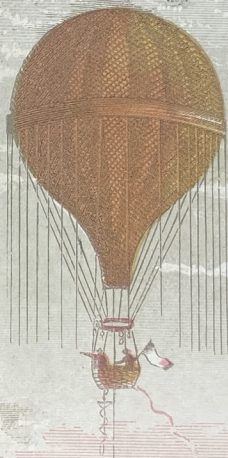


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290 FILLMORE ST • DENVER, CO



CATALYST 03: A FEBRUARY MISCELLANY

Welcome to the February Catalyst

As we settle into 2026, we're delighted to share our first *Catalyst* of the new year—a curated miscellany of recent acquisitions that have already begun to spark excitement in our stacks. We hope these selections ignite your own collecting imagination, just as they have ours.

For those fortunate enough to be local to Denver, the books featured here will be available for first viewing at our *First Friday AfterHours* on February 6, from 5:00–9:00pm. Join us for free drinks and desserts, and an early chance to explore these new arrivals in person. Mention that you follow us on social media or subscribe to the *Catalyst*, and we'll extend 20% off your entire purchase—including these new acquisitions.

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

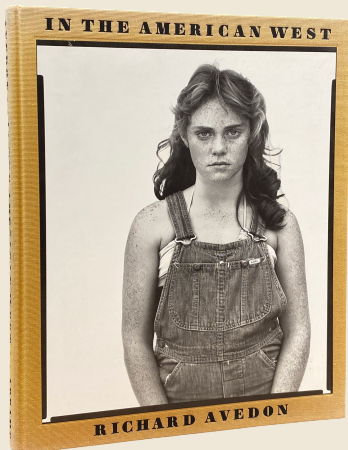
catalyst / n. / derived from English bookseller's parlance "catalogue" and "list"

- 1 : A miscellany of recent acquisitions to spark your collecting imagination.
 - 2 : More than a mere list, these stories pieces have sparked our own imagination and joy. And we can't wait to share them with you. Sometimes themed. Often multifarious. Always intentional.
-

AVEDON'S UNVARNISHED AMERICA

With raw clarity and monumental detail, Avedon's *In the American West* is a stark visual indictment of the American myth and a triumph of photographic artistry. These portraits expose the often invisible corners of the American West, rendered with the grit, individuality, and detail that undoubtedly textures the region's underexamined realities. Early criticism accused Avedon of aestheticizing suffering, voyeurizing blue-collar life, and dismantling the inherited mythology of the West. This is no celebration of cowboys and frontier lore—it is a haunting, necessary confrontation with American reality. Despite the controversy, *In the American West* endures as a profound visual record of the nation's neglected margins.

This copy boasts **Avedon's swooping signature**, dated just the year after publication.



\$750

New York: Harry N. Abrams, 1985. First edition, first printing. Light brown coarse-grained cloth with photographic cover label, stamped in black, in publisher's mylar cover. 14.5" x 11". #239116

Light fading to board edges, still fine in near fine, gently scuffed and mildly cloudy publisher's mylar.

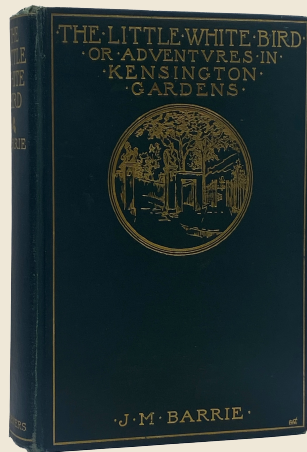
PETER PAN APPEARS

"If you ask your mother whether she knew about Peter Pan when she was a little girl, she will say, 'Why, of course I did, child...'" And thus Peter Pan's name was penned into literary history. Published in 1902, *The Little White Bird* holds the first appearance of Barrie's beloved boy who will never grow up. Barrie, thinly veiling himself as "Captain W____," originally wrote his novel with one chapter about Peter Pan, intended to serve as a brief interlude from the Captain's dreary bachelor life, as he told his young friend David a story about the wonders of entering Kensington Gardens after "lock-out time," when all the fairies come out to play. However, as Peter Pan seized Barrie's imagination, David's story became a book within a book, extending to over one hundred pages, drawing Peter's magic throughout the tale and into the public's imagination.

[Cutler 55; Garland 32]

New York: Charles Scribner's Sons, 1902. First American edition, first printing. Publisher's green cloth, illustratively stamped and ruled in gilt, designed by Evelyn W. Clark signed "EWC" front cover, teg. iv, [iii], 349. 7.5" x 5". #238588

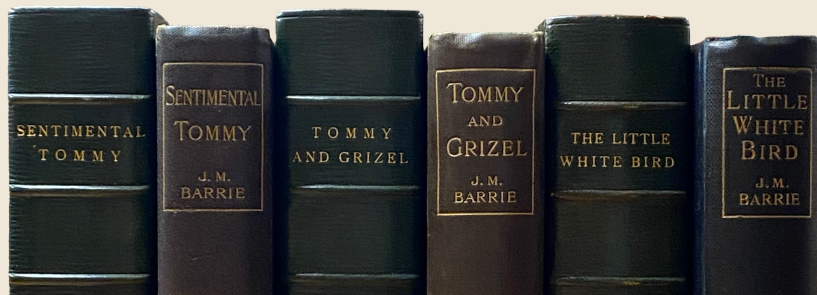
Gentle wear to extremities, concentrated to corners with moderate wear to tips, sparsely foxed edges, slightly loose hinges still holding firm, still near fine copy. Overall internally clean and bright.



\$250

SIGNED J.M. BARRIE

IN CUSTOM SLIPCASES



SENTIMENTAL TOMMY

THE STORY
OF HIS BOYHOOD

BY
J. M. BARRIE

J.M. Barrie

CASSELL & CO
LIMITED

Tommy and Grizel

*Signed
J.M. Barrie*

BARRIE
SIGNED

THE LITTLE WHITE BIRD

BY
J. M. BARRIE

J.M. Barrie

1900

03

J.M. BARRIE
SENTIMENTAL TOMMY

SIGNED PREMONITION OF PETER PAN

J. M. Barrie, like so many Scottish authors, followed the London literary world's draw south, leaving his home and childhood behind, which produced a yearning he would never completely escape in his writing. Living in the city, Barrie's nostalgia transformed into something palpable as he created his first "boy who wouldn't grow up," Tommy Sandys. Tommy's adventures in tenement London laid the thematic groundwork for Peter Pan, the ultimate eternal child who cemented Barrie in literary history.

[Cutler 46; Garland 25]

London: Cassell and Company, 1896. First edition, first printing, first issue. Publisher's deep purple cloth, spine title stamped in gilt, teg, grey, decorated endpapers, housed in custom quarter green morocco slipcase with chemise. Octavo. viii, 452, 4, [16, pub. catalogue]. 8" x 5". #238270

Moderately toned spine, gently rubbed extremities concentrated to corners and tips, extremely mild foxing to first several pages, still very good, in very good, lightly edge-worn slipcase with mildly rubbed boards, and several small spots of discoloration. Overall a square and internally clean copy.

04

J.M. BARRIE
THE LITTLE WHITE BIRD

SIGNED FIRST PETER PAN APPEARANCE

See above story.

London: Hodder and Stoughton, 1902. First edition, first printing. Publisher's deep blue buckram, with indecipherable binder's stamp top corner front pastedown, spine title stamped in gilt, teg, housed in custom quarter green morocco slipcase with chemise. Description. #238433

Moderately toned spine, gently rubbed boards concentrated around extremities with several light scratches, hinges split and several signatures a touch loose, but overall binding still holding firm, browning to endpapers, still very good, in very good, lightly edge-worn slipcase with mildly rubbed boards, and several small spots of discoloration. Overall a square and internally clean copy.

\$3500

J.M. BARRIE
TOMMY AND GRIZEL

05

THE BOY WHO HAD TO GROW UP

Tommy Sandys, the "boy who wouldn't grow up" who laid the thematic groundwork for J. M. Barrie's Peter Pan, presses into adulthood in this sequel to Sentimental Tommy. As he launches into London working life, Tommy matures from a stumbling boy living in the tenements to a young man seeking success as a writer and struggling under the weight of ambition.

Barrie explores the emotional depth required outside of an eternal childhood, cementing *Tommy and Grizel* as a pinnacle of sentimental fiction at the turn of the century.

[Cutler 51; Garland 29]

London: Cassell and Company, 1900. First edition, first printing. Publisher's deep purple cloth, spine title stamped in gilt, teg, grey, decorated endpapers, housed in custom quarter green morocco slipcase with chemise. Octavo. viii, 431, [1], 8 ads. 8" x 5". #238401

Toned cloth, gently rubbed extremities concentrated to corners and tips, hinges split, but holding strong, moderately foxed edges and first several pages, partially removed bookplate to front pastedown, still very good, in very good, lightly edge-worn slipcase with mildly rubbed boards, and several small spots of discoloration. Overall a square copy.

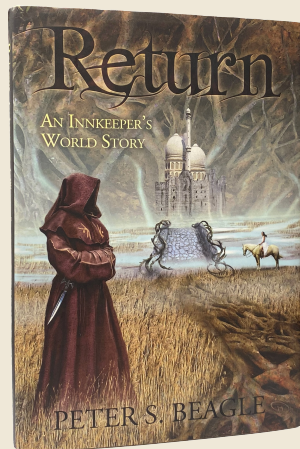
\$1750

\$1750

THE LAST VERSE OF THE INNKEEPER'S SONG

After the publication of his 1993 Locus Award winner, *The Innkeeper's Song*, Peter Beagle continued to spin the world housing "The Gaff and Slasher" with a series of short stories and novellas that let us travel with his lyrical, magical characters for a few pages longer. *Return* is Beagle's final tale in the collection, as we follow Soukryan one last time into the murky world of wizardry and personal pain, epically drawing his world to a close.

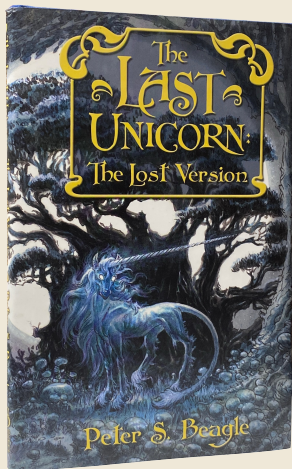
This signed limited edition is **signed by Beagle** on tipped-in signature page and from the personal collection of Beagle's former publisher, Connor Cochran.



Burton, MI: Subterranean Press, 2010. Signed Limited edition. Publisher's cream cloth, spine title stamped in silver, in Maurizio Manzieri dust jacket (\$35). Description. #238570

Extremely gentle wear to spine foot, still fine, in fine dust jacket with very gentle wear to spine tips, in mylar cover.

\$115



\$750

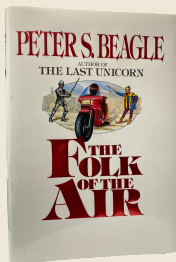
BEAGLE'S UNICORN BEGINNINGS

For many of us, *The Last Unicorn* begins with standing all alone in a lilac wood. However, Beagle's widely beloved story was born in the Berkshires, not King Haggard's kingdom, accompanied by Beagle's childhood friend, Phil. Attempting to write something that was not a fantasy novel and keep up with Phil's prolific landscape paintings, Beagle spent the summer muddling through stories. Eventually, he managed to put together about eighty pages of a tale about a unicorn before tossing it, deeming it unworthy of further pursuing, into a filing cabinet and turning to non-fiction. This lost version is the original 1962 fragment that Beagle would eventually entirely rewrite into the fantasy novel that joined Lewis and Tolkien in marking the fantasies of our childhoods.

This copy was limited to 1000 numbered copies, **signed by the author**, of which this is copy A. It is estimated that ten lettered copies were reserved for Beagle to distribute to friends and family. From the personal collection of Beagle's former publisher, Connor Cochran.

Burton, MI: Subterranean Press, 2006. Signed Limited edition. Publisher's blue cloth, spine title stamped in blue, grey decorative endpapers, in Michael Wm. Kaluta dust jacket (\$35). Description. #238541

Fine, in fine dust jacket with slight press to spine head, in mylar cover.



08

**PETER BEAGLE
THE FOLK OF THE AIR**

BEAGLE'S FORGOTTEN URBAN FANTASY

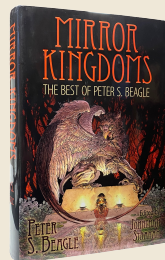
Set in a fictional California haunted by both history and unreality, *The Folk of the Air* is Peter S. Beagle's most subtle meditation on the line between fantasy and farce. When Joe Farrell joins a troupe of costumed medievalists and finds their games bleeding into real magic, Beagle explores how people use fantasy to escape—and to return. A spiritual cousin to *The Last Unicorn*, this cult classic deserves renewed attention from readers of literary fantasy and mythic fiction alike.

Briefly inscribed by Beagle on the title page

New York : Ballantine, 1986. First edition, first printing. Publisher's quarter red cloth, in Barclay Shaw dust jacket (\$16.95). #236036

Fine in fine dust jacket with faint, shallow crease, in mylar cover.

\$65



09

**PETER BEAGLE
MIRROR KINGDOMS**

BEAGLE'S BREST

Science fiction and fantasy author Peter S. Beagle presents here a collection of his short fiction, spanning 45 years of his career. Included in this work is the follow-up story to his best known novel *The Last Unicorn*, titled "Two Hearts," which won the Hugo and Nebula Awards in 2006 and 2007, respectively. This volume is edited by Jonathan Strahan, a science fiction and fantasy editor who won the World Fantasy Award in 2010.

Briefly inscribed by Beagle on the title page.

Burton, MI: Subterranean Press, 2010. Dust jacket illustration by Michael Wm Kaluta. First edition, first printing. Hardcover, in dust jacket. #233566

Minor bumps to corners, near fine in gently edge worn, near fine dust jacket, in mylar cover.

\$85

ILLUSTRATIONS MAGICAL ENOUGH FOR BEAGLE

IDW freshly updated *The Last Unicorn* in 2011, transforming Beagle's beloved tale into a graphic novel that perfectly captures the whimsy and earnestness of the original novel. After almost abandoning the project because none of the sketches of the unicorn felt magical enough, Renae De Liz proposed his rendition of a unicorn "the color of snow falling on a moonlit night... the most beautiful creatures in all the world--and magic too." Working with comic book behemoth Peter B. Gillis, De Liz has captured each of our fantastical imaginations like we're reading *The Last Unicorn* for the first time again, materializing the scenes that lived in our minds for years.

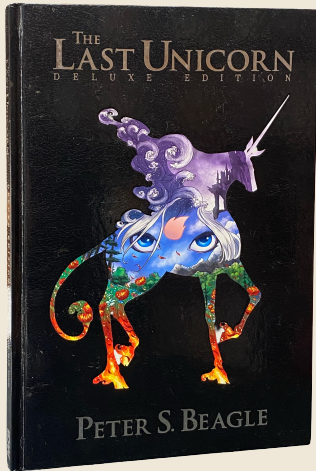
This first edition is **signed by Beagle** on the ffp and from the personal collection of Beagle's former publisher, Connor Cochran.



San Diego: IDW, 2015. First edition, first printing. Publisher's white illustrated glazed boards. #238572

Gentle bump to spine foot, spots of light rubbing to boards, else fine.

\$450



\$700

ILLUSTRATIONS MAGICAL ENOUGH FOR BEAGLE

IDW freshly updated *The Last Unicorn* in 2011, transforming Beagle's beloved tale into a graphic novel that perfectly captures the whimsy and earnestness of the 1968 novel. After almost abandoning the project because none of the unicorn sketches felt magical enough, Renae De Liz proposed his rendition of a unicorn "the most beautiful creatures in all the world—and magic too." Working with comic book behemoth Peter B. Gillis, De Liz has captured each of our fantastical imaginations like we're reading *The Last Unicorn* for the first time again, materializing the scenes that lived in our minds for years.

This larger format deluxe edition includes an art gallery with concept sketches from the graphic novel; Beagle's short story, "Olfert Dapper's Day"; and Gillis' essay on adaptation. It is **signed by Beagle** on the ffeep with beginnings of an abandoned inscription. From the personal collection of Beagle's former publisher, Connor Cochran.

San Diego: IDW, 2015. Deluxe edition, third printing. Publisher's black illustrated glazed boards. #238571

Extremely gentle wear to corners, lightly rubbed boards, else fine.

FROM THE GOLDEN AGE OF CHILDREN'S ILLUSTRATION

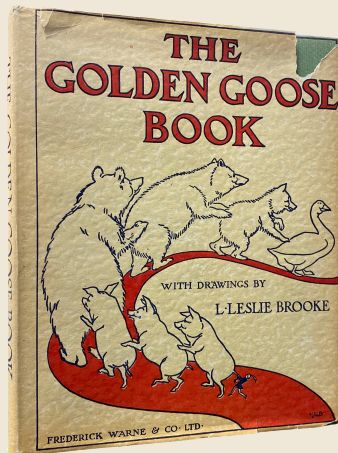
First published in 1905, *The Golden Goose Book* showcases L. Leslie Brooke's signature blend of humorous invention and anthropomorphic charm, featuring his classic renditions of *The Golden Goose*, *The Three Bears*, *The Three Little Pigs*, and *Tom Thumb*. Alongside the illustrious careers of Beatrix Potter, J.A. Shepherd and others, L. Leslie Brooke remains one of the definitive illustrators in the Edwardian nursery tradition, helping to shape the visual vocabulary of early twentieth-century children's literature.

This attractive c. 1930s edition (based on publisher name and internal title lists) retains all 32 original color illustrations and is presented in its original pictorial cloth binding. Of particular note is the surviving original dust jacket. A bright and desirable example of one of Brooke's most enduring works.

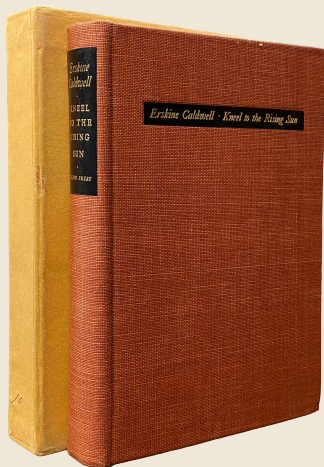
[Peppin/Micklethwait, "Brooke"]

London: Frederick Warne & Co, [c. 1930s]. 1930s Reissue. Publisher's green cloth, illustratively stamped in blue, orange, and gilt, signed "L. L. B.", illustrated endpapers. [iv], [96, unpaginated]. 10" x 8". #239062

Faint rubbing extremities, still fine in very good, lightly edge worn and surfaced dust jacket, with 1" triangular chip upper front corner, in mylar cover.



\$125



THE GRIM AND SHORT-STORIED SOUTH

Caldwell's unflinching portraits of the Depression-era South reach their fullest expression in this searing collection of seventeen stories. Alongside works like *Tobacco Road* and *God's Little Acre*, Erskine Caldwell remains a central voice in American realism.

This is number 10 of just 300 copies numbered and **signed by the author**. Further distinguished by Caldwell's personal inscription to Aquilla B. Hanson, Jr.—a noted Baltimore collector—on the half-title, this is a particularly compelling association, uncommon in its condition and completeness.

New York: The Viking Press, 1935. Signed Limited Edition. Publisher's rust cloth, titled in gilt on black morocco title labels, in original glassine jacket, housed in publisher's paper-covered slipcase, matching number "10", teg. 246pp. 7.75" x 5.5". #239053

\$375

Fine in very good publisher's glassine, in very good or better, toned and shelf worn slipcase.

CHESTERTON'S LOST TALE - SIGNED!

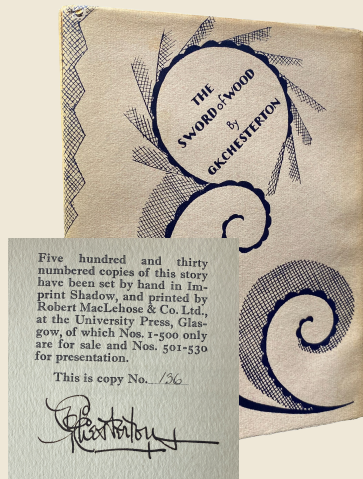
For Chesterton collectors, there are hidden gems tucked into the cracks and corners of the literary landscape. This is one of those gems—a rare Chesterton short story exemplifying his exploratory narrative range in the 1920s. In Chesterton's imitable and paradoxical style, the story blends allegory with moral insight. Originally published in *The Pall Mall Magazine* (1913), it is here reprinted in the first separate (and limited) edition, graced with Chesterton's ever-so-elegant signature. This constitutes the first of the Woburn Book series—a deliberately curated collection of eighteen individual limited-edition volumes, each featuring a single short narrative by a contemporary author of note.

Limited to just 500 signed and numbered copies for sale, of which this is 136, and **signed by Chesterton** on the limitation page. A standout among the Woburn series.

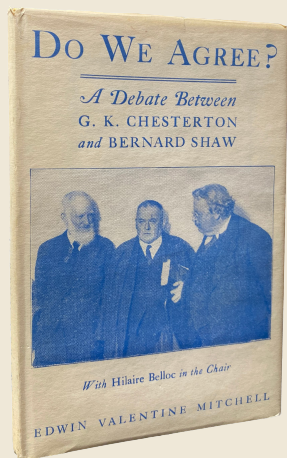
[Hasnes, A87]

London: Ekin Mathews & Marrot, 1928. Signed, Limited edition. Pale pink boards titled and decorated in navy blue, in pale pink dust jacket (6s net), matching endpapers. Small quarto. [1-2], 3-25, [26]; [4, blank]. 8" x 6". #239114

Slight wear to spine tips, a few gutters just starting, but holding strong, a near fine copy in very good or better dust jacket, with some toning spine and extremities, a few shallow chips to corners and tips, spine lightly and professionally strengthened, in mylar cover.



\$1500



THE PEAK OF PUBLIC RHETORICAL DISCOURSE

The friendship—and, at times, heated rivalry—between G.K. Chesterton and George Bernard Shaw remains one of the most fascinating in literary and cultural history. *Do We Agree?* captures the culmination of a series of spirited public debates between 1911 and 1927, pitting Chesterton's paradoxical orthodoxy against Shaw's incisive Fabian socialism. Moderating, with characteristic vigor, was their frequent ally and foil, Hilaire Belloc.

First published in London in 1928, this American edition followed just weeks later. It offers a scarce and important record of twentieth-century public discourse at its most electrifying—made rarer still in the presence of the original pictorial dust jacket featuring all three intellectual giants. #239106

[Hasnes, C16]

Hartford, CT: Edwin Valentine Mitchell, 1928. First American edition, first printing. Publisher's yellow boards, in dust jacket. 47pp. 7.5" x 5".

Mild rubbing to boards, still fine in near fine very lightly edge worn and toned dust jacket, in mylar cover.

\$350

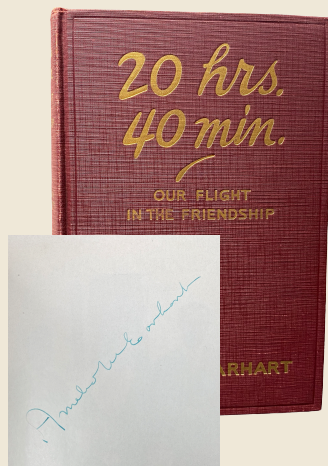
"THE RIGHT SORT OF GIRL"

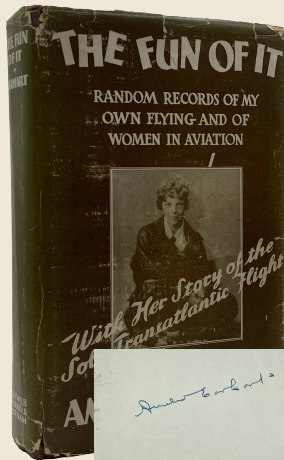
In 1927, the world was still engrossed in the autobiographical account of Charles Lindberg's *"WE"*. Inspired by his adventures, American heiress Amy Phipps Guest took it upon herself to sponsor a woman to become the first to travel by air across the Atlantic. Ultimately refusing the flight herself, she sought out "the right sort of girl" to join the crew—an attractive, American aviator. "Call Denison House and ask for Amelia Earhart," replied the pilot. That phone call marked the beginning of a historic career. In the conversation that followed, Earhart was named "Commander of the Friendship," launching her into a remarkable path in aviation, advocacy, and authorship. Promoted and published by her soon-to-be husband, G.P. Putnam, *20 Hrs. 40 Min.* tells the story of her becoming the first woman to cross the Atlantic by air.

Signed by Amelia Earhart on the verso of the frontispiece. Provenance: from the library of noted bibliophile, pilot, and Amelia Earhart collector Irving W. Robbins, with his aviation-themed bookplate affixed to the front free endpaper verso. An exceptionally well-preserved piece of aviation history.

New York: G.P. Putnam's Sons, 1928. First trade edition, first printing. With 61 illustrations. Publisher's maroon cloth, titled in gilt, top edge stain yellow, lacking scarce original dust jacket. 314pp. 8.25" x 5.75". #239074

Spine gilt rubbed, mild rubbing extremities, overall a near fine copy.

**\$7500**



\$7500

SIGNED BY THE QUEEN OF THE SKIES

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 to help support women in aviation and advance their cause named for the number of charter members. It is to this group that Earhart dedicates her book.

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

Included is a phonograph 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 is included in all first editions.

New York: Brewer, Warren & Putnam, 1932. With 31 illustrations. First edition, first printing. Hardcover, in dust jacket [\$2.50] with phonographic record in publisher's pouch on rear pastedown. #235604

Minor rubbing to spine text, small abrasion ffeep, 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.

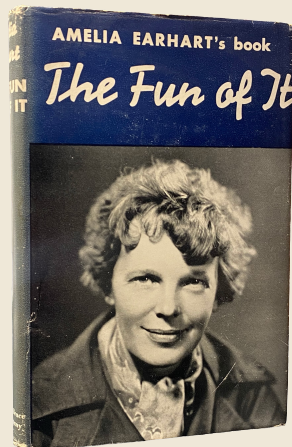
THE QUEEN OF THE SKIES

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 to help support women in aviation and advance their cause named for the number of charter members. It is to this group that Earhart dedicates her book.

A wonderful later printing [c. 1947] of this aviation classic, notable for a contemporary ownership inscription, supposedly from one pilot to another (signed "Stretcher"), quoting the complete text of "High Flight," the iconic aviator's poem by John Gillespie Magee Jr. Magee himself died tragically in service just four months after penning the piece in 1941—at just 19 years old. This copy represents a poignant link between two generations of pilots.

New York: Harcourt Brace and Company, 1932 [1947]. Later edition. Publisher's sky blue cloth, in dust jacket). #239072

Minor browning to endpapers, light sunning extremities, overall a near fine copy in very good or better, spine-sunned and lightly edge worn dust jacket, in mylar cover.



\$375

"AN IRRESISTIBLE STORY..."

Book collectors can easily rattle off the high spots of twentieth-century fiction with all points and states in place; the Mount Rushmore of writers holds firm in stature and value, mint copies of Fitzgerald passing from one collection to another, like faberge eggs, glittering on the shelf. The period had a rhythmic pulse that was alive, unfettered, modern: American fiction of the 1920s. At that same time, Edna Ferber's (1885-1968) novels were instant bestsellers, many of them memorably adapted by her to film, stage, and musical theater. In temperament she was more aligned with the Algonquins than the expatriates, her home base was NYC, not Paris, her favorite writer was Charles Dickens. She remained "popular" until her last novel in 1958. *Show Boat* remains one of her most enduringly influential novels, capturing the vanished world of life on the Mississippi river.

Doubleday Page had been publishing signed limited editions since the turn of the century, and a peek at the list of those for the decade of the 1920s reveals their taste for literary eclecticism that includes Conrad, Kipling, Tarkington, Conan Doyle, Ellen Glasgow, and Ferber. Limited to 201 **signed and numbered** copies (of which this is 86), distinguished by Ferber's bold signature in turquoise ink, the vellum spine and green paper boards with gilt starburst corner devices, is a special invitation to experience a true storyteller's gift 100 years later which, once started, is hard to resist.

New York: Doubleday, Page & Company, 1926. Signed/Limited Edition. Quarter cream over green boards, titled and accented in gilt, teg, housed in publisher's slipcase with limitation spine label. 398pp. 8.75" x 6" #139930

\$850

Owner's bookplate, spine very slightly darkened and with minor crimp to upper spine tip, else fine in custom mylar cover and very good publisher's slipcase with some expert restoration to seams and a small chip along one edge.

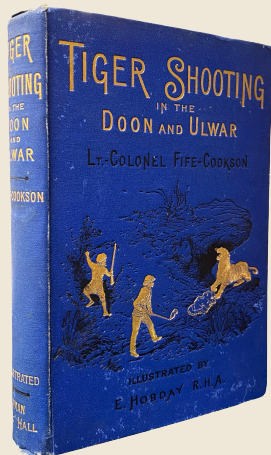
CATCH A TIGER

While stationed by the British Army in northern India, Lt-Colonel J. C. Fife-Cookson was determined to hunt a tiger as the ultimate match of wits against the most difficult and dangerous of animals. Fife-Cookson's passionate pursuit was during the height of tiger hunting as a popular and prestigious hobby of British and Indian nobility from the 1870s into the early 20th Century. During this period upwards of 45,000 tigers in India dwindled to a meager 1,800 by 1971. Outlawed in 1972, Fife-Cookson's account gives a glimpse into the tiger hunting fever of a long-gone era.

Fep verso has gift inscription to Claud Stracey, from his father, dated 18th February 1890, along with a second ownership inscription by Helmut Adomite, a noted Denver, Colorado-based wildlife painter. Marginalia to final page with the date, 9 July 1890, and one word, "Feeble"

London: Chapman and Hall, 1887. First edition, first printing. Blue cloth pictorially stamped in gilt and black. 257pp. 8.5" x 6". #163065

Owner's gift inscription, minor discoloration to rear panel, light rubbing, very good with hinges firm and internally clean, in custom mylar cover.

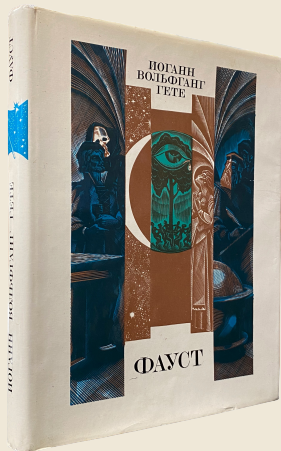


\$400

PASTERNAK'S TAKE ON FAUST, IN WOODCUTS

A distinguished Soviet edition of Goethe's *Faust*, elegantly translated by revered Soviet poet and novelist, Boris Pasternak. Originally translated into Russian by Pasternak in the 1950s, this edition boasts for the first time the incredibly rich tri-color woodcuts of Vladimir Noskov. Published by Khudozhestvennaya Literatura in 1983, this edition pairs the literary force of Pasternak's language with a full scholarly commentary by A. Anikst, a major figure in Soviet literary criticism. Noskov's haunting visual interpretations, unique to this printing, lend the text an added aesthetic gravitas.

A compelling artifact of late Soviet book design and a key entry in the Russian reception of Goethe's masterpiece, this volume unites translation, commentary, and illustration at a high cultural watermark.



\$325

Moscow: Khudozhestvennaya Literatura, 1983. Illustrated in tri-color woodcuts by Vladimir Noskov. First Noskov-Illustrated edition, first printing. Publisher's blue pebbled boards, decoratively stamped in black and gilt geometric designs, top edge stain blue, in illustrated dust jacket. #238435

Fine in near fine, lightly toned and edge worn dust jacket, in mylar cover.

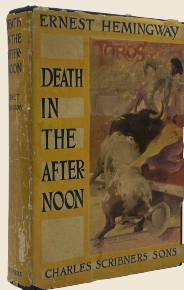
A STORY CONTINUED FAR ENOUGH

Hemingway is quite clear: bullfighting is not a sport. Sports are always games, which bullfighting never is; it is a tragedy where both the bull and matador must act with courage in the face of their opponent and, ultimately, come to an unjust end upon the bull's loss. It is this intimacy with death and the dignity of its participants that fueled Hemingway's Spanish bullfighting obsession, appearing here in 1932 and in *The Sun Also Rises*.

Complete with over eighty black and white photographs, Hemingway combines his awe for Spanish culture with one of the most meticulous analyses of bullfighting, covering its history, stars, technique, and moral implications. Follow Hemingway in realizing, "all stories, if continued far enough, end in death," as he draws the American public into his great love.

These copies are first editions, first printings, with all first printing points present.

[Girssom A.10.1.a; Hanneman A10a]

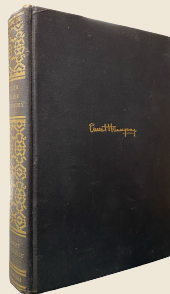


\$2250

New York: Charles Scribner's Sons, 1932. First edition, first printing. Publisher's full black cloth, facsimile of author's signature stamped in gilt to front board, spine decoratively stamped in gilt, in original Roberto Domingo dust jacket (\$3.50). xii, 517 [1]. 9.5" x 8.5". #239159

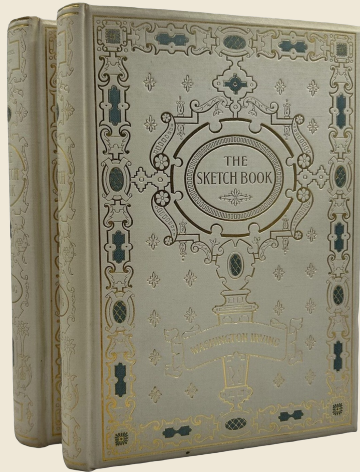
Light rubbing with some minor spots of wear extremities, overall very good or better in good only, put very presentable, dust jacket with several chips and tears, and moderate to heavy archival tape repairs to jacket verso, in mylar cover.

\$500



New York: Charles Scribner's Sons, 1932. First edition, first printing. Publisher's full black cloth, facsimile of author's signature stamped in gilt to front board, spine decoratively stamped in gilt, in original Roberto Domingo dust jacket (\$3.50). xii, 517 [1]. 9.5" x 8.5". #239159

Gently rubbed edges and gilt, spot of wear to rear board, light offset browning to endpapers with edition noted in pen to rear pastedown, rear hinge starting but holding firm, still near fine. Overall a square and internally clean copy.



\$425

BEAUTIFUL AS ICABOD'S LOVE

Originally published between 1819 and 1820, *The Sketch Book* established Washington Irving's international writing career and legitimized American authorship to British readers. Writing under his pseudonym Geoffrey Crayon for the first time, Irving drew on his experience of living in England as he worked to save his family business from bankruptcy. He failed to save the business. However, his pastoral English scenes contrasted with a few intensely American stories, "Rip Van Winkle" and "The Legend of Sleepy Hollow," drew awe from both sides of the pond.

This Van Tassel edition, named after Katrina Van Tassel, Ichabod Crane's love, features illustrations by Arthur Rackham and other artists and beautifully decorated pages. Its text is that of the 1848 author's revised edition, including all thirty-four short stories and essays that would eventually be released in both Britain and the United States. Its publisher's white cloth and decorative stamping is still bright, as beautiful as Van Tassel herself.

[Kleinfield 82]

New York: G.P. Putnam's Sons, 1895. Van Tassel edition. Thirty-six black and white illustrations by Arthur Rackham, Julian Rix, F. O. C. Darley, Joseph Jefferson, Allan Barraud, and F. S. Church. Publisher's full white cloth, decoratively stamped in gilt and teal, teg, in publisher's maroon cloth dust jackets. Octavo. xix, [i], 294; vi, [iii], 315. 8.75" x 6.5". #239030

Lightly toned top edges, spots of gentle rubbing to teal decorations, contemporary owner name and date to front flies, gentle browning to tissues guards and pages opposite, v. 2 short closed tear to ftep and stripe of moderate toning to p. 107, still near fine, in near fine dust jackets with gently frayed edges, v. 1 shallow crack to spine panel verso.

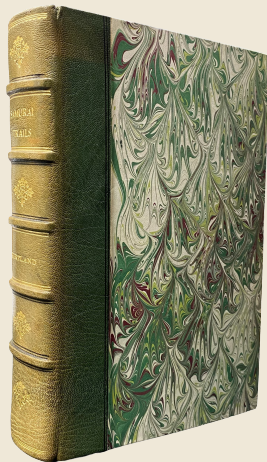
DREAMER OF THE TWO-SWORDED TRAILS

Enter the Japan of 1914—still a world of geisha and rice paddies—through the awe-struck eyes of an American man, caught between wonder for the land and culture surrounding him and still deeply comforted by his modern Western conveniences. Lucian Swift Kirtland (1881-1965) walked the Japanese Tōkaidō and Nakasendō highroads on the cusp of WWI, staggering through heat waves and blushing under the beautiful smiles of geisha as he experienced a Japan not-quite-industrialized. Kirtland's travelogue sets the scene for the searing exploration of the Western virtue that would follow in the twentieth century, as Prime Minister of Japan's, Ōkuma Shigenobu, muses in the culmination of Kirtland's walk; it "may be that Western nations have put too great faith in materialism and that they will arrive at the bitter knowledge that the fruit of life is death unless the faith of men reaches out for something beyond the material. Then, if we of Japan have humbly guarded our spiritual wealth, the world may come to ask the secret of our spiritual values as we went to you to ask the inner secret of your material values." Kirtland's tale then poignantly ends with Germany's invasion of France. Japan would declare war on Germany later that year.

Originally published in the US in 1918 by George H. Doran, this first UK edition (1919) is beautifully bound in quarter green morocco over green marbled boards and features black and white photographs of Kirtland's journey.

London: Hodder & Stoughton, 1919. Black and white photographs, including frontispiece. First UK edition, first printing. Quarter green morocco over marbled boards, spine titled and decorated in gilt. xiii, [3], 19-300. 9" x 6". #237942

Very gently bowed boards, sunned spine, mildly rubbed corners, heavy browning from binder's glue to frontis gutter, lightly foxed edges and first several pages, overall still a fine copy.

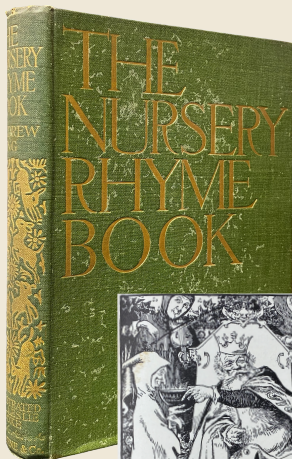


\$345

ENGLISH NURSERY RHYMES AND ILLUSTRATIONS

Andrew Lang (1844-1912) was an acclaimed Scottish folklorist, best known for his *Rainbow Fairy Books*, which compiled fairy and folk tales from around the world, translating many of the stories into English for the first time. He continued his translation work in *The Nursery Rhyme Book*, including favorites like "Hot-Cross Buns" and "Hey Diddle Diddle".

Leonard Leslie Brooke, who went deaf as a child, crafted whimsical characters for Lang's compilation, illustrating vibrant facial expressions, which bring this extensively illustrated copy to life.



\$100

London: Frederick Warne and Co., 1898. Illustrated by L. Leslie Brooke. Early printing. Publisher's green cloth, gilt title, decoratively gilt spine, illustrated endpapers. 288. 8" x 6". #237128

Heavy insect surfacing front and rear boards, text block just starting at signature 2A, slight lean, spine toned and worn, variable foxing throughout, still very good. Overall a sturdy copy with beautiful illustrations.

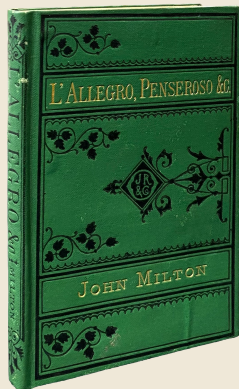
MILTON IN MINIATURE

Mimicked by Washington Irving and Handel, Milton's contrasting pastoral poems "L'Allegro" ("The Happy Man") and "Il Penseroso" ("The Melancholy Man") touched artists' emotional sensibilities throughout the centuries following its publication in 1645. Captured in the Vest-Pocket Series format, this copy boasts a "Lilliputian size," excellent content, and a very neat condition considering its made-for-travel format that would make any roamer want to tuck the book away in their pocket.

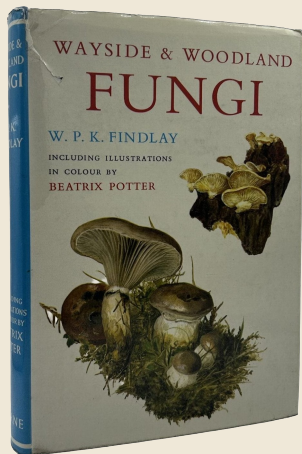
Marking a major shift in American publication history, the Vest-Pocket Series books were also some of the last books published by James Osgood before Houghton Mifflin purchased his company in 1878. The Vest-Pocket books are scarce, as they were only published between 1875 and 1877 in one edition.

Boston: James R. Osgood and Company, 1877. Illustrations throughout, including frontispiece. First printing thus. Publisher's full green cloth, decoratively stamped in black, title stamped in gilt, rear board decoratively blind stamped. #237901

Very slight lean, gently rubbed boards with several bubbles to cloth, spots of light rubbing to tips, corners, and front joint, contemporary owner name to full title, else near fine.



\$125



\$175

POTTER THE MYCOLOGIST

Despite being most well known for her children's *Peter Rabbit* series, Beatrix Potter began her professional career as an astute mycologist. Originally drawn to fungi because they were a delight to paint, Potter's obsession grew under Charles McIntosh's tutelage in 1892, as he taught her taxonomy and gave her specimens to paint during the winter. Potter wrote academic papers and proposed theories of fungal reproduction, only to be rebuffed due to her sex. She eventually donated her scientific illustrations to museums across the United Kingdom, where they still serve as references for fungi identification.

When Warne tapped renowned mycologist Walter Findlay to contribute a book about the mushrooms of the English countryside to the "Wayside and Woodland" series, Findlay's inclusion of Potter's lovely and accurate paintings mark this as the first publication of her fungus illustrations in book form.

This copy is a first edition, first printing with an owner inscription to ffepp verso, reading, "Our first anniversary had a mushroom motif as well. Love, Mark."

London: Frederick Warne and Co., 1967. First edition, first printing. Fifty-nine color illustrations of fungi including frontis by Beatrix Potter, nineteen black and white photographs, and eight line drawings. Publisher's full light blue buckram, stamped in gilt, top edge stained blue, with yellow, illustrated end papers, in Beatrix Potter dust jacket (\$12.95). #238952

Very slight lean, gently sunned top edge, still near fine, in very good, corner-clipped dust jacket with 1" closed tear to front panel, several shallow chips to edges, gently peeling laminate, in mylar cover.

A VICTORIAN LENS ON FRIENDSHIP

Victorian nosiness came to a head as the practice of publishing noteworthy people's diaries and correspondence spread in the early nineteenth century. Katherine Thomson (1797-1862) capitalized on English Victorian inclinations towards sentimentality and the gritty details of people's personal lives through her well-researched and narrative-focused biographies, which laid the groundwork for the eventual publication of historical novels. She sought the inner worlds of her subjects, inspired by the interpersonal richness of her relationships with renowned authors like William Thackeray and Robert Browning.

Her *Celebrated Friendships* is no different. Comprising of "little more than the details of private affairs, and the analyses of the inmost feelings," rather than the grand political movements or literary works of her subjects, Thomson dwells on the minute details of friendships like Marie Antionette and the Princess de Lamballe; John Evelyn and Robert Boyle; Henry St. John, Lord Bolingbroke and Alexander Pope; and other European literary, political, and scientific figures.

Beautifully bound by Zaehnsdorf, one of the famous London binderies in the nineteenth century, these first editions feature three-quarter vibrant red calf, beautifully marbled boards and endpapers, and are internally bright and clean.



London: James Hogg and Sons, 1861. First edition, first printing. Three-quarter red calf over marbled boards rebound by Zaehnsdorf, green Morocco spine labels, gilt spine decorations, teg, marbled endpapers, ribbon markers. Octavo. xiv, 386; x, 346. 8" x 5.5". #238589

Moderately toned spines, gentle wear to extremities, concentrated to spine tips and joints, number sticker to flap v. 2, else near fine. Overall very tight copies with bright and clean interiors.

\$225

ACCOUNTS OF ASCENTS, EXPLOSIONS, AND THE ANTE-
WRIGHTIAN HISTORY OF FLIGHT

John Wise (1808–1879), one of America's earliest and most influential balloonists, undertook nearly 500 ascents beginning with his first in 1835. *Through the Air* stands as the most comprehensive nineteenth-century treatise on ballooning—combining a sweeping history of earlier aeronautic attempts with a vivid, first-person chronicle of Wise's four decades of ascents, experiments, and innovations. Spanning 650 pages with richly illustrated plates and technical appendices on balloon construction and navigation, this 1873 expanded edition captures the ambition, danger, and scientific curiosity of early flight. It is both a pivotal primary source in the history of aeronautics and a landmark volume marking the transition from balloon spectacle to serious aerial science. Wise's first-hand accounts read with thrilling detail, recounting not only ascents, but also mishaps and deliberate explosions several miles above *terra firma*.

Philadelphia: To-Day Printing and Publishing Company, 1873. Profusely illustrated with sixty-four full-page black-and-white illustrations, color frontispiece, and other in-text illustrations, facsimiles, and charts. First printing thus. Modern butterscotch calf over marbled boards. Octavo. 650pp. 9.25" x 6.5". #192378

Light foxing throughout, more so to margins of plates, frontis tissue guard and title page browned and foxed with some sporadic tiding to margins. Overall a very good or better, tight and wide margined copy in fine, simple modern binding.



\$875

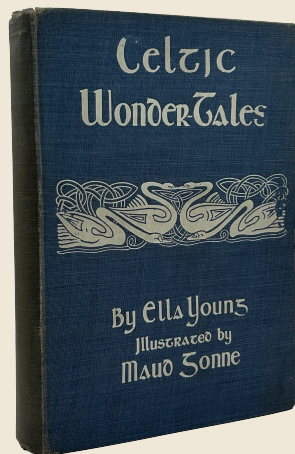
WOMEN OF THE CELTIC REVIVAL

Ella Young believed in a world of enchantment and Irish Republicanism. As a woman who walked with faeries and was known for wearing purple Druid robes as she lectured, Young's mystical sense collided with the early twentieth century's Celtic Revival. As Irish sentiments towards English overreach festered, literary figures like Young turned to Celtic folktales, publishing *Celtic Wonder-Tales* in 1910 to capture the ancient Irish soul and spur fellow Irishmen into political action.

Literature and politics blurred as Young and Maud Gonne, W. B. Yeats' muse, founded the radical nationalist women's group, *Inghinidhe na hÉireann* (Daughters of Ireland) the same year of *Celtic Wonder-Tales*' publication. The women crossed paths in various Irish literary and political groups before Gonne illustrated Young's first published folktale, *The Coming of Lugh*. She returned with her stately and beautifully colored illustrations in this collection. This first edition is square and internally clean, capturing Young's fellow rebels' stately spirit and deep love of country.

Dublin: Maunsel & Company, 1910. Four tipped-in color plates by Maud Gonne with numerous black and white illustrations throughout. First edition, first printing. Publisher's blue cloth, illustratively stamped in white. viii, 201, [2]. 8" x 6". #238064

Toned spine with spine titles completely rubbed away, lightly worn corners, moderate rubbing and light toning to extremities, a few spots of color loss to cover stamping, still very good. Overall a square and internally clean copy with still brightly colored illustrations.



\$850

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