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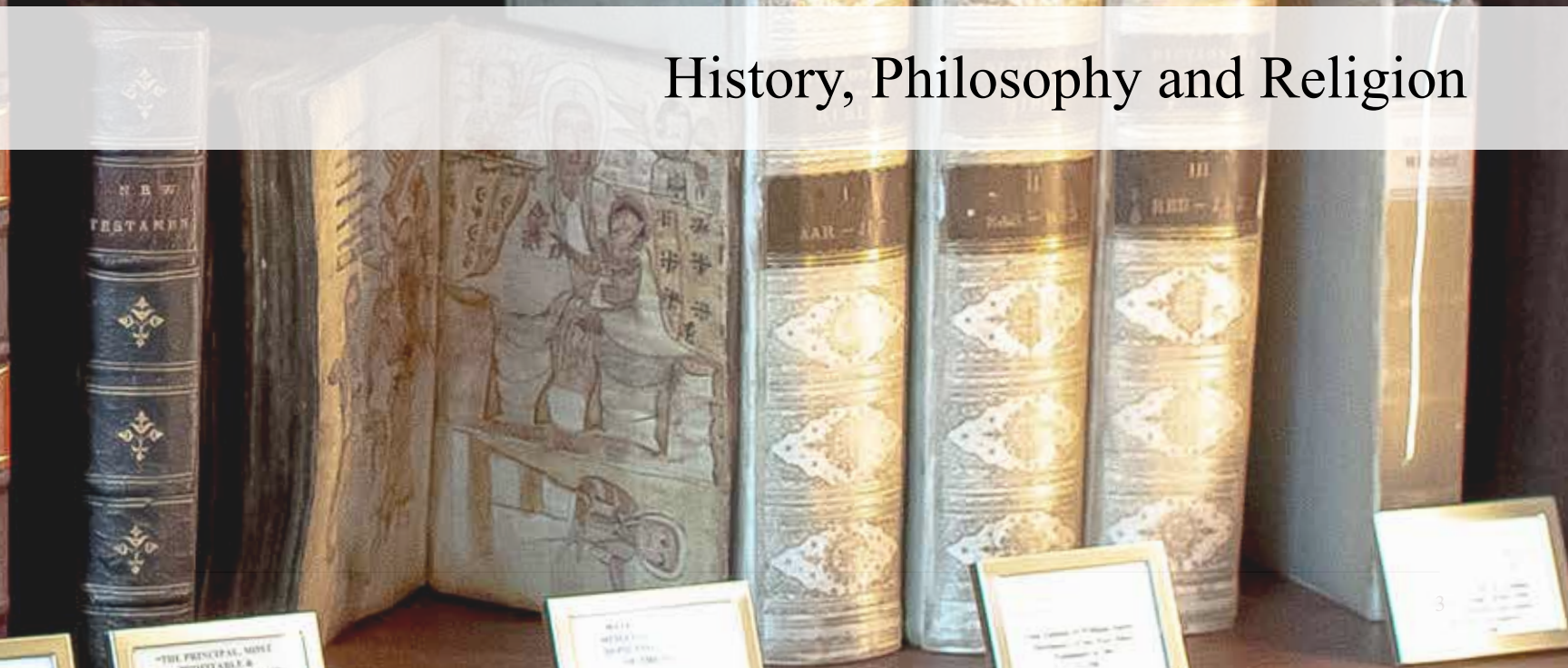
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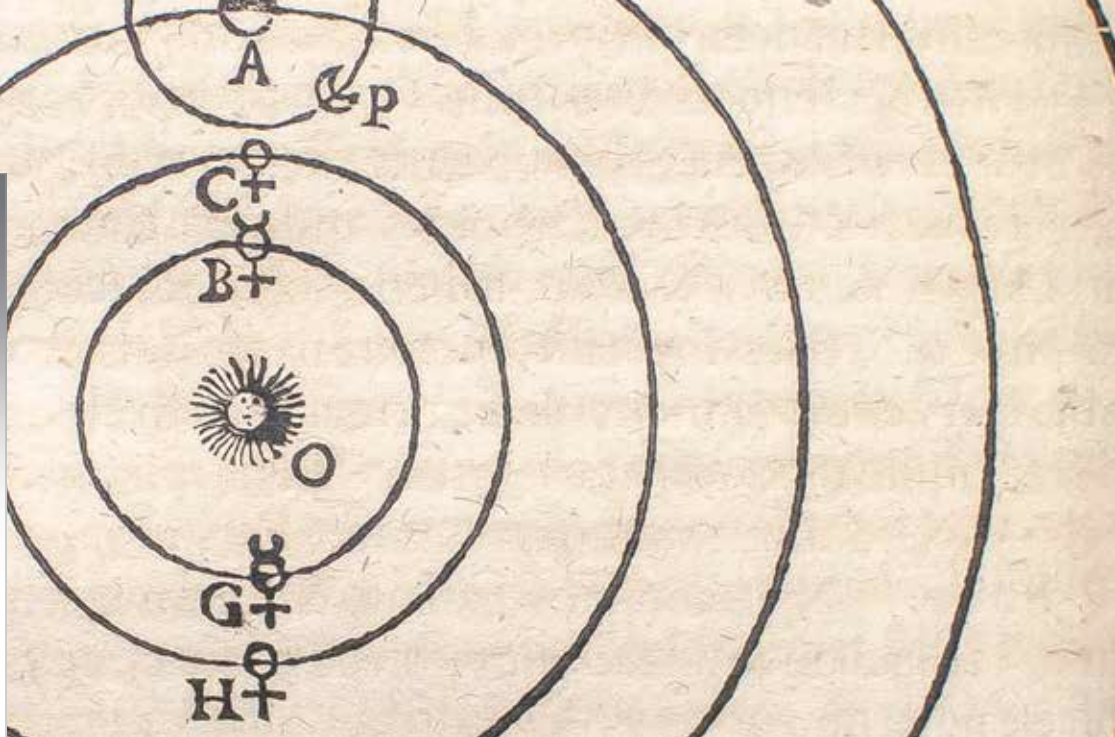
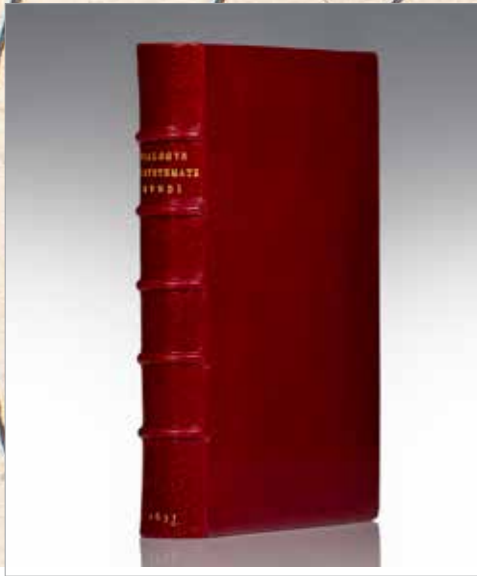
HOLY BIBLE

JULIA E. SMITH



History, Philosophy and Religion





THE SUMMATION OF GALILEO'S ASTRONOMICAL THOUGHT AND THE WORK WHICH DIRECTLY PRECIPITATED HIS 1663 TRIAL

GALILEI, GALILEO. TRANSLATED BY MATTHIAS BERNEGER.

Systema Cosmicum, Authore Galilaeo Galilaei... in quo Quatuor Dialogis, de Duobus Maximis Mundi Systematibus, Ptolemaico & Copernicano. [Dialogue Concerning the Two Chief World Systems].

Strassburg: Impensis Elzeviriorum, Typis Davidis Hautti, 1635.

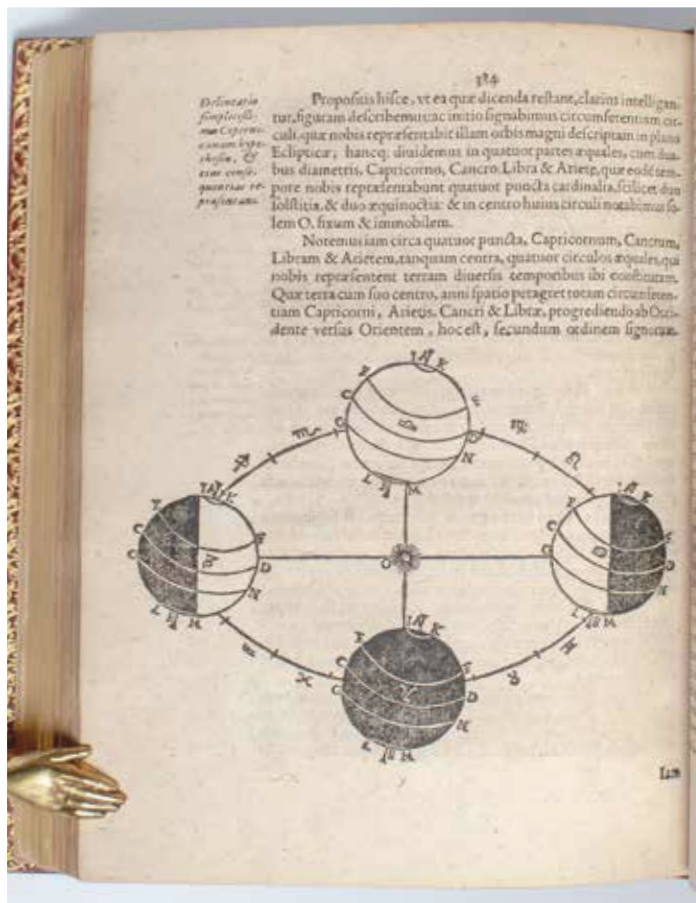
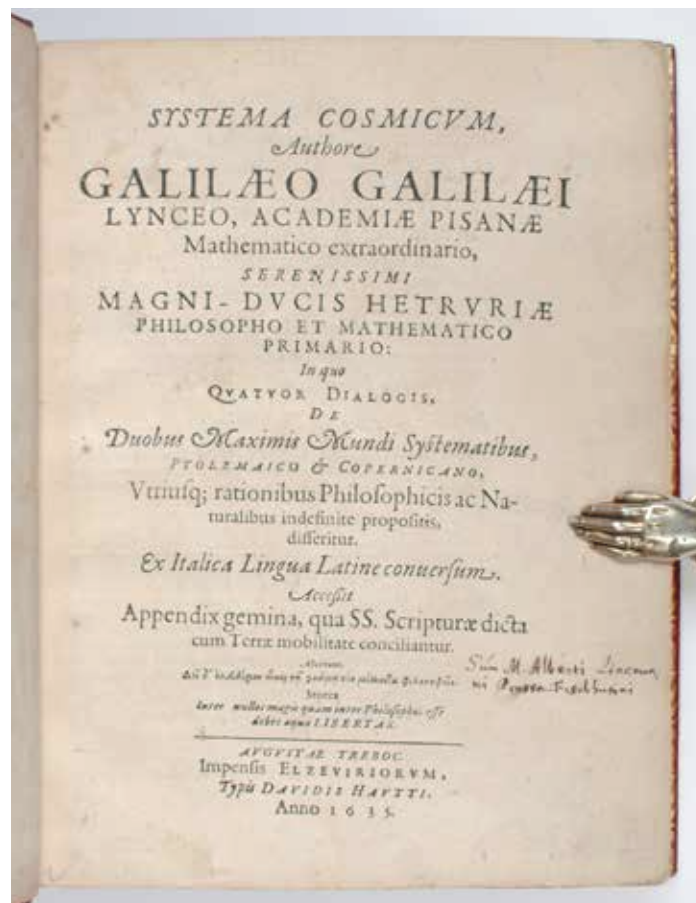
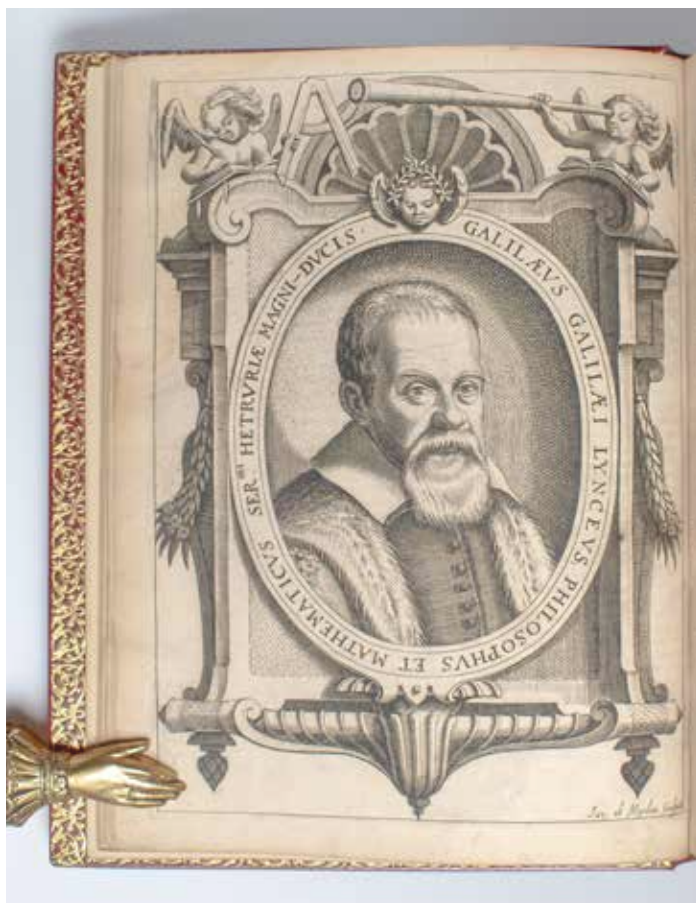
First Latin edition of the Dialogo, the summation of Galileo's astronomical thought and the work which directly precipitated his 1663 trial and judgment for heresy. Preceded only by the first Italian edition, published in Florence in 1632. Quarto, bound in full red Jansenist morocco by Marius Michel with gilt titles and five raised bands to the spine, double gilt ruled turn-ins and elaborately gilt ruled and scrolled inner dentelles stamp-signed by Michel, marbled endpapers, all edges gilt. Additional engraved title page depicting a dialogue between Aristotle, Ptolemy and Copernicus, engraved portrait of Galileo by Jacob van der Heyden, errata leaf. The Dialogo takes the form of a conversation between supporters of the rival cosmic systems; although ostensibly impartial, it proved a step too far, and in 1633 Galileo was tried, forced to abjure Copernicanism and sentenced to permanent house arrest. The Dialogo itself was banned. This Latin edition includes two tracts in the appendix not in the Italian edition of 1632, and it is the only major work of Galileo's to be published outside Italy during his lifetime. The two added Latin tracts are the introduction to Kepler's *Astronomia nova* (pp. 459-464), and a letter by Paolo Antonio Foscarini defending the truth of Copernicanism and rebutting the charge that it conflicted with scripture (pp. 465-495). Brunet II, 1462; Carli and Favaro 148; Cinti 96; Riccardi I, 513; Willems 426; PMM 128. Provenance: from the library of Albert Linemann, 1603-1654, astronomer and professor of mathematics at the University of Königsberg, inscription to the title page. Born in Fischhausen, Linemann was a mathematician and professor known in part for his critical stance against astrological interpretations of the time. Subsequently from the renowned library of American astronomer and historian of science at Harvard University Owen Gingerich, bookplate to the pastedown. In

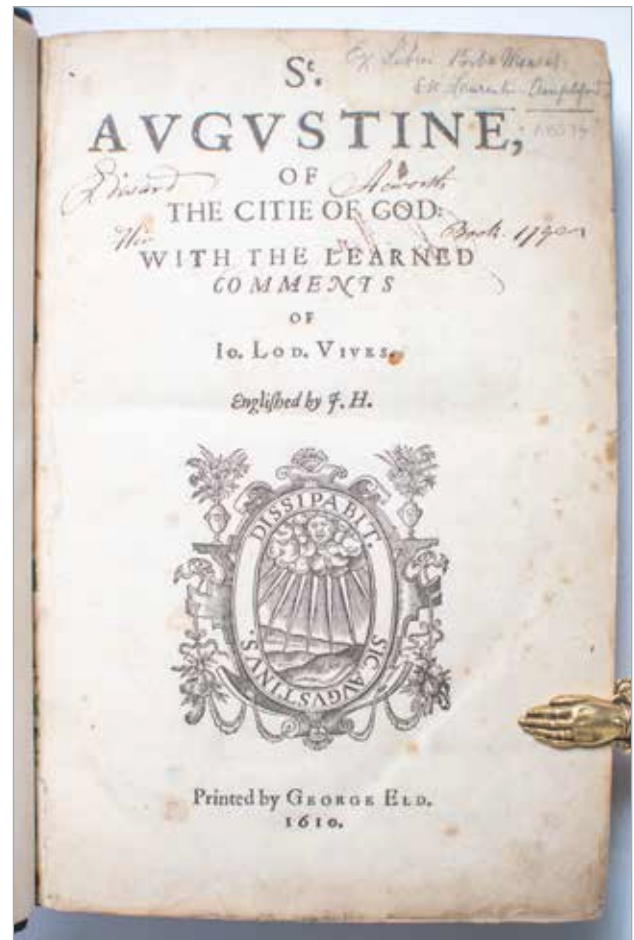
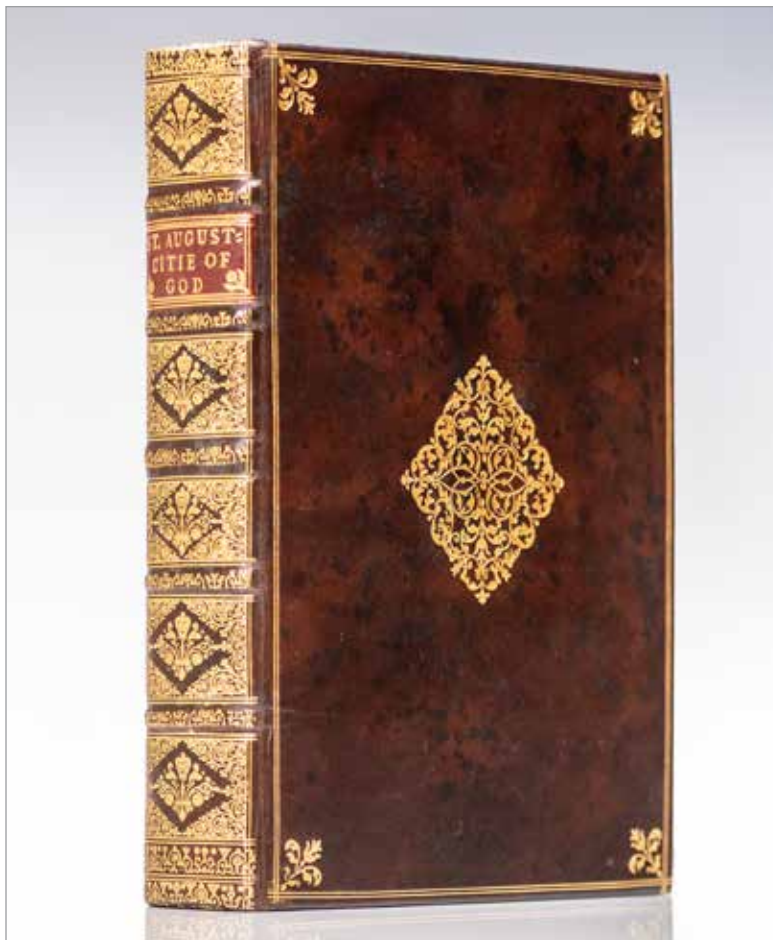
near fine condition with light rubbing to the extremities, lower margin of engraved title extended.

In 1632, Galileo Galilei published his *Dialogue Concerning the Two Chief World Systems* (*Dialogo sopra i due massimi sistemi del mondo*), a bold and sophisticated defense of the Copernican heliocentric model that swiftly became the most controversial and widely banned scientific work of the 17th century. Framed as a conversation among three interlocutors—Salviati, a proponent of the Copernican system; Sagredo, an intelligent and open-minded layman; and Simplicio, a defender of the Ptolemaic-Aristotelian geocentric worldview—the dialogue format allowed Galileo to explore complex scientific arguments in an engaging and rhetorically strategic way. Simplicio's arguments, often marked by naivety and rigidity, appeared to echo the views of Pope Urban VIII and traditional Church teachings, a parallel that likely intensified the controversy surrounding the book. The *Dialogue* was crafted both as a public appeal and as a means of circumventing ecclesiastical constraints on scientific discourse. As a “masterly polemic for the new science,” it championed empirical observation and mathematical reasoning while exposing the weaknesses of Aristotelian natural philosophy. Galileo presented the latest telescopic discoveries—the moons of Jupiter, the phases of Venus, sunspots, and the irregular surface of the Moon—as decisive evidence against geocentric cosmology. He ridiculed the intellectual inertia of those who clung to outdated systems and emphasized the philosophical and physical coherence of a moving Earth.

Item #149168

\$22,500





“REDESIGNING THE SHAPE OF HISTORY AUGUSTINE WOULD DOMINATE WESTERN THOUGHT FOR THE NEXT MILLENNIUM”

SAINT AUGUSTINE

Of the Citie of God: With the Learned Comments of Jo. Lod. Vives. [The City of God].

London: George Eld, 1610.

Rare first edition in English of Augustine’s monumental work.

Translated by John Healey. Folio, bound in full brown calf, gilt titles to the spine. Large woodcut printer’s device on title (McKerrow 375). Decorative woodcut head-pieces and decorative and woodcut initials, including three twelve-line initials. In very good condition, ownership signature on title page dated 1790, stamp and bookplates on front endpapers, later endpapers. First editions are rare.

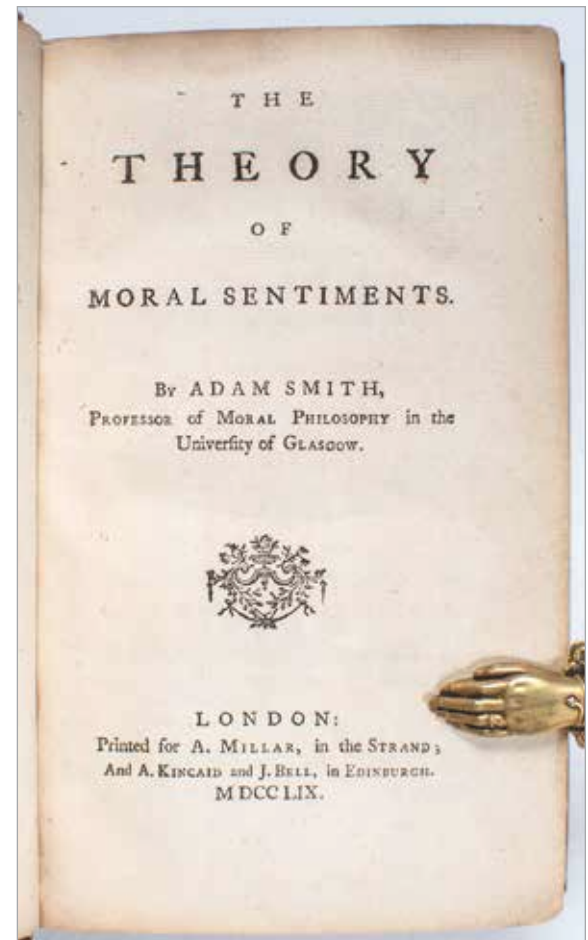
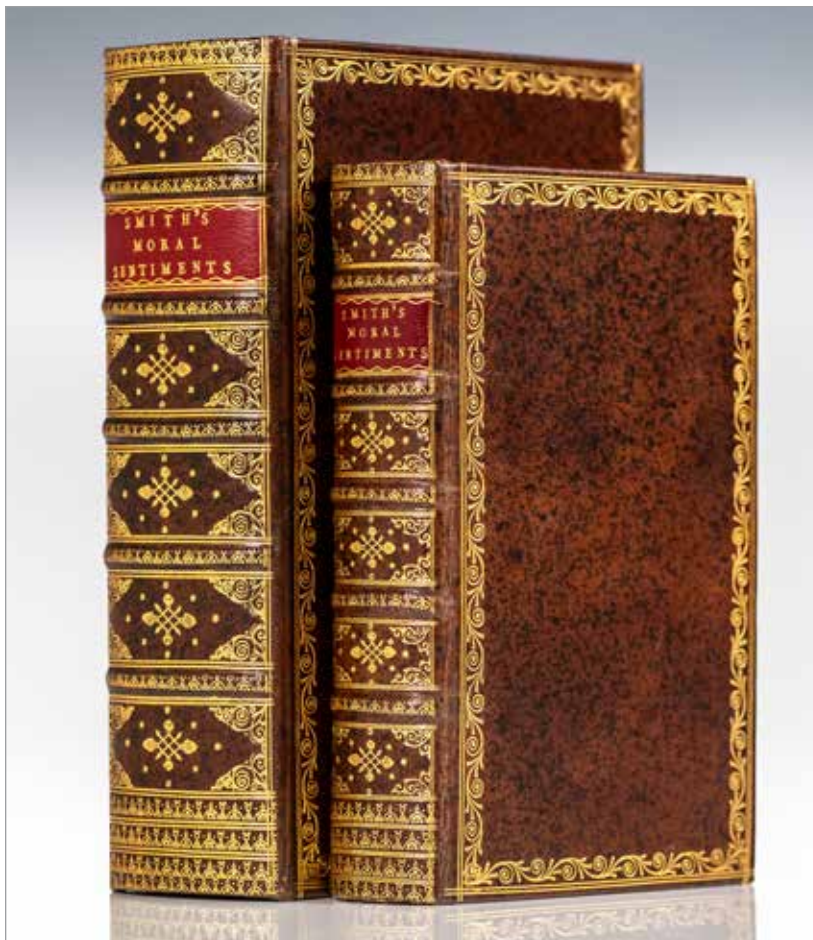
One of the great cornerstones in the history of Christian thought, *The City of God* is vital to an understanding of modern Western society and how it came into being. Begun in A.D. 413, the book’s initial purpose was to refute the charge that Christianity was to blame for the fall of Rome (which had occurred just three years earlier). Indeed, Augustine produced a wealth of evidence to prove that paganism bore within itself the seeds of its own destruction. However, over the next thirteen years that it took to complete the work, the brilliant ecclesiastic proceeded to his larger theme: a cosmic interpretation of history in terms of the

struggle between good and evil. By means of his contrast of the earthly and heavenly cities—the one pagan, self-centered, and contemptuous of God and the other devout, God-centered, and in search of grace—Augustine explored and interpreted human history in relation to eternity.

Written amid the political turmoil following Rome’s sack in 410, *The City of God* addressed both immediate criticisms of Christianity and the broader spiritual decline of the ancient world. Augustine argued that Rome’s downfall stemmed not from Christian influence but from its own moral decay and dependence on temporal power. Through his vision of the earthly and heavenly cities, he articulated a new philosophy of history centered on divine providence rather than human achievement. The work thus provided a lasting framework for understanding the relationship between faith, politics, and morality, shaping Western thought for centuries to come.

Item #149448

\$28,000



“SMITH HIMSELF RANKED IT ABOVE THE WEALTH OF NATIONS”

SMITH, ADAM

The Theory of Moral Sentiments.

London: For A. Milar, and A. Kincaid and J. Bell, 1759.

Rare first edition of Adam Smith’s first book, with a recorded “print run of 1,000 copies” (Sher, “Editions of Adam’s Smith’s Books,” 13). Octavo, bound in full calf, gilt titles and tooling to the spine, front and rear panels, morocco spine label, marbled endpapers. In near fine condition. Housed in a custom half calf clamshell box. Rare.

Adam Smith’s *Theory of Moral Sentiments*, his first book, is “one of the truly outstanding books in the intellectual history of the world” (Amartya Sen). First published in 1759, it laid the foundation for *Wealth of Nations* and proposed the theory repeated in the later work: that self-seeking men are often “led by an invisible hand... without knowing it, without intending it, to advance the interest of the society.” “The fruit of his Glasgow years... *Moral Sentiments* would be enough to assure the author a respected place among Scottish moral philosophers, and Smith himself ranked it above the *Wealth of Nations*... Its central idea is the concept, closely related to conscience, of the impartial spectator who helps man to distinguish right from wrong. For the same purpose, Immanuel Kant invented the categorical imperative and

Sigmund Freud the superego” (Niehans, 62). Basing moral sentiment on “the power one man has of putting himself in the place of another,” in contrast to Hume’s idea of self-interest, “Smith was henceforth recognized as one of the first authors of the day” (DNB). With *Moral Sentiments* and *Wealth of Nations* Smith created “not merely a treatise on moral philosophy and a treatise on economics, but a complete moral and political philosophy, in which the two elements of history and theory were to be closely conjoined” (Palgrave III:412-13). To Smith, when man pursues “his own private interests, the original and selfish sentiments of *Moral Sentiments*, he will, in the economic realm, choose those endeavors which will best serve society. Herein lies the connection between the two great works which make them the work of a single and largely consistent theorist” (Paul, “Adam Smith,” 293). “If Smith had written only *The Theory of Moral Sentiments*, he would enjoy in the philosophers hall of fame a niche not unlike that reserved for Shaftesbury or Hutcheson.”

Item #150275

\$125,000



SIGNED BY SIR ISAAC NEWTON AS WARDEN OF THE ROYAL MINT

NEWTON, ISAAC

Isaac Newton Document Signed.

Rare vellum manuscript signed by Sir Isaac Newton as Warden of the Royal Mint, in which he makes a case against his nemesis, coin counterfeiter William Chaloner, soon to be hanged for high treason. One page, vellum manuscript document signed by Isaac Newton, "Is. Newton," January 25 [1698-1699]. Recognizance bond issued by Isaac Newton as Warden of the Royal Mint to ensure the future appearance of Nathaniel Peck as a witness against Newton's nemesis, the counterfeiter William Chaloner. The document reads in part, "Nathanl Peck de Black Fryars London...Thos Worley de St Sepulchres London Glover...Symon Cross de east Aurifaber...Upon Condition the said Peck do personally appear at the next Genll Sessions of the peace ...in St John str for the County aforesaid Then and there to answer...objected agt him touching his packing away Counterfeit money for advantage." Appointed as Warden of the Mint in 1696 upon the recommendation of Charles Montagu, Chancellor of the Exchequer, Isaac Newton ascended to the role of Master of the Mint the following year—a position he would retain for the remainder of his life. Prioritizing his duties at the Mint over his academic commitments, he relinquished his responsibilities at Cambridge in 1701 to devote himself fully to the office. As Master, Newton spearheaded significant currency reforms and pursued counterfeiters with unwavering diligence, wielding the full force of the law, as exemplified by the fate of William Chaloner. On the very day Newton signed this bond, he received a formal statement from Nathaniel Peck, who attested that, seven years prior, Chaloner had commissioned him to modify two iron pieces, which were subsequently used to produce counterfeit French pistoles. Additionally, Peck admitted to purchasing counterfeit pistoles from Chaloner at a rate of eight shillings per coin and reselling them for eleven shillings. Some months later, Chaloner provided Peck with forged guineas, which he likewise circulated before Chaloner turned to Thomas Holloway as his preferred distributor. By early 1699, Newton had compiled a formidable body of evidence against Chaloner, consisting of 44 depositions. Chaloner had been apprehended in November 1698 on charges of forging lottery tickets, though those specific allegations were ultimately dismissed. Nevertheless, Newton proceeded to indict him on three separate counts, securing a conviction for high treason on March 3, 1699. Mere weeks later, on March 22, Chaloner met his end at the gallows of Tyburn. In good condition, fold at center, scattered toning. Archivaly mounted, matted, and framed with a portrait of Newton. The document measures 12.25 inches by 3 inches. The entire piece measures 23.5 inches by 23 inches. Signed documents by Newton are exceptionally rare.

Isaac Newton (1643–1727) was an English mathematician, physicist, astronomer, and natural philosopher whose work fundamentally shaped the development of modern science. His *Philosophiæ Naturalis Principia Mathematica* (1687) provided a systematic formulation of the laws of motion and universal gravitation, establishing the foundation of classical mechanics. In this work, Newton demonstrated that the same physical principles governing terrestrial motion also applied to celestial bodies, thereby unifying the study of the natural world under a single theoretical framework. The *Principia* marked

a decisive turning point in the scientific revolution, transforming natural philosophy into a discipline grounded in mathematical reasoning and empirical verification. Its influence extended far beyond physics, informing later developments in astronomy, engineering, and philosophy of science throughout the Enlightenment.

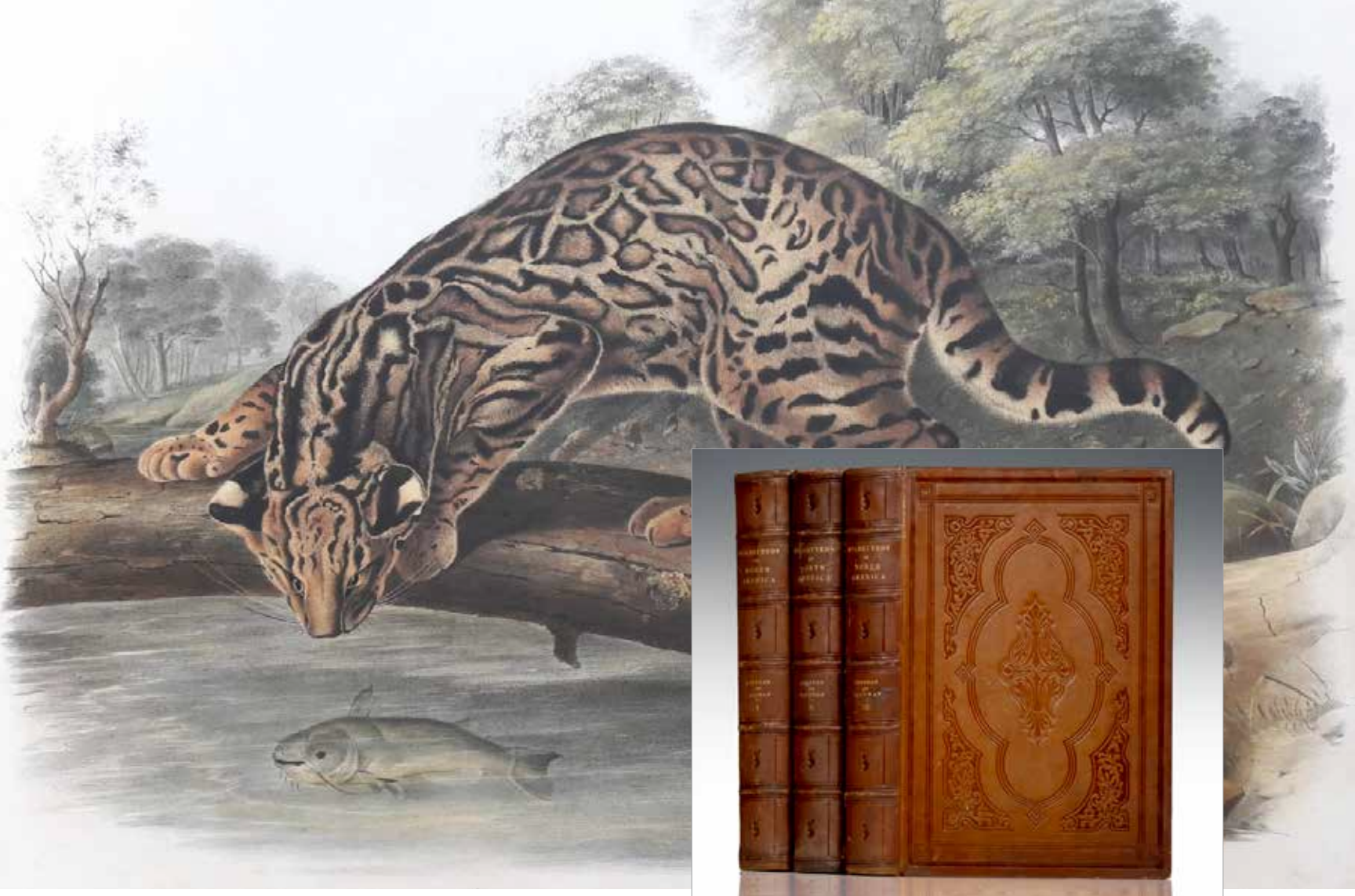
In addition to his scientific achievements, Newton played a significant role in the public and financial administration of late seventeenth- and early eighteenth-century England. In 1696, on the recommendation of Charles Montagu, Chancellor of the Exchequer, he was appointed Warden of the Royal Mint. At the time, England faced a severe monetary crisis caused by the widespread clipping and counterfeiting of silver coinage. Although the office had traditionally been regarded as largely ceremonial, Newton approached it with characteristic rigor and attention to detail. He oversaw the Great Recoinage of 1696, directing the replacement of debased currency with newly minted, standardized coins. The recoinage represented a major logistical and administrative undertaking, involving coordination among multiple mints and the management of significant quantities of bullion. Newton's technical precision and organizational oversight contributed substantially to the restoration of public confidence in the English monetary system and to the stabilization of national commerce.

In 1699, Newton was promoted to Master of the Mint, a position he retained until his death. During his tenure, he introduced procedural improvements that increased the accuracy and consistency of coin production, reflecting his interest in precision and mechanical efficiency. He also took an active role in the prosecution of counterfeiters, conducting investigations, interrogating suspects, and compiling detailed evidence for trial. One of the most notable cases was that of William Chaloner, a well-known counterfeiter whose conviction and execution in 1699 were largely due to Newton's thorough preparation and understanding of legal procedure. His efforts in this capacity reflected both administrative competence and a strong sense of civic duty. They also demonstrated the transferability of his analytical methods from scientific inquiry to practical governance.

Newton's service at the Royal Mint illustrates the broader application of scientific reasoning to public administration in early modern England. His work contributed to the stabilization of the national economy, the enhancement of coinage reliability, and the growing institutional professionalism of state functions. By the end of his career, Newton had not only transformed the theoretical understanding of the natural world but had also played a measurable role in consolidating England's financial infrastructure. His dual legacy—as a foundational figure in science and as a capable public official—demonstrates the depth and range of his intellectual and practical influence across multiple domains of seventeenth- and eighteenth-century life.

Item #149618

\$98,000



“AUDUBON’S DEFINITIVE STUDY OF AMERICAN FOUR-FOOTED WILDLIFE AND THE MOST SUCCESSFUL COLOR-PLATE BOOK PRODUCED IN AMERICA IN THE 19TH CENTURY”

AUDUBON, JOHN JAMES AND THE REV. JOHN BACHMAN.

The Quadrupeds of North America.

New York: Published by V. G. Audubon, 1849-1854.

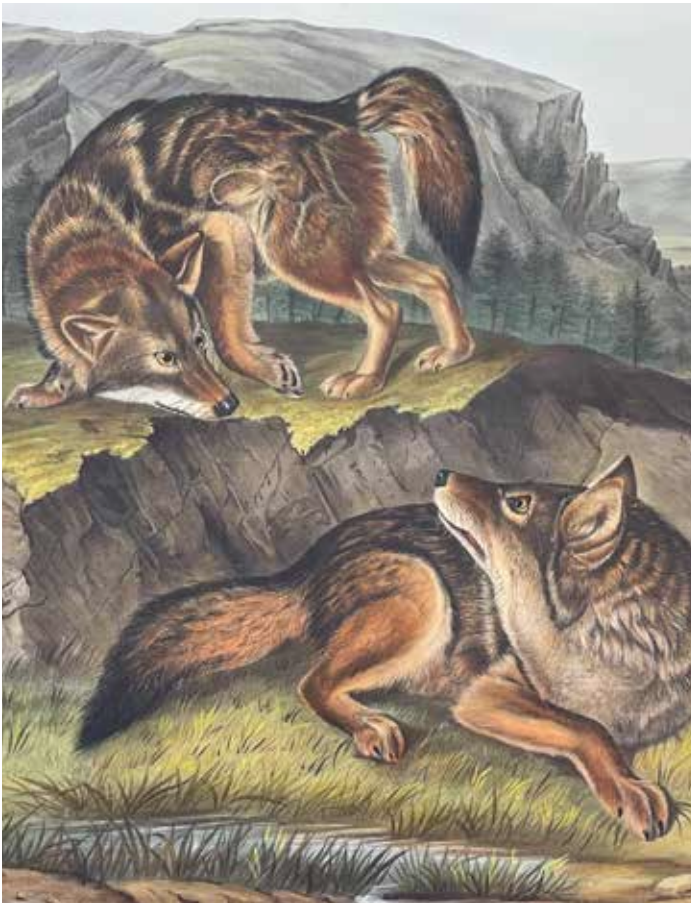
First octavo edition in the rare original publisher’s full morocco of Audubon’s famed Quadrupeds, the most successful color-plate book produced in America in the 19th century. Tall octavos, three volumes in the original publisher’s elaborately blind-stamped and gilt-lettered brown full morocco, all edges gilt, illustrated with 155 hand-colored tissue-guarded lithographic plates. In very good condition. A very nice example, rare and desirable in the publisher’s full morocco.

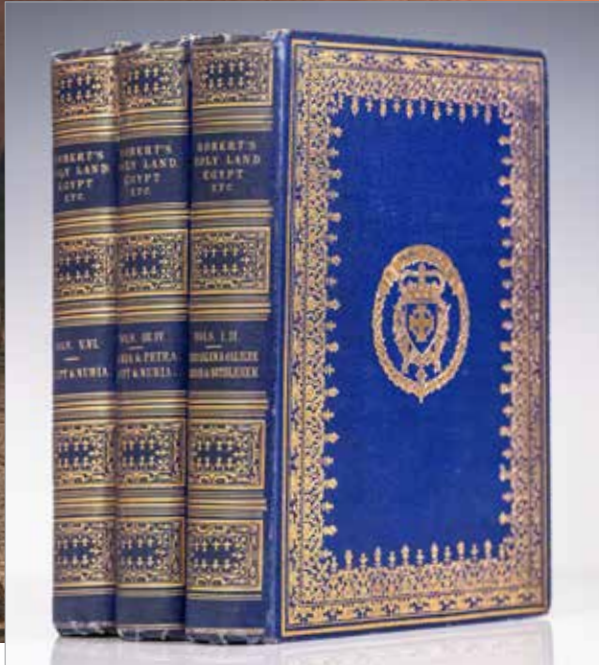
Having built his reputation with the monumental *Birds of America*, Audubon began an equally imposing project: to capture on paper the astonishing variety of American mammals. The scope of the geographical range was immense, comprising the British and Russian possessions in America, the whole of the United States and its territories, California, and part of Mexico. Audubon traversed much of this territory, collecting specimens, skins, and live animals which he used as models for his paintings. Before the completion of the work, however, he suffered a stroke which left him paralyzed and partially

blind. The *Quadrupeds* was completed due to the efforts of Audubon’s long-time friend and collaborator John Bachman, who contributed the text, and to both of his sons, particularly John Woodhouse, who painted in his father’s style and was himself greatly gifted. He “shouldered immense responsibilities both in the field and at the easel to bring the *Quadrupeds* to fruition,” and is in fact the artist responsible for about half of the completed paintings. (Ford, *Audubon’s Animals*, 7). “From the perspective of his quadrupeds, [Audubon’s] career unfolds with new fascination, leaving a fresh impression of his genius.” Bachman said of the *Quadrupeds*: “They are the most beautiful and perfect specimens of the art. I doubt whether there is anything in the world of natural history like them, I do not believe that there is any man living that can equal them” (Ford, 16 and 59). Audubon’s *Quadrupeds* “is a breathtaking accomplishment... the most naturalistic depiction of American mammals ever done” (*Legacies of Genius* 128).

Item #149375

\$12,500





**ONE OF THE GREATEST LITHOGRAPHIC WORKS EVER PRINTED
BEAUTIFUL COPY OF DAVID ROBERTS' HOLY LAND, EGYPT AND NUBIA**

ROBERTS, DAVID

The Holy Land, Syria, Idumea, Arabia, Egypt, & Nubia.

London: Day & Son, 1855-56.

First quarto edition of this influential illustrated travel book. Six volumes bound in three. Quarto, original publisher's blue cloth with elaborately gilt-decorated spines and front and rear panels with central gilt Jerusalem crosses, all edges gilt. Contains 250 magnificent tinted lithographs including two maps. In near fine to very good condition. Historical descriptions by Rev. George Croly. Extremely rare and desirable in the original blue gilt cloth.

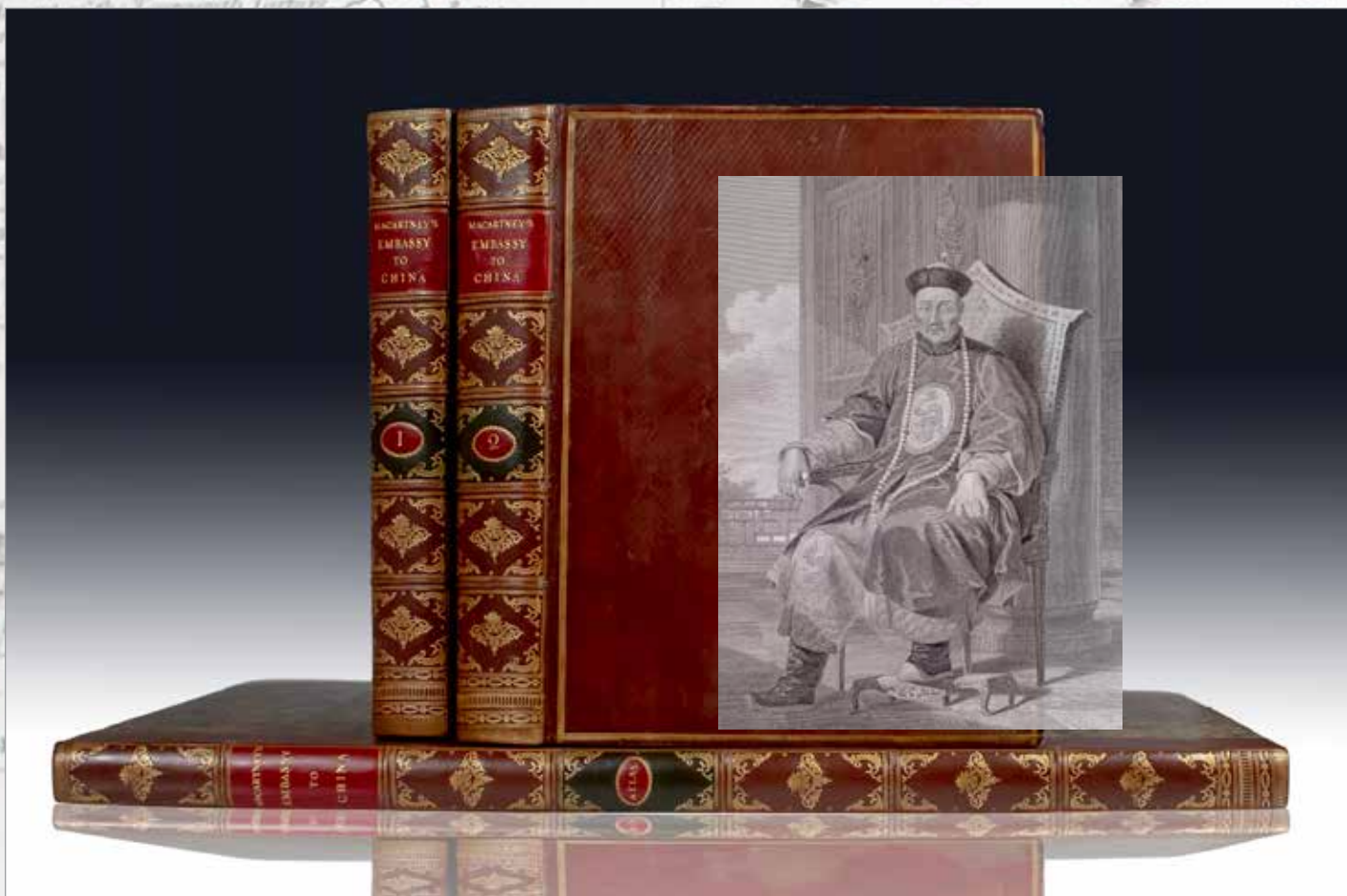
"Roberts' Holy Land has a world-wide reputation; nothing of a similar character has ever been produced that can bear a comparison with it" (Ran, 6). David Roberts' travels through Egypt, Nubia, and the Holy Land in the 1830s yielded hundreds of sketches that captured, with remarkable fidelity, the monuments and landscapes of the biblical world. These were later transformed into one of the greatest publishing ventures of the nineteenth century.

Louis Haghe, the preeminent lithographer of his age, transferred Roberts' drawings to stone with extraordinary skill, creating plates of both accuracy and dramatic effect. This first quarto edition of 1855-56 includes all 250 lithographs from the earlier folio issue, together with a frontispiece portrait of Roberts, six richly pictorial title pages, and two engraved maps. The most celebrated of the plates is number 240, depicting the Great Sphinx of Giza, which became one of the most widely reproduced images of the nineteenth century and remains familiar today in poster art and illustrated histories. The set as a whole exemplifies the Victorian appetite for richly illustrated works that combined travel, art, and scholarship in equal measure. A considerable number of plates are printed in two tints; plates 213 and 240 are printed in three. See Abbey Travel 385, 388; Tooley 401.

Item #149375

\$12,500





RARE FIRST EDITION OF THE OFFICIAL ACCOUNT OF LORD MACARTNEY'S VOYAGE AND EMBASSY TO THE QIANLONG EMPEROR OF 1792

STAUNTON, SIR GEORGE. [SIR GEORGE MACARTNEY]

An Authentic Account of an Embassy from the King of Great Britain to the Emperor of China; Including Cursory Observations Made, and Information Obtained, In Travelling Through That Ancient Empire, and a Small Part of Chinese Tartary.

London: Printed by W. Bulmer and Co. for G. Nicol, 1797.

Rare first edition of the official account of Lord Macartney's voyage and embassy to the Qianlong emperor in 1792-94, the failure of which led to the establishment of the British trading post at Hong Kong. Three volumes (two quarto volumes of text and one folio atlas volume of plates) bound by Clarke Preston in full diced calf with morocco spine labels lettered in gilt, elaborate gilt tooling to the spine in six compartments within raised bands, gilt turn-ins and inner dentelles, marbled endpapers. Quarto volumes illustrated with engraved portrait frontispieces of Emperor Tchien Lung and the Earl of Macartney, one plate and 26 engraved tailpiece illustrations. The atlas volume contains 44 engraved plates, maps and charts, including one folding, and 7 double-page folding maps showing views of the Great Wall, temples, barges, a military post and an imperial procession, with

descriptions of Chinese customs (including foot-binding), details of trade with Europe, and places visited en route, such as Madeira, Tenerife, Rio de Janeiro, Java and Sumatra. From the library of Sir Thomas Fermor-Hesketh, 5th Baronet with his bookplate to each pastedown. In near fine condition. An exceptional example.

The Macartney Embassy to China (1792–1794), the first official British diplomatic mission to the Qing Empire, embarked on a complex and extensive journey before reaching its final destination. Traveling via Madeira, Tenerife, Rio de Janeiro, the Cape of Good Hope, and Indonesia, the embassy served not only diplomatic aims but also offered valuable observations of diverse regions along the route.

Item #149247

\$22,500



**“A WORK OF IMMEASURABLE VALUE TO CHINA AND TO THE WORLD,
AS AN AUTHENTIC RECORD OF PICTURESQUE PEKING”**

WHITE, HERBERT C. [ART DIRECTOR]. INTRODUCTION BY HU SHIH.

Peking The Beautiful.

Shanghai, China: The Commercial Press, Limited, 1927.

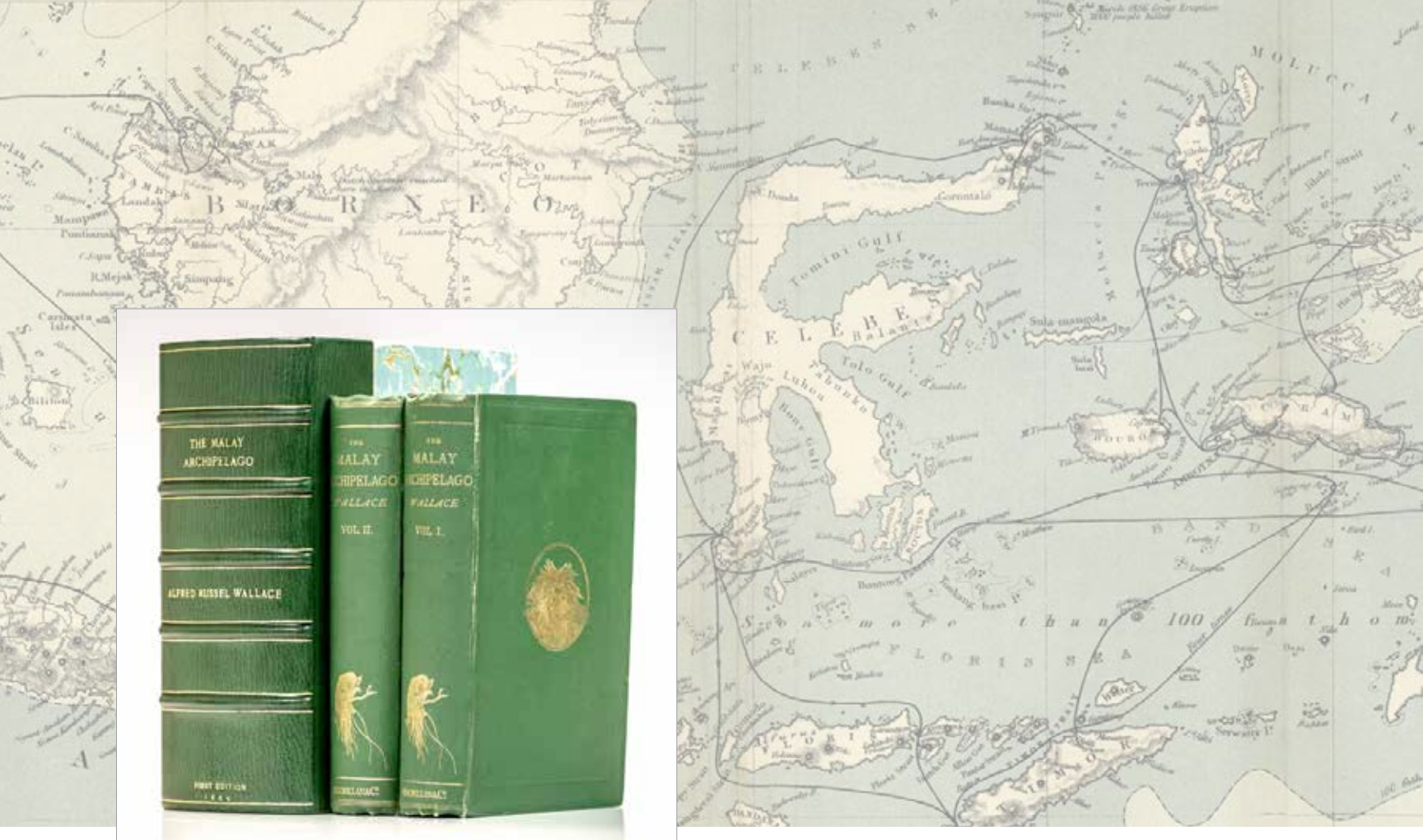
First edition of White's fine photographic study of the monuments of Shanghai. Folio, original royal blue embroidered silk pictorial boards, illustrated with seventy mounted color and monochrome photographic plates of the celebrated monuments of China's Northern Capital and its environs complete with descriptive and historical notes by Herbert C. White, Art Director of Signed of the Times Publishing House, Shanghai. Introduction by Hu Shih, Ph.D., Professor of Philosophy at the National University of Peking. In fine condition. Housed in the original publisher's box. Very rare in such fine condition.

Herbert C. White (1896–1962) arrived in China in 1922, together with his twin brother James H. White (1896–1954). They opened a language school in Beijing. Attracted by Chinese landscapes and civilization, they used their vacations to travel around the country and took large numbers of photographs. This album is a selection of photographs of the city gates and walls, the Temple of Heaven,

the Forbidden City, and the temples and monasteries of Beijing. It presents a realistic view of the city's appearance during the early Republican era. From the preface: “For a long time there has been a recognized need for an album on historic Peking that would embody a representative set of all the important monuments of the capital. The very fact that so many of the ancient landmarks ... are being torn from their foundations and ruthlessly destroyed, makes an album of this kind not only interesting as an art volume, but a work of immeasurable value to China and to the world, as an authentic record of picturesque Peking.” Their work not only captured the architectural grandeur of Peking but also documented the rapid transformation of a city caught between tradition and modernity. Today, the Whites' photographs serve as a rare visual archive of a vanished era, preserving images of monuments and streetscapes that have long since disappeared.

Item #149511

\$9,800



**“THE FINEST SCIENTIFIC TRAVEL BOOK EVER WRITTEN
AND ONE OF THE MOST IMPORTANT CONTRIBUTIONS TO THE THEORY OF EVOLUTION”**

WALLACE, ALFRED RUSSEL

The Malay Archipelago: The Land of the Orang-utan, and the Bird of Paradise. A Narrative of Travel, with Studies of Man and Nature.

London: Macmillan and Co, 1869.

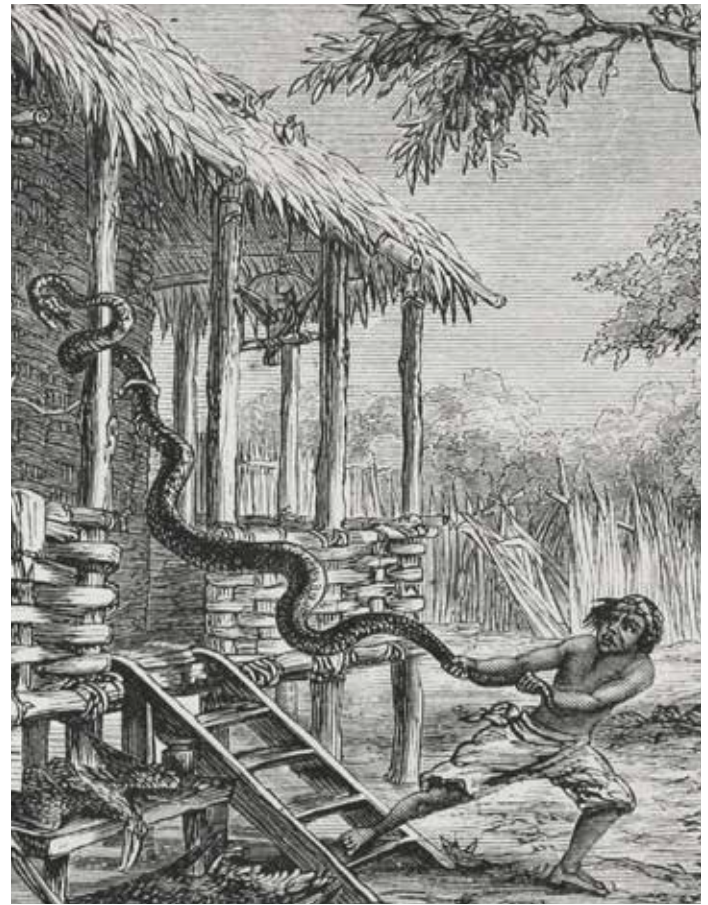
First edition, first issue of one of the greatest travel narratives of the nineteenth century and one of the most important early contributions to the theory of evolution. Octavo, 2 volumes, original publisher’s gilt-decorated green cloth with gilt central vignette of an orangutan to each front panel, tissue-guarded wood-engraved frontispiece to each volume, pictorial vignette to each title page, illustrated with six engraved plates, two lithographed folding maps tracing Wallace’s journey, and numerous in-text maps and illustrations. In near fine condition, bookplates to the pastedown of Vol. I. and verso of the frontispiece of Vol. II. First editions are rare, exceptionally rare in this condition.

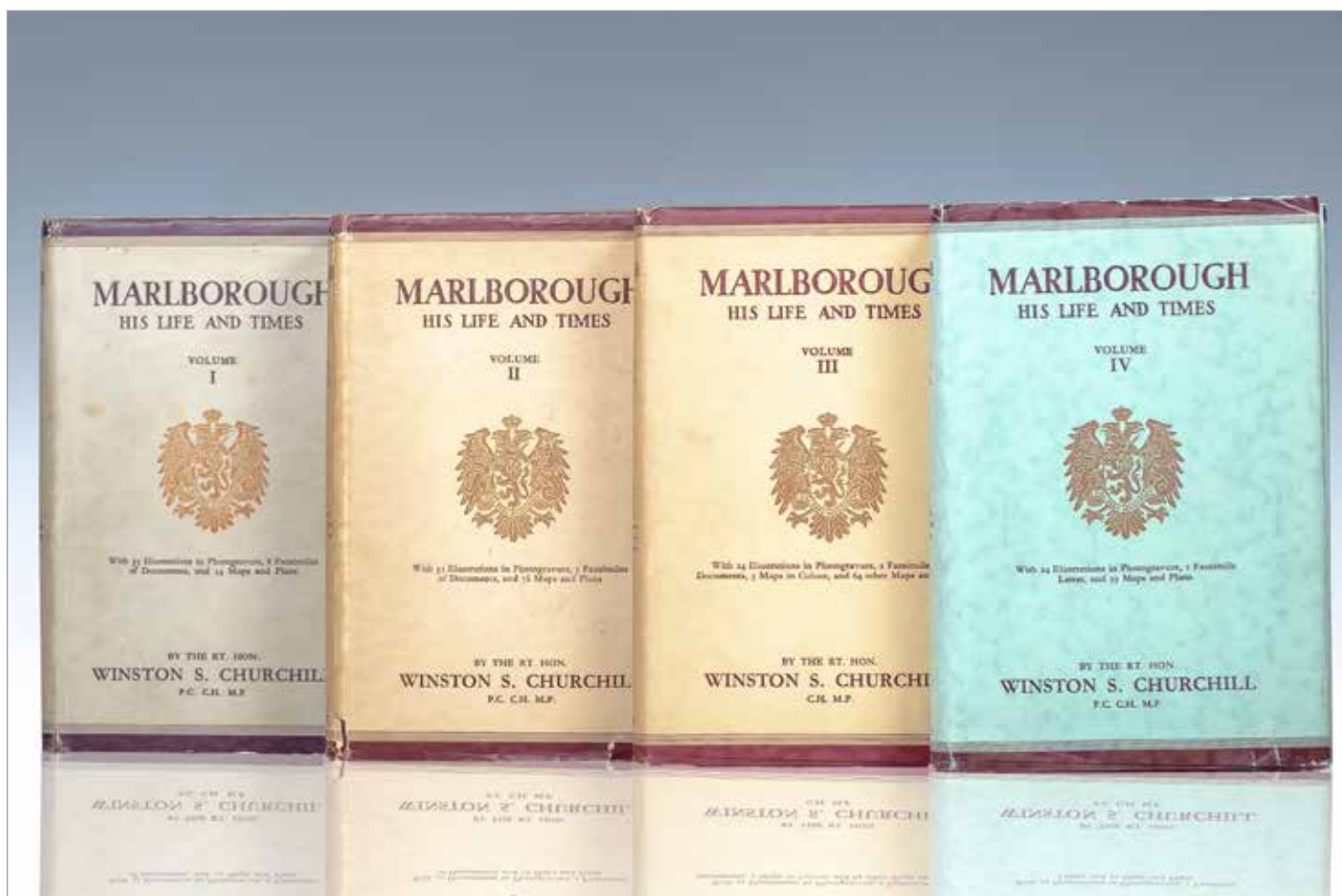
“Since he had not solved the perplexing question of how species evolve while in the Amazon region [1848-52], Wallace decided to venture once more to the tropics, this time to Southeast Asia and the Malay Archipelago. Securing passage on a government vessel, Wallace departed in 1854 for explorations that lasted eight years and covered between 14,000 and 15,000 miles. The boundaries of the range of his

explorations were the Aru Islands to the east; Malacca, Malaya, to the west; the northern tip of Celebes to the north; and as far south as southern Timor. The enormous quantity of materials gathered there—about 127,000 specimens of natural history—enabled him to publish scores of fundamental scientific papers on a broad range of topics. These works alone would have established him as one of the greatest English naturalists of his age, but his classic natural history book, *The Malay Archipelago*, earned him an international reputation that has endured to this day. On the basis of artistic format, literary style, and scientific merit, it is clearly one of the finest scientific travel books ever written. From his first arrival in the Malayan region Wallace had decided to gather precise scientific data on groups of animals in order to work out their geographical distribution and consequently to throw light on their origins through evolutionary processes. He kept a notebook on evolution, here designated as his ‘Species Notebook.’ His first explicit, published evolutionary statements drew on those materials” (DSB).

Item #149354

\$20,000





CHURCHILL'S MAGISTERIAL BIOGRAPHY OF HIS NOTABLE ANCESTOR

CHURCHILL, WINSTON S.

Marlborough: His Life and Times.

London: George G. Harrap & Co. Ltd, 1933-38.

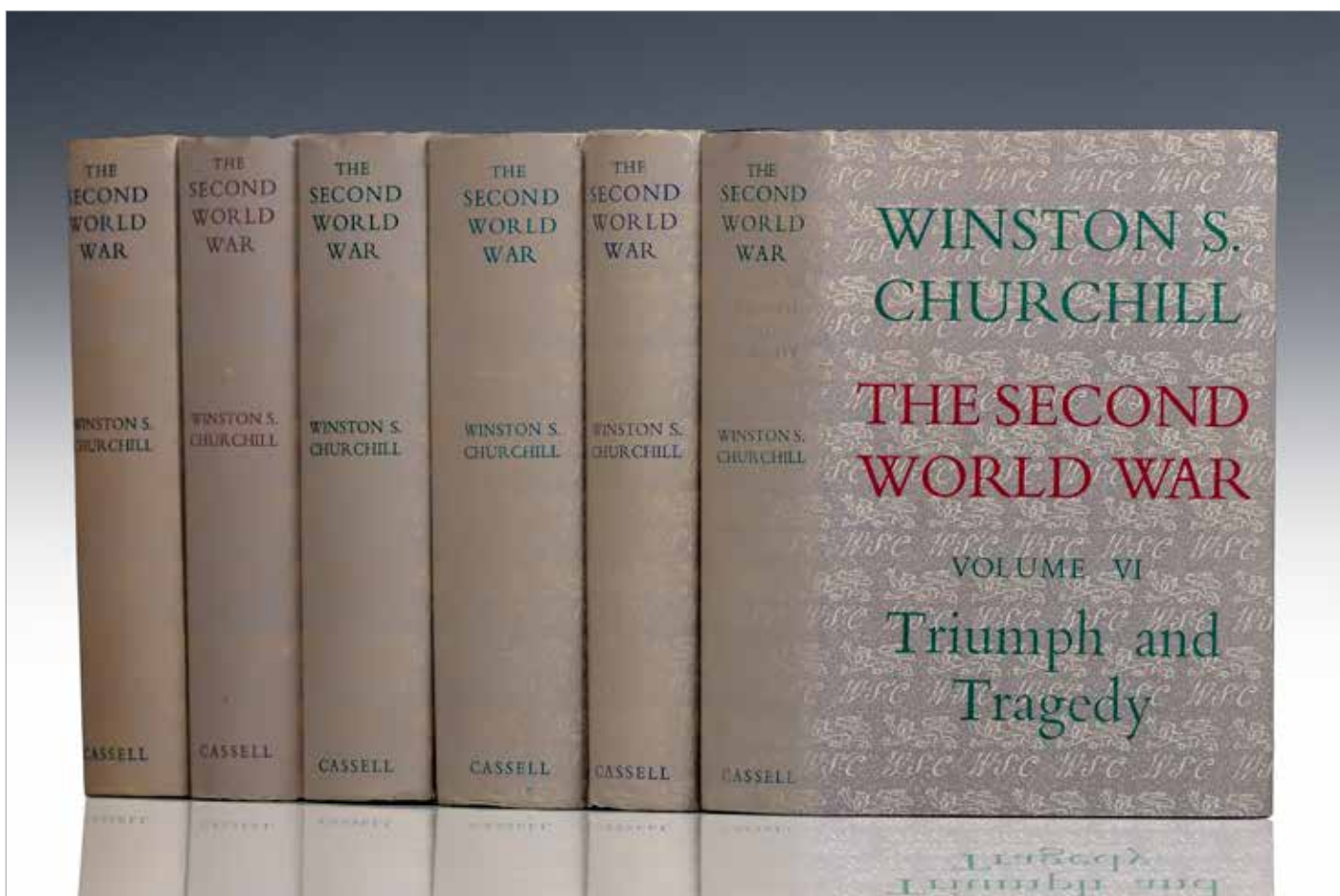
First editions of Churchill's magisterial biography of his notable ancestor John Churchill, 1st Duke of Marlborough. Octavo, 4 volumes, original cloth, top edge gilt, illustrated with hundreds of maps and plans (many folding), plates and document facsimiles. Boldly signed and dated by Winston Churchill in the year of publication on the front free endpaper of Vol. I, "Winston S. Churchill Nov. 1933." Each volume is near fine in a very good to near fine dust jacket. Volume III in a price-clipped dust jacket. An exceptional example, rare and desirable signed.

John Churchill, the Duke of Marlborough (1644-1722), was one of the greatest military commanders and statesmen in the history of England. Victorious in the Battles of Blenheim, Ramillies, and countless other campaigns, Marlborough, whose political intrigues were almost as legendary as his military skill, never fought a battle he didn't win. Although he helped James II crush the rebellion of the Duke of Monmouth, Marlborough later supported William of Orange against James II in the Glorious Revolution of 1688 and brilliantly managed England's diplomatic triumphs during the War of the Spanish

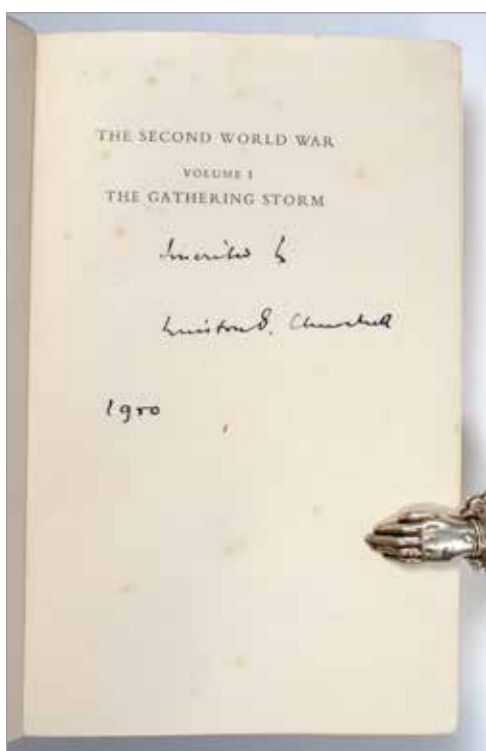
Succession. "The greatest historical work written in our century, an inexhaustible mine of political wisdom and understanding, which should be required reading for every student of political science" (Leo Strauss, University of Chicago). "Rarely in the history of historical writing have author and subject seemed so made for each other" (Henry Steele Commager). "Though it was a commissioned work, Churchill would not have invested nearly a million words and ten years had it not had special significance for him. For he wrote about a man who was not only his ancestor, an invincible general, the first of what became the Spencer-Churchill dukes of Marlborough, and a maker of modern Britain, but also a supreme example of heroism in the two vocations which mainly interested Churchill and in which ultimate triumph seemed to have eluded him— politics and war making" (Wiedhorn, 110). "It may be his greatest book. To understand the Churchill of the Second World War, the majestic blending of his commanding English with historical precedent, one has to read Marlborough" (Langworth, 164).

Item #144235

\$14,000



FIRST EDITIONS OF WINSTON CHURCHILL'S MASTERPIECE THE SECOND WORLD WAR



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.

London: Cassell & Co, 1948-54.

First editions of each volume in Churchill's World War II masterpiece. Octavo, six volumes, original black cloth, patterned endpapers, illustrated with in-line and folding maps and documents. Boldly inscribed by the author on the half-title page of Vol. I, "Inscribed by Winston S. Churchill 1950." Each volume is near fine in a near fine dust jacket. An exceptional set, rare and desirable signed.

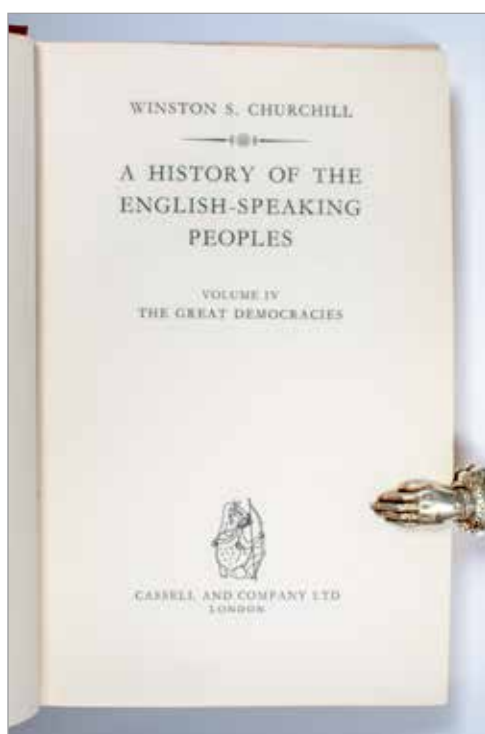
"Winston Churchill himself affirmed that this is not history: this is my case" (Holmes, 285). Churchill was re-elected to the post of Prime Minister in 1951. "The Second World War is a great work of literature, combining narrative, historical imagination and moral precept in a form that bears comparison with that of the original master chronicler, Thucydides. It was wholly appropriate that in 1953 Churchill was awarded the Nobel Prize for Literature" (Keegan). Named by Modern Library as one of the 100 best non-fiction books of the twentieth century. It also placed number one on the 100 best non-fiction books of the twentieth century by National Review magazine.

Item # 150079

\$17,500



“CHURCHILL’S LAST GREAT WORK”: INSCRIBED BY WINSTON S. CHURCHILL



CHURCHILL, WINSTON S.

[A History of the English-Speaking Peoples.](#)

London: Cassell and Company, 1956-1958.

First British editions of each volume in this classic set. Octavo, four volumes, original publisher’s cloth with spines lettered in gilt, illustrated. Boldly signed by the author in the year of publication on the half-title page of Vol. IV, “Inscribed by Winston S. Churchill June 1958.” Each volume is near fine in a near fine dust jacket. An exceptional set, rare and desirable signed.

“Churchill’s last great work was published nearly 20 years after he penned its first draft in the late 1930s, just after wrapping up [the biography of] Marlborough. This enabled him to utilize the literary team he had assembled for the biography, to which he added dozens of outlines he had solicited from scholars. In its final form, the original single volume evolved to four, each of which was published simultaneously in Britain, the USA and Canada— a first for Churchill’s works” (Langworth, 312).

Item #149804

\$15,000



ONE OF ONLY FIVE KNOWN EXAMPLES SIGNED BY WINSTON CHURCHILL

WADDINGTON, DAVID. [WINSTON S. CHURCHILL]

Winston Churchill Signed Royal Air Force Portrait.

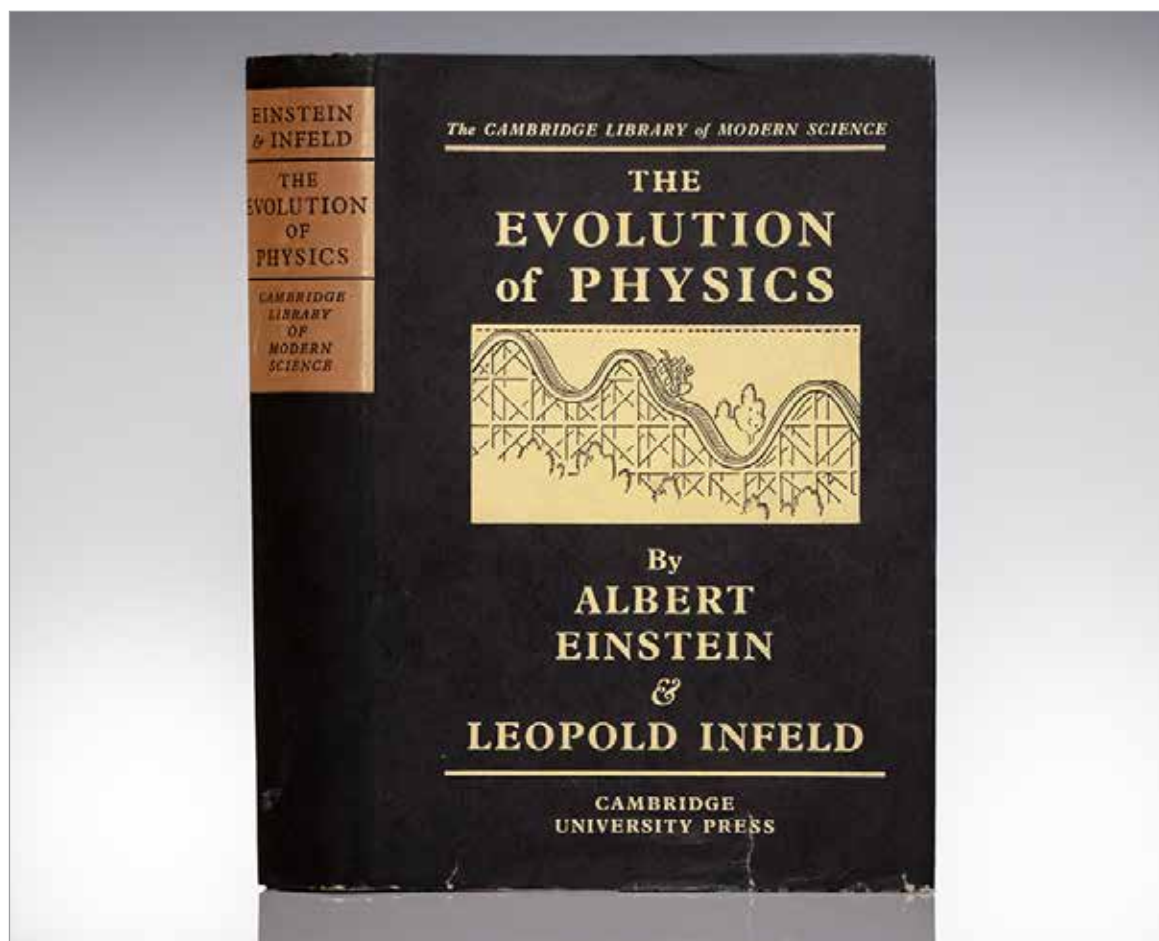
Rare color transfer print of Winston Churchill in his Royal Air Force (RAF) uniform by David Waddington, one of five known examples produced. Boldly signed by Winston Churchill in the lower border in ink, "Winston S. Churchill." Additionally with Waddington's signature printed in facsimile. While serving in the Royal Air Force, photographer David Waddington was assigned to the 'RAF Colour Portrait Project' a fundraising effort to benefit the United States Army Air Forces Aid Society and Royal Air Force Charities. For his sitting, Churchill chose to wear his decorated Air Commodore uniform: in 1939, he had been appointed Honorary Air Commodore of No. 615 (County of Surrey) Squadron in the Auxiliary Air Force, and awarded honorary wings. Churchill was reportedly so enthused with the resulting portrait that he requested five direct-color transfer prints to autograph for presentation; these are therefore extremely rare and highly prized today. Similar prints bearing Waddington's printed signature but lacking Churchill's autograph were subsequently mass-produced for fundraising purposes. In very good condition with a closed tear to the lower right corner of the mount, and an unobtrusive professionally

repaired tear to the image, passing through Churchill's left arm and the end of his first name. The print measures 8.25 inches by 10.75 inches. Affixed to a stiff paper mount. The entire piece measures 10 inches by 13.5 inches. A very rare and highly desirable piece of Churchilliana.

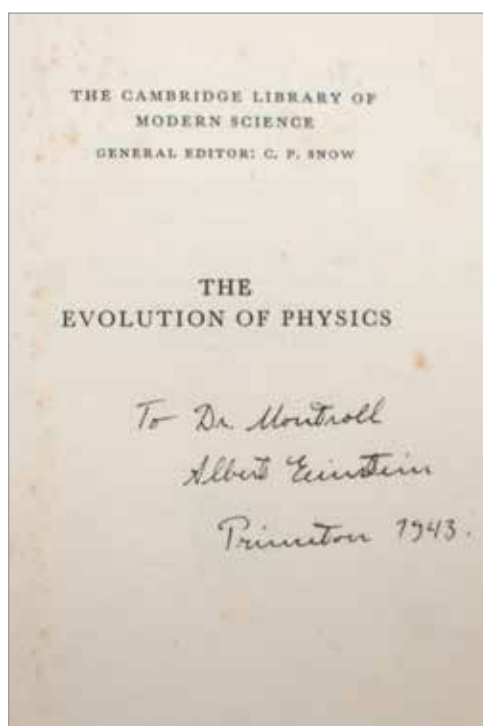
Winston Churchill was appointed Honorary Air Commodore of No. 615 (County of Surrey) Squadron in the Auxiliary Air Force in 1939. The squadron, part of Britain's part-time air defense forces, was mobilized at the outbreak of the Second World War and participated in early operations, including the Battle of France. Churchill's appointment was largely ceremonial but signified his longstanding interest in military aviation and the development of air power. In recognition of this association, he was later awarded honorary RAF pilot wings, a symbolic gesture acknowledging his role in promoting the strategic importance of the Royal Air Force during his political and wartime leadership.

Item #149619

\$20,000



“SCIENCE CAN ONLY ASCERTAIN WHAT IS, BUT NOT WHAT SHOULD BE”



EINSTEIN, ALBERT & LEOPOLD INFELD.

The Evolution of Physics: The Growth of Ideas from Early Concepts to Relativity and Quanta.

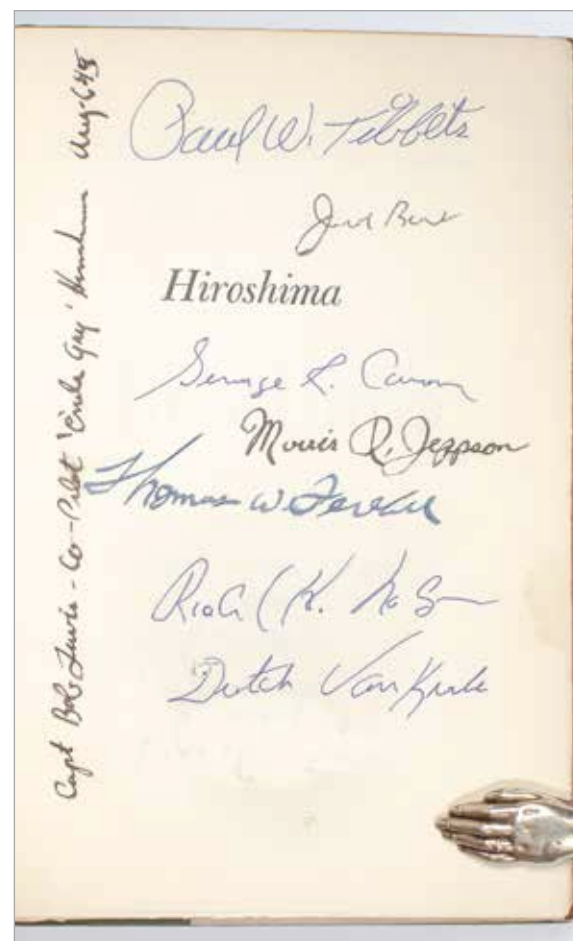
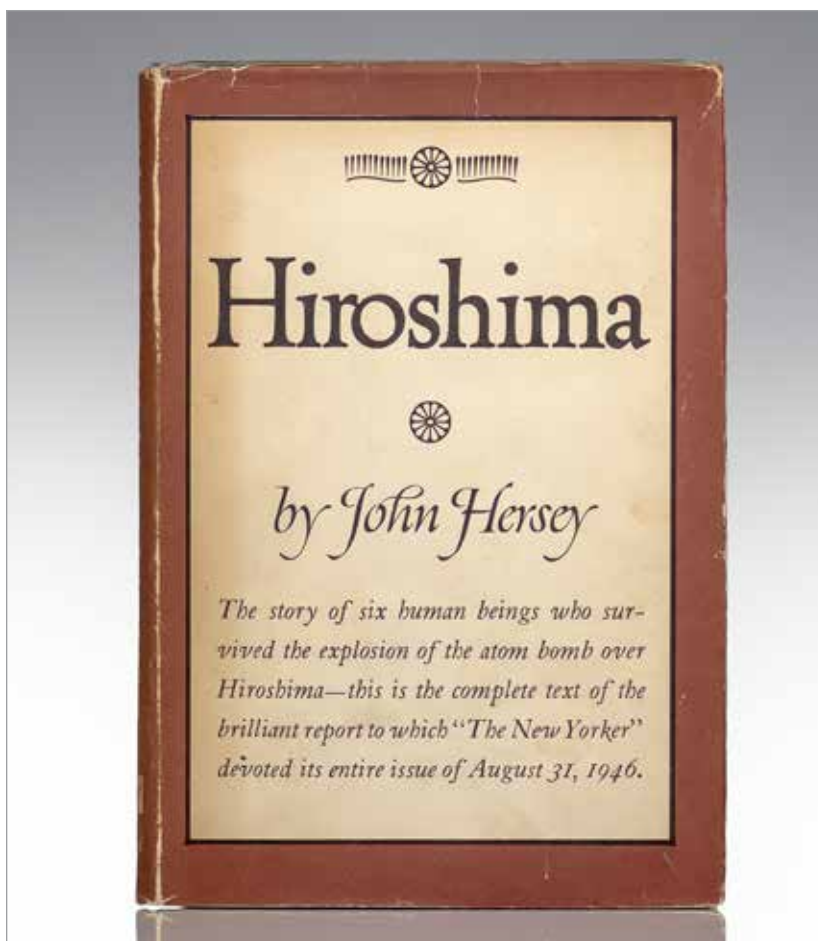
Cambridge: Cambridge University Press, 1938.

First edition of this classic work, which traces the development of ideas in physics. Octavo, original blue cloth. Presentation copy, inscribed by Albert Einstein on the half-title page, “To Dr. Montrell Albert Einstein Princeton 1943.” Near fine in a near fine price-clipped dust jacket.

On a visit to the U.S. in 1933, Einstein discovered that the new German government had passed laws barring Jews from holding any official positions, including teaching at universities. Einstein was forced to flee Germany and his works were among those targeted by the German Student Union in the Nazi book burnings. Einstein soon took an active role in the effort to bring Jewish scientists out of Germany and place them in teaching positions abroad with the enthusiastic support of Winston Churchill. One of the scientists Einstein attempted to help in this effort was personal friend Leopold Infeld. When he was not able to secure a position for Infeld in the U.S., Einstein agreed to co-write *The Evolution of Physics* with him. Intended as a science book for the layperson, the book was a great commercial success and was featured in a *Time Magazine* cover story upon its publication in 1938.

Item #150250

\$28,500



SIGNED BY EIGHT MEMBERS OF THE ENOLA GAY CREW

HERSEY, JOHN

[Hiroshima.](#)

New York: Alfred A. Knopf, 1946.

First edition, early printing of Hersey's classic work, which has sold over three million copies. Octavo, original cloth. Signed by eight members of the Enola Gay crew including Paul Tibbets, George R. Caron, Thomas Ferebee, Bob Lewis, Jacob Beser, Morris Jeppson, Dutch Van Kirk, and Richard Nelson. Near fine in a near fine dust jacket. Jacket design by Warren Chappell. Hersey's account of the aftermath of the atomic bomb dropped on Hiroshima, Japan, was judged the finest piece of American journalism of the 20th century by a 36-member panel associated with New York University's journalism department. Very good in a very good dust jacket. Jacket design by Warren Chappell. Exceptionally rare and desirable.

John Hersey's *Hiroshima* is a seminal work of twentieth-century nonfiction that reshaped both journalism and historical narrative. First published in *The New Yorker* in August 1946 and later released as a book, it recounts the experiences of six survivors of the atomic bombing of Hiroshima on August 6, 1945. Hersey's account spans the moments before and the year following the attack, portraying the physical and emotional aftermath with restraint and moral clarity. The

New York Times Book Review called it "the quietest and the best of all the stories that have been written about the most spectacular explosion in the time of man," a recognition of Hersey's ability to convey immense tragedy through measured, unsentimental prose. Hersey, who described himself as "a novelist of contemporary history," visited Hiroshima in 1946 to interview survivors of the bombing. His work drew directly from their testimonies, allowing the victims' voices to illuminate the realities of destruction, endurance, and recovery. As Contemporary Novelists observed, "In *Hiroshima* Hersey drew from the victims themselves the understanding of history that had eluded him as a war correspondent." By focusing on six ordinary residents—their daily lives before the bomb, the circumstances of their survival, and the lingering consequences of radiation and grief—Hersey transformed a global event into an intimate record of human experience. Blending journalistic precision with literary depth, *Hiroshima* redefined how war could be documented and remembered. It replaced abstract accounts of devastation with a moral and human dimension that challenged prevailing narratives of technological progress.

Item #147654

\$9,800



RARE FIRST EDITION OF THE DECLARATION OF THE INDEPENDENT STATE OF ISRAEL

BEN-GURION, DAVID

Declaration of the Independent State of Israel.

Tel Aviv: Iton Rishmi, Official Gazette of Israel, 14 May 1948.

Rare first printing of the Israeli Declaration of Independence. This was the first publication rescinding the British White Paper. With the names of all of the signatories, headed by David Ben-Gurion, printed on page two, this document heralded the end of British involvement in Palestine, and the start of unrestricted immigration into the new Jewish state. It publishes for the very first time the full declaration as read out by Ben-Gurion at 4pm on Friday 14 May 1948 in the Tel-Aviv Museum (known today as Independence Hall). It announced that the National Council was to become the Provisional Government of Israel until a Constituent Assembly was formed on 1 October 1948. Iton Rishmi records all the decrees, ordinances and notices of the Israeli government, as well as the appointments of all government officials. Rare first edition, first issue, printed on the first day of the birth of Israel. Housed in a custom half morocco clamshell box made by the Harcourt Bindery.

On May 14, 1948, the final day of the British Mandate over Palestine, Jewish leaders moved decisively to establish a provisional government for the future State of Israel. Under David Ben-Gurion's leadership, a

13-member National Administration and a 37-member National Council were created to serve as the government and legislature once the British departed. A committee of five—David Remez, Felix Rosenblueth, Moshe Shapira, Moshe Shertok, and Aharon Zisling—was appointed to draft the Declaration of Independence. Their initial 22-article draft, submitted on May 13, was deemed too lengthy, prompting Ben-Gurion, Rabbi Y. L. Fishman, Zisling, and Shertok to prepare a final version that evening. Debate over the wording on May 14 was intense, centering on language, religion, and borders. The final Declaration combined a brief account of Jewish historical claims, references to international authorization, the rationale for statehood, and a framework for temporary governance. It concluded with an appeal to Jews worldwide “to stand by us in the great struggle for the fulfillment of the dream of generations—the Redemption of Israel.” After approval, Ben-Gurion requested unanimous adoption in a second vote, marking the official birth of the State of Israel.

Item #148777

\$11,500



RARE 1922 PASSPORT OF THE FATHER OF CYBERNETICS NORBERT WIENER



WIENER, NORBERT

Norbert Wiener Signed Passport and Photograph.

United States: Department of State, 1922.

Rare 1922 signed passport of the father of cybernetics Norbert Wiener with a photograph signed by him. The United States of America passport from the Department of State signed by Norbert Wiener with his personal description and his signed photograph affixed to the bottom right corner. The seal is present and affixed to the bottom left corner. The passport authorized his travel to several locations in western Europe. Double matted and framed. In near fine condition with minor soiling.

Norbert Wiener (1894–1964) was an American mathematician and philosopher best known as the founder of cybernetics, the interdisciplinary study of control and communication in animals, machines, and social systems. A prodigy educated at Tufts and Harvard, Wiener's work during and after World War II bridged mathematics, engineering, and biology, profoundly influencing the development of computer science, systems theory, and artificial intelligence. His seminal book *Cybernetics: Or Control and Communication in the Animal and the Machine* (1948) articulated a new framework for understanding feedback, information flow, and adaptive behavior across disciplines. Wiener also engaged deeply with the ethical implications of technological progress, warning against the misuse of automation and scientific knowledge in an increasingly mechanized society.

Item #149323

\$9,800



INSCRIBED BY JACQUELINE KENNEDY TO ARI ONASSIS IN OCTOBER 1963

KENNEDY ONASSIS, JACQUELINE [ARISTOTLE ONASSIS]

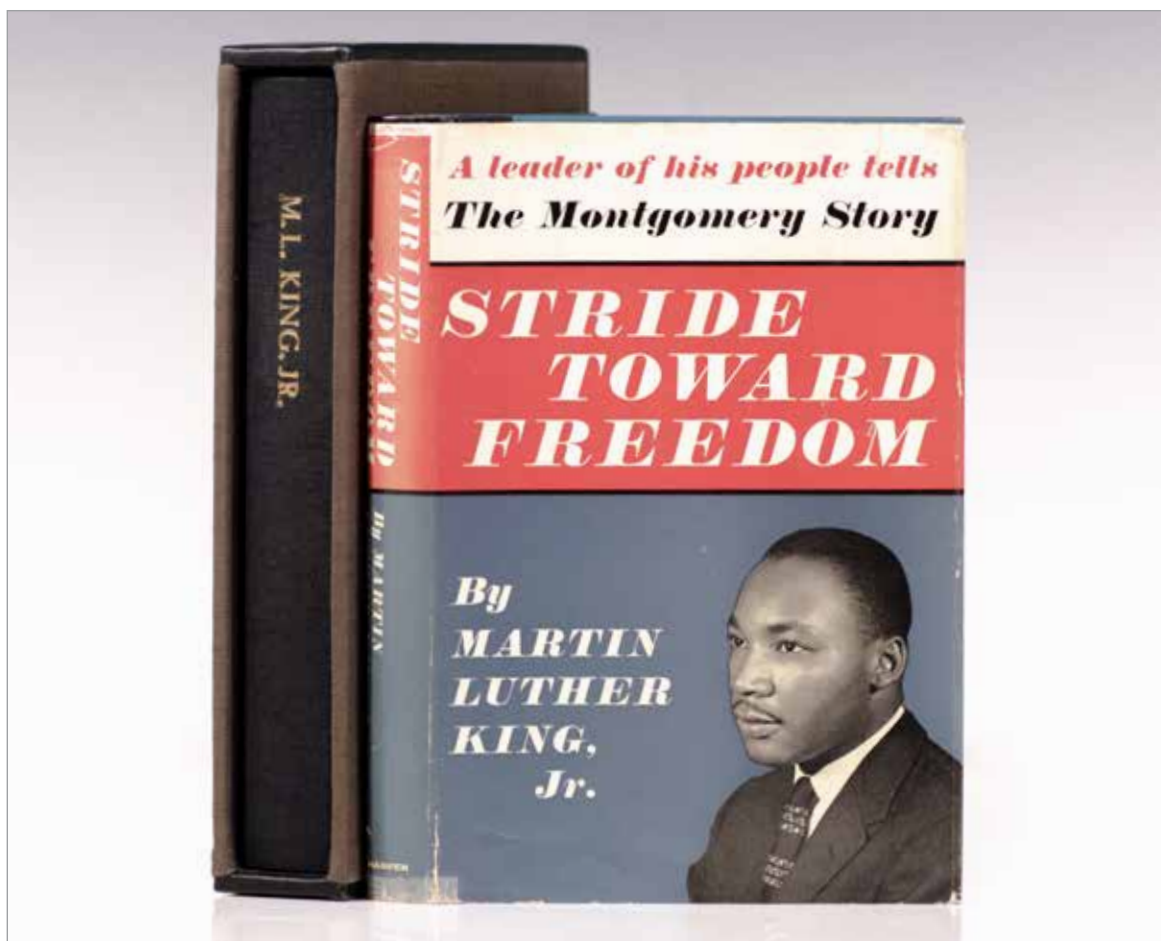
Jacqueline Kennedy Original Gouache Painting.

Rare original gouache painting by Jacqueline Kennedy, painted and inscribed by her to Ari Onassis in October 1963. Gouache on paper, the painting depicts young Jacqueline and her sister Lee Radziwill waving farewell from the shore to Aristotle Onassis aboard his yacht with a school of dolphins and flying fish flanking the Greek goddess Amphitrite seated on a detailed blue seahorse in the sea between them. Inscribed by Jacqueline Kennedy in the lower right corner, "Au revoir, Ari — Merci Jackie Octobre 1963." Jacqueline Kennedy's romantic relationship with Aristotle Onassis began several years after they first met, although they were acquainted earlier. They had known each other socially since the late 1950s, when Jackie's late husband, President John F. Kennedy, was in office, but their personal relationship grew closer in 1966, largely facilitated by Jackie's sister, Lee Radziwill, who had been romantically involved with Onassis at the time. The connection between Jackie and Onassis became more significant following a period of intense personal loss for Jackie. In August 1963, the death of her infant son, Patrick Bouvier Kennedy, followed by the assassination of her husband, John F. Kennedy, in November 1963, left

Jackie emotionally vulnerable. During this time, she reportedly sought emotional support from Onassis. After the assassination of Robert F. Kennedy in June 1968, Jackie's grief intensified, and her relationship with Onassis became more public, culminating in their marriage on October 20, 1968. At the time, Jackie was 39 years old, and Onassis, a wealthy Greek shipping magnate, was a man of international renown. Their union marked a significant chapter in Jackie's life, transitioning from the widow of a president to the wife of one of the wealthiest and most famous men in the world. Jacqueline would have sent the present painting to Onassis when she was still very much in the public eye as First Lady, preparing for the upcoming presidential trip to Dallas, where JFK would be assassinated one month later. In fine condition. Triple matted and framed. The painting measures 8.25 inches by 6.25 inches. The entire piece measures 22 inches by 21 inches. A very rare, charming and whimsical original painting by one of the most iconic and admired First Ladies in American history.

Item #149752

\$82,000



"GOD IS INTERESTED IN THE FREEDOM OF THE WHOLE HUMAN RACE"



KING, JR., MARTIN LUTHER.

Stride Toward Freedom: The Montgomery Story.

New York: Harper & Brothers, Publishers, 1958.

First edition of Dr. Martin Luther King's first book. Octavo, original half cloth, illustrated. Boldly signed by the author on the front free endpaper, "Best Wishes Martin Luther King, Jr." Fine in a near fine dust jacket. Housed in a custom slipcase. Rare and desirable signed.

Stride Toward Freedom is Dr. Martin Luther King Jr.'s account of the Montgomery Bus Boycott, the first successful large-scale application of nonviolent resistance in the United States. Both comprehensive and deeply personal, the book offers an intimate portrayal of a defining moment in the civil rights movement and of King's emergence as a national leader. Published in 1958, it documents the organization, discipline, and moral resolve that enabled Montgomery's Black citizens to challenge racial segregation through peaceful protest. King described Stride Toward Freedom as "the chronicle of fifty thousand Negroes who took to heart the principles of nonviolence, who learned to fight for their rights with the weapon of love, and who, in the process, acquired a new estimate of their own human worth." He presents nonviolence not as passive endurance but as a method of active resistance rooted in moral conviction. Drawing inspiration from Jesus, Thoreau, and Gandhi, King demonstrates how ethical principles could be translated into effective social action.

Item #145065

\$17,000



RARE PHOTOGRAPH OF MAN'S FIRST LANDING ON THE MOON

ARMSTRONG, NEIL; MICHAEL COLLINS; BUZZ ALDRIN.

Neil Armstrong and Michael Collins Signed Photograph of Man's First Landing on the Moon.

Rare original photograph of Neil Armstrong and Buzz Aldrin raising the United States flag at the Apollo 11 lunar landing site.

Vintage matte-finish photograph of Neil Armstrong and Buzz Aldrin at Tranquility Base. Boldly signed by Neil Armstrong, "Neil Armstrong, Tranquility Base, Moon Landing of Apollo 11, 20 July 1969" and signed by Michael Collins. Armstrong added a proxy signature of Buzz Aldrin. Very few photos of Neil Armstrong on the moon exist, as he was the chief photographer during the Apollo 11 EVAs. This remarkable image was taken by the 16mm Data Acquisition Camera that was mounted inside the Lunar Module. It is one of the most iconic photographs of the 20th century, captured at the mission's triumphant climax when the stars and stripes were first unfurled on another celestial body. Mounted on cardstock with an affixed caption below. Triple matted and framed. In very good condition. From the collection of Norris McWhirter (1925-2004), by family descent. Norris McWhirter was a British writer, political activist, and television presenter, known most famously for founding, with his brother Ross, the Guinness World Records, which they wrote and annually updated together between 1955 and 1975. A remarkable example with Armstrong's uncommon inclusion of the

lunar time and place. The entire piece measures 17 inches by 16.75 inches.

On July 20th 1969, American astronauts Neil Armstrong and Buzz Aldrin landed the Apollo Lunar Module Eagle on the lunar surface. Six hours after landing, Neil Armstrong became the first person to step onto the lunar surface; Aldrin joined him 19 minutes later and the two spent over two hours collecting lunar materials. Armstrong's first step onto the lunar surface was broadcast on live TV to a worldwide audience, during which he uttered the historic phrase, "That's one small step for man, one giant leap for mankind." Apollo 11 effectively ended the Space Race and fulfilled a national goal proposed in 1961 by President John F. Kennedy: "before this decade is out, of landing a man on the Moon and returning him safely to the Earth." Backed by unprecedented investment in aerospace engineering, computer technology, and astronaut training, Apollo 11 demonstrated the potential of human ingenuity and collective effort under conditions of immense pressure.

Item #148473

\$30,000



SIGNED BY NEIL ARMSTRONG, BUZZ ALDRIN, AND MICHAEL COLLINS

ARMSTRONG, NEIL; MICHAEL COLLINS; BUZZ ALDRIN.

Neil Armstrong, Buzz Aldrin, and Michael Collins Signed Moonwalk Photograph.

Rare photograph of the Apollo astronaut Buzz Aldrin on the moon. Octavo, color chromogenic print of Buzz Aldrin saluting the American flag after having mounted it into the solid, rocky ground of the lunar surface. Boldly signed on the mount in black ink by “Neil Armstrong,” “M. Collins,” and “Buzz Aldrin.” Mounted and framed. In fine condition. The piece measures 17.25 inches by 17.25 inches. Accompanied by a photo light cover. A stunning presentation with uninscribed signatures. “This unique space treasure was a gifted keepsake given to [the original owner] by a friend on the staff of public relations with NASA, Cape Kennedy, Florida. The mounted photo was obtained and signed in a brief span of time following the culmination of the moon mission... [This friend] served as the liaison public relations control for space missions and the astronauts before and after each mission dating from the period of 1960. He is retired from NASA...”

On July 20, 1969, American astronauts Neil A. Armstrong and Edwin “Buzz” Aldrin achieved one of the most extraordinary milestones in human history when they successfully landed the Apollo Lunar Module Eagle on the surface of the Moon. Their spacecraft touched down in the region known as the Sea of Tranquility, marking the

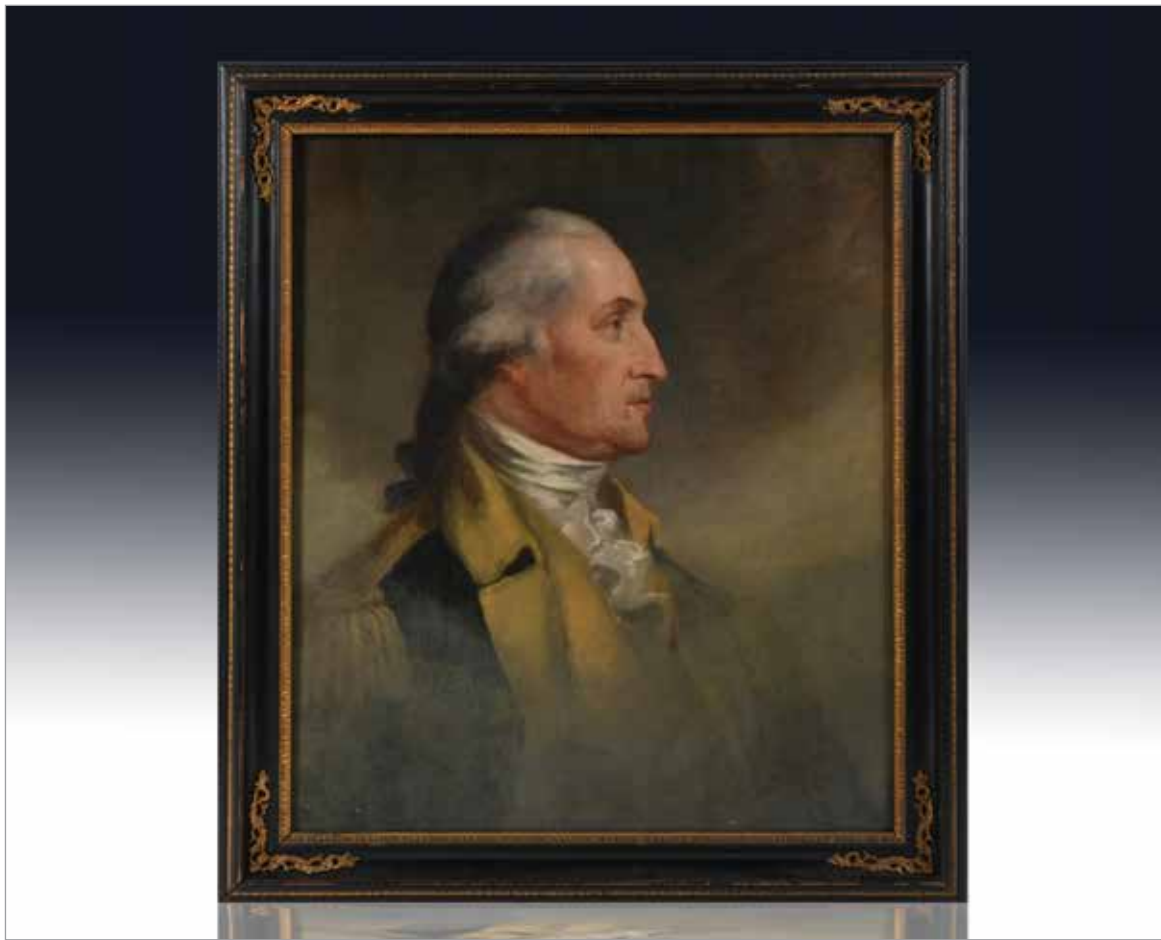
first time human beings had ever visited another celestial body. Six hours after landing, Armstrong descended the module’s ladder and became the first person to set foot on the lunar surface. His words, broadcast live to an estimated global audience of over 600 million people—“That’s one small step for man, one giant leap for mankind”—instantly entered the historical record as one of the defining statements of the twentieth century. Nineteen minutes later, Aldrin followed him, and together the two men spent more than two hours conducting experiments, taking photographs, and collecting approximately forty-seven pounds of lunar rock and soil samples for scientific study. The Apollo 11 mission was the culmination of a decade of scientific innovation, political ambition, and national determination. Initiated during the height of the Cold War, it represented not only a technological achievement but also a symbolic victory in the Space Race between the United States and the Soviet Union. The program fulfilled President John F. Kennedy’s 1961 commitment to “landing a man on the Moon and returning him safely to the Earth” before the end of the decade—a goal that had seemed almost impossibly ambitious at the time.

Item #147430

\$18,000



Americana



WASHINGTON AS GENERAL AND COMMANDER-IN-CHIEF OF THE CONTINENTAL ARMY

AMES, JOSEPH ALEXANDER. [GEORGE WASHINGTON].

Portrait of General George Washington.

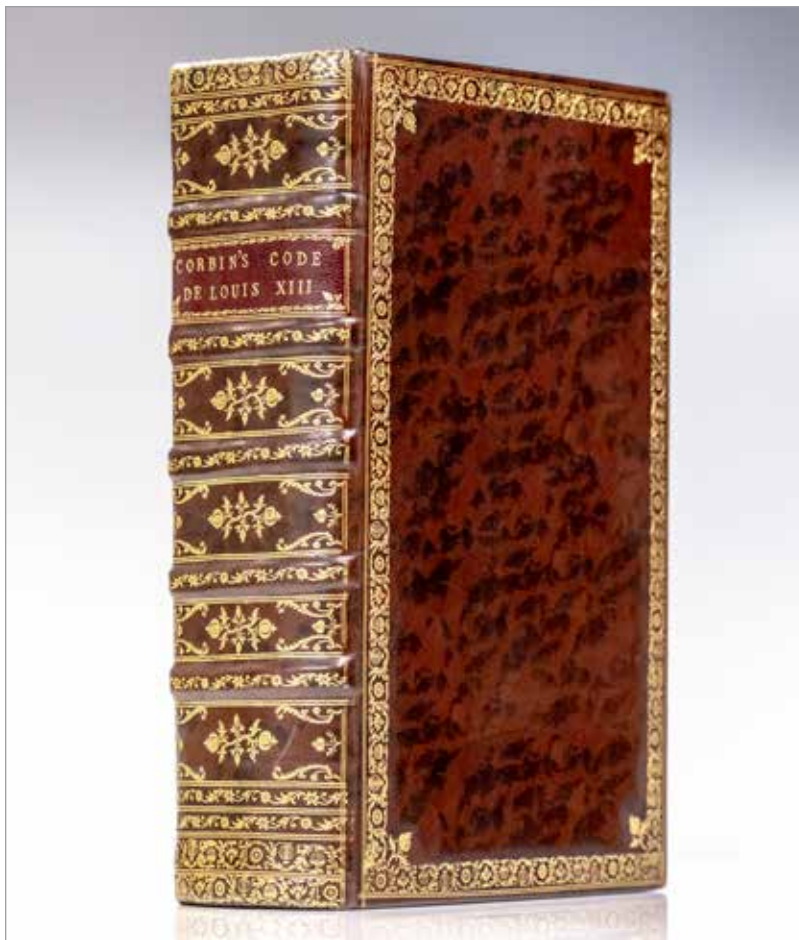
Fine oil portrait of George Washington as General and Commander-in-Chief of the Continental Army by Joseph Alexander Ames. Oil on canvas, the portrait depicts Washington in profile in his Continental Army uniform. Signed and dated by the artist in the lower right corner, “J. Ames 1862.” Ames, a self-taught artist born in 1816 in Roxbury, New Hampshire, was known for his portraits and genre scenes. He was influenced by Washington Allston’s “old master” techniques, which is evident in the rich, layered colors and detailed rendering of this portrait. Ames’s works were exhibited in prominent venues such as the Boston Athenaeum and the National Academy of Design. His portraits, including those of Daniel Webster and Abraham Lincoln, were widely recognized and reproduced during his lifetime. In near fine condition with a repair on the right side of the painting. Framed. The painting measures 30.25 inches by 25 inches. The entire piece measures 35.75 inches by 30 inches.

As Commander-in-Chief of the Continental Army from 1775 to 1783, George Washington played a critical role in shaping the military and political outcomes of the American Revolutionary War. His leadership was marked not by tactical brilliance alone but by strategic endurance,

organizational discipline, and an acute understanding of the symbolic and practical dimensions of command. Faced with chronic shortages of manpower, supplies, and financial support, Washington focused on sustaining the army through long periods of adversity, most notably during the winter encampment at Valley Forge. He emphasized professionalization, working closely with figures like Baron von Steuben to impose standardized training and drill procedures. Washington’s decision to engage in a war of attrition, rather than direct confrontation with the superior British forces, reflected a broader political strategy aimed at maintaining colonial unity and prolonging resistance until foreign aid—particularly from France—could be secured. His leadership during the culminating siege of Yorktown in 1781, conducted in coordination with French forces, marked a decisive turning point and demonstrated his ability to integrate diplomatic, logistical, and military considerations into a coherent wartime strategy. The image of Washington, whether depicted as a Revolutionary War hero or as the first president of the United States, remains one of the most persistent icons of American patriotism.

Item #149202

\$50,000



FROM THE LIBRARY OF GEORGE WASHINGTON

CORBIN, JACQUES. [GEORGE WASHINGTON].

Le Code Louis XIII. Roy De France Et De Navarre. [From the Library of George Washington].

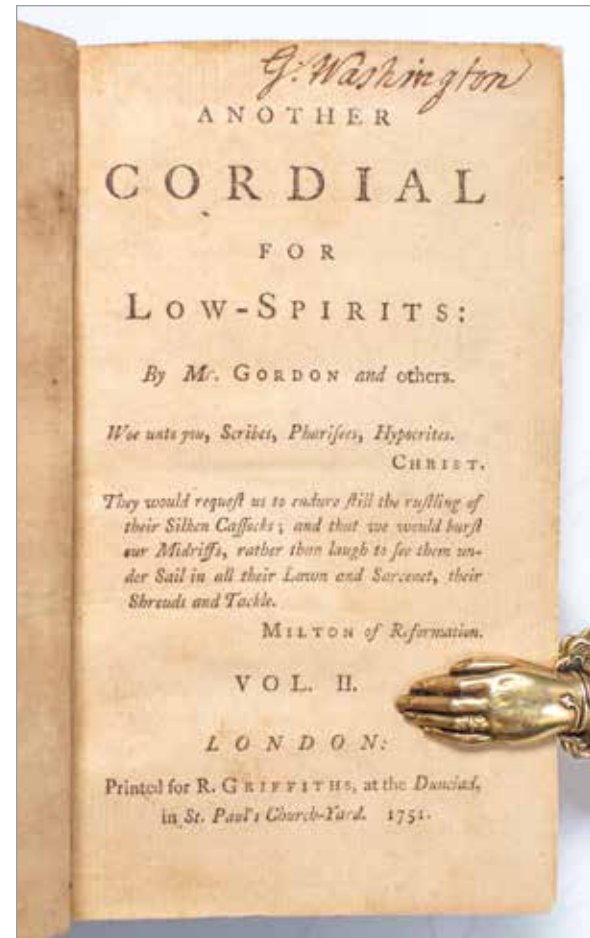
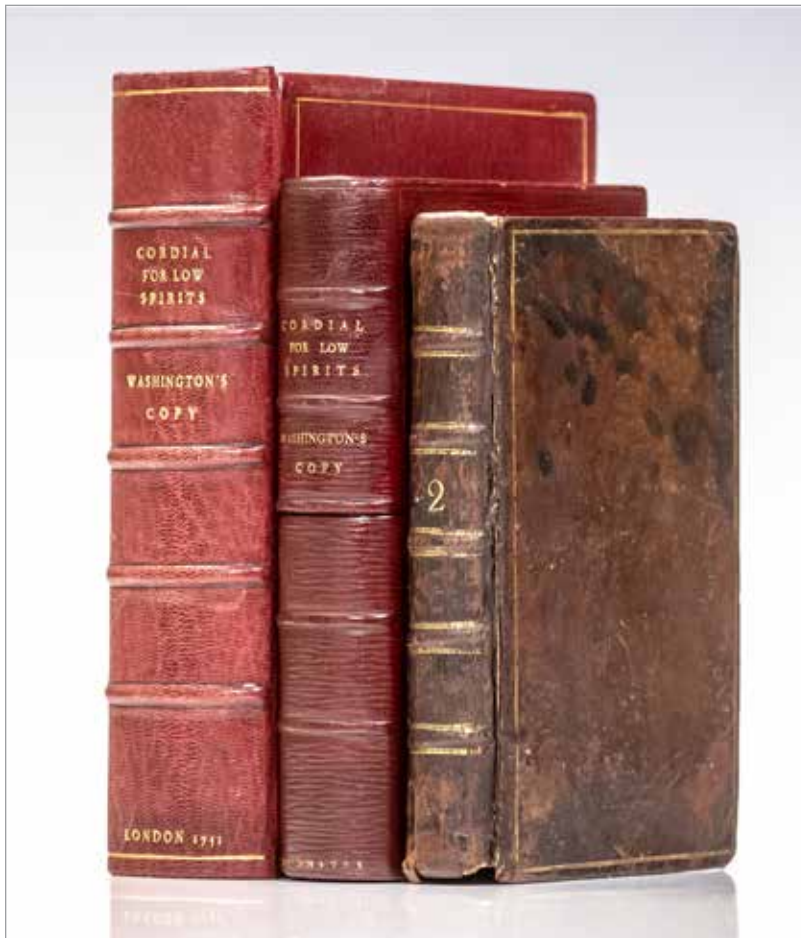
A Paris: Chez Pierre Billaine, 1628.

First edition of Corbin's legal compilation of ordinances and judgments issued during the reign of Louis XIII of France, from the library of General George Washington. Folio, bound in full mottled calf, morocco spine label lettered in gilt, elaborate gilt tooling to the spine in six compartments within raised gilt bands, double gilt ruling and scrolling to the front and rear panels, gilt turn-ins and inner dentelles, marbled endpapers, title page printed in red and black, engraved vignette to the title page, illustrated with numerous wood-engraved initials and headpieces. From the library of General George Washington with a notation to the title page, "Formerly the property of Gen. Washington" and subsequently the Library of the New York Law Institute Special Collections (early notation on title-page near gutter, stamps). According to the Mount Vernon Library, George Washington signed many books in his library in the upper corner of the title-page, but not all of his books have signatures or bookplates. Upon Washington's death, his library was left to his nephew, Bushrod Washington. When Bushrod died, the books and papers were passed to Bushrod's two

nephews, George Corbin Washington and John Augustine Washington II. In 1834, George Corbin sold the presidential papers and military focused books to the US government, becoming part of the Library of Congress. In 1847, George Corbin sold 359 of Washington's remaining books to the rare book dealer Henry Stevens, who sold the collection to the Boston Athenaeum. The other half of the original library, inherited by John Augustine, passed to his son in 1832 who later sold the nearly 300-volume collection at auction in 1876, scattering it to various private collectors and institutions. Corbin's compilation of the ordinances of Louis XIII of France was significant in the development of French legal literature and served as a valuable resource for understanding the legal context of early 17th-century France. Title page laid down. In very good condition. Rare and desirable. Books from Washington's library rarely come to market.

Item #149725

\$80,000



FROM THE LIBRARY OF GEORGE WASHINGTON WITH HIS OWNERSHIP SIGNATURE

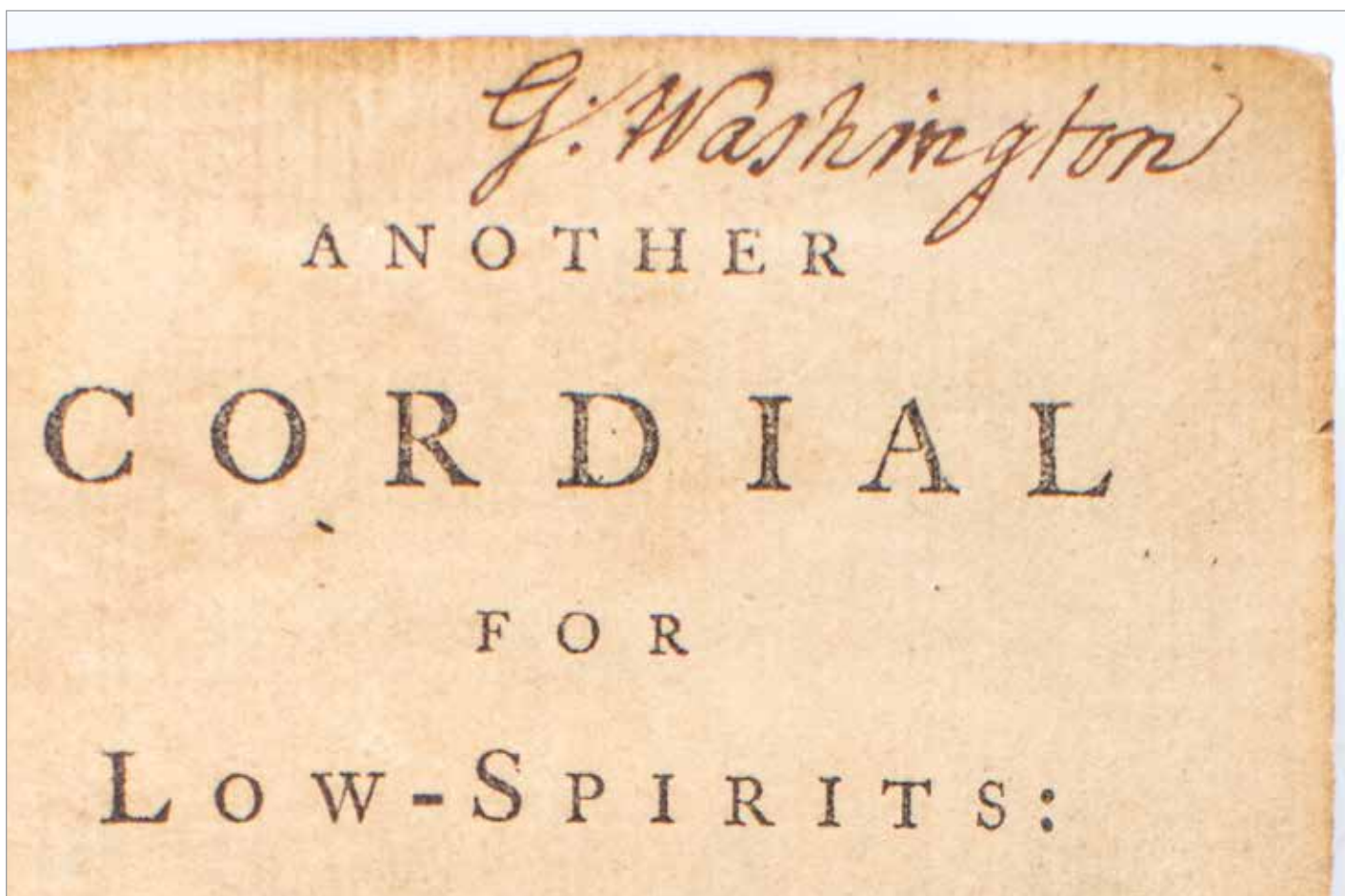
GORDON, THOMAS [GEORGE WASHINGTON]
Another Cordial for Low-Spirits. [George Washington's Copy].

London: R. Griffiths, 1751.

From the library of George Washington, a compilation of Thomas Gordon's political and religious essays regarding contemporary issues in Great Britain. Small octavo, volume two, bound in full contemporary brown calf with a gilt number two and ruling to the spine in six compartments within raised bands, double gilt ruling to the front and rear panels, gilt turn-ins. From the library of George Washington with his ownership signature to the top right corner of the title page, one of the earliest printed books owned by him in his youth.

George Washington did not receive a classical education and never studied a foreign language beyond English. Unlike his older brothers, who enjoyed more formal schooling, he worked to educate himself independently, frequently importing books from England to expand his knowledge. By 1783, a detailed catalog of his Mount Vernon library revealed an extensive collection that included both classical and contemporary literature, as well as volumes on agriculture, history, and political thought. It eventually consisted of over 1,200 titles, countering John Adams' impression "that Washington was not a scholar is certain. That he was too illiterate, unlearned, unread for his station is equally

past dispute." Thomas Gordon was a Scottish writer that was widely read by the American founding fathers, greatly influencing their ideas of republicanism in the eighteenth century. "The bulk of the founding fathers' reading, apart from history, was concerned with political and legal tracts whose main focus was directed toward two subjects—liberty and property—and toward the social, constitutional, and legal institutions best adapted to the preservation of man's 'sacred' rights in regard to those subjects...there was little disagreement as to the indispensable 18th century writers: they are Charles Danenant, John Trenchard, Thomas Gordon, Bolingbroke and James Burgh" (Founding Fathers' Library). Gordon translated the classical authors, including Tacitus, Sallust and Cicero. Most notably, he published Cato's Letters, which were "reprinted hundreds of times in colonial newspapers, they were perhaps the most widely read source for arguments for freedom of the press, and against arbitrary government power and taxation" (Jacobson). The present volume contains essays such as "The True Picture of a Modern Tory," "A Vindication of the Quakers," and "The Creed of an Independent Whig." It is recorded in Lane, Inventory of Washington's Library, p. 490 as ("an additional title not included on the



original inventory"). This is one of the earliest printed books from Washington's library. Based on the style of the signature, it was likely signed near the time of publication, when Washington was about twenty years old. The inscription's upright and compact form, featuring a shorter "s" than is seen in later examples from the 1750s, resembles the handwriting found in his early surveying documents, though with less ornamentation than his typical ownership marks. After traveling to Barbados with his brother Lawrence in 1751, Washington assumed management of Mount Vernon following Lawrence's death from tuberculosis in 1752. It is therefore probable that this book was among the first to enter his library at his newly inherited estate.

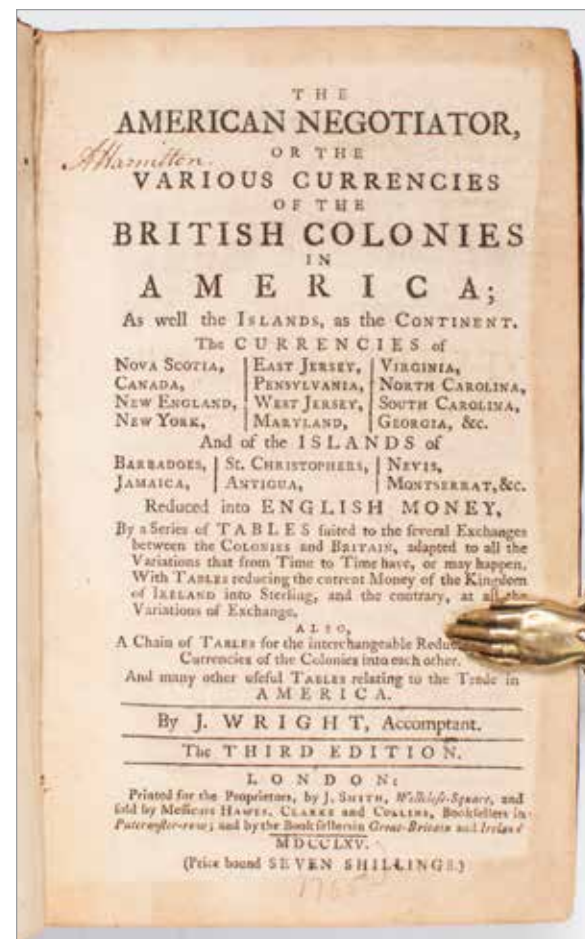
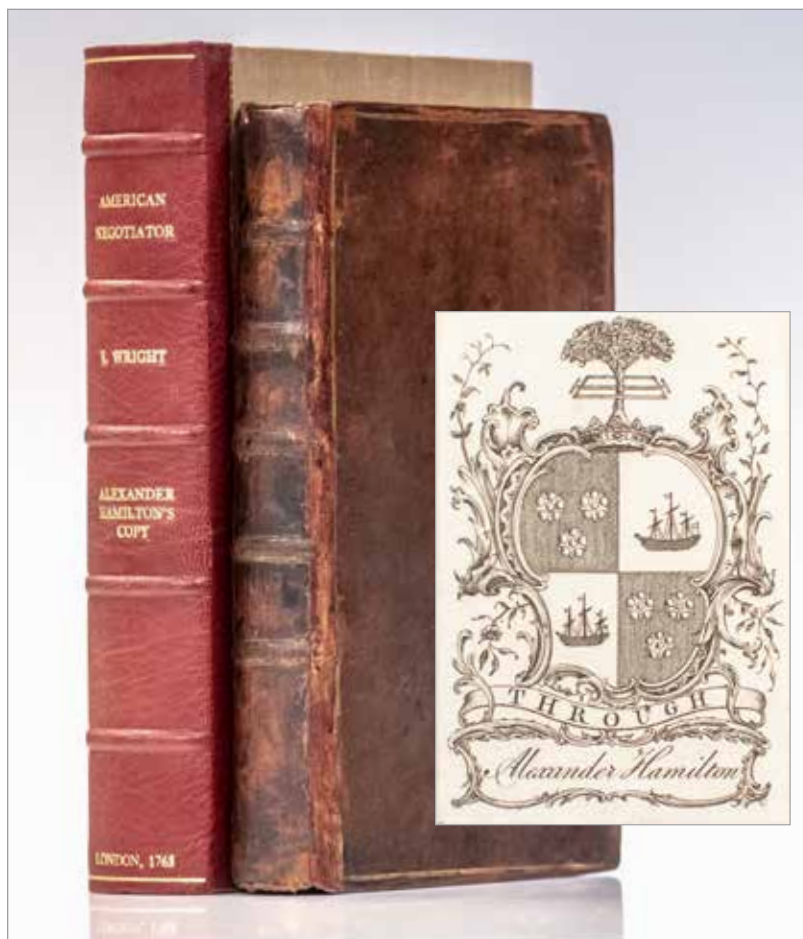
In his will, George Washington bequeathed his library to his nephew Bushrod Washington. The library remained largely intact at Mount Vernon, which Bushrod also inherited, until his own death in 1829, when it was divided between two of his nephews, George Corbin Washington and John Augustine Washington. In 1848, George Corbin Washington sold some 350 books and 450 unbound pamphlets from his portion of the library to Henry Stevens, who eventually placed it in the Boston Athenaeum, where it remains today as the largest single collection of Washington's books. The part of the library that descended to John Augustine Washington was dispersed at various auction sales between 1876 and 1891, and the present volume has been traced to the 1876 sale of Washingtoniana.

In very good condition. Housed in a maroon morocco solander case inside a full morocco clamshell box. An exceptional rarity with Washington's ownership signature.

As Commander-in-Chief of the Continental Army from 1775 to 1783, George Washington played a critical role in shaping the military and political outcomes of the American Revolutionary War. His leadership was marked not by tactical brilliance alone but by strategic endurance, organizational discipline, and an acute understanding of the symbolic and practical dimensions of command. Faced with chronic shortages of manpower, supplies, and financial support, Washington focused on sustaining the army through long periods of adversity, most notably during the winter encampment at Valley Forge. He emphasized professionalization, working closely with figures like Baron von Steuben to impose standardized training and drill procedures. Washington's decision to engage in a war of attrition, rather than direct confrontation with the superior British forces, reflected a broader political strategy aimed at maintaining colonial unity and prolonging resistance until foreign aid—particularly from France—could be secured. His leadership during the culminating siege of Yorktown in 1781, conducted in coordination with French forces, marked a decisive turning point and demonstrated his ability to integrate diplomatic, logistical, and military considerations into a coherent wartime strategy.

Item #149416

\$475,000



**FROM THE LIBRARY OF ALEXANDER HAMILTON
WITH HIS OWNERSHIP SIGNATURE AND BOOKPLATE**

WRIGHT, J[OHN]. [ALEXANDER HAMILTON]

The American Negotiator, or the Various Currencies of the British Colonies in America; As well the Islands, and the Continent. The Currencies of Nova Scotia, Canada, New England, New York, East Jersey, Pennsylvania, West Jersey, Maryland, Virginia, North Carolina, South Carolina, Georgia, &c.

London: Printed for the Proprietors, by J. Smith, Wellclose-Square, 1765.

Third edition of Wright's important 18th-century reference work which standardized colonial currencies and transformed transatlantic trade, from the library of Alexander Hamilton with his ownership signature and bookplate. Octavo, bound in full contemporary calf with gilt ruling to the spine in six compartments within raised gilt bands, rebacked, double gilt ruling to the front and rear panels. Signed by Alexander Hamilton on the title page and with his bookplate to the front pastedown. As Secretary of the Treasury, Hamilton relied on a deep understanding of currency systems and international trade—knowledge that found a critical foundation in the present volume. Wright's meticulous tables of exchange and conversion between the disparate colonial currencies and British sterling offered precisely the kind of systematic, empirical insight that Hamilton later applied when confronting the fractured monetary landscape of the newly formed United States. In an era when each state issued its own paper money and commerce still operated within

the legacy of colonial exchange rates, Wright's book provided a rare and comprehensive model of how monetary uniformity could serve economic stability. Wright's principles of standardized valuation and conversion prefigured Hamilton's own reforms: the establishment of a national bank, the creation of the U.S. Mint, and the consolidation of state debts under a single federal financial authority. In essence, the book embodied the logic and order Hamilton sought to impose upon the young republic's chaotic economy. Wright's effort to harmonize colonial commerce across the British Empire became, in Hamilton's hands, the philosophical and practical template for uniting a new nation under a coherent and trusted monetary system. In near fine condition. Housed in a custom half morocco clamshell box. An exceptional rarity which was held in a private collection for decades, only a few known examples of Hamilton's bookplate are known.

Item #149498

\$225,000



"THE LAST COLLECTION OF FRANKLIN'S WRITINGS TO APPEAR IN HIS LIFETIME"

FRANKLIN, BENJAMIN

Philosophical and Miscellaneous Papers. Lately written by B. Franklin, LL. D. Fellow of the Royal Society of London; Member of the Royal Academy of Sciences at Paris; President of the American Philosophical Society at Philadelphia.

London: Printed for C. Dilly, in the Poultry, 1787.

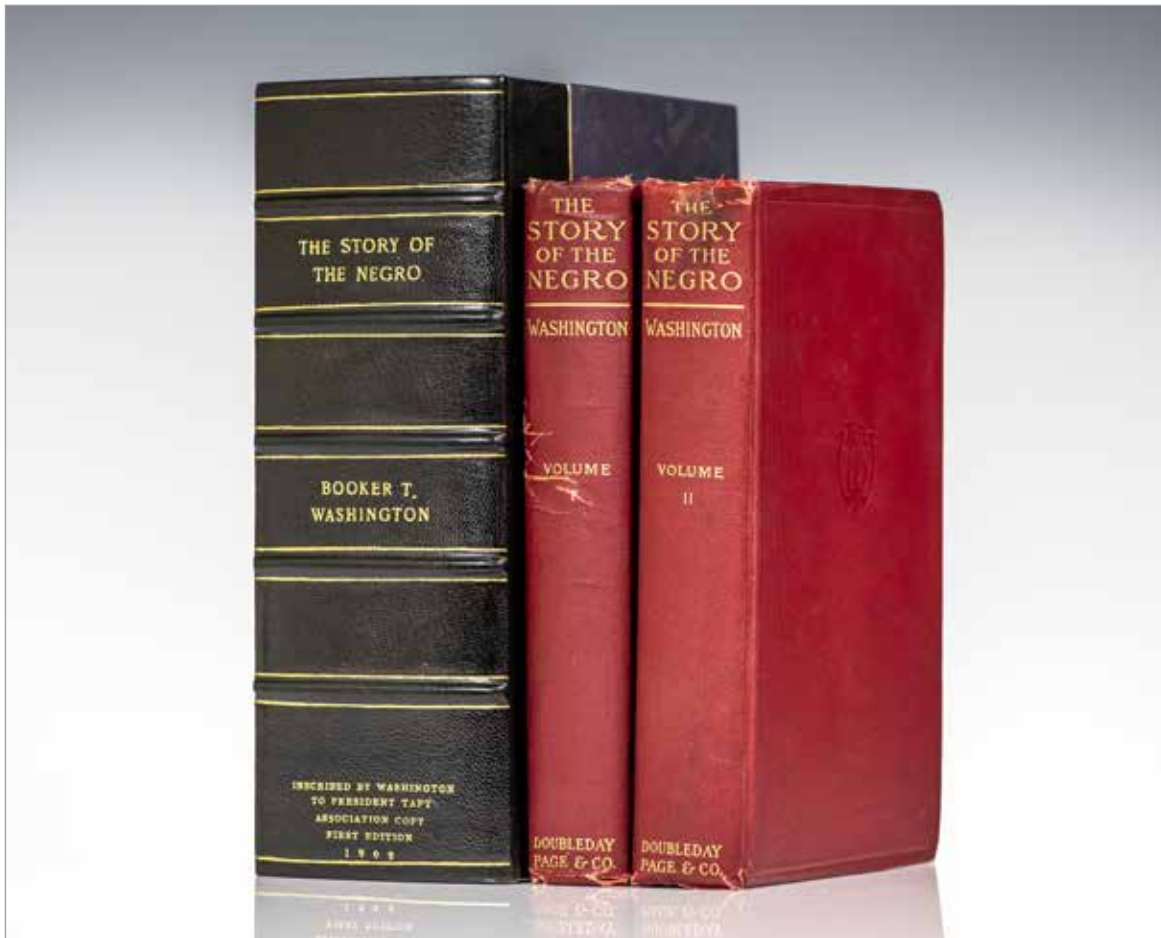
First edition of the last collection of Franklin's writings to appear during his lifetime; a major collection of his political, philosophical and scientific writings, a second volume of which was planned but never published. First issue with page 25 mispaginated "52." Octavo, bound in full contemporary tree calf with elaborate gilt tooling to the spine, red morocco spine label lettered in gilt, gilt Greek key ruling to the front and rear panels. With four copper-engraved folding plates including diagrams of the Franklin stove and the earliest published map of the Gulf Stream. In very good condition. Armorial bookplate and early ownership inscriptions. Text and plates very clean. Rare.

Intended by the publisher as a companion volume to the *Experiments and Observations on Electricity* (1769) and his *Political, Miscellaneous and Philosophical Pieces* (1779), Franklin's *Philosophical and Miscellaneous Papers* contains a selection of important political essays including his *Remarks concerning the Savages in North America*

(1784), *The letter from Dr. B. Franklin to Benjamin Vaughan... of Privateering* (1785), and *Information to those who would remove to America* (1784), which is "one of the clearest expressions of his belief that American society should be based on the virtues of the middle... classes" (Isaacson, 423). Also highly notable is *Internal State of America*, his sharply optimistic postwar reply to "complaints of hard times in the American press... with an equally sharp consciousness of British propaganda" (Crane, William and Mary Quarterly, XV:2, 218). This volume additionally contains three major scientific writings: *Description of a New Stove for the burning of Pitcoal* (1785), *Letter from Dr. B. Franklin to Dr. Ingenhausz [On the Causes and Cure of Smoky Chimneys]* (1785), and *Letter from Dr. Benjamin Franklin... containing sundry Maritime Observations* (1785). Merging his political and scientific interests, Franklin used *Maritime's* study of the sea and Gulf Stream to "proclaim the virtues of his nation and its people."

Item #125345

\$28,000



**INSCRIBED BY BOOKER T. WASHINGTON TO WILLIAM HOWARD TAFT AS HIS ADVISOR
IN THE FIRST YEAR OF TAFT'S PRESIDENCY**

WASHINGTON, BOOKER T. [WILLIAM HOWARD TAFT]

The Story of the Negro: The Rise of the Race from Slavery and The Negro as a Freeman.

New York: Doubleday, Page & Company, 1909.

First edition, association copy of Booker T. Washington's significant history of Americans of African descent, inscribed by him to William Howard Taft as his advisor in the first year of Taft's presidency. Octavo, two volumes, original publisher's red cloth with gilt titles to the spine, top edge gilt, tissue-guarded photographic frontispiece portrait of Booker T. Washington by George G. Rockwood. Association copy, inscribed by the author on the front free endpaper of in the year of publication and first year of Taft's presidency in Volume I, "To President William H. Taft with the highest appreciation of Booker T. Washington Tuskegee, Alabama. Dec. 9, 1909." As president of Tuskegee Normal and Industrial Institute, Washington played a pivotal role in shaping the educational framework for African Americans, focusing on industrial and agricultural skills. Washington's influence extended beyond education into the political sphere, where he became a trusted advisor to Presidents Theodore Roosevelt and William Howard Taft. His advisory role was instrumental in advocating for policies that promoted Black economic progress, though his philosophy of gradualism and accommodation toward

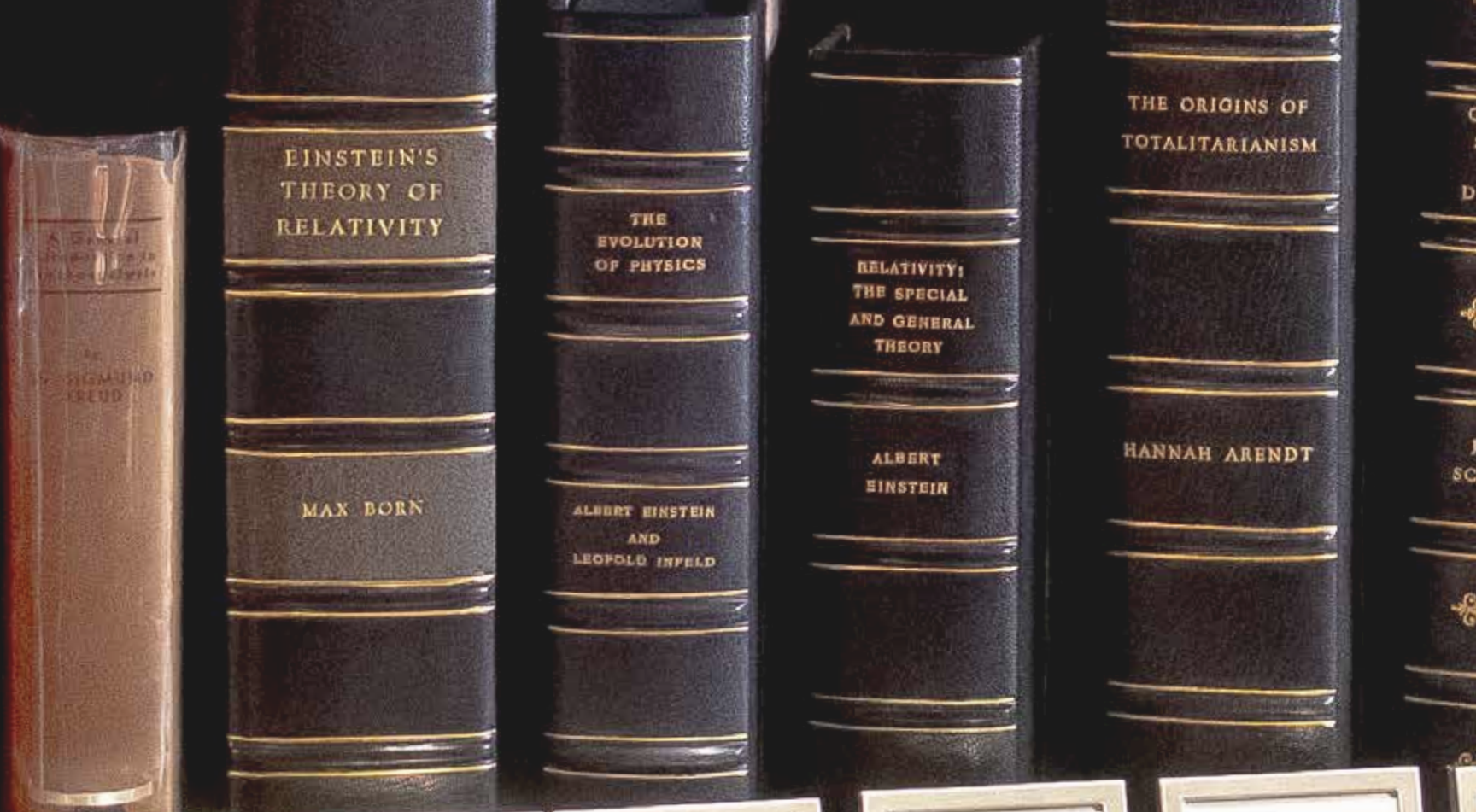
racial inequality drew criticism from figures like W. E. B. Du Bois. Washington's invitation to the White House by Roosevelt in 1901 marked a significant moment in his political career, symbolizing his prominence but also drawing scrutiny from those who believed his conciliatory approach undermined the push for immediate civil rights. Washington's relationship with Taft, who succeeded Roosevelt in 1909, was built on mutual respect and shared political interests, particularly regarding the economic development of Black communities in the South. Washington advised Taft on matters related to race relations and the needs of Black Americans, using his influence to encourage policies that would foster economic opportunities for African Americans. Their relationship was characterized by a pragmatic approach to race, with Washington advocating for the economic advancement of African Americans through education and labor rather than political or social confrontation. In very good condition. A fine association, linking two prominent figures in early 20th century American history.

Item #149850

\$40,000

To
President William H. Taft
with the highest
appreciation of
Borah & Washington
Taskegee
Station 4,

Dec. 9, 1909



THE MOST POPULAR & BY
WIDELY TRANSLATED OF
FREUD'S WORKS
First Edition of Sigmund Freud's
& General Introduction to
Psychoanalysis
\$9,000

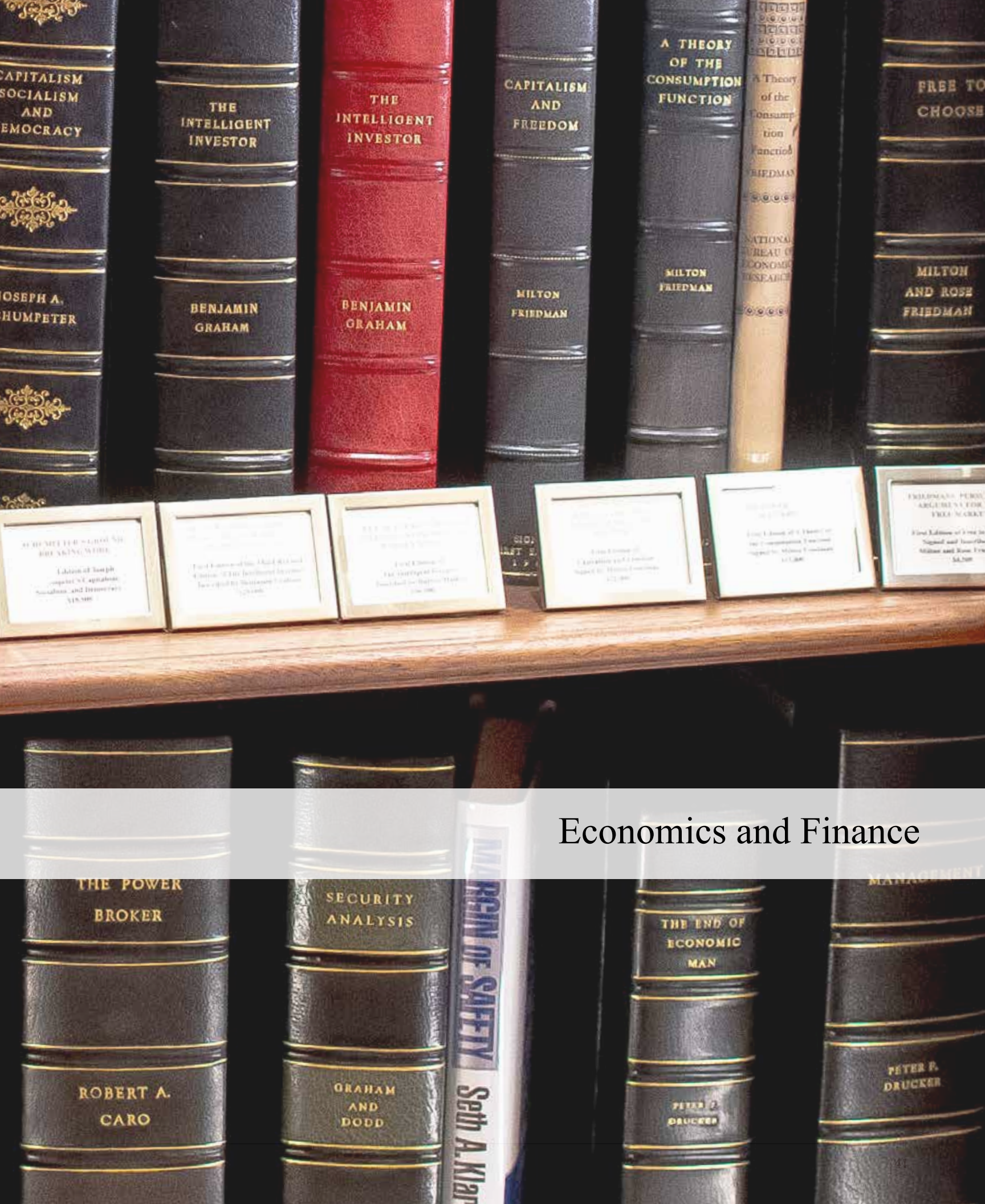
"A BOOK IS WITH IT ONE
GREAT MIND, AND THE
WORK OF ANOTHER
GREAT MIND"
First Edition of Einstein's Theory of
Relativity, Signed by Max Born
\$12,500

"WHICH CAN ONLY
AMERGAIN WHAT IS BE
NOT WHAT SHEET-THIR"
First Edition of
The Evolution of Physics,
Signed by Albert Einstein
and Leopold Infeld
\$20,000

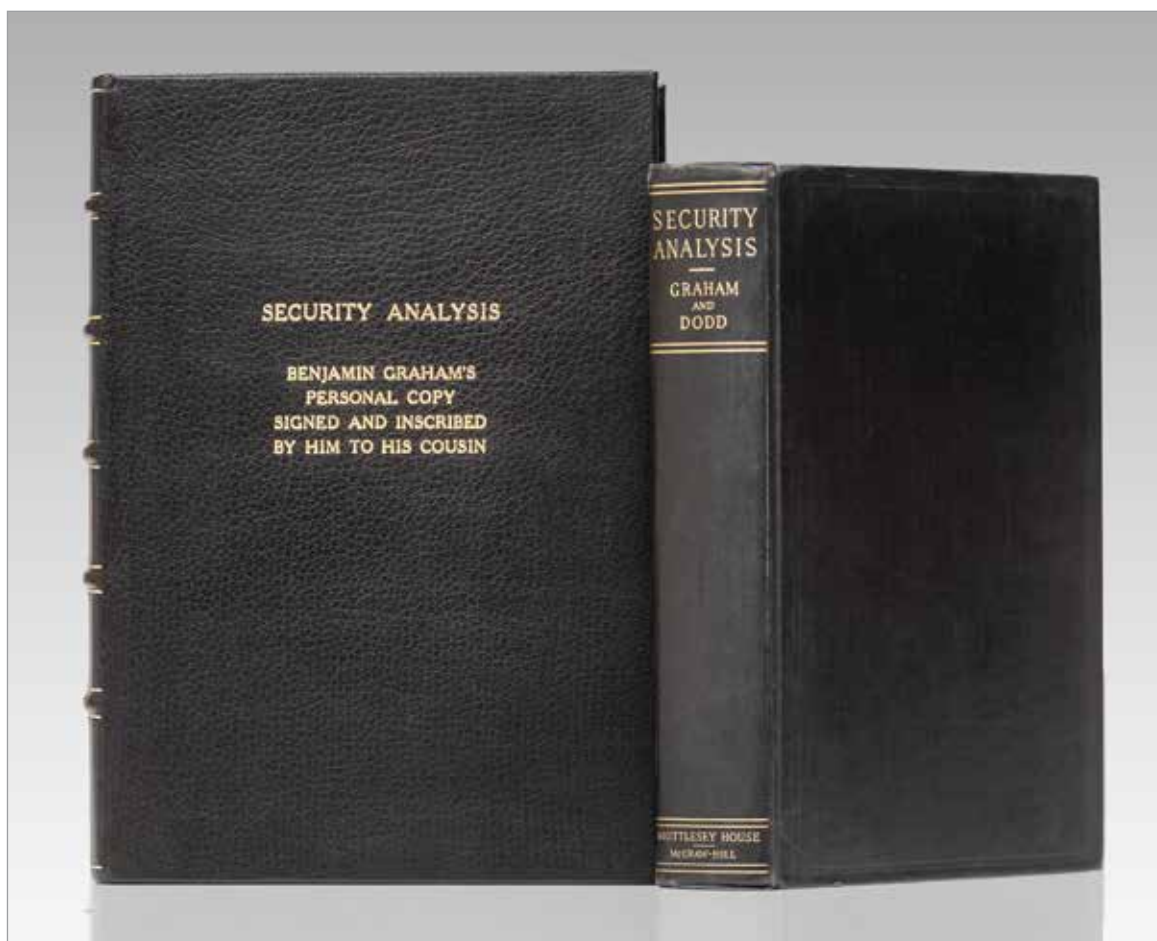
AMONG THE MOST
IMPORTANT THEORETICAL
HISTORY OF MODERN
PHYSICS
First Edition of Albert Einstein's
Relativity: The Special and
General Theory
\$12,500

ONE OF THE MOST
BOOKS OF ANY KIND OF THE
20TH CENTURY
First Edition of
The Origins of Totalitarianism
Inscribed by Hannah Arendt
\$10,000





Economics and Finance



BENJAMIN GRAHAM'S PERSONAL COPY; INSCRIBED BY TO HIM TO HIS COUSIN

GRAHAM, BENJAMIN

Security Analysis: Principles and Technique.

New York: Whittlesey House/ McGraw Hill Book Company, 1934.

First edition, Benjamin Graham's personal copy which he inscribed to his cousin, of this seminal work, which is considered the Bible of modern financial analysis. Octavo, original black cloth, gilt titles to the spine. Association copy, his personal copy and signed twice by Graham on the front free endpaper, "Instructors text Benj. Graham" and additionally inscribed below in the year of publication to his closest family member, "Presented to 'Cousin Lou' as a reminder of our good old days together Ben Dec. 1934." Louis Grossbaum was Graham's cousin and closest relative. Graham's original surname was Grossbaum, but he changed it to better fit into Wall Street. Both he and his cousin Lou were brilliant students and competed for a scholarship at Columbia University. Graham was awarded the scholarship instead of Grossbaum due to an error at the registrar's office. Graham revered his cousin Lou and gave him a major role in his memoirs. In near fine condition. Housed in a custom half morocco clamshell box. Easily the best example ever to exist.

Since its publication in 1934, Security Analysis has stood as one of the foundational texts of modern finance. Remaining in print

through five editions over more than ninety years, and with nearly a million copies sold, it is widely regarded as the most influential book on investing ever written. Known as "the investors' bible," it continues to be read and applied with the same authority it held at its debut. Written by Benjamin Graham and David Dodd in the aftermath of the 1929 Stock Market Crash, the book combined rigorous analysis with intellectual integrity, setting a new standard for the study of securities. Its principles of intrinsic value, margin of safety, and disciplined financial assessment redefined investment as a rational and methodical practice rather than a speculative one. Beyond its technical contributions, Security Analysis offered a moral and intellectual framework for restoring trust in the markets. Graham and Dodd's emphasis on evidence-based reasoning and their rejection of market emotion laid the foundation for value investing, a method that has guided generations of investors and scholars. Nearly a century later, its insights remain central to the study of finance and continue to shape modern approaches to thoughtful, long-term investing.

Item #150350

\$975,000

Instructor's Text.

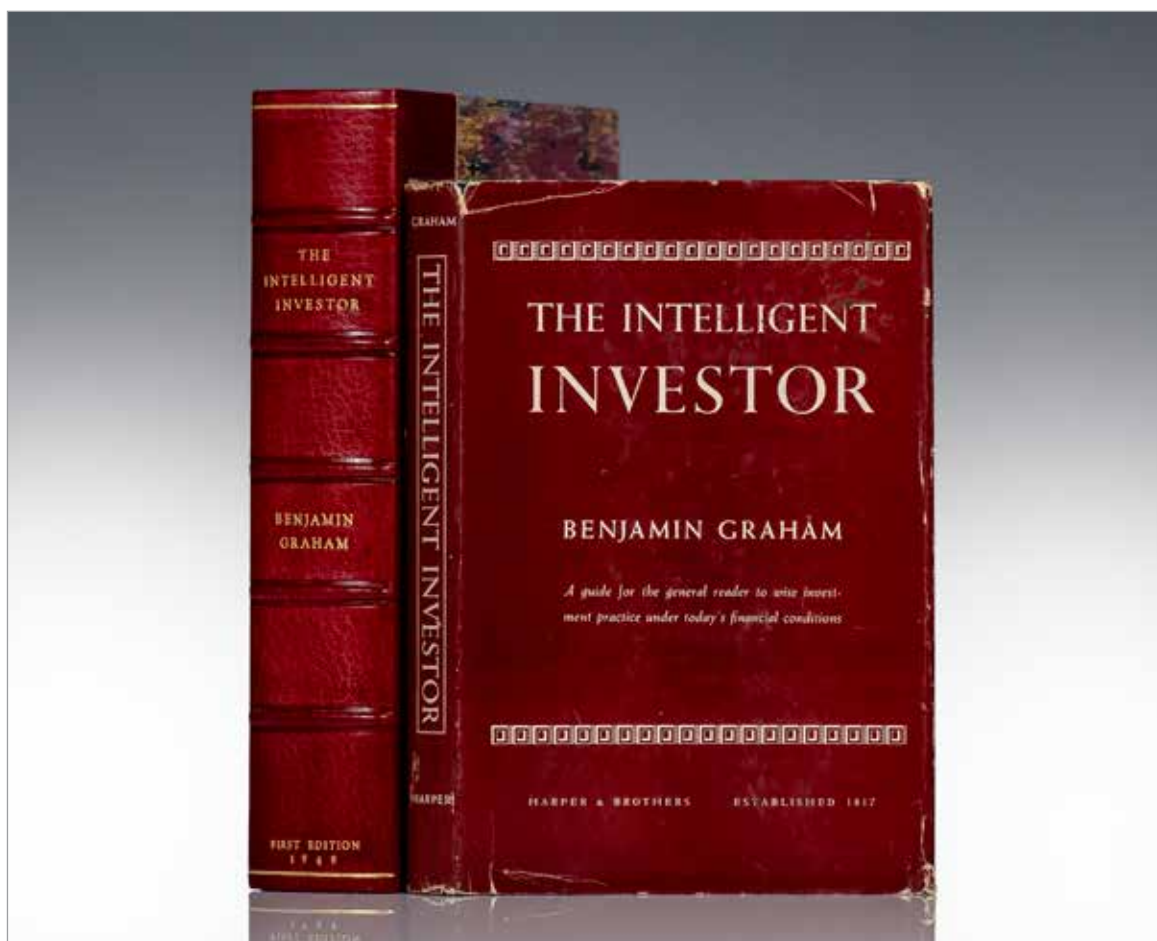
Benj Graham

Presented to "Cousin Lora"
as a reminder of
our good old days together

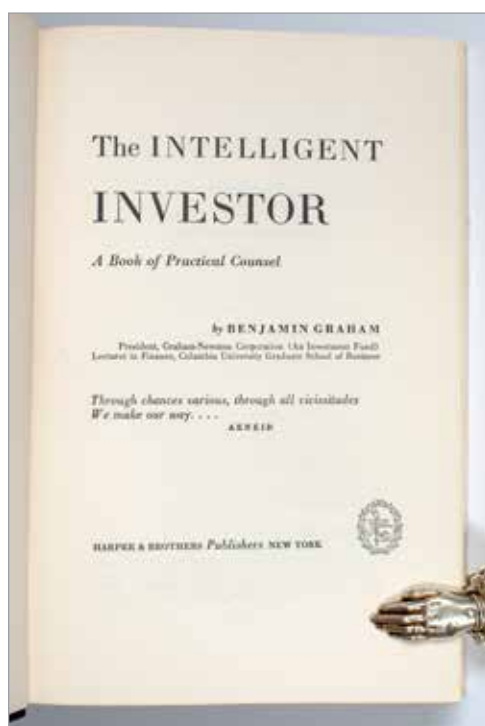
Ben.

Dec. 1934.





“BY FAR THE BEST BOOK ON INVESTING EVER WRITTEN” (WARREN BUFFETT)

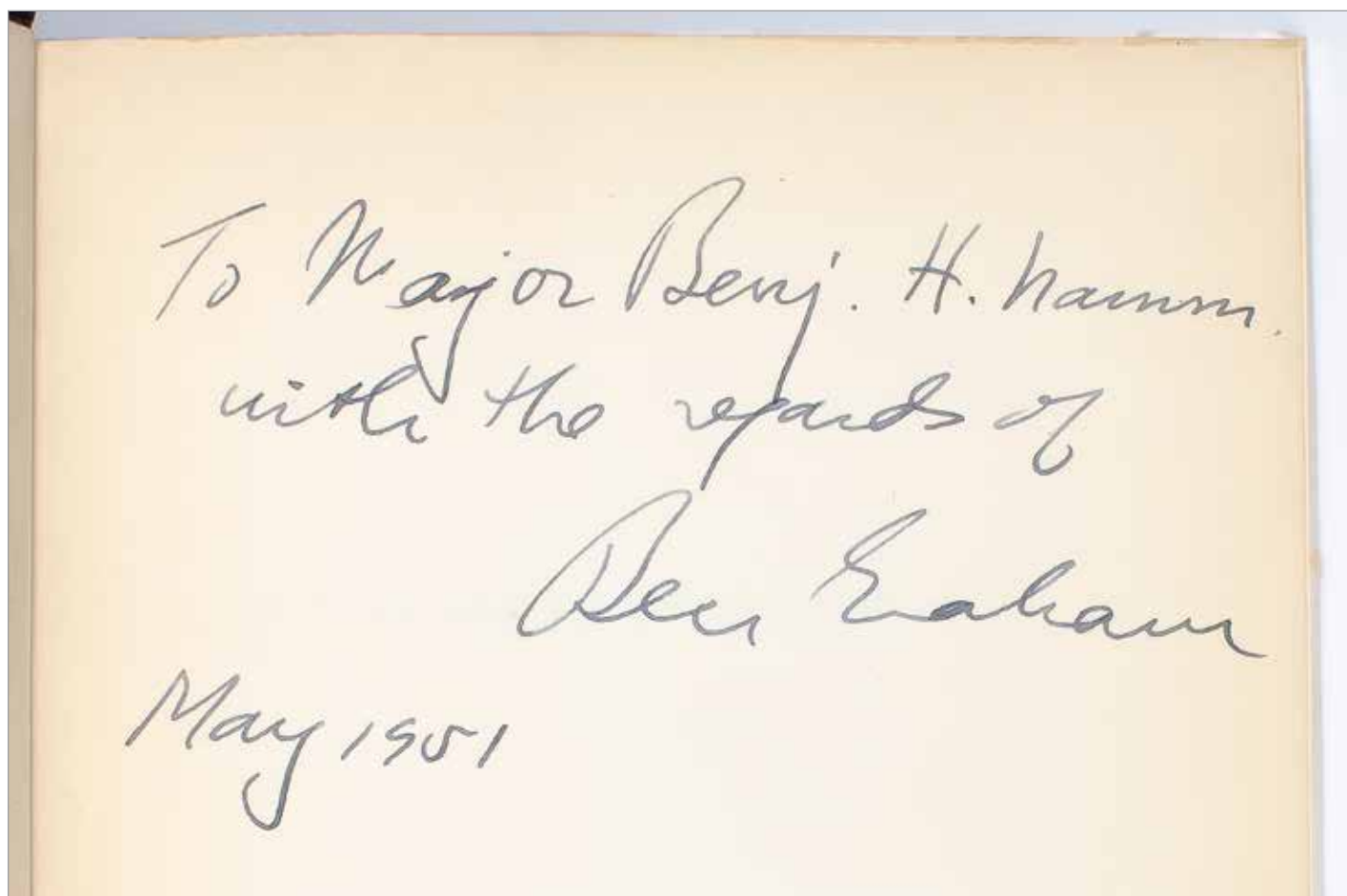


GRAHAM, BENJAMIN
[The Intelligent Investor.](#)

New York: Harper & Brothers Publishers, 1949.

First edition, first printing with D-Y on the copyright page of the author’s classic work. Octavo, original cloth. Presentation copy, inscribed by the author on the front free endpaper, “To Major Benj. H. Namm with the regards of Ben Graham May 1951.” Near fine in a near fine dust jacket. Signed first editions are of the utmost scarcity, we have never seen or heard of another example.

Since publication in 1949, *The Intelligent Investor* has become one of the most influential and widely read investment books in history, selling millions of copies worldwide. Over the decades, it has been praised by countless investors, including Warren E. Buffett, who famously called it “the best book on investing ever written.” Graham, often referred to as the father of modern security analysis, shaped the principles that still guide prudent investment decision-making today. His earlier co-authored work, *Security Analysis*, alongside *The Intelligent Investor*, is often regarded as the “bible” of investing for both Wall Street professionals and individual investors alike, continuing to influence generations of financial thinkers and market participants. At the heart of Graham’s teachings is the philosophy of value investing, an approach that focuses on identifying securities—particularly stocks—that appear to be trading for less than their intrinsic value. Value investing is built on the idea that markets can misprice securities in the short term, creating opportunities for disciplined and patient investors to purchase quality companies at a discount. The strategy is not about chasing short-term trends or timing



the market, but about carefully assessing the underlying fundamentals of a business to determine whether it is likely to perform well over the long haul. By doing so, investors seek to protect themselves from downside risk while maximizing their potential for steady, sustainable returns. Graham advocated for a rigorous process of fundamental analysis as the primary method of determining value. This involves thoroughly studying a company's financial statements, earnings history, and competitive position to calculate its intrinsic worth. Mathematically, this often includes projecting a company's earnings over a certain time frame and applying a capitalization factor—a number that reflects the company's overall quality and growth potential. This figure is then compared to the current market price to identify whether the stock is undervalued, fairly priced, or overvalued.

The capitalization factor itself is not a random figure but is influenced by five key considerations: the company's long-term growth prospects, the quality and integrity of its management team, its financial strength and capital structure, its historical dividend record, and its current dividend rate. Each of these elements tells part of the story about the company's stability, profitability, and ability to reward shareholders. To evaluate these factors effectively, value investors dig deep into data such as annual reports, cash flow statements, balance sheets, and EBITDA (earnings before interest, taxes, depreciation, and amortization), as well as examine management's past performance and stated forecasts. By combining these insights, Graham's approach helps investors develop a disciplined framework for making decisions, avoiding emotional

reactions to market swings, and focusing on the enduring value of a business rather than the short-term noise of price fluctuations. This timeless philosophy has allowed *The Intelligent Investor* to remain as relevant in the modern financial world as it was over seven decades ago, providing a blueprint for patient, informed, and rational investing. Its enduring appeal lies in its universal principles—concepts that transcend market cycles, economic climates, and technological changes. Whether the reader is a novice learning the basics or an experienced professional refining their strategy, Graham's work serves as a reminder that successful investing is less about speculation and more about thoughtful analysis, patience, and an unwavering commitment to sound judgment. Beyond shaping general investing principles, Benjamin Graham left a profound personal legacy through the students and proteges who carried his ideas forward. His most famous pupil, Warren Buffett, studied under Graham at Columbia Business School and later worked for him at the Graham-Newman Corporation. Buffett has repeatedly credited Graham's teachings as the bedrock of his own investment philosophy, adapting them to build Berkshire Hathaway into one of the most successful companies in history. Other notable investors, including Irving Kahn, Walter Schloss, and William J. Ruane, also drew directly from Graham's methods, proving the lasting power and adaptability of his approach. Through these disciples, Graham's influence extended far beyond his own lifetime, embedding the principles of value investing into the DNA of modern finance.

Item #150060

\$150,000



INSCRIBED BY THE GREATEST TRADER TO EVER LIVE

LIVERMORE, JESSE

Jesse Livermore Signed Photograph.

New York: Duell, Sloan & Pearce, 1940.

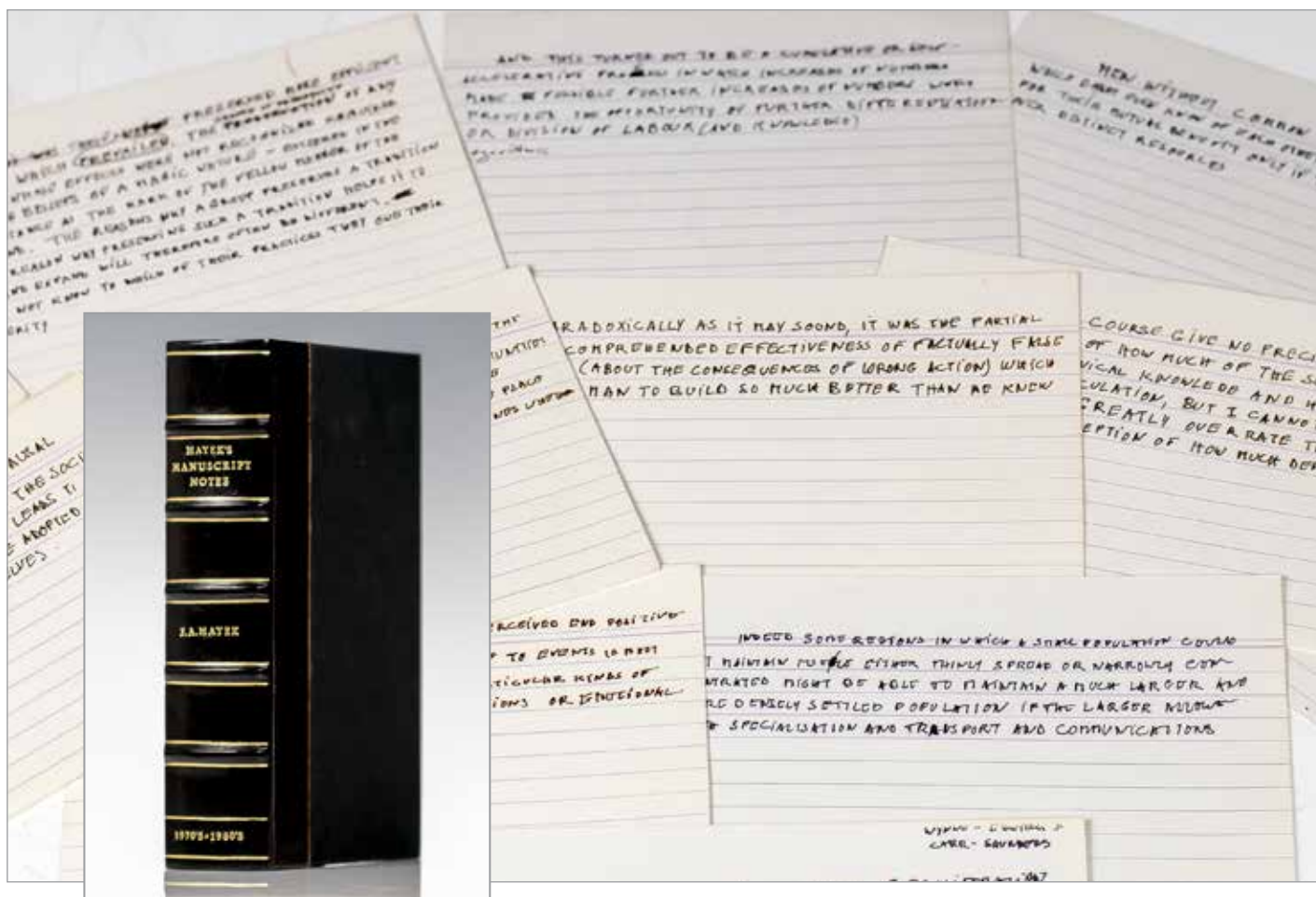
Rare original photograph by De Haven of the greatest stock trader Jesse Livermore, with an inscription to close personal friend Henry Taylor. Association copy, inscribed by the author, "To my very dear Friend Harry J.L." The recipient, Henry Junior Taylor was an economist, author, radio broadcaster and former United States Ambassador to Switzerland. He served as a foreign correspondent for the Scripps-Howard newspaper chain in the early years of World War II. After the war, Taylor hosted the General Motors-sponsored radio program Your Land and Mine, on which he was known for his conservative commentary. Taylor was a columnist for the United Feature Syndicate after serving as Ambassador. He authored several nonfiction books, including *An American Speaks His Mind* and *It Must Be a Long War*, and a novel, *The Big Man*. Double matted and framed. The entire piece measures 17.5 inches by 13.5 inches. Exceptionally rare and desirable signed and inscribed, as Livermore committed suicide in 1940.

Born in 1877 Jesse Livermore began working with stocks at the age of 15 when he ran away from his parent's farm and took a job posting

stock quotes at a Boston brokerage firm. While he was working he would jot down predictions so he could follow up on them thus testing his theories. After doing this for some time he was convinced to try his systems with real money. However since he was still young he started placing bets with local bookies on the movements of particular stocks, he proved so good at this he was eventually banned from a number of local gambling houses for winning too much and he started trading on the real exchanges. Intrigued by Livermore's career, financial writer Edwin Lefevre conducted weeks of interviews with him during the early 1920s. Then, in 1923, Lefevre wrote a first-person account of a fictional trader named "Larry Livingston," who bore countless similarities to Livermore, ranging from their last names to the specific events of their trading careers. Although many traders attempted to glean the secret of Livermore's success from *Reminiscences*, his technique was not fully elucidated until *How To Trade in Stocks* was published in 1940. It offers an in-depth explanation of the Livermore Formula, the trading method, still in use today, that turned Livermore into a Wall Street icon.

Item # 147901

\$30,000



EXCEPTIONALLY RARE COLLECTION OF NOTES BY F.A. HAYEK REFERENCING HIS FINAL THOUGHTS ON SOCIETY.

HAYEK, F.A. [FRIEDRICH AUGUST VON]

F.A. Hayek Collection of 28 Index Cards with Autograph Manuscript Notes on Economics and Other Subjects.

Rare collection of 28 index cards from the library of F.A. Hayek with autograph manuscript notes and statements on economics, political theory, and other subjects. Many considering how economic structures drive social change and the power of free markets (“...Men without common purposes and men which [sic] do not even know of each other can collaborate for their mutual benefit only if they freely dispose over distinct resources...”), others addressing philosophical and sociological questions (“...The error of utilitarianism is that it believes that rules of conduct were adopted because of the recognition of their utility while it was not the men who selected them but that those men who practiced them were selected...”), each written in capitals, altogether 31 pages, [1970s-1980s]. “What has led me to my conviction that socialism is not half right but all wrong[?]” These notes seem to be closely related to Hayek’s last work of the 1980s, especially *The Fatal Conceit*. This late work returned to the attack on socialism that had begun with *The Road to Serfdom*, arguing that there is an intimate connection between the growth of civilisation and private property: “The possibility of investing in other people’s labour

proved to be the innovation most productive of lives[.]” Several of the cards return to one of Hayek’s favourite themes, the limitations of intellectual theory: “Paradoxically as it may sound, it was the partial and incomprehended effectiveness of factually false beliefs (about the consequence of wrong action) which enabled man to build so much better than he knew.” Societies may not understand the reasons for their own successes, which may lie in the hidden and unintended order of markets and price signals: “Men often do not know to which of their practices they owe their prosperity.” He also has choice words on various other subjects including the limitations of statistical analysis (“The economic quantities measured by statistics are not something you can do anything with, nor can they ever operate as causes. They may serve as useful indicators of certain general tendencies but they explain nothing.”) Housed in a custom half morocco clamshell box. An exceptional collection of notes by Hayek referencing his final thoughts on society.

Item # 142494

\$45,000



RALPH WALDO EMERSON
PRESENTATION COPY

POE

DEFORE
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VOL. II
VOL. III

VOL. I
VOL. II
VOL. III

VOL. I
VOL. II
VOL. III

VOL. I
VOL. II
VOL. III

THE ADVENTURES OF
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H. G. Wells
London 1895
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London 1895
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THE
INVISIBLE
MAN
H. G. WELLS

H. G. WELLS
THE
ISLAND
OF
DOCTOR
MOREAU
LONDON 1895

MOBY DICK
THE WHALE
MELVILLE

TYPEE
MELVILLE

THE ADVENTURES OF
THE DEERHOUND

THE ADVENTURES OF
THE DEERHOUND

THE ADVENTURES OF
THE DEERHOUND

THE ADVENTURES OF
THE DEERHOUND

THE ADVENTURES
AND MEMOIRS OF
SHERLOCK HOLMES
A. CONAN DOYLE

THE ADVENTURES OF
THE DEERHOUND
First Edition of
H. G. Wells
London 1895
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THE ADVENTURES OF
THE DEERHOUND
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H. G. Wells
London 1895
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THE ADVENTURES OF
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H. G. Wells
London 1895
\$12.00

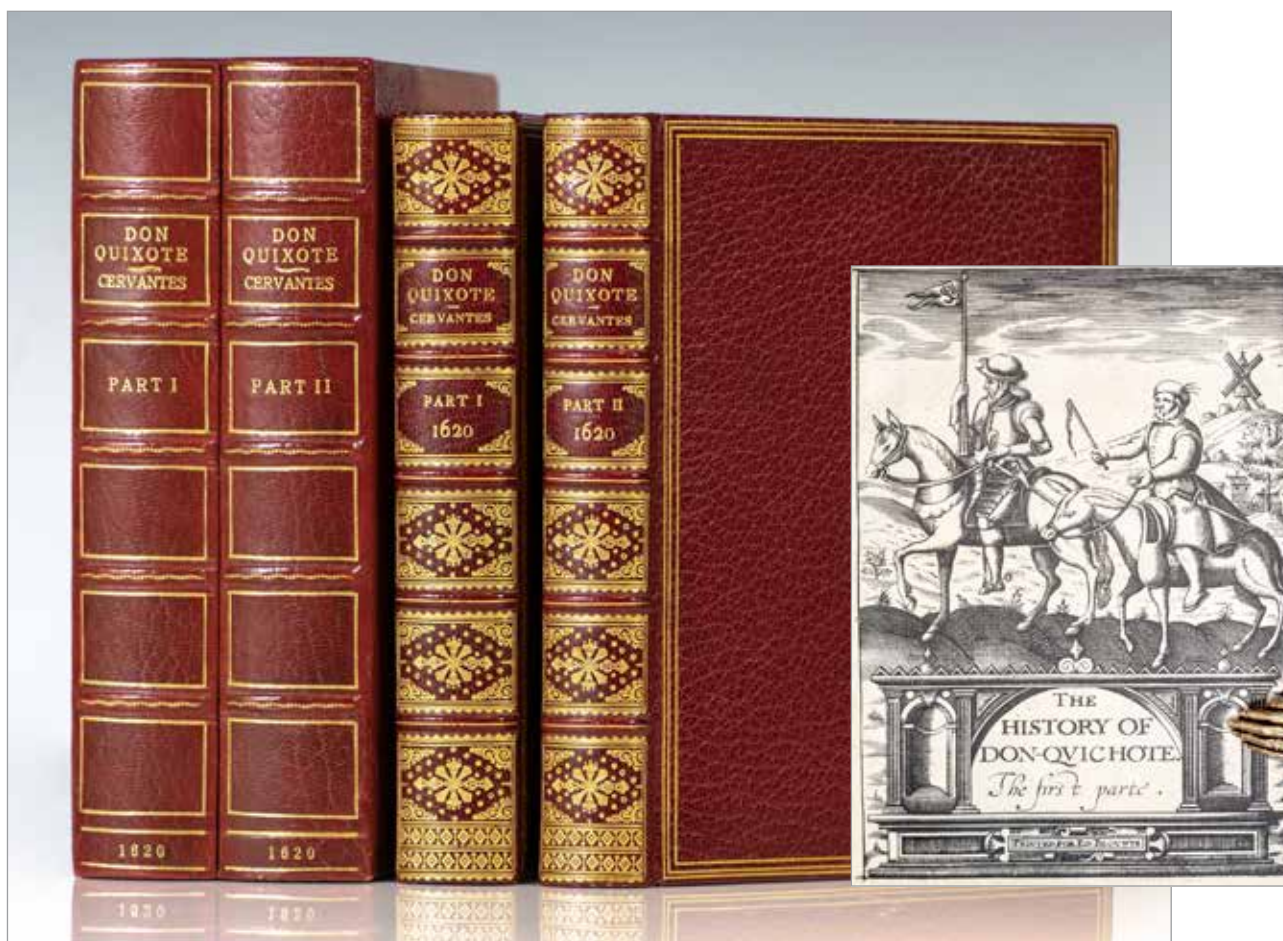
THE ADVENTURES OF
THE DEERHOUND
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H. G. Wells
London 1895
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THE ADVENTURES OF
THE DEERHOUND
First Edition of
H. G. Wells
London 1895
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Literature



RARE FIRST COMPLETE EDITION IN ENGLISH OF CERVANTES' MASTERPIECE

CERVANTES SAAVEDRA, MIGUEL DE. TRANSLATED BY THOMAS SHELTON

The History of Don-Quichote. The First Parte and The Second Part of the History of the Valorous and Witty Knight-Errant, Don Quixote of the Mancha.

London: Printed for Edward Blount, 1620.

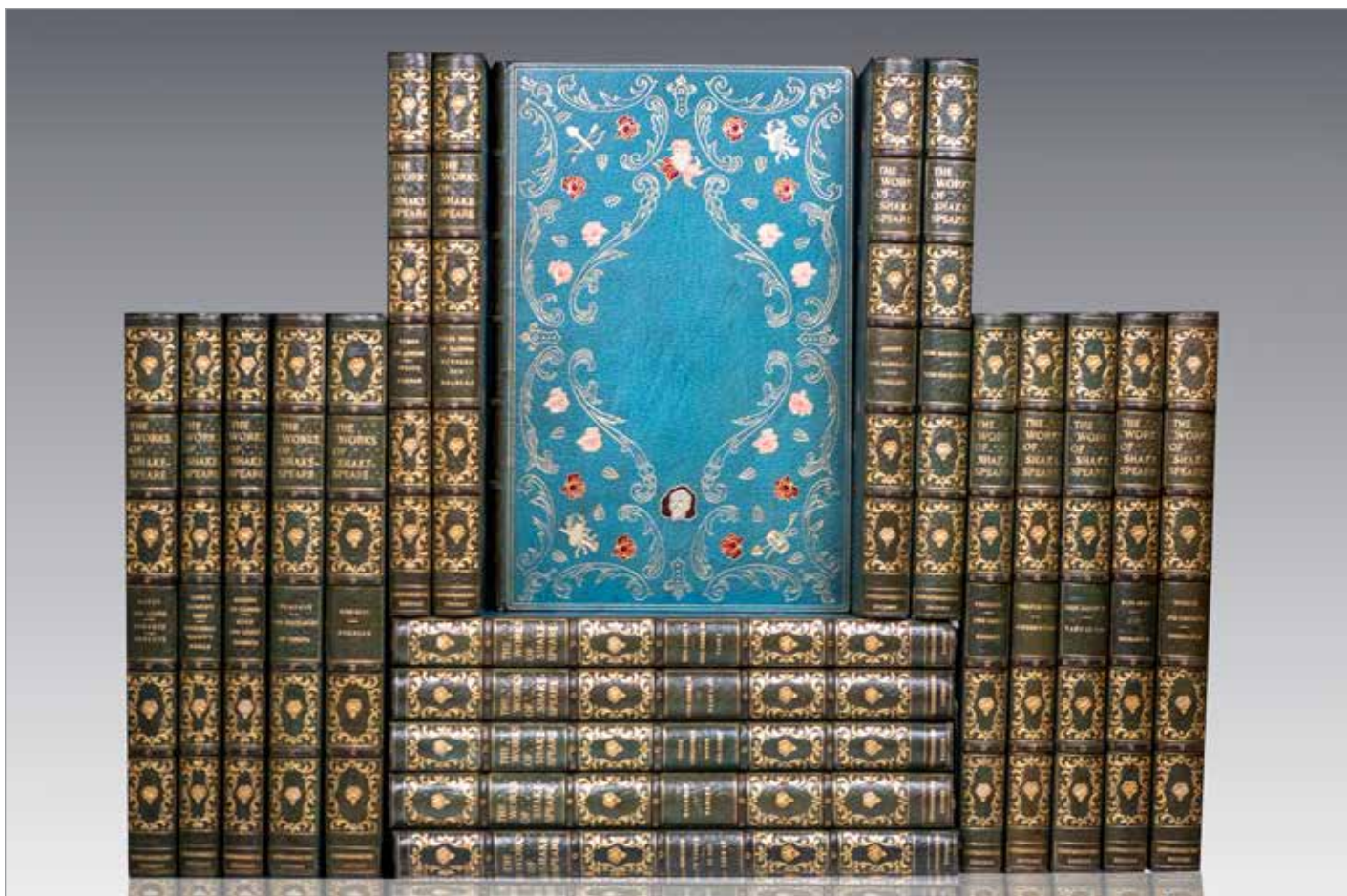
Exceedingly rare first complete edition in English of Cervantes' masterpiece comprised of a second edition of the first part and first edition of the second part. Small quarto, bound in full crimson crushed levant morocco by Riviere & Son, gilt titles and elaborate gilt tooling to the spine in six compartments within raised gilt bands, triple gilt ruling to the front and rear panels, gilt turn-ins and inner dentelles, all edges gilt, engraved headpieces, tailpieces and initials. Engraved title pages and printed title page to the second part supplied in exact facsimile from the copy in the British Museum. No printed title was printed in the first volume. Translated from the original Spanish by Thomas Shelton, his first English translation published in 1612 was the first translation in any language, and took him only forty days to complete. The true first edition of Don Quixote was published in Madrid by Francisco de Robles in two parts in 1605 and 1614. The first part of Shelton's first English version was published in 1612 with the second part added in 1620, both published in quarto. Volume one is a second edition of the excessively rare first edition, of which very few copies exist. Volume

two is a first edition, lacking the engraved title as with many copies, and believed to be indicative of an earlier state. "Duff suggested that the reason this plate is lacking in so many copies of the second part is because it was not prepared until after a good many copies had been sold without it" (Pforzheimer 140; Grolier Langland to Wither 213). In near fine condition. Small bookplates. Housed in a custom half morocco and folding chemise slipcase. A stunning presentation of this rare complete first edition in English.

Often cited as the first modern novel, Cervantes' masterpiece Don Quixote remains not only the most influential work of literature to emerge from the Spanish Golden Age, but the most important work of the entire Spanish literary canon. For its influence, innovation and critical status, it is "to Spanish literature what Shakespeare is to English" (Bloom) and has become globally regarded as "one of those universal works which are read by all ages at all times" (PMM).

Item #139832

\$25,000



SUMPTUOUSLY BOUND AND SPLENDIDLY ILLUSTRATED

SHAKESPEARE, WILLIAM. EDITED BY WILLIAM E. HENLEY

The Works of Shakespeare.

Edinburgh: Grant Richards, 1901.

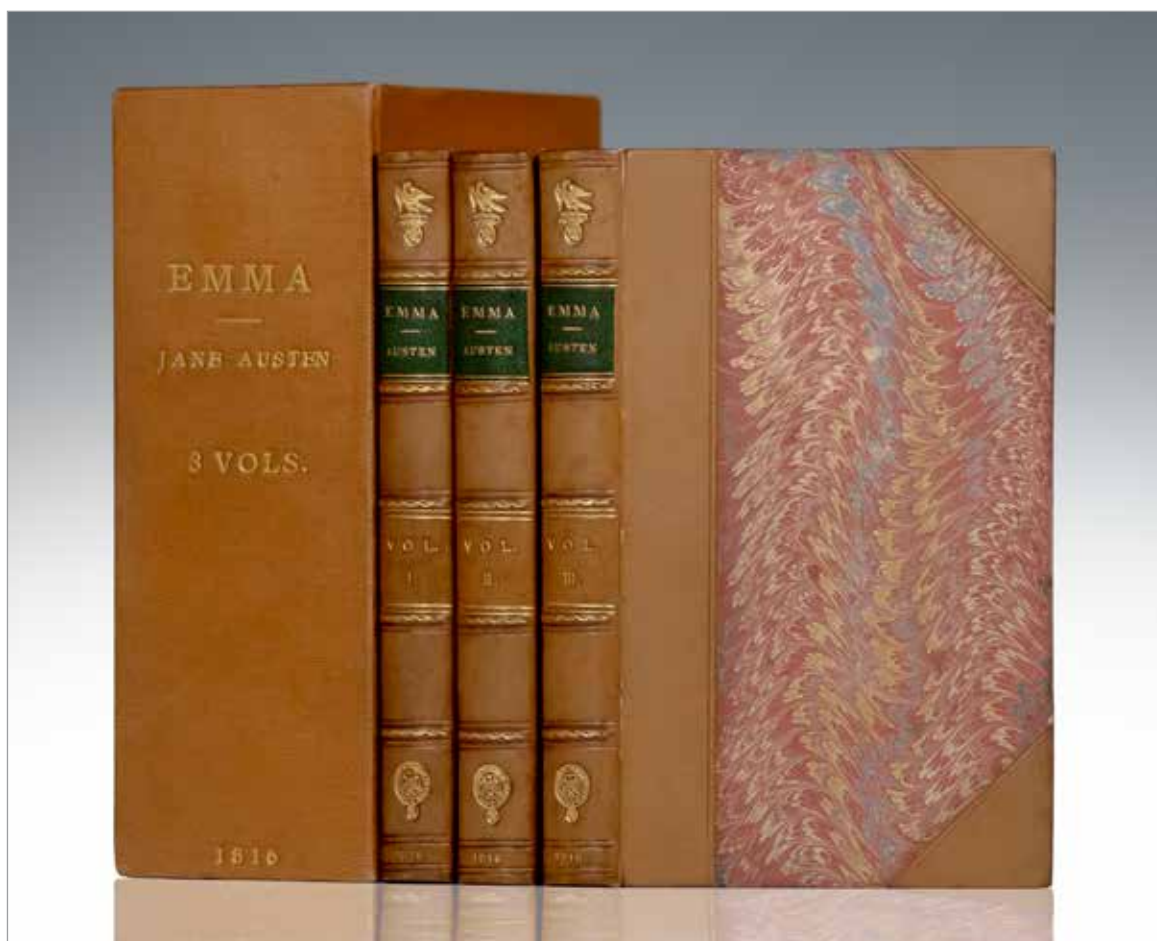
The Ellen Terry Extra-Illustrated Connoisseur's edition of the Works of Shakespeare, sumptuously bound and splendidly illustrated with numerous full-page hand-colored portraits and original watercolors. Folio, twenty volumes elaborately bound in full turquoise levant morocco with elaborate gilt titles and tooling to the spine in six compartments within raised gilt bands, double gilt ruling and gilt floral decorations to the front and rear panels with floral onlays of red, pink, and white morocco, gilt-ruled turn-ins and full morocco doublures, red figured brocade endleaves, ribbons bound in, top edge gilt with others untrimmed. Splendidly extra-illustrated with numerous magnificent portraits and scenes from the plays of Shakespeare, and further extra-illustrated with many full-page hand-colored plates and numerous original watercolor marginal ornaments and vignettes, many illuminated. The Ellen Terry extra illustrated edition, limited to one hundred signed and registered copies, this is number 7. Signed by Ellen Terry in Volume I and with an additional autograph note signed by her with her initials tipped in. Ellen Terry, one of the most celebrated English actresses of the late Victorian era, achieved prominence through her distinguished performances in Shakespearean roles, most

notably under the direction of Henry Irving at the Lyceum Theatre. Her portrayals of characters such as Lady Macbeth, Portia, and Beatrice helped shape public reception of Shakespeare's works in nineteenth-century performance culture. In near fine condition. Bookplate of Gerald P. Nye of Denmark to each volume. A stunning set.

William Shakespeare's works hold a central place in the canon of English literature due to their profound influence on language, culture, and dramatic form. His plays and poetry not only captured the complexities of human emotion and social relations but also expanded the expressive capacity of the English language, introducing countless words, phrases, and rhetorical devices that remain in use today. Shakespeare's works engaged with universal themes such as power, love, ambition, mortality, and identity, allowing them to resonate across diverse historical and cultural contexts. Moreover, his ability to blend poetic innovation with acute psychological insight elevated the theater from mere entertainment to a form of high art.

Item #149554

\$30,000



“I ALWAYS DESERVE THE BEST TREATMENT BECAUSE I NEVER PUT UP WITH ANY OTHER”

AUSTEN, JANE

Emma: A Novel. By the Author of “Pride and Prejudice.”

London: Printed for John Murray, 1816.

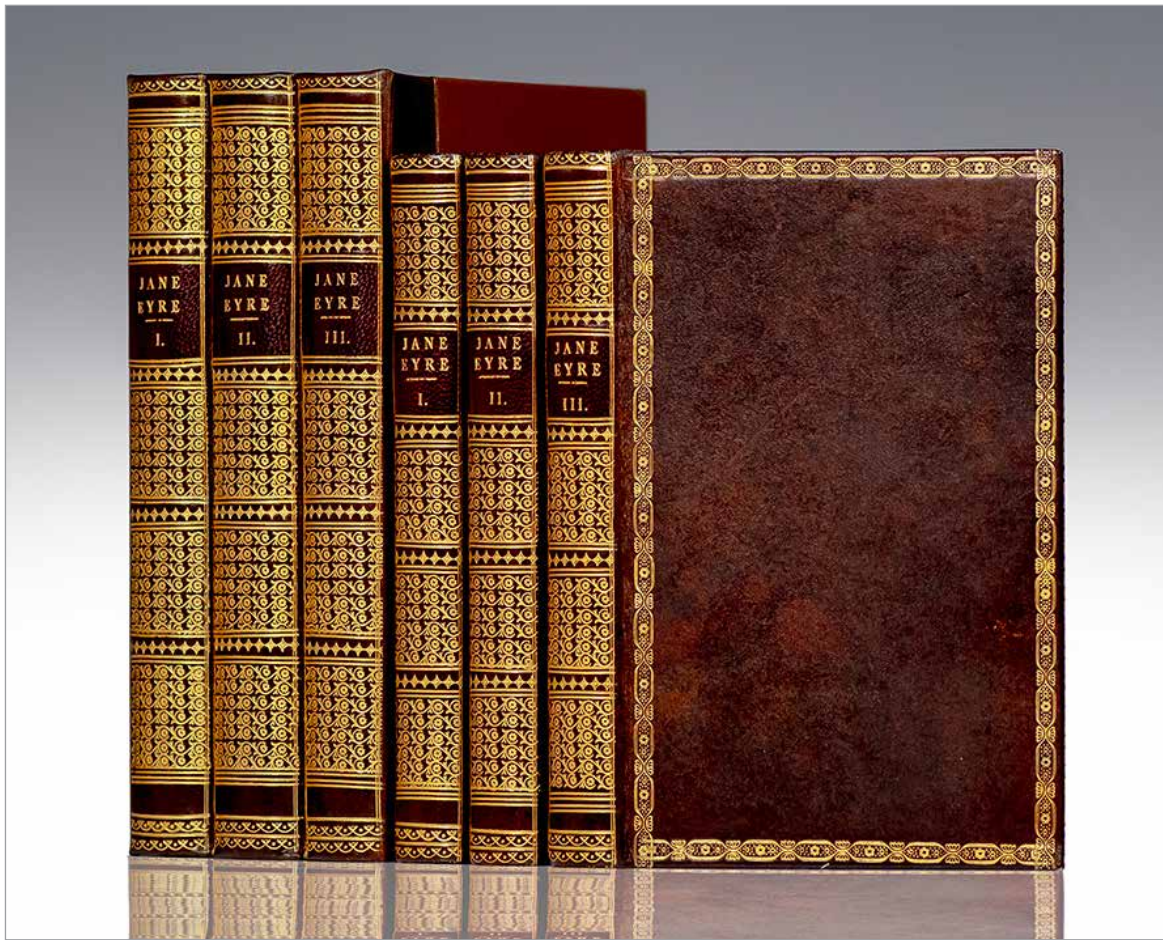
First edition of the final novel published during Austen’s lifetime, one of only 2000 copies printed. Small octavo, three volumes finely bound in three quarter leather over marbled boards by Birdsall & Son with morocco spine labels lettered in gilt, gilt titles and tooling to the spine in six compartments within raised gilt bands, top edge gilt, front pastedowns stamp-signed by Birdsall & Son, Northampton. Without half-titles. In very good condition with toning throughout, armorial bookplate to each pastedown. An exceptional example of one of the most highly coveted titles in English literature.

After many publishing delays, Jane Austen ultimately chose to self-finance the publication of *Emma*, a decision that reflected both her independence and growing confidence as a writer. She paid the publisher John Murray a 10% commission on sales, while retaining the remaining profits herself—an uncommon arrangement for a woman writer of the early 19th century. *Emma* was the fourth and final novel Austen published during her lifetime, appearing in December 1815 with the official publication date of 1816. At the time of its composition, Austen

was widely regarded as a rising literary talent, and she wrote the novel with increasing self-assurance, buoyed by the critical and commercial success of her earlier works. “*Emma* was the fourth and last novel which Jane Austen published in her lifetime. When it was written the author was at the height of her powers, and she wrote the book rapidly and surely, encouraged by the success of her previous novels to express herself with confidence in the way peculiarly her own” (Rosenbach 29:24). “Jane Austen’s fourth novel has a profundity similar to that of *Pride and Prejudice* or *Sense and Sensibility*, only more elusive since *Emma*’s character is far more subtle than Elizabeth or Marianne’s... Austen’s self-knowledge, her love of detail... [helped her] to create a proud, self-willed, self-guided, vexing and outrageous *Emma* and her greatest novel” (Honan, *Jane Austen*, 356-364). The novel has been adapted into several films, televised programs, and plays including the 1996 period film of the same name starring Gwyneth Paltrow, Alan Cumming, Toni Collette, Ewan McGregor, and Jeremy Northam.

Item # 149280

\$42,000



“I WOULD ALWAYS RATHER BE HAPPY THAN DIGNIFIED”

BRONTE, CHARLOTTE; EDITED BY CURRER BELL

Jane Eyre: An Autobiography.

London: Smith, Elder, & Co, 1847.

Rare first edition of this revolutionary feminist romance, of which reportedly only about 500 copies were printed in the first edition.

Octavo, three volumes, finely bound in full calf with gilt titles and elaborate tooling to the spine in six compartments within raised gilt bands, gilt tooling to the front and rear panels, marbled endpapers, all edges marbled. Housed in a custom half calf clamshell box. An exceptional example.

Charlotte Brontë was a prominent English novelist and poet, best known as the eldest of the three Brontë sisters who survived into adulthood and collectively reshaped the course of English literature in the 19th century. Writing during the Victorian era—a period not known for female literary independence—Brontë initially published her work under the masculine pseudonym Currer Bell, a strategic choice meant to shield her identity in a male-dominated literary world. Among her published works, ‘Jane Eyre’ (1847) stands as her most celebrated and enduring achievement. A groundbreaking novel in both form and content, it revolutionized prose fiction by employing a deeply introspective first-person narrative voice, offering unprecedented access to the private

consciousness, moral struggles, and emotional depth of its eponymous heroine. This narrative technique marked a significant shift in the novel form, emphasizing psychological realism and complex interiority.

The novel also weaves together elements of Gothic romance, Bildungsroman, and social critique, challenging prevailing notions of class, gender roles, and religious authority. Brontë’s nuanced treatment of feminism, sexuality, moral autonomy, and spiritual resilience was strikingly ahead of its time, provoking both admiration and controversy among contemporary readers and critics. Though steeped in Christian morality, Jane Eyre asserts the dignity, agency, and emotional complexity of its female protagonist in ways that continue to resonate with modern audiences and scholars alike. In very good condition, with vol. III with the expected pagination errors: “23” on page 32 and “252” on page 225, armorial bookplates to the front pastedown of each volume, intermittent toning to the outer leaves of each volume, vol. I lacking the leaf with pages 81-82.

Item # 146830

\$72,000



THE STORMFIELD EDITION OF THE WRITINGS OF MARK TWAIN

TWAIN, MARK. [SAMUEL L. CLEMENS].

[The Writings of Mark Twain.](#)

New York and London: Harper & Brothers, 1929.

The Stormfield limited edition of Twain's writings. Including his autobiography, as well as a biography by Albert Bigelow Paine. Octavo, 37 volumes, bound in three-quarter morocco by Bayntun with gilt titles and tooling to the spine in six compartments within raised gilt bands, top edge gilt, marbled endpapers, tissue-guarded frontispieces, illustrated with black and white tissue-guarded plates, some pages uncut. One of 1,024 numbered sets, this is number 175. In near fine condition, bookplate to the front pastedown. An exceptional set.

Lauded by William Faulkner as “the father of American literature,” American writer, humorist, and publisher Mark Twain’s best-known works include *The Adventures of Tom Sawyer* (1876) and its sequel, *The Adventures of Huckleberry Finn* (1884), the latter often called “The Great American Novel.” These novels not only capture the adventures and innocence of youth but also offer deep social commentary on issues such as race, freedom, and morality in 19th-century America. Twain’s writing style was revolutionary for its use of vernacular speech and regional dialects, giving voice to everyday Americans in a way that was previously rare in literature. His humor often concealed a

sharp critique of social injustice and human folly, making his work both entertaining and thought-provoking. Beyond these classics, Twain also authored *The Prince and the Pauper* (1881), a historical novel that explores social inequality through a tale of mistaken identity, and *A Connecticut Yankee in King Arthur’s Court* (1889), a satirical novel that critiques romanticized views of monarchy and chivalry. His shorter works, such as “The Celebrated Jumping Frog of Calaveras County,” helped establish his reputation as a master storyteller and humorist. Twain’s essays, travel writings, and speeches further reveal his keen observations on cultural and political issues, making his literary output diverse and influential. “To understand America, read Mark Twain. No matter what new craziness pops up in America, I find it described beforehand by him. He was never innocent, at home or abroad” (Garry Wills). “All modern American literature comes from one book by Mark Twain called *Huckleberry Finn*. There was nothing before. There has been nothing as good since” (Ernest Hemingway).

Item #148122

\$15,000

A WRITER OF ASTONISHING IMAGINATIVE RANGE AND INTELLECTUAL DARING

WELLS, H.G.

The Works of H.G. Wells. Including: The Time Machine, The Island of Doctor Moreau, The Invisible Man, The War of the Worlds, et al.

New York: Charles Scribner's Sons, 1924-1927.

The Atlantic edition, one of only 1050 copies produced signed by H.G. Wells in volume one, this is number 684. Octavo, 28 volumes, bound in three quarters morocco by Stikeman & Co., gilt titles and tooling to the spine with floral detailing, top edge gilt, tissue-guarded frontispiece illustrations including the author portrait in volume one. In near fine condition. An exceptional set.

H. G. Wells, often hailed as the father of science fiction, was a writer of astonishing imaginative range and intellectual daring, whose early novels introduced speculative ideas that would shape the genre for generations. With works like *The Time Machine*, *The Island of Doctor Moreau*, *The Invisible Man*, and *The War of the Worlds*, Wells used fantastic premises not only to thrill but to probe deep social, ethical, and philosophical questions, including evolution, imperialism, and human nature. His prose, often clear and economical, masked a radical political imagination—he was a lifelong socialist and futurist

who believed literature could influence the shape of society. Though best known for his early science fiction, Wells was a prolific writer of social comedies, history, and political essays, with *Kipps*, *Tono-Bungay*, and *The History of Mr. Polly* earning critical acclaim for their insight into the English class system and the plight of the common man. Later works like *The Outline of History* and *The Shape of Things to Come* underscored his ambition to educate and reform through a sweeping vision of human progress. In his final years, however, Wells grew disillusioned, and *Mind at the End of Its Tether* reflects his bleak view of humanity's prospects. George Orwell, a sometime critic of Wells, nevertheless acknowledged his influence, and today Wells is remembered not only for his extraordinary imaginative foresight but for the fierce urgency with which he engaged the social and scientific questions of his time.

Item #147627

\$11,000



THE STATESMAN EDITION OF THE COMPLETE WORKS OF CHARLES SUMNER

SUMNER, CHARLES. INTRODUCTION BY HON. GEORGE FRISBIE HOAR

The Complete Works of Charles Sumner.

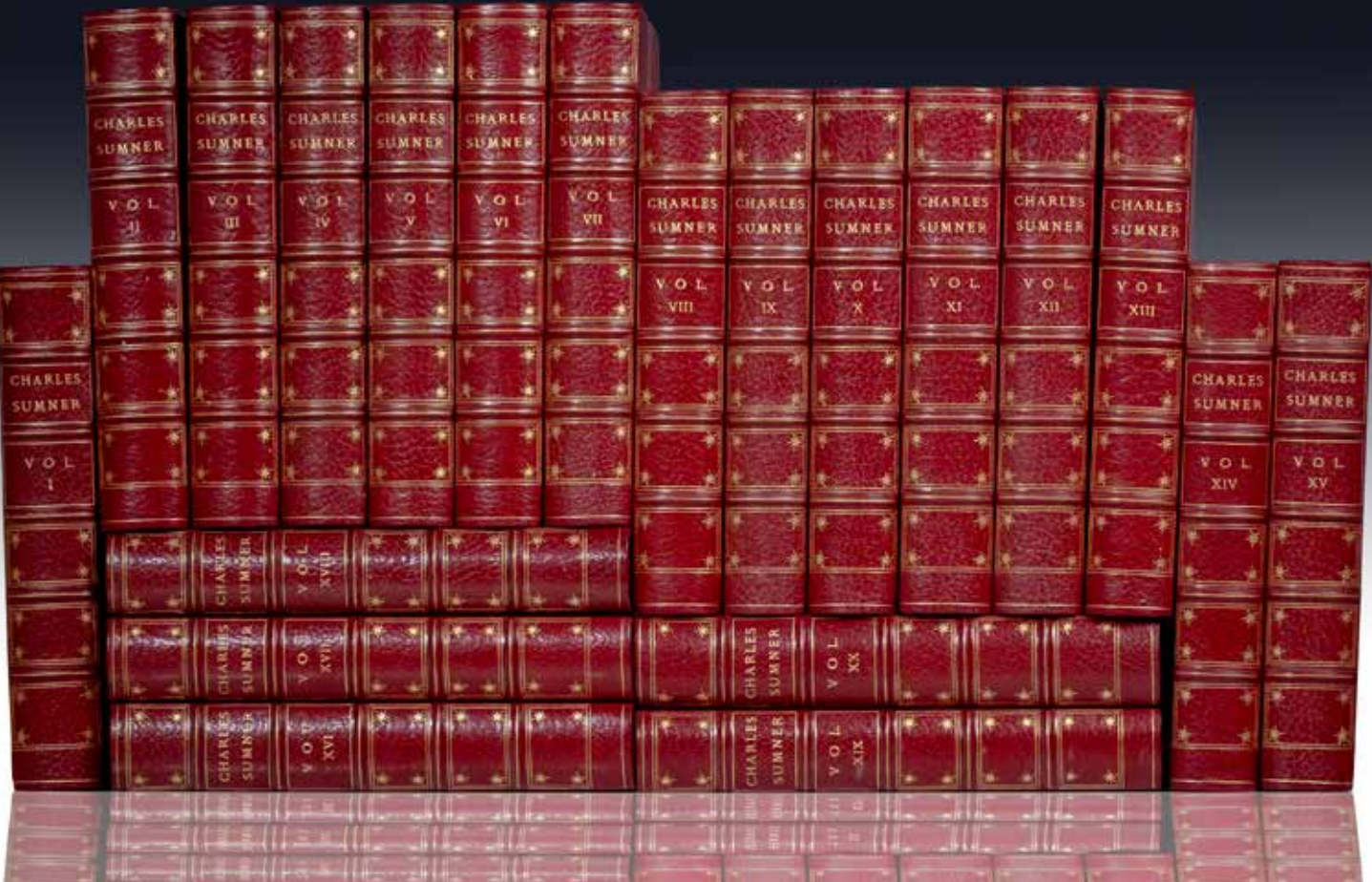
Boston: Lee and Shepard, 1900.

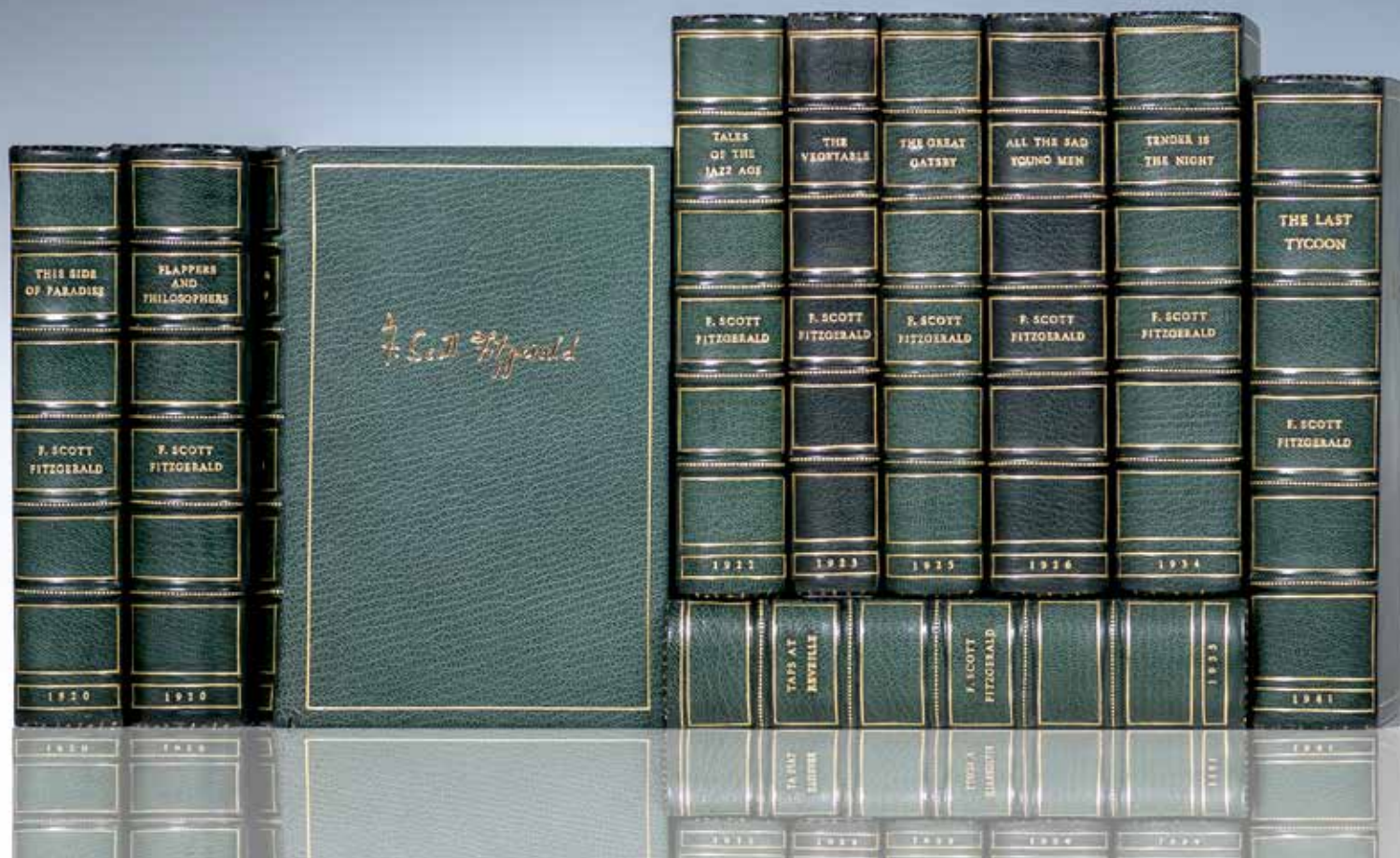
The Statesman edition of the complete works of Charles Sumner, with a three-page autograph letter signed by Sumner tipped into Vol. I. Octavo, twenty volumes bound in three quarter crushed levant morocco over marbled boards with gilt titles and tooling to the spine in six compartments within raised gilt bands, marbled endpapers, top edge gilt, tissue-guarded frontispiece to each volume. One of one thousand numbered copies, this is number 391. With a three-page autograph letter signed by Sumner to the Rev. R.C. Waterston tipped into Vol. I. which reads in full, “Yesterday I read the enclosed account, which will explain itself. It seems to me rather hard that I should be left in the lurch by our committee, & particularly by individuals on it who have never contributed their full quota, & who are themselves rich, too. I have so far neglected my worldly affairs during these latter years, & have been called upon so frequently for contributions, that I am less able than any member of the committee to pay this deficiency out of my own pocket. Nor do I think it just that Mr. Brigham, or Mr. Brooks, or Mr. Thayer, all of whom were originally responsible with me, and who have not contributed their full share, should let this be cast upon me. I have had the labor & responsibility of carrying the matter through—as far as it has gone, & secured contributions much beyond my portion. It seems to me, therefore, that I may properly devolve upon the members of

the committee above named the duty of meeting this deficit. Upon you there is no claim; for you have already supplied more than your share but I submit the account to you, & ask your advice as to the course to be pursued. Ever sincerely yours, Charles Sumner.” Here, Sumner writes as Republican Senator to Reverend Robert C. Waterston, regarding a commitment made to raise money for the public school system in Massachusetts, a cause Sumner championed alongside famous education reformer Horace Mann (1796-1859). In fine condition. A stunning set. The only complete set of the Statesman Edition we can locate in the auction record since 1964.

Charles Sumner was a prominent American statesman, lawyer, and abolitionist who played a critical role in the political struggle against slavery in the mid-19th century. As a leading member of the Radical Republicans in the U.S. Senate, Sumner championed civil rights and was an outspoken critic of the institution of slavery and its defenders. His most notable moment came in 1856 when he delivered a fiery anti-slavery speech titled “The Crime Against Kansas,” which led to his brutal caning on the Senate floor by Representative Preston Brooks.

Item #149581 \$8,800





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 Reveille, 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 Reveille*, 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

ONE OF THE MOST STYLISTICALLY DARING WRITERS IN AMERICAN LITERATURE

FAULKNER, WILLIAM

The Complete Novels of William Faulkner: Soldier's Pay, Mosquitos, Sartoris, The Sound and the Fury, As I Lay Dying, Sanctuary, Light in August, Pylon, Absalom, Absalom!, The Unvanquished, The Wild Palms, The Hamlet, Go Down Moses, Intruder in the Dust, Requiem For a Nun, A Fable, The Town, The Mansion, The Reivers.

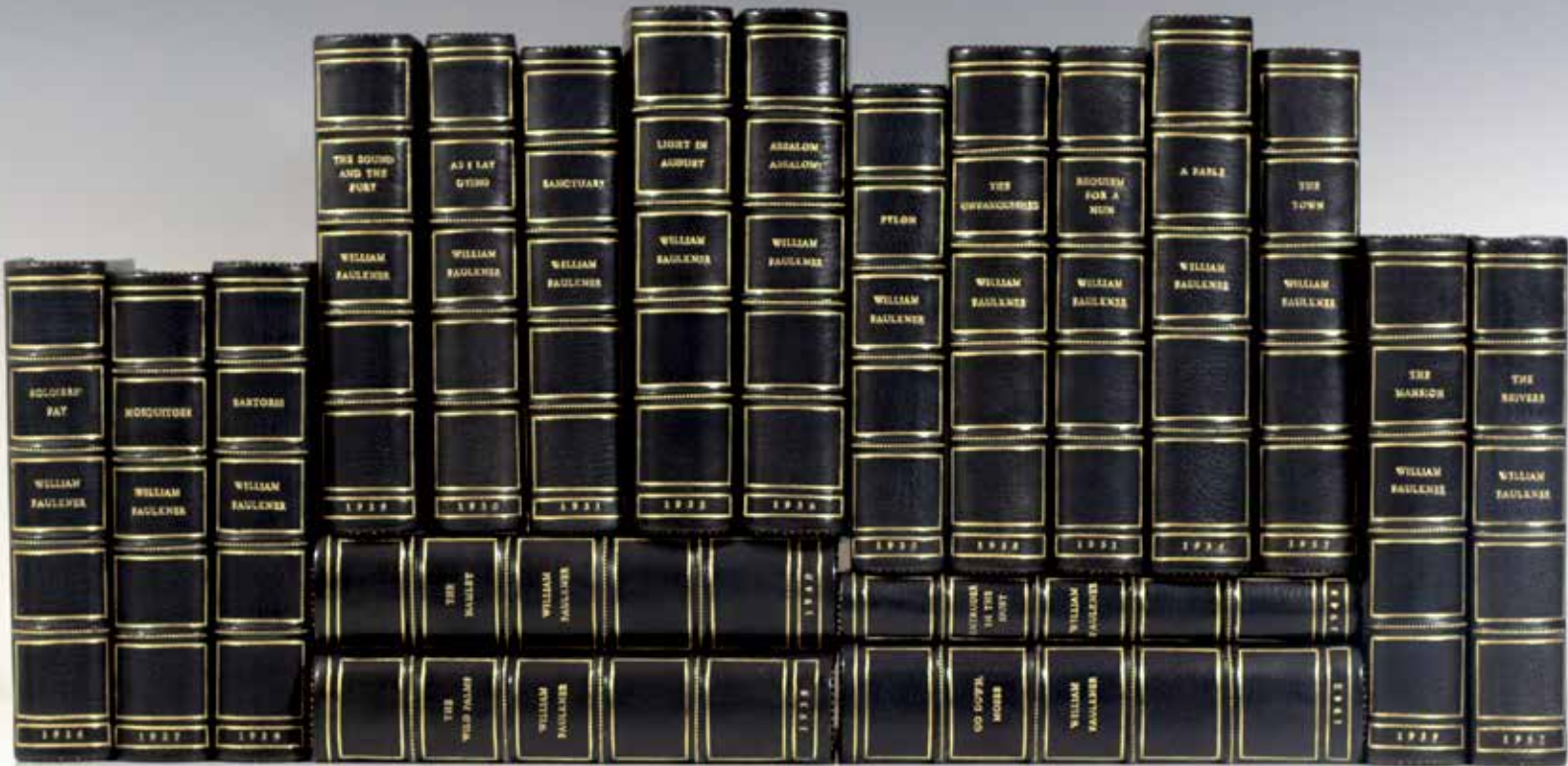
New York: Various Publishers, 1926-1962.

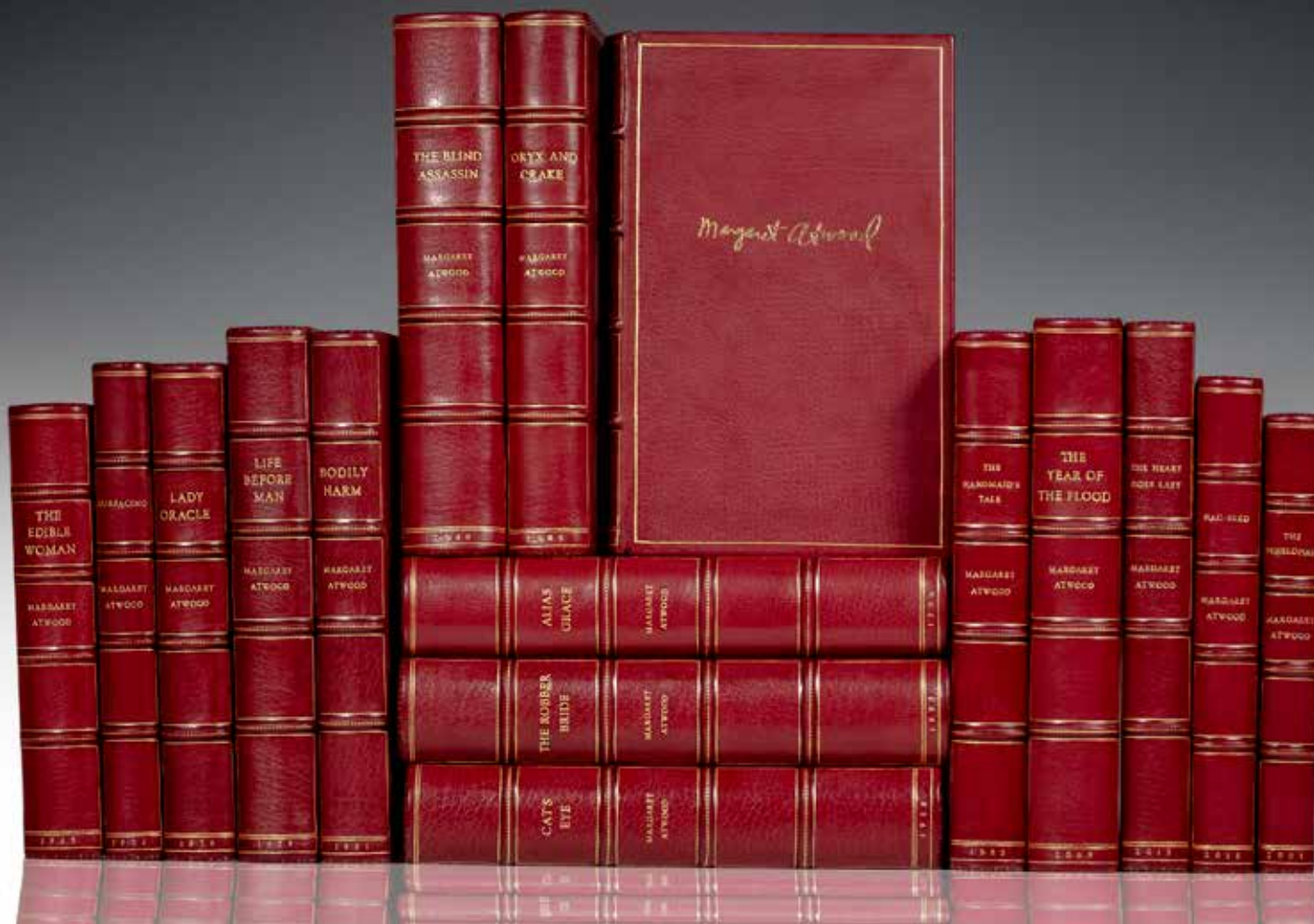
First editions of each novel by the Nobel Prize-winning author. Octavo, 19 volumes, bound in full morocco by the Harcourt Bindery, gilt titles and tooling to the spine in six compartments within raised gilt bands, gilt ruling to the front and rear panels, gilt stamped signature to the front panel, gilt inner dentelles stamp-signed by the Harcourt Bindery, marbled endpapers, all edges gilt. In fine condition. An exceptional set, rare and desirable.

One of the most celebrated and stylistically daring writers in American literature, William Faulkner emerged as a central figure of 20th-century fiction, known for his innovative narrative techniques, psychological depth, and vivid portrayals of the American South. Although Faulkner had already published several acclaimed works—including *The Sound and the Fury*, *As I Lay Dying*, and *Light in August*—his international reputation was firmly cemented in 1949 when he was awarded the Nobel Prize in Literature, becoming the only Mississippi-born author to receive the honor. The Nobel Committee

recognized him “for his powerful and artistically unique contribution to the modern American novel,” a testament not only to the complexity of his prose but also to his unflinching exploration of themes such as time, memory, racial conflict, and the decay of the Old South. Faulkner’s acceptance speech, delivered in Stockholm in 1950, is widely regarded as one of the most eloquent in Nobel history. In it, he emphasized the enduring role of the writer in confronting the human spirit’s capacity to endure and prevail, even in times of global fear and uncertainty. Reflecting his commitment to the literary arts beyond his own legacy, Faulkner chose to donate a portion of his Nobel Prize money to help foster the development of emerging voices in fiction. His gesture led to the eventual establishment of the PEN/Faulkner Award for Fiction, one of the most prestigious literary honors in the United States today.

Item #142531 \$28,000





FINELY BOUND IN FULL RED LEVANT MOROCCO BY THE HARCOURT BINDERY

ATWOOD, MARGARET

The Complete Works of Margaret Atwood: The Edible Woman, Surfacing, Lady Oracle, Life Before Man, Bodily Harm, The Handmaid's Tale, Cat's Eye, The Robber Bride, Alias Grace, The Blind Assassin, Oryx and Crake, The Year of the Flood, MaddAddam, The Heart Goes Last, Hag-Seed, and The Testaments.

Toronto: McClelland and Stewart Limited/Alfred A. Knopf Canada, 1969-2019.

Complete true first edition set of the novels of Margaret Atwood, finely bound in full morocco by the Harcourt Bindery. Octavo, 16 volumes bound in full red crushed levant morocco by the Harcourt Bindery with gilt titles and tooling to the spine in five compartments within raised gilt bands, gilt ruling to the front and rear panels, gilt signature to the front panel of each volume, gilt scrolled inner dentelles stamp-signed by the Harcourt Bindery, marbled endpapers, all edges gilt. Each volume is signed or inscribed by Margaret Atwood. In fine condition. Founded over a century ago in 1900, the Harcourt Bindery is the oldest and largest traditional bindery in America exclusively devoted to fine traditional leather bookbinding by hand. A completely unique set.

Margaret Atwood is one of Canada's most distinguished authors, known for her prolific and genre-defying body of work, which spans multiple decades and includes novels, poetry, and essays. Atwood's writing

often explores themes of power, gender, and societal control, with a distinctive blend of realism and speculative fiction. Her 1985 dystopian novel *The Handmaid's Tale* stands as one of her most influential works, reflecting concerns about gender inequality, authoritarianism, and the erosion of individual rights. The novel's portrayal of a totalitarian society has remained a touchstone for discussions of feminism and political resistance, particularly in the context of contemporary debates around reproductive rights and women's autonomy. Another significant work, *Alias Grace* (1996), a historical fiction based on a notorious Canadian murder case, highlights Atwood's deftness in combining historical research with psychological complexity, illustrating her ability to tackle complex moral questions through compelling narrative. Additionally, Atwood's *Oryx and Crake* (2003), part of her "MaddAddam" trilogy, is an important contribution to speculative fiction.

Item #149507

\$25,000

ONE OF THE MOST INFLUENTIAL FIGURES IN TWENTIETH-CENTURY AMERICAN LITERATURE

KEROUAC, JACK

The Novels of Jack Kerouac: The Town and the City, On the Road, The Subterraneans, The Dharma Bums, Doctor Sax, Maggie Cassidy, Tristessa, Book of Dreams, Big Sur, Visions of Gerard, Desolation Angels, Satori in Paris, Vanity of Duluo.

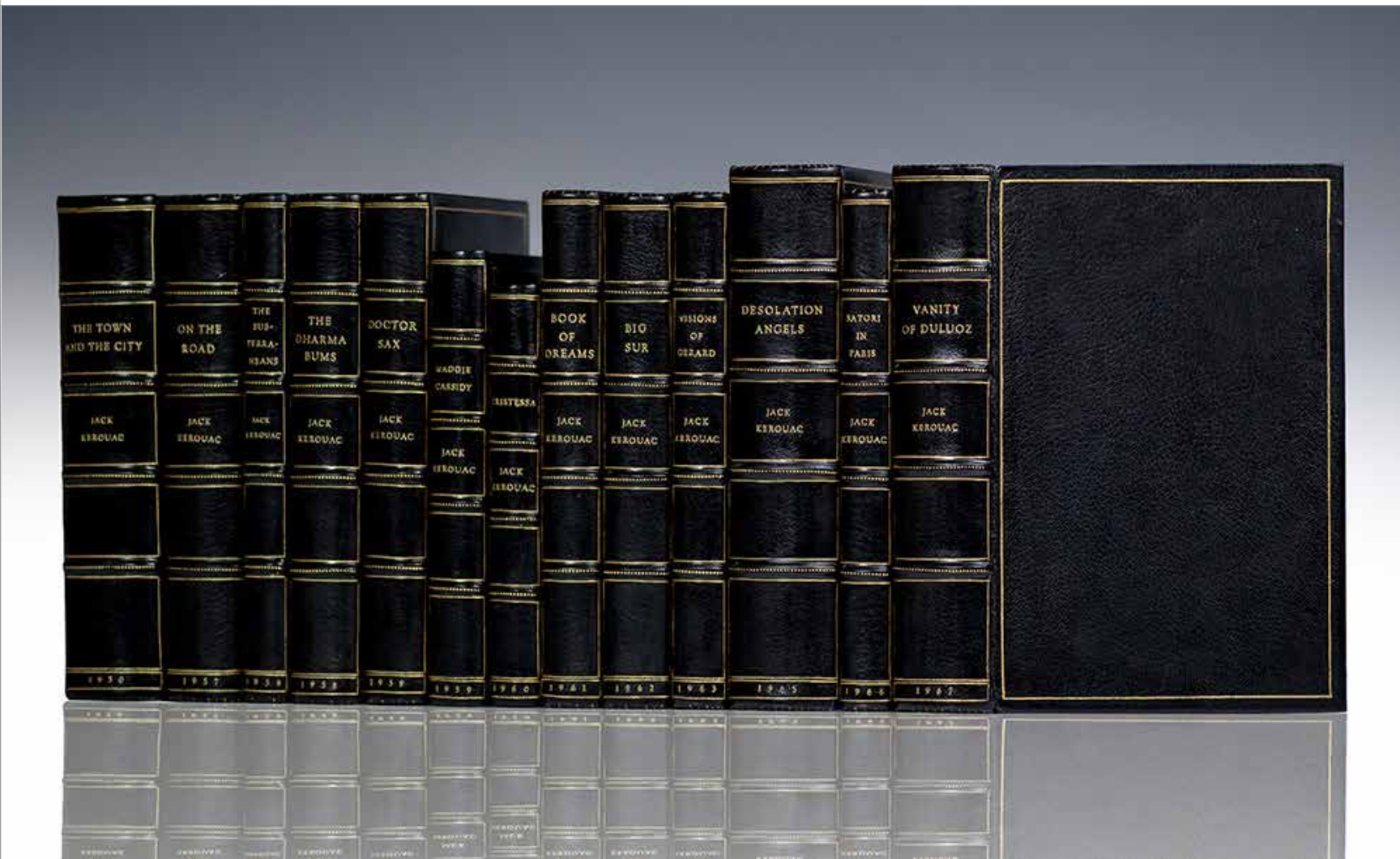
New York/San Francisco: Harcourt, Brace and Company/The Viking Press/Grove Press, Inc./Avon Book Division/City Lights Books/Farrar, Straus and Cudahy/Farrar, Straus and Company/Coward-McCann, Inc, 1950-1967.

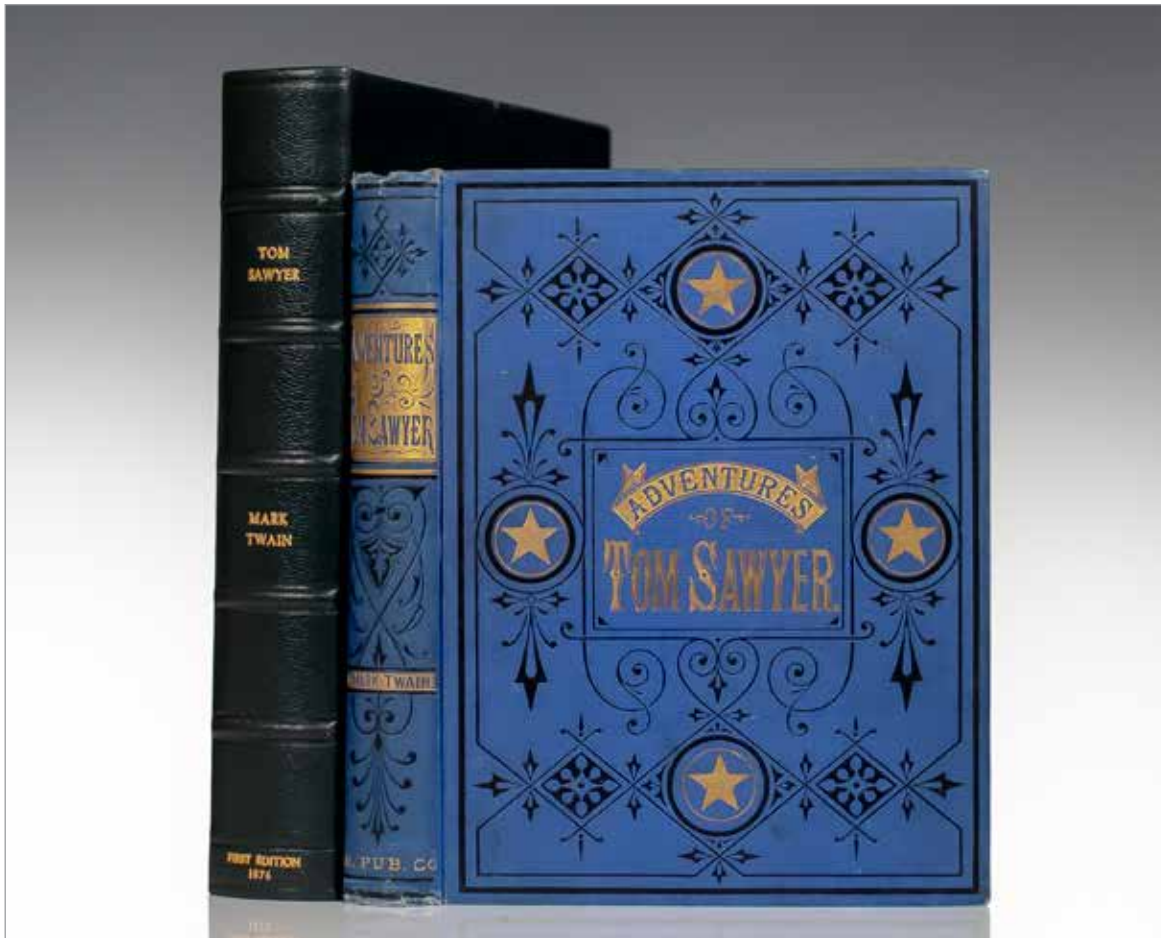
First editions of each of Jack Kerouac's novels. Octavo, thirteen volumes bound in full black levant morocco by the Harcourt Bindery with gilt titles and tooling to the spine in six compartments within raised gilt bands, gilt ruling to the front and rear panels, gilt turn-ins and inner dentelles stamp-signed by the Harcourt Bindery, marbled endpapers, all edges gilt. In fine condition. A completely unique and desirable set of the legendary Beat prose-poet's collected novels.

Jack Kerouac stands as one of the most influential figures in twentieth-century American literature, celebrated for his pioneering role in the Beat Generation and his radical reinvention of the American novel. His spontaneous prose style, rooted in jazz rhythms and spiritual yearning, broke from conventional narrative structures and captured

the restless energy of postwar America. Kerouac's most iconic work, On the Road, became a cultural touchstone for its raw depiction of freedom, rebellion, and the search for meaning across the American landscape. Alongside this seminal novel, books such as The Dharma Bums, Visions of Gerard, and Desolation Angels further develop what he called the "Duluo Legend"—a semi-fictionalized chronicle of his own life that blends autobiography, myth, and mysticism. Through these works, Kerouac gave voice to a generation disillusioned by materialism, while affirming the redemptive possibilities of personal experience, artistic expression, and spiritual exploration.

Item #149820 \$19,500





ONE OF THE MASTERPIECES OF AMERICAN LITERATURE

TWAIN, MARK [SAMUEL L. CLEMENS]

The Adventures of Tom Sawyer.

Hartford, Conn: The American Publishing Company, 1876.

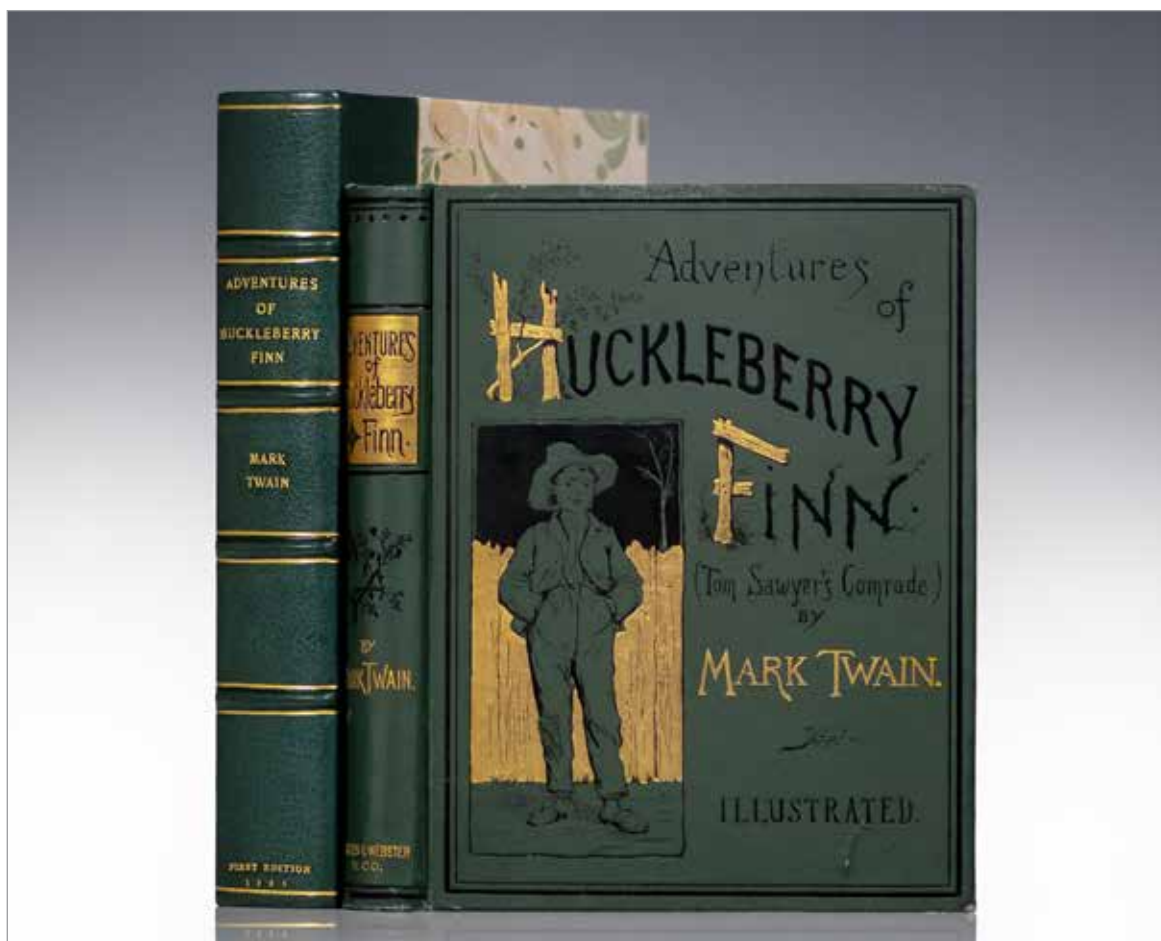
First edition, second issue of one of the great masterpieces of American literature and Twain's best-selling book. Octavo, original blue cloth elaborately stamped in gilt, illustrated with frontispiece and numerous in-text illustrations by True Williams and others. Second issue with the half-title and frontispiece printed on the same leaf. The first and second printings were only 5,000 copies each. (MacDonnell; BAL 3369). In near fine condition. With the gilt and black-stamping exceptionally well preserved. Housed in a custom full morocco clamshell box.

Popular and controversial at the time of publication in 1876, Mark Twain's masterpiece *The Adventures of Tom Sawyer* has been adapted into dozens of film, television, and theatrical productions. The quintessential tale of American boyhood established one of the most memorable characters in American literature, who appeared in three later sequels including Twain's other most notable work, *The Adventures of Huckleberry Finn*. Celebrated for its vivid evocation

of small-town life along the Mississippi River, the novel captured the mischief, imagination, and moral awakening of youth in a way that resonated deeply with readers of all ages. Twain's playful yet incisive style, combined with his subtle critiques of adult hypocrisy and societal norms, helped secure *Tom Sawyer* not only as a cornerstone of 19th-century American fiction, but as a foundational influence on generations of writers who followed. Its enduring appeal lies in its timeless exploration of freedom, adventure, and the complex transition from childhood innocence to a more nuanced understanding of the world. "The first novel Mark Twain wrote without a co-author, *Tom Sawyer* is also his most clearly autobiographical novel enlivened by extraordinary and melodramatic events, it is otherwise a realistic depiction of the experiences, people and places that Mark Twain knew as a child" (Rasmussen, 459).

Item #148150

\$16,000



“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.

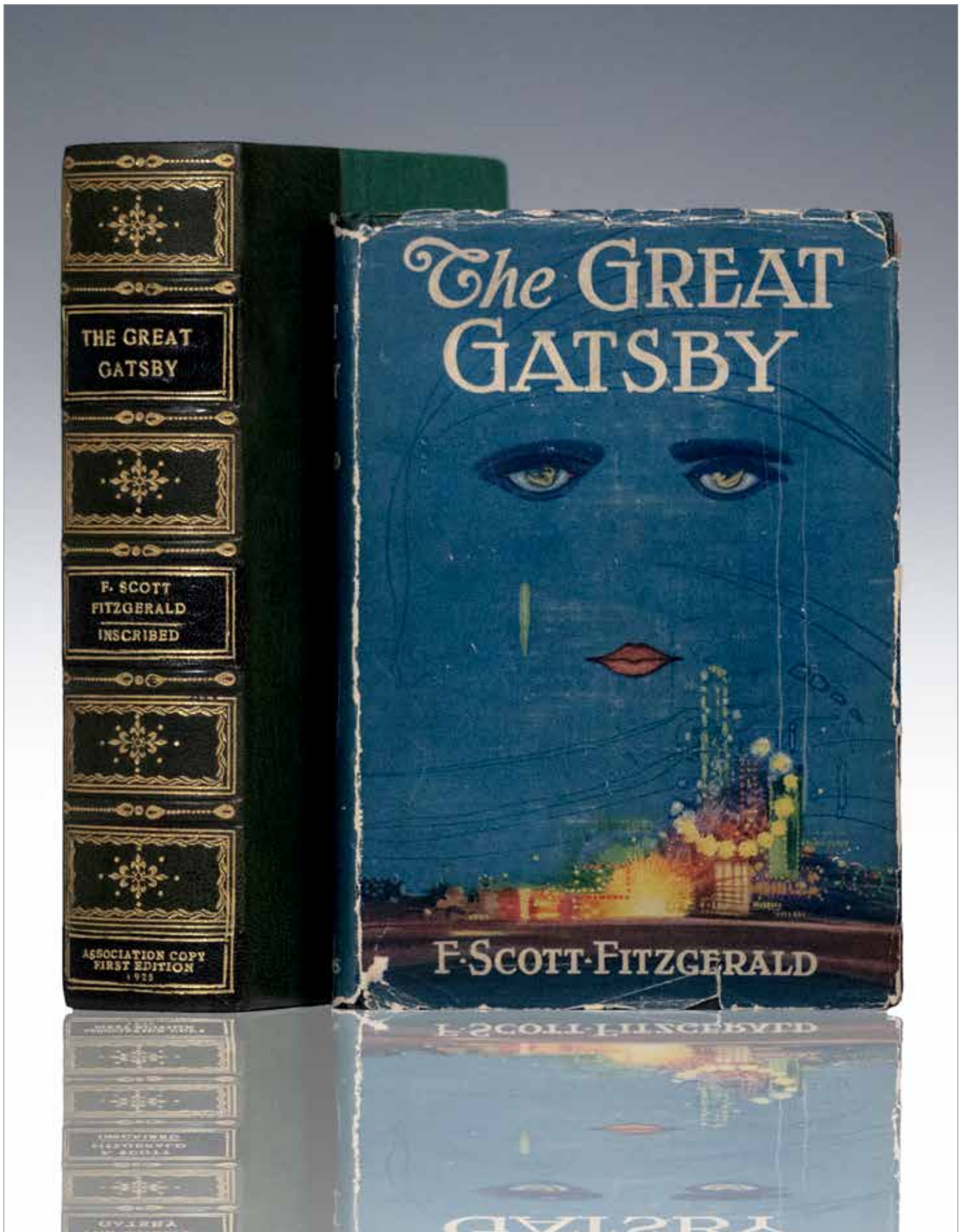
First edition, first issue of Mark Twain's masterpiece, a justifiable contender for the title of “the Great American Novel” and arguably “the most praised and most condemned 19th-century American work of fiction” (Legacies of Genius, 47). Octavo, original publisher's gilt and black stamped pictorial green cloth, with 174 illustrations by Edward W. Kemble. Contains 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 in first state with the cloth table cover under the bust, bearing the Heliotype Printing Co. imprint; copyright page dated 1884; page 143 with “l” 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 near fine condition with some light rubbing to the cloth extremities. Housed in a custom half morocco clamshell box by the Harcourt Bindery. A very sharp, bright example of this landmark work in American literature, one of the nicest we have seen.

Written over an eight-year period, Twain's *Adventures of Huckleberry Finn* was controversial from the outset, attacked by critics for its crudeness, coarseness and vulgarity. The book nevertheless emerged as one of the defining novels of American literature, prompting Hemingway to declare: “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 #149190

\$28,000



EXCEEDINGLY RARE WITH A CONTEMPORARY PRESENTATION INSCRIPTION FROM FITZGERALD AND IN THE SCARCE FIRST ISSUE DUST JACKET

FITZGERALD, F. SCOTT

The Great Gatsby.

New York: Charles Scribner's Sons, 1925.

First edition, first printing of Fitzgerald's masterpiece, inscribed by Fitzgerald to Zelda's sister and her husband Newman Smith in the year of publication and in the exceptionally rare first issue dust jacket. Octavo, original dark green cloth with gilt titles to the spine. First printing with "chatter" on p. 60, line 16; "northern" on p. 119, line 22; "it's" on p. 165, line 16; "away" on p. 165, line 29; "sick in tired" on p. 205, lines 9-10; and "Union Street station" on p. 211, lines 7-8. Association copy, inscribed by the author on the front free endpaper in the year of publication, "For Rosalind and Capitan with affection from Scott and Zelda June (May) 1925."

During their extended stay in Europe from 1924 to 1925, F. Scott and Zelda Fitzgerald lived and traveled in several parts of France and Italy, including the French Riviera (notably Saint-Raphaël and Antibes), Paris, Rome, and the island of Capri. They were residing on the island of Capri—an isolated yet fashionable retreat in the Bay of Naples—at the time of *The Great Gatsby's* publication on April 10, 1925, having temporarily withdrawn from the social pressures of the Riviera and the literary scene in Paris. While on Capri, Fitzgerald, still awaiting delivery of the published novel, sent Scribner's a series of personalized inscriptions written on loose slips of paper to be affixed into presentation copies for fellow writers such as Sinclair Lewis, H. L. Mencken, Carl Van Doren, and Van Wyck Brooks (see *Letters*, ed. Bruccoli, pp. 156–158). By the time of this inscription to Rosalind and Capitan, Fitzgerald had access to an actual copy of the first edition.

Fitzgerald's relationship with his wife Zelda's sister and brother-in-law, Rosalind Sayre Smith and her husband, Judge Newman "Cap" Smith, was complex. Fitzgerald had long harbored resentment toward Cap, who had vehemently opposed his courtship of Zelda. A Southern aristocrat and a judge, Cap's adherence to Southern traditions and his sense of familial duty made him an imposing figure in Zelda's life, and his disapproval of Fitzgerald's unconventional, somewhat bohemian lifestyle only fueled the tension between them. Moreover, Zelda's sister, Rosalind had been an active participant in discouraging the relationship from the outset. She viewed Fitzgerald as an unsuitable match for her sister, citing his lack of social standing and financial stability, as well as his uncertain future as a writer. This dynamic between Fitzgerald and the Smiths was fraught with familial tension and class-based animosities, much like those explored in Fitzgerald's work. Nevertheless, by 1925, tensions had eased enough to justify this gesture of literary diplomacy. That he now had access to a physical copy of the novel underscored a shift not only in Fitzgerald's circumstances but in the novel's initial circulation. Bruccoli A11.1.a; Connolly, *The Modern Movement* 48.

The iconic dust jacket design for *The Great Gatsby*, created by Francis



Cugat in 1924, has become an integral part of the novel's identity, despite being designed before Fitzgerald had completed the manuscript. Commissioned by Scribner's Sons, Cugat was given minimal direction, relying instead on his understanding of the novel's themes—wealth, excess, and the disillusionment of the American Dream. Featuring a striking, ethereal likeness of a woman's face with large, captivating eyes set against a blue night sky filled with city lights, the jacket painting evokes the image of Dr. T.J. Eckleburg's billboard in the novel, symbolizing the moral decay of society, while the vibrant city lights suggest the allure and emptiness of *Gatsby's* world. Fitzgerald reportedly reacted positively to the design, feeling that it captured the essence of his novel, even before its completion.

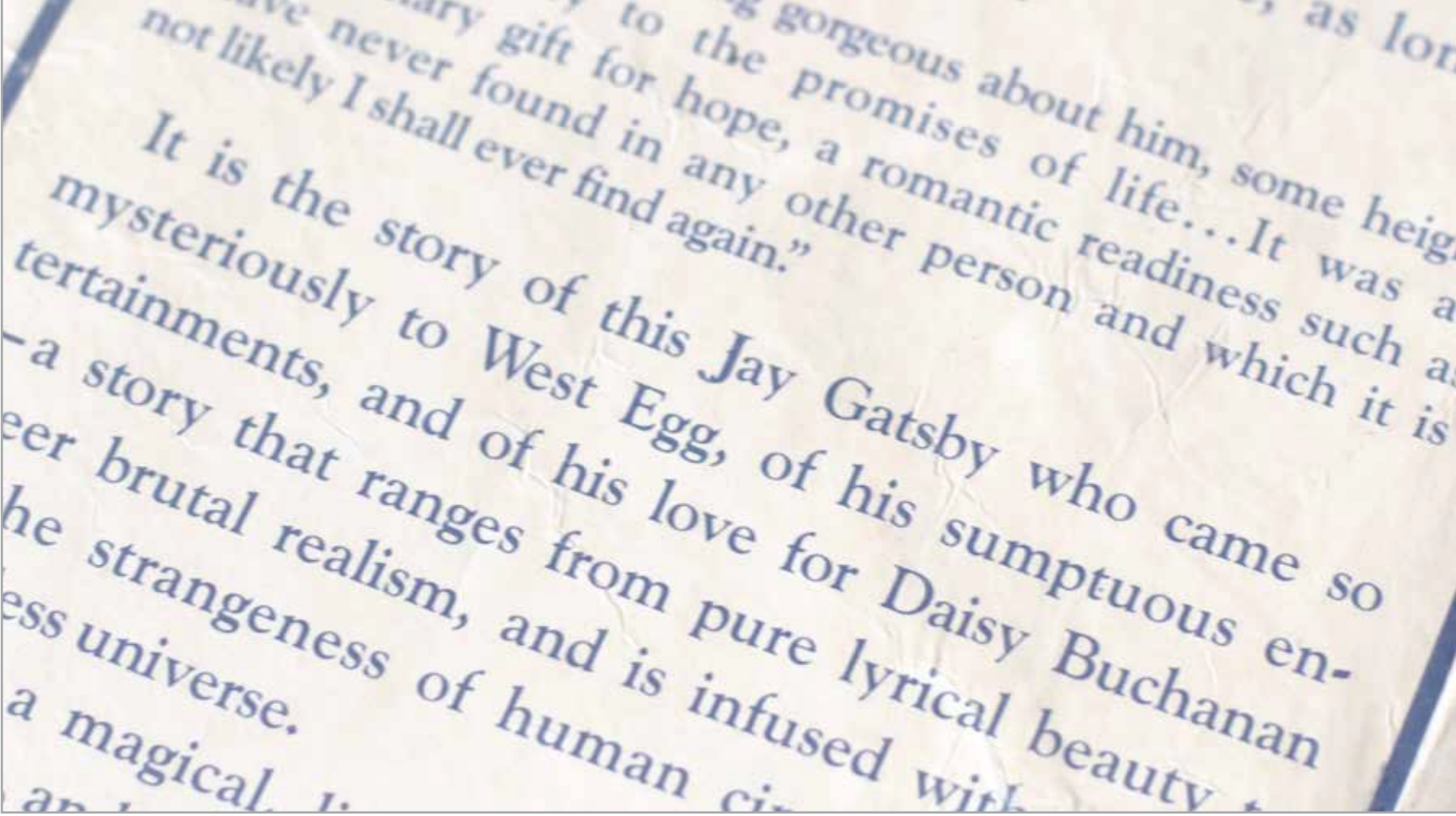
Near fine in a very good first issue dust jacket, with the lowercase "j" in "jay Gatsby" on the back panel, corrected in ink. Jacket art by Francis Cugat. Housed in a custom half morocco and folding chemise slipcase. An outstanding association copy, exceedingly rare with a contemporary presentation inscription and in the scarce first issue dust jacket; perhaps the most iconic dust jacket of the 20th century.

For Rosalind and Capitau
with affection from

Scott and Lida

June (May) 1925





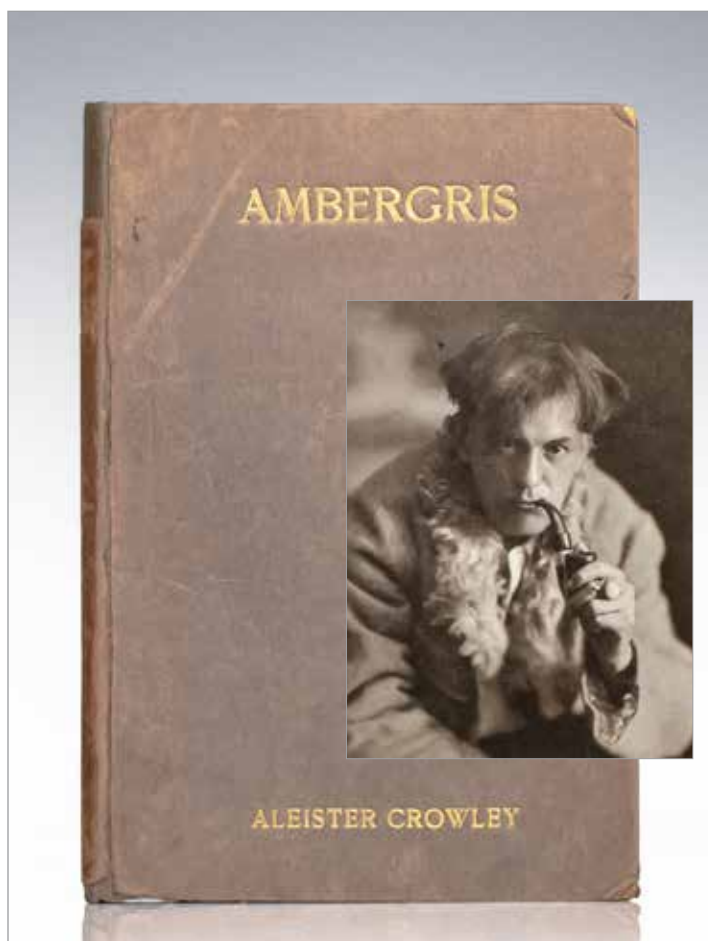
In 1922, F. Scott Fitzgerald declared his intention to write “something new—something extraordinary and beautiful and simple and intricately patterned.” This vision materialized in *The Great Gatsby*, a novel that would become not only Fitzgerald’s finest work but also the definitive literary achievement for which he is best remembered. With its portrayal of the Jazz Age in all its excess, extravagance, and moral decay, *The Great Gatsby* captured the spirit of the Roaring Twenties and provided a poignant exploration of the American Dream’s contradictions. The novel’s intricate narrative, beautiful prose, and profound themes elevated it to a status far beyond its initial reception. Although it was not immediately recognized as a masterpiece, it eventually became a permanent fixture in American literature and culture. It has been celebrated as one of the most important works in the canon of American fiction. Literary critic Cyril Connolly hailed *The Great Gatsby* as one of the six best American novels, noting that it “remains a prose poem of delight and sadness which has by now introduced two generations to the romance of America, as *Huckleberry Finn* and *Leaves of Grass* introduced those before it” (*Modern Movement* 48). Through its vivid depiction of the 1920s, *The Great Gatsby* continues to resonate

with readers and remains a crucial work for understanding both the historical period it depicts and the broader themes of aspiration, love, and disillusionment in the American experience. Fitzgerald’s ability to blend beauty, complexity, and simplicity in a single narrative ensures that *The Great Gatsby* endures as an essential part of the American literary tradition. After World War II, *The Great Gatsby* steadily gained popularity and became a staple of American high school curricula. Today, it is widely regarded as a literary classic and is often considered a contender for the title of the “Great American Novel.” In 1998, the Modern Library editorial board named it the best American novel of the 20th century and the second-best English-language novel of the same period. The novel has inspired numerous stage and film adaptations, including four film versions. Two notable adaptations include the 1974 version starring Robert Redford and Mia Farrow, and Baz Luhrmann’s 2013 film featuring Leonardo DiCaprio, Tobey Maguire, and Carey Mulligan. Fitzgerald’s granddaughter praised Luhrmann’s adaptation, remarking that “Scott would be proud.”

Item #147842

\$975,000





INSCRIBED BY ALEISTER CROWLEY TO ENGLISH ZIONIST SIR HENRY LUDWIG MOND

CROWLEY, ALEISTER

Ambergris: A Selection From the Poems.

London: Elkin Mathews, 1910.

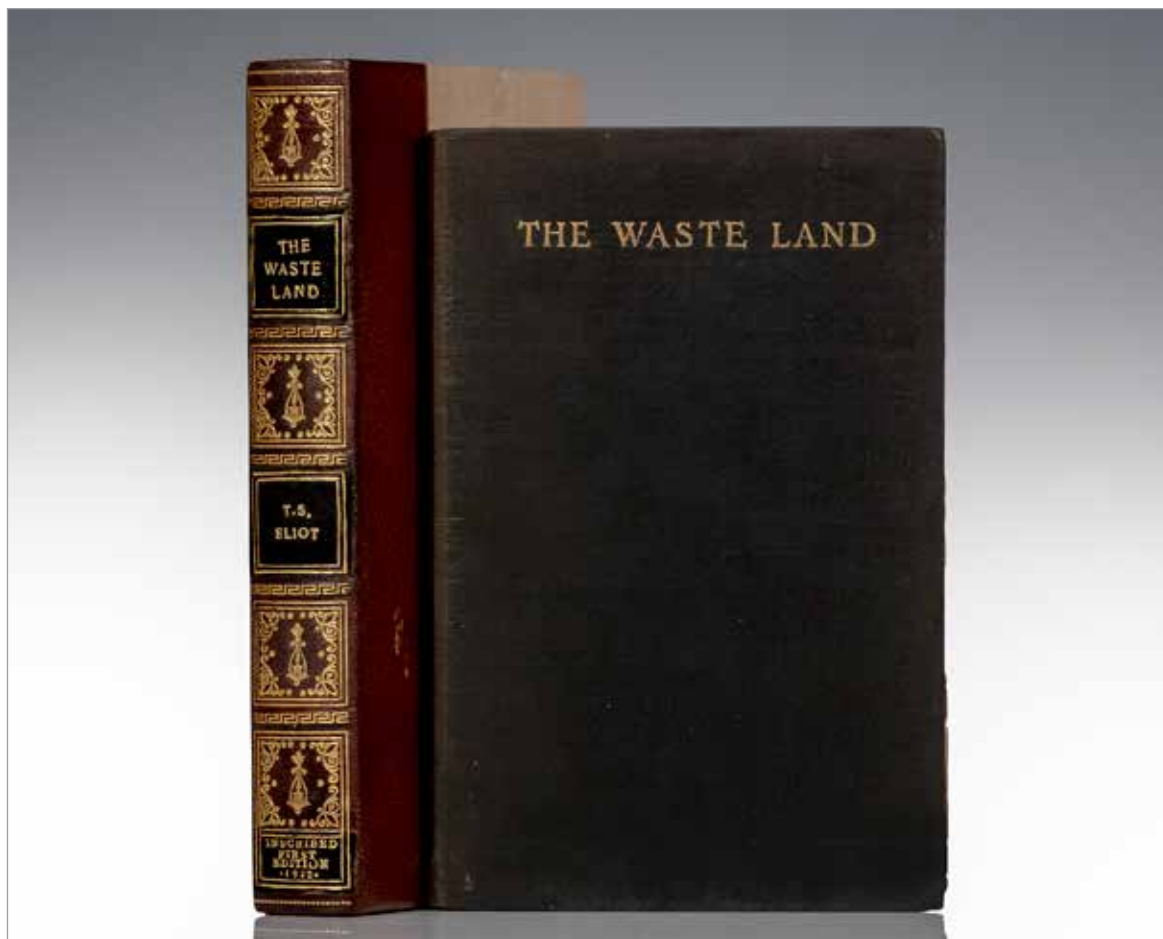
First edition of this scarce collection of Crowley's poetry. Octavo, original publisher's boards lettered in gilt, rebacked, frontispiece portrait. Presentation copy, inscribed by the author on the rear free endpaper, "Henry Mond from Aleister Crowley." The recipient, Sir Henry Ludwig Mond, 2nd Baron Melchett was an English politician, industrialist and Zionist. He served as Member of Parliament for the Isle of Ely 1923-24 as a Liberal and deputy chairman of Imperial Chemical Industries from 1940 to 1947. Having been brought up in the Church of England, he reverted in the 1930s to his family's original Judaism and became a champion of Zionism. He advocated for the evacuation of Jews from Germany to Palestine and supported the formation of an independent state of Palestine as part of the British Commonwealth. Following his first public speech in support of Zionism in 1931, he was appointed Hon. President of the Maccabi World Union and devoted himself to that office in the conviction (as he put it in an interview with *The Jewish Chronicle* in 1932) that "in a physically fit world Jewry is essential if the great work of rebuilding the National Home is to be achieved." The European Maccabi tour which he made the following year together with Dr. Lelewer was a tremendous success and developed Maccabi from a sporting association into a symbol

of Jewish renaissance. Poland, Galacia, Romania and Bulgaria were visited before the tour ended in Palestine. The masses of young Jews, subjected to numerous clauses in universities and to organized anti-semitism at large, were inspired by the Maccabi idea: 8,000 of them mobbed Lord Melchett in the streets of Warsaw, more thousands packed into meetings at Bucharest, Sofia, and Czernowitz, and smaller gatherings welcomed the train at almost every rail station on the route of the tour. On reaching Eretz Yisrael, Lord Melchett was given a great ovation by the crowds who heard his stirring speeches, and parades were held in his honor. In very good condition, rebacked. Armorial bookplate of Henry and Gwen Melchett to the pastedown. Scarce with only a handful of copies (one being signed) traced at auction over the past century.

Aleister Crowley (1875–1947) was a pivotal figure in the development of modern esotericism and occult practices. He is primarily recognized for founding Thelema, a religious and philosophical system detailed in his text "The Book of the Law."

Item #146395

\$12,500



“WE WHO WERE LIVING ARE NOW DYING WITH A LITTLE PATIENCE”



ELIOT, T.S.

The Waste Land.

New York: Boni & Liveright, 1922.

First edition, second printing of one of the most influential works of the 20th century.

Octavo, original black flexible cloth, lettered in gilt. Presentation copy, inscribed by the author on the title page, “T.S. Eliot inscribed for John Walker 25.v.27.” One of one thousand copies, this is number 213. Contains the “mount in” misprint on page 41, line 339 lacking the “a” from “mountain.” Stated as the second edition on the limitation leaf, but is in fact the second printing from the standing type (Gallup A6b). In very good condition with light toning. Housed in a custom folding chemise and half morocco slipcase. Exceptionally rare and desirable signed and inscribed.

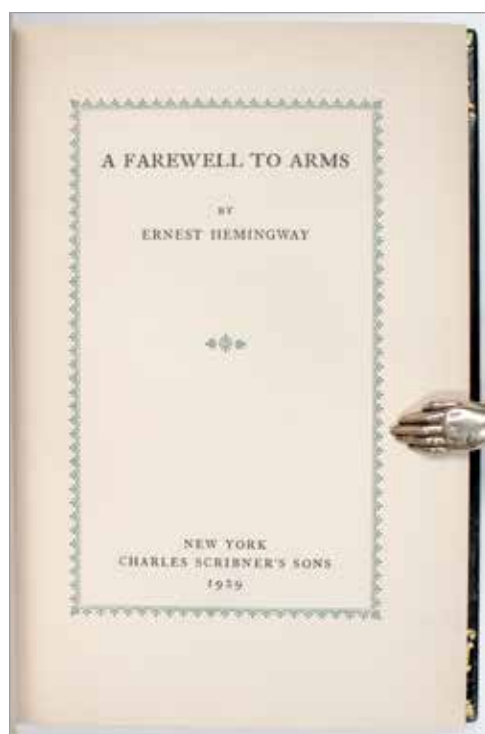
The Waste Land expresses with great power the disillusionment and disgust of the period after World War I. In a series of fragmentary vignettes, loosely linked by the legend of the search for the Grail, it portrays a sterile world of panicky fears and barren lusts, and of human beings waiting for some sign or promise of redemption. The depiction of spiritual emptiness in the secularized city--the decay of urbs aeterna (the “eternal city”)--is not a simple contrast of the heroic past with the degraded present; it is rather a timeless, simultaneous awareness of moral grandeur and moral evil. The poem initially met with controversy as its complex and erudite style was alternately denounced for its obscurity and praised for its modernism.

Item #148107

\$35,000



“MAYBE... YOU’LL FALL IN LOVE WITH ME ALL OVER AGAIN”



HEMINGWAY, ERNEST

A Farewell To Arms.

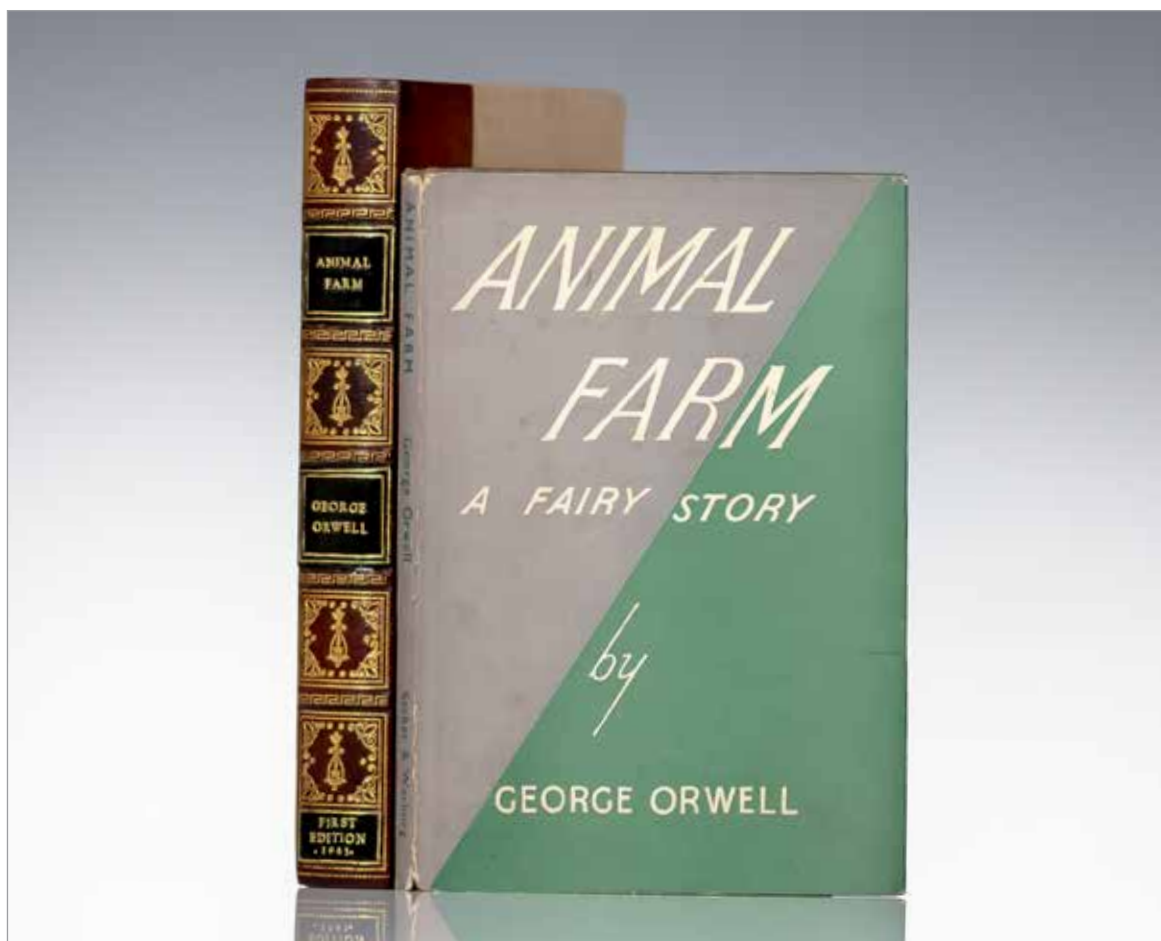
New York: Charles Scribner’s Sons, 1929.

Signed limited edition of this early Hemingway classic, which established him among the American masters. Tall octavo, bound in full black morocco by Zaehnsdorf for Asprey with gilt titles and elaborate gilt tooling to the spine in six compartments within raised gilt bands, elaborate gilt tooling to the front and rear panels, all edges gilt, gilt turn-ins and inner dentelles, silk endpapers. One of 510 copies signed by Ernest Hemingway. In fine condition. Housed in a custom slipcase. An exceptional example, rare and desirable.

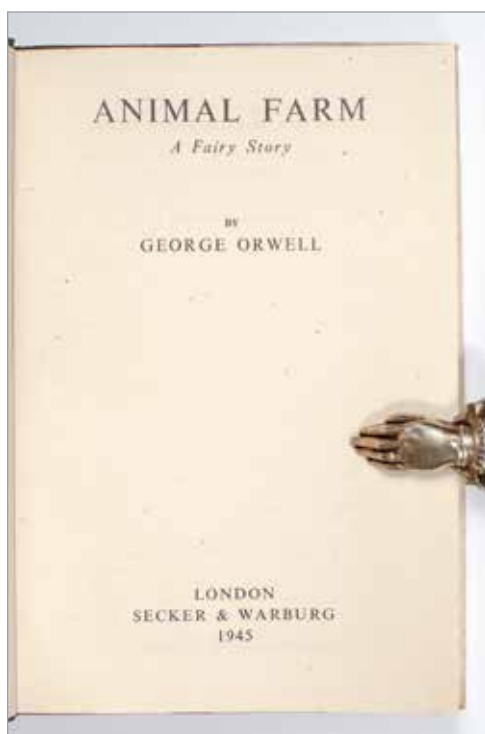
Written when Ernest Hemingway was thirty years old and lauded as the best American novel to emerge from World War I, *A Farewell to Arms* is the unforgettable story of an American ambulance driver on the Italian front and his passion for a beautiful English nurse. Set against the looming horrors of the battlefield—weary, demoralized men marching in the rain during the German attack on Caporetto—this gripping, semi-autobiographical work captures the harsh realities of war, the profound struggle between loyalty and desertion, and the pain of lovers caught in its inexorable sweep. Ernest Hemingway famously said that he rewrote the ending to *A Farewell to Arms* thirty-nine times to get the words right. *A Farewell To Arms* is the only signed limited edition of Ernest Hemingway’s works. It was adapted into the 1932 film directed by Frank Borzage and starring Gary Cooper, Helen Hayes, and Adolphe Menjou.

Item #149877

\$16,000



“ALL ANIMALS ARE EQUAL, BUT SOME ANIMALS ARE MORE EQUAL THAN OTHERS”



ORWELL, GEORGE

[Animal Farm: A Fairy Story.](#)

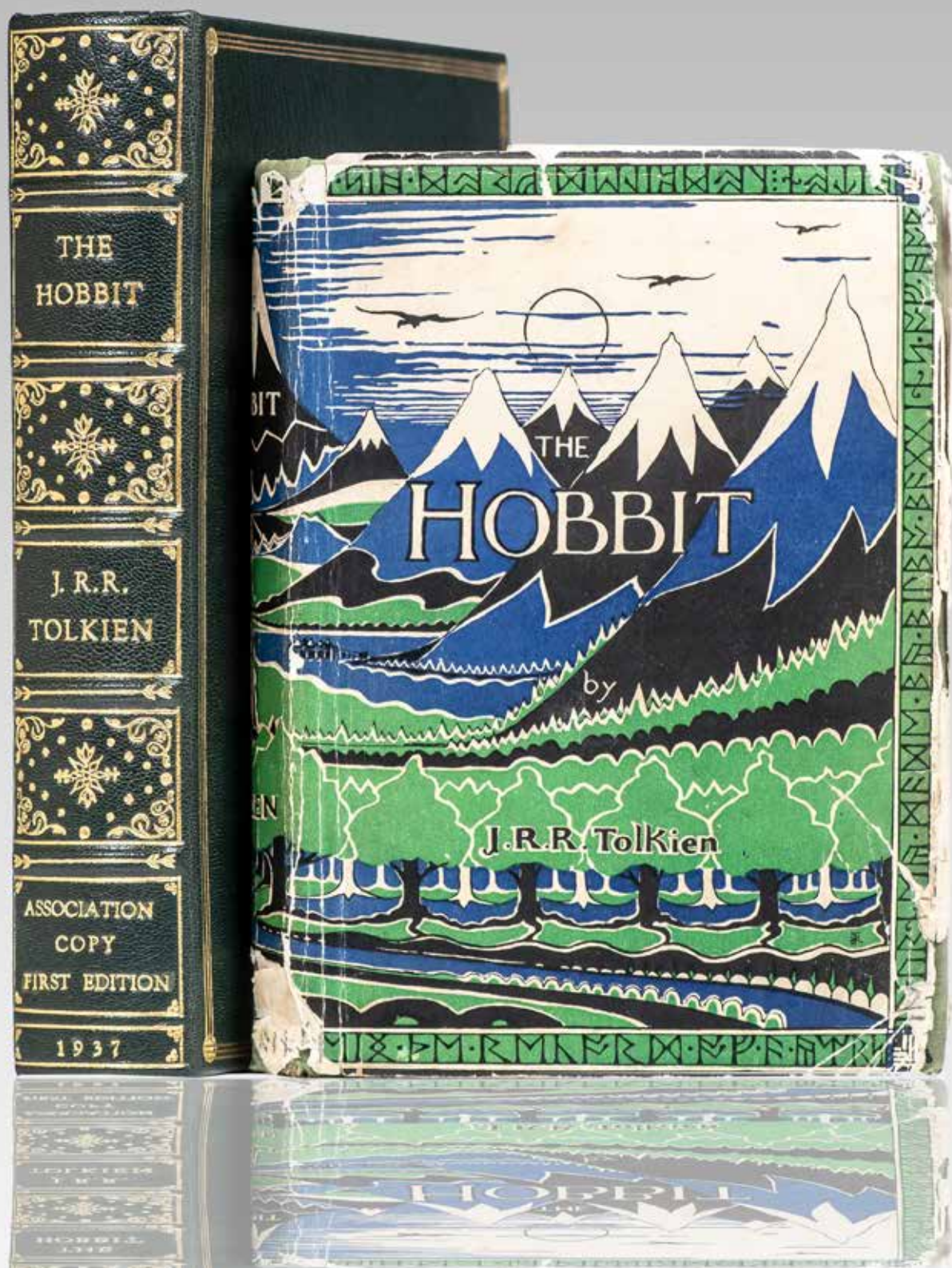
London: Secker & Warburg, 1945.

First edition of Orwell’s timeless allegorical novel—a scathing satire on a downtrodden society’s blind march towards totalitarianism – with “First Published May 1945” on the copyright page. Fenwick A.10a. Octavo, original publisher’s green cloth. Near fine in a near fine dust jacket with the 6s price to front flap, “Searchlight Books—each 2s net.” Housed in a custom half morocco and chemise slipcase. An exceptional example, one of the nicest we have seen.

“A political fable that partly recounts, in an allegorical mode, the aftermath of the Russian revolution, and partly illustrates a belief in the universal tendency of power to corrupt” (Stringer, 22).” *Animal Farm* is [Orwell’s] masterpiece” (Connolly 93). *Time Magazine* chose it as one of the 100 best English-language novels (1923 to 2005); it also featured at number 31 on the Modern Library List of Best 20th-Century Novels. It won a Retrospective Hugo Award in 1996, and is included in the Great Books of the Western World selection.

Item #147150

\$16,000



EXCEEDINGLY RARE FIRST EDITION, FIRST ISSUE PRESENTATION COPY OF THE HOBBIT

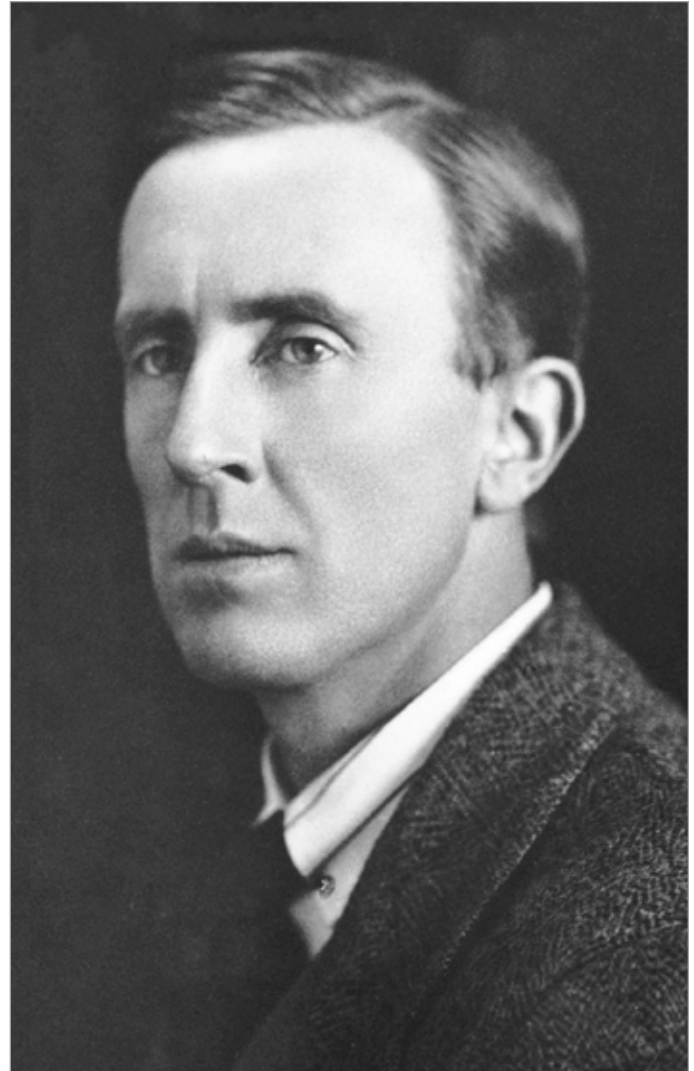
TOLKIEN, J.R.R.

The Hobbit.

London: George Allen & Unwin Ltd, 1937.

First edition, first issue of Tolkien's classic tale, "among the very highest achievements of children's authors during the 20th century" (Carpenter & Prichard, 530), one of only a handful of presentation copies reserved for Tolkien to give to family members, colleagues and close friends. Octavo, original cloth, cartographic endpapers, frontispiece and 9 full-page uncolored illustrations after drawings by Tolkien. Presentation copy, inscribed by Tolkien on the flyleaf, "Mr. & Mrs. Livesley & Edgar with best wishes from J.R.R. Tolkien." The recipients, the Livesleys and their son Edgar, ran the Kennaway House, a Regency town house in the village of Sidmouth, East Devon which Tolkien used as a summer holiday home and the surrounds of which inspired the landscapes, flora, and fauna of The Shire, the region of Middle-earth inhabited hobbits first introduced in *The Hobbit*. Situated on the rocky coast of the rustic Devon countryside, the village of Sidmouth has featured in a number of famed literary works, as "Stymouth" in Beatrix Potter's children's story *The Tale of Little Pig Robinson* (1930), "Idmouth" in Thomas Hardy's *Wessex*, "Baymouth" in William Makepeace Thackeray's *Pendennis*, and "Spudmouth" in *The Merry Adventures of Robin Hood* by Howard Pyle. English poet Elizabeth Barrett lived in the town from 1832 until 1835. In the final stages of *The Hobbit's* revisions, Tolkien notably penned a list of special recipients he wished to present copies of the first printing of the book to upon publication, including C.S. Lewis, R.W. Chambers, R.W. Chambers, Simone d'Ardenne, George S. Gordon, Elaine Griffiths, his aunts Mabel Mitton and Florence Hadley, and the Livesleys who hosted him at the Kennaway House. Published on September 21, 1937, the first printing of the *Hobbit* constituted only 1500 copies and completely sold out by December 15th. Near fine in a very good first issue supplied dust jacket with chips to the extremities. Housed in a custom full morocco clamshell box. An exceptional association of the most highly coveted work in literature.

"In enchanted Middle-earth, a small, comfort-loving Hobbit is awakened from his slumbers by a visitor who tells of lost treasure. Before Bilbo Baggins returns home again, he journeys past wizards and elves, talkative trees and treasure-guarding dragons, all swirling in cosmic battle between good and evil. J.R.R. Tolkien's fully realized fantasy world won over generations of children, and dazzled adults with its deft interweaving of medieval legend and made-up languages, maps, and creatures. Tolkien legitimized the modern fantasy genre, and provided the 1960's counterculture with antiwar, back-to-Eden icons" (NYPL Books of the Century 199). "Professor Tolkien's epic of Middle Earth... [is] one of [the twentieth] century's lasting contributions to that borderland of literature between youth and age. There are few such books—*Gulliver's Travels*, *The Pilgrim's Progress*, *Robinson Crusoe*, *Don Quixote*, *Alice in Wonderland*, *The Wind in the Willows*—what else?... [They are] 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, 67, 134-5). "All historians of children's literature... agree in placing [*The Hobbit*] among the very highest achievements of children's authors during the 20th century" (Carpenter & Prichard, 254, 530). Published on September 21, 1937 in a first printing of only 1500 copies, *The Hobbit* had completely sold out by December 15. "It may have been a surprise to its publishers that a work as sui generis as *The Hobbit* should have been a popular success, but once it was a success there can have been no surprise in the clamor for a sequel. Tolkien had opened up a new imaginative continent, and the cry now was to see more of it" (Shippey, 49).

Mrs M^{rs} Livesley
& Edgar

with best wishes
from

JRRTolkien



THE HOBBIT

Chapter I

AN UNEXPECTED PARTY

In a hole in the ground there lived a hobbit. Not a nasty, dirty, wet hole, filled with the ends of worms and an oozy smell, nor yet a dry, bare, sandy hole with nothing in it to sit down on or to eat: it was a hobbit-hole, and that means comfort.

It had a perfectly round door like a porthole, painted green, with a shiny yellow brass knob in the exact middle. The door opened on to a tube-shaped hall like a tunnel: a very comfortable tunnel without smoke, with panelled walls, tiled and carpeted, provided with polished wooden floors, and lots of pegs for hats and coats. The tunnel was nice and straight.

The Hobbit occupies a central position in twentieth-century literature, not only for its imaginative depth but also for its role in redefining the parameters of modern fantasy. At once a children's tale and a work of mythopoeic invention, the novel introduces readers to Bilbo Baggins, a reluctant adventurer whose journey across Middle-earth reveals both the moral possibilities and the dangers of an enchanted world. Through its synthesis of philological play, medieval legend, and narrative accessibility, the text established a model for fantasy that appealed simultaneously to young readers and adult audiences, bridging categories often considered distinct.

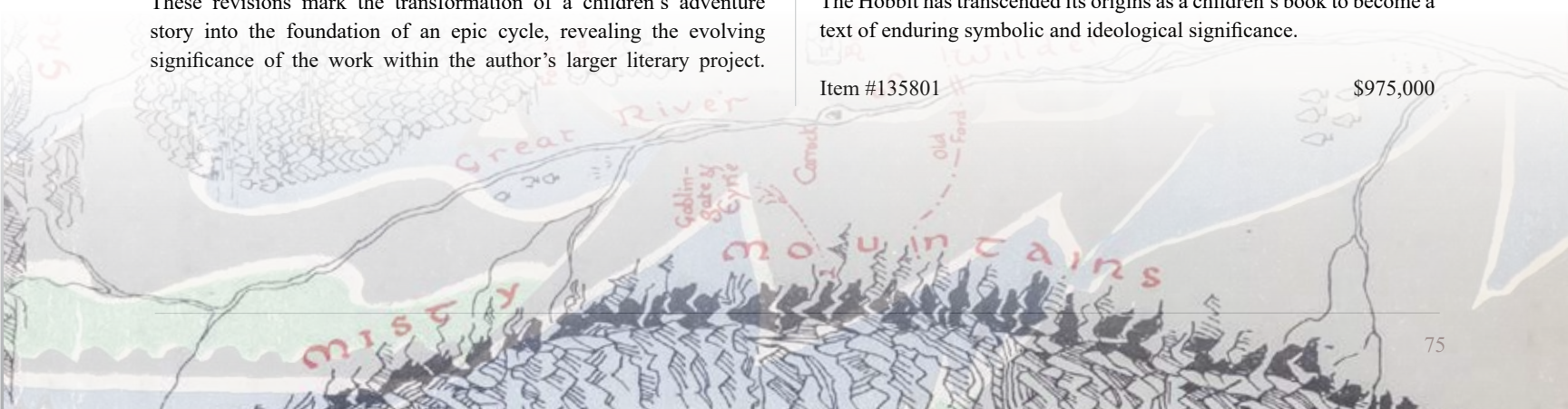
The publication history of *The Hobbit* underscores the unexpected success of Tolkien's experiment. Issued by George Allen & Unwin on September 21, 1937, in a first printing of only 1,500 copies, the book was sold out by mid-December of that year. The publisher's prompt recognition of its popularity led to multiple reprintings, as well as to the request for a sequel, which ultimately produced *The Lord of the Rings*. A revised second edition appeared in 1951, with alterations that brought Bilbo's discovery of the Ring into closer alignment with the mythology Tolkien was developing. These revisions mark the transformation of a children's adventure story into the foundation of an epic cycle, revealing the evolving significance of the work within the author's larger literary project.

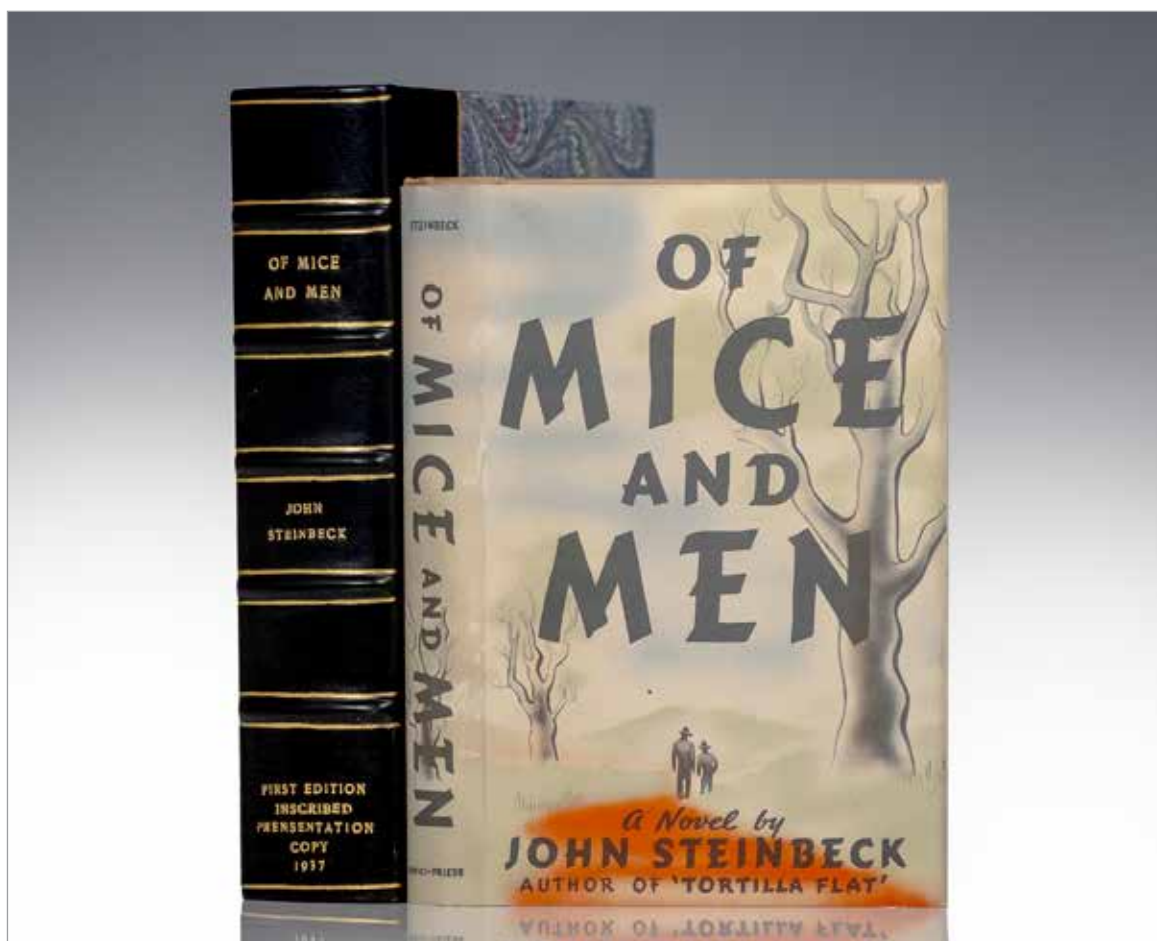
The novel's literary importance lies in its reconceptualization of fantasy as a genre of serious artistic possibility. Prior to Tolkien, fantasy was often regarded as either allegorical or whimsical, yet *The Hobbit* demonstrated the viability of a fully realized "secondary world" governed by its own linguistic, historical, and geographical logic. Maps, genealogies, and invented languages were not mere ornamentation but integral elements of narrative structure. In this sense, Tolkien provided subsequent writers with a paradigm for immersive world-building that has defined modern fantasy literature. The book's stylistic balance—humor and suspense interwoven with themes of courage, temptation, and moral growth—further exemplifies its sophistication.

Beyond its generic innovations, *The Hobbit* also became a cultural phenomenon whose resonance extended well beyond literary circles. In the mid-twentieth century, it was embraced by the counterculture, which found in Tolkien's evocation of the Shire and his critique of greed and domination a reflection of ecological and antiwar ideals. The book's widespread translation into numerous languages and its adaptation across media have further cemented its place in global cultural history. Such reception history underscores the degree to which *The Hobbit* has transcended its origins as a children's book to become a text of enduring symbolic and ideological significance.

Item #135801

\$975,000





“I GOT YOU TO LOOK AFTER ME, AND YOU GOT ME TO LOOK AFTER YOU, AND THAT’S WHY”



STEINBECK, JOHN

Of Mice and Men.

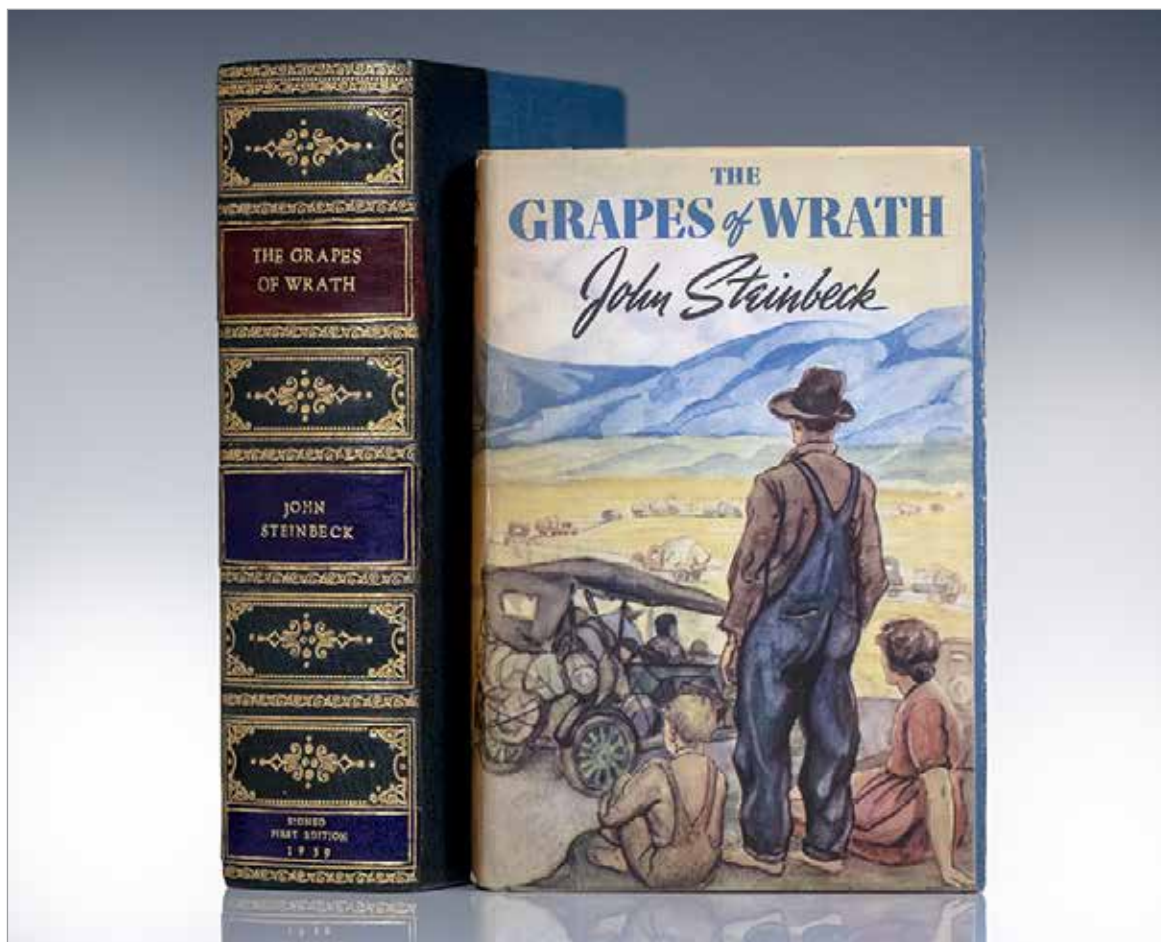
New York: Covici-Friede, 1937.

First edition, first issue with the word “pendula” present on page 9 and the dot between the 8’s on p. 88 of Steinbeck’s “marvelous picture of the tragedy of loneliness” (Eleanor Roosevelt). Octavo, original cloth. Presentation copy, inscribed by the author on the front free endpaper, “For Sara Hull Krahn John Steinbeck.” Fine in a near fine dust jacket with a touch of wear. Housed in a custom half morocco clamshell box made by the Harcourt Bindery. An exceptional example, most rare and desirable signed and inscribed.

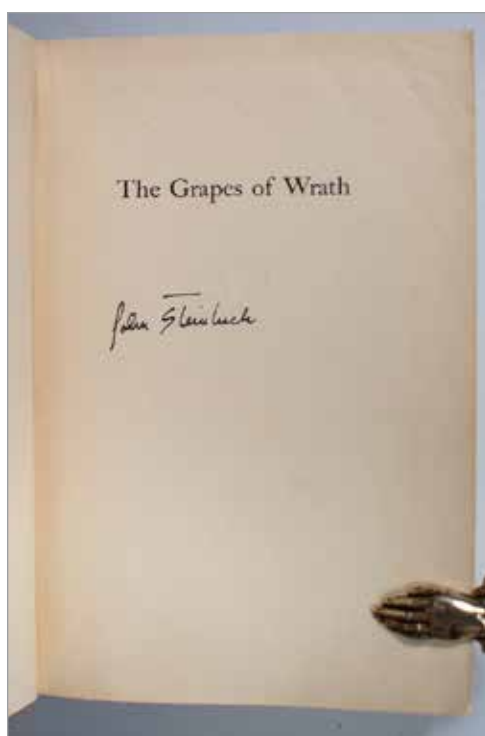
John Steinbeck began *Of Mice and Men* as a children’s story. “Although the finished novelette does not seem appropriate for children—that intention was obviously abandoned—the simplicity of its style and the clarity and precision of its imagery may well have been prompted by this original purpose... ” (Benson, 326). The result is “a sophisticated and artful rendering of the basic conflict between two worlds: between an idealized landscape and the real world with its pain and anguish” (Literary History of the American West). “A thriller, a gripping tale . . . that you will not set down until it is finished. Steinbeck has touched the quick” (The New York Times).

Item #147302

\$17,500



STEINBECK'S PIVOTAL PULITZER PRIZE-WINNING NOVEL



STEINBECK, JOHN

The Grapes of Wrath.

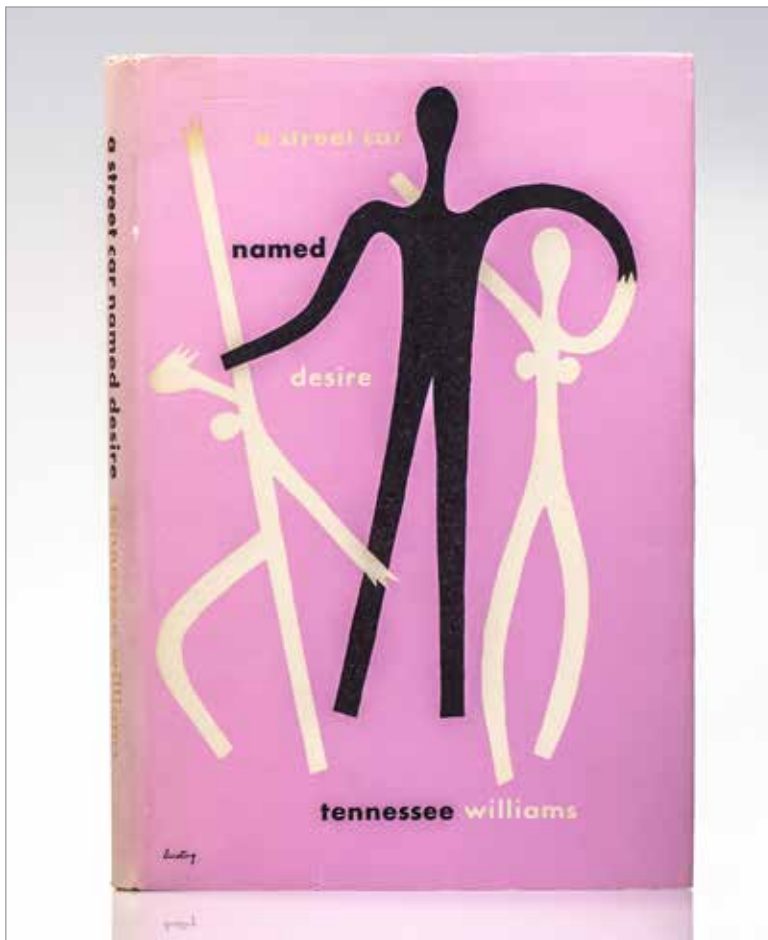
New York: The Viking Press, 1939.

First edition of this pivotal Pulitzer prize-winning novel, with “First Published in April 1939” on the copyright page and first edition notice on the front flap of the dust jacket. Octavo, original pictorial beige cloth, pictorial endpapers. Boldly signed by the author on the half-title page. Near fine in a near fine unclipped dust jacket with some toning to the spine. Jacket design by Elmer Hader. Housed in a custom folding chemise and half morocco slipcase, in fine condition. A very nice example, rare and desirable signed.

‘The Grapes of Wrath’ is the kind of art that is poured out of a crucible where pity and indignation merge. 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). The basis for the 1940 John Ford directed film, bearing the same name starring Henry Fonda, ‘The Grapes of Wrath’ is widely considered one of the greatest American films of all time. In 1989, this film was one of the first 25 films to be selected for preservation in the United States National Film Registry by the Library of Congress as being ‘culturally, historically, or aesthetically significant;’ Listed by Modern Library as one of the 100 best novels of the twentieth century.

Item #148747

\$25,000



WILLIAMS' CLASSIC PLAY, WHICH WON PULITZER PRIZE FOR DRAMA IN 1948

WILLIAMS, TENNESSEE

[A Streetcar Named Desire.](#)

New York: New Directions, 1947.

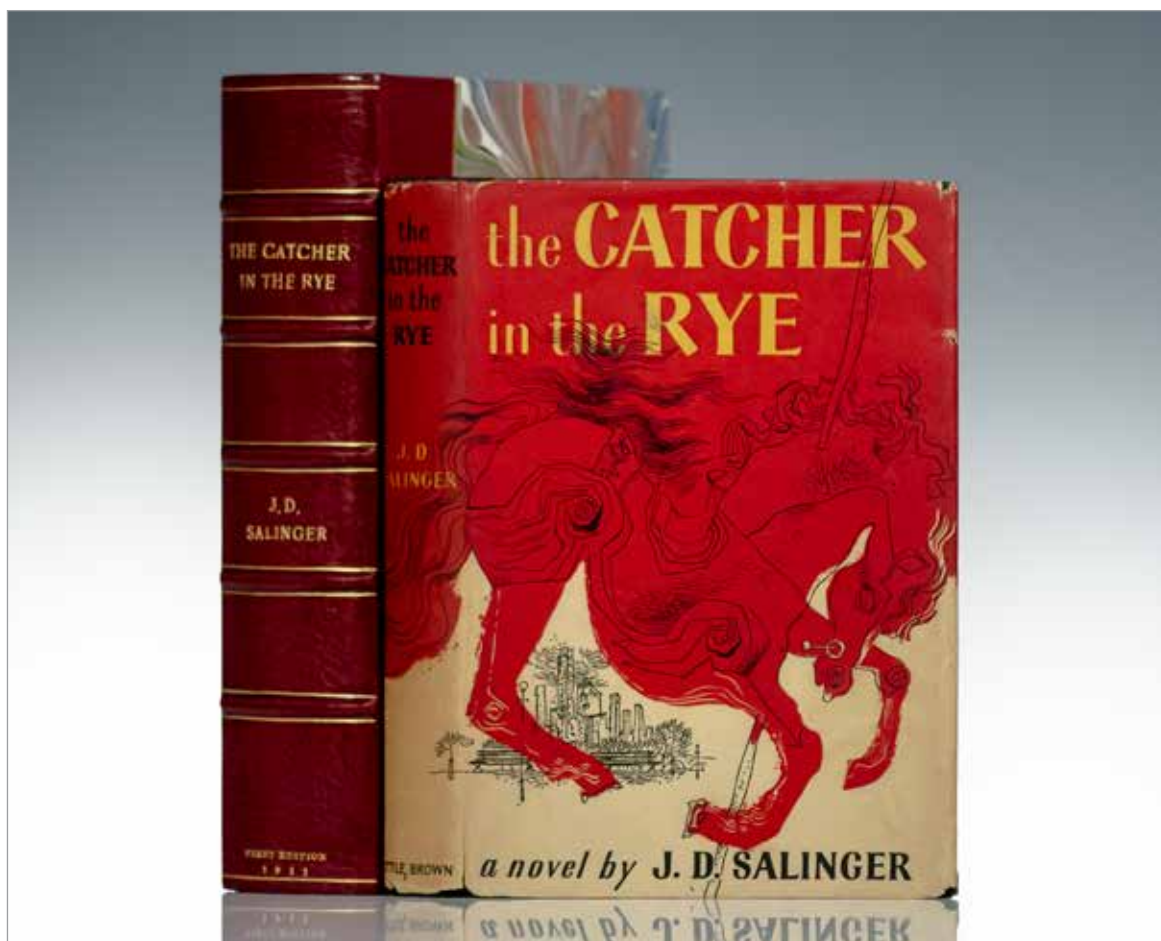
First edition of Williams' classic play, which won Pulitzer Prize for Drama in 1948. Octavo, original illustrated boards. Boldly signed by Tennessee Williams on the front free endpaper. Near fine in an excellent near fine dust jacket. Jacket design by Alvin Lustig. An exceptional example, rare in this condition and signed.

A Streetcar Named Desire, one of the most acclaimed works of 20th-century American theatre, received the Pulitzer Prize for Drama in 1948, solidifying Tennessee Williams's reputation as one of the foremost playwrights of his generation. The play premiered on Broadway on December 3, 1947, at the Ethel Barrymore Theatre, where it ran for more than two years before closing on December 17, 1949. Directed by Elia Kazan, the production featured a now-legendary cast, including Marlon Brando as Stanley Kowalski, Jessica Tandy as Blanche DuBois, Kim Hunter as Stella, and Karl Malden as Mitch. Brando's raw, animalistic performance and Tandy's fragile, tragic grace electrified audiences and critics alike, marking a defining moment in the evolution of American stage realism. The play's exploration

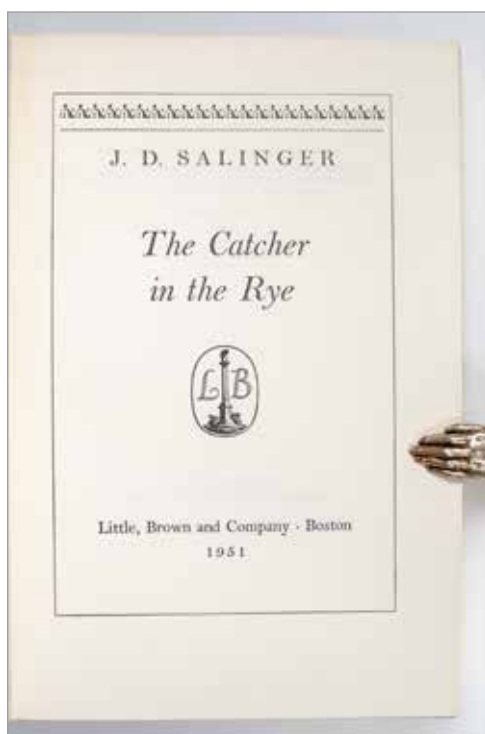
of desire, delusion, and decay—set against the fading grandeur of the American South—resonated deeply in postwar America. The play's success soon crossed the Atlantic. In 1949, a London production opened under the direction of Laurence Olivier, starring Vivien Leigh, Bonar Colleano, and Renee Asherson, further cementing the play's international reputation. Critics and audiences were captivated by its psychological intensity and its modern, naturalistic dialogue. As writer Sam Staggs observed, "No one dared approach this new thing without caution. They had just witnessed something unprecedented on the stage, a high-pitched, jagged, alarming—and comical!—drama structure." Williams's fusion of lyricism and brutality, tenderness and violence, reshaped American theatre, bridging the gap between poetic symbolism and gritty realism. Today, A Streetcar Named Desire is regarded as one of the finest American plays of the 20th century, a timeless work that continues to illuminate the fragile boundaries between fantasy and reality, sanity and madness, compassion and cruelty.

Item #150529

\$8,800



“I’D JUST BE THE CATCHER IN THE RYE AND ALL. I KNOW IT’S CRAZY...”



SALINGER, J.D.

The Catcher in the Rye.

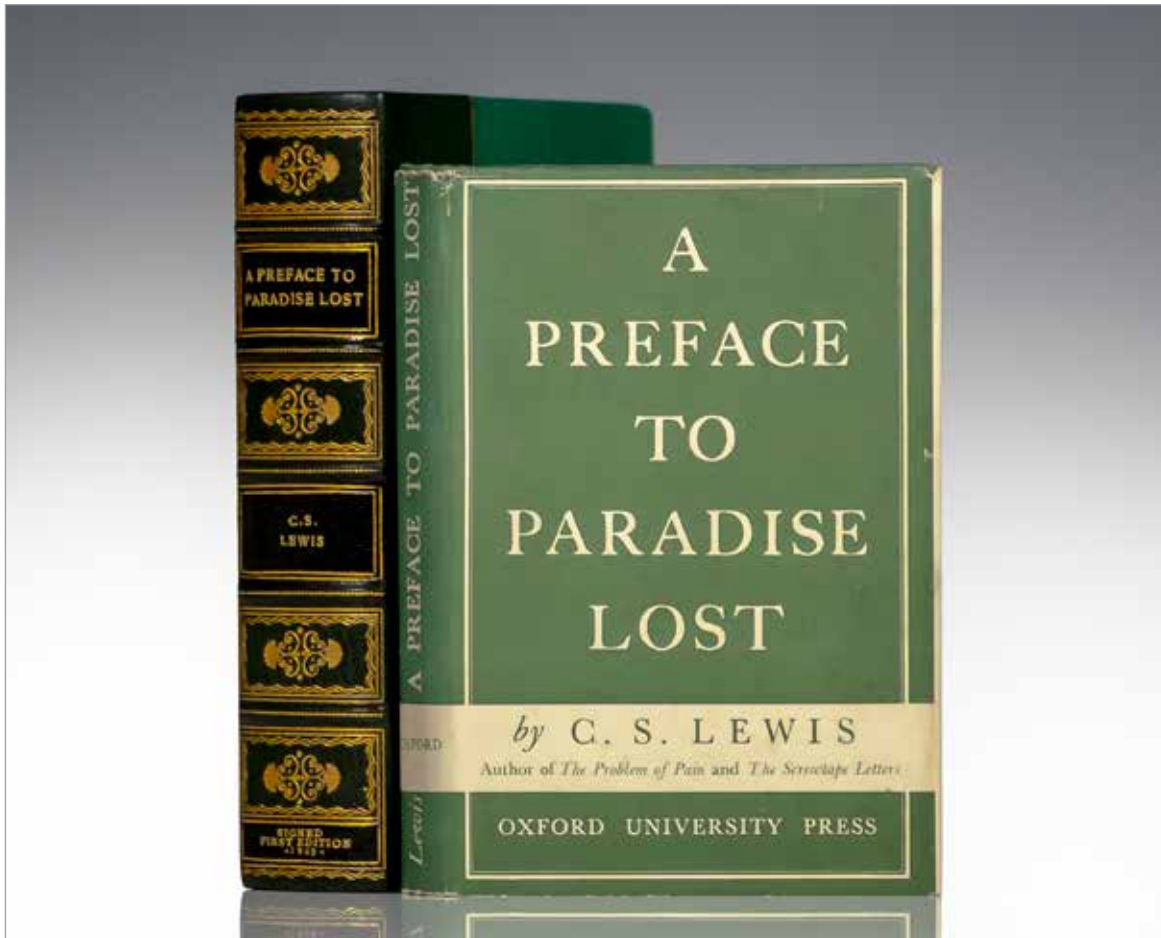
Boston: Little, Brown and Company, 1951.

Review copy of the first edition of Salinger’s debut novel, a cherished portrait of adolescence and one of the most widely banned books ever published. Octavo, original black cloth with gilt-lettered spine. Review copy, with the release slip laid in, near fine in a very good first issue dust jacket with the rear panel photograph of Salinger. Jacket design by Michael Mitchell. Author photograph by Lotte Jacob. Housed in a custom half morocco clamshell box by the Harcourt Bindery. Founded over a century ago in 1900, the Harcourt Bindery is the oldest and largest traditional bindery in America exclusively devoted to fine traditional leather bookbinding by hand. An exceptionally rare review copy.

“The Catcher in the Rye is undoubtedly a 20th-century classic. It struck a popular note, particularly with young readers, who strongly identified with Holden Caulfield and his yearning for lost innocence. Salinger’s novel was, and continues to be, a phenomenal success” (Parker, 300). “This novel is a key work of the 1950s in that the theme of youthful rebellion is first adumbrated in it, though the hero, Holden Caulfield, is more a gentle voice of protest, unprevailing in the noise, than a militant world-changer... The Catcher in the Rye was a symptom of a need, after a ghastly war and during a ghastly pseudo-peace, for the young to raise a voice of protest against the failures of the adult world” (Burgess, 99 Novels, 53-4).

Item #148150

\$16,000



**“THE FIRST THING THE READER NEEDS TO KNOW ABOUT PARADISE LOST
IS WHAT MILTON MEANT IT TO BE”**



LEWIS, C.S.

A Preface to Paradise Lost.

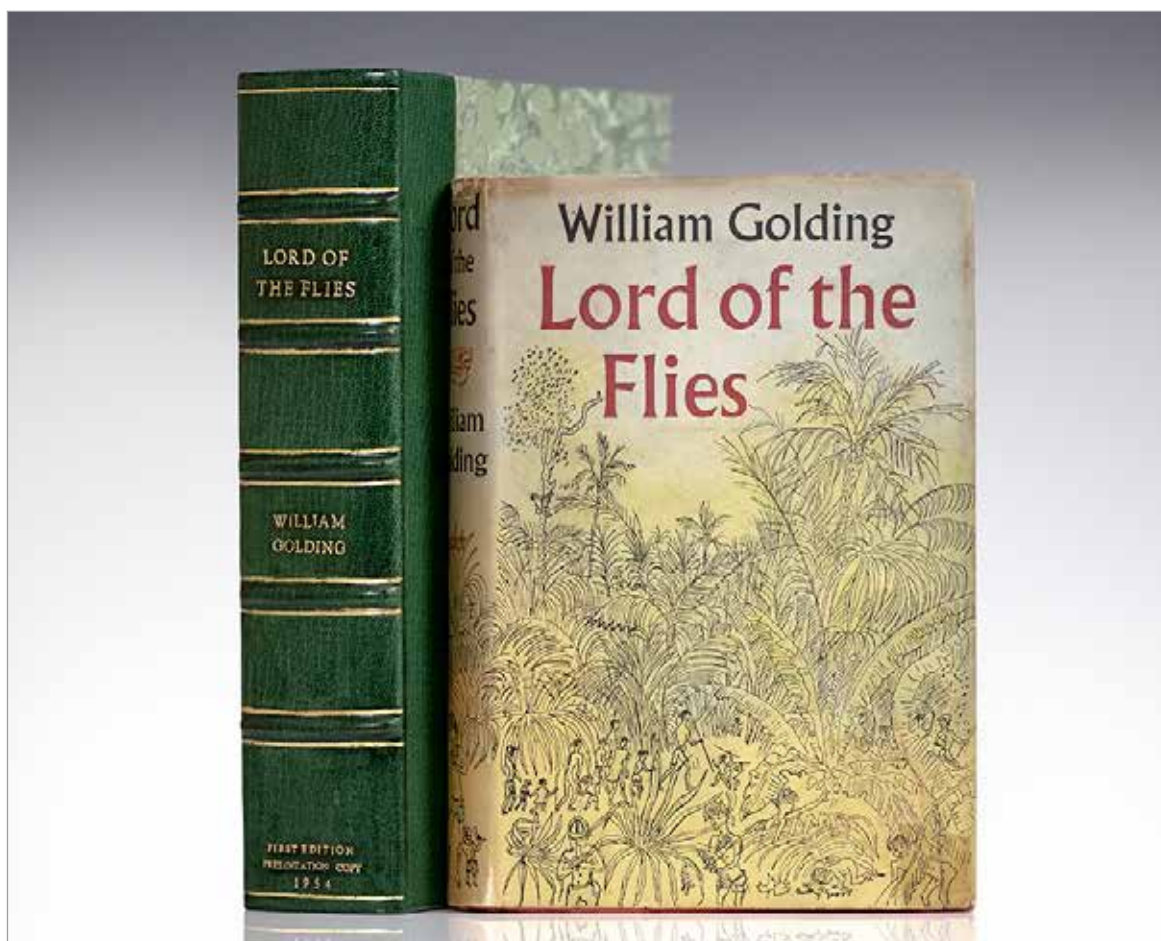
London: Oxford University Press, 1942.

First edition of this classic work, which discusses Milton’s Paradise Lost. Octavo, original green cloth. Boldly signed by C.S. Lewis on the front free endpaper. Near fine in a near fine dust jacket. From the library of noted collector William A. Strutz with his small bookplate to the pastedown. Housed in a custom half morocco and folding chemise slipcase. A stunning example, rare and desirable signed and in the original dust jacket.

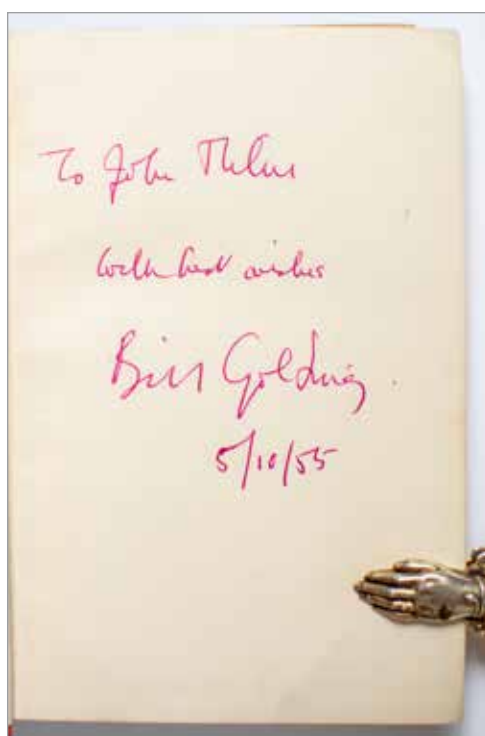
In *A Preface to Paradise Lost*, C.S. Lewis offers a detailed analysis of John Milton’s *Paradise Lost*, focusing on its theological implications, narrative structure, and the portrayal of key characters. Originally delivered as the Ballard Matthews Lectures at the University of Durham in 1942, Lewis’s critique places Milton’s work within the broader context of Christian theology and Renaissance literary tradition. Lewis examines Milton’s treatment of free will, particularly in the context of the Fall, and defends the epic’s alignment with Christian doctrine, arguing that Milton’s depiction of Adam and Eve’s disobedience is not a moral failing but a complex exploration of human freedom and divine justice. He also discusses Milton’s characterization of Satan, suggesting that while Satan’s rebelliousness is central to the epic’s dramatic tension, it is essential to understand Satan as a tragic figure within Milton’s broader theological framework.

Item #149050

\$18,500



“THE THING IS - FEAR CAN’T HURT YOU ANY MORE THAN A DREAM”



GOLDING, WILLIAM

[Lord of the Flies.](#)

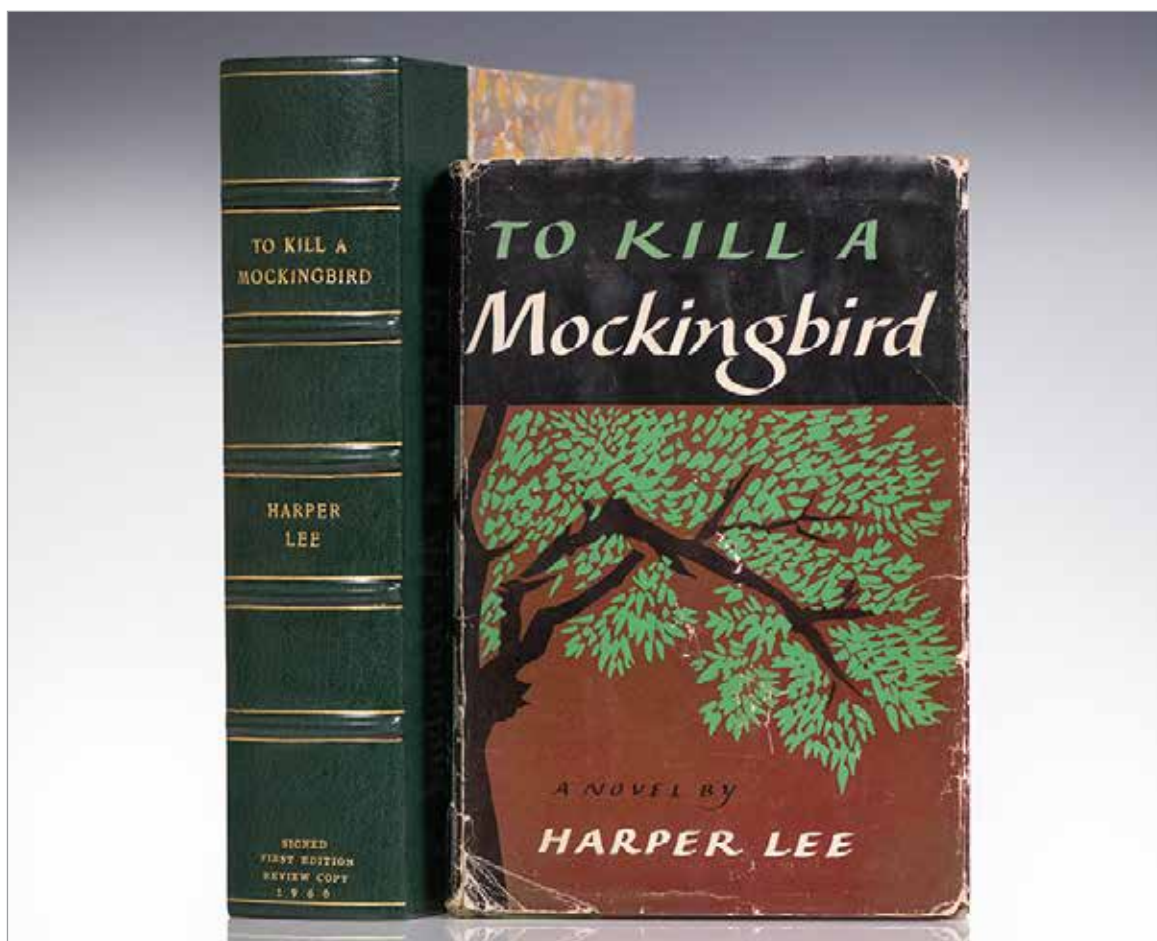
London: Faber and Faber, 1954.

First edition of Golding’s first book, one of the best-known works in modern literature. Octavo, original cloth. Presentation copy, inscribed by the author on the front free endpaper, “To John Milne with best wishes Bill Golding 5/10/55.” Near fine in a very good first-issue dust jacket. Jacket design by Anthony Gross. Housed in a custom half morocco clamshell box made by the Harcourt Bindery. An exceptional example, most rare and desirable signed and inscribed.

“A collection of modern fiction would never be complete without it” (Connolly, 136). Originally published in 1954, *The Lord of the Flies* was named to Modern Library’s 100 Greatest Novels List of the twentieth century. “[T]his brilliant work is a frightening parody on man’s return (in a few weeks) to that state of darkness from which it took him thousands of years to emerge. Fully to succeed, a fantasy must approach very close to reality. *Lord of the Flies* does. It must also be superbly written. It is” (The New York Times Book Review). It has been adapted to film twice, in 1963 by Peter Brook and again 1990 by Harry Hook.

Item #148813

\$42,500



ONE OF THE MOST IMPORTANT AMERICAN NOVELS OF THE 20TH CENTURY

LEE, HARPER

[To Kill A Mockingbird.](#)

Philadelphia & New York: J.B. Lippincott Company, 1960.

First edition with the review slip of one of the most important American novels of the 20th century which had an initial first printing of 5,000 copies and went on to earn Harper Lee the 1961 Pulitzer Prize for fiction. Octavo, original half cloth. Presentation copy, inscribed by the author in the year of publication on the front free endpaper, "To Irma Lou and Alfred With my best wishes Nelle Harper Lee September 2, 1960." Review copy, with the slip laid in, near fine in a near fine dust jacket. Jacket design by Shirley Smith. Author photograph by Truman Capote. Housed in a custom half morocco clamshell box. Most rare and desirable signed and inscribed less than two months after the date of publication.

Four years after the publication of *To Kill a Mockingbird*, Harper Lee reflected on her unexpected success with characteristic humility, remarking, "I never expected any sort of success with *Mockingbird*. I was hoping for a quick and merciful death at the hands of the reviewers, but at the same time I sort of hoped someone would like it enough to give me encouragement. Public encouragement. I hoped for a little, as I said, but I got rather a whole lot, and in some ways

this was just about as frightening as the quick, merciful death I'd expected." Lee's words reveal both her modesty and her ambivalence toward the fame that followed the novel's release. Drawing heavily upon her own experiences growing up in the racially segregated Deep South, Lee crafted a narrative that exposes the moral complexities of justice, prejudice, and human conscience. The primary themes of the novel—racial injustice and the destruction of innocence—are embodied in the character of Atticus Finch, the narrator's father, who stands as a moral beacon of integrity, empathy, and courage.

Told through the eyes of six-year-old Jean Louise "Scout" Finch, the story is set in the fictional town of Maycomb, Alabama, between 1933 and 1935, and centers on the trial of Tom Robinson, a black man falsely accused of raping a white woman. Appointed to defend Robinson, Atticus Finch methodically uncovers not only his client's innocence but also the malicious intent of a local white family determined to maintain their power through deceit. Despite her editors' cautions that the novel might struggle to find an audience, *To Kill a Mockingbird* quickly achieved phenomenal success, resonating deeply

To Ama Lou and Alfred,
With my best wishes,
Hella Harper Lee

September 2, 1960

with readers across the United States. The New Yorker lauded it as “skilled, unpretentious, and totally ingenious,” and critics praised its clear moral vision and humanistic warmth. The novel’s acclaim extended beyond literary circles to Lee’s hometown of Monroeville and throughout Alabama, where it became a point of regional pride even as it challenged the racial status quo. Over the decades, *To Kill a Mockingbird* has attained canonical status, translated into more than forty languages and selling over forty million copies worldwide. Its enduring influence continues to shape conversations about justice, empathy, and the moral responsibilities of individuals within society.

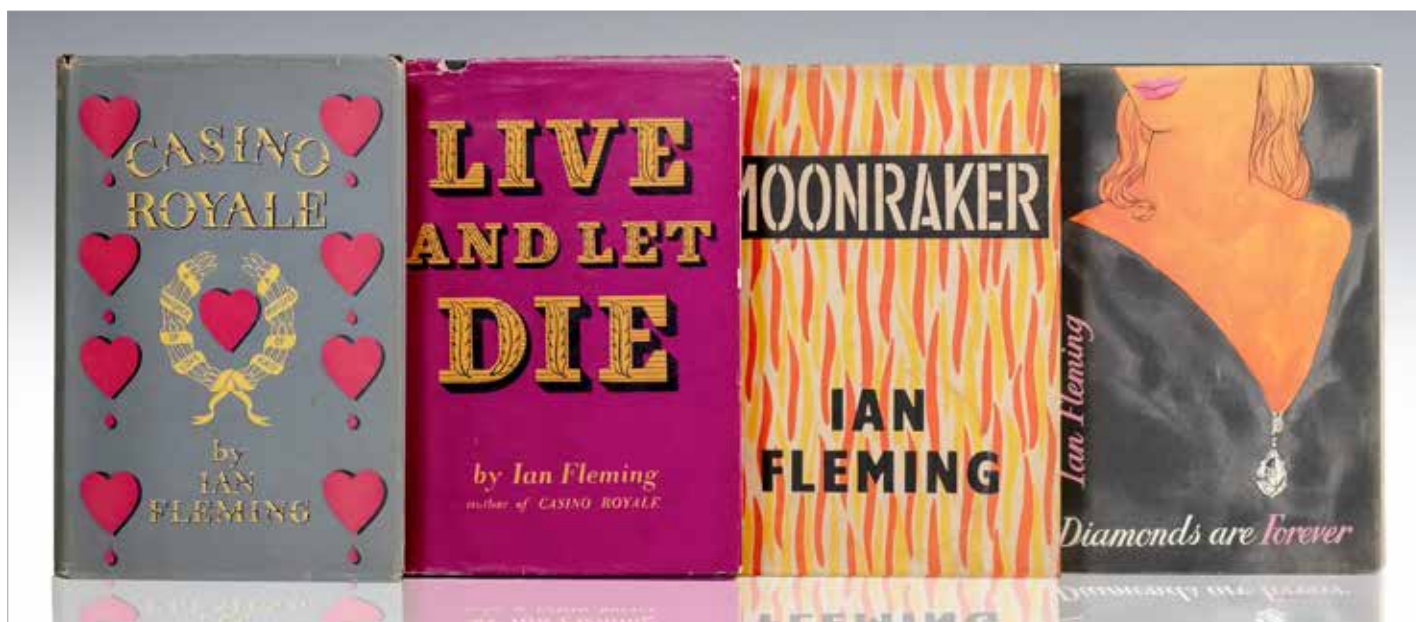
Beyond its initial acclaim, *To Kill a Mockingbird* has continued to serve as a touchstone for discussions about morality, race, and the American conscience. Its exploration of systemic injustice and individual courage has remained relevant across generations, particularly in times of social and political upheaval. Scholars have often noted that Lee’s portrayal of moral awakening through the innocent eyes of Scout allows readers to confront prejudice and hypocrisy from a place of empathy rather than accusation. The novel’s impact also extends beyond literature into education and law, where Atticus Finch endures as a symbol of ethical integrity and the ideal of justice pursued without bias. Yet, modern criticism has also revisited the work with a more nuanced lens, questioning the limitations of its

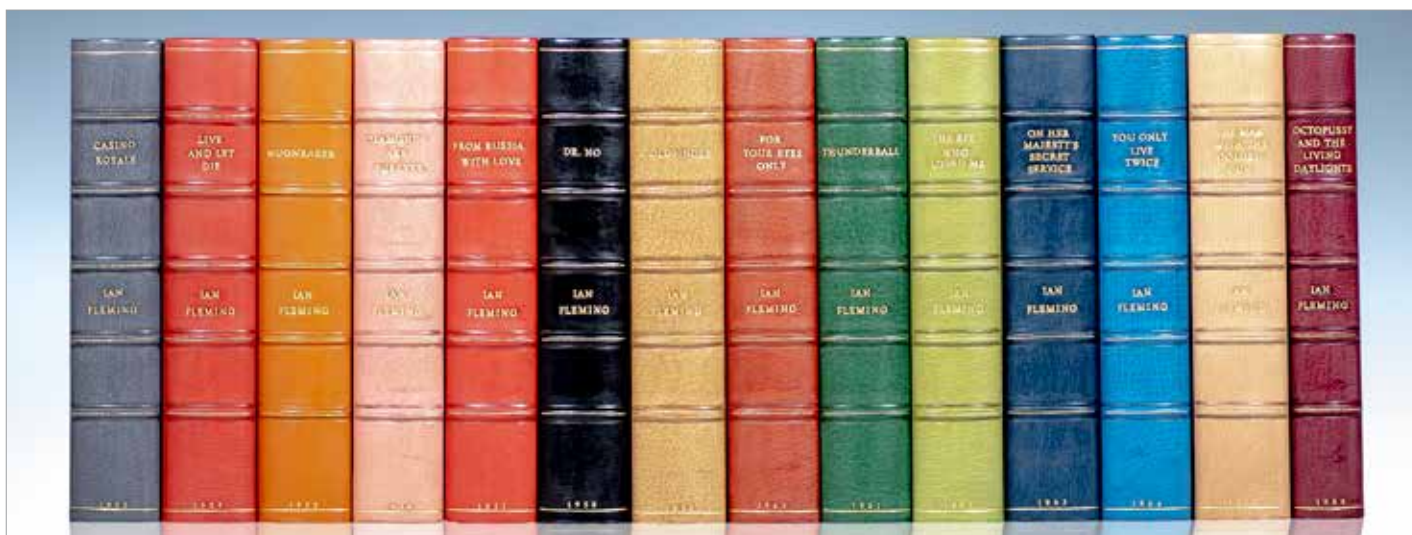
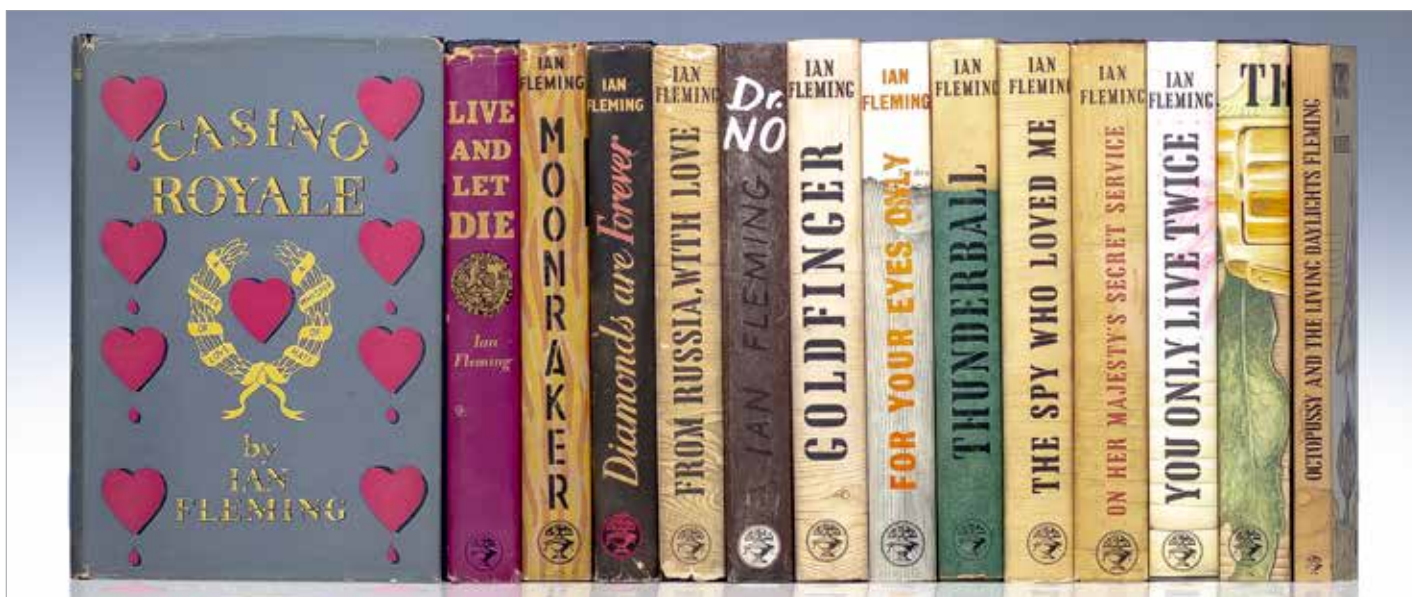
perspective and the ways it reflects its time. Despite these debates, the novel’s capacity to inspire moral reflection and its insistence on the dignity of all people ensure its continued place at the heart of American literature, a testament to Lee’s singular achievement in capturing both the tenderness and the tragedy of the human experience.

In addition to its literary significance, *To Kill a Mockingbird* has left an indelible mark on popular culture through its adaptations and enduring public life. The 1962 film adaptation, directed by Robert Mulligan and starring Gregory Peck as Atticus Finch, solidified the novel’s place in American consciousness, winning three Academy Awards and introducing its moral lessons to a broader audience. In more recent years, Aaron Sorkin’s 2018 stage adaptation reimaged the story for contemporary theatergoers, sparking renewed debate about its themes and relevance. The novel continues to be taught in classrooms around the world, often serving as an entry point for young readers to confront issues of race, justice, and empathy. Even amid modern reevaluations of its portrayal of race relations and heroism, *To Kill a Mockingbird* endures as a vital part of the national dialogue—a reminder of literature’s power to both reflect and challenge the values of its time.

Item # 148867

\$55,000





FIRST EDITIONS OF EVERY JAMES BOND NOVEL; EACH IN THE RARE ORIGINAL DUST JACKET

FLEMING, IAN

Casino Royale, Live and Let Die, Moonraker, Diamonds are Forever, From Russia with Love, Dr. No, Goldfinger, For Your Eyes Only, Thunderball, The Spy Who loved Me, On Her Majesty's Secret Service, You Only Live Twice, The Man with the Golden Gun, Octopussy and The Living Daylights.

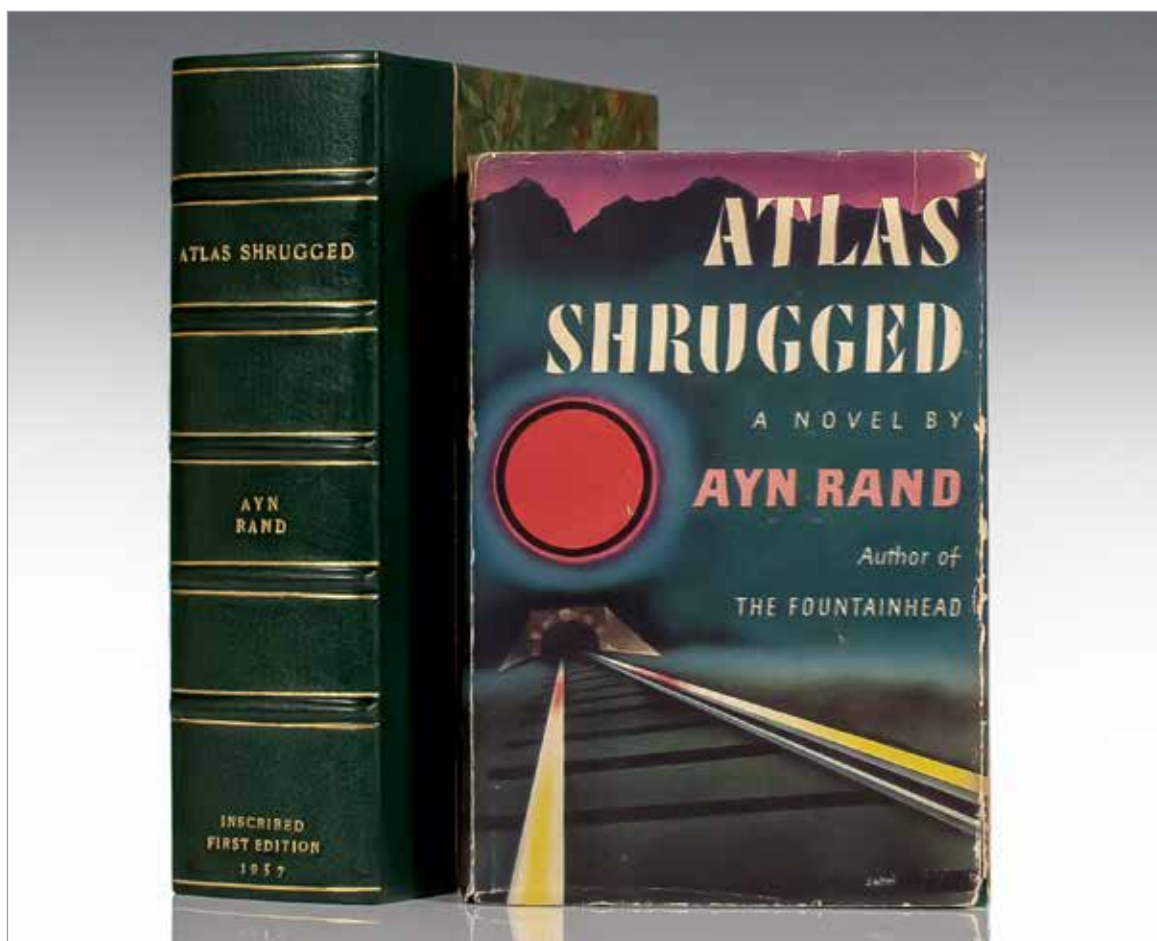
London: Jonathan Cape, 1953-66.

First editions of each volume in Ian Fleming's James Bond series. Octavo, 14 volumes, original publisher's cloth-covered boards. Each volume in a first-issue dust jacket. Casino Royale is near fine in a very good price-clipped dust jacket. Live and Let Die is near fine in a very good first state dust jacket. Signed on the front free endpaper, "Cubby Broccoli, Regards." Albert R. Broccoli ('Cubby') (1909-96) produced many of the James Bond films including Live and Let Die. Diamonds are Forever is near fine in a near fine dust jacket. Moonraker is near fine in a very good dust jacket. From Russia With Love is fine in a very good price-clipped dust jacket with light wear to the crown of the spine. Dr. No is fine in a first state publisher's cloth binding and fine first state

dust jacket. Goldfinger is fine in a fine dust jacket. For Your Eyes Only is near fine in a fine price-clipped dust jacket. Thunderball is near fine in a near fine dust jacket. The Spy Who Loved Me is fine in a near fine dust jacket. On Her Majesty's Secret Service is near fine in a very good dust jacket. You Only Live Twice is fine in a fine dust jacket. The Man with the Golden Gun is fine in a fine dust jacket. Octopussy and the Living Daylights is fine in a fine dust jacket. Each volume is housed in a custom half morocco clamshell box by the Harcourt Bindery. An exceptional collection, most rare in this condition.

Item #145438

\$125,000



“THE QUESTION ISN’T WHO IS GOING TO LET ME; IT’S WHO IS GOING TO STOP ME”

RAND, AYN

[Atlas Shrugged.](#)

New York: Random House, 1957.

First edition of one of the most influential novels of the twentieth century. Large octavo, original green cloth, spine stamped in black and gilt. Presentation copy, warmly inscribed by the author on the half-title page, “To Lieutenant Colonel Herman V. Frey – my ‘commanding officer’ on the occasion of the most thrilling engagement of my speaking career – Thank You – Ayn Rand 5/7/74.” Ayn Rand’s speech to the graduating class of the United States Military Academy at West Point on March 6, 1974, titled *Philosophy: Who Needs It*, was a landmark moment both for her and for the institution, as she was the first woman ever invited to speak at West Point. Prior to the address, she was given a personal tour of the Academy by Lieutenant Colonel Herman V. Frey, who introduced her to the campus and its cadets—an experience that helped shape her understanding of her audience. In her speech, Rand vigorously defended the essential role of philosophy in human life, arguing that everyone operates according to philosophical premises, whether they recognize them or not. She warned the cadets against the uncritical acceptance of prevailing ideas and singled out what she termed the “Kantian-Hegelian-collectivist establishment” as the dominant force in American cultural institutions—an influence she

viewed as hostile to reason, individualism, and liberty. This rhetorical stance, foundational to her Objectivist philosophy, anticipated many of the ideological clashes that would later define the American “culture wars.” Near fine in a very good dust jacket. Jacket design by George Salter. Housed in a custom clamshell box by the Harcourt Bindery. An exceptional inscription, one of the finest and warmest we have seen.

“From 1943 until its publication in 1957, [Rand] worked on the book that many say is her masterpiece, *Atlas Shrugged*. This novel describes how a genius named John Galt grows weary of supporting a society of ungrateful parasites and one day simply shrugs and walks away. He becomes an inspiration to like-minded men and women, all of whom eventually follow his example, until society, in its agony, calls them back to responsibility and respect. Again [as with Rand’s novel *The Fountainhead* in 1943] reviews were unsympathetic, and again people bought the book” (ANB). By 1984 more than five million copies of *Atlas Shrugged* had been sold.

Item #148523

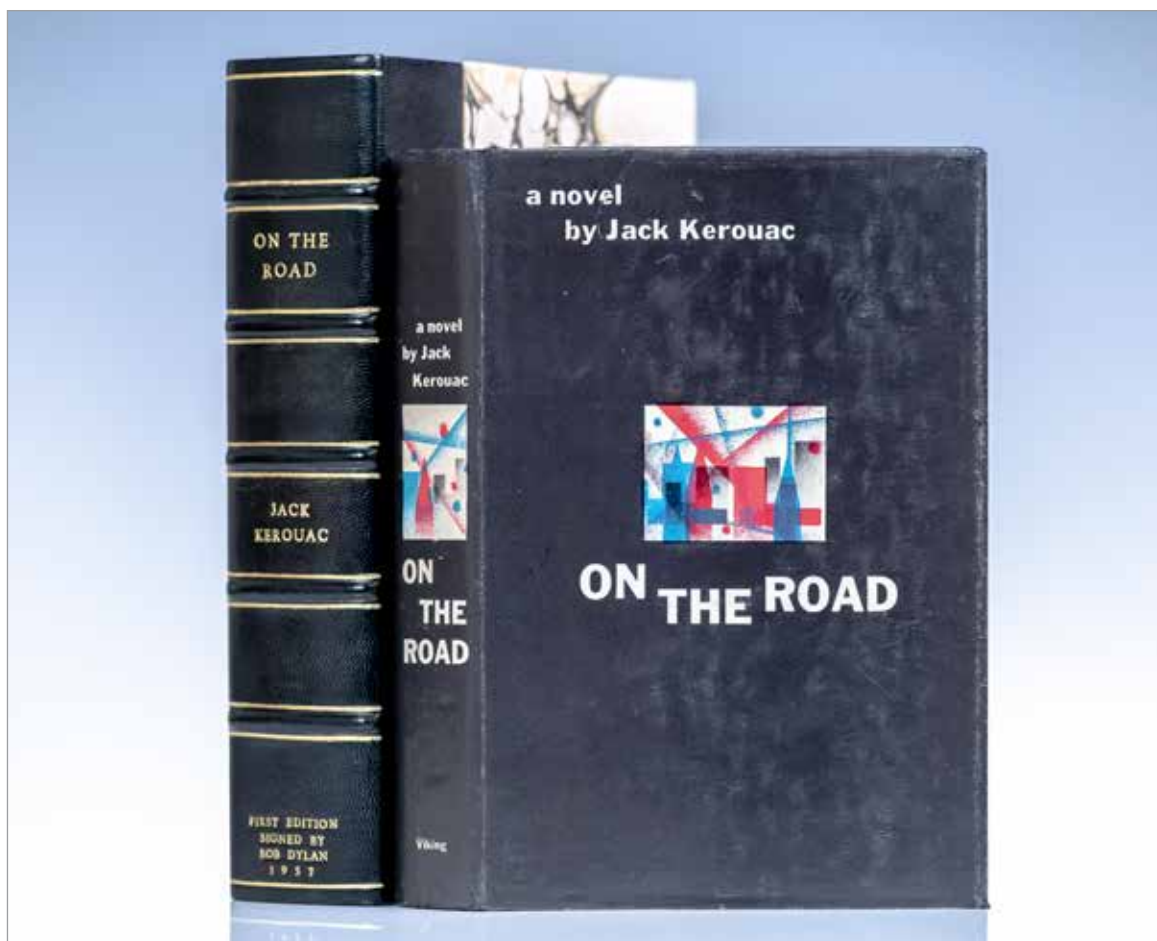
\$27,500

ATLAS SHRUGGED

To Lieutenant Colonel Herman V. Drey -
- my "commanding officer" on the occasion of
the most thrilling engagement of my
speaking career -

- Thank you - Ayn Rand

5/7/74



“THE MUSICAL HEIR TO KEROUAC’S LITERARY ETHOS”



KEROUAC, JACK. [BOB DYLAN].

On The Road.

New York: The Viking Press, 1957.

First edition of Kerouac’s classic novel. Octavo, original black cloth, top stain red. Boldly signed on the front free endpaper by one of the greatest songwriters of all-time, Bob Dylan. Bob Dylan was heavily influenced by Jack Kerouac and the broader Beat Generation, whose literary innovations helped shape Dylan’s early lyrical and aesthetic sensibilities. Dylan himself has stated that Kerouac’s *On the Road* “changed my life like it changed everyone else’s,” a testament to the novel’s seismic cultural impact and its particular resonance for a young artist in search of poetic voice and artistic direction. What captivated Dylan was not only Kerouac’s vision of America as a vast, restless landscape of spiritual possibility, but also his language—what Dylan described as “breathless, dynamic, bop phrases” that pulsed with spontaneity and improvisation. This stylistic approach aligned perfectly with Dylan’s own developing ethos of artistic freedom and breaking conventional boundaries in music and poetry. Kerouac’s prose rhythm, derived from jazz and infused with a sense of urgency and improvisation, found a natural echo in Dylan’s songwriting, particularly in longer, surrealistic compositions like “Desolation Row,” where the spirit of Beat disillusionment and mythmaking is palpable. Although Dylan never met Kerouac, his reverence for the author and the entire Beat movement remained enduring and profound. This connection was further deepened through Dylan’s association with Beat poet Allen Ginsberg, another central figure in Dylan’s intellectual formation and creative inspiration.

PART ONE

1

I first met Dean not long after my wife and I split up. I had just gotten over a serious illness that I won't bother to talk about, except that it had something to do with the miserably weary split-up and my feeling that everything was dead. With the coming of Dean Moriarty began the part of my life you could call my life on the road. Before that I'd often dreamed of going West to see the country, always vaguely planning and never taking off. Dean is the perfect guy for the road because he actually was born on the road when his parents were passing through Salt Lake City in a jalopy, on their way to Los Angeles. Dean came to me through Chad [?]

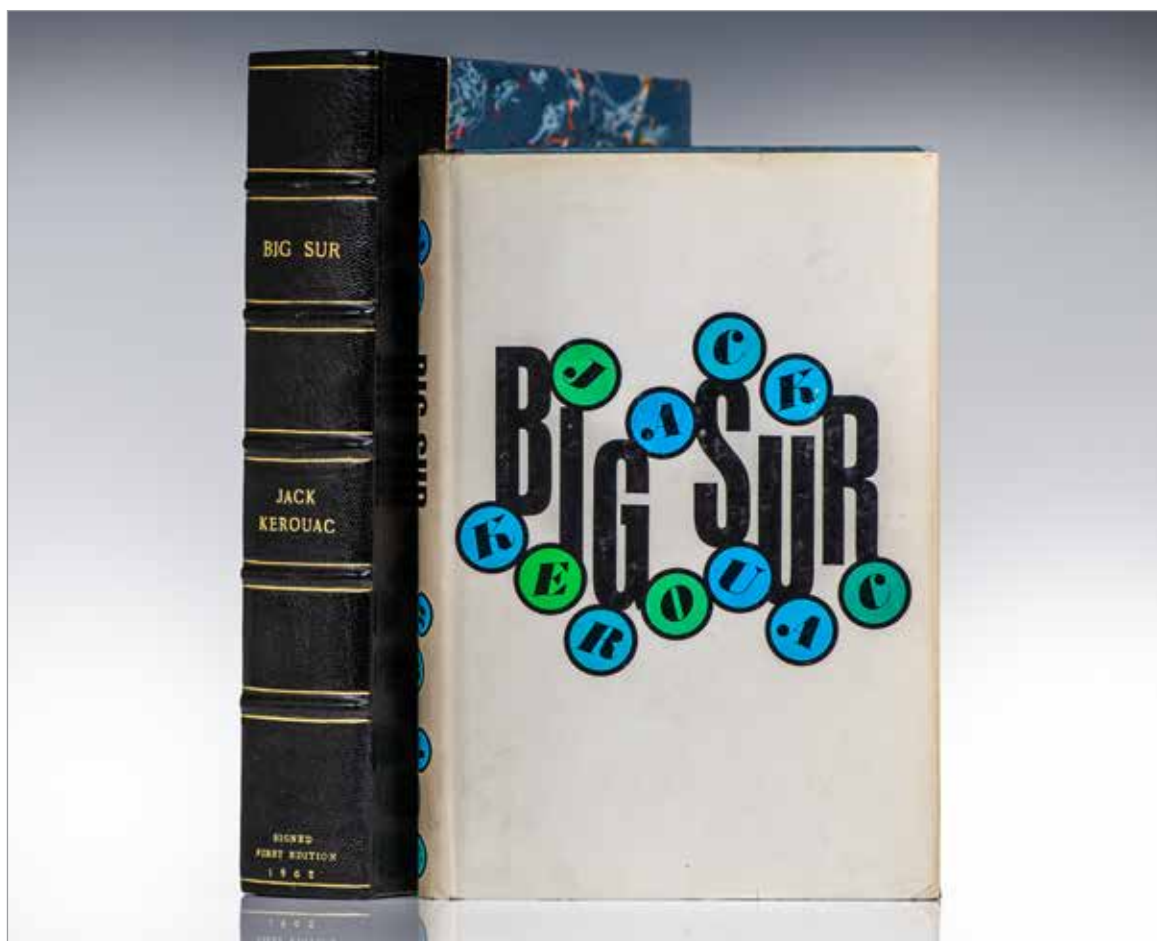
In 1975, during the Rolling Thunder Revue tour, Dylan and Ginsberg visited Kerouac's grave together—a symbolic gesture underscoring Dylan's awareness of his place within the literary and cultural lineage of the Beats. This pilgrimage not only paid homage to a foundational influence but also reflected Dylan's ongoing engagement with themes of wanderlust, spiritual searching, and cultural rebellion that defined both the Beat Generation and his own artistic journey. Through this interweaving of literature and music, Dylan helped carry forward the restless energy and revolutionary spirit of the Beats into the landscape of modern American songwriting, inspiring countless artists who followed him to explore similar themes of freedom, identity, and social critique. Dylan's early lyrics, especially in albums such as *Bringing It All Back Home* and *Highway 61 Revisited*, echo the Beat tradition's emphasis on personal vision and subversive critique. The spontaneous, sometimes hallucinatory quality of his writing owes much to the improvisational ethos that Kerouac pioneered. Beyond stylistic influence, Dylan inherited a sense of the artist as a cultural outsider and seer, compelled to confront the hypocrisies and illusions of American life. As such, his signed copy of *On the Road*—housed in a custom half morocco clamshell box by the Harcourt Bindery and featuring jacket design by Bill English—stands as a rare and desirable artifact, not only of literary history but of the deep kinship between two generations of American artistic revolutionaries.. Very good in a very good dust jacket. Jacket design by Bill English. Housed in a custom half morocco clamshell box by the Harcourt Bindery. Rare and desirable signed by the musical heir to Kerouac's literary ethos.

The raucous, exuberant, often wildly funny account of a journey through America and Mexico, Jack Kerouac's *On the Road* instantly defined a generation on its 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," Kerouac's novel remains electrifying in its thirst for experience and its defiant rebuke of American conformity. At a time when the country was dominated by postwar prosperity, suburban uniformity, and Cold War anxieties, *On the Road* broke through with a vibrant call for freedom, spontaneity, and authentic living. Its characters embodied a restless energy, seeking meaning not in material success or social stability but in the raw immediacy of life's unpredictable moments. The novel's freewheeling narrative style, which mimics the rhythms of jazz and the open road itself, challenged traditional literary forms and opened new possibilities for storytelling in American literature. In his portrayal of the fervent relationship between the writer Sal Paradise and his outrageous, exasperating, and inimitable friend Dean Moriarty, Kerouac created one of the great friendships in American literature—one that captures both the exhilaration and the tumult of youthful camaraderie. Their journey is not merely physical but deeply spiritual, a search for identity and transcendence against the backdrop of a rapidly changing nation. Through their travels, the novel explores themes of freedom, disillusionment, and the search for meaning in a world increasingly dominated by consumerism and social conformity. Sal's reflective, often melancholic voice balances Dean's wild impulsiveness, offering readers a complex and layered meditation on friendship, loyalty, and the costs of living outside societal norms. Kerouac's rendering of the cities, highways, and wildernesses that his characters restlessly explore functions as a hallucinatory travelogue of a nation he both mourns and celebrates. From the neon-lit streets of New York to the deserts of the Southwest and the bustling jazz clubs of San Francisco, the novel captures a mosaic of American life during a pivotal moment in its cultural history.

Item #148707

\$40,000



KEROUAC'S POIGNANT MASTERPIECE OF SELF-REFLECTION

KEROUAC, JACK

Big Sur.

New York: Farrar, Straus & Cudahy, 1962.

First edition of Kerouac's poignant masterpiece of self-reflection.

Octavo, original cloth. Boldly signed by Jack Kerouac on the front free endpaper. Fine in a near fine dust jacket. Jacket design by Janet Halverson. Exceptionally rare with no other signed examples traced at auction since publication, while signed copies of *On the Road* have rarely appeared at auction, no signed examples of *Big Sur* have appeared since publication.

In this 1962 novel, Kerouac's alter ego Jack Duluoz, overwhelmed by success and excess, gravitates back and forth between wild binges in San Francisco and an isolated cabin on the California coast where he attempts to renew his spirit and clear his head of madness and alcohol. Only nature seems to restore him to a sense of balance. In the words of Allen Ginsberg, *Big Sur* "reveals consciousness in all its syntactic elaboration, detailing the luminous emptiness of his own paranoid confusion." As one of Kerouac's most confessional and stylistically mature works, *Big Sur* marked a turning point in his career and in the trajectory of postwar American literature. Stripped of the youthful

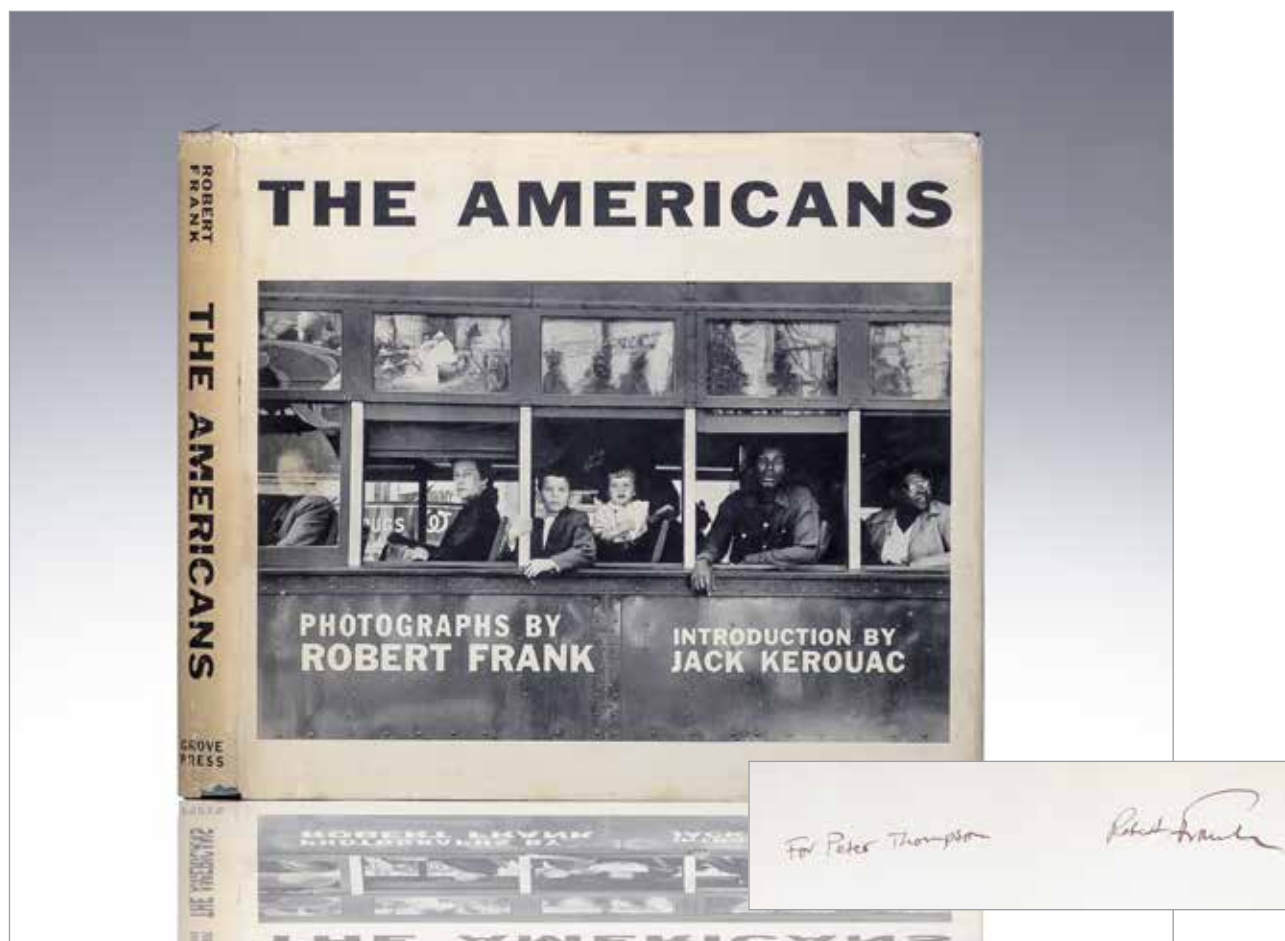
exuberance of his earlier novels, it offered a stark, unflinching look at personal decline, mental illness, and the price of fame. In doing so, it challenged the romanticism often associated with the Beat generation and introduced a deeper, more sobering layer to the mythos of the American writer-adventurer. Its raw emotional honesty, stream-of-consciousness style, and existential depth helped solidify Kerouac's legacy as not only a chronicler of the American counterculture, but also as a deeply introspective and literary voice in his own right. In the context of *On the Road* and *The Dharma Bums*, *Big Sur* served as a kind of reckoning—a late-stage, disillusioned response to the restless seeking and spiritual yearning that had defined his earlier works. Where *On the Road* celebrated movement, spontaneity, and communion with kindred spirits, *Big Sur* portrayed isolation, deterioration, and the haunting consequences of a life lived too fast. Yet in its vulnerability and lyrical intensity, *Big Sur* reaffirmed Kerouac's enduring gift for capturing the raw beauty and fragility of the human experience.

Item #150040

\$75,000

Jack Kerouac





ROBERT FRANK'S THE AMERICANS; INSCRIBED BY HIM

FRANK, ROBERT; INTRODUCTION BY JACK KEROUAC

The Americans.

New York: Grove Press, Inc., 1959.

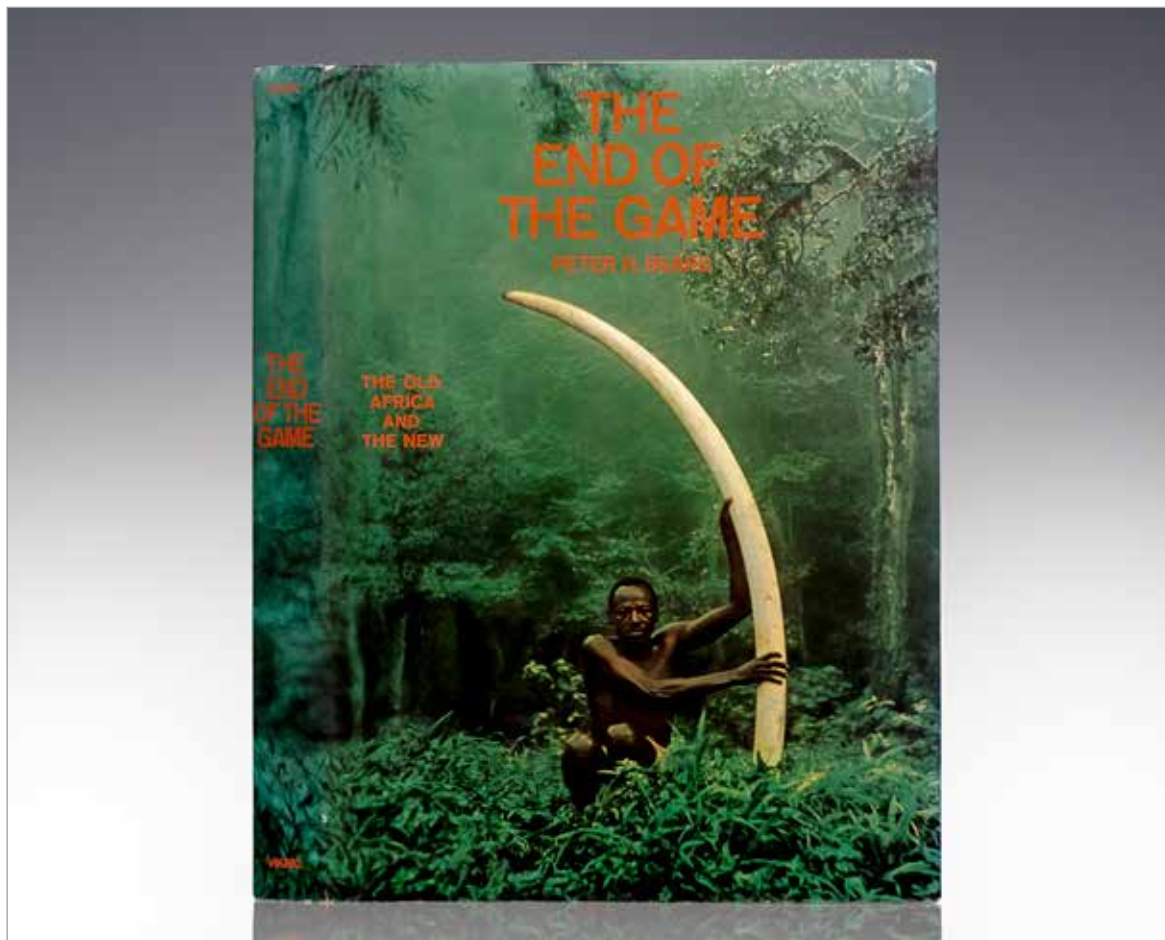
First edition of the photographer's classic work. Oblong quarto, illustrated throughout. Presentation copy, boldly inscribed by the author on the front free endpaper, "For Peter Thompson Robert Frank." Near fine in a near fine dust jacket with a small chip to the spine. Introduction by Jack Kerouac. Housed in a custom half morocco and chemise clamshell box. Uncommon in this condition and signed.

Jack Kerouac wrote in his preface to *The Americans*, "Robert Frank—he sucked a sad poem out of America onto film, taking rank among the tragic poets of the world... You got eyes." Kerouac's words perfectly capture the spirit of Frank's vision: a deeply personal and poetic reflection on the contradictions of mid-century America. First published in France in 1958 as *Les Américains* and in the United States a year later, the book broke sharply from traditional documentary photography, replacing objective reportage with a raw, introspective form of visual storytelling. Through his lens, Frank depicted a nation both vibrant and divided—marked by affluence, alienation, racial tension, and moments of quiet transcendence.

From more than 20,000 images taken during his Guggenheim-funded travels across the country, Frank selected 83 photographs arranged into four sequences. "With these photographs," he wrote, "I have attempted to show a cross-section of the American population... The view is personal." His candid, grainy, and often unpolished compositions challenged conventional photographic standards, emphasizing emotion and immediacy over technical precision. Frank's work stood in stark contrast to the optimistic narratives of postwar America, revealing instead a fragmented, uneasy national identity. As Parr and Badger observed, *The Americans* became "the most renowned photobook of all," shaping the course of twentieth-century photography. Its influence extended far beyond visual art, resonating with the literature, music, and countercultural movements that followed. As Roth later noted, its "simple intention" belied its immense impact: *The Americans* redefined modern photography as an art of personal vision and moral inquiry, forever altering how America perceived itself and its place in the modern world.

Item #146872

\$16,000



THE PHOTOGRAPHER'S SEMINAL FIRST BOOK



BEARD, PETER HILL

[The End of the Game.](#)

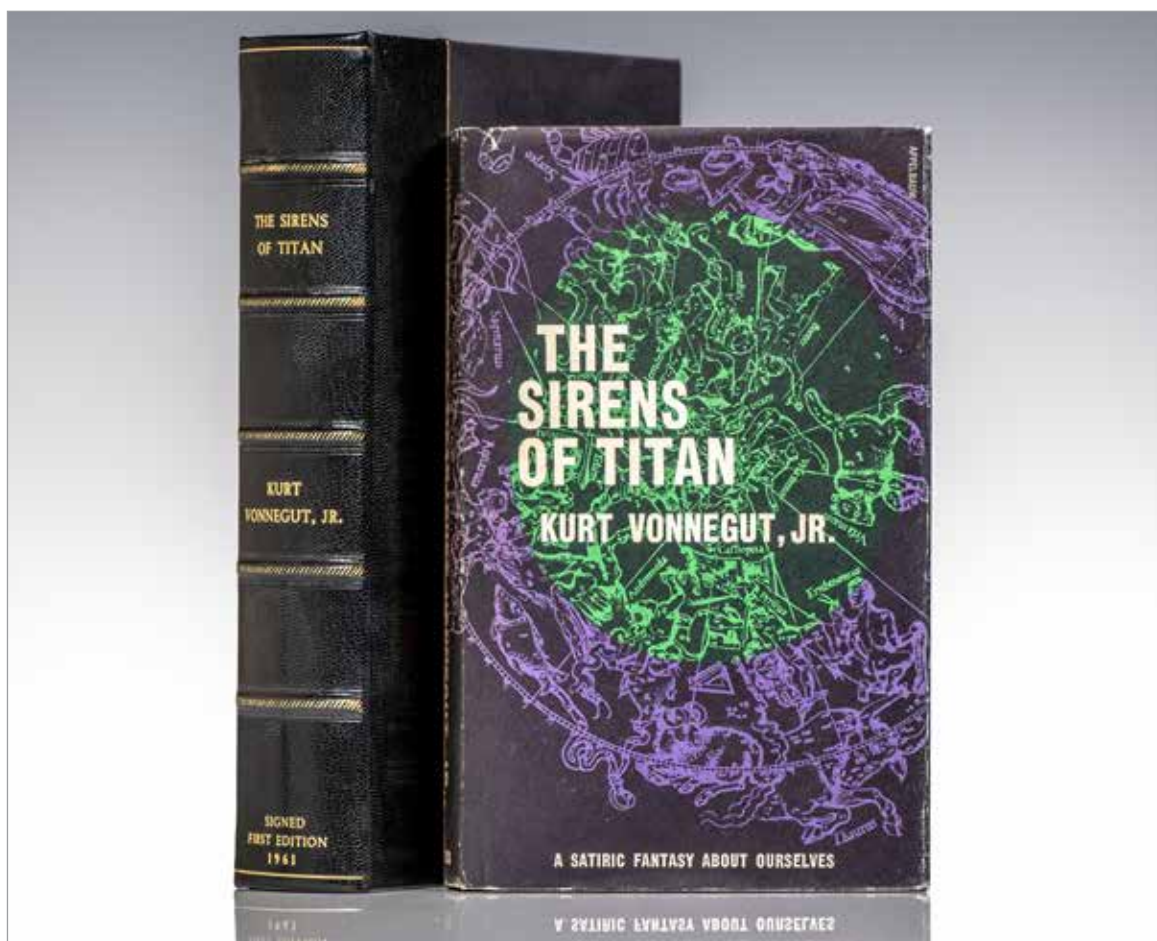
New York: The Viking Press, 1965

First edition of the photographer's first book with over 75 black-and-white and color photographic plates. Tall quarto, original ivory cloth. Uniquely inscribed by Peter Beard across four pages, including original artwork. Inscribed by the author on the front free endpaper, "Special Delivery To Renny & Lucas H. from your pal Peter (Beard) Hog Ranch Box 4191 Nairobi 1960's and beyond" with his footprints and drawings. On the half-title page Beard has added original photographs and made annotations including an original photograph of his daughter, annotated: "Zara B. Lamu Jan 1990." Very good in a very good dust jacket. A unique example.

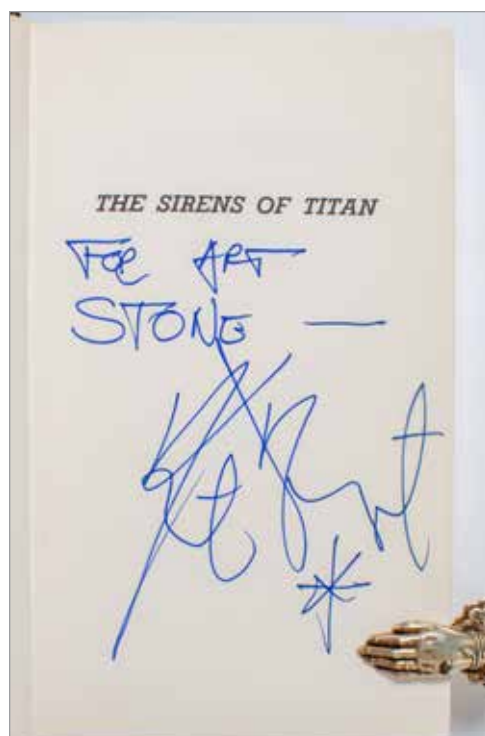
On its publication in 1965, Beard's "book was immediately acclaimed, with not one but two glowing reviews in The New York Times. In addition to being singularly beautiful (with its luscious printing and scrapbook aesthetic), The End of the Game, is thoughtful as well. Long taken as a seminal book on wildlife conservation, it is actually an epic visual poem on the subject of loss" (Roth, 170; Open Book, 208).

Item #148059

\$9,800



**“A PURPOSE OF HUMAN LIFE, NO MATTER WHO IS CONTROLLING IT,
IS TO LOVE WHOEVER IS AROUND TO BE LOVED”**



VONNEGUT JR., KURT

[The Sirens of Titan.](#)

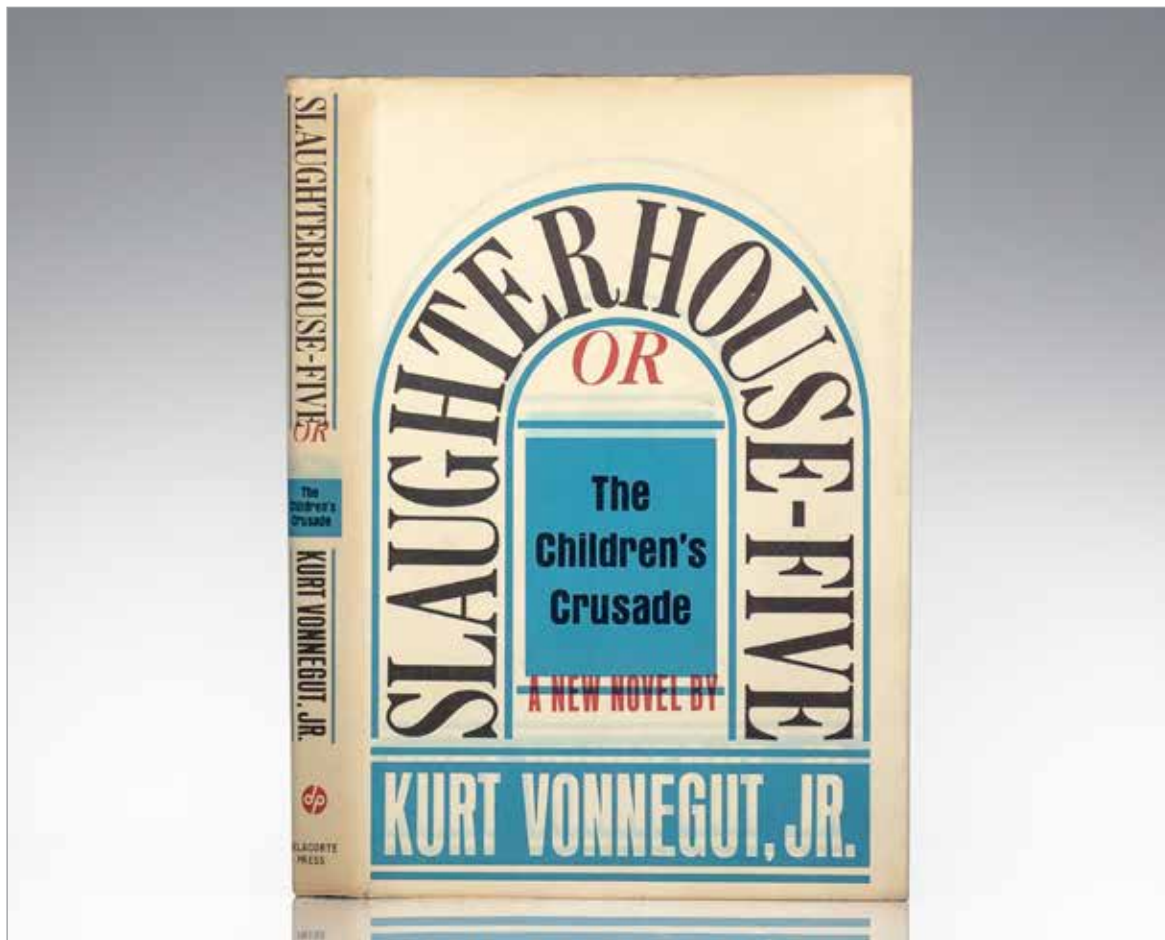
Boston: Houghton Mifflin Company, 1961.

First hardcover edition of the author’s second novel and what many consider his finest. Octavo, original cloth. Inscribed by Kurt Vonnegut on the half-title page. Fine in a near fine dust jacket with very light shelfwear. Housed in a custom half morocco clamshell box. A very nice example, uncommon signed.

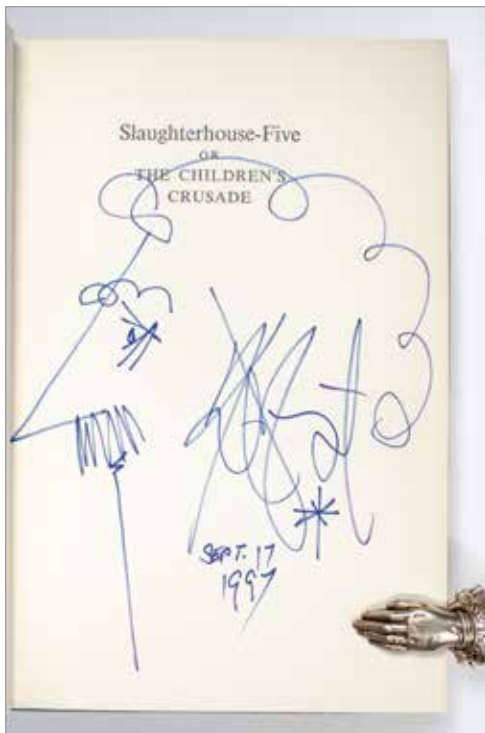
The Sirens of Titan is the Hugo Award-nominated story of billionaire Malachi Constant, who persists against a Martian-invasion to be reunited with his estranged family. According to The Harvard Crimson, Vonnegut “put together the whole of The Sirens of Titan in one night. He was at a party where someone told him he ought to write another novel. So they went into the next room where he just verbally pieced together this book from the things that were around in his mind.” Blending dark humor with philosophical depth, the novel explores themes of fate, free will, and the search for meaning in a vast and indifferent universe. It remains one of the most imaginative and enduring works of modern speculative fiction.

Item #35055

\$12,500



**“PEOPLE AREN’T SUPPOSED TO LOOK BACK. I’M CERTAINLY
NOT GOING TO DO IT ANYMORE”**



VONNEGUT, KURT

Slaughterhouse-Five, or The Children's Crusade, A Duty-Dance With Death.

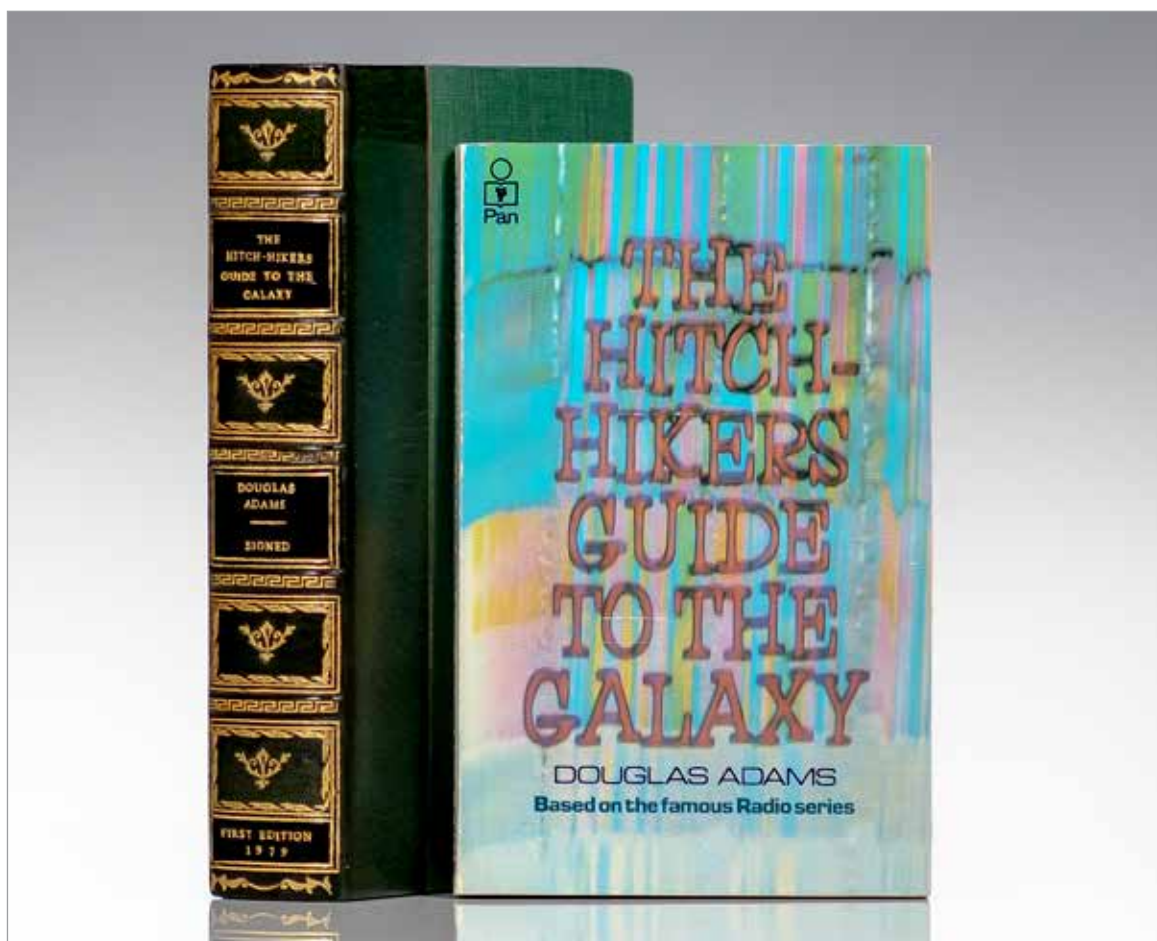
New York: Delacorte Press, 1969.

First edition, review copy with the original publisher's slip laid in of Vonnegut's masterpiece, named by Modern Library as one of the 100 greatest novels of the twentieth century. Octavo, original blue cloth. Boldly signed and dated by Kurt Vonnegut with a drawing of a self-caricature on the half-title page. Near fine in a fine dust jacket with a unique jacket that has been mistripped bearing a duplicate look on the verso. Jacket design by Paul Bacon. A unique example, one of the nicest we have seen.

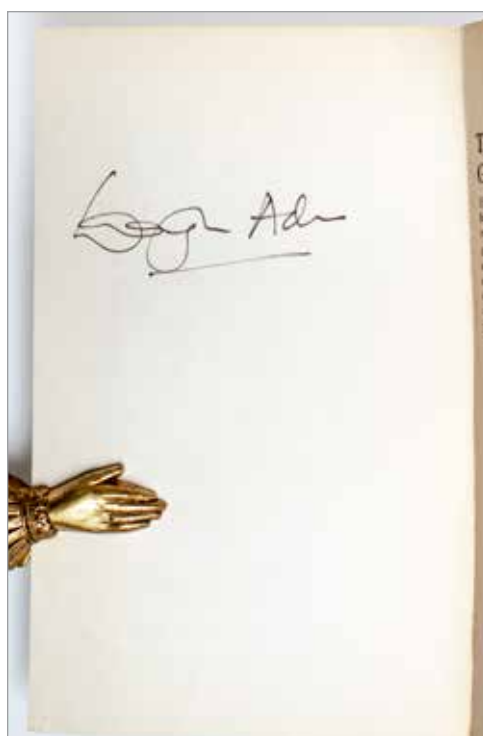
“Slaughterhouse-Five, perhaps Vonnegut's most powerful novel, presents two characters who can see beneath the surface to the tragic realities of human history but make no attempt to bring about change. The central event is the destruction of Dresden by bombs and fire storm—a catastrophe that Vonnegut himself witnessed as a prisoner of war” (Vinson, 1414-15). “Kurt Vonnegut knows all the tricks of the writing game. So he has not even tried to describe the bombing. Instead he has written around it in a highly imaginative, often funny, nearly psychedelic story” (The New York Times).

Item #147938

\$12,500



“MAN HAD ALWAYS ASSUMED THAT HE WAS MORE INTELLIGENT THAN
DOLPHINS BECAUSE HE HAD ACHIEVED SO MUCH...”



ADAMS, DOUGLAS

[The Hitch Hiker's Guide To the Galaxy.](#)

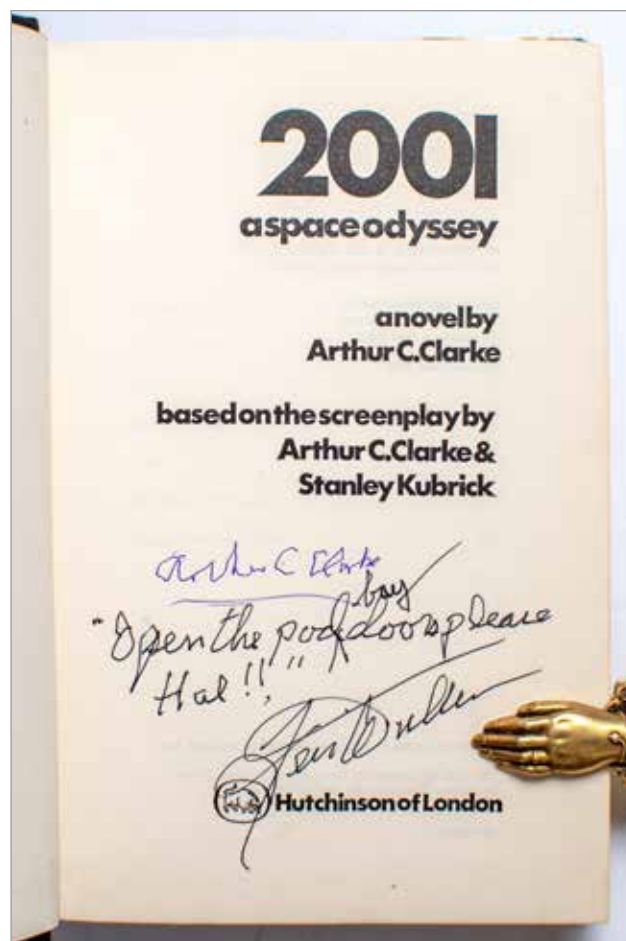
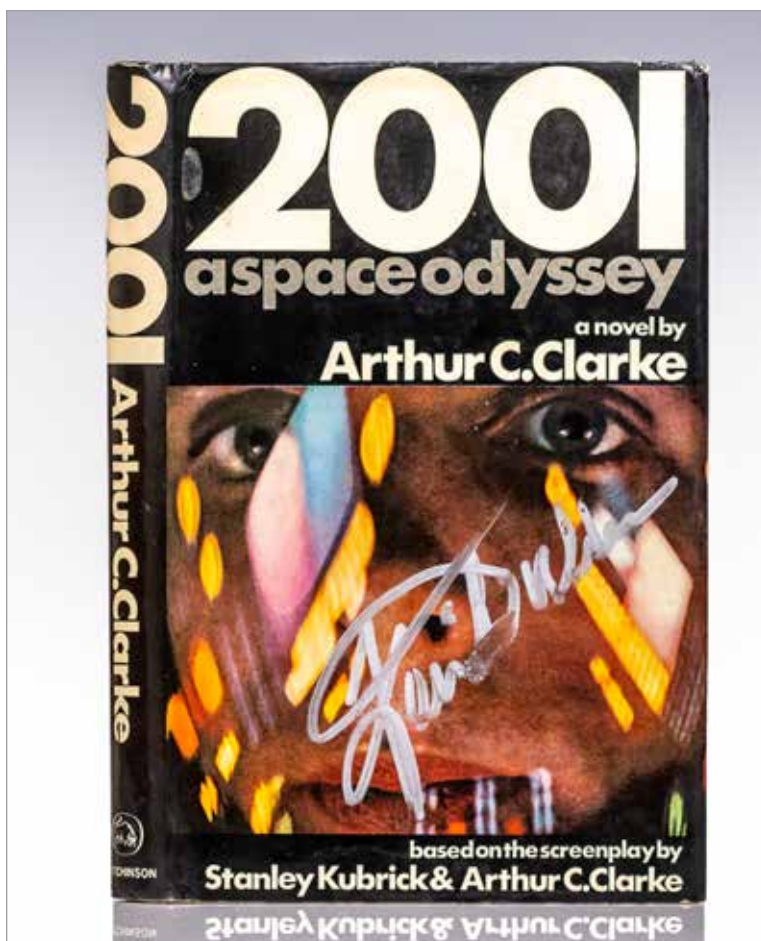
London: Pan Books, 1979.

First British edition of this modern classic, preceding the hardcover edition. Octavo, original wrappers. Boldly signed by Douglas Adams in a contemporary hand on the front pastedown. In fine condition. Housed in a custom half morocco chemise and clamshell box. A very sharp example, rare and desirable signed.

Originally a radio series, broadcast in 1978 on BBC Radio 4, Adams developed the Hitchhiker's Guide into a "trilogy" of five books which sold more than fifteen million copies during his lifetime. A television series, comic books, computer games, film, and live theatre followed. The story of hyper-intelligent beings who build a computer named Deep Thought to calculate the "Answer to the Ultimate Question of Life, the Universe, and Everything." It is the basis for the 2005 film directed by Garth Jennings, starring Martin Freeman, Sam Rockwell, Mos Def, Zooey Deschanel and the voices of Stephen Fry and Alan Rickman.

Item #147972

\$14,000



**“OPEN THE POD BAY DOORS PLEASE HAL!!”
SIGNED BY ARTHUR C. CLARKE AND TWICE BY KEIR DULLEA**

CLARKE, ARTHUR C. AND STANLEY KUBRICK [KEIR DULLEA]

[2001: A Space Odyssey.](#)

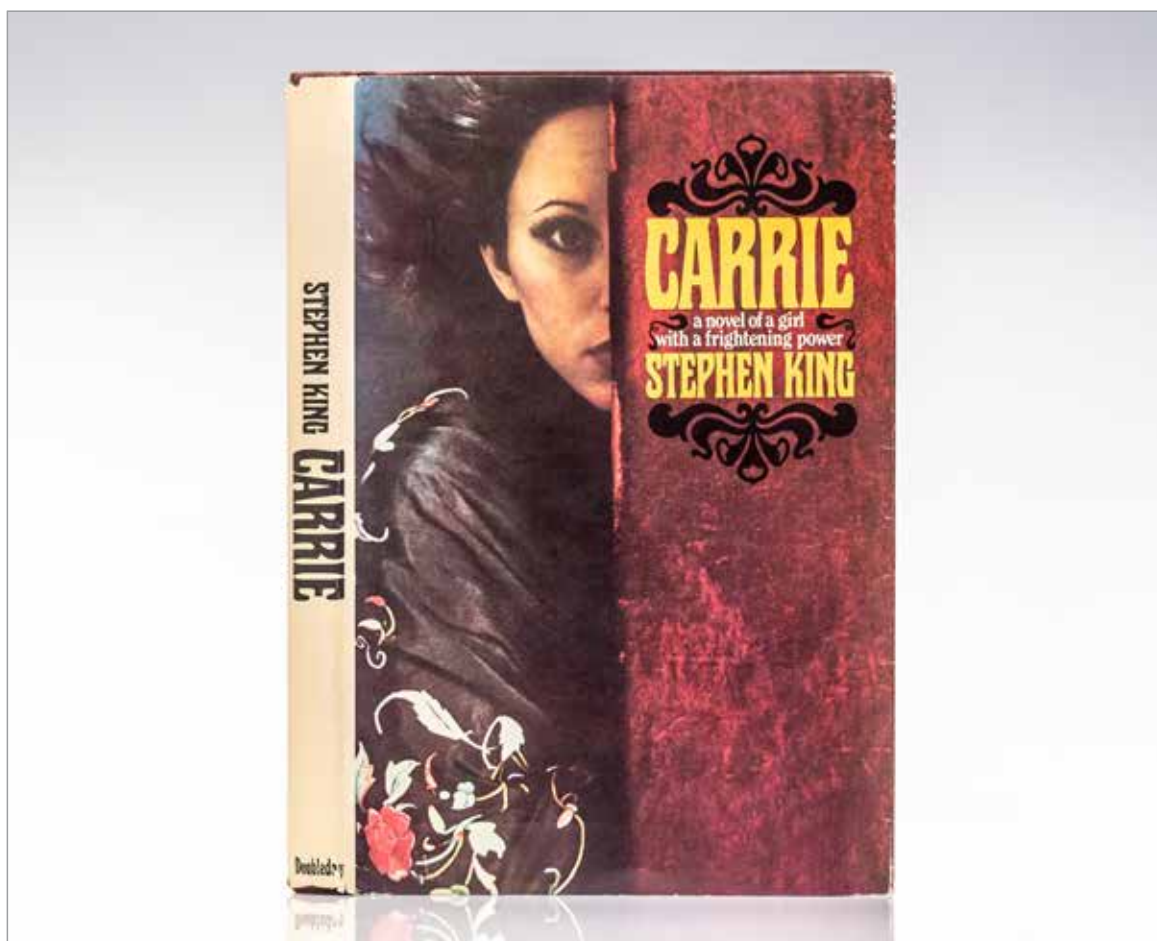
London: Hutchinson, 1968.

First British edition of the novelization of the landmark “proverbial good science fiction movie” created by Stanley Kubrick, starring Keir Dullea and Gary Lockwood. Octavo, original cloth. Boldly signed by Arthur C. Clarke in an elderly hand and lengthily signed by Keir Dullea on the title page, ““Open the pod bay doors please Hal!!” Keir Dullea.” Additionally signed by Dullea on the front panel of the jacket in silver felt tip. Keir Dullea’s portrayal of astronaut Dave Bowman anchors Stanley Kubrick’s cosmic vision with a haunting stillness that becomes the emotional through-line of the film, giving Clarke’s vision a human center, embodying both the fragility and resilience of humanity in the face of cosmic evolution. Dullea’s daring commitment to his craft was exemplified by the harrowing emergency air-lock scene—filmed with no stunt double—where he plunged headfirst through the hatch on a hidden harness, trusting so completely in Kubrick’s direction that he quipped later, “I would have been dead” if anything had gone wrong. Near fine in a very good dust jacket. Rare and desirable signed.

“Kubrick wrote to me in the spring of 1964, asking if I had any ideas that would enable him to make the ‘proverbial good science fiction movie’... I had already given Stanley a list of my shorter pieces, and we had decided that one—‘The Sentinel’—contained a basic idea on which we could build... Stanley suggested that before we embarked on the drudgery of the script, we let our imaginations soar freely by writing a complete novel, from which we could devise the script. This is more or less the way it worked out, though toward the end, novel and screenplay were being written simultaneously, with feedback in both directions. Thus, I rewrote some sections after seeing the movie rushes—a rather expensive method of literary creation, which few other authors have enjoyed” (Clarke). With the success of both film and book, Clarke “became perhaps the best-known science fiction writer in the world” (Clute & Nicholls, 231).

Item #148977

\$8,800



“THE NOVEL THAT LAUNCHED KING’S CAREER”

KING, STEPHEN

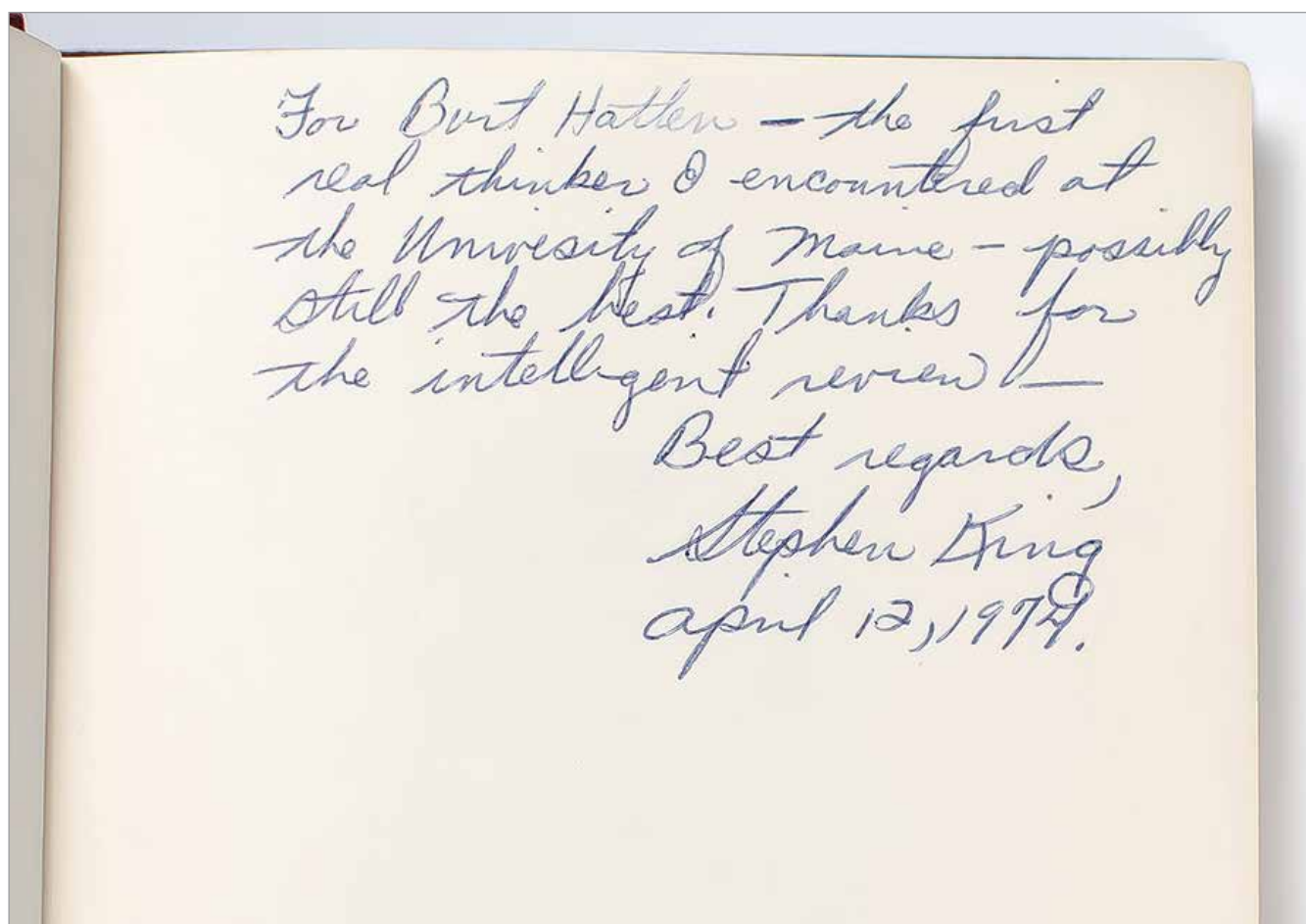
Carrie.

Garden City, New York: Doubleday & Company, Inc., 1974.

First edition 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. Association copy, boldly inscribed by the author on the second endpaper in the month of publication, “For Burt Hatten – the first real thinker I encountered at the University of Maine – possibly still the best! Thanks for the intelligent review – Best regards Stephen King April 12, 1974.” The recipient, distinguished professor of English at the University of Maine at Orono Burt Hatlen played a pivotal role in shaping Stephen King’s literary development. As King’s favorite professor during his undergraduate years, Hatlen not only inspired his intellectual curiosity but also encouraged his early efforts at serious writing. Their relationship extended beyond the classroom; Hatlen became a mentor and lasting influence, helping to cultivate King’s critical engagement with literature and his evolving narrative voice. King’s later success as a novelist remained deeply rooted in the academic and personal guidance he received from Hatlen during his formative years at the university. While Hatlen did not publish a commercial review of *Carrie*, he wrote about the novel in an academic and deeply thoughtful context—particularly in his scholarly essay

“Stephen King and the American Dream,” where he examined *Carrie* and King’s early work through the lens of American cultural and literary traditions. In the present inscription to Hatlen, King thanks him for this essay, referring to it as a review and acknowledging its significance. Hatlen’s influence is further affirmed in King’s afterword to *Lisey’s Story*, where he calls Hatlen “the greatest English teacher I ever had,” underscoring the lasting impact of their relationship on his writing career.

King’s time at the University of Maine was marked by both rigorous academic study and an immersion in the cultural and political atmosphere of the late 1960s and early 1970s. Under Hatlen’s mentorship, King was exposed to a wide range of literary movements, from American realism to modernist experimentation, and was encouraged to think critically about the relationship between literature and society. This period also saw King’s early forays into short fiction publication, campus journalism, and political commentary, experiences that sharpened his ability to combine narrative accessibility with thematic depth. The intellectual environment cultivated by Hatlen and other faculty members provided King with a foundation in literary analysis



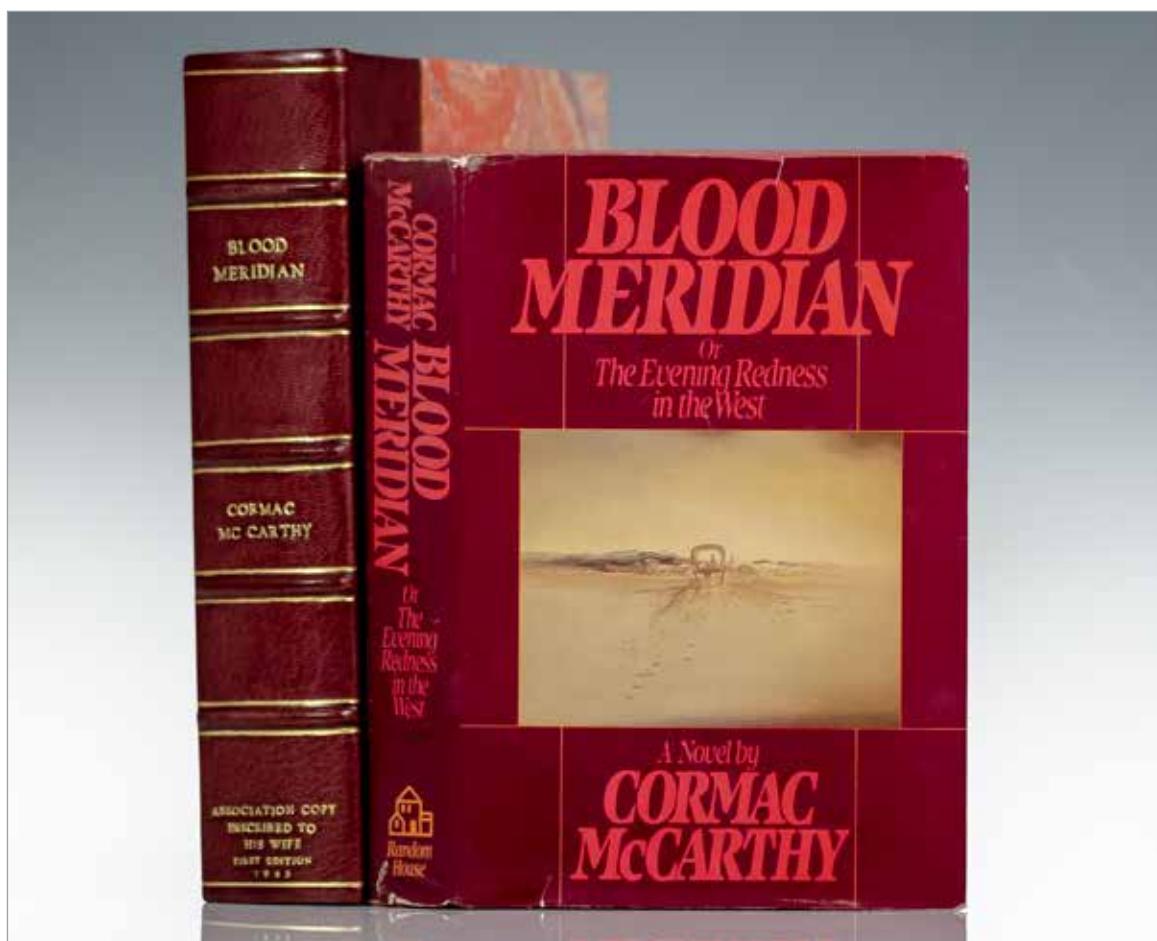
and heightened awareness of the cultural forces shaping American life—elements that would later inform the social undercurrents present in *Carrie* and much of his subsequent work. Fine in a very good dust jacket. Jacket design and author photograph by Alex Gotfryd. One of the finest associations extant, presented by King to one of the most influential figures in his literary career.

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 of the novel—were nearly 4,000,000 copies. 'The movie made the book, and the book made me,' King says" (New York Times). The importance of *Carrie* extends beyond its commercial success. As King's first published novel, it marked the beginning of a sustained and highly influential career in popular fiction. The work demonstrated that horror could operate not merely as entertainment but also as a vehicle for exploring social issues, such as bullying, gender dynamics, and the consequences of marginalization.

By combining supernatural elements with a grounded portrayal of high school life, King expanded the thematic range of genre literature and reached a readership that extended beyond traditional horror audiences. The novel also established structural and thematic approaches—such as the intrusion of extraordinary forces into ordinary settings—that would become hallmarks of King's style. Its enduring presence in both literary and popular culture is reinforced by its continued adaptation and discussion, securing its place as a formative text in modern American literature. In addition, *Carrie* occupies a distinctive position in the history of American popular culture as a text that bridged the divide between mass-market paperback fiction and sustained critical engagement with contemporary social concerns. Its portrayal of adolescent isolation, humiliation, and retributive violence aligned closely with the cultural atmosphere of the 1970s, a period characterized by evolving debates over gender roles, the distribution of power, and the erosion of traditional authority structures. The novel's accessible narrative style, combined with its layered social commentary, enabled it to operate simultaneously as a work of popular entertainment and as a reflection of broader cultural and psychological tensions. The 1976 film adaptation, directed by Brian De Palma, amplified these themes for a wider audience, translating King's narrative into a visual medium that intensified its emotional impact and cemented its place in the cultural imagination. This convergence of literary and cinematic success has contributed to the novel's enduring critical attention and its sustained relevance within both popular and academic discourse.

Item #149230

\$50,000



INSCRIBED BY MCCARTHY TO HIS SECOND WIFE ANNE DELISLE

MCCARTHY, CORMAC

Blood Meridian or The Evening Redness in the West.

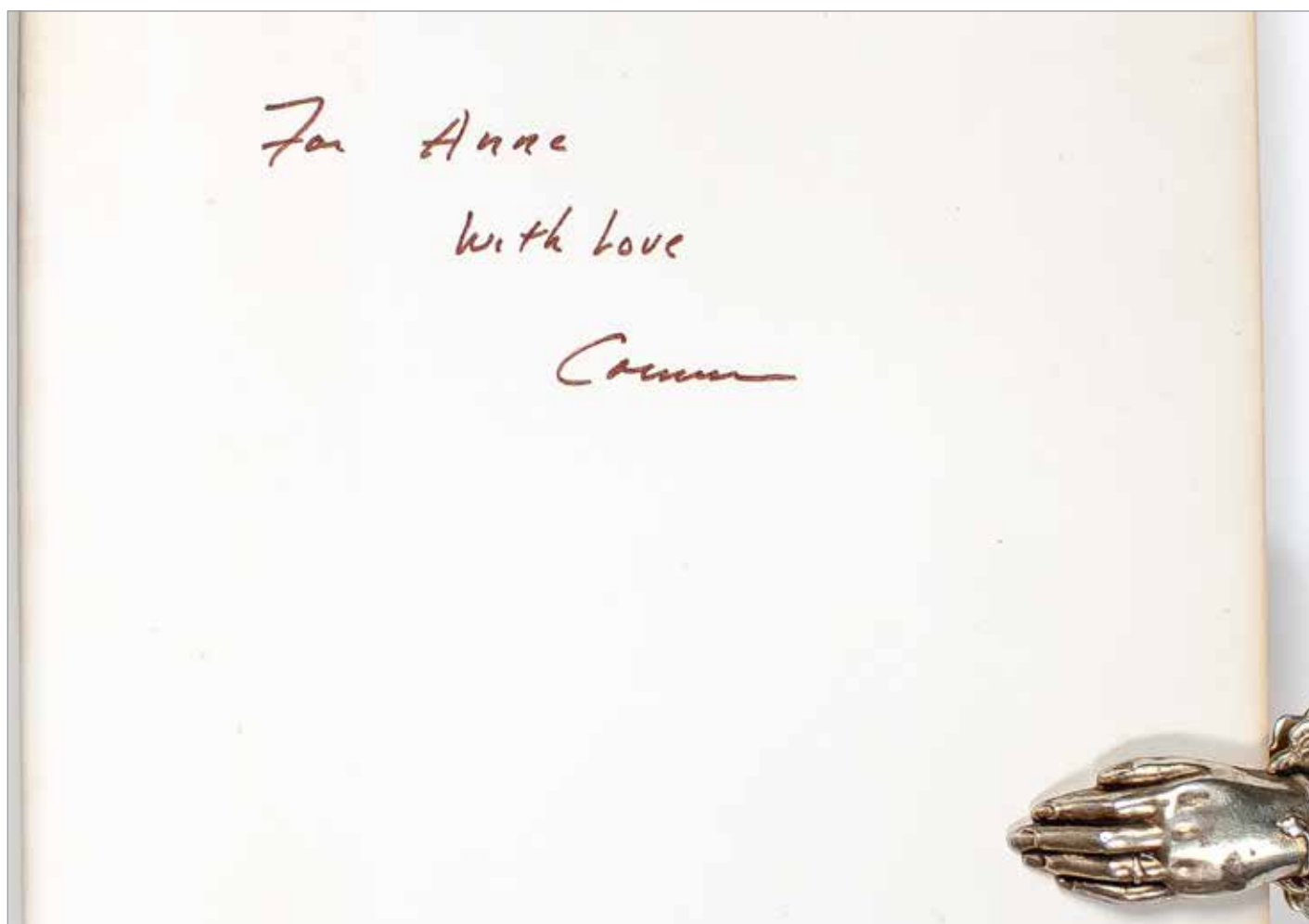
New York: Random House, 1985.

First edition of Cormac McCarthy's fifth novel, widely considered his masterpiece and among the greatest novels of the 20th century.

Octavo, original half cloth. Association copy, inscribed by the author on the front free endpaper, "For Anne With Love Cormac." The recipient, Anne DeLisle was McCarthy's second wife. McCarthy published his debut novel, *The Orchard Keeper*, in 1965, earning the William Faulkner Award for Best First Novel and a Rockefeller Grant. With his grant money, he traveled aboard the *Sylvania*, where he met singer and dancer Annie DeLisle of The Healy Sisters duo. The two fell in love and married on May 14, 1966, in Annie's hometown of Hamble, England. Using their combined incomes, the couple traveled through Paris and Geneva before settling on Ibiza, where they joined the island's vibrant artistic community. There, McCarthy completed *Outer Dark* while bonding with fellow novelist Leslie Garrett. In 1967, they returned to the U.S., settling first on a Tennessee farm and later in a restored barn in Louisville, funded by McCarthy's Guggenheim Fellowship. During this period, McCarthy wrote *Suttree* and completed *Child of God* in 1973. Annie recalled these times fondly, despite their modest means, noting McCarthy's reclusive nature and dedication to

his craft. The couple separated in 1976, after which McCarthy moved to El Paso and continued his literary ascent. *Blood Meridian* (1985) cemented his reputation, and *All the Pretty Horses* (1991) brought widespread fame, making him one of the most significant writers of the 20th century. Annie stayed in Tennessee, opening Annie's, a jazz club and gourmet restaurant in Knoxville's Old City in 1983. The venue played a key role in revitalizing the area, offering live music reminiscent of New Orleans. Though Annie moved on in 1989, the restaurant remained a local fixture until 2004. Very good in a very good dust jacket with some light wear and small closed tears to the extremities. Jacket painting: "The Phantom Cart" by Salvador Dali. Jacket design by Richard Adelson. Housed in a custom half morocco clamshell box by the Harcourt Bindery. Founded over a century ago in 1900, the Harcourt Bindery is the oldest and largest traditional bindery in America exclusively devoted to fine traditional leather bookbinding by hand. An exceptional association copy of the author's profound and significant magnum opus.

"Blood Meridian seems to me the authentic American apocalyptic



novel, more relevant even in 2000 than it was fifteen years ago. The fulfilled renown of *Moby-Dick* and of *As I Lay Dying* is augmented by *Blood Meridian*, since Cormac McCarthy is the worthy disciple both of Melville and of Faulkner. I venture that no other living American novelist, not even Pynchon, has given us a book as strong and memorable as *Blood Meridian*" (Harold Bloom). "McCarthy can only be compared with our greatest writers, with Melville and Faulkner, and this is his masterpiece" (Michael Herr).

Named by Harold Bloom as one of the four great American novelists of his time—alongside Thomas Pynchon, Philip Roth, and Don DeLillo—Cormac McCarthy published twelve novels over the course of his lifetime, traversing and redefining multiple genres, including the Southern Gothic, the Western, and post-apocalyptic fiction. His style, renowned for its spareness and its deliberate rejection of conventional punctuation, has been described as both austere and biblical, drawing the reader into a linguistic landscape as stark as the physical terrains his characters inhabit. Thematically, his fiction gravitates toward violence, ruin, and human survival at the margins, often centering on wanderers, outcasts, or figures who, like McCarthy himself, seemed to exist outside of the dominant structures of society. Across works such as *Outer Dark*, *Suttree*, and *The Road*, McCarthy developed a vision of human existence that is uncompromising, unsentimental, and rooted in a profound meditation on mortality and meaning.

Widely regarded as McCarthy's masterpiece, *Blood Meridian* emerged from a particularly fertile period of his career, facilitated in part by the MacArthur Fellows grant he received in 1981. The financial stability afforded by the award enabled McCarthy to undertake a project of greater scope and intensity than his previous novels, resulting in a work that would radically alter his reputation. Published in 1985, the novel marked his first engagement with the Western genre and his first sustained narrative set in the deserts and borderlands of the American Southwest, a striking departure from the Appalachian landscapes that had defined his earlier fiction. Loosely grounded in historical events, the narrative follows a nameless teenage runaway from Tennessee, known only as "the kid," whose trajectory becomes entwined with the Glanton gang, a historically documented band of scalp hunters active between 1849 and 1850. Through their campaigns of slaughter—targeting Indigenous communities, Mexicans, and eventually anyone who crossed their path—the gang enacts a vision of frontier expansion stripped of myth and idealism, revealing instead an unrelenting cycle of violence, exploitation, and moral disintegration. McCarthy's decision to frame the story within this brutal historical milieu allowed him to interrogate both the myths of the American West and the broader human capacity for cruelty, producing a novel that continues to be recognized as one of the most important and challenging works of modern American fiction.

Item #149734

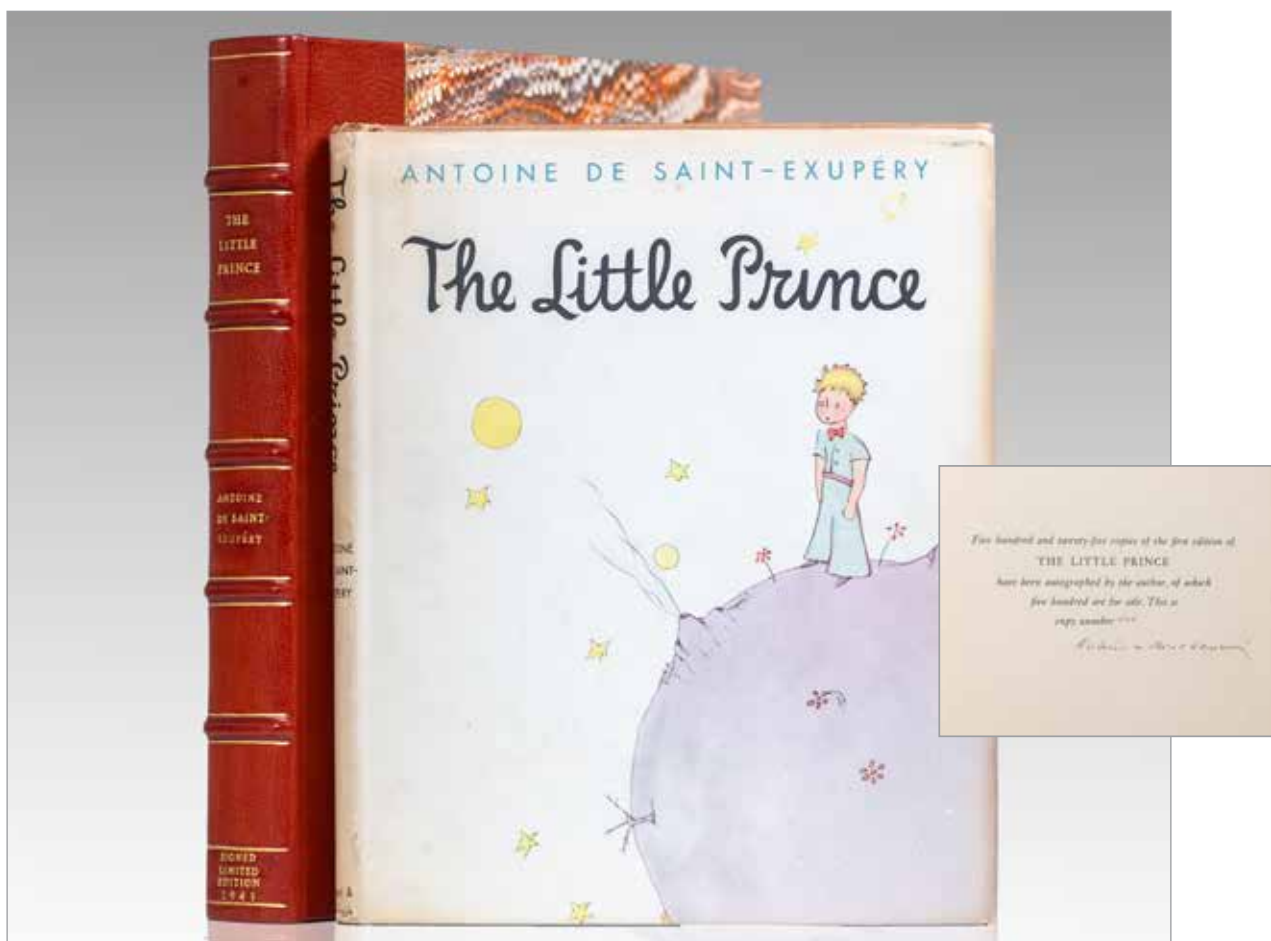
\$55,000





Children's Literature





ONE OF THE BEST-SELLING BOOKS EVER PUBLISHED

SAINT-EXUPÉRY, ANTOINE DE; TRANSLATED BY KATHERINE WOODS.

The Little Prince.

New York: Reynal and Hitchcock, 1943.

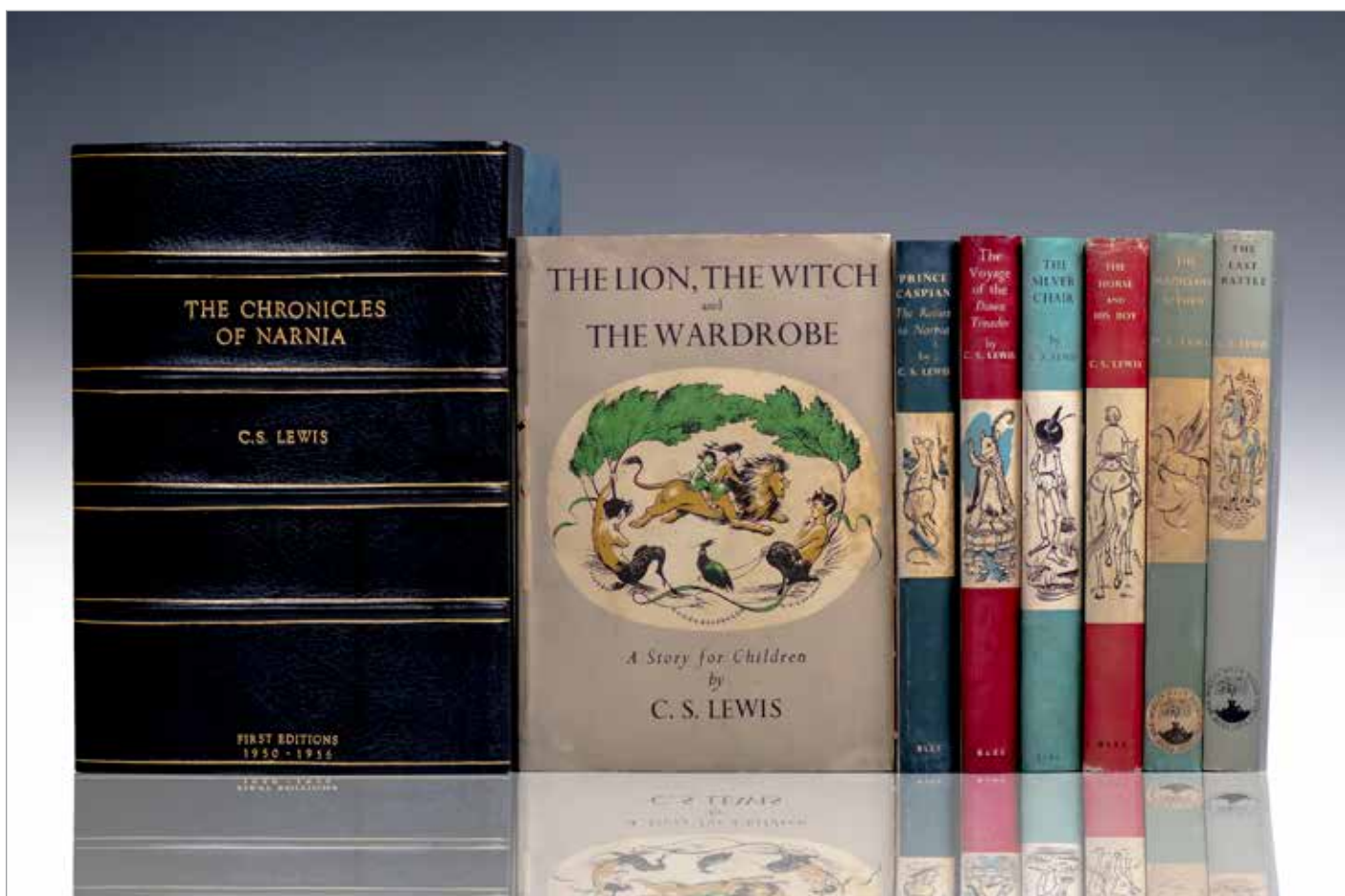
First edition, signed limited issue with the proper address on front jacket flap and printing statement on last page of Antoine de Saint-Exupéry's masterpiece, which precedes the first edition in French. Signed by the author on the limitation page. One of 500 numbered copies, this is number 404. Small quarto, original salmon cloth, illustrated by the author. With the five-line colophon on the last page. Near fine in a near fine dust jacket with the \$2.00 price present and the publisher's address as 386 Fourth Avenue on the front flap with light expert restoration to the spine tips. Translated from the French by Katherine Woods. Housed in a custom half morocco clamshell box by the Harcourt Bindery. An exceptional example.

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-Exupéry'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-Exupéry disappeared over the Mediterranean while flying a reconnaissance mission for his French air squadron.

Item #149121

\$42,000



**EXCEPTIONALLY RARE COMPLETE FIRST EDITION SET OF C.S. LEWIS'S
THE CHRONICLES OF NARNIA; EACH VOLUME IN THE ORIGINAL DUST JACKET**

LEWIS, C.S. ILLUSTRATIONS BY PAULINE BAYNES.

The Chronicles of Narnia: The Lion, The Witch and The Wardrobe, Prince Caspian, The Voyage of the Dawn Treader, The Silver Chair, The Horse and His Boy, The Magician's Nephew, The Last Battle.

London: Geoffrey Bles/The Bodley Head, 1950-1956.

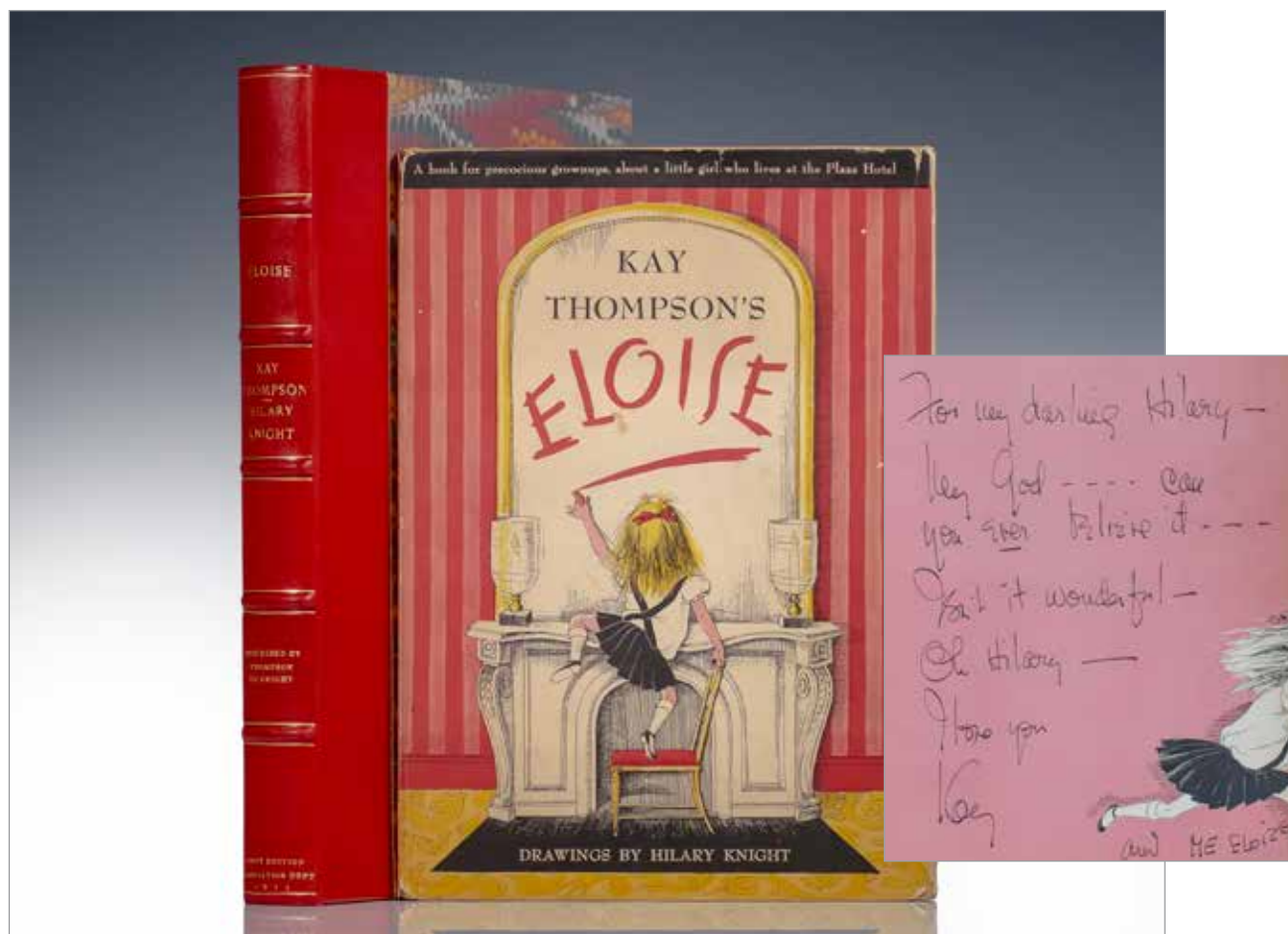
Complete first edition set of C.S. Lewis's best-selling work, one of the best-selling series of all time which has sold 120 million copies in 47 languages. "Adored by children and academics alike, these books are extremely collectable, sought-after, and scarce" (Connolly, 186). Octavo, seven volumes, original publisher's cloth, each volume illustrated with plates, in-text illustrations, and maps by Pauline Baynes, including color where called for. Comprising first editions of: *The Lion, the Witch and the Wardrobe*, covers with light toning to the extremities, dust jacket with some restoration and repairs, 1950; *Prince Caspian*, price-clipped dust jacket with repairs and restoration, strengthening tape to verso, 1951; *The Voyage of the Dawn Treader*, neat ink ownership inscription to half-title verso, dust jacket with neat repairs and restoration, small ink initials to top of rear dust jacket panel, 1952; *The Silver Chair*, dust jacket with repairs and restoration, 1953; *The Horse and his Boy*, unrestored dust jacket with light creasing and a few small closed tears, 1954; *The Magician's Nephew*, ink ownership inscription to front free endpaper, dust jacket with repairs and

restoration, strengthening tape to verso, toning, 1955; *The Last Battle*, price-clipped unrestored dust jacket, 1956. A very attractive and rare complete first edition set of Lewis's timeless, cherished series.

The Chronicles of Narnia is "unforgettable not only for the excitement and suspense of the adventures but also for the strong emotions they describe so well and they are further enriched by Lewis' skillful use of language" (Silvey, 406). "Each book has something new and different to offer and there is no weakening of either inspiration or interest" (Eyre, 132). Lewis's aim with the series was "to do for children what he had done for an adult readership in his science fiction; to re-imagine the story in an exciting narrative context. The Narnia books are intoxicating to all but the most relentlessly unimaginative of readers, and must be judged the most sustained achievement in fantasy for children by a 20th-century author" (Carpenter & Prichard, 370).

Item #147528

\$40,000



WARMLY INSCRIBED BY AUTHOR KAY THOMPSON TO ILLUSTRATOR HILARY KNIGHT

THOMPSON, KAY. ILLUSTRATED BY HILARY KNIGHT

Eloise: A Book For Precocious Grown Ups.

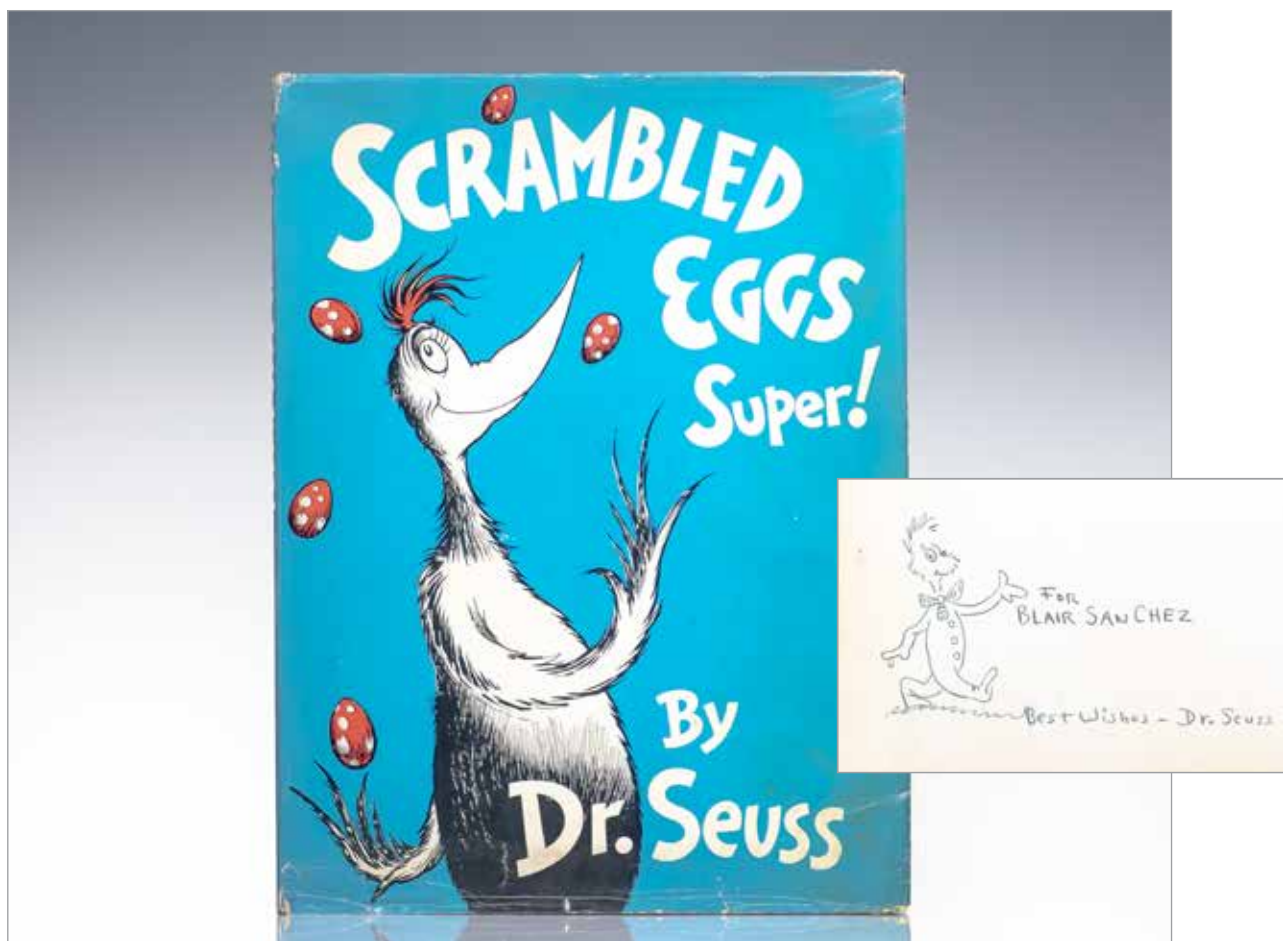
New York: Simon and Schuster, 1955.

First edition of the sensational first book in Kay Thompson's immensely popular Eloise series. Quarto, original publisher's cream pictorial cloth, pictorial endpapers, illustrated with drawings by Hilary Knight. Association copy, inscribed by the author, Kay Thompson, to the book's illustrator, Hilary Knight on the front free endpaper, "For my darling Hilary - My God — Can you even believe it — Isn't it wonderful - Oh Hilary - I love you Kay and Me Eloise." In an interview with Sam Irvin, the recipient, American artist and illustrator Hilary Knight declared, "Eloise never would have happened as a book had it not been for D.D. Ryan badgering Kay and putting us together." Kay Thompson first created the character Eloise as a child, later using the persona to entertain friends. D.D. Ryan, a junior fashion editor at Harper's Bazaar and Thompson's friend, saw potential for a book adaptation, especially if the right illustrator was found. Ryan, who was neighbors with Knight, frequently received his drawings, one of which featured "a fat little prissy pretty girl with frizzy blonde corkscrews" that caught her attention. She arranged for the two to meet in December 1954, where Thompson was intrigued by Knight's drawing: "The prissy one Kay would call Dorothy Darling," Knight explained, "The other

suggested the wicked school girls of Ronald Searle." This meeting sparked one of the greatest writer-illustrator collaborations in American publishing, leading to the creation of Eloise. When conceiving Eloise, Thompson and Knight culled from a variety of artistic and real-life sources. For her look, Knight looked to his artistic influences, including his own parents (artists in their own right), as well as illustrators such as Ernest Shepard, Edmund Dulac, and Louis-Maurice de Boutet Monvel. Thompson would later claim (and disclaim) Eloise was based on herself, but also drew inspiration from her many famous friends and theatrical colleagues. After their first meeting, Knight sent Thompson a Christmas card depicting "Eloise," which led Thompson to conclude, "I knew at once Hilary Knight had to illustrate the book" (Irvin, Kay Thompson, 2010). Eloise was published in November 1955 and became an instant runaway sensation, selling over 40,000 copies by early the following year. To date the book has sold more than two million copies. Near fine in a near fine dust jacket. Housed in a custom half morocco clamshell box made by the Harcourt Bindery. A unparalleled association copy.

Item #149560

\$28,500



INSCRIBED BY DR. SEUSS TO HIS NEIGHBOR BLAIR SANCHEZ WITH AN ORIGINAL DRAWING

SEUSS, DR. [THEODOR SEUSS GEISEL]

Scrambled Eggs Super!

New York: Random House, 1953.

First edition, first printing of the fifth post-war children's book written and illustrated by Theodor Seuss Geisel, and ninth overall, published at the height of his fame. First issue with eight previous Dr. Seuss titles listed on the back panel with *If I Ran The Zoo* at the top, list ending with *And To Think That I Saw It On Mulberry Street*. Quarto, original color pictorial boards, pictorial endpapers, illustrated. Association copy, inscribed by the author with a large original drawing opposite the title page, "For Blair Sanchez Best Wishes – Dr. Seuss." The recipient, Blair Sanchez was a neighbor and friend of Dr. Seuss. Near fine in a very good first issue dust jacket with, like the book itself, eight previous Dr. Seuss titles listed on the back panel and \$2.50 price on front flap. Rare and desirable inscribed and with an original drawing.

Published in 1953, Dr. Seuss's ninth children's book, *Scrambled Eggs Super!*, tells the story of young Peter T. Hooper, who, bored with ordinary scrambled eggs, decides to concoct a new and extraordinary dish. "For just a change," he declares, he will seek "a new kind of egg... a fancy fine egg that no other cook cooks." This whimsical premise propels him on a lively journey through Seuss's characteristic

world of invention, as Peter travels along winding trails and across fantastical landscapes in search of rare and imaginary birds. Each encounter introduces a new species—drawn with Seuss's distinctive linework and exuberant color palette—and each egg adds to the absurd and delightful complexity of Peter's grand culinary experiment. Upon its publication, *Scrambled Eggs Super!* was warmly received, with *The Christian Science Monitor* calling it "a gay extravaganza," a phrase that captured both its exuberance and visual inventiveness. Within the larger pantheon of Seuss's work, *Scrambled Eggs Super!* occupies an important place as a bridge between his early, purely whimsical tales and the more thematically complex works that followed in the 1950s and 1960s. Like *If I Ran the Zoo* (1950) and *McElligot's Pool* (1947), it celebrates imagination and the boundless curiosity of childhood, inviting readers to explore the pleasures of invention and linguistic play. Its rhythmic verse and inventive word combinations exemplify Seuss's mastery of sound and cadence, making it one of his most musically engaging texts.

Item # 147204

\$14,000



**COMPLETE FIRST EDITION SET OF MARY POPPINS; WITH MARY POPPINS AND
MARY POPPINS OPENS THE DOOR SIGNED BY P.L. TRAVERS**

TRAVERS, P.L.

Mary Poppins Complete Set: Mary Poppins, Mary Poppins Comes Back, Mary Poppins Opens the Door, Mary Poppins in the Park, Mary Poppins From A to Z, Mary Poppins in the Kitchen, Mary Poppins in Cherry Tree Lane, Mary Poppins and the House Next Door.

New York: Reynal & Hitchcock; Harcourt, Brace and Company; Harcourt, Inc.; Delacorte Press; Collins, 1934 - 2006.



First editions of each work of this beloved children's classic, with Mary Poppins in the Kitchen being a first hand-tinted illustrated edition. Octavo, eight volumes, original pictorial cloth and boards, pictorial endpapers, illustrated throughout. Boldly signed by the author on the front free endpaper of Mary Poppins and on the title page of Mary Poppins Opens the Door. Each volume is near fine to fine in a very good to near fine dust jacket. Mary Poppins and Mary Poppins Comes Back with expert restoration to the dust jackets. Illustrated by Mary Shepard and Agnes Sims. Rare and desirable.

"The first Mary Poppins stories were written when [Travers] was recovering from an illness, and were told to two children of her acquaintance. Mary Poppins appeared in 1934 and was an immediate success" (Carpenter & Prichard, 540). It centers on a magical English nanny of the same name. She is blown by the east wind to Number 17 Cherry Tree Lane, London, and into the Banks's household to care for their children. It was adapted by Walt Disney in 1964 into a musical film titled Mary Poppins, starring Julie Andrews and Dick Van Dyke. It received a total of thirteen Academy Award nominations, including Best Picture – an unsurpassed record for any other film released by Walt Disney Studios – and won five; Best Actress for Andrews, Best Film Editing, Best Original Music Score, Best Visual Effects, and Best Original Song for "Chim Chim Cher-ee." Mary Poppins is widely considered to be Walt Disney's "crowning achievement," being his only film to garner a Best Picture nomination at the Oscars in his lifetime.

Item #148672

\$27,500



**FIRST EDITIONS OF EACH VOLUME IN THE WRINKLE IN TIME QUINTET
EACH VOLUME SIGNED OR INSCRIBED BY MADELEINE L'ENGLE**

L'ENGLE, MADELEINE

The Wrinkle in Time Quintet: A Wrinkle in Time, A Wind In The Door, A Swiftly Tilting Planet, Many Waters, An Acceptable Time.

New York: Farrar, Straus and Giroux, 1962-1989.

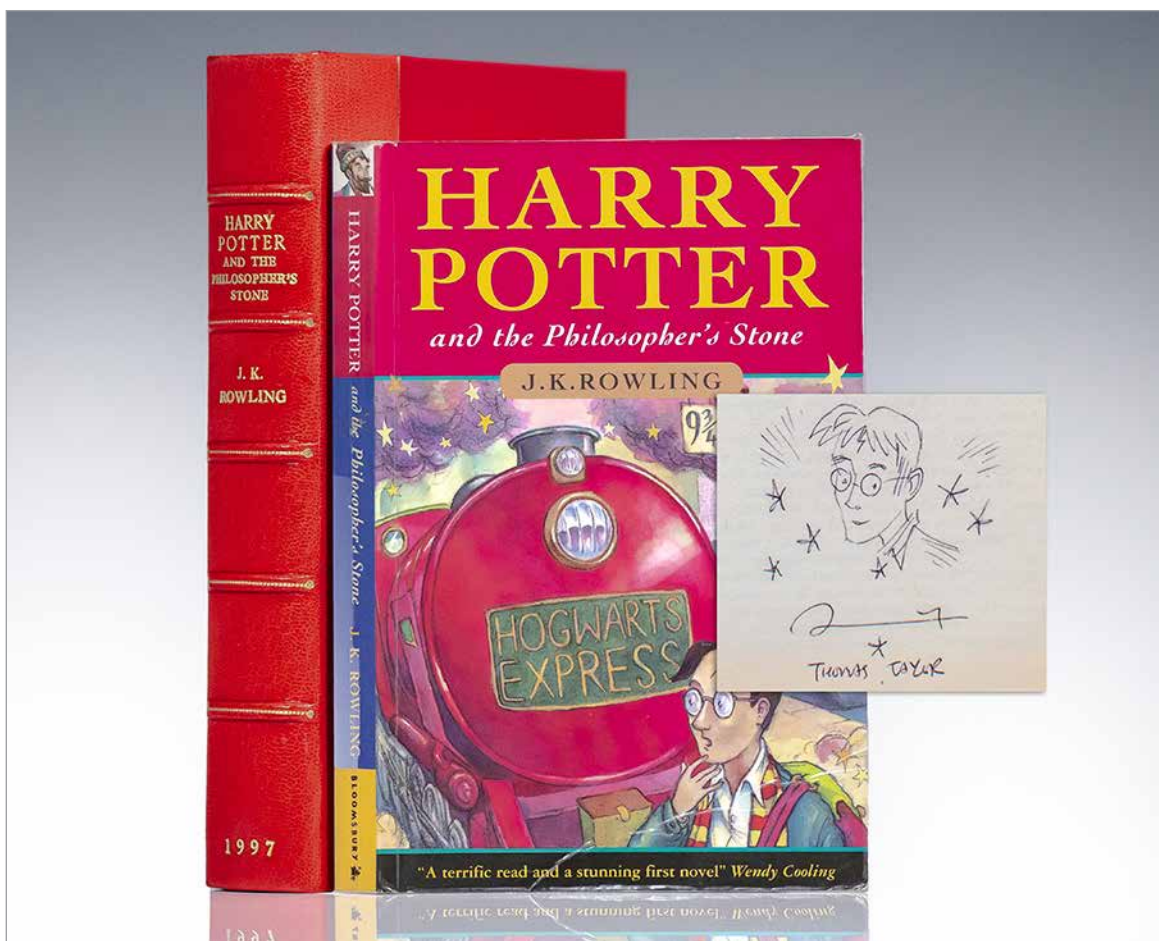
First editions of each volume in the author's iconic and genre-defining Wrinkle in Time quintet, including one of the most celebrated Newbery Award-winning novels of all time. Octavo, five volumes, original publisher's full and half cloth. A Wrinkle in Time is boldly signed by Madeleine L'Engle in a contemporary hand on the title page and accompanied by signed black and white photograph of Madeleine L'Engle. Near fine in the rare original dust jacket without the Newbery sticker to the front panel which is price-clipped and in very good condition, name to the half-title page. Jacket design by Ellen Raskin. An exceptional signed first edition. A Wind In The Door is inscribed by the author on the title page, "For another Meg – Be a Namer – Madeleine L'Engle." Near fine in a near fine price-clipped dust jacket. Jacket design by Richard Cuffari. A Swiftly Tilting Planet is inscribed by the author on the front free endpaper, "For Mother Maria Joseph – with love & ananda Madeleine." Near fine in a near fine dust jacket. Jacket design by Suzanne Haldane. Many Waters is inscribed by the author on the title page, "For Adrienne Stewart [Many Waters] cannot quench love – Madeleine L'Engle." Fine in a fine dust jacket. 'By the author of A Wrinkle in Time' sticker to the front panel. Small ownership name to the rear pastedown. Jacket illustration by Charles Mikolaycak. An Acceptable Time is inscribed by the author on

the title page, "For Mia – even now – [An Acceptable Time] Madeleine L'Engle." Fine in a fine dust jacket. Jacket illustration by Charles Mikolaycak. An exceptional set with each volume uniquely signed and inscribed.

"At once a science fiction story, a philosophical meditation on the nature of Evil and Love and a coming-of-age novel, Wrinkle broke new ground in what was considered appropriate for young readers. Rejected by several publishers for being too complex, this title has amply proven L'Engle's belief that 'children are excited by new ideas' and has been credited with bringing science fiction into the mainstream of children's literature. This is L'Engle's best work" (Silvey, 401). A Wrinkle in Time is one of the most significant novels of our time. "A book that every person should read, a book that provides a road map for seeking knowledge and compassion even at the worst of times, a book to make the world a better place" (Cory Doctorow). It went on to win a Newbery Medal, Sequoyah Book Award, and Lewis Carroll Shelf Award, and was runner-up for the Hans Christian Andersen Award. It is the basis for the film directed by Ava DuVernay, starring Storm Reid, Reese Witherspoon, Zach Galifianakis, and Oprah Winfrey.

Item #147616

\$35,000



WITH AN ORIGINAL ILLUSTRATION OF HARRY POTTER BY THOMAS TAYLOR

ROWLING, J.K.

Harry Potter and the Philosopher's Stone.

London: Bloomsbury, 1997.

First paperback edition 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 illustrated wrappers. With an original signed illustration by cover artist Thomas Taylor of Harry Potter on the dedication page. At just 23 years old, Thomas Taylor had recently graduated from art school and was working at Heffers Children’s Bookshop in Cambridge when he submitted a portfolio of fantasy illustrations—including drawings of wizards and dragons—to Bloomsbury Publishing. Not long after, Barry Cunningham, the editor who had taken a chance on J. K. Rowling’s debut novel after it had been rejected by twelve other publishers, phoned Taylor and commissioned him to design the book’s cover. Taylor received an incomplete manuscript of the novel and, within two days, produced the now-iconic watercolor painting depicting a young Harry Potter, scar visible, standing beside the Hogwarts Express at Platform Nine and Three-Quarters. This artwork appeared on the first

printing of the first edition, published June 26, 1997, and has since become one of the most recognizable images in modern literary history — launching both Rowling’s series and Taylor’s illustration career. In very good condition with the wrappers laminated. Housed in a custom half morocco clamshell box. Rare and desirable with a wonderful original drawing of Harry Potter.

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.

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for Jessica, who loves stories,
for Anne, who loved them too,
and for Di, who heard this one first.



— 7 —
*
THOMAS TAYLOR



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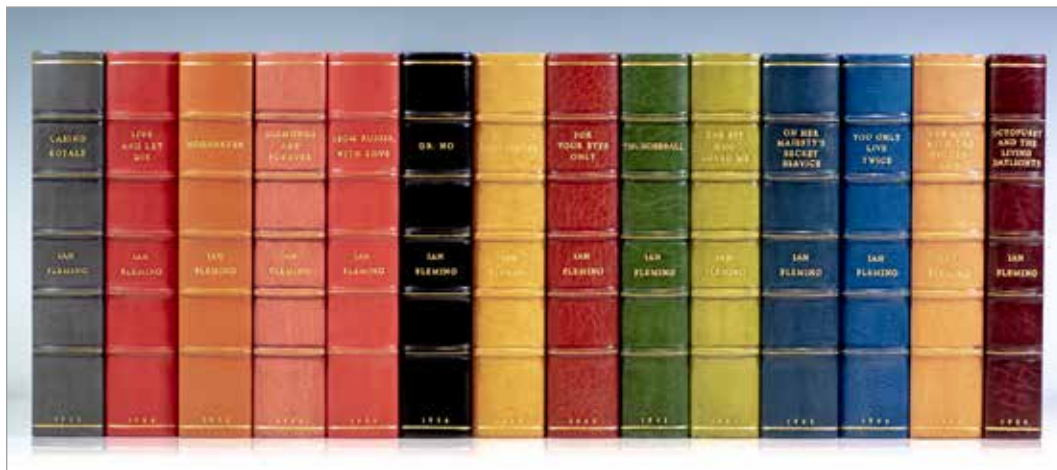
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