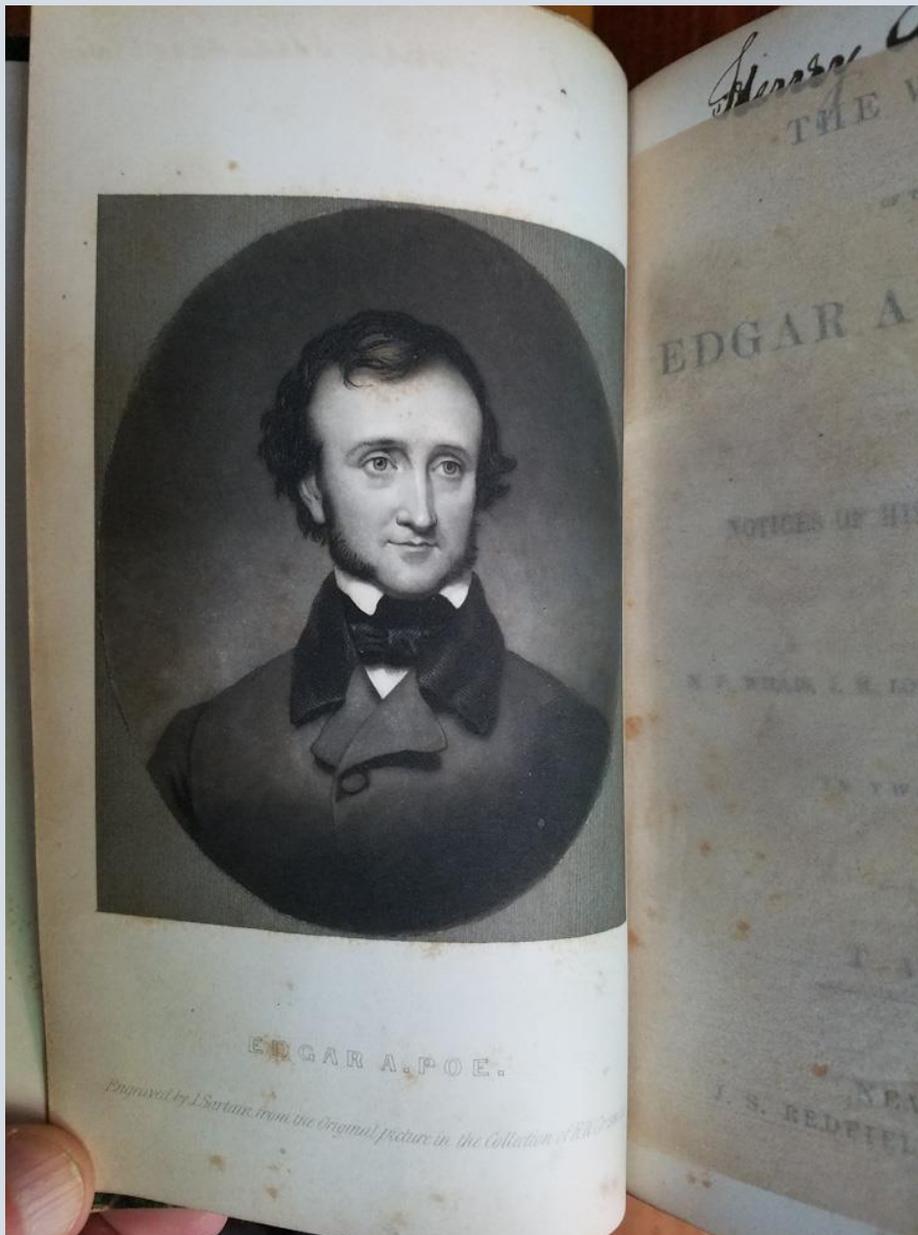


# CHARLES AGVENT

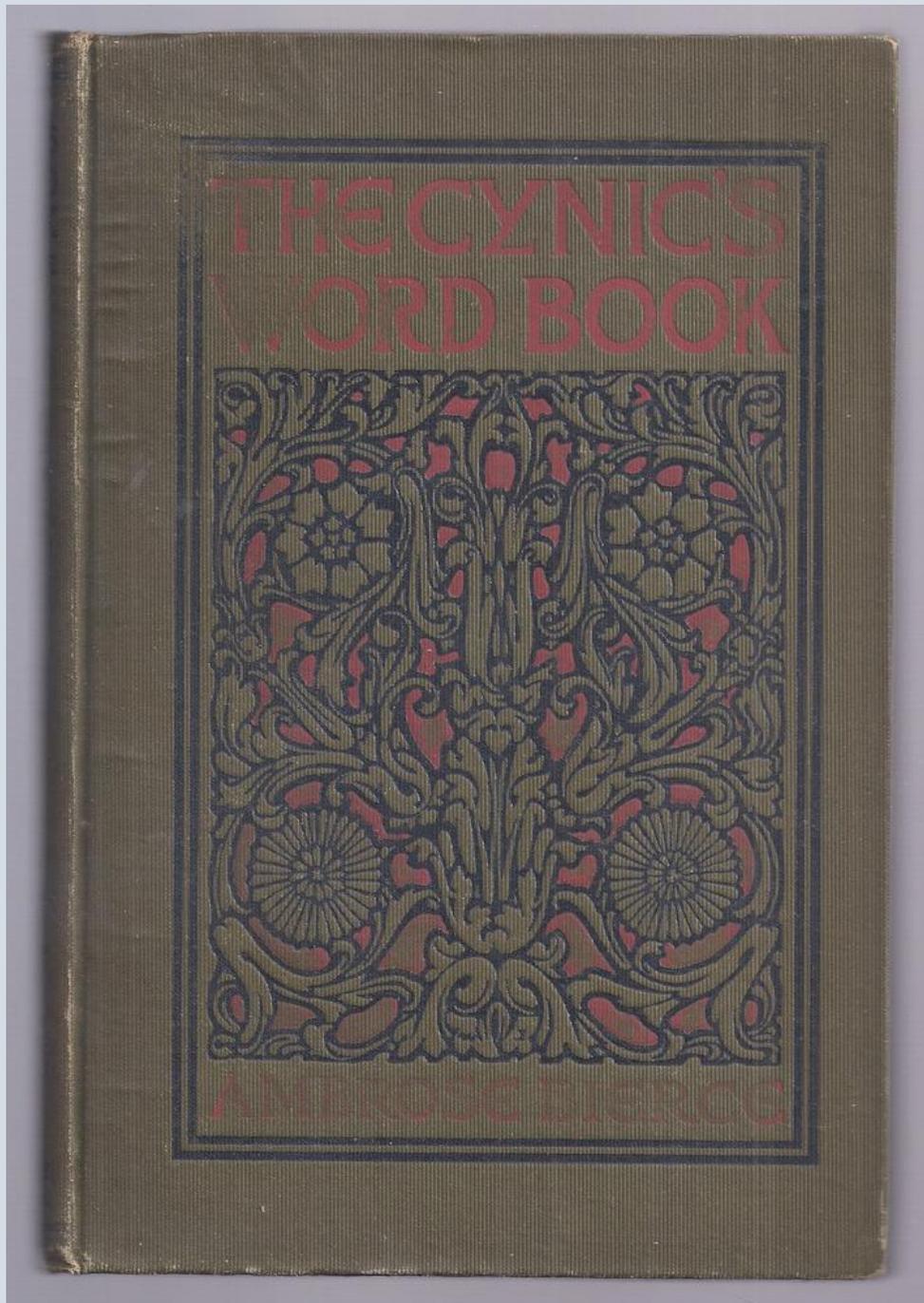
37 Ridge Drive  
Fleetwood, PA 19522  
484-575-8825

info@charlesagvent.com; www.charlesagvent.com  
Antiquarian Booksellers Association of America (ABAA)  
International League of Antiquarian Booksellers (ILAB)

## 19<sup>th</sup> CENTURY AMERICAN LITERATURE



(ITEM 20: THE WORKS OF THE LATE EDGAR ALLAN POE)



1. BIERCE, Ambrose. **THE CYNIC'S WORD BOOK.** New York: Doubleday, Page & Company, 1906. First Edition. Decorated green cloth. BAL 1124: copyright page without printer's imprint, no frontispiece. The true first edition of this classic of humor and language. An example, "Admiration: Our polite recognition of another's resemblance to ourselves." Bookplate on front pastedown and ink name dated 1931 on front endpaper of noted collector Frank Harding; neat paper repair to front hinge. Some rubbing to lettering on front cover. Very Good. (#021068) **SOLD**

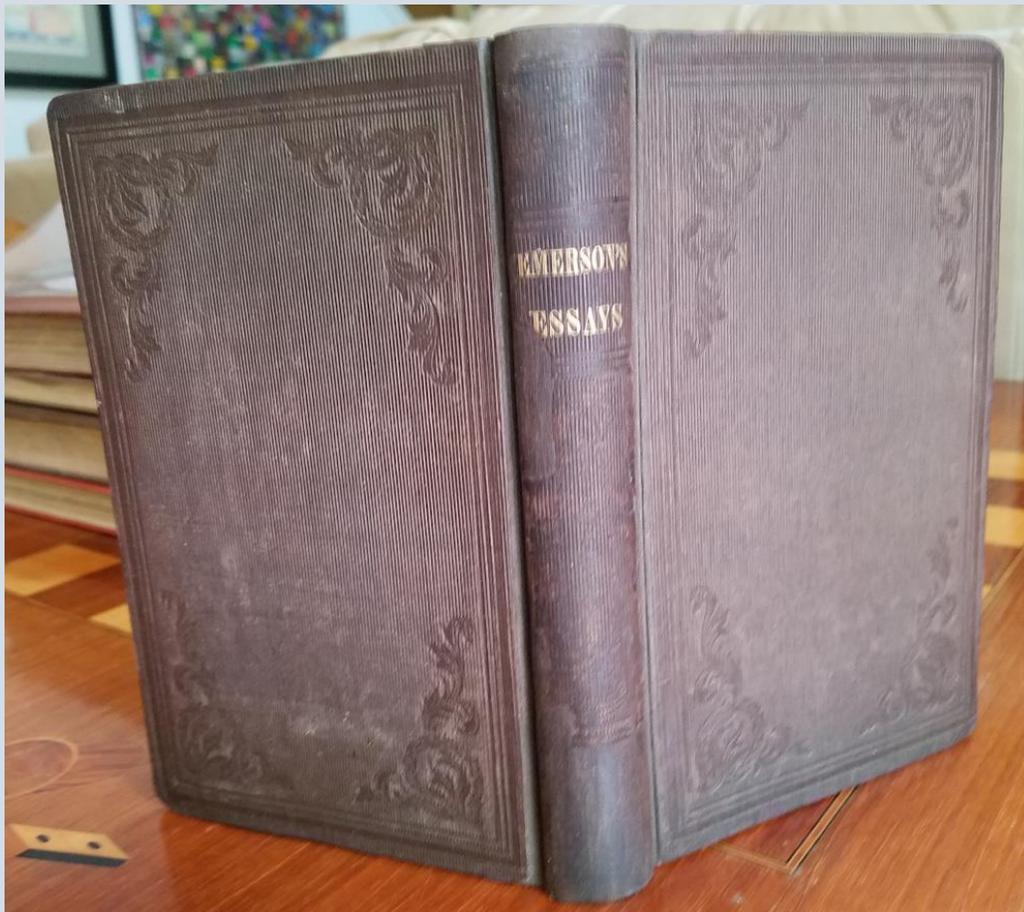
M. E. Coffin  
From H. H. Shethar  
February 22<sup>d</sup> 1864.  
Bought at the Brooklyn  
Fair for the benefit of  
Sanitary Commission,

William Cullen Bryant.  
— February 1864. —  
Autograph

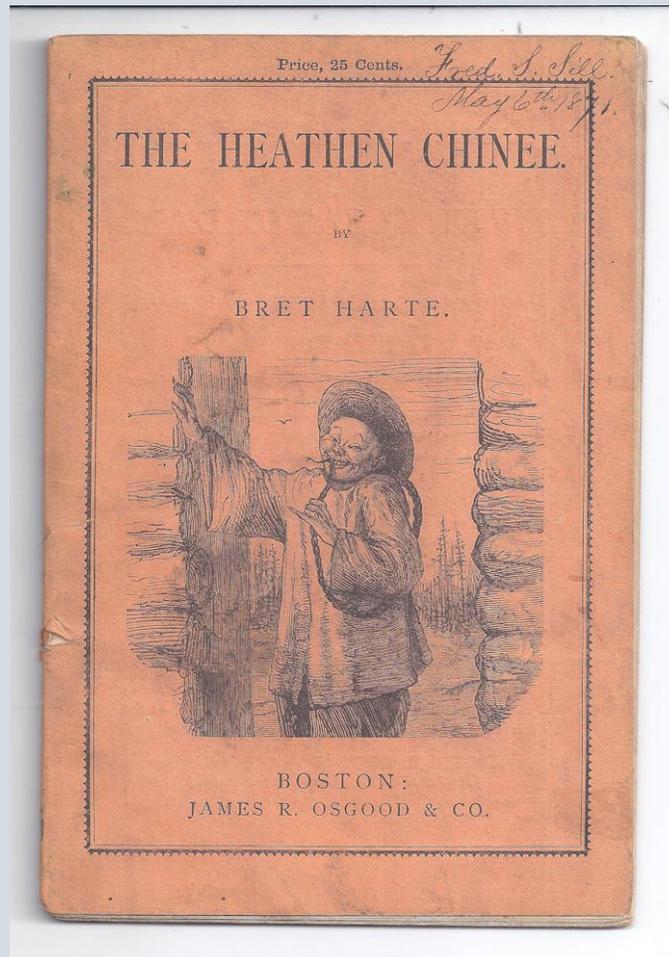
2. BRYANT, William Cullen. THIRTY POEMS. New York: Appleton, 1864. First Edition. BAL 1683: First state; Binding A. **SIGNED** by Bryant on the front free endpaper and dated February 1864. Below the date, a previous owner has written "Autograph" and opposite on the front pastedown: "M. e. Coffin/From H. H. Shethar/February 22d 1864./Bought at the Brooklyn/Fair for the benefit of/Sanitary Commission." Dampstain at the fore-edge margin starting at the front endpaper and extending and gradually reducing for about 70 pages; dampstain in corresponding area on the front cover with old staining mostly to the rear. Very Good. (#021030) **\$300**



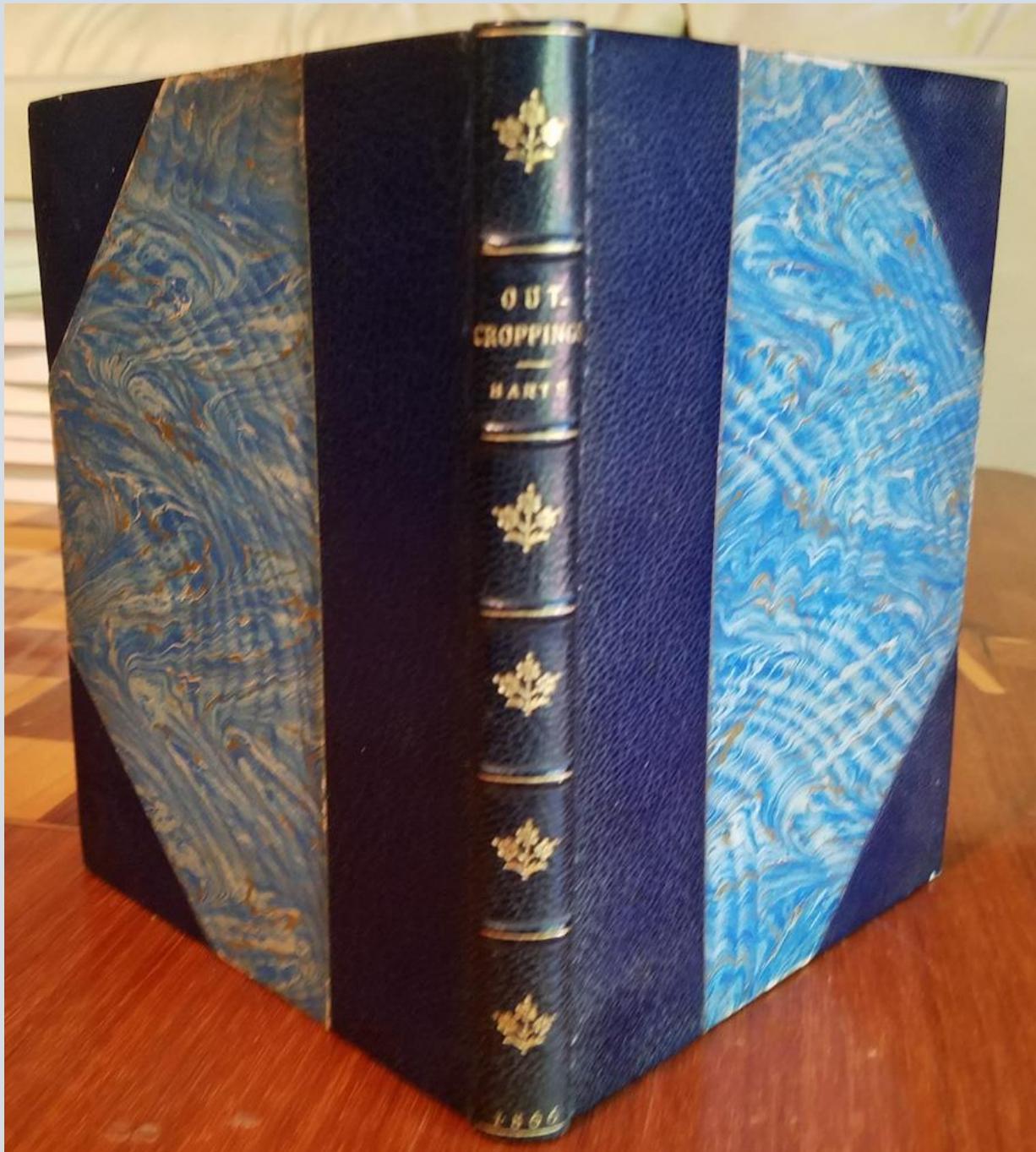
3. (BRYANT, William Cullen) HOMER. THE ILIAD OF HOMER *With 5 Pages of MANUSCRIPT and 2 Pages of Corrected Page Proofs.* Boston: Fields, Osgood, & Co., 1870. First Edition. Two quarto (7" x 9-3/4") volumes in contemporary half brown morocco leather with marbled boards and matching corners, spines with gilt lettering and decorations, marbled endpapers; [2], [xx], 398; [viii], 426 pages. Bound for politician and newspaper editor Whitelaw Reid, with his name stamped in gilt on the base of the spines. Reid corresponded with many major figures of the 19th century including Bryant who was a long-time editor of the *NEW YORK EVENING POST*. Blank verse translation of *THE ILIAD* by Bryant. Tipped in to the first volume opposite the corresponding printed pages are 2 pages of Proofs corrected in Bryant's hand. Tipped in and laid loosely in the second volume are 5 pages of **MANUSCRIPT** on 2 sheets. The larger sheet, tipped in, contains the text for the last 7 pages of Book V of the printed text. The loose sheet contains lines from Book XVI beginning "He spake, and mingled in the hard-fought fray." All told, approximately 1000 words in Bryant's hand of his important translation of this classic. (#021034) **\$3,500**



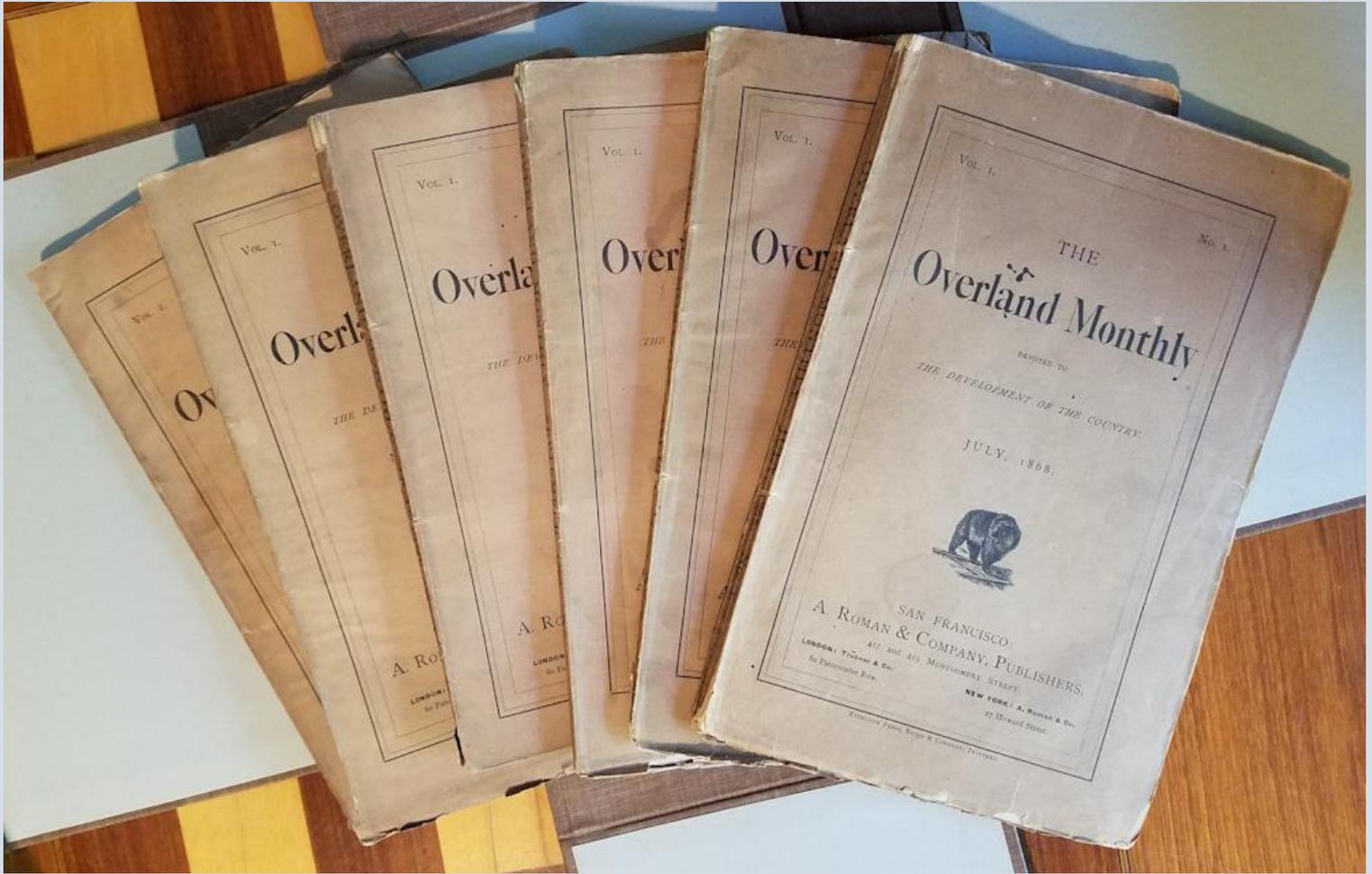
4. **EMERSON, Ralph Waldo. ESSAYS.** Boston: James Munroe, 1841. First Edition. Publisher's dark brown cloth, neatly rebacked retaining most of the original spine. Emerson's essential collection of essays, one of the defining texts of American Transcendentalism. BAL 5189: Binding C, no priority; GROLIER AMERICAN 47: "In effect a single book.... Timeless, and without a trace of 'dating'"; MYERSON A10.1.a. Stain on each pastedown and facing endpaper, likely from the glue used in binding; contemporary small binder's blindstamp on front endpaper; pages fresh and clean, as is the binding. Near Fine. (#021032) **SOLD**



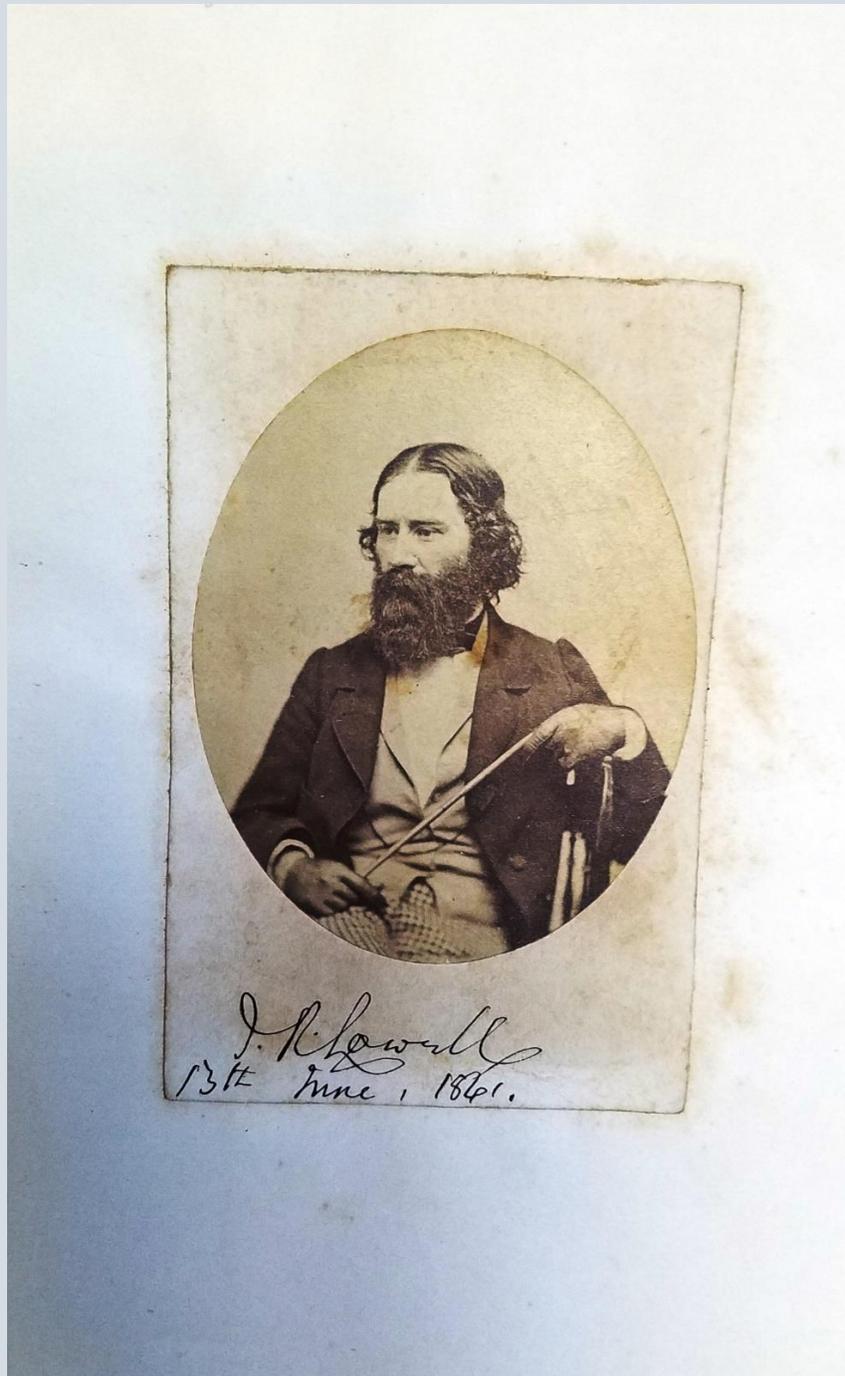
5. **HARTE, Bret. THE HEATHEN CHINEE.** Boston: James R. Osgood & Co., 1871. First Separate Edition. Original printed wraps with illustration on front cover. BAL 7425: Printing B. Illustrations by Eytinge. "The present is the only illustrated edition of the poem published with the author's sanction" (p. 6). Ink owner name dated 6 May 1871 on upper corner of front cover. Soiling to covers. Very Good, housed in a Fine cloth folder. (#021067) **SOLD**



6. HARTE, Bret (editor). **OUTCROPPINGS: BEING SELECTIONS OF CALIFORNIA VERSE**. San Francisco/New York: A. Roman & Company /W.J. Widdleton, 1866. First Edition. Twentieth century 3/4 navy morocco binding signed by Blackwell. BAL 7238: Form A or B. **Harte's first book**, an anthology of poetry edited anonymously by him. Contributors include Charles Stoddard. Occasional minor soiling to text. Binding about Fine. (#021063) **\$250**

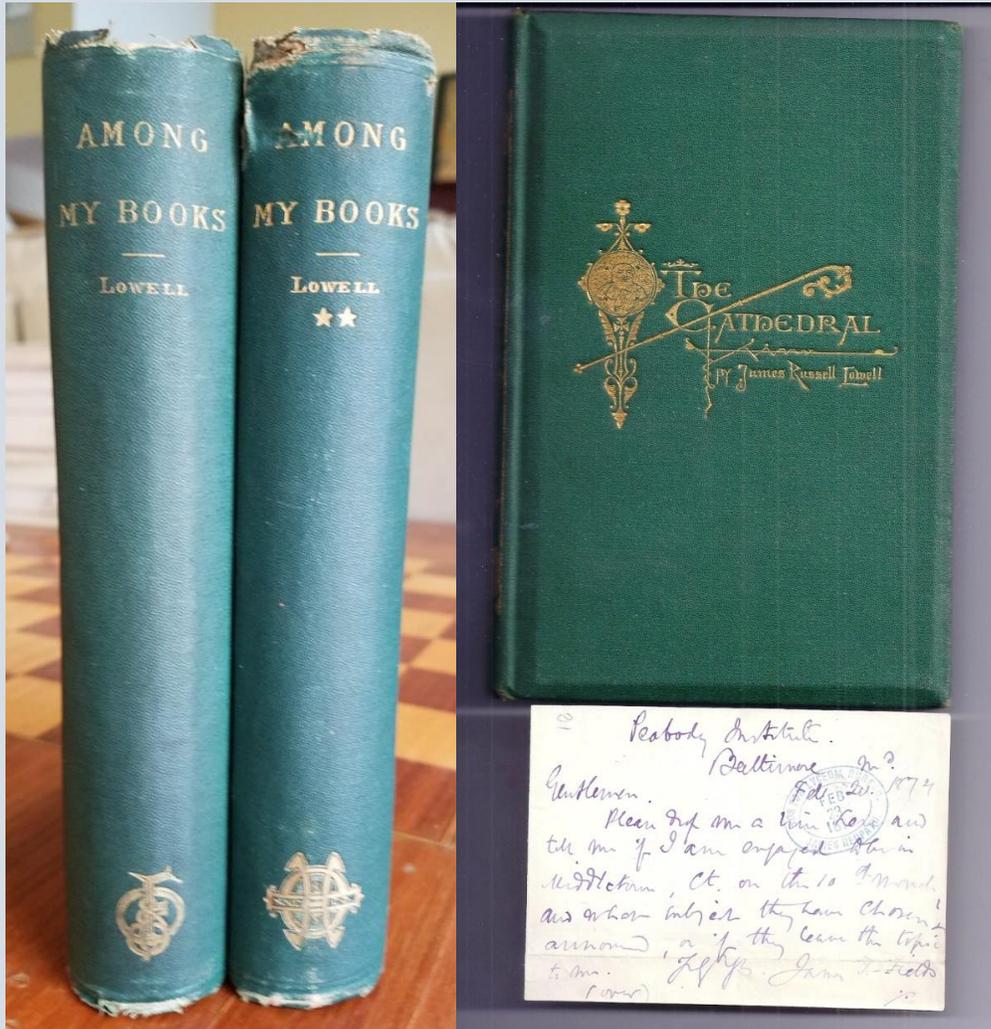


7. HARTE, Bret (editor) CLEMENS, Samuel. **THE OVERLAND MONTHLY. Volume I, #1-6 with AUTOGRAPH LETTER SIGNED by Harte.** San Francisco: A. Roman and Company, 1868. First Edition. The first six issues of this important California periodical in their original printed wraps, edited by Bret Harte. Contributions were published anonymously and include "By Rail Through France" and three others by Mark Twain, "San Francisco from the Sea," "The Luck of Roaring Camp," and two others by Bret Harte, "What the Railroad Will Bring Us" by Henry George, "Old Texan Days" by J. Ross Browne, "Restaurant Life in San Francisco" by Noah Brooks, and "In the Sierras" and five others by Charles W. Stoddard. Laid in loosely is an **AUTOGRAPH LETTER SIGNED** by Harte on the publication's stationery dated 30 September 1870 declining a review. In part: "THE LIFE OF AUDUBON has already been reviewed in the OVERLAND...." Letter and magazines housed in a custom-made cloth chemise and 1/2 brown morocco slipcase. The letter is badly faded and extremely difficult to read; the magazines have expected wear and some soiling but are intact and quite nice. Housed in a Fine slipcase. (#021065) **\$1,250**

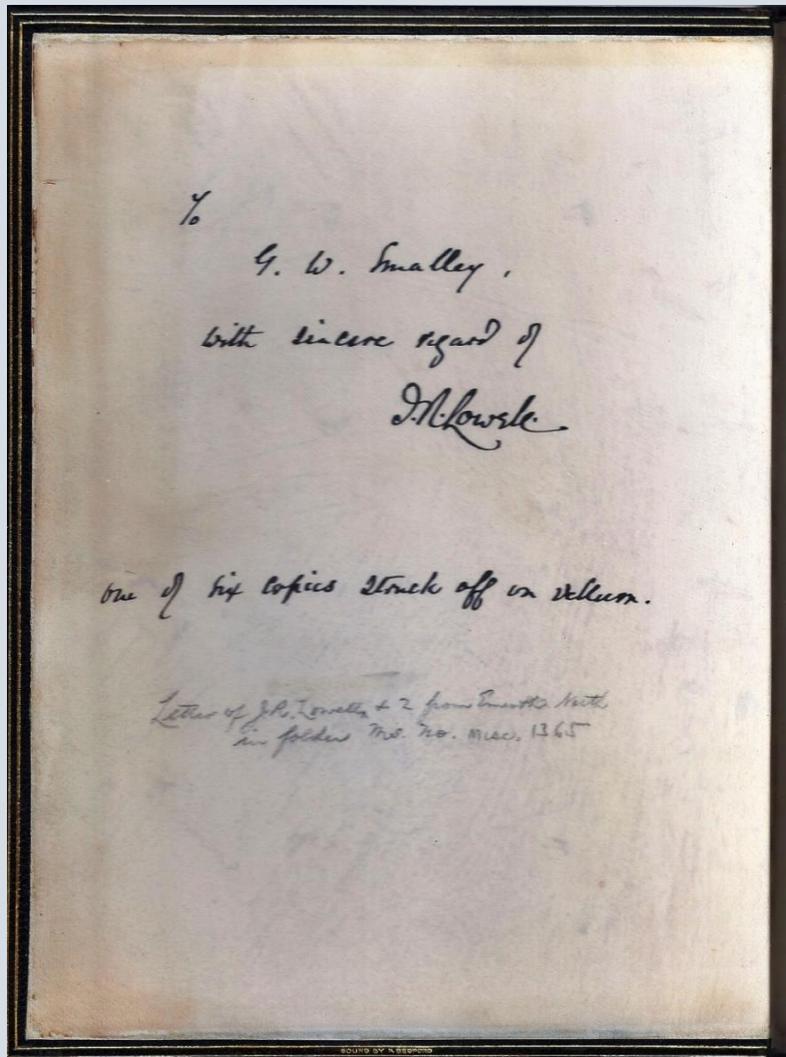


8. **LOWELL, James Russell.** *AMONG MY BOOKS.* Boston: James R. Osgood & Co., 1876. Early Edition. Publisher's brick cloth. First published in 1870, this copy has pasted to the first blank an early oval-shaped photograph of Lowell on a 2-1/4" x 3-3/4" paper mount **SIGNED** "J. R. Lowell/13th June 1861." Lowell is uncommon in signed photographs. Chapters on witchcraft and Shakespeare, among others. Armorial bookplate with the name "Raymond" on front pastedown. Photograph and signature close to Fine. Light soiling to covers; touch of fraying to spine tips. Near Fine. (#020932) **\$250**

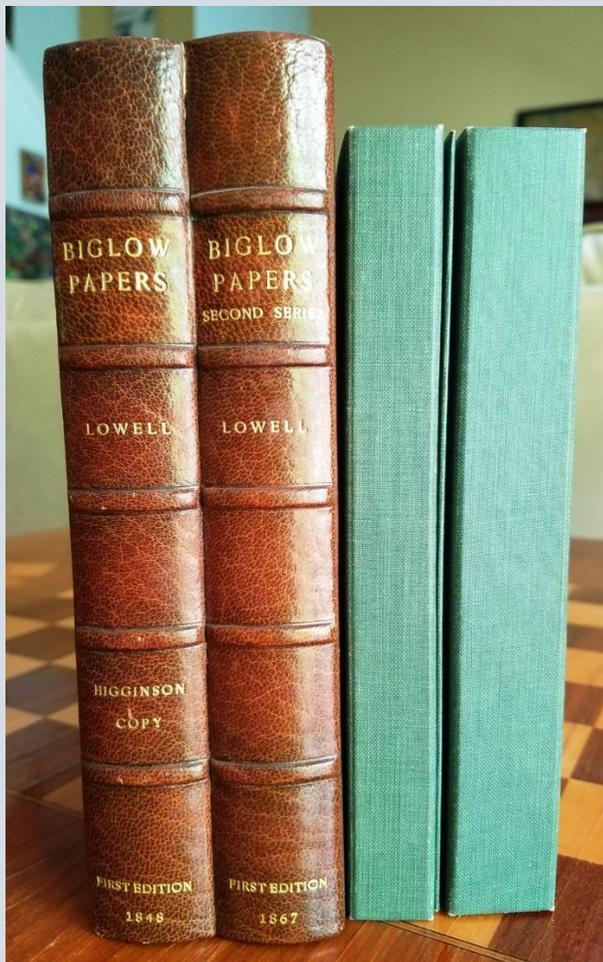
9. LOWELL, James Russell. *AMONG MY BOOKS and AMONG MY BOOKS. Second Series.* Boston: Fields, Osgood/James R. Osgood, 1870 and 1876. First Edition. Two volumes in matching publisher's green cloth. BAL 13136: First Printing/BAL 13152: First Issue. Reflections on Witchcraft, Shakespeare, Dante, Keats, Wordsworth, and more. Some wear to spine tips. Very Good. (#021061) **SOLD**



10. LOWELL, James Russell. *THE CATHEDRAL.* Boston: Fields, Osgood, & Co., 1870. First Edition. Publisher's gilt-decorated green cloth; BAL 13135: 3016 copies printed. Laid in is a brief **AUTOGRAPH LETTER SIGNED** by the publisher, James T. Fields on an 8-1/2" x 3-1/4" sheet of paper folded into fours with the writing on the front and third pages. Written from the Peabody Institute in Baltimore on 20 February 1874 and addressed to "Gentlemen," Fields asks if he is scheduled to lecture in Middletown, CT in March and if so, is a subject assigned or can he choose the topic. Old bookplate of H. L. Haines on the front pastedown. Some rubbing to the endpapers but a Fine, bright copy. (#020936) **SOLD**



11. LOWELL, James Russell. [IN MEMORIAM JAMES ABRAM GARFIELD] DEATH OF PRESIDENT GARFIELD. Meeting of Americans in London at Exeter Hall 24 September 1881 to which is added by permission The Address of His Grace the Archbishop of Canterbury Delivered at the Church of St. Martin's-in-the-Fields 26 September 1881. London: Benjamin Franklin Stevens, 1881. First Edition. Quarto (68" x 11") in full gilt black morocco by Bedford; original albumen photograph of Garfield as frontispiece; 60 pages printed entirely on vellum. Includes the memorial address by Lowell, who at the time was minister to the Court of St. James's. **INSCRIBED** and **SIGNED** by Lowell on the front pastedown: "To/G. W. Smalley,/with sincere regard of/J. R. Lowell/one of six copies struck off on vellum." This is the Stephen Wakeman copy with his simple bookplate on the rear pastedown. When sold at auction in 1924, this copy also had a letter by Lowell which is not present here. Light rubbing to covers. Near Fine and exceptionally scarce. (#020934) **\$6,500**



& though I may be better  
 known to the Duke of Albany  
 than the Welsh - that doubt  
 probably make no difference  
 in a matter of signature.  
 The Crown having lost all  
 the substance of prerogative  
 cling all the more closely  
 to the shadow.  
 I hope I shall have  
 the pleasure of seeing you

thing of you while you are  
 in London if Ireland leave  
 me any time or if the  
 Irish Republic doesn't send  
 me home in chains.  
 With kind regards to Mrs  
 Drinthrop, Miss Maye & Miss  
 Richardson  
 faithfully yours  
 M. Lowell

12. LOWELL, James Russell. *MELIBOEUS-HIPPONAX. THE BIGELOW PAPERS together with MELIBOEUS-HIPPONAX. THE BIGELOW PAPERS. Second Series.* Cambridge and Boston: George Nichols and Ticknor and Fields, 1848 and 1867. First Edition. The first volume in publisher's dark brown cloth (BAL 13068: Binding A) with the preferred Cambridge imprint only on the title page; the second volume in publisher's green cloth (BAL 13126: 1st Printing, Trade Format). The first volume published under a pseudonym: "Edited, with an introduction, notes, glossary, and copious index, by Homer Wilbur, A. M."; the second volume published anonymously. Both volumes with cloth chemises and housed together in a gilt-lettered green morocco-backed slipcase The first volume contains satirical verse and prose denouncing the Mexican-American War and was named by the Grolier Club as the most influential book of 1848. Tipped in between the front endpaper and blank is a fine 3-page **AUTOGRAPH LETTER SIGNED** by Lowell to a Mr. Winthrop on Legation of the United States London stationery dated 20 April 1882 during Lowell's service as Minister to England. The letter is about the Royal Wedding of Duke of Albany, son of Queen Victoria and Prince Albert, to Princess Helen of Waldeck which took place exactly a week after this letter was written. Lowell states that "it is more than doubtful whether I am invited myself," and even though he may be known to the Duke, "that would probably make no difference in a matter of etiquette. The Crown having lost all the substance of [?] clings all the more closely to the shadow. I hope I shall have the pleasure of seeing something of you when you are in London if Ireland leaves me any time or if the Irish Republic doesn't send me home in chains." The first volume is the Stephen Wakeman copy with his simple bookplate on the front pastedown beneath the small leather bookplate of Terry (also present in the second volume). In addition there is the **signature** of Thomas Wentworth Higginson the front endpaper: "Higginson/Newb. Dec. 1848," owned by him when he served as pastor at the First Religious Society of Newburyport, Massachusetts, a Unitarian church known for its liberal Christianity. Higginson was active in the American Abolitionism movement during the 1840s and 1850s and was a member of the Secret Six who supported John Brown. He served as colonel of the 1st South Carolina Volunteers, the first federally authorized black regiment, from 1862 to 1864. Higginson and Lowell were students together at Harvard. Letter is Fine. First volume with fraying along front spine edge but otherwise very nice. Second volume with mild foxing; hinges cracked but tight with the rear neatly repaired; covers bright and clean. Overall at least Very Good in Fine chemises and a Near Fine slipcase with the spine mildly sunned. (#020935) **\$1,500**

ELMWOOD,  
CAMBRIDGE, MASS.

2<sup>d</sup> May, 1890.

Dear Miss Clarke,

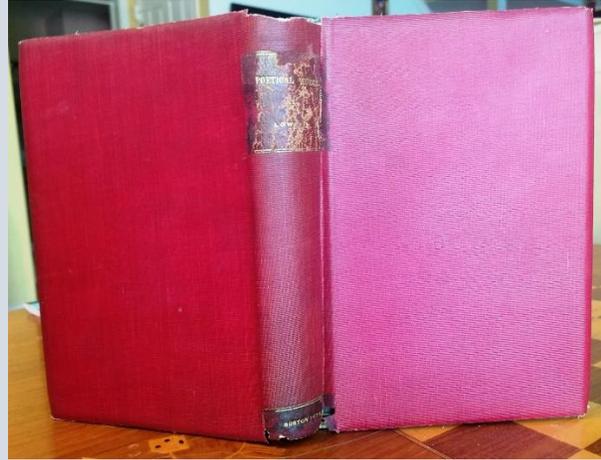
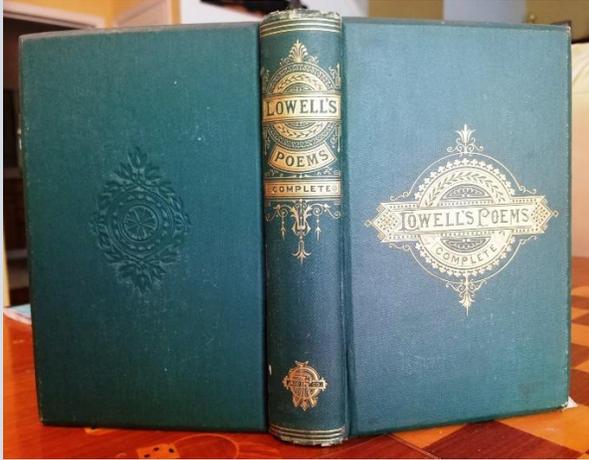
I used to be thought  
a fairly good observer - indeed Darwin  
once paid me the doubtful compliment  
of saying to me "You ought to have been  
a naturalist. I have lived in the same  
house (except when in Europe) for seventy  
one years, & robins find good building-sites  
in my trees. I once counted seventy on  
my lawn at the same time. As the males  
sing without any reference to each other  
of a morning, & as there are many, I  
spoke of it (loosely perhaps) as a Chorus."

Miss Mary D. Clarke.

13. LOWELL, James Russell. "My Garden Acquaintance" in THE ATLANTIC ALMANAC 1869 with an excerpt "Three Unpublished Letters" in THE CENTURY February 1896 along with the ACTUAL Three Unpublished Letters bound in. Boston & New York: Ticknor & Fields and The Century Co., 1869 and 1896. First Edition. Small quarto (6" x 8-1/4") in full triple gilt-

ruled black morocco leather with five raised bands and gilt-lettered spine, gilt dentelles. Illustrated with chromolithograph title page and 4 chromolithographs, one for each season. Lowell's article, "My Garden Acquaintance" appears in the *ALMANAC* which also includes contributions by Harriet Beecher Stowe and Oliver Wendell Holmes. Using White's *THE NATURAL HISTORY OF SELBORNE* as a launching point, Lowell's article is a delightful account of observations and interactions with various types of visiting birds--hummingbirds, robins, orioles, flickers, etc. The "Three Unpublished Letters" excerpt from *THE CENTURY* by Mary A. Clarke prints three letters by Lowell and her commentary on them. Tipped in are the **3 AUTOGRAPH LETTERS SIGNED (ALSs)** consisting of 8 pages by Lowell along with one envelope. All three were written in May 1890. Lowell would die the following year. Some excerpts from these wonderful letters: "I used to be thought a fairly good observer; indeed, **Darwin once paid me the doubtful compliment of saying to me, 'You ought to have been a naturalist.'** I have lived in the same house (except when in Europe) for seventy-one years, and robins find good building-sites in my trees. I once counted seventy on my lawn at the same time.... As for their singing during the day, I am surprised that your friend has never heard their 'rain-song,' which times itself by the fore-feeling of a shower in the air.... All the same, though I can't quite give in to your friend, I like her all the better for taking sides with a bird against a man. The worst of them are better than we deserve." In the second letter, Lowell states, "If I said that birds were better than men I was not to be taken too seriously. But you shall not put me down in the peremptory fashion. I didn't say they were better than women, did I? You know I didn't, nor ever will!... For the first time in my life I have been seriously ill this winter, and am still to a certain extent invalidated by my physician. The less I feel myself worth, the pleasanter it is to hear that I have been something to somebody, especially to one who loves Tennyson, so easily the master of us all." In the final letter, Lowell admits a discovery: "This gives me the chance to make a correction. In my first note to you I mentioned that I had been led to raise my opinion of the robin as a solo singer by the fine performance of one which I had heard this year. But I had been deluded. The bird which had shaken my opinion turns out to have been a rose-breasted grosbeak.... It is the difference between Shelley and Shenstone.... I am feeling very well, but have to be very careful of myself, which is a bore. I have made the wholesome discovery that at seventy one gets beyond middle life." Some dampstaining to text of the *ALMANAC*; letters Fine. Rubbing to front joint with partial split, covers tight. Near Fine and quite unusual. (#020937)

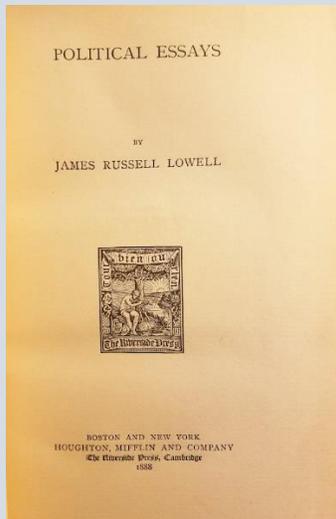
**\$2,500**



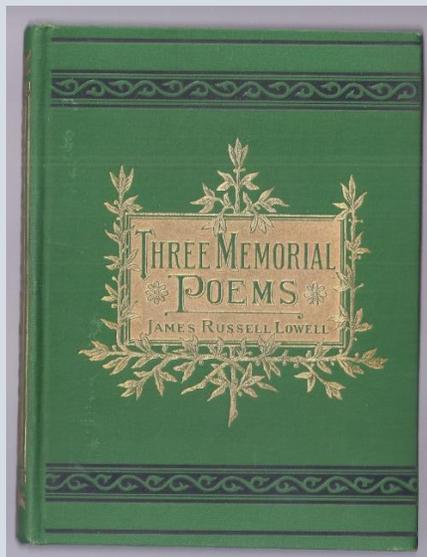
14. LOWELL, James Russell. **THE POETICAL WORKS OF JAMES**

**RUSSELL LOWELL.** Boston: James R. Osgood & Company, 1876. Household Edition. Publisher's gilt-decorated green cloth in red cloth dustwrapper with gilt-lettered red morocco spine labels. Presentation copy **INSCRIBED** on the front blank from the author to John Owen, the publisher of Lowell's *CONVERSATIONS ON SOME OF THE OLD POETS*: "To/Mr. John Owen/with the author's regards./16th May, 1877." Tipped to the front endpaper is an **AUTOGRAPH LETTER SIGNED** from the author to the publisher regarding the terms of publication of the above volume, written from Elmwood, 18th Feby. 1876. In full: "Dear Mr. Ticknor, I return you the contracts. I think that hitherto there has been a specific statement of the number of copies to which the author is entitled, which I do not find in these. If the new contract is in the same terms as that you have made with Mr. Longfellow (with the exception, of course, of the amount to be paid), I am ready to sign it, as I told you, though my friends think that I should have held out for a larger sum. But that I leave as before to your own judgment of what is fair to both sides. Very truly yours, J. R. Lowell." An interesting insight into the negotiation process between a major 19th century author and his publisher. From the William Harris Arnold and Frank Maier collections, with bookplates of both on the front pastedown along with bookplates of Thomas Wallace and Henry Andrews Ingraham. This copy sold at the auction of Arnold's books in 1901 and again in the sale of Wallace's library in 1920. Both sales describe the dustwrapper as being present and while it is certainly contemporary to the period, we cannot be certain that it was issued by the publisher. The ink in the letter is dark and clear. The covers are bright and the dustwrapper has only minor wear at the spine tips with wear to the labels. Close to Fine in a Near Fine dustwrapper.

*In addition to publishing Lowell, John Owen was a schoolmate and lifelong friend of Longfellow. (#020933) **\$1,500***



15. **LOWELL, James Russell.** *POLITICAL ESSAYS.* Boston & New York: Houghton Mifflin Company, 1888. First Edition. Publisher's blue cloth with printed paper spine label (5" x 8"). BAL 13198: "Reportedly but 75 copies were done in this untrimmed format but BAL has been unable to substantiate the statement." Essays include "The Election in November," "The Pickens-and-Stealin's Rebellion," "The Rebellion: Its Causes and Consequences," "McClellan or Lincoln?," "Scotch The Snake, or Kill It?," and "The Seward-Johnson Reaction." Armorial bookplate of William W. Gay on front pastedown; darkening of spine label. Near Fine. (#021059) **\$75**



16. **LOWELL, James Russell.** *THREE MEMORIAL POEMS.* Boston: James R. Osgood and Company, 1877. First Edition. Gilt-decorated green cloth (5" x 7"), text edges stained red; 92 pages. BAL 13154. The three poems are "Ode Read at Concord, April 19th, 1875," "Under the Old Elm," and "An Ode for the Fourth of July, 1876." Fine, bright copy. (#021058) **\$75**

To my daughter Lydia

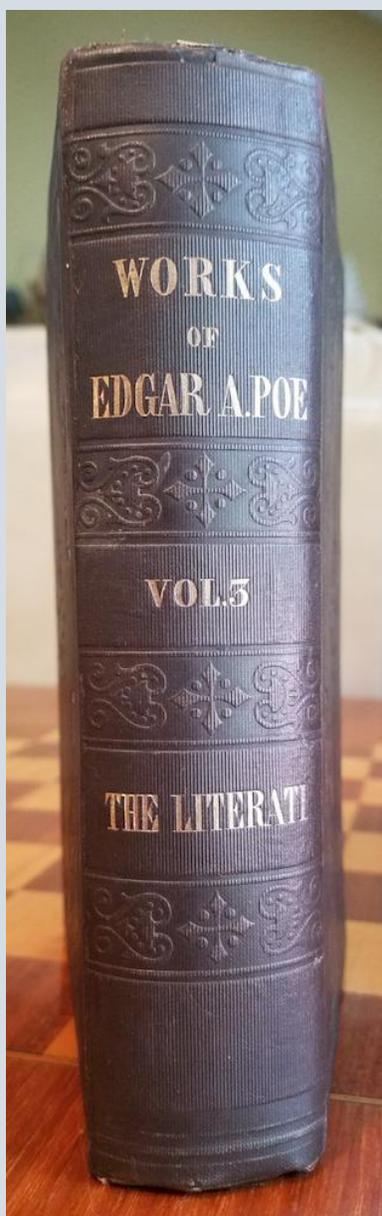
with a

Christmas Blessing.

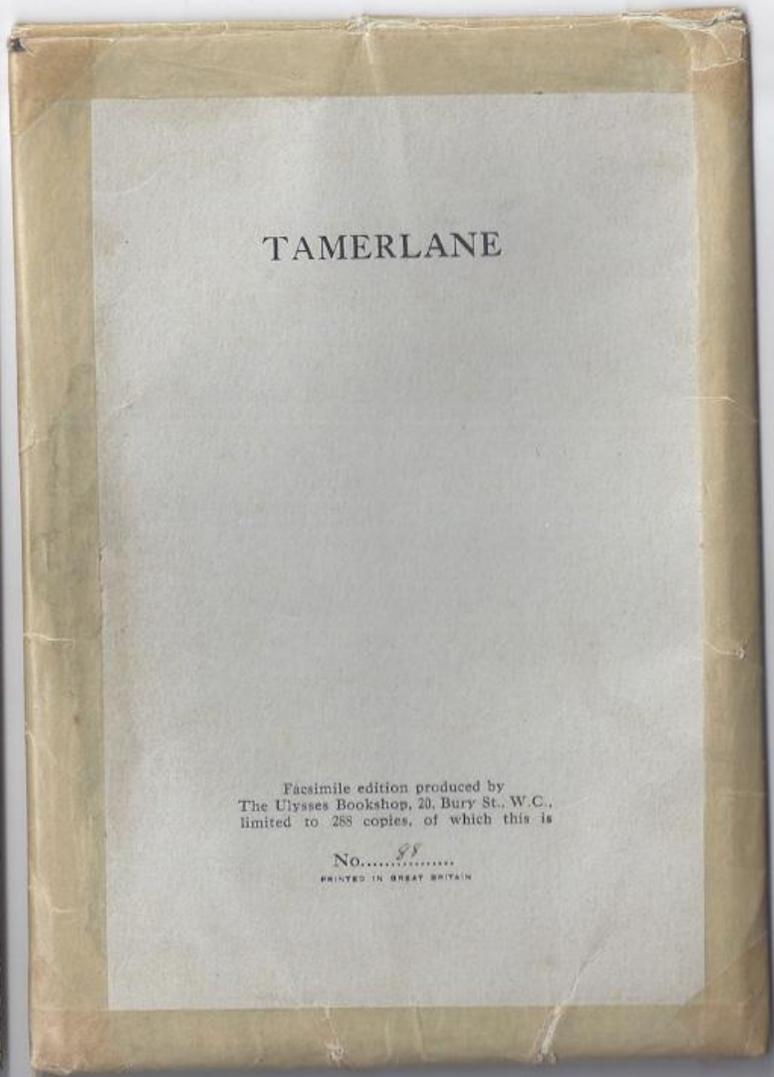
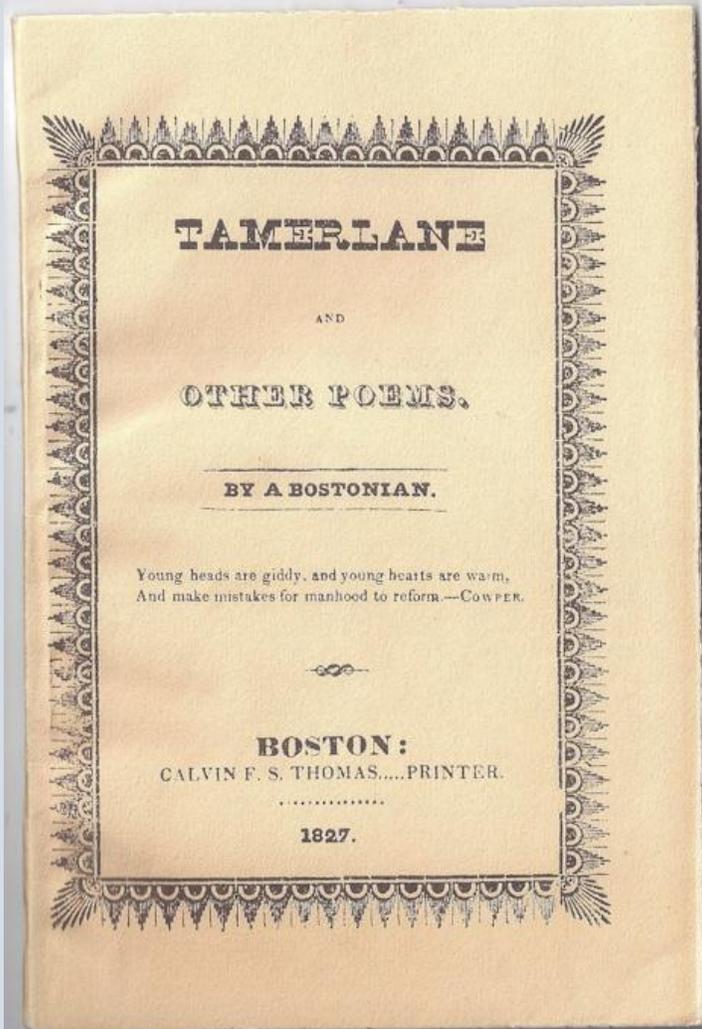
B. P. Shillaber

Dec 25, 1868.

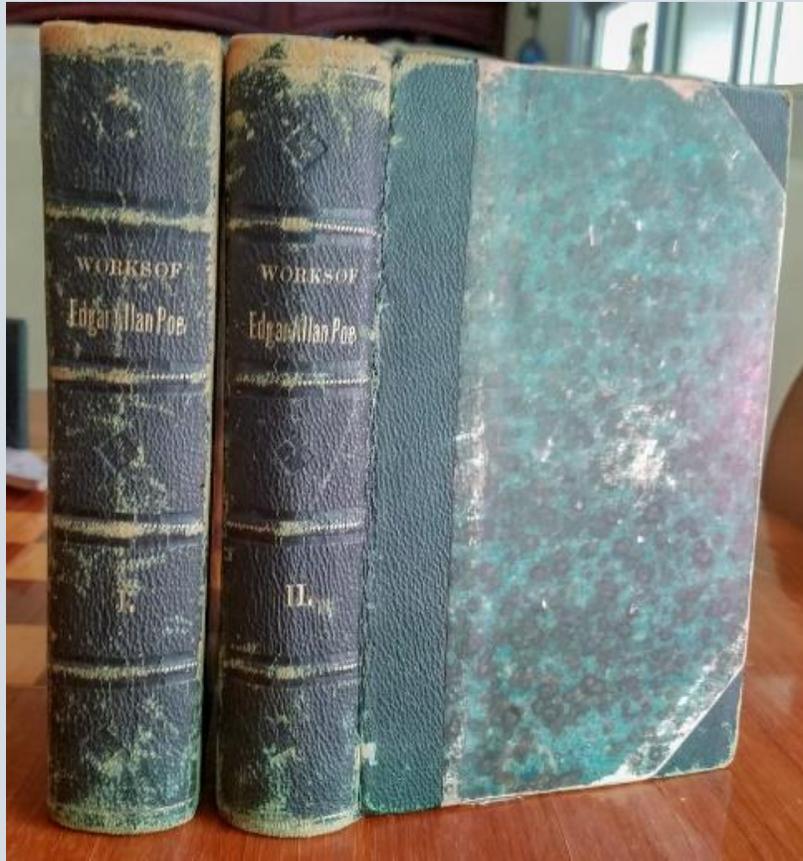
17. LOWELL, James Russell. UNDER THE WILLOWS AND OTHER POEMS. Boston: Fields, Osgood, & Co., 1869. First Edition. Publisher's gilt-decorated green cloth; BAL 13129: State C, Binding C. An interesting copy **INSCRIBED** and **SIGNED** by the popular 19th Century author Benjamin Shillaber to his daughter on the front blank: "To my daughter Lydia/with a/Christmas Blessing./B. P. Shillaber/Dec. 25, 1868." With the signature or ink stamp of L. Shillaber on the top of the title page. One of Shillaber's characters, Mrs. Partington, was Mark Twain's model for Aunt Polly in *TOM SAWYER*. Shillaber also, in 1851, became the founding editor of *THE CARPET-BAG*, one of the country's first comic publications. An 1852 issue ran a short article titled "The Dandy Frightening the Squatter" by a 16-year-old Samuel L. Clemens. Ink in inscription a bit faded but still very readable. Spine tips lightly frayed; hinges cracked with the bottom cord of the front hinge broken. Cloth rather clean and bright. Good. (#020931) **\$150**



18. POE, Edgar Allan. *THE LITERATI: Some Honest Opinions About Authorial Merits & Demerits, with Occasional Words of Personality, Together with Marginalia, Suggestions, and Essays.* New York: J.S. Redfield, 1850. First Edition. Publisher's black cloth. With a sketch of the author by Rufus W. Griswold. BAL 16159: Printing 2, Binding F. The third volume of an eventual four-volume set. The first two volumes were published earlier in the year, and the fourth volume was not published until 1856. This volume contains "The Poetic Principle" as well as essays on many of Poe's contemporaries including Dickens, Hawthorne, Longfellow, and many minor figures. A clean copy with virtually no wear to the binding. Fine. (#021078) **SOLD**



19. **POE, Edgar Allan. TAMERLANE AND OTHER POEMS.** Boston [London]: Calvin F.S. Thomas [Ulysses Bookshop], 1827 [1931]. Facsimile Edition. Printed wraps (4-1/4" x 6-1/2"). Copy #88 of 288 of the first full facsimile reprint of the exceptionally scarce 1827 original edition. With the 6-page stapled pamphlet including a brief biography and bibliographical essay on the 1827 edition, all in original printed envelope. Fine in Very Good envelope with clear tape reinforcement around the edges. (#021056) **SOLD**



20. POE, Edgar Allan. THE WORKS OF THE LATE EDGAR ALLAN POE. With Notices of his Life and Genius. New York: J. S. Redfield, 1850. First Edition. Two volumes (4-1/2" x 7-1/2") in 1/2 contemporary dark green morocco and marbled paper boards. Comprises the Tales and Poems & Miscellanies. Two further volumes were issued of lesser material, the last in 1856. The notes were by N. P. Willis, James Russell Lowell, and Rufus W. Griswold. Fine engraved frontispiece portrait of Poe by J. Sartain in the first volume. BAL 16158 and 16159: First Printing for each volume. *TALES* contains "The Murders of the Rue Morgue," "The Black Cat," "The Pit and the Pendulum," "The Cask of Amontillado," "The Tell-Tale Heart," and many more. *POEMS* contains "The Raven," "Lenore," "Annabel Lee," "The Conqueror Worm," "Tamerlane," etc. This set belonged to the Pennsylvania congressman Henry Augustus Muhlenberg (1823--1854) with his bookplate on the front pastedown of each volume and his signature at the top of each title page. Muhlenberg was a member of the Muhlenberg Family political dynasty. His father, Henry A. P. Muhlenberg, was a Congressman and U.S. Minister to Austria; his grandfather, Joseph Hiester, was the governor of Pennsylvania. A set sold at Sotheby's in 2019 for over five thousand dollars. Moderate, scattered foxing, text mostly clean; hinges reinforced with cloth binder's tape. Rubbing to spines, mostly at the heads. Very Good. (#021077) **SOLD**



THE RAVEN.

Page 1.

THE  
POETICAL WORKS  
OF  
EDGAR ALLAN POE

WITH  
A Notice of his Life and Genius

By JAMES HANNAY, Esq.

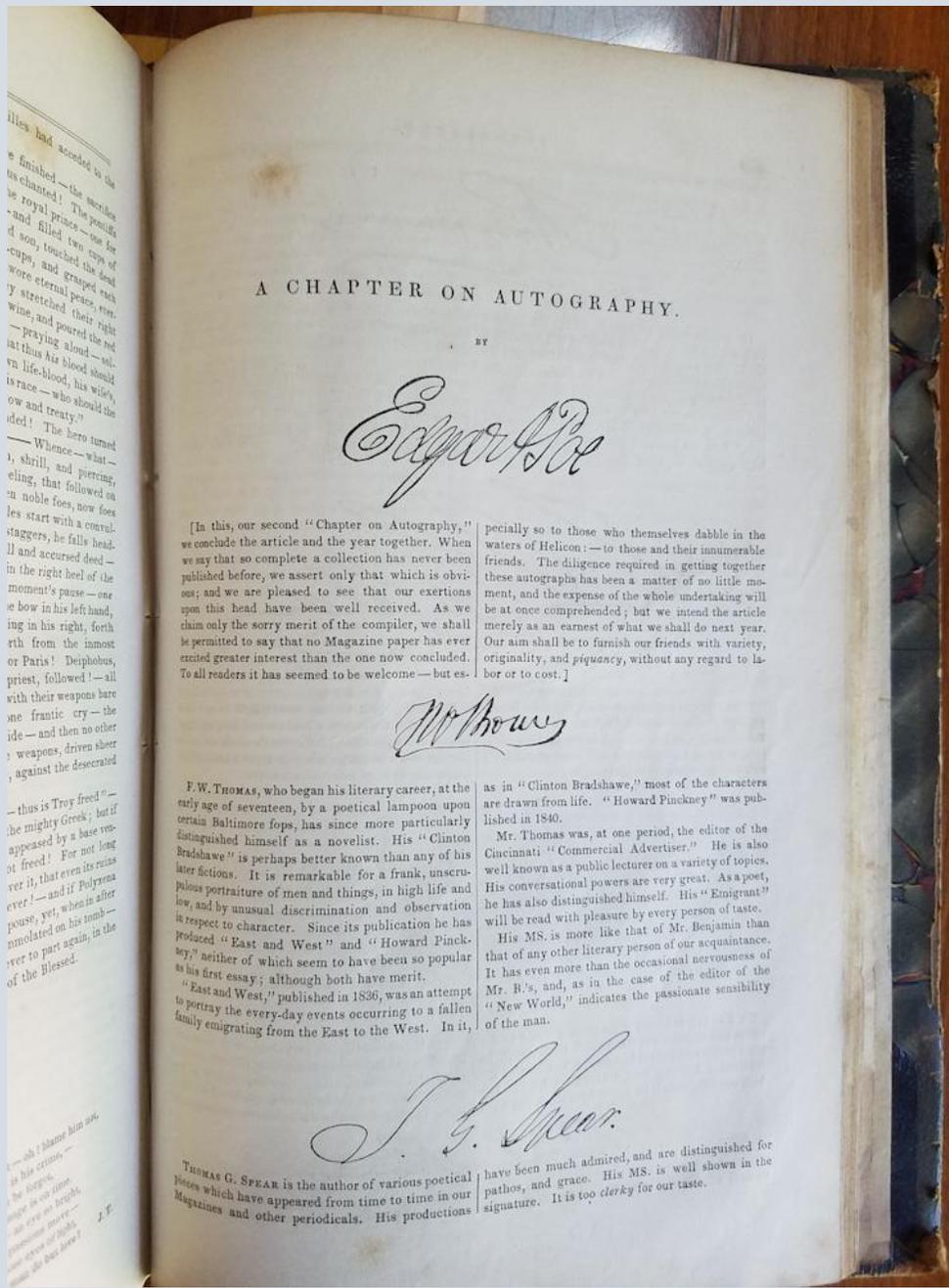
WITH TWENTY ILLUSTRATIONS  
BY E. H. WEHNERT, JAMES GODWIN, F. W. HULME, AND  
HARRISON WEIR.



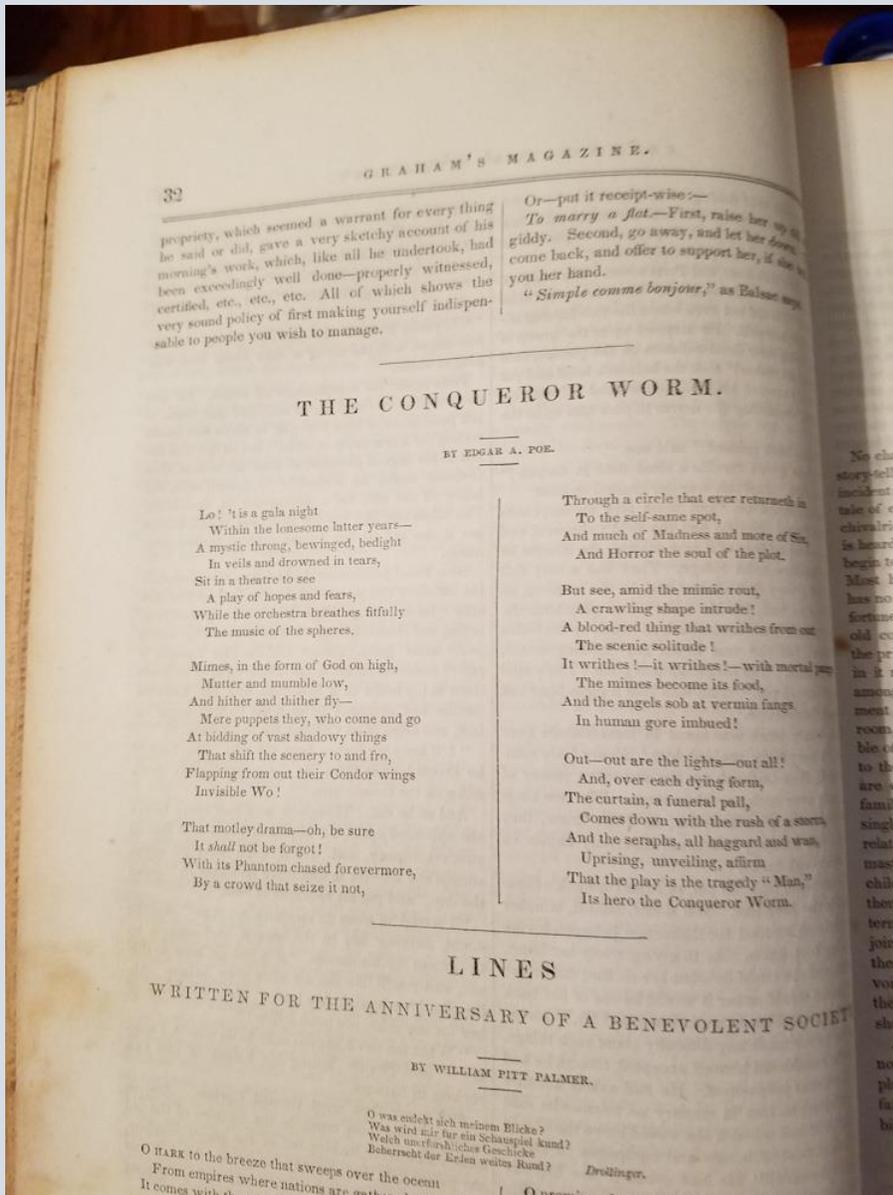
LONDON:  
ADDEY AND CO. 21 OLD BOND STREET.

MDCCLIII.

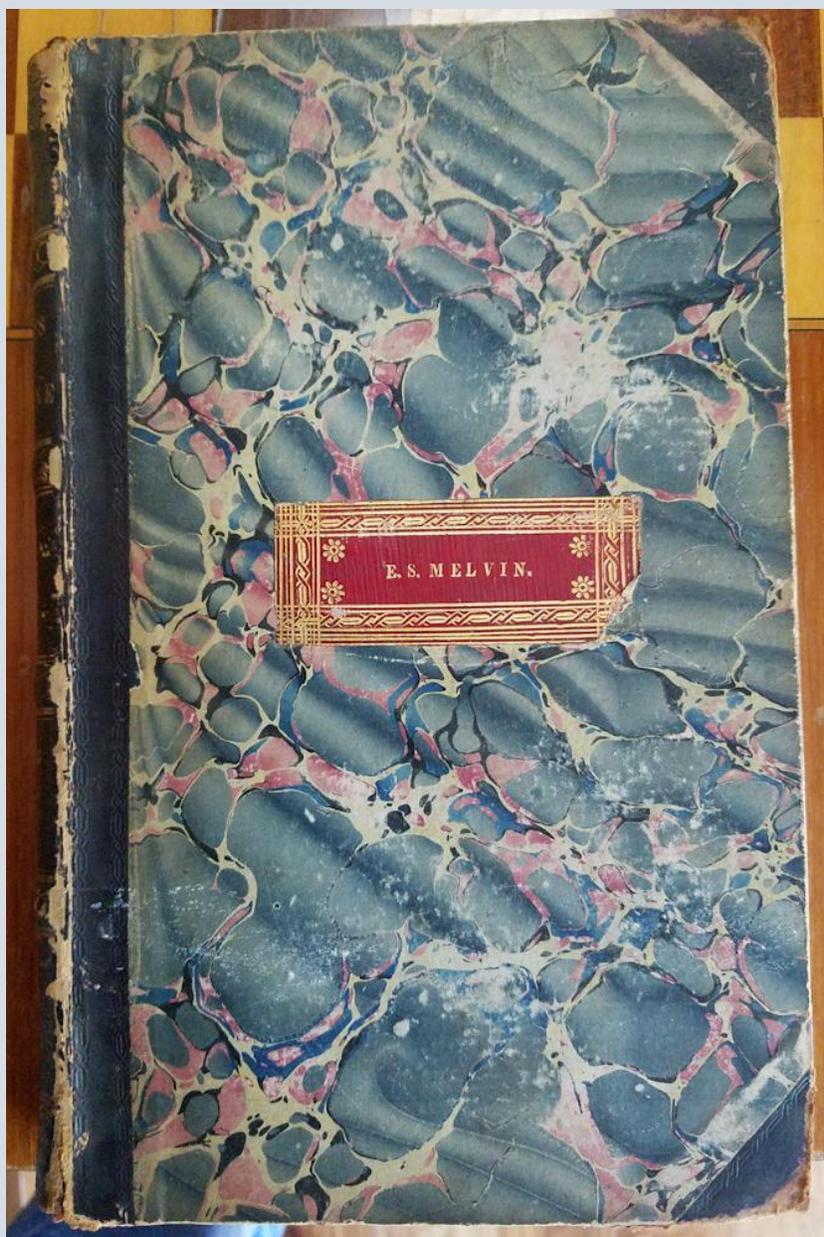
21. POE, Edgar Allan. HANNAY, James. THE POETICAL WORKS OF EDGAR ALLAN POE. With a Notice of his Life and Genius by James Hannay. London: Addey and Co., 1853. First Edition. Publisher's blind-embossed green cloth (4-1/2" x 7-1/8"). With 20 illustrations, all but one text engravings, by E. H. Wehnert, James Godwin, F. W. Hulme, and Harrison Weir. An attractive and early illustrated compilation of Poe's poems. Tasteful bookplate on the front pastedown; 1853 owner ink name and date on the front endpaper; text clean. Light wear with slight loss along spine edges. Very Good or better. (#021057) **SOLD**



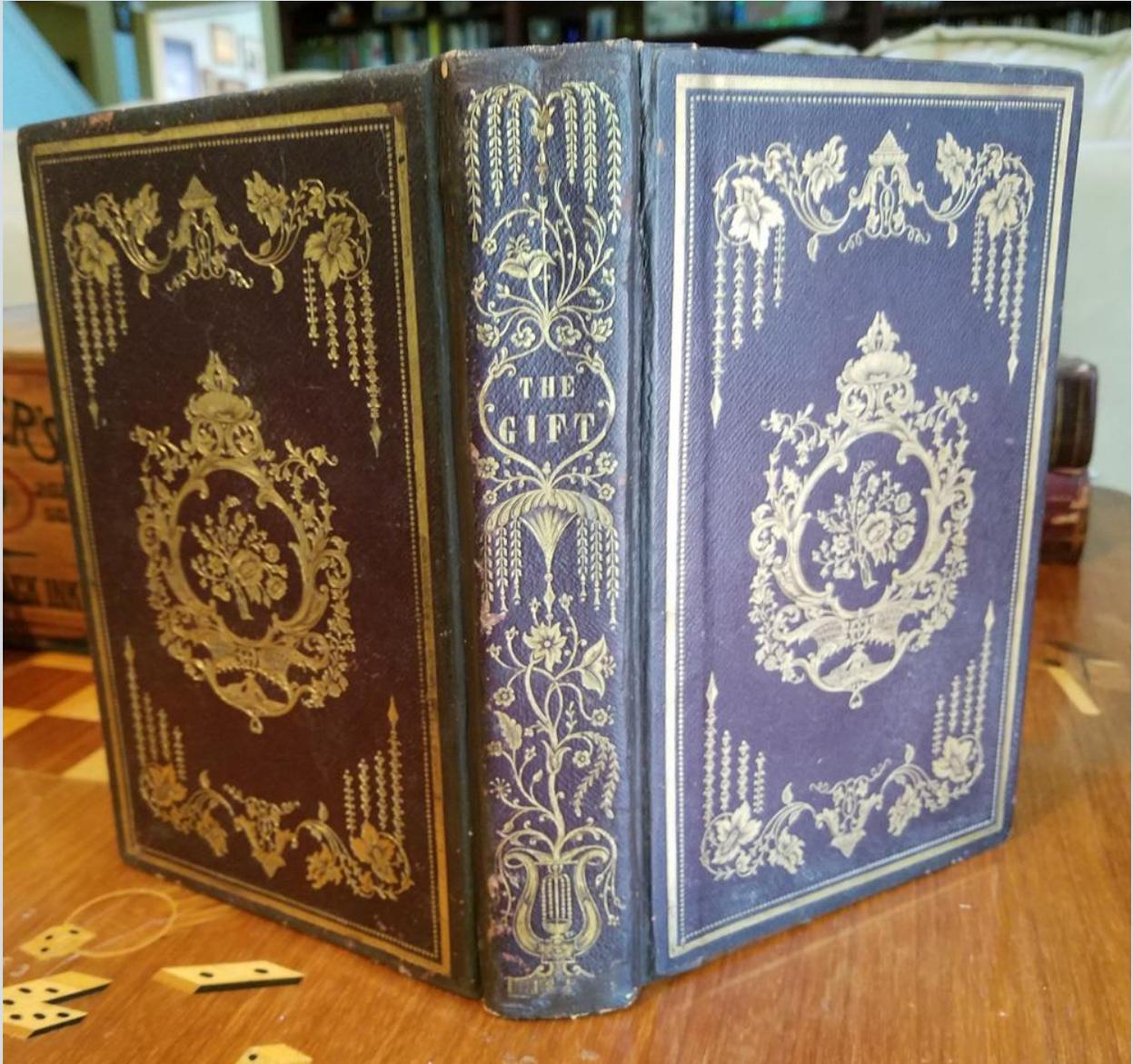
22. **(POE, Edgar Allan). GRAHAM'S MAGAZINE. Vol. XIX: June 1841-December 1841.** Philadelphia: George R. Graham, 1841. First Edition. Black morocco-backed marbled boards with matching leather corners. Illustrated with steel engravings and 6 color plates. First appearance in print of several Poe works: "A Few Words on Secret Writing" (not in the index); "A Chapter on Autography"; "The Colloquy of Monos and Una"; "Never Bet Your Head"; and 2 poems: "To Helen" and "Israfel," as well as several book reviews. Also two articles about Angling. Mostly light, scattered foxing. Rubbing to spine edges and corners; front cover just a little loose. Very Good. (#021035) **\$750**



23. **(POE, Edgar Allan). GRAHAM'S MAGAZINE. Vol. XXII: January 1843-June 1843.** Philadelphia: George R. Graham, 1843. First Edition. Black morocco-backed marbled boards with matching leather corners and a gilt-lettered red morocco label with the owner's name on the front cover. Illustrated with 19 steel engravings, 2 of which are hand-colored. Illustrations include fashion plates as well as a portrait of Longfellow and a view from West Point. First appearance in print of Poe's poem "The Conqueror Worm" and his article "Our Amateur Poets," as well as James Fenimore Cooper's "Autobiography of a Pocket-Handkerchief" and contributions by William Cullen Bryant, James Russell Lowell, and Henry Wadsworth Longfellow, including his poem "The Belfry of Bruges." Mostly light, sporadic foxing; moderate rubbing to covers. Very Good. (#021055) \$300



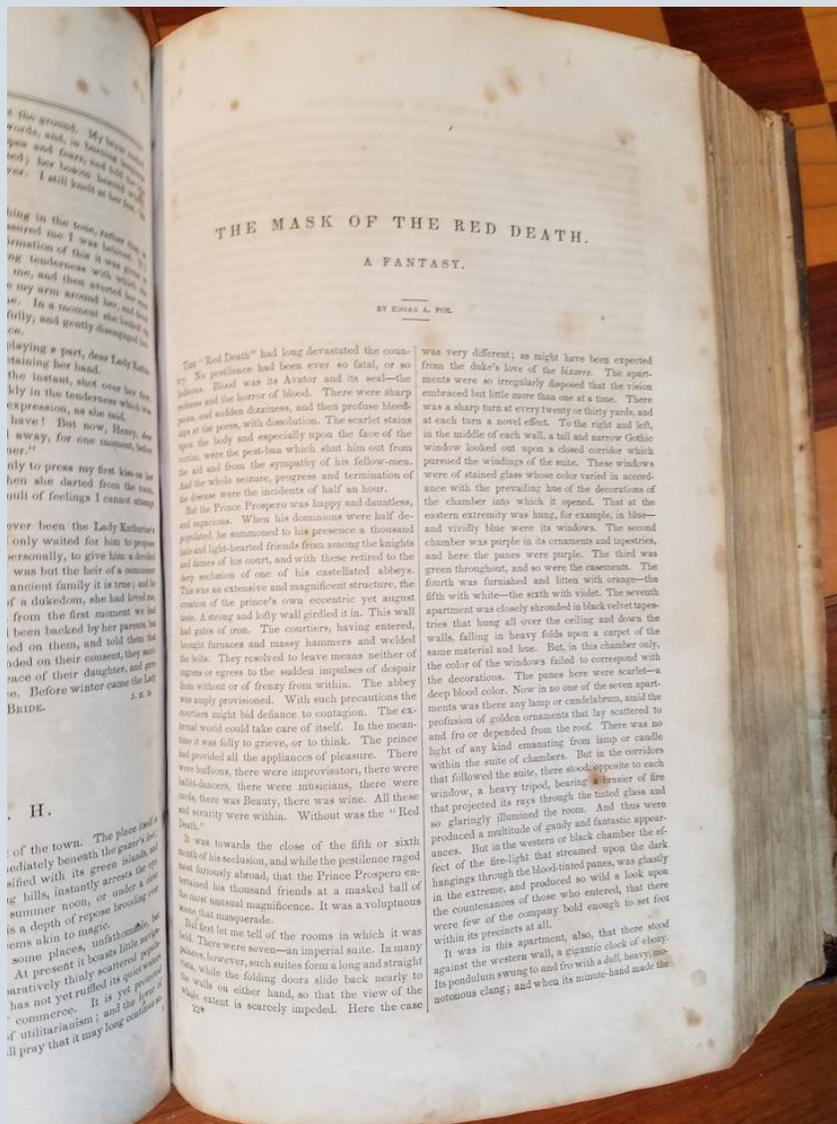
24. (POE, Edgar Allan). *GRAHAM'S MAGAZINE. Vol. XXIII: June 1843-January 1844.* Philadelphia: George R. Graham, 1843. First Edition. Black morocco-backed marbled boards with matching leather corners and a gilt-lettered red morocco label with the owner's name on the front cover. Illustrated with 20 steel engravings, 4 of which are hand-colored. Illustrations include fashion plates as well as a portrait of William Cullen Bryant and a New York City view. First appearance in print of several minor pieces by Poe including "Our Amateur Poets," as well as contributions by James Fenimore Cooper, Miss Elizabeth B. Barrett, and William Cullen Bryant. With an article on Cuba by Epes Sargent. Mostly light, sporadic foxing; moderate rubbing to covers. Very Good. (#021036) **\$300**



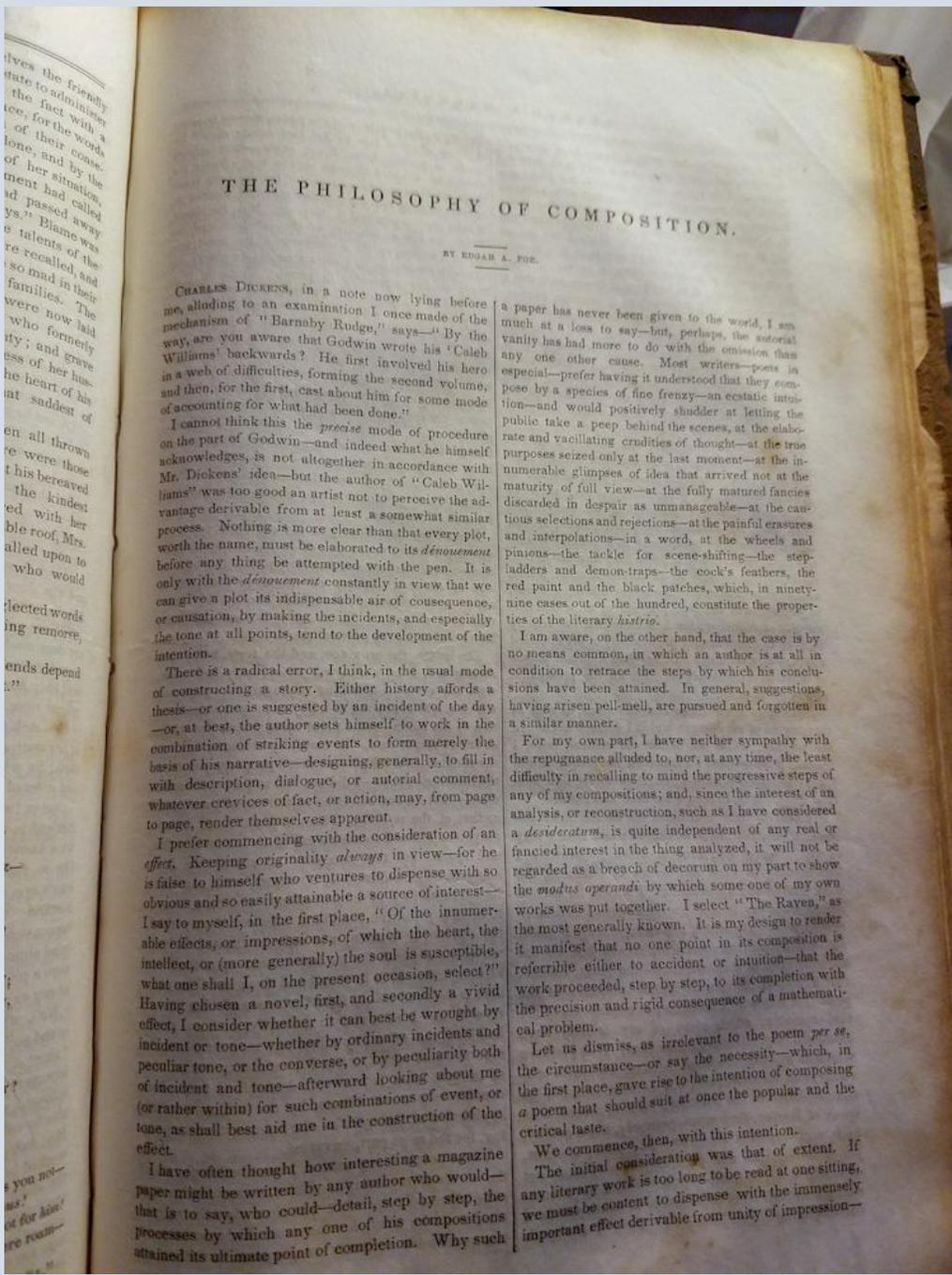
25. (POE, Edgar Allan). THE PIT AND THE PENDULUM in THE GIFT. Philadelphia: Carey & Hart, 1843. First Edition. First state with 1843 date on title page and 1842 date on copyright page (both dates removed for the second state which followed shortly thereafter). Original publisher's gilt-decorated black morocco, 4-7/8" x 7-1/2", all edges gilt; [2], [17]-328 pages. Neatly rebacked with the original spine and later endpapers but complete with all endpapers, blanks, and 8 engraved plates, lacking several tissue guards. BAL 8069 & 16137. The first appearance in print of one of the best horror stories ever written and of profound influence on the genre. 1844 owner inscription on the front endpaper and 1912 ink inscription on a front blank; scattered light foxing and typical toning to text, a very clean copy. Near Fine example of a book when found at all is usually quite worn. (#021022) **SOLD**



26. **(POE, Edgar Allan).** *"The Bells" and "A Valentine" in SARTAIN'S MAGAZINE. Vol. IV: January-December 1849.* Philadelphia: Sartain's, 1849. First Edition. Red morocco leather and boards with matching leather corners. Illustrated with numerous steel engravings. First appearance in print of two Poe poems including one of his best known, "The Bells." Light foxing and minor wear. Very Good. (#021024) **SOLD**



27. (POE, Edgar Allan). "The Mask of the Red Death," "Life in Death," and four other pieces in GRAHAM'S MAGAZINE. Vols. XX & XXI: Jan. 1842-Dec. 1842. Philadelphia: George R. Graham, 1842. First Edition. Two volumes bound in one, publisher's gilt-lettered brown morocco and boards with matching corners. Illustrated with numerous steel engravings and 7 color plates (5 fashion plates). First appearance in print of these six Poe works: "The Mask of The Red Death"; "Life in Death"; "An Appendix of Autographs"; "A Few Words About Brainard"; "To One Departed"; and "The Poetry of Rufus Dawes." Contributions by Charles Dickens, James Fennimore Cooper, Henry Longfellow, James Russell Lowell, and others. Moderately foxed throughout, as usually the case; wear with some loss to boards and light wear to joints but binding firm. Very Good. (#021023) **\$650**



THE PHILOSOPHY OF COMPOSITION.

BY EDGAR A. POE.

CHARLES DICKENS, in a note now lying before me, alluding to an examination I once made of the mechanism of "Barnaby Rudge," says—"By the way, are you aware that Godwin wrote his "Caleb Williams" backwards? He first involved his hero in a web of difficulties, forming the second volume, and then, for the first, cast about him for some mode of accounting for what had been done."

I cannot think this the precise mode of procedure on the part of Godwin—and indeed what he himself acknowledges, is not altogether in accordance with Mr. Dickens' idea—but the author of "Caleb Williams" was too good an artist not to perceive the advantage derivable from at least a somewhat similar process. Nothing is more clear than that every plot, worth the name, must be elaborated to its dénouement before any thing be attempted with the pen. It is only with the dénouement constantly in view that we can give a plot its indispensable air of consequence, or causation, by making the incidents, and especially the tone at all points, tend to the development of the intention.

There is a radical error, I think, in the usual mode of constructing a story. Either history affords a thesis—or one is suggested by an incident of the day—or, at best, the author sets himself to work in the combination of striking events to form merely the basis of his narrative—designing, generally, to fill in with description, dialogue, or aurtorial comment, whatever crevices of fact, or action, may, from page to page, render themselves apparent.

I prefer commencing with the consideration of an effect. Keeping originality always in view—for he is false to himself who ventures to dispense with so obvious and so easily attainable a source of interest—I say to myself, in the first place, "Of the innumerable effects, or impressions, of which the heart, the intellect, or (more generally) the soul is susceptible, what one shall I, on the present occasion, select?" Having chosen a novel, first, and secondly a vivid effect, I consider whether it can best be wrought by incident or tone—whether by ordinary incidents and peculiar tone, or the converse, or by peculiarity both of incident and tone—afterward looking about me (or rather within) for such combinations of event, or tone, as shall best aid me in the construction of the effect.

I have often thought how interesting a magazine paper might be written by any author who would—that is to say, who could—detail, step by step, the processes by which any one of his compositions attained its ultimate point of completion. Why such

a paper has never been given to the world, I am much at a loss to say—but, perhaps, the aurtorial vanity has had more to do with the omission than any one other cause. Most writers—poets in especial—prefer having it understood that they compose by a species of fine frenzy—an ecstatic intuition—and would positively shudder at letting the public take a peep behind the scenes, at the elaborate and vacillating crudities of thought—at the true purposes scizzled only at the last moment—at the innumerable glimpses of idea that arrived not at the maturity of full view—at the fully matured fancies discarded in despair as unmanageable—at the cautious selections and rejections—at the painful erasures and interpolations—in a word, at the wheels and pinions—the tackle for scene-shifting—the step-ladders and demon-traps—the cock's feathers, the red paint and the black patches, which, in ninety-nine cases out of the hundred, constitute the properties of the literary *histrion*.

I am aware, on the other hand, that the case is by no means common, in which an author is at all in condition to retrace the steps by which his conclusions have been attained. In general, suggestions, having arisen pell-mell, are pursued and forgotten in a similar manner.

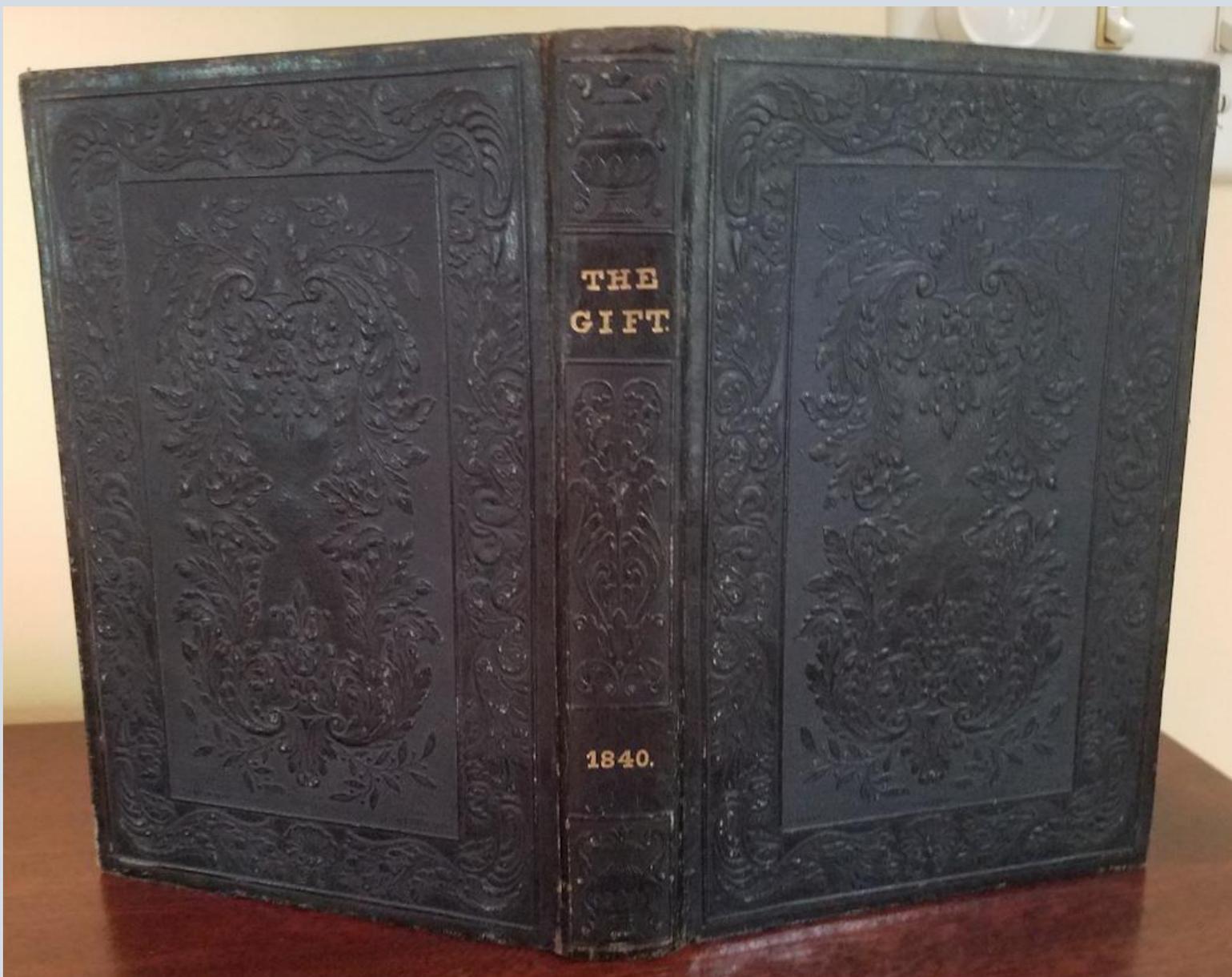
For my own part, I have neither sympathy with the repugnance alluded to, nor, at any time, the least difficulty in recalling to mind the progressive steps of any of my compositions; and, since the interest of an analysis, or reconstruction, such as I have considered a desideratum, is quite independent of any real or fancied interest in the thing analyzed, it will not be regarded as a breach of decorum on my part to show the *modus operandi* by which some one of my own works was put together. I select "The Raven," as the most generally known. It is my design to render it manifest that no one point in its composition is referrible either to accident or intuition—that the work proceeded, step by step, to its completion with the precision and rigid consequence of a mathematical problem.

Let us dismiss, as irrelevant to the poem *per se*, the circumstance—or say the necessity—which, in the first place, gave rise to the intention of composing a poem that should suit at once the popular and the critical taste.

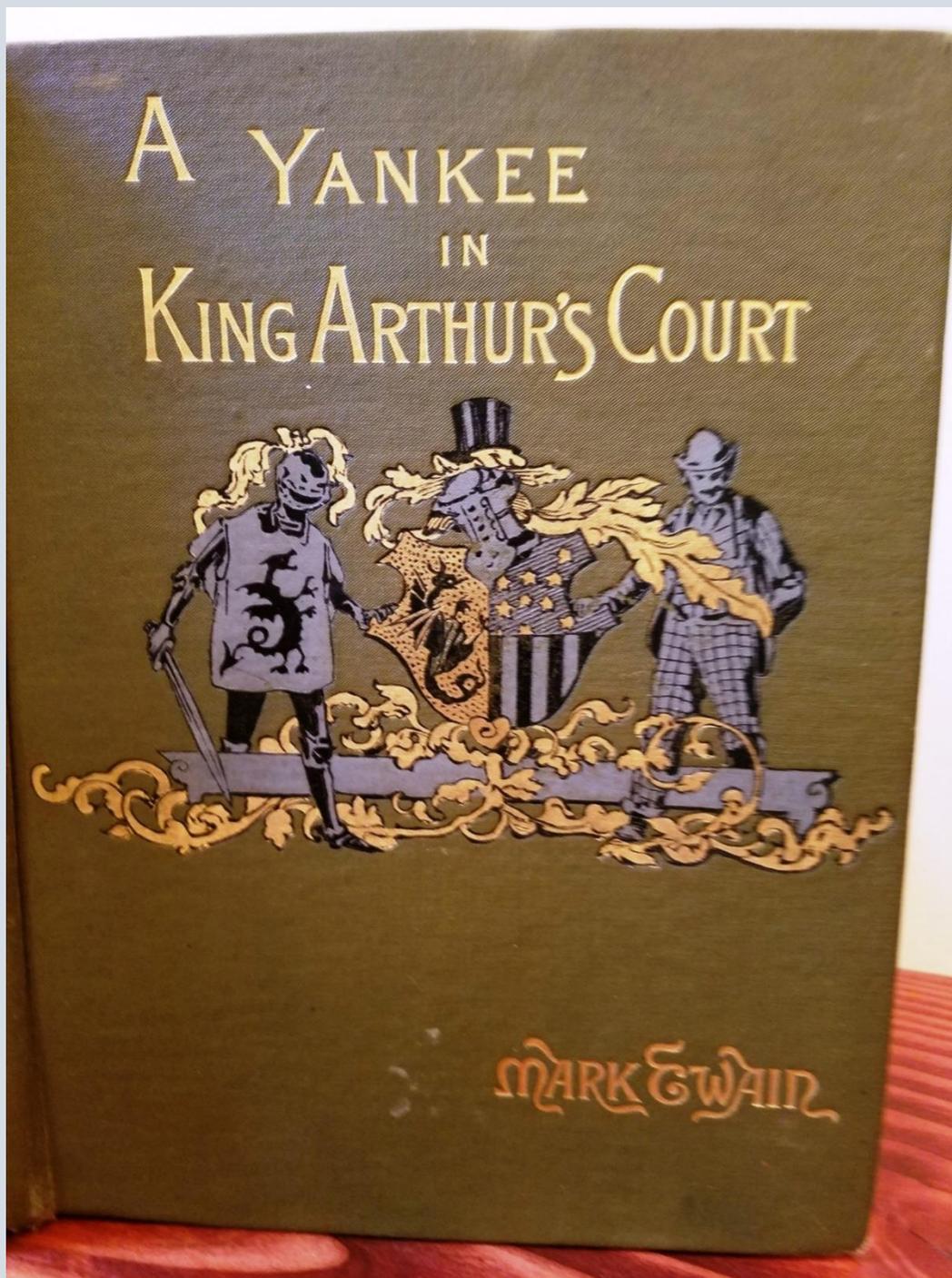
We commence, then, with this intention.

The initial consideration was that of extent. If any literary work is too long to be read at one sitting, we must be content to dispense with the immensely important effect derivable from unity of impression—

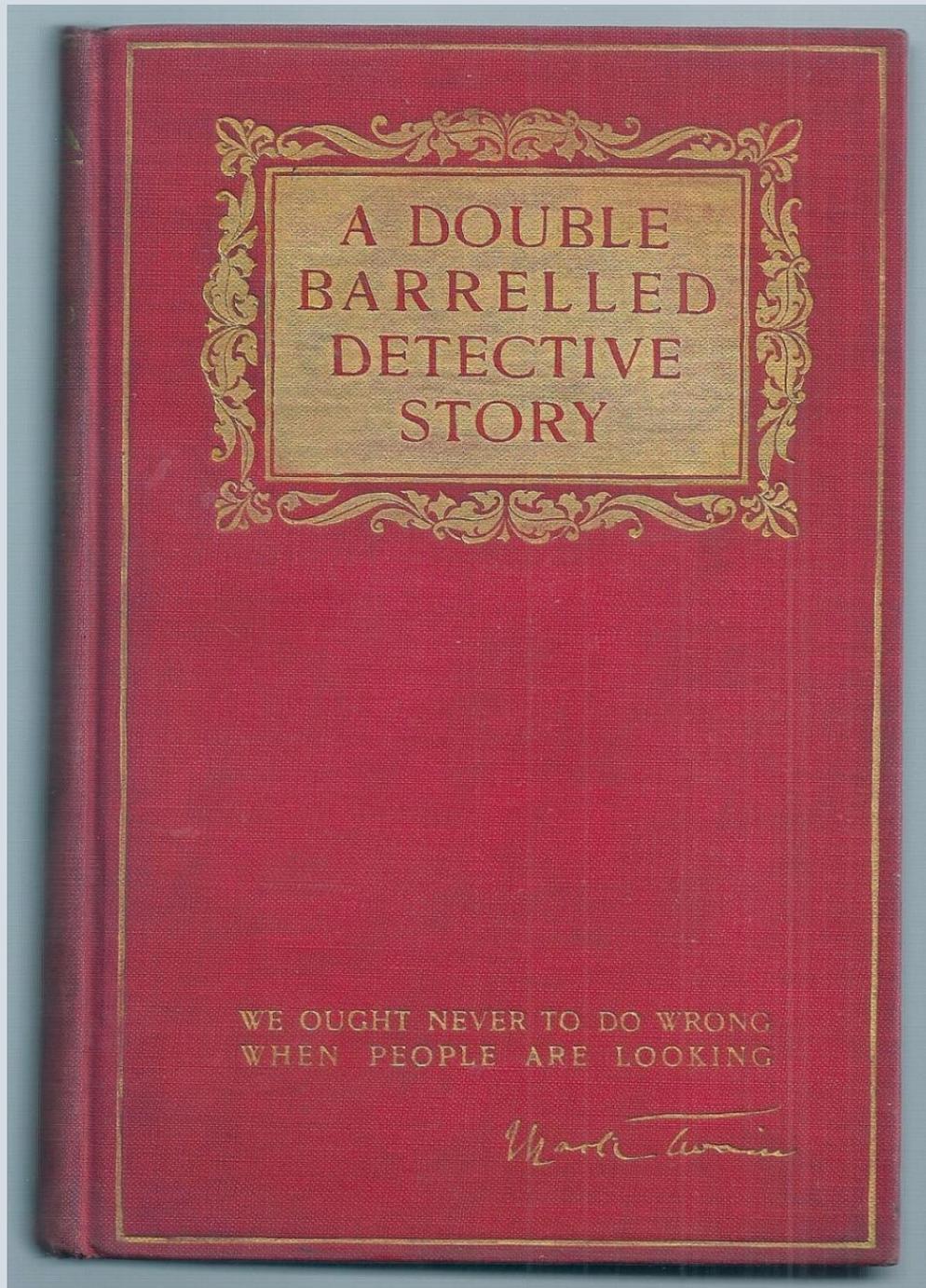
28. (POE, Edgar Allan). "The Philosophy of Composition" and "Marginalia" in GRAHAM'S MAGAZINE. Vol. XXVIII: January 1846-June 1846. Philadelphia: George R. Graham & Co., 1846. First Edition. Publisher's black morocco-backed embossed cloth with gilt lettering and decorations on the spine. Two pieces by Poe, also with contributions by Ann S. Stephens and James Russell Lowell, as well as a review of Melville's first book. Illustrated with 10 engravings. Foxing and staining; binding with only light wear. Very Good. (#021076) \$250



29. (POE, Edgar Allan) Miss LESLIE (editor). WILLIAM WILSON in THE GIFT: A CHRISTMAS AND NEW YEAR'S PRESENT FOR 1840. Philadelphia: Carey & Hart, (1839). First Edition. Original embossed black morocco with gilt lettering on the spine. Illustrated title page and 7 (of 8) steel engravings with tissue guards by various artists. BAL 992 and 16130. The first appearance in print of this important story by Poe. Foxing to plates; text fairly clean; 1840 pencil ownership inscription on front endpaper. But for the missing plate, a close to Fine copy and uncommon as such. (#021066) **\$450**

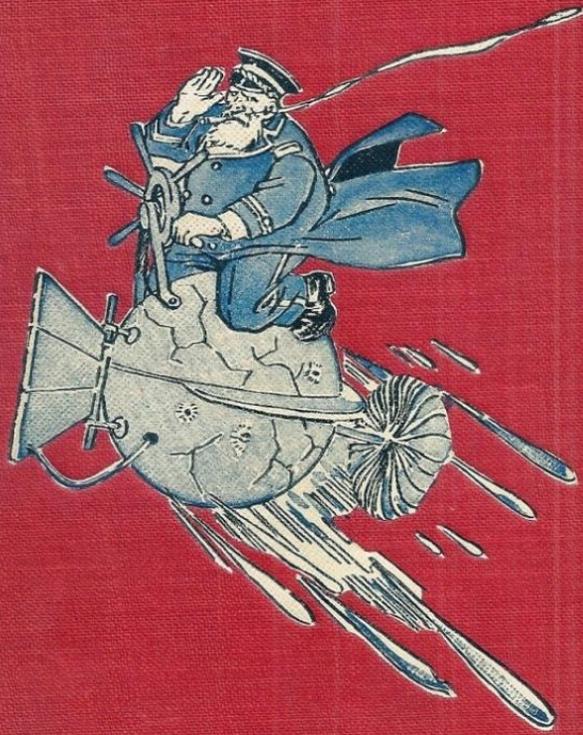


30. TWAIN, Mark [CLEMENS, Samuel]. A CONNECTICUT YANKEE IN KING ARTHUR'S COURT. New York: Charles L. Webster, 1889. First Edition. Publisher's decorated green cloth. Illustrated with plates and engravings. BAL 3429: Fly-title unprinted; second state of page 59 with broken type on page 72. A satire using the vehicle of time travel. Owner name dated 1892 on front blank; paper toned as usual; hinges crudely but effectively repaired. Cloth rather clean and bright. Very Good. (#020944) **\$500**



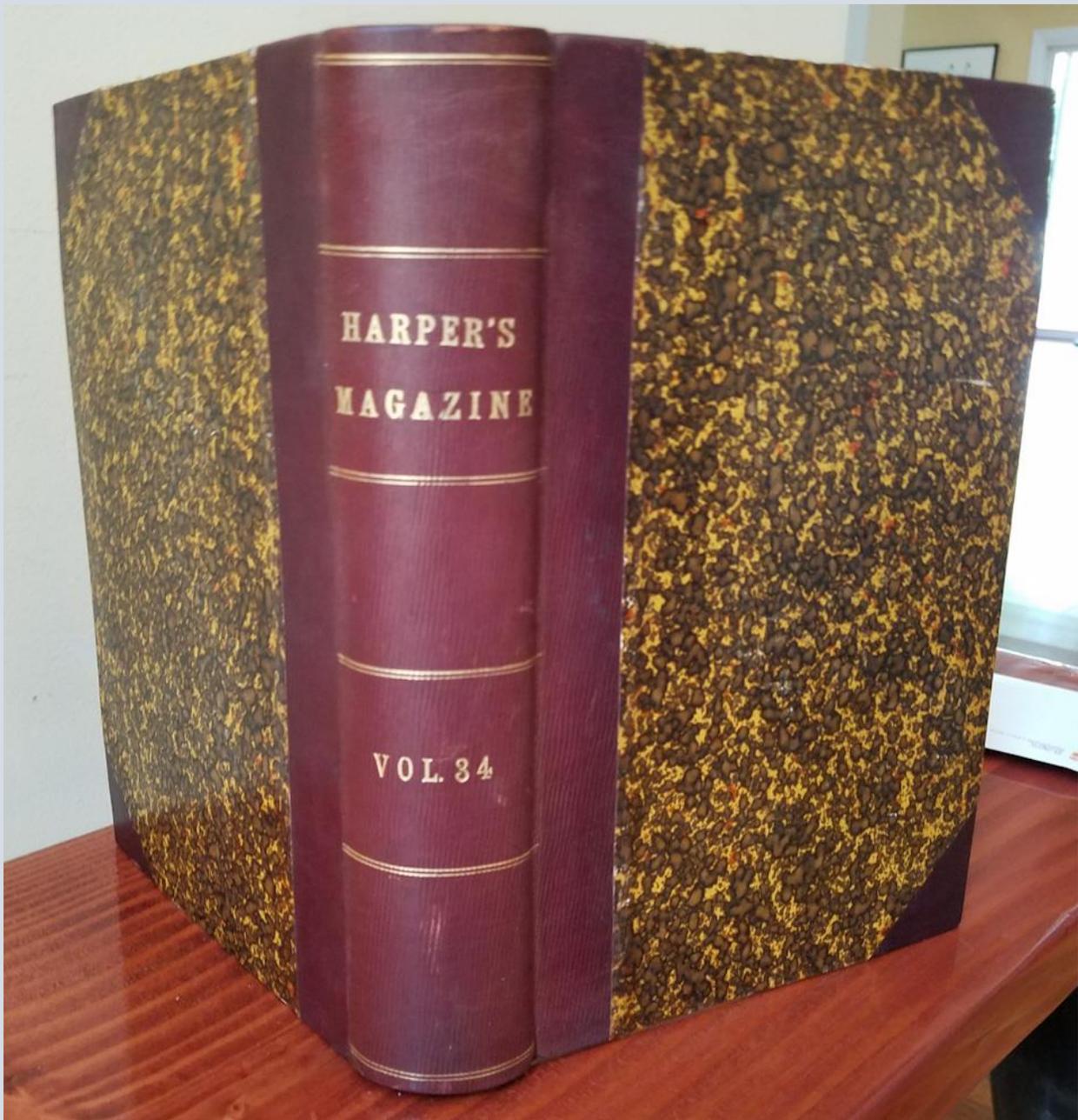
31. **TWAIN, Mark [CLEMENS, Samuel]. A DOUBLE BARRELLED DETECTIVE STORY.** New York: Harper & Brothers, 1902. First Edition. Publisher's decorated red cloth. BAL 3471: State A of front and rear endpapers. With seven illustrations by Lucius Hitchcock. Twain's wonderful satire on the mystery novel, with an appearance by Sherlock Holmes. Hinges strong; contents clean. Touch of fraying to head of spine which is soiled with the gilt a little dull. Still Near Fine. (#020938) **SOLD**

EXTRACT FROM  
CAPTAIN STORMFIELD'S  
VISIT TO HEAVEN

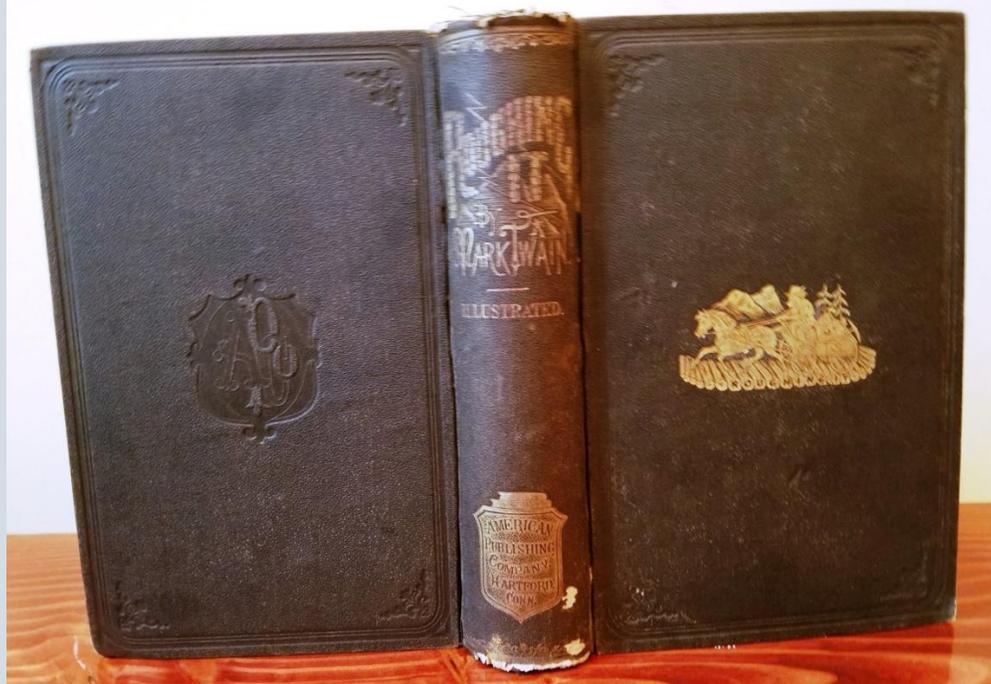
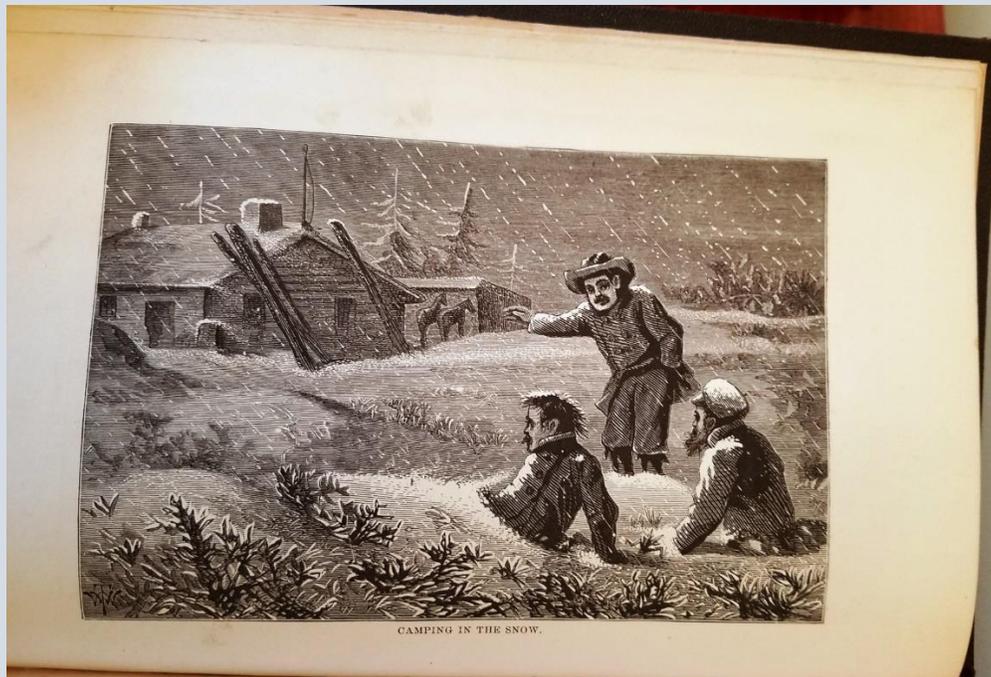


32. TWAIN, Mark [CLEMENS, Samuel]. *EXTRACT FROM CAPTAIN STORMFIELD'S VISIT TO HEAVEN*. New York: Harper & Brothers, 1909. First Edition. Publisher's decorated red cloth stamped in white and blue. *BAL* 3511. Inserted frontispiece by Albert Levering. Hinges strong; contents clean with 1910 owner presentation on front endpaper. Spine lettering rubbed away. Still Near Fine. (#020939)

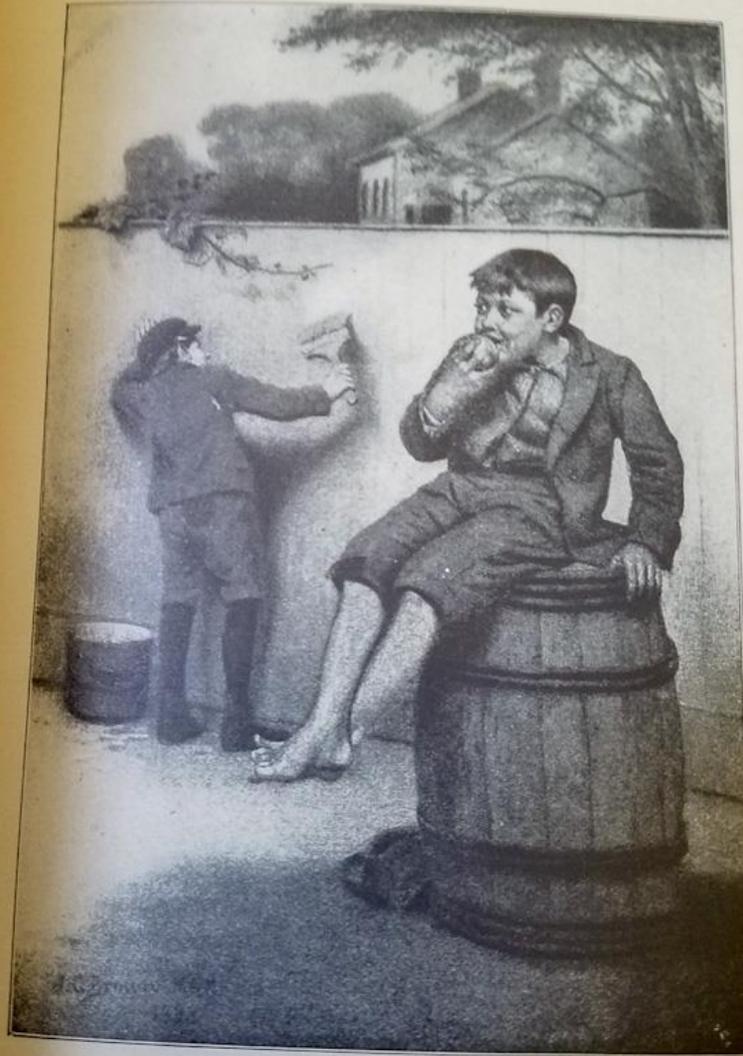
**SOLD**



33. TWAIN, Mark [CLEMENS, Samuel]. *"Forty Three Days in an Open Boat" in HARPER'S MONTHLY, December 1866 - May 1867, Volume XXXIV*. New York: Harper & Brothers, 1866-1867. First Edition. Half dark brown morocco with marbled boards and matching morocco corners. Notable for containing Mark Twain's first appearance in print in a national magazine, predating his first book. Published anonymously in the individual issues, the story is attributed in the table of contents to "Mark Swain," as Twain had yet to gain national recognition, though his Jumping Frog story was just beginning to spread in newspapers throughout America. A clean, Fine copy. (#020947) **\$350**



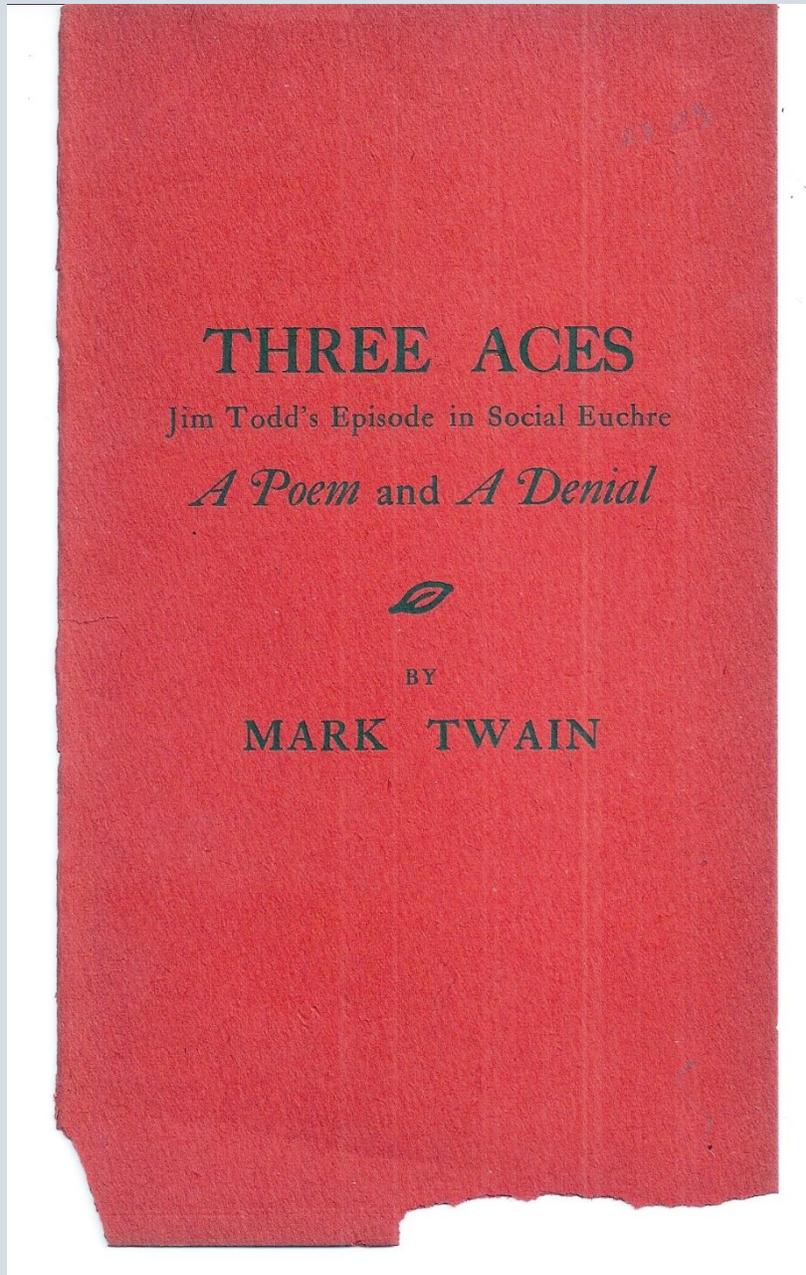
34. **TWAIN, Mark [CLEMENS, Samuel].** **ROUGHING IT.** Hartford: American Publishing Company, 1872. First Edition. Publisher's black cloth. BAL 3337: State A of page 242, with final ad leaf. Publisher's imprint is as listed by Blanck. Also includes all of the other First State points. Illustrated with two frontispieces, six full-page plates, and numerous engravings in the text. Some toning to the paper, as often the case, with pages clean; hinges sound. Joints with a few small areas of loss of cloth, the spine lightly frayed at the tips. Very Good. (#020943) **\$750**



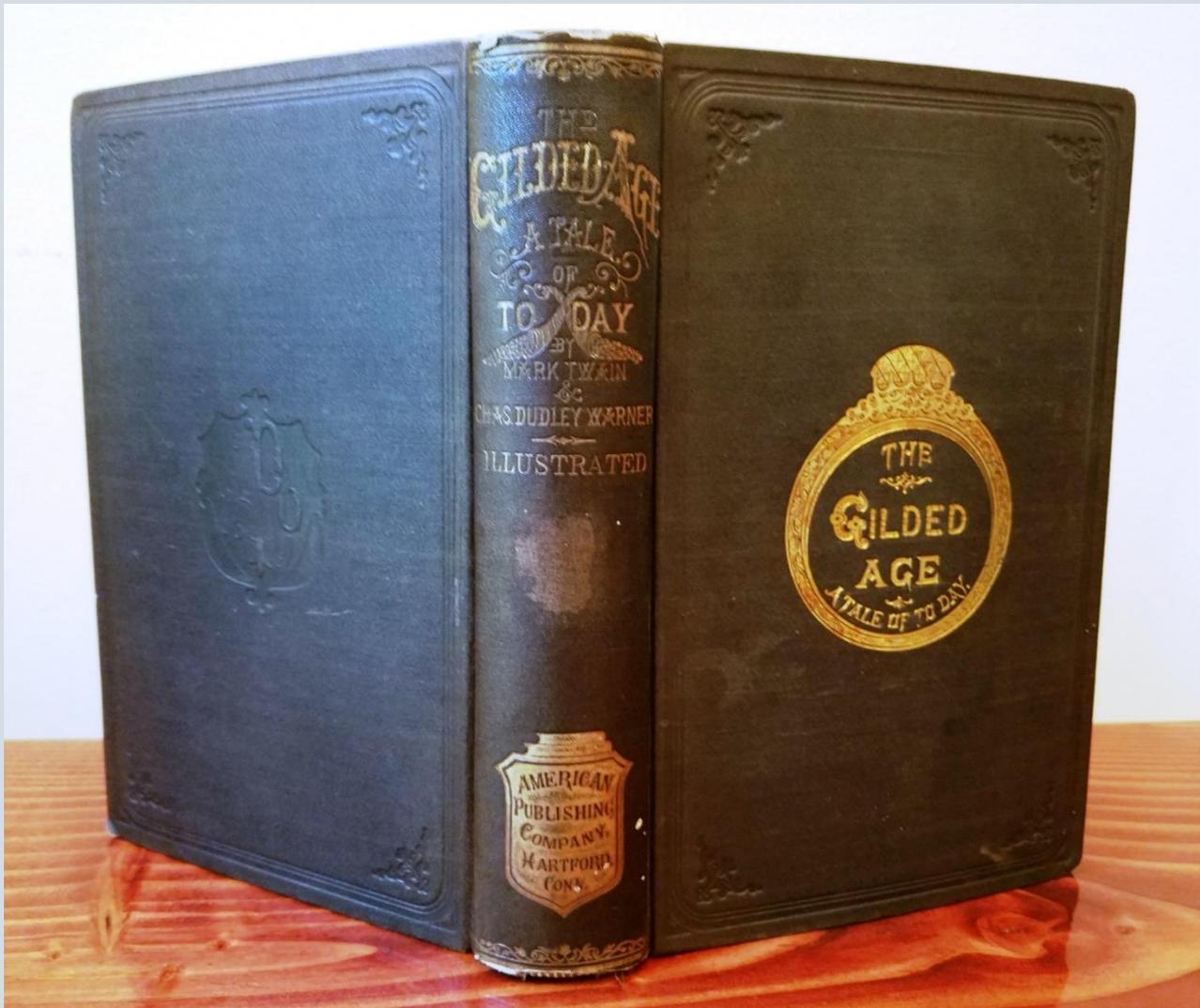
TOM GAVE UP THE BRUSH

Specimen Illustration  
from "Tom Sawyer"

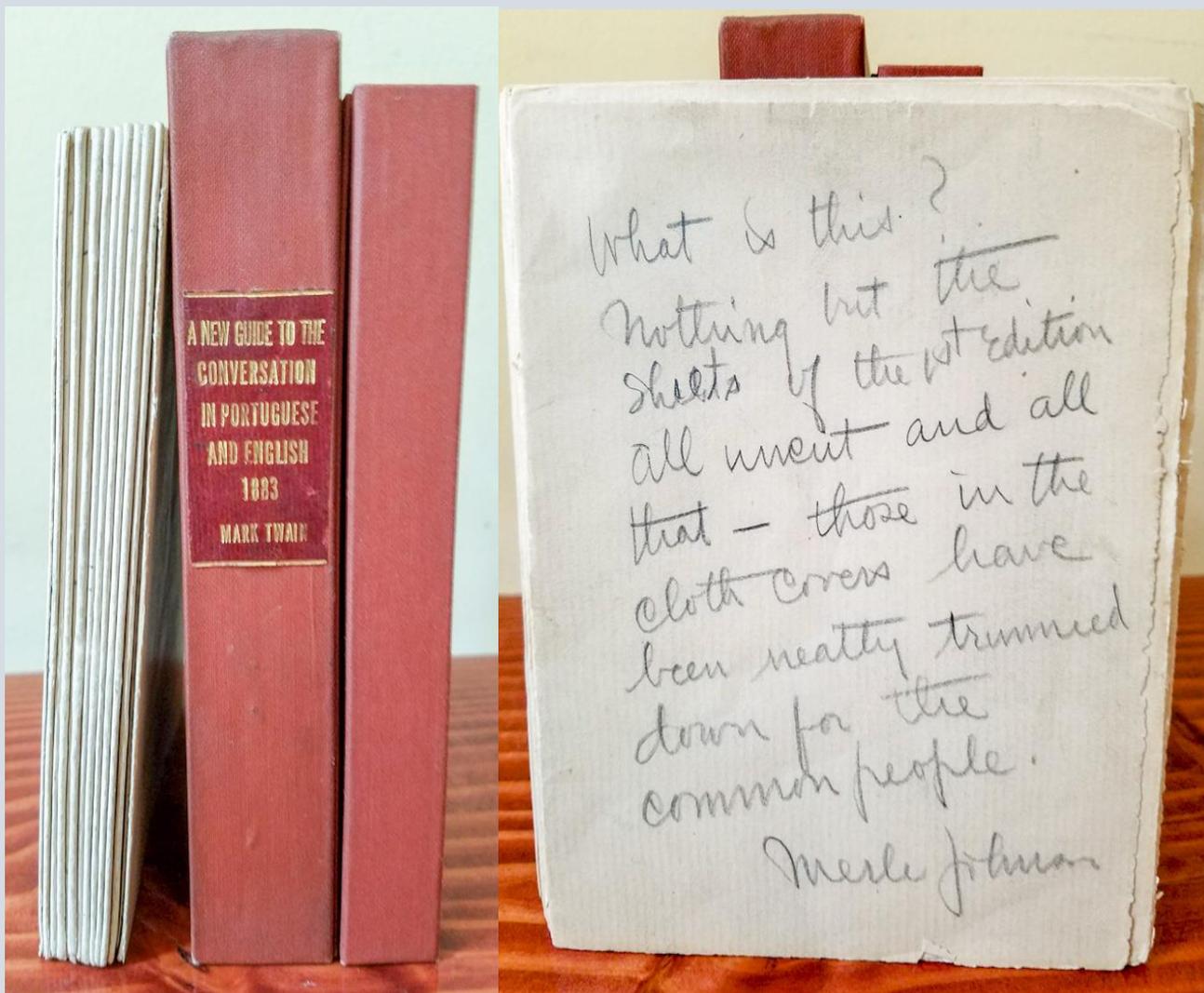
35. TWAIN, Mark [CLEMENS, Samuel]. **SALESMAN'S SAMPLE FOR THE AUTHOR'S NATIONAL EDITION OF THE WORKS.** New York & London: Harper & Brothers, [1909]. Publisher's slim plain dark green cloth (4-7/8" x 7-1/2") consisting of sample illustrations and text pages. A sample volume used to sell the 25-volume set and includes the facsimile page: "This is the authorized Uniform Edition of all my books. Mark Twain." Near Fine. (#020946) **\$850**



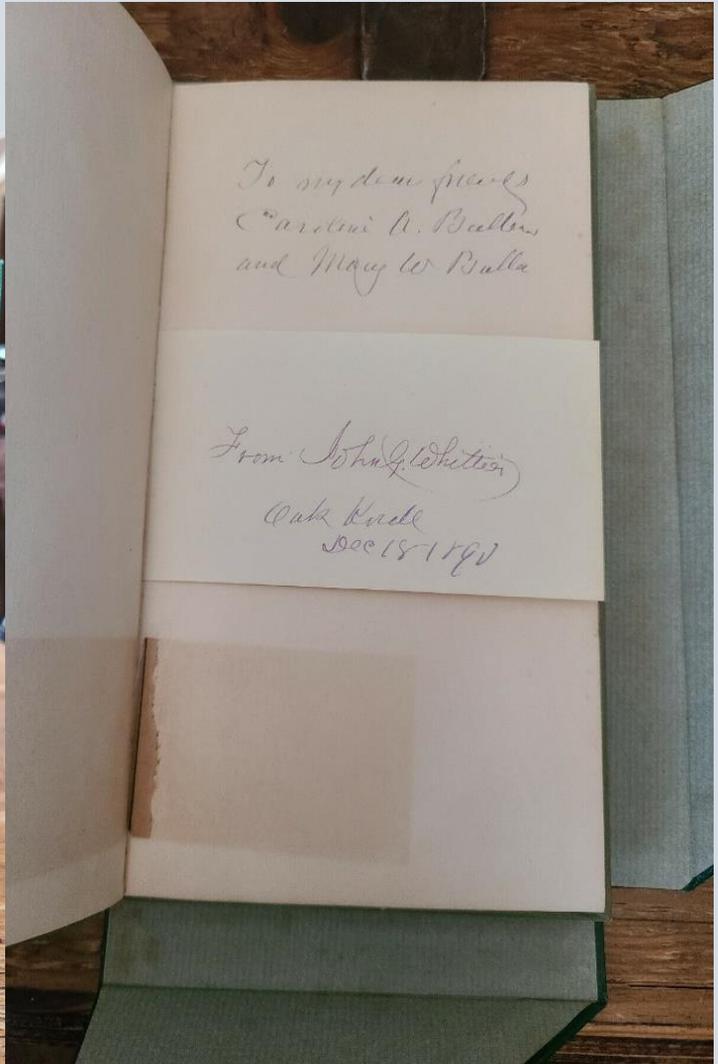
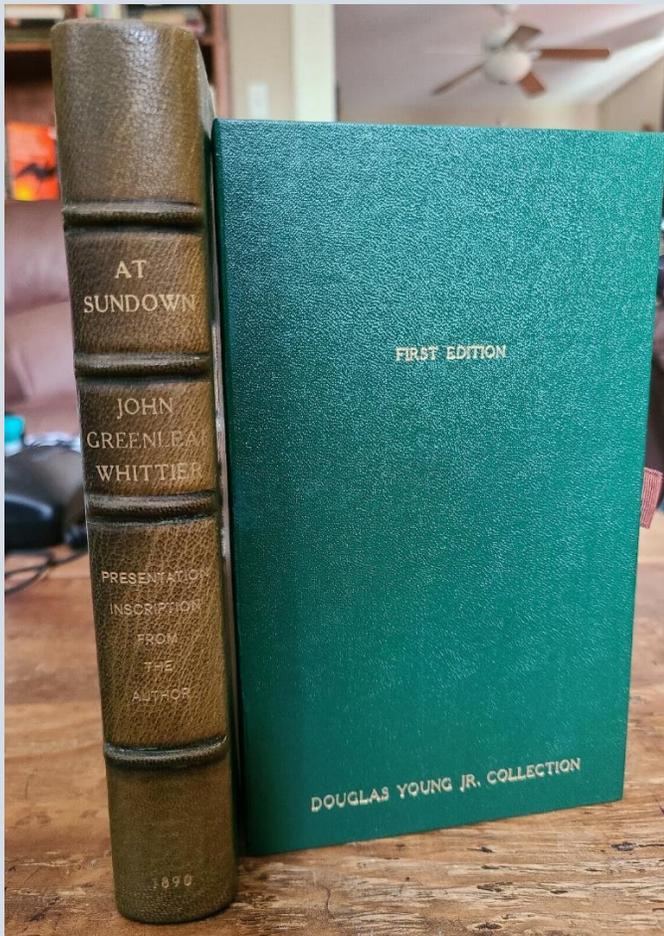
36. TWAIN, Mark [CLEMENS, Samuel]. *THREE ACES. Jim Todd's Episode in Social Euchre. A Poem and A Denial*. (Westport, CT): (Robin and Marian MacVicars), (1929). First Edition. Stiff rust-colored stapled wraps printed in black; [8] pages including covers, the rear cover blank. Stated limitation of only 50 copies printed as a Christmas greeting for this poem by Mark Twain, "now for the first time published in book form." BAL 3549 states that this was actually published in New York in 1930. The front and rear leaves detached and loose; the fragile paper chipped at the bottom edge with the detached pieces present and not affecting any text. Good only but quite uncommon. (#020940) **\$100**



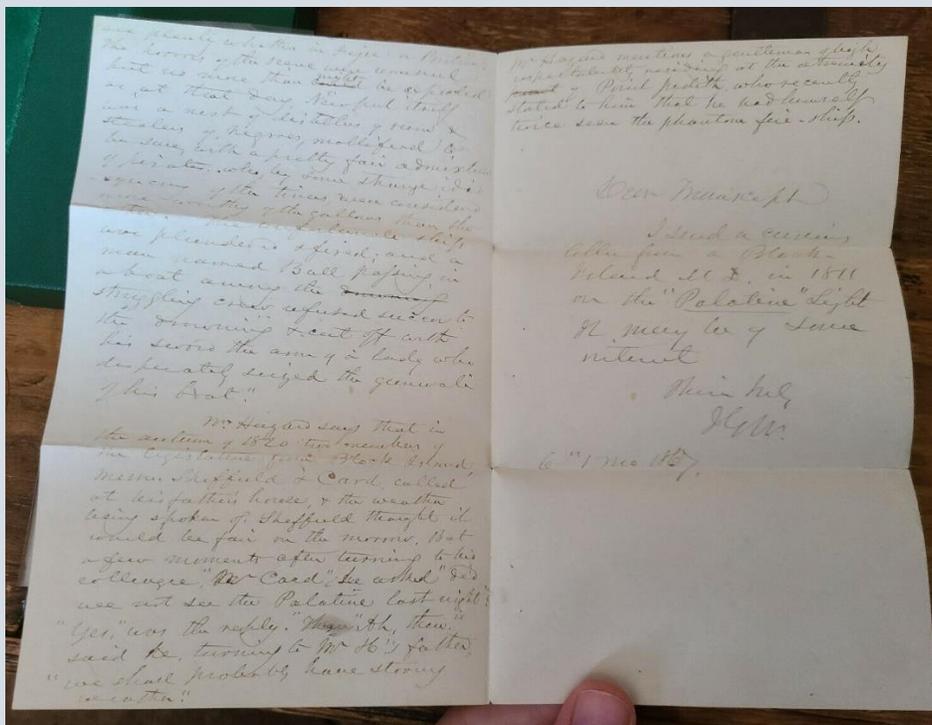
37. TWAIN, Mark [CLEMENS, Samuel] and WARNER, Charles Dudley. THE GILDED AGE. A TALE OF TODAY. Hartford: American Publishing Company, 1874. First Edition. Original gilt-decorated black cloth. Mark Twain's first novel, its title giving name to the peculiarly American era it describes. Illustrated with plates and engravings. BAL 3357. Issue without ads at rear. Though the title page is dated 1874, it otherwise matches with all of BAL's first issue points but for two: pages 352 and 353. This copy also with the first issue of page vii (Eschol Sellers), page 246, and page 280; other points are later issue. Both hinges cracked but tight, the front reinforced internally with binder's tape. Library bookplate on the front pastedown with gift label below and small ink stamp of donor on front endpaper; unobtrusive blindstamp on front blanks, title page and several pages following; contents very clean. Binding is tight and but for very minor fraying at the spine tips and a small section of the spine discolored, is in very nice condition. About Fine. (#020942) **\$600**



38. (TWAIN, Mark [CLEMENS, Samuel]) CAROLINO, Pedro. THE NEW GUIDE OF THE CONVERSATION IN PORTUGUESE AND ENGLISH. Boston: James R. Osgood & Company, 1883. First Edition. BAL 3412. Contains Clemens's 5-page Introduction. Issued in both wraps and cloth, this is a scarce set of unbound sheets consisting of 13 signatures (the preface sheet and front endpaper are loose), a result of the publisher's bankruptcy a few years after publication before all copies had been bound for sale. Adding to the scarcity is that this appears to be a copy belonging to Mark Twain's first bibliographer, Merle Johnson, with a full-page note in pencil on the detached front endpaper **SIGNED** by Johnson: "What is this? Nothing but the sheets of the 1st Edition all uncut and all that -- those in the cloth covers have been neatly trimmed down for the common people. Merle Johnson." Housed in a cloth chemise and slipcase with a gilt-lettered morocco spine label. About Fine in Fine chemise and slipcase. (#020945) **\$1,500**



39. WHITTIER, John Greenleaf. AT SUNDOWN. Cambridge: Privately Printed: The Riverside Press, 1890. First Edition. Publisher's olive cloth. BAL 22137: 277 copies printed. As with many copies this has the slip of paper tipped in at the front with Whittier's facsimile signature and presentation, but in addition this copy is **INSCRIBED** but not signed by Whittier at the top of the front blank: "To my dear friends/Caroline A. Bulla,/and Mary W. Bulla." Housed in a green cloth chemise lettered in gilt "First Edition/Douglas Young Jr. Collection" and a green morocco-backed cloth slipcase with four raised bands and gilt lettering on the spine. A couple of pages with offsetting from previously laid in news clippings. Near Fine in a Fine chemise and close to Fine slipcase with a sunned spine. (#021027) **\$1,000**



40. **WHITTIER, John Greenleaf. THE TENT ON THE BEACH And Other Poems with an AUTOGRAPH LETTER SIGNED (ALS) and an AUTOGRAPH QUOTATION SIGNED (AQS).** Boston: Ticknor & Fields, 1867. First Edition. Publisher's brick cloth. BAL 21866: Binding B; mostly B points in text. Likely the Second Printing, as usual. Pasted to the front endpaper is an envelope containing a three-page handwritten letter on three sides of a 10" x 8" sheet of paper folded into fours **SIGNED** by Whittier with his initials and dated 1867, regarding the "The Palatine," a poem which appears on page 90 of the book, giving background to the legend of "The Palatine Light," an apparition reported near Block Island said to be the ghost ship of a lost 18th-century vessel named the Palatine. The folklore account is based on the historical wreck of the Princess Augusta in 1738, which became known as the Palatine in 19th-century accounts. Whittier immortalized the legend in this, one of his best-known poems, based on a tale the poet heard in 1865 from Newport resident Joseph P. Hazard, whose family were key informants for collectors of 19th-century New England folklore. Also tipped in opposite the page where it appears is a **MANUSCRIPT** stanza from Whittier's poem "The Eternal Goodness," **SIGNED** in full: "I know not where His islands lift/Their fronded palms in air;/I only know I cannot drift/Beyond His love and care." The Stephen H. Wakeman copy with his bookplate on the front pastedown and auction description pasted below. Letter has creases from mailing, the ink a bit faded; stain over a few letters of the quote and the facing page; light wear to spine tips. At least Very Good with interesting additions and a superb provenance. (#021026) **\$1,500**