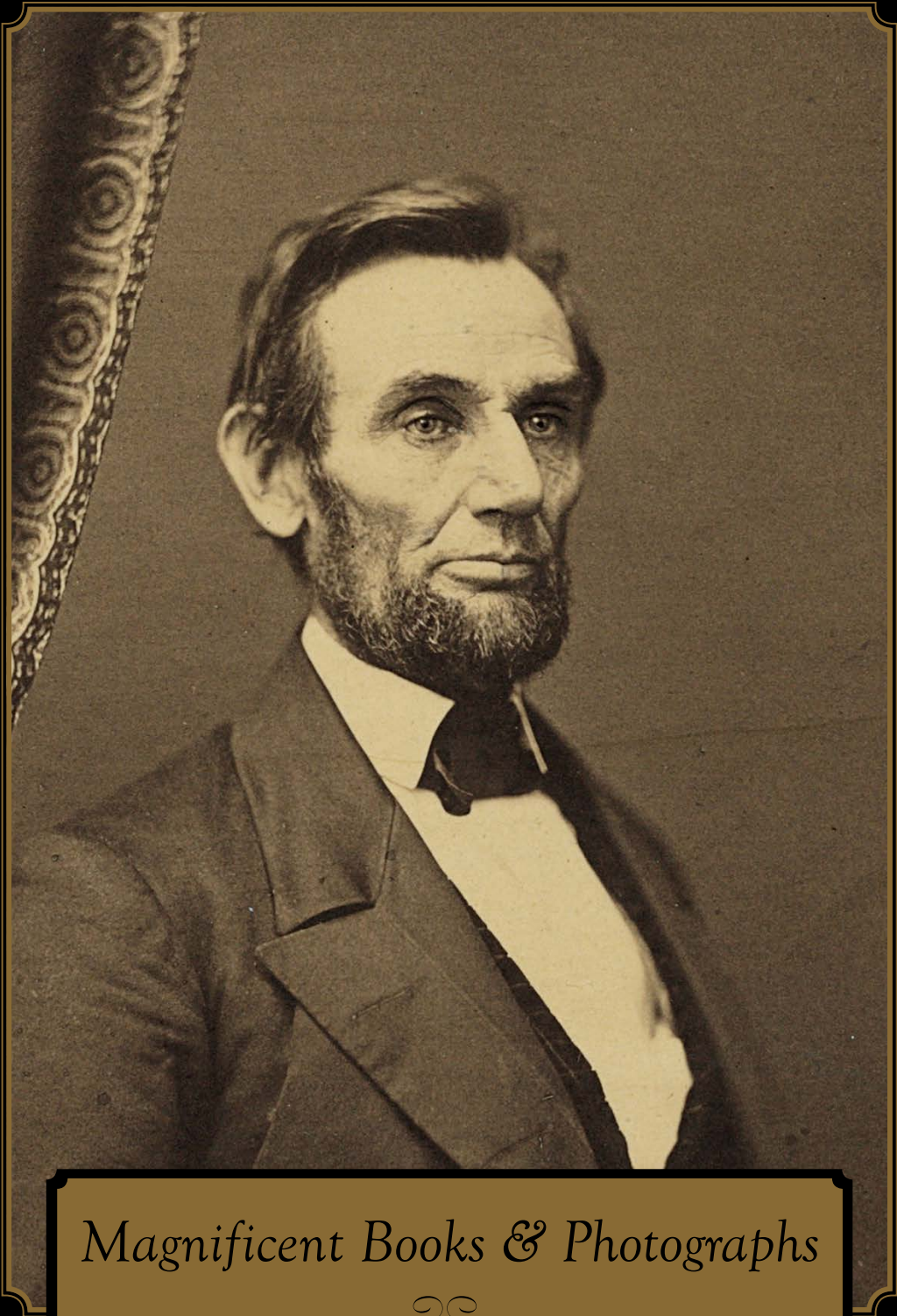


CATALOGUE 160

Prices in U.S. dollars:

2.	Brooklyn	15,000	99.	Schiller. Ode to Joy	4200
4.	Lincoln. Signed large-format photograph	275,000	100.	Prevost. Central Park photographs	135,000
6.	Shakespeare. First Folio	POR	102.	Perkins. Central Park Photographed	35,000
8.	Einstein \$100 bill and photograph	37,500	104.	Cerf and Kahn. Internet	12,000
10.	Colton. Wall map of the United States	7500	106.	Mecca	25,000
12.	Russell. The Great West	350,000	108.	Struthius	11,000
14.	Underground Railroad runaway broadside	68,000	109.	Philadelphia Census Directory	4500
16.	Bible. The Vinegar Bible	15,000	110.	Swift. Gulliver's Travels	160,000
18.	Civil War photograph album 348 prints	350,000	112.	Riis. Manuscript on NY firefighters	12,000
26.	Eisenhower. Crusade in Europe inscr	32,000	114.	Twain. Tom Sawyer	35,000
28.	Roosevelt. First Inaugural	15,000	116.	Clemens. Signed photo of his daughters	25,000
30.	Clark. Roosevelt Funeral	2800	118.	Twain. Huckleberry Finn	15,000
32.	Clark. Marilyn Monroe	2800	120.	Voltaire. Candide	62,000
33.	Elsholtz. Curious Distillatory	4500	122.	Istanbul. Collection of 5 salt prints	12,500
34.	Goldfield photograph collection	28,000	124.	Istanbul. Panoramic photographs	7500
38.	Holmes. Autocrat OWH copy + letter	6500	126.	Whitman. Drum Taps + Autograph note	35,000
40.	Hobbes. Leviathan	60,000	128.	Whitman. Two signed books	18,000
42.	Last Revolutionary veterans	12,000	130.	Dickinson. Poems	15,000
44.	Federalist. Washington family copy	450,000	132.	Curtis. Glass plate photograph	35,000
46.	Federalist 2d ed	18,000	134.	Curtis. Glass plate photograph	35,000
47.	Locke. Letters Concerning Toleration	97,000	136.	Slavery and colonization archive	18,000
48.	Bill of Rights. Acts of First Congress	275,000	138.	Cairo panorama	8500
50.	Darwin family photograph album	175,000	139.	Sydney panorama	15,000
54.	Photograph signed by all 12 moonwalkers	75,000	140.	Keynes. General Theory	12,000
56.	Series of Lessons Painting in Water Colours	6500	142.	Kelly Criterion	2500
58.	Flower watercolors in two albums	12,000	143.	Cantillon. Essai sur la Nature du Commerce	72,000
60.	Carolina twins, the McKoy sisters	28,000	144.	Mooney. Ghost Dance photographs	35,000
62.	Frank. The Americans inscr	75,000	148.	Von Neumann. Vienna Colloquium	55,000
64.	Darwin. Earthworms	7500	150.	Von Braun. Drawing of a spaceship	25,000
66.	Gibbon. Roman Empire	42,000	151.	Hebrew manuscript prayer book	8500
68.	McKenney & Hall. Indian Tribes	125,000	152.	Muybridge. Animal Locomotion	150,000
70.	Watson and Crick. DNA offprint signed	70,000	154.	Muybridge. San Francisco panorama	45,000
72.	Lincoln photograph Hay's copy	55,000	156.	Rockefeller. Ambrotype	150,000
74.	Lincoln's Second Inaugural photograph	35,000	158.	Berkman. Prison Memoirs	750
76.	Gardner. Execution photograph	20,000	159.	Burke. Sublime and Beautiful	3000
78.	Martin. Genuine Information	140,000	160.	Crumb Collection	28,000
80.	Emerson. Letter on poetry	22,000	162.	Guangzhou (Canton) map	42,000
82.	Hawthorne. Letter on his last book	18,000	164.	Holbein. Dance of Death	22,000
84.	Longfellow. Excelsior manuscript	20,000	166.	Armstrong. Letter on the moon stamp	25,000
86.	Newton. Principia	785,000	168.	Columbus. Age of Discovery manuscript	850,000
88.	Frith. Holy Land photographs	55,000	174.	Cameron. Portrait of May du Maurier	15,000
90.	Nuremberg Chronicle	POR	176.	Mammoth Western photograph album	POR
94.	Ramusio. Navigazioni et Viaggi	150,000	186.	Exodus Scroll	450,000
98.	Burton. Kama Sutra	22,000			

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Magnificent Books & Photographs

19th Century Rare Book & Photograph Shop
CATALOGUE 160

*A Lincoln January 26, 1861
Springfield, Ill.*

Magnificent Books & Photographs

19th Century Rare Book & Photograph Shop

Important Books, Manuscripts, and Photographs

CATALOGUE 160

The First Folio of Shakespeare is the highlight of Catalogue 160. This is a rare private opportunity to acquire what is “incomparably the most important work in the English language.”

Documents of American liberty offered here include the first official printing of the Bill of Rights, published in the first edition of the Acts of the First Congress, a George Washington family copy of *The Federalist*, and Luther Martin’s extremely rare *Genuine Information*, the only contemporary account of the secret proceedings of the Constitutional Convention.

In commemoration of the 150th anniversary of the conclusion of the American Civil War, we present a stellar array of photographs of Abraham Lincoln and the Civil War. One highlight is the magnificent, unique photograph album documenting the course of the war from the attack on Fort Sumter to the capture of Richmond. This catalogue also offers a rare, splendid large-format signed photograph of Lincoln (the first to show him with his full beard), a Gardner photograph of the execution of the Lincoln assassination conspirators, and an extremely rare photograph of Lincoln delivering his Second Inaugural Address. We are also pleased to offer a splendid reward broadside for a runaway slave family, the only such document we have ever seen documenting a successful escape using the Underground Railroad.

Our collection of autographs and manuscripts includes a splendid Age of Exploration manuscript, a signed photograph of Charles Darwin, and important literary letters by Hawthorne, Longfellow, Holmes, Emerson, and Whitman.

Finally, we offer a select group of superb scientific items, including an exceptional copy of the first edition of Isaac Newton’s *Principia*, an iconic photograph of Earthrise signed by all twelve men who walked on the moon, and an extremely rare Charles Darwin family photograph album.

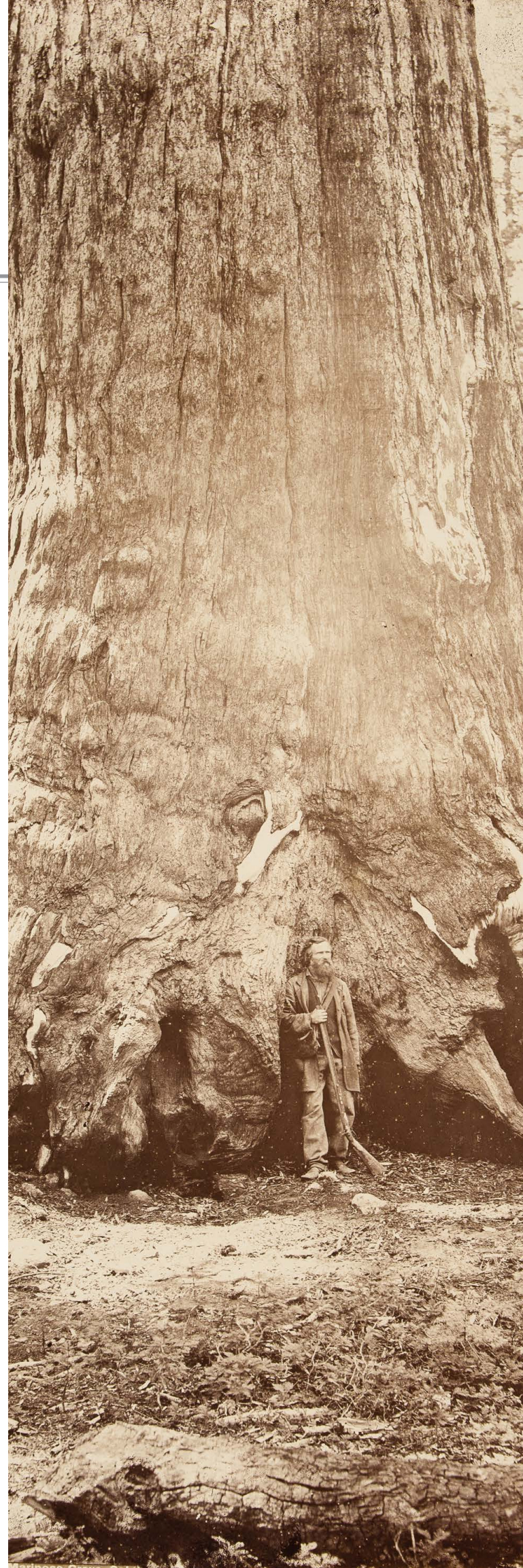
We thank our clients, both private collectors and librarians around the world, for their support over the years. We look forward to continuing to help build some of the world’s greatest collections. We welcome you to call on us to discuss the rewards of collecting.

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President & Founder

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left: p.176

front cover: p.4

back cover: p.176

The Birth of Brooklyn

(BROOKLYN.)

*An Act to Incorporate
and Vest Certain
Powers in the Freeholders
and Inhabitants of
the Village of Brooklyn,
in the County of Kings.*

Brooklyn: Printed by A. Spooner,
1816.

12 pp. Modern half brown morocco.
Browned. Very good.

First edition of the rare founding document that made possible Brooklyn's development into one of America's greatest cities.

In the early nineteenth century Hezekiah Pierrepont began accumulating real estate in present-day Brooklyn Heights. He intended to entice wealthy merchants and professionals to build houses across the East River from Manhattan. Robert Fulton's revolutionary steamboat provided the necessary transportation. Beginning in 1814, the *Nassau* shuttled passengers and goods back and forth forty times each day, revolutionizing New York life.

In 1816 Pierrepont and other prominent citizens of Brooklyn petitioned the state legislature for a village charter to enable them to make the necessary improvements to attract prosperous New Yorkers to Brooklyn. This act marks Brooklyn's boundaries, establishes its government, and identifies matters under the jurisdiction of the elected trustees, including draining, leveling, paving, setting a village watch, maintaining public wells and cisterns, licensing taverns and inns, restraining geese, swine, and cattle, maintaining streets and alleys, regulating "slaughter-houses, houses of ill fame, and nuisances generally," and so on.

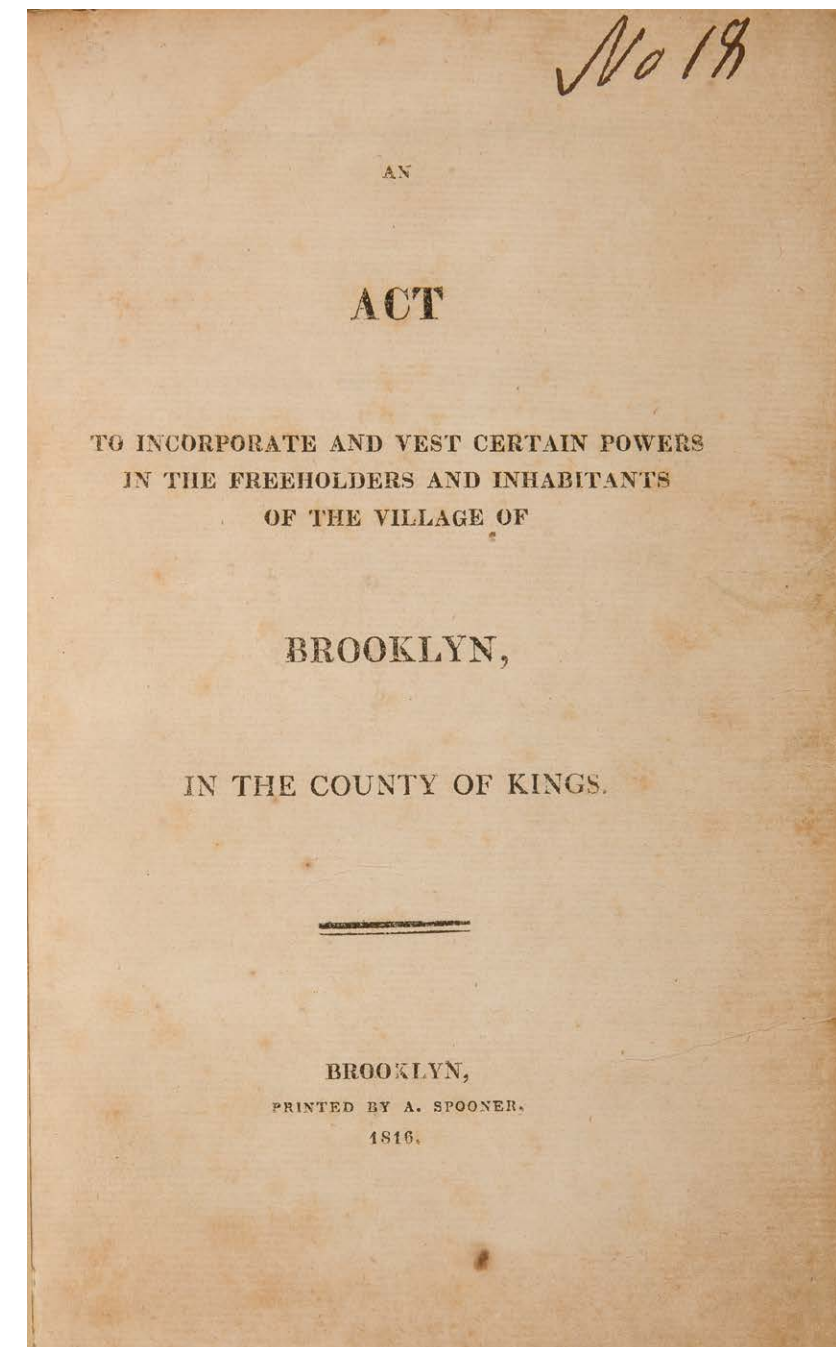
"This charter of 1816 set apart a district of about one square mile of the town of Breuckelen, founded in 1646, and organized it as a village under the name of Brooklyn. Since then, as is well known, this village has become the largest borough of New York City. Many later publications relating to Brooklyn are listed in the Church catalogue, Mr. Church having been a resident of Brooklyn, but this first charter was not in his collection" (Streeter).

At the time of this publication, the village's population was 4500. Eighteen years later, with Brooklyn's population having grown to 24,000, it was chartered as a city. A mere two decades later, its population exceeded 250,000, making Brooklyn one of America's largest cities and "the country's first commuter suburb" (Burrows and Wallace, *Gotham*).

VERY RARE. Only one example, the NYHS-Streeter copy (sold in 1944 and 1967 respectively), appears in the auction records of the past 100 years.

"Cross from shore to shore, countless crowds of passengers!
Stand up, tall masts of Mannahatta!
Stand up, beautiful hills of Brooklyn!"

– Walt Whitman, "Crossing Brooklyn Ferry"



The First Portrait of Lincoln with a Full Beard

(LINCOLN,
ABRAHAM.)

German, C. S.

*Large photograph portrait
of Abraham Lincoln,
signed and dated
“A. Lincoln, January 26
1861 Springfield, Ill.”*

Springfield, Illinois, probably on
Sunday, January 13 or 20, 1861.

Albumen print (6 x 8 in.), oval, original
card mount (9 ¾ x 7 ¾ in.). A few minor
spots. Fine condition, with the image
strong and Lincoln's inscription bold
and dark.

Ostendorf, *Lincoln's Photographs*, O-42.

Abraham Lincoln signed and inscribed this magnificent
large-format portrait just two weeks before he left
Springfield to go to Washington to become president:
“A. Lincoln, January 26 1861 Springfield, Ill.”

This is **the first portrait of Lincoln with a full beard**. “Visitors
did not know what to make of this President-elect ... He surprised
even his old friends by growing a beard. During the campaign some
New York ‘True Republicans,’ worried that Lincoln’s unflattering
photographs would cost the party votes, suggested that he would
be much improved in appearance, provided he would cultivate
whiskers, and wear standing collars” (Donald, *Lincoln*).

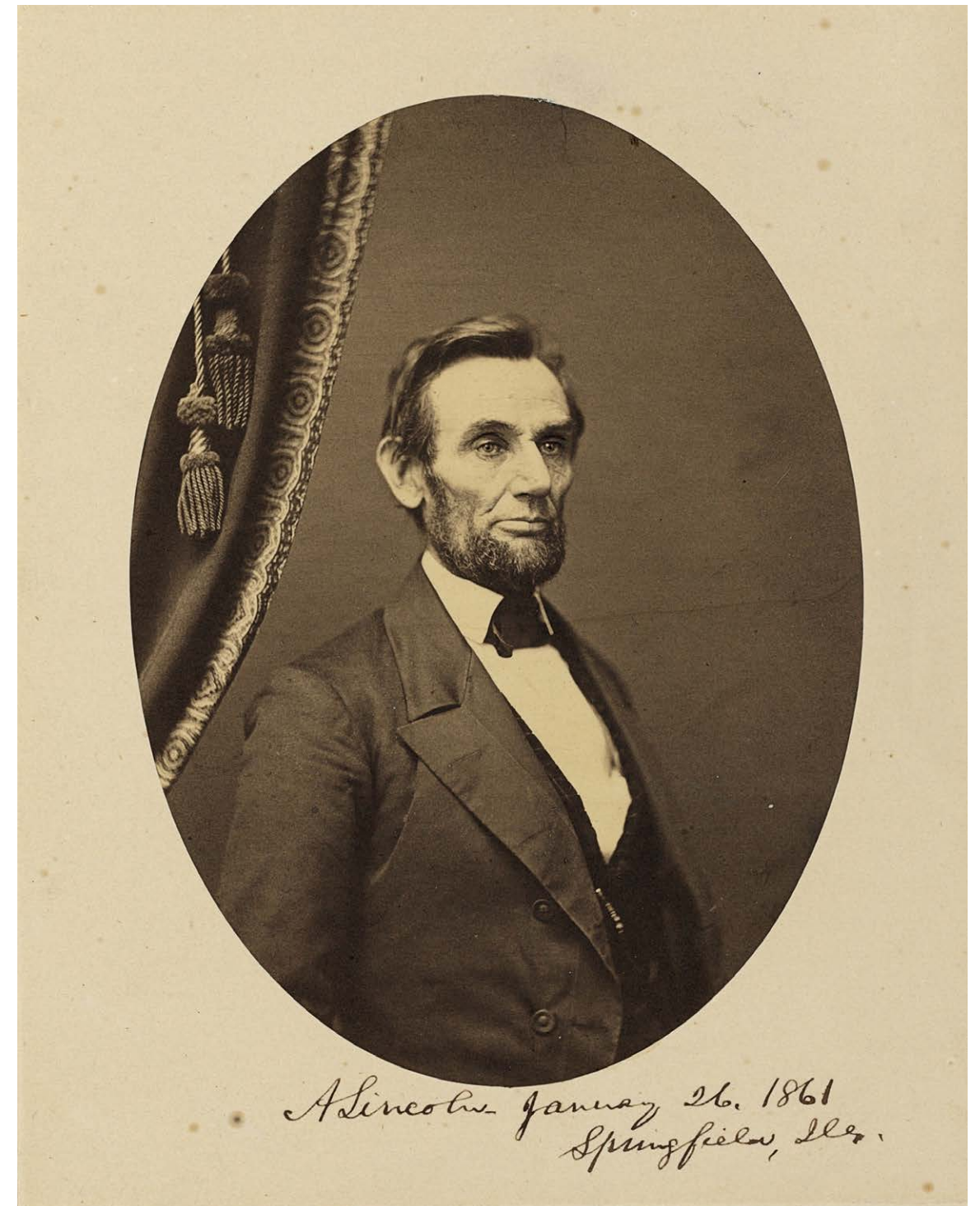
Eleven-year-old Grace Bedell famously agreed, writing to Lincoln
that, with a beard “you would look a good deal better for your face
is so thin.” Besides, “all the ladies like whiskers and they would
tease their husbands to vote for you,” Grace predicted, “and then
you would be President.” In his reply Lincoln wondered whether
“people would call it a piece of silly affectation if I were to begin
it now?” Despite his reservations, he let his whiskers grow, and
German’s photograph is the first portrait of Lincoln in full beard.

Lincoln went to the studio of Springfield photographer C. S.
German with the sculptor Thomas D. Jones, who was in town
to execute a bust of the president-elect. Jones recalled that he
accompanied Lincoln “to pose him for some pictures he desired to
present to a very dear friend” (*Lincoln's Photographs*). The resulting
portraits are Ostendorf 41 and 42. Ostendorf notes, “Although
very similar to the preceding pose and made at the same sitting,
this handsome photograph [the present O-42] is more of a full
face.” This superb portrait shows the newly elected president, at a
critical point in his life and political career, as he was selecting his
cabinet and plotting his strategy to hold the Union together.

VERY RARE. **Large-format signed photographs of Lincoln are
rare in the market.** Lincoln, the most-photographed American of
the nineteenth century, sat for 33 photographers who made more
than 125 portraits. The signed photographs he gave to friends
and admirers were almost invariably carte-de-visite photographs
measuring 2 ¼ x 3 ½ inches.

**This splendid 6 x 8 in. albumen photograph is one of the most
desirable Lincoln photographs in private hands.**

Magnificent Signed Large-Format Portrait



“incomparably the most important work in the English language”

SHAKESPEARE,
WILLIAM. *Comedies,
Histories, and Tragedies.*

London: Isaac Jaggard and Ed.
Blount, 1623.

Folio. 12 ¼ x 8 1/8 in. Authentic title-
page portrait (state 3 as usual), supplied
title text and four additional leaves in
facsimile (To the Reader, A3 To the
Great Variety of Readers, A4 verses
by Ben Jonson, and bbb6 final leaf of
Cymbeline). A2 (dedication) and bbb3-5
supplied from another copy at an early
date. Two preliminaries bound out of
order. Late 18th or early 19th-century diced
russia, covers tooled with large central
lozenge surrounded by blind and gilt-
tooled panels, spine gilt and blind tooled,
gauffered edges. Washed at an early date,
occasional minor repairs and restoration,
but generally in excellent condition.

Provenance: 1. Bruce family, with several
signatures including Anne Bruce at head
of *The Tempest*. 2. Gilbert Laing Meason,
sold in 1837 with the rest of his library
to 3. Sir Thomas Munro of Lindertis,
2nd baronet (1819-1901), by descent to
his brother 4. Sir Campbell Munro, 2nd
baronet (1823-1913), by descent to his
son 5. Sir Hugh Thomas Munro, 4th
baronet (1856-1919), by descent to his
son 6. Sir Thomas Torquil Alphonso
Munro, 5th baronet (1901-1985) and thus
in the Munro family for nearly 150 years.

Anthony J. West, *The Shakespeare First
Folio*, Vol. II, pp. 309. STC 22273.

THE FIRST FOLIO, the first collected edition of
Shakespeare’s plays, the greatest book in the English
language. “It is needless to emphasize the literary
importance of this volume ... it is incomparably the most
important work in the English language and will always be valued
and revered accordingly” (Jackson, *Pforzheimer Catalogue*).

The First Folio is responsible for the survival of more than
half of Shakespeare’s plays, including *Macbeth*, *Julius Caesar*, and
The Tempest, all printed here for the first time. Seven years after
Shakespeare’s death, John Heminge and Henry Condell, his
friends and colleagues in the King’s Men, collected almost all of
his plays for this folio edition. Eighteen of the plays, presumably
obtained by the editors in manuscript form, were printed here for
the first time.

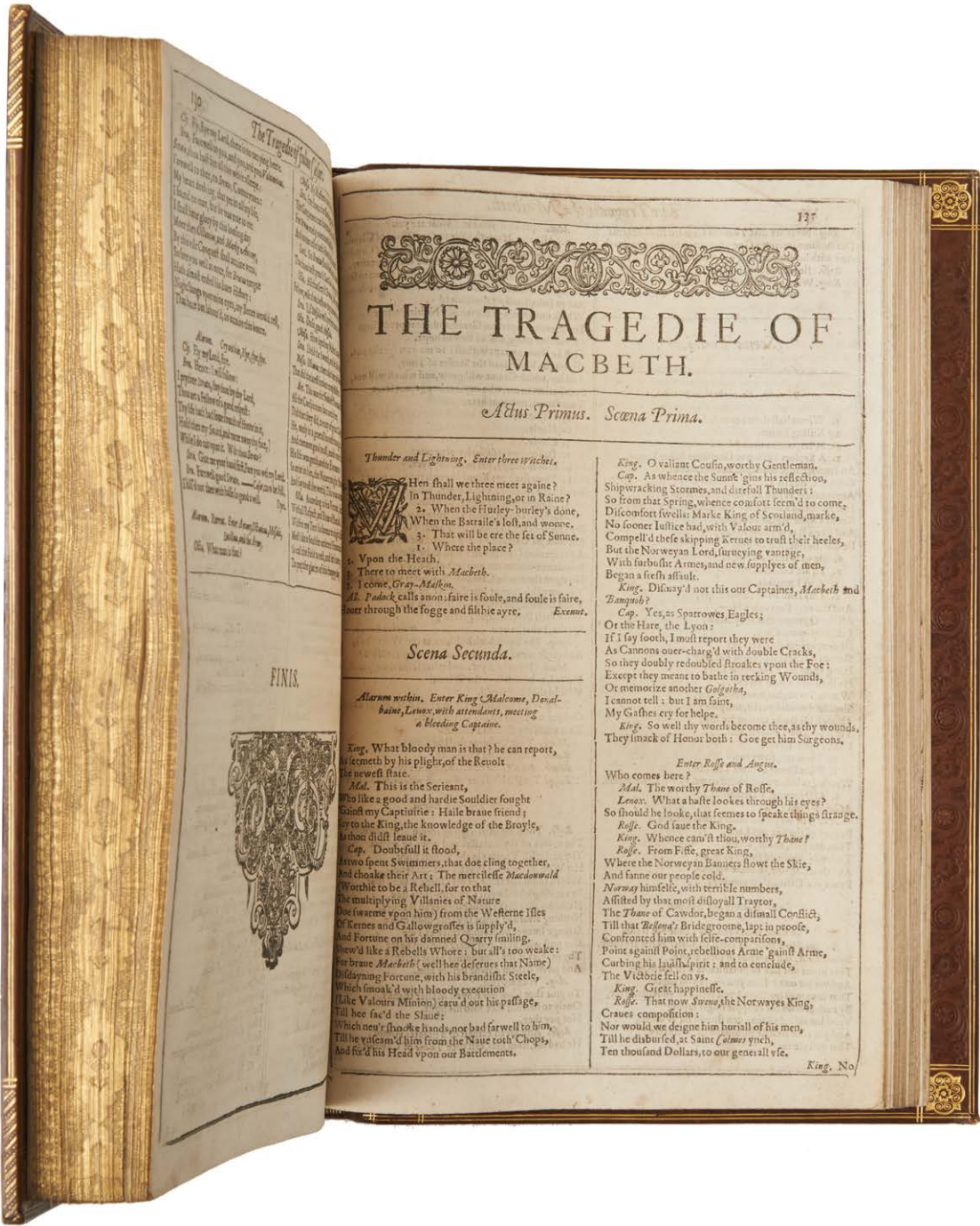
The printing of *Hamlet* alone would make this volume among the
greatest in all literature. *Hamlet* is, excepting the Bible, the most
perfect and influential work of literature ever written. “*Hamlet* is
the launch pad for a quite different, more profound and multi-
layered Shakespeare. . . . it has been voted masterwork of the
last thousand years, surpassing Michelangelo’s Sistine Chapel,
Beethoven’s ninth symphony, the King James Bible, the Taj Mahal”
(Holden, *William Shakespeare*).

The language, characters, and plots of Shakespeare’s plays are
an integral part of Western culture and the English language.
Shakespeare’s renderings of events from Julius Caesar to Richard
III are more familiar, indeed more real, to us than what historians
will ever set down. Apart from the Bible, the First Folio comprises
the most influential body of literature ever published.

The First Folio “is the greatest contribution made in a single
volume to the secular literature of any age or country. By the
English-speaking peoples it must always be regarded as the proudest
monument of their literary history” (Sidney Lee).

This is a rare private opportunity to acquire a First Folio, the
most famous and sought-after book in the world.

“The plays remain the outward limit of human achievement:
aesthetically, cognitively, ... even spiritually.” – Harold Bloom



A Superb Inscribed Einstein Portrait

(EINSTEIN, ALBERT.)
Fleischmann, Trude.
*Photograph portrait of
Albert Einstein, signed,
inscribed, and dated by
Einstein.*

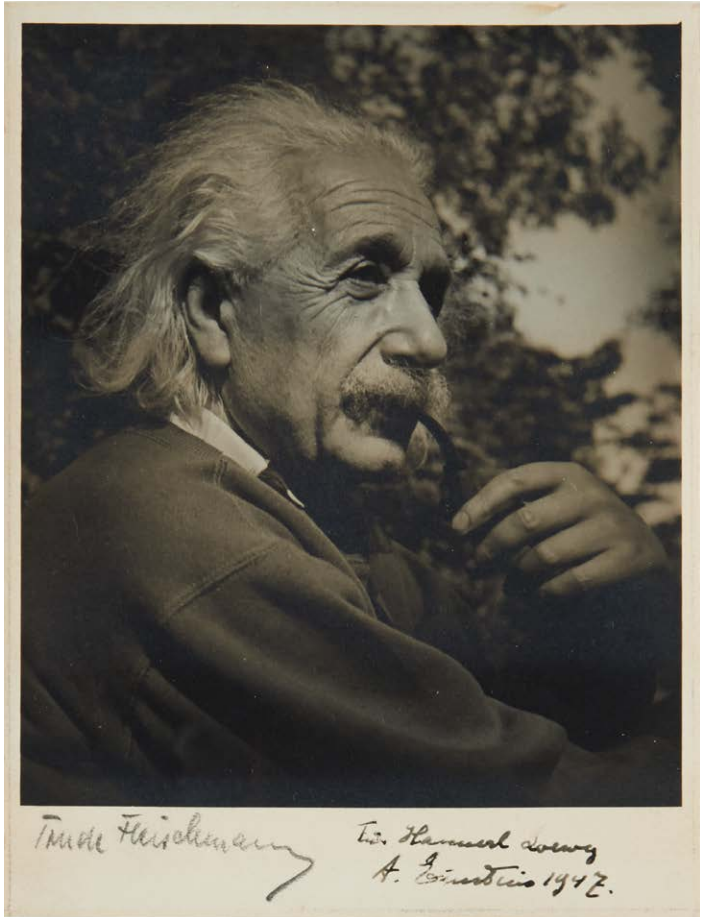
Princeton, 1947.

Gelatin silver print (5 x 4 ½ in.).
Handsomely framed with a \$100 bill
signed by Einstein (see opposite page).

Signed and inscribed by Einstein: “Für Hannerl Loewy A. Einstein 1947” and signed by the photographer, Trude Fleischmann. This exceptional portrait is by the famous Viennese portrait photographer Trude Fleishmann. Fleischmann fled Vienna in 1939 for New York, where she established a studio that became a gathering place for many exiled intellectuals and artists.

Einstein inscribed this photograph to Hanna Loewy, the daughter of his one-time lover and longtime friend, Alice “Lili” Loewy, the wife of the noted Jewish Czech philosopher and historian Erich Kahler. Alice, Hanna, Kahler, Fleischmann, Thomas Mann, and others were part of a close group of exiles from war-torn Europe who moved between Princeton and New York.

This wonderful signed and inscribed portrait combines artistic value, scarcity, and intimate personal association.



\$100 Bill Signed by Einstein

EINSTEIN, ALBERT.
*One Hundred Dollar Bill,
signed “A. Einstein. 53.”*

Federal Reserve Bank of Chicago,
1929, serial number G00114218A.

6 ¼ x 2 ½ in. Light wear and folding
from circulation. Handsomely framed
with an outstanding signed portrait of
Einstein (see opposite page).

An imaginative admirer obtained Einstein’s signature on this \$100 bill in 1953. We have not seen or heard of another example.

\$100 in 1953, the year Einstein signed the banknote, had purchasing power approaching \$1000 today. The signature of Einstein, the most recognizable figure of the 20th century, transformed this \$100 bill into a one-of-a-kind object. At the height of Einstein mania, he compared himself to King Midas in a 1920 letter to Max Born: “Just as with the man in the myth who turned whatever he touched into gold, with me everything is turned into newspaper clamor.” **By signing this \$100 bill, Einstein has turned paper into gold.**

This \$100 bill is a Federal Reserve Bank Note, backed by one of the twelve Federal Reserve Banks, rather than by all collectively, as in the Federal Reserve Notes used today. These notes were issued from 1915 to 1934 and were in wide circulation for years thereafter.



Classic American Wall Map

(WALL MAP.) *Colton's Map of the United States of America, the British Provinces, Mexico and the West Indies. Showing the Country from the Atlantic to the Pacific Ocean.*

New York: J. H. Colton, 1855.

60 x 54 in., original hand-color, mounted in 24 sections on linen. Folded and loose as issued in original brown cloth gilt portfolio (ties lost, some chipping and staining to cloth). Some age toning and staining, but generally in excellent condition. Eminently suited for display.

This landmark American wall map reflects the divisions leading up to the Civil War. J. H. Colton was the leading American map publisher of the 19th century. The first of the firm's famous United States wall maps appeared in 1846. This fine example of the 1855 edition is particularly important because it reflects the momentous changes of the late 1840s and 1850s including the following:

1848 Oregon Territory

1848 Wisconsin admitted as a state

1849 massive U.S. expansion in the West resulting from the end of the Mexican War and the Treaty of Guadalupe Hidalgo in 1849

1849 Minnesota Territory

1850 California admitted as a state

1850 New Mexico Territory

1850 Utah Territory

1853 Washington Territory

1854 Kansas Territory

1854 Nebraska Territory

These developments, especially the creation of two new territories under the Kansas-Nebraska Act and the question of slavery in the territories, set the stage for the Civil War. The map's title states that it was published in 1855, but it retains the copyright date of 1853, suggesting a hybrid form. Kansas and Nebraska are both delineated and separately colored, but their names are lightly engraved and the old names Indian Territory and Northwest Territory remain on the map in larger letters.

This enormous map contains countless interesting features including: inset maps (Central America, the West Indies, and Newfoundland), engraved vignettes (ships, grizzly bears, beavers, Central American ruins, and Native Americans), a table of distances, and lines tracing important routes (the Oregon Route, Fremont's Route 1843, and General Kearny's Route 1846).

This huge map is a magnificent display piece from a pivotal moment in American history.

Enormous Map Showing America's Westward Expansion



The Great West A Landmark of American Photography

RUSSELL, ANDREW J.
*The Great West Illustrated
in a Series of Photographic
Views Across the
Continent, Taken Along
the Line of the Union
Pacific Railroad, West
from Omaha, Nebraska.*

Volume I [all published]. New
York: [by D. H. Prime] Published
by Authority of the Union Pacific
Railroad Company, 1869.

Folio. Contemporary half morocco,
some rubbing. Title, preface leaf, 3
leaves of contents and 1 leaf half-title. 50
albumen photographs (9½ x 12 in. and
smaller), mounted, each with printed
caption and plate number. Plate 9 with
old color retouching, minor surface wear
and foxing. Slightly worn and soiled,
some prints faded. An excellent copy.

The Truthful Lens 142.

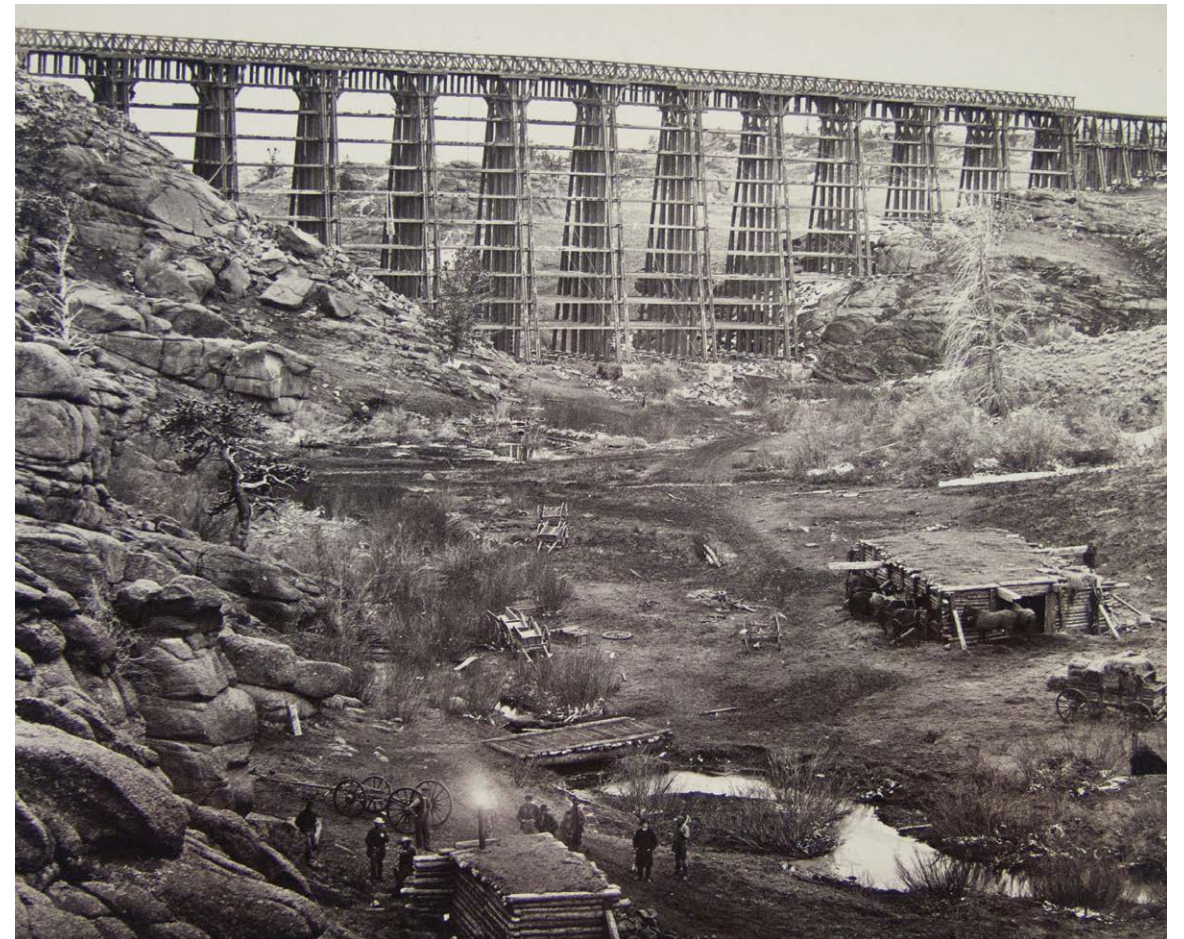
First edition. One of the monuments of American
photography and Russell's masterpiece, *The Great West*
documents the construction of the Union Pacific
Railroad and the land through which it ran. The 50 splendid
large format albumen photographs depict scenes along the railroad,
which ran from Omaha, through Wyoming and Utah, and ended
in Sacramento. The photographs, organized geographically from
east to west, depict canyons, mountains, rock formations, cuts
along the railroad, rivers, towns, locomotives, trains, and bridges,
as well as several group portraits.

In his preface, Russell states that he was "fully convinced that the
most comprehensive manner in which a positive and substantial
knowledge could be offered on a subject which heretofore has
given data only vague and insignificant, was in presenting to the
public a series of photographic views across the continent." The
photographs were made and published in an effort to promote both
westward expansion and the building of the railroad. With this
volume Russell shows the inextricable links between photography,
the westward progress of American civilization, and engineering
technology. "Much as photographs by the Hubble Space Telescope
fascinate us today, Russell's images of the extraordinary achievement
of spanning the West by rail captured the interest and imagination
of citizens across the country" (Beinecke).

During the Civil War, Russell served as photographer for the
United States Military Railroad. When the war ended, he
became fascinated with the great national project of building a
transcontinental railroad, which was to the 1860s what the moon
landing was to the 1960s. The railroad was inaugurated when
Lincoln signed the Pacific Railroad Act in 1862. The Union Pacific
built the railroad west from Omaha, while the Central Pacific built
east from San Francisco. The two were joined on May 10, 1869.

The Union Pacific engaged Russell to document its portion of
the line, which traversed a vast and often unexplored expanse of
America. In one of the first great efforts to document a largely
unphotographed section of the American West, Russell made
three photographic expeditions along the line, one in 1868 and
two in 1869. **The resulting classic series of views is one of the great
achievements of 19th-century American photography.**

RARE. Few copies survive intact, and most have already been
placed in major institutional collections.



Dale Creek Bridge, from above



Hanging Rock, foot of Echo Canon

Rare Relic of the Underground Railroad

(UNDERGROUND
RAILROAD.)
SCAGGS, ISAAC.

*Important Runaway Slave
Poster: \$500 Reward
Ran away, or decoyed from
the subscriber, living near
Beltsville, Prince George's
County, Md., on Saturday,
September 5th, 1857...*

Baltimore, September 7th, 1857.

Broadside. 7 ¾ x 12 in. Multiple display
fonts. Brownd, some staining and
occasional defects, neatly mounted. A
tremendous display piece.

Adamsmith rescued his family from slavery with the
help of the Underground Railroad, thereby earning a
permanent place in the annals of American freedom.

He first appeared in the historical record on March 4, 1854,
when Isaac Birch committed twenty-seven year old Adam to the
Washington, D.C. slave jail as a runaway slave. Ten days later, he
was released to Isaac Scaggs, suggesting that he had been sold to the
Maryland slaveholder, "a real country ruffian" who "will sell a slave
as quick as any other slave-holder."

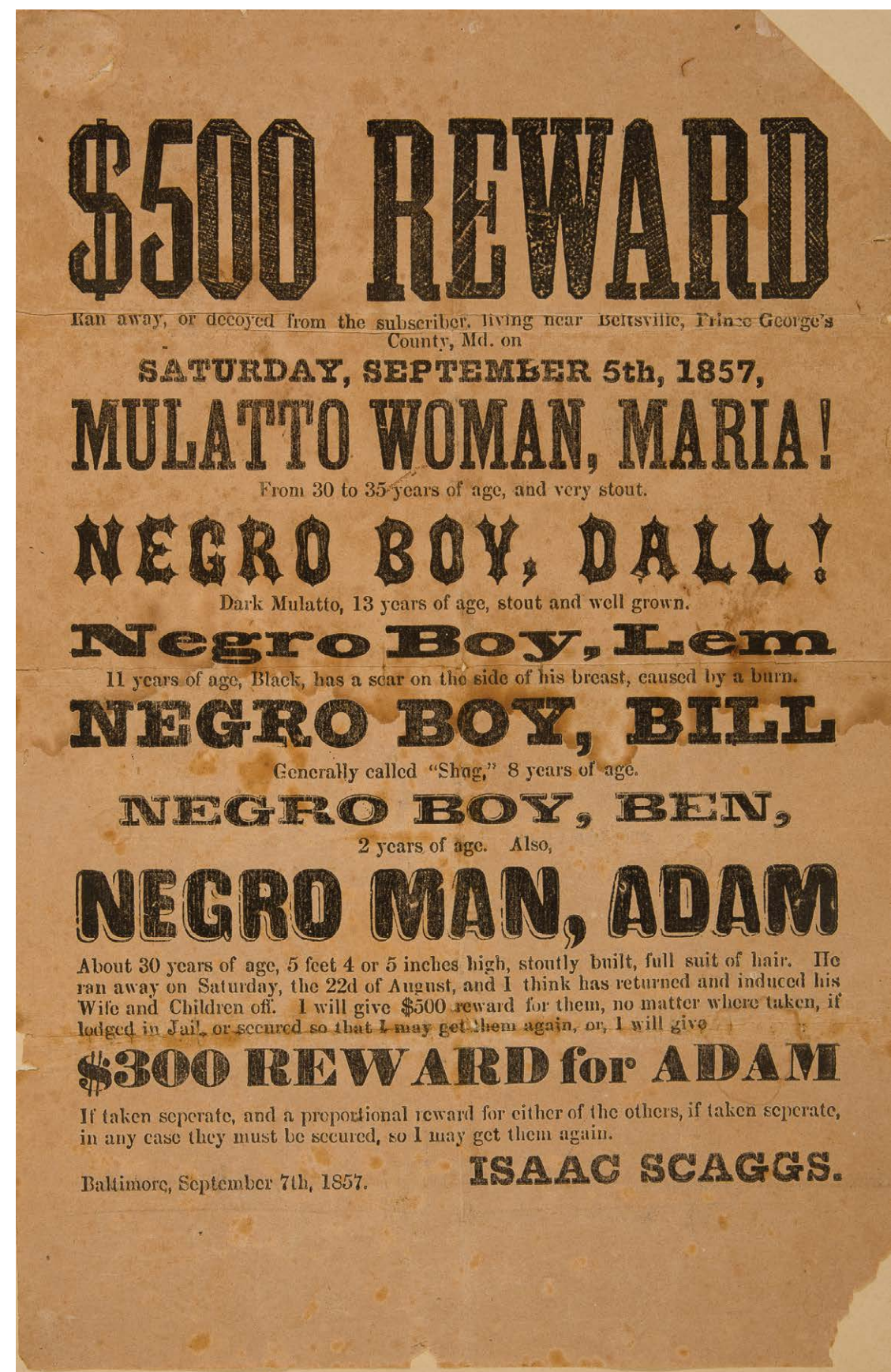
Three years later, on August 22, 1857, Adam ran away from the
Scaggs farm. He and two other men escaped to Philadelphia
via the Underground Railroad with the assistance of William Still.
In his classic *The Underground Railroad* (1872), Still reprinted the
"\$300 Reward" *Baltimore Sun* notice describing Adam and his
escape. Still wrote: "... The story which Adam related concerning
his master and his reasons for escaping ran thus: 'My master was a
very easy man, but would work you hard and never allow you any
chance night or day; he was a farmer, about fifty, stout, full face,
a real country ruffian; member of no church, a great drinker and
gambler; will sell a slave as quick as any other slave-holder. He had
a great deal of cash, but did not rank high in society. His wife was
very severe; hated a colored man to have any comfort in the world.
They had eight adult and nine young slaves.' Adam left because
he 'didn't like the treatment.' Twice he had been placed on the
auction-block ..."

What Still did not know was that **Adam Smith then returned to
the Scaggs farm two weeks later to free his family.** In this reward
poster, Scaggs reports the September 5 disappearance of five slaves,
concluding, "**He ran away on Saturday the 22d of August, and
I think has returned and induced his Wife and Children off. I
will give \$500 reward for them, no matter where taken ...**" Two
months later, on November 8, Scaggs paid for another *Baltimore
Sun* advertisement offering a reward for all six, suggesting that they
had permanently gained their freedom.

We have not seen or heard of another runaway reward poster
in the market with a direct link to a documented Underground
Railroad escape. This relic testifies to the thirst for freedom and
strength of the African-American family even in slavery.

EXTREMELY RARE. This is **the only known example.** Not in
WorldCat.

An Escaped Slave Who Used the Underground Railroad
and Then Came Back to Free His Family



“one of the most beautiful Bibles ever produced”

(BIBLE IN ENGLISH.)
The Holy Bible.

Oxford: John Baskett, 1717-1716.

Folio (19½ x 11¼ in.). Title and calendar printed in red and black, ruled in red throughout. Engraved frontispiece, vignettes, engraved head-pieces and initials. Blank lower corner torn from title, some browning, a few tears, mostly marginal. **A fine contemporary Oxford binding of gilt-tooled black goatskin,** covers elaborately paneled with a central lozenge enclosing a star, large corner-pieces with three dropping leaves, a pyramid built up from small tools on each side, spine compartments tooled with sprays, wavy-lines, semi-circular tools, and large corner-pieces, marbled endpapers, gilt edges. Minimal restoration. A beautiful copy. One contemporary record suggests that the price for a well-bound copy such as this was a princely £4. 7. 6.

Provenance: W. A. Foyle, with bookplate, sold Christie's, 11 July 2000, lot 499.

Darlow, Moule, and Herbert, *Historical Catalogue of Printed Editions of the English Bible 1525-1961* 942 variant A. Darlow, Moule, and Herbert identify two distinct editions (A and B), observing that the engravings in the B edition often “represent allegorical subjects, and others are merely ornamental pieces, and do not, as in A, generally illustrate Bible incidents”

First edition of the enormous Baskett Bible, a “magnificent edition, printed in large type” (DMH) and “one of the most beautiful Bibles ever produced” (Campbell, *Bible: The Story of the King James Version*). “Only Baskerville’s Bible (Cambridge, 1763) is its equal among English Bibles for beauty of type, impression, and paper, and the richness of its decoration gives the Vinegar Bible a unique distinction” (Carter, *The History of the Oxford University Press*).

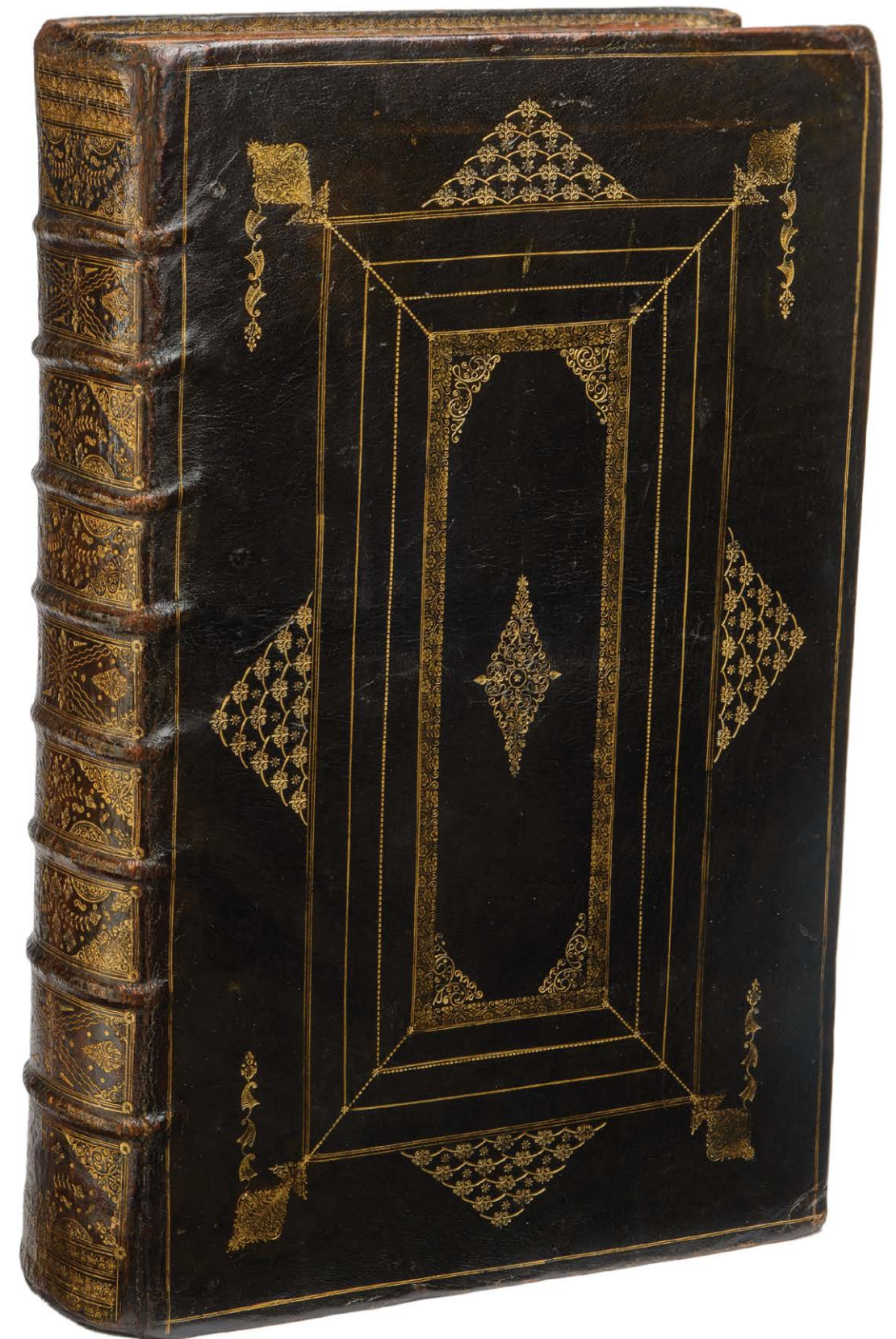
This is the first and greatest Bible printed by John Baskett, the leading publisher of English Bibles in the first half of the 18th century. From 1710 to 1743 Baskett had a monopoly on Bible publishing in England and Scotland. Baskett’s patron Arthur Charlett described the “proposed splendour” of this work:

“We are here printing a most Magnificent English Bible, some very few Copys will be in Vellum for a Present to the Queen & my Ld Treasurer. You know Dr Wallis and Dr Gregory pronounced Mr Dennison absolutely the best Corrector they ever met with. If this Work have not the Advantage of his nice Ey at least in giving the first Directions, and settling the Distances of Lines & Words and the great Art in a beautifull and Uniforme Division of Syllables, with several other minute Regulations, invisible to vulgar Eys, the Work will want of its proposed Splendour . . . Mr Denison says the Fount of letters, is the very best He ever saw, and you know his Ey examines all the Tayls sides & Topps of letters &c. To do justice to Mr Basket, He spares no Cost nor Pains” (quoted by Norton, *Textual History of the King James Bible*).

Despite its typographical beauty, the Baskett Bible included shocking typographical errors. The best-known of these gives the edition its most famous name, the Vinegar Bible, from the misprint “the parable of the vinegar” for “vineyard” in a heading in Luke XX. One buyer wrote to Charlett that the Bible bought for use at Winchester Cathedral was found to have errors in two consecutive chapters and added that “we have reason to fear that the whole edition is faulty.” He warned, “Fame has fastened on the errors: what might have been one of the glories of English printing is one of its curiosities.” Some called the enormous Bible a “Baskett-ful of errors.”

This handsome example of the Vinegar Bible is in a splendid period goatskin binding in unrestored condition.

“beauty of type, impression, and paper, and the richness of its decoration gives the Vinegar Bible a unique distinction” – Carter



Spectacular Civil War Photograph Album

(CIVIL WAR.) *Photographic Album of the Civil War.*

Assembled ca. 1866-1869 [the signature of Edwin Stanton (d.1869) on the mount beneath his portrait provides a terminal date].

348 albumen prints on paper (59 of them approx. 7 ½ x 9 in., the remaining 289 ranging from 2 ¼ x 3 ½ in. to 4 ½ x 3 ¼ in., including two panoramas comprising multiple joined prints), mounted on card measuring 8 ¼ x 10 in. Most of the images are identified (and many are dated) with neat contemporary manuscript captions. Contemporary calf, upper cover stamped with initials A.S.H., rebaked preserving spine, rubbed. **Most of the images are in excellent condition, and many are as strong as the day they were printed.**

Provenance: upper cover stamped with initials A.S.H. The signatures of Stanton and Chase, together with the wide-ranging collection of unmounted prints acquired for the album just after the war, suggests that the original owner was an individual in Washington with access to important officials and photographers.

Exhibited: Metropolitan Museum of Art, "Photography and the American Civil War" (2013).

The ultimate Civil War photograph collection. This is likely the finest Civil War photograph album remaining in private hands.

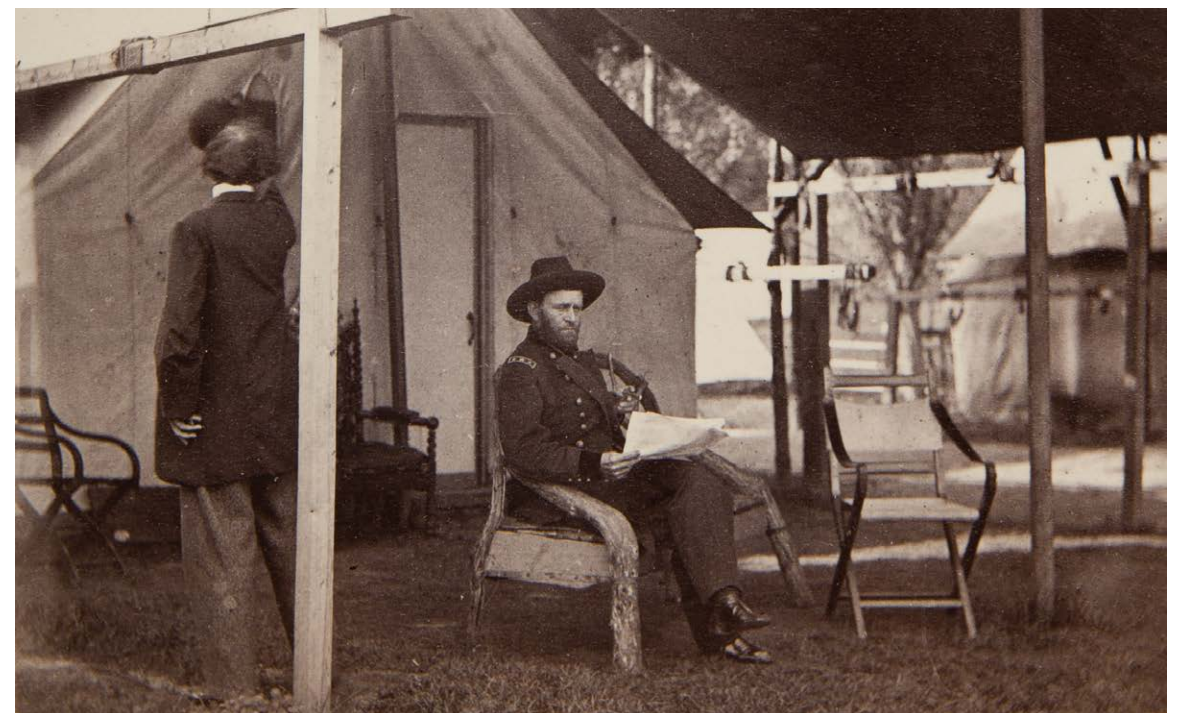
The album, assembled soon after the war's conclusion by an assiduous and imaginative photography expert, presents the story of the Civil War chronologically from Fort Sumter through the Grand Review of the Armies in Washington at war's end. The album gives extensive coverage to key battles and campaigns including Bull Run, the Peninsula Campaign, Antietam, Gettysburg, Lookout Mountain, Petersburg, and Sherman's March. **Virtually every aspect of the war is covered:** panoramic views of encampments, drill formations, the wounded on the battlefield, military hospitals, city ruins, sites of great events, fortifications, batteries, enormous guns and mortars, gunships, ironclads, military balloons, freed slaves, rebel prisoners, Union headquarters, and much more. The extensive runs of portraits of political and military figures include signed portraits of Treasury Secretary Salmon Chase, Secretary of War Edwin Stanton, and General George A. Custer.

The giants of Civil War photography are fully represented in this album. Foremost among these is Mathew Brady, whose famous portrait of Robert E. Lee, taken at Lee's home one week after Appomattox, appears here (p. 32). Brady created the first great Civil War photographic enterprise, equipping and sending an army of camera operators into the field to obtain images for sale at his galleries. Brady's photographers included Timothy O'Sullivan, Alexander Gardner, George Barnard, James Gibson, David Woodbury, and David Knox. This album contains many of their best photographs and countless little-known images documenting the course of the war.

Alexander Gardner pioneered battlefield photography, first with Mathew Brady and then on his own. Gardner photographs of Antietam, taken with Gibson in the immediate aftermath of the battle, are among the most famous in American history. The album includes dramatic views of the battlefield, dead soldiers, and key sites. Iconic photographs include a Confederate colonel's dead horse (p. 66) and Lincoln standing at McClellan's headquarters (p. 69). The following year Gardner and his team raced to Gettysburg and made the only photographs before the dead were buried. The album includes a number of celebrated Gettysburg images by Gardner including "Killed by a Shell" (p. 86), composed by Gardner with a prop rifle, a canteen, and a severed hand.



Colour-bearers of the 71st Illinois



Ulysses S. Grant

“If our readers wish to know the horrors of the battlefield, let them to go Brady’s Gallery, and see the fearful reproductions which he has on exhibition, and for sale.”

– *New York Times*, 1862

George Barnard travelled extensively in Tennessee, Georgia and South Carolina with Sherman’s army in 1864-65. Barnard and his team are the only photographers known to have been working in the field during that campaign. The album contains scores of Barnard images including dramatic views of rebel fortifications, batteries, infrastructure, and devastated cities, as well as a portrait of General William Sherman on horseback (p. 117). According to Barnard authority Keith F. Davis, **Barnard himself, together with his colleagues, may be posing with the massive 12 x 15 in. plate camera** seen in “From the Sandbar” (p. 128). One of the men stands with the camera in “On the Parapet” (p. 130).

Abraham Lincoln is an ongoing presence in the album, which opens with a Brady carte-de-visite portrait of the president (p. 1) and a large-format print of Gardner’s famous portrait of Lincoln with his son Tad (p. 2). The Antietam section includes Gardner’s view of Lincoln at McClellan’s headquarters (p. 69). The Gettysburg section concludes with a **rare view of the procession to consecrate the cemetery at Gettysburg** in November 1863 (p. 89). Lincoln rode a horse in the procession prior to delivering the Gettysburg Address. Finally, the album ends with a portrait of John Wilkes Booth (p. 152), who killed Lincoln as the war drew to a close.

This unique photograph album contains both famous and unknown images by the greatest photographers of the Civil War. The album is outstanding for its fine condition, its inclusion of many little-known or unpublished images, and its careful selection and painstaking arrangement.

This irreplaceable object is likely the most important Civil War photograph album remaining in private hands.



Pres. Lincoln, Gen. McClellan, &c. at Headquarters. Antietam. Oct 3rd 1862



Inauguration of the cemetery at Gettysburg



Fort Sumter from Fort Moultrie



Collected for burial



Ward in Campbell Hospital



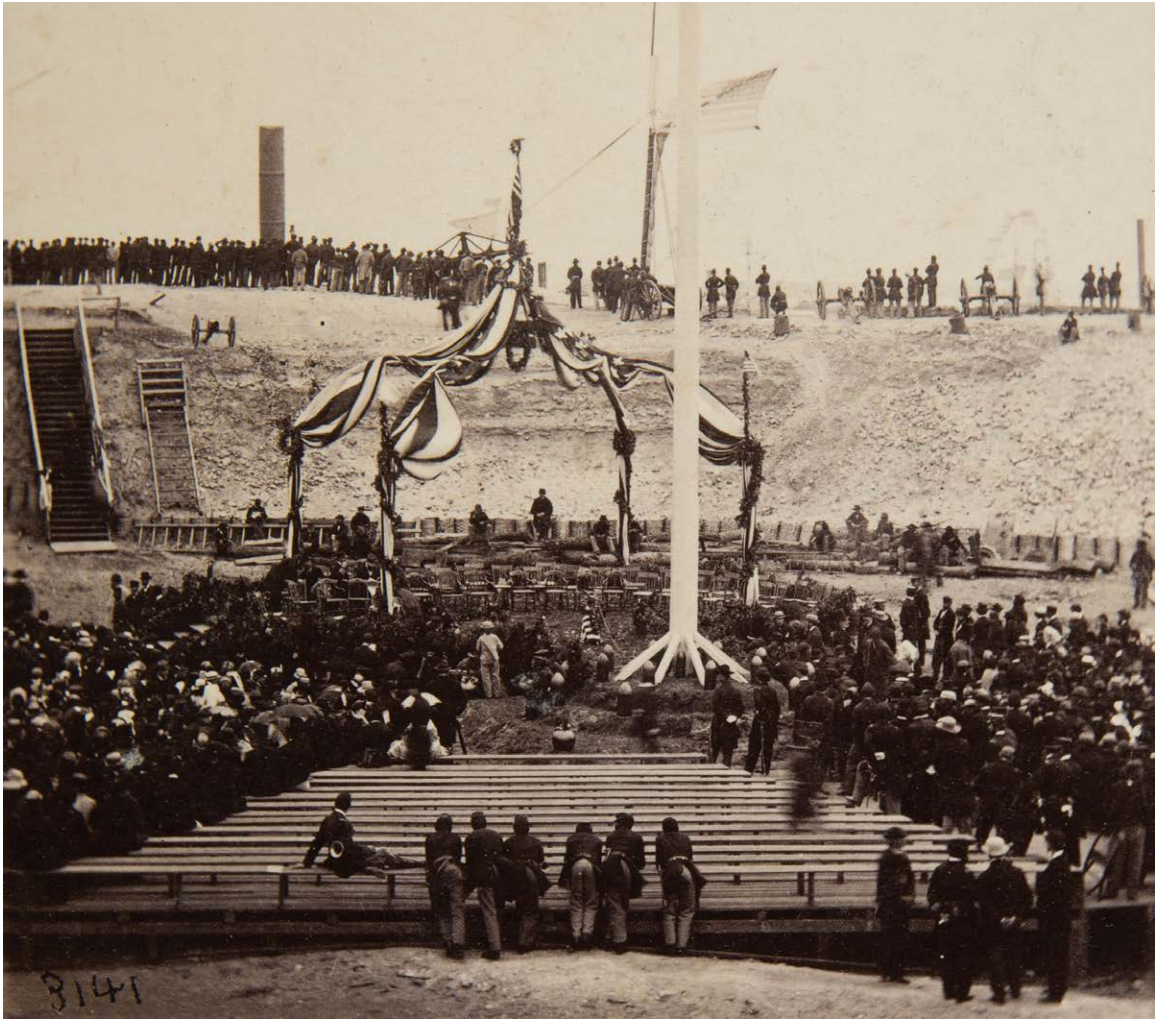
Co. G Collis Zouaves 114th Penna Before Petersburg Aug. 1864



Killed by a Shell



Crew, USS Miami



The old flag raised by Gen. Anderson April 14th 1865



Grand Review of the Armies May 1865

An Important World War Two Presentation Copy
Linking England and the United States

EISENHOWER,
DWIGHT DAVID.
Crusade in Europe.

Garden City, New York:
Doubleday, 1948.

Original tan cloth, without slipcase.
Four double-page maps, numerous
illustrations. A very good, tight copy.

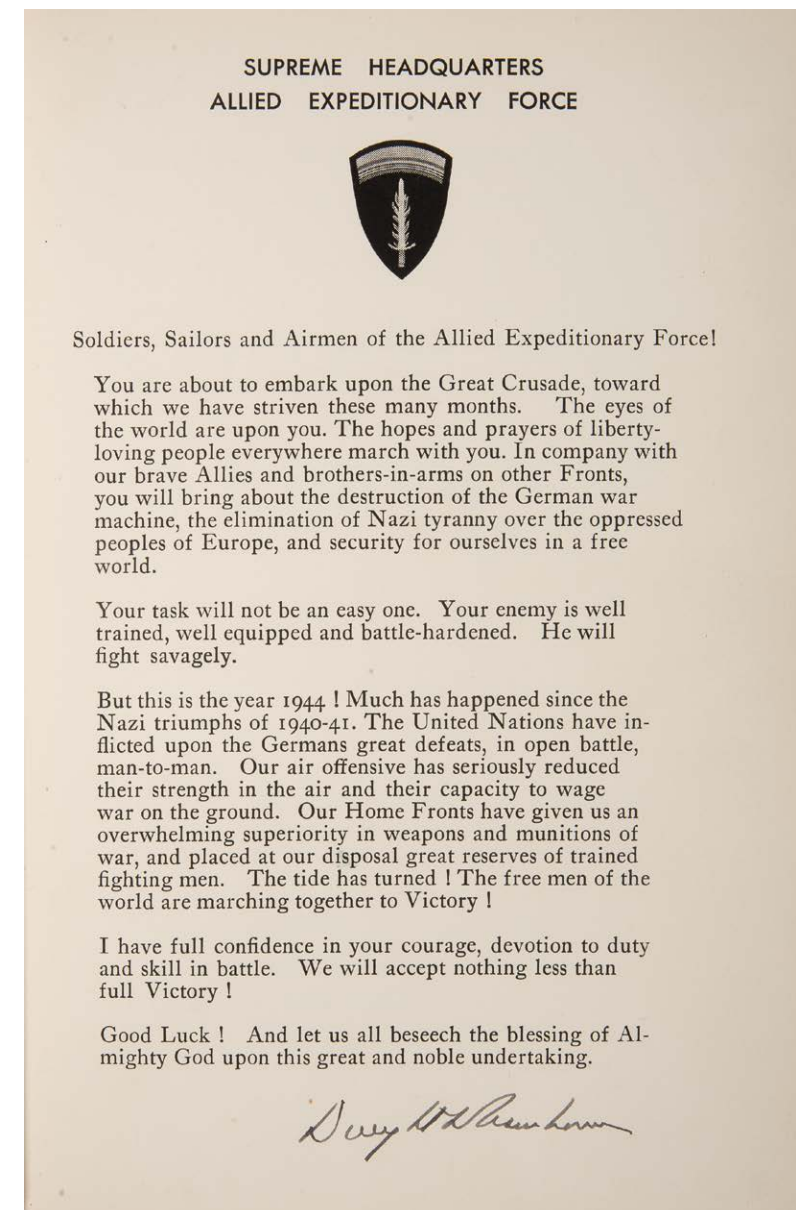
First edition, the deluxe signed and numbered edition. A superb presentation copy inscribed by Eisenhower: "To Pug Ismay who typifies all that is best in the fighting forces of a democracy. With admiration and lasting regard from his comrade of World War II and devoted friend Ike Eisenhower."

General Hastings "Pug" Ismay was Winston Churchill's chief military assistant during the Second World War. "Churchill owed more, and admitted that he owed more [to Ismay] than to anybody else, military or civilian, in the whole of the war" (Colville, *Winston Churchill and His Inner Circle*). Ismay's varied roles in the war effort included acting as Churchill's principal military assistant, advisor, and chief of staff, serving as liaison between Churchill and the Chiefs of Staff, tempering Churchill's natural impetuosity and impatience with opposition, planning key elements of the Normandy landings, and serving as Churchill's military advisor at Casablanca, Tehran, Yalta, and other conferences.

Eisenhower discussed Ismay at length in *Crusade in Europe*, "Another Briton, with whom I still had occasional conferences and who had been a stalwart support in the most trying days of war, was General Sir Hastings Ismay. One of the prominent military figures in Great Britain, he was the immediate associate of Mr. Churchill in the latter's capacity as Defense Minister. Ismay's position as head of the secretarial staff to the War Cabinet and the British Chiefs of Staff was, from the American point of view, a critical one because it was through him that any subject could at any moment be brought to the attention of the Prime Minister and his principal assistants. It was fortunate, therefore, that he was devoted to the principle of Allied unity and that his personality was such as to win the confidence and friendship of his American associates. He was one of those men whose great ability condemned him throughout the war to a staff position. Consequently his name may be forgotten; but the contributions he made to the winning of the war were equal to those of many whose names became household words" (*Crusade in Europe*, p. 446).

Ismay wrote of the Anglo-American relationship that Eisenhower forged, "There may have been other American or British generals who could have wrought this miracle of co-operation, but I cannot name them" (Ismay, *Memoirs of General Lord Ismay*, p. 263).

"To Pug Ismay who typifies all that is best in the fighting forces of a democracy. With admiration and lasting regard from his comrade of World War II and devoted friend Ike Eisenhower."



This deluxe numbered edition is also signed by Eisenhower on the leaf printing in facsimile his famous D-Day order. That order states in part, "You are about to embark on the Great Crusade, toward which we have striven these many months. The eyes of the world are upon you."

This presentation copy of Eisenhower's *Crusade in Europe* is a World War II association copy of the very greatest interest.

“the only thing we have to fear is fear itself”

ROOSEVELT,
FRANKLIN D.
*Inaugural Address of
Franklin D. Roosevelt
President of the United
States. Delivered at the
Capitol Washington, D.C.
March 4, 1933.*

Washington: GPO, 1933.

9 pp. Original self-wrappers. Light
offsetting to covers, else fine. Quarter
blue morocco case.

Halter, *Collecting First Editions of Franklin
Roosevelt: Contributions to a Bibliography*
T544.

First edition. “Only a very few copies of the address were published in this format” (Halter). This advance version of Roosevelt’s first inaugural address was printed for limited distribution and for Roosevelt’s review and use shortly before he was sworn in. Roosevelt intended to read his address from a printed advance copy, which accounts for the unusually large and dark type in this special printing. In the end, he read from a typescript with a few words added and deleted in his own hand. The essential parts of the address, including the long passage with its most famous line, “the only thing we have to fear is fear itself,” were unaltered, and the speech was first printed here.

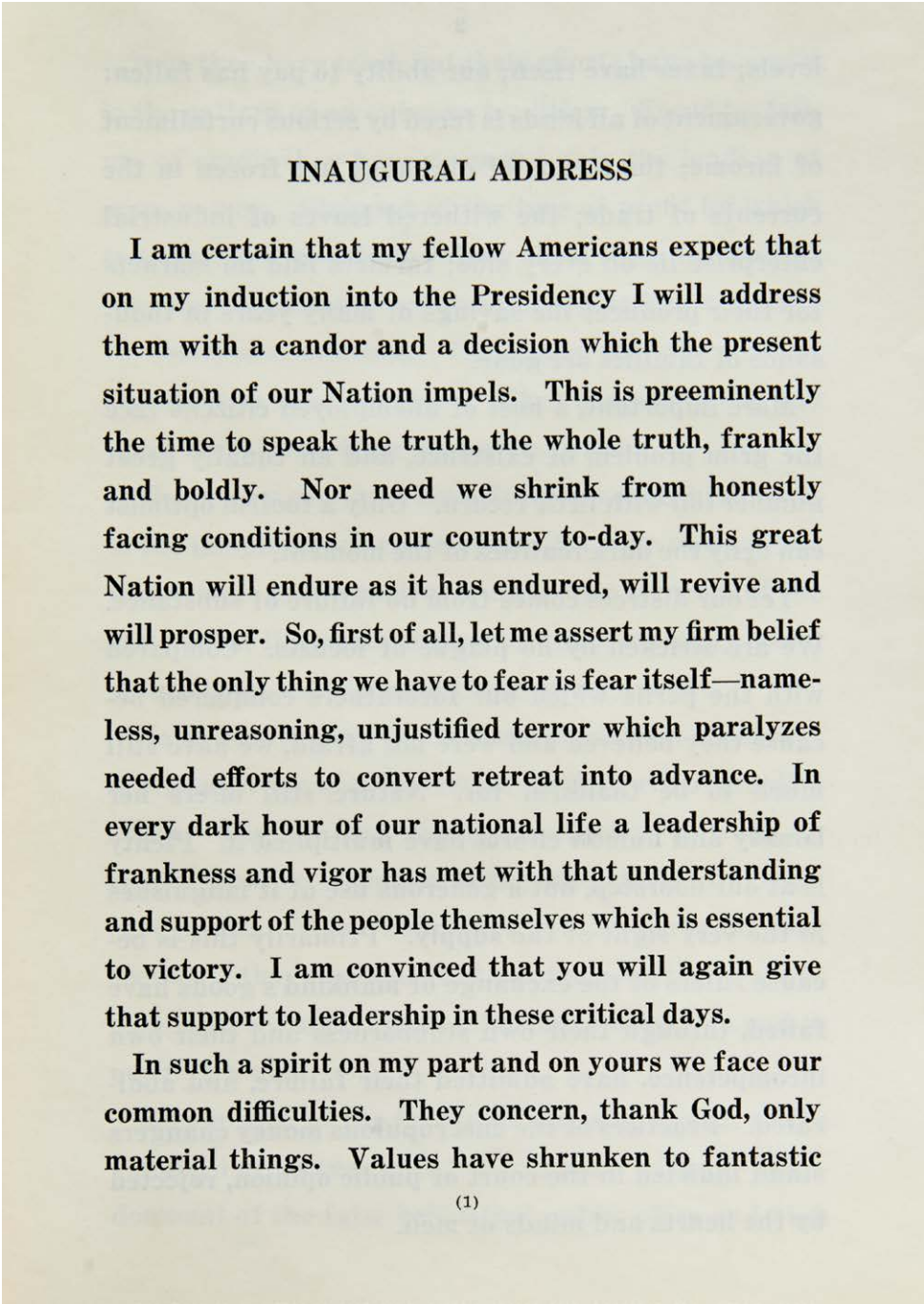
This celebrated speech represents **a defining moment in American economic history and the dawning of the modern era of the federal government**. The 20-minute speech was broadcast over radio to a nation that had repudiated Hoover’s policies and elected Roosevelt in hopes of pulling America out of the Great Depression. Roosevelt opens the address with his immortal words, “So, first of all, let me assert my firm belief that the only thing we have to fear is fear itself—nameless, unreasoning, unjustified terror which paralyzes needed efforts to convert retreat into advance. In every dark hour of our national life a leadership of frankness and vigor has met with that understanding and support of the people themselves which is essential to victory. I am convinced that you will again give that support to leadership in these critical days.” Roosevelt goes on to describe the essential elements of what became known as the New Deal: banking reform, increased employment through national projects, national supervision of transportation, communications, and other utilities, and the expansion of executive authority.

This address marks the beginning of **a new era in American government—the dramatic expansion of federal (and especially executive) power**. Roosevelt declares, “I shall ask the Congress for the one remaining instrument to meet the crisis—broad Executive power to wage a war against the emergency, as great as the power that would be given to me if we were in fact invaded by a foreign foe.” The day after his inauguration, Roosevelt declared a four-day bank holiday, and on March 9 he signed the Emergency Banking Act. These events marked the beginning of the First 100 Days of the New Deal.

This is the rare first edition of one of the greatest and most influential speeches in American history. Only one copy has appeared at auction in the past 45 years.

“Only a very few copies of the address were published in this format”

—Halter



The Funeral of Franklin Delano Roosevelt

(ROOSEVELT,
FRANKLIN
DELANO.)
Clark, Edward.
FDR Funeral 1945.

Warm Springs, Georgia, April 13,
1945, printed later by Clark.

Gelatin silver gelatin print. 8 x 10 inches.
Fine.

An iconic American image. Signed and inscribed by the photographer: “FDR Funeral 1945, Edward Clark – Life.” Clark was one of the leading American magazine photographers of the 20th century. In 1944 he joined Margaret Bourke-White, Alfred Eisenstaedt, W. Eugene Smith, and Philippe Halsman at *Life* magazine. His photographs soon became among the most famous in America.

As the war in Europe drew to a close, an exhausted Franklin Roosevelt went to the Little White House in Warm Springs to recuperate. He died there on April 12. “One of the traditions at Warm Springs was the Georgia Hall greeting and farewell; Roosevelt would always greet the companions there upon his arrival in Warm Springs, then bid them farewell there as he left. Even in death the tradition was carried out. A military procession from nearby Fort Benning escorted the hearse down the hill from the Little White House to Georgia Hall, with other soldiers lining the roadway. A military band softly played dirges. Where there were usually joyous shouts from the companions to Roosevelt as he departed, now there was the sound of anguished moans and bitter tears. Graham Jackson, a musician who had often played for Roosevelt ... stepped from the crowd and, with tears streaming down his face, played Dvorak’s ‘Going Home’ on his accordion as Roosevelt made his final departure from Warm Springs” (GeorgiaInfo).

Ed Clark captured the moment with this celebrated photograph. “The area was in front of the building at the polio clinic where Roosevelt had spent so much time ... Turning, [Clark] saw Navy bandsman, CPO Graham Jackson, playing away on his accordion while tears streamed down his face” (Clark, *Decades*).

“Ed Clark’s photograph of an openly weeping Chief Petty Officer (USN) Graham Jackson playing ‘Goin’ Home’ on his accordion as FDR’s flag-draped casket passes by in April 1945 **has, through the years, come to symbolize not merely a nation’s grief, but black America’s acknowledgement of Roosevelt’s efforts on behalf of civil rights while he was in office**” (*Life*).

Iconic American Photograph



“A wise girl knows her limits, a smart girl knows that she has none.”

–Marilyn Monroe

(MONROE,
MARILYN)
Clark, Edward.
*Portrait of
Marilyn Monroe.*

1950, printed later by Clark.

Ektacolor print. 14 x 11 in. Minor faults
in the negative. Fine.

Hollywood icon Marilyn Monroe at the beginning of
her career. Signed by the photographer in silver ink.

Ed Clark was a top photographer for *Life* magazine in the 1940s, 50s, and 60s. In 1950 he received a call from a friend at 20th Century Fox wondering if he wanted to photograph “a hot tomato,” the little-known 24 year-old actress Marilyn Monroe. Her film career had just begun to gain momentum: three months earlier, Monroe had appeared as a crooked lawyer’s girlfriend in *The Asphalt Jungle*. Two months later, she had a small role as an aspiring starlet in *All About Eve*.

In a 1999 interview, Clark recalled, “She was almost unknown then, so I was able to spend a lot of time shooting her.” “We’d go out to Griffith Park [in Los Angeles] and she’d read poetry. I sent several rolls to LIFE in New York, but they wired back, ‘Who the hell is Marilyn Monroe?’”



17th Century Classic on Distillation

ELSHOLTZ, JOHANN
SIGISMUND.
The Curious Distillatory.

London: Printed by J. D. for
Robert Boulter, 1677.

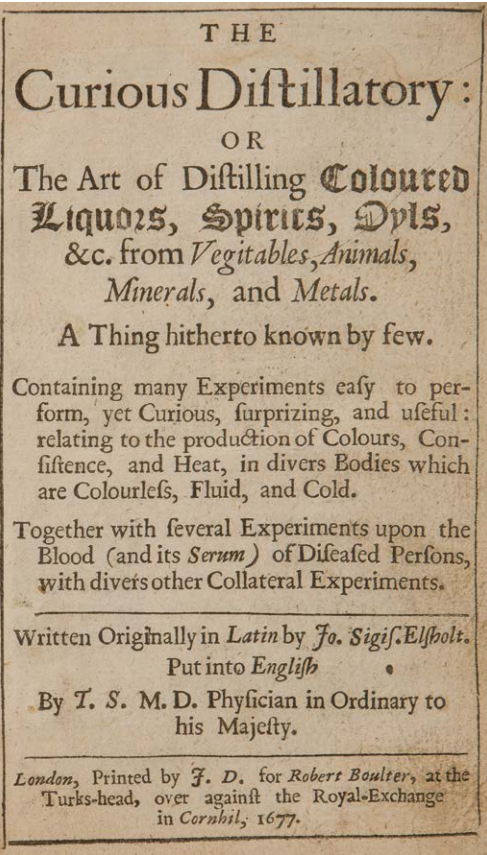
Small 8vo. Frontispiece of a distilling
installation, engraving of the “clove-
cinnamon” plant from America. C3
supplied from another copy, rear inner
hinge loose. Original 17th-century blind-
ruled calf (some chipping exposing
boards) complete with ties. Very good.
Half morocco case.

Provenance: John Prince, signatures
dated 1699 and 1730, among other
markings on endpapers.

Wing E638. Duveen 192. Ferguson 238.

First edition in English. Elsholtz (1623-1688), who studied at Padua, was physician to Elector Friedrich Wilhelm and director of the botanical garden at Brandenburg. He was a pioneer in hygiene and nutrition, emphasizing the importance of personal cleanliness and clean air, water, food, and drink. His published works include a study of physiognomy (he coined the term “anthropometry”) and its health implications, a chemical treatise on phosphorous, contributions to the *Ephemerides* of the Academia, and a study of intravenous injection and blood transfusions. Thorndike, in *A History of Magic and Experimental Science*, calls Elsholtz a man with “broad medical and scientific interest and experimental tendencies.” Thomas Sherley, physician in ordinary to Charles II, translated this first English edition from the Latin edition (Berlin, 1674).

Distillation was an essential tool for scientists of the late seventeenth century. The process separates compounds by means of their differing boiling points. The frontispiece, engraved from that used in the Latin edition, shows a typical seventeenth-century distillation laboratory, with the air-cooled alembic atop a large furnace from which steam escapes.



*Fabled Western Gold Mining Boomtown
Images by a Woman Photographer in the American West*

(GOLD). Titsworth,
Laura, et al. *Collection
of 23 Photographs
of Goldfield, Nevada.*

ca. 1905-1906.

23 gelatin silver prints (approx. 7 x 9
½ in. to 8 x 10 in.), all but two signed
“Titsworth Photo” in the negative.
Remnants of old mounting on most
versos. One photograph with trimmed
corner, variable fading, very good to fine
condition overall.

This spectacular collection documents the height of the
gold mining boomtown of Goldfield, Nevada. The
images present the movement of gold from the solitary
prospector and small claims to large industrial operations, from
excavating, processing and shipping of ore to its sale, banking and
stock trading, and ending with its expenditure on gambling and
prostitutes.

The wonderful mining views include multiple views of large
commercial operations, small claims, a girl playing outside a dugout
home, a prospector with his burros, and caravans transporting ore.
Town views include main street and the businesses the gold
boom fueled, the tent in which the *Mining Review* was operated
by the con man Jacob Herzig, large commercial banks, the trading
floor on which mining stocks were bought and sold, a gambling
hall, and a brothel. Photographer Laura Titsworth, one of the few
woman photographers of the early West, took all but two of these
photographs during the Goldfield boom.

The Goldfield boom began in 1902 when two bankrupt prospectors,
Harry Stimler and Billy March, discovered gold in the hills south of
Tonopah. Quickly, tents began to appear along claims in the barren
hills in the mining district known as “Grandpa.” As vast deposits
of gold were discovered, the town was renamed Goldfield.

By 1904 Goldfield had attracted some of the most famous—and
infamous—men of the American West. The fabled lawman **Virgil
Earp** came to Goldfield in 1904 and was soon named deputy
sheriff in 1905 despite an atrophied arm caused by the bullet
taken at the O.K. Corral. **Wyatt Earp** was a pit boss and enforcer
at Tex Rickard’s Northern Saloon, which boasted the longest bar
in the history of mining towns and would soon become home to
an infamous gambling house. The celebrated saloonkeeper **Tex
Rickard** knew Wyatt Earp from a previous mining venture in
Alaska.

*Goldfield, Nevada, and the gold mining industry
at the height of the Nevada Gold Rush*



Gambling Hall in Casey's Merchants Hotel



Stock Exchange, Goldfield, Nev. Floor Members in session. Nov. 24th 1905



Ore from Kendall Mine - Value \$119,000 per ton - being deposited in bank vault.

In 1906, Goldfield's best mining year, the town had a population of 30,000 inhabitants, produced \$11 million in gold, and was the largest town in Nevada. That year, Tex Rickard's Northern Saloon gained national attention thanks to **Jacob Herzig**—a criminal stock trader and con artist who operated under the name George Graham Rice. With Herzig's help, Rickard set up a boxing match between Joe Gans and Oscar "Battling" Nelson that attracted national attention. As recognition for the town grew, so did Herzig's mining stock trading company, L.M. Sullivan Trust Company. The following year, Herzig fled to Reno when his company finally went bankrupt, and by 1913 Goldfield was in rapid decline.

Comprehensive collections of documentary photographs of gold mining boomtowns are now very scarce in private hands, and those of legendary towns like Goldfield are rare.

An illustrated catalog is available on request.



A Prospector



Reilly Lease - Goldfield, Nev. One million dollars were taken from this property in four months

Oliver Wendell Holmes's Own Copy of the Original Autocrat of the Breakfast Table

HOLMES, OLIVER WENDELL.

**"The Autocrat of the
Breakfast Table"**
*in The New England
Magazine. Vols. I-II.*

Boston: Buckingham, 1831-32.

Two volumes. Original boards, untrimmed, first volume rejoined, second volume with original cloth back and paper label, library label at foot of spine. O. W. Holmes and Berkshire Athenaeum bookplates. Lightly foxed. Half morocco case.

Provenance: 1. Oliver Wendell Holmes, bequeathed to 2. Oliver Wendell Holmes, Jr., presented to 3. Berkshire Athenaeum, deaccessioned in 1939.

[with]

HOLMES, OLIVER WENDELL. *Autograph letter signed.*

Boston, November 16, 1886.

One and one-half pages on a single folded sheet. Fine.

Holmes's own copy of the first appearance of his celebrated *Autocrat of the Breakfast Table*. Holmes put aside the *Autocrat* in favor of his medical practice and his poetry until 1857 when Lowell convinced him to write a series of *Autocrat* essays for the new *Atlantic Monthly*. The Grolier Club's 1947 exhibition *One Hundred Influential American Books* included the *New England Magazine* side by side with the *Atlantic*.

This is Oliver Wendell Holmes's copy. "Books from Holmes's library are almost non-existent in private hands" (Wilson, *Thirteen Author Collections*). Holmes bequeathed his medical library to the Boston Medical Library, and his son gave a portion of the library to the Berkshire Athenaeum in the 1890s. Those books that O. W. Holmes, Jr. had retained went to the Library of Congress upon his death in 1935. The Berkshire Athenaeum sold some of its Holmes books in 1939 (including these volumes). Both volumes contain a bookplate with the Chambered Nautilus engraving and the words "From the library of Oliver Wendell Holmes. The gift of his son Oliver Wendell Holmes."

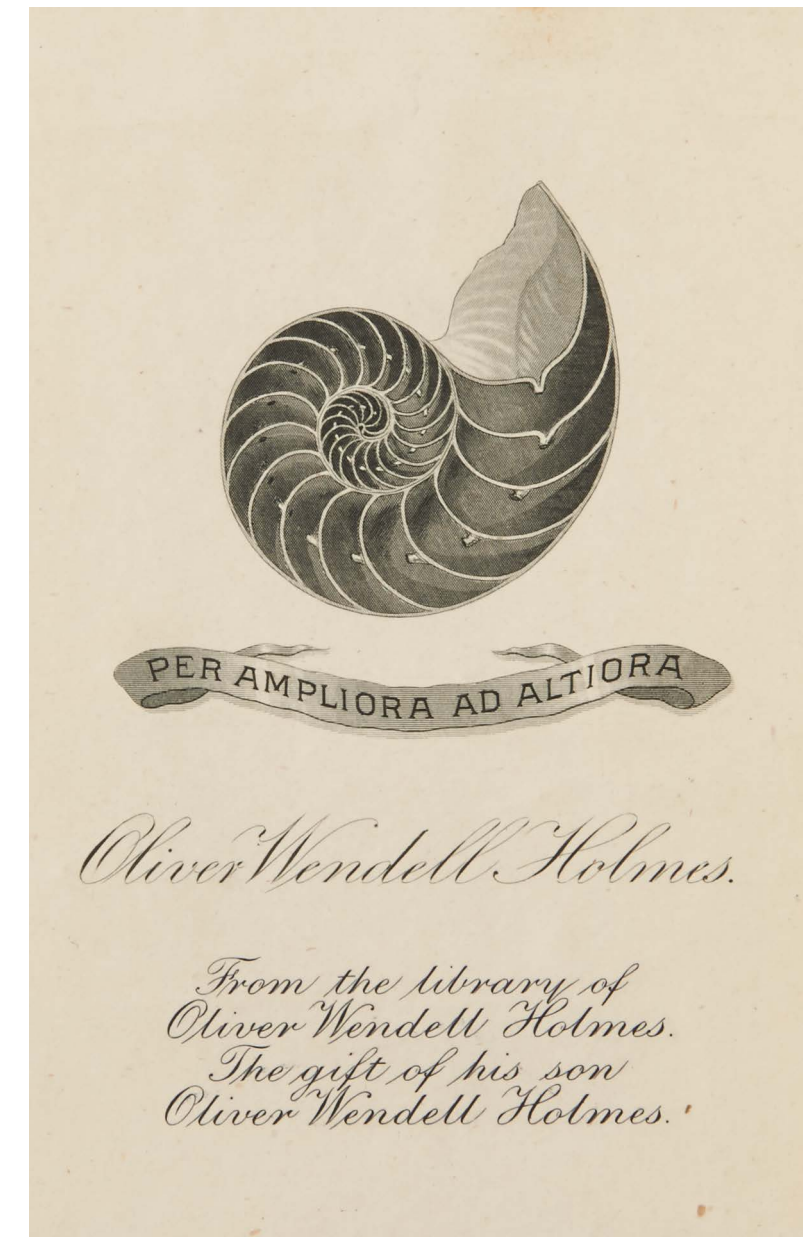
This is an outstanding American literary association copy of a classic magazine containing the debut of one of the great characters of American letters.

Oliver Wendell Holmes proudly traces his family lineage to Anne Bradstreet, America's first published poet. Bradstreet's book of poems, *The Tenth Muse Lately Sprung Up in America*, was published in 1650.

Holmes begins, "The statement is quite correct that both Wendell Phillips and myself are (or were) descendants of Anne Bradstreet. If I remember right, this is the order of succession." Holmes then meticulously details his family genealogy beginning with the Thomas Dudley, whose daughter Anne married Simon Bradstreet. After detailing six generations, ending with his parents, Holmes apologizes that "I have not made out the genealogy very elegantly" but assures his correspondent that his recollection of the genealogy is correct.

This is a delightful letter in which one of the greatest American poets traces his literary family tree back to the very roots of American poetry.

"Coming now to mention a few plates of our well-known men of letters, we naturally accept the plate of Oliver Wendell Holmes as worthy of the chiefest place." – Allen, *American Book Plates*



Leviathan “produced a fermentation in English thought not surpassed until the advent of Darwinism.”

HOBBS, THOMAS.
*Leviathan, or the
Matter, Forme, & Power
of a Commonwealth
Ecclesiasticall and Civill.*

London: for Andrew Crooke,
1651.

Folio. Allegorical engraved title-page showing the sovereign (i.e., the state) made up of hundreds of individuals; folding table. Contemporary blind-ruled calf, edges red. Rebacked preserving gilt spine. Occasional minor faults. A beautiful copy.

Provenance: 1. Thomas Hanmer (1677-1746), Speaker of the House of Commons, bookplate dated 1707 on verso of title. Jonathan Swift described Hanmer as “the most considerable man in the House of Commons.” He is best remembered today for his edition of the works of Shakespeare, which prompted Pope to write in *The Dunciad*, “An eminent person, who was about to publish a very pompous Edition of a great Author, at his own expense.” 2. Sir Henry Edward Bunbury (1778-1860), bookplate. Bunbury had a distinguished military and political career, reaching the rank of Lieutenant General and serving as Under Secretary for War, 1809-1816. In 1821 he succeeded to the baronetcy and estates of his uncle Sir Thomas Charles Bunbury, 6th Baronet, including Mildenhall in Suffolk, formerly the property of Sir Thomas Hanmer.

Pforzheimer 491. *Printing and the Mind of Man* 138.

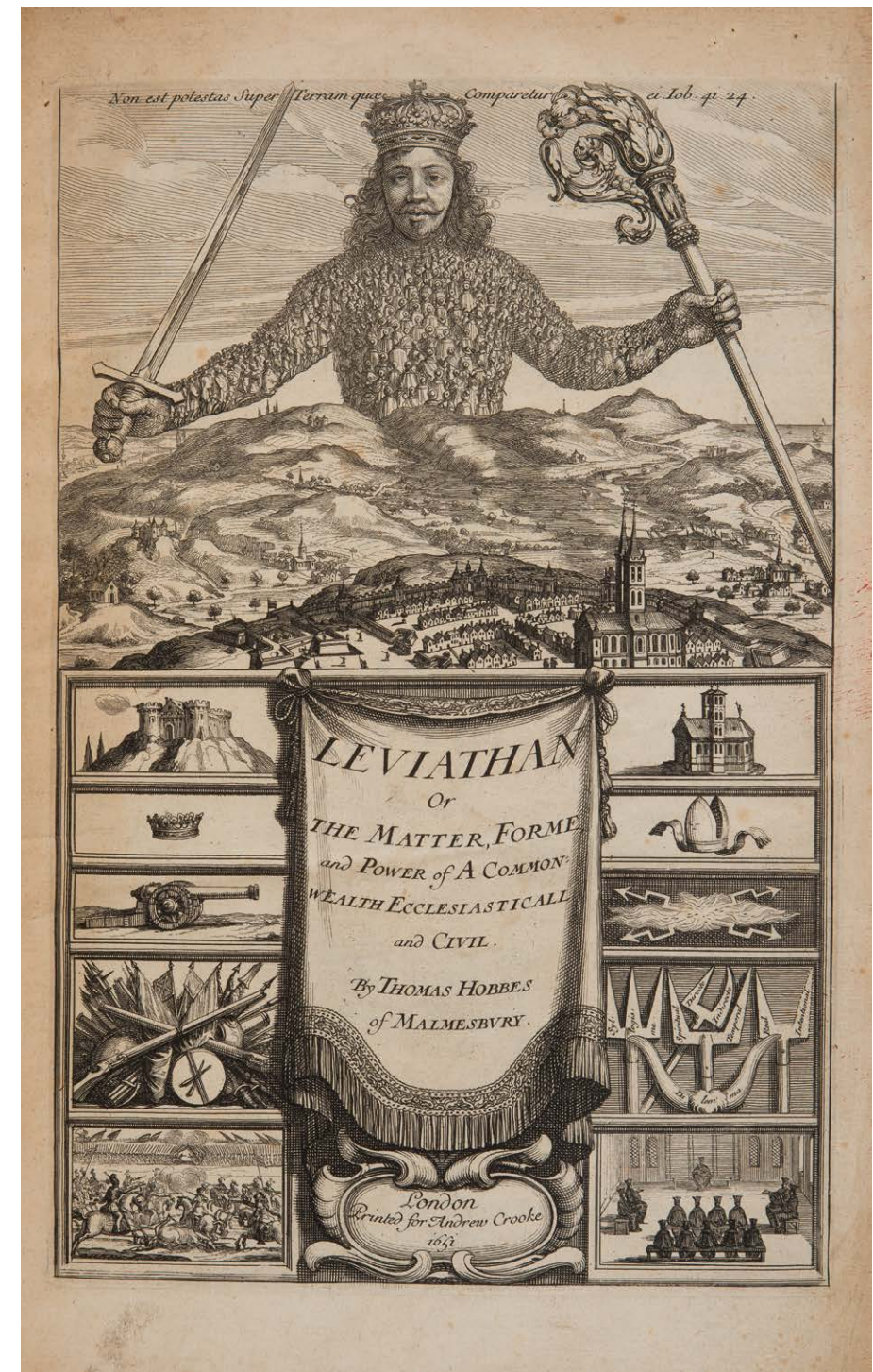
First edition of Hobbes’s *Leviathan*, a classic of political philosophy and social contract theory. “This book produced a fermentation in English thought not surpassed until the advent of Darwinism.” Its importance may be gauged by the long list of assailants it aroused. It was placed on the Index Librorum Prohibitorum 7th May 1703, though all Hobbes’s works had previously been condemned in toto, and it still remains a model of vigorous exposition, unsurpassed in the language” (Pforzheimer).

The first edition has the head ornament on the title-page. The bear and triangle ornaments are found on the later editions, which are sometimes mistakenly referred to as later issues. Hobbes’s greatest work, *Leviathan* is the first comprehensive political system produced in England and one of the most important books in the history of political philosophy. Hobbes argued in part that men must give up certain rights by submitting to the state in order to avoid the “solitary, poor, nasty, brutish, and short” lives resulting from the state of nature’s war of all against all.

The frontispiece is one of the most famous illustrations in the history of ideas. Hobbes himself designed the etching in collaboration with the French artist Abraham Bosse. It depicts a giant crowned figure towering over the landscape, clutching a sword and a crozier, beneath a quotation from the Book of Job, “Non est potestas Super Terram quae Comparetur ei” (There is no power on earth to be compared to him). The torso and arms of the figure are composed of over three hundred men, all facing inwards in subordination to the giant figure. As Hobbes wrote, “the multitude, so united in one person, is called a COMMONWEALTH; in Latin, CIVITAS. This is the generation of that great LEVIATHAN, or rather, to speak more reverently, of that mortal god to which we owe, under the immortal God, our peace and defence.”

This is an especially attractive copy of the first edition of Hobbes’s *Leviathan* in a contemporary binding.

“No arts; no letters; no society; and which is worst of all, continual fear, and danger of violent death: and the life of man, solitary, poor, nasty, brutish and short.” – Hobbes, *Leviathan*



The Last Living Veterans of the American Revolution

(REVOLUTION)
Moore, N.A. & R.A.
A collection of all six portraits of the last surviving veterans of the American Revolution.

Hartford: Moore, 1864.

Six albumen prints (2 ¼ x 3 ½ in.), original carte-de-visite mounts with caption on recto and publisher imprint on verso. Fine condition.

This is a complete collection of original carte-de-visite photographs of all six Revolutionary War veterans still surviving in 1864: William Hutchings (aged 100), Samuel Downing (aged 102), Daniel Waldo (aged 102), Adam Link (aged 102), Alexander Millener (aka Muroney) (aged 104), and Lemuel Cook (aged 105). A seventh man, James Barham, was believed to be alive but could not be located for the series.

These ancient veterans, all of whom had all enlisted as boys, were America's last link to the American Revolution as the Civil War was being fought to preserve the Union. Elias Hilliard sought the men out, photographed them in their homes, and published the portraits both individually and in a book, *The Last Men of the Revolution* (Hartford, 1864). Publication of the photographs and the book sparked national interest in the six surviving veterans of the Revolutionary War. In 1865 Congress granted the survivors a \$300 pension, but by then Waldo and Link had already died.

Complete sets of the individual photographs, ideally suited for simultaneous display, are rare in the market. Each carte bears a printed caption with the subject's name, age, and the phrase "One of the survivors of the revolution," together with a copyright notice.

"The photographs were made uniformly under makeshift circumstances as would have been required if the photographs were made in situ while Hilliard visited each for a personal interview" (Goldschmidt and Naef, *The Truthful Lens*). The photographs are by Hartford photographers N. A. and R. A. Moore, who were accustomed to taking photographs under unusual circumstances. Their extant photographs include the fallen Charter Oak (1856), a balloon ascension in Hartford (1863), and the aftermath of the fire at the Colt Fire Arms Manufactory (1864).

These photographs are in outstanding condition, far superior to the images usually found in the more common book publication.



Alexander Millener. Enlisted by his stepfather under his name (Muroney), Millener served as a drummer boy for the duration of the war.

Adam Link. Enlisted at age sixteen and fought on the frontier.

Samuel Downing. Fought in various battles including Saratoga, and claimed to have been a bodyguard for George Washington.

Daniel Waldo. Joined the Continental Army in 1778 at age sixteen and was taken prisoner in 1779.

William Hutchings. Joined the Massachusetts militia at age fifteen. He recalled that Washington "ordered that there should be no laughing at the British; it was bad enough to have to surrender without being insulted."

Lemuel Cook. Fought at Brandywine and in Virginia and was present at the surrender of Cornwallis.

George Washington Family Copy of *The Federalist*

[HAMILTON,
ALEXANDER,
JAMES MADISON,
& JOHN JAY.]

*The Federalist:
A Collection of Essays
Written in Favour of
the New Constitution*

New York: John and Andrew
M'Lean, 1788.

Two volumes. Contemporary reversed
calf, red leather spine label, front joint
restored, without free endpaper (vol. I);
contemporary calf, red leather label (vol.
II). Annotations sometimes cropped.
Owner's signature on endpaper of vol 2.
Normal spotting and browning, minor
staining.

Provenance: Dr. David Stuart, signed and
dated June 10th, 1788 on the title-page of
volume I.

Grolier 100 American Books 19. Printing
and the Mind of Man 234.

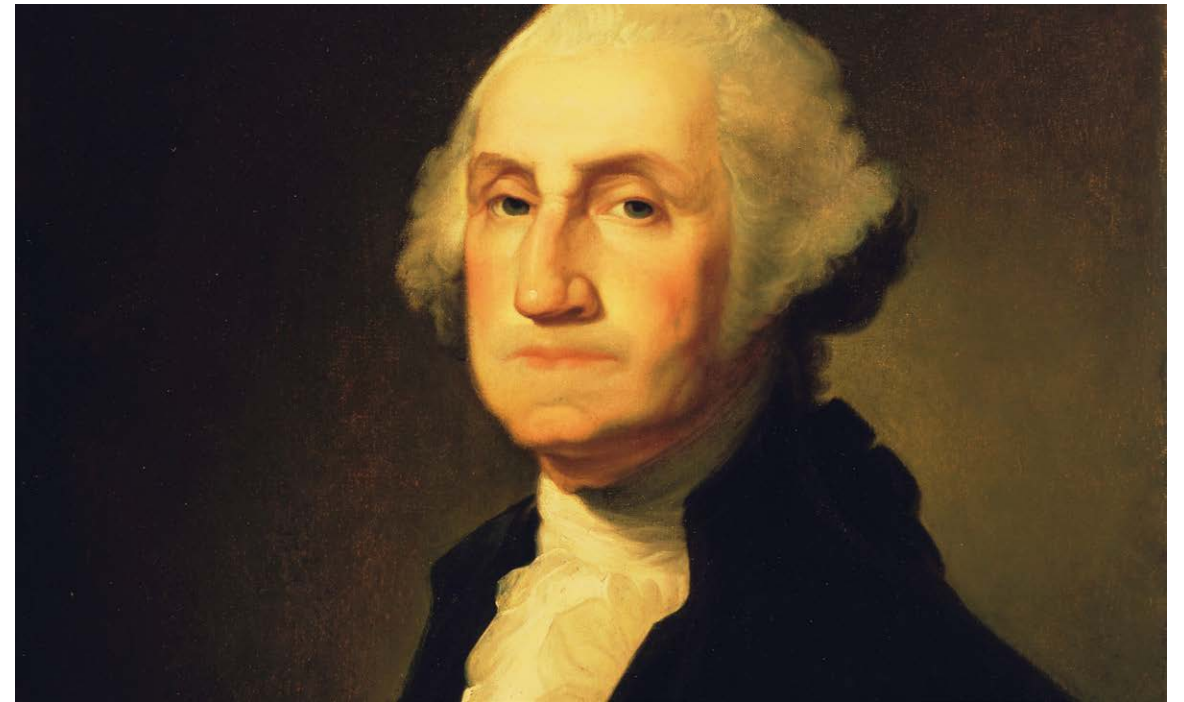
George Washington family copy of the first edition.
This is an important association copy of the central
book of American political philosophy, signed and
dated June 10, 1788 in the first volume, by Dr. David Stuart,
George Washington's relation and advisor.

A SUPERB WASHINGTON-CUSTIS FAMILY COPY. Dr. David
Stuart became a member of the Washington family in 1783 when
he married Eleanor Calvert Custis, the widow of Martha's son
John Parke Custis. John and Eleanor had had four children (from
eldest to youngest: Elizabeth Parke Custis, Martha Parke Custis,
Eleanor Parke Custis, and George Washington Parke Custis).
Following the second marriage, the older two lived in Alexandria
with their mother and stepfather, Eleanor Calvert Custis and Dr.
David Stuart, while the younger two lived at Mount Vernon with
their grandparents, George and Martha Washington.

Visits between the two households were frequent, and David Stuart
soon became an intimate of and advisor to George Washington.
Washington and Stuart corresponded for years on the most
personal of matters including family issues, financial decisions,
sensitive political issues, and the establishment of the Federal City,
later known as Washington D.C. After George Washington's death
in 1799, Martha relied on Dr. Stuart to manage her affairs.

Stuart is remembered as George Washington's confidant, the
Washington family representative in the Virginia legislature, a
delegate to the Virginia constitutional ratification convention,
and one of the three commissioners for the establishment of the
District of Columbia appointed by President Washington. **Stuart
served Washington, during the critical days of the debate over
the Federal Constitution, as his secret agent for ensuring the
publication of the *Federalist Papers* in the Virginia press.**

Washington was deeply aware of the significance of the publication
of *The Federalist* in the debate over the proposed Constitution. At
the same time, Washington characteristically wished to maintain
a low profile during the ratification debates. Thus he called on
his friend Dr. Stuart to get *The Federalist* into print in the Virginia
newspapers while concealing his involvement. In a letter to Stuart
dated November 30 1787, Washington wrote:



"I am sorry to find by it that the opposition is gaining strength.
At this however I do not wonder. The adversaries to a measure
are generally, if not always, more active and violent than the
advocates; and frequently employ means which the others do not,
to accomplish their ends. I have seen no publication yet, that ought,
in my judgment, to shake the proposed Government in the mind
of an impartial public. In a word, I have hardly seen any that is not
addressed to the passions of the people; and obviously calculated to
rouse their fears. ... That there are some writers (and others perhaps
who may not have written) who wish to see these States divided
into several confederacies is pretty evident. As an antidote to these
opinions, and in order to investigate the ground of objections to
the Constitution which is submitted to the People, the *Federalist*,
under the signature of Publius, is written. The numbers which
have been published, I send you. If there is a Printer in Richmond
who is really well disposed to support the New Constitution he
would do well to give them a place in his Paper. **They are (I think
I may venture to say) written by able men; and before they are
finished, will, if I am mistaken not, place matters in a true point
of light. Altho' I am acquainted with some of the writers who
are concerned in this work, I am not at liberty to disclose their
names, nor would I have it known that they are sent by me to you
for promulgation.**"

**This is one of only a handful of great association copies of *The
Federalist* to become available in our lifetime.** This book was owned
by the man entrusted by Washington as a key advisor, intellectual
sounding board, and secret agent for the spread of *The Federalist*.

*"[The Federalist]
numbers which have
been published I
send you. If there
is a Printer in
Richmond who is
really well disposed
to support the New
Constitution he
would do well to give
them a place in his
Paper. They are ...
written by able men;
and before they are
finished, will, if I am
mistaken not, place
matters in a true
point of light. ..."*

– George Washington to David Stuart,
November 30, 1787

Second Edition of The Federalist

[HAMILTON,
MADISON, & JAY.]
*The Federalist: On the
new constitution. . .
revised and corrected.*

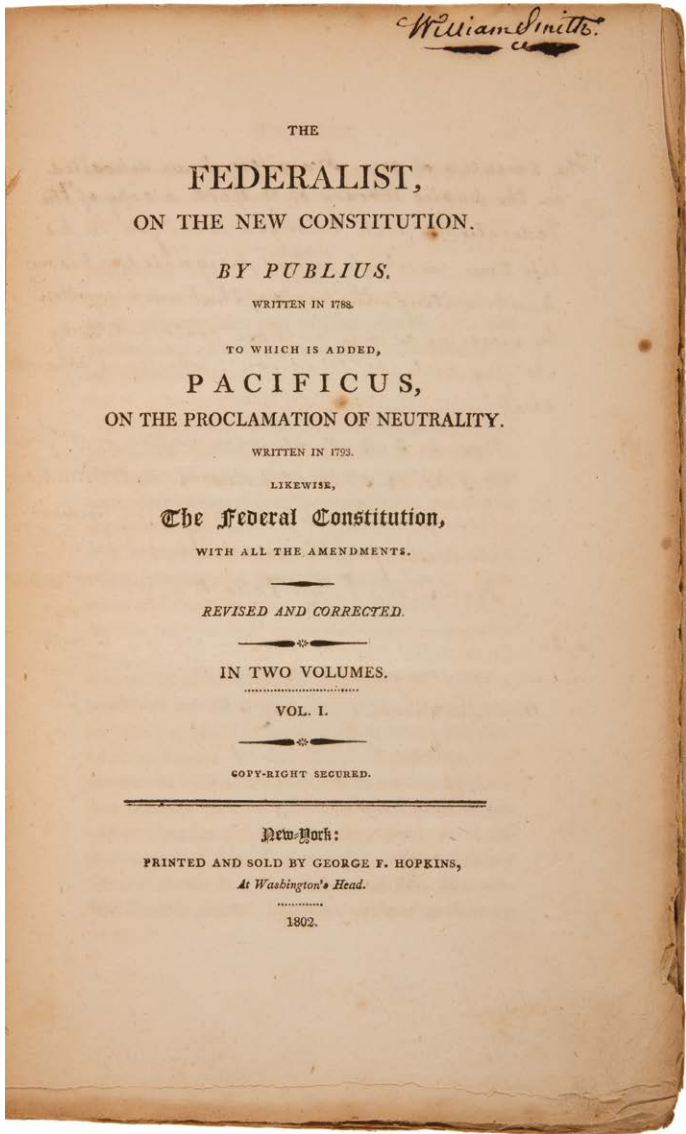
New York: George F. Hopkins,
1802.

Two volumes. Original boards,
untrimmed, spine lettered in manuscript.
Joints of Vol. I expertly restored, light
wear, some soiling. A splendid copy in
original condition, very rarely seen thus.

Provenance: William Smith, neat early
19th-century signature of William Smith
on titles. On the versos of the first title
an early reader, presumably Smith, has
penned a neat note concerning the
authorship of the various numbers of
The Federalist.

Second edition of *The Federalist*, in the original boards.
In the preface George Hopkins revealed Hamilton,
Madison, and Jay to be the authors of the anonymously
published papers. Although Hopkins wished to identify the
authorship individually, Hamilton declined to do so. This edition
is expanded with the addition of the federal Constitution, the first
eleven amendments, and a series of “Pacificus” articles written by
Hamilton, defending Washington’s Neutrality Proclamation of
1793.

**This outstanding copy is the first example we have ever seen in
original boards.** The first and second editions of *The Federalist* were
the only editions published in lifetime of Alexander Hamilton, who
was killed in 1804. **This second edition, published on December
8, 1802, contains the final revisions approved by Hamilton.**



“The basis of the principles of democracy”

LOCKE, JOHN.
*A Letter Concerning
Toleration*

[with] *A Second Letter
Concerning Toleration*

[with] *A Third Letter
Concerning Toleration.*

London: Churchill, 1689, 1690,
1692.

Three volumes in one. Contemporary
calf. Worn, some stains, joints restored,
some paper repairs, especially to edges of
first few leaves. Complete with all three
half-titles.

Yolton, John Locke: *A Descriptive
Bibliography* 3, 25, 27.

The first appearance in print of the central idea of
Locke’s political philosophy, that civil government
exists to preserve life, liberty, and property: “I esteem
it above all things necessary to distinguish exactly the Business
of Civil Government from that of Religion and to settle the
just Bounds that lie between the one and the other. . . . The
Commonwealth seems to me to be a Society of Men constituted
only for the procuring, preserving, and advancing their own Civil
Interests. Civil Interests I call Life, Liberty, Health, and Indolency
of Body, and the Possession of outward things, such as Money,
Lands, Houses, Furniture, and the like” (*First Letter Concerning
Toleration*, p. 6).

This rare survival comprises the first edition in English of the First
Letter, Locke’s first published book, and the first editions of the
Second and Third Letters. The First Letter, written in Latin, was
addressed to Locke’s friend Philipp van Limborch, who published
it in 1689 in Gouda. Locke supplied William Popple with a copy
of that edition, and Popple immediately translated the work into
English and published it in London. This English publication
immediately caused a storm of controversy. Locke wrote his Second
Letter in response to Jonas Proast’s attack of 1690; the Third Letter
responded to Proast’s subsequent attack of 1691. Locke kept his
authorship of these letters a secret until he revealed it in a codicil
to his will, though some had guessed he was the author.

Locke’s plea for religious toleration is one of the classic texts of
liberal democracy. Where much of European history had been
the history of the struggle of nations and sects to impose their
religion on others, Lockean liberalism arose based on the idea that
politics was concerned with civil, not religious matters. The task of
government is to protect the people’s civil interests, including their
interest in freedom. Locke wrote in the First Letter, “the business
of laws is not to provide for the truth of opinions, but for the safety
and security of the commonwealth, and of every particular man’s
goods and person.”

The *Letters on Toleration* “combine with the *Treatises of Government*
to provide a classic example of the empirical approach to social and
political economy which has remained ever since the basis of the
principles of democracy” (Printing and the Mind of Man).

**VERY RARE: no other sets of first editions of the *Letters* appear
in the auction records in the past forty years.**

The Bill of Rights

U.S. CONGRESS.

Acts Passed at a Congress of the United States of America, ... the city of New York, on Wednesday the fourth of March, in the year M,DCC,LXXXIX.

New York: Francis Childs and John Swaine, Printers to the United States, [1789].

Folio. Original marbled wrappers with contemporary manuscript title “*Laws passed 1st Session,*” rebacked in matching marbled paper. Erasure from title page. Without rear free endpaper. Some foxing, a number of leaves browned. An excellent, untrimmed copy.

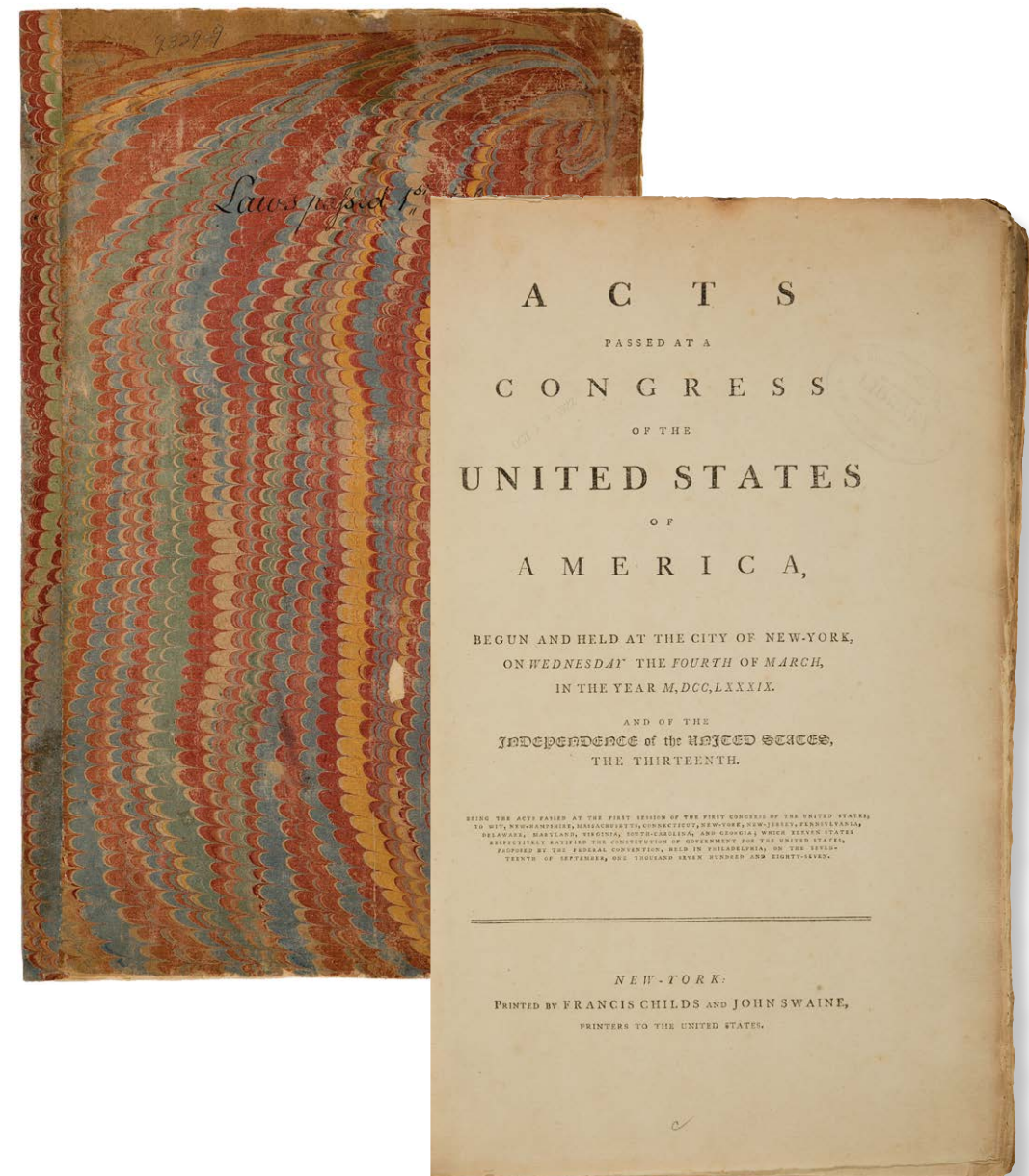
Evans 22189.

First edition of the acts of the first session of the First United States Congress including the first book printing and the first official printing of the Bill of Rights.

This is the book through which the momentous acts of the First Congress were made available to legislators and public alike, ushering in a new era in the history of government. “The importance of the First Federal Congress cannot be exaggerated. It played a critical role as the body which began to implement and interpret the new Constitution of the United States. The conception of the government occurred at the Federal Convention, but it was not until the First Federal Congress began to make decisions and pass enabling legislation that life was breathed into that government” (First Federal Congress Project). The First Congress “was a virtual second sitting of the Federal Convention, fleshing out the governmental structure outlined in the Constitution and addressing the difficult issues left unresolved by the Constitution” (Documentary History of the First Federal Congress).

This landmark book in American history includes the first official printing of *The Bill of Rights*, the fundamental American document guaranteeing individual liberties. The freedoms guaranteed herein include: free exercise of religion, freedom of speech, freedom of the press, freedom of assembly, the right to petition for redress of grievances, the right to bear arms, freedom from unreasonable searches and seizures, protection from self-incrimination, the right to due process and fair trial, and other fundamental protections. On June 8, 1789, James Madison called on Congress to propose a series of amendments, a Bill of Rights, for ratification by the states. On September 26, 1789, Congress settled on the final wording of the amendments and resolved that the President should transmit “engrossed” (handwritten) copies to the states for ratification.

Published on October 5, 1789, just three days after the handwritten parchment copies were sent to the states for ratification, this volume contains the first official printing of the twelve original amendments to the Constitution in their final forms as recommended and sent to the states by Congress. This printing of the Bill of Rights is preceded only by newspaper printings; the document was first published separately about two weeks later. This official folio printing of the Acts was followed in 1789 by two reprints in smaller format.



The acts of the First Congress include the Oath of Allegiance Act (p. 15), the Customs Act (p. 17), the Department of Foreign Affairs Act (p. 21), the Department of War Act (p. 46), the Act for the Government of the Territory Northwest of the River Ohio (p. 47), the Treasury Department Act (p. 62), the Post Office Act (p. 68), the Judiciary Act (p. 72), and the Bill of Rights (p. 92)

This is a handsome copy of one of the rarest and most important founding documents of American government.

RARE. Over the past 50 years only three other copies have appeared at auction: one was repaired and unprovenanced, the second was the John Jay copy (\$231,000 in 1991), and the third was the George Washington copy (\$9.8 million in 2012).

Stunning Darwin Family Photograph Album

DARWIN, CHARLES. Various Photographers. *Carte-de-visite Photograph Album.*

[Down, Kent, 1871-1879.]

19 albumen prints (most CDVs measuring 2 ¼ x 3 ½ in.) in a Victorian album with diecut windows. Some fading, two photographs on first leaf creased, tears to some mounts. Contemporary brown leather, beveled edges, clasp, gilt edges, restored.

We gratefully acknowledge the assistance of Alison Pearn and Charissa Varma of the Darwin Correspondence Project, University of Cambridge, in the identification of these portraits.

Provenance: 1. Henrietta Emma (Darwin) Litchfield and R. B. Litchfield, inscribed and signed on 17 November 1879 by R. B. Litchfield to 2. Anne Griffiths.

[offered with:]

DARWIN, CHARLES. Elliott & Fry. *Signed photograph.*

London: Elliott & Fry, 1874.

Albumen print (2 ¼ x 3 ½ in.), carte-de-visite mount Light wear. Fine.

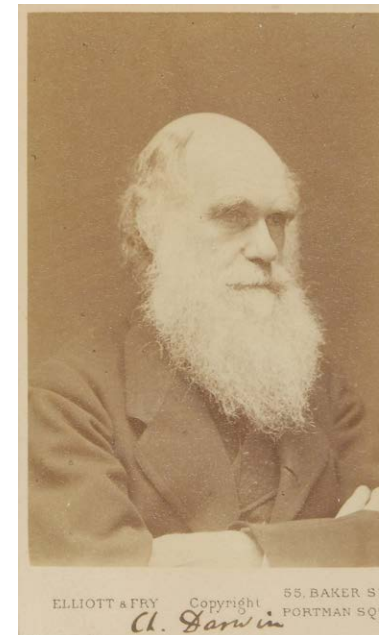
Signed by Charles Darwin on the mount. Elliott & Fry were leading portrait photographers in London, and this image is among the best-known portraits of Darwin.

An intimate photographic memento of Charles Darwin and his family. This extremely rare Darwin family photograph album contains photographs of **Charles Darwin** (1809-1882) and his wife **Emma Darwin** (1808-1896); their son **George Howard Darwin** (1845-1912), with another showing George holding his nephew Bernard Darwin; their daughter **Elizabeth Darwin** (1847-1926) and another of Elizabeth; their son **Horace Darwin** (1850-1953); their daughter **Henrietta Emma 'Etty' Litchfield** (1843-1927), with another two of Henrietta; Henrietta's husband **Richard Buckley Litchfield** (1832-1903), with another of Richard; Charles and Emma's first grandson **Bernard Darwin** (1876-1961) with two other photographs of the infant; and other photographs of as-yet unidentified sitters.

The portrait of Charles Darwin was made by Oscar Rejlander, "Darwin's Photographer." When Darwin decided to use photographs to illustrate his planned book on *The Expression of Emotions in Man and Animals*, he had found it difficult to obtain images with the desired facial expressions. After extensive searching, he eventually turned to the Swedish photographer Oscar Rejlander, whom he met in 1871. This seated portrait was one of several Rejlander made in 1871 or 1872. Darwin declared these **"The best photographs of me"** (Darwin Correspondence Project). Rejlander became "Darwin's principal adviser on photographic issues ... [and] presented Darwin with at least sixty-four pictures of expression, more than any other photographer" (Prodger, *Darwin's Camera*). Three of the portraits in this album are by Rejlander.

Henrietta Darwin lived and worked with her father at Down House until her marriage at age twenty-eight to Richard Buckley Litchfield on 31 August 1871. This album contains **portraits of Henrietta and Richard signed and dated on their wedding day**, an indication of the sentimental importance of this album. "She was a valued editor to her father as well as companion and correspondent to both of her parents. Henrietta played a significant role in the continuing memorialization of both of her parents: she edited passages of *The Autobiography of Charles Darwin* (1887). Although Henrietta was not afforded the formal schooling provided to her brothers, her keen editorial eye was sought after by her father for his scientific writing, particularly his 1871 work, *The Descent of Man*. In this Henrietta provided far more than grammatical assistance; Darwin asked her to help clarify and enliven his work."

With a Signed CDV Portrait of Charles Darwin



Charles Darwin



Charles Darwin



Emma Darwin



Horace Darwin



Henrietta (Darwin) Litchfield



George and Bernard Darwin

*“I am now rich
in photographs,
for I have found in
London, Rejlander.”*

– Charles Darwin

“Though far less recognized by Victorian society for her intellectual worth than her father or brothers, Henrietta was an essential lynchpin in the Darwin circle, and helped anchor both the scientific and domestic activities of her family” (Darwin Correspondence Project). Charles Darwin thanked Henrietta for her role in preparing the second printing of *The Descent of Man* (1871), writing in part, “Several reviewers speak of the lucid vigorous style etc.—Now I know how much I owe to you in this respect, which includes arrangement, not to mention still more important aids in the reasoning” (20 March 1871). After her father’s death, she assisted with the editing of his *Autobiography and Life of Erasmus Darwin*, and she edited her mother Emma’s *Letters*.

Henrietta’s husband, R.B. Litchfield, took a junior position in the Ecclesiastical Commission to provide an income to support him in his work at the philanthropic Working Men’s College. There he taught mathematics and singing, eventually becoming its principal. Litchfield was a friend of James Clerk Maxwell and John Ruskin.

Two of the photographs are of Charles Darwin’s second son George Howard Darwin (1845-1912). A distinguished astronomer, George Darwin was Plumian Professor of Astronomy at Cambridge, President of the Royal Astronomical Society, Fellow of the Royal Society, and recipient of its Royal Medal and Copley Medal. **George Howard Darwin has signed his portrait on the verso.**

The collection also includes rare photographs of two other children of Charles Darwin. Horace Darwin, a scientist, was the youngest of the Darwin children to survive into adulthood. Elizabeth Darwin, known as “Bessy,” was the naturalist’s youngest child. Elizabeth, who never married, bought a home near the Litchfields in her later years. Finally, the collection includes three photographs of Charles and Emma’s first grandson, Bernard Darwin, as an infant and as a young boy. Bernard, who became a noted amateur golfer and golf writer, was born in 1876.

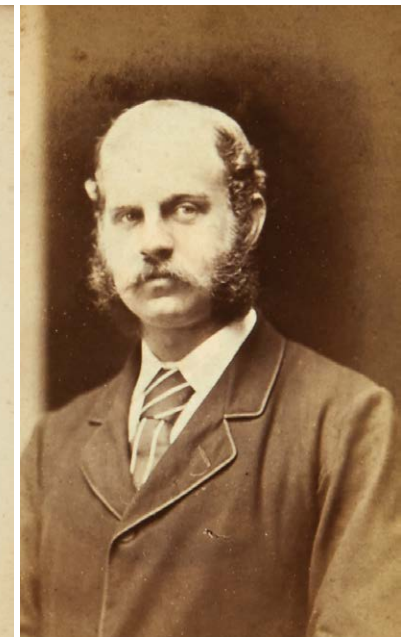
Darwin family photograph albums from the lifetime of Charles Darwin are of the very greatest rarity. This is likely the only example in private hands. This album is one of the most desirable Darwin photographic objects extant.



Bernard Darwin



Elizabeth Darwin



William Darwin



George Howard Darwin



Henrietta (Darwin) Litchfield



R.B. Litchfield

Signed by all Twelve Moonwalkers

(MOONWALKERS.)
Earthrise photograph signed by all twelve men who have walked on the moon.

Taken July 16, 1969 from the Apollo 11 spacecraft.

Chromogenic print on Kodak paper (8 x 10 in., image size 7 5/8 x 9 1/8 in.). NASA AS11-44-6552, Johnson Space Center imprint at left, all in red. Excellent condition.

This iconic Earthrise photograph is signed by all twelve moonwalkers. This magnificent photograph of the Earth rising above the moon’s horizon was taken during the Apollo 11 mission to the moon. **All twelve men who have walked on the moon have signed the photograph**, several giving their mission numbers. Those men are:

- Neil Armstrong (Apollo 11)
- Buzz Aldrin (Apollo 11)
- Alan Bean (Apollo 12)
- Charles Conrad (Apollo 12)
- Edgar Mitchell (Apollo 14)
- Alan Shepard (Apollo 14)
- Jim Irwin (Apollo 15)
- David Scott (Apollo 15)
- John Young (Apollo 16)
- Charles Duke (Apollo 16)
- Eugene Cernan (Apollo 17)
- Harrison Schmitt (Apollo 17)

“This view of the Earth rising over the Moon’s horizon was taken from the Apollo 11 spacecraft. The lunar terrain pictured is in the area of Smyth’s Sea on the nearside. Coordinates of the center of the terrain are 85 degrees east longitude and 3 degrees north latitude” (NASA).

Earthrise photographs signed by the twelve moonwalkers are rare in the market. It has long been impossible to assemble such a signed photograph as four of these giants of the dawn of space exploration have died: Jim Irwin (d. 1991), Alan Shepard (d. 1998), Charles Conrad (d. 1999), and Neil Armstrong (d. 2012).

This dramatic signed photograph is an iconic relic of the dawn of the Space Age.

“As I stand out here in the wonders of the unknown ...
I sort of realize there’s a fundamental truth to our nature,
Man must explore ... and this is exploration at its greatest.”
– David Scott on setting foot on the moon



The Art of Water Color Painting in 1820

Beloved by the Thomas Sisters in the Illinois Wilderness

(PAINTING.)
[FRANCIA,
FRANÇOIS LOUIS
THOMAS.] *A Series
of Progressive Lessons,
Intended to Elucidate the
Art of Flower Painting in
Water Colours.*

Philadelphia: Published by
Thomas DeSilver, Lydia R. Bailey,
printer, 1820.

4to. 32 pp. 12 aquatint plates by J. Hill,
10 hand-colored. A few plate numbers
cropped. Original boards, red roan back
and corners, spine ends chipped, printed
paper label, a little chipped, old color
lithograph label on back board. Browning
and staining. Half morocco case.
Numerous signatures and annotations by
the young ladies who owned this volume
in the first part of the 19th century.

Provenance: the daughters of Gen.
Samuel Thomas, with their signatures
and annotations. See description at right
for details.

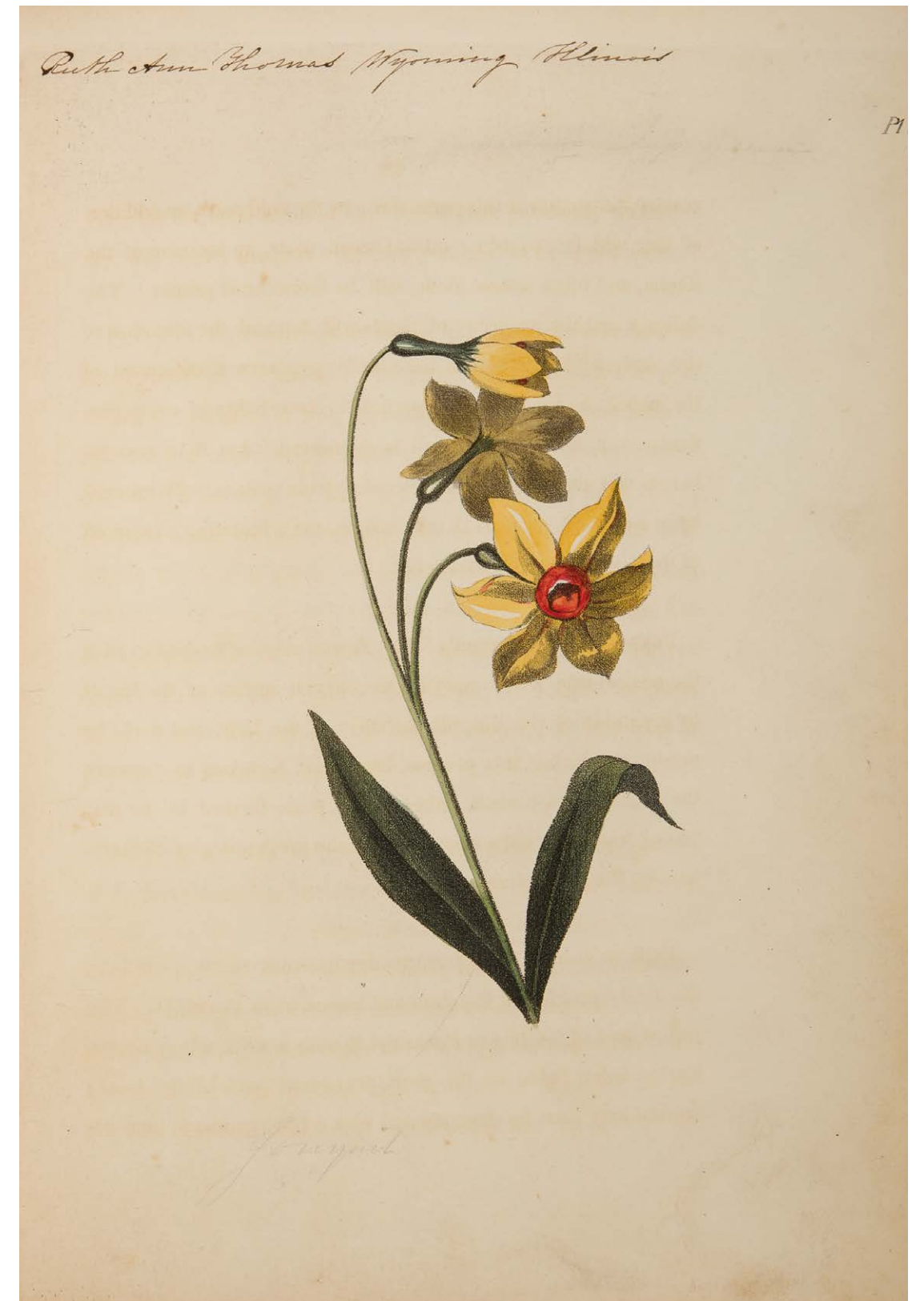
This appealing example of *A Series of Progressive Lessons*
was owned by a series of young ladies who extensively
annotated the volume with verse and signatures. This
is the second American edition (first printed in the U.S. in 1818).
Occasional streaks of watercolor indicate that the manual was
often used.

Francia (1772-1839) was a French watercolor painter who lived
and exhibited in London for many years. His book, published in
several editions in England and the United States, was perhaps the
most widely used flower painting manual of its day. Drawing and
painting in watercolors was an essential accomplishment for young
ladies.

**A wonderful pioneer provenance, from the library of the
daughters of General Samuel Thomas** (1787-1879). Although
he raised his family in the Wyoming Valley of Pennsylvania,
Thomas's military duties often took him to the West including
Fort Dearborn (present-day Chicago). In 1833 he purchased land
in the Spoon River area of Illinois and reinvented himself as a
western pioneer and developer. In August 1834 Thomas, his wife
Marcia, and their three youngest children, William (17), Ruth Ann
(15), and James (12) made a 42-day journey to Illinois, settling
the land and establishing the town of Wyoming. The three other
surviving Thomas children, all older married daughters, remained
in Pennsylvania. Two of them and their husbands joined their
parents within two years of their settlement in Illinois.

**This splendid volume is a poignant reminder of westward
migration and the cultural aspirations of young American girls
of the early 19th century.** The teenage Ruth Ann Thomas has
signed the covers twice: "Ruth Ann Thomas, Wyoming, Luzerne
County, Pennsylvania" and "Ruth Ann Thomas, Wyoming,
Putnam County, Illinois." In 1839 Wyoming, Illinois became part
of Stark County, which was carved out of Putnam County. Thus
the second inscription dates to 1836-39. Ruth Ann's older sisters
Mary Ann and Penelope had previously signed the book indicating
their ownership. The volume also bears the slightly later signatures
of Mary A. Smith and Ellen T. Smith.

**Scarce: no examples of either of the first two American editions
appear in the auction records of the past 30 years.**



Early Victorian Woman's Watercolor Album

(FLOWERS.) *Two albums of watercolors of British wildflowers and garden flowers.*

[Chetwode, 1838-1840 and 1841-1873.]

142 watercolor drawings of British wildflowers and garden flowers, each with a facing page of text. Two volumes. Quarto. Contemporary half roan. Rubbed, text block somewhat loose.

Provenance: Eliza Gauntlett, presumably the artist, signature in the first volume dated Chetwode, April 1838.

These delightful albums contains 142 finely executed full-page watercolors of British flowers. The artist, evidently Eliza Gauntlett, who has signed the first volume, has meticulously captioned each flower giving the place where it was found, often with the date. Extensive manuscript notes on the facing page for each flower provide the scientific and common name and characteristics of the plant.



An American Success Story: The McKoy Sisters From Slaves to World-Famous Entertainers

(CAROLINA TWINS.)
Germon, W. L.
*Mammoth portrait of
Millie and Christine
McKoy.*

[Philadelphia: W. L. Germon, c.
1868-71.]

Albumen print (22 x 18 in.), on heavy
card mount (24 x 20 in.). Some surface
wear and soling, but generally in good
condition.

Provenance: inscription on verso stating
“Presented by Hon. John A. Ackley 1920”
and mistakenly attributing the portrait to
J. W. Hurn of Philadelphia. Ackley (1854-
1933) was a prominent auctioneer and
New Jersey state legislator.

This spectacular large-format photograph depicts the celebrated conjoined twins Millie and Christine McKoy, known variously as “Millie-Christine,” “The Carolina Twins,” and “The Two-headed Nightingale.” The two once declared, “Although we speak of ourselves in the plural, we feel as but one person.”

The McKoy sisters shared one of the most remarkable lives in American history. Born into slavery on a North Carolina plantation in 1851, the infants were sold for public exhibition. Over the next few years, they were kidnapped and sold several times. Slaveowner Joseph Smith and his wife recovered them in England and determined to groom the precocious and intelligent girls for the stage. They taught them to read, write, sing, dance, play piano, and give recitations in several languages. “Soon the twins were making public appearances to great acclaim throughout the country as well as abroad, under Smith’s personal management. Billed variously as the ‘Two-Headed Girl’ and the ‘Two-Headed Nightingale,’ the duo known as Millie-Christine presented acts that included musical performances and declamations of verse that they had written themselves” (ANB). The Civil War brought these performances to a halt, but after the war the McKoys continued to live with the Smiths, and for years Joseph Smith Jr. managed them.

In the late 1860s the girls, still in their teens, toured America with Chang and Eng Bunker, the famed Siamese twins. Chang and Eng, slaveholders in North Carolina, had come out of retirement in an attempt to recoup losses resulting from the war. In 1871 the sisters embarked on a seven-year tour of Europe, becoming an international sensation. The women then toured America for years, securing financial independence for themselves and their families.

This splendid mammoth portrait was made between 1868 and 1871 by W. L. Germon, a leading Philadelphia portrait photographer from 1846 until his death in 1877. Germon made several portraits of Millie-Christine at this sitting, publishing some as 2 ¼ x 3 ½ in. cartes-de-visite. A related pose in CDV form appears in Joanne Martell’s *Millie-Christine* (2000), page 152. Germon also made portraits of Chang and Eng around the same time. The McKoy sisters sold their CDV and cabinet photographs in conjunction with their performances, but portraits of this size are virtually unheard of. **We have not located another large-format portrait of the sisters.**

*“I am most wonderfully made, a marvel to myself am I,
as well as to all who pass by.” – Millie-Christine*



Large-format portraits of the famous sisters are of the greatest rarity. Their amazing story brings together many strands of American history and culture including slavery, the Civil War, race, gender, crime, entertainment, and business.

The Americans *Inscribed by Robert Frank to the Book's Publisher*

FRANK, ROBERT.
Les Américains.

Paris: Delpire, 1958.

Oblong quarto. 83 black and white full-page photographic illustrations. Original printed boards. Corners bumped, else near fine.

Provenance: Barney Rosset of Grove Press, with his ownership stamp.

[with]

FRANK, ROBERT.
The Americans.

New York: Grove, 1959.

Oblong quarto. 83 black and white full-page photographic illustrations. Original cloth and dust jacket (chipped and soiled). Several leaves loose. Two leaves with library stamps.

Provenance: Barney Rosset of Grove Press, with his ownership stamp, his signature, and a presentation inscription by the photographer: "Barney Rosset is a good long lasting memory thanks... Robert Frank." With a letter of transmittal from Rosset's wife Astrid.

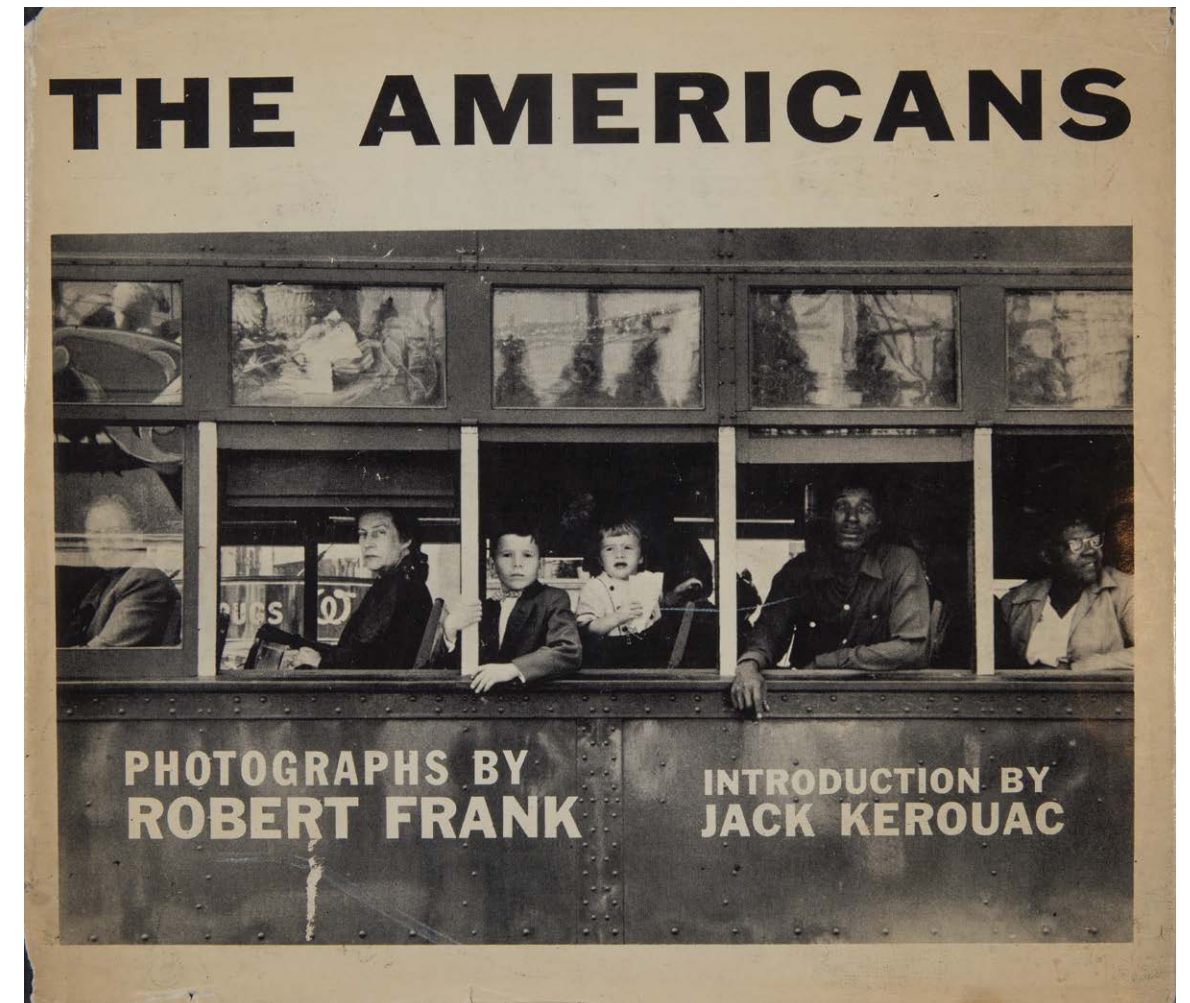
Roth, *The Book of 101 Books: Seminal Photographic Books of the Twentieth Century*, p. 150. *The Photobook*, vol. I, p. 247.

Superb association copies of the first edition and the first American edition. *The Americans*, a landmark in the history of photography, is inscribed by Robert Frank to his publisher Barney Rosset of Grove Press. Rosset was one of the most influential American publishers of the postwar era. He successfully waged a legal battles to publish the uncensored D. H. Lawrence's *Lady Chatterley's Lover*, Henry Miller's *Tropic of Cancer*, and William Burroughs's *The Naked Lunch*, leading to landmark Supreme Court free speech and First Amendment rulings. He was the longtime American publisher of Samuel Beckett and a leading publisher of the Beats including Burroughs, Ginsberg, Ferlinghetti and Jack Kerouac.

Frank's *The Americans* is "the most renowned photobook of all. It struck a chord with a whole generation of American photographers. Many memorable photobooks have been derived from this mass of material. None has been more memorable, more influential, nor more fully realized than Frank's masterpiece." The book "changed the face of photography in the documentary mode and it paved the way for three decades of photographs exploring the personal poetics of lived experience" (Parr & Badger).

Frank traveled across the United States in 1955 and 1956, taking more than 25,000 photographs. He chose eighty-three of the photographs to be published in *The Americans*. They "would arguably become **the most influential achievement of the entire postwar period in terms of their impact on photographers, artists, and writers.** ... America for Frank was a melancholy, even bleak or frightening place marred by racial and class divisions and enlivened only occasionally by a glimpse of lyrical sadness or joy. Frank's photographs, shot in black and white with a 35mm camera, seemed deliberately casual. The lighting and composition of the images were highly unconventional compared to most photojournalism or fine art photography at the time. Frank was after something more personal, more immediate and spontaneous" (Goldberg and Silberman, *American Photography*).

"The most renowned photobook of all ...
it changed the face of photography"



The book was first published as *Les Américains* in Paris in 1958 in an edition incorporating texts from Chateaubriand and Tocqueville to Faulkner and de Beauvoir. "When Barney Rosset at Grove Press agreed to publish *The Americans* in the U.S., Frank pulled out all the text, leaving only blank pages with captions facing the images, mirroring the layout of Evans' *American Photographs*. To replace all the words in the French edition, Frank includes only Jack Kerouac's bop intro. The French edition is sociology, the American edition is poetry" (David Levi Strauss, in Roth, *The Book of 101 Books*).

Important association copies of *The Americans* are extremely rare. The copy of *The Americans* inscribed by Frank in 1959 to photographer Leo Stashin was sold at Christie's in 2010 for £43,250 (\$62,000). **The present set, including *The Americans*, inscribed by Frank to the book's publisher, one of the great figures in the history of 20th century American publishing, must be counted as among of the most desirable copies extant.**

"Robert Frank
sucked a sad poem
out of America onto
film, taking rank
among the tragic
poets of the world.
To Robert Frank I
now give this message.
You got eyes."

— Jack Kerouac, preface to *The Americans*

Presentation Copy of Darwin's Last Book

DARWIN, CHARLES.

*The Formation of
Vegetable Mould,
Through the Action of
Worms, with Observations
of Their Habits.*

London: John Murray, 1881.

Original green cloth. Slight wear to inner
hinges, minimal stains to cloth. Fine.

Freeman 1357.

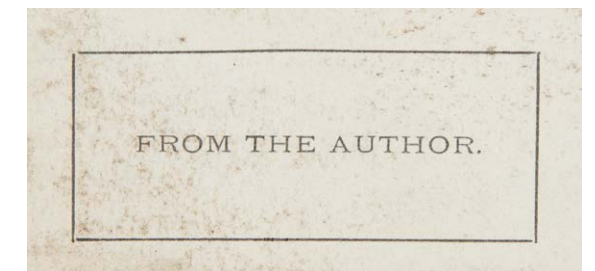
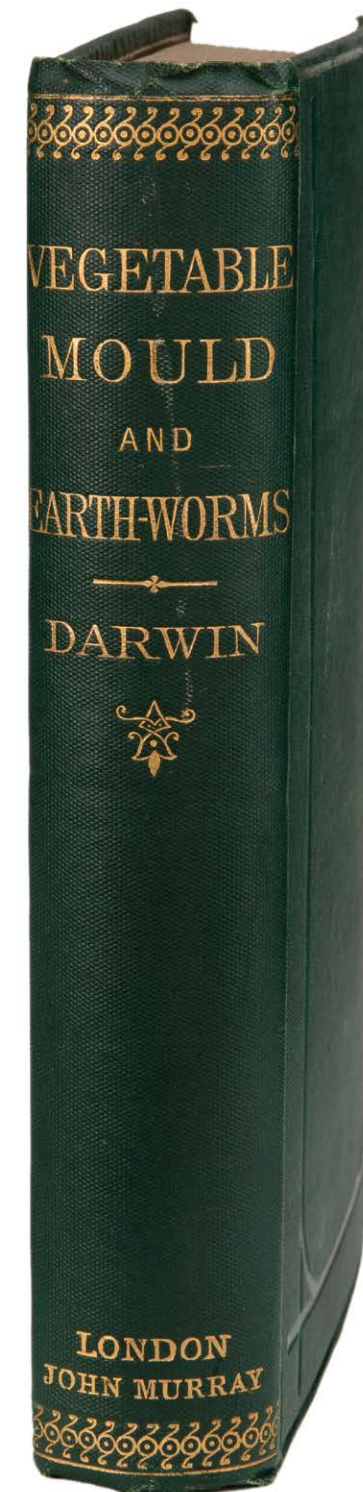
First edition of Charles Darwin's last book. Presentation copy with the printed slip reading "From the Author" mounted on the front pastedown and in the presentation binding.

This standard work on earthworms is a classic example of Darwin's groundbreaking analysis of an obscure corner of the animal kingdom. The book echoes the theme of his earlier geological and biological works: small changes over long periods can produce dramatic results. Darwin had been fascinated by earthworms for decades, and his studies culminated in this "pioneer study in quantitative ecology" (DSB).

Darwin's interest in earthworms dated to his earliest days as a student of natural history. His 1837 paper on the role of earthworms in soil formation was one of his earliest published papers. It was only late in his life that Darwin was able to return to this favorite subject. "The book was an instant success and remains a significant part of Darwin's *oeuvre*. It is written in a clear, informal style, and betrays, perhaps more than any other of his books, Darwin's true delight in engaging with nature" (Gordon Chancellor, Darwin Online). Freeman notes that though the edition was said to have been two thousand, "copies of the second thousand have this printed on the title page." This is one of only one thousand copies of the first printing.

This handsome copy is in the original presentation binding, with the top edge trimmed. Darwin detested opening the top edges of his books and demanded that his publisher produce a very small number of trimmed copies for presentation purposes. Francis Darwin wrote: "This was a favorite reform of my father's. He wrote to the *Athenaeum* on the subject, Feb. 5, 1867, pointing out that a book cut, even carefully, with a paper knife collects dust on its edges far more than a machine-cut book ... He tried to introduce the reform in the case of his own books but found the conservatism of booksellers too strong for him. The presentation copies of all his later books were sent out with the edges cut" (*Life and Letters*, Vol. III, p. 36).

"It may be doubted whether there are many other animals which have played so important a part in the history of the world, as these lowly organized creatures." – Charles Darwin



“history ... is, indeed, little more than the register of the crimes, follies, and misfortunes of mankind” – Edward Gibbon

“This masterpiece of historical penetration and literary style has remained one of the ageless historical works” – Printing and the Mind of Man

GIBBON, EDWARD.

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

London: Strahan and Cadell, 1776-1788.

4to. Six volumes. Frontispiece portrait of Gibbon, 3 maps (2 folding). The first volume, one of only 500 copies, is Rothschild's first state with all cancels present and errata uncorrected. This copy is as-issued, with the Table of Contents for Vol. I and the frontispiece portrait both at the front of the second volume. In many sets the binder has moved them to the first volume. In Vol. III, as in the four Rothschild copies, p. 177 is correctly numbered and p. 179 has the misprint “Honourous.” Bound with all half-titles excepting that of Vol. I. Contemporary sprinkled calf, spines gilt, red and green morocco labels, yellow edges. Lightly rubbed, a few joints cracked but secure. Occasional foxing and staining, a little underlining, some pencil notes. A fine, tall copy, with many leaves untrimmed. A handsome, untouched set.

Printing and the Mind of Man 222. Rothschild 948.

First editions, with the scarce first issue of Vol. I. During the printing of the first volume, Gibbon's publisher William Strahan predicted the popularity of the work and doubled the print run to 1000 copies, entailing the resetting of sheets B-Dd (pages 1-208) and a-b (ix-xvi). This copy is one of the initial 500 printed. Later volumes were printed in greater numbers.

The most celebrated historical work in English literature, Gibbon's *Decline and Fall of the Roman Empire* covers the thirteen centuries from the age of Trajan to the fall of Constantinople with unmatched erudition, clarity, and organization. “Gibbon brought a width of vision and a critical mastery of the available sources which have not been equaled to this day; and the result was clothed in an inimitable prose.” This is “the only historical narrative prior to Macaulay which continues to be reprinted and actually read” (Printing and the Mind of Man).

Gibbon wrote that it was in Rome on October 15, 1764, while “musing amidst the ruins of the Capitol, where the barefooted friars were singing vespers in the temple of Jupiter ... [that] the idea of writing the decline and fall of the city first started into my mind.” It was not until 1772 that he began the masterpiece which would be nearly twenty years in the making.

“I am at a loss,” Gibbon wrote, “how to describe the success of the work without betraying the vanity of the writer. The first impression was exhausted in a few days; a second and third edition were scarcely adequate to the demand, and the bookseller's property was twice invaded by the pirates of Dublin. My book was on every table, and almost on every toilette.” Publication of this grand work placed Gibbon at the “very head of the literary tribe” in Europe, according to Adam Smith.

It is difficult to obtain quality sets of first editions which have not been rebound or rebacked. **This handsome set is in collector's condition.**



*“The Grandest Color Plate Book
Issued in the United States up to its Time”*

**MCKENNEY,
THOMAS L. AND
JAMES HALL.**

*History of the Indian
Tribes of North America.
With biographical
sketches and anecdotes
of the principal chiefs.*

Philadelphia: Greenough [and]
Rice & Clark, [1838-1844].

Three volumes. Folio. 120 hand-colored lithographs. Volume 1 in contemporary half red morocco; volumes 2 and 3 in original parts in wrappers, 3 plates supplied from another copy. Some wear including chipping and closed tears. Foxing. Wrappers restored, a few in facsimile. A handsome, fresh set with brilliant, vivid hand-coloring, with most parts in original wrappers. Half morocco cases.

A handsome set, with original wrappers, of this landmark of American publishing history, “one of the most costly and important ever published on the American Indians” (Field). In 1816 James Madison named Thomas McKenney superintendent of Indian trade, and in 1824 he became the first head of the Bureau of Indian Affairs. For years he worked tirelessly to promote Indian-American relations, championing the cause of the Indians and seeking to preserve a record of their vanishing cultures. His collaborator was Illinois jurist and author James Hall.

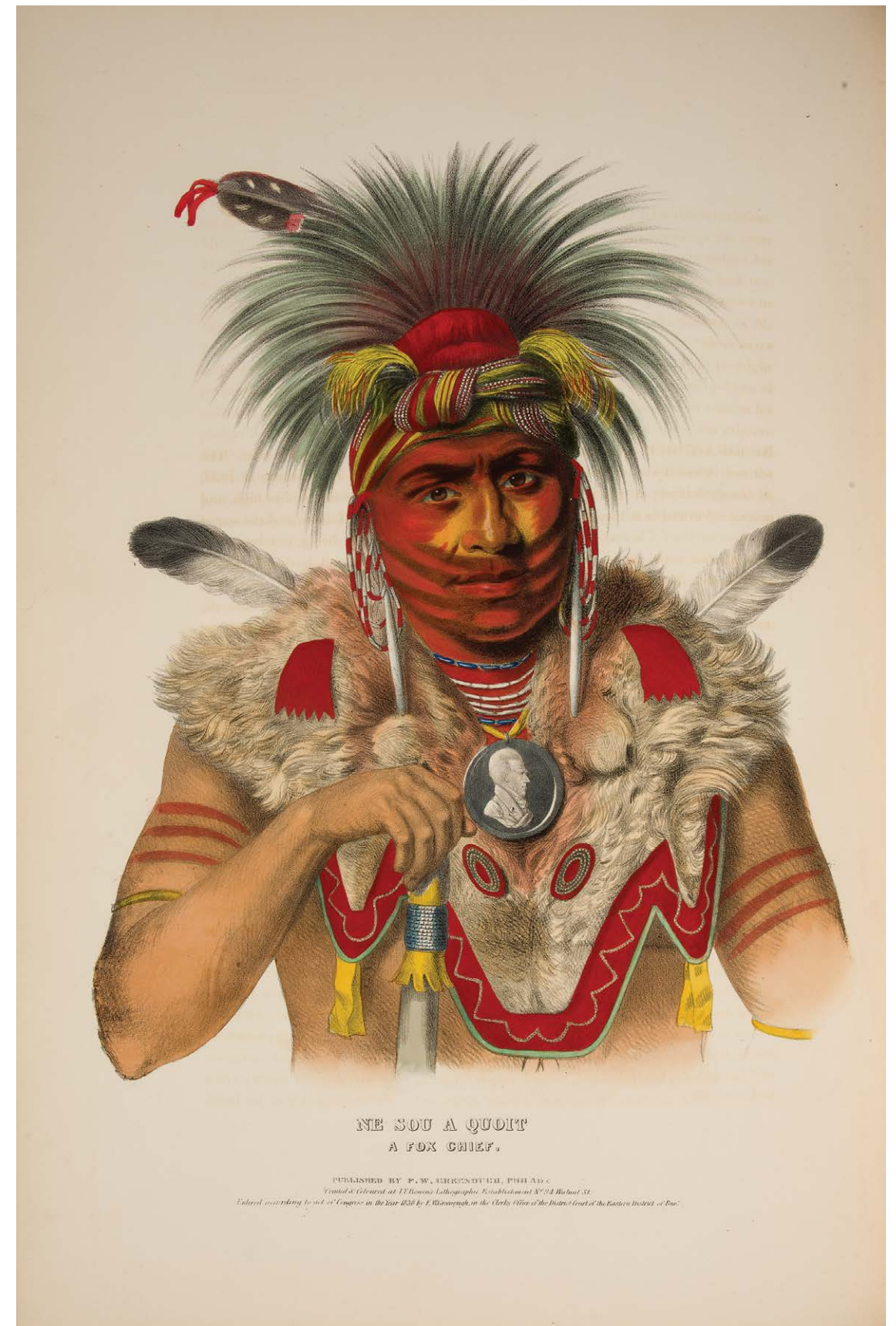
In 1821 James Monroe invited 17 Indian leaders to Washington, in order to demonstrate the wealth and power of the United States and thereby promote peace. At McKenney’s order, leading artists including Charles Bird King painted portraits of these men, and over the coming decade they executed scores of portraits of members of more than twenty American Indian tribes visiting Washington on official business. These portraits formed the heart of the government’s National Indian Portrait Gallery, first housed at the War Department and later transferred to the Smithsonian. The Smithsonian fire of 1865 destroyed all but the handful of paintings now at the White House. As a result, these volumes form our only records of the likenesses of many of the most prominent Indian leaders of the century.

In 1830 McKenney, having been dismissed by Andrew Jackson, began to plan for the publication of the paintings and a series of biographies, often based on McKenney’s own interviews with the subjects. The magnitude of the project was overwhelming. The work’s great cost and complexity required that it be brought out over time, and several printers and lithographers took part in the project until its completion by Rice and Clark in 1844. Smaller format editions appeared in later years to make the set accessible to a wider audience. The title-pages are in the following BAL states: Vol. I state C, Vol. II state A, Vol. III state A.

Over the past 150 years, the folio editions of McKenney and Hall have naturally attracted considerable attention and handling from collectors, lovers of history and ethnology, and print dealers. As a result, most sets have been badly damaged, rebound, and heavily restored, and copies of this work typically evidence heavy reading and thumbing. **It is unusual to encounter so many of the parts in original wrappers and with the plates brilliantly colored.**

“[my intention is] preserving the likenesses of some of the most distinguished among this most extraordinary race of people”

— Thomas L. McKenney



The Most Important Event in 20th-Century Science

WATSON, JAMES D.
& FRANCIS CRICK.
*“Molecular structure of
nucleic acids. A structure of
deoxyribose nucleic acid.”*

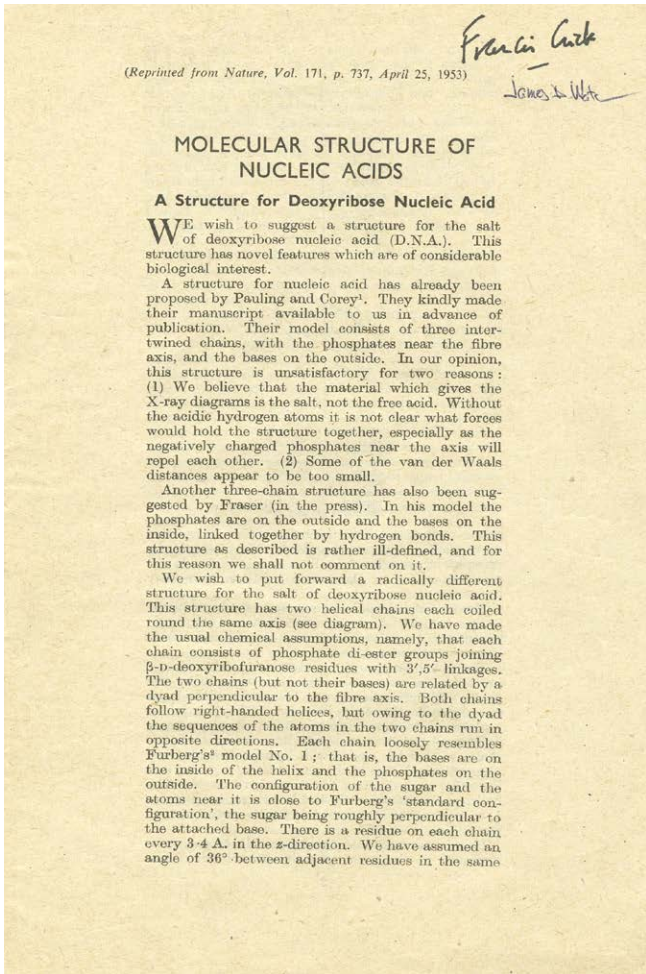
Offprint from: *Nature* Vol. 171,
April 25, 1953.

13, (1) pp. Original self-wrappers. Fine.

A fine signed copy of the famous DNA offprint, signed by Watson and Crick on the first page and thus eminently suited for exhibition.

This is the celebrated announcement of the discovery of the structure of DNA, the cornerstone event in modern genetics and biology and one of the greatest scientific discoveries of all time. The first paper in this 3-paper offprint is the original announcement of the discovery of the double helix structure of DNA. The Watson and Crick paper is accompanied by two important related papers on DNA from the same issue of *Nature*, one by Wilkins, Stokes and Wilson, the other by Franklin and Gosling (containing the famous x-ray photograph of DNA).

Watson and Crick concluded their epoch-making paper with this classic understatement: “The structure has novel features which are of considerable biological interest ... It has not escaped our notice that the specific pairing we have postulated immediately suggests a possible copying mechanism for the genetic material.”



The Classic Watson and Crick Photograph

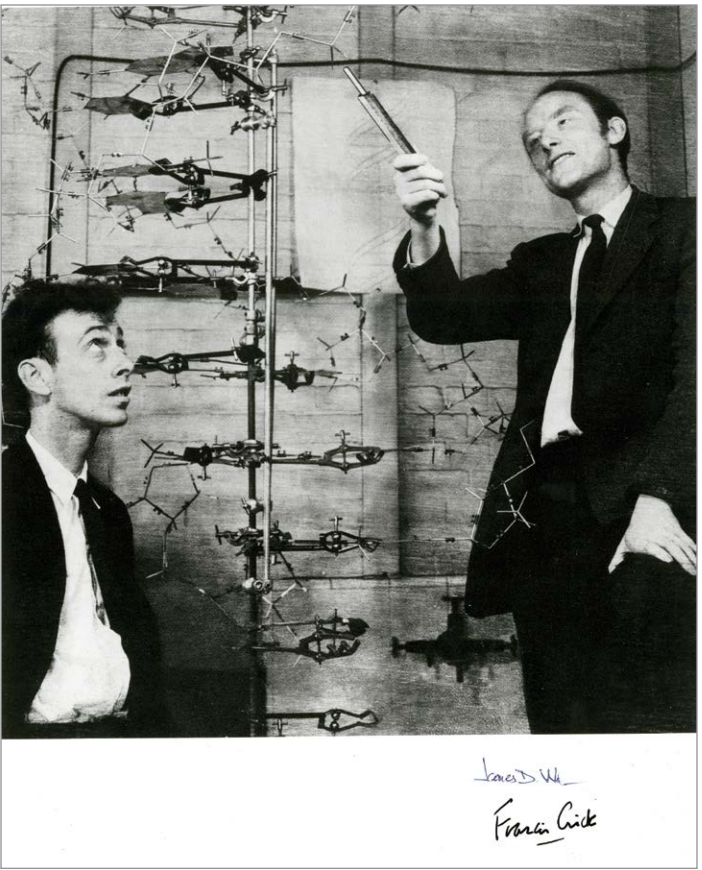
WATSON, JAMES D.
& FRANCIS CRICK.
*Signed photograph of
Watson and Crick with
their three-dimensional
model of the double-helix
DNA molecule.*

8 x 10 in. (image size 8 x 8 ¼ in.). Fine.

This is the great DNA photograph, signed by Watson and Crick in the white lower margin. This photograph was one of four similar poses made by amateur photographer Anthony Barrington Brown at the Cavendish Laboratory soon after the announcement.

Crick concluded his 1962 Nobel lecture, “[I]n spite of the great complexity of protein synthesis and in spite of the considerable technical difficulties in synthesizing polynucleotides with defined sequences it is not unreasonable to hope that all these points will be clarified in the near future, and that the genetic code will be completely established on a sound experimental basis within a few years.”

No scientific discovery has ever had such far-reaching implications for the betterment of mankind. In 1962 Watson, Crick, and Maurice Wilkins shared the Nobel Prize for medicine for their discoveries concerning the molecular structure of nucleic acids and its significance for information transfer in living material.



John Hay's Unique Photograph of Lincoln

(LINCOLN,
ABRAHAM.)
Gardner, Alexander.
*Photograph Portrait
of Abraham Lincoln,
a vignetted bust portrait.*

Washington, August 9, 1863.

Albumen print (15 x 12 in.), retouched
in the print, trimmed to oval. Excellent
condition. Original mahogany frame.

Provenance: 1) John Hay, Lincoln's
secretary and later U.S. Secretary of State
(1838-1905); 2) his son Clarence Leonard
Hay (1884-1969); 3) his son John Hay
(1915-2011).

Ostendorf, *Lincoln's Photographs* O-121.

This is **the only known example of this highly important photograph of Lincoln**, taken one month after the Battle of Gettysburg. A giant of American photography, Alexander Gardner headed Mathew Brady's Washington studio until he established his own gallery in 1863. His studio soon rivaled Brady's for the quality and extent of its war and portrait photography. Gardner first photographed Lincoln as president-elect while working for Brady, and he went on to take Lincoln's portrait more than any other photographer.

Lincoln sat for six photographs on August 9, 1863 to inaugurate Alexander Gardner's new gallery in Washington. "Lincoln had promised to be Gardner's first sitter and chose Sunday for his visit to avoid 'curiosity-seekers and other seekers' while on the way to the gallery" (Ostendorf, *Lincoln's Photographs*, p. 130). Lincoln's secretary John Hay wrote in his diary of this sitting: "I went down with the President to have his picture taken at Gardner's. He was in very good spirits." Six portraits were made at the session, but this example, kept by John Hay for himself, is the only known example.

"From the Gardner Gallery sitting of August 9, 1863 emerges this **previously unknown portrait of exceptional quality**. It had remained lost, its existence unsuspected by historians until 1969. John Hay, the grandson of Lincoln's secretary, John Hay, sought identification of the photograph and sent a copy to Lloyd Ostendorf for evaluation. **It was clear that somehow this view from the sitting was not distributed commercially by the gallery, but had been retained only by the Hay family**" (Ostendorf, *Lincoln's Photographs: A Complete Album*, p. 360).

Lincoln's secretary John Hay chose this magnificent one-of-a-kind photograph for himself. Hay lived at the White House and served as Lincoln's secretary, together with John Nicolay, until 1864. Hay was present when Lincoln died on April 15, 1865. The ten-volume Nicolay and Hay biography of Lincoln remains a standard source.

"previously unknown portrait of exceptional quality"

—Ostendorf



Lincoln Delivers his Second Inaugural Address

(LINCOLN,
ABRAHAM.)
Gardner, Alexander,
attr. *Photograph of
Abraham Lincoln
delivering his Second
Inaugural Address.*

Washington, 4 March 1865.

Albumen print (7 x 9 ½ in.), mounted, early manuscript caption on mount: "Lincoln's Inauguration." Mount chipped, some staining and soiling, some fading to image. A rare survival. Verso of mount with later stamp of Clarence Dodge, Photographer, 106 C Street, Washington, D.C. A second example with the Dodge stamp is in the Getty Museum.

This albumen photograph clearly dates to the early period of paper photography and may have been printed in 1865. The appearance of the manuscript title on the mount, "Lincoln's Inauguration," is in keeping with an early date. The stamp on the verso dates to ca. 1900 (Dodge is first listed at 106 C Street in Washington city directories in 1900). Dodge began his photography career in Washington late in the Civil War. The nature of the albumen print and the caption beneath suggest that Dodge added his stamp years after the print was made, perhaps deciding to sell it only at a late date, as his career was drawing to a close.

Ostendorf, *Lincoln's Photographs* O-108.

Lincoln delivers his Second Inaugural Address. One of the most historic photographs of the 19th century, this famous image shows Lincoln in the act of delivering his Second Inaugural Address on the east portico of the U.S. Capitol on March 4, 1865. As there are no photographs of Lincoln delivering the Gettysburg Address, this is the most important photograph of Lincoln making a speech.

Thousands of spectators gathered in the mud around the newly completed Capitol to hear Lincoln speak as the war drew to a close. Walt Whitman watched Lincoln on the way to the Capitol that morning: "He was in his plain two-horse barouche, and looked very much worn and tired; the lines ... of vast responsibilities, intricate questions, and demands of life and death, cut deeper than ever upon his dark brown face ..." John Wilkes Booth and other assassination conspirators were among those in attendance. Booth later confided to his friend Samuel Knapp Chester, "What an excellent chance I had to kill the president, if I had wished, on inauguration day!" A number of authorities have attempted to identify Booth in the crowd and suggest that he is standing on the balcony overlooking the podium (see Kunhardt, *Twenty Days*, pp. 30-35).

Lincoln's Second Inaugural Address is perhaps the most admired of all his writings. It is inscribed, together with the Gettysburg Address, in the Lincoln Memorial. "Lincoln thought the Second Inaugural to be his greatest speech—even more profound and powerful than the Gettysburg Address" (James McPherson). Lincoln wrote, **"I expect the [Second Inaugural Address] to wear as well as—perhaps better than—anything I have produced."** With victory over the Confederacy virtually assured, Lincoln used his Second Inaugural to call for peace and reconciliation for all Americans. Six weeks after delivering the speech, Lincoln was assassinated. His conclusion contains some of the most celebrated lines in American history:

"With malice toward none; with charity for all; with firmness in the right, as God gives us to see the right, let us strive on to finish the work we are in; to bind up the nation's wounds; to care for him who shall have borne the battle, and for his widow & his orphan—to do all which may achieve and cherish a just & lasting peace among ourselves, and with all nations."

"With malice toward none; with charity for all"



Alexander Gardner was the leading photographer in Washington during the war, and he made more portraits of Lincoln than any other photographer. There are eight different "Gardner" views of the inauguration, and in most Lincoln is either seated or his portrait is blurred or otherwise defective. The present photograph, clearly showing a standing Lincoln delivering the address, is the best and most widely reproduced image. It would have been impossible for Gardner to take all of the photographs. In this instance and others, he routinely engaged other photographers to make photographs on his behalf. The photograph is commonly attributed to Gardner (see the Library of Congress among many others), and Ostendorf conservatively states "cameraman unknown, possibly Gardner." It has been suggested that Dodge himself operated the camera for Gardner in making this very image, thus explaining his ownership of this print bearing his stamp.

This important photograph of Lincoln delivering one of his greatest speeches, just weeks before his death, is a founding document in the history of photojournalism.

VERY RARE. We have located only one other example appearing for public sale in the past twenty-five years.

Gardner Photograph of the Execution of the Lincoln Conspirators

(LINCOLN,
ABRAHAM.)

Gardner, Alexander.

*Photograph of the execution
of the Lincoln assassination
conspirators.*

Washington, 7 July 1865.

Albumen print (8 3/4 x 6 3/4 in.), mounted. Some chipping to mount. Manuscript caption on mount "preparing for the Execution of President Lincoln's Conspirat[ors], Jail yard Washington, D.C. July 7th, 1865." Some fading, but generally in good condition.

The hanging of the Lincoln assassination conspirators.

Within two weeks of Lincoln's death, eight accused conspirators were in custody. President Andrew Johnson ordered a trial by military commission. After a seven-week trial in May and June, the commission retired to deliberate. On July 5 Johnson approved the verdicts and sentences including four death sentences. On July 6 the verdicts were revealed, and the very next day the four executions were carried out simultaneously. The convicted conspirators were stunned to learn that they were to be executed immediately.

Alexander Gardner, the leading photographer in Washington, secured permission to document the carefully orchestrated event for which tickets were hotly contested. He made a series of ten images documenting the execution. This dramatic photograph shows the preparation for the hanging of the conspirators (from left to right):

Mary Surratt (at whose boarding house the conspirators met)

Lewis Powell (who attempted to assassinate Secretary of State William Seward)

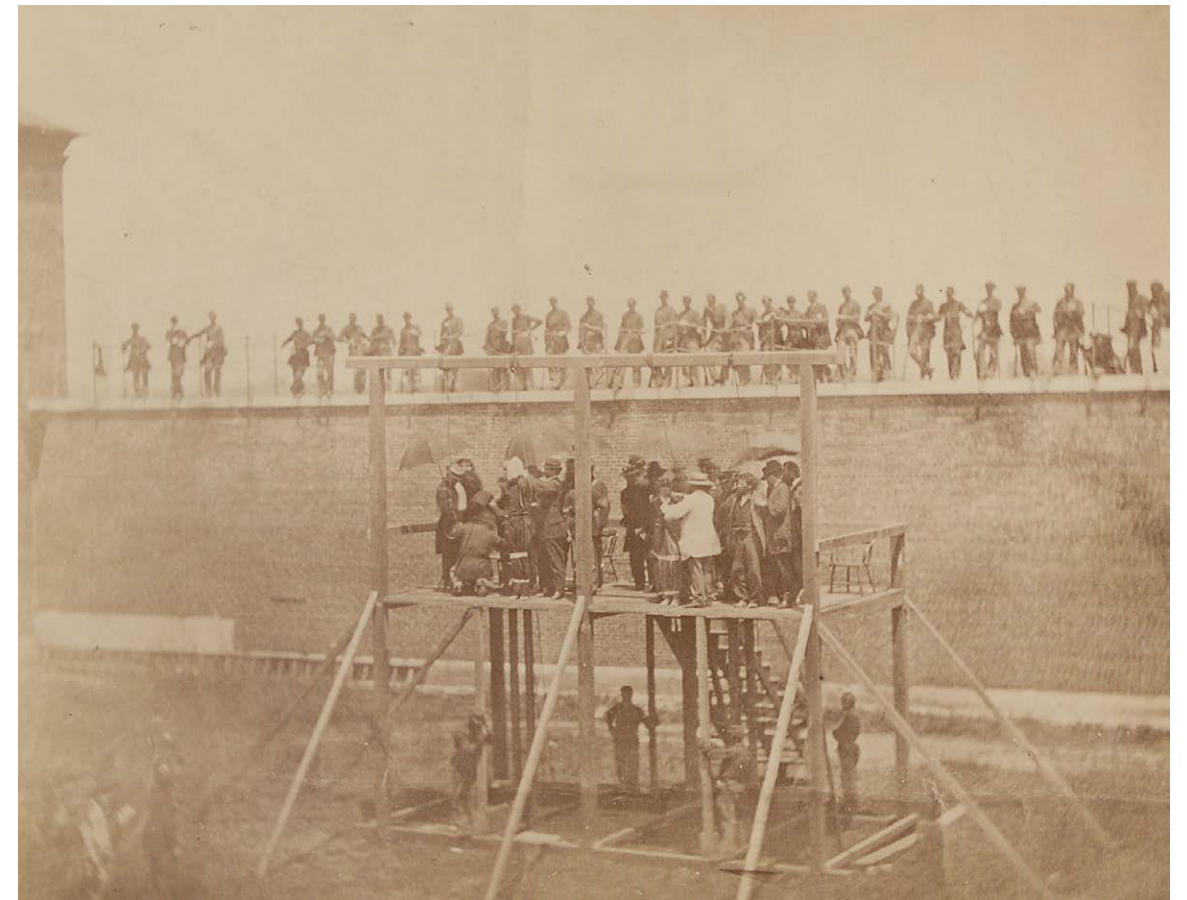
David Herold (who assisted John Wilkes Booth in his flight from Washington)

George Atzerodt (who conspired to assassinate Vice-President Andrew Johnson)

This photograph was the sole Alexander Gardner view used as a double-page spread in the standard work on the subject, which observed: "Adjusting the Ropes. The conspirators are bound, hooded, and fitted with nooses. On the right, Atzerodt, the last to be bound, recoils at what he sees" (Swanson and Weinberg, *Lincoln's Assassins: Their Trial and Execution*, plate 190). Officials hold umbrellas to block the sun while preparations are made for the hanging. Men below the platform await the order to knock away the posts holding the trapdoors in place.

This momentous image is one of the first news photographs.

"Adjusting the Ropes. The conspirators are bound, hooded, and fitted with nooses. On the right, Atzerodt, the last to be bound, recoils at what he sees." – Swanson and Weinberg



The Only Contemporary Published Account of the Secret Debates in the Federal Constitutional Convention

MARTIN, LUTHER.
The Genuine Information, Delivered to the Legislature of the State of Maryland, Relative to the Proceedings of the General Convention, Lately Held in Philadelphia.

Philadelphia: Eleazar Oswald, 1788.

Contemporary calf, quite worn, bound with eight other volumes (details on request). Browned, some dampstaining, closed tears, contemporary signature on title with a few ink burns. A rare survival.

Evans 21220.

First edition of Martin's *Genuine Information*, a classic Anti-Federalist work and the only contemporary published source to describe the secret debates in the Federal Constitutional Convention.

Luther Martin of Maryland was a member of both the Continental Congress and the Federal Constitutional Convention. "In Philadelphia, Martin's extensive legal knowledge and his commitment to preserving a role for small states made him a leader among the delegates who opposed James Madison's Virginian Plan" (ANB). Martin expressed suspicion of the secrecy rule imposed upon the Convention, the debates of which were carried out behind closed doors.

Over the course of the Convention, Martin and other Anti-Federalists failed to constrain the power of the national government, to limit the legislative strength of the larger states, and to secure the inclusion of a Bill of Rights. Martin objected that the members of the convention violated their instructions to meet "for the sole and express purpose of revising" the Articles of Convention, instead drafting an entirely new document and form of government. George Washington and Benjamin Franklin backed the new direction of the convention, but Martin warned that we should not "suffer our eyes to be dazzled by the splendor of names, as to run blindfolded into what may be our destruction."

Therefore, as a matter of conscience, he walked out of the Convention and resolved to defeat its ratification. Soon thereafter, Martin presented this detailed report on the convention and its proposed constitution. *The Genuine Information is the only firsthand account of the convention proceedings published at the time. Other accounts were not published for another thirty years, and James Madison's notes were not published until 1840.*

The Only Delegate to Break the Oath of Secrecy A Southern Slaveowner Speaks Out Against Slavery

Martin and the other Anti-Federalists were deeply suspicious of strong central government. In *The Genuine Information* he warned, "no greater powers ought to be given than experience has shewn to be necessary, since it will be easy to delegate further power when time shall dictate the expediency or necessity; but powers once bestowed upon a government, should they be found ever so dangerous or destructive to freedom, cannot be resumed or wrested from government, but by another revolution."

The *Genuine Information* also contains one of the greatest early American criticisms of slavery. Martin, himself a slaveowner, was distressed by American slavery and pointed out the hypocrisy of appealing to God for assistance to "a government formed pretendedly on the principles of liberty and for its preservation" while encouraging the slave trade and counting slaves for apportionment. He warned, **"national crimes can only be, and frequently are, punished in this world by national punishments, and that the continuance of the slave trade ... ought to be considered as justly exposing us to the displeasure and vengeance of Him, who is equal Lord of all, and who views with equal eye, the poor African Slave and his American master!"**

The passage of a Bill of Rights by the First Congress and the conduct of the Washington and Adams administrations ultimately impressed Martin, who became one of the nation's leading attorneys. He successfully defended Justice Samuel Chase in his impeachment trial and was one of Aaron Burr's defense lawyers in the treason trial. As attorney general he argued Maryland's side in the landmark *McCulloch v. Maryland*.

This copy of Luther Martin's *Genuine Information* is bound in one volume with eight other political works of the period including James Monroe's *View of the Conduct of the Executive of the United States* (1797) and *Proceedings of the House of Representatives ... Petitions Praying for a Repeal of the Alien and Sedition Laws* (Philadelphia, 1799).

The Genuine Information is extremely rare in the market. Only one other complete copy appears in the auction records of the last 80 years. A rare and important survival.

"Powers once bestowed upon a government, should they be found ever so dangerous or destructive to freedom, cannot be resumed or wrested from government, but by another revolution."

Emerson's Philosophy of Poetry

EMERSON, RALPH
WALDO. *Autograph
Letter Signed to Abby
Dwight Woodbridge.*

Concord, 6 July 1841.

3 ¼ pp. on a single folded sheet with
address panel. Small seal hole with slight
loss of text. Framed.

In this tremendous letter on his philosophy of the individual and on writing poetry, Emerson describes for a prospective contributor the workings of his fabled literary magazine, *The Dial*. Founded the previous year, the magazine was the chief publication of the Transcendentalists. When *The Dial* failed in 1844, Horace Greeley called it “most original and thoughtful periodical ever published in this country.” Emerson writes in part,

“... respecting our little journal, the Dial, I have to say that all the contributions to that paper are gratuitous. It was set on foot by a party of friends, & is furnished with matter by them. A very few persons, on whose pen a constant dependence is placed, receive each a copy of the work & no other reward. The occasional contributors have not received even this recompense so entirely is this journal an experiment, hitherto uncertain whether its subscription list would pay its printing and publication. Miss [Margaret] Fuller, the editor, who is to have some contingent allowance from the publishers, has thus far, I believe, received none.”

Emerson outlines his philosophy of poetry. Referring to “the petty tyranny of my office as poetic critic,” Emerson explains “why I did not press my friend Miss Fuller to insert these harmonious lines you have sent me in the Dial for this month.” He acknowledges that “I am very hard to please in the matter of poetry, but my quarrel with most of the verses I read is this, namely, that it is conventional, that it is a certain manner of writing agreed on in society (in a very select society, if you will),—and caught by the ear; but is not **that new, constitutional, unimitated & inimitable voice of the individual, which poetry ought always to be....**” The imagery ought to reveal to me where & with whom he or she has spent the hours, & ought to show me what objects (never before so distinguished) his constitution & temperament have made affecting to him. **In short, all poetry should be original & necessary.”**

“In short, all poetry should be original & necessary.”

Continuing this splendid rejection letter, Emerson praises Woodbridge’s “smooth and elegant verse” but notes “I should prize more highly much ruder specimens from your portfolio ... which recorded in a way you could not repeat, some profound experience of happiness or pain.” The recipient, Abby Dwight Woodbridge, was a poet and teacher in Albany. In a biographical sketch of the poet in *A Woman’s Record*, Sarah J. Hale observed that Woodbridge’s “writings are her amusement and relaxation in her hours of leisure, and show much purity of taste and ease of expression.”

Emerson closes, “You must not, however, judge me so ill as to think me quite contented with such verses as we have published in our magazine. Yet I please myself much with the marked taste for poetry which is showing itself everywhere in the country, & I congratulate you on the possession of an ear & talent which promise so much.”

This long letter on poetry and individual experience reflects one of the great themes of Emerson’s thought— the individual. “Emerson remained throughout his lifetime the champion of the individual and a believer in the primacy of the individual’s experience. ... Central to defining Emerson’s contribution to American thought is his emphasis on non-conformity that had so profound an effect on Thoreau. Self-reliance and independence of thought are fundamental to Emerson’s perspective in that they are the practical expressions of the central relation between the self and the infinite. To trust oneself and follow our inner promptings corresponds to the highest degree of consciousness” (IEP).

This is one of the best Emerson letters to appear on the market in decades.

“I am very hard to please in the matter of poetry, but my quarrel with most of the verses I read is this, namely, that it is conventional, that it is a certain manner of writing agreed on in society ... but is not that new, constitutional, unimitated & inimitable voice of the individual, which poetry ought always to be ...”

Hawthorne Writes to His Friend and Publisher Concerning Presentation Copies of His Last Book

**HAWTHORNE,
NATHANIEL.**
Autograph Letter
Signed to James T. Fields.

Concord, 16 September 1863.

8vo. One page. Very good condition.

In this wonderful letter to his close friend and publisher James T. Fields, Nathaniel Hawthorne discusses the presentation copies of *Our Old Home*, which was scheduled to be published three days later on September 19, 1863.

Hawthorne writes,

"Dear Fields, On the other page is the list of presentation people; and (with four [altered from three] copies bestowed when I saw you) it amounts to twenty-four, which your liberality and kindness allow me ... I held my pen suspended over one or two of the names, doubting whether they deserved of me so especial a favor as a portion of my heart and brain. I have few friends. Some authors, I should think, would require half the edition for private distribution ... Your friend, Nathl Hawthorne."

This remarkable letter explains the rarity of inscribed presentation copies of *Our Old Home* (none at auction in at least 40 years): Hawthorne arranged for these presentation copies to be distributed directly by the publisher. Presumably these are the copies inscribed "From the author" in a clerk's hand.

The recipient of this letter, James T. Fields (of the celebrated publishing firm Ticknor and Fields), was one of Hawthorne's closest friends and greatest influences. Hawthorne once told Fields, "I care more for your good opinion than for that of a host of critics, and have excellent reason for so doing; inasmuch as my literary success, whatever it has been or may be, is the result of my connection with you."

It was Fields who convinced Hawthorne to transform *The Scarlet Letter* from a short story into a novel in 1850. Late in the author's life, after publishing a series of Hawthorne's essays in *The Atlantic Monthly*, Fields persuaded the author to collect them in the book published as *Our Old Home* in 1863. Hawthorne died the following year, and Fields served as his pallbearer alongside Emerson, Holmes, Alcott, Whipple, and Longfellow.

This is a splendid letter reflecting Hawthorne's famously reclusive nature and explaining the rarity of inscribed copies of *Our Old Home*.

"I have few friends. Some authors, I should think, would require half the edition for private distribution."

Concord, Sept 16th 63

Dear Fields

On the other page is the list of presentation people; and (with ~~three~~^{four} copies bestowed when I saw you) it amounts to twenty-four, which your liberality and kindness allow me. As likely as not, I have forgotten two or three, and I held my pen suspended over one or two of the names, doubting whether they deserved of me so especial a favor as a portion of my heart and brain. I have few friends. Some authors, I should think, would require half the edition for private distribution.

I give more with greater pleasure than to Mrs. Fields, in whom is included yourself.

Your friend,
Nathl Hawthorne.

Longfellow Sends an Early Draft of “Excelsior”

LONGFELLOW,
HENRY
WADSWORTH.
*Early Draft Autograph
Manuscript of “Excelsior,”
incorporated into an
Autograph Letter Signed
to Samuel Cutler Ward
(“My dear Excelsior”).*

Cambridge, 30 September 1841.

4to. 3 1/2 pages. Silked, seal tear at outer
edge of address leaf expertly repaired
with paper. Very good.

In this outstanding literary letter, Longfellow writes in full and sends an early draft of his beloved poem “Excelsior,” commenting on its meaning and significance and writing out all thirty-six lines. The poet states that the work is among the best he has written, describes the circumstances of its writing, and points out its central theme. He observes that only one person has seen it and that Ward should “keep it quietly to yourself.” Longfellow writes in part,

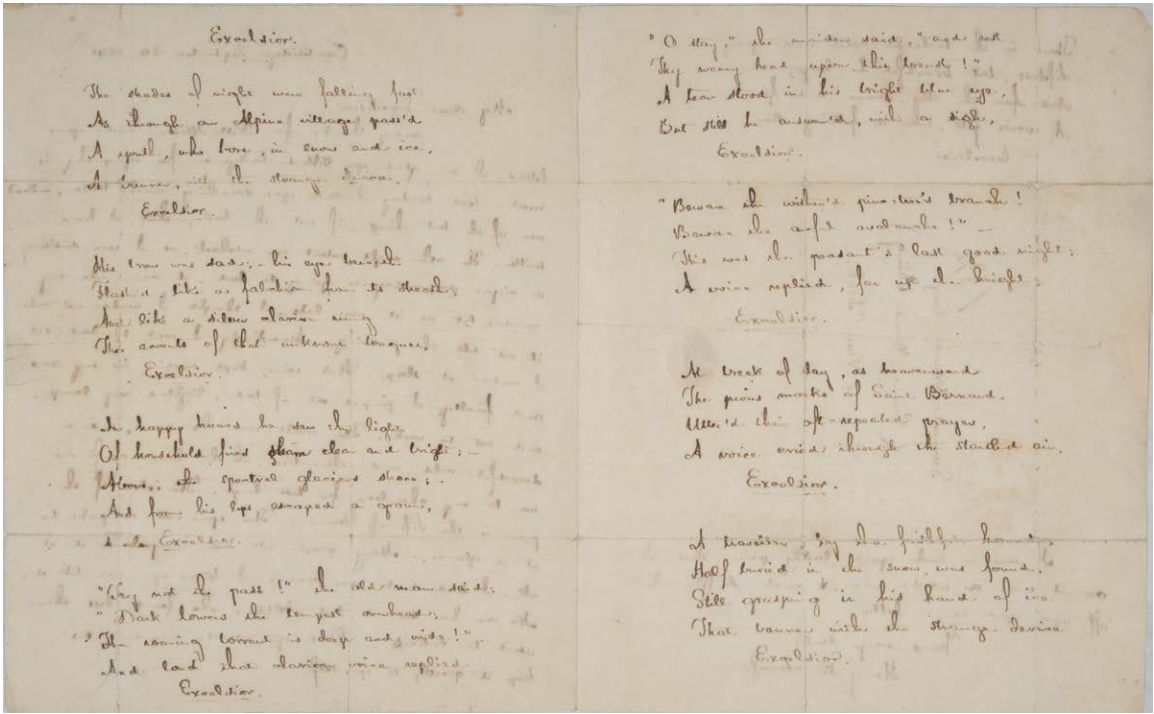
“I am glad you liked Endymion, for sympathy is sweet. But today I send you something much better; indeed one of the best things, if not the best, that I have written. The other night, about one o’clock, as I was smoking a cigar preparatory to going to bed, it came into my mind; but as it was late, I thought I would not write it out till the morning. Accordingly, I went to bed; but I could not sleep. That voice kept ringing in my ears; and finally, I jumped out of bed, lighted my lamp, and set to work. The result was this poem, and a dreadful cold and rheumatism, which have confined me to my chamber for two days. The idea of the poem is the Life of Genius; This you will comprehend at a glance. Many people will not comprehend it at all. I send it to you because I know you will like it. No one has seen it but [Cornelius Conway] Felton; who found less than usual to criticize. Don’t give it to anyone; but keep it quietly to yourself. . . .”

Longfellow met Samuel Ward, the recipient of this letter, in Europe in 1836, and the two became lifelong friends. “Ward was easily the wildest friend Longfellow ever had, and Longfellow’s letters to him are among his most exuberant” (*Longfellow Companion*). Beginning in 1838 Ward served as Longfellow’s literary agent, selling his poems to New York periodicals.

This early draft of the poem, written two days after the first draft (now at Harvard), differs in a number of points from the final version, including the lack of the exclamation point after the word “Excelsior” ending each stanza.

The much-anthologized “Excelsior” has long been among the poet’s best-known works. Eight stanzas appear on the facing pages 2-3, making this exceptional manuscript ideally suited for display.

“today I send you something much better; indeed one of the best things, if not the best, that I have written”



“The idea of the poem is the Life of Genius; This you will comprehend at a glance. Many people will not comprehend it at all. I send it to you because I know you will like it. No one has seen it but [Cornelius Conway] Felton; who found less than usual to criticize. Don’t give it to anyone; but keep it quietly to yourself.”

“perhaps the greatest intellectual stride that it has ever been granted to any man to make” – Einstein on Newton’s *Principia*

NEWTON, ISAAC.
Philosophiae Naturalis
Principia Mathematica.

London: for the Royal Society by Joseph Streater ..., 1687.

4to. [8], 510pp; folding plate. 215 woodcut diagrams. William B. Todd’s “Bibliography of the ‘Principia’” (Cambridge, 1972) identifies a number of textual variants occurring in the press. These appear to occur with equal frequency between the two issues and thus do not constitute a point of issue. In this copy all but two of Todd’s variants (267 and 481) are in the corrected state. Original or contemporary Cambridge paneled calf, with double blind rule at edges of boards and four small cornerpieces, morocco title label “NEWTON / PHILOS,” edges sprinkled red. Joints cracked but secure, minor loss of leather, old coloring to exposed areas. Minimal dampstain to blank corners of last few leaves, wear to lower margin of some leaves, several quires browned as usual, some foxing and spotting as usual, a few small stains. Old manuscript shelf number 1074 on front free endpaper. An exceptionally wide-margined copy, with a number of leaves untrimmed.

Printing and the Mind of Man 161.

First edition of Isaac Newton’s *Principia*, “generally described as the greatest work in the history of science” (PMM). This is an excellent, entirely unrestored copy of the first state with the preferred two-line imprint.

“Copernicus, Galileo, and Kepler had certainly shown the way; but where they described the phenomena they observed, Newton explained the underlying universal laws. The *Principia* provided the great synthesis of the cosmos, proving finally its physical unity” (PMM). “For the first time a single mathematical law could explain the motion of objects on earth as well as the phenomena of the heavens. ... It was this grand conception that produced a general revolution in human thought, equaled perhaps only by that following Darwin’s *Origin of Species*” (PMM).

This treatise on dynamics and gravitation is undoubtedly “the most influential scientific publication of the 17th century” (Horblit). Newton presents his three laws of motion, discusses the movement of bodies through gases and liquids, defines mass and force, presents the corpuscular theory of light, and sets forth the principal of universal gravitation.

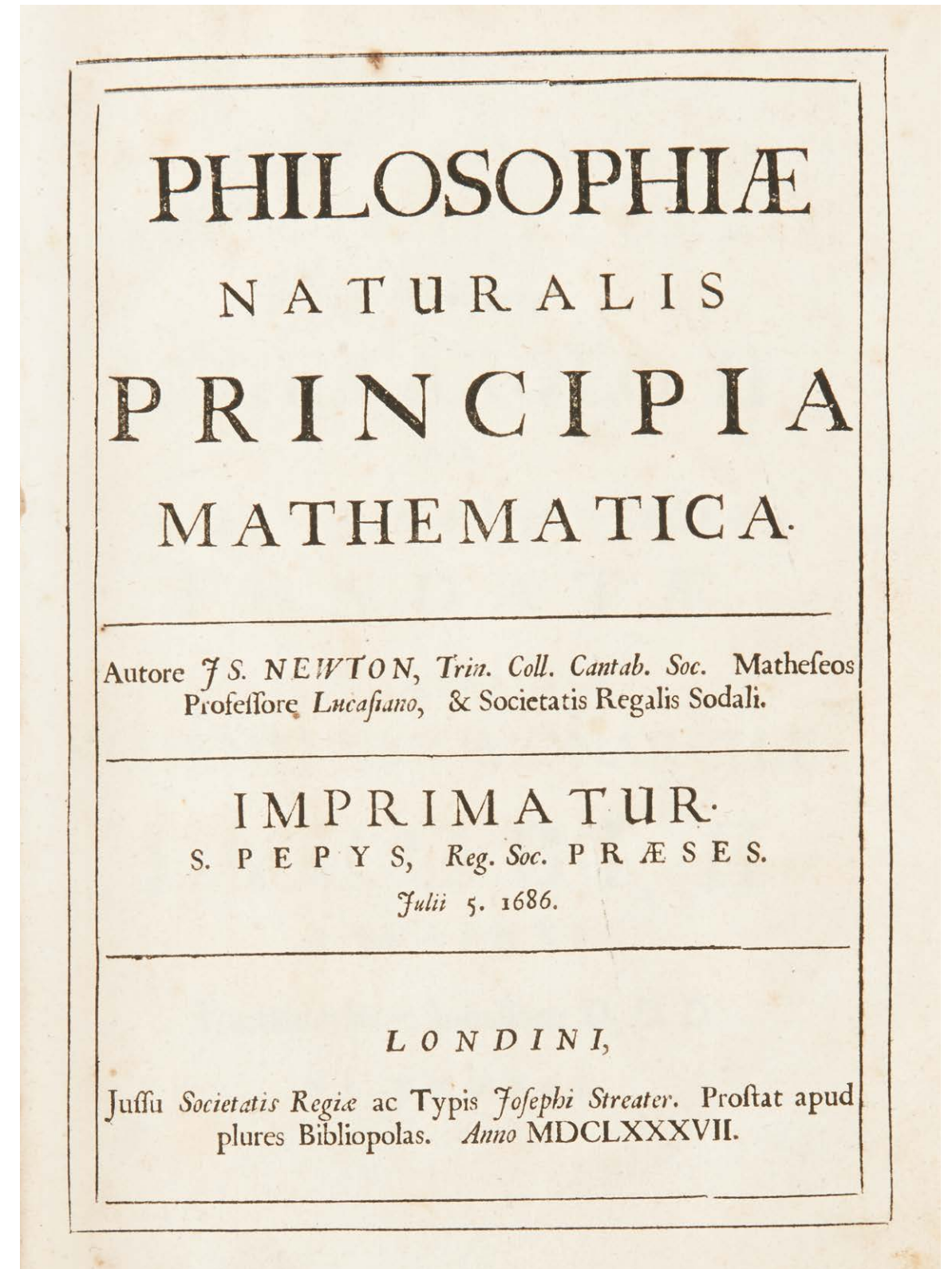
No work was more seminal in the development of modern physics and astronomy than Newton’s *Principia*. Its conclusion that the force retaining the planets in their orbits is one in kind with terrestrial gravity ended forever the view dating back at least to Aristotle that the celestial realm calls for one science and the sublunar realm, another. Just as the Preface to its first edition had proposed, the ultimate success of Newton’s theory of gravity made the identification of the fundamental forces of nature and their characterization in laws the primary pursuit of physics” (Stanford *Philosophy*).

Neither the Royal Society nor Newton was willing or able to finance the publication of the *Principia*. Newton’s friend, astronomer Edmund Halley, underwrote the edition and supervised publication; about 300-400 copies were printed.

The *Principia* was issued with two variant title pages. This is the first state, the so-called English issue, with the title conjugate and the two-line imprint; the name of the bookseller Samuel Smith, was added to the cancel title-page for copies presumably bound for export. We have always preferred the English issue of this epochal book, particularly when found in a contemporary English calf binding.

“Nature and nature’s laws lay hid at night:
God said, Let Newton be! and all was light.”

– Alexander Pope, Newton’s epitaph in Westminster Abbey



“The books of Francis Frith inaugurated the first golden age of albumen-silver photographic illustration” – *The Truthful Lens*

FRITH, FRANCIS.

Photographs of the Holy Land comprising the following volumes: [I:] Sinai and Palestine; [II:] Lower Egypt, Thebes, and the Pyramids; [III:] Upper Egypt and Ethiopia.

London, Glasgow, and Edinburgh: William MacKenzie, [1862].

Three volumes. Folio. Original green cloth, gilt-lettered, rebacked in green morocco, a.e.g. 111 albumen photographs (37 in each volume), each approx. 6½ x 9 inches, mounted. Most signed in the negative and with the occasional date 1857. Foxing to mounts, infrequently affecting images, occasional fading to prints. The photographs are generally in very good condition with rich tones and good contrast.

A handsome set of Frith’s photographs. **This edition’s gold-toned photographs are preferred over the earlier editions for their “stronger quality”** (Gernsheim). These “lavishly produced volumes of image and text, offered by subscription, were intended for a cultured, well-educated audience” (Hannavy).

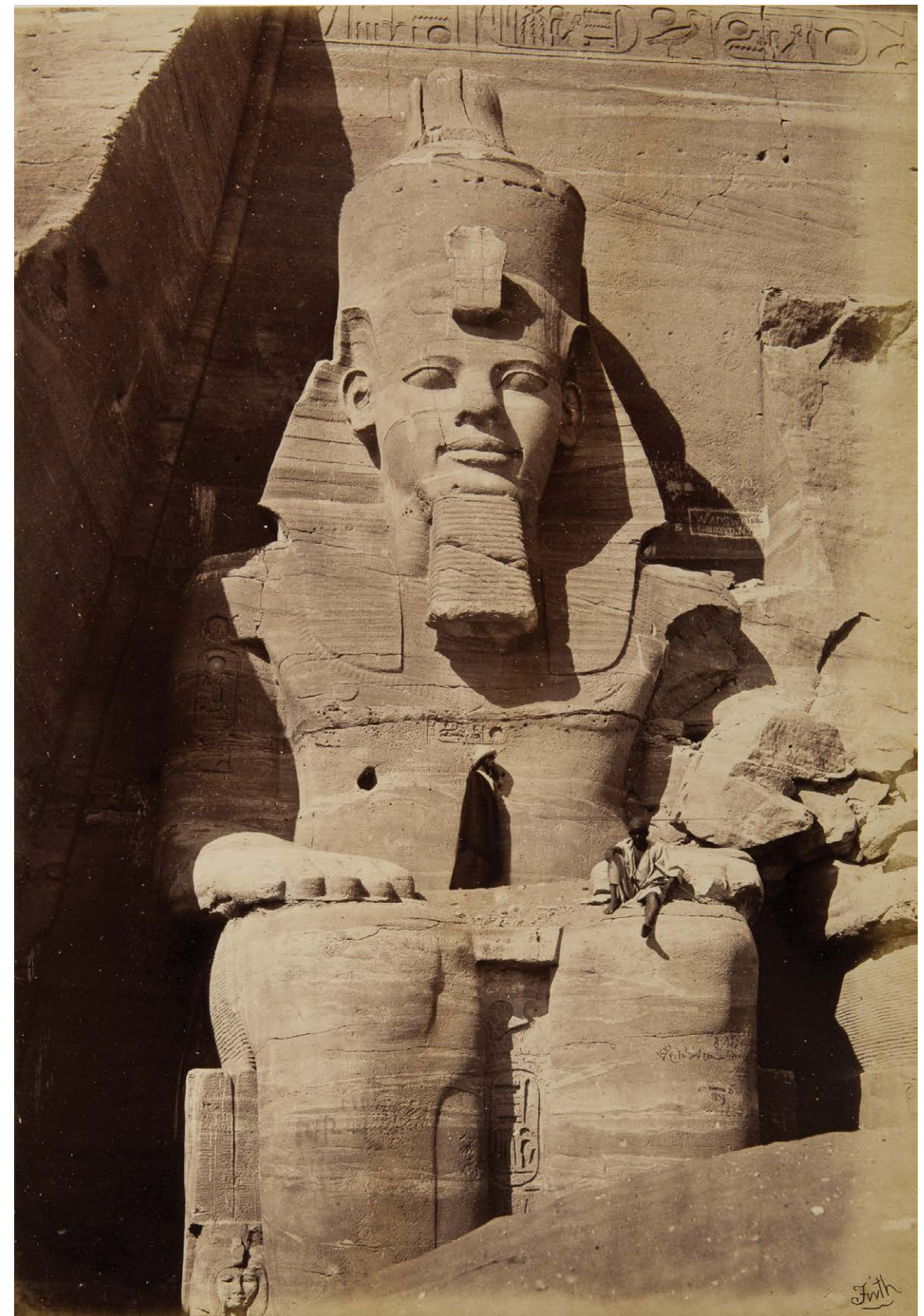
In 1856-58, Francis Frith made two expeditions, first to Egypt and then to Palestine, to photograph the great sites of antiquity, preserving the views for future generations and making them accessible to people around the world.

Working with volatile chemicals and cumbersome apparatus in inhospitable conditions, Frith developed most of his plates in tombs, temples, and caves. For Frith, photography was destined to rank with other pictorial arts and even to surpass them, because at its heart was “its essential truthfulness of outline, and to a considerable extent, of perspective and light, and shade.” Frith’s books “proved immensely popular, [their] combination of remarkable photographic views with Frith’s first-hand written account providing a surrogate tour of the Near East for Victorian tourists and would-be tourists alike” (Hannavy).

These albums contain some of Frith’s finest photographs, including the series of panoramic views of Jerusalem, the Sphinx and Great Pyramid of Giza, Colossal Figure at Abou Simbel, Karnak, the Pool of Hezekiah, the Thebes Entrance to the Great Temple Luxor, the Osiridae Pillars and Great Fallen Colossus, and many others. They encompass spectacular views of Jerusalem (among the earliest images of the ancient city still obtainable), Cairo, the pyramids at Giza, Philae, and other views of now-lost or decayed sites in Egypt, as well as biblical sites in Palestine including the Dead Sea, Gaza, Damascus, and other areas of what is now the modern state of Israel.

These magnificent photographs provide a permanent record of lost or deteriorating places and monuments that are central to human history.

“far beyond anything that is in the power of the most accomplished artist to transfer to his canvas” – Francis Frith on his travel photographs



The Nuremberg Chronicle A Superb Annotated Copy in its Original Binding

SCHEDEL,
HARTMANN.
Liber Chronicarum.

Nuremberg: Anton Koberger, 12
July 1493.

Folio. (xx) 1-266 (vi) 267-299 (i) leaves,
complete including blanks. Gothic letter,
double column, 1809 woodcut
illustrations ranging from double-page
city views to small bust portraits, with a
double page map of Transalpine Europe
at end (margin restored). Large initials
in red. Some soiling and staining, several
old marginal repairs. Original Koberger
blindstamped pigskin, over boards, tooled
borders of imperial heads, vines, flowers,
etc., bosses lacking, single original brass
clasp, Regensburg arms gilt-stamped on
upper cover. An excellent copy.

Goff S307. Davies, "Breydenbach and his
Journey to the Holy Land 1483-4"(1911).
Cockerell, *Some German Woodcuts of the
Fifteenth Century*.

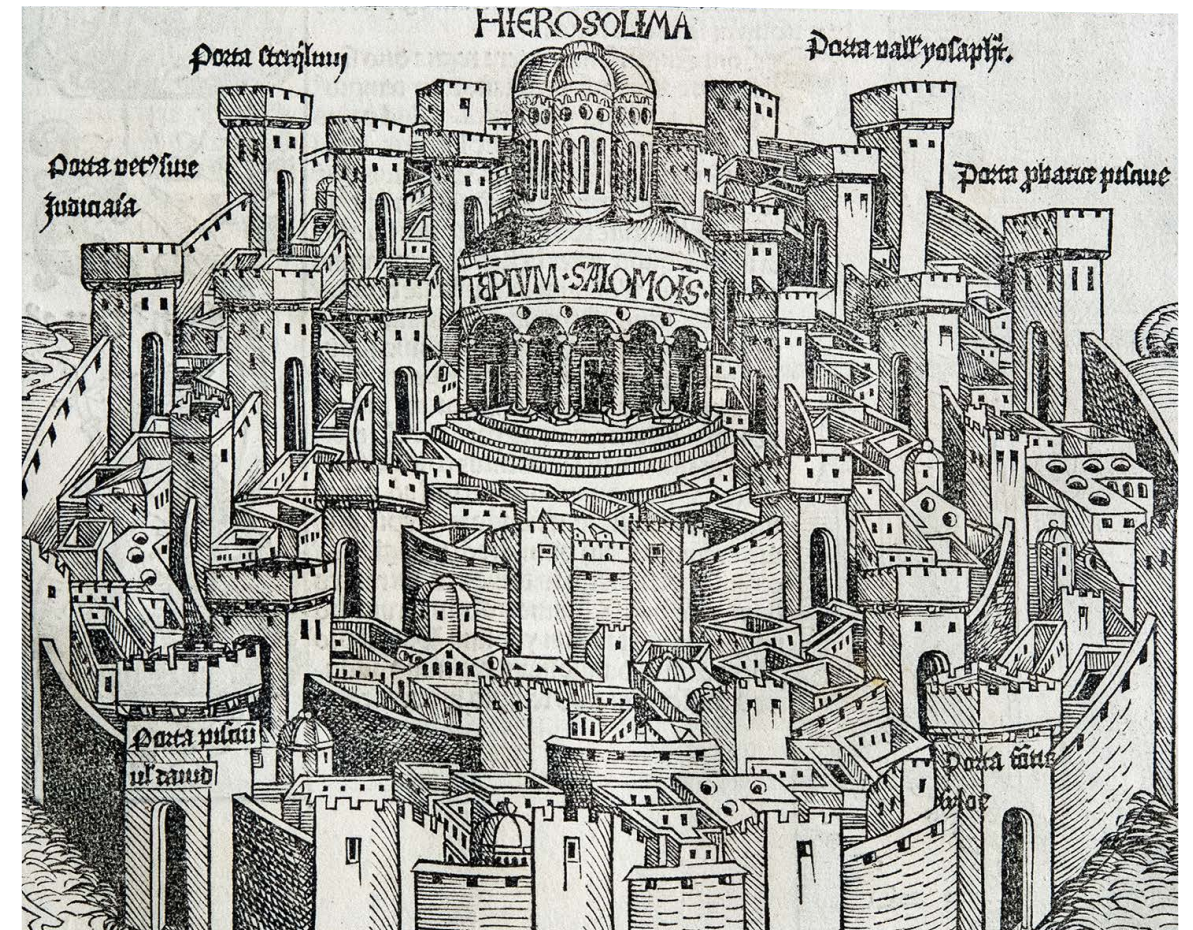
First edition of this monument in the history of printing,
"the most extensively illustrated book of the 15th
century" (Cambridge, *Treasures of the Library*).

"For its depictions of cities and its actual maps, the *Chronicle* was
a milestone in the development of cartography" (Friedman and
Figg, *Trade, Travel, and Exploration in the Middle Ages*).

The *Nuremberg Chronicle* represents a turning point in man's
understanding of the world. The magnificent woodcut views are
in most cases **the first printed views of the cities and towns** they
depict. **For the first time in history, readers across Europe were
able to see depictions of places few of them would ever visit.** Many,
such as the important double-page view of Jerusalem, were based
on the most up-to-date reports of merchant and pilgrim travellers.
"Besides narrative scenes, the book contains panoramic skyline
views of real and mythic cities ... including towns in southern
Germany and southern Europe, biblical sites, cathedral cities, even
'Amazonia.' These woodcuts depict realistically rendered landmark
buildings visited by the authors as well as projections of pure
fantasy" (Stock). The double-page **map of central Europe is the
first modern printed map of the region to appear in print.** The
world map is one of only three published before 1500 to show
Portugal's knowledge of the African coast.

Containing 1,809 woodcut illustrations printed from 645 blocks,
the *Nuremberg Chronicle* was the first book to integrate successfully
large-scale illustration and text. This ambitious publishing venture
was a collaboration of the Nuremberg physician and humanist
Hartmann Schedel, the editor of the text, artist Michael Wolgemut,
the principal illustrator (along with Wilhelm Pleydenwurff), Sebald
Schreyer and his brother-in-law Sebastian Kammermeister, the
Nuremberg merchants who commissioned the work, and Anton
Koberger, the printer and publisher.

"For its depictions of cities and its actual maps, the *Chronicle*
was a milestone in the development of cartography." – Friedman and Figg



The Greatest Publishing Venture Up To Its Time

Provenance:

1. Sebastian von Seyboldsdorff Ritter; ‘S.V.S.R 1496,’ on fol 1v motto ‘my heart desires’ in Old German above (beneath cross and ‘a.b.c.’), shields to sides containing further motto ‘he vaff. he ius’, Hebrew letters and 3 steps. Entirely annotated and corrected in brown ink in Seyboldsdorff’s contemporary hand, a few ms additions later. **Seyboldsdorff was a Bavarian knight who accompanied Breydenbach on his great pilgrimage to the Holy Land in 1483-84.** Seyboldsdorff is mentioned six times in the famous Thurnierbuch (Tournament Book) of 1530, which lists the participants in thirty-six imperial tournaments held between 938 and 1487. Seyboldsdorff, who has closely read and extensively annotated this volume, was one of the handful of owners of this volume who actually visited many of the places it describes. **He is likely the only traveller and reader of the period to have annotated his copy so extensively.**

2. Christopher Sigismund Donauer (c 1600), the associate of Kepler who attended him at his deathbed and made a eulogy at his funeral, with his signature on the title.

3. Magister Joannis Schwab of Merklingen on the Danube (c. 1700) with his signature on the title.

4. Colonel Franciscus de Battssi, with his signature on the title and manuscript ex-libris 1633 on folio 1r, recording his sequestration of the volume during the 30 Years War.

The *Chronicle*’s colophon refers to the artists Wolgemut and Pleydenwurff. **Albrecht Dürer was apprenticed to Wolgemut’s studio** around the time they were beginning to produce the woodcuts. Koberger, the publisher, was the young Dürer’s godfather. It has been suggested that Dürer had a hand in the work, and it is certain that he was influenced by it.

Koberger declared: **“nothing like this has hitherto appeared** to increase and heighten the delight of men of learning and of everyone who has any education at all. ... Indeed, I venture to promise you, reader, so great delight in reading it that you will think you are not reading a series of stories, but looking at them with your own eyes. For you will see there not only portraits of emperors, popes, philosophers, poets and other famous men each shown in the proper dress of his time, but also views of the most famous cities and places throughout Europe. ... Farewell, and do not let this book slip through your hands.”

The *Nuremberg Chronicle* is a sprawling pictorial history of the world from creation up to the time of publication (Schedel narrowly missed the news of Columbus’s discovery). Schedel arranges world history into seven ages. The first five, ending with the birth of Christ, occupy about one-third of the book. This section presents the figures and events of the Old Testament, classical history and mythology, and descriptions of cities. The sixth age, which comprises the bulk of the book, continues the narrative from the birth of Christ up through the fifteenth century (the seventh age is a brief section concerning the coming of the Antichrist). In the sixth age, political history and ecclesiastical history are combined with descriptions of cities and biographies of great men and women.

The detailed accounts of comets (including woodcuts), eclipses, storms, and plagues, as well as the biographies of distinguished physicians, reflect the author’s interest in science.

“After the Gutenberg Bible,
it is the fifteenth century’s most important book.”

This important volume is **extensively annotated by Sebastian von Seyboldsdorff, the Bavarian knight who accompanied Breydenbach on his great pilgrimage to the Holy Land in 1483-84.** Seyboldsdorff is mentioned six times in the famous Thurnierbuch (Tournament Book) of 1530, which lists the participants in thirty-six imperial tournaments held between 938 and 1487. Seyboldsdorff, who has closely read and extensively annotated this volume, was one of the handful of owners of this volume who actually visited many of the places it describes. **He is likely the only traveller and reader of the period to have annotated his copy so extensively.**

The Nuremberg Chronicle marks an epoch in the history of the book and the transmission of knowledge. “After the Gutenberg Bible, it is the fifteenth century’s most important book” (National Library of Australia, *A Banquet of Books [Treasures of the National Library of Australia]*).

A milestone in the history of printing, the project triumphed over technical challenges exceeded only by those faced by Gutenberg fifty years earlier. The work was so successful that a German-language edition soon followed, and there were five editions, including piracies, within eight years of this first publication. English readers have long called the book the *Nuremberg Chronicle* after its place of publication. Some refer to it as *Liber Chronicarum* (*Book of Chronicles*), as this phrase appears in the index introduction of the Latin edition, while Germans have called it *Die Schedelsche Weltchronik* (*Schedel’s World History*) in honor of its author.

This superb copy, in its original binding and with annotations by an identified 15th-century world traveler, ranks as one of the most desirable extant.

“Ramusio’s collection of voyages and travels is the most perfect work of that nature extant in any language” – John Locke on Ramusio’s Viaggi

RAMUSIO,
GIOVANNI
BATTISTA. *Delle
Navigazioni et Viaggi.*

Venice: Giunta, 1563, 1556, and
1559.

Folio. Three volumes. 3 folding plates in Vol. I, 7 double-page maps in vol. III, numerous woodcut illustrations, maps, and plans. Vol. I title and last leaf stained and repaired, e5-6 supplied; Volume II quire H supplied. Early blind-paneled calf, minor restoration, early manuscript paper label at foot of spine. Some browning, staining, and spotting, some dampstaining, minor worming. Lower portion of Western Hemisphere map trimmed and supplied in manuscript. An especially handsome and fresh set.

First editions of volumes II and II, third edition of volume I. This classic in the history of exploration includes: the first printings of the description of present-day New York by Verrazzano, the first European to see the harbor; Cartier’s account of his pioneering inland exploration of the continent; numerous maps and views of fundamental importance in the cartography of the New World; and most important, the most complete and most influential text of Marco Polo’s book of his travels.

Ramusio (1485-1557), the great Venetian humanist, began corresponding with fellow humanist scholars, explorers, and travelers as early as 1525 in order to gather accounts of the Age of Exploration. In 1548 he began to assemble the work, which was first printed in 1550 (vol. I), 1556 (vol. III) and 1559 (the delayed Vol. II). Numerous revisions and reprints followed, and Ramusio spawned countless imitators and successors such as Hakluyt, Purchas, De Bry, and others.

John Locke declared that **“Ramusio’s collection of voyages and travels [is] the most perfect work of that nature extant in any language whatsoever:** containing all the discoveries to the east, west, north, and south; with full descriptions of all the countries discovered; judiciously compiled, and free from that great mass of useless matter, which swells our English Hackluyt and Purchas; much more complete and full than the Latin de Brye, and in fine, the noblest work of this nature.”

“The publication of Ramusio may be said to open an era in the literary history of Voyages and Navigation. Instead of accounts carelessly copied and translated from previous collections, perpetuating errors and anachronisms, we find in this valuable work, original narratives which betray the hand of a scholar of great critical acumen. Nor should we forget that we are indebted to Ramusio for the preservation of accounts of voyages of the utmost importance to the student of American history; and did his work contain only the ‘Relatione d’un gentilhuomo del Sig. Fernando Cortese,’ and the first voyage of Jacques Cartier to Canada, the two capital relations would entitle the Raccolta to a prominent place in any American library” (Harrisse, *Bibliotheca Americana Vetustissima*).

First editions of Marco Polo, Cartier, and Verrazzano

MARCO POLO. The second volume contains the first printing of Marco Polo’s account in its most “brilliant, interesting, and complete” form. Ramusio determined to publish a critical edition based on several manuscripts including a now-lost manuscript containing **“the supplementary recollections of the Traveller, noted down at a later period of his life” (Yule), here published for the first time.** Yule’s standard translation of Marco Polo, using two early manuscripts, includes numerous interpolations of Ramusio’s text. Yule notes: **“The picture in Ramusio, taken as a whole, is so much more brilliant, interesting, and complete than in the older texts,** that I thought of substituting it entirely for the other.”

John Larner, in *Marco Polo and the Discovery of the World* (2001), summarizes: “Among the 150 surviving medieval manuscripts [of Marco Polo’s Travels], there are two distinct traditions . . . The first (A) derives from a very early Franco-Italian version, probably a copy of the original text written in French or Franco-Italian while Marco was in prison. The second (B) which, despite the sparseness of its manuscript tradition is unquestionably authentic, is found, apart from two fragments, only in the Latin version written around 1470, now in the chapter library in Toledo, in an 18th-century copy of that work, and in the Italian translation from other manuscripts by the Venetian humanist Giambattista Ramusio, published in 1559. **Ramusio’s version is “of great importance, containing much material which is not to be found in the A texts** (Larner)”.

CARTIER. The third volume contains the first printings Jacques Cartier’s accounts of his celebrated voyages of 1534 and 1535-6 to the New World. Using the Iroquoian word for settlement (kanata), Cartier named the region Canada, which he claimed for France. In the second voyage Cartier ventured far deeper into Canada, reaching the village Hochelaga (present-day Montreal). **Cartier was the first European to penetrate the North American continent from the east.**

VERRAZZANO. The third volume is devoted entirely to the New World. It includes the first printing of Giovanni da Verrazzano’s letter to Francois I on his famed 1524 voyage to North America. **Verrazzano was the first to sail along the North American coast, showing it to be continuous from Florida to present-day Maine.** Verrazzano, who surveyed the mouth of the Hudson, was **the first European to see present-day New York.**

Marco Polo
*“in Ramusio, taken
as a whole, is so
much more brilliant,
interesting, and
complete than in
the older texts ...”*

– Yule

First map based on a firsthand account of New York

The dozens of woodcuts in this work include:

La Nuova Francia, “the first map devoted to New England and New France” (Burden 25) and the first printed map based on a firsthand account (Verrazzano’s) of New York.

Hochelaga [Montreal], the first printed plan of any settlement in North America and the “earliest printed view of Montreal ... showing the native village and stockades based on the information of Jacques Cartier” (Tooley). Cartier named the nearby mountain “Mont Réal” (Montreal).

Tenochtitlan, or Mexico City. This map by Cortés, first printed in 1524, is, apart from a Columbus Letter’s view of Santo Domingo, the first printed depiction of a city in the New World.

The third volume contains illustrations of curiosities of the New World such as views of Native Americans (e.g. vol. III, 68v), native houses, animals including the manatee, and flora including cacti, pineapple, and maize.

Universale della Parte del Mondo Nuovamenta Ritrovata. This map of the Western Hemisphere is “the first printed American map to include any of the names from the travels of Coronado of 1540-42” (Burden 24) and “the earliest cartographic reflection” of the advance of European knowledge about the American West. (Wheat).

VERY RARE. Sets of Ramusio in uniform early bindings are very scarce, and examples with multiple first editions are of the greatest rarity (uniform sets with all three first editions are essentially unheard of, with none in the auction records of the past century). No other set containing two first editions and in an early binding has appeared at auction since the example sold at the Mensing sale in 1936 (second edition of vol. I and first editions of vols. II-III). Thus it has been more than 70 years since a comparable set has appeared for public sale.

“The publication of Ramusio may be said to open an era in the literary history of Voyages and Navigation.” – HARRISSE



The Kama Sutra

[BURTON,
RICHARD FRANCIS.]
*The Kama Sutra of
Vatsyayana.*

London [Part I] and Benares
[Parts 2-7]: Printed for the Hindoo
Kama Shashtra Society. For private
circulation only, 1883.

Seven parts in one volume. Contemporary
slate cloth. Light wear. An excellent copy.
Half morocco case.

Penzer, *Annotated Bibliography of Sir
Richard Francis Burton*, p. 163.

First edition, one of only 250 copies. Burton's celebrated translation is the first printed edition of the *Kama Sutra* (the original Sanskrit was not published until 1891). A second edition, also dated 1883 but not sold in parts, was reissued at least four times. Burton's still-standard rendering remains "one of the most pirated books in the English language" (Doniger and Kakar).

The *Kama Sutra* (*kama* meaning desire, *sutra* meaning thread) is **one of the most famous and most-read books of antiquity**. This classic of erotic literature is both a sex manual and a guide to love, marriage and family life. The book is believed to have been written by Vatsyayana between 400 BCE and 200 CE. The *Kama Sutra* appears to have been famous by name but inaccessible and little-read in India when Burton discovered it in the mid-1870s. "Burton must have felt that he had at last found the erotic literary equivalent of the source of the Nile" (Doniger and Kakar).

"Widespread pubic knowledge of the *Kamasutra*, in both India and Europe, begins with the Burton translation, which had a profound effect upon literature across Europe and America." "It remains precious, like Edward Fitzgerald's *Rubaiyat*, as a monument of English literature ..." (Doniger and Kakar, *Kamasutra*, Oxford University Press, 2003).

This is the first publication of the Kama Shashtra Society, which had a membership of two: Burton and "Bunny" Arbuthnot. Arbuthnot, a close friend of Burton's beginning with their days in India in the 1850s, was a fellow student of Indian erotic literature. The Obscene Publications Act of 1857, which brought about a series of prosecutions by the Society for the Suppression of Vice, applied only to publicly circulated material. The Society and its use of the false Benares imprint were intended to obfuscate the circumstances of publication and to circumvent the law's requirements. Burton, Arbuthnot, and two Indian scholars were responsible for the translation, which is generally called the Burton translation.

RARE. Only a handful of sets have appeared for public sale in the past half century. Burton's bibliographer noted in 1923 that "the edition in parts was soon exhausted, and now is practically unobtainable" (Penzer).

Schiller's "Ode to Joy"

SCHILLER,
FRIEDRICH.
"An die Freude"
in *Thalia*.
Herausgegeben von
Schiller [edited by
Schiller].

Leipzig: Georg Joachim Göschen.
1787-1791.

12 numbers in 3 volumes. Contemporary
half calf, marbled boards. Browning,
stains to first title-page. A very handsome
set, complete with the rarely found
printed musical setting for "An die
Freude" (Vol. I, no. 2, p. 1).

Provenance: 1. signed in each volume
"Lersé," presumably Goethe's childhood
friend Franz Christian Lersé (1749-
1800), who was employed at the time
of appearance of the *Thalia* at Pfeffel
in Colmar as a teacher. In the 1770s
Lersé was a student in Strasbourg with
Goethe and became his friend and
confidant. Goethe refers to Lersé in
his autobiography. 2. Freiherr von
Berckheim in Weinheim, with stamps
and bookplate in each volume.

Schiller's "Ode to Joy" was first printed in this journal. A celebration of the brotherhood of man, this is a hymn of the Age of Revolution and ultimately a touchstone of the Romantic movement. Schiller "is today best known for his glorious ode 'An die Freude' (Ode to Joy) composed in 1785" and published in the journal *Thalia* in 1787 (Classen).

"An die Freude" was set to music countless times in Schiller's time and afterwards, receiving its greatest and most exultant treatment in the final movement of Beethoven's Ninth ("Choral") Symphony. Beethoven observed that a great poem is more difficult to set to music than a merely good one because the composer must rise higher than the poet: "Who can do that in the case of Schiller? In this respect Goethe is much easier."

Schiller's poem, which appeared near the height of the Age of Revolution, was radically revolutionary. The poet tempered the poem in 1803, changing, for example, "Beggars will become Princely brothers" to "all men will become brothers." As Leonard Bernstein reminded his audiences, the poem was originally an ode to "Freedom" (Freiheit) and only later was it changed to "Joy" (Freude).

"Schiller's ode is a salute to humanity's possibilities, it is giddy, unabashedly so. For Schiller, this euphoria, this insatiable drive for friendship is a saving grace for the species. Reason alone cannot explain it. It is essential if humankind is to overcome its darker moments, including the perilous path that leads to cynicism and nihilism. **It imagines a world whose nations live in peace with one another, embracing the dignity of their species as a fundamental principle, and democracy as the central chord of their organization.** Its long appeal to Beethoven lay in just this intensely subversive, revolutionary core. ... Schiller's words are perfectly fused with Beethoven's music. It may indeed be the most successful marriage in the whole shared space of poetry and music. It is a message of striking universality which transcends the boundaries of time and culture. It is well measured in fact to certain turning points in the human" (Scott Horton, "Schiller - Freedom's Hymn").

This first printing of "An die Freude," in an unrestored period binding and complete with the musical setting, is a rare survival. No other examples appear in the Anglo-American auction records of the past forty years, though lesser copies have surfaced in Europe.

Important Collection of Central Park Photographs by Victor Prevost

(CENTRAL PARK)

Prevost, Victor.

An extraordinary collection of photographs of Central Park by its first official photographer

New York, 1862.

10 albumen photographs (approx. 5¼ x 5¼ in.), mounted, three signed in the negative and one signed by Prevost on the mount. Mounts foxed and stained, minor foxing and fading to prints, but generally the images are in **excellent condition with strong tones.**

Julie Mellby, "Victor Prevost: Painter, Lithographer, Photographer," *History of Photography* 35 (2011).

Pioneering photographs of Central Park. One of the earliest photographers to work in New York, Victor Prevost (1820-1881) studied photography in France under Paul Delaroche and with Gustave Le Gray. In 1850 Prevost came to New York and established a studio at Broadway and Bleecker. He achieved limited commercial success, giving up photography as a career in 1857. Prevost continued to take photographs of major construction projects in New York City, the most important of which are his images of the new Central Park.

These images are among the earliest extant photographs of the construction of Central Park. The Olmsted-Vaux plan was accepted in 1858, and work began at once, but it was not until the 1870s that the immense project was completed. As a result, these very early photographs present an unfamiliar view of the park, with immature plantings, temporary structures, worker housing, all without the towering buildings that figure prominently in later images. Three of the photographs are signed in the negative and one features the photographer's ink signature on the mount. All bear the photographer's blindstamp on the mount. Each image is described and dated in pencil on the verso. The collection comprises:

1. Veranda, Terrace, and Bell Tower (Aug 30, 1862) signed and dated 1862 by Prevost on the mount
2. Self-Portrait of the Photographer at CP (Sept 10, 1862) [actually Jacob Wrey Mould, who designed by of the park's most notable landmarks and architectural details]
3. Terrace Steps (Sept 11, 1862)
4. Pine Bank Arch. Bridge Near 8th Ave (Aug 17, 1862)
5. Landing (Oct 15th 1862)
6. Summer House from West Side ie 6th Ave (Sept 22, 1862)
7. Arsenal from 6th Ave West Side (August 13, 1862)
8. Summer House East from 8th Ave (August 28, 1862)
9. [no caption:] Summer House East from 8th Ave.
10. [no caption:] Buried pipes, with barrels, cranes, and framing

"Prevost's body of work stands as one of the most significant in American nineteenth-century photography" – Julie Mellby



VERY RARE. The principal institutional holdings of Prevost photographs are at the George Eastman House, the Museum of the City of New York, and the New York Historical Society, and to a lesser extent, the Metropolitan Museum of Art and the Smithsonian.

Apart from their exposure at the Metropolitan Museum of Art show in 2003, **Prevost's work remains largely unknown to the collecting public, a reflection of its great rarity in the market.**

51 Photographs of Central Park One of the Great New York Rarities

(CENTRAL PARK.)
PERKINS, FREDERIC
*The Central Park:
Photographed by W. H.
Guild, Jr., with description
and a historical sketch.*

New York: Carleton, 1864.

4to. Original brown morocco stamped in blind and gilt, a.e.g. 51 mounted albumen photographs comprising frontispiece photograph of a lithograph and 50 views of the park mounted throughout the book. Minor wear and foxing, occasional fading to prints. An excellent copy.

Foster, Heiting, and Stuhlman, *Imagining Paradise*, p. 80.

First edition of this classic guide to the new Central Park. This lavishly produced volume, containing 51 original mounted photographs, was surely printed in very small numbers, and very few examples have appeared on the market.

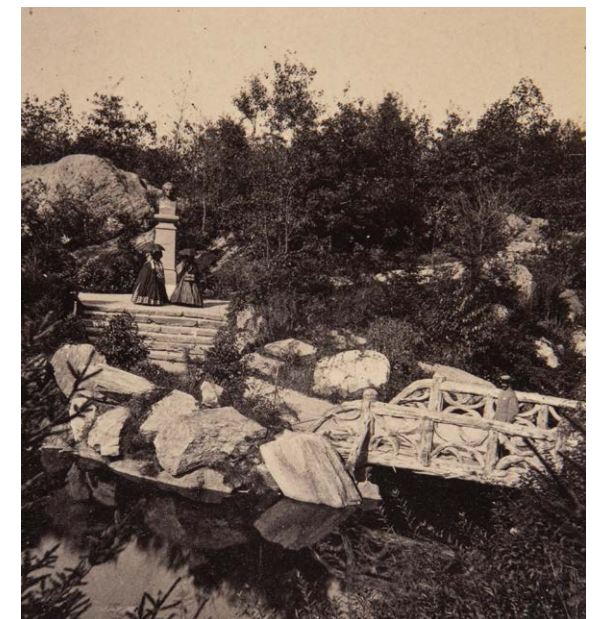
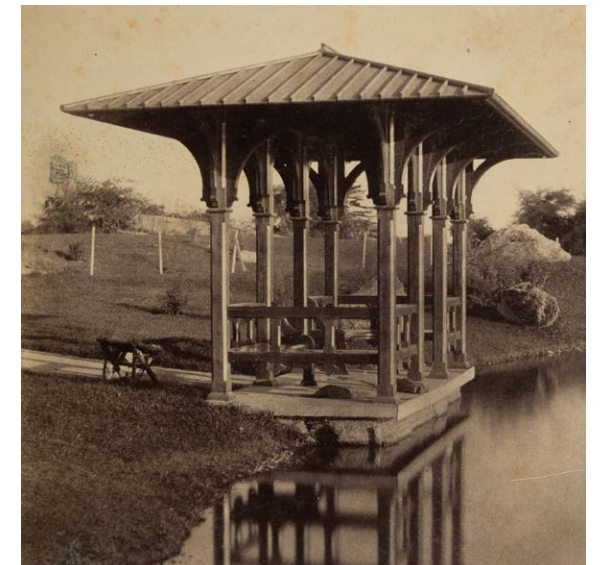
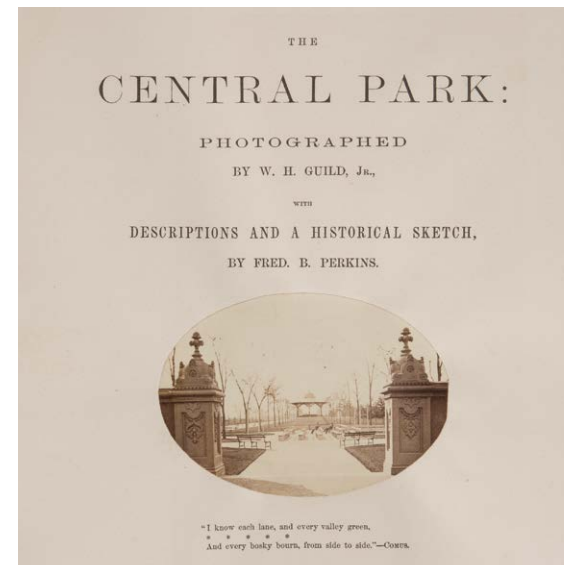
“A progress report in the form of a leisurely stroll, this book documents New York’s Central Park as it appeared in 1864. Frederick Law Olmsted and Calvert Vaux won the design competition of 1858 and began work on the grand civic project that same year. The completed park was officially opened in 1876, but at the time the Guild and Perkins book came out, the lower park was virtually complete, if still somewhat raw. This book, ‘Chiefly concerned about the aesthetic career of the Park,’ is a paean to one of the best beloved of public urban spaces. Its ‘avowed purpose was to tempt everybody everywhere’” (*Imagining Paradise*, p. 80).

Perkins observes that, “The descriptions in this book were written in the presence of the scenes described. They are set down as if in the course of a walk about the Park, and as if orally delivered to a companion, with the pictures in hand meanwhile. Various things are thus told which the pictures do not show, but which may be seen at the places mentioned, or were seen there; and the book becomes, to a certain extent, a guide to the Park, as well as a series of descriptions of it” (p. 39).

Very scarce. No collectible copies appear in the auction records of the past thirty-five years.

“a paean to one of the best beloved of public urban spaces”

— *Imagining Paradise*



The Internet

(COMPUTERS.)
CERF, VINTON &
KAHN, ROBERT
“A Protocol for
Packet Network
Intercommunication”
in *IEEE Transactions
on Communications*.

Vol. Com-22, No. 5, May 1974,
pp. 637-648. Original wrappers.
Minor wear. An excellent copy.

Hook and Norman, *Origins of Cyberspace*
528.

First edition. This landmark of computer science presents the Transmission Control Program (TCP), “the basic architecture and the core protocols that make the Internet work.” “Cerf and Kahn designed the software code that is used to transmit data over the internet ... and have been at the forefront of a digital revolution that has transformed global commerce, communication, and entertainment” (Presidential Medal of Freedom citation).

By the early 1970’s, ARPANET (Advanced Research Projects Agency’s computer network) “was no longer the only computer network: other countries had their own nets, and other scientific-commercial groups in America had begun theirs. Cerf began to consider joining them all together, via a series of what he referred to as gateways, to create what some people called the Catenet, for Concatenated Network, and what others called the Internet. This required not more machinery but design of TCPs, or transmission-control protocols, a universal language... Cerf and his colleagues demonstrated the first system to give access to more than one network. **The Internet as we now know it was born**” (Watson, *The Modern Mind*).


Cerf and Kahn presented their first paper on the new Transmission Control Protocol (TCP) at an INWG meeting at the University of Sussex in England in September 1973. The paper was published as “A Protocol for Packet Network Intercommunication” in May 1974 in the *IEEE Transactions on Communications Technology*. This is an excellent example of the paper, which when found usually bears library stamps and is rebound.

In this paper Cerf and Kahn solve the problem of the inability of computer networks to communicate with one another, inventing “the TCP/IP cross-network protocol allowing the creation of an international network of computer networks; i.e., the Internet (a term the authors invented around 1973 as an abbreviation for inter-networking of networks) ... (*Origins of Cyberspace*).

“The remarkable social impact and economic success of the Internet is in many ways directly attributable to the architectural characteristics that were part of its design. The Internet was designed with no gatekeepers over new content or services” (Cerf).

“In this paper, we present a protocol design and philosophy that supports the sharing of resources that exist in different packet switching networks.”

DH

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MAY 1974	VOLUME COM-22
A PUBLICATION OF THE IEEE COMMUNICATIONS SOCIETY	
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Pioneering Photographer of Mecca

(MECCA.)
Abd al-Ghaffar.
*Photograph of the
Kaaba and Mecca.*

c. 1885-1888.

Albumen print, (7½ x 9½ in.)
unmounted. Signed at the bottom
by the photographer in the negative:
“Futugrafiyyat al-Sayyid Abd al-Ghaffar,
tabib Makka’ (Photography by the Sayyid
Abd al-Ghaffar, physician of Mecca) and
titled at the top in Arabic in the negative
(Prayer Around the Kaaba). Pencil
caption at lower left. A little faded and
with light wear, short closed marginal
tears. Very good condition.

This important photograph of Mecca and Islam’s holiest site represents a milestone in the photographic history of the Middle East.

The Meccan physician Abd al-Ghaffar is the earliest known photographer from Mecca and the first resident to photograph the holy city. In 1885, Abd al-Ghaffar began working with Christiaan Snouck Hurgronje, the first European photographer of Mecca and a convert to Islam. Snouck Hurgronje, falsely accused in a diplomatic controversy, was expelled and returned to Holland before completing his photographic work. He left his equipment with his Arab partner Abd al-Ghaffar, who made dozens of images of Mecca and the rituals of the Hajj over the next several years.

This image was selected as the most important of the series and was published as plate 1 as a collotype (without Arabic inscriptions) in Snouck Hurgronje’s *Bilder aus Mekka* (Leiden, 1889). When Snouck Hurgronje published the photographs in *Mekka* and the accompanying *Bilder-Atlas zu Mekka* (1888-1889), the calligraphic signatures in Abd al-Ghaffar’s negatives were removed. As a result, Abd al-Ghaffar’s photographs were published without attribution.

Abd al-Ghaffar was largely unknown as a photographer for nearly a century. “In 1981 F. S. Allen and C. Gavin first identified the earliest [Meccan] photographer by deciphering the elaborately calligraphed signatures ... ‘Futugrafiyyat al-Sayyid Abd al-Ghaffar, tabib Makka’ (Photographed by the Sayyid Abd al-Ghaffar, physician of Mecca)” (Peters, *The Muslim Pilgrimage to Mecca and the Holy Place*, p. xiv).

“If one applies the criterion of nationality very strictly, al-Ghaffar can actually be regarded as **the first known Arabian photographer who took the first pictures of Mecca and of the great pilgrimage.** After all, Mohammed Sadiq Bey was Egyptian, while Snouck Hurgronje was, of course, Dutch. All three of them were important photographic pioneers in the lands of the *hadj*, the so-called *Hidjas*” (*To the Holy Lands: Pilgrimage Centres from Mecca and Medina to Jerusalem*).

The earliest photographs of Mecca are rare in the market.

“the first known Arabian photographer
who took the first pictures of Mecca”



“The hearts of each and every one are fixed on the Kaaba. ...
Each heart has an overriding attachment—a passionate love for
the Kaaba—and in that there is no room for contradiction.” — Rumi

Foundation Work of Cardiology A Major Precursor of William Harvey

**STRUTHIUS,
JOSEPHUS (Józef
Strus).** *Sphygmicae Artis
Iam Mille Ducentos Annos
Perditae & Desideratae ...*
[The art of the pulse].

Basel: Ioannes Oporinus, [1555].

8vo. (xiv), 366, (17) pp, 1 folding table. Woodcut diagram of a hand at p. 116, diagrams relating to the pulse at pp. 133, 137, 140, and the first graphic representation of the pulse at p. 58. Contemporary German blindstamped pigskin with original owner's monograph I. S. [Johannes Sthenius] and the date 1561. Minor paper faults, without free endpapers, light wear and soiling. A very good copy.

Provenance: Johannes Sthenius. with contemporary inscription "sum Johan. Sthenii [Lunéb.?] burgensis" with notes on the author, ms. title on fore-edge. The binding with his monograph I. S. [Joannes Sthenius] and the date 1561. Sthenius (Johann Sthen, fl. late 16th century) was a mathematician and author of several books in mathematics and philosophy.

First edition. A major precursor of Harvey's *De Motu Cordis*, this classic of physiology and cardiology presents the first "quantitative estimation of what is now called blood pressure" (Schott), "the earliest graphic presentation of the pulse" on p. 58 (Naqvi and Blaufox), and the first detailed study of the pulse as a diagnostic tool for studying illness. Born in Poland, Struthius was by age 25 a professor at Padua, where he taught with Vesalius. Vesalius's *Fabrica* was published in 1543 in Basel by Oporinus, who published Struthius's great work in 1555.

"His conceptual approach towards measurement of the pulse was pioneering and revolutionary: 'the artery supports and lifts heavier or lighter loads in proportion to the strength of the force: which is clearly observed if you place adjacent to the arteries upon the outside of the skin some leaf, or membrane, or linen of small scrap of cloth, or some other similar object. You will see whatever you have placed on top, moved and be raised together with the artery below it'" (Schott, in Naqvi and Blaufox, *Blood Pressure Measurement: An Illustrated History*). Struthius's pulse measurement system involved distension, motion, resting time, force, and artery thickness. The diagram of a hand on p. 166 names the categories and their three gradations to present a mnemonic device to remember Struthius's system.

"Struthius distinguished the tension of the pulse from the tension of the arteries. This distinction was made more than 200 years later in Laplace's law, which was to become the theoretical basis for the development of modern cardiac diagnostics and interventional cardiology. ... Struthius's medical achievements indicate that his contribution to the development of knowledge about the circulatory system was significant. It can indeed be said that this progress **resulted in the emergence of cardiology as an independent medical specialty**" (Grzybowski et al., "500th anniversary of the birth of the precursor of modern cardiology," *Cardiology Journal*, 2011). Struthius's influence extended beyond Harvey and medicine. In *The Anatomy of Melancholy*, Burton refers to Struthius's book, stating that the "passions of the mind may be discovered by the pulse."

RARE. Only one other copy appears in the ABPC auction records of the last half century. Not in Garrison and Morton or Heirs of Hippocrates.

The First Separate African-American Directory Printed by Jane Aitken in 1811

(PHILADELPHIA.)
Census Directory for 1811.
Containing the Names,
Occupations, & Residence
of the Inhabitants of
the City, Southwark &
Northern Liberties, a
Separate Division Being
Allotted to Persons of
Colour; to which is
annexed an appendix
containing much useful
information.

Philadelphia: Jane Aitken, 1811.

(vii), 8-484, (2) pp. Original quarter sheep, marbled boards, rebacked preserving original spine label and much of original spine. Some staining, more extensive to first and last few leaves; closed tear to front free endpapers.

Provenance: 1. Philip Bevin, with his signature dated 20th Dec 1811. 2. Henry Toland & Son, signed on the title-page "Henry Tol[and]. & Son January 11th 1812." The firm, listed in the directory as "grocers, 14 N. Third," would have found this volume to be a valuable business tool.

First edition. The most comprehensive Philadelphia directory up to its time, this volume contains names, addresses, and occupations of thousands of Philadelphia residents and businesses. This is the first American city directory to contain a separate listing of the city's African-American residents. This 20-page directory gives names, addresses, and occupations including carpenters, barbers, sawyers, mariners, confectioners, coachmen, and laborers.

Jane Aitken was one of the leading American women in printing and bookselling during the early years of the United States. She was thirty-eight when she took over the printing, bookbinding, publishing and bookselling business (and massive debt) of her father Robert Aitken on his death in 1802. The business failed in 1813, and she was put in debtor's prison for part of 1814. "She obtained much reputation by the productions which issued from her press" (Isaiah Thomas, *History of Printing in America*).

The continuity in binding style from the Robert Aitken era to the time of Jane Aitken's ownership suggests that she may have the principal binder for both firms. Aitken is "the only woman binder of such skill known to us from this period" (Carol Spawn, in *Notable American Women* Vol. I). Aitken's advertisement on the last leaf describes her services and offers for sale Charles Thomson's translation of the Bible, the first English translation from the Septuagint and the first Bible published by a woman in America.

“Gulliver’s *Travels* has given Swift
an immortality beyond temporary fame” – *Printing and the Mind of Man*

SWIFT, JONATHAN.
*Travels into Several Remote
Nations of the World . . .
by Lemuel Gulliver.*

London: Benj. Motte, 1726.

Two volumes. Second state of portrait as usual. Contemporary paneled calf. One joint cracked, another slightly cracked, a few minor flaws, but **an unusually fine set**. Calf case.

Teerink 28 (A edition). Rothschild 2104-6. *Printing and the Mind of Man* 289. Grolier/English 42.

First edition of *Gulliver’s Travels*. This is an outstanding untouched example of Teerink’s A edition, the true first edition, preceding the AA and B editions. As Sir William Temple’s secretary at Moor Park, the young Swift had access to many travel accounts in Temple’s library. A frequent reader of such books during his formative years, Swift began working in 1714 on his own fictional account of the travels of Martin Scriblerus. The success of *Robinson Crusoe* (1719) helped spur on the writing of the book, a satire not only of travel narratives but of many aspects of eighteenth-century life including politics, science, commerce, and society. By the 1720s that work had become *Gulliver’s Travels*.

In March 1726 Swift came to England for the first time since 1714, bringing the manuscript of *Gulliver’s Travels*. “To preserve his anonymity, Swift dealt with Motte by post and through intermediaries. ... It has always been assumed that political prudence was the main reason for Swift’s so carefully preserving the secret of his authorship. Certainly Swift enjoyed the thought (whether real or illusion) of writing dangerously” (Lock, “The Text of Gulliver’s Travels”). The author returned to Dublin even before the parcel had been delivered to the publisher. Although it was rumored that Swift was the author, he maintained the fiction that he knew nothing of the authorship in his conversation and correspondence.

Motte hurried the book into print, using five printers who took different sections of the text. The initial printing (Teerink A) sold out within one week, and two additional editions (AA and B) soon followed. *Gulliver’s Travels* was an immediate success, and the book has remained one of the enduring classics of English literature. Thomas Gay wrote that “**from the highest to the lowest it is universally read, from the Cabinet Council to the Nursery.**”

The influence of *Gulliver’s Travels* has been vast. The terms Lilliputian, Brobdingnagian, and Yahoo have entered the language. The book inspired countless sequels, adaptations, parodies, and imitations worldwide in print, comics, cartoons, television, stage, and film. The wildly imaginative book became a source of inspiration for authors from Voltaire to Orwell, and it is one of the few works of fiction of its time that is still widely read for pleasure.

A fine, unrestored copy of *Gulliver’s Travels* is a cornerstone of any collection of the greatest books in English literature.

“from the highest to the lowest it is universally read,
from the Cabinet Council to the Nursery” – John Gay



39-page Manuscript by America's First Muckraking Journalist

RIIS, JACOB.

Autograph Manuscript
Signed, "Heroes Who
Fight Fire."

New York, 1898.

39 pages. 8 1/2 x 11 in. Approximately 9000 words, complete with Riis's revisions, written on rectos only. Signed "Jacob A. Riis" on first and last pages. Some minor tears and chips, heavily worn final page has been affixed to another sheet for added stability, otherwise very good condition.

[with:] the first printing of the essay in *Century Magazine*, February, 1898, published with 8 illustrations by Jay Hambidge. Original wrappers.

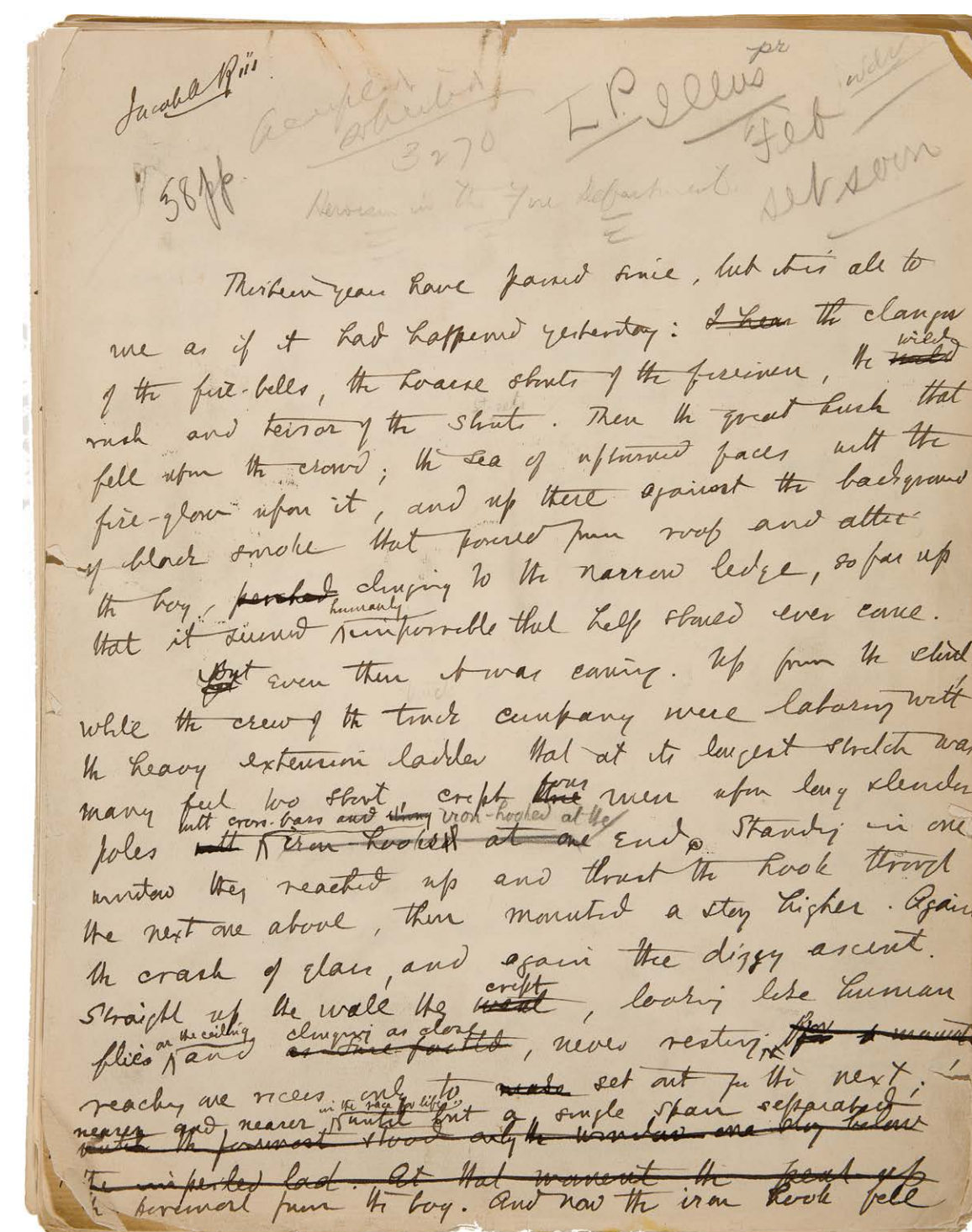
An outstanding Jacob Riis manuscript on New York's firefighters. Riis wrote "Heroes Who Fight Fire" for *Century Magazine*, and it later appeared as a chapter in his book, *Children of the Tenements* (1903). Riis's vivid portrayal of the heroism of New York City's firemen echoes the praise one hears today from the city's officials and citizens: "Take it all in all, there is not, I think, to be found anywhere a body of men as fearless, as brave, and as efficient as the Fire Brigade of New York." His essay is filled with stories of amazing and tragic events in and around the Lower East Side tenements.

Jacob Riis became famous in 1890 upon publication of his first book, *How the Other Half Lives*. After living in squalid circumstances himself during his first years in America, Riis, who emigrated at the age of 21, eventually secured a position as a police reporter at the *New York Tribune* and then later at the *New York Sun*. While there, he spent his nights documenting the life of those living in the Lower East Side tenements, epitomizing the style of reporting for which Theodore Roosevelt, Riis's close friend, later coined the term "muckraking."

Riis first drew the interest of Theodore Roosevelt, then head of the New York Police Board of Commissioners, with the release of *How the Other Half Lives*. Roosevelt accompanied Riis on a number of late-night expeditions into the tenements, prompting Roosevelt to take reform measures. When Roosevelt took office, he offered Riis a high-ranking political position. Riis declined, explaining, "to represent is not my business. To write is; I can do it much better and back up the other; so we are two for one." Riis's promotion of progressive social reform led Roosevelt to call him "New York's most useful citizen."

"Jacob Riis was one of those men who by his writings contributed most to raising the standard of unselfishness, of disinterestedness, of sane and kindly good citizenship, in this country ... If I were asked to name a fellow-man who came nearest to being the ideal American citizen, I should name Jacob Riis" (Theodore Roosevelt, *The Outlook*, 1914).

Jacob Riis on the Firefighters of New York City



Tom Sawyer

TWAIN, MARK.

*The Adventures
of Tom Sawyer.*

Hartford: American Publishing
Company, 1876.

Original blue cloth. 19th-century stamps
of Otis Fish on endpapers. Inner hinge
neatly restored, minute touch-ups to
spine ends. An excellent copy. Half
morocco case.

BAL 3369. Grolier 100 American
Books 79.

A splendid copy of *Tom Sawyer*, one of the first great
American boy's books. This is the first American
edition, first printing (on wove paper and with half-title
and frontispiece on different leaves).

The great wisdom and sparkling wit of Twain's masterpiece *Tom Sawyer* is legendary, and every reading reminds us of the treasures buried in its pages: "If he hadn't run out of whitewash, he would have bankrupted every boy in the village. ... He had discovered a great law of human action, without knowing it - namely, that in order to make a man covet a thing, it is only necessary to make the thing difficult to obtain. ... Work consists of whatever a body is obliged to do, and that Play consists of whatever a body is not obliged to do."

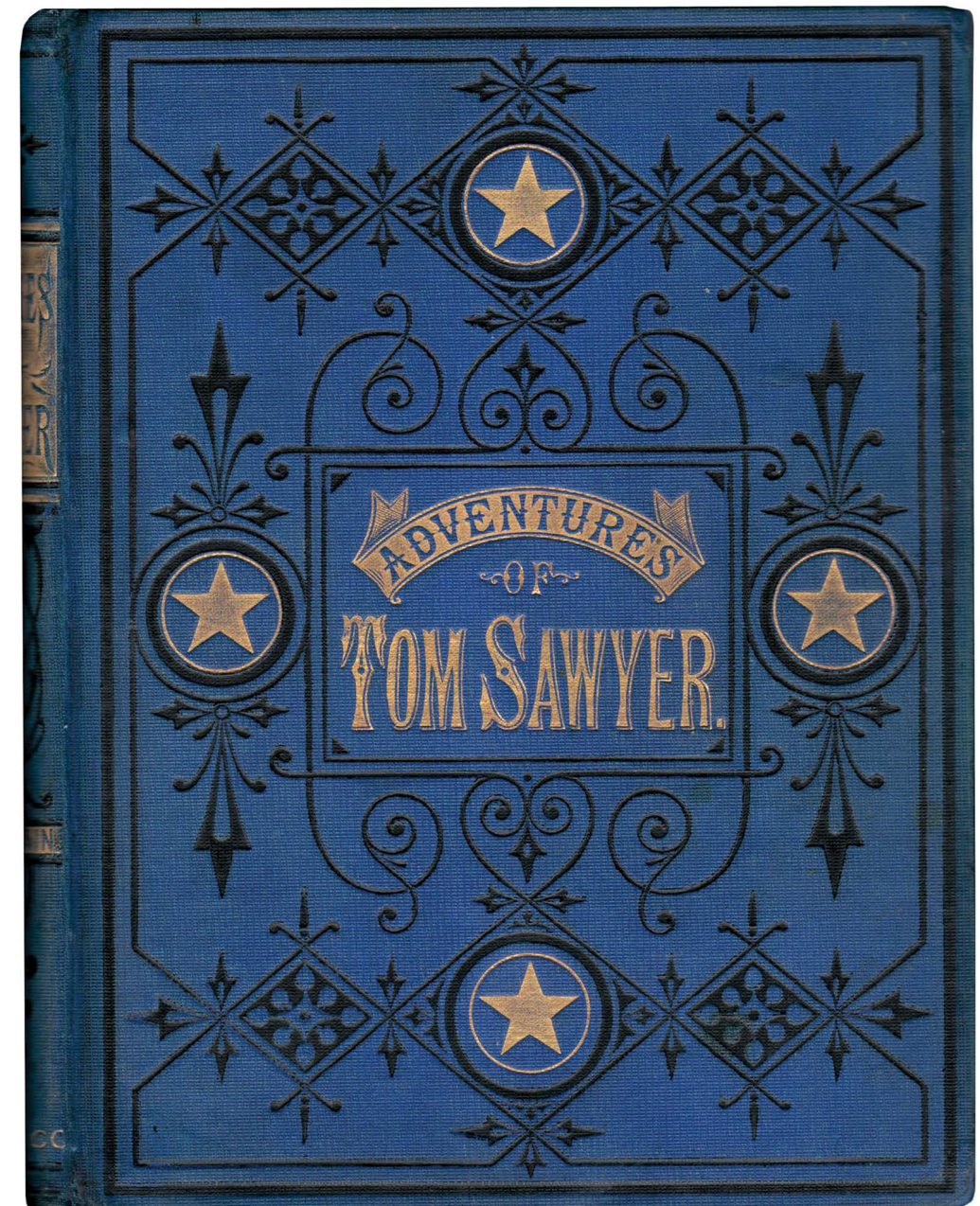
"Tom Sawyer was the first printed story of a boy in which the hero was recognizable as a boy throughout the whole narrative ... until Tom Sawyer was written, nearly all the boys of fiction were adults with a lisp, or saintly infants, or mischievous eccentrics ... in the work of Dickens there were hints of boys that were boys; but Tom was the first full blown boy in all fiction ... the book is a landmark" (Booth Tarkington).

This novel of a boy growing up along the Mississippi River is set in a town called St. Petersburg, inspired by Samuel Clemens's hometown of Hannibal, Missouri. The author may have named Tom after a San Francisco fireman whom he met in June 1863. The real Tom Sawyer was a local hero, famous for rescuing ninety passengers after a shipwreck in 1853. The two were friendly during the author's years in California, often drinking and gambling together. Twain referred to the real Tom Sawyer in *Roughing It*, but in later years he claimed that he himself was the model for Tom and that "Sawyer" was not the real name ... of any person I ever knew, so far as I can remember" (see *Smithsonian*, October 2012).

Tom Sawyer is among the most difficult of the great 19th-century American novels to obtain in collector's condition. We have seen similar copies offered at \$75,000. **This is a lovely copy.**

"Mark Twain refreshed his spirit in this semi-autobiographical story of boyhood ... [and] let fresh air into the minds of parents who had shut the door on their own childhood, and they will be classics the world over as long as there are boys."

– Grolier American 100 Books



Samuel Clemens with his daughters,
signed by Clemens and Livy, with other manuscript items

CLEMENS, SAMUEL.
Photograph of Susy and Clara Clemens, inscribed and signed by Samuel Clemens and his wife Livy [with] an autograph letter signed by Sam Clemens

Hartford, ca. 1875.

Mounted in a window and tipped in opposite the printed dedication to the girls in a Webster, 1890 edition of *The Prince and the Pauper*.

[with:]

KINGSBURY, ALICE.
Autograph manuscript reminiscence of Samuel L. Clemens.

No date. Two pages.

[with:]

CLEMENS, SAMUEL.
Autograph letter signed to Miss Kingsbury.

Hartford, October 12, 1890. Two pages.

Provenance: Clemens family friend Alice Kingsbury, with her signature dated 1890 and her subsequent gift inscription dated 1931. The photograph is inscribed to Miss Kingsbury and the letter is addressed to her.

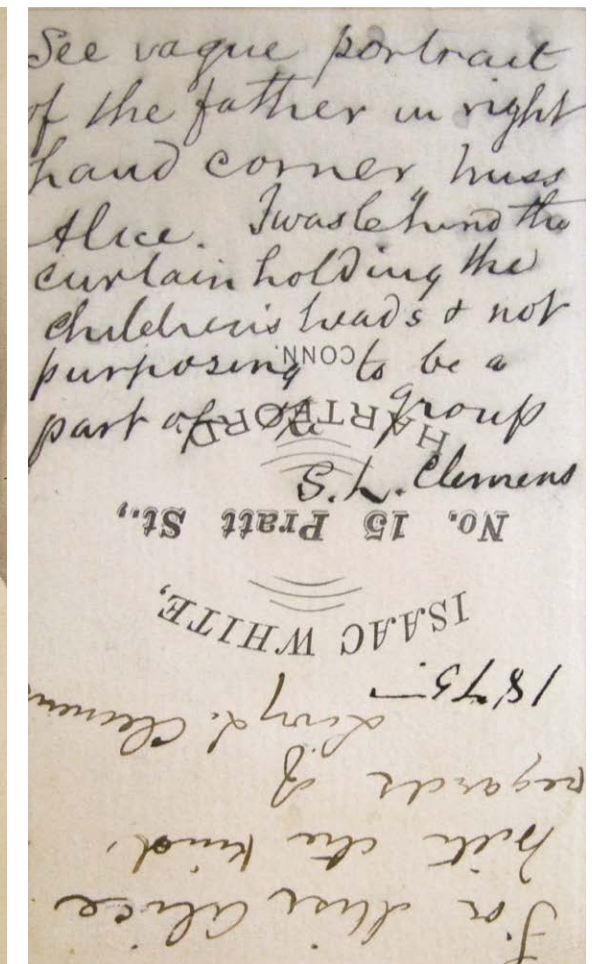
This delightful and extremely rare photograph shows Clemens's beloved daughters Susy (age 3) and Clara (age 1), with the author in the background. On the verso Clemens has written, "Miss Alice. See vague portrait of the father in right hand corner. I was behind the curtain holding the children's heads & not purposing to be a part of the group. S. L. Clemens." The photograph is also inscribed and dated 1875 by Livy Clemens.

Clara went on to become a gifted contralto and, as sole surviving child, the guardian of her father's memory and estate. Clemens wrote of Susy, "She was full of life, full of activity, full of fire, her waking hours were a crowding and hurrying procession of enthusiasms ... Joy, sorrow, anger, remorse, storm, sunshine, rain, darkness — they were all there: They came in a moment and they were gone as quickly. In all things she was intense ..."

Kingsbury describes her visits with her daughter Mary to the Clemens house in Hartford and comments on subsequent meetings. *She gives her impressions about Clemens's character, his relationship with Livy, and his writing habits.*

In this delightful letter, written fifteen years after he gave Miss Kingsbury the photograph of his daughters, Clemens charmingly declines an invitation to lecture, writing in part, "I reformed six years ago & have not infected the platform since. I shouldn't know how to read or speak now." The author's investing calamities of the 1890s were soon to force his return to the lecture circuit. He goes on to write that "Susy and Clara were very little folk when you knew them. And now Susy's in college! It takes my breath away to think of it— and this trying to get used to it in the short space of a week I find wholly impossible."

"Miss Alice. See vague portrait of the father in right hand corner. I was behind the curtain holding the children's heads & not purposing to be a part of the group. S.L. Clemens."



Huckleberry Finn

TWAIN, MARK.

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

New York: Webster, 1885.

Original green cloth. First state of frontispiece. Illustrations by E. W. Kemble. Slight wear to spine ends. Early owner provenance statement and clipped signature mounted to front endpapers. An excellent, tight, and bright copy with the inner hinges strong. A handsome copy.

Provenance: mounted on the front endpaper is the signature of Henry E. Worcester and a manuscript note stating, "To James T. von Rosenzwing, This copy of Huckleberry Finn was given to Henry Elwynne Worcester your great-great grandfather by his son Horatio, your great grandfather for Christmas, 1885."

BAL 3415. Grolier 100 American Books 87.

A lovely copy of *Huckleberry Finn*. This is the first American edition, with the key first issue text points. A variety of errors were discovered and corrected during the course of printing the first edition, and collectors have always preferred the earliest, uncorrected states. These points are the page reference 88 on p. 13 (later corrected to 87), the p. 57 misprint "with the saw" ("with the saw"), and the misprint "Decided" on p. 9 ("Decides"). The title-page and p. 283 are cancels, as desired in cloth copies. The other known points "are of no significance in determining the sequence if the printing of the sheets" (MacDonnell). Full details are available on request.

Sold by subscription, *Huckleberry Finn* was lavishly bound and illustrated to appeal to casual buyers approached by sample-wielding salesmen. As a result, the first edition is the most attractive and eye-catching of all American literary classics.

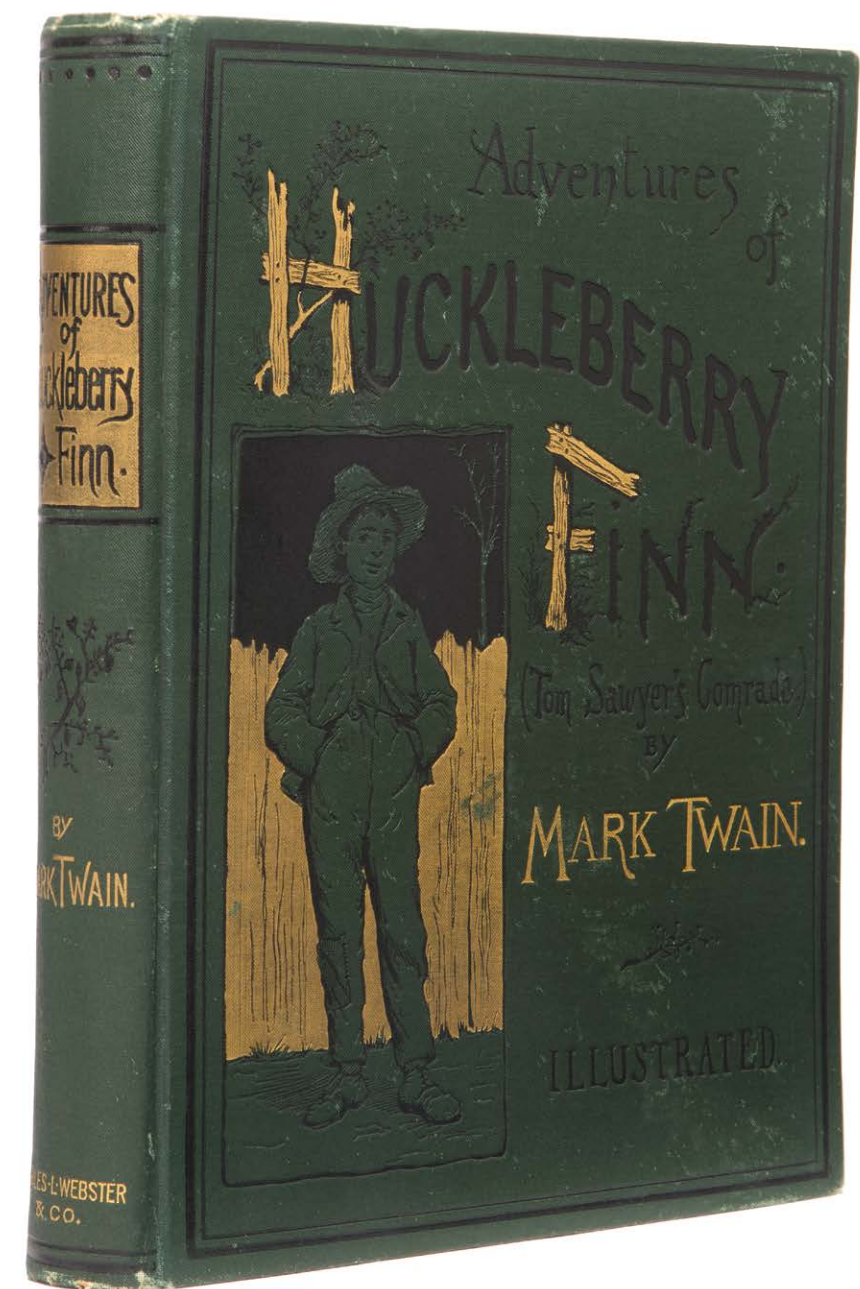
In 1905 the Brooklyn Public Library banned *Adventures of Huckleberry Finn*, prompting the author to write to the librarian:

"I am greatly troubled by what you say. I wrote 'Tom Sawyer' & 'Huck Finn' for adults exclusively, and it always distressed me when I find that boys and girls have been allowed access to them. The mind that becomes soiled in youth can never again be washed clean. I know this by my own experience, and to this day I cherish an unappeased bitterness against the unfaithful guardians of my young life, who not only permitted but compelled me to read an unexpurgated Bible through before I was 15 years old. None can do that and ever draw a clean sweet breath again on this side of the grave."

"All modern American literature comes from one book by Mark Twain called *Huckleberry Finn*... it is the best book we've had. All American writing comes from that. There was nothing before. There has been nothing as good since" (Ernest Hemingway.)

Huckleberry Finn and *Tom Sawyer* "let fresh air into the minds of parents who had shut the door on their own childhood, and they will be classics the world over as long as there are boys" (Grolier 100 American Books).

"All modern American literature comes from one book by Mark Twain called *Huckleberry Finn* . . . it is the best book we've had. All American writing comes from that. There was nothing before. There has been nothing as good since." – Ernest Hemingway



Candide

VOLTAIRE [Francois Marie Arouet].
Candide, or l'Optimisme.

[Geneva: Cramer,] 1759.

Contemporary calf, joints and extremities restored. Without N7 blank and N8 leaf of instructions to the binder (as in all but a handful of copies). Some minor foxing, staining, and paper repairs. Very good.

Printing and the Mind of Man 204.
Wade 1. Barber 299G.

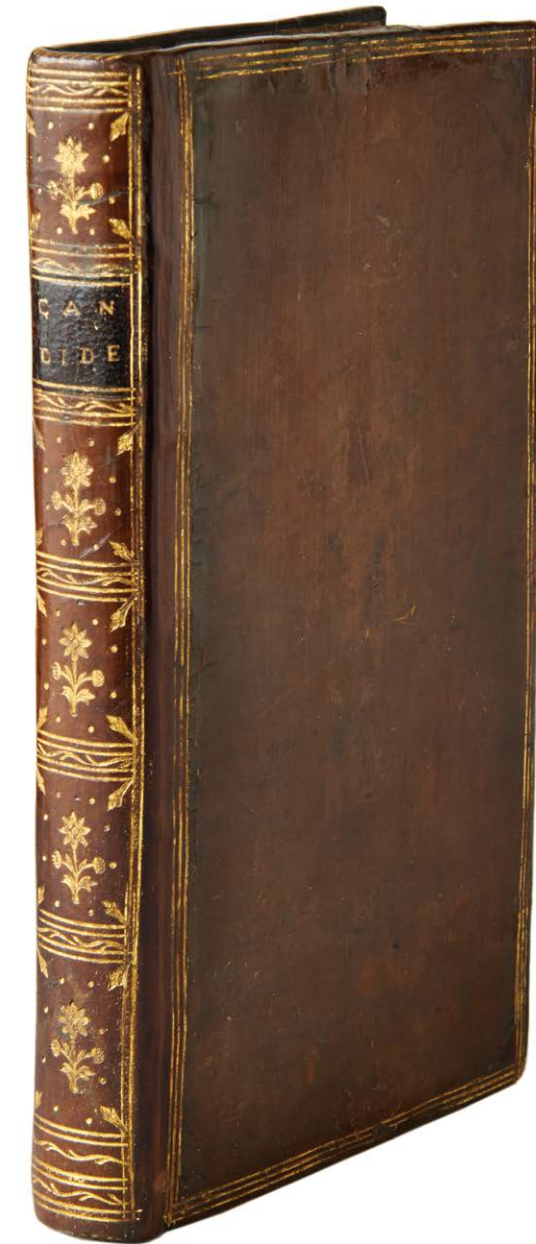
First edition. *Candide* is “incomparably the most remarkable and most absolutely good fruit of his genius ... *Candide* attacks religious and philosophical optimism ... If one especial peculiarity can be singled out, it is the extreme restraint and simplicity of the verbal treatment. Voltaire never dwells too long on this point, stays to laugh at what he has said, elucidates or comments on his own jokes, guffaws over them or exaggerates their form. ... Indeed the whole of *Candide* shows the style at its perfection” (*Britannica*). In *Candide*, Voltaire satirically objects that the optimism of Leibniz and his circle is akin to fatalism and argues that we do not live in the best of all possible worlds, that we should strive to improve the world.

Voltaire’s ironic masterpiece brought into focus the religious abuses, the class prejudices, the political corruption, and the evils of the existing legal system which were eventually to drag French society through a bloody revolution to a new societal structure. *Candide* exemplified “**Voltaire’s style and originality at their incomparable best ... His legacy of lively scepticism, perpetuated in the spirit of the philosophes, lives on**” (PMM).

As with many of Voltaire’s books, *Candide* was printed surreptitiously and anonymously. This rare true first edition was printed under Voltaire’s supervision by Cramer in Geneva. Voltaire also sent the text to London for printing by Nourse. The Nourse printings, like the Cramer first edition, have 299 pages, but they contain a number of alterations. The first edition may be identified by the following points: repetition of the title ornament on p. 193 and p. 266; misprint “que ce ce fut” (changed to “que ce fut”) on p. 103 line 4; “précisément” (later “précipitamment”) on p. 125 line 4; and the absence of the passage on 242 beginning “Candide était affligé.” Voltaire decided to cancel this latter passage in the Cramer edition but could not get word to London in time to suppress it from the Nourse printings. There were at least fifteen other printings in 1759.

The first edition is scarce in any condition and is rarely available in a contemporary binding.

“incomparably the most remarkable
and most absolutely good fruit of his genius”



Early Salt Prints of Constantinople

(ISTANBUL.)
Robertson, James.
*A collection of five
early photographs
of Constantinople.*

Constantinople, c. 1853-1855.

Five salt prints (approx. 11 ½ x 10 ¼ in.), four signed in the negative, mounted, several of the mounts with manuscript captions and borders. Some foxing to mounts. Minor wear, some fading. Very good condition.

These fine views are among the earliest paper photographs of Constantinople. James Robertson settled in the city in 1841 and spent forty years as a master engraver in the imperial mint. In the early 1850s he learned the art of photography, and by July 1853 he was selling his views to the public. His photographs, which appeared in exhibitions in London and Paris, were widely known through the engravings made from them for illustrated newspapers.

1. (Hagia Sophia.) *La Mosquee de Ste Sophie Vue de l'Atmeydan*. This view of Hagia Sophia is from the atmeydan (horse square), the site of the ancient Hippodrome of Constantinople. The world's largest cathedral for nearly 1000 years, it was converted into a mosque in 1453 by Sultan Mehmed II and finally was made a museum in 1935.

2. *Fountain of Sultan Mahmoud*. This landmark fountain, actually built by Sultan Ahmed III, is located in the great square in front of the Imperial gate of the Topkapi Palace. The Turkish rococo structure, built in 1728, was a well-known social center and gathering place in the Ottoman period.

3. *Bosphorus. Tophane &c from Seraskier Tower*. This fine panoramic view was made from Beyazit Tower, commonly called Seraskier Tower because it was on the grounds of the Ottoman Ministry of War, or Seraskierat. The 279 ft. tower provided an ideal view across the old city and the Golden Horn. Tophane is a neighborhood in the Pera (now Beyoglu) district

4. *Constantinople from Seraskier Tower*. This magnificent panoramic view taken from Beyazit (Seraskier) Tower shows Hagia Sophia, the Mosque of Sultan Ahmed (the Blue Mosque), and Nuruosmaniye Mosque.

5. (New Mosque.) *Mosque of Jeni Jami*. This view shows the elegant sadirvan (ablution fountain) at Yeni Cami (the New Mosque), one of Istanbul's greatest architectural landmarks.

This is a fine series of salt prints depicting the greatest monuments of Constantinople.

Robertson's views are "of the highest beauty and interest"

– *The Athenaeum*, December 1853





A Pair of Enormous Panoramic Views of Constantinople Taken From Opposite Sides of the Golden Horn

(ISTANBUL.)
Sebah & Joaillier.
*Panorama of
Constantinople,
Taken from the
Galata Tower.*

[Istanbul: Sebah & Joaillier, c. 1880s].

10 albumen prints (each approx. 10 ¾ x 13 3/8 in., for a total of 10 ¾ x 134 in.) mounted on card, folded concertina-style. Oblong folio. Modern red morocco. Lightly faded at joints, but generally in excellent condition with strong contrasting tones.

This magnificent pair of panoramic photographs of Istanbul, measuring 11 ft. and 8 ½ ft. respectively, provides sweeping views of the great buildings, monuments, and geographical features of the city. These include the city walls and seven towers, Süleymaniye Mosque, Sultanahmet Mosque (the Blue Mosque), Hagia Sophia, Topkapi Palace, the Golden Horn, and the Bosphorus. The images also capture domestic and commercial architecture, daily street life, bridges, and the bustling waterway of the Golden Horn. The two towers from which these images are taken are prominent in the centers of their respective panoramas.

The first series of photographs, a 10-part panorama, looks across Beyoglu (the European side of modern-day Istanbul known until the 20th century as Pera) and the Golden Horn toward the ancient city with its great mosques. This series of photographs was taken from the top of the fourteenth-century Galata Tower. The panorama is by Sebah & Joaillier, one of the most distinguished photography firms in late 19th-century Constantinople.

[with]

(ISTANBUL.)
Berggren, G.
*Panorama of
Constantinople,
Taken from the Tower
of Seraskierat.*

[Istanbul: G. Berggren, c. 1880s].

8 albumen prints (each approx. 10 ½ x 13 in., for a total of 10 ½ x 103 in.), unmounted, signed in the negative in the rightmost photograph. Lightly faded at edges, but generally in very good condition.

The second panoramic view, an 8-part panorama, looks out across the old city and the Golden Horn toward the Galata Tower. This series of photographs was made from Beyazit Tower, a 279 ft. tall fire-watch tower on the main campus of present-day Istanbul University. This tower, on the former location of the Ottoman Ministry of War, or Seraskierat, is also known as the Tower of Seraskierat.

The panorama is by Guillaume Berggren, the Swedish photographer who opened a studio in Constantinople in the early 1870s. Although Berggren's smaller format panoramas turn up in the market occasionally, this large 8-part panorama, measuring 8 ½ ft. long, is rarely seen for sale. "Berggren was a master of technique and composition, and produced some of the finest scenes of Istanbul and the Bosphorus" (Hannavy).

Together these enormous panoramic photographs present a remarkable survey of the geography and architecture of Istanbul, prior to the onset of a century of dramatic change.



“the greatest American poem” – Harold Bloom on *When Lilacs Last in the Door-Yard Bloom’d*

WHITMAN, WALT.
Drum-Taps.

New York, 1865.

Original brown cloth gilt. Fine.

BAL 21398.

First edition of Whitman’s great poems in memory of Abraham Lincoln, first published here in the “sequel” to *Drum-Taps*. *Drum-Taps* was already in press when Lincoln was assassinated. Later in 1865, Whitman added the 24-page Sequel, which first appeared here as part of the second issue of *Drum-Taps*. The Sequel to *Drum-Taps* contains the first appearance of “**When Lilacs Last in the Door-Yard Bloom’d**,” in which Whitman calls Lincoln “the sweetest, wisest soul of all my days and lands.”

“The greatest American poem,” this elegy “was and is not only the sublime of his personal achievement but to this day is unsurpassed by anything else written in this hemisphere, in any language ... This ultimate elegy has become the New World’s permanent prophecy of our fate as the Evening Land of Western literary culture. (Harold Bloom, *The Anatomy of Influence*).

This is an outstanding copy of the essential second issue of *Drum-Taps*, a landmark volume in American poetry and the first appearance in print of Whitman’s masterpiece, “When Lilacs Last in the Door-Yard Bloom’d.”

[with]

WHITMAN, WALT.
Autograph Note Signed to Honora E. Thompson, Somersetshire, England.

[St. Louis, Missouri], Nov 28,
[18]’79.

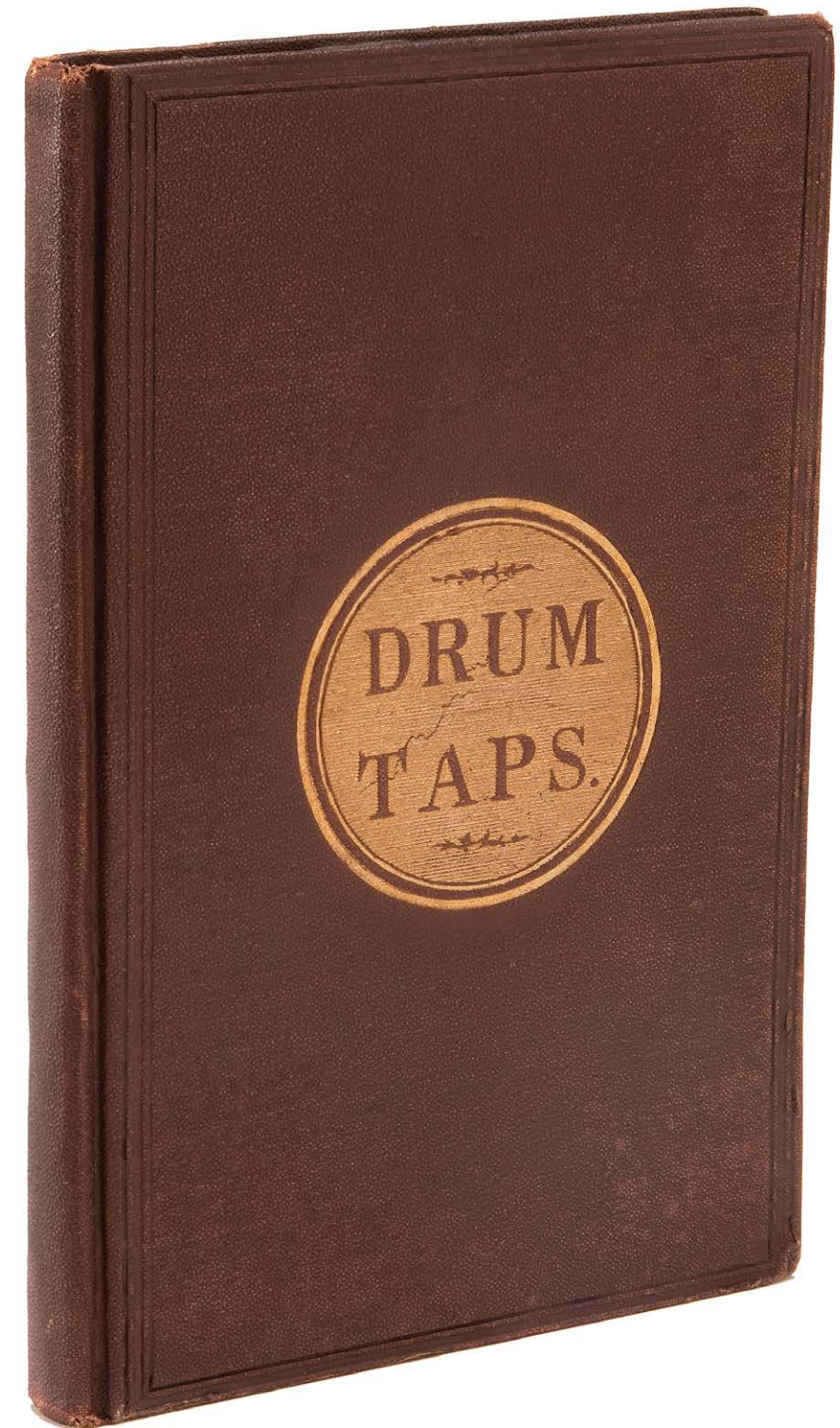
Postcard. Lightly soiled, short crease.

Whitman worries about a pirated English edition of *Leaves of Grass*: “My Vol. *Leaves of Grass* has been forwarded you by mail ... Please notify me soon as it reaches you safely ... I get no benefit from the English ed’n mentioned. I thought it had given out long ago. Is it not so? Or is there any other English ed’n?”

In this note sending the deluxe 1876 *Leaves of Grass*, Whitman expresses surprise on hearing that an unauthorized English edition of 1868 was still in circulation and warns, “**I get no benefit from the English ed’n.**” Leery of the English pirates, Whitman asks, “**I thought it had given out long ago. Is it not so? Or is there any other English ed’n?**” On January 20, 1880, Richard Thompson, the brother of Honora (the recipient of this note), told Whitman that she had investigated the matter of the English publication and learned that *Leaves of Grass* was out of print in England, with no plans for a new edition.

This note on *Leaves of Grass* is a poignant relic of Whitman’s most difficult years and of the English supporters who saved him.

“When Lilacs Last in the Door-Yard Bloom’d”



Matching Inscribed Set of Leaves of Grass and Two Rivulets with Whitman's Transmittal Note

WHITMAN, WALT.
Leaves of Grass.
Author's Edition.

Camden, 1876. [and]

*Two Rivulets Including
Democratic Vistas,
Centennial Songs, and
Passage to India.*
Author's Edition.

Camden, 1876.

Two volumes. Contemporary half sheep, marbled boards. Rubbed, *Leaves* rejoined and *Two Rivulets* rebaked preserving most of original spines and labels. Fine matching half leather cases tooled to match the original bindings.

Leaves of Grass: BAL 21412 (one of 600 copies). *Two Rivulets*: BAL 21413 (one of 600 or 650 copies).

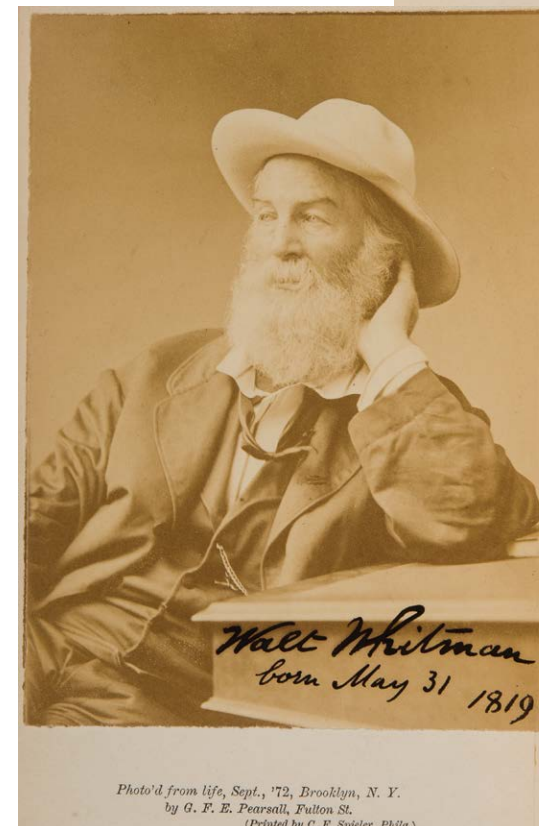
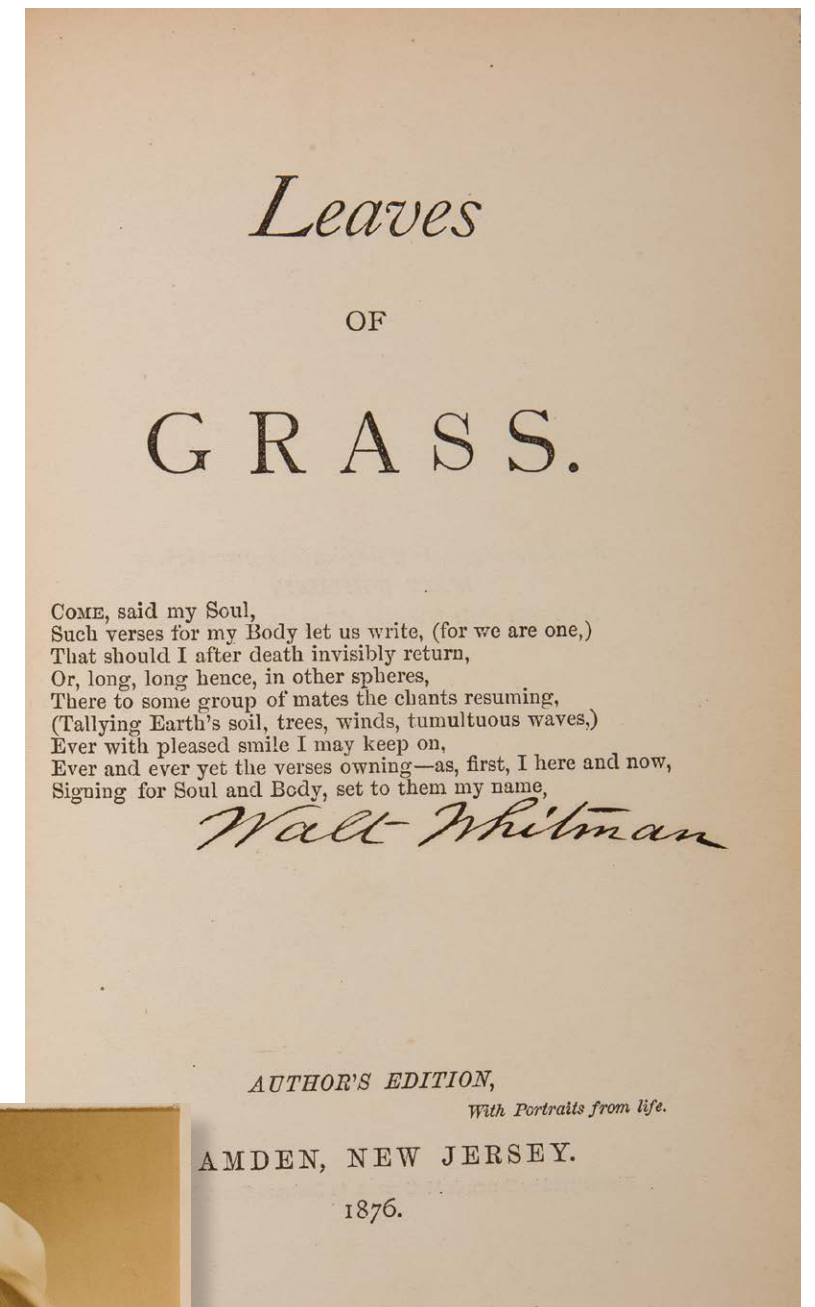
This set of the privately-published author's edition, is inscribed by Whitman in each volume: "Godfrey Lushington from the author." *Leaves of Grass* is additionally signed by Whitman on the title-page, and *Two Rivulets* is signed "Walt Whitman born May 31 1819" on the frontispiece mounted albumen photograph. Godfrey Lushington (1832-1907), the recipient of these volumes, was a British civil servant and reformer who rose to Permanent Under-Secretary at the Home Office in 1885.

The set is accompanied by the original autograph note by Whitman, sending the books: "I to-day forward to you by mail ... a set of my Books - Two Vols. Please let me know ... if they reach you safely. Another set, same Vols. Will be sent you soon."

Leaves of Grass is today recognized as "America's second Declaration of Independence" (Bloom) and greatest work of 19th-century poetry, but in his time Whitman struggled to achieve wide recognition. By the 1870s Whitman was impoverished. William Michael Rossetti issued in England a circular describing Whitman's plight and inviting readers to purchase the new self-published editions of *Leaves of Grass* and *Two Rivulets*. Whitman thanked Rossetti, noting that "by far the most satisfaction to me (and I think it can be done, and believe it will be) will be to live, as long as possible, on the sales, by myself, of my own works ..."

Whitman later recalled, "Anything like unmitigated acceptance of my 'Leaves of Grass' book, and heart-felt response to it, in a popular however faint degree, bubbled forth as a fresh spring from the ground in England in 1876. ... [I had] some home customers, for them, but mostly from the British Islands. I was seriously paralyzed from the Secession war, poor, in debt, was expecting death ... Curiously, the sale abroad proved prompt, and what one might call copious: the names came in lists and the money with them, by foreign mail. The price was \$10 a set. Both the cash and the emotional cheer were deep medicines; many paid double or treble price (Tennyson and Ruskin did)... these blessed gales from the British Islands probably (certainly) saved me. Here are some of the names, for I w'd like to preserve them ..." **Lushington's name then appears on the list of purchasers.**

This is a splendid pair of books inscribed by Whitman documenting a crucial turning point in his life and reputation. Matched sets in original bindings are rare in the market.



Emily Dickinson's Poems

DICKINSON, EMILY.

Poems

[and]

Poems ... Second Series

[and]

Poems ... Third Series.

Boston: Robert Brothers, 1890, 1891, 1896.

Three volumes. Original cloth. Some soiling and staining to bindings. Light fraying to spine ends of vol. 1, modern gift inscription in vol. 2. A very good set.

Grolier 100 American Books 91 (taking all three volumes as "in effect one book"). BAL 4655, 4656, 4661.

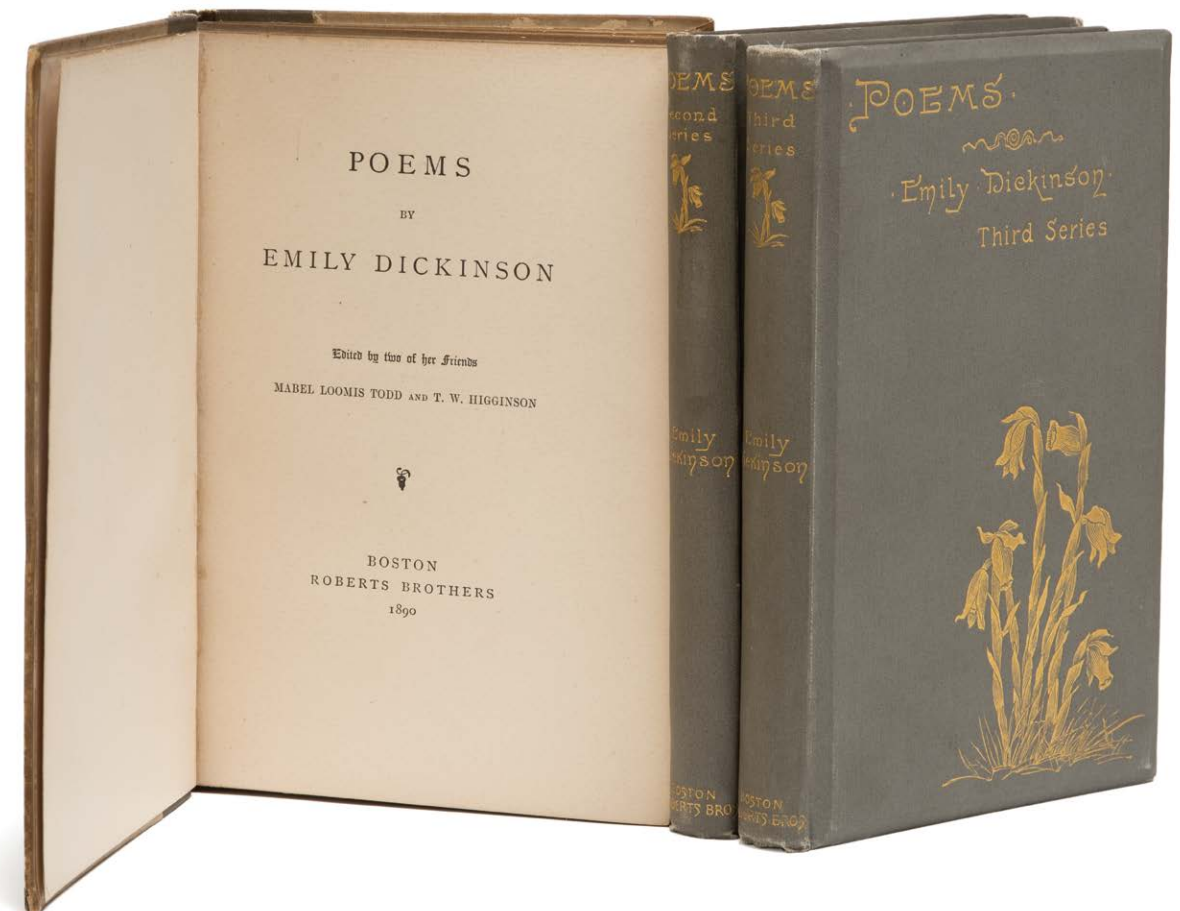
First edition of one of the great bodies of poetry in American literature, Emily Dickinson's poems were not published until after her death, when her friends Mabel Todd Loomis and Thomas Wentworth Higginson assembled the best of them in these three volumes. The first series of 1890 was published in an edition of **only 480 copies**; the second and third series followed in editions of 980 and 1000 copies, respectively.

Dickinson wrote these poems in seclusion in her home in Amherst. Although she sometimes shared them with family and friends, only seven of Dickinson's poems were published in the author's lifetime. Only one of the seven appeared in a book, the anthology *A Masque of Poets*. Although she remained outside of literary circles, Dickinson sometimes sent her verse to the well-known author Thomas Wentworth Higginson, who later helped to edit these volumes. Higginson wrote, "The main quality of these poems is that of extraordinary grasp and insight, uttered with an uneven vigor sometimes exasperating, but really unsought and inevitable. After all, when a thought takes one's breath away, a lesson on grammar seems an impertinence."

"Dickinson never shied away from the great subjects of human suffering, loss, death, even madness, but her perspective was intensely private; like Rainer Maria Rilke and Gerard Manley Hopkins, she is the great poet of inwardness, of the indefinable region of the soul in which we are, in a sense, all alone" (Joyce Carol Oates, *Essential Dickinson*).

"The regard Dickinson has won in the little more than a century since her poems introduced her to the world has established her as the most widely recognized woman poet to write in the English language and as an inspiration, both personally and in terms of craft, to modern women writers. As a voice of New England's Protestant and Transcendental cultures in fruitful tension and of the spiritual anxieties unleashed by the Civil War (during which she wrote the great majority of her poems) and as an avatar of poetic modernism, Emily Dickinson now stands with Walt Whitman as one of America's two preeminent poets of the nineteenth century and perhaps of our whole literary tradition" (ANB).

"Except for Shakespeare, Dickinson manifests more cognitive originality than any other Western poet since Dante . . . at the height of her powers,[she is] the best mind to appear among Western poets in nearly four centuries." – Harold Bloom



“Take a good look. We’re not going to see this kind of thing much longer. It already belongs to the past.” – George Bird Grinnell to Edward Curtis

CURTIS, EDWARD S.
Original glass plate photograph, Hopi Woman, prepared by Curtis for the printing of The North American Indian.

This portrait, titled *Hopi Woman*, was published as a photogravure in *The North American Indian*, volume 12, plate 411.

Approx. 14 x 17 inches. Accompanied by a custom wall-mount light box. Excellent condition. A stunning display piece.

This is a splendid original glass plate made for Curtis's *The North American Indian*, the greatest photographic work on Native Americans. Edward Curtis was one of the most important American artists of the nineteenth century and the most celebrated photographer of North American Indians. Over the course of thirty-five years, Curtis took tens of thousands of photographs of Indians from more than eighty tribes. “Never before have we seen the Indians of North America so close to the origins of their humanity, their sense of themselves in the world, their innate dignity and self-possession” (N. Scott Momaday). Curtis's photographs are “an absolutely unmatched masterpiece of visual anthropology, and one of the most thorough, extensive and profound photograph works of all time” (A. D. Coleman).

Curtis printed 2200 of his images as photogravures in his magisterial *The North American Indian*, which was hailed as “the most gigantic undertaking in the making of books since the King James Bible” (*New York Herald*). These photogravures were printed from large-format photographic glass plates, the vast majority of which were subsequently destroyed.

Curtis's lifelong project was inspired by his reflection that “The passing of every old man or woman means the passage of some tradition, some knowledge of sacred rite possessed by no other; consequently, the information that is to be gathered, for the benefit of future generations, respecting the modes of life of one of the greatest races of mankind, must be collected at once or the opportunity will be lost for all time.”

The present stunning example is one of the very few glass plate photographs that have survived. The image contains a wealth of detail that was lost in the photogravure process, and when shown in the accompanying lightbox, it is a dazzling photographic masterpiece.

This is an exceptional opportunity to acquire one of the greatest monuments of photography in one of its rarest and most beautiful forms.



“From the time of the Conquistadores the Hopi have been commonly known as Moqui, an alien term of opprobrium originating probably in Zuni Amu-kwe ... The Hopi heartily dislike the designation, which, they believe, originated in the error of the first Spanish visitors, when they mistook the Hopi word moki, dead, for the tribal name.” – Edward Curtis

“I regard the work you do as one of the most valuable works which any American could do now.” – Theodore Roosevelt to Edward Curtis

CURTIS, EDWARD S.
Original glass plate photograph, Flute Dancers at Tureva Spring, prepared by Curtis for the printing of The North American Indian.

This image, titled *Flute Dancers at Tureva Spring*, was published as a photogravure in *The North American Indian*, volume 12, plate 431.

Approx. 14 x 17 inches. Accompanied by a custom wall-mount light box. Excellent condition. A stunning display piece.

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Curtis's lifelong project was inspired by his reflection that “The passing of every old man or woman means the passage of some tradition, some knowledge of sacred rite possessed by no other; consequently, the information that is to be gathered, for the benefit of future generations, respecting the modes of life of one of the greatest races of mankind, must be collected at once or the opportunity will be lost for all time.”

The present stunning example is one of the very few glass plate photographs that have survived. The image contains a wealth of detail that was lost in the photogravure process, and when shown in the accompanying lightbox, it is a dazzling photographic masterpiece.

This is an exceptional opportunity to acquire one of the greatest monuments of photography in one of its rarest and most important forms.

Flute Dancers at Tureva Spring



“The Flute dance is a religious ceremony concerned with bringing rain. It represents the legendary arrival of the Flute people in the Hopi country, their friendly encounter with the clans already there, and the rain-making rites subsequently performed by them for the common good. The episode here represented was photographed at Middle mesa. The individual seated near the right end is an albino, not a white man.” – Edward Curtis

Archive of 44 Letters by the First American Consul to Liberia

(SLAVERY &
COLONIZATION.)
HANSON,
ABRAHAM.

*Important archive of 44
autograph letters signed
to his wife Lydia and an
autograph manuscript
sermon.*

Monrovia, Liberia, and other
places, 1846-1866 (mainly 1860-
1866).

4to and 8vo. 44 letters totaling 124 pp;
1 sermon of 5 pp. Together with related
correspondence and other documents.
Most removed from a letter-book, with a
paper strip covering rightmost portions
of text, still legible and likely removable
by a conservator. Some edge wear and
fold defects with occasional loss, three
letters incomplete. Neatly and boldly
penned, in good condition overall.

This is an important archive of letters by abolitionist
Abraham Hanson, the first permanent American
diplomat to Liberia, home of freed African-Americans
and the “land of liberty” in Africa. In these letters, mainly written
from Africa to his wife in America, Hanson discusses abolition,
diplomatic duties, commercial affairs, emigration, shipboard
travel, the condition of Liberians, his aspirations for them, health,
and personal matters.

Many American abolitionists saw “colonization” as the solution to
the problem of slavery and emancipation. In 1820 the American
Colonization Society began sending African-American volunteers
to West Africa. In 1847 the settlers established the free Republic
of Liberia, with a government based on that of the United States.
Over the next twenty years, the society helped more than 13,000
African-Americans move to Liberia.

In May 1862 Abraham Hanson became U.S. Commercial Agent in
Liberia, and in December 1863 Abraham Lincoln appointed him
Commissioner and Consul-General to Liberia. He was “the first
American diplomat permanently assigned to sub-Saharan Africa,”
and the position “remained the only American diplomatic chief of
mission resident south of the Sahara for the rest of the century”
(Coates, *Oxford Companion to American Politics*).

Hanson’s letters to his wife back home in America reflect his
idealism: “Religion is the most inspiring in the whole universe of
Truth ... I hope to leave in Liberia a history that will bear the most
rigid scrutiny.” He writes of Liberians, “They have a rich heritage
in earth (which, thank God, the white oppressor cannot possess) ...
They will yet, indubitably, establish their identity with the human
race, and their just claims to the universal brotherhood of man. **I
have no doubt but Liberia will yet receive a large influx of exiled
children returning from bondage in the United States, and,
before a life-time elapses, a glorious and perfectly independent
government of Negroes (poor and despised Negroes) will be
firmly established upon this benighted Continent of Africa.**”

*“I have no doubt but Liberia will yet receive a large influx of
exiled children returning from bondage in the United States ...”*

Hanson often discusses new emigrants to Liberia. For example,
he writes, “During the past week we have had a large influx of
population to Monrovia. A vessel arrived from Barbados ... with
346 souls on board. They are scattered round the city wherever
an empty house could be found, or an hospitable family would
give them shelter & a welcome. I am very favorably impressed by
their appearance & manners, and have no doubt but those who
may survive will be a great blessing to this country ... The West
Indians are wending their way to the different churches. Some are
Episcopalians, some Methodists (that is Wesleyans), some Baptists,
&c., but nearly all religious people.” In another letter he gives a
moving account of a girl, then living with him in Monrovia, who
was captured by slavers and then liberated by an American warship.

“African fever” was a grave concern for Hansen. After begging his
wife to join him in Africa, he reverses course, writing, “Have had 3
attacks of African Fever. This is not the place for you. Do not come.
I would rather die alone than jeopardize your life. Abandon the
thought of coming.” Still, he reassures her in another letter, “You
need not think of me as in a land of strangers ... There is not a child
in Monrovia, not a citizen of Liberia that does not feel a solicitude
for my welfare ... I think the feeling is mutual. I would willingly
sacrifice my life for these people – they know it – not because I have
told them so in words – but they judge from my acts.” Finally in the
summer of 1866 Hanson succumbed to a fever at age 48.

The collection includes several fascinating relics worthy of further
research and ideally suited for exhibition. An 1840 New York City
Colonization Society circular may have been preserved because it
sent Hanson on the long path to Liberia. It states in part, “Does
not Africa having bled for ages by the ruffian hand of the white
man call for our prompt and cordial response? ... The establishment
of Colonies along that coast [of Africa] is the only mode which
promises the entire suppression of that inhuman traffic ... Let us
show to Africa that we sympathize with her suffering children.”
An 1852 legal document from Montserrado, Republic of Liberia,
concerns the cost of boarding, tuition, and clothing of Robert
Savage, evidently a black orphan.

**This important archive of the colonization movement in Liberia
merits further research and publication.**

*“There is not a child
in Monrovia, not a
citizen of Liberia
that does not feel
a solicitude for my
welfare ... I think the
feeling is mutual.
I would willingly
sacrifice my life for
these people ...”*



Enormous Panoramic Photograph of Cairo

(CAIRO.)
*Panoramic Photograph
 of Cairo.*

[1870s].

Albumen print on paper, comprising multiple joined panels, overall image size 7 x 74 inches. Mounted on linen. Old folds, some wear, but generally in very good condition and with good contrast. Archivaly framed.

This splendid and unusually large panoramic photograph of Cairo combines elements of antiquity, the medieval period, and the modern world. In the distance the pyramids at Giza are visible, while a train races along the Nile River between Cairo and the pyramids.

The photograph is dominated by the Citadel and by the Muhammad Ali mosque, which famously has two soaring minarets. Muhammad Ali, the energetic governor of Cairo, razed most palaces and buildings in the 14th-century Mamluk citadel for this grand undertaking, begun in 1830 and completed in 1857.

Cairo panoramic views of this size and scope are very scarce.

“What one can imagine always surpasses what one sees, because of the scope of the imagination—except in Cairo, because it surpasses anything one can imagine.” —Ibn Khaldun (1384)

Grand Panorama of Sydney

**(SYDNEY.) [Robinson,
 Francis Whitfield.]**
*A Grand Panorama
 of Sydney.*

Nov. 12th 1885. [Sydney, 1885.]

16 x 222 inches (18 ½ feet) in total. 25 albumen prints mounted on canvas as a scroll. Variable fading. Titled and dated in the negative: “Sydney, Nov 12th 1885, No. 163.”

This tremendous 360-degree panoramic view of Sydney, inspired by Holtermann’s famous 1875 panorama taken from the North Shore, surpasses that view in its detailed depiction of Sydney’s architecture. It was likely taken from the rooftop of the Government Printing Office, which stood on the corner of Bent and Phillip Streets. The photograph is by Francis Whitfield Robinson, according to the National Library of Australia.

Left section (left to right) – Spires of St. James’s Church and St. Stephen’s Church, tower of the Town Hall on the horizon, GPO clocktower still under construction, domed roof of the Lands Department building, lower end of George Street and The Rocks area, the Hotel Metropole, Circular Quay, terraces and bond stores of lower Phillip Street and Albert Street. Right section (left to right) – area around corner of Phillip and Bridge Streets with the Colonial Secretary’s buildings, Conservatorium of Music, Farm Cove, Fort Denison in the distance, Botanic Gardens, Macquarie Street to the corner of Hunter Street, the Iron Church and the Rum Hospital, construction of the new Sydney Hospital, and the spires of St. James’s and St. Stephen’s on the extreme right.

This spectacular 18-foot panorama is one of the largest photographic city views to be published in the 19th century.

Please inquire for images of this enormous panorama.

Keynes's General Theory

**KEYNES, JOHN
MAYNARD.**

*The General Theory of
Employment, Interest
and Money.*

London: Macmillan, 1936.

Original navy cloth, tan dust jacket.
Jacket spine tanned. An excellent copy.

Printing and the Mind of Man 423.
New York Public Library Books of the
Century 142.

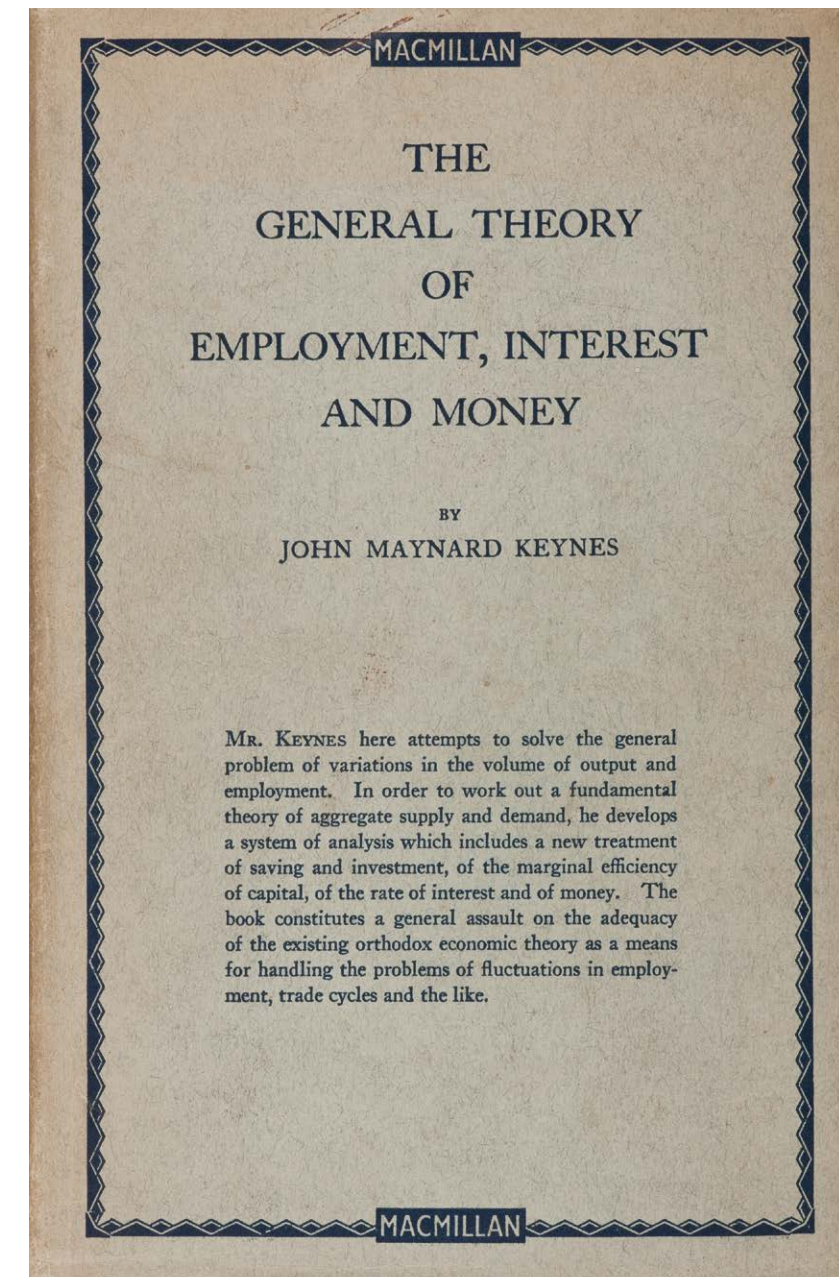
First edition of this classic of modern economics, “on which his fame as the outstanding economist of his generation must rest” (DNB). Worldwide depression led Keynes to re-examine classical approaches to economics. Urging the use of a national budget as a principal instrument of the planning of the national economy, Keynes placed responsibility for regulation of the economy squarely in the hands of the government. *The General Theory* introduced important concepts including the consumption function, the multiplier, the marginal efficiency of capital, the principle of effective demand, and liquidity preference.

Early in 1935 Keynes wrote to his friend George Bernard Shaw, “I believe myself to be writing a book on economic theory which will largely revolutionize—not I suppose, at once but in the course of the next ten years—the way the world thinks about its economic problems. I can’t expect you, or anyone else, to believe this at the present stage. But for myself I don’t merely hope what I say, —in my own mind, I’m quite sure.”

“I have called this book the General Theory of Employment, Interest and Money, placing the emphasis on the prefix general. The object of such a title is to contrast the character of my arguments and conclusions with those of the classical theory of the subject, upon which I was brought up and which dominates the economic thought, both practical and theoretical, of the governing and academic classes of this generation, as it has for a hundred years past. I shall argue that the postulates of the classical theory are applicable to a special case only and not to the general case, the situation which it assumes being a limiting point of the possible positions of equilibrium. Moreover, the characteristics of the special case assumed by the classical theory happen not to be those of the economic society in which we actually live, with the result that its teaching is misleading and disastrous if we attempt to apply it to the facts of experience” (*General Theory of Employment, Interest and Money*, p. 3)

“John Maynard Keynes was one of the great intellectual innovators of the first half of our century, and certainly its greatest political economist” (New Palgrave).

“John Maynard Keynes was one of the great intellectual innovators of the first half of our century, and certainly its greatest political economist”



The Kelly Criterion

KELLY, JOHN L., JR.
“A New Interpretation
of Information Rate”
in *The Bell System
Technical Journal*,
Vol. XXXV, No. 4.

New York: AT&T, July 1956.

Original blue wrappers. Spine sunned
to tan. A very good copy. Half morocco
case.

First edition. John L. Kelly’s famous **Kelly Criterion, an essential tool for many leading investors**, first appeared in this journal at pages 917-926. Also known as the Kelly strategy or the Kelly formula, the Kelly Criterion is a formula used to determine the optimal size of a series of bets or trades.

Kelly (1923-65) was a physicist and computer scientist at Bell Labs, one of the world’s leading scientific research centers. In 1955 *The \$64,000 Question* debuted on American television. Kelly heard about a scam in which West Coast gamblers placed bets on the show’s results. Because the quiz show was aired live in New York and tape-delayed in Los Angeles, the bettors had perfect information, assuming their East Coast sources gave the results correctly. Kelly mentioned the scam to Claude Shannon, the father of information theory and the greatest figure at Bell Labs. Kelly suggested that Shannon’s equations could be used to maximize returns on capital when betting with advantageous information. Shannon encouraged Kelly to publish his ideas, and they appeared in the July 1956 issue of *The Bell System Technical Journal* as “A New Interpretation of Information Rate.” Sensitive to the role of betting wires in the article, AT&T executives objected to the planned title, “Information Theory and Gambling.”

The Kelly Criterion is essential to money management theory in gambling. MIT professor Edward O. Thorp, the father of card counting in blackjack, learned about the Kelly theory from his conversations with Shannon. Thorpe demonstrated his practical use of the Kelly strategy in a 1961 address to the American Mathematical Society and in his 1962 book *Beat the Dealer*.

Thorp’s subsequent success with his pioneering quantitative hedge funds brought the Kelly Criterion publicity on Wall Street, and it has become an important part of modern investment theory. Bill Miller stated in his 2003 Legg Mason Value Trust annual report that “the Kelly Criterion is integral to the way we manage money.”

“founding father of modern economics” – Rothbard on Cantillon

**CANTILLON,
RICHARD.** *Essai sur
la Nature du Commerce
en General, traduit de
l’Anglois.*

“Londres [Paris]: Fletcher Gyles,”
1755.

Original wrappers. Untrimmed. Fine.

First edition of the book that is, “more emphatically than any other single work, the cradle of political economy” (Jevons). Published posthumously, Cantillon’s *Essay on the Nature of Trade in General* was cited by Adam Smith, Condillac, Quesnay, Harris, Postlethwayt, and many others. It is “the most systematic treatment on economic principles before the *Wealth of Nations*” (Roll), and Cantillon is the “**founding father of modern economics**” (Rothbard).

Born in Ireland, Cantillon was active in banking in Paris for years. A man among boys in business, he made a fortune from John Law’s scheme. “Bankers fell like autumn leaves in Paris between 1717 and 1720, and as Higgs remarks, ‘Their losses were probably very heavy in 1720 and much of them went into Cantillon’s pocket’” (New Palgrave). He successfully defended himself in numerous lawsuits brought by victims of the Mississippi Bubble, but he eventually deemed it prudent to depart for England. In 1734 he was murdered by his recently-dismissed cook, who evidently robbed him and burned his house down, destroying his manuscripts among other things. While in Paris, Cantillon had written the *Essai* in English and translated it into French for a friend. That friend arranged for its publication more than two decades later in 1755.

Cantillon covers, in analysis far surpassing that of his contemporaries, currency, foreign exchanges, banking, credit, and the international specie flow mechanism (which Schumpeter hailed as “almost faultlessly described”). He made pioneering contributions to what was later known as the Malthusian theory of population, the theory of the allocation of surplus, and the distinction between market price and natural price as an integral part of an entire economic model. **In the *Essai* Cantillon coined the term *entrepreneur*, which he observed “entails bearing the risk of buying at certain prices and selling at uncertain prices”** (Cuervo).

This is a splendid copy of this founding work of modern economics.

The Legendary Ghost Dance

(GHOST DANCE)

Mooney, James.

Collection of Ten Photographs from Mooney's Pioneering Investigations of the Ghost Dance and Other Native American Circle Dances.

Various places, c. 1892-1893.

Ten albumen photographs (4 x 6 in. and 4 ¼ x 7 ½ in.) on original mounts, some with gold bevel. Most faded, light wear and soiling. Most of the photographs bear on the mount recto a pencil caption number likely in Mooney's hand. Extremely rare.

This extremely rare and important collection documents the famous Ghost Dance and related circle dances, a cause of the Wounded Knee Massacre. These dramatic photographs, taken by anthropologist and photographer James Mooney, show these dances as they were taking place. Viewing the Ghost Dance among the Lakota as a threat, the U.S. Army had killed Sitting Bull while arresting him and soon thereafter killed Spotted Elk and perhaps 150 of his followers at Wounded Knee. These photographs represent original documentary evidence of a major phenomenon in the history of the American West.

The Ghost Dance was based in part on the circle dances used by many Native Americans since prehistoric times. The teachings of the prophet Jack Wilson, also known as Wovoka, made the Ghost Dance integral to a powerful religion and system of mystical beliefs which was to have grave consequences for the American Indian people. Wovoka's prophetic vision during the solar eclipse of January 1, 1889 involved the resurrection of the Paiute dead and the removal of whites from America. He soon gained fame as a mystic and as a prophet of peace. He communicated with the ancestors and shared visions of past greatness and future happiness. The demoralized Native Americans of the West were receptive to Wovoka's message of redemption. Wovoka promised that a new era would be ushered in through the hypnotic five-day Ghost Dance, which rapidly spread among Native Americans throughout the American West. Mooney's photograph of Wovoka, founder of the Ghost Dance, is one highlight of this collection.

The Ghost Dance soon incorporated the belief that spiritual strength could provide physical protection. Bullet-proof "Ghost Shirts" would protect warriors from the weapons of the white man. The origins of this belief are uncertain, but Mooney argued that a likely source is the tradition of the Mormon "endowment garment," which some Mormons believed would protect the pious wearer from danger.

In February 1890, the United States government broke the Lakota treaty by dividing the Sioux reservation of Dakota into smaller tribal areas and failing to deliver promised economic and educational reforms. The government promoted European-American culture and forbade most Native American traditional language and cultural practices including the Ghost Dance. The furious Lakota adopted militant elements of native ritual including the Ghost Shirt, alarming whites and the U.S. Army.



The growing animosity between the revitalized and militant Native Americans and white soldiers culminated in the massacre of perhaps 150 Lakota at Wounded Knee in December 1890. Thus, the secret rituals of the Ghost Dancers hold a critical place in the history of the fall of the Native American tribes. Because these rituals were rarely witnessed by non-participants, documentary evidence is rare.

These photographs were taken by James Mooney (1861-1921), an anthropologist with the Bureau of American Ethnology. He left Washington in late 1890 to investigate the potentially incendiary Ghost Dance movement. In the winter of 1891 Mooney lived among the Cheyenne, Arapaho, Comanche, Wichita, and other Native Americans as they performed the Ghost Dance ritual, hoping to usher in the American Indian millennium. Mooney reported, **"I am so far in with the medicine men, that they have invited me to take part in the dance, although they order any white man away from the grounds"** (Moses, *The Indian Man: A Biography of James Mooney*). Late in 1891, Mooney visited the Native Americans at Pine Ridge, South Dakota, near the site of the Wounded Knee massacre. Finding the Sioux understandably reluctant to discuss the religion, Mooney then crossed the Rockies to locate and interview the founder of the movement, Wovoka in Nevada. During this meeting, the first time that a white man had interviewed Wovoka about his movement, the mystic consented to be photographed.

Rare Photographs of the Ghost Dance



"James Mooney was called 'The Indian Man' not because he dressed like one, nor because he thought American Indian societies were superior to his own, but rather from his knowledge, unsurpassed for its breadth and depth, of a few Indian societies. ... His works are used constantly today in both history and anthropology. They have achieved a timelessness ..." (Moses). One of the few whites to witness and take part in the Ghost Dance, Mooney became the greatest scholar of the ritual and the events which cascaded from this cultural collision.

Mooney's Ghost Dance photographs are of the very greatest rarity in the market. We cannot trace any other examples appearing for sale.

The collection comprises:

1. Wovoka, aka Jack Wilson, with another man. Seated, hat on his knee, a feather in an armband [1892]. This is a rare photograph of Wovoka, founder of the Ghost Dance. This photograph by James Mooney represents a major moment in Native American spiritual practice in final stages of the European-American conquest. This is a significant American photographic rarity. "Because Mooney had been honest with him, Wovoka allowed the ethnologist to take his picture, something that had never been done before. He would only charge the white man two dollars and fifty cents for the privilege. 'I was prepared for this,' Mooney explained, 'and refused to pay him such charges, but agreed to give my regular price per day for his services as informant and to send him a copy of the picture when finished.' The prophet agreed." (Moses, *Indian Man: A Biography of James Mooney*, p. 68).

2. Ghost Dance Ceremony [c. 1892-93]. A rare image of the Ghost Dance being performed by ten women in the middle of a circle of Arapaho, a settlement visible in the background.



3. Ghost Dance Ceremony [c. 1892-93]. Five women performing the Ghost Dance wrapped in blankets.

4. Ghost Dance Ceremony [c. 1892-93]. A view of the backs of a circle of Arapaho dancers. This image was used in the composition of the painting made for Plate CXIV, "The Large Circle," in Mooney's BAE published report.

5. Ghost Dance Ceremony [1893]. A view of the outer circle of Arapaho dancers moving from right to left.

6. Ghost Dance Ceremony [c. 1892-93]. Three Arapaho women dancing outside the circle, a settlement visible in the background.

7. Crow Dance Ceremony [1893]. At the center of this group is a man, with headdress, on horseback. The Crow Dance was a ritual that accompanied the Ghost Dance.

8. Crow Dance Ceremony [1893]. A crowded Ghost Dance scene with a great deal of motion evident.

9. Sun Dance Ceremony [1893]. A group of resting men. The Sun Dance was widespread among Plains Indians. It commonly involved the piercing of the skin of a young warrior.

10. Sun Dance Ceremony [1893]. A group of men on horseback next to a timber frame structure.

"I am so far in with the medicine men, that they have invited me to take part in the dance, although they order any white man away from the grounds"

- James Mooney

“the greatest paper in mathematical economics that was ever written”

“one of the great seminal works of the century” – Goodwin

(VON NEUMANN,
JOHN, ET AL.)
*Ergebnisse eines
mathematischen
Kolloquiums, unter
Mitwirkung Kurt Gödel
und George Nobeling.
Herausgegeben von Kurt
Menger. Heft 1-8.*

Leipzig & Berlin: B. G. Teubner
and F. Deuticke, [1931-1937].

Numbers 1-8 (complete), bound together
in contemporary blue buckram without
wrappers. Pagination: 31; 38; 26; 45; 42;
47; 61; 84. Near fine.

A rare complete run of first editions of the proceedings of the celebrated Vienna Colloquium. This landmark collection of papers in mathematical economics includes John von Neumann’s famed 1937 general equilibrium paper, “the greatest paper in mathematical economics that was ever written” (E. Roy Weintraub) and “one of the great seminal works of the century” (Richard Goodwin).

The Vienna Colloquium, run by the mathematician Karl Menger in the 1930s, brought together leading thinkers in mathematics, the physical sciences, philosophy, statistics, and economics. The resulting series of publications contains “path-breaking papers by Menger, Gödel, Tarski, Wald, Wiener, John von Neumann, and many others” (IIT Menger website).

This is a complete run of numbers 1-8. The rare final three numbers contain the four seminal papers on mathematical economics by Schlesinger, Wald (two papers), and von Neumann. “The starting signal for the development that would bring a profound transformation to mathematical economics was given by Schlesinger. In the first paper on economics of the Colloquium presented on March 19, 1934 ... he raised a question aimed at the center of Walrasian theory... Schlesinger suggested a modification of Leon Walras’s (and Gustav Cassel’s) equations that soon turned out to be essential. ... Immediately after that correct formulation was given, Wald proved the existence of a GE [general equilibrium] (also on March 19, 1934), and, at the next session of the Colloquium, on November 6, 1934, established existence under much weaker conditions. His two papers, providing the first proofs of existence for a GE, marked an important moment in the history of mathematical economics” (Gérard Debreu, “Economics in a Mathematics Colloquium”).

“John von Neumann’s famous 1937 paper, appearing in the final number, is “Über ein ökonomisches Gleichungssystem und eine Verallgemeinerung des Brouwerschen Fixpunktsatzes” (“On a System of Economic Equilibrium and the Generalization of Brouwer’s Fixed Point Theorem”). This paper has been called “the greatest paper in mathematical economics that was ever written” (Weintraub, J. *Economic Literature*, 1983). It precipitated what Moroshima called a veritable “von Neumann Revolution” in general equilibrium, capital and growth theory. Through this paper and his work on the theory of games, von Neumann had enormous influence on the subject of economics, though he wrote only three papers in the field.

“The expanding economy model, von Neumann (1937), consisted of two parts: first the input-output equilibrium model that permits expansion; and second the fixed point theorem. The linear input-output model is a precursor of the Leontief model of linear programming as developed by Kantorovich and Dantzig, and of Koopman’s activity analysis. This paper, together with A. Wald (1935) [also in this volume] raised the level of mathematical sophistication used in economics enormously. Many current younger economists are high-powered applied mathematicians, in part, because of the stimulus of von Neumann’s work. ... His influence will persist for decades and even centuries in economics” (New Palgrave).

Complete sets of the *Ergebnisse eines mathematischen Kolloquiums* are rare, though runs of the first few numbers (lacking the great mathematical economics papers) do appear from time to time. The rarity of the later numbers may be connected with the *Anschluss*, the German annexation of Austria in March 1938, which drove leading intellectuals from Europe and seems to have led to the suppression of the publication in Vienna.

The only complete set to appear for public sale in recent years brought £37,500 at Christie’s in November 2014.

Many current younger economists are high-powered applied mathematicians, in part, because of the stimulus of von Neumann’s work. ... His influence will persist for decades and even centuries in economics” –New Palgrave

Father of The American Space Program

VON BRAUN,
WERNHER.
*Original drawing,
“3rd Stage Satellite Vehicle
(landed),” signed and dated
1952.*

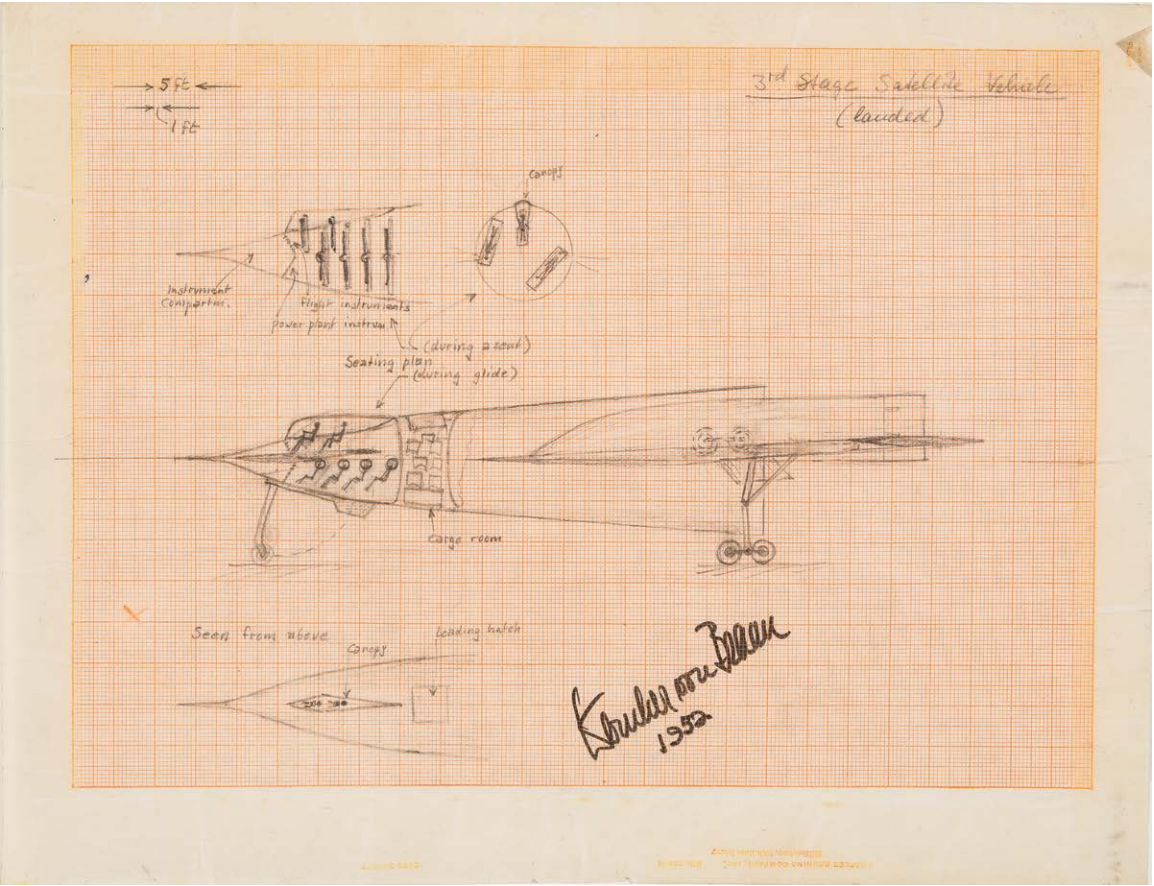
[Huntsville, Alabama, 1952.]

One page, drafting paper (8 ½ x 11 in.).
Very good condition.

This is an original signed drawing of a space ship by Wernher von Braun. The father of the American space program, Von Braun made this drawing for the epochal series “Man will Conquer Space Soon.”

In October 1951 he helped to organize the First Symposium on Space Flight in New York. Out of that conference arose the Collier’s magazine series “Man will Conquer Space Soon,” featuring articles by Von Braun and other leading figures in the field. The Collier’s series, which ran for eight issues in 1952-54, anticipated and helped make possible the great developments of the American space program and likely influenced John F. Kennedy’s vision of an American presence in space.

This drawing of a space ship is a visionary depiction of the coming Space Age by one of its central figures. Von Braun’s technical drawings are very rare in the market.



Miniature Manuscript Prayer Book for Women

(HEBREW.)
*Manuscript Women’s
Prayer Book.
Scribe: Yechiel Menachem
Ben Abraham Urbino.*

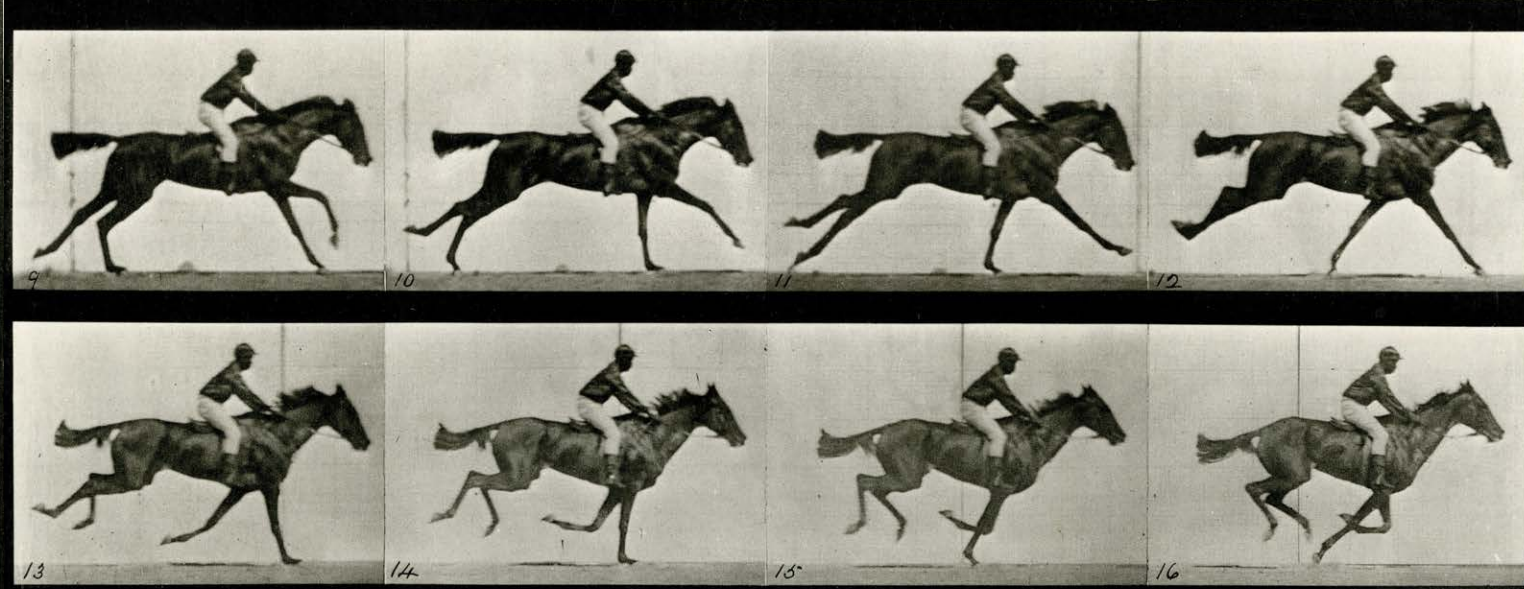
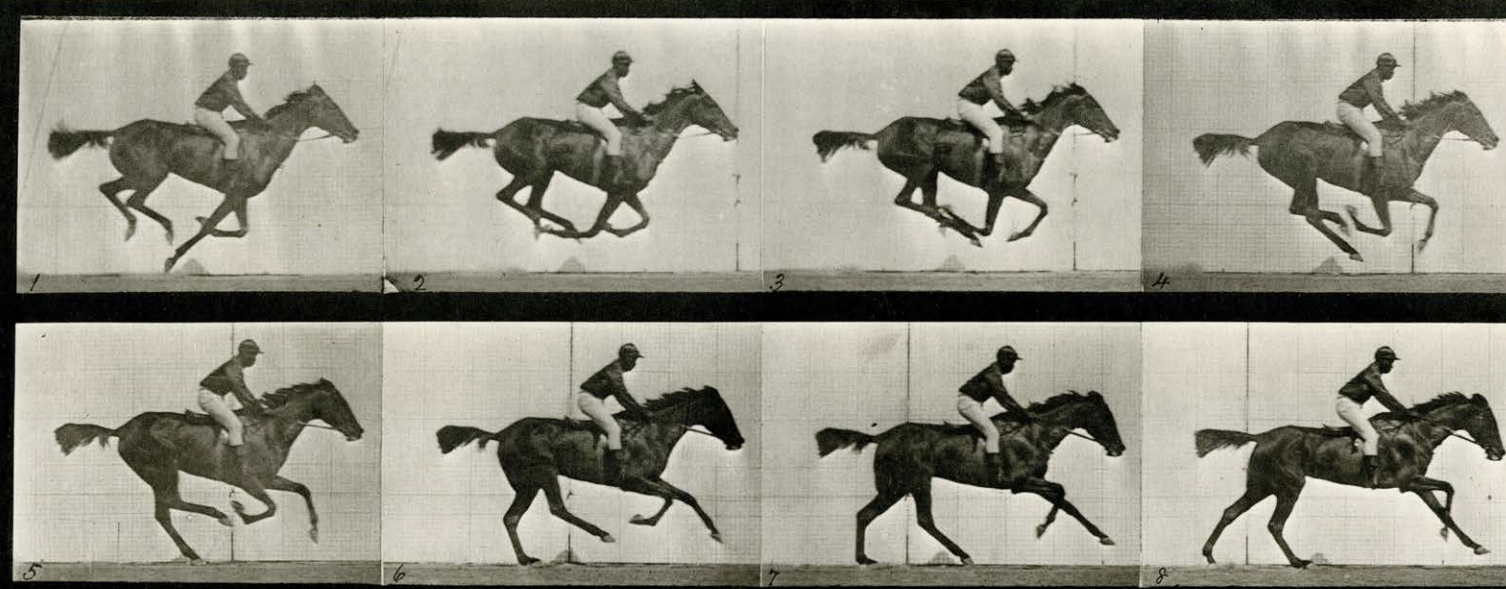
Gazzalo, Italy, 1775.

Manuscript on paper, Italian Hebrew script. 28 leaves. 12mo (4 ½ x 2 7/8 in.). Title within intricately decorated floriated and scrolled border. A few leaves loose. Old sheep backed paper boards, worn, lacking lower portion of spine.

This delicate and rare manuscript, prepared exclusively for women, includes prayers for healthy and righteous children, a comfortable livelihood, the Mikveh, pregnancy, candle lighting, and the separation of Challah.

This tiny book is a scarce survival from a period when women were exempt from the obligation to recite the daily prayers. Thus it provides an illuminating practical perspective on the special realm of women’s spirituality. This manuscript prayer book is a fine example of the scribal arts employed by the Jewish community in creating sacred books and ritual objects.





Animal Locomotion

MUYBRIDGE, EADWEARD. *Animal Locomotion: An Electro-Photographic Investigation of Consecutive Phases of Animal Movements.*

Philadelphia: Photogravure Co., 1887.

Folio (470 x 600 mm). Title printed in red and black. 100 collotypes, loose as issued. Preserved in two buckram portfolios. The second volume with some minor damp-staining to upper left corner of plates. Very minor handling wear and chipping to edges, library stamps. A very nice copy of a scarce book.

Provenance: Brooklyn Public Library.

Truthful Lens 123.

“the man who
split the second”

– Rebecca Solnit
on Eadweard Muybridge

First edition of *Animal Locomotion*. This is a fine subscription copy of Muybridge’s masterpiece, a landmark in the history of both art and technology.

Eadweard Muybridge was a leading photographer in California when the wealthy horse enthusiast Leland Stanford approached him in 1872 to settle the question of whether a horse lifts all of its feet off the ground while trotting. Stanford financed Muybridge’s ingenious experiments in sequential photography using trip wires, advanced mechanical shutters, and unprecedented short exposure times. Muybridge confirmed Stanford’s belief that all four feet leave the ground, but his work achieved much more. He became a sensation in Europe when he showed the photographs in rapid succession, creating the effect of a motion picture. In the 1880s at the University of Pennsylvania, he continued his photographic studies making tens of thousands of photographs of animals and humans in motion. Because of his work in sequential photography, Muybridge is regarded as the father of the motion picture.

Muybridge’s monumental achievement is documented in his *Animal Locomotion*. A complete set of collotypes comprised 781 plates in 11 volumes, but the prohibitive \$500 price resulted in the production of only 37 sets, almost all of which were sold to institutions. The present example is one of the sets of 100 plates sold by subscription. The original prospectus states that “each copy [is] to contain *One Hundred Plates*, as described in the prospectus” at a cost of \$100, the plates to be selected by the subscriber after examining one of the complete sets deposited “in one of the Art Institutions or Libraries of Philadelphia, Boston, New York, Washington, and other large cities of the United States.” Thus the subscribers’ sets of *Animal Locomotion* differ in composition, depending on the interests and tastes of the buyers. Many of these subscription sets have been broken up, and few remain intact in private hands. We have seen only one other copy in the trade in recent years, a comparable example offered at \$150,000 by a leading dealer.

Original Prospectus for Animal Locomotion

MUYBRIDGE, EADWEARD.
The Science of Animal Locomotion (Zoopraxography), An Electro-Photographic Investigation of Consecutive Phases of Animal Movements.

Philadelphia: the author, University of Pennsylvania, [August, 1891].

24 pp. Original wrappers. Fine.

This rare publication includes a description of Muybridge’s apparatus, results of the investigation, diagram, prospectus, and list of subscribers. One could subscribe for 100 plates for one hundred dollars or the complete series of 781 plates for five hundred dollars. The list of subscribers (which is heavily European) includes universities, libraries, museums, archaeologists, physiologists, anatomists, anthropologists, etc. Artists and architects include Peter Behrens, Charles Garnier, Holman Hunt, and Auguste Rodin. There were at least two prospectuses for *Animal Locomotion*; another was published in 1887. **The original order blank is still laid in.**

“We have become so accustomed to see [the galloping horse] in art that it imperceptibly dominated our understanding, and we think the representation to be unimpeachable, until we throw off all our preconceived impressions on one side, and seek the truth by independent observation from Nature herself.”

– Eadweard Muybridge



detail

Iconic Panorama of San Francisco

(SAN FRANCISCO.)
Muybridge, Eadweard.
*Panorama of San Francisco
from California St. Hill.*

San Francisco: Morse's Gallery,
1877.

11 albumen prints (overall 7 ¼ x 84 inches), mounted on 11 panels, linen-backed and folding, original cloth boards gilt, rebacked. The center panel bears a printed title, photographer's credit, and publisher information. Some staining. Fine custom half morocco case. The images in very good condition.

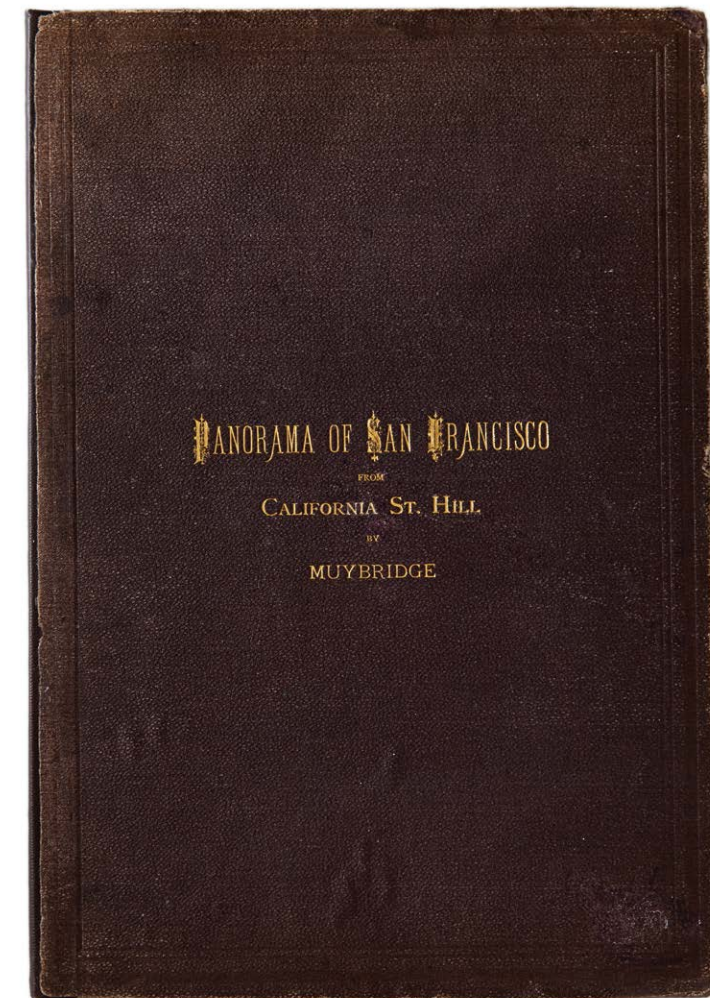
This iconic, 7-foot long image of San Francisco is one of the landmarks of 19th-century American photography. "The photographs show the extraordinary extent of a city that had come into existence a mere thirty years before and which would be destroyed by earthquake and subsequent fires thirty years later" (*Getty Museum Journal*). Seamlessly combining a series of eleven photographs, Muybridge created a 360-degree view of the city, producing what Rebecca Solnit calls "an impossible sight, a vision of the city in all directions, a transformation of a circular space into a linear photograph."

Eadweard Muybridge was one of the greatest photographic innovators of the nineteenth century. He is famous for his views of San Francisco and the American West and for his images of people, horses, and other animals in motion. Muybridge emigrated from England to San Francisco in the 1850s, and he soon became one of the foremost practitioners of the new art of large-format photography. One of his greatest early achievements was this magnificent panoramic view of San Francisco made in 1877 from the top of California Street Hill.

Muybridge took these photographs from the tower of the unfinished residence of railroad magnate Mark Hopkins on California Street Hill (now known as Nob Hill). The shadows indicate that the photographs were made in June or July 1877 over the course of about five hours. Despite the view's vast scope, it presents minute details of city life such as hanging laundry, ships in the harbor, and shop signs. Alcatraz and Telegraph Hill are clearly visible, and the countless houses, hotels, and businesses include many buildings destroyed in the fire of 1906.

This panoramic view is among the greatest of all San Francisco photographs and a high point in the photographic representation of the American West.

"One of the supreme conceptual and technical achievements in the history of architectural photography." – David Harris



Icon of American Capitalism

(ROCKEFELLER,
JOHN D.)
North, William C.
*Ambrotype Portrait
of John D. Rockefeller.*

Cleveland, Ohio, ca. 1857-1858.

Sixth-plate ambrotype (3 ¼ x 3 ¼ in.), with Rockefeller's cheeks hand-tinted. Oval brass mat and ornate brass retainers in decorated thermoplastic case with hidden single clasp; decorated red velvet lining. Old manuscript note reading "J. D. Rockefeller Born July 8, 1839 at Richford, N. Y." Engraved on the retainer is the photographer's imprint: "Wm. C. North Cleveland, O." Minor specking; lacking seal; one large chip and several minor chips to case. Very good condition.

Provenance: Rockefeller's daughter Alta Rockefeller Prentice (1871-1962) and her husband, noted New York Republican Party official Ezra Parmelee Prentice (1863-1955), with a cut business card bearing a partial inscription: "... [PARME]LEE PRENTICE / 5 West 53rd Street." Prentice married Rockefeller's daughter Alta Rockefeller Prentice in 1901, and this photograph descended to their daughter Mary Adeline Prentice Gilbert (1907 - 1981) and her husband Benjamin Davis Gilbert (1907 - 1992).

This famous portrait of John D. Rockefeller is the earliest known photograph of the greatest titan of American business and industry. When he sat for this photograph in 1857 or 1858, the 18-year-old Rockefeller was working as a bookkeeper in Cleveland. He began his own business in 1859, built his first oil refinery in 1863, and established Standard Oil in 1870, revolutionizing the nascent petroleum industry.

Rockefeller was the wealthiest man in history and the first great modern philanthropist. As a percentage of the United States economy, no other American fortune has ever come close to that of Rockefeller. Apart from the immense fortune he amassed (perhaps \$1 billion at the turn of the century) and the national economy he helped fuel with Standard Oil and its descendants, Rockefeller established the Rockefeller Institute for Medical Research and the Rockefeller Foundation, which for almost a century have been leaders in their fields.

"The rise of the Standard Oil men to great wealth was not from poverty. It was not meteor-like, but accomplished over a quarter of a century by courageous venturing in a field so risky that most large capitalists avoided it, by arduous labors, and by more sagacious and farsighted planning than had been applied to any other American industry" (Allan Nevins).

Rockefeller chose this photograph to be the frontispiece of his autobiography, *Random Reminiscences of Men and Events*, published in 1909 when he seventy. In that book the portrait appeared with the caption: "Mr. John D. Rockefeller at the age of eighteen." The Rockefeller Archive Center holds a copy of this image printed on paper (presumably created when the ambrotype was unsealed in order to create the frontispiece for *Random Reminiscences*).

This is one of the most valuable 19th-century American photographic portraits and a centerpiece of any collection of capitalism.

"The most important thing for a young man is to establish a credit – a reputation, character." – John D. Rockefeller



“Alexander Berkman is one of the lost heroes
of American radicalism, a rare pure voice of rebellion.” – Howard Zinn

**BERKMAN,
ALEXANDER.**
*Prison Memoirs
of an Anarchist.*

New York: Mother Earth, 1912.

Original gray cloth. Spine a little faded. A
very good, tight copy. Cloth case.

Provenance: inscribed by Berkman to
American author, socialist, and white
slavery investigator Ruth Kauffman, with
her embossed stamp.

Presentation copy of the first edition, inscribed and
signed by the author: “To Ruth Kaufman Cordially
Alexander Berkman.”

Alexander Berkman was one of the most important figures in the
history of the anarchist movement in America. Born in Russia,
he emigrated to the United States at age eighteen in 1888. In
1892, hoping to awaken the consciousness of oppressed American
workers, he nearly assassinated vilified industrialist Henry Clay
Frick during the Homestead Steel Strike. The ensuing negative
publicity led to the collapse of the strike, ultimately costing
hundreds their jobs, while those who remained had their wages
cut in half. Berkman was sentenced to twenty-one years in prison.

Berkman’s experiences in Western Penitentiary in Pittsburgh
were the basis for this book, a classic of both anarchist and
prison literature. Not surprisingly, Berkman clashed with prison
authorities over their treatment of his fellow prisoners. He was
often placed in solitary confinement, straitjacketed, and beaten.
He failed in suicide attempts and a tunnel escape. *Prison Memoirs
of an Anarchist* tells these tales but also relates the growth of his
political philosophy. The book is also noteworthy for its treatment
of homosexuality. Berkman “described how his initial horror at
homosexuality in the prison where he was confined gave way to
love for another man” (Douglas, *Off Our Backs*). *Prison Memoirs* has
been called “one of the most important political texts dealing with
homosexuality to have been written by an American before the
1950s” (Kissack, *Free Comrades*).

“*Prison Memoirs of an Anarchist* is above all else the story of the
education of one man. ... [We] watch Berkman become humanized,
tolerant, able to sympathize with the most diverse and antagonistic
individuals. ... No other book discusses so frankly the criminal ways
of the closed prison society, its homosexuality or extortion. No other
political prisoner even remotely approaches Berkman’s sympathy
for what most of the revolutionaries refer to contemptuously as
common criminals” (Kenneth Rexroth).

After his release from prison in 1906, Berkman edited the monthly
Mother Earth, published by his longtime lover Emma Goldman.
Mother Earth published this first edition of *Prison Memoirs of an
Anarchist* in 1912. The two were jailed in 1917 for conspiracy against
the draft, and two years later they and hundreds of others were
deported to Russia.

Burke on the Sublime and the Beautiful

BURKE, EDMUND.
*A Philosophical Enquiry
into the Origin of Our
Ideas of the Sublime and
Beautiful.*

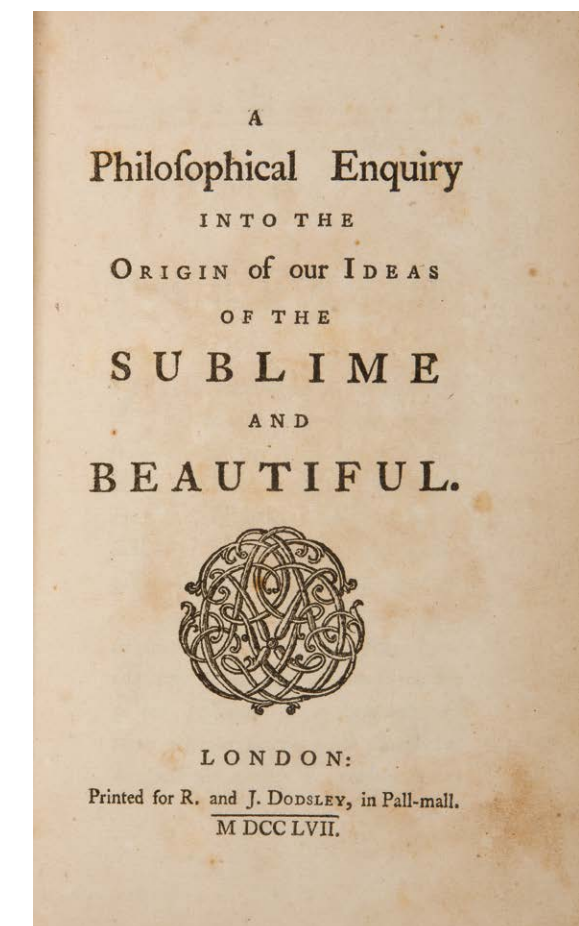
London: Dodsley, 1757.

Contemporary calf, red morocco label.
Some stains and wear to boards, upper
joint tender but secure, some spotting.
Neat 1857 gift inscription. A very good
copy.

Todd, *Bibliography of Edmund Burke*
5a. Todd notes that two pages exist in
two states: page 179 (SECT. IV, then
corrected to SECT. VI) and page 180
(SECT. VI, then corrected to SECT. VII).
In this copy p. 179 is in the corrected
state, while page 180 is in the first state.
Todd observes that no copies are known
with both points in the uncorrected state.

First edition. Burke’s *Philosophical Enquiry into Sublime
and Beautiful* is a central text of 18th-century aesthetics
and a key work in the transition from Neoclassicism to
Romanticism.

Burke asserted that the beautiful is that which is well-formed and
aesthetically pleasing, while the sublime is that which has the
power to astonish, terrify, and even destroy us. Sublime experience
or art “excites the ideas of pain and danger,” producing “the
strongest emotion that the mind is capable of feeling.” For Burke
the beautiful is linked with relative smallness, bright color, and
smoothness, while the sublime is connected with infinity, darkness,
and roughness. The beautiful and the sublime are opposed just as
pleasure and pain are in opposition. He wrote, “The ideas of the
sublime and the beautiful stand on foundations so different, that it
is hard, I had almost said impossible, to think of reconciling them
in the same subject, without considerably lessening the effect of the
one or the other upon the passions.”



Robert Crumb Collection

"I'm an outsider. I will always be an outsider." – R. Crumb

CRUMB, ROBERT.

A Collection of more than 150 R. Crumb books and periodicals together with an original self-portrait by Crumb.

Various places, 1963-2006.

157 items, comprising an original self-portrait pencil drawing (8 x 10 in.) with two mounted photographs, 114 periodicals, and 42 books. Original bindings. Very good to fine condition overall.

Crumbs "works practically defined the underground in the 1960s and 1970s, and he is one of the leading proponents of autobiographical/confessional comics. If there is one comics artist whose style is instantly recognizable to noncomics fans, it is Crumb" (Rothschild, *Graphic Novels*).

A highlight of the collection is the **original signed self-portrait of Crumb** drawn at the studio of fetish photographer Eric Kroll. Mounted to that sheet are two photographs from the 1992 session, one a portrait of Crumb by Kroll, whose photographs were used for the film poster. That memorable photo session was immortalized in Terry Zwigoff's documentary *Crumb* (1994).

This wonderful collection also includes 42 books, highlighted by a complete run of the signed, limited editions of *The Complete Crumb Comics*, Volumes 1-17, and by *The R. Crumb Sketchbook*, complete in seven volumes published by Zweitausendeins. The collection also includes two self-published spiralbound editions of early Crumb works, *Oggie and the Beanstalk* and *The Big Yum Yum Book*. The 114 periodicals offered here include many obscure and rare items.

"He is widely considered to be the father of the underground comics, or 'comix,' movement and is regarded as the movement's most prominent figure. Crumb developed his career outside of the mainstream comic publishing industry. Crumb first entered the public eye as an underground cartoonist during the late 1960s as the creator of Zap Comix in 1968, and is widely known for his 'Keep Truckin' comic. His most recognizable characters include Devil Girl, Mr. Natural, and Fritz the Cat" (Emory).

R. Crumb "has been key to the dramatic transformation of comic books into an adult literary form. Cultural critic and lifelong student of human nature, Crumb tackles in his art issues and obsessions that bubble beneath society's surface: sex, drugs, race, violence, and government repression. His comics are populated by a cast of characters based on American archetypes ... who testify to the complexities of the human condition and to the spiritual and social searches we all undertake" (Frye Museum).

This R. Crumb collection is the foundation for a major research collection documenting the works of a defining figure in modern American culture. A detailed inventory is available on request.

"When people say 'What are underground comics?' I think the best way you can define them is just the absolute freedom involved ... we didn't have anyone standing over us." – R. Crumb



A Rare, Enormous Map of Guangzhou

(GUANGZHOU.)
VROOMAN, DANIEL.
*Map of the Town Center
and Entire Suburbs of
Canton.*

[Prob. Canton], 1855.

Approx. 29 x 53 in. (73 x 135 cm).
Original hand-coloring of selected
features, some in wash, some in outline.
Old folds, some separations at minor
losses at folds, expertly mounted. Light
browning and spotting. Very good
condition. Archivaly framed. A splendid
display piece.

A landmark map of Guangzhou. Daniel Vrooman came to China in 1852 as a missionary from the American Presbyterian Church. Later U.S. vice-consul in Canton, he is said to have introduced the cotton spinning plant to China.

“No Western maps of the walled city existed until the middle of the nineteenth century, since the city was off-limits to foreigners.” (Garrett, *Heaven is High, the Emperor Far Away*). Because foreigners were forbidden to enter, Vrooman devised an ingenious plan to draw this map of Canton, as it was known to Europeans.

“A very good map of the enceinte [urban fortification] was made by an American missionary, Daniel Vrooman, by taking the angles of all the conspicuous buildings therein, with the highest points in the suburbs; he then taught a native to pace the streets between them, compass in hand (noting courses and distances, which he fixed by the principal gates), until a complete plan was filled out.

“No Western maps of the walled city existed until the middle of the nineteenth century, since the city was off-limits to foreigners.”

“When the city was opened four years afterwards this map was found to need no important corrections” (Williams, *The Middle Kingdom*).

In addition to the walled city, this plan shows the area occupied by the Thirteen Factories before they were destroyed in the Arrow War in 1856. The Thirteen Factories was the riverfront area outside the city walls reserved for foreign trade. The first area of China opened for foreign trade in the 18th century, the Thirteen Factories helped to make Guangzhou (or Canton, as it was then called by Europeans) one of the most wealthiest cities in the world.

EXTREMELY RARE. Cordier 304 cites only the 1860 edition, and it appears that **most scholars are aware only of that later edition**, which incorporates the new artificial island Shamin. For example, WorldCat locates no copies, and the copy at the National Library of Australia is the 1860 edition.



“Canton is the most influential city in Southern China, and its reputation for riches and luxury is established throughout the central and northern provinces, owing to its formerly engrossing the entire foreign trade up to 1843”

– Wells, *The Middle Kingdom* (1883)

“among the greatest pictorial masterpieces of the world”

[HOLBEIN, HANS.]
*Les Simulachres &
Historiees Faces de la
Mort avtant elegamment
pourtraictes, que
artificiellement imaginees.*

Lyon: [Melchior and Gaspar
Trechsel], 1538.

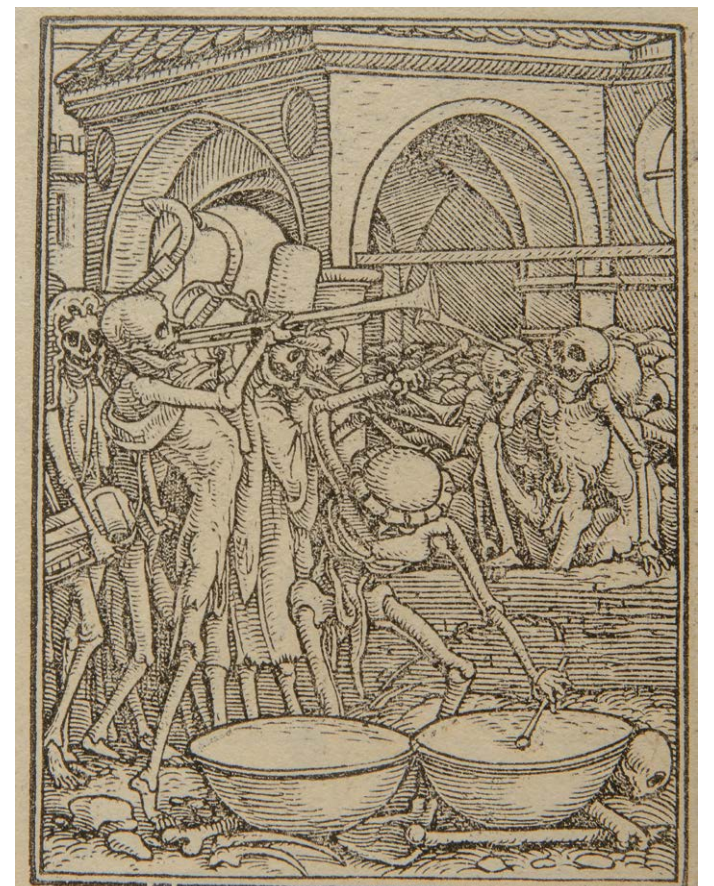
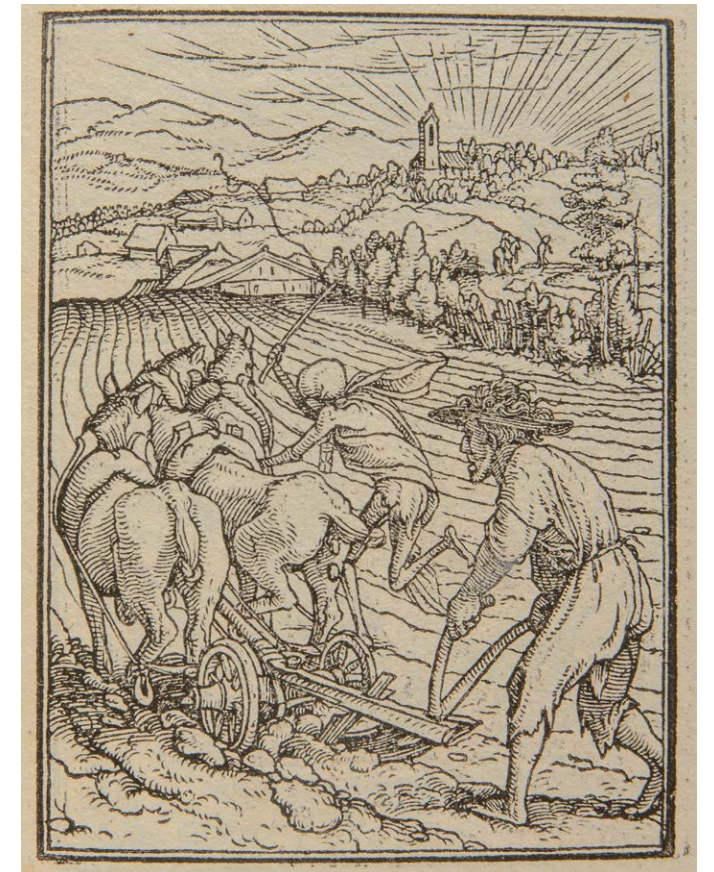
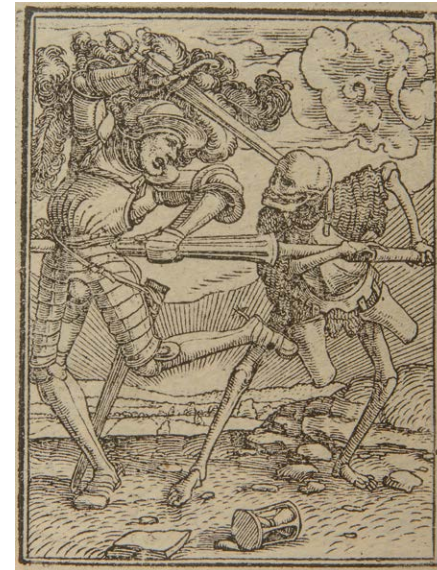
Small quarto. 41 woodcuts (63 x 49 mm)
printed one per page. Bound without
the supplementary text H-N⁴. Fine green
morocco by Cape. An excellent copy.

First edition. This volume contains Holbein's celebrated Dance of Death sequence, a splendid series of “wonderful little pictures, the like of which had previously never been seen” (Fairfax Murray, *French*). Holbein's “Dance of Death is undoubtedly the most famous set of prints ever made” and “among the greatest pictorial masterpieces of the world” (Ivins, *Bulletin of the Metropolitan Museum of Art*, 1919).

Holbein's Dance of Death designs, executed ca. 1524-25, were cut in wood in Basel by Hans Lützelburger. The Holbein-Lützelburger collaboration is “one of the most artistically successful collaborations in the realm of the graphic arts” (Buck in *Hans Holbein the Younger*, 117). “Holbein was fortunate to have a cutter who had the genius to be able to do full justice to his designs. Together they produced works that have never been surpassed. Of these, of course, by far the most famous are the series of forty-one cuts, out of a total of fifty-one, for the ‘Dance of Death’ that were finished at Lützelburger's death before 23 June 1526” (Rowlands, *Holbein*, p. 60). A few sets of proofs, printed in the mid-1520s, are known in institutional collections but are of the greatest rarity in commerce. “Incredibly, [the 1538 first edition] fails to mention Holbein—who as the designer of the Images of Death merits the greatest glory from posterity” (Buck).

The book was immensely popular and made Holbein's designs the most widely known illustrations of the sixteenth century. Subsequent editions (totaling sixteen by 1562) added additional subjects, not all after Holbein designs. The original “forty-one engravings do form a unit, in that all the subjects represent classes or occupations. The later editions introduced a moralizing element in the Drunkard, the Gambler, the Robber, or depicted social neutrals—the Bride and Groom. Their inclusion [in later editions] breaks up the cohesion of the collection” (Wilson). “In the course of the sixteenth century there may have been as many as one hundred unauthorized editions and imitations” (Gundersheimer).

“undoubtedly the most famous set of prints ever made”



Neil Armstrong on the Cancellation of the Moon Stamp
On Board the Apollo XI CSM Returning From the Moon

ARMSTRONG, NEIL.
*Typed letter signed to Dr.
Joseph F. Rorke.*

Houston, NASA, 15 January
1970.

One page (8 x 10 ½ in.). Moderate
creasing and wear. Good condition.

Provenance: Dr. Joseph F. Rorke was an
American philatelist whose collection of
U.S. 1863-68 two-cent “Black Jack” issues
was sold at Christie’s, New York on
March 16, 1988. Rorke was Frank Lloyd
Wright’s longtime personal physician
and resident physician at the Frank Lloyd
Wright School of Architecture.

In this historic letter Armstrong details the history of the
Apollo XI in-flight cancellation of the “First Man on the
Moon” stamp and of the die famously carried to the moon
by Armstrong, Aldrin, and Collins:

“Thank you very much for your kind letter of congratulations on
the successes of Apollo XI. In answer to your question, the moon
stamp was canceled on the first day of the journey back to earth.
The cancellation was completed simultaneously by all three crew
members. The stamp has been returned to the Postmaster General
for his disposition. The die was carried to the surface of the moon
aboard the Eagle.”

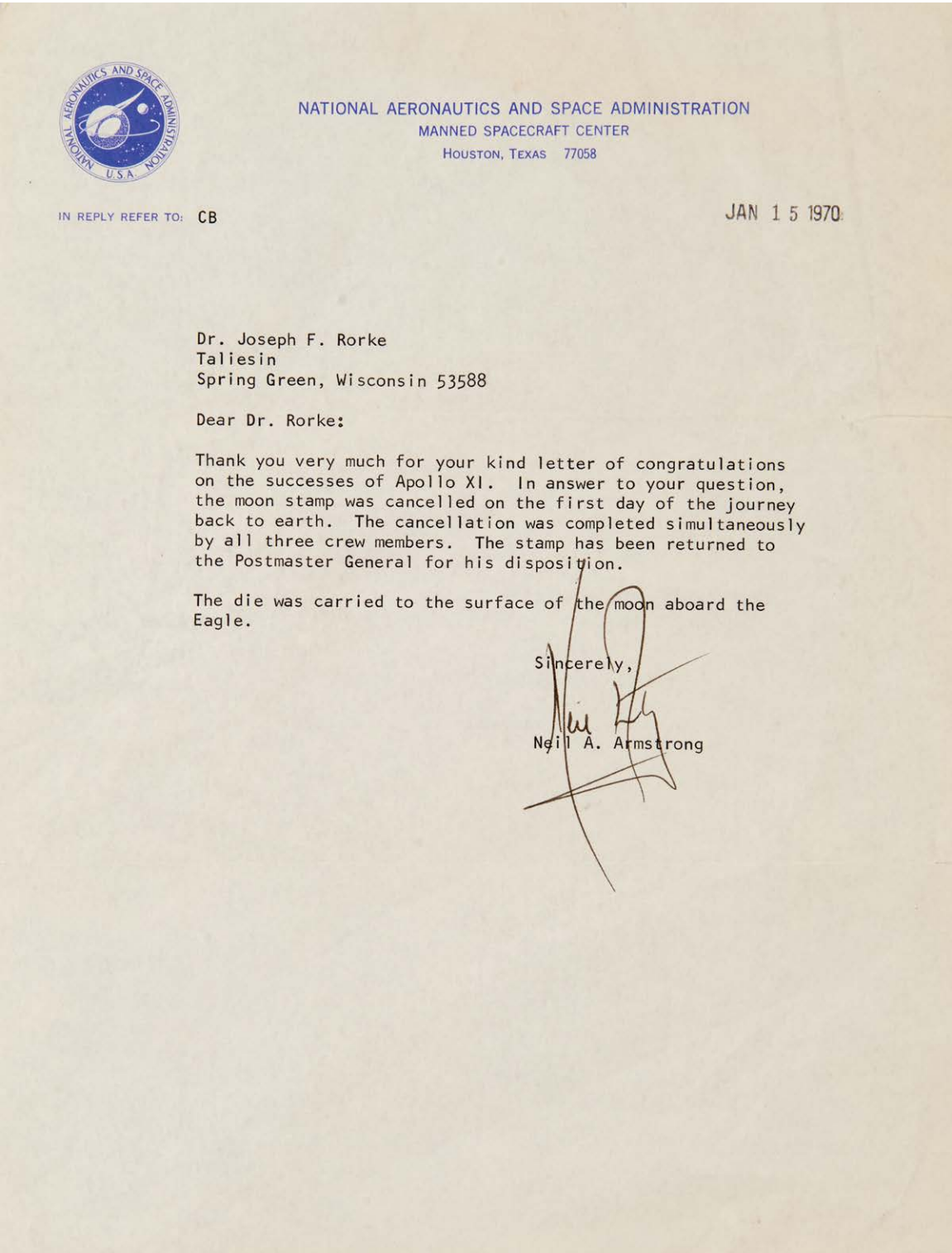
The astronauts were to have postmarked the Postmaster General’s
“moon letter” while on the moon’s surface, but they did not
have time to undertake the task. Instead, they used the “MOON
LANDING/USA/JUL/20/1969” rubber handstamp on the
return journey, as Armstrong relates in this letter.

Michael Collins recalled, “Never mind that it is July 22, this is the
first chance we have had to get to it. We try the cancellation out
first, inking it and printing it in our flight plan three times until we
get the hang of it, and then we apply it gingerly to the one and only
envelope, which we understand the postmaster general will put on
tour” (Collins, *Carrying the Fire*).

The die that Armstrong and Aldrin carried to the surface of the
moon was subsequently used to make the printing plates for the
famous “First Man on the Moon” stamp, far and away the most
popular issue in the history of the US Postal Service.

**This Neil Armstrong letter is rare documentation of a landmark
event in philatelic history.**

The Apollo XI “First Man on the Moon” Stamp



Columbus's Shipmate Reports on the Second Voyage Voyages to the New World by Columbus, Vespucci, and others

[COLUMBUS,
CHRISTOPHER,
AMERIGO
VESPUCCI, &
OTHERS.] Bernardus
Albingaunensis.

*"Dialogo nuperrime edito
Genue in 1512. Contiene
sotto Compendio: De tutti
li circuli: et sphere celeste
Nota: quo Modo: et Personis:
versus Mare indicum: repetra
fuerit Navigatio. Et que
Insule alias Incognite inuente
fuerint a Genuensi Columbo.
Necnon et Terra firma
nostrorum Antecessorum
Nemini Cognita."*

Autograph manuscript. Monastery
of St. Mary Magdalene at Mon-
terossa al Mare, dated February
10 to April 15, 1512 (colophons f.
3v and f. 45v).

PHYSICAL DESCRIPTION: Median
4to. 240 x 175 mm. 46 leaves and 4
flyleaves, comprising: Canezzo family
genealogical notes (ff. 1v-2v); title and
verse address to reader (f. 3r); dedication
to Lorenzo Fieschi, bishop of Ascoli
(f. 3v); Dialogo (ff. 3v-28v); celestial
diagrams and geographical tables (ff.
29r-43r); index to Dialogo (ff. 43v-45v);
colophon (f. 45v); discovery texts (ff.
46r-48r); Canezzo family genealogical
notes (ff. 48v-50v, with ff. 49v-50r blank).
Red numbers in the text of the Dialogo
refer to the figures and tables that follow
(ff. 29r-43r).

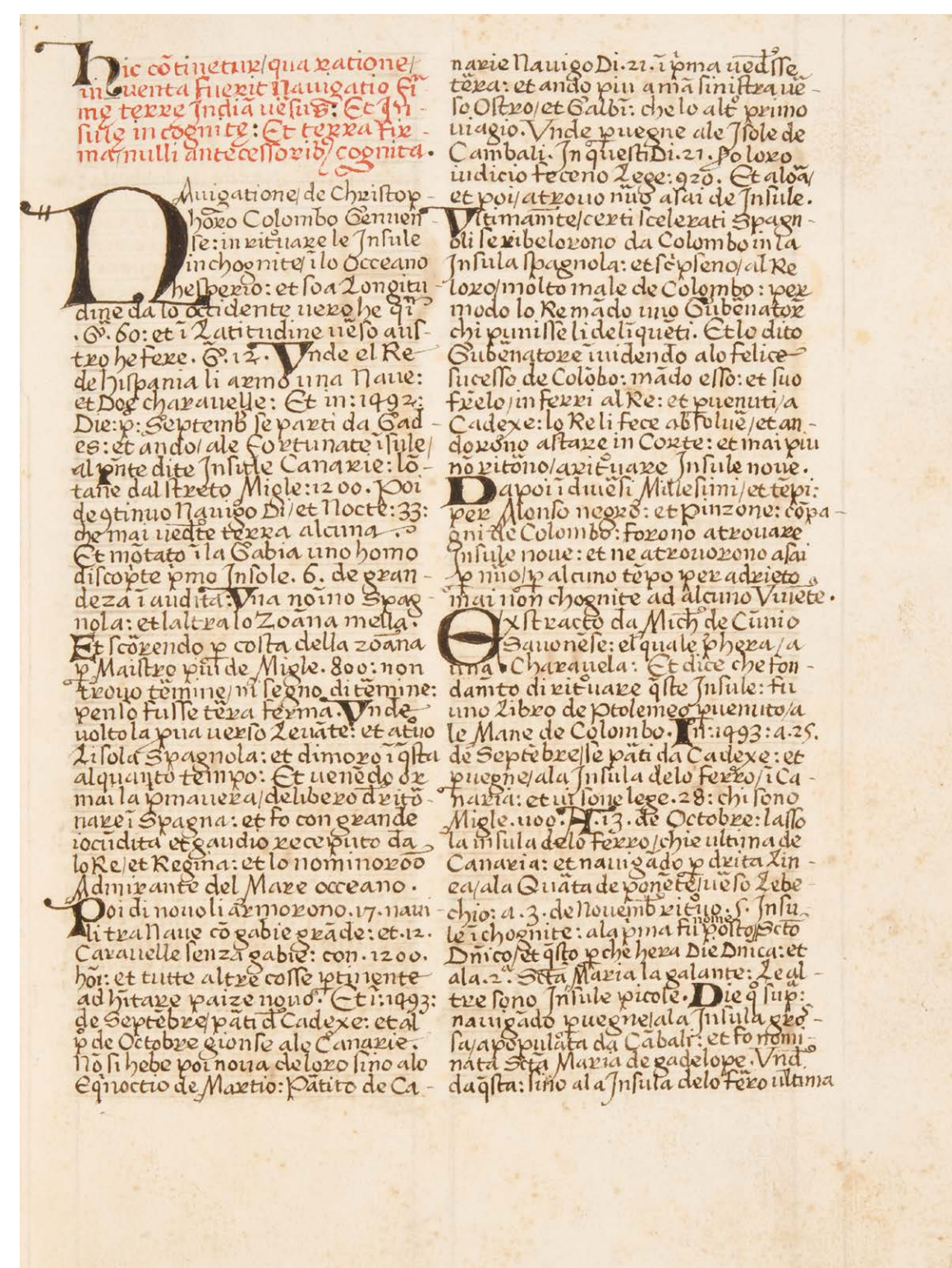
This IMPORTANT CODEX OF THE AGE OF
DISCOVERY is an unpublished source for the history
of exploration in the New World. The author, the
Benedictine monk Bernardus of Albenga, consulted Columbus's
friend and shipmate Michele de Cuneo in the preparation
of this manuscript. Bernardus's manuscript presents, often in
considerable detail, accounts of voyages of discovery to the New
World, Africa, and Asia. The other scientific texts, concerning
distances, stars, and geography, are illustrated with diagrams
showing the pre-Copernican celestial spheres and other matters of
interest to navigators and explorers.

Columbus's shipmate Michele de Cuneo, "one of Columbus's
most observant Genoese companions in 1493" (Hugh Thomas), is
a key firsthand source for this manuscript's discussion of the first
two voyages (1492 and 1493). Portions of the account of the second
voyage derive from an otherwise unknown personal relation by
Cuneo to Bernardus as he prepared this manuscript.

Cuneo's close connection with Columbus and his role in the second
voyage are well known. Samuel Eliot Morison notes that Cuneo
was from "a noble family of Savona ... a few miles west of Genoa.
His father, Corrado de Cuneo, in 1474 had sold to Domenico
Colombo, father of the Admiral, a country house near Savona; and
it is probable they were boyhood friends. ... Cuneo accompanied
the Second Voyage as a gentleman volunteer ... he took part in the
first exploring expedition ... to the interior of Hispaniola, and with
Columbus made the voyage of discovery to Cuba and Jamaica of
April to September of 1494" (Morison, *Journals and other Documents*
on ... Columbus, pp. 209-228).

The only other known document from Cuneo about his journeys
with Columbus is a letter by Cuneo at the University of Bologna
(Bologna cod. 4075). However, the present manuscript contains
additional information not in that text. Of the utmost importance
is Bernardus's observation beginning, "Taken from Michele de
Cuneo of Savona: who was in one of the caravels. And he said that
the basis for finding these Islands was a book of Ptolemy which
came into Columbus's hands." This statement, not present in the
other Cuneo text, is an otherwise unknown source concerning the
origins of Columbus's expectation that he would encounter land
by sailing west from Europe.

A Contemporary Manuscript from the Age of Discovery with contributions by Columbus's shipmate Michele de Cuneo



Author's autograph manuscript on paper, in Italian with a few headings in Latin, modern pencil foliation 1-50 includes the fly leaves. Double column, 47 lines, written in a neat upright humanistic bookhand, calligraphic initials, chapter numbers and some titles in red, 18 astronomical diagrams, 25 pages of tables detailing astronomical and geographical information.

Collation: 1⁴<<2.3¹⁰ 4⁴<5⁴ 6¹⁰ 7⁷>8⁴>> (quire 1: flyleaves with late 16th and 17th century genealogical notes; quires 2-7: Dialogo and alphabetical table; quire 8: end of table with note to the reader and colophon [8/1], text of Navigatio [8/2recto-4recto] and final blank with later genealogical notes [8/4 verso]).

Two paper stocks: quires 1 and 4-8 share a single stock, watermarked with initials MJ in a circle surmounted by a cross; the mark is a variant of Briquet 9597 (Genoa paper of c. 1520). Quires 2 and 3 share another paper stock, watermarked with a bird (?) in a circle; such marks also occur in 16th-century Italian paper, including for Genoan use.

Original vellum-backed paper covers, quite worn and cracked, upper section of front cover and lower section of back cover restored, original spine lining from a 14th-century noted musical manuscript. Some light spotting to margins, clean paper flaw to f. 48. Minor soiling and edge wear to the leaves, but in very good condition. A remarkable survival.

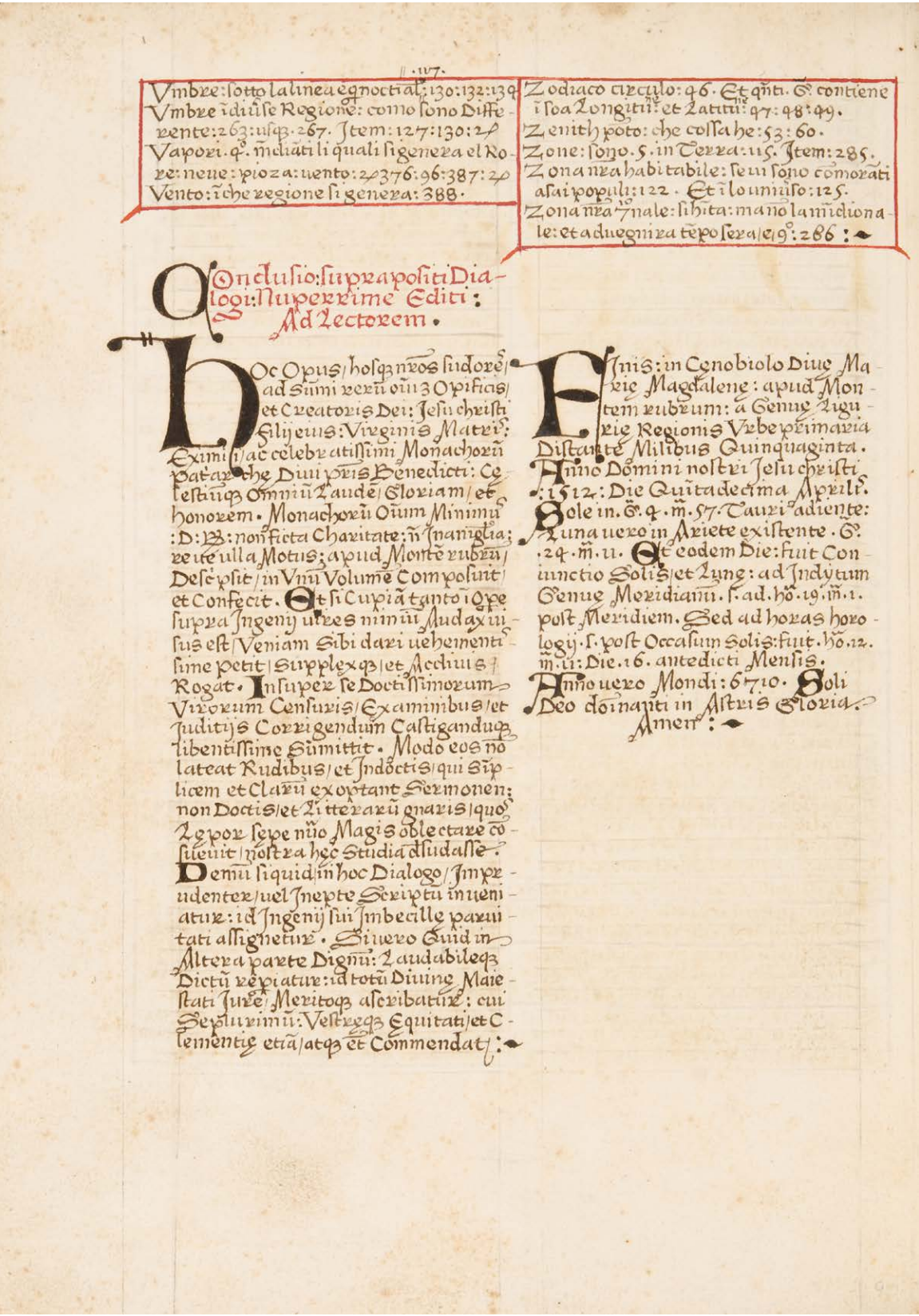
Felipe Fernández-Armesto, the leading authority on Columbus, observes that “this reference, coming from an individual as close to Columbus, until 1496 at least, as Cuneo was, is of great value.” He adds that variations between this text and other contemporary sources on Columbus suggest that Bernardus personally interviewed Cuneo.

Bernardus's manuscript conveys with great immediacy the wonder of the Age of Discovery. He celebrates “the means by which a way was found for sailing to the most distant lands near India, the unknown islands, and lands not known to our ancestors.” This final text in the manuscript presents a wealth of information on Columbus's expeditions, giving precise accounts of the voyages, distances between places, and other telling details. In addition to the extensive material on Columbus's first, second, and fourth voyages, the manuscript discusses the great voyages of discovery under the auspices of Portugal beginning with those ordered by Henry the Navigator. These range from the 15th-century expeditions down the coast of Africa to the voyages to India and South America by da Gama and Vespucci:

1. Genoese navigator Antoniotto Usodimare and Alvise Cadamosto to the Senegal River 1455 and to the Gambia River, 1456
2. Vasco da Gama's voyage around the Cape of Good Hope to India 1497-98 including an account from a letter dated Lisbon, July 20, 1499
3. Pedro Cabral's voyage discovering Brazil and then India, 1500-1501
4. Amerigo Vespucci's voyage to South America, 1501-02

Bernardus presents a long and dramatic account of Amerigo Vespucci's perilous third voyage to the New World. From Cape Verde “he took his way through the ocean towards the Antarctic pole and he sailed forward continuously for 65 days, in which he saw no land. And from the said 65 days there were 4 with a great deal of thunder and lightning so that you could see neither the sun by day nor the sky at night. Finally he arrived at land. So from this continent he sailed along the coast to the east until he found an angle where the coast turns towards the south ... from Cape Verde as far as the beginning of this continent was approximately 700 leagues; although he estimated to me that he had sailed more than 1800: and this happened partly through the ignorance of the helmsman and through various storms which drove him hither and thither.” Vespucci continued down the South American coast, “and he sailed so much of this coast that he passed the Tropic of Capricorn, and found the Antarctic Pole ...”

“the basis for finding these Islands was a book of Ptolemy which came into Columbus's hands” – Michel de Cuneo



“Cueno ... That genial gentleman adventurer never complained, but extracted interest or amusement from everything that happened. He was loyal to his Signor Almirante, but kept independent judgment.”

– Samuel Eliot Morison

Provenance: This manuscript has an extraordinary provenance from the monastery of origin, to an historic family of Genoa, a birthplace of early exploration, to one of the foremost collectors of scientific books, and finally to perhaps the greatest bookseller of the second half of the 20th century, as follows:

1. Written in 1512 by Bernardus of Albenga (a small town west of Genoa), a Benedictine monk at the Monastery of St Mary Magdalene at Monterosso al Mare (east of Genoa), dedicated to Lorenzo Fieschi, Bishop of Ascoli (f. 3v and f. 48r), written in the same hand as the Newberry manuscript of Bernardus's Ptolemean commentaries and thus evidently the author's autograph; 2. Caneggio family of Genoa (numerous family notes dated 1567-1641 on front and back flyleaves; 3. Robert B Honeyman, his sale Sotheby's, May 2, 1979, lot 1147; 4. H.P. Kraus catalog 185, *America Vetustissima*, item 16.

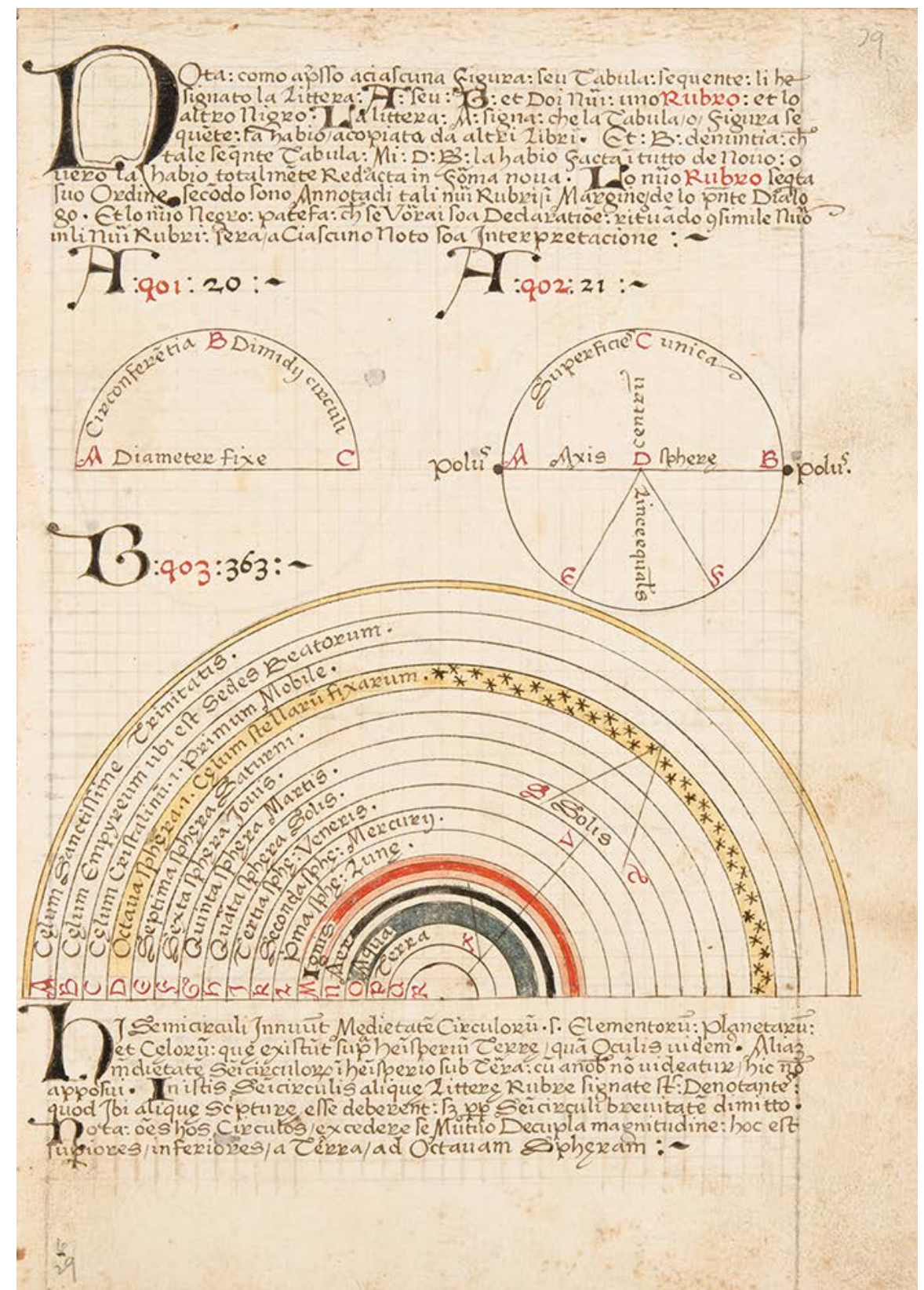
Relatively little is known about Bernardus. Only three other manuscripts have survived: one at the Biblioteca Durazzo in Genoa, another at the Biblioteca Casanatense in Rome, and a third at the Newberry Library in Chicago. The Newberry manuscript is a compilation of various works and various jottings between 1498 and 1506. We are grateful to Felipe Fernández-Armesto, the leading scholar on Columbus and the Age of Discovery, for his reports on the two Bernardus manuscripts, the present manuscript and the Newberry manuscript. The Newberry manuscript provides further evidence that Bernardus knew at least one other person (apart from Cuneo) who knew Columbus and that Bernardus had access to orally transmitted news about a number of voyages of exploration.

In addition to the otherwise unknown Cuneo material on Christopher Columbus, the manuscript contains a number of significant connections to Columbus and his thought, as Fernández-Armesto notes. “Bernardus was particularly interested, as was Columbus, in the questions of distinguishing habitable from uninhabitable zones; calculating the size of the globe; establishing the existence of the Antipodes; disclosing divine order in the world; and identifying the location of the Earthly Paradise. Like Columbus, he wanted to scrutinise old authorities in the light of new data.” This interest in navigation and allied fields is unsurprising as Genoa, home of Columbus, was a center of navigation and trade at this time.

Further, “it is worth observing that Columbus normally calculated his latitude according to the length of the period of daylight at any given spot, which is the type of data Bernardus proposes, and that, although not specified in the title or prefatory matter, the manuscript shows the author's interest in the calculation of latitude by lunar distance – the method Columbus and Vespucci both claimed (albeit probably falsely) to try to apply” (Fernández-Armesto).

This is an extremely rare opportunity to obtain a unique document from the Age of Discovery derived from the living memory of participants in the great voyages of exploration. Most remarkably, this manuscript presents firsthand information concerning the voyages of Christopher Columbus. This is a once-in-a-lifetime opportunity to acquire a document containing otherwise unknown information about Columbus's voyages derived from a friend and shipmate on his expeditions.

“If I were to select a shipmate from all the companions of Columbus, he would be no haughty if heroic Castilian, but merry Michael of Savona.” – Samuel Eliot Morison



“immortal in the annals of photography” – Gernsheim on Cameron

CAMERON, JULIA MARGARET.

May du Maurier

Freshwater, Isle of Wight, 1874.

Albumen print (13¼ x 10¼ in.), original mount. Inscribed and signed on the mount by Cameron: “**From life, registered photograph, copy right, Julia Margaret Cameron, Freshwater, Sep. 1874.**” Very good condition.

Provenance: George du Maurier, and by descent.

This is an unrecorded portrait by Julia Margaret Cameron, the foremost British portrait photographer of her time.

“How masterly ... are her straightforward, truthful portraits, which are entirely free from false sentiment.” “It is they which have made her work immortal in the annals of photography” (Gernsheim).

“After receiving a camera as a gift, Julia Margaret Cameron began her career in photography at the age of forty-eight. She produced the majority of her work from her home at Freshwater on the Isle of Wight. By the coercive force of her eccentric personality, she enlisted everyone around her as models, from family members to domestic servants and local residents. The wife of a retired jurist, Cameron moved in the highest circles of society in Victorian England. She photographed the intellectuals and leaders within her circle of family and friends, among them the portrait painter George Frederick Watts, the astronomer Sir John Herschel, and the Poet Laureate Alfred, Lord Tennyson. She derived much of her subject inspiration from literature, and her work in turn influenced writers” (Getty Museum).

Cameron declared that “My aspirations are to ennoble Photography and to secure for it the character and uses of High Art by combining the real and Ideal and sacrificing nothing of the Truth by all possible devotion to Poetry and beauty.”

In September 1874 illustrator and novelist George du Maurier, his wife, and his daughter May came to Cameron’s home at the village of Freshwater on the Isle of Wight. There they sat for several portraits including this previously unknown portrait of young May. Cameron observed that du Maurier declared that her photography “charms me” (Gernsheim, *Julia Margaret Cameron*).

This image is unrecorded in Cox and Ford, *Julia Margaret Cameron: The Complete Photographs*, which lists two portraits from the occasion (nos. 215 and 940).

An Unrecorded Portrait by Julia Margaret Cameron



Spectacular Mammoth American West Photograph Album From Yosemite to Salt Lake City

(AMERICAN WEST.)
Watkins, Taber, Savage,
and others.

*Magnificent Album of
Mammoth Photographs of
the American West, with
other subjects.*

ca. 1865-1880s.

Large oblong folio. 39 albumen prints, on thick card mounts, recto and verso, comprising: 29 mammoth (approx. 20 x 16 in.), 4 large format (approx. 8 x 10 in.) and 6 medium format (approx. 5 x 8 in.) prints. Six of the mammoth photographs bear the Taber imprint and the Watkins negative number. Contemporary half red morocco gilt, gilt edges. Minimal wear, some fading to the handsome binding. Foxing to mounts. Minor fading. A splendid volume with the prints generally in excellent condition.

Provenance: the album was assembled by Sir Weetman Dickinson Pearson, owner of the Pearson conglomerate, one of the world's largest construction and petroleum companies. Pearson, who played a central role in the development of Mexican mining, railroads, and oil, evidently acquired the photographs on one of his many trips to America.

Naef & Hult-Lewis, *Carleton Watkins: The Complete Mammoth Photographs* 102, 105, 166, 254, 299, and 523.

This magnificent American West photograph album contains an astounding 21 mammoth photographs by leading photographers including Carleton Watkins, Charles R. Savage, and Isaiah West Taber, as well as other important photographs.

Carleton Watkins was the greatest of the first generation of photographers of the American West. His early photographs of Yosemite and Utah have never been surpassed. The scale of Watkins's monumental subjects was matched by his ambition and drive, which dwarfed that of his competitors. The photographer commissioned a San Francisco cabinetmaker to create a camera capable of accommodating glass plates as large as 18 x 22 inches. In a series of grueling expeditions over several decades, he took into the wilderness a wagon and a train of mules carrying hundreds of pounds of equipment and heavy glass plates.

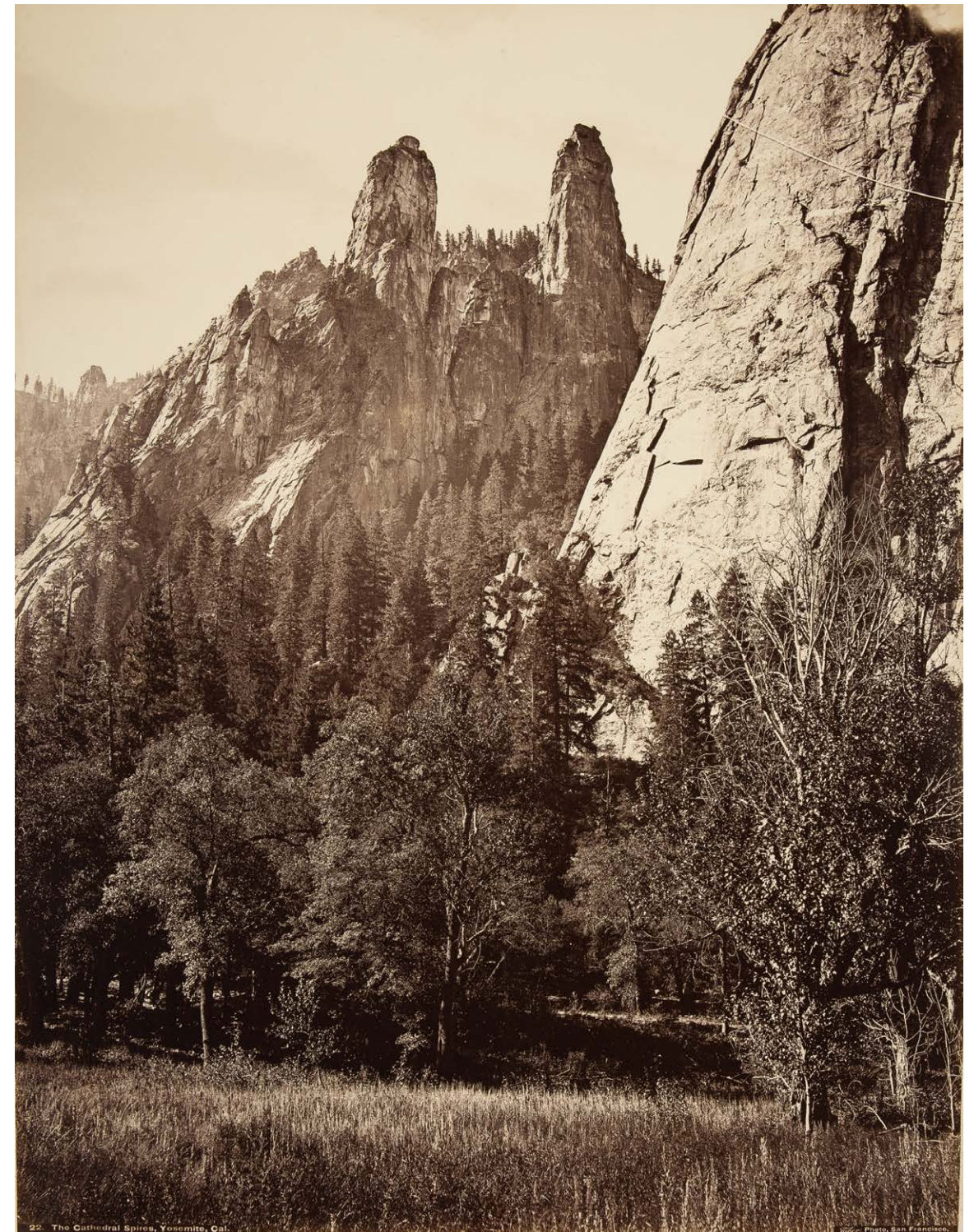
The amazingly detailed photographs made with the unique mammoth-plate camera brought Watkins international renown. The first four Yosemite photographs in this album date to Watkins's first expedition (1865-1866). Watkins chose thirty of these for exhibition at the 1867 Paris Exposition, where he won the first-place medal for landscape photographs. Four of those photographs are present here.

For more than 150 years Watkins has retained his place as one of America's greatest photographic artists. Watkins's views are **"the finest landscape photographs produced by an American in the nineteenth century, and some of the most sophisticated and arresting images ever produced with a camera"** (Nickel).

The album includes the following mammoth Watkins prints: *Section of the Grizzly Giant with Galen Clark, Mariposa Grove* (1865-1866); *Yosemite Falls, from Glacier Point* (1865-1866); *Cathedral Spires, Yosemite* (1865-1866); *Grizzly Giant with a Group of Hunters at the Foot of the Tree, Mariposa Grove, Yosemite* (1865-1866); *The City from the Residence of Bishop Kip, Rincon Hill, San Francisco* (1864-1865); *Sugar Loaf Island and Seal Rocks, Farallon Islands* (1868-1869); and *Sentinel Rock, Down the Valley, from U. Point, Yosemite, Cal.* (c. 1870). The last of these is **not in Naef. Weston Naef reports that this is undoubtedly Watkins's Sentinel Rock, the long-sought negative 684. According to Naef, this may be the only extant print of this photograph.**

*"As specimens of the photographic art they are unequaled.
The views are ... indescribably unique and beautiful.
Nothing in the way of landscapes can be more impressive."*

—New York Times on Watkins's Yosemite photographs, 1862



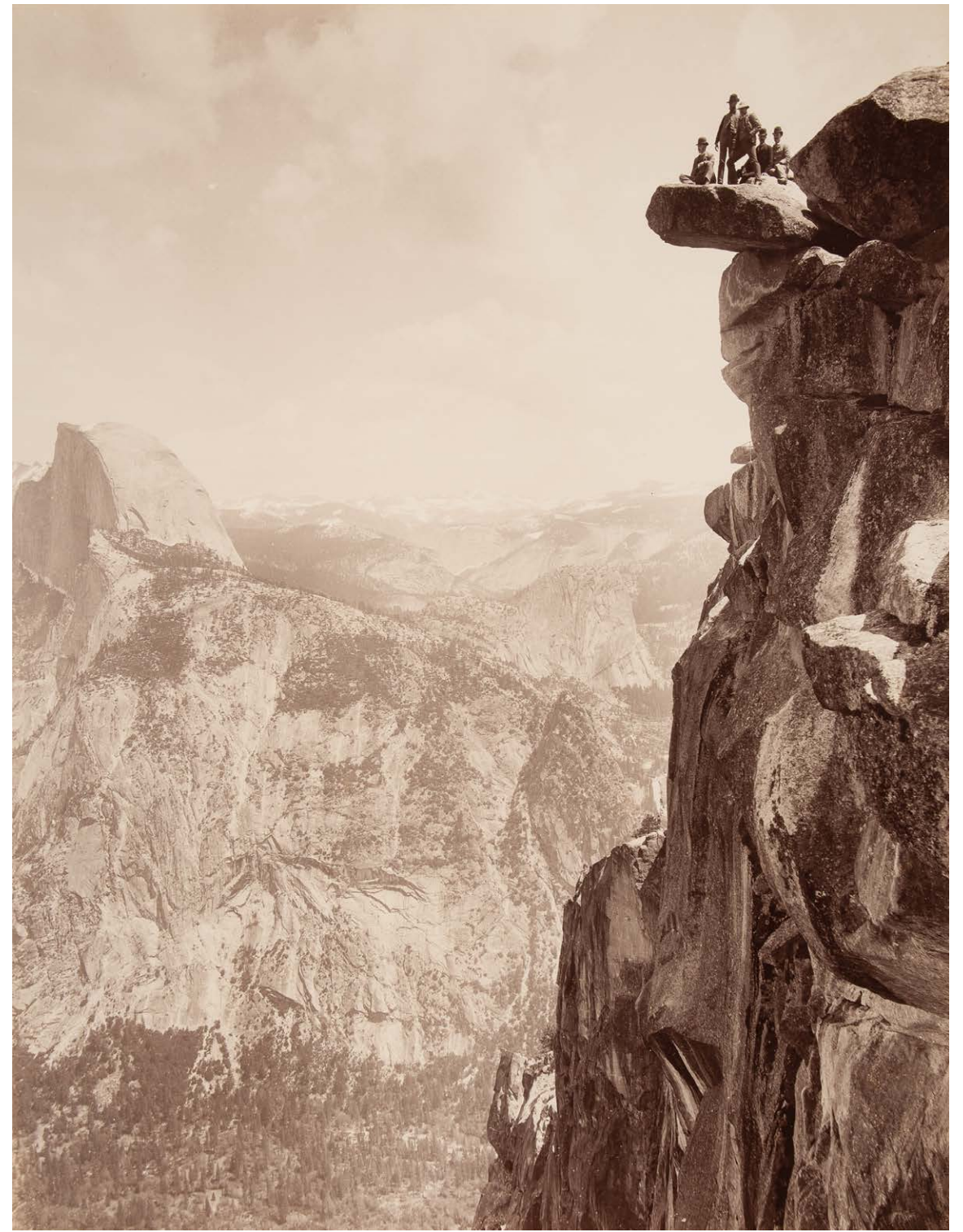
Carleton Watkins. Cathedral Spires, Yosemite

Carleton Watkins's *The Grizzly Giant* with Galen Clark



Carleton Watkins. Section of the Grizzly Giant with Galen Clark, Mariposa Grove

Mammoth photograph of Glacier Point Rock, Yosemite

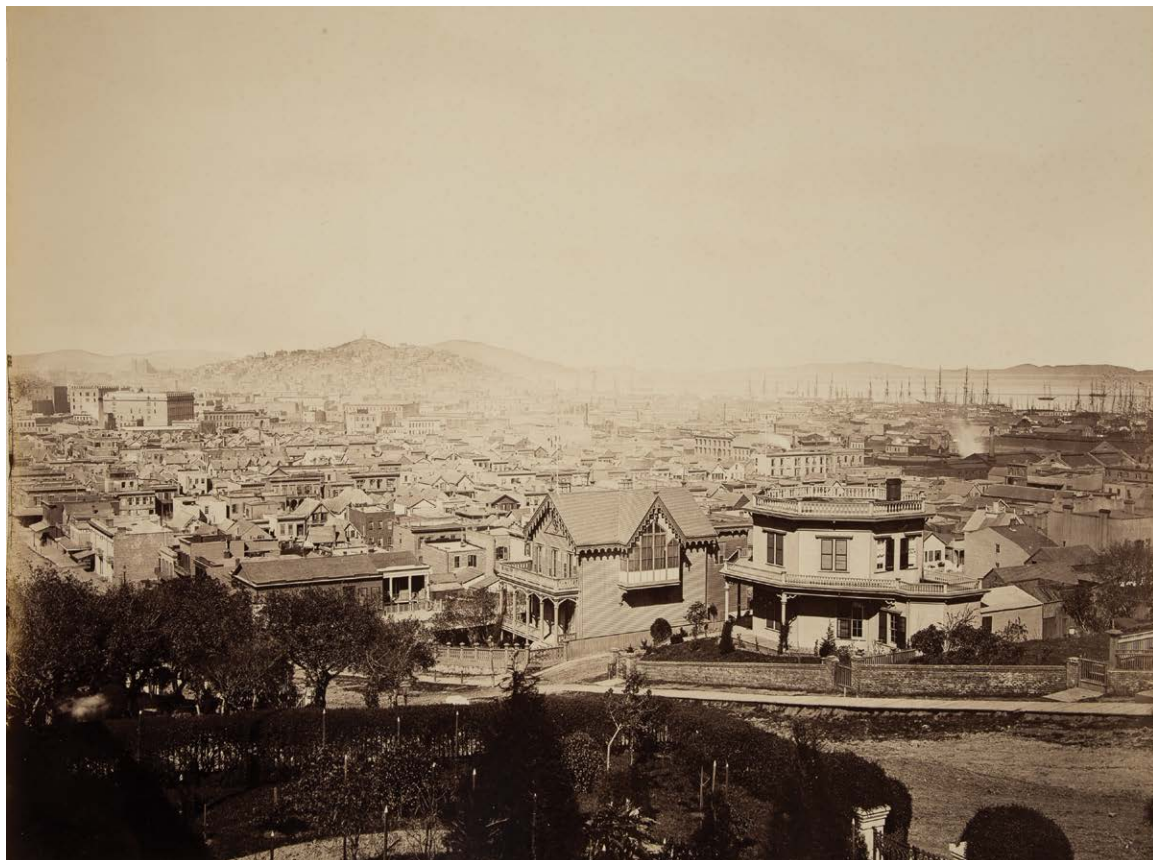


Isaiah Taber. Glacier Point Rock (Yosemite)

Yosemite and San Francisco by Isaiah W. Taber

Isaiah Taber was a dominant figure in Western photography after the Civil War. He came to San Francisco in 1864 and founded a gallery in 1871. In the winter of 1875-76, Carleton Watkins went bankrupt, and Taber acquired his gallery and his enormous collection of negatives. "Once he had acquired Watkins's gallery and negatives, Taber began his bid for the exalted position of premier photographer of the west coast" (Palmquist, *Pioneer Photographers of the Far West*). Many of Watkins's prints were released with Taber's imprint but retaining Watkins's personal numbering scheme, as in this album. In 1906 the San Francisco earthquake ended Taber's career, destroying his premises and an estimated *twenty tons* of view negatives and *eighty tons* of portrait negatives.

The album includes the following mammoth Taber prints: *Royal Gorge and Hanging Bridge (Colorado)*; *Chinatown, S.F. Cal.—The Idol 'Kwang koong' in the Holy of Holies (c. 1887)*; *Glacier Point Rock (Yosemite)*; *El Capitan in Clouds (Yosemite)*; *The Bridal Veil Falls (Yosemite)*; *Curecanti Needle and Gunnison River (Colorado)*; and *Wawona in Winter (Yosemite)*. **Several experts including Naef have hypothesized that the latter winter photograph was taken by Watkins and printed by Taber.** The subject was a favorite of Watkins; the negative number may be that of Watkins (see Naef & Hult-Lewis, p. 538). The Taber photographs also include four medium format photographs from the famous *Opium Den, Underground (San Francisco)* series.



Carleton Watkins. *The City from the Residence of Bishop Kip, Rincon Hill, San Francisco*

Bridal Veil Falls



Isaiah Taber. *The Bridal Veil Falls (Yosemite)*

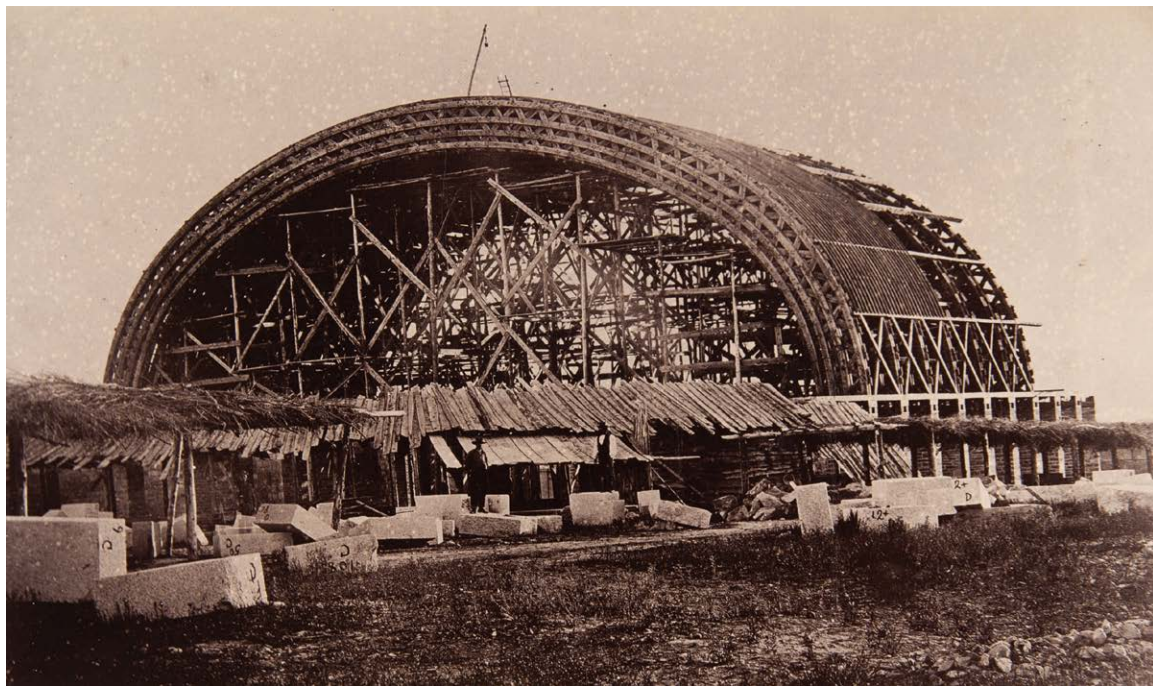
Charles R. Savage

English-born photographer Charles R. Savage joined the Church of Jesus Christ of Latter-day Saints at the age of 14 in 1846. Having learned the art of photography in New York, he came to Utah in 1860 and established what became the leading gallery in the state. He made scenic views and documented great events, but he is best known for his early views of Mormon settlements, especially Salt Lake City.

Savage worked for Carleton Watkins in San Francisco for three months in 1873, immeasurably improving the quality of his work in Utah. Savage noted in his journal that Watkins's photographs were "second to none in either the eastern or western hemispheres." Because his studio was destroyed by fire in 1883, Savage's earlier work is scarce. He continued to make photographs until his death in 1901. The dates of the photographs in the collection vary: Savage made some as early as 1865 and took others in the early 1890s.

"Of all the photographers who photographed the Salt Lake temple, Savage was by far the most prolific and influential. His inspiration spread far beyond the confines of his work. He was, after all, mentor to most of the temple's photographers" (Wadsworth, *Set in Stone, Fixed in Glass: The Great Mormon Temple and Its Photographers*).

The album includes the following mammoth Savage prints: *Mormon Tabernacle*; *Interior of Tabernacle*; *Mormon Temple, Salt Lake City*; and *Bathing at Garfield Landing. G.T. Salt Lake*. The album also contains the following medium-format Savage prints: *Gardo House*; *Ute Indians* (c. 1870); *Utah's Best Crop*; *Salt Lake Tabernacle Under Construction* (c. 1865-66); *Lion House*; and *Portrait of Brigham Young* (c.1865-77).



Charles R. Savage. *Salt Lake Tabernacle Under Construction*

Mammoth photograph of the Mormon Temple



Charles R. Savage. *Mormon Temple, Salt Lake City*

Mammoth Photographs of Niagara Falls

In addition to its spectacular views of the American West, the album includes several outstanding mammoth photographs of Niagara Falls including *Niagara Falls with Suspension Bridge in Background*; *Niagara Falls and Steamboat*; and *Niagara Falls (Frozen)*. These spectacular Niagara Falls mammoth photographs were made by an as-yet unidentified photographer of great skill and a keen and well-trained photographic eye. The album concludes with a series of eight mammoth photographs of a European mountain resort town, likely Chamonix, Mont Blanc with glaciers and other spectacular scenery.

This superb volume, containing 21 mammoth photographs of iconic American sites, is one of the finest large-format landscape albums to appear for sale in many years.



Niagara Falls (Frozen)

Mammoth Carleton Watkins view of the Grizzly Giant



Carleton Watkins. *Grizzly Giant with a Group of Hunters at the Foot of the Tree, Mariposa Grove, Yosemite*

The Exodus Scroll

EXODUS 10:10 TO 16:15. Complete Biblical scroll sheet in Hebrew, a Torah scroll panel.

Middle East, ca. 10th or 11th
century.

Hebrew manuscript, ink on vellum. 590 x 600 mm (approx. 23 x 23 1/2 in.). Written in an Oriental (Middle Eastern) square script hanging below scored horizontal lines, in five columns, 71 lines each (except the fourth, in 72 lines). Sewing stations for adjacent sheets visible at right and left margins. Upper and lower margins cropped without loss of text; a few holes affecting single letters, some wear and stains, restoration to blank margin. A well-preserved and extremely rare scroll sheet.

Provenance. Manuscript provenance note on the verso of the sheet describing its presentation in Tishrei/ September 1863 by Shlomo Beim (1817-1867) the Karaite hazzan of Chufut-Kale (“Rock of the Jews”), in the Crimea to the Grand Duke Duke Constantine Nicolayevitch (1827-1892; brother of the Tzar Alexander II) and his “exalted” daughter Alexandra Yosifovna, on the occasion of their visit to Chufut-Kale.

This extraordinary manuscript is one of the three earliest known Torah scroll sheets and one of the most important ancient Hebrew scrolls in the world after the Dead Sea Scrolls. The only other Torah scroll sheets of this date or earlier are the Jews’ College Scroll (Exodus 9:18-13:2) and its twin, the virtually unreadable Duke University fragment by the same scribe (Exodus 13:19-16:1). As the Dead Sea Scrolls are extremely fragmentary for Exodus, the present scroll is the most complete, and the only obtainable, early Exodus manuscript scroll sheet.

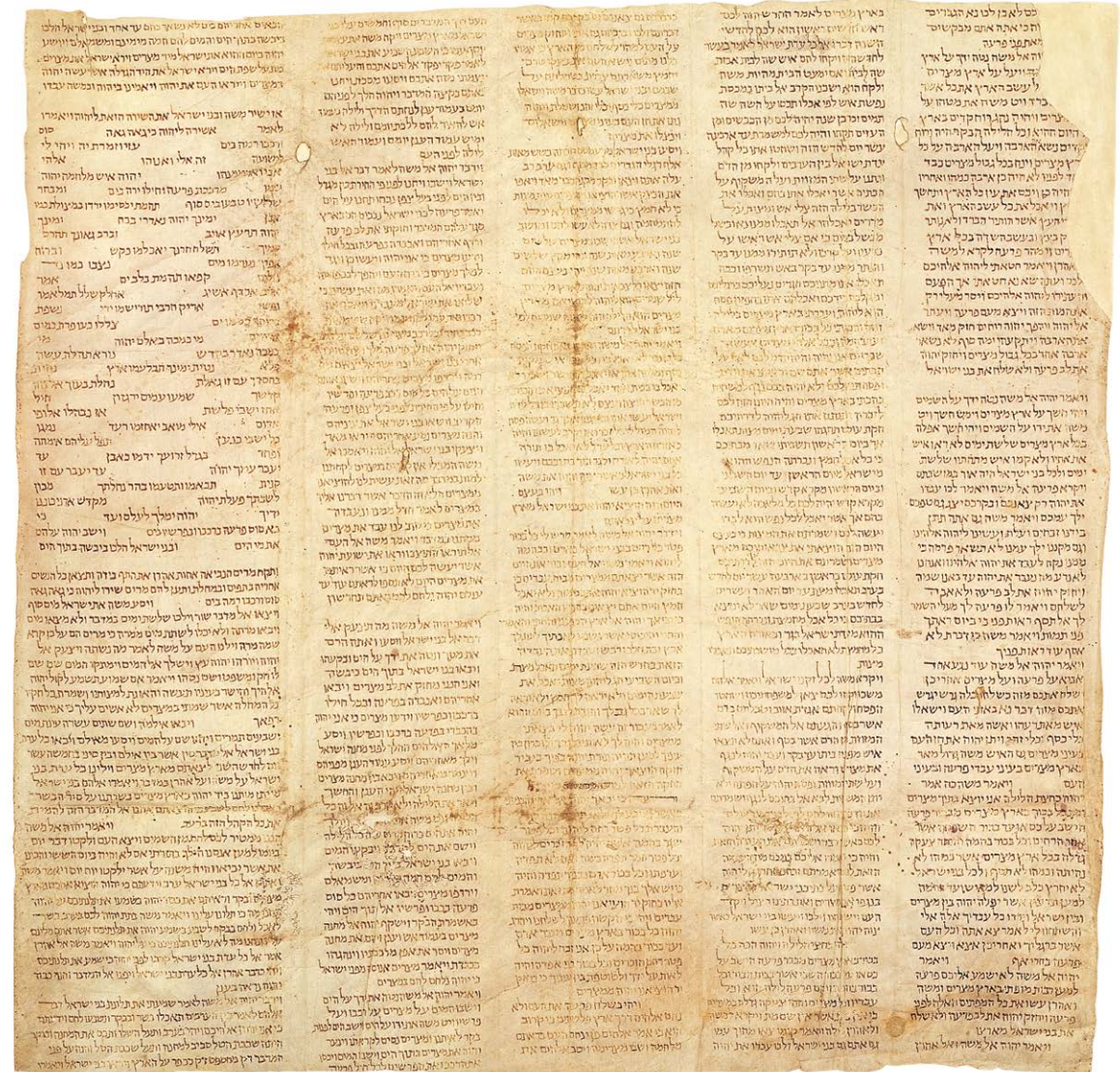
This cornerstone relic of Judeo-Christian religion and history contains the story of the Exodus of the Jews from Egypt. This evocative relic tells the story of God’s deliverance of the Jews from bondage and their emergence as a free people. The text of the manuscript begins in Egypt with the plague of locusts, continues through the slaying of the first-born of Egypt, and then details God’s requirements for the festival of Passover. The text continues through the flight from Egypt, the rescue at the Red Sea, the singing of the Song of the Sea to celebrate their deliverance, and the appearance of manna.

This is the oldest known scroll with the Masoretic Text of the Exodus saga from the plagues through the Song of the Sea. The manuscript dates to the height of the Masoretic tradition, having been written at the time of the 10th-century Aleppo Codex (now missing Genesis through Deuteronomy) and the 11th-century Leningrad Codex. The Dead Sea Scrolls often show numerous similarities to the Masoretic Text, but many of them also show significant differences. The present manuscript scroll is crucial testimony to the transmission of the Hebrew text that led directly to the Protestant Bible.

Apart from the Jew’s College Scroll and its fragmentary twin owned by Duke University (on exhibition at the Israel Museum), this is the earliest known Hebrew Biblical scroll sheet other than the Dead Sea Scrolls. The Dead Sea Scrolls include no reasonably complete version of this all-important Biblical text.

This is one of the foremost relics of monotheistic peoples. The vast majority of early Biblical manuscripts remaining in private hands are tiny fragments. The present manuscript is a large and striking exhibition piece presenting the Exodus story from the plagues through deliverance from Egypt and the appearance of manna from heaven.

A Major Biblical Manuscript



“And this day shall be unto you for a memorial; and ye shall keep it a feast to the LORD throughout your generations; ye shall keep it a feast by an ordinance for ever.” – Exodus 12:14

“I cannot live without books” – Jefferson to Adams

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“When I get a little money, I buy books;
and if any is left, I buy food and clothes” – Erasmus

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