



*Magnificent Books & Photographs
including important photographs,
manuscripts, and art by women*



19th Century Rare Book & Photograph Shop
CATALOGUE 195

CATALOGUE 195

Prices in U.S. dollars

2	Franklin. Electricity	375,000	76	Beauvoir. Deuxième Sexe	3500
4	Dickinson. Letter	60,000	78	James. Portrait of a Lady	75,000
6	Copernicus	95,000	80	Fitzgerald. Tender is the Night	35,000
8	Emma Johnston photo archive	245,000	82	Tintypes of women & girls	9,500
14	Alcott. Letter	45,000	84	Krafft-Ebing. Psychopathia Sexualis	12,500
16	Einstein. General Relativity	350,000	86	Dickens. Tale of Two Cities	35,000
18	Verne & Armstrong	10,000	87	Carey. Atlas	35,000
19	Einstein. World as I See It	13,500	88	American Hebrew Bible	35,000
20	Thomson. Foochow	45,000	90	Jerusalem panorama	32,000
22	Douglass. Letter	295,000	92	Johnson. Dictionary	65,000
24	Lincoln. Letter & bunting	275,000	94	Locke. Essay	120,000
28	Lincoln & his son Tad	65,000	96	McKoy sisters. Mammoth portrait	22,500
30	Whitman. Broadside	22,500	98	Photo-illustrated auction	12,000
32	Whitman. Leaves of Grass & portrait	160,000	99	Grant. Photograph	9500
35	Curtis glass plate	35,000	100	Stainsforth Women's Library	6500
38	Apollo moonwalkers	85,000	102	Astor. Collection	60,000
40	Shakespeare. Second Folio	475,000	106	Laski. Manuscript	3800
42	Randolph papers	85,000	108	Crick. Nucleic Acids	3500
46	Loewentheil. Sternberger	165	110	Cohan. Broadway ledger	15,000
48	Madison. Papers	18,000	112	Kant. Critik	45,000
50	Herschel. Manuscript	30,000	114	Blackstone. Commentaries	68,000
52	Wallace. Letter	12,500	116	Beijing map on silk	250,000
54	Smith. Wealth of Nations	190,000	118	Munson. Flowers watercolors	37,500
56	Darwin. Origin of Species	450,000	120	Tennent. Poetry of Flowers	27,000
58	Cameron. Darwin portrait	60,000	122	Huth. Album of watercolors	20,000
60	Spinoza. Three works	125,000	124	Thaxter. Poems w/watercolors	22,000
66	Adams. Vineyards	25,000	126	Swift. Gulliver's Travels	75,000
68	Mount Vernon	12,500	128	Carlyle & Emerson	30,000
70	Federalist	450,000	130	Twain. Humorous note	18,000
72	Stowe. Manuscript	35,000	132	Watkins. Grizzly Giant	28,000
74	Stowe. Salt print	15,000	134	Watkins. Photograph album	please inquire

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

Women in Literature, Art and Science

- the newly discovered photographic archive of **Emma Frances Johnston**, a very rare intact collection of an English female photographer of the 1850s and 1860s (page 8)
- a splendid **Louisa May Alcott** letter on *Little Women* (14)
- a rare **Caroline Herschel** manuscript on her discovery of a comet (50)
- a tender, poetic letter by **Emily Dickinson** (4)
- **Harriet Beecher Stowe**'s earliest extant literary manuscript (72)

Science

- **Benjamin Franklin**'s *Experiments and Observations on Electricity*, a rare inscribed presentation copy (2)
- **Albert Einstein**'s general theory of relativity, the only known copy with a scientific inscription by Einstein (16)
- **Charles Darwin**'s *On the Origin of Species* (56)
- **Nicolaus Copernicus**'s heliocentric theory announced in the only known copy of a work printed by the printer of his *De Revolutionibus* (6)
- an **Apollo lunar lander** lithograph signed by **all 12 men who walked on the Moon** and by scores of other major figures in the Apollo program (38)

American History

- a tremendous letter by **Frederick Douglass** on the coming civil war and the end of slavery (22)
- an early war-date letter by **Abraham Lincoln** accepting Southerners to fight in the Union army, with a fragment of **the bunting from the Ford's Theatre presidential box** on the night of the assassination (24-27)
- a superb deluxe thick paper copy of **The Federalist** (70)

Photography

- a major family album of **Carleton Watkins** including unique photographs of Watkins in his "camera man" outfit (134)
- the newly discovered photographic archive of **Emma Frances Johnston**, a very rare intact collection of an English female photographer of the 1850s and 1860s (8)
- Photograph of **Charles Darwin by Julia Margaret Cameron**, the most famous photographic portrait of a nineteenth-century scientist (58)

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.



Carleton Watkins in a camera suit, from the Watkins album (pages 134-142)

Stephan & Jacob Loewentheil
New York, New York USA
tel. 646.838.4576

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

Benjamin Franklin on electricity
a very rare presentation copy

**FRANKLIN,
BENJAMIN.**

*Experiments and
Observations on Electricity,
Made at Philadelphia in
America.*

London: Printed for David
Henry, and sold by Francis
Newbery, 1769.

4to. 7 engraved plates (one repaired).
Contemporary calf, spine gilt, red
morocco label. Joints cracked but secure.
Browning and staining, but generally
in very good condition, with the very
appealing binding unrestored. A most
desirable copy.

Provenance: **inscribed by Benjamin
Franklin to Thomas Livezey** (d. 1790)
and signed by Livezey; Thomas Livezey
Jr., with his signature dated 1810; by
descent until the present. Livezey was
elected to the Pennsylvania Assembly
in 1765, the year after Franklin left that
body and moved to London to work
against the Penn family proprietorship.
His grist mill was among the largest in
the colonies. In late 1767 he sent to
Franklin in London a case of wine he
had made from wild grapes, writing,
“I heartily wish it may arrive Safe, and
warm the hearts of Every one who tastes
it, with a Love for America. And would
it Contribute towards bringing about a
Change of Government but one month
Sooner, I would Gladly Send all I have.”
In early 1768 Franklin thanked Livezey
in a letter, stating that he “shall apply
this parcel as I did the last towards
winning the hearts of the Friends of
our Country, and wellwishers to the
Change of its Government.”

Printing and the Mind of Man 199,
Grolier 100 American Books 10, *Dibner*
Heralds of Science 57, all referring to the
first edition.

A very rare inscribed presentation copy of “the most
important scientific book of eighteenth-century America”
(PMM), inscribed by Benjamin Franklin: “To Mr. Livezey
from his obliged Friend & humble Servant The Author.”

This is the most important work by Benjamin Franklin, whom
Thomas Jefferson called “**the greatest man and ornament of the
age and country in which he lived.**” Franklin presents his theory
of electricity, including accounts of his kite experiments proving
the nature of lightning as electricity. This volume includes the first
use of the terms positive and negative in the context of electricity,
the experiments with the Leiden jar, Franklin’s description of the
single fluid theory of electricity, and an account of the invention
of the lightning rod, the first practical engineering application
of electricity. Franklin’s theory encompassed static electricity,
lightning, and stored charge, paving the way for countless
theoretical and technological innovations. Immanuel Kant called
him the “new Prometheus” for stealing the fire of heaven.

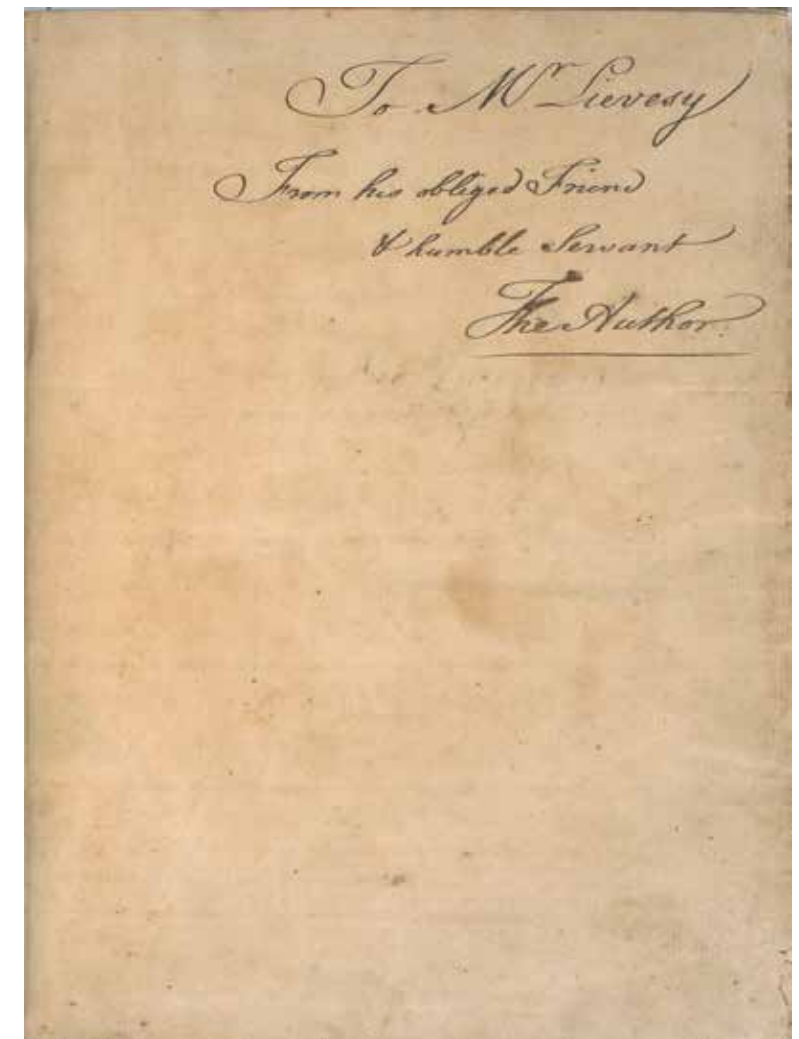
The work brought Franklin international renown. He became the
first American elected to membership in the Royal Society, and
he was awarded the Copley Medal, the highest scientific honor of
the day. “Joseph Priestley characterized Franklin’s experimental
discovery that the lightning discharge is an electrical phenomenon
as ‘the greatest since the time of Sir Isaac Newton’” (DSB).

This is the first complete edition of Franklin’s *Experiments and
Observations on Electricity*. Franklin edited this new one-volume
edition himself, revising the text, adding a number of his own
philosophical letters and papers, publishing the complete notes on
all of the experiments, and printing the correspondence between
Peter Collinson, Franklin, and others.

Presentation copies of this first collected edition are very rare.
This is the only presentation copy to a known recipient to appear
for sale in the past 100 years.

**Franklin’s *Electricity* is the most important scientific book of the
century following Isaac Newton. This inscribed presentation
copy, owned by descendants of the original recipient for the past
250 years, is a major Franklin discovery.**

“He snatched the thunderbolt from heaven,
the scepter from tyrants” – Turgot on Franklin



a tender, poetic, rare letter by Emily Dickinson

DICKINSON, EMILY.

*Autograph letter signed
“Emily” to her neighbor
Adelaide Spencer (Mrs.
Henry) Hills.*

[Amherst, ca. 1883].

Two pages, in pencil, on separate leaves (one watermarked “RECORD,” the other “1881”). Pencil calculations on verso of second leaf. Very good condition.

The recipient of this letter, Adelaide Spencer Hills, with her husband Henry Francis Hills, summered in Amherst where they were neighbors of the Dickinsons. Adelaide frequently corresponded with Emily. This letter was published in the first edition of the *Letters of Emily Dickinson* (1894), edited by Mabel Loomis Todd. Todd, overlooking the paper’s 1881 watermark, suggested a date of February 1879. *The Letters of Emily Dickinson* (1958), edited by Johnson and Ward, gives the date as 1883.

In this touching, poetic letter, Emily Dickinson consoles her friend and neighbor Adelaide Spencer Hills. Dickinson related to the world through her correspondence by this date. Rarely leaving her home, she maintained her friendships through correspondence. Likely referring to Adelaide’s daughter Carrie (b. 1876) or Susan (b. 1882), Dickinson writes, **“We are much grieved for the sufferings of the little one, which are so artlessly undeserved, and beg her mama to assure her of our tender sympathy. The odor of the flower might please her, as these little beings are only ‘on a furlough’ from Paradise. With love for the mama, and sorrow for her weariness, Emily.”**

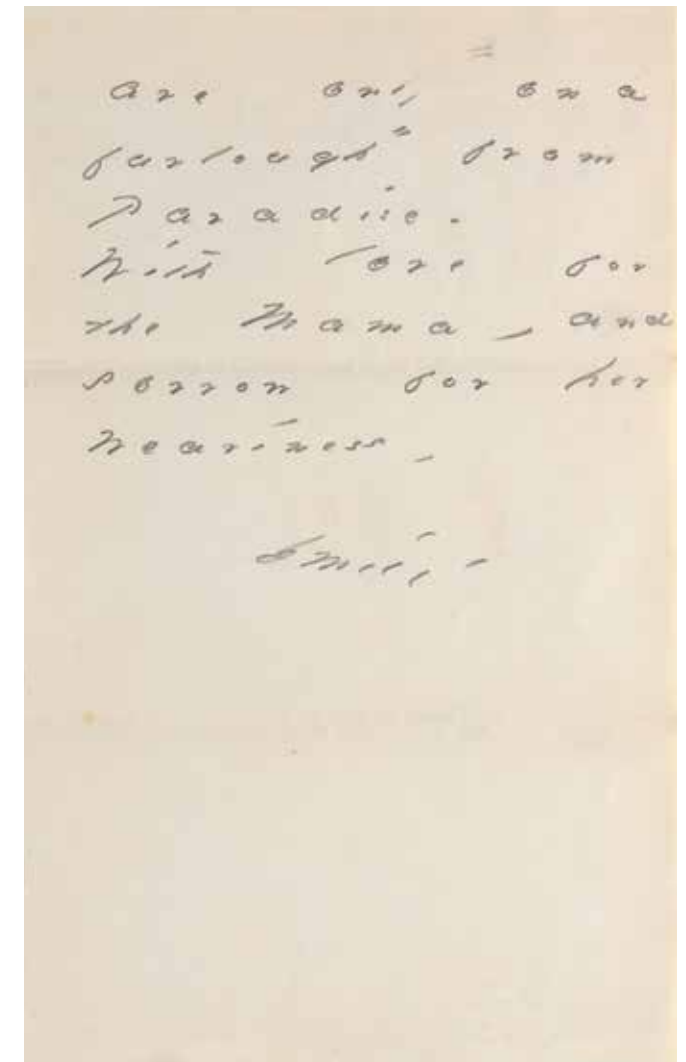
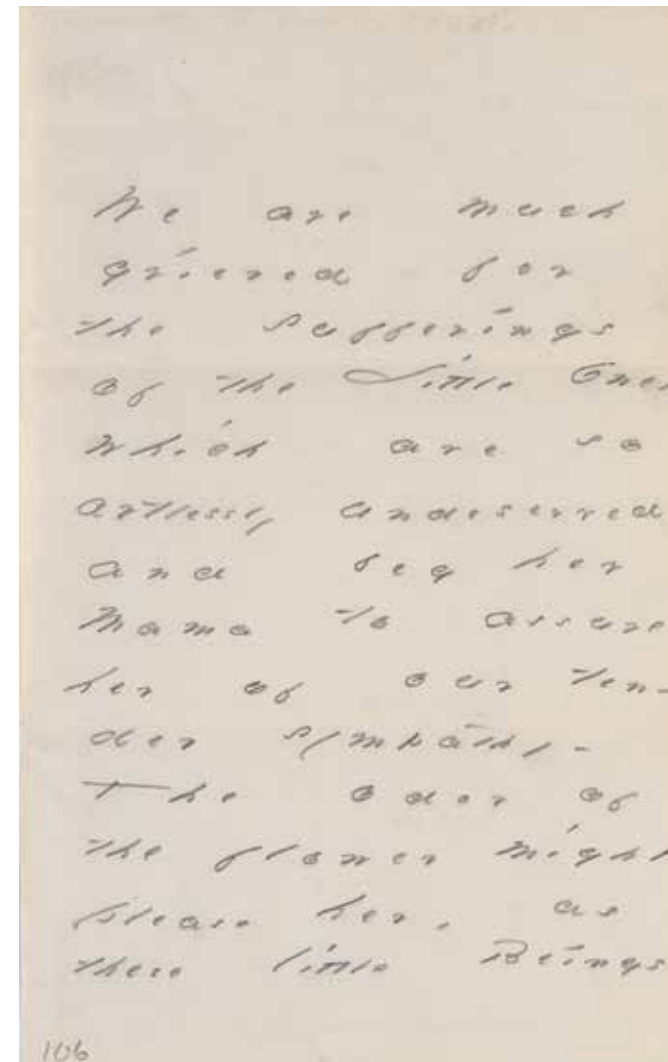
This letter reflects Dickinson’s personal experience of grief and illness in her later years. She lost her father in 1876, her mother suffered a debilitating stroke and finally died in 1882, and her suitor Otis Lord died in 1884. In 1883, when she wrote this letter, her beloved nephew Gib died from typhoid at eight. “In a rare excursion from the Homestead, Dickinson came to sit by his bedside the night before he died, and her letter of condolence to Sue is seared with her grief” (Emily Dickinson Museum). The next year she wrote, “The Dyings have been too deep for me, and before I could raise my Heart from one, another has come.” These losses seem to have hastened her own decline, and Dickinson died at age 55 in 1886.

Dickinson published only ten poems during her lifetime. She asked that her correspondence be burned on her death, but she made no provision for her literary works, which numbered well over 1000 poems. Her sister Lavinia arranged for their publication in a well-received series of three books in the 1890s. Dickinson’s letters, including this one, were published at the same time.

“As a voice of New England’s Protestant and Transcendental cultures in fruitful tension and of the spiritual anxieties unleashed by the Civil War ... and as an avatar of poetic modernism, **Emily Dickinson stands with Walt Whitman as one of America’s two preeminent poets of the nineteenth century and perhaps of our whole literary tradition**” (ANB).

Emily Dickinson’s letters are rare in the market and difficult to obtain, and this is the finest example we have ever handled in over thirty years. Few of here letters so poetically demonstrate her emothions as this letter does.

“Emily Dickinson stands with Walt Whitman as one of America’s two preeminent poets of the nineteenth century and perhaps of our whole literary tradition.” – American National Biography



the only known copy of a landmark work of Copernicanism

(COPERNICUS.)
GASSER, ACHILLES
PIRMIN.

*Practica auff das
M.D.XLvj. jar, durch
Doctorem Achillem P.
Gasser L. zu Feldkirch ge-
macht.*

Nuremberg, J. Petreius, 1545.

4to. 12 leaves, complete. Two title
woodcuts of Mars and Luna. Unbound.
Expert reinforcement and minor repairs
at gutter. Light browning, minor soiling
and staining. Marginal notations on one
leaf. Half morocco case.

**This German edition, with its dramatic
dedicatory epistle, is otherwise
unknown.** Several printed copies of the
Latin edition (*Prognosticum astrologicum
ad annum Domini MDDXLVI*) exist
in German institutions, with none
in America. An English edition
without any Copernican material (*A
prognostication for this yere MDXLVI*) is
known in a single copy at the Bodleian.

Burmeister, “Mit subtilen fündlein
und sinnreichen speculierungen ...”
Die ‘Practica auff das M.D.XLvj. jar’
des Achilles Pirmin Gasser im Umfeld
zeitgenössischer Astrolgen” *Montfort* 55
(2003)

Danielson, “Achilles Gasser and the
Birth of Copernicanism,” *Journal for the
History of Astronomy*, 35 (2004).

First edition of the only known copy of a landmark work of
Copernicanism. Gasser’s *Practica* contains the first account
of Copernican heliocentrism printed in a vernacular
language. It is “as concise and accessible a summary of heliocentrism
as one could wish for” (Danielson). This “enthusiastic hymn of
praise to Copernicus” (Burmeister) was printed by the printer of
De Revolutionibus.

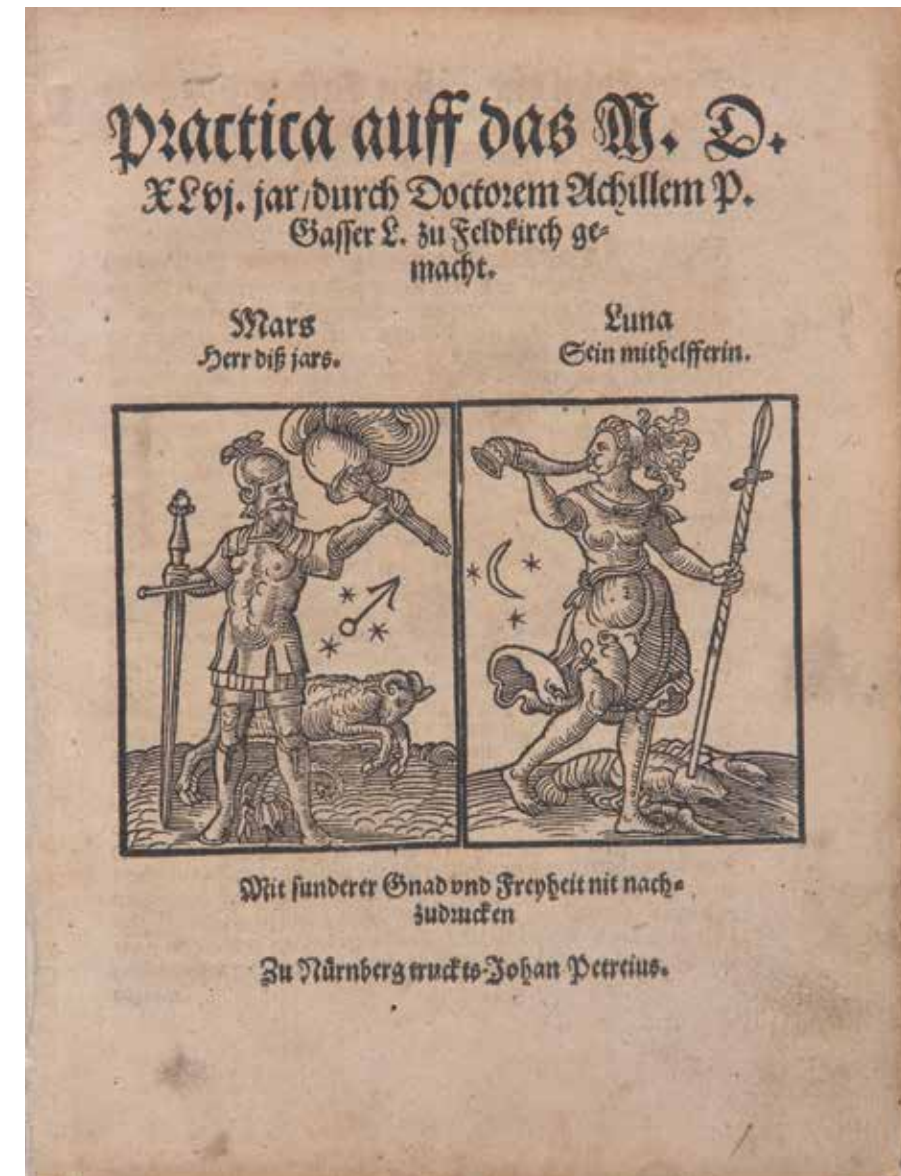
Achilles Gasser was a central figure in the promotion and
dissemination of heliocentrism. He was a patron of Copernicus’s
student and advocate Georg Rheticus, who oversaw the 1543
publication of Copernicus’s *De Revolutionibus*. Johannes Petreius,
the publisher, inscribed a copy of *De Revolutionibus* to Gasser
in September 1543. By the early summer of 1545, Gasser was
finalizing his almanac, the *Practica*. This otherwise unknown work,
the first Copernican almanac, was a prediction pamphlet for the
coming year of 1546. Both works were printed by Johannes Petreius
in Nuremberg.

Rheticus visited Gasser that summer and, according to Danielson,
the men discussed the precarious reception of Copernicus’s book
and the need to support it with further mathematical proof. When
Gasser returned to his *Practica*, he wrote prefatory material for two
editions. The preface to the Latin edition (today known in several
copies) is addressed to Rheticus. It urges the younger scholar to
find proofs of heliocentrism in order to convince a doubting world.
**The preface to the unique German edition (known only through
the present example) is Gasser’s letter to his dedicatee promoting
heliocentrism as fact, not theory.**

In the dedicatory letter to Caspar Joachim Tüntzl, a Tyrolean
nobleman, amateur scientist, and mine owner, Gasser makes
extended reference to Copernicus. He observes that for nearly
2000 years astronomers have “found the movement of the stars
and planets rather incongruous and imperfect according to their
instruments and calculations, indeed even according to their daily
experience. For this reason, one after the other they always kept on
hoping to adjust, improve, and remedy this situation by means of
clever contrivances and ingenious speculations.”

At last “in our own day,” Gasser notes, “the most learned and
wonderful man Dr. Nicolaus Copernicus, away off in Prussia, has

printed by the printer of *De Revolutionibus*



taken up the task with such seriousness, diligence,
and steadfastness, that for the establishment and
restoration of astronomy he has had to lay an
utter and completely new foundation, unheard
of before ... (namely, that the Sun is a light for
all creation and stands unmoved in the midst of
the whole universe; that his earthly realm together
with the other three elements and the circuit of
the Moon variously courses round between the
planets Venus and Mars; and also that the heavens
beyond Saturn, in which are seen the fixed stars,
all together stand fast and unmoved, with no other

spheres encompassing them, etc.) and thus has not
only demonstratively proven his theory among the
mathematicians, and with great pains, restored the
portrait of Astronomy, but has also immediately
been regarded as having perpetrated a heresy, and
indeed – by many others incapable of understanding
his matter – is already being condemned.”

**This unique survival, a landmark in the history
of heliocentrism printed by the printer of
Copernicus’s *De Revolutionibus*, is worthy of any
collection in the history of science, private or
institutional.**

*a unique archive of a previously unknown
master Victorian female photographer*

JOHNSTON, EMMA FRANCES.

*Her personal archive
of approximately 350
photographs.*

[Hampstead and elsewhere,
1858-1864.]

Approx. 350 albumen and lightly
albumenized salt prints (images
generally 13 x 10 cm.), a few gelatin
silver prints, most mounted and mainly
captioned in manuscript, bound in
several albums, materials and condition
vary, some loose.

**Accompanied by a contemporary 18-
page manuscript titled “Numerical
Lists of Photographic Negatives and
Index” inscribed “Emma F. Johnston,
Jany 1858.”**

Provenance: Emma Frances Johnston
(1834-1905), with her inscriptions dated
1858, 1864 and 1904; her niece, Anne
R. Hanson, with her inscription dated
March 1915.

This tremendous discovery is the extensive photographic
archive of the little-known Victorian photographer
Emma Frances Johnston. This is apparently the earliest
comprehensive archive of a female photographer in private hands.
Beginning around 1858, Johnston made this wonderful series
of portraits of her friends and extended family comprising the
intellectual and social world of nineteenth-century Hampstead in
London.

The introduction of the wet collodion process in the 1850s brought
a minor wave of amateur photographers, very few of them women.
At around the time that Emma Johnston was making her portraits
in Hampstead, Lady Clementine Hawarden began to make her
photographs. Julia Margaret Cameron took up photography when
she received a camera as a gift in 1863.

This unique collection is essentially the only known source for
the study of Emma Johnston and her portraits. She was one of
the three children of James, a solicitor, and Mary. Her sister Jane
married the Reverend Hesketh Hanson, but Emma never married.
She took up photography in her twenties, posing family and friends
for hundreds of portraits, often outdoors.

Most of these photographs were taken in the gardens of her home
Manor House. Several pieces of furniture reappear in what a later
caption describes as a Pond Street house. A few images show Manor
House, North End Gardens, and nearby cottages. Miss Johnston
also experimented with stereoscopic photography. Her “Numerical
List” manuscript index details some 37 stereo negatives. Three
survive in this archive, depicting the photographer’s mother and
various children outdoors in Hampstead. This manuscript list of
negatives, a rare survival, reveals that Emma Johnston made some
three hundred exposures that she considered worth listing.

The introduction of passenger rail service connecting Hampstead
with central London in the 1860s accelerated the growth of the
picturesque village. Johnston knew and photographed a wide range
of scientists, intellectuals, diplomats, architects, and artists, and she
also valued her interactions with the friends, children, and pets of
the neighborhood.

*Nineteenth-century photographs of children “allow us to reflect
on the importance of preserving and appreciating childhood
while it lasts. Children held a special place in Victorian
imagination and were celebrated for their seemingly boundless
potential.” – HRH, The Duchess of Cambridge*



Mr Horn & his niece Miss Scott, Mr and Mrs H Jones, Miss Jones, Miss J. A. Johnston



Percy Neate



Adeline Ainger



Farquhar Trezevant



Ed., W. & Edith Hawkes, children of Robert Hawkes



George Clarkson Stanfield and his son Clarkson

Sitters include: Emma herself; her mother Mary Ellen Johnston; her sister Jane with others; James Hickson, solicitor, Highgate; Marianne and Adeline Ainger (sisters of Alfred “Doubleday” Ainger, man of letters); Alfred himself; his father, the architect behind Emma’s final home Bayswater Terrace; William Wilkinson Wardell (1823-1899), Australian architect of St Mary’s Cathedral, Sydney, and St. Patrick’s, Melbourne; Frederick Erasmus Edwards and other geologist-palaeontologists; James De Carle Sowerby (1787-1871), son of the *English Botany* editor; George Robert Waterhouse (1810-1888), curator at the Zoological Society of London; Clarkson Stanfield R.A. (1793-1867), marine painter; Theodore Trezevant (1806-1868) of South Carolina; one of the Farquhar Trezevant children in the doorway of a house on Pond Street; Lady Hanson, wife of Sir Reginald Hanson (Lord Mayor of London) with her Bingley and Hawkes relations; Henry Alabaster (1836-1884), diplomat;

Juno the dog; Joanna Mary Boyce (1831-1861), artist and Pre-Raphaelite sister; her brother George (1826-1897); Lydia Reed and sister, “our cook’s children”; Harriet, “another cook and assistant photographer”; William Charles Thomas Dobson R.A. (1817-1898); “Charlie the Good,” a spaniel; “Bram the Beautiful”; and Rev Sam Hawkes (1832-1888), possibly a photograph of a daguerreotype.

Johnston was a woman of independent means who had the talent, determination, and wherewithal to pursue her interest in the male-dominated field of photography. She died in 1905 at age seventy.

This is a major resource for the study of early photography by women. The discovery of a major intact archive by an accomplished early female photographer is an important event.



Charlie the Good



Miss Jane Allen and sister, Mrs. W. Edward



Miss Mudie

a wonderful Louisa May Alcott letter on *Little Women*
and children's literature

ALCOTT, LOUISA
MAY.

Autograph letter signed
to Ms. Thurston.

No place, no date (1868 or later).

4pp. Original folds, light wear. Very
good condition.

Louisa May Alcott discusses the impact of *Little Women* and its place in children's literature. She observes that "My 'Little Women' have much astonished their Momma by making many friends for themselves, & she can only account for it by the grain of truth that lay at the bottom of the little story." "The praise & value most you have given me, in saying that my effort to do something toward putting simpler & healthier food before the little people has been made evident at least, though very imperfectly carried out."

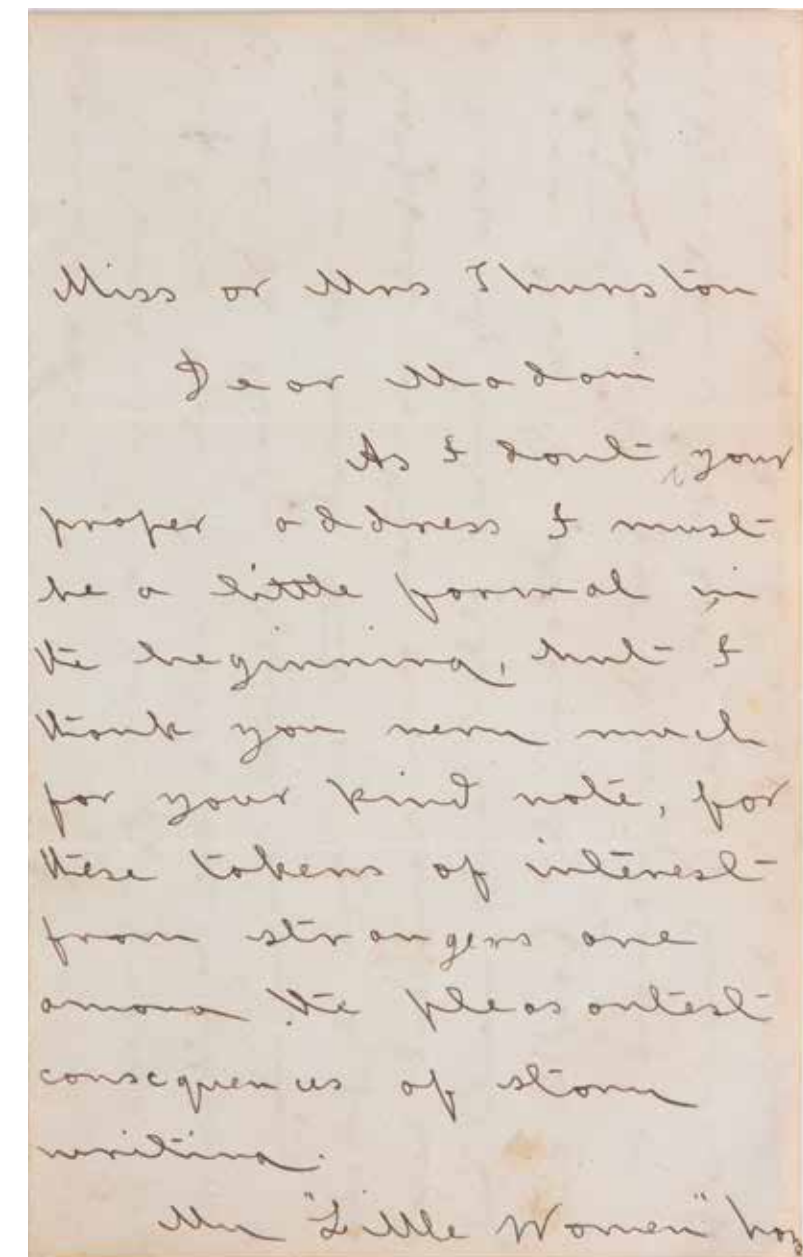
Alcott goes on, "I have such a love and reverence for children that it makes me heart-sick to see the trash offered them, when there is so much that is true & fresh & helpful in their own innocent hearts & lives, if wiser, older heads would only learn how to shadow it forth in hearty plain words for their pleasure & instruction. The little people have taught me more than I can ever teach them, & my greatest satisfaction is the friendship with which they honor me."

She concludes with a tongue-in-cheek observation on her most beloved character: "'Jo' is not myself any more than the others are my sisters, only suggestions of the four real girls. I consider her a failure, for she was meant as a warning, & to my surprise naughty, riotous, peppery Jo turns out to be the favorite. I'm afraid it's a proof of natural depravity in the rising generation." Contrary to what she writes in this letter, there is no doubt that the Alcott sisters were directly reflected in *Little Women*'s Meg, Jo, Beth, and Amy. In fact Louisa gave her mother the first inscribed copy of the book with the inscription "Marmee / from Jo."

The recipient of this letter was likely Louise M. Thurston (1848-1917), then an aspiring young author from Chicago. In 1867 the Sunday-School Society held a contest offering prizes for manuscript books for young children. Thurston was awarded a prize leading to the publication of her *Forrest Mills: A Peep at Child-Life from Within* in 1868—the year the first edition of *Little Women* appeared. She went on to write four books in the Charley Roberts series (1870-72) before abandoning her writing career. *Godey's Lady's Book* hailed them as "entertaining and instructive stories."

This is by far the best Alcott letter concerning *Little Women* we can trace in the market in many years.

"I have such a love and reverence for children that it makes me heart-sick to see the trash offered them, when there is so much that is true & fresh & helpful in their own innocent hearts & lives" – Louisa May Alcott



Miss or Mrs Thurston
Dear Madam
As I don't your
proper address I must
be a little formal in
the beginning, but I
thank you very much
for your kind note, for
these tokens of interest-
from strangers are
among the pleasantest
consequences of story
writing.
The "Little Women" by

a unique copy of the general theory of relativity,
signed and inscribed by Einstein

EINSTEIN, ALBERT.

*Die Grundlage
der allgemeinen
Relativitätstheorie.*

Leipzig: Barth, 1916.

Original printed wrappers. Very light wear, minor staining. An excellent copy. Half morocco case.

Einstein's German inscription states, in translation: "Gravitational theory has meanwhile proven itself. Its connection to Maxwell's electromagnetic theory, along paths first opened by Kaluza, should also prove to be correct. On the other hand, the connection to atomic and quantum theory remains obscure"

Provenance: Hermann Rohmann (1886-1931), with his signature; American Art Association (Anderson Galleries), November 11-12, 1937, lot 175; Halsted Billings Vander Poel (1911-2003).

Einstein likely signed this volume for its first owner, physicist Hermann Rohmann. When it first surfaced in the market in 1937, American Art Association (Anderson Galleries) noted that it bore "the autograph signature of the author on the title-page" and was also inscribed by a former owner. Noted New York bibliophile Halstead Vander Poel purchased the book at that sale and subsequently convinced Einstein, by then living in America, to write the long inscription on the title page.

Printing and the Mind of Man 408. Weil 80a*.

First separate edition, first printing (i.e. with the Metzger & Wittig imprints). A spectacular inscribed copy signed by Einstein and further inscribed by Einstein with a long note concerning gravitation, electromagnetic theory, and quantum theory.

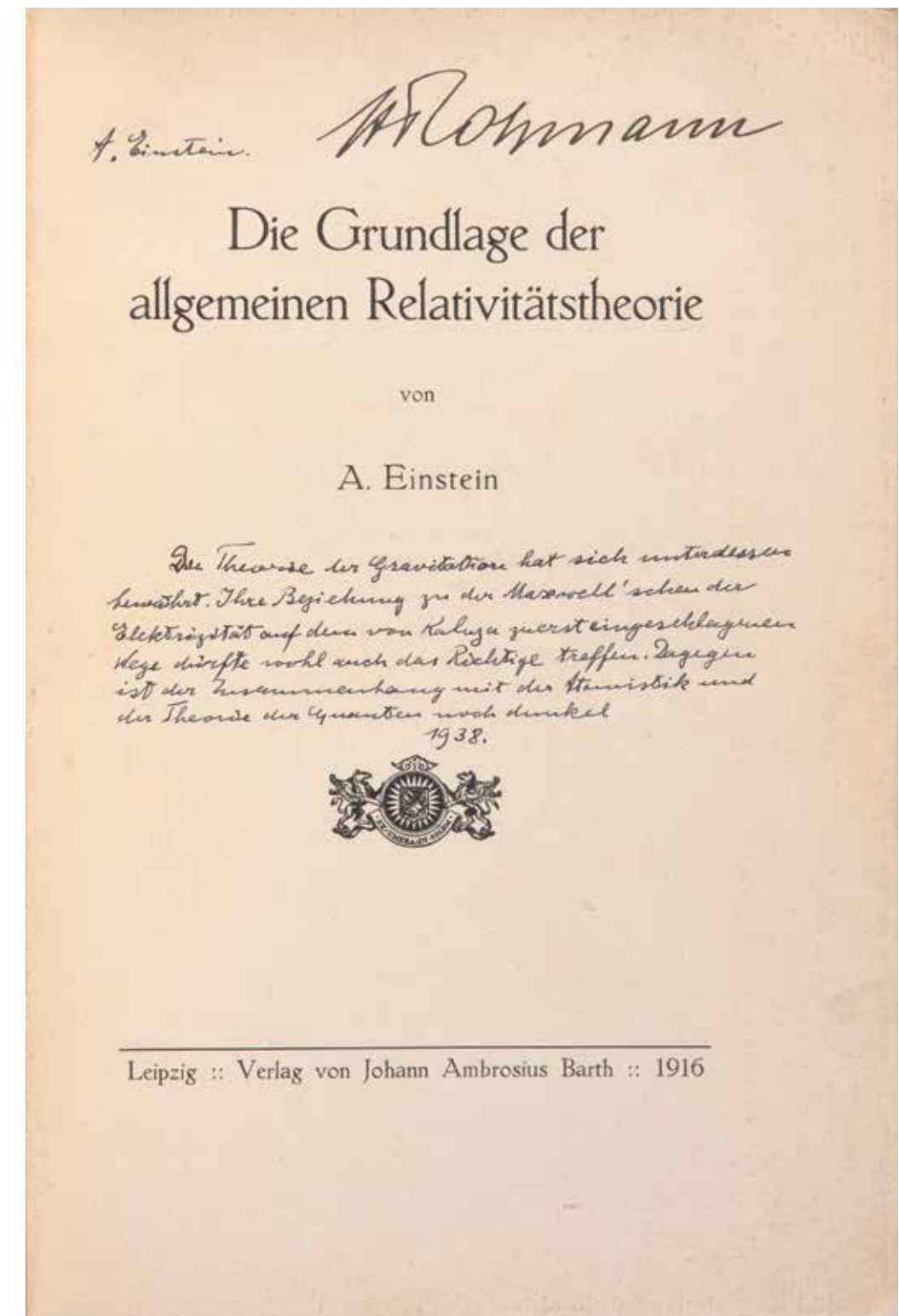
This is Einstein's first full exposition of the general theory of relativity. Here Einstein presents his theory of gravity and very large objects, overturning the Newtonian model of the universe. "The theory of relativity has transformed astrophysics, and indeed the whole scientific outlook" (PMM 408).

"Whereas Special Relativity had brought under one set of laws the electromagnetic world of Maxwell and Newtonian mechanics as far as they applied to bodies in uniform relative motion, the General Theory did the same thing for bodies with the accelerated relative motion epitomized in the acceleration of gravity. But first it had been necessary for Einstein to develop the true nature of gravity from his principle of equivalence ... Basically, he proposed that gravity was a function of matter itself and that its effects were transmitted between contiguous portions of space-time ... Where matter exists, so does energy; the greater the mass of matter involved, the greater the effect of the energy which can be transmitted. In addition, gravity affected light ... exactly as it affected material particles. Thus the universe which Newton had seen, and for which he had constructed his apparently impeccable mechanical laws, was not the real universe ... Einstein's paper gave not only a corrected picture of the universe but also a fresh set of mathematical laws by which its details could be described" (R.W. Clark, *Einstein*).

Einstein's inscription refers here to the work of German mathematician and physicist Theodor Kaluza (1885-1954), who suggested in 1919 that Einstein's gravitation and Maxwell's electromagnetism could be described in one theory if he introduced five, instead of four, dimensions. Einstein turned to this unifying approach in the 1930s in a series of papers, but ultimately without success. Einstein devoted decades to his search for a unified field theory, an effort reflected in his long inscription in this volume.

This is the only known example of this milestone in the history of science bearing a scientific inscription by Einstein.

the only extant copy with a scientific inscription by Einstein



Verne's Trip to the Moon signed by Neil Armstrong

(ARMSTRONG,
NEIL.) VERNE,
JULES.

A Trip to the Moon.

New York: F. M. Lupton,
September 9, 1893.

58 pp. Original wrappers. Several leaves
stained, some wear. Printed on pulp
paper. No. 36 of *The Arm Chair Library*,
a ten cent weekly. Half morocco case.

Signed by Neil Armstrong, first man to walk on the moon. This classic of science fiction, turned into scientific fact by Armstrong and the Apollo 11 mission, was first published as *De la Terre à la Lune* in 1865. Verne's reputation as the inventor of the science fiction novel rests primarily on *From the Earth to the Moon*. Verne's novel, set in post-Civil War America, presents the tale of the development and financing of a grand scheme to launch a manned vehicle to go to the Moon. The book was eerily accurate in its predictions concerning the feat. Verne described a three-man crew launched from Florida in a cylindro-conical vehicle called the *Columbiad* (Apollo 11's was the *Columbia*). Like Apollo 11, the vehicle used retrorockets, the men experienced weightlessness, and they returned from the Moon and ultimately splashed down in the Pacific.

During his return from the Moon, Neil Armstrong spoke to the people of Earth, stating in part, "A hundred years ago, Jules Verne wrote a book about a voyage to the Moon. His spaceship, Columbia, took off from Florida and landed in the Pacific Ocean after completing a trip to the Moon. It seems appropriate to us to share with you some of the reflections of the crew as the modern-day Columbia completes its rendezvous with the planet Earth and the same Pacific Ocean tomorrow ..."

Verne underscored his emphasis on science when he compared his work with that of H. G. Wells: "I do not see the possibility of comparison between his work and mine. We do not proceed in the same manner. It occurs to me that his stories do not repose on a very scientific basis. ... I make use of physics. He invents. I go to the moon in a cannon-ball, discharged from a cannon. Here there is no invention. He goes to Mars in an airship, which he constructs of a metal which does not obey the law of gravitation. *Ça c'est très joli* ... but show me this metal. Let him produce it."

"I'm sure we would not have had men on the Moon if it had not been for Wells and Verne" (Arthur C. Clarke). "[Verne's] first books, the shortest, *Around the World* and *From the Earth to the Moon*, are still the best in my view. ... Over the last forty years, they have had an influence unequalled by any other books on the children of this and every country in Europe" (Leon Blum, 1905).

A wonderful association item linking the giants of science fiction and space travel.

signed by Albert Einstein

EINSTEIN, ALBERT.
The World As I See It.

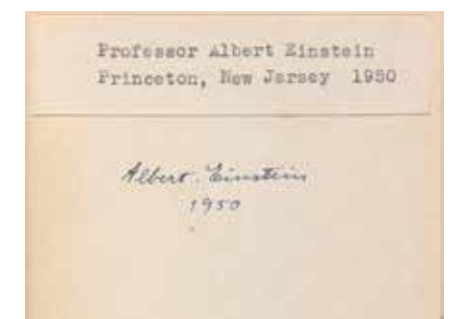
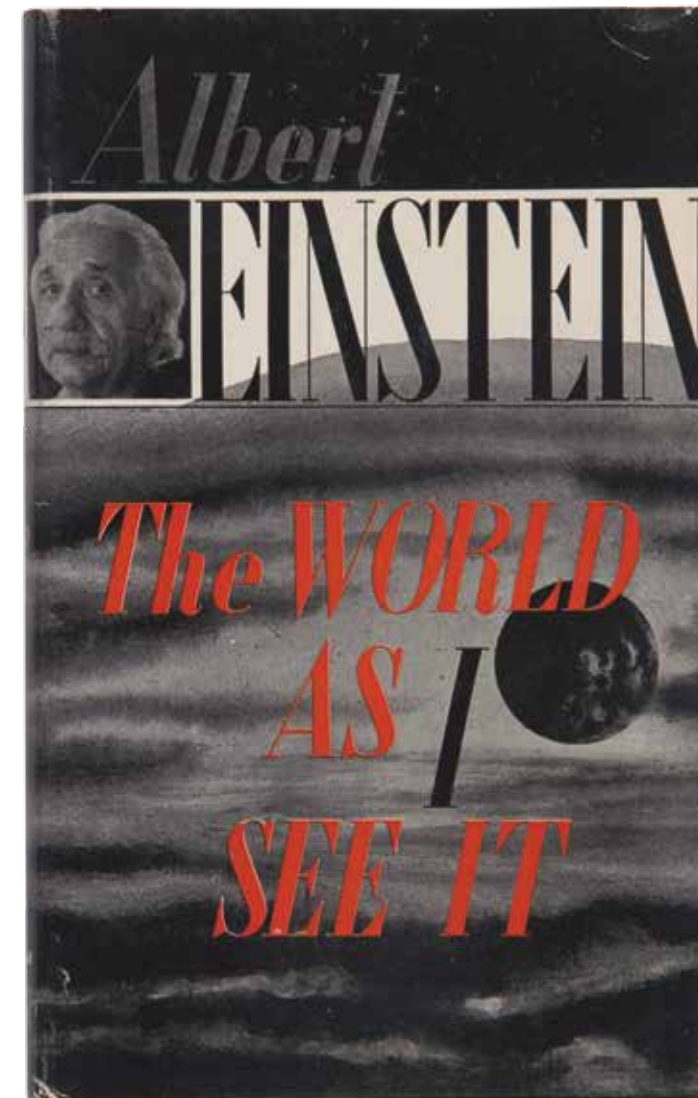
New York: Philosophical Library
(c. 1949).

12mo. Original yellow cloth. Fine dust
jacket supplied from another copy. Early
typed slip stating "Professor Albert
Einstein / Princeton, New Jersey 1950"
mounted to top of front free endpaper.
Light soiling. Very good.

Signed and dated 1950 by Albert Einstein on the front free endpaper.

This is the English translation of Einstein's *Mein Weltbild*, first published in German in 1934 and then in English as *The World As I See It* in the same year. This edition of 1949 removes the essays on relativity and related subjects, preserving the extensive essays concerning philosophy, religion, Judaism, economics, current events, government, politics, war, and peace.

"The most beautiful experience we can have is the mysterious. It is the fundamental emotion that stands at the cradle of true art and true science. Whoever does not know it and can no longer wonder, no longer marvel, is as good as dead, and his eyes are dimmed. It was the experience of mystery—even if mixed with fear—that engendered religion. A knowledge of the existence of something we cannot penetrate, our perceptions of the profoundest reason and the most radiant beauty, which only in their most primitive forms are accessible to our minds: it is this knowledge and this emotion that constitute true religiosity. In this sense, and only this sense, I am a deeply religious man ... I am satisfied with the mystery of life's eternity and with a knowledge, a sense, of the marvelous structure of existence—as well as the humble attempt to understand even a tiny portion of the Reason that manifests itself in nature" (Einstein, *The World As I See It*).



a magnificent China view from John Thomson's
rare Foochow and the River Min

THOMSON, JOHN.

*Lover's Leap from Foochow
and the River Min.*

London: Printed by the Autotype
Fine Arts Company. 1873.

Carbon print, mounted. 9 3/8 x 12
in. Marginal stain far from image. A
brilliant print with deep contrast.

**This is a magnificent photograph from John Thomson's
legendary Foochow and the River Min. Thomson is the
greatest single figure in nineteenth-century photography
in China.**

The Scottish photographer spent four years photographing the people and places of China beginning in 1868. "By the time his travels brought him to the thriving city of Fuzhou, a little way up the River Min from the south China coast, John Thomson had developed and tuned his photographic aesthetic to respond to the magnificence of the landscape more acutely. ... The attitude of reverence and contemplation which man should properly direct towards the great waterways of nature, whilst forming a central part of the Chinese landscape aesthetic, seems to have interlocked with Thomson's own response" (Ovenden, *John Thomson Photographer*).

On his return to England in 1872, Thomson produced the magnificent *Foochow and the River Min*. An artistic triumph, the work was extremely expensive to produce, and perhaps seven sets survive. **Individual prints from the series are extremely rare.**

Lover's Leap is the third photograph in *Foochow and the River Min*. Thomson recalled, "The bold mountains known to the natives as the 'Wu-hu' or 'five tiger' range, were wrapped in a thin veil of mist; but it was nearly mid-day before the last shred of vapour had withdrawn from the rugged overhanging crag, which has been called the 'Lover's Leap.' The mountains rise to a considerable altitude about this part of the river, and terminate in bold rocky cliffs" (Thomson, *Through China with a Camera*).

"Thomson's photographs are equally valued for their intrinsic qualities—the beauty of their imagery, their vivid sense of immediacy and their unconventional approach to composition. ... The scenes on the River Min ... foreshadow many of the discoveries of twentieth century photography" (White).

**This is a rare opportunity to acquire a major photograph from
John Thomson's masterpiece, *Foochow and the River Min*.**

"Thomson was an exceptionally gifted photographer—equally
adept at portraiture and landscape. He was the first to
introduce the beauty of China's inland scenery to the West—a
wonderful example being his work in and around Foochow"

– Encyclopedia of Nineteenth-Century Photography



Frederick Douglass on the coming Civil War
and the end of slavery

DOUGLASS,
FREDERICK.

Autograph letter signed to
Samuel D. Porter.

Rochester, April 16, 1861.

One page with **four autograph words** by
John Brown affixed below Douglass's
signature (evidence of glue). Excellent
condition.

Frederick Douglass on the coming Civil War and the end
of slavery. Douglass wrote this outstanding letter just three
days after the fall of Fort Sumter. Douglass writes to his
wealthy friend and neighbor Samuel Porter, a leading abolitionist
in Rochester. He declares, **"I am deeply exercised by what is going
now in the country. Oh! that out of the present trouble and chaos
might come the Slaves deliverance! The calamity of civil war can
have no compensation short of this."**

**This letter presents Douglass's vision of the Civil War as the
decisive moment required to bring about the end of slavery.**
Douglass campaigned tirelessly during the war, presenting an
apocalyptic vision of a conflict that would end slavery and break
the slaveholding South forever. It was not until 1863 that Lincoln
issued the Emancipation Proclamation, inextricably linking the
war and the freeing of the slaves.

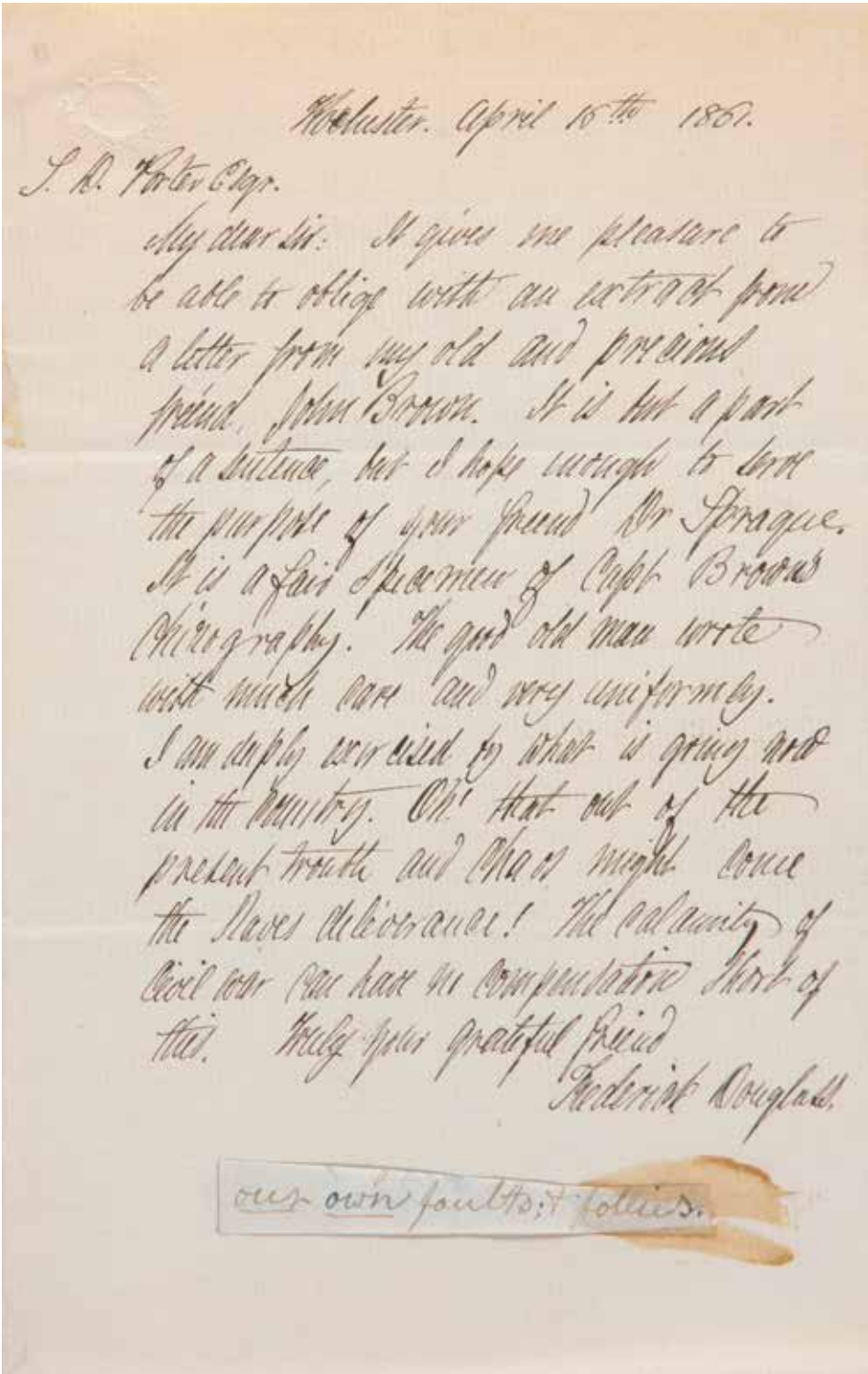
Douglass sends an example of John Brown's handwriting.
Responding to his friend's request, he writes, "It gives me pleasure
to be able to oblige with an extract from a letter from my old and
precious friend John Brown. It is but a part of a sentence, but I
hope enough to serve the purpose of your friend Dr. Sprague. It
is a fair specimen of Capt Brown's chirography. The good old man
wrote with much care and very uniformly." That sample of Brown's
handwriting, affixed at the bottom of the letter, reads: "our own
faults; & follies."

Douglass first met John Brown in the late 1840s. During a month-
long stay in 1858 at Douglass's Rochester home, Brown developed
the revolutionary plans culminating on his raid on the federal
arsenal at Harper's Ferry in 1859. Douglass, who was implicated in
Brown's plots, fled to Canada and then Great Britain to avoid an
arrest warrant issued in Virginia. He returned to the United States
in the spring of 1860. For the rest of his life he hailed John Brown
as the great martyr in the cause of the abolition of slavery.

**This wonderful letter encapsulates a great theme of Douglass's
thought—that the Civil War was necessary to destroy slavery—and
brings together in a single object Frederick Douglass and John
Brown, titanic figures in the struggle to fulfill the promise of the
Declaration of Independence.**

This is likely the finest Douglass letter in private hands.

"Oh! that out of the present trouble and chaos might come
the Slaves deliverance! The calamity of civil war can have
no compensation short of this." – Frederick Douglass



a fine autograph letter by Lincoln welcoming
Southern volunteers into the Union Army

LINCOLN,
ABRAHAM.

Autograph letter signed
as President to Adjutant
General Lorenzo Thomas.

Washington, Executive Mansion,
May 27, 1861.

One page. Light soiling. Traces of
mounting on verso.

Beautifully presented in a spectacular
19th-century carved wood frame with
surmounted eagle.

Provenance: John D. Crimmins, his sale,
Anderson, April 8, 1907, lot 104.

[framed with]

(BRADY STUDIO.)
Anthony Berger.
Abraham Lincoln.

Washington: Mathew Brady,
February 9, 1864.

Albumen print (3 1/4 x 2 1/4 in.), carte-
de-visite mount signed "Brady /
Washington."

This famous portrait, the "Penny
Profile," was the basis for the Lincoln
cent minted from 1909 to the present.

Offered with the Ford's Theatre
presidential box bunting
described on the following page.

Abraham Lincoln, writing at the outset of the Civil War,
recommends that the Army admit three volunteers from
the highly divided city of Baltimore. He advises Adjutant
General Lorenzo Thomas, "I hate to reject any offered from what
is called a Southern State."

Maryland's Southern sympathies were of paramount concern to
Lincoln. On February 23, 1861, learning of a rumored assassination
plot, president-elect Lincoln passed through Baltimore in secrecy
to reach Washington. On April 19, 1861, just a week after the
surrender of Fort Sumter, a mob killed four soldiers and wounded
thirty-six more when the 6th Massachusetts Infantry passed
through Baltimore en route to Washington. A week later Lincoln
suspended the writ of habeas corpus to maintain control in the
state. Maryland's governor had ordered the militia to burn railroad
bridges north of the city to prevent more federal troops from
coming through the city. Finally on May 13 federal troops occupied
the city, quelling pro-Confederate unrest.

In this fine letter written just days later, Lincoln asks Adjutant
General Lorenzo Thomas,

"The three gentlemen who will hand you this note, belong to an Artillery
Company at Baltimore, who wish to get into the United States service.
Please give them an interview; and after they explain their case, if you
advise it, I will receive them. I hate to reject any offered from what is called
a Southern State."

The following day the *New York Herald* reported that Lincoln had
accepted the Eagle Artillery of Baltimore. Over the next two weeks
Unionists swept the city, collecting arms from fellow Unionists
and discovering large caches of rebel weapons. The Eagle Artillery
itself contributed four cannon and forty muskets for the war effort.
Finally in July 1863 the company was mustered in.

This outstanding letter from the earliest days of the Civil War
reflects Lincoln's intense desire to keep the people of Baltimore,
Maryland and the neighboring border states in the Union and to
bring in new recruits, wherever he could find them.

Important Lincoln letters relating to his concern about Baltimore
and Maryland in the early days of his presidency are of great
rarity.

"I hate to reject any [volunteers] offered
from what is called a Southern State" – Abraham Lincoln



American flag bunting from Lincoln's box at Ford's Theatre

(LINCOLN ASSASSINATION.)

Silk U.S. Flag Bunting from the Presidential Box at Ford's Theatre the Night of the Assassination.

Ford's Theatre, April 14, 1865.

Section of an American flag in two pieces (upper half 6 ½ x 8 ¼ in., lower half 6 ¼ x 7 ½ in.). Horizontal separations, light loss and fraying, some stains. Oriented vertically. Handsomely framed.

A remarkable provenance: 1. Harry C. Ford of Ford's Theatre; 2. John A. Ellinger; 3. Y. Bush; and then a succession of some of **the leading Lincoln collectors of their eras**: 4. Oliver R. Barrett, his sale Parke-Bernet Galleries, February 19-20, 1952, lot 662, that description referring to a then-accompanying letter by John A. Ellinger, Department of Justice, Washington, June 9, 1911, stating in part "This is to certify that the part of the silk flag red and white stripes, 6 ¼ x 18 with a part of the blue band 2 x 4 ½ [not present] now in possession of Mr. Y. Bush is the identical piece of the flag presented to me by Mr. H. C. Ford in May 1865, and the same has been in my possession ever since"; 5. Elsie O. and Philip D. Sang, with Sang collection printed sheet, Sotheby Parke Bernet, December 4, 1981, part of lot 1239; 6. Dr. John Lattimer, with his inscription on the Sang sheet "Bunting from Box 7 Ford's Theater April 14, 1865 - the night Lincoln was shot in that box. JKL 82.87"; 7. Dr. Blaine Houmes.

Offered with the Lincoln letter concerning southern enlistees in the Union Army.
See previous page.

This is a section of the bunting from the presidential box at Ford's Theatre where Abraham Lincoln was shot by John Wilkes Booth on April 14, 1865. Harry C. Ford, manager of stage shows at Ford's Theatre, preserved the bunting and a few weeks later gave this section to John A. Ellinger (see Provenance at left).

On the morning of April 14, 1865, Harry and Dick Ford, managers of Ford's Theatre, received word that Abraham Lincoln had requested four box seats for that evening's performance of *Our American Cousin*. They immediately placed notices in the afternoon newspapers and set about selecting a box for the president. They decorated the box with flags borrowed from the Treasury department and elsewhere, with Harry Ford overseeing the work.

Lee had surrendered to Grant at Appomattox five days earlier, and the city was in a festive mood. When Lincoln and his party arrived eleven minutes into the show, the orchestra played "Hail to the Chief," and the audience stood and cheered. Two hours later John Wilkes Booth entered Lincoln's box and shot the president in the back of the head. Jumping to the stage twelve feet below, Booth landed awkwardly on his left leg and limped away, shouting "Sic semper!" or "Sic semper tyrannis!" ("Thus always to tyrants").

The bunting has an impeccable provenance. It came into the possession of Oliver R. Barrett, perhaps the greatest of all Lincoln collectors, and it was sold at his Parke Bernet auction in 1952. Elsie O. and Philip D. Sang, the leading Lincoln and Civil War collectors of the second half of the century, then acquired it. The bunting was sold in 1981 at the fifth Sang sale, and has since been owned by two other leading Lincoln collectors, Dr. John K. Lattimer and Dr. Blaine Houmes.

"The term 'draped' [used by Ellinger, who received the bunting from Ford] would seem to indicate that this piece was from one of the two flags draped on the presidential-box balustrades and not mounted on a pole. ... Known Provenance: Oliver R. Barrett Lincoln Collection ... It is not known where the item is today" ("The Oliver R. Barrett artifact" in Smyth & Garrett, *The Lincoln Assassination: The Flags of Ford's Theatre*, p. 70).

This is an evocative relic from a sacred place in American memory and one of the most momentous events in American history.

"incontestably the greatest man I ever knew" – U. S. Grant on Abraham Lincoln



the largest portrait of Lincoln and his son Tad

(LINCOLN,
ABRAHAM.)
Alexander Gardner.

*Portrait of Abraham
Lincoln with his son Tad.*

Washington, February 5, 1865.

Albumen print (14 x 10 in.), card
mount. Minimal wear and fading, two
spots at the upper left. Good tones. An
excellent photograph. Framed.

Ostendorf, *Lincoln's Photographs* O-114.

Perhaps the most delightful of the Lincoln family photographs, this portrait shows an impish Tad leaning on a table as his seemingly bemused father sits on Gardner's studio chair. Thomas "Tad" Lincoln was the youngest of the Lincoln boys.

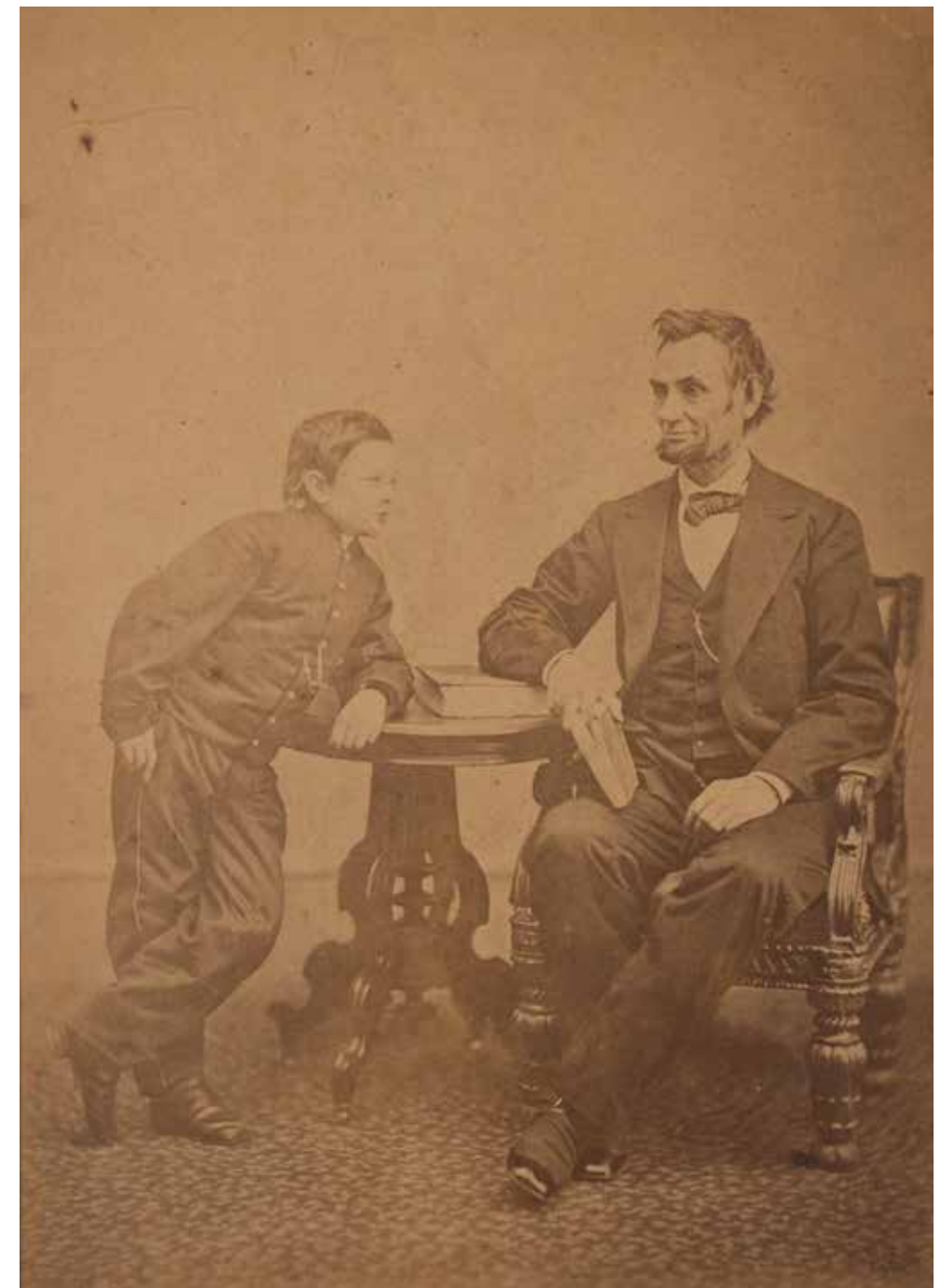
Abraham Lincoln, an indulgent father, let his children run wild at his law offices and at the White House. His law partner William H. Herndon recounted, "I have felt many and many a time that I wanted to wring their little necks, and yet out of respect for Lincoln I kept my mouth shut. Lincoln did not note what his children were doing or had done."

Lincoln sat for this portrait at Alexander Gardner's studio on February 5, 1865. Just a month later he delivered the Second Inaugural Address, and within weeks he was assassinated. It would be his final sitting for Gardner, who made five poses that day. This fine portrait does not show the heavy retouching evident in later prints

By this date the end of the Civil War seemed to be drawing near. The war years had taken a heavy toll on Lincoln and on the nation. Horace Greeley observed, "his face was haggard with care and seamed with thought and trouble. It looked care-ploughed, tempest-tossed, and weatherbeaten."

This fine portrait is the largest example we have seen and a scarce survival showing Lincoln as a loving father.

"I have felt many and many a time that I wanted to wring their little necks, and yet out of respect for Lincoln I kept my mouth shut. Lincoln did not note what his children were doing or had done." – William H. Herndon on Lincoln's children



Walt Whitman promotes the sale of *Leaves of Grass*

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. An impressive 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.

Whitman 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.

spectacular Whitman broadside

"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 26, 1872. With other pieces. **PRICE 75 CENTS.**

Also, JOHN BURROUGHS' "NOTES ON WALT WHITMAN AS POET AND PERSON."

the 1855 Leaves of Grass in the first binding

WHITMAN, WALT.

Leaves of Grass.

Brooklyn, New York, 1855.

Small folio. Engraved portrait of Whitman (state A, printed on heavy paper). Original gilt decorated green cloth, all edges gilt (binding A), expertly recased preserving original spine. Copyright notice printed in two lines as usual, "cities and" correctly printed on p. iv. Very minor wear, several leaves neatly repaired at gutter. Morocco case. A very handsome copy.

Provenance: **a rare example with an 1855 ownership signature**, this copy is signed and dated October 1855 by Edmund G. Baker on the verso of the frontispiece.

Printing and the Mind of Man 340. *Grolier 100 American Books* 67.

First edition, first issue, one of only 337 copies of the first issue, distinguished by its elaborately gilt-stamped cloth binding prepared in June/July 1855. Whitman reported that only 800 copies were printed; this copy is from the first group to be bound. The copies bound later did not have the extensive gilt stamping. Whitman paid for the book, supervised its production, and even set a number of pages in type.

"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*).

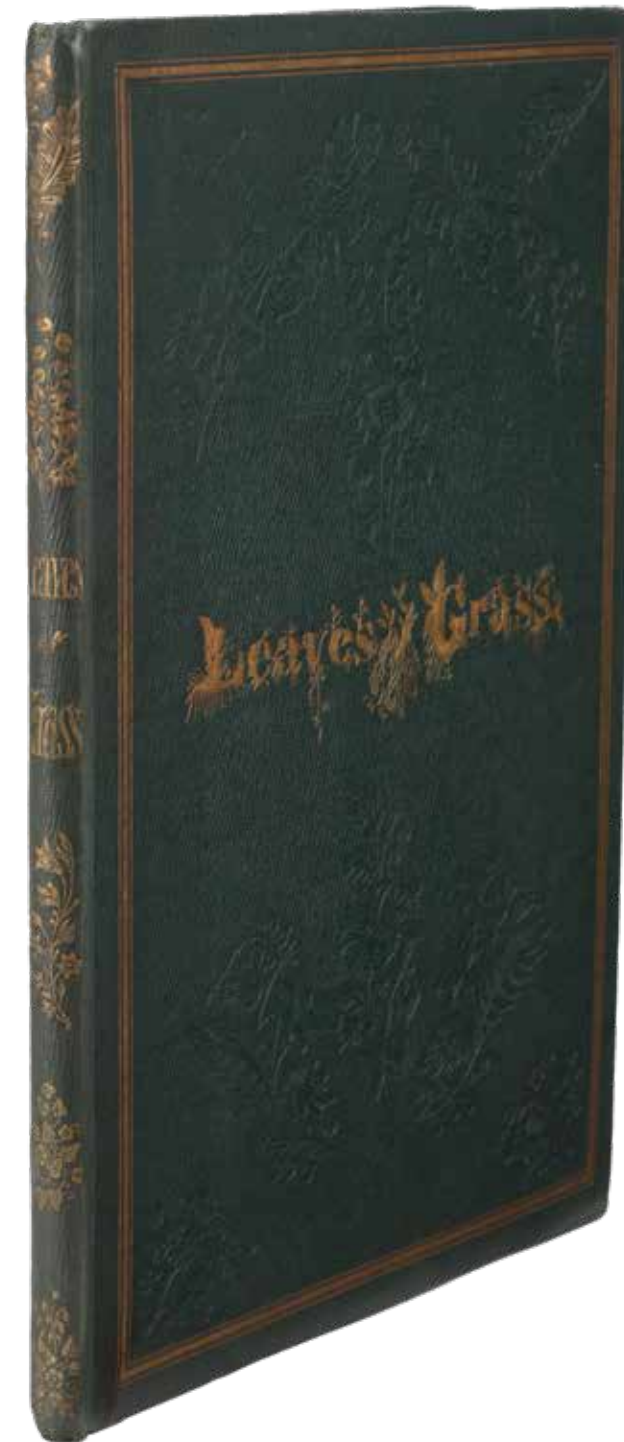
"The 1855 edition [of *Leaves of Grass*] is brilliantly *sui generis* and ... it is the American equivalent of the 1609 sonnets of Shakespeare – the single most important volume in its nation's poetic patrimony" (Schmidgall).

"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*).

Offered with the signed portrait on the following page.

"Leaves of Grass, America's second Declaration of Independence: that of 1776 was political; this of 1855 intellectual."

– PMM on *Leaves of Grass*



Whitman's own signed copy of the famous 1860 portrait

WHITMAN, WALT.

*Signed portrait of
Whitman standing, one
hand holding his hat, the
other in his pocket.*

1860, printed in 1889.

Photomechanical print on heavy stock,
8 ½ x 6 ¼ in. Near fine.

Provenance: Walt Whitman, rescued
from his waste papers by Horace
Traubel, as he relates in *With Walt
Whitman in Camden*, March 3, 1891.

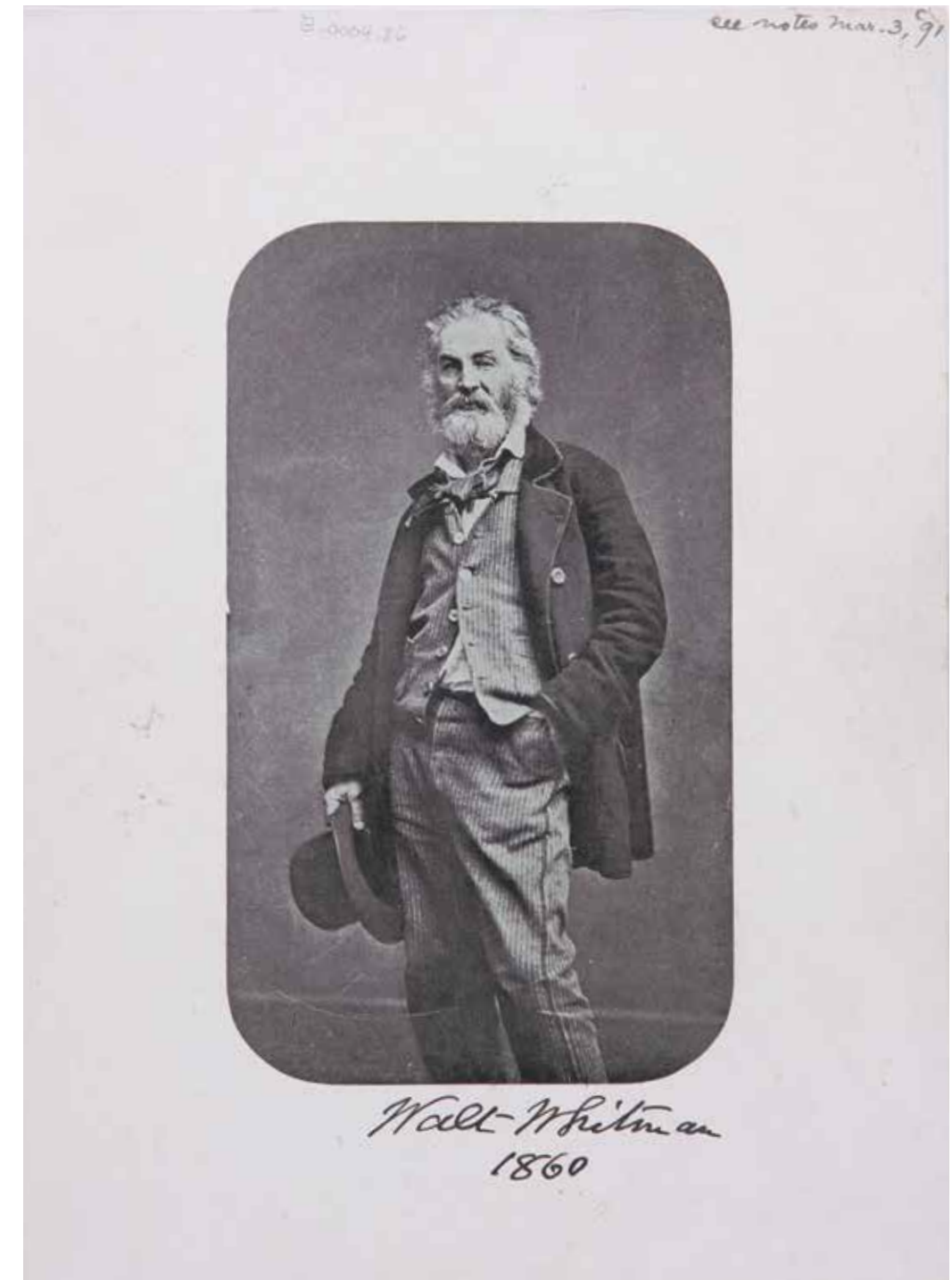
The first issue of *Leaves of Grass* described on the previous
page is accompanied by an important portrait of
Whitman signed and dated 1860.

Whitman's friend, biographer, and literary executor **Horace
Traubel** pulled this very portrait out the poet's trash. Traubel
has written "See Notes Mar 3, '91" in the upper right corner. The
March 3, 1891 entry in Traubel's *With Walt Whitman in Camden*
states "**I rescued also from his waste papers a portrait he had
marked '1860'—usually given about 1850 as date.**"

Whitman sat for the portrait in 1860. He later called it "a devilish,
tantalizing mystery" that he could not date with certainty. Declaring
that he would "hate to give it up!" the poet appreciated "its calm
don't-care-a-damnateness — its go-to-hell-and-find-outativeness: it
has that air strong, yet is not impertinent: defiant: yet it is genial."

**Offered with the first edition of *Leaves of
Grass*. See previous page.**

"I rescued also from his waste papers a portrait he had marked
'1860'—usually given about 1850 as date." — Horace Traubel



“an absolutely unmatched masterpiece of visual anthropology”

– A. D. Coleman

CURTIS, EDWARD S.

*Original glass plate
interpositive prepared by
Curtis for the printing
of The North American
Indian.*

This striking image, titled *Tolowa dancing headdress* (plate 455), was published as a photogravure in *The North American Indian*, vol. 13, 1924.

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

This is a splendid original glass plate made for Edward Curtis's *The North American Indian*, the greatest photographic work on Native Americans. Curtis, one of the greatest American artists of his era, was the most celebrated photographer of North American Indians. Over the course of thirty-five years, he took tens of thousands of photographs of Indians from more than eighty tribes. Curtis's photographs are “an absolutely unmatched masterpiece of visual anthropology, and one of the most thorough, extensive and profound photograph works of all time” (A. D. Coleman).

Curtis selected 723 of his photographs to be printed as large format photogravures in his magisterial *The North American Indian*, “the most gigantic undertaking in the making of books since the King James Bible” (*New York Herald*). Another 1505 small format images illustrated the text. The prints were created through an exacting process to transfer the images from the unique glass negatives to interpositive glass plates and then to metal printing plates for the creation of the photogravures. As in all printing processes, each step in reproduction results in a loss of detail and clarity. **Thus the original Curtis interpositive glass plate produced for each of the photogravures retains a uniquely sharp image far exceeding the photogravure in detail. Its clarity is magnified by the dramatic impact of backlighting which creates a virtual third dimension in the plate.**

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

“The head-dress is of the type common to the Klamath River tribe – a broad band of deerskin partially covered with a row of red scalps of woodpecker. The massive necklace of clam-shell beads indicates the wealth of the wearer.” – Edward S. Curtis



tremendous monument to the Apollo program

(SPACE.)

Apollo Lunar Module lithograph signed by all twelve men who have walked on the Moon, dozens of other astronauts, and scores of NASA and Grumman officials and other figures associated with the Apollo program.

[Bethpage, New York: Grumman, ca. 1972.]

Lithograph signed by hundreds involved in the Apollo program. 24 x 20 in. Some toning, extremities with residue of old mounting, occasional fading. A stunning display piece.

Provenance: Herbert R. Grossman. Grossman joined Grumman in 1963 as a member of the Lunar Module Systems Integration Department. From 1965-69 he was Chief Engineer for the Lunar Module at the Kennedy Space Center. He later was Engineering Director at Grumman's Aircraft Flight Test Facility, Director of Manufacturing Operations at its Bethpage plants, and Director of Operations for experimental and prototype aircraft.

The spectacular color lithograph of the Apollo Lunar Module is surrounded by more than 300 signatures including the twelve men who have walked on the Moon, 25 additional Apollo astronauts, various political and aerospace leaders, and numerous Grumman and NASA engineers, officers, and other personnel.

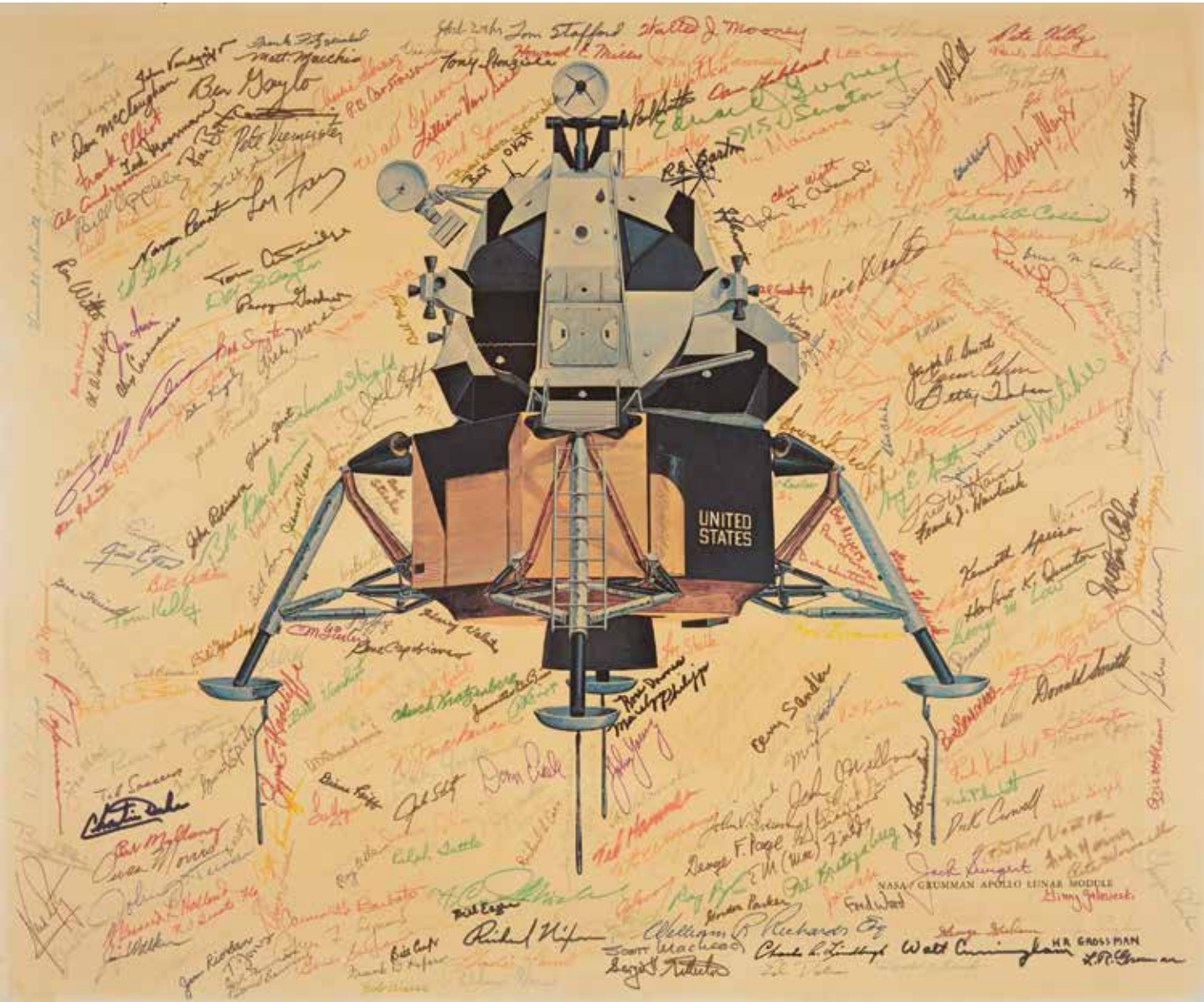
All twelve of the men who have walked on the Moon have signed this lithograph. Those twelve are part of an amazing array of dozens of Apollo astronauts who have signed the print. The crew of Apollo 1 died in the launch pad fire of 1967, which led to the cancellation of Apollo 2-3. Apollo 4-6 were unmanned missions. Thus the signatures begin with Apollo 7. The Apollo signers are **Apollo 7:** Walter Cunningham, Don Eisele; **Apollo 8:** Frank Borman, James Lovell, William Anders; **Apollo 9:** James McDivitt, David Scott, Rusty Schweickart; **Apollo 10:** Thomas P. Stafford, John W. Young, Eugene A. Cernan, L. Gordon Cooper, Jr.; **Apollo 11:** Neil A. Armstrong, Buzz Aldrin, Michael Collins, Fred W. Haise, Jr.; **Apollo 12:** Charles "Pete" Conrad, Jr., Richard F. Gordon, Jr., Alan L. Bean; **Apollo 13:** Jack Swigert, Jim Lovell, Fred W. Haise, Jr.; **Apollo 14:** Alan B. Shepard, Jr., Stuart A. Roosa, Edgar Mitchell; **Apollo 15:** David R. Scott, Alfred M. Worden, James B. Irwin; **Apollo 16:** Charlie Duke, John W. Young, Thomas K. Mattingly; **Apollo 17:** Ronald E. Evans, Harrison H. Schmitt, Eugene Cernan.

Other distinguished figures who have signed this Apollo piece include Mercury 7 astronaut Deke Slayton, who made the Apollo crew assignments, aviation pioneer Charles Lindbergh, President Richard Nixon, and scores of the Grumman and NASA scientists, engineers and personnel who worked on the decade-long project.

The Apollo Lunar Module flew between the lunar surface and the Command and Service Module in orbit around the Moon. Grumman designed the vehicle for NASA. Grumman's Chief Engineer for the Lunar Module, Herbert Grossman, assembled this spectacular array of signatures to commemorate the project. His wide-ranging access at NASA and his considerable tenacity made this dazzling display piece possible.

This visually stunning document is an irreplaceable monument to one of the great feats in the history of science and technology. Objects signed by all twelve moonwalkers are rare in the market.

signed by all twelve moonwalkers



“incomparably the most important work in the English language”

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

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.

This 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.**



family papers of the Randolphs of Virginia

(SLAVERY.)
RANDOLPH FAMILY.

A collection of more than
100 letters and documents.

Virginia, 1796-1882.

More than 100 items, generally in very
good condition. A detailed inventory is
available.

The Randolphs were the most prominent and wealthiest family in 18th-century Virginia. Its members included Thomas Jefferson, John Marshall, Peyton Randolph, Edmund Randolph, and many others. The family's prominence continued into the 19th century with Robert E. Lee and other notable politicians, military figures, and planters. This collection includes more than 100 letters and documents spanning nearly a century from one line of that family.

The archive begins with 14 documents by and about Isham Randolph (1771-1844), Thomas Jefferson's first cousin. These papers includes a document relating to the hiring of an enslaved man, financial matters, and Randolph's role as an officer of the James River & Kanawha Company, a failed canal project.

Most of the collection documents the activities of Isham Randolph's son David Coupland Randolph (1804-1886) of Buckingham County and Richmond. Many of these papers involve Randolph's purchases and sales of enslaved people, as well as their hiring. One of the first documents is an 1836 record of his purchased of an enslaved man named William for nearly \$1000. In another letter Randolph's mother reports family news, noting that the arrival of a new overseer "has done much for us in regard to the management of our servants, they keep pretty straight." A few years later Randolph inherits his mother's enslaved people. Her will, present here, observes "all of my negro slaves ... all descendants of a slave bequeathed to me by my mother, Ann. Coupland by her last will and testament." In the coming years Randolph sells some of these men, women, and children, but as late as 1859, on the eve of the war, he purchases another, a man named Peter, for \$730.

The Civil War brought difficulties for the Randolphs and those they enslaved, producing extensive correspondence from Randolph's agents concerning tobacco prices and the availability of goods and from his sisters on family matters and the progress of the war. At the height of the war, Randolph's sister closes one letter, "Remember me to the servants."

"almost all the hands have gone off because they are driven so hard and fed so badly; that he has stood it as long as he can."

July 1, 1858
Property owned by D. C. Randolph
Servant Mr. Oliver with R. P. King 140-
" Molly " Dr. H. Harris 65-
" Mary sold to H. Harris 80-
" Betty Childs " Dr. J. H. Conway 60-
" Phibe Childs " Dr. T. Poy 4-
" Nancy " Dr. T. Poy 4-
" Alice " do 4-
" Peter " do 0-
" Polly " Mrs. A. Hunt - 1st -
Randolph Harris a suit in
Chancery vs B. H. for about \$1000
with Int. from 1840 - 1/2 remaind
if ever collected -
5 Shares James River & K. Stock
13 do Farmers Bank do 1300
15 do Bank of Va. do 1050
Cash Capital in business
with Randolph & Poy
off, duly Randolph & M. G. G. in
which is Chyler to me
10 Shares Winchester M. Co. of Kirkland 500-
1 Bay Horse John at Union Hill

Randolph & Poy's business is still kept in my
book 3/4 profits to me & 1/4 to Mr. Poy - his aunt
(last seen 4/5 & 1/5) Shows what he has in the business

a leading family of Virginia

Many other letters highlight the food shortages and rampant inflation in Richmond during the Civil War. Less than a year after dozens of citizens were arrested for their participation in the 1863 Bread Riot in Richmond, Randolph's associates write him: "Country people haven't an idea of what town folks are suffering. We have serious notion of setting traps for rats. But fear they will be found too poor to make good stews—there being nothing for them to go upon." When food was available, it was prohibitively expensive. An 1864 letter mentions Randolph's sale of butter for a staggering \$11 per pound.

Letters from Randolph's family document the events and attitudes of the home front. In an 1863 letter, Randolph's sister Judith Randolph Swann writes, "I hope you all won't think I am foolish tho the Yankees took most of my sense away when they visited us [...] of all humans they are the most detestable." While the Randolph's letters document the major events of typical family life – births, deaths, illnesses, marriages – they also convey events and casualties specific to the war, from a decidedly Confederate perspective. "The vile Yanks seem to be closing in on Rich'd in all directions where they don't expect to meet with armed men. [...] I fear from all I can hear that Mann [Page] was captured by the Yankees this day week [...] Beverly Randolph (Col. Bev's son) was shot on the train of cars as it moved off from Greenwood & killed on the spot," I. R. Page writes on March 9, 1865. One month later, Richmond had fallen, and Robert E. Lee surrendered at Appomattox.

An especially rich series of letters to Randolph comes from his nephew Isham Randolph Page, a surgeon in the Confederate Army. Page handles his uncle's business affairs in Richmond and writes about the hiring out of slaves, with special attention to Sam, whose whereabouts are unknown. In one letter he warns, "I don't think the servants *can* have meat

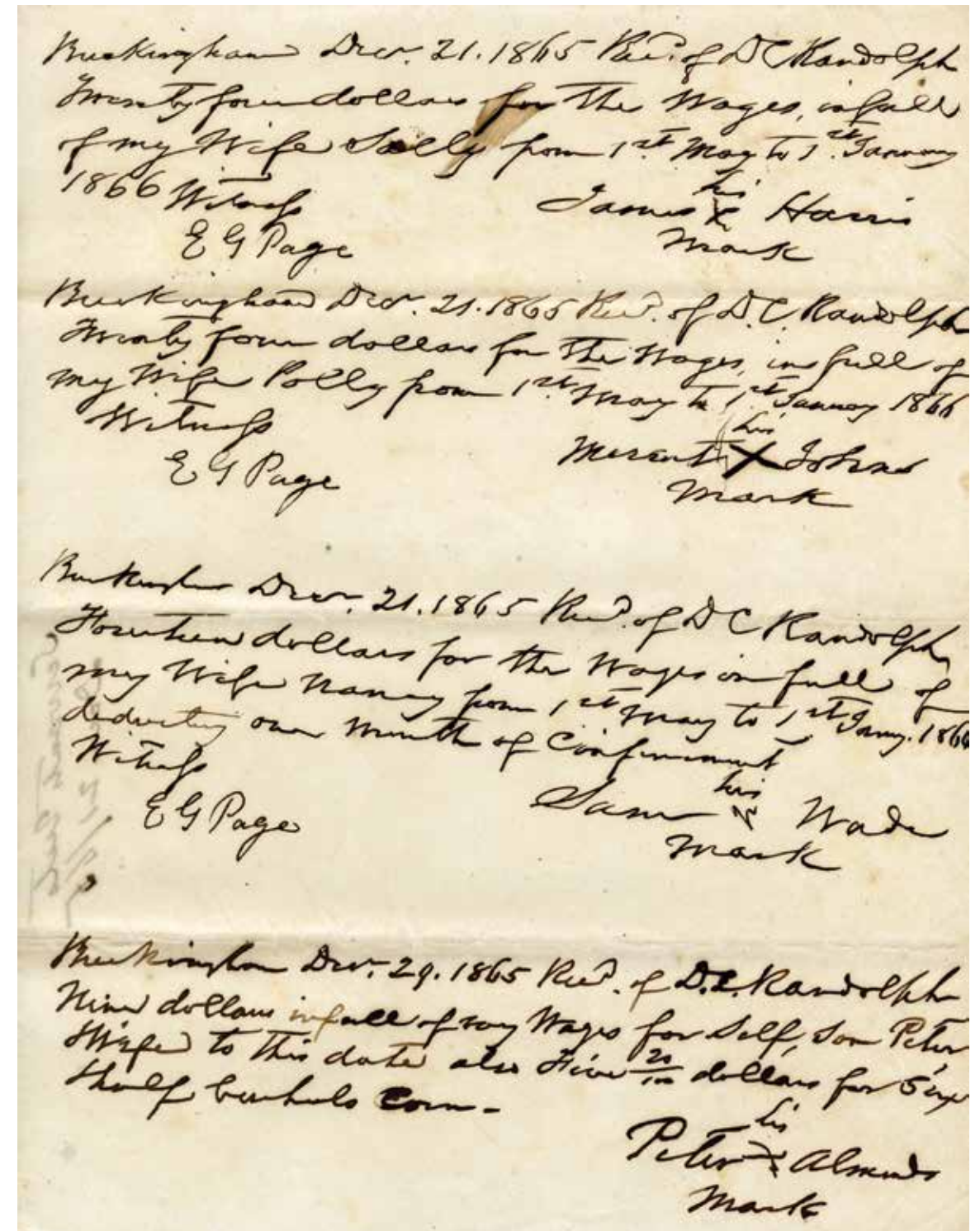
every day. White people here & all over the country go without & our servants will be obliged to take it every day *now* & after a short time." With the war coming to a close Page tells his uncle, "Alick came to me today, (complaining that he has been worked very hard & scarcely fed at all by Gov't Agent –) to tell me that he was going home [...]. He says almost all the hands have gone off because they are driven so hard and fed so badly; that he has stood it as long as he can."

With the end of the war and emancipation, Randolph is at last compelled to pay his former slaves. A long document dated December 21, 1865 details year-end settlements with them, including Jerry Wade, James Harris, Daniel Braxton, Sam Wade, and their families. Signed with the worker's mark, an example of these entries reads, "Rec'd of D.C. Randolph Fourty four dollars in full of my wages from 1st May to 1st instant for myself, son Peter & family."

A valuable genealogical resource. These papers include numerous instances of enslaved people identified by name, including surnames in the 1865 year-end settlement and a contract for the hiring out of Henry Harris and Sam Johnson. A number of these people are referred to in Dianne Swann-Wright's *A Way Out of No Way* (2002), which discusses Edward Trent Page (1833-1906), brother of D. C. Coupland's wife Harriet Page Randolph.

These papers document the centrality of slavery to the lives of a leading Virginia family and the oppression and ultimate emancipation of the Black families with whom their lives were intertwined.

This important collection is worthy of further study and publication.



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

LOEWENTHEIL,
JACOB.

*The Psychological
Portrait: Marcel
Sternberger’s Revelations in
Photography.*

New York: Skira Rizzoli, 2016.

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

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

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

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

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

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



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

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

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

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

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

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

Madison’s journal of the Constitutional Convention of 1787

MADISON, JAMES.

Papers of James Madison purchased by order of Congress; being his correspondence and reports of debates during the Congress of the Confederation and his reports of debates in the Federal Convention.

Washington: Langtree & O’Sullivan, 1840.

Three volumes. Plates. Original sheep, black leather labels (one supplied). Joints repaired in vol. I, small repairs, some foxing and rubbing. A very good set.

Autograph letter signed dated by Dolley Madison, dated March 21, 1842, tipped in at the front of Vol. I. Half morocco case.

First edition of Madison’s papers, consisting of his correspondence relating to the Constitution and his journal of the Federal Convention.

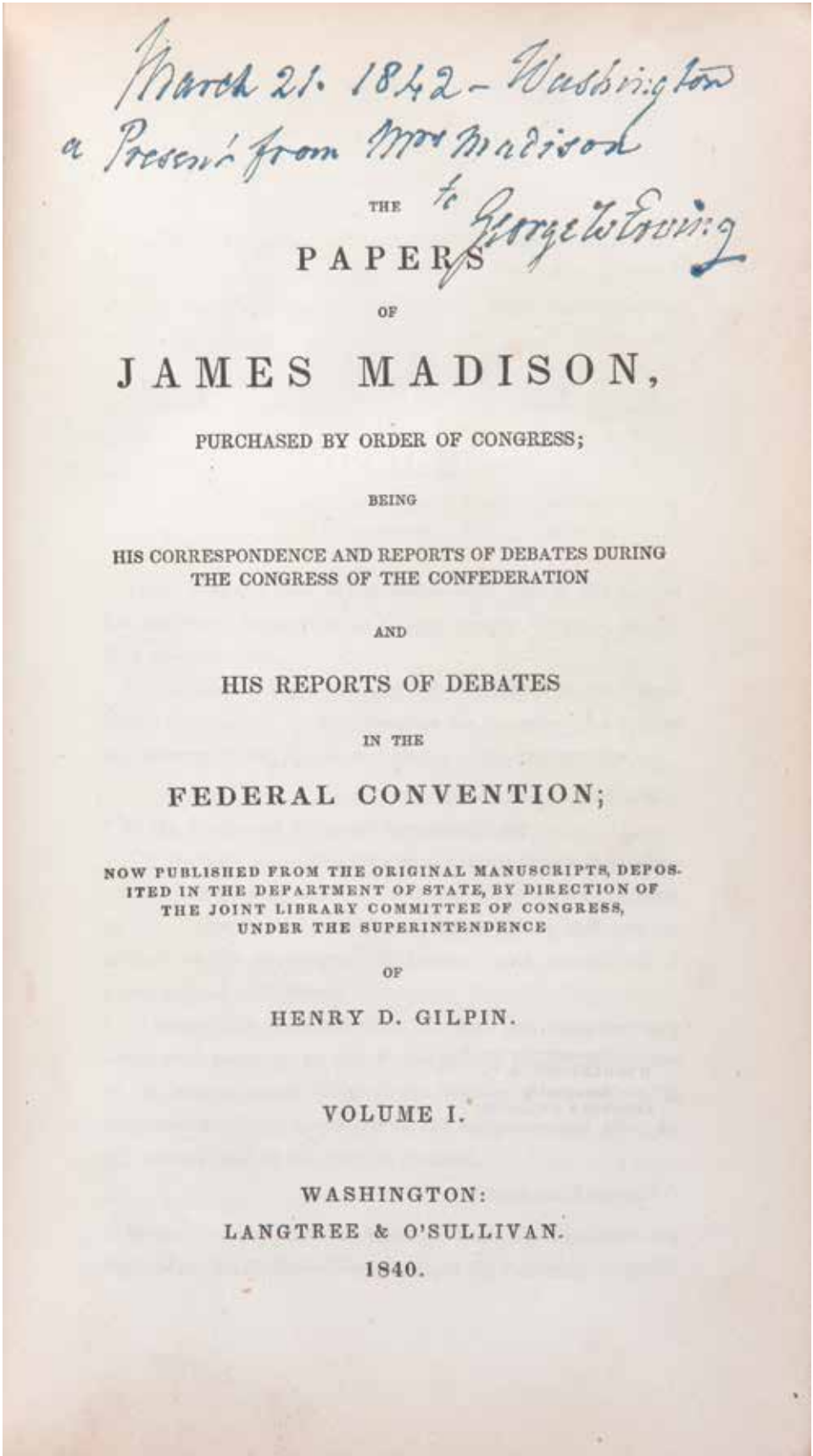
An outstanding and rare presentation copy from Dolley Madison, with an autograph letter signed to the diplomat George W. Erving stating, “May I ask you my valued friend to accept from me the accompanying volumes as a memento of one you regarded whose attachment for you lasted with his life? In the same sentiments and good wishes for your happiness, wherever you go, I would express my regret at not seeing you again. Truly, D. P. Madison.” Inscribed by the recipient on each title page: “Washington March 21, 1842 a Present from Mrs. Madison to George W. Erving.” Erving visited the Madisons at Montpelier as early as 1800. He had a long and prominent diplomatic career including Minister to Copenhagen and Minister to Spain during the Madison presidency.

“Dolley Madison transformed the role of the first lady. She could not copy the Federalist forms of Martha Washington and Abigail Adams, nor take up the bachelor style of Thomas Jefferson. She found that she needed to create new ceremonial models and a new public setting for the republic. (ANB).

James Madison’s papers form our most important record of the Constitutional Convention of 1787. “Although not the official secretary of the body, he had resolved to make the most complete notes of its deliberations that time permitted, and he carried out his purpose with an industry that, as he said, almost killed him. The result, his Journal of the Federal Convention, first published in 1840, is by far the most comprehensive record of the proceedings” (DAB). The third volume includes a facsimile of Jefferson’s handwritten Declaration of Independence, facsimiles from Madison’s notes of the debates, and facsimiles of the signatures to the Constitution.

This is a tremendous presentation copy of the James Madison papers.

presentation copy from Dolley Madison, who “transformed the role of the first lady”



Caroline Herschel discovers a comet

HERSCHEL, CAROLINE.

*Autograph manuscript
observations of her
discovery of a comet.*

[Slough,] 22 December [17]88.

One page. Light creasing. Herschel's observations are followed with her statement, "Hence the Comet preceed P Lyra 7' 5" in time and is in the parallel of the small star (P being double) See 5 Class 3rd Star of my brother's Catalogue."

Provenance: the Herschel family, by descent.

William Herschel wrote a letter to the president of the Royal Society describing Caroline's discovery and fully crediting her. That paper, "Observations on a Comet. In a letter ... to Sir Joseph Banks," dated March 3, 1789, appeared in the *Philosophical Transactions of the Royal Society of London*.

Olson and Pasachoff, "The Comets of Caroline Herschel (1750-1848), Sleuth of the Skies at Slough," *Culture and Cosmos* (2012).

In this wonderful scientific manuscript Caroline Herschel records her observations of her newly-discovered comet, known today as 35P/Herschel-Rigollet.

Caroline Herschel is one of the most famous women in the history of science. The effects of childhood smallpox and typhus and a domineering mother seemed likely to limit her to housework in the family home. But in 1772 her much older brother William asked her to join him in England where he worked as a musician, and soon Caroline was featured there as a singer. When William turned to astronomy and the building of ever-larger reflecting telescopes, she worked as his assistant and collaborator. In 1781 William discovered Uranus, resulting in a royal pension of £200 and the opportunity to build an observatory near Windsor. When Caroline discovered a comet in 1786, George III granted her an annual salary of £50 for her work as William's assistant, making her the first professional female astronomer. **This was "the first professional salary ever paid a woman scientist in Britain, marking a social revolution"** (Olson and Pasachoff).

Caroline Herschel is perhaps most famous for her discovery of eight comets. This manuscript documents her second comet discovery, which "came on 21st December, 1788, when she found a comet around one degree south of Beta Lyrae. Like her first comet, the brightness was around magnitude 7.5, and brother William described it as 'a considerably bright nebula, of an irregular form, very gradually brighter in the middle, and about five or six minutes in diameter'" (Bryant, "The Comets of Caroline Herschel," *Universe*, May 1997). The comet reappeared in 1939 when Roger Rigollet in France discovered it. It is today known as 35P/Herschel-Rigollet. The comet will next appear at the end of this century.

Caroline Herschel manuscripts are very rare in the market. Only one letter—and no scientific manuscripts—appears in the auction records of the past fifty years.

This rare Herschel manuscript on her discovery of a comet is worthy of any collection of the history of astronomy or the history of women in science.

"Caroline's career was rather like that of a comet. At first her glory reflected that of her brother—as a comet reflects the light of the sun—but as she approached perihelion, she burned brightly not only with William's light but also with the light of her own achievements." — Olson and Pasachoff

Dec^r 22. 1788

23 ^h	37'	18"	} Comet from the center to the circumference	
—	39	23		
—	44	27		
			β Lyrae.	7' 9" full late
23	45	25	Comet.	
23	52	39	β Lyra	7' 5" full soon
23	55	58	Comet	
0	3	4	β Lyra	7' 6" very accurate
				in the Parallel of the small star
23^h	45'	25"		
0 ^h	9'	41"	Comet.	7' 5"
0	16	46		

Hence the Comet preceed β Lyrae 7' 5" in time
and is in the parallel of the small star (P being
double) See 5 Class 3^d star of my Catalogue.
brother's

Alfred Russel Wallace on Charles Darwin and the Voyage of the Beagle

WALLACE, ALFRED RUSSEL.

*Autograph letter signed to
an unnamed recipient in
Dublin.*

Dorset, December 10, 1889.

3pp. Two lines crossed out to obscure
the recipient's name. Very good
condition.

In this splendid letter Alfred Russel Wallace praises Darwin's *Voyage of the Beagle*: "Darwin's *Naturalist's Voyage* is considered one of the best & most interesting books of the kind ever written, & I am sure you will not regret purchasing it."

First published as the *Journal of Researches* in 1839, Darwin's classic appeared in 1860 with the name *Naturalist's Voyage* on the spine, and that title was adopted for the title page beginning in 1879. The book is now widely known as *The Voyage of the Beagle*, a title first used in 1905.

It was on that voyage that Darwin began to formulate the theory of evolution by means of natural selection. In 1858, when Darwin learned that Alfred Russel Wallace had independently come upon the theory, he agreed on a joint publication of the theory under

"Darwin's *Naturalist's Voyage* is considered one of the best & most interesting books of the kind ever written" – Alfred Russel Wallace

the title "On the Tendency of Species to Form Varieties." The following year Darwin published his *On the Origin of Species*.

This letter reflects the generosity and collegiality characterizing the relationship between Darwin and Wallace. After going out of his way to praise Darwin's work, Wallace observes, "My 'Travels in the Amazon' was the first book I wrote, & I am rather surprised you find it so interesting as it sold very badly when first published." He notes that none of his books is available in cheap editions as they have not sold well. Wallace then expresses surprise that his books cannot be found at a library in Dublin. "There ought to be, and if you & other

intelligent working men wrote letters to the papers urging it I have no doubt it would soon be done."

Wallace then recommends Edward Bellamy's bestselling utopian novel *Looking Backward* (1888), calling it "a most delightful picture of what is in store for humanity in the future." He closes with a postscript: "I send a few tracts that may interest you. A.R.W."

Wallace's letters concerning Darwin or his books are rarely seen in the market. We find no others in the auction records of the past twenty-five years.

Parkstone, Dorset.
Dec. 10th 1889

~~Mr. [unclear]~~

Dear Sir,

My "Travels in the Amazon" was the first book I wrote, & I am rather surprised you find it so interesting as it sold very badly when first published.

Darwin's *Naturalist's Voyage* is considered one of the best & most interesting books of the kind ever written, & I am sure you will not regret purchasing it. None of my other books are issued in

cheap editions as hitherto they have not had a very large sale. I am surprised there is not a public library in Dublin where you may get all such books. There ought to be, and if you & other intelligent working men wrote letters to the papers urging it I have no doubt it would soon be done.

Let me recommend you to buy "*Looking Backward*" (1/-) as a most delightful picture of what is in store for humanity in the future.

I hope there are a fair lot of *Social Naturalists* in Dublin.

Believe me
Yours faithfully
Alfred R. Wallace -

~~Mr. [unclear]~~

P.S. I send a few tracts that may interest you.

A.R.W.

The Wealth of Nations

SMITH, ADAM.

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

London: W. Strahan, 1776.

Two volumes. Contemporary calf, red and black morocco labels. Half-title in Vol. II (as called for; not issued in Vol. I). Expert restoration to extremities. An excellent set.

Printing and the Mind of Man 221.

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

“*The Wealth of Nations* had no rival in scope or depth when published and is still one of the few works in its field to have achieved classic status, meaning simply that it has sustained yet survived repeated reading, critical and adulatory, long after the circumstances which prompted it have become the object of historical enquiry” (ONDB).

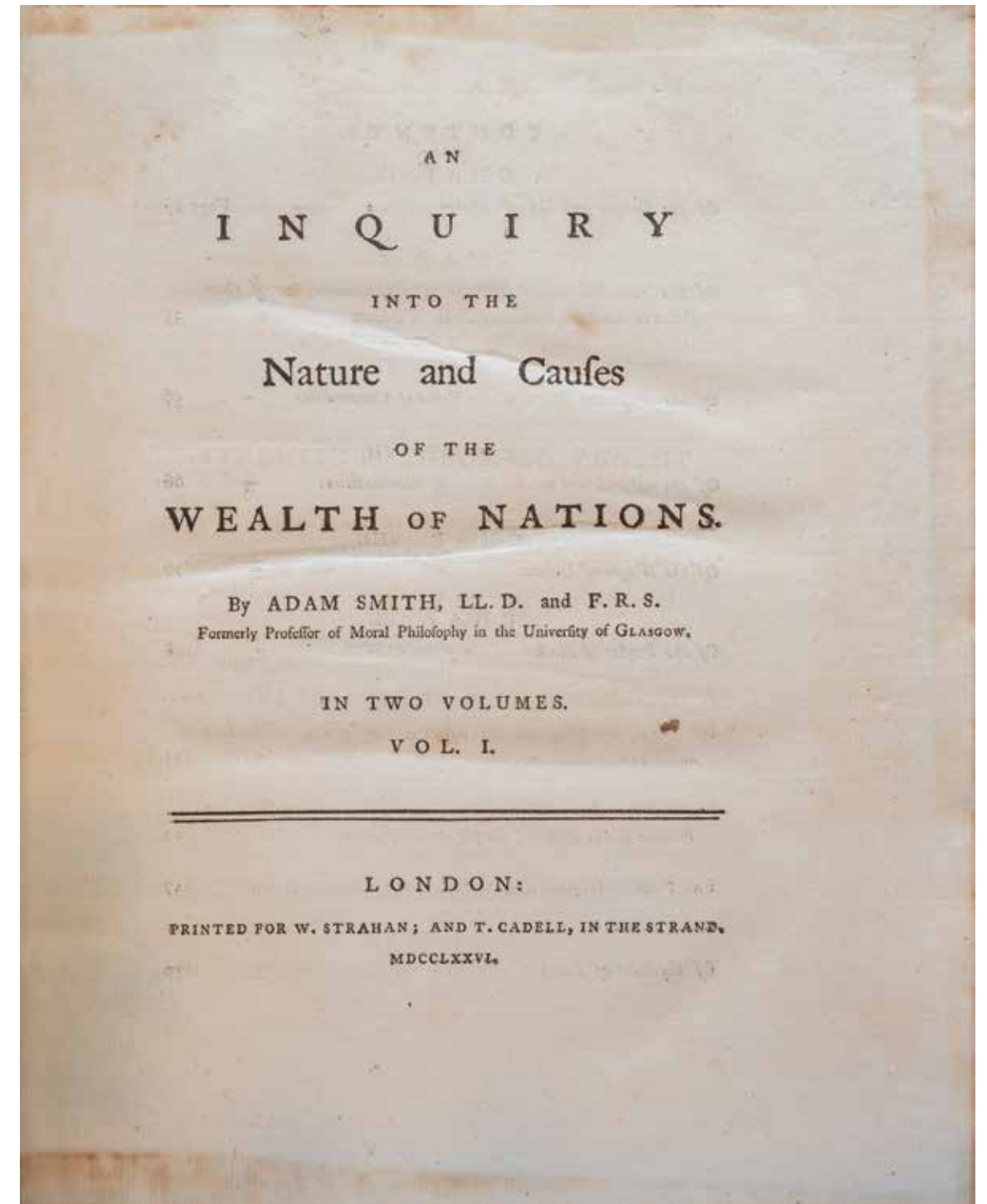
Smith’s *Wealth of Nations* has been the bible of generations of laissez-faire economists and political philosophers and is the cornerstone book of free-market theory. His view of political economy is neatly summarized in a famous quotation from the *Wealth of Nations*: “It is not from the benevolence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

This great work had a long embryonic state. Two decades earlier, in 1755, Smith wrote a preliminary essay on the subject in which he declared,

“Little else is requisite to carry a state to the highest degree of opulence from the lowest barbarism but peace, easy taxes, and a tolerable administration of justice; all the rest being brought about by the natural course of things. All governments which thwart this natural course, which force things into another channel or which endeavour to arrest the progress of society at a particular point, are unnatural, and to support themselves are obliged to be oppressive and tyrannical.”

This is the cornerstone of any collection of books in economics and social history books.

“the first and greatest classic of modern economic thought” – PMM



On the Origin of Species

DARWIN, CHARLES.

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

London: John Murray, 1859.

Original green cloth. Very minor wear.
An excellent, bright, and unrestored copy.

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

First edition of “certainly the greatest biological book ever written” (Freeman), “the most important single work in science” (Dibner), and “a turning point, not only in the history of science, but in the history of ideas in general” (DSB).

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

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

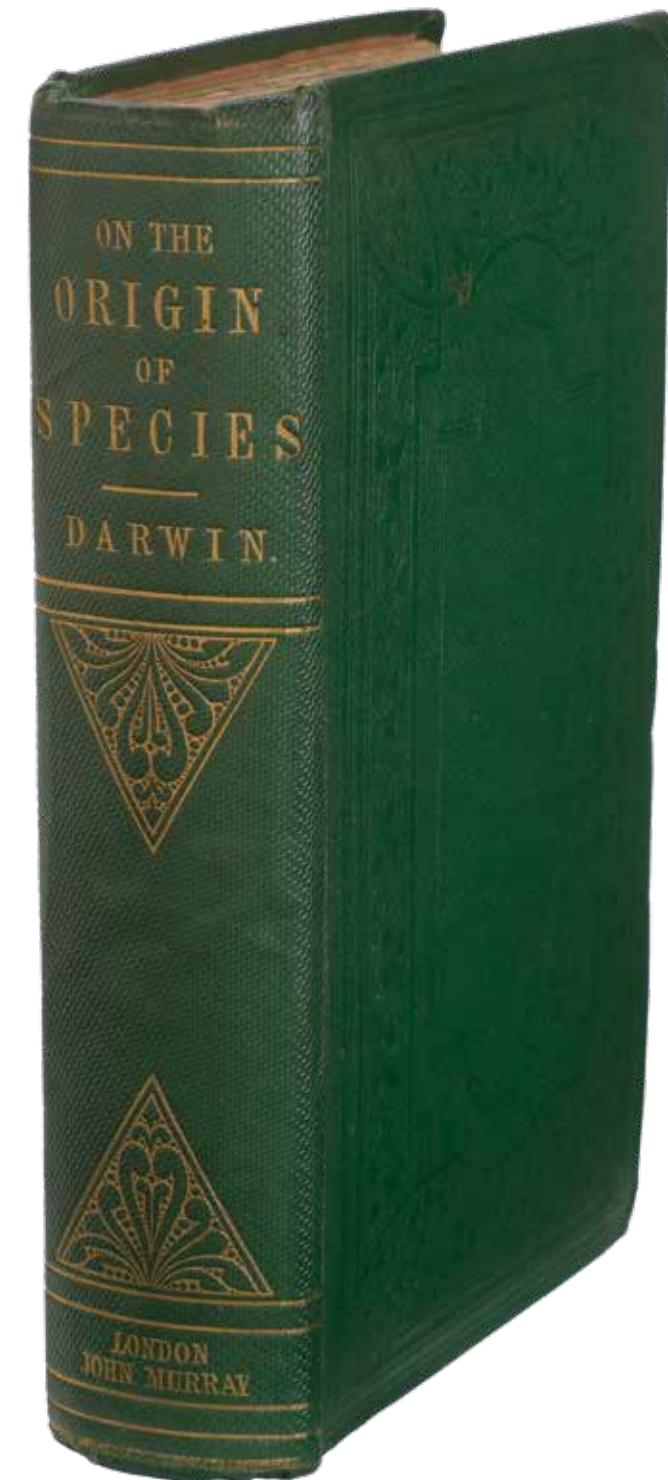
Over the next thirty years Darwin refined the ideas that had germinated aboard the *Beagle* and finally published them in *On the Origin of Species*. Darwin concluded his book, “There is grandeur in this view of life, with its several powers, having been originally breathed into a few forms or into one;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

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

This is a splendid copy of one of the most important books in the history of ideas.

“a turning point, not only in the history of science, but in the history of ideas in general”

– Dictionary of Scientific Biography



*the iconic portrait of Charles Darwin
signed by Julia Margaret Cameron*

CAMERON, JULIA MARGARET.

*Profile bust portrait of
Charles Darwin, signed by
Cameron.*

London: Colnaghi, 1868.

Albumen print from a collodion negative (11 ¼ x 9 ½ in.), mounted on original gilt-ruled card (14 ½ x 12 ½ in.). **Signed, dated, and inscribed by Cameron: "From life. Registered photograph. Copyright." and "Julia Margaret Cameron Freshwater 1868."** Blindstamp of "Messrs Colnaghi, 14 Pall Mall, London" on separated card with printed facsimile signature and inscription: "I like this Photograph very much better than any other which has been taken of me. Ch. Darwin."

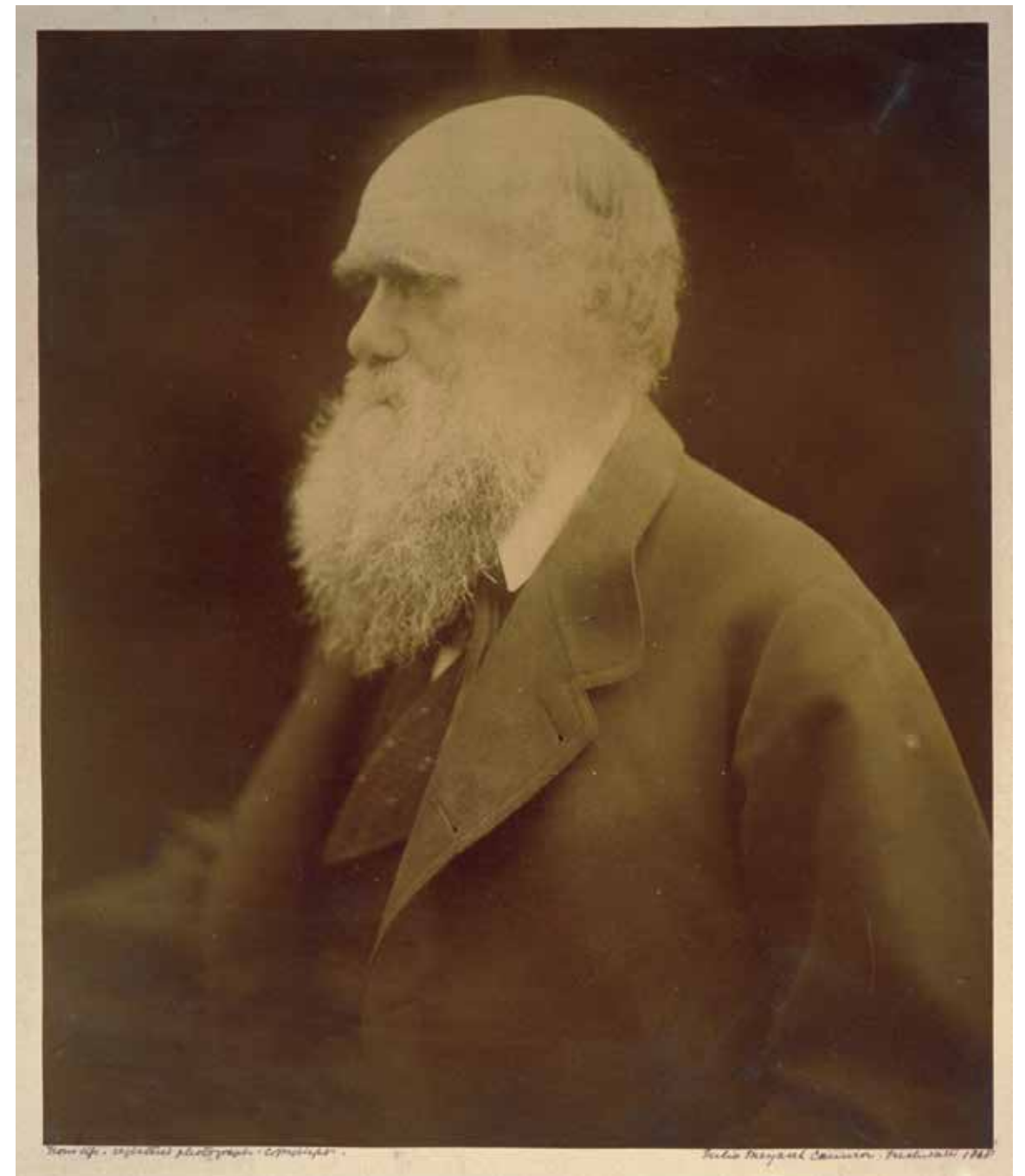
The great Darwin portrait, Julia Margaret Cameron's 1868 profile of Darwin is probably the most famous photograph of a 19th-century scientist. Darwin remarked, "I like this photograph very much better than any other which has been taken of me."

In 1868, Darwin and his family traveled to the Isle of Wight, both for a long holiday and to aid in his recuperation from a recent illness. The Darwins rented a house from Cameron and were immediately charmed by the photographer:

"She received the whole family with open-hearted kindness and hospitality, and Darwin always retained a warm feeling of friendship for her. When they left she came to see them off, loading them with presents of photographs. Moved, Darwin said: 'Mrs. Cameron, there are sixteen people in this house, all in love with you.' Darwin paid her for her portraits of him, and as the Camerons had by that time lost a great deal of money through the continued failure of the coffee crop, she gladly accepted payment and ran boasting to her husband, 'Look, Charles, what a lot of money!'" (Gernsheim, *Julia Margaret Cameron*).

Cameron is now widely regarded as one of the most accomplished photographers of all time. Her portraits are easily recognized by their dramatic lighting and soft focus.

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



a spectacular Spinoza sammelband
with his three great first editions

SPINOZA, BARUCH.

*A volume containing the
first editions of all three of
Spinoza's principal works:*

*Renati Des Cartes
Principiorum Philosophiae.*

Amsterdam: J. Rieuwertsz, 1663

*Tractatus Theologico-
Politicus Continens
Dissertationes Aliquot.*

Hamburg: Heinrich Künraht [i.e.
Amsterdam: J. Rieuwertsz], 1670

Opera Posthuma.

[Amsterdam: J. Rieuwertsz,]
1677.

Quarto. Contemporary vellum, spine
hand-lettered, light soiling. A fine set,
beautifully preserved. These three works
were bound together soon after the
publication of *Opera Posthuma* in 1677.
The hand-lettered spine aptly styles
the group as Spinoza's collected works,
"Opera."

Baruch Spinoza is a giant of 17th-century thought and a key figure of the Enlightenment. "He made significant contributions in virtually every area of philosophy, and his writings reveal the influence of such divergent sources as Stoicism, Jewish Rationalism, Machiavelli, Hobbes, Descartes, and a variety of heterodox religious thinkers ... He is usually counted, along with Descartes and Leibniz, as one of the three major Rationalists. ... Spinoza has remained an enormously controversial figure. For many, he is the harbinger of enlightened modernity who calls us to live by the guidance of reason. For others, he is the enemy of the traditions that sustain us and the denier of what is noble within us" (IEP).

The first printing of the *Tractatus* is rarely found in this excellent condition. This true first edition has become a rare book in a period binding.

Further, collections of all three Spinoza first editions bound together are virtually unobtainable in contemporary bindings. Almost all known three-in-one examples include a later edition of *Tractatus* (such as the copies at the Bibliotheque Nationale, Cambridge, and the National Library of Russia). This is because the sets sold by the publisher, Jan Rieuwertsz, would be expected to include a reprint of the *Tractatus*. That work had gone through several editions by the time of the publication of *Opera Posthuma* in 1677, and those reprints would have been on hand for the collected volumes.

Jeroen M. M. van de Ven's exhaustive study, *Printing Spinoza* (2022), **locates only two examples (Erfurt/Gotha and Montpellier) of the three first editions in a period binding.**

Individual descriptions of these three landmark works of Western thought follow.

"the noblest and most lovable of the great philosophers"

– Bertrand Russell on Spinoza



“The true aim of government is liberty” – Spinoza

SPINOZA, BARUCH.

*Tractatus Theologico-
Politicus Continens
Dissertationes Aliquot.*

Hamburg: Heinrich Künraht [i.e.
Amsterdam: Rieuwertsz], 1670.

Printing and the Mind of Man 153

Van de Ven, *Printing Spinoza*, T.1.

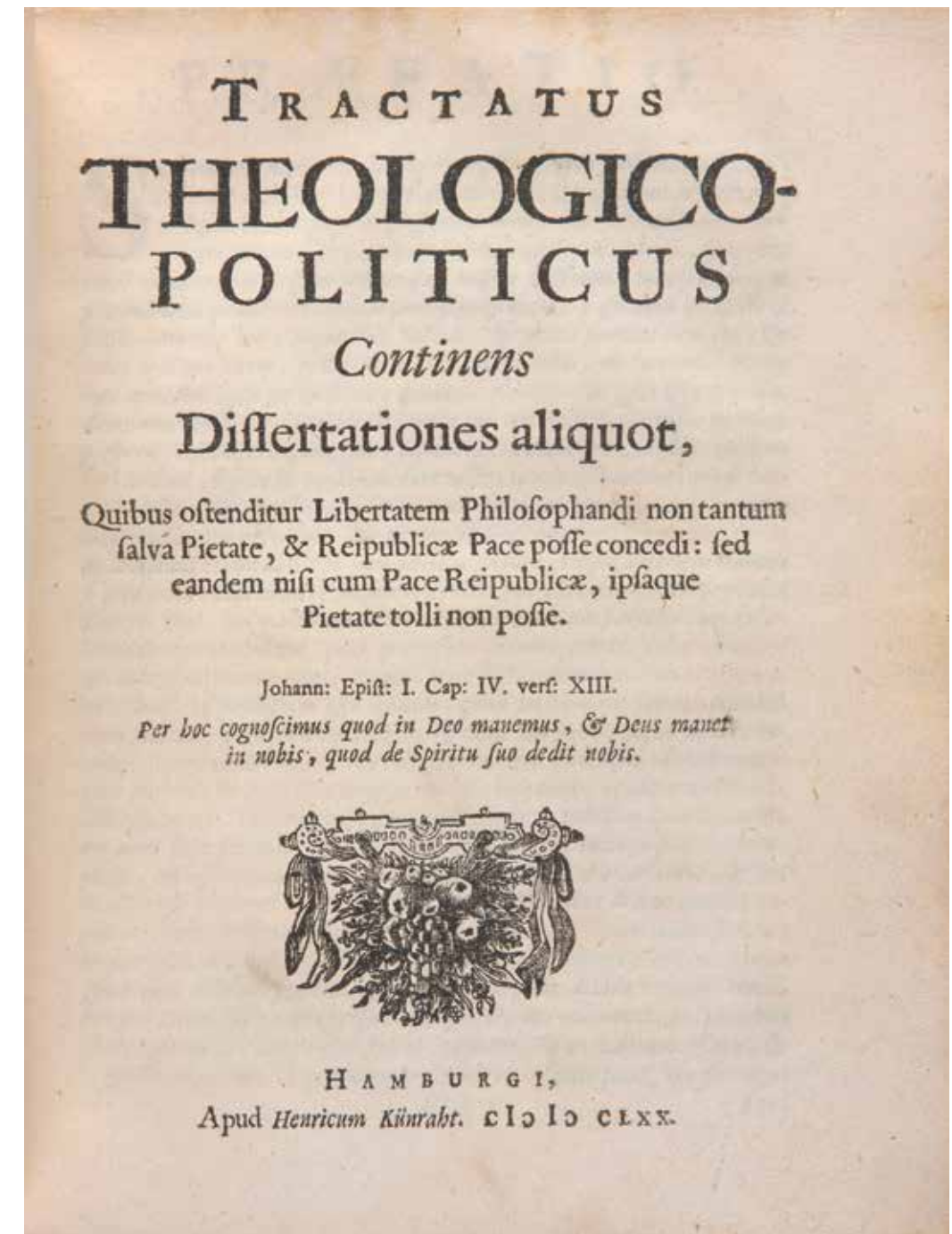
First edition of this landmark of 17th-century thought, the
Theological-Political Treatise.

“Spinoza’s thought, a fusion of Cartesian rationalism and the Hebraic tradition in which he grew up, is a solitary but crystal clear exposition of the theory of natural right. He defends with eloquence the liberty of thought and speech in speculative matters, and the *Tractatus* contains the first clear statement of the independence of each other of philosophy and religion” (PMM). Spinoza held that “Man is moved to the knowledge and love of God; the love of God involves the love of our fellow men. Man, in order to obtain security, surrenders part of his right of independent action to the State. But the State exists to give liberty, not to enslave; justice, wisdom, and toleration are essential to the sovereign power” (PMM).

The author’s concerns about political repercussions delayed publication of the book for years. It finally appeared anonymously in 1670 with a false imprint. The *Tractatus* was soon placed on the Index of Prohibited Books and was interdicted in Holland. Leibniz rejected its scandalous arguments, while Hobbes is said to have declared, “I durst not write so boldly.” Spinoza has come to be embraced by many seemingly irreconcilable “isms” including liberalism, Marxist materialism, conservatism, and Zionism.

This is **the rare first edition**, readily identified by the misspelled “Künraht” imprint and the mis-numbering of page 104 as 304. “Although there is only one genuine first edition, the other quarto editions also pretend that they were printed in the year 1670. ... The reason for this is that the work was highly controversial: although formally banned only in 1674, it was considered illegal from its publication and there were attempts to have it repressed from the very start. So the Amsterdam publisher, Jan Rieuwertsz, had to be careful. He did not reveal his identity on the title page (which carries a fictitious imprint: Henricus Künrath in Hamburg), and when there was a demand for reprints, it was important to make the book look like copies left over from the original 1670 issue, rather than newly printed ones” (Melamed and Rosenthal).

“I believe in Spinoza’s God, who reveals himself in the lawful harmony of the world, not in a God who concerns himself with the fate and the doings of mankind.” – Albert Einstein



Spinoza's first book, the only book published under his name during his lifetime

SPINOZA, BARUCH.

*Renati Des Cartes
Principiorum Philosophiae.*

Amsterdam: J. Rieuwertsz, 1663.

Van de Ven, *Printing Spinoza*, p. 19.

First edition of Spinoza's first book, *Principles of the Philosophy of Rene Descartes*. This is the only book by Spinoza to be published during his lifetime identifying him as the author. His subsequent works, *Tractatus Theologico-Politicus* and *Opera Posthuma* (which included the *Ethics*), were so radical that they were published anonymously, with false imprints.

In this work Spinoza presents an exposition of Cartesian philosophy but he has recast it using his own geometrical method of reasoning and presentation. By demonstrating his understanding of Descartes's thought, Spinoza deflected possible future criticism for his own system, which would be a repudiation of key Cartesian doctrines.

Spinoza follows his exposition of Descartes with his *Cogita Metaphysica* (Metaphysical Thoughts). This work presents Spinoza's own ideas about the notion of being and the intrinsic nature of God, subjects not addressed by Descartes's work.

Spinoza described the work's origins in a letter to a friend: "Some of my friends asked me to make them a copy of a treatise containing a precise account of the Second Part of Descartes's *Principia Philosophiæ* [1644], demonstrated in the geometric style, and of the main points treated in metaphysics. Previously, I had dictated this to a certain young man to whom I did not want to teach my own opinions openly. They asked me to prepare the First Part also by the same method, as soon as I could. Not to disappoint my friends, I immediately undertook to do this and finished it in two weeks. I delivered it to my friends, who in the end asked me to let them publish the whole work. They easily won my agreement, on the condition that one of them [Lodewijk Meyer], in my presence, would provide it with a more elegant [Latin] style and add a short preface warning readers that I did not acknowledge all the opinions contained in this treatise as my own, since I had written many things in it which were the opposite of what I held, and illustrating this by one or two examples. One of my friends, to whose care the publishing of this little book has been entrusted, has promised to do all this and that is why I stayed for a while in Amsterdam" (Nadler, *Spinoza: A Life*).

"one of the major and most influential works of Western philosophy"

SPINOZA, BARUCH.

Opera Posthuma.

Amsterdam: J. Rieuwertsz, 1677.

Van de Ven, *Printing Spinoza*, p. 336.

First edition. This important volume contains the first printing of Spinoza's *Ethics* which, along with his *Tractatus*, has earned the author a preeminent position among Western philosophers.

The *Ethics* is "one of the major and most influential works of Western philosophy" (Sprigge, *Oxford/Philosophy*).

The *Ethics*, published here for the first time, is the first and greatest systematic exposition of pantheism, the philosophy that the universe constitutes a divine and total unity—that God is Nature. Spinoza believed that there "is only one substance and it is divine," and he considered that substance to be, as he controversially phrased it, "Deus sive natura" (God or nature). This revolutionary formulation greatly influenced many eighteenth-century German thinkers including Leibniz, Lessing, Jacobi, and Goethe.

Hegel declared that "Thought must begin by placing itself at the standpoint of Spinozism; to be a follower of Spinoza is the essential commencement of Philosophy." Einstein wrote, "My views are near those of Spinoza: admiration for the beauty of and belief in the logical simplicity of the order which we can grasp humbly and only imperfectly. I believe that we have to content ourselves with our imperfect knowledge and understanding and treat values and moral obligations as a purely human problem—the most important of all human problems."

In addition to the *Ethics*, *Opera Posthuma* contains Spinoza's *Tractatus Politicus*, *Tractatus de Intellectus Emendatione*, and his letters concerning philosophy, optics, the telescope, and Descartes. On the day before his death at age 44, Spinoza arranged for these works to be sent to Jan Rieuwertsz of Amsterdam, who had published his two previous books. The volume was edited by Jarig Jelles, one of Spinoza's best friends, yet neither the author nor the editor is mentioned by name in the book. This was a reasonable precaution, for within a year of publication, the book was banned in Amsterdam as atheistic and blasphemous.

The present volume, combining Spinoza's *Ethics*, his *Tractatus* and his exposition of Descartes, will be a centerpiece of any collection of great books in the history of ideas.

Ansel Adams in the Napa Valley

ADAMS, ANSEL.
Vineyards, Northern California.

[1960s.]

Gelatin silver print, mounted, framed.
26 x 33 in. Original Polaroid Collection
label and Polaroid Collection stamp on
verso. Fine condition.

Provenance: The Polaroid Collection,
Sotheby's New York, 21 June 2010, lot
497.

This majestic Ansel Adams view shows vineyards on the rolling hills of the Napa Valley.

This wonderful view reflects the long collaboration between Polaroid and Ansel Adams.

In 1949 Polaroid founder Edwin Land hired Adams to consult on the corporation's technological developments. Adams received and tested the firm's new equipment, from cameras and film to filters and film processors, sending back reports allowing the laboratories to perfect their technologies. Adams suggested that Polaroid develop its own collection of photographs, making equipment available to photographers and in turn collecting their works. The relationship continued for thirty-five years.

This Ansel Adams photograph is from the Polaroid Collection he helped to develop. Financial problems stemming from the rise of digital photography led to the sale of the collection's highlights at Sotheby's in 2010. The *New York Times* hailed it as "one of the most storied collections in photography, a visual diary of 20th-century culture."

This splendid photograph would make a centerpiece for any vineyard or wine collection.

"The whole world is, to me, very much 'alive'—all the little growing things, even the rocks. I can't look at a swell bit of grass and earth, for instance, without feeling the essential life—the things going on—within them." – Ansel Adams



earliest dated photograph of Mount Vernon

(WASHINGTON,
GEORGE.)

Israel & Riddle.

*The Home of Washington,
as it appeared May 14th
1859.*

Baltimore: H.E. Hoyt & Co.,
1859.

Salted paper print (5 ¼ x 7 ½ in.), on
publisher's printed 8 ¼ x 10 ¼ inch
mount with gold lithograph captions
and decorative border. Neat punch
holes in upper margin, ½ inch adhesion
at lower right, faint pencil note in lower
corner. Very good.

The earliest dated photograph of Mount Vernon, this is
one of the very earliest known photographs of George
Washington's home.

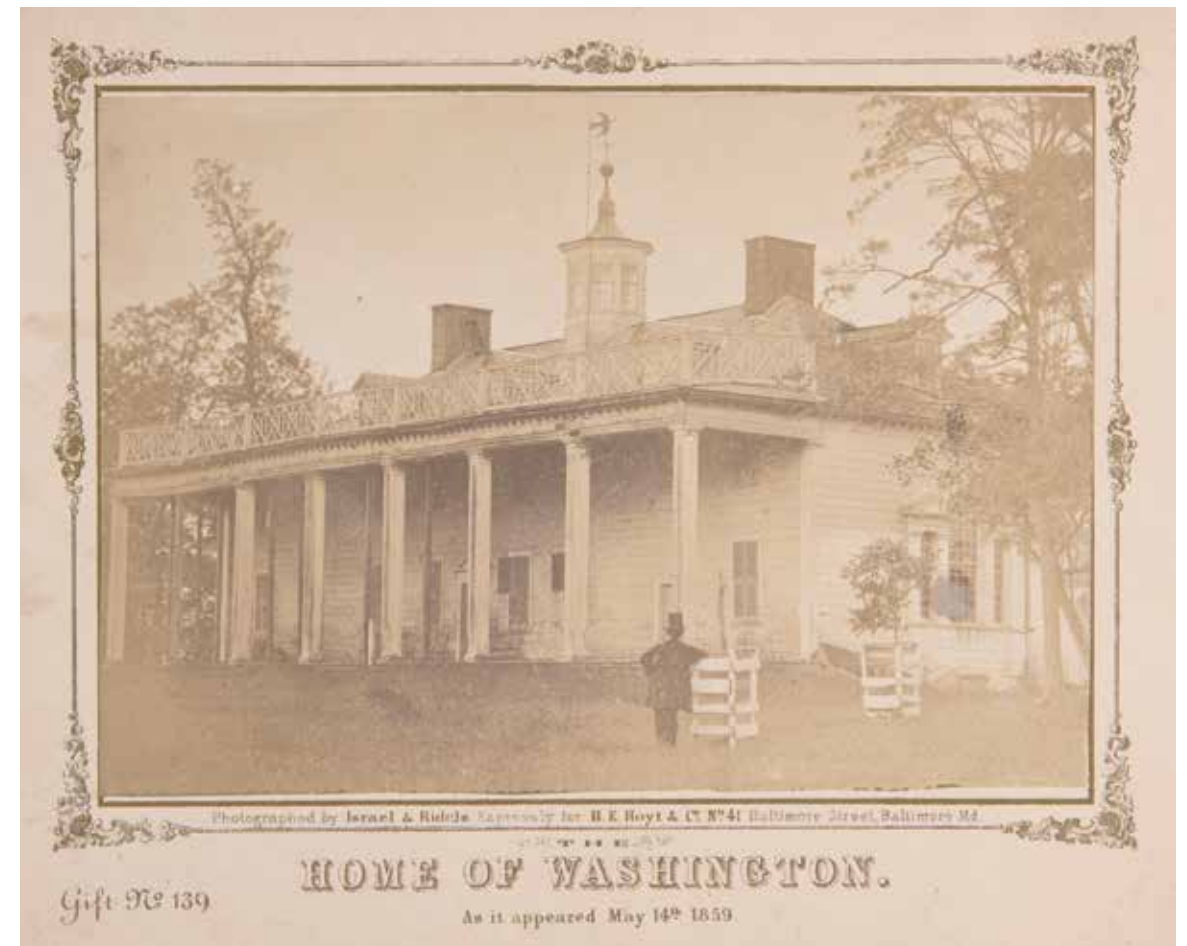
By the 1850s Mount Vernon was badly dilapidated. This view from
the northeast shows ship masts propping up the portico's sagging
roof where several columns had rotted away. A man wearing a
dark suit and top hat stands in the foreground, his arm on a white
painted fence protecting a small tree.

The Mount Vernon Ladies' Association, formed in 1853,
purchased the mansion and estate from Washington's descendant
John Augustine Washington III for \$200,000. After an intensive
fund raising effort and protracted negotiations, the organization
took possession on February 22, 1860, nearly one year after
this photograph was made. Extensive renovations were soon
undertaken. As a result this image shows a number of architectural
and landscape elements differing from those seen in photographs
of the 1860s.

Rare. The other known examples are at the Fred W. Smith
National Library at Mount Vernon and at the Getty Museum.

*"I am become a private citizen on the banks of the Potomac, &
under the shadow of my own Vine and my own Fig tree, free
from the bustle of a camp & the busy scenes of public life."*

– Washington to Lafayette



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.

First 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



the earliest extant Harriet Beecher Stowe literary manuscript

STOWE, HARRIET BEECHER.

Autograph manuscript signed, "Description of the twelve Months of the Year A New Year's Dream."

[ca. 1825.]

4to. Four pages on two leaves. 144 lines. Original folds, some stains and wear, early paper reinforcements at right margin. Annotated in the left margin by the author: "By Harriet Beecher, now Mrs. Stowe - written at the age of fourteen."

This is evidently the earliest extant literary manuscript by Harriet Beecher Stowe, one of the most influential American authors of the nineteenth century.

Stowe wrote this 144-line manuscript when she was just fourteen, around 1825. At that time she was in her second year as a student at her sister Catharine's Hartford Female Seminary. In the year she arrived, the school started a student literary magazine that she helped to edit. She preserved this manuscript among her personal papers for years. Some time after 1836, when at age 25 she married Calvin Stowe, she wrote in its left margin, "By Harriet Beecher, now Mrs. Stowe - written at the age of fourteen."

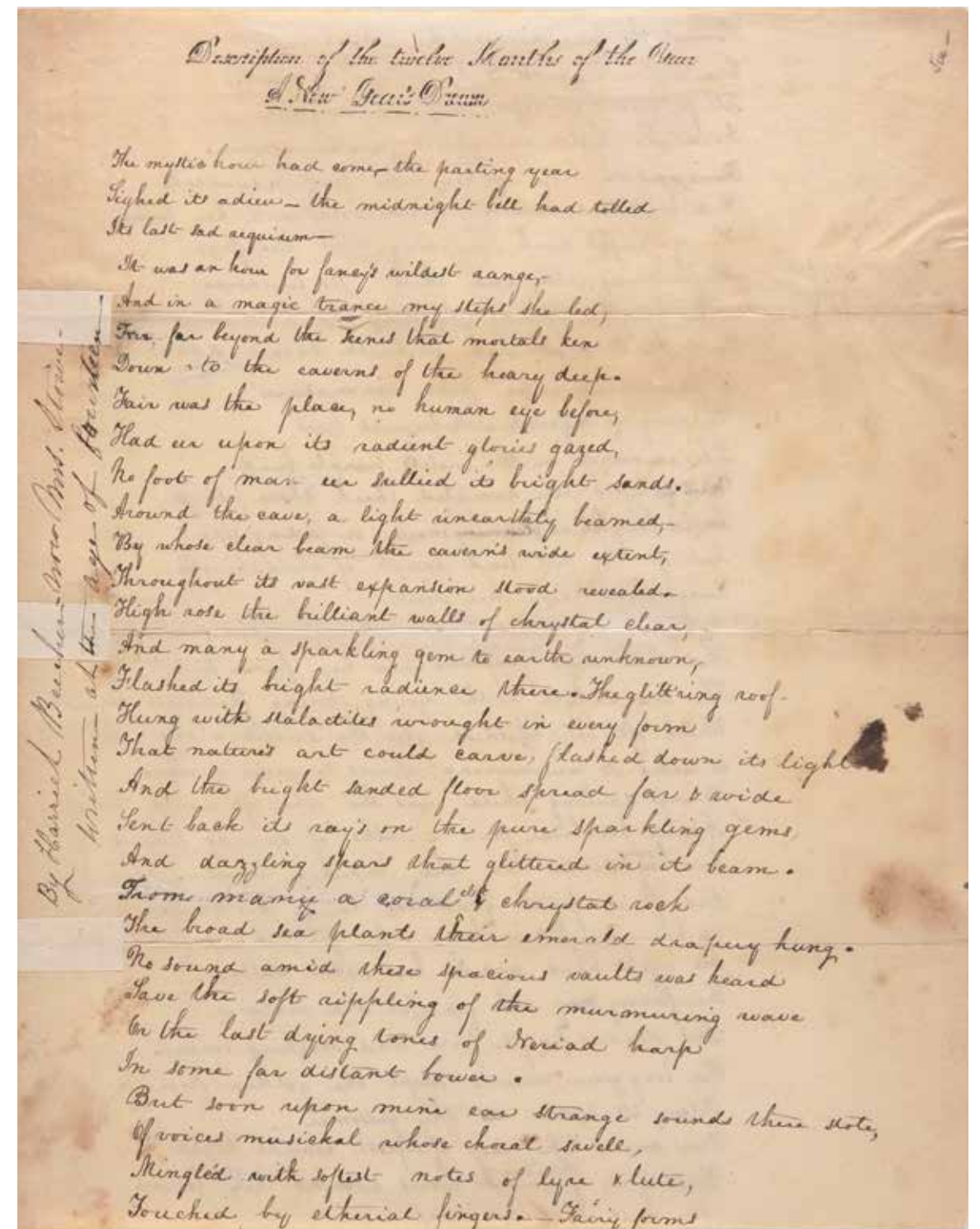
The poem presents a New Year's vision of the coming year. In language recalling Coleridge's "Kubla Khan," Stowe describes descending to a vast cavern, with "brilliant walls of crystal clear, / And many a sparkling gem to earth unknown," with a "glittering roof" and "emerald drapery." There she meets the "twelve daughters of the rolling year," each representing a month, from "Fair flowery May, with graceful step mature, / And slender fragile form, and smiling mien," to November, with her "mournful air," "drooping form," and faded robe.

Harriet Beecher came from an accomplished family. Her father Lyman Beecher was a noted Presbyterian minister and author. Her sister Catharine was a leading educator and author, and her brother Henry became one of the best-known ministers in America. Harriet became the most famous of them all with the publication in 1852 of *Uncle Tom's Cabin*, the best-selling American novel of the nineteenth century. Stowe was one of the most prominent and successful female authors in the United States.

The present long poem was first published in 1849, a quarter-century after Stowe wrote it. She revised the work of her teens and retitled it "The Twelve Months. A New Year's Dream" for the literary annual *The Christian Keepsake* for 1849. This manuscript, which bears a number of revisions in Stowe's hand, further differs in numerous instances from the text Stowe published as an adult.

This rare survival is a splendid American literary manuscript.

"By Harriet Beecher, now Mrs. Stowe –
written at the age of fourteen." – Harriet Beecher Stowe



splendid and rare salt print of Harriet Beecher Stowe

“the little lady who made this big war” – Lincoln to Stowe

(STOWE, HARRIET
BEECHER.)

John A. Whipple.

Harriet Beecher Stowe

Boston, 1853.

Salted paper print from a calotype negative (6 ½ x 5 inches, oval). Tipped onto later mount. Excellent condition.

Harris, Mazie M., *Paper Promises: Early American Photography* (Getty Center, 2018), 102.

This is a fine salt print portrait of Harriet Beecher Stowe by John A. Whipple, a leading early American portrait photographer.

When she sat for this portrait in 1853, Stowe was at the height of her fame. Her *Uncle Tom's Cabin* had become a runaway best seller in the United States and Great Britain when it was published in 1852. The book invigorated the abolition movement and moved many Northerners who were on the fence to active opposition to slavery. Stowe visited Lincoln at the White House in 1862, and the president is said to have exclaimed, “So this is the little lady who made this big war.”

John A. Whipple (1822-1891) was one of the pioneers of American photography. He came to Boston as a young man in 1840. He was one of the first in the United States to learn Daguerre's process. That year he became the first American to produce the chemicals for Daguerre's process. “He was instrumental in the development of the glass negative/paper positive process in America,” and several of his techniques and inventions played an important role in American photography.

In the 1840s and 1850s he was one of Boston's foremost portrait photographers. “His portrait clientele included the highest of Boston society. ... Whipple was known for the psychological content of his portraits, for his ability to put clients at ease by telling little stories, and for his skill in arranging sitters” (*Encyclopedia of Nineteenth-Century Photography*).

This rare portrait was published in the rarely seen *Photographic Art-Journal* (August 1853), the first American periodical to be illustrated with original photographic prints.

This rare, large salt print is one of the most important Harriet Beecher Stowe photographs to appear in the market in many years.



The Second Sex

BEAUVOIR,
SIMONE DE.
Le Deuxième Sexe.

Paris: Gallimard, 1949.

Two volumes. Original decorated cloth designed by Mario Prassinos. Fine.

New York Public Library *Books of the Century* 129. *En Français dans le Texte* 392. *Le Monde Books of the Century* 11.

First editions of a key work of feminist thought. The two volumes were published months apart in 1949, each in an edition of 2000 numbered copies (from total editions of 2150).

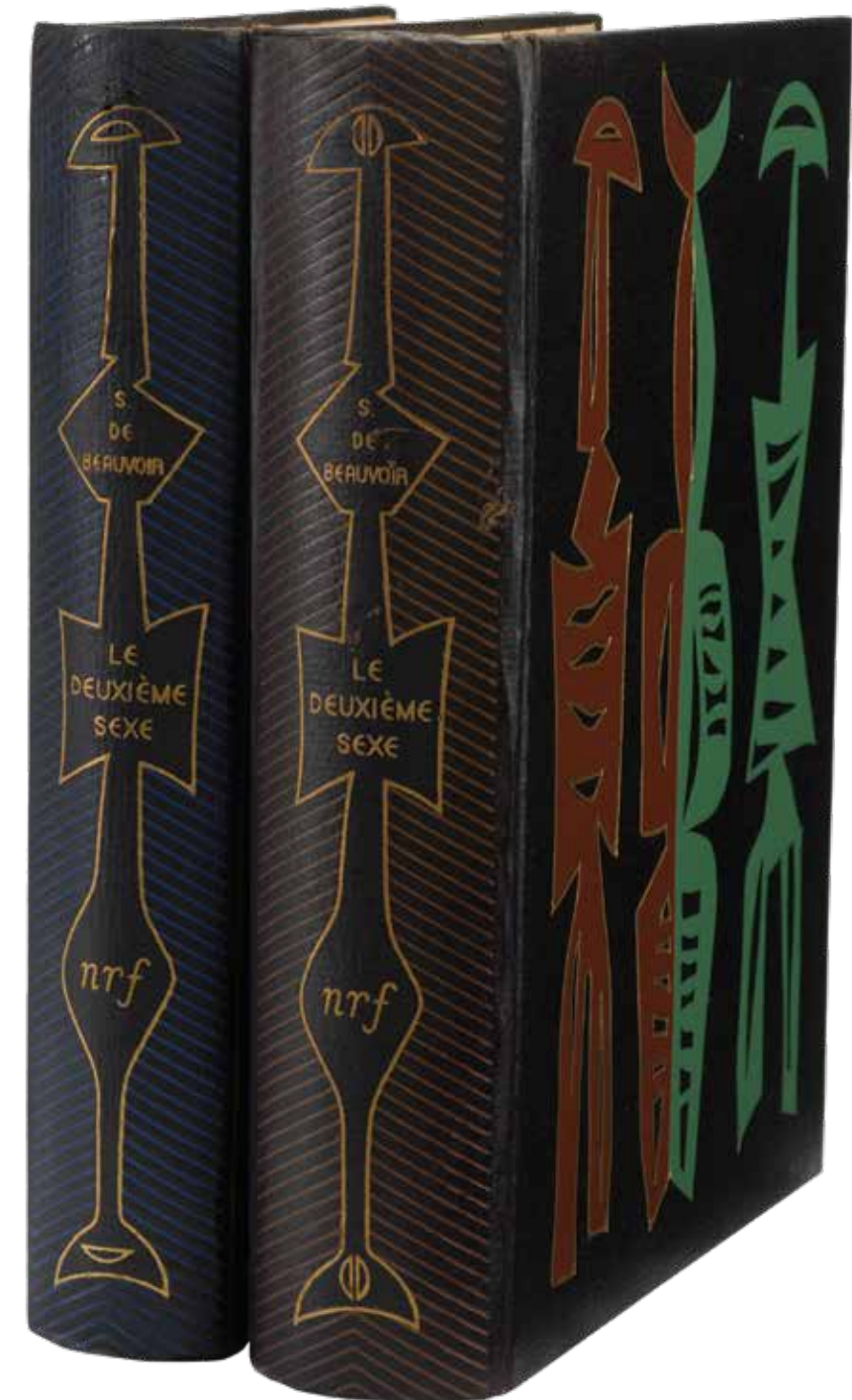
This landmark of feminism presents a scathing analysis of the history and treatment of women in the patriarchal West. Beauvoir begins by asking, “What is woman?” She argues that man is the default, while woman is Other: “Thus humanity is male and man defines woman not herself but as relative to him.”

“To state the question is, to me, to suggest, at once, a preliminary answer. The fact that I ask it is in itself significant. A man would never set out to write a book on the peculiar situation of the human male. But if I wish to define myself, I must first of all say: ‘I am a woman’; on this truth must be based all further discussion. A man never begins by presenting himself as an individual of a certain sex; it goes without saying that he is a man ...”

“*The Second Sex* was published in France in 1949, a year after the author—a thirty-eight-year-old public intellectual—was allowed to vote for the first time. French women, so belatedly enfranchised, would not have access to legal birth control until 1967, or to legal first-trimester abortions until 1975” (Judith Thurman).

The Second Sex has been translated into more than a dozen languages and has sold millions of copies. It is the central work in the transition from the feminism of the woman suffrage era to the second wave feminism of the second half of the 20th century and beyond.

“What is woman?”



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.

First 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.

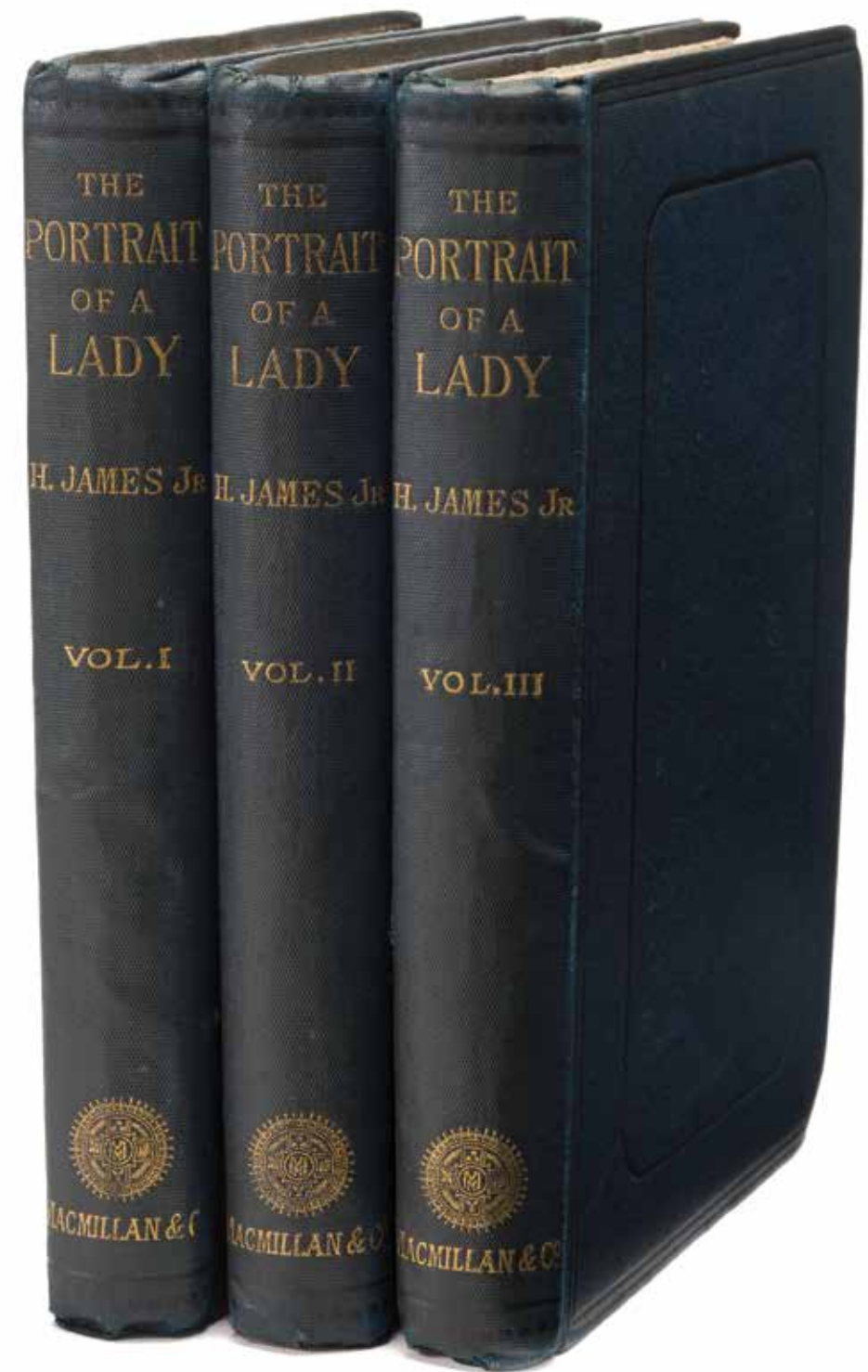
Often considered James's greatest book, *The Portrait of a Lady* is a novel of Isabel Archer, a young American heiress in Europe "affronting her destiny," as James put it, becoming the victim of Machiavellian scheming by two American expatriates.

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



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.

First 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



album of 80 tintypes of women and girls

(WOMEN.)

*Album containing 80
tintype portraits of women
and girls.*

American, ca. 1860s-1870s.

80 tintypes, one fully painted, a few others with painted highlights. 19th-century brown leather album with diecut sheets housing the photographs. Color lithograph title page stating "ALBUM." Very good condition.

The collection comprises 80 portraits as follows: 3 whole plate tintypes (one hand painted), trimmed to fit the album; 5 half plate tintypes (3 of them showing multiple sitters); 72 six plate tintypes; two tintypes of men, one a painted whole plate and the other a half plate.

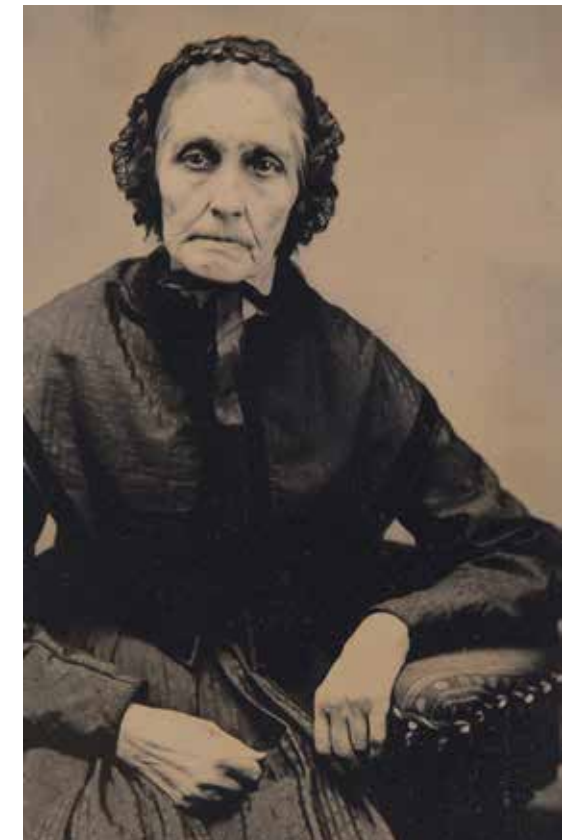
This fascinating album contains 80 tintype portraits of women, from girls in their teens to elderly women. Some are dressed plainly, while others are in fine dresses, and at least one is in mourning attire. The photographs include bust, seated, and full-length standing portraits.

The album opens with a fine half plate tintype of a woman seated with her presumed husband, their two daughters standing behind them. The second photograph is an horizontal half plate tintype of two women seated in front of a large painted studio backdrop of a bridge or pier. Studio furniture, props, curtains, and backdrops may facilitate identification of photographers.

This extensive collection of portraits of women is a wonderful resource for the study of fashion, hairstyles, jewelry, and the history of portrait photography of women of all ages.



*a wonderful resource for the study of fashion, hairstyles,
and the history of portrait photography*



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.

First 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’ (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.

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.

“the foundational work for the scientific study of human sexuality”



A Tale of Two Cities

DICKENS, CHARLES.
A Tale of Two Cities.

London: Chapman and Hall,
1859.

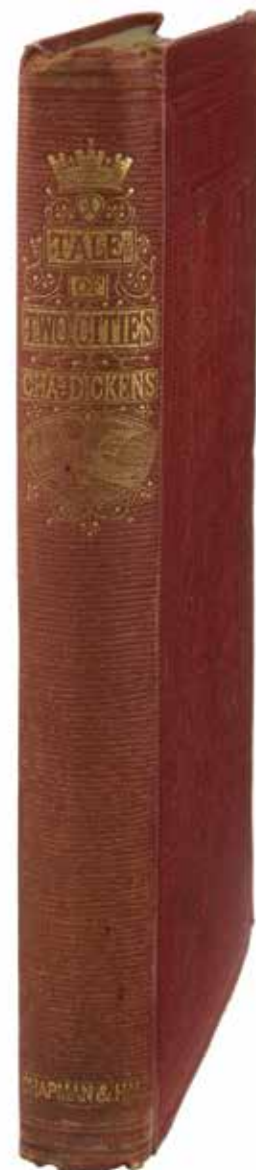
Original red cloth (first binding). Joints
very slightly tender, light soiling. A very
handsome copy in original, unrestored
condition. Half morocco case.

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

First 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.



first atlas of the United States published in America

CAREY, MATHEW.
Carey's American Atlas.

Philadelphia: Mathew Carey,
1795.

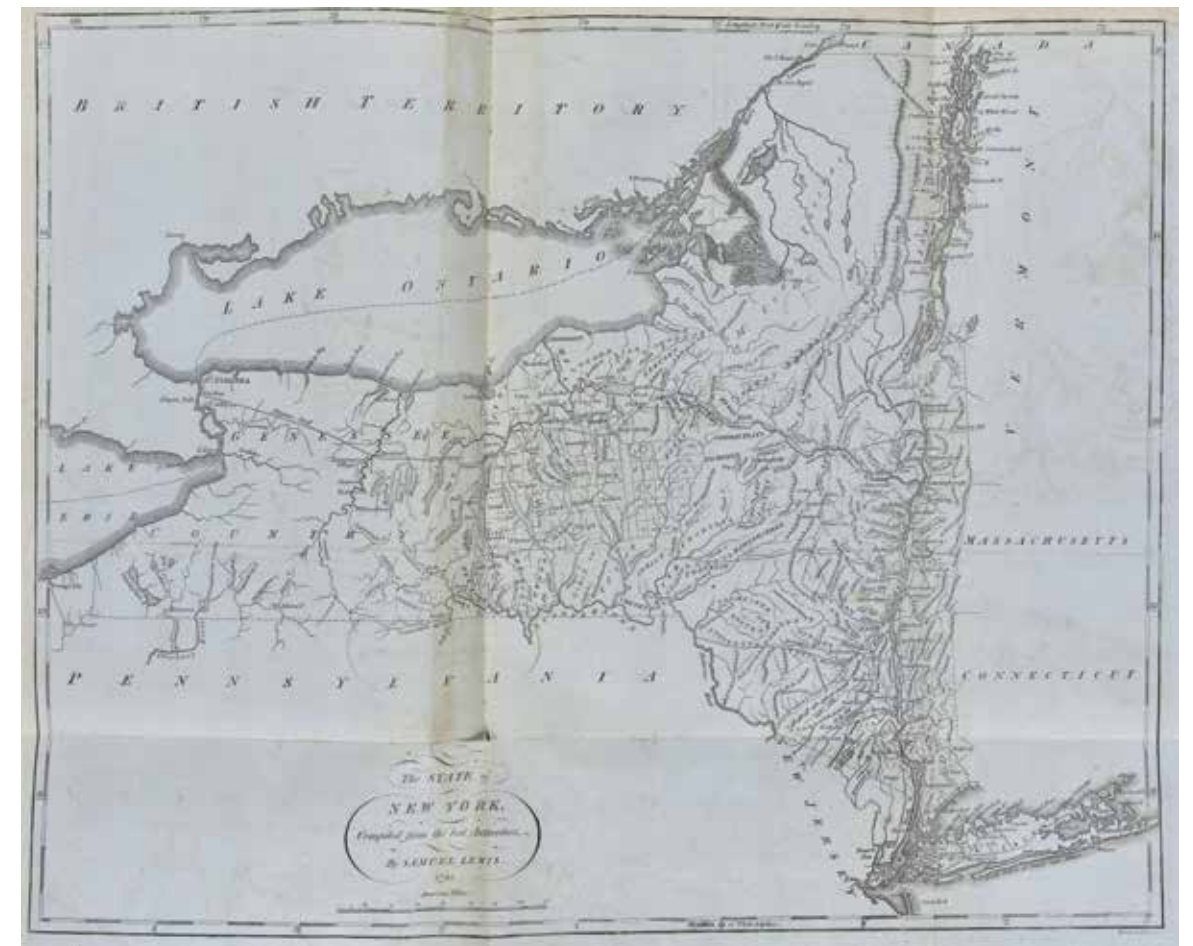
Folio. 21 engraved maps including the
chart of the West Indies. Contemporary
or original marbled boards and calf
spine. A few minor tears mainly at folds,
slight loss to page of Pennsylvania not
affecting plate, some foxing, offsetting
and staining, binding slightly loose. A
very good copy.

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.

First edition of the first true American atlas, the earliest
atlas of the United States engraved and published in
America. Carey drew primarily on existing sources including
Guthrie's *Geography*. Many of the maps were drawn by Samuel
Lewis. The atlas contains 17 state maps (including the first map
published in America of Virginia as a state), a map of the British
possessions in North America, maps of South America and Cook
and Clark's discoveries, and a chart of the West Indies. Several of
the maps of the Southern states are particularly noteworthy. The
map of Georgia contains the location of several Creek and other
Indian towns as well as old trading paths to the interior of the state.
The map of Tennessee, here in its second state, is the first separate
American map of Tennessee and contains valuable information
about early settlements, towns, roads, and Indian boundaries.

Unrestored examples in period bindings are very scarce. Thomas
Streeter's great Americana collection contained only the 1800
edition. The Siebert collection had two badly defective copies, the
second of which was apparently the 1800 reprint.



the first complete Hebrew Bible published in America

BIBLE IN HEBREW.

*Biblia Hebraica, secundum
ultimam editionem*

*Jos. Athiae, a Johanne
Leusden denuo recognitam,
recensita ... ab Everardo
van der Hooght.*

Philadelphia: William Fry for
Thomas Dobson, 1814.

Two volumes. Complete with half titles.
Contemporary sheep, black morocco
labels, some flaking and rubbing to
spine, joints expertly repaired. Minor
spotting and dampstaining. A very good
set.

Provenance: Monroe Allen (bookplate,
pencil signature on first title);
Minnesota Historical Society (bookplate,
presented by J. Fletcher Williams), Jay
T. Snider, his sale, Christie's New York,
June 21, 2005, lot 89.

Darlow & Moule 5168a. Rosenbach,
American Jewish Bibliography 171.

First edition of the first Hebrew Bible published in America.
This is an outstanding copy in a period binding. Surviving
copies are almost invariably rebound.

Jonas Horwitz came to America from Prussian Poland with grand
plans to publish a Hebrew Bible. He visited scholars and seminaries
in New England and the mid-Atlantic soliciting subscriptions in
1812. Learning that competitors had similar ideas, he jump-started
the project in early 1813, transferring the rights to his text and
his subscription lists to publisher Thomas Dobson who brought
out this edition in 1814. Horwitz pursued a career in medicine,
enrolling in the medical school at the University of Pennsylvania.

The text of this two-volume work was taken from the second
edition of the Athias Amsterdam Hebrew Bible, edited by Johannes
Leusden with Latin notes by Van der Hooght. The final product,
with unpointed text, included masoretic notations in Hebrew as
well as Van Der Hooght's Latin preface and marginalia.

"After the 'lean' years which followed the Revolutionary War, in
the early decades of the nineteenth century America was in the
throes of a great religious revival. As part of its intellectual aspect,
the study of the Hebrew language was renewed. Grammars,
lexicons, and chrestomathies were published, as well as books on
the Bible and the Holy Land. The Jewish community was wary
of these activities because the same scholars and divines were
also involved in missionary activity. The appearance of a work in
the Hebrew language which bore approbation from both leading
Christian clergymen and leading Jews marked the beginning of
friendlier intellectual discourse" (Karp, *Judaic Treasures of the Library
of Congress*).

The present copy in its original binding is a rare survival. When
this Bible appears for sale it is almost invariably rebound or heavily
reworked, typically without the half-titles.

*"The appearance of a work in the Hebrew language which bore
approbation from both leading Christian clergymen and leading
Jews marked the beginning of friendlier intellectual discourse"*

– Karp, Judaic Treasures of the Library of Congress



a landmark panoramic view of the Temple Mount

(JERUSALEM.)
James Robertson,
Felice & Antonio
Beato.

*The Temple Mount,
Jerusalem.*

1857.

Two joined albumen prints (9 1/2 x 22
in. overall), unmounted. Light wear.
Very good condition, with rich tones.

This classic early view of the Temple Mount dates to the
earliest days of wet-plate photography in the Holy Land.

Robertson and the Beatos made the first series of photographs of
Jerusalem in 1857 using the newly developed wet-plate method,
which revolutionized photography. This is their stunning
panoramic view of the Temple Mount, holy to Jew, Muslim, and
Christian alike. The Getty Museum's individual prints of this
panorama are titled "Mount Moriah and the Mosk of Omar
[actually the Dome of the Rock]" (left panel) and "Mosk el-Aska
Solomon Gate" (right panel).

a pioneering view of Jerusalem

Robertson and the Beatos visited Palestine following their
photographic work during the Crimean War. Their names appear
together in the registry of the British consulate of Jerusalem for March
3, 1857, marking the beginning of their photographic expedition.
Antonio Beato later became the preeminent photographer of the
upper Nile. Felice Beato accompanied the allied forces in China
in 1860 during the Second Opium War, producing some of the
earliest photographs of Beijing. Robertson, who had made his
name in Constantinople and in the Crimean War, returned to
Constantinople after the partnership was dissolved.

This is a landmark of Holy Land photography.



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.

First 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).

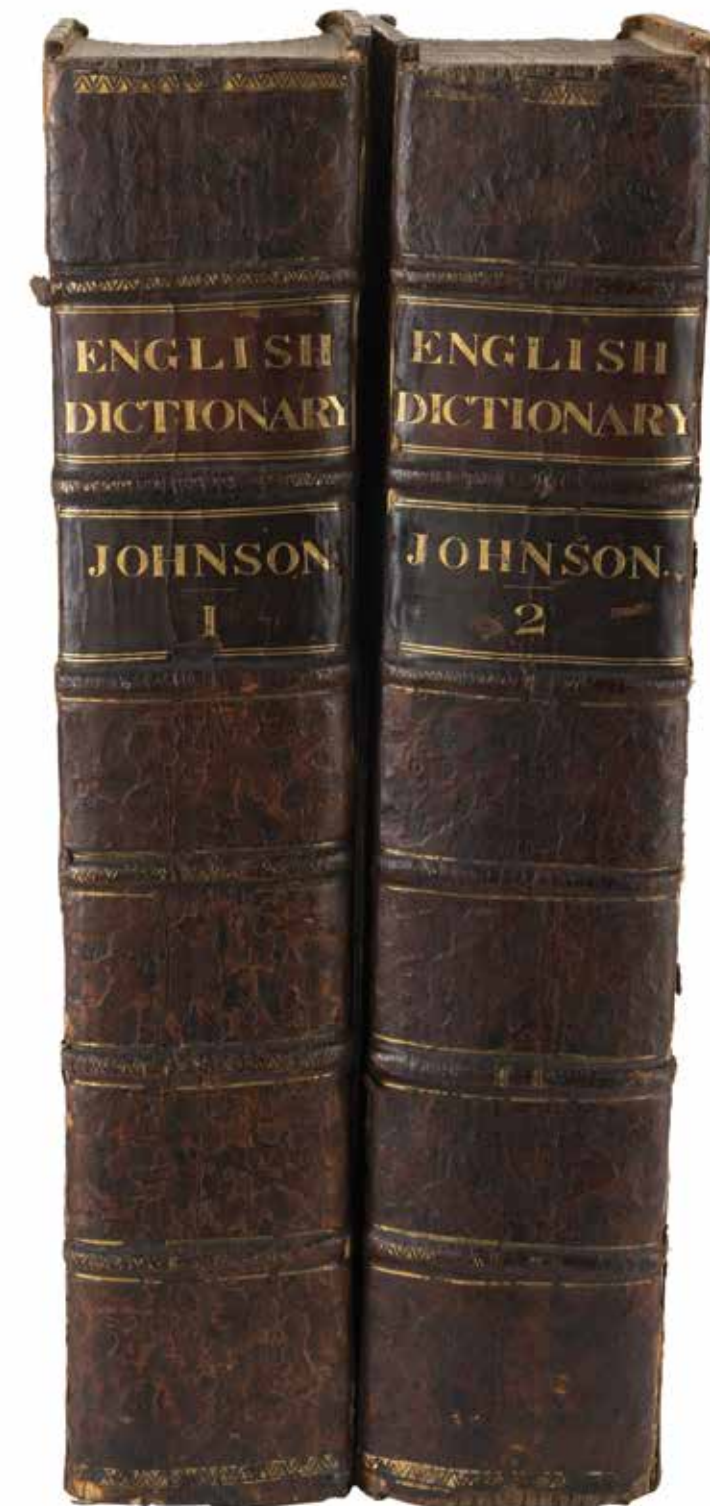
"To be sure, there had been dictionaries before his. The difference is that, while these were compiled, Johnson's was *written*. ... The glory of the book is that it is also a compendium of English literature, reprinting fine examples of words from the masters, often Shakespeare or Sir Francis Bacon. 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



“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.

First 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



*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.

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

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

In the late 1860s the girls, still in their teens, toured America with Chang and Eng Bunker, the famed Siamese twins. 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.”*



the first photographically illustrated auction catalogue

(PHOTOGRAPHS.)

Catalogue of the celebrated collection of works of art and vertu known as "The Vienna Museum," the property of Messrs. Lowenstein Brothers, of Frankfort-on-the-Main.

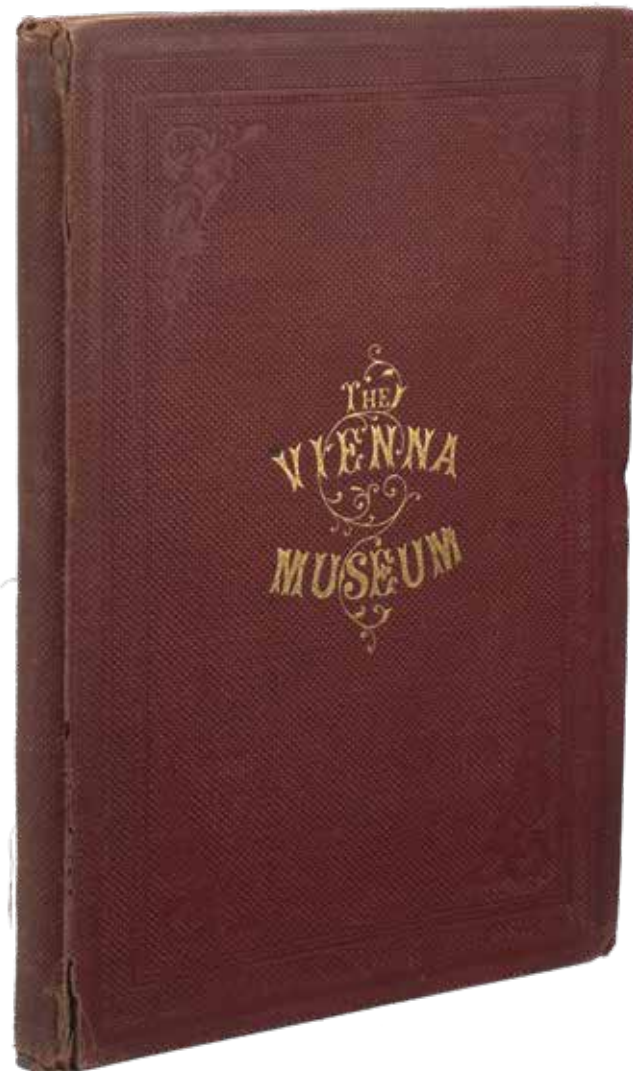
London: Christie, Manson & Woods, 1860.

36 salt paper prints (approx. 11.4 x 17.8 cm), mounted, one of which is hand colored. Original red cloth gilt. Frayed at spine ends, light foxing.

Truthful Lens 34. Gernsheim, *Incunabula of British Photographic Literature 1839-1875* 122.

This important volume is "the earliest photographically illustrated auction catalogue" (Gernsheim). It contains 36 photographs on salted paper by Hermann Emden of Frankfurt.

"Christie's interest in adapting photography also encompassed the illustration of catalogues. In 1860 they sold the private collection of the Lowenstein brothers of Frankfort-am-Main which was known as 'the Vienna Museum.' This auction was accompanied by what is believed to be the first photographically illustrated auction catalogue and, most significantly, the text actually refers to the thirty-six photographic illustrations by Hermann Emden of Frankfort, one of which was hand colored. Illustrated catalogues were very uncommon before 1860 and to have a photographically illustrated catalogue with a text making prominent references to the photographs makes this publication even more unusual" (Hamber, *A Higher Branch of the Art*).



U. S. Grant, the triumphant hero

(GRANT, U. S.)

Frederick Gutekunst.

Lt. Gen. Ulysses S. Grant.

Philadelphia: Gutekunst, April or May 1865.

Albumen print (13 x 7 ½ in.) original Gutekunst mount (worn with abrasion at foot). A very good print, signed by the photographer in the negative.

This iconic portrait, made at the end of the war and soon after the assassination of Lincoln, shows Grant wearing a mourning ribbon on his left arm.

This impressive full-length portrait of Grant in uniform was made at war's end to capture the war hero at the height of his powers. This portrait shows Grant emulating Napoleon as depicted in David's famous *Napoleon in his Study* (1812), a pose favored in military portraits of the time.

Frederick Gutekunst was known as the "dean of American photographers." Only Gardner and Brady could equal the quality of his Civil War portraits. Leading politicians and generals flocked to his Philadelphia studio.



pioneering 1867 catalogue of books by women

(SOTHEBY’S.)

Francis John Stainforth.
*Catalogue of the
Extraordinary Library
... Consisting Entirely
of Works by British and
American Poetesses and
Female Dramatic Writers.*

London: J. Davy & Sons, 1867.

Original printed wrappers bound in
modern full red buckram. Very good.

H. T. W. “The Stainforth Library.” *The
Woman’s Journal* 22 Sept. 1883

Leuner, Kirstyn J. “Locating Women’s
Book History in The Stainforth Library
of Women’s Writing.” *Studies in English
Literature 1500-1900*, vol. 60 no. 4, 2020,
p. 651-671.

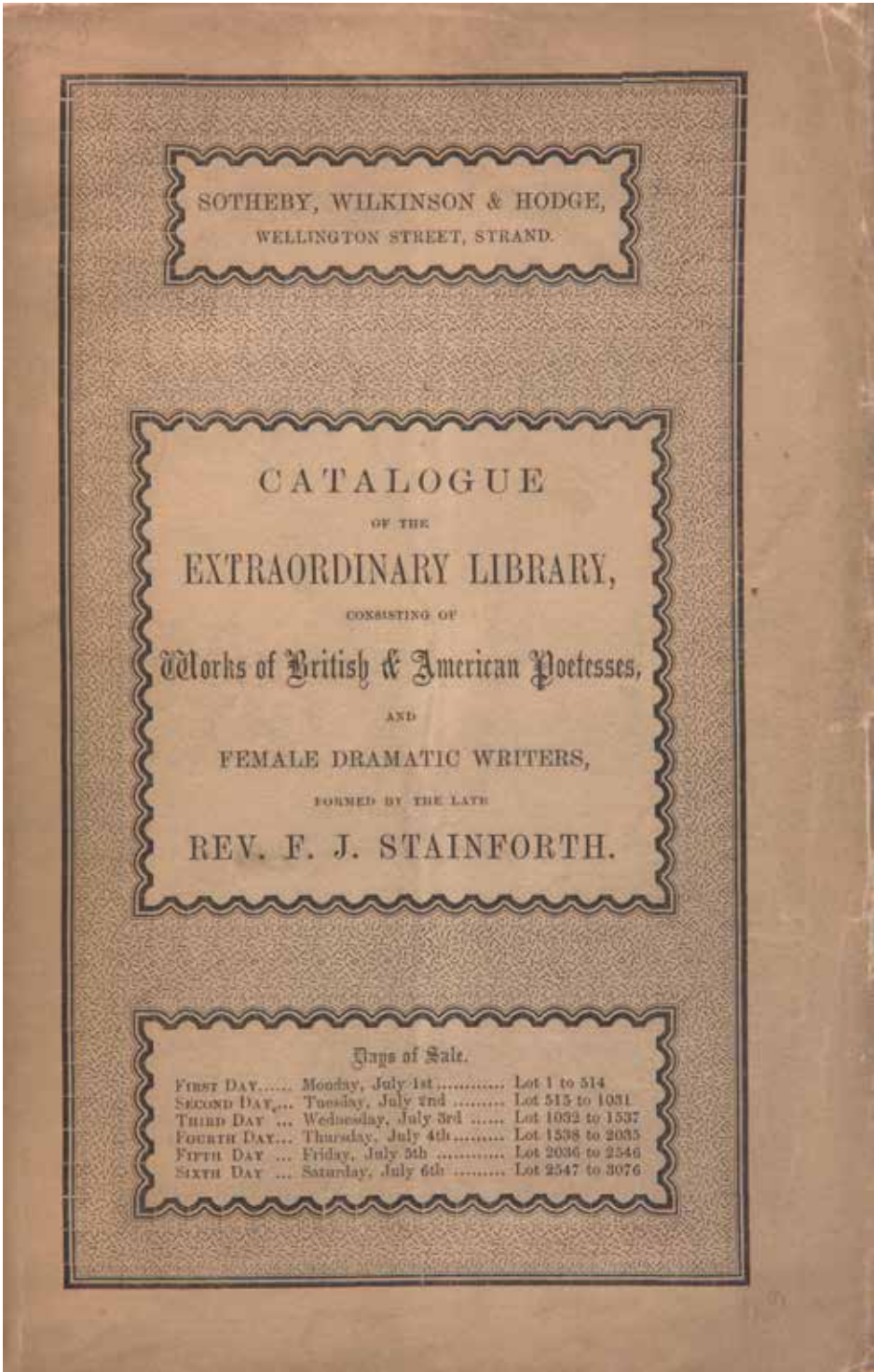
First edition of the catalogue of the pioneering Stainforth
Library of women’s literature, the first major auction
devoted to the literary works of women writing in English
from the mid-16th century to the Victorian era.

Francis John Stainforth (1797-1866), an Anglican clergyman,
spent decades assembling the largest private library of Anglophone
women’s writing built in the mid-nineteenth century. Sotheby,
Wilkinson & Hodge conducted the sale over six days in 1867. The
catalogue lists 7,122 titles in over 8,000 volumes written and edited
by more than 2,800 authors, almost all women.

“When we think of 19th-century private libraries in Britain, we
usually envision a gentleman’s library like the one Jane Austen’s
brother Edward kept at Godmersham Park. Shelved in an English
countryside estate, the library contained works mostly in English
and Romance languages written by men in the genres of biography,
history, geography, theology, literature, and travel writings.
Stainforth’s library rejects this patriarchal model and makes a
political claim that women—struggling working mothers, women
of color, disabled authors, translators, children, aged writers, Jews,
incarcerated poets, printers, schoolteachers, women who co-author
with their husbands, survivors of assault, hymnists, those who
publish only a single poem, and more—have a valued place in book
history and on the shelf. He collected works by women writers not
only from Britain but from America, Australia, Canada, and Asia
who published between 1546 and 1866. His project, according to
his catalog, was to collect a copy of every edition of every title by
women poets, dramatists, and nonfiction writers before his death
in 1866” (The Stainforth Library of Women’s Writing website).

**A critical reference work on collecting women’s literature. This is
the only copy we have ever encountered.**

“Stainforth’s library rejects this patriarchal model and makes
a political claim that women ... have a valued place in book
history and on the shelf.”



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.

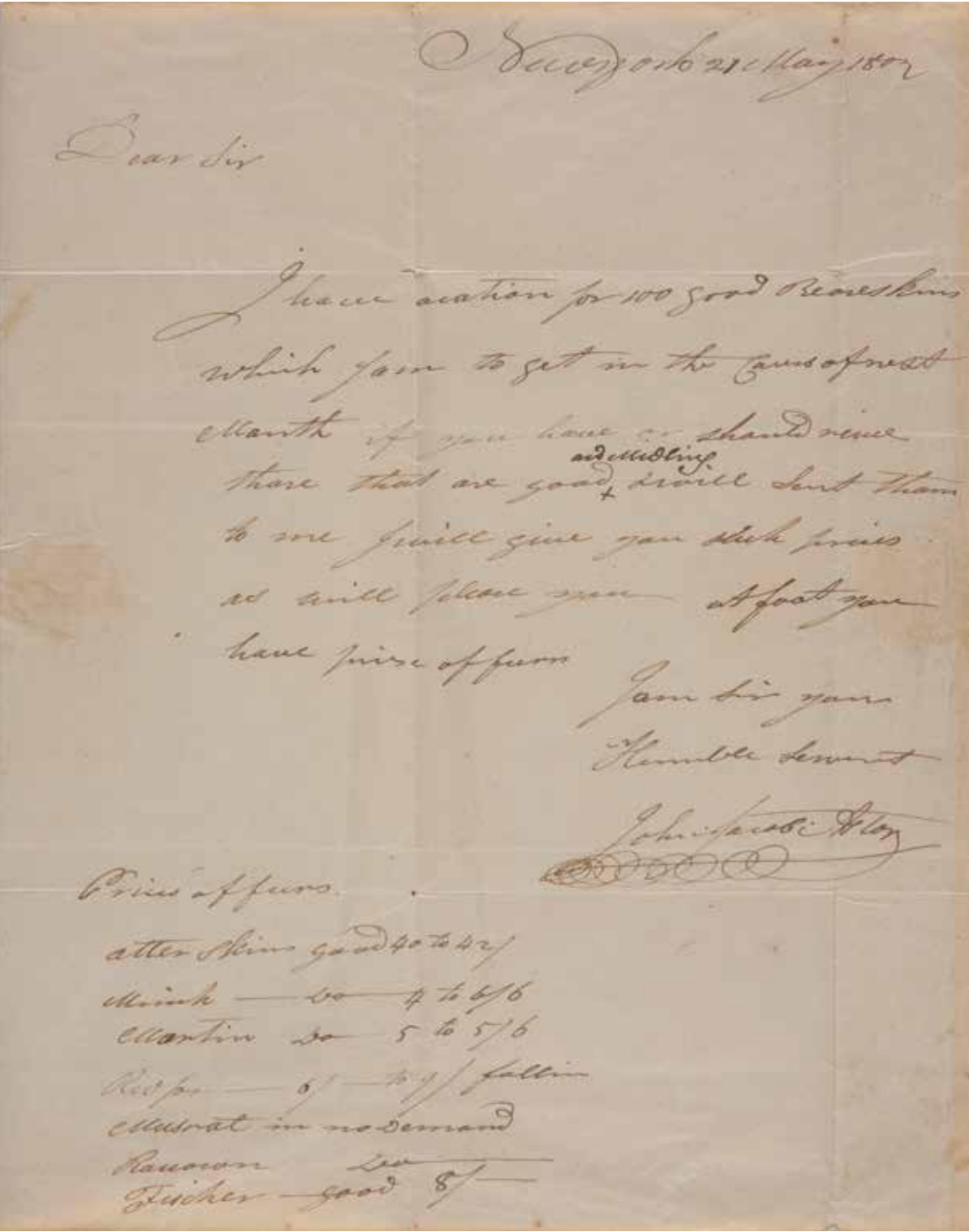
John Jacob Astor, founder of the Astor business dynasty, was the first American multimillionaire. In his time he was “the richest and most powerful of American businessmen.” He came to personify nineteenth-century American business leadership, and he became a favorite subject for both capitalism’s apologists 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.” – American National Biography



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^r P. R. Poland & Son
London

Gentlemen, Your favor of 9th Ulto is at hand. It left Liverpool on the 17th Ulto for back of 16th. I must note that your orders always come late. Packets from Liverpool sail for this port on the 1st 15th 16th 1st 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 1st for which our friend paid 12⁵ 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 11⁵ 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 12⁵ 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 James Wagerly of Liverpool they will come on without delay. they should leave London on 28th 29th 30th & 1st 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

outstanding Harold Laski manuscript on
the economic future of Palestine

LASKI, HAROLD.
Autograph manuscript
signed, “Palestine: The
Economic Aspect.”

[London, 1946.]

16 pages, closely written in Laski’s tiny,
neat hand. Light wear and browning.

Published in *Palestine’s Economic Future*,
ed. J. B. Hobman, introduction by
Chaim Weizmann (London, 1946).

In this long essay Harold Laski, one of the most influential
public intellectuals of the 20th century, discusses the
economic future of Palestine and the Jews immigrating
there following World War II.

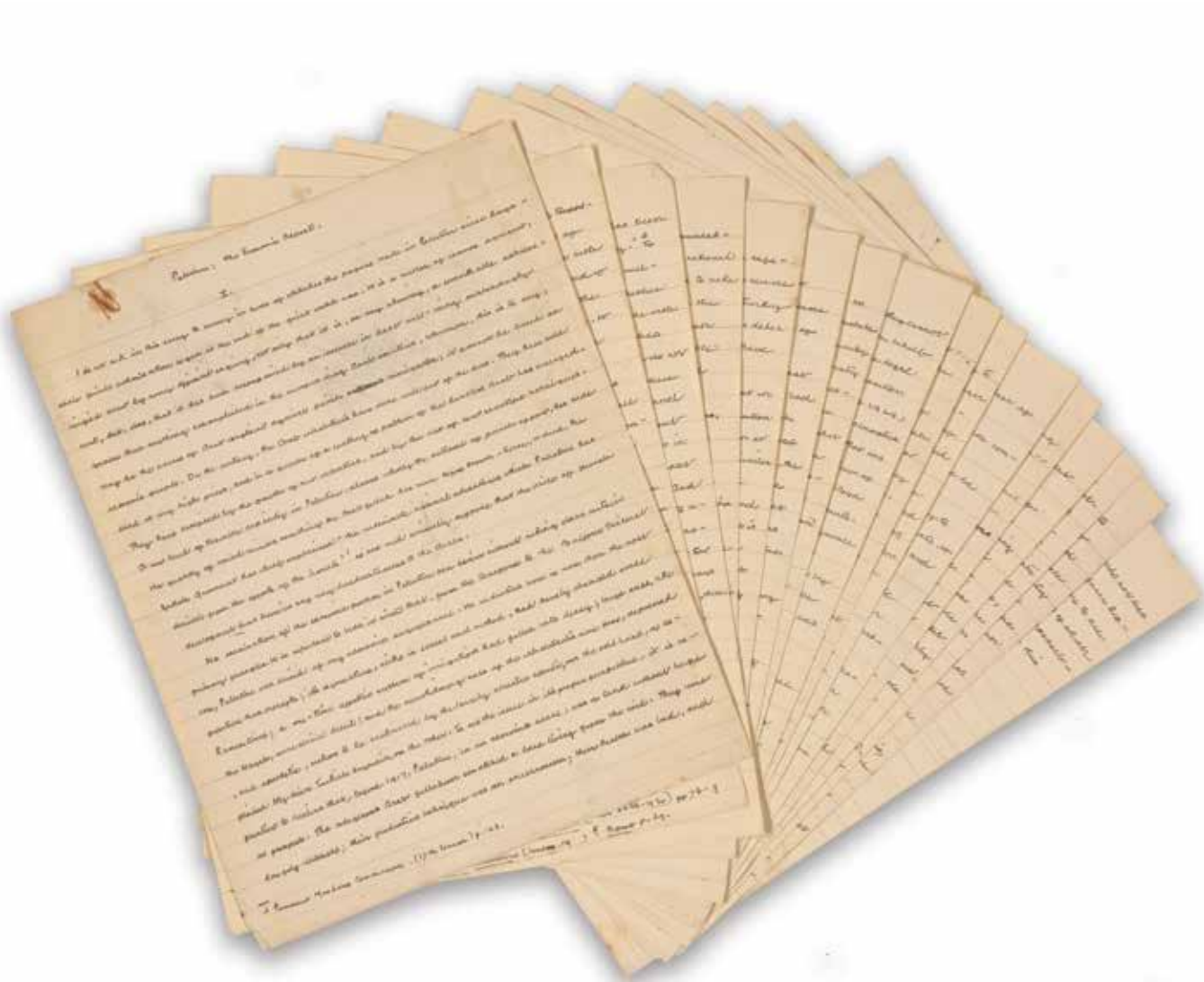
Laski’s greatest influence came as a prolific author, professor at the
London School of Economics, and leading advisor to the Labour
Party. “Laski was a writer who exercised enormous influence in
the turbulent environment of the early to mid-twentieth century.
Though normally regarded as a political theorist, Laski frequently
wrote on the problems of international politics” (Peter Lamb).

Son of a prosperous Jewish cotton merchant in Manchester, Laski
had renounced his Jewish faith as a young man, but he developed
close ties with leading Jewish figures on both sides of the Atlantic,
from Chaim Weizmann to Felix Frankfurter. At the Paris Peace
Conference, Laski advised Frankfurter who attended as an observer
for American Zionist interests. Frankfurter, with T.E. Lawrence,
convinced Emir Faisal to sign the Faisal-Weizmann Agreement to
create a workable co-existence between Palestine’s Arab and Jewish
populations as envisioned under the 1917 Balfour Declaration. In
the following years Laski grew increasingly interested in Zionism.
**For Laski, the Jewish settlement of Palestine became, “a veritable
crusade which obsessed” him** (Kramnick and Sheerman, *Harold
Laski, A Life on the Left*).

This long essay presents Laski’s views on the economic future
of Palestine and the prospects for Jewish-Arab relations there.
Laski argues that the immigration of Jews to the region has had
considerable economic benefits for Arabs and that “before 1917,
Palestine, in an economic sense was a land without hope or
prospects.” He then describes at length the economic impact of
the Jewish presence in Palestine and its neighbors. Laski makes
a series of proposals for economic development involving public
works and infrastructure, finance and taxation, education,
government, and more. This wide-ranging essay also includes an
extensive discussion of the history of British commitment to the
establishment of a homeland for Jews in Palestine and a discussion
of the demographics of immigrants.

This is an outstanding essay on the Jewish future of Palestine
written by a major public intellectual at a crucial juncture in the
region’s history.

“before 1917, Palestine, in an economic sense was
a land without hope or prospects” – Harold Laski



Francis Crick on “the Secret of Life”

CRICK, FRANCIS.
“Nucleic Acids” offprint
from Scientific American.

San Francisco, September 1957.

9 pp. 4to. Original wrappers. Neat hole punches at left margin, owner’s stamp. Excellent condition.

First separate edition. Signed by Francis Crick (1916-2004) on the front wrapper.

This paper presents for the first time in print Crick’s celebrated Central Dogma. In 1957-58 the scientist formulated his famous Central Dogma and Sequence Hypothesis to explain genetic coding and transmission. **Crick’s Central Dogma, here named in print for the first time, holds that DNA makes RNA which in turn makes protein. This was long a cornerstone of molecular biology theory.**

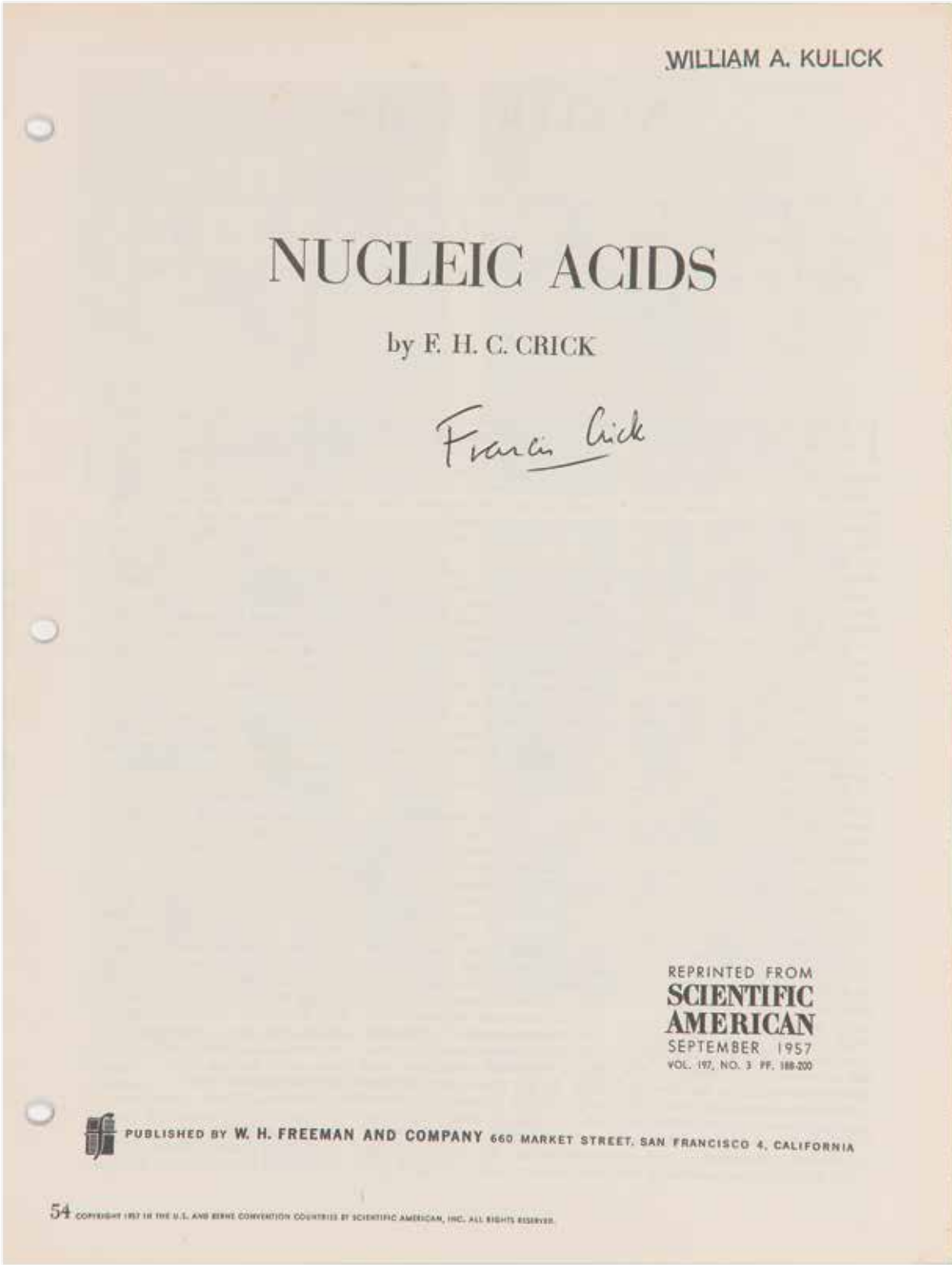
Crick was perhaps the most influential figure in the theory of molecular biology, and he played a crucial role in research relating to the genetic code. Crick begins this early paper by discussing the state of the art of DNA and RNA research at the dawn of the field, calling the nucleic acids “the molecules on which the Secret of Life, if we may speak of such a thing, is written.” The nucleic acids “hold the key to the hereditary constitution of all living things.”

Crick observes, “There are many reasons to suspect that DNA is either the genetic material of life ... or an important part of it.” If this is correct, “our problem is to learn how DNA reproduces itself.” How then do DNA and RNA “control the making of each organism’s characteristic living substances—its proteins?”

In 1953 Crick, with James Watson, discovered the structure of DNA, the cornerstone event in modern genetics and biology and one of the greatest scientific discoveries of all time. For this work, Crick, Watson, and Maurice Wilkins shared the Nobel Prize for medicine in 1962.

Rarely seen signed by Crick, this paper is an outstanding relic of the dawn of DNA research, the most important development in biology since Darwin.

Crick’s Central Dogma, signed by the author



the George M. Cohan – Sam H. Harris Broadway partnership

(BROADWAY.) SAM HARRIS & GEORGE M. COHAN.

Theater financial ledgers of Sam Harris and George M. Cohan.

New York, 1906-1907.

Folio. 400 pp. ruled ledger, some blank, mainly written on both rectos and versos. Original reversed leather, spine present but detached, else very good condition.

[with:]

Two engraved stock certificates further documenting this epoch-making partnership:

The Cohan and Harris Publishing Company. Capital Stock \$25,000.

26 February 1908. Certificate no. 2. Two shares). Signed by Cohan as president and Harris as treasurer.

Polish Wedding Amusement Company. Capital Stock \$10,000.

August 1912. Certificate no. 8. Thirty shares. Signed by Cohan as president and Harris as treasurer.

Provenance: Sam H. Harris.

This massive manuscript ledger charts the formative years of the show business partnership of George M. Cohan, the “father of American musical comedy,” and Sam H. Harris, the famed Broadway producer and theater owner.

Cohan was “the greatest single figure the American theater ever produced – as a player, playwright, actor, composer and producer” (New York Times obituary). Born in the Lower East Side to poor Jewish parents, Harris was a small-time producer and boxing promoter when he met George M. Cohan. The men hit it off and formed a partnership beginning with Cohan’s first full-length musical, Little Johnny Jones (featuring “Give My Regards to Broadway” and “(I’m a) Yankee Doodle Dandy”). Together the two revolutionized Broadway while creating dozens of shows and revues. They are buried side-by-side at Woodlawn Cemetery.

This ledger presents the daily receipts, expenses, and a statement of profit or loss for the Cohan-Harris shows of 1906-1907. The ledger is also noteworthy for its details on the expenditures for shows including salary for cast, orchestra, staff, lighting, wardrobe, props, scenery, printing, and much more.

Shows include Little Johnny Jones (featuring “Give My Regards to Broadway” and “(I’m a) Yankee Doodle Dandy”), George Washington, Jr., The Honeymooners, Popularity, The Governor’s Son, Forty-five Minutes from Broadway, and Fifty Miles from Boston. Some of the entries reflect out-of-town previews, some shows achieve long runs in New York, and others are sent on tour across the United States.

This ledger and the associated stock certificates are rare documentation of one of the great partnerships in American entertainment history.

“the father of American musical comedy”

		19
Special Engagements In - "Little Johnny Jones."		
1907	A. A. Jones - 1 Ticket New York City - Chicago -	1.00 -
	Company's Salaries -	20.00 -
	Advance Agents & Agents -	5.00 -
	" " Expenses -	1.00 -
	Baggage and Journey Expenses -	13.60
	Phone of Little Jones -	23.71
	" " " Orchestra -	5.00
	Royalty - 5% of 2000.00	10.00
	Expense to Woodlawn -	6.00
	Props -	4.00
	Stage Expenses -	8.00
	City of New York Light Co. -	3.00
	Caterers, Operatives and Others -	7.00
	Supplies -	10.00
	Miner Lites Co. -	1.00
	Manhattan Steam Works - Cleaning -	3.00
	Z and L. Rosenfield - Typing 41 -	1.40
	Office Expenses -	5.00
		33.21
	Balance -	16.28
		49.49

The Critique of Pure Reason

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.

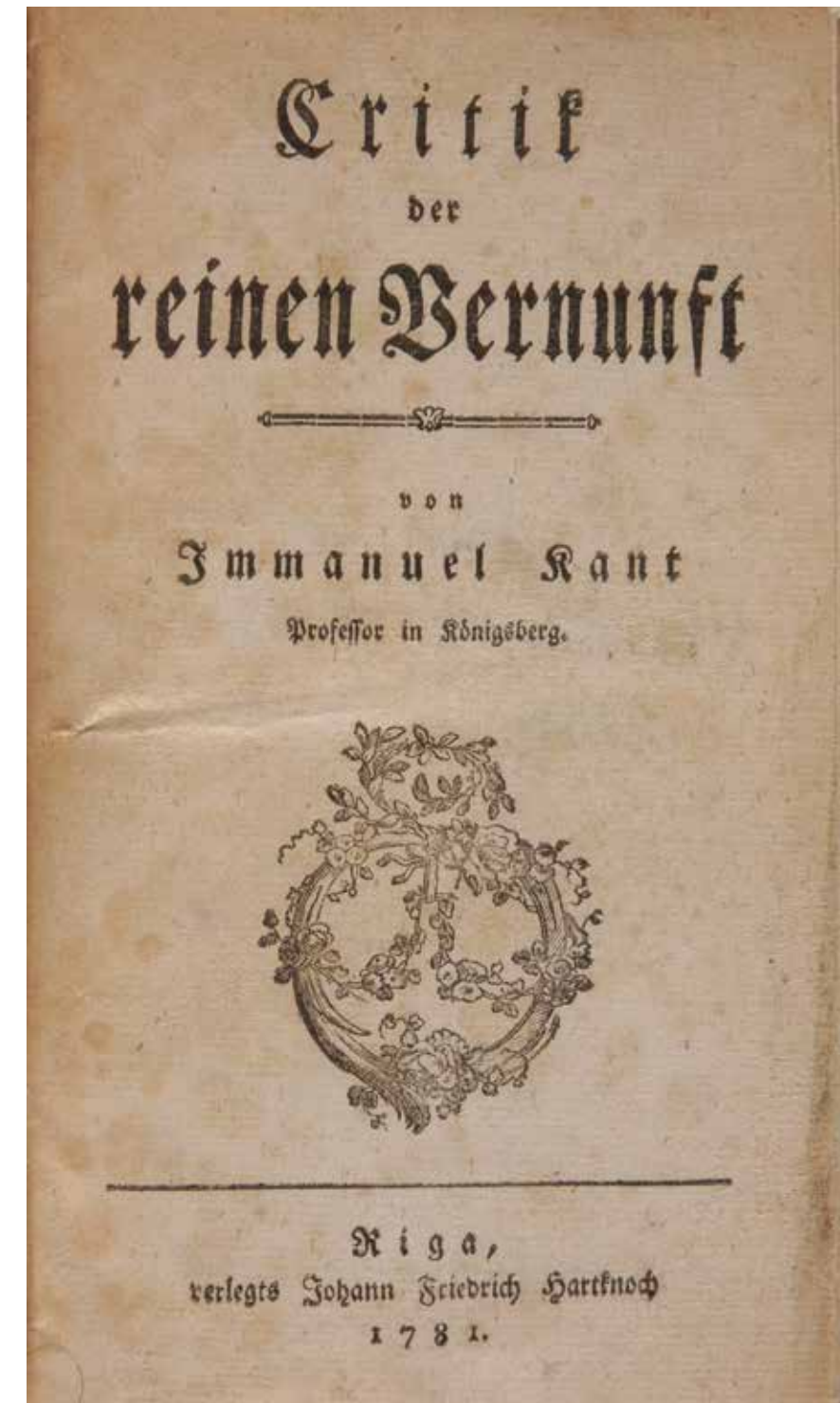
First edition. *The Critique of Pure Reason*, Kant's greatest
work, represents the starting point of modern philosophy.

"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).

"Kant's Copernican revolution in philosophy"



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

– John Sparks on Blackstone

BLACKSTONE, WILLIAM.

Commentaries on the Laws of England.

Oxford: Clarendon Press, 1765-
1769.

4to. Four volumes. Two tables (one
folding) in volume two. Contemporary
mottled calf, spines gilt, red and black
morocco labels. Joints of first volume
cracked but secure, minimal repairs
to joints, minor wear and foxing. A
splendid, tight set in a wonderful period
binding.

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

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

[with:]

BLACKSTONE, WILLIAM.

A Discourse on the Study of the Law.

Oxford: Clarendon Press, 1758.

Contemporary marbled wrappers,
inscribed “Duplicate.” A fine,
untrimmed copy.

First edition of Blackstone's *Commentaries*, a monument of
the Anglo-American legal and political system and one of
the key influences on the thought of the Founding Fathers
and the shaping of the Constitution.

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

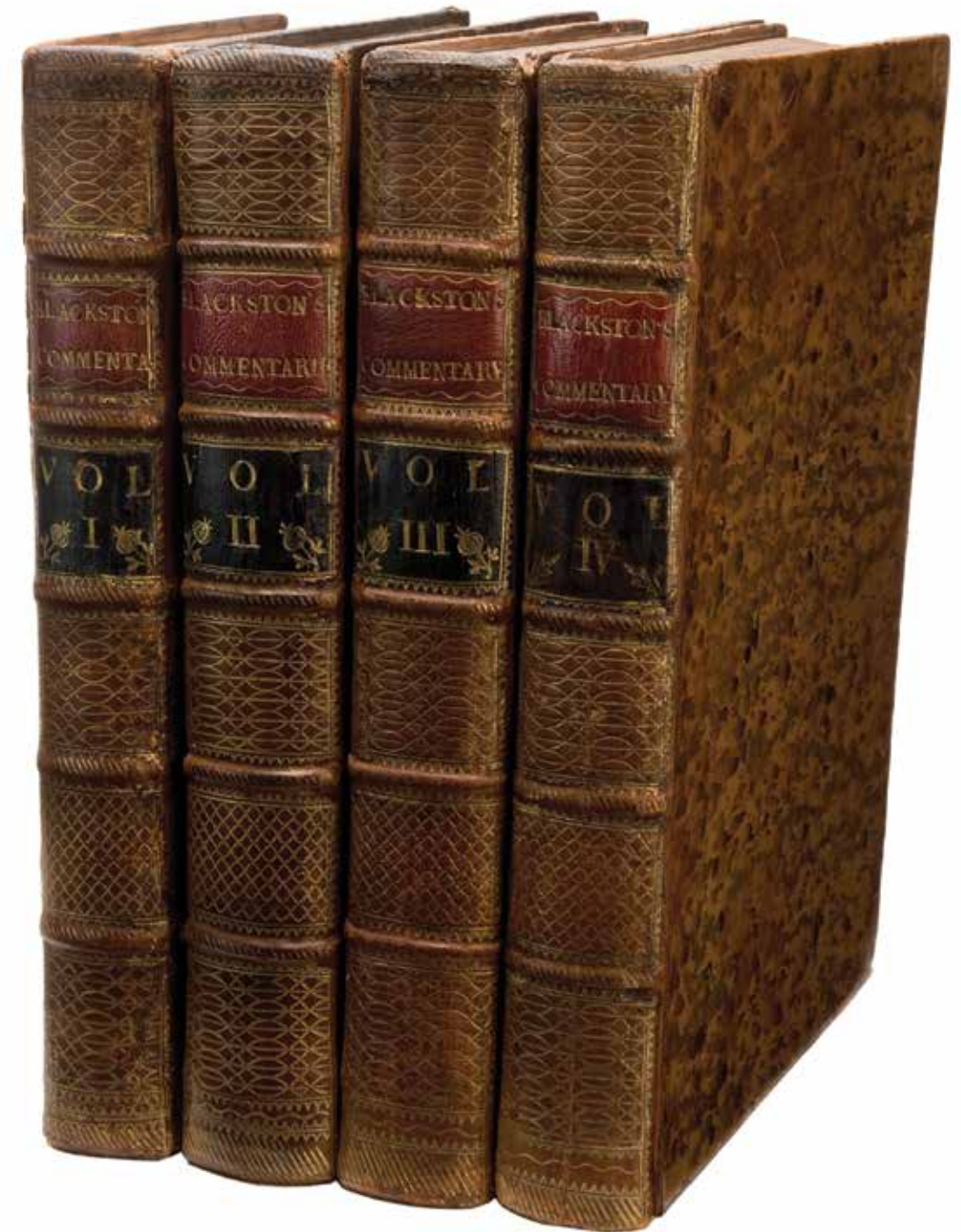
Blackstone's impact on American political and legal thinking
was profound and immediate. In 1775 Edmund Burke observed
that nearly as many copies of Blackstone's *Commentaries* had been
sold in America as in England. Thomas Jefferson observed that
Blackstone's *Commentaries* were “the most lucid in arrangement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

**A set of Blackstone's *Commentaries* is a cornerstone of any library
of the history and thought of the Founding Fathers.** 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.

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

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



magnificent hand-painted silk map of Beijing
the only example in private hands

(BEIJING.)

Map of Beijing,
painted on silk.

[China, Daoguang Period
(pre-1850)].

174 x 145 cm (68 ½ x 57 in.).
Watercolor and ink on silk. Extensively
annotated with the names of buildings
and streets. Mounted and framed. Old
repairs, loss and wear, frayed at edges.
Very good condition. An enormous,
impressive map of Beijing.

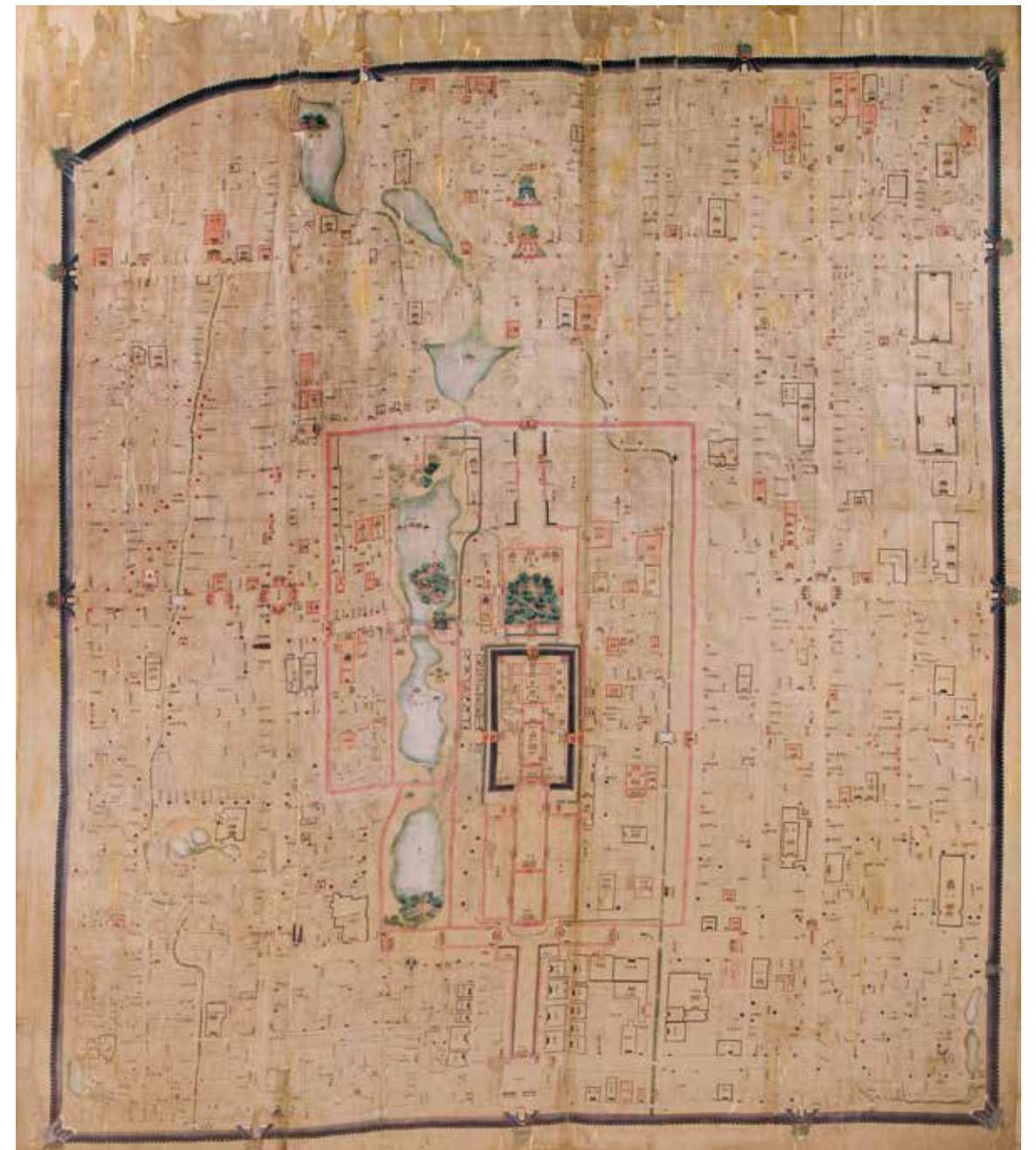
This splendid, enormous hand-painted map of Beijing shows and names the main streets, official residences of imperial family members, important buildings, temples, geographical features, fortifications and garrisons of the Forbidden, Imperial and Inner Cities.

Only three other examples of this remarkable form of map painted on silk are known, and this is the only example in private hands. Professor K. Tanaka (Sugiura) of Kyoto University, the leading authority on these maps, has located **only four examples on silk**: National Library of China, Royal Geographical Society, Royal Ontario Museum, and the present example (three copies on paper are known). The National Library of China map on silk, the only one to include the Outer City, was a highlight of the 2016 exhibition at the National Library of Australia, *Celestial Empire: Life in China, 1644-1911*. That map appeared as a frontispiece in the associated book of the same name.

The map appears to have been drawn primarily to identify and locate the hundreds of Eight Banner garrisons. The Eight Banners system, comprising an elite hereditary class of families with special privileges, responsibilities, and military obligations, was central to the defense and organization of the Qing Empire. The painstaking identification of these garrisons on the present map, the National Library of China map (with many garrison differences from our map), and the later paper map in Kyoto, suggests that these rare maps had a military or governmental purpose.

“In Beijing the ranks of the eight banners were arranged around the imperial city, and the Chinese were moved to the southern part of the capital. This arrangement can be seen in a map of Beijing [the National Library of China example] (page vi) produced in the reign of the Daoguang emperor (r. 1820-1850). The palace lies at the heart of the imperial city, which is encompassed by the Manchu city. Throughout the latter, the locations of banner troops are indicated by circles (Manchu) triangles (Mongolian) and squares (Chinese), each in the colour of the relevant banner” (Woolley, *Celestial Empire: Life in China, 1644-1911*, p. 1). Professor K. Tanaka notes that only Manchu eight banners were arranged in the Imperial City, while eight banners of the three armies (Manchu, Mongolian, and Chinese) were arranged in the Inner City.

enormous map of Beijing on silk



Beijing, built along a north-south axis, was divided by walls into four city sections: the Forbidden City, the Imperial City, the Inner City, and the Outer City. This map shows the first three, with the Forbidden City at the center, surrounded by a massive wall with four gates and four corner towers. The Imperial City, incorporating three lakes to the west, is surrounded by a fortified wall with six gates.

Beyond it is the Inner City, also called Jingcheng (“capital city”) or Dacheng (“big city”). The entirety is surrounded by another massive wall, which was 15 miles long, 50 ft. high and 65 ft. thick at its base.

This extremely rare survival, the only example known in private hands, is a magnificent display piece.

18 original botanical watercolors

**MUNSON, LAURA
GORDON.**

*Flowers from my Garden.
Sketched and Painted from
Nature.*

[New York, 1864.]

4to. 18 fine original watercolors on heavy card. Original embossed black morocco gilt. Rubbed, extremities worn, minimal marginal dampstain. Very good condition, with the color fresh and vibrant and the plates clean.

Provenance: Mrs. Welden Becroft, Yalesville, Connecticut, with her inscription; Irwin Silver, his sale, Sotheby's New York, April 26, 2005, lot 92.

Bennett, *American Nineteenth Century Color Plate Books*, p. 81.

First edition. This is a unique pre-publication copy illustrated with 18 fine watercolors, the original art used as the basis for the lithographs in the published edition.

Laura Gordon Munson (1825-1900) was a Connecticut artist. Lydia H. Sigourney, the "Sweet Singer of Hartford," contributed the introductory poem. Munson's frontispiece is a large basket of flowers that includes many of those illustrated separately, viz., crocus, pansies, forget-me-not, lily of the valley, rose campion, rose, fairy bell, day lily, thunbergia, heliotrope, cypress vine, morning glory, jessamine, verbenas, blue fringed gentian, and autumn leaves. Each of the eighteen watercolors is accompanied by a poem on a separate text leaf. Poets include Ella Sturgis Hooper, Caroline May, Leigh Hunt, Henry Wadsworth Longfellow, Sarah J. Hale, and Felicia Hemans.

The title page in this proof version varies considerably from the published version, which included the author's name (and not just her initials, as here) and the imprint "New York: Anson D. F. Randolph, 1864" (not printed here). The list of illustrations here calls for only 17 plates, but there are 18 watercolors present. There were 18 lithographs, with added captions, in the published edition.

This is a fabulous example of one of the most vividly colored American color plate books.

the original art used for the published edition



TENNENT, LAETITIA
EMERSON.

*“Poetry of Flowers”
autograph manuscript
watercolor album.*

ca. 1820s.

4to (9 x 7 in.). 420 pp. (wove paper with watermark “Smith & Allnut 1825), including index of watercolors, some leaves blank. 79 original watercolor and ink studies of flowers (45 full-page), 2 uncolored ink studies. 2 manuscript poems (“Sleepers” and “The Drowning Fly”) by William Tennent loosely inserted. Contemporary red morocco gilt extra, spine lettered “Poetry of Flowers. By Lady E. Tennent.” Very fine condition.

Provenance: Lady Laetitia Emerson
Tennent (1806-1883).

This splendid album of botanical watercolors and manuscript “poetry of flowers,” the product of years of reading, writing, and painting, was created by Lady Laetitia Emerson Tennent. She collected several hundred poems and lines of verse concerning flowers and the language of flowers written by poets from Shakespeare and Spenser to Wordsworth and other Romantics, from the famous to the obscure.

Lady Tennent has illustrated the album with finely executed ink and watercolor studies of flowers, typically placed with thematically related verse. The result is a gorgeous, elegant, and tasteful unique volume.

The daughter and heir of Belfast banker William Tennent, Laetitia (1806-1883) married the Irish politician, traveller and author Sir James Emerson in 1831. On the death of her father in 1832, Emerson took his wife’s surname by royal license, entered Parliament as MP for Belfast, and inherited their future home at Tempo Manor, County Fermanagh. In 1845 Emerson was appointed civil secretary to the colonial government of Ceylon, where he served until 1850.

This is a wonderful album reflecting the talents and taste of a wealthy Victorian woman during the Romantic era.



spectacular Victorian album of watercolors,
photographs, and verse

HUTH, HELEN ROSE.

*Splendid album containing
50 watercolors, 70
photographs, and fine
calligraphic selections of
poems and prose.*

Mostly Possingworth and
environs, 1890s.

Folio. Approx. 225 pages, heavy card.
Brown morocco gilt-stamped "H.R.H.,"
metal lock and corner-pieces, gilt edges
(rubbed at joints). Excellent condition.

Provenance: Helen Rose Huth (1837-
1924). The Huths' fine country house
Possingworth Park (completed in 1866)
is now Holy Cross Priory.

This magnificent, imposing album was made by a prominent late-Victorian hostess, patron of the arts, and gifted amateur artist. Helen Rose Huth was the wife of the banker Louis Huth. The Huths were major art collectors, and Helen sat for both George Frederic Watts and James Abbott McNeill Whistler who painted the celebrated "Arrangement in Black, No. 2: Portrait of Mrs Louis Huth." After Huth's death in 1905 she married Archibald Howe.

The album contains 50 watercolors (all but four by Mrs. Huth) comprising studies of flowers, landscapes, and other scenes in Possingworth, East Sussex, and Scalpay (and other Hebridean locations); 70 photographs of buildings, landscapes, people, and paintings; six pen-and-ink or pencil sketches. The album is filled with elegant calligraphic transcriptions of poems and prose pieces by Victorian writers (the Brownings being particular favorites), often with elaborate pen-and-ink floral borders.



patron of the arts and woman of wealth, taste, and artistic talent



superb presentation copy from Celia Thaxter
to Mary Mapes Dodge

THAXTER, CELIA.
Poems.

Boston: Houghton Mifflin,
1882.

12mo. Original brown cloth blocked
in black and gilt. All edges gilt. Tenth
edition stated on title. Very fine
condition.

Thaxter has mounted a CDV portrait of
herself at the front. Half morocco case.

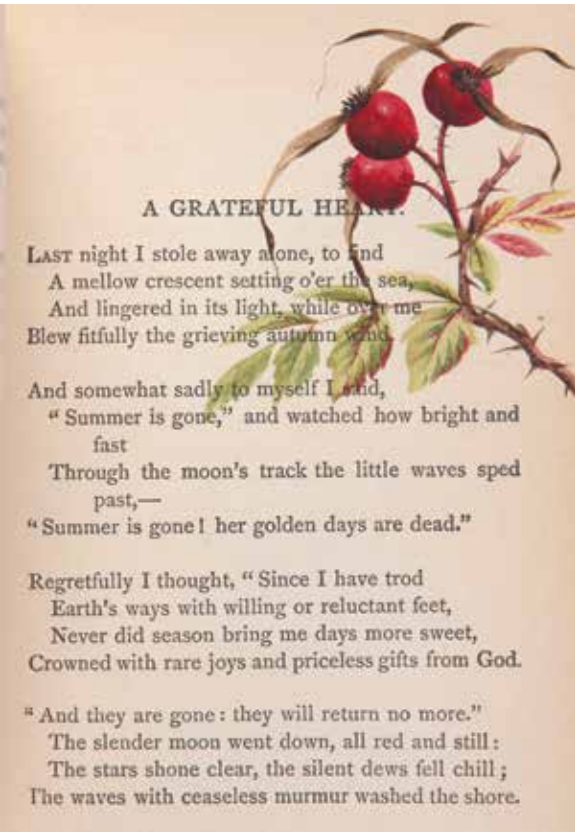
Presentation copy inscribed by the author and artist Celia
Thaxter: “Mary Mapes Dodge with much love. Illustrated
by Celia Thaxter 1882.” Dodge is best known as the author
of *Hans Brinker or the Silver Skates* and as a founding editor of *St.
Nicholas Magazine*. Thaxter provided a poem for the first issue of
that children’s magazine and helped to promote it.

**This perfect gem of a book is illustrated throughout with 33 fine
watercolors by Thaxter.** They include delicate flowers, spiders,
butterflies, feathers, plants, seaweed, landscapes and seascapes,
some in the margins and others superimposed upon the text. The
colors are rich and fresh, and the pictures are exquisite and detailed.

Thaxter was a beloved New England artist and poet whose work was
first published in the *Atlantic Monthly*. Thaxter became one of the
most popular poets of her day thanks to her frequent appearances
in the *Atlantic* and the oft-reprinted collections of poems that
followed. She knew many of prominent literary and artistic figures
of the day including Henry Wadsworth Longfellow, Ralph Waldo
Emerson, James Russell Lowell, John Greenleaf Whittier, Sarah
Orne Jewett, William Morris Hunt, and Childe Hassam. An
accomplished poet, businesswoman, artist, and journalist, Thaxter
continues to be read today, long after most of her contemporaries
have been forgotten.

**This lovely volume, presented by Thaxter to Mary Mapes Dodge,
embodies vital strands in the poetry and art of nineteenth-century
American women.**

illustrated with 33 delicate Thaxter watercolors from nature



Gulliver's Travels

SWIFT, JONATHAN.

Travels into Several Remote Nations of the World ... by Lemuel Gulliver.

London: Benj. Motte, 1726.

Two volumes. Second state of portrait as usual. Second state of portrait as almost always. Contemporary calf rebaked at an early date, endpapers replaced. Some browning and rubbing. A very good set.

Teerink 28 (A edition). *Printing and the Mind of Man* 289. Grolier 100 *English Books* 42. Rothschild 2104.

First edition (Teerink's A edition). Motte hurried the book into print, using five printers who took different sections of the text. The initial printing (Teerink A) sold out within one week, and two additional editions (AA and B) soon followed.

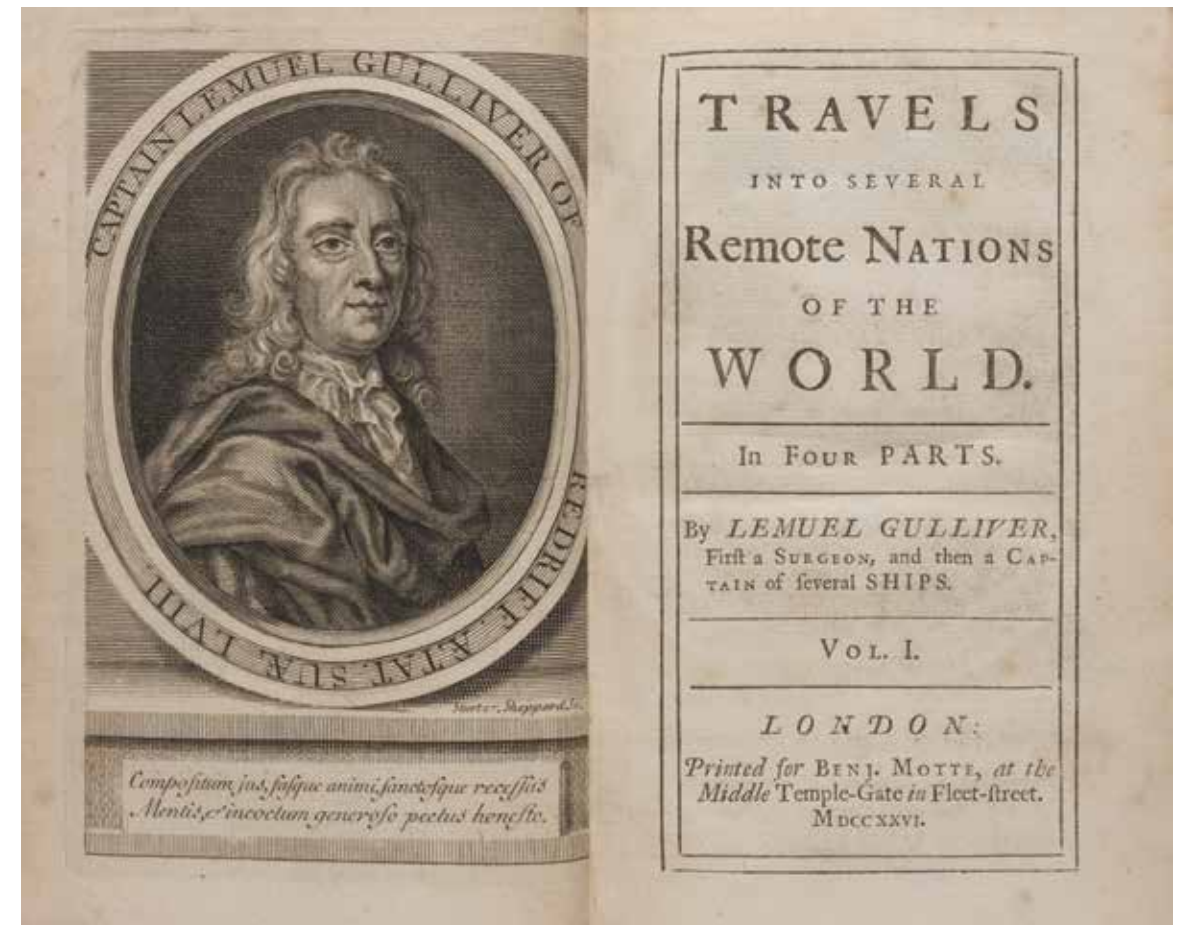
Gulliver's Travels was an immediate success, and the book has remained one of the enduring classics of English literature. Thomas Gay wrote that **"from the highest to the lowest it is universally read, from the Cabinet Council to the Nursery."**

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

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

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

"Gulliver's Travels has given Swift an immortality beyond temporary fame" – *Printing and the Mind of Man*



"The tiny Lilliputians surmise that Gulliver's watch may be his god, because it is that which, he admits, he seldom does anything without consulting."

a superb inscribed Emerson-Carlyle association copy

(EMERSON, R. W.)
CARLYLE, THOMAS.

*The French Revolution, a
History.*

Boston: Little & Brown, 1838.

Two volumes. Original cloth. Light
fraying to spine ends, else a fine set.

First American edition. A splendid presentation copy inscribed by Ralph Waldo Emerson to his brother: “Wm. Emerson from his brother Waldo.” The inscription is in pencil in the second volume. Emerson used this intimate signature only with his immediate family. Page 270 of the first volume bears a pencil correction apparently in Emerson’s hand.

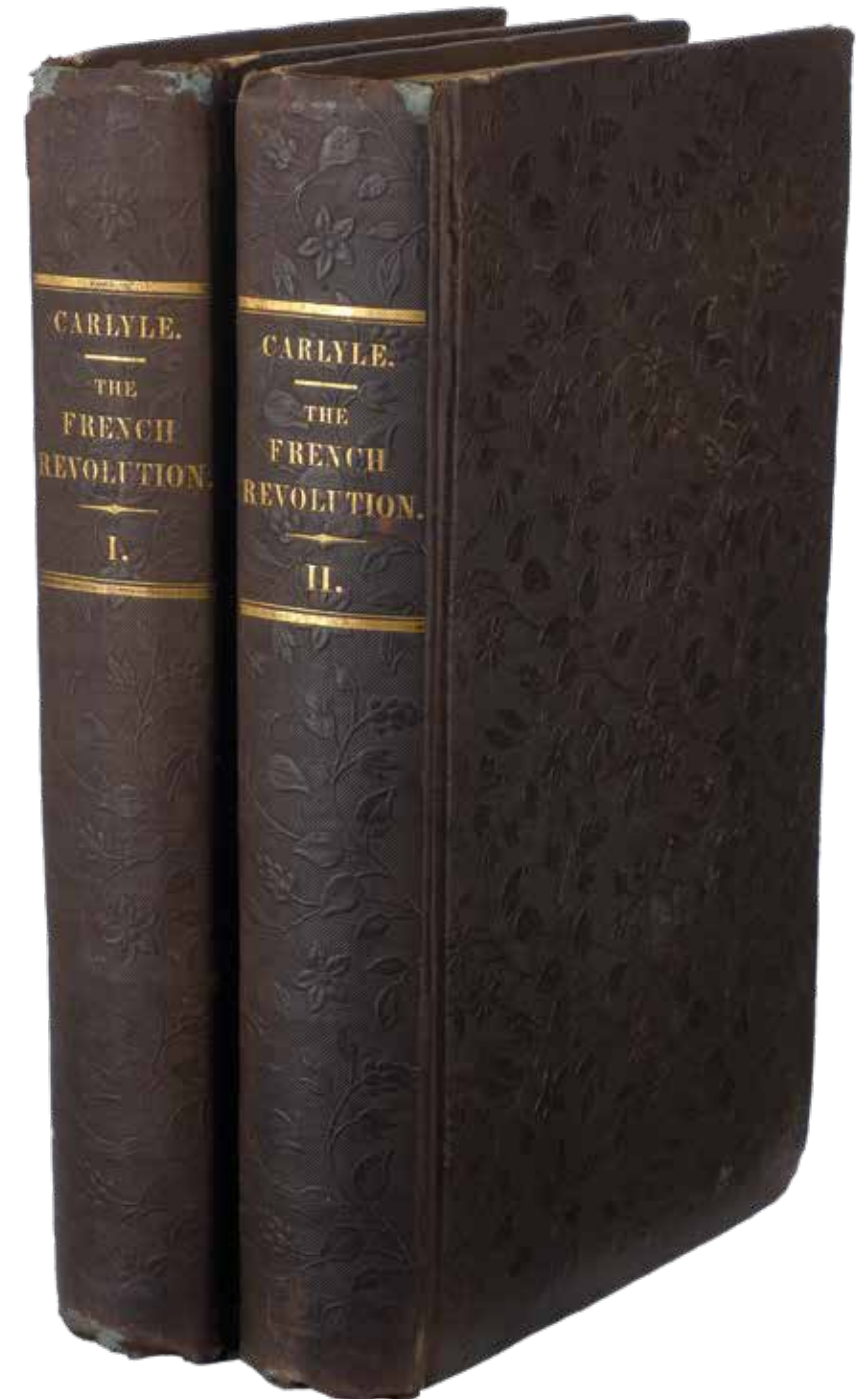
Emerson paid his greatest tribute and service to his friend Thomas Carlyle in arranging for this first American publication of *The French Revolution*. **Thus Emerson was responsible for establishing in America the view of the French Revolution that has “molded popular conception of the French Revolution down to the present day”** (*Printing and the Mind of Man* 304). *The French Revolution* “is a prose epic, a work of creative genius, in which the facts of history are illuminated by the imagination of a poet” (Cambridge History).

Maintaining a close friendship and literary association for decades, Emerson and Carlyle served as intellectual inspirations and touchstones for each other. In 1836 Emerson arranged for the American publication of and wrote an introduction for Carlyle’s *Sartor Resartus*, and Carlyle returned the favor a few years later, writing an introduction for the English edition of his friend’s *Essays*. Emerson wrote in his journal, “Carlyle represents very well the literary man, makes good the place of and function of Erasmus and Johnson, of Dryden and Swift, to our generation. He is thoroughly a gentleman and deserves well of the whole fraternity of scholars, for sustaining the dignity of his profession of Author in England” (July 12, 1842).

RARE: we can trace no other inscribed copies at auction or in any of the major collections of American literature (Arnold, Chamberlain, Wakeman, Wilson, etc.).

This is a 19th-century literary association copy of the greatest significance.

“I know nobody among my contemporaries except Carlyle who writes with any sinew and vivacity comparable to Plutarch and Montaigne” – Emerson’s journal June 24, 1840



early Samuel Clemens humorous note about his photograph

CLEMENS,
SAMUEL L.

*Autograph note signed to
Robert Watt.*

July 16, 1874.

Framed with the albumen photograph
(4½x 3½ in. oval) that accompanied
the note. Light browning. A wonderful
display piece.

Mark Twain the humorist. Samuel Clemens sent this
delightful humorous note with the accompanying half-
length standing portrait of the debonair author.

He writes:

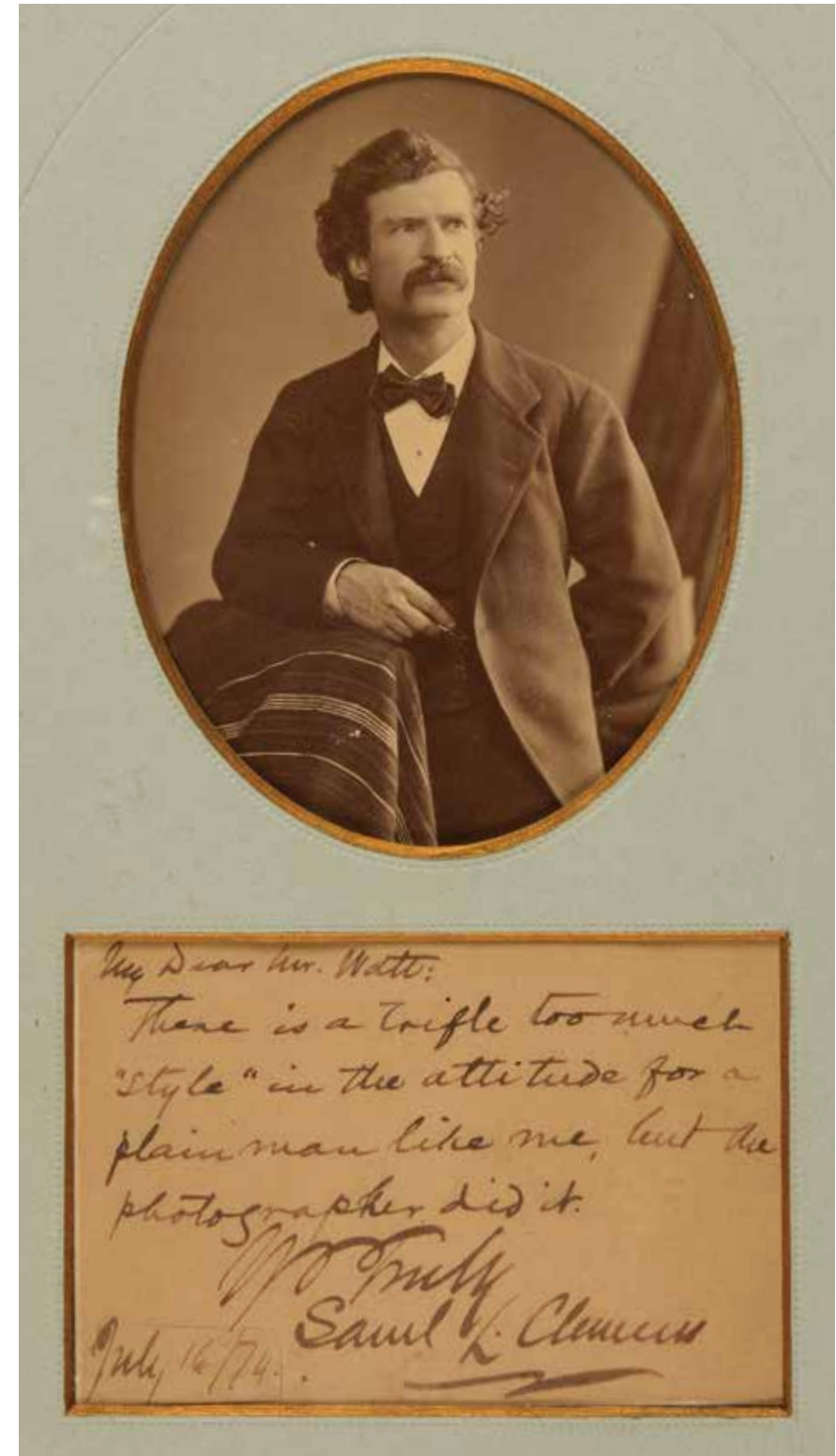
*"My Dear Mr. Watt: There is a trifle too much 'style' in the attitude for a
plain man like me, but the photographer did it. Yrs truly Saml L. Clemens
July 16/74."*

Clemens, who had humble origins, could be quite vain. In his
later years he famously wore brilliant white linen suits. Here he
pokes fun at his appearance in the photograph, reminding his
correspondent of his roots.

Watt was a Danish journalist and author who translated Twain's
Sketches into Danish. He sent a copy of the unauthorized edition
to Twain in May 1874 and asked the author for a photograph and
a few lines.

Clemens replied with a long, friendly letter joking that "the
sketches have a familiar look, but their meaning is hidden from
me in their foreign garb." He added that he would put the Danish
edition on his shelves, writing, "my remote posterity will find it &
think I was a very learned man & wrote books in foreign tongues."
Then Clemens acceded to Watt's request for a photograph and
continued in the same humorous vein, writing, "There is a trifle
too much 'style' in the attitude for a plain man like me, but the
photographer did it."

*"There is a trifle too much 'style' in the attitude
for a plain man like me, but the photographer did it."*



iconic Yosemite photograph by Carleton Watkins

**WATKINS,
CARLETON.**

*Section of the Grizzly
Giant with Galen Clark,
Mariposa Grove, Yosemite.*

1865-1866.

Mammoth plate albumen silver print.
Approx. 16 x 20 in., original mount.
Excellent condition, framed.

Naef and Hult-Lewis. *Carleton Watkins:
The Complete Mammoth Photographs* 105.

An iconic Yosemite photograph. This famous photograph shows Galen Clark standing at the foot of the colossal Grizzly Giant sequoia. Clark was the first European American to discover the Mariposa Grove of giant sequoias at Yosemite. Named Guardian of Yosemite Valley and the Mariposa Grove in 1866, Clark was instrumental in securing legislation to protect the trees. Camping beneath the Grizzly Giant in 1903 inspired Theodore Roosevelt to establish several other national parks, forests, and monuments, and in 1905 he created the U. S. Forest Service. Roosevelt said the Mariposa Grove was “a temple grander than any human architect could by any possibility build.”

In the summer of 2022 the National Park Service and firefighters went to extraordinary lengths to protect the beloved tree during the Washburn fire. They delivered 15-20 gallons of water per minute to the base of the tree to increase humidity, while clearing debris and taking down smaller trees in the vicinity. In 2020-2021 fires killed or mortally wounded nearly one-fifth of the world’s sequoias.

Carleton 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 unequalled. The views are ... indescribably unique and beautiful. Nothing in the way of landscapes can be more impressive.”

“Watkins, whose livelihood was dependent on sales of his California views to tourists, no doubt made this image with a mind to impressing Easterners and propagating the notion that the West was America’s own amazing Garden of Eden. To illustrate its awesome scale, Watkins posed the explorer Galen Clark at the base of this massive three-hundred-year old tree known as the Grizzly Giant. Along with the Yosemite Valley, the Big Trees in the Mariposa Grove were on every early tourist’s route through the region” (Metropolitan Museum of Art).

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.**”

“a temple grander than any human architect
could by any possibility build” – Theodore Roosevelt



one of the greatest American West
photograph albums in private hands

(WATKINS,
CARLETON.)

*A Highly Important
Personal Album created
by or for Carleton
Watkins and his family,
containing more than 350
photographs*

ca. 1880.

More than 350 albumen prints, various sizes, mounted on heavy card, on a total of 46 pages, rectos and versos. Almost all photographs neatly captioned and ruled in ink on the numbered mounts. Contemporary half brown morocco, rebacked preserving original spine. Some soiling. The photographs are generally in very good condition, with some fading. Half morocco case.

Provenance and dating: the leading Watkins authority Weston Naef has identified a series of four photographs in the album to be portraits of Carleton Watkins. Naef further suggests that the album was created by or for Watkins and his family. The album concludes with two large photographs of a house under construction in Oakland; their connection to Watkins has not yet been determined.

"The identity of the compiler is unknown ... [but] it could not have been created without [Watkin's] knowledge and cooperation" (Naef).

This extraordinary album documents the career of Carleton Watkins, the greatest of the first generation of photographers of the American West and a giant in the history of photography. Watkins "stands today at the symbolic apex of all that is unreservedly grand about the American West of the mid-nineteenth century" (Palmquist). The album also contains an important collection of western photographs from negatives taken by Alfred Hart and later acquired by Watkins.

Watkins's photographs of Yosemite, the embodiment of the pristine West, are coupled here with Hart's photographs of the construction of the first transcontinental railroad, making this a stunning visual record of the American West as it was being utterly transformed. The album presents a remarkable pictorial history of San Francisco and its culture, from the circus to the Bohemian Club, at a time when Watkins was shaping the city's artistic culture.

The album includes:

Watkins (Self-) Portraits

A highlight of the album is the series of **four newly discovered early (self-) portraits of Carleton Watkins**. Three of these portraits show a remarkable "Camera Man" costume made of scores of photograph portraits and a hat in the shape of a camera. The fourth is a portrait of Watkins in Scottish regalia, apparently about ten years older and thus c. 1880.

Leading Watkins authority Weston Naef writes that he "can be identified as Watkins through the same type of analysis that leads to the 'Shunshine' identification [another photograph believed to depict Watkins]. The bony facial structure and lean physique match what we know of Watkins's appearance, but more relevant to an association with Watkins are the implications of his imaginative costume, which consists of a hat in the form of a pretend camera and a suit with its every square inch covered with mounted photographs, the majority of them being portraits. The costume was created for a special occasion but there is no clue in the album what was being celebrated" (Naef, *Chasing Aurora: The Secret Life of Carleton Watkins*). As only two other somewhat indistinct portraits of the photographer are known to survive, **these are the most important extant photographs of Watkins, the greatest of the early Western photographers.**



Carleton Watkins in camera suit

It seems likely that Watkins's assistants Frances Sneade Watkins, Helena Sneade (Frances's sister), Sallie L. Dutcher, or Myra Waddell would have assembled this album under his direction circa 1880. At this time uncredited female assistants often played significant roles in the studios of important photographers.

The album can be dated with confidence to ca. 1880 on the basis of internal evidence: 1) the theater portraits show actresses who performed in San Francisco in the late 1870s; 2) the vast majority of the Watkins photographs can be traced to ca. 1880 or earlier, and none later; 3) a photograph of San Jose is dated in manuscript 1880.

Watkins circular views

The album contains **21 important circular views by Watkins**, each five inches in diameter. The leading Watkins authorities Peter Palmquist and Weston Naef observe that the circular format appears almost exclusively in Watkins family presentation albums (see *In Focus: Carleton Watkins: Photographs from the J. Paul Getty Museum*, 1997).

The presence of these 21 circular prints by Watkins suggests that this is a presentation album created by or under the direction of Watkins. We are aware of no similar presentation albums remaining in private hands

Watkins & Yosemite and other parts of California

The album contains scores of Watkins's California photographs printed from negatives later lost in the San Francisco earthquake and fire of 1906. The dazzling views of Yosemite include many of the most famous natural wonders of that untouched wilderness. Business and industry photographs include views of trains and mining operations. The giant sequoias of Calaveras are shown in several fine Watkins prints. In addition to its many San Francisco images by Watkins, the album contains views in San Jose, Lake Tahoe, and Salt Lake City, including views of the Mormon Tabernacle and Brigham Young's residence.



Watkins. Cascade Soda Springs Summit Station C.P.R.R.



Watkins. Indian Canon Yosemite Valley

Watkins and the history of San Francisco

This album is a key document in the history of photography in San Francisco. Carleton Watkins was at the center of the city's rich photographic history. **"California's art history is distinctive because it begins not with a painter or sculptor but with a photographer. Watkins seized a new medium, barely a decade old when he was born, and invented a fresh pictorial language"** (Christopher Knight, *Los Angeles Times*). Recognized as a vanguard artist in his time, Watkins became a member of the famed Bohemian Club of San Francisco in 1872.

This album reflects a keen interest in San Francisco's art and culture at a time of growth and vitality. The fine views include street scenes, panoramic vistas, hotels, gardens, architecture, and the sights and performers of San Francisco's Woodward's Gardens. The album contains portraits by Watkins and others of well-known politicians, businessmen, actors, dancers, and others in 1860s and 1870s San Francisco.



San Francisco

Finally, the album contains intriguing connections with Eadweard Muybridge, Watkins's associate at a pivotal moment in San Francisco photographic history. On one page we see a photograph of a painting of a dog smoking a cigar. On another, a page with two Camera Man portraits, the smoking dog image reappears as part of a surreal montage advertisement for Muybridge's short-lived Helios enterprise. In this and other ways this album offers tantalizing avenues of investigation for future researchers into the artistic relationship between Watkins and Muybridge.



Watkins. Montgomery St. San Francisco



Sara 'the Kicker'

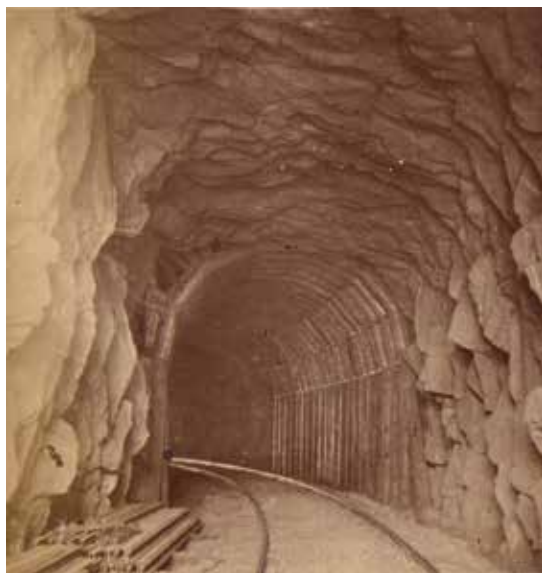


Sacramento St. S.F.

Alfred A. Hart Photographs

This unique album contains prints of 154 photographs by Alfred A. Hart. Carleton Watkins purchased Hart's negatives in 1869, and he soon began publishing those stereo negatives as his own. Thus, the appearance in a single album of Hart's railroad and landscape photographs together with Watkins's own professional and personal work is unsurprising.

Alfred Hart (1816-1908) was a pioneering photographer of the American West. The Central Pacific Railroad commissioned Hart to document the construction of the first transcontinental railroad's western route, from Sacramento to Promontory Summit, Utah. From 1866 to 1869 Hart traveled with the workers, documenting their monumental achievement and the magnificent, untouched land through which the railroad passed.



Hart. Tunnel No. 12 Strongs Canon



Hart. Bridge over Truckee River C.P.R.R.

The Hart views in this album are captioned with a Central Pacific Railroad (CPRR) manuscript inscription separating the Yosemite views from CPRR views by subject. A majority of the images have been matched to known Watkins stereoviews and mammoth plate prints. A number have slightly different cropping, sometimes showing more image than the published stereograph. Thus the individual who made this album possessed the negatives and created these prints expressly for this album.

Watkins & Yosemite



Cut through Dixie Spur



Watkins. Upper Yosemite Falls



Watkins. Half Dome from Glacier Point Yosemite

This album is one of the most compelling survivals of the early days of western American photography. Its archive of Watkins personal and professional images, together with its extensive trove of Hart's work, combine to form one **of the most important single objects in the history and art of photography of the American West.**

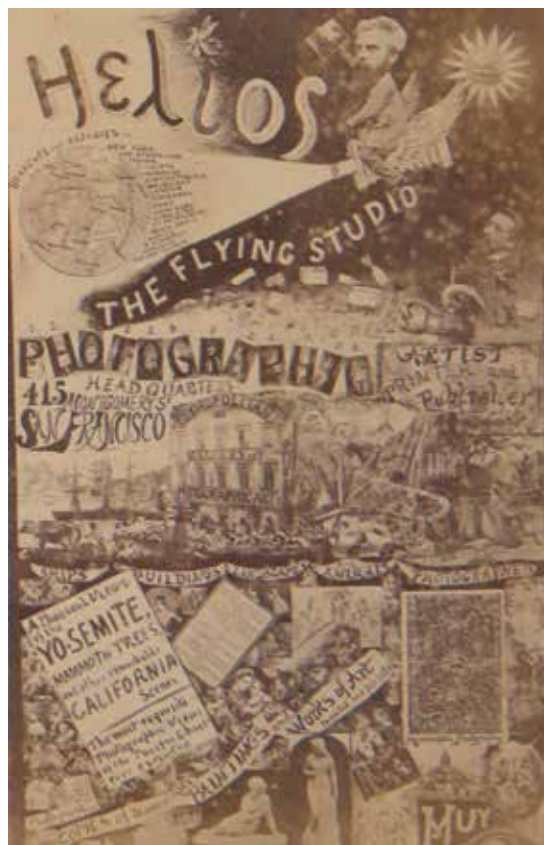
It is most unlikely that another early, extensive and personal album of Watkins western photographs remains in private hands. This treasure will be a centerpiece of any collection of western American photography.

Almost all of Watkins's professional and personal effects were destroyed in the San Francisco earthquake and fire of 1906. Douglas Nickel notes in his authoritative *Carleton Watkins: The Art of Perception* that only "one pocket note-book, a handful of family letters and a few stray artifacts" remain as the records of his intentions and outlook. **Thus this album is among the finest surviving records of Watkins's life and work.**

Watkins is the greatest single figure in the 19th-century photograph of the American West, and this unique album is likely the most important single Watkins object remaining in private hands.



Watkins. Emerald Bay Lake Tahoe



[Muybridge.] Helios The Flying Studio ... Cosmopolitan Gallery



Watkins, attrib. House in Oakland



Watkins. View of the Golden Gate from S.F.

“I cannot live without books” – Jefferson to Adams

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

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Woburn. April 16th 1861.

J. R. Porter Esq.

My dear Sir: It gives me pleasure to be able to oblige with an extract from a letter from my old and precious friend, John Brown. It is but a part of a sentence, but I hope enough to serve the purpose of your friend Mr Sprague. It is a fair specimen of Capt Brown's Micrography. The good old man wrote with much care and very uniformly.

I am deeply exercised by what is going on in the country. Oh! that out of the present trouble and chaos might come the Slaves deliverance! The calamity of civil war can have no compensation short of this. Truly your grateful friend
Frederick Douglass.

"Oh! that out of the present trouble and chaos might come the Slaves deliverance! The calamity of civil war can have no compensation short of this."

— Frederick Douglass