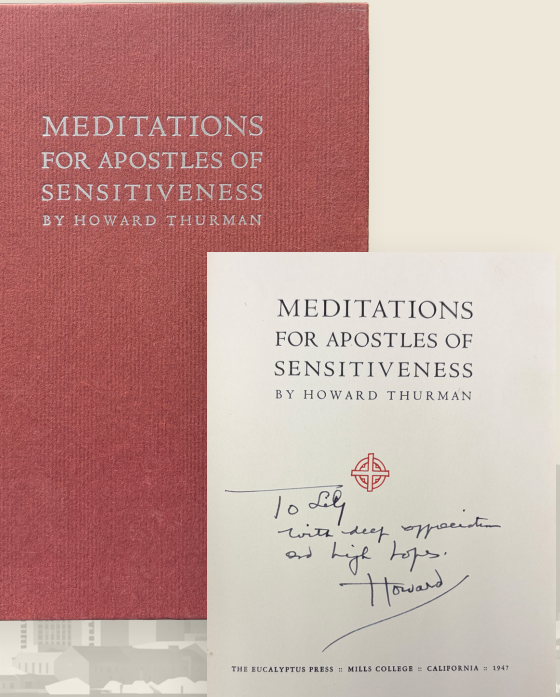
Eccentric may be an understatement when it comes to describing Montague Summers. But Summers' oddities and proclivity for academic research allowed him to craft one of the foremost modern accounts of werewolf literature and lore. Stepping alongside Baring-Gould's *The Book of Were-Wolves* (1865), Summers drew together early lycanthropic source material in his systematic study of the European werewolf, with the genre's tropes coming right off its pages. His fervent belief in esoteric subjects (vampires, witches, and the like) would mark the priest as crazed in some spheres; nevertheless, the rigor of his research makes *The Werewolf* a cornerstone of occultism.

Presented here is a **first edition, first printing**.

Two contemporary owners' names front endpapers, light shelf wear, extremities toned, faint foxing top edge, near fine in very good, spine-toned and edge-worn dust jacket, with spots of soiling spine, shallow chips spine tips, tiny tape repair spine head verso, in mylar cover.

$2500





THERE IS MAGIC ALL AROUND US

Mills College, CA: Eucalyptus Press, 1947. First edition, first printing. Publisher's red cloth, titled in silver, top edge french folded. 43, [5] pp. 8" x 5.75". #224588

Are we sensitive to the "magic all around us"—"in the rocks, in the trees, and in the minds of men"? Do we recognize the inherent worth of our neighbor and know how to tap into the magic therein—"to strike the rock aright"? Howard Thurman (1899–1981) was a philosopher, theologian, civil rights activist, Christian mystic and minister, and a man with a deep love for his fellow human beings. He was a spiritual mentor and friend of Martin Luther King, Jr. and an important figure in bringing Gandhian nonviolence to the Black freedom struggle.

The **first edition** of his *Meditations for Apostles of Sensitiveness* gathers fifty meditations written for the Church for the Fellowship of All Peoples. Beautifully printed by Eucalyptus Press, it was **limited to only 500 copies**. This copy is also warmly **inscribed by Thurman** on the title page: "To Lily / with deep appreciation / and high hopes."

[Blockson, 8879]

Some light dust staining to top edge and endpapers, small gap at center signature gutter (pp. 30/31), else fine in custom mylar cover.

$1500

18 SIR GAWAIN AND THE GREEN KNIGHT
BY J.R.R. TOLKIEN AND E.V. GORDON

TEACHER & STUDENT OF MEDIEVAL ROMANCE

Oxford: Clarendon Press, 1925. First edition, first printing. Publisher's olive cloth, decorated and titled in gilt. Octavo. [xxviii], 211, [1, blank] pp. Lacking errata slip. 7.75" x 5.25". #245428

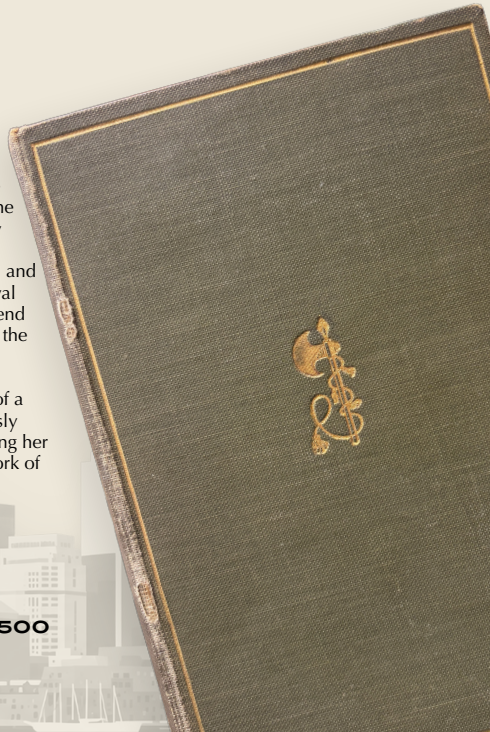
J.R.R. Tolkien's edition of *Sir Gawain & the Green Knight* rocked the Middle English world. Woefully disappointed with available editions as he taught the medieval epic (Can't you imagine him grumbling?), Tolkien turned to fellow University of Leeds professor Eric Gordon to craft a new rendition. The philologists' approach shifted the academic current from its heavy Southern and Chaucerian bias to a North-Western dialect, revolutionizing English medieval studies and cementing their work as the standard edition. Tolkien would spend the rest of his professional career dipping into the romance as he translated the poem (published posthumously) and let its color seep into Middle-earth.

This **first edition** did exactly what Tolkien intended: it landed in the hands of a student and taught them about the poem he adored. This copy was previously owned by Harriet Tyng, 1928 graduate of Barnard College and poet, featuring her bookplate and penciled academic notes throughout (she dubs p. 64 the "work of a poet"), with a page of notes and typed exam card laid in.

[Hammond B7a]

Spots of wear along joints and corners, spine-toned, internally clean, save for the aforementioned penciled annotations. A very good or better example.

$4500



AN ORATOR'S ELOQUENCE AND A VICTIM'S RAGE

Boston: The Author, 1875. Engraved tissue-guarded frontispiece portrait of the author. First Revised edition, first printing thus. Original dark blue-green cloth, titling and portrait of author stamped in gilt. xii, [13]-324 pp. 8.75" x 5.25". #215795

"Her given name was Isabella. Standing six feet tall with a deep, resonant voice, this unlettered former Ulster County, New York, slave assumed the name 'Sojourner' because, she said, 'I was to travel up and down the land showin' the people their sins an' bein a sign unto them.' She electrified her audiences and irritated those who did not agree with her. Alone and in company with her friend Frederick Douglass and other leading abolitionists, always in the plainest of clothes, she wandered the land speaking with an orator's eloquence and a victim's rage against slavery and for women's rights" (Blockson 29, One Hundred and One Influential Books).

Alongside Frederick Douglass' *Narrative* and Harriet Jacobs' *Incidents in the Life of a Slave Girl*, Sojourner Truth's *Narrative* holds an essential place in the literature of African American experience. First published in 1850, it preserves her account of enslavement in New York, her struggle to recover her illegally sold son, and the religious convictions that sustained her pursuit of freedom. Truth, who could neither read nor write, entrusted her story to Olive Gilbert, a white abolitionist and friend who shaped her recollections into the original narrative.

Presented here is a **near fine copy of the 1875 revised edition** in publisher's cloth. The revised edition adds the substantial "Book of Life," compiled by her friend and advisor Frances W. Titus, and replaces the original antislavery appendix with correspondence, newspaper accounts, and records of Truth's public work. This edition carries her story beyond emancipation into her extraordinary career advocating for abolition and women's rights—a powerful record of both freedom won and equality still pursued.

[Blockson 3434]

Light wear spine ends and corners, tiny rubbed spot to right edge rear cover, hint of sunning to spine with faint creases to handful of page corners; binding tight, text notably clean and without foxing. A near fine copy.

$16000

NARRATIVE

OF

SOJOURNER TRUTH;

A Bondswoman of Olden Time,

EMANCIPATED BY THE NEW YORK LEGISLATURE IN THE EARLY PART OF THE PRESENT CENTURY;

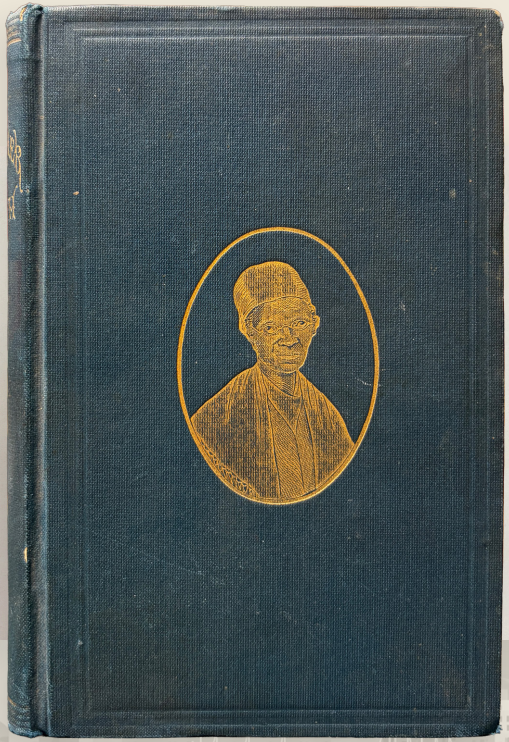
WITH A HISTORY OF HER

Labors and Correspondence,

DRAWN FROM HER

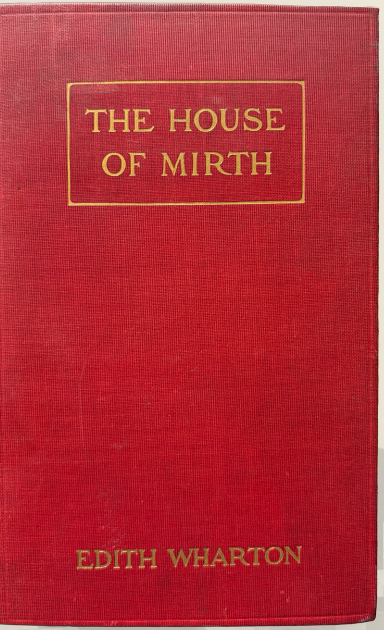
"BOOK OF LIFE."

BOSTON:
PUBLISHED FOR THE AUTHOR.
1875.





Sojourner Truth,
"The Libyan Sibyl."



LILY BART IS GREATER THAN JAY GATSBY

New York: Charles Scribner's Sons, 1905. Illustrations by A.B. Wenzell. First edition, first printing, first state. Publisher's red cloth, titled in gilt within blind-stamped single-rule frame, teg. 532, [1], [5, blank] pp. 7.75" x 5.25". #244790

The volatility of wealth, the failure of the American Dream, and the decadence of the idle rich. These, among other social themes of the turn of the century, form the core of Wharton's blockbuster realist novel. A reader unfamiliar with *The House of Mirth* is bound to see similarities with another character of American high society in Jay Gatsby—the protagonist of one of the now-classic American novels. But it didn't start that way. Edith Wharton's Lily Bart was an American favorite twenty years before Gatsby graced the literary scene. While Fitzgerald's take on the American Dream failed even to sell through its first two print runs at just under 24,000 copies total, *The House of Mirth* blasted through nearly 150,000 copies in its first year alone.

And yet, Wharton's work has receded from the cultural foreground, while Fitzgerald's reputation—and *The Great Gatsby* in particular—was dramatically renewed after his death in 1940. But The House of Mirth should not be so easily glossed over. Wharton, along with writers like Henry James and Mark Twain, helped form the bedrock of the turn-of-the-century American realist tradition.

An exemplary first edition of Wharton's American classic.

[Garrison, A.12.1.a]

Some faint darkening to cloth, small half-inch tide mark affecting lower fore edge corner of ffep through the frontispiece. Overall a near fine, clean, crisp, and tightly bound copy.

$1750

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