



Magnificent Books & Photographs



19th Century Rare Book & Photograph Shop
CATALOGUE 170

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CATALOGUE 170

Prices in U.S. dollars:

2	Poe	245,000	88	Darwin family album	175,000
4	Dodgson (Carroll)	16,000	92	Lincoln	18,000
6	Twain	POR	94	Lincoln	110,000
8	Descartes	150,000	98	Civil War	40,000
10	Battle of Concord	165,000	100	Roosevelt	15,000
12	American Revolution	50,000	102	D-Day	9500
14	Brooklyn	15,000	103	Hawthorne	15,000
16	Curtis	POR	104	Loewentheil	165
20	Siamese Twins	20,000	106	Freud	320,000
22	Van Buren	18,000	110	Freud	22,000
23	Cameron	22,000	112	Anson	15,000
24	Jefferson	210,000	114	Smith	165,000
26	James	48,000	116	Rockefeller	150,000
28	Hume	175,000	118	Sue	42,000
30	Locke	210,000	119	Sterne	27,500
32	Cantillon	75,000	120	Shakespeare	190,000
34	Hobbes	60,000	122	Newton	150,000
36	Goldfield	28,000	124	King James Bible	300,000
38	Cookery	48,000	126	Mecca	25,000
40	Key	140,000	128	Zola	7500
42	Florida	7500	129	Exodus	POR
46	Smith	300,000	130	Columbia Univ	75,000
48	Twain	12,500	132	Szyk	40,000
49	Bartholdi	12,000	134	Schirra	28,000
50	Twain	35,000	136	Armstrong	25,000
52	Lincoln	20,000	137	Stowe	70,000
54	Underground RR	68,000	138	Von Braun	175,000
56	Angelou	12,500	142	Machiavelli	80,000
58	Lowell	15,000	144	Sophocles	28,000
60	Whitman	270,000	146	Niagara	40,000
62	Whitman	65,000	148	San Francisco	22,000
64	Whitman	20,000	150	Canton	42,000
66	Astronomy MS	25,000	152	China & Japan	27,500
68	Newton	850,000	154	New Zealand	9500
70	Muybridge	28,000	156	Baseball	45,000
72	Darwin	27,500	157	Wilde	7000
73	Darwin	48,000	158	Shelley	38,000
74	Darwin	12,000	160	Holmes	6000
75	Darwin	10,000	161	Warren	3200
76	Watson & Crick	95,000	162	Janssen	42,000
78	Martin	140,000	164	Columbus	POR
80	Hamilton	75,000	170	American West album	350,000
82	Federalist	450,000	180	Curtis	38,000
84	Adams	24,000	182	Lincoln	42,000
86	Milton	175,000			

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Magnificent Books & Photographs

Catalogue 170

19th Century Rare Book & Photograph Shop

Important Books, Manuscripts, and Photographs

A highlight of this catalogue is Edward Curtis's monumental *The North American Indian*, "the most gigantic undertaking in the making of books since the *King James Bible*." In addition to this magnificent set of Curtis, we are pleased to offer original glass plates for two of Curtis's greatest photographs, his portraits *Walpi Man - Meator* and *Honovi - Walpi Snake Priest*.

Icons of the American Revolution and the Founding period include a powder horn used by a young minuteman at the Battle of Concord ("the shot heard round the world"), Thomas Jefferson's first book, *Summary View of the Rights of British America*, the first edition of *The Federalist* owned by the man entrusted by Washington with the safe-keeping of the original Constitution, and other works by Thomas Jefferson, John Adams, Alexander Hamilton, and other Founders.

Landmarks of philosophy include Machiavelli's *The Prince*, David Hume's *Treatise of Human Nature*, John Locke's *Two Treatises of Government*, William James's *Principles of Psychology* (the only presentation copy to appear in a century), and an enormous Sigmund Freud collection. Classics of literature include a rare untouched copy of John Milton's *Paradise Lost* with a 1667 title page, the Second Folio of Shakespeare, a superb run of Walt Whitman books and manuscripts, and Edgar Allan Poe's *The Raven and Other Poems* in original wrappers.

The tremendous series of nineteenth-century American landscape photographs includes with an important album containing twenty-one mammoth photographs of the American West, a run of rare early Florida photographs, a spectacular collection of Niagara Falls photographs, and unique images of San Francisco.

Finally, we are pleased to offer two landmark collections in the history of photography. Jannsen's photographic revolver and Muybridge's *Horse in Motion* series are represented here in photographs and offprints worthy of the most important institutional and private collections.

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.

Stephan & Jacob Loewentheil

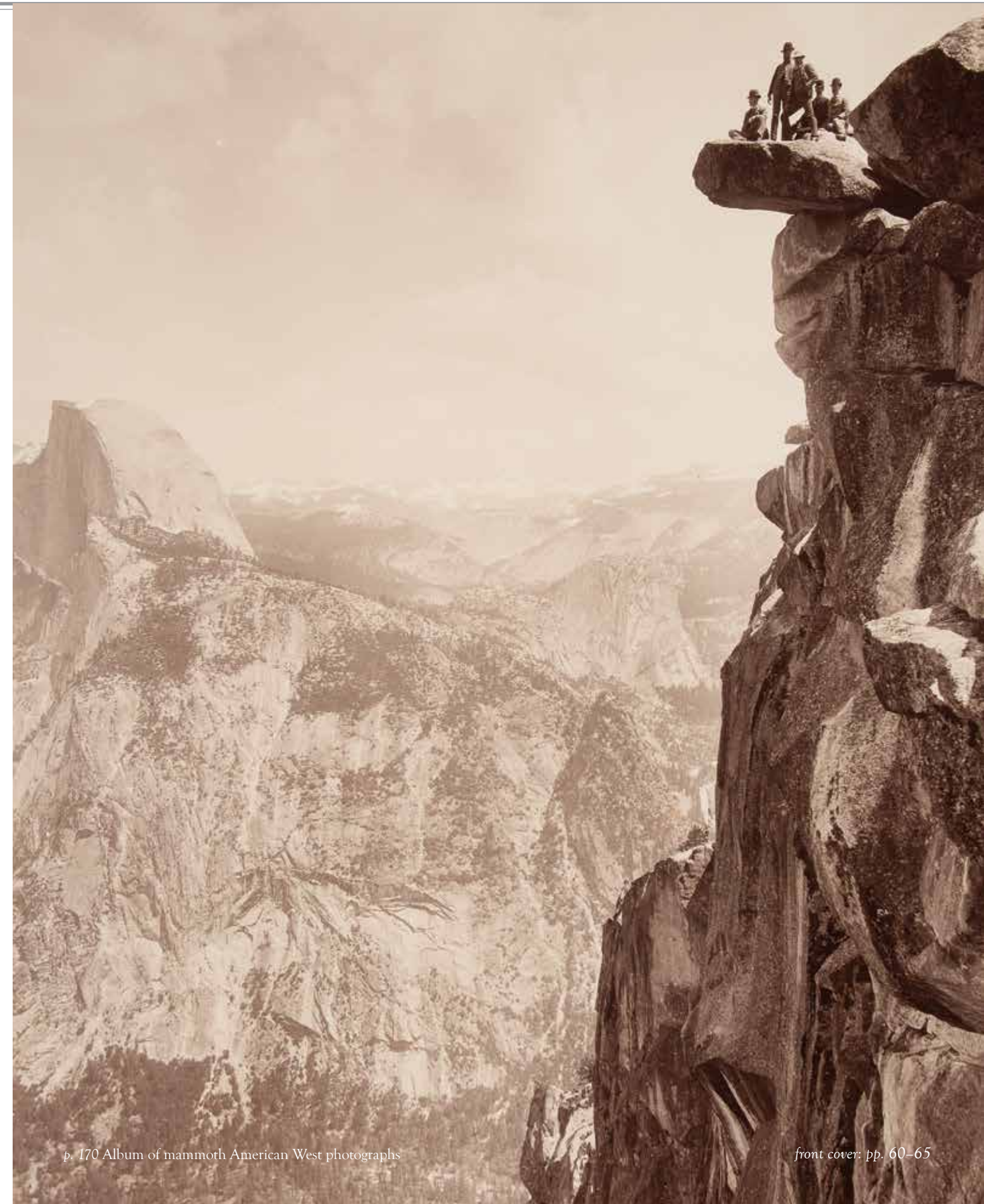
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“the most important volume of poetry that had been issued up until that time in America” – Hervey Allen on *The Raven and Other Poems*

POE, EDGAR
ALLAN. *The Raven and Other Poems*.

New York: Wiley and Putnam, 1845.

Original wrappers. Some separation to front wrapper, minor chipping to spine. A near-contemporary manuscript parody of Poe tipped in. Very rare in unrestored condition.

Grolier 100 *American Books* 56. BAL 16147.

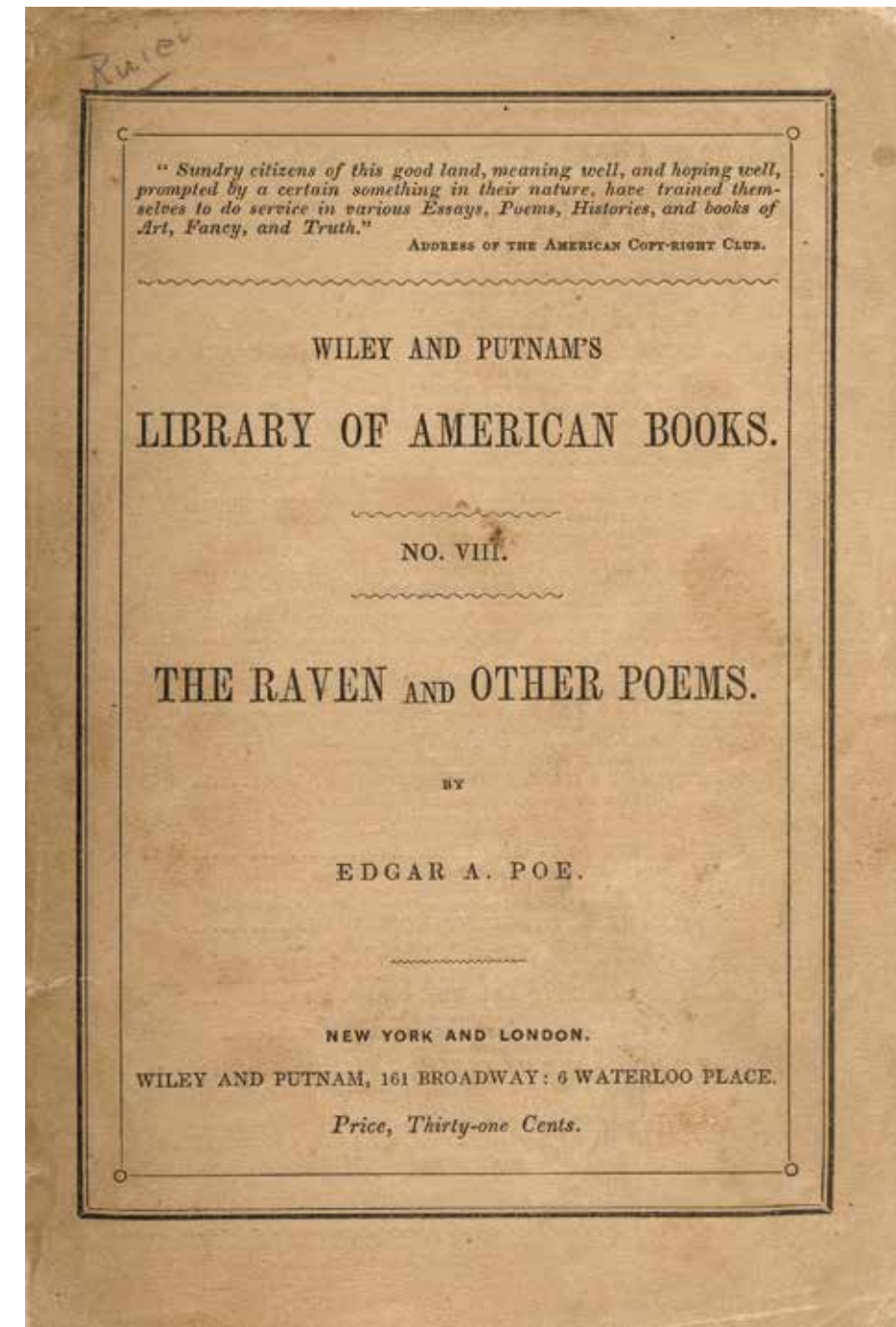
First edition of “the most important volume of poetry that had been issued up until that time in America ...” (Hervey Allen). In 1845, Poe’s *Tales* sold well enough that Wiley and Putnam agreed to issue a volume of Poe’s poetry. Poe selected, revised, and reviewed thirty of what he described to Duyckinck as “the best of my poems.” The volume appeared in November.

Poe’s preface voices a puzzling dissatisfaction with the volume and alludes unhappily to the obstacles to his career as a poet:

“I think nothing in this volume of much value to the public, or very creditable to myself. Events not to be controlled have prevented me from making, at any time, any serious effort in what, under happier circumstances, would have been the field of my choice. **With me poetry has not been a purpose, but a passion; and the passions should be held in reverence;** they must not—they cannot at will be excited, with an eye to the paltry compensations, or the more paltry commendations, of mankind.”

“**The Raven**” is “one of the most famous poems ever written. A deeply personal work about the unforgettable loss of a beloved woman, ‘The Raven’ was reprinted at least ten times within a month after its appearance” (Silverman). In his “The Philosophy of Composition,” Poe called the title poem “a mournful and never-ending remembrance.”

This is an excellent, untouched copy of one of the most sought-after rarities of American literature. Only one example in original wrappers, the Self copy (\$225,000 in 2015) has appeared for public sale in the past decade.



“You, I suppose, dream photographs.” – Tennyson to Dodgson

DODGSON,
CHARLES
LUTWIDGE
[LEWIS CARROLL].

*Photograph of
Alexandra “Xie” Kitchin.*

5 July 1870.

Albumen print (4 x 5 ¾ in.), cabinet card mount. Inscribed in various hands: “Xie” (ink), “H.H.,” “Age 7,” and “**presented by Lewis Carroll**” (pencil).

Provenance: Henry Holiday, with his monogram on verso. Holiday, who illustrated *The Hunting of the Snark*, was a close friend of Dodgson. An album of Dodgson photographs belonging to Holiday is now at Princeton.

Taylor & Wakeling, *Lewis Carroll, Photographer* 1891.

Dodgson, better known as Lewis Carroll, who took up photography in 1856, was one of the most accomplished Victorian amateur photographers. He is most famous for his portraits of girls. On seeing one of his child portraits, Tennyson agreed to sit for him, saying, “You, I suppose, dream photographs.”

Beginning in 1856 Dodgson took about three thousand negatives, mostly portraits, over the span of about twenty-five years. He mastered the difficult techniques of the collodion process and devoted himself to art and composition, achieving results equaling those of the best professionals of his day. “The apparently contradictory aspects of his personality, artistic and imaginative on the one hand, and pedantically careful on the other, became the mainspring of his creative output, both as Charles Dodgson, the photographer, and as Lewis Carroll, children’s author” (Taylor, in *Encyclopedia of Nineteenth-Century Photography*).

Xie (pronounced “Ecksy,” for Alexandra) was one of the most notable of Dodgson’s photographic subjects. She is now thought to have been six when this photograph was taken. Xie posed for Dodgson from age four until she turned sixteen. “Another of Lewis Carroll’s early favourites, was Miss Alexandra (Xie) Kitchin, daughter of the Dean of Durham. Her father was for fifteen years Censor of the unattached members of the University of Oxford, so that Dodgson had plenty of opportunities of photographing his little friend” (*Life and Letters of Lewis Carroll*). “His most frequent and favourite sitter was Alexandra Kitchin, better known by her pet name of ‘Xie.’ Over the years he photographed her more often and in a wider variety of costumes and settings than any other person” (Taylor).

“With the exception of four pictures displayed at the 1858 annual exhibition of the Photographic Society of London, Dodgson had never exhibited his pictures, which were only known to a narrow circle of friends and acquaintances” (Fringier, “Out of Focus: A Portrait of Charles Lutwidge Dodgson” in *Strange Sisters: Literature and Aesthetics in the Nineteenth Century*).

This is a splendid, representative example of Dodgson’s portraits of children, from the collection of his close friend Henry Holiday (see Provenance).

“His most frequent and favourite sitter was Alexandra Kitchin, better known by her pet name of ‘Xie.’” – Taylor



A Poignant Clemens Manuscript In Memory of His Daughter Susy

CLEMENS, SAMUEL.
“In Memory of Olivia
Susan Clemens, 1872-
1896” autograph
manuscript signed,
revised by the author.

Riverdale-on-the-Hudson, January,
1902.

22 pages including cover sheet with
prefatory note. Original envelope
annotated in Clemens's hand: “I think
we copied this into the Auto[biography].
Inquire. If so, destroy this at once.” Fine
condition. Red morocco gilt case.

Provenance: Samuel Clemens; his
daughter Clara Clemens Gabrilowitsch;
Estelle Doheny, bookplate, her sale
Christie's February 21 1989, lot 1783; the
19th Century Shop.

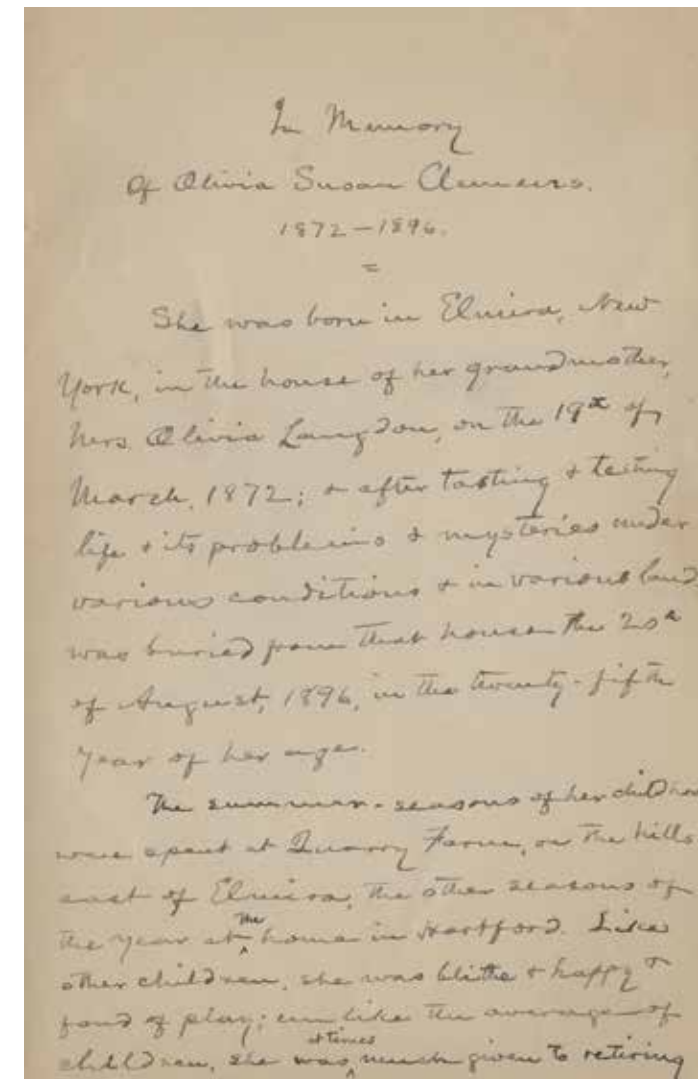
Samuel Clemens wrote this poignant memoir of his
daughter Susy in the wake of her death at age twenty-four
in 1896. This moving manuscript reflects both the author's
tender memories of his beloved child and the dark outlook of his
later years following many personal tragedies. Early in the narrative
Clemens enters into a grief-induced melancholic reverie, projecting
his emotions onto the mind of his lost child.

“As a little child aged seven she was oppressed & perplexed by the
monstrous repetition of the stock incidents of our race's fleeting
sojourn here, just as the same thing has oppressed & perplexed
maturer minds from the beginning of time: a myriad of men are
born, they labor and sweat & struggle for bread, they squabble
& scold & fight, they scramble for little mean advantages over
each other; age creeps upon them, infirmities follow; shames and
humiliations bring down their prides and & their vanities; those
they loved are taken from them & the joy of life is to aching grief:
the burden of pain cares misery grows heavier year by year; at length
ambition is dead, pride is dead, vanity is dead longing for release
is in their place; it comes at last, the only unpoisoned gift earth
ever had for them & they vanish from a world where they were of
no consequence, where they achieved nothing where they were a
mistake & a failure & a foolishness, where they have left no sign
that they have existed; a world a world which will lament them a
day & forget them forever. Then another myriad takes their place.”

As the memoir continues, Clemens settles into his biographical
task, warmly portraying his beloved daughter's life, sibling and
parental relations, and developing morality, all expertly crafted
into a deeply reflective and personal text. The memoir is filled with
charming and telling anecdotes about Susy, her precocious but
sometimes humorously inaccurate vocabulary and spelling, and
her generosity of spirit. The result is one of the finest and most
intimate Clemens manuscripts, demonstrating his writing skill
while exposing his closely guarded inner torments.

Clemens evidently intended this tribute to be printed as a book for
private circulation. The cover sheet reads: “{To precede the title-
page.} If I have uncovered my heart in this book it is because the
book will go to none but the nearest & closest friends, & they will
understand. It is my earnest desire that they shall allow no stranger
to see it, but will treat it as a confidence between themselves &
me. It is copyrighted & the legal forms observed, only in order

A rare manuscript from The Autobiography of Mark Twain



to protect it from improper and unauthorized use.” In the end,
the private edition was not printed. Clemens incorporated the
memorial, with changes, in his Autobiography, which was finally
published posthumously in 1924 (see vol. II, page 48 et seq.).

The *Autobiography* is one of the great American autobiographies,
a work in which “one sees a mind bubbling and hears a uniquely
American voice” (*Literary Review*). Manuscripts from the
Autobiography are rarely seen in the market, and major manuscripts
revealing the real Samuel Clemens behind his public persona of
Mark Twain are equally scarce.

**This is a rare opportunity to obtain a long working manuscript
capturing the author's inner turmoil as well as his wit and
warmth.**

The Discourse on Method

DESCARTES, RENE.
*Discours de la Méthode
pour bien Conduire sa
Raison & Chercher la
Vérité dans les Sciences ...*

Leiden: Jan Maire, 1637.

Numerous wood engraved diagrams throughout. Contemporary calf, morocco label. Spine ends and corners restored, minor wear, some soiling. A very good copy. Morocco case.

Provenance: Lessing J. Rosenwald, bookplate, given to Library of Congress, bookplate and duplicate stamp; Richard Green, his sale, Christie's, 17 June 2008, lot 87.

Printing and the Mind of Man 129. Grolier/
Horblit 24. Dibner *Heralds* 81.

First edition of Descartes's first published work, one of the most influential volumes in the history of science and philosophy.

"It is no exaggeration to say that Descartes was the first of modern philosophers and one of the first of modern scientists; in both branches of learning his influence has been vast ... **From these central propositions in logic, metaphysics and physics came the subsequent inquiries of Locke, Leibniz and Newton; from them stem all modern scientific and philosophic thought**" (PMM).

Descartes's starting point for the search for truth, "Cogito ergo sum" ("I am thinking therefore I exist," often translated as "I think therefore I am") is the most celebrated philosophical dictum of all time. In this original form, Descartes wrote, "Je pense, donc je suis." The author's friend Etienne De Courcelles translated the *Discours* into Latin in 1644, giving the famous formulation "Cogito ergo sum." The first major exposition of this fundamental system was published in 1637 as the *Discours de le Méthode* ("Discourse on the Method of Properly Conducting One's Reason and of Seeking the Truth in the Sciences").

Descartes wrote, "Since I wished to devote myself solely to the search for truth, I thought it necessary to ... reject as if absolutely false everything in which I could imagine the least doubt ... And observing that the truth, 'I am thinking, therefore I exist' was so firm and sure that all the most extravagant suppositions of the skeptics were incapable of shaking it, I decided that I might accept it without scruple as the first principle of the philosophy I was seeking."

The publication of the *Discours* sparked wide-ranging criticism and commentary not only on his radical methodology but also on the early formulation of his controversial treatment of the existence of God. In addition to its religious and philosophical content, the work presents the four essential elements of scientific Cartesianism: intuition, analysis, synthesis, and careful review of the deductive reasoning linking first principles and their ultimate consequences. The impact of this work can hardly be overstated.

"I think, therefore I am." – Descartes



"the first of modern
philosophers and
one of the first of
modern scientists"

– PMM on Descartes

The *Discourse* is a fundamental work of the scientific revolution of the sixteenth and seventeenth centuries. Aided by Descartes's method, man can become "masters and possessors of nature."

This volume contains three treatises in which Descartes demonstrates his new method: *Les Météores*, *La Dioptrique*, and *La Géométrie*. *Les Météores*, **the founding work of meteorology**, is the first attempt to put the study of weather on a scientific basis. *La Dioptrique* (Optics), containing **the first publication of the law of refraction**, is a landmark in the history of physics. *La Géométrie* is **the founding work of analytic geometry**. This work introduces the Cartesian coordinate system, familiar to every student of algebra, as a way to unite the analytic tools of algebra and the visual immediacy of geometry.

This is an excellent copy of one of the central works in the history of science and philosophy.

Rare Revolutionary War Powder Horn Used at the Battle of Concord by Minuteman Oliver Buttrick

**(BATTLE
OF CONCORD.)**
*Powder horn used by
Minuteman Oliver
Buttrick at the Battle of
Concord, April 19, 1775*

Vellum manuscript label stating “Oliver Buttrick, Oct[ober]. AD 1774” under glass lens (inked vellum under a glass lens is a rare form of decoration seen on only a few other 18th-century powder horns). Very good original condition with original surface, minor cracking and chipping near lip. Two well patinated chips to wood bezel; vertical crack to glass cover lens. Original wire loops are still present with smooth iron patina.

Provenance: 1. Oliver Buttrick, 1774; 2. James P. Hughes, Windham, New Hampshire, before 1883. “James P. Hughes has an old powder horn marked October 1774. It was the property of Oliver Buttrick of Pelham” (Morrison, *History of Windham in New Hampshire 1719-1883* (Boston, 1883), p. 192).; 3. Robert Thayer; 4. James D. Julia auction, February 3-5, 2016, lot 2026.

Exhibited: Concord Historical Society Museum, *The Shot Heard Round the World* (2014)

A n iconic relic of the American Revolution. Minuteman Oliver Buttrick carried this historic powder horn at the Battle of Concord, the first battle of the American Revolutionary War.

The British government in Boston learned early in April 1775 that rebel colonists had hidden arms and gunpowder in Concord. On the morning of April 19 an expedition of 700 British army regulars marched from Boston to Concord to seize and destroy these arms. Paul Revere and other riders spread the alarm among local militias. When the British reached Lexington, the minuteman militia, not yet assembled in force, fell back. The British regulars then moved on to Concord, where a large contingent of minutemen was assembled. A formidable force held the North Bridge in Concord defying the British. The confrontation erupted into gunfire which became known as **“the shot heard round the world.”**

Oliver Buttrick, age eighteen, was one of seven in the Buttrick family to join with other minutemen in this historic conflict. Oliver’s uncle, Major John Buttrick led the advance at the Old North Bridge that day. Oliver was in David Brown’s Company and served alongside his brother William, who was killed three weeks later at Bunker Hill. Fellow minutemen that day included Abiel Buttrick, Daniel Buttrick, Tilly Buttrick, Willard Buttrick, and John Buttrick, Jr., a 14-year old fifer. See George Tolman, *The Concord Minute Men* (1901).

Minuteman Oliver Buttrick was born in Concord, on March 7, 1757, the son of Samuel and Elizabeth Buttrick. In addition to answering the call to action at the Old North Bridge, Oliver Buttrick served extensively in the American Revolutionary War, enlisting in the militia on June 6, 1776. He fought under the command of three of the men with whom he fought on April 19, 1775: Sgt. Abishai Brown, Capt. James Barrett and Capt. George Minot. Buttrick fought at Point Shirley, Bennington, Ticonderoga, Fishkills, and Soldiers Fortune near West Point. He also served at Boston area forts and performed guard duty on a prison ship in Boston Harbor. (See Buttrick pension application and *Massachusetts Soldiers and Sailors of the Revolutionary War*, p. 973.) In 1834, at age 77, Oliver Buttrick filed for his Revolutionary War pension, declaring that when he officially entered into the service of his country he was 5’ 11”, age 21, and living in Concord.

The Shot Heard Round The World

The October 1774 date on this evocative powder horn is highly significant. Unrest in the colonies dating to the 1760s had increased with British occupation and seizure of political power, and by 1774 rebellion was at a fever pitch. In October, military governor Thomas Gage dissolved the Massachusetts Provincial Congress. Led by John Hancock, the now extralegal body nonetheless met, assuming control of the province outside of Boston, collecting taxes, raising a militia, and authorizing the procurement of arms. That very month 17-year-old Oliver Buttrick marked his ownership of this powder horn, which was to be used to defend his countrymen the following April.

This is a once-in-a-lifetime opportunity to acquire an iconic object from the birth of our nation. This powder horn is among the few existing objects that can be directly associated with the first battle for American independence. This is believed to be the only colonial horn used at this historic confrontation ever to be offered for sale. We are aware of no other object used by a minuteman at the Battle of Concord being sold at auction in many years. Additional biographical details are presented in an illustrated brochure available on request.

*“By the rude bridge
that arched the flood,
Their flag to April’s
breeze unfurled,
Here once
the embattled
farmers stood,
And fired the shot
heard round the
world.”*

– Ralph Waldo Emerson, “Concord Hymn”



Spectacular Rare Daguerreotype of a Revolutionary War Soldier

(AMERICAN
REVOLUTION).
*Daguerreotype Portrait
of Baltus Stone.*

Philadelphia, 1846.

Hand-tinted quarter plate daguerreotype,
blue paper mat, cased.

Provenance: contemporary manuscript
leaf laid over the case lining stating:
“Baltus Stone, Revolutionary Pensioner
of the United States. Born October 1744.
Signed his receipt for his Pension at the
Philadelphia agency by making his mark.
March 5, 1846. Aged about 101 ½ Years.”

This remarkable portrait of Revolutionary War veteran
Baltus Stone is one of the very few daguerreotypes of a
person who had lived in colonial America.

Few Americans born before 1750 had their likenesses captured by the new medium of photography, which came to America in 1839. The precise date of Stone’s birth is uncertain. The inscription in this case gives it as 1744, while his obituary in the *National Intelligencer* gives the year 1743. Stone’s pension application of 1820 states that he was then sixty-six, suggesting a birth year of 1754. The Copes-Bissett family Bible, which records the family of Stone’s presumed daughter Hannah, gives the year 1747.

Baltus Stone is one of the very earliest-born people to be photographed. The earliest competitor we have seen cited is a John Adams born in Worcester in 1745. Maureen Taylor’s *The Last Muster: Images of The Revolutionary War Generation* (2010) reproduces portraits of only two men born as early as that decade, in 1746 and circa 1749. Another candidate is the African-American slave Caesar, with an uncorroborated birth year of 1737, whose daguerreotype is in the collection of The New-York Historical Society.

Stone died just months after sitting for this daguerreotype. His October 1846 obituary states: ‘The venerable Baltis [sic] Stone, well known in Southward [presumably Southwark, South Philadelphia] as the oldest inhabitant, & a veteran of Revolutionary times, died on Thu. Last. At an early age the dec’d entered the army as a rifleman, along with his father, who sealed his devotion for his adopted country with his life’s blood. Baltis Stone was with Washington in every campaign of the Revolutionary struggle, & witnessed the battles of Bunker Hill, Trenton, Germantown, Red Bank, & others, & yet escaped without receiving a wound. He has received a pension from Gov’t, as a reward for these services, for many years. He was 103 years & 16 days old at his death. He was able to walk, supported by his staff, until within a few months past’ (*National Intelligencer*, 27 October 1846).

He Fought With George Washington



Stone’s official pension file reveals the obituary’s embellishments. According to that file, Stone enlisted as a private in the Pennsylvania Rifle Regiment. He saw action in the Battle of Long Island (August 1776). Captured by the British, he was freed in an exchange at the end of his enlistment period. By late 1777 Stone had reenlisted as a wagoner—possibly with Philadelphia’s First Battalion, City Militia—and subsequently saw action at Brandywine (September 1777) and Germantown (October 1777).

Stone first applied for a veteran’s pension in June 1818, after the passage of the *Act to Provide for Certain Persons Engaged in the Land and Naval Service of the United States in the Revolutionary War*. Stone was apparently required to reapply for his \$8 per month pension in 1820, as the file also contains a deposition from that year. Stone declared at that time, “I have no property of any description, am by occupation a day labourer, but from decrepitude and general infirmity am unable to labour. I have one daughter married with whom I reside and I am in such indigent circumstances as to be unable to support myself without the assistance of my country.”

This tremendous daguerreotype of an ancient Revolutionary War veteran virtually transports us to another era in the nation’s history, before the United States of America even existed.

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.

Early in the 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.

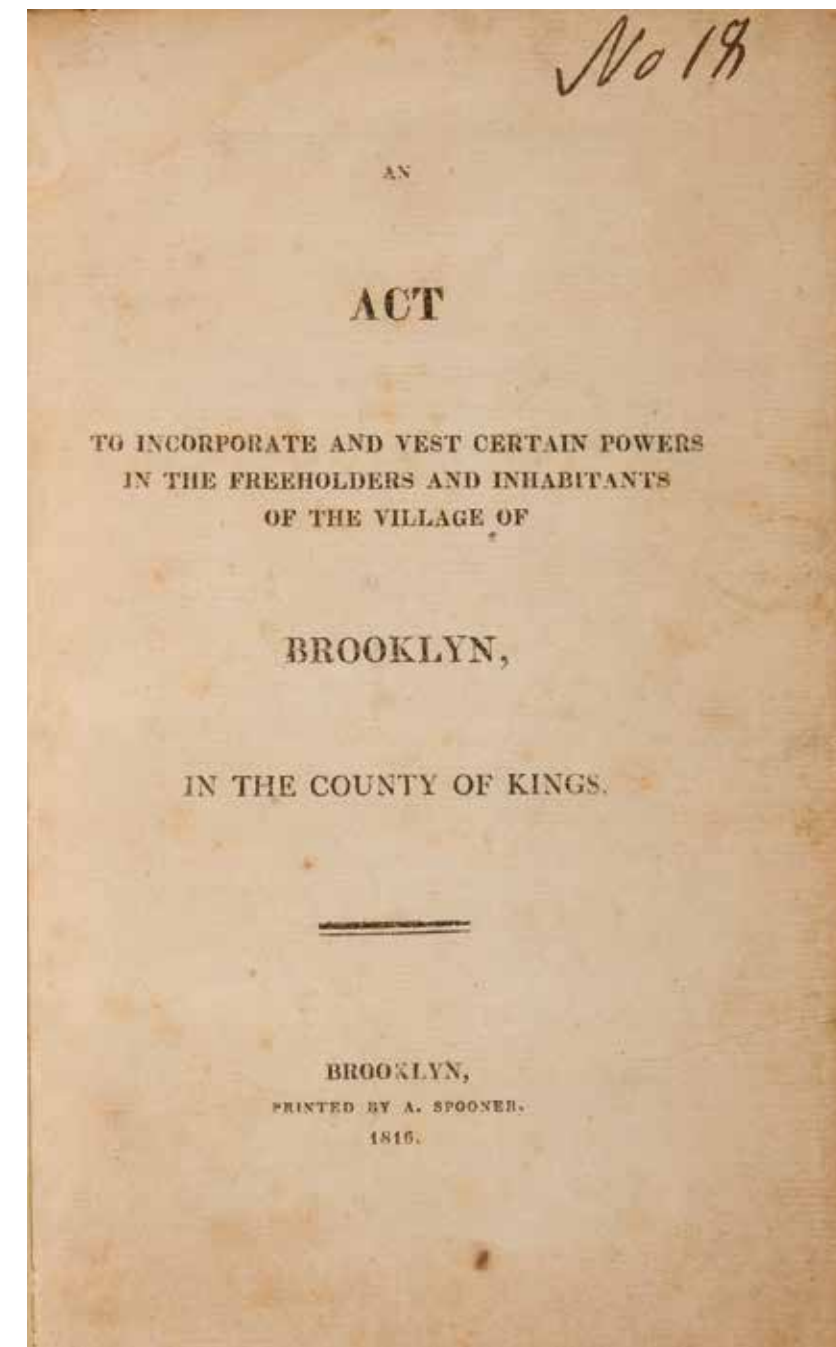
"This charter of 1816 set apart a district of about one square mile of the town of Breuckelen, founded in 1646, and organized it as a village under the name of Brooklyn. Since then, as is well known, this village has become the largest borough of New York City. Many later publications relating to Brooklyn 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"



A Complete Set of “The most gigantic undertaking in the making of books since the King James Bible” – New York Herald, 1907

CURTIS, EDWARD SHERIFF. *The North American Indian.*

Cambridge, Mass., 1907-1930.

Printed on Van Gelder paper. 20 quarto text volumes in original half morocco (complete with 1505 photogravures, 4 maps and 2 diagrams) and 20 large portfolio plate volumes in original morocco and cloth chemises (complete with 723 photogravures). Minor wear to bindings, some offsetting. An excellent set. Portfolios in custom half morocco cases.

Provenance: Museum of the American Indian, predecessor of the National Museum of the American Indian, Smithsonian Institution, deaccessioned, with unobtrusive marking on verso of plates.

Truthful Lens 40.

First edition of this landmark of American photography, art, printing, history, and ethnography. This is one of about 272 sets printed and one of the few surviving complete sets in private hands.

This is the most important ethnographic work on American Indians and a fundamental document of American history and culture. Beginning in 1900 Curtis spent more than three decades photographing and documenting the lives and cultures of more than eighty American Indian tribes ranging from the Inuit people of the far north to the Hopi people of the Southwest.

The North American Indian was an artistic and intellectual triumph. Theodore Roosevelt called it “a service not only to our people but to scholarship everywhere.” More than a collection of some of the most famous American photographs ever, the work was one of the great ethnological studies ever undertaken. Historian N. Scott Momaday wrote, “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.”

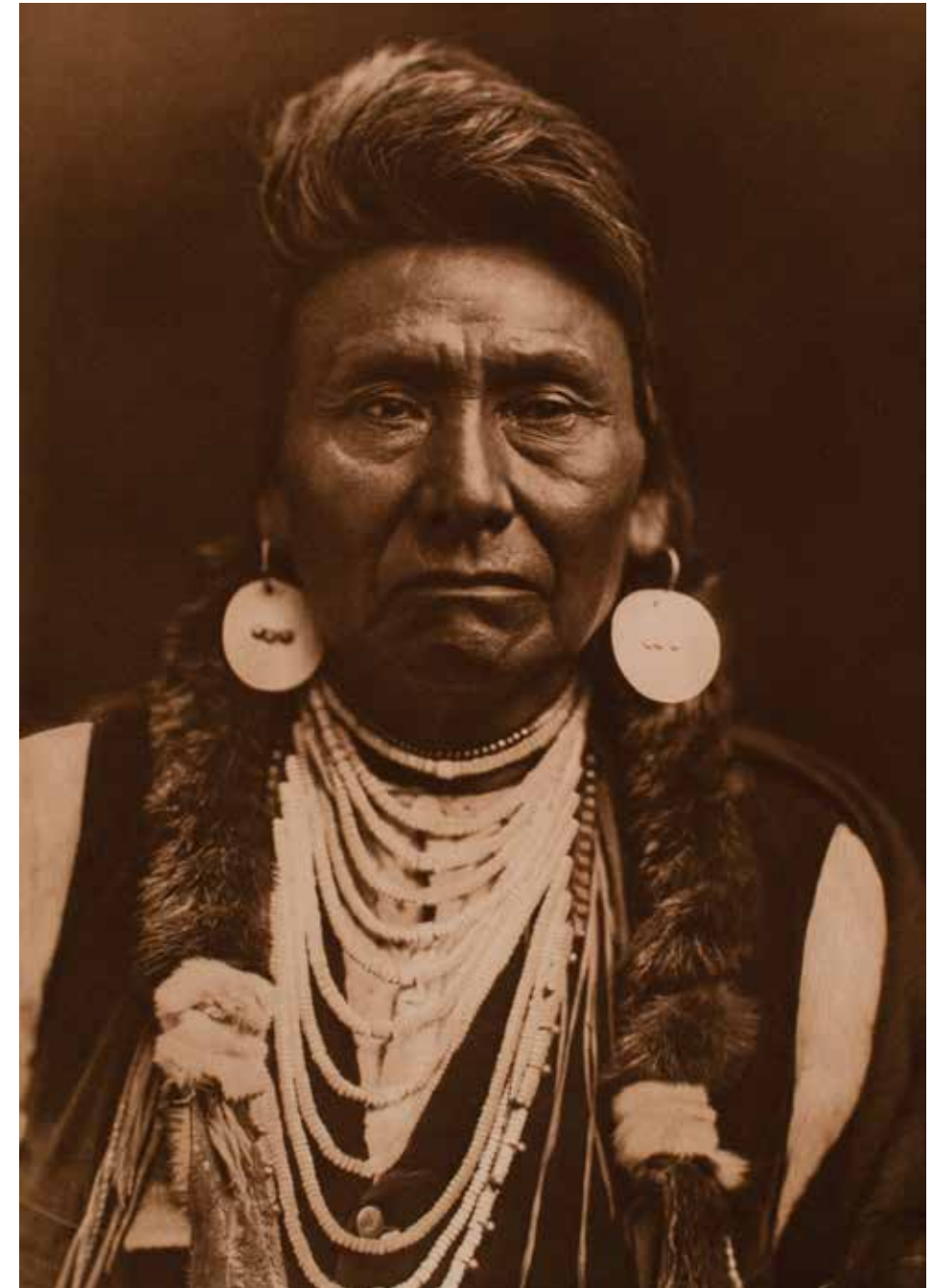
The project was inspired by Curtis’s reflection that, “The passing of every old man or woman means the passage of some tradition, some knowledge of sacred rite possessed by no other; consequently, the information that is to be gathered, for the benefit of future generations, respecting the modes of life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

The enormous undertaking, which cost more than \$1.5 million, was supported by J. P. Morgan, Theodore Roosevelt, and many others. Still Curtis could not sell enough subscriptions to pay for the project, which resulted in bankruptcy.

Opportunities for private ownership of Curtis’s masterwork are rare as most copies have long been institutionalized. Indeed it is estimated that 85% of the sets are in institutions and the majority of the remaining sets have been broken up in order to sell the fabulous individual plates for display.

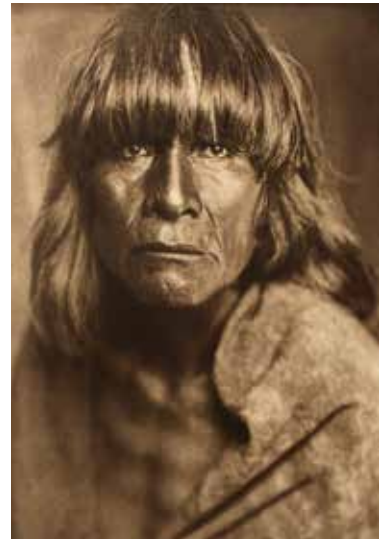
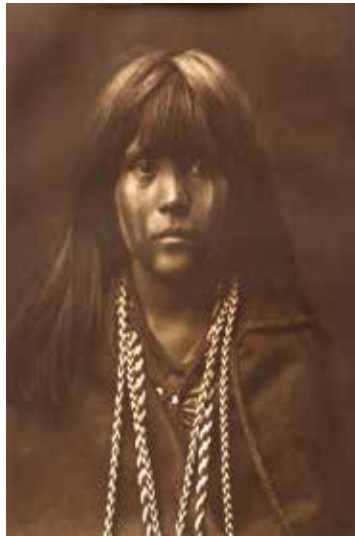
This is an excellent set of one of the monumental works in American art.

“An absolutely unmatched masterpiece of visual anthropology, and one of the most thorough, extensive and profound photograph works of all time.” – A. D. Coleman



Chief Joseph, Nez Percé, 1903

*"The rapid changes make quick action essential. ...
For this work there is no tomorrow."* -Edward S. Curtis



The Siamese Twins

(CHANG & ENG BUNKER) Germon, W. L. *Portrait of Chang and Eng Bunker with Eng's son Patrick Henry and Chang's son Albert.*

Philadelphia: W. L. Germon, c. 1866.

Albumen print (16 ¾ x 20 ¾ in.), mounted on board with handwritten inscription beneath image and to verso of board.

Provenance: inscribed and signed in 1920 by John A. Ackley of Vineland, New Jersey, auctioneer, real estate trader, and state senator. Ackley has mistakenly ascribed the portrait to J. W. Hurd of Philadelphia in a small inscription on the mount.

A rare mammoth portrait of the original Siamese twins, Chang and Eng Bunker (1811-1874), “the most celebrated 19th-century Asian Americans” (ANB).

The famed conjoined twins left Siam for Boston in 1829. They were exhibited by promoters—and soon exhibited themselves independently—in America and Europe until 1839. In that year they became U.S. citizens, took the surname “Bunker,” and purchased land in North Carolina, becoming slave-owning farmers. There they married the Yates sisters in 1843, and over the coming years they had twenty-one children between them. The prosperous pair toured intermittently over the next three decades, often with their children.

The Civil War cost the celebrated twins their slaves, sending the aging men on the road once again in 1865. Taken in Philadelphia, this portrait shows the conjoined twins standing, Eng on the left with his fifteen-year-old son Patrick Henry Bunker, and Chang on the right with his eight-year-old son Albert Bunker.

W. L. Germon was a leading Philadelphia portrait photographer from 1846 until his death in 1877. This portrait can be dated to c. 1866 because of the survival of a small-format photograph at the Peabody Museum at Harvard. That carte de visite, from the same session at Germon’s “Temple of Art” at 914 Arch Street in Philadelphia, bears the manuscript date January 22, 1866 (Odo, *The Journey of “A Good Type”*). Chang and Eng sold their carte de visite photographs in conjunction with their performances, but portraits of this size are virtually unheard of.

Large-format portraits of the famous Siamese twins are of the greatest rarity.

“the most celebrated 19th-century Asian Americans” – ANB on Chang and Eng



The First Biography of Thomas Jefferson
Signed by Martin Van Buren

(VAN BUREN,
MARTIN.) Rayner,
B.L. *Sketches of the Life,
Writings, and Opinions
of Thomas Jefferson ...
Selections of ... Private
Correspondence.*

New York: Francis and Boardman,
1832.

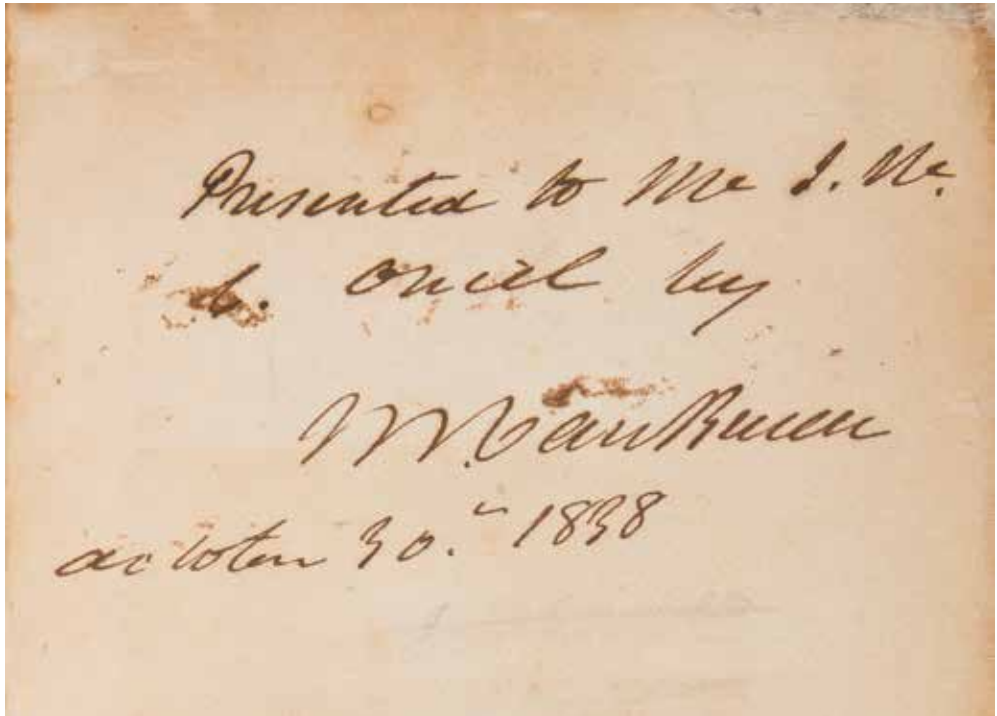
556 pp. Engraved portrait of Jefferson;
engraved view of Monticello.
Contemporary or original sheep,
rejointed and recorned. Foxed,
clippings mounted to endpapers. Some
staining and wear.

First edition. Inscribed and signed as president by Martin
Van Buren to Mr. & Mrs. O’Neil, dated October 30,
1838.

This is a spectacular Democratic Party association copy. Van
Buren served as president from 1837 to 1841 following his terms
as secretary of state (1829-31) and as vice president (1833-37) under
Andrew Jackson. The most influential figure in the Democratic
Party after Jackson, Van Buren built the modern Democratic Party,
leading it to dominance in the Second Party System era. Jefferson
was one of the founders of the “Democratic-Republican” party, the
forerunner of the modern Democratic party which Van Buren led
to dominance a generation later.

This is **the first full-length biography of Thomas Jefferson.** Rayner
published this laudatory biography, which includes selections from
Jefferson’s correspondence and other writings, just six years after
Jefferson’s death. A revised edition was published as *The Life of
Thomas Jefferson* (Boston, 1834).

Books signed by Martin Van Buren are rarely seen in the market.
This biography of Thomas Jefferson, signed by Van Buren as
president, must be considered one of the most desirable Van Buren
books to appear for sale in many years.



Cameron Portrait of her Mentor George Frederic Watts

CAMERON,
JULIA MARGARET.
G. F. Watts

October, 1865.

Albumen print (15 x 18 ¼ in., arched
top). Original mount, titled in pencil and
then in ink “G. F. Watts.” Minor expert
conservation. Very good, strong tones.
Minor foxing to mount.

Cox & Ford, *Julia Margaret Cameron: The
Complete Photographs* 828.

This splendid portrait is inscribed and signed on
the mount by Cameron: “G.F. Watts From Life not
enlarged Julia Margaret Cameron.”

George Frederic Watts (1817-1904), the renowned English Victorian
painter, was one of Julia Margaret Cameron’s closest friends and art
mentors. Watts painted Cameron’s portrait in the early 1850s, and
Cameron reciprocated with a number of photographic portraits in
the years that followed.

Watts lived for many years with the family of Cameron’s sister
Sara at Little Holland House, where he was part of a long-lived
artistic and literary salon. In the early 1870s Watts acquired a
house at Freshwater, Isle of Wight, joining his friends Cameron
and Tennyson there.

“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).



A Summary View of the Rights of British America

JEFFERSON, THOMAS. *A Summary View of the Rights of British America.* Set forth in some resolutions intended for the inspection of the present delegates of the people of Virginia, now in convention.

Philadelphia: John Dunlap, 1774.

23 pp. Early half sheep. In a sammelband of nine pamphlets (see opposite page). Notes on rear endpaper. Some wear to binding, joints tender, some staining and foxing, but generally a very good copy.

Provenance: J. Washington (signature); Jno. H. Croxton (signature); Chalmers Healy (bookplate); Sotheby's, 26 June 1998, lot 227.

The earliest obtainable edition of Jefferson's *Summary View of the Rights of British America*, this second edition followed the Williamsburg edition, of which fewer than ten copies are known. The Philadelphia printer, John Dunlap, printed the Declaration of Independence two years later.

This work established Jefferson's reputation as one of America's leading thinkers and made him a central figure in the Revolution. John Adams wrote, "Mr. Jefferson had the reputation of a masterly pen; he had been chosen a delegate in Virginia in consequence of a very handsome public paper which he had written for the House of Burgesses," *A Summary View of the Rights of British America*.

In 1809 Jefferson recalled, "The Summary View was not written for publication. It was a draught I had prepared of a petition to the king, which I meant to propose in my place as a member of the Convention of 1774. Being stopped on the road by sickness, I sent it on the Speaker who laid it on the table for the perusal of the members. It was thought too strong, for the times & to become the act of the convention, but was printed by subscription of the members with a short preface written by one of them. If it had any merit it was that of first taking our true ground, & that which was afterwards assigned & maintained ..."

"Jefferson reached the radical conclusion that the Americans possessed the natural right to govern themselves. This mingling of legalism and rationalism was thoroughly characteristic of the young revolutionary. The logic of the argument pointed to independence. ... The *Summary View* thus opened the final chapter in the polemics of the Revolution" (ANB).

Very rare. No complete copy has appeared for public sale since this very example sold for \$88,000 at Sotheby's nearly twenty years ago. The last copy of the Williamsburg edition to appear at auction made \$231,000 in 1991.



"If it had any merit it was that of first taking our true ground."

– Jefferson on his *Summary View*

This example of Jefferson's *Summary View* is especially appealing because it is bound as part of a tremendous collection of American Revolution pamphlets, all but one printed in Philadelphia:

1. Arthur Lee. *True State of the Proceedings in the Parliament of Great Britain* (1774)
2. Matthew Robinson, Baron Rokeby. *Considerations on the Measures Carrying on with Respect to British Colonies in North America* (1774)
3. James Wilson. *Considerations on the Nature and the Extent of the Legislative Authority of the British Parliament* (1774)
4. Jonathan Shipley. *Speech Intended to have been Spoken on the Bill for Altering the Charters of the Colony of Massachusetts Bay* (1774)
5. Thomas Jefferson. *A Summary View of the Rights of British America* (1774)
6. Josiah Quincy. *Observations on the Act of Parliament Commonly called the Boston Port-Bill* (1774)
7. John Dickinson. *An Essay on the Constitutional Power of Great-Britain over the Colonies in America* (1774)
8. Joseph Galloway. *A Candid Examination of the Mutual Claims of Great-Britain and the Colonies* (1775)
9. *An Address of the Presbyterian Ministers of the City of Philadelphia ...* (1775)

Extremely Rare Presentation Copy of William James's Greatest Book

JAMES, WILLIAM.
The Principles of Psychology.

New York: Henry Holt, 1890.

Two volumes. Original olive cloth, first state of binding, with the publisher's imprint in sans serif type. First printing, with the advertisements for James's book opposite the title pages reading "*The Principles of Psychology*." Some wear, rubbing, and discoloration to cloth, occasional spotting. A good, tight, and unrestored copy.

Provenance: 1. Rev. Julius H. Seelye (1824-1895), with the author's presentation inscription; 2. his grandson Julius Seelye Bixler (1894-1985), with his bookplate and annotations. Bixler, president of Colby College, was the author of *Religion in the Philosophy of William James* (1926).

Grolier 100 Influential American Books 92. Horblit 100b. Norman 1153.

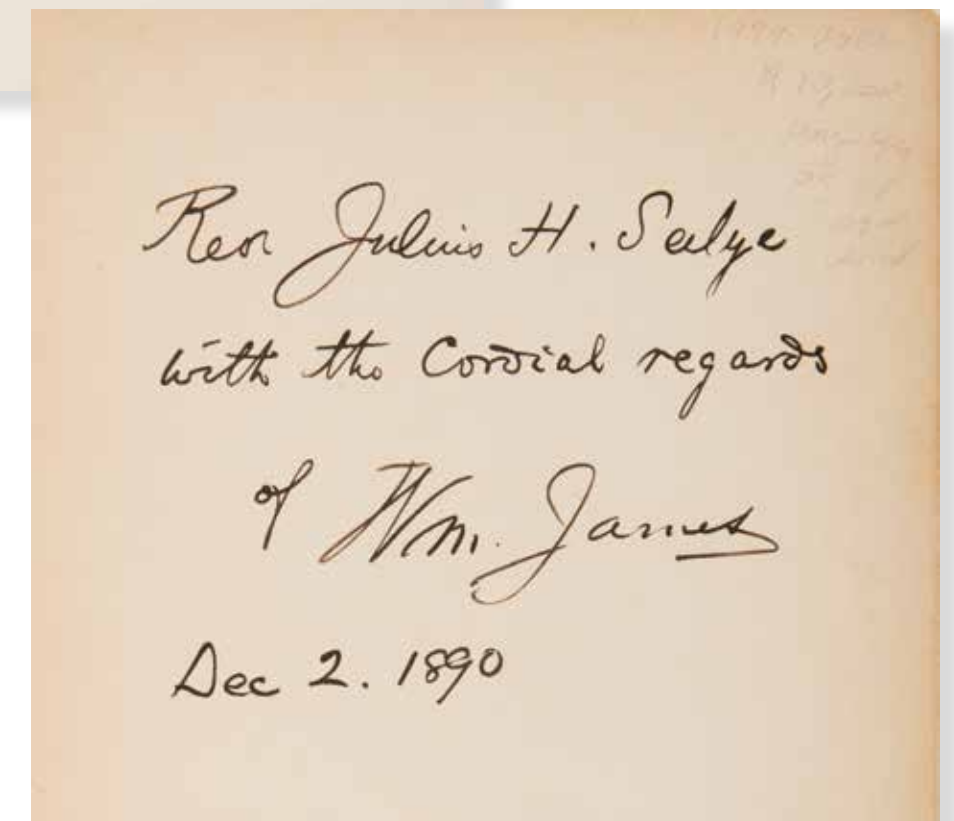
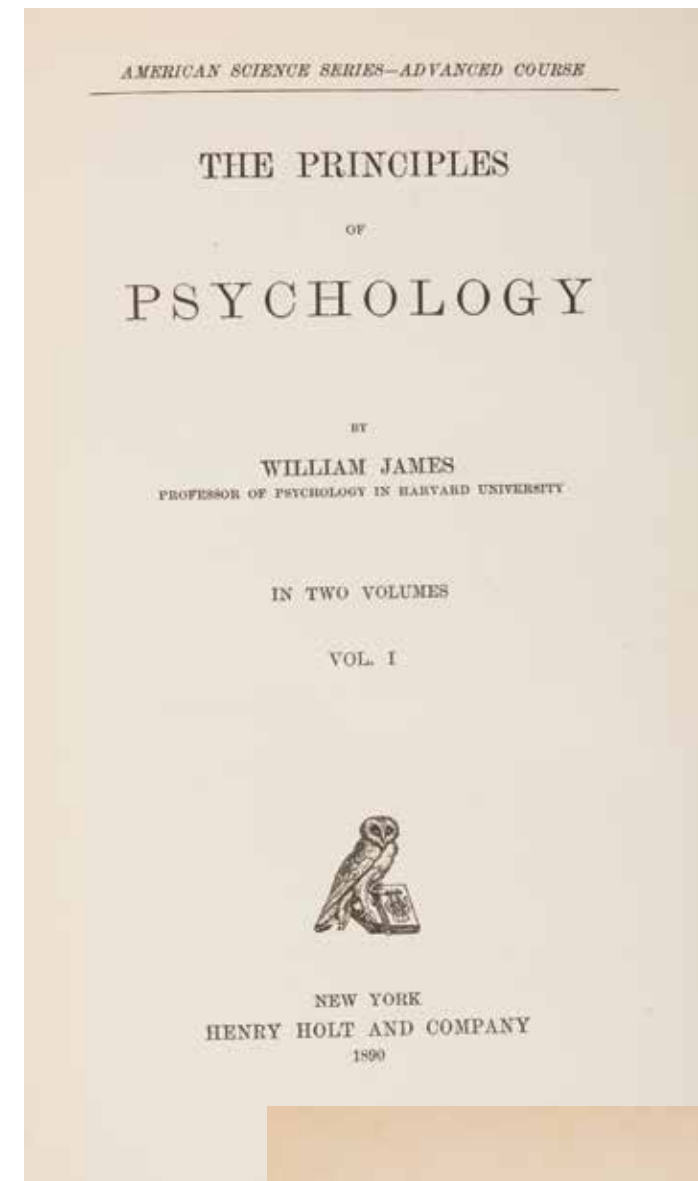
First edition, first printing. A very rare presentation copy inscribed by William James: "Rev. Julius H. Seelye with the cordial regards of Wm. James Dec 2. 1890." Seelye served in Congress from 1875 to 1877 and as president of Amherst College from 1876 to 1890.

James's *Principles* is "one of the earliest attempts to treat psychology as a natural science. James conceived of the mind as being subject to both Darwinian evolutionary principles and to acts of the will. Consciousness exists for practical results, and its characteristics are conditioned by such results; it flows – 'the stream of consciousness' is one of James's many felicitous phrases – and the perception of a fact is represented as a brief halt in the flow" (DSB).

"The book presents, in masterly language, a wealth of naturalistic observation about human behaviour and conscious experience. ... It makes clear that psychology concerns, and is of concern to, the lives of individual people. It is exploratory, not consistently scientific in spirit, and arrives at no coherent theory of psychology. However, it widens horizons and raises issues that, in the twentieth century, have been approached scientifically. It raises many issues that still challenge scientific enquiry" (*Oxford Companion to the Mind*).

James's *Principles of Psychology* is "a rich blend of physiology, psychology, philosophy, and personal reflection" containing the "seeds of pragmatism and phenomenology," a work that "influenced generations of thinkers in Europe and America, including Edmund Husserl, Bertrand Russell, John Dewey, and Ludwig Wittgenstein" (*Stanford Encyclopedia of Philosophy*)

EXTREMELY RARE. There are no other presentation copies in the auction records of the past 100 years. This is a spectacular presentation copy of a major work in American science and philosophy.



“David Hume ... perhaps the greatest of eighteenth-century philosophers” – *Oxford Companion to Philosophy*

HUME, DAVID.

A Treatise of Human Nature.

London: John Noon, 1739 (vols. 1-2), Thomas Longman, 1740 (vol. 3).

Three volumes. Contemporary speckled calf, burgundy morocco labels. Gilt stamping of vol. 1 slightly disparate. Discreet ownership signature on title of first volume. Minor wear to head of spine of vol. 3, minor separation of joints at extremities of vols. 2-3, but a very sound set. Exceptionally clean and crisp. A near fine set in original, untouched condition.

Printing and the Mind of Man 194. Rothschild 1171.

First edition of David Hume's greatest work. Only one thousand copies of the first two volumes were published by John Noon in 1739, and there was almost no public notice. Hume wrote, “It fell dead born from the press, without reaching such distinction, as even to excite a murmur among the zealots.” As a result of poor sales, Hume changed publishers, and volume III was issued a year later by Thomas Longman in a reduced printing run. As a result, complete sets of all three volumes are rare.

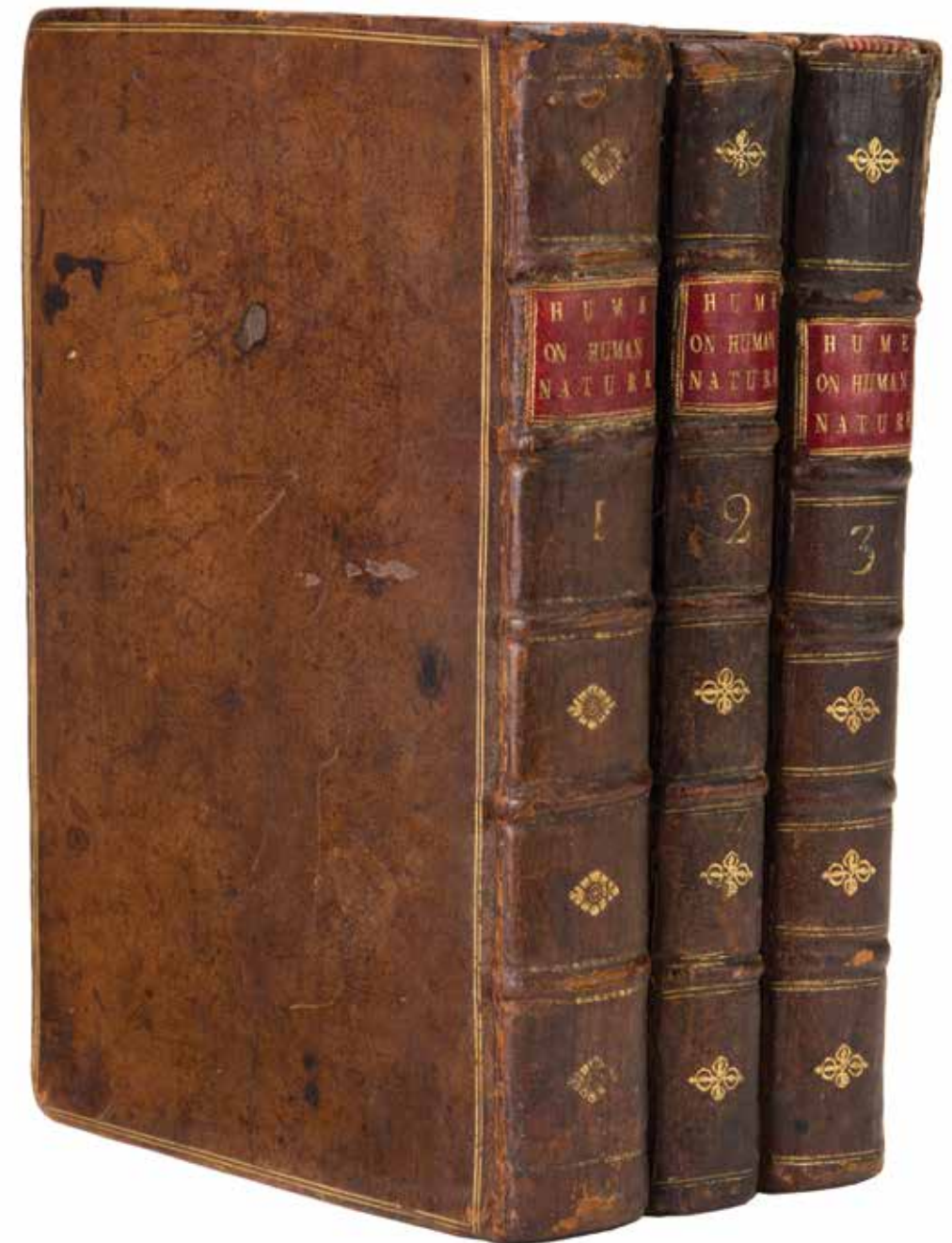
Hume's masterpiece has influenced the course of philosophy for more than 250 years. The *Treatise* contains Hume's theories of cognition and causation, his treatment of inductive inference, and his analysis of moral judgments, all of which were published here for the first time. His philosophical work delineates a distinct epoch in the evolution of modern philosophical thought, and the “*Treatise of Human Nature ... is in every respect the most complete exposition of Hume's philosophical conception*” (Ency. Brit. 11th). Kant is said to have exclaimed that Hume was responsible for “waking me out of my dogmatic slumber.”

This argument is particularly significant given Hume's friendship with Adam Smith. Smith wrote of Hume, “Upon the whole, I have always considered him, both in his lifetime and since his death, as approaching as nearly to the idea of a perfectly wise and virtuous man, as perhaps the nature of human frailty will permit.”

Hume's discussion of the theory of self-interest helped to shape Smith's economic philosophy. Bob McTeer, when President of The Federal Reserve Bank of Dallas, observed, “David Hume is primarily known as a philosopher ...studying his economic work enables us to see how he reshaped John Locke's quantity of money theory and how he influenced the great Adam Smith, Hume's close friend and fellow Scottish Enlightenment philosopher. Hume is one of the pillars of the classical school of economics, primarily founded by Smith” (FRBD, *Economic Insights*, Vol. 8 No. 1).

Rare in prime collector's condition.

“*Treatise of Human Nature ... is in every respect the most complete exposition of Hume's philosophical conception*” – *Britannica*



“a plain statement of the principles of democracy” – *Printing and the Mind of Man*

“Property I have nowhere found more clearly explained, than in a book entitled, *Two Treatises of Government*” – John Locke 1703

LOCKE, JOHN.
Two Treatises of Government: in the former, the false principles and foundation of Sir Robert Filmer, and his followers are detected and overthrown. The latter is an essay concerning the true original, extent, and end of civil government.

London: Printed for Awnsham Churchill, at the Black Swan in Ave-Mary-Lane, by Amen-Corner, 1690.

Contemporary calf, spine gilt, rear board supplied, binding worn. Errata leaf present. Second setting of quire Q. Small splits at joints, a few small tears or paper flaws, some browning.

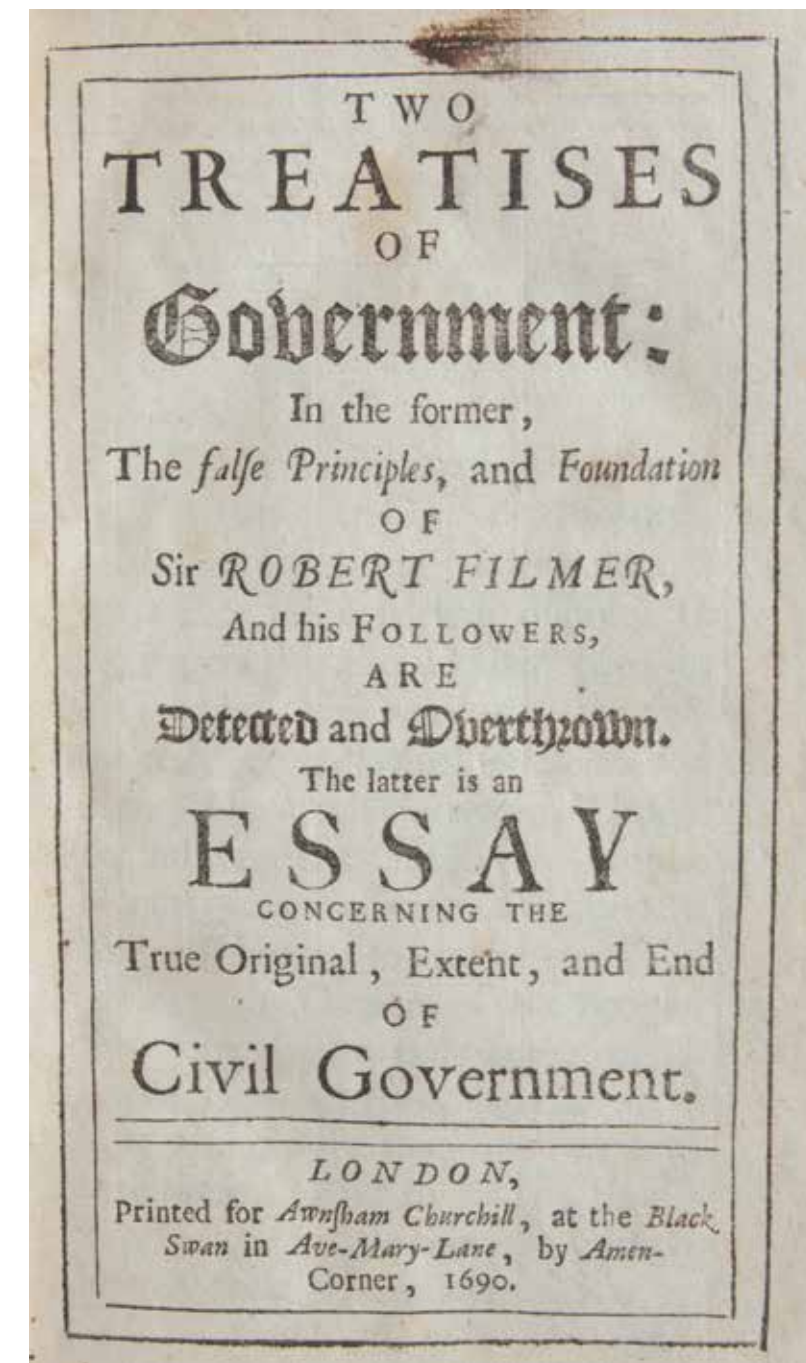
Yolton, John Locke: A Descriptive Bibliography 29.

First edition of Locke's landmark work of political philosophy, *Two Treatises of Government*. As the title suggests, this volume contains two separate treatises. The first, a reply to Filmer's *Patriarcha*, argues against the theory of the divine right of kings. The second treatise, one of the most influential of all political writings, is “a plain statement of the principles of democracy” (PMM).

“In the *Two Treatises of Government*, Locke defended the claim that men are by nature free and equal against claims that God had made all people naturally subject to a monarch. He argued that people have rights, such as the right to life, liberty, and property, that have a foundation independent of the laws of any particular society. Locke used the claim that men are naturally free and equal as part of the justification for understanding legitimate political government as the result of a social contract where people in the state of nature conditionally transfer some of their rights to the government in order to better ensure the stable, comfortable enjoyment of their lives, liberty, and property. Since governments exist by the consent of the people in order to protect the rights of the people and promote the public good, governments that fail to do so can be resisted and replaced with new governments. Locke is thus also important for his defense of the right of revolution. Locke also defends the principle of majority rule and the separation of legislative and executive powers” (*Stanford Encyclopedia of Philosophy*).

Locke's *Second Treatise* focuses on the nature of man and the relationship between freedom, property rights, taxation, government, and revolution. These were the themes of the American Revolution, and Jefferson drew heavily on Locke's thought in composing the Declaration of Independence. American historian Carl Becker wrote, “the Declaration, in its form, in its phraseology, follows closely certain sentences in Locke's second treatise on government ... Jefferson, having read Locke's treatise, was so taken with it that he read it again, and still again, so that afterwards its very phrases appear in his own writing.”

“Locke's political theory is of great historical importance ... he influenced writers of the enlightenment such as Montesquieu ... there can be no doubt of his great influence in America ... and the widespread and lasting effects of the *Treatise of Civil Government* is a standing disproof of the notion that philosophers are ineffectual” (Copleston, *A History of Philosophy*).



“founding father of modern economics” – Rothbard on Cantillon

The Word “Entrepreneur” is Coined

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

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

Contemporary armorial calf, spine gilt,
red morocco label. A few small spots.
Fine.

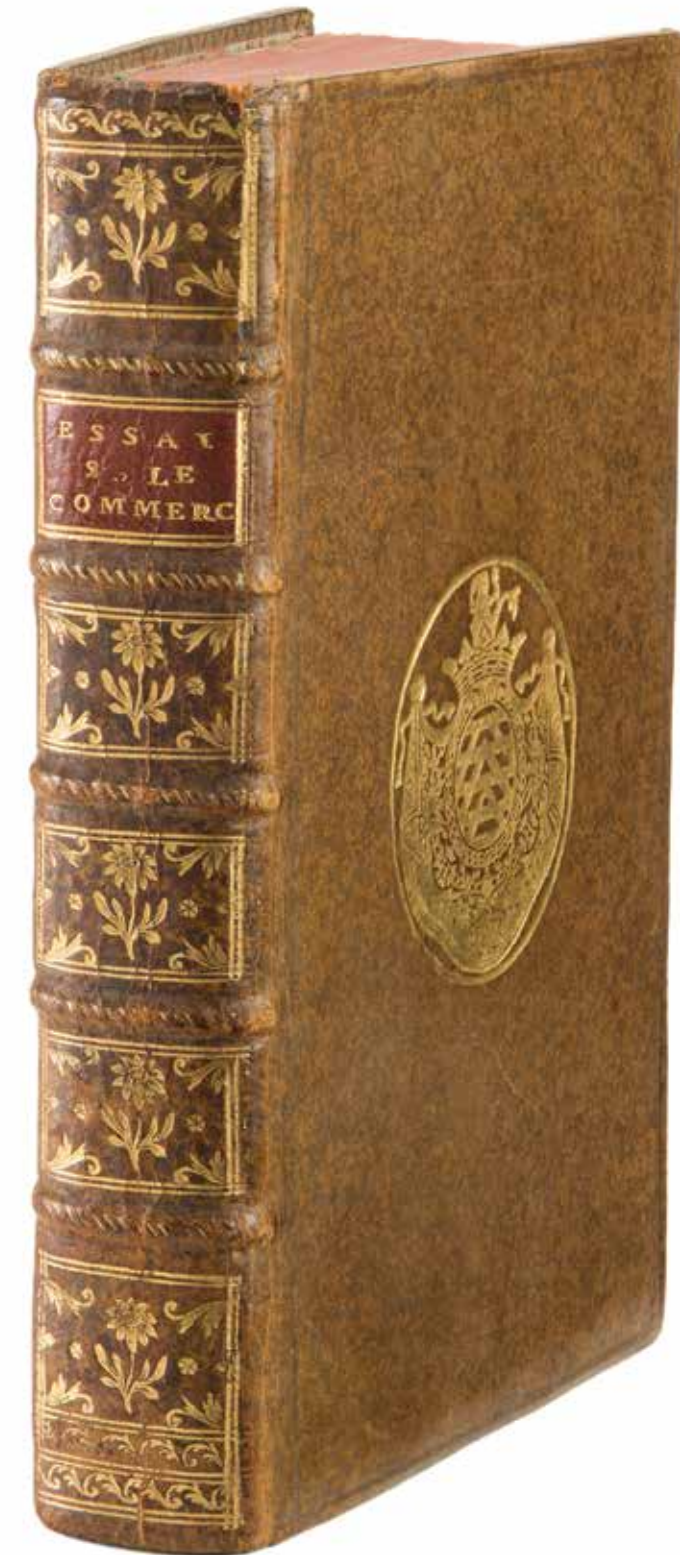
Provenance: François-Alexandre, duc de
la Rochefoucauld-Liancourt, with arms
in gilt on boards and stamp on title.

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.**



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

HOBBS, THOMAS.
*Leviathan, or the
Matter, Forme, & Power
of a Common-Wealth
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*



*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.*

c. 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.

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.

A detailed, illustrated description is available on request.

*Goldfield, Nevada, and the Gold Mining Industry
at the Height of the Nevada Gold Rush*



Gambling Hall in Casey's Merchants Hotel



A Prospector

The Classic American Revolutionary Cookbook

CARTER,
SUSANNAH.

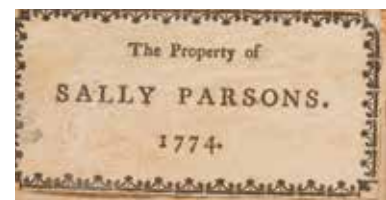
*The Frugal Housewife, or
Complete Woman Cook ...*

[Boston]: London: Printed for
F. Newbery, at the corner of St.
Paul's Church-Yard. Boston: re-
printed and sold by Edes and
Gill, in Queen Street, [1772].

12mo. [12], 166 of 168 pp., final leaf
O6 in good facsimile. 2 engraved plates.
18th-century sheep. Spine rubbed, front
hinge starting at top. Light toning,
small tear without loss to title. Generally
in excellent condition, a remarkable
survival, especially given the subject
matter.

Provenance: Sally Parsons 1774, with
book label reading "The Property of Sally
Parsons. 1774." with decorative border
on front paste-down.

Evans 12348. Lowenstein, *Early American
Cookery* 4. Rachel Snell, "As American
as Pumpkin Pie: Cookbooks and the
Development of National Cuisine in
North America, 1796-1854," *Cuizine*,
vol. 5, no. 2, 2014. Brigham, *Paul Revere's
Engravings* pp. 95-98.



First American edition. This is the second cookbook
printed in America, preceded only by the similarly rare
The Compleat Housewife printed in Williamsburg in 1742.

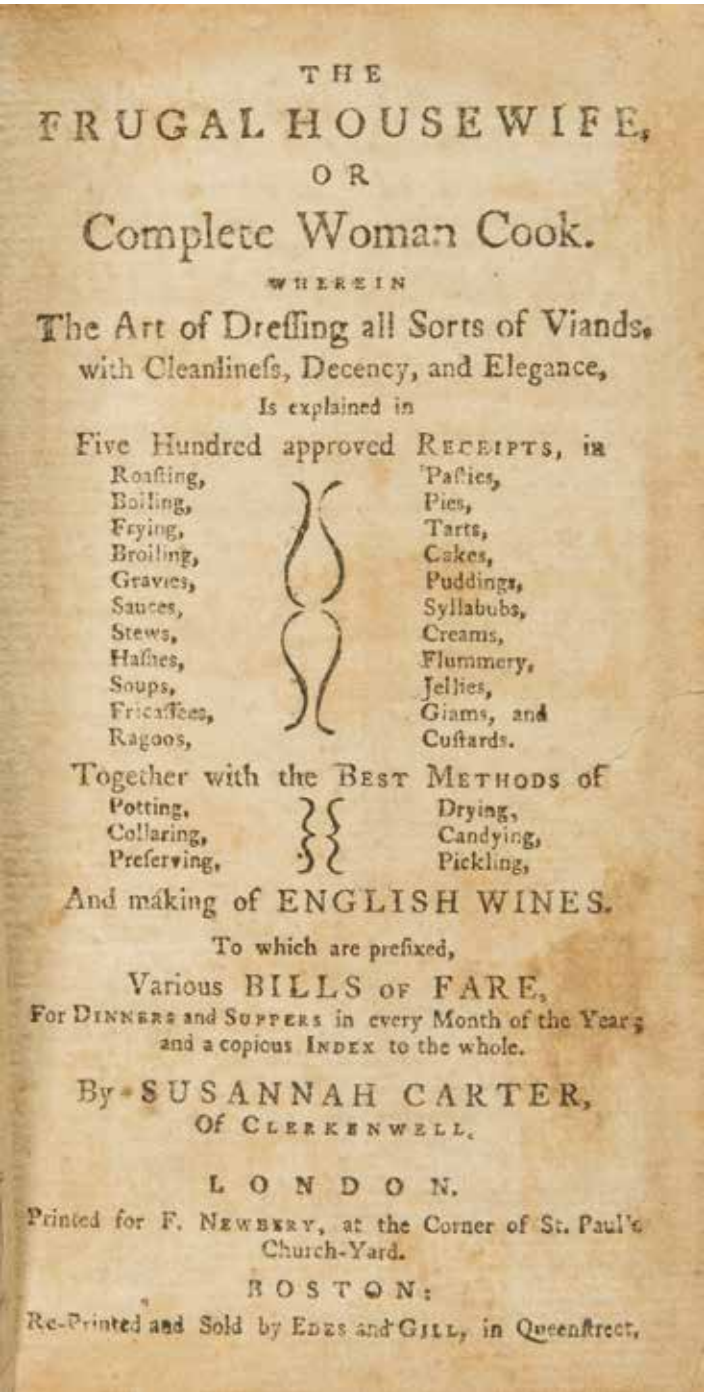
Carter's *Frugal Housewife* was one of the "enduring classics in
the American marketplace, reprinted in American cities into the
1830s" (Snell). Printed from the London edition with alterations,
The Frugal Housewife strongly influenced the first cookery book by
an American author, Amelia Simmons's *American Cookery* (1796).
Simmons copied entire passages almost word for word from Carter.

This first American edition of *The Frugal Housewife*, printed without
a date, was advertised by Edes & Gill in the *Boston Gazette* as "this
day Published" on 2 March 1772. Edes & Gill are best remembered
as the most important printers in Boston during the American
Revolution. In 1773, one year after publishing this cookbook, they
and their newspaper, the *Boston Gazette*, played a crucial role in
sparking the Boston Tea Party. For this cookbook they turned to
another patriot, Paul Revere, famed as a silversmith and engraver.
Paul Revere engraved two plates on copper to illustrate this work.
Revere referred to his work in his Day Book on January 20, 1772,
where he wrote: "Mesr. Edes & Gill Dr. To Engraving a Copper
plate for coocrey [sic] Book & 500 prints 2-14-0." Revere evidently
engraved a single plate of copper with both illustrations.

**Only four research libraries have copies (Library of Congress,
Harvard, Brown, and American Antiquarian Society) and *The
Frugal Housewife* is lacking from almost all of the great cookery
collections. Seven copies are known worldwide:**

1. American Antiquarian Society
2. Harvard 2 leaves short and likely supplied
3. Library of Congress lacking frontispiece plate
4. John Carter Brown frontispiece plate imperfect
5. Ross County Historical Society, Chillicothe,
Ohio title page imperfect
6. Private collection lacking 9 leaves incl. title
7. The present copy

Second Cookbook Printed in America Illustrated with Two Paul Revere Engravings



VERY RARE. No copy appears in the book auction
records of the past 100 years, apart from an example
lacking nine leaves including the title. In 1954
Goodspeed's offered a copy with a portion of the
title in facsimile—the only copy we have traced in the
trade.

A fabulous provenance. This book bears the
apparently otherwise unknown book label of Sally
Parsons dated 1774. Women's book labels on
American books of this interest and period are of the
greatest rarity.

The Star-Spangled Banner

KEY, FRANCIS SCOTT. *A Celebrated Patriotic Song, the Star Spangled Banner. Written (during the Bombardment of Fort McHenry, on the 12th & 13th Sept. 1814) by B. [sic] Key Esqr.*

Baltimore: Carrs Music Store, [1814 or early 1815].

Quarto. Two pages, printed from engraved plates on facing pages of a bifolium. Some restoration, creases and faint stains. Quarter brown morocco, easily removed for framing. **A splendid display piece.**

Fuld, *Book of World-Famous Music*, pp. 592-534 (locating ten copies of the “uncorrected” state). Filby and Howard, *Star-Spangled Books* S9 (locating five copies of the “corrected” state).

First edition of the printed words with music of *The Star Spangled Banner*, the American national anthem, one of the most celebrated rarities of printed Americana.

In September 1814 Francis Scott Key, a young Maryland attorney, sought the release of a physician who had been taken prisoner by the British. Key succeeded but was detained during the British bombardment of Fort McHenry preparatory to an assault on Baltimore. “Through the night bombardment of Sept. 13-14 he remained on deck in agonized suspense but at daybreak was overjoyed to see the flag still flying over Fort McHenry. In intense emotional excitement he then composed the poem” (DAB). Over the coming weeks the song became enormously popular as broadside and newspaper printings circulated. The song’s popularity was spurred on by its setting to the well-known “The Anacreontic Song.”

Baltimore publisher Thomas Carr capitalized on the song’s popularity, engraving and printing the words and music together in this original rare sheet music. *The Star Spangled Banner* occurs in two states. The present copy is the corrected state, of which **only six copies are known**. The “uncorrected” state, of which eleven copies are located, contains the misspelling “A Pariotic Song” and does not give the dates of the bombardment or the author’s name. To correct this spelling error, the upper portion of the copper plate was rubbed out and re-engraved with the following additions: “A Celebrated Patriotic Song” above the title, the note dating the bombardment 12-13 September, and the name of the author given as “B. Key.” Carr corrected one spelling error but made two new errors by giving Francis Scott Key’s initial as “B” and misdating the unforgettable recent bombardment as 12-13 September instead of 13-14 September, when it actually took place. The imprint, music, lyrics, and performance indications remained unaltered.

Extremely rare: only two other copies of the first edition in either state have appeared in the book auction records in the past century. The first was the Streeter copy of the first edition, traditional “uncorrected state,” sold for \$23,000 in 1967. When that example first came to light in 1958, the Parke-Bernet catalogue noted it was “the first copy to be offered at public sale.” The second was a newly discovered copy of that state which brought \$506,000 at Christie’s in 2010.

“O! say can you see by the dawn’s early light”



Eleven Early Photographs of the Oldest Military Installation in the Continental United States

(FLORIDA.)

A collection of 11 unrecorded photographs including 8 superb photographs of Castillo San Marcos, the oldest military structure in the continental United States, and 3 of the Cathedral Basilica of St. Augustine, first built in 1565 and rebuilt in the 1790s.

St. Augustine, c. 1874.

Eleven albumen prints (8x6 in.), mounted and captioned in a contemporary hand. Very good condition.

This remarkable collection of early Florida photographs documents two of the most important structures in Florida history: the fort Castillo de San Marcos and the Cathedral Basilica of St. Augustine. Built in 1672, the fort is the only extant 17th-century military structure in the continental United States. The church, located in the oldest parish of the United States (founded in 1565), was built in the 1790s.

Protecting St. Augustine (the oldest continuously occupied European settlement within the United States), the Castillo San Marco was built while the Spanish Empire controlled Florida. Construction of the masonry fort began in 1672 after a devastating raid on the city by the British privateer Robert Searles.

Over the centuries, Spain, Great Britain, the United States, and the Confederate States of America all controlled the fort. Several times over the course of its history the fort was used as a military prison. During the American Revolutionary War, the prisoners included Christopher Gadsden, the Lieutenant Governor of South Carolina and a delegate to the Continental Congress.

Beginning in 1862 the United States used the fort as a military prison for Native Americans for several decades. One of the photographs shows the jail that was used for their confinement while another shows dungeons that were presumably used for the same purpose. In later years Geronimo, his wife, and other Apache were imprisoned there. Ledger Art, a prominent art form among Plains Native Americans, began at the fort.

The Cathedral Basilica of St. Augustine is located in the oldest parish in the United States, having been founded in 1565. In 1586 Francis Drake destroyed the first church. In 1566 Martín de Argüelles was born in the parish, the first recorded birth of a child of European ancestry in what is now the continental United States.



The Catholic Church in the Oldest Parish in the United States

DATING. The photographs showing the Cathedral Basilica of St. Augustine allow us to date the entire group, which are on identical mounts and have captions in the same hand. Due to the presence of a side chapel built in 1873, the absence of the rectory built in 1875, and the presence of a stonewall destroyed in 1875, we assign a likely date to the series of c. 1874. The photographs display consistent tones, dimensions, mounts, inscriptions, and aging across the collection.

These images appear to be unrecorded. We have made a comprehensive online survey of photographic collections of the time and place, consulted the Library of Congress's digital archives, and queried area historical societies.

The photographs of Castillo San Marcos are:

1. Interior of Fort St. Marco. South West Corner showing entrance to Indian Prison. Old Well in the foreground. St. Augustine. Fla.
2. Interior of Fort St. Marco Showing entrance to Chapel. St. Augustine. Fla.
3. Interior of Fort St. Marco. Southeast Corner showing entrance to Dungeons. Chapel on the left. St. Augustine. Fla.
4. Fort St. Marco. South Front. Showing Drawbridge and Moat. St. Augustine. Fla.
5. Doorway. Fort St. Marco. St. Augustine. Fla.
6. Entrance to Fort St. Marco. St. Augustine. Fla.
7. General view of South Front, Lunette Battery, and Moat, from parapet. Fort St. Marco, The Bay. Anastatia island, and Lighthouse in the distance. St. Augustine. Fla.
8. South Front from Parapet Fort St. Marco. Showing Drawbridge and Moat. St. Augustine Fla.

The photographs of the Cathedral Basilica of St. Augustine are:

9. Catholic Church. St. Augustine. Fla.
10. Catholic Church. The oldest church on the continent of America. St. Augustine. Fla.
11. Catholic Church. St. Augustine. Fla.



“the foundation of England’s knowledge of America during the early period of colonization” – *Printing and the Mind of Man*

SMITH, JOHN, Capt.
The Generall Historie of Virginia, New-England, and the Summer Isles: with the names of the Adventurers, Planters, and Governours from their first beginning Ano: 1584 to this present 1626.

London: J. D.[awson] and I. H.[aviland] for Michael Sparkes, 1627.

Folio. Engraved title page (Sabin’s third state), folding plate with map of Ould Virginia (fourth state), folding map of Virginia (tenth state), folding map of the Summer Isles (third state), and folding map of New England (Sabin’s eighth state), expertly mounted repairing a few old tears. This copy without the errata occasionally found pasted to foot of final page. Title a little soiled, minor stains. **17th-century blind-tooled calf**, red morocco label, minor repairs, later endpapers. Half morocco case. A fine, fresh copy.

A superlative colonial provenance: Benedict Leonard Calvert (1700-1732), restored Proprietary Governor of Maryland and son of Benedict Leonard Calvert, 4th Lord Baltimore (bookplate reading: “The Honble Benedict Leonard Calvert Esqri. 2d son to the Rt. Honble. Ben. Leo. Lord Baltemore [sic] Absolute Lord and Proprietary of the Provinces of Maryland & Avalon in America”); anonymous owner, Sotheby’s London, 28 June 1985, lot 358; Jay Snider, Christie’s New York, 21 June 2005, lot 1.

Printing and the Mind of Man 124. Burden *The Mapping of North America* 164, 187, 212, 213. Church 411. STC 22790c.

First edition, third issue. This is an outstanding copy of a foundational work of American history, from the library of the Calverts, the original Proprietors and colonial governors of Maryland.

This American classic is “the foundation of England’s knowledge of America during the early period of colonization” (PMM). John Smith was one of the original settlers of the Jamestown colony and a member of its governing council. After exploring the region for a year, Smith returned to find the settlement failing. “Although he is best known as the man who stepped in to force the disoriented Jamestown colonists to save themselves, his contribution as historian and theorist was also extremely important” (ANB), most notably his *Generall Historie of Virginia*.

The Generall Historie of Virginia contains Smith’s eyewitness accounts of the founding of Jamestown, his capture and rescue through the intercession of Pocahontas, his time spent in Virginia (1606-1609), and his explorations of the New England coast (1610-1617). The work comprises six books as follows: 1) the first settlement of Virginia, and the subsequent voyages there to 1605, 2) the land and its Indian inhabitants, 3) Smith’s voyage and the settlement of Jamestown, from December 1606 to 1609, plus two pages reprinting laudatory verses addressed to Smith from *The Description of New England*, with a few lines of introduction by Smith beginning: “Now seeing there is thus much Paper here to spare,” 4) Virginia from the planting of Point Comfort in 1609 to 1623, 5) the history of the Bermudas (or Summer Isles) from 1593 to 1624, followed by verses also reprinted from the *Description*, and 6) the history of New England from 1614 to 1624. There was one edition of the text. Over the period of its sale, the title page was updated to reflect the year as well as the accession of Charles I, whose portrait appears on this title. The copper plates of the four excellent maps were also altered, adding names and changing details.

The Generall Historie of Virginia contains some of the most important American maps ever published including Smith’s map of Virginia (“one of the most important printed maps of America ever produced and certainly one of the greatest influence”) and his map of New England (“the foundation map of New England cartography, the one that gave it its name and the first devoted to the region”) (Burden).



This is a magnificent colonial American association copy in a period binding. This book is from the library of the Calvert family, the original Proprietors of Maryland. It bears the bookplate of Benedict Leonard Calvert (1700-1732), restored Proprietary Governor of Maryland and son of Benedict Leonard Calvert, 4th Lord Baltimore. This copy may descend from George Calvert, 1st Lord Baltimore, who sailed from Newfoundland to Virginia in 1629. His son Cecil Calvert, 2nd Lord Baltimore, was granted the charter for Maryland by Charles I in 1632. In 1715, the Crown restored proprietary rights to Benedict Leonard Calvert, 4th Lord Baltimore. His son Benedict Leonard Calvert, whose bookplate is in this volume, was named governor of Maryland by his brother, the 5th Lord Baltimore. Benedict Leonard Calvert died at sea in 1732 on his return voyage to England.

Signed by Mark Twain

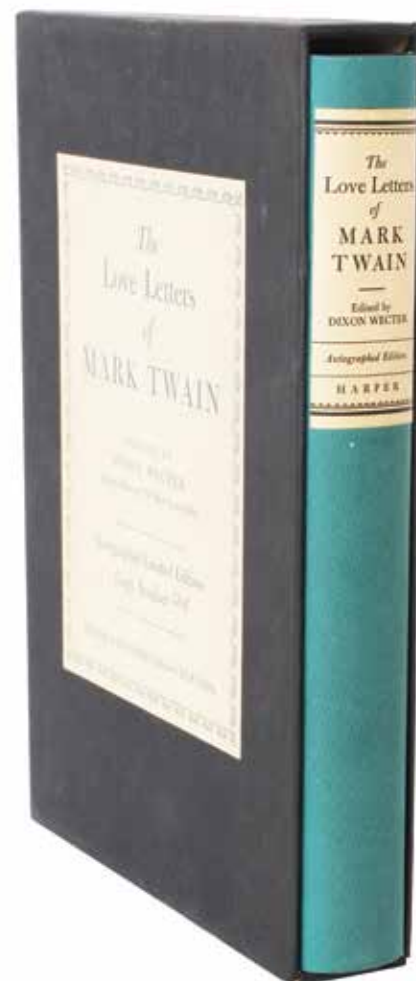
(TWAIN, MARK.)
CLEMENS, SAMUEL L.
*The Love Letters
of Mark Twain.*

New York: Harper, 1949.

Original black cloth, dust jacket. Slipcase.
A fine copy.

First edition of Samuel Clemens's wonderful love letters to his wife Livy, signed by the author both "S. L. Clemens" and "Mark Twain" on the tipped-in limitation sheet. This is one of 155 numbered copies of the deluxe limited edition. The leaf also bears the notice, "these signatures of Mark Twain have been in the possession of Harper & Brothers for fifty years. There are no more."

These letters span the years from the couple's initial courtship in 1868 through Livy's death in 1904. In his long first letter to Livy, who had rebuffed him, Clemens writes in small part, "I do not regret that I have loved you, still love & shall always love you. I accept the situation, uncomplainingly, hard as it is. Of old I am acquainted with grief, disaster & disappointment, & have borne these troubles as became a man. So, also, shall I bear this last & bitterest, even though it break my heart. I would not dishonor this worthiest love that has yet been born within me by any puerile thought, or word, or deed. It is better to have loved and lost you than that my life should have remained forever the blank it was before ..."



The Statue of Liberty

BARTHOLDI,
FREDERIC
AUGUSTE.

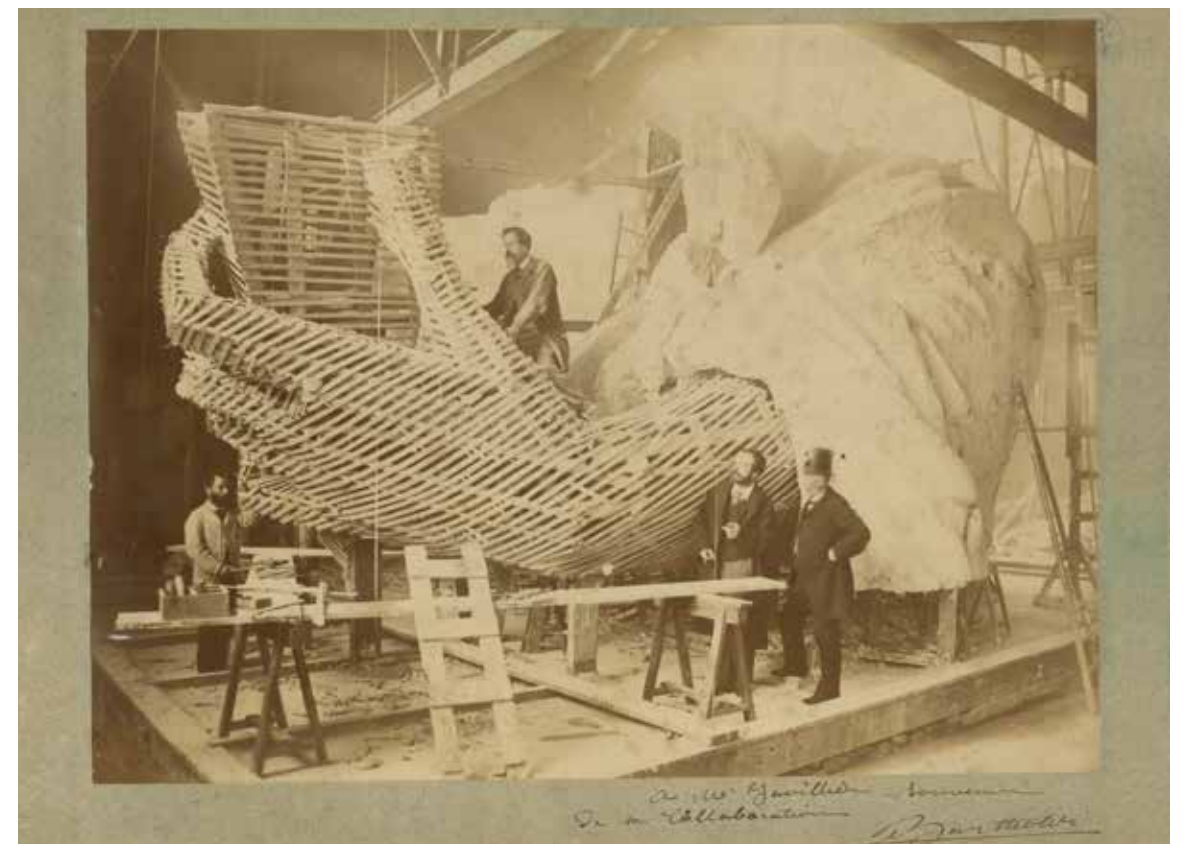
*Signed Photograph of
Bartholdi and the Statue
of Liberty's Left Hand.*

Paris, c. 1875.

Albumen print (7 3/4 x 10 in.), mounted.
A few light spots, but overall in very good
condition.

The Statue of Liberty under construction, signed and inscribed by Bartholdi on the mount. This photograph shows Frederic Auguste Bartholdi working in his studio on his colossal sculpture, *Liberty Enlightening the World*, better known as The Statue of Liberty. Bartholdi is believed to be the man at the left. Soon after the establishment of the French Third Republic, a memorial to commemorate fraternal feelings between the French and American peoples was suggested. Bartholdi traveled to the United States and identified Bedloe's Island (now Liberty Island) in New York harbor as the site for the statue he envisioned. One million francs were raised through subscription in France to fund the project, and Americans raised funds for the pedestal. The colossal statue, one of the largest ever built, was finally dedicated on October 28, 1886. In light of the joint fundraising, the gift was ultimately one uniting both nations, not simply a gift from France.

Signed photographs of Bartholdi and the Statue of Liberty are very rare. This image showing the monumental statue in its earliest stages of construction is one of the most desirable items of photographic patriotic Americana we have ever encountered.



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."

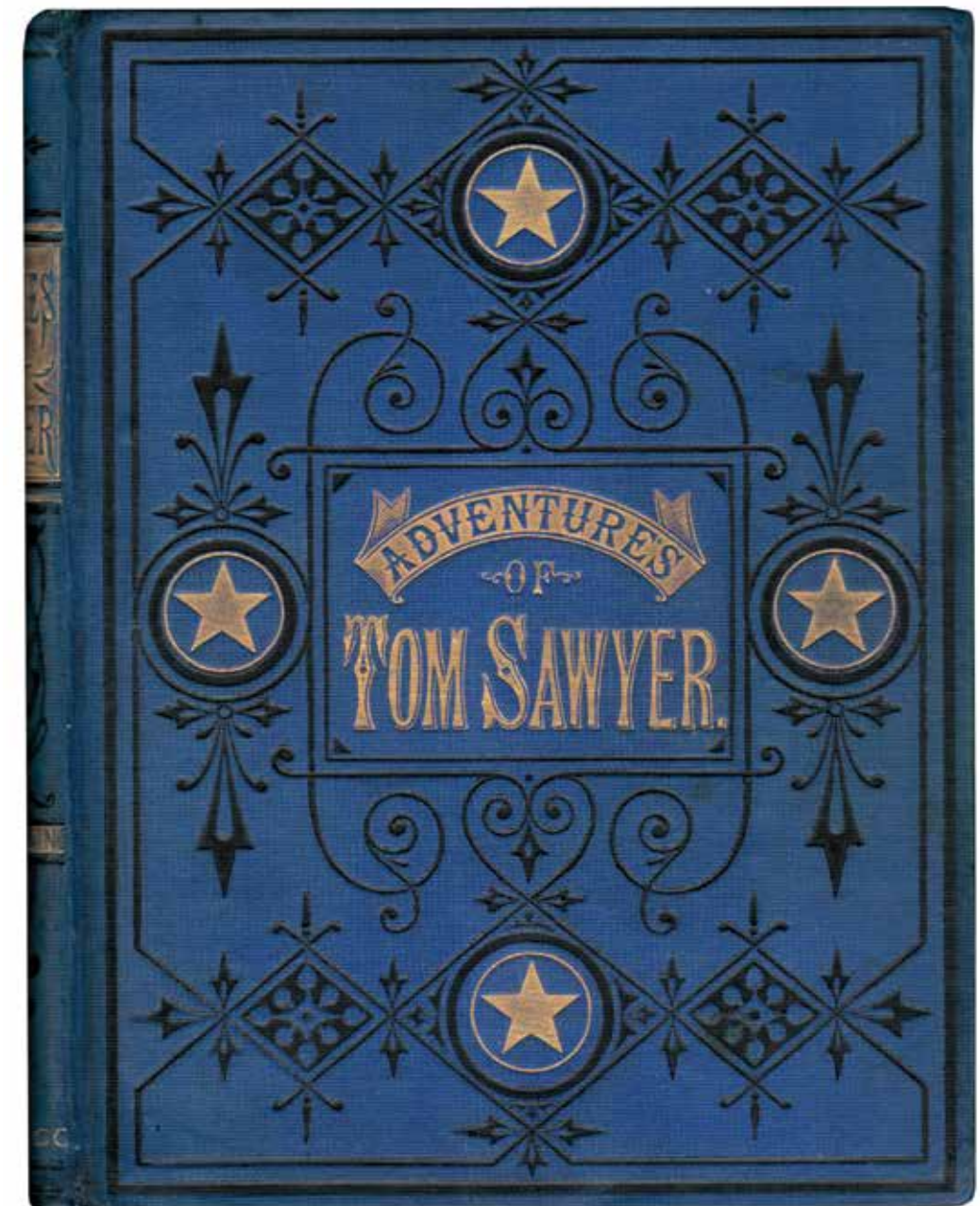
"*Tom Sawyer* was the first printed story of a boy in which the hero was recognizable as a boy throughout the whole narrative ... until *Tom Sawyer* was written, nearly all the boys of fiction were adults with a lisp, or saintly infants, or mischievous eccentrics ... in the work of Dickens there were 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



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)

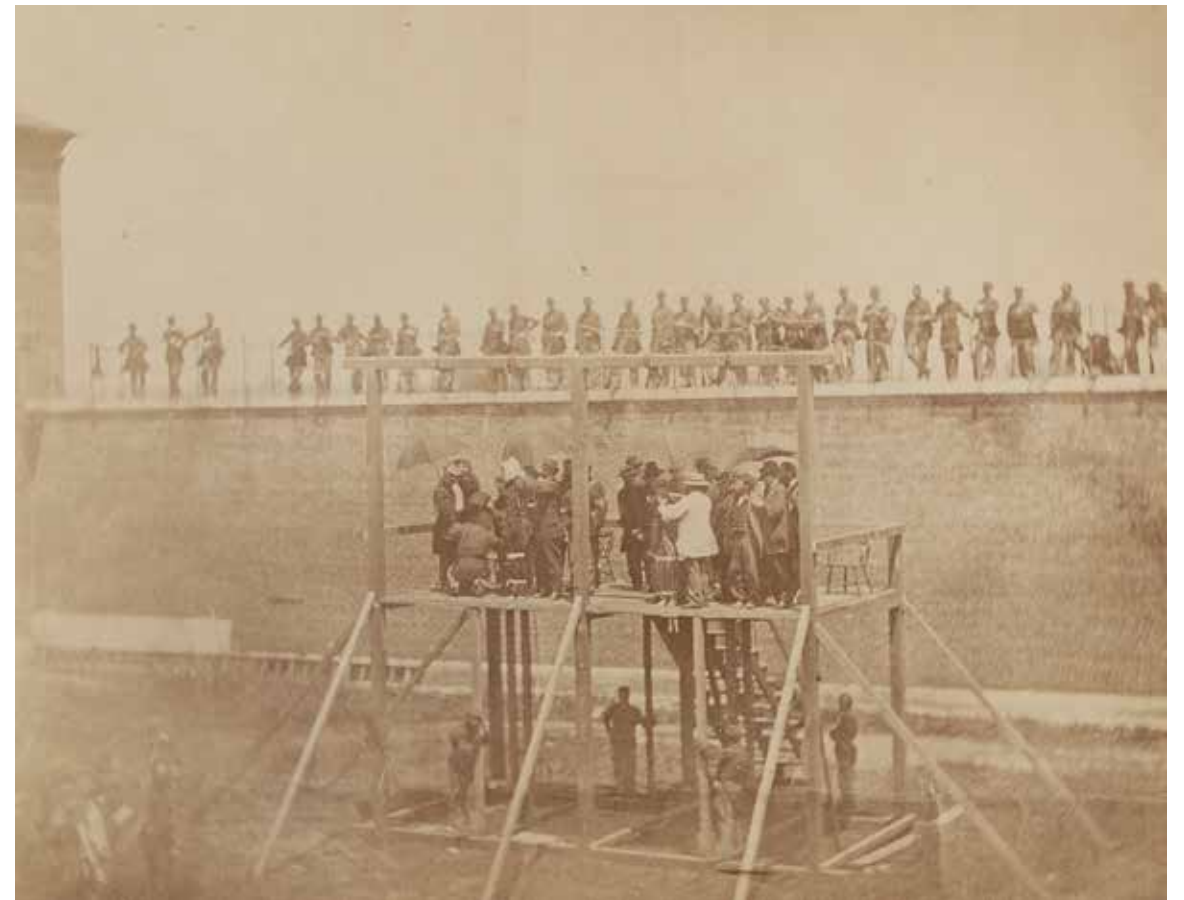
David Herold (who assisted John Wilkes Booth in his flight from Washington)

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



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.

Adam Smith 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.**”

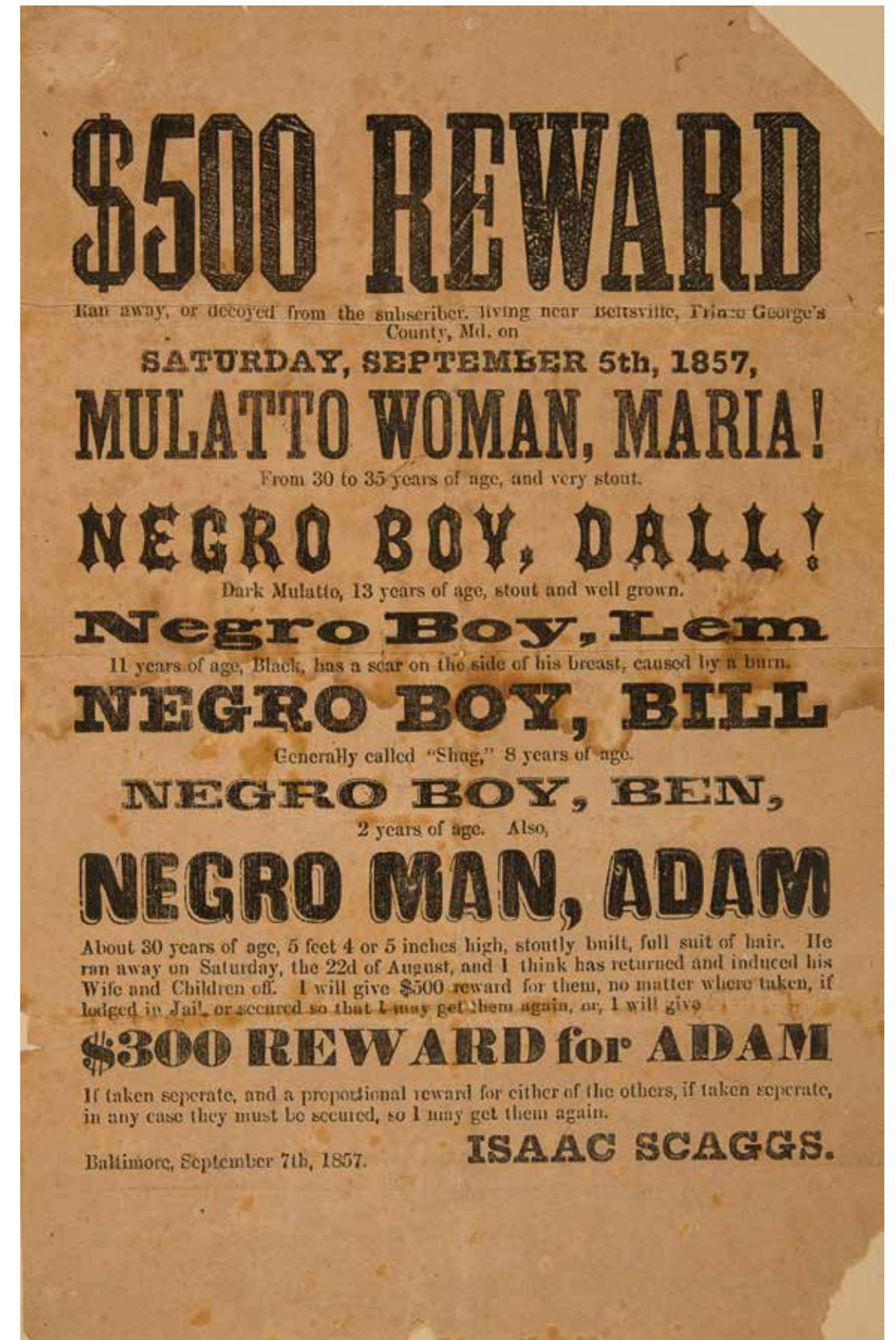
Three years later, on August 22, 1857, Adam ran away from the
Scaggs farm. He and two other men escaped to Philadelphia
via the Underground Railroad with the assistance of William Still.
In his classic *The Underground Railroad* (1872), Still reprinted the
“\$300 Reward” *Baltimore Sun* notice describing 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



Maya Angelou's Poem on the 50th Anniversary of the United Nations

ANGELOU, MAYA.
“A Brave and Startling
Truth,” signed, revised
typescript of the United
Nations 50th anniversary
poem.

San Francisco, June 26, 1995.

Four pages (8 ½ x 11 in.), computer
printout typescript. Original paper and
plastic three-fastener folder with United
Nations access pass mounted on the
verso. Light foxing on bottom, some
markings and signs of handling. Very
good condition.

Maya Angelou read her poem “A Brave and Startling
Truth” from this very document at the celebration of
the fiftieth anniversary of the United Nations. Above
the poem she has written, “Presidents, Excellencies, this piece was
written for every human being on earth.” Angelou has also signed
the document and made two manuscript revisions to the text. One
of these changes is not reflected in the published version (see *A
Brave and Startling Truth*, Random House, 1995, and *The Complete
Poetry*, Random House, 2015). Finally, Angelou has inscribed the
piece to critic and historian Richard Long, “one of the great pillars
of African-American arts and culture” (Catherine Fox).

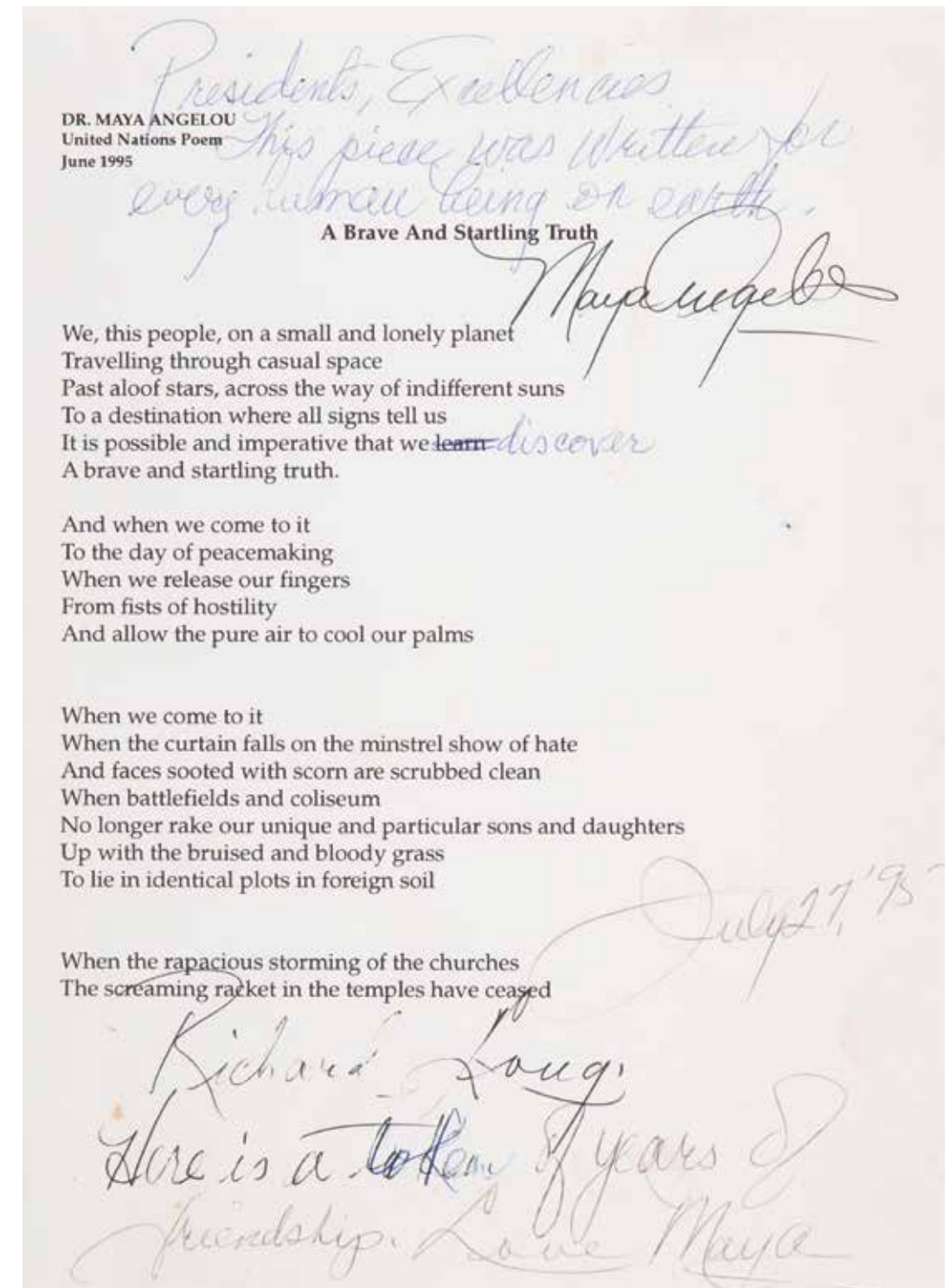
Written expressly for the ceremony, the poem describes the entire
human race taking a journey toward an unknown destination—“we,
this people, on a small and lonely planet.” The ceremony was held
in the War Memorial and Opera House of San Francisco, where
in 1945 representatives of fifty countries had signed the United
Nations Charter.

Angelou gained widespread fame in 1969 following the publication
of her memoir *I Know Why the Caged Bird Sings*, which recounted
life in the Jim Crow South. A decade earlier, Dr. Martin Luther
King had named her the Northern Coordinator for the Southern
Christian Leadership Conference. Among her many awards and
honors are a National Medal of the Arts, awarded by Bill Clinton,
a UNICEF Ambassadorship, a stamp issued by the U.S. Postal
Service, and the Presidential Medal of Freedom, the highest civilian
honor, awarded by Barack Obama.

A leading figure in 20th-century American letters, Angelou is the
best-known African-American poet. This poem, written for the
UN’s fiftieth anniversary and addressed to “every human being on
earth,” is an outstanding example of her work.

**This working and reading manuscript’s revisions mark it as
an important document in the history of African-American
literature, Maya Angelou’s poetry, and of public poetry as a
whole.**

“One of the brightest lights of our time” – Barack Obama on Maya Angelou



“Foremost American man of letters in his time” – DAB on Lowell

**LOWELL, JAMES
RUSSELL. *Ode***
*Recited at the Harvard
Commemoration of the
Living and Dead Soldiers
of Harvard University, July
21, 1865.*

Cambridge: Privately printed,
1865.

Original gray boards, some wear and
chipping. A very good copy of a fragile
rarity. Half morocco case.

Provenance: E. W. Gurney, Harvard
professor of history and philosophy and
first Dean of the Faculty of Harvard
College. Gurney and Lowell co-edited the
North American Review in 1868-70.

BAL 13120.

First edition, number 37 of 50 copies privately printed for
the author. Presentation copy inscribed by the author:
“Mr. E. W. Gurney with cordial regard from J. R. L.
3rd Sept^r 1865.” This is, after the Gettysburg Address, the greatest
contemporary tribute to the Civil War dead and a work that helped
to shape the American view of Abraham Lincoln.

James Russell Lowell, the foremost American man of letters in his
time, delivered this poem “on the greatest occasion of his life,
[when] Lowell was to give expression to ... his noblest and most
splendid work” (F. Greenslet).

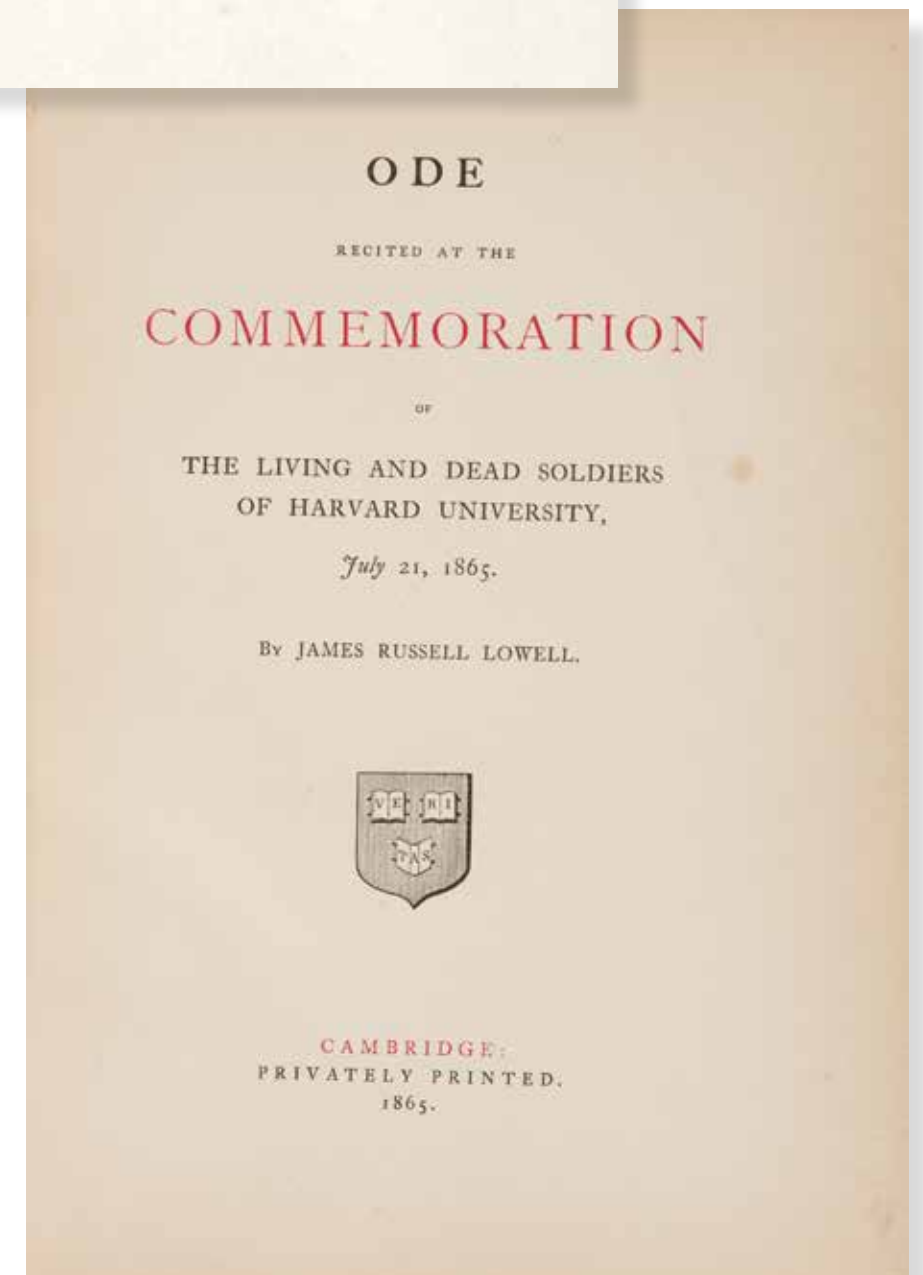
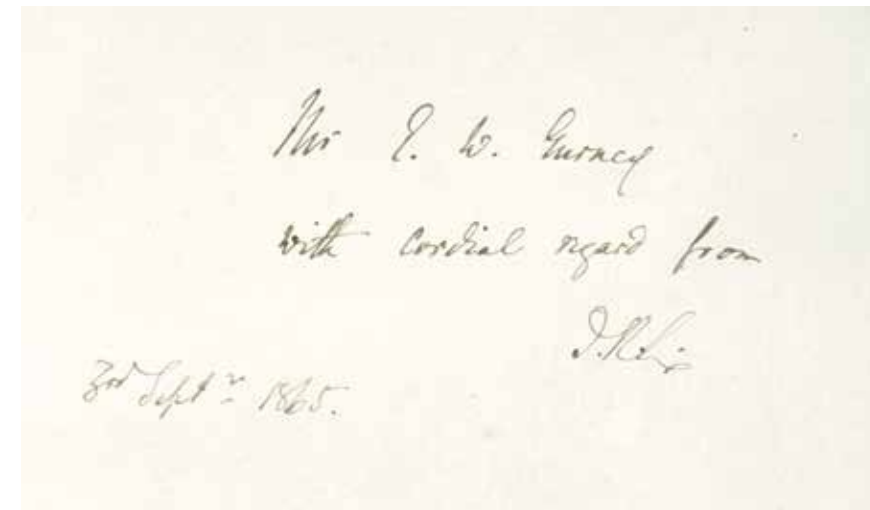
There are two dedications to the *Commemoration Ode*. The first,
written for the occasion of the first reading of the poem, states,
“To the ever sweet and shining memory of the ninety-three Sons
of Harvard College Who have died for their Country in the War
of Nationality, This Poem is Dedicated.” Lowell had lost three
beloved nephews and other relatives in the war. He arranged for
this private edition containing a special dedication: “This edition
of my Commemoration Ode, printed for friends, is inscribed to
those of my own kin who have fallen, not as singling them out for
selfish praise, but because they were chiefly in my heart as I wrote.
William Lowell Putnam. James Jackson Lowell. Charles Russell
Lowell. Warren Dutton Lowell. Francis Dutton Lowell. Stephen
George Perkins. Robert Gould Shaw. Cabot Russell.”

This volume contains the famous passages on Abraham Lincoln,
finalized for publication after the first reading of the *Ode*, into
which Lowell “poured a conception of Lincoln which may justly
been said to be today the accepted idea which Americans hold of
their great President” (Horace Scudder).

At the Streeter sale in 1969, the greatest Americana sale of the
second half of the 20th century, Lowell’s *Commemoration Ode*
brought \$800. This was twice the price achieved by Streeter’s
copy of Lincoln’s Gettysburg Address (New York: Baker and
Godwin, 1863), which now commands \$35,000. In recent years
the *Commemoration Ode* has become rarer still. Prior to the present
example, the last copy of the *Ode* to appear for public sale was the
Martin copy, which brought over \$4000 in 1990. **This is one of the
last opportunities to obtain this landmark work of 19th-century
American literature and history.**

“New birth of our new soul, the first American.”

– J. R. Lowell. *Commemoration Ode on Lincoln*



“It is America’s second Declaration of Independence: that of 1776 was political; this of 1855 intellectual.” – PMM on *Leaves of Grass*

WHITMAN, WALT.
Leaves of Grass.

Brooklyn, New York: 1855.

Small folio. Portrait of Whitman. Original gilt decorated green cloth, all edges gilt (binding A). First gathering restored at inner margin, minor repairs at gutter. Very minimal wear. An excellent copy.

Provenance: signature of Thomas Bucher dated October 1855. **The first issue *Leaves of Grass* is rarely found with an 1855 provenance.**

Printing and the Mind of Man 340.
Grolier 100 Influential American Books 67.
Myerson, *Walt Whitman: A Bibliography* A 2.1.a₁

First edition, one of only 200 copies of the first issue of Whitman’s *Leaves of Grass*.

“The importance of the first edition of *Leaves of Grass* to American literary history is impossible to exaggerate. The slender volume introduced the poet who, celebrating the nation by celebrating himself, has since remained at the heart of America’s cultural memory because in the world of his imagination Americans have learned to recognize and possibly understand their own. As *Leaves of Grass* grew through its five subsequent editions into a hefty book of 389 poems (with the addition of the two annexes), it gained much in variety and complexity, but Whitman’s distinctive voice was never stronger, his vision never clearer, and his design never more improvisational than in the twelve poems of the first edition” (Ivan Marki).

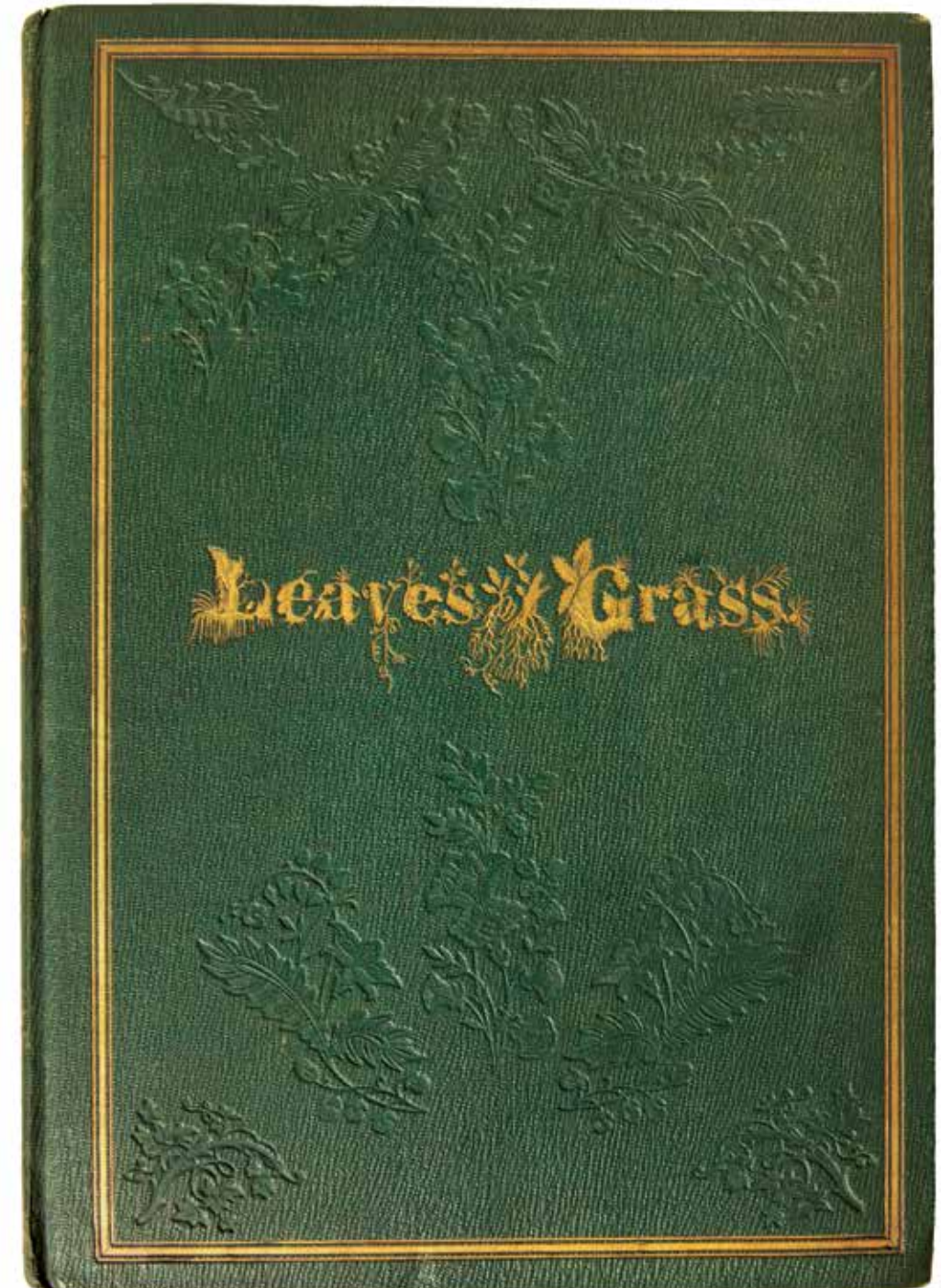
“If one attempts to list the artistic achievements of our nation against the background of Western tradition, our accomplishments in music, painting, sculpture, architecture tend to be somewhat dwarfed. ... The exception is in literature. No western poet, in the past century and a half, not even Browning or Leopardi or Baudelaire, overshadows Walt Whitman or Emily Dickinson. ... **The book that matters most is the original 1855 *Leaves of Grass***” (Harold Bloom, *The Western Canon*).

“Always the champion of the common man, Whitman is both the poet and the prophet of democracy. The whole of “*Leaves of Grass*” is imbued with the spirit of brotherhood and a pride in the democracy of the young American nation” (*Printing and the Mind of Man*).

According to the bookbinder’s records, 795 copies were bound; Whitman reported that 800 were printed. **The first 200 were bound in June 1855 in binding A (green cloth with extra gilt stamping and all edges gilt).** In December 1855 to January 1856, another 262 copies were bound in binding B (green cloth with less ornate stamping), and at this same time another 150 copies were bound in binding C (paper wrappers). Finally, in July 1855, 46 copies were bound “in boards mounted.” Ours is an excellent example of the first group of 200.

Most copies of this fragile volume that have appeared in recent years have been heavily restored. **This is a very handsome copy.**

“The book that matters most is the original 1855 *Leaves of Grass*” – Harold Bloom

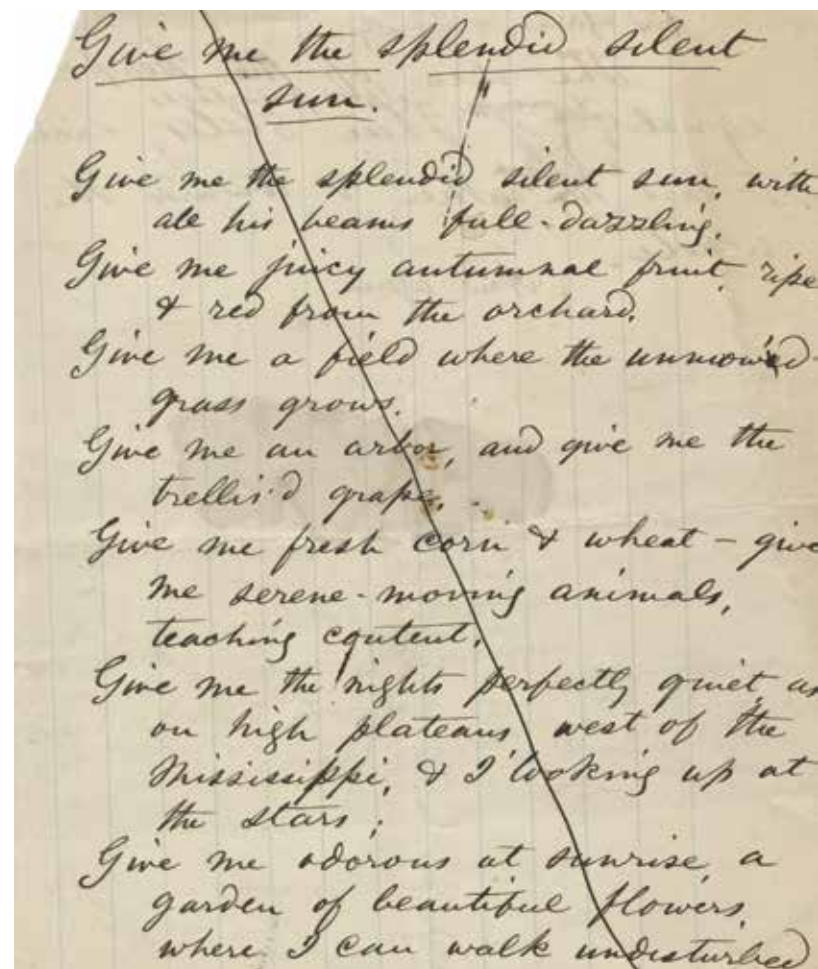


Rare Walt Whitman Working Poetical Manuscript from *Drum-Taps* and *Leaves of Grass*

WHITMAN, WALT. *Two autograph manuscripts: "Give me the splendid silent sun," autograph manuscript [recto]; and autograph manuscript on equality and American government [verso].*

c. 1865.

Two pages, on a composite sheet assembled in his characteristic way by Whitman from a single sheet of lined paper and a smaller unlined slip pasted on verso. Some chipping, cross-through by Whitman, upper corner cut away with loss of several letters on verso, minor staining.



Give me the splendid silent
sun.

Give me the splendid silent sun, with
all his beams full-dazzling.
Give me juicy autumnal fruit, ripe
& red from the orchard.
Give me a field where the unweeded
grass grows.
Give me an arbor, and give me the
trellis'd grapes.
Give me fresh corn & wheat - give
me serene-moving animals,
teaching content.
Give me the night perfectly quiet as
on high plateaus west of the
Mississippi, & I looking up at
the stars;
Give me odorous at sunrise, a
garden of beautiful flowers,
where I can walk undisturbed

This leaf contains two fine Whitman manuscripts.

The first is a Whitman poem from *Drum-Taps* and *Leaves of Grass*, a working draft of the opening of his much-quoted poem "Give me the splendid silent sun." This poem first appeared in *Drum-Taps* (1865) and then was incorporated in *Leaves of Grass* beginning with the 1871 edition. The manuscript exhibits several small differences from the printed form.

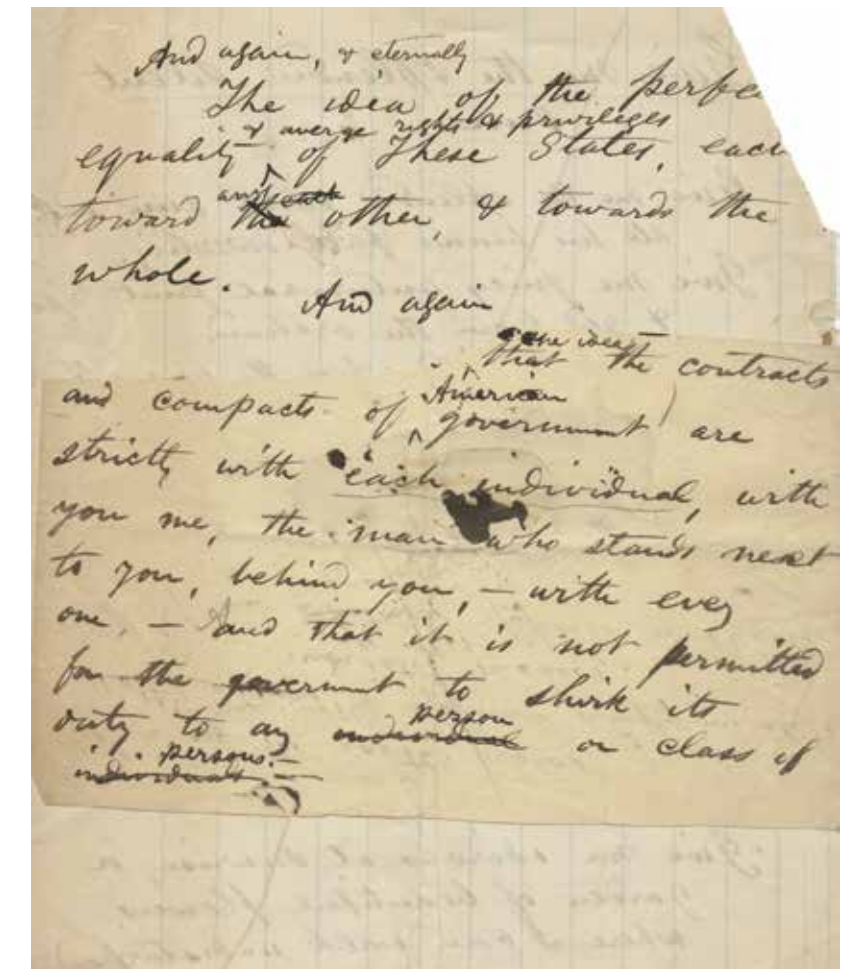
Writing immediately following the upheaval of the Civil War, Whitman longingly calls for the beauty, quiet, and calm of nature and life on the land. Nonetheless, in the second stanza the poet comes to acknowledge that he is irresistibly drawn to the city, celebrating the activity and teeming humanity of Manhattan. The present manuscript comprises the first seven lines of the first of the poem's two stanzas.

This is the only recorded manuscript of "Give me the splendid silent sun," according to Walt Whitman Archive.

With a Manuscript on Equality and the Nature of American Government

The second manuscript contains Whitman's unpublished discussion of equality and government in America: "And again, and eternally the idea of the perfect equality & average rights and privileges of These States, each toward any [crossed out: the and each] other, & towards the whole. And again the idea that the contracts and compacts of American government are strictly with each individual, with you me, the man who stands next to you, behind you - with every one - And that it is not permitted for the government to shirk its duty to any person [crossed out: individual] or class of persons [crossed out: individuals]." This manuscript is related in its subject matter to Whitman's "Poem of Many in One" (1856, revised in 1867 to become "As I Sat Alone by Blue Ontario's Shore") in which the poet writes, "The American compact is with individuals, / The only government is that which makes minute of individuals."

This is an outstanding pair of manuscripts combining, in a single object, Whitman's poetical reaction to the Civil War and his prose reflections on the nature of equality and the relation between the individual and government.



And again, & eternally
The idea of the perfect
equality & average rights & privileges
of These States, each
toward the other, & towards the
whole. And again
that the contracts
and compacts of American
government are
strictly with each individual, with
you me, the man who stands next
to you, behind you, - with every
one, - and that it is not permitted
for the government to shirk its
duty to any person
or class of
individuals.

Matching Inscribed Set of the Rare Centennial Edition

WHITMAN, WALT.

Leaves of Grass. Author's Edition. [and] *Two Rivulets Including Democratic Vistas, Centennial Songs, and Passage to India*.

Author's Edition.

Camden, 1876.

Two volumes. Contemporary half calf, spines gilt, morocco labels, orange cloth boards, a.e.g. Some wear, *Leaves* recased. A handsome set in the original binding. Half morocco case.

Provenance: B. G. Morrison, with Whitman's inscription to Morrison in each volume and with Whitman's autograph postcard sending the books.

Leaves of Grass: Myerson A 2.5.b₂. BAL 21410.

Two Rivulets: Myerson A 9.1.a. BAL 21411.

The Centennial Edition, one of only 100 sets privately published, inscribed by Whitman in each volume: "B. G. Morrison from the author W.W." *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. This set is not to be confused with the reprinted author's edition, also issued in 1876, bound in cream half sheep.

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 ..."

He declared his intention to "bring out a volume this summer, partly as my contribution to our National Centennial. It is to be called *Two Rivulets* (i.e., two flowing chains of prose and verse, emanating the real and ideal), it will embody much that I had previously written ... but about one-third, as I guess, that is fresh." At the same time Whitman would issue a matching edition of "*Leaves of Grass*, proper, will remain as it is identically. The new volume will have nearly or quite as much matter as *L. of G.* (It is a sort of omnibus in which I have packed all the belated ones since the outset of the *Leaves*.)"

The set is accompanied by an **autograph postcard signed by Whitman to Morrison**, an admirer living in Butler County, Pennsylvania: "I send by Adams Express this afternoon prepaid—by three Vols—directed to you same as this card – Let me know at once (by p. card will do) when they reach you all right. W. W."

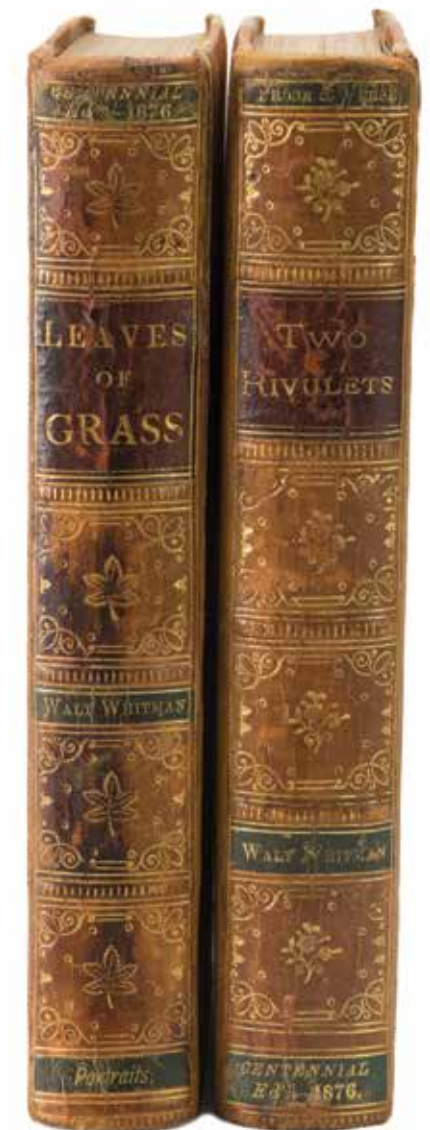
This is a splendid pair of books inscribed by Whitman documenting a turning point in his life and reputation. Matched sets in original bindings are rare in the market.

With Whitman's Transmittal Note



LEAVES OF GRASS. One of 100 copies of the first 1876 issue with the intercalations. Page vi of the table of contents has a pasted-on slip noting the pasted-on "intercalations" Whitman has made in this reissue of the 1872 fifth edition. In the later printing of 1876, issued in cream leather, these changes were incorporated into the re-set text. This edition comprises the sheets of the 1872 *Leaves of Grass*, excepting "Passage to India," with correcting slips pasted in at pages vi, 207, 247, 285, 359, and 369.

TWO RIVULETS. One of 100 copies of the first edition. The frontispiece is a fine albumen photograph portrait of Whitman by Pearsall, signed by Whitman, "Walt Whitman born May 31 1819." *Two Rivulets* is here first printed as a collection. This volume contains the first appearance of Whitman's *Memoranda During the War*, which was later issued separately.



Copernicus Refuted

(ASTRONOMY.)
Scientific manuscript of a
course of studies at Collège
de la Trinité, Lyon.

Lyon, c. 1660s.

8vo. (204 x 120 mm). 245, (5) blank, 56
pp. Latin. Written in a very small hand
in ink on laid paper. Illustrated with 34
figures including 12 in the magnetism
section and 20 in the astronomy
section. Original quarter calf, spine gilt,
boards covered with a leaves from an
early printed book, Gothic type with
rubricated initials. Spine chipped, joints
weak, the text in very good condition.

Provenance: engraved bookplate with the
coat of arms of Anne-Joseph d’Azincourt
(1644-1689) (see Martin & Meurgey,
Armorial du Pays de Tournus, 1920, and
Marchand, *Blazons du Bourgogne*, 1975-
2001). Anne-Joseph of Azincourt, born
in 1644 in Tournus, was a lawyer and
jurist and alderman of the city of Dijon
in 1687. Anne-Joseph d’Azincourt was
the son of Charles d’Azincour, *médecin
ordinaire* to Henri II of Condé c. 1645.

This fascinating scientific manuscript documents the
state of scientific knowledge and education in France
in the years following Galileo’s trial and the Church’s
prohibition of Copernican theory.

The manuscript comprises three parts: **Physics** (De Corpore
naturali inspecie seu Mondo Coelo and Elementis, Generatione
and corruptione rerum Meteorisque, etc), **Magnetism** (Tractatus
de Magnete, Historia Magnetis), and **Astronomy** (of Praxibus
Astronomicis, Systema Copernici explicatur, etc). The Astronomy
section includes discussions of the world systems, especially that
of Copernicus, and the names of Galileo, Gassendi, Kepler,
Tycho Brahe, and others appear. The Magnetism section incudes
mentions of Gassendi, Maignan, Descartes, Galileo, and Kircher,
all of whom made vital contributions to the field in the seventeenth
century.

The Church declared heliocentrism to be heretical in 1616, and
in the following years the Jesuits, especially astronomer Giovanni
Battista Riccioli, were at the forefront of efforts to oppose
the theory. This manuscript was evidently written at a Jesuit
institution. The writer refers frequently to authors commonly
cited by Jesuits. Copernican theory (admitted to be the “ingenious
Copernican system”) is opposed by the theories of Riccioli. A
sample calculation in the Astronomy section states “Hic Lugduni”
(here in Lyon). These facts combine to suggest that the manuscript
is by a teacher or student at the Jesuit Collège de la Trinité in Lyon.
The organization is consistent with university textbooks of the
seventeenth century, particularly with the use of “disputationes,
abjectiones, quaestiones and reponsiones.” The manuscript’s clean
lines and careful organization and orthography suggest that these
are a teacher’s lecture notes.

The Collège de la Trinité had a long tradition of excellence in the
sciences, especially astronomy, with faculty including Honoré Fabri
(1608-1688) and Claude Francois Milliet Dechales (1621-1678). The
Jesuit teachers of science at the Collège de la Trinité at this period
include Dechales, Pierre Port (1660-1661), Jean Bertet (1661-1665)
and Pierre Violet (1665-1667) (see François de Dainville, *Revue
d’histoire des sciences et de leurs applications*, 1954). An astronomical
observatory was built at the school in 1701.

A 17th-Century French Scientific Manuscript



The manuscript can be dated with some accuracy. A
reference to the year 1662 appears in an astronomical
calculation. The text refers to Bullialdus’s *Astronomia
Philolaica* (1645) and Morin’s *Tables Rodolphines* (first
published in 1650).

This fine manuscript merits further study and
publication. Its astronomical diagrams make it
ideally suited for an exhibition on the Copernican
controversy.

We gratefully acknowledge the assistance of Professor
Owen Gingerich in analyzing this manuscript.

“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.

Quarto. Folding plate, 215 woodcut diagrams. 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. 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 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.

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 principle of universal gravitation.

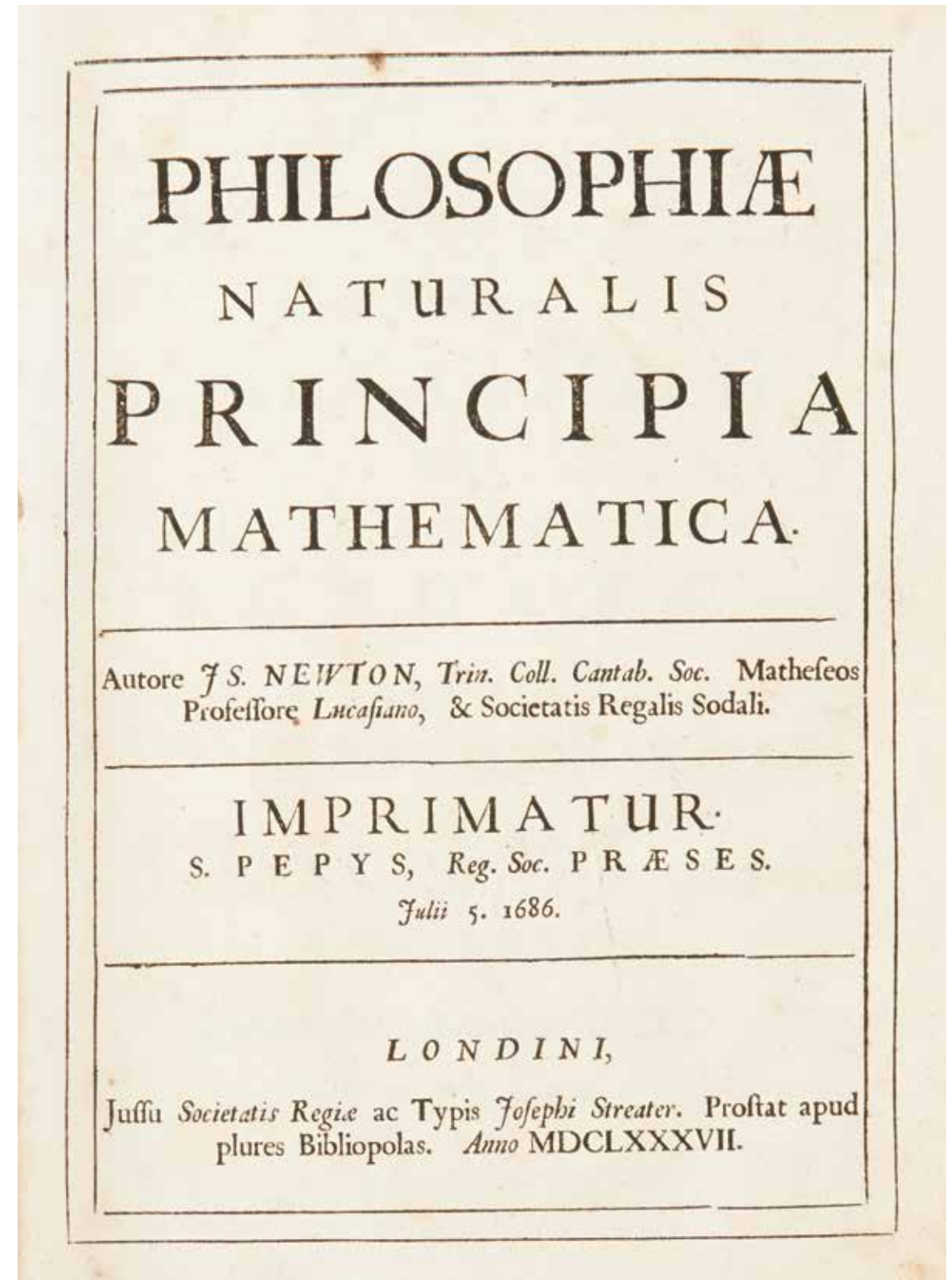
“No work was more seminal in the development of modern physics and astronomy than Newton’s *Principia*. Its conclusion that the force retaining the planets in their orbits is one in kind with terrestrial gravity ended forever the view dating back at least to Aristotle that the celestial realm calls for 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 Horse In Motion

MUYBRIDGE, EADWEARD.

*A spectacular collection
of three Horse in Motion
photographs.*

As follows:

1. The Horse in Motion ...
“Sallie Gardner,” owned by
Leland Stanford; running at
a 1.40 gait over the Palo Alto
track, 19th June, 1878. Verso
text copyright 1879.
2. The Horse in Motion.
“Mahomet,” owned by
Leland Stanford; cantering
at 8 minute gait over the Palo
Alto track, 18th June, 1878.
3. The Horse in Motion:
“Abe Edgington,” owned
by Leland Stanford; driven
by C. Marvin, walking at a
15-minute gait over the Palo
Alto track, 18th June 1878.

San Francisco: Morse’s Gallery,
1878.

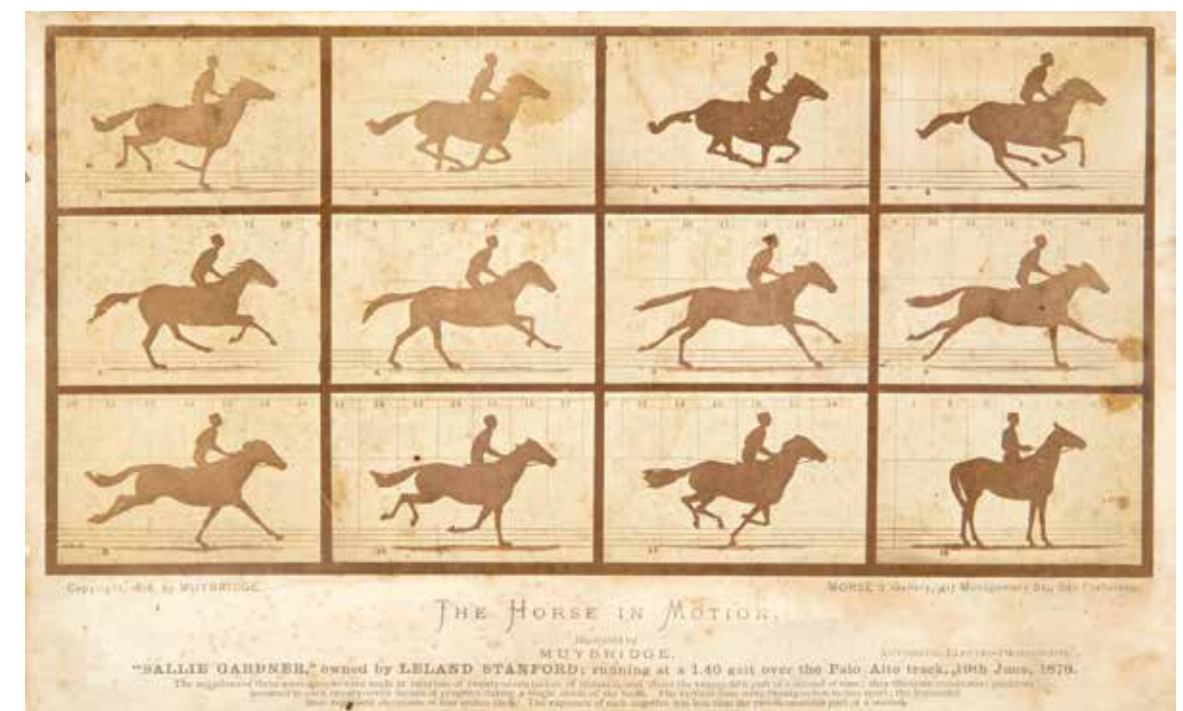
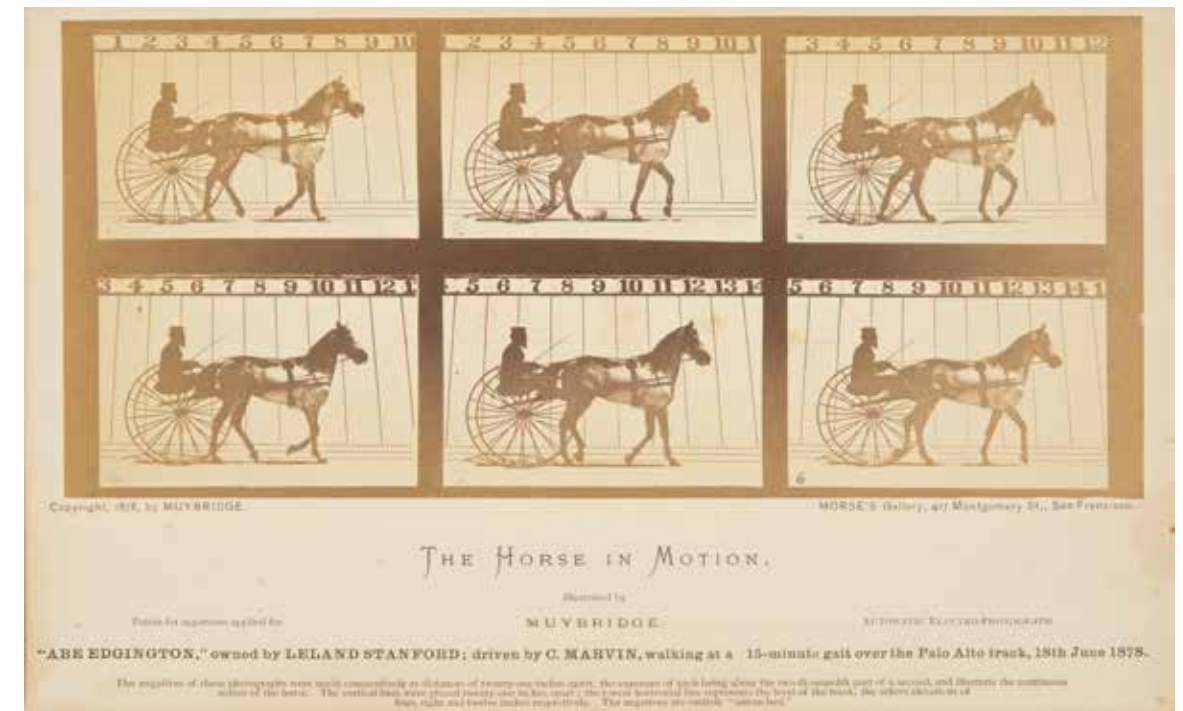
Three albumen prints (approx. 8 x 3 ½ in.),
on original publisher’s mounts printed
on recto and verso, each a composite
image of 6 or 12 photographs. Light wear
and soiling, some fading and foxing. Very
good condition.

Eadweard Muybridge’s photographs of horses in motion
are icons in the history of photography. This landmark
photograph was recently included in *100 Photographs: The
Most Influential Images of All Time* (2016).

Leland Stanford, railroad magnate and owner of the greatest racing
stable in the West, engaged Muybridge to undertake pioneering
experiments in instantaneous and sequential photography of
horses. Stanford was in part motivated by the “unsupported
transit” controversy—are there moments when all four of a horse’s
feet leave the ground while trotting or galloping? On June 15, 1878,
Muybridge demonstrated his method using a battery of twelve
cameras whose shutters were released by a series of tripwires as the
horse raced down the track. Over the next few days Muybridge
made six sequences of various horses in motion.

**“Muybridge’s *Horse in Motion* grids were the most sensational
photographs of their day. Contemporaneous accounts describe
crowds gathering outside shop windows in which they were
displayed”** (Prodger in *Encyclopedia of Nineteenth Century
Photography*). The six photographs in the series are listed on the
mounts: Mahomet cantering, Occident trotting, three views of
Abe Edgington trotting, and Sallie Gardner running. Muybridge
announces that six “series”—meaning a single print containing a
series of photographs of a horse—“are now published.” Individual
photographs appear for sale occasionally, but groups are quite rare.
**We offer three of the six, the largest group we have ever seen for
sale.**

“Muybridge’s 1878-79 experiments were the first photographs to
record such specific information about the attitudes of animals and
people in motion” (Brookman, *Eadweard Muybridge*). The printed
captions provide a wealth of detail. One states in small part, “The
negatives of these photographs were made of intervals of twenty-
seven inches of distance, and about the twenty-fifth part of a second
of time; they illustrate consecutive positions assumed in each
twenty-seven inches of progress during a single stride of the mare.
The vertical lines were twenty-seven inches apart; the horizontal
lines represent elevations of four inches each. The exposure of each
negative was less than the two thousandth part of a second.” “Not
only did the sequences of photographs dissect rapid motion, they
also presented a mechanical, scientific view of action the human
eye simply could not decode on its own” (Brookman).



Muybridge issued these photographs to document
and promote his accomplishment. A series of
drawings from the photographs appeared in *Scientific
American*, and *La Nature* in Paris published five of
the sequences. Muybridge’s studies of animals in
motion culminated in the publication of his *Animal
Locomotion* in 1888.

This landmark photograph was included in *100
Photographs: The Most Influential Images of All Time*
(Time, 2016), p. 91.

**This is an outstanding series of photographs
representing a milestone in the history of
photography.**

Darwin on the Races of Man (and their lice)

DARWIN, CHARLES. *Autograph Letter Signed [to Henry Denny].*

Down near Bromley, Kent, 1 June
[1844].

Two pages, one sheet. Old folds, two
tiny punch holes at foot, purple pencil
notation to top. Very good condition.

This letter presents a very early investigation by Darwin of the races of man. In 1834 Darwin heard that head lice vary among the races of man while on the voyage of the *Beagle*. In his *Beagle* zoological diary he wrote, “Mr Martial, a surgeon of an English Whaler assures me that the Lice of the Sandwich Islanders ... if they strayed to the bodies of the English in 3 or 4 days died ... If these facts were verified their interest would be great.— Man springing from one stock according his varieties having different species of parasites.— It leads one into many reflections.” Intrigued by the implications of this observation, Darwin began collecting specimens for further research. In 1844 Darwin began corresponding with entomologist Henry Denny, the recipient of this letter, who was investigating exotic species of lice. In this remarkable letter Darwin writes:

“You may remember a statement, which I communicated to you about the Sandwich Islands lice not living on Europeans. The other day, I met a passage in a foolish book: ‘White’s Regular Gradation of Men,’ which I thought you might like to know of. At p. 79 he states **that he has heard that the lice on the Negroes born in N. America and who have never been in a hot country, are blacker and larger than the lice on Europeans and further that the European lice seem to refuse to live on the Negroes. It is singular if both this and my independent statement, are without any foundation.**”

Darwin generously shared his findings and lice specimens with Denny, sending him a leaf of *Beagle* manuscript notes. Years later, Denny again took up the question of lice and variation in mankind in correspondence with Darwin, returning the *Beagle* notes borrowed long ago. Darwin continued to show keen interest in the subject and referred to it in *The Descent of Man* (Vol. I, p. 219) when discussing the question of whether the races of man might represent different species.

The “foolish” book Darwin names in this letter is Charles White’s *Regular Gradation of Man* (1799), which corroborated Darwin’s story about the lice and races of man. However, Darwin here rejects the book as “foolish” for its attempt to prove that human races were separate species with distinct origins.

This fascinating unpublished letter, written in the wake of the *Beagle* voyage, represents the earliest evidence we have seen in the market concerning Darwin’s investigations into the races of man.

“I like this photograph much better than any other which has been taken of me.” – Darwin on the Cameron portrait

CAMERON, JULIA MARGARET. *Portrait of Charles Darwin, signed by Darwin and by Cameron.*

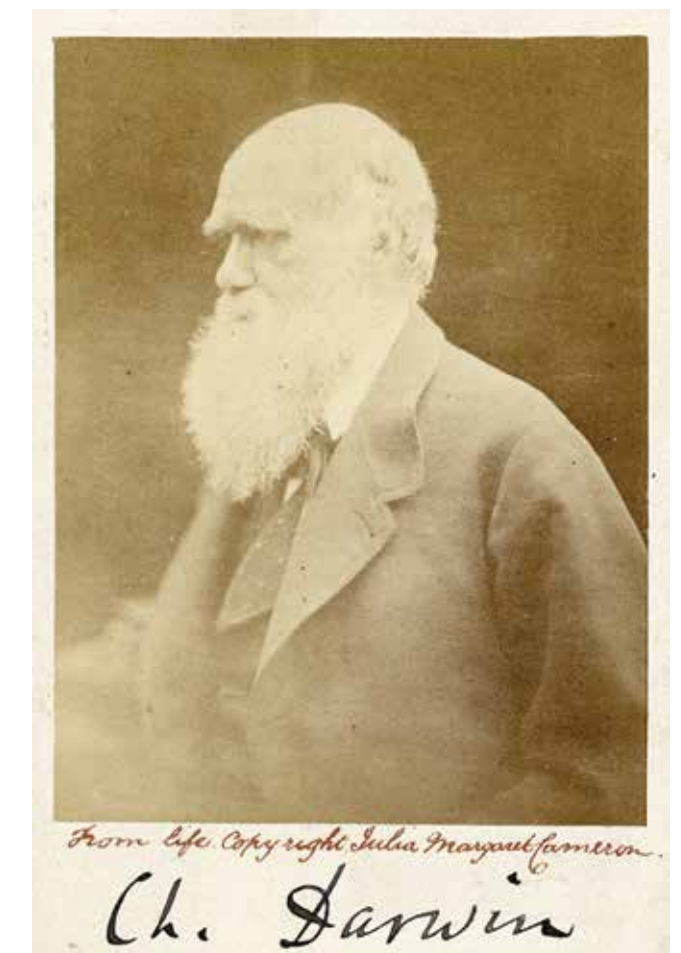
1868.

Albumen print (2¼ x 3½ in.), carte-
de-visite mount with gold lithograph
border. Inscribed by Cameron “From life
Copyright Julia Margaret Cameron.”

Asplendid example of the great Darwin portrait, boldly signed by Charles Darwin and by Julia Margaret Cameron. Julia Margaret Cameron’s portrait is the most famous photograph of a 19th-century scientist. Darwin remarked, “**I like this photograph very much better than any other which has been taken of me.**”

In 1868, Darwin and his family traveled to the Isle of Wight, both for a long holiday and to aid in his recuperation from a recent illness. The Darwins rented a house from Cameron and were immediately charmed by the photographer: “She received the whole family with open-hearted kindness and hospitality, and Darwin always retained a warm feeling of friendship for her. When they left she came to see them off, loading them with presents of photographs. Moved, Darwin said: ‘Mrs. Cameron, there are sixteen people in this house, all in love with you’” (Gernsheim, *Julia Margaret Cameron*).

This is a splendid example of the iconic image of Darwin.



“I do not suppose I shall continue to attend to domestic animals, except so far as they illustrate points in the Nat. Hist. of wild animals.”

DARWIN, CHARLES.
*Autograph letter signed
[to George Cupples].*

Down, Bromley, Kent, 29 May
[1868].

One page. Very good condition.

Darwin and dogs. In this unpublished letter Darwin replies to a letter from dog breeder George Cupples containing detailed observations on the breeding of deerhounds. Darwin thanks Cupples for his information and “for your kind promise to observe the size of your dogs with advancing age.” Darwin relied heavily on his correspondents for observations from which he constructed his grand theories, and Cupples generously obliged Darwin, whom he admired greatly.

Darwin’s *Variation of Animals and Plants under Domestication* had appeared in January. He concludes the letter, “I do not suppose I shall continue to attend to domestic animals, except so far as they illustrate points in the Nat. Hist. of wild animals.” Nevertheless,

Cupples and Darwin developed a friendly correspondence. In 1870 Cupples presented Darwin with a puppy whom the naturalist prized. He wrote to Cupples, “Bran is thriving & growing at a wonderful rate—coat sleek, & not too fat. Plays much with Polly & enjoys English life.”

The following year Darwin cited Cupples’s deerhound findings in several places in *The Descent of Man*. Darwin introduced the subject thus: “I was anxious to obtain information as to the Scotch deerhound, the sexes of which differ more in size than those of any other breed ... or than in any wild canine species known to me. Accordingly, I applied to Mr. Cupples, well known for his success with the breed ...”

The Descent of Man

DARWIN, CHARLES.
*The Descent of Man,
and Selection in
Relation to Sex.*

London: John Murray, 1871.

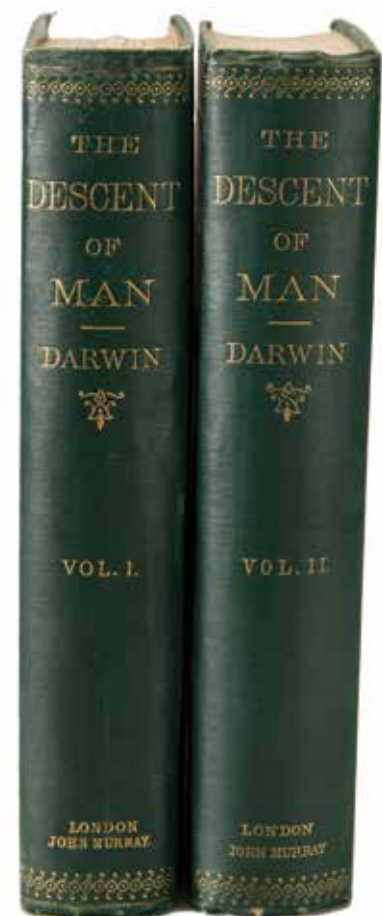
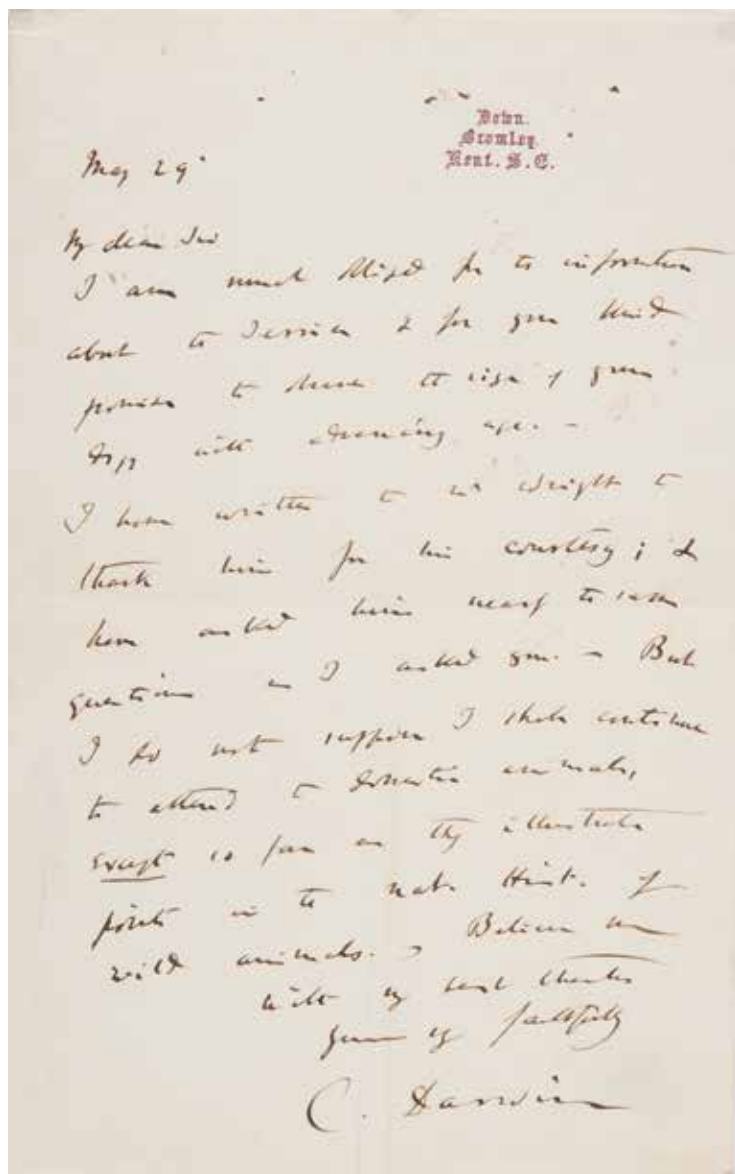
Two volumes. Original green cloth.
Minimal repair to head of spine. A near
fine set.

Freeman 937.

First edition, first issue, with the uncorrected text in Vol. I and with the list of errata on the verso of the title page in Vol. II.

This is the work in which Darwin applied his theory of evolution by means of natural selection to man, a subject he had avoided for the decade following the publication of *On the Origin of Species*. The word “evolution” appears here for the first time in any of Darwin’s works (it was incorporated the following year in the sixth edition of the *Origin*). Darwin observed that man’s extinct ancestors would have to be classified among the primates, a statement that was misinterpreted in the popular press and caused a furor surpassed only by that of the *Origin*.

Darwin wrote in *The Descent of Man*, “The time will before long come when it will be thought wonderful, that naturalists, who were well acquainted with the comparative structure and development of man and other animals, should have believed that each was the work of a separate act of creation.”



DNA signed by Watson, Crick, Wilkins, and Stokes

**WATSON, JAMES D.
& FRANCIS CRICK.**

*“Molecular structure of
nucleic acids. A structure of
deoxyribose nucleic acid.”*

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

London, 1953.

13, (1) pp. Original self-wrappers. An
excellent example.

First edition, the rare offprint. Signed by Watson and Crick. This volume is also inscribed and signed by Maurice Wilkins and Alec R. Stokes, co-authors of the second paper with H R. Wilson. Wilkins shared the 1962 Nobel Prize in Medicine with Watson and Crick.

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.

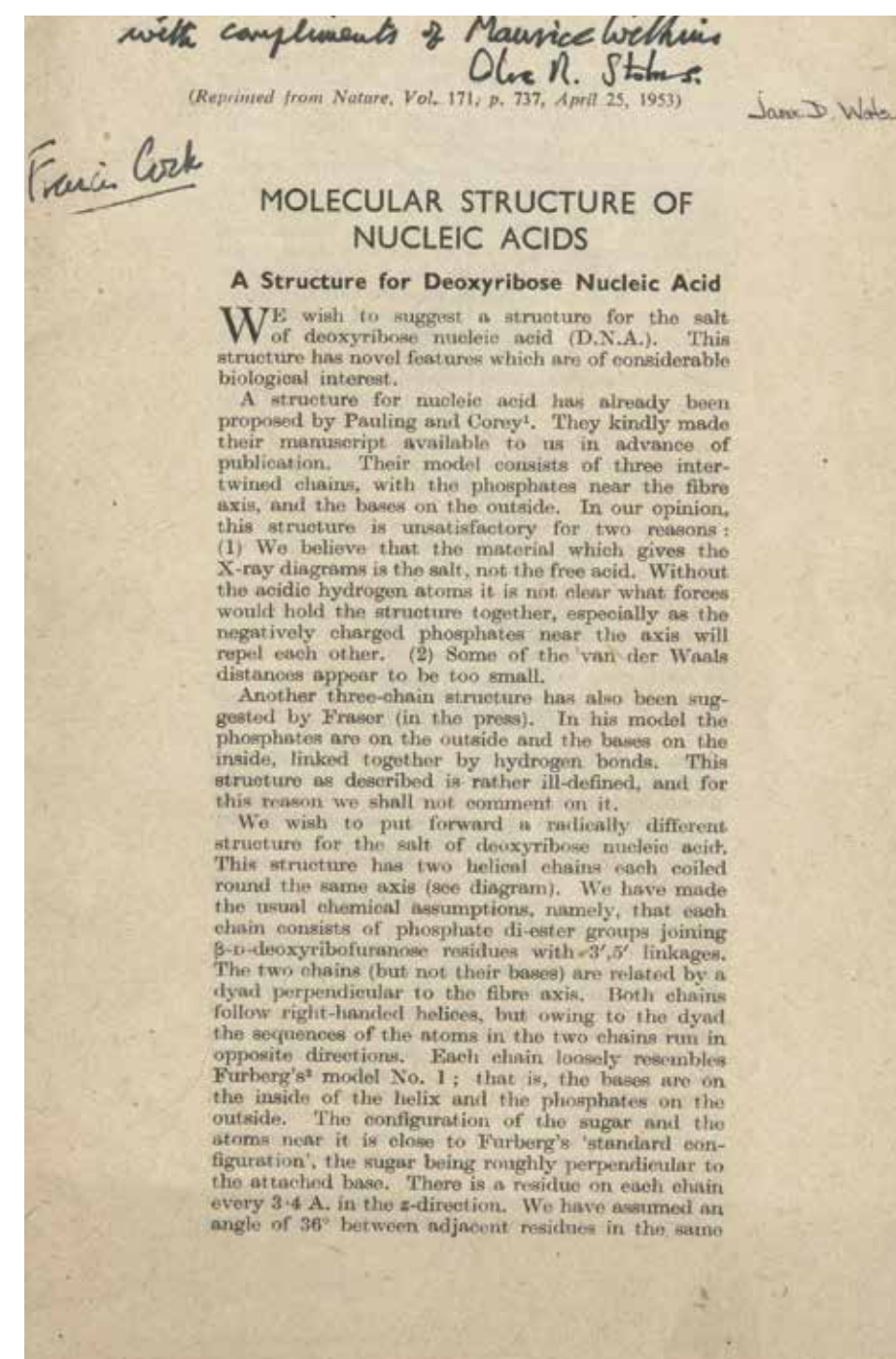
The Watson and Crick paper is accompanied by two important related papers on DNA from the same issue of *Nature*, one by Wilkins, Stokes and Wilson, the other by Franklin and Gosling (containing the famous x-ray photograph of DNA).

Watson and Crick concluded this paper with a 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.”

No scientific discovery has ever had such far-reaching implications for the betterment of mankind. In 1962 Watson, Crick, and Wilkins shared the Nobel Prize in Medicine.

A similarly signed example of this celebrated offprint was the Green copy, which brought \$86,500 in 2008 (Library of Richard Green, Christie's, June 17, 2008). Like the present copy, the Green copy was signed by Watson, Crick, Wilkins, and Stokes.

“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 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). Browened, some dampstaining, closed tears, contemporary signature on title with a few ink burns. A rare survival.

Evans 21220.

“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.”

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, and instead drafted 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, Martin walked out of the Convention and resolved to defeat its ratification. Soon thereafter, he 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.*

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.”

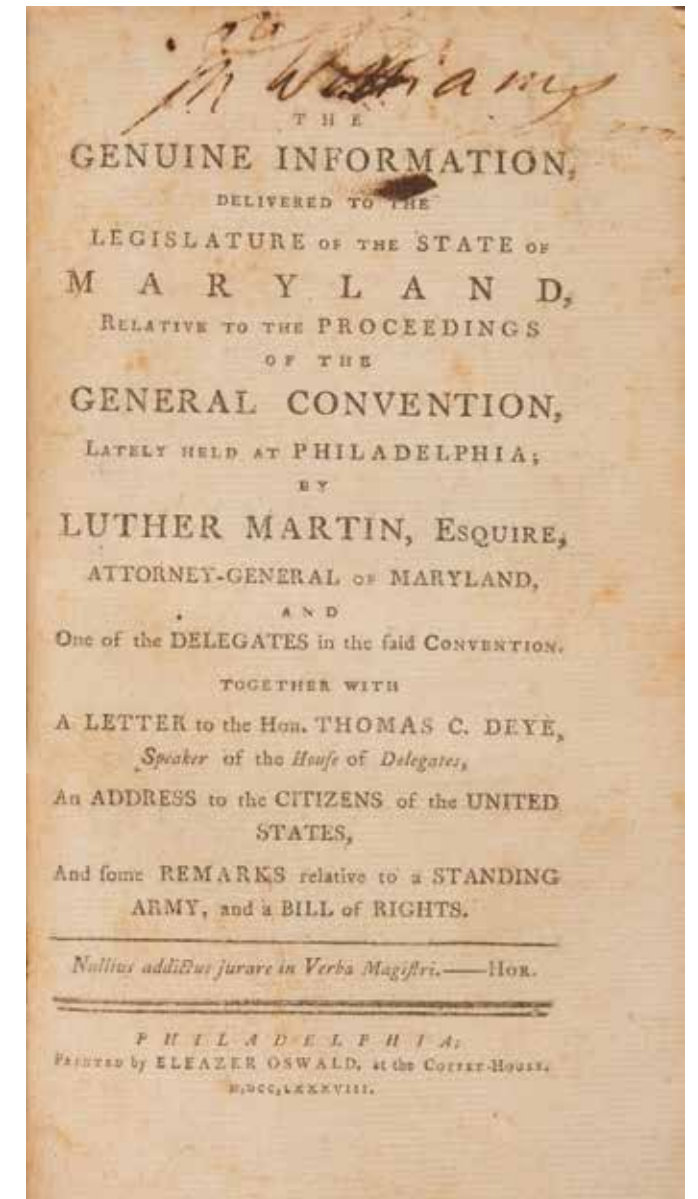
The Only Delegate to Break the Oath of Secrecy A Southern Slaveowner Speaks Out Against Slavery

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.



Hamilton Secures the Ratification of the Constitution

(HAMILTON, ALEXANDER.)
The Debates and Proceedings of the Convention of the State of New-York, assembled at Poughkeepsie, on the 17th June, 1788. To deliberate and decide on the Form of Federal Government recommended by the General Convention at Philadelphia, on the 17th September, 1787. Taken in short hand.

New York: Francis Childs, 1788.

Expertly recased in contemporary sheep, rebacked. Browning and light dampstaining. A very good copy.

Evans 21310.

First edition. This rare volume documents Alexander Hamilton’s heroic efforts to secure New York’s ratification of the Constitution. In September 1787 the General Convention in Philadelphia sent the proposed Constitution to the states for ratification. One of the most contentious battlegrounds was New York. Without its ratification the new nation would be crippled from the outset.

Alexander Hamilton, leader of the New York Federalists, laid the groundwork for his campaign by publishing a series of Federalist papers in newspapers beginning in October 1787. But by June 1788 he saw that the effort was in trouble. Hamilton wrote to James Madison, “the more I can penetrate the views of the anti-federal party in this state, the more I dread the consequences of the non adoption of the Constitution by any of the other states, the more I fear an eventual disunion and civil war.” When the New York convention commenced that month, ratification was in jeopardy: Anti-Federalist delegates out-numbered Federalists 47 to 20.

An experienced and eloquent courtroom advocate, Hamilton marshaled every argument available to the Federalists. In these speeches Hamilton presents in detail the central themes of the debate: balance of powers, federalism, the bicameral legislature, representation and apportionment, the power of the executive, defense, and so on. This rare volume presents many of the speeches of Hamilton, John Jay and other Federalists, as well as those of George Clinton and the other anti-Federalists.

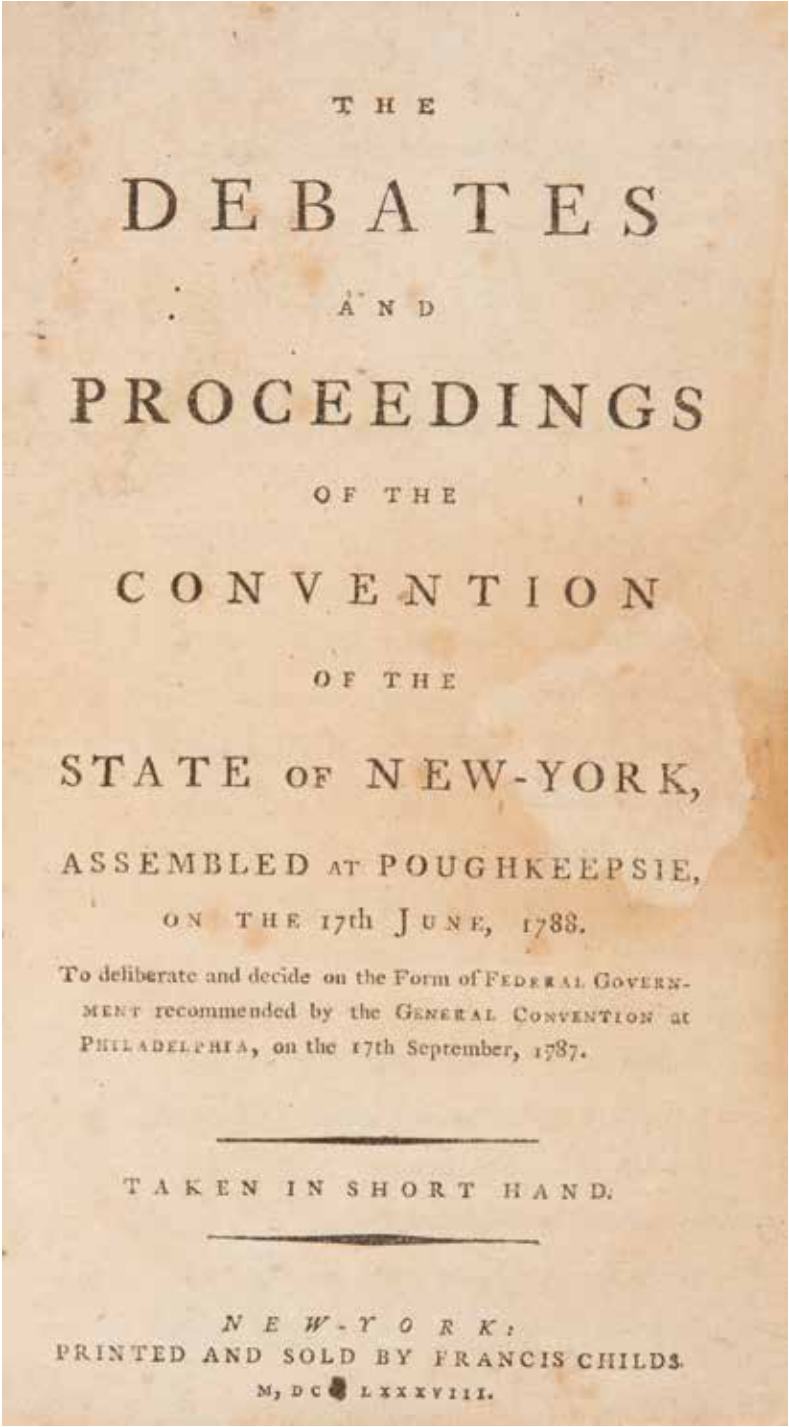
REVISED BY HAMILTON FOR PUBLICATION. “From a letter in the Lamb papers (NYHS) it appears probable that at least Hamilton, Jay and Lansing revised their speeches, though Francis Childs, the reporter, virtually in his preface says that no such revision took place.” (P.L. Ford, *Pamphlets on the Constitution of the United States*).

Thanks to Hamilton’s efforts, New York ratified the Constitution by a vote of 30-27. This rare volume represents a pivotal moment in the establishment of the new nation.

VERY RARE. Only two other examples (the Streeter copy and a rebound copy with library stamps) appear in the auction records of the past century.

“The more I can penetrate the views of the anti-federal party in this state, the more I dread the consequences of the non adoption of the Constitution by any of the other states, the more I fear an eventual disunion and civil war.”

– Alexander Hamilton to James Madison, 8 June 1788



The Federalist in Original Boards

[HAMILTON, JAY,
AND MADISON.]

*The Federalist: a collection
of essays written in favor of
the new constitution.*

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

Two volumes. Original boards, rebacked
in paper, untrimmed. Title reinserted in
volume one, light foxing, a few stains, mi-
nor repair to last leaf. An outstanding set.

Provenance: Roger Alden (1754-1836),
inscribed by him "R. Alden's 1788" on
front board and title-page of both vol-
umes. Roger Alden was a major and aide-
de-camp to Jedediah Huntington during
the Revolutionary War. In 1781 he be-
came deputy secretary to the Continen-
tal Congress under Charles Thomson.
When the new federal government was
formed in 1789, Alden was made deputy
secretary of Foreign Affairs. In the latter
capacities he was entrusted with the safe-
keeping of both the Constitution and the
Declaration of Independence.

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

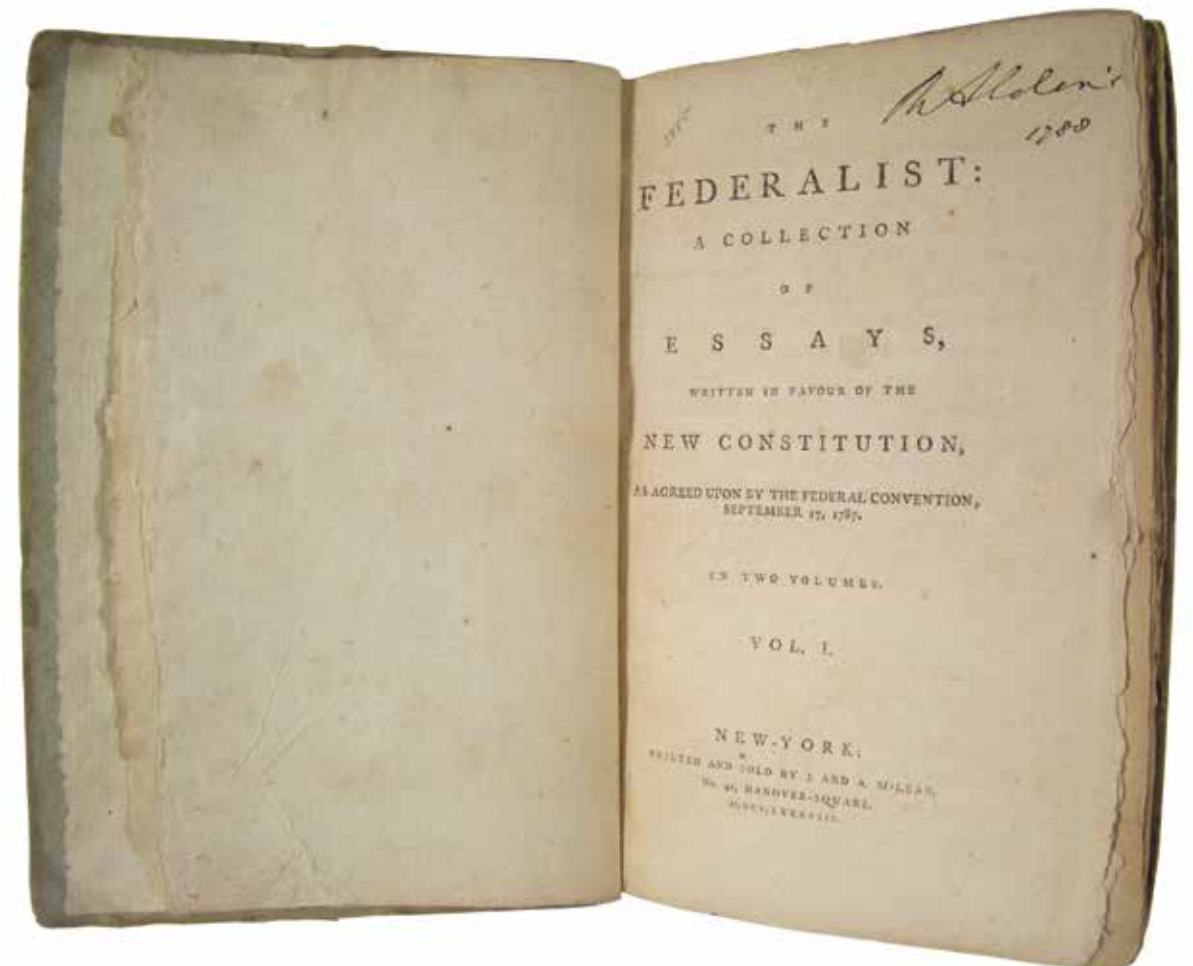
First edition of *The Federalist*, the most sought-after of all
American books. An exceptional copy in the original
boards, with the edges untrimmed.

A splendid association copy from the library of Roger Alden, Rev-
olutionary War officer, deputy secretary of the Continental Con-
gress, deputy secretary of Foreign Affairs under Washington, and
the man entrusted with the original Constitution after its signing.
"On September 18, 1787, the morning after it had been signed,
the [Constitution] was placed on the 11:00 a.m. stagecoach for de-
livery to the Congress in New York City. There all the papers of
the Convention were entrusted to Roger Alden, deputy secretary
of the Congress" (Kammen, *A Machine That Would Go of Itself* p.
72). In 1789, Alden was again entrusted with the great state papers,
this time including the Declaration of Independence. When the
new government was formed in 1789, President Washington or-
dered Charles Thomson, secretary of the Continental Congress,
"to deliver the Books, Records, and papers and the late Congress,
the Great Seal ... to Mr. Roger Alden, the late Deputy Secretary
of Congress; who is requested to take charge of them until farther
directions shall be given."

Alden was keenly interested in the debates surrounding the new
government, and he treasured his copy of *The Federalist*, signing
each volume on the cover and on the title. "Few issues in Ameri-
can history have engrossed public attention like the debate about
whether to adopt the Constitution. ... Roger Alden joked to broth-
er-in-law Samuel William Johnson [in a letter dated December 31,
1787] that 'the report of the Convention affords a fruitful subject
for wits, politicians and Law-makers-the presses, which conceived
by the incubation of the Convention are delivered from the pangs
of travail, & have become prolific indeed-the offspring is so nu-
merous, that the public ear has become deaf to the cries of the dis-
tressed, and grow impatient for the christening of the first born'"
(Kramer, "Putting the Politics Back into the Political Safeguards of
Federalism" in *Columbia Law Review*, January 2000, p. 251).

In July 1789, the First Congress under the new Constitution cre-
ated the Department of Foreign Affairs and directed that its Sec-
retary should have "the custody and charge of all records, books,
and papers" kept by the department of the same name under the
old government. When Washington wrote to Thomas Jefferson in
Paris on October 13, 1789, offering him the post of Secretary of

From the library of Roger Alden,
entrusted by George Washington with
safeguarding the original Constitution



State, he suggested Roger Alden to be his assistant: "Unwilling,
as I am, to interfere in the direction of your choice of assistants,
I shall only take the liberty of observing to you, that, from warm
recommendations which I have received in behalf of Roger Alden,
Esq., assistant Secretary to the late Congress, I have placed all the
papers thereunto belonging, under his care. Those papers, which
more properly appertain to the office of Foreign Affairs, are under
the superintendence of Mr. Jay, who has been so obliging as to
continue his good offices, and they are in the immediate charge of
Mr. Remsen."

**This extraordinary survival, worthy of the most discriminating
collector, combines excellent original condition with an out-
standing Founding Father provenance.**

Adams's *Defense of the Constitutions of The United States*

ADAMS, JOHN.

*A Defence of the
Constitutions of
Government of the
United States of America.*

London: C. Dilly [vols. II-III: C.
Dilly and John Stockdale], 1787-
1788.

Three volumes. Contemporary mottled
calf, spines gilt, morocco labels, the
third volume with less ornate spine, the
label mistakenly reading 2, edges yellow.
Spines rubbed, joints slightly tender,
stains to first few leaves of final volume.
Unobtrusive private library number at
foot of second leaf in volumes one and
two. A very good, attractive set. Rare in
original condition.

First edition of *A Defence of the Constitutions of Government of the United States of America*, a classic of American political theory. Adams wrote this work while serving as envoy to the Court of St. James's in England. The first volume was published in early 1787; volumes II and II appeared later in 1787 and in 1788, respectively, and the complete work was also issued in collected form.

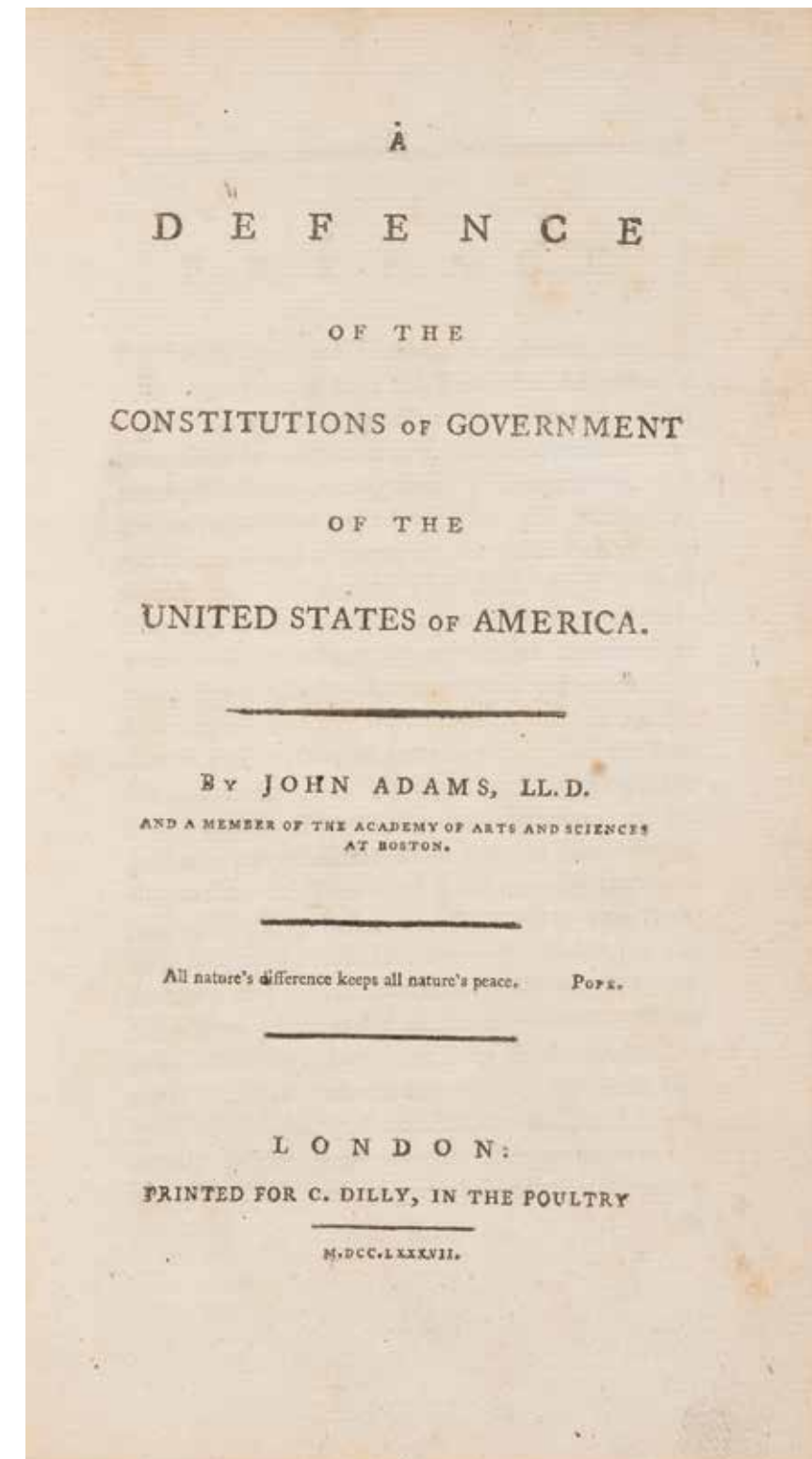
Adams's work takes the form of a response to the radical French theorist A.-R.-J. Turgot, who espoused perfect democracy through a single legislative body. Adams saw this as nonsense and called instead for a system of government with checks and balances. His study of classical political theory, especially Cicero, led him in this work to call for a government of three parts: a bicameral legislature, a strong executive, and an independent judiciary.

"The fundamental article of my political creed is that despotism, or unlimited sovereignty, or absolute power, is the same in a majority of a popular assembly, an aristocratical council, an oligarchical junto, and a single emperor" (John Adams, letter to Thomas Jefferson).

The first volume appeared during the constitutional convention of 1787, and the work had "much currency in the Federal Convention, and influence upon the members" (Evans). Convention member Benjamin Rush wrote that Adams's *Defence* had "diffused such excellent principles among us, that there is little doubt of our adopting a vigorous and compound federal legislature." James Madison concurred that the book was sure to be "a powerful engine in forming public opinion." On receipt of his copy, Jefferson wrote to Adams, "I have read your book with infinite satisfaction & improvement. It will do great good in America. Its learning & its good sense will I hope make it an institute for our politicians, old as well as young." Late that year Adams secured his recall from his post in England and returned home to the new nation he helped create.

Complete sets in period bindings are very scarce because the three volumes were issued individually over the course of two years.

"It will do great good in America. Its learning & its good sense will I hope make it an institute for our politicians, old as well as young." – Thomas Jefferson on Adams's *Defence of the Constitutions*



Paradise Lost

MILTON, JOHN.
*Paradise Lost. A Poem
Written in Ten Books.*

London: [Samuel Simmons for]
Peter Parker, Robert Boulter &
Mathias Walker, 1667.

Quarto. Contemporary blind-ruled
calf. Minor worming to outer margin
of preliminaries, title stained and with
repaired tear, closed tear to Oo2, small
burn hole to Rr2 and Rr3. Minor
rubbing, some wear to head of spine.
Half morocco case.

Provenance: **Anne Chetwood, early
inscription on front blank; Martha
Shipton with inscription dated 1782 on
front blank;** Sotheby's 24-25 July 1961,
lot 318; Robert S. Pirie.

Wing M-2137.

First edition. This is a very rare example of *Paradise Lost*
with the contemporary binding untouched and with a
1667 title page. This volume has been signed by women
who owned it in the 16th and 17th centuries.

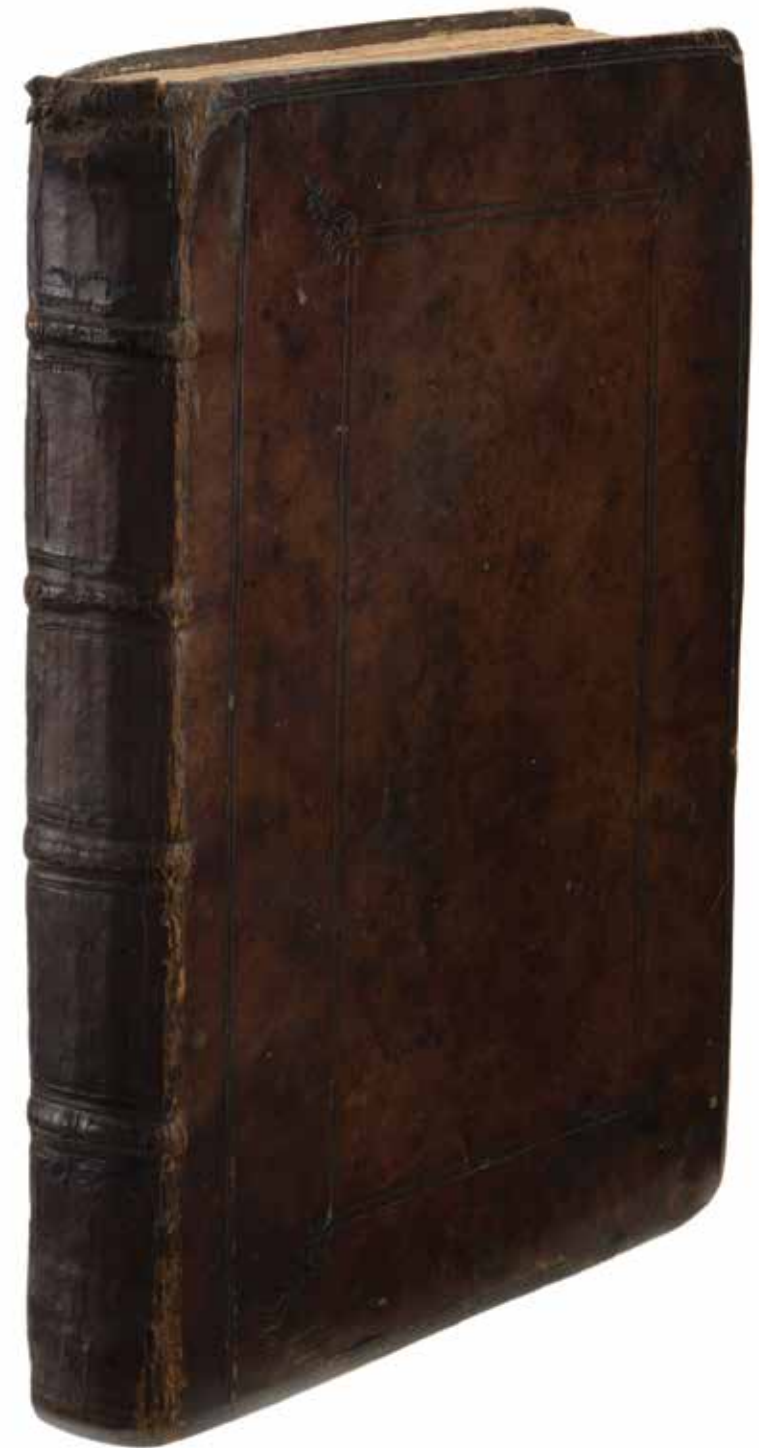
Samuel Johnson wrote of *Paradise Lost*, "The characteristic quality
of his poem is sublimity. He sometimes descends to the elegant;
but his element is the great. He can occasionally invest himself with
grace; but his natural port is gigantic loftiness. He can please when
pleasure is required; but it is his particular power to astonish."
Thomas B. Macaulay hailed Milton as "the poet, statesman, the
philosopher, the glory of English literature, the champion and
martyr of English liberty."

Milton, who went blind in middle age in 1652, did not write
Paradise Lost by hand. Instead, he dictated it to family and friends
who served as his amanuenses. Each morning before rising from
bed, Milton was read to from the Hebrew Bible, and later in the
day he would dictate *Paradise Lost*, sometimes declaring impatiently
"I want to be milked."

This copy has the second of the two 1667 title pages, of a total of six
dated 1667 through 1669. The two 1667 title pages differ in the size
of type for Milton's name and in the rules and border. The likely
explanation is that "the border rules were damaged and reset while
the first title page was being printed. For the second title page,
Milton's name was printed in a slightly smaller type size because
there was slightly less space available for it" (Dobranski, "Simmons's
Shell Game: The Six Title Pages of *Paradise Lost*"). This copy
contains the added preliminaries including the errata, the short
notice from "The Printer to the Reader," "The Argument" (prose
summaries of the individual books), and "The Verse," in which
Milton argues against the English practice of rhyming line endings
in favor of blank verse, "Rime being no necessary Adjunct or true
Ornament of Poem or good Verse, in longer works especially, but
the Invention of a barbarous Age, to set off wretched matter and
lame Meeter."

**Examples of *Paradise Lost* with the 1667 title and in an untouched
period binding are rare.** Only one other such copy, an example
sold at Sotheby's in 1978, has appeared for public sale in the past
fifty years. As the first title page is unobtainable in a contemporary
binding, this is the most desirable example of *Paradise Lost* available.

"one of the greatest, most noble and sublime poems
which either this age or nation has produced" – Dryden on *Paradise Lost*



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.

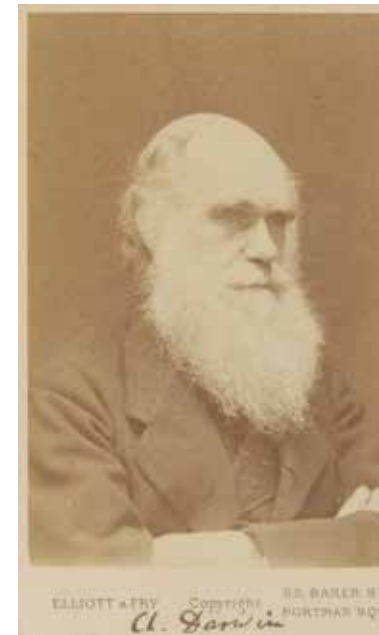
Signed by Charles Darwin on the mount. Elliott & Fry were leading portrait photographers in London, and this image is among the best-known portraits of Darwin.

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 'Ettv' 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

The Lincolns At Home in Springfield Abraham Lincoln with His Sons Willie and Tad

(LINCOLN,
ABRAHAM.)
Whipple, J. A.

*Photograph portrait
of Lincoln and his sons
Willie and Tad at their
home in Springfield,
Illinois.*

Boston: J. A. Whipple, summer
1860.

Albumen print (13 ¼ x 11 ½ in.),
original printed mount with Whipple
imprint and title "Home of Abraham
Lincoln," early erroneous inscription
"Original photograph made in 1858 or
1859." Minor wear and soiling, crease at
upper right.

Ostendorf, *Lincoln's Photographs* O-38.

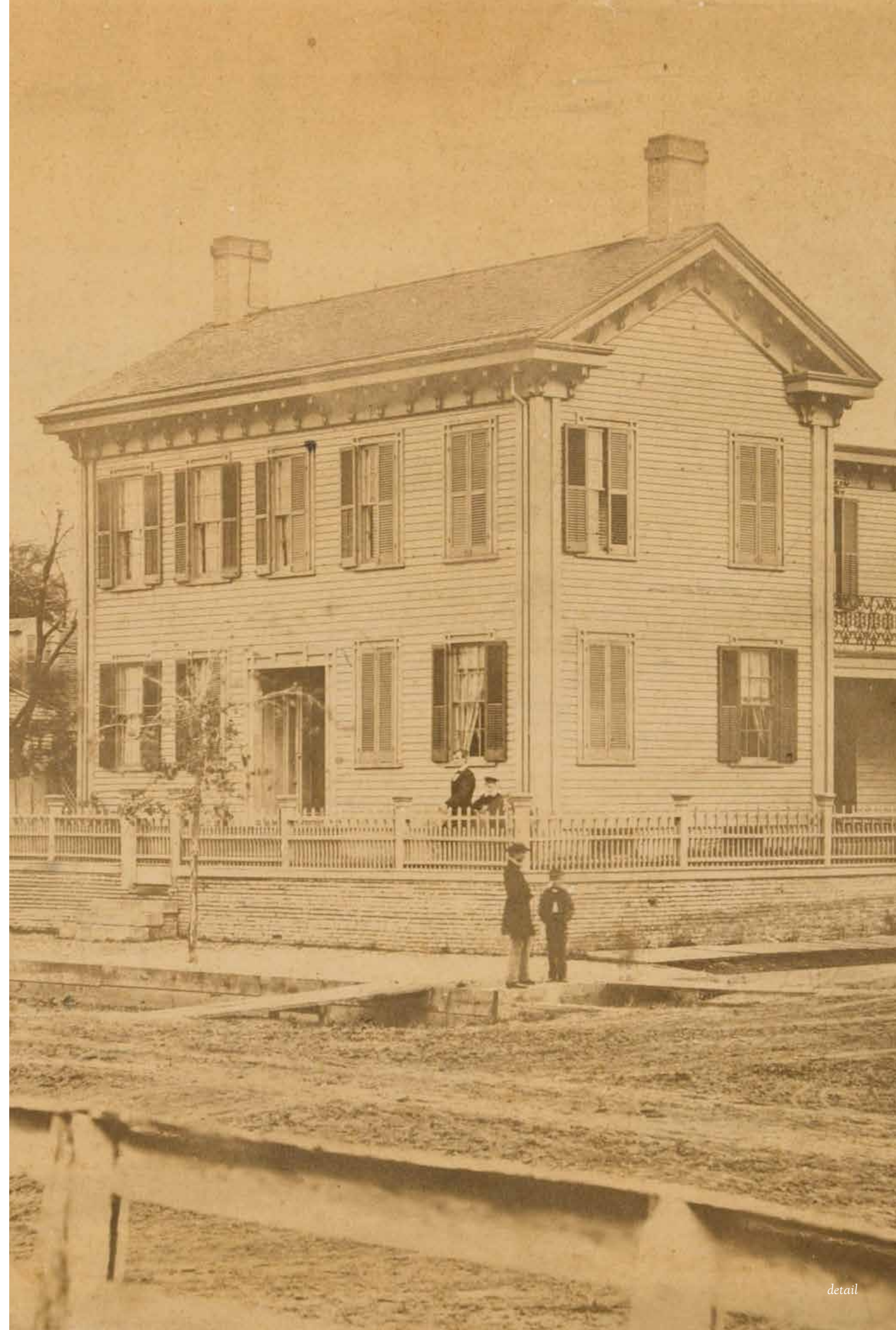
Abraham Lincoln at his home in Springfield. "Lincoln stands on the terrace of the only house he ever owned. He called it his 'little brown cottage' and bought it for \$1500 in 1844 from the Reverend Charles Dresser, an Episcopal rector who had married the Lincolns in 1842. Here Lincoln's sons Eddie, Willie, and Tad were born, and here he was living when elected President" (Ostendorf). Lincoln stands with his sons Willie and Tad, who is barely visible behind a post.

Lincoln left Springfield for Washington on February 11, 1861. In his farewell address, he told the people of Springfield, "My friends, no one, not in my situation, can appreciate my feeling of sadness at this parting. To this place, and the kindness of these people, I owe everything. Here I have lived a quarter of a century, and have passed from a young to an old man. Here my children have been born, and one is buried. I now leave, not knowing when, or whether ever, I may return, with a task before me greater than that which rested upon Washington. Without the assistance of the Divine Being who ever attended him, I cannot succeed. With that assistance I cannot fail. Trusting in Him who can go with me, and remain with you, and be everywhere for good, let us confidently hope that all will yet be well. To His care commending you, as I hope in your prayers you will commend me, I bid you an affectionate farewell."

The photographer, John Adams Whipple (1822-1891) was a pioneering American photographer and inventor who owned a successful photography studio in Boston. "Whipple was instrumental in the development of the glass negative/paper positive process in America" (*Encyclopedia of Nineteenth-Century Photography*).

Lincoln was chosen as the Republican nominee for the presidency on May 18, 1860. Whipple journeyed to Illinois that summer to photograph the rising political star at his home in Springfield. **This rare large-format print bears Whipple's imprint and address.**

Large-format photographs of Abraham Lincoln and his family are rare.



Relics of Abraham Lincoln In Life and In Death

LINCOLN,
ABRAHAM.

A superb collection
of manuscripts signed by
Lincoln and relics related
to Lincoln’s death.

1864-1865.

Letters, documents, a newspaper, and
relics from Lincoln’s deathbed (see
detailed report at right). Generally in very
good condition. Handsomely framed
using archival materials, silk mat with
multiple windows, black lacquer frame.
An attractive display piece.

Provenance: Elizabeth Hutter, benefactor
of Union military hospitals, Civil War
philanthropist, and “one of the very
best friends of the soldiers,” as Abraham
Lincoln called her; her brother Jacob
Shindel, Assistant Quartermaster of
Volunteers; William T. Clark, in whose
room Lincoln died. See description for
details.

Lincoln intervenes on behalf of “one of the very best
friends of the soldiers.”

Elizabeth Hutter was one of the most prominent Northern
women in the fight to preserve the Union. During the Civil War,
Elizabeth and her husband provided food and supplies to Federal
recruits and volunteered at military hospitals. After First Bull Run
and Gettysburg, Elizabeth traveled to the battlefields to aid the
wounded, once under a special pass courtesy of Lincoln. She co-
chaired a committee of the June 1864 Great Central Fair to raise
funds for the U.S. Sanitary Commission, raising \$250,000 for
Union military hospitals. Lincoln himself attended the grand event
in Philadelphia. Elizabeth is known to have met and corresponded
with Lincoln on a number of occasions. In 1863 she secured
Lincoln’s endorsement of her
proposed earmuffs to warm
soldiers’ ears!

In October 1864, Secretary
of War Edwin Stanton
appointed Elizabeth Hutter’s
brother, Jacob A. Shindel, as
Assistant Quartermaster of
Volunteers with the rank of
Captain. According to that
appointment (item D), Jacob
was to report to Maj. Gen.
Edward Canby, commander
of the Military Division of
Western Mississippi, based in
New Orleans.

Mrs. Hutter visited Lincoln
in the White House on
November 4, 1864 to discuss
her ideas about establishing
homes for war orphans
(Lincoln Day by Day). At that
meeting she also intervened
on behalf of her brother to
secure him a better posting.

“Please accept the enclosed & sent mementoes of the death of our
late president believing you will appreciate their historic value”

This collection includes a note signed by Lincoln instructing
Stanton to receive his friend, declaring, “I really wish Mrs. Hutter
to be obliged in this case. She is one of the very best friends of
the soldiers ...” (item A). At the same time Lincoln submitted a
document to the Quartermaster General’s office in support of the
appointment (item C).

Stanton acceded to Lincoln’s wishes, for the following day Lincoln
amended the appointment (item D), writing “Capt. Shindel will
report to Gen. W. T. Sherman, instead of to Gen. Canby as within
directed. A. Lincoln Nov. 5. 1864.” William Tecumseh Sherman
had recently captured Atlanta and was about to commence the
March to the Sea.



Three Lincoln autographs helping Mrs. Hutter and her brother

RELICS OF LINCOLN'S ASSASSINATION

Six months later, John Wilkes Booth assassinated Lincoln at Ford's Theatre on April 14, 1865. The mortally wounded president was carried across the street to the boarding house at 453 Tenth Street and placed in the room of William T. Clark. Clark, a clerk at the Quartermaster General's office, was out celebrating the end of the war. Lincoln died in the morning of April 15. When Clark returned, he "found his room in shambles. That night he climbed into Lincoln's deathbed and fell asleep under the same coverlet that warmed the body of the dying president." Several days later, in a letter to his sister, Clark observed that "Everybody has a great desire to obtain some memento from my room so that whoever comes in has to be closely watched for fear they will steal something. I have a lock of his hair ... also a piece of linen with a portion of his brain, the pillow case upon which he lay when he died ..."

(Swanson, *Manhunt*, pp. 143-145).

Careful to preserve relics of the martyred president's death, Clark shared several objects with a friend at the Quartermaster General's office. The collection includes Clark's April 24 letter to his friend M. B. Lichty, written from the very house where Lincoln died (**item E**). The relics listed in that letter, and present here, include feathers from Lincoln's pillow (**item F**), a blood-stained bandage from Lincoln's head (**item G**), and a piece of the crepe hung on the boarding house door announcing for the first time Lincoln's death (**item H**). Lichty immediately forwarded the relics to Governor A. G. Curtin of Pennsylvania (**item J**), who in turn presented them to Elizabeth Hutter in Philadelphia, who treasured the mementos of her friend and ally Abraham Lincoln.

The collection comprises:

A. LINCOLN, ABRAHAM. *Autograph note signed to Edwin Stanton.* The White House, 4 November 1864. 2 x 3 ¼ in. card. Mounted to larger leaf on which is written: "Note from President Lincoln to the Secretary of War November 4, 1864."

Lincoln instructs Edwin Stanton, "**I really wish Mrs. Hutter to be obliged in this case. She is one of the very best friends of the soldiers – Hon. Sec. of War please see her. Nov. 4, 1864 A. Lincoln.**"

B. Quartermaster General's Office. *Document signed by Col. George Rutherford.* Washington, October 31, 1864. One page.

This document, headed in manuscript "Appointment," instructs Capt. Shindel to execute a bond in the amount of \$10,000, to be forwarded to the Quartermaster General's Office, and for Shindel to then report to Maj. Gen. Canby in New Orleans.

C. LINCOLN, ABRAHAM. *Autograph endorsement signed,* a panel from the verso of a Pennsylvania document heading "Guaranty," on which Lincoln writes, "**Submitted to the Quartermaster General A. Lincoln. Nov. 4, 1864.**"

This document may be related to the requirement that Shindel post a bond to secure his position in the Quarter Master General's office.

D. LINCOLN, ABRAHAM. *Autograph endorsement signed on Document Signed by Edwin Stanton as Secretary of War appointing Jacob A. Shindel Assistant Quartermaster of Volunteers with the rank of Captain, dated October 5, 1864.* 8 x 10 in. The document notes that Shindel is to report "in person" for duty to Maj. Gen. Edward R. S. Canby, commander of the Military Division of Western Mississippi, based in New Orleans. Original folds.

"I really wish Mrs. Hutter to be obliged in this case. She is one of the very best friends of the soldiers" – *Lincoln to Stanton*

Lincoln writes: "**Capt. Shindel will report to Gen. W. T. Sherman, instead of to Gen. Canby as within directed. A. Lincoln Nov. 5. 1864.**" Sherman had recently captured Atlanta. Days after Lincoln wrote this order, Sherman burned Atlanta to the ground and launched his Savannah campaign, the famous March to the Sea.

E. (LINCOLN ASSASSINATION.) CLARK, WILLIAM T. *Autograph letter signed to "Friend Lichty."* Washington, 453 10th Street, April 24, 1865. One page. Clark writes to his coworker from the house where Lincoln died: "Please accept the enclosed & sent mementoes of the death of our late president believing you will appreciate their historic value. The feathers are from the pillow on which his head lay while breathing his last. The pieces of cloth are from bandages that were on his head and the crepe is a portion of the piece which hung on the front door of the house, a moment after his death, the first to notify the people of the sad event."

F. (LINCOLN ASSASSINATION.) *Two feathers "from the pillow on which his head lay while breathing his last."*

G. (LINCOLN ASSASSINATION.) *Two pieces of cloth "from bandages that were on his head," one of them stained with Lincoln's blood.*

H. (LINCOLN ASSASSINATION.) *Crepe, "a portion of the piece which hung on the front door of the house, a moment after his death, the first to notify the people of the sad event."*

I. (LINCOLN ASSASSINATION.) *Philadelphia Inquirer, April 20, 1865.* Black-bordered mourning edition with an illustrated account of Lincoln's funeral.

J. (LINCOLN ASSASSINATION.) LICHTY, M. *Autograph letter signed to A. G. Curtin, Governor of Pennsylvania.* Washington, April 28, 1865. Two pages.

Lichty sends to Governor Curtin "the enclosed relics ... of the great and good man Abraham Lincoln." He writes in part, "The piece of bandage, dyed with the life-blood of our lamented Chief Magistrate, is cut from a towel, that bound up his bleeding wound. The little symbol of mourning [the crepe], the first in all this land, to announce that Abraham Lincoln was dead. The few feathers, enclosed, are from the pillow upon which his head lay ... William T. Clark, a fellow clerk, from whose hands I received these sad tokens, was one of the occupants of the room, wherein the good man Abraham Lincoln breathed his last ..."

K. (LINCOLN ASSASSINATION.) *Envelopes containing the relics.* On the first envelope is printed "Commonwealth of Pennsylvania Department of Soldier's Orphans" (one of Hutter's chief causes) and written in manuscript "Mementoes of the death of President Lincoln." The second envelope is likewise identified in an early hand "Lincoln's relics. Property of Colonel J. M. Shindel 131 South 8th Street, Lebanon Pennsylvania." It is evident that Governor Curtin presented the relics to the influential Pennsylvanian Elizabeth Hutter, knowing of her long connections with Lincoln, and that the relics then passed down in the Shindel family.

This is a magnificent collection documenting Lincoln's generosity to his friends and the veneration in which Americans held him, in life and in death.

The Faces of the Confederacy

(CIVIL WAR.)

An Extraordinary Pair of Confederate Photograph and Autograph Albums of Dr. R. L. C. White, with his signature dated December 23, 1859 in the first volume.

Lebanon, Tennessee, 1859-1862.

117 leaves with 125 mounted oval salt prints (approx. 2 ½ x 3 ½ in.) and signatures and inscriptions of 139 fellow Cumberland University students and faculty. Two volumes. Original black and brown roan, gilt-stamped "Autographs," all edges gilt, expertly rebaked, one volume preserving the spine. Some fading to photographs, occasional stains, but with the photographs generally in good condition and in the attractive original albums. Half morocco case.



This is a unique photographic record of more than 100 young men, from across the South, most of whom fought for the Confederacy. The collection comprises 125 rare salt prints made in 1859-1862. All but eight of the men represented in these albums went on to serve in the Confederate military, in a total of 88 units. Four fought for the Union, and four remained neutral. 13 were killed in action, 24 were wounded in action, and 24 became prisoners of war. The men fought in many of the war's major engagements including Gettysburg, Chickamauga, Shiloh, Chancellorsville, and others.

R. L. C. White (1844-1909) entered Cumberland University at age 16 in 1859. Over the next three years, he assembled in these albums the photographic portraits and/or autographs of 139 fellow Cumberland University students and faculty. In 1862 White enlisted in Company K, 8th Tennessee Cavalry, the "Cedar Snags," which served as escort to Gen. Nathan Bedford Forrest and later Gen. John B. Hood. Many of those from White's hometown of Lebanon organized themselves into a militia unit called the Lebanon Greys, later Company H, 7th Tenn., led by Col. Robert Halton. A number of the young men are in the militia uniform of the Lebanon Greys or Wilson Blues. Other classmates went home to join the soldiers of their own states including Texas, Alabama, Mississippi, Arkansas, Missouri, Georgia, and Virginia.

A Superb Collection of 125 Salt Print Portraits

White, who went on to become a physician and a newspaper editor, has annotated these volumes with the units and fates of a number of his Cumberland friends and acquaintances, one-quarter of whom became casualties. This collection was the source for the images in Floyd & Gibson, *The Boys Who Went to War from Cumberland University: 1861-1865* (Gettysburg, 2001), which provides biographical sketches of the young men. Among the many noteworthy men and amazing stories represented in these volumes are:

- Lt. Gen. A. P. Stewart. A faculty member at Cumberland, Stewart was one of the leading figures in the Army of Tennessee and was Polk's successor as corps commander during the battle for Atlanta. Stewart was with Johnston when he finally surrendered bringing the war to a close. This may be the earliest extant photograph of Stewart.
- Lt. Andrew Willis Gould. Gould famously considered himself dishonored by his commanding officer Nathan Bedford Forrest, who accused him of losing two captured Union guns. In the ensuing confrontation Gould shot Forrest and was fatally stabbed in return.
- Sgt. John Ferris. Ferris was nominated for the Confederate Roll of Honor for his actions at the battle of Murfreesboro.
- Lt. Elisha Dismukes. Severely wounded at Second Manassas, Dismukes recovered and was wounded again at Gettysburg, where he was captured. After being released in a prisoner exchange, he rejoined his unit yet again at Petersburg before finally surrendering there at war's end.

Salt print photographs, prized by collectors today, reached their greatest popularity in the late 1850s, when they were eclipsed by albumen photographs. Salt prints of Confederate soldiers are notoriously scarce, and a collection of this size is truly remarkable.

This collection, representing the entire breadth of the Confederacy and set in the context of autograph inscriptions often reflecting the sitters' youthful ideals and aspirations, is worthy of the finest collections of the history of the Civil War, the South, and photographic history.



“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.

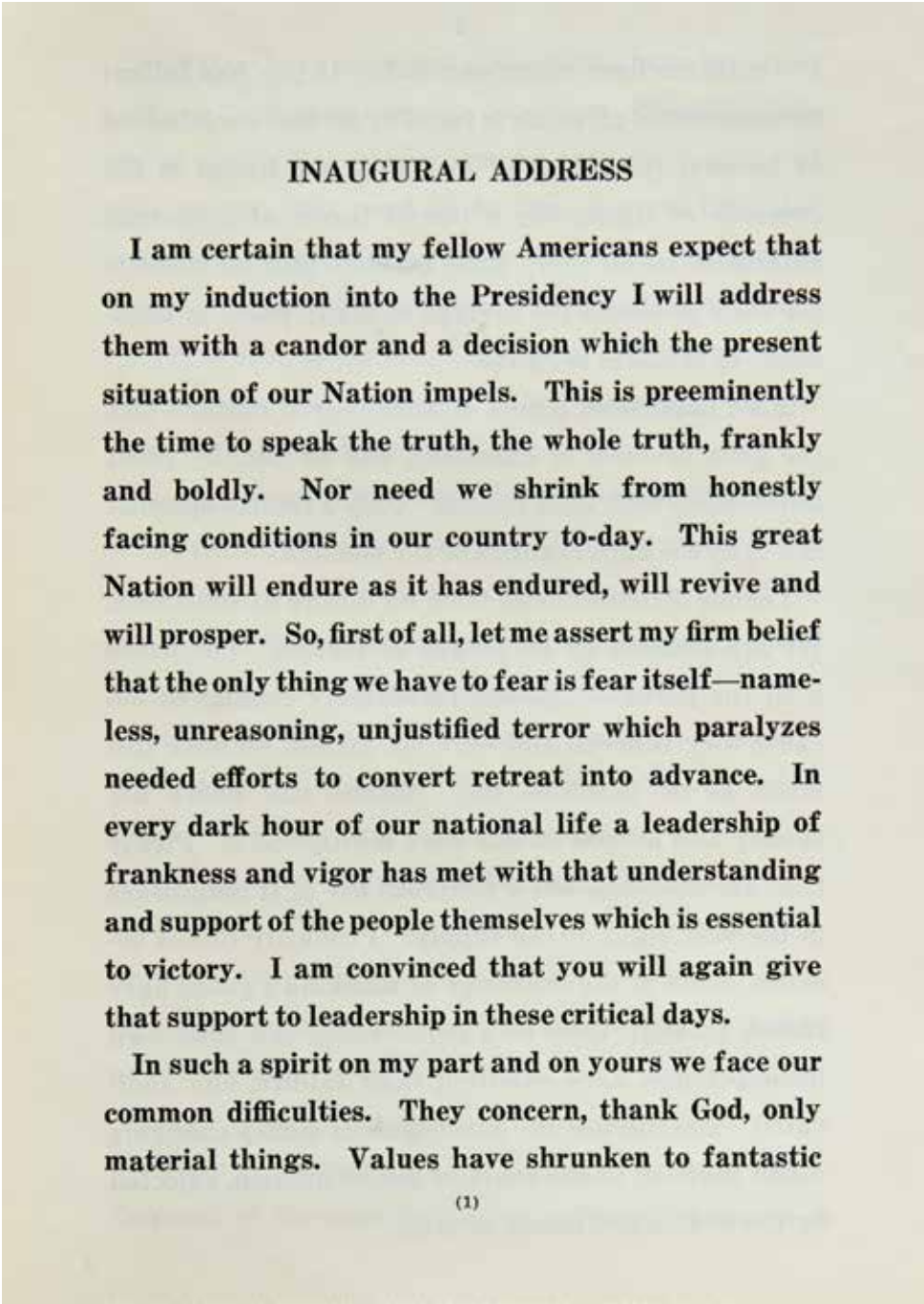
This celebrated speech represents **a defining moment in American economic history and the dawning of the modern era of the federal government**. The 20-minute speech was broadcast over radio to a nation that had repudiated Hoover’s policies and elected Roosevelt in hopes of pulling America out of the 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



“Here the Allies stood and fought against tyranny in a giant undertaking unparalleled in human history.” – Ronald Reagan

(D-DAY.)
ASSOCIATED PRESS.
Teletype covering the Normandy landings on D-Day.

5 and 6 June 1944.

More than 130 feet of teletype paper in total, comprising 6 strips, each 8 ½ inches wide, in sections of varying length. Folded down into flat sections 18 inches in length. Minor wear, occasional short tears, faint red ink stain along one edge, last section with full horizontal tear across the text. Half morocco case.

First announcement of the D-Day landings, perhaps the most important event of the 20th century.

This file of teletypes begins on the evening of June 5, 1944, with the recent Allied liberation of Rome. Early on June 6th, breaking news comes across the wire: “The German news agency Transocean says that the Allied invasion has begun.” The reports continue with the first Allied news of the invasion, bulletin 95PA: “Today is D-Day. Allied Armies have landed on the coast of France in the mightiest military invasion ever undertaken. Tough American parachute troops, hardened in the Italian campaign, were the first to land behind Hitler’s Atlantic wall.” The final report of the day is a summary provided by President Roosevelt: “Tremendous forces of Allied tanks and infantry landed this morning along the Normandy coast of France and have battered several miles inland.”

“It was unknowable then, but so much of the progress that would define the 20th century, on both sides of the Atlantic, came down to the battle for a slice of beach only 6 miles long and 2 miles wide” (Barack Obama).

The long-planned D-Day invasion was shrouded in secrecy. The D in “D-Day” stood simply for “day,” as the actual date of the amphibious landing was not fixed until immediately preceding the operation. It was of utmost importance that the Allies restrict information on the invasion on both sides of the Atlantic. Thus contemporary written information predating the invasion is essentially unobtainable.

The invasion of Normandy, codenamed Operation Overlord, was the largest seaborne invasion in history. The effect on public morale in the United States and Britain was enormous. The landing of troops on the ground gave Britain renewed vigor in a war that had badly sapped public spirits. The American the public had been long gearing up for the invasion, and its realization galvanized public support.

This fragile strip of paper is the earliest announcement of the greatest event of the 20th century: the beginning of the liberation of Western Europe and the defeat of Nazi Germany.

Inscribed by Hawthorne’s Friend, President-Elect Franklin Pierce, the Subject of the Book

HAWTHORNE,
NATHANIEL.
The Life of Franklin Pierce.

Boston: Ticknor, Reed and Fields, 1852.

Original brown cloth. Front free endpaper excised, else in fine condition.

BAL 7612. Clark, Nathaniel Hawthorne: A Bibliography A21.1.

First edition. This is an association copy of the greatest interest, inscribed and signed by the subject of the book, President-elect Franklin Pierce, lifelong friend of the author. Pierce has inscribed the book to the Ohio newspaper publisher Washington McLean: “For Washington McLean from Frank. Pierce Concord N.H. Feby. 5. 1853.”

Hawthorne and Pierce met at Bowdoin College and developed a close friendship. In 1846 Pierce played an important role in obtaining for Hawthorne the position of Surveyor of the Custom House in Salem with a salary of \$1200 per year. Six years later, **Hawthorne wrote this *Life of Franklin Pierce*, the campaign biography which helped win Pierce the 1852 presidential election.** After the election, Pierce made Hawthorne American Consul to the Port of Liverpool. This position allowed Hawthorne a substantial income and provided the inspiration for later works such as *The Marble Faun*, *Our Old Home*, and the *Italian and English Notebooks*.

In 1863 Hawthorne dedicated his *Our Old Home* to Pierce. His publisher and others warned Hawthorne against dedicating the work to Pierce, due to the strong public feelings against Pierce’s faction of the Democratic Party, which was viewed as pro-slavery. Insisting upon the dedication, Hawthorne wrote:

“I find that it would be a piece of poltroonery in me to withdraw either the dedication or the dedicatory letter. My long and intimate personal relations with Pierce render the dedication altogether proper, especially as regards the book ... and if he is so exceedingly unpopular that his name ought to sink the volume, there is so much more the need that an old friend stand by him.”

Association copies of such personal interest linking great American political and literary figures are rarely encountered.

The great Stephen Wakeman, Carroll Wilson, and Parkman Dexter Howe collections all had copies of this title inscribed by Hawthorne, but none included a copy inscribed by Pierce. No other examples appear in the auction records of the past fifty years.

“masterpieces of the photographic art” – Albert Einstein on Marcel Sternberger’s portraits

LOEWENTHEIL,
JACOB. *The Psychological
Portrait: Marcel
Sternberger’s Revelations
in Photography*. Foreword by
Phillip Prodger.

New York: Skira Rizzoli, 2016.

Original boards. 210 pages. 206
photographs. 8 ¼ x 10 ¼ in. Newly
published.

First edition, one of 100 copies of the Deluxe Estate Edition, signed and numbered by the author and accompanied by your choice of one of four 8 x 10 inch archival pigment photographs (Einstein, Freud, Shaw, or Kahlo).

This new book is the definitive work on Marcel Sternberger, a neglected giant of 20th-century portrait photography. Few photographers “matched Sternberger’s determination to create what we might in retrospect call pathognomic portraits. Between the lively expressions he captured and the minimalist lighting he used to reveal them, one might argue that **there is hardly a more recognizable portraitist in the history of photography**” (Philip Prodger, Head of Photographs, National Portrait Gallery, London).

“It was the golden age of photojournalism, but [Sternberger’s] photographs—including of some of the most celebrated political leaders, artists, and intellectuals of the time—were meant not only to document, but to tease out and capture his subjects’ personalities: FDR looking elegant and determined (his image on the dime was produced from one of Sternberger’s shots); a humorless Freud who, Loewentheil writes, ‘could easily have discerned the psychology taking place on both sides of the lens, [still] even he was not immune to its effects’; Frida Kahlo smiling beatifically, a flower crown fixed to her hair and mystery behind her eyes; Albert Einstein looking impish (of his portrait, he wrote, ‘It seems quite amazing to me that you could present this subject so appetizingly’). Sternberger’s portraits revealed intimate, rarely-observed characteristics of these well-known figures, who were accustomed to managing their public personae; his image of father and daughter Jawaharlal Nehru and Indira Gandhi sitting together, for example, shows them emanating mutual love and respect” (New York Review of Books).

“This brilliant monograph by art scholar Jacob Loewentheil is a welcome appreciation and analysis of the work of the great portrait photographer Marcel Sternberger, who died in a 1956 car crash while on his way to visit his legendary friends (and his camera’s great subjects) Frida Kahlo and Diego Rivera. Indeed, many of Sternberger’s portraits have become part of our global sensibility—the famed, darkly backgrounded images of Sigmund Freud, Albert Einstein, Franklin Delano Roosevelt, George Bernard Shaw, Kahlo and Rivera, Jawaharlal Nehru, Indira Gandhi and countless other European, Asian and American luminaries, who literally shaped their times” (Matt Damsker, I Photo Central).

“the first time I have seen the real me ... behind the mask.” – Diego Rivera



“This definitive monograph has 206 photographs, sketches, notes, and contact sheets along with a manual for portrait technique. More than just pictures, the book also tells the fascinating story of a Jewish refugee who defined modern portrait iconography way before his time” (American Photo). In addition to containing Sternberger’s extraordinary photographs, this volume presents descriptions of many of his interviews during portrait sessions with prominent figures including Albert Einstein, Franklin Delano Roosevelt, Sigmund Freud, George Bernard Shaw, Diego Rivera, Frida Kahlo, Jawaharlal Nehru, and Indira Gandhi.

This deluxe signed and numbered edition is accompanied by a choice of one of the following classic photographs by Marcel Sternberger, the Deluxe Estate Edition, with stamp of authenticity on the verso:

Albert Einstein, New Jersey, 1950. 8 x 10 in. archival pigment print.

Sigmund Freud, London, 1939. 8 x 10 in. archival pigment print.

George Bernard Shaw, London, 1939. 8 x 10 in. archival pigment print.

Frida Kahlo, Mexico, 1952. 8 x 10 in. archival pigment print.

A Major Collection of Sigmund Freud, His Circle, and His Publishing House

FREUD, SIGMUND.

A Collection of nearly 500 volumes and more than 250 letters, prints, photographs, memoranda, ephemera, and other objects.

1880s-1940s.

More than 750 items. Most in original bindings and in very good condition.

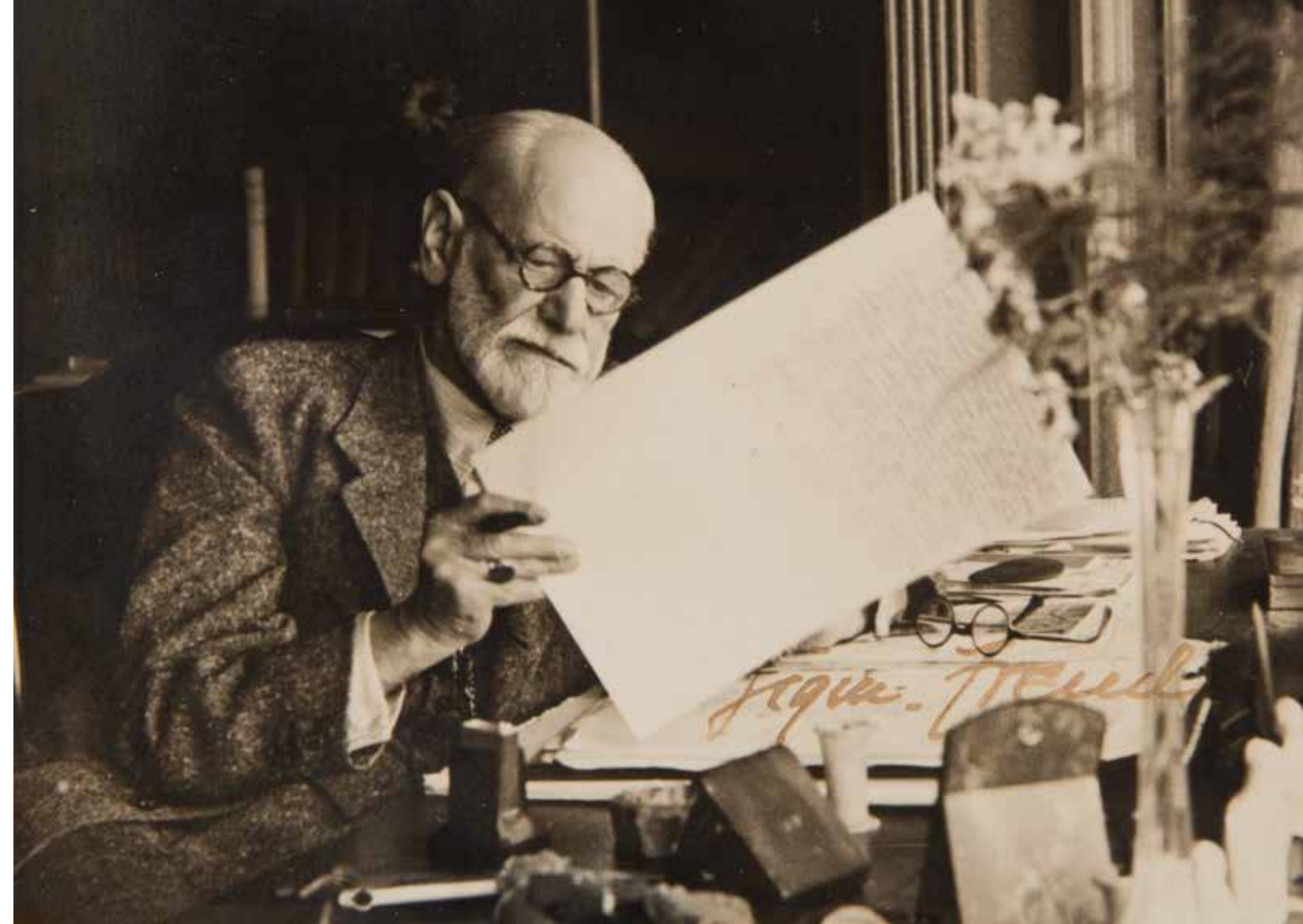
This enormous collection documents the works, life, and circle of Sigmund Freud, one of the towering figures of the 20th century. Freud was an originator of modern psychology and the father of psychoanalysis. His pioneering clinical techniques continue to exert a profound influence on psychotherapy. His theories of personality, identity, consciousness, the unconscious, sexuality, desire, memory, childhood, conflict, and human behavior have shaped discourse in countless fields for more than a century.

“Few figures have had so decisive and fundamental an influence on the course of modern cultural history as Sigmund Freud” (Library of Congress). Freud’s ideas and his conception of mankind have profoundly influenced culture, the arts, and science. His theories have provided fertile ground for literary and historical theory. They have inspired novelists and poets, artists and musicians, playwrights and filmmakers. Freud’s understanding of the mind and personality continue to shape our views, and his language has entered everyday usage and become part of daily life. Freud’s work and legacy remain the subject of intense debate. “The controversy which exists in relation to Freud is more heated and multi-faceted than that relating to virtually any other post-1850 thinker (a possible exception being Darwin)” (IEP).

Painstakingly formed over nearly thirty years, the collection fully documents the history, writings, and ideas of Freud and his followers, and their publication and dissemination, making it an invaluable research tool for the study of the 20th century.

The collection comprises:

Freud’s works. A tremendous, comprehensive run of Sigmund Freud’s published works, representing most of the author’s works published in his lifetime, usually in multiple editions. 1880s-1940s. Freud was not only the dominant figure in the history of psychoanalysis but also its most prolific author, publishing scores of works. The collection includes an extensive run of Freud’s works in their original printed wrappers. The dazzling run of 22 rare offprints by Freud is likely the largest in private hands. Many of these items are present in unique or rare forms ranging from galley proofs to presentation and association copies.



Iconography. An important collection of Freud portraits. 1914-1939. These portraits show Sigmund Freud as an icon of 20th-century thought and culture, as a subject for distinguished artists, as a private individual, and as he presented himself through his publishing arm, the Internationale Psychoanalytische Vereinigung (IPV). Portraits include etchings, lithographs, bronze relief medallions, and photographs. A number of these objects are signed by Freud.

Manuscripts by Freud. A collection of autograph items representing Freud at key moments in his career. 1883-1932. The Freud autograph items range from his early years as a medical doctor in Vienna to the publication of *Die Traumdeutung* to his public recognition as a leading thinker and his last days.

Manuscripts relating to Freud. A collection of more than 20 letters by members of Freud’s circle and other leading thinkers. 1922-1956. A few examples include Karl Abraham (seeking an analyst in Berlin and mentioning Sandor Rado and Hans Sachs), Franz Alexander (concerning the troubles in America in regard to the perception of psychoanalysis), Sandor Ferenczi (on poetry, with an original photograph of Ferenczi), Ernest Jones (to Sador Rado, concerning his biography of Freud), Theodor Reik (concerning a critique of Freud’s Dostoevsky paper), and Romain Rolland (stating that he cannot support Freud as a candidate for the Nobel Prize).

*“to us he is no more
a person but now
a whole climate of
opinion under whom
we conduct our
different lives”*

– W. H. Auden on Sigmund Freud

A Highly Important Sigmund Freud Collection

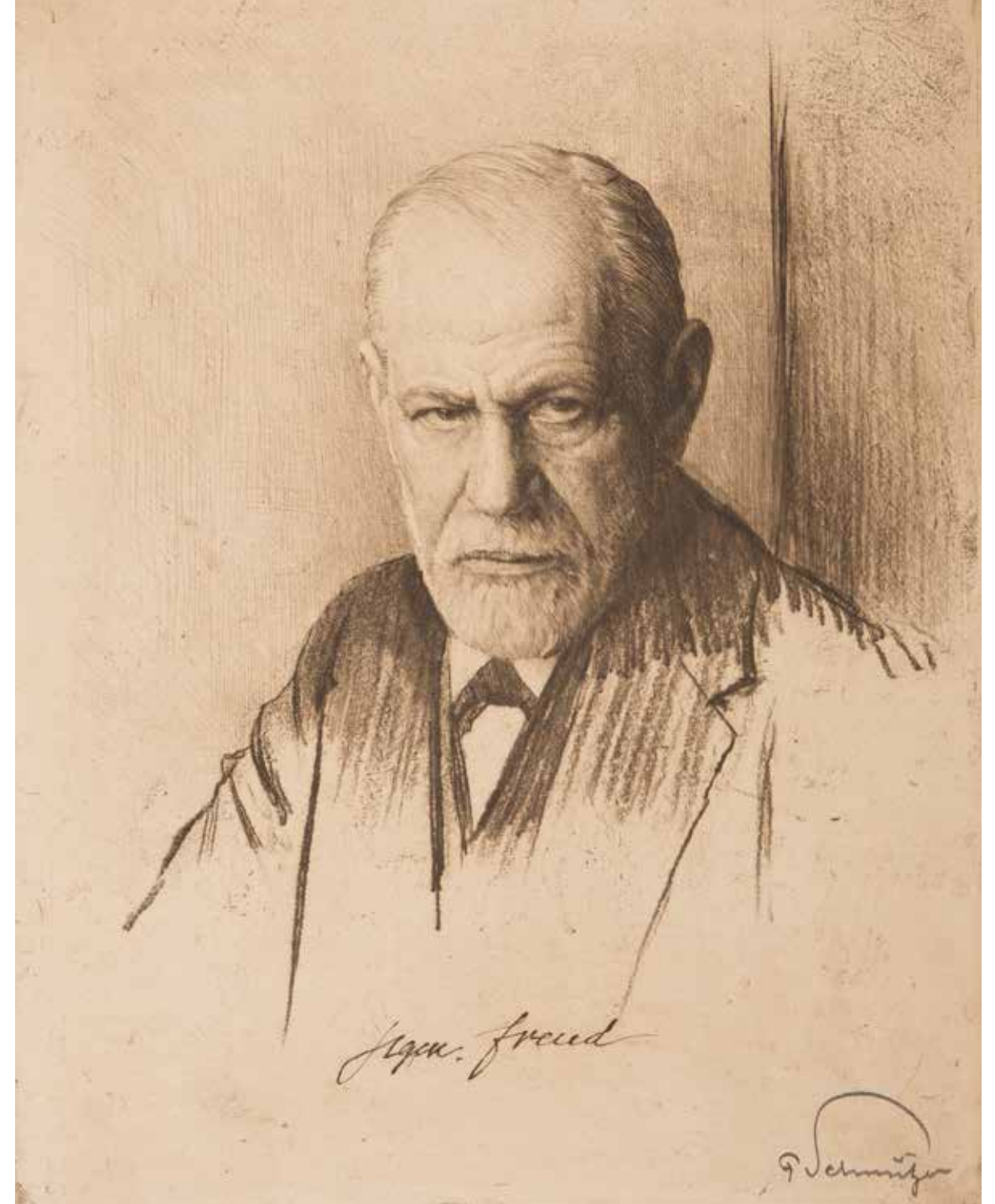
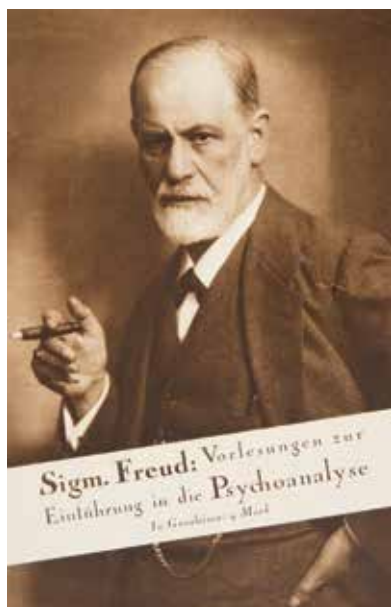
“What progress we are making. In the Middle Ages they would have burnt me; nowadays they are content with burning my books.”

– Freud to Ernest Jones (1933)

Freud's Library. A major collection of 80 works from Freud's library. 1908-1937. This is the largest single holding in private hands (and the third most extensive collection anywhere) of works from Freud's library. Most of the known books and offprints from Freud's library are at the Freud Museum in London and at Columbia University. Scattered smaller holdings are at the Library of Congress and the Freud Museum in Vienna. These items, written mainly in German and mainly offprints, cover a wide range of subjects of interest to Freud including psychoanalysis, homosexuality, mental disorders, sex, folklore, childhood, Jewish history, philosophy, anthropology, biology, and medicine. Provenance: the Vienna Psychoanalytical Society, donated by Freud from his personal library. In 1938 the Nazis dissolved the society and destroyed its library. These volumes were secretly preserved.

Rarities. The following selected rarities reflect a fraction of the collection's vast research and exhibition potential: galley proofs of Freud's "If Moses Were an Egyptian" and "On Narcissism," a presentation offprint of Jones's obituary of Freud, an inscribed copy of Mann's *Freud und die Zukunft*, a printed document announcing the formation of the IPV, a series of Otto Rank telegrams concerning Freud's first cancer operation, and countless others.

Archive of the Internationaler Psychoanalytischer Verlag (IPV). An enormous collection of IPV publications and related material comprising hundreds of pieces. 1919-1937. Sigmund Freud founded the IPV in 1919 to publish his own works and those of other psychoanalysts. He called the IPV "meine Schöpfung ... mein Kind" (my creation ... my child). Its importance for the worldwide growth of psychoanalysis cannot be overstated. This enormous collection, the most important in private hands, includes: nearly 200 publications of the IPV in original bindings, including many unique copies; 100 announcements, broadsides, flyers, advertisements, etc. relating to the IPS and its publications; 100 pieces of correspondence between the Verlag's directors (Otto Rank, A. J. Storfer, and Martin Freud) and the firm's bookbinder providing a wealth of detail on matters relating to publication of the IPV's books; and other important documents concerning the IPV's founding and its financial affairs.



Journals. A comprehensive collection of complete runs of leading journals of psychoanalysis. 1909-1941. These complete runs of leading psychoanalytic journals contain key writings by virtually all of the major thinkers in the field. They provide an essential resource for the study of the development and spread of psychoanalysis and Freud's ideas and influence.

This is a major research collection for the study of the 20th century. A detailed inventory is available on request.

“My boy, smoking is one of the greatest and cheapest enjoyments in life, and if you decide in advance not to smoke, I can only feel sorry for you”

FREUD, SIGMUND.

Autograph letter
signed "Freud" to
an unidentified
correspondent
"Honored Sir
and Dear Brother."

Vienna, 26 May 1921.

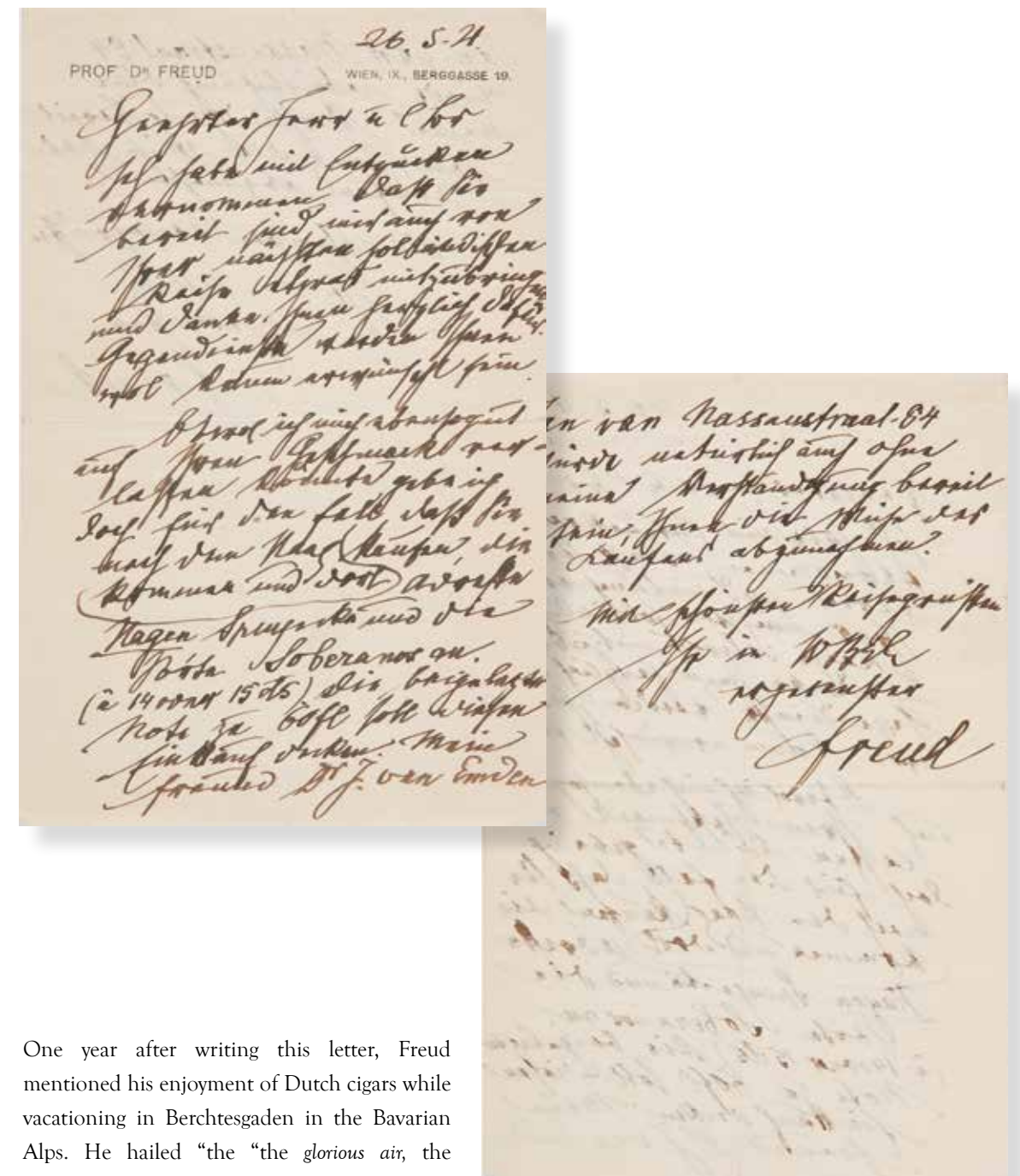
In German. Two pages on a single 8vo leaf. Very good condition.

Freud buys his favorite cigars. In this fine letter Sigmund Freud asks a friend visiting Holland to bring back his beloved Dutch cigars, writing in small part, “Although I could just as well rely on your taste, in case you get to The Hague and make the purchase there, I’ll give you the address Hagen Spinecka and the brand Soberanos (1400 [presumably a series of the Soberanos brand] 15 dozen). The enclosed 60 florin note is to cover this purchase.” In turn-of-the-century Vienna, the Austrian government maintained strict control over the tobacco industry, and Freud relied on friends to bring him the cigars he smoked endlessly.

Freud, who was rarely seen or photographed without a cigar, smoked twenty each day for most of his life. When Freud nephew Harry declined a cigar at age 17, the great man declared, “My boy, smoking is one of the greatest and cheapest enjoyments in life, and if you decide in advance not to smoke, I can only feel sorry for you” (Gay, *Freud: A Life for Our Time*).

Freud said late in life that cigars have “served me for precisely fifty years as protection and a weapon in the combat of life ... I owe to the cigar a great intensification of my capacity to work and a facilitation of my self-control” (Cohen, *Freud on Coke*). Freud’s close friend Hanns Sachs remarked that Freud “was so fond of smoking that he was somewhat irritated when men around him did not smoke. Consequently nearly all of those who formed the inner circle became more or less passionate cigar-smokers” (Sachs, *Freud: Master and Friend*).

Freud's cigars played a role in his psychoanalytic practice. Raymond De Saussure, a psychoanalyst who was himself analyzed by Freud in the 1920s, recalled the special role of the cigar in connecting the patient to his analyst sitting just out of view: "One was won over by the atmosphere of [Freud's] office, a rather dark room, which opened onto a courtyard. Light came not from the windows but from the brilliance of that lucid, discerning mind. Contact was established only by means of his voice and the odor of the cigars he ceaselessly smoked" (Ruitenbeek, ed., *Freud As We Knew Him*).



One year after writing this letter, Freud mentioned his enjoyment of Dutch cigars while vacationing in Berchtesgaden in the Bavarian Alps. He hailed “the “the *glorious air*, the water, the *Dutch cigars*, and the good food, all resembling an idyll as closely as one can get in this Central European hell.” Freud’s attachment to Dutch cigars was so great that he once observed that “there are plenty of fine cigars [in Holland]. In fact, I have sometimes thought of settling in Holland for that reason” (Punier, *Sigmund Freud: His Life and Mind*).

This letter is a wonderful relic of the life of Sigmund Freud, who is famously said to have declared, “Sometimes a cigar is just a cigar.”

“A Masterpiece of Descriptive Travel”

(ANSON, GEORGE).
WALTER, RICHARD,
ed. *A Voyage Round
the World, in the years
MDCCXL, I, II, III, IV.
By George Anson, Esq. ...
sent upon an expedition to
the South-Seas.*

London: for the author by John
and Paul Knapton, 1748.

Quarto. 42 folding copper engraved
maps, plans, charts, and views. Com-
plete with List of Subscribers and
Directions to Binder. Contemporary
calf, spine gilt, morocco labels. Expertly
rebacked preserving spine. An excellent
copy in a handsome period binding.

First edition of Anson’s voyage, one of the greatest accounts
of an 18th-century voyage. This is the deluxe “royal paper”
issue available at a premium to subscribers. “The copies
of the first edition, on royal paper ... were superior to any book of
the kind which had hitherto been published, and were unequalled
until Cook’s voyages appeared. Of the large paper copies, 350 were
taken by subscription” (Sabin 1629).

This is the official account of Anson’s voyage, undertaken to harass
the Spanish ships off South America, then at war with Britain.
Anson’s squadron ended up taking a number of prizes off the
Pacific coast, including a Spanish galleon off Manila carrying a
staggering 1.3 million pieces of eight!

“Anson’s voyage of 1740-44 holds a unique and terrible place
in British maritime history. [When] Anson reached the coast of
China in November 1742 he was left with one ship and a handful
of men, some of whom had ‘turned mad and idiots.’ The most
extraordinary part of the voyage was still to come, for despite his
losses Anson was determined to seize the treasure galleon that made
the annual voyage from Acapulco to Manila. Laden with Peruvian
silver, she was the ‘Prize of all the Oceans.’ In June 1743 Anson
intercepted the Nuestra Señora de Covadonga, and in a 90-minute
action forced her surrender. After refitting at Canton he returned
home the next year to find himself compared with Drake, and his
exploits with the long-remembered feats of arms against the Spain
of Philip II. ...

“In 1748 the long-awaited authorised account appeared under
the name of Richard Walter, chaplain on the Centurion, and
became a best-seller. Walter’s volume has formed the basis of all
accounts of Anson’s voyage from the mid-eighteenth century to the
present. The book, more fully illustrated than any similar work up
to that time, was both a stirring story of adventure at sea and an
exhortation to further Pacific enterprise” (Williams, *Prize of all the
Oceans: the Triumph and Tragedy of Anson’s Voyage Round the World*).

This is a wonderful copy of one of the great voyage books, in its
deluxe “royal paper” issue.

“The copies of the first edition, on royal paper ... were superior
to any book of the kind which had hitherto been published, and
were unequalled until Cook’s voyages appeared.” – Sabin



“This compilation
has long occupied a
distinguished position
as a masterpiece of
descriptive travel.
Anson’s voyage
appears to have been
the most popular
book of maritime
adventure of the
eighteenth century.”

– Hill

“The First and Greatest Classic of Modern Economic Thought”

SMITH, ADAM.

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

London: Strahan and Cadell, 1776.

Quarto. Two volumes. Contemporary calf, joints skillfully repaired, spines gilt, morocco labels, renewed. Half-title in Vol. II (as called for; not issued in Vol. I). Very minor browning and foxing. A near fine set.

Printing and the Mind of Man 221.
Rothschild 1897.

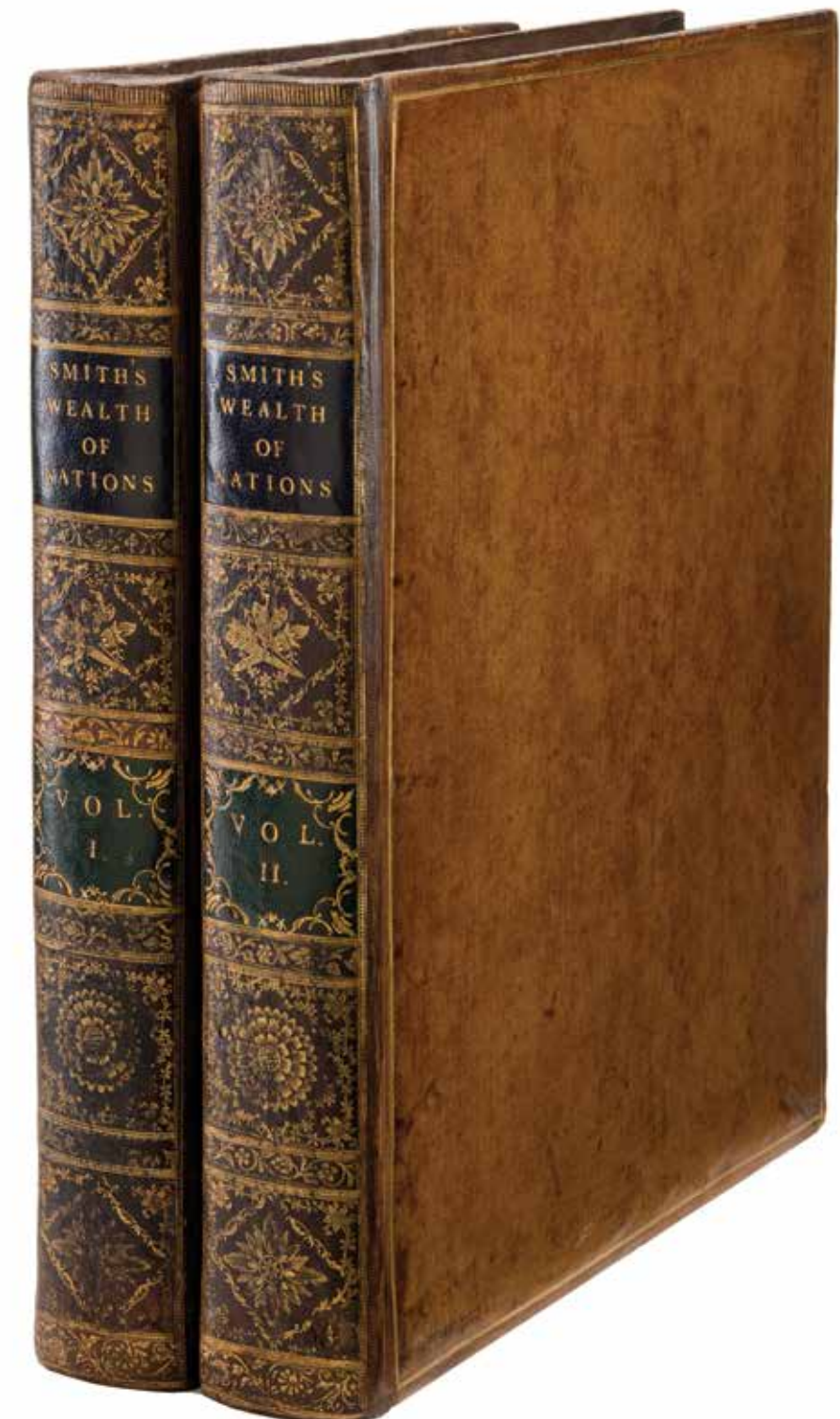
First edition of the most important book in the history of economics. Smith began *The Wealth of Nations* while traveling in France with David Hume in the 1760s. Hume, with whom Smith was a professor at Glasgow, recalled that at one point during the ten years that he devoted to the work, Smith was “cutting himself off entirely from human society.” Immediately on its publication in 1776, the book was hailed as a great success, and it sold out within weeks. “It is probable that no book can be mentioned which so rapidly became an authority both with statesmen and philosophers” (DNB).

The first comprehensive treatment of the subject of political economy, *The Wealth of Nations* accepted the French Physiocrats’ attacks on mercantilism but rejected their view that land is the whole source of wealth. Instead, Smith saw the labor of the nation as its lifeblood and identified the division of labor as the key to increased productivity. Labor, the standard of value, was the original determinant of price, which in advanced societies is also affected by wages, profit and rent, all treated in the first book. In the second book, Smith analyzes the nature, accumulation, and employment of capital, the growth of which brings an increase in productive labor. Smith concludes by attacking the mercantile system and advocating freedom of commerce and industry.

Smith’s *Wealth of Nations* has been the bible for generations of laissez-faire economists and political philosophers and is the cornerstone book of free-market theory. His individualistic view of political economy is neatly summarized in a famous quotation from the *Wealth of Nations*: “It is not from the benevolence of the butcher, the brewer, or the baker that we expect our dinner, but from their regard to their own interests. We address ourselves, not to their humanity, but to their self-interest.”

“Where the political aspects of human rights had taken two centuries to explore, Smith’s achievement was to bring the study of economic aspects to the same point in a single work. ... The certainty of its criticism and its grasp of human nature have made it the first and greatest classic of modern economic thought” (*Printing and the Mind of Man* 221).

“It is not from the benevolence of the butcher, the brewer, or the baker that we expect our dinner, but from their regard to their own interests. We address ourselves, not to their humanity, but to their self-interest.” – Adam Smith



Icon of American Capitalism

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

Cleveland, Ohio, c. 1857-1858.

Sixth-plate ambrotype (3 ¼ x 3 ¾ 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- 992).

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.

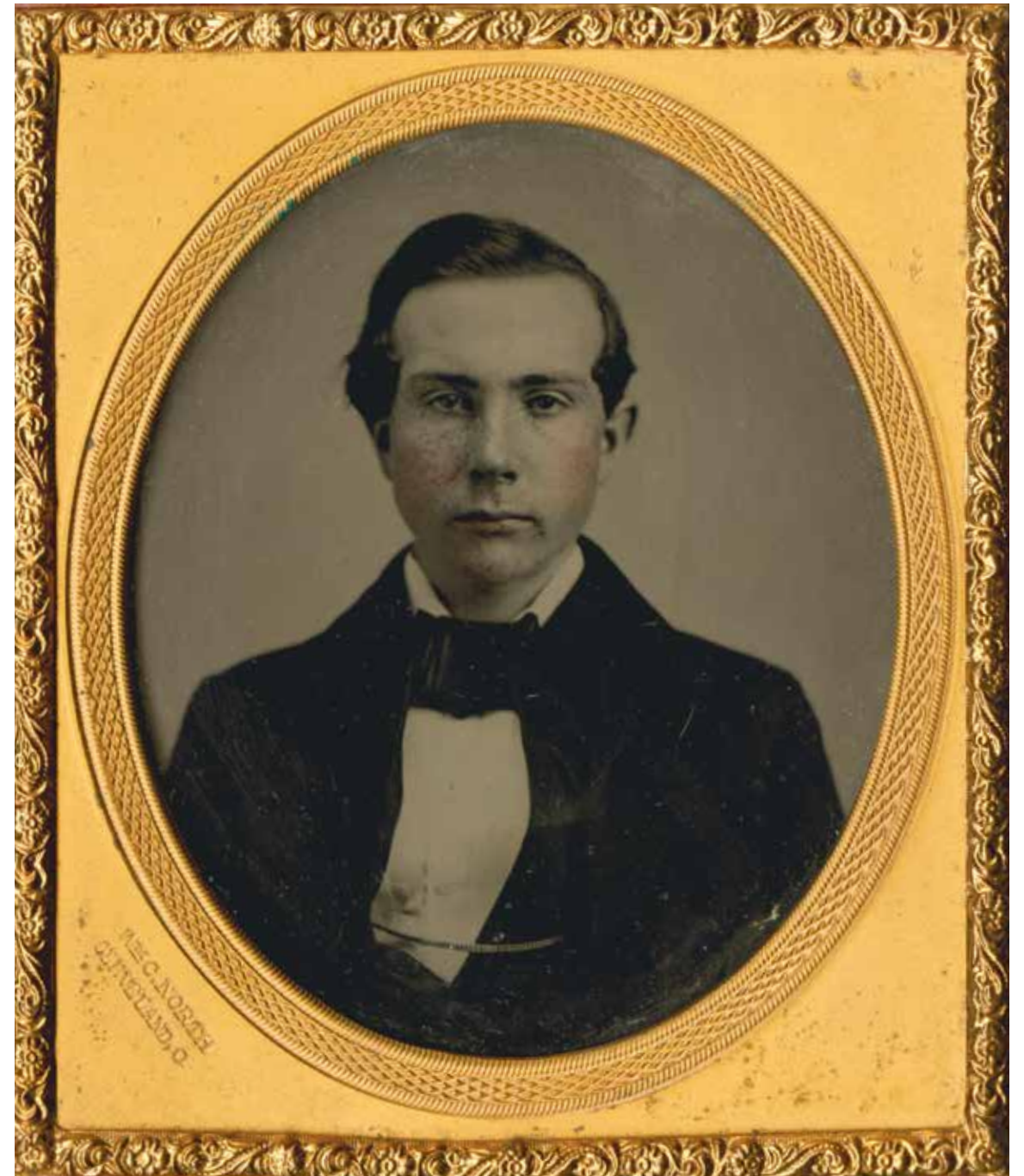
Rockefeller was the wealthiest man in history and the first great modern philanthropist. As a percentage of the United States economy, no other American fortune has ever come close to that of Rockefeller. Apart from the immense fortune he amassed (perhaps \$1 billion at the turn of the century) and the 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



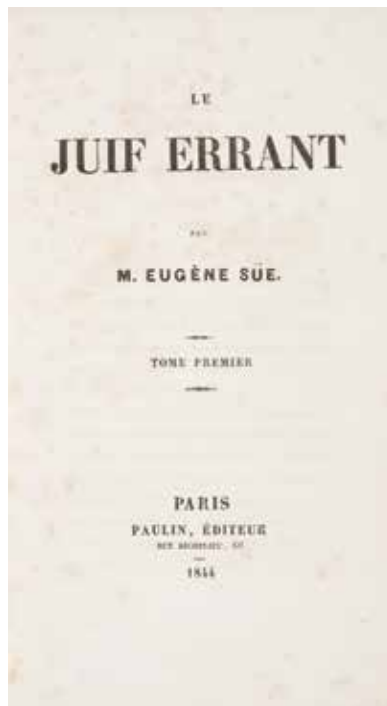
The Wandering Jew

SUE, EUGENE.
Le Juif Errant.

Paris: Paulin, 1844-45.

Ten volumes in five. Complete with half-titles. Contemporary half calf. Light rubbing, some foxing. A very good, untouched set.

Vicaire VII:686.



First edition of Sue's *The Wandering Jew*. This is the rare first edition in book form, preceding the far more common illustrated and popular editions that soon followed.

Sue's *Le Juif Errant*, a classic of French nineteenth-century popular fiction, was written at the height of the age of Balzac, Dumas, and Hugo. According to Sue's novel the Huguenot Rennepont family lost its wealth during the French Catholic persecution. What little remained was entrusted to the Jewish banker Samuel who, with his heirs, turned the money into a fortune over 150 years. The terms of the arrangement called for the descendants to meet at a certain address in Paris in 1832 to divide the inheritance. This book is the story of the seven remaining members of the family and the efforts of the Jesuits to eliminate them and claim the fortune for themselves. The old Jewish banker appears at the novel's end proclaiming an end to the curse of the Wandering Jew.

"Eugene Sue wrote his *Juif Errant* in 1844. From the latter work ... most people derive their knowledge of the legend" (*Jewish Encyclopedia*). The medieval story of the Wandering Jew describes a Jew who taunted Jesus on the way to his crucifixion, saying, "Go on more quickly." Jesus replied, "I go, but thou shalt wait till I return," thereby condemning the man to roam the earth until the Second Coming. Oral tradition, song, and popular literature perpetuated the long-lived anti-Semitic legend and described supposed sightings of the Wandering Jew.

"Sue was, like Dumas, an improviser, and possessed remarkable fecundity and invention. To these qualities add the instinct for portraying the weird and the terrible, and it is not hard to understand why he was popular in his day, and retains a good share of that popularity still" (Warner).

The first edition is rarely encountered in a contemporary binding complete with all half-titles. Only one set appears in the auction records of the past twenty-five years.

Tristram Shandy

STERNE, LAURENCE.
The Life and Opinions of Tristram Shandy.

[York] and London, 1760-67.

Nine volumes in five. Contemporary calf, morocco labels. Front free endpaper of vol. I detached, light touchups to spine of vol. I, light wear to joints. A fine set.

Provenance: bookplates of R. H. Isham, Lionel Damer, and Hobart F. Cole. Ralph H. Isham famously acquired the unpublished James Boswell papers from Malahide Castle, one of the greatest literary discoveries of the 20th century.

First edition of one of the most innovative and ambitious works in English literature, from the library of Col. Ralph Isham, discoverer of the Boswell Papers.

Signed by Sterne as usual in volumes 5, 7, and 9 to protect the book from piracy. After the first two volumes were rejected by Dodsley, the leading publisher of literature in London, Sterne revised them and had them published in York. The remaining volumes were published in London to great acclaim, though Johnson, Richardson, and Goldsmith expressed reservations on artistic and moral grounds. Johnson commented, "Nothing odd will do long. *Tristram Shandy* will not last."

"Sterne's first genuine experiment in literature brought him in an instant a worldwide reputation" (DNB). This classic of English literature is one of the most innovative novels in the language and a progenitor of the stream-of-consciousness genre. The word "shandy," meaning "half-crazy," is fitting in this madcap, digressive novel, one of the strangest ever published. The famously inventive novel is also noteworthy for its fanciful typography and book design, such as the marbled paper leaf inserted at vol. 3, page 169, the blank page for the reader's imagined portrait of the widow Wadman (vol. 6, page 147), and the black page in the Alas, Poor Yorick! section (vol. 1, pp. 73-74).



The Second Folio

SHAKESPEARE, WILLIAM.

*Comedies, Histories,
and Tragedies. Published
according to the true
originall copies. The second
impression.*

London: by Tho. Cotes, for
Robert Allot, 1632.

Folio. Title page with engraved portrait by
Martin Droeshout. "To the Reader" leaf
inlaid with some pen-and-ink facsimile,
title page restored and laid down, four
preliminaries following the title rehinged,
final leaf laid down. Occasional staining,
some repairs, several leaves washed, some
margins shaved close to rule. Finely
bound in crimson morocco gilt, a.e.g., by
Riviere. Half morocco case.

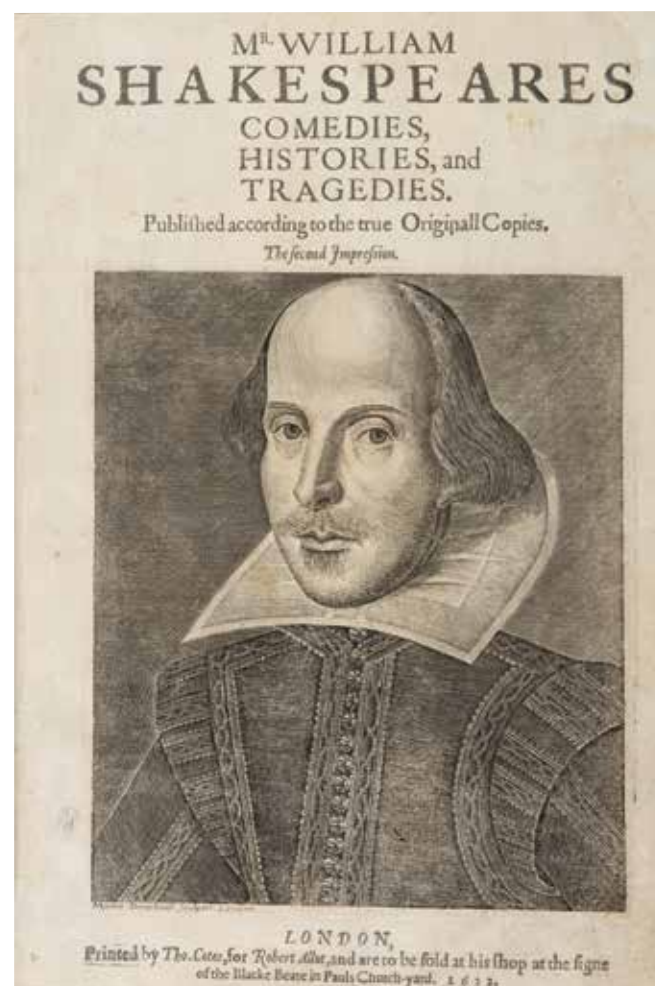
Provenance: Sotheby's, 5 June 1944, to
William Foyle for £230; The Library of
William Foyle, Christie's 11-13 July 2000,
lot 454.

STC 22274. Pforzheimer 906. Greg
3:1110. Todd, "The Issues and States of
the Second Folio and Milton's Epitaph"
in *Studies in Bibliography* V (1962-63), pp.
81-108.

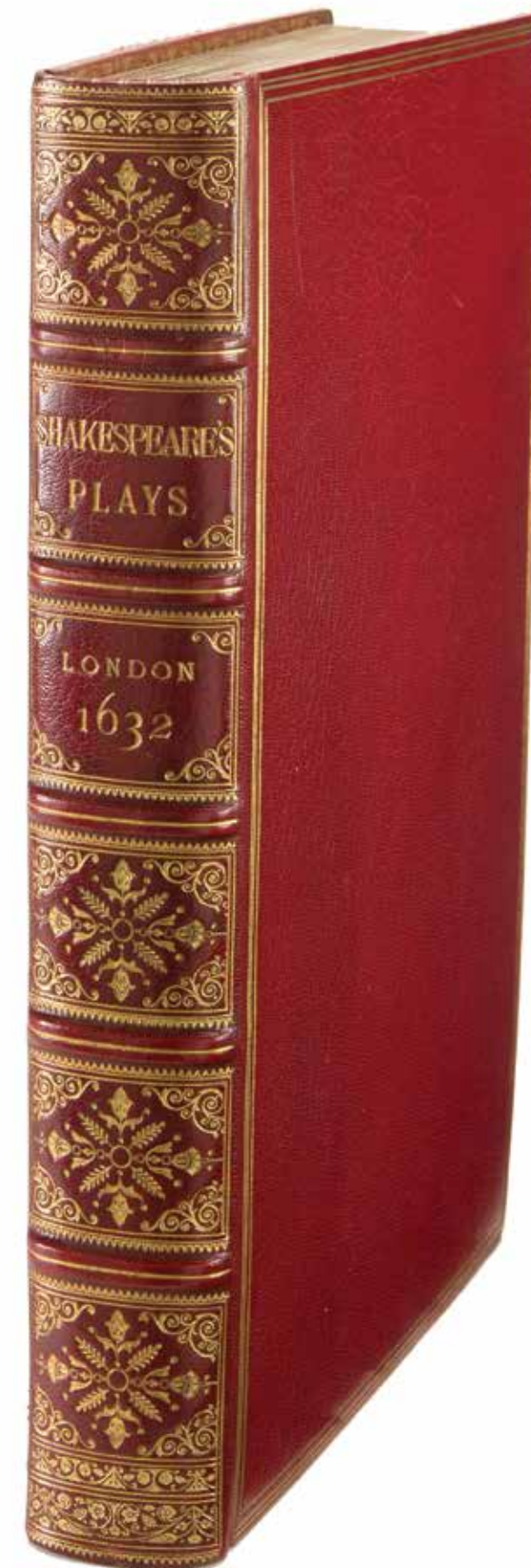
Second Folio, the first issue, first state of the imprint (Todd
1a). This is the second edition of Shakespeare's collected
plays, "incomparably the greatest work in the English
language" (Jackson, *Pforzheimer Catalogue*).

The Second Folio includes **John Milton's first appearance in print**,
"An Epitaph on the admirable Dramaticke Poet, W. Shakespeare."

For more than four centuries Shakespeare's transcendent genius
has been recognized. In 1623 Ben Jonson wrote of Shakespeare,
"He was not of an age, but for all time." In 1840 Thomas Carlyle
called him, "the chief of all poets hitherto, the greatest intellect
who, in our recorded world, has left record of himself in the way
of literature." And Harold Bloom recently wrote, "There is no
substitute for Shakespeare ... Shakespeare is the Western Canon."



"incomparably the greatest work in the English language" – Jackson



“One of the supreme productions of the human mind”

– E. N. Andrade on Newton’s *Opticks*

NEWTON, ISAAC.

Opticks: or a Treatise of the Reflections, Refractions, Inflexions and Colours of Light. Also two treatises of the species and magnitude of curvilinear figures.

London: Printed for Sam Smith and Benj. Walford, Printers to the Royal Society, 1704.

Quarto. Nineteen engraved plates. Contemporary English paneled calf, spine gilt, label perhaps renewed. Some wear and rubbing, joints tender. An excellent, fresh and unpressed copy.

Printing and the Mind of Man 172. Babson 132. Dibner 148. Norman 1588.

First edition, first issue of a landmark in the history of physics. In the *Opticks* Newton presents his theories and experimental findings concerning the nature of light and color. The book’s wide-ranging discoveries and innovations include a description of the composition of white light as a compound of primary colors (previously white was considered to be a pure and simple color of which other colors were variants), the color spectrum, the degrees of refraction of different colors, the first-ever color circle, the first workable theory of the rainbow, and a discussion of the invention of the refracting telescope.

The *Opticks* and the *Principia* are the two pillars of Newton’s unparalleled scientific achievement. The *Opticks* has been called “an underpinning for the entire edifice of physics” (*Scientific American*). “Through the eighteenth century it dominated the science of optics with almost tyrannical authority, and **exercised a broader influence over natural science than the *Principia* did**” (Westfall, *Never at Rest*).

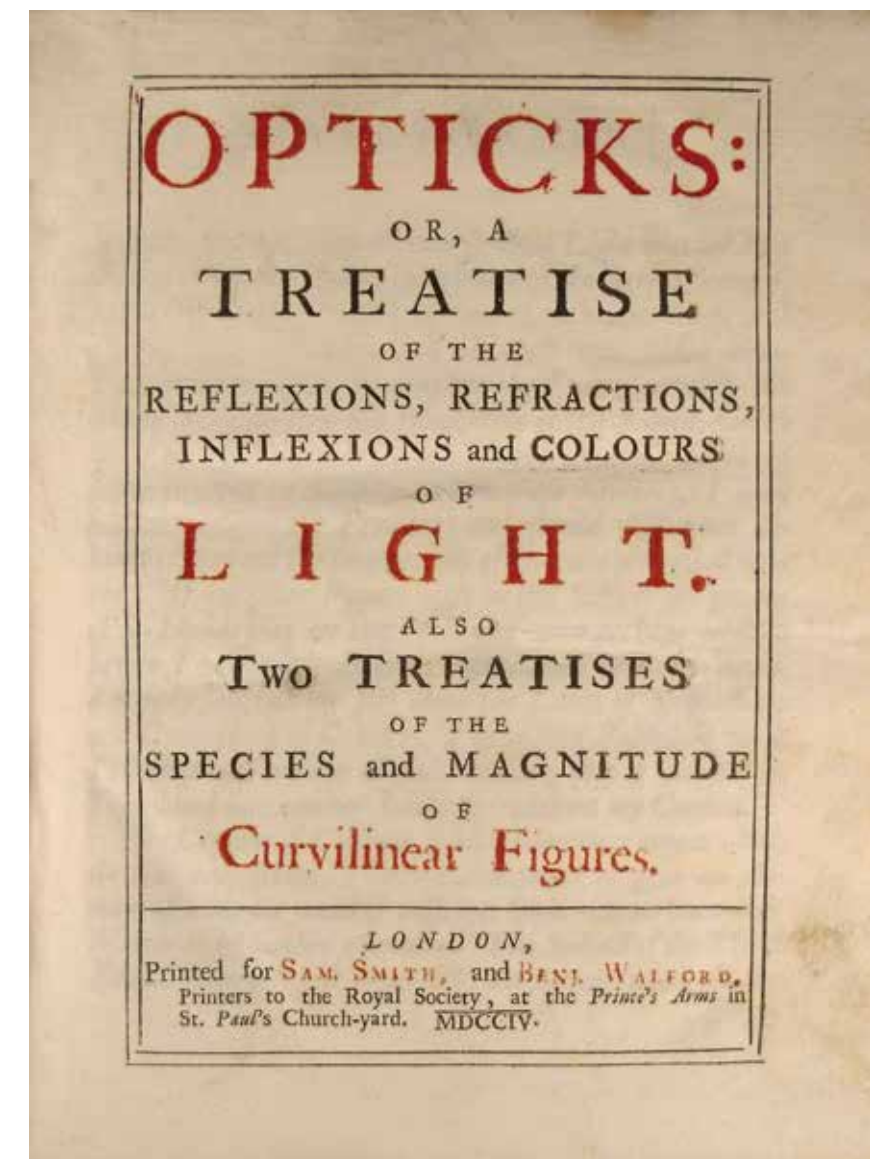
Unlike most of Newton’s scientific writings, which were published in Latin, the *Opticks* first appeared in English. “The *Opticks* invites and holds the attention of the non-specialist reader while ... the *Principia* is as austere and forbidding as it can possibly be. ... The latter would discuss for him the mechanism of universal gravitation and give him a hint of the direction of Newton’s thinking about this important problem; but the former would allow the reader to roam, with great Newton as his guide, through the major unresolved problems of science and even the relation of the whole world of nature to Him who had created it” (I. Bernard Cohen).

The *Opticks* ends with **two mathematical treatises in which Newton establishes for the first time in print the case for the priority of his discovery of calculus**. These tracts, *De quadrature curvarum* and *Enumeratio linearum tertii ordinis*, are Newton’s first published mathematical papers.

This classic is rare in original condition. No better copy has been sold at auction since the 1980s, apart from the restored Edmund Halley copy (\$1.3 million at Sotheby’s in 2015). Unrestored examples are rarely seen in the market.

“My design in this book is not to explain the properties of light by hypotheses, but to propose and prove them by reason and experiments.”

– Isaac Newton



The King James Bible

BIBLE IN ENGLISH.

*The Holy Bible,
Conteyning the
Old Testament,
and the New:
newly translated ...*

London: Robert Barker, 1611-13.

Folio. Some staining and edge wear.
Preliminaries restored. Engraved map of
the Holy Land, frayed at edges, supplied.
Contemporary calf over oak boards, brass
fittings, rebacked, leather worn, binding
expertly restored. A very good copy.

Printing and the Mind of Man 114 (“He”
edition). Herbert 319. STC 2217.

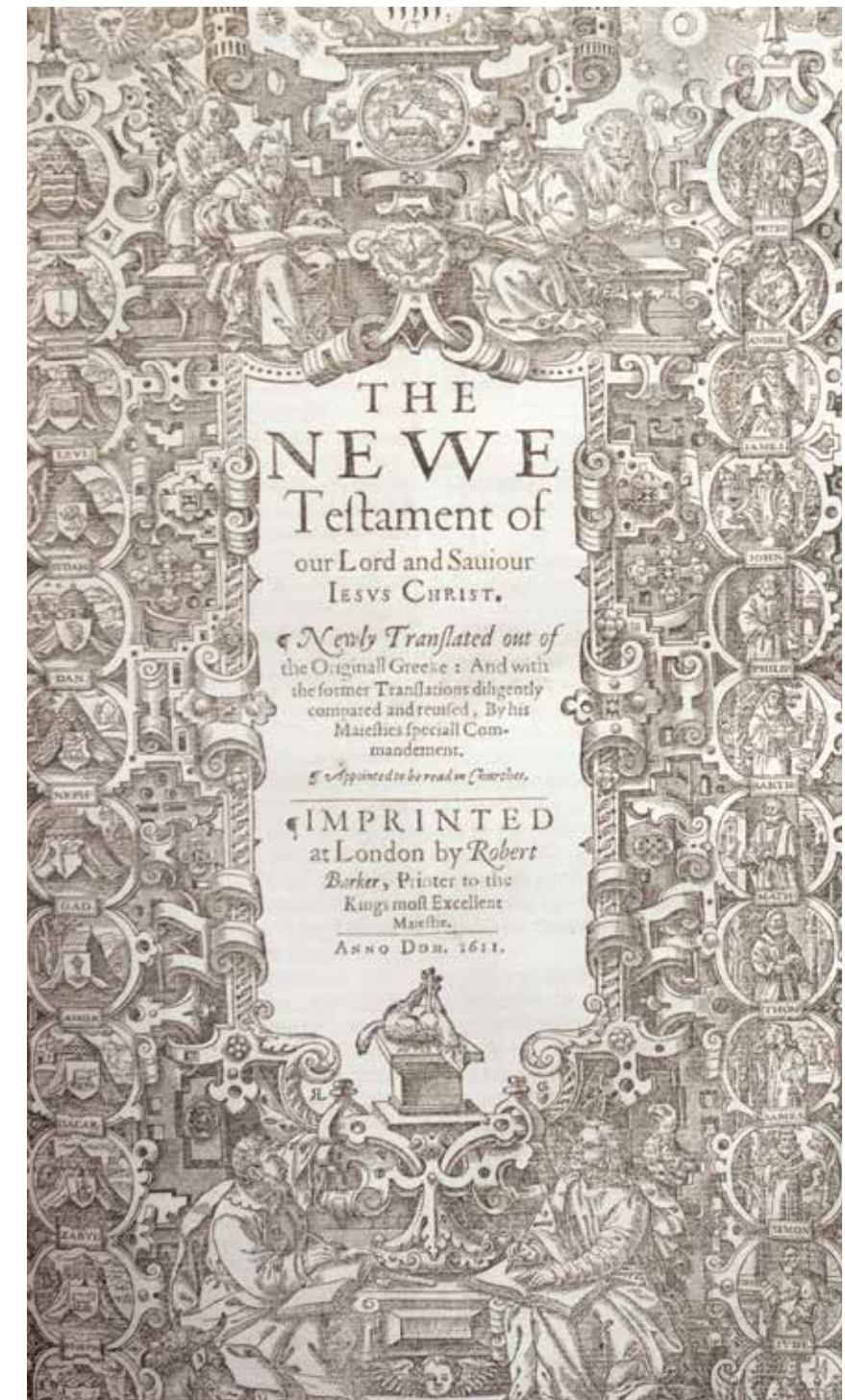
The Great “She” Bible, being the second edition of the “Authorized Version” or King James Bible, one of the monuments of English literature. This edition is known as the “Great She Bible” for its reading “She went into the citie” in Ruth 3:15. Fry styles this the “first edition, second issue,” though it is properly the second edition. “The general title is usually dated 1613, though the NT title bears the date 1611. Probably the greater part of the book was printed in 1611, but the publication, for some reason or other, was delayed till 1613. ... Smith suggests [the delay resulted from] an accident in the printing-office which destroyed a large number of sheets” (Herbert).

“For every Englishman who had read Sidney or Spenser, or had seen Shakespeare acted at the Globe, there were hundreds who had read or heard the Bible with close attention as the words of God. The effect of the continual domestic study of the book upon the national character, imagination and intelligence for nearly three centuries to come, was greater than that of any literary movement in our annals, or any religious movement since the coming of St. Augustine” (G. M. Trevelyan).

This copy contains the Genealogies and the map “compiled by John Speed (1552?-1629), the historian, apparently at the suggestion, and with the assistance, of Hugh Broughton (1549-1612), the eminent Hebraist. Speed obtained a patent for ten years ... to print and insert them in every edition of the new version of the Bible. Thus, though they really formed no part of the book, the Genealogies and map are generally found in copies of the early editions of the King James’ Bible” (Darlow-Moule-Herbert, *Historical Catalogue of Printed Editions of the English Bible*).

This is a rare opportunity to own a complete copy of this monument of English literature. **The Great “She Bible” is now a difficult book to obtain in any reasonable complete condition.**

“The English Bible is a book which, if everything else in our language should perish, would alone suffice to show the whole extent of its beauty and power.” – Macaulay, *Edinburgh Review*, 1828



Pioneering Photographer of Mecca

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

c. 1885-1888.

Albumen print (9 ½ x 7 ½ 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

J'Accuse!

ZOLA, ÉMILE.
*J'Accuse...! Lettre au
Président de la République.*
In: *L'Aurore*.

Paris, 13 January 1898.

Complete in 4 pages on single folded folio
sheet. Original folds. Some browning.
Archivally framed.

*“I have but one
passion: to enlighten
those who have
been kept in the
dark, in the name
of humanity which
has suffered so much
and is entitled to
happiness.”*

– Émile Zola, *J'Accuse!*

First edition of this landmark document in the struggle
against anti-Semitism and one of the most famous political
tracts in European history. On the morning of January 13,
1898, the Paris daily newspaper *L'Aurore* hit the streets with a front-
page banner headline that electrified the world: “J'Accuse...!”

In 1894 Capt. Alfred Dreyfus, a French-Jewish Army officer, was
convicted of treason for selling military secrets to Germany and was
imprisoned on Devil's Island. In 1896 evidence came to light that
a French officer named Esterhazy was likely the real culprit, and
France was thrown into turmoil. On January 11, 1898, a military
court acquitted Esterhazy, prompting Zola to publish “J'Accuse!”

Zola's open letter to the President of France was far more than a
protestation of the innocence of Dreyfus. Zola accused the highest
officers of the French Army of a conspiracy to justify Dreyfus's
conviction with false evidence and to cover up the anti-Semitic
clique within the General Staff who were shielding the true traitor.
Dreyfus himself later called Zola's “noble” letter an “immortal
document”—crowned by the inflammatory headline which was
chosen for the paper by Georges Clemenceau, future Prime
Minister of France. One French Socialist legislator declared that
the letter, though penned by a “bourgeois” writer, was “the most
important revolutionary act of the century.” One month later, Zola
was brought to court on a charge of libel by the French Minister
of War. The courtroom was packed with a mob of hostile Army
officers who clanged their sabers as the jury deliberated. Zola was
found guilty, and to escape imprisonment, he fled to England.
He remained in exile until new evidence of anti-Dreyfus military
forgeries, including information revealed at Zola's trial, forced the
French government to convene a second court-martial. Dreyfus was
convicted of treason once more, but he was at last granted a pardon
in 1904, six years after the publication of “J'Accuse!”

Echoes of the Dreyfus Affair had a lasting impact on modern Jewish
history, proving to many assimilated Jews the latent power of anti-
Semitic hatred, even in a democratic country. It drove Theodor
Herzl from complacent European liberalism to a conviction of the
need for an independent Jewish state. Written and published by
non-Jews, “J'Accuse!” was a landmark in modern Jewish history,
signifying the eventual triumph of truth, justice and political
freedom over the mostly deeply-rooted anti-Semitic prejudice.

**This is an excellent example of this celebrated newspaper, with its
dramatic headline “J'Accuse...!”**

A Major Biblical Manuscript

**EXODUS 10:10
TO 16:15. Complete
Biblical scroll sheet in
Hebrew, a Torah scroll
panel.**

Middle East, c. 10th or 11th
century.

Hebrew manuscript, ink on vellum. 590 x
600 mm (approx. 23 x 23 ½ 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
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 the 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.

Rare Calotype of Columbia College by Victor Prevost

(COLUMBIA COLLEGE).
Prevost, Victor.
Columbia College.

c. 1854-55.

A two-panel panorama comprising **two salted paper prints from calotype negatives**, signed and dated in the image, **signed and inscribed by Prevost on the mount**. 19 x 13 inches overall. Fine condition.

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

This beautiful, large salt print is among the earliest surviving photographs of Columbia College and among the earliest paper photographs of New York City. It was created using one of photography's earliest negative making processes, the calotype.

Founded in 1754, Columbia College is the oldest college at Columbia University and the fifth-oldest college in the United States. Victor Prevost made this important photograph at the Park Place campus in 1854-55. In 1857 Columbia sold its Park Place campus for \$600,000 and moved to 49th Street and Madison Avenue, near what is now Rockefeller Center. It moved to its present campus in 1897.

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.

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

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.

Paper photograph prints of New York from this earliest era of photography are rare, and master works of this size and beauty are nearly unobtainable.

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.**

detail



The Szyk Haggadah

SZYK, ARTHUR.

The Haggadah.

Executed by Arthur Szyk.

Edited by Cecil Roth.

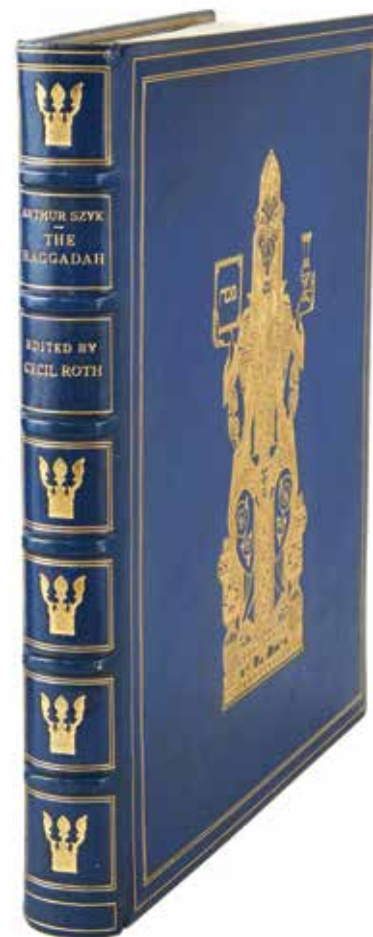
London: Beaconsfield Press,
[1940].

Quarto. Printed on vellum. 48 pages
printed in color. Original blue morocco
gilt by Sangorski & Sutcliffe, with the
original half blue morocco case, also by
Sangorski & Sutcliffe. A fine copy.

First edition, finely printed in color on vellum, one of only 250 numbered signed copies. The entire edition of the celebrated Szyk Haggadah, was printed on vellum and signed by both Szyk and Roth.

Szyk (1894-1951), a Polish Jew who left Europe for America in 1940, is the foremost modern artist to work in the style of medieval illuminated manuscripts. His works have been exhibited at libraries and museums throughout the world, and his Haggadah is a centerpiece of many leading institutional collections of the history of the book. Szyk created the work's watercolor and gouache illuminations between 1934 and 1936 while living in Poland. The Beaconsfield Press was established in London for the purpose of publishing the lavish and costly book, printed entirely on vellum and finely bound by Sangorski & Sutcliffe. The 250 copies printed were priced at \$500.

The Szyk Haggadah, the most beautiful Haggadah ever printed, is one of the greatest illustrated books of the twentieth century.



*“worthy to be placed among the most beautiful books
that the hand of man has produced” – London Times on the Szyk Haggadah*



Icon of the American Space Program

SCHIRRA, WALTER M. A Complete Set of Schirra’s Flight Log Books documenting his entire career as a Navy pilot and a NASA astronaut.

Five volumes (Jan 1947–Feb 1953; Mar 1953–Jan 1954 (‘duplicate’); Mar 1953–Sep 1958; Oct 1958–May 1967; Jun 1967–Jun 1969).

Original buckram bindings, each titled “Aviator’s Flight Log Book,” manuscript titles and labels on spines. Ephemera including photographs laid and tipped in. Evidence of handling. Printed log books filled out in manuscript and signed by Schirra.

This is a complete set of Wally Schirra official flight log books, meticulously maintained by him over more than two decades from his earliest days in training through his fabled career as a fighter pilot, a military test pilot, and one of the “Original Seven” American astronauts.

Walter M. “Wally” Schirra (1923-2007), one of the original seven American astronauts, is a giant of the Space Age. Schirra was the only man of the original seven to fly in all three pioneering space programs—Mercury, Gemini and Apollo.

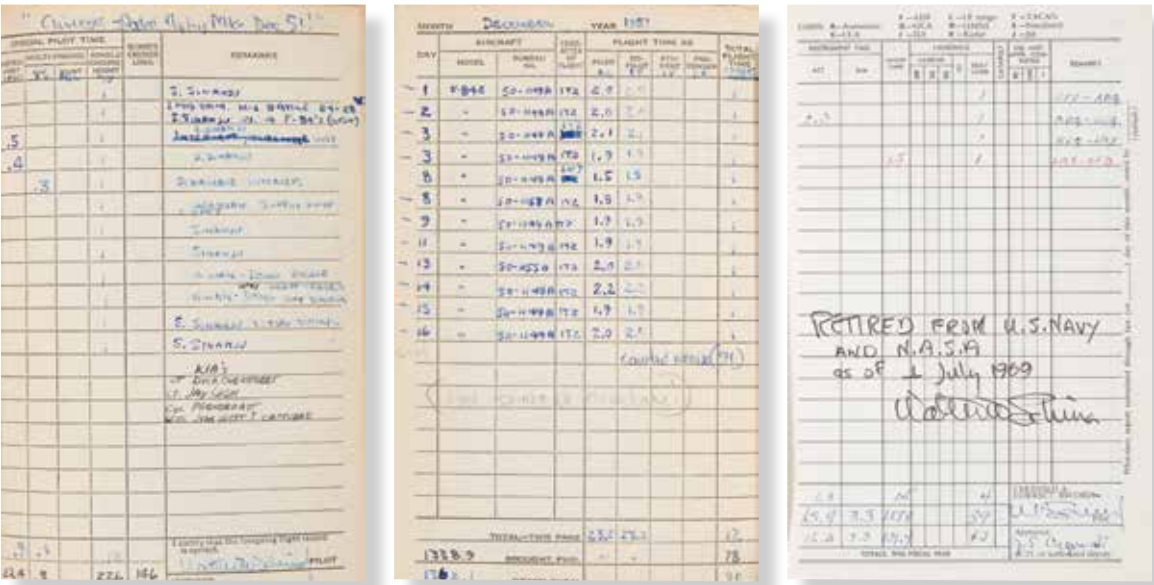
KOREA. Schirra graduated from the U.S. Naval Academy in 1945. After the war he trained as a pilot and joined a carrier fighter squadron, becoming the second naval aviator to log 1000 hours in jet aircraft. He fought in the Korean War as an exchange pilot for the U.S. Air Force, flying 90 combat missions, mostly in F-84s. Credited with downing one MiG-15 and damaging two others, Schirra received the Distinguished Flying Cross for his service in Korea.

TEST PILOT. After his tour in Korea Schirra served as a test pilot, testing weapons systems including the Sidewinder missile and the F7U-3 Cutlass jet fighter. Schirra famously once evaded his own Sidewinder when it doubled back on his jet. He also helped evaluate the F-4 Phantom II fighter and other aircraft.



“F-84 Wally’s airplane in Korea”

Wally Schirra’s Lifetime Flight Log Books



SPACE. In 1959 Schirra was one of the 110 military test pilots selected as candidates for NASA’s Project Mercury. On April 2, 1959 he was named one of the original seven NASA astronauts. Schirra went on to become the first person to go into space three times. His celebrated career, in which he logged 295 hours and 15 minutes in space, included the following missions:

- **Mercury-Atlas 8** (Oct 3, 1962). The fifth American in space and third to orbit Earth, Schirra orbited Earth six times.
- **Gemini 6A** (December 1965). Schirra achieved the first space rendezvous, bringing his Gemini 6A spacecraft to within 30 cm of the sister Gemini 7 spacecraft.
- **Apollo 7** (October 1968). Schirra commanded the Apollo 7 11-day low-earth orbit test of the three-man Apollo Command/Service Module. Apollo 7 was the first Apollo mission to carry a crew into space and the first to be telecast live from within the spacecraft.

This run of flight log books, carefully annotated for more than twenty years, is the most intimate aviation memento imaginable of the fabled career of Wally Schirra, one of the giants of early space flight.

Armstrong Names his Crew and Discusses the Astronaut Selection Process

ARMSTRONG, NEIL.
Typed letter signed to Todd Hardesty.

Houston, NASA, June 2, 1969.

One page.

Neil Armstrong describes the astronaut selection process and names his moon landing crewmates in this outstanding letter written just weeks before the Apollo 11 mission (16-24 July 1969):

“A committee selects the various astronauts who will make the specific flights. I am grateful that I was selected to make the moon-landing flight and am pleased that Mike Collins and Buzz Aldrin will be flying with me ...”

Deke Slayton, as NASA’s director of flight crew operations, was responsible for crew assignments from 1963 to 1972. Armstrong had been backup commander for Apollo 8. While that mission orbited the moon on December 23, 1968, Slayton offered Armstrong the position of commander of Apollo 11. Slayton told Armstrong that the crew would also include Aldrin and Collins, but he gave Armstrong the option of replacing Aldrin with Jim Lovell. Armstrong declined, as he thought Lovell deserved his own command. In March 1969 it was determined that Armstrong would be the first to set foot on the moon, in part because he was seen as not having a large ego.



The rare original serial printing of Uncle Tom’s Cabin in the abolitionist newspaper The National Era

STOWE, HARRIET BEECHER.
Uncle Tom’s Cabin in The National Era

Washington, 5 June 1851 – 1 April 1852.

29 numbers, each a folded broadsheet newspaper. Original folds, some foxing and browning. A very good set. Half morocco cases.

Printing and the Mind of Man 332. Grolier 100 English Books 91. Grolier 100 American Books 61.

First edition, first printing of the extremely rare serial printing of *Uncle Tom’s Cabin*, the most influential American book of the 19th century.

Stowe received \$300 to publish her serial novel in the weekly *National Era*, one of the leading abolitionist newspapers in America. The work made a sensation and prompted Stowe to arrange its book publication with John Jewett in Boston. As the *National Era* episodes continued to appear, Jewett became alarmed as he thought the abolitionist novel market could bear only a cheap one-volume edition. Stowe, however, could not be dissuaded and the serial went on for nearly a year. The two-volume first book edition appeared days before the final installment was published in *The National Era* on April 1, 1852.

One of the best-selling book of the 19th century, *Uncle Tom’s Cabin* sold 300,000 copies within the first year of publication, was quickly translated into dozens of languages, and was widely produced on stage. Uncle Tom and Simon Legree are to this day part of our everyday language. This extraordinary indictment of American slavery evoked visceral reactions. In the South Stowe’s book was vilified as inflammatory, while abolitionists in the North called Stowe a hero. When she visited Lincoln at the White House in 1862, the President was famously said to have exclaimed, “So you’re the little woman who wrote the book that started this great war” (ANB).

“In the emotion-charged atmosphere of mid-nineteenth-century America, *Uncle Tom’s Cabin* exploded like a bombshell. To those engaged in fighting slavery it appeared as an indictment of all the evils inherent in the system they opposed; to the pro-slavery forces it was a slanderous attack on the ‘Southern way of life’” (PMM).

VERY RARE. Only one other set of *Uncle Tom’s Cabin* in *The National Era* appears in the auction records since World War Two. It is doubtful that another opportunity will present itself in our lifetimes.

“The social impact of *Uncle Tom’s Cabin* was greater than that of any book before or since”

– *Printing and the Mind of Man*



Father of the American Space Program

VON BRAUN, WERNHER.

A superb archive of original signed drawings and diagrams of space vehicles and flight, together with related material.

[Huntsville, Alabama, 1952-53.]

26 autograph documents, letters, diagrams, sketches, most pencil on drafting paper, **many signed by Von Braun**. Accompanied by two issues of *Collier's* with related cover art. Excellent condition.

Wernher von Braun prepared these original drawings of rockets and spaceships for the artists who illustrated his epochal series “Man Will Conquer Space Soon.” This publication played a central role in inspiring a generation of American rocket scientists and convincing the American public of the possibility of space exploration.

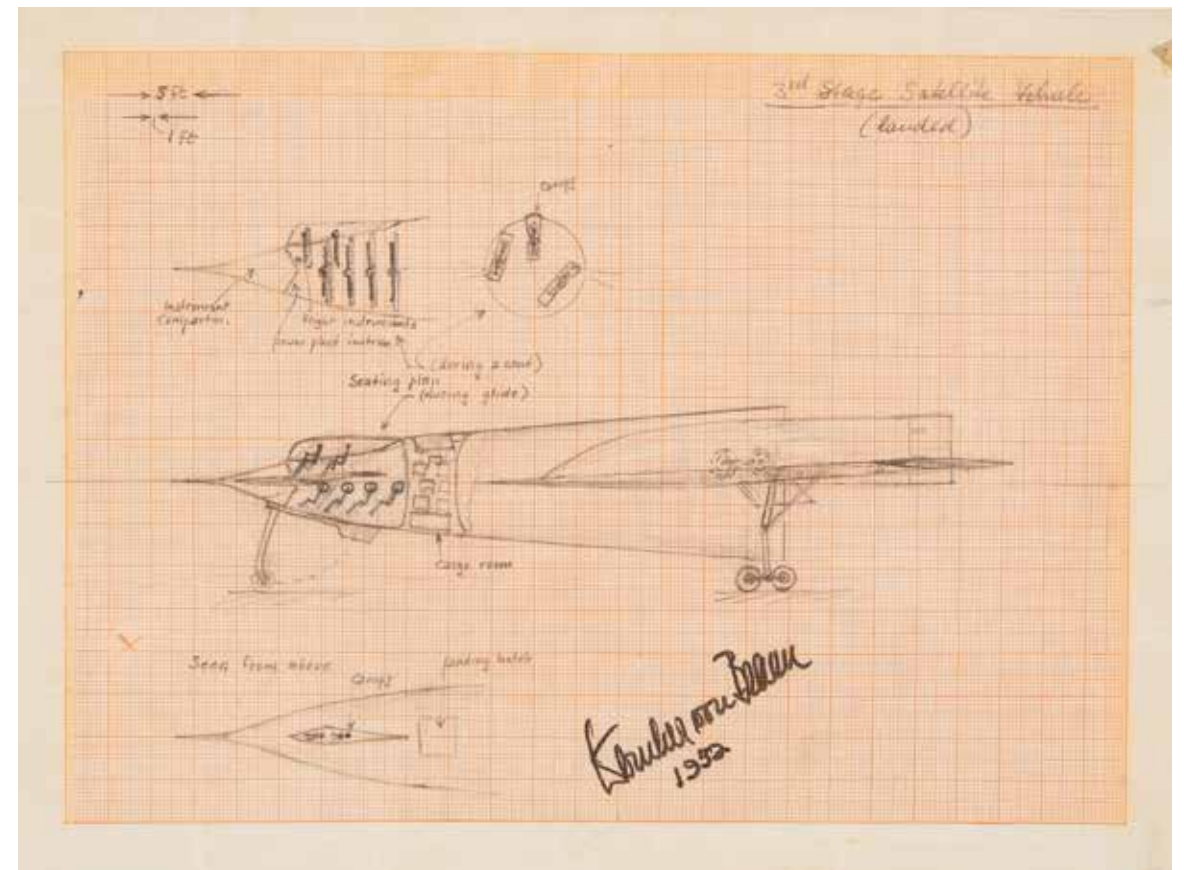
Von Braun headed the German rocket program in World War Two. At war’s end he and his team fled the Soviets and surrendered to the Americans. Soon von Braun and his staff were working on the nascent American ICBM. The launch of Sputnik in 1957 brought fear of Soviet domination of space, and von Braun was the natural choice to develop an orbital launch vehicle. In the coming years von Braun and his team developed ever-larger rockets for the Apollo program, culminating in the mammoth Saturn V that sent Apollo 11 to the moon.

Von Braun’s technical accomplishments alone would have made him the father of the American space program, but he was also the foremost popularizer of space travel. 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 influenced John F. Kennedy’s vision of an American presence in space.

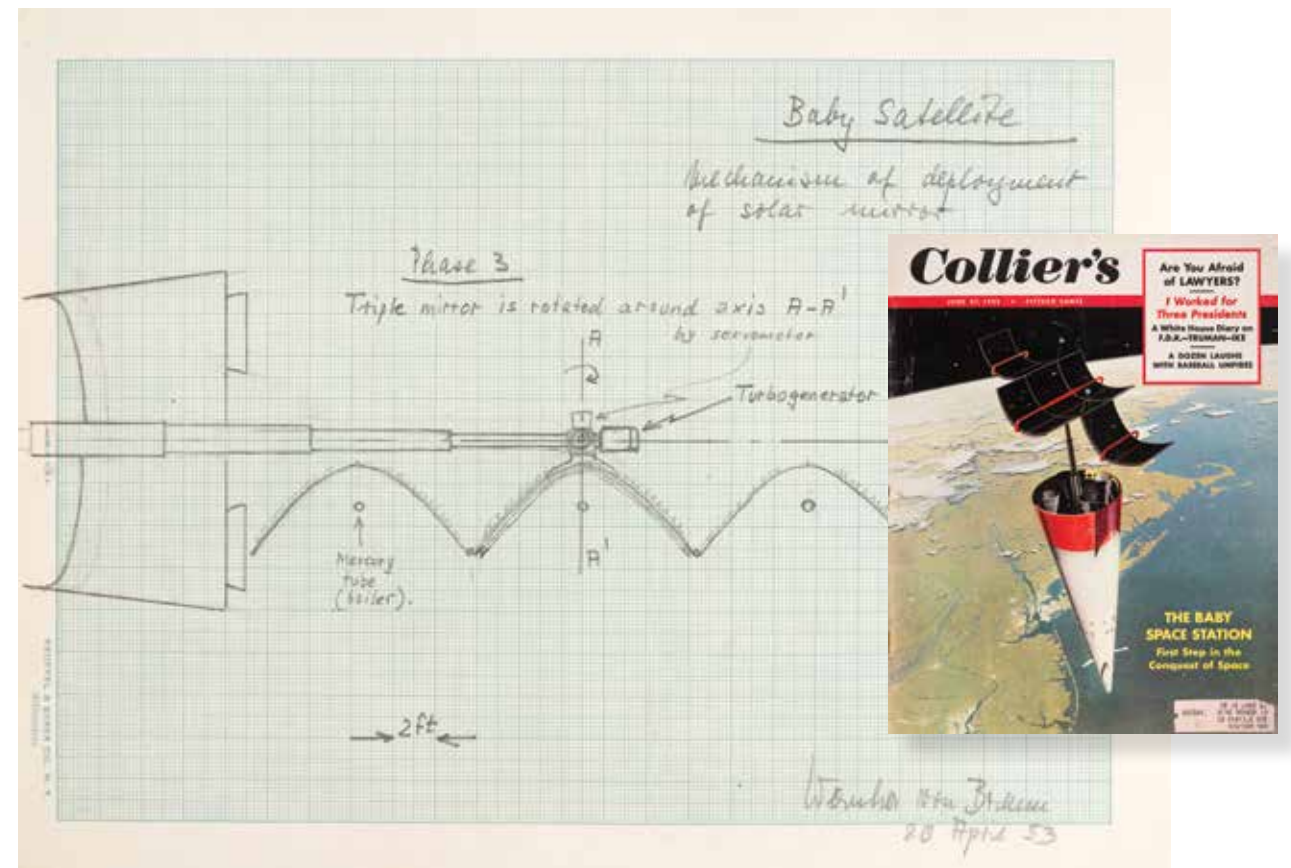
Von Braun’s skillful drawings are filled with engineering detail to provide the *Collier's* series illustrators with scientifically accurate renderings of the spaceships of the future. Subjects include space shuttle-like satellite vehicles, ships for travel to the moon, rocket exhaust nozzles, banks of computers, diagrams showing the orbits and trajectories of satellites and space vehicles, and more.

“Man Will Conquer Space Soon” covered seemingly every aspect of manned space flight and anticipated many developments including the enormous multi-stage vertical launch vehicle (to become Saturn V), a horizontal landing space ferry (the Space Shuttle), an orbiting space station, a lunar landing, the establishment of a base on the moon, and ultimately a manned expedition to Mars.

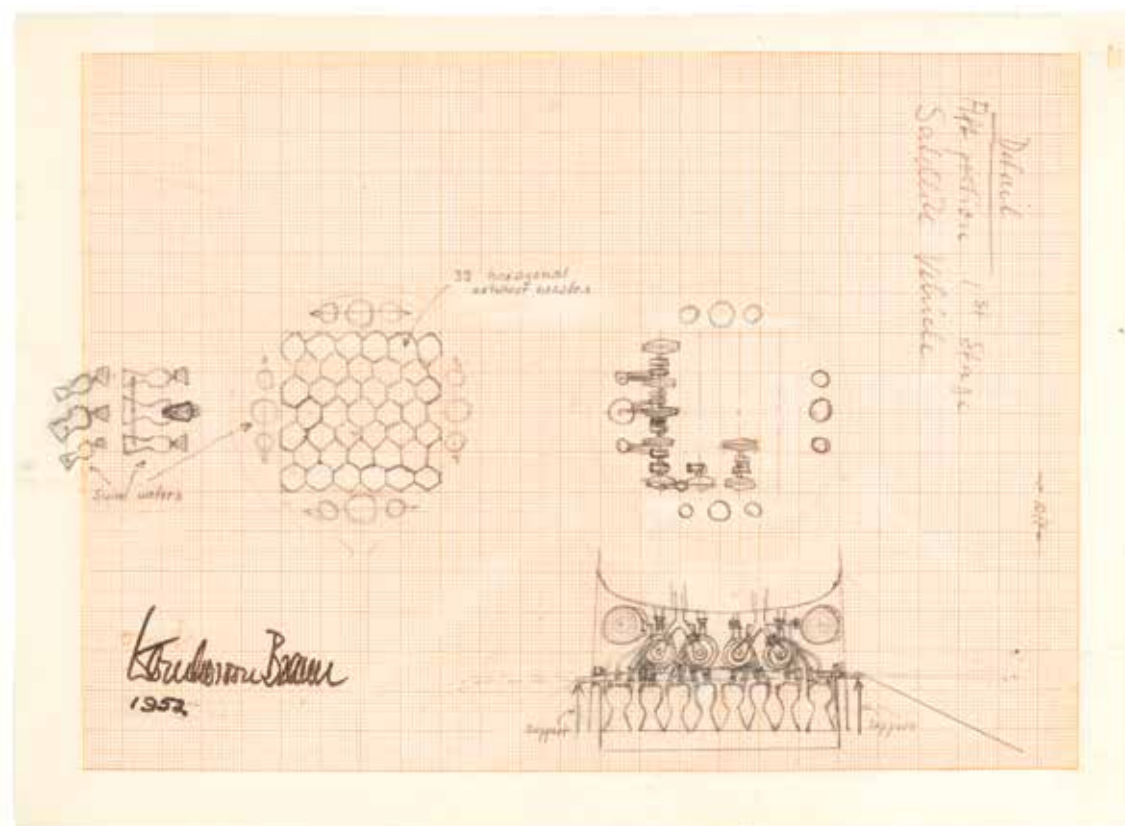
A detailed inventory is available on request.



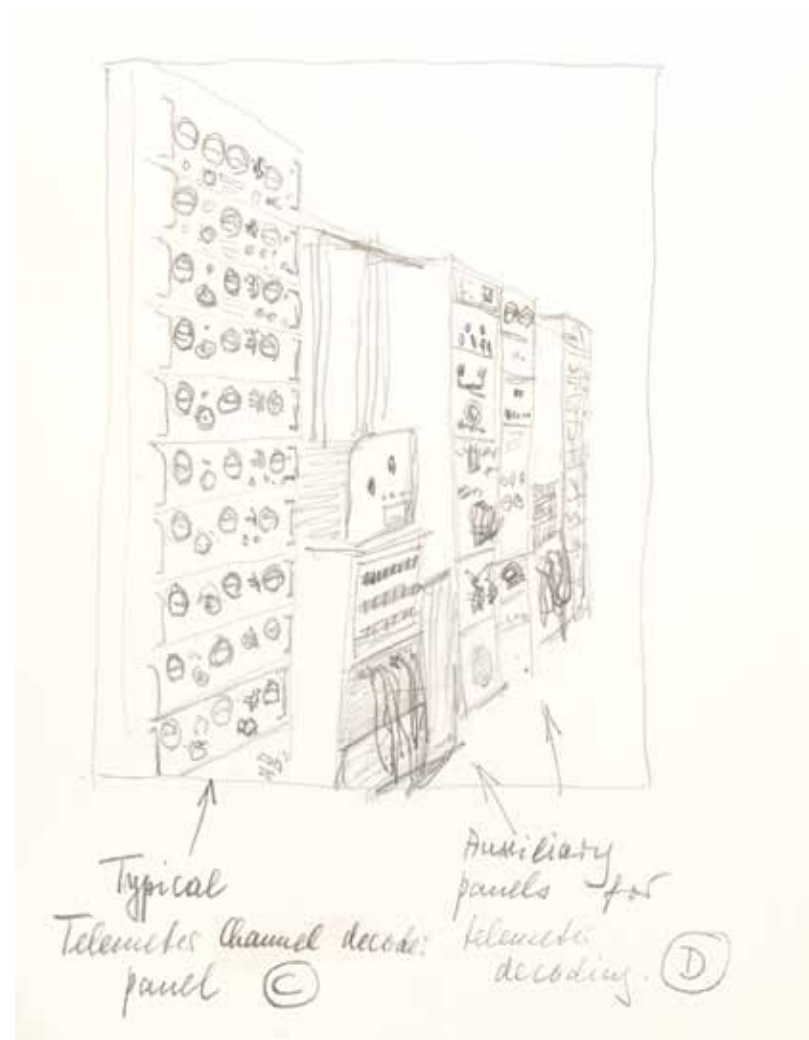
Drawing, “3rd Stage Satellite Vehicle (landed).” Signed and dated 1952 in black ink.



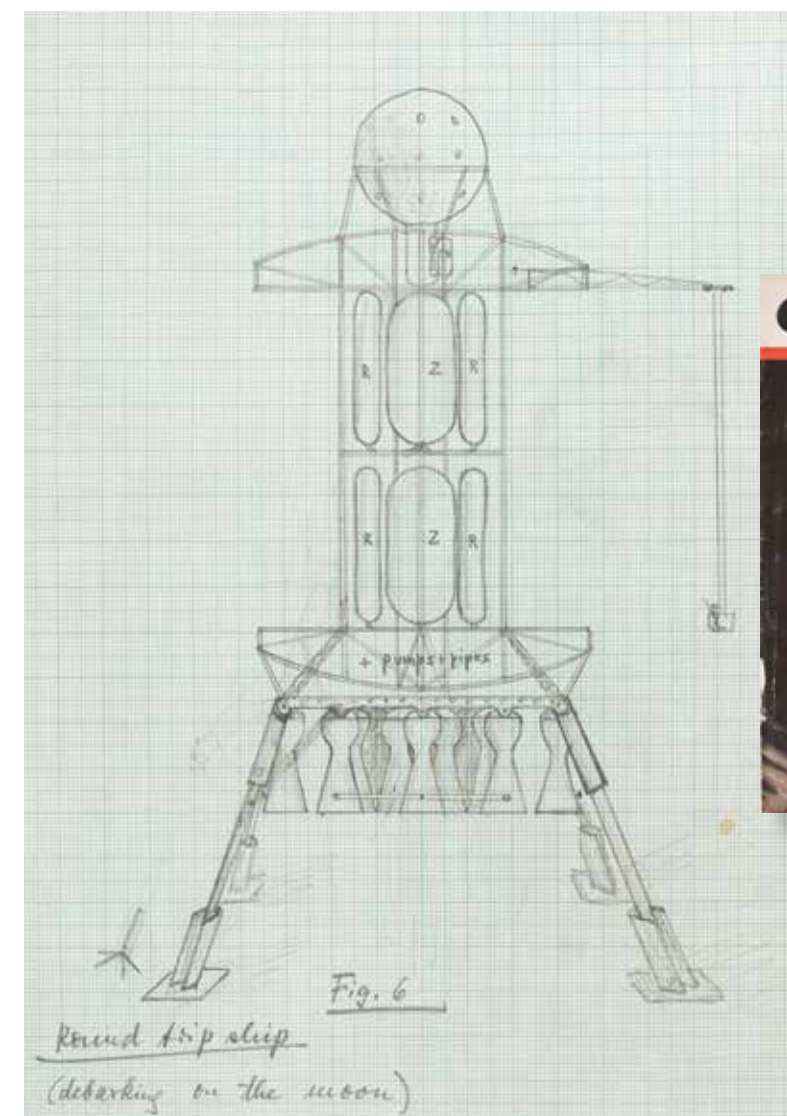
Diagram, “Baby Satellite: Mechanism of deployment of solar mirror ... Phase 3,” showing the rotation of the triple mirror, a turbogenerator, mercury tube, and other labeled elements. Signed and dated 20 April 1953.



^ Drawing, "Detail: Aft portion 1st stage Satellite Vehicle" showing the array of exhaust nozzles and other hardware. Signed and dated 1952 in black ink.



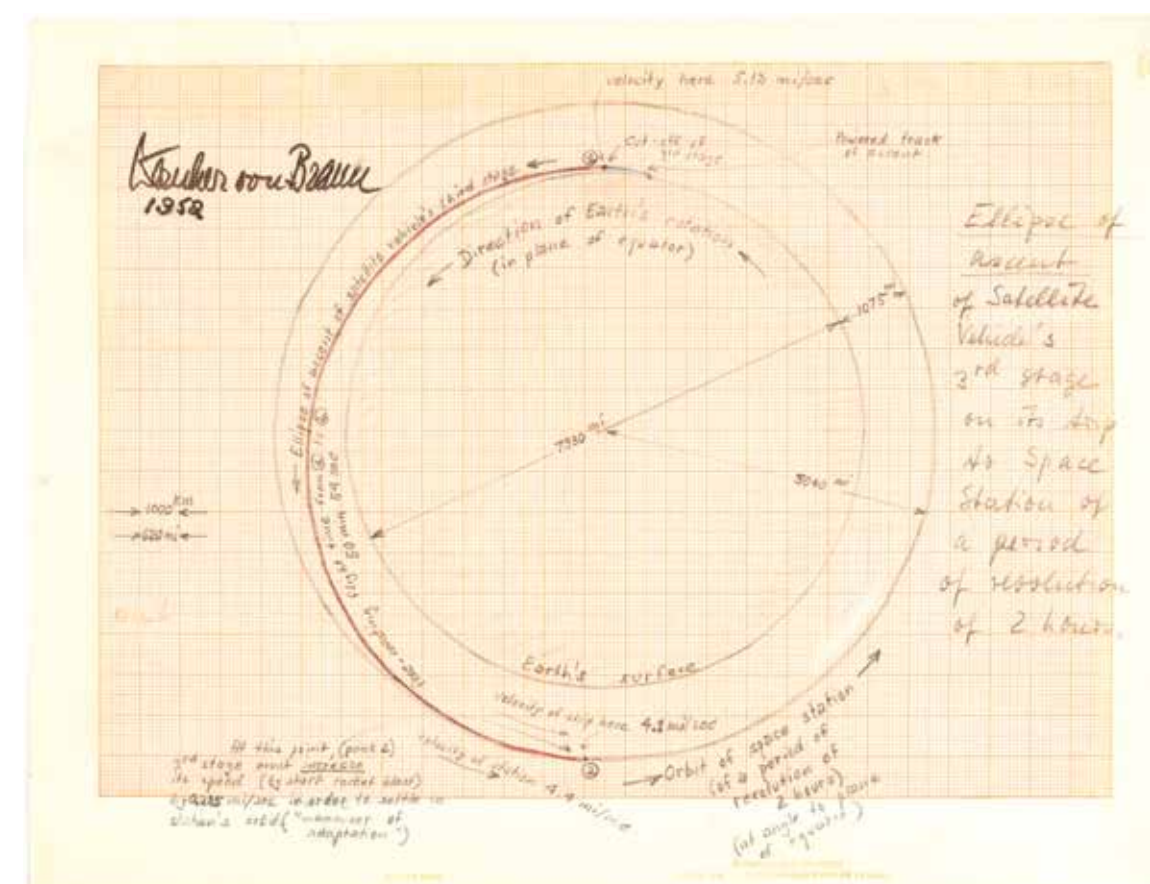
> Drawing, "Telemeter channel decoder panel" and "auxiliary panels for telemeter decoding," a bank of hardware for the headquarters.



< Drawing, "Round trip ship (debarking on the moon)." This ship was featured on the cover of Collier's, October 18, 1952, a copy of which accompanies this collection.



∨ Diagram, "Ellipse of ascent of satellite vehicle's 3rd stage on its trip to space station of a period of revolution of 2 hours." Signed and dated 1952 in black ink.



Machiavelli's *The Prince*

**MACHIAVELLI,
NICCOLÒ.**

*Nicholas Machiavel's
Prince. ... Translated out
of Italian into English;
By E[dward]. D[acres].*

London: R. Bishop for William
Hils & Daniel Pakeman, 1640.

Contemporary English gilt-ruled sheep.
Some contemporary marginalia and
highlighting. Some wear to spine. A fine
copy. Brown cloth case.

Provenance: John Skynner (signature on
title page).

STC 17168. *Printing and the Mind of Man*
63.

First edition in English of one of the great books of the
Renaissance and a classic of political philosophy.

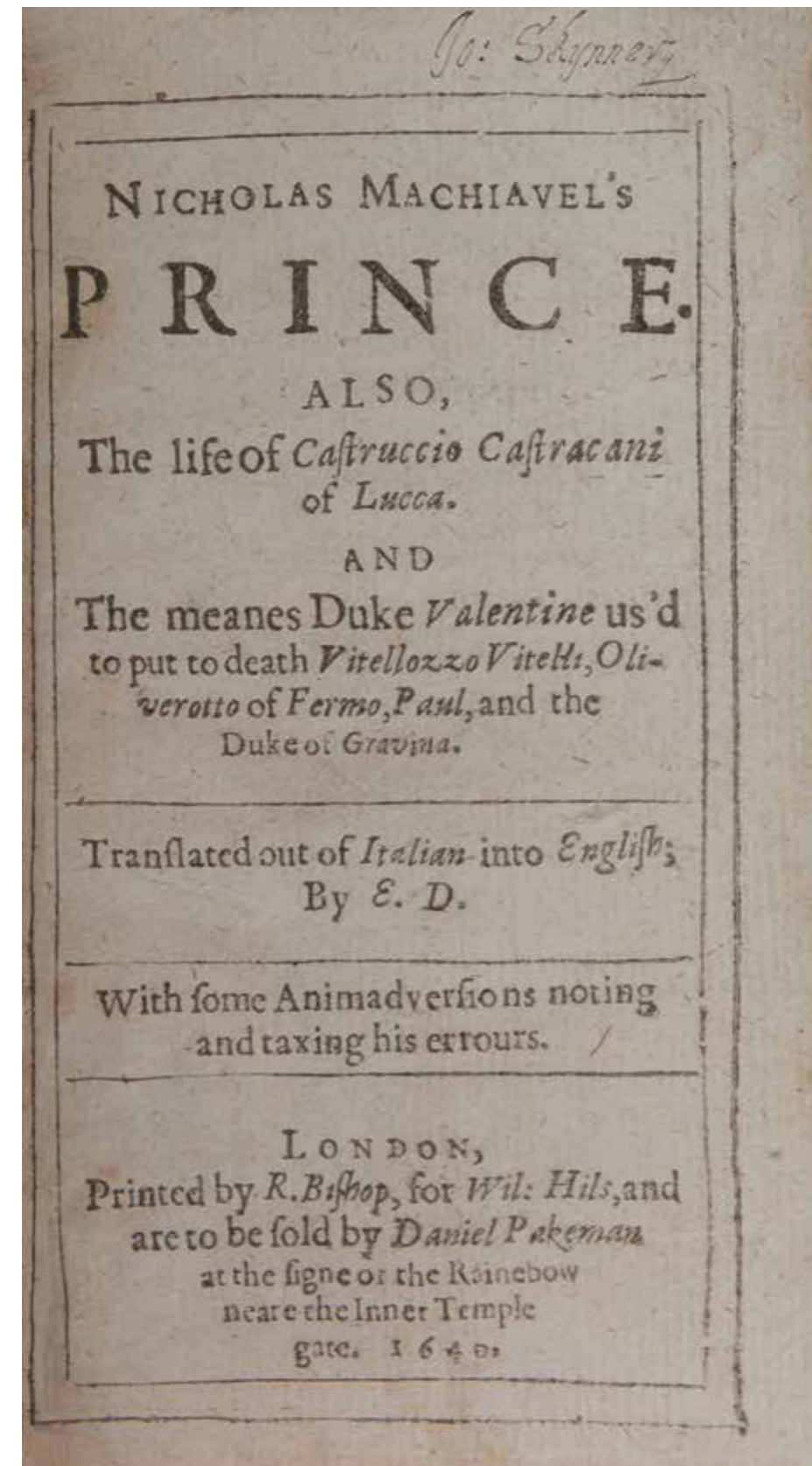
Machiavelli, long a diplomat for the Florentine Republic, was personally acquainted with many of the great leaders of the Renaissance including Lorenzo de Medici (the dedicatee of *Il Principe*), Louis XII of France, Emperor Maximilian, Catherine Sforza, and Piero Soderini. In 1502 he was sent as the Florentine envoy to the court of Cesare Borgia, duke of Valentinois. In Borgia he found an audacious and strong willed leader capable of deception and violence to achieve his ends, yet a man who appeared at all times both controlled and diplomatically prudent. Borgia provided the model for Machiavelli's ideal prince, Valentino. His book addressed the problem of the unification of a self-reliant Italy.

"It was Machiavelli's intense preoccupation with this problem—what a state is and how to found one in existing circumstances—which caused the many riddles of his speculative writings ... He was by no means indifferent to private virtue ... but in the realm of politics he postponed morals to political expediency" (*Britannica* 11th ed.).

"*The Prince* is far more than a book of directions to any one of the many Italian princelings. ... Machiavelli founded the science of modern politics on the study of mankind. ... Politics was a science to be divorced entirely from ethics, and nothing must stand in the way of its machinery. Many of the remedies he proposed for the rescue of Italy were eventually applied. His concept of the qualities demanded from a ruler and the absolute need of a national militia came to fruition in the monarchies of the seventeenth century and their national armies" (*Printing and the Mind of Man* 63).

Machiavelli is universally regarded as one of the great thinkers in political philosophy. At the same time, Machiavelli's name has entered everyday usage, connoting sinister machinations and the dark side of politics and power. His name was a familiar part of the English language even in Shakespeare's time, for Hamlet says "I'll put the murderous Machiavel to school." Macaulay wrote, "Out of his [Niccolo Machiavelli's] surname they have coined an epithet for a knave, and out of his Christian name a synonym for the devil."

"Since love and fear can hardly exist together, if we must choose between them, it is far safer to be feared than loved." – Machiavelli, *The Prince*



Oedipus Rex

SOPHOCLES.

*Tragediae Septem cum
commentariis. (Edited by
Aldus Manutius and John
Gregoropoulos).*

Venice: Aldus Manutius,
August 1502.

Eighteenth-century red goatskin, spine gilt, borders with double-rule borders, gold fleurons as cornerpieces, gilt inner dentelles, all edges gilt. Joints tender but secure, very minor wormholes at end affecting several leaves, minor stain to title. A very good copy in an attractive eighteenth-century binding. Fine half morocco case.

Provenance: two inscriptions on binder's leaf before title: "H. Girdlestone from Francis Turner Inner Temple 1808" and "H. Girdlestone to John Farnham Messenger 1 January 1864."

Editio princeps of the seven surviving complete plays of Sophocles, the greatest of the Greek tragedians. This editio princeps was issued without the commentaries promised on the title page. This volume contains the first printing of *Oedipus Rex*, generally considered the greatest Greek tragedy. This edition served as the fundamental text for more than three hundred years.

Sophocles (497-406 BC) was not only a playwright, but also a leading citizen of Athens during the greatest period of its history. This period brought the military supremacy of Athens after the defeat of Persia in 478 as well as the building of the Parthenon, the great Temple of Athena, and the stone theater of Dionysus. Sophocles was a general with Pericles during the revolt of Samosin in 441, a state supervisor of tribute from the Athenian empire, and finally one of the ten commissioners (probouloi) over the Council of Five Hundred of the oligarchy after the coup of 411.

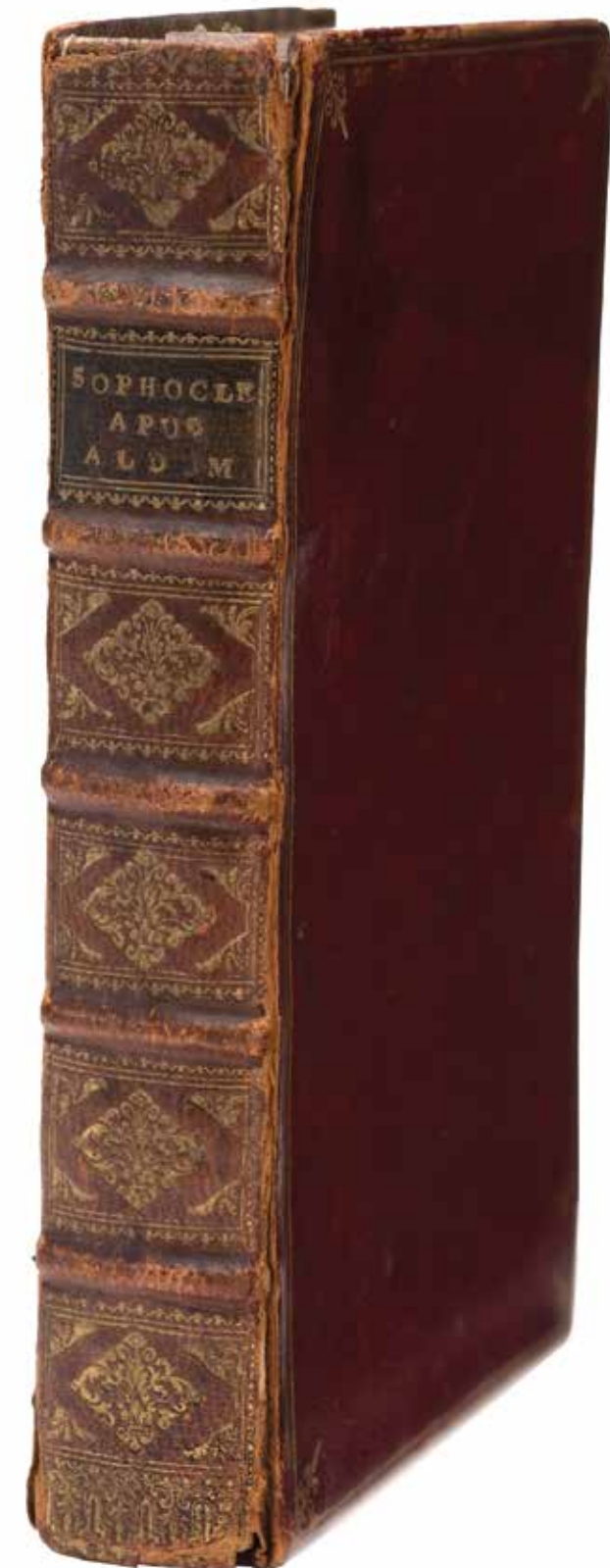
Sophocles wrote more than 120 plays; those in this volume probably owe their survival to their selection for use as an educational textbook. These seven plays contain some of the most powerful and timeless dramas ever written, including *Oedipus Rex*, a work in which "the poet attains the supreme height of dramatic concentration and tragic intensity" (Lewis Campbell). This play, *Oedipus Rex*, part of the Theban trilogy, is generally considered the greatest of the Greek tragedies.

The Aldine Sophocles is a landmark in the history of printing.

This book, printed in Venice by Aldus Manutius, is the first Greek book issued in the Aldine portable format and the first classical text printed in the smallest and finest Aldine Greek type.

"By any standard it is a masterpiece, not only of engraving skill executed with marvelous homogeneity on a minute scale, but also of exquisitely planned letter fit" (Barker, *Aldus Manutius and the Development of Greek Script and Type*).

Editio Princeps of Sophocles



A Unique Niagara Falls Album: A Superb Example of North American Landscape Photography

(NIAGARA FALLS.)
An album of 20 excellent views of Niagara Falls.

Compiled c. 1867.

20 albumen prints including 9 mammoth plate (20 x 16 in.) photographs, mounted. Half green morocco, gilt-stamped on the upper board "Niagara Falls." Binding worn but sound and attractive. Early German inscription on front pastedown: "From the estate of Uncle Erdwin and Aunt Tony Amsinck./The pictures are from the year 1867./see their photo on the third-to-last page)/Page 10, on the top left." Slight staining, occasional foxing or fading to images.

Provenance: German newlyweds Erdwin and Helene Marie Antonie Amsinck (identified in the inscription as "Uncle Erdwin and Aunt Tony") who are shown in a portrait near the end of the album. **The two, later to become noted patrons of the arts, were married in 1866 and honeymooned in America when this album was assembled in 1867.** This album demonstrates the romantic attraction of Niagara Falls, which was a leading North American photographic destination from the beginnings of photography.

This spectacular Niagara Falls album contains 9 mammoth photographs of the Falls and another 11 albumen prints. The album was assembled to commemorate the honeymoon visit of Erdwin and Helene Marie Antonie Amsinck, who were to become noted German art collectors and museum benefactors.

This unique artistic photograph album is linked to three historically important Niagara Falls photographers: George Barker (a Canadian by birth who owned studios in both London, Ontario, and the Niagara Falls region), Platt D. Babbitt (with whom Barker is known to have worked), and Samuel J. Mason (a prominent portraitist and landscape photographer). **The combination of their skills and the extraordinary vistas of the American and Canadian Niagara Falls has resulted in an album of photographs of great beauty.** Further study is needed to make direct attributions for many of the photographs in the album. Evidence suggests that many are by George Barker, but because a studio fire destroyed his archive in 1870, except his stereoviews, certain attribution is difficult.

Several of the photographs show the suspension bridge connecting Ontario to New York, while others are unusually large and high quality photographs of Niagara Falls themselves. Photographs of Niagara Falls are not uncommon because the natural wonder has long attracted artists, admirers and visitors, but albums of this high quality, great beauty and large format are now rare. The final photograph, a particular highlight, is the impressive seemingly moonlit photograph, attributed to George Barker. This magnificent photograph compares favorably with the work of any of the great European or North American photographic artists of the period.

An outstanding album containing beautiful and unusual images including, as its final image, one of the most remarkable North American photographs of the period.

An illustrated brochure providing additional details is available on request.



Important Pre-Earthquake San Francisco Photograph Album

(SAN FRANCISCO.) *Buildings of [the] Fair Heirs in San Francisco.*

Album of original photographs of the pre-earthquake real estate holdings of the heirs of James Graham Fair.

San Francisco, 1904-1905.

41 gelatin silver prints (8 ¼ x 6 ¼ in., with two panoramic views, 15 x 3 ¾ in.), mounted on card with manuscript maps and price annotations. Contemporary oblong album (16 x 13 ¾ in.) of brown leather, gilt-lettered, *Buildings of Fair Heirs in San Francisco*. Rebacked, interior with some stains, offsetting, and soiling, the photographs and maps generally in good condition.

Provenance: Virginia "Birdie" Fair Vanderbilt (1875-1935). The properties documented in this album were presumably originally purchased by James Graham Fair (1831-1894). Fair made his first fortune in the Comstock Lode and then became a major figure in California real estate and railroads. His daughter Virginia Graham Fair married William K. Vanderbilt II in 1899, and this album remained in the family for more than a century. Laid in are two letters from San Francisco real estate agent Thomas Magee to Mrs. Vanderbilt concerning the sales of various properties.

The Vanderbilt real estate portfolio in pre-earthquake San Francisco. This album documents approximately forty downtown San Francisco real estate holdings of the heirs of real estate, silver, and railroad magnate James Graham Fair. This album belonged to Fair's daughter Virginia Graham Fair Vanderbilt, first wife of William K. Vanderbilt II.

Most of the 41 original photographs are mounted with colored street maps locating the properties. The tipped-in typed index of the buildings is heavily annotated with sale prices, some with dates showing that Mrs. Vanderbilt sold in 1904-05, just before the earthquake of 1906. The properties are mainly on San Francisco's major downtown streets including Market, Mission, Pacific, Post, Sutter, and Kearny. The prices recorded for these properties range between \$50,000 to \$350,000, with total sales listed at nearly \$3,000,000.

This album provides a stunning visual record of San Francisco just before the earthquake and fires destroyed eighty percent of the city. The properties range from single-story wooden commercial structures to massive stone buildings occupying entire city blocks. Buildings include hotels, saloons, residences, burlesque halls, a shooting gallery, cigar shops, groceries, and a billiard factory, often with poster-covered and paint-decorated facades. The scenes are typically filled with business signs, pedestrians, carriages, and wagons.

Original photographs depicting San Francisco just before the 1906 earthquake are rare in the market. This album provides an irreplaceable visual record of the city. Although presumably copies were made for the several Fair heirs, we can trace no other examples, apart from an unannotated duplicate also owned by Mrs. Vanderbilt. Searches of WorldCat and Google turn up no other examples of *Buildings of Fair Heirs in San Francisco*, the title given on the binding.



A Rare, Enormous Map of Guangzhou

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

[Prob. Canton], 1855.

Approx. 53 x 29 in. 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. Archivally 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.

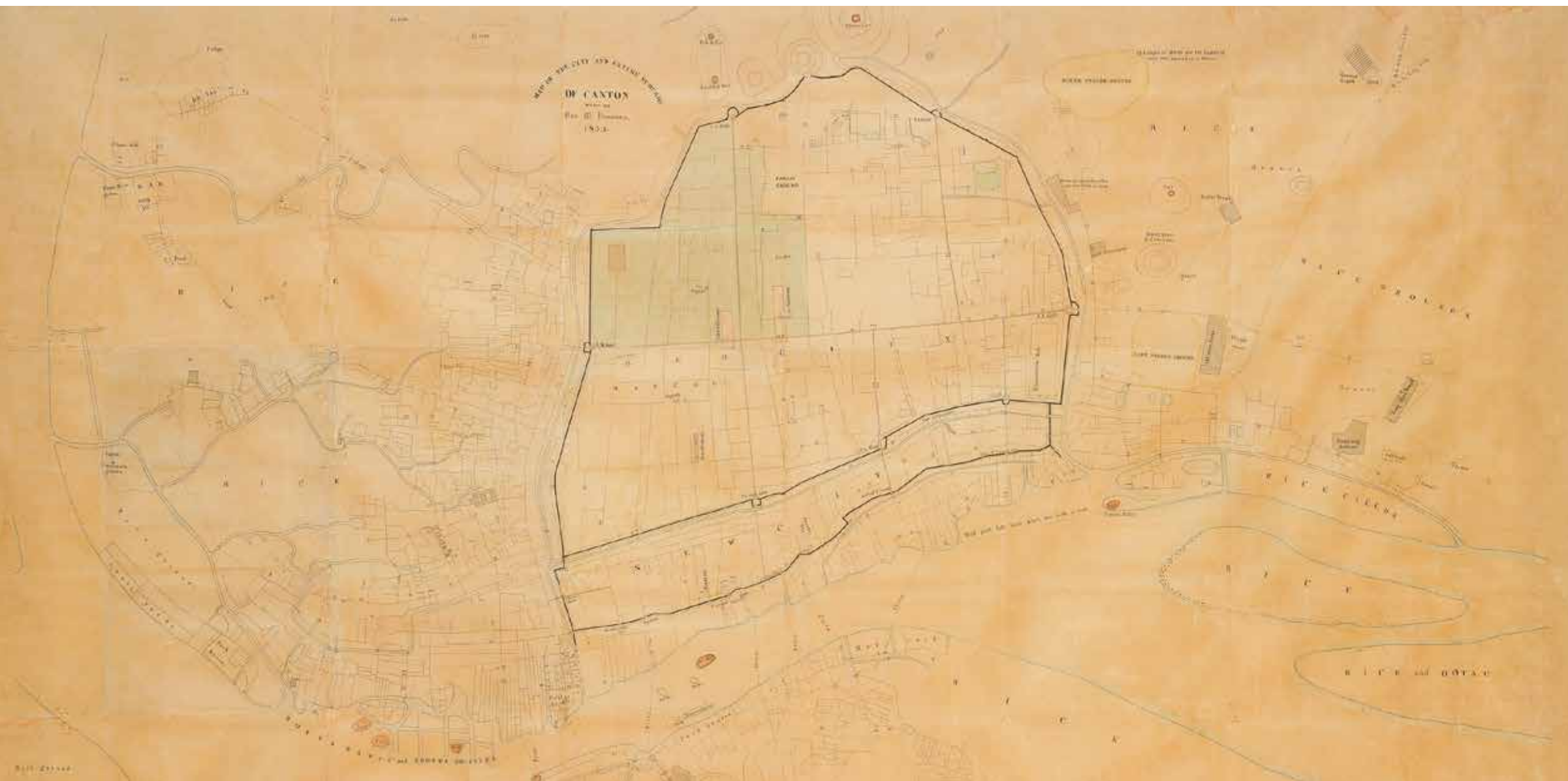
“A very good map of the enceinte [urban fortification] was made by an American missionary, Daniel Vrooman, by taking the angles of all the conspicuous buildings therein, with the highest points in the suburbs; he then taught a native to pace the streets between them, compass in hand (noting courses and 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 part 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 richest 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)

1860s Voyage to China and Japan

(CHINA & JAPAN.)
BUTT, JAMES H.,
LIEUTENANT.

*Sketches in China and
Japan 1866 to 1870 by
James. H. Butt Lieutenant
H.M.S. "Sylvia."*

1866-70.

28 watercolors (approx. 10 x 7 in. to 7 ¾ x 5 in.), mounted. Calligraphic manuscript title page. Mounts fragile with some chipping, not approaching the watercolors. Contemporary brown roan with intricate blind strapwork design, rebaked in brown morocco, later paper endpapers, preserving watered silk endpapers. The watercolors are in excellent condition.

Provenance. James Henry Butt (1844-1936). A talented amateur draughtsman, Butt served as an officer in the Royal Navy from 1863 to 1873, reaching the rank of Commander. Most of his service was on H.M.S. *Sylvia*, a wooden screw sloop of 865 tons, launched on 20 March 1866. The surveying vessel left Plymouth for China on 28 November 1866. Another album of views by Butt from this voyage is preserved at the National Maritime Museum, Greenwich. Additional biographical details are available on our website. Butt presented the album to A. H. Phillpotts, Esq. according to the calligraphic title page (a leading banker, Phillpotts was a director of HSBC and the Bank of British North America). Phillpotts presented the book to his brother in 1913, according to the inscription on the endpaper.

A voyage to China and Japan in fine English watercolors. This is a splendid collection of original watercolors by British naval officer James Butt, a skilled draughtsman and keen observer traveling in China and Japan in the 1860s.

The subjects of these finely rendered watercolors include ruins, temples, residences, panoramic city views, and landscapes in China and Japan. As trade with Japan was opened to the West in 1853 after two centuries of limited access, this is an early collection of original views of Japan by a westerner. The splendid, wide-ranging China views include sites in Canton, Formosa, Shanghai, Amoy, and Foochow.

Many of the watercolors include people and animals, giving these delightful images a great deal of vitality. Butt's varied palette and imaginative choice of subjects has produced a captivating suite of views. The drawings, each identified with a contemporary manuscript caption on the mount, are:

1. Cape Town from Table Bay
2. Botel Tobago off Formosa, China Sea
3. Sulfur Mines, Formosa
4. San-o bay, Formosa. E coast
5. Canton from the heights
6. Burning house for the bodies of priests. Honam temple Canton
7. Temple at Canton. Buddha, Past, Present, & Future
8. Pagoda anchorage. Foo-chow (tea district)
9. Amoy. China
10. Porcelain Tower at Nankin. Height 261 feet. Destroyed
11. Ancient tombs at Shanghai
12. Chinese Junks
13. Near Aberdeen. Hong-Kong
14. Kigatsu. Hirado. W. coast Japan
15. On the West Coast of Japan
16. "Furuye" Japan West Coast
17. Taske harbour. Hirado W. coast
18. Priest's house. Hirado Japan W. coast
19. Entrance to Nagasaki
20. Nagasaki Japan
21. "Waka Miya" Temple at Nagasaki
22. Tycoon's Palace. Yedo. Inside the outer moat
23. Tombs of the Ronins. Yedo
24. Tycoon's Castle Osaka 1868
25. Simoda Japan south coast
26. At Yokohama
27. Japanese Junks
28. "Home at Last"

28 watercolors by a skilled amateur naval artist



Early Photographs of New Zealand

(NEW ZEALAND.)

An album of photographs, watercolors, manuscript verse, and ephemera assembled by Miss Flaxman.

New Zealand, 1866-1870.

Quarto. Original red morocco gilt extra. 72 leaves. 15 albumen photographs, 3 of them CDVs, most of the others approx. 5 x 6 inches. 6 delicate watercolor landscapes and views of houses. Very good condition.

Provenance: Miss Flaxman, signed gift inscription to her dated 1867 (many of the photographs are inscribed and dated on the verso with the compliments of Capt. Underwood, her future husband); inscribed by Mrs. Underwood ("née Flaxman") to her daughter and dated Bairnsdale, 1899.

This delightful photograph and autograph album chronicles the world of young Miss Flaxman in New Zealand in the 1860s. Albums and scrapbooks assembled by women in the Victorian era have come under increasing scholarly scrutiny for the insights they provide into women's public and private lives and thoughts. **This 1860s New Zealand album, with dozens of photographs, original watercolors, manuscript poems, and printed ephemera, is a rare survival and a valuable resource for women's studies.**

The album is highlighted by its splendid early New Zealand photographs. **Three carte-de-visite photographs depict identified Maori: one is a portrait of two identified Maori women, the other two are of Paora Parau, a Maori chief** from Poverty Bay who served in the native contingent of the military. The portrait of two Maori women has the backstamp of J. D. Wigglesworth, Wellington.

The album also contains twelve photographs of towns, landscapes, and buildings, including views of the town of Nelson, Maitai Valley, Te Ore Ore in Wairapa, and a house in St. Kilda. Several photographs are by Burton Brothers, the leading New Zealand photographer of the day.

This charming album also contains six delicate watercolor landscapes and views of houses, presumably by Miss Flaxman, dozens of pieces of Victorian chromolithography, and numerous manuscript poems including a "Maori acrostic," lines by Miss Flaxman's friends, and poems by Poe, Browning, Tennyson, and others.

Study of this album of photographs, manuscripts, drawings, and ephemera will yield valuable information of women's lives in the 1860s. The album is especially noteworthy for its photographs. New Zealand photographs of this vintage, particularly portraits of identified Maori, are scarce in the market.



“I’d feel glad to be the bat boy for a team like this”

– Eddie Collins at the 1939 opening of the Hall of Fame

(BASEBALL HALL OF FAME.)

Baseball Centennial
First Day Cover signed
by all eleven living Hall
of Fame inductees, each
of whom attended the
opening ceremony.

Cooperstown, June 12, 1939.

Green and gold commemorative cover, block of four 3¢ baseball centennial stamps (the first U.S. stamp honoring a sport). Fine condition. A fabulous display piece. Attractively framed with a group photograph.

HEROES OF THE GOLDEN AGE OF BASEBALL.
This piece is signed by all eleven inductees who attended the opening of the Hall of Fame: Babe Ruth, Ty Cobb, Walter Johnson, Honus Wagner, Cy Young, Larry Lajoie, Grover Cleveland Alexander, Eddie Collins, George Sisler, Tris Speaker, and Connie Mack. The other thirteen men who were inducted at the ceremony were deceased.

This piece is framed with a photographic print of ten of the men seated together at the event. Ty Cobb, who showed up too late for the ceremony and portrait, revealed years later that he did not want to be on the same stand with Judge Landis.

This outstanding relic of the opening of the Hall of Fame is one of the rarest and most desirable of all baseball items.



Signed by Oscar Wilde
In the Original Binding Designed by Charles Ricketts

WILDE, OSCAR.
Poems.

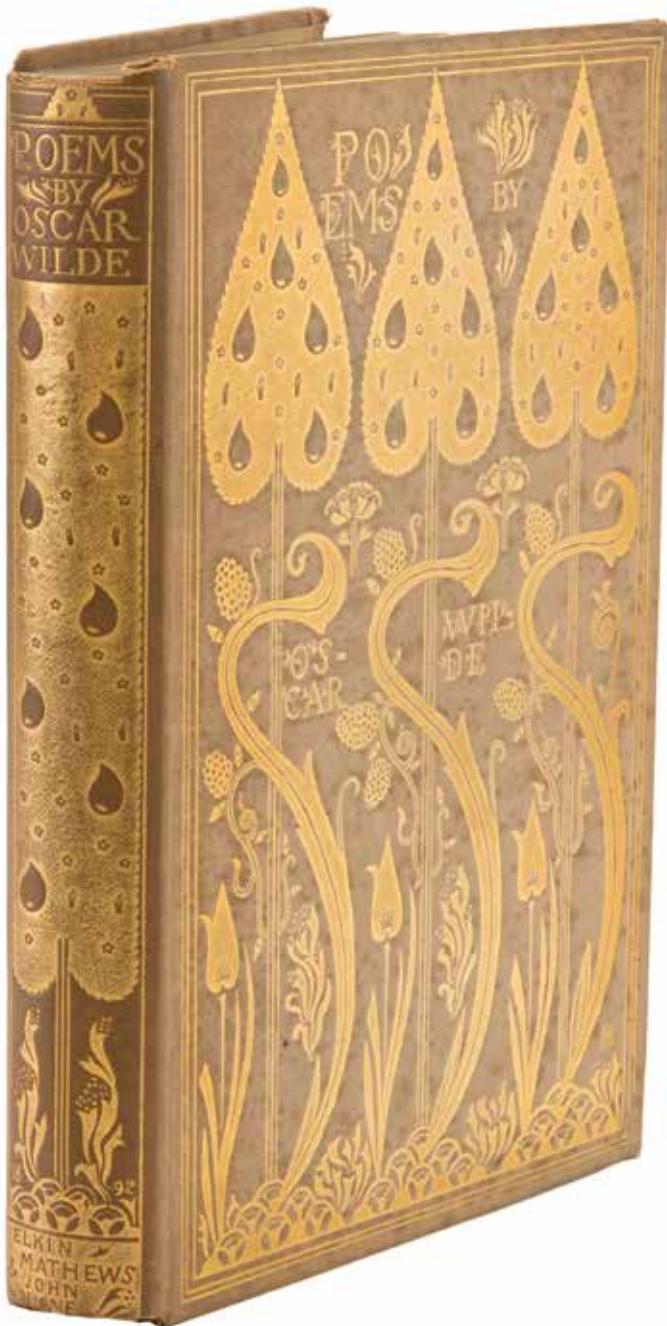
London: Chiswick Press for Elkin
Matthews & John Lane, 1892.

Original pale violet cloth gilt-extra,
the binding and decorative endpapers
designed by Charles Ricketts. Minor
spotting, fraying to spine ends. A very
handsome copy.

Mason, *Bibliography of Oscar Wilde* 309.

The “Author’s edition,” one of 220 numbered copies
signed by Wilde.

This deluxe edition of Wilde’s *Poems* was made from the sheets of David Bogue’s 1882 fifth edition (which had included several additions and changes) with a newly designed title and half title by Charles Ricketts.



“I weep for Adonais – he is dead!”

SHELLEY, PERCY
BYSSHE. *Adonais.*
An Elegy on the Death
of John Keats.

Pisa: [privately printed] with the
types of Didot, 1821.

Fine green morocco by Bedford. Upper
joint repaired. Minute repaired tear to
last leaf, a few minor spots. A fine copy.

Provenance: 1. Cortland Bishop, with
bookplate, American Art Association,
14-15 November 1938, lot 2093. 2. Mrs.
J. Insley Blair, with bookplate.

Grolier 100 English Books 73.

First edition. One of the great elegies in the English
language, *Adonais* more than any other book represents
the grandeur and tragedy of Romantic poetry. Shelley
considered it his best poem, remarking, “It is a highly wrought piece
of art, perhaps better in composition than anything I have written.”
Generations of scholars and readers have agreed that *Adonais* is
one of the pinnacles of English literature.

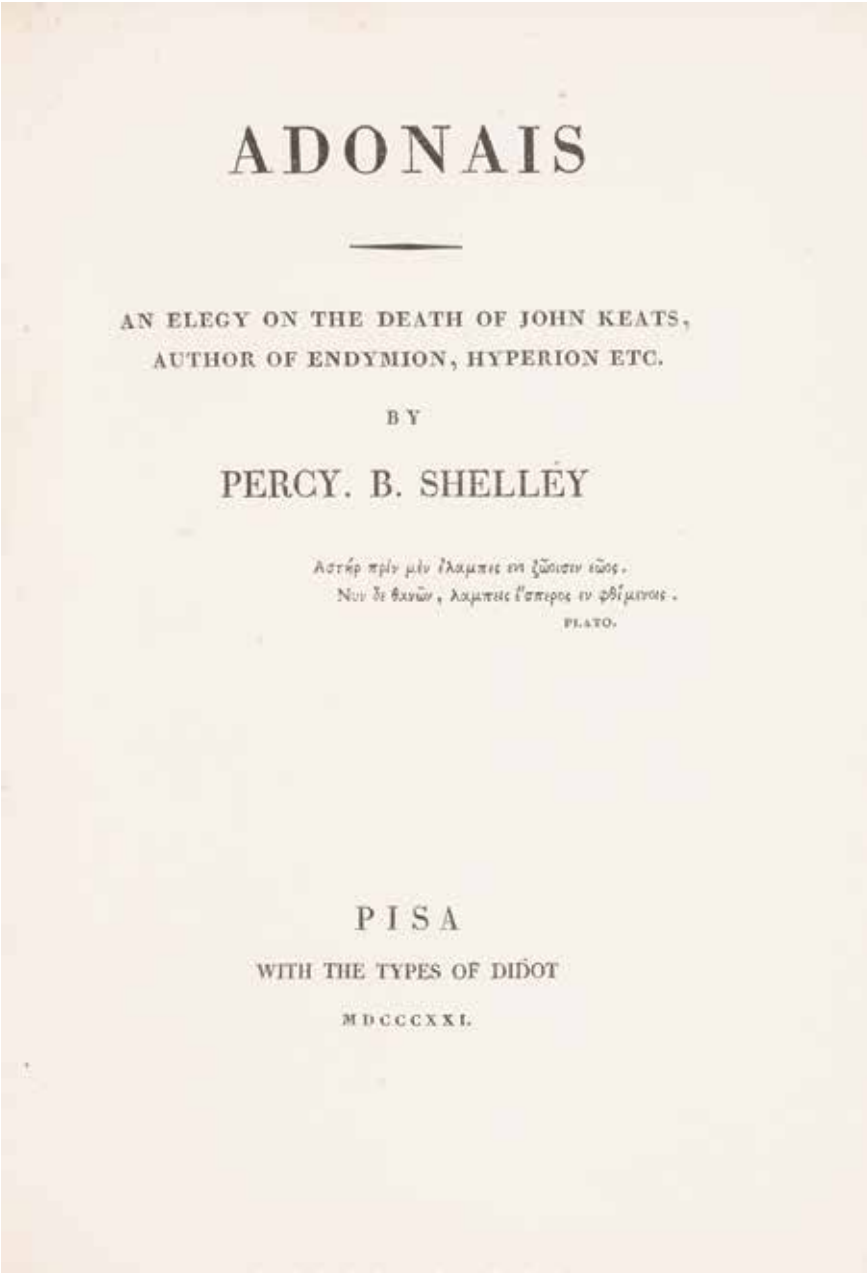
Shelley wrote the poem in the spring of 1821 upon hearing
of Keats’s death at age twenty-five in Rome. Shelley and others
believed that Keats died as a result of the harsh reviews of his
poems in *Quarterly Review*. Writing both to praise Keats and to
avenge his death, Shelley told John Clare, “I have dipped my pen
in consuming fire to chastise his destroyers.” That summer Shelley
privately published the 495-line poem in Pisa.

Shelley elegized Keats as Adonais, a name that Shelley invented to
combine Adonis (the Greek god of beauty) and Adonai (Hebrew
for Lord). The poem contains many of Shelley’s most familiar lines
celebrating “The soul of Adonais, like a star, / Beacons from the
abode where the Eternal are.”

Just over a year later, Shelley himself died at age twenty-nine,
drowned at sea in a sudden summer squall. *Adonais* serves as a
sort of self-elegy, as it is a tribute to under-appreciated, mercurial
greatness rather than a legacy of personal grief (for Shelley and Keats
were acquainted but were not close). Shelley identified himself
with Keats’s sufferings, and the poem ends almost clairvoyantly:
“my spirit’s bark is driven / Far from the shore.” Shelley’s body was
identified by the presence of Keats’s poems in his pocket.

Now part of the great tradition of English lyric poetry, *Adonais*
owed a profound debt to Milton’s elegy *Lycidas*, a debt that Shelley
acknowledged in his preface. The privately-printed first edition
is among the rarest of the great English poems. Shelley wrote to
Ollier, his publisher in London, “I shall only have a few copies
struck off ...”

“So subtly sweet and rich are the tones, so wonderfully are
developed the perfect cadences, that the meaning of the words of
the singing is lost and dissolved in the overwhelming rapture of
the impression.” – James Thomson on *Adonais*



From Oliver Wendell Holmes to Harlan Fiske Stone
Titans of the First Amendment

HOLMES, OLIVER
WENDELL, JR.
Collected Legal Papers.

New York: Harcourt, Brace & Howe, 1920.

Original cloth, paper label (browned).
Very good. Half morocco case.



Oliver Wendell Holmes, Jr.



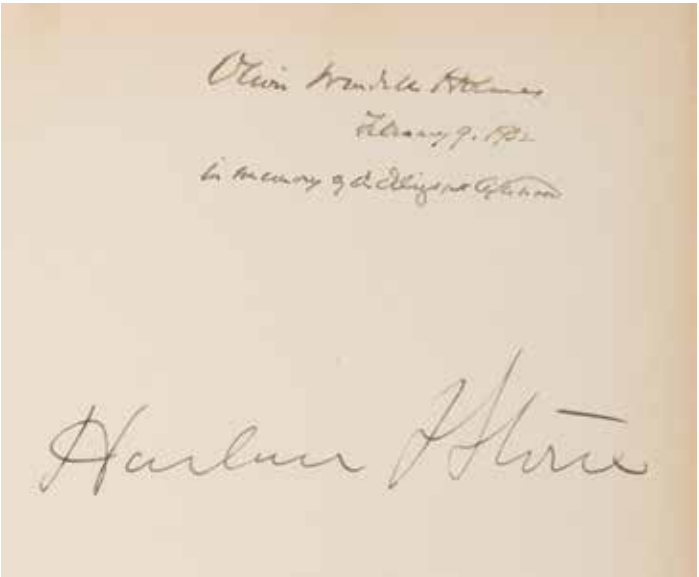
Harlan Fiske Stone

First edition. Presentation copy inscribed by Holmes for Associate Justice Harlan Fiske Stone: “Oliver Wendell Holmes, February 9, 1932, in memory of a delightful afternoon” and signed by Stone, also on the free endpaper.

Harlan F. Stone joined the Court in 1925 and became Chief Justice in 1941. In the 1920s, Holmes and Stone, together with Louis Brandeis, emerged as the Court’s leading advocates of First Amendment rights.

This volume collects Holmes’s legal and historical essays and speeches from 1885 through 1918. “Re-reading [Holmes’s papers] consecutively in their new form and remembering the dates of their original publication, one can but see that their author has done more than lead American juristic thought of the present generation. Above all others he has shaped the methods and ideas that are characteristic of the present as distinguished from the immediate past” (Roscoe Pound).

A dazzling Supreme Court presentation copy.



A Spectacular Earl Warren Presentation Copy

WARREN, EARL.
*A Republic,
If You Can Keep It.*

New York: New York Times, 1972.

Original cloth and dust jacket. Fine.



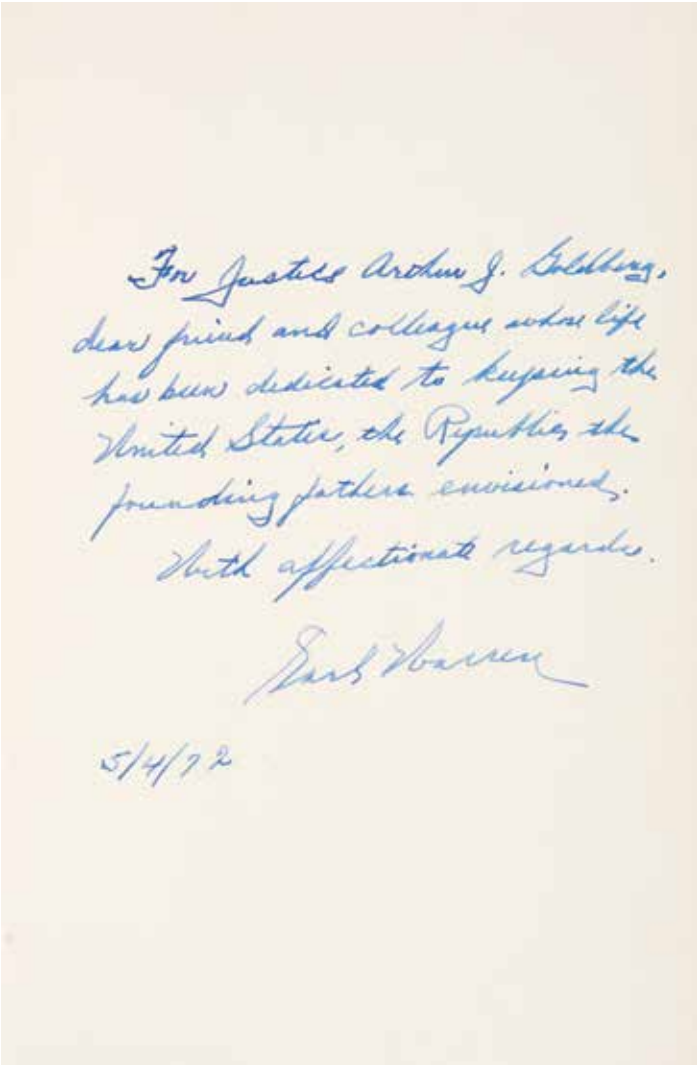
Earl Warren



Arthur Goldberg

First edition. Presentation copy inscribed by Warren: “For Justice Arthur J. Goldberg, dear friend and colleague whose life has been dedicated to keeping the United States, the Republic the founding fathers envisioned. With affectionate regards. Earl Warren 5/4/72.”

In this book Earl Warren, the celebrated chief justice who presided over many of the Supreme Court’s most important decisions of the 20th century, discusses the Constitution and individual liberties. The title comes from Benjamin Franklin’s famous response during the Constitutional convention to the question “Well, Doctor, what have we got, a republic or a monarchy?” Franklin replied, “A republic, if you can keep it.”



JANSSEN, PIERRE
JULES CÉSAR.

*“Présentation d’un
Spécimen de Photographies
d’un Passage Artificiel
de Vénus, obtenu avec le
Révolver Photographique.”*

6 July 1874, part of a **unique
collection of offprints.** Paris,
1840-1902.

Three volumes containing 57 Janssen
offprints and 7 other works by Janssen
including a presentation copy of his
doctoral thesis, *Mémoire sur l’absorption
de la chaleur rayonnante obscure dans les
milieux de l’oeil* (Paris, 1860). Quarto.
Contemporary half and full morocco
bindings. Very good condition. Half
morocco case.

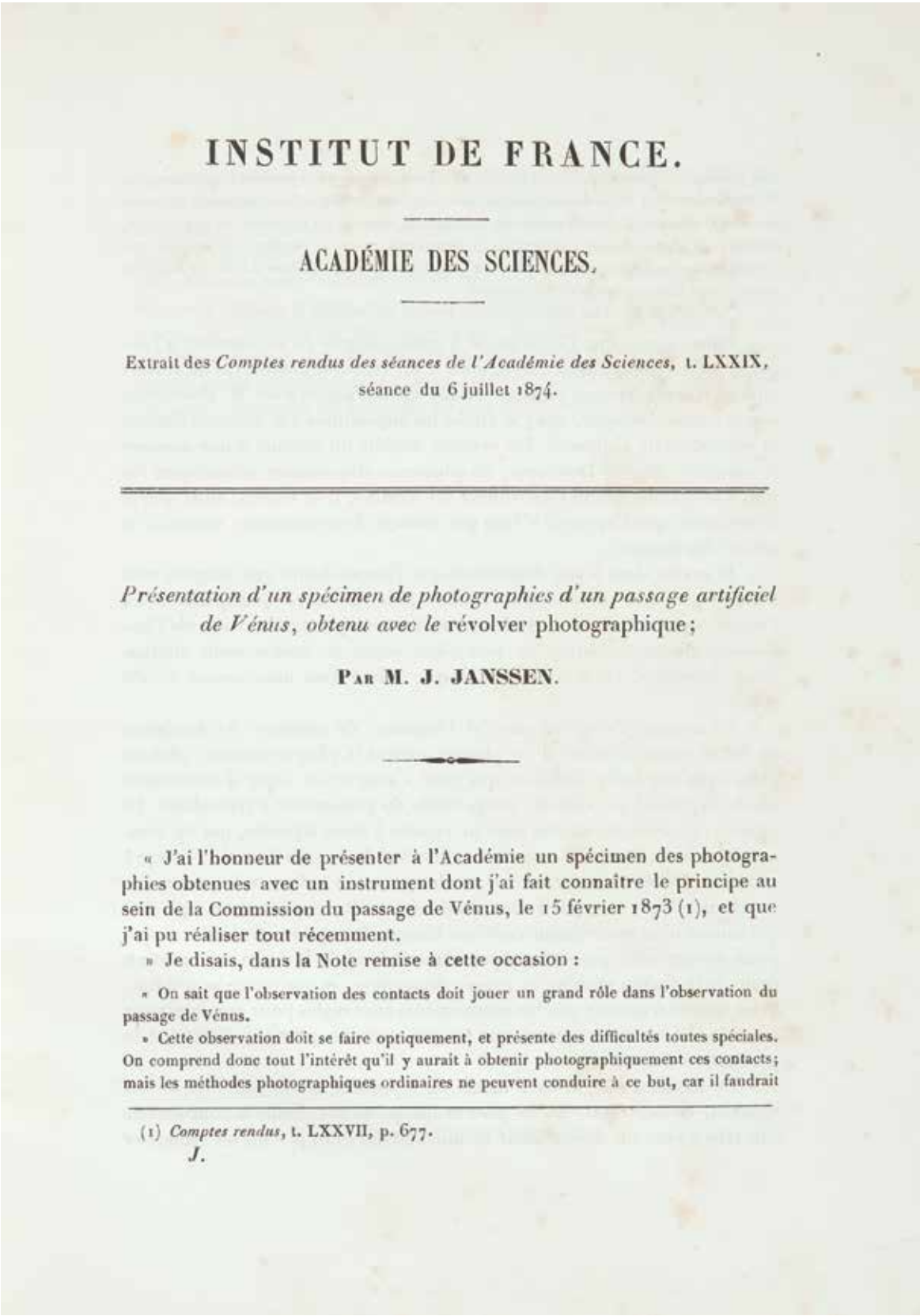
First edition, the rare offprint of an epochal paper in
the history of cinematography. This is Janssen’s first
description of his photographic revolver, the first
photographic motion picture camera.

To study the transit of Venus across the disk of the sun in 1874,
“Janssen decided to substitute for visual observation at the time
of transit a series of photographs taken in rapid succession, which
would permit him to measure the successive positions of the
planet in relation to the solar limb. He ordered the construction
of an apparatus consisting of three circular disks with the same
axis: the first, pierced by twelve slits, served as the shutter; the
second contained a window; the photographic plate, which was
circular, was fixed to the third. The first two disks turned with a
synchronized movement, the shutter disk continuously and the
other irregularly in the intervals of time in which the window was
not swept by a slit. A series of separate images laid out on a circle
was thus obtained on the plate. In a general manner the apparatus
provided an analysis of a motion on the basis of the sequence of
its elemental aspects. Here Janssen realized one of the operations
necessary for cinematography, which was invented twenty years
later, and which required, besides analysis, the synthesis of images”
(DSB).

Janssen’s invention led to other advances in recording motion
through photographs, most notably Marey’s gun-like camera
to capture birds in flight (1882), culminating in the Edison
Kinetograph around 1889 (the films of which were first viewed
in public in 1894) and the Lumière Cinématographe (the films of
which were first shown in public in 1895).

The photographic revolver paper is one of scores of offprints in this
collection, which also includes a presentation copy of Janssen’s 1860
doctoral dissertation, another Janssen work on the photographic
revolver, and numerous papers on photography, astronomy, and
the intersection of the two sciences. A full inventory is available
on request.

VERY RARE. The photographic revolver offprint is not
recorded in America, according to WorldCat, which locates
only the examples at the Bibliothèque Nationale de France and
the Observatoire de Paris. The other papers in this collection,
including important advances in photography, astronomy, and
meteorology, are similarly rare.



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 Genuae 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).

Median Quarto. 240 x 175 mm. 46 leaves and 4 flyleaves, comprising: Canizzo 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); Canizzo 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).

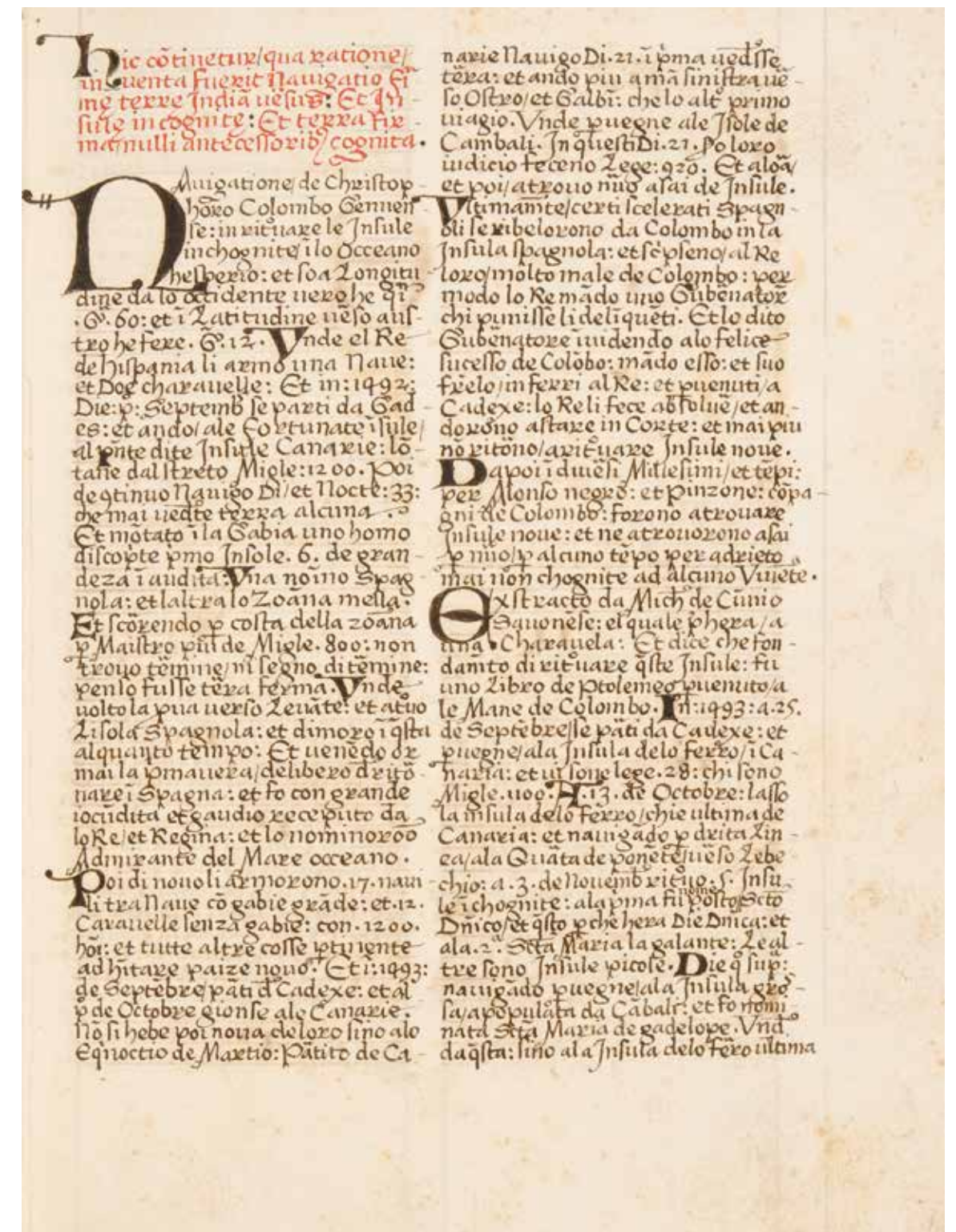
This IMPORTANT CODEX OF THE AGE OF DISCOVERY is an unpublished source for the history of exploration in the New World. The author, the Benedictine monk Bernardus of Albenga, consulted Columbus's friend and shipmate Michele de Cuneo in the preparation of this manuscript. Bernardus's manuscript presents, 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



Columbus cont'd.

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.

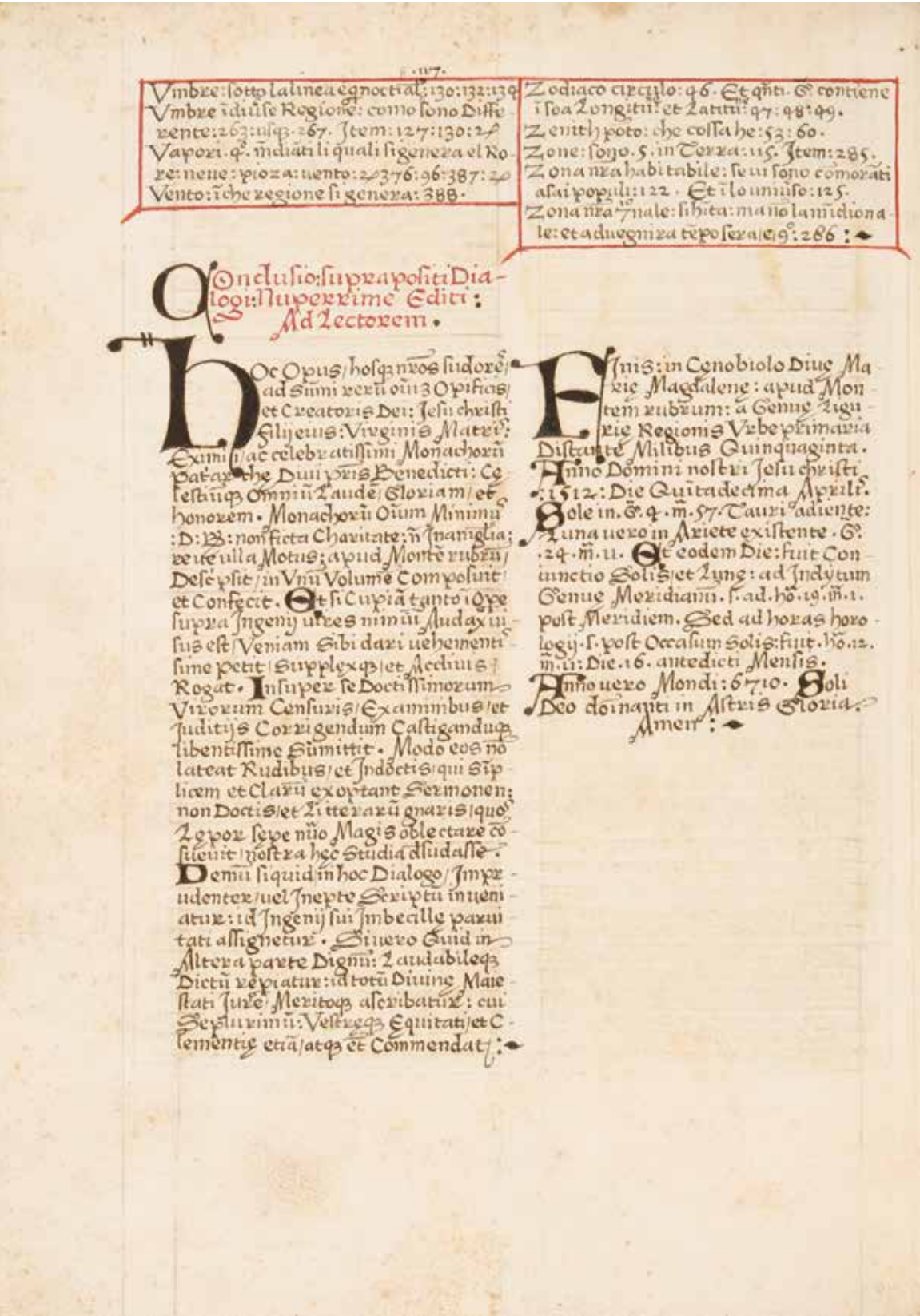
Felipe Fernández-Armesto, the leading authority on Columbus, observes that “this reference, coming from an individual as close to Columbus, until 1496 at least, as Cuneo was, is of great value.” He adds that variations between this text and other contemporary sources on Columbus suggest that Bernardus 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” – Michele de Cuneo



“Cuneo ... 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.”

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:

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.

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).

“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



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.

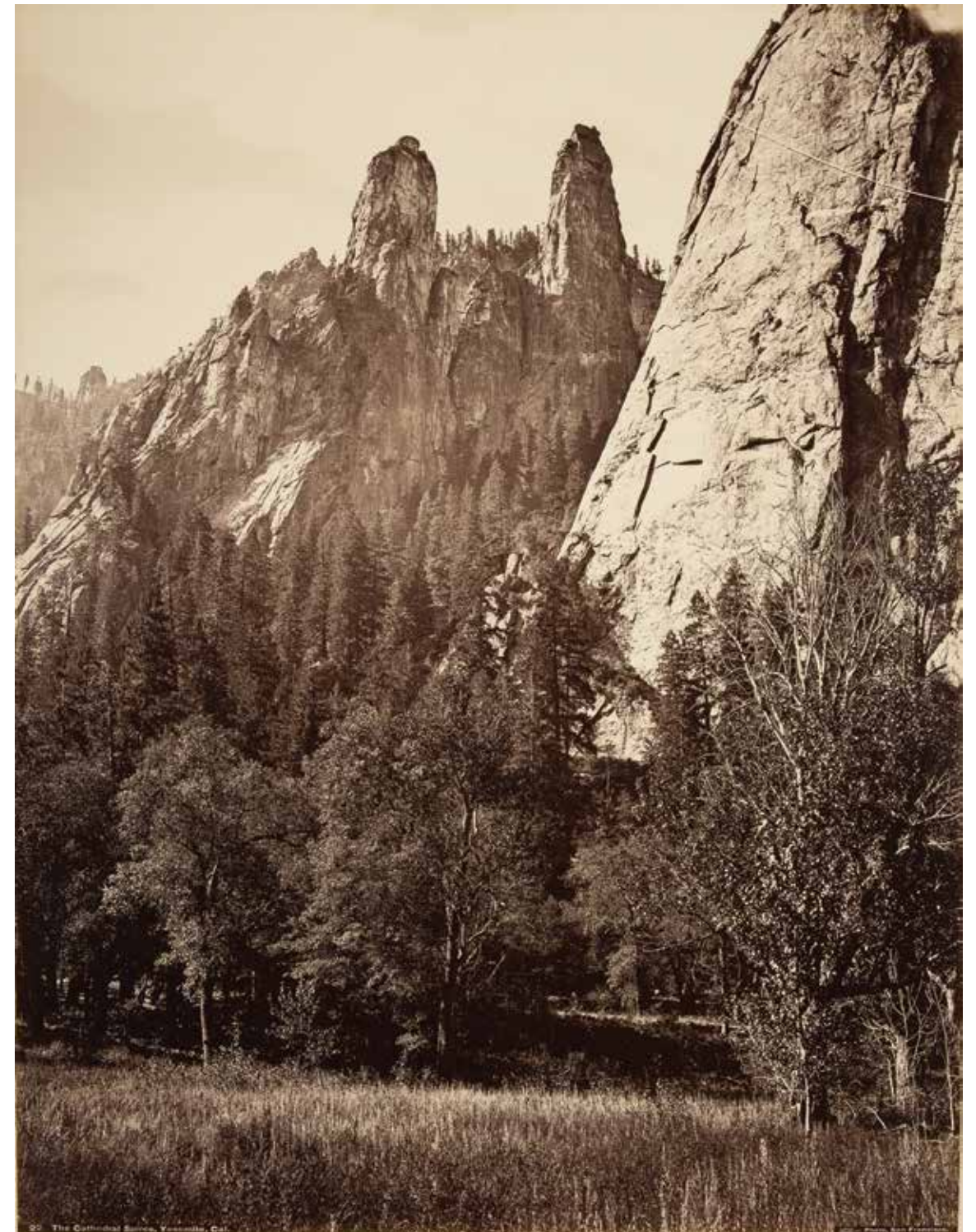
The amazingly detailed photographs made with the unique mammoth-plate camera brought Watkins international renown. The first four Yosemite photographs in this album date to Watkins's first expedition (1865-1866). Watkins chose thirty of these for exhibition at the 1867 Paris Exposition, where he won 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



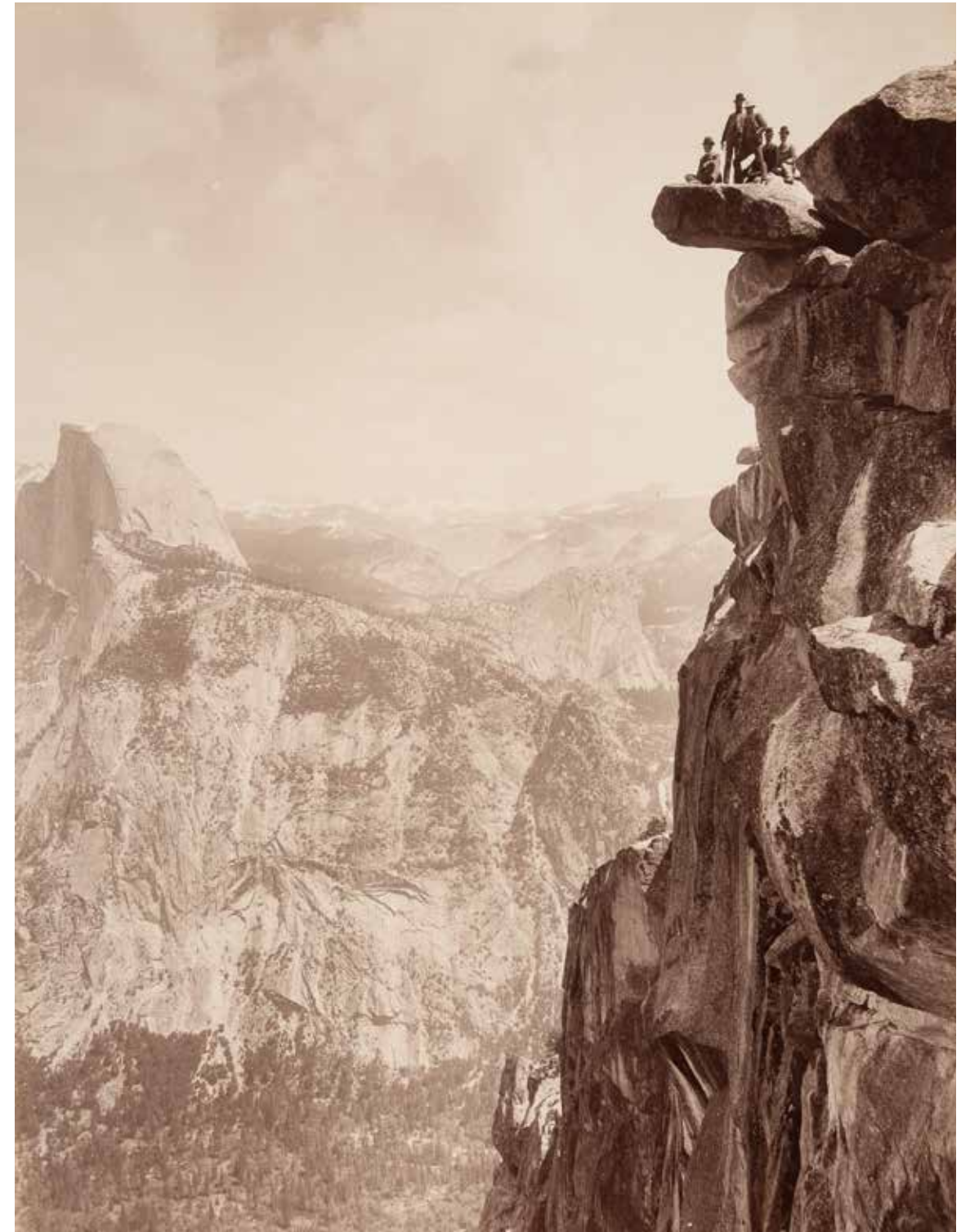
Carleton Watkins. Cathedral Spires, Yosemite

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*

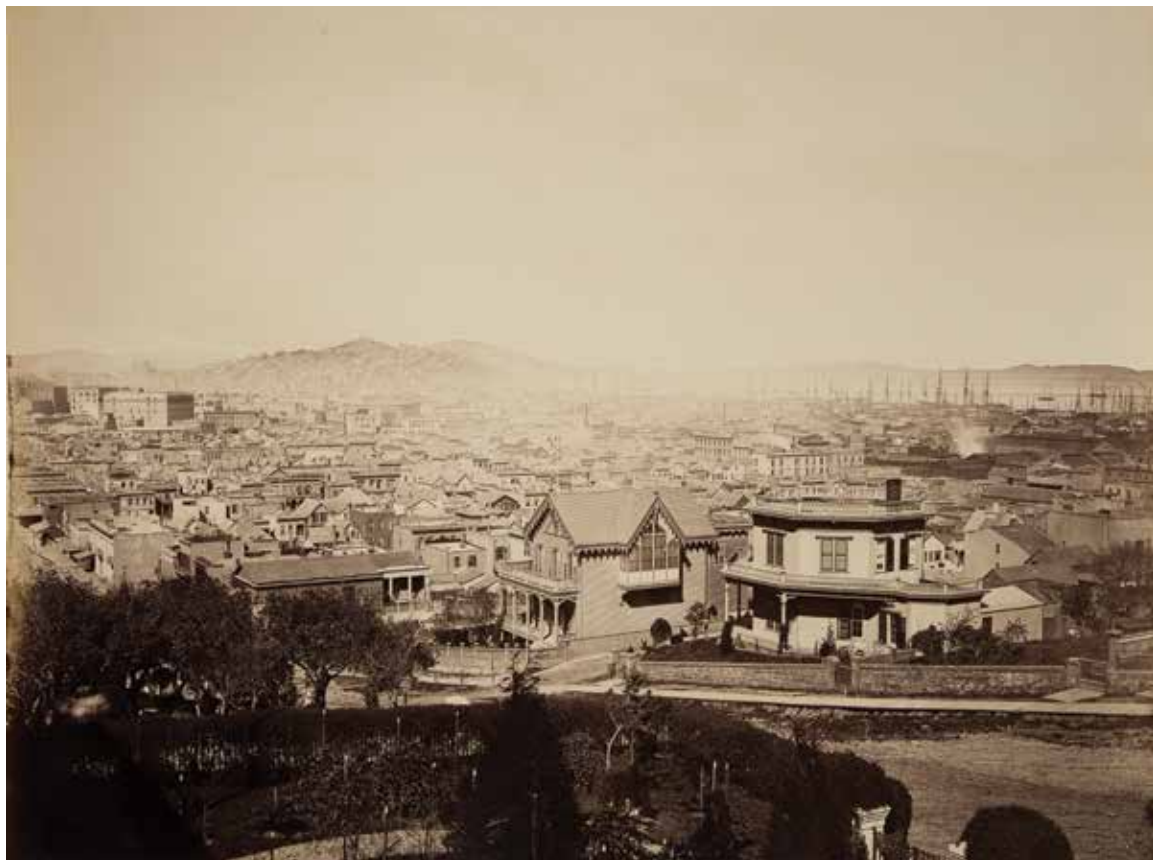


Isaiah Taber. *Glacier Point Rock (Yosemite)*

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)*

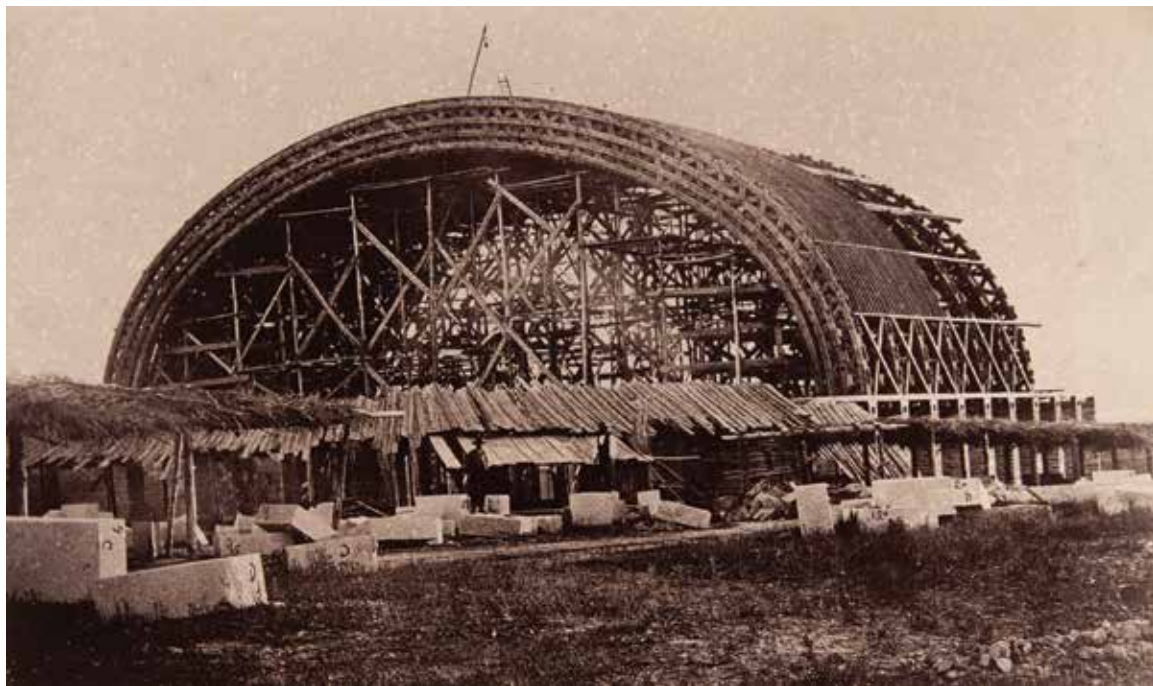
Charles R. Savage

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

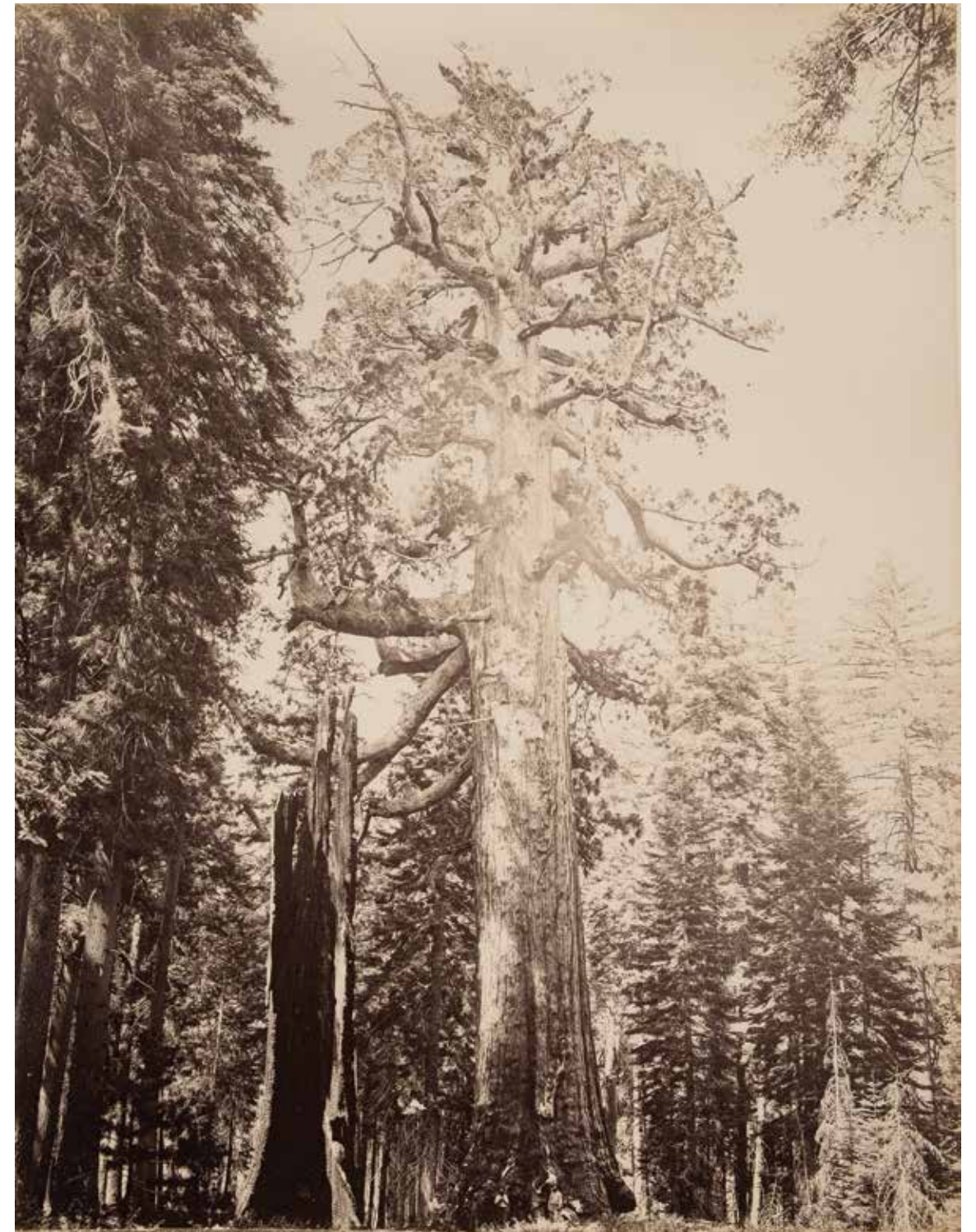
In addition to its spectacular views of the American West, the album includes several outstanding mammoth photographs of Niagara Falls including *Niagara Falls with Suspension Bridge in Background*; *Niagara Falls and Steamboat*; and *Niagara Falls (Frozen)*. These spectacular Niagara Falls mammoth photographs 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*

“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, 1900

CURTIS, EDWARD S.
Original glass plate photograph, Honovi - Walpi Snake Priest, prepared by Curtis for the printing of The North American Indian.

c. 1921.

This portrait, titled *Honovi - Walpi Snake Priest, with Totokya Day Painting*, was published as a photogravure in *The North American Indian*, volume 12, plate 408. Approx. 14 x 17 inches. Accompanied by a custom wall-mount light box. Excellent condition. A stunning display piece.

“I regard the work you do as one of the most valuable works which any American could do now.”

– Theodore Roosevelt to Edward Curtis

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 devoted the twelfth volume of *The North American Indian* to the Hopi. He wrote of this photograph of Honovi, “This plate depicts the accoutrement of a Snake dancer on the day of the Antelope dance (see Volume XII, pages 146-149). The right hand grasps a pair of eagle-feathers – the ‘snake whip’ – and the left a bag of ceremonial meal. Honovi was one of the author's principal informants.”

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.



Lincoln and His Cabinet

(LINCOLN & HIS CABINET.)

Mathew Brady Studio.

Original Brady Photograph Maquette "President and Cabinet."

Washington, 1864.

16 x 18 in. Maquette comprised of nine excellent carte-de-visite-size albumen prints of Lincoln and his cabinet, each with a manuscript caption, the group above a scalloped paper label reading "President and Cabinet," all mounted on board. Minor discoloration to mount, otherwise fine.

Provenance: Lloyd Ostendorf, leading authority on Lincoln's photographs, with his signature dated 1986 on verso.

Mathew Brady and Abraham Lincoln. This splendid original Mathew Brady work of art celebrates Lincoln and his Team of Rivals at the height of the Civil War.

Mathew Brady and his gallery created this superb maquette using the best possible examples of its finest portraits of Lincoln and his cabinet. Brady then photographed the piece and published it in much-reduced size as a carte de visite group portrait for sale to the public. The resulting carte de visite appears in Ostendorf's *Lincoln's Photographs* on p. 275.

Abraham Lincoln, the most-photographed figure of his day, is closely connected with Mathew Brady, the leading photographer of the era. After gaining national recognition with his Cooper Institute address, Lincoln himself acknowledged Brady's influence, saying, "Brady and the Cooper Institute made me President."

The nine Mathew Brady portraits making up this maquette are:

Abraham Lincoln, *President*

Hannibal Hamlin, *Vice President*

William Seward, *Secretary of State*

Edward Bates, *Attorney General*

Edwin Stanton, *Secretary of War*

Montgomery Blair, *Postmaster General*

Gideon Welles, *Secretary of the Navy*

William Pitt Fessenden, *Secretary of the Treasury*

John P. Usher, *Secretary of the Interior*

The famous Lincoln portrait at the top is Ostendorf O-84, made by Brady in Washington on Friday January 8, 1864. The maquette was made between July and November 1864. Fessenden succeeded Salmon P. Chase as Treasury Secretary on July 5, 1864, and Edwin Bates resigned as Attorney General in November 1864.



“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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Edward S. Curtis, *An Oasis in the Badlands*
one of 723 folio plates in our complete set of *The North American Indian* (page 16)