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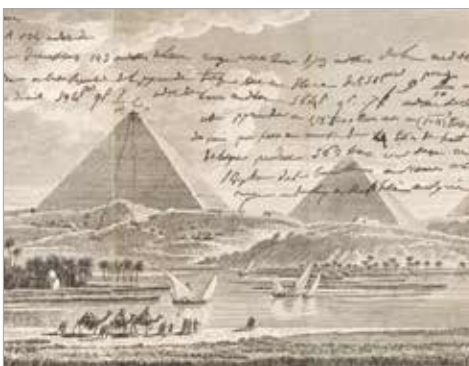
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THE PRAISE OF VOLLE
FRANCIS WINDHAM
DARE

NEWTON'S
MATHEMATICAL
PRINCIPLES
1

NEWTON'S
MATHEMATICAL
PRINCIPLES
2

SMITH'S
WEALTH OF
NATIONS
1

SMITH'S
WEALTH OF
NATIONS
2

QUADRUPEDS
OF
AMERICA
AUDUBON
VOL I

QUADRUPEDS
OF
AMERICA
AUDUBON
VOL II

QUADRUPEDS
OF
AMERICA
AUDUBON
VOL III

ONE OF THE MOST NOTABLE AND POPULAR WORKS OF THE RENAISSANCE!
Exceptionally Rare First Edition in English of Erasmus' In Praise of Folly \$275,000

"THE GREATEST WORK IN THE HISTORY OF SCIENCE!"
First Edition in English of Isaac Newton's Mathematical Principles of Natural Philosophy \$65,000

"THE FIRST AND GREATEST CLASSIC OF MODERN ECONOMIC THOUGHT!"
First Edition of Adam Smith's Wealth of Nations \$225,000

"THE MOST VALUABLE BIRD BOOK IN AMERICAN MAMMALS COLLECTION!"
Rare First Edition of Audubon's Quadrupeds \$17,500

THE LIFE OF JOHNSON
BOSWELL
VOL. I

THE LIFE OF JOHNSON
BOSWELL
VOL. II

JOHN BUNYAN'S WORKS.

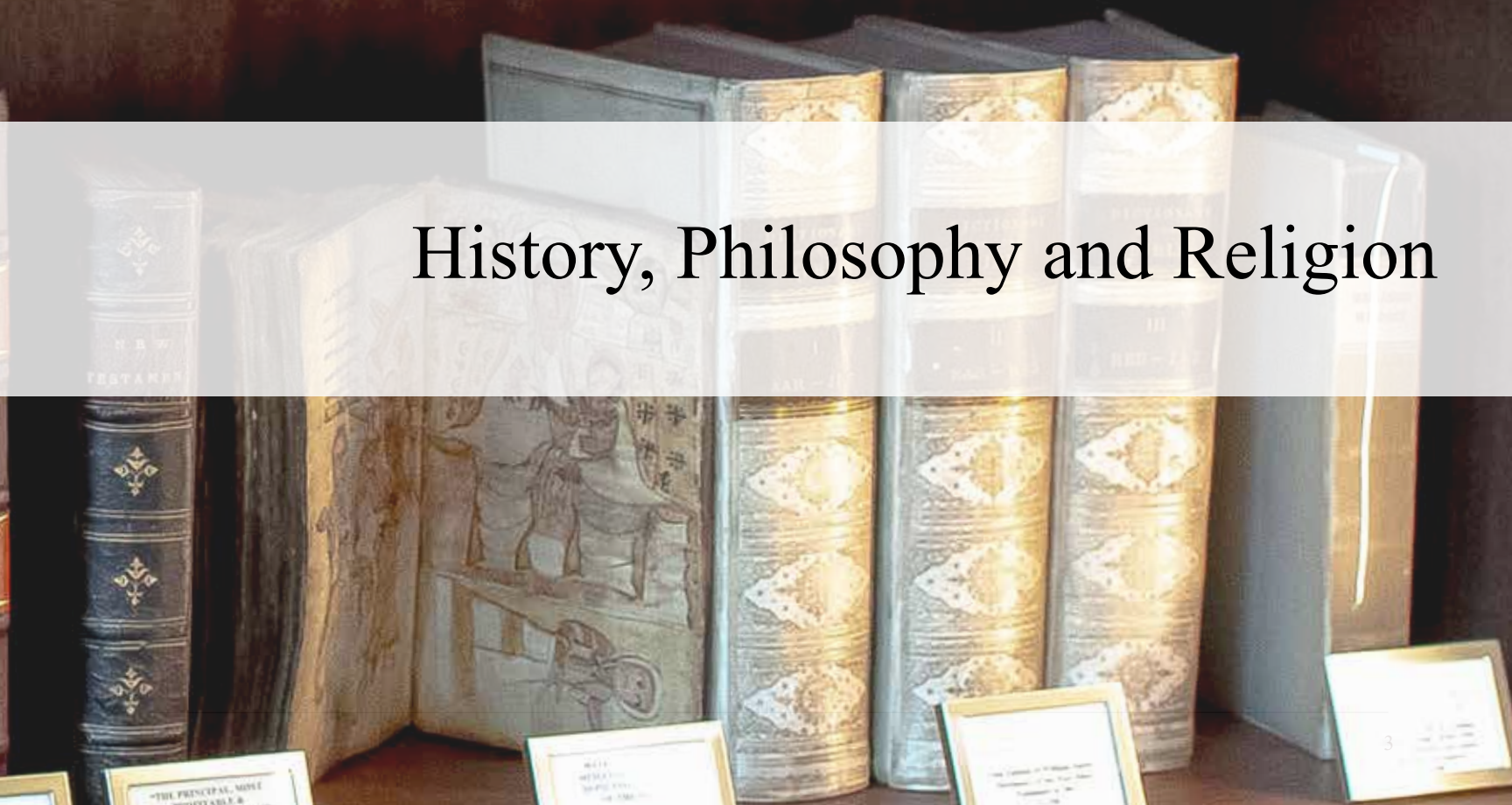
THE PILGRIM'S PROGRESS
BUNYAN

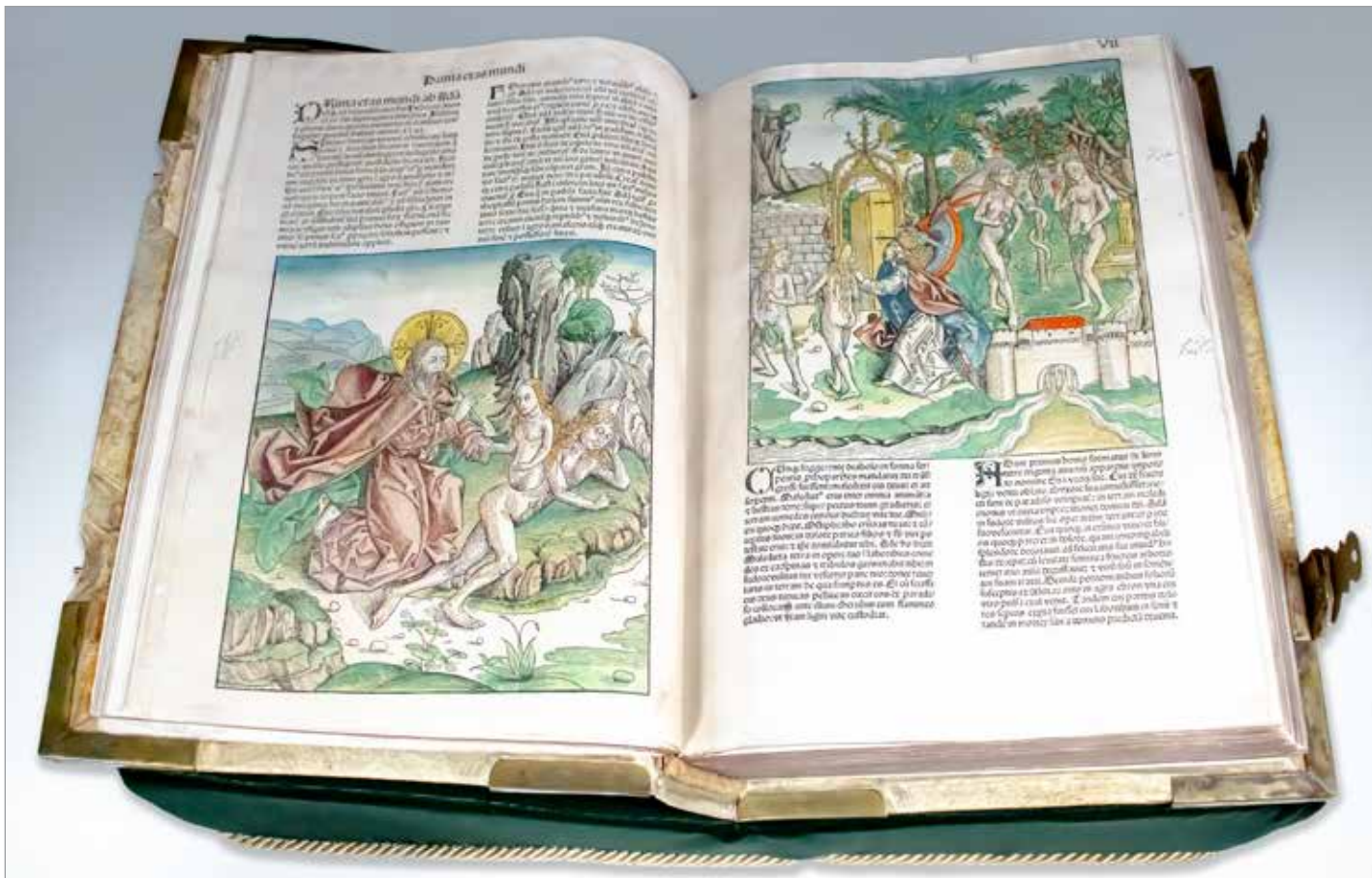
THE WOMAN'S BIBLE
PRESENTATION COPY
—
INSCRIBED BY
ELIZABETH CADY STANTON

HOLY BIBLE
JULIA E. SMITH



History, Philosophy and Religion





**A LANDMARK IN THE HISTORY OF PRINTING
AND ONE OF THE GREATEST ILLUSTRATED BOOKS EVER PUBLISHED**

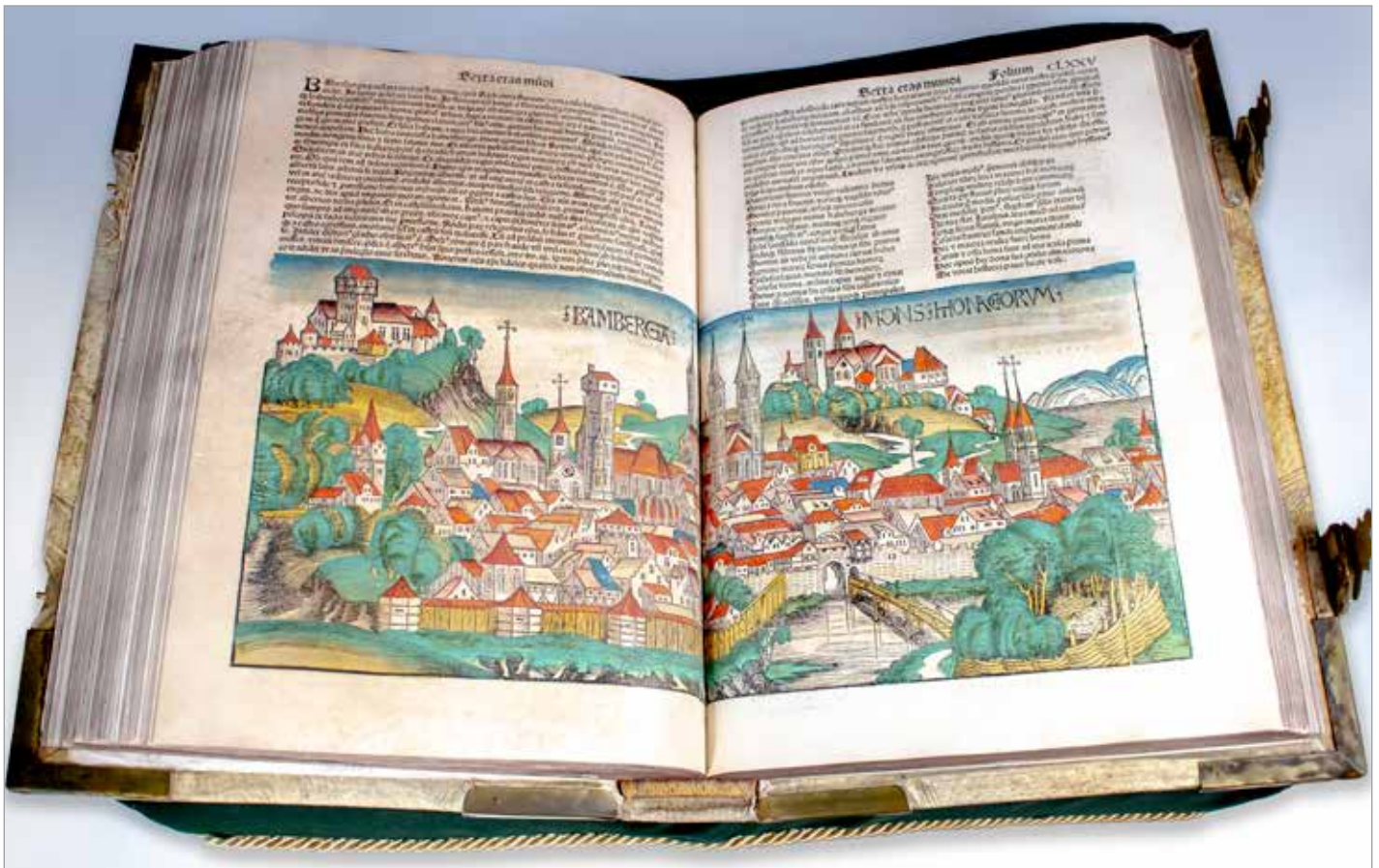
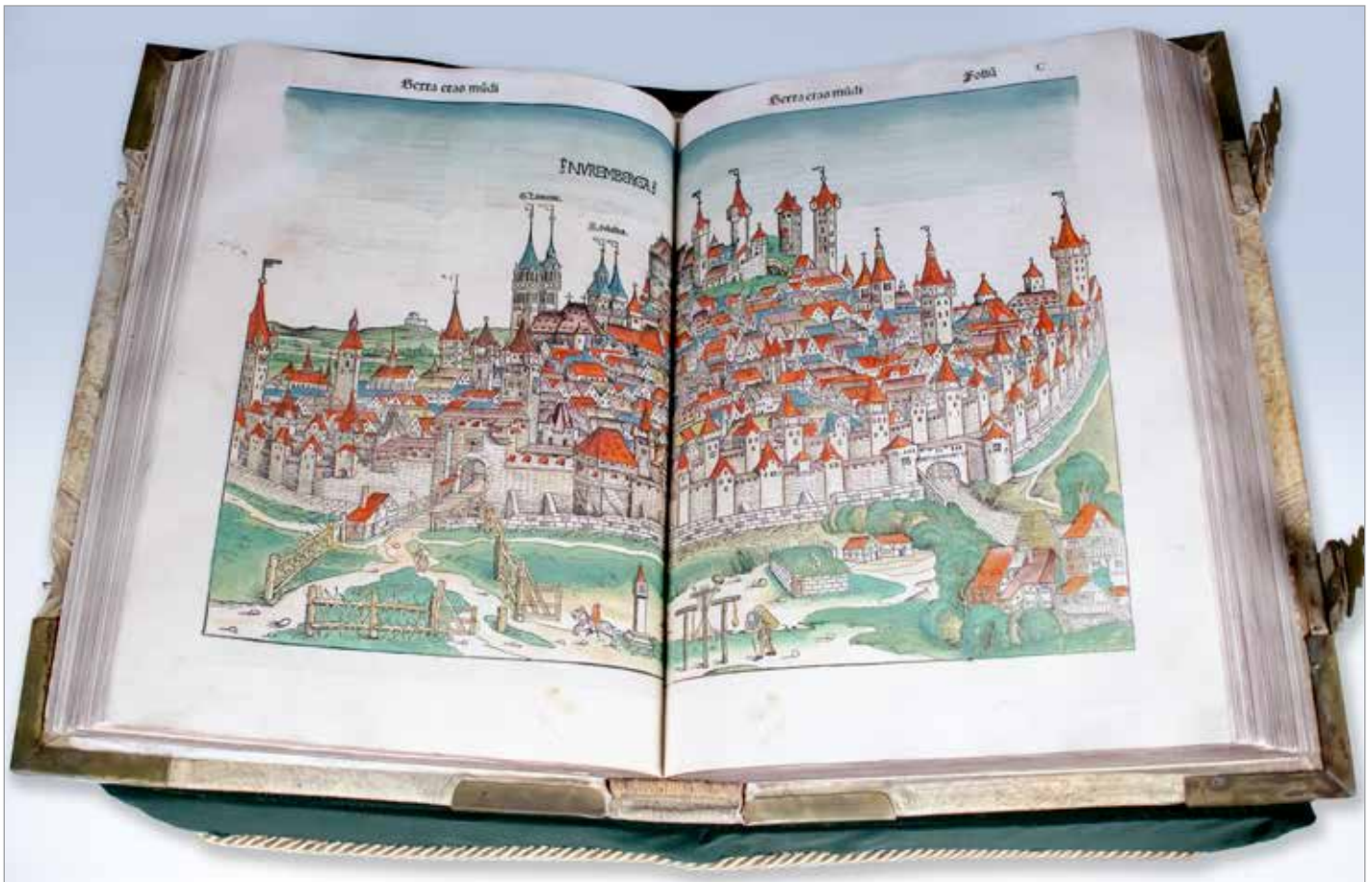
SCHEDEL, HARTMANN

Liber Chronicarum. [The Nuremberg Chronicle].

Nuremberg: Anton Koberger for Sebald Schreyer and Sebastian Kammermeister, 12 July 1493.

Exceptionally rare colored example of the first edition of the Nuremberg Chronicle, the most extensively illustrated book of the 15th century. Imperial folio, bound in full 17th-century pigskin over bevelled wooden boards with elaborate blind tooling and scrolling to the spine and panels, brass cornerpieces, 2 fore-edge clasps, 325 leaves (of 328, without blank 55/6 and 61/5-6; fos. 9/3.4, 25/1, 53/6, 54/5 and possibly others supplied from another copy), quire 55 bound at end, fos. CCLVIII-CCLXI blank except for printed headlines. Copiously illustrated with 1,809 splendid woodcut illustrations printed from 645 blocks (S.C. Cockerell's count, some German woodcuts of the fifteenth century, 1897, pp.35-6), by Michael Wolgemut, Wilhelm Pleydenwurff and their workshop, including Albrecht Durer, some full page, others double-page, illustrating Schedel's year-by-year account of notable events in world history from the Creation to the year of publication, including the creation of Adam and Eve, birth of Jesus Christ, invention of printing at Mainz, exploration of the Atlantic and of Africa, as well as references to the game of chess and medical curiosities, including what is believed to be the first depiction of Siamese twins. Drawn

by the author from multiple medieval and Renaissance sources, such as Bede, Vincent of Beauvais, Martin of Tropau, Flavius Blondus, Bartolomeo Platina, and Philippus de Bergamo (Iacopo Filippo Foresta), the Chronicle also incorporates geographical and historical information on European countries and towns. The colophon on 266r includes the names of Wohlgemuth and Pleydenwurff and 1493 as the date of publication. The Nuremberg Chronicle is especially famed for its series of over 1,800 woodcuts depicting biblical subjects, classical and medieval history, and a large series of city views in Europe and the Middle East including Jerusalem Byzantium, Augsburg, Bamberg, Basel, Cologne, Nuremberg, Rome, Ulm, and Vienna. Includes the double-page map of Europe showing the British Isles, Iceland and Scandinavia, the double-page map of Germany, and the three numbered blank leaves, intended for the recording of post-publication history (f. 259, 260 & 261). Woodcuts coloured by a near-contemporary hand, 14-line initial opening text in interlocking red and blue with purple penwork decoration, other initial spaces left blank, red capital strokes. In near fine condition. (Quires 4 and 5 rehinged, some





leaves remargined at hinge and upper or lower margin with some loss [primarily of headline, replaced in pen-and-ink], section of Europe map expertly repaired in facsimile, some light browning, minor repairs). Provenance: annotated throughout in Arabic. Colored copies of the first edition are exceptionally rare.

Published in 1493, the monumental Nuremberg Chronicle remains the most extensively illustrated book of the 15th century. Albrecht Durer, the printer Koberger's godson, is thought to have contributed to the celebrated series of c.1800 woodcuts while working for the workshop of Michael Wolgemut. The publication history of the Nuremberg Chronicle is perhaps the best documented of any book printed in this period: the contracts between Schedel and his partners Schreyer and Kammermaister, and between Schedel and the artists, all survive in the Nuremberg Stadtsbibliothek, as do detailed manuscript exemplars of both the Latin and the German editions (see A. Wilson, *The Making of the Nuremberg Chronicle*, Amsterdam: 1976). The Nuremberg Chronicle also includes two double-page maps: a world map (Shirley 19) based on Mela's *Cosmographia* (1482), and a map of northern and central Europe by Hieronymus Munzer (1437-1508) after Nicolas Khyrpfis. The world map is one of only three 15th-century maps showing Portuguese knowledge of the Gulf of Guinea of about 1470. The map of Europe is closely associated with Nicolas of Cusa's Eichstatt map, with which it is thought to share a common manuscript source of c. 1439-54. It is therefore claimed to be the first modern map of this region to appear in print. Although published later than the map of Germany in the 1482 Ulm Ptolemy, it was constructed earlier (Campbell, *The Earliest Printed Maps, 1472-1500*, 1987). Hartmann Schedel was a medical doctor,

humanist and book collector. He earned a doctorate in medicine in Padua in 1466, then settled in Nuremberg to practice medicine and collect books. According to an inventory done in 1498, Schedel's personal library contained 370 manuscripts and 670 printed books. He compiled this elaborate history of the world from "the first day of creation" to his own time in an effort to correct what he felt was a slight to German history by other chroniclers. He divided his work into the usual six ages of the history of mankind, adding a seventh in which he foretold the coming of the Antichrist, the destruction of the world, and judgment day. The invention of printing is mentioned on verso of leaf CCLII: "born in Germany... in the city near the Rhine [i.e. Mainz]... in the year 1440"; on verso of leaf CCXC is a brief account (not appearing in the subsequent German edition of the same year) of the "Portuguese voyage of discovery along the coast of Africa in 1483 [1484], under the direction of Diego Cam and Martin Behaim of Nuremberg, which has been used as a basis for the unwarranted theory that the expedition reached America" (Sabin). The legacy of the volume rests on its illustrations. "There are 1809 woodcuts printed from 645 different blocks. They picture the major events of the Old and New Testaments, episodes in the lives of many saints, portraits of prophets, kings, popes, heroes, and great men of all centuries, freaks of nature, and panoramic views of cities. The wood blocks were designed by two masters and their assistants, including the young Albrecht Dürer, who was apprenticed to Wolgemut at the time. The printing was carried out under the supervision of the great scholar-printer Anton Koberger, whose illustrated books were famous throughout Europe" (*Legacies of Genius* 5).

Item #146920

\$350,000

Prima etas mundi

Quonia etas mundi ab Adā
 usq; ad diluuiū habet s̄m̄ hebreos ānos
 1656. s̄m̄ septuaginta interpretis Isidorus
 ⁊ plures alios quozus numerus in etatibus con-
 sequēter ponitur habuit annos. 2242.

Simma bonitas volens cōmūicare suus
 bonū ⁊ alijs fecit creaturas racionales q̄
 summū bonū intelli geret: itelligēdo ama-
 ret: amādo possideret: possidēdo beata eēt. fecit
 de⁹ aut primū hoies formādo corp⁹ ei⁹ p̄ ministeri-
 um angeloz de limo terre i agro damasceno ⁊ in-
 spirauit i facie ei⁹ spiraculum vite: hoc ē aiām cre-
 auit: quas co:pori facto vniuit. face⁹ autē homo
 ad ymagines dei in naturalib⁹ ⁊ ad similitudines in
 granitis. Ecce dñs mirabili pfudit gra. Cū ergo
 mare ad similitudine suā primus fuit: sic: tū etiā fe-
 minas: figurauit ad ipsius hoies effigiem vt duo
 inter se p̄mixti sex⁹ ppagare sobolem possent: ⁊
 omnē terrā multitudine opplere.

Formatis aianib⁹ terre ⁊ volantib⁹ addit q̄
 ad Adā vt videret eazū adā nō iueneret ad
 unoz silis sibi. immisit dñs sopore in Adā ⁊ tulit
 vna de costis ei⁹: replēs carnē p̄ ea: ⁊ edificauit q̄
 mulierē. Quā adā vidēs dixit: h̄ nicos de ossib⁹
 meis h̄ vocabif. Issa q̄ latine n̄r̄ interpretat: qz de
 viro supra ē. factū igit adā de⁹ in paradysum trāstulit:
 ⁊ ibi de costa dormies. Eua p̄duxit: sibi qz sociā
 formauit: h̄c n̄ fecit de capite ne viro dñaret: nō
 de pede viro ne p̄tēneret: h̄ de latere vt amor vni-
 culū pbaret: etiā vt nō loci generi nobilitate: h̄ vt
 vite vnusq; sibi cōparet grām. Iō extra paradysū
 vir fac⁹ ē: mulier vero intra paradysū. Creat demū
 qz extra paradysū h̄ est i inferiori loco vir fac⁹ melior
 inuenit p̄ Eua q̄ in paradiso facta fuit Adā igit p̄
 thoplastū primū hoiem summ⁹ oim rex fabricator
 deus sexto die secl⁹ q̄nta ⁊ vicesima marci bestijs
 terre creatis cūctisq; reptilib⁹ ⁊ volucrib⁹ de limo
 terre rubeo i agro damasceno tāq; creaturaz omi-
 nū finē ⁊ possessore finxit.





“THE MOST INFLUENTIAL TEXT PRINTED IN THE ENGLISH LANGUAGE”

[The King James “She” Bible]. The Holy Bible: Conteyning the Old Testament, and the New: Newly translated out of the Originall Tongues: and with the former Translations diligently compared and revised by his Maiesties speciall Comandement. Appointed to be Read in Churches.

London: Robert Barker, Printer to the Kings Most Excellent Majestie, 1613.

Rare 1613 folio edition of the great King James “She” Bible”, “the true 1613 folio edition of King James’ Bible; easily distinguishable from the other large folio editions by its smaller type... The preliminary leaves are set up as in the other large folio editions, but the text is printed in smaller type with 72 instead of 59 lines to the full column” (Herbert; Darlow & Moule). From the library of famed collector Alfred Sutro and decorated with a large fore-edge painting by John T. Beer. Folio, bound in full 19th century paneled calf rebacked with older spine labels preserved, gilt titles and ruling to the spine in seven compartments within raised bands, gilt ruling to the front and rear panels, inner dentelles elaborately stamped in blind, marbled endpapers, text in two columns, 72 lines, black letter, titles within elaborate historiated woodcut borders featuring the twelve tribes, woodcut initials & headpieces, with the opening calendar printed in red and black, the genealogies, and apocrypha, engraved double-page map of the Holy Land by More & Speed, extra-illustrated with 43 engravings by Beilby & Bewick from Ostervald’s Bible (Newcastle, 1782) bound at the appropriate chapter and verse. A4 B4 C6 D4 2A-4M6 4N4 plus A-C6 (Speed’s Genealogies inserted before OT).

Decorated with a large disappearing fore-edge painting by John T. Beer depicting two scenes: “Caleb’s daughter pleading for a watered land” and “Christ at the Well of Sychar.” With the erroneous phrase found in the first issue “and he went into the citie” in Ruth 3:15 corrected to “... she went...”

Provenance: John T. Beer (1826-1903, fore-edge painting and his sale, Nov 12, 1903, lot 249 sold to William Ridler, bookseller); Alfred

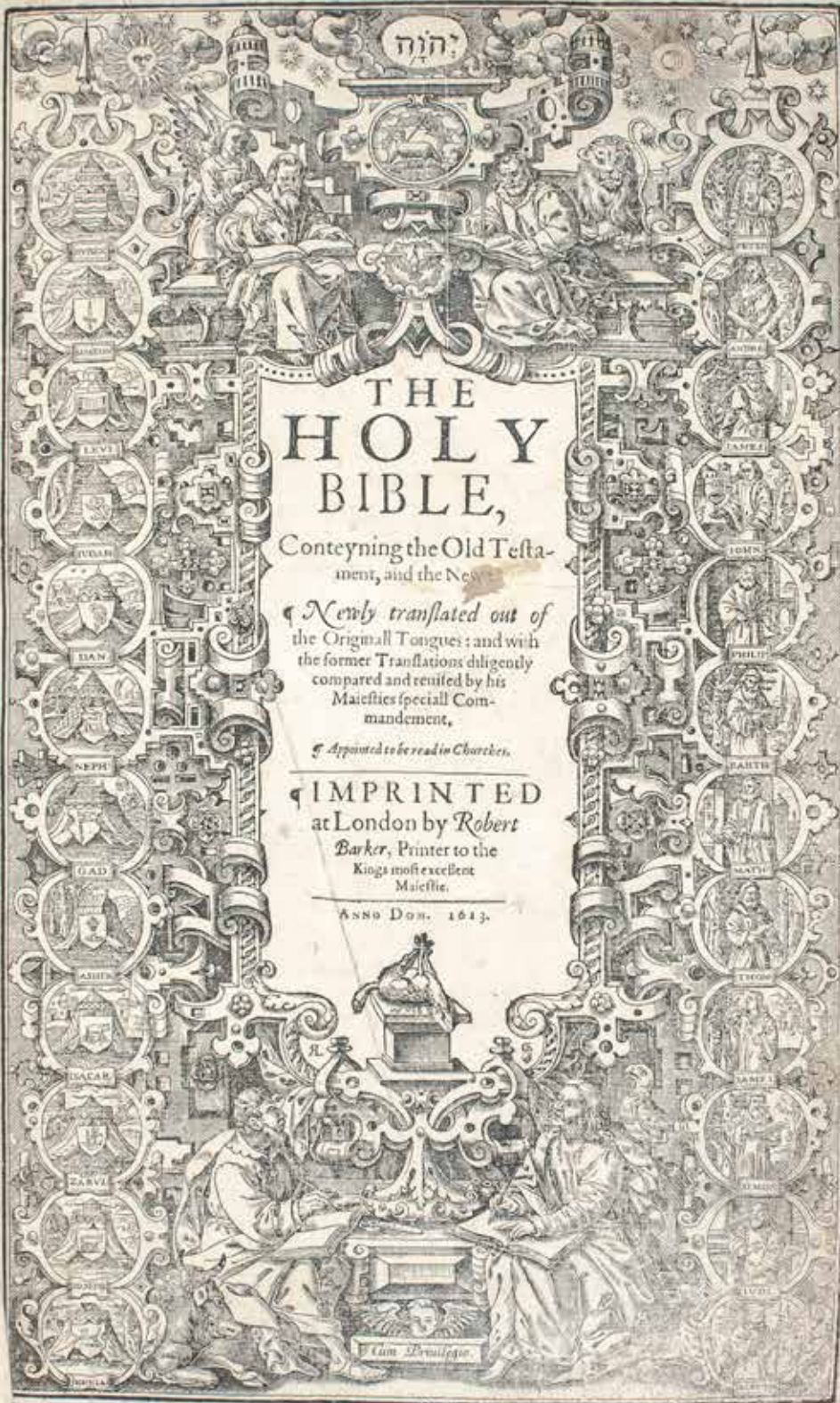
Sutro (1869-1945, bookplate); sold to another private collection, 1976. Exhibition: Museum and Gallery, Bob Jones University, Greenville, SC, 2016-2023. Noted collector and early President of the Book Club of California Alfred Sutro commissioned a pamphlet from the Grabhorn Press in 1938 to celebrate this volume. Darlow & Moule 249; Herbert 322; Weber Beer 29. In very good condition with corner repairs to first 15 and final 4 leaves (incl. loss of 2 letters on A2v), corner creasing and a small ink stain to OT title, map laid down and with losses along edges and of lower corners, final leaf trimmed, laid down and with loss of a few letters, front free endpaper started, gift inscription. An exceptionally rare, complete and unique example of perhaps the most influential text in the English language.

“From about the middle of the seventeenth century until the appearance of the Revised Bible of 1881-5, the King James version reigned without rival” (Herbert 319). One of the most influential texts in the English language, Thomas Macaulay anointed it “a book, which if everything else in our language should perish, would alone suffice to show the whole extent of its beauty and power” (PMM 114).

The official work of translation, commissioned by King James I of England, was undertaken by nearly 50 scholars over the span of 1604 to 1611, but it can be seen as the culmination of nearly a century of work, beginning with William Tyndale’s New Testament translations, and including the bibles of Coverdale and Whitchurch, the Bishops’ Bible, the Geneva Bible, and the Rheims New Testament.

Item #145500

\$125,000



THE
HOLY
BIBLE,

Conteyning the Old Testa-
ment, and the New

*Newly translated out of
the Originall Tongues: and with
the former Translations diligently
compared and reuised by his
Maiesties speciall Com-
mandement,*

Appointed to be read in Churches.

IMPRINTED
at London by *Robert
Barker*, Printer to the
Kings most excellent
Maiestie.

ANNO DOM. 1613.

“THE GREATEST WORK IN THE HISTORY OF SCIENCE”

NEWTON, ISAAC

The Mathematical Principles of Natural Philosophy. Translated into English by Andrew Motte. To which are added, the Laws of the Moon's Motion, according to Gravity.

London: Benjamin Motte, 1729.

First edition in English of Isaac Newton's Principia. Octavo, two volumes bound in full calf with gilt titles and tooling to the spine in six compartments within raised gilt bands, morocco spine labels lettered in gilt, gilt turn-ins, illustrated with forty-six folding engraved plates and two folding charts. In near fine condition. A few leaves with light foxing, pages lightly toned. Plate XXV at the end of volume one supplied in facsimile. An excellent example of this landmark work.

First published in Latin in 1687, “the Principia is generally described as the greatest work in the history of science. Copernicus, Galileo and Kepler had certainly shown the way; but where they described the phenomena they observed, Newton explained the underlying universal laws. The Principia provided the greatest synthesis of the cosmos, proving finally its physical unity. Newton showed that the important and dramatic aspects of nature that were subject to the universal law of gravitation could be explained, in mathematical terms, with a single physical theory. With him the separation of the natural and supernatural, of sublunar and superlunar worlds disappeared. The same laws of gravitation and motion rule everywhere; for the first time a single mathematical law could explain the motion of objects on earth as well as the phenomena of the heavens. The whole cosmos is composed of inter-connecting parts influencing each other according to these laws. It was this grand conception that produced a general revolution in human thought, equaled perhaps only by that following Darwin's Origin of Species... [Newton] is generally regarded as one of the greatest mathematicians of all time and the founder of mathematical physics” (PMM 161). “It is perhaps the greatest intellectual stride that it has ever been granted to any man to make” (Einstein).

Newton's Principia introduced his three laws of motion, which elucidated the fundamental principles governing the behavior of objects in motion and established a comprehensive framework for understanding the dynamics of the universe. Moreover, Newton formulated the law of universal gravitation, proposing that every object in the universe attracts every other object with a force proportional to their masses and inversely proportional to the square of the distance between them. This revolutionary concept not only provided a unified explanation for terrestrial and celestial phenomena but also paved the way for the development of modern physics and astronomy.

The Principia deals primarily with massive bodies in motion, initially under a variety of conditions and hypothetical laws of force in both non-resisting and resisting media, thus offering criteria to decide, by observations, which laws of force are operating in phenomena that may



be observed. It attempts to cover hypothetical or possible motions both of celestial bodies and of terrestrial projectiles. It explores difficult problems of motions perturbed by multiple attractive forces. Its third and final book deals with the interpretation of observations about the movements of planets and their satellites.

It has been estimated that as many as 750 copies of the first edition were printed by the Royal Society, and “it is quite remarkable that so many copies of this small first edition are still in existence ... but it may be because the original Latin text was more revered than read” (Macomber). Four full English translations of Newton's Principia have appeared, all based on Newton's third edition of 1726. The first, from 1729, by Andrew Motte, was described by Newton scholar I. Bernard Cohen (in 1968) as “still of enormous value in conveying to us the sense of Newton's words in their own time, and it is generally faithful to the original: clear, and well written.”

Item #145081

\$65,000

THE
MATHEMATICAL
PRINCIPLES
OF
Natural Philosophy.

By Sir *ISAAC NEWTON*.

Translated into *English* by *ANDREW MOTTE*.

To which are added,
The Laws of the MOON's Motion, according
to Gravity.

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

IN TWO VOLUMES.

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



“THE PRECURSOR TO THE FRENCH REVOLUTION”

ROUSSEAU, JEAN-JACQUES

A Treatise on the Social Compact: or The Principles of Politic Law.

London: Printed for T. Becket and P.A. De Hondt, in the Strand, 1764.

First edition in English of Jean-Jacques Rousseau’s magnum opus; a seminal treatise on political philosophy and precursor of the French Revolution. Twelvemo, bound in full contemporary calf with five raised bands to the spine, morocco spine label lettered in gilt, turn-ins stamped in blind, 3pp. advertisements at end. In very good condition. Contemporary annotation to pages 2 and 3, otherwise remarkably clean internally. Exceedingly rare with only a handful of copies traced in auction records, the last one appearing 39 years ago.

Genevan philosopher Jean-Jacques Rousseau’s *Discourse on Inequality*, which argues that private property is the source of inequality, and *The Social Contract*, which outlines the basis for a legitimate political order, are cornerstones in modern political and social thought. Originally published as *On the Social Contract; or, Principles of Political Right* (*Du contrat social; ou, Principes du droit politique*), *The Social Contract* elaborated on Rousseau’s theory about how to establish legitimate authority in a political community, that is, one compatible with individual freedom, in the face of the problems of commercial society

“The *Contrat Social* remains Rousseau’s greatest work... Rousseau believed passionately in what he wrote, and when in 1789 a similar emotion was released on a national scale, the *Contrat Social* came into its own as the bible of the revolutionaries in building their ideal state. Still in print, translated into every language in cheap editions and paperbacks, it remains a crucial document of egalitarian government” (*Printing and the Mind of Man*, 270, discussing the 1762 first edition).

Written in 1762, Rousseau’s seminal work provided a philosophical justification for revolutionary change by promoting the principles of popular sovereignty, the general will, equality, liberty, and political participation. Rousseau argued that legitimate political authority comes from the consent of the governed, rather than from divine right or hereditary monarchy. This idea inspired French revolutionaries to demand a government that represented the will of the people. Upon publication, the distribution of *The Social Contract* in France was prohibited, and Rousseau fled the country to avoid imprisonment. It was primarily Rousseau’s chapter on civil religion, rather than his ideas on liberty and sovereignty, that caused the controversy.

Immanuel Kant, one of the most influential moral philosophers in Western philosophy, acknowledged his debt to Rousseau’s work in political philosophy, of which *The Social Contract* is perhaps the closest to a complete statement. Kant wrote, “I myself am a researcher by



inclination. I feel the entire thirst for cognition and the eager restlessness to proceed further in it, as well as the satisfaction at every acquisition. There was a time when I believed this alone could constitute the honour of humankind, and I despised the rabble who knows nothing. Rousseau has set me right. This blinding prejudice vanishes, I learn to honour human beings, and I would feel by far less useful than the common labourer if I did not believe that this consideration could impart a value to all others in order to establish the rights of humanity” (Refl. 20:44).

Item #145209

\$40,000

A
T R E A T I S E
ON THE
SOCIAL COMPACT;
OR
The PRINCIPLES of
P O L I T I C L A W.

By J. J. ROUSSEAU,

Citizen of GENEVA.

*Fœde is æquas
Dicamus leges. Æneid, xi.*

L O N D O N :

Printed for T. BECKET and P. A. DE HONDŦ,
in the Strand. M D C C L X I V .

THE FIRST AND GREATEST CLASSIC OF MODERN ECONOMIC THOUGHT

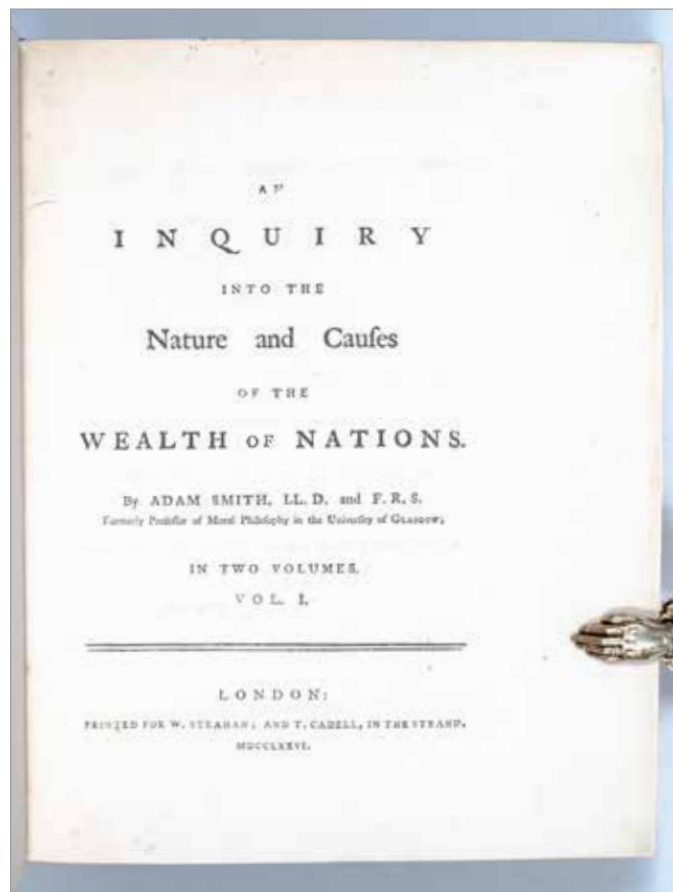
SMITH, ADAM

An Inquiry into the Nature and Causes of the Wealth of Nations.

London: Printed for W. Strahan; and T. Cadell, 1776.

First edition of Adam Smith's magnum opus, a cornerstone of economic thought. Quarto, 2 volumes, bound in full brown calf, elaborately gilt-decorated spines, front and rear panels, red morocco spine labels, marbled endpapers. In near fine condition. Remarkably clean throughout with some light toning. Housed in a custom half morocco calf clamshell box, elaborately gilt decorated spines. An exceptional example of this landmark work.

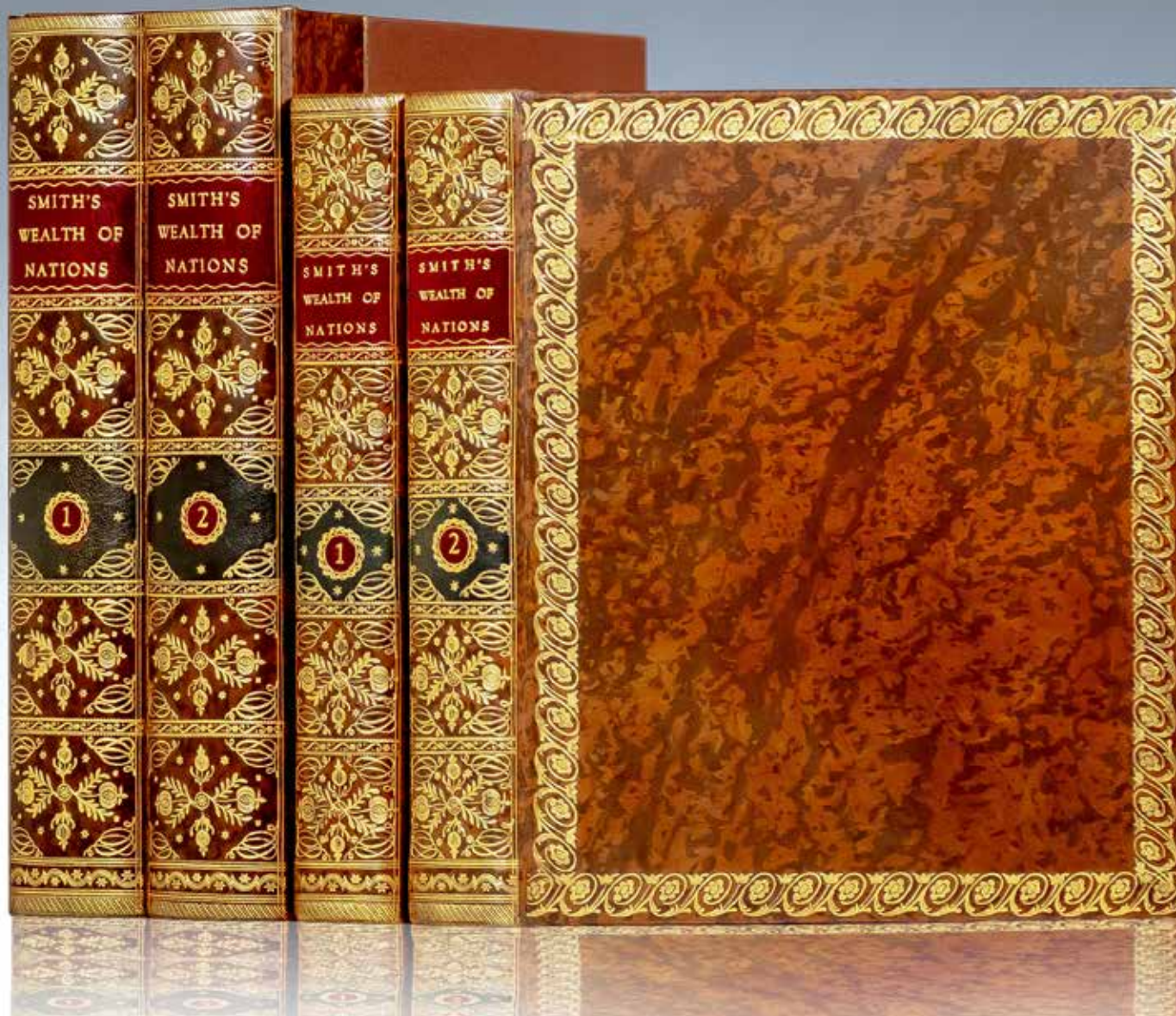
First published in 1776, Adam Smith's masterpiece *The Wealth of Nations*, remains the most important work in modern economic thought and the single most important account of the rise of, and principles behind, modern capitalism. It took Smith ten years to produce *An Inquiry into the Wealth of Nations*. His commentary during such an incremental time, the first years of the Industrial Revolution, sought to reform outdated theories of mercantilist and physiocratic economic thought with broader concepts that we are all familiar with today, such as the division of labor, productivity, and free markets. An important theme that persists throughout the work is the idea that the economic system is automatic, and, when left with substantial freedom, able to regulate itself. This is often referred to as the "invisible hand." The ability to self-regulate and to ensure maximum efficiency, however, is limited by a number of external forces and "privileges" extended to certain members of the economy at the expense of others. The 1776 publication of *An Inquiry into The Wealth of Nations* was the first of only five editions that were published in Adam Smith's lifetime and greatly influenced a number of economists and philosophers of his time and those that followed, including Jean-Baptiste Say, Alexander Hamilton, Thomas Malthus, and Ludwig von Mises. "The history of economic theory up to the end of the nineteenth century consists of two parts: the mercantilist phase which was based not so much on a doctrine as on a system of practice which grew out of social conditions; and the second phase which saw the development of the theory that the individual had the right to be unimpeded in the exercise of economic activity. While it cannot be said that Smith invented the latter theory... his work is the first major expression of it. He begins with the thought that labour is the source from which a nation derives what is necessary to it. The improvement of the division of labour is the measure of productivity and in it lies the human propensity to barter and exchange... Labour represents the three essential elements-wages, profit and rent-and these three also constitute income. From the working of the economy, Smith passes to its matter -'stock'- which encompasses all that man owns either for his own consumption or for the return which it brings him. *The Wealth of Nations* ends with a history of economic development, a definitive onslaught on the mercantile system, and some prophetic



speculations on the limits of economic control... *The Wealth of Nations* is not a system, but as a provisional analysis it is completely convincing. The certainty of its criticism and its grasp of human nature have made it the first and greatest classic of modern economic thought" (PMM).

"Wealth of Nations, after more than 12 years of preparation, finally came out in 1776... the historical importance of the *Wealth of Nations* is surpassed by no other economic book... Smith, for the first time, put together the body of economic knowledge that can still be recognized as an early form of what today may be called mainstream economics... There is little in Jean-Baptiste Say, Robert Malthus, David Ricardo, and John Stuart Mill that is not, more or less directly, an elaboration of Adam Smith" (Niehans, *A History of Economic Theory*, 62-72).

"Smith never visited America, but his writings were read by many of the country's founding fathers, including Washington, Franklin,



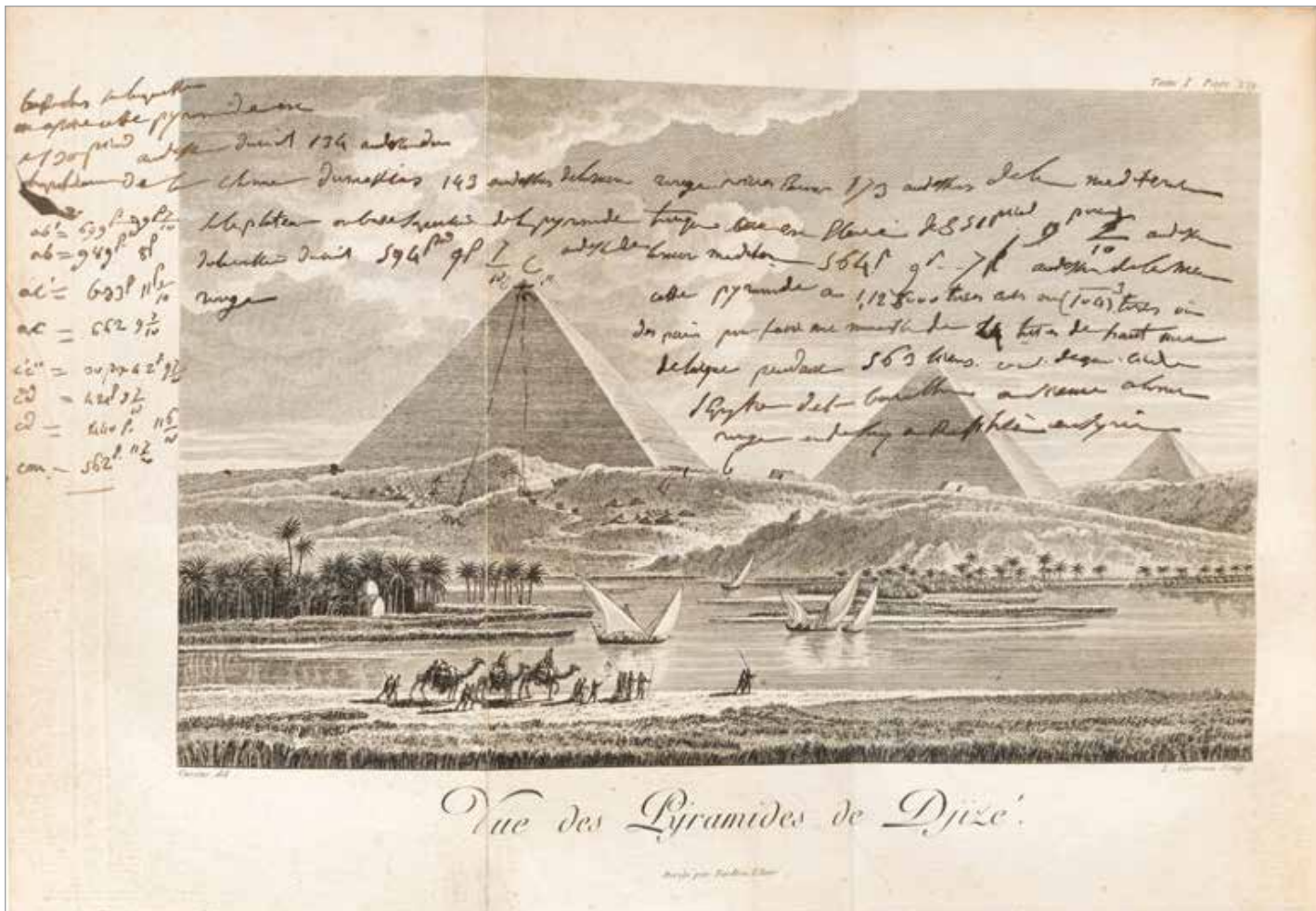
Adams, Jefferson, Hamilton, Madison, and Jay. Though these men were familiar with Smith's theories, he was not given many citations in their own writings... However, many of Smith's ideas were right for America, and they were adopted and implemented" (Roy Smith). "Madison read it, and Alexander Hamilton borrowed heavily from it in his Report on Manufactures. There are numerous references to Smith in the letters of Thomas Jefferson. Jefferson wrote in 1790 in a letter to Thomas Mann Randolph: 'in political economy I think Smith's Wealth of Nations the best book extant'" (Hetzl). "Both Smith and American statesmen were trying to devise social systems in accord with the spirit of natural law. They believed that the principles of social organization conducive to harmonious relations among men and between men and their government are inherent in and may be deduced from the natural forces that motivate men's behavior. The Declaration of Independence refers to 'the laws of nature.' Smith believed that man's 'disposition to truck, barter and exchange' would, given a policy of laissez faire, cause the self-interest of the individual to promote the larger interests

of society" (Robert Hetzel). Smith, in fact, predicted in Wealth of Nations, "They are weak who flatter themselves that, in the state to which things have come, our colonies will be easily conquered by force alone. The persons who now govern the resolutions of what they call their continental congress, feel in themselves at this moment a degree of importance which, perhaps the greatest subjects in Europe scarce feel. From shopkeepers, tradesmen, and attorneys, they are become statesmen and legislators, and are employed in contriving a new form of government for an extensive empire, which they flatter themselves, will become, and which, indeed, seems very likely to become, one of the greatest and most formidable that ever was in the world."

"No printing record of the first edition has survived, but it is probable that the press run was either 500 or 750 copies" (Tribe, ed., Critical Bibliography of Adam Smith, 19).

Item #144265

\$225,000



**NAPOLEON'S PERSONAL COPY OF VOLNEY'S VOYAGE
WITH HIS AUTOGRAPH ANNOTATIONS THROUGHOUT AND LIKELY THE COPY
WHICH ACCOMPANIED HIM DURING HIS EGYPTIAN CAMPAIGNS**

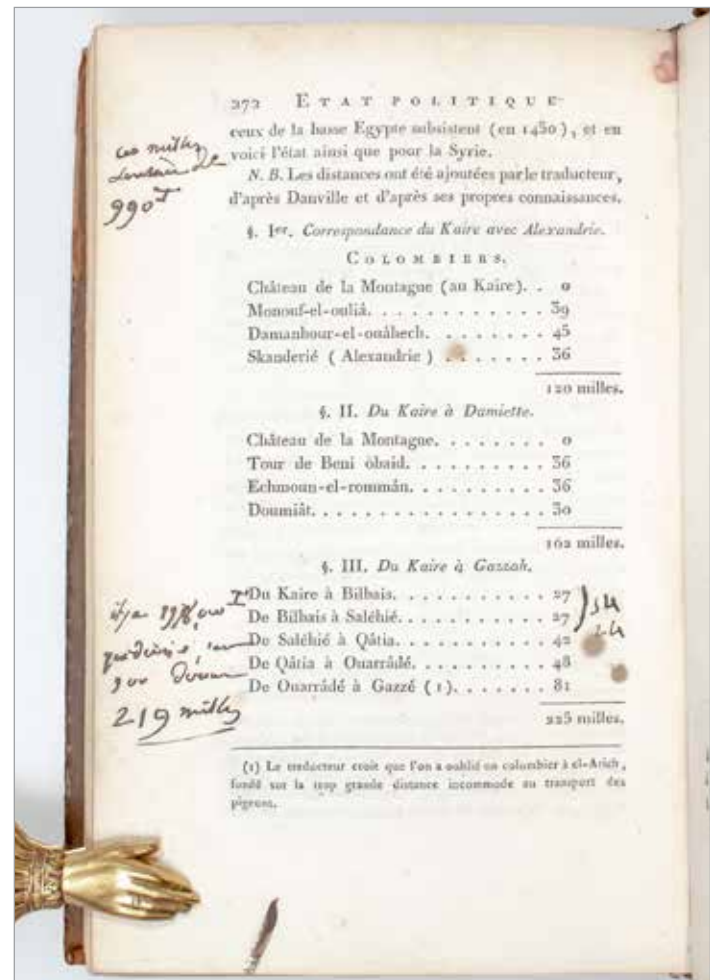
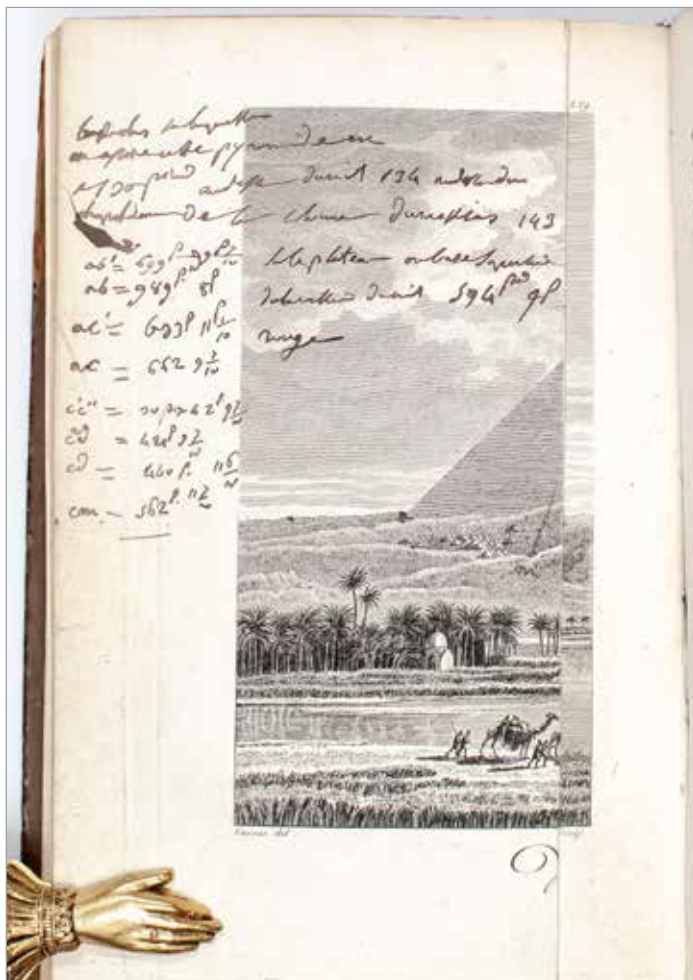
VOLNEY, CONSTANTIN FRANCOIS. [NAPOLEON BONAPARTE, HIS COPY]

[Voyage en Syrie et en Egypte, Pendant Les Annees 1783, 84, et 85. \[Travel to Syria and Egypt, During the Years 1783, 84, and 85\].](#)

A Paris: Chez Dugour et Durand, Libraires, Rue et Hotel Serpente, 1799.

Third edition, revised and corrected, of Volney's important work on Egypt and Syria, from the library in exile of Napoleon Bonaparte with his annotations and corrections throughout, several made as he was dictating details from the French Campaign in Egypt for his own Memoirs. This copy may also have accompanied him during his Egyptian Campaigns; it is known that Napoleon brought along a copy of Volney's book to Egypt, and it served as the standard reference source for the members of the campaign. Octavo, two volumes bound in full contemporary French sprinkled calf with gilt tooling to the spine, morocco spine labels lettered in gilt, gilt scrolling to the front and rear panels, with 3 engraved folding maps and 5 folding plates.

First published in 1787, this important travel account by the renowned French historian, orientalist, philosopher and politician Constantin Francois de Chasseboeuf, comte de Volney (1757-1820) is considered the best exposition of Egypt from Ottoman Syria in the late eighteenth century. It served as a basis for later Egyptian expeditions, and many scientists, as well as Bonaparte himself, took this work with them on their expeditions. His candid descriptions did not romanticize Egypt's history or its contemporary social and political conditions, but discussed the ills that plagued the country and explored the military weakness of the Ottoman Empire. Based on his observations, Volney discouraged a conquest of Egypt, and while he supported his friend Bonaparte politically, he declined the invitation to accompany Napoleon's



expedition in person. It is known that Napoleon brought along a copy of Volney's book to Egypt, and it served as the standard reference source for the members of the campaign.

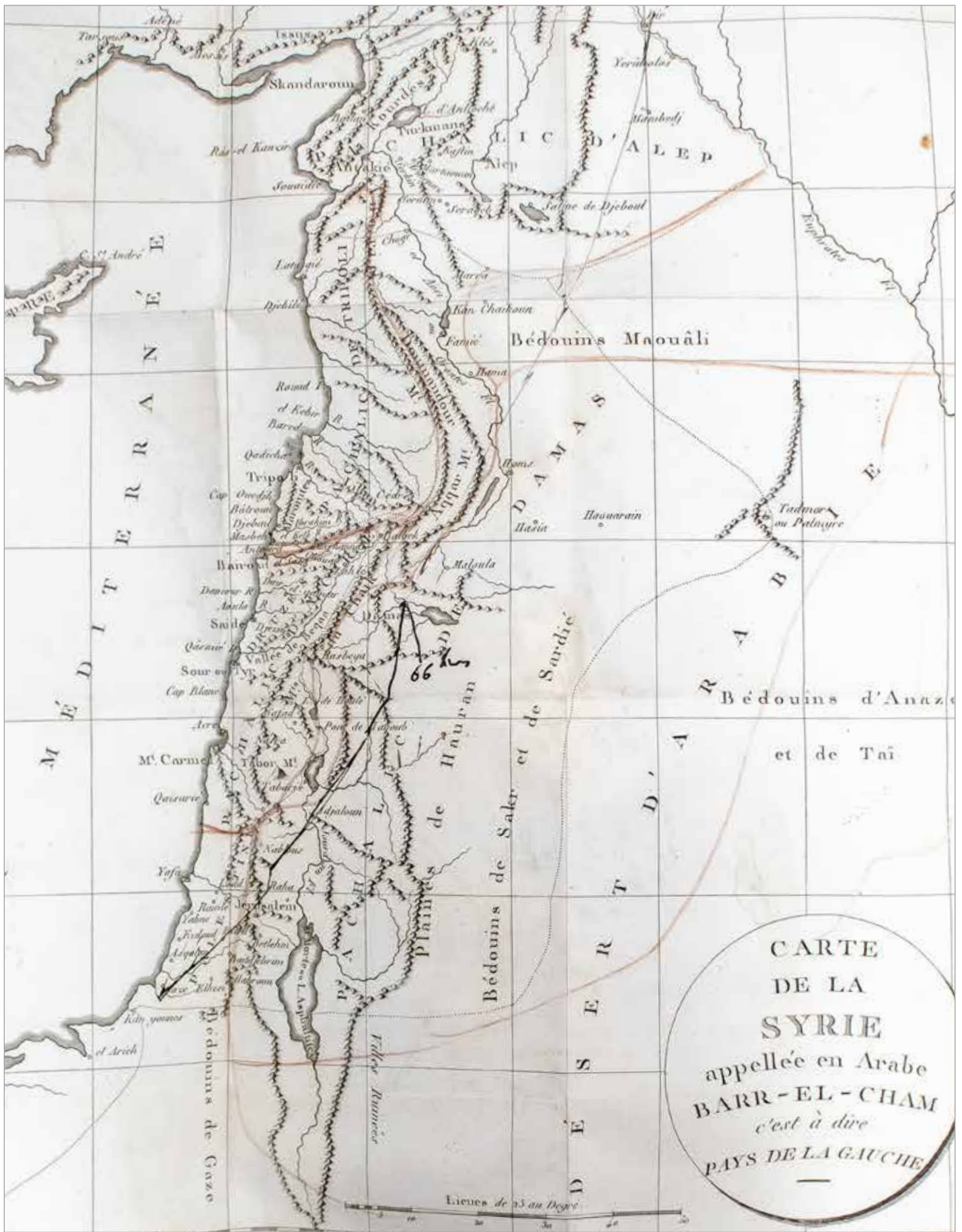
The French campaign in Egypt and Syria (1798–1801) was a Napoleonic campaign in the Ottoman territories of Egypt and Syria, executed by Bonaparte. Napoleon proclaimed to “defend French trade interests” and to establish “scientific enterprise” in the region. Despite early victories and an initially successful expedition into Syria, Napoleon and his Armee d’Orient were eventually defeated and forced to withdraw, especially after suffering the defeat of the supporting French fleet by the British Royal Navy at the Battle of the Nile. On a scientific front, however, the expedition was a success that led to the discovery of the Rosetta Stone, creating the field of Egyptology. This important copy contains numerous annotations in ink and pencil in Bonaparte’s hand, mostly concerning measurements and other calculations, including a heavily annotated folding plate of the pyramids (“Vue de Pyramides de Djize”) in Vol. I.

The first volume contains ink annotations on pages 188, 232, 272, 273, 277-79, 281, plate at page 229 (cited above), and map (“Carte de la Syrie”) at p. [288] (outlines drawn in red pencil). The second volume contains mostly pencil annotations on pages 223, 225, 227, 229, 272 (ink and pencil) and 333. These corrections were made by Napoleon

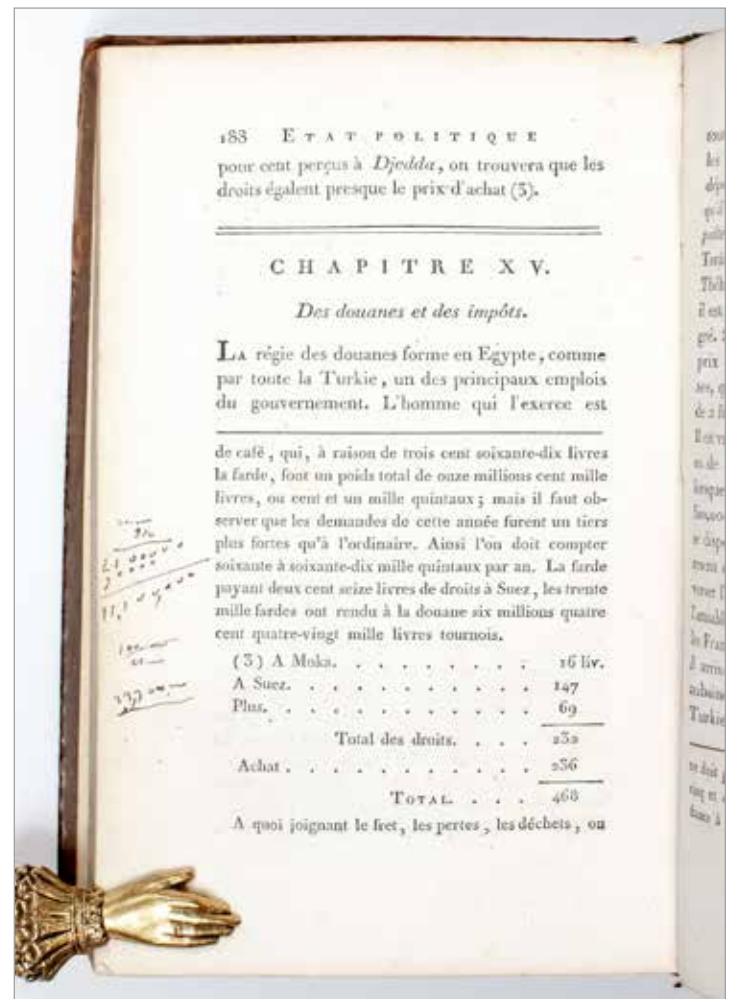
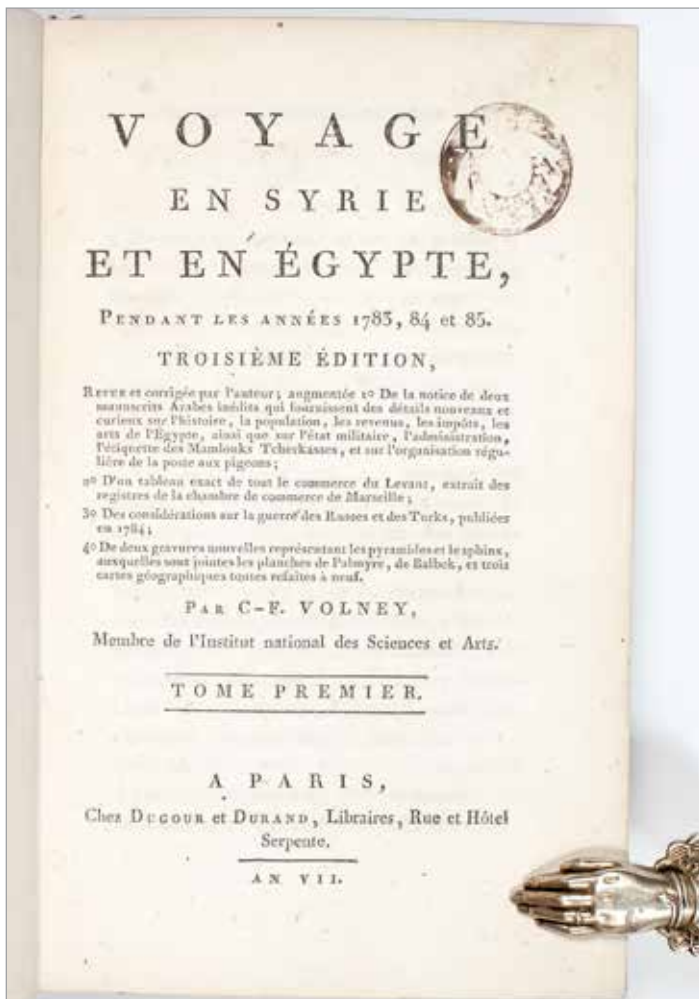
as he was dictating details from the Egyptian Campaign for his own Memoirs (see provenance below). After Napoleon’s death on St. Helena, a large portion of his last library was divided by the executors among heirs and friends. The remainder was removed from St. Helena by order of the British Government and sold to the important French bookseller in London, Martin Bossange. The lots that failed to sell (almost half) were quickly consigned by Bossange to Sotheby’s and sold on 23 July 1823.

The lengthy catalogue entry for the present lot in the Sotheby’s catalogue reads: “This Work is one of the most interesting books that has occurred for sale for many years. Most persons are aware that Napoleon wrote very little, but dictated to his favorite Generals Bertrand, Montholon, and Count Las Casas. The Egyptian Campaign, which forms a part of two volumes, just published, of his Memoirs, have been dictated from these volumes: he has taken notice of the most trifling error in the book; hence the many corrections by him. The Plate at page 229, vol. I, is entirely covered with his hand writing. This unique Book forms an historical document, which will be looked at with a mixture of pleasure and pain by the admirers of so great a man.”

Provenance: Napoleon I (each title-page with circular hand-stamp in brown ink from Napoleon’s library at Longwood House on St. Helena; and with his numerous ink annotations to plates and text in both



CARTE
 DE LA
 SYRIE
 appelée en Arabe
 BARR-EL-CHAM
 c'est à dire
 PAYS DE LA GAUCHE



volumes); Sir James Lewis Knight-Bruce (bookplates; and with a note from his grandson regarding this copy: "These two volumes of 'Volney's Voyages' which belonged to Napoleon the first, were understood to have accompanied him during his Egyptian Campaigns, and contain many notes in his the Emperor's handwriting. My grandfather, the late Lord Justice Sir James Lewis Knight-Bruce of Roehampton Priory purchased these books, presumably about 1821-2, when they were sent to England from St. Helena for sale. They being in Napoleon's possession there, until his death in 1821..."

In very good condition with splitting to the spine and joints, small section of leather torn from the upper cover of Vol. II; some wear to extremities. Occasional pale spotting internally, final blank leaves (30/8) of both volumes removed (presumably at the time of binding). First map in Vol. I with small marginal tear repaired near gutter margin, second and third maps each with 2-inch tear repaired at gutter, a few other plates with small marginal tears or reinforcements. Housed in a custom full crushed levant morocco clamshell box by Riviere & Son. An exceptional piece of history with fascinating provenance.

Napoleon Bonaparte's Egyptian campaign (1798-1801) marked a significant moment in French imperial ambition and the geopolitical landscape of the late 18th century. Aimed at expanding French influence in the Mediterranean and disrupting British trade routes

to India, the campaign began with approximately 35,000 troops landing near Alexandria. Initially, it was characterized by victories, such as the capture of Alexandria and the decisive Battle of the Pyramids, which showcased Napoleon's military acumen through innovative artillery strategies and organized infantry tactics.

The campaign faced considerable challenges, including logistical difficulties and resistance from local populations, who viewed the French as occupiers. The most critical setback came from British naval intervention, particularly Admiral Nelson's victory at the Battle of the Nile, which cut off French supply routes and isolated the forces in Egypt. This naval defeat marked a turning point, leading to a protracted stalemate and eventual withdrawal of French troops.

Despite these military setbacks, the campaign had lasting cultural implications. It included a contingent of scientists and scholars who documented and studied Egypt's rich history, sparking a wave of interest in Egyptology and influencing European art and scholarship. Ultimately, while the campaign failed to achieve its strategic objectives, it left an enduring legacy that shaped Western perceptions of Egypt and the course of future French imperial endeavors.

Item #146536

\$250,000

THE GREATEST HISTORICAL WORK EVER WRITTEN

GIBBON, EDWARD

The History of the Decline and Fall of the Roman Empire.

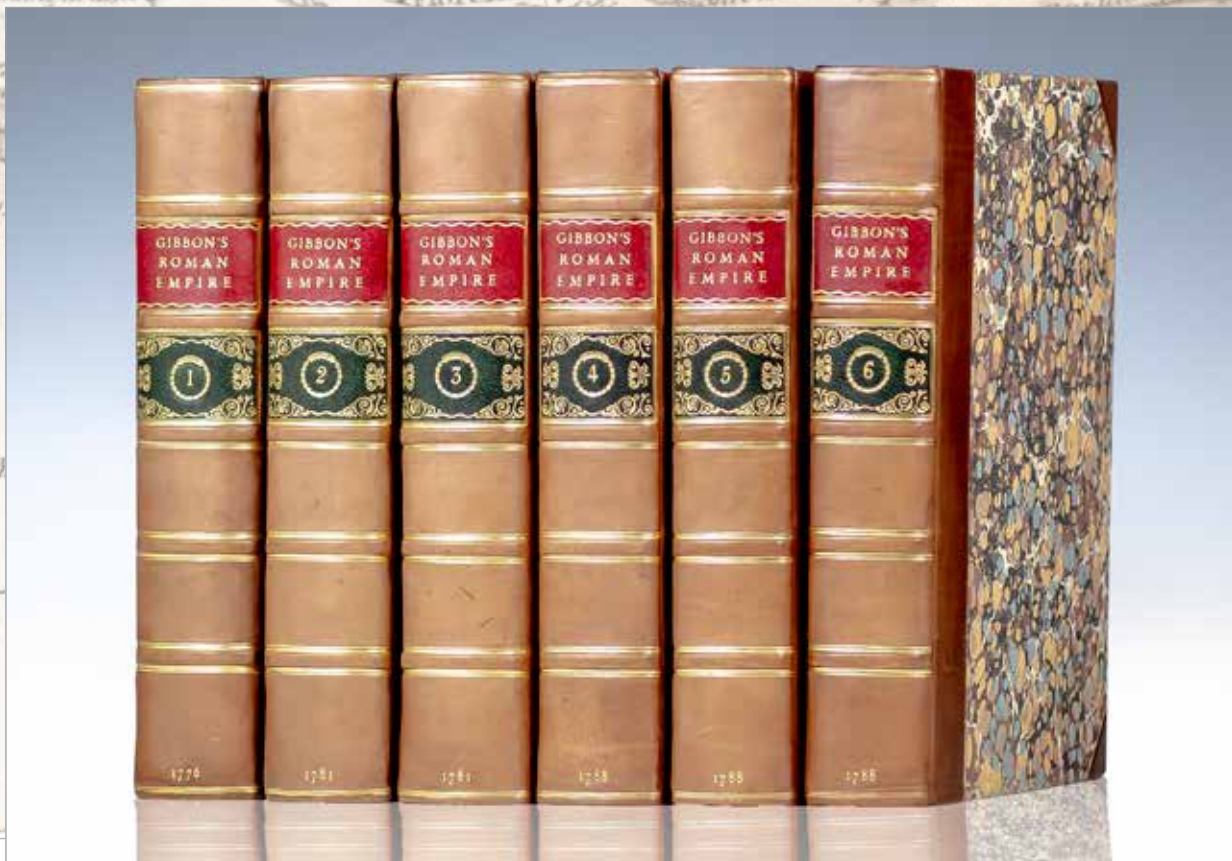
London: Printed for W. Strahan; and T. Cadell, 1776-1788.

Rare complete first edition set, including the rare first state of volume one, of Gibbon's landmark work of historiography. Quarto, six volumes, bound in modern half calf over marbled boards by Bayntun-Riviere with morocco spine labels lettered in gilt, gilt ruling to the spine in six compartments within raised bands, all edges speckled red, engraved frontispiece portrait of Gibbon by John Hall after Sir Joshua Reynolds in Vol. II, three engraved folding maps, half-titles in vols. I-III and V, all 4 errata leaves (lacking half-titles in vols. IV and VI, vol. I with half-title). Strahan predicted the popularity of Gibbon's History and doubled the print run from 500 to 1000 copies during the publication process, entailing the resetting of some sheets. Vol. I is in the first state, with the cancellans leaves as described by Rothschild and the errata uncorrected. The gatherings *a, *b, and the author portrait are bound in the second volume. Grolier English 58; PMM 222; Rothschild 942. L4 restored at gutter with small loss to the text, light dampstaining to the frontispiece portrait, contemporary ownership inscription to the first title trimmed by the binder. In near fine condition. A very nice example.

"This masterpiece of historical penetration and literary style has remained one of the ageless historical works. Gibbon brought a width of vision and a critical mastery of the available sources which have not been equalled to this day; and the result was clothed in inimitable prose" (PMM 222). "For 22 years Gibbon was a prodigy of steady and arduous application. His investigations extended over almost the whole range of intellectual activity for nearly 1500 years. And so thorough were his methods that the laborious investigations of German scholarship, the keen criticisms of theological zeal, and the steady researches of (two) centuries have brought to light very few important errors in the results of his labors. But it is not merely the learning of his work, learned as it is, that gives it character as a history. It is also that ingenious skill by which the vast erudition, the boundless range, the infinite variety, and the gorgeous magnificence of the details are all wrought together in a symmetrical whole. It is still entitled to be esteemed as the greatest historical work ever written" (Adams, Manual of Historical Literature, 146-7). Gibbon's work has been praised for its style, his piquant epigrams and its effective irony. Winston Churchill memorably noted in My Early Life, "I set out upon Gibbon's Decline and Fall of the Roman Empire [and] was immediately dominated both by the story and the style... I devoured Gibbon. I rode triumphantly through it from end to end and enjoyed it all." Churchill modeled much of his own literary style on Gibbon's. Like Gibbon, he dedicated himself to producing a "vivid historical narrative, ranging widely over period and place and enriched by analysis and reflection." Many writers have used variations on the series title (including using "Rise and Fall" in place of "Decline and Fall"), especially when dealing with a large polity that has imperial characteristics. Notable examples include Jefferson Davis' The Rise and Fall of the Confederate Government, William Shirer's The Rise and Fall of the Third Reich, and David Bowie's The Rise and Fall of Ziggy Stardust and the Spiders from Mars. According to Gibbon, the Roman Empire succumbed to barbarian invasions in



large part due to the gradual loss of civic virtue among its citizens. He began an ongoing controversy about the role of Christianity, but he gave great weight to other causes of internal decline and to attacks from outside the Empire. Like other Enlightenment thinkers and British citizens of the age steeped in institutional anti-Catholicism, Gibbon held in contempt the Middle Ages as a priest-ridden, superstitious Dark Age. It was not until his own era, the "Age of Reason," with its emphasis on rational thought, he believed, that human history could resume its progress. Numerous tracts were published criticizing



his work. In response, Gibbon defended his work with the 1779 publication of *A Vindication ... of the Decline and Fall of the Roman Empire*. John Julius Norwich, despite his admiration for Gibbon's furthering of historical methodology, considered his hostile views on the Byzantine Empire flawed, and blamed him somewhat for the lack of interest shown in the subject throughout the 19th and early 20th centuries. Gibbon prefaced subsequent editions to note that discussion of Byzantium was not his interest in writing the book. However, the Yugoslavian historian George Ostrogorsky wrote, "Gibbon and Lebeau were genuine historians – and Gibbon a very great one – and their works, in spite of factual inadequacy, rank high for their presentation of their material."

Gibbon challenged Church history by estimating far smaller numbers of Christian martyrs than had been traditionally accepted. The Church's version of its early history had rarely been questioned before. Gibbon, however, said that modern Church writings were secondary sources, and he shunned them in favour of primary sources. Piers Brendon, who wrote *The Decline and Fall of the British Empire, 1781–1997*, claimed

that Gibbon's work "became the essential guide for Britons anxious to plot their own imperial trajectory. They found the key to understanding the British Empire in the ruins of Rome."

"Gibbon is not merely a master of the pageant and the story; he is also the critic and the historian of the mind. Without his satire, his irreverence, his mixture of sedateness and slyness, of majesty and mobility, and above all that belief in reason which pervades the whole book and gives it unity, an implicit if unspoken message, the *Decline and Fall* would be the work of another man.... We seem as we read him raised above the tumult and the chaos into a clear and rational air" (Virginia Woolf).

"Gibbon is a kind of bridge that connects the ancient with the modern ages. And how gorgeously does it swing across the gloomy and tumultuous chasm of these barbarous centuries" (Thomas Carlyle).

Item #145050

\$22,500

"War, in its fairest form, implies a perpetual violation of humanity and justice."

RARE FIRST EDITION IN ENGLISH OF MARX'S LANDMARK WORK

MARX, KARL. EDITED BY FREDERICK ENGELS

Capital: A Critical Analysis of Capitalist Production.

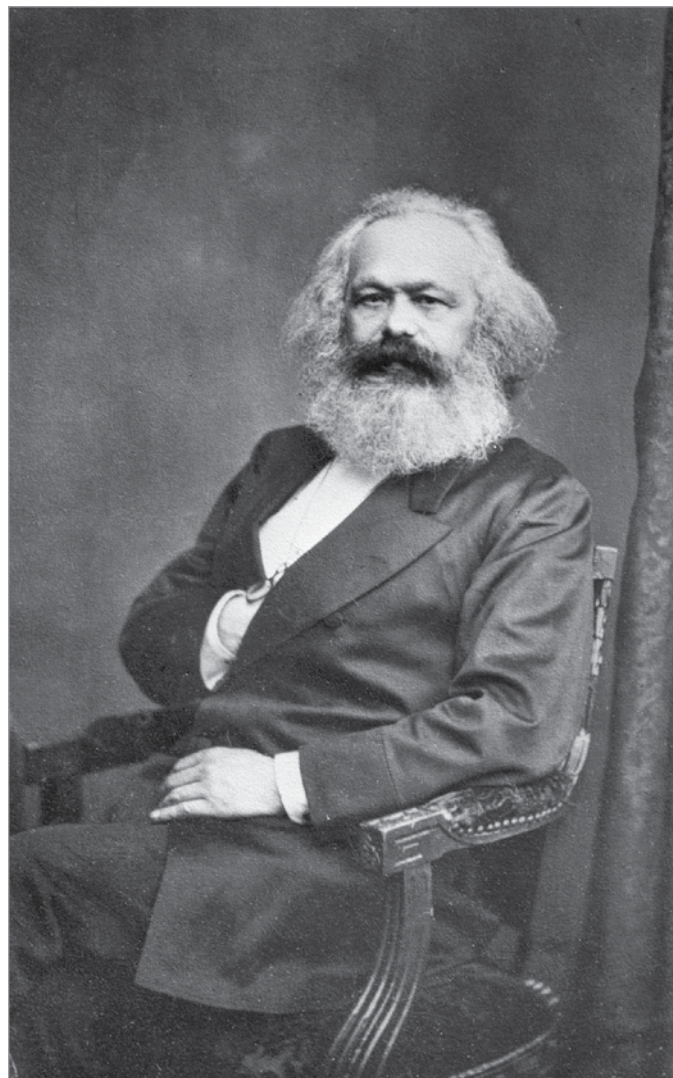
Swan Sonnenschein, Lowery, & Co: London, 1887.

Rare first edition in English, published two years before the first American edition of Karl Marx's seminal work in both economic and political thought. Octavo, bound in half morocco over marbled boards with gilt titles and raised bands to the spine. Translated from the third German edition by Samuel Moore and Edward Aveling. In very good condition, ownership signature to the verso of volume one to the title page.

“Marx himself modestly described *Das Kapital* as a continuation of his *Zur Kritik des Politischen Oekonomie*, 1859. It was in fact the summation of his quarter of a century's economic studies. The 'Athenaeum' reviewer of the first English translation (1887) later wrote: 'Under the guise of a critical analysis of capital, Karl Marx's work is principally a polemic against capitalists and the capitalist mode of production, and it is this polemical tone which is its chief charm.' The historical-polemical passages, with their formidable documentation from British official sources, have remained memorable; and, as Marx wrote to Engels while the volume was still in the press, 'I hope the bourgeoisie will remember my carbuncles all the rest of their lives.' Carbuncles, financial embarrassment and political preoccupations of many kinds hampered Marx's work on *Das Kapital*, which he would never have completed but for the material and moral support of Engels." (PMM 359). "In his funeral eulogy for Karl Marx, Engels concluded that 'Marx was above all a revolutionary.' It is doubtful that any figure in history has inspired more violently contradictory opinions than Karl Marx" (Downs, 22). "Only this first part of Marx's magnum opus appeared in his lifetime, with its publication in German in 1867" (PMM 359). The remainder was constructed by Engels from Marx's posthumous papers. Containing Marx's central concept of surplus value, this first edition in English is translated from the third German edition of Moore and Aveling, is edited by Engels and incorporates substantial revisions Marx made for the first French translation (1872-5).

Item #144183

\$50,000



“Just as man is governed, in religion, by the products of his own brain, so, in capitalist production, he is governed by the products of his own hand.”

CAPITAL:

A CRITICAL ANALYSIS OF CAPITALIST
PRODUCTION

By KARL MARX

*TRANSLATED FROM THE THIRD GERMAN EDITION, BY
SAMUEL MOORE AND EDWARD AVELING*

AND EDITED BY
FREDERICK ENGELS

VOL. I.



LONDON:
SWAN SONNENSCHN, LOWREY, & CO.,
PATERNOSTER SQUARE.
1887.





“THE GREATEST HISTORICAL WORK WRITTEN IN OUR CENTURY”



CHURCHILL, WINSTON S.

Marlborough: His Life and Times.

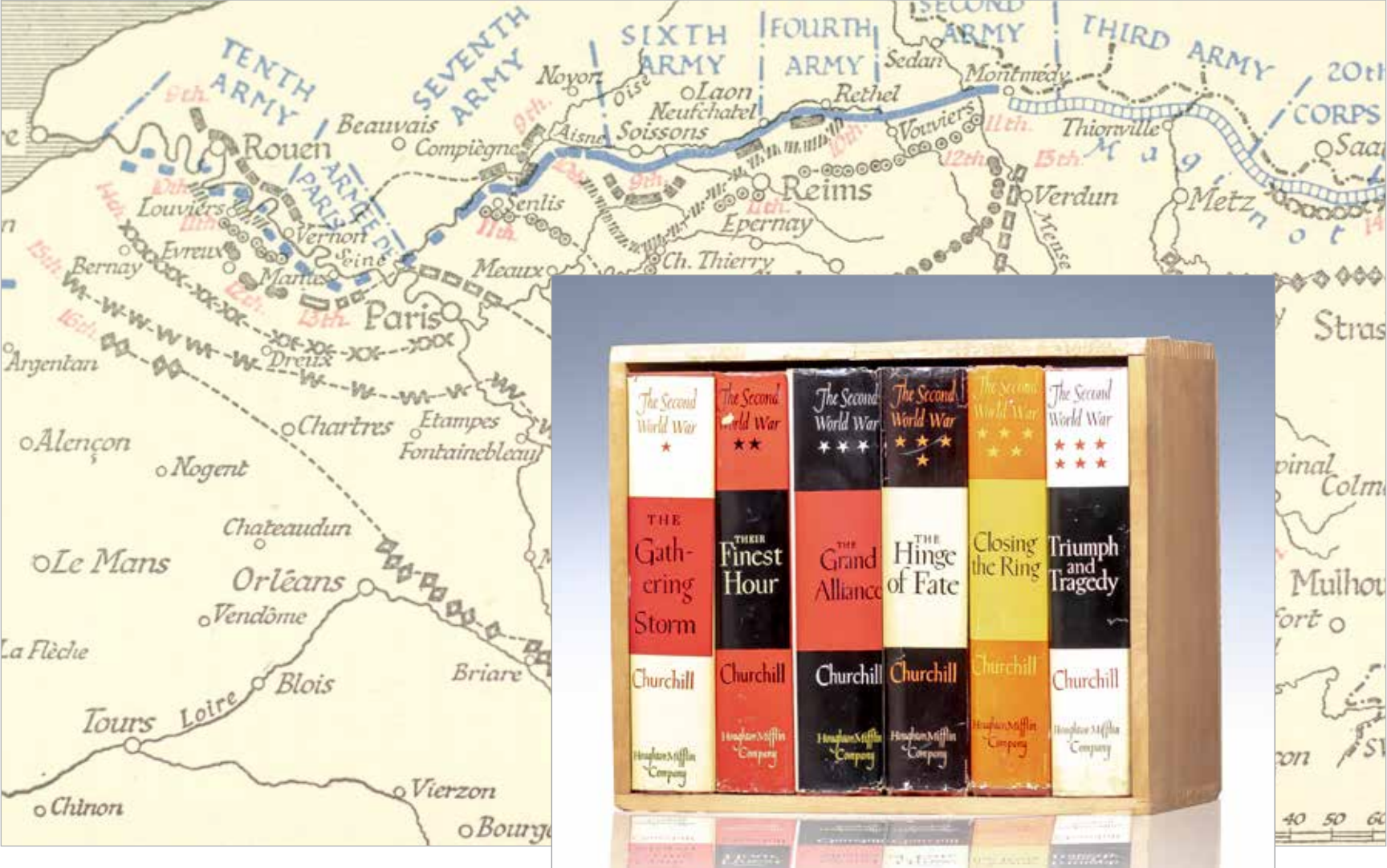
London: George G. Harrap & Co. Ltd, 1933.

Signed limited edition of Churchill’s magisterial biography of his notable ancestor John Churchill, 1st Duke of Marlborough; Churchill’s only work produced as a signed limited edition. Quarto, 4 volumes in the original publisher’s full morocco bound by Leighton-Straker with gilt Marlborough family crest to the front panel of each volume, gilt titles and tooling to the spine in six compartments within raised bands, top edge gilt, marbled endpapers, illustrated with hundreds of maps and plans (many folding), plates and document facsimiles. One of one hundred and fifty-five numbered copies signed by the author of which one hundred and five were for sale, this is number 30. Provenance: from the library of Sidney Thomson Fisher with bookplate to each pastedown. In near fine condition. An exceptional set.

“The greatest historical work written in our century, an inexhaustible mine of political wisdom and understanding, which should be required reading for every student of political science” (Leo Strauss, University of Chicago). “To understand the Churchill of the Second World War, the majestic blending of his commanding English with historical precedent, one has to read Marlborough. Only in its pages can one glean an understanding of the root of the speeches which inspired Britain to stand when she had little to stand with” (Langworth, 164).

Item #144252

\$20,000



“WE SHALL GO ON TO THE END... WHATEVER THE COST MAY BE”



CHURCHILL, WINSTON S.

[The Second World War: The Gathering Storm; Their Finest Hour; The Grand Alliance; The Hinge of Fate; Closing the Ring; Triumph and Tragedy.](#)

Boston: Houghton Mifflin Company, 1948-53.

First American editions of Winston Churchill’s masterpiece, preceding the British editions. Octavo, six volumes, original cloth, illustrated. The Hinge of Fate is an association copy, inscribed by the author on the front free endpaper, “To Sylvia from Winston 1951.” The recipient, Sylvia Henley was “one of those who had known Churchill best, and longest. a frequent guest at Chartwell” (Gilbert, p. 307). Along with Jock Colville, Henley was one of Churchill’s most frequent Bezique opponents; Bezique was Churchill’s favorite game, as he was an expert player. Each volume is near fine in a very good dust jacket. Housed in the original publisher’s wooden box. An exceptional association, uncommon signed and inscribed and in the original wooden box.

“The Second World War is a great work of literature, combining narrative, historical imagination and moral precept in a form that bears comparison with that of the original master chronicler, Thucydides. It was wholly appropriate that in 1953 Churchill was awarded the Nobel Prize for Literature” (Keegan).

Item #144323

\$12,500



THE AMERICAN LETTER BOOK
 SECOND EDITION
 BY THE AMERICAN LETTER BOOK SOCIETY
 1880
 100 pages
 \$1.00

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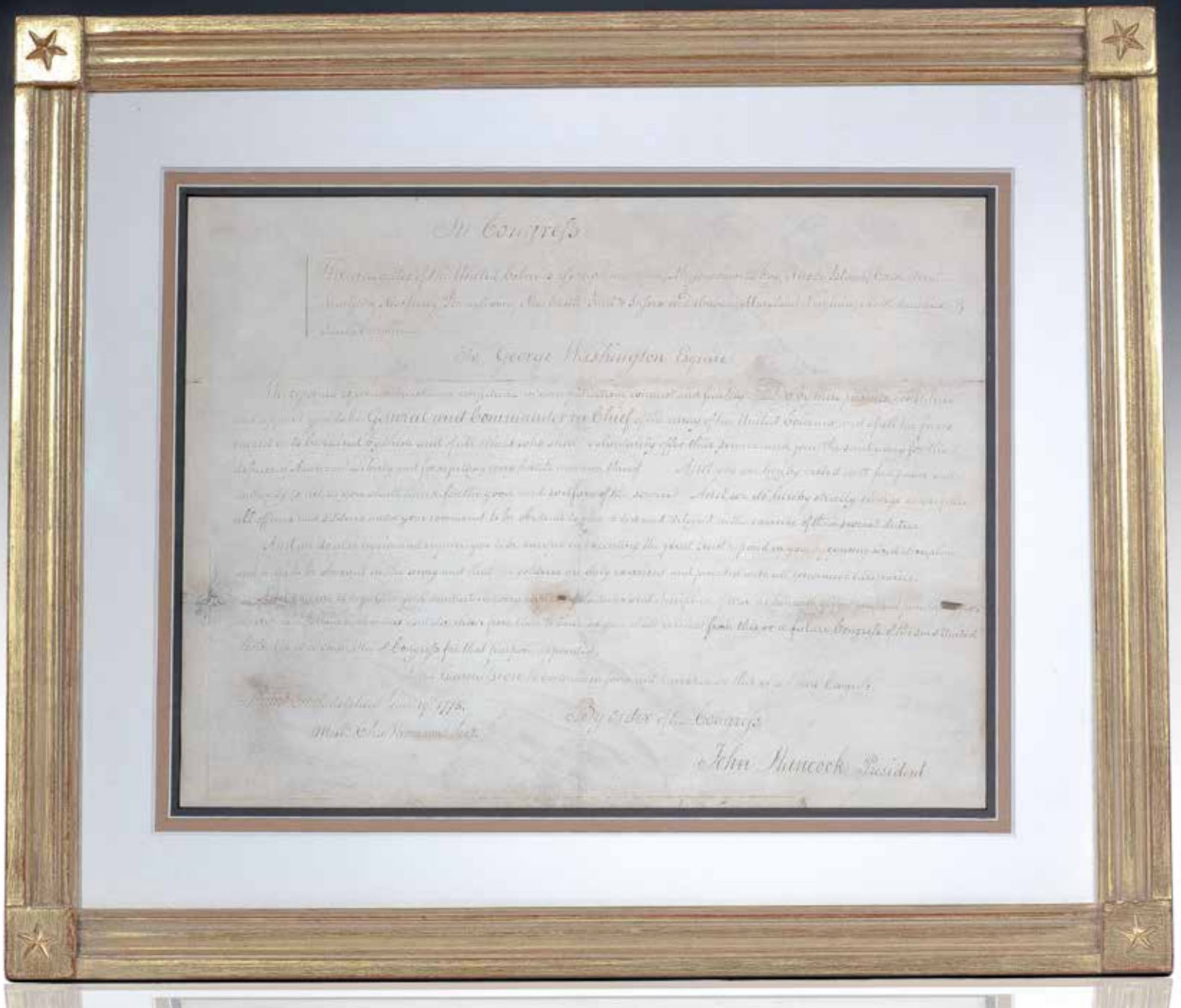
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Americana



THE MOST IMPORTANT GEORGE WASHINGTON DOCUMENT IN PRIVATE HANDS

THOMSON, CHARLES. [GEORGE WASHINGTON].

George Washington's Commission as General and Commander in Chief of the Army of the United Colonies.

Philadelphia: June 19, 1775.

One of only two original copies of George Washington's Commission as General and Commander in Chief of the Army of the United Colonies; the Ahlstrom discovery, the only duplicate of Washington's own document now in the Library of Congress. One-page, oblong folio on sheepskin vellum, autograph document signed, entirely in the hand of Charles Thomson, Secretary of the Continental Congress (including the signature of John Hancock which Thomson copied from the original document), appointing George Washington as General and Commander in Chief of the army of the United Colonies, Philadelphia,

19 June 1775. The document reads in full, "In Congress The delegates of the United colonies of New Hampshire, Massachusetts bay, Rhode Island, Connecticut, New York, New Jersey, Pennsylvania, New Castle, Kent & Sussex on Delaware, Maryland, Virginia, North Carolina & South Carolina To George Washington Esquire We reposing especial trust and confidence in your patriotism conduct and fidelity Do by these presents constitute and appoint you to be General and Commander in Chief of the army of the United Colonies and of all the forces raised or to be raised by them and of all others who shall voluntarily offer their

service and join the said army for the defence of American Liberty and for repelling every hostile invasion thereof. And you are hereby vested with the full power and authority to vet as you shall think for the good and welfare of the service. And we do hereby strictly charge and require all officers and soldiers under your command to be obedient to your orders and diligent in the exercise of their several duties. And we do also enjoin and require you to be careful in executing the great trust reposed in you by causing strict discipline and order to be observed in the army and that the soldiers are duly exercised and provided with all convenient necessaries. And you are to regulate your conduct in every respect by the rules and disciplines of war as herewith given you and punctually to observe and follow such orders and direction from time as you shall receive from this or a future Congress of the said United Colonies or a committee of Congress for that purpose appointed. This Commission to continue in force until revoked by this or a future Congress. Dated Philadelphia June 19th 1775. By the Order of Congress Attest. Cha Thomson Secy. John Hancock President.”

Referred to as “the Ahlstrom discovery,” this previously unrecorded original of Washington’s commission is the first to appear in over a century since the “Hancock original” was returned to the library of congress after being found in the transfer of Washington’s papers in 1904. The text and format are nearly identical to that of Washington’s own document now in the Library of Congress which is also on vellum.

Provenance: Dr. George Whitfield Avery (1835-1983), “we know that the framed document [at the time Ahlstrom purchased it] hung for many years in [his] office... a letter from his granddaughter, who still lives in Ohio, tells of David Avery, Dr. Avery’s grandfather, being acquainted with General Washington” (see, *A Significant George Washington Discovery* by Richard M. Ahlstrom, 1975). — Richard M. Ahlstrom, purchased the document in 1969, at an antique show in northeastern Ohio; includes scans of his published notes, as well as scans of letters and notes from leading authorities. — Lot 369, Important Americana, Sotheby Parke Bernet, 24 February 1976 (highlight of its bicentennial auction, however, withdrawn from sale pending further review).

On June 15, 1775, the Continental Congress, “Resolved, that a general be appointed to command all the continental forces, raised, or to be raised, for defence of American liberty... The Congress proceeded to the choice of a general, by ballot, when George Washington, Esq. was unanimously elected” (Journal of the Continental Congress for June, 1775). On the following day, President Hancock, “From the chair informed Geo. Washington, Esq. that he had the orders of Congress to acquaint him that the Congress had, by unanimous vote, made choice of him to be General and Commander in Chief, to take the supreme command of the Forces raised, and to be raised, in defence of American liberty, and desired his acceptance of it. To which, Colonel Washington, standing in his place...” gave his response. When Colonel Washington had completed his acceptance speech, it was, “Resolved, that a committee of three be appointed to draught a commission and instructions for the General” (ibid). On Saturday, June 17, the Congress, “Met according to adjournment,” and, “The committee appointed to draught a commission for the General, reported the same, which, being read by paragraphs and debated was agreed to” (ibid). It was then ordered that the commission be, “Dated, Phila. June 17, 1775, and, that the same be fairly transcribed, to be signed by the President, and attested by the Secretary and delivered to the General” (ibid). Timothy Matlack was chosen from among the congressional clerks to write out the



commissions of both George Washington and Adjutant General Horatio Gates. General Washington’s Commission was prepared with a number of significant textual changes from the approved resolution, and dated June 17, to conform with the date of the resolution of the Congress. This date was altered by John Hancock when he was presented with the Commission for signature on Monday, June 19th, by his making a nine out of a seven. Shortly after receiving his commission, Washington departed for Massachusetts and took charge of the Continental Army in Cambridge on July 3, 1775. Following eight years of conflict, he stepped down from his role as Commander in Chief on December 23, 1783.

When the original commission was given back to Congress by Washington at the close of the War, it was in remarkably good physical condition, and speculation began about the existence of a second document. Charles Thomson (1729-1824), a Founding Father of the United States, served as the Secretary of the Continental Congress

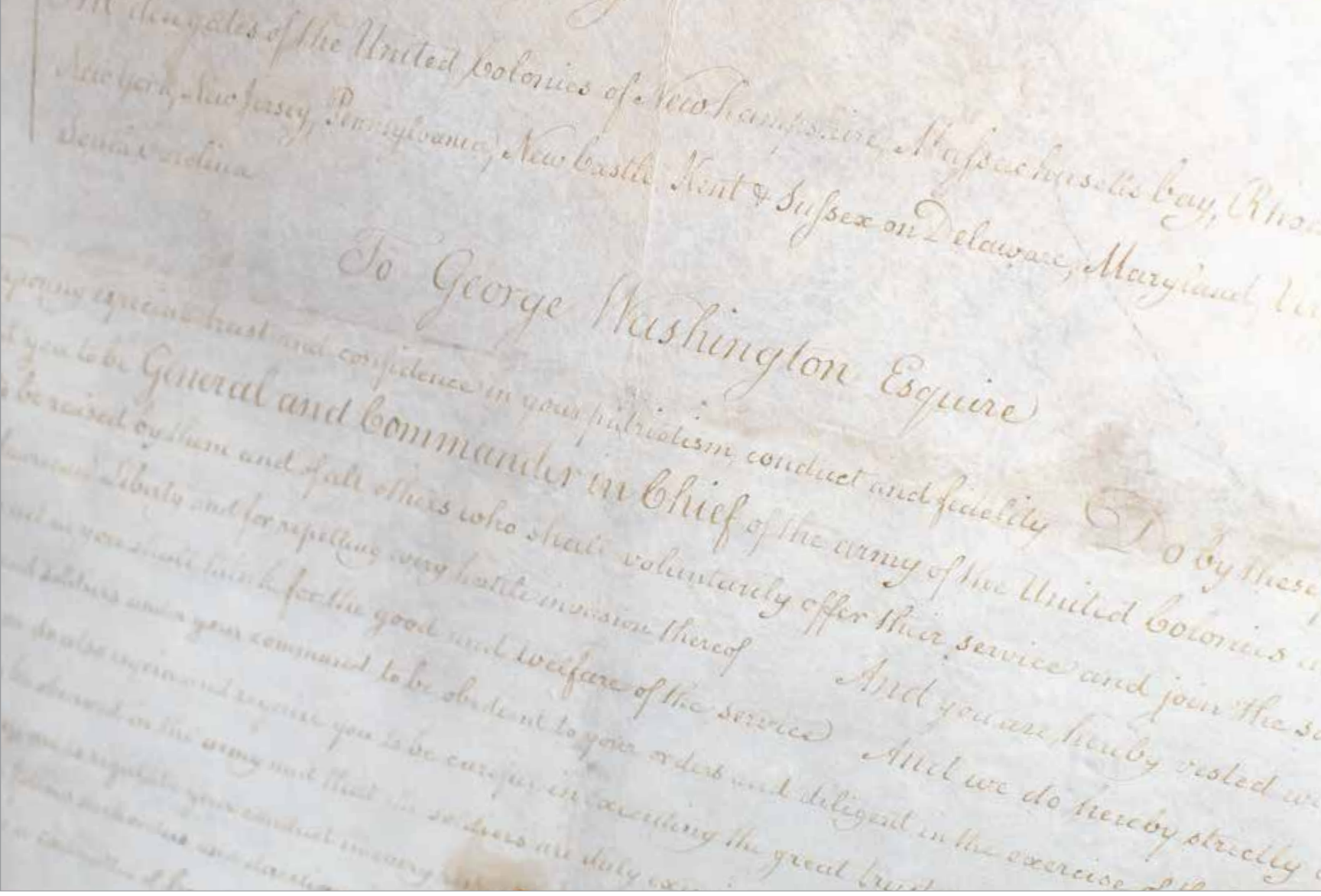


throughout its existence, from 1774 to 1789. He was responsible for maintaining the records of the Congress and played a significant role in the administrative affairs of the revolutionary government. Thomson's meticulous record-keeping contributed to the historical documentation of the events and decisions made during the early years of the United States that was so vital to a Congress whose members were ever-changing. Along with Hancock, Thomson's name appeared on the first published version of the Declaration of Independence in July 1776 – the only two names to appear on the document. Thomson is also known for co-designing the Great Seal of the United States that was first used in 1782, and later adopted by Congress as the national symbol. As his last official act as Secretary, Thomson would also be given the distinction of informing Washington of his election to the presidency. On March 23, 1789, Henry Knox informed George Washington, "At present it appears probable that Mr. Charles Thomson will have the honor of announcing to the President his appointment." Then, on April 6, John Langdon wrote a letter to Washington, "to transmit to your Excellency the information of your unanimous election to the Office of President of the United States of America." Thomson delivered this letter to Washington at Mount Vernon on April 14, 1789.

As Secretary of the Congress, Thomson oversaw the safe keeping of all documents related to his post. "When the new federal government was established in 1789, Thomson transferred all of the papers of the

Continental Congress to the Department of State. In a letter written July 24, 1789, Washington instructed Thomson "to deliver the Books, Records & Papers of the late Congress—the Great Seal of the Federal Union—and the Seal of the Admiralty, to Mr Roger Alden, the late Deputy Secretary of Congress; who is requested to take charge of them until further directions shall be given" (Harvard University, Declaration Resources Project, Charles Thomson, 4 November 2017). It is known that Charles Thomson was in possession of the original commission that Washington handed to Congress at the end of the War and in a letter dated 22 January 1784, Washington wrote to Thomson requesting that his commission be deposited amongst his own papers for his future family legacy. On 7 February 1784, Thomson obliged and returned the commission with hope that it may "prove an incentive to them to emulate the virtues of their worthy great progenitor." The present document is without a doubt, entirely in the hand of Thomson and the text and format are nearly identical to that of Washington's own document now in the Library of Congress – which is also on vellum.

Previously, the document was submitted to the Documentary History of the First Federal Congress Project at The George Washington University, and on 15 January 1974, the handwriting expert, Helen E. Veits, wrote in a letter to Ahlstrom: "Based upon the manuscripts in our possession, I am quite confident that [this] document was written in the hand of Charles Thomson, Secretary to the Continental Congress."



Included with the commission is Charles Thomson's signature cut from a printed document that shows the exact similarities of the one he used for Washington's commission.

"Charles Thomson's attestation of the Declaration of Independence, in the Dunlap broadside and subsequent printings, was an affirmation of both the text and the act of declaring independence. But the Declaration was far from the only Congressional resolution to bear Thomson's name. Almost any resolution pulled directly from the minutes of the Congress was also accompanied by Thomson's name, confirming its authenticity" (Harvard University, Declaration Resources Project, Charles Thomson, 4 November 2017). Not only did Thomson sign the document in his capacity as Secretary of Congress, but he also affirmed the genuineness of such a document by attesting to it. Only Charles Thomson could apply his signature after the word "attest" as he did on numerous resolutions of the Continental Congress including the Declaration of Independence. According to a note from Gary D. Eyler of Old Colony Shop, there are three reasons this document could have been produced. The first is that the document originated to be used to show that Washington was in fact nominated for that position when he quickly proceeded up to Cambridge, Massachusetts, to take command of the troops. Secondly, that it could have been written as a backup for the secret files of Congress, in case of British invasion, capture, or destruction that was about to befall upon the Continental Congress.

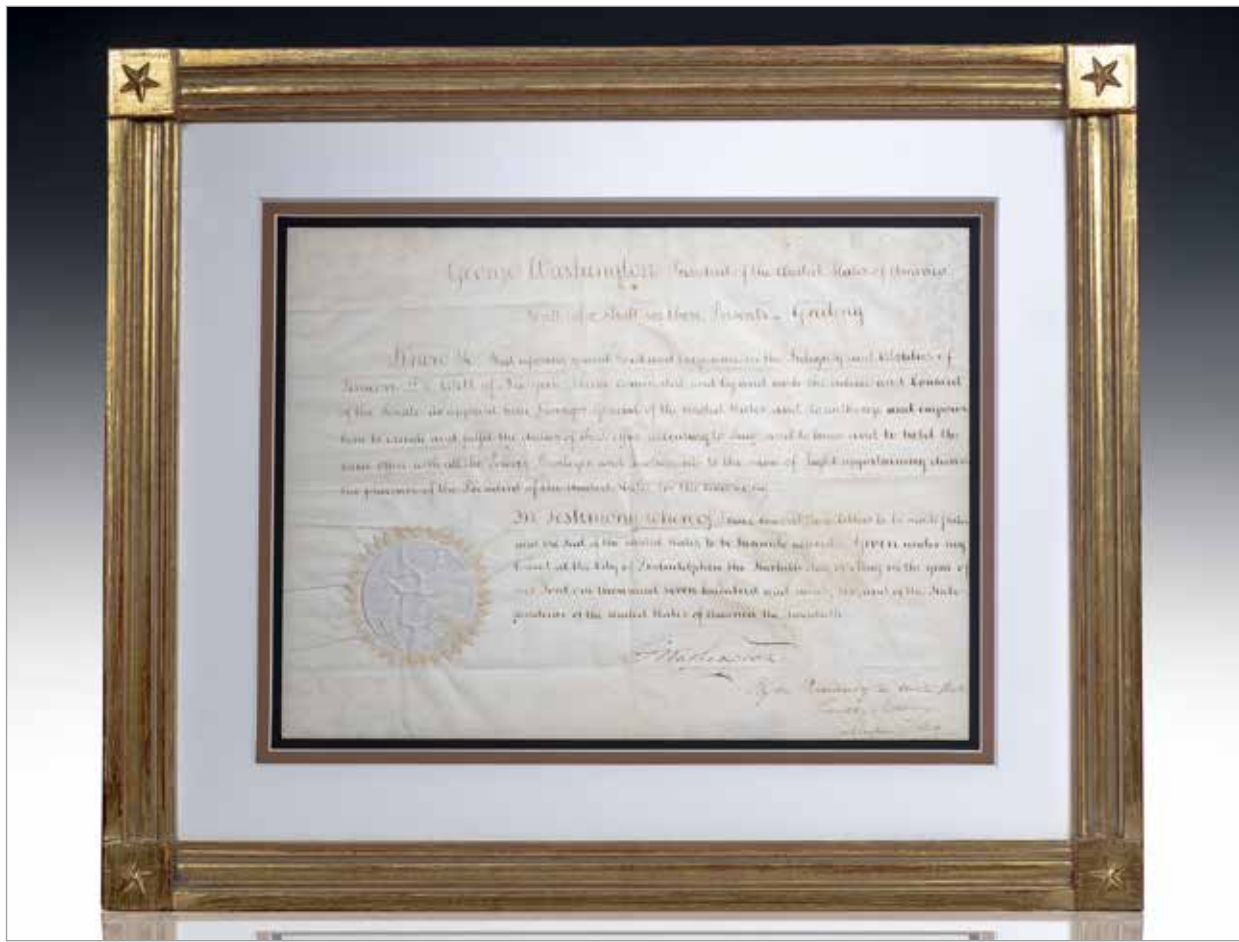
Or lastly, it was drawn up by Thomson at the request of Washington when he asked for his original to be sent back to him after the end of the War. In a letter to Ahlstrom from Dr. Paul G. Sifton at The Library of Congress on 8 August 1973, Sifton wrote that there is no other copy or draft of Washington's commission, and in addition: "Commissions issued by the Second Continental Congress ordinarily consisted of one copy to the designated recipient. In rare instances, a duplicate would be issued upon the later application by the commission holder." After an executive order that was issued requiring the transfer of Washington's papers to the Library of Congress in 1904, the Library notes that "some of the many manuscripts that became separated over the years from the main body of Washington's papers have already been noted. It may be well at this point to refer to others of the kind. There is evidence that certain private papers of Washington were distributed among members of the Washington family, who later gave them away or sold them."

In very good condition, browned on verso from removal of old mount, small hole affecting one word, small stain affecting one word, old repair with small hole at left margin from old seal, some marginal browning, old folds.

Undeniably one of the most important historical American documents still in private hands.

Item #145372

\$975,000



WASHINGTON APPOINTS FIRST SURVEYOR GENERAL

WASHINGTON, GEORGE

George Washington Signed Appointment of the First Surveyor General.

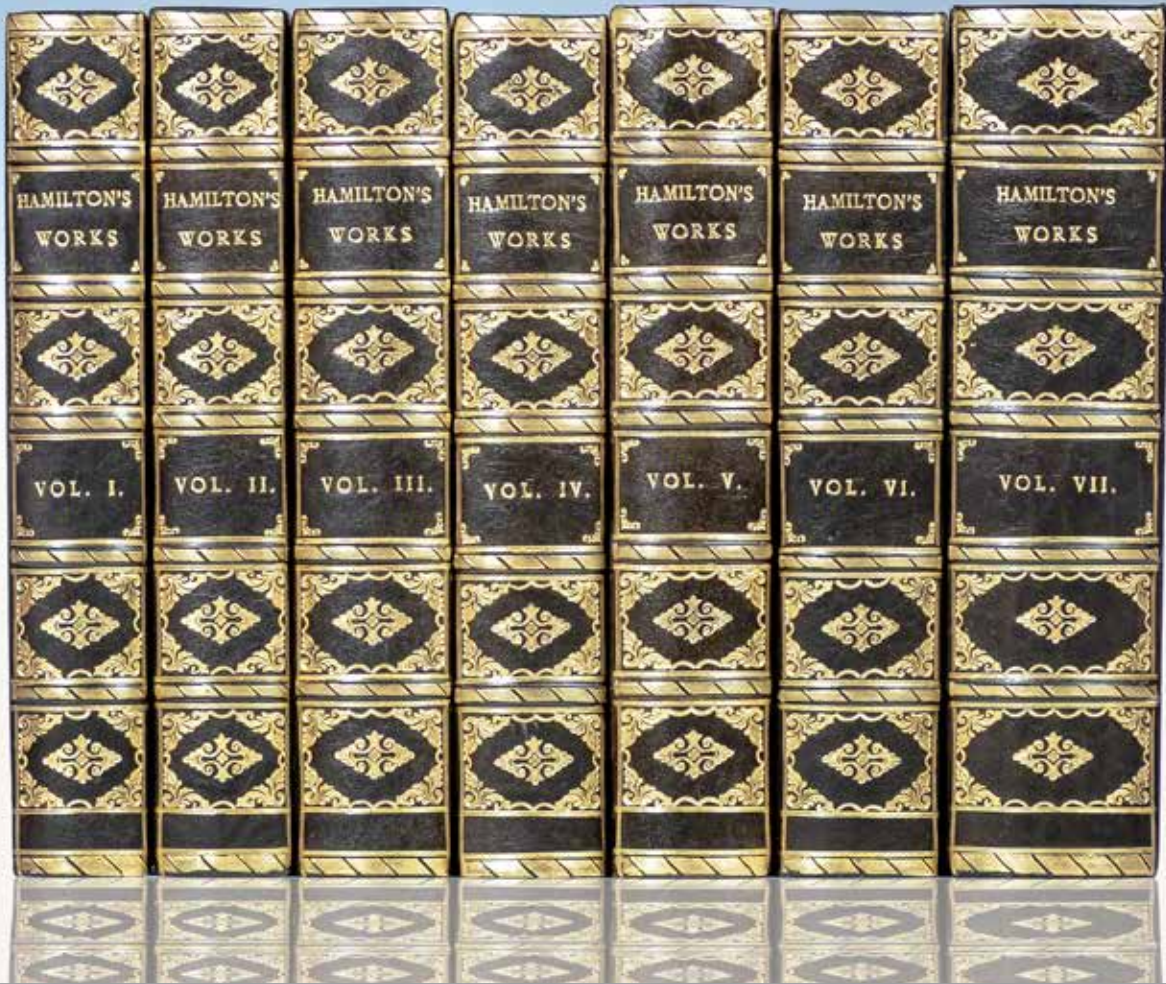
Philadelphia: May 13, 1796.

Rare manuscript document boldly signed by George Washington as the first President of the United States appointing the first Surveyor General of the United States. One page, oblong quarto, manuscript document in a secretarial hand on vellum, Philadelphia, 13 May 1796, signed at the conclusion, “G. Washington” and countersigned by Timothy Pickering, Secretary of State. With paper presidential seal, docketed on verso, creased from folding. Trained in surveying as a youth, Simeon De Witt (1756-1834) gained early distinction making maps for George Washington during the Revolution, ultimately becoming Geographer and Surveyor of the Continental Army. After the war, De Witt settled in Albany, where he served for a half century until his death as the surveyor general of New York State. His 1802 state map set a standard for American cartography. In 1796, Washington nominated and appointed De Witt to become Surveyor General of the United States, but De Witt turned down the nomination. Washington wrote to Thomas Jefferson describing De Witt as “extremely modest,

sensible, sober, discreet, and deserving of favors. He is esteemed a very good mathematician.” Despite Washington’s praise, Jefferson never adopted any of De Witt’s proposals during his presidency. Although De Witt declined Washington’s appointment as surveyor general of the United States, while serving on the Manhattan street commission he eagerly accepted a position (1810) on the first state commission exploring a cross-state canal to Lake Erie. De Witt’s unrivaled mapping and surveying experience made him a logical choice for the street commission. Given his extensive record laying rectilinear grids elsewhere in the state, De Witt was the likeliest among the commissioners to propose and promote a regular grid for Manhattan. De Witt was responsible for the hiring of his like-minded young Albany protégé, John Randel, Jr., to serve as the commission’s chief surveyor. In near fine condition.

Item #145490

\$30,000



**“THERE IS A CERTAIN ENTHUSIASM IN LIBERTY,
THAT MAKES HUMAN NATURE RISE ABOVE ITSELF, IN ACTS OF BRAVERY AND HEROISM”**



HAMILTON, ALEXANDER

The Works of Alexander Hamilton. Comprising His Correspondence, and His Political and Official Writings, Exclusive of the Federalist, Civil and Military. Published From the Original Manuscripts Deposited in the Department of State, By Order of the Joint Library Committee of Congress.

New York : Charles S. Francis & Company, 1851.

Finely bound set of the works of Alexander Hamilton. Octavo, 7 volumes, bound in half leather, gilt titles and elaborate tooling to the spine, raised bands, frontispiece of Hamilton. In near fine condition, rebacked. An exceptional set.

As the first secretary of the treasury, Hamilton was the main author of the economic policies of George Washington's administration. He took the lead in the federal government's funding of the states' debts, as well as establishing the nation's first two de facto central banks, the Bank of North America and the First Bank of the United States, a system of tariffs, and friendly trade relations with Britain. His vision included a strong central government led by a vigorous executive branch and a strong commercial economy.

Item #136014

\$8,800



**THE MOST FAMOUS AND INFLUENTIAL AMERICAN POLITICAL WORK
EXCEPTIONALLY RARE FIRST EDITION OF THE FEDERALIST**

[HAMILTON, ALEXANDER; JAMES MADISON; JOHN JAY]

The Federalist: A Collection of Essays, Written in Favour of the New Constitution, As Agreed Upon by the Federal Convention, September 17, 1787.

New York: Printed and Sold by J. and A. McLean, 1788.

First edition of The Federalist, one of the rarest and most significant books in American political history and “the most thorough and brilliant explication of the Federal Constitution (or any other constitution) ever written” (Smith, *The Constitution: A Documentary and Narrative History*, pp 263-264). 12mo, two volumes bound in full calf with morocco spine labels lettered in gilt, elaborate gilt tooling to the spine, front and rear panels. In near fine condition with light foxing and minor marginal staining to end of Vol II. Housed in a custom half morocco clamshell box. An exceptional example of this cornerstone of Americana.

Written between October 1787 and May 1788 in order to convince New York to ratify the newly created Constitution, “The Federalist Papers” consist of 85 essays written anonymously by Alexander

Hamilton, James Madison and John Jay, describing the concepts therein, 77 of which were published in New York newspapers under the name Publius. Hamilton collected and edited the essays, adding the 8 unpublished articles, and contracted with the McLean brothers to publish 500 copies. In March 1788 the first volume appeared with the first 36 essays, followed two months later by volume two with the final 49 essays, including 8 appearing for the first time in print, followed by the complete text of the new Constitution and the resolutions of the Constitutional Convention. The resulting document was characterized by Thomas Jefferson in a November 1788 letter to Madison as “the best commentary on the principles of government which ever was written. “The significance of The Federalist has been recognized for more than 200 years, George Washington wrote, “The Federalist will merit the notice of posterity; because in it are candidly and ably

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T H E
F E D E R A L I S T :

A D D R E S S E D T O T H E

T H E S T A T E O F
Y O R K .

E R I .



discussed the principles of freedom and the topics of government, which will always be interesting to mankind so long as they shall be connected in Civil Society." "When Alexander Hamilton invited his fellow New Yorker John Jay and James Madison, a Virginian, to join him in writing the series of essays published as The Federalist, it was to meet the immediate need of convincing the reluctant New York State electorate of the necessity of ratifying the newly proposed Constitution of the United States. The 85 essays, under the pseudonym 'Publius,' were designed as political propaganda, not as a treatise of political philosophy. In spite of this, The Federalist survives as one of the new nation's most important contributions to the theory of government" (PMM, 234). The Federalist "exerted a powerful influence in procuring the adoption of the Federal Constitution, not only in New York but in the other states. There is probably no work in so small a compass that contains so much valuable political information. The true principles of a republican form of government are here unfolded with great clearness and simplicity" (Church 1230). "A generation passed before it was recognized that these essays by the principal author of the Constitution and its brilliant advocate were the most authoritative interpretation of the Constitution as drafted by the Convention of 1787. As a commentary and exposition of the Constitution, the influence of the Federalist has been profound" (Grolier American 100, 56).

"Of the only 500 copies published, Hamilton is said to have sent nearly 50 copies to Virginia for the ratifying convention. The remaining 450 copies sold poorly, and the publishers complained in October 1788, long after New York had ratified the Constitution, that they still had several hundred unsold copies" (Maggs, 815). The amount of deference that should be given to The Federalist Papers in constitutional interpretation has always been somewhat controversial. As early as 1819, Chief Justice John Marshall noted in the famous case *McCulloch v. Maryland*, that "the opinions expressed by the authors of that work have been justly supposed to be entitled to great respect in expounding the Constitution. No tribute can be paid to them which exceeds their merit; but in applying their opinions to the cases which may arise in the progress of our government, a right to judge of their correctness must be retained." In a letter to Thomas Ritchie in 1821, James Madison stated of the Constitution that "the legitimate meaning of the Instrument must be derived from the text itself; or if a key is to be sought elsewhere, it must be not in the opinions or intentions of the Body which planned & proposed the Constitution, but in the sense attached to it by the people in their respective State Conventions where it recd. all the authority which it possesses."

Item #145519

\$260,000



FINE PAIR OF EARLY JOSIAH LORING CELESTIAL AND TERRESTRIAL GLOBES



LORING, JOSIAH

[Loring's Terrestrial and Celestial Table Globes.](#)

Boston: Josiah Loring, c. 1833.

Fine pair of rare early 19th century American celestial and terrestrial table globes published by Josiah Loring. Both the celestial and terrestrial globe measure 17 inches in diameter with a calibrated brass meridian ring and 17 inch mahogany horizon ring decorated with mounted hand colored decorations. Mounted on ebonized oak stands. Each globe is comprised of 12 richly detailed hand-colored gores with polar calottes, the terrestrial globe detailing the earth's landmasses, major countries and cities and the celestial showing the major stars in various sizes related to their brightness. Major constellations and all twelve zodiac signs are illustrated with detailed hand-colored drawings. In near fine condition. A very nice set.

Publisher, bookbinder, and globe maker Josiah Loring began selling globes in 1832 and soon won a gold medal at the 1839 exhibition of the Massachusetts Mechanic Association for his craftsmanship. The Association noted his globe's "perfect sphericity, the exactness of its balance and suspension, the smoothness of the surface, the beauty and correctness of the copperplate, and the elegance of the mounting, unite to render these Globes the most excellent of their kind, that have ever been examined by the Committee."

Item #132508

\$30,000



CIVIL WAR ERA NAVAL COMMISSION SIGNED BY LINCOLN AS PRESIDENT

LINCOLN, ABRAHAM; GIDEON WELLES

Abraham Lincoln Signed Naval Commission.

April 21, 1864

American naval commission signed by Abraham Lincoln as President of the United States and Gideon Welles as Secretary of the Navy. Folio, partially engraved on vellum the document is dated April 21, 1864 and promotes Charles W. Tracy to the rank of Lieutenant. In near fine condition. Matted and framed with a portrait of Lincoln and engraved plate. The Commission measures 19 inches by 16 inches. The entire piece measures 34 inches by 29.5 inches.

Abraham Lincoln served as the 16th President of the United States from March 1861 until his assassination in April 1865. He led the United States through the American Civil War, the country's greatest moral, cultural, constitutional, and political crisis, and in doing so preserved the Union of the United States of America, abolished slavery, and strengthened the federal government. Lincoln ran for President in 1860, sweeping the North in victory. The South was outraged by Lincoln's

election, and in response secessionists implemented plans to leave the Union before he took office in March 1861. War began in April 1861 when secessionist forces attacked Fort Sumter in South Carolina, just over a month after Lincoln's inauguration and, after years of deadly military conflict, officially ended on April 9, 1865, when Confederate General Robert E. Lee surrendered to Union General Ulysses S. Grant at the Battle of Appomattox Court House. On April 14, 1865, just days after the war's end at Appomattox, Lincoln was attending a play at Ford's Theatre with his wife Mary when he was assassinated by Confederate sympathizer John Wilkes Booth. Lincoln is remembered as the martyr hero of the United States and is consistently ranked as one of the greatest presidents in American history.

Item #132067

\$17,000

“A MAN WHO WILL ENSLAVE HIS OWN BLOOD, MAY NOT BE SAFELY RELIED ON FOR MAGNANIMITY”

DOUGLASS, FREDERICK

My Bondage and My Freedom. Part I.—Life as a Slave. Part II.—Life as a Freeman.

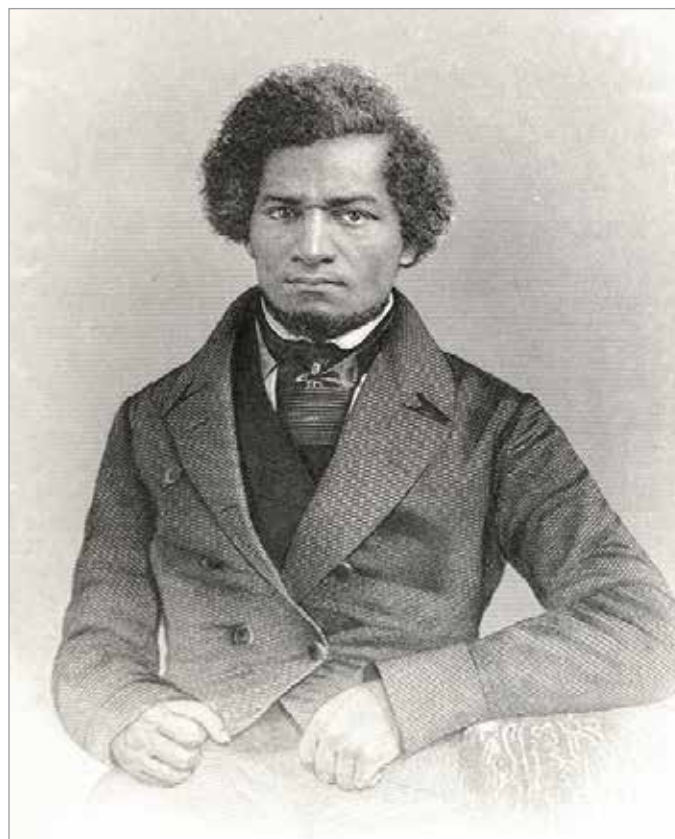
New York & Auburn: Miller, Orton, & Mulligan, 1855.

Rare first edition of Douglass' second autobiography. Octavo, original publisher's brown cloth, with three engraved plates, including the engraved frontispiece from the classic daguerreotype of Douglass. In very good condition. A very nice example, uncommon in this condition.

Frederick Douglass, born into slavery in 1818, emerged as one of the most prominent figures in the abolitionist movement and a towering intellectual of the 19th century. Douglass was born into slavery in Maryland, but through remarkable perseverance and intellect, he escaped bondage in 1838. Subsequently, he became a leading abolitionist speaker and writer, utilizing his own experiences to shed light on the harsh realities of enslavement. His autobiographical works, including “Narrative of the Life of Frederick Douglass, an American Slave,” are celebrated for their unflinching portrayal of the brutality of slavery and their role in galvanizing public opinion against it. Douglass's activism extended beyond the abolitionist cause; he was also a staunch advocate for women's suffrage and other social reforms. His legacy as a statesman, orator, and author continues to be studied and celebrated for its profound impact on American society and its ongoing relevance in the struggle for civil rights and social justice.

Douglass' eloquence and moral clarity made him a sought-after speaker, and he quickly rose to prominence as one of the most influential voices in the fight against slavery. After the Civil War, Douglass continued his activism, focusing on securing and protecting the rights of African Americans. He held several government positions, including serving as U.S. Marshal for the District of Columbia (1877-1881), Recorder of Deeds for the District of Columbia (1881-1886), and Minister Resident and Consul General to Haiti (1889-1891). These appointments marked Douglass as the first African American to hold these positions, underscoring his trailblazing role in breaking down racial barriers in American politics.

In his foreword to the 2003 Modern Library paperback edition, John Stauffer writes: “My Bondage and My Freedom [is] a deep meditation on the meaning of slavery, race, and freedom, and on the power of faith and literacy, as well as a portrait of an individual and a nation a few years before the Civil War. As his narrative unfolds, Frederick Douglass—abolitionist, journalist, orator, and one of the most powerful voices to emerge from the American civil rights movement—transforms himself from slave to fugitive to reformer, leaving behind a legacy of social, intellectual, and political thought.” “The most influential African American of the 19th century” (ANB), Douglass was “the most powerful abolitionist speaker in the country” (Negro History). Throughout his life, “Douglass understood that the



struggle for emancipation and equality demanded forceful, persistent, and unyielding agitation. And he recognized that African Americans must play a conspicuous role in that struggle” (ANB). Appearing a decade after his initial, brief autobiography, *My Bondage and My Freedom* is the work “critics have increasingly called Douglass' ‘true’ life story” (Lee, *Slavery, Philosophy and American Literature*, 99). Described by Eric Sundquist as “a classic text of the American Renaissance,” this authoritative narrative, published within five years of the Civil War, documents “Douglass' ongoing critique of American racism... In 1855, more so than in 1845, Douglass realized that his life's story had the power to influence social and political change for black and white Americans” (John David Smith). Douglass authored three autobiographies: “Narrative of the Life of Frederick Douglass, an American Slave” (1845), “My Bondage and My Freedom” (1855), and “Life and Times of Frederick Douglass” (1881, revised 1892).

Item #133267

\$12,000

MY BONDAGE
AND
MY FREEDOM.

Part I.—Life as a Slave. Part II.—Life as a Freeman.

By FREDERICK DOUGLASS.

WITH

AN INTRODUCTION.

By DR. JAMES M'CUNE SMITH.

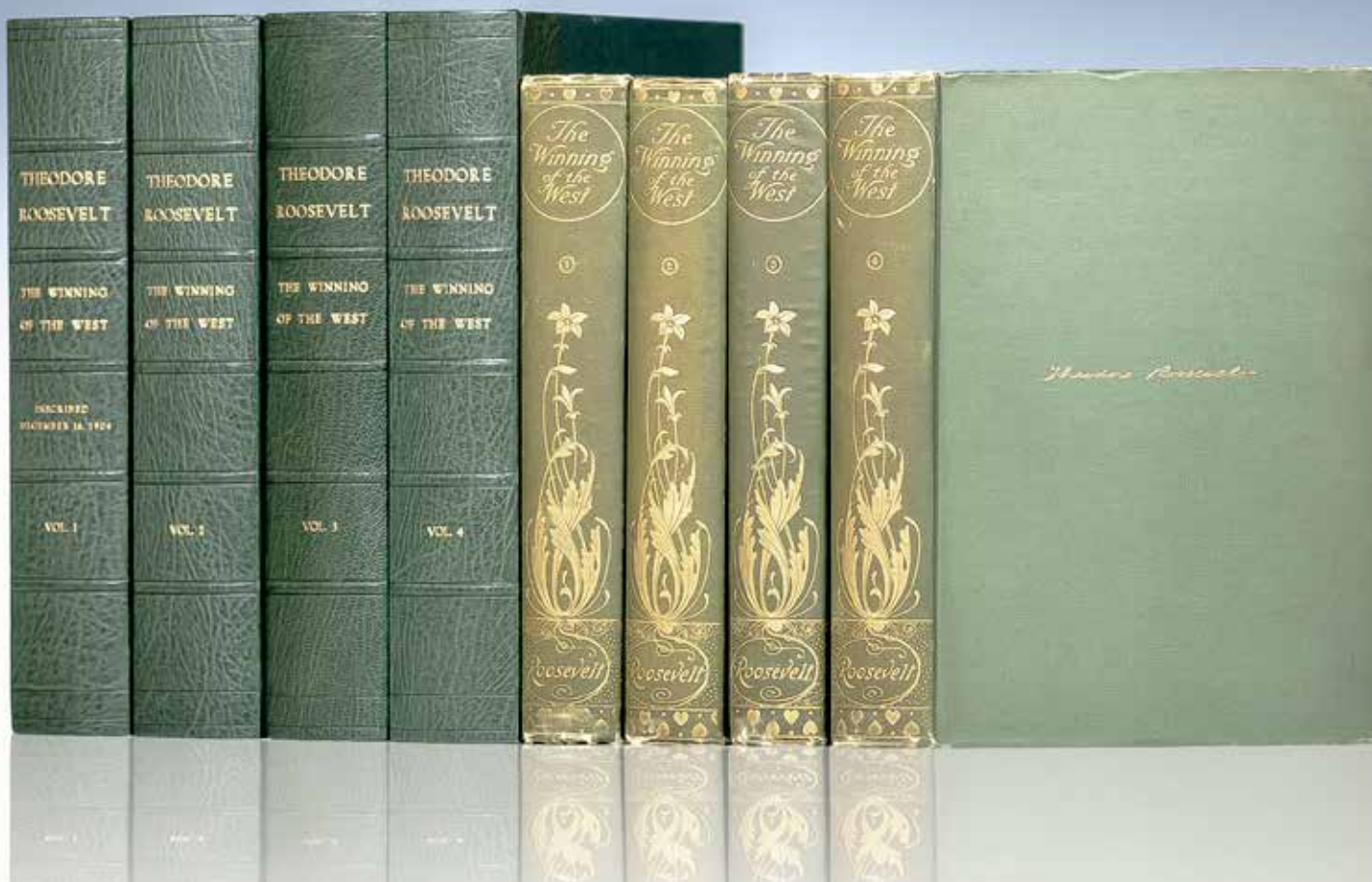
By a principle essential to christianity, a PERSON is eternally differenced from a THING; so that the idea of a HUMAN BEING, necessarily excludes the idea of PROPERTY IN THAT BEING.
COLERIDGE.

NEW YORK AND AUBURN:
MILLER, ORTON & MULLIGAN.

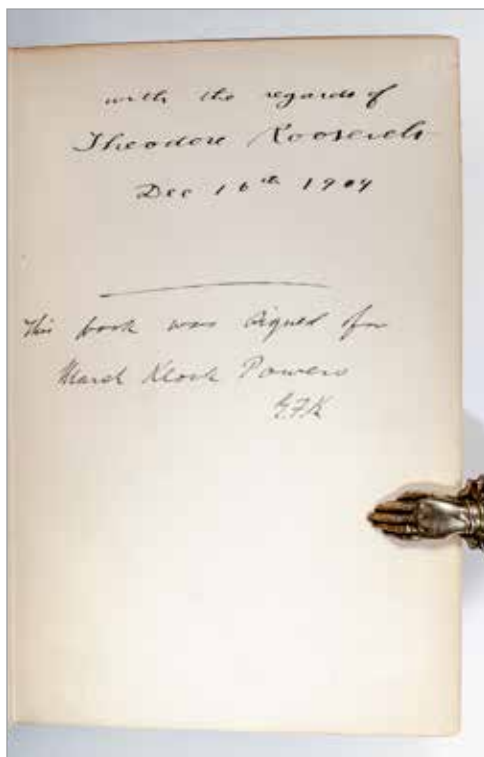
New York; 25 Park Row.—Auburn: 107 Genesee-st.

1855.





“ONE OF THE GREATEST WORKS OF WESTERN HISTORY”



ROOSEVELT, THEODORE

The Winning of the West.

New York : G.P. Putnam's Sons, 1900.

The Standard Library edition of Roosevelt's monumental work. Octavo, 4 volumes, original publisher's cloth with gilt titles and botanical gilt tooling to the spine, gilt topstain, tissue-guarded frontispiece portrait of Roosevelt to volume one, illustrated with folding maps and other plates. Presentation copy, boldly inscribed by Theodore Roosevelt as President on the front free endpaper of Vol. I, "with the regards of Theodore Roosevelt Dec 16th 1904." In near fine condition, ownership inscription beneath Roosevelt's inscription, "This book was signed for Marsh Klock Powers G.F.K." Each volume is housed in a custom half morocco clamshell box. An exceptional set, rare and desirable.

"The Winning of the West remains one of the greatest works of western history" (John Milton Cooper, Jr). In 1884, Theodore Roosevelt went to the Dakota Badlands "as a refuge from tragedy and disappointment. His young wife and his mother had both died on Valentine's Day that year, and in the summer his reformist faction had been defeated at the Republican national convention. The isolation and immensity of the Badlands helped him escape these misfortunes, and offered a retreat where he could pursue his interest in writing... [including his] four-volume history of the early frontier" (PBS, The West). "Roosevelt's work helped shape the popular impression of the West at the turn of the century" (Lamar, 987).

Item #146018

\$11,000



“ONE OF THE MOST FAMOUS BIG-GAME HUNTING EPICS”



ROOSEVELT, THEODORE

[African Game Trails. An Account of the African Wanderings of an American Hunter-Naturalist.](#)

New York: Charles Scribner's Sons, 1910.

Signed limited edition of Theodore Roosevelt's classic work. Large octavo, two volumes, original three-quarter tan pigskin. One of only 500 copies signed by Theodore Roosevelt, with fifty illustrations, including photographs, photogravures, drawings and a map. Fine in the rare original dust jackets and original card slipcase, rubbed and lacking the upper panel. Housed in a custom half morocco clamshell box. An exceptional example, easily the nicest we have seen.

“One of the most famous of all big-game hunting epics, this, with its larger than life sportsmen, was almost continuously in print until the 1930s. In British East Africa, Roosevelt hunted lion and plains game on the Kapiti Plains, while, in the Bondoni hill country, he collected rhinoceros and giraffe. On Juja Farm, his son Kermit faced leopard, while Teddy bagged rhino and hippopotamus. On the Kamiti River, buffalo were taken. Near the Sotik, additional rhino and lion were hunted, with elephant bagged near Mt. Kenia. On the Guaso Nyiro, giraffe and a variety of plains game were shot. Further adventures included hunting elephant near Lake Nyanza, rhino and plains game in the Lado, and eland on the Nile. Roosevelt's total bag was enormous even by the liberal standards of that era” (Czech, 138-39).

Item #119125

\$14,000



SIGNED BY RAILROAD MAGNATE CORNELIUS VANDERBILT

VANDERBILT, CORNELIUS

Cornelius Vanderbilt Signed New York and Harlem Rail Road Company Stock Certificate.

New York: American Bank Note Co, 1864.

Rare New York and Harlem Rail Road Company stock certificate signed by one of the wealthiest Americans in history, Cornelius Vanderbilt. Oblong octavo, one page partially printed and accomplished in manuscript, the certificate is dated April 12, 1864 and grants John M. Dobin 500 shares in the New York and Harlem Railroad Company. Signed by Cornelius Vanderbilt on the verso. In near fine condition. Matted and framed with a portrait of Vanderbilt and an informational placard. The entire piece measures 17.6 inches by 28 inches.

“Contemporaries, too, often hated or feared Vanderbilt or at least considered him an unmannered brute. While Vanderbilt could be a rascal, combative and cunning, he was much more a builder than a wrecker, being honorable, shrewd, and hard-working” (H. Roger Grant). From adolescence, Cornelius Vanderbilt showed signs of entrepreneurial spirit, starting his own ferry service at just 16. In those starting years, Vanderbilt’s voraciousness earned him the nickname “The Commodore,” telegraphing what the future might bring for such

an industrious young man. With enough time, “The Commodore” succeeded in organizing a steamboat freight empire and began expanding into the railroad industry with his purchase of stock in the New York and Harlem Rail Road Company line, one of the first railroads in the United States. His goal was to take the railroad, which was generally considered worthless, and make it valuable. Five years later, after much work, he consolidated it with the Hudson River RR to form the New York Central and Hudson River Railroad, one of the first giant corporations in United States history. “[Vanderbilt] vastly improved and expanded the nation’s transportation infrastructure, contributing to a transformation of the very geography of the United States. He embraced new technologies and new forms of business organization, and used them to compete... He helped to create the corporate economy that would define the United States into the 21st century” (T. J. Stiles, ‘The First Tycoon’).

Item # 146773

\$16,000



SIGNED BY AMERICAN INDUSTRIALIST HENRY FORD

FORD, HENRY

Henry Ford Signed Stock Certificate for the Ford Motor Company.

Walkerville, Ontario: The Ford Company of Canada Limited, 1908.

Rare Ford Motor Company stock certificate signed by American industrialist Henry Ford. Quarto, one page partially printed and accomplished in manuscript with red embossed seal, the certificate is dated December 17, 1908 as certificate #100 and issues 20 shares in the Ford Motor Company of Canada, Ltd. Signed by Henry Ford as President of the Company and additionally signed by Gordon Morton McGregor as Secretary. Matted and framed with a portrait of Ford and an informational placard. In fine condition. The entire piece measures 18 inches by 25.25 inches. An exceptional presentation.

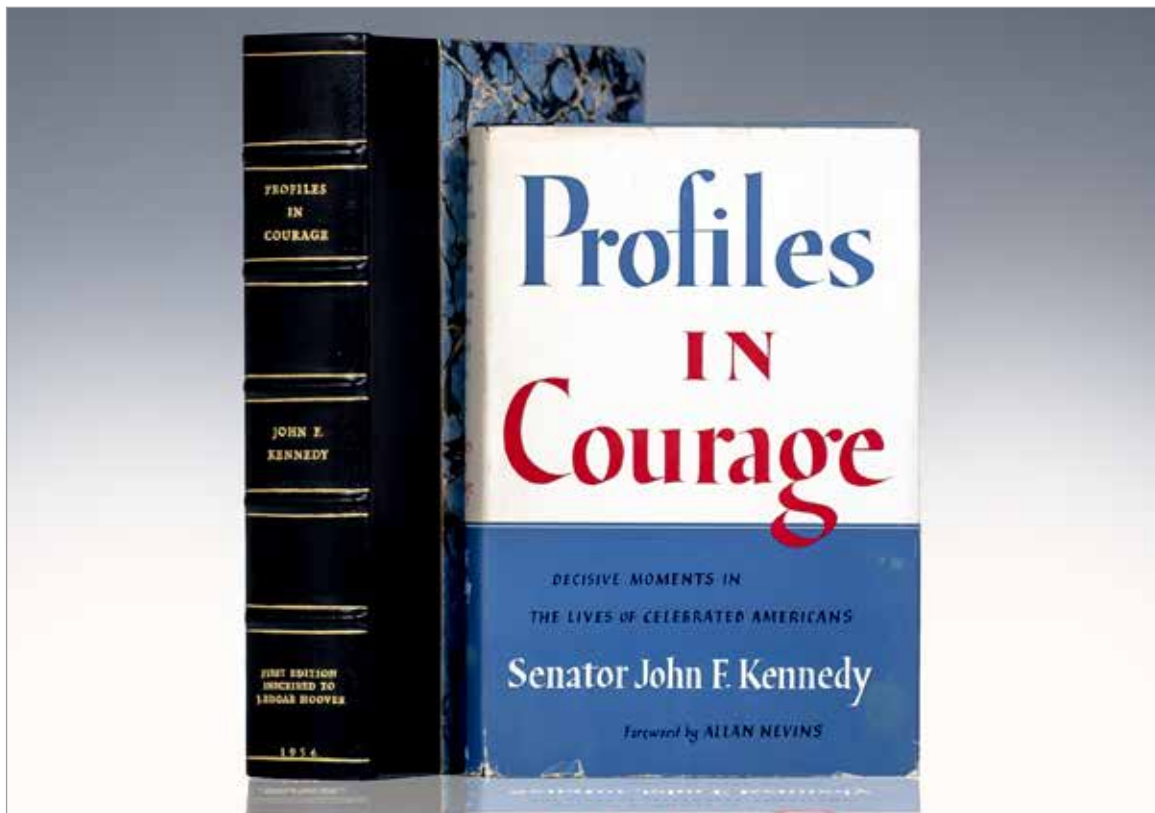
Henry Ford was an American industrialist and a business magnate, the founder of the Ford Motor Company, and the sponsor of the development of the assembly line technique of mass production. Although Ford did not invent the automobile or the assembly line, he developed and

manufactured the first automobile that many middle-class Americans could afford. In doing so, Ford converted the automobile from an expensive curiosity into a practical conveyance that would profoundly impact the landscape of the 20th century. The Ford Motor Company of Canada was founded in 1904 in order to manufacture and sell Ford motorcars in Canada and throughout the British Empire. The firm was founded when McGregor, the owner of Walkerville Wagon Works (of Walkerville, Ontario, across the river from Detroit) convinced fellow investors to invest in Ford's automobile. As the owner of the Ford Motor Company, Ford became one of the richest and best-known people in the world.

Item #146752

\$9,800

*“Coming together is the beginning. Keeping together is progress.
Working together is success.”*



ONE OF THE FINEST ASSOCIATION COPIES EXTANT

KENNEDY, JOHN F.

Profiles In Courage.

New York: Harper & Brothers, Publishers, 1956.

First edition, association copy of Kennedy's Pulitzer Prize-winning work; inscribed by JFK to J. Edgar Hoover. Octavo, original half cloth, with eight pages of black-and-white photogravures. Association copy, inscribed by the author on the front free endpaper, "To J. Edgar Hoover- a public servant of the highest courage- with the admiration of the author- John Kennedy." The recipient, J. Edgar Hoover served as the first Director of the Federal Bureau of Investigation of the United States for nearly 48 years, being first appointed director of the Bureau of Investigation – the FBI's predecessor – in 1924 and was instrumental in founding the FBI in 1935, where he remained director for another 37 years until his death in 1972. Hoover's controversial anti-communist agenda as FBI director led him to be an ally of JFK's father, Joe Kennedy, who was a successful businessman, an ideal capitalist, and a self-proclaimed enemy of communism. While JFK was also anti-communist, both he and his brother Robert clashed with Hoover over any number of issues, such as Civil Rights and organized crime, and Hoover supported Nixon during the Presidential campaign against JFK. A television docuseries was even made in the 80's titled Hoover vs. The Kennedys: The Second Civil War, which follows the Hoover reign through an eight-year period, from JFK's nomination to the Democratic ticket in 1960, through the Johnson years and the tragic assassinations that would mark the end of an era. Given that their relationship was

notoriously tumultuous in later years, this positive inscription full of admiration, which was written soon after the book's release in 1956, is all the more interesting. Near fine in a near fine dust jacket. Jacket design by Phil Grushkin. Foreword by Allan Nevins. Housed in a custom half morocco clamshell box by the Harcourt Bindery. One of the finest association copies extant between these two looming figures of twentieth century American politics, with Hoover serving for nearly half a century and Kennedy inspiring future generations to serve.

The Pulitzer Prize-winning book was written when Kennedy was the junior senator from Massachusetts, and it served as a clarion call to every American. The inspiring accounts of eight previous heroic acts by American patriots inspired the American public to remember the courage progress requires. Now, a half-century later, it remains a classic and a relevant testament to the national spirit that celebrates the most noble of human virtues. Kennedy relates these heroisms to sketches of American politicians who have risked their careers for principle. "A man does what he must," he wrote, "in spite of personal consequences, in spite of obstacles and dangers and pressures-and that is the basis of all human morality."

Item #134320

\$125,000

To J. Edgar Hoover -
a public servant
the highest courage -
in the administration
the matter -
The [unclear]





THE HOUND AND THE DOG
First Edition of Edgar Allan Poe's
Mystery of Edwin Drood
\$12,000

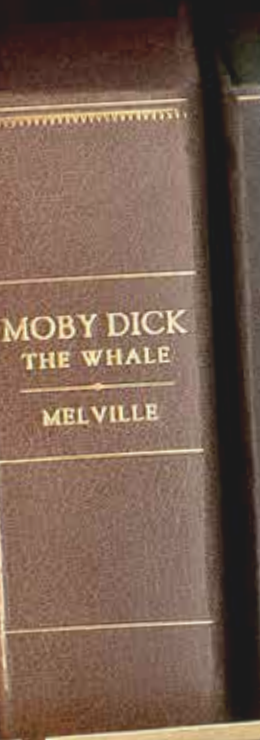
THE MYSTERY OF EDWIN DROOD
First Edition of Edgar Allan Poe's
Mystery of Edwin Drood
\$12,000

THE THREE MUSKETEERS
A Scarcely Worn & Complete Set of
Lafayette Set of Dumas' Masterpiece
\$275,000

THE ADVENTURES OF JACQUES CARTIER
First Edition of Jean Cartier's
Facts and Feats
\$40,000

HE WHO KNOWS HIS
HEART, KNOWS HIS
MIND
Second Edition of Jean Cartier's
Facts and Feats
\$17,000

"HE WHO KNOWS HIS
HEART, KNOWS HIS
MIND"
First Edition of
Jean Cartier's
Facts and Feats
\$17,000



THE INVISIBLE MAN
First Edition of H.G. Wells
\$12,000

MOBY-DICK
First Edition of Herman Melville
\$12,000

THE PORTRAIT OF A LADY
First Edition of Henry James
\$12,000

THE PORTRAIT OF A LADY
First Edition of Henry James
\$12,000

THE PORTRAIT OF A LADY
First Edition of Henry James
\$12,000

THE ADVENTURES AND MEMOIRS OF SHERLOCK HOLMES
First Edition of Arthur Conan Doyle's
The Adventures and Memoirs of Sherlock Holmes
\$12,000



Literature

“ONE OF THE GREATEST POEMS IN THE ENGLISH LANGUAGE”

MILTON, JOHN

Paradise Lost: A Poem in Ten Books.

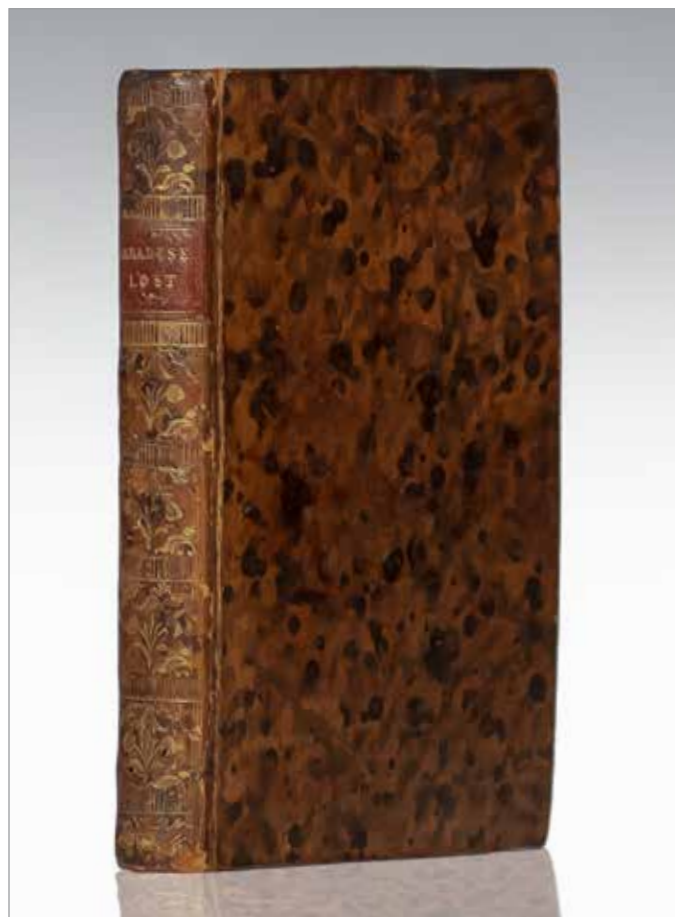
London: Printed by S. Simmons, and are to be sold by T. Helder, at the Angel in Little Brittain, 1669.

First edition of Milton’s poetic masterpiece, “one of the greatest works of the human imagination” (DNB). Small octavo, bound in full contemporary sprinkled calf, smooth spine gilt, red morocco lettering-piece gilt. Title-page and text within ruled border; woodcut headpieces and initials opening each book. (Without blank A1 after cancel title, F3 with paper flaw affecting rule border and shoulder notes, tiny mostly marginal wormhole to a few leaves.) Provenance: Elizabeth Gordon (signature on title verso dated 1686); Robert Chilton Pearson (bookplate); Patrick & Julie Pearson (bookplate). With the cancel title-page corresponding to Amory’s fourth issue, title page with “Angel” in the imprint in italic, and no note from the printer to the reader. Amory’s subissue 4† with signature Z in the original setting with “illustrious” in line 109 of the seventh book, and with Vv reset reading “far” in line 2 ov Vvlr. Hugh Amory “Things Unattempted Yet” in *The Book Collector*, Spring 1983, pp. 41-66; see ESTC R13352; Grolier Wither to Prior 603; Pforzheimer 718; Wing M-2142. In near fine condition. Housed in a custom half morocco clamshell box. An exceptional example, rare and desirable.

John Milton is regarded as one of the most important poets in the English language, and his works are widely recognized as among the greatest literary achievements in history, most notably *Paradise Lost*, though *Paradise Regained*, *Samson Agonistes*, and his plea for the liberty of the press *Areopagitica* are considered masterpieces in their own right. Milton’s poetry is marked by its grandeur, complexity, and intellectual and emotional depth. He was not only a master of language and versification, but also a keenly intellectual and political figure, tackling issues of politics, morality, and spirituality.

First published in 1667, “*Paradise Lost* is generally conceded to be one of the greatest poems in the English language; and there is no religious epic in English which measures up to Milton’s masterpiece... Milton performed an artist’s service to his God” (Magill, 511, 515). The present issue includes “Milton’s synopsis of each book (“the Arguments” of Books 1-10), his defense of “the Verse,” and a list of errata, adding sixteen pages of preliminary matter to the book. Simmons’s note to the reader states that he had procured this explanation from Milton because readers of the poem had “stumbled” on first encountering it, asking “why the Poem Rimes not.”

Although the tremendously difficult circumstances under which Milton produced the work are legendary—he had been blinded by long years of service as secretary under Cromwell and was in political disfavor after the restoration of Charles II—the troubled printing history of the work is less well known. The publisher Samuel Simmons reluctantly agreed to print a small first edition of 1300 copies, as he was assuming a heavy risk in sponsoring an epic poem, for which no precedent in



English publishing had been established. As payment for the first edition, Milton received a total of ten pounds.

Milton’s strident defense of blank verse (unrhymed iambic pentameter) is printed in large type that fills two pages. His chosen meter, although no longer fashionable by 1667, was the dominant mode of Shakespeare’s plays and is the closest to the natural rhythms of English speech. Samuel Johnson later commented sarcastically that, “finding blank verse easier than rhyme, [Milton] was desirous of persuading himself that it is better” (Morgan Library). Simmons issued the first edition over the course of several years, adding an updated title page with seven variations bearing dates of 1667, 1668 and 1669. Bibliographer Hugh Amory argued that the 1668 title page was issued earlier than the one bearing the date 1667.

Item #119536

\$45,000

Paradise lost.
A
P O E M
IN
T E N B O O K S.

The Author
JOHN MILTON.

L O N D O N,

Printed by *S. Simmons*, and are to be sold by
T. Helder, at the *Angel* in *Little Brittain*,
1 6 6 9.



Sturt & Sheppard Sc.

*Compositum jus, fasque animi, sanctosque recessus
Mentis, et incoctum generosa pectus honesto.*

T
R
W
By L
fir
Printe



“ONE OF THE MOST IMPORTANT WORKS IN ALL OF ENGLISH LITERATURE”

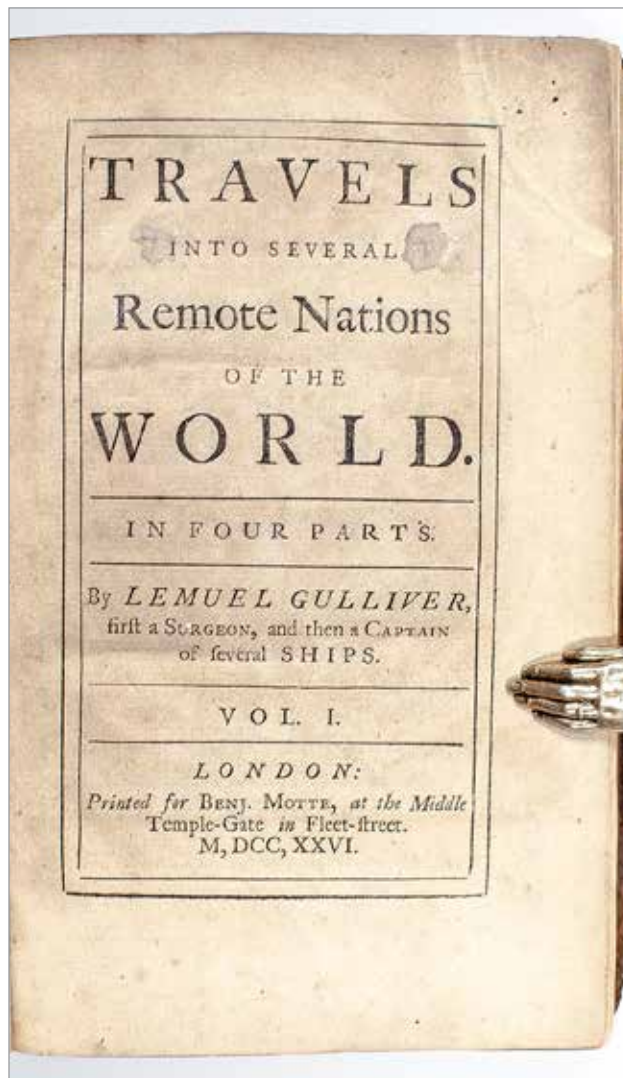
SWIFT, JONATHAN

Travels into Several Remote Nations of the World. In Four Parts. By Lemuel Gulliver, first Surgeon, and then Captain of Several Ships. [Gulliver's Travels].

London: Printed for Benj. Motte, at the Middle Temple-Gate in Fleet-Street, 1726.

First edition of one of the most important works in all of English literature, Teerink's "AA" edition of Jonathan Swift's masterpiece. Octavo, four parts in two volumes bound in full contemporary calf, rebacked with morocco spine labels lettered in gilt, botanical gilt tooling to the spine in six compartments within raised gilt bands, gilt scrolling to the front and rear panels, engraved frontispiece portrait of Captain Lemuel Gulliver (Teerink's 2nd state), illustrated with five engraved maps and one engraved table. In very good condition. A desirable example of this landmark work in English literature.

“Of all the works of eighteenth-century English literature, it is probably Gulliver's Travels that is the best-known and most widely read today” (ODNB). Swift was one of the greatest satirists of his time, hiding behind his various noms de plume, he poked fun at the social and political issues of the day, “the Prince of pamphleteers and satirists” (PMM). Jonathan Swift's masterpiece will “last as long as the language, because it describes the vices of man in all nations” (DNB). “A remarkable feat in the creation of imaginary worlds as a vehicle for satire upon the political and religious establishments of the day” (Clute & Grant, 914). “Gulliver's Travels has given Swift an immortality beyond temporary fame.” For every edition designed for the reader with an eye to the historical background, 20 have appeared, abridged or adapted, for readers who care nothing for the satire and enjoy it as a first-class story” (PMM 185). “Of all Swift's writings it best shows the merits of his mind and his gifts of expression. It is important to realize that it could be written only by one who had the highest ideals for human achievement and who despaired of the achieving” (Baugh et al., 865-66). Swift himself expressed this hope for his “Travells” to a friend: “They are admirable Things, and will wonderfully mend the world” (Rothschild 2104).



Item #146104

\$17,500

“THE FIRST NOVEL IN THE ENGLISH LANGUAGE”

DEFOE, DANIEL

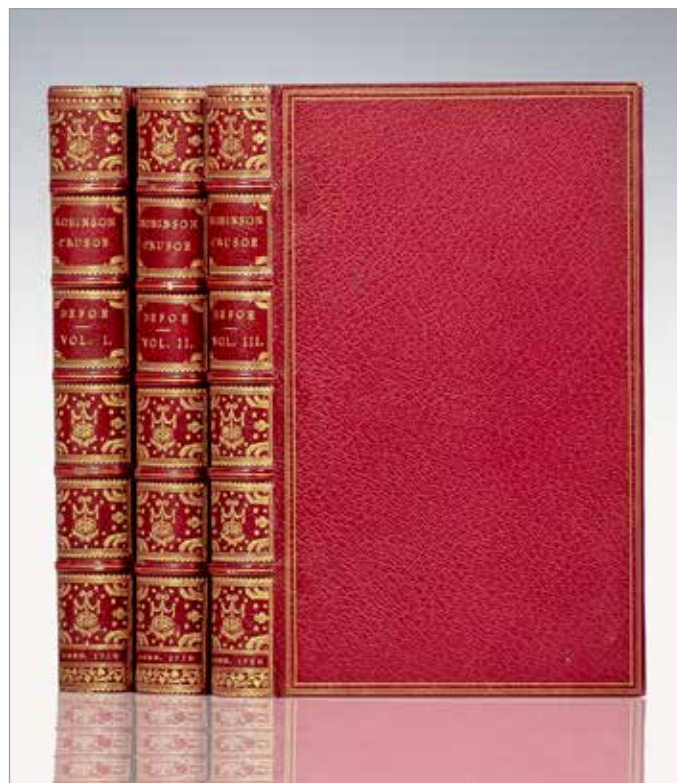
The Life and Strange Surprizing Adventures of Robinson Crusoe; The Farther Adventures of Robinson Crusoe; Serious Reflections During the Life And Surprising Adventures of Robinson Crusoe.

London: Printed for W. Taylor at the Ship in Pater-Noster-Row, 1719-1720.

Exceedingly rare complete first edition set of all three books in Defoe’s classic Robinson Crusoe series, including the scarce first and only printing of the third book in the series. Octavo, three volumes bound in full crushed red morocco by Francis Bedford with gilt titles and tooling to the spine in six compartments within raised gilt bands, triple gilt ruling to the front and rear panels, gilt turn-ins and inner dentelles, marbled endpapers, all edges gilt. The set consists of: Vol. I. The Life and Strange Surprizing Adventures of Robinson Crusoe, of York, Mariner: Who lived Eight and Twenty Years, all alone in an uninhabited Island on the Coast of America, near the Mouth of the Great River of Oroonoke; Having been cast on Shore by Shipwreck, wherein all the Men perished but himself. With An Account how he was at last as strangely deliver’d by Pyrates. Written by Himself. First edition, mixed state with the famed engraved frontispiece portrait of Robinson Crusoe by Clark and Pine, the title in second state with semi-colon after London, third state of the preface with the catchword “apply” correctly spelled, and first state of Z4r with “Pilot” misspelled “Pilate” and “Portuguese” for “Portuguese”, four pages of advertisements at rear. Bibliographic note tipped in. Vol. II. Being the Second and Last Part of His Life, And the Strange Surprizing Accounts of his Travels Round three Parts of the Globe. Written By Himself. First edition, second issue with the publisher’s notice to the verso of the last leaf of the Preface and page 295 correctly numbered, folding map of the world and 11 pages of advertisements at rear. Volume III. With His Vision of the Angelick World. Written By Himself. First edition, first issue with the catchword “The” on page 270, folding engraved plan of Crusoe’s island by Clark and Pine, 2 pages of advertisements at rear. [Grolier English 41; Hutchins 52-71, 97-112, 122-8; Moore 412 & 417; PMM 180; Rothschild 775]. In fine condition. Restoration to the last leaf of volume one. An exceedingly rare and handsomely bound complete set of this cornerstone in English literature.

Often hailed as the first novel in the English language and purportedly based on the experiences on Alexander Selkirk, who spent four years on the uninhabited island of Juan Fernandez from 1704, the adventures of Crusoe and his companion Friday have attained mythical status in the history of Western literature. The book’s success was immediate, a second edition being called for only seventeen days after publication of the first on April 25, 1719, with a further two editions published before the end of year. The Farther Adventures appeared on August 20, and relates how Crusoe revisited the island with Friday. A final part, The Serious Reflections, followed in 1720.

For the first edition of the novel, Defoe decided to let readers believe the novel was in a genuine autobiography. Despite the later revelation



that it was a fiction, readers were still curious about the inspiration behind Crusoe’s character, with some believing it was inspired by the Scottish castaway, Alexander Selkirk. Selkirk had resided in Más a Tierra, a Pacific island belonging to Chile, and the Chilean government eventually capitalised on the literary debate regarding the origins of Crusoe’s identity by renaming the island Robinson Crusoe Island.

“The romance of Crusoe’s adventures, the figure of civilized man fending for himself on a desert island, has made an imperishable impression on the mind of man... much of modern science fiction is basically Crusoe’s island changed to a planet” (PMM). Rousseau recommended it as the first book which ought to be studied by a growing boy; Coleridge praised its depiction of “the universal man” and Marx used it to illustrate economic theory in action. Jonathan Swift’s Gulliver’s Travels, published seven years after Robinson Crusoe, may be read as a systematic rebuttal of Defoe’s optimistic account of human capability.

Item #129597

\$150,000



THE
L I F E
 AND
 STRANGE SURPRIZING
ADVENTURES
 OF
ROBINSON CRUSOE,
 OF YORK, MARINER:
 Who lived Eight and Twenty Years,
 all alone in an un-inhabited Island on the
 Coast of AMERICA, near the Mouth of
 the Great River of OROONOQUE;
 Having been cast on Shore by Shipwreck, where-
 in all the Men perished but himself.
 WITH
 An Account how he was at last strangely deli-
 ver'd by PYRATES.

Written by Himself.

L O N D O N;
 Printed for W. TAYLOR at the Ship in Pater-Noster-
 Row. MDCCXIX.

THE FARTHER
ADVENTURES
 OF
ROBINSON CRUSOE;
 Being the Second and Last Part
 OF HIS
L I F E,
 And of the STRANGE SURPRIZING
ACCOUNTS of his TRAVELS
 Round three Parts of the Globe.

Written by Himself.

To which is added a Map of the World, in which is
 Delineated the Voyages of ROBINSON CRUSOE.

L O N D O N: Printed for W. TAYLOR at the
 Ship in Pater-Noster-Row. MDCCLXIX.

Serious Reflections
 DURING THE
L I F E
 And Surprising
ADVENTURES
 OF
ROBINSON CRUSOE:
 WITH HIS
VISION
 OF THE
Angelick **WORLD.**

Written by Himself.

L O N D O N: Printed for W. TAYLOR, at the Ship
 and Black-Swan in Pater-noster-Row. 1720.



A LANDMARK IN ENGLISH LITERATURE

AUSTEN, JANE

Pride and Prejudice: A Novel.

London: Printed for T. Egerton, 1813.

First editions of all three volumes of Jane Austen's masterpiece, her bestselling book during her lifetime which remains a landmark of English literature. 12mo, three volumes bound in full mottled calf with gilt titles and elaborate gilt tooling to the spine, double gilt ruling and botanical gilt scrolling to the front and rear panels, gilt turn-ins, all edges speckled black. In very good condition. Title page of Vol. I supplied in facsimile and pages [1]-4 re-inserted and tipped in. Housed in a custom half morocco clamshell box. A very attractive example of this significant work in English literature.

Originally titled *First Impressions*, *Pride and Prejudice* was written between October 1796 and August 1797 when Jane Austen was not yet twenty-one, the same age, in fact, as her fictional heroine Elizabeth Bennet. After an early rejection by the publisher Cadell who had not even read it, Austen's novel was finally bought by Egerton in 1812 for £110. It was published in late January 1813 in a small edition of approximately 1500 copies and sold for 18 shillings in boards. "The size of the edition is not known... perhaps 1500 copies... The first

edition was sold off very rapidly and a second one was printed in the same year" (Keynes, 8). A novel of manners, the story follows the character development of young Elizabeth Bennet, an independent young lady who learns about the repercussions of hasty judgments and comes to appreciate the difference between superficial goodness and actual goodness. "Elizabeth's own energy and defiance of character respond to Rousseau's and the popular notion of the pliant, submissive female... None of her novels delighted Jane Austen more than *Pride and Prejudice*... She had given a rare example of fiction as a highly intelligent form... This remains her most popular and widely translated novel" (Honan, 313-20). *Pride and Prejudice* has become one of the most popular novels in English literature, with over 20 million copies sold, and has inspired many derivatives and dramatic adaptations, reaching mass audiences. The most popular film adaptations include the 1995 BBC television adaptation starring Colin Firth and Jennifer Ehle and the 2005 film starring Keira Knightley and Matthew Macfadyen.

Item #145824

\$140,000

PRIDE
AND
PREJUDICE:

A NOVEL
IN THREE VOLUMES.

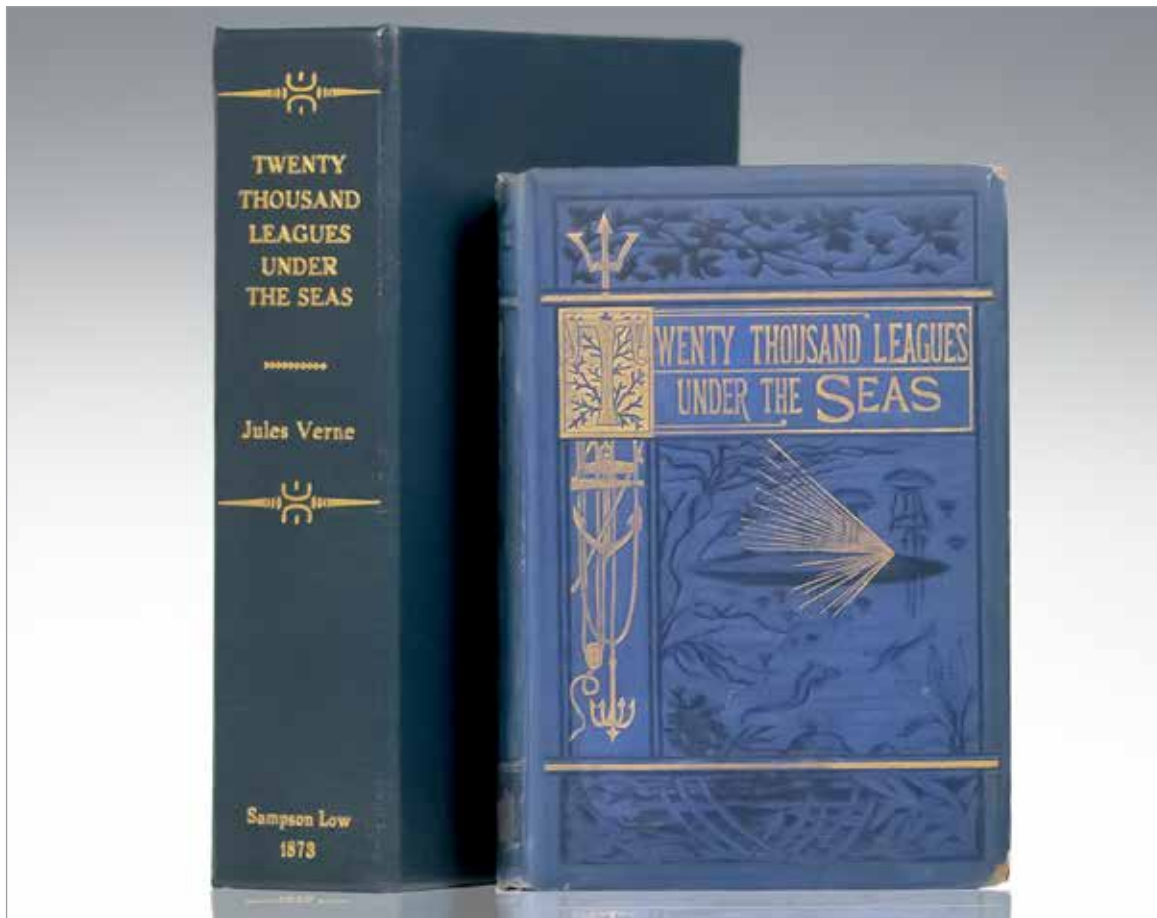
BY THE
AUTHOR OF "SENSE AND SENSIBILITY."

VOL. I.

London:
PRINTED FOR T. EGERTON,
MILITARY LIBRARY, WHITEHALL.

1813.





“THE SEA IS ONLY THE EMBODIMENT OF A SUPERNATURAL AND WONDERFUL EXISTENCE”

VERNE, JULES

Twenty Thousand Leagues Under the Seas.

London: Sampson, Low, Marston, Low, & Searle, 1873.

Scarce first English edition, preceding the first American edition, of Verne’s masterpiece. Octavo, original publisher’s pictorial blue cloth stamped in black and gilt by Burn & Co., with the binder’s ticket on rear pastedown, all edges gilt, illustrated with 112 splendid full-page woodcut illustrations after drawings by renowned French illustrators Alphonse-Marie de Neuville and Edouard Riou, 8-pp. publisher’s advertisements at rear headed “For the Season 1872-3.” Originally published in France in 1869, *Twenty Thousand Leagues Under the Seas* has a complex publishing history in the English language. The novel was originally serialised from March 1869 to June 1870 in Pierre-Jules Hetzel’s French fortnightly periodical, the *Magasin d’éducation et de récréation*. A deluxe octavo edition, published by Hetzel in November 1871, included 111 illustrations by Alphonse de Neuville and Édouard Riou. The title of the story refers to the distance travelled under the various seas: 20,000 metric leagues (80,000 km, over 40,000 nautical miles), nearly twice the circumference of the Earth. The first English translation of the novel was published by Sampson Low in London in late 1872 (but dated 1873). In November 1872, James R. Osgood published the first American edition in Boston using the sheets from the London edition and with a new title page. George M. Smith published

a second American edition shortly after in a format and binding very similar to the Osgood edition, and, curiously, with the imprint “Edition of James R. Osgood” on the title page. For an unknown reason, copies of Osgood’s first American edition became unavailable almost immediately following publication. There is some speculation that only a small number of copies were printed, the majority of which were destroyed in the Great Boston Fire. In very good condition. Provenance: small bookplate of Claude F. Walker to the pastedown. Housed in a custom full morocco clamshell box. A nice example of one of the rarest and most difficult highspots to obtain in 19th century literature.

The famous tale of Captain Nemo and his submarine the *Nautilus*, “*Twenty Thousand Leagues* owed much to the exploits of the French submarine *Le Plongeur* and to the work of Verne’s friend Jacques-François Conseil, who developed a steam-driven submarine and whose surname Verne gave to Professor Arronax’s servant in the story” (Carpenter and Prichard, 557).

Item #146922

\$37,500

TWENTY THOUSAND LEAGUES
UNDER THE SEAS.

*TRANSLATED FROM THE FRENCH OF
JULES VERNE.*

With One Hundred and Twelve Illustrations.

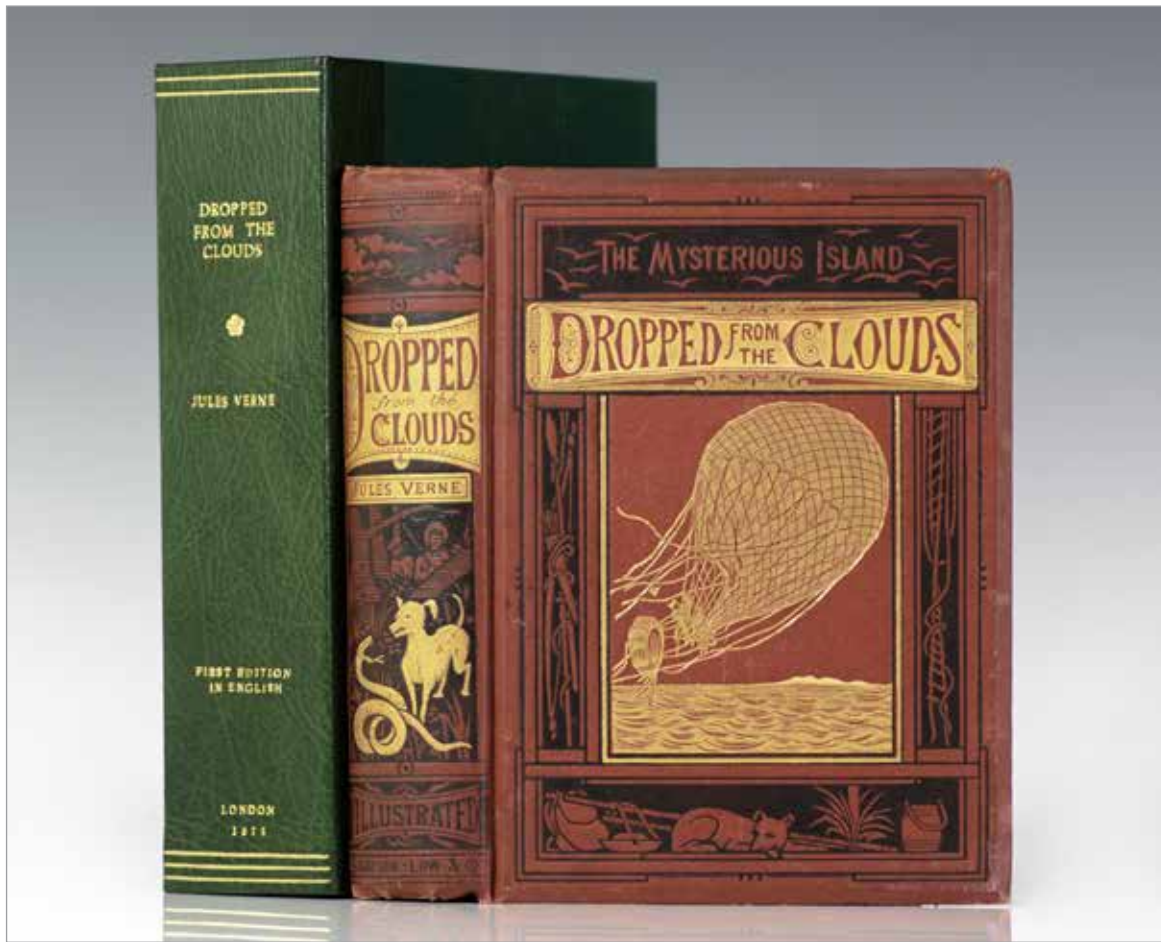


LONDON:
SAMPSON LOW, MARSTON, LOW, & SEARLE,
CROWN BUILDINGS, 188 FLEET STREET.

1873.

[All rights reserved.]





“WILDLY POPULAR AND SCRUPULOUSLY RESEARCHED”

VERNE, JULES

The Mysterious Island: Dropped From the Clouds.

London: Sampson, Low, Marston, Low, & Searle, 1875.

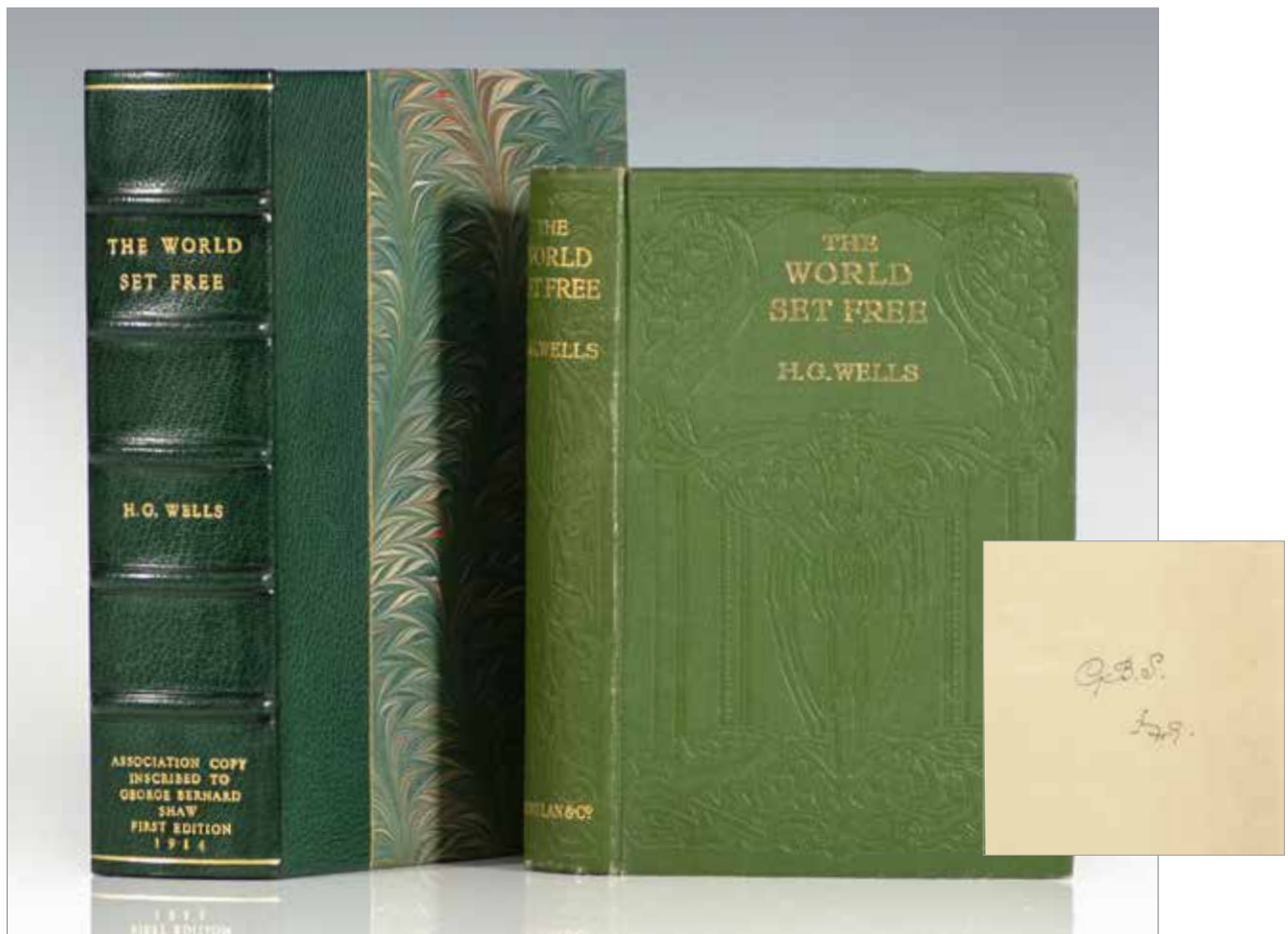
First edition in English in book form of the first volume of Verne’s Mysterious Island trilogy, preceding the first American edition. Octavo, original publisher’s cloth decorated in gilt, all edges gilt, illustrated, tissue-guarded frontispiece. Translated from the French by W.H.G. Kingston. In fine condition. Housed in a custom half morocco clamshell box. Armorial bookplates to the pastedown and front free endpaper. An exceptional example, scarce in this condition.

Often referred to as the “Father of Science Fiction”, French novelist Jules Verne had a wide influence on the literary avant-garde and on surrealism. His collaboration with publisher Pierre-Jules Hetzel led to the creation of the Voyages Extraordinaires, a widely popular series of scrupulously researched adventure novels including Journey to the Center of the Earth (1864), Twenty Thousand Leagues Under the Seas (1870), and Around the World in Eighty Days (1873).

Verne’s The Mysterious Island is a crossover sequel to his famous Twenty Thousand Leagues Under the Sea and In Search of the Castaways, though its themes are vastly different from those books. An early draft of the novel, initially rejected by Verne’s publisher and wholly reconceived before publication, was titled Shipwrecked Family: Marooned with Uncle Robinson, indicating the influence of Defoe’s Robinson Crusoe and Johann David Wyss’ Swiss Family Robinson on the thematic structure of the trilogy. In September of 1875, Sampson Low, Marston, Low, and Searle published the first British edition of The Mysterious Island in three volumes entitled Dropped from the Clouds, The Abandoned, and The Secret of the Island. The trilogy has been adapted numerous times for film, television, and radio broadcast.

Item #125618

\$12,000



“THE HISTORY OF MANKIND IS THE HISTORY OF THE ATTAINMENT OF EXTERNAL POWER”

WELLS, H.G. [GEORGE BERNARD SHAW]

The World Set Free: A Story of Mankind.

London: Macmillan and Co., Limited, 1914.

First edition, first issue of Wells’ prophetic novel predicting the arrival of atomic weaponry with the publisher listed as Macmillan and Co. Limited (as opposed to Ltd.), 8 pages of advertisements at rear, and no statement of printing to the copyright page. Octavo, original cloth stamped in blind with gilt titles to the spine and front panel, top edge gilt. Association copy, inscribed by H.G. Wells to George Bernard Shaw, “G.B.S. from H.G.” Like Wells, George Bernard Shaw used writing fiction as a vehicle to disseminate his political, social and religious ideas. Wells and Shaw connected when Wells joined the gradualist Fabian society in 1903. Shaw had, since the mid 1880s, been a dedicated member and advocated its message of moderation in the face of a debate regarding the option to embrace anarchism. In the years following the 1906 election, Shaw felt that the Fabians needed fresh leadership and saw this in the form of Wells. Wells, however, held views at odds with the party’s “Old Gang” led by Shaw, particularly with proposals for closer cooperation with the Independent Labour Party, and soon resigned from the Society. Following Wells’ death in 1946, Shaw wrote his obituary for The New Statesman, stating, “To

Fabian socialist doctrine he could add little; for he was born ten years too late to be in at its birth pangs. Finding himself only a fifth wheel in the Fabian coach he cleared out; but not before he had exposed very effectively the obsolescence and absurdity of our old parish and county divisions as boundaries of local government areas.” Shaw spoke highly of Wells and his genius, asserting that Wells “...foresaw the European war, the tank, the plane and the atomic bomb; and he may be said to have created the ideal home and been the father of the prefabricated house.” In near fine condition. Housed in a custom half morocco clamshell box made by the Harcourt Bindery. An exceptional association.

Based on Wells’ pre-WWII prediction of a more destructive and uncontrollable sort of weapon than the world had yet seen, The World Set Free first appeared in serialized form. A frequent theme of Wells’s work was the history of humans’ mastery of power and energy through technological advance, seen as a determinant of human progress.

Item #109903

\$9,500



N, distinctly I remember,
 It was in the bleak December,
 And each separate dying ember
 Wrought its ghost upon the floor.
 Eagerly I wished the morrow;
 Vainly I had sought to borrow
 From my books surcease of sorrow—
 Sorrow for the lost Lenore—
 For the rare and radiant maiden
 Whom the angels name Lenore—
 Nameless here for evermore.



RESENTLY my soul grew stronger;
 Hesitating then no longer,
 "Sir," said I, "or Madam, truly
 Your forgiveness I implore;
 But the fact is I was napping,
 And so gently you came rapping,
 And so faintly you came tapping,
 Tapping at my chamber door,
 That I scarce was sure I heard you—"
 Here I opened wide the door:
 Darkness there and nothing more.



MUCH I marvel'd this ungainly
 Fowl to hear discourse so plainly,
 Though its answer little meaning—
 Little relevancy bore;
 For we can not help agreeing
 That no living human being
 Ever yet was blest with seeing
 Bird above his chamber door—
 Bird or beast upon the sculptured
 Bust above his chamber door,
 With such name as "Nevermore."

“THE FINEST POEM EVER WRITTEN”

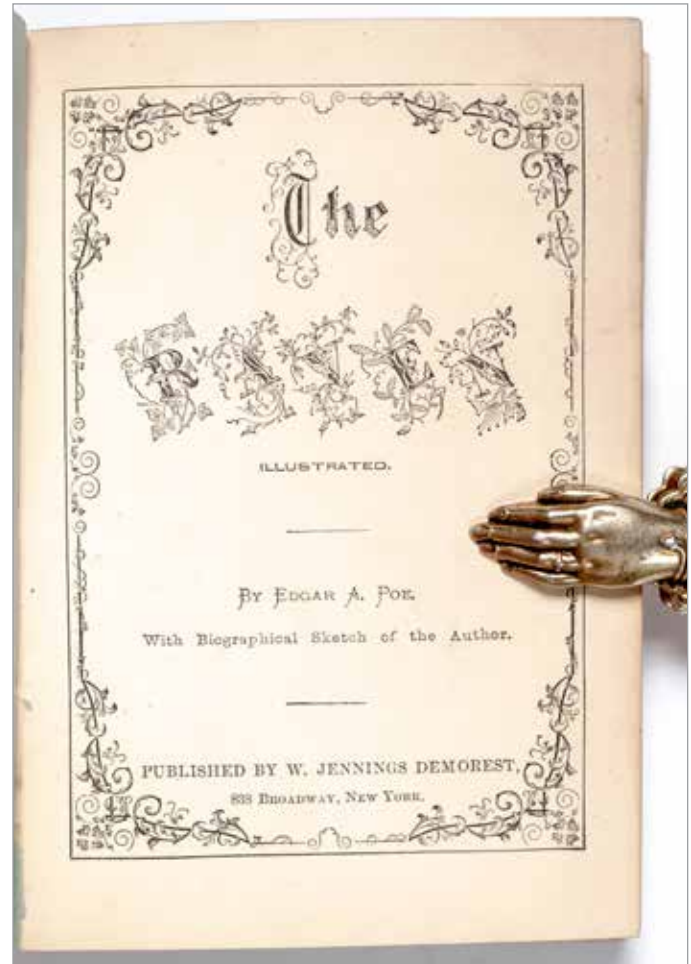
POE, EDGAR ALLAN

The Raven.

New York: W. Jennings Demorest, c. 1869-1870.

First separate American edition of Poe's most famous poem, and likely the first separate edition overall, preceding the 1869 Glasgow edition (BAL 16216). Small octavo, original colored pictorial wrappers printed in blue and gold, illustrated. Only four copies of this separate Demorest edition have been located in OCLC, at the Huntington, Yale University, Brown University, Emory University, all with their bindings unspecified. Though The Raven is here published separately, another issue has been noted at both the University of Virginia and the Free Library Company of Philadelphia, also published by Demorest, and collectively bound with two other poems. It is highly possible that both the separate edition offered here and the collective edition were published in the same year for two different classes of subscribers to Demorest's Monthly Magazine and Demorest's Monthly Young America. Copies were issued in both cloth and wrappers. Not in BAL or Heartman & Cranny. In very good condition. Housed in a custom half morocco clamshell box. Rare.

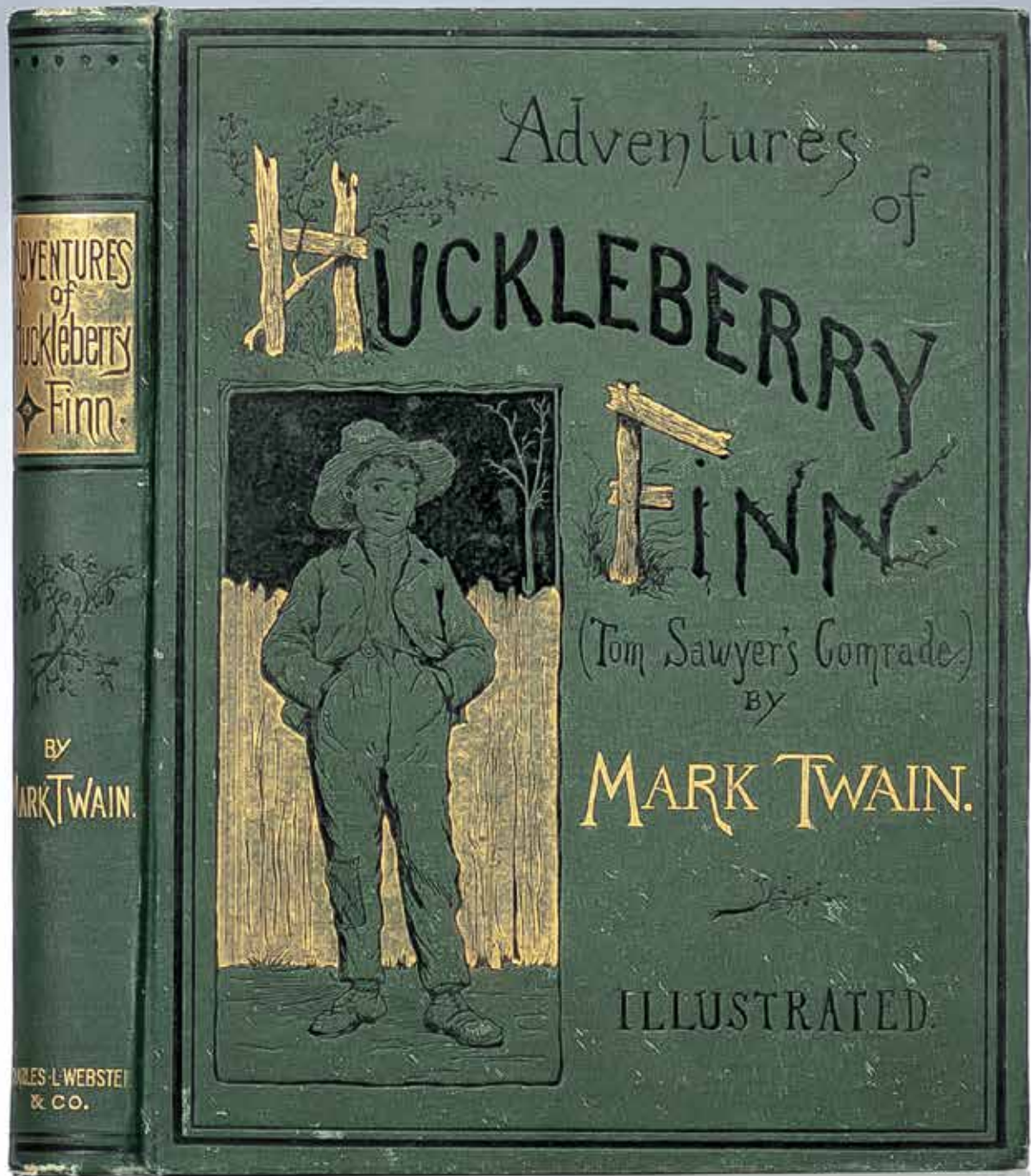
The Raven and Other Poems “was published at one of the low ebbs of Poe’s fortunes, when his Broadway Journal was about to expire, and is thus characterized by his biographer Hervey Allen: The most important volume of poetry that had been issued up to that time in America... In this little volume the weary, wayworn wanderer had successfully reached his own native shore in the realm of imagination” (Grolier, 100 American 56). Poe considered “The Raven” to be his finest poem—indeed, he was quoted as saying it was the finest poem ever written. Its publication brought Poe immediate fame and far surpassed the popularity of any previous American poem. Poe claimed to have written the poem logically and methodically, with the intention of creating a poem that would appeal to both critical and popular tastes, as he explained in his 1846 follow-up essay, “The Philosophy of Composition.” The poem was inspired in part by a talking raven in the novel *Barnaby Rudge: A Tale of the Riots of Eighty* by Charles Dickens. Poe based the complex rhythm and meter on Elizabeth Barrett’s poem “Lady Geraldine’s Courtship” and made use of internal rhyme as well as alliteration throughout. A number of Poe’s works first appeared in *The American Review*, edited by George H. Colton. Early in 1845, “James Russell Lowell recommended to Colton that he publish some of Poe’s work, and the result of his suggestion was the publication of ‘The Raven’” (Heartman & Canny, 146). The printing and publication history of “The Raven” is complex, but the printing in the February 1845 issue of *The American Review* (pp. 143-45) is widely accepted as its first appearance in print. The poem in book form was not issued until November 1845. Its publication brought Poe immediate fame and far surpassed the popularity of any previous American poem. In keeping with the policy of *The American Review*, which insisted on publishing poems either anonymously or with a pseudonym, “The



Raven” is signed simply “Quarles.” The poem’s first publication with Poe’s name was in the *Evening Mirror* on January 29, 1845, as an “advance copy.” Nathaniel Parker Willis, editor of the *Mirror*, introduced it as “unsurpassed in English poetry for subtle conception, masterly ingenuity of versification, and consistent, sustaining of imaginative lift ... It will stick to the memory of everybody who reads it.” Following this publication the poem appeared in periodicals across the United States. Its immediate success prompted Wiley and Putnam to publish a collection of Poe’s prose, “*Tales*” in June 1845; his first book in five years. They also published “*The Raven and Other Poems*” on November 19th which included a dedication to Elizabeth Barrett as “the Noblest of her Sex.”

Item #144195

\$17,500



ADVENTURES
of
Huckleberry
Finn.

BY
MARK TWAIN.

CHARLES L. WEBSTER
& CO.

Adventures of

HUCKLEBERRY
FINN.

(Tom Sawyer's Comrade)
BY

MARK TWAIN.

ILLUSTRATED.

“ALL MODERN LITERATURE COMES FROM ONE BOOK BY MARK TWAIN...”

TWAIN, MARK. [SAMUEL L. CLEMENS]

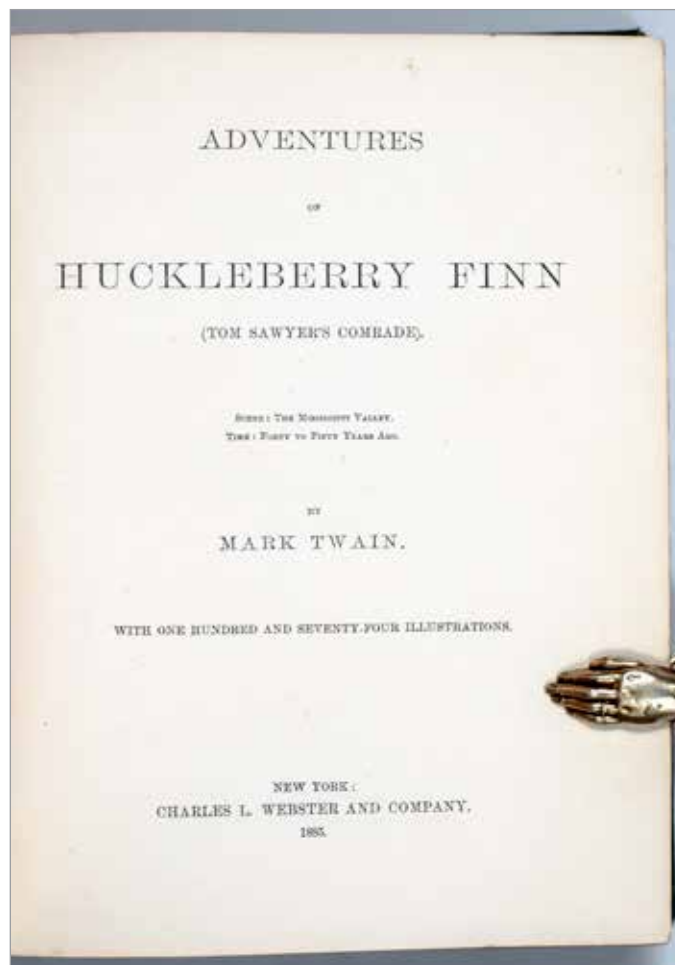
Adventures of Huckleberry Finn (Tom Sawyer's Comrade).

New York: Charles L. Webster and Company, 1885.

First edition, first issue of Mark Twain's masterpiece. Octavo, original publisher's decorated green cloth, with 174 illustrations by Edward W. Kemble. With all of the agreed upon first issue points for the clothbound book: page 9 with “Decided” remaining uncorrected (to “Decides”); page 13, illustration captioned “Him and another Man” listed as on page 88; page 57, 11th line from bottom reads “with the was,” instead of “with the saw”. Other points of bibliographical interest included in this copy are the frontispiece portrait with the tablecloth under the bust, bearing the Heliotype Printing Co. imprint; copyright page dated 1884; page 143 with “I” missing from “Col.” at top of illustration and with broken “b” in “body” on line seven; page 155 with a larger final “5”; page 161, no signature mark “11”. As to issue points resulting from damaged plates (e.g. the dropped “5” on p 155), MacDonnell concludes, “they are of no significance in determining the sequence of the printing of the sheets. All of these occur at random in relation to each other within copies of the first printing, a strong indicator of the use of multiple plates, and possibly mixed sheets within the collating process” (“Huck Finn” *Firsts Magazine*). In very good condition with the gilt to the spine bright. Bookplate to the pastedown.

Twain initially conceived of the work as a sequel to *The Adventures of Tom Sawyer* that would follow Huckleberry Finn through adulthood. Beginning with a few pages he had removed from the earlier novel, Twain began work on a manuscript he originally titled *Huckleberry Finn's Autobiography*. Twain worked on the manuscript off and on for the next several years, ultimately abandoning his original plan of following Huck's development into adulthood. He appeared to have lost interest in the manuscript while it was in progress, and set it aside for several years. After making a trip down the Hudson River, Twain returned to his work on the novel. Upon completion, the novel's title closely paralleled its predecessor's: *Adventures of Huckleberry Finn (Tom Sawyer's Comrade)*.

Twain composed the story in pen on notepaper between 1876 and 1883. Paul Needham, stated, “What you see is [Clemens'] attempt to move away from pure literary writing to dialect writing.” For example, Twain revised the opening line of *Huck Finn* three times. He initially wrote, “You will not know about me”, which he changed to, “You do not know about me”, before settling on the final version, “You don't know about me, without you have read a book by the name of ‘The Adventures of Tom Sawyer’; but that ain't no matter.”



The revisions also show how Twain reworked his material to strengthen the characters of Huck and Jim, as well as his sensitivity to the then-current debate over literacy and voting. Ernest Hemingway once declared about *The Adventures of Huckleberry Finn*, “All modern literature comes from one book by Mark Twain. It's the best book we've had. All American writing comes from that. There was nothing before. There has been nothing since.”

Item #123228

\$12,000



THE MANUSCRIPT EDITION IN THE RARE ELABORATE PUBLISHER'S BINDING

THOREAU, HENRY DAVID

The Manuscript Edition of The Writings of Henry David Thoreau.

Boston: Houghton Mifflin and Company, 1906.

The Manuscript edition of the Writings of Henry David Thoreau. With an original autograph manuscript leaf from Thoreau's journal tipped-in to Volume I. The two page manuscript leaf comprises 58 lines from "Autumnal Tints," in altered form, later published in the Atlantic Monthly, October 1862, and collected in Excursions the following year. The fragment concludes with the line containing the title phrase: "When you come to observe faithfully the changes of each humblest plant, you find that each has sooner or later its peculiar autumnal tint, or tints." Octavo, 20 volumes in the publisher's three-quarter green morocco over marbled boards, spine elaborately tooled and lettered in gilt in six compartments within raised gilt bands, top edge gilt, marbled endpapers. One of six hundred numbered copies signed by the publisher, Houghton Mifflin, this is number 70. Illustrated in each volume, hand-colored frontispieces, additional plates inserted throughout. In fine condition. A stunning set.

A leading transcendentalist, Thoreau is best known for his book *Walden*, a reflection upon simple living in natural surroundings, and his essay *Civil Disobedience*, an argument for disobedience to an unjust state.

Thoreau's books, articles, essays, journals, and poetry amount to more than 20 volumes. Among his lasting contributions are his writings on natural history and philosophy, in which he anticipated the methods and findings of ecology and environmental history, two sources of modern-day environmentalism. His literary style interweaves close observation of nature, personal experience, pointed rhetoric, symbolic meanings, and historical lore, while displaying a poetic sensibility, philosophical austerity, and Yankee attention to practical detail. He was also deeply interested in the idea of survival in the face of hostile elements, historical change, and natural decay; at the same time he advocated abandoning waste and illusion in order to discover life's true essential needs. He was a lifelong abolitionist, delivering lectures that attacked the Fugitive Slave Law while praising the writings of Wendell Phillips and defending the abolitionist John Brown. Thoreau's philosophy of civil disobedience later influenced the political thoughts and actions of such notable figures as Mahatma Gandhi, and Martin Luther King, Jr.

\$18,500

Item #97590

THE POET LAUREATE OF THE “JAZZ AGE”

FITZGERALD, F. SCOTT

The Works of F. Scott Fitzgerald: This Side of Paradise, Flappers and Philosophers, Tales of the Jazz Age, The Beautiful and Damned, The Vegetable, The Great Gatsby, All the Sad Young Men, Taps at Reville, Tender is the Night, The Last Tycoon.

New York: Charles Scribner's Sons, 1920-1935.

First edition, first printings of each of F. Scott Fitzgerald's works.

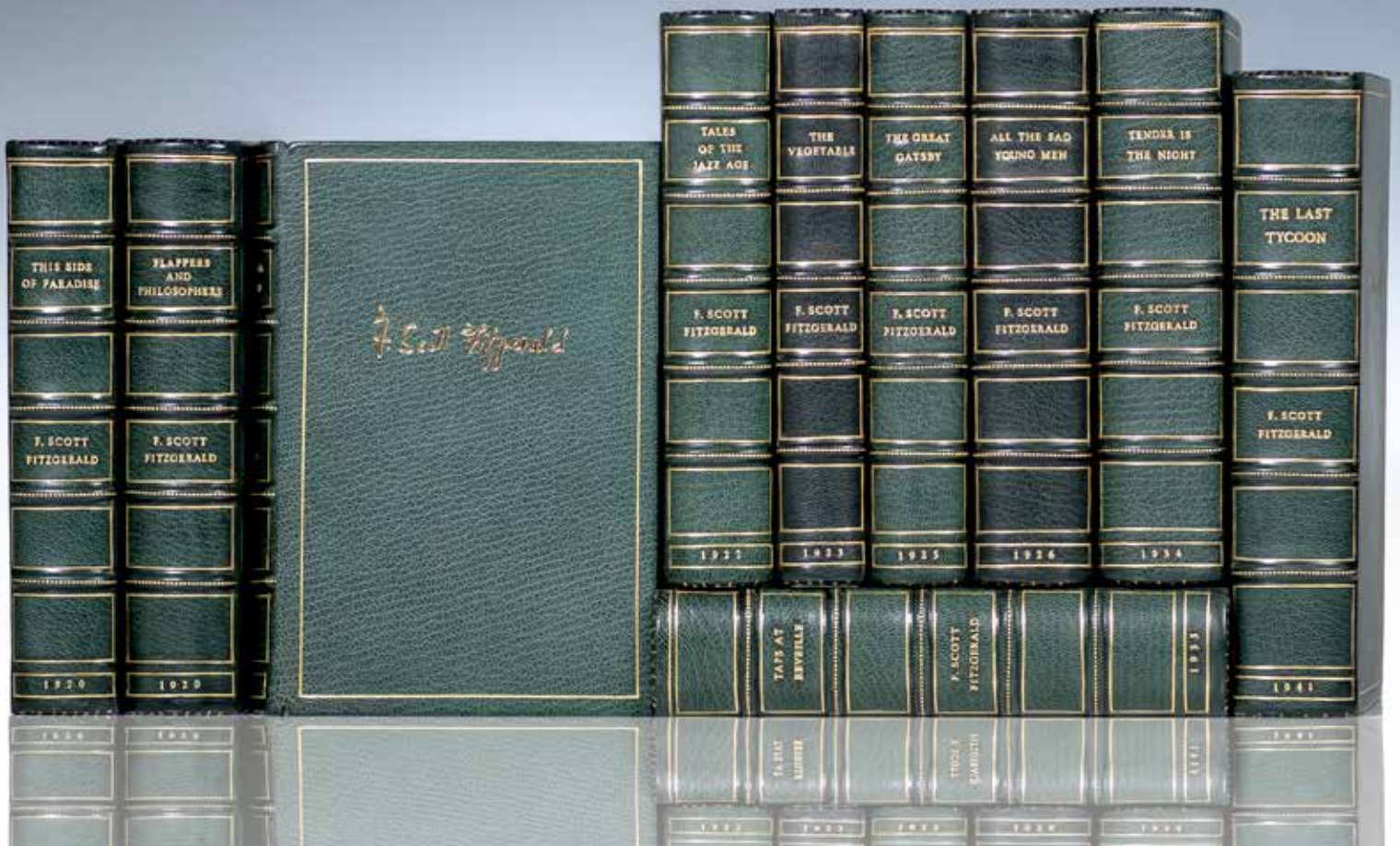
Octavo, 10 volumes bound by full green morocco by the Harcourt Bindery with gilt titles and ruling to the spine in six compartments within raised gilt bands, gilt ruling and Fitzgerald's gilt signature in facsimile to the front and rear panels, gilt inner dentelles, marbled endpapers, twin rule to turn ins, marbled endpapers, all edges gilt. In fine condition. An exceptional set.

Fitzgerald's first novel, *This Side of Paradise* displayed a sophisticated cynicism masking keen psychological insight and sensitivity to the falseness of the ideals of the so-called "jazz era" in America, following World War I. Fitzgerald continued to write on this theme in two volumes of short stories, *Flappers and Philosophers* and *Tales of the Jazz Age*. With the publication of *The Great Gatsby*, the story of an ostentatious man who gained immense material success but who destroyed himself and those around him in the process, F. Scott Fitzgerald's full powers as

a novelist were revealed; he was ranked by many critics as one of the pre-eminent American writers. In his later writings, as exemplified by the short story collections *All the Sad Young Men* and *Taps at Reville*, and the novel *Tender is the Night*, his central theme shifted to what he deemed the inevitable corruption of the individual by the blind crassness of modern society. His friend Edmund Wilson edited and published an unfinished fifth novel, *The Last Tycoon* (1941), after Fitzgerald's death. "His talent was as natural as the pattern that was made by the dust on a butterfly's wings" (Ernest Hemingway). The publication of *The Great Gatsby* prompted poet T. S. Eliot to opine that the novel was the most significant evolution in American fiction since the works of Henry James. Richard Yates, a writer often compared to Fitzgerald, hailed *The Great Gatsby* as showcasing Fitzgerald's miraculous talent and triumphal literary technique.

Item #139788

\$22,500



“STYLISTICALLY DENSE AND EXHILARATING... JOYCE’S MASTERPIECE”

JOYCE, JAMES

Ulysses.

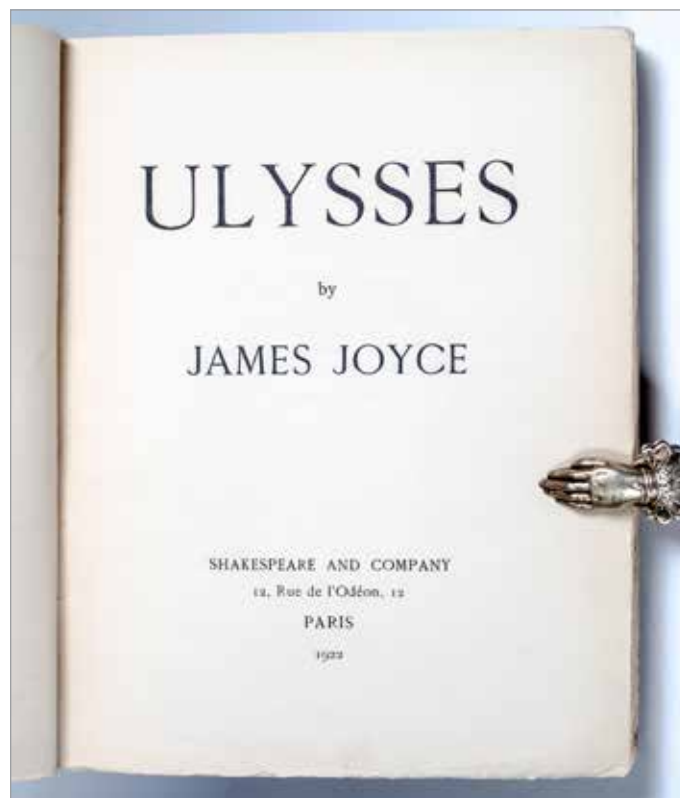
Paris: Shakespeare and Company, 1922.

First edition of Joyce's masterpiece, one of 750 numbered copies printed on handmade paper from a total edition of 1000 copies, this is number 276. Thick quarto, original blue and white wrappers. In near fine condition, square and tight with a touch of rubbing to the crown and foot of the spine. Housed in a custom slipcase. An exceptional example.

Ulysses was published in Paris by Shakespeare & Company, 1922. It was a struggle for the author to find a publisher, a comic irony considering that Ulysses is now "[u]niversally hailed as the most influential work of modern times" (Grolier Joyce 69). Ulysses was an immediate success. The first printing sold out, and "within a year Joyce had become a well-known literary figure. Ulysses was explosive in its impact on the literary world of 1922" (de Grazia, 27). Even so, the book faced difficulties in global reception. It was banned in the U.K. and was prosecuted for the obscenity in the Nausicaa episode (Ellmann, 1982). Joyce's inspiration for the novel began as a young boy reading Charles Lamb's *Adventures of Ulysses* and writing an essay entitled "My Favorite Hero" after being impressed by the wholeness of the character (Goreman, 1939). The idea for the novel grew from a story in *Dubliners* in 1906, which Joyce expanded into a short book in 1907, before reconceptualizing it as the heady novel in 1914 (Ellmann, 1982). The book can initially seem unstructured and chaotic, and Joyce admitted that he "put in so many enigmas and puzzles that it will keep the professors busy for centuries arguing over what I meant" (The Observer, 2000). The French translator Stuart Gilbert published a defense of *Ulysses* shortly after its publication in which he supported the novel's use of obscenity and explained its internal structure and links to the *Odyssey* against accusations of ambiguity. Every episode, Gilbert explained, is connected to the *Odyssey* by theme, technique, and correspondence between characters. Another instance of *Ulysses*' literary contribution is his use of stream-of-consciousness, a technique employing carefully structured prose and involving puns and parodies. Joyce was a precursor to the use of stream of consciousness in the later decades. Similar narrative techniques were used by his contemporaries Virginia Woolf, William Faulkner, and Italo Svevo. Their style can be better characterized as an "interior monologue, rather than stream of consciousness... the appropriate term for the style in which [subjective experience] is recorded, both in *The Waves* and in Woolf's writing generally" (Stevenson, 1992).

Item #126933

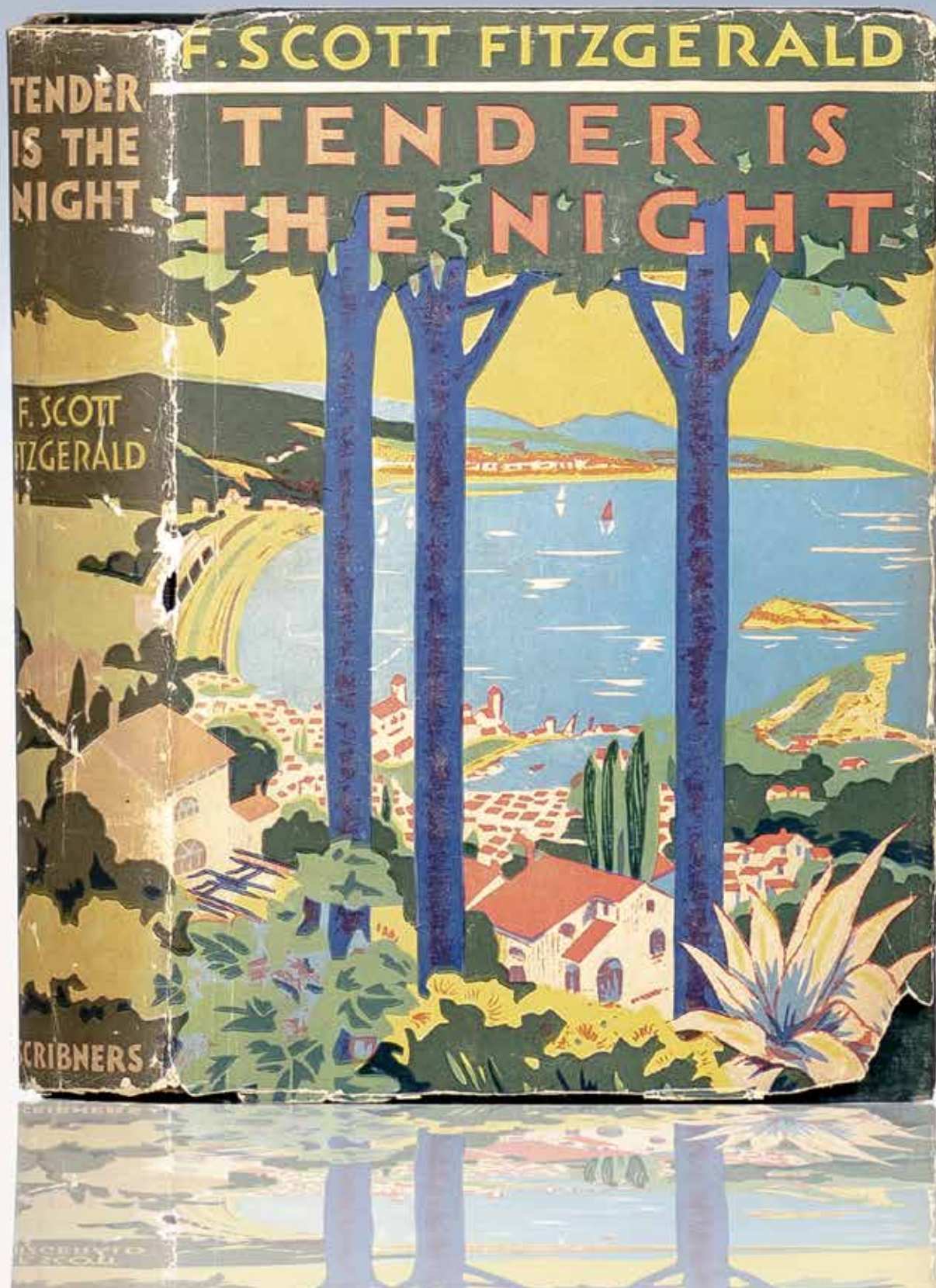
\$75,000



ULYSSES

BY

JAMES JOYCE



“IF YOU LIKED THE GREAT GATSBY, FOR GOD’S SAKE, READ THIS”

FITZGERALD, F. SCOTT

Tender Is The Night. A Romance.

New York: Charles Scribner’s Sons, 1934.

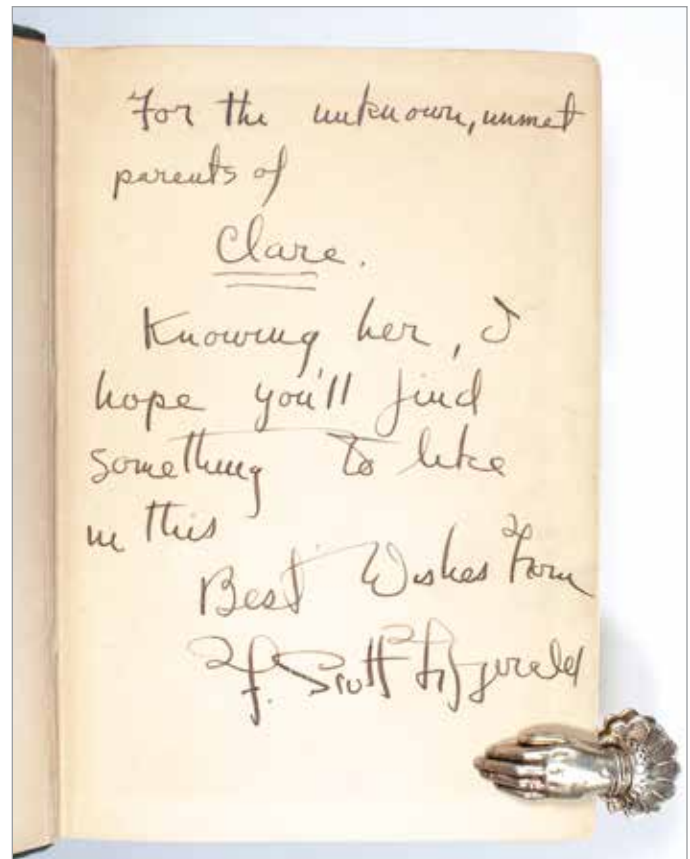
First edition of the work Fitzgerald considered to be his finest.

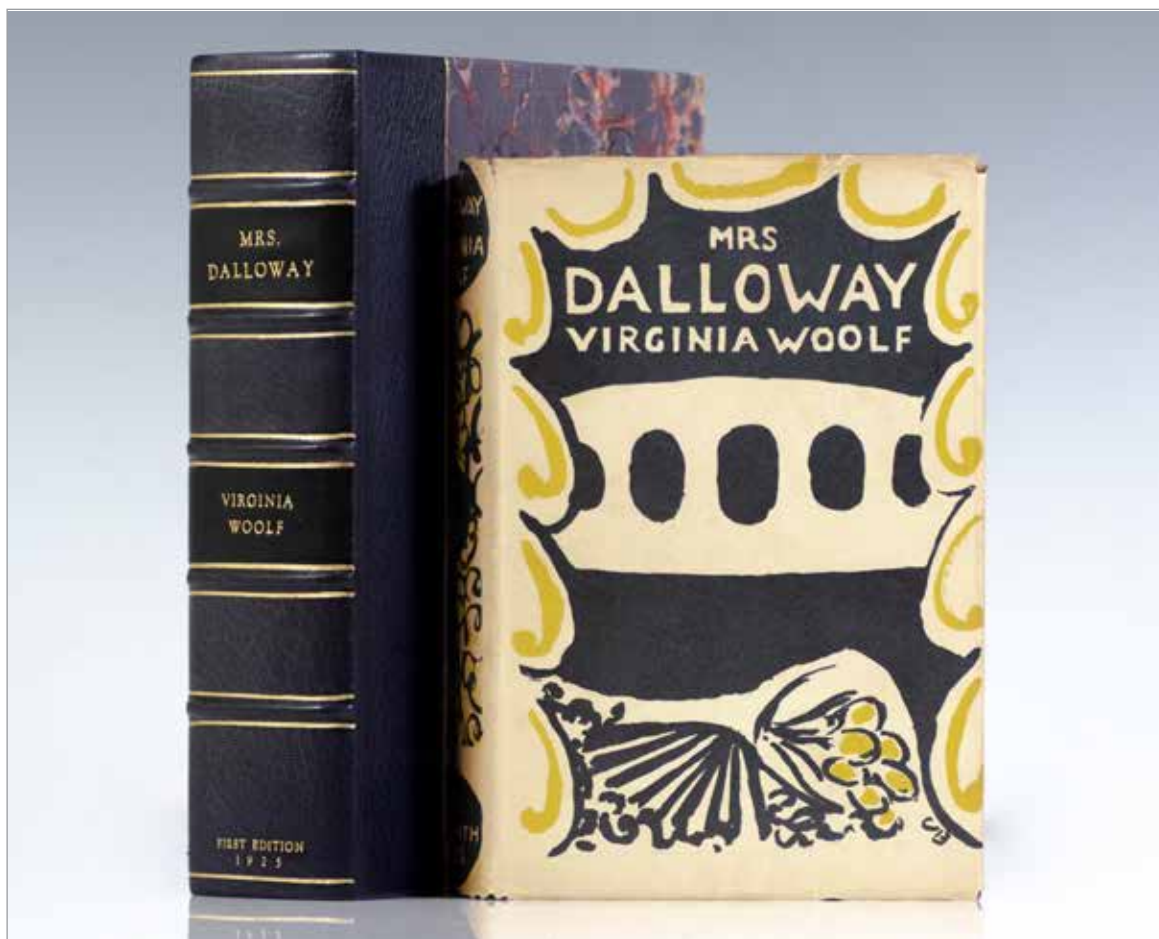
Octavo, original green cloth. Decorations by Edward Shenton. Presentation copy, lengthily inscribed by the author on the front free endpaper, “For the unknown, unmet parents of Clare [double underlined], Knowing her, I hope you will find something to like in this. Best wishes From F. Scott Fitzgerald.” A very good example with some wear to the crown and foot of the spine, extremities of the cloth. In a very good unrestored first issue dust jacket with some rubbing and wear. Housed in a custom half morocco clamshell and chemise case.

F. Scott Fitzgerald wrote in a friend’s copy of *Tender Is the Night*, “If you liked *The Great Gatsby*, for God’s sake read this. *Gatsby* was a tour de force but this is a confession of faith.” Set in the South of France in the decade after World War I, *Tender Is the Night* is the story of a brilliant and magnetic psychiatrist named Dick Diver; the bewitching, wealthy, and dangerously unstable mental patient, Nicole, who becomes his wife; and the beautiful, harrowing ten-year pas de deux they act out along the border between sanity and madness. *Tender Is the Night* is also the most intensely, even painfully, autobiographical of Fitzgerald’s novels; it smolders with a dark, bitter vitality because it is so utterly true. This account of a caring man who disintegrates under the twin strains of his wife’s derangement and a lifestyle that gnaws away at his sense of moral values offers an authorial cri de coeur, while Dick Diver’s downward spiral into alcoholic dissolution is an eerie portent of Fitzgerald’s own fate. F. Scott Fitzgerald literally put his soul into *Tender Is the Night*, and the novel’s lack of commercial success upon its initial publication in 1934 shattered him. He would die six years later without having published another novel, and without knowing that *Tender Is the Night* would come to be seen as perhaps his masterpiece. In Mabel Dodge Luhan’s words, it raised him to the heights of “a modern Orpheus.” “For the title of his favorite among his books, the one he had wrought most painfully and carefully from his costly experience, Fitzgerald hit on a phrase from the ‘Ode to a Nightingale,’ evoking that poem’s timeless images of flight, dissolution, and the sweetness of death... Into *Tender is the Night* he put his hard-earned beliefs: that work was the only dignity; that it didn’t help a serious man to be too much flattered and loved; that money and beauty were treacherous aides; that honor, courtesy, courage—the old-fashioned virtues—were the best guides after all... it was Fitzgerald’s most ambitious work, his intended masterpiece... Everything hinged on *Tender is the Night*... he was nervous about it on several counts. The man who had begun it in 1925, who had fashioned the beautiful barbarism of its opening sequences, wasn’t the same man who completed it in 1933; in between, Zelda’s breakdown, the crumbling of American prosperity, and other reverses had changed and darkened his sensibility” (Turnbull, 241-46).

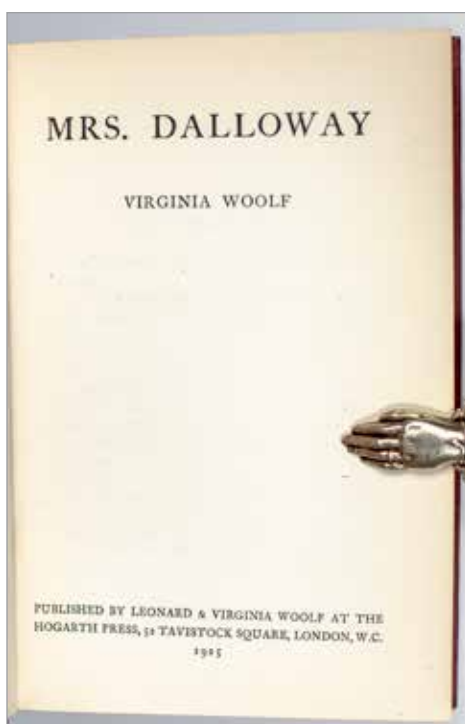
Item #3071

\$62,000





“BREAKS DECISIVELY FROM THE FICTIONAL CONVENTIONS OF THE REALISTIC NOVEL”



WOOLF, VIRGINIA

[Mrs Dalloway.](#)

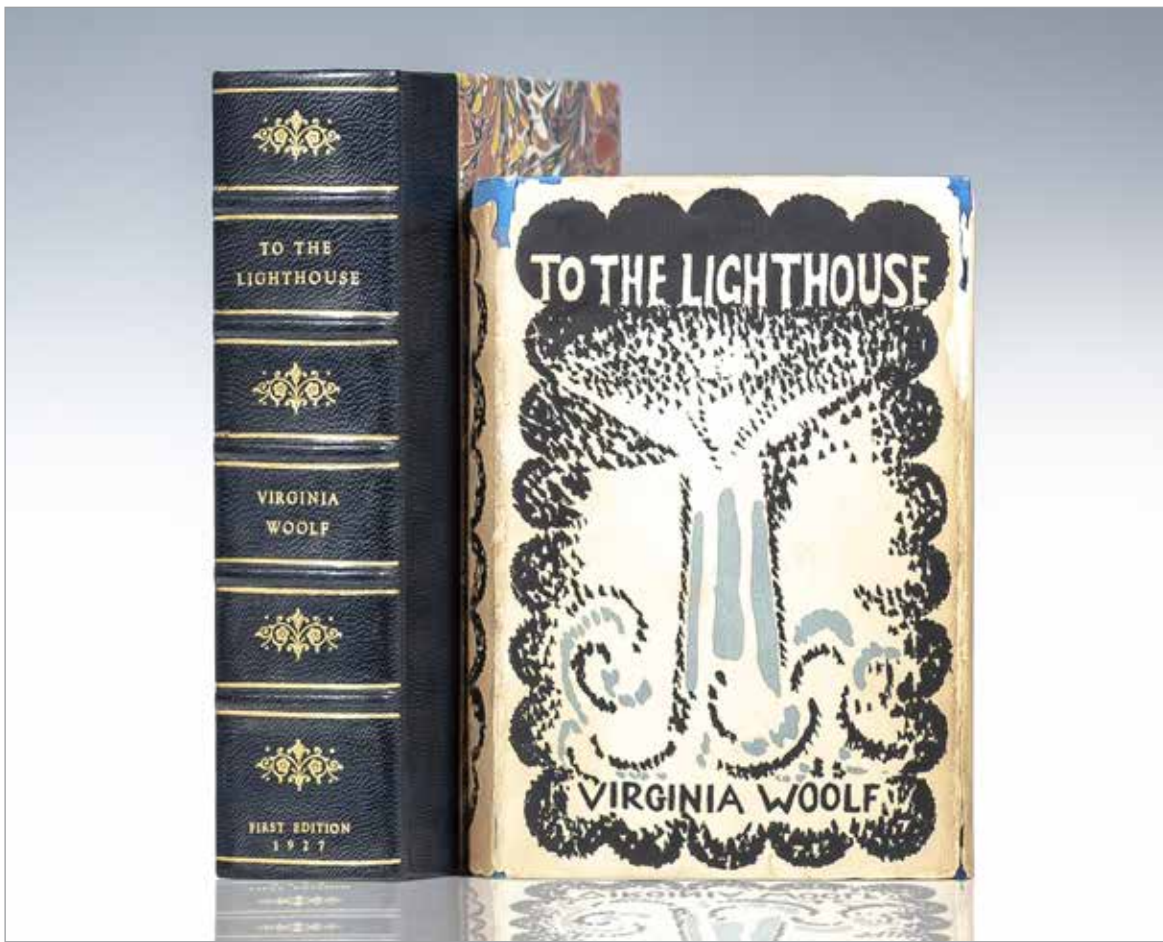
London: Hogarth Press, 1925.

First edition of one of Woolf’s best-known novels, one of only 2000 copies. Octavo, original orange cloth. Fine in a near fine dust jacket with some light wear to the extremities. From the library of Virginia bibliophile and historian Christopher Clark Geest with his bookplate to the pastedown. Housed in a custom half morocco clamshell box. An exceptional example, scarce and desirable in the original dust jacket and in this condition.

“In Mrs. Dalloway Woolf breaks decisively with the fictional conventions of the realistic novel. The technique is almost orchestral, introducing and then interweaving the strains of the different characters’ thoughts, and finally engineering, through a subtle sequence of readjustments and realignments, a new and delicate harmony between them at the close of the book. Mrs. Dalloway thus initiated Woolf’s sequence of radical experiments with literary form, embodying a striking combination of fluid sympathy and secret resistance. Through the novel’s rapid transitions between apparently disconnected, but secretly related stories, Woolf was able to suggest the hazards of neatly pigeonholing human character according to social situation or gender” (Parker, 110-11). In 2005 it was included on Time’s list of the 100 best English-language novels written since 1923.

Item #99750

\$56,000



“MUST STAND AT THE HEAD OF ALL VIRGINIA WOOLF’S WORK”

WOOLF, VIRGINIA

To the Lighthouse.

London: Leonard & Virginia Woolf at the Hogarth Press, 1927.

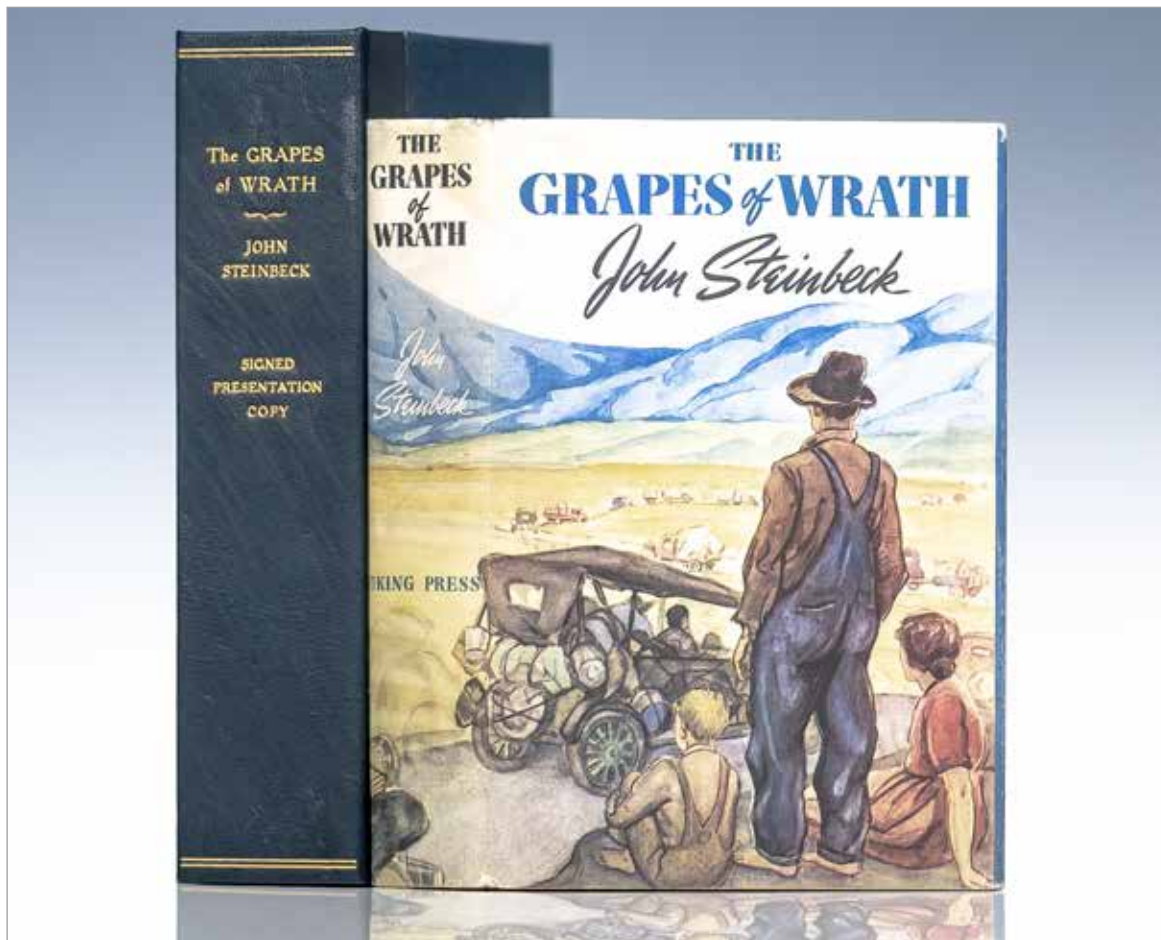
First edition of one of Woolf’s most popular and acclaimed major novels, in the extremely rare original dust jacket designed by Vanessa Bell, Woolf’s sister. Octavo, original cloth. Near fine in the rare original dust jacket with chipping and wear to the crown of the spine. Jacket design by Vanessa Bell. From the library of Elizabeth Paepcke, with her signature in pencil to the front free endpaper. Paepcke, along with her husband Walter were philanthropists best noted for founding the Aspen Institute and the Aspen Skiing Company in the early 1950s, both of which helped transform the town of Aspen, Colorado into an international resort destination and popularize the sport of skiing in the United States. Housed in a custom half morocco clamshell box by the Harcourt Bindery. Rare and desirable, especially in this condition and with noted provenance.

Published two years after Mrs. Dalloway and three years before The Waves, To the Lighthouse “displays Woolf’s technique of narrating through stream of consciousness and imagery at its most assured, rich,

and suggestive” (Drabble, 990). “In its portrayal of life... it gives us an interlude of vision that must stand at the head of all Virginia Woolf’s work” (New York Times). To the Lighthouse was “written at the height of her luminous Impressionist vision... It is the sunniest of her books and shows the obsession with rendering the passage of time which dominated her later work. With her prosperous upper middle class academic background of the late Victorian establishment, Virginia Woolf is always walking a tight-rope in her desire to get away from it and portray ordinary people as a novelist should, hence the mixture of respect and irony with which she surveys its security and solid values” (Connolly). It was named by Modern Library as one of the 100 best English-language novels of the 20th century. In 2005, the novel was chosen by TIME magazine as one of the one hundred best English-language novels since 1923. It was adapted into a film in 1983 by Hugh Stoddart, directed by Colin Gregg, and produced by Alan Shallcross.

Item #116345

\$22,500



“THE KIND OF ART THAT’S POURED OUT OF A CRUCIBLE...”

STEINBECK, JOHN

The Grapes of Wrath.

New York: The Viking Press, 1939.

First edition, with “First Published in April 1939” on the copyright page and first edition notice on the front flap of the dust jacket. Octavo, original beige cloth. Presentation copy, lengthily inscribed by the author in the year of publication on the front free endpaper with three original drawings, “Harry Beneson, Chicago! Maternity Center. ‘39 For Benny, Who will never know how much I like to sign this. John Steinbeck.” In 1939, John Steinbeck traveled to Chicago with his friend, Pare Lorentz, the great film documentarian of the Depression and the Dust Bowl, to make the film *The Fight for Life* (released in 1940), a feature length semi-documentary on the struggle in providing adequate natal (obstetric) care at the Chicago Maternity Center. Steinbeck worked on the project with Lorentz writing the narrative dialogue and helping with the actual physical making of the picture. Fine in a fine dust jacket. Jacket design by Elmer Hader. Housed in a custom half morocco clamshell box. An exceptional example, with such a lengthy inscription, with three doodles (the most we have seen) and inscribed in the year of publication.

“The Grapes of Wrath is the kind of art that’s poured out of a crucible in which are mingled pity and indignation. Its power and importance do not lie in its political insight but in its intense humanity. [It] is the American novel of the season, probably the year, possibly the decade” (Clifton Fadiman). “It is a long novel, the longest that Steinbeck has written, and yet it reads as if it had been composed in a flash, ripped off the typewriter and delivered to the public as an ultimatum... Steinbeck has written a novel from the depths of his heart with a sincerity seldom equaled” (Peter Monro Jack). It is the basis for the 1940 John Ford-directed film bearing the same name starring Henry Fonda. Widely considered one of the greatest American films of all time, it was one of the first 25 films to be selected for preservation in the United States National Film Registry by the Library of Congress for being “culturally, historically, or aesthetically significant” in 1989. Listed by Modern Library as one of the 100 best novels of the twentieth century.

Item #146236

\$55,000

my



Harry Benson

Chicago! Maternity Center

139

139

... death are stored; He hath
 ... my grace and damps; I
 ... ure you and seal; I
 ...

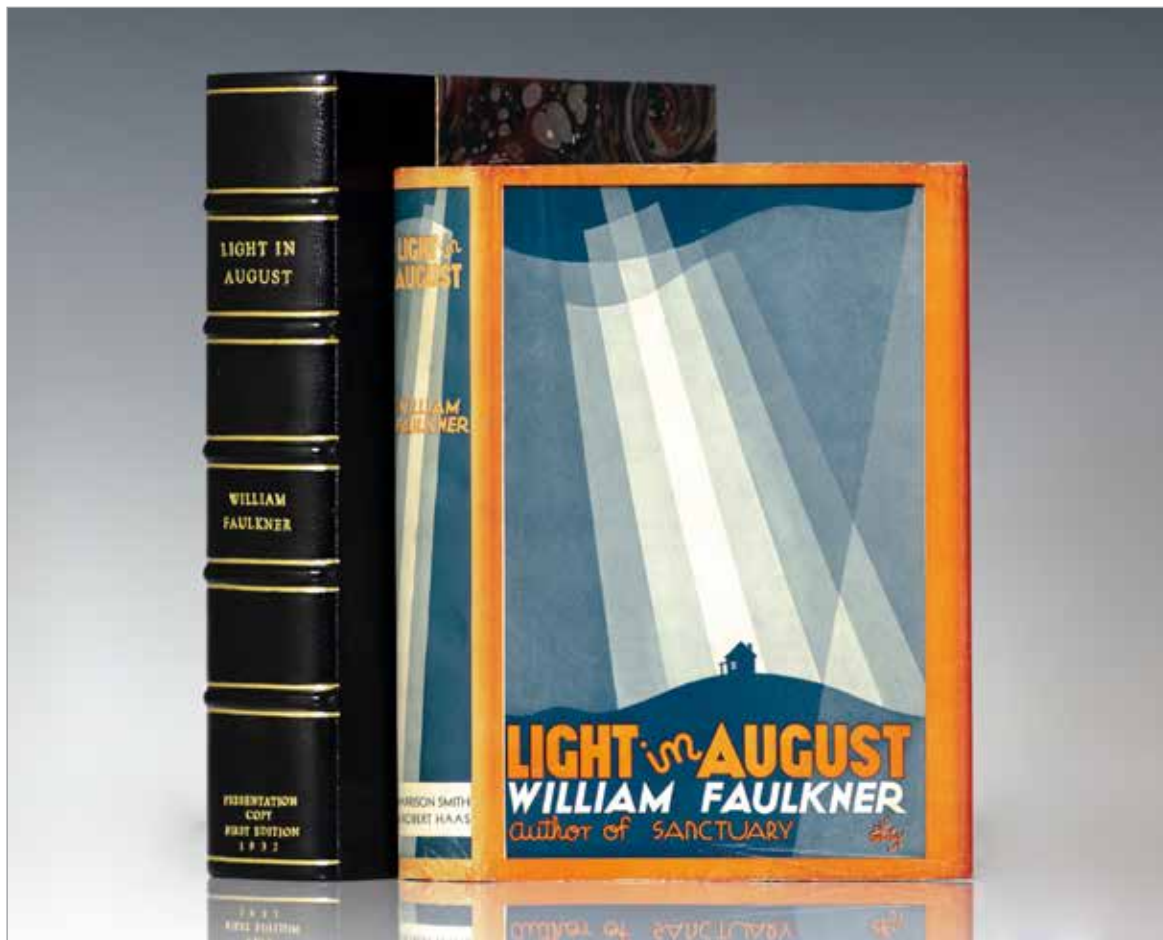
... the tateful lightning of
 ... his to, his of
 ... swift, my soul, to
 ... died to make me
 ...

... his quick sword: His truth is march-ing on.
 ... and star-ing lamps: His day is march-ing on.
 ... lu-bi-lant, my feet: Our God is march-ing on.
 ... die to make men free, White God is march-ing on.

Glo - ry, glo - ry, hal - le - lu - jah! Glo - ry, glo - ry, hal - le - lu - jah!
 Glo - ry, glo - ry, hal - le - lu - jah! Glo - ry, glo - ry, hal - le - lu - jah!
 Glo - ry, glo - ry, hal - le - lu - jah! His truth is march - ing on.



For Benny
 who will never
 know how
 much I like
 to sign this
 paper Steinbeck



“MEMORY BELIEVES BEFORE KNOWING REMEMBERS”



FAULKNER, WILLIAM

Light In August.

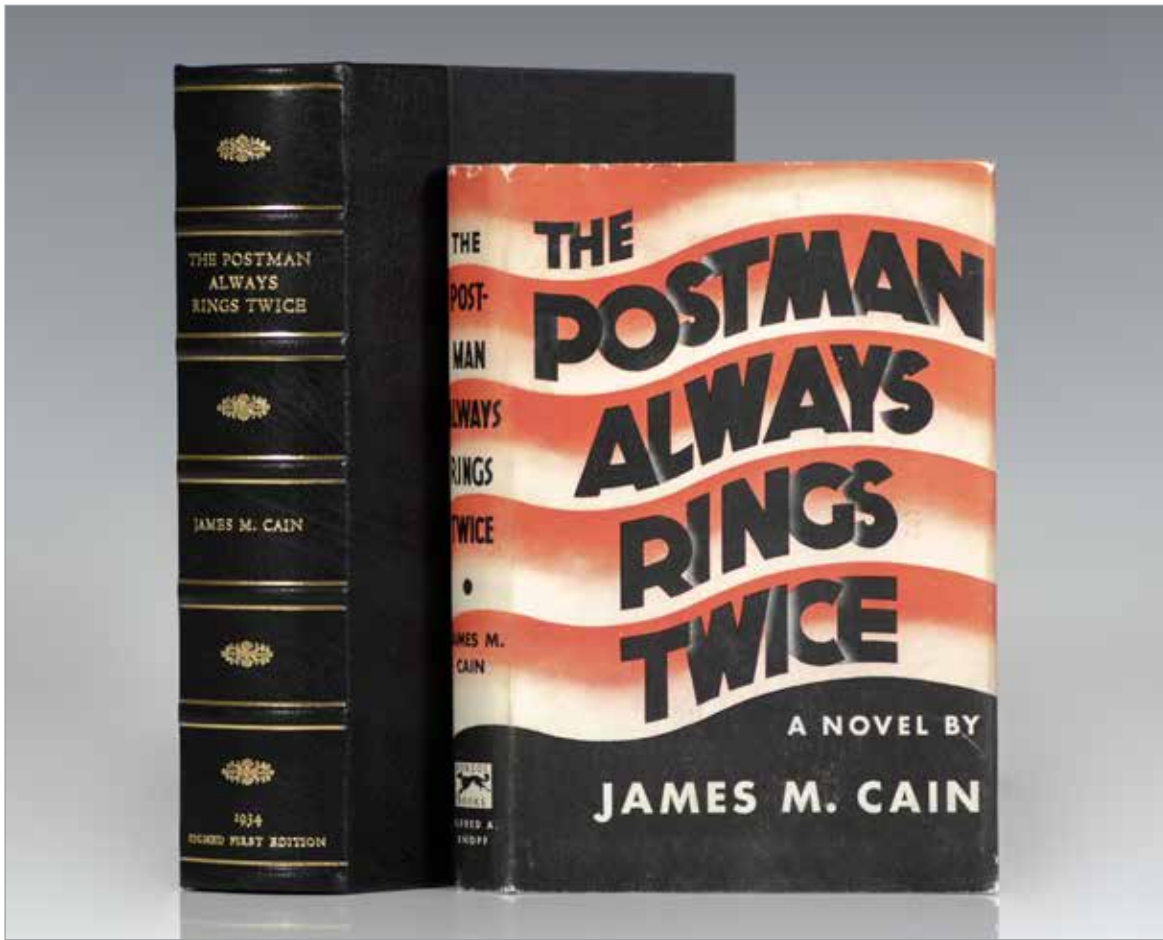
New York: Harrison Smith & Robert Haas, 1932.

First edition, first issue, with first printing statement on copyright page, and “Jefferson” for “Mottstown” on page 340, line 1; first-issue binding, lettered in blue and orange. Octavo, original cloth. Presentation copy, inscribed by the author on the front free endpaper, “To Eric Dawson William Faulkner Oxford 3 October 1934.” Near fine in a near fine dust jacket. Petersen A13a; Howard A13.1a; Massey 103. Housed in a custom half morocco clamshell box by the Harcourt Bindery. Rare and desirable signed and inscribed, with only two examples appearing at auction in the past 90 years.

One of William Faulkner’s most admired and accessible novels, *Light in August* reveals the great American author at the height of his powers. Lena Grove’s resolute search for the father of her unborn child begets a rich, poignant, and ultimately hopeful story of perseverance in the face of mortality. It also acquaints us with several of Faulkner’s most unforgettable characters, including the Reverend Gail Hightower, plagued by visions of Confederate horsemen, and Joe Christmas, a ragged, itinerant soul obsessed with his mixed-race ancestry. Powerfully entwining these characters’ stories, *Light in August* brings to life Faulkner’s imaginary South, one of literature’s great invented landscapes, in all of its unerringly fascinating glory.

Item #135388

\$38,000



“ONE OF THE MOST IMPORTANT CRIME NOVELS OF THE TWENTIETH CENTURY”



CAIN, JAMES M.

[The Postman Always Rings Twice.](#)

New York: Alfred A. Knopf, 1934.

First edition of one of the most important crime novels of the twentieth century, adapted as a motion picture seven times. Octavo, original cloth. Boldly Signed by James M. Cain on the front free endpaper. Near fine in a near fine dust jacket with light rubbing to the crown. Housed in a custom half morocco clamshell box by the Harcourt Bindery. A very nice example, rare and desirable signed.

“It is sometimes easy to trace a literary genre to its source, and James M. Cain’s first novel, *The Postman Always Rings Twice*, is the noir novel that paved the way for all the noir fiction that followed. The famous film starring Lana Turner and John Garfield is notoriously dark, but the novel is even more full of despair and devoid of hope. It is a short book--little more than a novella--but its searing characterization and depiction of tawdry greed and lust is branded into every reader’s memory” (Otto Penzler). Listed by Modern Library as one of the 100 greatest novels of the twentieth century.

Item #114122

\$20,000

**EXCEPTIONAL GROUP OF FOUR LETTERS SENT BY ERNEST HEMINGWAY
TO CLOSE FRIEND GUY HICKOK; INCLUDING AN EXCEPTIONAL NINE PAGE
AUTOGRAPH LETTER SIGNED BY HIM "ERNEST" WITH TWO ORIGINAL DRAWINGS
INCLUDING ONE OF HIS NEW HOME IN KEY WEST**

HEMINGWAY, ERNEST

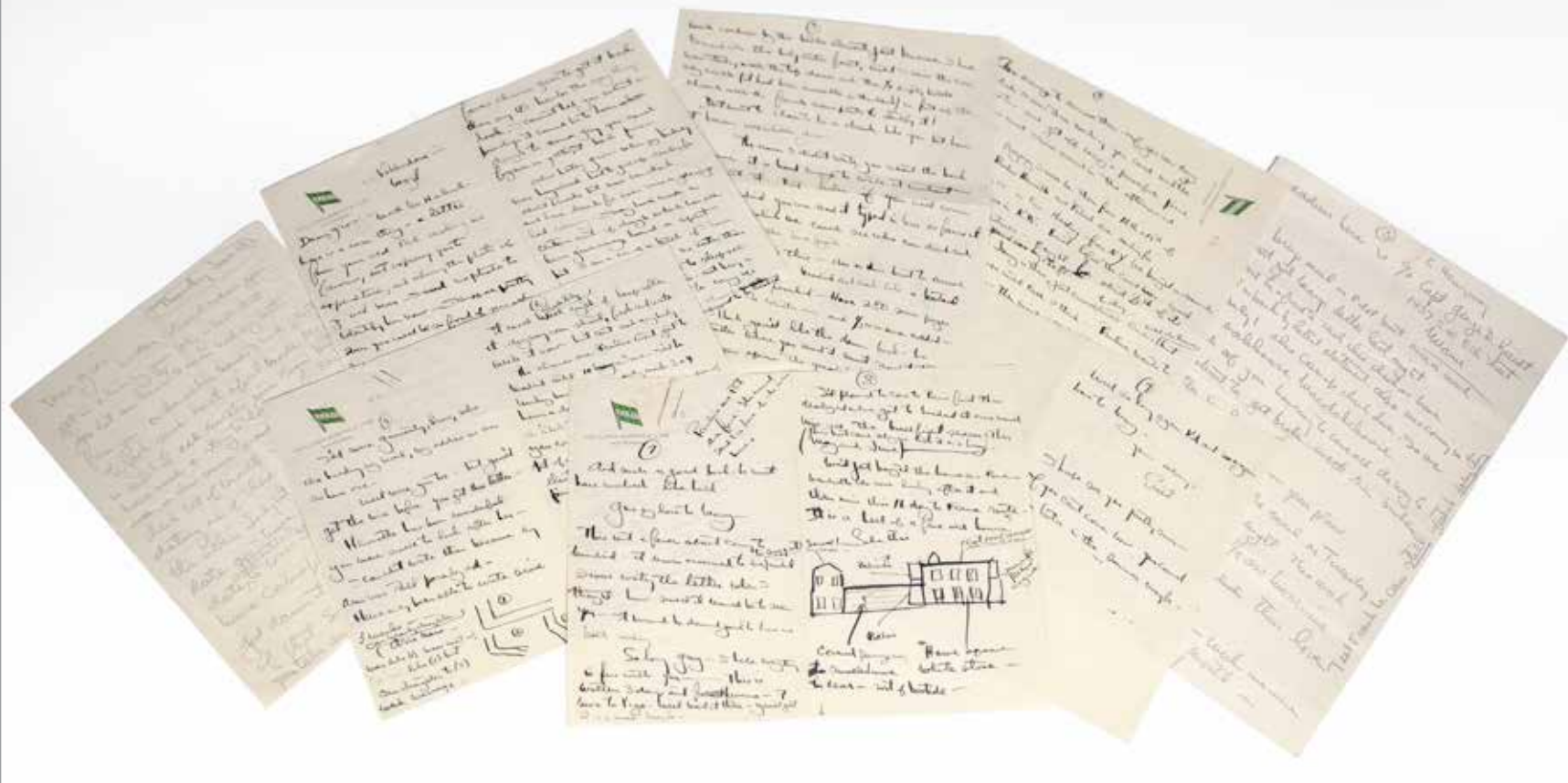
Ernest Hemingway Autograph and Typed Signed Letter Collection.

[1931-1935].

Exceptional group of four letters sent by Ernest Hemingway to close friend Guy Hickok, comprising an exceptional nine page autograph letter signed including two original drawings, a partial autograph letter signed, an unsigned autograph letter, and one-page typed letter signed.

The first, and longest, autograph letter, signed "Ernest," nine pages on five sheets, May 7, [1931], written aboard the S.S. Volendam of the Holland-America Line on the ship's letterhead. In part: "Dear Gros: - Well Mr. Hickok - here is a rare thing - a letter from your old Pal asking no favours, not exposing you to expenditure, and returning the photo of your old man. I need no photo to identify him now - I suppose pretty soon you will be so fond of your old man we won't even be able to kid about him. But listen - speaking of rubber checks - if you are so you could use some cash I can let you have it up to whatever you say. You would seem a better placement... as far as chance goes to get it back than any US banks the way things look. I cannot tell you what a privilege it would be to loan dough to some guy you could figure on getting it back from - Also listen

Gros - When my kidney was being weird had to give up drinking for about 6 weeks but now can drink and have drunk forever since a year ago last February. I may have made a certain amt. of dough which has all been given away, loaned or spent but I am a son of a bitch if I have become respectable and no later than last winter was forced to sleep all night on the front porch, not being a good size for Pauline to carry up stairs and on going to church the next morning was supposed to be healed - just because I had bumped into the holy water fount, that I saw the car was standing with the top down and the 3/4 empty bottle very visible (it had been invisible in the dark) in front of the church with the French nameplate to identify it! Don't want to claim to be a drunk like you but have not become respectable. The reason I didn't write you about the book is because it is hard enough to write it without writing about it. But listen if you will come down to Madrid you can read it typed in hrs as far as it is to date besides which we could see who can drink and who not and see the bullfights. The dope is this - am on this boat to arrive... then will go to Madrid and work like a bastard on this book until finished. Have 280 some pages done most to be written over and



1/3 or more to be added, I think you'll like the damn book – no matter where you read it must read it to tell me where in your opinion the greatest deposits of shit lie. Can arrange to return them – If you came down while I was still working you could work at the same time and get off many a powerful piece and we could cruise around in the afternoon and evenings – Anyway I will be there from 16th and 17th of May on -"

He goes on to discuss his travel plans and the repayment of a loan, before discussing an arm injury suffered in Montana: "I couldn't write then because my arm was still paralyzed. Have only been able to write since 3 weeks. It will be absolutely all right if keep after it. Anyway can shoot, fish and write with it now, but can't sock anybody." Here, he sketches a diagram of his arm's range of motion and continues, "The chances are Pauline won't get to Madrid until 10 June – I'll be working hard but can only work 3 or 4 hours a day – and will be a lonesome son of a bitch the rest of the time – why don't you come down any time the last of May or last of June? You can be there for the elections – anyway write some good pieces – Anyway write me – Steffs book was pretty damned good on the things he knows about – Part of it swell – Some drivel but not as much as I expected from the author of books – but were or weren't you Peters father – I see he has a cleft chin! Steff is a swell old bird – I'm glad he did such a good book – he must have worked like hell- Give my love to Mary – This isn't a favor about coming to Madrid – It never occurred to me to suggest until I was writing the letter when I thought how sweet it would be to see you – It would be damned good to have us both working – So long guy – I hope everything is fine with you – This is written 3 days and from Havana – 7 days to Vigo – will mail it there – you'll get it in a week maybe. I'd planned to come to Paris first then realized when got to Madrid at once would miss all the bullfight season then this book came along and took it in a hurry (May and June) We'd just bought the house and Pauline wanted to do some

looking after it and then miss this 16 days to France route – It is a hell of a fine old house [Hemingway has provided a sketch of his new home in Key West, pointing out his favorite features, including a "Flat roof, see all over town and sea" ... "covered passageway to smaller house in rear" ... "House square – white stone"] Well so along again kid and so again love to Mary – Yours always Ernest I hope see you pretty soon – If you can't come now you could come later in the summer maybe"

The second, a partial autograph letter in pencil, unsigned, one page both sides, June 18, [1935], in full: "Thursday June 18 Dear Gros: Listen stupid when you get in a money jam why in hell don't you let me know? I never had any letter from you, on the other hand, I had plenty of jack sure last April. Made 5600 in market all surely gone now but have sold a story to Cosmo for 5000 and in this same mail they say will get in the month July. So am dating these checks today and the other July 1st. Cash it on that date as I have money coming in on that date additionally to cover it regardless of whether have Cosmo's check or not. God damn it I was always suspicious of that syndicate job. I can let you take another 500 if you need it on the last of Sept. Gingrich of Esquire is coming here July 3-6 to fish and I will talk to him about your stuff. I'm glad Mary wrote me you guys were broke but for Christ sake why wait so long? You are the soundest place I know to stash any dough. Tell Mary for Christ sake not to write and thank me or will be liable to another attack of amoebic dysentery. We are here for next 3 weeks. Then K. W. Then driving out west. Pauline, Jimmy and kids all fine."

The third, a partial autograph signed letter in pencil, signed "Ernest" and "E. Hemingway [within his address]," one page, no date, in full: "E. Hemingway address here is c/o Captain George D. Kreidt, 1437 S.W. 5th Street, Miami, he brings mail on pilot boat once



7

Did such a good book - he must have worked like hell -

Gave my love to Mary -

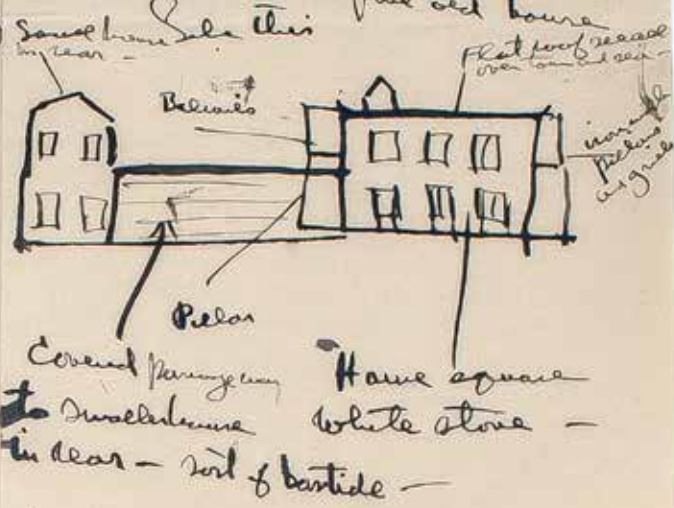
This was a favor about coming to Madrid - it never occurred to me until I was writing the letter when I thought how sweet it would be to see you - I would be damn good to have us both working -

So long guy - I hold everything is fine with you - This is written 3 days and from Havana - 7 more to Vigo - will mail it there - you'll get it in a week maybe -

Paris as Pet
are fine - she doesn't
get her love to the house
Lenny

8
I'd planned to come to Paris but then really it was got to be decided at once would miss all the best flight season (this boat came along but it is a hump) - (May and June)

Would just buy the house in Paris wanted to do some looking after it and then miss this 16 day to France route - It is a hell of a fine old house



S.S.

9

Well so long again kid and so again have to leave -

Yours always
Ernest

I hope see you pretty soon -
If you can't come now you could come later in the summer maybe -



a week. Just got Mary's letter last night. Don't be afraid to cash this check as have 438 in bank by latest statement. Also 1000 coming in on July 1. Also Cosmo's check due... Think of you having to come all the way to Connecticut to get broke with me broke so often in Paris. Let me know your plans. Kreidt brings the mail on Tuesday Leaves here Monday night. This week was delayed 2 days by 1/2 ass hurricane. Pauline and Jimmy send their love to you and Mary. Best always wish we were going to Pamplona next month – Ernest.”

The fourth, a typed letter signed in pencil, “Hemingstein,” one page, no date, in part: Dear Gros; It was swell to hear from you and thanks a hell of a lot for sending me the 100 bucks. I appreciate it like hell and know how damned hard it is to get money together in chunks as big as that. It came in damned handy because have been writing on this novel since last March and during that time make no dough. Had seventy four bucks in my bank account when got your hundred. Listen you know if things are still tough you don't ever have to re-pay that nor ever think of it or worry about it. Because one of the few things we can ever help our friends with is dough. On other hand if you get o.k. and ever want to pay anything on it you don't have to wait until you get a hundred together or anything like that. You can send me twenty five bucks or ten bucks or five bucks when you have surplus because for the last year twenty bucks ten bucks and five bucks have been very practical amounts to me. If this book should be a success we will cancel the whole damn things and I will give you a handsome [sic] handknitted receipt suitable for framing [sic]. So you didn't like Florida? Well I've moved pretty well out of it myself. Cuba is swell though. I always liked it a hell of a lot better than Florida but unlike you guys I still like Paris the best of all. I guess I aint patriotic. Best always to you and love to Mary. I'm glad you've got Bobby going. And Andree? I'll bet you're a hell of a lecturer. We ought to lecture together. “Hemingstein/ address Hotel Ambos Mundos Havana – Cuba.”

Also includes three letters in another hand (apparently dictated by

Hemingway). In overall very good to fine condition, with small tears to the bottom of the typed letter

Young Ernest Hemingway first met the recipient of these letters, Guy Hickok (addressed here as “Gros”) in the early 1920s when they were both acting as foreign correspondents for North American newspapers in Paris. Hemingway, working for the Toronto Star, began what would become an enduring friendship with the good-natured Hickok, a native of Mecca, Ohio who was on assignment for the Brooklyn Daily Eagle. “Hickok was Paris bureau chief for the Brooklyn Daily Eagle from 1918 to 1933. In 1935, he left the paper and held a number of writing and editorial jobs until his death in 1951 (“Guy Hickok Dead”). The two journalists covered the Lausanne Peace Conference in December 1922. During a stint as editor of Ford Madox Ford's (1873-1939) Transatlantic Review, Hemingway published Hickok's “Herriot in the States,” an account of French Prime Minister Édouard Herriot's (1872-1957) tour of the United States (the article was reprinted by Hickok's paper on September 7, 1924). In March of 1927, the two men made a brief tour of northern Italy in order to gather material for Hickok to “write ‘silly stuff about Fascism there’” (Pagnattaro 38), which Hemingway also did in “Che Ti Dice La Patria?” [collected in *Men Without Women*, 1927]. The latter piece, which first appeared as the nonfiction article “Italy-1927” in the May 18, 1927, issue of the *New Republic* and was reprinted with its new title as a story in *Men Without Women* in October 1927, recounts Hickok's solicitation by a waitress, the two men being extorted by a policeman, and the effect of fascism on the attitudes and behavior of the Italian people” (Trogon, Robert W. “I am constructing a legend”: Ernest Hemingway in Guy Hickok's Brooklyn Daily Eagle Articles. *Resources for American Literary Study*; College Park Vol. 37, (2014): 181-207).

Hemingway was crafting *To Have and Have Not* at the time of the correspondence, which he worked on sporadically between 1935 and 1937, and revised as he traveled back and forth from Spain during the Spanish Civil War. It was published by Scribner's on October 15th 1937 to a first edition print-run of approximately 10,000 copies. *Cosmopolitan* published a section of the novel as “One Trip Across” in 1934 (which Hemingway refers to here as well); *Esquire* published a section as “The Tradesman's Return” in 1936.

An incredibly unique congenial, unrestrained, and mildly profane correspondence which lends tremendous insight into Hemingway's life and work.

American journalist and novelist Ernest Hemingway's legacy to American literature lies in his economical and understated writing style, which he termed the “iceberg theory” and writers who came after him either attempted to emulate or avoid. After his reputation was established with the publication of *The Sun Also Rises*, Hemingway essentially became the spokesperson for the post-World War I generation. His influence on 20th century fiction is unparalleled and his adventurous lifestyle and public image brought him admiration from later generations. Hemingway published seven novels throughout his career and was awarded the Pulitzer Prize for Fiction in 1953 and the Nobel Prize in literature in 1954.

Item # 146950

\$55,000



“THE WAY TO HUNT IS FOR AS LONG AS YOU LIVE AGAINST”

HEMINGWAY, ERNEST

Ernest Hemingway Original African Safari Photograph Signed.

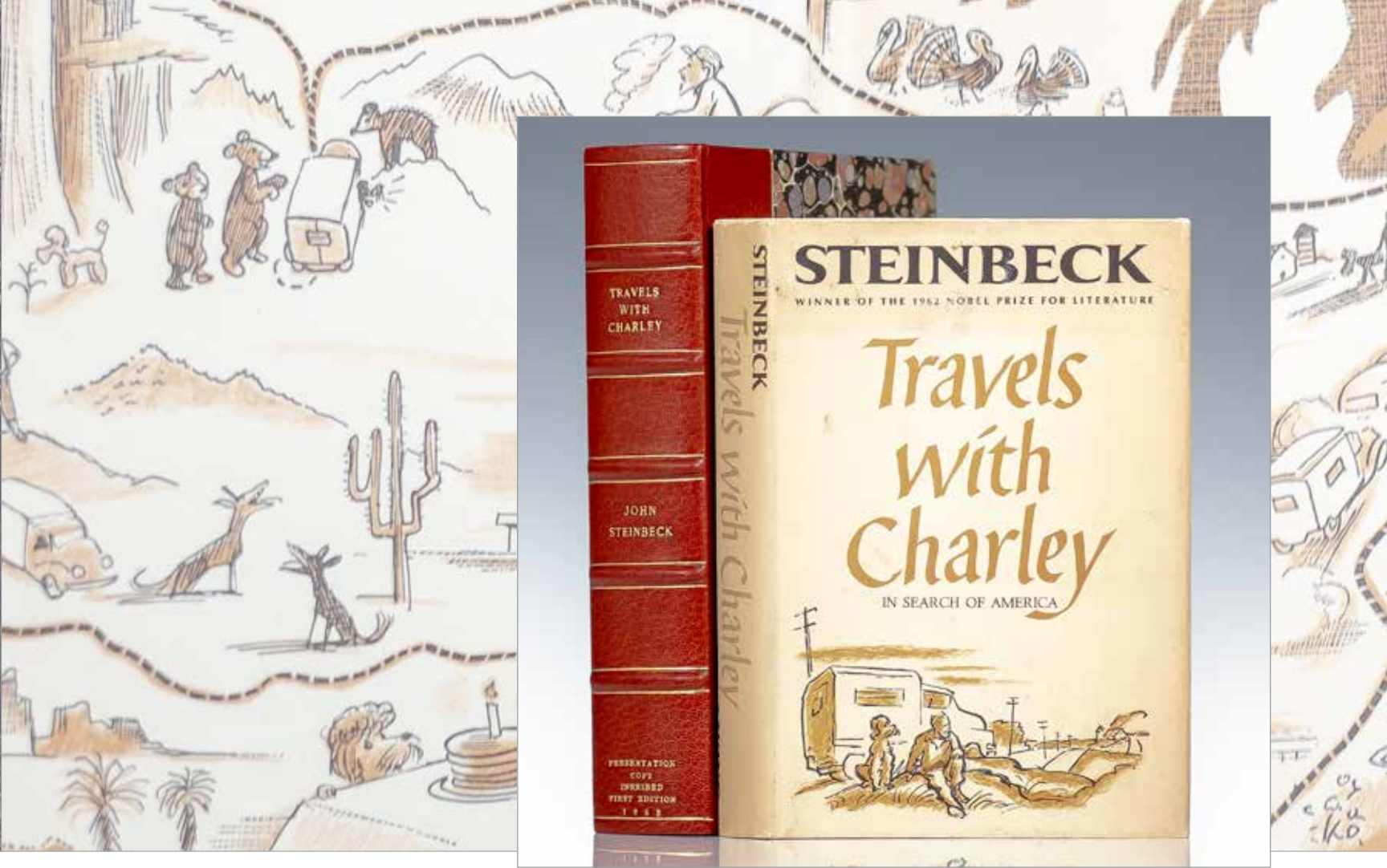
Original glossy black and white photograph of a lion in the distance of the African grasslands, taken by Ernest Hemingway and signed by him on the verso, “Copyright by Ernest Hemingway No. 5.” In fine condition. Double matted and framed. The entire piece measures 15.5 inches by 18.1 inches. Exceptionally rare and desirable.

In the summer of 1933, Hemingway, his second wife Pauline, and a friend from Key West traveled to Africa for a three-month safari. Inspired by the legendary hunts of Theodore Roosevelt, Hemingway borrowed funds from Pauline’s uncle, and the couple set off for an iconic journey through the veld, tracking kudu, buffalo, elephants, leopard, and lions, escorted by Philip Percival, who had previously guided Roosevelt himself. Despite succumbing to a severe illness on the trip that necessitated a hospital recovery, Hemingway’s trophies included a lion and other large game that roamed the African grasslands. Traveling through Kenya and Tanzania, Hemingway hunted the plains of the Serengeti, tracked animals through the bush, and recorded his experiences for later use in his work. His first African safari provided Hemingway with material and inspiration for the novel *Green Hills of Africa*, and the short stories *The Snows of Kilimanjaro* and *The Short Happy Life of Francis Macomber*. *Green Hills of Africa* received

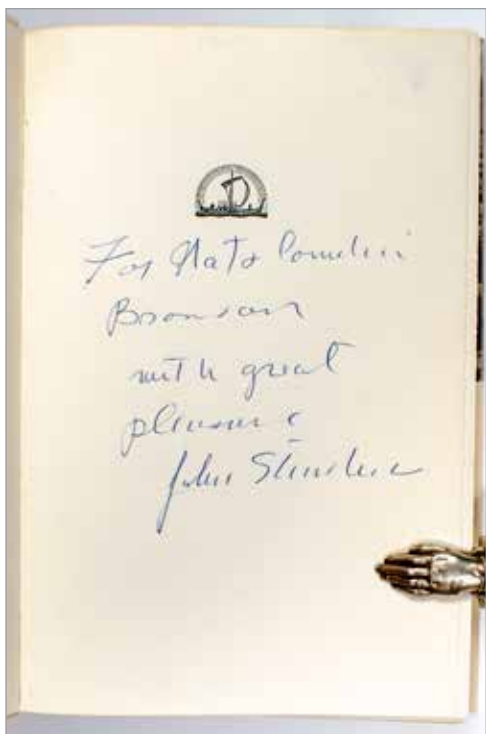
missed reviews upon publication in 1935. Writing for *The New York Times*, critic John Chamberlain claimed: “*Green Hills of Africa* is not one of the major Hemingway works. Mr. Hemingway has so simplified his method that all his characters talk the lingo perfected in *The Sun Also Rises*, whether these characters are British, Austrian, Arabian, Ethiopian or Kikuyu.” Two days later, however, writing for the same newspaper, critic C. G. Poore hailed *The Green Hills of Africa* as “the best-written story of big-game hunting anywhere I have read. And more than that. It’s a book about people in unacknowledged conflict and about the pleasures of travel and the pleasures of drinking and war and peace and writing.” Despite the better review, Hemingway said the book critics “killed” the book. Hemingway returned to the Dark Continent twenty years later with his fourth wife. They traveled through the Belgian Congo, Rwanda, and Kenya. Once again, Hemingway exercised his skill as a hunter, and brought home many big game trophies. Hemingway’s persona as a fearless adventurer only increased when he suffered through two plane crashes on his second trip to Africa, prompting many news outlets to prematurely run his obituary.

Item #145731

\$25,000



“I WAS BORN LOST AND TAKE NO PLEASURE IN BEING FOUND.”



STEINBECK, JOHN

Travels with Charley.

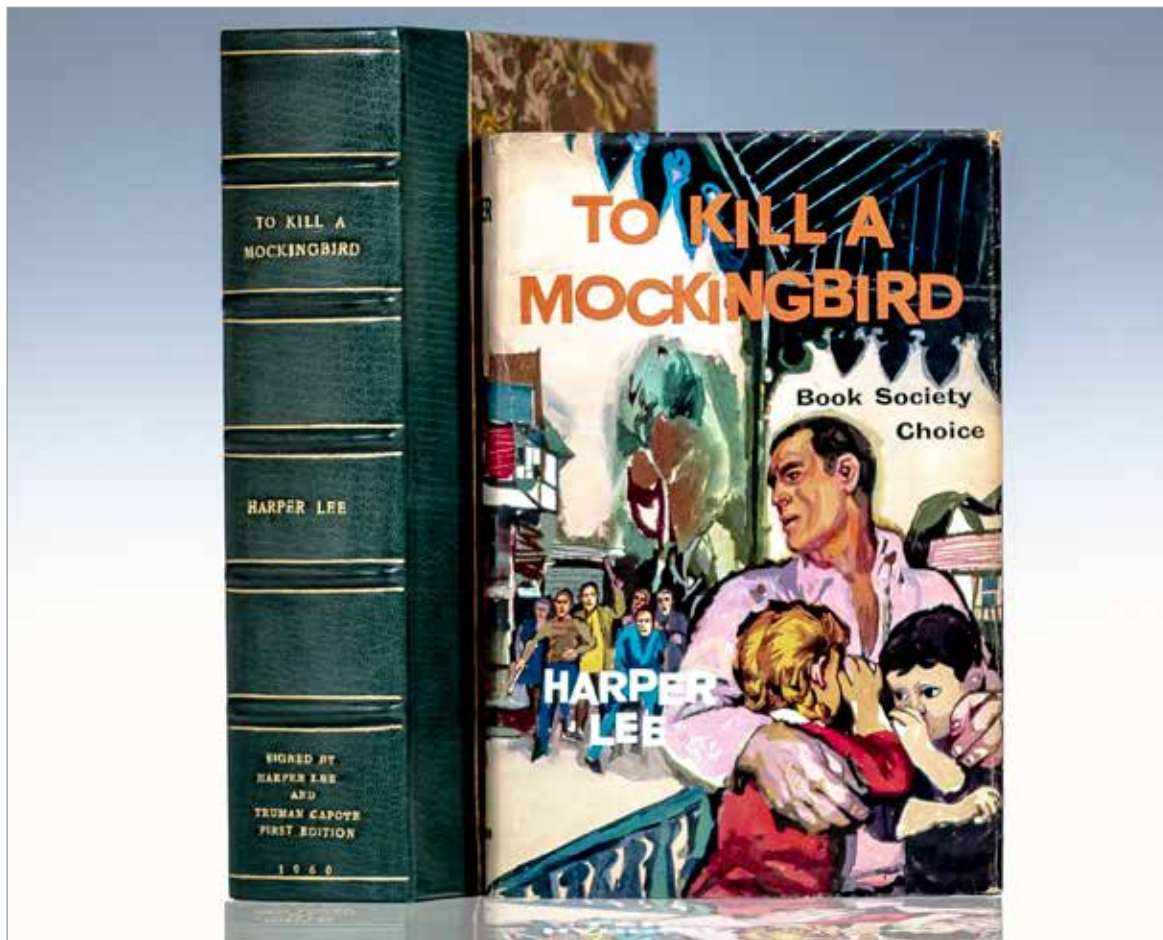
New York: The Viking Press, 1962.

First edition of Steinbeck's beloved cross-country narrative. Octavo, original cloth, cartographic endpapers. Presentation copy, warmly inscribed by the author on the half-title page. Fine in a near fine dust jacket. Jacket design by Don Freeman. Photograph of Steinbeck by Hans Namuth. Housed in a custom half morocco clamshell box by the Harcourt Bindery.

This much loved chronicle of Steinbeck's rediscovery of America, published the same year he was awarded the Nobel Prize in Literature, is "undoubtedly [his] most popular non-fiction work" (Gross Hayman, 50). On publication in 1962, New York Times reviewer "Eric Goldman wrote that Travels with Charley 'is pure delight, a pungent potpourri of places" (Railsback and Meyer, 397). The book reached #1 on the New York Times Best Seller list (Non-Fiction) on October 21, 1962, where it stayed for one week, replaced by Rachel Carson's Silent Spring on October 28. Steinbeck was 58 years old in 1960 and nearing the end of his career, but he felt that when writing about America and its people he "was writing of something [he] did not know about, and it seemed to [him] that in a so-called writer this is criminal." He bought a new GMC pickup truck, which he named Rocinante, and had it fitted with a custom camper-shell for his journey. At the last minute, he decided to take his wife's 10-year-old French Poodle Charley, with whom he has many conversations. "What other writer of his time had been able to touch America's soul in both the 30s and the 60s?" (Benson, 913).

Item #142958

\$7,800



“SKILLED, UNPRETENTIOUS, AND TOTALLY INGENIOUS”

LEE, HARPER. [TRUMAN CAPOTE]

To Kill a Mockingbird.

London: Heinemann, 1960.

First English edition of Lee’s Pulitzer Prize-winning novel. Octavo, original cloth. Signed by both Harper Lee and Truman Capote on the front free endpaper. Truman Capote’s friendship with Harper Lee began in the summer of 1929 when the two became next door neighbors in Monroeville, Alabama; both were the age of five. They shared a love of reading and began collaborating when Lee was gifted a typewriter by her father as a child. Lee drew on their friendship as inspiration for the characters Lee and Scout in her masterpiece To Kill A Mockingbird; Capote based his tomboy character Idabel Thompkins in his first novel Other Voices, Other Rooms on Lee. They worked together on Capote’s true crime novel, In Cold Blood; Lee acted as his ‘assistant researchist’ and edited the final draft of the book. Upon its publication in 1965, Capote failed to acknowledge Lee’s contributions to the book, after which their relationship was never the same. Near fine in a near fine dust jacket with light rubbing and wear to the extremities. Jacket design by Fratini. Exceptionally rare and desirable signed by both Lee and Capote.

To Kill a Mockingbird became an immediate bestseller and won the 1961 Pulitzer Prize for Fiction. The New Yorker declared it “skilled, unpretentious, and totally ingenious”. It has gone on to become one of the best-loved classics of all time and has been translated into more than forty languages selling more than forty million copies worldwide. Made into the Academy Award-winning film, directed by Robert Mulligan, starring Gregory Peck. It went on to win three Oscars: Best Actor for Gregory Peck, Best Art Direction-Set Decoration, Black-and-White, and Best Screenplay for Horton Foote. It was nominated for five more Oscars including Best Actress in a Supporting Role for Mary Badham, the actress who played Scout. In 1995, the film was listed in the National Film Registry. In 2003, the American Film Institute named Atticus Finch the greatest movie hero of the 20th century. In 2007 the film ranked twenty-fifth on the AFI’s 10th anniversary list of the greatest American movies of all time. It was named the best novel of the twentieth century by librarians across the country (Library Journal).

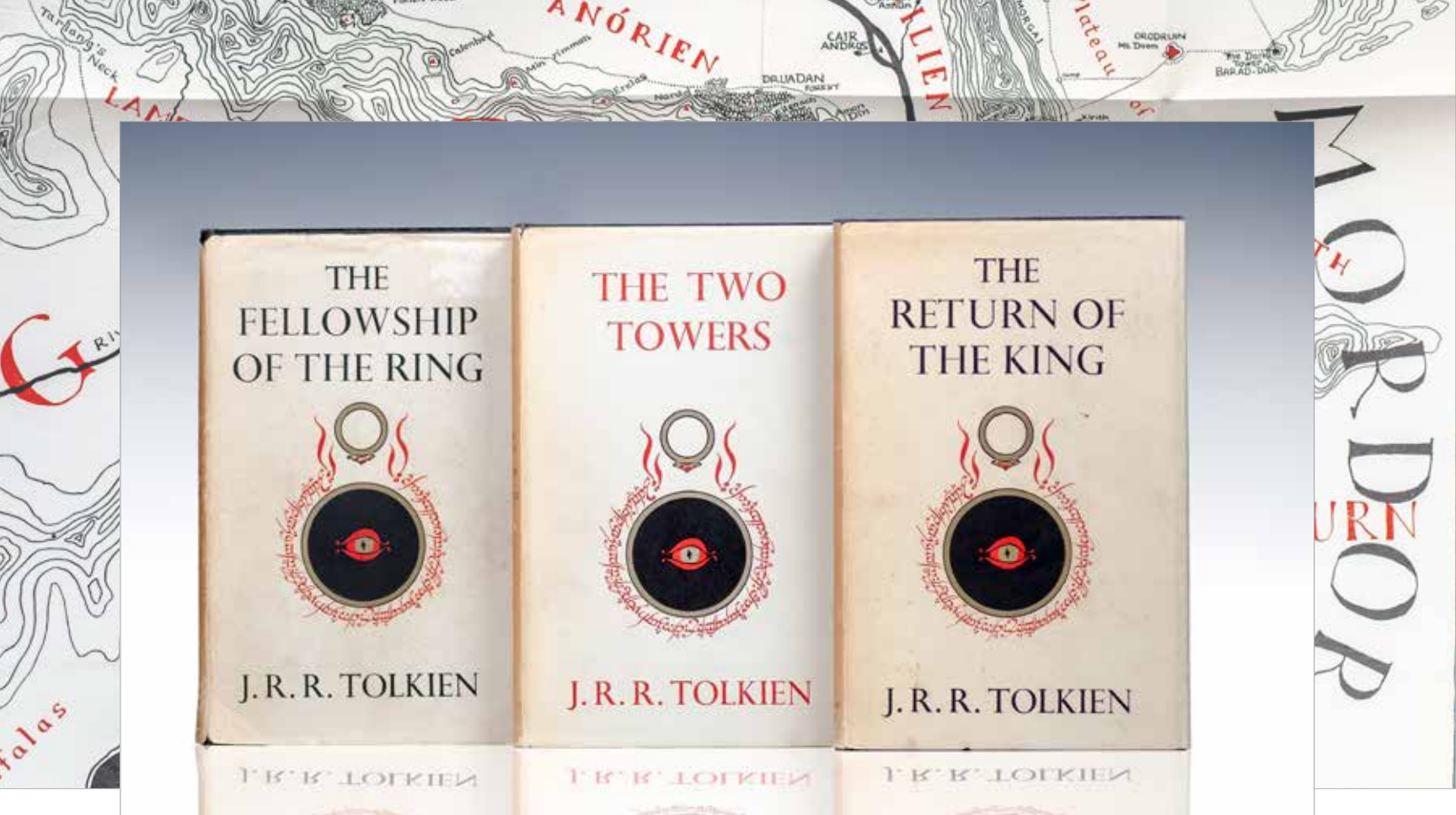
Item #138302

\$55,000

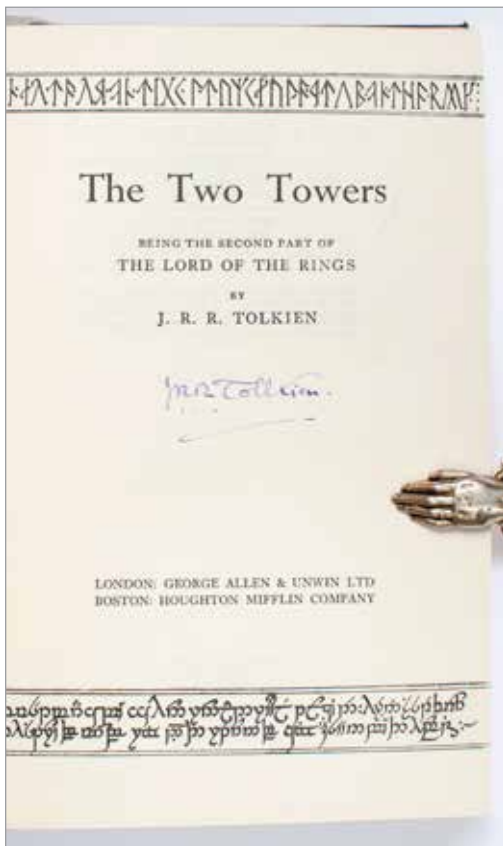
Harper Lee

Truman Capote





“HISTORY BECAME LEGEND. LEGEND BECAME MYTH. AND FOR TWO AND A HALF THOUSAND YEARS, THE RING PASSED OUT OF ALL KNOWLEDGE”



TOLKIEN, J.R.R.

The Lord of The Rings Trilogy: The Fellowship of the Ring, The Two Towers, The Return of the King.

London: George Allen & Unwin Ltd, 1963.

Complete set of each title of the The Lord of the Rings Trilogy, each volume signed by J.R.R. Tolkien on the title page. Octavo, 3 volumes, original publisher's cloth, all edges gilt, ribbon bound in, folding map at rear of each volume. Each volume is signed by J.R.R. Tolkien on the title page. The Fellowship of the Ring is a thirteenth impression, very good in a very good tenth impression dust jacket; The Two Towers is a tenth impression, very good in a very good eighth impression dust jacket; The Return of the King is a tenth impression, very good in a very good seventh impression dust jacket. A rare and desirable set with each volume signed by Tolkien.

The Lord of the Rings began as a sequel to Tolkien's 1937 children's fantasy novel *The Hobbit*, but eventually developed into a much larger work. It was written in stages between 1937 and 1949, much of it during World War II in letters from Tolkien to his son, "and finally, having polished it to his own satisfaction, published it as a trilogy from 1954 to 1955, a volume at a time, impatiently awaited by a growing audience. It is considered one of this century's lasting contributions to that borderland of literature between youth and age. It seems destined to become this century's contribution to that select list of books which continue through the ages to be read by children and adults with almost equal pleasure" (Eyre, 134-35). It has went on to become the third best selling novel of all-time with 150 million copies sold.

Item #147003

\$48,000

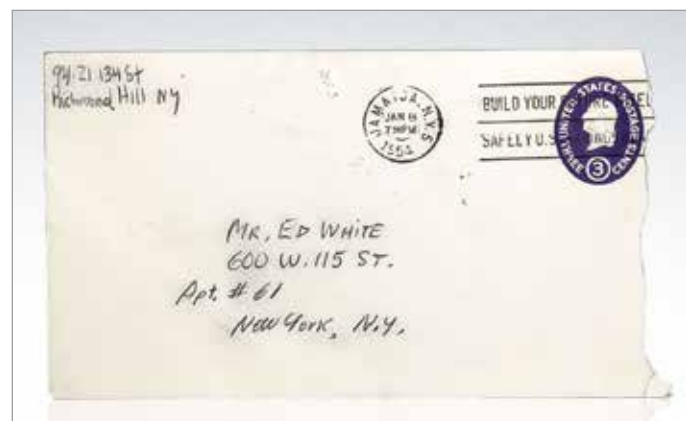
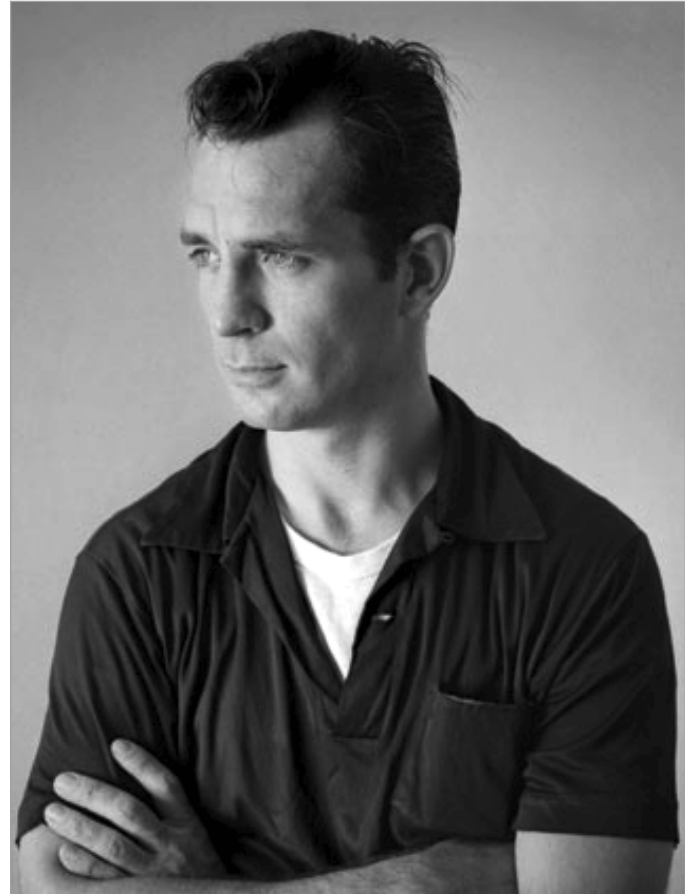
THE FATHER OF THE BEAT MOVEMENT

KEROUAC, JACK

Jack Kerouac Autograph Letter Signed.

Rare autograph letter signed by Jack Kerouac to close friend Ed White. Bifoliate leaf, one page covered; pencil. With envelope addressed in autograph, postmarked Jamaica, New York. The letter reads in full, "Fri. Jan. 7 Dear Ed – For reasons completely unexplainable to someone like Beverly I'd on New Year's Eve made a vow not to leave the house (my hermitage) till I'd accomplished 2 things, (1) a certain piece of writing, (2) a certain term of reading – study and tranquil meditation – so when she called last night I had nothing to say in defense of my private plans + said I'd see her Saturday, + you today, etc. but in conscience I can't leave this room till I've done what I vowed to do – so figure some way to explain to her, boy, you know women better'n I do – Before I head for California in February I'll drop up to Columbia to see you – As ever, Jack." The recipient, Edward Divine White Jr. was lifelong friend to Jack Kerouac from 1947 to Kerouac's death in 1969. The pair exchanged over 90 letters and postcards throughout those years and White notably appeared in Kerouac's *On the Road* as the character Tim Gray, in *Visions of Cody* as Ed Gray, and in *Book of Dreams* as Al Green and Guy Green. Kerouac and White met in the fall of 1946 at Columbia University through mutual friend Hal Chase, who, that same year, introduced both to Neal Cassady, a bold and adventurous petty criminal from Denver, Colorado who would become Kerouac's muse and the hero of *On the Road*. White is credited with suggesting that Kerouac try, "sketching with words rather than writing conventionally," in 1951. White was also a longtime friend of Columbia University classmate and Pulitzer Prize winning architecture critic for the *San Francisco Chronicle* Allan Temko and Columbia University classmate Allen Ginsberg. White's own forty-year practice (1955 through 1995) as an architect focused on contemporary architecture and historic preservation. In fine condition. Housed in a custom half morocco and folding chemise slipcase.

Born in Lowell, Massachusetts, literary iconoclast Jack Kerouac is generally considered the father of the Beat movement, although he actively disliked such labels. Kerouac's method was heavily influenced by the prolific explosion of jazz in 1960s America and later by his studies in Buddhism that originated with fellow beat and academic Gary Snyder. The raucous, exuberant, often wildly funny account of a journey through America and Mexico, Jack Kerouac's *On the Road* instantly defined a generation upon publication in 1957: it was, in the words of a *New York Times* reviewer, "the clearest and most important utterance yet made by the generation Kerouac himself named years ago as 'beat.'" Written in the mode of ecstatic improvisation that Allen Ginsberg described as "spontaneous bop prosody," the novel remains electrifying in its thirst for experience and its defiant rebuke of American conformity. In his portrayal of the fervent relationship between writer Sal Paradise and his outrageous, exasperating, and inimitable friend Dean Moriarty, Kerouac created one of the great friendships in American literature; and his rendering of the cities and



highways and wildernesses that his characters restlessly explore are a hallucinatory travelogue of a nation he both mourns and celebrates.

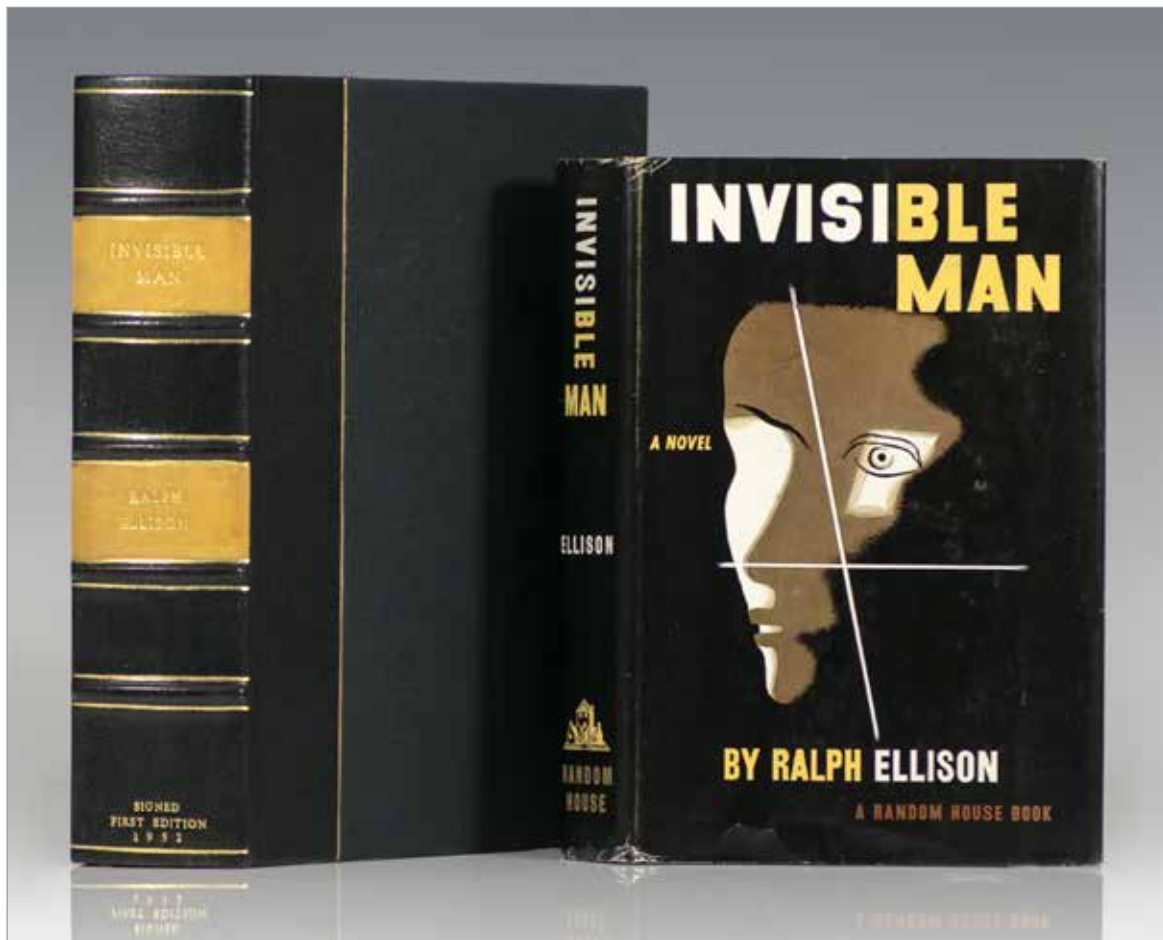
Item #145634

\$7,800

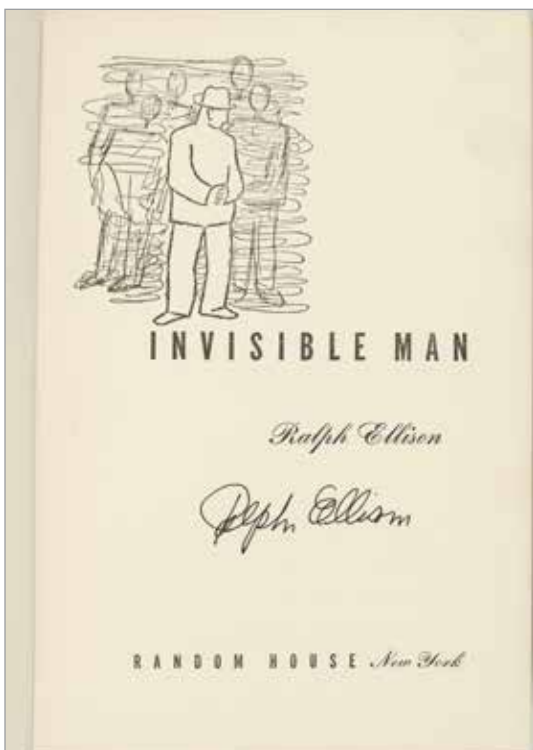
Fri. Jan. 7

Dear Ed -

For reasons completely unexplainable to someone like Beverly I'd on New Year's made a vow not to leave the house (my hermitage) till I'd accomplished 2 things, (1) a certain piece of writing, (2) a certain term of "reading-study and tranquil meditation" — so when she called last night I had nothing to say in defense of my private plans & said I'd see her Saturday, & you today, etc. but in conscience I can't leave this room till I've done what I vowed to do — so figure some way to explain to her, boy, you know women better'n I do — Before I head for California in February I'll drop up to Columbia to see you — As ever, Jack



“WHEN I DISCOVER WHO I AM, I’LL BE FREE”



ELLISON, RALPH

Invisible Man.

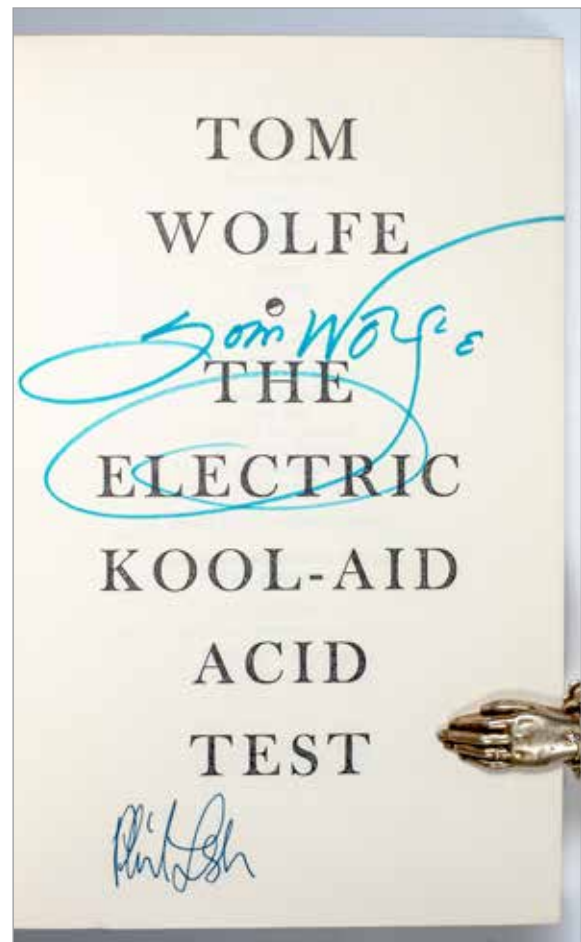
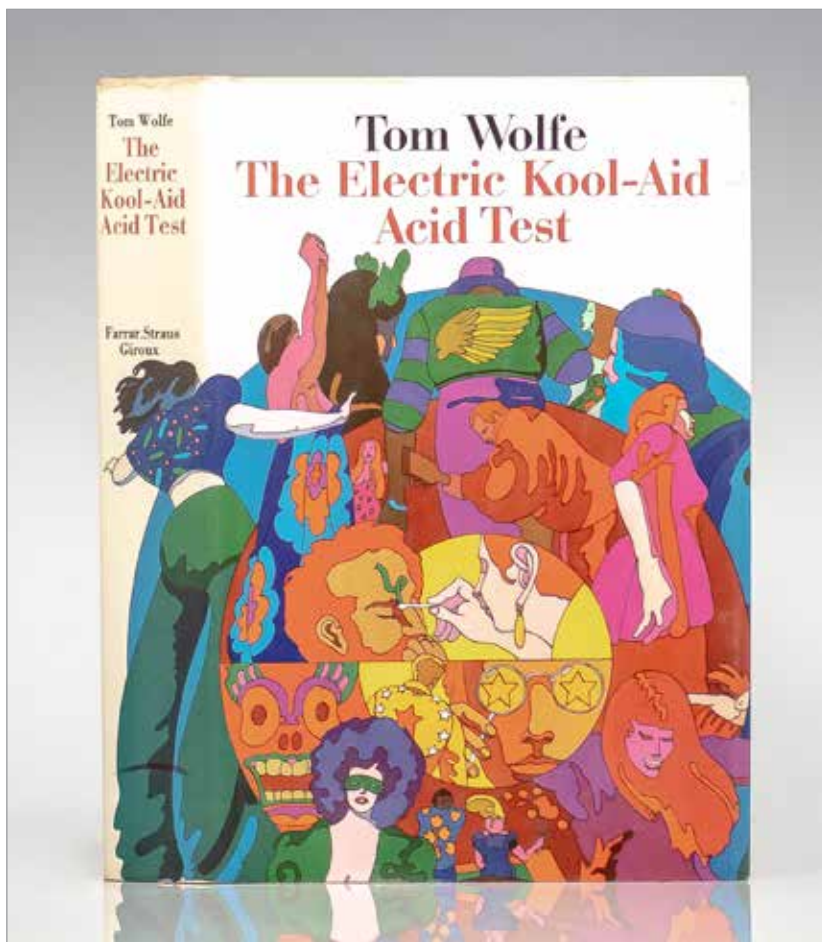
New York: Random House, 1952.

First edition of the author’s landmark first novel, which went on to win the National Book Award. Octavo, original black and tan cloth. Boldly signed by Ralph Ellison on the title page. Fine in an near fine price-clipped dust jacket with a touch of rubbing. Jacket design by E. McKnight Kauffer. Housed in a custom half morocco clamshell box by the Harcourt Bindery. An exceptional example.

“A resolutely honest, tormented, profoundly American book” (Wright Morris, New York Times, 1952). Winner of the 1952 National Book Award, Ellison’s matchless first novel is “one of the most important works of the 20th century” (New York Times). This is a work in which Ellison’s “visionary genius achieved a perfection” (Harold Bloom, Genius). The only novel published in Ellison’s lifetime, Invisible Man is a “magnificent classic, which soon became a vital and permanent contribution to American literature” (Blockson 86). It went on to win the National Book Award in 1953 and was named by Modern Library as one of the 100 greatest novels of the twentieth century. According to The New York Times, President Barack Obama modeled his memoir Dreams from My Father on Ellison’s novel.

Item #57008

\$8,200



“NOT SIMPLY THE BEST BOOK ON THE HIPPIES... THE ESSENTIAL BOOK”



WOLFE, TOM [KEN KESEY; PHIL LESH]

The Electric Kool-Aid Acid Test.

New York: Farrar, Strauss and Giroux, 1968.

First edition of the classic account of Ken Kesey and the Merry Pranksters during their bus trip across America in the late 1960's. Octavo, original cloth. Boldly signed by Tom Wolfe with his characteristic signature on the title page. Additionally signed on the front free endpaper by Merry Prankster Ken Kesey and legendary bassist Phil Lesh on the title page. Near fine in a near fine dust jacket with just a touch of shelfwear. Jacket design by Milton Glaser.

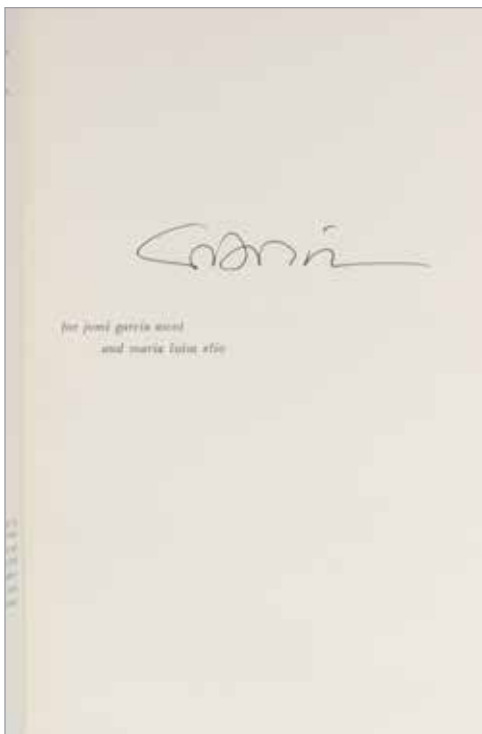
The Electric Kool-Aid Acid Test was published by Farrar Straus Giroux in 1968 and is considered ideal insight into the hippie movement. The New York Times said the novel is not simply the best book on the hippies, it is the essential book... the pushing, ballooning heart of the matt... Vibrating dazzle!" Indeed, "among journalists, Wolfe is a genuine poet; what makes him so good is his ability to get inside, to not merely describe (although he is a superb reporter), but to get under the skin of a phenomenon and transmit its metabolic rhythm" (Newsweek). The journalist himself is considered by Terry Southern "a groove and a gas. Everyone should send him money and other fine things. Hats off to Tom Wolfe!"

Item #144225

\$8,800



GARCIA MARQUEZ'S MAGNUM OPUS



GARCIA MARQUEZ, GABRIEL

One Hundred Years of Solitude.

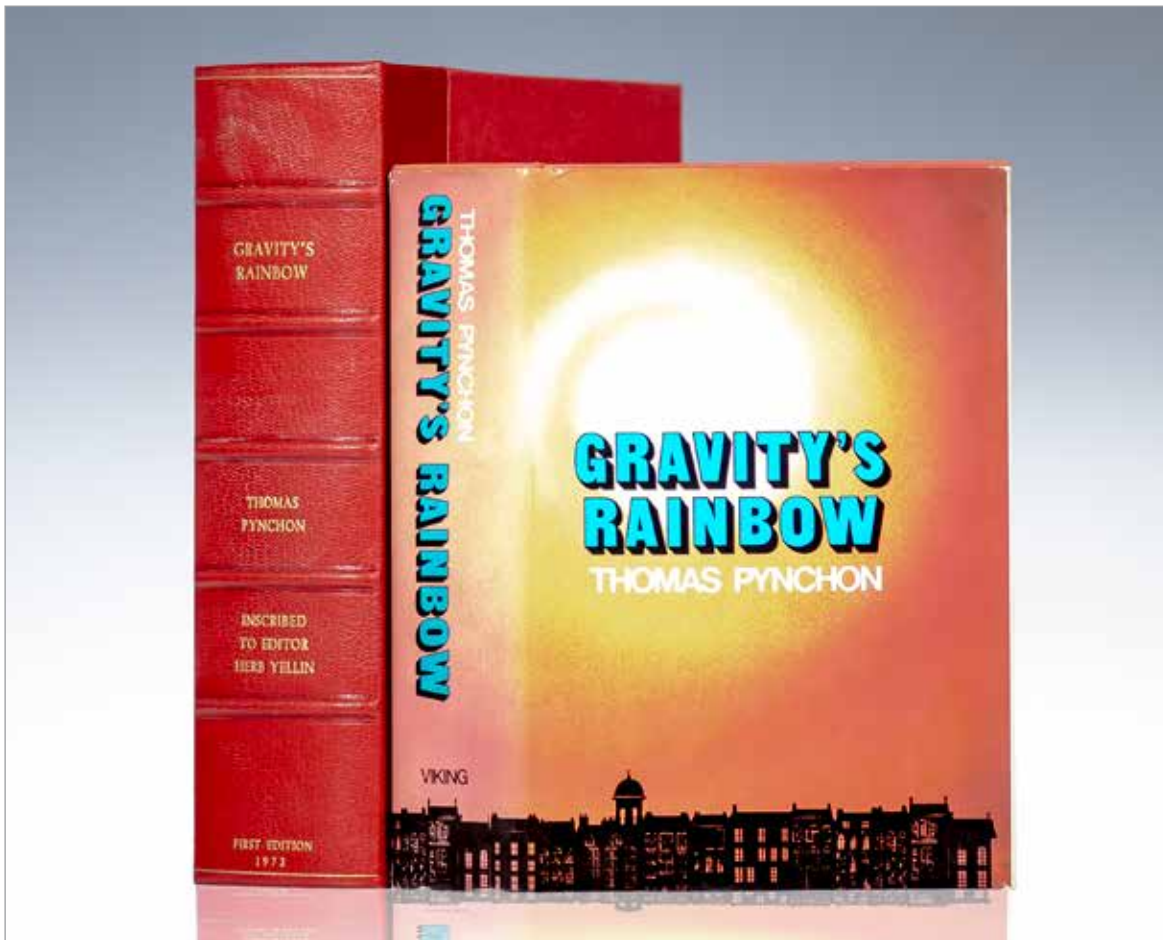
New York: Harper & Row, Publishers, 1970.

First American edition of the author's magnum opus. Octavo, original green cloth. Boldly signed by Gabriel Garcia Marquez on the dedication page and additionally lengthily signed by the translator on the title page as follows, "They were so close to each other that they preferred death to separation Gregory Rabassa." Near fine in a near fine first issue dust jacket. Jacket design by Guy Fleming. Translated by Gregory Rabassa. Housed in a custom half morocco clamshell box by the Harcourt Bindery. A unique example.

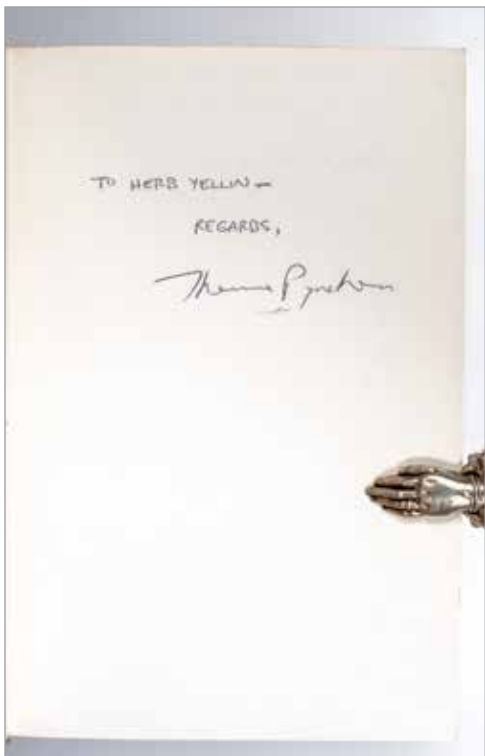
"One Hundred Years of Solitude chronicles the life of Macondo, a fictional town based in part of Garcia Marquez's hometown of Aracataca, Columbia, and seven generations of the founding family, the Buendias. He creates a complex world with characters and events that display the full range of human experience. For the reader, the pleasure of the novel derives from its fast-paced narrative, humor, vivid characters, and fantasy elements. In this 'magic realism', the author combines imaginative flights of fancy with social realism to give us images of levitating priests, flying carpets, a four-year-long rainstorm, and a young woman ascending to heaven while folding sheets" (NYPL Books of the Century 31).

Item #136198

\$25,000



“ONE OF THE MOST ORIGINAL FICTIVE STYLES TO HAVE BEEN DEVELOPED SINCE JOYCE”



PYNCHON, THOMAS

Gravity's Rainbow.

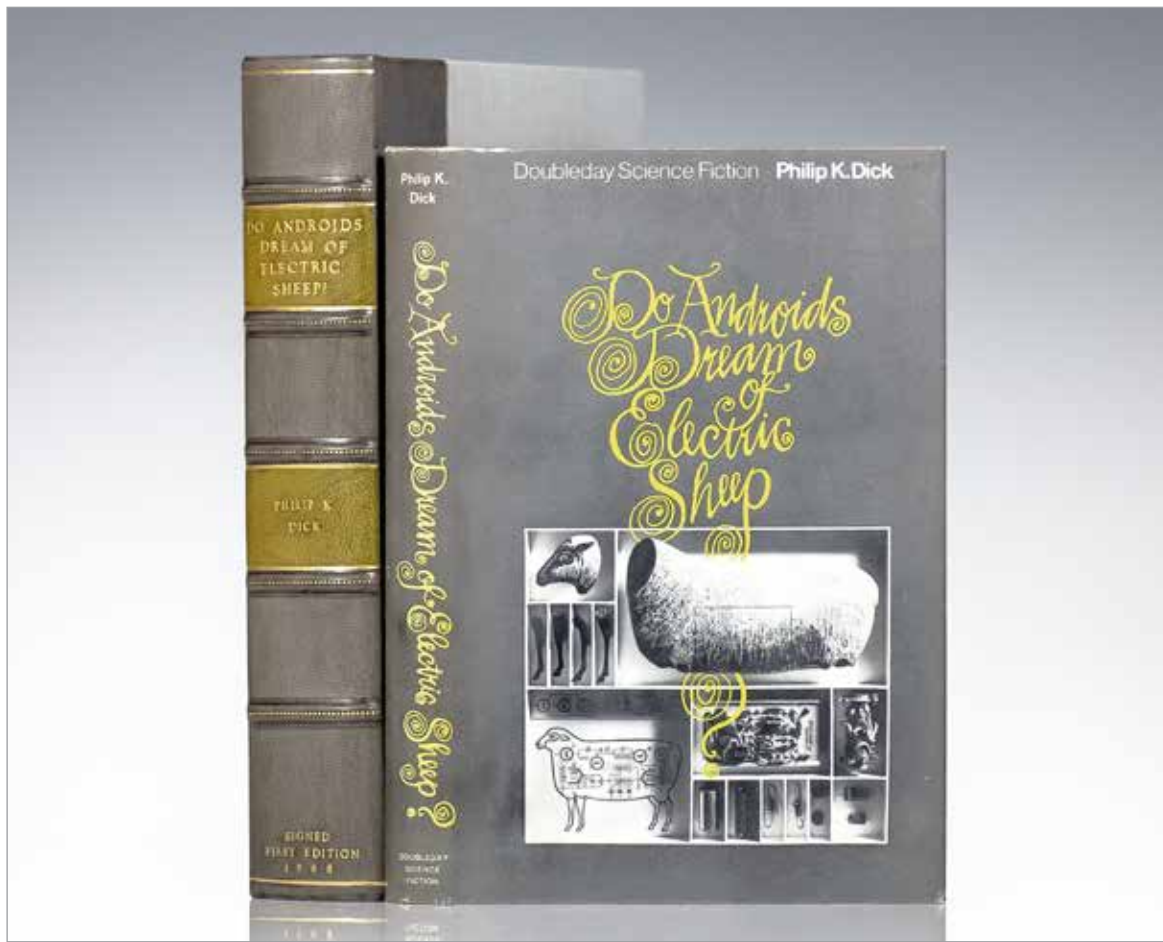
New York: The Viking Press, 1973.

First edition of Pynchon's National Book Award-winning novel. Octavo, original cloth. Presentation copy, inscribed by the author on the front free endpaper, "To Herb Yellin-Regards, Thomas Pynchon." The recipient Herb Yellin, was the publisher and founder of Lord John Press, considered by many to be one of the most important small presses of the 20th century. He formed a friendship with the author, Thomas Pynchon. Fine in a near fine dust jacket with some light wear to the extremities and a closed tear to the rear panel. Jacket design by Marc Getter. Housed in a custom half morocco clamshell box by the Harcourt Bindery. Books signed and inscribed by Pynchon are one of the great rarities of twentieth century literature.

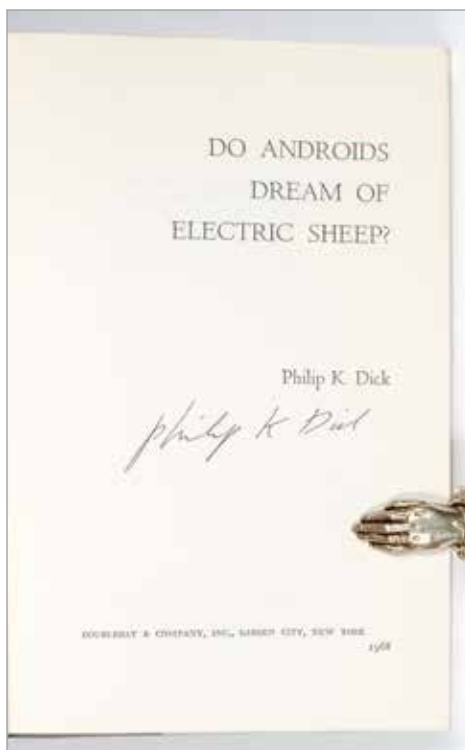
“Gravity's Rainbow is one of the few truly great novels of the century, and at the same time one of the most disappointing, disturbing, maddening.... One of the most original fictive styles to have been developed since Joyce" (Contemporary Novelists, 1136). It is regarded by many scholars as the greatest American novel published after the end of the second world war, and is "often considered as the postmodern novel, redefining both postmodernism and the novel in general" (Pohllman).

Item #7202

\$42,000



“IT’S THE BASIC CONDITION OF LIFE TO BE REQUIRED TO VIOLATE OUR OWN IDENTITY”



DICK, PHILIP K.

Do Androids Dream Of Electric Sheep?

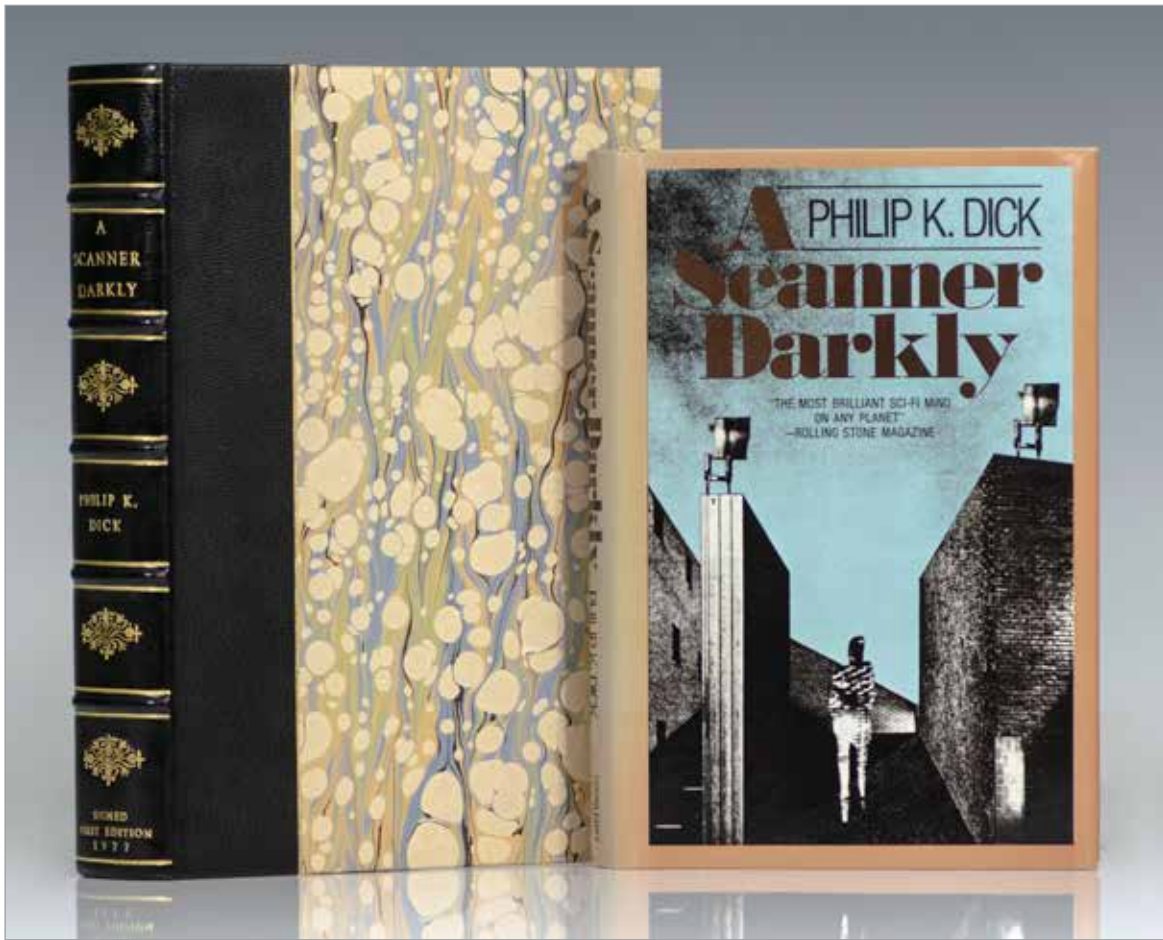
New York: Doubleday and Company, 1968.

First edition of this cornerstone in science fiction. Octavo, original cloth. Boldly signed by Philip K. Dick on the title page. Fine in a fine dust jacket. Jacket design by Harry Sehring. Housed in a custom half morocco clamshell box by the Harcourt Bindery. Scarce in this condition and signed.

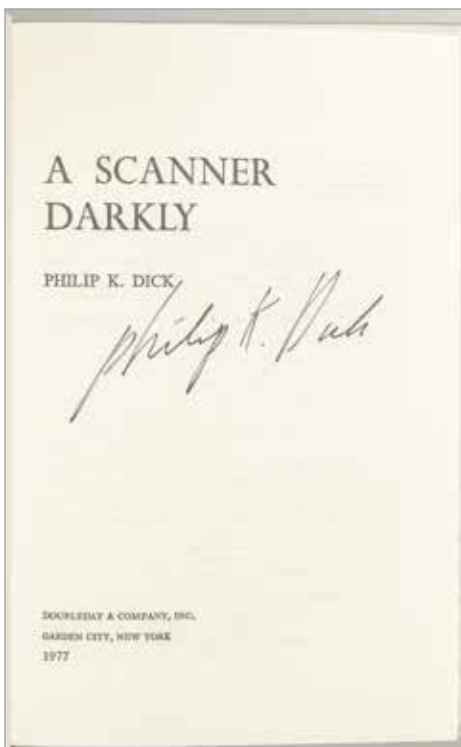
Set in a post-apocalyptic near future, the novel follows Rick Deckard, a bounty hunter who is faced with retiring six escaped androids. At its core, the novel explores the essential issues of the meaning and destiny of humanity. Nominated for the 1968 Nebula Award and basis for the 1982 film Blade Runner directed by Ridley Scott and starring Harrison Ford and the 2017 sequel Blade Runner 2049 starring Ford and Ryan Gosling.

Item #146811

\$48,000



“EVERYTHING IN LIFE IS JUST FOR A WHILE...”



DICK, PHILIP K.

[A Scanner Darkly.](#)

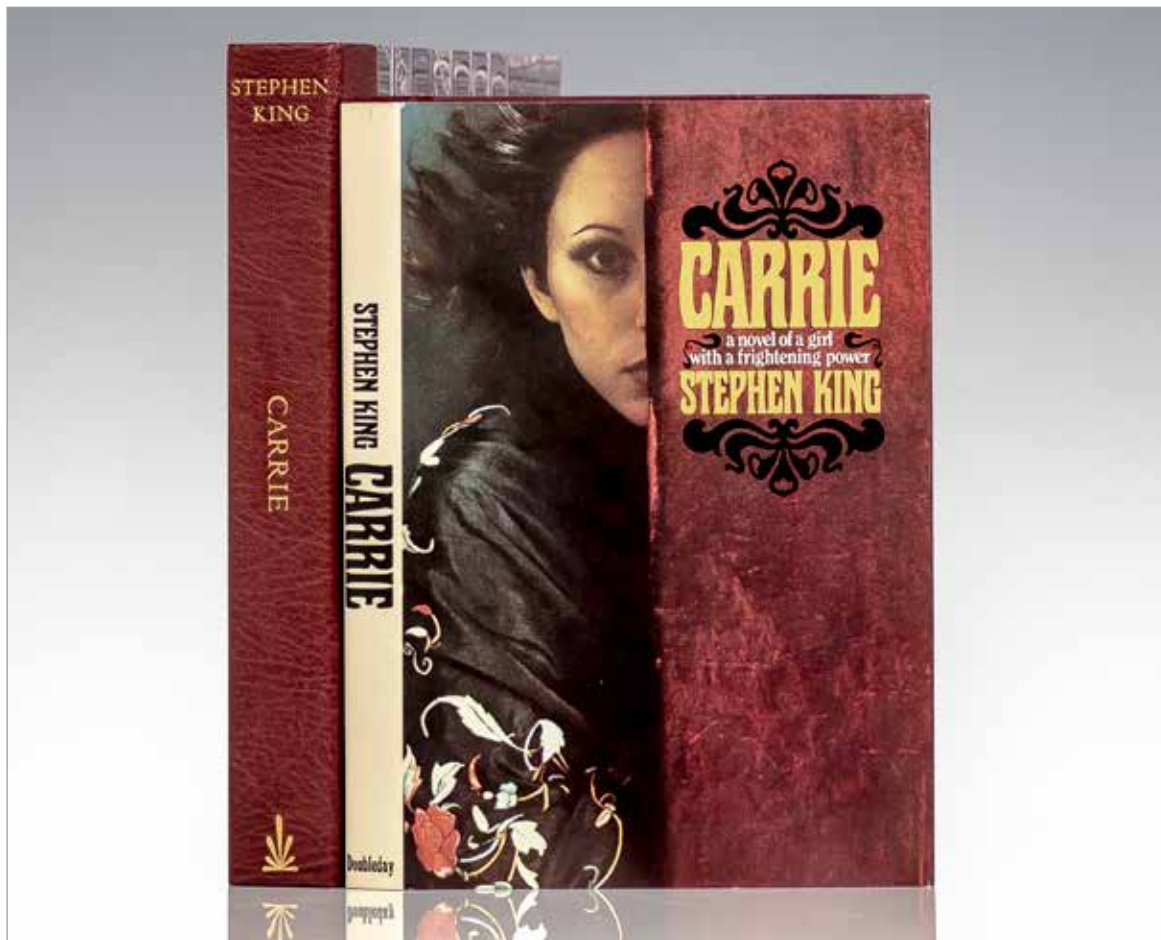
New York: Doubleday and Company, 1977.

First edition of one of the author’s best-known works. Octavo, original cloth. Signed by Philip K. Dick on the title page. Fine in a fine dust jacket. Jacket illustration by the Quays. Housed in a custom half morocco clamshell box by the Harcourt Bindery. Rare and desirable signed.

Upon its publication in 1977, *A Scanner Darkly* was hailed by ALA Booklist as “his best yet!” Brian Aldiss lauded it as “the best book of the year.” “It is Dick’s most politically astute novel!” (Christopher Palmer, *Science Fiction Studies* 18:3). “An affecting, powerful novel” (*Anatomy of Wonder* II-333). It was made into the 2006 film directed by Richard Linklater and starring Keanu Reeves, Winona Ryder, and Robert Downey, Jr.

Item #101745

\$12,000



THE NOVEL THAT LAUNCHED KING'S CAREER



KING, STEPHEN

Carrie.

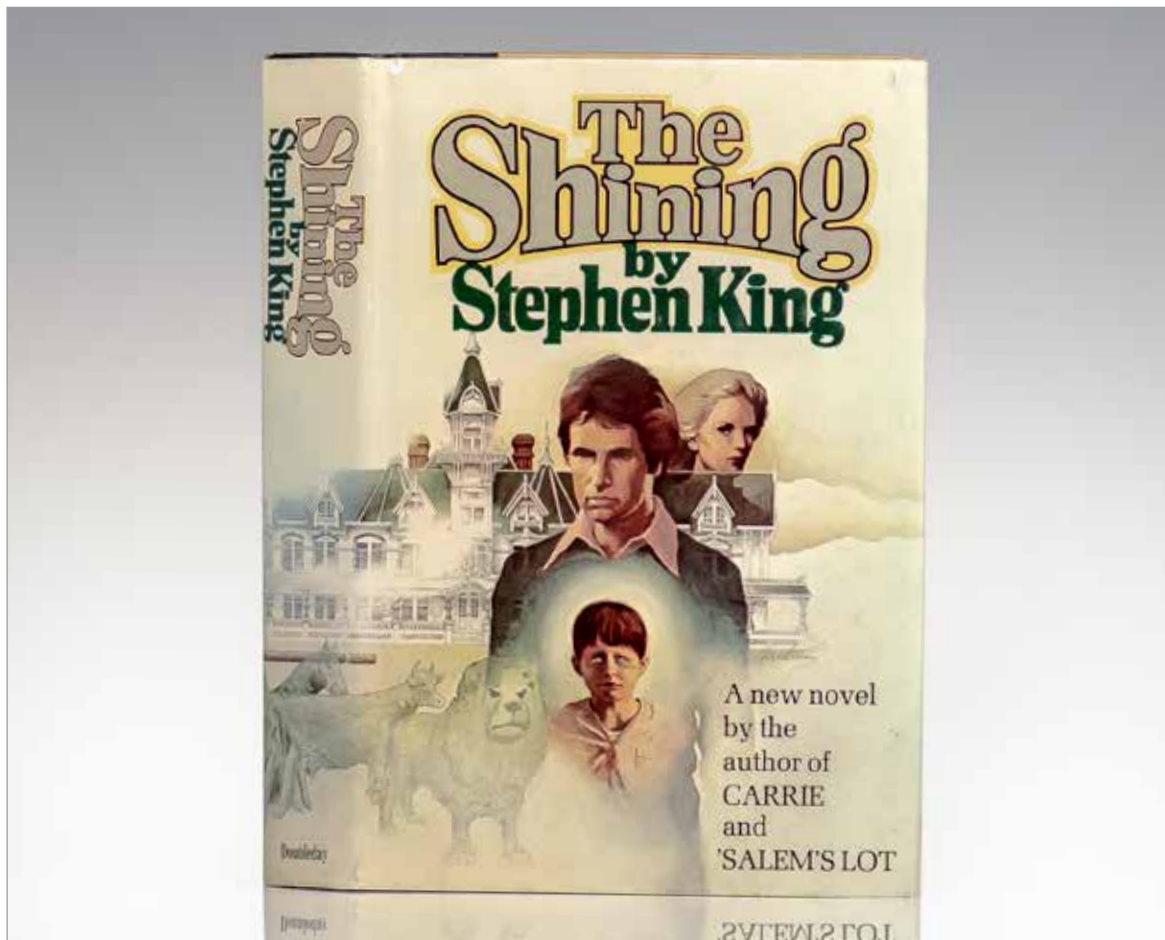
Garden City, NY: Doubleday & Company, Inc, 1974.

First edition, first printing of the novel that launched King's career, with 'First Edition' stated on the copyright page and 'P6' in the gutter of page 199. Octavo, original maroon cloth. Presentation copy, boldly inscribed by the author on the second endpaper, "For L. Jack Powell - with best wishes, Stephen King 11/7/80." Fine in a fine dust jacket. Jacket design by Alex Gotfryd. Housed in a custom half morocco clamshell box. A superior example.

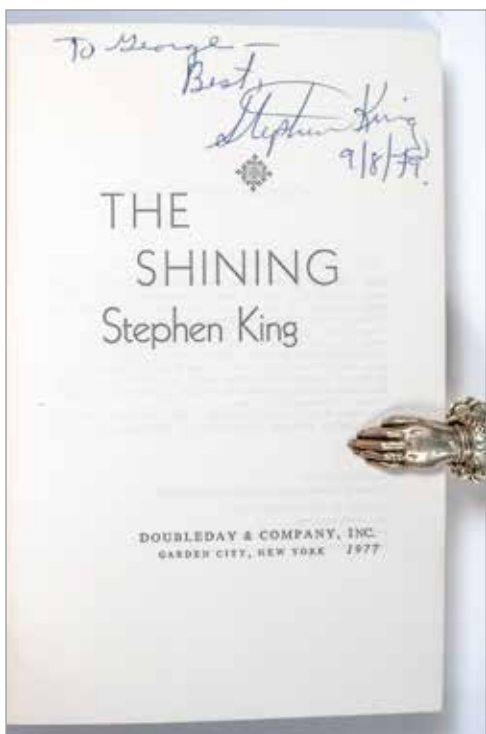
Carrie inaugurated King's reign as "the best-selling American author during the final quarter of the 20th century" (Chronology of American Literature). When King began writing the book, however, he was living in a trailer and working at a laundromat for \$60 a week. "Two unrelated ideas, adolescent cruelty and telekinesis, came together... I did three single-spaced pages of a first draft, then crumpled them up in disgust and threw them away... [The next night, my wife] Tabby had the pages... 'You've got something here,' she said. 'I really think you do'" (King, On Writing, 67-68). Tabitha King was right. "Life in the trailer ended in 1973 when Doubleday bought Carrie for a \$2500 advance. Hardcover sales were not spectacular, but the paperback sales-boosted by the [1976] film adaptation of the novel-were nearly 4,000,000 copies. 'The movie made the book, and the book made me,' King says" (New York Times).

Item #144855

\$9,800



“THE HAUNTED HOUSE TO END ALL HAUNTED HOUSES”



KING, STEPHEN

The Shining.

Garden City, New York: Doubleday & Company, Inc., 1977.

First edition of King’s third novel, the basis for one of the greatest horror films ever made. Octavo, original half black cloth. Presentation copy, inscribed by the author on the title page, “To George – Best, Stephen King 9/8/79.” Near fine in a near fine dust jacket. Jacket illustration by Dave Christensen. Jacket typography by Al Nagy. An exceptional example.

Inspired by Poe’s short story “The Masque of the Red Death,” King’s first hardcover bestseller is “his consummate ghostly tale” about “the haunted house to end all haunted houses” (Underwood & Miller, 174, 184). “The fact is that *The Shining* is a masterwork, a bold product of an original vision, a novel of astonishing passion, urgency, tenderness, understanding, and invention. In its uniting of an almost bruising literary power, a deep sensitivity to individual experience, and its operatic convictions, it is a very significant work of art” (Peter Straub). The novel was made into the 1980 movie directed by Stanley Kubrick and starring Jack Nicholson and Shelley Duvall which is widely regarded as one of the greatest horror films ever made.

Item #142196

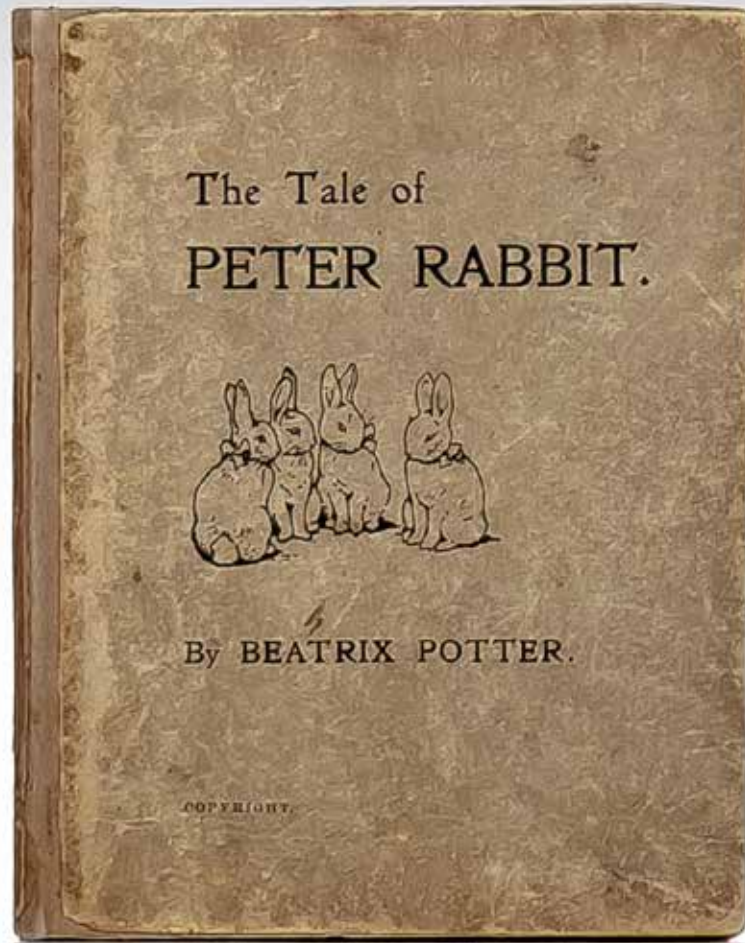
\$7,500





Children's Literature





ONE OF ONLY 250 COPIES PRIVATELY PRINTED BY BEATRIX POTTER

POTTER, BEATRIX

The Tale of Peter Rabbit.

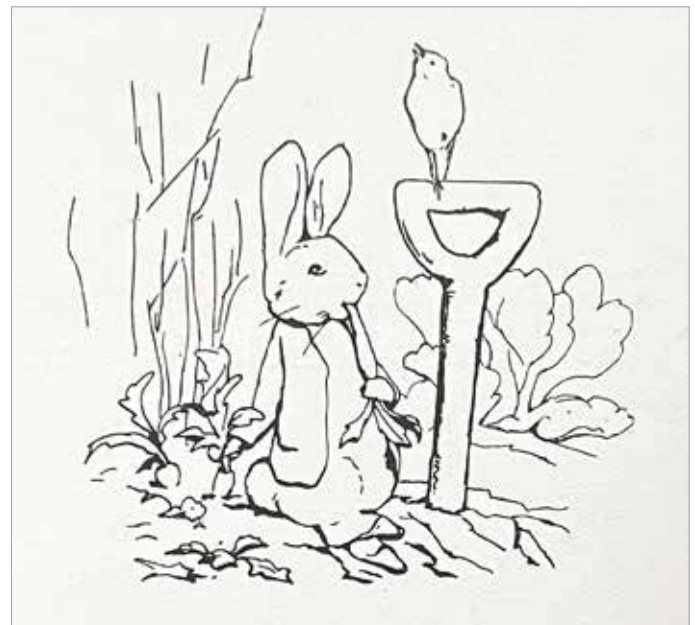
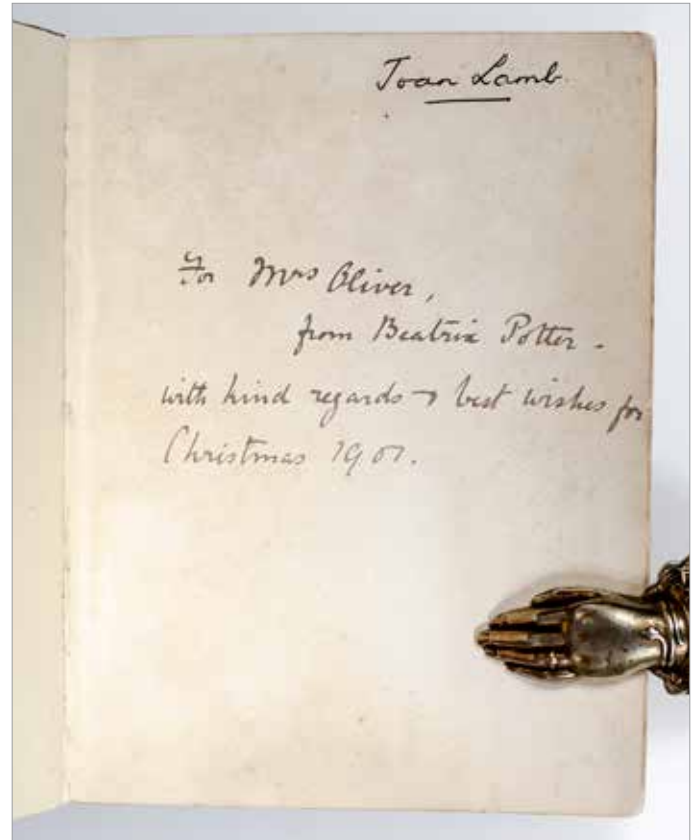
London: Privately Printed, 1901.

First edition, privately printed by the author (preceding all other editions) one of only 250 copies of this children's classic. 12mo, original cloth, illustrated, leaf patterned end-papers. Presentation copy, inscribed by the author in the year of publication on the front free endpaper, "for Mrs Oliver, from Beatrix Potter— with kind regards and best wishes for Christmas 1901." The book was an instant success: Linda Lear writes, "Even before the publication of the tale in early October 1902, the first 8,000 copies were sold out. By the year's end there were 28,000 copies of *The Tale of Peter Rabbit* in print. By the middle of 1903 there was a fifth edition sporting colored endpapers ... a sixth printing was produced within the month," and a year after the first commercial publication there were 56,470 copies in print. It has now been translated into 45 languages and has sold 45 million copies, making it one of the most successful children's books of all time. In very good condition, small name. Housed in a custom half morocco clamshell box by the Harcourt Bindery. Exceptionally scarce, most rare and desirable inscribed and signed.

In 1893, young Beatrix Potter, on holiday with her parents in Scotland, composed a letter to cheer Noel, the child of her former governess, who was suffering from rheumatic fever. "My dear Noel," she began, "I shall tell you a story about four little rabbits, whose names were Flopsy, Mopsy, Cottontail and Peter..." *The Tale of Peter Rabbit* was born. Undaunted by multiple publishers' rejections, Potter published the first two private editions of *Peter Rabbit* at her own expense, both editions totaling only 450 copies which immediately sold. Publisher Frederick Warne agreed to print the first trade edition of *Peter Rabbit* and presented for the first time the now-familiar format of Potter's books: the earlier black-and-white line drawings replaced by full-color illustrations and the famous prancing image of Peter mounted on the front cover. "There are no recognizable differences between the first three printings, except that green boards were introduced after the first printing" (Linder, 421). The book was so well-received upon publication in 1902, that within just a few weeks she requested a second impression. Now firmly established as a popular writer and illustrator, Potter began writing full time and went on to produce such endearing stories as *The Tale of The Flopsy Bunnies*, *The Tale of Benjamin Bunny*, *The Tale of Mrs. Tiggy-Winkle*, *The Tale of Tom Kitten*, and *The Tale of Squirrel Nutkin*, among others. With the proceeds from the books and a legacy from an aunt, Potter bought Hill Top Farm in Near Sawrey in 1905 and over the following decades, purchased additional farms to preserve the unique hill country landscape of the Lake District of Lancashire. Potter wrote and illustrated thirty books throughout the course of her lifetime.

Item #141725

\$100,000





“A TIMELESS MASTERPIECE THAT HAS TRANSCENDED GENERATIONS”

SAINT-EXUPERY, ANTOINE DE

The Little Prince Original Antoine de Saint-Exupery Watercolor Drawing.

[1942]

Rare original watercolor study of the beloved protagonist of Antoine de Saint-Exupery's *The Little Prince*, a timeless masterpiece that has transcended generations and remains the most widely read work of fiction in history, having sold over 150 million copies over the course of the past 80 years. One page, pencil and watercolor on American 'Fidelity Onion Skin' paper, the sketch contains three pencil studies of the Little Prince: three portraits and two full figure drawings, the most complete of which is finished in water colors and depicts the Little Prince standing alone in a long grey cloak with his iconic curly, flaxen yellow hair. With light brushstrokes covering the right portion of the page testing the colors of the prince's face, hair and cloak. Saint-Exupéry likely based the prince's looks on his own appearance as a youth. As a child, friends and family often referred to him as le Roi-Soleil (the Sun King) for his golden curly hair. Land Morrow Lindbergh, the young, golden-haired son of fellow aviator Charles Lindbergh and his wife, Anne Morrow Lindbergh, whom Saint-Exupéry met during an overnight stay at their Long Island home in 1939, may have also served as a source of inspiration. Saint-Exupéry was known to go through numerous drafts of his work, often staying up into the early hours of the morning with a carafe of black coffee making revisions. The original 140-page autograph manuscript of *The Little Prince*, along with various drafts and trial drawings, were acquired from the author's close friend Silvia Hamilton in 1968 by curator Herbert Cahoon of the Pierpont Morgan Library (now The Morgan Library & Museum) in Manhattan. It is the only known surviving handwritten draft of the complete work. The present watercolor sketch has not appeared on the market in 35 years, previously sold by Sotheby's in 1989. In fine condition. Triple

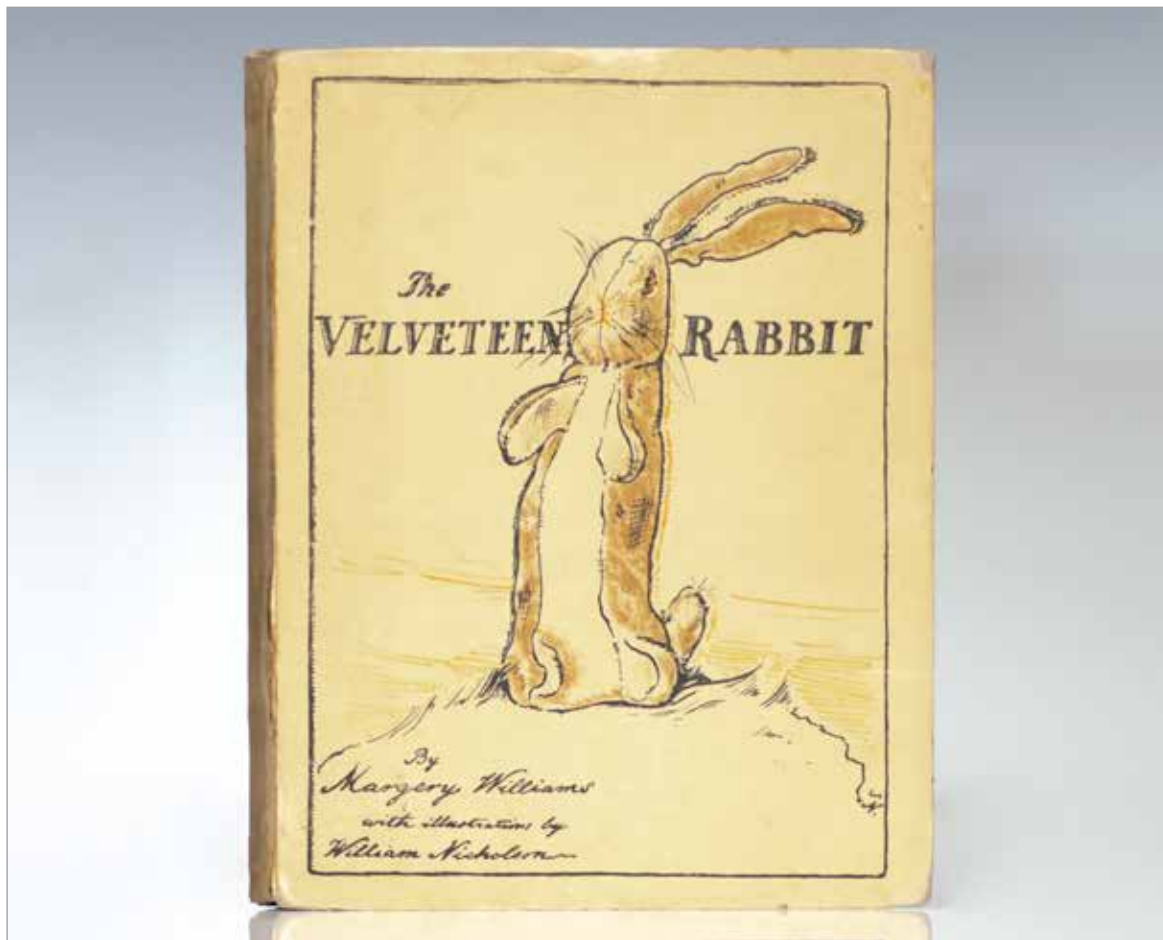
matted and framed. The page measures 10.75 inches by 8.25 inches. The entire piece measures 18 inches by 15 inches. Original drawings and watercolors of *The Little Prince* are rare.

One of the best-selling books of all time with over 150 million copies sold, Antoine de Saint-Exupéry's *The Little Prince* has been translated into over 500 languages and dialects, making it the second most translated work ever published, trailing only the Bible. The plot of the novella drew heavily on Saint-Exupéry's own experience of crashing his aircraft in the Sahara in 1935. An exploration of loneliness, friendship, love, and loss, the multi-layered fable, styled as a children's story with underlying elements of existential philosophy, is still often used as a beginner's book for French-language students. The book was first published in English and French in the United States by Reynal & Hitchcock in April 1943 and was published posthumously in France following the liberation of France in the Second World War. "The Little Prince has something of Hans Christian Andersen in it, something of Lewis Carroll, and even, it may perhaps be said, a bit of John Bunyan. Saint-Exupery's lyrical treasure has entered children's literature, in the manner of quite a few other such hard-to-define works in the preceding centuries" (Pierpont Morgan Library). A year after the book's publication in 1943, Saint-Exupery disappeared over the Mediterranean while flying a reconnaissance mission for his French air squadron.

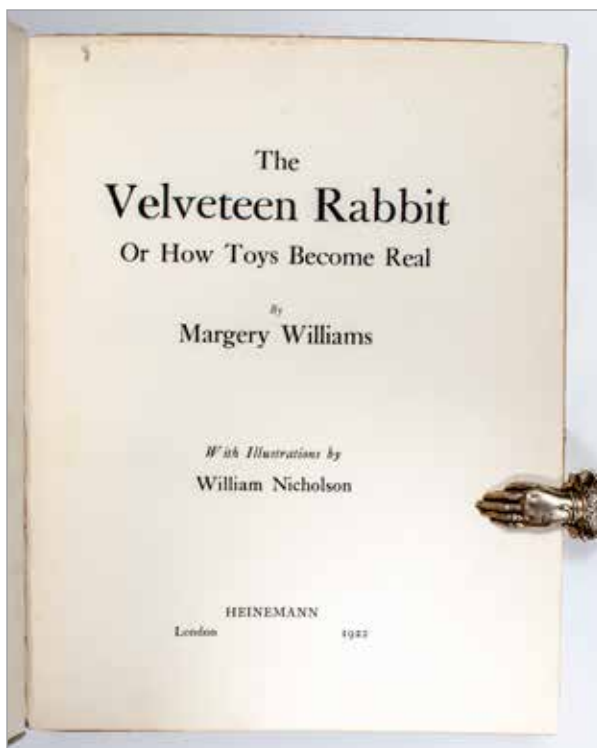
Item #146264

\$98,000





“A PERFECT COMBINATION OF STORIES AND PICTURES”



BIANCO, MARGERY WILLIAMS

[The Velveteen Rabbit or How Toys Become Real.](#)

London: Heinemann, 1922.

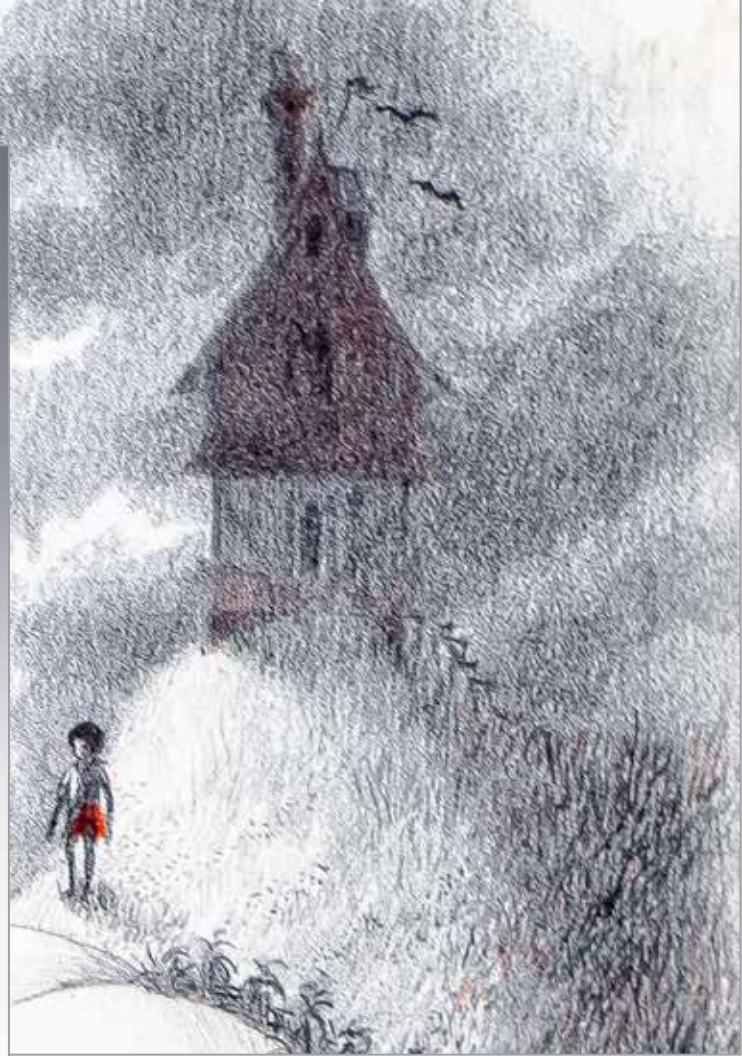
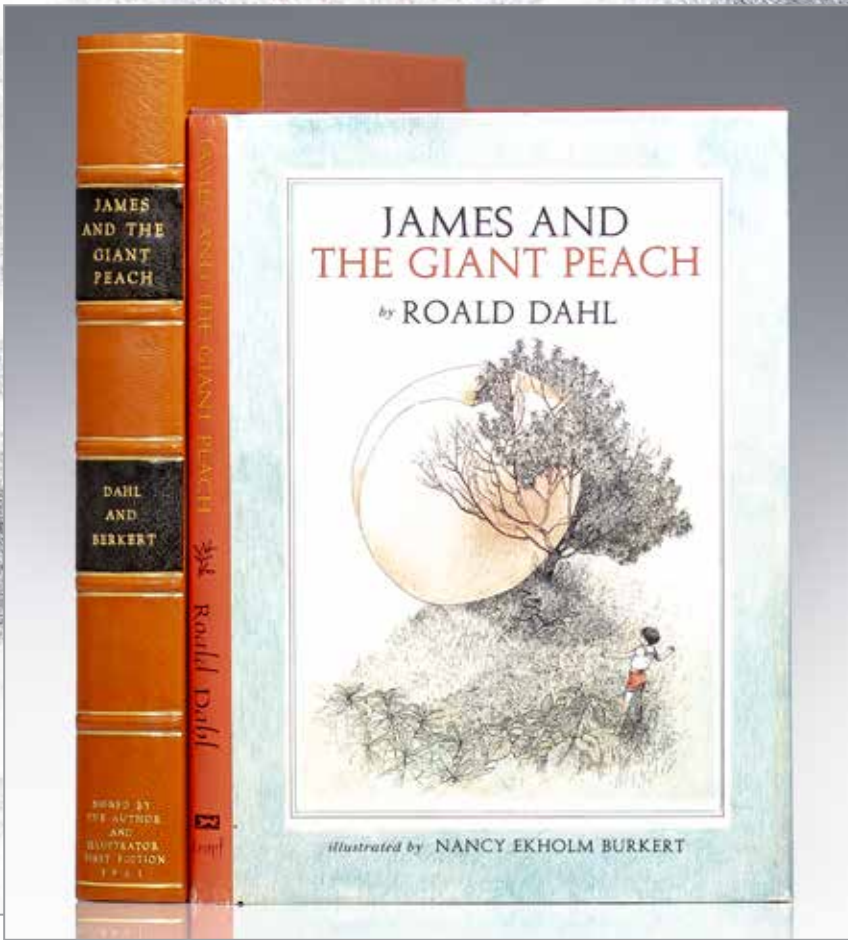
First edition, English issue (published simultaneously with the American issue) of this beloved children's classic, “one of the first modern picture books, a perfect combination of story and pictures” (Mahony, 234), with seven beautiful color illustrations by William Nicholson. Quarto, original paper-covered pictorial boards and cloth spine, pictorial endpapers, illustrated with seven color illustrations (three double-page) by William Nicholson. In very good condition. Uncommon.

“Margery Bianco’s first children’s book, *The Velveteen Rabbit*, was written while she was living in England... Her own two children were young and at an age when toys meant much to them. She had vivid memories of the toys she had loved as a child, and this thinking about toys and remembering toys suddenly brought them to life. *The Velveteen Rabbit* introduced English artist, William Nicholson, to the field of children’s books” (Meigs et al., 473). Nicholson’s work has been placed “in the front rank among picture-books of this century” (Marcus Crouch).

Item #138402

\$22,500





“COME RIGHT UP CLOSE TO ME AND I WILL SHOW YOU SOMETHING WONDERFUL”



DAHL, ROALD; ILLUSTRATED BY NANCY EKHOLM BURKERT

[James and the Giant Peach.](#)

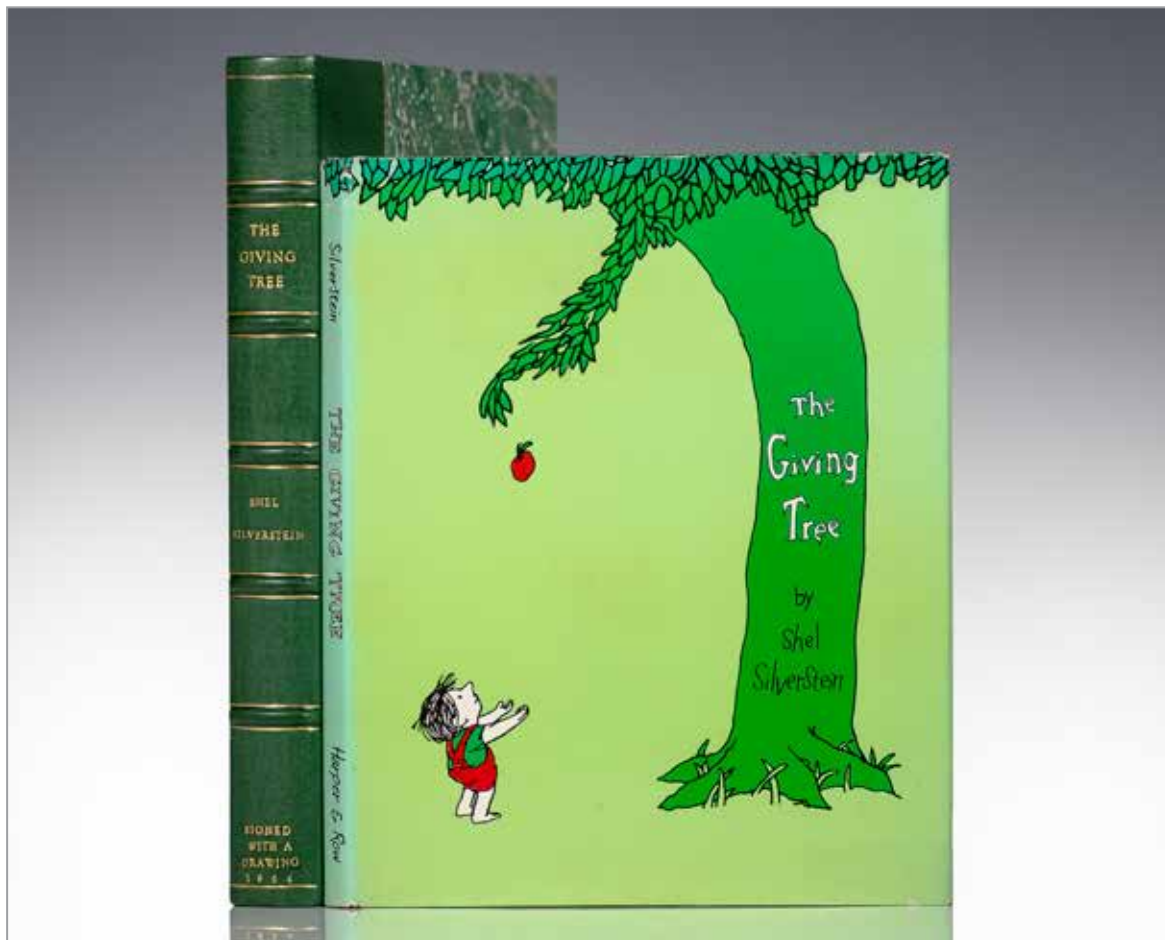
New York: Alfred A. Knopf, 1961.

First edition of this Dahl classic. Octavo, original cloth, beautifully illustrated, many full-page and in color. Boldly signed by Roald Dahl on the front free endpaper and also signed by the illustrator, Nancy Ekholm Burkert on the half-title page. Fine in a near fine dust jacket with a touch of shelfwear. Housed in a custom half morocco clamshell box made by the Harcourt Bindery. An exceptional example, most rare and desirable signed by both the author and the illustrator.

In 1953 Dahl married actress Patricia Neal; they had three children, to whom he began to tell bedtime stories. James and the Giant Peach, the first of these to reach print, is a comic fantasy about a small boy who travels the world inside a huge peach, in company with several giant insects. Like most of Dahl's children's books, it first appeared in print in the United States (Carpenter & Prichard). It was made into the 1996 film produced by Tim Burton and Denise Di Novi, directed by Henry Selick, starring Paul Terry as James. "When Tim Burton approached Roald Dahl's widow about his plan to make a film of James and the Giant Peach, she asked him why he wanted to do it. Burton's answer clinched the deal: 'It's the only book that ever gave me any hope when I was a child'" (D is for Dahl, 68).

Item #144130

\$14,000



“ONCE THERE WAS A LITTLE TREE ... AND SHE LOVED A LITTLE BOY”



SILVERSTEIN, SHEL

The Giving Tree.

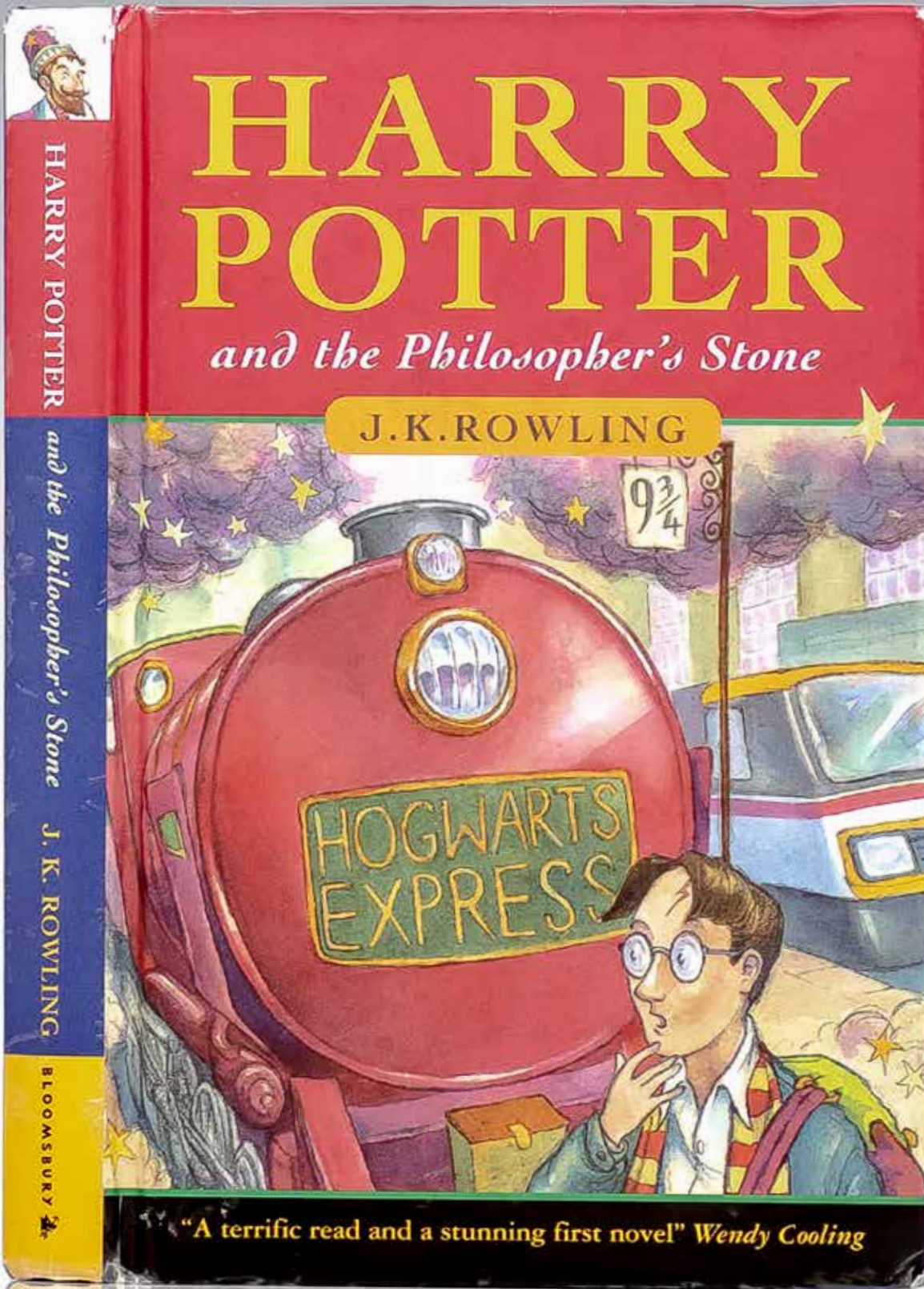
New York: Harper & Row Publishers, 1964.

First edition with all first issue points to both the book and dust jacket of one of the most iconic books of the second half of the twentieth century. Octavo, original illustrated boards, illustrated. Boldly signed by Shel Silverstein, who has also drawn a large picture of The Giving Tree on the half-title page. Near fine in a very good first-issue price-clipped dust jacket with the full torso picture of Shel Silverstein, with hair, covering the top left half of the back of the dust jacket, three reviews of Lafcadio by Kirkus, The New York Times and Publisher’s Weekly. Housed in a custom half morocco clamshell box by the Harcourt Bindery. Exceptionally rare and desirable with a signed sketch.

One of the most widely interpreted and best-selling children’s books of all time, The Giving Tree has sold over ten million copies since its first appearance in 1964. The book has been described as “one of the most divisive books in children’s literature” for the various interpretations inspired by the relationship between the selfless female giving tree and the human boy who benefits from her gifts as he grows through adulthood into old age. Throughout the picture book, the boy benefits at all stages of life from the tree’s gifts with little regard for the tree’s well-being in return. This relationship has been interpreted as a representation of the relationship between man and nature, mother and child, and as the “Christian ideal of unconditional love” (Leonard, 2005).

Item #147001

\$40,000



"A terrific read and a stunning first novel!" Wendy Cooling

THE MOST IMPORTANT ASSOCIATION COPY EXTANT

ROWLING, J.K.

Harry Potter and the Philosopher's Stone.

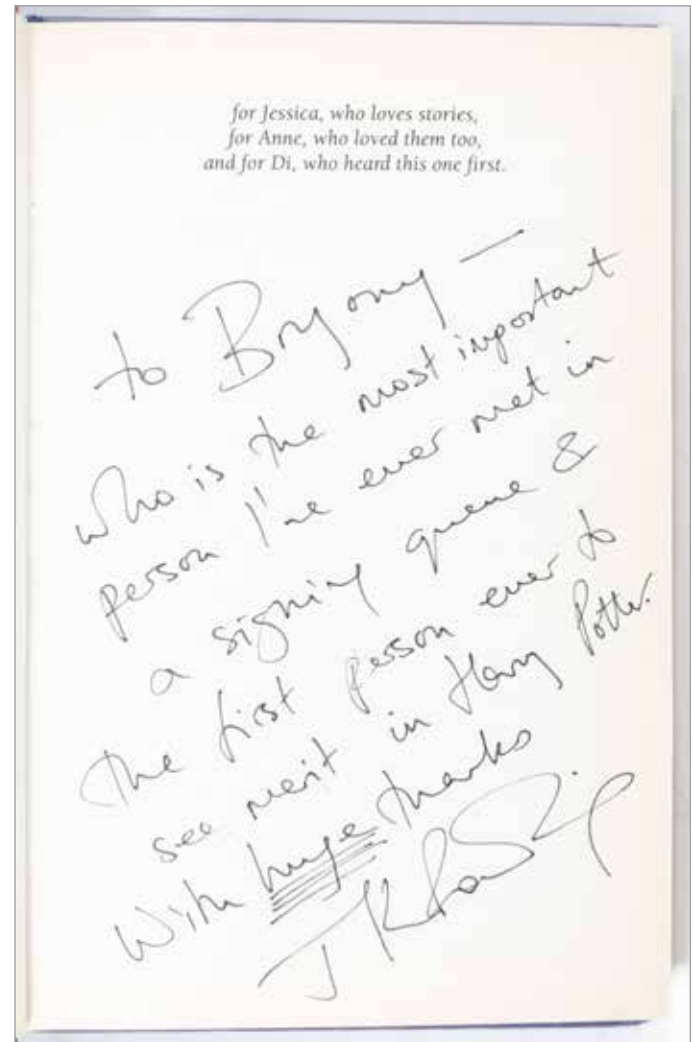
London: Bloomsbury, 1997.

First edition, first printing of the rarest book in the Harry Potter series, a cornerstone of young adult literature, and one of the best-selling books of all time. First printing with “First published in Great Britain in 1997”, the full number line “10 9 8 7 6 5 4 3 2 1”, “Joanne Rowling” for “J.K. Rowling”, and “Thomas Taylor1997” (lacking the space) on the copyright page and “1 wand” listed twice (as the first item and last item) on the “Other Equipment” list on page 53. Octavo, original laminated pictorial boards, without a dust jacket as issued. Association copy, inscribed by the author on the dedication page, “to Bryony – who is the most important person I’ve ever met in a signing queue & the first person ever to see merit in Harry Potter. With huge [underlined 4 times] thanks. J.K. Rowling.” Additionally signed and with a large original drawing by cover illustrator Thomas Taylor.

The recipient, Bryony Evens was one of the first people to read the opening chapters of *Harry Potter and the Philosopher's Stone*, the first to recognize the work's inherent value, and perhaps the most instrumental figure in getting the book published. Working at the time at Christopher Little Literary Agency in Scotland, Evens was the first point of contact in receiving and sorting unsolicited manuscripts. Evens read Rowling's submission of the first three chapters of the book and passed it along to Little, who approved that she obtain the full manuscript and promote it to suitable publishers. Given a small budget, Evens was only able to print three manuscripts to pitch to publishing houses and, after twelve months and twelve rejections, was finally given the green light by editor Barry Cunningham from Bloomsbury in London. Bloomsbury published the book on June 26, 1997. A year later, Bryony attended a Harry Potter book signing event where Rowling received her with open arms and warmly inscribed the present volume.

Rowling was working as a researcher and bilingual secretary for Amnesty International in 1990 when she conceived the idea for the Harry Potter series while on a delayed train from Manchester to London. The seven-year period that followed saw the death of her mother, birth of her first child, divorce from her first husband, and relative poverty. A true “rags to riches” story, the publication of the present volume would bring her from living on benefits to billionaire status. She was named the world's first billionaire author by *Forbes* in 2014 and the Harry Potter series has become the best-selling book series of all time.

At the time of the book's publication in 1996, illustrator Thomas Taylor had just graduated from art school and was working at Heffers Children's Bookshop in Cambridge. At Heffers, Taylor educated himself on the children's book market and its major publishers and decided to submit a portfolio of his illustrations to the offices of Bloomsbury Publishing, including several drawings of dragons and wizards. Taylor heard back from Bloomsbury's editor, Barry Cunningham (who had recently decided to take a chance on publishing



Harry Potter and the Philosopher's Stone after it had been rejected by twelve other publishers) almost immediately. Cunningham phoned him at Heffers and asked if he could create a design for the cover of a relatively unknown author's first book about a schoolboy wizard. He sent Taylor an incomplete manuscript of the book and, after two days, Taylor had a final product: a watercolor painting of a young Harry Potter with his lightning-bolt scar standing next to the Hogwarts Express on Platform Nine and Three-Quarters. Taylor's illustration of an unnamed wizard on the rear panel of the first edition of *Harry Potter and the Philosopher's Stone* has been the subject of years of debate among fans and collectors. Swiftly replaced in subsequent printings by a more clearly recognizable portrait of Albus Dumbledore, many

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First published in Great Britain in 1997
Bloomsbury Publishing Plc, 38 Soho Square, London W1V 3DF

Copyright © Text Joanne Rowling 1997
Copyright © Cover illustration Thomas Taylor 1997

The moral right of the author has been asserted
A CIP catalogue record of this book is available from the
British Library

ISBN 0 7475 3274 5 Paperback
0 7475 3269 9 Hardback

Printed and bound in Great Britain by Clays Ltd, St Ives plc

10 9 8 7 6 5 4 3 2 1



believed the initial wizard to be a young Dumbledore, Professor Quirrel or Nicholas Flamel. Taylor later revealed it to be a portrait of his own eccentric father, whom he used as a model when asked by Bloomsbury to provide “a wizard to decorate the back cover.”

Only 500 copies of the first printing were published, 300 of which were distributed directly to libraries.

In near fine condition with a touch of rubbing to the extremities. Housed in a custom half morocco clamshell box by the Harcourt Bindery. An exceptional association copy linking the most important figure in the publication of Harry Potter and the creator of his iconic image.

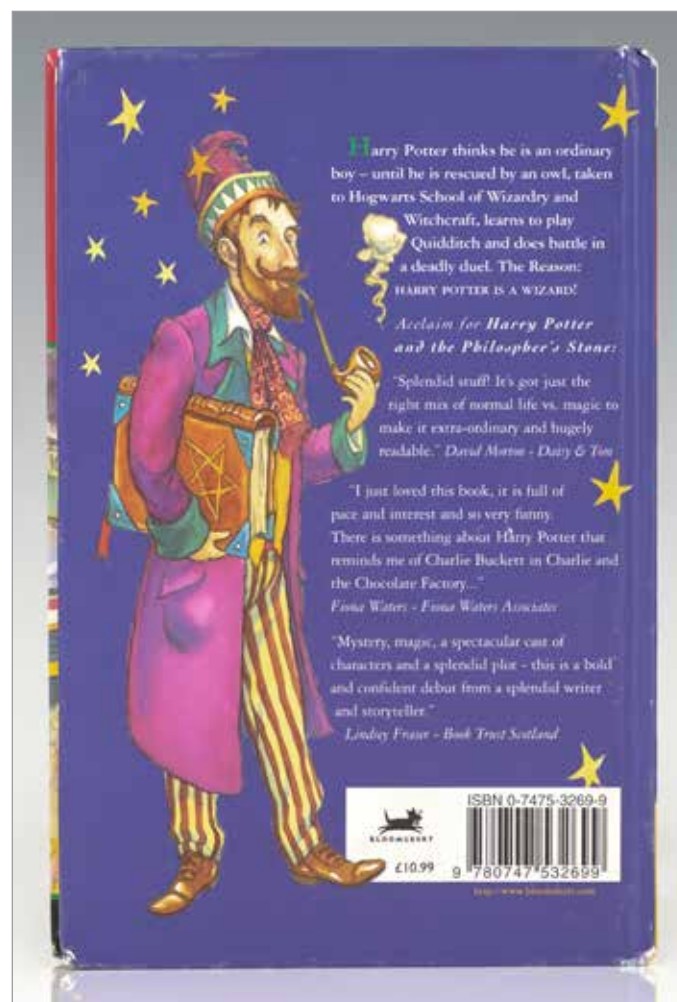
The first novel in the Harry Potter series and Rowling’s debut novel, Harry Potter and the Philosopher’s Stone follows Harry Potter, a young wizard who discovers his magical heritage on his eleventh birthday when he receives a letter of acceptance to Hogwarts School of Witchcraft and Wizardry. The book was first published in the United Kingdom on June 26, 1997 by Bloomsbury and in the United States the following year by Scholastic Corporation under the title Harry Potter and the Sorcerer’s Stone.

The book reached the top of the New York Times list of best-selling fiction in August 1999 and stayed near the top of that list for much of 1999 and 2000. It has sold in excess of 120 million copies, making it one of the best-selling books of all time. The majority of reviews of the popular book were favorable, revering Rowling’s imagination, humor, simple, direct style and clever plot construction. Rowling’s style has been compared to that of Jane Austen (her favorite author), Roald Dahl (whose works dominated children’s stories before the appearance of Harry Potter), and even the Ancient Greek story-teller Homer. The first book in the series was followed by six sequels published on an annual basis between 1997 and 2000.

The series has sold more than 500 million copies worldwide and has been translated into 80 languages, making it the best-selling book series in history and among history’s most translated literary works. The last four books in the series consecutively set records as the fastest-selling books of all time, where the final installment, Harry Potter and the Deathly Hallows, sold roughly fifteen million copies worldwide within twenty-four hours of its release. With twelve million books printed in the first U.S. run, it also holds the record for the highest initial print run for any book in history.

Harry Potter and the Philosopher’s Stone was adapted into the 2001 fantasy film of the same name directed by Chris Columbus, distributed by Warner Bros. Pictures, and starring Daniel Radcliffe as Harry Potter, Rupert Grint as Ron Weasley, and Emma Watson as Hermione Granger. Warner Bros. bought the film rights to the book in 1999 for a reported £1 million (\$1.65 million) and the film was released in November 2001 in the United Kingdom, Ireland, the United States, Canada and Taiwan. It was a critical and commercial success, grossing \$974 million at the box office worldwide during its initial run, and over \$1 billion with subsequent re-releases. It became the highest-grossing film of 2001 and remains one of the highest-grossing films of all time. It was followed by seven sequels beginning with Harry Potter and the Chamber of Secrets in 2002 and ending with Harry Potter and the Deathly Hallows – Part 2 in 2011, nearly ten years after the first film’s release.

Harry Potter truly transformed children’s literature. In the 1970s, children’s books were generally realistic as opposed to fantastic, while



adult fantasy became popular because of the influence of The Lord of the Rings. The next decade saw an increasing interest in grim, realist themes, with an outflow of fantasy readers and writers to adult works. The commercial success of Harry Potter reversed this trend and the scale of its growth had no precedent in the children’s market: within four years of the series’ inception, it occupied 28% of that field by revenue. Children’s literature rose in cultural status, and fantasy became a dominant genre. Rowling has been compared to Enid Blyton, who also wrote in simple language about groups of children and long held sway over the British children’s market. She has also been described as an heir to Roald Dahl.

The success of the books and films has allowed the Harry Potter franchise to expand with numerous derivative works, a traveling exhibition that premiered in Chicago in 2009, a studio tour in London that opened in 2012, a digital platform on which J. K. Rowling updates the series with new information and insight, and a trilogy of spin-off films premiering in November 2016 with Fantastic Beasts and Where to Find Them, among many other developments. Themed attractions, collectively known as The Wizarding World of Harry Potter, have been built at several Universal Destinations & Experiences amusement parks around the world.

Item #115640

\$975,000

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RELATIVITY

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OF PHYSICS

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AND
LEOPOLD INFELD

RELATIVITY:
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AND GENERAL
THEORY

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EINSTEIN

THE ORIGINS OF
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HANNAH ARENDT

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GREAT MIND EXPLAINS THE
WORK OF ANOTHER
GREAT MIND"

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"WHILE ALL CAN ONLY
UNDERSTAND WHAT IS BEING
SAID, WHAT SHOULD BE

First Edition of
The Evolution of Physics,
Signed by Albert Einstein
and Leopold Infeld
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AMONG THE MOST
IMPORTANT THEORIES IN THE
HISTORY OF MODERN
PHYSICS

First Edition of Albert Einstein's
Relativity: The Special and
General Theory
\$12,500

ONE OF THE MOST
IMPORTANT BOOKS OF THE
20TH CENTURY

First Edition of
The Origins of Totalitarianism
Inscribed by Hannah Arendt
\$10,000

SURELY
YOU'RE JOKING
MR. FEYNMAN!

QED

QED

A BEAUTIFUL M

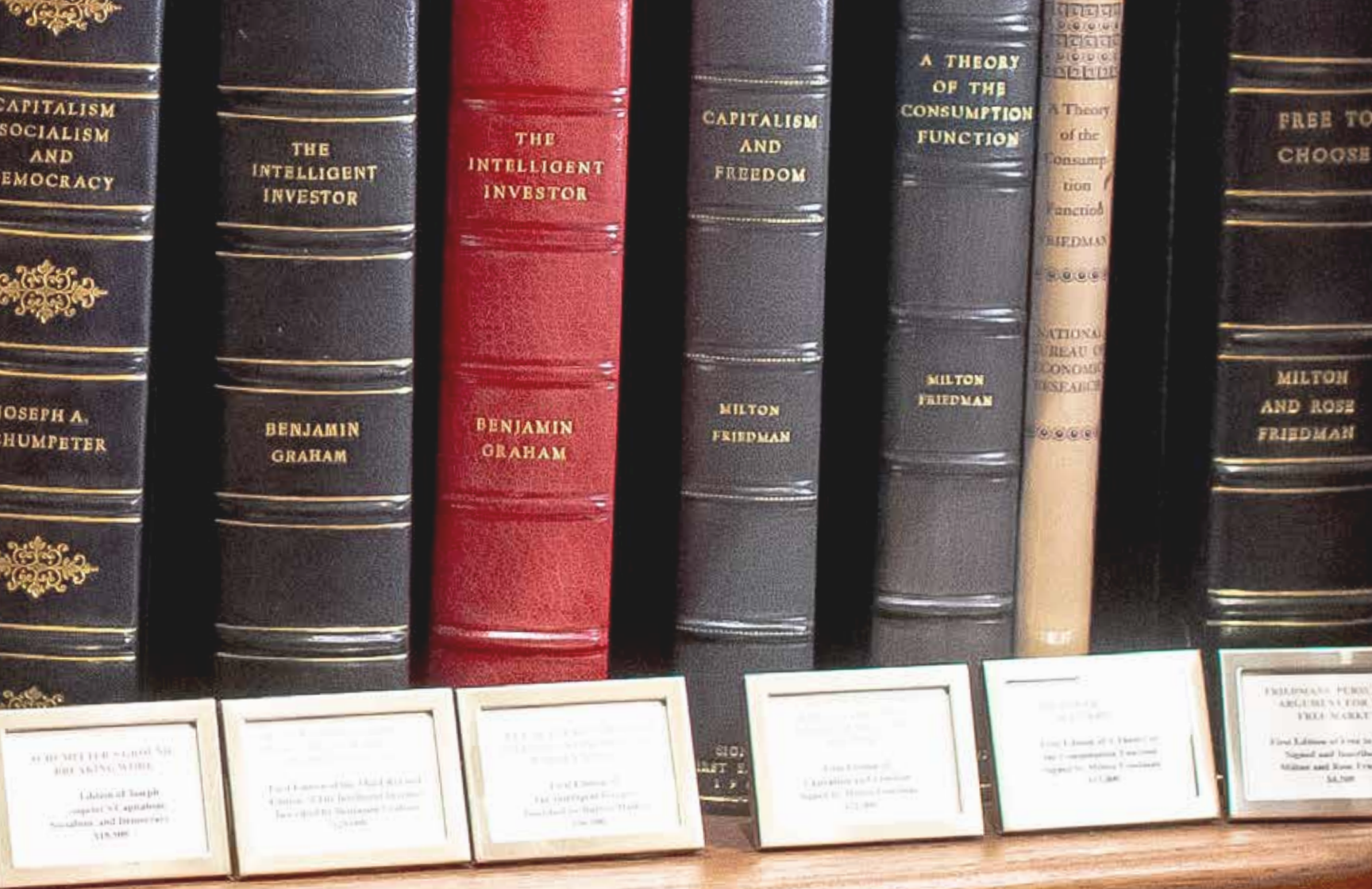
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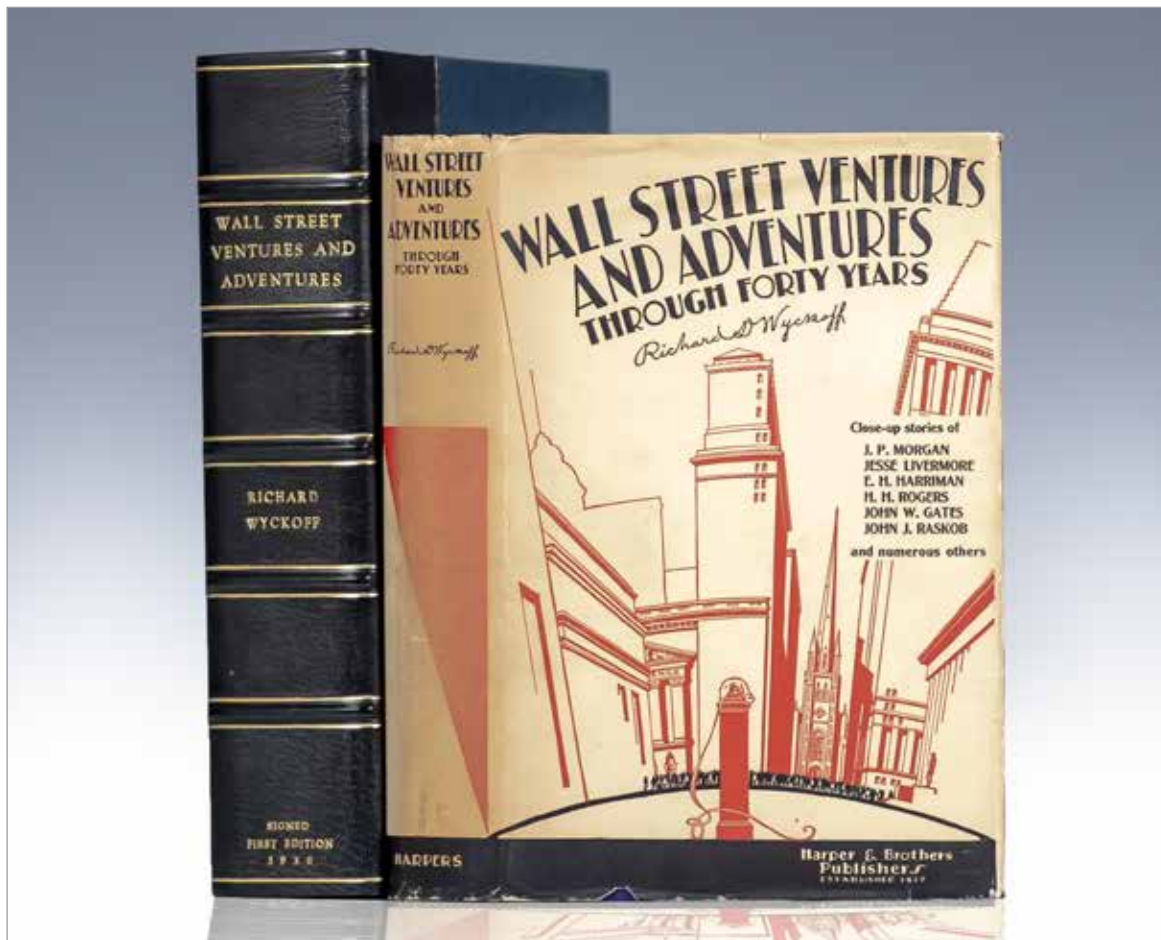
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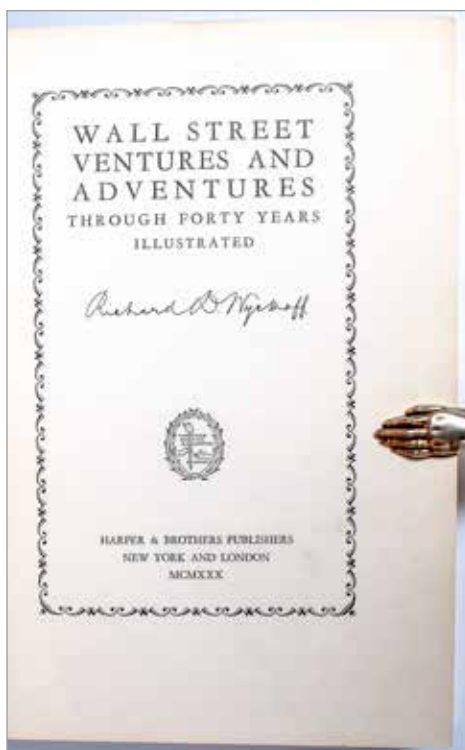
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Economics and Finance



“THE BEST INSIDE INFORMATION IS ON THE TAPE...”



WYCKOFF, RICHARD D.

[Wall Street Ventures and Adventures: Through Forty Years.](#)

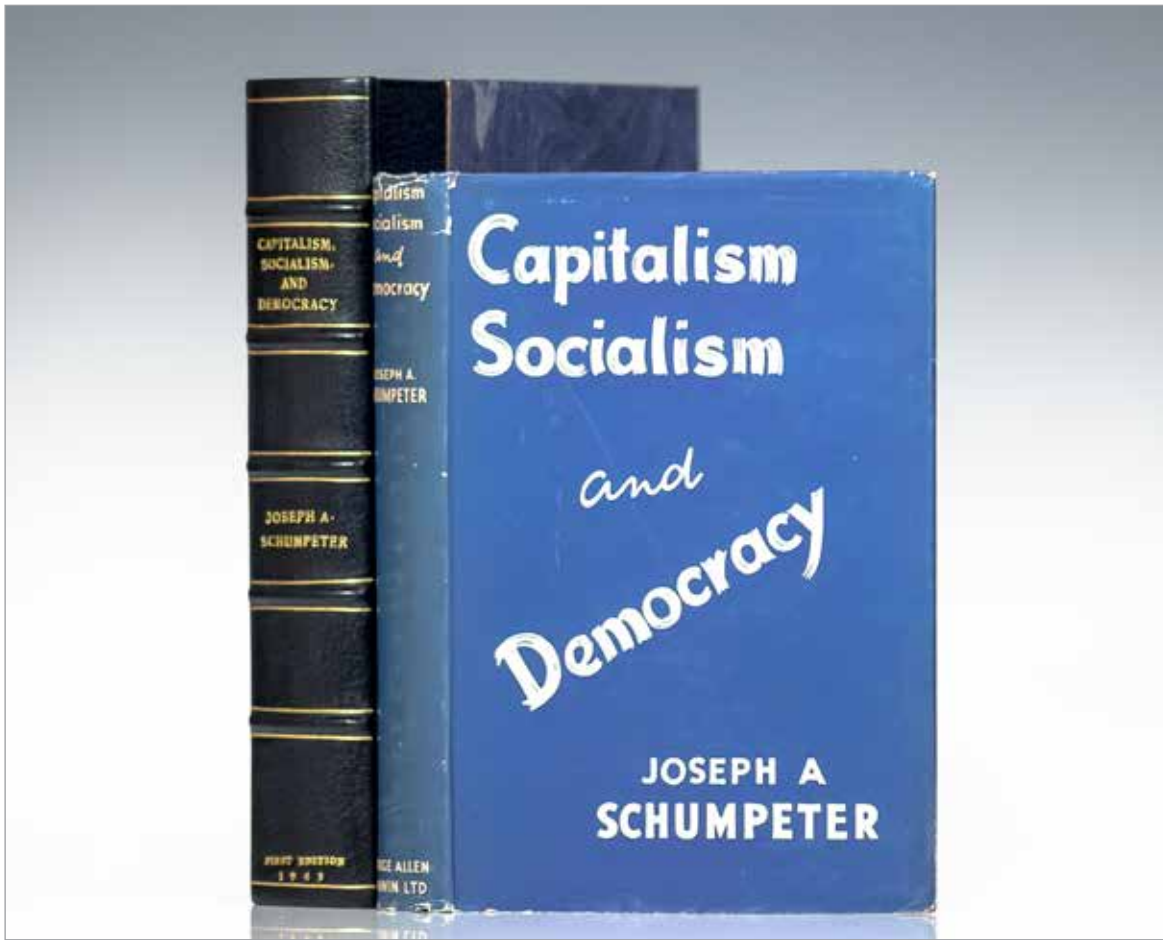
New York: Harper & Brothers Publishers, 1930.

First edition of this classic work by Wyckoff who implemented his methods of technical analysis of the financial markets (the study of charts showing movements of stock-prices and other data). Octavo, original cloth. Presentation copy, lengthily inscribed by the author on the front free endpaper, “To my good friend and former associate on Wall Street, New York E. Kilburn Scott this volume is inscribed, with kindest personal regards Richard D. Wyckoff London June 24/31.” Very good in the rare original dust jacket, which is in very good condition. Housed in a custom house morocco clamshell box by the Harcourt Bindery. Books signed and inscribed by Wyckoff are rare.

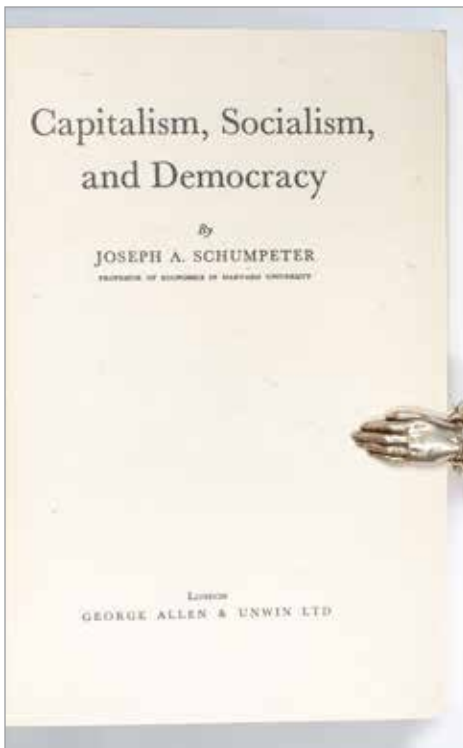
This major Wall Street classic was first published in 1930 by the legendary Richard D. Wyckoff, who is best known as the founder and publisher of the Magazine of Wall Street. It covers his fascinating career as self-made stock market operator from 1888 to 1928. Wyckoff’s career involved long hours of hard work in his exhaustive study of market price movements and volume for which he is also well known. Many of the market operators of the day, such as Livermore and Keene, were personally known to Wyckoff and in their work he recalls their views and methods of trading.

Item #145604

\$12,500



ONE OF THE GREATEST WORKS ON SOCIAL THEORY WRITTEN IN THE 20TH CENTURY



SCHUMPETER, JOSEPH A.

Capitalism, Socialism and Democracy.

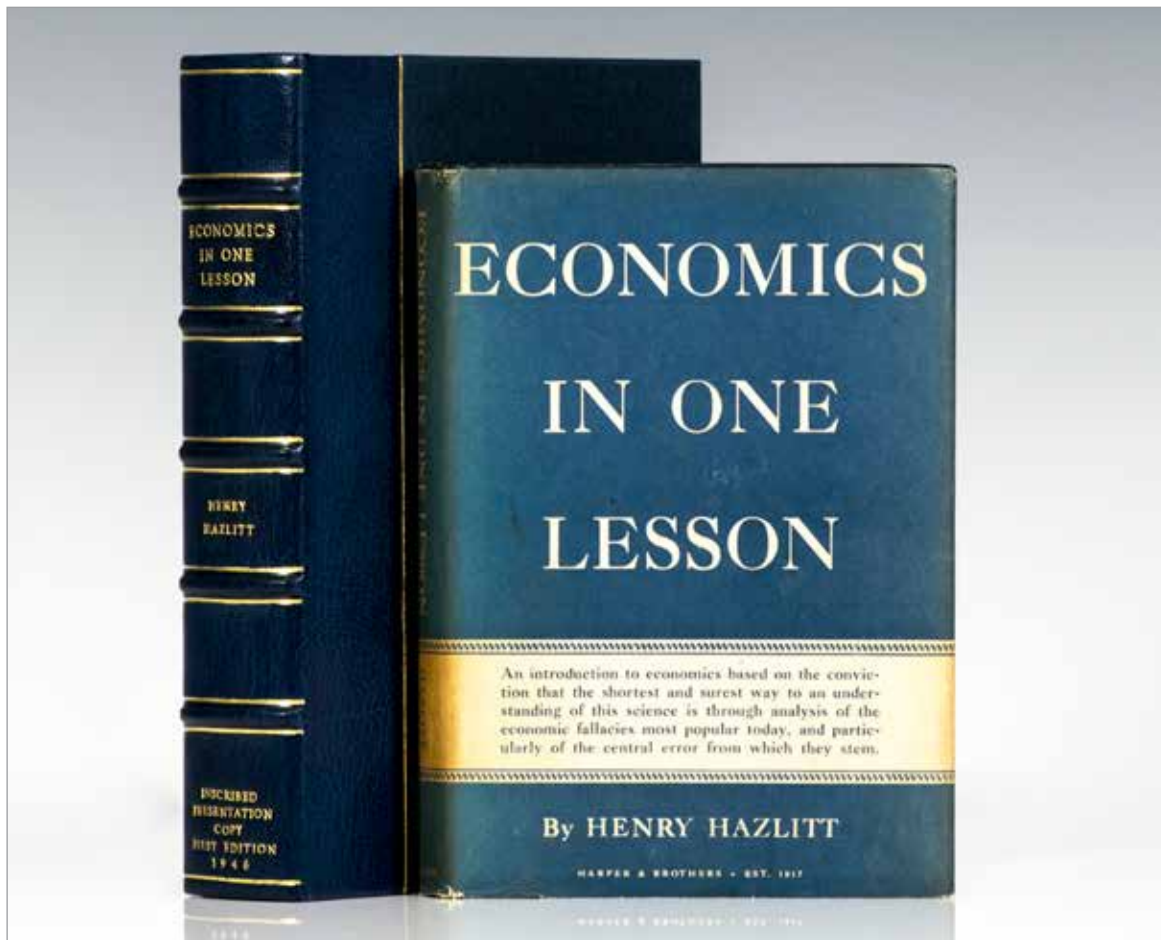
London : George Allen & Unwin Ltd, 1942.

First edition of Schumpeter’s ground-breaking work. Octavo, original cloth. Near fine in a near fine dust jacket with light wear. Housed in a custom half morocco clamshell box by the Harcourt Bindery. Exceptionally rare in this condition.

Capitalism, Socialism and Democracy is widely considered one of the greatest works on social theory written in the 20th century. It was the last book Schumpeter published in his lifetime and it was also his most controversial. A self-described “hopeless” conservative, Schumpeter extolled the virtues of risk-taking entrepreneurs who, he believed, had made capitalist nations rich. But he feared that the entrepreneurial spirit and capitalism would be crushed by the huge corporate and governmental bureaucracies developing in the West. “Full of brilliant observations and conjectures,” this work caused an immediate sensation and has remained a popular— and important— work (Niehans, 450; Heilbroner, 420-24). Named by Modern Library as one of the 100 best non-fiction books of the twentieth century and by The Times Literary Supplement as one of the 100 most influential books since World War II.

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A RARE ASSOCIATION COPY OF HAZLITT'S SEMINAL WORK



HAZLITT, HENRY

[Economics In One Lesson.](#)

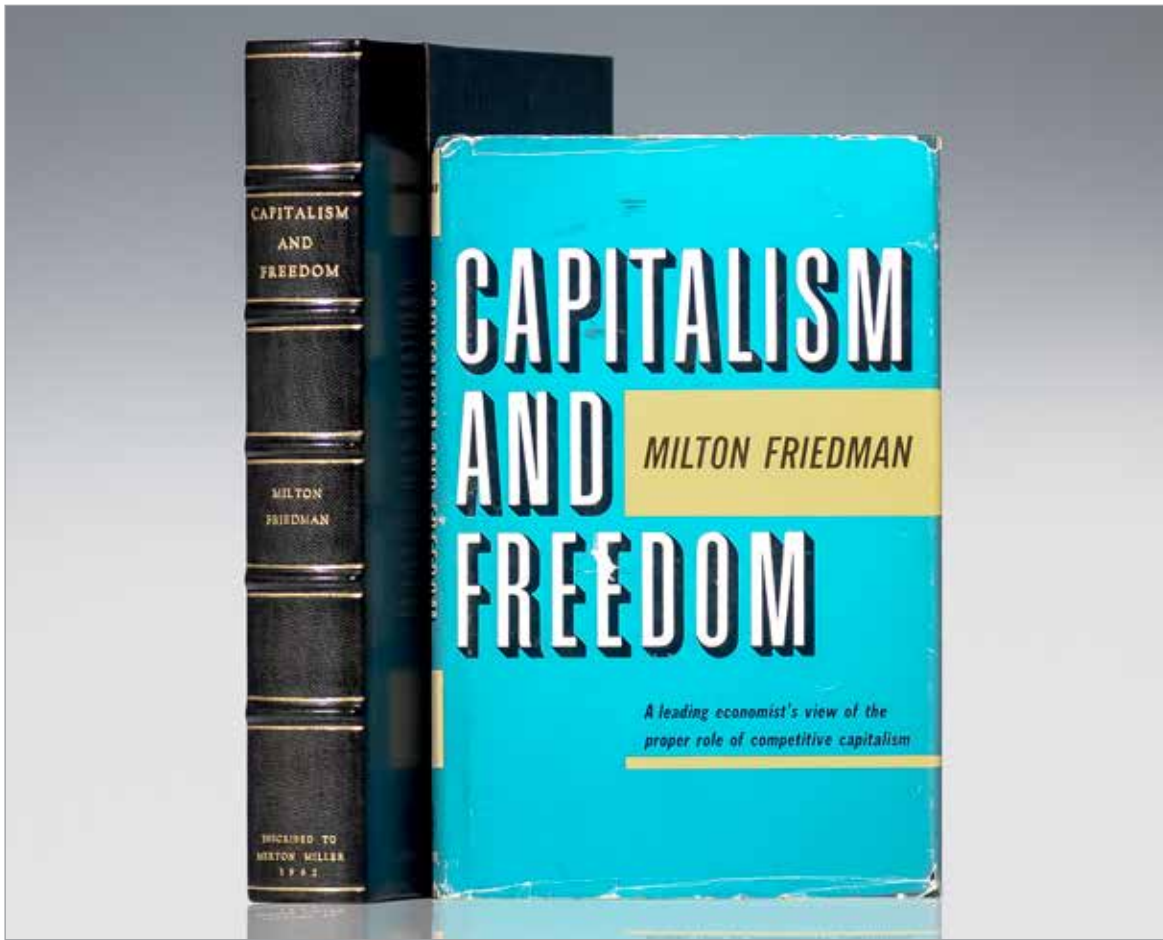
New York: Harper & Brothers Publishers, 1946.

First edition of the author's seminal work. Octavo, original cloth. Association copy, inscribed by the author to fellow journalist and close friend Ben Stolberg on the front free endpaper, "To Ben Stolberg with warm regards Harry Hazlitt." Stolberg worked as editor of *The Bookman*, as well as a columnist for leading newspapers, such as the *New York Times* and the *New York Herald Tribune*. Both he and Hazlitt were contributors to *The New York Times*. Fine in a near fine dust jacket with a few closed tears. Housed in a custom half morocco clamshell box. A nice association copy of a book that is rare signed and inscribed.

Considered among the leading economic thinkers of the "Austrian School," Henry Hazlitt was a philosopher, an economist, and a journalist. He was the founding vice-president of the Foundation for Economic Education and an early editor of *The Freeman* magazine, an influential libertarian publication. *Economics in One Lesson* was praised upon publication, and has since sold over one million copies. "A brilliant and pithy work first published in 1946, at a time of rampant statism at home and abroad, it taught millions the bad consequences of putting government in charge of economic life. College students across America and the world still use it and learn from it. It may be the most popular economics text ever written" (*The Von Mises Institute*).

Item #41012

\$25,000



AN EXCEPTIONAL ASSOCIATION LINKING TWO NOBEL PRIZE-WINNING ECONOMISTS



FRIEDMAN, MILTON

Capitalism And Freedom.

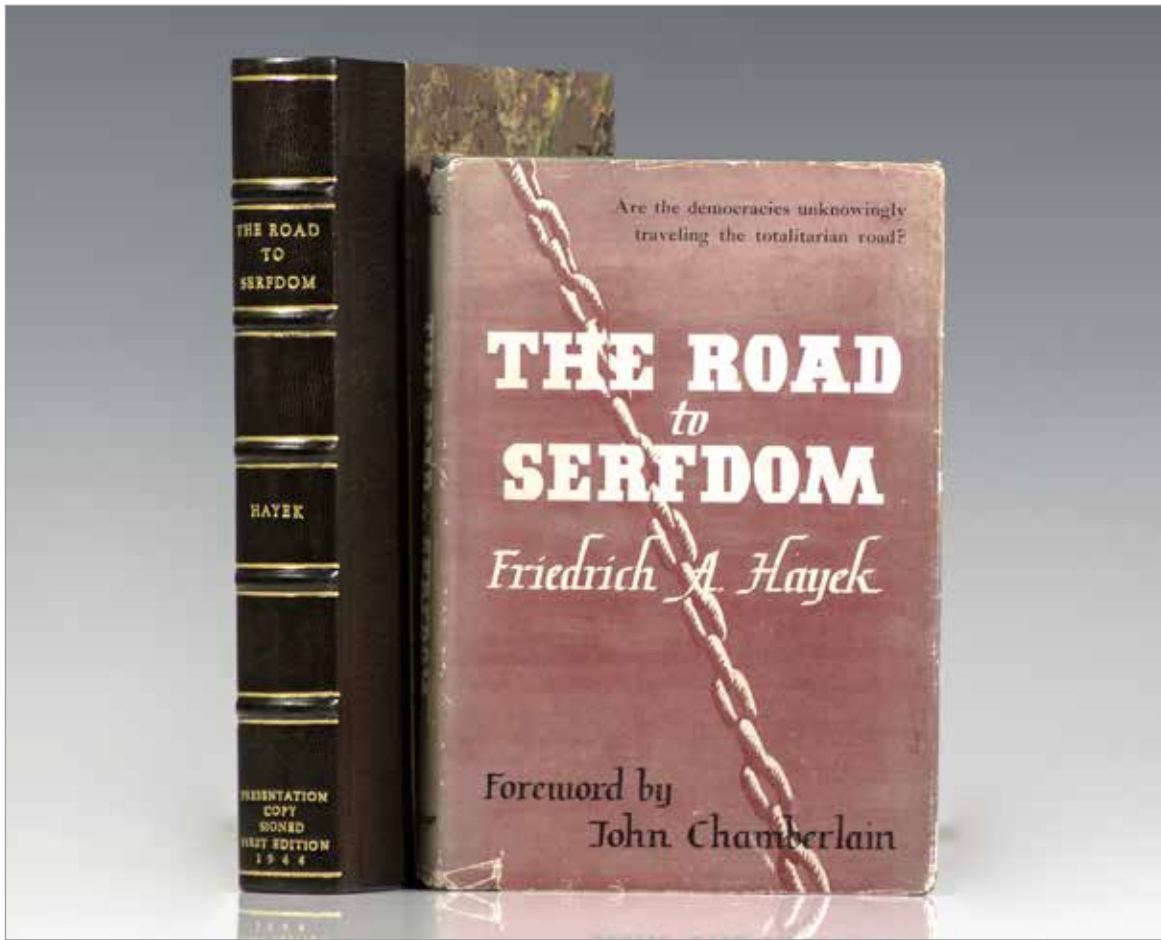
Chicago: University of Chicago Press, 1962.

First edition of Friedman’s magnum opus. Octavo, original blue cloth. Association copy, inscribed by the author on the front free endpaper to colleague and friend Merton Miller, “For Merton Miller with many thanks for his assistance Milton Friedman.” Fine in a very good dust jacket with light rubbing. Housed in a custom half morocco clamshell box made by the Harcourt Bindery. An exceptional association, linking these two Nobel Prize-winning economists and giants in the field, as Friedman revolutionized economic theory with his free-market, free-from-government principles and Miller by changing the way markets assess a company’s value.

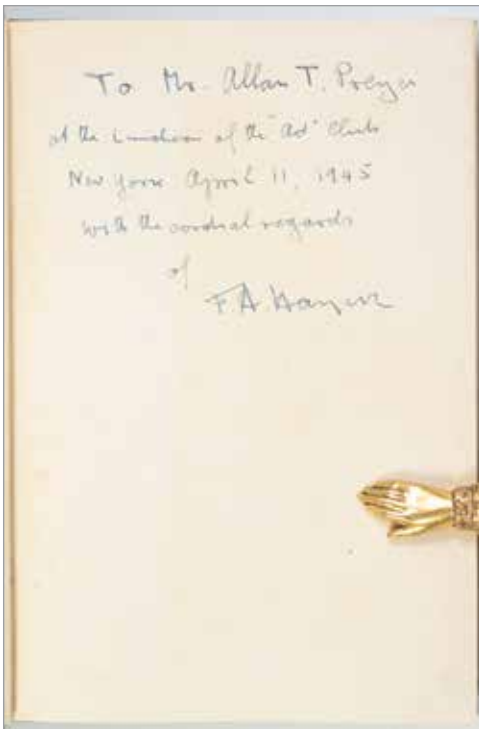
“Friedman, a laissez-faire economist and professor at the University of Chicago, is considered one of the leading modern exponents of liberalism in the 19th-century European sense. In Capitalism and Freedom he argued for a negative income tax, or guaranteed income, to supersede centralized, bureaucratized social welfare services, which in his view are inimical to the traditional values of individualism and useful work” (Britannica). Selected by the Times Literary Supplement as one of the “hundred most influential books since the war.” It also placed tenth on the list of the 100 best non-fiction books of the twentieth century compiled by National Review.

Item #87436

\$48,000



“THE MOST INFLUENTIAL AND POPULAR EXPOSITION OF CLASSICAL LIBERALISM”



HAYEK, FRIEDRICH AUGUST VON

The Road to Serfdom.

Chicago: University of Chicago, 1944.

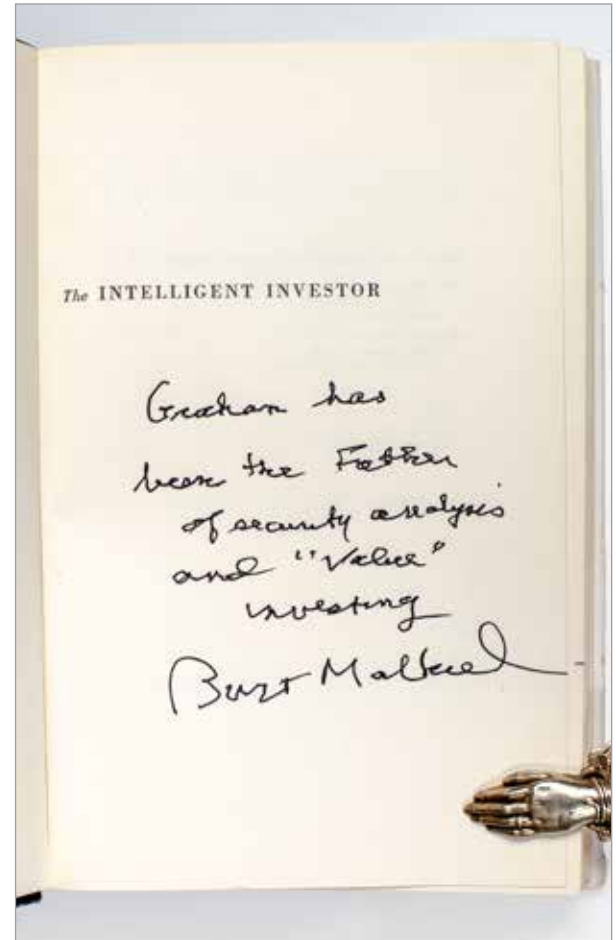
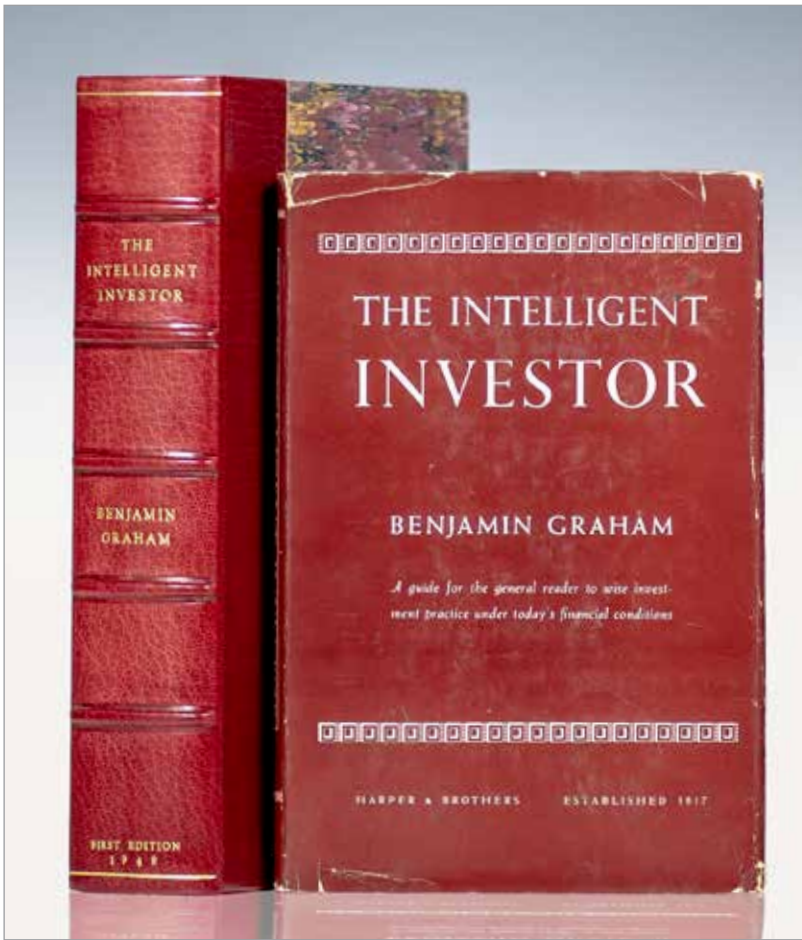
First edition of one of the most influential and popular expositions of classical liberalism.

Octavo, original cloth. Presentation copy, inscribed by the author on the front free endpaper, “To Mr. Allan T. Preyer at the Luncheon of the ‘Ad’ Club New York April 11, 1945 with cordial regards of F. A. Hayek.” Near fine in a near fine price-clipped dust jacket. Foreword by John Chamberlain. First editions are rare, presentation copies exceptionally so.

“Hayek has written one of the most important books of our generation. It restates for our time the issue between liberty and authority with the power and rigor of reasoning that John Stuart Mill stated in his great essay, ‘On Liberty’” (Hazlitt, 82). In my opinion it is a grand book... Morally and philosophically I find myself in agreement with virtually the whole of it; and not only in agreement with it, but in deeply moved agreement” (John Maynard Keynes). The Road To Serfdom placed fourth on the list of the 100 best non-fiction books of the twentieth century by National Review magazine.

Item #130745

\$82,000



“BY FAR THE BEST BOOK ON INVESTING EVER WRITTEN”

GRAHAM, BENJAMIN

The Intelligent Investor.

New York: Harper & Brothers Publishers, 1949.

First edition of Benjamin Graham’s seminal work on investing, widely regarded as one of the most influential works on value investing ever written, with the code D-Y on the copyright page.

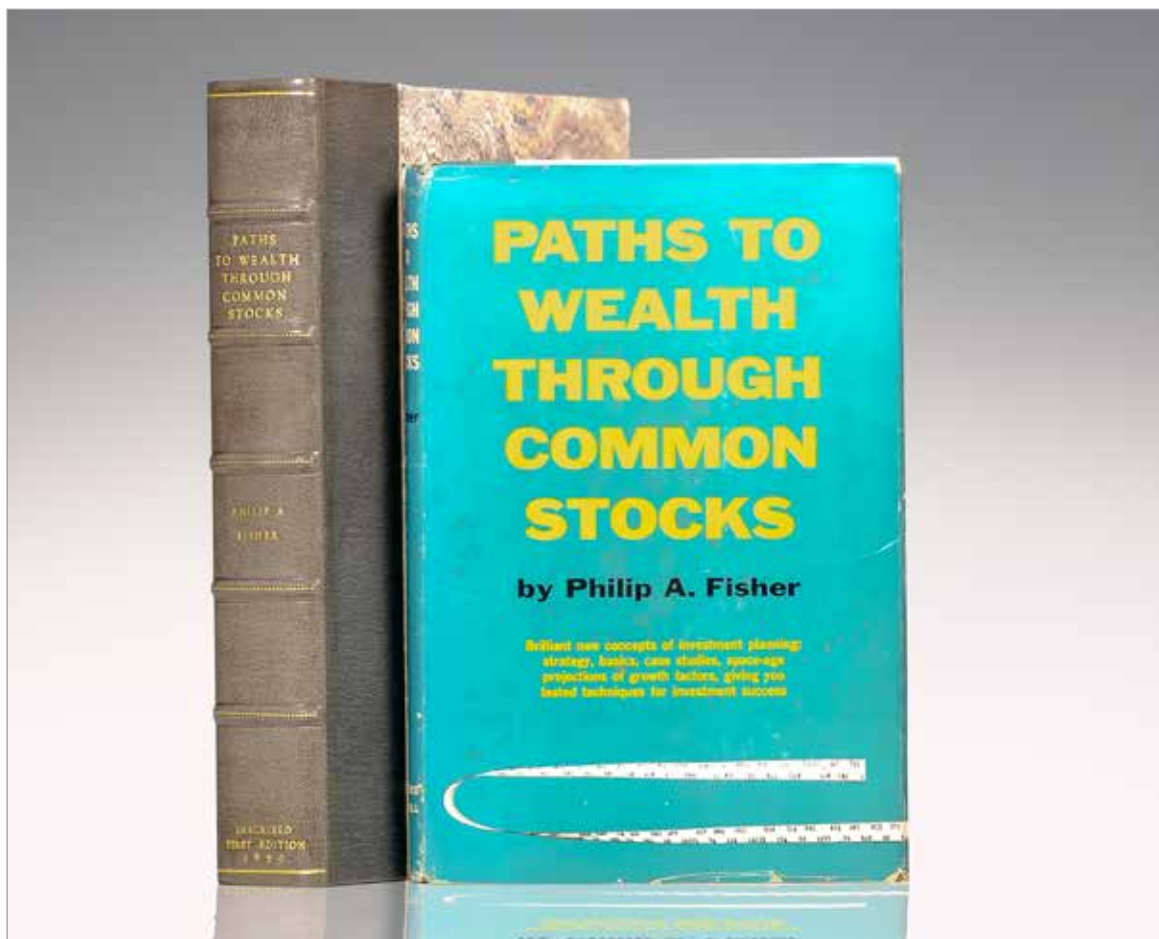
Octavo, original cloth. Near fine in a very good first-issue dust jacket with \$3.50 price and “Editor of Barron’s” to the front flap. Association copy, lengthily signed by American economist Burton Malkiel on the half-title page, “Graham has been the Father of security analysis and ‘value’ investing Burt Malkiel.” Renowned economist and author Burton Malkiel was profoundly influenced by the teachings of Benjamin Graham. Graham’s principles of value investing, emphasizing fundamental analysis and a long-term perspective, shaped Malkiel’s understanding of financial markets. Malkiel adopted Graham’s philosophy of investing in undervalued assets with strong fundamentals, believing in the importance of thorough research and rational decision-making. Graham’s emphasis on the importance of diversification and risk management also resonated with Malkiel, leading him to advocate for the efficient market hypothesis in his seminal work, “A Random

Walk Down Wall Street.” Malkiel’s integration of Graham’s principles with modern financial theory has had a profound impact on investment strategies, shaping the way investors approach the markets and manage their portfolios. Housed in a custom half morocco clamshell box by the Harcourt Bindery. First printings are rare. A very unique association copy.

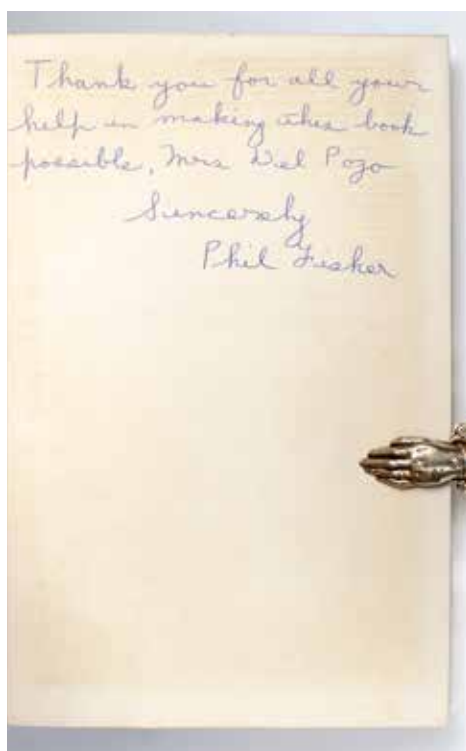
Since it was first published in 1949, Graham’s Intelligent Investor has sold millions of copies and has been praised by such luminaries as Warren E. Buffet as “the best book on investing ever written.” “Benjamin Graham was a seminal figure on Wall Street and is widely acknowledged to be the father of modern security analysis. Security Analysis and The Intelligent Investor are still considered the ‘bibles’ for both individual investors and Wall Street professionals” (The Buffer Stock Project).

Item #127659

\$50,000



“ONE OF THE GREATEST INVESTMENT MINDS OF OUR TIME”



FISHER, PHILIP A.

Paths To Wealth Through Common Stocks.

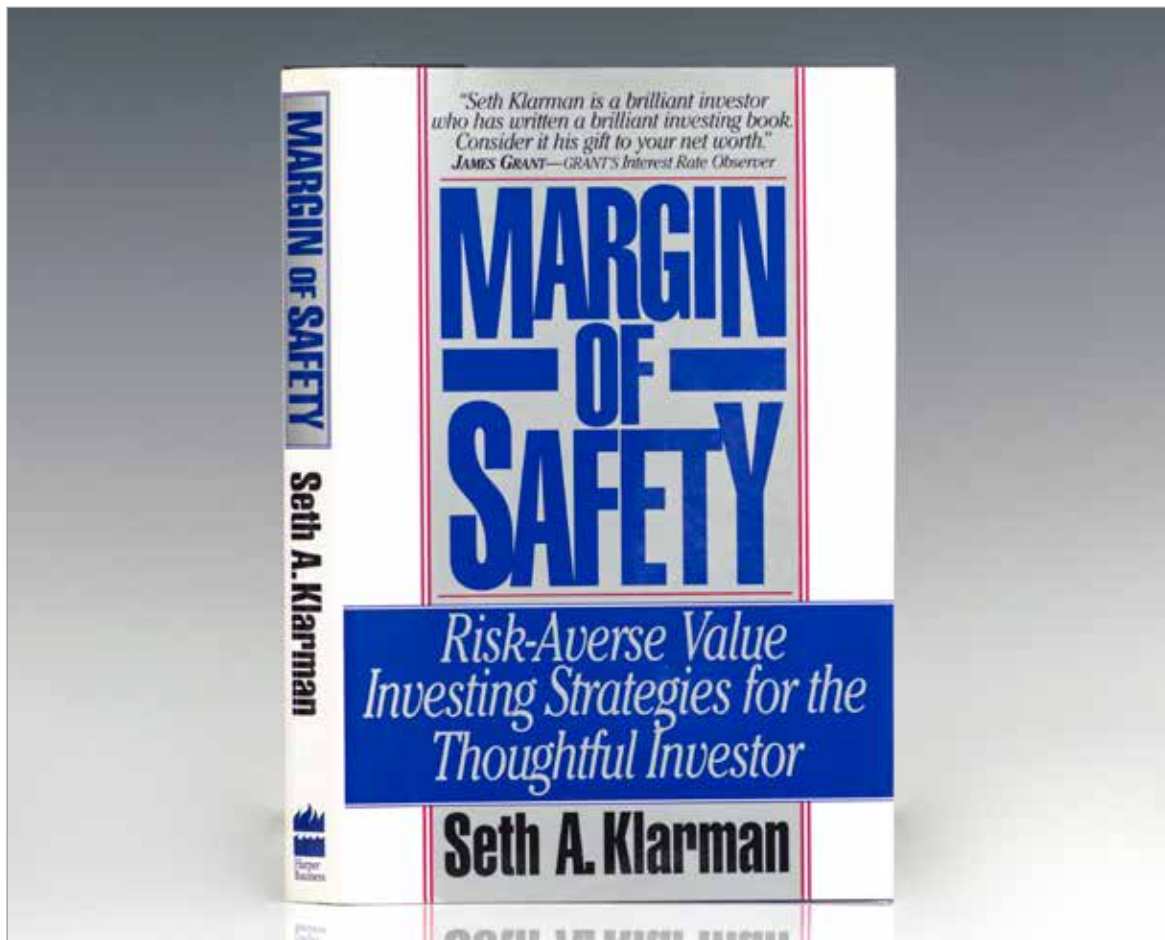
Englewood, NJ: Prentice-Hall, Inc, 1960.

First edition of Fisher’s second book. Octavo, original half cloth. Presentation copy, inscribed by the author on the front free end paper, “Thank you for all your help in making this book possible, Mrs. Nel Pozo Sincerely Phil Fisher.” The recipient was an assistant to the author who helped Fisher with this book. Near fine in a very good dust jacket. Housed in a custom half morocco clamshell box. A most desirable inscribed example of this investment classic.

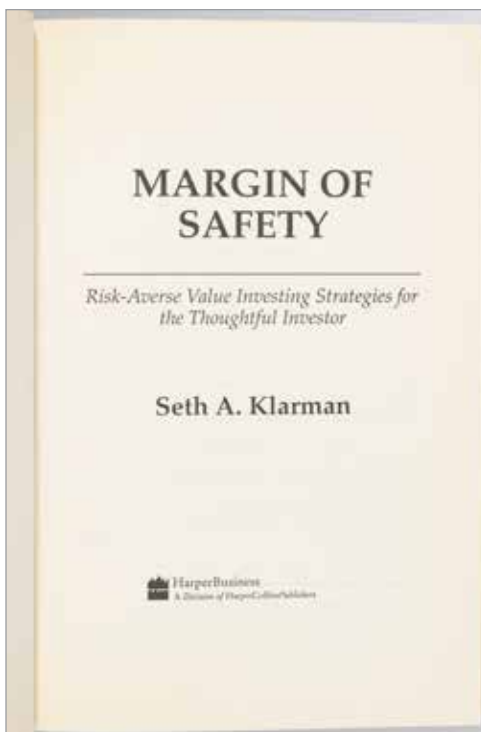
Paths to Wealth through Common Stocks expands upon the innovative ideas found in Fisher’s highly regarded Common Stocks and Uncommon Profits—summarizing how worthwhile profits have been and will continue to be made through common stock ownership, and revealing why his method can increase profits while reducing risk. Many of the ideas found here may depart from conventional investment wisdom, but the impressive results produced by these concepts—which are still relevant in today’s market environment—will quickly remind you why Philip Fisher is considered one of the greatest investment minds of our time.

Item #4682

\$7,800



“THE MOST IMPORTANT CONCEPT IN INVESTING”



KLARMAN, SETH A.

[Margin of Safety: Risk-Averse Value Investing Strategies for the Thoughtful Investor.](#)

New York: Harper Collins Business, 1991.

First edition of this now classic book on value investing. Octavo, original half cloth. Fine in a fine dust jacket. Jacket design by Barry Littmann. Photograph by Mark Morelli.

The Margin of Safety explains the philosophy of value investing, and perhaps more importantly, the logic behind it, demonstrating why it succeeds while other approaches fail. The blueprint that Klarman offers, if carefully followed, offers the investor the strong possibility of investment success with limited risk. “In the final chapter of the ‘Intelligent Investor’ Ben Graham forcefully rejected the dagger thesis; ‘Confronted with a challenge to distill the secret of sound investment into three words, we venture the motto, Margin of Safety.’ Forty two years after reading that, I still think those are the right three words” (Warren Buffett). “The idea of a margin of safety, a Graham precept, will never be obsolete” (Charlie Munger). “The three most important words in investing -- ‘margin of safety’ and the four most dangerous - ‘this time is different’” (Frank Martin). “The concept of margin of safety turns out to be the most important concept in investing. That’s not exactly a secret because it’s all over the books that Benjamin Graham wrote more than 50 years ago” (David Polen).

Item #119671

\$6,500

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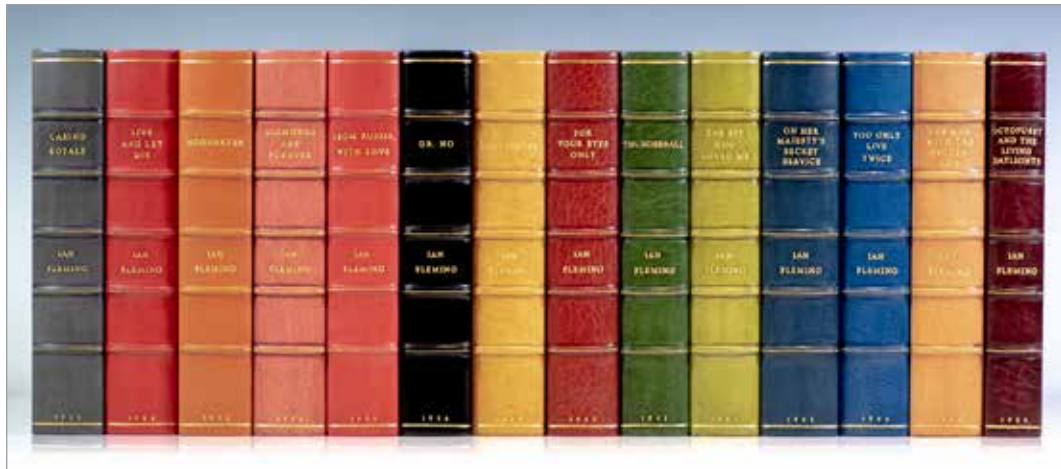
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