

Icons of Western Civilization



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CATALOGUE 150

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CATALOGUE 150

Catalogue 150 celebrates our thirtieth year in the rare book, manuscript, and photograph business.

We are pleased to offer an unpublished Age of Discovery manuscript with otherwise unrecorded information by one of Columbus's shipmates, the earliest known photograph of John D. Rockefeller, two exceptional copies of *The Federalist*, two of the greatest photographic publications of the 19th century (Barnard's *Photographic Views of Sherman's Campaign* and Russell's *The Great West*), first editions of Newton's *Principia* and Darwin's *On the Origin of Species*, signed photographs of Walt Whitman and Abraham Lincoln by Alexander Gardner, and many others. We offer the icons of civilization from throughout history—the books, manuscripts, and photographs that represent mankind's greatest achievements.

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

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left: Barnard's *Photographic Views of Sherman's Campaign* {page 52}

front cover: Charles Darwin {pages 30-35}

back cover: Edward Curtis, original glass plate
for *The North American Indian* {page 26}

Icon of American Capitalism

(ROCKEFELLER, JOHN D.)

Ambrotype Portrait of John D. Rockefeller.

By William C. North.

Cleveland, Ohio, ca. 1857-58.

Sixth-plate ambrotype (3 ¾ x 3 ¼ in.), with Rockefeller's cheeks hand-tinted. Oval brass mat and ornate brass retainers in decorated thermoplastic case with hidden single clasp; decorated red velvet lining. Old manuscript note reading "J. D. Rockefeller Born July 8, 1839 at Richford, N. Y." Engraved on the retainer is the photographer's imprint: "Wm. C. North Cleveland, O." Minor specking; lacking seal; one large chip and several minor chips to case. Very good condition.

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

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

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

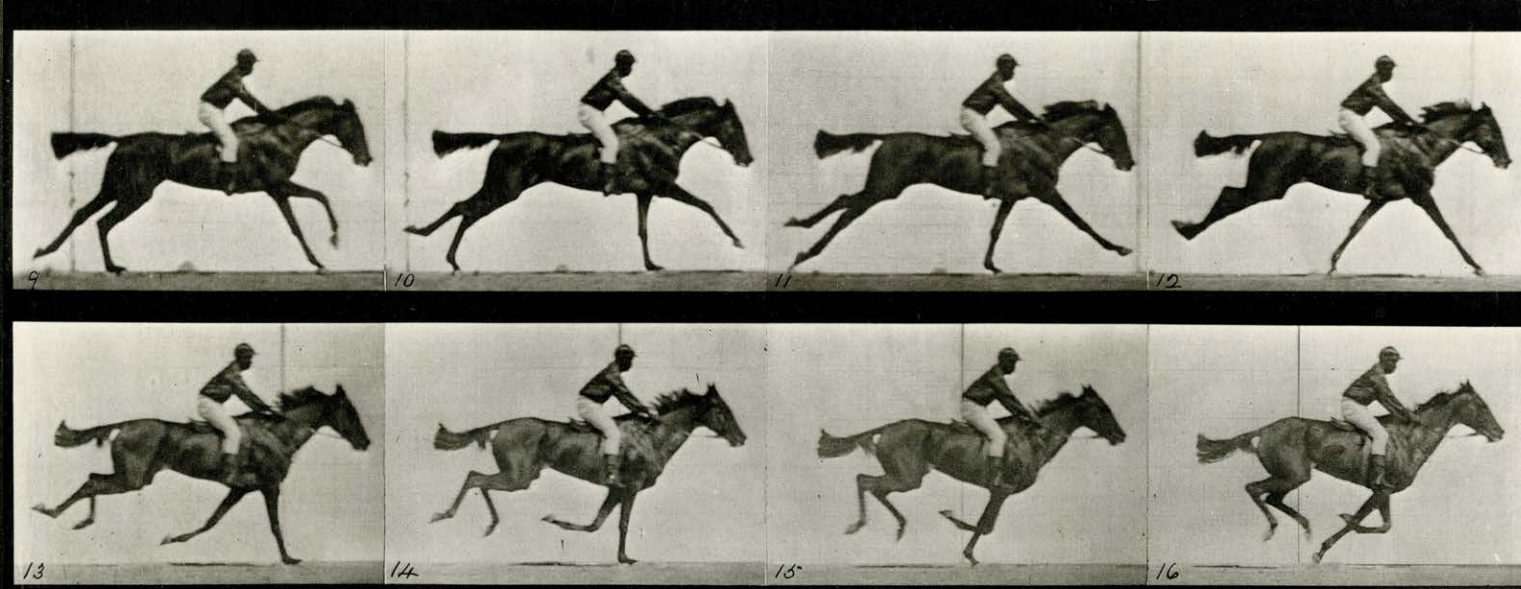
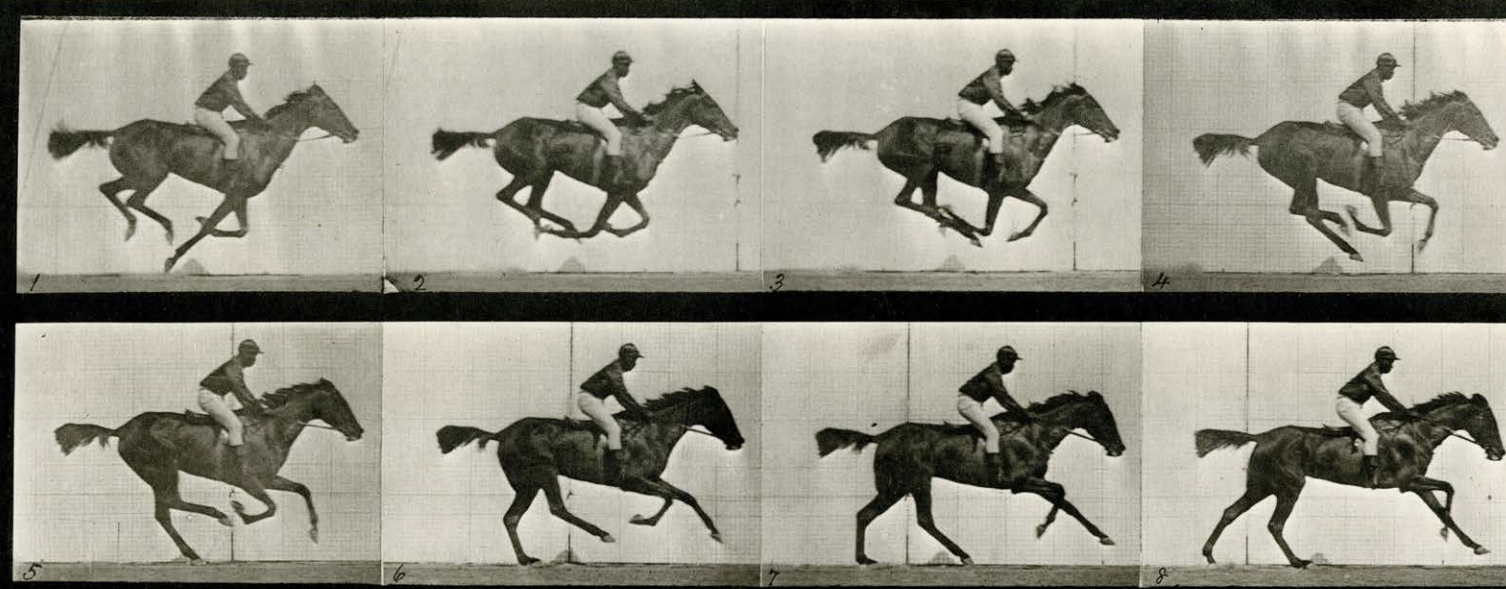
"The rise of the Standard Oil men to great wealth was not from poverty. It was not meteor-like, but accomplished over a quarter of a century by courageous venturing in a field so risky that most large capitalists avoided it, by arduous labors, and by more sagacious and farsighted planning than had been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

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

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

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





Animal Locomotion

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

Philadelphia: Photogravure Co., 1887.

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

Provenance: Brooklyn Public Library.

Truthful Lens 123.

“the man who
split the second”

– Rebecca Solnit
on Eadweard Muybridge

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

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

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

Original Prospectus for Animal Locomotion

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

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

24 pp. Original wrappers. Fine.

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

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

– Eadweard Muybridge

“Incomparably the most important work
in the English language.”

SHAKESPEARE,
WILLIAM. *Comedies,
Histories, and Tragedies...*
the Second Impression.

London: Printed by Tho. Cotes,
for John Smethwick, 1632.

Folio. Title-page with the engraved
portrait of Shakespeare by Martin
Droeshout. Finely bound by Riviere in
full crimson morocco gilt, a.e.g. Last
leaf extended at blank inner margin, a
few minor repairs, an excellent, honest,
complete copy. Complete Second Folios
with all original leaves are scarce in this
attractive condition.

Provenance: the Borowitz copy, which
last appeared in the auction rooms at
Sotheby's New York, November 15, 1977,
lot 211.

STC 22274e.

First issue of the Second Folio, the second edition of
Shakespeare's collected plays. Almost all Second Folios
appearing for sale in the past decade have had substantial
repairs or facsimile work to the first leaves ("To the Reader" and
the title-page). This copy shows only minor restoration and is far
better than most copies available in recent years.

No library of great books can be considered complete without
a proper copy of Shakespeare's plays, "incomparably the most
important work in the English language" (Jackson, *Pforzheimer
Catalogue*). The Second Folio is also noteworthy for containing
John Milton's first appearance in print, "An Epitaph on the
Admirable Dramatic Poet, W. Shakespeare," composed in 1630
while Milton was still a student at Cambridge.

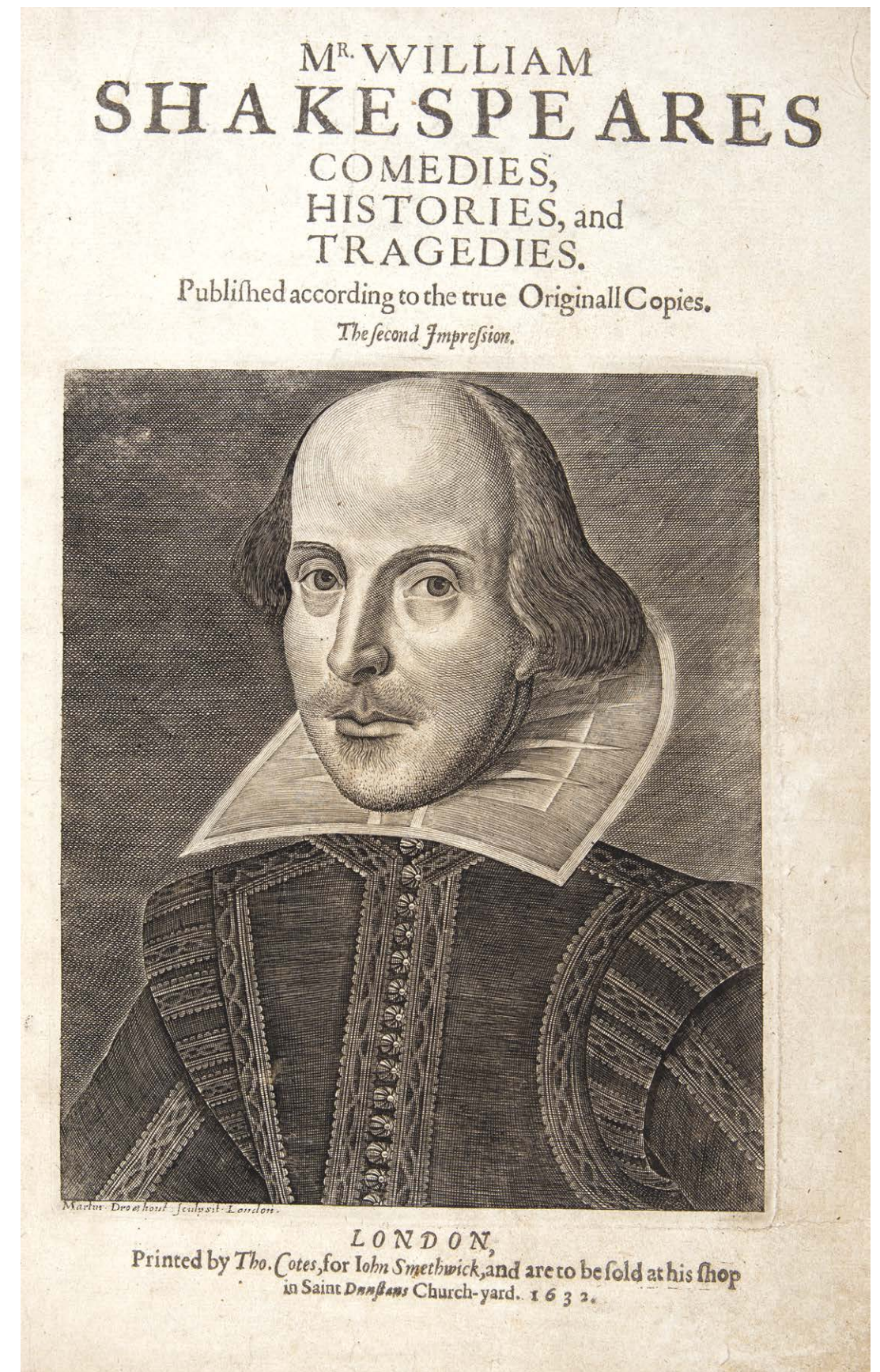
Shakespeare's transcendent genius has been recognized for almost
four centuries. In 1623 Ben Jonson wrote of Shakespeare, "He was
not of an age, but for all time." In 1840 Thomas Carlyle called
Shakespeare, "the chief of all poets hitherto, the greatest intellect
who, in our recorded world, has left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

The Second Folio was printed by Thomas Cotes for five publishers,
each of whom had rights in one or more of the plays. The title-
page was printed in five different states, one for each of the five
publishers. There is no priority among the five. This copy was
printed for and sold by John Smethwick, who had acquired the
copyrights to *Hamlet*, *Romeo and Juliet*, *Love's Labour Lost*, and *The
Taming of the Shrew* in 1607. This is the first issue of the Second
Folio. There were two reissues, one with sheet 2.5 printed on
thicker paper, the other with the word "Copies" spelled with two
p's on the title-page.

With the price of a complete First Folio in excess of \$6,000,000
and copies rarely available, the Second Folio has become one of
the most desirable volumes in the book world. Copies with grave
defects are now offered to advanced collectors at serious prices.
Indeed, Second Folios with facsimile leaves have recently been
offered in the \$400,000 price range.

This is an increasingly rare opportunity to own an excellent,
complete, and authentic example of the Second Folio of
Shakespeare.

“Shakespeare is the Canon. He sets the standard
and the limits of literature.” – Harold Bloom



The First Folio Hamlet

SHAKESPEARE,
WILLIAM.

*The Tragedie of Hamlet,
Prince of Denmark.*

Extracted from the Comedies,
Histories, and Tragedies [The
First Folio]. [London: Isaac
Jaggard & Ed. Blount, 1623.]

Folio. pp. 152-156, 257-280, complete.
Half blue morocco. First leaf backed
with paper on recto, with *Hamlet*
beginning on the verso. Inserted at the
front are facsimiles of Ben Jonson's "To
the Reader:" and the First Folio title-
page, modified to refer to *Hamlet*. Some
staining, occasional faults and tears, last
leaf restored at gutter. A very good copy.
Quarter morocco case.

Printing and the Mind of Man 122,
Grolier 100 English Books, STC 22273
(all citing the First Folio).

First Folio edition of *Hamlet*, the earliest obtainable printing
of this pinnacle achievement of Western civilization. The
significance of the play in the development of Western

thought cannot be exaggerated. *Hamlet* was one of Shakespeare's
most popular plays in his lifetime and it has long been recognized
as his greatest achievement. *Hamlet* is the most-performed of
Shakespeare's plays, the most-filmed work of literature, and one of
the most-quoted works in the English language. Hamlet's soliloquy
beginning "To be, or not to be" is perhaps the best-known and
most quoted of Shakespeare's writings.

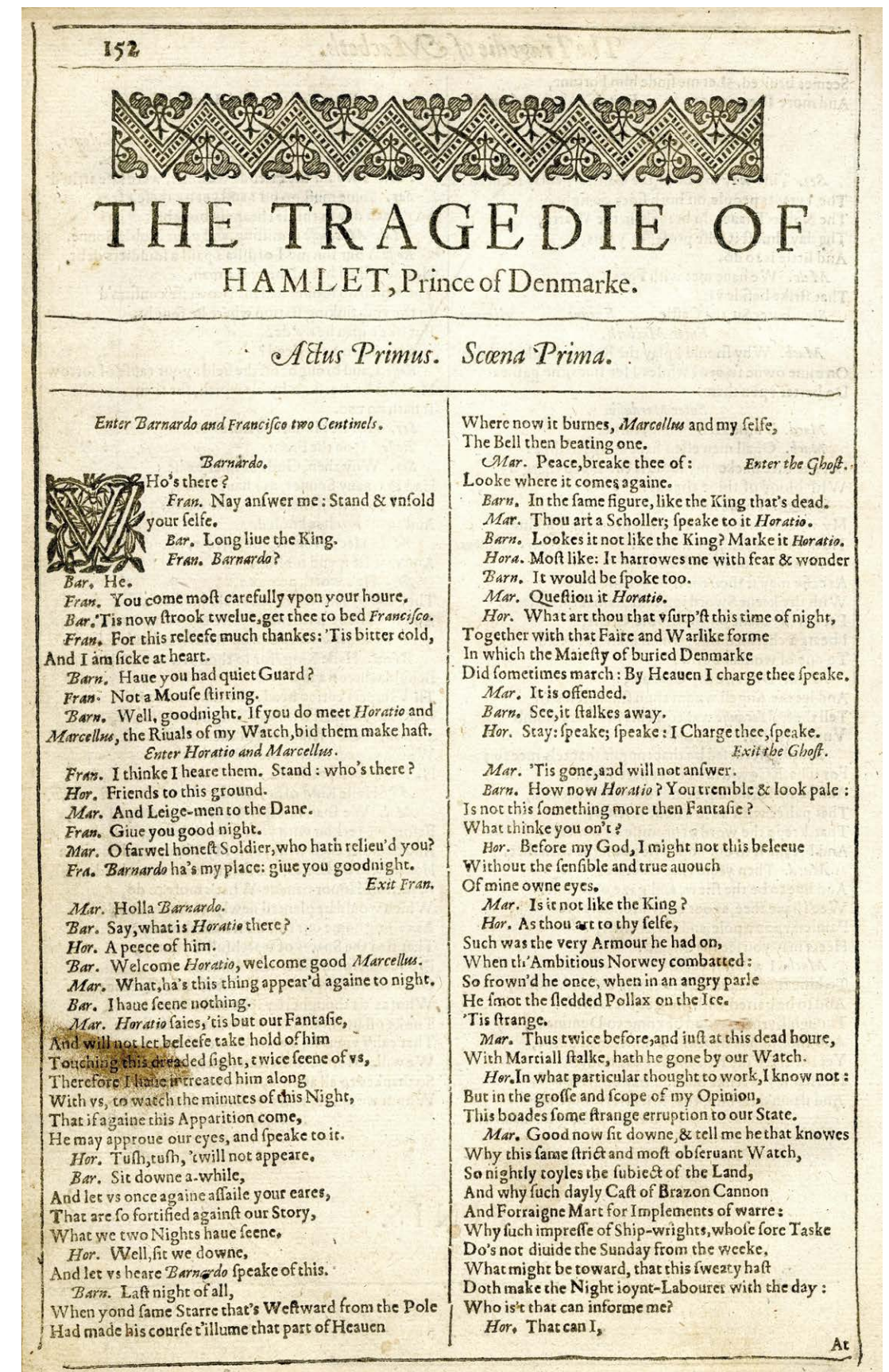
"*Hamlet* is the launch pad for a quite different, more profound and
multi-layered Shakespeare. . . . *Hamlet* is the unilateral declaration of
independence which marks the birth of the Jacobean Shakespeare...
It has been voted masterwork of the last thousand years, surpassing
Michelangelo's Sistine Chapel, Beethoven's ninth symphony, the
King James Bible, the Taj Mahal" (Anthony Holden).

Harold Bloom describes the impact of the character of Hamlet, "he
seems not to be just a literary or dramatic character. **His total effect
upon the world's culture is incalculable. After Jesus, Hamlet is
the most cited figure in Western consciousness.**"

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

The 2006 sale of an incomplete First Folio for more than
\$5,000,000 and the 2001 sale of the Berland copy for more than
\$6,000,000 demonstrate that the opportunity to own a complete
copy of the First Folio has now passed, like the paintings of the
greatest Renaissance masters, beyond the reach of all but a handful
of collectors. Individual First Folio plays are very scarce in the
market, and this is a rare opportunity to acquire the First Folio
Hamlet, a centerpiece of any collection of great books and one of
mankind's greatest creative achievements..

"He was not of an age, but for all time." – Ben Jonson on William Shakespeare



A Rare Early Shakespeare Portrait

(SHAKESPEARE,
WILLIAM.) *Portrait
of William Shakespeare.*

English, first half of the 18th century.

Oil on canvas, in an antique-style ornate gilt frame. Image size approx. 29 ½ x 24 ½ inches, overall size approx. 37 x 32 ½ inches. Cleaned, with a firm wax lining. Minor filling of craquelure in the face and in the dark area of the neck, some old varnish on the black areas. Generally in fine condition

Provenance: C.T. Swanston, sale at Christie's, 20 December 1875, to Dodd; Christie's, Ancient and Modern Paintings, 29 April 1889.

David Piper, *O Sweet Mr Shakespeare, I'll have his Picture. The changing image of Shakespeare's person, 1600-1800*, National Portrait Gallery, 1964. David Piper, *The Image of the Poet: British poets and their portraits*, 1982, pp. 40-42. Tarnya Cooper, *Searching for Shakespeare*, National Gallery of Art, 2006, p. 70.

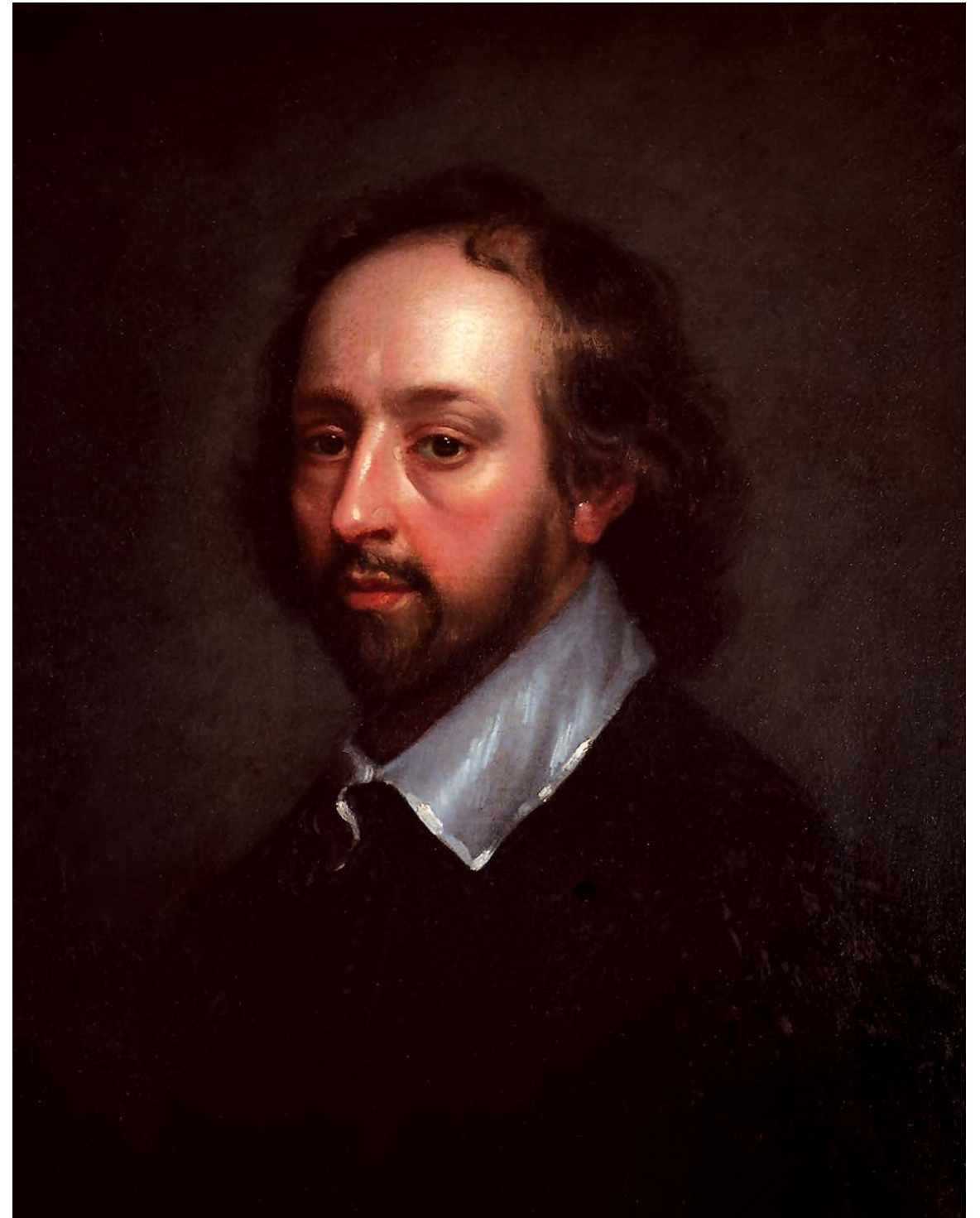
This striking portrait of Shakespeare is an early representation of one of the earliest accepted portraits of Shakespeare, the Soest portrait of the 1660s, now at Shakespeare's Birthplace in Stratford-upon-Avon.

The painting is in the style of John Vanderbank (d. 1739) and may have been executed by Vanderbank himself. The Soest portrait on which this painting is based is "one of the earliest examples of a memorial portrait of Shakespeare and was probably produced in the late 1660s as a constructed likeness of Shakespeare for the Restoration period. By this date the [post-Restoration] theatrical revival was well established. . . . The portrait was reproduced in engravings and oil copies, which ensured that it retained a popular following into the nineteenth century as a convincing portrait of Shakespeare" (Tarnya Cooper, *Searching for Shakespeare*, National Gallery of Art, 2006).

Only the celebrated Chandos portrait in the National Portrait Gallery is known to predate the Soest portrait. As Cooper notes, "the features of the sitter derive partly from the Chandos portrait," and David Piper suggests that "This portrait may reflect a tradition in living memory, early in the second half of the 17th century, of the poet's appearance."

In the First Folio, Ben Jonson wrote of the engraved portrait of Shakespeare by Droeshout, "Reader, looke not on his Picture, but his Booke." The present oil portrait presents a rare opportunity for the collector to grace his library not only with a Folio but with a fine early portrait of the greatest writer in the English language and thus "look on" his picture *and* his book.

This is an unusual opportunity to acquire an early portrait of Shakespeare reflecting the memory of those who had actually known him.



1860s Voyage to China and Japan

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

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

1866-70.

28 watercolors (approx. 18 x 25 cm to 13 x 20 cm), mounted. Calligraphic manuscript title-page. Mounts fragile with some chipping, not approaching the watercolors. Contemporary brown roan with intricate blind strapwork design, rebaked in brown morocco, later paper endpapers, preserving watered silk endpapers. The watercolors are in excellent condition.

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

A VOYAGE TO CHINA AND JAPAN IN FINE ENGLISH WATERCOLORS. This is a splendid collection of original watercolors by British naval officer James Butt, a skilled draughtsman and keen observer traveling in China and Japan in the 1860s. The subjects of these finely rendered watercolors include ruins, temples, residences, panoramic city views, and landscapes in China and Japan. As trade with Japan was opened to the West in 1853 after two centuries of limited access, this is an early collection of original views of Japan by a westerner. The splendid, wide-ranging China views include sites in Canton, Formosa, Shanghai, Amoy, and Foochow.

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

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

28 watercolors by a skilled amateur naval artist



Voyages to the New World by Columbus, Vespucci and Others

[COLUMBUS,
CHRISTOPHER,
AMERIGO
VESPUCCI,
& OTHERS.]
BERNARDUS
ALBINGAUNENSIS.

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

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

PHYSICAL DESCRIPTION: Median
4to. 240 x 175 mm. 46 leaves and 4
flyleaves, comprising: Canezzo family
genealogical notes (ff. 1v-2v); title and
verse address to reader (f. 3r); dedication
to Lorenzo Fieschi, bishop of Ascoli
(f. 3v); Dialogo (ff. 3v-28v); celestial
diagrams and geographical tables (ff.
29r-43r); index to Dialogo (ff. 43v-45v);
colophon (f. 45v); discovery texts (ff.
46r-48r); Canezzo family genealogical
notes (ff. 48v-50v, with ff. 49v-50r blank).
Red numbers in the text of the Dialogo
refer to the figures and tables that follow
(ff. 29r-43r).

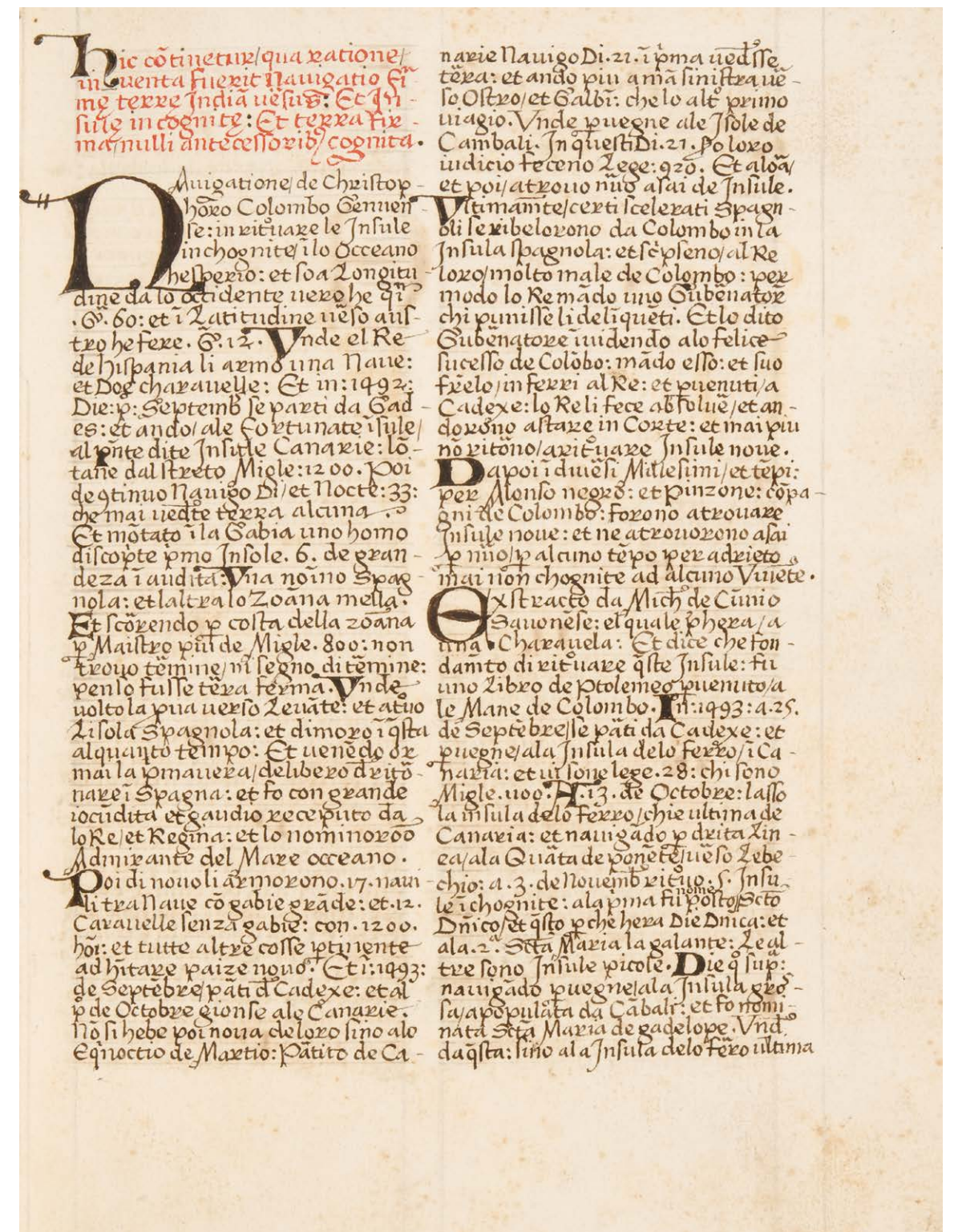
This IMPORTANT CODEX OF THE AGE OF
DISCOVERY is an unpublished source for the history
of exploration in the New World. The author, the
Benedictine monk Bernardus of Albenga, consulted Columbus's
friend and shipmate Michele de Cuneo in the preparation
of this manuscript. Bernardus's manuscript presents, often in
considerable detail, accounts of voyages of discovery to the New
World, Africa, and Asia. The other scientific texts, concerning
distances, stars, and geography, are illustrated with diagrams
showing the pre-Copernican celestial spheres and other matters of
interest to navigators and explorers.

Columbus's shipmate Michele de Cuneo, **“one of Columbus's
most observant Genoese companions in 1493”** (Hugh Thomas), is
a key firsthand source for this manuscript's discussion of the first
two voyages (1492 and 1493). Portions of the account of the second
voyage derive from **an otherwise unknown personal relation by
Cuneo to Bernardus** as he prepared this manuscript.

Cuneo's close connection with Columbus and his role in the second
voyage are well known. Samuel Eliot Morison notes that Cuneo
was from “a noble family of Savona ... a few miles west of Genoa.
His father, Corrado de Cuneo, in 1474 had sold to Domenico
Colombo, father of the Admiral, a country house near Savona; and
it is probable they were boyhood friends. ... Cuneo accompanied
the Second Voyage as a gentleman volunteer ... he took part in the
first exploring expedition ... to the interior of Hispaniola, and with
Columbus made the voyage of discovery to Cuba and Jamaica of
April to September of 1494” (Morison, *Journals and other Documents*
on ... Columbus, pp. 209-228).

The only other known document from Cuneo about his journeys
with Columbus is a letter by Cuneo at the University of Bologna
(Bologna cod. 4075). However, the present manuscript contains
additional information not in that text. Of the utmost importance
is Bernardus's observation beginning, **“Taken from Michele de
Cuneo of Savona: who was in one of the caravels. And he said that
the basis for finding these Islands was a book of Ptolemy which
came into Columbus's hands.”** This statement, not present in the
other Cuneo text, is an otherwise unknown source concerning the
origins of Columbus's expectation that he would encounter land
by sailing west from Europe.

A Contemporary Manuscript from the Age of Discovery
with contributions by Columbus's shipmate Michele de Cuneo



Author's autograph manuscript on paper, in Italian with a few headings in Latin, modern pencil foliation 1-50 includes the fly leaves. Double column, 47 lines, written in a neat upright humanistic bookhand, calligraphic initials, chapter numbers and some titles in red, 18 astronomical diagrams, 25 pages of tables detailing astronomical and geographical information.

Collation: 1⁴<<2.3¹⁰ 4⁴<5⁴ 6¹⁰ 7⁷>8⁴>> (quire 1: flyleaves with late 16th and 17th century genealogical notes; quires 2-7: Dialogo and alphabetical table; quire 8: end of table with note to the reader and colophon [8/1], text of Navigatio [8/2recto-4recto] and final blank with later genealogical notes [8/4 verso]).

Two paper stocks: quires 1 and 4-8 share a single stock, watermarked with initials MJ in a circle surmounted by a cross; the mark is a variant of Briquet 9597 (Genoa paper of c. 1520). Quires 2 and 3 share another paper stock, watermarked with a bird (?) in a circle; such marks also occur in 16th-century Italian paper, including for Genoan use.

Original vellum-backed paper covers, quite worn and cracked, upper section of front cover and lower section of back cover restored, original spine lining from a 14th-century noted musical manuscript. Some light spotting to margins, clean paper flaw to f. 48. Minor soiling and edge wear to the leaves, but in very good condition. A remarkable survival.

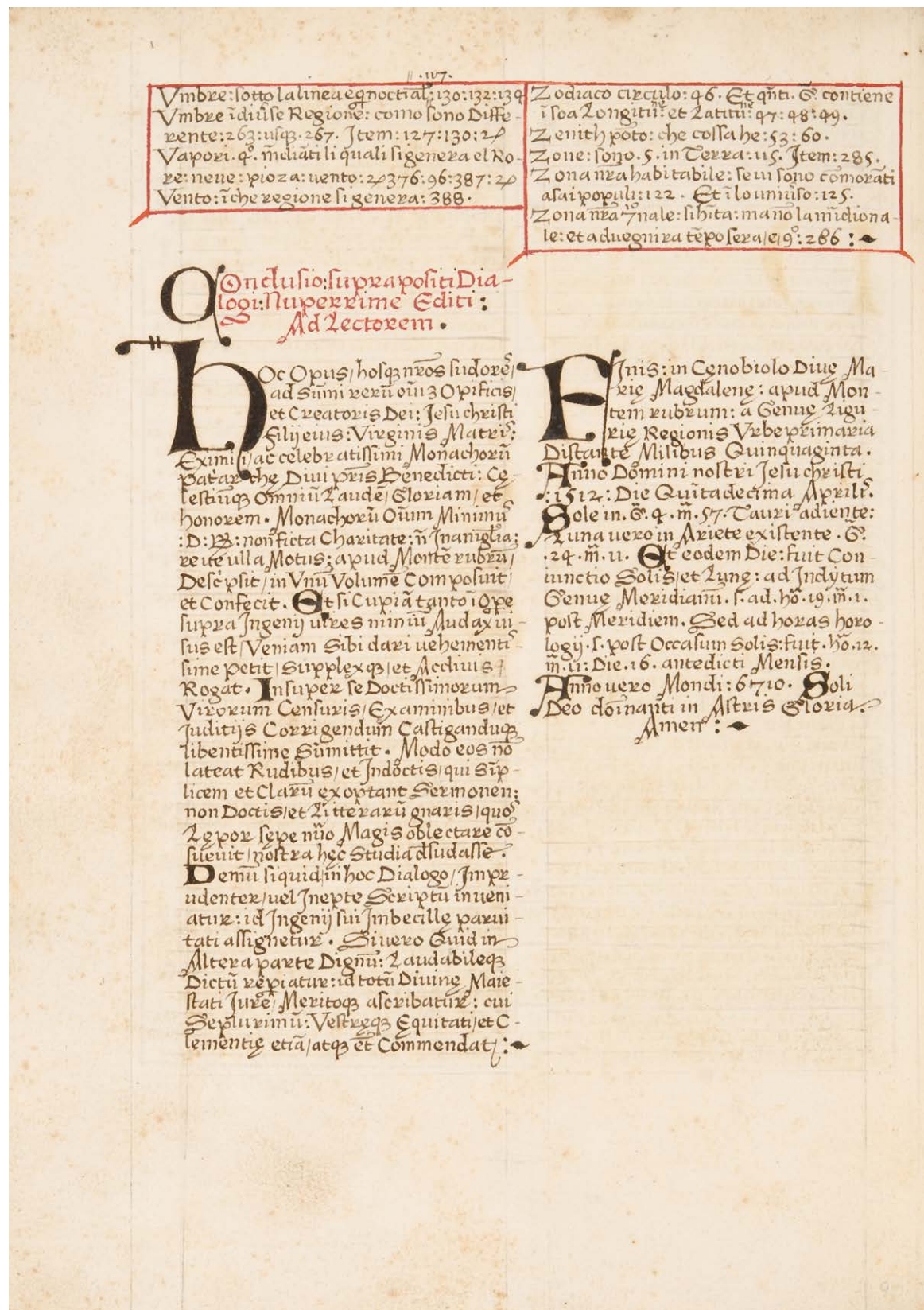
Felipe Fernández-Armesto, the leading authority on Columbus, observes that “this reference, coming from an individual as close to Columbus, until 1496 at least, as Cuneo was, is of great value.” He adds that variations between this text and other contemporary sources on Columbus suggest that Bernardus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

Bernardus's manuscript conveys with great immediacy the wonder of the Age of Discovery. He celebrates “the means by which a way was found for sailing to the most distant lands near India, the unknown islands, and lands not known to our ancestors.” This final text in the manuscript presents a wealth of information on Columbus's expeditions, giving precise accounts of the voyages, distances between places, and other telling details. In addition to the extensive material on Columbus's first, second, and fourth voyages, the manuscript discusses the great voyages of discovery under the auspices of Portugal beginning with those ordered by Henry the Navigator. These range from the 15th-century expeditions down the coast of Africa to the voyages to India and South America by da Gama and Vespucci:

1. Genoese navigator Antoniotto Usodimare and Alvise Cadamosto to the Senegal River 1455 and to the Gambia River, 1456
2. Vasco da Gama's voyage around the Cape of Good Hope to India 1497-98 including an account from a letter dated Lisbon, July 20, 1499
3. Pedro Cabral's voyage discovering Brazil and then India, 1500-1501
4. Amerigo Vespucci's voyage to South America, 1501-02

Bernardus presents a long and dramatic account of Amerigo Vespucci's perilous third voyage to the New World. From Cape Verde “he took his way through the ocean towards the Antarctic pole and he sailed forward continuously for 65 days, in which he saw no land. And from the said 65 days there were 4 with a great deal of thunder and lightning so that you could see neither the sun by day nor the sky at night. Finally he arrived at land. So from this continent he sailed along the coast to the east until he found an angle where the coast turns towards the south ... from Cape Verde as far as the beginning of this continent was approximately 700 leagues; although he estimated to me that he had sailed more than 1800: and this happened partly through the ignorance of the helmsman and through various storms which drove him hither and thither.” Vespucci continued down the South American coast, “and he sailed so much of this coast that he passed the Tropic of Capricorn, and found the Antarctic Pole ...”

“the basis for finding these Islands was a book of Ptolemy which came into Columbus's hands” – Michel de Cuneo



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

1. Written in 1512 by Bernardus of Albenga (a small town west of Genoa), a Benedictine monk at the Monastery of St Mary Magdalene at Monterosso al Mare (east of Genoa), dedicated to Lorenzo Fieschi, Bishop of Ascoli (f. 3v and f. 48r), written in the same hand as the Newberry manuscript of Bernardus's Ptolemean commentaries and thus evidently the author's autograph; 2. 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.

“Cueno ... That genial gentleman adventurer never complained, but extracted interest or amusement from everything that happened. He was loyal to his Signor Almirante, but kept independent judgment.”

– Samuel Eliot Morison

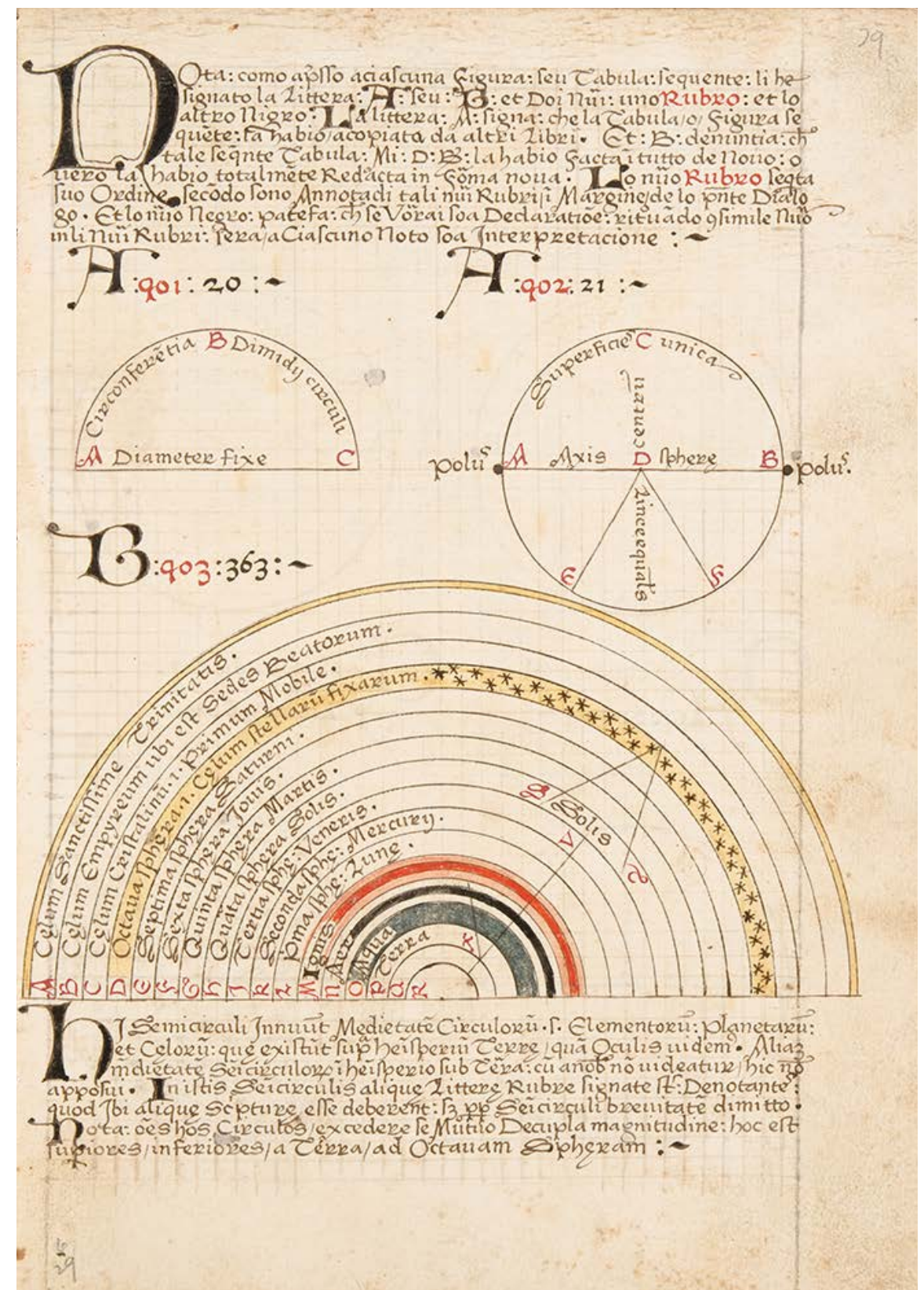
Relatively little is known about Bernardus. Only three other manuscripts have survived: one at the Biblioteca Durazzo in Genoa, another at the Biblioteca Casanatense in Rome, and a third at the Newberry Library in Chicago. The Newberry manuscript is a compilation of various works and various jottings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

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

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

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

“If I were to select a shipmate from all the companions of Columbus, he would be no haughty if heroic Castilian, but merry Michael of Savona.” – Samuel Eliot Morison



A Beautiful Copy of The Federalist

[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 or contemporary
sheep, red leather labels. An outstanding
untouched set.

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

*“The opinions
expressed by
the authors of
[The Federalist]
have been justly
supposed to be
entitled to great
respect in expounding
the Constitution.
No tribute can be
paid to them which
exceeds their merit”*

– John Marshall

First edition of *The Federalist*, the most important book in American political philosophy. *The Federalist* represents the collected wisdom of Hamilton, Madison, and Jay concerning the principles of government as embodied in the proposed Constitution of the United States. Its eighty-five papers are published together here for the first time. *The Federalist* is “the classic exposition on Republican government” (R. B. Bernstein, *The Making of the Constitution*).

The significance of the Federalist Papers has been recognized for more than two hundred years. George Washington wrote, “*The Federalist will merit the notice of posterity; because in it are candidly and ably discussed the principles of freedom and the topics of government, which will be always interesting to mankind so long as they shall be connected in Civil Society.*”

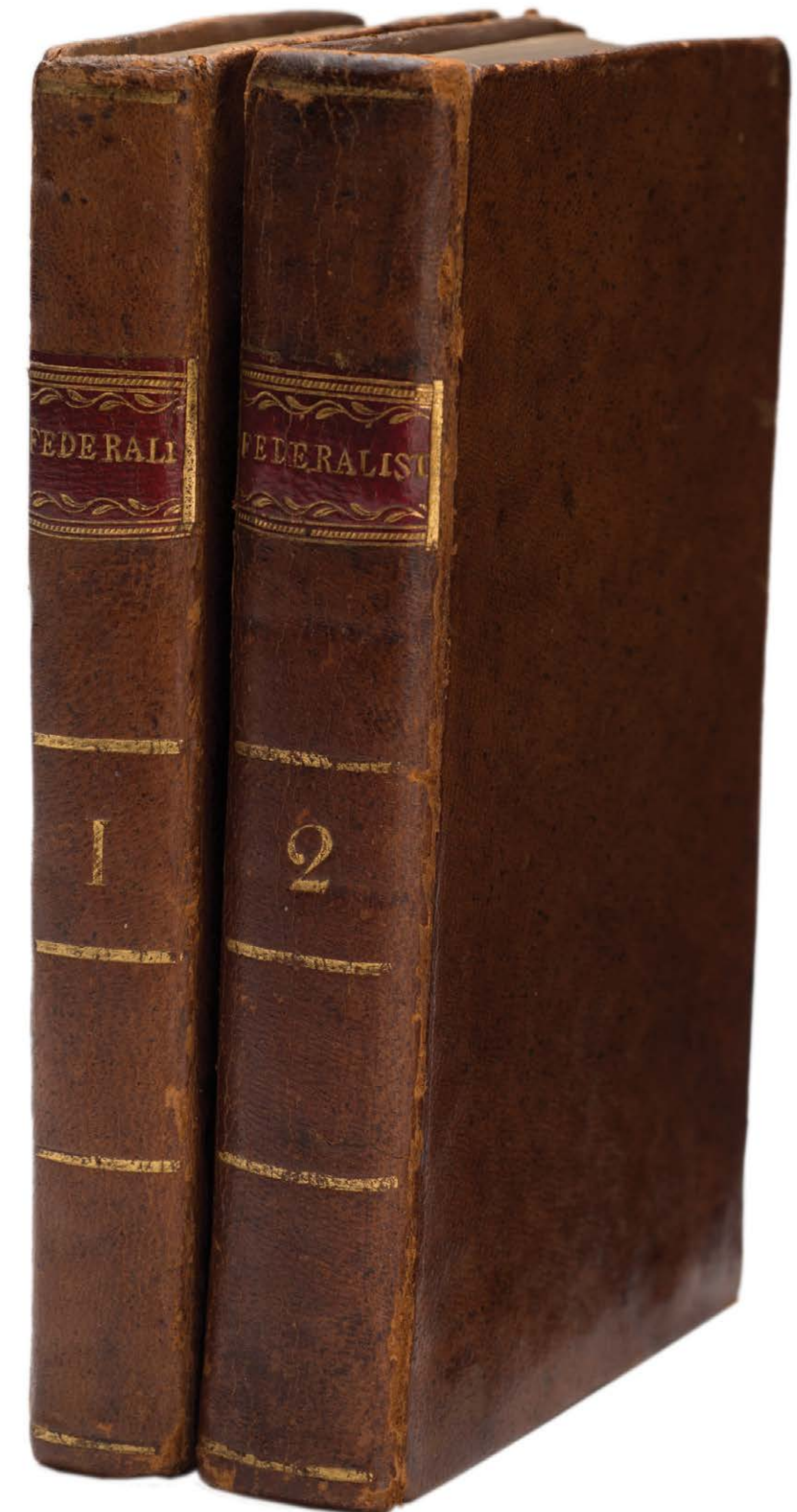
Two centuries later, the leading constitutional historian Clinton Rossiter noted, “*The Federalist* stands third only to the Declaration of Independence and the Constitution itself among all the sacred writings in American political history.”

The Federalist is the fundamental document left by the framers of the Constitution as a guide to their philosophy and intentions. “These men saw a strong central government as essential to the maintenance of a stable economy. Their conservative views regarding property rights have had a lasting effect on U.S. constitutional law. As a commentary on the Constitution by some of its principal architects, *The Federalist* has been used . . . as an interpreter of the constitution not only by laymen but by lawyers and justices of the U.S. Supreme Court” (PMM).

77 of the 85 Federalist papers were printed in newspapers between October of 1787 and August 1788. The final eight papers first appeared in the second volume of *The Federalist*, published in two volumes in 1788 by John and Andrew McLean. The work was originally known as *The Federalist*; the title *The Federalist Papers* did not emerge until the twentieth century.

This is a magnificent example of the most sought-after of all American books.

“The Federalist will merit the notice of posterity; because in it are candidly and ably discussed the principles of freedom and the topics of government” – George Washington



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 safekeeping of both
the Constitution and the Declaration of
Independence.

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

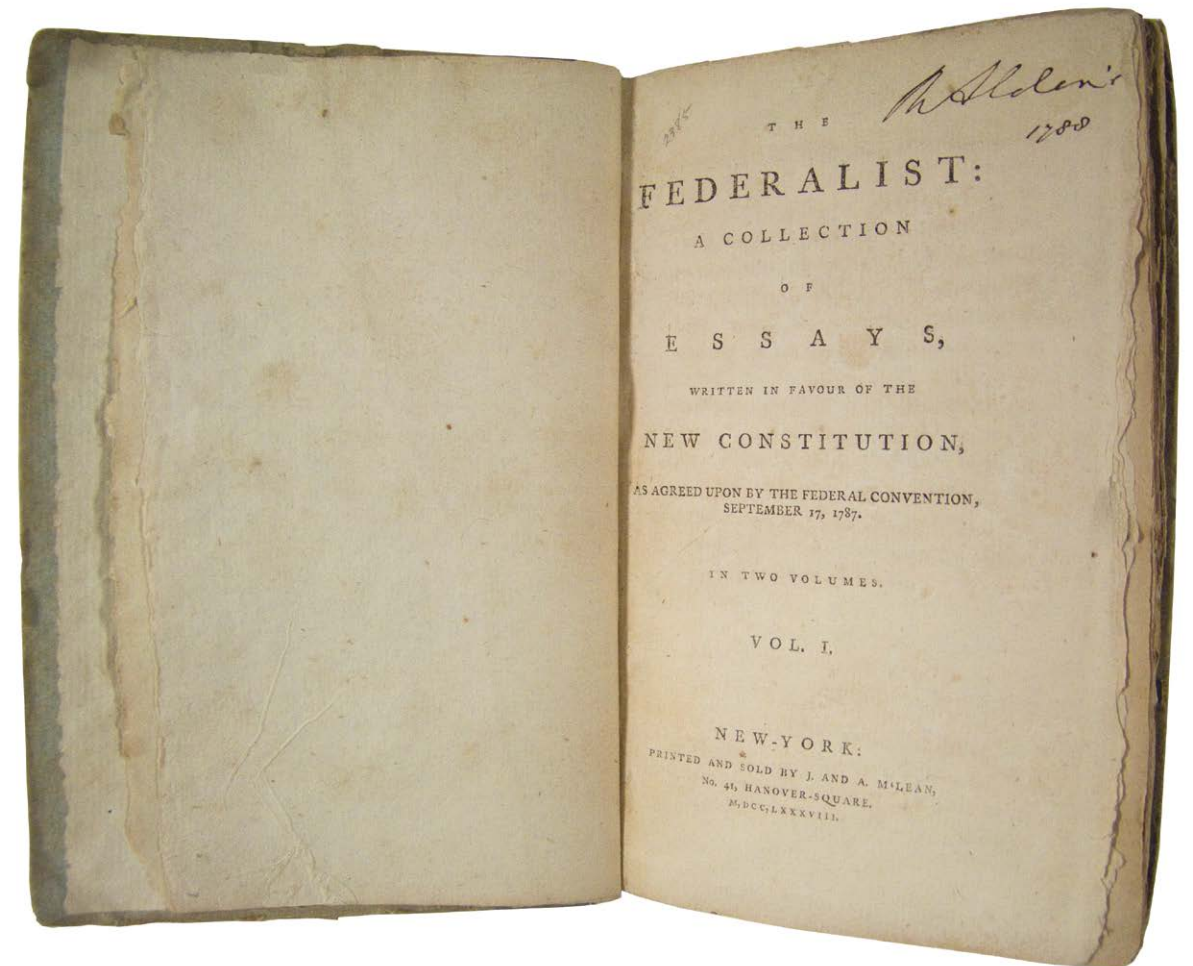
First edition of *The Federalist*, the most sought-after of all
American books. An exceptional copy in the original
boards, with the edges untrimmed.

A splendid association copy from the library of Roger Alden,
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 the man
who was entrusted with the 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 era provenance.**



detail

“New Yorkers had never seen their city like this before”

– Picture History of the Brooklyn Bridge

BEAL, JOSHUA.
*Monumental 5-part
Panorama of Lower
Manhattan, taken from
the East Tower of the
Brooklyn Bridge.*

New York, 1876.

Five joined albumen prints (total
size 10 ½ x 87 in.), flush mounted.

One repaired tear and occasional
imperfections. Overall an excellent
example of this rare survival. Archivaly
framed.

New York, An Illustrated History, pp. 170-
171. Haw, *The Brooklyn Bridge: A Cultural
History* pp. 94.

THE GREATEST NEW YORK PANORAMIC
PHOTOGRAPH. In January 1876 Joshua Beal made
this magnificent panoramic view of New York City from
the Brooklyn (east) tower of the Brooklyn Bridge (constructed
1870-1883). The photographer carried his heavy camera equipment
and glass plates up the tower’s thirty flights of stairs. Beal exposed
five glass plates to create a panorama measuring seven feet long.

The images provided a never-before-seen, sweeping vista of lower
Manhattan’s landmarks and the bustling commercial activity along
the East River. The New York (west) tower of the bridge dominates
the center, and landmarks such as Trinity Church, the Western
Union Building, the new Post Office, and the Tribune Building
are all shown. Over the next few decades the city’s skyline was to
be utterly transformed. Beal’s panorama captures New York on the
cusp of becoming the world’s greatest commercial city.

“Beal raised the stakes in the New York view by expanding its size
and by using the far more sophisticated but also more cumbersome
16 x 20 ‘mammoth-plate’ view camera using glass plates and wet
collodion. Beal could do this in part because he was exploiting the
peak of the unfinished Brooklyn Bridge to give him ‘lift’ and keep
the picture from ending up a long stripe of water with a city in the
distance. A New York photographer who lived in Brooklyn and
commuted to a Manhattan studio on Beekman Street, Beal was
fully appreciative of the changes about to be wrought on New York
by the bridge” (Hales, *Silver Cities*).

This photograph’s view of the Brooklyn Bridge, which made
the photograph possible, shows the structure’s immensity. This
technological marvel’s visual power would be diminished in coming
years with the lifting of height restrictions on city buildings and the

growth of a new skyline. This image conveys the bridge’s majesty
as New Yorkers of the 1870s experienced it. “Everything about
the bridge bespeaks new monumentality, and the image carries an
implicit message: the bridge is the visual symbol of the emerging,
commercial city” (Haw, *The Brooklyn Bridge: A Cultural History*).
“Although lithographs featuring bird-eye views had proliferated
for almost thirty years, Beal’s image had a unique vantage point
and medium. In contrast to the meticulous photographic record of
the bridge’s early construction, **Beal’s image was the first to focus
on the bridge in relation to the city and its evolving landscape.**
Equally important was the medium itself. Although popular, the
lithographs that dominated earlier New York views compared
poorly with photographs. ... Although not yet fully ordered, the city
in Beal’s panorama is defined by the growth of civilization, culture,
and commerce” (Haw).

“The Brooklyn Bridge has been photographed, painted, engraved,
embroidered, analyzed as a work of art and as a cultural symbol...
it has been talked about and praised more it would seem than
anything ever built by Americans” (McCullough, *The Great Bridge*).

“In its technological iconography, Beal’s photography is prophetic.
The panorama provides visual evidence to confirm the larger
narrative of American progress. ... Beal’s bridge is a key element in
the evolving history of urban self-image” (Haw).

**Fragments of this fabulous view occasionally appear for sale, but
the complete five-part panorama is rare in the market.** We are
aware of no other examples having appeared for public sale, and
the only other known example is in an institution. This is likely
the only opportunity to own this legendary landmark of New York
photographic history.

*“Beal ascended the
recently completed
Brooklyn tower,
set up his camera,
and began to
photograph lower
Manhattan.
The resultant
panorama was
a seminal event
in the representation
of both the
Brooklyn Bridge
and New York City.”*

– *Brooklyn Bridge: A Cultural History*

“Take a good look. We’re not going to see this kind of thing much longer. It already belongs to the past.” – George Bird Grinnell to Edward Curtis, 1900

CURTIS, EDWARD S.

Original glass plate photograph, Sate Sa (A Zuni Governor.) prepared by Curtis for the printing of *The North American Indian*.

This striking image, titled *Zuni Governor*, was published as a photogravure in *The North American Indian*, volume 17, plate 607. Approx. 14 x 17 inches. Accompanied by a custom wall-mount light box. Excellent condition. A stunning display piece.

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

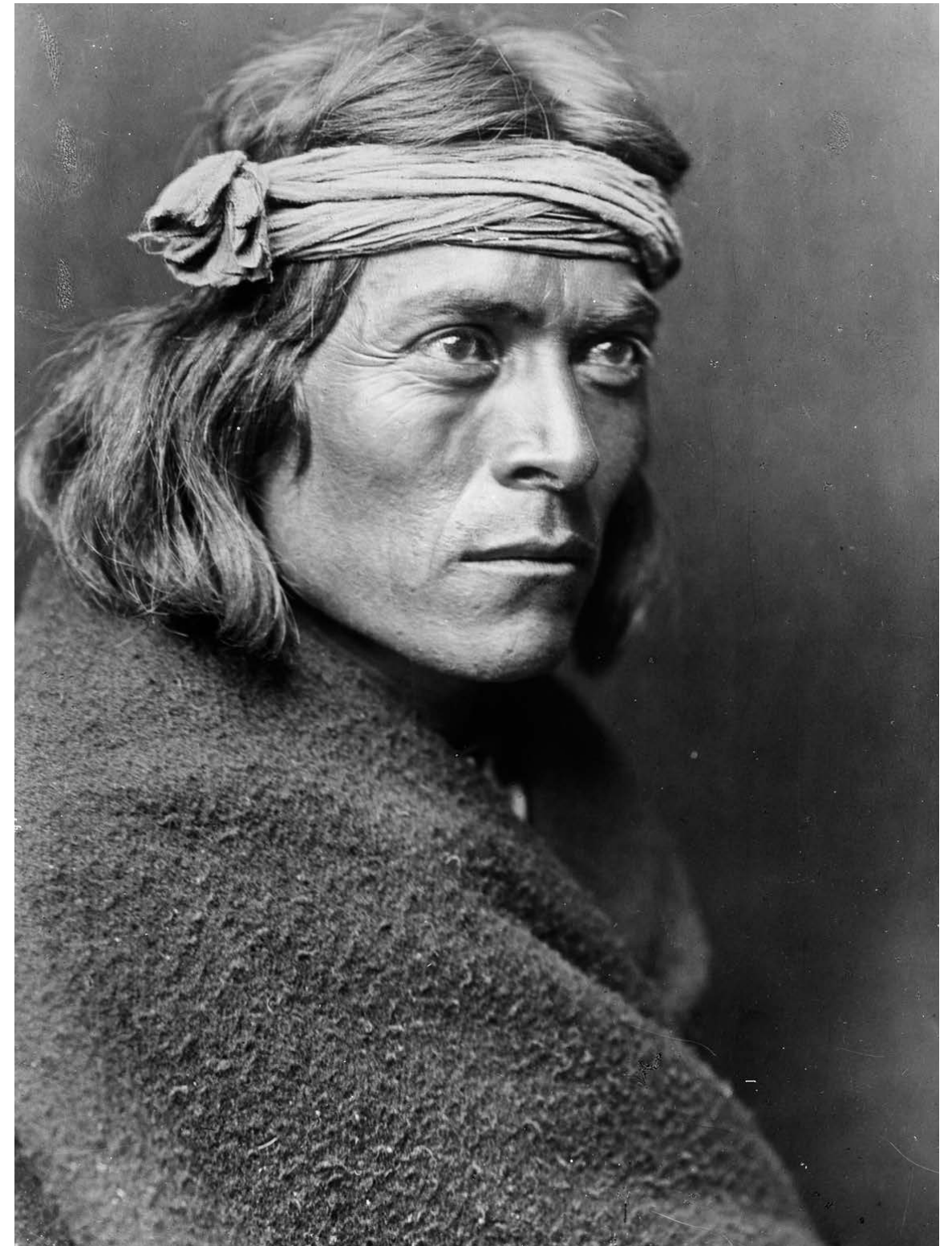
One of Curtis’s most famous portraits, this photograph has often been reproduced in books and posters. In *The North American Indian*, Curtis wrote of this image, “This portrait may well be taken as representative of the typical Pueblo physiognomy.” In his promotional literature, he identified the sitter as “Sate Sa (A Zuni Governor).”

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

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

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

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



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

– Theodore Roosevelt to Edward Curtis

A Superb Presentation Copy of the Manifesto of Zionism

HERZL, THEODOR.
Der Judenstaat.

Leipzig & Vienna: Breitenstein,
1896.

Original wrappers mounted to early boards, cloth spine. Some wear affecting inscription. Some rubbing, small stain to one leaf, faint vertical crease. A very good copy.

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

First edition of the manifesto of Zionism. A superlative presentation copy inscribed and signed by the author to his friend, playwright and novelist Arthur Schnitzler.

Schnitzler was at the center of Vienna's fabled intellectual circles at the turn of the century.

Today revered as the founder of modern Zionism, Herzl was a playwright. After writing *The New Ghetto* in 1894, Herzl sought Schnitzler's reaction. The playwright replied in part, "I miss the strong figure of the Jew in your play...Your play is daring. I want it to be defiant." Herzl replied, "I am satisfied just to be daring. Were I also to be defiant, they would not hear me out. I am, after all, talking to a nation of anti-Semites."

That very month, 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*.

Just over a year later Herzl published *Der Judenstaat*, his call for a Jewish state. Herzl invited Schnitzler to join the Zionist movement, writing "Come with us!" but Schnitzler was reluctant to embrace nationalism of any sort. Promised that his plays would be staged in Palestine, Schnitzler only wondered wryly in what language they would be performed. Herzl later appeared in Schnitzler's autobiographical novel *The Road to the Open* as Leo Gowolsky.

"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

"It was Herzl's book which really crystallized the idea of a national home for the Jews ... 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



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. 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).

Only one other presentation copy has appeared in the market since 1968. This presentation copy inscribed by Theodor Herzl to his friend Arthur Schnitzler, one of the foremost Jewish intellectuals in Vienna at this crucial moment in history, must be considered one of the most desirable relics of Herzl and Zionism remaining in private hands.

On the Origin of Species

DARWIN, CHARLES.

*On the Origin of Species
by means of natural
selection, or the
preservation of favoured
races in the struggle for life.*

London: John Murray, 1859.

Original green cloth, Freeman's variant
a. 32 pp ads. Vertical crease to first two
leaves, minimal wear, with the inner
hinges sound and unrestored, small,
unobtrusive signature on endpaper. A
fine, tight copy. Half morocco case.

Printing and the Mind of Man 344b.
Freeman 373.

First edition of *On the Origin of Species*, “certainly the
greatest biological book ever written” (Freeman) and
“the most important single work in science” (Dibner).

Darwin's theory of the origin of species by means of natural
selection arose out of his studies in the 1830s during and after the
voyage of H.M.S. *Beagle*. From 1831 to 1836 Darwin sailed around
the world on the *Beagle*. During this five-year voyage, Darwin and
the *Beagle* visited the Galapagos Islands, Brazil, Argentina, Tierra
del Fuego, Chile, Peru, Tahiti, Australia, New Zealand, and other
islands and countries, finally returning to England by sailing
around the Cape of Good Hope. Darwin observed, “It appears to
me that nothing can be more improving to a young naturalist than
a journey in distant countries.”

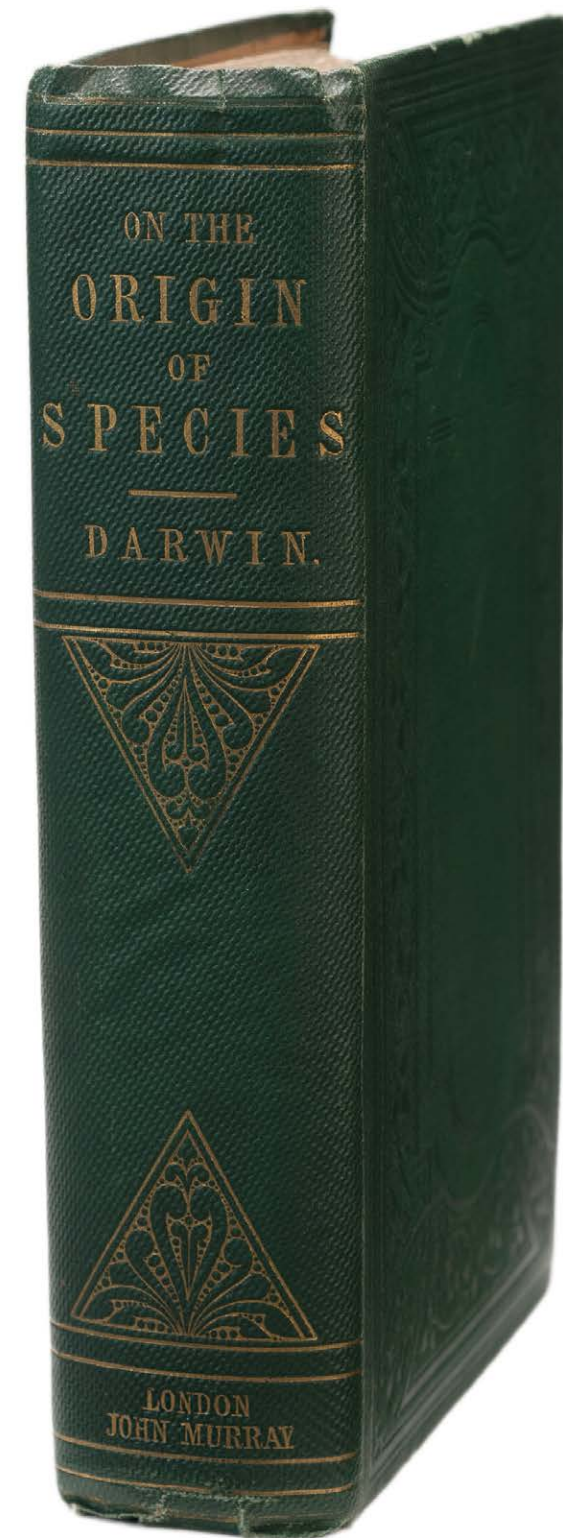
The voyage of the *Beagle* was “the most important event in
Darwin's intellectual life and in the history of biological science.
Darwin sailed with no formal scientific training. He returned a
hard-headed man of science, knowing the importance of evidence,
almost convinced that species had not always been as they were
since creation but had undergone change. . . . The experiences of
his five years . . . and what they led to, built up into a process of
epoch-making importance in the history of thought” (DSB).

Over the coming thirty years Darwin developed the ideas that had
germinated aboard the *Beagle* and finally published them in *On the
Origin of Species*. Darwin concluded his book, “There is grandeur
in this view of life, with its several powers, having been originally
breathed into a few forms or into one; and that whilst this plan has
gone cycling on according to the fixed law of gravity, from so simple
a beginning endless forms most beautiful and most wonderful have
been, and are being, evolved.”

**Darwin's ideas about evolution and natural selection are the
underpinnings of modern biological science. Moreover, they
have given us a new way of viewing and talking about the world.**
“Darwin not only drew an entirely new picture of the
workings of organic nature; he revolutionized our methods of
thinking and our outlook on the order of natural things. The
recognition that constant change is the order of the universe had
finally been established” (Printing and the Mind of Man 344b).

**This is an excellent example of the first edition of the greatest
books in the history of science.**

“the most important single work in science” – Dibner



Darwin on Early Man, the Missing Link, and the Progress of the Human Race

DARWIN, CHARLES.

Autograph letter signed to Charles Kingsley, a fragment.

6 February 1862.

“It is very true what you say about the higher races of men, when high enough, replacing & clearing off the lower races.”

Darwin discusses the antiquity of man, the question of a Missing Link, and the rise of “the Human race” in this wonderful letter fragment.

In 1859 Darwin sent Charles Kingsley, the recipient of this letter, a presentation copy of *On the Origin of Species*. The English divine and author was one of the first to praise the book. The two were frequent correspondents. Darwin writes:

“... Book on the relations of men & other animals; but I do not know what his recent intentions are. It is a very curious subject, that of the old myths; but you naturally with your classical & old-world knowledge lay more stress on such beliefs, than I do with all my profound ignorance. Very odd those accounts in India of the little hairy men! It is very true what you say about the higher races of men, when high enough, replacing & clearing off the lower races. In 500 years how the Anglo-saxon race will have spread & exterminated whole nations; & in consequence how much the Human race, viewed as a unit, will have risen in rank. Man is clearly an old-world, not an American, species; & if ever intermediate forms between him & unknown *Quadruman*a [apes, monkeys, lemurs, etc.] are found, I should expect they would be found in Tropical countries, probably islands. But what a chance if ever they are discovered: look at the French beds with the celts, & no fragment of a human bone.— It is indeed, as you say absurd to expect a history of the early stages of man in prehistoric times.—

I hope that I have not wearied you with my scribbling & with many thanks for your letter, I remain with much respect— | Yours sincerely | Charles Darwin

As you seem to care for all departments of n. History, I send a pamphlet with a rather curious physiological case.—”

This is a splendid Darwin letter on the descent of man, written a decade before Darwin published his book on the subject.

[To Charles Kingsley]
Book on the relations of man
& other animals; but I do not
know what his recent
intentions are.
It is a very curious subject,
that of the old myths; but
you naturally with your
classical & old-world
knowledge lay more stress on
such beliefs, than I do
with all my profound ignorance.
Very odd those accounts in
India of the little hairy
men! It is very true
what you say about the
higher races of men, when

“Man is clearly an old-world, not an American, species; & if ever intermediate forms between him & unknown *Quadruman*a are found, I should expect they would be found in Tropical countries, probably islands.”

for your letter, I
will much
to—
the sincerity
Charles Darwin
As you seem to care for
all departments of n. History,
I send a pamphlet with
a rather curious
physiological case.—

Survival of the Fittest

DARWIN, CHARLES. *The Variation of Animals and Plants Under Domestication.*

London: John Murray, 1868.

Two volumes. Original green cloth, top edges trimmed. Bookplates removed, inner hinges slightly cracked, light wear. A very good set.

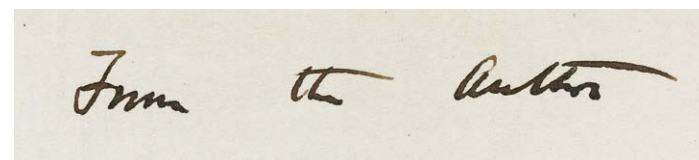
Freeman 877.

A fine presentation copy of *The Variation of Animals and Plants Under Domestication*, containing Darwin's first use of the phrase "survival of the fittest."

First edition, first issue, one of 1250 copies. **Presentation copy with paper slip on front free endpaper of the first volume inscribed by Darwin "From the author."** Darwin is known to have distributed several copies of this work with a presentation slip.

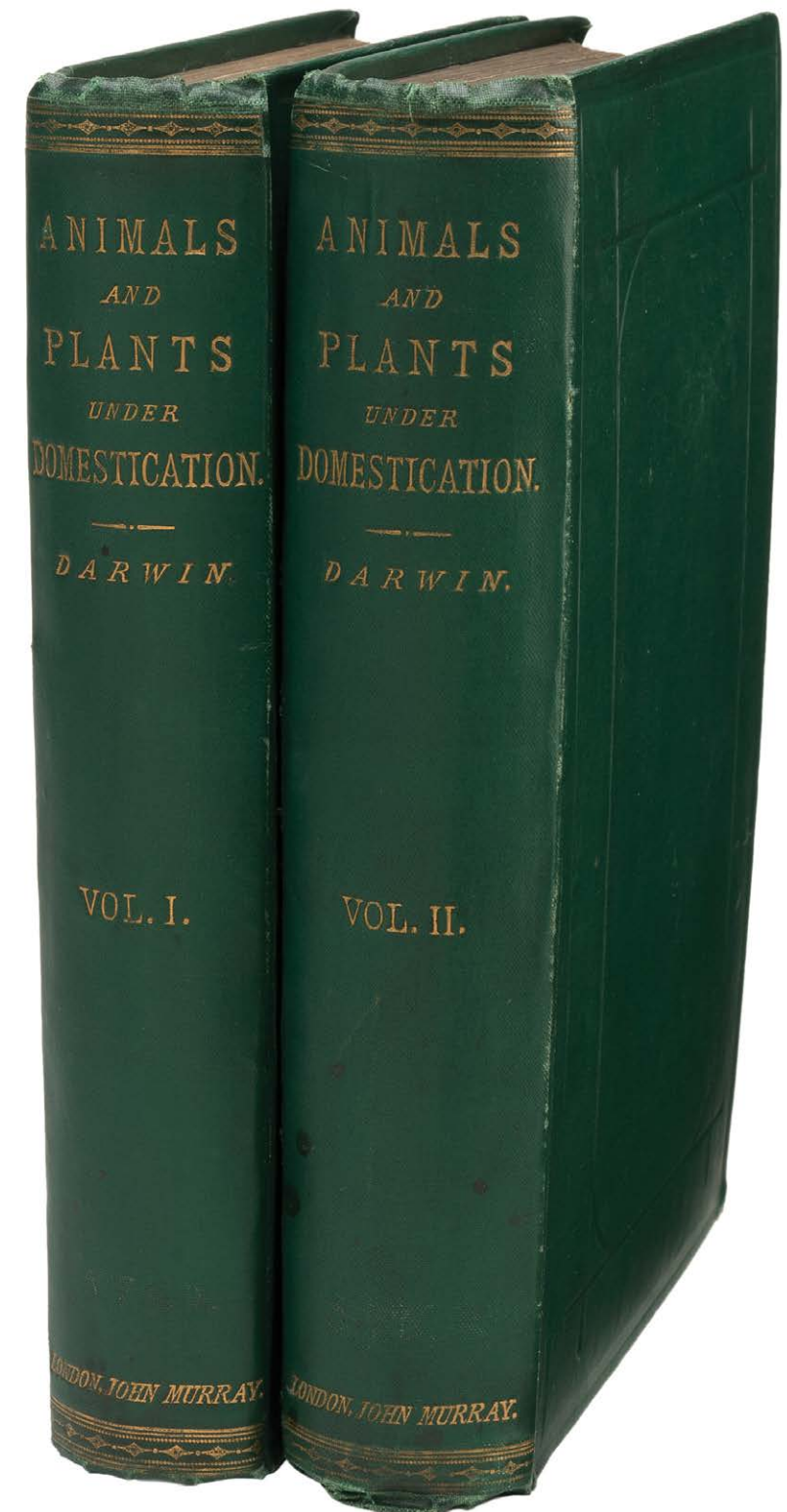
The rare presentation binding. Darwin detested having to open the top edges of his books with knives and, in his later years, demanded that his publisher produce a very small number of trimmed copies for presentation purposes. Francis Darwin wrote, "This was a favorite reform of my father's. He wrote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

"Survival of the fittest" appears here for the first time in any of Darwin's works. Darwin planned to prepare a massive work fleshing out the theories outlined in *On the Origin of Species*. *The Variation of Animals and Plants Under Domestication*, the only section of this 'big book' to have been published, "corresponds to the first two intended chapters" (Freeman). This work "contained his hypothesis of pangenesis, by means of which Darwin tried to frame an explanation of hereditary resemblance, inheritance of acquired characteristics, atavism, and regeneration. It was a brave attempt to account for a number of phenomena which were beyond the bounds of scientific knowledge in his day, such as fertilization by the union of sperm and egg, the mechanism of chromosomal inheritance, and the development of the embryo by successive cell division" (DSB).



From the Author

In Darwin's Special Presentation Binding



“The engravings are the greatest Blake ever did”

– Gilchrist

BLAKE, WILLIAM.

Illustrations of the Book of Job.

London: the author, and J. Linnell, 1825 [published in 1826].

Large 4to. Line-engraved title and 21 line- and stipple-engraved plates designed and executed by Blake, each except the title marked Proof in the engraving, printed on India paper, mounted, as issued. Original printed label, loosely laid in. Occasional light foxing to mounts, but a fine, clean set in original, unbound condition.

Provenance: John Linnell, Blake’s publisher, friend, and benefactor, with the original annotated paper wrapper noting the Linnell provenance, Linnell family sale, Christie’s, 15 March 1918.

Bentley, *Blake Books* 421. Ray, *Illustrator and the Book in England* 8.

Blake’s greatest single achievement after his illuminated books, *Illustrations of the Book of Job* was his last completed prophetic book, a work “ranking with the supreme masterpieces of graphic art” (Ray, *Illustrator and the Book in England*).

First edition, one of only 150 proof sets printed on India paper, mounted—the best issue. There were also 65 sets on French paper and 100 sets on drawing paper with the word “proof” removed.

Illustrations of the Book of Job originated in the watercolors Blake executed for Thomas Butts in 1805-10. In 1823 Blake’s benefactor John Linnell commissioned the production of these engravings by Blake, who was destitute. Linnell wrote that it was “in hopes of obtaining a profit sufficient to supply his future wants, that the publication of Job was begun at my suggestion and expense.” Blake received an advance of five pounds for each of twenty engravings. Linnell recalled that his “means were not adequate to pay Mr Blake according to his merit, or such a work should have placed him in moderate independence.”

The plates bear the date 1825, but the work was not issued until 1826. “It was produced while Blake was still working on *Jerusalem*, his most obscure book; yet the illustrations are Blake’s most lucid; and they are the supreme example of his reading the Bible in its spiritual sense” (Damon, *Blake Dictionary*).

“The radiant brightness within these engravings, which does not necessarily appear in reproductions, [is accompanied by] an extraordinary silver light that comes from a very fine distribution of highlights and burnishing as well as the delicacy of the engraved lines. ... the starkness and restraint of these powerfully expressive human forms comes from the exigencies of the medium itself. In that sense it is one of the most characteristically Blakean of Blake’s major works” (Ackroyd, *Blake*).

“Blake’s version of Job demonstrates his claim that spiritual awareness is a matter of inner vision, not of obeying rules. The story itself—of a man surviving tribulation to achieve deepening awareness—might have been Blake’s own” (Vaughan, *William Blake*).

This is a magnificent set in original, unbound condition.

“In expressing conditions of glaring and flickering light, Blake is greater than Rembrandt.” – John Ruskin



The King James Bible

BIBLE IN ENGLISH.

*The Holy Bible,
Conteyning the Old
Testament, and the New:
Newly Translated.*

London: by Robert Barker, 1613-1611.

Folio. As usual for this rarity, some wear, repairs, stains, and soiling; a number of leaves (including general title) restored or supplied from another authentic copy. Despite the noted defects, this is a very nice copy of a book that is most difficult to obtain in superior condition. Recased in early calf, rebacked. A handsome copy.

Printing and the Mind of Man 114.
Herbert 319.

The Great “She” Bible, the “authorized version” or King James Bible, one of the greatest monuments of English literature.

This edition is known as the “She” Bible for the reading “She went into the citie” in Ruth 3:15. In this copy the error “Judas” for “Jesus” in Matthew 26:36 is corrected with a pasted-on slip. Fry styles this the “first edition, second issue,” though it is more 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).

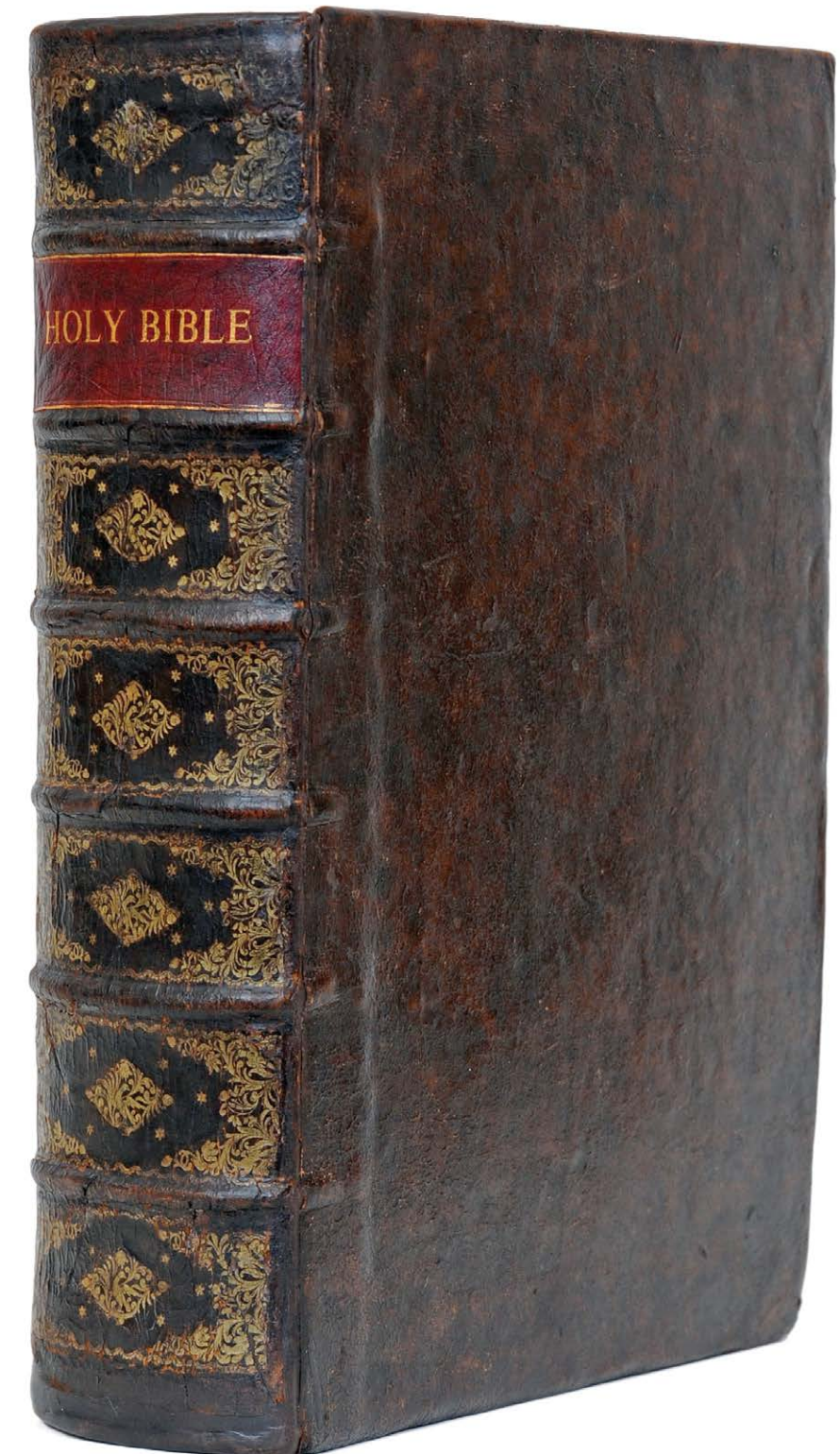
One of the masterpieces of the English language, the King James Bible is surely the greatest literary work ever created by committee. In the preface, Miles Smith, one of the dozens of translators, commented on the importance of the work: “Translation it is that openeth the window, to let in the light; that breaketh the shell, that we may eat the kernel; that putteth aside the curtain, that we may look into the most Holy place; that removeth the cover of the well, that we may come by the water.”

“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).

The Authorized Version has been called “the most influential version of the most influential book in the world, in what is now its most influential language,” “the most important book in English religion and culture,” and “the most celebrated book in the English-speaking world.” It has contributed hundreds of idioms to English, more than any other source including Shakespeare; examples include “feet of clay” and “reap the whirlwind” (“Four Hundred Years of the King James Bible,” TLS, 9 February 2011).

Complete copies of this Bible in early bindings are among the most desirable books in the English language.

“the most celebrated book in the English-speaking world”



“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 folding) in volume two. Contemporary mottled calf, spines gilt, red and black morocco labels. Joints of first volume cracked but secure, minimal repairs to joints, minor 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, inscribed “Duplicate.” A fine, untrimmed copy.

First 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 Fathers 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 attorneys 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).

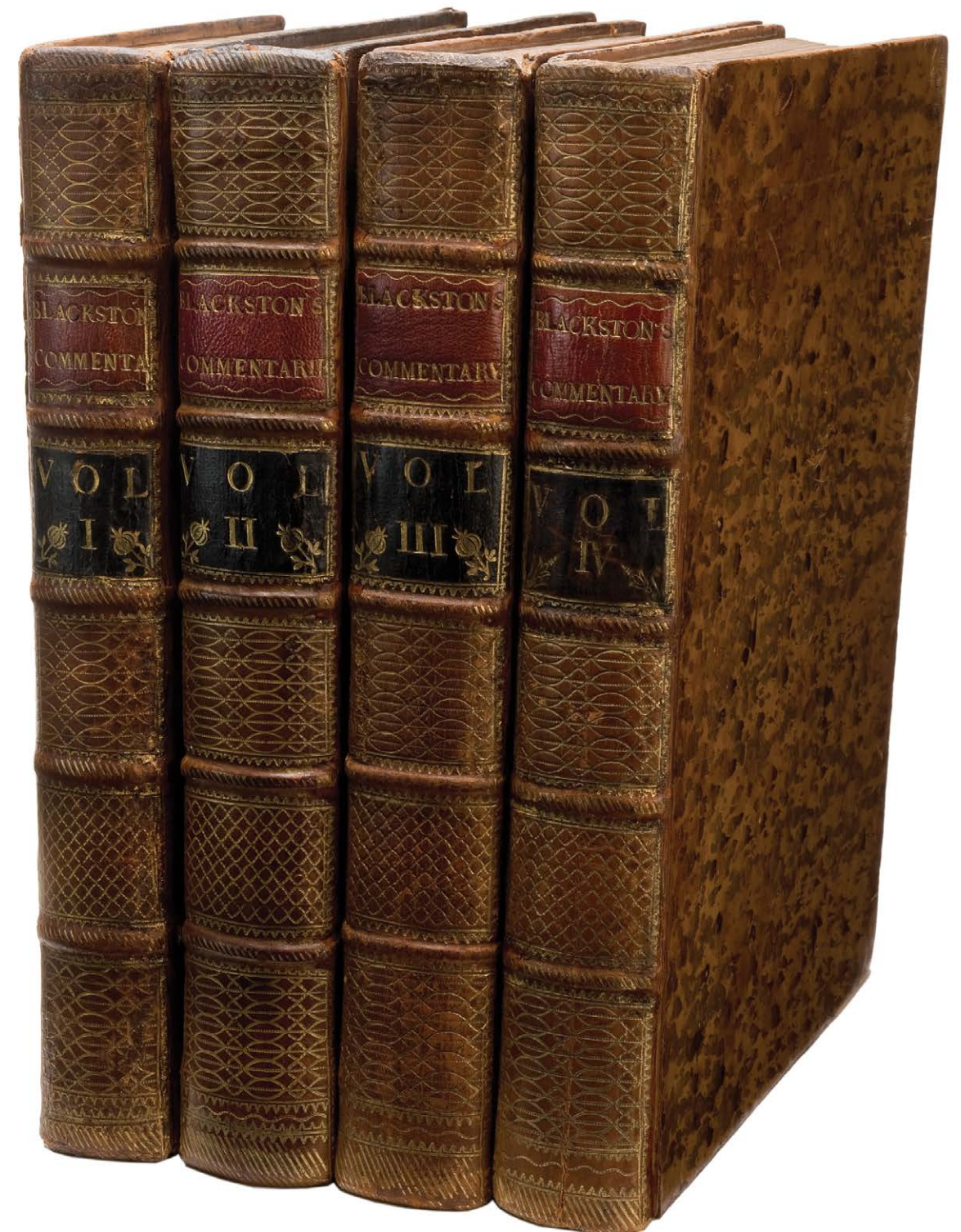
Blackstone's impact on American political and legal thinking was profound and immediate. In 1775 Edmund Burke observed that nearly as many copies of Blackstone's *Commentaries* had been sold in America as in England. Thomas Jefferson observed that Blackstone's *Commentaries* were “the most lucid in arrangement 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. Worn and restored or rebaked sets are not uncommon, but frequent reading and use by lawyers over more than two centuries has made prime sets virtually unobtainable. This splendid set, in a shimmering gilt-tooled calf binding of the period, is worthy of the greatest libraries.

First edition. This is Blackstone's inaugural lecture as the first Vinerian Professor of English Law, delivered in October 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*, p. 612).

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



Tom Sawyer

TWAIN, MARK.

*The Adventures
of Tom Sawyer.*

Hartford: American Publishing
Company, 1876.

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

Grolier 100 American Books 79.

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

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

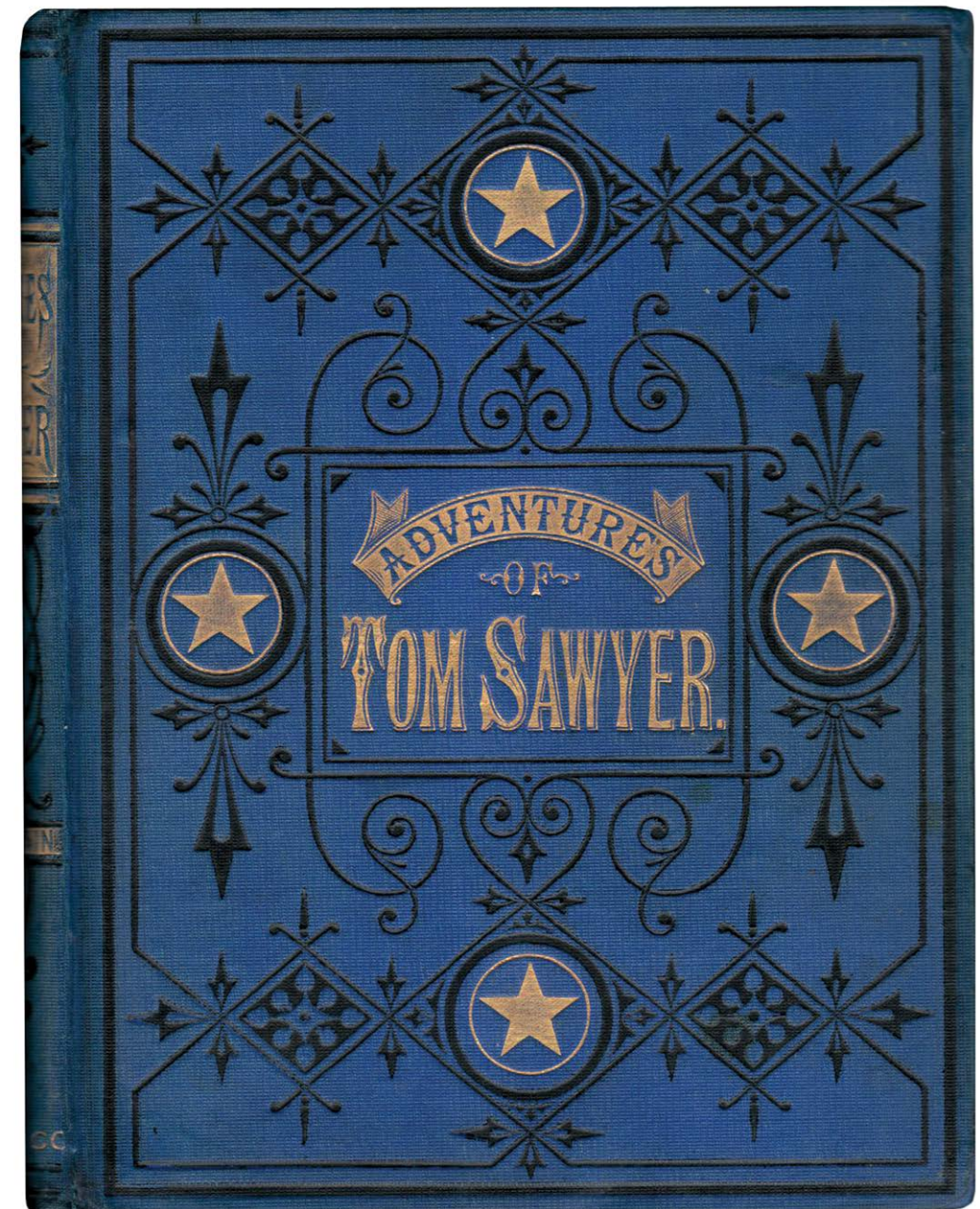
"Tom Sawyer was the first printed story of a boy in which the hero was recognizable as a boy throughout the whole narrative ... until Tom Sawyer was written, nearly all the boys of fiction were adults with a lisp, or saintly infants, or mischievous eccentrics ... in the work of Dickens there were hints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

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

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

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

– Grolier American 100 Books



Mark Twain on Good Writing

(TWAIN, MARK.)
CLEMENS, SAMUEL L.
*Autograph Letter Signed
to Robert Barr.*

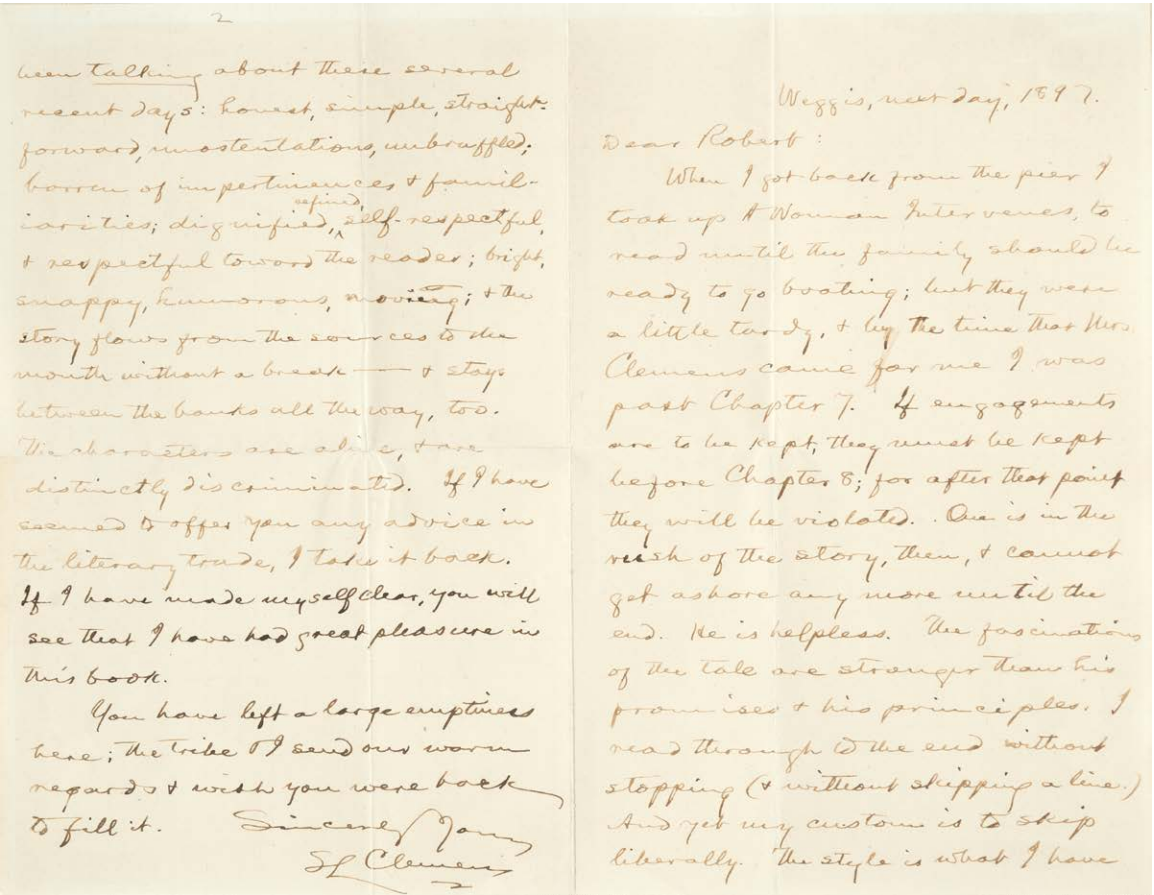
[Weggis, Switzerland, 16? Sept],
1897.

Two pages. Very good condition.
Archivally framed with a portrait of
Twain.

In this splendid letter Twain describes the elements of good writing and uses the river as a metaphor for story. Having received Robert Barr’s novel *A Woman Intervenes* (1896), Clemens writes that the book has so captivated him that he has “read through to the end without stopping (& without skipping a line.) And yet my custom is to skip liberally.” Clemens then identifies the characteristics of good writing:

“The style is what I have been talking about these several recent days: honest, simple, straight-forward, unostentatious, unbruffled [sic, a new coinage by Twain]; barren of impertinences & familiarities; dignified, refined, self-respectful & respectful toward the reader; bright, snappy, humorous, moving; & the story flows from the sources to the mouth without a break-& stays between the banks all the way, too. The characters are alive, & distinctly discriminated . . .”

This is an especially desirable letter reflecting on the nature of good writing, describing the author’s reading habits, and even **using the river as a metaphor for a story**. Clemens wrote many letters, but rarely are they so insightful and revealing.



Signed by Mark Twain

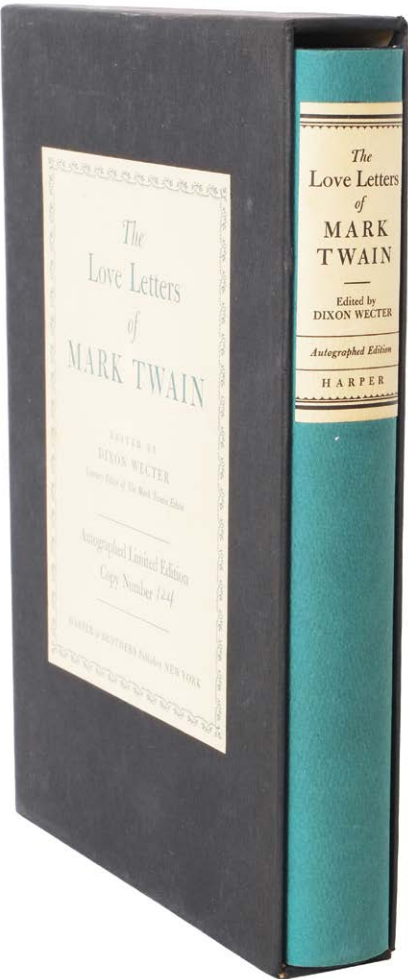
(TWAIN, MARK.)
CLEMENS, SAMUEL L.
*The Love Letters
of Mark Twain.*

New York: Harper, 1949.

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

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

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



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

ADAMS, JOHN.

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

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

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

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

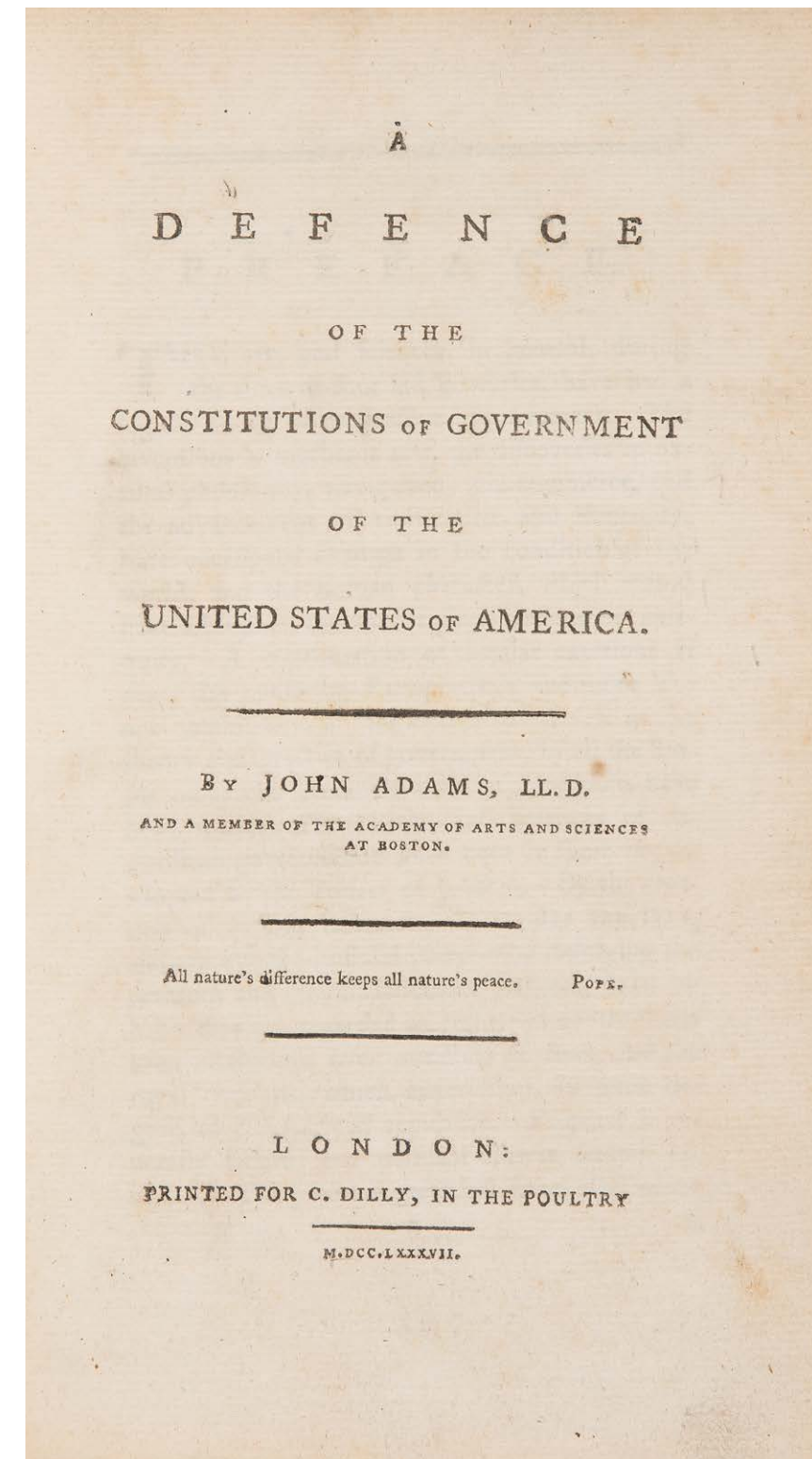
Adams's work takes the form of a response to the radical French theorist A.-R.-J. Turgot, who espoused perfect democracy through a single legislative body. Adams saw this as nonsense and called instead for a system of government with checks and balances. His study of classical political theory, especially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

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

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

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

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



The Brothers Karamazov

**DOSTOEVSKY,
FYODOR.** *The Brothers
Karamazov [in Russian].*

St. Petersburg, 1881.

Two volumes. Complete with half-titles. 20th-century half brown pigskin, black leather labels, marbled boards, edges sprinkled. Light browning, minor staining and foxing. An excellent set.

Kilgour 286.

*“When I have written
this last novel [The
Brothers Karamazov],
I shall be ready to
die, for I shall have
uttered therein
my whole heart’s
burden.”*

First edition of *The Brothers Karamazov*, one of the masterpieces of world literature. This was Dostoevsky’s final book, completed just two months before his death from emphysema in 1881.

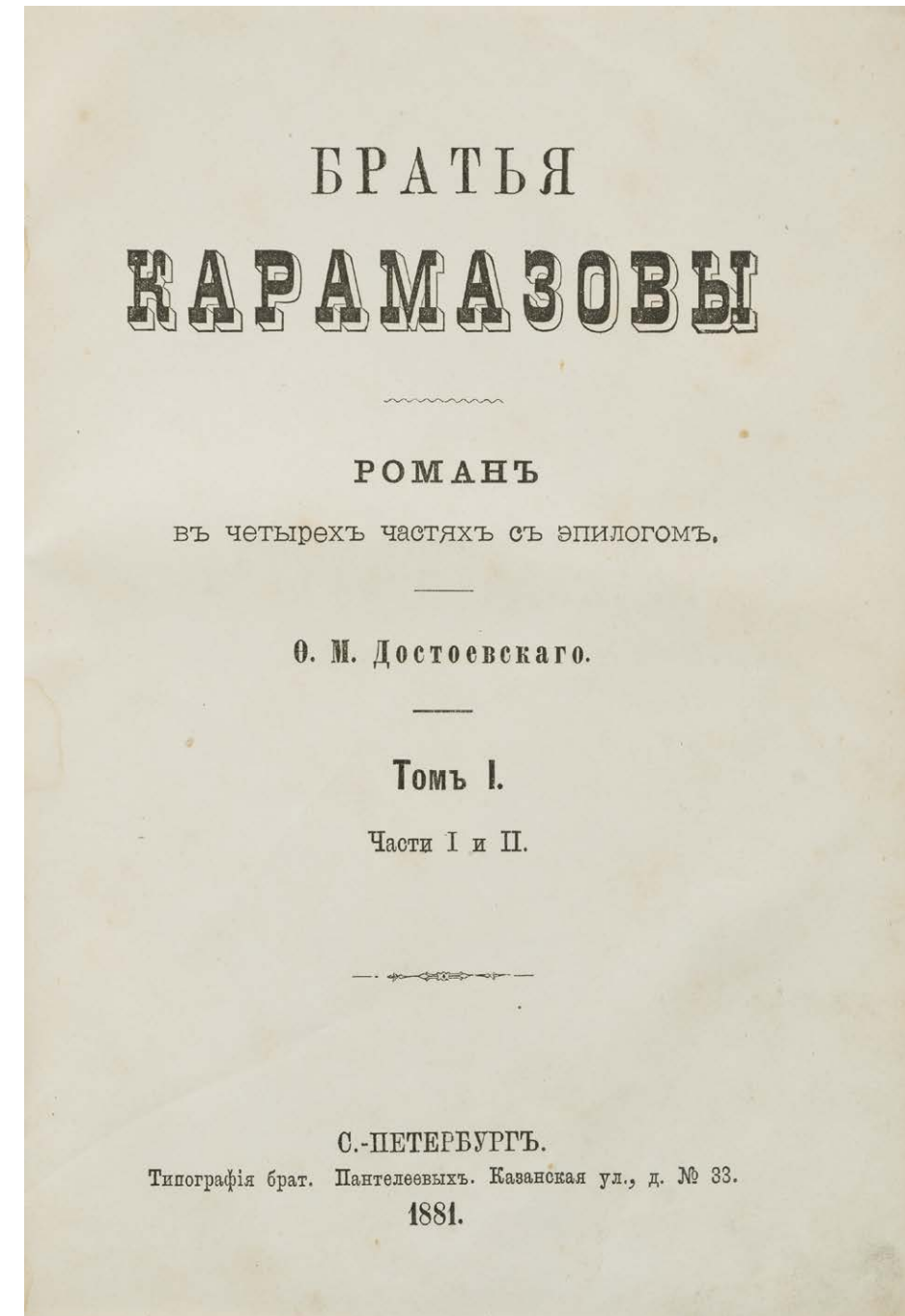
Dostoevsky originally called this novel “Atheism.” Dostoevsky believed *The Brothers Karamazov* to be his masterwork: “I have never had a better or a more original idea. . . . The idea is more precious to me than any of my other ideas. The fundamental idea . . . is one that has tormented me, consciously and unconsciously, all my life long: it is the question of the existence of God.”

The Brothers Karamazov “marks the crowning achievement of Dostoevskii’s career, deepening and synthesizing many of the ideas and projects that had occupied the author much of his life. . . . [I]t is, in the end, the result of a lifetime’s reflection on the most burning issues of the age by a novelist celebrated even in his own time for his penetrating psychological and moral insights, prophetic vision, and revolutionary approach to the art of fiction” (Leatherbarrow).

The novel’s “artistic innovations are startlingly ambitious. The novel addresses with unprecedented profundity such major themes as atheism, and belief, the nature of man, socialism and individualism, freedom and justice, and the state of European civilization. And it does all this in an artistic form that both draws upon existing novelistic traditions and transcends them, preparing the way for many of the directions taken by practitioners of the genre in the 20th century” (Cornwell).

The Brothers Karamazov has influenced countless writers and philosophers. Franz Kafka said that he and Dostoevsky were “blood relatives.” Sigmund Freud called it one of the “greatest artistic achievements of all time” and, fascinated by its Oedipal themes, published a study of the author entitled “Dostoevsky and the Parricide” in 1928. James Joyce wrote that “Tolstoy admired him but he thought that he had little artistic accomplishment or mind. Yet, as he said, ‘he admired his heart’, a criticism which contains a great deal of truth, for though his characters do act extravagantly, madly, almost, still their basis is firm enough underneath... The Brothers Karamazov... made a deep impression on me ... Madness you may call it, but therein may be the secret of his genius... I prefer the word exaltation, exaltation which can merge into madness, perhaps. In fact all great men have had that vein in them; it was the source of their greatness; the reasonable man achieves nothing.”

“If the devil doesn’t exist, but man has created him, he has created him in his own image and likeness” –*The Brothers Karamazov*



Oedipus Rex

SOPHOCLES.

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

Venice: Aldus Manutius, August 1502.

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

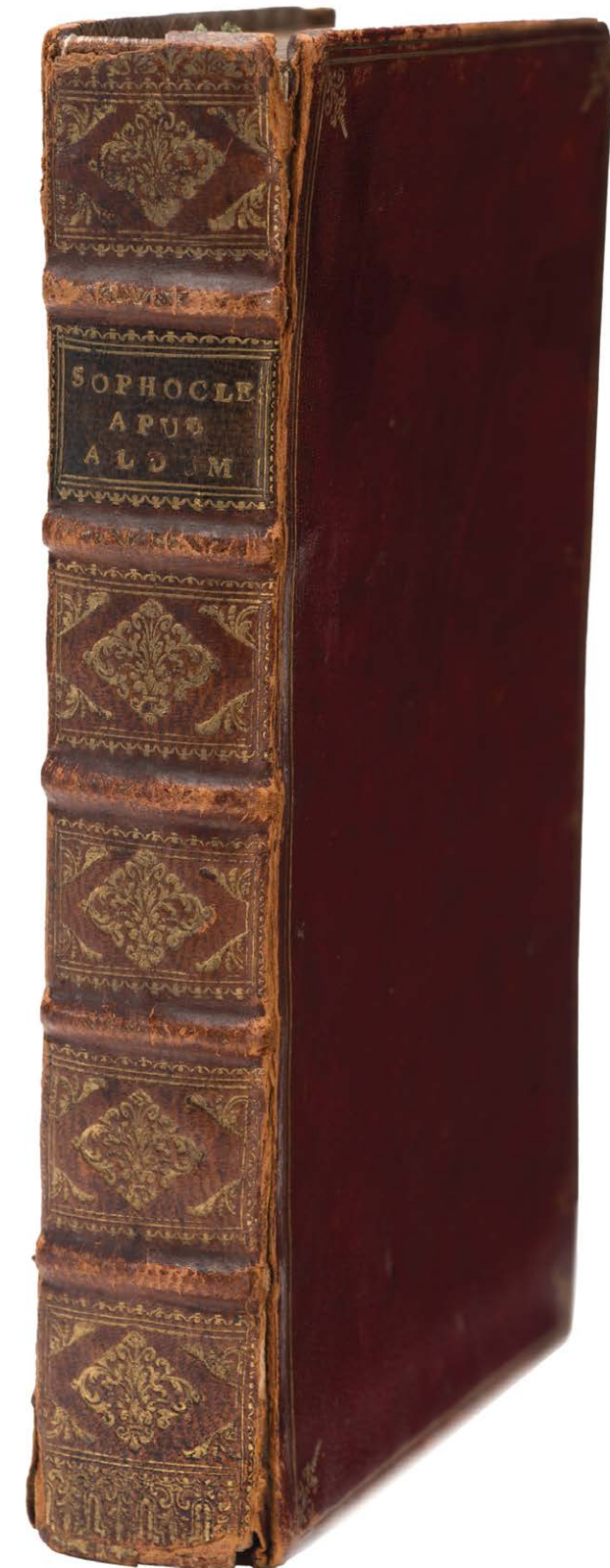
Provenance: two inscriptions on binder's leaf before title: "H. Girdlestone from Francis Turner Inner Temple 1808" and "H. Girdlestone to John Farnham Messenger 1 January 1864."

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

Sophocles (497-406 BC) was not only a playwright, but also a leading citizen of Athens during the greatest period of its history. This period brought the military supremacy of Athens after the defeat of Persia in 478 as well as the building of the Parthenon, the great Temple of Athena, and the stone theater of Dionysus. Sophocles was a general with Pericles during the revolt of Samosin in 441, a state supervisor of tribute from the Athenian empire, and finally one of the ten (probouloi) commissioners over the Council of Five Hundred of the oligarchy after the coup of 411. Sophocles wrote more than 120 plays; those in this volume probably owe their survival to their selection for use as an educational textbook. These seven plays contain some of the most powerful and timeless dramas ever written, including *Oedipus Rex*, a work in which "the poet attains the supreme height of dramatic concentration and tragic intensity" (Lewis Campbell). This play, *Oedipus Rex*, part of the Theban trilogy, is generally considered the greatest of the Greek tragedies.

A LANDMARK IN THE HISTORY OF PRINTING. This book, printed in Venice by Aldus Manutius, is the first Greek book issued in the Aldine portable format and the first classical text printed in the smallest and finest Aldine Greek type. **"By any standard it is a masterpiece,** not only of engraving skill executed with marvelous homogeneity on a minute scale, but also of exquisitely planned letter fit" (Barker, *Aldus Manutius and the Development of Greek Script and Type*).

Editio Princeps of Sophocles



Barnard's Photographic Views of Sherman's Campaign
“a landmark in the history of photography” – Keith F. Davis, *George N. Barnard*

BARNARD, GEORGE N.
Photographic Views of Sherman's Campaign, embracing Scenes of the Occupation of Nashville, the Great Battles around Chattanooga and Lookout Mountain, the Campaign of Atlanta, March to the Sea, and the Great Raid through the Carolinas.

[New York: Press of Wynkoop & Hallenbeck, 1866].

61 albumen prints (10 x 13 inches) on original two-tone card mounts, with printed captions and credits. With title-page and contents leaf (creased), without the rarely found text booklet. Original black morocco lettered in gilt, rebacked. Some restoration to mounts, some wear, staining and foxing, but generally in very good condition.

First edition. *George N. Barnard's Photographic Views of Sherman's Campaign* is, together with *Alexander Gardner's Photographic Sketchbook*, one of the two greatest photographic monuments of the Civil War. Its 61 original mounted photographs include some of the most famous images of the war.

These splendid photographs poignantly document the trail of destruction left by General William T. Sherman from Tennessee to Georgia and South Carolina as his army swept across the Confederacy. Subjects include public and private buildings, encampments and artillery positions, bridges, fortifications, battlements, ruined buildings, depots, railroads, and battlefields.

George N. Barnard (1819-1902), a giant in the history of American photography, was one of the first daguerreotypists to open a shop in America. At the beginning of the Civil War, Barnard worked with Mathew Brady's studio alongside Alexander Gardner and Timothy O'Sullivan. In December 1863 he was hired by the Topographical Branch of the Department of Engineers of the Army of the Cumberland, to run the army's photographic operations based in Nashville.

When Atlanta was captured in autumn 1864, Barnard was summoned to Georgia, and he then accompanied Sherman's army on the March to the Sea, taking a series of magnificent photographs to document the devastation. In 1865 he traveled to South Carolina to photograph the destruction at Columbia, Charleston, and Fort Sumter. Barnard spent 1865 and 1866 preparing a collection of 61 of his best photographs for publication. In 1868 Barnard returned to South Carolina and opened a photography studio in Charleston, where he worked, with a brief sojourn in Chicago, until 1880.

Sherman's campaign proved to be decisive, but it was also remorselessly bloody and vindictive. Barnard documents its unparalleled devastation with an unflinching eye. At the same time, Barnard demonstrates his artistic gift, presenting striking compositions of the South in ruins recalling the lost grandeur of the ancient world.



When *Photographic Views of Sherman's Campaign* appeared, *Harper's Weekly* wrote, “**These photographs . . . surpass any other photographic views which have been produced in this country—whether relating to the war or otherwise**” (December 8, 1866).

Because the book was lavishly produced, few copies were made. Fewer still have survived, both because sets have been broken up and because the great institutional collections of American history and photography have acquired most surviving copies of this monument of Civil War photography.

Photographs from this work are featured prominently in the landmark *Photography and the American Civil War* exhibit (2013) at the Metropolitan Museum of Art.

“These photographs ... surpass any other photographic views which have been produced in this country—whether relating to the war or otherwise”

– *Harper's Weekly*, December 8, 1866

“A Thing of Beauty”

KEATS, JOHN. *Endymion*.

London: Taylor & Hessey, 1818.

Original boards, rebacked preserving most of original spine and paper label (rubbed). A fine, fresh copy.

Provenance: Frank Bemis, Louis Silver, Abel Berland, with their bookplates.

Hayward 232.

First edition of John Keats's second book, *Endymion*, which Leigh Hunt called “A wilderness of sweets.”

The poem is based on the Greek myth of Endymion, the shepherd beloved by the moon goddess Selene. The poem elaborates on the original story and renames Selene “Cynthia.”

Keats's friend Joseph Severn claimed a role in creating the poem's famous first line, “**A thing of beauty is a joy for ever.**” According to Severn, Keats burst in on him declaiming, “A thing of beauty is a constant joy” but, on Severn's advice, retired to revise the line.

Keats himself acknowledged that the work was a “feverish attempt, rather than a deed accomplished,” and Leigh Hunt declared that it “partook of the faults of youth, though the best ones.” Still, this 4000-line poem was “essential to [Keats's] development as a poet.” “Endymion is the alienated modern poet bearing the cost of consciousness” (John Barnard).

Before publication, errors were discovered and errata leaves were inserted. Both a one-line errata slip and a five-line errata slip exist. Wise mistakenly considered the five-line errata a second issue, but Hayward has since shown that, as both errata leaves were printed before the book was published, they do not constitute an issue point. This outstanding copy contains both forms of the errata.

This copy comes from the libraries of three of the most distinguished American collectors of literature: Frank Bemis, Louis Silver, and Abel Berland. “Bemis was probably the greatest book collector of Boston of this century” (George Goodspeed).

Very scarce in original boards.

Keats's second book in original boards



The Book of Mormon

SMITH, JOSEPH.
The Book of Mormon.

An account written by the Hand of Mormon, upon plates taken from the Plates of Nephi...by Joseph Smith Junior, Author and Proprietor.

Palmyra, New York: Printed by E. B. Grandin, for the Author, 1830.

Original calf, black leather label, edges sprinkled blue. Head of spine worn, some rubbing. Minor spotting and staining. An excellent, tight, and unrestored copy.

Grolier 100 American Books 37.
Crawley & Flake 1.

First edition of *The Book of Mormon*, the most important original book in the history of American religion. This book was published just two weeks before the formal founding of the Church of Latter-Day Saints on April 6, 1830.

The Book of Mormon is said to be Joseph Smith's translation of the golden tablets revealed to him by the angel Moroni in the hill of "Cumorah" near Manchester, New York. Smith dictated the text to Oliver Cowdery, who served as his scribe, and the manuscript was "delivered a few pages at a time to the typesetter, who supplied all the punctuation and paragraphing" (Crawley and Flake). At first E. B. Grandin declined to publish the work, but he undertook the project when Smith's early follower Martin Harris mortgaged his farm to provide the required \$3000 security. Negative publicity caused Grandin to suspend the printing project until Smith received a revelation for Harris, that he should "not covet" his property "but impart it freely to the printing of the Book of Mormon which contains the truth and the word of God. ... Pay the debt thou hast contracted with the printer." Harris himself tried to sell copies but complained that "no Body wants them." His farm was sold and the proceeds were paid to the printer.

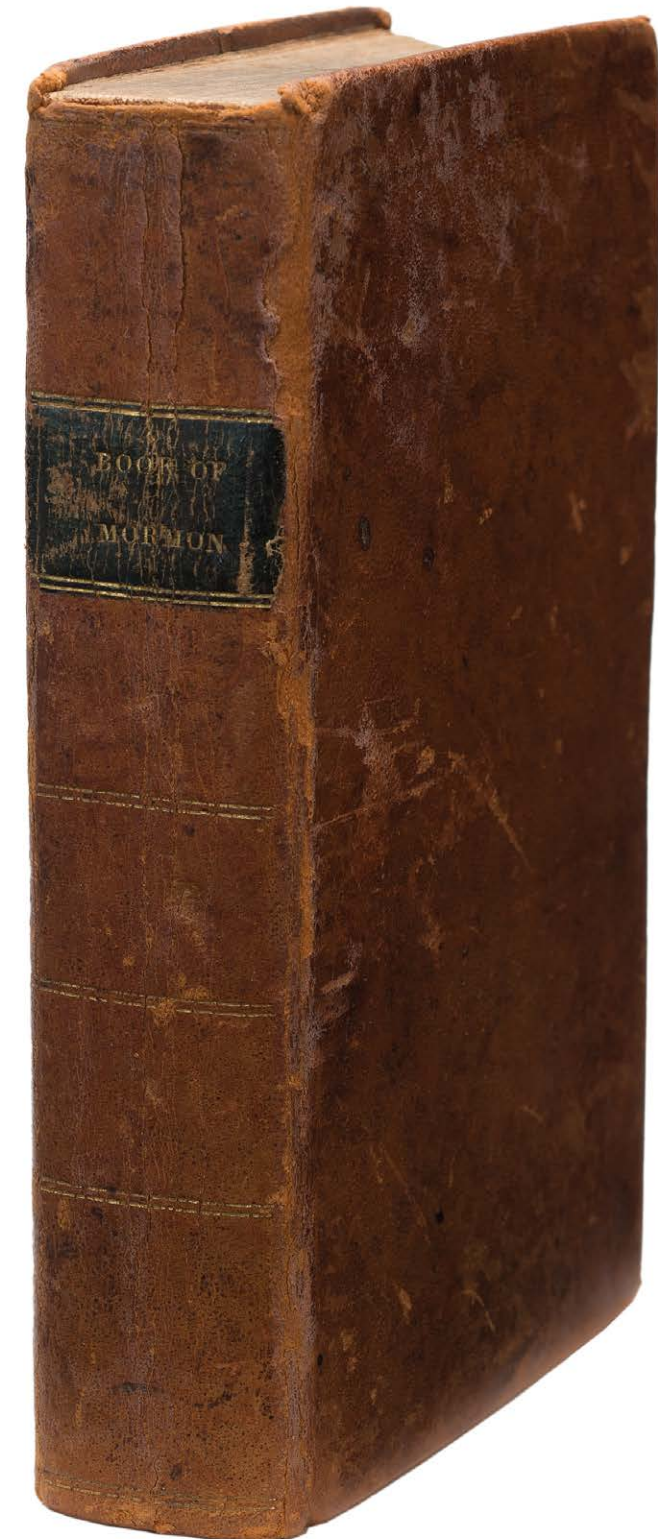
Only in this first edition is Joseph Smith identified on the title-page as the author; in later editions he is described as the translator. The Church catalogue notes that this edition is unique in forbidding freemasonry and polygamy to Mormons; later editions omitted these prohibitions.

The Book of Mormon has become one of the most influential American books ever published. It serves as the fundamental text for the Church of Jesus Christ of Latter-day Saints, the fastest growing religion in America, with more than 11 million members worldwide.

The Book of Mormon is very scarce in this excellent original condition, complete with the leaf of testimonies of the eleven witnesses to the golden tablets, and with only a small degree of the foxing which plagues almost all copies of the first edition.

"I told the brethren that the Book of Mormon was the most correct of any book on earth, and the keystone of our religion"

– Joseph Smith



“A Masterpiece of Descriptive Travel”

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

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

Large quarto. 42 folding copper en-
graved maps, plans, charts, and views.
Complete with List of Subscribers and
Directions to Binder. Contemporary
calf, spine gilt, morocco labels. Expertly
rebacked preserving spine. An excellent
copy in a handsome period binding.

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

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

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

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

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

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



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

– Hill

Walt Whitman Manuscript on Leaves of Grass

WHITMAN, WALT. *Autograph Manuscript* “July, by the Pond,”

[Camden, New Jersey, 1876.]

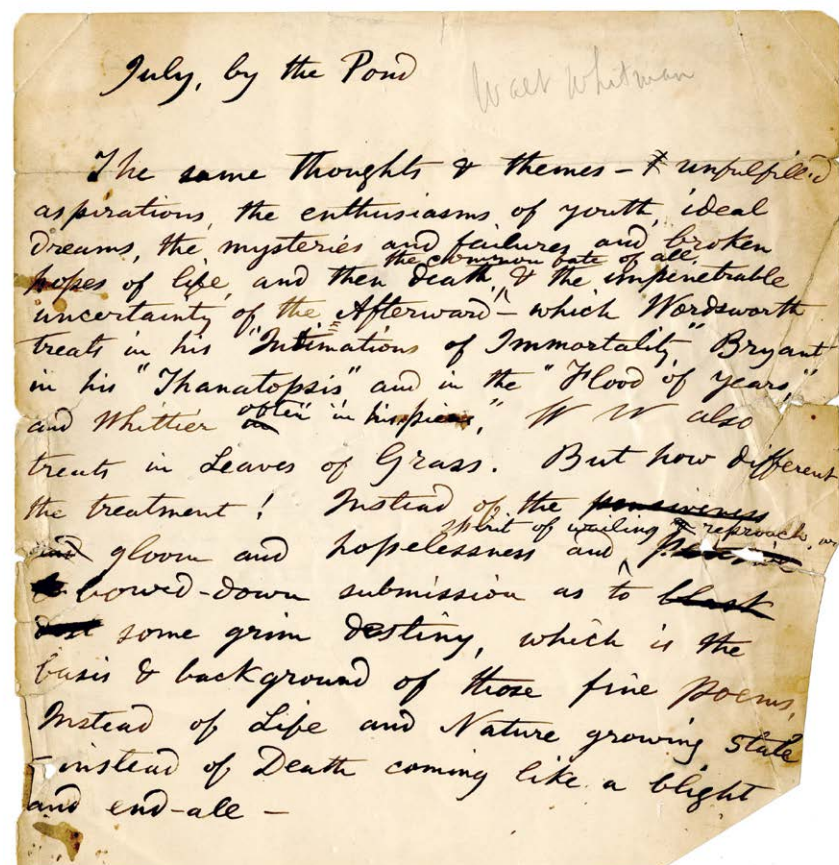
4to. One page. Chips and separations at folds, 2 small tears affecting two words, creases, soiling, irregular right margin.

Provenance: Whitman’s literary executor and editor Richard Maurice Bucke discovered this manuscript among the poet’s unpublished papers after his death in Camden in 1892. Bucke stated that this manuscript was composed in July 1876 and was “probably written as a note to be used by some friend who was writing about *Leaves of Grass*—possibly as part of a notice to be given by himself to some periodical.” Marjorie Wiggan Prescott, Christie’s New York, 6 February 1981, lot 327.

Walt Whitman discusses the great themes of *Leaves of Grass* and its relation to the works of other leading poets. Whitman compares his work with Wordsworth’s “Intimations of Immortality,” Bryant’s “Thanatopsis,” and the poems of Whittier. He observes that while *Leaves of Grass* shares an interest in the grand themes of those poems, it rejects the “gloom and hopelessness and spirit of wailing reproach or bowed-down submission as to some grim Destiny, which is the basis & background of those fine poems.”

“The same thoughts & themes—unfulfilled aspirations, the enthusiasms of youth, ideal dreams, the mysteries and failures and broken hopes of life, and then death, the common fate of all & the impenetrable uncertainty of the Afterward—which Wordsworth treats in his ‘Intimations of Immortality,’ Bryant in his ‘Thanatopsis’ and in the ‘Flood of Years,’ and Whittier often in his pieces, WW also treats in *Leaves of Grass*. But how different the treatment! ...”

This is a wonderful Whitman manuscript concerning *Leaves of Grass* and its characteristically vital and optimistic treatment of mortality.



“The Best Picture of All”

GARDNER, ALEXANDER. *Photograph of Walt* *Whitman.*

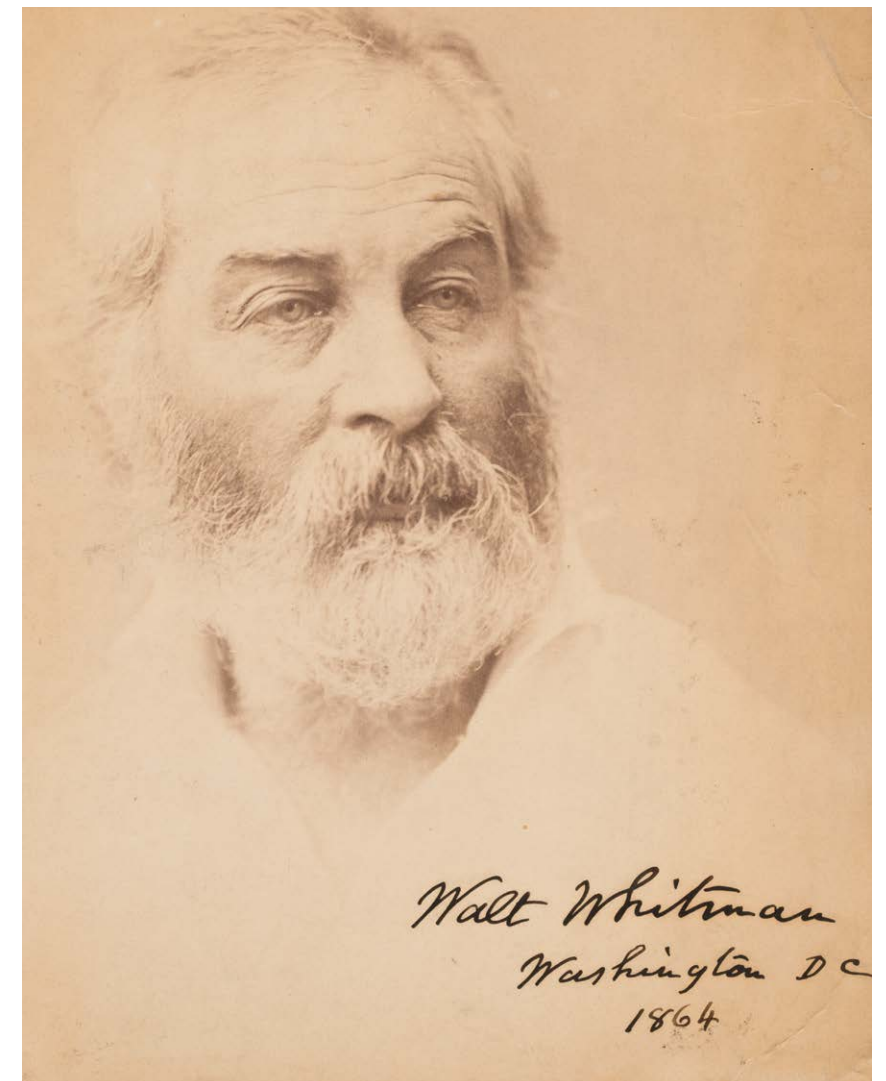
[Washington, 1863-64].

Albumen print (7 ½ x 10 ½ in.). Some creases, expert conservation.

The classic Whitman portrait by Alexander Gardner, signed by Whitman and dated “Washington 1864.”

Whitman called this “the best picture of all” and recalled that Gardner was made “fiery mad” when a reporter observed that “Whitman had been photographed in his night-dress.” Whitman later observed that Thomas Eakins called it “the most powerful picture of me extant.” The poet noted, “How well I was then !—not a sore spot—full of initiative, vigor, joy—not much belly, but grit, fibre, hold, solidity. Indeed, all through those years—that period—I was at my best—physically at my best, mentally, in every way.”

RARE. Early photographs of Whitman are rarely seen in the market. **This splendid, large, signed portrait by Gardner, one of the greatest American photographers of the era, is one of the most desirable Whitman photographs we have ever seen.**



Original Drawings of Jewish Subjects by Daguerre, Inventor of Photography

**DAGUERRE, LOUIS
JACQUES MANDÉ.**

*Ink and wash drawings
of Jewish subjects and
of musical instruments.*

Signed by Daguerre “Dessiné le 12
Novembre 1822 LJM Daguerre.”
[Paris], 1822.

A single sheet measuring approximately
20 x 14 inches. Recto: four drawings of
Jewish subjects, each captioned. Verso:
twenty drawings by Daguerre of musical
instruments, each captioned. Minor
soiling and foxing, marginal tears.

This is a series of twenty-four fine drawings on a sheet
signed by L. J. M. Daguerre, the inventor of photography.
The four largest drawings depict Jewish subjects:

1. “Juif tenant le Mezuzoth” (Jew holding a mezuzah)
2. “Juif en habit de prêtre” (Jew in prayer dress)
3. “Ancien tombeau de Rachel, selon J. Nicolai” (Former Tomb of
Rachel, according to J. Nicolai)
4. “Tombeau de Rachel tel qu’on le voit a present selon Mr. Le
Brun et autres voyageurs” (Tomb of Rachel as one sees it today).

The verso contains twenty drawings by Daguerre of musical
instruments, each captioned in manuscript. The instruments
include horns, lyres, panpipes, drums, and other percussion
instruments.

Daguerre (1787-1851) began his professional artistic career as
an artist and set designer, working at the Paris Opera. He was
an accomplished draughtsman and painter who apprenticed in
architecture, theatre design, and panoramic painting with Pierre
Prevost, the French panorama painter. He became especially skilled
at producing grand theatrical illusions. In 1822 he opened the
Diorama next to his Paris studio. The Diorama presented visual
extravaganzas with enormous paintings and amazing light effects
for a standing audience of 350. The income Daguerre derived from
the Diorama gave him the freedom required to pursue his greatest
achievement, the invention of the photograph.

Daguerre executed these drawings in the year he opened the
Diorama. In that year Joseph Nicéphore Niépce created the world’s
first heliograph, the first permanent photograph from nature.
Daguerre soon formed a partnership with Niépce to perfect a
photographic process. Finally in 1839 the French government
granted Daguerre and Niépce’s son a pension in exchange for the
rights, making the process available as a gift from France, “free to
the world.”

Daguerre’s fine drawings are very scarce in commerce.



A Magnificent Beecher Family Photograph Collection

(BEECHER FAMILY.)

A magnificent collection of important photographs of the Beecher family, comprising an important ambrotype group portrait of the family by Brady Studios, a fine Brady salt print portrait of Lyman Beecher, a hand-colored photograph of Mrs. Henry Ward Beecher as a young lady, and a signed cabinet card photograph of Harriet Beecher Stowe.

1. *The Beecher Family (Harriet Beecher Stowe, Lyman Beecher, Henry Ward Beecher, Catharine Beecher, and Thomas, William, Edward, Charles, Isabella, & Mary Beecher).* Mathew Brady Studios, 1850s. Half plate ambrotype. Original coloring of cheeks. Contemporary case, lacking upper cover, mat with stamp of G.M. Howe, Portland and Upton, Maine. Small scratch, some spotting due to emulsion separation, but overall the emulsion is intact and the image is clear with good contrast.

This splendid and rare Mathew Brady Studio group portrait depicts ten members of the celebrated Beecher family. In this family portrait, Lyman Beecher is seated at center, flanked by his four daughters (Harriet, Catharine, Mary, and Isabella). Behind them stand the five of the seven brothers (William, Edward, Henry Ward, Charles, and Thomas—George had died in 1843 and James was a missionary in China).

The Beechers were one of America's most famous families. Patriarch Lyman Beecher, famed clergyman, abolitionist, and social reformer, was a central figure of the Second Great Awakening. Harriet is most famous as the author of *Uncle Tom's Cabin*. Rev. Henry Ward Beecher, one of the best-known men of his day, was an evangelist, abolitionist, advocate of women's suffrage, proponent of evolution, and social reformer. Catharine Beecher was one of the leading advocates of female education. Charles Beecher was a distinguished clergyman, author, and composer of hymns, and his brother Thomas K. Beecher, also a minister, is best remembered as a close friend of Samuel Clemens. Isabella Beecher was a major figure in the women's suffrage movement.

This ambrotype precedes the other famous Brady photograph of the Beechers, the 1861 portrait of Harriet, Lyman, and Henry (albumen print, National Portrait Gallery). The case is stamped George M. Howe, listed as a Daguerreian at 112 Middle Street, Portland, Maine from 1853 to 1860. The use of a case from a gallery in Maine may be explained by Harriet's move to Brunswick, Maine in 1850 when her husband Calvin Ellis Stowe secured a teaching position at Bowdoin. A later albumen print at the Harriet Beecher Stowe Center in Hartford bears the Brady stamp.

Rare and Magnificent Ambrotype of the Beecher Family



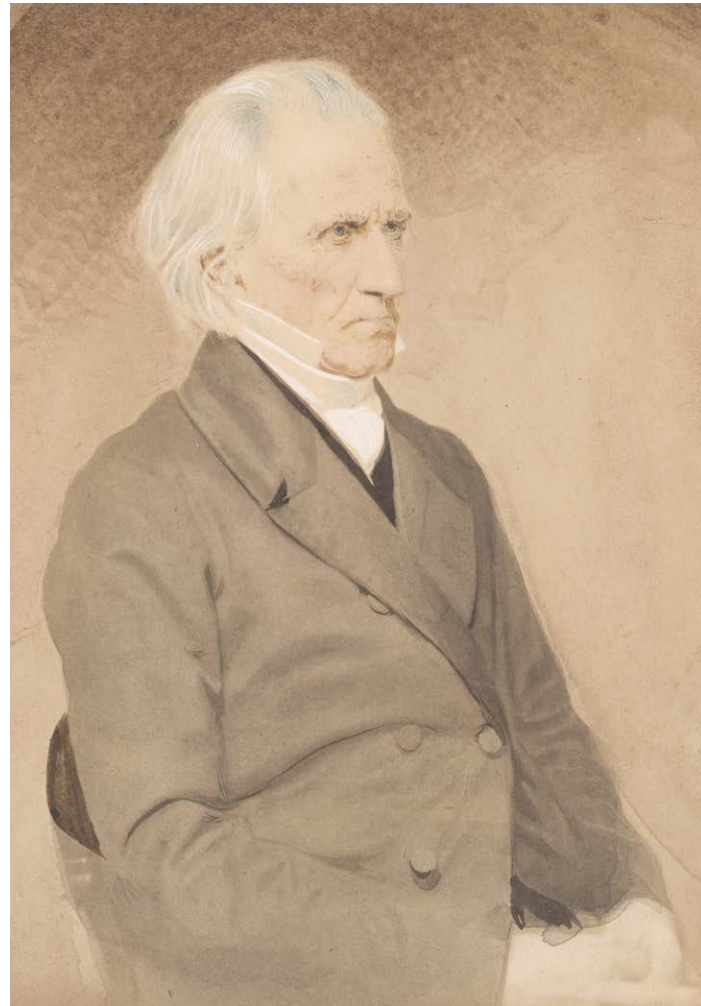
“Families that have been influential in American life and culture are often recognizable by their signature names. The Beecher family is an example of one such family whose deep religious convictions and social conscience spanned the nineteenth century and made them prominent historical figures whose impact on religion, education, abolition, reform movements, literature and public life were exceptional.”

– Baruch

Hand-Colored Brady Salt Print

“Magnetic in personality, incisive and powerful in manner of expression, Beecher was in his prime one of the most eloquent of American pulpit orators”

– NNDB



Exhibited: National Portrait Gallery, Smithsonian Institution, Fogg Art Museum (Harvard University), and International Center of Photography. Reference: featured in “A Gallery of Images,” Mary Panzer, *Mathew Brady and the Image of History* (Smithsonian, 1997).

2. **Lyman Beecher.** Mathew Brady Studios, ca. 1856. Hand-colored salted paper photograph (7 ¼ x 6 in.). Half plate daguerreotype case with brass mat and red velvet retainer in double-hinged, push-button plain leather case with “BRADY’S GALLERY, 205 & 359 BROADWAY NEW YORK” stamped in dark red velvet case lining. Case edges heavily worn; without glass.

Clergyman, educator, and social reformer, Lyman Beecher embodied the shift from the harsh, demanding Puritan faith of the Second Great Awakening to a religion that found its expression in larger society. A leading figure in Calvinist churches in New York, Connecticut, and Massachusetts, Beecher played a key role in founding Yale Divinity School. In 1833, Beecher and his family moved west to Cincinnati, where he became president of the Lane Theological Seminary, a training ground for the religious leaders of the abolition movement.

Signed by Stowe

3. **Harriet Beecher Stowe.** George H. Hastings, ca. 1880s. Albumen print, cabinet card mount. Photographer’s studio stamp on the verso: “Geo H. Hastings / Photographer. / 147 Tremont St. Cor. West St. / Boston, Mass / Elevator to Studio.”

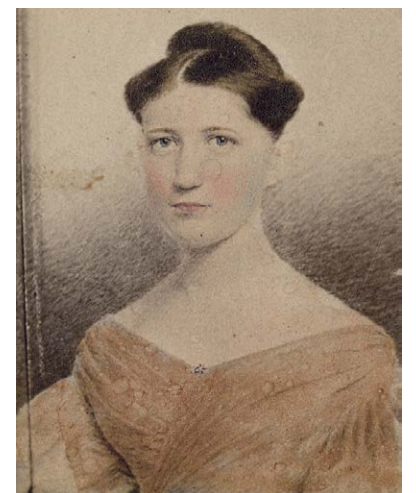
Signed by Harriet Beecher Stowe. Daughter of Lyman Beecher, Harriet Beecher Stowe is most famous for her novel *Uncle Tom’s Cabin*, serialized in 1851-2 and published in book form in 1852. The poignant novel of a runaway slave became a bestseller, selling 300,000 copies within one year. The book was translated into dozens of languages, and stage adaptations quickly followed. *Uncle Tom* and *Simon Legree* remain part of our everyday language. When Stowe visited Lincoln at the White House in 1862, the President was famously said to have exclaimed, “So you’re the little woman who wrote the book that started this great war.”



Hand-Colored Portrait

4. **Mrs. Henry Ward Beecher.** Brooklyn: Augustus Morand, ca. 1860s. Hand-colored albumen print (2 ¼ x 2 ¾ in.), carte-de-visite mount with photographer imprint on verso. Light soiling.

The contemporary pencil inscription on the verso reads: “**Mrs. Henry Ward Beecher, taken from a miniature when she was 18 years old.**” Henry Ward Beecher’s wife, Eunice White Beecher (1812-1897) wrote a number of books about domestic life. Her own domestic life was complicated, as Henry was famous for his extra-marital affairs, despite his pulpit denunciations of “free love.” In 1870 his affair with a friend’s wife was revealed, leading to a series of public scandals and trials that divided the Beecher family.



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

FRITH, FRANCIS.

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

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

Four volumes. Folio. Original green and tan cloth, gilt-lettered, expertly rebaked in morocco, a.e.g. Several text leaves with blindstamp, neat shelf numbers on title versos. 148 albumen photographs (37 in each volume), each approx. 6½ x 9 inches, mounted. Most signed in the negative and with the occasional date 1857. Scattered foxing rarely affecting images, light edge wear to some leaves, occasional fading to prints. The photographs are generally in outstanding bright condition with rich tones and good contrast.

A SPLENDID SET OF FRANCIS FRITH'S PHOTOGRAPHS. This edition's gold-toned photographs are preferred over the earlier editions for their “stronger quality” (Gernsheim). These “lavishly produced volumes of image and text, offered by subscription, were intended for a cultured, well-educated audience” (Hannavy). The fourth “supplementary” volume is especially scarce.

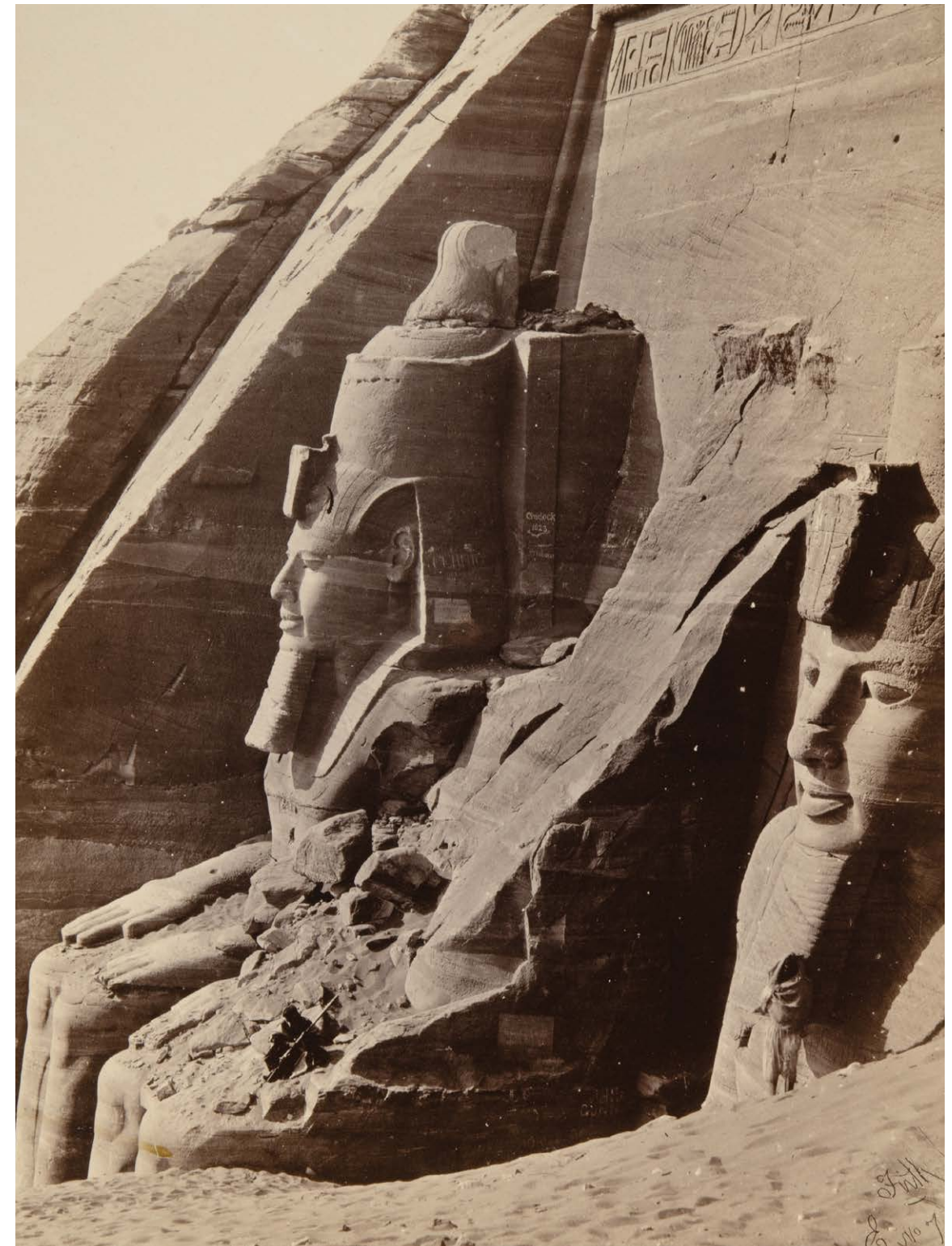
In 1856-58, Francis Frith made two expeditions, first to Egypt and then to Palestine, to photograph the great sites of antiquity, preserving the views for future generations and making them accessible to people around the world.

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

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

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

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



The Statue of Liberty

**BARTHOLDI,
FREDERIC
AUGUSTE.**

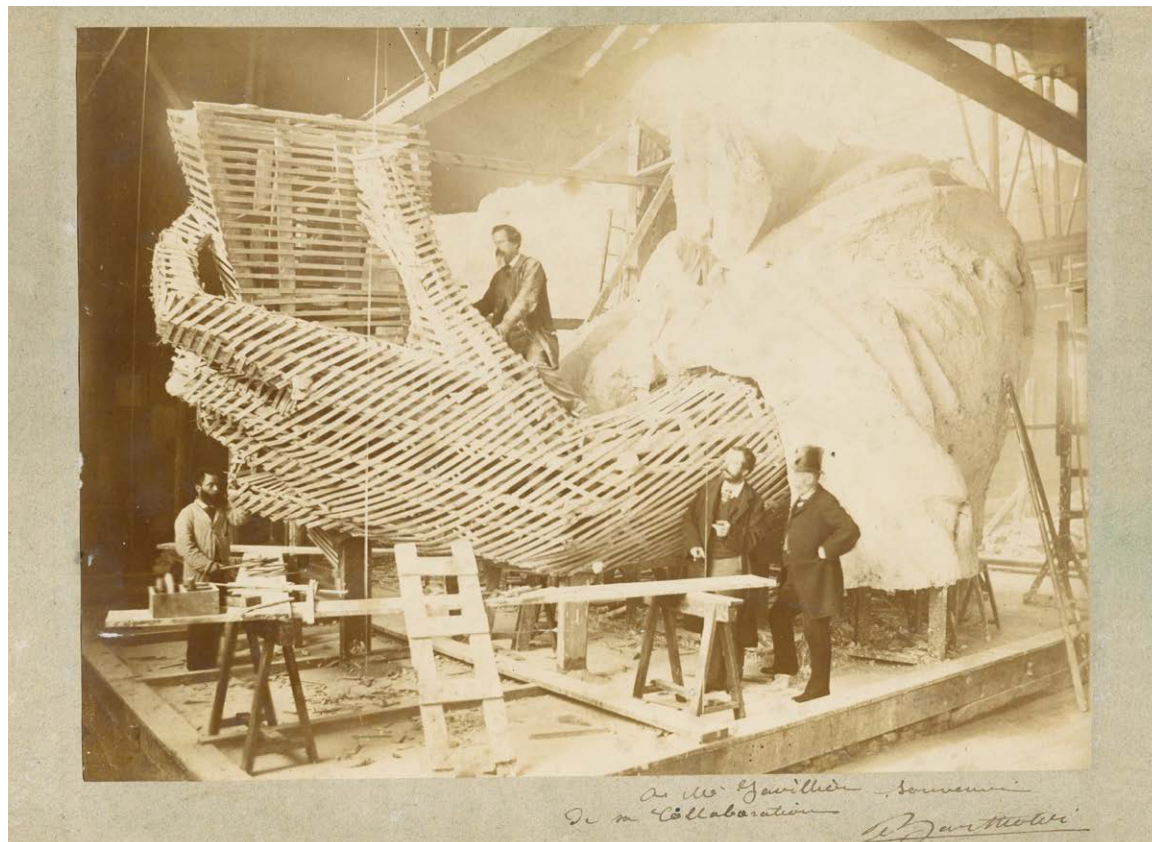
*Signed Photograph of
Bartholdi and the Statue
of Liberty's Left Hand.*

Paris, ca. 1875.

7 ¾ inches x 10 in. Albumen print on
paper, mounted. A few light spots, but
overall in very good condition.

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

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



Tristram Shandy

**STERNE,
LAURENCE.**

*The Life and Opinions
of Tristram Shandy.*

[York] and London, 1760-67.

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

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

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

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

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



“the first work of specifically economic interest
that Locke is known to have read” – Kelly, *Locke on Money*

(LOCKE, JOHN.)
MUN, THOMAS.

*England's Treasure by
Forraign Trade. Or, the
balance of our forraign
trade is the rule of our
treasure ...*

London: J. Flesher for Robert
Horne, 1669.

8vo. (vi), 186, 149-155 (mispaginated
but complete). Contemporary sheep,
rebacked twice, preserving early 20th-
century spine, two corners repaired, two
corners worn, discoloration to lower
board. Later endpapers with cut-out
window revealing Locke's inscription
on the original front pastedown. Some
soiling and spotting, small ink stain
to title, wear and a slit to first blank. A
good, sound copy.

Provenance: John Locke, with his
signature, shelf-mark, and other markings;
[James Bindley]; Edward White, bought at
Bindley's sale (inscription on front blank;
Bindley's library sold 1818-21); White's
gift to William Evans (inscription on
front blank).

Harrison and Laslett, *The Library of John
Locke* 2063. *Printing and the Mind of Man*
146 (citing the first edition of 1664).

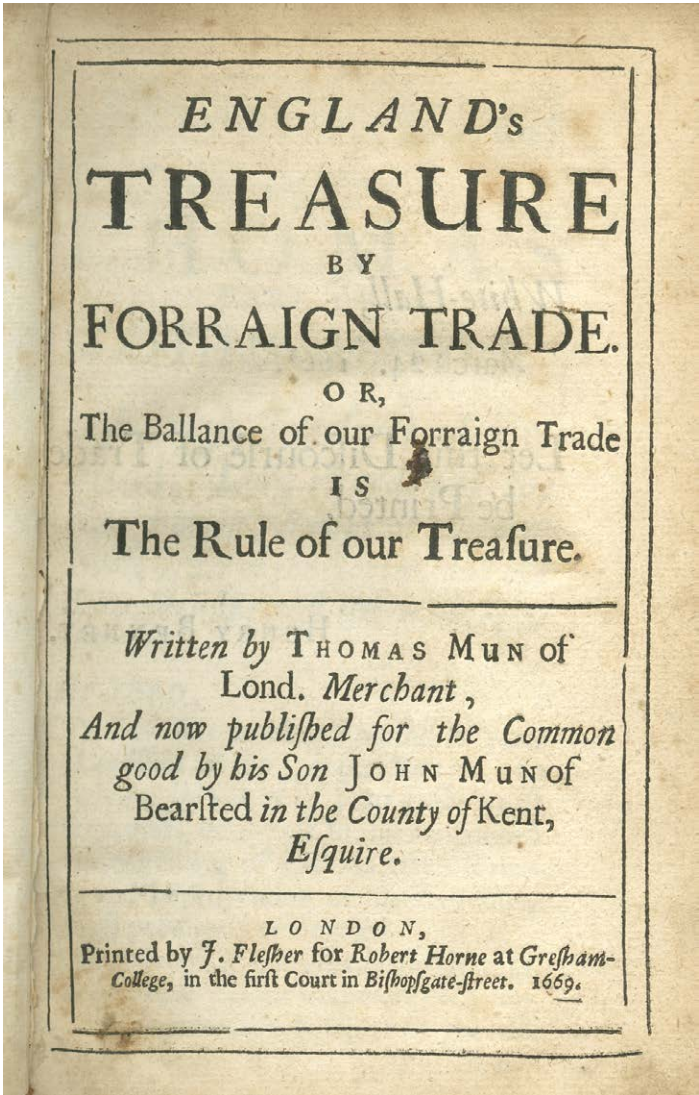
AN IMPORTANT ECONOMICS ASSOCIATION
COPY. John Locke's copy with his signature and shelf-
mark on the front pastedown and his usual ownership
markings (short horizontal lines) to the date on the title and to the
page number on the final leaf (without his price code on page 11).
Completed in 1628, Mun's work was published posthumously in
1664 and in this second edition of 1669.

Mun's work is widely considered “the classic of English
mercantilism” (Schumpeter). “For those who want to read a single
example of mercantilist writing, it is difficult to better Thomas
Mun's *England's Treasure by Forraign Trade*, completed in 1628 and
published posthumously in 1664” (Blaug, *Great Economists Before
Keynes*).

This is “the first work of specifically economic interest that Locke
is known to have read” (Kelly, ed., *Locke on Money*). Locke “was one
of the few who believed that America was a new source of wealth
for England, if properly managed. As Kelly comments, ‘Locke
argues that England has no option but to foster its foreign trade’ ...
Thomas Mun was one of the first defenders of England's foreign
trade as the means by which best to accrue revenue. His influence
on Locke was important” (Arneil, *John Locke and America*). A
direct echo of Mun's aphorism that “Money begets trade, and
trade encreaseth Money” (p. 34) is heard in Locke's declaration
that “Trade then is necessary to the produce of Riches, and Money
necessary to the carrying on of Trade” (*Some Considerations of the
Consequences of the Lowering of Interest and Raising the Value of Money*,
written in 1672 and published in 1692)

“Mun may be considered as the earliest expositor of what has been
called the Mercantile System of commercial policy. It was found
to be indispensable to the profitable carrying on of the trade to
India and the East generally, that the exportation of gold and
silver, which had hitherto been prohibited, should be permitted.
But though Mun, in accordance with the prejudices of his time,
admitted that the precious metals were the only real wealth a
country could possess, he contended that their exportation might
be safely allowed, provided the total value of the exports exceeded
the total value of the imports; for in that case, said Mun, the balance
must be paid in bullion, and our riches will annually increase by
that amount” (McCulloch, *Literature of Political Economy*).

John Locke's Copy



“The title of Mun’s
book, *England’s
Treasure in Foreign
Trade*, became a
fundamental maxim
in the political
economy, not of
England only, but
of all other
commercial
countries.”

– Adam Smith, *The Wealth of Nations*

Adam Smith declared in *The Wealth of Nations*, “The title of Mun’s
book, *England’s Treasure in Foreign Trade*, became a fundamental
maxim in the political economy, not of England only, but of all
other commercial countries. The inland or home trade, the most
important of all, the trade in which an equal capital affords the
greatest revenue, and creates the greatest employment to the people
of the country, was considered as subsidiary only to foreign trade.
It neither brought money into the country, it was said, nor carried
any out of it. The country, therefore, could never become either
richer or poorer by means of it, except so far as its prosperity or
decay might indirectly influence the state of foreign trade.”

“Equally hated and adored, she paved the way
for later social reforms”

WRIGHT, FRANCES.

An important collection
of nine autograph letters
signed to Dr. William
James MacNeven.

Various places [Whitburn,
Allonby, Glasgow, London, and
Paris], 1820-1823.

Quarto and folio. 9 letters, 32 pages,
generally closely written, comprising
thousands of words.

Frances Wright was a pioneering radical feminist reformer. This unpublished collection presents valuable evidence of the thought of America's first great feminist social reformer. Wright's wide-ranging interests, immense energy, fertile mind, and fervent desire to improve the world are amply documented in this important, newly discovered archive.

Frances (Fanny) Wright (1795-1852) first toured America in 1818-19, resulting in her classic *Views of Society and Manners in America* (1821). After returning to Scotland from America, Wright wrote this remarkable series of letters to the famous Irish exile physician William James MacNeven in New York. Wright soon settled in the United States, becoming a naturalized citizen in 1825.

Wright was admired—and vilified—for her advocacy of social reform. The first famous woman lecturer in America, she spoke out against slavery, capital punishment, and organized religion, and in favor of improved treatment of women, birth control, and public education. She was one of the first women to edit a widely circulated newspaper in the United States, she founded in Tennessee a utopian colony for freed slaves, and she “shocked Americans by becoming one of the first women to speak before a mixed audience.” “A controversial figure, Wright dared to hold America to its promise of ‘liberty and justice for all.’ Equally hated and adored, she paved the way for later social reforms” (ANB).

This outstanding series of letters shows Wright at the beginning of her illustrious career, discussing at length the leading political events and philosophical issues of the day. She addresses, among many other subjects: the free press (“the safety valve of a free Constitution”); the penal systems of New York, Philadelphia, and England; limited use of the death penalty and the superiority of life imprisonment; universal education; poverty; the dangers associated with public charity; Bolivar and the revolutions in South America and their support by the Irish; the need for American patriotic songs; Thomas Jefferson's praise of her play *Altorf*; her friendship with Lafayette; and the publication of her writings.

This unpublished archive documents the thought, ideals and fiery passion of one of America's first great reformers at the dawn of her illustrious career.

“How wonderful has been the march of the human mind in these last thirty years ... so may it be till the last link of the chains of slavery is broken and the banner of freedom waves over the whole earth!” – Frances Wright to William James MacNeven

Paris. 16th January 1823

My dear Sir

I am for a long time past without news from you & yours. Still I feel assured of your kind remembrance & find the cause of your silence in the multitude of your useful employments. I sent you some months since a little book on education, which I think you wd pursue with interest & whose publication you may have judged useful in America. – More lately I forwarded, or rather commisioned my friend Julia Garnett to copy & forward the translation of General Lafayette's letter to his old constituents of La Sarthe. I now send you my dear Sir a No. volume of poems which I venture to recommend to your charge. I know if there be much encouragement for such publications but perhaps the subject may recommend this little work to an American public. The multitude & importance of your employments prevents my even desiring that you shd trouble yourself with the inspection of the press. Perhaps Mr MacNeven wd give me this proof of her kind remembrance. I know I'd not have a better or more indulgent reviewer – If you can

Early Photographs of Hula

(HAWAII.) EDUARD
ARNING, J. J.
WILLIAMS, et al.
*Album of 52 photographs
of Hawaii.*

1880s.

52 albumen photographs (approx. 9 x 6 in.), mounted. Manuscript captions in German. Contemporary black sheep tooled in gilt. Minor wear, occasional foxing & browning to mounts. A few photographs slightly faded, but most in very good condition.

This is an excellent collection of photographs of Hawaiian scenery, architecture, people, and culture. A highlight is the series of photographs of hula being performed at Iolani Palace at a celebration of King Kalakaua's birthday, on Nov 16, 1885. Kalakaua actively promoted the preservation of hula, declaring, "Hula is the language of the heart and therefore the heartbeat of the Hawaiian people." The hula photographs are by the German scientist Eduard Arning, who studied leprosy in Hawaii between 1883 and 1886 and took a series of landmark photographs of Hawaii. **These are some of the earliest photographs of hula performance taken outside the studio.**

The album also includes beautiful views of the natural wonders of Hawaii, its people, and its architecture, both traditional and modern. The collection opens with a composite photograph of portraits of the royal family. Landmark buildings in Honolulu include Iolani Palace (built in 1882); Ali'iolani Hale, the first major government building constructed by the Hawaiian monarchy (1874); Keoua Hale, the palace of Princess Ruth (1883); Queen's Hospital and its wonderful gardens; the mansion and a store of Frederick August Schaefer (1836-1920), a major sugar industrialist in Hawaii. The presence of the Schaefer photographs suggest that the album was assembled for a friend or colleague of this pioneering Hawaiian business leader.

This excellent visual record of 19th-century Hawaiian history and culture also includes important views of Hilo Bay, Wailuku town of Maui Island, Molokai (the famed leper colony founded by Father Damien in Kalaupapa), and outstanding panoramas of Hanalei River and Hanapepe Falls in Kauai, Honolulu harbor and Diamond Head, and views of volcanic activity. The final image shows the memorial at the site of Captain Cook's death. Most of these photographs are by J. J. Williams, the prominent Honolulu photographer.



Rare Carleton Watkins Photographs
from the Yolo Base Line Survey

WATKINS,
CARLETON. *Collection
of 9 Cyanotype Prints from
the Yolo Base Line Survey.*

California, 1881.

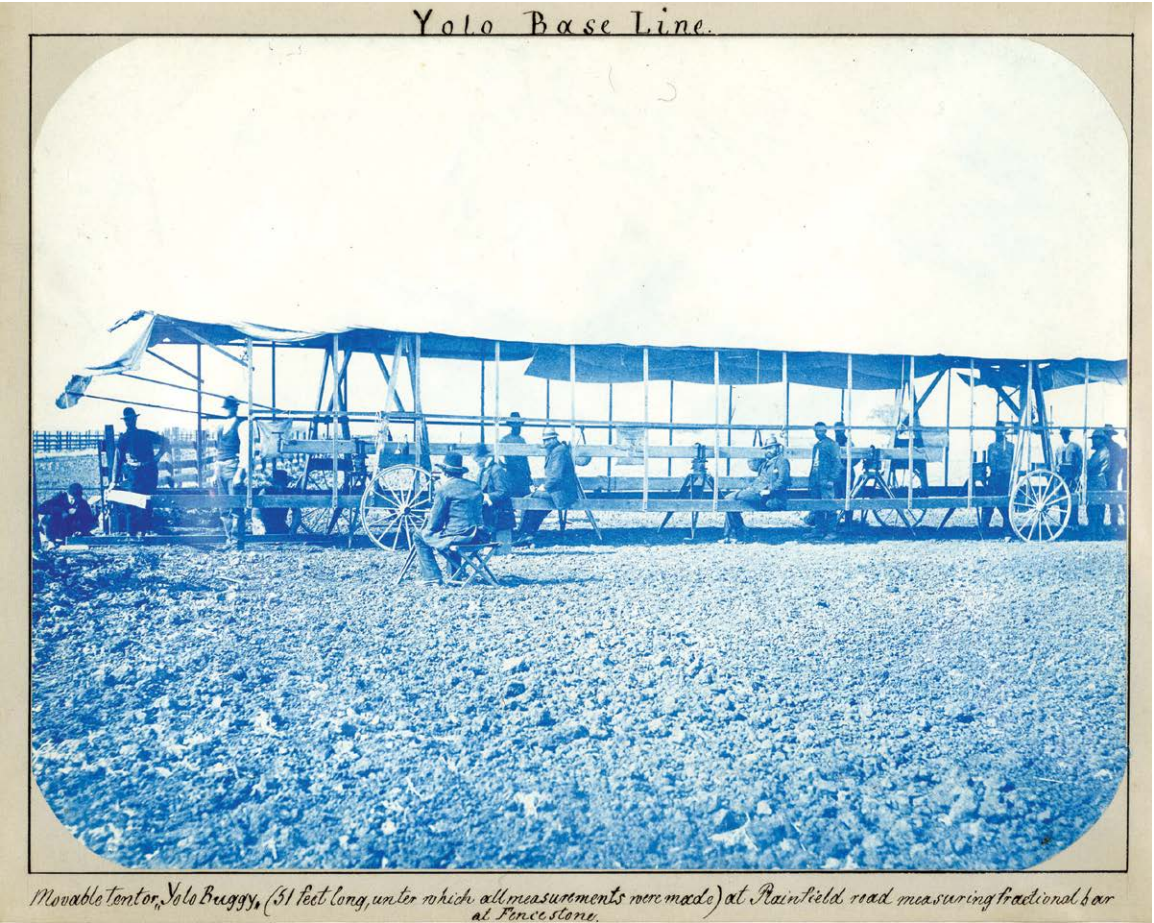
9 cyanotype prints (approx. 6 1/2 x 8 1/2 in.)
on original mounts (7 x 9 in.). Manuscript
captions on the mounts beneath the
photographs. Very good condition.

A splendid set of landscape and technology photographs
by Carleton Watkins, the greatest photographer of the
American West and “the first American photographer
whose prints were displayed as fine art” (Davis). In 1881 Watkins
joined George Davidson’s geodetic survey expedition measuring the
11-mile Yolo Base Line near Sacramento, the largest of any geodetic
survey. The Base Line became the foundation for triangulating
distances in the Pacific Coast states. Watkins “was a participant
in Davidson’s Yolo Base Line Project, near Davis” in 1881. His
photographs displayed “the measuring process, including its unique
cover fifty feet long, twelve feet wide, and nine feet high, which had
come to be known as the ‘Yolo Buggy’” (Palmquist).

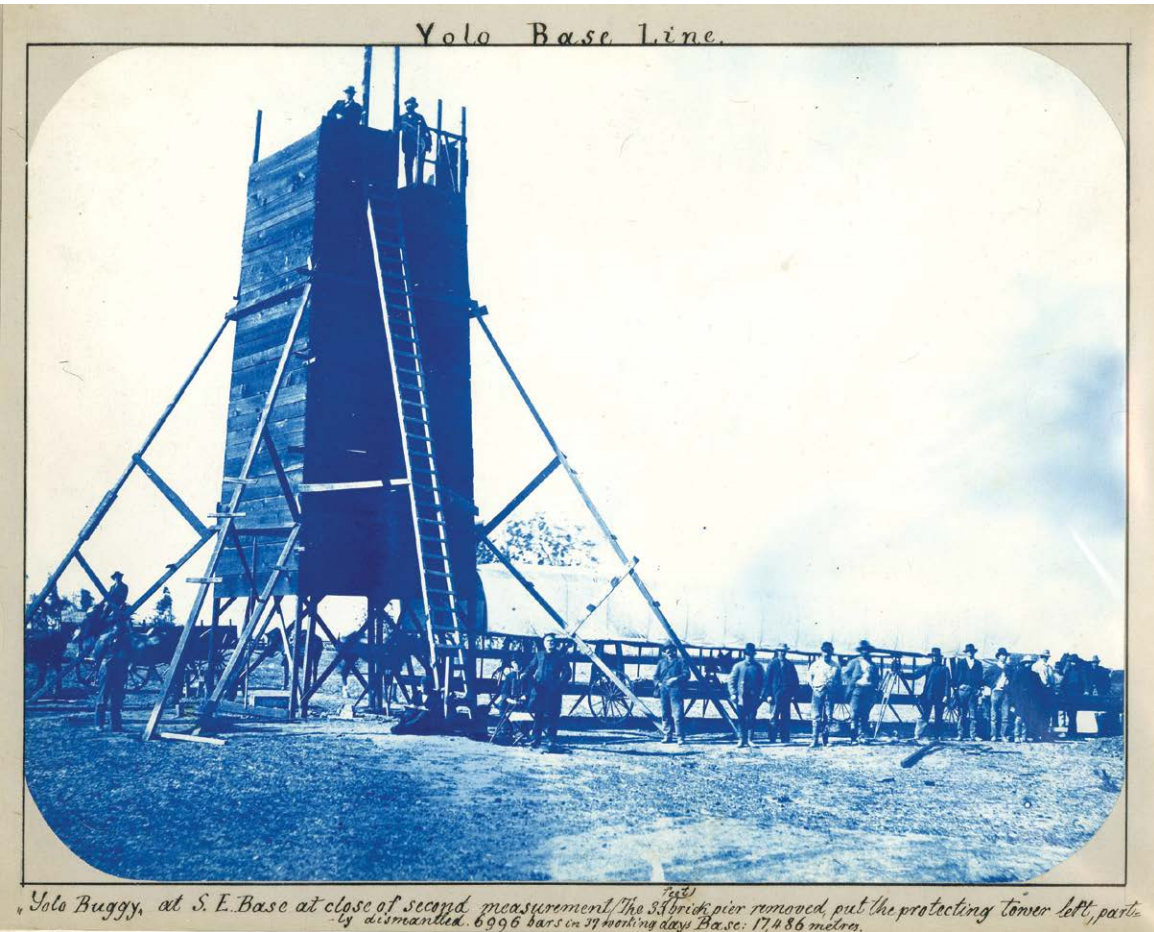
The present collection of nine Watkins cyanotypes from the
Yolo survey is among the most extensive known. The relatively
inexpensive and simple cyanotype process was often used to make
proofs of negatives intended for private, rather than commercial
use. The Getty Museum owns 14 Watkins-attributed Yolo Base
Line cyanotypes, some of them in duplicate. **The present collection
contains four images not in the Getty including a photograph of
a hand-drawn title page.** The Bancroft Library has an album of
11 oval *albumen* prints from the series on mounts with printed
captions, the only known copy according to WorldCat. The
captions in the present collection are more detailed than those in
the both the Getty and Bancroft collections.

The collection comprises the following nine cyanotypes (captions are given in quotation marks).

- | | |
|--|---|
| 1. “All the Ornaments are fruits, branches and leaves of the trees
in Camp near Middle Base” [illustration of indigenous flora]. | 5. “‘Yolo Buggy’ at S.E. Base at close of second measurement/
the 35 feet brick pier removed, put the protecting tower left,
partly dismantled. 6996 bars in 37 working days Base: 17,486
metres.” |
| 2. “The Party/Hell. Record./Blair. Asst./Davidson (chief)/
Gelbert. Asst./Dickings Assests./Pratt/Suess Mechanician”
Group portrait of the survey leaders. | 6. “The men of the party. Three off on duty.” 13 men in camp. |
| 3. “Measuring across one of the Dry Sloughs, Trestle 115 feet
long. 22 feet high at footpath (the dark part of the bridge. 25
feet at rail/shannar the light part and entirely independent
from the other.” 18 men on a bridge. | 7. “Camp from N.W. (Entrance.)” with four tents |
| 4. “Field Comparisons of Bars with Standard, made every
morning. Side of the ‘Yolo Buggy’ raised to show working.” | 8. “Movable tent or ‘Yolo Buggy’ (51 feet long, under which
all measurements were made) at Rainfield road measuring
fractional bar/at Fence stone.” 14 men with the Yolo buggy. |
| | 9. “Camp near Middle Base. From the east.” Two men. |



Movable Tent, Yolo Buggy, (51 feet long, under which all measurements were made) at Rainfield road measuring fractional bar at Fence stone.



Yolo Buggy, at S.E. Base at close of second measurement, the 33 brick pier removed, put the protecting tower left, partly dismantled. 6996 bars in 37 working days Base: 17,486 metres.

The Great West A Landmark of American Photography

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

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

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

The Truthful Lens 142.

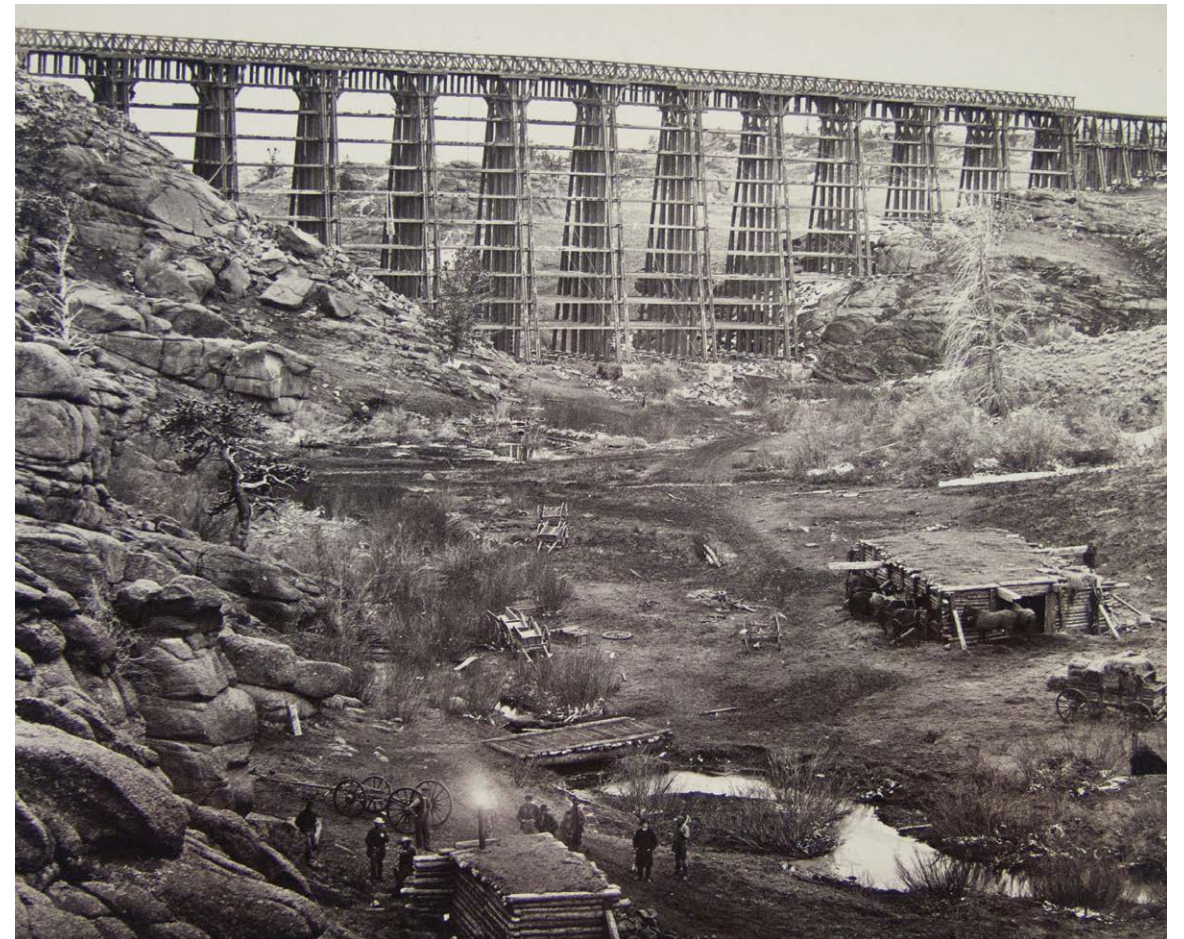
First edition. One of the monuments of American
photography and Russell's masterpiece, *The Great West*
documents the construction of the Union Pacific
Railroad and the land through which it ran. The 50 splendid
large format albumen photographs depict scenes along the railroad,
which ran from Omaha,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

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

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

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

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



Dale Creek Bridge, from above



Hanging Rock, foot of Echo Canon

The Scarlet Letter

**HAWTHORNE,
NATHANIEL.**
The Scarlet Letter,
A Romance.

Boston: Ticknor, Reed, and
Fields, 1850.

Original brown cloth. Very minor wear
and slight staining. Fine. Half morocco
case.

Grolier 100 American Books 59.
BAL 7600.

*“The old story
of the girl who
loved not wisely
but too well in the
stark background
of puritan
New England”*

– Merle Johnson on *The Scarlet Letter*

A splendid copy of the first edition of *The Scarlet Letter*, of which Henry James wrote, “It is beautiful, admirable, extraordinary; it has in the highest degree that merit which I have spoken of as the mark of Hawthorne’s best things—an indefinable purity and lightness of conception ... One can often return to it; it supports familiarity and has the inexhaustible charm and mystery of great works of art.”

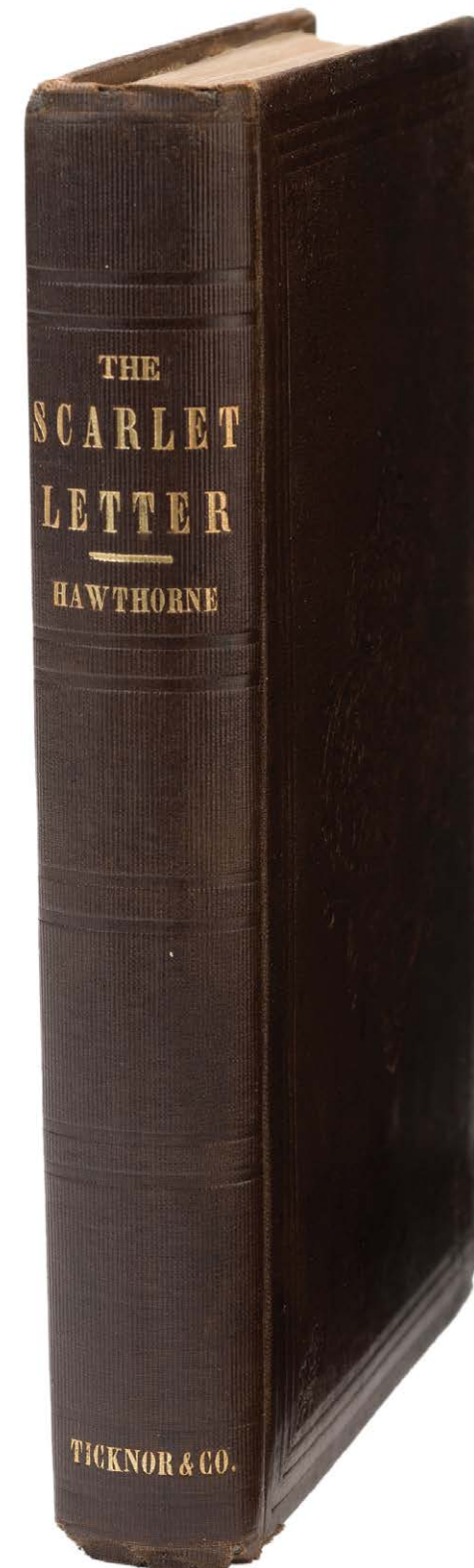
Hawthorne originally intended to publish “The Scarlet Letter” in a volume of short stories. In a letter to his publisher, James Fields, Hawthorne wrote:

“... if the book is made up entirely of ‘The Scarlet Letter’ it will be too sombre ... it will weary very many people and disgust some. Is it safe then to stake the fate of the book entirely on this one chance? A hunter loads his gun with a bullet and several buckshot; and, following his sagacious example, it was my purpose to conjoin the one long story with half a dozen shorter ones, so that, failing to kill the public outright with my biggest and heaviest lump of lead, I might have other chances with the smaller bits, individually and in the aggregate.” Fields convinced Hawthorne to lengthen the story into a novel, and *The Scarlet Letter* became an American classic.

Hawthorne prefaced *The Scarlet Letter* with an autobiographical sketch entitled “The Custom House.” In 1846 he had been named surveyor of the Salem Custom House, but he lost the lucrative position for political reasons in 1849. Soon thereafter he began work on the novel. In “The Custom House, Hawthorne vindicates himself and attacks those who dismissed him, introduces Hester Prynne through the device of the discovery of a mysterious scarlet letter, and distinguishes himself as a romancer, as opposed to a reality-bound novelist. A romancer, he explains, requires “a neutral territory, somewhere between the real world and fairy-land, where the Actual and the Imaginary may meet, and each imbue itself with the nature of the other.”

Hawthorne doubted that the book would appeal to the novel-reading public: “*The Scarlet Letter* is powerfully written; but my writings do not, nor ever will, appeal to the broadest class of sympathies, and therefore will not obtain a very wide popularity.” In fact, the book did very well. The first impression sold out within ten days, and two more were called for in 1850.

This is a superlative untouched copy of a book which is usually seen with wear or repairs to the fragile spine extremities.



*“He has the purest
style, the finest taste,
the most available
scholarship, the most
delicate humor, the
most touching pathos,
the most radiant
imagination, the
most consummate
ingenuity.”*

– Edgar Allan Poe on Hawthorne

Important Pre-Earthquake San Francisco Album

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

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

San Francisco, 1904-5.

41 gelatin silver prints (6 1/4 x 8 3/8 in., with two panoramic views, 3 3/4 x 15 in.), mounted on card with maps and price annotations. Contemporary oblong album (13 3/4 x 16 in.) of brown leather, gilt-lettered, *Buildings of Fair Heirs in San Francisco*. Rebacked, interior with some stains, offsetting, and soiling, the photographs and maps generally in good condition.

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

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

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

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

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



A Classic Colonial History, Printed in America

Recommended by Thomas Jefferson

STITH, WILLIAM.
*The History of the First
Discovery and Settlement
of Virginia ...*

Williamsburg: William Parks,
1747.

Contemporary calf, leather label. Some
wear. A very good copy.

Sabin 91860. Howes S1021.

*“this book has become
a high authority
to later writers”*

– Church

A lovely copy of Stith’s classic history of Virginia from its establishment in 1607 through the dissolution of the Virginia Company of London in 1624, written by the third president of the College of William & Mary.

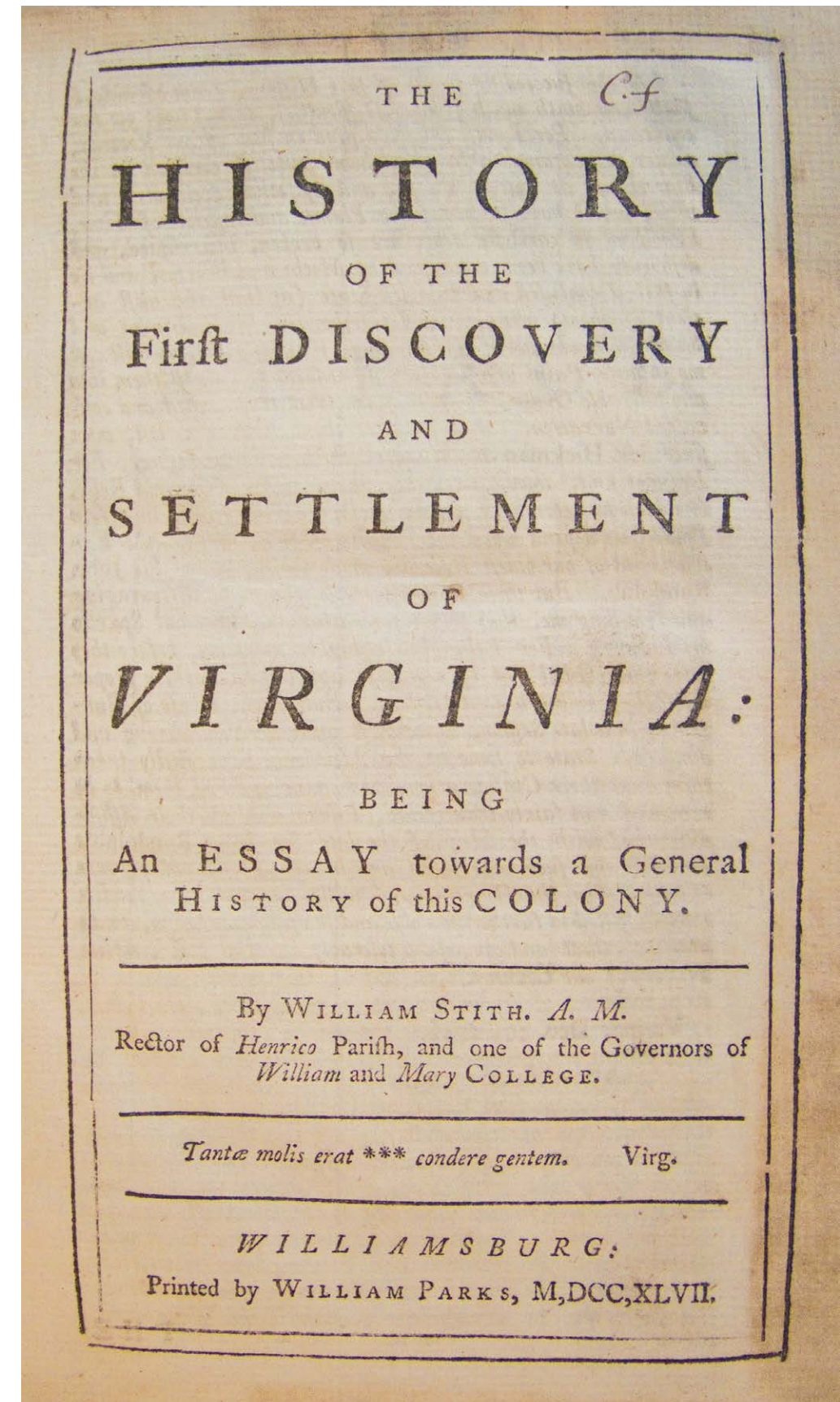
First edition, first issue. The later issues may have been printed as late as 1753.

Stith’s *History of Virginia* was one of the first histories of America to be written and published in the British colonies and the first to be printed in Virginia. Stith was well-connected and had access to major colonial libraries such as that of William Byrd as well as to figures who participated in the events he described. William Parks, who established his press in Williamsburg in 1730, was the second printer in Virginia. Parks was ‘the most important colonial printer after Benjamin Franklin’ (ANB).

“Stith’s *History* covered the period up to 1624. According to the preface, he intended to carry it further, but no more was published. Its value is based chiefly on the manuscript sources at his command. He says that these included copies of documents collected by his uncle, Sir John Randolph, in preparation for writing an historical ‘Preface’ to the Laws of Virginia, and a transcript of the records of the Virginia Company lent by Colonel William Byrd, also copies of records of the Virginia courts. His printed sources were mainly the writings of Captain John Smith, Hariot, and Purchas” (Sabin). “The early charters contained in the Appendix give this work its chief value at the present day ... this book has become a high authority to later writers” (Church).

Thomas Jefferson owned a copy of this edition and recommended it as a requirement for a Virginia gentleman’s library in his famous letter to Robert Skipwith. One of the very few books recommended by Jefferson to have been printed in America before the Revolution, this is one of the earliest obtainable books printed in Williamsburg.

The first issue is very scarce, particularly in an unrestored period binding. Jefferson recommended the book as essential for a Virginia gentleman’s library, but there is no copy at the Thomas Jefferson Foundation (Monticello).



Origins of the Hamilton-Burr Duel

**HAMILTON,
ALEXANDER.**

*Letter from Alexander
Hamilton Concerning
the Public Conduct and
Character of John Adams,
Esq. President of the
United States.*

New-York: Printed for John Lang,
by George F. Hopkins, 1800
[copy-right secured.].

54 pp. Untrimmed and sewn as issued,
stitching lost, last two leaves detached.
First and last leaves soiled. A very good
copy. Half morocco case.

Ford, *Bibliotheca Hamiltoniana* 69.

Presentation copy of Hamilton's attack on Adams, one of a small number of copies printed to undermine his reelection bid, one of the origins of the Burr-Hamilton duel. **Inscribed by Hamilton at the end of his letter: "With consideration and est[ee]m Yr Obedt servt A. Hamilton."** No other signed copies of Hamilton's works appear in the auction records of the past fifty years.

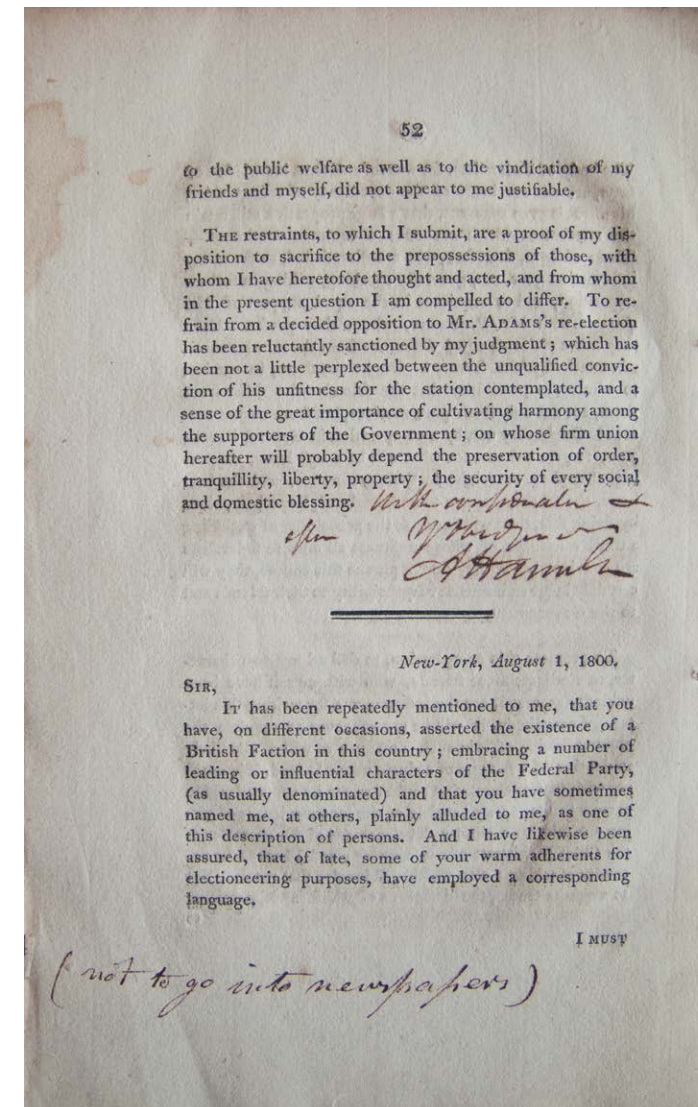
With this work Hamilton sought to remove Adams from the presidency. The leading figures of the Federalist party, Hamilton and Adams clashed during the Adams presidency. As the 1800 presidential election approached, Hamilton promoted C. C. Pinckney of South Carolina as the Federalist candidate. He published this *Letter* to denigrate Adams in the eyes of electors in order to promote Pinckney's candidacy.

First edition. This is one of **"only a few copies printed for Hamilton as a private circular** among a few political friends, with the hope of giving Pinckney a majority over Adams. **Aaron Burr by some means obtained a copy, from which copious extracts were published in the Republican press, with the most damaging results to the Federal party.** All secrecy being lost, Hamilton presented the copyright to John Lang, who printed three editions within the year. This, and Adams's reply, are **probably the plainest talk ever indulged in, in print, between two great statesmen.** It received many answers, from both Republicans and Federalists" (Ford, *Bibliotheca Hamiltoniana* 69). At the foot of page 52 is written in a contemporary hand, **"(not to go in newspapers),"** a warning which accompanied the pamphlet before its contents were leaked and widely disseminated.

In this inflammatory letter Hamilton wrote that Adams "does not possess the talents adapted to the Administration of Government," and that "there are great and intrinsic defects in his character, which unfit him for the office of Chief Magistrate." Hamilton added Adams has "a vanity without bounds, and a jealousy capable of discolored every object."

In this letter Hamilton surveyed Adams's performance as a diplomat and as vice-president and president, concluding that he cannot support his fellow Federalist. Instead, Hamilton supported Federalist C. C. Pinckney of South Carolina. Adams blamed Hamilton's letter for his defeat, later observing that "if the single purpose had been to defeat the President, no more propitious moment could have been chosen."

Rare presentation
copy, one of
"Only a few
copies printed for
Hamilton."



Ultimately the South Carolina state legislature voted for the Democratic-Republicans over the Federalists, leading to the famous tied vote between Thomas Jefferson and Aaron Burr (electors were then permitted to vote for two candidates for president), sending the election to the House of Representatives. "Hamilton regarded Burr as an extremely dangerous man, a 'Caesar in embryo,' and so threw his support behind Jefferson. Jefferson's election, for practical purposes, ended Hamilton's public career" (ANB), and animosity between Hamilton and Burr grew unabated. In 1804 Hamilton fiercely opposed Burr's election in the New York governor's race, ultimately leading to the duel in which Burr killed Hamilton.

RARE. No signed or inscribed copies of Hamilton's works appear in the auction records of the past fifty years.

“To me it is the most beautiful of all printed books.”

– William Butler Yeats on the Kelmscott Chaucer

(KELMSCOTT PRESS.) CHAUCER, GEOFFREY. *The Works of Geoffrey Chaucer now newly imprinted.*

Hammersmith: The Kelmscott Press, 1896.

One of 425 copies printed on paper; 13 were printed on vellum. Folio. Original full white pigskin by the Doves Bindery, lavishly decorated in blind in neo-Gothic style, metal clasps, signed “Doves Bindery 1897.” Lavishly decorated with 26 initials designed by William Morris and with woodcut illustrations and ornaments by Sir Edward Burne-Jones. Printed in black and red in two columns in Chaucer type designed by William Morris. Minimal rubbing. Excellent condition.

An outstanding provenance: bookplates of three distinguished collectors: Max Kirdorf; A. Edward Newton; William E. Self (not offered in his sales).

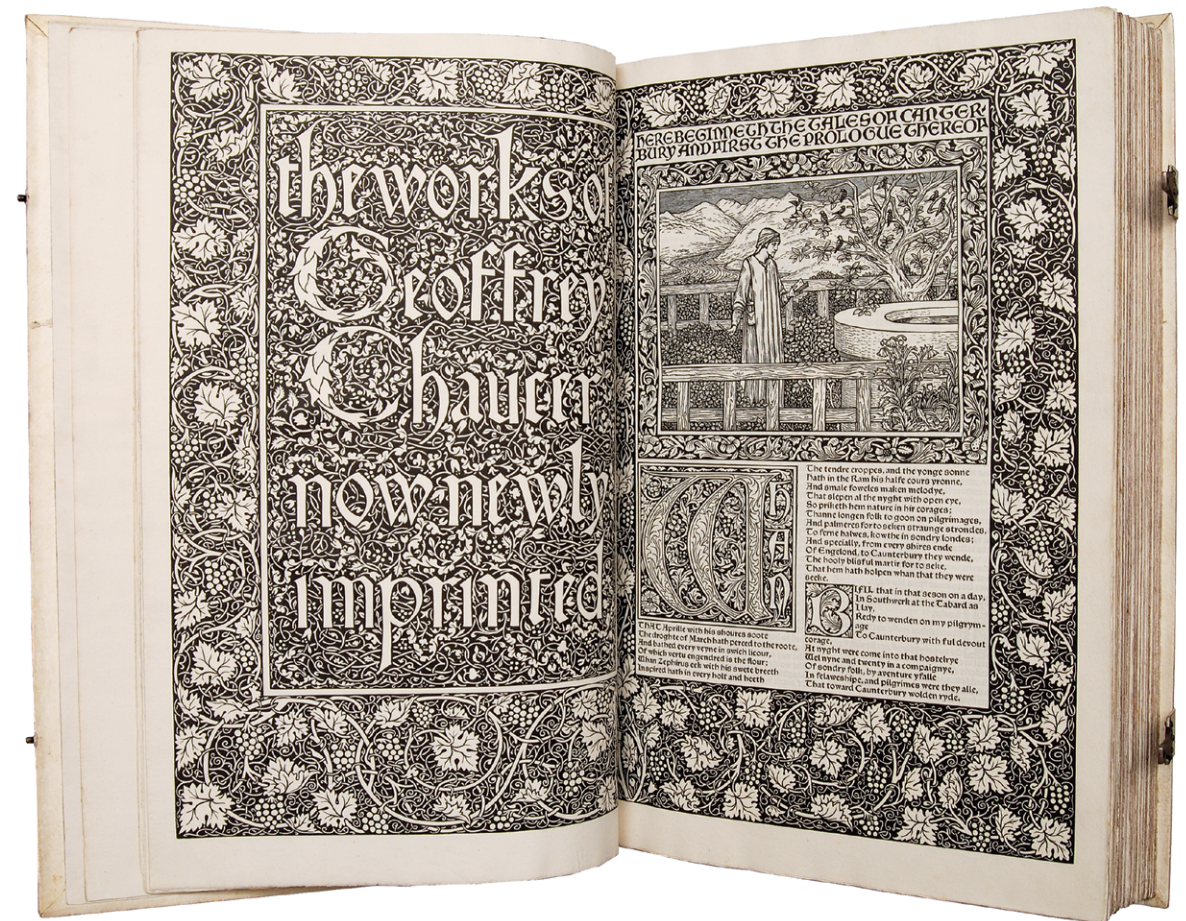
First edition of the famed Kelmscott Chaucer, one of 48 copies bound in pigskin by the Doves Bindery in the year of publication. The binding is decorated with a design by William Morris reinterpreting an Ulrich Schreier binding on a 1478 Koberger Bible. Various bookbinders continued to bind the Kelmscott Chaucer in the following years. **The splendid original Doves binding of 1896 is the most highly prized form.**

One of the greatest books in the history of printing, the Kelmscott Chaucer was four years in the making. The book is the crowning achievement of William Morris, the celebrated 19th-century designer, author, craftsman, socialist, artist and philosopher of art and aesthetics. Morris founded the Kelmscott Press in 1890 to apply his ideas about beauty, design, and craft to printing. He and his collaborator Burne-Jones soon set about producing a masterpiece with the Kelmscott Chaucer. Morris was intimately involved in every aspect of the book’s design and production, from the type design, page layout, and illustration to the ink, paper, and watermark. Burne-Jones called the book “a pocket cathedral – it is so full of design” and “the finest book ever printed; if W. M. had done nothing else it would be enough.” **“Perfect ... both in design and in the quality of the printing ... the last and the most magnificent, the Kelmscott Chaucer”** (Printing and the Mind of Man).

The Kelmscott Chaucer “represents the culmination of Morris’s lifelong search for the Ideal Book” (Peterson, *The Kelmscott Press*). “I began printing books with the hope of producing some which would have definite claim to beauty,” he wrote, “while at the same time they should be easy to read and should not dazzle the eye by eccentricity of form in the letters.” This masterpiece of book design and production was in large part responsible for the modern private press movement, which in turn has had an incalculable impact on book design in modern publishing. C. H. St. John Hornby, founder of the Ashendene Press, observed that the Kelmscott Chaucer is “inimitable” and “in many ways **the greatest example of a printed book of all time.**”

The William Caxton first edition of Chaucer is unobtainable. The magnificent Kelmscott Chaucer, William Morris’s crowning achievement and one of the glories of the history of printing, is worthy of any collection of the world’s greatest books.

“In many ways the greatest example of a printed book of all time.” – C. H. St. John Hornby



Wilde Names His Influences
Dante, Milton, and Keats

WILDE, OSCAR.
*Autograph working
manuscript of his sonnet
“Amor Intellectualis”.*

[ca. 1881].

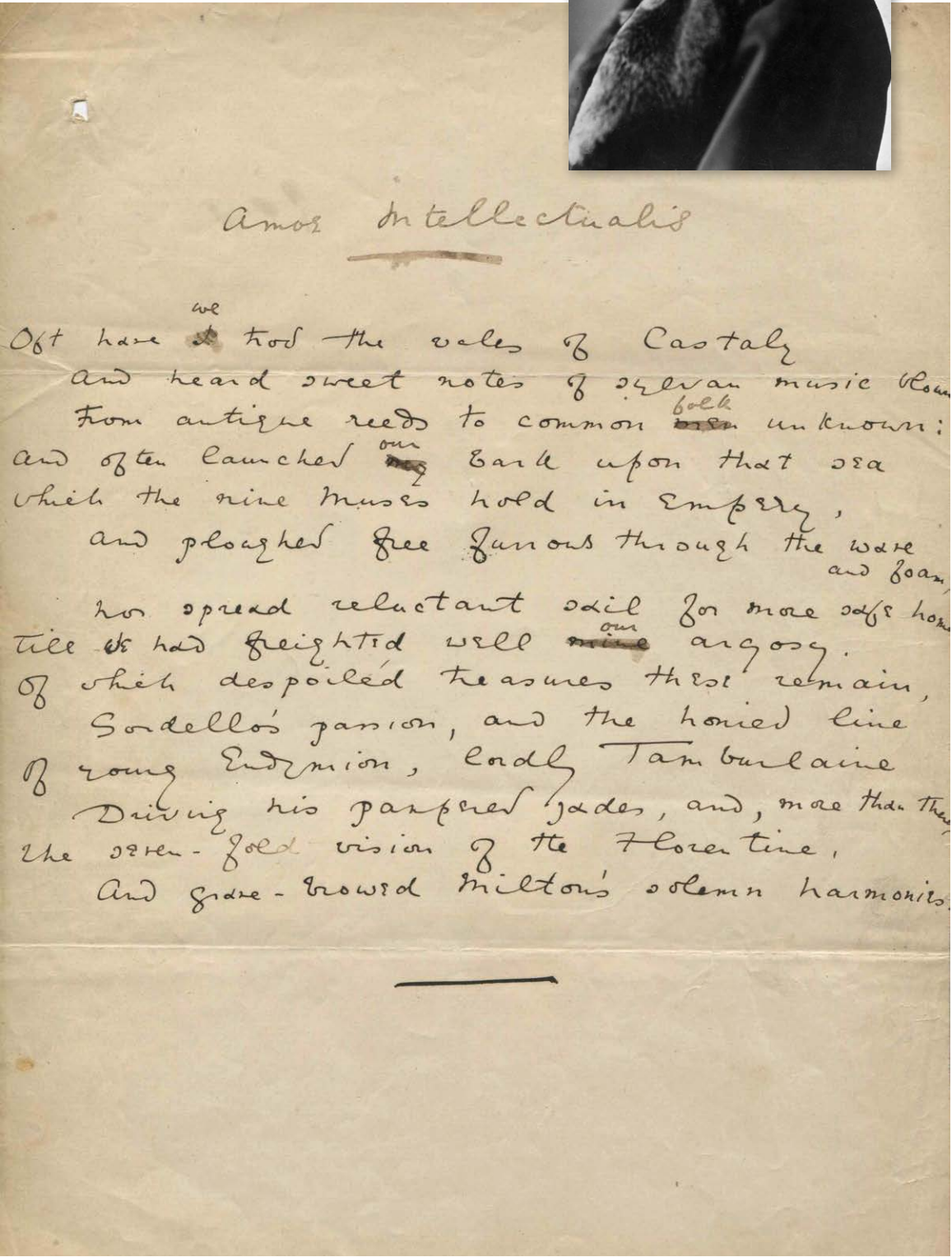
One page. 14 lines. Light browning and soiling, original folds, tiny tears to blank corner. Very good condition.

Wilde names Keats, Dante, Milton, Browning, and Marlowe as his poetical influences in this early sonnet. This fine early Oscar Wilde manuscript shows the poet making crucial final revisions to his poem “Amor Intellectualis.” The sonnet was published in Wilde’s first book *Poems* (1881), which remained the most autobiographical of his books until his final works. In the final lines Wilde refers to his greatest poetical influences: Browning (Sordello), Keats (Endymion), Marlowe (Tamburlaine), Dante (the Florentine), and Milton, whose poetic treasures he has secured at Parnassus, home of the Muses. Wilde writes:

Oft have we trod the vales of Castaly
And heard sweet notes of sylvan music blown
From antique reeds to common folk unknown:
And often launched our bark upon that sea
Which the nine Muses hold in empery,
And ploughed free furrows through the wave and foam,
Nor spread reluctant sail for more safe home
Till we had freighted well our argosy
Of which despoiled treasures these remain,
Sordello’s passion, and the honied line
Of young Endymion, lordly Tamburlaine
Driving his pampered jades, and more than these,
The seven-fold vision of the Florentine,
And grave-browed Milton’s solemn harmonies.

The manuscript contains a number of important corrections by Wilde, most notably the first line, “Oft have we trod the vales of Castaly,” in which “I” is crossed through and replaced with “we.” At this and several other points, Wilde shifts from first person singular to plural, distancing himself slightly from the sonnet’s celebration of these poets. The main body of the sonnet is written by Wilde in dark brown ink. The corrections and the title “Amor Intellectualis” are written in Wilde’s hand in a slightly lighter brown ink.

This is an exceptional working manuscript from Wilde’s early career.



De Profundis, One of 50 Copies

WILDE, OSCAR. *De Profundis*.

London: Methuen, (1905).

Original limp vellum gilt, yapp edges. Small stain to head of spine, light soiling and bowing. Neat gift inscription on first blank, a few pencil underlinings. An attractive and unrestored copy of the rarest form of *De Profundis*.

Mason 390.

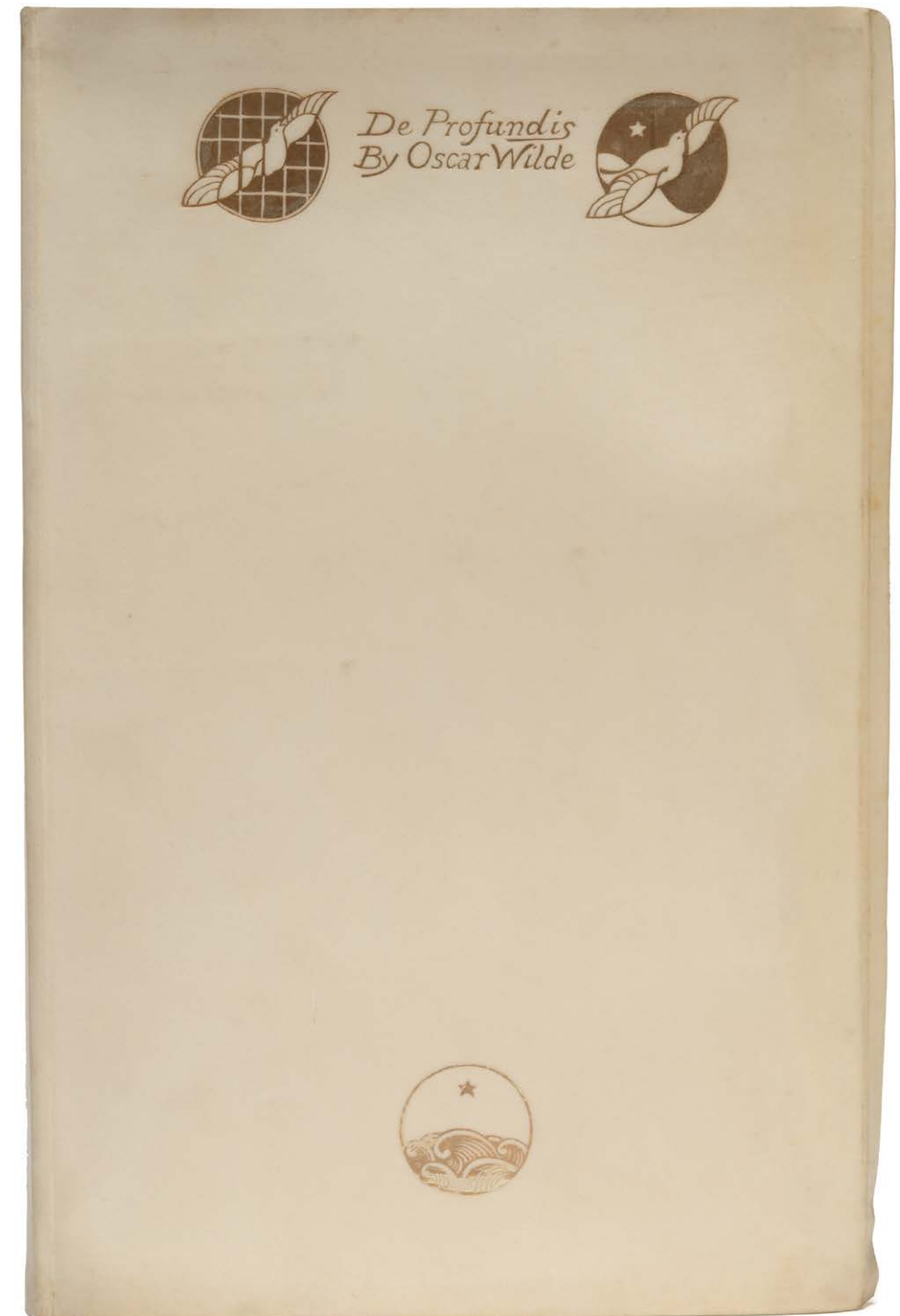
First edition of *De Profundis*, Wilde's celebrated apologia written from prison. One of only fifty large paper copies on Japanese Vellum.

Wilde's relationship with Lord Alfred Douglas was opposed by Douglas's vindictive father, the Marquess of Queensberry. Queensberry publicly accused Wilde of sodomy, leading Wilde to bring and lose a libel trial. The failed suit bankrupted Wilde. Moreover, Wilde, having been shown to be "a posing sodomite," was imprisoned at hard labor for "gross indecency" with other men. Wilde's health and mental state suffered in prison, but late in the term, a progressive warden at Reading Prison brought him books and permitted him to write. Restricted to writing only letters, one page at a time, Wilde chose to write to Douglas. Never sent, this long letter was ultimately published as *De Profundis* ("from the depths"). The work offers "an autobiographical account of his last five years. **It would follow, like a parable, his progress from pleasure to pain and then, in the last months, to a change of heart and mastery of pain. Remorse, purgation, and hope would all play their parts, the old life and the *Vita Nuova***" (Ellmann, *Oscar Wilde*). Wilde wrote in part,

"Desire at the end was a malady, a madness or both. I grew careless of the lives of others. I took pleasure where it pleased me and passed on. I forgot that every little action of the common day makes or unmakes character ... I made art a philosophy, and philosophy an art. ... I altered the minds of men and the colours of things. ... I treated art as the supreme reality, and life as a mere mode of fiction. ... I awoke the imagination of my century so that it created myth and legend around me ... I let myself be lured into long spells of senseless and sensual ease. I amused myself with being a flaneur, a dandy, a man of fashion. I surrounded myself with smaller natures and meaner minds. I became the spendthrift of my own genius, and to waste an eternal youth gave me a curious joy. Tired of being on the heights, I deliberately went to the depths in search of new sensations ... I ceased to be Lord over myself. I was no longer captain of my soul. I allowed you [Douglas] to dominate me, and your father to frighten me. I ended in horrible disgrace. There is only one thing for me now, absolute Humility."

Max Beerbohm wrote of Wilde and *De Profundis*, "We see him here as the spectator of his own tragedy. His tragedy was great. It is one of the tragedies that will always live on in romantic history."

"It is one of the tragedies that will always live on in romantic history." – Max Beerbohm on Wilde and *De Profundis*



The Original Astronauts

(ASTRONAUT GROUPS 1 & 2).

Photograph of Astronaut Groups 1 and 2.

NASA, c. 1962-1963.

20 x 16 in. Color photograph with wide margins, mounted. The photograph has evenly faded to a sepia tone, the signatures remain bold.

Signed by the original 16 astronauts. This photograph of the original sixteen heroes of American space flight was signed for a NASA employee who, over the course of several months, asked each astronaut to sign using the same pen.

This is a rare photograph signed by all of the original sixteen astronauts. These men include the first American in space (Alan Shepherd), the first American in earth orbit (John Glenn), the first American to walk in space (Edward White), the first man to walk on the moon's surface (Neil Armstrong), and the oldest man to fly in space (John Glenn). Seven of these men flew to the moon, and four walked on its surface.

The members of Group 1, the original Mercury Seven, are seated at a table: Gordon Cooper (1927-2004), Gus Grissom (1926-1967), Scott Carpenter (1925-2013), Wally Schirra. (1923-2007), John Glenn (1921-), Alan Shepard (1923-1998), and Deke Slayton (1924-1993). Standing behind them is Group 2, the New Nine: Edward H. White II (1930-1967), James A. McDivitt (1929-), John Young (1930), Elliot See (1927-1966), Charles Conrad Jr (1930-1999), Frank Borman (1928-), Neil Armstrong (1930-2012), Thomas P. Stafford (1930-), and James Lovell (1928-).

This photograph presents both the pioneers of America's manned spaceflight program and the second generation who flew to and landed on the moon, the greatest technological feat in history. These accomplishments came at great personal cost. Three of the sixteen were dead within four years of this group portrait. Elliot See was killed in 1966 while flying a jet during a training mission. Grissom and White died in the 1967 launchpad fire at Cape Canaveral. Thus only because of the diligent gathering of these signatures does this rare memento exist. It became impossible to duplicate just three years later.

Photographs signed by the first two groups of American astronauts are rarely encountered in the trade or at auction.

"I believe that this nation should commit itself to achieving the goal, before this decade is out, of landing a man on the moon and returning him safely to the earth. No single space project in this period will be more impressive to mankind, or more important for the long-range exploration of space." – John F. Kennedy



Armstrong and Aldrin on the Moon

Signed by the Apollo 11 Crew

(ARMSTRONG & ALDRIN ON THE MOON.) *Photograph of Neil Armstrong and Buzz Aldrin standing on the moon with the U.S. flag.*

1969

8 x 10 in. Color photograph.

This iconic image of the first men on the moon standing with the U.S. flag is signed by the first two men to walk on the moon, Neil Armstrong (Apollo 11 commander) and Buzz Aldrin (lunar module pilot) and by Michael Collins, (lunar module pilot). Armstrong has signed the photograph and added "Apollo 11," while Collins's signature adds "Apollo 11 CMP." Aldrin written a long inscription: "We came in peace for all mankind. Tranquility Base July 20, 1969, Buzz Aldrin, Apollo XI LMP."

This is a rare signed example of the famous NASA photograph S69-40308, taken from the lunar module on July 20, 1969. Armstrong and Aldrin, the first men on the moon, unfurl the United States flag, their footsteps visible in the dust, with their shadows falling off in the distance. Armstrong and Aldrin could not fully extend the horizontal telescoping rod, thus producing the ripple effect later seized on by conspiracy theorists as evidence of wind. The two were able to drive the flag only six to nine inches into the ground; it is not known whether it remained standing after the blast of the ascent module.

Signed by the Apollo 11 Crew and President Richard Nixon

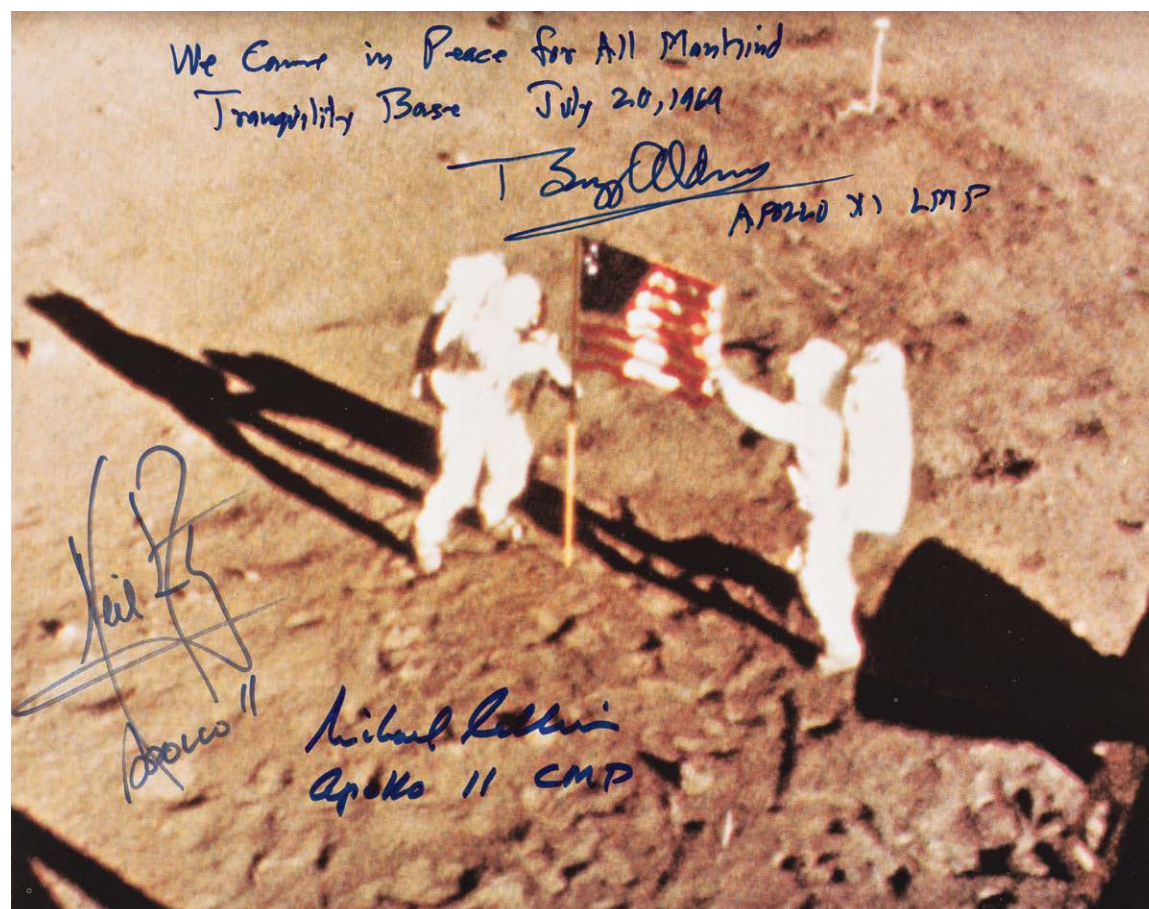
(RICHARD NIXON'S TELEPHONE CALL.) *Photograph of a television screen, split, one side with Nixon on the phone and the other with Armstrong and Aldrin on moon.*

1969

Approx 7 x 8 1/2 in. Gelatin silver print.

The most famous long distance call in history. Signed by Nixon, Collins, Aldrin (adding "We came in peace for all mankind Apollo 11") and Armstrong ("To Claude Harkins with best wishes Neil Armstrong"). Soon after stepping onto the moon, Armstrong and Aldrin spoke with President Nixon by telephone in what Nixon called "the most historic phone call ever made from the White House." In his diary Nixon wrote, "The President held an interplanetary conversation with Apollo 11 Astronauts, Neil Armstrong and Edwin Aldrin on the Moon." The split television screen image was broadcast by the television networks.

Nixon's chief of staff H. R. Haldeman noted that the president was elated by the moon landing, "clapped and shouted 'Hooray'" when Armstrong stepped on the moon's surface, and wrote his own remarks for the event. The following day Nixon reinstated his ban on the *New York Times*, "mainly due to Moon TV editorial which was uncalled for. The editorial berated the president for sharing the stage with the astronauts and wasting their precious time with his direct link conversation" (*Haldeman Diaries*).



Inscribed by Neil Armstrong to UFO Expert J. Allen Hynek

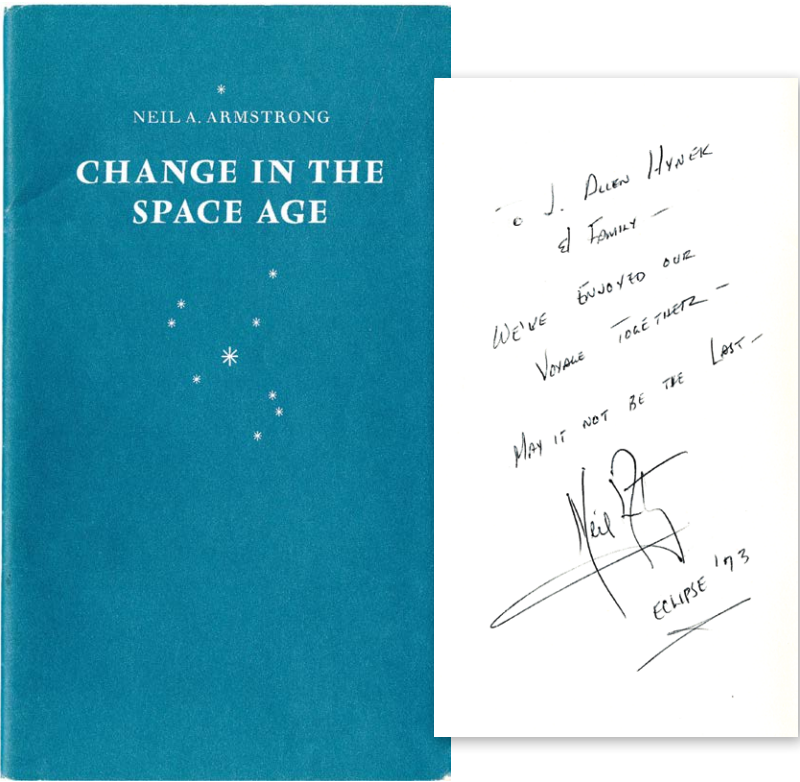
ARMSTRONG, NEIL.
Change in the Space Age.

Edinburgh: University Press,
1972.

24 pp. Photographs. Original plain
wrappers and blue printed dust jacket.
Fine.

Neil Armstrong presents his *Change in the Space Age* to the leading expert on UFOs. Presentation copy inscribed by Neil Armstrong: "To J. Allen Hynek & Family. We've enjoyed our voyage together. May it not be the last. Neil Armstrong Eclipse '73." First edition. Armstrong, Hynek, Isaac Asimov, and Scott Carpenter were among the speakers and guests on the *Canberra*, which cruised off West Africa in 1973 to view the solar eclipse. The recipient, J. Allen Hynek (1910-1986) was the most famous American authority on UFOs. He was the top scientific adviser on UFOs for the United States Air Force in the 1940s and 1950s, and he was a professor of astronomy at Northwestern University until becoming an independent researcher. Hynek began his career as a skeptic and a debunker but eventually came to believe that UFOs were extraterrestrial visitors. He was long a fixture in popular media.

This talk is Armstrong's Mountbatten Lecture delivered at the University of Edinburgh on 10 March 1972. Armstrong begins by surveying the history of exploration from Marco Polo and Columbus to the great 19th century explorers and the Space Age. In the second half of the lecture he discusses space-based communication, the development of communications satellites, and their military and peaceful applications.



Armstrong Names his Crew and Discusses
the Astronaut Selection Process

ARMSTRONG, NEIL.
*Typed letter signed
to Todd Hardesty.*

Houston, NASA, June 2, 1969.

One page.

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

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

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



The Interpretation of Dreams

FREUD, SIGMUND. *Die Traumdeutung.*

Leipzig & Vienna: Franz Deuticke,
1900.

Contemporary half blue cloth, marbled
boards. An excellent copy.

Printing and the Mind of Man 389.
Norman F33.

*“The last revolution
in science to be made
public in a printed
book rather than a
paper in a scientific
journal or series
monograph.”*

– Grolier Club, 100 Books in Medicine
on *Die Traumdeutung*

First edition of *Die Traumdeutung* (The Interpretation of Dreams), Freud’s greatest work, one of only 600 copies.

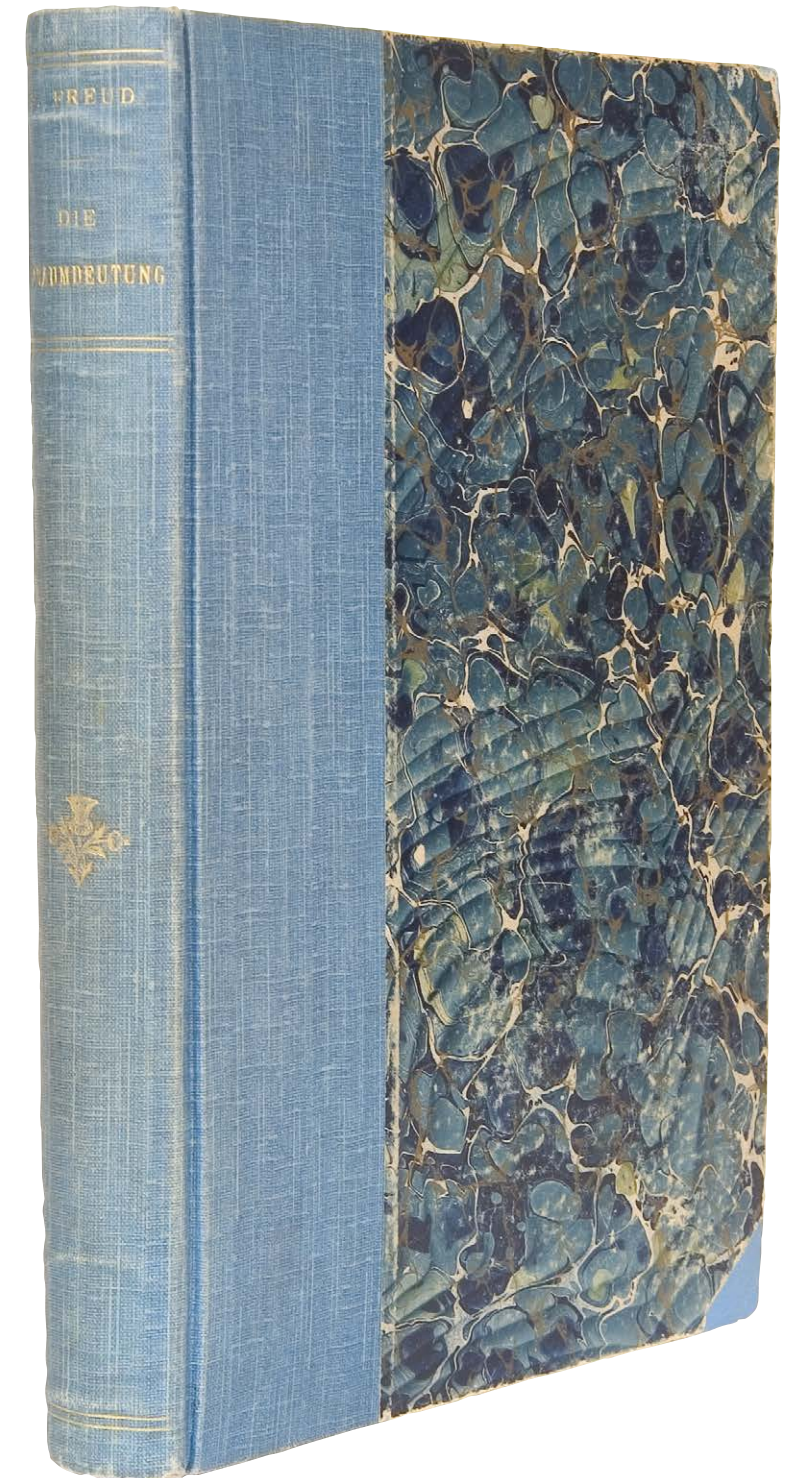
Freud said of *Die Traumdeutung*, “Insight such as this falls to one’s lot but once in a lifetime.” Freud spent the summer of 1895 at manor Belle Vue near Grinzing in Austria, where he began work on *Die Traumdeutung*. In a 1900 letter to Wilhelm Fliess, he wrote in commemoration of the place: “Do you suppose that some day a marble tablet will be placed on the house, inscribed with these words: ‘In this house on July 24th, 1895, the secret of dreams was revealed to Dr. Sigm. Freud’? At the moment I see little prospect of it.”

“This is unquestionably Freud’s greatest single work. It contains all the basic components of psychoanalytic theory and practice: the erotic nature of dreams, the ‘Oedipus complex’, the libido, and the rest; all related to the background of the ‘unconscious’, later to be called the ‘sub-conscious’” (Printing and the Mind of Man). “*Die Traumdeutung* contains Freud’s general theory of the psyche ... opening up the door to the irrational that had been closed to Western psychology since the time of Locke” (Norman).

“In the following pages, I shall demonstrate that there exists a psychological technique by which dreams may be interpreted and that upon the application of this method every dream will show itself to be a senseful psychological structure which may be introduced into an assignable place in the psychic activity of the waking state. I shall furthermore endeavor to explain the processes which give rise to the strangeness and obscurity of the dream, and to discover through them the psychic forces, which operate whether in combination or opposition, to produce the dream. This accomplished by investigation will terminate as it will reach the point where the problem of the dream meets broader problems, the solution of which must be attempted through other material” (introduction to *Die Traumdeutung*).

Freud’s ideas have had an incalculable influence on modern thought, and his terminology has entered our everyday language. “By working to uncover the various motivations and desires behind conscious mental functioning, Freud changed the way people perceived not only themselves, but also the world around them” (NYPL Books of the Century 88).

“The interpretation of dreams is the royal road to a knowledge of the unconscious activities of the mind.” – Sigmund Freud, *Die Traumdeutung*



The Most Important Event in 20th-Century Science

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

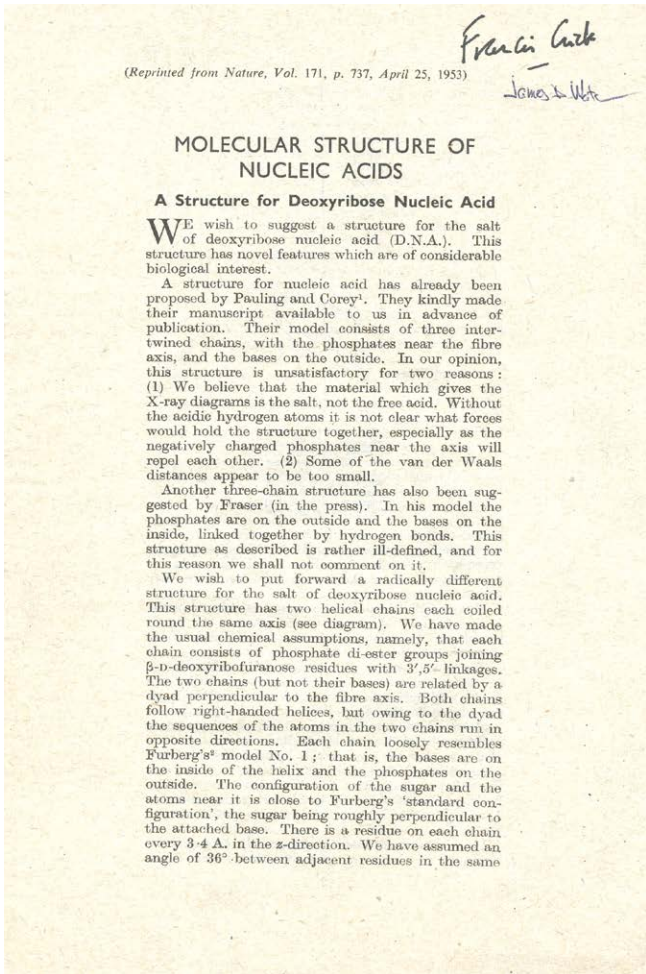
Offprint from: *Nature* Vol. 171
(April 25, 1953).

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

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

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

Watson and Crick concluded their epoch-making paper with 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.”



The Classic Watson and Crick Photograph

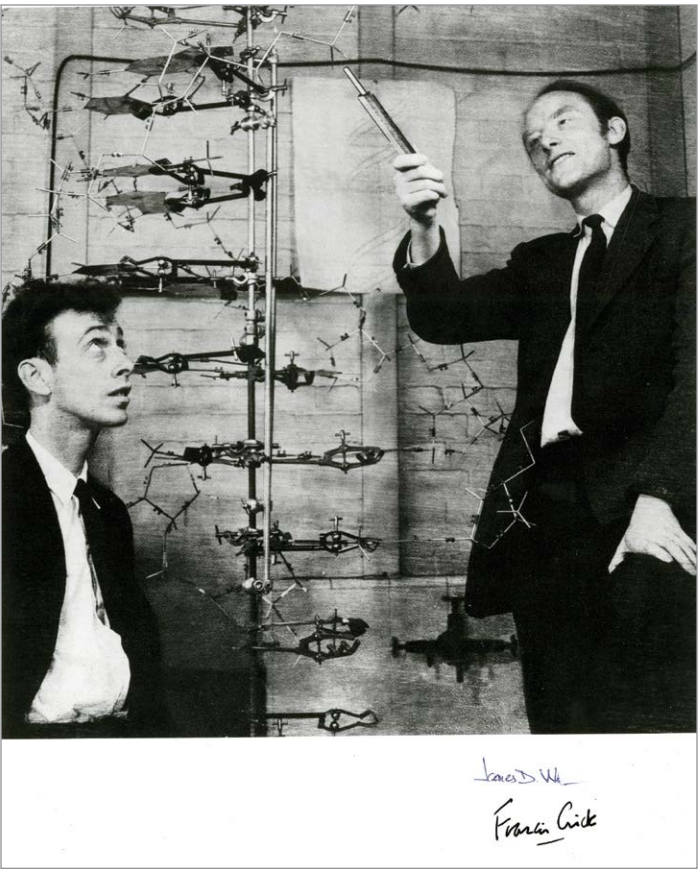
WATSON, JAMES D.
& FRANCIS CRICK.
*Signed photograph of
Watson and Crick with
their three-dimensional
model of the double-helix
DNA molecule.*

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

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

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

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



Signed Photograph of Abraham Lincoln

(LINCOLN,
ABRAHAM.)
GARDNER,
ALEXANDER.

*Photograph Signed by
Abraham Lincoln, a
Seated Portrait of Lincoln.*

Washington, August 9, 1863.

Albumen print (2 ¼ x 4 ¼ in.), carte-de-visite mount, rounded corners, with Gardner's imprint on verso. Darkened within old mat marks, old ownership mark obscured on verso.

Ostendorf O-72.

A classic Lincoln portrait, signed by Abraham Lincoln and taken by Alexander Gardner. Gardner made more portraits of Lincoln than any other photographer. When Gardner left Mathew Brady, **Lincoln agreed to be the first to sit for a Gardner portrait in the new studio, and this famous photograph is from that session.**

A giant of American photography, Alexander Gardner headed Mathew Brady's Washington studio until he established his own gallery in 1863. His studio soon rivaled Brady's for the quality and extent of its war and portrait photography. Gardner first photographed Lincoln as president-elect while working for Brady, and he went on to take Lincoln's portrait more than any other photographer.

This is one of six Lincoln portraits made by Gardner on August 9, 1863, one month after the Battle of Gettysburg. "Lincoln had promised to be Gardner's first sitter and chose Sunday for his visit to avoid 'curiosity-seekers and other seekers' while on the way to the gallery" (Ostendorf, *Lincoln's Photographs*, p. 130).

Lincoln's secretary John Hay wrote in his diary of this sitting: "I went down with the President to have his picture taken at Gardner's. He was in very good spirits. He thinks that the rebel power is at last beginning to disintegrate, that they will break to pieces if only we stand firm now."

Abraham Lincoln was the most-photographed figure of the nineteenth century, and the wide dissemination of his portraits did much to increase his popularity and ensure that his face would become an iconic image in American history. "His is a fascinating face, one that attracts people, whether he appears homely to some, or handsome to others, a face singularly unique; and a face interesting from every angle. His features were coarse and angular – toughened by frontier life and the set-backs and tragedies he experienced. ... His likenesses appear to suggest his wisdom, humor, and sadness. ... His photographs show a wonderful face – a good and manly face to study. It shows so much power and sheer magnetism – one can almost, but not quite, know the man behind it" (Ostendorf, *Lincoln's Photographs*).

"Lincoln had promised to be Gardner's first sitter and chose Sunday for his visit to avoid 'curiosity-seekers and other seekers' while on the way to the gallery" – Ostendorf



Emerson's Essays

EMERSON, RALPH WALDO. *Essays* [with:] *Essays Second Series*.

Boston: James Munroe, 1841, 1844.

Two volumes. Original black (first series) and blue-green (second series) cloth. Spine of second series a little sunned, minimal wear. A fine, tight, and clean set, rare in this condition.

Provenance: Contemporary inscription in each volume: "E. Tweedy with the true friendship of E L Hunt." Edmund Tweedy of Newport, Rhode Island was well-acquainted with many of the leading literary figures of the day, including Henry James and figures associated with Brook Farm. Emerson described meeting Tweedy in his correspondence (Letters, Vol. I).

Grolier 100 American Books 47.

First editions of Emerson's *Essays*. This timeless classic is one of the most illustrious works in American literature and philosophy. It is impossible to overstate the impact of Emerson and these essays on American intellectual history. Oliver Wendell Holmes noted in his biography of Emerson, "His writings, whether in prose or verse, are worthy of admiration but his manhood was the underlying quality which gave them their true value ... his rare genius acted on so many minds as a trumpet call to awaken them to the meaning and the privileges of this earthly existence with all its infinite promise."

The *Essays* established Emerson's reputation at home and abroad. These volumes contain twenty-one of Emerson's most profound essays including "History," "Self-Reliance," "Love," "Friendship," "Heroism," "Intellect," "Art," "The Poet," and "Experience." This is a treasure-trove of wisdom, with scores of well-known aphorisms such as:

"All history becomes subjective; in other words, there is properly no history; only biography."

– History

"A foolish consistency is the hobgoblin of little minds, adored by little statesmen and philosophers and divines. With consistency a great soul has simply nothing to do."

– Self-Reliance

"To be great is to be misunderstood."

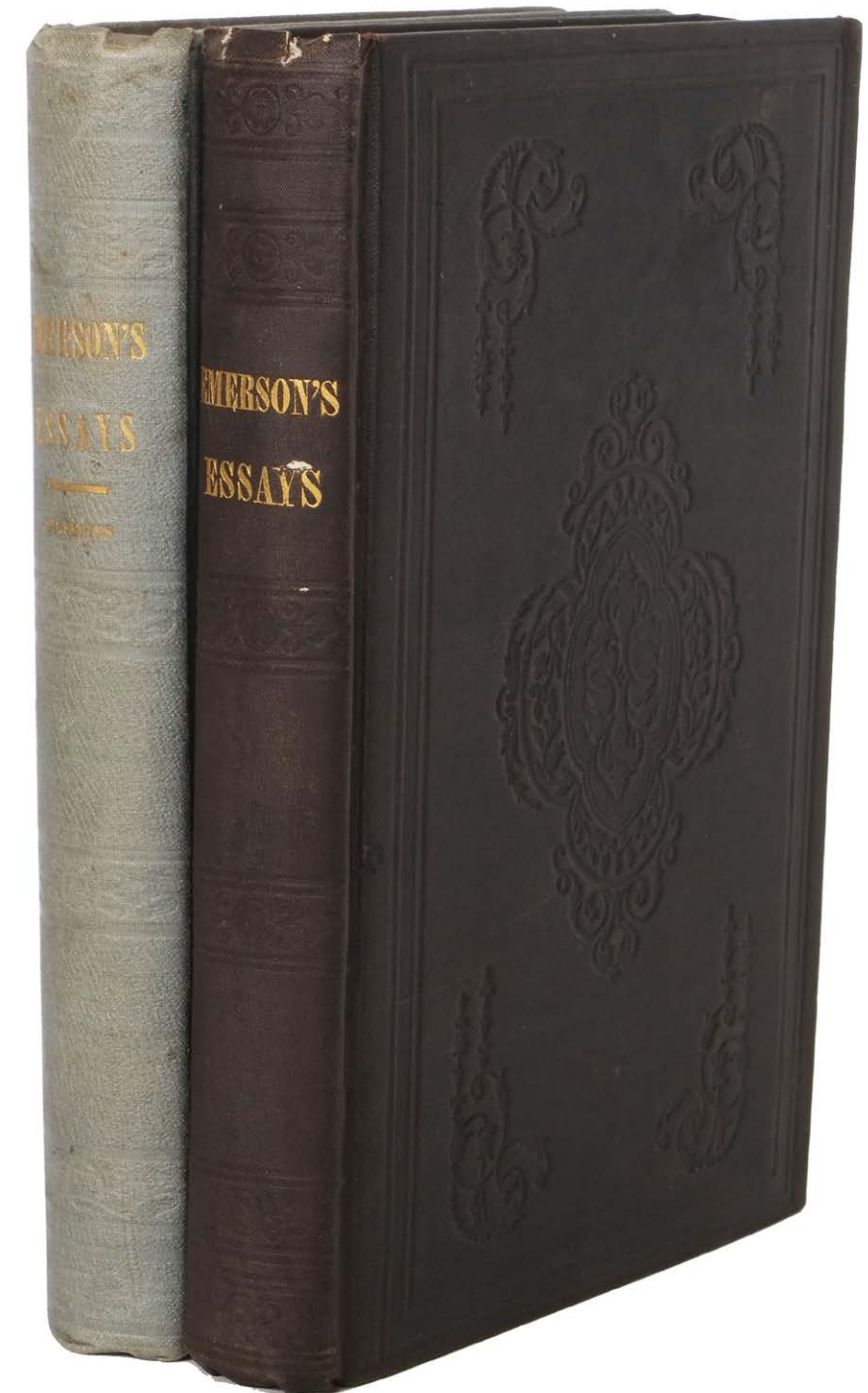
– Self-Reliance

"A friend may well be reckoned the masterpiece of Nature."

– Friendship

"Timeless, and without a trace of 'dating,' these essays are as readable, and to a considerable extent as much read, today as a hundred years ago. Their ethical inspiration and stimulation, their occasional startling phrase, their individualistic idealism, which stirred nascent Yankee New England to its depths, speaks with the same simple power and force in the midst of modern complexities" (Grolier 100 American Books 47).

"A foolish consistency is the hobgoblin of little minds, adored by little statesmen and philosophers and divines. With consistency a great soul has simply nothing to do." – Emerson, "Self-Reliance"



Early Photographs of New Zealand

(NEW ZEALAND.)

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

New Zealand, 1866-1870.

4to. Original red morocco gilt extra. 72 leaves. 15 albumen photographs, 3 of them CDVs, most of the others approx. 5 x 6 inches. 6 delicate watercolor landscapes and views of houses. Very good condition.

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

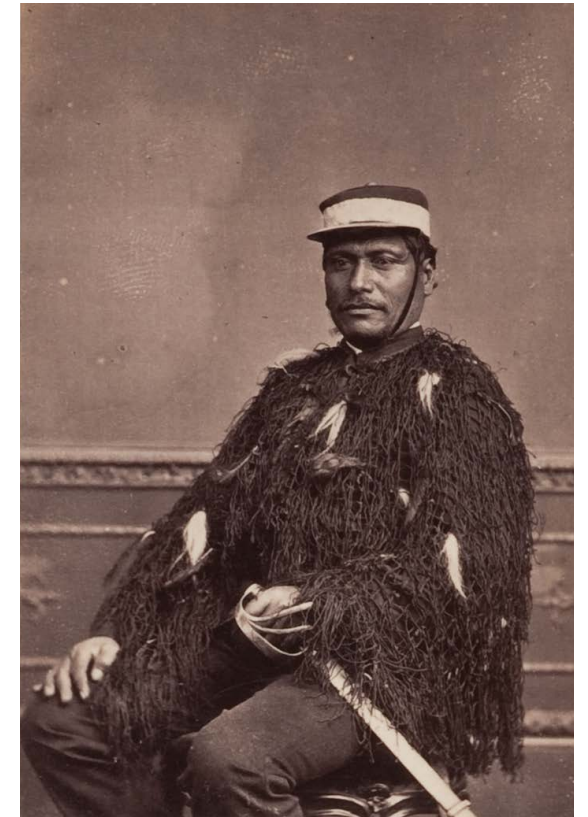
This delightful photograph and autograph album chronicles the world of young Miss Flaxman in New Zealand in the 1860s. Albums and scrapbooks assembled by women in the Victorian era have come under increasing scholarly scrutiny for the insights they provide into women's public and private lives and thoughts.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

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

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

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

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



“The Climax of European Cartography on China”

(CHINA.)
RICHTHOFEN,
FERDINAND VON.
*China. Ergebnisse
eigener Reisen.*

Berlin: Reimer, 1877, 1882, 1912,
1883, 1911.

[and] *Atlas Von China.*

Berlin: Reimer, 1885.

[and] *Atlas Von China.*

Berlin: Reimer, 1912.

Oblong folio. Plates. Maps, most folding,
mainly printed in color. Original pictorial
rust cloth. Minor wear and restoration to
atlases. Stamp of the Deutsch-Asiatische
Bank. A fine, bright, and tight set of this
massive work.

A complete set of first editions of Richthofen's *China*, the
greatest work of Chinese cartography up to its time.

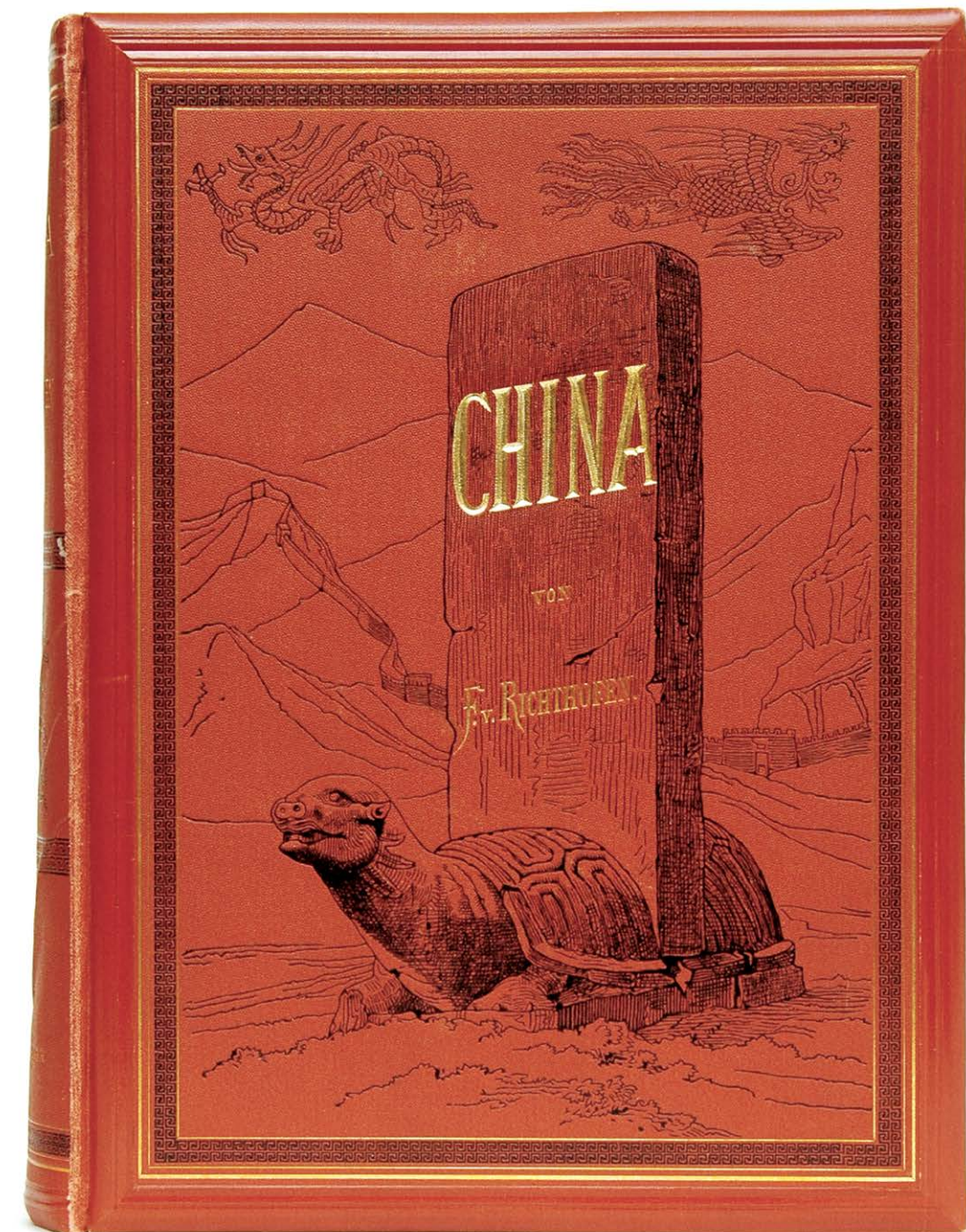
These monumental volumes are the fruit of Richthofen's
seven celebrated journeys throughout China in 1868-72. The first
volume is the introduction, the second volume covers Northern
China, the third, Southern China. The fourth and fifth volumes
are devoted to paleontology and conclusions. The works encompass
Richthofen's geographical, geological, economic, and ethnological
findings.

Richthofen coined the term “Silk Road” (Seidenstrasse), referring
to the route by which silk came from China to ancient Rome, in the
first volume of this work in the chapter on “Trade Routes in Tarim
Basin in the 1st-2nd Centuries.”

In “a remarkable series of seven journeys he penetrated into almost
every part of the Chinese Empire. He returned home in 1872, and
a work comprising three large volumes and an atlas, which, however,
did not cover the entire field or complete the author's plan, appeared
at Berlin in 1877-85 under the title of *China; Ergebnisse eigener Reisen
und darauf gegründeter Studien*. In this standard work the author deals
not only with geology but with every subject necessary to a general
geographical treatise. Notably he paid close attention to the
economic resources of the country he traversed” (*Britannica*, 1911).
The concluding volumes were published in 1911-12, just after the
Britannica article. Those volumes, present in this fine complete set,
fulfilled Richthofen's grand vision of a definitive description of
China's geology and geography.

**RARE, especially when complete with both atlases. No other
complete sets appear in the ABPC auction records of the past fifty
years.** Because the publication project spanned thirty-five years,
complete sets are very rare. This is a splendid set in exceptional
condition.

Origin of “The Silk Road”



Superb Collection of Early Philadelphia Photographs

(PHILADELPHIA.)
*Important Collection of
Views of Philadelphia
collected by Joseph Y.
Jeanes.*

[Philadelphia: 1850s-1900.]

71 photographs including salt prints, albumen prints, cyanotypes and silver prints, mounted in an album, manuscript captions. 19th-century marbled boards, rebaked in calf, loose in binding. Photographs generally in very good condition.

Provenance: 1. Joseph Y. Jeanes (1835-1928), a major Philadelphia collector of art and books. 2. J. Welles Henderson, founder of the Independence Seaport Museum in Philadelphia in 1961.

1. Chew House Germantown Philad, taken April 1859. Untrimmed salt print. 150 x 195 mm. Attributed to Frederick Debourg Richards, dated in the negative April 1859.

2. N.E. Cor 2nd & Race Sts Philada taken 1860. Untrimmed salt print. 165 x 205 mm. Attributed to Frederick Debourg Richards, dated in the negative March 3d 1860 and March 1859.

3. Judd's Hotel. Salt print of a painting. 202 x 165 mm. c. 1859.

4. N.E. & N.W. Cor 10th and Chestnut Sts taken 1860. Untrimmed albumen print. 210 x 160 mm. Possibly by Henry B. Odiorne, c. 1860 [image includes a large political banner for the Constitutional Union Party ticket of John Bell and Edward Everett in the 1860 election].

5. Chalkley Hall near Frankford Junction Depot, Built by Abel James about 1750 Albumen print. 150 x 200 mm. Possibly by Robert Newell, c. 1870.

6. Penn Treaty Monument, Kensington. Silver print, 198 x 150 mm. c. 1900.
7. 2nd & Pine Sts. East Side looking South. 1860. Untrimmed salt print. 215 x 165 mm. Possibly by Frederick DeBourg Richards, c. 1860.

8. Whitby Hall Grays Lane taken 1870. Albumen print. 216 x 175 mm. Attributed to Robert Newell, c. 1870.

9. Franklin's Grave S.E. Cor 5th & Arch St 1859. Untrimmed albumen print. 140 x 200 mm. Attributed to Frederick DeBourg Richards, c. 1860.

10. St. Peters P.E. Church S.W. Cor 3rd & Pine St taken Sept 1868. Untrimmed albumen print. 208x162 mm. Possibly by Robert Newell, c. 1870.

11. 3rd St West Side of Arch St taken 1868. Untrimmed albumen print. 210 x 145 mm. Attributed to John Moran, c. 1870.

12. 12th Street Market Taken April 6, 1864. Untrimmed albumen print. 155 x 125 mm. c. 1865.

13. Belle Air Phila Seckel Residence with original Secliel Pear Tree taken 1885. Untrimmed cyanotype. 102 x 125 mm. c. 1890.

14. Star Tavern opposite Woodlands Cemetery Darby Road taken 1882. Untrimmed cyanotype. 103 x 123 mm. c. 1890.

This is an outstanding collection of Philadelphia photographs assembled by a sophisticated collector with a keen eye for quality and historical significance. Extensive collections of 19th-century American photographs documenting a single city are rarely encountered in the market.

This is an important album of early photographs of Philadelphia spanning the second half of the 19th century. Subjects include numerous fine street scenes, churches, houses, Arcade Hotel, Judd's Hotel, Chew House, German School, 12th Street Market, Chestnut Street Theatre, Star Tavern, Old London Coffee House, the Liberty Bell, monuments, and historical sites connected with the American Revolution. A number of major photographers are represented including Frederick Debourg Richards, James McClees, and John Moran.

Collections of Philadelphia photographs of this quality, period, and extent are rare in the market.

The collection comprises:

Early Photograph of The Liberty Bell



Liberty Bell in State House 1870



3rd St. West Side, South of Arch St.

15. Chestnut St Theatre North Side Chestnut St next door to 6th St taken April 26 1853. Untrimmed cyanotype. 200 x 125 mm. From a negative attributed to James E. McClees, printed c. 1890.

16. Columbia Bridge. (Fairmount Park) the four western spans show the old wooden bridge taken Nov 5th 1886. Cyanotype. 97 x 120 mm. c. 1890.

17. Jolly Post Boy Inn Frankford Philad. Built Before 1775 torn down 1912 taken 1885 Cyanotype. 100 x 130 mm. c. 1890.

18. Commercial Exchange Dock and Walnut Sts. Albumen print. 97 x 87 mm. Possibly by John Moran, c. 1862.

19. Rear of "Stenton" the home of James Logan. Albumen print. 102 x 80 mm. Possibly by John Moran, c. 1862.

20. South West Corner of 9th & Chestnut Sts after the fire which originated in Caldwells Jewelry Store. Albumen print. 130 x 95 mm. Attributed to John Moran, c. 1869.

21. Castle in State of Schuylkill below Grays Ferry. taken 1885. Cyanotype. 130 x 102 mm. c. 1890.

22. "Wain Grove" Frankford, Philada taken Oct 1886. Cyanotype. 96 x 120 mm. c. 1890.

23. A very old House in Frankford Philada west side of Main St taken Oct 23 1886 Cyanotype. 97 x 120 mm. c. 1890.
24. Chestnut St looking East from about half way above 9th about 1863. Albumen print. 98 x 115 mm. Possibly by Henry B. Odiorne, c. 1863.

25. Fairmount Water works looking from West Bank of Schuylkill River about 1860 Albumen print. 87 x 90 mm. Possibly by John Moran, c. 1860.

26. Fairmount Water works forebay 1860. Albumen print. 145 x 192 mm., c. 1860.

27. Washington's Headquarters, Valley Forge, Pa. Albumen print. 120 x 86 mm. Attributed to John Moran, c. 1865.

28. Presbyterian Church Broad and Lombard Sts S.W. Corner. Albumen print. 100 x 80 mm. Possibly by John Moran, c. 1865.

29. St. John's Church North Side Race St between 5th and 6th. Albumen print. 95 x 80 mm. Attributed to John Moran, c. 1865.

30. State House. Albumen print of an engraving. 56 x 86 mm. c. 1865.

31. Bank of Pennsylvania. Albumen print of an engraving. 53 x 86 mm. c. 1865.

32. Christ Church. Albumen print. 68 x 72 mm. Possibly by John Moran, c. 1863.



Delaware Ave and Spruce St.



SW Corner Delaware and Race St. 1868

33. The old house in which Jefferson wrote the Declaration of Independence. Albumen print of a painting. 86 x 110 mm. c. 1870?.
34. House on 3rd St next door to St Peters Church 3rd & Pine 1859. Salt print. 182 x 140 mm. Attributed to Frederick DeBourg Richards, c. 1859.
35. Rev. Dr. Blackwell House South Side Pine St above 2nd. Albumen print. 195 x 155 mm. Attributed to John Moran, c. 1868.
36. Market St North Side West from 7th St 1859. Silver print. 196 x 136 mm. Copy from a salt print attributed to Frederick DeBourg Richards, dated in the negative 1859, printed c. 1900.
37. Slate Roof House. Silver print. 155 x 115 mm. Copy of a salt print attributed to Frederick DeBourg Richards c. 1854, printed c. 1900. Finkel 54.
38. NW Cor 10th and Chestnut. Silver print. 157 x 115 mm. Copy from a salt print attributed to Frederick DeBourg Richards, printed c. 1900.
39. St James Church N.W. Cor 22nd Walnut 1882. Cyanotype. 96 x 115 mm. c. 1885.
40. [Eaglesfield, at the Girard Avenue Curve, West Park, on the Schuylkill (now demolished)]. Albumen print of an engraving. 57 x 84 mm. c. 1870?
41. Market St below 6th 1859. Albumen? print. 102 x 125 mm. Copy of a salt print possibly by Frederick DeBourg Richards, c. 1859, printed later.
42. Arcade Hotel, 600 Block Chestnut Street. Albumen? print. 145 x 116 mm. Copy of a salt print attributed to Frederick DeBourg Richards, c. 1859, printed later.
43. Old London Coffee House S.W. Cor Front & Market Sts. Albumen print. 135 x 130 mm. Possibly by Frederick DeBourg Richards or James E. McClees, c. 1860.
44. Third St West Side below Arch St. Salt print. 195 x 145 mm. Attributed to Frederick DeBourg Richards, c. 1859.
45. Delaware Avenue & Spruce St. Salt print. 162 x 210 mm. Possibly by Frederick DeBourg Richards, c. 1859.
46. Old Swedes Church. Albumen print. 75 x 86 mm. Possibly by John Moran, c. 1862.
47. Washington's Headquarters Valley Forge. Albumen print. 120 x 83 mm. Possibly by John Moran, c. 1862.
48. Liberty Bell in State House. Albumen print, 90 x 77 mm. Attributed to John Moran, c. 1862. Finkel 122.
49. Old Swedes Church. Albumen print. 117 x 80 mm. Attributed to John Moran, c. 1862.
50. Saint Johns with Houses in Rear. Albumen print of a painting. 60 x 92 mm. c. 1870?.
51. "Woodford" Fairmont Park (East). Albumen print. 90 x 110 mm. Possibly by John Moran, c. 1862.
52. St. Stephens (P.E.) 10th St above Chestnut. Albumen print. 90 x 55 mm. Copy of a salt print attributed to Frederick DeBourg Richards. c. 1860?
53. Christ Church (South Side). Albumen print. 106 x 80 mm. Attributed to John Moran, c. 1861.
54. Loxley House 2nd St below Dock St. Albumen print. 130 x 100 mm. Copy of a salt print attributed to Frederick DeBourg Richards, c. 1859, printed later.
55. Old United States Mint. Albumen print. 130 x 95 mm (oval). c. 1865?.
56. The State House. From a daggaretype [sic] taken in 1847. Salt print. 170 x 125 mm. c. 1859.
57. Orphan Asylum & Widows House. 18th & Cherry Sts. Albumen print of an engraving. 55 x 86 mm. c. 1870?.
58. Avenue of Trees to State in Schuylkill Fish House below Grays Ferry 1885. Cyanotype. 123 x 95 mm. c. 1890.
59. High School Broad and Spring Garden Sts & Portion of New Jerusalem Church taken in 1855. Albumen print. 220 x 175 mm. Attributed to James E. McClees, c. 1860.
60. 244 South Front St taken in 1868 [Riggs & Bro. Nautical Store]. Albumen print. 185 x 134 mm (arched top). Attributed to John Moran, c. 1870.
61. East Side Swanson St. No. 757 corner of Meade St taken in 1868 [Dougherty Ship Joiner]. Albumen print. 195 x 145 mm. Attributed to John Moran, c. 1870.
62. German School North Side Cherry St below 4th St taken Nov 1868. F. J. Dreer went to school in this building in 1820 when he was 8 years of age. Albumen print. 220 x 151 mm. Attributed to John Moran, c. 1870.
63. St. Peters P.E. Church S.W. Cor 3rd & Pine Sts taken 1869. Albumen print. 195 x 150 mm (arched top). Attributed to John Moran, c. 1870.
64. Smith Residence South Side Christian St from 8th to 7th St. Albumen print. 190 x 145 mm. Attributed to John Moran, c. 1868.
65. F. J. Dreer's father and mother moved from this house to Mantua in the summer of 1853. 152 Sth 4th St taken May 1855. Salt print. 190 x 144 mm. Attributed to Frederick DeBourg Richard or James E. McClees. c. 1859.
66. Interior of Christ P.E. Church 2nd St above Market as if in 1785. Salt print?. 160 x 145 mm. Copy of a drawing or engraving, c. 1859?.
67. South Side Christian St west of 2nd St taken 1868. Albumen print. 192 x 132 mm. Attributed to John Moran, c. 1870.
68. No. 405 East Side Penn St. above Pine Street taken in 1869. Albumen print. 187 x 135 mm. Attributed to John Moran, c. 1870.
69. 111 Queen St North Side above Front St. Albumen print. 197 x 135 mm. Attributed to John Moran, c. 1870.
70. South Front St West Side above Dock St taken 1868 [J. Robinson Grocer]. Albumen print. 172 x 133 mm (arched top). Attributed to John Moran, c. 1870.
71. S.W. corner Del Avenue and Race St 1868. Mounted albumen print. 132 x 205 mm. Possibly by John Moran. Provenance: Joseph Jackson (pencil note on verso). Laid in album.

Mann's *Doktor Faustus*

MANN, THOMAS.
*Doktor Faustus: Das Leben
des deutschen Tonsetzers
Adrian Leverkühn erzählt
von einem Freunde.*

Stockholm: Bermann-Fischer, 1947.

4to. 754 pp. Mimeographed typescript.
Original green cloth, brown morocco
label. Custom case. A very fine copy.

First edition of Thomas Mann's *Doktor Faustus*, his rarest major first edition. Copy number 5 of 50 numbered copies, signed by Mann. American copyright law required that for Mann, an American citizen, to receive copyright protection, the German edition be "manufactured" in the United States prior to printing or publication abroad. Accordingly, Mann's Swedish publisher, Bermann-Fischer, arranged for this mimeograph typescript edition of 50 copies to be printed in the United States. The firm then brought out the ordinary German trade edition, and the English translation was published in 1948.

In this, the greatest twentieth-century telling of the Faust legend, the composer Adrian Leverkühn makes a pact with the Devil in exchange for twenty-four years of unparalleled musical accomplishment, ending with a descent into madness. The novel is an allegory of the rise of Nazism and of Germany's renunciation of its own humanity and its embrace of all-encompassing ambition and nihilism. Mann wrote in 1948, "Of all my books, 'Doctor Faustus' is the closest to my heart."

The signed notice in German following the title page states that this is one of 50 signed and numbered copies printed to secure copyright, that the edition was to be distributed by New York bookseller Walter Schatzki (like Mann a refugee from Nazi Germany), and that the novel was to be published as part of the collected edition of Mann's works issued by Bermann-Fischer in Stockholm.

The true first edition of *Doktor Faustus* is **one of the most celebrated rarities of 20th-century literature**. This is the rarest of Mann's first editions (in contrast, the first edition of *Death in Venice* was 100 copies).

Doktor Faustus was voted one of the ten great German novels of the twentieth century in the 1999 Literaturhaus München and Bertelsmann survey of leading authors and critics.

RARE. Only one complete copy appears in the Anglo-American auction records of the past fifty years.

One of 50 Copies of the First Edition, Signed by Mann



*"The value and
significance of my
work for posterity
may safely be left
to the future; for
me they are nothing
but the personal
traces of a life led
consciously, that
is, conscientiously."*

– Thomas Mann, Nobel Prize address

The Earliest Obtainable Printed Paper Money

(CHINESE PAPER MONEY.) *Ta Ming T'ung Hang Pao Ch'ao* [Great Ming General Use Precious Money].

China, 14th century [dated by Carter to the year 1375].

Printed in black ink on heavy gray, mulberry bark paper. 8 ¾ x 13 3/8 inches. Floriated border with dragon on each side, with a picture of strings of cash divided in piles of one hundred each. A very good example. Beautifully preserved for display in a half morocco album.

This currency, predating Gutenberg by almost a century, is the earliest obtainable printed paper money and probably the earliest obtainable commercial printing.

These notes are very difficult to obtain in such fine condition as most examples were institutionalized after their discovery during the Boxer Rebellion. Examples of slightly earlier Chinese currency have occasionally appeared in old, primarily Asian institutional collections, generally in worn or repaired condition. This currency is the final evolutionary form of economic wood block printing which began as financial receipts for private transactions in the 6th to 9th centuries and finally appeared as formal currency printed by the Chinese government. The text states that the note is public currency, redeemable, and that counterfeiting will be punished by beheading!

“During the looting of the palace precincts at Peking after the Boxer Uprising in 1900, an image of Buddha had been thrown down by some European soldiers, and in the pedestal were found gems, jewelry, ingots of gold and silver, and a bundle of notes. The notes, being of no intrinsic value, were handed to a bystander, a surgeon in the United States Army, and notes from that bundle have now found their way to museums in Shanghai, New York, London, Berlin, and elsewhere. [The present example is one of a cache once in the possession of C. R. Hoffman of Shanghai.] These notes were found to have been issued during the reign of Hung-Wu (1368-98). That they are genuine notes of Hung-Wu's reign has not been questioned. These notes are a foot long by eight inches wide. . . . The value, one thousand cash, is shown not only by the text, but also by a pile of a string of cash, divided in piles of one hundred each. What is of greatest interest is the clear distinction between print and seal. The text and ornamentation is in black and is a good example of careful printing, not engraved, but excellently printed from a well-cut plate of wood or metal. The seals, on the contrary, which are to these notes what the signature is to ours, are roughly stamped in red. The seals and the print are as clearly distinguished and bear much the same relation in appearance as the postage stamp and the postmark on a modern letter” (Carter & Goodrich, *The Invention of Printing in China, and Its Spread Westward*, 2d ed (New York, 1955), ch. 11, “The Printing of Paper Money”).

A wonderful survival of financial, printing and Chinese history.

Printed Decades Before Gutenberg



Father of The American Space Program

**VON BRAUN,
WERNHER.**

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

[Huntsville, Alabama, 1952.]

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

This is an **original signed drawing of a space ship by Wernher von Braun**. The father of the American space program, Von Braun made this drawing for the epochal series “Man will Conquer Space Soon.” This publication played a central role in inspiring a generation of American rocket scientists and convincing the American public of the possibility of space exploration.

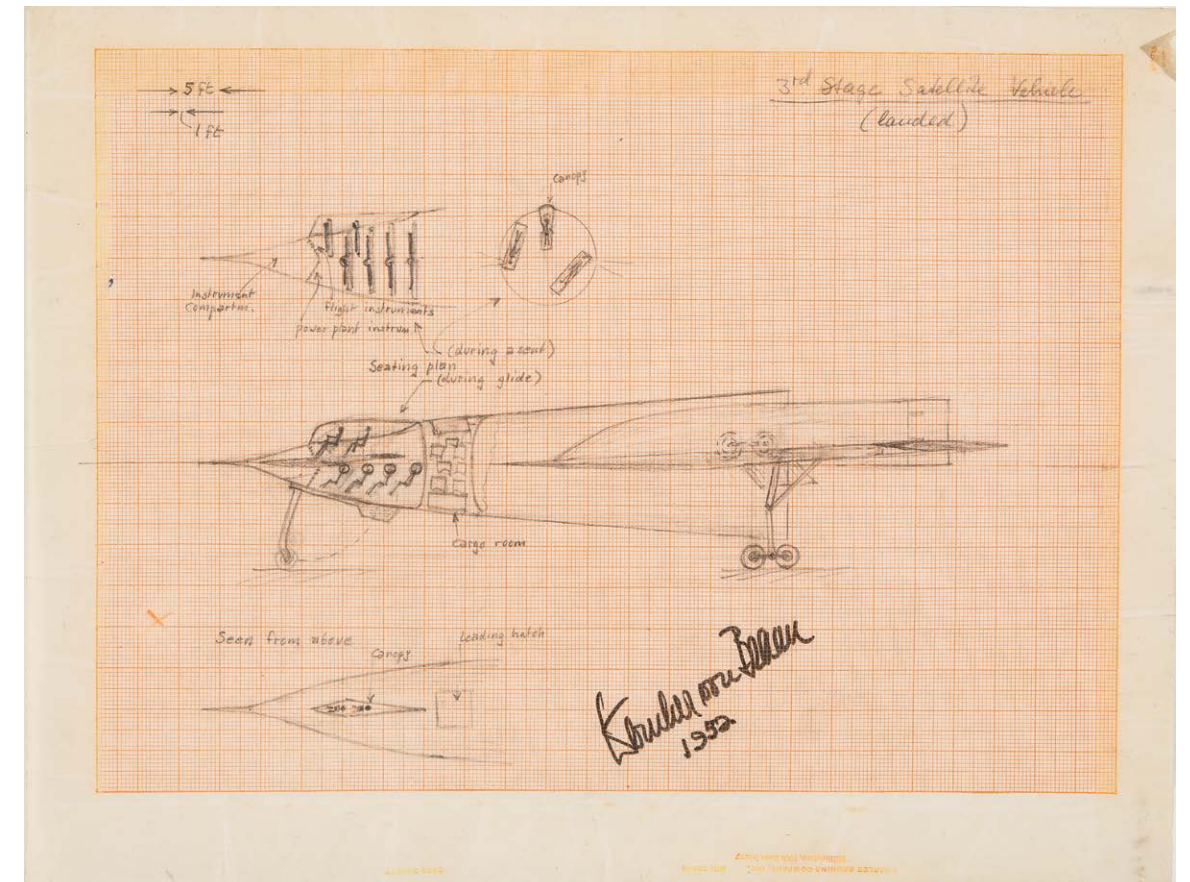
In the Second World War, Wernher von Braun headed the German rocket program and was responsible for the development of the V-2 rocket. At war’s end he and his team fled the Soviets and surrendered to the Americans. Soon von Braun and his staff were working on the nascent American ICBM program and developed the nation’s first ballistic missile, the Redstone. The launch of Sputnik (1957) brought fear of Soviet domination of space, and von Braun was the natural choice to develop an orbital launch vehicle. In the coming years von Braun and his team developed ever-larger rockets for the Apollo program, culminating in the mammoth Saturn V that sent Apollo 11 to the moon.

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

Von Braun executed this drawing of a spacecraft to ensure that the artists of “Man will Conquer Space Soon” would prepare accurate illustrations. The series covered seemingly every aspect of manned space flight and anticipated many developments including the enormous multi-stage vertical launch vehicle (to become Saturn V), a horizontal landing space ferry (the Space Shuttle), an orbiting space station, a lunar landing, the establishment of a base on the moon, and ultimately a manned expedition to Mars.

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

The rocket “will free man from his remaining chains, the chains of gravity which still tie him to this planet. It will open to him the gates of heaven.” – Wernher Von Braun



Don Quixote in English

**CERVANTES
SAAVEDRA,
MIGUEL DE.**
*The History of
Don-Quichote.*

London: Edward Blount, 1620.

2 volumes. Small quarto. Fine period-style limp vellum, yapp edges, green silk ties, by Bernard Middleton. Engraved title-pages. Without the blank after engraved title in vol. I, several rules and headlines shaved, tear to upper outer corner sig. P7 in vol. II with loss of two letters. Occasional mark or minor stains. A very good, fresh copy.

Provenance: Tobias Rodgers, his sale, Christie's, 25 June 1980, lot 123.

STC 4916-4917. Pforzheimer 140. Printing and the Mind of Man 111 (citing the Spanish first edition).

First complete edition in English of *Don Quixote*, a founding work of modern literature and the first canonical novel.

The 1620 edition comprises the second edition of Part I (first printed in 1612 and of the greatest rarity), here somewhat revised, and the first edition of Part II.

The turn of the 17th century was a pivotal moment in intellectual and literary history. In the span of two decades, three of the greatest works of Western literature were produced: Shakespeare's plays, the King James Bible, and *Don Quixote*. "Don Quixote is one of those universal works which are read by all ages at all times, and there are very few who have not at one time or another felt themselves to be Don Quixote confronting the windmills or Sancho Panza at the inn" (PMM 111).

The two parts of *Don Quixote* were first published in Spanish in 1605 and 1615. Part II, commonly considered the greater and more mature of the two, was written while Cervantes was at the peak of his powers. In *The Western Canon*, Harold Bloom notes,

"In part two, which I prefer, knight and squire alike have to sustain a new self-consciousness . . . to know that you are a character in an ongoing book is not always a help in your adventures. Surrounded by readers of their earlier debacles, Don Quixote and Sancho nevertheless remain uninhibited. Sancho actually gains in zest, and there is an even greater closeness in friendship between the two characters. . . . What happens to Cervantes in this part moves me most, because his relation to his own writing changes. He is facing toward death, and something of him will die with Don Quixote, while something else, perhaps deeper, will live on in Sancho Panza."

This first English edition was translated by Thomas Shelton, who used the Spanish edition published in Brussels in 1607. "The signs of haste in the translation, which took Shelton only forty days, do not hide his verve [and] command of Spanish" (ODNB). "Shelton's view of [the translator's] function was ampler and nobler than the hidebound grammarian. He appeals to the pure lover of literature, and as a man of letters he survives" (Fitzmaurice-Kelly).

A set of first Spanish editions of *Don Quixote* would now command millions of dollars. This lovely example of the first complete edition in English is a most desirable alternative. **This is an unusually appealing copy of this enduring classic**, a book, which when found, is usually badly flawed.

"Cervantes . . . has in common with Shakespeare the universality of his genius, and he is the only possible peer of Dante and Shakespeare in the western canon."

– Harold Bloom, *The Western Canon*



The Father of Contrarian Investing

NEILL, HUMPHREY.
*It Pays to be Contrary
or How to Keep from
Guessing Wrong.*

Saxtons River, Vermont: Neill
Letters of Contrary Opinion,
1950.

Original comb-bound green wrappers,
faded. 29pp plus 1p subscription form
to “Neill Letters of Contrary Opinion.”
Mimograph, browned, first leaf detached.
A rare survival.

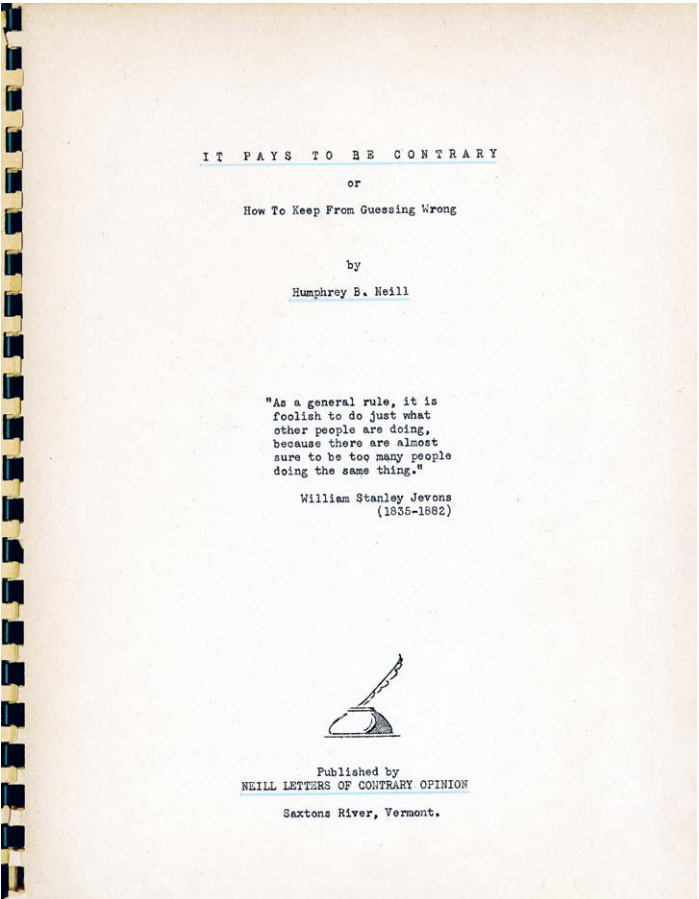
First edition of this founding text of contrarian investing.
“The father of contrarianism” (Sears), Neill was “a legendary
contrarian whose book *The Art of Contrary Thinking*
published in 1954 helped popularise this strategy of investment.
Neill applied much practical advice on how and importantly when
to apply contrary thinking” (Investor’s Intelligence).

It Pays to be Contrary was Neill’s first book on the subject of
contrarian investing. He discusses financial manias, the dangers of
group think, and the madness of crowds, and their application to
evaluating markets. In the introduction he notes that though he
has written extensively on contrary opinion in his newsletters, he
has “put off until now a discussion of what the Theory is and of
what might be expected of it.” “A long list of luminaries and Wall
Street heavyweights swore by his advice. Neill wrote his last letter
in December 1974. He was 84 years old. Neill went out on a high
note, calling for an end to the bear market that had cut stock prices
in half. It was a nutty opinion to have at the time. But he was right.
In 1975, the S&P 500 rose 54%” (Mayer, *The Daily Reckoning*).

This fragile, privately-printed work is rare. WorldCat locates only
two copies.

“When everybody
thinks alike, everyone
is likely to be wrong.”

—Humphrey B. Neill



Classic Image of American Slavery

(SLAVERY).
KIMBALL, M. H.
Emancipated Slaves.

New York: Geoge Hanks, 1863.

Oval albumen print, (5 x 7 in.) original
mount. Overall size 8 x 10 inches. Printed
title: “Emancipated Slaves brought from
Louisiana by Col. Geo. H. Hanks The
children are from the schools established
by order of Maj. Gen. Banks.” Printed
on the mount beneath the photograph
are the names of the freed slaves as well
as the photogapher’s and publisher’s
imprints and copyright notice. Very
good condition, with minor wear to the
mount.

One of the great American slavery photographs. This
photograph was made “to raise money to educate former
slaves in Louisiana, a state still partially held by the
Confederacy. One group portrait, several cartes de visite of pairs
of students, and numerous portraits of each student were made.
When this photograph was published as a woodcut in *Harper’s
Weekly* of January 30, 1864, it was accompanied by the biographies
of the eight emancipated slaves, which served successfully to fan
the abolitionist cause” (Metropolitan Museum of Art).

“The images of Wilson Chinn were especially famous. On his
forehead are branded the initials of his former owner, Volsey B.
Marmillon. To make the marks more visible to viewers, Kimball
added a bit of unintended insult to injury: he retouched the initials
on the original negative to make them appear even more visible in
the albumen silver print” (Rosenheim, *Photography and the American
Civil War*).

This photograph is among the most famous and most influential
images of American slaves.



Ten-Page Stowe Letter on Money, Frugality, and Marriage

STOWE, HARRIET
BEECHER.

Autograph letter signed
“your affectionate
mamma” to Henry Allen,
her future son-in-law.

Rye, [New Hampshire], 26
September 1863.

10pp. 12mo. Very good condition.

“I wish to give
her jewels—many of
them—but they are
jewels which will
shine when the stars
have faded.”

— H. B. Stowe

Harriet Beecher Stowe, author of *Uncle Tom's Cabin*, gives marital and financial advice to her future son-in-law in this outstanding ten-page letter. The Rev. Henry Freeman Allen married Stowe's daughter Georgiana in 1865. Replying to Henry's request for a loan to provide Georgiana with a diamond ring, Stowe writes,

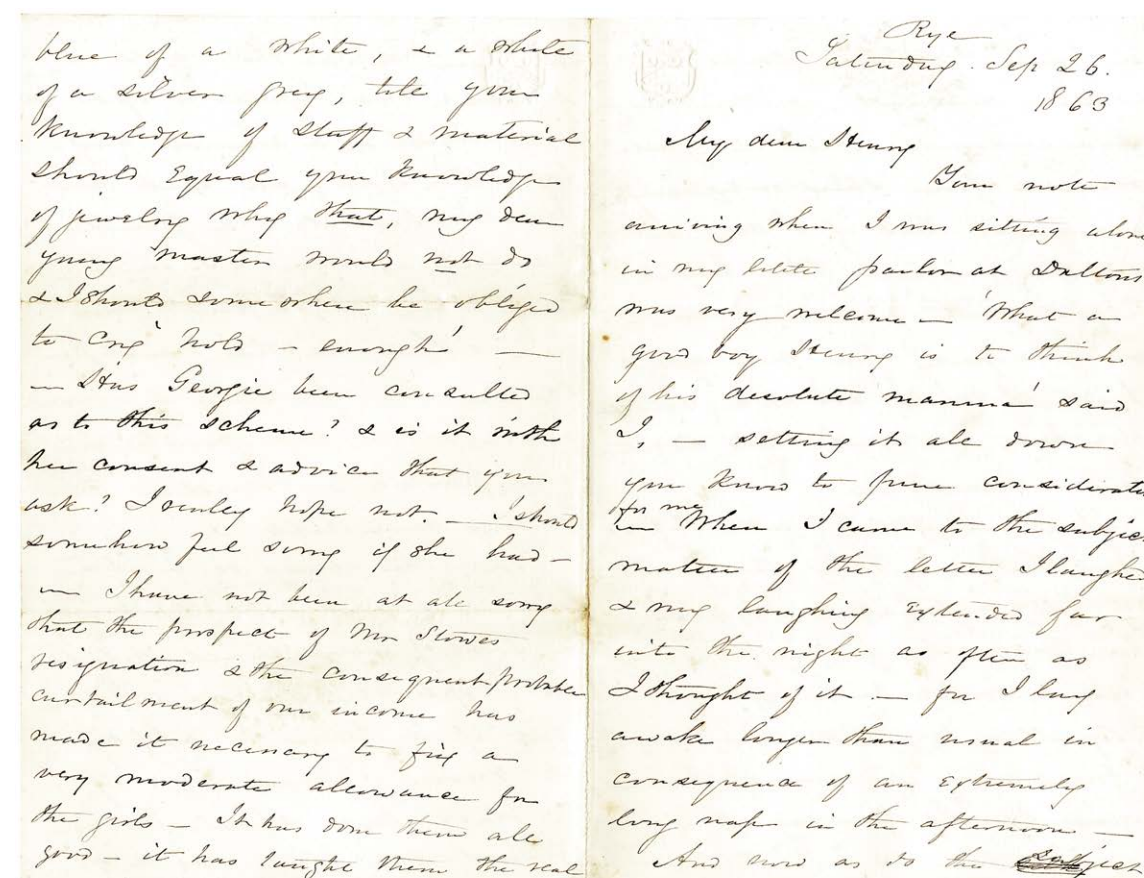
“When I came to the subject matter of the letter I laughed and my laughing extended far into the night as often as I thought of it ... That you should wish to give her every thing she wants is but natural—I know by my own feelings what yours must be.” She goes on, “I have noticed that a series of presents once begun is apt to continue—a diamond ring begets an opal—an opal a pearl and emerald—a pearl and emerald a ruby and so on— then come breast pin and ear rings and then another breast pin &c. The fertility of your imagination once kindled in any particular direction is so very remarkable.”

“Now, this may do in the matter of bijoux, which have a sort of continual relation to people in your situation but if it begins to apply to dresses I demur—if a black dress should prove parent of a blue one and a blue of a white, and a white of a silver grey, till your knowledge of stuff and material should equal your knowledge of jewelry why that my dear young master would not do and I should somewhere be obliged to cry ‘hold-enough.’”

Stowe then discusses her recent decline in family income and its effects on her daughters: “I have not been at all sorry that the prospect of Mr. Stowe's resignation [from Andover Theological Seminary] and the consequent probable curtailment of our income has made it necessary to fix a very moderate allowance for the girls—It has done them all good—it has taught them the real value of money, made them careful and exercised their ingenuity, so that now I too believe they appear just as well for one half of what used to be necessary—They have found they can be very respectable very contented and happy without—many things that they used to want and think essential.”

Stowe concludes by revealing her hopes for her daughter: “My object and hope is that she may become a strong healthful self denying woman—strong to endure—strong to deny herself and that she may brace herself to do some real *strong hard work* in life ... I wish to give her jewels—many of them—but they are jewels which

“a diamond ring begets an opal—an opal a pearl and emerald—
a pearl and emerald a ruby”



will shine when the stars have faded. Now you may perhaps think Mamma is making a mountain of a molehill and talking very seriously of a trifle—but my dear Henry—there are no trifles—I have no great objection to you doing just this one thing in this way your propose if you will stop there ... but you must go no further in this direction to (mamma I think) until such day as you may have the right to say what shall be ...”

During the Civil War Stowe was “foremost among professional writers” in America. “After her husband retired in 1863, Stowe became the sole support for her large family.” (ANB). Georgiana and Henry gave Stowe her first grandchild, but Georgiana became addicted to morphine administered to her after childbirth, and she died due to complications from her addiction at age 47 in 1890.

This is a tremendous Stowe letter on her moral and financial values at a time when she was supporting her family with her writing income. Stowe letters with such interesting content are very scarce in the market.

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

NEWTON, ISAAC.
Philosophiae Naturalis
Principia Mathematica.

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

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

Printing and the Mind of Man 161.

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

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

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

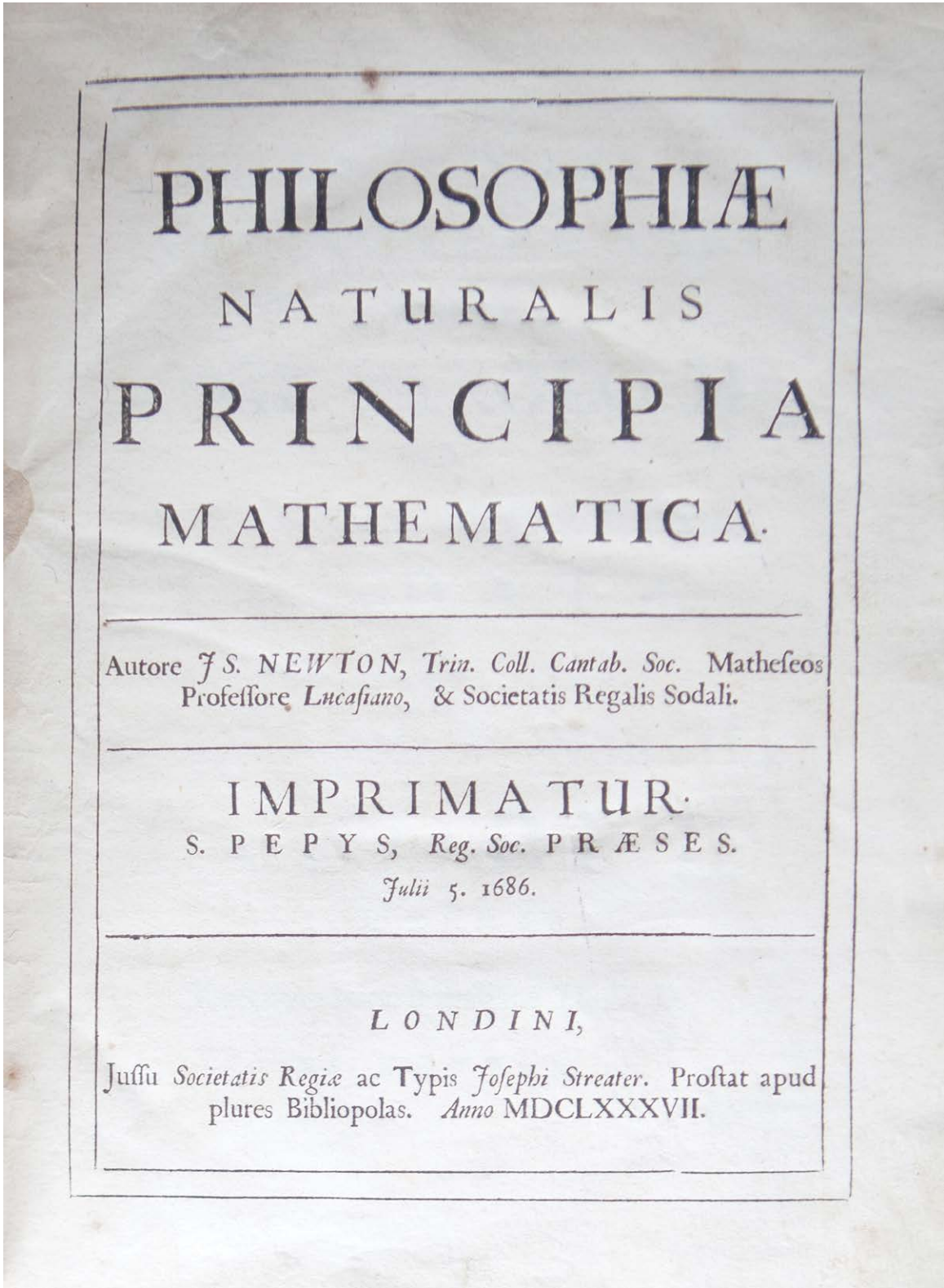
No work was more seminal in the development of modern physics and astronomy than Newton’s *Principia*. Its conclusion that the force retaining the planets in their orbits is one in kind with terrestrial gravity ended forever the view dating back at least to Aristotle that the celestial realm calls for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

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

There are 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



“I cannot live without books” – Jefferson to Adams

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“When I get a little money, I buy books;
and if any is left, I buy food and clothes” – Erasmus

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