

## Magnificent Books & Photographs

19th Century Rare Book & Photograph Shop

CATALOGUE 175



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Prices in U.S. dollars:

|    |                                  |           |
|----|----------------------------------|-----------|
| 2  | Washington                       | \$450,000 |
| 6  | Secret Service                   | 150,000   |
| 10 | Vesalius                         | 575,000   |
| 14 | Watson to Crick <i>two items</i> | 45,000    |
| 16 | Watson and Crick                 | 92,500    |
| 18 | Lincoln                          | 95,000    |
| 20 | Russell Civil War                | 550,000   |
| 26 | Wild West                        | 150,000   |
| 30 | Herzl                            | POR       |
| 32 | James                            | 75,000    |
| 34 | King James Bible                 | 300,000   |
| 36 | Carroll                          | 48,000    |
| 38 | Newton                           | 850,000   |
| 40 | Crane                            | sold      |
| 42 | Whitman                          | 270,000   |
| 44 | Whitman                          | 68,000    |
| 46 | Paine                            | 250,000   |
| 48 | Federalist                       | 450,000   |
| 50 | Milton                           | 175,000   |
| 52 | Jefferson                        | 35,000    |
| 54 | Boone                            | 48,000    |
| 56 | Shakespeare                      | 190,000   |
| 58 | Joyce                            | 100,000   |
| 60 | Miller                           | 20,000    |
| 62 | Bellow                           | 35,000    |
| 64 | Alabama                          | 25,000    |
| 66 | Columbus                         | POR       |
| 72 | Blackstone                       | 68,000    |
| 74 | Apollo 11                        | 30,000    |
| 76 | Jackson San Francisco            | 850,000   |



# Magnificent Books & Photographs

Catalogue 175

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*The treasures in this catalogue include the following spectacular survivals:*

**George Washington's own copy** of his First Inaugural Address, with his signature and bookplate, which is among the most remarkable historic American books we have ever offered.

Epochal scientific first editions including **Vesalius's** *De Humani Corporis Fabrica*, perhaps the greatest of all scientific illustrated books, **Isaac Newton's** *Principia*, one of the most important works in the history of science, and presentation copies of DNA-related volumes inscribed by **James Watson to Francis Crick**.

Politics, philosophy, and literature are represented with fine first editions of *The Federalist*, the *King James Bible*, **John Milton's** *Paradise Lost*, **Thomas Paine's** *Common Sense*, and a rare inscribed presentation copy of **Theodor Herzl's** *Der Judenstaat*.

The spectacular 1512 Age of Exploration codex, concerning **Christopher Columbus**, is among the greatest exploration manuscripts remaining in private hands.

Other manuscripts include a leaf from **James Joyce's** favorite passage of *Finnegans Wake*, with unrecorded textual variants, a major **Saul Bellow** autobiographical short story manuscript, and a **Walt Whitman** Civil War poem from *Leaves of Grass*.

A unique California historical treasure, **William Henry Jackson's** enormous six-foot long panorama of San Francisco is the only known copy of the photographer's greatest masterpiece.

**Andrew J. Russell's** United States Military Railroad Album is one of the finest Civil War photograph albums still in private hands. Russell was the only major Civil War photographer who was also a soldier.

We invite you to contact us to discuss these rare opportunities.

*Stephan & Jacob Loewentheil*

446 Kent Avenue, Penthouse A  
Brooklyn, New York 11249 USA  
tel. 347.529.4534 • fax. 347.529.6779

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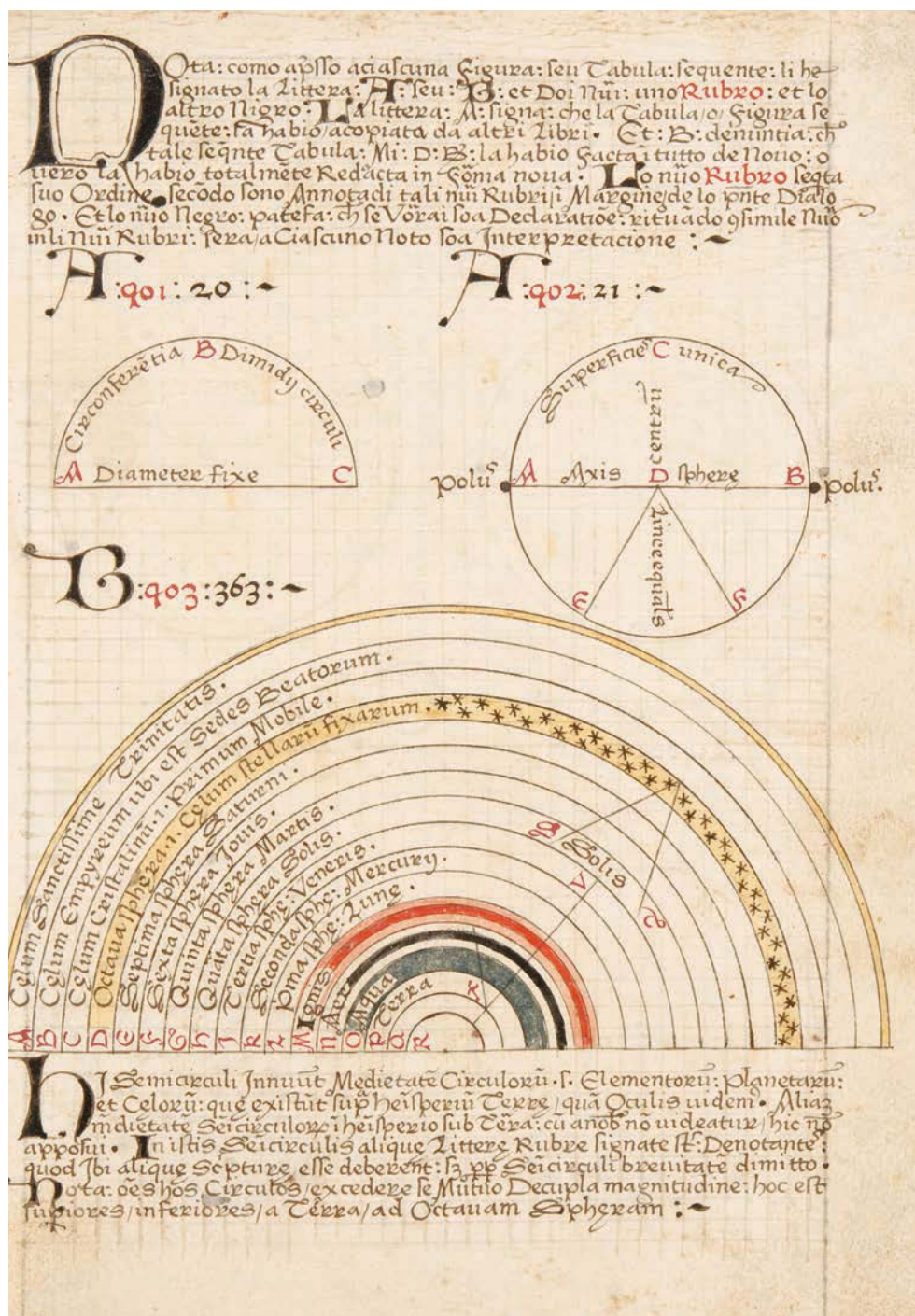
*Thomas L. Edsall & Stacey Lambrow*

10400 Stevenson Road, Suite 100  
Stevenson, Maryland 21153 USA  
tel. 410.602.3002 • fax. 410.602.3006

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19th Century Rare Book & Photograph Shop

### Important Books, Manuscripts, and Photographs



page 66

*a major Age of Exploration manuscript  
with an account of Columbus by a friend and shipmate*

# George Washington's copy of his First Inaugural Address

## WASHINGTON, GEORGE.

The President's Speech  
to Both Houses of  
Congress in *The  
Massachusetts Magazine:  
or Monthly Museum of  
Knowledge and Rational  
Entertainment*. Vol. I.

Boston: Isaiah Thomas and  
Ebenezer T. Andrews, 1789.

Contemporary calf, rebacked, rear board  
supplied, later endpapers, preserving  
Washington bookplate. Plates. Bound  
without pp. 59-62, 320-328, and one  
plate, not affecting George Washington  
material. Browning and occasional spot-  
ting, a closed tear to the general title  
page.

### Provenance:

1. George Washington, with his signature  
on the title page and his bookplate.  
Bequeathed to his nephew
2. Bushrod Washington, associate justice  
of the U.S. Supreme Court. Given to
3. John Marshall, chief justice of the  
United States and author of the first  
great biography of Washington. By de-  
scendant to his granddaughter
4. Mary Ambler Marshall, wife of CSA  
Lt. Col. Lewis Minor Coleman, with  
her inscription on the front endpaper:  
"Lewis Minor Coleman, Jr. 1911 Pre-  
sented by his grandmother M.A.M.C.  
from the library of his great-great-grand-  
father Chief Justice John Marshall."  
Given to her grandson
5. Lewis Minor Coleman, Jr. By descent  
to
6. Charles Boyd Coleman, Jr.

**T**his is George Washington's own signed copy of his First  
Inaugural Address, from his library at Mount Vernon.

This famous speech, marking the beginning of a new era in Amer-  
ican history, addresses the great themes and issues of the day in-  
cluding the American Revolution, the Constitution, the need for  
a Bill of Rights, republican government, balance of powers, feder-  
alism, the danger of faction, consent of the governed, and more.

Confident that "the foundations of our National Policy will be  
laid in the pure and immutable principles of private morality,"  
Washington observes that "there is no truth more thoroughly es-  
tablished, than that there exists in the economy and course of na-  
ture, an indissoluble union between virtue and happiness, between  
duty and advantage, between the genuine maxims of an honest and  
magnanimous policy, and the solid rewards of public prosperity  
and felicity."

Washington recognizes the historical significance of the American  
experiment: "... the preservation of the sacred fire of liberty, and  
the destiny of the Republican model of Government, are justly  
considered as deeply, perhaps as finally staked, on the experiment  
entrusted to the hands of the American people."

The speech also echoes central themes of Washington's public life  
dating back to his selection to command the Continental Army.  
These include his refusal to be paid for his services, his reluctance  
to leave his home at Mount Vernon, and his warning that he may  
be inadequate for the task at hand. Still, Washington heeds his  
nation's call: "I was summoned by my Country, whose voice I can  
never hear but with veneration and love."

The National Archives selected George Washington's First Inau-  
gural Address as one of the one hundred landmark documents of  
American history. See *Our Documents: 100 Milestone Documents from  
the National Archives* (Oxford University Press, 2003), 39.

*“The preservation of the sacred fire of liberty, and the destiny of the Republican model of Government, are justly considered as deeply, perhaps as finally staked, on the experiment entrusted to the hands of the American people.”*





## *a treasure from George Washington's library*

*"I was summoned  
by my country,  
whose voice  
I can never hear  
but with veneration  
and love ..."*

Washington assembled a library of more than 1000 volumes. The self-taught Virginian was a practical reader, using his library to educate himself on military matters, politics, history, agriculture, and current events. In 1771 he commissioned a London engraver to produce a bookplate with his name, family coat of arms, and the family motto *exitus acta probat* ("the end justifies the deed"). Washington had several hundred examples printed and put them in his more important books. This volume bears that bookplate, and like some of his most valuable books, it bears his signature on the title.

Following Washington's death in 1799, his library and papers passed to his nephew Bushrod Washington, an associate justice of the Supreme Court. When Martha Washington died in 1802, the bulk of the estate including Mount Vernon passed to Bushrod. He invited John Marshall to come to Mount Vernon to make use of the papers and library in writing what became the monumental *Life of George Washington*. Marshall, who had recently been named chief justice of the United States, had known George Washington since the Revolutionary War. Washington was generous in sharing his uncle's papers with visitors and evidently presented Marshall with this treasured volume during his stay at Mount Vernon.

Books from George Washington's library have been highly sought for two centuries. When Bushrod Washington died in 1829, the library was divided between his nephews. In 1834 George Corbin Washington sold the Washington papers and some books to the United States. They are now at the Library of Congress. In 1847 he sold his remaining portion to Henry Stevens, who sold them to the Boston Athenaeum, where they remain. The inventory of Washington's library made at his death includes the entry "No 118 Massachusetts Magazine, 2 vols 4.00." One of those volumes is the 1791 volume now at Boston Athenaeum. The present volume containing the First Inaugural Address is the other. The other half of the library went to John Augustine Washington II, whose descendants ultimately sold them at auction in 1876.

The most recent major sales of books from Washington's library have been a small group of inconsequential miscellaneous literary books sold for \$1.2 million in 2013 and Washington's copy of *Acts Passed at a Congress of the United States* (1789), sold to Mount Vernon for \$9.8 million in 2012.

**This volume, George Washington's own copy of his First Inaugural Address, is among the most important books from Washington's library in private hands.**



*“the foundations of our National Policy will be laid in the pure and immutable principles of private morality”*



*“There is no truth more thoroughly established than that there exists in the economy and course of nature an indissoluble union between virtue and happiness; between duty and advantage; between the genuine maxims of an honest and magnanimous policy and the solid rewards of public prosperity and felicity ...”*

hunting counterfeiters in post-Civil War America

(SECRET SERVICE.)

*The photographic archive,  
papers, and relics of  
William Kennoch,  
Secret Service agent.*

Various places, 1870s and 1880s.

More than 1000 photographs, more than 125 letters, nine full-year diaries, plus relics, manuscripts, and ephemera as detailed below. Very good condition overall. The photographs are preserved in two half morocco cases.

Provenance: Kennoch family by descent.

**T**his unique and unpublished archive of Secret Service Agent William Kennoch includes more than 1000 cartes de visite, most identified, of counterfeiters, con men, federal fugitives, and other criminals and lowlives. The collection also includes important papers, printed ephemera, and relics of Kennoch's life and career.

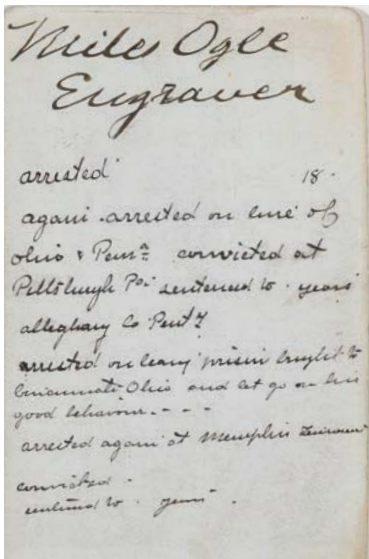
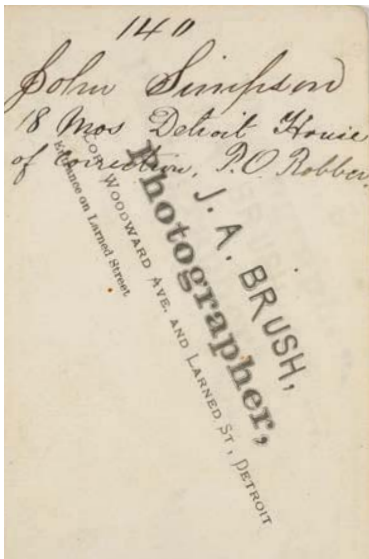
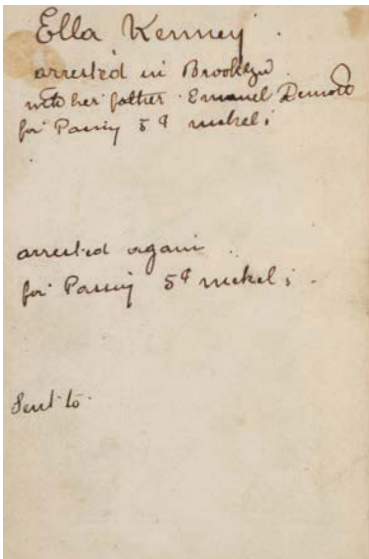
Kennoch, who was born in Edinburgh in 1841, joined the Secret Service early in 1870 after a career as a cigar smuggler. He soon became an expert in counterfeiting cases. The U.S. Secret Service was created in 1865 to combat counterfeiting. Counterfeits accounted for one-third of the currency then in circulation. The Secret Service also investigated crimes ranging from bank robbery and murder to illegal gambling.

Kennoch (whose name was often given as "Kennoch" in the books and newspapers of the day), served until his death at 46 in 1887. His obituary noted that he "was probably better acquainted with counterfeiters, their ways and haunts than any other detective in the country." Hiram C. Whitley, Chief of the Secret Service under U.S. Grant, called Kennoch one of his "ablest" agents in his autobiography.

Kennoch maintained extensive photographic files containing cartes de visite of fugitives, criminals and other wanted men and women. Many of the photographs are **annotated with names and aliases of the perpetrators and wanted criminals, crimes committed, and conviction and arrest dates. Most are annotated with the locations and names of their photographers.**

This is an extraordinary archive documenting the life of a federal law officer and the criminals he tracked for more than fifteen years in post-Civil War America.

the photographic rogues' gallery  
of Secret Service agent William Kennoch





## *the Kennoch archive including more than 125 letters to his wife*

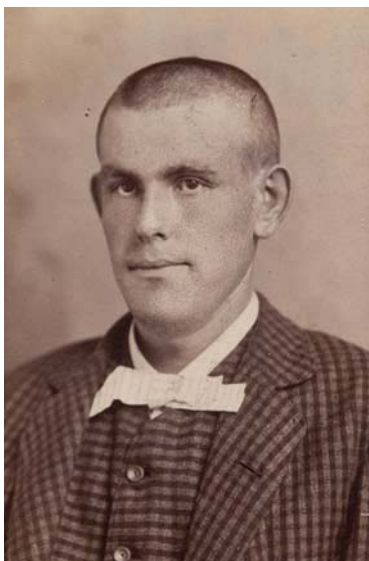
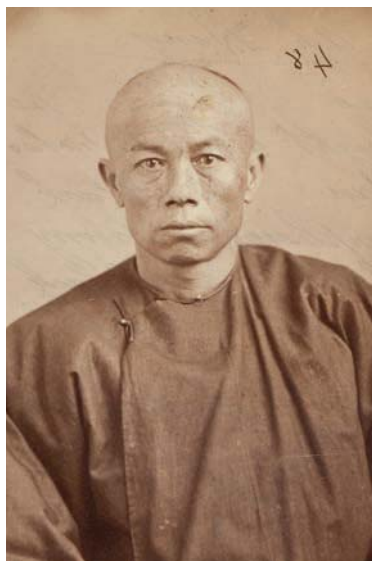
*more than  
1000 identified  
photographs of  
criminals*

In addition to the enormous photographic holdings, the collection includes the following manuscripts, relics, and ephemera from Kennoch's dramatic career:

- More than 125 letters from Kennoch to wife Dora, 1864-1887. The letters, written from Canada, Havana, Michigan, New York, San Francisco, and points in between, testify to Kennoch's wide-ranging assignments and his tenacity in tracking down counterfeiters.
- Carte-de-visite photograph of Kennoch as a young man
- Cabinet photograph of Kennoch
- Tintypes of Kennoch and his wife Dora
- Patent issued to Kennoch for "Improvement in Burglar-Alarms" 1875
- Advertisement for Kennoch's Burglar Alarms
- Kennoch's passport 1877
- \$5000 reward broadside for counterfeiter Thomas Ballard, "escaped from Ludlow St Jail" 1871
- Report of the Chief of the Secret Service ... for the year ended June 30, 1884
- Dye's Government Counterfeit Detector, Jan 1883, Apr 1884, and Dec 1886
- John Bezell, United States Counterfeit Detector 1867 broadside
- [H. C. Whitely.] Counterfeiting. Letter to the People [1872]
- Circular of Instructions to Operatives, Secret Service 1873
- brass loupe for examining counterfeit engraved notes
- brass badges of H Co., 8<sup>th</sup> Regiment, New York National Guard, with its 1865 bylaws
- documents connected with Kennoch's estate and pension
- nine pocket diaries and memoranda books with detailed accounts of Kennoch's travels and investigations, a total of nine annual volumes, 1866-1885

**This tremendous collection, reflecting American financial, social, criminal, business, and photographic history, offers limitless research and exhibition possibilities.**

*Kennoch was “better acquainted with counterfeiters, their ways and haunts than any other detective in the country”*



“an epochal publication” – Horblit

VESALIUS,  
ANDREAS.  
*De Humani Corporis  
Fabrica.*

Basel: Johannes Oporinus, 1543.

Large folio (400 x 277 mm). Complete with 355 leaves and two full sheets in quires m and p. More than 200 woodcuts including a title page showing the anatomical theater, a portrait of Vesalius dated 1542, and fine anatomical illustrations ranging from full-page skeletons and muscle-men to smaller woodcuts of bones and organs to historiated initials showing figures robbing graves. A few minor creases, light damp-staining visible in some outer margins, small private library stamp at foot of title, final leaf with creasing ironed out and some repair not affecting colophon and device. 17th-century French mottled calf gilt, citron morocco label, red-stained edges. Minor restoration to binding extremities. Half morocco case. A splendid copy.

Provenance: Dr. Jacques Mallet, professor of medicine at Caen (17th-century ownership inscription, a few marginal notes); Louis Lepecq de La Clôtüre (1736-1804) at La Ducquerie, professor of surgery at Caen, of medicine at Rouen, author of *Observations sur les maladies épidémiques*, 1776 (owner's inscriptions, a few marginal notes).

*Printing and the Mind of Man* 71. Grolier/Horblit 98. Grolier Medicine 18A. Dibner, *Heralds of Science* 122.

**F**irst edition. One of the greatest and most influential books in the history of science and medicine, Vesalius's *Fabrica* is universally acclaimed as “one of the most beautiful scientific books ever printed” (Horblit). The *Fabrica* is the greatest achievement in the study of human anatomy and in medical education. Its publication brought about a revolution in medicine comparable to that initiated in astronomy by Copernicus's *De Revolutionibus*, also published in 1543.

Vesalius, whose family had a long and distinguished medical pedigree, was educated in Louvain, Paris, and finally Padua. The University of Padua had the most prestigious medical school in Europe, but there physicians could not freely conduct dissections. About 1539, a judge of the Paduan criminal court took an interest in Vesalius's work and made the cadavers of executed criminals available for dissection. This allowed Vesalius to demonstrate and promote the dissection and study of cadavers by physicians, thereby revolutionizing the teaching of anatomy. The title page of the *Fabrica* shows Vesalius, then only twenty-eight, lecturing in a crowded anatomical theater, his hand on an open cadaver.

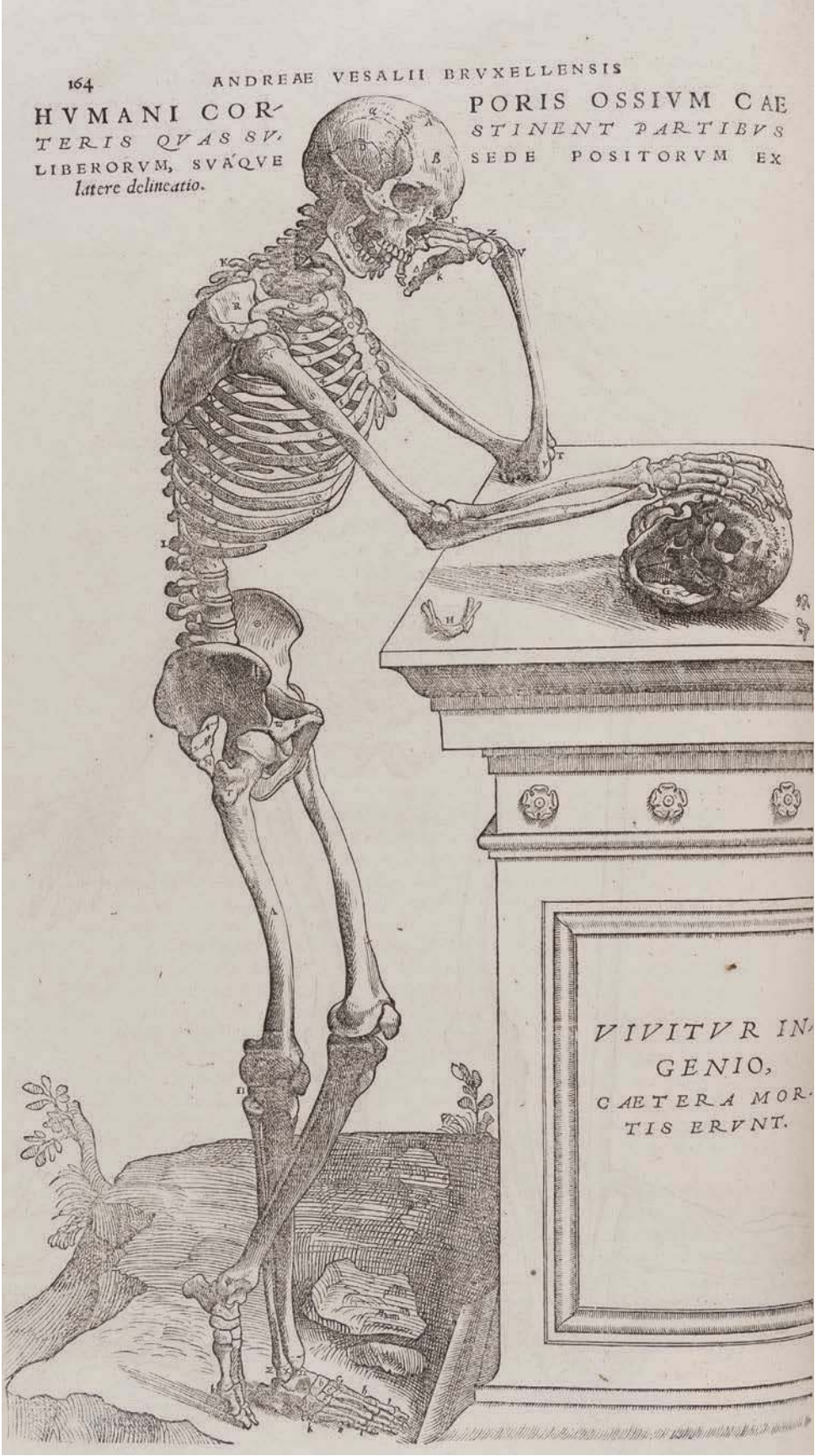
Vesalius published the magnificent *De Humani Corporis Fabrica* (On the Fabric of the Human Body) to place the study of the human body on a scientific basis. Previous authorities had relied on erroneous ancient understandings of the body, especially those of Galen.

According to Vesalius, anatomical knowledge must be derived from firsthand dissection and study of the human anatomical structures. Insisting on empirical observation, the *Fabrica* “undermined the widespread reverence for authority in science and prepared the way for independent observation in anatomy and clinical medicine” (Garrison-Morton). “Galen was not merely improved upon: he was superceded; and the history of anatomy is divided into two period, pre-Vesalian and post-Vesalian” (*Printing and the Mind of Man*).

In his introduction, Vesalius declares, “In the great felicity of this age ... anatomy has begun to raise its head from profound gloom, ... and with nothing more urgently desired than that knowledge of the parts of the human body be recovered, I, aroused ... decided to give what assistance I could and by those means at my command.”



“one of the most beautiful scientific books ever printed” – Horblit



*“Galen was not merely improved upon: he was superseded; and the history of anatomy is divided into two periods, pre-Vesalian and post-Vesalian” –PMM*



**In the *Fabrica* Vesalius “provided a fuller and more detailed description of human anatomy than any of his predecessors”** (Norman). The work is in seven books: On the Bones, On the Muscles, On the Veins and Arteries, On the Nerves, On the Abdominal Organs, On the Thoracic Organs, and On the Organs of the Head.

The *Fabrica*’s fame derives in part from its celebrated illustrations, especially the muscle-men and skeletons, **“the most famous series of anatomical illustrations ever published”** (Norman). Illustrated by Jan Stephan van Calcar (c.1499-1546/50) and perhaps other pupils of the school of Titian, the *Fabrica* “set new technical standards of anatomical illustration, and indeed of book illustration in general” (PMM).

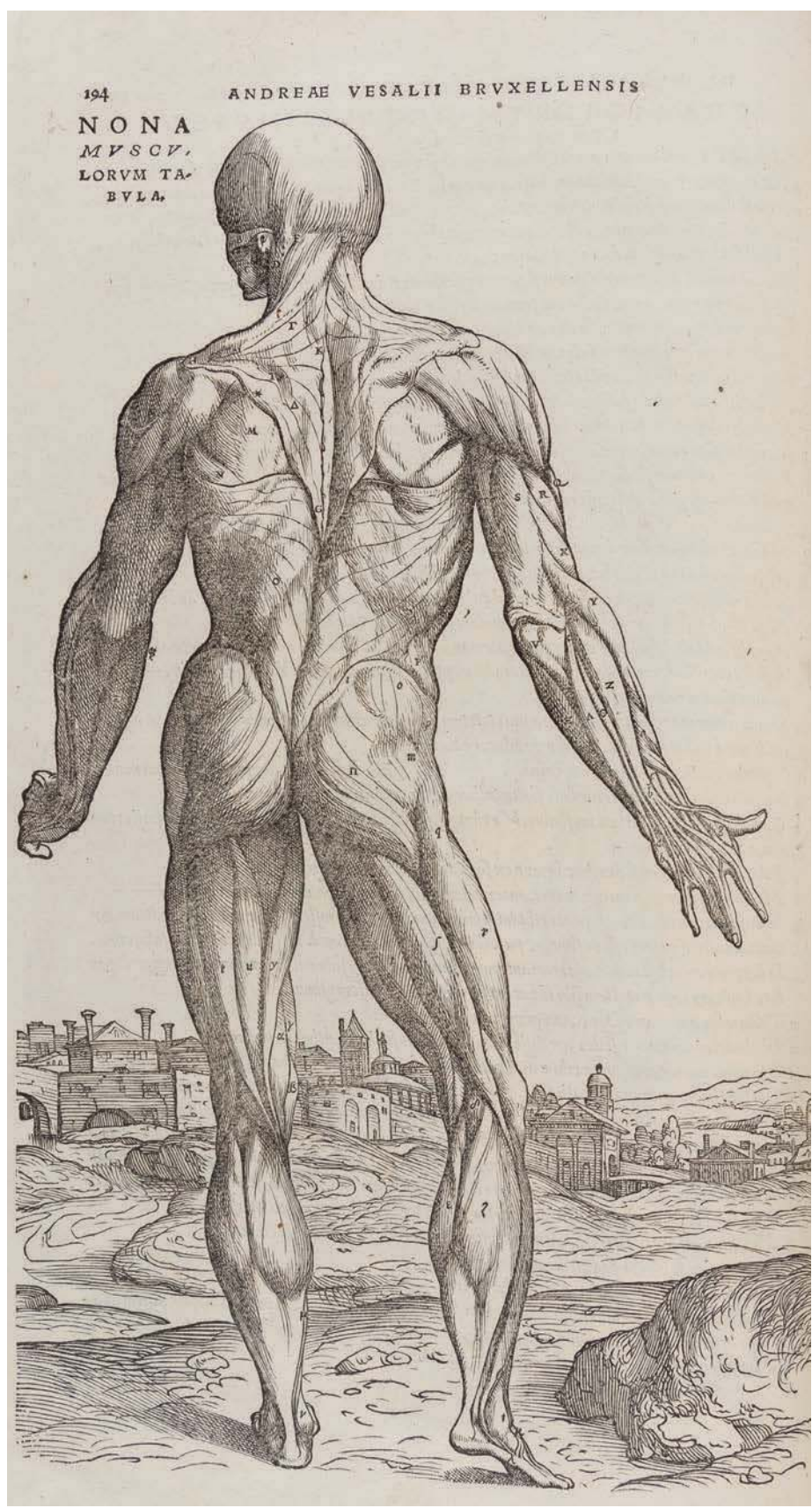
The woodcut illustrations include: the famous title page showing the anatomical theater; the only reliable portrait of Vesalius; more than 200 woodcut illustrations including full-page skeletons and muscle-men, large diagrams of veins and nerves, mid-size views of the abdomen and thorax, of the skull and brain, and numerous smaller woodcuts of the bones, organs and other anatomical parts; and numerous historiated initials, some showing putti and dwarves in the dissecting room and robbing bodies from the gallows and graves.

**This splendid, tall, and fresh example of Vesalius’s *Fabrica*, preserved in an early French binding, is worthy of any collection of great books in the history of ideas.**



“the most famous series of anatomical illustrations ever published”

– Norman





two presentation copies from James D. Watson to Francis Crick

WATSON, JAMES D.  
& Andrew Berry.  
*DNA The Secret of Life.*

[New York: Knopf, 2003.]

Pre-publication printout. (2), 356 pp.  
(the published work was 446 pp.). Comb-  
bound. Very good condition.

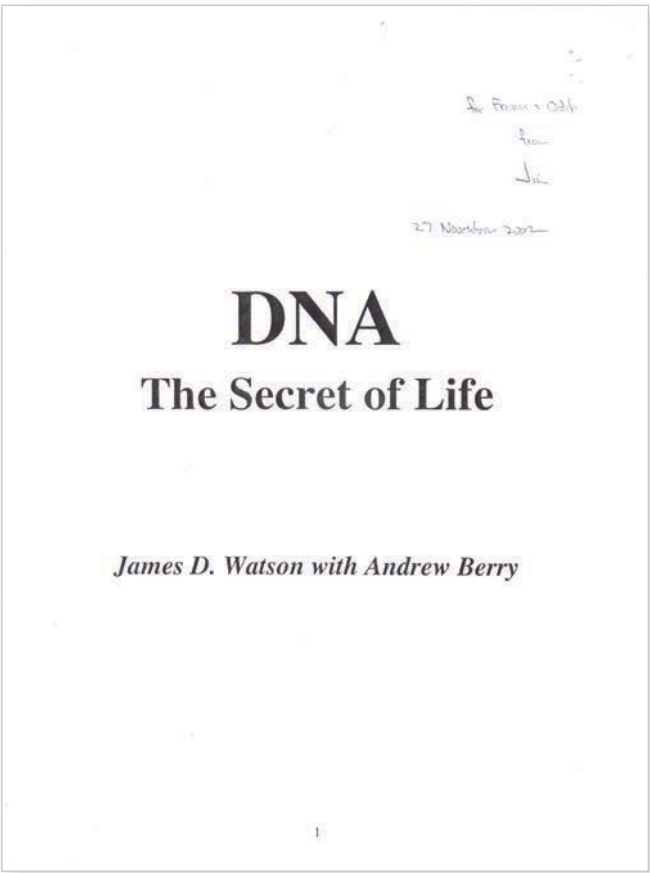
Provenance: Francis and Odile Crick, in-  
scribed to them by James Watson.

[Offered with the presentation copy on  
the opposite page.]

**P**resentation copy inscribed by James Watson to Francis Crick and his wife: “For Francis and Odile from Jim 27 November 2002.” This is the dedication copy, with the printed dedication stating “To Francis Crick.”

Crick’s wife Odile, co-recipient of this presentation copy, is famous for her drawing of the DNA molecule, published in *Nature* in April 1953 and subsequently widely reproduced in textbooks, scientific articles, and popular literature. “It may be the most famous [scientific] drawing of the 20th century, in that it defines modern biology” (Terrence J. Sejnowski, Salk Institute).

“A remarkable alignment of the planets is occurring in 2003: the 50th anniversary of the double helix and the completion of the sequence of the human genome. As a defining figure in both landmark events, no other human being on the planet is positioned to write as authoritatively about all this as Jim Watson. In *DNA: The Secret of Life* he does so with clarity, style, and wit. If you really want to know what happened in the most important half-century of biology since the world began, read this” (Francis Collins)



“a priceless glimpse into the intellectual circle that nurtured his revolutionary paradigm” – *New York Times*

WATSON, JAMES D.  
*Genes, Girls and Gamow.*

Oxford: University Press, 2001.

Original cloth and dust jacket. Fine.

Provenance: Francis Crick, inscribed to him by James Watson.

[Offered with the presentation copy on the opposite page.]

**F**irst edition. A tremendous presentation copy inscribed by James Watson to Francis Crick: “For Francis from Jim.”

This memoir is Watson’s sequel to *The Double Helix*. Reprints added the sub-title “After the Double Helix.” The book covers the immediate aftermath of the announcement of the discovery of the structure of DNA in 1953 through 1968, the year that *The Double Helix* was published and Watson became director of Cold Spring Harbor Laboratory.

**This splendid pair of presentation copies represents the greatest scientific collaboration of the 20<sup>th</sup> century.** The names Watson and Crick will forever be linked in the history of science.



the discovery of the structure of 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.

Grolier *Medicine* 99. Dibner, *Heralds of  
Science* 200.

**F**irst edition, the rare offprint. Signed by James Watson, Francis Crick, Maurice Wilkins and Alec R. Stokes. 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.

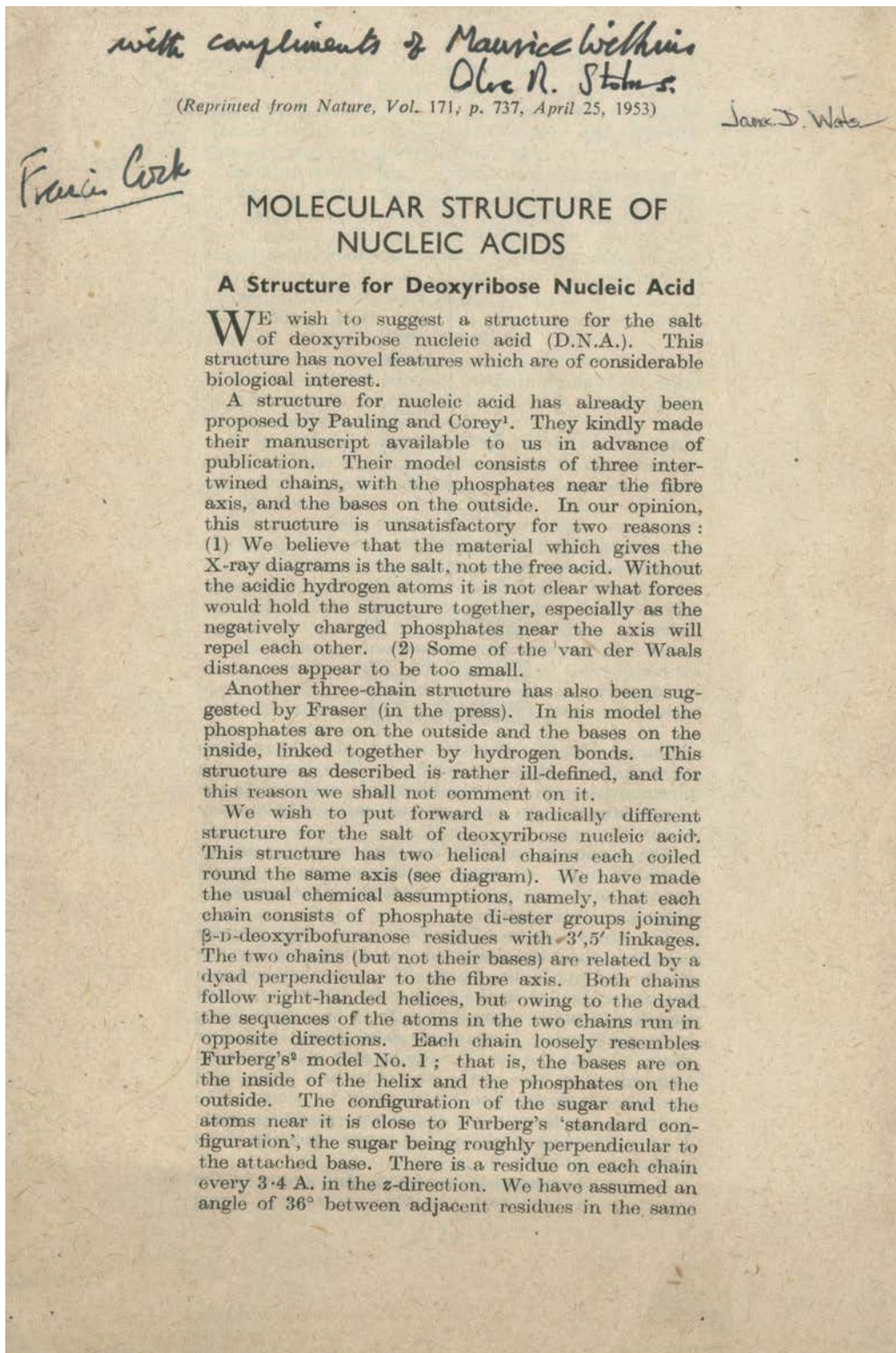
No scientific discovery has ever had such far-reaching implications for the betterment of mankind. Watson and Crick concluded this paper with a classic understatement: “The structure has novel features which are of considerable biological interest. ... It has not escaped our notice that the specific pairing we have postulated immediately suggests a possible copying mechanism for the genetic material.”

Wilkins shared the 1962 Nobel Prize in Medicine with Watson and Crick. 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). Wilkins and Stokes have signed this offprint.

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."



*rare mammoth plate photograph of Abraham Lincoln*

(LINCOLN,  
ABRAHAM.)  
Gardner, Alexander.  
*Mammoth Plate Portrait  
of Abraham Lincoln.*

Washington, November 8, 1863.

Albumen print (18 ½ x 15 in.), gold-ruled mount (22 x 18 in.) with Gardner's imprint. Mount and print with minor soiling and foxing. A rare survival.

Provenance: descended in the family of Colonel Oliver Perry Taylor, of the 161st Ohio Volunteer Infantry, sold Cowan's, 4-5 December 2008. Early inscription on verso with erroneous final sentence: "Abraham Lincoln. Sunday Morning Febry 26th 1865. Presented to O. P. Taylor by Dr. Chas. Gentricks then residing at Washington). The last photograph of Lincoln - only six copies were printed when the negative was accidentally broken."

Ostendorf, *Lincoln's Photographs* O-79.

*Lincoln just eleven  
days before the  
Gettysburg Address*

**A** classic mammoth portrait of Abraham Lincoln, showing the President just days before he delivered the Gettysburg Address.

A giant of American photography, Alexander Gardner is credited with introducing the large-format Imperial portrait to the United States while working as a staff photographer for Mathew Brady. Gardner left Brady's employ in early 1863, and his studio quickly rivaled Brady's for the quality and extent of its war and portrait photography. Gardner first photographed Lincoln as president-elect while working for Brady, and he went on to take Lincoln's portrait more than any other photographer. Lincoln sat for Gardner on several occasions, usually visiting his studio on Sunday to avoid crowds.

Lincoln sat for this splendid large-format portrait on Sunday, November 8, 1863. His private secretaries John Hay and John Nicolay joined him. Hay noted in his diary that "We had a great many pictures taken ... some of the Prest. the best I have seen." Ostendorf notes that this portrait, one of five made that day, "emphasized Lincoln's long, lanky legs." Lincoln delivered the Gettysburg Address on November 19, 1863, just eleven days after this portrait was made.

The large-format Gardner portrait is rare and much sought-after. Another example was sold at Sotheby's on October 5, 2011, lot 43, for \$98,500. Only a handful of copies survive, several of which are trimmed and cropped. We are not aware of any other uncropped example in private hands.

**This mammoth photograph, in original condition with the Gardner mount and imprint, is a rare and important survival.**







## Civil War photographic rarity

**RUSSELL,  
ANDREW J.**  
*United States Military  
Railroad Photographic  
Album.*

Virginia and Washington D.C.,  
[1863-1865].

108 albumen photographs: 92 larger format (approx. 16 x 10 in. to 12 x 9 in.), 16 medium format (approx. 10 x 6 in.), mounted on heavy stock, most with printed captions on mounted slips, some with manuscript captions. Folio. Original half brown morocco, morocco label, restored. Several mounts soiled, some images faded or with light areas. The photographs are generally in very good condition. Half morocco case.

Provenance: 1. R.K. Hawley of Baltimore, gift of General Winfield Scott Hancock. 2. Virginia Hawley, his daughter, bookplate.

**T**his is one of perhaps five or six known albums of Andrew J. Russell's great photographic record of the Civil War. Russell, a captain in the volunteer infantry between spring 1863 and summer 1865, was the only significant Civil War photographer who was also a soldier.

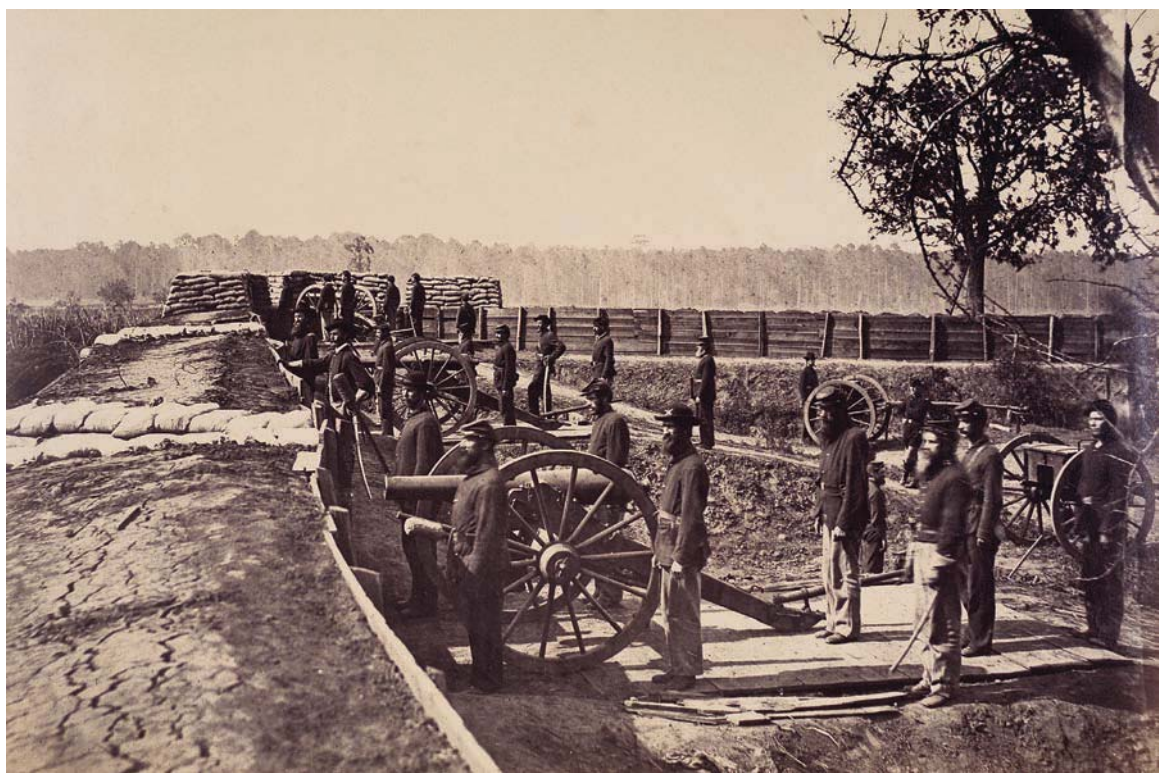
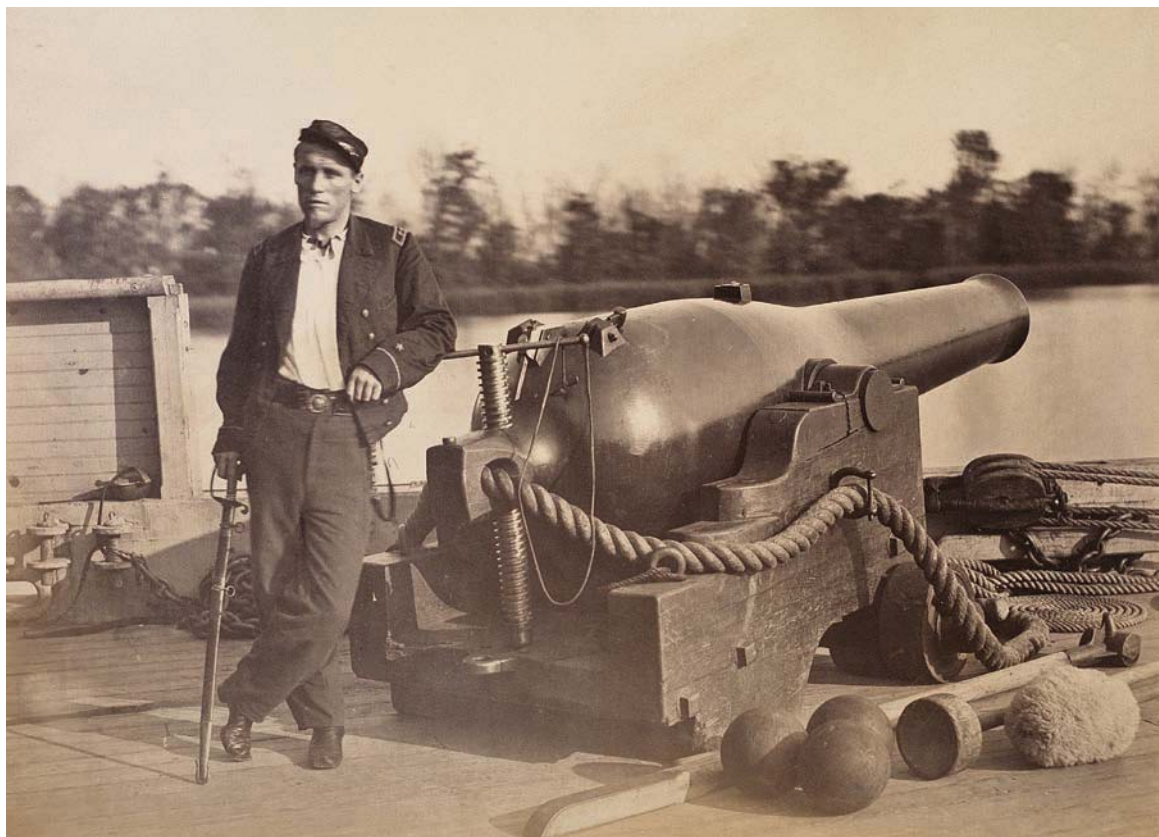
Russell's striking panoramic photographs document battlefields, encampments, scenes of destruction in Virginia, and the ambitious engineering projects undertaken by the Union Army. Arsenals, aqueducts, marshaling yards, artillery batteries, mortar emplacements, gun boats, ordinance, docking facilities, railroad depots and trestle bridges are represented. A remarkable series shows the devastation of Richmond immediately after its fall.

Serving under Brig. Gen. Herman Haupt, head of the United States Military Railroad Construction Corps, Russell was detailed to document Haupt's efforts to "determine the most practical and expeditious" ways for "construction, destruction and reconstruction of roads and bridges" in order to "facilitate the movements of the armies." When Haupt resigned in September 1863, Russell received additional photographic assignments from Quartermaster General Montgomery C. Meigs and General Daniel C. McCallum, Director and Superintendent of the Military Railroad.

J. H. Devereaux, who led the Military Railroad in Virginia, wrote of Russell in 1864, "The Photographic Department begins and ends with him." He noted that Russell's photographs will be "invaluable as time [progresses], carrying mementos of strength and pride to the present generation, and sublime in their lessons and worth to those who [are] to come after" (Zeller, *The Blue and Gray in Black and White*). "Russell's work was highly valued by the government ... at the time, as much for its artistic quality as for its usefulness ..." (Buberger & Isenberg, *Russell's Civil War Photographs*). His "photographs were often rushed by special messenger to Secretary of War Edwin M. Stanton in Washington D.C." (*Encyclopedia of Nineteenth-Century Photography*).

Unfortunately, because his work was not widely circulated at the time, Russell's efforts were largely forgotten after the war and some of his work was later misattributed to Mathew Brady. It was not until 1978, when Civil War photo-historian William Gladstone called attention to Russell's work, and the subsequent Dover reprint of selected images, that Russell's achievements were widely recognized.

*Russell's Civil War album “merits a place alongside those of Barnard and Gardner” – Gallman and Gallagher*



*a stunning album of 108 large-format Civil War photographs*  
by A. J. Russell

Although it was “never published,” Russell’s album “merits a place alongside those of Barnard and Gardner” (Gallman and Gallagher, *Lens of War: Exploring Iconic Photographs of the Civil War*).

Russell is one of the major figures of nineteenth-century American photography. He presciently observed that, because of the invention of photography, “the memories of our Great War come down to us and will pass onto future generations with more accuracy and more truth-telling illustration than that of any previous struggle ... the world is indebted to the photographic art.” After the war, Russell went on to create memorable images of the exploration and settlement of the American West in his best-known work (*The Great West Illustrated*, 1869), a chronicle of the Union Pacific’s construction of the first transcontinental railroad.

Russell and his assistants assembled this album at war’s end to commemorate the Union victory and the staggering achievements of the United States Military Railroad. The cost must have been prohibitive. To produce each album, it was necessary to print and mount the large-format albumen photographs, typeset, print, and mount the captions, and gather and bind the mounted sheets. The few completed albums were presented to high-ranking commanders and officials. The present album was originally owned by General Winfield Scott Hancock.

**Bound albums of Russell’s photographs are exceedingly rare. Very few were produced, with widely varying plate counts, and only a handful have survived.** The greatest American photographic collections have had to settle for fragmentary albums and loose prints. These include the San Francisco Museum of Modern Art, the Getty Museum, and the Huntington Library. The last collectible example to appear in the market, from the celebrated Joseph Laico collection, sold for \$178,500 in 1999. We understand that the Laico album is now in an institutional collection.

**This magnificent album by the celebrated Andrew J. Russell is perhaps the greatest Civil War photograph album remaining in private hands.**



*“The memories of our Great War come down to us and will pass on to future generations with more accuracy and more truth-telling illustration than that of any previous struggle.”*

– Andrew J. Russell





*Russell's photographs will be "invaluable as time [progresses], carrying mementos of strength and pride to the present generation, and sublime in their lessons and worth to those who [are] to come after" – J. H. Devereaux*





*Russell's photographs "were often rushed by special messenger to Secretary of War Edwin M. Stanton in Washington D.C."*





an English explorer in the Old West

(WILD WEST.)  
MARKHAM,  
ALBERT HASTINGS,  
CAPTAIN. *Illustrated  
autograph manuscript  
journal of his tour of the  
United States, including  
the Indian Territories and  
Dodge City.*

England to the United States and  
back, 22 September 1877 to 8  
March 1878.

4to. Approx. 360 pages on ruled paper; 10  
watercolors; ephemera; correspondence.  
Contemporary half dark green morocco,  
spine gilt-stamped "America" and  
"A.H.M.," front board with Markham  
arms. Light wear, occasional soiling, but  
generally in fine, fresh condition.

**T**his is the journal of a famed explorer touring the Old West. Albert Hastings Markham (1841-1918), a distinguished officer in the Royal Navy, is best known for his role in the British Arctic Expedition of 1875-76. Leading a sledge party attempting to reach the North Pole, Markham achieved a Farthest North, surpassing Parry's mark set in 1827. The newly-promoted Captain Markham then secured an eight-month leave for an exploration of the American prairies. "He made arrangements to join a United States Cavalry Regiment at Fort Sill, in the Indian Territory, with the nominal objective of scouting after a hostile band of Apache Indians" (Markham, *The Life of Sir Albert Hastings Markham*).

**This unique illustrated manuscript journal details Markham's adventures in the Old West.** His journey takes him from Liverpool to New York by Cunard steamer, then to Wisconsin to see his mother, who had emigrated there, and on to St Louis. He continues into Indian Territory, travelling by rail and then stage to Fort Sill. For four weeks, accompanied by two Indians, he hunts buffalo and cougar, wolves and turkeys. His journal is filled with fascinating stories of his interactions with Indians and his adventures and misadventures on the prairie. He then makes his way, with the assistance of the Caddoc Indians, to Camp Supply, from which he took the stagecoach to Dodge City. Approaching Dodge he was joined by a party of "cow boys" armed with "six shooters," and he stayed with them at the camping site outside Dodge City known as Soldiers' Graves, or Bear Creek, Station.

Dodge City was established in 1872, just five years before Markham's arrival, and it quickly became the "cowboy capital," attracting the great lawmen and gunfighters including Wyatt Earp, Bat Masterson, and Doc Holliday. Markham notes that Dodge "enjoys the reputation of being the rowdiest of all rowdy western towns" and that it "contains a population of about 600 people – the houses are all wooden, and the majority of them are either saloons or dancing houses." He marvels at "the sink of iniquity, the perfect 'hell upon earth' that Dodge City really is." "Like Sodom & Gomorrah it would be difficult to find half a dozen virtuous people residing there!"

“after crossing the Cimarron we passed what is called a ‘cow camp’, that is a camp composed of ‘cow boys’ or ‘herders’ in attendance on a herd of cattle which they are driving from Texas to Kansas”



This manuscript contains a very early use of a celebrated Western idiom—to die with your boots on. Discussing the cemetery at Dodge, Markham writes, “the majority are of those who, to use a Western phrase, ‘died with their boots on!’” According to the Oxford Dictionary of Idioms, “Die with your boots on was apparently first used in the late 19th century of deaths of cowboys and others in the American West who were killed in gun battles or hanged.”

“Died with their boots on!”

*“the sink of iniquity, the perfect ‘hell upon earth’  
that Dodge City really is ... ”*

*“a couple of the  
roughest looking  
fellows I ever saw in  
my life each armed  
with a Winchester  
repeating rifle and a  
six shooter, and each  
carrying a saddle,  
intimated their  
intention of taking  
passage with us as  
far as Dodge!”*

Markham has a taste for adventure and an ear for great stories, and he soaks up what he learns from the “cow boys” he meets. The following passage gives a taste of the manuscript: “shortly after crossing the Cimarron we passed what is called a ‘cow camp’, that is a camp composed of ‘cow boys’ or ‘herders’ in attendance on a herd of cattle which they are driving from Texas to Kansas. This camp belonged to a party of 26 ‘cow boys’ and ‘bull whackers’, who had arrived thus far with 7,000 head of cattle. As we were jogging quietly along we were called in peremptory fashion to halt, when a couple of the roughest looking fellows I ever saw in my life each armed with a Winchester repeating rifle and a ‘six shooter’, and each carrying a saddle, intimated their intention of taking passage with us as far as Dodge! ...”

“One was a negro, the other a white man. Their clothes, if such rags as they had on their backs could be so called, were in the most tattered state it is possible to imagine! On their legs they wore stiff leather leggings, and their feet were wrapped up in old flannel and cloth bandages for want of shoes! One wore a crownless sombrero that it certainly could not be considered as a covering for the head—the other was hatless. ... We were not long kept in ignorance regarding the character of our fellow travellers, for it soon transpired, from their conversation, and they took no pains to keep it secret, that they had left their gang, or ‘outfit’ as they term their party, because they had enough of hard work & blood shed! Three days previously Jack had the ‘misfortune’ to shoot the ‘Boss’, or head man of the outfit, and he was afraid the Boss’ friends would take his life—hence his desertion ...”

**This illustrated manuscript, containing vivid tales of the American West by a keen observer with a taste for adventure, is worthy of exhibition and publication.**

A detailed list of illustrations and inserted ephemera is available.



*the Wild West, illustrated*



*The Bluffs on Cache Creek.*

a founding document of the modern state of Israel  
a superb presentation copy

**HERZL, THEODOR.**  
*Der Judenstaat.*

Leipzig & Vienna: Breitenstein,  
1896.

Fine red morocco by Sangorski and  
Sutcliffe, preserving upper wrapper,  
partially trimmed, repaired on verso,  
bearing presentation inscription. A fine  
copy.

Provenance: inscribed by Herzl to Dr.  
Hermann Adler, Chief Rabbi of the  
British Empire from 1891 to 1911, with  
Adler's bookplate. Adler is said to have  
"raised the position [of Chief Rabbi] to  
one of much dignity and importance"  
(*Encyclopedia Britannica*, 11<sup>th</sup> ed.).

*Printing and the Mind of Man* 381. NYPL  
*Books of the Century* 154.

**F**irst edition. A rare and superb presentation copy  
inscribed and signed on the front wrapper by the author  
"Dem ehrwürdigen Chief Rabbi / Dr. Adler / Th. Herzl"

(The venerable Chief Rabbi ...). Hermann Adler was Chief Rabbi  
of the United Hebrew Congregations of the British Empire. "Dr.  
Adler's influence has been very wide-spread, covering the whole  
extent of the British empire and even reaching beyond. He is  
socially the recognized representative of English Jewry, and he is  
one of the most prominent figures in philanthropic circles" (*Jewish  
Encyclopedia*).

**This presentation copy represents Herzl's efforts to win support  
among British Jewry for the creation of a Jewish state.** Through  
the Balfour Declaration, the assumption of control of the region  
via the British Mandate for Palestine, and finally the promotion  
of the modern state of Israel, Great Britain played a central role  
in this pivotal moment in the history of the Jewish peoples. Chief  
Rabbi Adler's copy of *Der Judenstaat* represents a crucial step in this  
epoch-making process.

In November 1894, Herzl went to Paris as a journalist to cover the  
Dreyfus trial. Witnessing the virulent anti-Semitism surrounding  
the trial, Herzl became convinced that the establishment of a Jewish  
homeland was necessary. The first draft of this work, titled "Address  
to the Rothschilds," was to be a private communication not intended  
for publication. Herzl planned to show the Rothschilds that their  
wealth was "an ever-rising tower that was bound to collapse unless  
the base upon which it rested was proportionately widened . . . The  
Rothschilds' wealth, he argued, should be sanctified by the goal  
it serves. It should provide the financial basis of a vast program  
of migration and settlement, which Herzl set out to describe in  
detail" (*Encyclopedia Judaica*). When his friends suggested that he  
had lost his mind, Herzl set about transforming the "Address" into  
a broader work to convince the world of the need for a Jewish state.  
The result was *Der Judenstaat*.

"It was Herzl's book which really crystallized the idea of a national  
home for the Jews. Two conceptions had prevailed hitherto: either  
that of the ghetto, presupposing an unbridgeable gulf between  
Jews and Gentiles, or that of assimilation, which meant a complete  
acceptance by the Jews of their environment leading eventually to  
their becoming part of the people among whom they lived. Herzl  
took a different view.

*Dem ehrwürdigen Chief-Rabbiner  
J. Adler*

DER

*Th. Herzl*

# JUDENSTAAT.

VERSUCH

EINER

MODERNEN LÖSUNG DER JUDENFRAGE

VON

THEODOR HERZL

DOCTOR DER RECHTE.



LEIPZIG und WIEN 1896.

M. BREITENSTEIN'S VERLAGS-BUCHHANDLUNG

WIEN, IX., WÄHRINGERSTRASSE 5.

“By his work he transformed the Jewish people from a passive community into a positive political force. ... That a Jewish State was created within fifty years of his death was due to the vision and the practical methods of Herzl, expressed in his manifesto of 1896” (PMM).

Presentation copies of *Der Judenstaat* are extremely rare. We are aware of only one other example appearing for sale in the past half century. **This presentation copy from Herzl to the Chief Rabbi of the British Empire is an iconic object in the history of the establishment of the modern state of Israel.**



# The Portrait of a Lady

JAMES, HENRY.  
*The Portrait of a Lady.*

London: Macmillan, 1881.

Three volumes. April 1881 ads. Original dark blue cloth. Minor wear to spine ends and joints, some hinges neatly repaired. A very good set, rarely seen in this attractive condition.

Provenance: Mary Elizabeth Hudson, with book labels; James scholar and collector Adeline Tintner; Annette Campbell-White, her *Modern Movement* sale, Sotheby's 7 June 2007, lot 1.

Grolier 100 *American Books* 85. Connolly, *The Modern Movement* 1.

**F**irst edition, first printing of this classic of 19th-century literature. One of only 750 sets, many of which were consumed by English circulating libraries. The much more common American edition appeared later and is dated 1882.

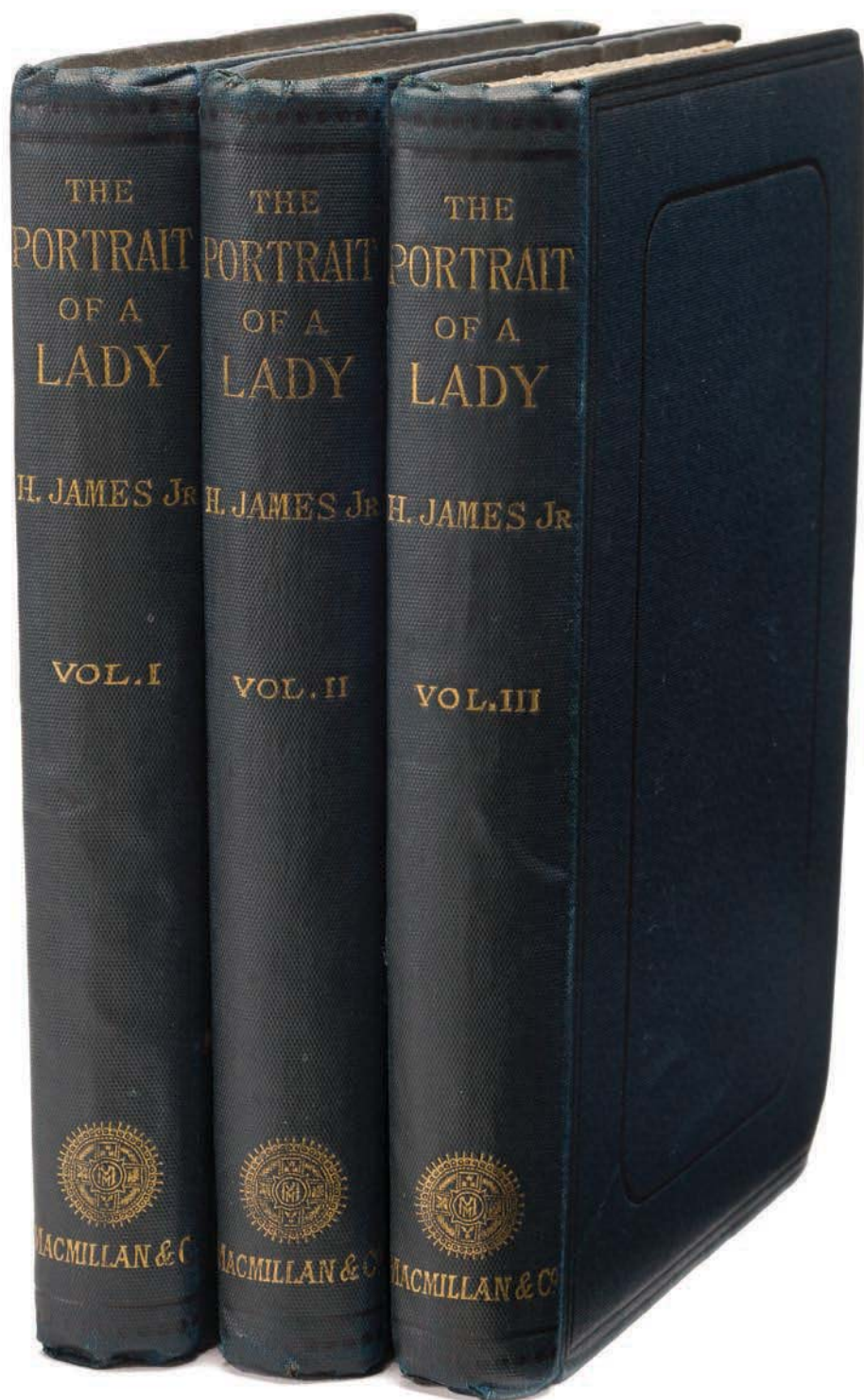
Often considered James's greatest book, *The Portrait of a Lady* is a novel of Isabel Archer, a young American heiress in Europe "af-  
fronting her destiny," as James put it, becoming the victim of Machiavellian scheming by two American expatriates.

Although James's reputation was uncertain in the years after his death, by 1946 the Grolier Club *100 Influential American Books* exhibition catalogue observed, "Today we are in the full tide of a Henry James revival. His popularity and influence in America were never greater. He is regarded as the man who brought the art of the novelist into the region of esthetics, placed a new emphasis on the finer details of craftsmanship, and 'advanced the means of communication through prose.'" Today James's influence and reputation are as great as ever, and *The Portrait of a Lady* is his most widely read and acclaimed novel.

"Although Hawthorne had written of Americans in Europe, James brought them into the field of literature, they became his special subject. . . . It was through him that the world of American expatriates first found its voice. . . . *The Portrait* supplies a key theme to be revised by Americans of the twenties, the expatriate Bohemians" (Connolly).

VERY SCARCE. This true first edition of James's classic novel is almost invariably battered or heavily repaired. **This handsome copy is one of the two best examples we have seen in thirty years.**

*“The phase when James’s genius functioned with the freest and fullest vitality is represented by The Portrait of a Lady.” – F. R. Leavis*



## 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, rebaked, leather worn, binding expertly restored. A very good copy.

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

**T**he 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).

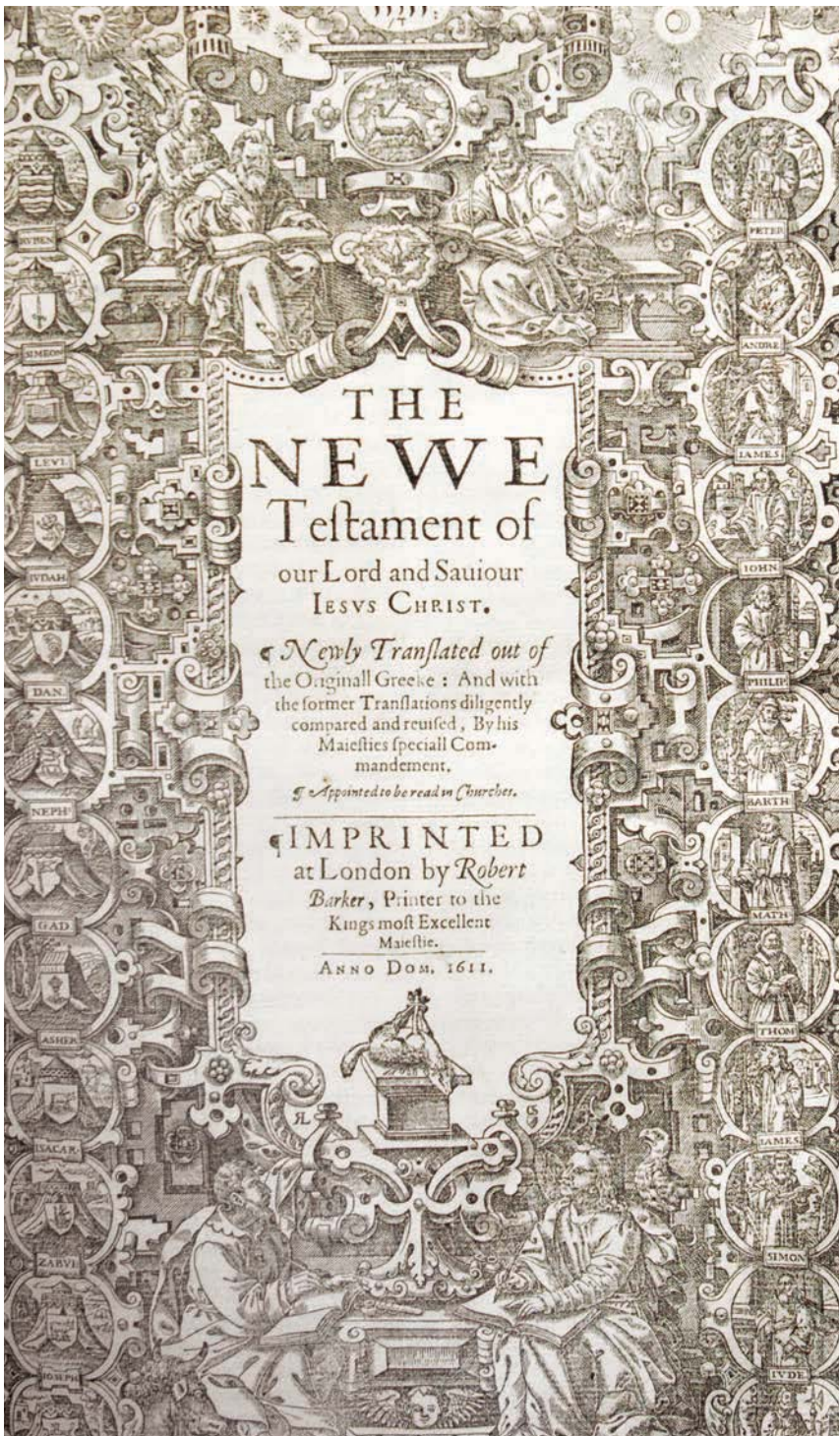
"For every Englishman who had read Sidney or Spenser, or had seen Shakespeare acted at the Globe, there were hundreds who had read or heard the Bible with close attention as the words of God. The effect of the continual domestic study of the book upon the national character, imagination and intelligence 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*).

**Complete copies of the King James Bible in early bindings are rare in the market.** This is an unusual opportunity to own a complete copy of this monument of English literature, as **the Great "She Bible" is now a difficult book to obtain in any reasonable complete condition.** Almost all copies appearing in the market in recent years have been incomplete.



“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



Alice in Wonderland

CARROLL, LEWIS.  
*Alice's Adventures  
in Wonderland.*

New York: D. Appleton, 1866.

42 illustrations by John Tenniel. Original red cloth. Spine very slightly darkened, very minor wear to spine ends, small spot on back cover, hinges tender. A handsome copy. Half morocco case.

Williams-Madan-Green-Crutch 44.

**F**irst edition, second (i.e., American) issue, comprising sheets of the suppressed 1865 printing of Alice with new title-page. The first issue, known in only a handful of copies, commands many hundreds of thousands of dollars.

*Alice's Adventures in Wonderland* is the most frequently quoted book in the world, after sacred texts and the works of Shakespeare. *Alice* has been translated into more than 150 languages and gone through many hundreds of editions and countless stage and screen adaptations.

"*Alice's Adventures in Wonderland* and its hardly less famous sequel *Through the Looking Glass* (1872), although ostensibly written for children...are unique among 'juveniles' in appealing equally if not more strongly to adults. Written by an Oxford don, a clergyman, and a professional mathematician, they abound in characters—the White Knight, the Red Queen, the Mad Hatter, Humpty Dumpty—who are part of everybody's mental furniture. And the philosophic profundity of scores, if not hundreds, of these characters' observations, long household words wherever English is spoken, gains mightily from the delicious fantasy of their setting" (PMM).

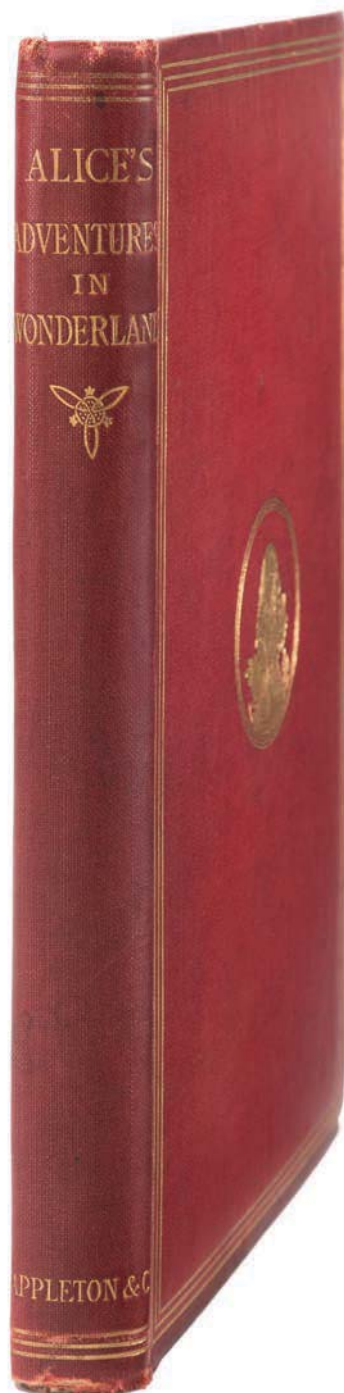
On July 4, 1862, the Rev. Charles Dodgson ("Lewis Carroll") first told the story of Alice while on a river expedition with a fellow Oxford don and the three Liddell sisters, Alice, Edith, and Lorinda. The story's namesake, Alice, asked for a written version of the tale, and Dodgson gave it to her for Christmas 1864. On seeing that manuscript, "*Alice's Adventures Underground*," friends encouraged him to expand the story into a book.

"This second issue comprises those copies of the first edition still unbound when Lewis Carroll decided in July 1865 to cancel the edition. In 1866 the copies on hand were sold to Appleton and [1000] new title-pages were printed at Oxford, replacing the originals. The binding was evidently done in England, duplicating that for the first issue except in the substitution of Appleton's name for Macmillan at the foot of the spine and in the omission of a binder's ticket. Textually the Appleton issue agrees with the Macmillan 1865, the only difference being the cancel title-page" (Robert N. Taylor, ed. *Lewis Carroll at Texas: The Warren Weaver Collection*).

**This is a very good copy of a beloved and much-read book, far superior to the worn and repaired copies usually encountered.**

*“Alice’s Adventures in Wonderland and its hardly less famous sequel Through the Looking Glass (1872), although ostensibly written for children ... are unique among ‘juveniles’ in appealing equally if not more strongly to adults.”*

– *Printing and the Mind of Man*





“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.

**F**irst 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 17<sup>th</sup> 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.

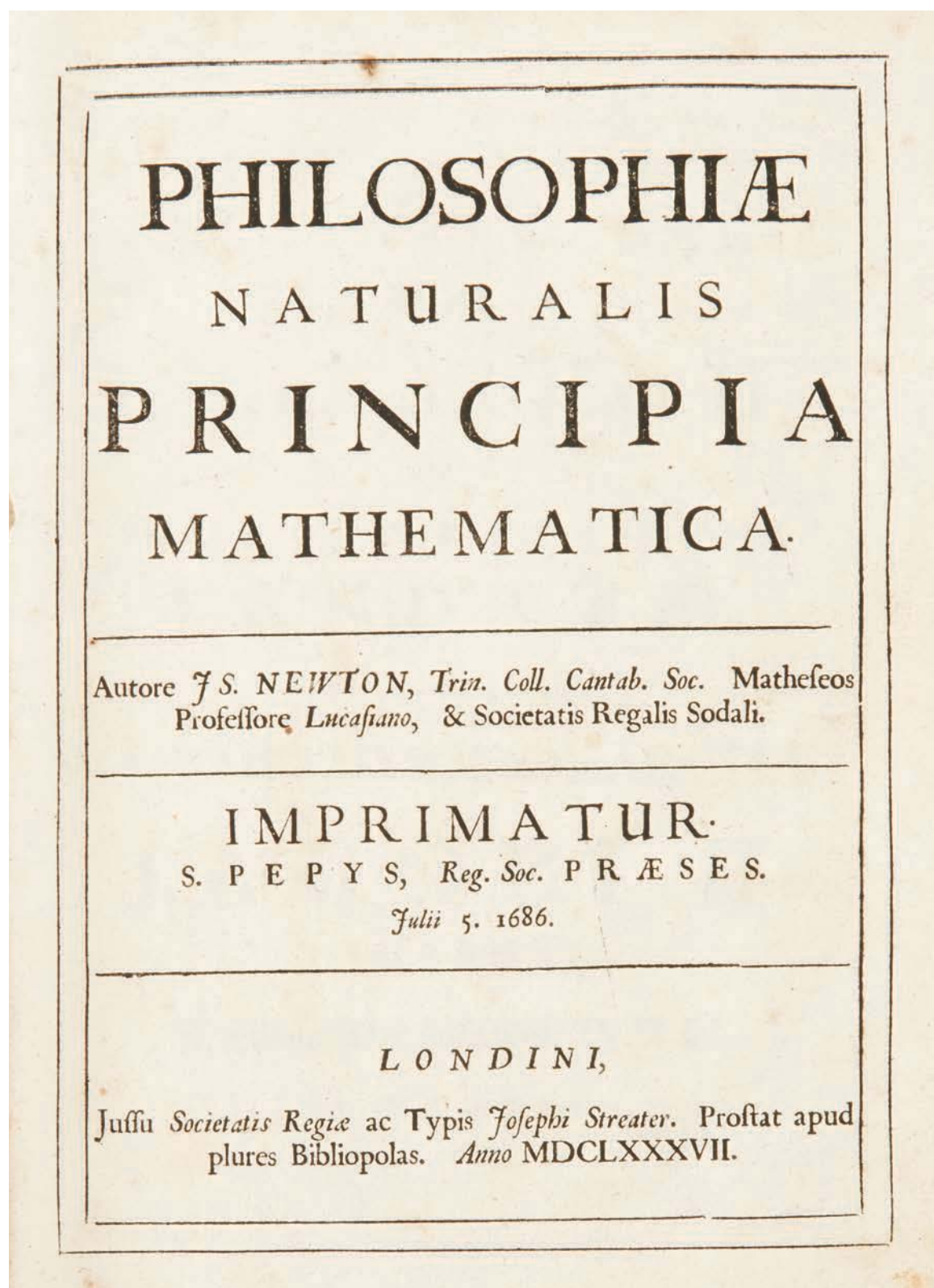
“No work was more seminal in the development of modern physics and astronomy than Newton’s *Principia*. Its conclusion that the force retaining the planets in their orbits is one in kind with terrestrial gravity ended forever the view dating back at least to Aristotle that the celestial realm calls for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



## Stephen Crane's first book in original wrappers

**CRANE, STEPHEN.**  
*Maggie, a Girl of the  
Streets (A Story of New  
York).* By Johnston  
Smith.

[New York: Printed for the author,  
1893].

Original mustard-yellow wrappers. Some  
tears along joints and in margins, last two  
leaves torn, a tear to rear cover. An ex-  
cellent copy. A rare survival in the fragile  
original paper wrappers. Morocco case.

Provenance: the celebrated library of H.  
Bradley Martin, Sotheby's New York,  
January 30, 1990, lot 2019.

BAL 4068.

**F**irst edition of Stephen Crane's notoriously rare first  
book, privately published under a pseudonym, a grim  
novel about a New York prostitute.

Crane's friends correctly predicted that no publisher would print a  
novel about a prostitute. Unable to find a publisher for the work,  
Crane published it privately using his inheritance from his mother.  
The novel was printed in late February or early March 1893 by a  
small shop that usually printed medical books and religious tracts.  
Crane used the pseudonym "Johnston Smith" for this first publi-  
cation, later telling friend and artist Corwin Knapp Linson that it  
was the "commonest name I could think of. I had an editor friend  
named Johnson, and put in the 't', and no one could find me in  
the mob of Smiths."

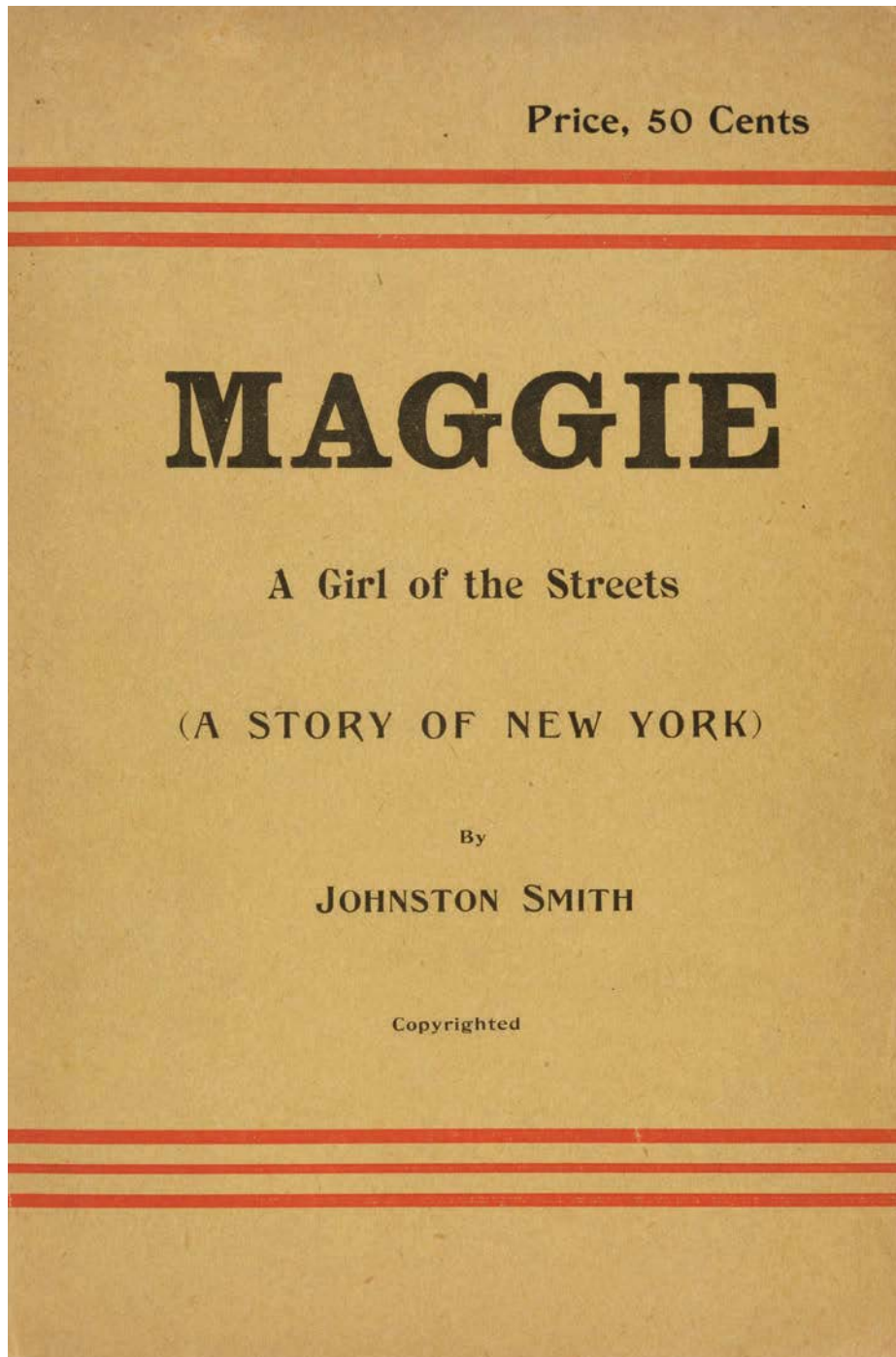
This scarce 1893 original edition contains the picturesque, melo-  
dramatic, and "blasphemous" language that required substantial  
dilution when revised for commercial publication in the much infe-  
rior 1896 Appleton edition published under Crane's name. Swear  
words were removed, and the section dealing with Maggie's only  
successful solicitation of a customer was removed. The unexpurgat-  
ed text was not printed again until the 1979 Norton edition.

Hamlin Garland reviewed the work in the June 1893 issue of  
*The Arena*, calling it "the most truthful and unhackneyed study  
of the slums I have yet read, fragment though it is. Despite this  
early praise, Crane became depressed and destitute from having  
spent \$869 for 1,100 copies of a novel that did not sell; he end-  
ed up giving one hundred copies away. He would later remember  
"how I looked forward to publication and pictured the sensation  
I thought it would make. It fell flat. Nobody seemed to notice  
it or care for it ... Poor Maggie! She was one of my first loves."  
Approximately 38 copies (including this example) are recorded (Jo-  
seph Katz, "Maggie ... a Census," *Stephen Crane Newsletter*, and the  
unpublished continuation by Prof. Stanley Wertheim). This excel-  
lent copy is from a small Crane family cache that surfaced in the  
1930s and has long since been absorbed by libraries and collectors.

**"Maggie is a landmark of American literary naturalism and per-  
haps the first extended realistic fictional study of New York City's  
urban slums"** (Wertheim, *Stephen Crane. An Exhibition*. Grolier  
Club, 1995).



*“Maggie was the first piece of American fiction to truthfully render urban slum life” – Herzberg*



“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 reinserted, 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 *American Books* 67. Myerson, *Walt Whitman: A Bibliography* A 2.1.a<sub>1</sub>

**F**irst 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*).

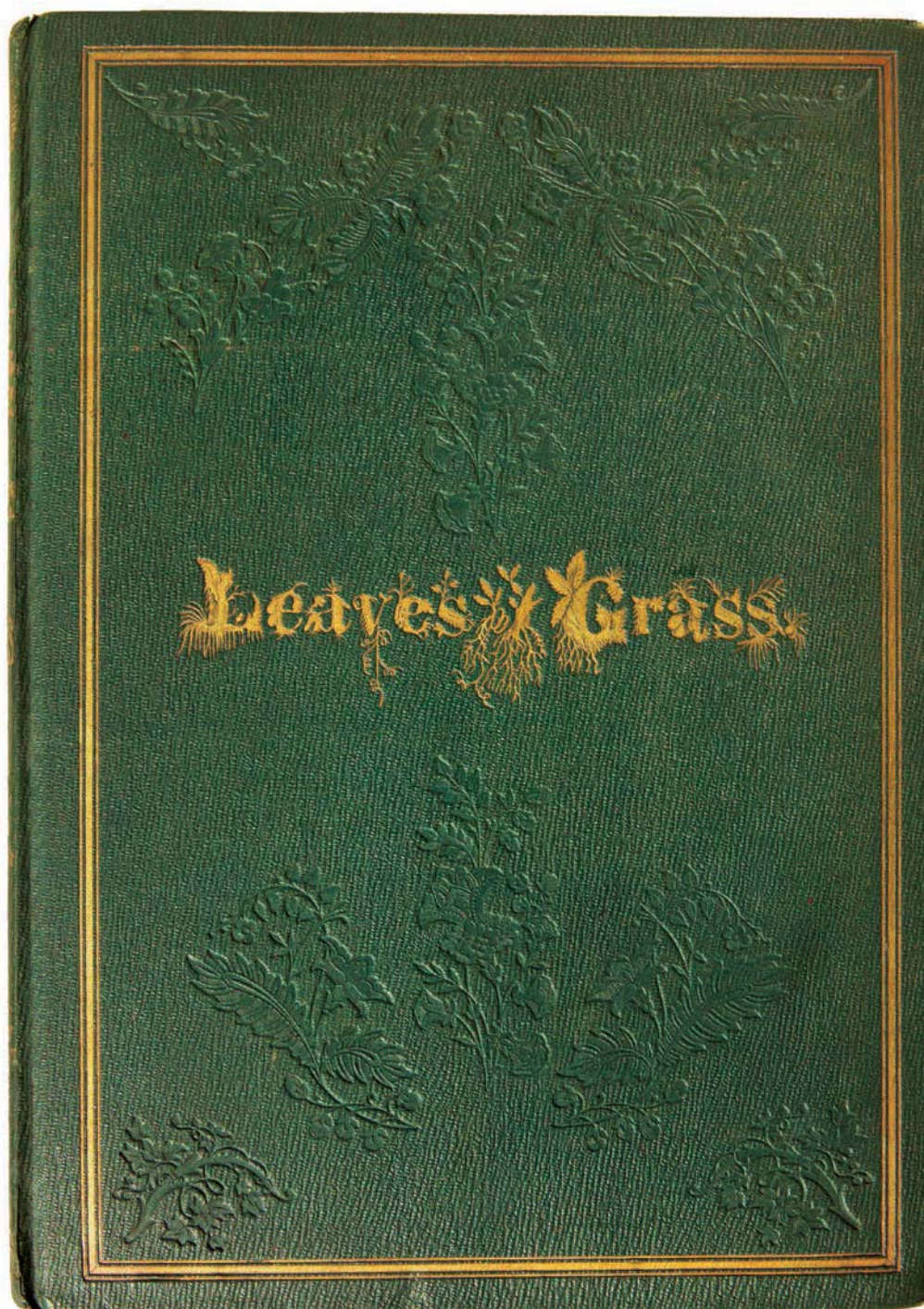
“Always the champion of the common man, Whitman is both the poet and the prophet of democracy. The whole of ‘*Leaves of Grass*’ is imbued with the spirit of brotherhood and a pride in the democracy of the young American nation” (*Printing and the Mind of Man*).

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.

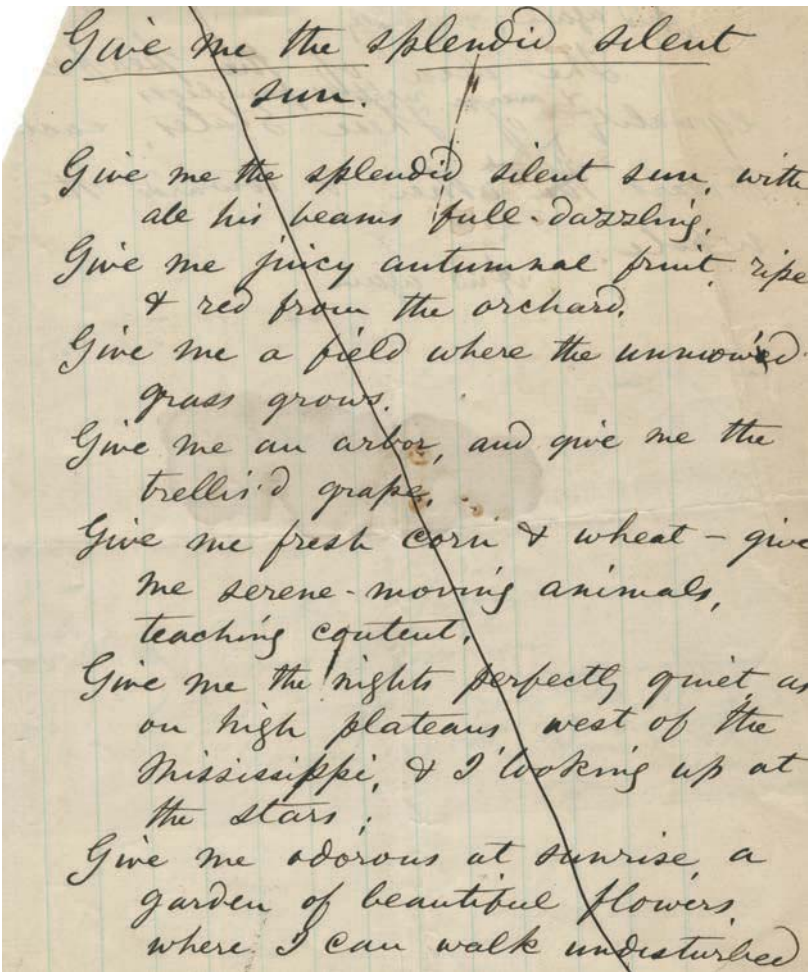
Two pages, on a composite sheet assembled in his characteristic way by Whitman from a single sheet of lined paper and a smaller unlined slip pasted on verso. Some chipping, cross-through by Whitman, upper corner cut away with loss of several letters on verso, minor staining.

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.

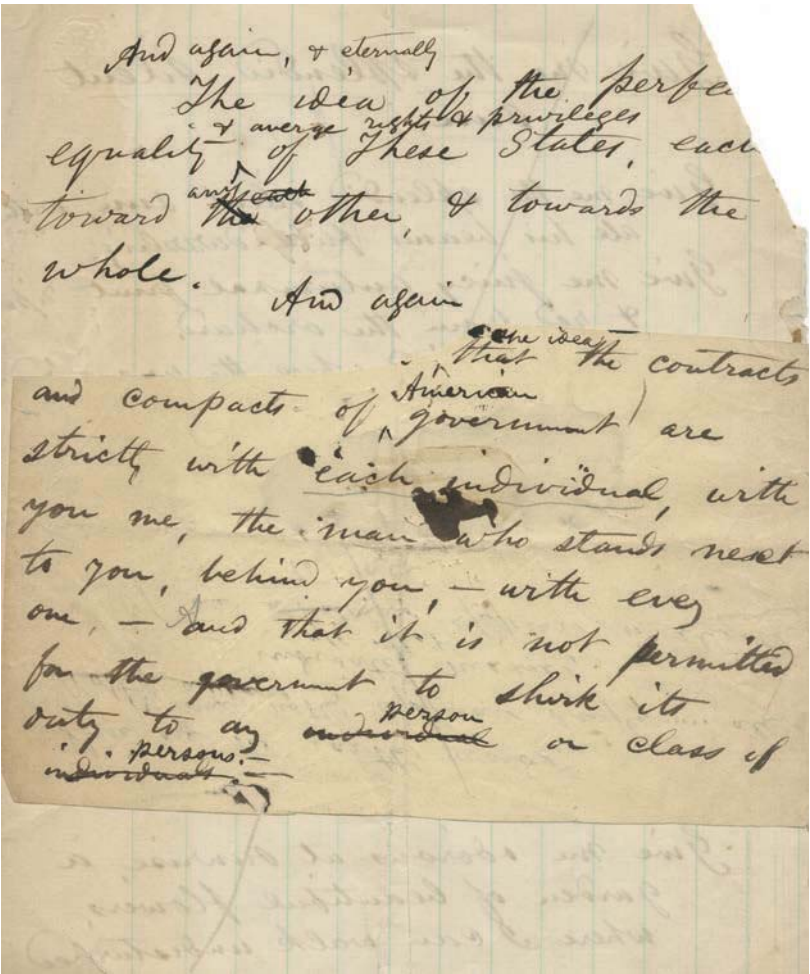


with a manuscript on equality and  
the nature of American government

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."

"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"

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.



“It is not too much to say that the *Declaration of Independence* of July 4, 1776, was due more to Paine’s *Common Sense* than to any other single piece of writing” – Thomas Streeter

[PAINE, THOMAS.]  
*Common Sense; Addressed  
to the Inhabitants of  
America ...* [bound with:]  
*Large Additions  
to Common Sense.*

Philadelphia: R. Bell, 1776.

Two volumes in one. Disbound, original stabholes visible. Some staining, foxing and wear, old inscription on verso of title. Half morocco case.

Gimbel, Thomas Paine. *A Bibliographical Checklist of Common Sense* (New Haven, 1956).

**F**irst edition, first printing sheets of *Common Sense*, here with the third edition title page and prefatory leaf. Richard Gimbel’s definitive study identifies points in every gathering distinguishing the three editions that Bell printed in early 1776. This copy of *Common Sense* contains all of the points of the first printing, save the two-leaf gathering [A]<sup>2</sup> (title and preface). Bound at the end is Paine’s *Large Additions to Common Sense*, which Bell pirated from a competitor and offered separately for one shilling to buyers of *Common Sense*.

“Paine’s *Common Sense*, published anonymously in January 1776, was the first vigorous attack on King George ... and the first public appeal for an American Republic. It is not too much to say that the Declaration of Independence of July 4, 1776, was due more to Paine’s *Common Sense* than to any other single piece of writing” (Streeter).

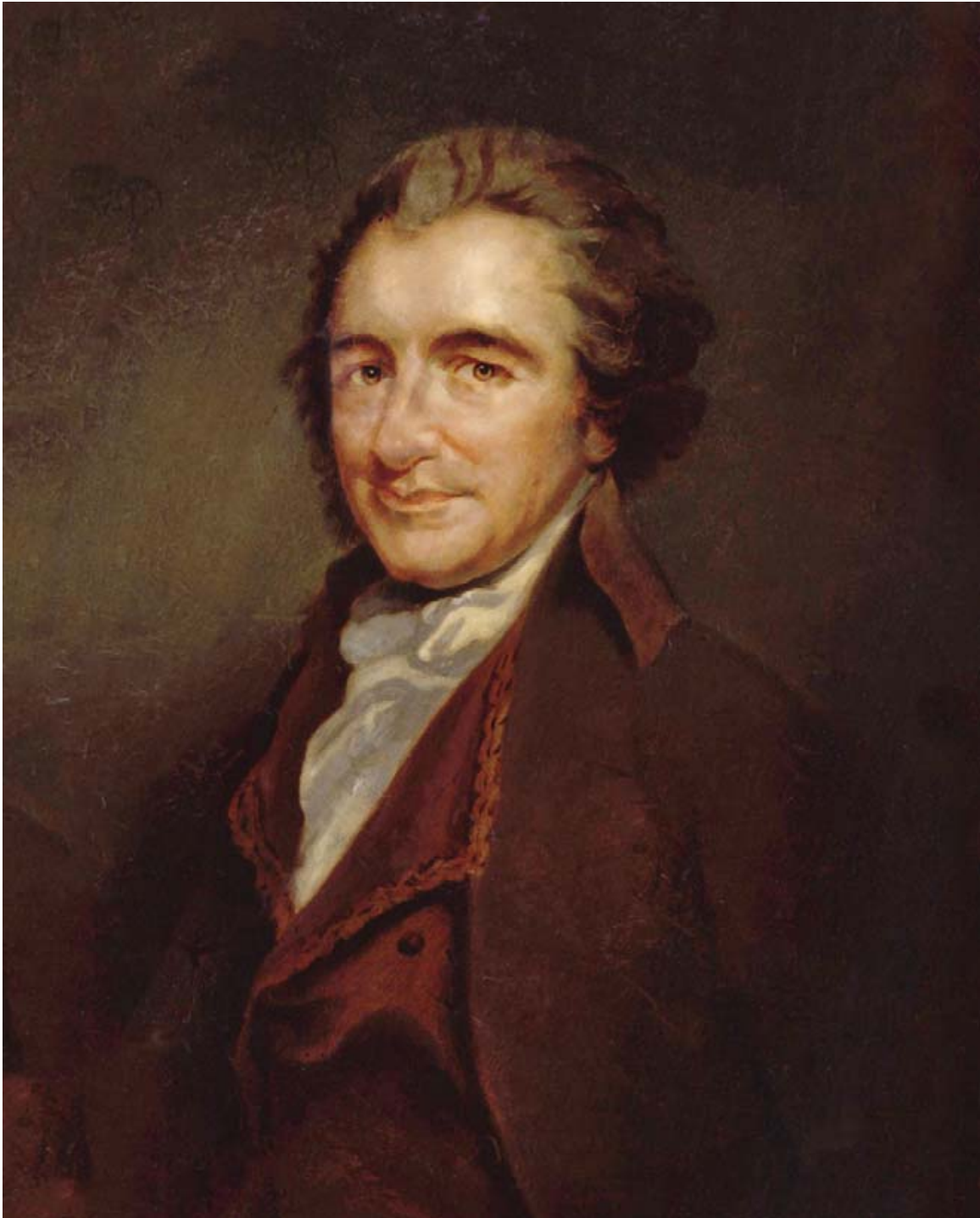
“The immediate success and impact of *Common Sense* was nothing short of astonishing. ... *Common Sense* went through twenty-five editions and reached literally hundreds of thousands of readers in the single year 1776 ... The pamphlet’s astonishing impact stemmed from the fact that it appeared at precisely the moment when Americans were ready to accept Paine’s destruction of arguments favoring conciliation and his appeal to latent republicanism, to the material interests of the colonists and to the widespread hopes for the future of the New World. ... By doing all this in a new style of writing and a new political language, Paine ‘broke the ice that was slowly congealing the revolutionary movement’” (Foner, *Tom Paine and Revolutionary America*).

**Together with the Declaration of Independence, the Constitution, and *The Federalist*, *Common Sense* is one of the fundamental documents of the birth of our nation.** The most recent census of *Common Sense* locates seventeen complete first editions. Only two of these remain in private hands.

**The present volume, containing the first edition sheets, is the most desirable available copy of *Common Sense*, perhaps the most influential book in American history.**



*“the most brilliant pamphlet written during the American Revolution, and one of the most brilliant pamphlets ever written in the English language” – Bernard Bailyn*



## 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, minor 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 volumes. Roger Alden was a major and aide-de-camp to Jedediah Huntington during the Revolutionary War. In 1781 he became deputy secretary to the Continental 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.

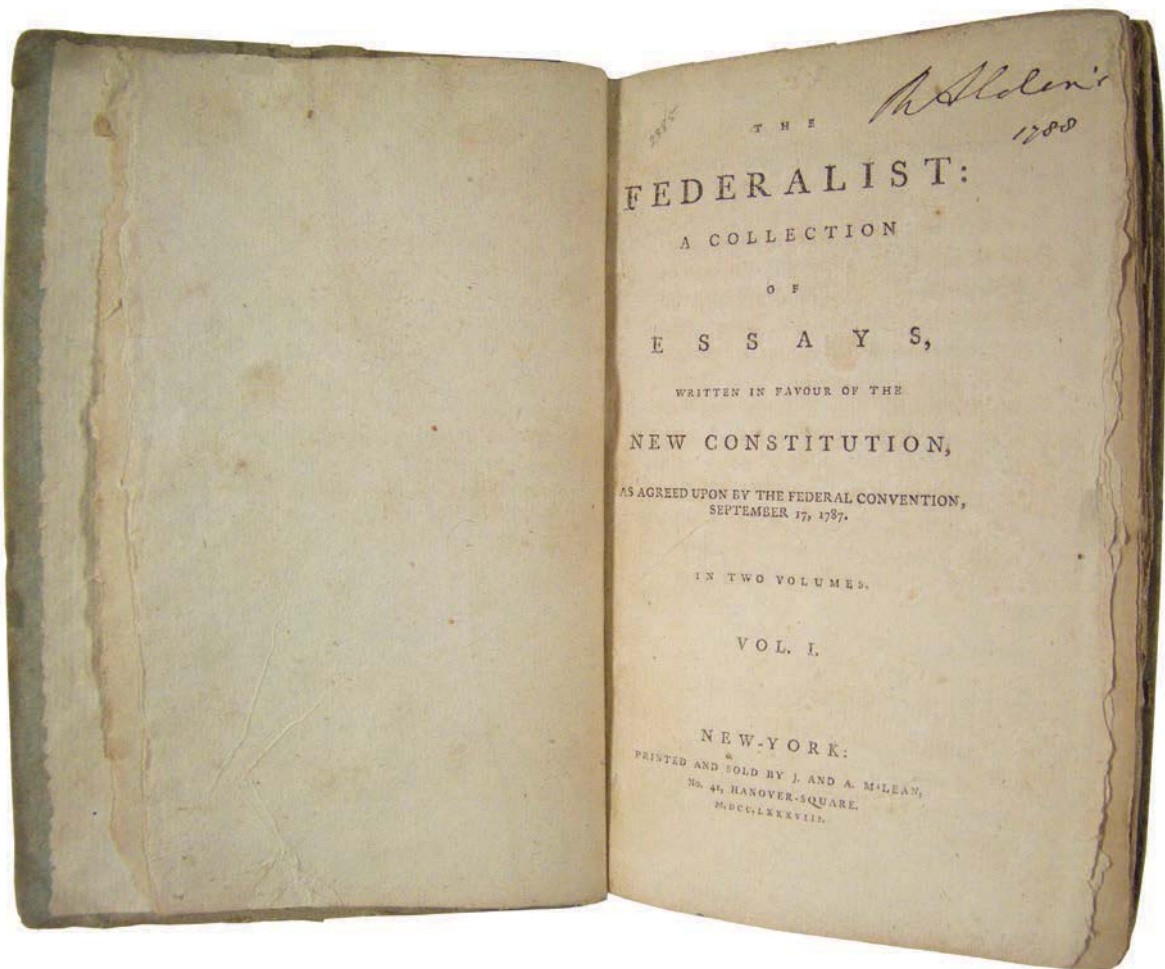
**F**irst edition of *The Federalist*, the most sought-after of all American books. An exceptional copy in the original boards, with the edges untrimmed.

A splendid association copy from the library of Roger Alden, Revolutionary War officer, deputy secretary of the Continental Congress, 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 delivery 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 ordered 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 American history have engrossed public attention like the debate about whether to adopt the Constitution. ... Roger Alden joked to brother-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 numerous, that the public ear has become deaf to the cries of the distressed, 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 created the Department of Foreign Affairs and directed that its Secretary 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 outstanding Founding Father provenance.**



# 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.

**F**irst 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 17th and 18th centuries.

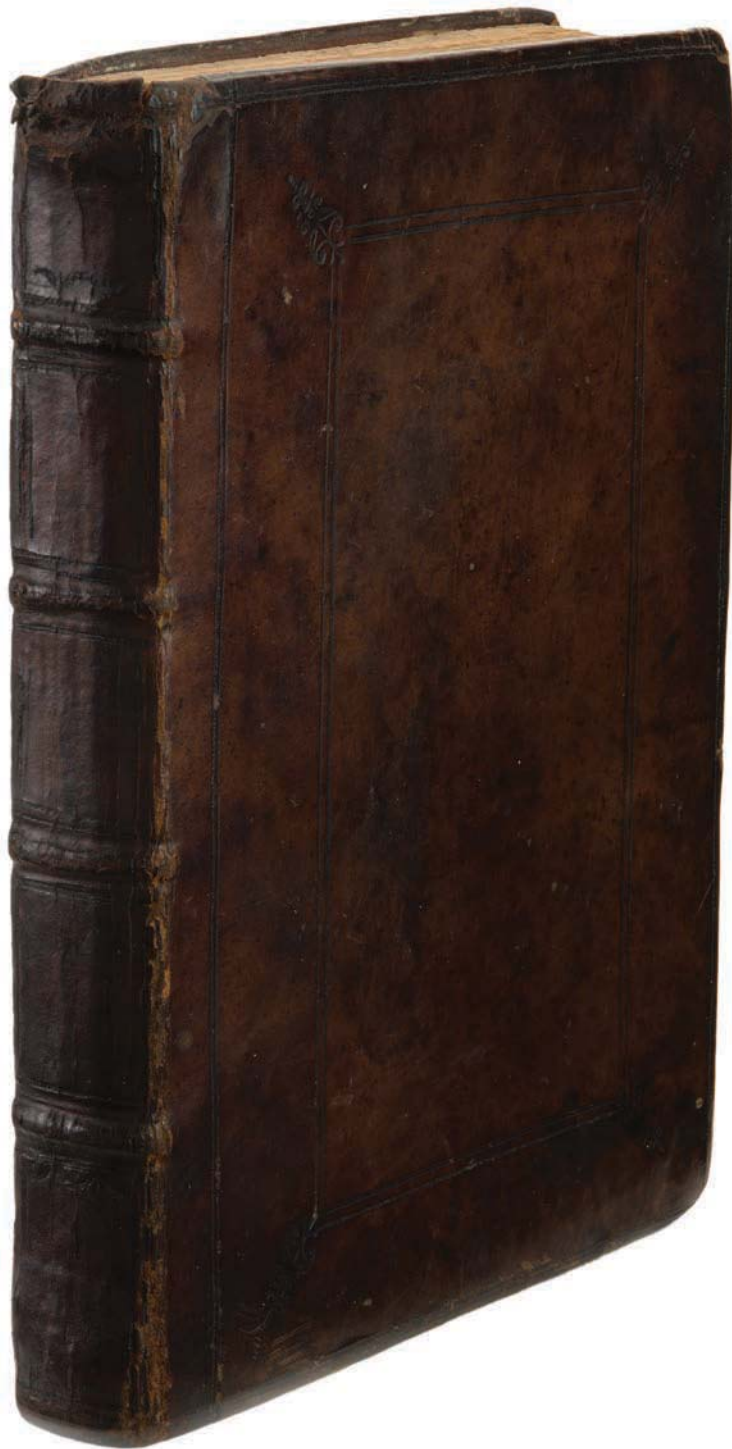
Samuel Johnson wrote of *Paradise Lost*, "The characteristic quality  
of his poem is sublimity. He sometimes descends to the elegant;  
but his element is the great. He can occasionally invest himself with  
grace; but his natural port is gigantic loftiness. He can please when  
pleasure is required; 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*



Jefferson on political economy

JEFFERSON,  
THOMAS.

*Autograph letter signed to  
Reverend John McVickar  
of Columbia University.*

Monticello, 30 March 1826.

1 page. 4to. Integral blank with address panel in Jefferson's hand and with his franking signature. Old folds. Excellent condition.

**T**homas Jefferson on the study of political economy: “No country on earth requires a sound intelligence of it more than ours. The rising generation will I hope be qualified to act on it understandingly, and to correct the errors of their predecessors.”

In this fine unpublished letter, written just months before his death, Jefferson observes that he no longer reads books as demanding as those on political economy, adding, “I rejoice nonetheless to see that it is beginning to be cultivated in our schools.”

John McVickar, the recipient of this letter, was one of the first professors of economics in America. As the first Professor of Moral Philosophy and Political Economy at Columbia University, he published a new annotated edition of John Ramsay McCulloch's *Outlines of Political Economy*, which was to serve as a fundamental economics text for his students. He sent Jefferson a copy of the book on March 12, 1826, observing that Jefferson's own writings touching on political economy are referred to in the work. McVickar added, “The zeal with which you always entertain schemes of public utility has emboldened me to break in upon the dignified retirement of your closing years”

Thanking McVickar for the book, Jefferson observes:

*“Long withdrawn from the business of the world, and little attentive to its proceedings, I rarely read anything requiring a very strenuous application of the mind and none requires it more than the subject of political economy. I rejoice nonetheless to see that it is beginning to be cultivated in our schools. No country on earth requires a sound intelligence of it more than ours. The rising generation will I hope be qualified to act on it understandingly, and to correct the errors of their predecessors.”*



Monticello Mar. 30. 26.

I thank you, Sir, for the treatise of Mr McCulloch, and your much approved republication of it. long withdrawn from the business of the world, and little attentive to it, proceeding, I rarely read any thing requiring a very strenuous application of the mind, and none requires it more than the subject of political Economy. I rejoice nevertheless to see that it is beginning to be cultivated in our schools. no country on earth requires a sound intelligence of it more than ours. the rising generation will, I hope be qualified to act on it understandingly, and to correct the errors of their predecessors. with my thanks be pleased to accept the assurance of my great respect

Th: Jefferson

## The Adventures of Col. Daniel Boone

(BOONE, DANIEL.)

FILSON, JOHN.

*The Discovery, Settlement  
and Present State of*

*Kentucke: and An Essay  
towards the Topography  
and Natural History of  
that important Country:  
to which is added ...*

*The Adventures of Col.  
Daniel Boon, one of the  
first settlers, comprehending  
every important ...*

Wilmington: Adams, 1784.

Modern calf. Without map as usual;  
H3,4 with long closed tears into text. An  
excellent untrimmed copy.

Provenance: the Siebert copy, Sotheby's,  
New York, 21 May 1999, lot 297.

Evans 18467. Howes F129.

**F**irst edition. A classic of the early American frontier, this is the first book on Kentucky and the first published biography of Daniel Boone, provided by the legendary frontiersman himself.

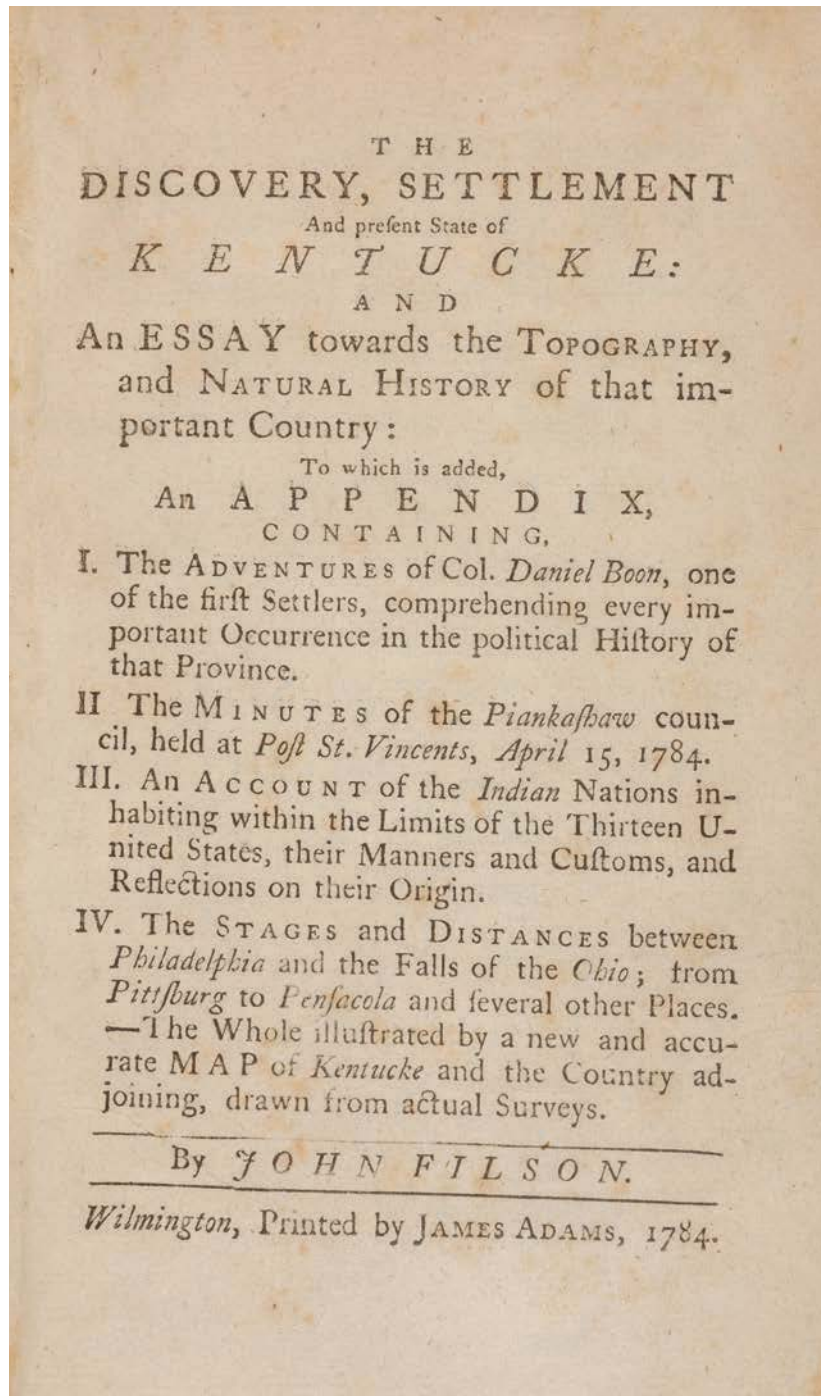
“Daniel Boone’s international fame was secured with the publication of ‘The Adventures of Col. Daniel Boon’ in John Filson’s *Discovery, Settlement and Present State of Kentucke* in 1784 and its subsequent translation and reprinting in France and Germany the next year” (ANB). While Filson has clearly improved Boone’s spelling and diction, this narrative provides an exciting firsthand view of the exploration and settlement of the old frontier. Boone’s riveting tale concludes, “I can now say that I have verified the saying of old Indian who signed Col. Henderson’s deed. Taking me by the hand, at the delivery thereof, Brother, says he, we have given you a fine land, but I believe you will have much trouble in settling it – My footsteps have often been marked with blood. ...”

“Boone’s significance to American history and culture is hard to overestimate, for in a very real sense it is impossible to discuss the frontier without discussing Boone. Historically and imaginatively, perhaps no single individual is more central to the frontier experience. ... [Boone is] the prototype of the frontier hero” (ANB).

John Filson left Pennsylvania for Kentucky in 1783, acquiring 13,000 acres and working as a surveyor and teacher. The pioneer became a co-founder of Cincinnati and Kentucky’s first historian. Filson interviewed frontiersmen including Daniel Boone and James Harrod in writing this first history of Kentucky. Because there were no printers in the state, he traveled to Delaware to secure his book’s publication in 1784. “Filson’s book became a major vehicle in publicizing and stimulating migration to Kentucky. ... His Boone narrative permanently fixed the frontiersman as a national folk hero” (ANB).

**This is a rare untrimmed copy of a classic of the American frontier.** The map called for on the title-page was printed separately in Philadelphia by Tenoor Rook and is virtually never found with the text (none since the Hoe copy, last sold in 1921).

“Daniel Boone’s international fame was secured with the publication of ‘The Adventures of Col. Daniel Boon’ in John Filson’s *Discovery, Settlement and Present State of Kentucke*” – ANB





# 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.

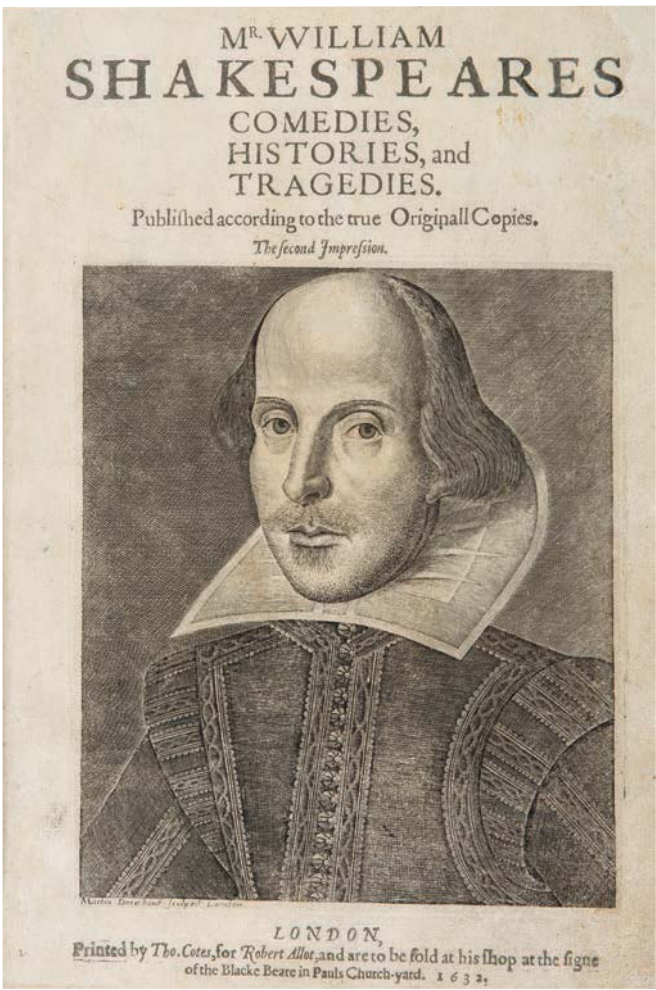
Provenance: Sotheby's, 5 June 1944, to  
William Foyle for £230; The Library of  
William Foyle, Christie's 11-13 July 2000,  
lot 454.

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.

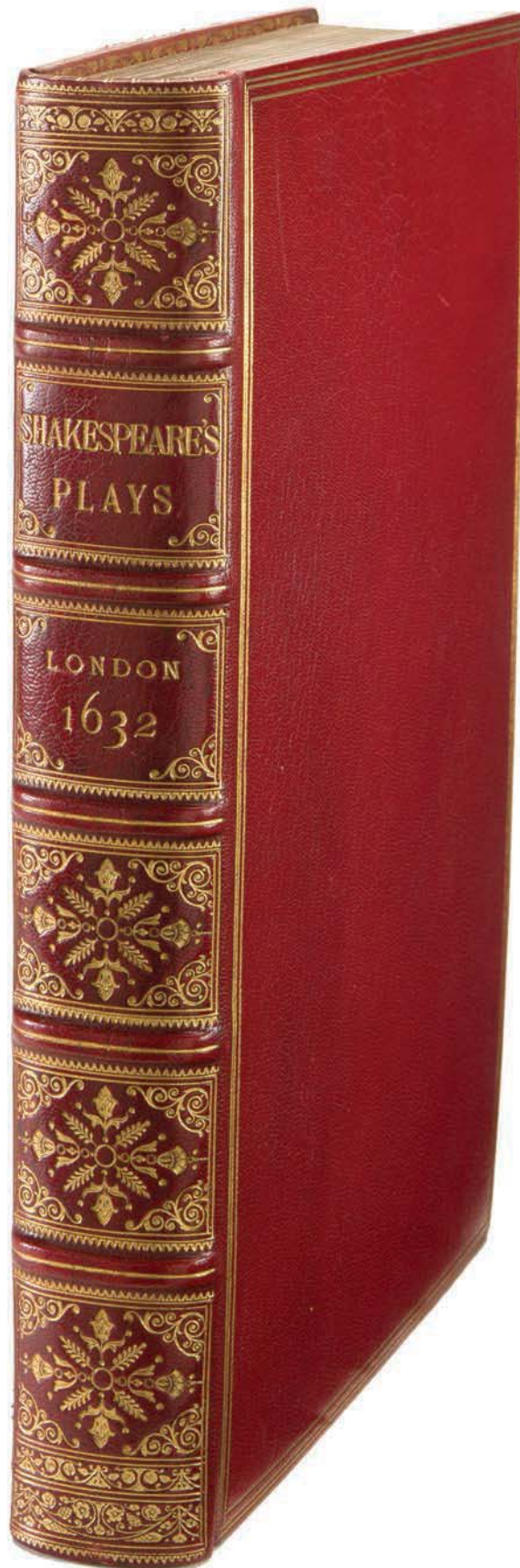
**S**econd Folio, the first issue, first state of the imprint (Todd  
1a). This is the second edition of Shakespeare's collected  
plays, "incomparably the greatest work in the English  
language" (Jackson, *Pforzheimer Catalogue*).

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*



unique *Finnegans Wake* manuscript  
with unrecorded textual variants

JOYCE, JAMES.  
*Autograph Manuscript  
Signed from the Anna  
Livia Plurabelle section  
of Finnegans Wake.*

Paris, 6 October 1930.

One page. 4to. Fine condition.

**J**ames Joyce experiments with *Finnegans Wake*. In this splendid manuscript Joyce improvises on key lines from the melodic “Anna Livia Plurabelle” chapter of what became *Finnegans Wake*. ALP, as he called it, was the author’s favorite chapter and the most-published and best-loved section of the book. Joyce selected this passage to begin his famous 1929 recording.

**The textually unique manuscript contains variant readings not found in the published editions.** When the episode appeared in *transition* in 1927, Joyce used the word *anyone*, but subsequent printings read *erewone*. In the present manuscript Joyce plays with making it *erewhon*, a reference to Samuel Butler’s utopian novel *Erewhon* (1872), meant to be read as “nowhere.” In another line Joyce experiments by using the word *saone*, which was given as *saon* in all printed editions. In other passages Joyce introduces punctuation that he never used in print. Similarly, Joyce’s otherwise unknown use of *tailing* in this manuscript demonstrates the author’s endless tinkering and his inventive wordplay. In 1927 he used the word *end* in the first sentence, but in the 1928 and subsequent editions, he used the word *taling*, referring to telling a tale. In the present manuscript he makes the connection between the meanings explicit with *tailing*, conveying both the end (tail) and the telling (tale), a change he ultimately did not adopt.

**These variant readings reflect Joyce’s meticulous fine-tuning of the text in these crucial years.** Some show the text in its form just prior to the alterations made for the 1930 Faber edition of ALP. In one, in the series of punning river names, the river “Send-us-pray” is not capitalized in the 1928 edition or the present manuscript but is capitalized beginning with the 1930 edition. In another change dating to the same period, Joyce altered *bell*, referring to the tolling of a bell, as it is given here, to *Belle* referring to a woman. Still other changes reflect the text in the form it maintained until the final 1939 edition. Thus the manuscript uses the word *since*, which Joyce retained in all editions until *Finnegans Wake*, when he changed it to *senne*.

***Finnegans Wake* manuscripts are very rare in the market.** The Garden Ltd collection, sold in 1989, included a corrected typescript (not manuscript) of the “riverrun” portion of the work, and Joyce’s revised copy of the *transition* text of the “Tales Told of Shem and Shaun” section appeared in the same collection. **No others have appeared for public sale in the past thirty years.**



“His writing is not about something; it is that something itself”

– Samuel Beckett on Joyce’s *Finnegans Wake*

Paris 6.11.1930  
Jant Well ; you know or don't you kennet  
or haven't I told you everytelling has a tailing  
and that's the he and the she of it. Look,  
look, the dusk is growing! My branches lofty are  
taking root. And my cold chest is gone ashley  
Zichler? Zilou! What age is it? It's some  
is late 'tis endless now with eye or crew  
less sure to be house 'cloph. They look 'is

detail

“Well, you know or don’t you kennet or haven’t I told you every  
telling has a tailing and that’s the he and the she of it. Look,  
look, the dusk is growing! My branches lofty are taking root.”

*Death of a Salesman*  
signed by Arthur Miller and the original cast

**MILLER, ARTHUR.**  
*Death of a Salesman.*

New York: Viking, 1949.

Original cloth and dust jacket. Fine. Half morocco case.

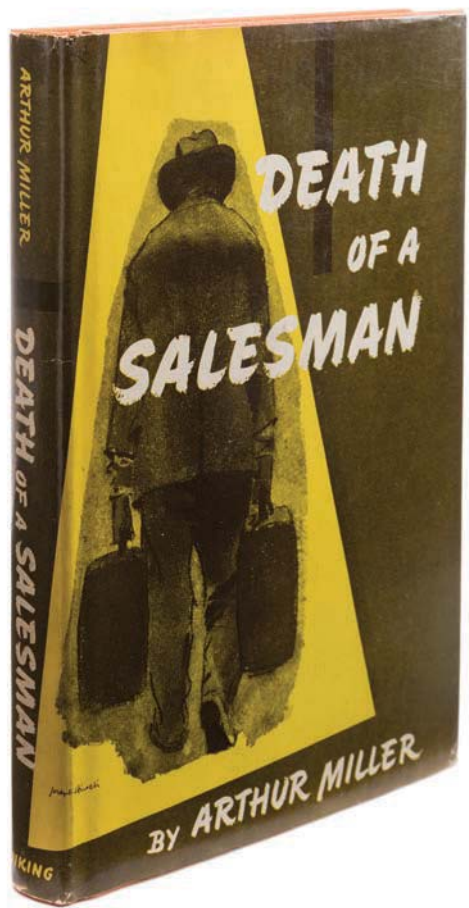
Provenance: 1. William Targ, the recipient of this presentation copy. Targ is widely considered one of the great editors of the postwar era; 2. the celebrated library of Mrs. Charles Engelhard, Christie's New York, 2 December 2005, lot 215.

**F**irst edition. Presentation copy inscribed by Arthur Miller to William Targ and further signed by the original cast members, who have all signed on the list of cast members printed after the title page.

**This Pulitzer Prize-winning play is one of the landmarks of American theater.** "By common consent, this is one of the finest dramas in the whole range of the American theater" (Brooks Atkinson).

*Death of a Salesman* "is the most poignant statement of man as he must face himself to have come out of our theater." "Mr. Miller's play is a tragedy modern and personal, not classic and heroic. Its central figure is a little man sentenced to discover his smallness rather than a big man undone by his greatness" (John Mason Brown).

*Death of a Salesman* was first performed at the Morosco Theatre in New York where it opened on February 10, 1949 and lasted 742 performances.



“By common consent, this is one of the finest dramas  
in the whole range of the American theater”

– Brooks Atkinson

Death of a Salesman

A New Play by Arthur Miller

Staged by Elia Kazan

Cast

(in order of appearance)

WILLY LOMAN

LINDA

BIFF

HAPPY

BERNARD

THE WOMAN

CHARLEY

UNCLE BEN

HOWARD WAGNER

JENNY

STANLEY

MISS FORSYTHE

LETTA

Lee J. Cobb

Mildred Dunnock

Arthur Kennedy

Cameron Mitchell

Don Keeler

Winifred Cushing

Howard Smith

Thomas Chalmers

Alan Hewitt

Ann Driscoll

Tom Pedi

Constance Ford

Hope Cameron

Lee J. Cobb

Mildred Dunnock

Arthur Kennedy

Cameron Mitchell

Don Keeler

Winifred Cushing

Howard Smith

Thomas Chalmers

Alan Hewitt

Ann Driscoll

Tom Pedi

Constance Ford

Hope Cameron

The setting and lighting were designed by Jo MIELZINER.

The incidental music was composed by ALEX NORTH.

The costumes were designed by JULIA SZE.

Presented by Kermit Bloomgarden and Walter Fried at the

Morosco Theatre in New York on February 10, 1949.

*To Helen Lang*  
Death of a Salesman  
  
*Arthur Miller*



*a major Saul Bellow autobiographical short story*

**BELLOW, SAUL.**  
“By the St. Lawrence,”  
*Autograph manuscript*  
*signed [with] “By the*  
*St. Lawrence” fair*  
*copy printout signed.*

March, 1995.

Manuscript: 38 pages, 4to, ruled paper, neatly removed from a notebook. Fair copy printout: 17 pages, 4to, inscribed on the first page to his longtime friend and attorney: “For Walter Pozen from his old friend Saul Bellow, May 5, '95.”

Provenance: Bellow’s close friend, advisor, and longtime attorney Walter Pozen, with Bellow’s inscription “For Walter Pozen from his old friend Saul Bellow, May 5, '95.”

[with:]

**BELLOW, SAUL.** *Auto-*  
*graph manuscript notes on*  
*Ralph Ellison.*

[1995].

1 page, 4to, from the same notebook as the above autograph draft.

**T**his is an important autobiographical short story by Saul Bellow. In this heavily revised manuscript story, Bellow revisits the scenes of his immigrant childhood and reflects on the nature of memory and loss. The story, with important changes from the present manuscript, was published in *Esquire* (1995) and then in Bellow’s *Collected Stories* (2001). A reviewer of the latter book observed, “the volume opens with the most recent piece, “By the St Lawrence,” which becomes a kind of **retrospective manifesto for the characteristic forms and themes of Bellow’s stories as a whole**” (Christopher Tayler, *The Telegraph*).

In this autobiographical short story, the elderly intellectual protagonist, Rob Rexler, returns to his native Canada to deliver a lecture on Bertolt Brecht. Before going to McGill University, he instructs the taxi driver to take him to Lachine, his (and Bellow’s) birthplace on the St. Lawrence River. There he revisits the scenes of his youth. Themes of loss and death recur, as Bellow’s character reflects on the fragile nature of life and memory. There, while visiting his dying cousin Albert, Rexler brings up a distant memory. He recalls waiting in a Model T as a young boy while Albert went into a brothel. Afterwards, the two drove past the scene of a train accident in which a pedestrian’s body parts and internal organs were strewn on the ground. Rexler is astonished that Albert now has no memory of incident, but his cousins shrugs it off: “The things kids will remember.” But Rexler, nearly as old, retains the power to recall and try to make sense of his life, as does Bellow.

**This heavily revised autograph draft differs in numerous ways from both the accompanying fair copy and the story as published in *Esquire* and *Collected Stories*. This working manuscript, with its countless revisions and its added and omitted passages, shows Bellow at the height of his powers.**

**B**ellow reminisces about his friend Ralph Ellison, author of *Invisible Man*: “Towards the end of the fifties the Ellisons and the Bellows lived together in a Duchess County house ... Writers are natural solitaires and during the day we did not seek each other out. A nod in passing was enough. But late in the afternoon, Ralph mixed the martinis and now and then there were long conversations ...”

"a kind of retrospective manifesto for the characteristic forms and themes of Bellow's stories as a whole"

St Lawrence Saul Bellow

Now that the ~~riverfront~~ <sup>city</sup> stinky streets of  
LaSalle are wide open, the old <sup>brick</sup> houses  
demolished you are surprised by the height  
and speed of the St. Lawrence. There the  
river opens up, the sky also opens. The  
Auburn clouds are long and look  
stable, the rapids are white - the water  
ruts over the rocks. The old Hudson's  
Bay trading post seems to have become  
a community center. Over the way stands a  
narrow provincial <sup>stone</sup> church. Ryker looks  
for the convent he ~~thinks he~~ <sup>thinks he</sup> remembers.  
In the far stone, he makes out LaSalle -  
waga, the Indian reservation. He ~~has~~ <sup>remembers</sup>  
that according to ~~learned from~~ <sup>to</sup> Pontman that a force of  
<sup>Coughnawaga</sup> Mohawks on snowshoes had marched and  
marched the colonists of Deerfield Mass,  
hundreds of miles to the south. But he  
isn't certain that the attackers were in-  
deed Mohawks - just as he doesn't remember  
whether the ~~small house~~ <sup>small house</sup> he was his birth-  
place was on 7<sup>th</sup> Ave or on 8<sup>th</sup>. Extensive  
demolitions have confused him. Many  
landmarks are gone. The tiny synagogue  
is now a furniture warehouse. The  
~~old~~ <sup>old</sup> ~~evangelical~~ houses of the immigrants  
employed ~~at~~ <sup>by</sup> Dominion Bridge is longer  
& int. From the narrow front yard where  
Ryker more than 70 years ago was set  
down by his mother to dig snow with  
the black shoe shovel, you could now  
see the river. It had been there all  
the while - beyond the bakeries, sausage  
shops

## *the unpublished archive of a pioneer planter in 1820s Alabama*

(ALABAMA.)  
LALOUETTE,  
ANTOINE P.

*An important manuscript collection including 16 long, closely written letters to his wife in France.*

Mostly Alabama, mainly 1821-1823.

More than 100 pages. Excellent condition. A detailed inventory is available

**T**his tremendous manuscript collection documents in great detail a pioneering French settler's ambitious struggles to establish a home in the new state of Alabama in the early 1820s.

In 1821, Antoine Prudence Lalouette (1777-1855), formerly a lieutenant of infantry under Napoleon Bonaparte, left Burgundy to establish a new home in America. He sailed from Le Havre and arrived in New Orleans in June 1821. Lalouette immediately set out for Mobile, where he acquired a prime 1240-acre parcel of land near Mobile Bay on Riviere aux Poissons (present-day Fish River).

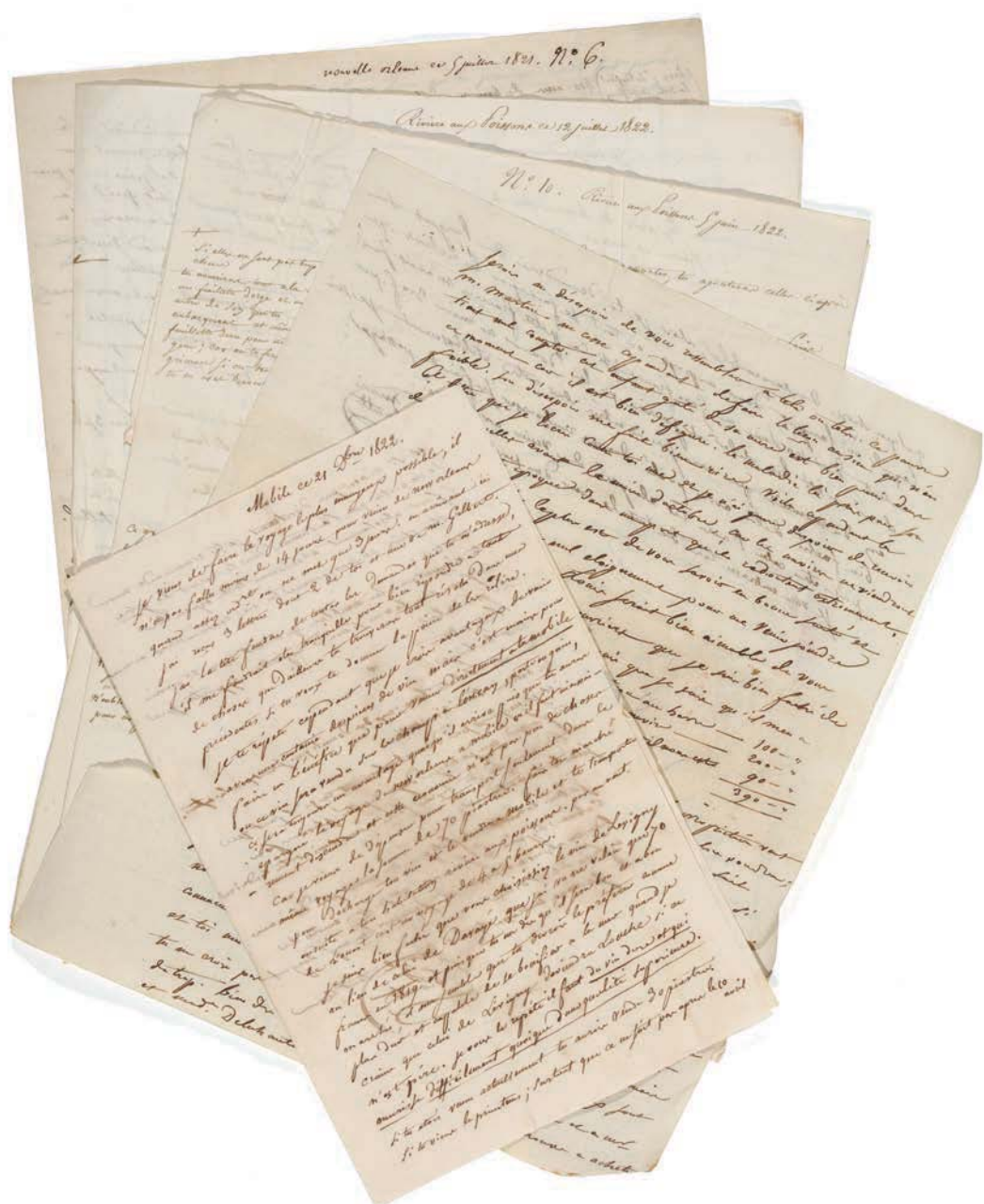
Over the course of the next two years Lalouette worked to clear the land, equip himself, build a home and slave quarters, and cultivate the land, while surviving in a harsh, wild environment. Lalouette's extremely long letters to his wife, closely but legibly written, begin with accounts of his eventful travels including his ship's arrival in the Gulf of Mexico pursued by a corsair, his stay in New Orleans, where streets were just beginning to be paved, and his journey to Mobile in search of property. He finally bought the 1240-acre parcel at the junction of the Fish River near Mobile Bay.

In these densely written letters, the extremely observant French settler analyzes the state of agriculture in the deep South and the prospects for making his fortune there. He describes Mobile, its population, and its markets. Lalouette visits a neighbor who has already made a fortune and has twenty slaves and a brickyard. He makes calculations of expected profits taking into account the number of animals and the cost of slaves, makes an inventory of the woods of his property, and details what he has managed to grow. There remains a little time for reading, and so he lists for his wife the books he has brought to America, including Montesquieu's works, Say's political economy, Volney's work on natural law, and more.

Lalouette writes to his wife in warm terms, but he also assigns her countless tasks to help meet the enterprise's endless needs. He asks her to obtain and ship specific wines which he plans to resell, to collect vines and seeds for cultivation in America, and to send tools, textiles, and furniture. To accomplish this, as well as her planned move to the new land, he explains the steps required to ship their belongings in Rouen, and he refers her to his friend Louis-Augustin Bosc d'Antic, naturalist of the Paris Museum, to send him plants and fruit trees from the King's Nursery.



lost in the jungle, his dog eaten by an alligator!  
more than 100 manuscript pages by a settler in the Deep South



The letters reflect an undercurrent of the torments Lalouette must endure. He gets lost in the jungle for twenty-four hours, sleeping in the open with wild animals all around. An insect stings him, causing a fever that he says lasts for months. A three-colored snake attacks his animals, and his dog is eaten by an alligator as he tries to swim to their canoe. Finally, having endured constant trials and faced with his wife's refusal to join him, Lalouette abandoned the project and returned to France in August 1823.

Lalouette and his heirs kept the land, contesting efforts to wrest it from them, culminating in a successful lawsuit in 1884.

Unpublished archives of this interest, quality, and extent from the Deep South at this early date are rare in the market.

A detailed inventory is available.

Columbus's shipmate reports on the second voyage  
voyages to the New World by Columbus, Vespucci, and others

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

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

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

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

**T**his 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

**H**ic continetur/qua ratione  
inuenta fuerit Navigatio fi-  
nis terre India uetus: Et in-  
sule in cognite: Et terra fir-  
ma nulli antecessorib/ cognita.

**N**avigazione de Christop-  
horo Colombo Genuen-  
se: in rituare le Insule  
in cognite/ il Oceano  
helherio: et sua Longitu-  
dine da lo occidentale uero he q<sup>o</sup>  
60: et i Latitudine uero aus-  
tro he fere. 6. 12. Vnde el Re  
de Hispania li armo una Naue:  
et Dog charauelle: Et in: 1492:  
Die: p. Septemb se parti da Gad-  
es: et ando/ ale fortunate isule  
al pnte dite Insule Canarie: lo-  
tane dal stretto Migle: 1200. Poi  
de qtinuo Nauigo Di/ et Nocte: 33:  
de mai uedte terra alcuna.  
Et motato i la Sabia uno homo  
discopte pmo Insole. 6. de gran-  
deza i audita: Vna noimo Spag-  
nola: et altra lo Zoana mella.  
Et scõrendo p costa della zoana  
p Maistro pil de Migle. 800: non  
troio teming/ ni segno di temine:  
penlo fusse terra ferma. Vnde  
uolto la pua uerso Levante: et atuo  
Li sola Spagnola: et dimoro i qsta  
alquanto tempo: Et uenendo or  
mai la pma uera/ delibero dritò  
nare i Spagna: et fo con grande  
iocundita et gaudio receputo da  
lo Re/ et Regina: et lo nominoroo  
Admirante del Mare oceano.

Poi di nouoli armorono. 17. nau-  
li tra Naue cõ gabie grãde: et. 12.  
Carauelle senza gabie: con. 1200.  
hõr: et tutte altre cosse pti gente  
ad hitare paize nouo. Et i: 1493:  
de Septebre pati da Cadexe: et al  
p de Octobre gionse ale Canarie.  
No si hebe poi noua deloro sino alo  
Equinoctio de Martio: Patito de Ca-  
narie Nauigo Di. 21. i pma uedisse  
terra: et ando piu a ma sinistra ue-  
lo Ostro/ et Galbi: che lo alt primo  
uagio. Vnde puegne ale Isule de  
Cambali. In questi Di. 21. po loro  
iudicio feceno Lege: 920. Et aloa  
et poi atrouo nua asai de Insule.  
Ultimamente/ certi scelerati Spagn-  
oli se ribelarono da Colombo in la  
Insula spagnola: et se pseno/ al Re  
loro/ molto male de Colombo: per  
modo lo Remado uno Subenator  
chi pmisseli deliqueti. Et lo dito  
Subenatore iudendo alo felice  
successo de Colobo: mado esso: et suo  
frælo/ in ferri al Re: et puenuti a  
Cadexe: lo Reli fece absolue/ et an-  
doro alo stare in Corte: et mai piu  
no ritono/ a rituare Insule noue.

**D**apoi i duesi Mitesimi/ et tepi:  
per Alonso negro: et Pinzone: cõpa-  
gni de Colombo: forono atrouare  
Insule noue: et ne atrouorono asai  
p mo/ p alcuno tempo per adrieto  
mai non chognite ad alcuno uenete.

**E**xtracto da Mich de Cuniõ  
Sauonese: el quale phera/ a  
tina Charauella: Et dice che fon-  
damto di rituare qste Insule: fu  
uno Libro de ptolemeo puenuto a  
le Mane de Colombo. In: 1493: a. 25.  
de Septebre se pati da Cadexe: et  
puegne/ ala Insula delo ferro/ i Ca-  
narria: et uilone lege. 28: chi sono  
Migle. 1100. A. 13. de Octobre: lasso  
la insula delo ferro/ chie ultima de  
Canaria: et nauigado p drita Lin-  
ea/ ala Quata de ponete/ ueso Lebe-  
chio: a. 3. de Nouemb ritig. s. Insu-  
le i chognite: ala pma fili poltopeto  
Dnico/ et qsto p che hera Die Dnica: et  
ala. 2. Seta Maria la galante: Le al-  
tre sono Insule picole. Die q sup:  
nauigado puegne/ ala Insula g<sup>o</sup>  
sa/ a populata da Cabali: et fo nomi-  
nata Seta Maria de gadelope. Vnd  
da qsta: lino ala Insula delo ferro ultima



*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: 1<sup>4</sup><<2-3<sup>10</sup> 4<sup>4</sup><5<sup>4</sup> 6<sup>10</sup> 7<sup>4</sup>>8<sup>4</sup>>> (quire 1: flyleaves with late 16<sup>th</sup> and 17<sup>th</sup>-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 16<sup>th</sup>-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 14<sup>th</sup>-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.

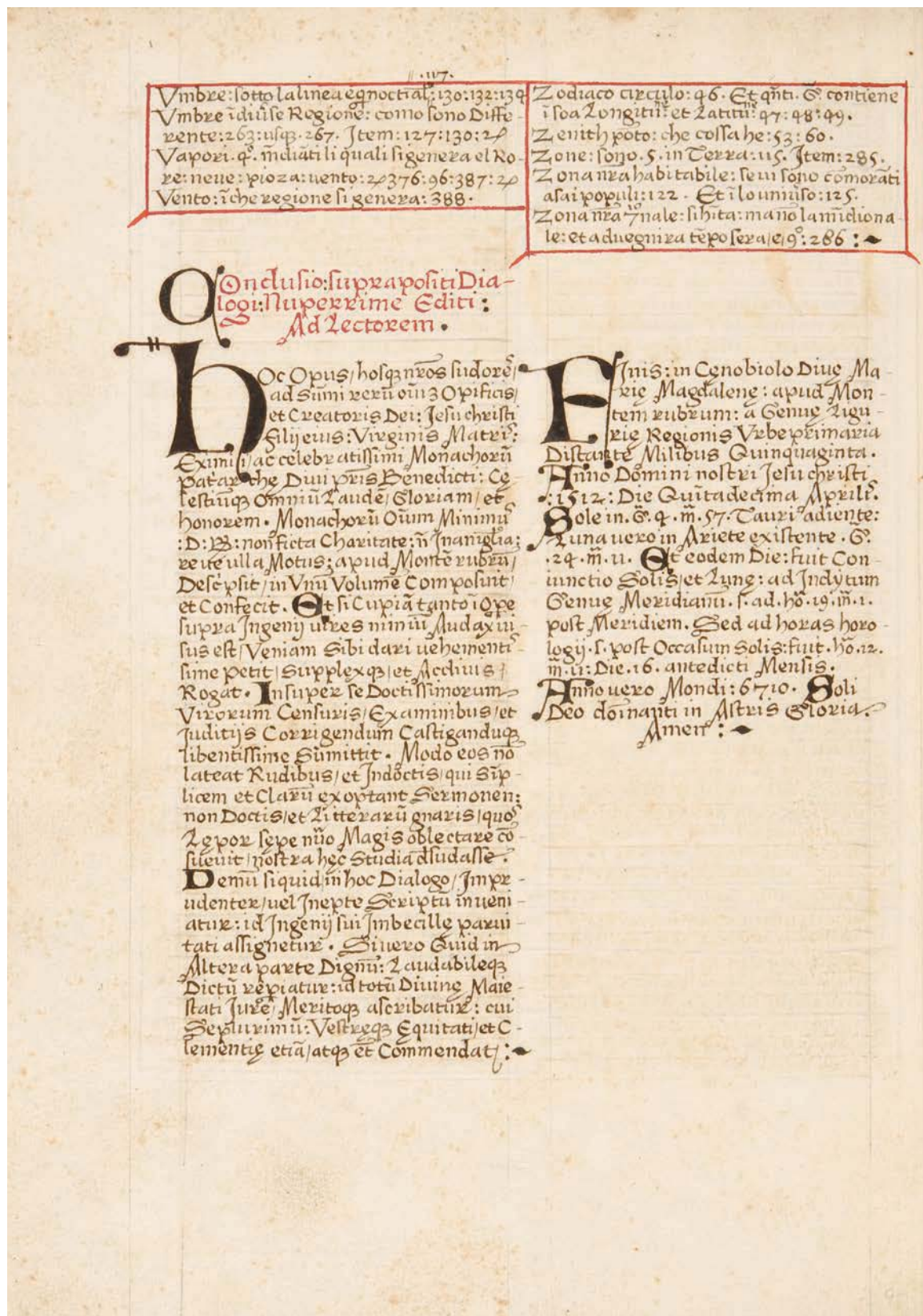
Felipe Fernández-Armesto, the leading authority on Columbus, observes that **“this reference, coming from an individual as close to Columbus, until 1496 at least, as Cuneo was, is of great value.”** He adds that variations between this text and other contemporary sources on Columbus suggest that Bernardus 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 15<sup>th</sup>-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



*Columbus cont'd.*

*“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.”*

– Samuel Eliot Morison

Provenance: This manuscript has an extraordinary provenance from the monastery of origin, to an historic family of Genoa, a birthplace of early exploration, to one of the foremost collectors of scientific books, and finally to perhaps the greatest bookseller of the second half of the 20<sup>th</sup> century, as follows:

1. Written in 1512 by Bernardus of Albenga (a small town west of Genoa), a Benedictine monk at the Monastery of St Mary Magdalene at Monterosso al Mare (east of Genoa), dedicated to Lorenzo Fieschi, Bishop of Ascoli (f. 3v and f. 48r), written in the same hand as the Newberry manuscript of Bernardus's Ptolemean commentaries and thus evidently the author's autograph; 2. Canezzo family of Genoa (numerous family notes dated 1567-1641 on front and back flyleaves; 3. Robert B Honeyman, his sale Sotheby's, May 2, 1979, lot 1147; 4. H.P. Kraus catalog 185, *America Vetustissima*, item 16.

Relatively little is known about Bernardus. Only three other manuscripts have survived: one at the Biblioteca Durazzo in Genoa, another at the Biblioteca Casanatense in Rome, and a third at the Newberry Library in Chicago. The Newberry manuscript is a compilation of various works and various jottings between 1498 and 1506. We are grateful to Felipe Fernández-Armesto, the leading scholar on Columbus and the Age of Discovery, for his reports on the two Bernardus manuscripts, the present manuscript and the Newberry manuscript. The Newberry manuscript provides further evidence that Bernardus knew at least one other person (apart from Cuneo) who knew Columbus and that Bernardus had access to orally transmitted news about a number of voyages of exploration.

In addition to the otherwise unknown Cuneo material on Christopher Columbus, the manuscript contains a number of significant connections to Columbus and his thought, as Fernández-Armesto notes. “Bernardus was particularly interested, as was Columbus, in the questions of distinguishing habitable from uninhabitable zones; calculating the size of the globe; establishing the existence of the Antipodes; disclosing divine order in the world; and identifying the location of the Earthly Paradise. Like Columbus, he wanted to scrutinise old authorities in the light of new data.” This interest in navigation and allied fields is unsurprising as Genoa, home of Columbus, was a center of navigation and trade at this time.

Further, “it is worth observing that Columbus normally calculated his latitude according to the length of the period of daylight at any given spot, which is the type of data Bernardus proposes, and that, although not specified in the title or prefatory matter, the manuscript shows the author's interest in the calculation of latitude by lunar distance – the method Columbus and Vespucci both claimed (albeit probably falsely) to try to apply” (Fernández-Armesto).

**This is an extremely rare opportunity to obtain a unique document from the Age of Discovery derived from the living memory of participants in the great voyages of exploration. Most remarkably, this manuscript presents firsthand information concerning the voyages of Christopher Columbus. This is a once-in-a-lifetime opportunity to acquire a document containing otherwise unknown information about Columbus's voyages derived from a friend and shipmate on his expeditions.**



– Samuel Eliot Morison



“The father of American law and law professor to the new Nation”

– John Sparks on Blackstone

**BLACKSTONE,  
WILLIAM.**  
*Commentaries on the Laws  
of England.*

Oxford: Clarendon Press, 1765-  
1769.

4to. Four volumes. Two tables (one fold-  
ing) in volume two. Contemporary mot-  
tled calf, spines gilt, red and black moroc-  
co labels. Joints of first volume cracked  
but secure, minimal repairs to joints, mi-  
nor wear and foxing. A splendid, tight set  
in a wonderful period binding.

Provenance: Sir John Cust (1718-1770),  
speaker of the House of Commons from  
1761-1770, with his bookplate. The 1793  
edition of Blackstone’s *Commentaries*  
noted that “Sir John Cust was the last  
speaker who addressed the throne in the  
language of diffidence.”

*Printing and the Mind of Man* 212. Grolier  
100 English Books 52.

[with:]

**BLACKSTONE,  
WILLIAM.** *A Discourse  
on the Study of the Law.*

Oxford: Clarendon Press, 1758.

Contemporary marbled wrappers, in-  
scribed “Duplicate.” A fine, untrimmed  
copy.

**F**irst edition of Blackstone’s *Commentaries*, a monument of  
the Anglo-American legal and political system and one  
of the key influences on the thought of the Founding Fa-  
thers and the shaping of the Constitution.

“All our formative documents—the Declaration of Independence,  
the Constitution, the Federalist Papers, and the seminal decisions  
of the Supreme Court under John Marshall—were drafted by attor-  
neys steeped in Sir William Blackstone’s *Commentaries on the Laws  
of England*. So much was this the case that **the *Commentaries* rank  
second only to the Bible as a literary and intellectual influence  
on the history of American institutions**” (Robert Ferguson).

Blackstone’s impact on American political and legal thinking was  
profound and immediate. In 1775 Edmund Burke observed that  
nearly as many copies of Blackstone’s *Commentaries* had been sold  
in America as in England. Thomas Jefferson observed that Black-  
stone’s *Commentaries* were “the most lucid in arrangement which  
had yet been written, correct in its matter, classical in its style, and  
rightfully taking its place by the side of the Justinian institutes.”

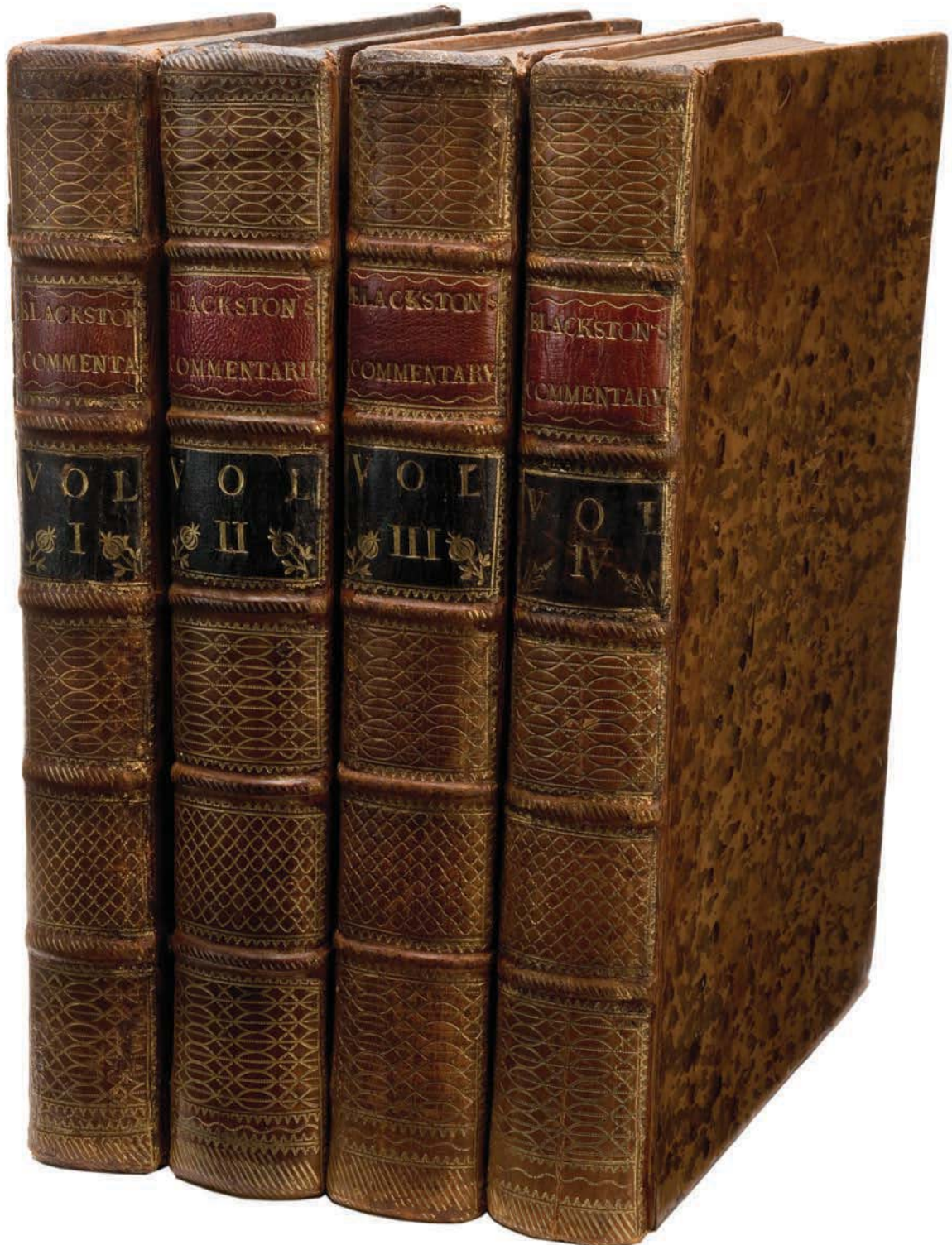
**A set of Blackstone’s *Commentaries* is a cornerstone of any library  
of the history and thought of the Founding Fathers.** Fine copies  
in original bindings are virtually unobtainable. This splendid set,  
in a shimmering gilt-tooled calf binding of the period, is worthy of  
the greatest libraries.

**F**irst edition. This is Blackstone’s inaugural lecture as the  
first Vinerian Professor of English Law, delivered in Octo-  
ber 1758. The lecture, which emphasizes the value of the  
study of law at university, has been called a “sensible, spirited, and  
manly exhortation to the study of law” (Sheppard, *History of Legal  
Education in the United States*).

Rare: no other copies appear in the auction records of the past  
forty-five years. **This is an excellent, untrimmed copy.**



*“The principal aim of society is to protect individuals in the enjoyment of those absolute rights, which were vested in them by the immutable laws of nature.” – Blackstone*





a mammoth photograph of the first men on the moon

(APOLLO 11.)

**Armstrong, Neil.**

*Photograph of Buzz Aldrin standing on the moon with the American flag and the lunar module, signed on the mount by all three crew members: Armstrong, Aldrin, and Collins and additionally inscribed “For Peggy and Bill Burden with Best Wishes from Apollo Eleven.”*

NASA, 1969.

Color photograph (approx. 20 x 16 in.), original mount. Signatures a little faded but quite legible. The colors and tones of this splendid large-format photograph are rich and vibrant.

Provenance: William and Peggy Burden. Financier, philanthropist, and diplomat, Burden made his fortune in aviation finance and advised several presidents on aviation matters. As a member of the Smithsonian’s Board of Regents, he was instrumental in the creation of the National Air & Space Museum.

NASA AS11-40-5875.

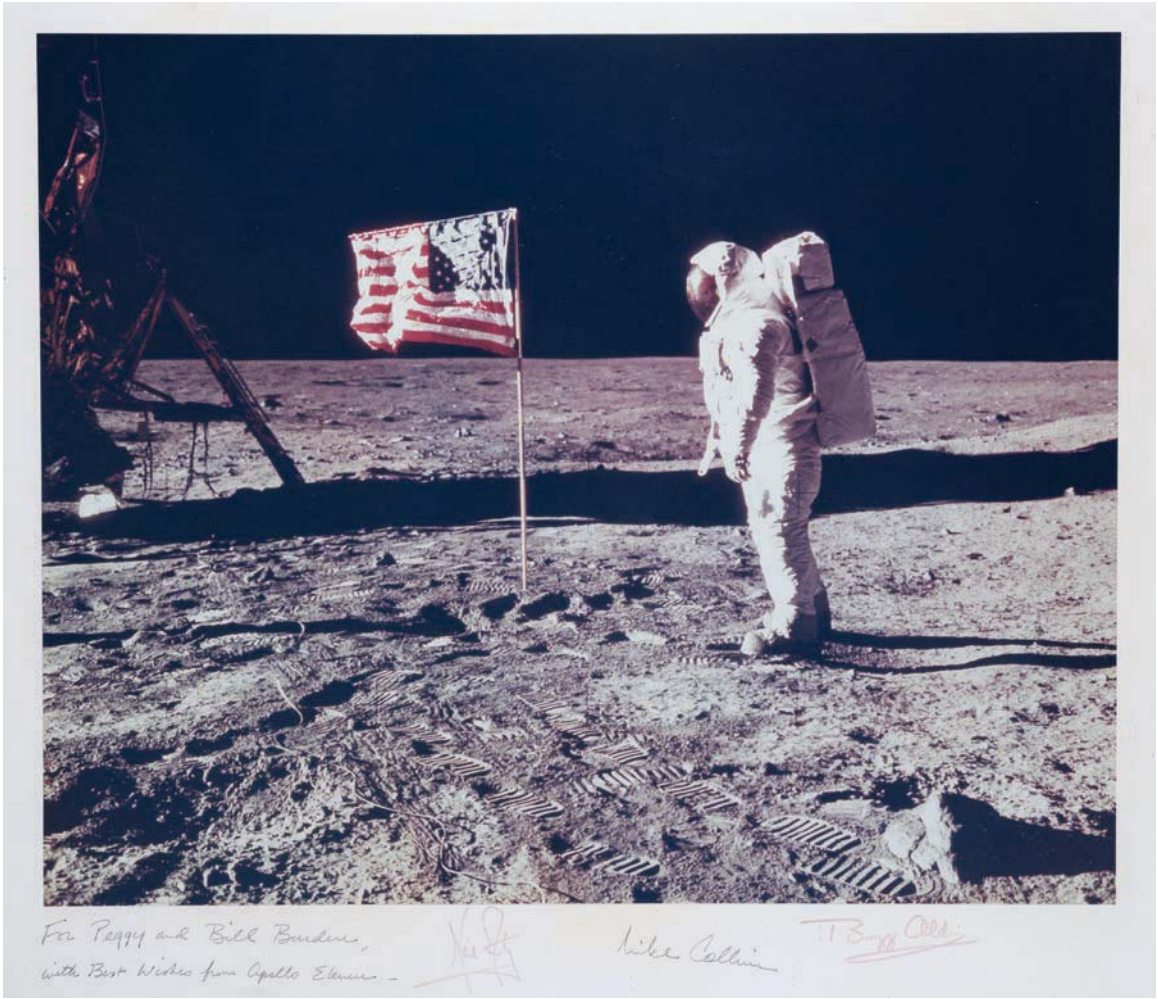
**T**his classic space photograph is signed by the crew of Apollo 11, the first manned mission to the Moon: Neil Armstrong (commander), Buzz Aldrin (lunar module pilot), and Michael Collins (command module pilot) and **further inscribed to William A. M. and Peggy Burden.** This famous Armstrong photograph of Aldrin, standing on the moon’s surface with the United States flag, is NASA AS11-40-5875.

**A splendid association:** this magnificent photograph is inscribed to Vanderbilt heir William A. M. Burden and his wife Peggy. Burden “made his own fortune in aviation securities” (Smithsonian). A major figure in the history of American aviation finance, Burden was a key adviser to the American government on the development of aviation.

**As a member of the Smithsonian’s Board of Regents, Burden was instrumental in the creation of the National Air and Space Museum.** When the project’s funding was threatened, he secured the support of his friend Richard M. Nixon. Burden’s personal collection “formed the core of the National Air and Space Museum historical aviation research collection” (Scott, *Aeronautics and Space Flight Collections*, p. 192). A leading collector of modern art, Burden oversaw the dramatic expansion of the Museum of Modern Art in the 1950s and 1960s as its president.

**This enormous 20 x 16 in. photograph is the largest contemporary print of this iconic photograph that we have seen.** Smaller prints often have a golden hue. This splendid example conveys the cold white colors of the moon.

signed by the entire crew for William A. M. Burden





*a unique monumental panorama of San Francisco*

(SAN FRANCISCO.)  
JACKSON, W. H.  
*San Francisco  
Panoramic View.*

c. 1888.

Albumen print (a single 16 ½ x 78 ½ in. print on its original 23 ¾ x 83 ¾ in. paper mount with linen backing). Manuscript caption on the recto, “W H Jackson Phot. Co. Denver Col.” Very minor tears to the mount with one touching the image, several very minor cracks in the emulsion. Excellent condition and tonal quality.

This is a magnificent, unique view of a vanished San Francisco by William Henry Jackson, a giant of American West photography. Soon after Jackson made this monumental photograph in 1888, steel construction would begin to transform the San Francisco skyline. The 1906 earthquake and the ensuing fire destroyed more than 80% of the city, leveling 25,000 buildings on 490 city blocks.

This is the only known example of this important albumen panorama. We have consulted the leading California institutions and the Jackson archival collections in Colorado and at the Library of Congress, and we have searched the auction record—this appears to be the sole copy extant.

This spectacular San Francisco panorama presents the view from Russian Hill, looking east towards Berkeley, down Vallejo Street past St. Francis of Assisi. The towered Mark Hopkins mansion

Provenance: Isabelle Haynes, daughter-in-law of Yellowstone photographer F.J. Haynes. F.J. Haynes purchased many of Jackson’s earliest Denver-era photographs when the Detroit Photographic Company, which Jackson had joined in 1897, declared bankruptcy in 1923.

Reference: Nagel, John “William Henry Jackson Panorama Photography—A Little Known Technique of the 19th Century,” *Enlighten: The IPHF Journal*, Autumn 2013.

(1878) and the James Flood mansion (1886) to its right are both visible on Nob Hill. In the distance, Yerba Buena (Goat) Island is bare (the saplings planted by school children on the first California Arbor Day in 1885 would not be visible until the 1890s). The Financial District at the right does not yet show the Chronicle Building (1890), which would become the first skyscraper in San Francisco.

A giant of western photography, William Henry Jackson (1843-1942) was one of the pioneering photographers of the American West. Operating out of his studio in Denver, opened in 1879, Jackson created “a record of Western reporting that no man has equaled” (*American Album*). Jackson travelled to California for the first time in 1888, when he created this photograph just before San Francisco began the transformation made possible by steel construction. Jackson “continues to be one of the most studied and written about American 19th century photographers” (Harrell).

“San Francisco is gone. Nothing remains of it but memories.”

– Jack London after the 1906 earthquake

Prints mounted side by side formed panoramas, but joining them usually created unsightly, stained seams detracting from their visual impact. In the late 1880s Jackson devised a new technique involving a printing frame incorporating albumen paper on rollers. This invention allowed the creation of seamless albumen prints of unheard of length.

The discovery in the 1980s of a cache of panoramas from Jackson’s own archives—and of Jackson’s original printing frame at a museum in Nebraska—helped scholar John W. Nagel to solve the mystery of Jackson’s seam-free technique. Nagel noted that “In all the scrutiny that William Henry Jackson’s work has received, and for all the study given to 19<sup>th</sup> century photography, it seems very unusual that this extraordinary body of panorama work has never been brought to light” (Nagel, 2013).

This enormous view, extending to six and one-half feet in length, appears to be Jackson’s largest known panoramic albumen photograph. This is the only known example of this important albumen panorama. We have consulted the leading California institutions and the Jackson archival collections in Colorado and at the Library of Congress, and we have searched the auction record—this appears to be the sole copy extant. This is a spectacular display piece worthy of a distinguished place in a leading museum or private collection.

This enormous panoramic view is the most important American West photograph ever to come to market, far surpassing in grandeur and significance the Billy the Kid tintype that sold for \$2.3 million at auction in 2011.









A. J. Russell, United States Military Railroad Album