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290 FILLMORE STREET, DENVER, CO



CATALYST 04: APRIL MISCELLANY

Welcome to the April Catalyst

Spring is in the air—a season for renewal, and for turning once more to the pleasures of the shelf. Whether refining a collection or filling a long-awaited gap, we invite you to explore a curated miscellany of some of our recent acquisitions, each selected for its ability to elevate and enliven a collection. From explorations in butter churning to the depths of Africa, from Apollo Astronaut signatures to hand-colored floral prints, this Catalyst has it all! We hope these selections ignite your own collecting imagination, just as they have ours.

For those local to Denver, the books featured here will be available for first viewing at our *AfterHours* on April 10, 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 pieces have sparked our own imagination and joy. And we can't wait to share them with you. Sometimes themed. Often multifarious. Always intentional.
-

VOICES OF THE SPACE AGE - SIGNED!

A handsome six-volume, leather-bound series issued by Easton Press, The Astronaut's Library gathers firsthand memoirs from the pioneers of the American space program. Written by members of the Mercury, Gemini, and Apollo missions—including moonwalkers and command module pilots—these works form the primary narrative record of the Space Race. Includes *We Seven*, *Schirra's Space*, *Countdown*, *Men From Earth*, *Lost Moon*, and *Moon Shot*.

Limited to 3000 copies and individually signed by eight astronauts (Alan Shepard, James Lovell, Buzz Aldrin, Frank Borman, Walter Schirra, Scott Carpenter, Gordon Cooper, and John Glenn). Additionally signed on laid in Certificates of Authenticity.

Norwalk, CT: Easton Press, 1997. Signed/Limited Collector's Editions. Full black leather, decoratively gilt. #239810

All volumes fine, still in publisher's shrinkwrap.



\$3000

**BUZZ ALDRIN, NEIL ARMSTRONG, TOM WOLFE, ET AL
THE SPACE RACE: THE RIGHT STUFF; THIS NEW OCEAN; FIRST ON THE
MOON; A MAN ON THE MOON; APOLLO, THE RACE TO THE MOON**

02



THE VOICES OF THE SPACE RACE

A handsome five-volume leather-bound series from Easton Press, *The Race to Space* gathers defining narratives of the early American space program, anchored by Tom Wolfe's *The Right Stuff*. Blending journalism, memoir, and historical reflection, the series chronicles the Mercury pioneers and the cultural drama of the Space Race.

Norwalk, CT: Easton Press, 1999. Collector's edition. Full teal leather, decoratively gilt, aeg. #239811

All volumes fine.

\$800

CLARKE'S FIRST PRINTING

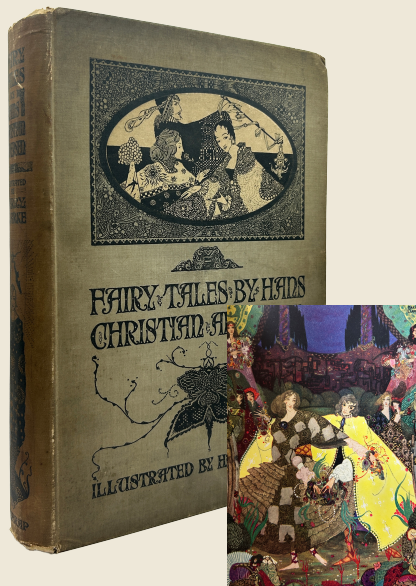
As an illustrator at the forefront of the Irish Arts and Crafts movement, Harry Clarke's first printed work brought an Art Nouveau slant to Hans Christian Andersen's Fairy Tales. He enhanced classics like "Thumbelina" and lesser-known tales like "The Goloshes of Fortune" with full page, brightly colored illustrations, full of the ornamental line work that would come to define Clarke's style.

This **first edition** features sixteen colored and twenty-four black-and-white illustrated plates, as well as Captain William A. Heizmann's, a member of the Air Service U.S. Army, bookplate with a gift inscription, "To Bert from Daddy / France 1918."

[Bowe, p. 149]

London: George G. Harrap & Company, [1916]. First Harry Clarke illustrated edition, first printing. Publisher's full grey cloth, illustratively stamped in black, teg. Large octavo. 320 pp. 11.5" x 7.5". #240276

Heavily toned spine with wear to spine tips, gently worn and bumped corners, hinges starting with a touch of loosening but holding firm, foxing throughout without affecting plates, still a very good copy.



\$800



\$2500

BLOOMS WITH FEELING AND DELICACY

Emily Dickinson's floral influences find their origins in Clarissa Badger's *Wild Flowers*. Gifted to Dickinson by her father just before the beginning of her most prolific period of writing, it is no surprise that Badger's stunning drawings of American wildflowers inspired Dickinson with strong natural themes.

Connecticut-born Badger's (1806-1889) hand-colored botanical illustrations, each paired with a poem, have been hailed for their beauty since the collection's publication in 1859. They were considered the best floral illustrations in America at the time and were widely reproduced, infused with the feeling and delicacy of local blooms.

Complete with an introductory poem by the "Sweet Singer of Hartford," Lydia Sigourney, this first edition is truly scarce to find with the binding intact. This copy's hand-colored plates are still bright and beautiful, capturing the wildflowers of America in Badger's original glory.

[Nissen 57]

New York: Charles Scribner, 1859. Twenty-two hand-colored lithographs including frontispiece by C. M. Badger (all tissue guards present). First edition, first printing. Publisher's full brown morocco, ornately blind stamped, floral decorations to front board and spine stamped in gilt, dentelles blind stamped, aeg. Large Quarto. viii, 44. 14.5" x 11.25". #239378

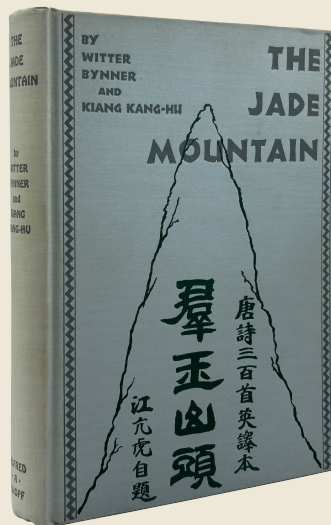
Moderately rubbed extremities with wear to corners; varied foxing throughout, condensed to endpapers and rarely touching plates; tissue guards lightly toned; still near fine. Overall a tight copy with still-bright illustrations.

A LANDMARK IN CHINESE-AMERICAN LITERARY
EXCHANGE

When Witter Bynner and Kiang Kang-hu published *The Jade Mountain* in 1929, they helped reshape the American understanding of Chinese poetry. This anthology became a cornerstone of East–West literary exchange, presenting T'ang masters in supple, modern English verse. For decades, Bynner's versions formed the primary conduit through which American readers encountered poets such as Li Po and Tu Fu, influencing poetic taste and modernist sensibility alike. *The Jade Mountain* remains one of the most enduring early 20th-century gateways to classical China.

New York: Alfred A. Knopf, 1929. First edition, first printing. Publisher's pale blue cloth, stamped in green and grey, top edge stain grey, lacking scarce dust jacket. 279pp. 8.25" x 5.75". #239584

Spine sunned, else fine with cut out portion of original dust jacket front panel laid in.



\$350

LEWIS CARROLL; PETER NEWELL (ILL.)
ALICE'S ADVENTURES IN WONDERLAND (WITH)
THROUGH THE LOOKING-GLASS AND WHAT ALICE FOUND THERE

06

ALICE, ILLUSTRATED IN AMERICA

The story was inspired by a boat trip on the 4th of July with Robinson Duckworth and the three young daughters of Henry Liddell: Lorina, Alice, and Edith. Under the insistence of Alice, Carroll wrote down the story he told them while they were rowing on the river. Carroll received further encouragement to seek publication of his story by George Macdonald's family, whose children enjoyed the story. In honor of the original audience of Alice's adventure, Carroll based characters on them. Aside from Alice as her namesake throughout the book, in chapter three, A Caucus-Race and a Long Tale, the Duck represents Duckworth, the Lory Lorina, the Eaglet Edith, and the Dodo Carroll himself, stemming from his real name Charles Dodgson.

Originally hesitant to tackle Carroll's beloved Alice, Peter Newell used advances in illustration reproduction to bring lush dimension to Alice's card and chess games, leaving a soft and whimsical touch on the story.



\$750

Harper & Brothers Publishers: New York and London, 1902. Forty-two (v.1) and forty (v.2) tipped-in black and white illustrations by Peter Newell, with photographs of Carroll and Newell frontispieces. First Peter Newell illustrated editions. Publisher's cream boards, illustratively stamped and titled in gilt, teg, lacking dust jackets. Octavos. xvii, 192, [1 Christmas greeting]; [iii], xvi, [iii], 211, [1]. 9" x 6". #237726

Lightly rubbed boards and gilt, moderately toned spines, bumped and rubbed corners, bookplate front pastedown, owner names to flap, front hinge v. 2 just starting, but still holding firm, still very good, lacking dust jackets. Overall square and internally clean copies.

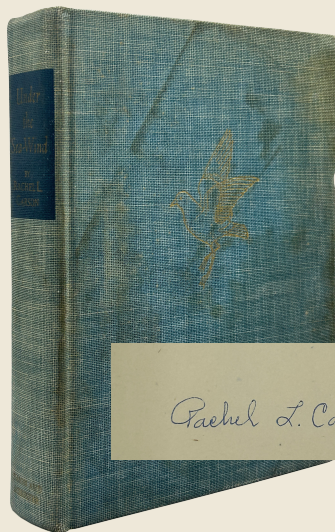
THE OFT FORGOTTEN START TO THE ENVIRONMENTAL MOVEMENT

Overshadowed and eclipsed, the making of *Under the Sea-Wind* began in 1937 as an article for *The Atlantic* on government fisheries. What grew from that early work would become the marine biologist's first—and favorite—of her book-length environmental explorations. Published in November 1941, just weeks before Pearl Harbor and the United States' entrance into WWII, *Under the Sea-Wind* was admired by its early readership, but sold poorly. It was not until 1951, with the publication of her National Book Award-winning sequel, *The Sea Around Us*, that *Under the Sea-Wind* received its long-overdue recognition and re-publication by Oxford University Press. What followed would help catalyze the modern environmental movement and solidify Carson as one of the most important environmental voices of the twentieth century.

An extremely scarce **signed first edition** of Carson's first book. Signed by Carson on the ffep.

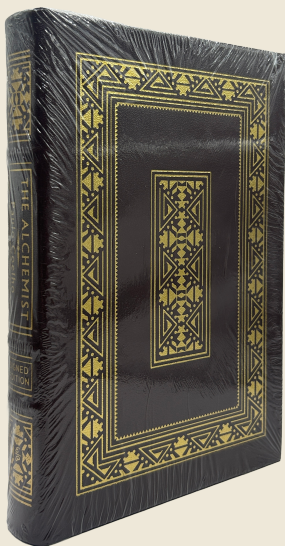
New York: Simon & Schuster, 1941. Eight illustrations by Howard Frech. First edition, first printing. Publisher's blue-green cloth, decorated with gilt bird, spine titled in gilt over dark blue stamped label. Lacking scarce original dust jacket. 314pp. 8.5" x 6.5". #239632

Mild foxing endpapers, boards heavily soiled, small tide mark upper corner of text block, abrasive erasure of previous owner's mark top edge, a few spots of soiling throughout, though text and margins remain overwhelmingly clean and sharp, binding tight, overall not quite a very good copy.



Rachel L. Carson

\$3250



THE MODERN PILGRIM'S PROGRESS

First published in Rio de Janeiro in 1988, *The Alchemist* stands as a late-twentieth-century heir to the great tradition of spiritual quest literature. In the lineage of allegorical journeys from Bunyan onward, Paulo Coelho's fable of destiny and self-discovery transformed from a modest Brazilian printing into one of the most translated and widely circulated novels of modern times. Few contemporary works have so convincingly united parable, publishing history, and worldwide cultural influence.

A luxurious leather-bound edition, **signed by Coelho** with additionally signed Certificate of Authenticity laid in, still in publisher's shrinkwrap.

Norwalk, CT: Easton Press, 2007. Collector's Signed Edition. Publisher's maroon leather, decoratively gilt. #239812

Fine in publisher's shrinkwrap.

\$650

ESPECIALLY RARE DENVER FINE PRESS

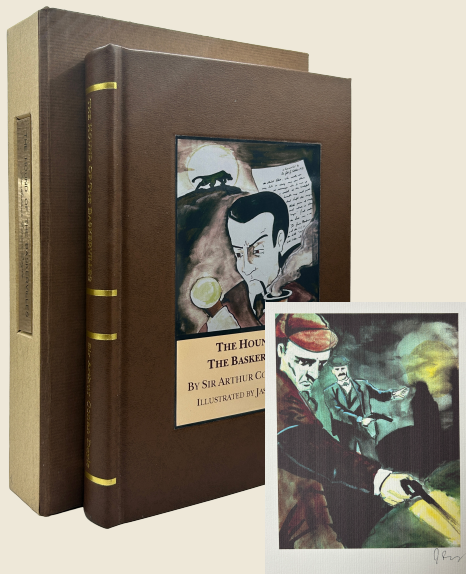
Founded in 1998 by retired English professor Robert Dean of Lakewood, Colorado, Micawber Fine Editions specialized in finely produced, illustrated limited editions of literary classics. Dean's stated aim was to showcase emerging artists, pairing their work with canonical texts that would both complement and elevate their visual interpretation.

This edition of *The Hound of the Baskervilles* by Arthur Conan Doyle, illustrated by Jason Powers, was limited to 150 slipcased copies signed by both the illustrator and Robert Dean, with an additional 10 lettered copies issued hors commerce.

The present copy is unnumbered and was almost certainly retained by the publisher. Unlike the standard issue, which was housed in a slipcase, this example is preserved in a publisher's clamshell case and includes ten signed, loose-laid illustrations housed in a window pocket within the cover — an enhancement not present in the regular limitation.

[Denver]: Micawber Fine Editions, 1999. Illustrated by Jason Powers. Limited Edition. Publisher's brown cloth, title in gilt with illustrated cover/title label, housed in publisher's matching tan/brown paper-covered clamshell with lid-window. #239852

Fine in fine publisher's clamshell.



\$1500

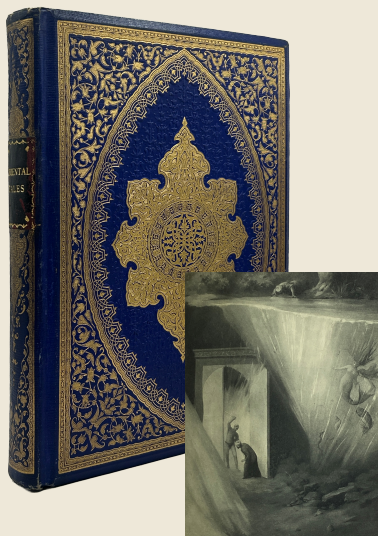
BURTON'S ORIGINAL ILLUSTRATOR

Sir Richard Francis Burton achieved his life goal of publishing an uncensored translation of the Arabian Nights stories, typically stripped of their sexual content in buttoned-up Victorian England, through his publication of *The Book of the Thousand Nights and a Night*. Several years later, H.S. Nichols published a twelve-volume illustrated edition (1897) featuring illustrations by the Burton's family painter, Albert Letchford, who was employed to paint portraits of the family and eventually entrusted to make a cast of Burton's head after his death. Published the same year as the illustrated edition, this American collection of Letchford's seventy Arabian Nights illustrations lushly captures the sensuality of Burton's translation in black and white photogravures.

This scarce deluxe edition is **limited to 500 numbered copies**, of which this is 376.

Boston: Francis A. Niccolls & Co., [c. 1897]. Seventy tipped-in, black and white photogravures by Albert Letchford, with remarques and captioned tissue guards. Edition de Luxe. Bound by Leighton, Son & Hodge in full blue cloth, ornately stamped in gilt, black calf spine label, teg, yellow endpapers. [iii], 8. 9" x 6.5". #240165

Moderate wear to extremities, concentrated to corners and tips, rubbing to spine label, tiny tide mark to bottom of front and rear hinges, contemporary owner inscription to ftep, several faintly foxed tissue guards, still near fine.



\$750

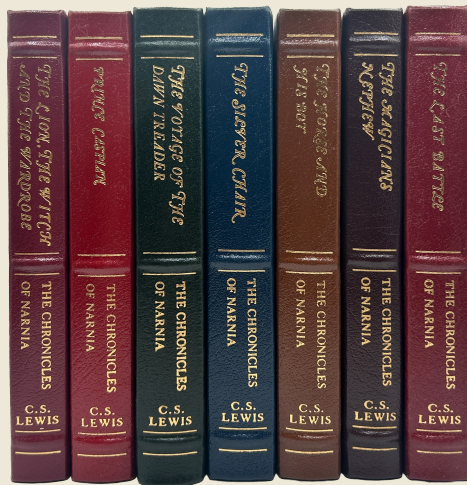
NARNIA, ELEGANTLY BOUND

C. S. Lewis's *Chronicles of Narnia* remains one of the most beloved works of 20th-century fantasy, blending Christian allegory, myth, and adventure into a richly imagined secondary world. First issued in London by Geoffrey Bles between 1950 and 1956, the series has never fallen from print.

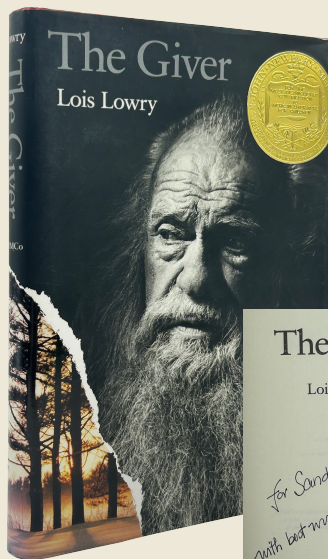
This Easton Press edition presents the complete seven-volume set in full leather, gilt-decorated and handsomely produced, with the classic illustrations of Pauline Baynes. While modern in issue, it offers an elegant and durable collector's format of a cornerstone work in children's literature and modern mythopoeic fiction.

Norwalk, CT: Easton Press, 1978-1984. Illustrated by Pauline Baynes; frontispieces by Chris Van Allsburg. Collector's Edition. Full multi-colored leather, decoratively gilt in Narnia themes, aeg, moire endpapers. #239850

All volumes fine, save shallow tide mark to rear endpapers of *The Silver Chair* (unaffecting gilt or text block).



\$1500



\$425

AS THE COLOR SEEPS IN

A world stripped of color, with no pain, where everyone follows the rules. Jobs are assigned, children are passed out to parents, all wheels of society roll smoothly along. This is Jonas's life, until he is appointed the next "Receiver of Memory," chosen to hold the collective memory of his seemingly utopian community. Slowly, both color and the full range of human emotion start to seep in. In the vein of 1984 and Fahrenheit 451, Lowry's Newbery Medal winner interrogates the implicit trust we have in easily-held beliefs, prompting young adults to question their societal norms for the first time.

This copy is **inscribed and dated by Lowry**, "for Sandrine... with best wishes, Lois Lowry, 1999."

Boston: Houghton Mifflin Company, 1993. Later printing. Publisher's full red paper, in Lois Lowry dust jacket (\$14.95). #239174

Lightly stained top edge, very slight presses to spine tips, still near fine, in fine, gently rubbed dust jacket, in mylar cover.

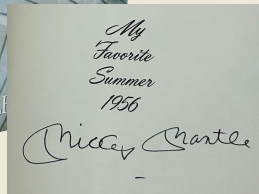
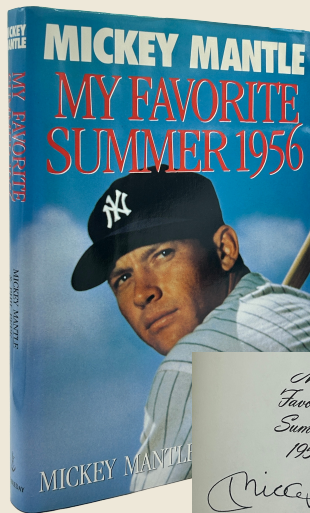
SIGNED BASEBALL HISTORY

Before he became a legend in pinstripes, Mickey Mantle was a gifted Oklahoma boy with a bat and a dream. *My Favorite Summer* captures that formative moment—part memoir, part inspiration—offering young readers a glimpse into the making of one of baseball's greatest figures. Published at the height of Mantle's early fame, it remains a touchstone for both Mantle collectors and those drawn to the golden age of the American game.

Cleanly **signed by Mantle** on the half-title.

New York: Doubleday, 1991. Second printing. Publisher's quarter blue cloth over white boards in Randall Fleck dust jacket (\$18.95). 246pp. 9.5" x 6.5". #240166

Fine in fine dust jacket, in mylar cover.



\$450



"AN IRRESISTIBLE STORY..."

Sometimes history leaves a physical mark, and this collection of Clément Marot's poems is a prime example. Full of handwritten French script marginalia, this copy offers insight into the eighteenth-century historiography of Marot, as the former owner bound fourteen pages of handwritten notes in the rear, detailing the various editions of *Les Ouvres* with a biographical excerpt from Jean-Pierre Nicéron's *History of Illustrious Men* (1727), and left meticulous annotations throughout. Well-versed in Marot, the owner also included exhortations from Marot's contemporaries, binding Joachim Du Bellay's lesser-known epitaph and an excerpt from Rabelais' *Gargantua and His Son Pantagruel* before the title page, proclaiming over Marot's verse, "Everyone has their own quirks, / And I have mine for my Marot." As one collector chimed when handling this copy, "Even the underlining is sexy!"

And the praise is deserved. Marot (1496-1544), the court poet for King Francis I, was one of the great poets of the French Renaissance and shook up medieval poetic form by infusing it with Latin symbolism and structure, primarily informed by the time he spent in Italy in exile for his Reformation ties. *Les Ouvres* was first published in the 1540s, and well-known provincial printer Thomas Portau took up Marot's publication mantle in 1596. He included the poems Thomas Mallard had added to the collection in his important publication earlier that year, as well as poems by Marot's son. Its publication in Niort serves as a prime example of provincial book printing during the French Renaissance, as local booksellers began printing their own editions of popular works as cheaper alternatives to transporting Parisian editions, spreading court life and establishing a source of pride through the region. Portau would go on to publish multiple editions of Marot's *Psalms* translations, with the French courtier's works marking the high points of his career.

This edition and the touches left on it from the eighteenth-century craft a renowned version of Marot in his historical context, surrounded by the poems of his son, notes on hundreds of years of editions of his poetry, and fellow poets admiring his work.

[Davies 2.355 & 365, for 1548 and Mallard's 1596 editions; Mortier 366, for 1549 edition]

Niort: Thomas Portau, 1596. Black and white engraved frontis. First Niort edition (the first to include the poems of Marot's son). Eighteenth century full calf, maroon morocco spine label, spine decoratively stamped in gilt, dentelles, all edges stained red, wide comb marbled end papers, green ribbon marker. Sixteenmo, in 8s. [16], 548; 1-148, [4], 149-248, [32, tables]. 4.5" x 3". #156261

General moderate to heavy wear, front joint cracked but still holding, tide mark to bottom corner text block and pages trimmed close on upper edge but not obscuring any text, several unobtrusive patches to pages, still very good. Overall a square and serviceable copy.

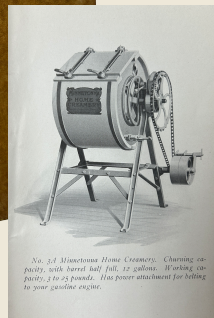
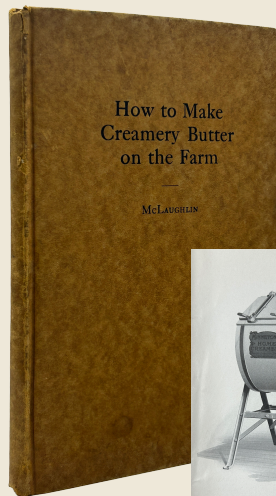
\$2250

BORN FOR BETTER BUTTER

Mr. and Mrs. William McLaughlin were born to be butter-makers. Raised in the farming life, William took an early interest in dairying. After decades in the butter industry, *How to Make Creamery Butter* is not only a practical guide to butter-making, but also offers advice on increasing profit margins and improving one's dairy herd. In particular, the McLaughlins' instructional manual addresses the care and operation of the revolutionary Minnetonka Home Creamery. This copy represents a charming look back at a largely bygone era of everyday homesteading and farming.

Minneapolis, MN: Lakeland Press/Minnetonka Company, 1915. First edition, first printing. Publisher's brown mottled paper boards, titled in black. 95, [1]pp. 5" x 7.5". #239651

Period penciled owner's inscription, light wear extremities, small tide mark lower front corner, overall very good.



No. 3-A Minnetonka Home Creamery. Churning capacity, with barrel half full, 12 gallons. Working capacity, 3 to 25 pounds. Has power attachment for belting to your gasoline engine.

\$65

A LITTLE ZEN IN ALL THINGS

Among their many contributions to the world, the Catholic mystics promoted peace, a theologically rich social justice, poetry, and deep interfaith dialogue. In many ways, it was twentieth-century contemplatives who helped introduce Eastern religious thought to a broader Western audience. Thomas Merton (1915–1968) was one of the most important of these figures. Shortly after his conversion to Catholicism in 1937, Merton was exposed to—and immediately intrigued by—Eastern religions. Throughout his life as a theologian and Trappist monk, he engaged in sustained interfaith dialogue with some of the East's most prominent thinkers.

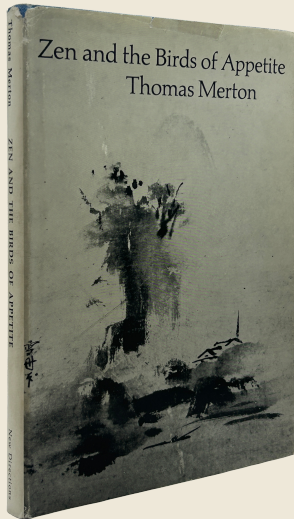
In *Zen and the Birds of Appetite*, Merton explores the indubitable overlap between mystic Christianity and Zen Buddhism. For Merton and D.T. Suzuki—Zen master and personal friend of Merton—there is a little Zen in all things spiritual and creative. Both Zen and Christianity, it seems, are less about immovable boundaries surrounding their frameworks and more about uncovering the ultimate Truth that undergirds all of existence. Let the dialogue commence!

An increasingly scarce **first edition** of Merton's engagement with Zen Buddhism and one of its great masters.

[Dell'isola A53]

New York: New Directions, 1968. First edition, first printing. Publisher's light blue cloth, in David Ford dust jacket (price-clipped). 141, [7, blank]pp. 8.25" x 5.5". #239581

Light rubbing extremities, else fine in very good or better, lightly edge worn dust jacket with a few small shadows jacket verso, in mylar cover.



\$375

MERTON, THE MYSTIC BRIDGE TO THE DAO

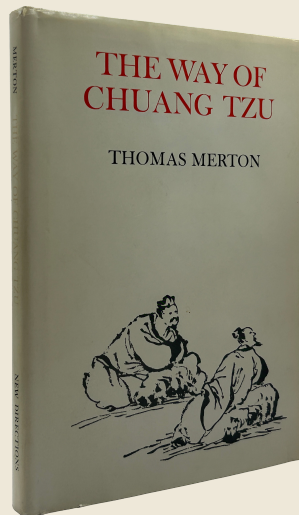
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His engagement with Daoism culminated in his 1965 adaptation of *The Way of Chuang Tzu*. One of the foundational texts of Daoism (alongside the *Tao Te Ching*), the *Zhuangzi*, as it is commonly known, consists of paradoxes, fables, and philosophical anecdotes articulating the elusive way of the Dao. Merton's rendering—less a strict translation than a contemplative re-expression—transforms these classical texts into luminous modern prose. The result is both a literary achievement and a testament to the beauty that emerges when Eastern and Western spiritual traditions meet in genuine dialogue.

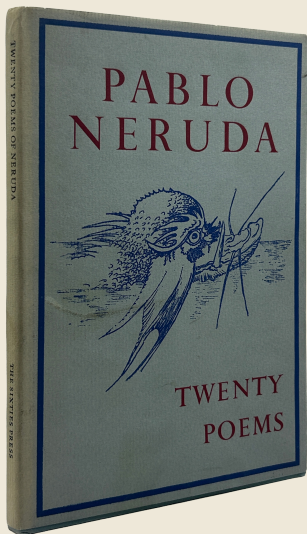
[Dell'isola A43]

New York: New Directions, 1965. First edition, first printing. Publisher's white cloth, stamped in black, in white printed dust jacket (price-clipped). 159, [1, blank]pp. 8.25" x 5.5". #239580

Small spot of soiling top edge, else fine in near fine, spine sunned and lightly edge worn and price-clipped dust jacket, in mylar cover.



\$425



\$325

A LITTLE OF EVERYTHING NERUDA

An early and uncommon American small-press appearance of Pablo Neruda (1904-1973) in English and Spanish, *Twenty Poems* represents a crucial moment when Latin American poetry entered the bloodstream of the American literary avant-garde. Translated by Robert Bly and James Wright—two central figures in the redevelopment of the Deep Image movement—the volume captures a selection from three of Neruda's greatest works. From the surrealist poetry of *Residencia en la Tierra* to the geological and political poetry of *Canto General* to poetry of the everyday in *Odas Elementales*, this selection explores the breadth of Neruda's poetic genius. Issued by the radical and short-lived Sixties Press, this stands as one of the earliest book-form introductions of Neruda to a U.S. readership. Emblematic of 1960s transnational poetics, it occupies an important position in the history of modern literary exchange.

[Madison, MN]: *Sixties*, 1967. First printing thus. Publisher's pale blue cloth, stamped in red, in pale blue printed dust jacket (\$2.00). 111pp. 8.5" x 5.5". #239583

Faint shelf wear, shallow creasing spine, faint sunning extremities, overall still near fine in near fine, spine sunned dust jacket with small spot of soiling front panel, in mylar cover.

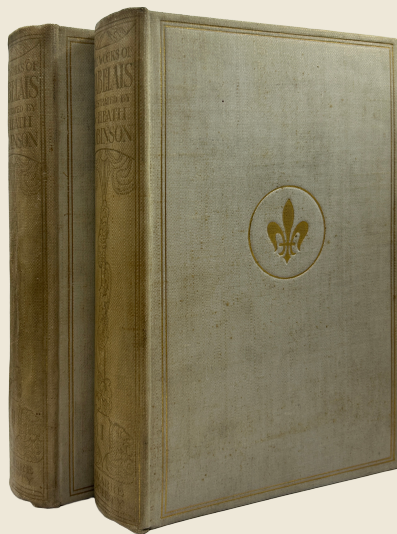
PLAYING WITH GIANTS

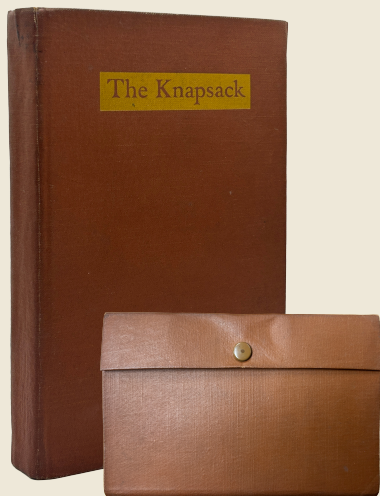
Remembered as the first truly great French prose writer, sixteenth-century novelist François Rabelais pressed into the grotesque and satirical throughout his novels. In his most well-known set of novels, *Gargantua and Pantagruel*, featured in this collection, Rabelais followed two giants, Gargantua and his son Pantagruel, as Pantagruel travels on mock heroic journeys while attending the University of Paris. Their adventures culminate in Pantagruel's friend's pursuit of the Holy Bottle, a fortune-telling bottle that will instruct the giants on whether they should marry. The tales were originally censored for obscenity, as Rabelais played with words and satirized French customs.

W. Heath Robinson, the beloved early twentieth-century illustrator, leans into the distorted in this 1921 collection of Rabelais's works. First published in a larger format in 1904, Robinson speckled the pages with monstrous heads and eerie character sketches, bringing life back into the giants' tales. This edition also includes several of Rabelais's shorter satirical stories and a collection of his letters.

London: Navarre Society Limited, 1921. Numerous black and white full-page illustrations and vignettes by W. Heath Robinson. First printing thus. Publisher's full cream cloth, gilt ruled, with fleur-de-lis and spines decoratively stamped in gilt, teg, ribbon markers, lacking dust jackets. Octavos. xvi, 474, [2]; xvi, 462, [2]. 9" x 6". #239879

Significantly toned and rubbed spines with some rippling to v. 2 spine, moderate foxing condensed to fronts and rears of text blocks, still very good. Overall tight and square copies.


\$125



\$450

FOR THE BRITISH SOLDIER'S POCKET

"Books are weapons in the war of ideas" certainly proved true during WWII as Nazis burned books, and Allied publishers printed books just the right size to be slid into the pockets of soldiers on the battlefield. Herbert Read, a British poet and literary critic who served in WWI, compiled *The Knapsack* to fill the gap he felt in the trenches; what is a man supposed to do in the quiet moments of war? Read craved literature and crafted this anthology to focus on "great deeds and noble characters" in hopes of stirring the hearts of soldiers.

Read's 1939 collection, released two years before the United States joined the War, predates the Armed Services Editions. Most often published in standard cloth binding, this snap closure variant offers a glimpse into the British solution to a soldier's boredom and distress.

London: George Routledge & Sons, 1939. First edition, first printing. Publisher's full brown cloth with wrap-around flap and variant snap closure, title stamped in yellow. x, 622, [6]. 6.5" x 4". #240049

Gentle wear, small spot of soiling and short tear to spine head, mild foxing, rust spot from snap to rear free endpaper, still near fine.

MORE POPULAR THAN DICKENS

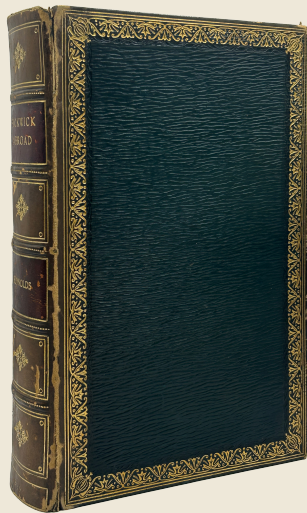
Although now overshadowed by Dickens, George Reynolds was dubbed the most popular author in Victorian England, prolifically publishing beloved penny dreadfuls like *The Mysteries of London* (1844).

Drawing on Dickens's *Pickwick Papers* and his own time spent in Paris as a naturalized French citizen, Reynolds offered a more satirical political slant to Dickens's characters. *Pickwick Abroad*, originally published serially in the *Monthly Magazine* between 1837 and 1838, serves as a humorous example of nineteenth-century English attitudes towards the French.

[Sadler 2038]

London: Thomas Tegg, 1839. Illustrated with forty-one steel engravings (including frontis and vignette title page) by Alfred Crowquill and John Phillips, and with thirty-three wood cuts by Bonner. First edition, first printing. Bound in full brown calf, gilt borders with central panel stained green and blind stamped in imitation long-grain morocco, red morocco spine labels, spine decorations and dentelles stamped in gilt, aeg, marbled endpapers, with two ribbon markers. Octavo. xvi, 628. 8.5" x 5.5" . #239573

Heavy rubbing to joints and corners with spots of wear to spine tips, front joint starting but holding firm, sparse foxing throughout, still very good. Overall a square and tight copy.



\$550

THE ONLY EUROPEAN LEFT

Henry Stanley, most well known for his rescue of the missionary David Livingstone (1871), was working as a freelance journalist for the New York Herald when, with the London Daily Telegraph, he was sent out for another African expedition to explore Central Africa after Livingstone's death. Diving back into the mostly unmapped African continent in 1874, Stanley set out to discover the source of the Nile, only to find himself tracing the unknown Congo River, which he dubbed the Livingstone River, in honor of Livingstone's unfinished mapping work.

Stanley and his crew circumnavigated Lake Victoria and made their way back to the Atlantic, as illness, conflict with native tribes, and rough weather decimated their numbers. Stanley was the only European to survive the journey, with only 114 of the original 356 members surviving.

First published by Sampson Low in 1878, this first American edition came out several months later. As a landmark exploration tale, *Through the Dark Continent* captures pre-colonial Victorian sentiments toward exploration and native tribes, opening the door to an era where the world was just a little less known.

[Hosken, 189 for first British edition]

New York: Harper & Brothers, 1878. With ten maps, and one hundred and fifty woodcuts, folding map rear pocket v. 1, lacking folding map in rear pocket of v. 2. First American edition, first printing. Publishers' full green cloth, illustratively stamped in gilt, black, and red, brown endpapers. Octavos. xiv, 522; ix, [i], 566, [2, ads]. 9" x 6.5". #239663

Gently rubbed corners and tips with small white stains to top edges, hinges just starting, but holding sound, light insect surfacing to cloth, several closed tears to folds of v. 1 fold out map, still near fine. Overall square and internally clean copies.



\$500

PASHA, I PRESUME

Henry Morton Stanley (1841-1904) was a Welsh-American explorer known for his rescue and colonial explorations into Central Africa. Journeying into the "Darkest Africa," Stanley previously sought out the source of the Nile, stumbled upon missionary David Livingstone, and was in the employ of Belgian Leopold II to create the "Congo Free State" when the British government tapped him to save Emin Pasha, the English-appointed, Egyptian governor of Equatoria (now South Sudan) from Mahdist forces. Stanley led the Emin Pasha Relief Expedition from 1887-1889, an adventure fraught with miscommunication, illness, and deserts.

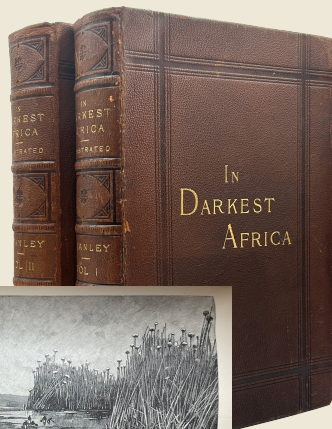
He documented his account shortly after the end of the expedition, returning to acclaim in Europe and selling over 150,000 copies of *In Darkest Africa* in a month. However, as the brutality, cost, and English and Belgian imperial motives leaked that autumn, Stanley faced public backlash. The relief expedition became the last of its kind, leaving behind one of the most important works on African exploration.

This copy is bound in scarce publisher's full brown pebbled morocco with beautifully marbled end papers, includes three fold-out maps in rears, and is housed in a custom orange cloth slipcase.

[Hosken 189, for the first British edition]

New York: Charles Scribner's Sons, 1890. With two steel engravings, and one hundred and fifty illustrations and maps. First American edition, first printing. Publisher's full brown pebbled morocco blind ruled with gilt titles, inner dentelles and marbled end papers, aeg, two volumes in custom burnt orange cloth slipcase. Octavos. [iv], xiv, [iii], 547, [5]; [iv], xvi, 540, [4]. 9" x 6.5". Bound in front of volume two is additional marbled end paper and strip of binder's cloth. Rear pockets in both volumes with three total fold-out maps. #232627

Both volumes mild rubbing edges and small scratches gilt edges; stamped name fief verso, title page, and opposite rear end paper; sparse smudges throughout else internally clean. Vol. 1 small tear top edge pg. 469-172 and minor loss to spine head; vol. 2 small tear top edge pg. 497. Overall, near fine, tight copies with bright gilt and beautiful binding. Rear maps fine to near fine with mild wear to creases with tape reinforcements. Housed in fine custom slipcase.



\$1750

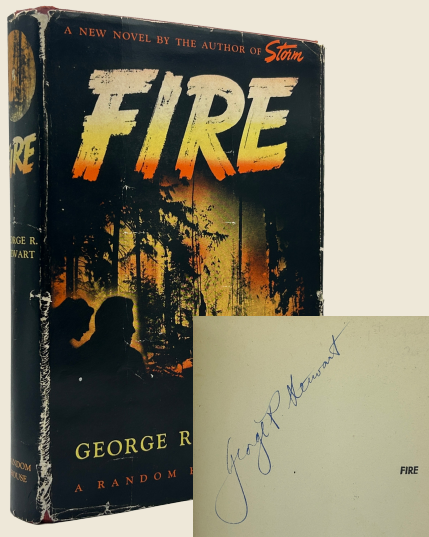
ELEVEN DAYS IN THE FIRE

Recently republished by NYRB (2024), George R. Stewart's *Fire* grapples with the destructive force of nature and the human struggle to contain it. Stewart's deeply unsettling ecological novel traces the slow growth and eleven-day spread of the fictitious Spitcat Fire, moving through shifting perspectives—from firefighters and smokejumpers to fleeing woodland creatures and even the fire itself. A prescient meditation on wildfire and environmental neglect, *Fire* remains a stark reminder of nature's power when landscapes are mismanaged or abandoned.

Presented is a lovely **first edition, signed by Stewart** on the half-title page.

New York: Random House, 1948. First edition, first printing. Publisher's red cloth, top edge stain black in illustrated dust jacket (\$3.00). 336pp. 8.25" x 5.75". #240066

Light wear extremities, few spots of soiling, very good or better in very good edge worn dust jacket, with several tide marks along spine verso, one small archival tape repair verso, in mylar cover.



\$250

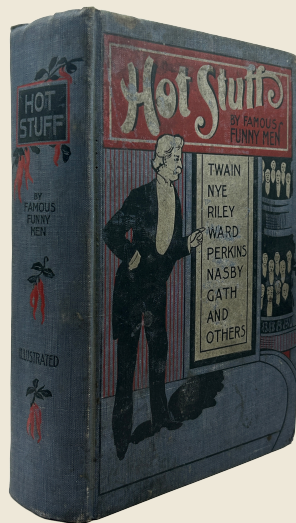
IN THE SPEAKEASIES OF CHICAGO

First published in Chicago, this first edition of *Hot Stuff* opens a window into the early twentieth-century sense of humor, as the city's comedy scene exploded in the face of pre-Prohibition pushback, cultivated in speakeasies, vaudeville halls, and collections like this.

Published by George M. Hill in their three active publishing years, during which they released the first edition of Frank Baum's *The Wonderful Wizard of Oz*, *Hot Stuff* serves as an addition to Twain's legacy from a publisher that was changing the landscape of children's literature.

Chicago: Geo. M. Hill Co., [ca 1900]. Numerous black and white illustrations, including frontispiece. First edition, first printing. Publisher's full blue cloth, illustratively stamped in red, white, and black, all edges marbled, with floral endpapers. 774pp. 9" x 6". #239200

Moderate general wear, toned edges, gutter starting after first gathering but still holding firm, lacking final blank leaf, still very good. Overall a square and internally clean copy.



\$125

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