

## Magnificent Books & Photographs



19th Century Rare Book & Photograph Shop

CATALOGUE 190

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Prices in U.S. dollars			92	Federalist. Grimké copy	275,000
2	Armstrong. Flown Apollo 11 flag	250,000	94	Kant. Kritik der reinen Vernunft	45,000
4	Talbot. The Pencil of Nature	POR	96	Albee. Correspondence	28,000
10	Johnson. Dictionary	65,000	98	Rousseau. Le Contrat Social	28,000
12	Washington. Document signed	275,000	100	Thomson. King of Siam's Barge	15,000
16	Underground Railroad broadside	60,000	102	Kennedy. Profiles in Courage	17,000
18	Einstein. Letter on the speed of light	75,000	104	Krafft-Ebing. Psychopathia Sexualis	12,000
20	Einstein. Letter on God	55,000	106	Lincoln. Mammoth portrait	28,000
22	The Federalist	450,000	108	Gardner. Execution of conspirators	65,000
24	Baldwin. Letter signed	28,000	110	Marey. Gull in flight	7500
28	Tanner. New American Atlas	75,000	112	Meir. Letter signed	5200
30	Tocqueville. Democratie en Amerique	58,000	114	Melville. Moby-Dick	25,000
32	Watson. Memoir inscribed to Crick	25,000	116	Washington. Quotation signed	2800
34	Shakespeare. Second Folio	475,000	117	(African American woman.) Tintype	3800
36	Paine. Common Sense	250,000	118	Abolition in New York	12,500
38	Darwin. Letter on inheritance	27,000	122	Pershing. Final Report	12,500
40	Locke. Essay	120,000	124	Ricardo. Political Economy	48,000
42	James. Portrait of a Lady	75,000	126	Shakespeare. Julius Caesar	35,000
44	Mooney. Ghost Dance photographs	25,000	128	Von Neumann. Theory of Games	28,000
48	(Memory.) Rhetorica	85,000	130	Wallace. Malay Archipelago	12,000
50	Rockefeller. Photograph	150,000	132	McKenney and Hall. Indian Tribes	110,000
52	Last Men of the Revolution	12,000	136	Weed. Original Big Tree	35,000
54	Literary autograph album	25,000	138	Benese. Surveying	35,000
60	Goddard. Rocket manuscript	45,000	140	Lewis and Clark	115,000
62	Von Braun. Drawing of a spaceship	45,000	142	Godwin. Political Justice	25,000
64	Armstrong. Apollo 11 drawing	175,000	144	Blackstone. Commentaries	68,000
66	Fitzgerald. Tender is the Night	47,500	146	McKoy. Portrait of the sisters	22,500
68	Whitman. Leaves of Grass w/ MS	385,000	148	Old West manuscript	150,000
72	Whitman. Clipped article	1800	152	Gibbon. Decline and Fall	48,000
74	Whitman. Broadside	22,500	154	Brady. Gettysburg	12,000
76	Whitman. Democracy manuscript	37,000	156	Carey. American Atlas	35,000
78	Whitman. Roaming manuscript	45,000	157	Watson. Double Helix	4800
80	Whitman. Note on babies	7500	158	Clarendon. History of the Rebellion	7800
81	Dickens. Tale of Two Cities	35,000	160	King James Bible	275,000
82	Astor collection	75,000	162	Hawthorne. Life of Pierce	22,000
86	Samuelson. Economics	8500	164	Heller. Catch-22	12,500
87	Dalai Lama	8500	166	Tolkien. Lord of the Rings	42,500
88	Dickens. David Copperfield	12,500	168	Longfellow. Excelsior manuscript	22,000
90	ENIAC	27,000	170	Watkins. Collection of 40 mammoth photographs	POR

# Magnificent Books & Photographs

## Catalogue 190

## 19th Century Rare Book & Photograph Shop

We are pleased to offer this extraordinary group of landmark objects representing humankind's greatest achievements.

### Important Americana

The **George Washington** document purchasing Will Lee, his longtime valet, is a highlight of the American books and manuscripts offered here. Other landmarks of American history include a rare deluxe thick paper copy of *The Federalist*, **Thomas Paine's** *Common Sense*, and the official account of the **Lewis and Clark** expedition with a fine example of its epoch-making map. A highlight of the American historical manuscripts is the long series of **John Jacob Astor** letters concerning the fur trade and banking.

### Einstein

**Albert Einstein** highlights include an exceptional letter discussing the speed of light in the special and general theories of relativity and another fine letter in which he comments on God and the creation of the world.

### Space

The **Apollo 11** Moon landing in 1969 will forever be regarded as one of most momentous events in history. Two stellar objects represent this event. The first is the large United States flag flown to the Moon on Apollo 11 from the personal collection of Neil Armstrong. The second is a signed drawing of the flight in which **Neil Armstrong** diagrams and details key elements of the mission.

### Great Books

Great works in the history of ideas include **John Locke's** *Essay Concerning Humane Understanding*, **Immanuel Kant's** *Critique of Pure Reason*, **William Godwin's** *Political Justice*, **Jean-Jacques Rousseau's** *Social Contract*, and **Krafft-Ebing's** *Psychopathia Sexualis*. Literary classics include the **King James Bible**, **Herman Melville's** *Moby-Dick*, and **Walt Whitman's** *Leaves of Grass* with an extraordinary manuscript.

### Fine Literary Manuscripts

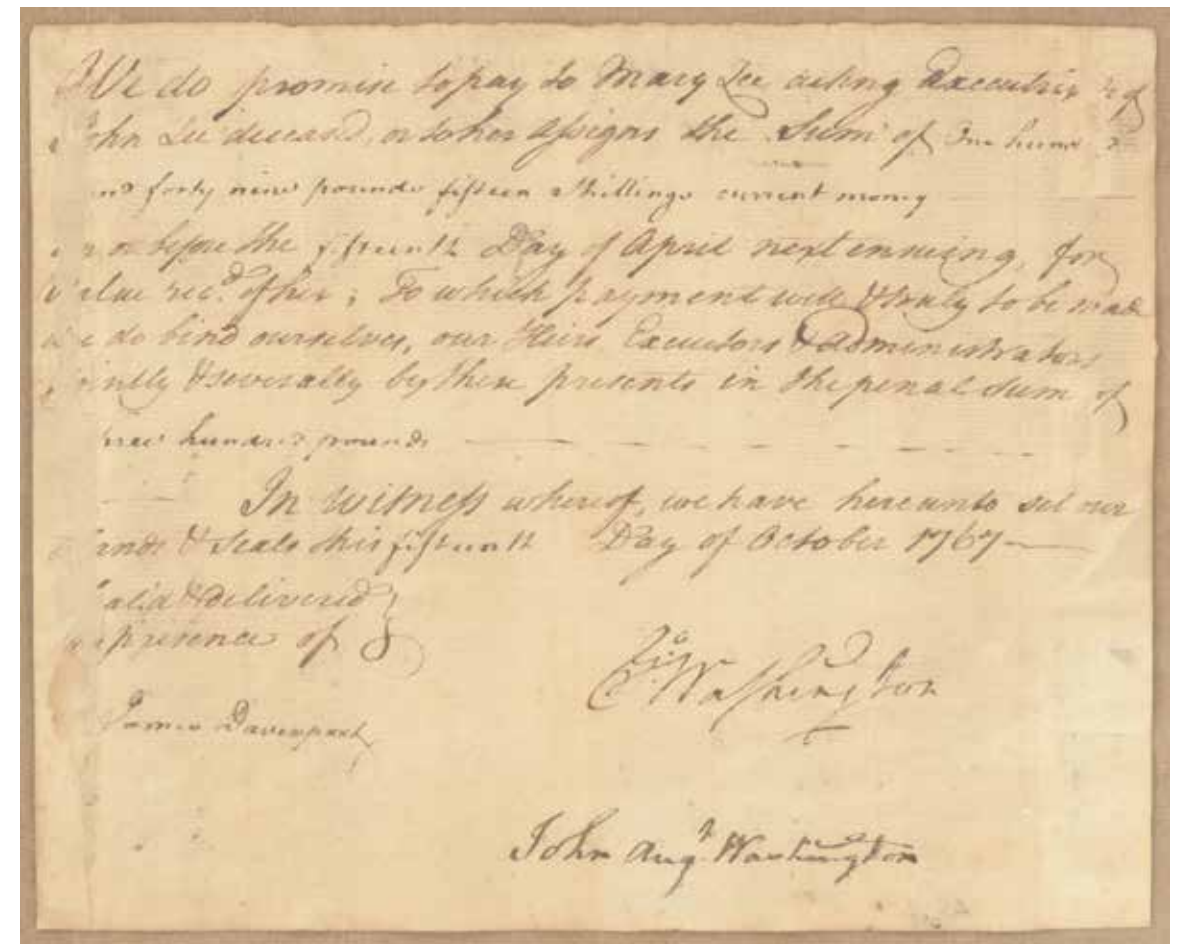
**Walt Whitman** is represented by a number of outstanding manuscript items and a large broadside advertising his works. Other manuscripts include a major **Edward Albee** archive dating to the dawn of the playwright's career and a long **James Baldwin** letter on the African American experience and the individual in America.

### Important Photographs

Finally, the catalogue features superb collections of photographs including:

- **William Henry Fox Talbot's** *The Pencil of Nature*, a landmark in the history of communication
- **Carleton Watkins's** own set of 40 exhibition prints of Yosemite, Utah, and elsewhere in the American West, made for the Centennial Exhibition in Philadelphia
- **Alexander Gardner's** series of photographs documenting the execution of the Lincoln assassination conspirators, "the most shocking set of American historical photographs ever made"

We thank our clients, including private collectors and librarians and curators 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.



George Washington purchases William Lee, his longtime enslaved valet (page 12)

Stephan & Jacob Loewentheil

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

Thomas L. Edsall & Stacey Lambrow

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

www.19thshop • info@19thshop.com



Neil Armstrong’s own American flag, flown to the Moon

(APOLLO 11.)  
*United States flag flown to the Moon on Apollo 11.*

July 16-24, 1969.

United States flag printed on silk (18 x 11 ½ in.), red stitching. Original folds. Fine condition.

Provenance: Neil Armstrong, with the official Armstrong family collection encapsulation and authentication.

This extra-large American flag, flown to the Moon on the Apollo 11 mission, is from Neil Armstrong’s personal collection. Armstrong commanded the Apollo 11 mission and became the first man to walk on the Moon. John F. Kennedy had declared in 1962, “We mean to lead, for the eyes of the world now look into space, to the moon and to the planets beyond, and we have vowed that we shall not see it governed by a hostile flag of conquest, but by a banner of freedom and peace.”

“a banner of freedom and peace” –John F. Kennedy on the American flag in space

Apollo 11 flown U.S. flags are among the most sought-after of flown space relics, and this extra-large form is the most desirable of all. Examples of the small souvenir flag appear for sale from time to time, but only a handful of flown examples of this extra-large size exist. Measuring 18 x 11 ½ inches, this flag is eight times as large as the usual Apollo 11 flown flag.

The record price, of the three known ex-Armstrong large flags, was \$275,000 at the November 2018 Armstrong sale.

This flag, from Armstrong’s personal collection, will be a highlight of any collection.





“Talbot’s *Pencil of Nature*—a milestone in the art of the book greater than any since Gutenberg’s invention of moveable type”  
— Metropolitan Museum of Art

**TALBOT, WILLIAM  
HENRY FOX.**  
*The Pencil of Nature.*

London: Longman, Brown,  
Green, & Longmans, 1844-1846.

A complete set of six fascicles illustrated with 24 salt prints (various sizes up to 6 ¼ x 8 ½ in.), 21 prints on mounts with hand-ruled borders, 20 numbered in an unidentified hand in pencil or ink on the mount, 3 loose; plate 1 a variant, circa 1846, and plate 2 a substitute. Gray linen-backed boards (frayed), manuscript title on spine, bound without printed wrappers. Five-line “Notice to the Reader” inserted. A modern print of *Window at Lacock Abbey* tipped to the front free end paper. Some fading, occasional stains and offsetting, some pencil notations. Very good condition overall.

Provenance: Henry Fox Talbot; by descent to his granddaughter Miss Matilda Talbot; given to her friend Herbert Lambert, inscribed; N. D. Larkin, signed; Sotheby’s Belgravia, 21 December 1971, lot 315; purchased and completed with 3 plates by Anthony d’Offay.

Schaaf, “Third Census of H. Fox Talbot’s *The Pencil of Nature*,” *History of Photography*, vol. 36, no. 1, 2012, pp. 99–120.

**T**he *Pencil of Nature* is a landmark in the history of photography, “an epoch-making publication, both technically and aesthetically” (Brunet).

Talbot’s work was “the first commercially published book illustrated with photographs—a milestone in the art of the book greater than any since Gutenberg’s invention of moveable type” (Metropolitan Museum of Art).



“The *Pencil of Nature* was an epoch-making publication, both technically and aesthetically” — Brunet in *Encyclopedia of Nineteenth-Century Photography*

William Henry Fox Talbot is one of the two founders of photography, and this work dates to those earliest days of the art. Talbot began his photographic experiments in 1834 when he exposed sensitized paper to light, creating a negative image on paper. The next year he used that negative to create a positive image, laying the groundwork for the revolution he helped bring about. In January 1839, after a three-year hiatus from photography,

Talbot learned that Louis Daguerre, with Nicéphore Niépce, had developed a photographic process in Paris. Talbot rushed to assemble the work he had already created and to formalize his findings. On January 31, 1839 he read a paper on his “photogenic drawing” to the Royal Society in London. When Daguerre’s process was revealed in August, it became clear that the men used utterly different techniques.



*a landmark of photography and communication*

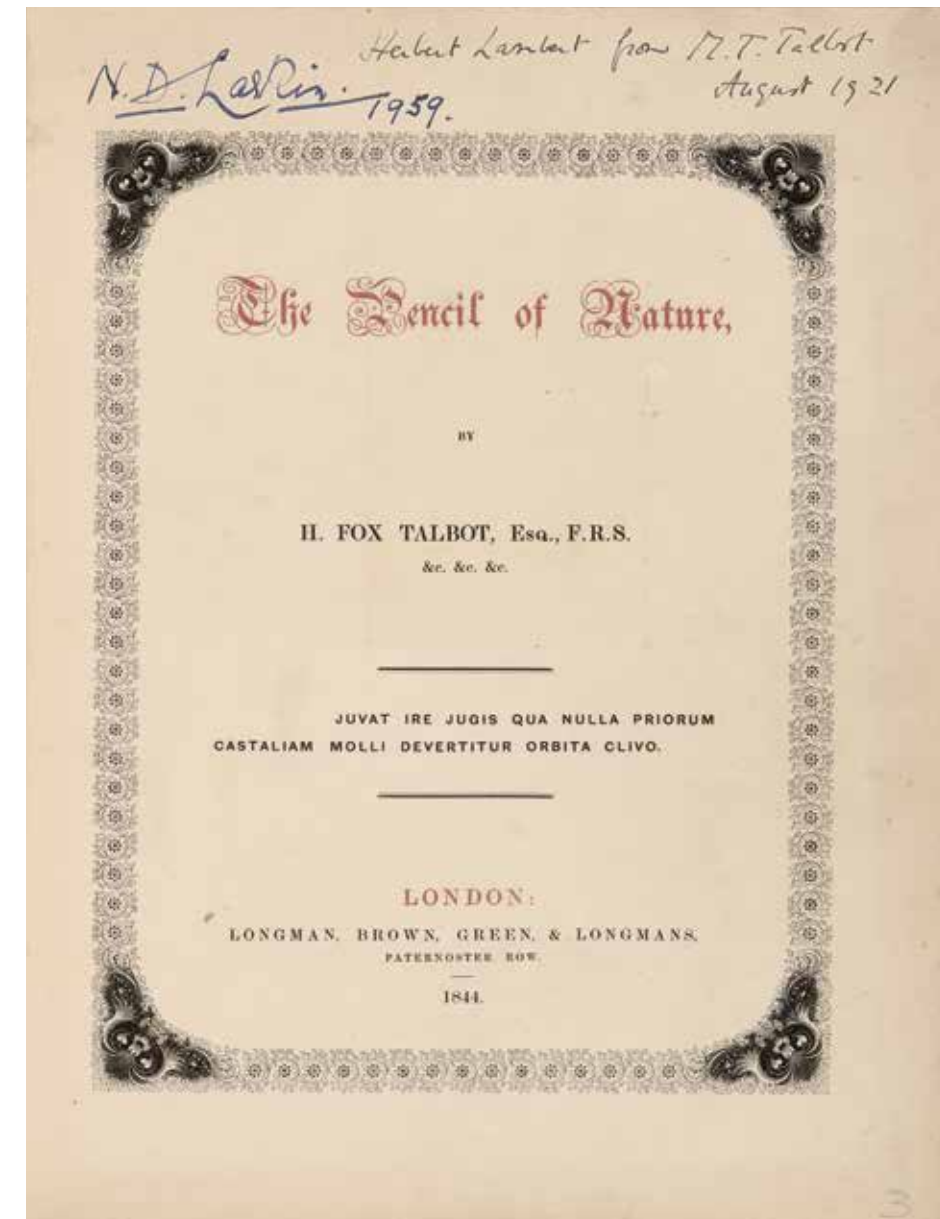
“Talbot soon made advances that would establish the course of photography for the next one hundred and fifty years.” In 1840 “Talbot discovered that an exposure of mere seconds, leaving no visible trace on the chemically treated paper, nonetheless left a latent image that could be brought out with the application of an ‘exciting liquid’ (essentially a solution of gallic acid). This discovery, which Talbot patented in February 1841 as the ‘calotype’ process (from the Greek *kalos*, meaning beautiful), opened up a whole new world of possible subjects for photography” (Malcolm Daniel, “William Henry Fox Talbot (1800–1877) and the Invention of Photography”). The process produced a negative from which multiple prints could be made, unlike the one-off daguerreotype.



Talbot's *The Pencil of Nature* would demonstrate the revolution in art and publishing brought about by his invention. “Issued in fascicles [individual parts] from June 1844 through April 1846, *The Pencil of Nature* contained twenty-four plates, a brief text for each, and an introduction that described the history and chemical principles of Talbot's invention. The photographs and texts proposed, with extraordinary prescience, a wide array of applications for the medium that included reproducing rare prints and manuscripts, recording portraits, inventorying possessions, representing architecture, tracing the form of botanical specimens, and making art” (Metropolitan Museum of Art).

“... how charming it would be if it were possible to cause these natural images to imprint themselves durably, and remain fixed upon the paper! And why should it not be possible?”

– William Henry Fox Talbot, *The Pencil of Nature*, 1844



Very rare in the market. No other complete example has appeared for public sale in decades, and even single examples of the fascicles are rare, with just a handful appearing at auction since 1970. A fragmentary copy containing 17 salt prints was offered as part of a family collection of Talbot salt prints at Sotheby's in 2021. The collection was sold for just under \$2,000,000.

With all but a handful of surviving copies of *The Pencil of Nature* now in the great institutional collections, this is one of the last opportunities ever to acquire this landmark in the history of photography. This is one of only four privately-held sets with all 24 photographs.



*“Talbot soon made advances that would establish the course of photography for the next one hundred and fifty years.”*





## Johnson's Dictionary

### JOHNSON, SAMUEL. *A Dictionary of the English Language.*

London: W. Strahan for J. & P.  
Knapton, 1755.

Two volumes. Large folio. Contemporary  
mottled calf, with big, bold morocco  
labels stating ENGLISH DICTIONARY and  
JOHNSON. Joints tender, some wear and  
browning. A very good copy in original  
condition.

*Printing and the Mind of Man* 201.  
Rothschild 1237.

**F**irst edition of this enduring classic of English literature.  
This is Johnson's "audacious attempt to tame his unruly  
native tongue ... combining huge erudition with a steely  
wit and remarkable clarity of thought" (Hitchings).

"Dr. Johnson performed with his Dictionary the most amazing,  
enduring, and endearing one-man feat in the field of lexicography  
... It is the dictionary itself which justifies Noah Webster's  
statement that 'Johnson's writings had, in philology, the effect  
which Newton's discoveries had in mathematics'" (PMM).

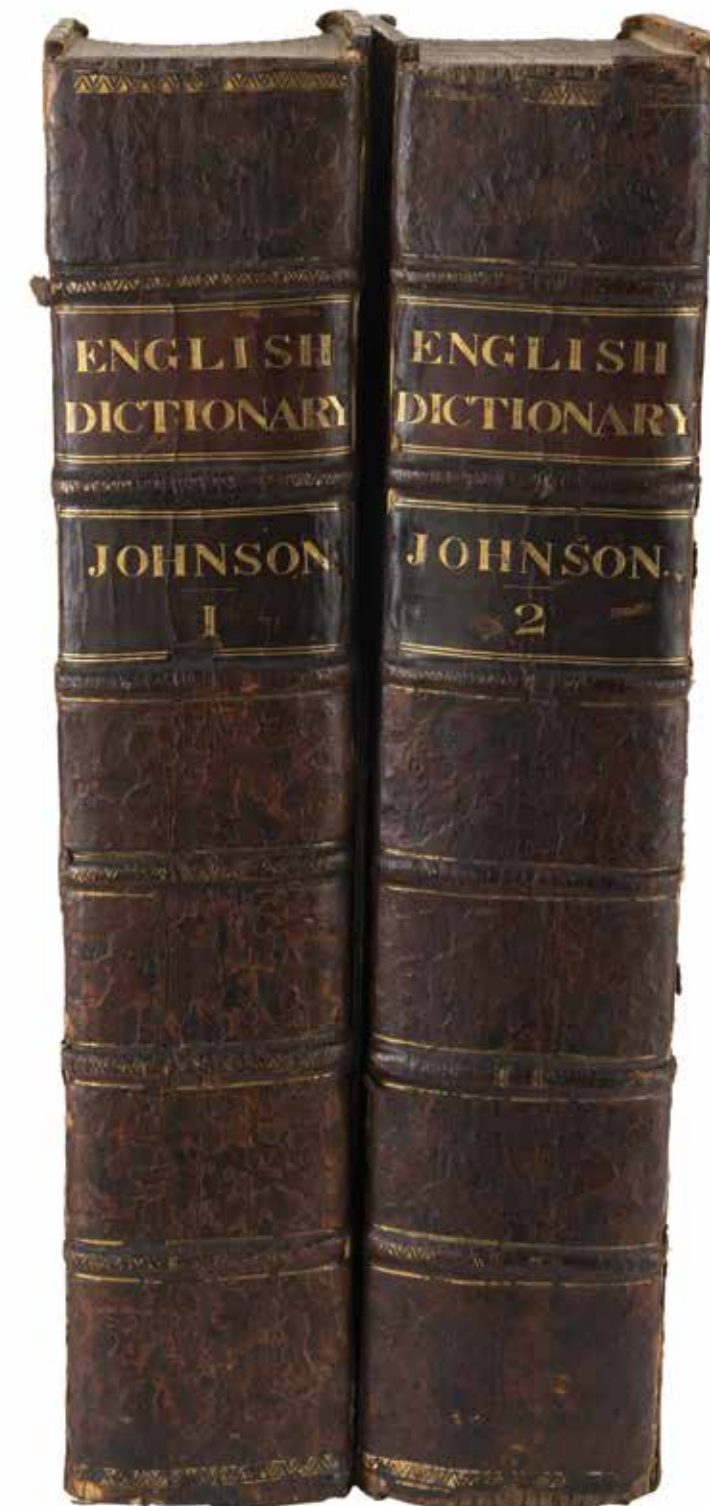
"To be sure, there had been dictionaries before his. The difference  
is that, while these were compiled, Johnson's was *written*. ... The  
glory of the book is that it is also a compendium of English  
literature, reprinting fine examples of words from the masters, often  
Shakespeare or Sir Francis Bacon. Johnson sought to 'intersperse  
with verdure and flowers the dusty deserts of barren philology'"  
(*Smithsonian Book of Books*).

Johnson illustrated the meanings of his 40,000 definitions with  
more than 100,000 quotations drawn from the time of Shakespeare  
down to Johnson's own time. He wrote in the preface, "It is the  
fate of those that toil at the lower employments of life, to be rather  
driven by fear of evil, than attracted by the prospect of good; to  
be punished for neglect, where success would have been without  
applause, and diligence without reward. Among these unhappy  
mortals is the writer of dictionaries. Every other author may aspire  
to praise; the lexicographer can only hope to escape reproach."

This enormous book is generally found rebound, rebacked, or in  
dilapidated condition. **This splendid copy in original condition is  
one of only a handful of unrestored copies to appear for public  
sale in the past twenty years.**

"I am not yet so lost in lexicography as to forget that words are  
the daughters of earth, and that things are the sons of heaven."

– Samuel Johnson





George Washington purchases his valet and aide William Lee, the only person to be freed immediately in Washington’s will

WASHINGTON, GEORGE.

Document signed, a promissory note for the purchase of William Lee, the enslaved man who became Washington’s longtime valet, huntsman, and military aide.

October 15, 1767.

One page. 6 x 7 ¼ in. Framed. Light wear, small repair just affecting text along a thin vertical band at left. Very good condition.

Provenance: signed by George Washington, his brother John Augustine Washington, who helped to manage Mount Vernon, and James Davenport, manager of Dogue Run farm at Mount Vernon. This promissory note is payable to “Captn Jno. Lee,” John Lee, Jr., of Essex, whose sons inherited part of Col. John Lee’s estate. Robert F. Batchelder, Catalog 78, item 91 (1990).

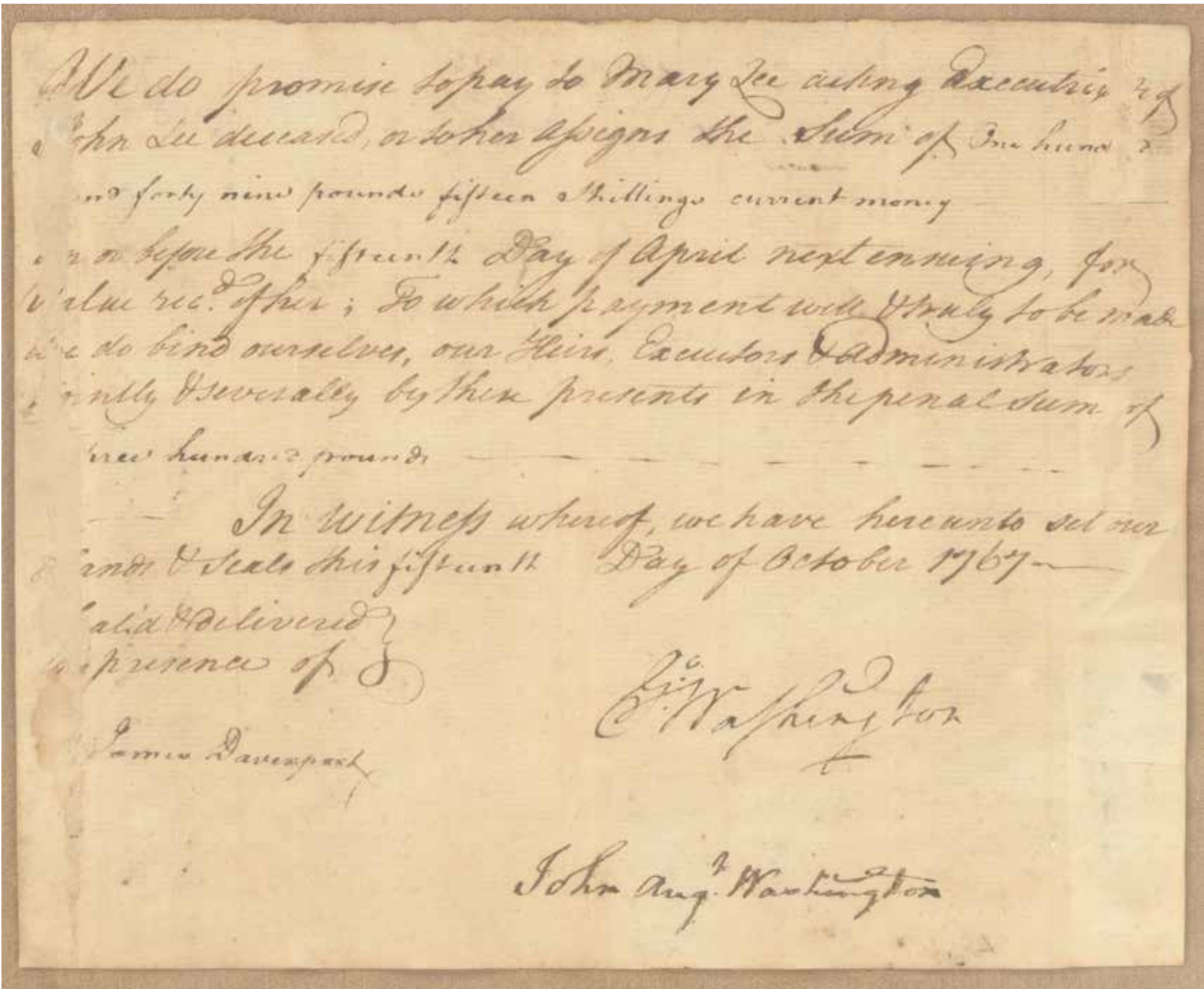
This document is not published in the Washington Papers, which will now include it in the Addendum series. We are grateful to the editors of the Washington Papers for their assistance in studying this document.

The beginning of the complex relationship between George Washington and his most valued slave and constant companion, William Lee. With this document George Washington purchases Will (or Billy) Lee, who went on to serve in bondage for decades at Washington’s side during the Revolutionary War and at Mount Vernon. Because of his intimate association with Washington, “Billy Lee was undoubtedly the most widely publicized slave in eighteenth-century America” (Hirschfeld, *George Washington and Slavery: A Documentary History*).

“this [his freedom] I give him as a testimony of my sense of his attachment to me, and for his faithful services during the revolutionary war” – George Washington’s will, freeing William Lee

William Lee spent two decades alongside George Washington, accompanying him wherever he went. As his valet, Lee assisted Washington in all manner of everyday tasks. An outstanding huntsman, the athletic Lee appears to have been one of the few Virginians whose horsemanship approached that of Washington. Lee was at Washington’s

side throughout the war, providing fresh horses, undertaking special tasks, holding Washington’s spyglass, tending to his papers, and organizing his personal affairs. Everyone who encountered Washington also met Lee, and he appears in numerous early accounts and in some of the most famous paintings of Washington and his family.



*“Lee was undoubtedly the most widely publicized slave in eighteenth-century America” – Hirschfeld*

“Spending more than seven years in close proximity during the intensity of war seems to have made Washington and Lee’s relationship especially close. The former’s views on slavery shifted significantly during the war, and he emerged with a newfound abhorrence of slavery and a commitment to neither buy nor sell enslaved people and to avoid separating enslaved families. Many factors likely influenced Washington’s evolution, **but his close relationship with William Lee may have helped him understand more fully the humanity of those he enslaved**” (Mount Vernon).

William Lee returned from the war unscathed, but in 1785 he severely damaged his knee accompanying Washington on a surveying expedition. Washington, who described the event in his diary, secured a sled to carry Lee home. An injury to his other knee crippled Lee in 1788. He gamely struggled to continue to serve Washington, but he could not join the newly elected president’s household in New York. Washington’s papers contain numerous references to attempts to provide Lee with medical attention in Philadelphia and to Lee’s efforts to join Washington at the capital. In the end Lee returned to Mount Vernon to live out his days as a shoemaker, sometimes sought out by veterans who remembered him from the heroic days of the Revolution.

In this document Washington agrees to pay £149.15 to Mary Smith Ball Lee, the widow of Captain John Lee. The Mount Vernon ledgers show that this sum purchased the “Mulatto Will” Lee, his brother Frank, and two others enslaved on the Lee plantation. Young Will and Frank, likely the sons of the late Capt. Lee or another white man on his estate, were destined to work in Washington’s household. He satisfied his debt the following spring, as agreed. A ledger entry dated May 3, 1768 states “£149.15 Cash Paid Capt. John Lee” for “Mulatto Will £61.15/ Ditto Frank £50/ Negro Boy Adam £19/ Jack £19.”

**Will Lee was the only enslaved person freed immediately in 1799 under the terms of Washington’s will.** That document gave freedom to the rest of Washington’s slaves, 123 men, women, and children, only upon the death of his wife Martha. Will was granted his freedom, a \$30 annuity, and the right to remain at Mount Vernon if he desired. Washington wrote, **“this I give him as a testimony of my sense of his attachment to me, and for his faithful services during the revolutionary war.”**

**This important document embodies Washington’s conflicted relations with slavery.** When he purchased Will Lee in 1767, he sought an outstanding servant in keeping with his sense of honor and propriety as a Virginia gentleman. Washington relied on an army of enslaved workers, both his own and those of his wife, to make Mount Vernon productive. Still, Washington confessed that slavery at Mount Vernon was an “unavoidable subject of regret” and that he wished to “lay a foundation to prepare the rising generation for a destiny different from that in which they were born.” Late in his life Washington wrote that it was “among my first wishes to see some plan adopted, by the legislature by which slavery in this country may be abolished.” Only upon his death in 1799 did Washington free his slaves, providing an example that few other planters would follow on such a scale.

**This document stands as vivid testimony to the complicated legacy of George Washington and the Founding Fathers and to the central role of enslaved African Americans in securing American liberty and building the nation.**





rare relic of the Underground Railroad

## (UNDERGROUND RAILROAD.)

Scaggs, Isaac.

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

Baltimore, September 7th, 1857.

Broadside. 7 3/4 x 12 in. Multiple display fonts. Brownd, some staining and occasional defects, neatly mounted. A tremendous display piece.

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

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

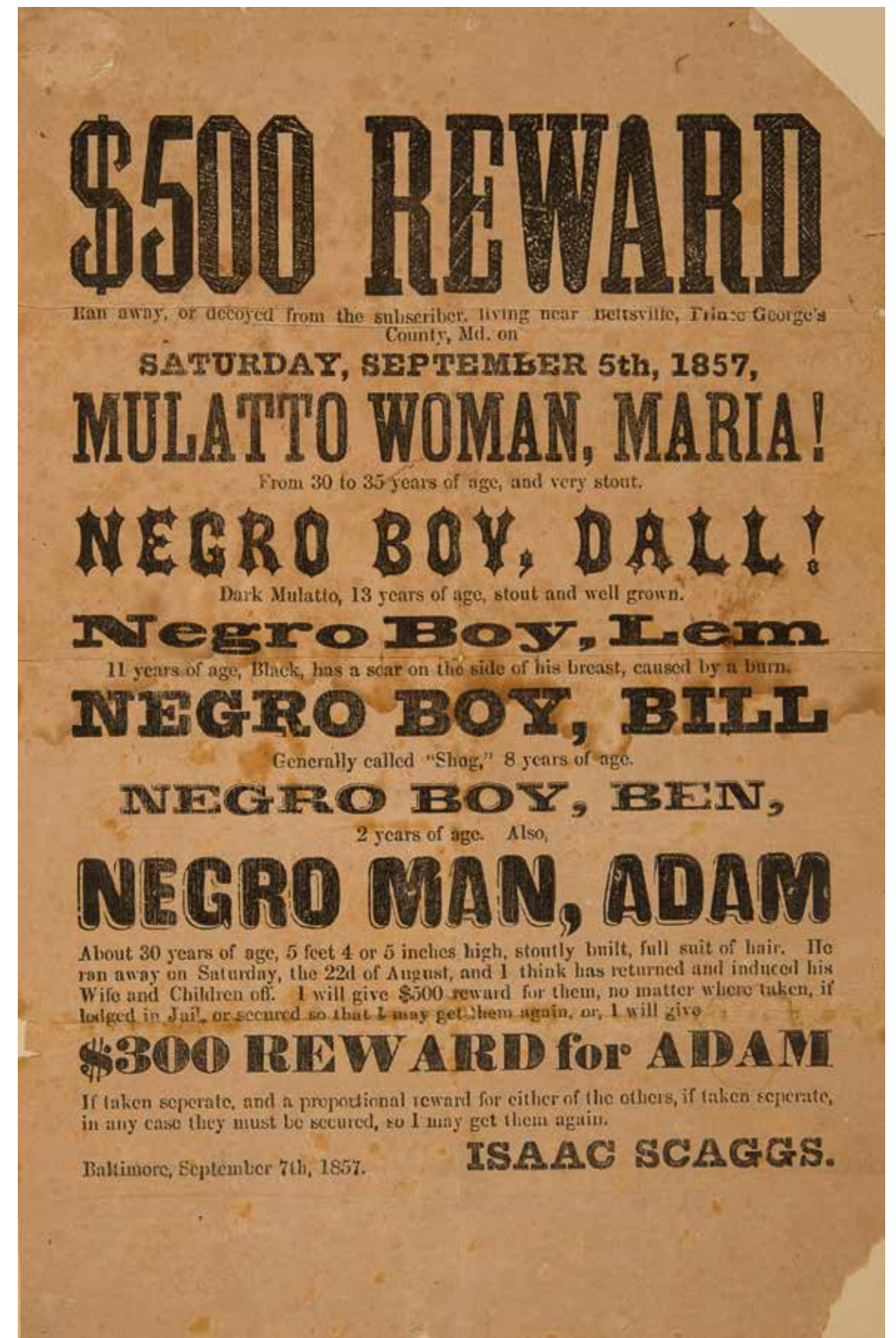
Three years later, on August 22, 1857, Adam ran away from the Scaggs farm. He and two other men escaped to Philadelphia via the Underground Railroad with the assistance of William Still. In his classic *The Underground Railroad* (1872), Still reprinted the "\$300 Reward" *Baltimore Sun* notice describing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

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

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

Extremely rare. This is the only known example. Not in WorldCat.

an escaped slave who used the Underground Railroad and then came back to free his family



Einstein on the speed of light and relativity

EINSTEIN, ALBERT.  
*Typed letter signed to Sam  
Moskowitz.*

Princeton: Institute for  
Advanced Study, April 4, 1951.

One page. One word (“local”) underlined  
by Einstein. Original folds, light wear,  
very short tear at right margin. Original  
envelope.

**E**instein on the speed of light in the special and general  
theory of relativity.

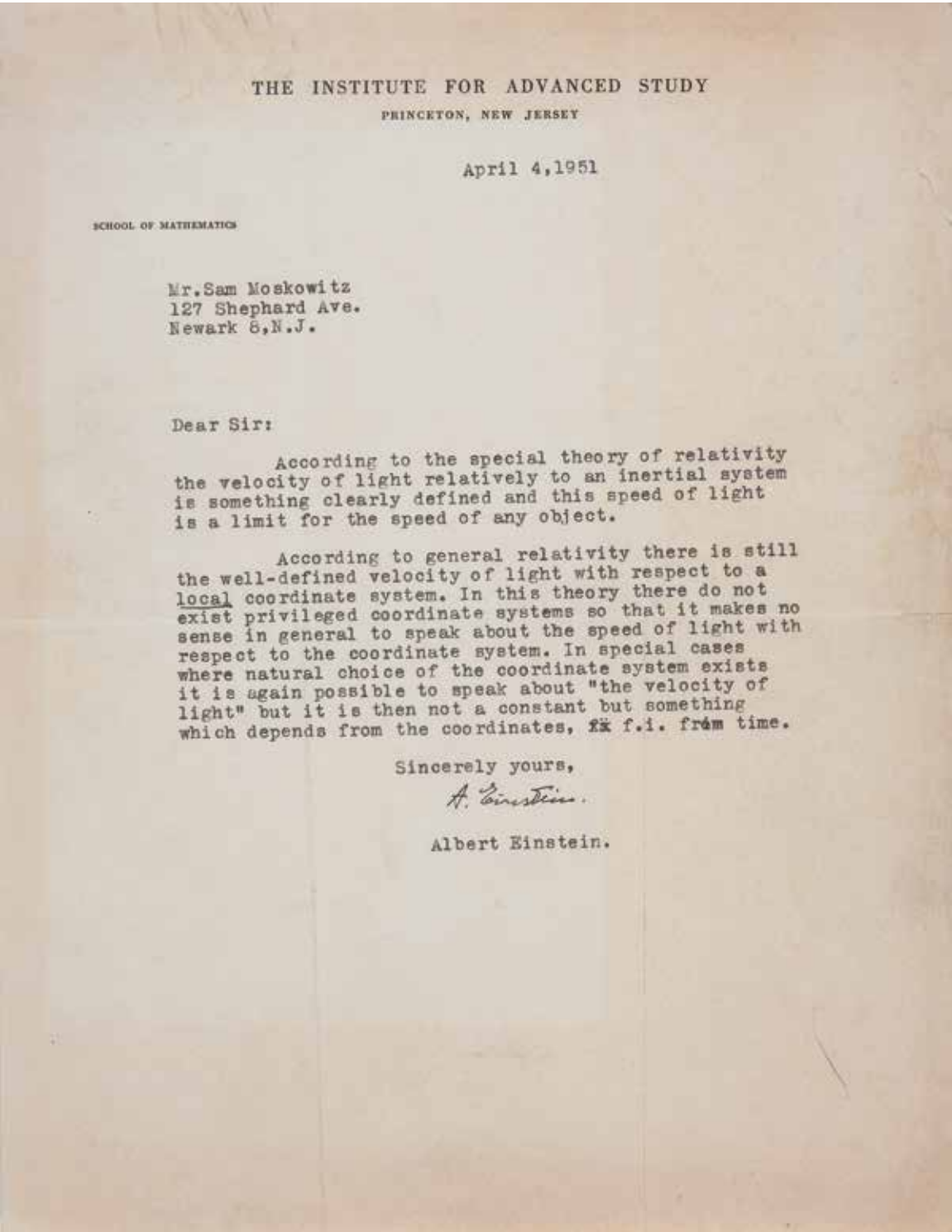
In this fascinating letter Einstein writes that “According to the special theory of relativity the velocity of light relatively to an inertial system is something clearly defined and this speed of light is a limit for the speed of any object.” In the general theory, he explains, the picture is more complex: “there is still the well-defined velocity of light with respect to a *local* coordinate system,” but the theory does not allow for any “privileged” coordinate systems “so that it makes no sense in general to speak about the speed of light with respect to the coordinate system.”

Einstein goes on to consider “special cases where natural choice of the coordinate system exists” which would allow for discussion of the velocity of light, which would however no longer be a constant “but something which depends from the coordinates ... from time.”

The recipient of this letter from Einstein was science fiction writer and historian of science fiction Sam Moskowitz. Moskowitz wrote to Einstein to clarify “a vital point in the writing of science fiction.” He observed that “one of the biggest obstacles science fiction writers have had to overcome in carrying their characters to the far galaxies is the general acceptance of the idea that a material object cannot exceed the speed of light.” Noting that in a recent paper English astronomer Fred Hoyle had said that the general theory of relativity allows such a possibility, Moskowitz asked Einstein for clarification.

Einstein’s letter is accompanied by a carbon copy of Moskowitz’s letter to Einstein, 28 March 1951, and a 3pp letter by English astronomer Fred Hoyle to Moskowitz explaining Einstein’s letter.

“According to the special theory of relativity the velocity of light relatively to an inertial system is something clearly defined and this speed of light is a limit for the speed of any object.”





*“for God too the creation of the world was  
presumably only a pointless luxury”*

## EINSTEIN, ALBERT.

*Typed letter signed to  
Michele Besso.*

Princeton, 14 December 1946.

One page, in German. Einstein's address  
blind-stamped at the top. Original  
envelope. Fine.

**I**n this fine letter Einstein reminisces with his lifelong friend Michele Besso about their days at the Swiss Patent Office where together they developed the theory of special relativity. He likens their scientific conversations at the office to the work of God creating the world.

Einstein tells Besso, his friend of fifty years, that he has read with interest Besso's memoir about their time together in the Swiss Patent Office. He then addresses a remark by their Patent Office colleague Joseph Sauter about their office discussions of scientific subjects:

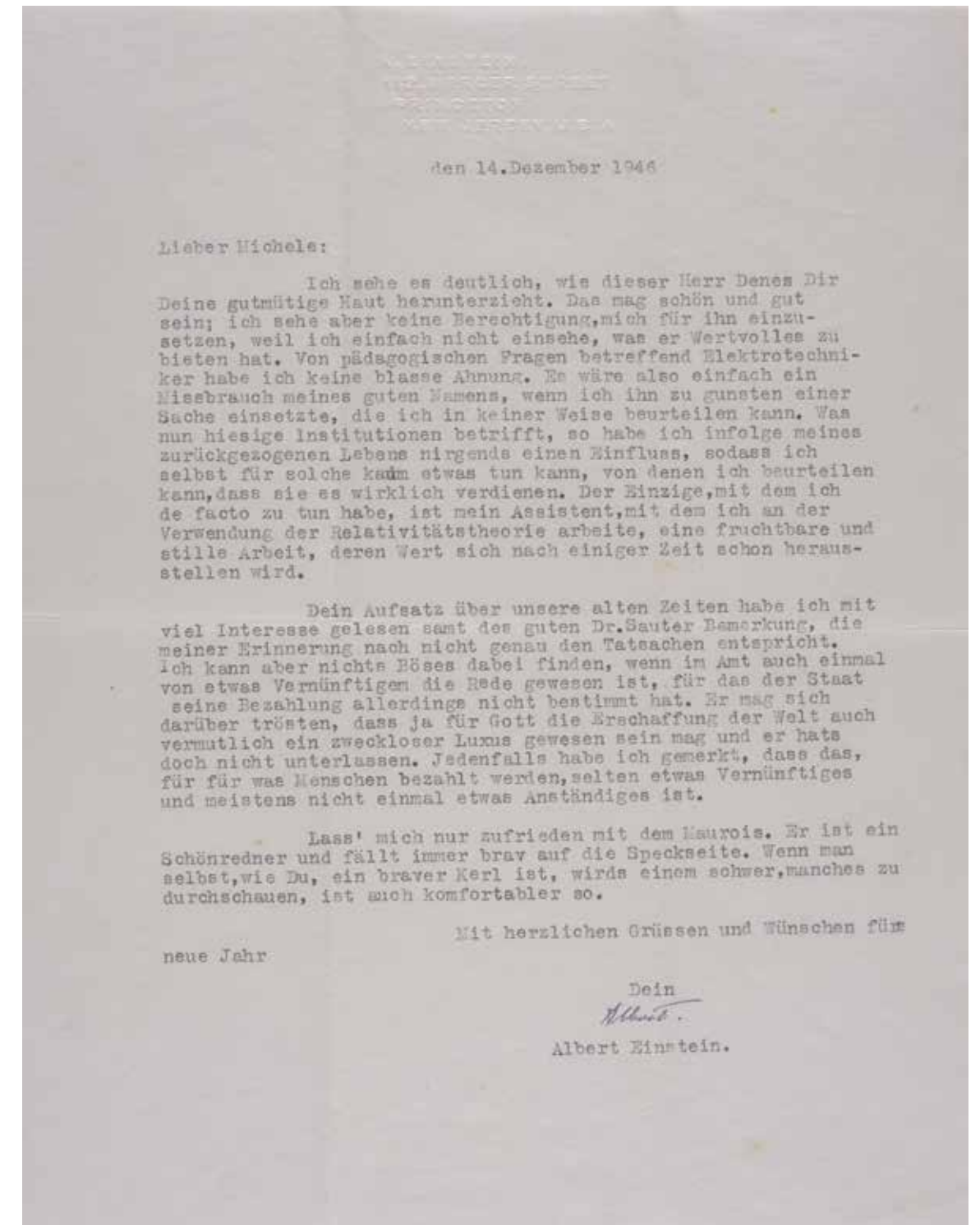
“I can't see anything bad in it if something rational was up for discussion at the office, even if the state had not meant to pay for it. It may be a consolation for him that for God, too, the creation of the world must have been a pointless luxury, yet He went ahead. Be that as it may, I have noticed that what people get paid for rarely is rational and most of the time not even respectable.”

Michele Besso was Einstein's closest friend and only acknowledged collaborator during the celebrated early years of Einstein's career. Besso helped get his friend a job at the Patent Office in Bern, where together the two developed the theory of special relativity. Einstein called Besso “the best sounding board in Europe” for scientific ideas. In his paper on special relativity Einstein wrote, “In conclusion, let me note that my friend and colleague M. Besso steadfastly stood by me in my work on the problem here discussed, and that I am indebted to him for many a valuable suggestion.”

Einstein describes his postwar life and work writing, “I have no influence anywhere due to the fact that I live very withdrawn, as a matter of fact I can barely do anything for people who, as far as I can tell, truly deserve it. The only person I deal with is my assistant with whom I work on the application of the relativity theory; it's rewarding and quiet work whose value is sure to become evident at some point.”

**This is a wonderful Einstein letter looking back on his most valued scientific and personal collaboration, which he compares to the work of God creating the world.**

*“I have noticed that what people get paid for rarely is  
rational and most of the time not even respectable.”*



*rare thick paper copy of The Federalist*

HAMILTON,  
ALEXANDER,  
JAMES MADISON,  
and JOHN JAY.

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

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

Two volumes. Near contemporary calf. A  
fine fresh, untouched copy.

Provenance: contemporary ownership  
signature of James Stuart, slightly  
shaved, on first leaf of text.

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

**F**irst edition. This splendid example of *The Federalist* is one  
of a very small number of special deluxe copies printed on  
thick paper.

Upon receipt of his thick paper copy, George Washington wrote,  
“When the transient circumstances and fugitive performances  
which attended this Crisis shall have disappeared, that work  
[*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.”

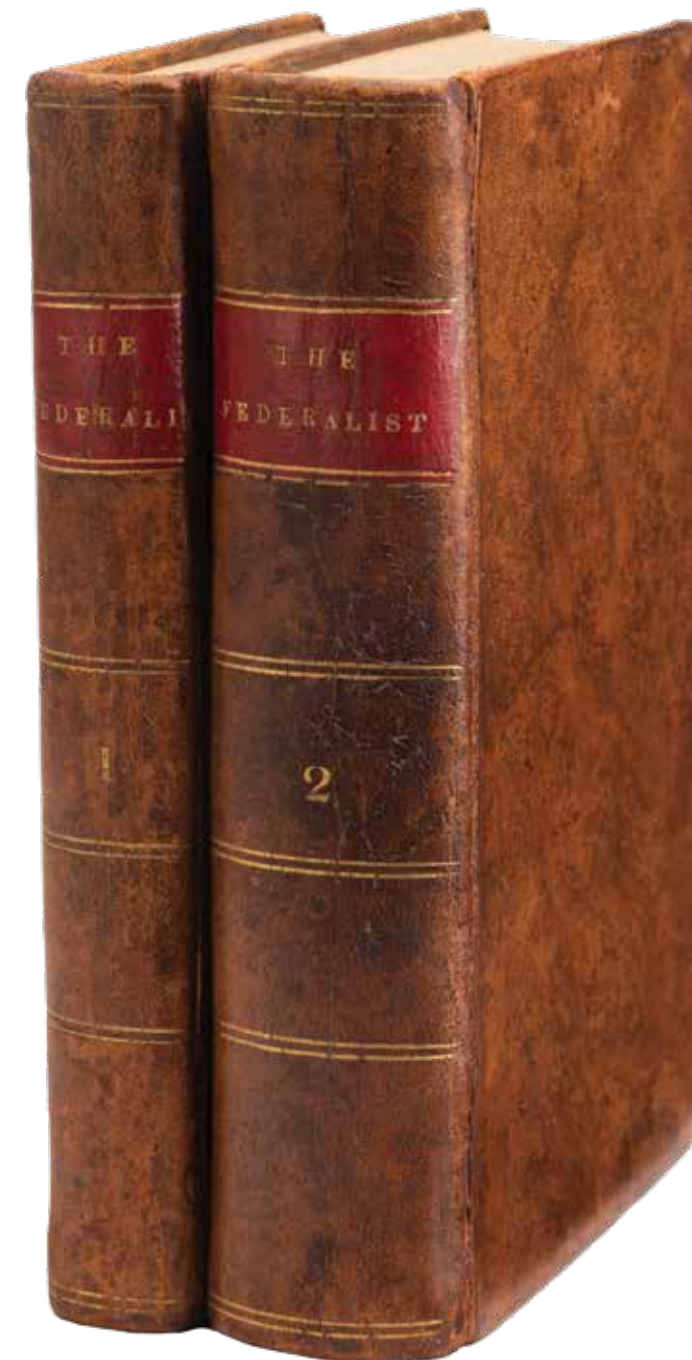
*The Federalist* is **the most important book in American political  
philosophy**. It is the fundamental document left by the framers  
of the Constitution as an expository guide to their philosophy  
and intentions. “These men saw a strong central government as  
essential to the maintenance of a stable economy. Their conservative  
views regarding property rights have had a lasting effect on U.S.  
Constitutional law. As a commentary on the Constitution by men  
included among 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” (*Printing and the  
Mind of Man*).

Seventy-seven of the eighty-five Federalist papers were printed in  
newspapers between October 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  
in New York. The work was originally known as *The Federalist*; the  
title *The Federalist Papers* did not emerge until the twentieth century.

**Rare. The only other unrestored thick paper *Federalist* in an early  
binding to appear for public sale in the past thirty years was  
George Washington’s copy (\$1,430,000 at Sotheby’s, 1990).**

**This rare, deluxe thick paper *Federalist* is a cornerstone for any  
collection of great American books.**

“*The Federalist* stands third only to the Declaration of  
Independence and the Constitution itself among all  
the sacred writings in American political history.” – Clinton Rossiter





James Baldwin on the African American experience, the individual in America, and the responsibility of the intellectual

BALDWIN, JAMES.

Typed letter signed  
"Jimmy" to Sol Stein.

[Paris,] March 1956.

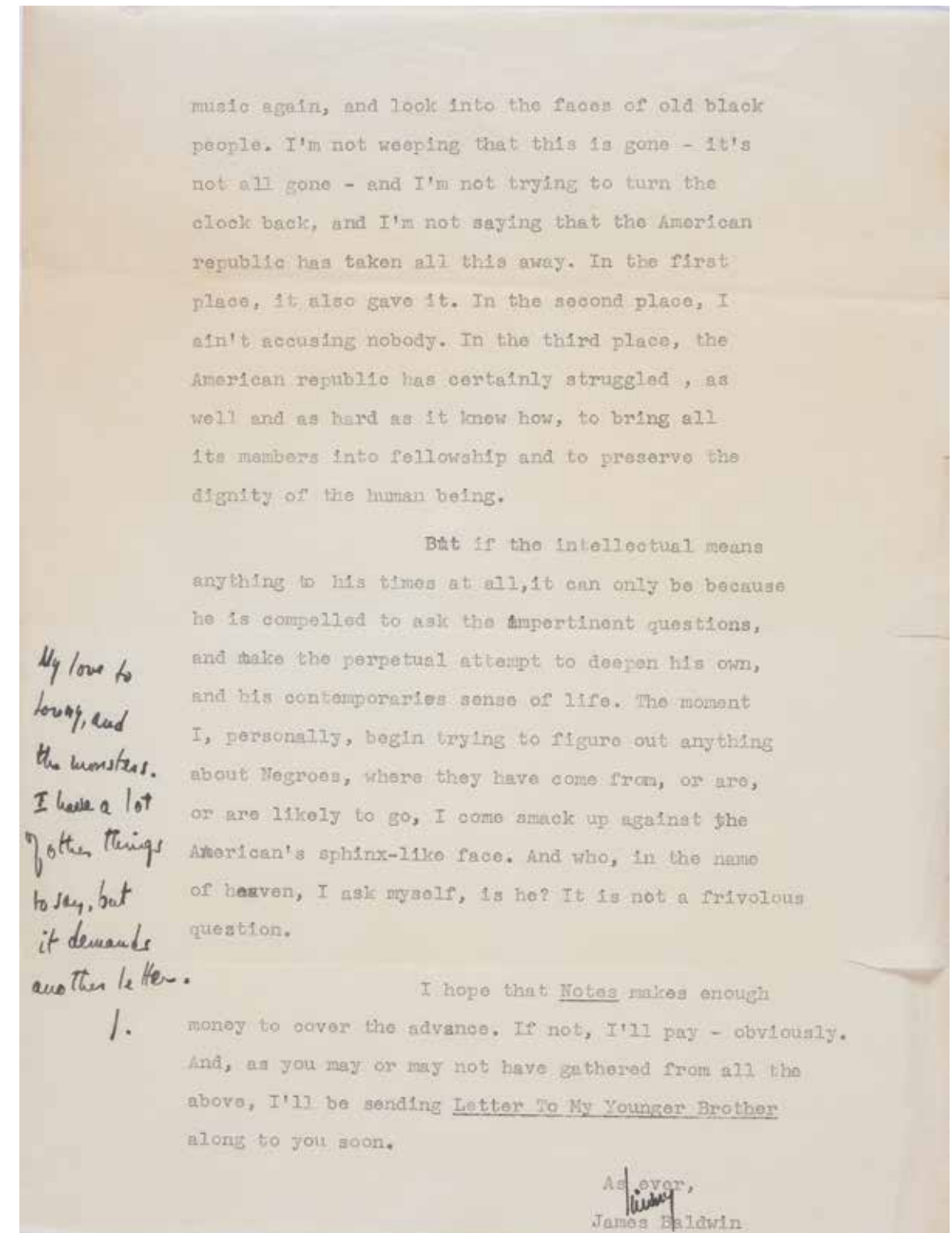
5 pages. With original envelope. A few short closed tears and light wear, but generally in very good condition. Several corrections and a postscript in Baldwin's hand.

In this tremendous five-page letter, James Baldwin reflects on the role of the African American individual in American life.

James Baldwin and Sol Stein met in high school in the Bronx, and the two maintained a close friendship for decades. Stein edited Baldwin's first collection of essays, *Notes of a Native Son* (1955). Henry Louis Gates Jr. described the friendship between the two as "one of the great moments in interracial harmony and intimacy in the history of American literature."

Baldwin begins by discussing the possibility of writing an introduction for Arnold Rose's *The Negro in America*. After mentioning his objections to sociology, he notes, "When one reads the history of the Negro in America sociologically the effect can only be to make us feel rather proud of ourselves - God knows that prodigies of good have been accomplished. Now, it's alright to be proud of what's been done, and I'm not being sardonic about the good; only this attitude has its dangers, in that, in congratulating ourselves over dangers past, we can fail to be aware of dangers present, in looking at the problem in the mass, one tends to overlook the individual heartbreak and to under estimate the individual will and sensibility - and one fails, above all, to assess the price and the meaning of this progress. I am curious about that price, which every one of us is paying, has paid, and will pay."

Baldwin warns that "There is a split in the American personality which scarcely anyone talks about. I think it must be talked about. I think that Americans have an insufficient sense of their individual worth, have a dangerous tendency to distrust individual effort, and rely, far too abjectly, on other people for a sense of their own identity." He argues, "far from having been deprived of the good life, the Negro in America may have been the only person there who ever really had it. It depends on what one thinks life is. The Negro had at least himself, by which I mean he had some sustaining sense of himself, of his own privacy, of his own ability to outwit and endure, to suffer and rejoice; knowing, as I think one must, that life is a black and lonely affair, he could then, as one must, find light in the darkness."



*“The Negro had at least himself, by which I mean he had some sustaining sense of himself, of his own privacy, of his own ability to outwit and endure, to suffer and rejoice; knowing, as I think one must, that life is a black and lonely affair, he could then, as one must, find light in the darkness.” – James Baldwin*

Baldwin compares life to love, which he finds “not pretty or sweet, or even necessarily ennobling,” but instead an awful light in which one is entirely revealed. Like love, life for the African American will “demand everything you’ve got” and take more than you can pay. But this knowledge allows one to endure. “It’s never been the American vision of life. It has been the Negro’s.” He tells his old friend he can find this by listening to the music of African Americans and to “look into the faces of old black people.” He acknowledges, “the American republic has certainly struggled, as well and as hard as it knew how, to bring all its members into fellowship and to preserve the dignity of the human being.”

Baldwin ends by declaring that it is the intellectual’s duty “to ask the impertinent questions, and make the perpetual attempt to deepen his own, and his contemporaries sense of life.” He adds, “The moment I, personally, begin trying to figure out anything about Negroes, where they have come from, or are, or are likely to go, I come smack up against the American’s sphinx-like face. And who, in the name of heaven, I ask myself, is he? It is not a frivolous question ...”

In his closing lines Baldwin notes that he hopes *Notes of a Native Son* makes enough money to cover his advance, adding, “If not, I’ll pay – obviously.”

**This outstanding letter, written at the height of Baldwin’s powers, addresses some of the central themes of author’s thought.** It was not published in James Baldwin and Sol Stein, *Native Sons* (2004).

*“the American republic has certainly struggled, as well and as hard as it knew how, to bring all its members into fellowship and to preserve the dignity of the human being” – James Baldwin*





“the most distinguished atlas published in the United States during the engraving period” – Ristow

**TANNER, H. S.**  
*A New American Atlas containing maps of the several states of the North American union ...*

Philadelphia: H. S. Tanner, 1823.

Large folio. Complete with engraved title with historical vignette, 18 large double page or folding maps (constructed from 22 sheets). A minor tear, a few very slight abrasions, occasional minor dust soiling. Fine contemporary tree calf gilt, boards with elaborate gilt tooling at edges, joints repaired. Maps in fine bright condition, original hand coloring throughout. A wonderful copy.

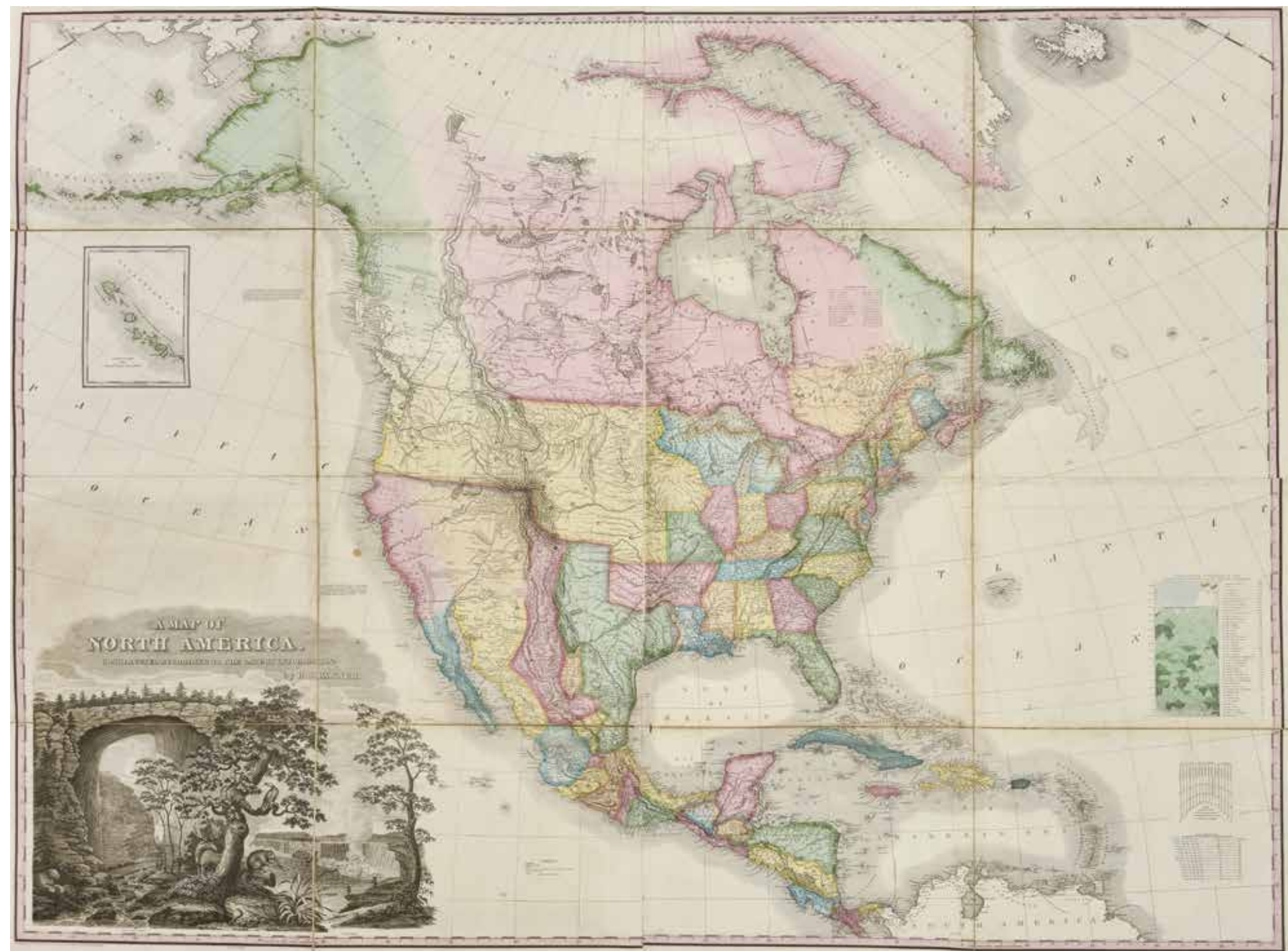
Phillips 1374. Wheat, *Mapping the Transmississippi West* 350.

**F**irst edition of “the most distinguished atlas published in the United States during the engraving period” (Ristow). Tanner’s greatest work, *A New American Atlas* was painstakingly produced and issued in installments between 1818 and 1823. Few complete sets have survived. Tanner’s use of a uniform scale of 15 geographical miles to the inch and his careful selection of sources resulted in a comprehensive American atlas of unprecedented detail and reliability. This was by a considerable margin the greatest American atlas up to its time.

“The map was a landmark – a great cartographic achievement ... [and] was the progenitor of a long line of famous maps.” – Wheat

The spectacular folding map of North America is a highpoint of American cartography. “The map was a landmark – a great cartographic achievement ... [and] was the progenitor of a long line of famous maps” (Wheat). This tremendous map, measuring 58 x 45 inches, reflects the extent of the Lewis and Clark discoveries and presents findings of the expeditions of Pike, James, and the other great early overland surveys.

“Tanner ... was endowed with that combination of scientific and artistic sense that spells the true cartographer and that led him ultimately to produce for his time the outstanding map representations of the territory of the United States. ... No modern atlas of relatively equal merit is available to the American public today” (*Dictionary of American Biography*).



## Democracy in America

TOCQUEVILLE,  
ALEXIS DE.

*De la Démocratie  
en Amérique.*

Paris: Charles Gosselin, 1835,  
1840.

Four volumes. Near contemporary  
quarter blue morocco. Folding map after  
Tocqueville by Bernard. Some browning  
and foxing. An excellent set.

**F**irst edition of the most influential commentary on  
America in the nineteenth century. This remains the most  
frequently cited nineteenth-century work on American  
political thought and character.

*Democracy in America* was based on Tocqueville's travels in the United States in 1831 and 1832. Tocqueville came to America to study the American prison system on behalf of the French government. After completing his official duties in the east, he toured the West and the South, visiting Ohio, Kentucky, Tennessee, Louisiana, Alabama, the Carolinas, Virginia, and Washington, D.C. The book resulting from these investigations is generally considered the nineteenth century's most insightful commentary on the development of our unique American culture and political system.

Tocqueville declared, "Democratic nations care but little for what has been, but they are haunted by visions of what will be; in this direction their unbounded imagination grows and dilates beyond all measure. ... Democracy, which shuts the past against the poet, opens the future before him."

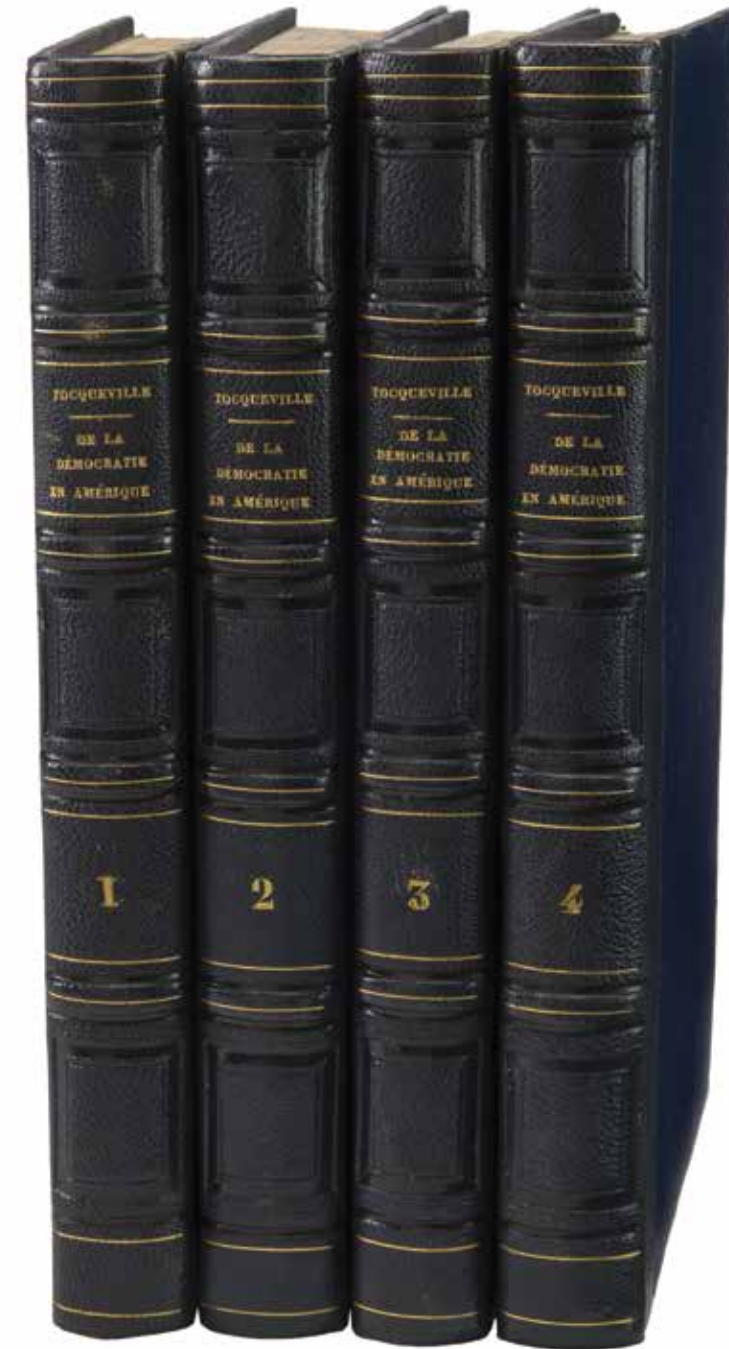
Fewer than 500 copies of the first part (1835) were published. The second part (1840) was issued concurrently with the eighth edition of the first part, helping to explain why quality matched sets of first editions are so difficult to obtain today. The book was an immediate success, and more than fifty editions were published in French and English in the nineteenth century.

For nearly two centuries *Democracy in America* has provoked endless discussion and has been an inspiration for countless commentaries on American democracy. Harvard constitutional scholar Harvey Mansfield called it "at once the best book ever written on democracy and the best book ever written on America."

Finely bound matched sets of the first edition are very scarce.

"at once the best book ever written on democracy  
and the best book ever written on America"

– Harvey Mansfield





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

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

Oxford: University Press, 2001.

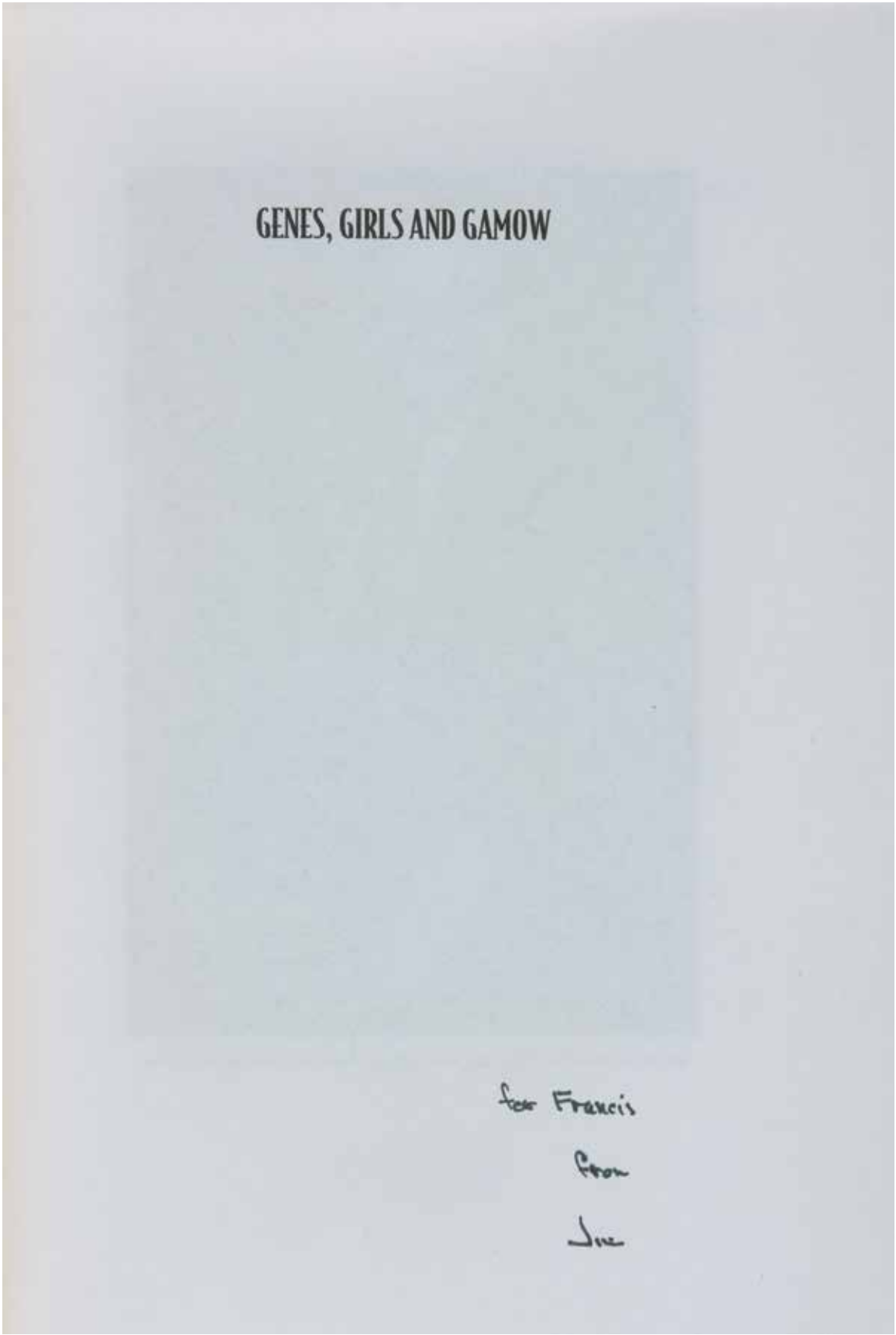
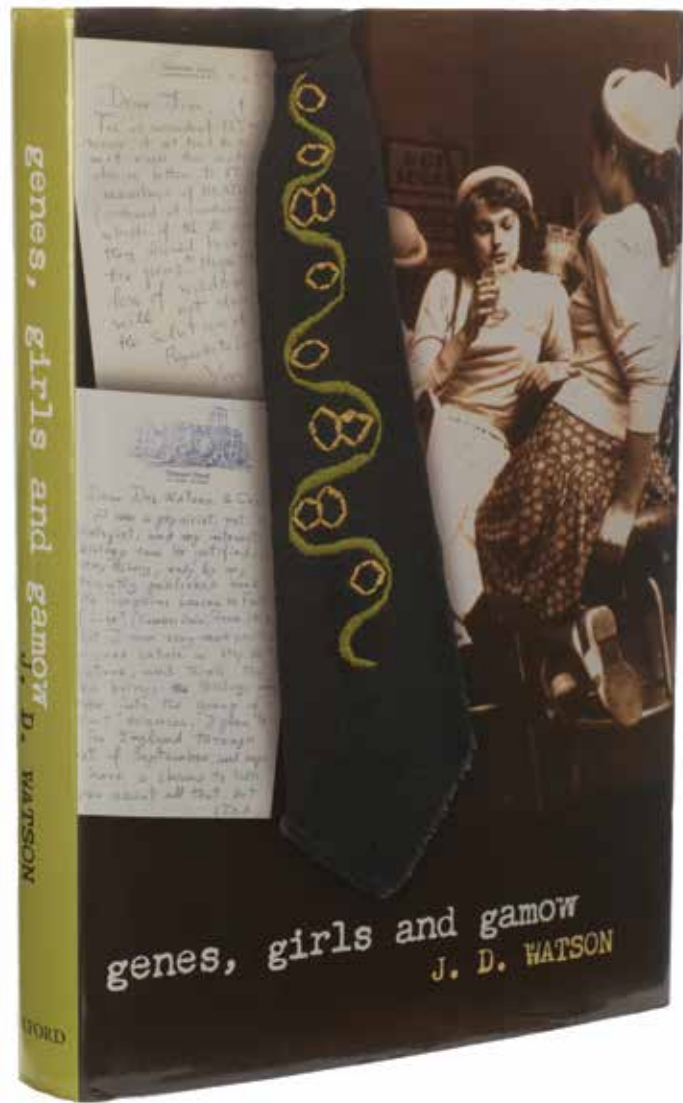
Original cloth and dust jacket. Fine.

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

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

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

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



*“incomparably the most important work in the English language”*

**SHAKESPEARE,  
WILLIAM.**

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

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

Folio. 13 x 8 ½ inches. Title page with the engraved portrait of Shakespeare by Martin Droeshout, with a short tear. Paneled calf ca. 1700, rebacked preserving portions of original spine, recornered, later endpapers, red sprinkled edges. Some restoration to first and last leaves, a few paper flaws and repairs, early handwritten notes on first two and last leaves. Some spotting and staining. An excellent, tall copy.

Provenance: 18th-century armorial  
bookplate of the Earl of Rosebery.

STC 22274e.3.

**T**his is an excellent example of the Second Folio, the second edition of Shakespeare’s collected plays. This is “incomparably the most important work in the English language” (Jackson, *Pforzheimer Catalogue*).

The massive book includes 36 plays, half of which had not been printed prior to the First Folio, as well as commendatory verses and dedicatory epistles by contemporary admirers of Shakespeare. One of these, **John Milton’s “An Epitaph on the admirable Dramaticke Poet, W. Shakespeare,”** was the poet’s first appearance in print.

The First Folio, published in 1623, was such a success that just nine years later the collection was printed again. The Second Folio venture was undertaken by a group of booksellers and rights holders, some of whom had been members of the First Folio syndicate. This copy has the reissue sheet A2.5 printed on thicker paper, with “Blacke beare” in the imprint.

The publication of Shakespeare’s plays in four grand folio editions is testimony to his unrivaled status in the seventeenth century. “Had Shakespeare not enjoyed the affection of his fellow actors his plays might not have survived. About three-fourths of the prolific output of playwrights in his lifetime has disappeared. But Shakespeare’s fellow actors, as a token of friendship to him, did us the great service of preserving the texts of his plays when they arranged publication of the First Folio in 1623. What other playwright of that age was so well served by his fellows? The First Folio Shakespeare, the compilers explained, was published not for profit but ‘only to keep the memory of so worthy a friend and fellow alive as was our Shakespeare’” (Boorstin). Only a handful of playwrights of the era, most notably Ben Jonson, were published in such impressive editions in the seventeenth century.

For almost four centuries Shakespeare’s transcendent genius has been recognized. In 1623 Ben Jonson wrote of Shakespeare, “He was not of an age, but for all time.” In 1840 Thomas Carlyle called 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.”

**With the First Folio now commanding \$10,000,000, a Second Folio in an appealing early binding is one of the most desirable books in English literature.**

*“He was not for an age, but for all time.”* – Ben Jonson





“it is not too much to say that the Declaration of Independence of July 7, 1776, was due more to Paine’s *Common Sense* than to any other single piece of writing” – Thomas Streeter

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

Philadelphia: R. Bell, 1776.

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

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

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

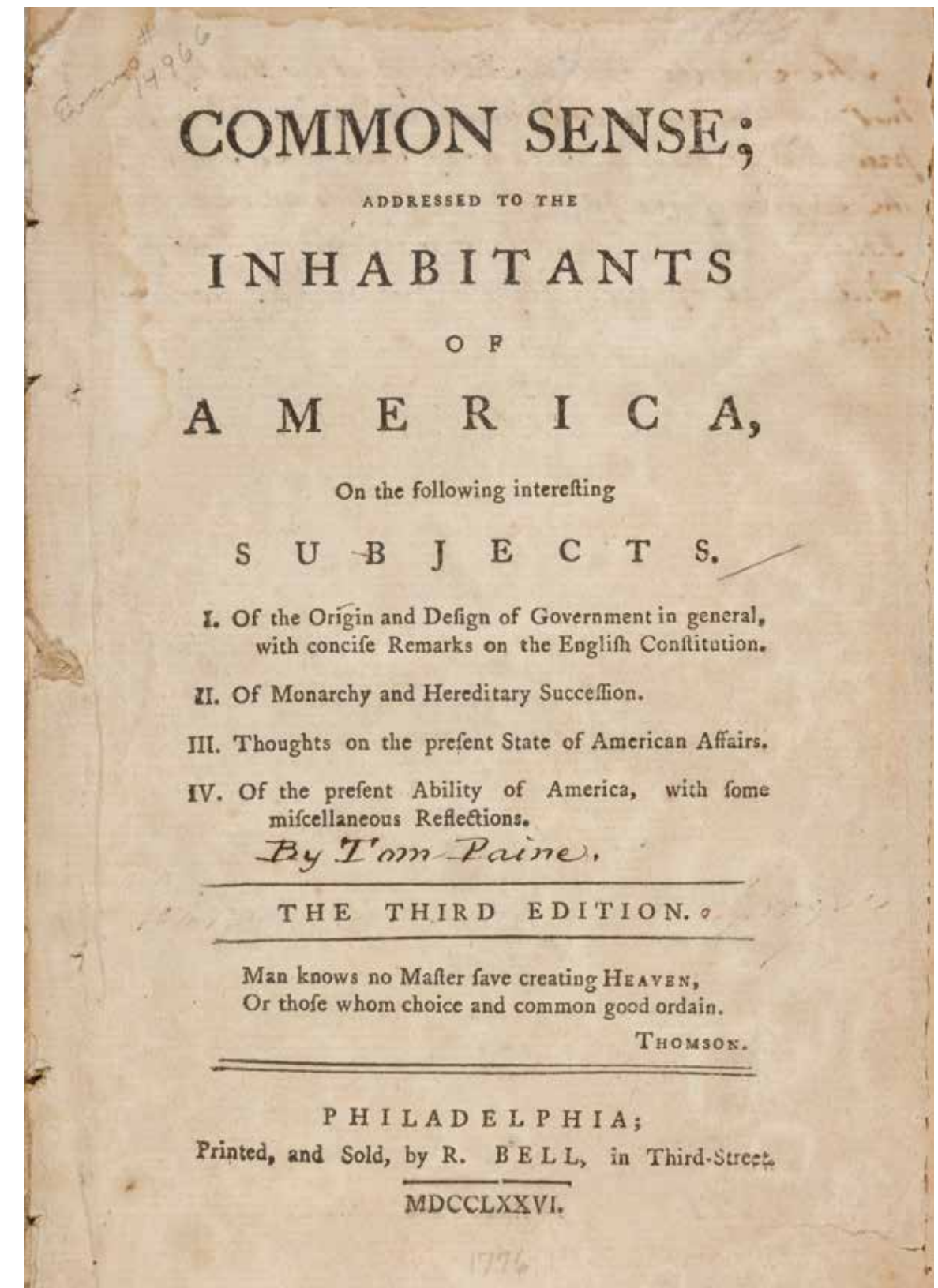
“Paine’s *Common Sense*, published anonymously in January 1776, was the first vigorous attack on King George ... and the first public appeal for an American Republic. It is not too much to say that the Declaration of Independence of July 7, 1776, was due more to Paine’s *Common Sense* than to any other single piece of writing” (Streeter).

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

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

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

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



## Darwin on a bizarre inherited behavior

**DARWIN, CHARLES.**  
*Autograph letter signed to  
[Fanny Kellogg].*

Down, Beckenham, Kent, April  
13, 1879.

One page. Original folds. Very good  
condition. Nicely framed.

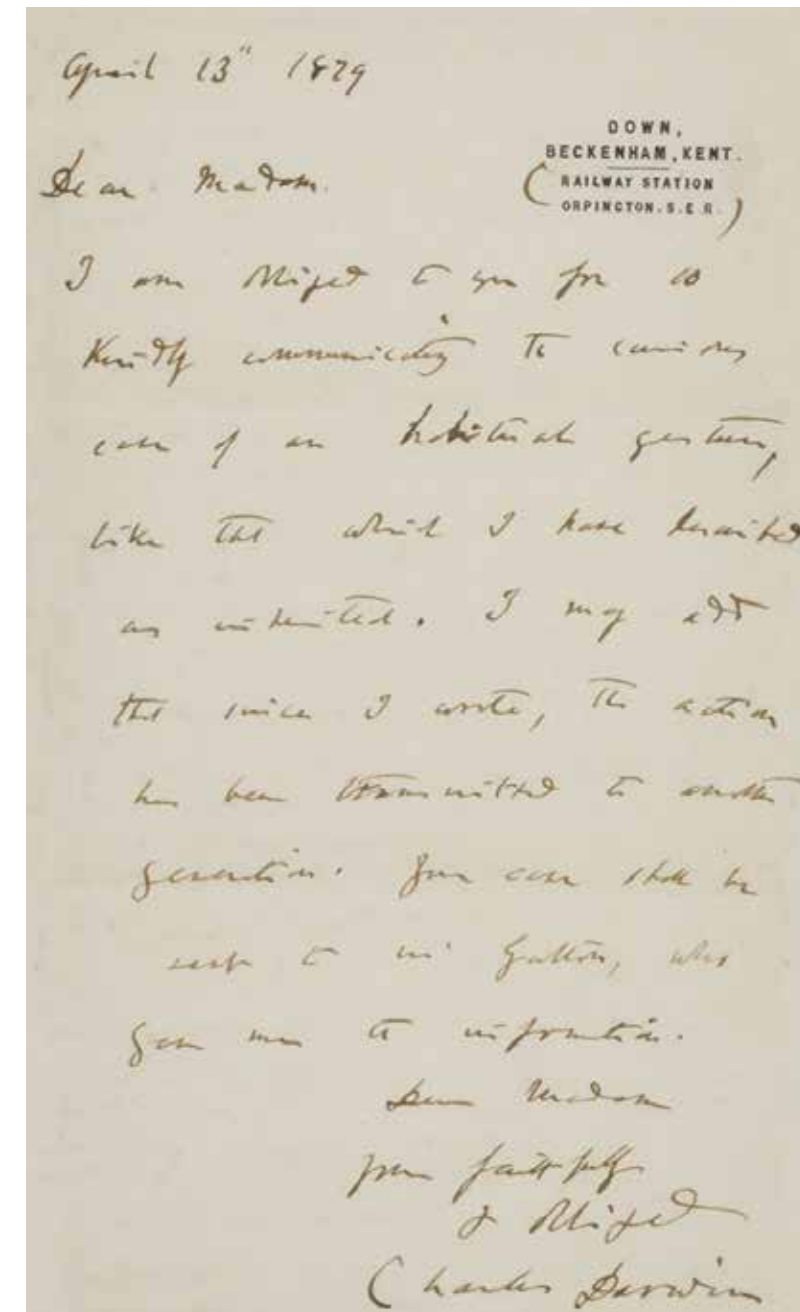
**D**arwin discusses the hereditary transmission of behavior and a vivid example of the phenomenon from the opening chapter of *The Expression of the Emotions in Man and Animals*.

In this letter Darwin thanks Fanny Kellogg for “communicating the curious case of an habitual gesture, like that which I have described as inherited. I may add that since I wrote, the action has been transmitted to another generation. Your case shall be sent to Mr. Galton, who gave me the information.”

In *The Expression of the Emotions in Man and Animals* (1872), Darwin had discussed the heritability of habitual gestures. There he cited at length a remarkable case related to him by his cousin Francis Galton. Galton, a distinguished scientist in his own right, was keenly interested in the inheritance in humans, and the two men often shared findings and theories. Darwin quoted Galton in *The Expression of the Emotions* on page 33:

“A gentleman of considerable position was found by his wife to have the curious trick, when he lay fast asleep on his back in bed, of raising his right arm slowly in front of his face, up to his forehead, and then dropping it with a jerk, so that the wrist fell heavily on the bridge of his nose. The trick did not occur every night, but occasionally, and was independent of any ascertained cause. Sometimes it was repeated incessantly for an hour or more. The gentleman’s nose was prominent, and its bridge often became sore from the blows which it received. At one time an awkward sore was produced, that was long in healing, on account of the recurrence, night after night, of the blows which first caused it. His wife had to remove the button from the wrist of his night-gown as it made severe scratches and some means were attempted of tying his arm.” Galton went on, “Many years after his death, his son married a lady who had never heard of the family incident. She, however, observed precisely the same peculiarity in her husband, but his nose, from not being particularly prominent, has never as yet suffered from the blows. The trick does not occur when he is half-asleep, as, for example, when dozing in his arm-chair, but the moment he is fast asleep it is apt to begin ...”

Galton further noted that the behavior had been passed down to the son’s daughter. Darwin’s letter offered here reveals that he learned, after the publication of *Expression of Emotions*, that yet another generation has acquired the remarkable habitual behavior!



This fascinating letter demonstrates the lengths to which Darwin went gathering data and telling examples for his writings. His published books reached a wide audience, producing additional correspondence with yet more evidence for his theories.

The letter is also noteworthy for being signed in full “Charles Darwin,” instead of the more usual abbreviated “Ch. Darwin.”



“one of the epoch-making works in the history of philosophy”

– Nidditch on Locke’s *Essay*

**LOCKE, JOHN.**  
*An Essay Concerning  
Humane Understanding.*

London: Printed by Eliz. Holt,  
for Thomas Basset, 1690.

Folio. Contemporary paneled calf, red  
leather label. Rebacked preserving spine,  
old endpapers. Manuscript correction on  
A3v. A very good, fresh copy.

*Printing and the Mind of Man* 164. Yolton,  
*A Descriptive Bibliography of John Locke*  
61A.

**F**irst edition, first issue (with the integral Eliz. Holt titlepage).  
This is an excellent, fresh copy of this classic of philosophy,  
the first modern attempt to analyze knowledge. “Few books  
in the literature of philosophy have so widely represented the spirit  
of the age and country in which they have appeared, or have so  
influenced opinion afterwards” (Fraser).

“The *Essay* has long been recognized as one of the great works of  
English literature of the 17th century, and one of the epoch-making  
works in the history of philosophy. It has been one of the most  
repeatedly reprinted, widely disseminated and read, and profoundly  
influential books of the past three centuries” (Nidditch).

“Locke is often classified as the first of the great English empiricists  
(ignoring the claims of Bacon and Hobbes). This reputation rests  
on Locke’s greatest work, the monumental *An Essay Concerning  
Human Understanding*” (Stanford Encyclopedia of Philosophy).

Locke sold the copyright to the publisher Thomas Basset for  
thirty pounds plus six bound copies of every later edition and ten  
shillings for every sheet of additions to later printings. By 1800  
twenty editions had appeared, indicating work’s great influence.  
Locke’s intellectual heirs include Berkeley, Hume, and Bentham  
and the Radicals.

“Locke was the first to take up the challenge of Bacon and to attempt  
to estimate critically the certainty and the adequacy of human  
knowledge when confronted with God and the universe. In the  
past, similar enquiries had been vitiated by the human propensity  
to extend them beyond the range of human understanding, and to  
invent causes for what it cannot explain. Therefore, Locke’s first  
task was to ascertain ‘the original certainty and extent of human  
knowledge’ and, excluding ‘the physical consideration of the mind,  
to show how far it can comprehend the universe.’ His conclusion  
is that though knowledge must necessarily fall short of complete  
comprehension, it can at least be ‘sufficient’; enough to convince  
us that we are not at the mercy of pure chance, and can to some  
extent control our own destiny” (*Printing and the Mind of Man* 164).

“Few books in the literature of philosophy have so widely represented  
the spirit of the age and country in which they have appeared, or  
have so influenced opinion afterwards” – Fraser



## The Portrait of a Lady

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

London: Macmillan, 1881.

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

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

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

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

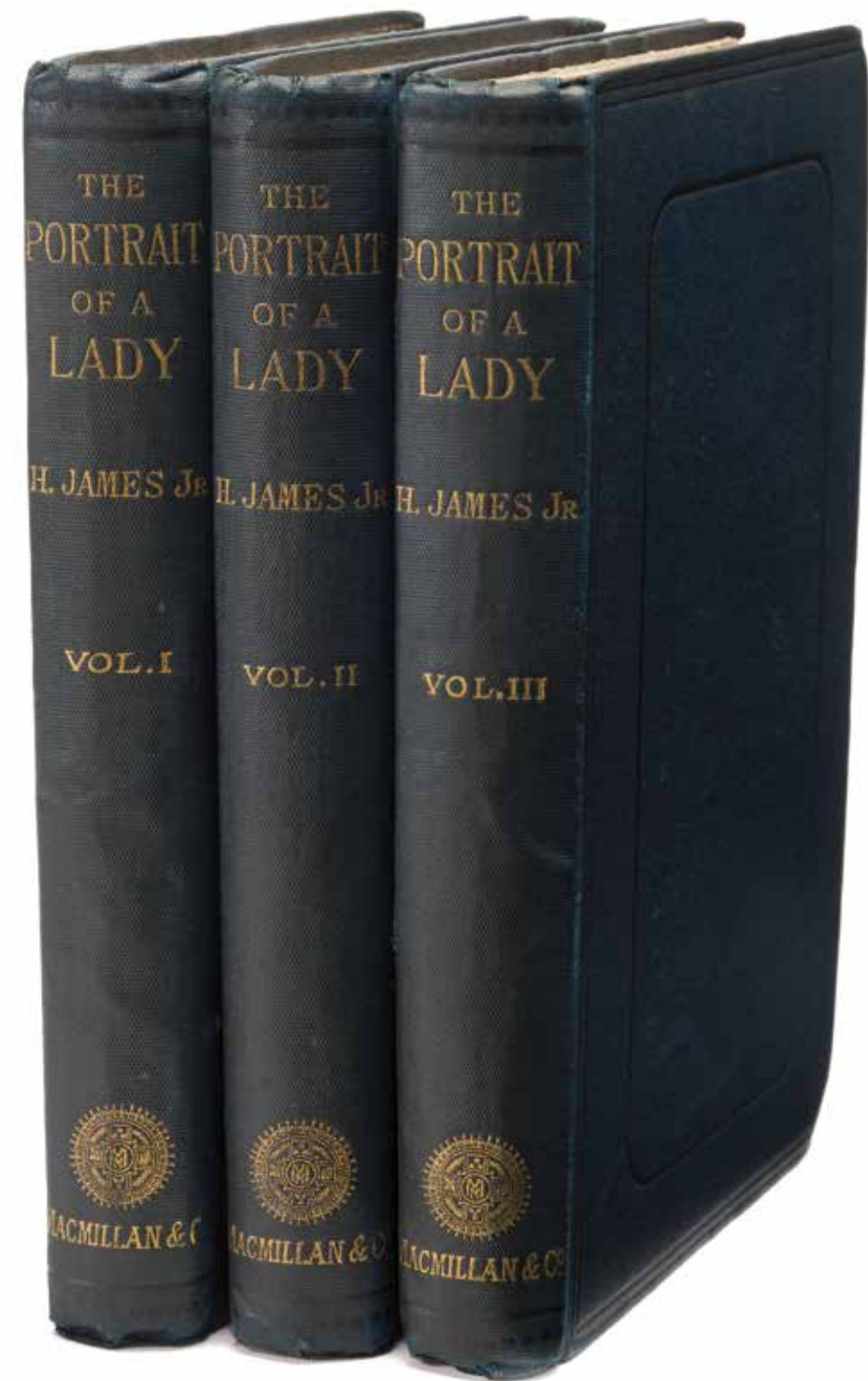
Often considered James's greatest book, *The Portrait of a Lady* is a novel of Isabel Archer, a young American heiress in Europe "affronting her destiny," as James put it, becoming the victim of Machiavellian scheming by two American expatriates.

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

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

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

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





## the legendary Ghost Dance

(GHOST DANCE.)  
MOONEY, JAMES.

*Collection of ten  
photographs from Mooney's  
pioneering investigations  
of the Ghost Dance and  
other Native American  
circle dances.*

Various places, c. 1892-1893.

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

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

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

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

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



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

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

## rare photographs of the Ghost Dance



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

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

The collection comprises:

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

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



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

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

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

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

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

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

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

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

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

— James Mooney



the first treatise on the celebrated method of loci  
(the memory palace)

## (MEMORY.)

*Rhetorica ad Herennium*  
[and] *Cicero. De*  
*Inventione* [edited by  
*Omnibonus Leonicensus*].

Venice: Nicolas Jenson, 1470.

Two works in one volume. 4to. 68 leaves and 70 leaves. Initials and decorative border in period style. Nineteenth-century red morocco gilt by Koehler, a.e.g. Several paper repairs, with minor pen facsimile to [G]3-6. Very good examples of these rare works.

Provenance: "Vente Salmon no. 342, 130f." (manuscript note on free endpaper); Count Oswald Seilern, a leading incunabula collector between the world wars, with his book label.

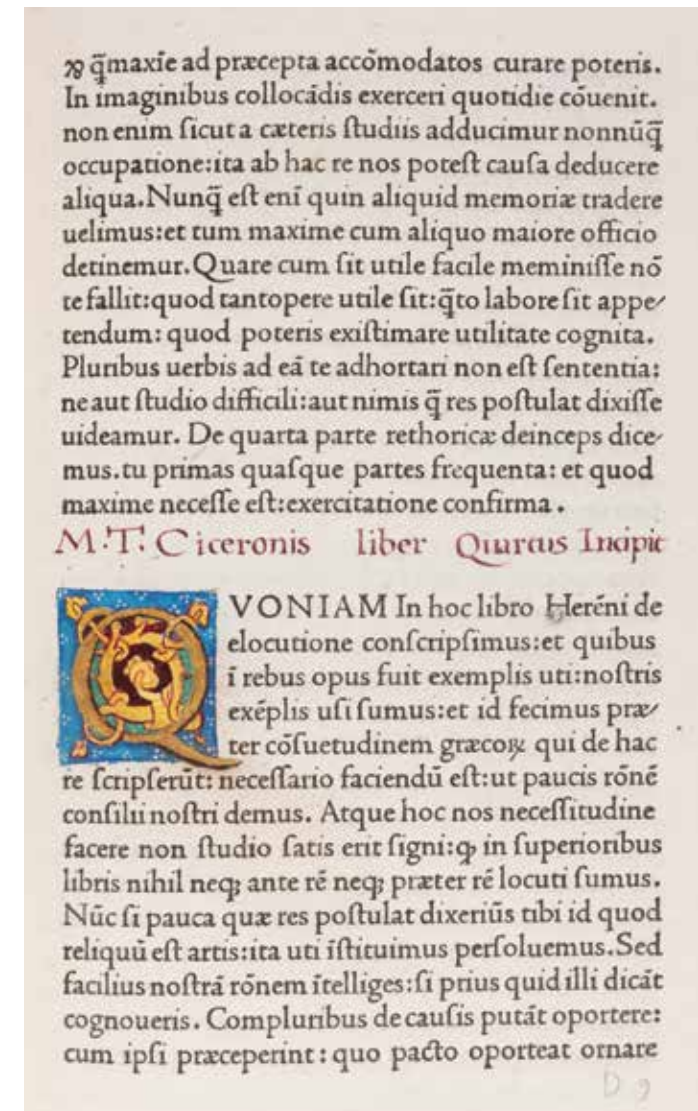
**F**irst edition of *Rhetorica ad Herennium*, "a book more precious than gold" (Leonhard Spengel).

A landmark in Western intellectual history, *Rhetorica ad Herennium* contains the **first description of the "method of loci,"** the memory technique also known as the memory palace. In this ancient memorization technique, "the subject memorizes the layout of some building, or the arrangement of shops on a street or any geographical entity which is composed of a number of discrete loci. When desiring to remember a set of items the subject 'walks' through these loci in their imagination and commits an item to each one by forming an image between the item and any feature of that locus. Retrieval is achieved by 'walking' through the loci, allowing the latter to activate the desired items" (O'Keefe).

The influence of the *Rhetorica*, **the earliest classical source on the art of memory**, has echoed through the centuries. For the centuries during which paper was rare and costly, "artificial memory" was essential to the growth, preservation and dissemination of knowledge. The *Rhetorica*'s approach was employed by ancient rhetoricians, and early Christian monks used it to memorize the Bible and organize monastic practices of meditative reading and composition. Thomas Aquinas promoted the art of memory in his writings, and Bacon and Descartes assimilated it into the study of logic. The method of loci continues to be used to this day by memory competitors (world champion Edward Cooke called the *Rhetorica* "our Bible"), and it is employed for the insights it provides in neurology and psychology.

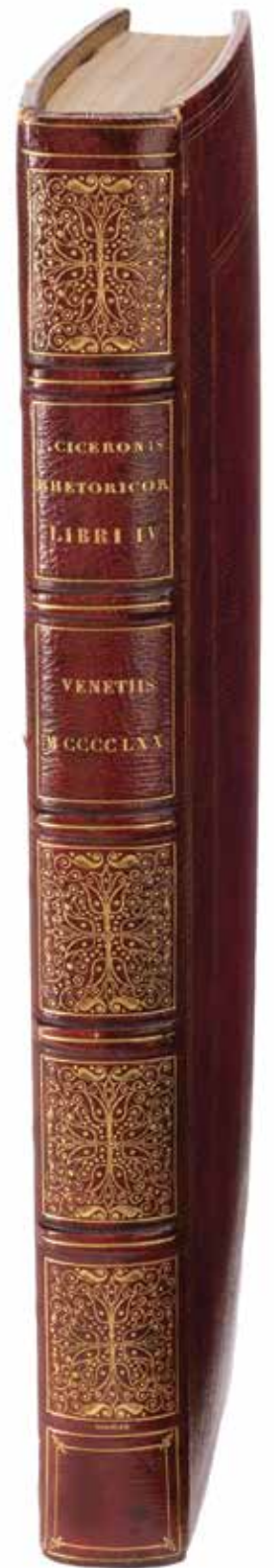
A landmark in the history of writing and oratory, *Rhetorica ad Herennium* features many noteworthy "firsts." Its **"section on style is the oldest surviving treatment in Latin"** (*Oxford Classical*). The work contains the **first description of the "method of loci"** (the memory technique also known as the memory palace) and **the first full treatment of memoria** (the memorization of speeches). The *Rhetorica* was a source for Machiavelli, Shakespeare, and countless others. It survives in hundreds of medieval and Renaissance manuscripts, 14 printed incunable editions, and scores of 16th-century printed editions, making it **"one of the most studied books in European history"** (*Latinitium*).

"one of the most studied books in European history"



Nicolas Jenson, one of the giants of early printing in Italy, learned the art from Gutenberg in the late 1450s. He printed these works in 1470, the year he began his celebrated career as a printer on his own. Since ancient times the *Rhetorica* was commonly read with and published with Cicero's *De Inventione*, **the first surviving work to use the term "liberal arts."** Jenson continued this tradition, printing the works at the same time, and thus they are often found together, as in the present copy.

**RARE.** Only four examples have appeared for public sale in the past century (two of those are now at the Library of Congress). American ownership is today restricted to the very greatest libraries: Morgan, Huntington, Harvard, and Library of Congress.





icon of American capitalism

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

Cleveland, Ohio, c. 1857-1858.

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

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

**T**his 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.

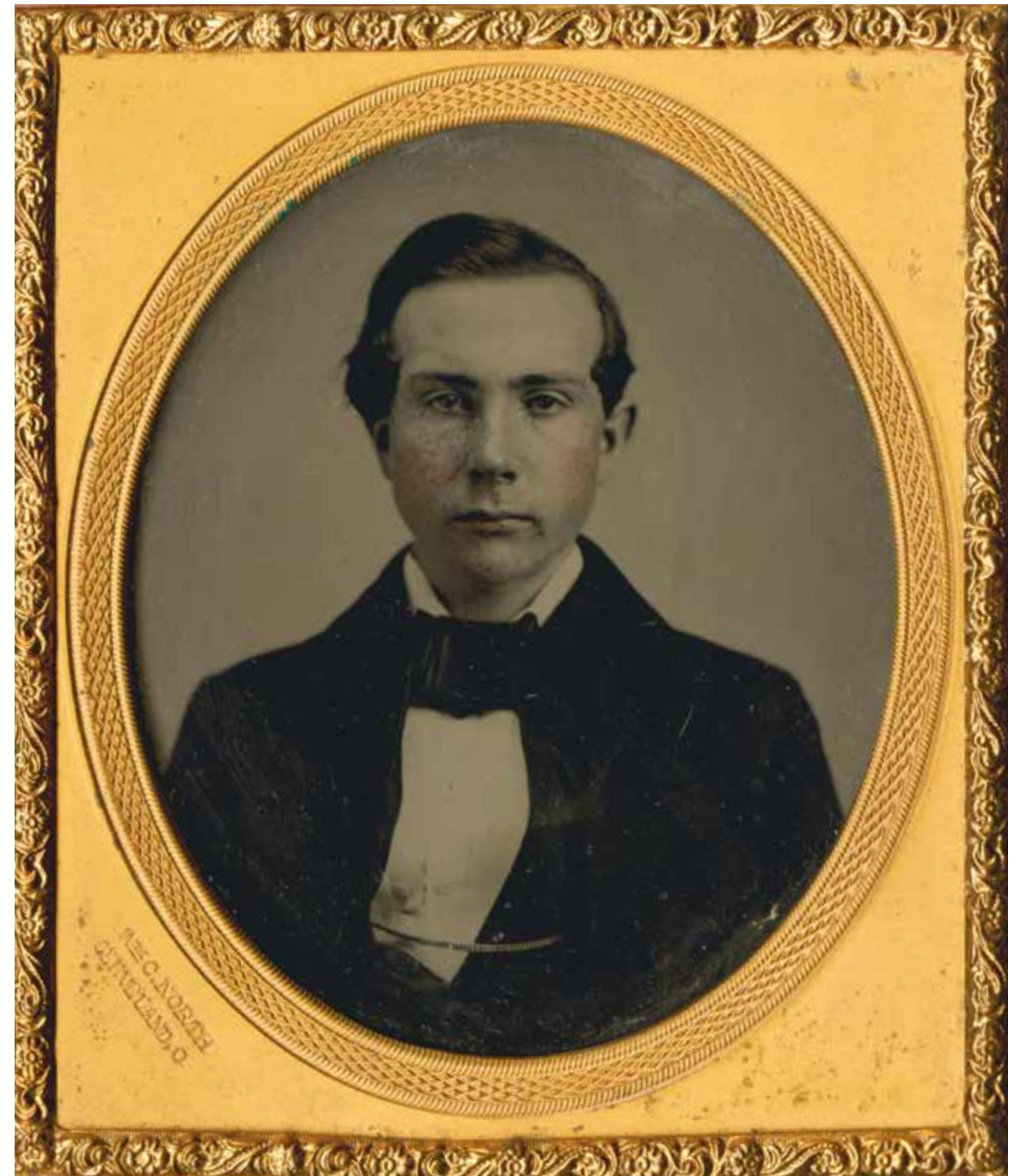
Rockefeller was the wealthiest man in history and the first great modern philanthropist. As a percentage of the United States economy, no other American fortune has ever come close to that of Rockefeller. Apart from the immense fortune he amassed (perhaps \$1 billion at the turn of the century) and the 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 19<sup>th</sup>-century American photographic portraits and a centerpiece of any collection of capitalism.**

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





## the last living veterans of the American Revolution

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

Hartford: Moore, 1864.

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

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

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

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

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

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



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

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

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

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

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

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

*a spectacular array of American literary autographs*

(WHITMAN,  
EMERSON,  
MELVILLE, et al.).

*A superb American literary  
autograph album.*

Various dates, Mainly 1870s.

Large 4to (9 x 12 in.) Fine nineteenth-century black morocco gilt-extra, joints restored. Scores of sheets of heavy card, the inscriptions generally on rectos only, just a few secondary items mounted. A few paper repairs, some foxing, fading. Very good condition.

**T**his magnificent album presents a Who's Who of American literature featuring autographs, often with substantial quotations from poems, by American literary giants such as Emerson, Melville, Whitman, Whittier, Lowell, Longfellow, Bryant, and Holmes. The album's owner had direct access to a wide array of literary figures and considerable powers of persuasion to convince them to write at length in this treasured album.

The album opens with, in order:

**William Cullen Bryant.** Autograph manuscript quotation from "The Battle Field," signed and dated December 1876. In his 1968 Grosse Pointe speech Martin Luther King Jr. quoted these lines, saying, "We shall overcome because William Cullen Bryant is right."

**Longfellow, Henry Wadsworth.** Autograph manuscript quotation from "The Day is Done," signed and dated 1877.

**Aldrich, Thomas Bailey.** Autograph manuscript, the entire text of "Maple Leaves," signed and dated 1877.

**Whittier, John Greenleaf.** Autograph manuscript quotation from "To — on receiving his 'few verses for a few friend,'" signed and dated 1879.

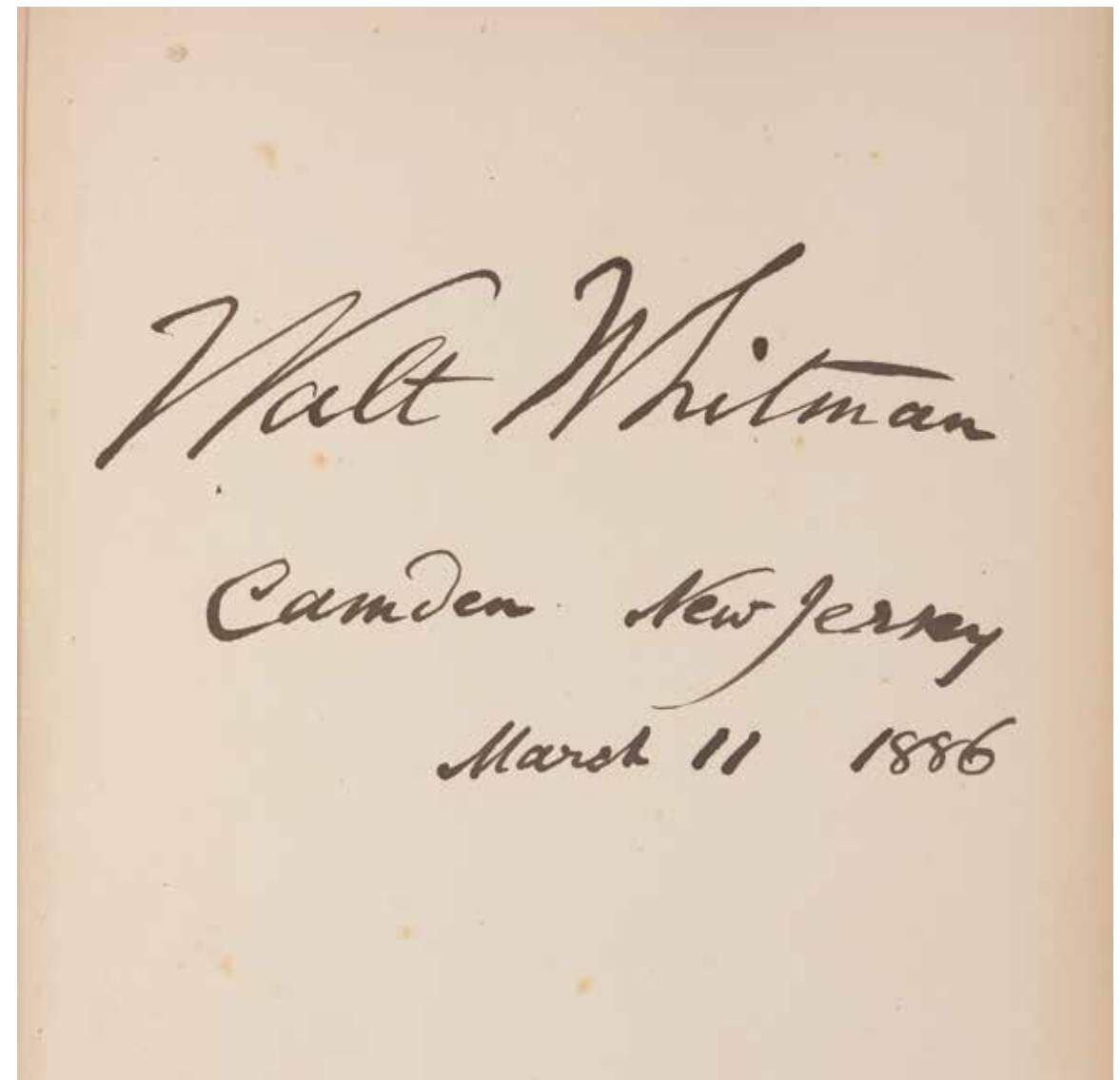
**Emerson, Ralph Waldo.** Autograph manuscript, the entire text of "Letters," signed.

**Fields, James T.** Autograph couplet signed and dated 1877.

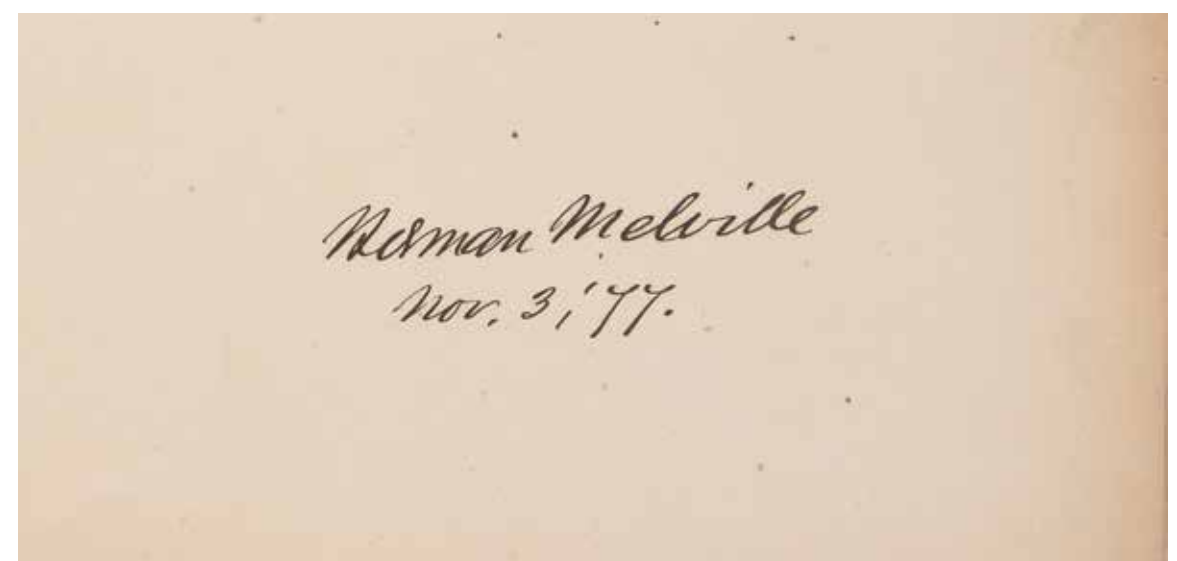
**[Fields.]** Pencil sketch of a man with a basket of fruit. Its placement in the album opposite the Fields poem suggests that it is by Fields, the noted poet and publisher.

**Holmes, Oliver Wendell.** Autograph quotation from the beloved "The Chambered Nautilus," signed and dated 1877.

**Lowell, James Russell.** Autograph quotation headed "My Study," a substantially altered variant of lines from "Heartsease and Rue," signed and dated 1877. These lines may have been composed on the spot, drawing from a published work.



Walt Whitman  
Camden New Jersey  
March 11 1886



Herman Melville  
Nov. 3, '77.



**Howells, William Dean.** Autograph manuscript, the entire text of “The Sarcastic Fair,” signed.

**MacDonald, James Wilson.** Drawing of the George Armstrong Custer Memorial at West Point, in pencil, signed and dated 1879. Following the Battle of Little Big Horn (1876), Custer was reinterred at West Point in 1877, and funds were raised for a heroic monumental sculpture. MacDonald’s design was chosen and dedicated in 1879. Custer’s widow Libbie objected that she was not consulted, and the statue was removed in 1884 by order of Secretary of War Robert Lincoln. The statue has since disappeared.

**Stedman, Edmund Clarence.** Autograph manuscript, the entire text of “Custer,” signed and dated 1877.

Later in the album we find:

**Melville, Herman.** Signed leaf dated November 3, 1877. At this time Melville was living in obscurity as a customs official, having given up professional writing. Few would have thought at this date to seek him out and ask for his autograph in a literary album.

**Whitman, Walt.** Enormous signature dated “Camden New Jersey March 11 1886.” This is the largest Whitman signature we have ever seen.

Other authors and artists represented in this remarkable album are:

Botta, Anne Lynch. [“Accordance,” the entire poem], signed and dated 1879. Mounted.

Brown, J. Ross. Watercolor of a man smoking, signed on verso.

Butler, William Allen. 8 lines of verse, signed, 1879

Colman, Samuel. “The Tower of the Comares,” proof etching on tissue. Signed and dated 1881.

Curtis, George William. “A Song of Spring,” signed and dated 1878.

Dana, Charles A. Signature dated 1879.

Duganne, A. J. H. “Brothers,” signed and dated 1878. Fairfield, Francis Gerry. “At the Thirty-Eighth Year,” signed and dated 1879.

Fawcett, Edgar. “A Bird of Passage,” signed and dated 1877.

Flash, Henry Lynden. “The Maid I Love,” signed and dated 1879.

Godwin, Parke. Four lines beginning “Small favors are true found,” signed and dated 1879.

Gray, Barry. (pseud. of Robert Barry Coffin). Autograph quotation from “Ships at Sea,” signed and dated 1877.

Greeley, Horace (newspaper editor and publisher). Autograph letter signed to J. B. Sheridan. New York, November 23, 1858.

Homeyard, D. Watercolor of flowers, signed and dated 1881.

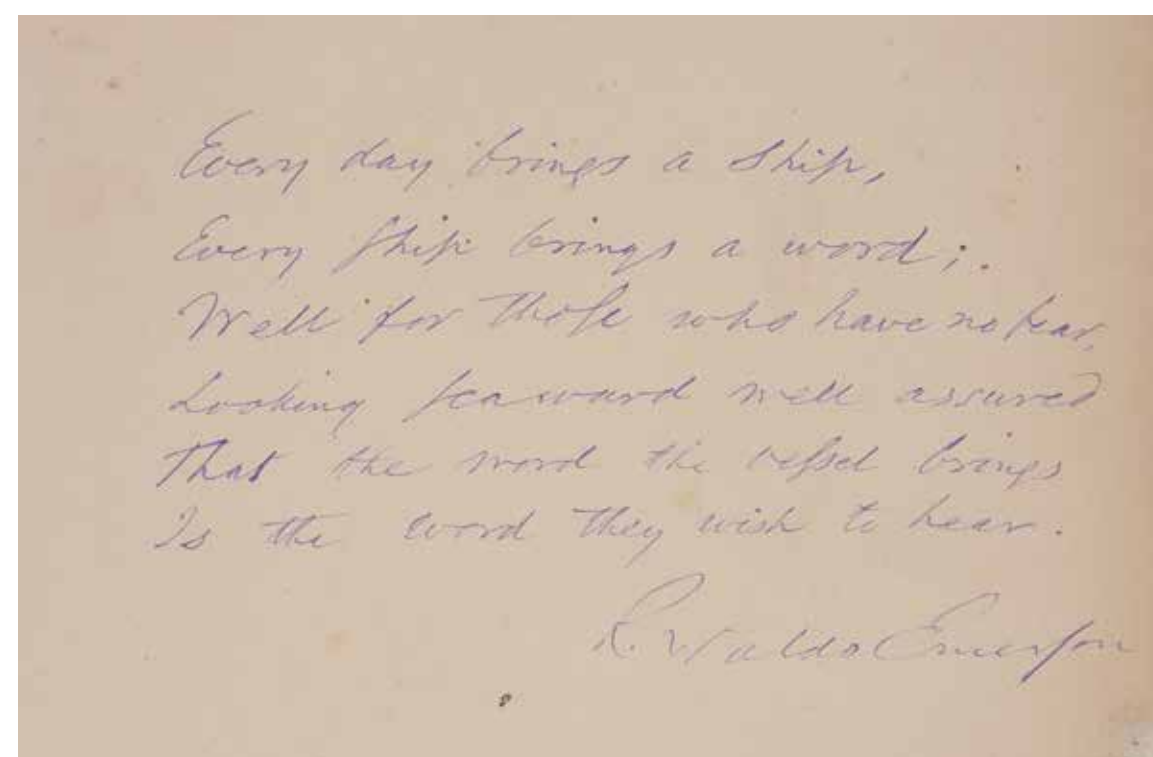
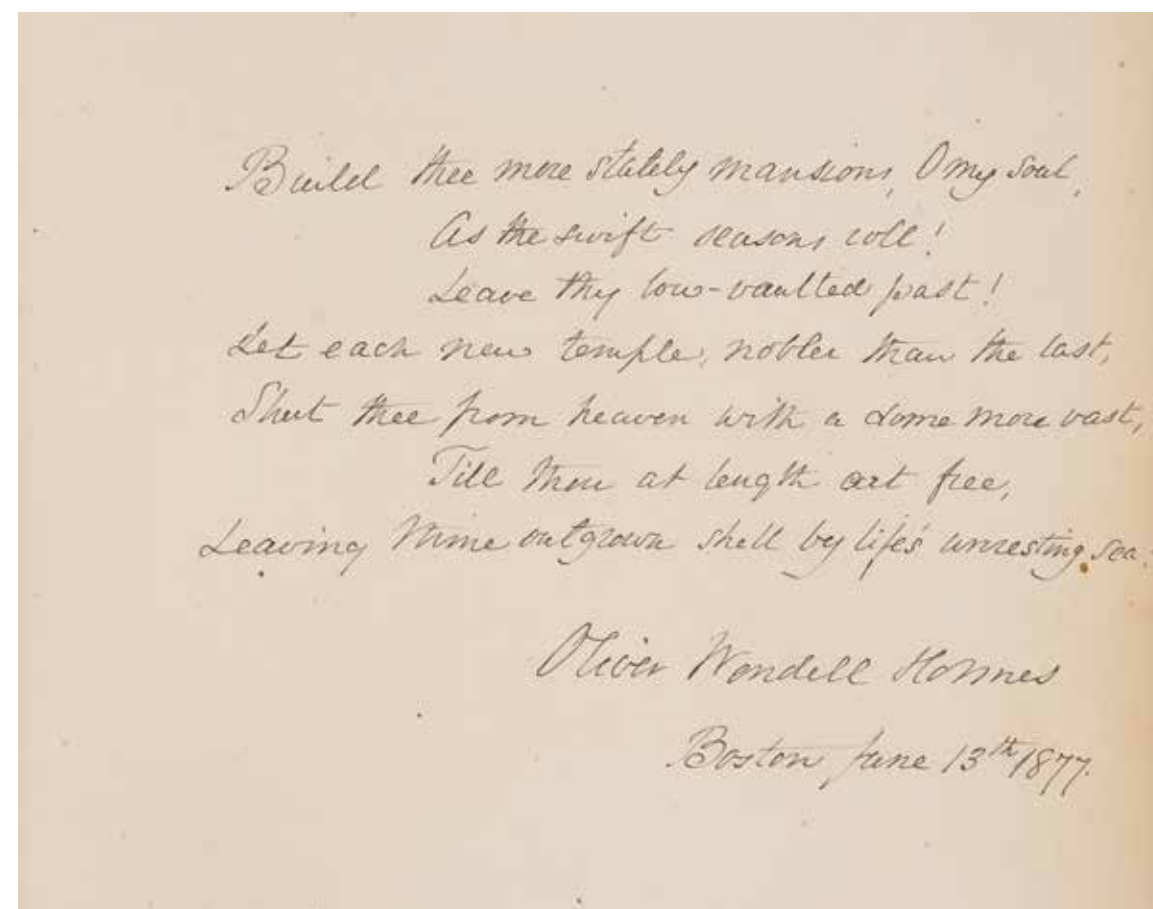
Irving, John T. Quotation beginning “Be kind & loving to the living,” signed and dated 1878.

Kimball, Michael B. Long prose quotation concerning “the life of the me,” or “Egomet.”

Larcom, Lucy. Autograph quotation from “Better,” signed and dated 1877.

Lathrop, George Parsons. Autograph quotation from “Arise, American!,” signed and dated 1877.

Mandeville, Emma L. “Pansies,” 3 stanzas plus a watercolor, signed and dated 1880.



Mathews, Albert. Six lines beginning “What profane heart,” signed and dated 1879.

Mathews, Cornelius. Quotation beginning “I am a conscript, rather than a volunteer” signed and dated 1878.

Miller, Joaquin. “Woman,” signed.

Morgan, James Appleton. [one stanza from “Old Ipswich Town”], signed and dated 1879.

Piatt, John James. Autograph quotation from “The Rose and Roost,” signed and dated 1877.

Pike, Albert. Autograph quotation from “After the Midnight Cometh Morn.” Mounted.

Requier, A. P. Six lines of verse beginning “I sometimes think in my rarer hours,” signed and dated 1877.

Salton, Edgar. “Akosmism,” signed and dated 190-*[sic]*.

Saunders, Frederick. 10 lines beginning “Ambition well might here essay,” signed and dated 1879.

Savage, John. “A Winter Thought,” signed and dated 1877.

Saxe, John G. Quotation from “The Poet’s License,” signed and dated 1878.

Shea, George. “Lake Horicon,” signed and dated 1879.

Smith, Sarah W. Pencil drawing of a angel, signed, with four lines of verse.

Street, Alfred B. “White Lake.” Signed and dated 1879.

Taylor, Bayard. “Proposal,” signed and dated 1878.

Thorburn, Grant (seedsman and author). Autograph letter signed to George Pope Morris. New Haven 16 June 1856. Asking Morris for a copy of the issue of *Home Journal* in which Thorburn’s article appeared.

Thorpe, T. B. “Ball Mountain in Winter,” long prose quotation from “Tom Owen the Bee Hunter.”

Wallace, William Ross. “The Hand that Rocks the World” (better known as “The Hand That Rocks the Cradle”) 16 lines, signed, 1877.

Weed, Thurlow. Signature, dated 1879.

Weir, Robert W. Pen and ink drawing of people in a doorway signed with initials.

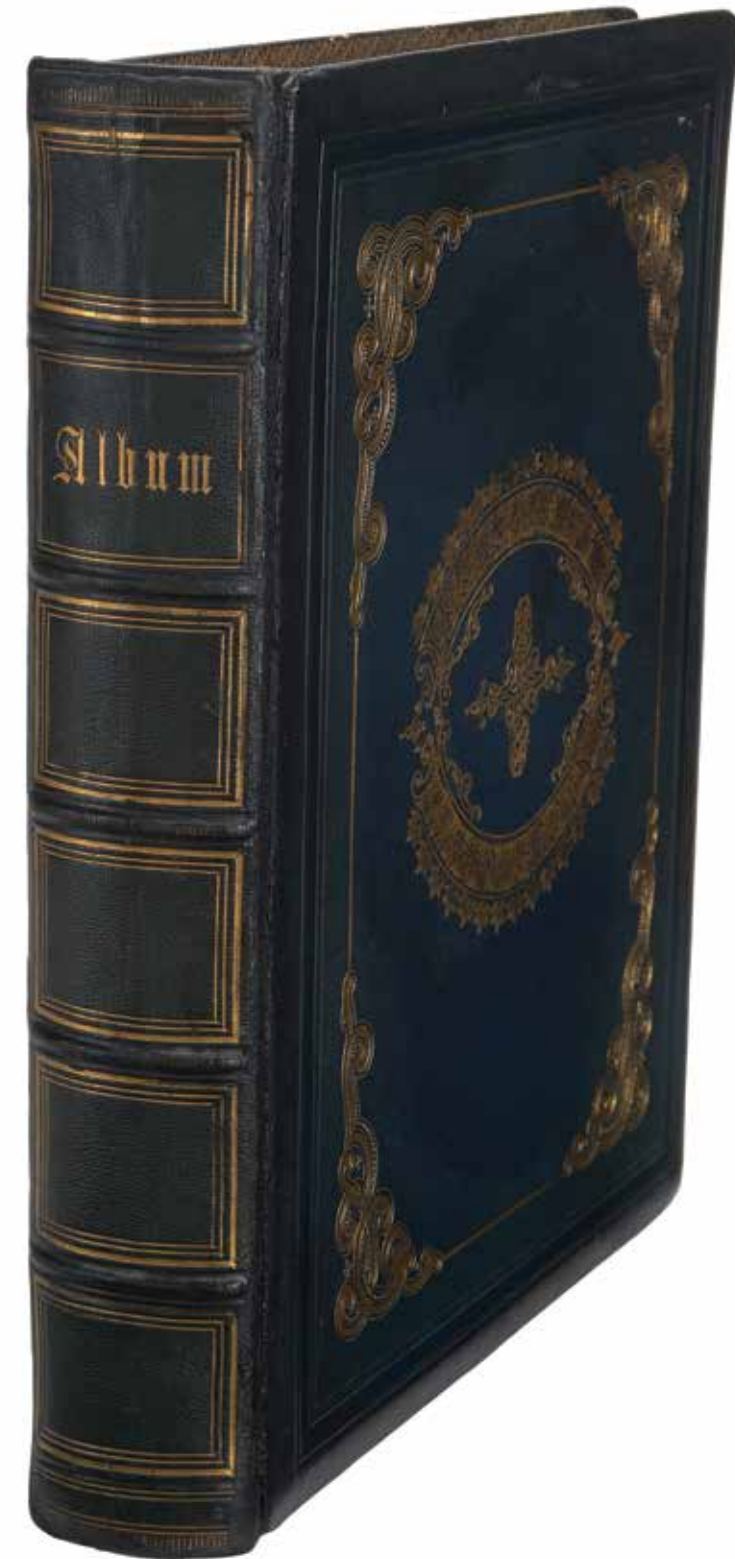
Weir, Robert W. “The Round of the Waters,” signed.

Welch, Edward V. “Ma Petite Bretonne,” signed and dated 1878.

White, Richard Grant. Autograph quotation from the essay “Three periods of modern music,” signed and dated 1877. “Genius, although conscious of its power is ever ignorant of its tendency, & never works but for its own ends.”

Willis, Nathaniel Parker [and] George Pope Morris (authors, editors, and publishers). Two autograph letters signed. On the recto Willis has written a letter to his writing and editing partner George Pope Morris, and Willis’s long reply is on the verso. New York, October 25, 1854. The two men worked together for many years as editors and publishers of their own literary journals, most notable the *New York Evening Mirror*, which was first to publish Poe’s “The Raven.” These letters involve editorial and publishing matters. Mounted.

Winter, William. Autograph quotation from “Death’s Angel,” signed and dated 1879.





the father of modern rocket propulsion

GODDARD,  
ROBERT H.

*Autograph manuscript  
diagrams and text  
concerning rocket valve  
design.*

[n.p., n.d.]

5 x 8 inches. Two pages on a single leaf.  
Pencil on paper. Near fine condition.

Provenance: Goddard's colleague  
Nils Ljungquist, with his initialed  
authentication in ink.

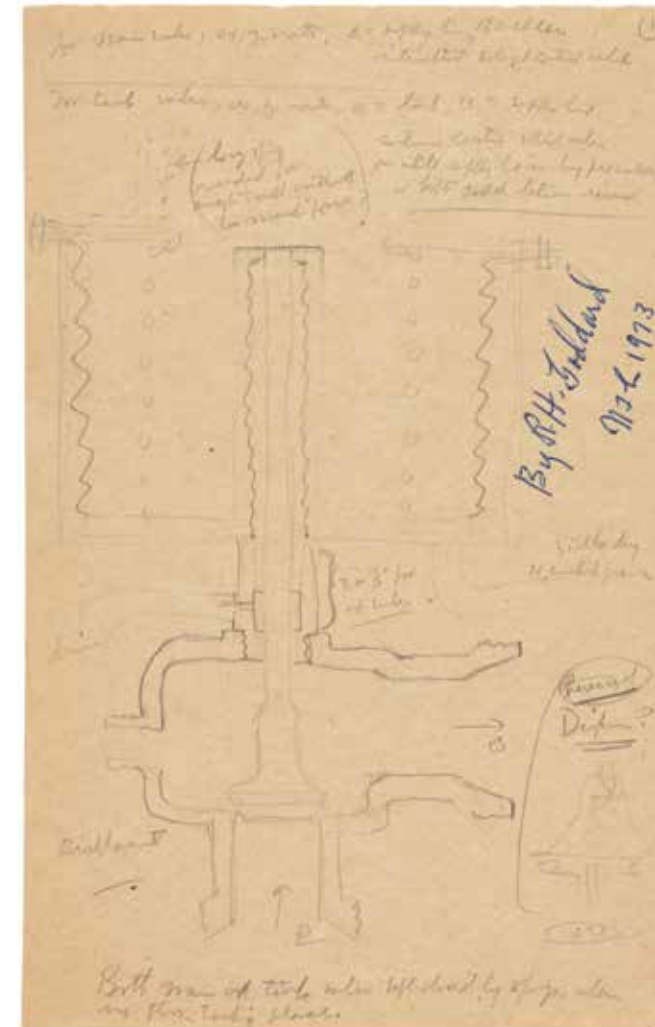
**R**obert Goddard discusses rocket valve designs. This manuscript contains Goddard's technical notes and three illustrations of rocket engine valves. Two drawings fill the center of the page: a large outline of a rocket engine valve and a smaller depiction of a diaphragm cover. Goddard's notes read in part: "For main valves, Ox. P = supply line . . . control valve. For tank valves, Ox. P = tank, B = supply line." The verso has a diagram of a tank valve accompanied by notes stating, "Tank Valves, short distance," and "diaphragm, if it gains enough travel—otherwise use a bellows—35 lbs."

Goddard, the "father of modern rocket propulsion," launched **the world's first liquid-propellant rocket** on March 16, 1926, at Auburn, Massachusetts, a "**feat as epochal in history as that of the Wright brothers at Kitty Hawk**" (NASA). Goddard had a rare genius for invention and these notes suggest the endless refinement necessary to create a dependable, operational rocket engine.

The illustrations and annotations show Goddard wrestling with the problematic design of control valves. One of the early development challenges of launching liquid-fueled rockets was the proper operation of control valves for fuel and oxidizer. Often the valves would fail in tests or during flight with catastrophic results. Proper and continuous operation of the mechanisms was required for Goddard's rockets to maintain flight until fuel depletion. The modification of the valves represents **a breakthrough in scientific technology without which the American space exploration program would not have been possible.**

Goddard once remarked that such research is a never-ending process, as "there can be no thought of finishing, for 'aiming for the stars' is a problem to occupy generations, so that no matter how much progress we make, there is always the thrill of just beginning" (*Almanac*, 11). Goddard's contributions to aerospace science cannot be overstated—he was the first scientist who not only realized the potentialities of missiles and space flight but also contributed directly in bringing them to practical realization. This rare talent in both theory and application places Goddard as one of the great minds of the 20<sup>th</sup> century.

rare Goddard manuscript designs for rockets



This manuscript was preserved by Nils Ljungquist, a machinist who worked with Goddard for decades and who often appears in photographs with Goddard and his rockets. The two spent nearly a decade in Roswell where Goddard manufactured a rocket "that exceeded the speed of sound and another with fin-stabilized steering, and he filed dozens of patents for everything from gyroscopic guidance systems to multistage rockets" (*Time*, "100 Most Important People of the Century").

**Some of Goddard's greatest engineering contributions to modern aviation and space exploration were made during this exceptionally productive period. Goddard's scientific manuscripts are extremely rare,** and apart from the Nils Ljungquist documents, we can trace no others ever appearing for sale.

*father of the American space program*

**VON BRAUN,  
WERNHER.**

*Original drawing, "3-Stage  
Satellite Vehicle (pitch  
plane)" signed and dated  
1952.*

[Huntsville, Alabama, 1952.]

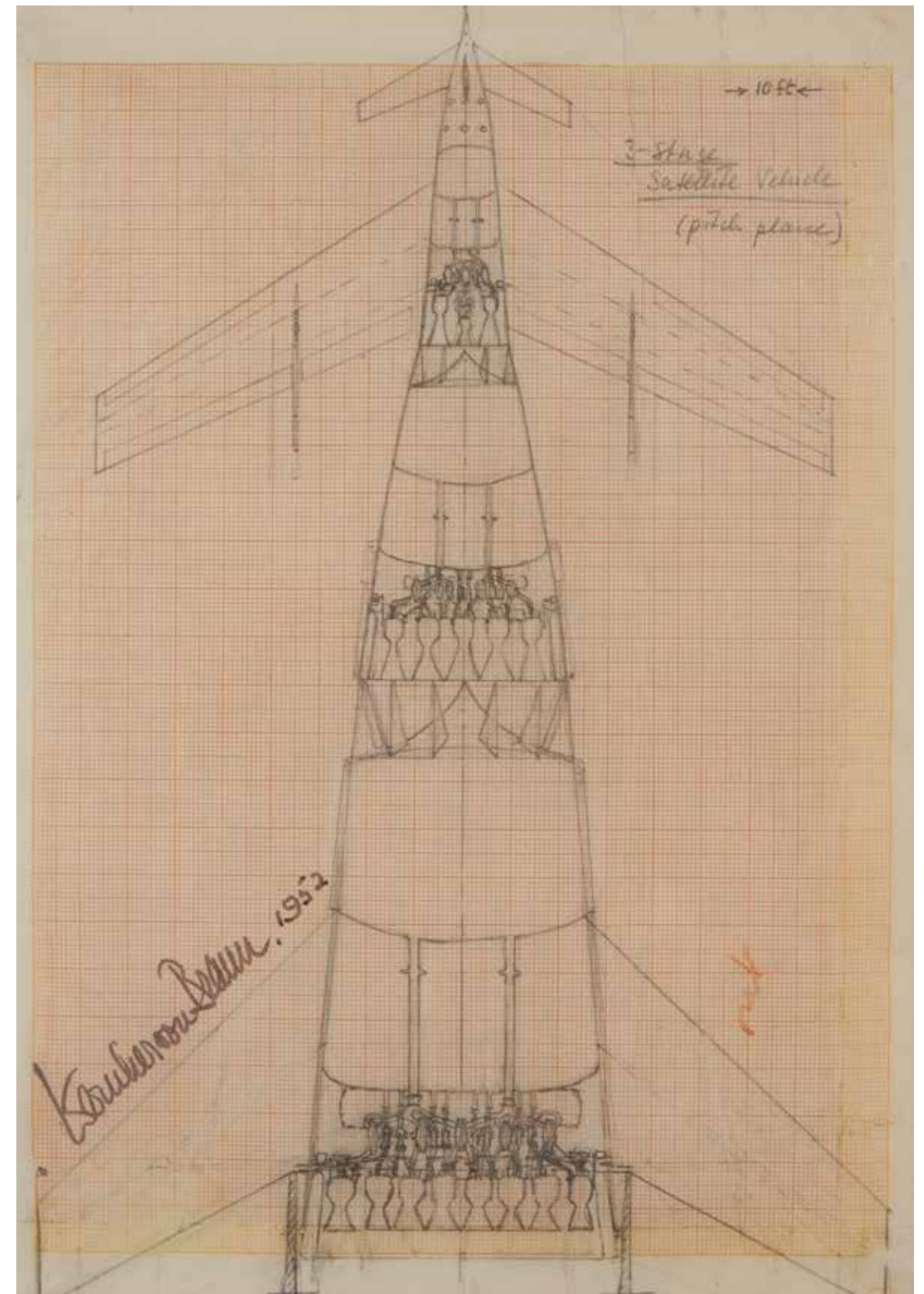
8 ½ x 10 ½ in. One page, pencil on  
drafting paper. Excellent condition.  
Framed.

**T**his is an original signed drawing of a space ship by  
Wernher von Braun, the father of the American space  
program.

He made this drawing for his landmark *Collier's* series "Man Will Conquer Space Soon" (1952-54), which played a central role in inspiring a generation of rocket scientists and convincing the public of the possibility of space exploration. These essays 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.

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. The essays for which he prepared this drawing 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. Apollo space program director Sam Phillips declared that America would not have reached the moon without von Braun's help.

**This drawing of a space ship presents a visionary view of the coming Space Age by one of its central figures. Von Braun's technical drawings are very rare in the market.**





Neil Armstrong drawing of the Apollo 11 Moon landing

**ARMSTRONG, NEIL.**  
*Signed autograph manuscript drawing of the Apollo 11 Moon landing mission.*

[Cincinnati], n.d.

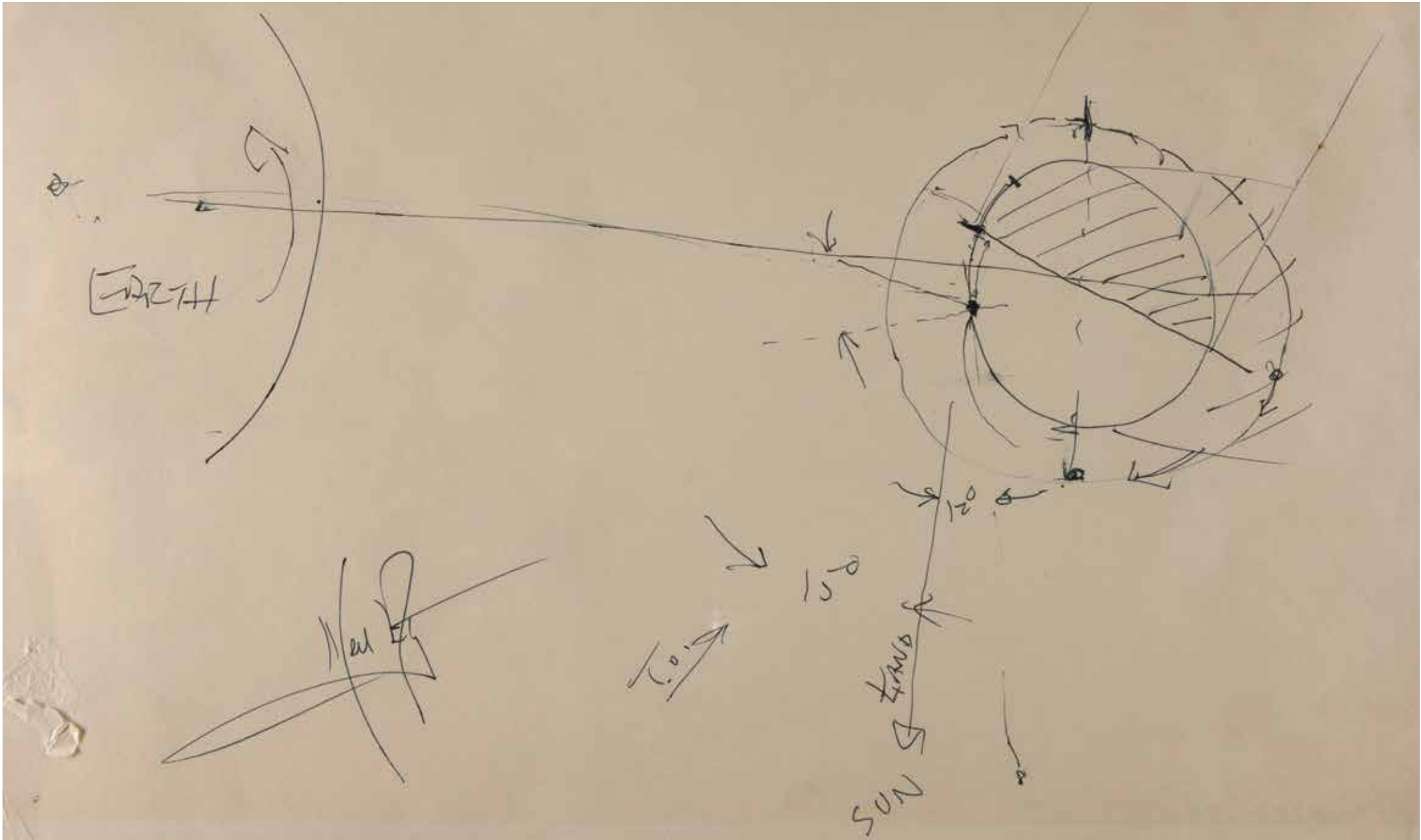
17 ½ x 11 ¼ in. Black ink on paper.  
Small abrasion at lower left affecting not affecting drawing or writing. Framed.

Provenance: Armstrong, a friend of a set designer working on a play titled *Darkside* in Cincinnati, Ohio, was asked to comment on the role the “dark side of the Moon” played in the 1969 Moon landing. Armstrong made this drawing for the friend and explained that the planned landing location was chosen in order to remain in sunlight for as long as possible to conduct experiments. The 12 degrees notation represents the sun elevation angle at landing (the actual elevation was 10.6 degrees). The location and timing of the landing would determine the length of the shadows cast on the Moon’s surface, key factors in giving Armstrong and Aldrin the best chance at recognizing features and making a safe landing. Armstrong’s drawing shows the angle of the Sun at this key moment.

**A**n iconic drawing of an epochal moment in history. In this document Neil Armstrong, first man to walk on the Moon, illustrates key elements of the Apollo 11 Moon landing in this rare drawing. He notes the rotation of the Earth, marks the “dark” side of the Moon, and shows the direction of the Sun’s rays. A dashed line around the Moon indicates the command module’s path in orbit, and the curve at the lower left of the Moon shows the path of the lunar module approaching the landing site.

On July 20 1969 the lunar module *Eagle*, carrying Neil Armstrong and Buzz Aldrin, separated from the command module *Columbia*, which remained in orbit with Michael Collins. *Eagle* orbited the Moon and then began its descent to the surface. Seeing that the intended landing site was strewn with boulders, Armstrong switched to partial manual controls for the landing.

As he flew above the Moon’s surface he found that his next intended landing site included a crater. Finally finding a clear and level area in the Sea of Tranquility, he landed four miles downrange from the predicted touchdown point. Four hours later Armstrong walked on the Moon declaring it “One small step for man, one giant leap for mankind.”



## *Tender is the Night in wrappers*

**FITZGERALD,  
F. SCOTT.**  
*Tender is the Night.*

New York: Scribner's, 1934.

Original pictorial wrappers made by the publisher from the dust jacket. Some restoration to rear wrapper affecting the right margin of the jacket copy, marginal stain to p. 27, light spotting to endpapers, else very good. Half morocco case.

Provenance: Henry Barnard Strong, with bookplate. Strong was a member of the Yale class of 1922 and a member of Skull & Bones. Gerald Murphy, the model for Dick Diver in *Tender is the Night*, was likewise a Skull & Bones man.

Brucoli A14.1.a.

**F**irst edition, the extremely rare advance issue in wrappers. F. Scott Fitzgerald considered *Tender is the Night*, his fourth and final novel, to be his masterpiece, surpassing *The Great Gatsby*. Following an initially lukewarm reception, the novel's reputation has steadily risen. Ernest Hemingway later observed that "*Tender is the Night* gets better and better." The novel is now acclaimed as one of the great works of modern American literature.

The author's first novel in nine years, following *The Great Gatsby* (1925), *Tender is the Night* tells the story of the rise and fall of a glamorous couple, the psychiatrist Dick Diver and his wife Nicole, who is one of his patients. At the time Joyce's wife Zelda was hospitalized for schizophrenia. The book has been the subject of stage, screen, theater, television, and ballet adaptations.

**The advance issue of *Tender is the Night* is one of the great Fitzgerald rarities.** Of Fitzgerald's eight novels, this is the only one for which advance copies were issued. "They are complete texts – not dummies – and were probably intended for use as review copies and salesman's copies. The Scribner's records indicate that five hundred copies were ordered, but it is unlikely that that many copies were distributed because it is so rare: three institutional copies have been located [Virginia, Pierpont Morgan, and the Brucoli Collection at the University of South Carolina]. ... **These are the most collectible copies of *Tender is the Night* in terms of priority and rarity**" (Brucoli and Baughman, *F. Scott Fitzgerald in the Marketplace*)

**Very rare: leading Fitzgerald bibliographer and collector Matthew Brucoli located only three copies. Only two examples appear in the auction records of the past fifty years.**

## *one of the great Fitzgerald rarities*





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

WHITMAN, WALT.  
*Leaves of Grass.*

Brooklyn, New York, 1855.

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

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

*Printing and the Mind of Man* 340. Grolier 100 *American Books* 67. Myerson, *Walt Whitman: A Bibliography* A 2.1.a<sub>1</sub>

[with:]

WHITMAN, WALT.  
*Autograph manuscript planning for the first edition of Leaves of Grass*

[ca. 1852-1854.]

See next spread.

**F**irst edition, one of only 200 copies of the first issue of Whitman’s *Leaves of Grass*, offered together with an important early manuscript relating to *Leaves of Grass*.

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

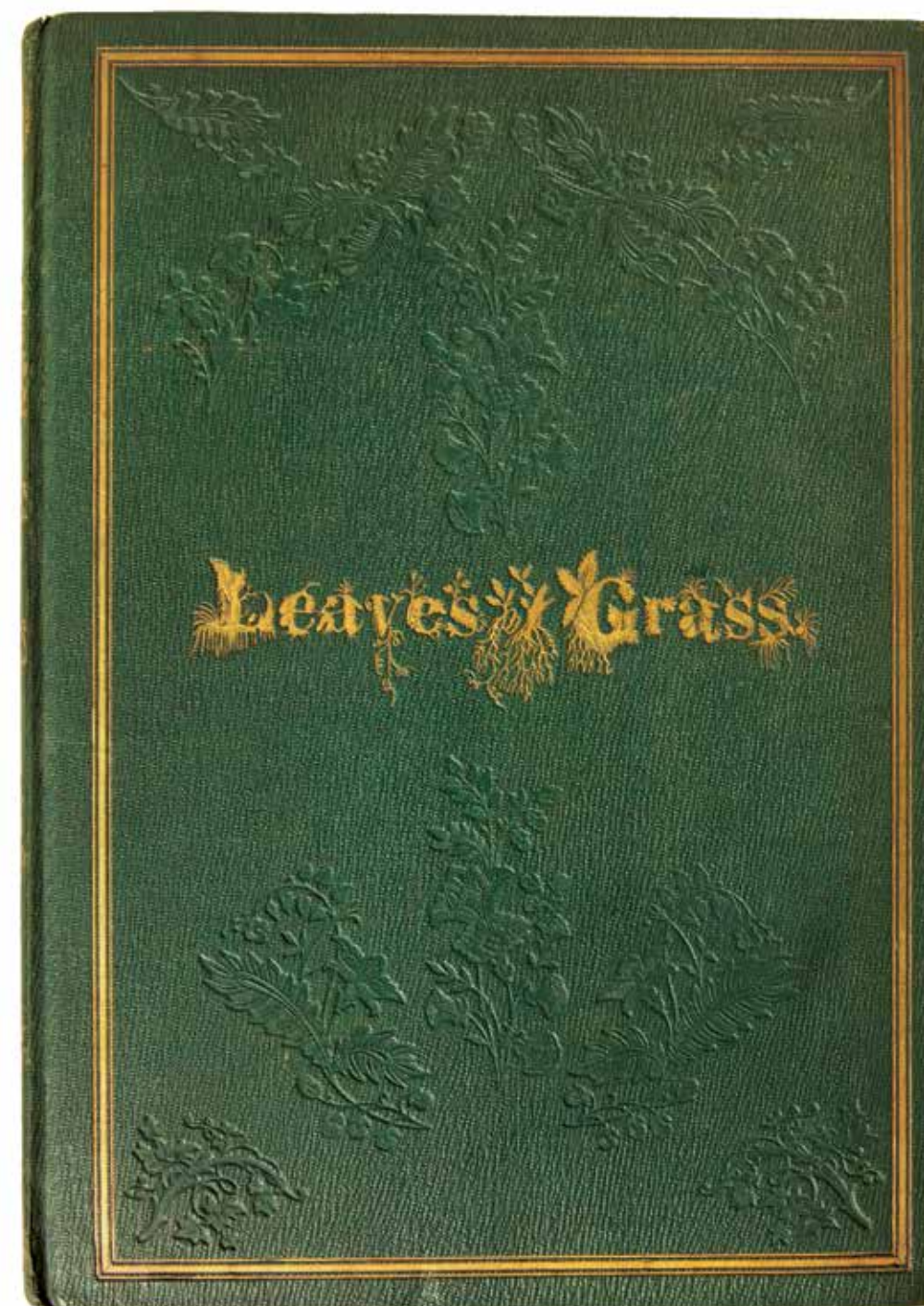
“If one attempts to list the artistic achievements of our nation against the background of Western tradition, our accomplishments in music, painting, sculpture, architecture tend to be somewhat dwarfed. ... The exception is in literature. No western poet, in the past century and a half, not even Browning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

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

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

Most copies of this fragile volume that have appeared in recent years have been heavily restored. **This handsome copy is offered with an important Whitman manuscript (see next spread).**

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



an extraordinary early Whitman manuscript  
anticipating the 1855 *Leaves of Grass*

**WHITMAN, WALT.**  
*Autograph manuscript*  
“I want something to offset  
the overlarge element of  
muscle in my poems.”

[ca. 1852-1854.]

One page (2 ½ x 4 ½ in.). Pencil. Drawing  
of a printer’s fist by Whitman. Chip to  
left margin, stray spots, old folds, tape to  
right corner.

Thanks to Ed Folsom, editor of *Walt  
Whitman Quarterly Review* and co-director  
of the Walt Whitman Archive, for his  
assistance with this manuscript.

[with:]

**WHITMAN, WALT.**  
*Leaves of Grass.*

Brooklyn, New York, 1855.

See previous spread.

**T**his wonderful early manuscript shows Walt Whitman  
shaping his poetical persona as he wrote what became the  
first edition of *Leaves of Grass* (1855). The poet declares  
that his poems must balance muscularity with tenderness and  
grace, showing “perfect blood.” Whitman writes:

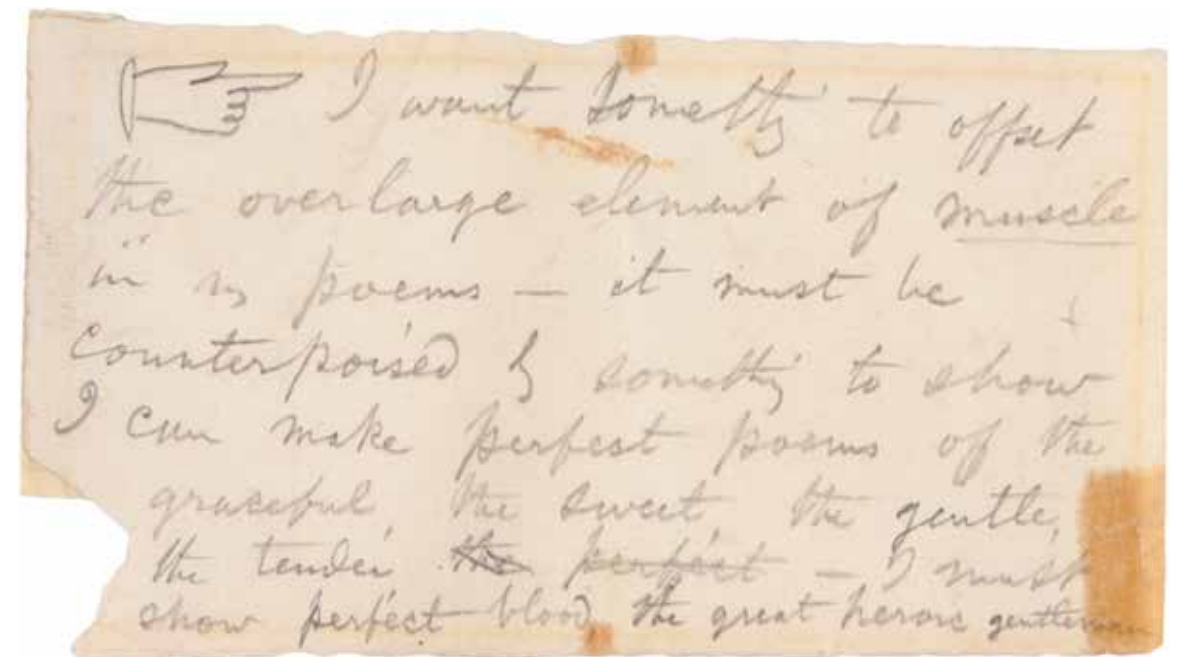
“I want something to offset the overlarge element of muscle in my poems—it  
must be counterpoised by something to show I can make perfect poems  
of the graceful, the sweet, the gentle, the tender, ~~the perfect~~—I must show  
perfect blood, the great heroic gentleman.”

Leading Whitman scholar Ed Folsom observes, “The handwriting  
and the general train of thought would indicate a pre-1855 date—  
I’d guess sometime in the 1852-1854 range, when Whitman was  
writing a lot of notes questioning just how he was going to position  
his 1855 volume in relation to other books. **The wording and  
concerns anticipate his 1855 poem (beginning ‘A young man  
came to me’), later titled ‘The Answerer’: ‘The gentleman of  
perfect blood acknowledges his perfect blood . . .’**”

Whitman himself embodied this duality. “Whitman’s aspirations  
to gentility were admittedly cleverly disguised by his iconoclastic  
textual persona as ‘one of the roughs’ in 1855, and still further  
screened by his bland, post-Civil War incarnation as the ‘good gray  
poet.’ But his early desire to be and to be considered a gentleman—  
expressed in his fiction, in his journalism, and in his dandyish  
1840s man-about-town persona, the latter captured in a memorably  
awkward photograph—never entirely disappeared” (Vivian Pollak,  
*The Erotic Whitman*).

Whitman’s drawing of a printer’s fist, or manicule, is “a sign that  
Whitman attached special import to whatever he attaches to that  
pointing hand.” The device, also commonly used in typography,  
reminds us of Whitman’s intimate connection with printing.  
“Whitman was trained as a printer and throughout his life spent  
time in printing shops and binderies, often setting type himself  
and always intimately involved in the design and production of his  
books. Whitman did not just *write* his book, he *made* his book”  
(Folsom).

“I want something to offset the overlarge element of muscle in  
my poems ... I can make perfect poems of the graceful, the sweet,  
the gentle, the tender ... —I must show perfect blood, the great  
heroic gentleman.”



Whitman manuscripts from the 1850s are rare in the market,  
and manuscripts connected with the composition of the first  
*Leaves of Grass* are virtually unobtainable.

This important manuscript, written for the poet’s own use,  
provides a intimate glimpse of Whitman’s painstaking efforts to  
craft his poetry and his persona as he composed the first *Leaves  
of Grass*.

This manuscript is offered with the first edition of *Leaves of Grass*  
described in the preceding spread.



Whitman saves an 1855 letter concerning an author's travails

from Whitman's library in the year of the first *Leaves of Grass*

**WHITMAN, WALT.**

Annotated clipping  
concerning Thackeray's  
difficulty finding a  
publisher for *Vanity Fair*,  
inscribed and dated by  
Whitman: "Letter N.Y.  
*Daily Times* Dec. '55."

Mounted on the first page of  
Whitman's copy of a review of  
Matthew Arnold's *The Strayed  
Reveller*, extract from *Blackwood's  
Magazine* (September 1849).

New York, 1855.

Newspaper clipping mounted on eight  
printed pages on four leaves. Titled in  
Whitman's hand "Strayed Reveller"  
in pencil on the same page. Good  
condition.

Provenance: Walt Whitman, found  
among his personal papers on his death  
in 1892.

**W**hitman contemplates the struggles of an aspiring  
author in 1855, the year of the first *Leaves of Grass*.

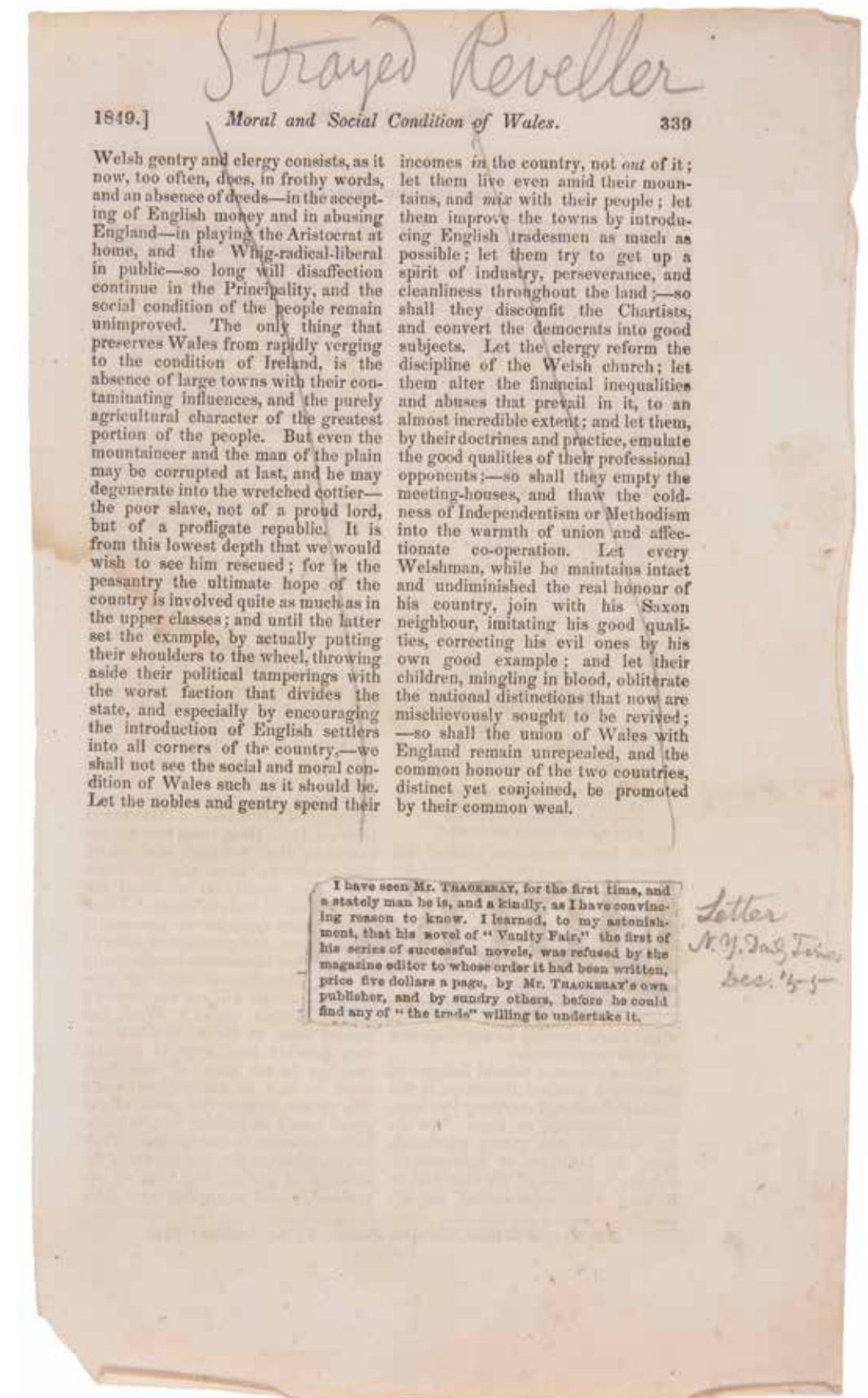
The poet preserved this fascinating clipping in his  
personal papers for decades. He mounted it to a long review of a  
Matthew Arnold poem and annotated it, "Letter N.Y. *Daily Times*  
Dec. '55."

The piece, concerning Thackeray's difficulty finding a publisher for  
*Vanity Fair*, states in part "I have seen Mr. Thackeray, for the first  
time ... I learned, to my astonishment, that his novel of 'Vanity Fair'  
... was refused by the magazine editor to whose order it had been  
written, price five dollars a page, by Mr. Thackeray's own publisher,  
and by sundry others, before he could find any of 'the trade' willing  
to undertake it." Thackeray was on a lecture tour of the United  
States when this piece was written. The author later would make a  
pilgrimage to Whitman's home in Camden.

Whitman has mounted this clipping on a review of Matthew  
Arnold's lyric poem *The Strayed Reveller*. Arnold wrote in 1866,  
"I do not contest Mr. Walt Whitman's powers and originality."  
Still, "no one can afford in literature to trade merely on his own  
bottom and to take no account of what the other ages and nations  
have acquired: a great original literature America will never get in  
this way, and her intellect must inevitably consent to come, in a  
considerable measure, into the European movement."

Whitman in turn told his friend Traubel, "My own criticism of  
Arnold—the worst I could say of him—the severest ... would be, that  
Arnold brings coals to Newcastle—that he brings to the world what  
the world already has a surfeit of: is rich, hefted, lousy, reeking,  
with delicacy, refinement, elegance, prettiness, propriety, criticism,  
analysis: all of them things which threaten to overwhelm us."

This is a fine relic from Whitman's own papers reflecting his  
concerns about the author's plight in the very year in which he  
published the first *Leaves of Grass*.



Walt Whitman sells his books

WHITMAN, WALT.  
*Walt Whitman's Books.*

[Washington, D.C., 1872].

Broadside (25 x 19 ½ in.). Trimmed with loss of border, closed tear extending from bottom edge, browning, mounted. A spectacular display piece.

Provenance: Walt Whitman Collection of Dr Leonard R. Levine, Christie's New York, 14 December 2000, lot 164.

Myerson, *Walt Whitman Bibliography* F94.

W hitman designed this rare broadside to promote his works in bookstores. The broadside advertises four of the author's most recent publications, together with a biography of Whitman by his friend John Burroughs. *Leaves of Grass* was in its fifth edition by this date. Although the broadside was designed for bookstore displays, Whitman referred to it as a "show bill" in a note to W. D. O'Connor.

"Throughout his literary life, Walt Whitman (1819–1892) never forgot his roots in the printing trade and the years he spent as an apprentice with newspaper printers in Long Island and New York city. This broadside, which uses eight different type faces, was apparently designed by Whitman himself to help booksellers promote the five titles listed." (Grolier Club, *Lasting Impressions*, 2004).

A spectacular Whitman display piece.

Walt Whitman's  
BOOKS  
LEAVES OF GRASS  
The Various former Editions of 1855, '57, '60, and '71, including "DRUM TAPS," (Poems of the War, composed on the field, or in camp or hospital,) are here all embodied in One Volume, revised, and with New Pieces. 504 Pages. PRICE \$3.00.  
DEMOCRATIC VISTAS  
A candid survey of the present Literary, Social, Religious, and Political America, with reference to the future. Prose. 64 pages. PRICE 75 CENTS.  
AFTER ALL NOT TO CREATE ONLY  
Delivered at opening the 40th American Institute Fair, New York, September 7, 1871. Poem. 24 Pages. PRICE 30 CENTS.  
AS A STRONG BIRD ON PINIONS FREE  
Commencement Poem delivered at Dartmouth College, N. H., July 20, 1872. With other pieces. PRICE 75 CENTS.  
Also, JOHN BURROUGHS' "NOTES ON WALT WHITMAN AS POET AND PERSON."



## Walt Whitman on democracy

### WHITMAN, WALT. Autograph manuscript “Democracy.”

[Washington, c. 1865-70.]

One page. Repairs on verso, some stains. Corrections in ink and pencil in Whitman's hand. Half morocco case.

**W**alt Whitman discusses “the great height & beauty & practical fibre of American Democracy.”

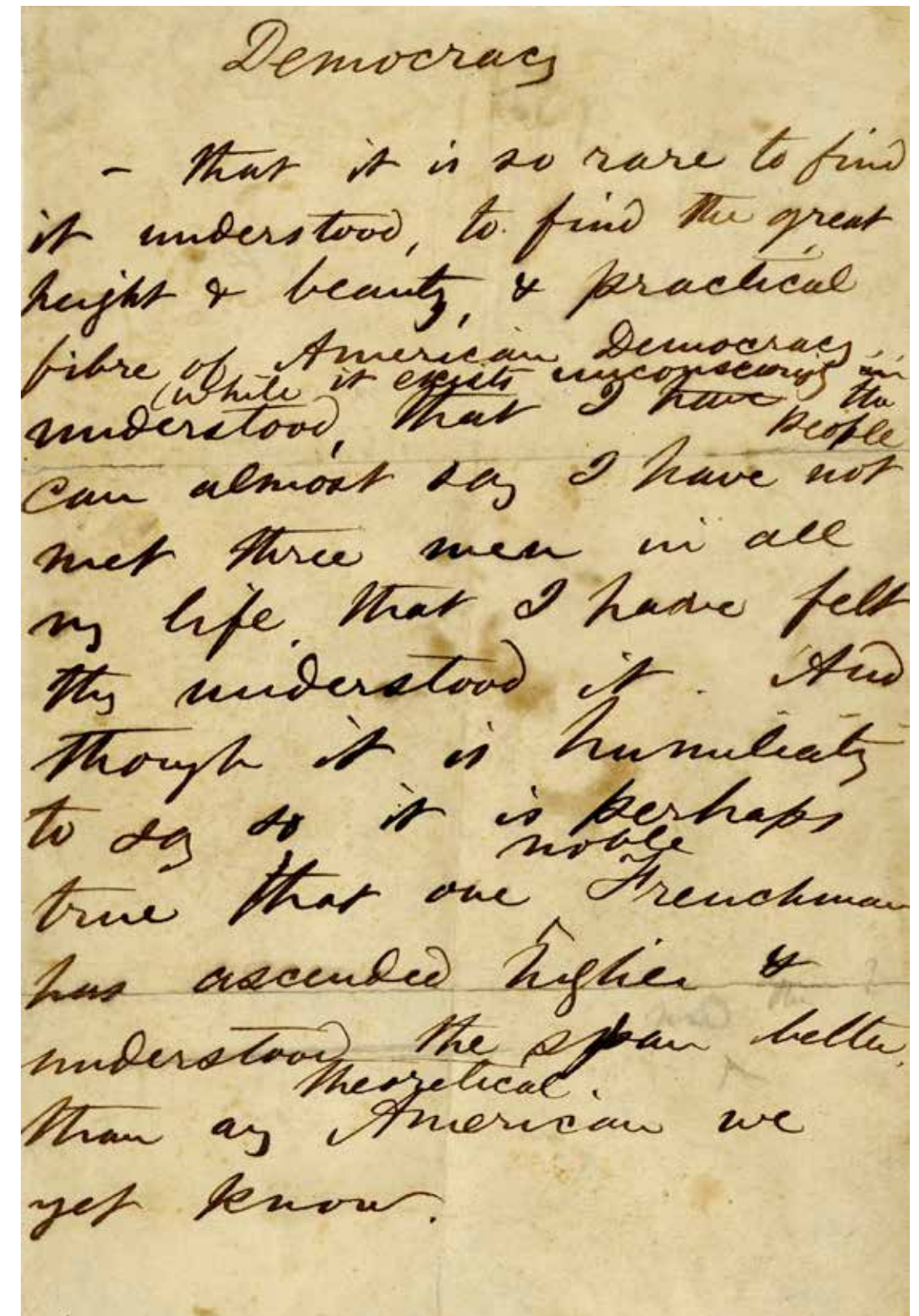
Whitman likely wrote this unpublished manuscript during the composition of his *Democratic Vistas* (1871). He writes:

“Democracy - that it is so rare to find it understood, to find the great height & beauty & practical fibre of American Democracy understood (while it exists unconsciously in the people), that I can almost say that I have not met three men in all my life that I have felt they understood it. And though it is humiliating to say so, it is perhaps true that one noble Frenchman has ascended higher and understood the span and the theoretical better than any American we yet know.”

Whitman refers to “the noble Frenchman” Alexis de Tocqueville, whose *Democracy in America* (1835-40) is regarded to this day as “at once the best book ever written on democracy and the best book ever written on America.” Tocqueville anticipated the arrival of a Whitman when he wrote, “in the end democracy diverts the imagination from all that is external to man, and fixes it on man alone. Democratic nations may amuse themselves for a while with considering the productions of nature; but they are only excited in reality by a survey of themselves. Here, and here alone, the true sources of poetry amongst such nations are to be found.”

This is a wonderful Whitman manuscript on a central theme of his life and writing—democracy in America.

“the great height & beauty & practical fibre  
of American Democracy”



a rare complete signed *Leaves of Grass* poem

WHITMAN, WALT.  
*Autograph manuscript  
signed “Roaming in  
Thought (After reading  
Hegel).”*

[late 1870s.]

One page (5 ¼ x 8 ½ in.). A few stray spots, pinholes at margins, tape on recto, old folds. Very good condition.

Provenance: Walt Whitman, written on the verso of a letter to Whitman from an autograph seeker dated November 1878. Whitman famously repurposed scraps of paper in this fashion.

Walt Whitman writes a marvelous *Leaves of Grass* poem in its entirety:

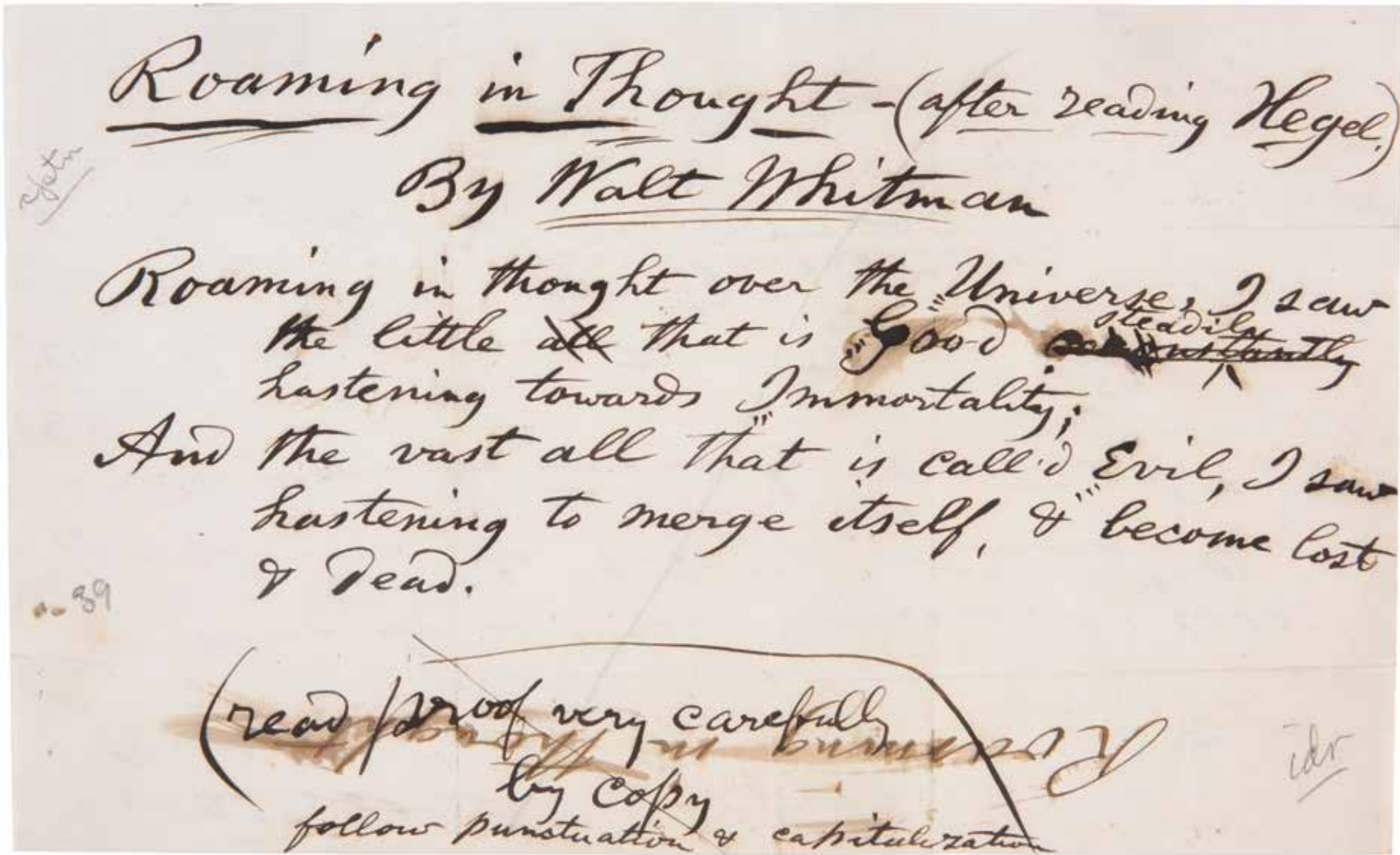
Roaming in thought over the Universe, I saw the little all that is good  
constantly steadily hastening towards Immortality;  
And the vast all that is call'd Evil, I saw hastening to merge itself & become  
lost & dead.

The arrangement of the text, its prominent inclusion of Whitman's name, and the instruction “read proof very carefully by copy follow punctuation & capitalization,” suggest that Whitman intended for the poem to be published in a magazine or newspaper. Myerson did not locate such a publication in his exhaustive bibliography.

“Roaming in Thought” first appeared in print in the 1881 edition of *Leaves of Grass*. The manuscript shows several corrections by Whitman and differs slightly from the published text. A proof sheet of the 1881 printing is in the Walt Whitman Papers in the Charles E. Feinberg Collection at the Library of Congress.

This poem combines the most sought-after elements of a Whitman poetical manuscript: a complete text, authorial revisions, Whitman's signature, inclusion in *Leaves of Grass*, and substantial content embodying Whitman's optimistic spirit.

A splendid display piece.





“Bless the dear baby, & all babies” – Walt Whitman

**WHITMAN, WALT.**  
*Autograph note signed to  
John H. Johnston.*

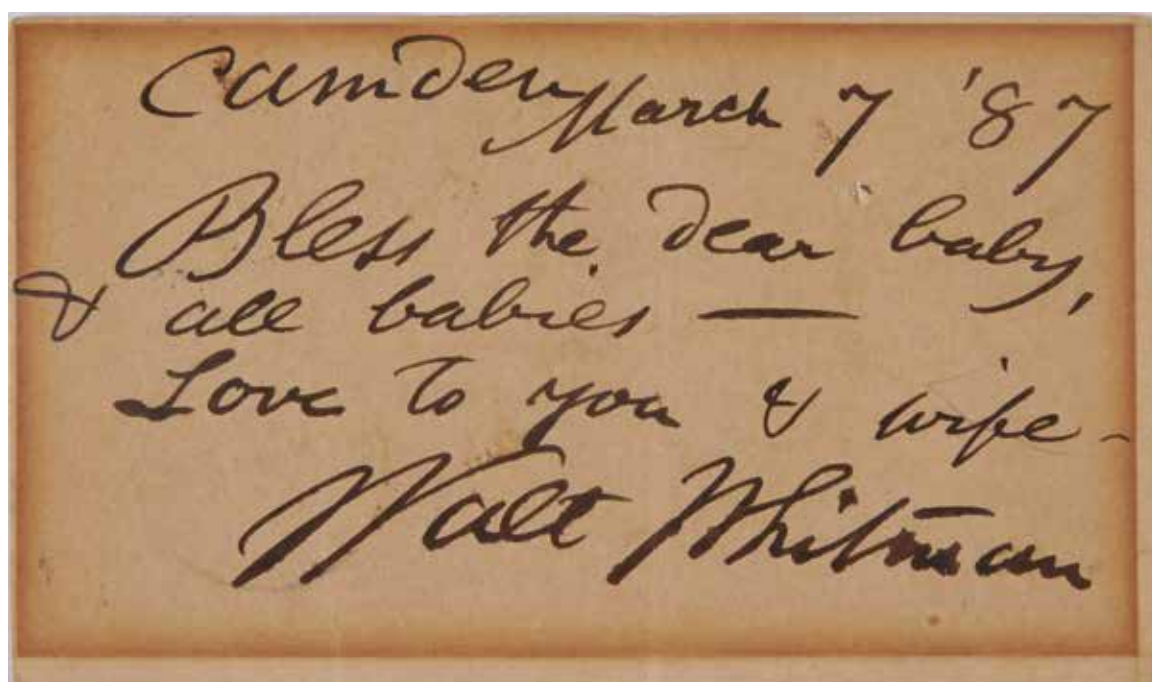
Camden, March 7, 1887.

Postcard addressed by Whitman on verso. Wear and evidence of mounting on verso, light creases and stains. Darkening from old framing on recto. Very good.

**W**hitman writes to his good friend and benefactor John H. Johnston, the New York jeweler, evidently congratulating him on the birth of his child: “Bless the dear baby, & all babies – Love to you & wife, Walt Whitman.”

Whitman lived with Johnston and his family for several extended stays in the late 1870s. During the first visit, Johnston’s first wife died in childbirth. He enjoyed a close relationship with Johnston whose children called the poet “Uncle Walt.” He said they were “model children lively & free & *children*” who “form a great part of my comfort here.”

In 1888, Whitman wrote to his friend Horace Traubel: “Johnston is bright, quick, demonstrative, enthusiastic, unswerving: loyal to the last degree: a money-maker but a generous sample of the breed. I count him as in our inner circle, among the chosen few. Johnston has a transcendental side strongly marked and that’s where he spiritually connects with our crowd: he is free, progressive, alert. Johnston has had several wives—they liked me, I liked them: I deem that important. Often you hear it said: ‘He likes so and so but the wife is opposed.’ In this case the wives were on my side. Alma, the present Mrs. Johnston, is a wonderful woman: she is a convincing woman: when I look at her I think: now I know what womanhood means when it comes to its own. Johnston has a daughter, May: a most quiet, unassuming girl: she appeals to the fatherhood in me.”



*A Tale of Two Cities*

**DICKENS, CHARLES.**  
*A Tale of Two Cities.*

London: Chapman and Hall,  
1859.

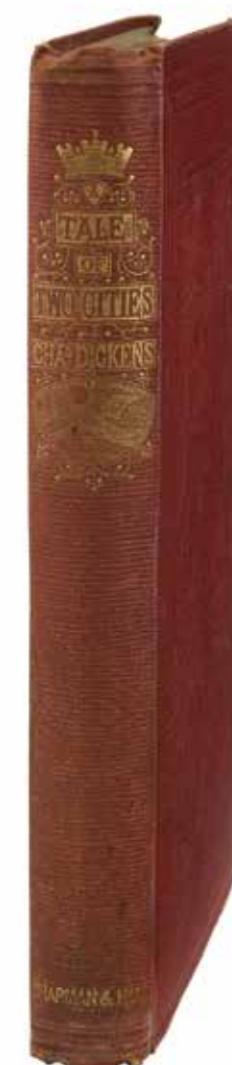
Original red cloth (first binding). Joints very slightly tender, light soiling. A very handsome copy in original, unrestored condition. Half morocco case.

Provenance: Mrs. J. Insley Blair,  
Sotheby’s, New York, 3 December 2004,  
lot 140.

**F**irst edition, first binding, first printing (with page 213 mis-numbered 113 and sig. b present on the list of illustrations, points that were corrected in later copies of this edition).

*A Tale of Two Cities* is one of Dickens’s greatest and most-quoted novels. Dickens was emotionally vested in this great novel. He wrote, “It has had complete possession of me; I have so far verified what is done and suffered in these pages as that I have certainly done and suffered it all myself.”

**This is the best copy we have handled.** The novel’s serialization in Dickens’s weekly *All the Year Round* reduced the demand for the book and parts issues, and thus collectible copies are scarce.



## spectacular John Jacob Astor business and finance collection

### ASTOR, JOHN JACOB.

*An important collection of 14 letters and documents, 13 of them signed by Astor.*

New York, 1802-1827.

14 items, most 4to, 20 pages total, mainly very closely written. Original folds, a few tears, separations, and voids. Browning and age toning. Integral address leaves, postmarks, dockets.

Provenance: the Astor family, England.

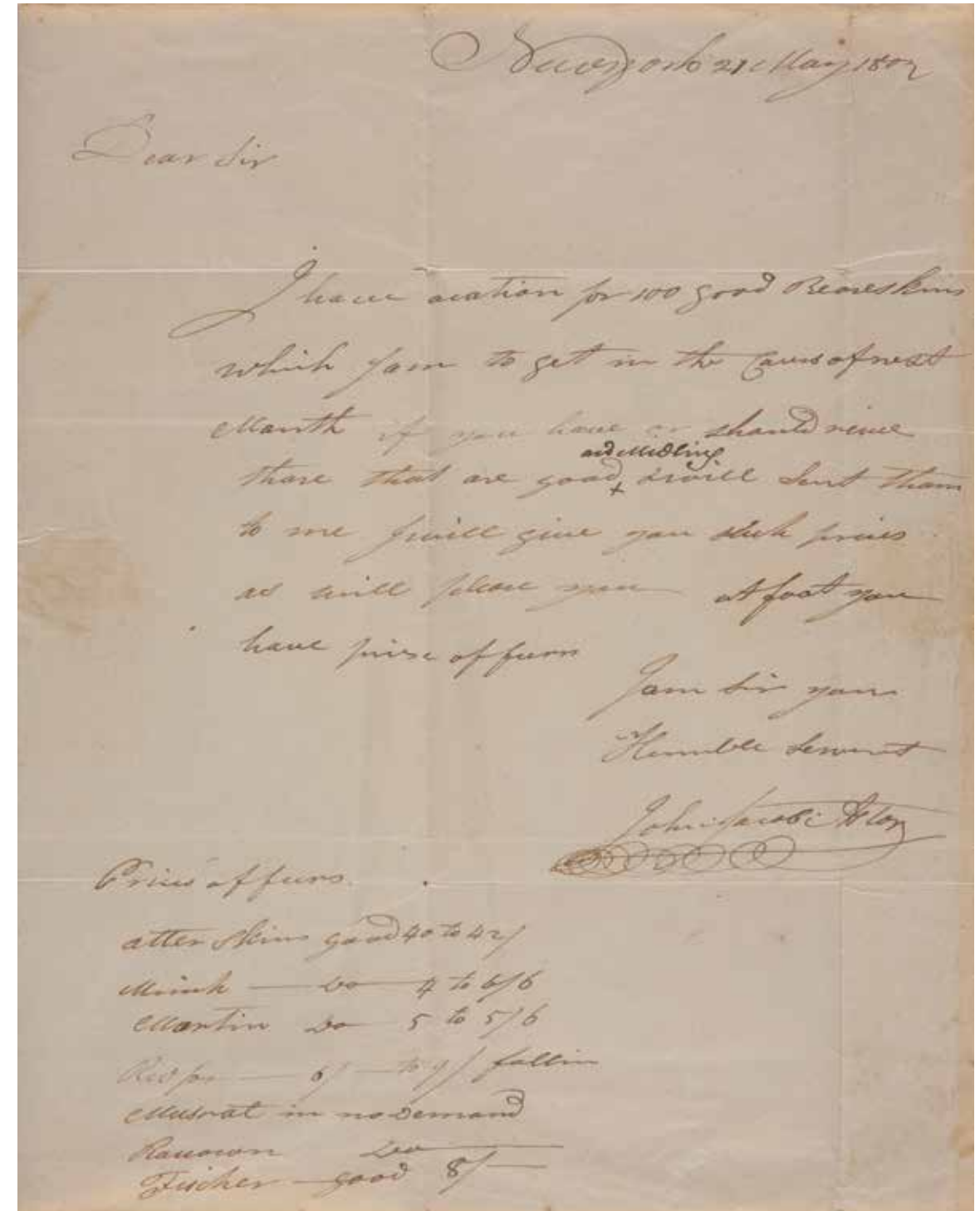
**J**ohn Jacob Astor, founder of the Astor business dynasty, was the first American multimillionaire. In his time he was “the richest and most powerful of American businessmen.” He came to personify nineteenth-century American business leadership, and he became a favorite subject for both capitalism’s apologists and detractors” (Haeger).

Astor began trading furs in the 1780s. By 1808, the year of the founding of his American Fur Company, he had become the leading American fur merchant. In the following years Astor made fortunes in the China trade and in New York real estate. He was by far the wealthiest person in American history before the railroad era.

**This remarkable collection documents Astor’s wide-ranging contributions to American business and financial history.** These letters track the growth of Astor’s enterprises and his vast ambition. In an 1802 letter he asks a merchant in Schenectady for 100 bear skins and names the prices he will pay for various furs. By 1812 Astor is trading gold and paper money with the state bank of New York. Just five years later Astor, having helped to establish the Second Bank of the United States, is shaping its activities to his purposes. Astor also made a fortune in the China trade, a fact reflected in the letter to his longtime partner N. C. Ogden (1776-1823). Ogden handled Astor’s affairs in Canton, the two doing business on a stupendous extent. In a document dated 1823 Astor buys nearly 150,000 muskrat skins! By 1827, when he begins doing business with Poland & Son in London, he is a giant of the fur trade, dictating terms and doing business on a vast scale.

A highlight of the collection is the run of seven Astor letters to London fur merchant Peter R. Poland & Son. The file begins with Astor accepting, on a trial basis, Poland’s offer to act his agent in London. In the ensuing letters Astor objects to Poland’s fees, addresses market conditions, discusses the difficulties of transatlantic business communications, specifies the animal furs he seeks and the quality he requires, and haggles over terms and prices. Astor’s intimate familiarity with the fur market is on full display in this correspondence.

“Through shrewd evaluation of the world marketplace, an efficiently organized and run company, and aggressive exploitation of any opportunity with which he was presented, Astor rose from humble origins to become the most prominent businessman of his age” – ANB





## Astor on gold, furs, and banking

Ultimately Astor piles on additional orders, doing business on a staggering scale amounting to many hundreds of thousands of furs in the first year alone. The letters to P. R. Poland & Son are marked “duplicate,” yet they bear stamps and seals indicating that they traveled across the Atlantic. It is evident that Astor sent two copies of each letter, using different packet ships, to ensure that his communications reached Poland in a timely manner. In the fur business timing was everything, “it being important to have early information,” as Astor writes.

Another highlight is the outstanding pair of letters written by Astor in 1817 to the head of the Bank of the United States concerning financial matters. In 1815 Astor had joined with several other prominent men, including banker Stephen Girard and Senator John C. Calhoun, to establish the Second Bank of the United States. Anti-Federalist sentiment had killed Alexander Hamilton’s Bank of the United States by 1811. Astor and the other founders saw a national bank as essential for a stable supply of money and credit, economic growth, and westward expansion. William Jones, installed as the first president of the Bank, exacerbated financial tensions with his inept handling of its affairs, driving the country into recession. In these letters to Jones, Astor expresses his frustration with the Bank’s policies and with the money market and attempts to reshape them.

“John Jacob Astor was pre-eminently the opener of new paths, a breaker of trails. ... The trees of the forests west of the Mississippi were blazed by his hunters and trappers; and his partners and agents planted through this vast region the flag of the American Fur Company. The Atlantic and Pacific Oceans were invisibly lined by the path of his vessels. His were the first American ships to habitually circle the globe, trading around the earth. With his far-sighted vision withdrawn from distant scenes, and centered on Manhattan Island, he led the way toward the upbuilding of the largest, and most important city in the new world” (Gebhard, *The Life and Ventures of the Original John Jacob Astor*)

This important collection documents Astor’s unparalleled activities at the dawn of American large-scale capitalism.

(Duplicate)

Office of The American Fur Company  
New York November 30. 1817

My<sup>r</sup> P. R. Poland & Son  
London

Gentlemen, Your favor of 9<sup>th</sup> Ulto is at hand. It left Liverpool on the 17<sup>th</sup> Ulto for packet of 16<sup>th</sup>. I must note that your orders always come late. Packets from Liverpool sail for this port on the 1<sup>st</sup> 15<sup>th</sup> 16<sup>th</sup> 1<sup>st</sup> of every month. I regret to see the bad prospect for the sale of American Furs at Leipzig. I note that the Hudsons Bay Company's collection of Muskrats is much larger than I had contemplated, and therefore do not suppose that you will have bought them for us. In my last you will have seen that I did not now wish you to purchase unless in terms more favorable and of the best lots only. I had this year about 50,000 of them, say of 1<sup>st</sup> for which our friend paid 12<sup>½</sup> they were of good quality, the smaller ones thrown out. As the quantity of this mark is so very large this year, I do suppose you will be effect a purchase on equal if not better terms. at 1<sup>st</sup> you might take the whole of this mark, or one half as may suit best; but I would not like to exceed this price for so large a quantity. At 12<sup>½</sup> say twelve pence halfpenny you may take 50,000 or 100,000 of this mark. If inferior I wish not to have any. I have no doubt of your best exertions for the interest of the Company. If you will please direct your letters to the care of Messrs Wagers of Liverpool they will come on without delay. they should leave London on 28<sup>th</sup> 29<sup>th</sup> 30<sup>th</sup> & 1<sup>st</sup> of every month it being important to have early information.

I am Gentlemen Respectfully  
Your Obedt Servt  
John Jacob Astor  
for the American Fur Company

“father of modern economics”

(ECONOMICS.)  
SAMUELSON, PAUL.  
*Economics: An  
Introductory Analysis.*

New York: McGraw-Hill, 1948.

Original green cloth. Extremities rubbed.  
Very good. Half morocco case.

Provenance: Eric Roll, professor of  
economics, director of the Bank of  
England, and chairman of S. G. Warburg  
& Co. His works include the classic  
*History of Economic Thought* (1938, 4th  
ed., 1973).

**F**irst edition of the most influential modern economics  
textbook. Inscribed by Samuelson for Eric Roll who has  
also signed the volume. Roll, professor of economics and  
later chairman of S. G. Warburg & Co., wrote the classic *History of  
Economic Thought* (1938, 4th ed., 1973).

Paul Samuelson was the first American to win the Nobel Prize in  
Economics. Economic historian Randall E. Parker has called him  
the “father of modern economics.”

“His Economics ... has educated millions of students, teaching that  
economics, however dismal, need not be dull” (New Palgrave). The  
book has gone through nineteen editions and sold four million  
copies in forty languages. Through this work Samuelson exerted a  
profound influence on American perspectives on economics and  
on national policy.

95  
Eric Roll  
from  
Paul

the 13th Dalai Lama

(DALAI LAMA.)  
*Thubten Gyatso, 13th  
Dalai Lama.*

[Calcutta?], c. 1910.

Platinum print (8 x 10 in.). Traces of old  
mounting on verso. Fine.

**T**hubten Gyatso, born in 1876, was recognized as the  
13th incarnation of the Dalai Lama in 1878, and in  
1895 he assumed ruling power. Over the next twenty  
years, he helped Tibet navigate perilous diplomatic and political  
seas, enduring periods of exile in 1904-1909 and 1910-1913. He  
helped modernize Tibet and established the moral, political, and  
diplomatic authority of the Dalai Lama to an unprecedented  
degree.

This fine studio portrait may have been taken in Calcutta in  
1910 when the Dalai Lama went there at the invitation of the  
British Viceroy, Lord Minto. The present Dalai Lama, the 14th,  
was identified after the death of Thubten Gyatso in 1933.





## E. M. Forster's *David Copperfield*

(FORSTER'S COPY.)  
DICKENS, CHARLES.  
*The Personal History of  
David Copperfield.*

London: Bradbury and Evans,  
1850.

Contemporary half red calf. Plates foxed  
as usual. Light wear. Very good.

Provenance: the Forster family copy, with  
E. M. Forster's bookplate and the early  
family inscription "Ella Forster from  
Edith Forster Christmas Day 1859." Sold  
ca. 1970 as part of Forster's library in W.  
Heffer & Sons, *Catalogue 7 E. M. Forster*,  
item 88.

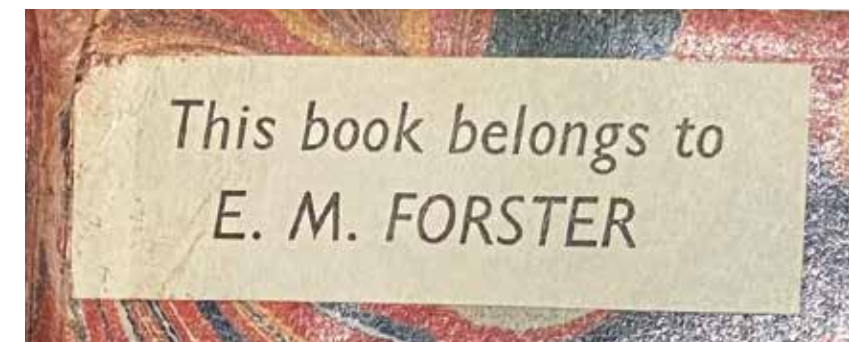
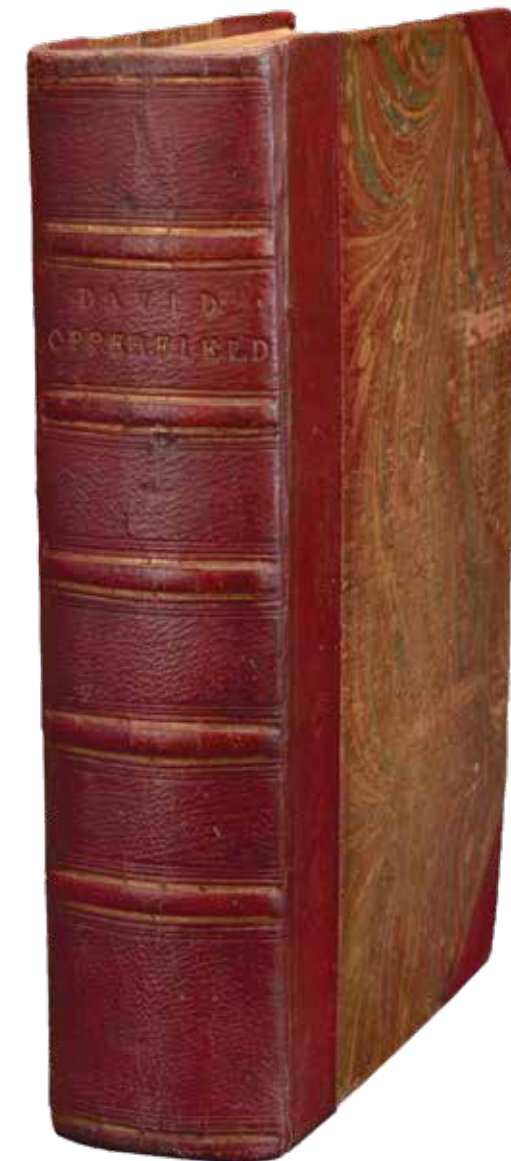
**F**irst edition in book form with the vignetted engraved  
title page dated 1850. A superb association copy from the  
library of novelist E. M. Forster, author of *A Room with a  
View*, *A Passage to India*, *Howards End*, and others. Forster's *Aspects  
of the Novel* (1927) discusses Dickens at length.

E.M. Forster's father died early in the author's youth and his  
childhood was dominated his mother, aunts and cousins. Among  
the most prominent was his paternal great-aunt Marianne  
Thornton, whose £8000 legacy was invaluable to Forster. Her  
niece Edith was the first owner of this book which was read by the  
young Forster cousins. The Forster family copy of *David Copperfield*  
became a part of E. M. Forster's library where it remained until his  
death. Upon E.M. Forster's death his library was divided between  
King's College, his friends and a sale catalog by W. Heffer and Sons  
booksellers. The present volume was lot 88 in that catalog.

"Of all Dickens's novels, *David Copperfield* is the most enchanting.  
Few novelists have ever captured more poignantly the feeling of  
childhood, the brightness and magic and terror of the world as seen  
through the eyes of a child and colored by his dawning emotions."  
The first of the author's books to be written in the first person,  
*David Copperfield* is based on Dickens personal experience and "is  
thus of cardinal significance to the psychologist and biographer"  
(Edgar Johnson).

In the preface Dickens declared *David Copperfield* to be his "favorite  
child": "It will easily be believed that I am a fond parent to every  
child of my fancy, and that no one can ever love that family as dearly  
as I love them. But, like many fond parents, I have in my heart of  
hearts a favorite child. And his name is David Copperfield."

"Like *Robinson Crusoe* and Grimm's *Fairy Tales* and the Waverly  
Novels, *Pickwick* and *David Copperfield* are not books, but stories  
communicated by word of mouth in those tender years when fact  
and fiction merge, and thus belong to the memories and myths of  
life, and not to its esthetic experiences" (Virginia Woolf).



landmark in the history of computing

(COMPUTERS.)  
ECKERT, MAUCHLY,  
GOLDSTINE, &  
BRAINERD.

*Description of the  
ENIAC and Comments  
on Electronic Digital  
Computing Machines.*

N.p.: Applied Mathematics  
Panel, National Defense  
Research Committee, November  
30, 1945.

4to. 3 folding plates, text diagrams.  
original wrappers, cloth spine. near fine.  
half morocco case.

*From Gutenberg to the Internet 8.2. Origins  
of Cyberspace 1107.*

**F**irst edition of the rare internal first report on the operational ENIAC, “the world’s first large-scale electronic general-purpose digital computer.” Inscribed and signed by Herman H. Goldstine, co-author and one of the project founders.

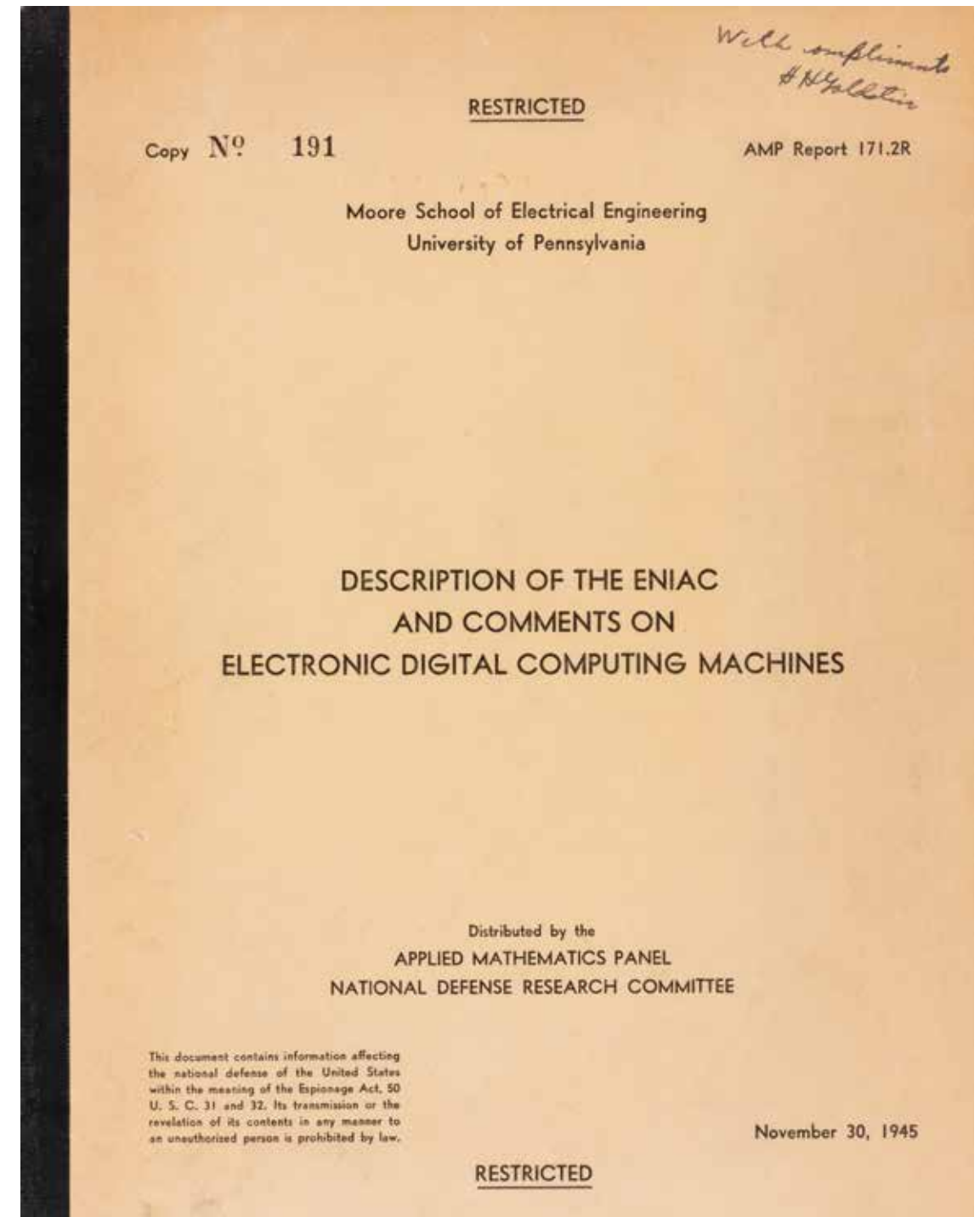
A landmark in the history of computing, the ENIAC (Electronic Numerical Integrator and Computer) was developed in secret at Penn’s Moore School to aid in the creation of artillery firing tables. The war ended before the computer was completed, and so its power was applied to the design of the hydrogen bomb.

*Description of the ENIAC* marks the beginning of the computing revolution following World War Two. Eckert, Mauchly, Goldstine, and Brainerd issued the report in November 1945, and the device was unveiled to the public in February 1946. One month later Eckert and Mauchly left the Moore School to found the Electronic Control Company, the first electronic computer company.

“The report contained a detailed description of ENIAC, the world’s first large-scale electronic general-purpose digital computer, as well as chapters on the need for high-speed computing machines, the advantages of electronic digital machines, design principles for high-speed computing machines, and reliability and checking. At the end are three appendices discussing ENIAC’s arithmetic operations, programming methods, and general construction data. This may have been the earliest published report on how the first electronic computer was programmed. Even though the ENIAC was not a stored-program computer its design and mode of operation involved numerous programming firsts” (*Origins of Cyberspace*).

The women who operated the ENIAC, called “computers,” were the first American computer programmers. The original six programmers were computing pioneer Betty Holberton (a giant of computer programming history), Jean Bartik, Ruth Teitelbaum, Kathleen Antonelli, Marlyn Meltzer, and Frances Spence. Their fundamental contribution to computer history, long neglected, has recently been recognized.

RARE: only one other copy appears in the auction records of the past twenty years. That example, the Norman *Origins of Cyberspace* copy, made \$14,910 in 2008.





the Grimké family copy of *The Federalist*  
inspiration for the celebrated abolitionist Grimké sisters

[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. Contemporary calf, spine  
gilt, "J.F. Grimké" supralibros on each  
spine. Rear turn-in loose, minor chipping  
at extremities, without rear endpapers in  
vol. II, minor creasing and wear, some  
pencil notes. A very good set with the  
bindings unrestored. Half morocco case.

Provenance: John F. Grimké and his  
family; Mr. and Mrs. John Hay Whitney,  
Sotheby's New York, 18 June 2004, lot  
396.

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

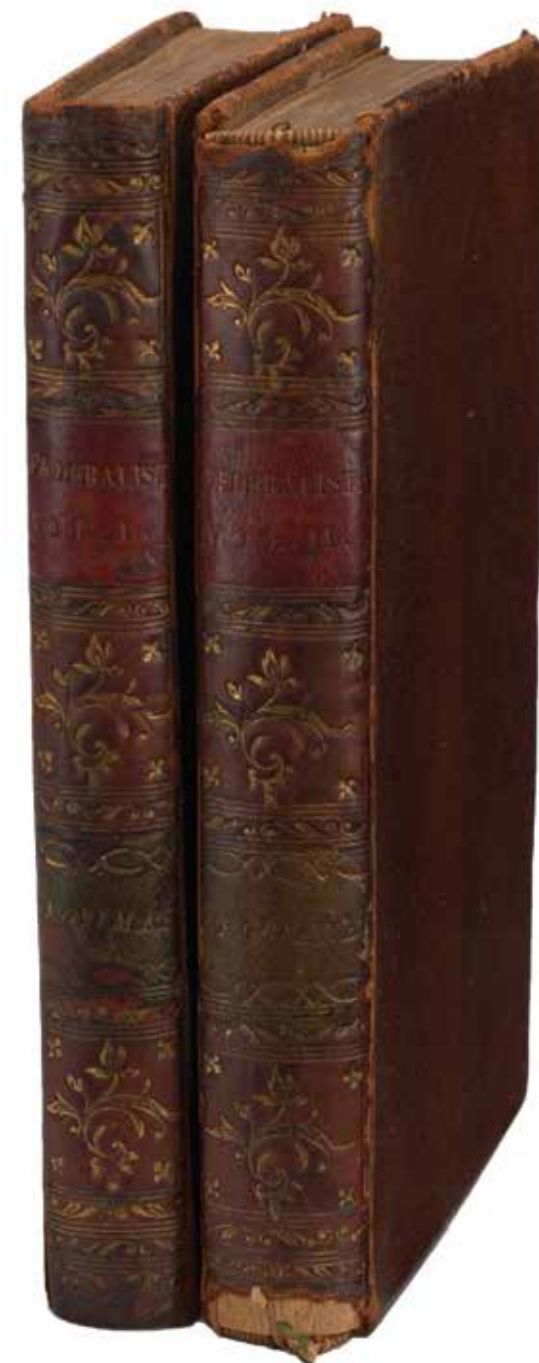
**F**irst edition. A splendid association copy from Grimké family library. A Continental Army officer, John F. Grimké (1752-1819) was senior judge of the South Carolina Supreme Court, speaker of the house of the South Carolina legislature, and a member of the South Carolina constitutional convention which ratified the Federal Constitution. He wrote the *Public Laws of the State of South Carolina* (1790), the standard treatise on South Carolina law for almost 50 years. In short, Grimké was the leading figure in South Carolina law and planter society during the Founding era.

**Grimké's extraordinary daughters, Sarah and Angelina, were educated by private tutors in the family home. There they had access to their father's copy of *The Federalist*, and that work informed their thinking about natural rights theory and the principles of liberty on which the nation was founded.** John F. Grimké remarked that believed that Sarah would have made a great jurist had she been a man.

The Grimké sisters, who abhorred slavery, left their home for the North after their father's death. They soon became the most famous Southern women in the abolition movement. In the 1830s the two spoke before tens of thousands on the abolitionist lecture circuit, condemning slavery with the authority of those who had lived in planter society. The sisters frequently drew connections between abolitionism and the cause of women's rights, and they became the first Southern feminist voices to become nationally recognized. John Greenleaf Whittier referred to the sisters as "Carolina's high-souled daughters." "Gradually many of the opponents of slavery were won over to the cause of women's rights, and the introduction of the question into the anti-slavery agitation by the Grimkés was an important factor in both causes" (DAB).

**This is one of the finest association copies of *The Federalist* to appear for sale in years.** The Grimké *Federalist* spans generations of an extraordinary South Carolina family, from a revolutionary-era patriot, legal scholar and slave owner; through the first southern women activists to raise their voices on the national stage against slavery and in favor of women's rights.

"It has been frequently remarked, that it seems to have been reserved to the people of this country, by their conduct and example, to decide the important question, whether societies of men are really capable or not, of establishing good government from reflection and choice, or whether they are forever destined to depend, for their political constitutions, on accident and force." – *Federalist* No. 1



## “Kant’s Copernican revolution in philosophy”

### KANT, IMMANUEL. *Critik der reinen Vernunft.*

Riga: Johann Friedrich  
Hartknoch, 1781.

Contemporary marbled boards, paper  
label lettered in manuscript. Light wear  
and foxing, joints a little tender. A very  
good, unrestored copy. A rare survival in  
period marbled paper boards.

*Printing and the Mind of Man* 226.

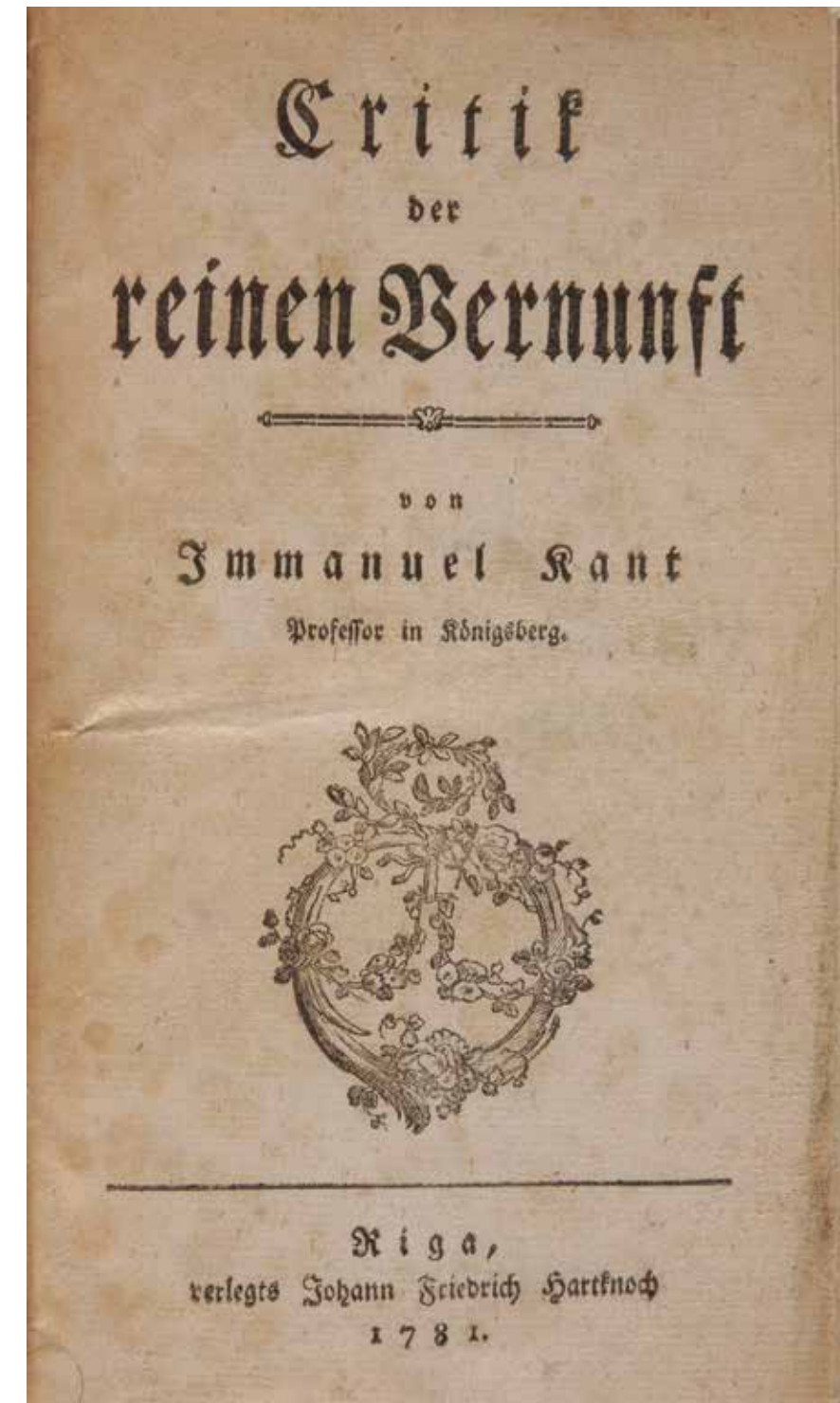
**F**irst edition. *The Critique of Pure Reason*, Kant’s greatest  
work, represents the starting point of modern philosophy.

“Immanuel Kant is the central figure in modern philosophy. He  
synthesized early modern rationalism and empiricism, set the terms  
for much of nineteenth and twentieth century philosophy, and  
continues to exercise a significant influence today in metaphysics,  
epistemology, ethics, political philosophy, aesthetics, and other  
fields.” With the *Critique* Kant brought about a “Copernican  
revolution in philosophy” (Stanford Philosophy).

“Kant’s great achievement was to conclude finally the lines on  
which philosophical speculation had proceeded in the 18th  
century, and to open up a new and more comprehensive system of  
dealing with the problems of philosophy. Of the two main systems  
which preceded his own, Kant had little or no sympathy with the  
metaphysical categorization of the Cartesians, and inclined more to  
the empirical methods of Locke and Leibniz.

“The influence of Kant is paramount in the critical method of  
modern philosophy. No other thinker has been able to hold with  
such firmness the balance between speculative and empirical ideas.  
His penetrating analysis of the elements involved in synthesis, and  
the subjective process by which these elements are realized in the  
individual consciousness, demonstrated the operation of ‘pure  
reason’; and the simplicity and cogency of his arguments achieved  
immediate fame” (PMM).

## The Critique of Pure Reason





an important correspondence including the discovery of Edward Albee

ALBEE, EDWARD.  
*An outstanding archive relating to the production and translation of Albee’s plays.*

Mostly New York, 1959-1996.

Comprising: 22 letters to Pinkas Braun (18 typed letters, all but one signed by Albee, and four autograph letters signed by Albee), 1 postcard to Braun signed by Albee postmarked 2012, and 6 telegrams from Albee to Braun. The collection also includes 17 retained copies and one unposted original of letters from Braun to Albee. Entirely in English. Neat file hole punches. Some wear and occasional chipping, but very good condition overall.

Provenance: Pinkas Braun, Albee’s translator and collaborator.

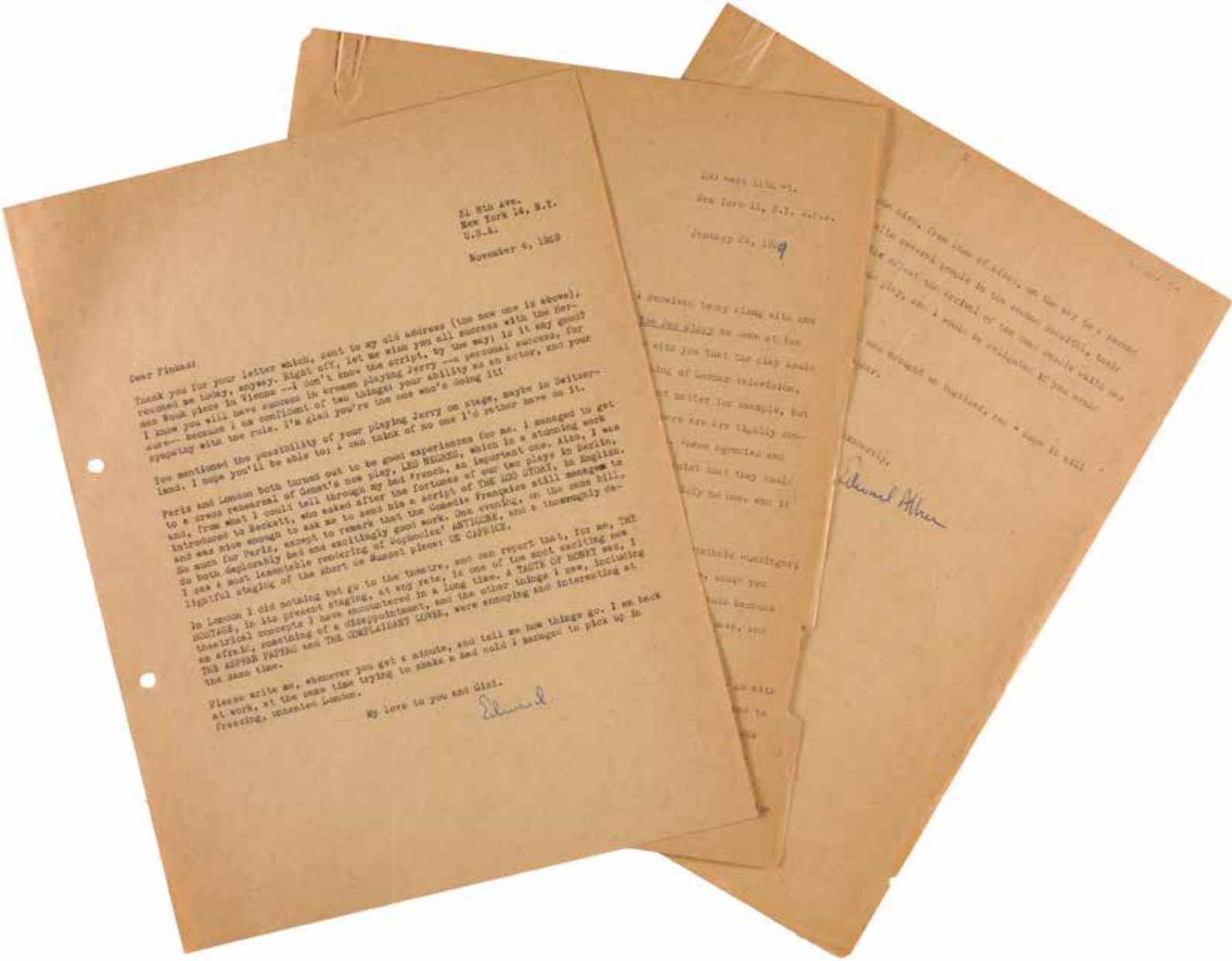
This tremendous archive documents the discovery of Edward Albee as a playwright and the writing, translation, and production of his plays.

In late 1958 Albee, approaching age 30 and working menial jobs, wrote *The Zoo Story* in just two and one half weeks. His friend David Diamond suggested Albee sent it to the Swiss actor, director and translator Pinkas Braun, the recipient of these letters. Albee’s fateful letter sending the play to Braun, Braun’s initial reaction, and subsequent correspondence about the play, are all present here. Braun took it upon himself to record the entire play reading both parts. He then shared the tape with Stefanie Hunzinger, head of the leading German theatrical agency, S. Fischer Verlag. Her enthusiastic response led to the play’s premiere in Berlin. It was performed in Braun’s German translation. Thus extraordinary career was launched.

“the foremost American playwright of his generation”  
– Bruce Weber, *New York Times*

Albee continued to turn to Braun for the translation of his works in German. This excellent file of correspondence, comprising Albee’s originals and Braun’s retained carbons, documents many aspects of the playwright’s work. These include: the staging of his plays, race relations in *The Death of Bessie Smith*, cuts to *Who’s Afraid of Virginia Woolf?*, explication of lines from *Tiny Alice*, *Listening*, and others. Albee’s plays discussed in this correspondence include *The Zoo Story*, *The Death of Bessie Smith*, *The Sandbox*, *The American Dream*, *Who’s Afraid of Virginia Woolf?*, *Tiny Alice*, and *Seascape*. Albee refers to Genet, Beckett, Comédie-Française, *The Hostage* (“exciting”), *A Taste of Honey* (“disappointing”), the theatre scene in London, Sir John Gielgud, Broadway vs. off-Broadway, the business aspects of the theater, publication, translation, and production, and much more.

This is an outstanding file of correspondence between a giant of American drama and one of his most important early collaborators and promoters.



## The Social Contract

ROUSSEAU, JEAN-  
JACQUES.

*Principes du Droit  
Politique [Du Contrat  
Social]*

Amsterdam: Michel Rey, 1762

Contemporary mottled calf, spine gilt, tan leather label. A fine, fresh, wide-margined copy in a very well-preserved binding. Half morocco case.

Printing and the Mind of Man 207.

**F**irst edition, type B, the definitive authorized version. Observing in his opening words that “man is born free, and everywhere he is in chains,” Rousseau offered this work as a yardstick with which to judge existing governments. He argued that the central problem is to “find a form of association which can defend and protect with all the power of the community the person and possessions of each associate, and by which each person unites himself with all, but only obeys himself and thereby remains as free as before.”

“The *Contrat Social* remains Rousseau’s greatest work . . . his fundamental thesis that government depends absolutely on the mandate of the people, and his genuine creative insight into a number of political and economic problems, give his work an indisputable cogency. It had the most profound influence on the political thinking of the generation following its publication . . .” (Printing and the Mind of Man 207).

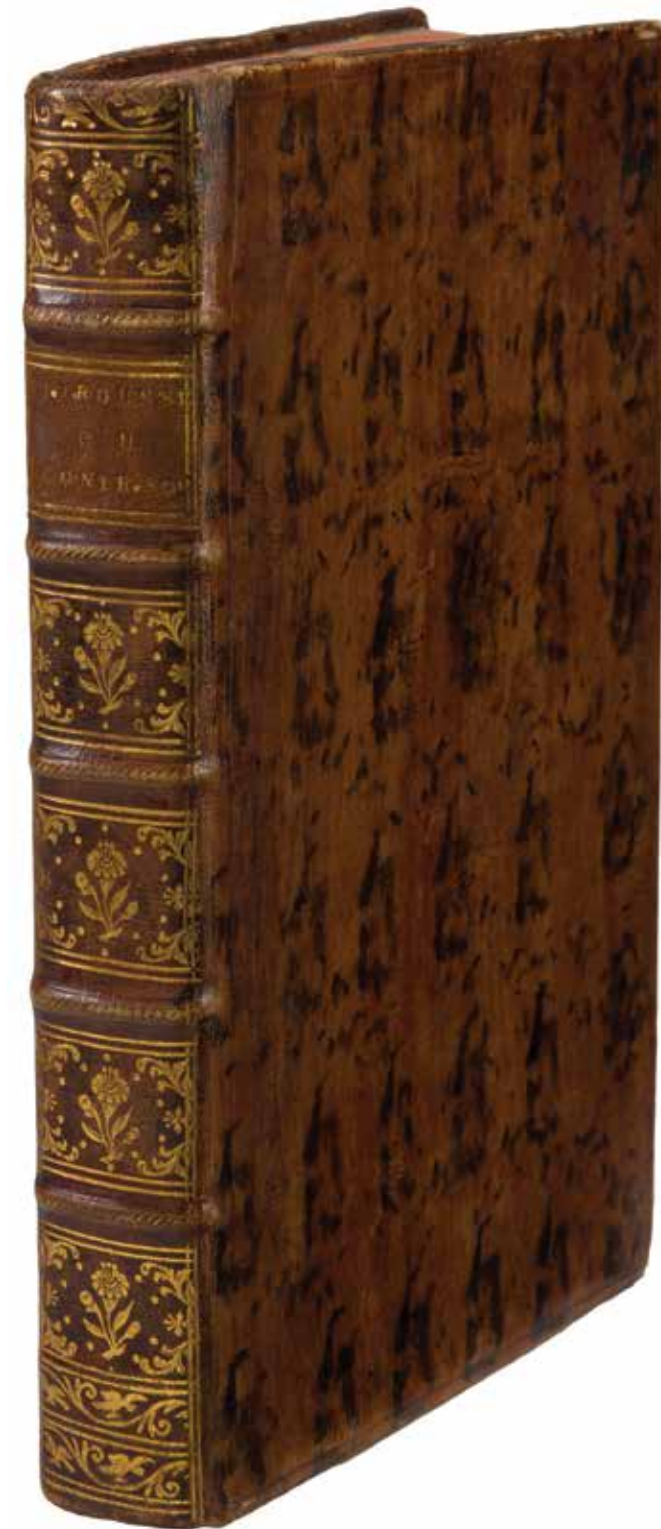
Before publication Rousseau expressed dissatisfaction with the title-page and objected to its vignette in particular. The publisher offered an alternative title-page with a large vignette and with the phrase “Du Contract [sic] Social” moved to the half-title. At the same time, Rousseau suppressed a concluding passage on civil marriage. The requested changes were made, and thus only a handful of copies survive with the type A title-page.

David Hume wrote to Rousseau on the publication of this work, “Of all the men of letters in Europe, since the death of Montesquieu, you are the person whom I most revere, both for the force of your genius and the greatness of your mind.”

The book remains the bible of popular sovereignty, egalitarian government and, above all, the preservation of individual liberty within civil society. The *Contrat Social* was an immediate sensation, and both the original publisher and several pirates brought out additional printings in 1762.

Fine copies of the first edition in contemporary bindings are now scarce.

“Man is born free, and everywhere he is in chains”





magnificent view of the state barge of the King of Siam

**THOMSON, JOHN.**  
*King of Siam's State  
Barge.*

Bangkok, c. 1865.

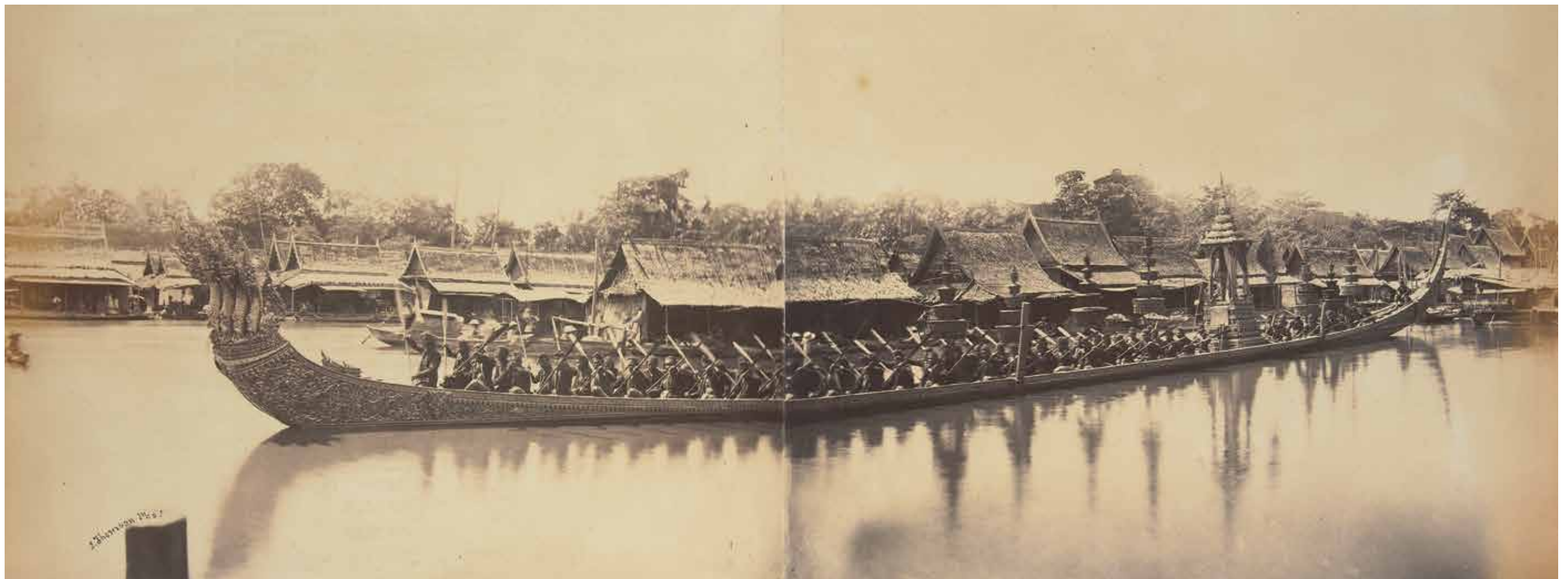
Two joined albumen prints. Each approx  
7 x 9 ¼ in., for a total of 7 x 18 ½ in.  
Signed in one negative "J. Thomson  
Phot." Minor fading. Near fine.

**T**his is one of the greatest early photographs by John Thomson, "a towering figure in nineteenth-century photography" (Bennett). In 1865, having read of the discovery of Angkor in Cambodia, Thomson sailed to Bangkok to obtain the permission of King Mongkut of Siam to travel into Cambodia's interior. While in Bangkok, Thomson made photographs of the king, his court, and his magnificent royal barge.

This photograph is the source of the wood engraving that appeared in *The Illustrated London News*, 25 May 1867. "As far as can be determined, [this and one other] were the first of his images to be published and this must have encouraged him to think that the images and experiences he had gathered could find commercial outlet back in Britain" (Ovenden, *John Thomson Photographer*, p. 24).

This is a magnificent two-panel view of the king's barge on the water, with dozens of oarsmen ready to put their paddles in to the water. The king's ornate covered throne is at the rear of the vessel. The riverbank in the background is crowded with low thatched roof buildings.

Thomson recalled, "It is the annual custom of the King, in the month of November, to visit certain royal temples, and to make offerings to their priests. On these occasions the monarch may be seen arrayed in all the splendour of his jeweled robes, enthroned in his state barge, and paddled about by a hundred men. Behind him follow the nobles of his court, almost as grand, and thus the pageant moves in long procession down the river or along its network of canals. This 'progress' in boats was one of the most imposing spectacles I ever beheld in the East" (Thomson, *The Straits of Malacca, Indo-China, and China*, pp. 86-87).



inscribed by Kennedy to famed *Life*  
photographer Alfred Eisenstaedt

**KENNEDY, JOHN F.**  
*Profiles in Courage.*

New York: Harper, 1956.

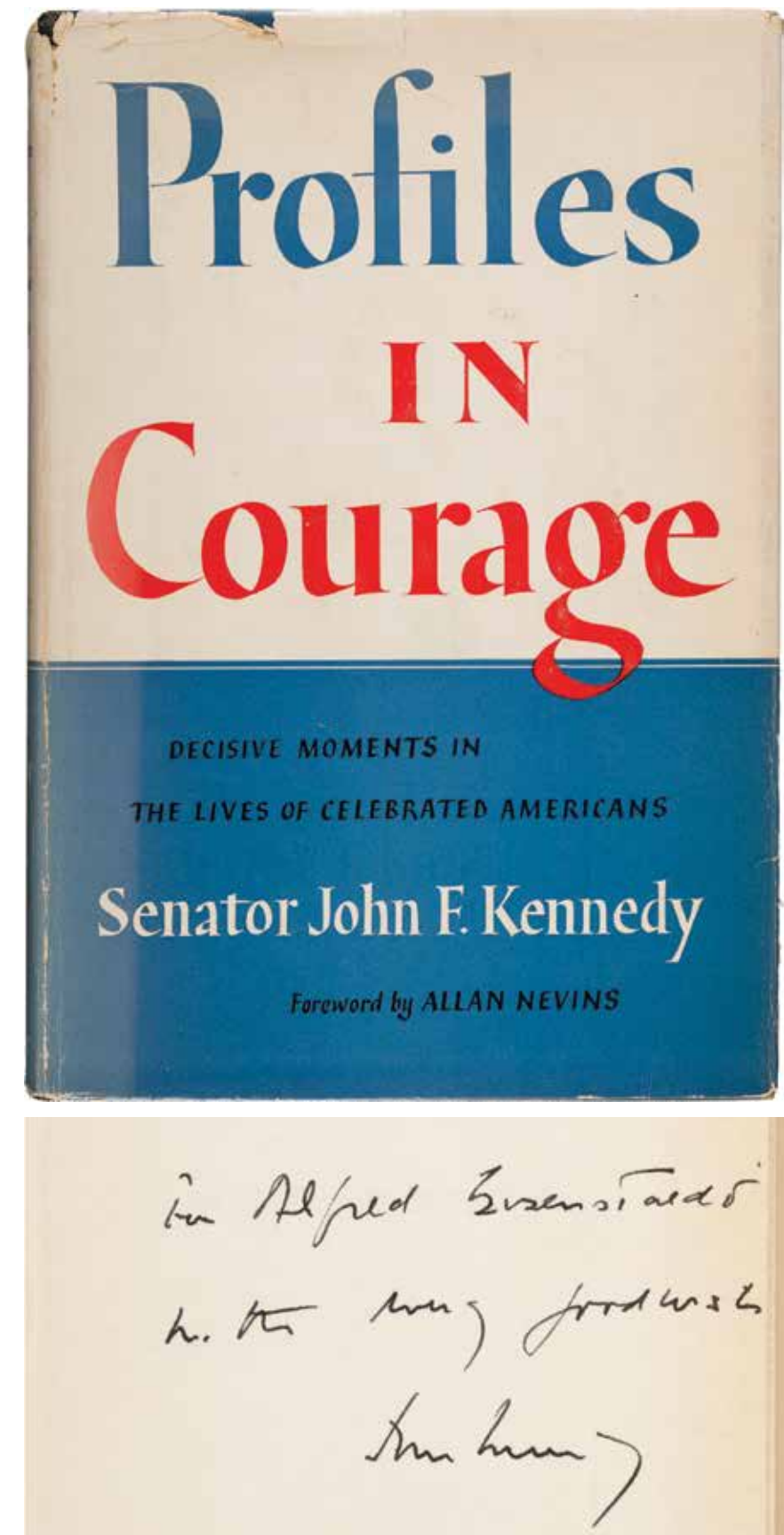
Original cloth and dust jacket. Some  
edge wear and fading to jacket. Very  
good.

**P**resentation copy inscribed by Kennedy: "For Alfred  
Eisenstaedt with every good wish John Kennedy."

Eisenstaedt was perhaps the greatest of the photographers for *Life* magazine. "He was especially renowned for his ability to capture memorable images of important people in the news, including statesmen, movie stars, and artists" (*New York Times*). One of the most beloved American photographers, he is perhaps most famous for V-J Day in Times Square, showing the sailor kissing a stranger at war's end. Eisenstaedt photographed Kennedy extensively during the 1960 presidential campaign and during his presidency. His images of Kennedy and his family are among the most familiar Kennedy photographs.

In 1954 Kennedy determined to write a magazine article about famous political leaders who held unpopular positions that were nonetheless in the national interest. After Kennedy's back surgery he expanded the work into a book with the working title "Courage in the Senate." Published as *Profiles in Courage*, the book won the Pulitzer Prize for biography in 1957. It conferred on Kennedy an aura of intellectual seriousness which was critical to his acceptance as a presidential candidate a few years later. One of the most famous books by an American president, *Profiles in Courage* tells the stories of Kennedy's great predecessors in the Senate: John Quincy Adams, Daniel Webster, Thomas Hart Benton, Sam Houston, Edmund Ross, L. Q. C. Lamar, George Norris, and Robert A. Taft.

**This is a splendid presentation copy linking Kennedy and a giant  
of photojournalism.**





the founding father of sexology

**KRAFFT-EBING,  
RICHARD VON.**  
*Psychopathia Sexualis.*  
*Eine Klinisch-Forensische  
Studie.*

Stuttgart: Ferdinand Enke, 1886.

Original or contemporary brown cloth.  
Light wear and browning, title restored at  
gutter. A few inked marginal annotations.  
Very good.

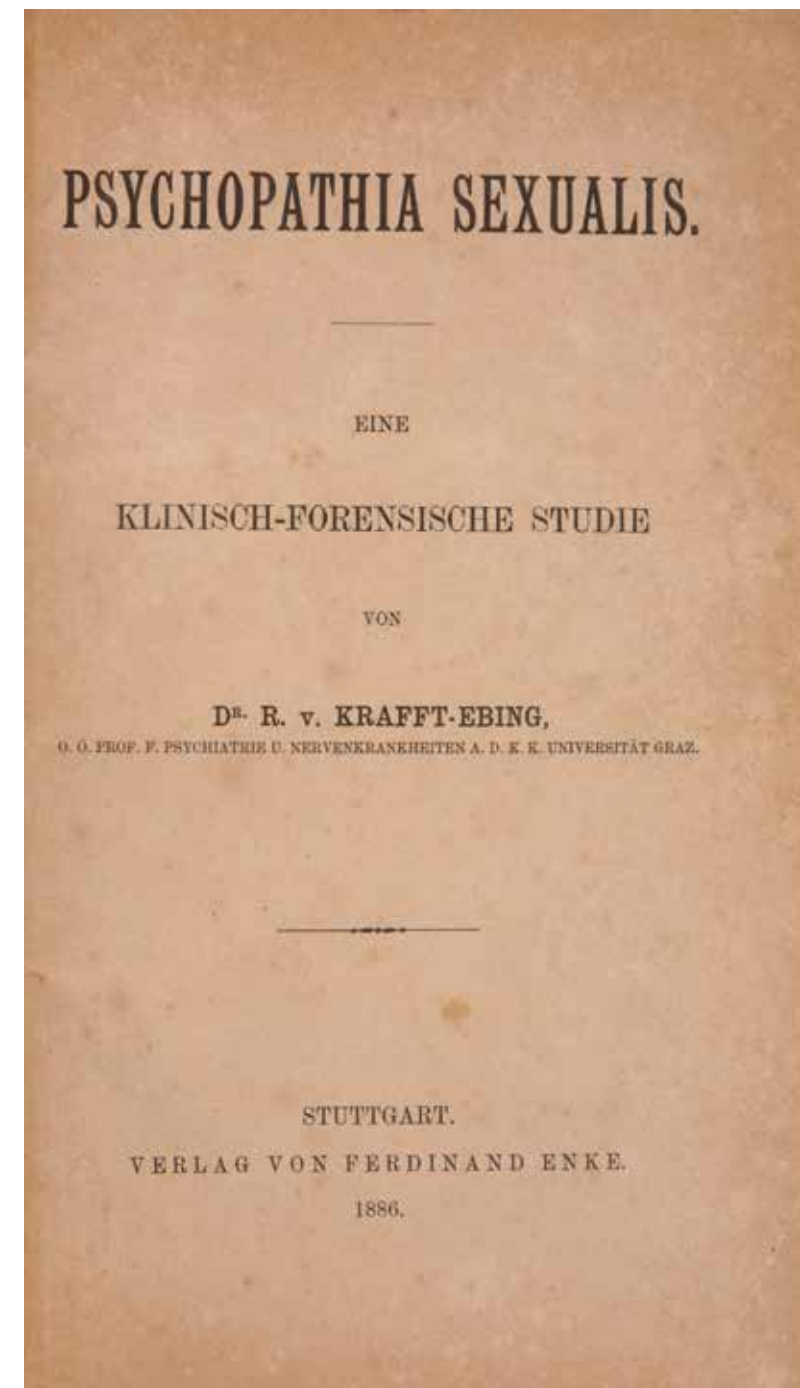
Provenance: early ownership stamp of  
the Dutch physician J. J. Mulder.

**F**irst edition of the founding work of sexology. “Austrian psychiatrist Richard von Krafft-Ebing is primarily known as the founding father of sexology. His *Psychopathia Sexualis* is widely accepted to be **the foundational work for the scientific study of human sexuality**, a field still in its infancy at the end of the nineteenth century. *Psychopathia Sexualis* offers an overview of both sexological physiology and psychology and is of groundbreaking importance for the origin of the modern scientific research domain of sexological pathology as an autonomous discipline. Krafft-Ebing’s ‘bible of psychopathology’ evolved from a collection of forty-five clinical vignettes in its first edition (1886) into an extensive collection of two-hundred thirty-eight case histories in its final, posthumously published edition (1903)” (Jens De Vleminck, “Sadism and masochism on the Procrustean bed of hysteria: from *Psychopathia Sexualis* to *Three Essays on the Theory of Sexuality*,” *Psychoanalysis and History* (2017)).

“Sexual perversions—sadism, masochism, fetishism, homosexuality, and countless other ‘aberrations’—did not exist before Krafft-Ebing’s *Psychopathia Sexualis*. Of course, sexual perversions did exist in various forms and guises—since the beginning of civilization, no doubt—they were not comprehensively defined and classified as such until the 1886 publication of but *Psychopathia Sexualis* in Stuttgart, Germany. It marked the birth of *Sexualwissenschaft*, or ‘sexology’—the applied science and study of sexual behavior—and set the social and political standard of what we still consider to this day to be sexually ‘normal.’

“The keepers of sexual normalcy produced their own bible; a guidebook that exhibited, in clear clinical detail, a multitude of sexual perversions, individually identified and succinctly explained. *Psychopathia Sexualis* satiated the scientists with its plethora of detail, and Krafft-Ebing was the principal architect in the forensic and psychiatric demarcation between ‘normal’ and ‘abnormal’ sexuality” (King, introduction to *Psychopathia Sexualis*, 1999 edition).

*Psychopathia Sexualis* has played a decisive role in shaping modern views on sexuality, from fin-de-siècle Vienna and the writings of Sigmund Freud down to the present.



**RARE. The first edition is rare.** After a small initial print run for an academic audience, *Psychopathia Sexualis* became wildly successful, going through twelve ever-larger editions (four within the first year of publication alone) and reaching a market far beyond the medical community the author intended. We have not encountered another example in the market, and **we cannot trace another example appearing at auction.**

## the Gettysburg portrait

(LINCOLN,  
ABRAHAM.)  
Gardner, Alexander.  
*Abraham Lincoln.*

Washington, November 8, 1863.

Mammoth albumen print (17 ½ x 22 in),  
mounted, oval gilt-rule mat. Retouched  
vignetted enlargement. A few spots, some  
toning. Very good condition.

Ostendorf, *Lincoln's Photographs* O-77.

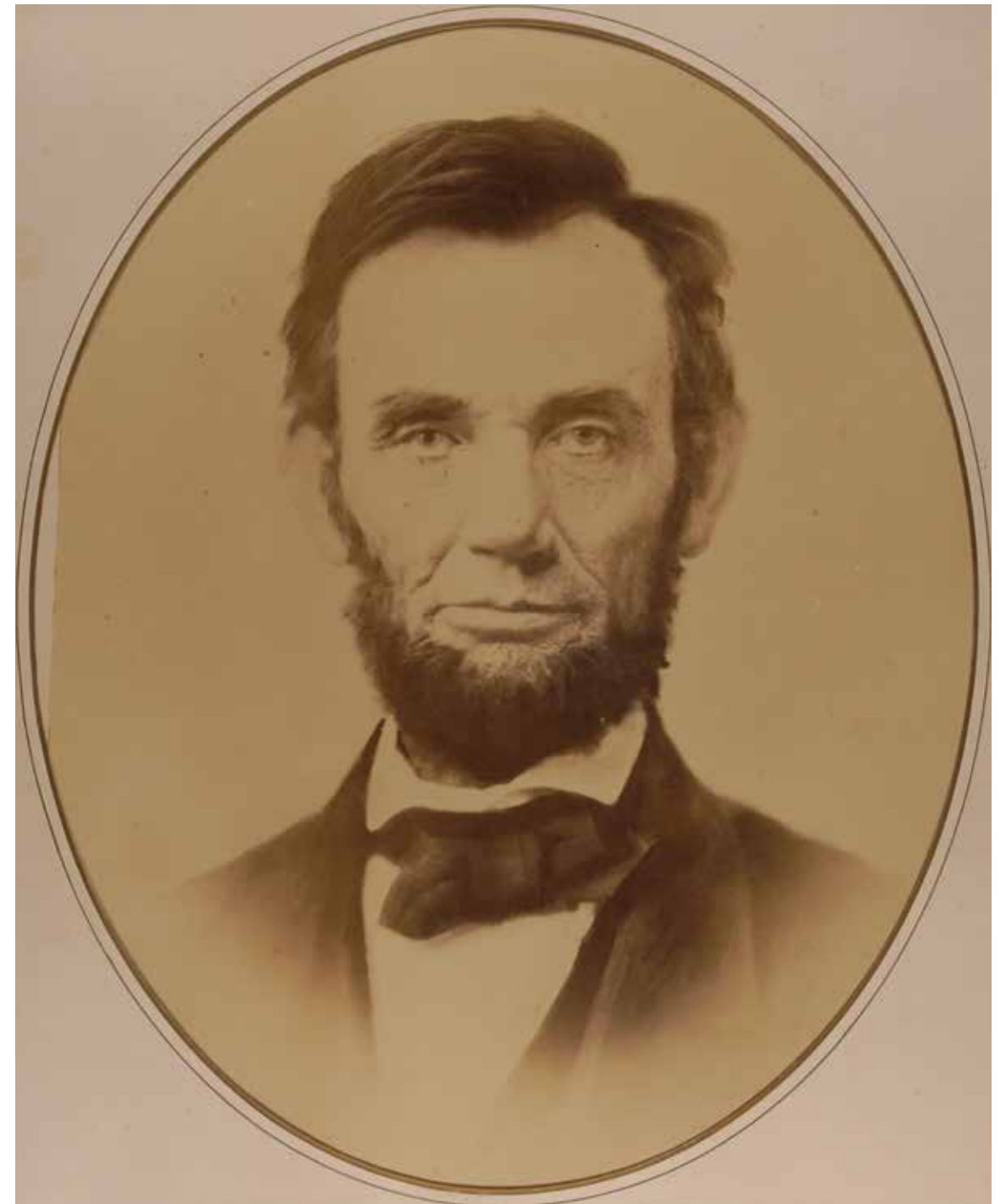
**T**his famous “Gettysburg portrait,” showing Abraham Lincoln looking directly into the camera, was made just days before he delivered the Gettysburg Address on November 19, 1863.

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

Lincoln sat for Gardner on several occasions, usually visiting his studio on Sunday to avoid crowds. Lincoln sat for this splendid portrait on Sunday, November 8, 1863. His private secretaries John Hay and John Nicolay joined him. Hay noted in his diary that “We had a great many pictures taken ... some of the Prest. the best I have seen.” This print emphasizes Lincoln’s head and shoulders, enlarging them to a size rarely seen.

The gilt-ruled paper mat is characteristic of the 1860s and 1870s, with this style of mat being popular during this period. Moses Rice subsequently had access to Gardner’s negatives and routinely signed his prints with his name, suggesting that Gardner himself made this enlargement. He died in 1882.

**This is the only mammoth example of the famous Gettysburg portrait that we have seen.**





rare series of four Gardner photographs of the execution of the Lincoln assassination conspirators

(LINCOLN,  
ABRAHAM.)  
GARDNER,  
ALEXANDER.

*Collection of four  
photograph of the  
execution of the Lincoln  
assassination conspirators.*

Washington, July 7, 1865.

Four albumen prints (8 3/4 x 6 3/4 in.), on original Alexander Gardner "Incidents of the War / Sic Semper Sicariis" mounts with printed captions, numbers 1-4. Some stains to mounts and prints. Bound in worn 19th-century half morocco, marbled boards.

**A** monumental event in American photographic history: the hanging of the Lincoln assassination conspirators.

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

These momentous images represent the dawn of photojournalism in America. Alexander Gardner, the leading photographer in Washington, secured permission to document the carefully orchestrated event. Gardner worked with his assistant Timothy O'Sullivan to create these images. The collection comprises four photographs documenting the proceedings:

No. 1 Arrival on Scaffold—The execution party, prisoners and guards, ministers and others arrive on the scaffold. The condemned are seated, save Herold, who stands.

No. 2 Reading the Death Warrant—The Order of Execution, held open, is read to the condemned and to the crowd.

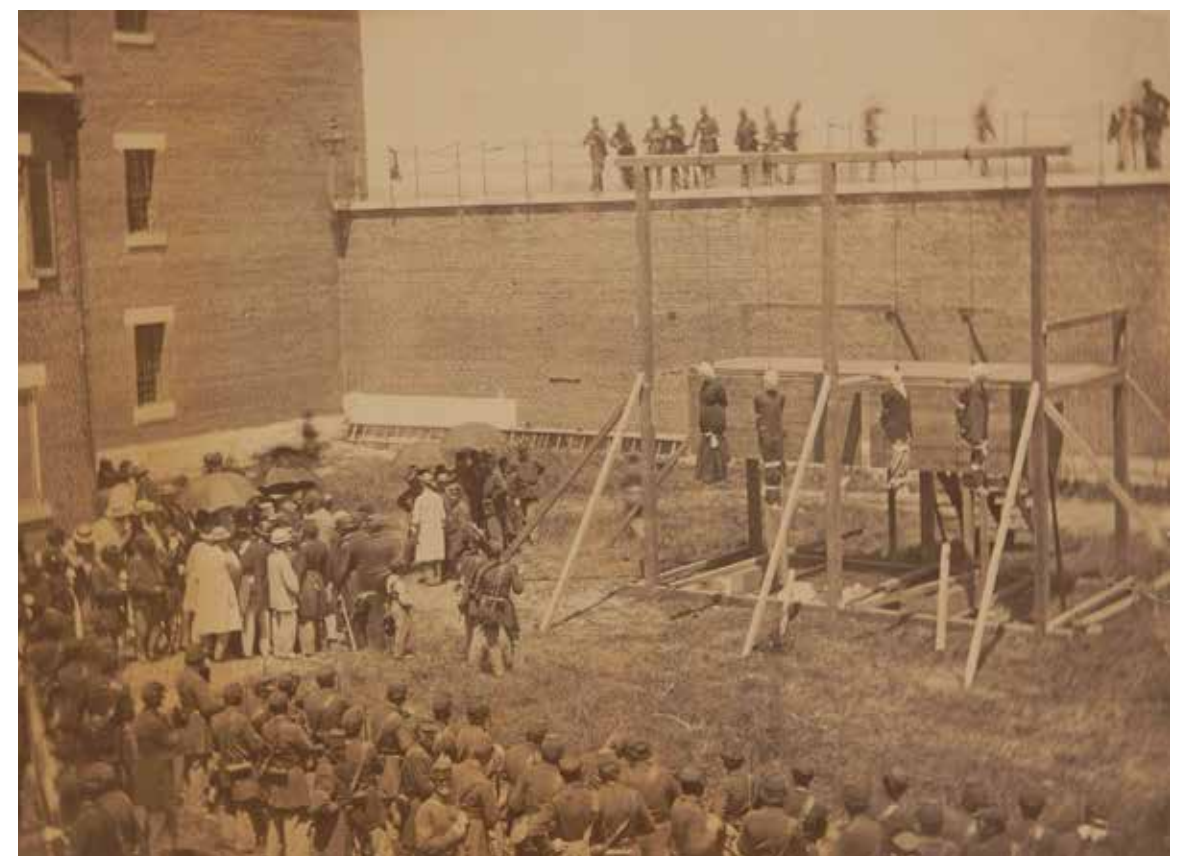
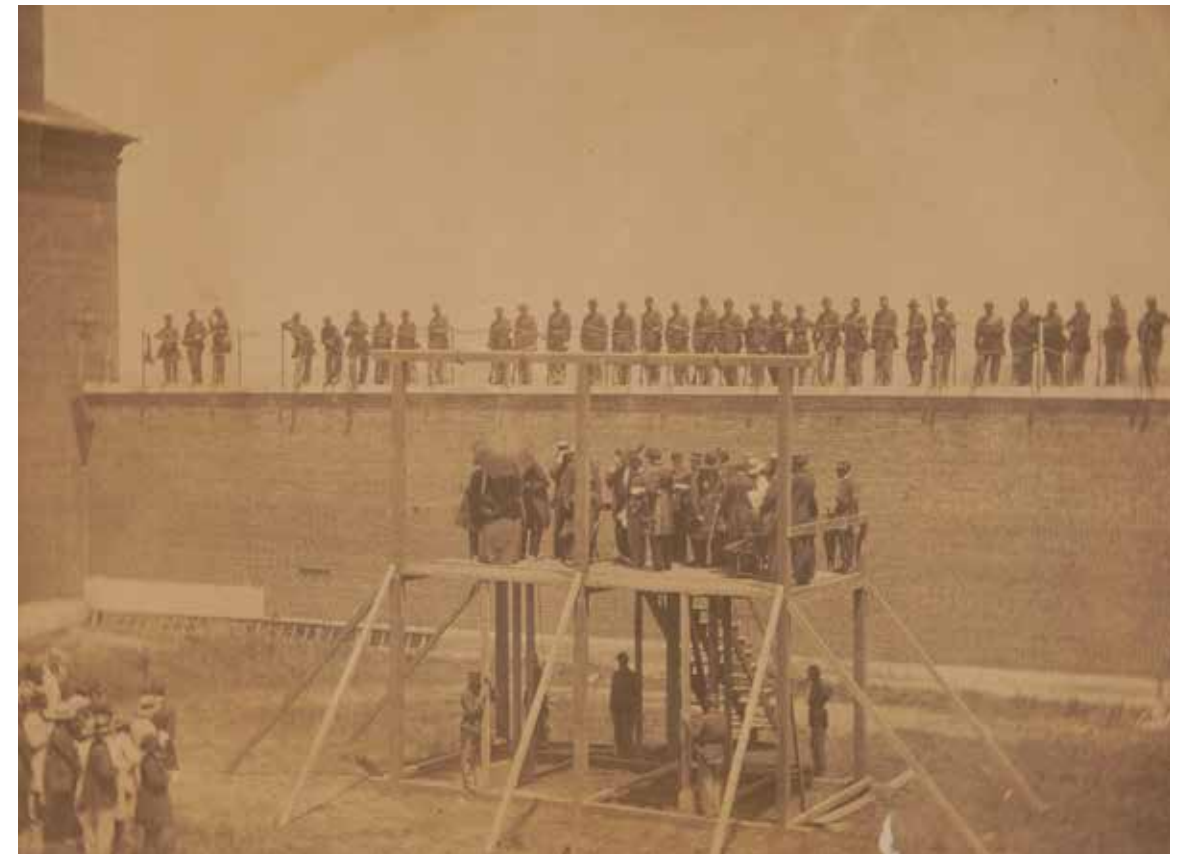
No. 3 Adjusting the Ropes—The conspirators stand, Mrs. Surratt supported by two soldiers. A hood has been placed over Lewis Powell's head, and nooses are fitted around the necks of Herold and Atzerodt.

No. 4 Thus Be It Ever With Assassins [also known as All is Done]—The bodies remain hanging for twenty-five minutes before being cut down.

These dramatic photographs show the preparations for and aftermath of the hanging of the conspirators: Mary Surratt (at whose boarding house the conspirators met), Lewis Powell (who attempted to assassinate Secretary of State Seward), David Herold (who assisted Booth in his flight from Washington), and George Atzerodt (who conspired to assassinate Vice-President Johnson). Tickets were hotly contested. Until the last moment many in the crowd expected that Mary Surratt would receive a last-minute reprieve.

Series of Gardner's execution photographs are rarely seen.

"the most shocking set of American historical photographs ever made" —James Swanson, *Manhunt*



landmark in the history of photography

**MAREY, ETIENNE-  
JULES.**

*Gull in flight.*

Marey, 1886.

Albumen silver print (6 ½ x 1 ⅞ in), mounted, manuscript caption on mount “No 29.” On the verso are manuscript notes concerning the scale of the print. Very good condition.

Provenance: Gaston Tissandier, publisher and editor of the science journal *La Nature*, aeronaut, science writer, and leading advocate of science and technology in France.

Braun, *Picturing Time: The Work of Etienne-Jules Marey (1830-1904)* (University of Chicago Press, 1992).

**T**his classic Marey photograph of a gull in flight is a landmark in the history of photography.

In December 1878 *La Nature* published reproductions of Eadweard Muybridge’s series of photographs of horses in motion. Marey asked the publisher, Gustave Tissandier to put him in touch with Muybridge, and their letters appeared in the journal. He hoped Muybridge would be able to help him realize his dream of capturing the flight of birds in photographs. When Muybridge could not achieve what Marey desired, in 1882 the French scientist devised his fusil photographique, a photographic gun that made twelve sequential images on a rotating glass disk. Crucially, Marey then developed a fixed-plate camera in which successive portions of the glass were exposed and masked, creating systematic multiple exposures on a single plate. “Unlike the motion studies of Eadweard Muybridge, who depicted movement as a series of discrete moments on separate, sequential negatives, Marey’s analyses of motion are characterized by multiple exposures on a single photographic plate” (Metropolitan Museum of Art).

Marey’s chronophotography, as he called it, reached its apogee with his images of birds in flight. He split motion into its component parts and froze it in time on a single plate, marking a new era in visual representation. “We read what happens within the frame as happening at a single instant in time and in a single space. Marey’s photographs shattered that unity; viewers now had to unravel the successive parts of the work in order to understand that they were looking not at several men moving in single file, but at a single figure successively occupying a series of positions in space. ... The result, a vision that goes beyond sight, was a new reality” (Braun, *Picturing Time*). Marey’s photographs revealed the nature of animal and human motion, led to the invention of cinema, and inspired the work of modern artists from Duchamp to the Futurists.

RARE. “Because his photographs were either kept in his laboratory at the Physiological Station or sent to those agencies like the municipal council of Paris that funded his work, they were rarely to be found in the hands of collectors or in museums” (Braun).





Golda Meir honors the leader of the Vilna Ghetto uprising

**MEIR, GOLDA.**  
*Typed letter signed “Golda Meirson” to Abba Kovner.*

Jerusalem: Ministry of Labour,  
November 21, 1954.

One page, in Hebrew. File holes in right margin, original folds. Fine condition.

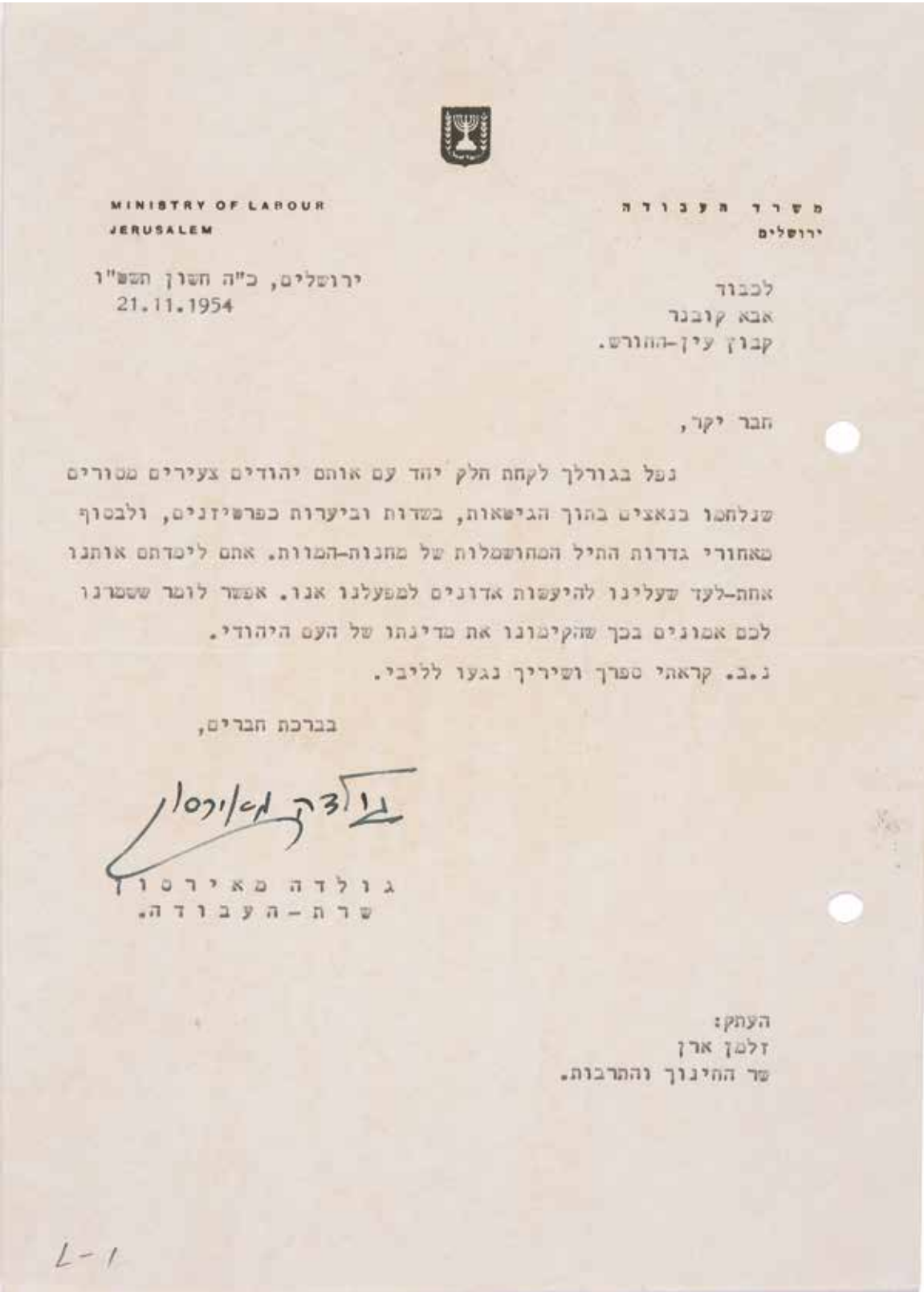
**G**olda Meir, a founder of the modern state of Israel, writes to Abba Kovner, who led the Vilna Ghetto Uprising and later became one of Israel’s leading poets. Meir, then Minister of Labor, writes,

“It has been your destiny to have taken part together with those young and dedicated Jews who fought against the Nazis in the ghetto, in the fields and in the forests as partisans, and at the end behind the electrified barbed wires of the death camps. You have taught us forever that we must become masters of our own destiny. It is possible to say that we have been true to you in as much as we have established a state for the Jewish people. ... I have read your books and your poems have touched my heart.”

Golda Meir, the fourth prime minister of Israel, moved with her husband from Wisconsin to a kibbutz in Palestine in 1921, becoming active in Jewish political life. She was one of the signers of Israel’s Declaration of Independence in 1948. After years of service in the Knesset, including multiple cabinet posts, she became prime minister in 1969 and served until 1973. David Ben-Gurion once called her “the best man in the government.”

Abba Kovner was a Zionist in Vilna when the Nazis captured the city and established the Vilna Ghetto in 1941. Kovner issued a manifesto entitled “Let us not go like lambs to the slaughter!” The work, which called for Jews to take up arms against the Nazis, was the first instance in which a target of the Holocaust accused Germany of intending to eradicate the Jews of Europe. Kovner escaped to the forests outside Vilna where, for the remainder of the war, he commanded the guerrilla group called the Avengers (Nokmim). After the war, Kovner joined the secret organization Nakam which sought revenge on Germany including assassinating SS prisoners. In 1947, he joined the Yishuv’s paramilitary Haganah and became known for penning inspiring and controversial “battle pages” during the 1948 Arab-Israeli War. Later in life he helped establish several holocaust museums, including the Diaspora Museum in Tel Aviv. His many books helped cement his reputation as one of Israel’s great poets.

This is a splendid letter by Israel’s only female prime minister, Golda Meir, praising the work of a legendary Jewish folk-hero and fighter and referring to the establishment of “a state for the Jewish people.”



“a whale ship was my Yale College and my Harvard” – Herman Melville, *Moby Dick*

**MELVILLE,  
HERMAN.**  
*Moby-Dick; or, the Whale.*

New York: Harper, 1851.

Original dark brown cloth, orange coated endpapers, first binding. Rubbing and soiling to upper board, portrait of Melville taped to front free endpaper, rebacked preserving original spine. Some foxing and browning as usual. A good copy. Half morocco case.

BAL 13664. Grolier 100 *Influential American Books* 60.

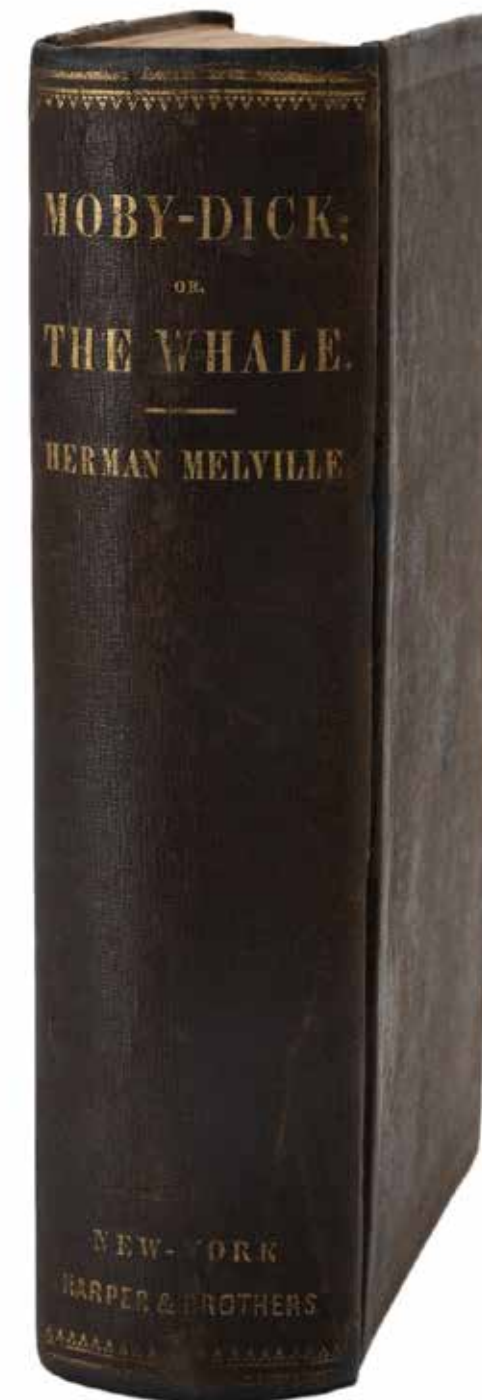
**F**irst American edition. “*Moby-Dick is a story of the sea ... Moby-Dick is a portrait of the whale*” (Lewis Mumford). As late as May of 1850 Melville described this first *Moby-Dick* as “the Whaling voyage” in a letter to Richard Henry Dana: “It will be a strange sort of book, I fear, blubber is blubber you know; tho you may get oil out of it, the poetry runs as hard as sap from a frozen maple tree & to cook the thing up one needs throw in a little fancy. The descriptions are the finest, most accurate and entertaining of any narrative of sea life that has ever been published.”

In an 1850 essay on Nathaniel Hawthorne, the dedicatee of *Moby-Dick*, Melville reflected on the mysteries of literary genius: “I somehow cling to the strange fancy, that in all men hiddenly reside certain wondrous, occult properties ... which by some happy but very rare accident ... may chance to be called forth here on earth.” On completing *Moby-Dick*, Melville wrote to his friend Hawthorne, “I have written a wicked book and feel as spotless as the lamb!” Melville dedicated the work to Hawthorne in part because Hawthorne’s *Mosses From an Old Manse* (1846) brought Melville into contact with literary explorations of the supernatural and the cloaked realms of madness and evil latent in the minds of men.

Yielding to the temptation to explore those “wondrous, occult properties,” Melville reconceived *Moby-Dick* as an epic of man’s psychological struggles in confronting the mysteries and power of nature and fate. This great tension defines the “second” *Moby-Dick*. The dedication of Melville’s great work acknowledges his indebtedness to Hawthorne. The growth of *Moby-Dick* from a mere sea tale into a profound exploration of man’s inner turmoil marks Melville’s transformation from a writer of fictionalized Pacific voyages into the great author of America’s most important novel. Modern literary scholars remain mesmerized by this great monster of a tale. As Louis Mumford wrote, “*Moby-Dick* is a portrait of the Whale and a presentation of the demonic energies of the universe . . . *Moby-Dick* is a labyrinth and that labyrinth is the universe.”

Melville was rescued from obscurity and elevated to the ranks of the greatest American authors in the first part of the 20th century, and *Moby-Dick* remains the most sought-after American novel of the nineteenth century.

“What’s the use of elaborating what, in its very essence, is so short-lived as a modern book? Tho’ I wrote the Gospels in this century, I should die in the gutter.” – Herman Melville to Nathaniel Hawthorne





Booker T. Washington on the value of education

WASHINGTON,  
BOOKER T.

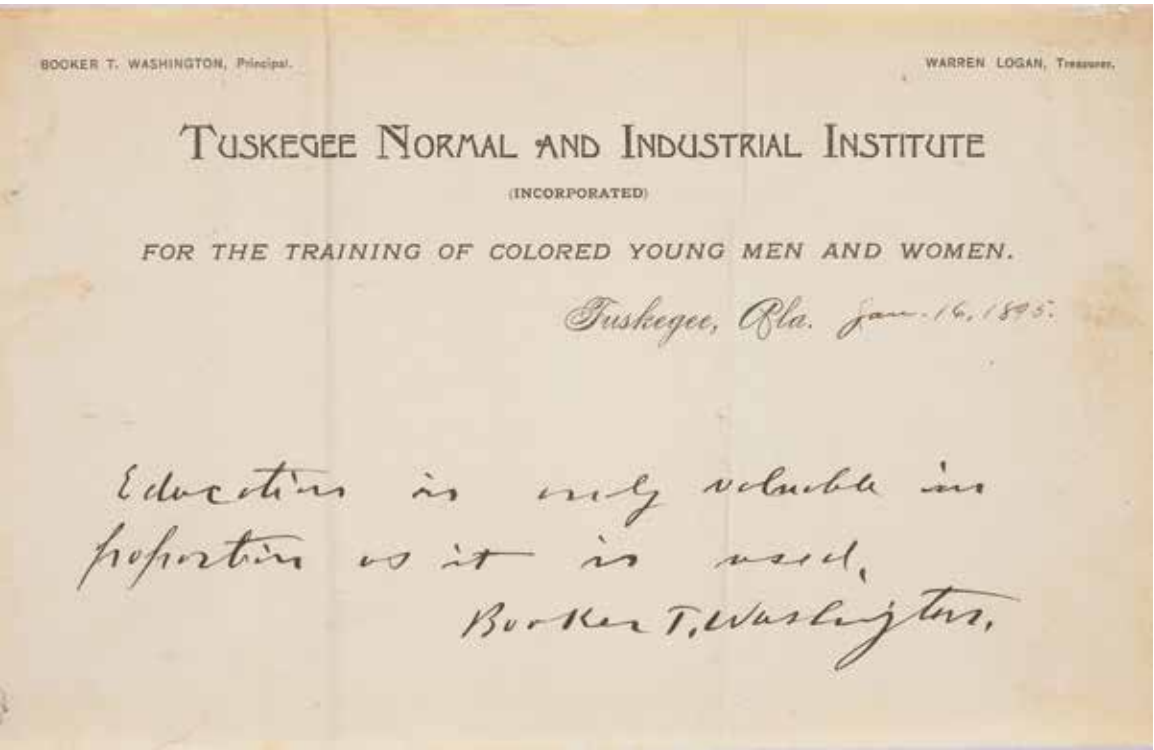
*Autograph quotation  
signed.*

Tuskegee, Alabama: Tuskegee  
Normal and Industrial Institute,  
January 16, 1895.

1 p. 8 x 5 in. Blank lower portion of leaf  
removed. Traces of old mounting.

**B**orn enslaved in 1856, Booker T. Washington led the Tuskegee Normal and Industrial Institute from 1881 until his death in 1915. There he became one of the nation’s leading spokesmen for black Americans and the foremost advocate for their economic rights in the South. In this quotation the great educator stresses the importance of using one’s education: **“Education is only valuable in proportion as it is used.”**

Washington wrote this quotation in 1895, the year of the Atlanta Cotton States and Industrial Exposition speech in which he laid the groundwork for what became known as the “Atlanta Compromise.” There he articulated, to national white acclaim, the idea that blacks should accept segregation and white political rule in exchange for economic opportunity. Through industry, thrift, intelligence and property, they would win the respect of whites and ultimately a measure of social and political equality.



Black female caregiver with a white child

(AFRICAN  
AMERICAN.).  
*Black woman with white  
child.*

No place, c. 1870-90.

Sixth plate tintype (2 ½ x 3 ½ in.), hand-  
painted jewelry including a brooch, rings  
and earrings. Light wear. Very good  
condition.

**T**his delightful photograph shows a kind-looking young black woman sitting with a somewhat sour-looking young white child. Both are finely dressed for the occasion, the woman in an elegant dress with lace collar and the child in a dress with an elaborate lace collar. The photographer has highlighted in gold the fine jewelry each wears.

This pose reflects several solutions to the problem of keeping a young child still for the long exposure time required by the tintype process. It appears that the woman is leaning her head firmly against the child’s. At the same time she holds the child’s head still from behind. A broad black sash or belt further immobilizes the subject!

**This fine portrait reflects the complications of race relations in the post-Civil War South.**



the struggle to end slavery in New York

(ABOLITION IN NEW YORK.)

A collection of four printed and manuscript items relating to the end of slavery in New York.

New York, 1816-1840.

Four items. Very good condition.

This collection documents the struggle to end slavery in New York in the early nineteenth century. In the 1790s about two-thirds of blacks in the state of New York were slaves. The coming decades brought a hard-fought, gradual struggle to end slavery in the state. In 1799 New York became the next-to-last Northern state to pass an emancipation law. That act declared that all children born into slavery there after July 4, 1799 would be free when they turned 25 (for women) or 28 (for men). Those born before 1799 were redefined as indentured servants for life, to work without pay but not subject to being sold. In 1817 New York finally agreed to free enslaved people born prior to 1799, but it delayed their emancipation for ten years. Slavery in New York State did not come to a complete legal end until July 4, 1827.

Sale and ultimate manumission of enslaved Jack in 1816

1. Cornelius Hyatt and Richard Leverich. Manuscript document selling and then freeing a slave in New York: "Negro Man Named Jack." [Newtown, Queens, New York,] March 6, 1816. One page, ink on paper. Signed by Richard Leverich, Cornelius Hyatt, and David Van Wickel as witness.

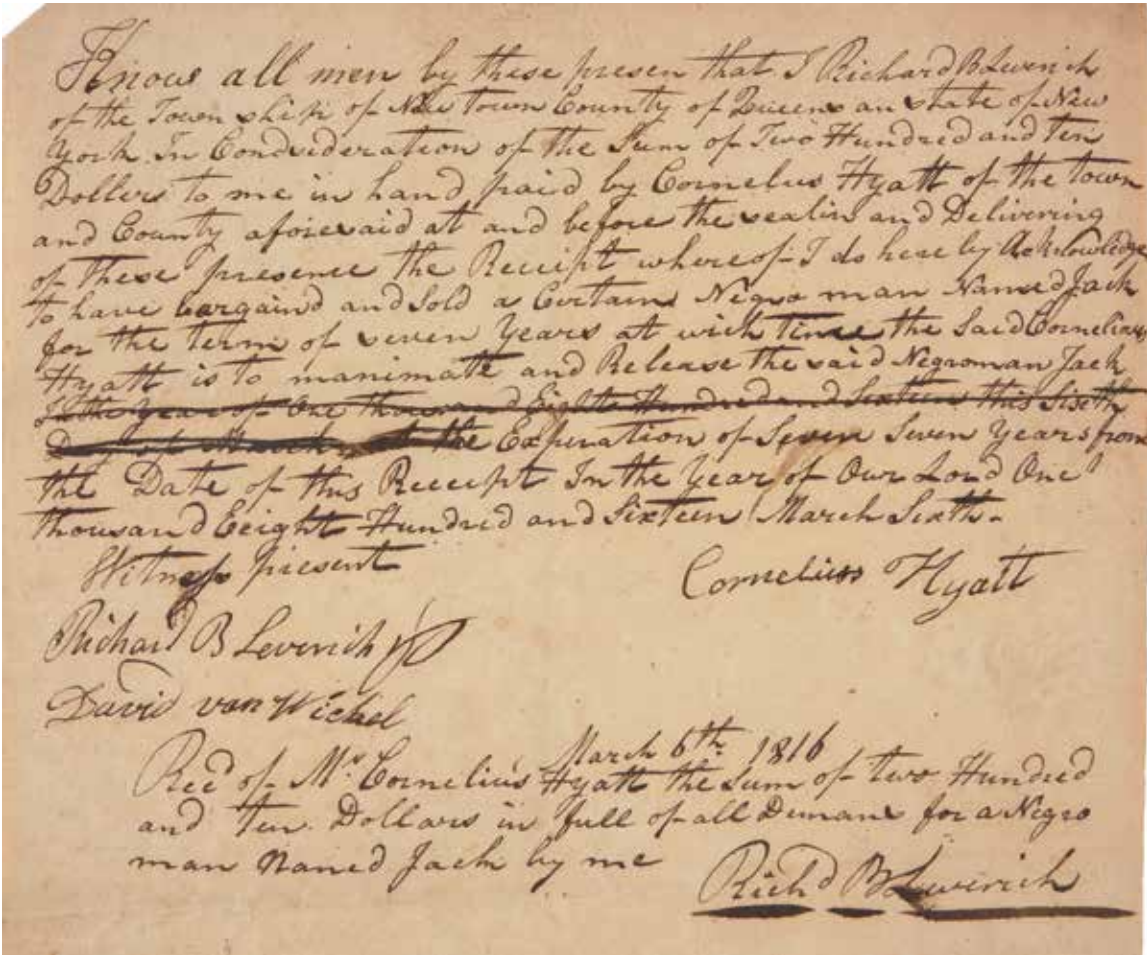
This document vividly reveals the precarious nature of life and the tantalizing hope of freedom for enslaved New Yorkers. Leverich sells his Negro slave Jack to Hyatt for \$200, for a term of seven years, after which Hyatt must emancipate Jack.

Jack himself would likely have little power to enforce the agreement to free him. He remained subject to the whims of his new owner. Slavery would not come to an end in New York until 1827.

Freeing enslaved people born before July 4, 1799

2. Public Laws of the State of New York, Passed at the Fortieth Session of the Legislature (1817). First edition. Original boards.

Contains the landmark Act Relating to Slaves and Servants granting freedom to enslaved men and women in New York born before 1799. This act heralded the abolition of slavery in New York, albeit not for another decade after it was passed.



Freedom codified

3. Revised Statutes of the State of New-York (1829, 3 vols). Contemporary calf. First edition. This is the famous first codification of the laws of New York. Jurist James Kent declared these “the most extensive innovations which have hitherto been the consequence of any single legislative effort.”

The Revised Statutes states, in section 16 of Title VII, that “every person born within this state, whether white or coloured, is free; every person who shall hereafter be born within this state, shall be free; and every person brought into this state as a slave, except as authorised by this Title, shall be free” (Vol. I, p. 659).



the law used to help free Solomon Northup

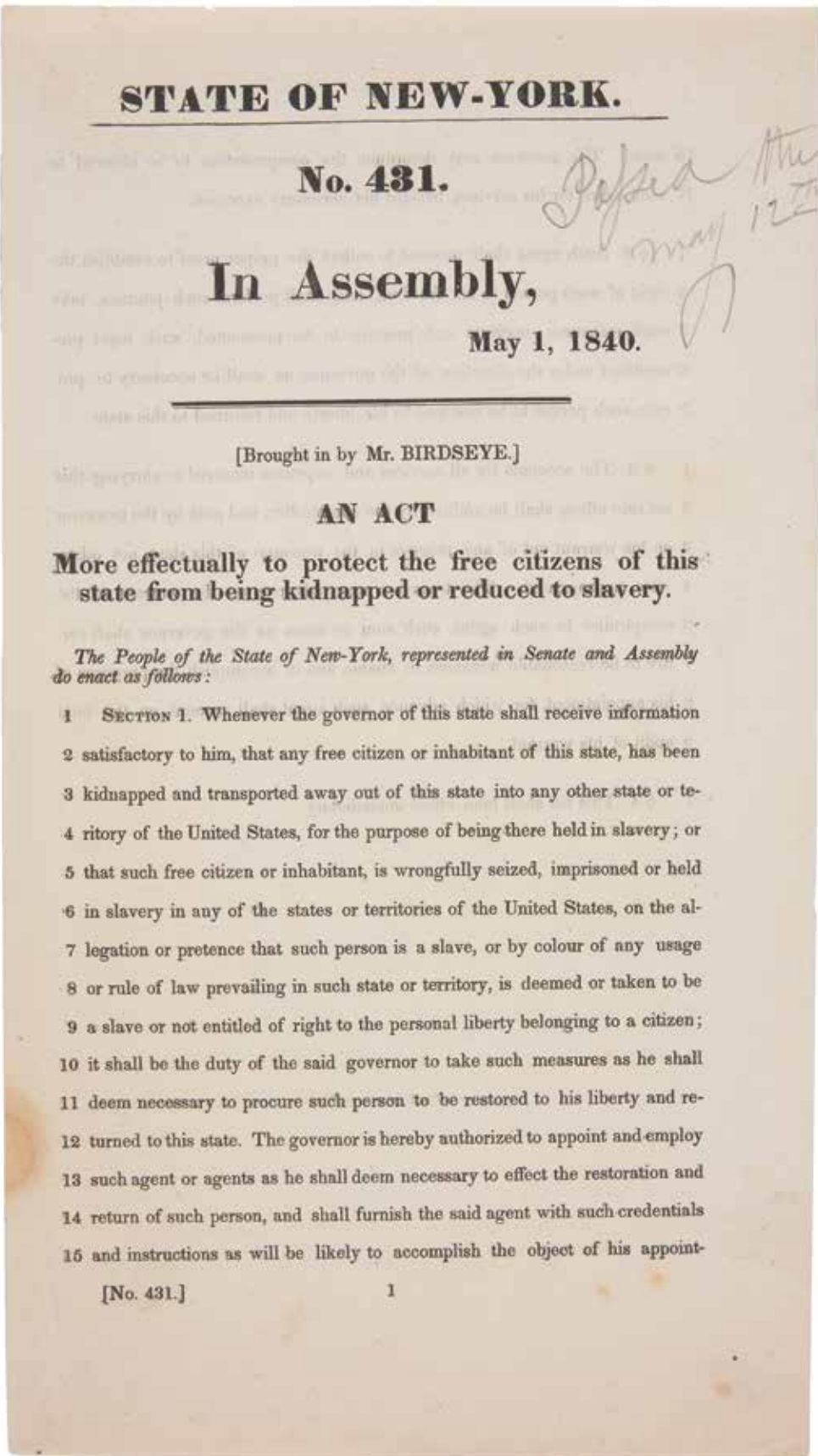
New York's Personal Liberty Law of 1840

4. New York Assembly. *An Act More effectually to protect the free citizens of this state from being kidnapped or reduced to slavery.*  
May 1, 1840. 2 pp., approx. 7 x 12 ½ in.

This is the original printing of the bill that, two weeks later, became New York's Personal Liberty Law of May 14, 1840, authorizing the governor to appoint agents to recover persons kidnapped and sold as slaves. The bill states in part, "Whenever the governor of this state shall receive information satisfactory to him, that any free citizen or inhabitant of this state, has been kidnapped and transported away out of this state ... for the purpose of being there held in slavery ... it shall be the duty of the said governor to take such measures as he shall deem necessary to procure such person to be restored to his liberty and returned to this state."

The law was famously invoked in the case of Solomon Northup, who gained fame as the author of *Twelve Years a Slave*. In 1841 Northrup was kidnapped in Washington, D.C. and sold into slavery in Louisiana. After a decade in chains Northrup finally found a chance to write to friends in New York who had no idea he was still alive. In 1853 a friend and attorney went to Louisiana under authority of this law, with the approval of New York's governor, and secured Solomon's freedom. He published his story as *Twelve Years a Slave*, with a copy of this law in an appendix. The law was employed several other times in the late 1850s to rescue New York citizens from slavery.

This collection vividly documents the struggles of enslaved African American to gain their freedom in early nineteenth-century New York.



spectacular World War One presentation copy

from Pershing to Joffre

**PERSHING, JOHN J.**  
*Final Report of Gen. John J. Pershing, Commander-in Chief, American Expeditionary Force.*

Washington: Government Printing Office, 1920.

96 pp, 16 folding color maps, charts, and diagrams. Original leather presentation binding, neatly rebacked, upper board gilt stamped with title, War Office seal, and Marshal Joffre. Chipping to extremities. Half morocco case.

Provenance: presentation inscription from Pershing to Joffre, with Joffre's bookplate.

**F**irst edition. An outstanding presentation copy inscribed by Pershing: "To M. le Maréchal Joffre with sincere esteem and affectionate regards, and with gratitude for his friendship and wise counsel. John J. Pershing Washington D.C."

Pershing, who led the American forces in World War I, presented this book to his counterpart in the French military. Joseph Joffre was commander-in-chief of the French forces on the Western Front from the start of World War I until the end of 1916. He is most famous for regrouping the retreating allied armies to defeat the Germans at the strategically decisive Battle of the Marne in September 1914. In late 1916 he was promoted to Marshal of France and moved to an advisory role.

In April 1917 Joffre led the French mission to the United States to secure America's entry into the war. He recommended that the Americans lead their own force in the conflict, as Pershing insisted, rather than being integrated into the existing commands. On the final day of the mission he met with Pershing, just named commander of the American Expeditionary Force, telling him that Pershing "can always count on me for anything in my power." Joffre became head of the Supreme War Council in 1918, coordinating the Allied war effort from Versailles.

This is Pershing's *Final Report* to Secretary of War Newton Baker, presenting his summary account of the events of the Great War. The work is lavishly illustrated with graphics and maps describing military action and maneuvers, organizational structures, and orders of battle.

**This classic work, inscribed by Pershing to Joffre, is a pinnacle book in American military history. A better World War One association copy can scarcely be imagined.**

To M. le Maréchal Joffre  
with sincere esteem  
and affectionate regards,  
and with gratitude for  
his friendship and  
wise counsel.  
John J. Pershing.  
Washington  
D.C.



“Ricardo was, in a sense, the first ‘scientific’ economist”

**RICARDO, DAVID.**  
*On the Principles of  
Political Economy, and  
Taxation.*

London: John Murray, 1817.

Original boards, rebacked with matching paper, preserving original printed paper spine label. Occasional foxing. Some copies were issued with advertisements at the end; they are not present here and are not required. An excellent, fresh, untrimmed copy.

Provenance: an excellent association copy inscribed in 1946 by Harold J. Laski to Nicholas Kaldor with “with my affection and admiration.” One of the most famous political scientists of the twentieth century, Laski was professor at the London School of Economics and chairman of the Labour Party. Kaldor, who taught at LSE as well, was economic advisor to the Labour Party.

*Printing and the Mind of Man* 277.

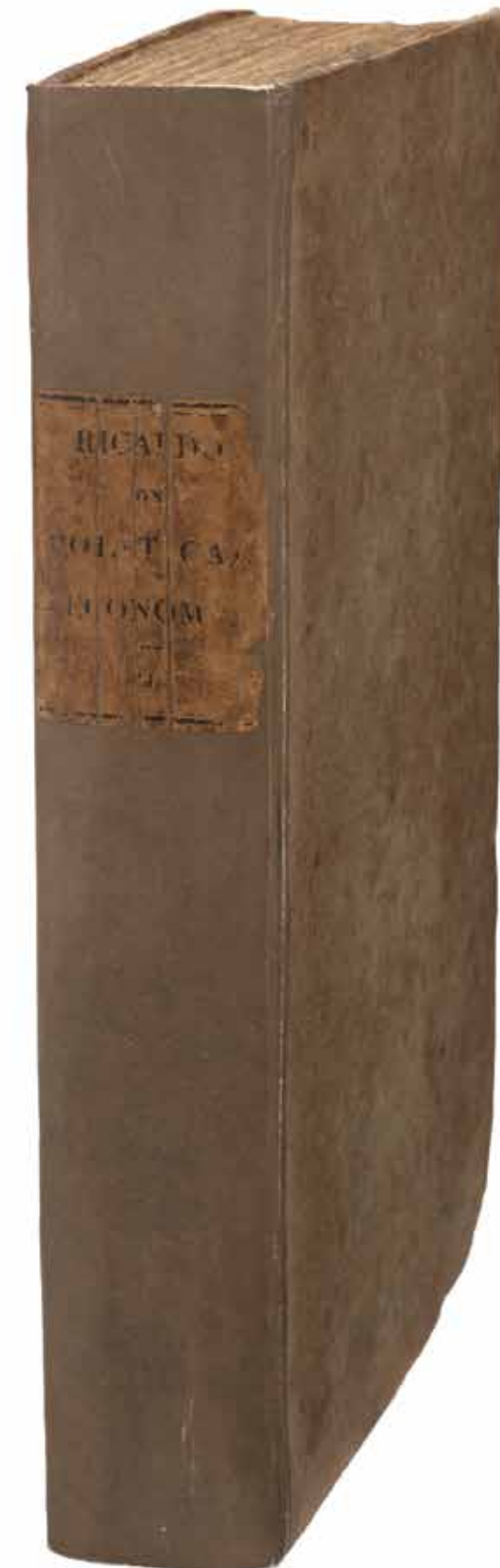
**F**irst edition, one of only 750 copies. This is a marvelous copy with edges untrimmed and in the original boards.

Ricardo’s greatest work, *On The Principles of Political Economy and Taxation* is a landmark of economic thought. It helped to bring about a shift in economic thought from the production to the distribution of commodities. It “is an inquiry into and elucidation of certain fundamental principles, most of which had previously been undiscovered” (McCulloch).

“Ricardo saw the study of economics as a pure science whose abstractions were capable of quasi mathematical proof ... and in the subjects which are capable of his rigid analysis, currency and banking, it has proved of lasting value” (*Printing and the Mind of Man* 277). Ricardo’s mathematical approach and deductive methods have influenced all succeeding generations of economists, especially in the fields of banking and currency.

“David Ricardo was the principal founder of what has been called the classical school of political economy” (DNB). Son of a wealthy Jewish merchant banker, Ricardo was disinherited at the age of 21 when he married a Quaker against the wishes of his parents. He proceeded to make his personal fortune in the stock market and, inspired by reading Adam Smith’s *Wealth of Nations*, retired at age 42 to devote himself to the study of political economy.

**Rarely encountered untrimmed and in the original boards.**



the first quarto edition of *Julius Caesar*

SHAKESPEARE,  
WILLIAM.  
*Julius Caesar. A Tragedy.*

London: for Hen. Heringman  
and R. Bentley, 1684.

Quarto. Dark red morocco gilt by  
Sangorski & Sutcliffe, all edges gilt.  
Some browning and staining, lower  
corner of C3 torn not affecting printing.  
Very good condition.

Wing S2922.

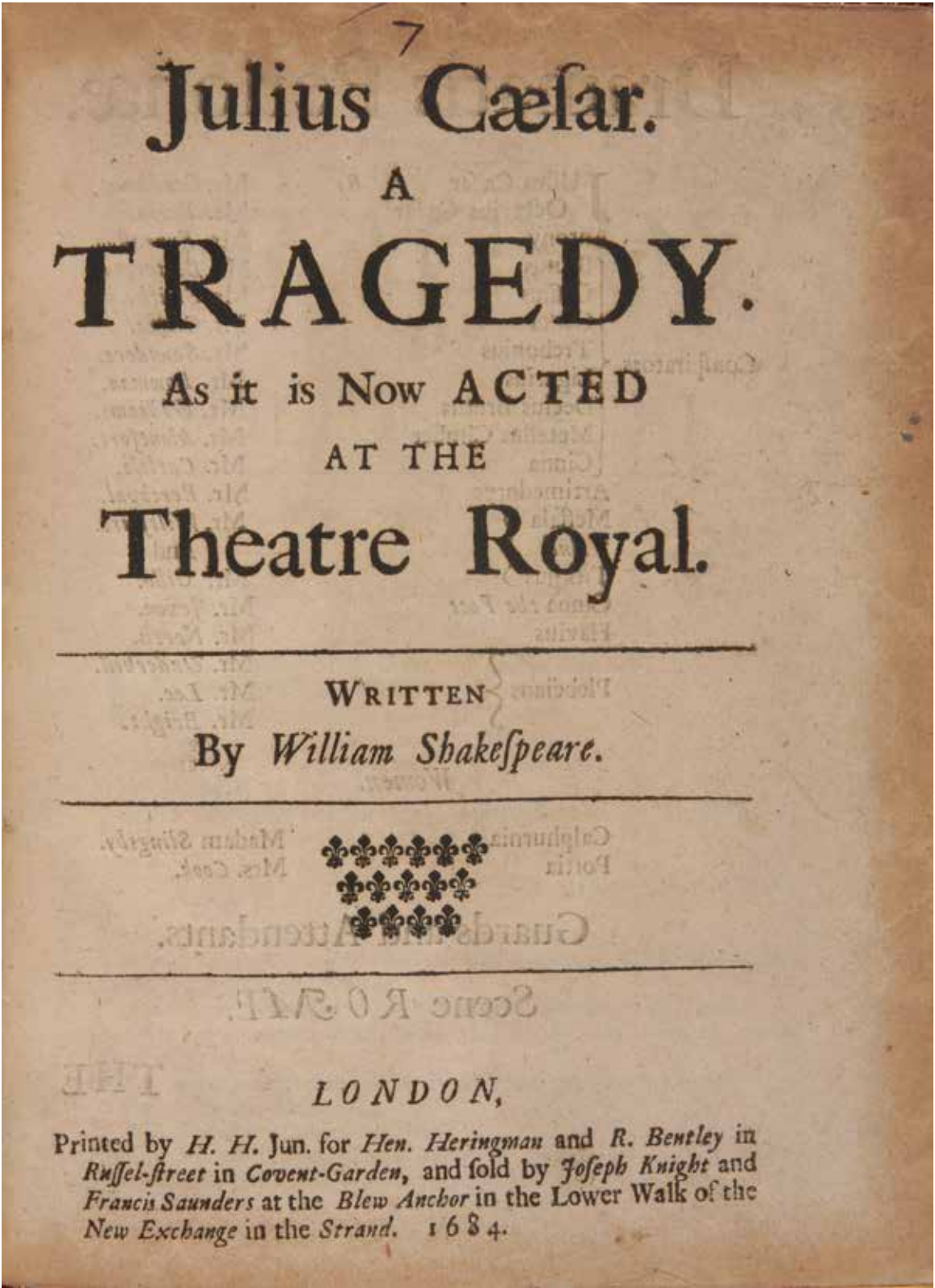
**F**irst quarto edition of *Julius Caesar*, the first separate edition  
of one of Shakespeare’s best-known and most-performed  
plays.

“Something extraordinary was beginning to happen as Shakespeare wrote *Julius Caesar* in the spring of 1599 ... as if all his energies were self-consciously focused on a new and different kind of invention ... The result was a significant breakthrough,” one expressed in “the extraordinary lines of Brutus, deep in thought, as he sets in motion one of the most consequential events in Western history. It is one of Shakespeare’s first great soliloquies and conveys a sense of inwardness new to the stage” (Shapiro, *Year in the Life*).

*Julius Caesar* was first performed in 1599 at the Globe Theatre. After the theaters re-opened at the start of the Restoration era, it became a favorite. “There was no more potent story for seventeenth-century Englishmen than that of Julius Caesar, and it spoke to people across the political spectrum, whether republicans, royalists, or constitutional monarchs” (Roberts, *Thomas Betterton*). Six quarto editions appeared between 1684 and 1700, an indication of the play’s great popularity in the wake of the 1684 production starring Thomas Betterton as Brutus. *Julius Caesar* was one of the few Shakespearean plays that was not extensively modified or adapted during the Restoration era and the eighteenth century.

Countless lines from *Julius Caesar* are heard to this day in conversation and in references on stage and screen: “Friends, Romans, countrymen, lend me your ears” (Antony), “The evil that men do lives after them; The good is oft interred with their bones” (Antony), “Yond Cassius has a lean and hungry look: He thinks too much: such men are dangerous” (Caesar), “Et tu, Brute?” (Caesar), “This was the most unkindest cut of all” (Antony), “Beware the Ides of March” (the Soothsayer), “There is a tide in the affairs of men. Which, taken at the flood, leads on to fortune” (Brutus), “the fault, dear Brutus, is not in our stars, but in ourselves” (Cassius), and many more.

The first quarto editions of Shakespeare’s plays are among the most sought-after books in English literature.





*Theory of Games and Economic Behavior* – “one of the major scientific achievements of the first half of the twentieth century”

VON NEUMANN,  
JOHN and OSKAR  
MORGENSTERN.  
*Theory of Games and  
Economic Behavior.*

Princeton: University Press,  
1944.

Original cloth, without dust jacket.  
Light wear. Very good. The often-lacking  
Corrigenda slip is tipped in at the end of  
the table of contents.

**F**irst edition of the founding book of game theory. Inscribed  
by Oskar Morgenstern: “To Dan Maxim, with esteem and  
warm regards Oskar Morgenstern July 1971 Have you  
found the set-theoretical hiding in this book?”

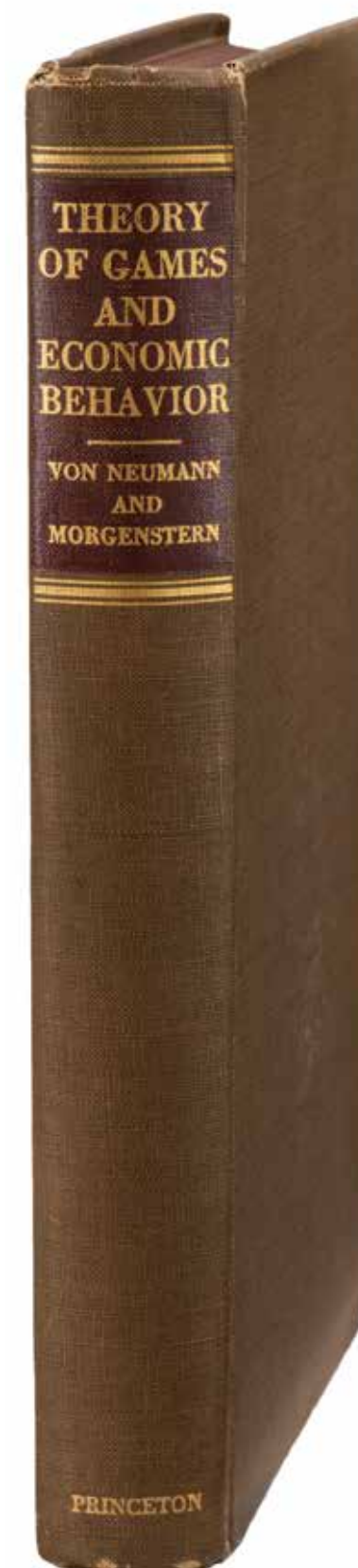
At Princeton in the 1930s, John von Neumann, who had first explored competitive games in a 1928 paper, met Oskar Morgenstern, the first economist to recognize that economic agents must take the interactive nature of economics into account when making their decisions. Their collaboration culminated in *Theory of Games and Economic Behavior*, which founded the discipline of game theory and revolutionized mathematical economics. In addition to presenting the strictly competitive theory that von Neumann had analyzed with his minimax theorem, this work introduces the notion of the cooperative game and presents the first extensive applications of game theory.

“Had it merely called to our attention the existence and exact nature of certain fundamental gaps in economic theory, the *Theory of Games and Economic Behavior* ... would have been a book of outstanding importance. But it does more than that. It is essentially constructive: where existing theory is considered to be inadequate, the authors put in its place a highly novel analytical apparatus designed to cope with the problem. It would be doing the authors an injustice to say that theirs is a contribution to economics only. The scope of the book is much broader. The techniques applied by the authors in tackling economic problems are of sufficient generality to be valid in political science, sociology, or even military strategy. The applicability to games proper (chess and poker) is obvious from the title. Moreover, the book is of considerable interest from a purely mathematical point of view... The appearance of a book of the caliber of the *Theory of Games* is indeed a rare event” (*World of Mathematics*).

*Theory of Games and Economic Behavior* touched off a firestorm of activity that continues to this day. The theory of games has become central to economics and has made key contributions to finance, economics, political science, business, computer science, biology, and nuclear strategy.

**Inscribed copies of this landmark first edition are rare.** This is the first example we have ever seen for sale.

“Posterity may regard it one of the major scientific achievements of the first half of the twentieth century.” – A. H. Copeland



*a beautiful set of The Malay Archipelago*

**WALLACE, ALFRED  
RUSSEL.**

*The Malay Archipelago:  
the land of the orang-utan,  
and the bird of paradise.*

London: Macmillan, 1869.

Two volumes. Original green cloth.  
Tiny chip from head of one spine, else  
a fine set. Very scarce in this excellent  
condition.

**F**irst edition of *The Malay Archipelago*, “one of the finest  
scientific travel books ever written”

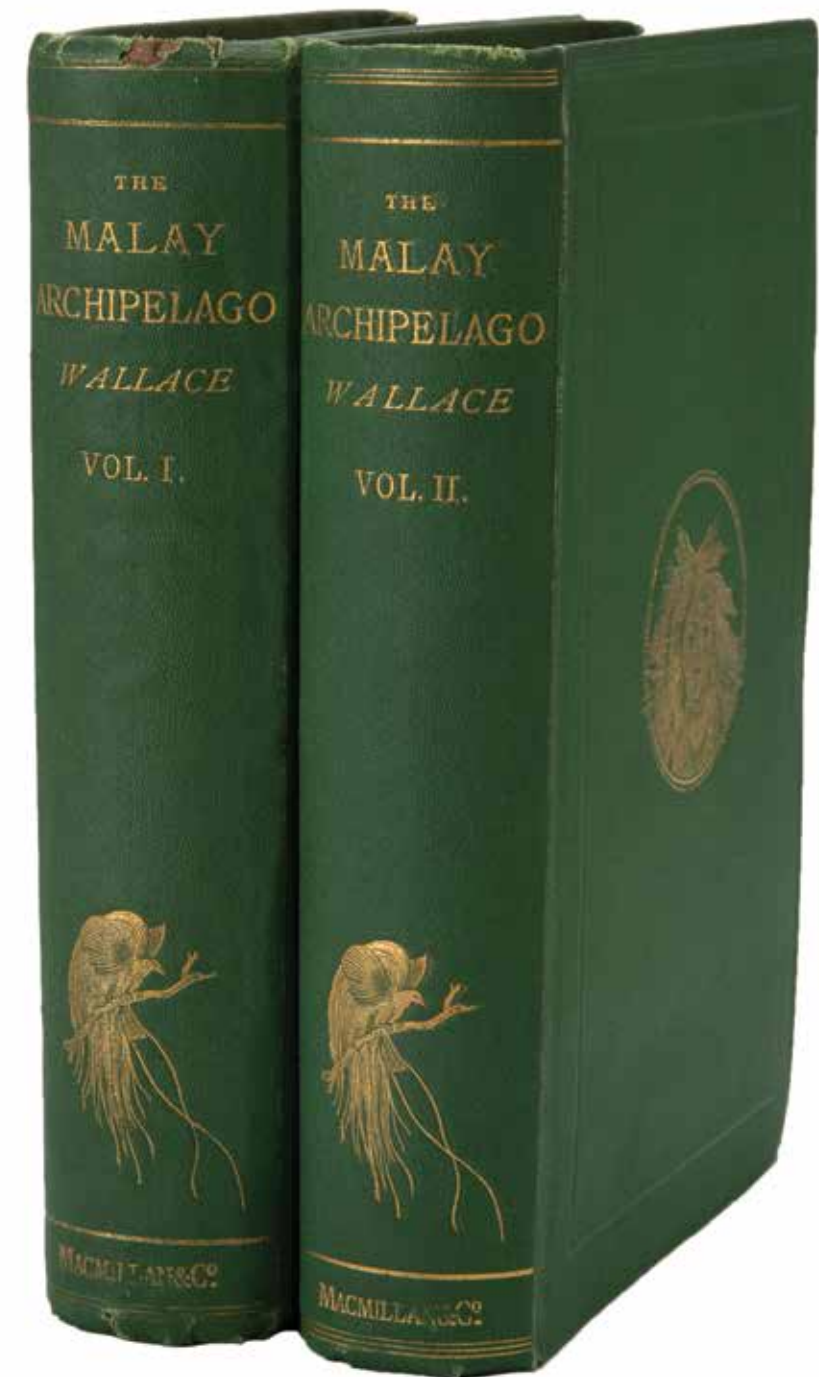
*The Malay Archipelago* is one of the most celebrated of all scientific travel books. In 1854-62 Wallace explored the Malay Archipelago where he “formulated the theory of natural selection and made many other fundamental discoveries in biology, geology, geography, ethnography, and other natural sciences. Upon returning to England in 1862, Wallace enjoyed an enviable reputation as a naturalist. He spent the rest of that decade publishing more articles, culminating with his classic *The Malay Archipelago* (1869) which went through countless editions and was translated into many foreign languages” (DSB).

The book is dedicated to Charles Darwin, with whom Wallace co-published the theory of natural selection in 1858. Wallace formulated his theory during his Indonesian journeys which totaled 14,000 miles and garnered more than 125,000 specimens. He found that the islands were divided into two distinct biological zones separated by the deep-water channel now called the Wallace Line, a line which few species have crossed, resulting in distinct evolutionary histories.

“Alfred Russel Wallace was arguably the greatest field biologist of the nineteenth century. He played a leading part in the founding of both evolutionary theory and biogeography. He was also, at times, a fine writer. The best of his literary side is on show in his 1869 classic, *The Malay Archipelago*, a wondrous book of travel and adventure that wears its deeper significance lightly. ... [It is] a joyride through one of the wildest, most exotic, most remote regions of Earth that any Victorian explorer ever visited” (David Quammen, “The Malay Archipelago,” *Nature*, 2013).

*“a joyride through one of the wildest, most exotic, most remote  
regions of Earth that any Victorian explorer ever visited”*

– David Quammen





*“the grandest color plate book issued in the United States up to its time”*

MCKENNEY,  
THOMAS L. AND  
JAMES HALL.

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

Philadelphia: Rice & Clark;  
London: Gilpin, [1842-1844].

Three volumes. Folio. 120 handcolored lithographed plates, including 117 portraits after C. B. King, 3 scenic frontispieces after Rindisbacher, leaf of lithographed maps and table, 17 pages of facsimile signatures of subscribers. The title-pages are in the following BAL states: Vol. I state E, Vol. II state C, Vol. III state B. Contemporary light brown English morocco, covers elaborately bordered and lettered on gilt, a.e.g. Light wear, one joint restored. A splendid set.

This is a gorgeous copy of this landmark of American publishing history, “one of the most costly and important ever published on the American Indians”

(Field). In 1816 James Madison named Thomas McKenney superintendent of Indian trade, and in 1824 he became the first head of the Bureau of Indian Affairs. For years he worked tirelessly to promote Indian-American relations, championing the cause of the Indians and seeking to preserve a record of their vanishing cultures. His collaborator was Illinois jurist and author James Hall. In 1821 James Monroe invited 17 Indian leaders to Washington, in order to demonstrate the wealth and power of the United States and thereby promote peace.

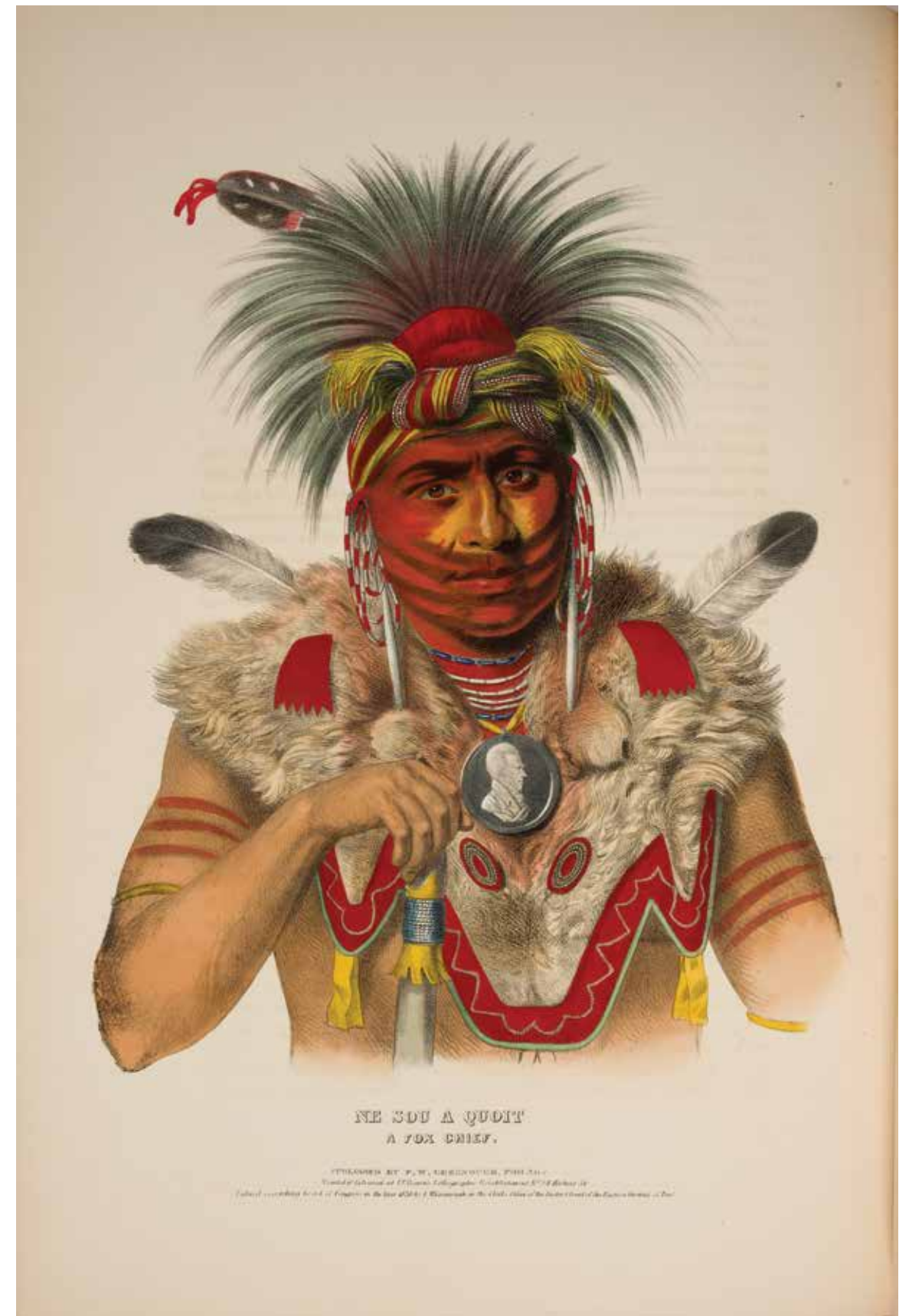
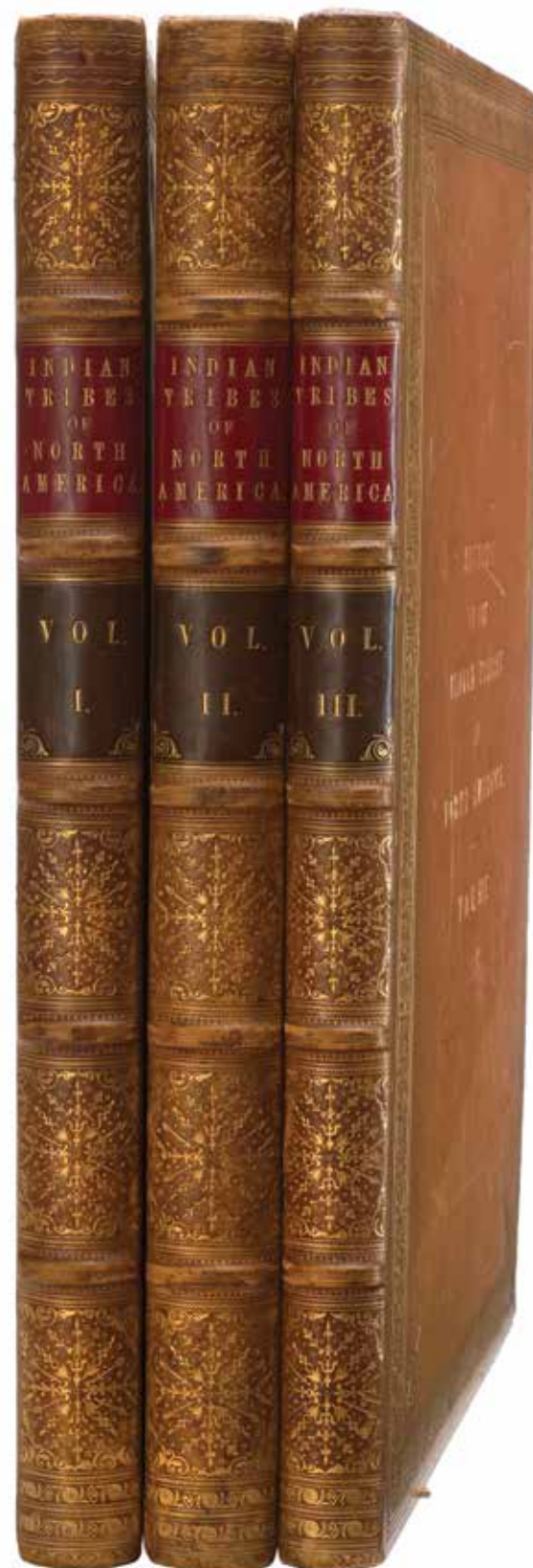
At McKenney's order, leading artists including Charles Bird King painted portraits of these men, and over the coming decade they executed scores of portraits of members of more than twenty American Indian tribes visiting Washington on official business. These portraits formed the heart of the government's National Indian Portrait Gallery, first housed at the War Department and later transferred to the Smithsonian. The Smithsonian fire of 1865 destroyed all but the handful of paintings now at the White House. As a result, these volumes form our only records of the likenesses of many of the most prominent Indian leaders of the century. Sitters include Sequoyah, Red Jacket, Major Ridge, Cornplanter, John Ross, and Osceola.

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

On publication of the first edition, a small number of sets of the text and plates were sent to Charles Gilpin in London, who represented the work as “Agent for Great Britain and Ireland.” Cancel titles, reset and undated, were printed in England with Gilpin’s imprint added. This is the rarest of the folio issues of McKenney and Hall.

A magnificent see of this landmark of American publishing history.







magnificent Charles Weed photograph  
from Big Tree Grove near Yosemite

**WEED, CHARLES  
LEANDER.**

*The Original Big Tree, 32  
feet diameter.*

Charles Weed, 1864.

Mammoth albumen print (15 x 19 ½ in.). This beautiful photograph was formerly affixed back-to-back with another mounted photograph, giving a very faint linen-like texture on the surface. Thin strip of linen tape on mount. **A splendid print with rich tonal range, worthy of the finest collections.**

**C**alifornia photography pioneer Charles Leander Weed is generally considered the first photographer to work in Yosemite. His 1859 trip there yielded approximately twenty 10 x 14 inch views and forty stereo images. For his 1864 photographic expedition to the Yosemite Valley and the Big Trees of Calaveras, Weed used a larger camera to produce this splendid mammoth-plate print (more than twice the size of the 1859 views). Relatively little is known about Weed, who “remains a shadowy presence” (Palmquist). In addition to working in San Francisco, he established studios in China and Hawaii.

Weed’s greatest accomplishment was his series of mammoth plate photographs of the Yosemite Valley and the Big Trees of Calaveras made in 1864. His photographs of the giant sequoias are especially noteworthy as they capture the magnificence and scale of the great trees. *The Original Big Tree* shows the first giant sequoia to come to the attention of white Americans. Discovered by Augustus P. Dowd in 1852, it was cut down the following year. Five men felled the tree after three weeks of work using only mining augurs. This image shows a section of the trunk lying next to the domed building covering the colossal stump.





the first English textbook on geometrical  
land-measurement and surveying

**BENESE, RICHARD.**  
*This Boke Sheweth the  
Maner of Measuryng all  
Maner of lande, as well of  
woodlande, as of lande in  
the fielde and comptynge  
the true nombre of acres  
of the same. [edited by  
Thomas Paynell.]*

Southwark: James Nicolson,  
[1537 or 1538?].

4to. 104 leaves, black letter. Complete with the errata leaf at the end and rare correction slip for V4<sub>v</sub>. In some copies the diagram on V4<sub>v</sub> is corrected with a pasted-on slip. In this probably unique copy, the slip is laid in loosely, so that the original erroneous printing is still visible. Numerous tables and diagrams, some colored in red. Original wallet-style limp vellum, wrap-around flap restored. Wear and soiling to binding and first few leaves, last several leaves lightly stained. Early annotations and calculations on free endpaper. A very good copy.

STC 1873 (giving date 1537?).

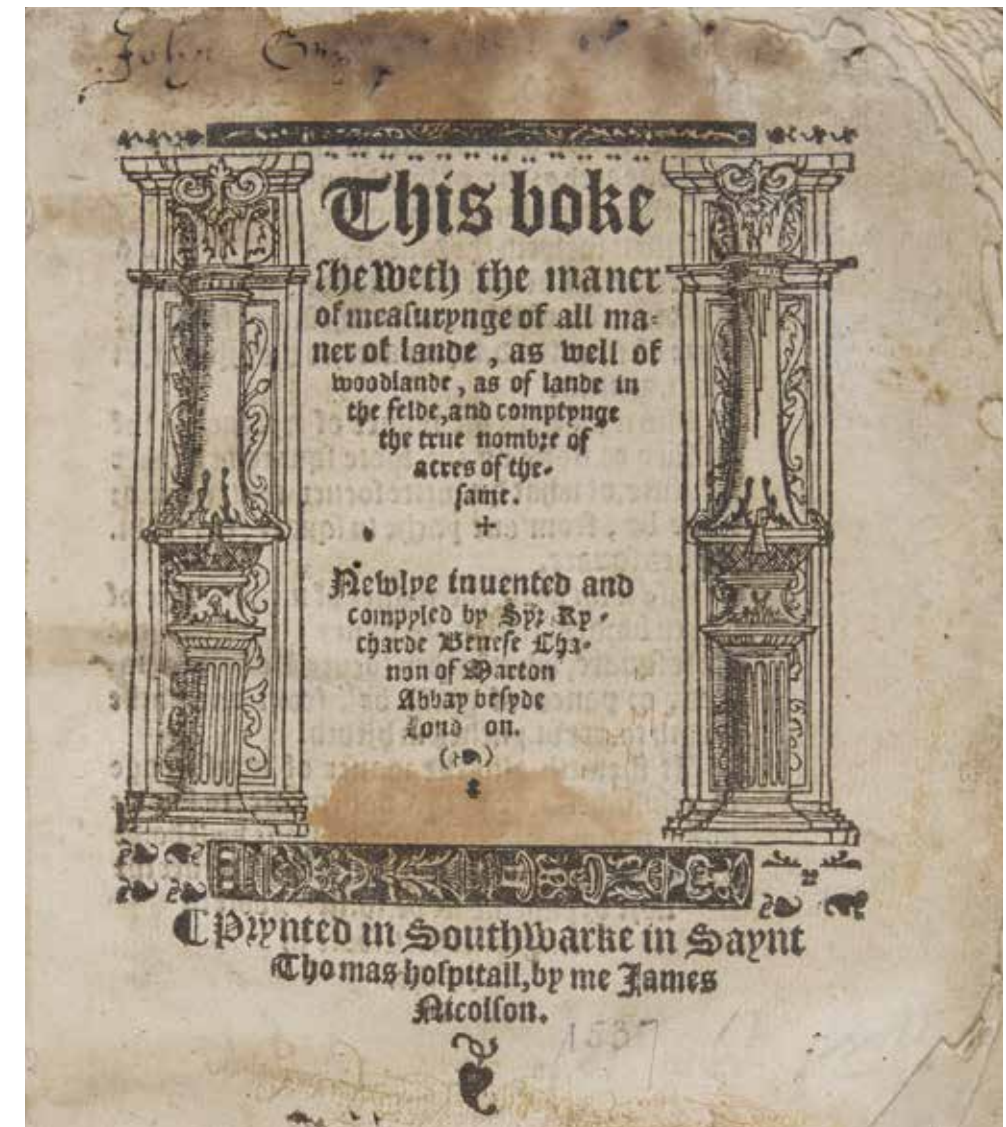
**F**irst edition of “the first English textbook on geometrical land-measurement and surveying” (Buisseret, *Monarchs, Ministers, and Maps*). The book focused on practical methods calculating everything from the amount of stone needed to pave a chamber floor to the size of a pasture or field marking “the beginning of a new interest in measuring not just the assets of the land, but the land itself” (D. K. Smith, *Cartographic Imagination in Early Modern England*). In this landmark in the history of surveying, Richard Benese described for the first time in English how to calculate the area of a field or an entire estate.

**Benese’s *Maner of Measuryng All Maner of Lande* marks an epoch, the widespread idea of land as private property.** Under the feudal system, land was generally owned by the king. Everyone else, from duke and baron to vassal and villein, was a tenant exchanging goods and services for land rights. “During the sixteenth century a large part of the property of Europe was suddenly wrested from one privileged group and handed over to a new one. The Church was expropriated; the lands of feudal magnates, who opposed both capitalism and the new religion, and the ancient demesne lands of the Crown, were transferred by forced sale to the new ruling class” (Schlatter, *Private Property, the History of an Idea*). Suddenly land became widely available to capitalists. This sea change in the world’s economic order required that real estate dealings be put on a rational economic basis, and Benese’s book marks that new era.

**“If there is a single date when the idea of land as private property can be said to have taken hold, it is 1538.** In that year a tiny volume was published with a long title that began, *This boke sheweth the maner of measuryng of all maner of lande*. In it, the author, Sir Richard Benese, described for the first time in English how to calculate the area of a field or an entire estate ...

“The greatest real-estate sale in England’s history occurred after king Henry VIII dissolved a total of almost 400 monasteries, which had been acquiring land for centuries.” The new owners and their surveyors realized that the monasteries’ widely separated rigs and shares of common land would become more valuable once they were consolidated into fields. Their predecessors, the old abbots and priors, had understood landownership to be part of a feudal exchange of rights for services. But those who had bought their land knew that ownership depended on money passing hands, and that the old ways had to change if they were to maximize the return on their investment. ...

land as private property, a new era in capitalism



“The emphasis in Benese’s book on exact measurement reflected the change in outlook. Once land was exchanged for cash, its ability to support people became less important than how much rent it could produce. And to compare the value of rent produced by different estates, it was essential to know their exact size. The units could no longer vary; the method of surveying had to be reliable. The surveyor ceased to be a servant and became an

agent of change from a system grounded in medieval practice to one that generated money” (Linklater, *Measuring America*, Ch. 1, “The Invention of Landed Property”).

**RARE. This is a splendid copy in original condition.** No unrestored copy has appeared for public sale since 1932.



the Lewis and Clark expedition

**LEWIS,  
MERIWETHER &  
WILLIAM CLARK.**

*History of the Expedition  
under the command of  
Captains Lewis and  
Clark, to the sources of  
the Missouri, thence across  
the Rocky Mountains and  
down the River Columbia  
to the Pacific Ocean,  
performed during the years  
1804-5-6.*

Philadelphia: Bradford &  
Inskeep, 1814.

Large folding map, one closed tear,  
some restoration; five other engraved  
maps or charts. Two volumes. Original  
calf boards, expertly rebacked and  
recornered, red leather labels. Browned  
with occasional stains. A very good copy.

Provenance: early signatures of Henry  
and Gerard Walton on title pages.

*Printing and the Mind of Man* 272. *Grolier*  
*100 American Books* 30.

**F**irst edition of “the definitive account of the most  
important exploration of the North American continent”  
(Wagner-Camp-Becker).

This is “the most important of all overland narratives. . . . American  
explorers had for the first time spanned the continental United  
States and driven the first wedge in the settlement of our new far  
western frontier” (*Grolier 100 American Books*).

This book includes the first printing of Thomas Jefferson’s  
biography of Meriwether Lewis, who had served as Jefferson’s  
private secretary at the White House. Lewis had been killed (or  
had killed himself, as Jefferson later thought) under mysterious  
circumstances in Tennessee in 1809. The expedition took place in  
1804-6, but the publication of the account was delayed until 1814.

with a fine example of the celebrated map

Thomas Jefferson had begun the planning of a western expedition  
even before his inauguration. Early in 1801 he appointed  
Meriwether Lewis as his secretary, in part, as he wrote the army  
officer, because of “your knowledge of the Western country.” Early  
in 1803 Jefferson proposed the expedition to Congress, and soon  
thereafter the Louisiana Purchase removed the major obstacles  
blocking not only the expedition, but also westward expansion.

**This copy has an excellent example of the important folding map,  
which was available at a premium and thus was not issued with  
all copies.** Engraved from Clark’s manuscript, this map showing  
the 8000-mile trek is one of the greatest landmarks American  
cartographic history. “More accurate than any previous western  
map, it rapidly became the source for a new generation of western  
maps” (Schwartz and Ehrenberg, *The Mapping of America*, p. 227).





“Every man has a certain sphere of discretion which he has a right to expect shall not be infringed by his neighbours. This right flows from the very nature of man.”

**GODWIN, WILLIAM.**  
*Enquiry Concerning Political Justice and its influence on general virtue and happiness.*

London: Robinson, 1793.

4to. Two volumes. Contemporary half calf, spines gilt, marbled boards. A very fine, fresh copy. Half morocco cases.

*Printing and the Mind of Man* 243.  
Rothschild 1016.

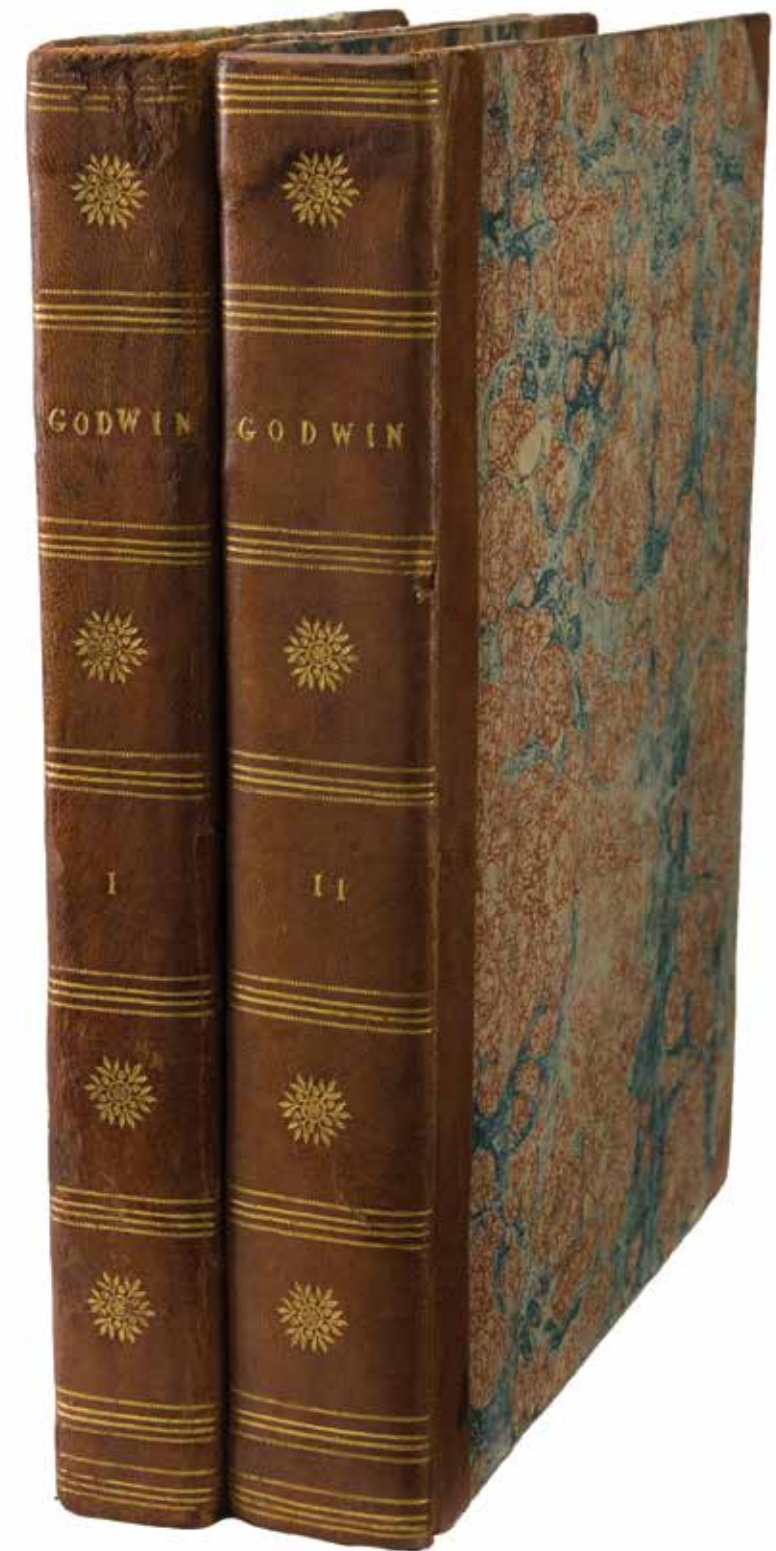
**F**irst edition. In *Political Justice*, his most famous work, Godwin responds to Burke's attacks on the French Revolution and Thomas Paine. He applies the principles of the Revolution to inquire into the philosophical basis of government. Believing that political and social institutions are tyrannical and corrupt, Godwin calls for reason to guide human affairs and advocates individual liberty.

The *Enquiry Concerning Political Justice* was “one of the earliest, the clearest, and most absolute theoretical expositions of socialist and anarchist doctrine. Godwin believed that the motives of all human action were subject to reason, that reason taught benevolence, and that therefore all rational creatures could live in harmony without laws and institutions. ... All control of man by man was intolerable and ‘government by its very nature counteracts the improvement of original mind.’ The time would come, he maintained, when every man, by doing what seemed right in his own eyes, would also be doing what was best for all men, because all, through discussion, would be guided by purely rational principles. ... It is to be doubted if anyone fully accepted this out-and-out radicalism, but Godwin's passionate advocacy of individualism, his trust in the fundamental goodness of man, and his opposition to all restrictions on liberty, have endured” (PMM).

The radicalism of *Political Justice* had an unfortunate impact on the author's family life. Godwin's philosophy profoundly influenced young Percy Bysshe Shelley. In 1812 Shelley, then age twenty, wrote to his intellectual hero. Two years later Shelley, Godwin's disciple, left his wife and children and eloped with Godwin's 17-year-old daughter Mary, who would write *Frankenstein* four years later.

Godwin “tried to maintain his philosophic dignity while treating Shelley as a seducer for acting on the principles of *Political Justice*. Upon Shelley's marriage, December 1816, he was reconciled, and the poet's veneration for the philosopher disappeared on the discovery that Godwin was fully sensible of the connection with the heir to a good estate. Godwin, constantly sinking into deeper embarrassment, tried to extort money from his son-in-law until Shelley's death, and Shelley did his best to supply the venerable horseleech” (DNB).

This is a very fine copy in an unrestored contemporary binding.





“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.

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

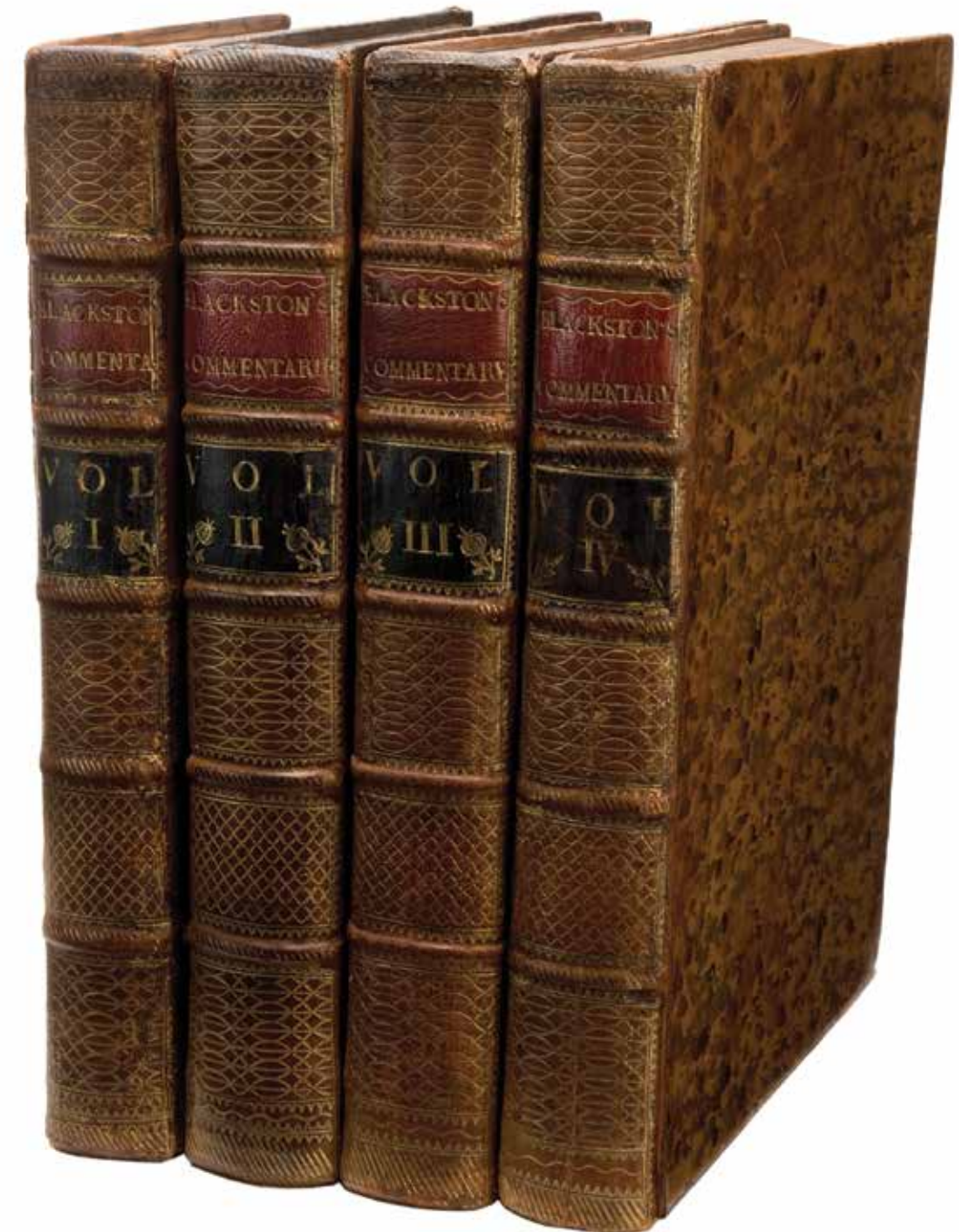
Blackstone’s impact on American political and legal thinking was profound and immediate. In 1775 Edmund Burke observed that nearly as many copies of Blackstone’s *Commentaries* had been sold in America as in England. Thomas Jefferson observed that Blackstone’s *Commentaries* were “the most lucid in arrangement 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.** Fine copies in original bindings are virtually unobtainable. This splendid set, in a shimmering gilt-tooled calf binding of the period, is worthy of the greatest libraries.

**F**irst edition. This is Blackstone’s inaugural lecture as the first Vinerian Professor of English Law, delivered in 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*).

Rare: no other collectible 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



*an American success story: the McKoy sisters  
from slaves to world-famous entertainers*

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

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

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

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

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

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

In the late 1860s the girls, still in their teens, toured America with Chang and Eng Bunker, the famed Siamese twins. In 1871 the sisters embarked on a seven-year tour of Europe, becoming an international sensation. The women then toured America for years, securing financial independence for themselves and their families.

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

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

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





an English explorer in the Old West

(WILD WEST.)  
MARKHAM,  
ALBERT HASTINGS,  
Captain.

*Illustrated autograph  
manuscript journal of his  
tour of the United States,  
including the Indian  
Territories and Dodge City.*

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

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

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

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

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

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



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

"Died with their  
boots on!"

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

*the Wild West, illustrated*



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

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

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

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

A detailed list of illustrations and inserted ephemera is available.





## The Decline and Fall of the Roman Empire

**GIBBON, EDWARD.**  
*The History of the Decline  
and Fall of the Roman  
Empire.*

London: Strahan and Cadell,  
1776-88.

4to. Six volumes. Contemporary calf,  
red morocco labels, spines heavily gilt-  
tooled. First volume recased, spine ends  
restored. A handsome set.

*Printing and the Mind of Man* 222.  
Rothschild 942.

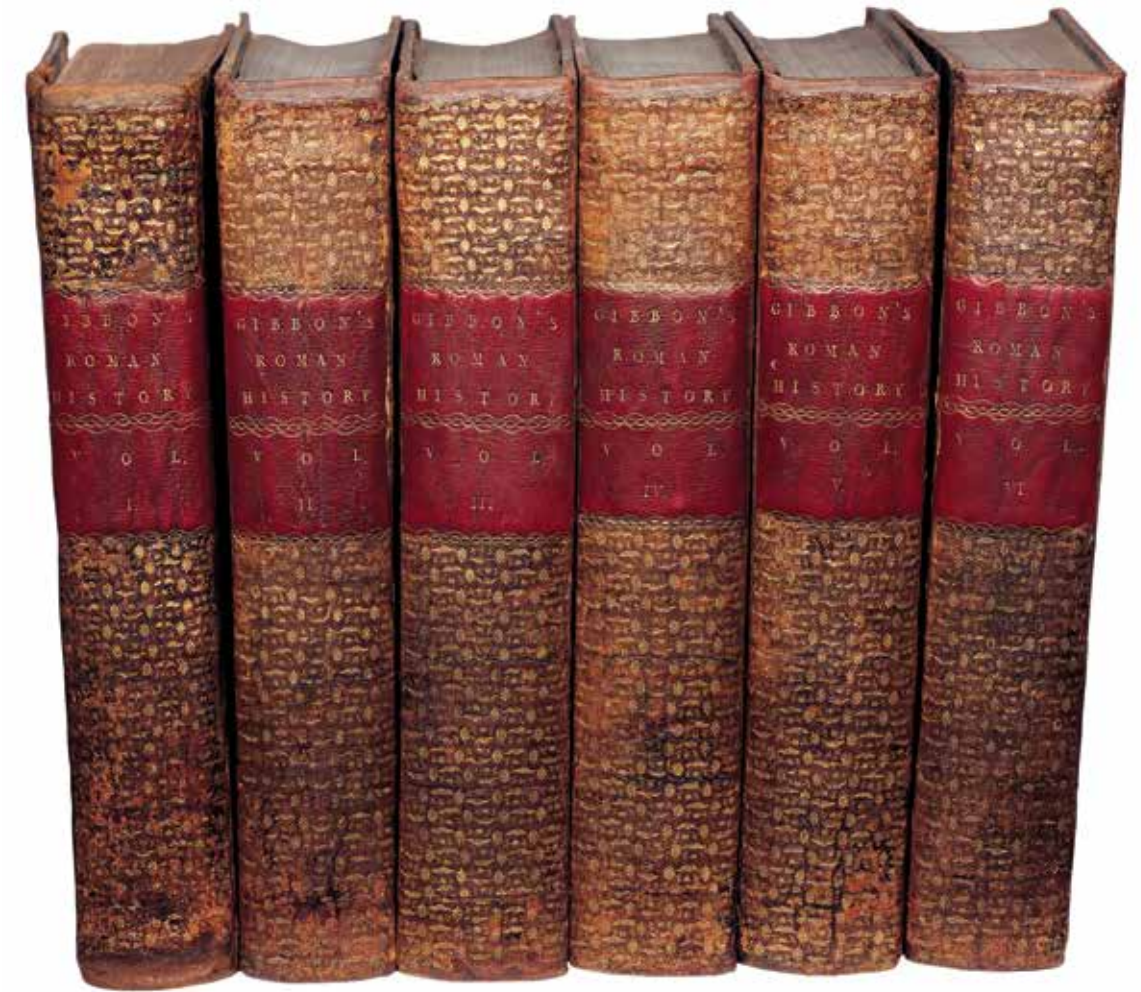
**F**irst editions of all six volumes of the most celebrated historical work in English literature. Gibbon's *Decline and Fall* covers the thirteen centuries from the age of Trajan to the fall of Constantinople with unmatched erudition, clarity, and organization. "Gibbon brought a width of vision and a critical mastery of the available sources which have not been equaled to this day; and the result was clothed in an inimitable prose" (PMM).

Gibbon wrote that it was in Rome on October 15, 1764 while "musing amidst the ruins of the Capitol, where the barefooted friars were singing vespers in the temple of Jupiter ... the idea of writing the decline and fall of the city first started into my mind." It was not until 1772, after his father's death and Gibbon's taking up independent lodging in London, that he began the masterpiece which would be twenty years in the making. Upon reading the manuscript for the first volume, Gibbon's publisher William Strahan doubled the printing order from 500 to 1000 copies.

In his *Memoirs* Gibbon described the period of waiting before publication of the first volume: "During this awful interval I was neither elated by the ambition of fame; nor depressed by the apprehension of contempt. My diligence and accuracy were attested by my own conscience." In a letter written shortly before his death, David Hume wrote to Gibbon praising the *Decline and Fall* but warning that it might not be well-received in England because "Your Countrymen, for almost a whole Generation, have given themselves up to barbarism and absurd faction, and have totally neglected all polite Letters." The book was a sensation, and the first printing sold out within a fortnight. Later volumes were published in greater numbers to satisfy the considerable demand.

**This is a handsome set of a work that is usually found rebacked or rebound.**

"The decline of Rome was the natural and inevitable effect of immoderate greatness. Prosperity ripened the principle of decay; the causes of destruction multiplied with the extent of conquest; and, as soon as time or accident had removed the artificial supports, the stupendous fabric yielded to the pressure of its own weight." – Edward Gibbon, *The Decline and Fall of the Roman Empire*





## Mathew Brady on the Gettysburg battlefield

(GETTYSBURG.)  
Mathew Brady.  
*McPherson's Woods.*

Mathew Brady Photographic  
Gallery, 1863.

Albumen print (7¾ x 5½ in.),  
unmounted. Traces of old mounting  
on verso with some show through, old  
creases. Strong dark tones.

**T**his beautifully composed photograph documents a key site in the most important battle of the Civil War. Mathew Brady himself appears in the image, his reflection seen in the pond.

**This image was made a mere two weeks after the conflict.** Mathew Brady is known to have made only sixteen large-plate photographs of the battlefield, three of them with Brady himself in the image. Here Brady stands before McPherson's Woods, beyond which Gen. John Reynolds was killed on the first day of fighting. This view, the rightmost of a panoramic pair, was reproduced as a wood engraving in *Harper's Weekly* of 22 August 1863. There it was erroneously called "The Wheat-Field in which General Reynolds was Shot."

The Battle of Gettysburg saw the most casualties of any battle during the war. After the battle Robert E. Lee's forces ceased their attempted invasion of the North, making the three-day engagement a turning point of the Civil War. On November 19th of that year President Lincoln delivered his Gettysburg Address at the dedication of the Gettysburg National Cemetery.

**Mathew Brady's photographs of the Gettysburg battlefield represent the pinnacle of Civil War photography. The appearance of Brady himself in this image makes it worthy of the most advanced collections of Civil War photography.**





first atlas of the United States published in America

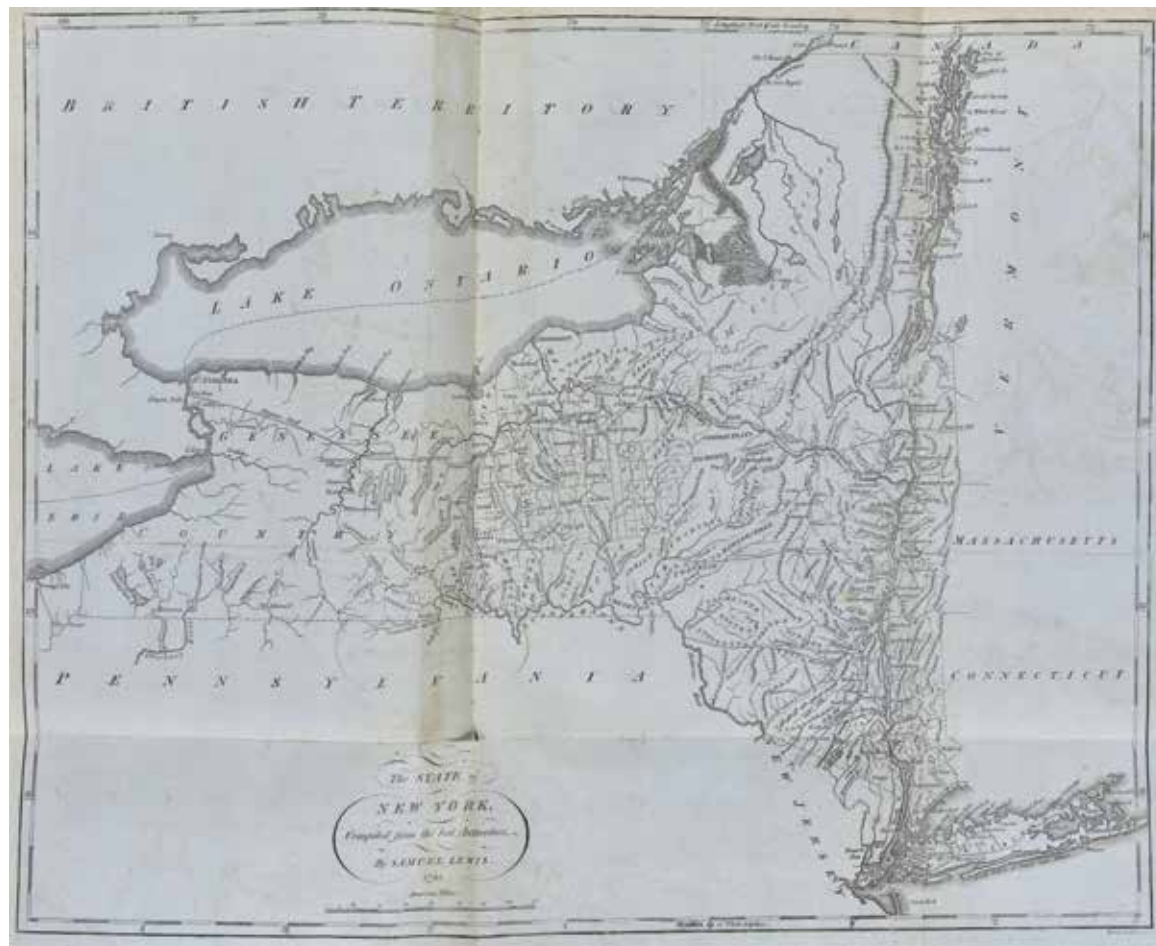
**CAREY, MATHEW.**  
*Carey's American Atlas.*

Philadelphia: Mathew Carey,  
1795.

Folio. 21 engraved maps including the chart of the West Indies. Contemporary or original marbled boards and calf spine. A few minor tears mainly at folds, slight loss to page of Pennsylvania not affecting plate, some foxing, offsetting and staining, binding slightly loose. A very good copy.

Provenance: original owner's inscription  
"Christian Rapp bought in New York 18  
September 1797 for 6 Spanish dollars."

Evans 28390. Philips 1362. Sabin 10855.  
Schwartz and Ehrenberg 215.



the true first edition of *The Double Helix*  
signed twice by James Watson

**WATSON, JAMES D.**  
*The Double Helix. In*  
*Atlantic Monthly.*

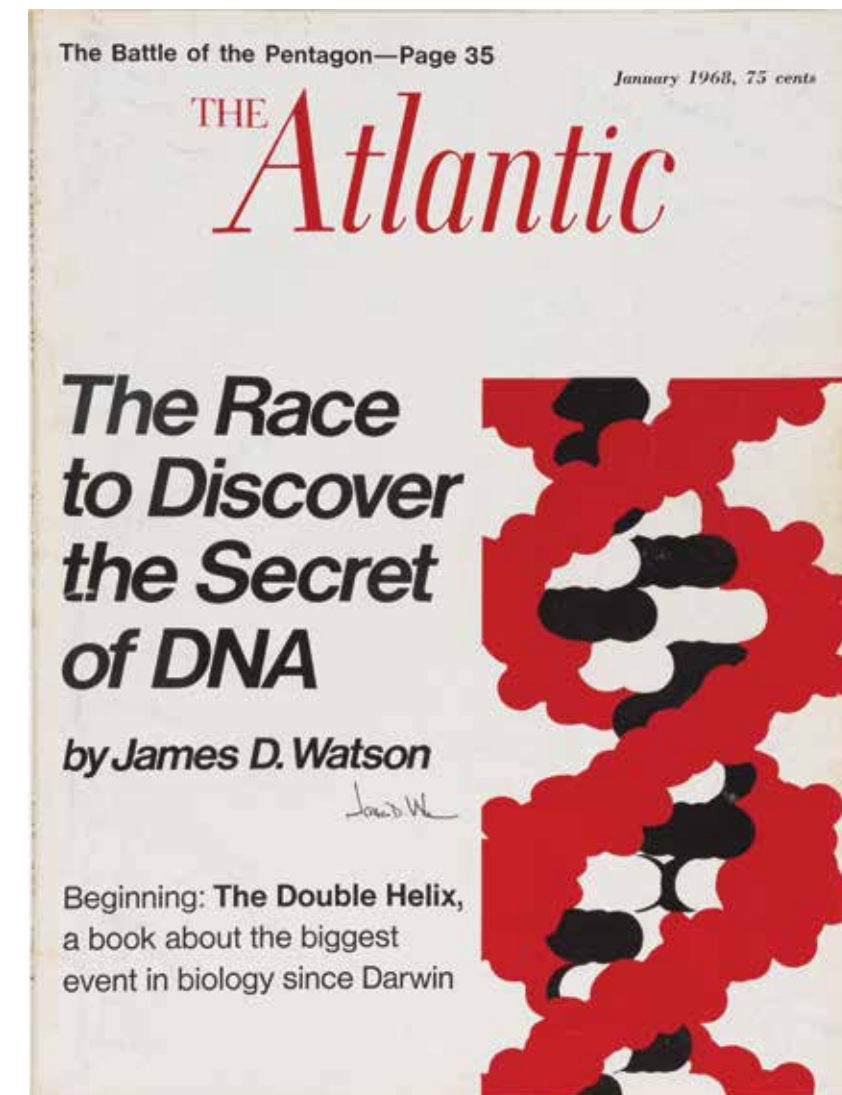
Boston, January and February  
1968.

Two issues. Original wrappers. Very  
good. Cloth case.

**F**irst edition of *The Double Helix*, preceding the publication  
in book form in late February 1968. Signed by James  
Watson on the front cover of each issue.

"The 1968 publication of James Watson's two-part thriller, *The Double Helix*, in *The Atlantic Monthly* left both the scientific and literary worlds atwitter" (Fausto-Sterling, 'Gender and Science in the DNA Story,' *Science*, November 8, 2002).

*The Double Helix* is one of the most famous science books of the twentieth century. The Modern Library placed it at number 7 in its list of the best nonfiction books of the century, the New York Public Library included it in its 1996 Books of the Century exhibition, and the Library of Congress named it one of the 88 "Books That Shaped America."





“the most valuable of all the contemporary accounts”

CLARENDON,  
EDWARD HYDE,  
Earl of.

*The History of the  
Rebellion and Civil Wars  
in England, begun in  
the year 1641. With the  
precedent passages, and  
actions, that contributed  
thereunto, and the happy  
end, and conclusion  
thereof by the king's blessed  
restoration.*

Oxford: Printed at the Theater,  
1702-1704.

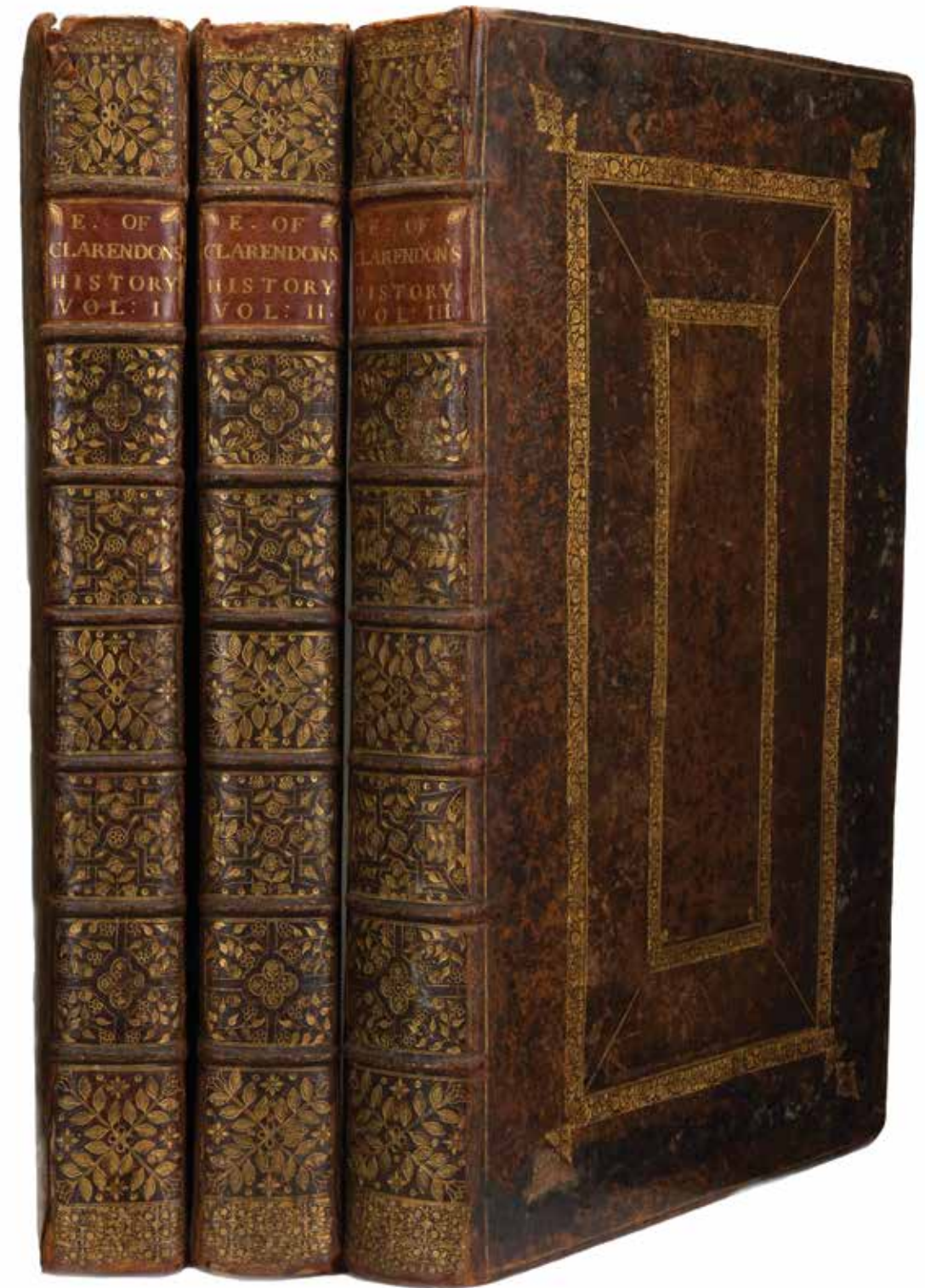
Three volumes. Tall folio. Engraved  
frontispiece portrait and vignette title  
page in each volume. Contemporary  
mottled calf, gilt-paneled boards, spines  
extensively tooled in gilt. Minor wear. A  
magnificent set.

**F**irst edition. A magnificent set of Clarendon's *History of the Rebellion*, “the most valuable of all the contemporary accounts of the Civil Wars. ... His characters are not simply bundles of characteristics, but consistent and full of life, sketched sometimes with affection, sometimes with light humor” (DNB).

“Since its publication at the beginning of the eighteenth century, the Earl of Clarendon's history of the English Civil War has remained one of the most important sources for our understanding of the events which changed the course of British history... [It] chronicles in absorbing detail the intrigues and upheavals, the alliances and confrontations, the triumphs and the tragedies, of the 1640s and 1650s. In elegant and vital prose it brings to life the personalities who shaped the era, and the principles for which a nation was divided” (Oxford University Press).

This work has “remained in the mind because of his literary achievement the fashioning of the most sophisticated and finely balanced history yet written in English (or written for a long time afterwards) and for an unmistakable rhetorical voice. Clarendon's writings and his own life were steeped in the literary stoicism of the early seventeenth century; but in the *History* he created a distinctive work of art based on a highly wrought style, a forensic dissection of character and issue, and a sense of the depth of individuals' moral responsibility for their action” (ODNB).

This is a superbly bound set of the imposing first edition, one of the most finely printed English books up to its time.





## the King James Bible

### BIBLE IN ENGLISH.

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

London: Robert Barker, 1611-13.

Folio. Some staining and edge wear. Preliminaries restored. Engraved map of the Holy Land, frayed at edges, supplied. Contemporary calf over oak boards, brass fittings, rebacked, leather worn, binding expertly restored. A very good copy of one of the most sought-after books in the English language. **Rarely seen complete and in the original binding.**

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

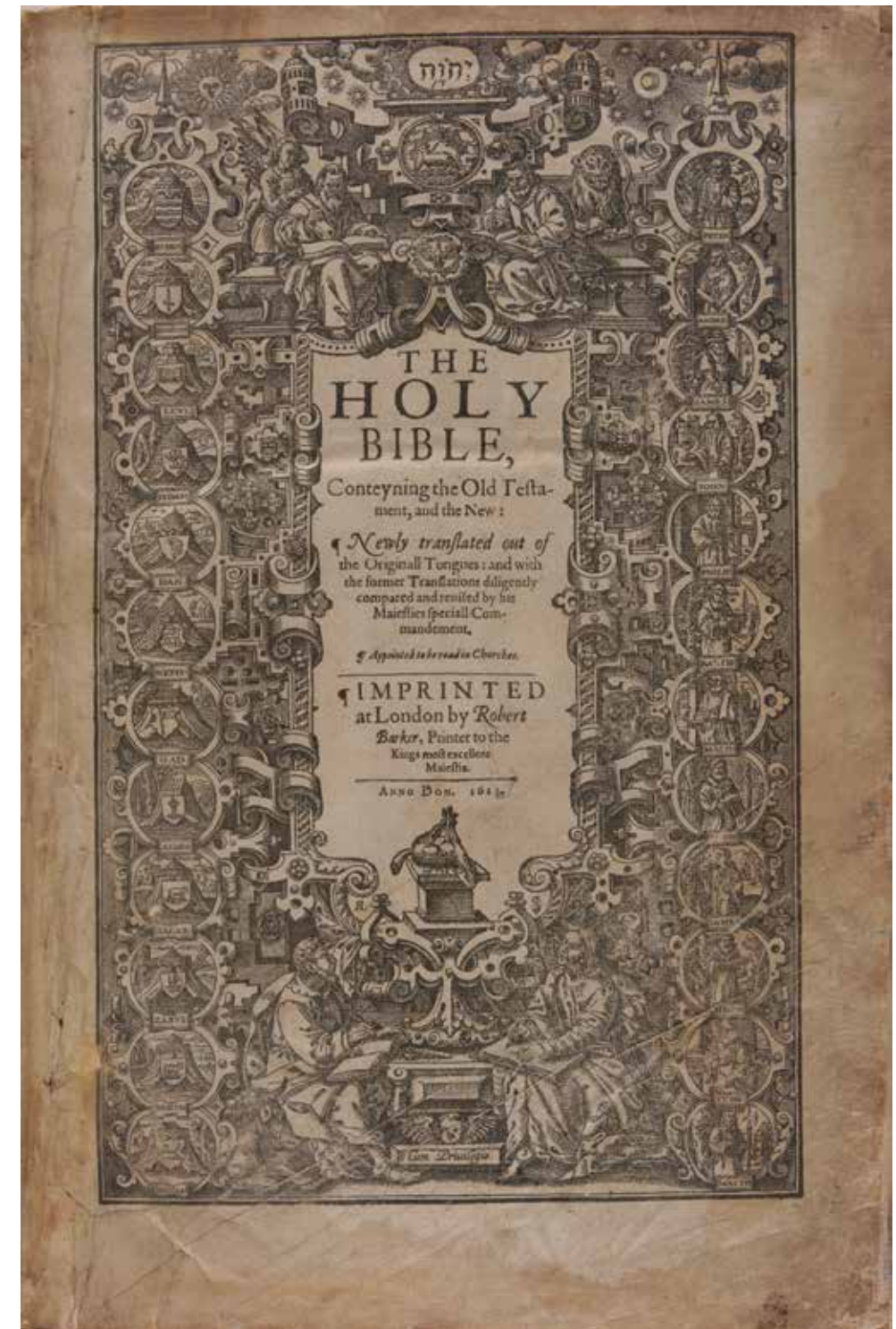
**T**he Great "She" Bible, being the second edition of the "Authorized Version" or King James Bible, one of the monuments of English literature. This edition is known as the "Great She Bible" for its reading "She went into the citie" in Ruth 3:15. Fry styles this the "first edition, second issue," though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

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

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

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

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



inscribed by Hawthorne's friend, the subject of the book:  
*President-elect Franklin Pierce*

**HAWTHORNE,  
NATHANIEL.**  
*The Life of Franklin Pierce.*

Boston: Ticknor, Reed and  
Fields, 1852.

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

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

**F**irst edition. An association copy of the greatest interest,  
inscribed and signed by the subject of the book, President-  
elect Franklin Pierce, lifelong friend of the author.

Pierce has inscribed the book to the Ohio newspaper publisher  
Washington McLean: "For Washington McLean from Frank.  
Pierce Concord N.H. Feby. 5. 1853."

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

In 1863 Hawthorne dedicated his *Our Old Home* to Pierce despite  
warnings that Pierce's unpopularity would hinder sales. Hawthorne  
wrote: "I find that it would be a piece of poltroonery in me to  
withdraw either the dedication or the dedicatory letter. My long  
and intimate personal relations with Pierce render the dedication  
altogether proper, especially as regards the book ... and if he is so  
exceedingly unpopular that his name ought to sink the volume,  
there is so much more the need that an old friend stand by him."

The following year Hawthorne took ill, and he prepared for his  
death taking a final journey to the lakes of New Hampshire with  
his beloved companion Pierce. On May 18, 1864, Hawthorne died  
alone with his old friend Franklin Pierce.

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

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



## Heller and the story of *Catch-22*'s title

### HELLER, JOSEPH. *Catch-22*.

New York: Simon and Schuster,  
1961.

Original cloth and dust jacket. Fine.

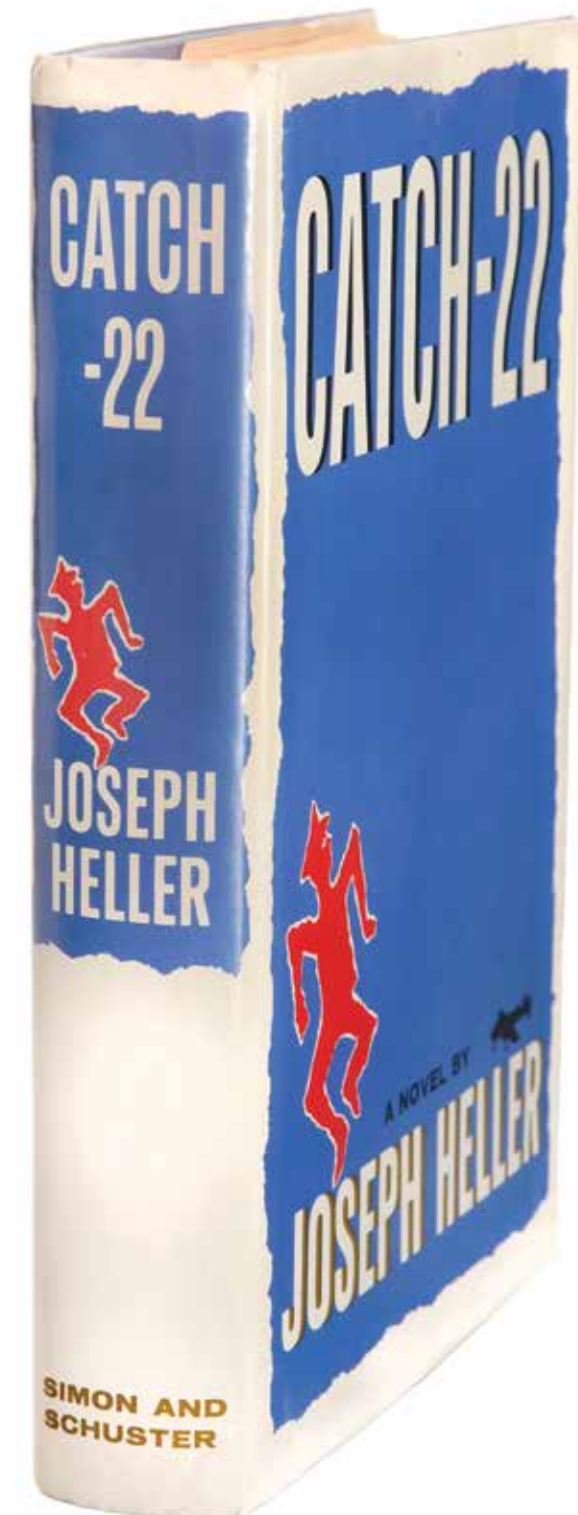
**F**irst edition. Inscribed and signed by Heller: "To Jim Pepper: Who might be interested to know that if not for a novel by Leon Uris called *Mila 18*, this copy of *Catch-22* would be *Catch-18*. Best wishes Joseph Heller 9/20/78."

Heller planned to call the novel *Catch-18*, but his editor, Robert Gottlieb, warned that best-selling novelist Leon Uris was about to publish *Mila 18*. As an alternative, Gottlieb suggested *Catch-22*, and the term became part of our everyday language.

For Heller and Uris, both of whom were Jewish, the number 18 had special meaning. The Hebrew number 18, yud-het, uses the same letters as the word for life, het-yud. For this reason, donations to Jewish charities and gifts for special occasions are commonly made in multiples of 18, and the number is traditionally associated with good fortune and vitality.

*Catch-22* was published in 1961 to mixed reviews and modest success. *The New York Times* hailed the novel as "a dazzling performance that will outrage nearly as many readers as it delights," while *The New Yorker* said that it "doesn't even seem to be written; instead, it gives the impression of having been shouted onto paper." The hardcover failed to make the bestseller lists, but when the book appeared in paperback two years later it was a smash, selling more than one million copies within a year. The Modern Library named *Catch-22* the seventh best English-language novel of the twentieth century.

A wonderful inscribed copy of this modern classic.



“one of the great acts of mythic creation of our century”

– Bleiler on *The Lord of the Rings*

**TOLKIEN, J. R. R.**  
*The Lord of the Rings.*

London: George Allen and Unwin, 1954-1955.

Three volumes. Folding map in each volume. Return of the King is second state with sig. 4 and slipped type on p. 49 (this was formerly Hammond's first state, but the bibliographer has revised his opinion). Original red cloth and printed dust jackets. Show-through staining from old removed tape repairs to jackets of vols. 1-2, some wear, spines tanned. A good set.

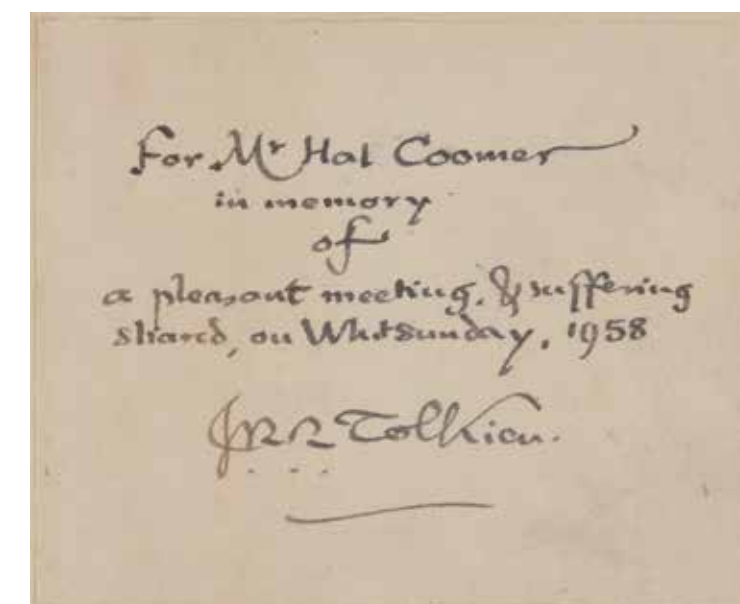
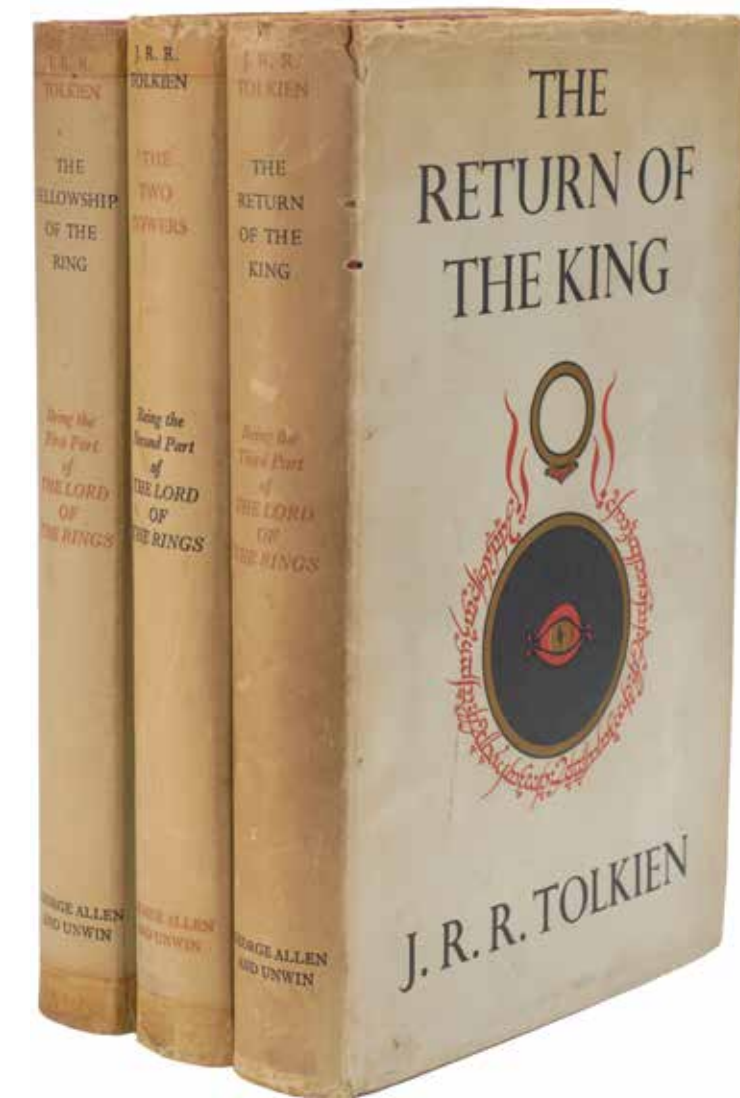
**F**irst edition. This is an appealing set of the beloved *Lord of the Rings* trilogy. The size of the edition was small: *The Fellowship of the Ring* (3000 copies), *The Two Towers* (3250 copies), and *The Return of the King* (7000 copies).

An inscription by Tolkien is mounted at the front: “**For Mr Hal Coomer in memory of a pleasant meeting & suffering shared, on Whitsunday, 1958. J. R. R. Tolkien.**”

In 1958 Tolkien and Coomer appeared together on a radio program. The set is accompanied by a letter dated 3 June 1958 from Tolkien's publisher George Allen & Unwin. In this letter to Coomer, the publisher notes, “We do not normally disclose our author's addresses, but we know how much Professor Tolkien enjoyed meeting you and are sure that he would like you to write to him direct,” giving the address in Oxford. Tolkien evidently replied to Coomer's letter with this inscription to put in his first edition of *The Lord of the Rings*.

Tolkien worked on this epic, not so much a trilogy as a long novel, from the publication of *The Hobbit* (1937) until the early 1950s. Beginning with the appearance of the second edition of 1966 and the nearly simultaneous appearance of the paperback edition in America, *The Lord of the Rings* became one of the best-selling works of fiction of the century.

This is the “paradigmatic work of modern heroic fantasy. . . . Its success was not immediate, but its publication in paperback was an event sufficiently momentous to transform completely the market situation of heroic fantasy, and hence bring about a new era in its history. *The Lord of the Rings* made fantasy a significant publishing category and inspired a deluge of new works. The astonishing reception and influence of this work qualify it as one of the most remarkable literary phenomena of the 20th century” (Barron, ed., *Fantasy Literature*).





Longfellow Sends an Early Draft of “Excelsior”

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

Cambridge, 30 September 1841.

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

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

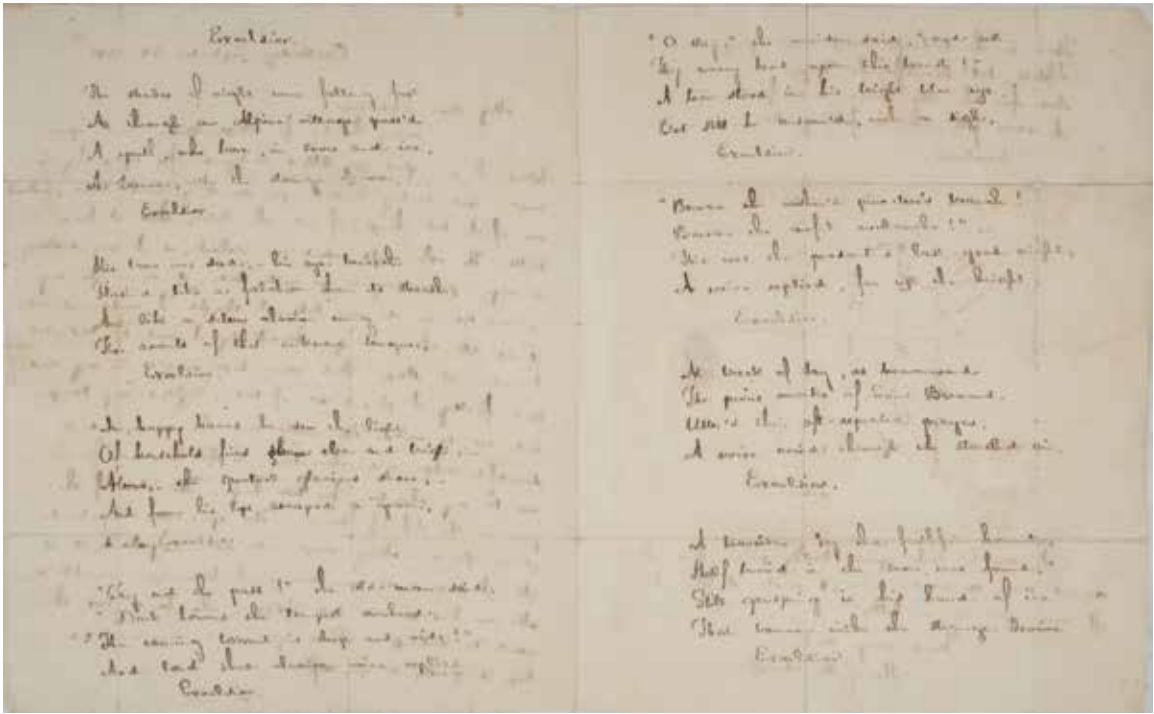
“I am glad you liked Endymion, for sympathy is sweet. But today I send you something much better; indeed one of the best things, if not the best, that I have written. The other night, about one o’clock, as I was smoking a cigar preparatory to going to bed, it came into my mind; but as it was late, I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

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

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

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

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



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

## The Watkins Philadelphia Centennial Exposition Collection

### WATKINS, CARLETON.

*An important collection of 40 mammoth-plate photographs of the American West, created for the 1876 Centennial Exposition in Philadelphia.*

c. 1863-74.

40 albumen prints, most approx. 16 x 20 in., original mounts, each with a fine calligraphic manuscript title and photographer credit, likely in the hand of master calligrapher Fulgenzio Seregni.

These are all from Watkins's earliest printings, the "Old Series" prints produced before 1875. **This is likely the only surviving collection of Watkins's mammoth plates selected by the master himself for exhibition, as other exhibition collections have been broken up and dispersed.**

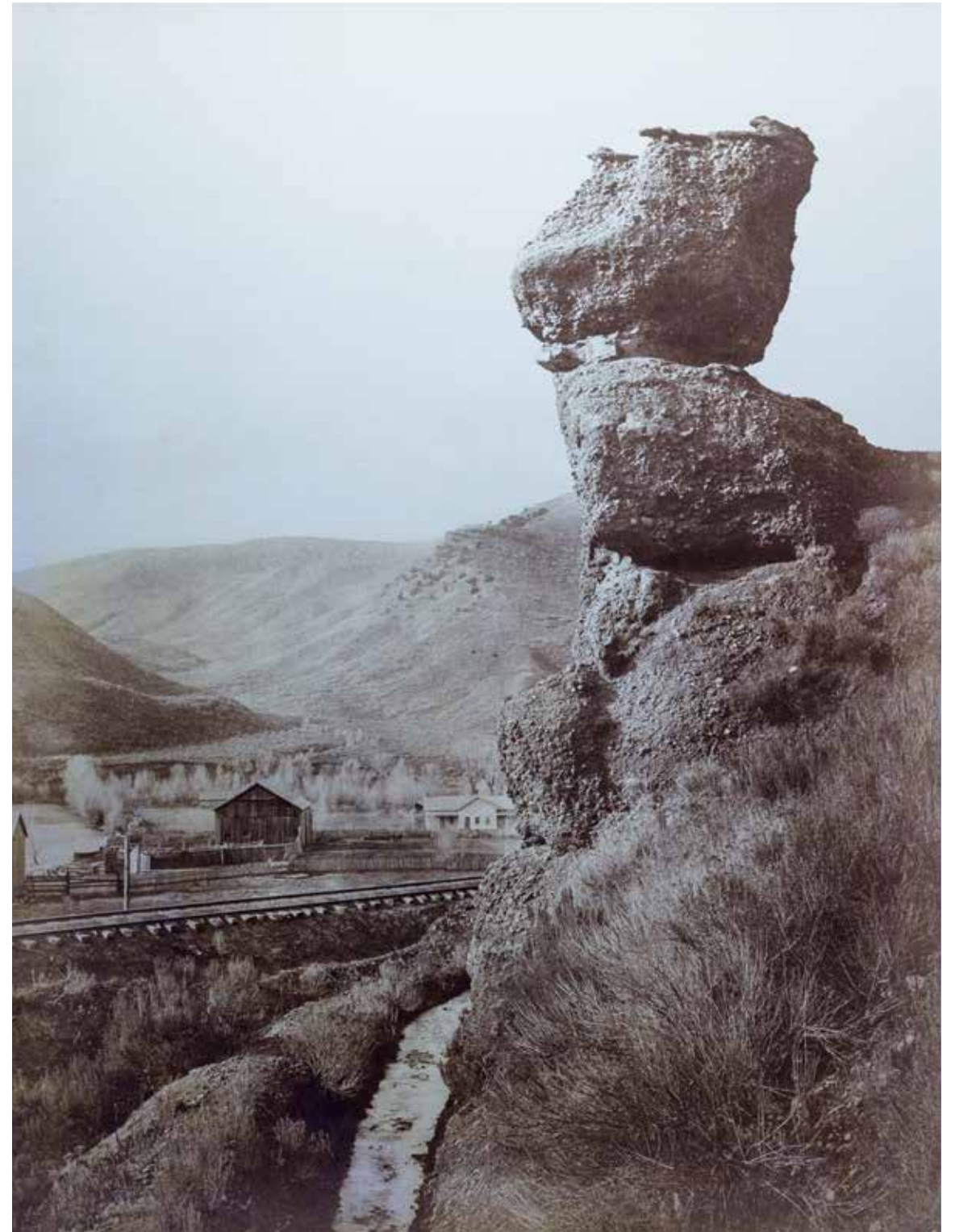
**C**arleton Watkins is the greatest of the first generation of photographers of the American West. His early photographs of Yosemite and Utah have never been surpassed. When his work was exhibited back East, the New York Times declared, "As specimens of the photographic art they are unequaled. The views are ... indescribably unique and beautiful. Nothing in the way of landscapes can be more impressive."

**Watkins exhibited these very photographs at the 1876 Philadelphia Centennial Exposition, the first world's fair in America.** Approximately one-half of the space was reserved for American exhibitors. Watkins exhibited his photographs in Philadelphia on screen 3 located on the eastern side of the Photographic Hall. **There he revealed to the world the wonders of the American West, especially the natural beauty of Yosemite.** Ten million visitors attended the event.

Weston Naef, the leading Watkins authority, in his definitive *Carlton Watkins: Complete Mammoth Photographs*, identifies twenty-seven of the photographs exhibited by Watkins at the Centennial Exposition in Philadelphia. Those twenty-seven are present here, excepting *Three Brothers* (Naef 169), which is the nearly identical Naef 170, issued with the same title.

The thirteen additional exhibition prints present in this collection help to complete our understanding of Watkins's prominent role in the great fair in Philadelphia in 1876. They provide valuable information identifying for the first time Watkins's artistic vision and intentions for the greatest exhibition held up to its time in America. The Centennial Exposition Collection of Watkins photographs remained intact with a Philadelphia family from the late nineteenth century until our acquisition of them by private treaty.

**Carleton Watkins is the dominant figure in early photography of the American West.** In a series of grueling expeditions over several decades, he then went into the wilderness with a wagon and a train of mules to carry hundreds of pounds of bulky equipment and heavy glass plates. The amazingly detailed photographs made with the unique mammoth-plate camera brought Watkins international renown.



*Pulpit Rock*  
*Echo Cañon, Utah Territory*



*“the most gifted and precocious landscape photographer America produced in the nineteenth century”* – David A Ross, SFMOMA, on Carleton Watkins

For more than 150 years Watkins has retained his place as one of America’s greatest photographic artists. In 1999 Douglas R. Nickel, writing with the benefit of almost 135 years of photographic perspective, called Watkins’s photographs **“the finest landscape photographs produced by an American in the nineteenth century, and some of the most sophisticated and arresting images ever produced with a camera.”**

These forty photographs recall the words of the great naturalist Louis Agassiz, who wrote of Watkins’s photos: “I have never seen photographs equal to these, ... [they] are the best illustrations I know of the physical character of any country.” Watkins made these prints in the 1860s and early 1870s. The several San Francisco Bay prints date to the early and mid 1860s. The majority of the Yosemite images date to the photographer’s trip to Yosemite in 1865-1866.

**The rarest of these images are the stunning views made in Utah in 1873-4.** Among Watkins’s rarest photographs, some of these exist in only one other known print. The outstanding Utah views in the Centennial Collection include *Pulpit Rock* and *The Sentinel*, both from Echo Canyon. Weston Naef called *The Sentinel* “magnificent and priceless,” a symbolic monument to male fertility and the “profoundest human drive.” **Watkins’s rare views of Utah represent pinnacle achievements in nineteenth-century photography.**

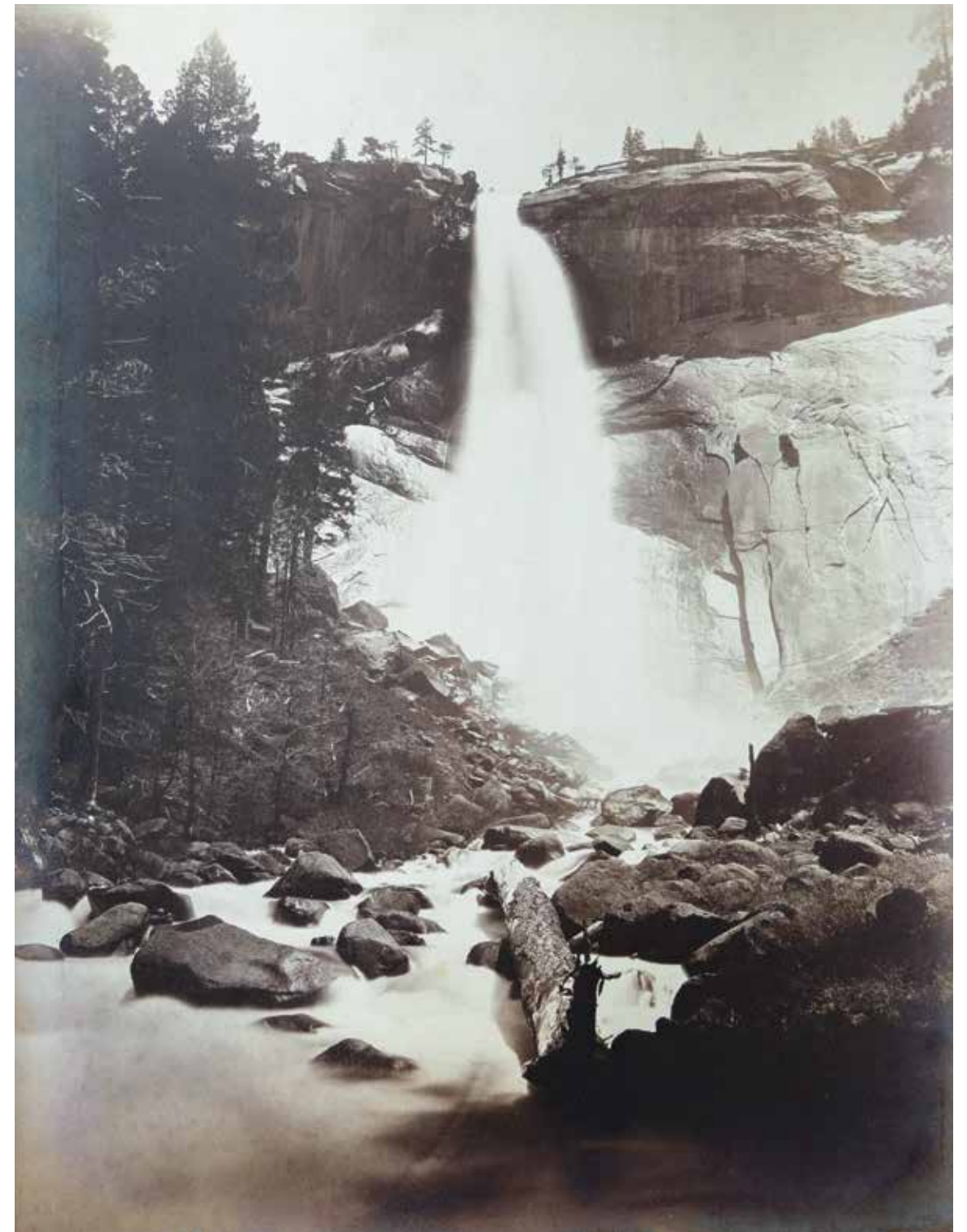
*“Carleton Watkins stands today at the symbolic apex of all that is unreservedly grand about the American West of the mid-nineteenth century.”* – Peter E. Palmquist

**These photographs represent Watkins at the peak of his powers, during the “Old Series” years before bankruptcy cost him control of his negatives in late 1874 or early 1875.** This collection comprises original pre-1876 prints made by Watkins and his staff from his original negatives to his exacting specifications, and presented with calligraphic titles, for exhibition.

The Centennial Exposition Collection’s rarity, beauty, and provenance mark it as one of the greatest bodies of Watkins mammoth-plate photography in the world. Significant groups of large format Watkins photographs are increasingly rare. Another group of 40 prints were auctioned separately in April, 2004 in New York. That collection brought a total of \$2,000,000.

**Watkins has selected not only his iconic Yosemite images but also the greatest photographs resulting from his Utah expedition, the culminating event of his Old Series period.** This collection reflects Watkins’s own estimation of his greatest achievements in large-format photography during his epoch-making first fifteen years as a photographer.

**Their exhibition in Philadelphia in 1876 marks a landmark in the history of photographic art and in the uniting of America, bringing the wonders of the West to Philadelphia and the other eastern centers of American culture.**



*Nevada Fall 700 ft*  
Yosemite

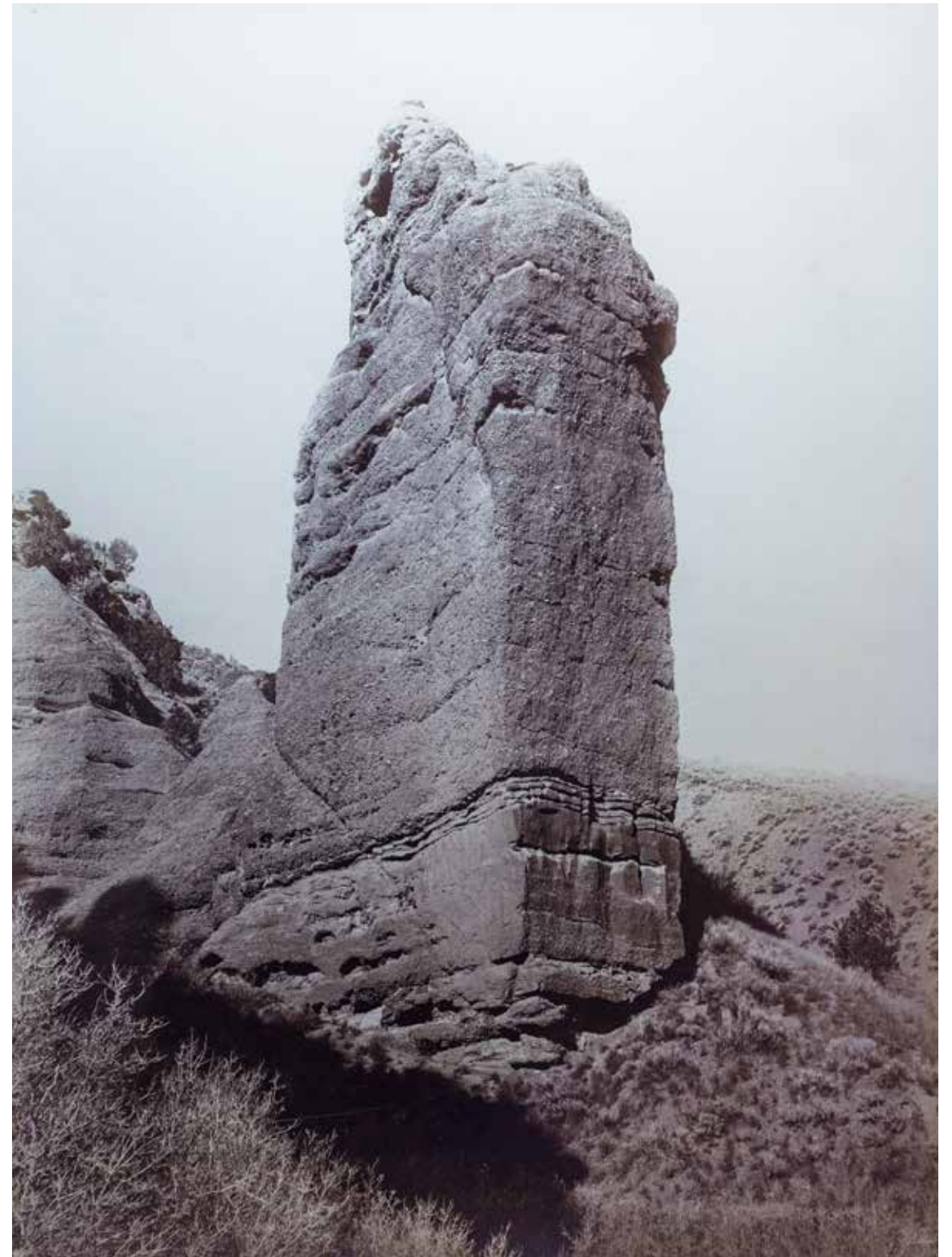




*Mirror View of the North Dome*  
Yosemite



*View on the Merced*  
Yosemite



*Sentinel Rock*  
Echo Cañon, Utah Territory



“I cannot live without books” – Jefferson to Adams

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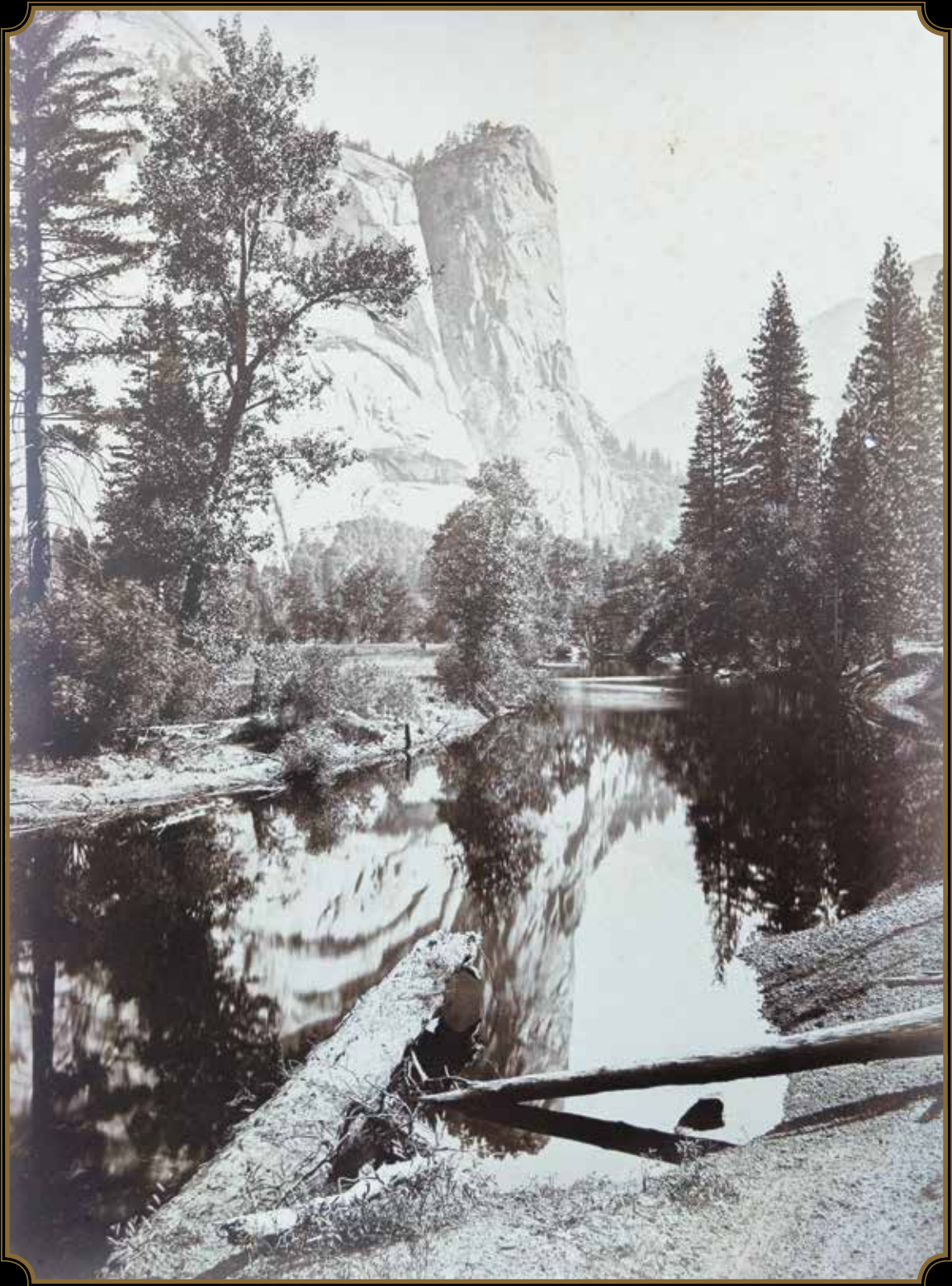
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“When I get a little money, I buy books;  
and if any is left, I buy food and clothes” – Erasmus

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