



Shakespeare's Poems (1640)

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- **Shakespeare**'s *Poems* in an early binding, one of the finest copies in private hands (2)
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- **Walt Whitman** unique portrait inscribed by the poet with lines from *Leaves of Grass* (32)
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Photography

- Unique archive of English female photographer **Emma Frances Johnston** (1850s and 1860s) comprising hundreds of salt prints (64)
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70	Von Neumann. Theory of Games	20,000	144	Cameron. G. F. Watts	22,000
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Front cover: Shakespeare's *Poems* (2)
Back cover: Muhammad Ali painting (50)

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JOURNAL OF THE PROCEEDINGS
OF THE
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VOL. III. ZOOLOGY. No. 9.

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LONDON:
LONGMAN, BROWN, GREEN, LONGMANS & ROBERTS,
AND
WILLIAMS AND NORGATE.
1858.

Darwin and Wallace on natural selection (page 12)

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Shakespeare's sonnets

SHAKESPEARE,
WILLIAM.

Poems: Written by Wil.
Shake-speare. Gent.

London: Printed by Tho. Cotes,
and are to be sold by Iohn
Benson, 1640.

Engraved frontispiece of the author by Marshall. A complete copy, minor staining and occasional browning, notations to front blank. Contemporary English sheep, triple fillet on boards, red morocco spine label. Rubbed, rebacked ca. 1700 in Italian black calf gilt, red lettering piece, a small defect at foot of spine. An exceptional copy.

Provenance: "I. B[leut]" blind-stamped on the contemporary English sheep binding; William Bent, Rome 1664/5 inscription on front pastedown; Giovanni Remigio, signed twice (late 17th century), 20th-century inscriptions to and by Patricia Galvin (presumably Patricia Galvin-de la Tour d'Auvergne Lauragais). Giovanni Remigio, also known as John van Leemput, was an artist in Rome. He was the son of the Dutch painter and art dealer Remigius Van Leemput (1607-1675) who had a studio in London. Remigio "seems to have befriended many English visitors to Rome, and to have been patronised by them" (Montagu, "Edward Altham as a Hermit," in *England and the Continental Renaissance*, p. 277). He seems to have adopted his Italian name when he came to Rome to establish his own studio. Remigio's extensive connections with English patrons of the arts accounts for this volume's extremely early appearance in Italy.

STC 22344.

First collected edition of Shakespeare's poems and the earliest obtainable edition of Shakespeare's sonnets.

This celebrated book includes more than one hundred of Shakespeare's sonnets (omitting only eight). It also features "The Passionate Pilgrim," "A Lover's Complaint," "The Phoenix and the Turtle," and a supplement of "Excellent poems by other Gentlemen." Writing of the sonnets, William Wordsworth suggested, "with this key, Shakespeare unlocked his heart."

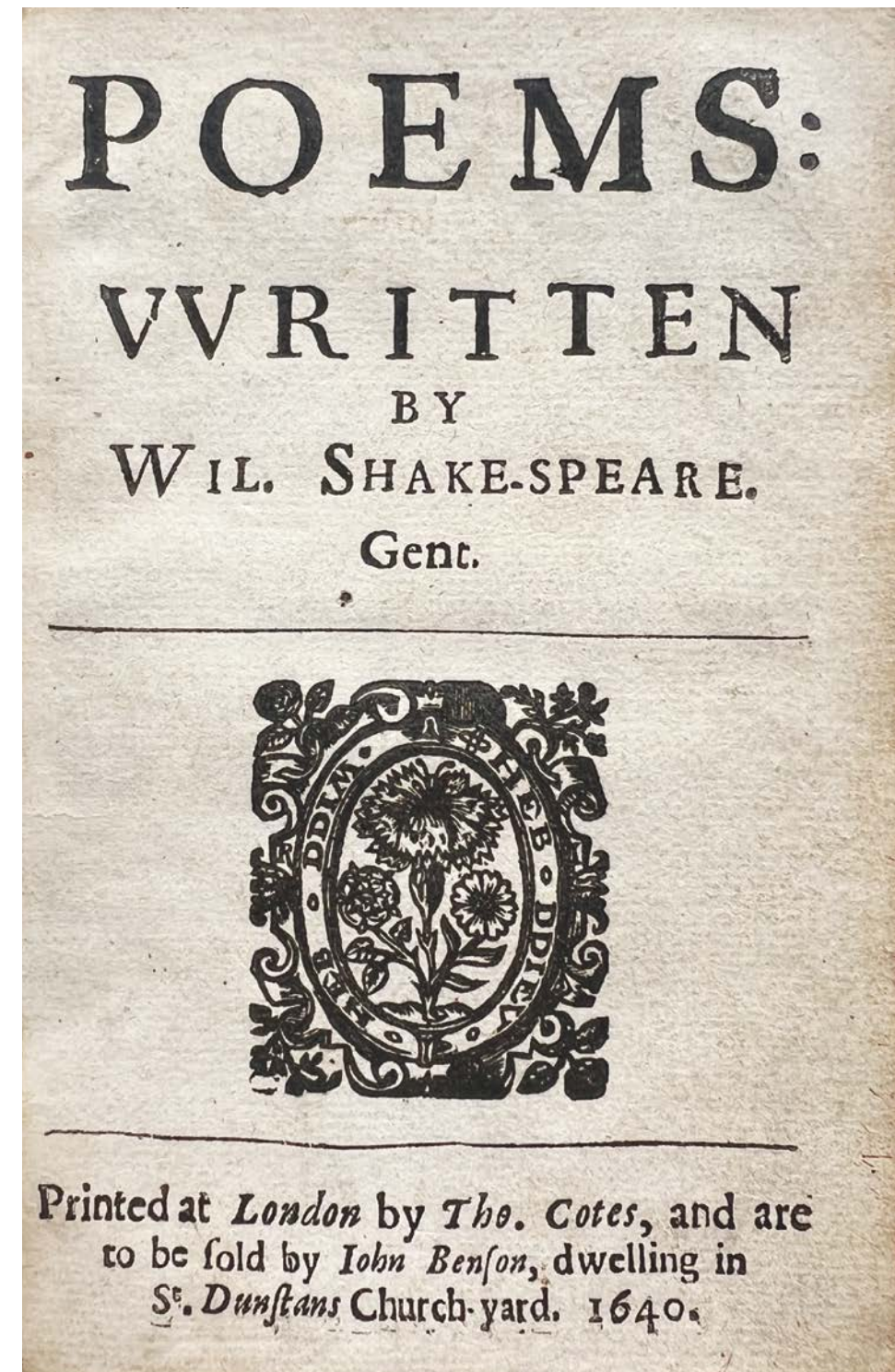
Shakespeare's verse has become part of everyday English, from oft-repeated lines ("Shall I compare thee to a summer's day?") to unforgettable phrases ("the remembrance of things past") to countless readings at wedding ceremonies ("Let me not to the marriage of true minds admit impediments. Love is not love which alters when it alteration finds ...").

Shakespeare's 1640 *Poems* is extremely difficult to obtain in collector's condition, complete and in a contemporary binding. For decades even the most renowned collectors have often settled for inferior copies. For example, the catalogue of the Pforzheimer Library, one of the greatest collections of pre-1700 English literature, excused the modern binding on its 1640 *Poems* by noting that **"most copies are in poor condition, although three or four are known in contemporary sheep."**

The 1640 *Poems* is one of the most sought-after of all English books. No other complete copy in a contemporary binding has appeared at public sale since the recased Berland copy was sold in 2001.

The 1640 *Poems* is the earliest edition of Shakespeare's sonnets that will ever become available for sale as the first edition of the *Sonnets* (1609) has long been unobtainable. This is one of the finest copies remaining in private hands.

*“Shakespeare is the chief of all poets hitherto;
the greatest intellect who, in our recorded world,
had left record of himself in the way of literature” – Thomas Carlyle*



“He was the man who of all modern, and perhaps ancient poets, had the largest and most comprehensive soul.” —John Dryden on Shakespeare

The publisher, John Benson, evidently wanted his book to do for Shakespeare’s poems what the First Folio had done for the plays: to preserve the works and memory of one of England’s greatest authors.

In his Dedicatory Epistle addressed “To the Reader,” Benson remarks that he presents “some excellent and sweetly composed Poems,” which “had not the fortune by reason of their Infancie in his death, to have the due accommodation of proportionable glory, with the rest of his everliving Workes.”

The printer of the 1640 *Poems*, Thomas Cotes also printed the Second Folio. Cotes had been an apprentice to William Jaggard, printer of the First Folio.

This volume is an important relic of the early spread to the Continent of one of England’s greatest intellectual and artistic achievements. This book, carried by an Englishman to Rome in 1664/5 and soon thereafter owned by a Dutch artist in Italy, is likely the earliest evidence of the arrival of Shakespeare’s poetical works on the Continent.

Like the First Folio, this volume opens with an engraved portrait. The frontispiece portrait by William Marshall is a reduced and reversed version of Martin Droeshout’s engraving from the First Folio. In Marshall’s engraved portrait, Shakespeare’s hand is visible hand holding the laurels due to a great poet. And like the First Folio, this little volume contains several dedicatory epistles and poems. John Milton’s “Epitaph on the Admirable Dramaticke Poet, W. Shakespeare,” first printed in the Second Folio (1632), appears here for the first time with authorial revisions.

This is a rare opportunity to obtain a superb copy of one of the defining achievements of Western civilization. The sonnets of Shakespeare are universally acknowledged to be the greatest sequence of love sonnets ever published. This copy has a 17th-century provenance demonstrating the unique place of Shakespeare’s sonnets in world culture.

The 1640 *Poems* is a cornerstone of any collection representing human imagination, love and achievement. Like the First Folio, this volume is essential to any collection of the world’s greatest books and is increasingly rarely available.



“incomparably the most important work in the English language”

**SHAKESPEARE,
WILLIAM.**

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

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

Folio. 13 x 8 ½ inches. Title page with
the engraved portrait of Shakespeare
by Martin Droeshout, with a short
tear. Paneled calf ca. 1700, rebacked
preserving portions of original spine,
recornered, later endpapers, red sprin-
kled 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. Early
annotations on title page.

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 early 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 hold-
ers, 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 Shake-
speare’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 Shake-
speare, 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 impres-
sive 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 substi-
tute for Shakespeare . . . Shakespeare is the Western Canon.”

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

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



The Diary of Anne Frank
“testament to the human spirit in the face of unfathomable evil”

FRANK, ANNE.

Het Achterhuis:
Dagboekbrieven van 12
Juni 1942–1 Augustus
1944.

Amsterdam: Contact, (1947).

Original boards, recased. Portrait of the author, two photographs of the interior of the house, one floor plan, and two facsimiles from the diary. Some wear and stains, early review mounted on front pastedown. Half morocco case.

New York Public Library *Books of the Century* 178.

Provenance: 1. inscribed by Miep Gies and two unidentified co-signers (signing “Miep,” “Wil” and “Greet”) to 2. Martin Tjebbe Mobach. 3. G. J. van Kampen, 1978 ownership inscription. Mobach was a member of the Dutch resistance and survivor of the Neuengamme concentration camp. The identity of Gies’s co-signers and their mutual connections remain to be discovered with further research.

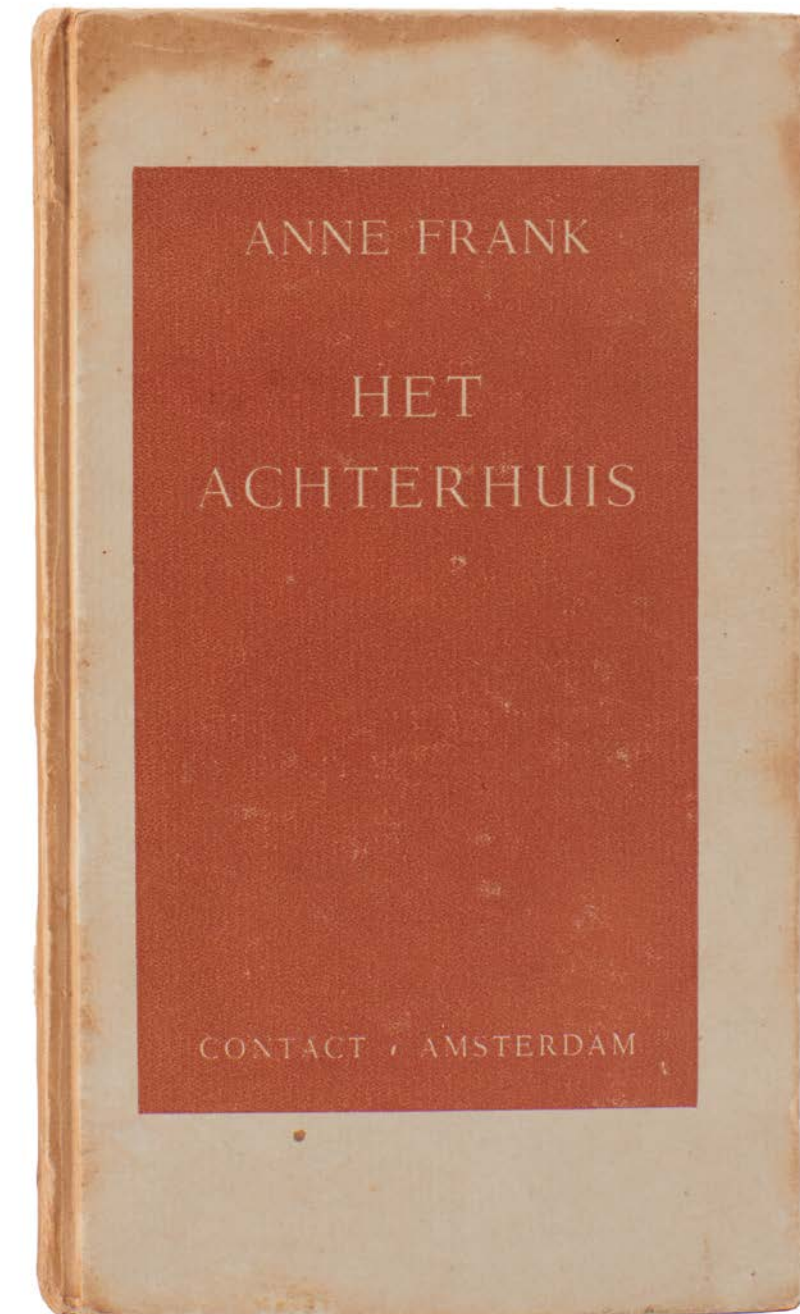
First edition of the diary of Anne Frank. A rare and important association copy signed by Miep Gies, the woman who helped the Frank family in hiding and who preserved Anne’s diary after their arrest. Miep and two as-yet unidentified friends (Wil and Greet) have signed the front free endpaper with their first names, presenting it to Martin Tjebbe Mobach, a member of the Dutch resistance and a survivor of the infamous Neuengamme concentration camp. The top of that leaf bears the inscription “Amsterdam 13 Juli 1947.”

Published in 1947, *Het Achterhuis* (“the secret annex” or “the house behind”) has indelibly shaped the public understanding and remembrance of the Holocaust worldwide. “Decades after the diary’s publication, the entrance of the secret annex remains the door through which readers, many of them young, will first enter the historical moment in which it was written” (Francine Prose). Frank’s account of her life in hiding, with both shrewd descriptions of the everyday and profound reflections on isolation, antisemitism, and human nature, “endures as a testament to the human spirit in the face of unfathomable evil” (Richard Goldstein, *New York Times*). For many, Anne Frank has come to represent the six million Jews killed in the Nazi genocide.

Frank began her diary on June 12, 1942, and just weeks later her family went into hiding. She continued writing until her arrest in August of 1944. On March 29, 1944, the residents of the annex listened to the radio as a Dutch minister announced his plan to create an archive of diaries, letters, and other documents written during the war. “Of course, everyone pounced on my diary,” Frank wrote. She began editing her previous entries, crafting a new version that was intended for a public, post-war audience. As published, *Het Achterhuis* incorporates some of Anne’s original entries together with those edited by her older self.

After Nazis raided the annex on August 4, 1944, Miep Gies returned to gather up Anne’s diary papers and stored them in her desk drawer. After liberation, she returned them to Anne’s father Otto Frank, the family’s sole survivor. He compiled them into a manuscript for publication, and on June 25, 1947, the Dutch publisher Contact released *Het Achterhuis* in an edition of 3,036 copies. Over the next decade, the book’s translation into English and German and the Broadway premiere of *The Diary of Anne Frank* confirmed its international fame. The book has since been published in more than 60 languages.

tremendous association copy of *The Diary of Anne Frank*
signed by Miep Gies, who saved the manuscript



This outstanding association copy of *Het Achterhuis* is inscribed by Miep Gies, the very woman responsible for the diary’s preservation. Today Miep Gies is remembered worldwide for her moral courage, honored as Righteous Among the Nations by the Yad Vashem memorial. However, she largely avoided the spotlight until her seventies. We have never seen another copy inscribed by Miep Gies.

This is evocative relic of twentieth-century history and the history of the Jewish people. It testifies to a moment in which the lasting fame of *Het Achterhuis* was anything but certain, as the world confronted the immediate aftermath of what would come to be known as the Holocaust.

1 of 100 copies signed by James Joyce

“a most goddamn wonderful book” – Ernest Hemingway on *Ulysses*

JOYCE, JAMES.

Ulysses.

Paris: Shakespeare and Company, 1922.

Original blue wrappers. Joints and spine ends expertly restored. Very light wear, occasional foxing and browning. An excellent copy. Half morocco slipcase.

Provenance: according to Sylvia Beach's notebook, this copy was sold on 28 March 1922 to La Maison du Livres Français.

First edition. Number 44 of 100 numbered copies printed on Van Gelder paper and signed by James Joyce.

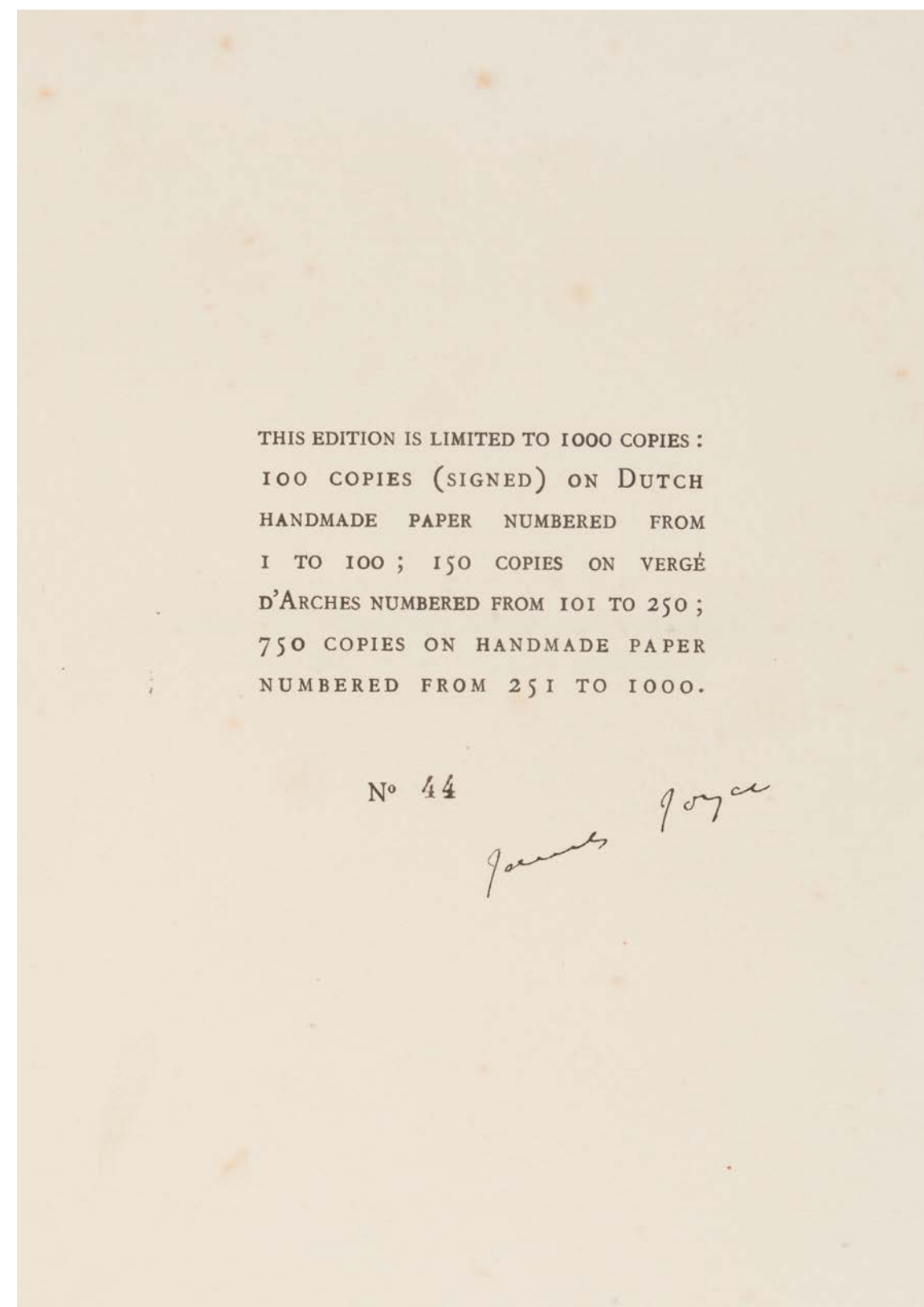
The signed, deluxe first edition of *Ulysses* is the most sought-after book of 20th-century literature. T.S. Eliot told Virginia Woolf after reading *Ulysses*, “How could anyone write again after achieving the immense prodigy of the last chapter?” Gertrude Stein commented, “Joyce is good. He is a good writer. People like him because he is incomprehensible and anybody can understand him.”

Early in 1918, Ezra Pound secured *Ulysses*, then in progress, for the avant-garde American literary magazine *The Little Review*. Joyce was delighted to know that his book was being read and talked about, if only in modernist circles, and the serial publication spurred the author on as he tried to keep pace with the magazine's schedule. Several numbers were seized as obscene and burned by the United States Post Office, and the obscenity trial began on February 14, 1921, resulting in the editors' conviction. The serial publication of *Ulysses* ceased, and the American publishers who had considered publishing the book abandoned the project.

Within weeks Joyce agreed to Sylvia Beach's offer that the first edition appear in Paris under her Shakespeare and Company imprint in 1922. The first edition appeared in three forms, each numbered: 100 signed copies on Dutch handmade paper, 150 copies on large paper, and 750 ordinary copies.

Just prior to publication, Joyce warned, “The pity is the public will demand and find a moral in my book, or worse they may take it in some serious way, and on the honor of a gentleman, there is not one single serious line in it.” He added, “In *Ulysses* I have recorded, simultaneously, what a man says, see, thinks, and that such seeing, thinking, saying does, to what you Freudians call the sub-conscious—but as for psychoanalysis, it's neither more nor less than blackmail” (*Ellmann*, pp. 523-24).

RARE. Many of the issue of 100 signed copies were bound by the subscribers in the French fashion, and many are in institutional collections. As a result, very few copies in original wrappers remain in private hands. This is a splendid example.



Darwin & Wallace announce the theory of natural selection

DARWIN, CHARLES
and
ALFRED RUSSEL
WALLACE.

“On the tendency of
species to form varieties;
and on the perpetuation
of varieties and species
by natural means of
selection” in *Journal of the
Proceedings of the Linnean
Society. Zoology*.

London, 1858.

Original printed wrappers. Small chip
from upper corner of front wrapper, else
a fine copy. Cloth case.

Freeman 347. *Printing and the Mind of
Man* 344a. Horblit 23a.

First edition of the landmark paper in which Darwin first
published the outline of his theories of natural selection
and evolution, later detailed in *On the Origin of Species*.

In the early 1840s Darwin recorded his ideas in manuscript, and
although they remained unpublished for the next dozen years,
they were well known to many leading scientists including Lyell,
Hooker, and Gray.

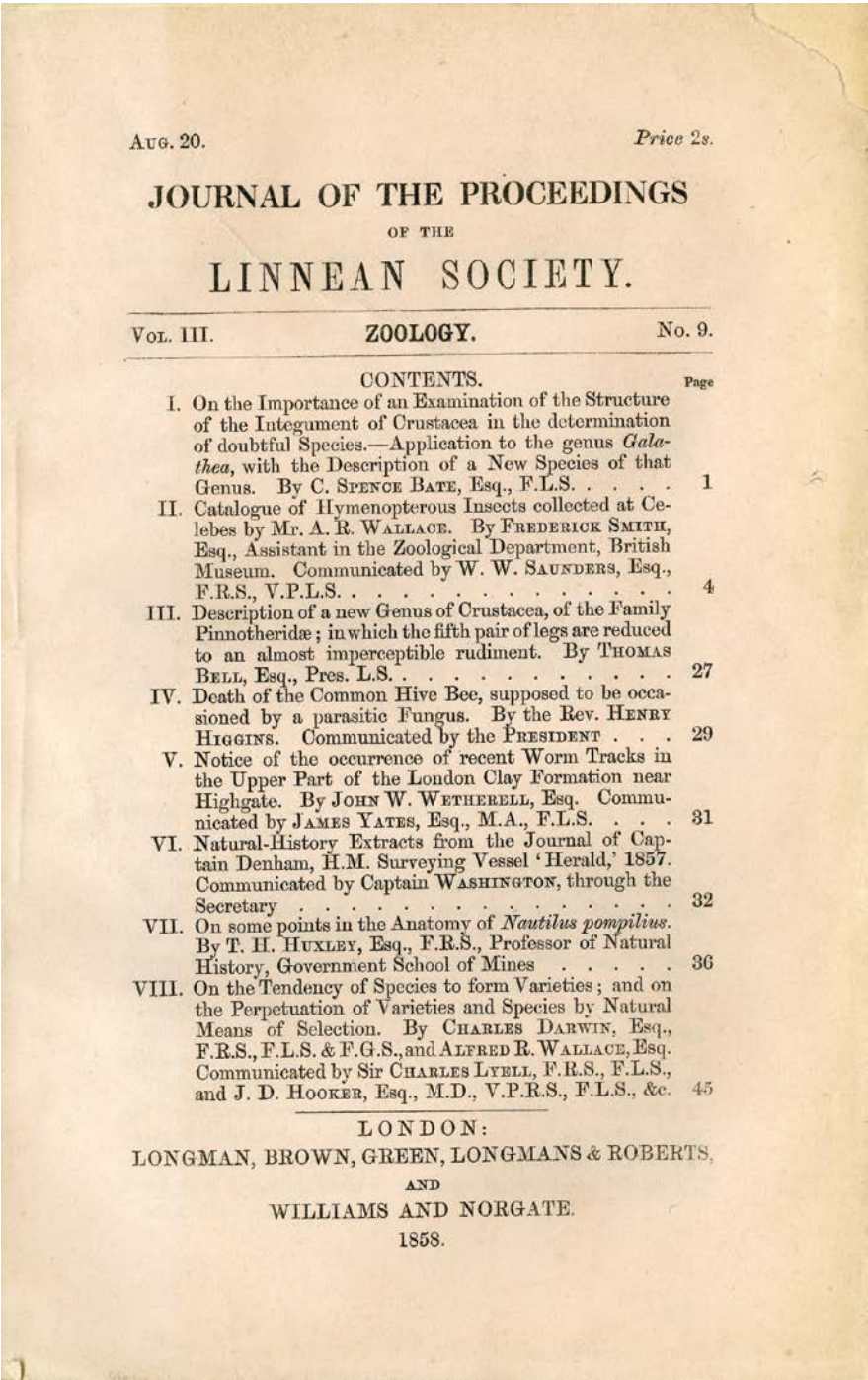
In June 1858 Darwin received a letter from Alfred Russel Wallace
writing from the Malay Archipelago. Wallace outlined a theory
remarkably similar to Darwin’s. Alarmed, Darwin sent the paper to
Charles Lyell writing, “Your words have come true with a vengeance
that I should be forestalled. You said this when I explained to you
here very briefly my views of ‘Natural Selection’ depending on the
Struggle for existence—I never saw a more striking coincidence. If
Wallace had my M.S. sketch written out in 1842 he could not have
made a better short abstract! Even his terms now stand as Heads of
my Chapters ...”

With the encouragement of Lyell and Hooker, Darwin agreed to
publish jointly with Wallace in the *Journal of the Linnean Society*.
The result was **one of the epoch-making papers in the history of
ideas**. The joint article includes both papers, an introductory letter
by Dalton and Hooker, and an abstract of an earlier letter by Asa
Gray proving the priority of Darwin’s work.

The Linnean Society published this landmark paper in several
forms, all from the same setting of type: in the Zoology part of the
proceedings (the present form, in pink wrappers), with the Botany
numbers for those who took both parts (blue wrappers), in the
very rare author’s offprint, and finally later in the annual volumes
of Zoology and Botany proceedings, using sheets reserved for the
purpose.

This is a fine copy of a high spot in the history of science. The
last example in original wrappers to be sold at auction brought
£315,000 at Christie’s in 2022.

“Each new variety or species, when formed, will generally take
the place of, and thus exterminate its less well-fitted parent.”
—Charles Darwin (1858)



spectacular Charles Darwin family photograph album

DARWIN, CHARLES.

Important Darwin family photograph album, assembled by Emma Darwin.

Ca. 1860s-1870s.

81 albumen prints on carte de visite mounts, inserted two per page in the original calf CDV album, brass clasps. Rubbed. Excellent condition overall.

Provenance: estate of George Erasmus Darwin, (1927-2017), great-grandson of Charles and Emma Darwin. The pencil inscriptions closely resemble known examples of Emma Darwin's hand. The contents, range and date of the album indicate that she compiled the album. This suggests a provenance as follows:
1. Emma Darwin (1808-1896) to her son
2. George Howard Darwin (1845-1912) to his son 4. William Robert Darwin (1894-1970) to his son 4. George Erasmus Darwin (1927-2017).

A detailed list of the album's contents is available.

This is likely the most important extant Charles Darwin family photograph album. The scientist's wife Emma Darwin evidently assembled this well-preserved album of cartes de visite and has identified almost all of the sitters with initials or names on the album mounts.

The dazzling array of sitters includes Charles Darwin, his wife Emma, all seven of their children who reached maturity, a grandchild, and other relations from both family lines, the Darwins and the Wedgwoods. The families of some of Darwin's principal scientific peers are also represented including Huxley, Galton, Lyell, Hooker, Haeckel, Henslow, and more.

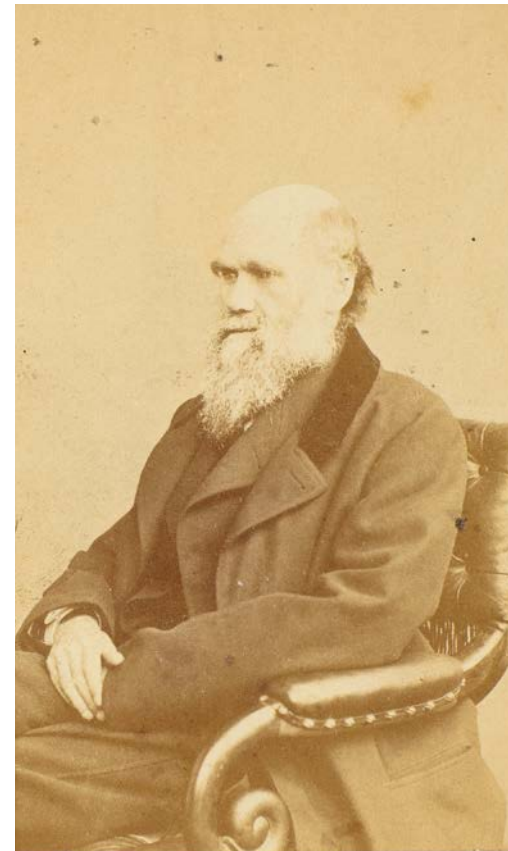
This album also collects important photographs known from Darwin's correspondence to have been sent to the naturalist. Their whereabouts or survival has been unknown until now.

For example, the photographs of German scientist Ernst Haeckel's children accompanied a letter sent to Darwin in 1864. In 1879 a German admirer, having named his child Darwin, sent his hero a letter enclosing a photograph in this album. Further research will uncover additional connections with Darwin's letters.

Remarkably the album includes a portrait of Darwin's old shipmate aboard HMS *Beagle*, Thomas Burgess, identified here as "T Burgess, marine of Beagle." Forty years after that celebrated voyage, Burgess wrote to Darwin asking for the naturalist's photograph and sending one of his own—the portrait preserved here. Burgess's letter recalled some of their interactions to convince Darwin he was not an imposter. The two subsequently exchanged several letters and Darwin sent the old marine one of his books.

Darwin's longtime personal manservant Joseph Parslow appears in what may be his first identified portrait. A major figure in the naturalist's life and work, Parslow was Darwin's butler, scientific assistant, companion, billiards opponent, and nurse through Darwin's illness. A second unidentified photograph also appears to be of Parslow.

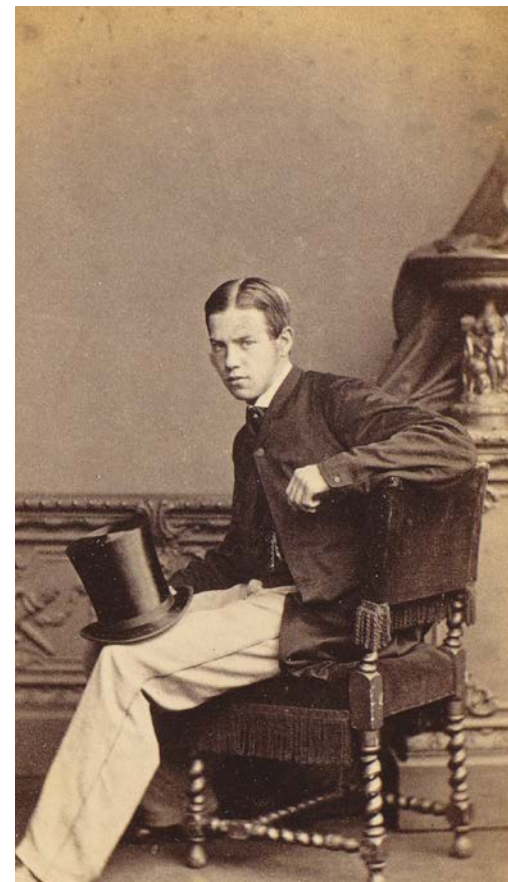
This remarkable Darwin family album, descended through the family until we acquired it, will be a centerpiece of any Darwin collection.



Charles Darwin



Emma Darwin, CD's wife



George Howard Darwin, CD's son



Henrietta Emma Darwin,
CD's daughter and amanuensis



Elizabeth Darwin, CD's daughter



Francis Darwin, CD's son



Horace and Leonard Darwin, CD's sons



William Erasmus Darwin, CD's son

an outstanding series of Darwin scientific letters

DARWIN, CHARLES.

Collection of four letters to William Chester Tait.

Down, Beckenham, Kent,
February 2, February 24, April
18, and June 1, 1869.

Four letters totaling 13 pages, one
entirely written and signed by Charles
Darwin, the others signed by Darwin
with the body written by his daughter
Emma, and one with a long postscript
in Darwin's hand.

Original folds. Very good condition.

This fascinating series of letters reflects Charles Darwin's wide-ranging scientific research, his boundless curiosity, and his encouragement of a young naturalist.

In January 1869 Darwin received a letter from Charles Chester Tait, a British amateur botanist living in Portugal. Tait wrote glowingly to Darwin about his books, especially *On the Origin of Species* (1859) and his recently published *Variation of Animals and Plants Under Domestication* (1868). The young Tait then shared his observations on tailless dogs in Portugal. He observed that the tails of pointers are often docked and wonders if this might account for the occasional birth of tailless dogs, relating to the theory of pangenesis advanced in Darwin's latest book.

This inquiry launched a yearlong correspondence. This collection of four letters makes up one-half of Darwin's side of the correspondence. In Darwin's initial letter of February 2, he replies to Tait's inquiry writing, "With respect to the tailless dogs, there would be I fear much difficulty in determining how far the unknown causes, which occasionally lead in other countries dogs to be born without tails, have acted more energetically in Lisbon; & how far the result has followed from the cutting off of the tail; but if you could render your case highly probable it would be very interesting."

Darwin then turns to a remarkable carnivorous plant native to Portugal, *Drosophyllum lusitanicum*, also known as the dewy pine. The plant attracts insects and becomes encrusted with and absorbs their corpses. Darwin had asked J. D. Hooker and others to obtain the plant for him but to no avail. He asks Tait "to send me a living young plant of the rare *Drosophyllum Lusitanicum*, which grown in sandy places in Portugal, **I have long wished to try a series of experiments on this plant.**"

Darwin concludes his letter with the poignant observation, "**With your taste for natural history, you must feel very isolated, and I can fully sympathize with you.**" After the voyage of the *Beagle*, Darwin spent most of his scientific life at home, gathering data from personal observation there and through his vast network of correspondents.

Darwin on tailless dogs and rare carnivorous plants

*much like to hear
your facts on the variation
under nature & disadvantageous
variations -*
Dear Sir
Your truly M.D.
(Ch. Darwin)
If you find the Dros. I 18?
much wish to know whether it
grows in sandy, peaty or clay
soil - whether damp or dry -
whether sunny or shady. -

Feb 24th / 1869
John Darwin
Dear Sir
Your kindness is extraordinarily
gentle about the Drosophyllum -
If the Box (which I will
has better be covered up with
bars?) must be adapted to some
one in India, please add it to
my brother's House
"6. Queen Anne's
Carriage 18th."
Otherwise add it as above
"the Rail" in the case
please mark "Living Plants,
to be forwarded immediately."

Isolated, & I can fully sym-
-metrize with you.
I am sorry to say that my
health is weak, so that I have
little spare strength or time
to do more than to answer
very briefly the numerous
letters which I receive from
various quarters.
With every good wish
pray believe me dear Sir
yours very faithfully
Charles Darwin
P.S. At present I am engaged
on the secondary sexual differences
in animals of the same kind, & it is
grateful for any information -

John Darwin
Dear Sir
I thank you for your
very obliging letter, & am
pleased to hear that you have
been interested in my work
As you have been so kind as
to offer me some notes, I shall
be glad to receive any facts
about which you feel positive
but I should mention that on
to having so many other subjects

"I have long wished to try a series of experiments on this plant."

Tait went to great lengths to obtain the rare carnivorous plant. In Darwin's next letter, dated February 24, 1869, he observes, "Your kindness is extraordinarily great about the Drosophyllum" and sends detailed instructions for shipment. Preparing for the plants' arrival, he asks in a postscript, "If you find the Dros. I should much wish to know whether it grows in sandy, peaty or clay soil—whether damp or dry—whether sunny or shady."

He then returns to the case of the tailless dogs, suggesting, "I would suggest that you should keep a list of the cases, observing whether the dogs in the several cases are known not to be related; for the number of cases alone would be evidence of the intervention of some new cause."

Tait's fascination with variation under domestication and inherited traits inspires Darwin to continue, "Did I mention in my former letter that I am very anxious to learn about the rate of development of the horns in breeds of sheep in which the Rams alone are horned (viz merinos) and in common breeds in which both sexes are horned,—especially if inhabiting the same country & fed in nearly the same manner. What ought to be observed, is, whether the horns are sensibly larger or smaller, at one or at two or at 3 months age, in the one breed than in the other. I hear from Saxony that in merino rams the horns can just be felt at birth. I should much like to hear your facts on the elimination under nature of disadvantageous variations."

In the next letter in the collection, dated April 18, Darwin notes that he is not well due to a fall from his horse. He tells Tait that the "the plants are going on very well but I have not been to go for a week to the greenhouse." He then notes that he has had his book on orchids and his paper on climbing plants sent to Tait.

In the final letter Darwin thanks Tait for new specimens and extends an invitation for Tait to visit: "If you stay some little time in England and would feel inclined to come to dinner & sleep here I should be much pleased to thank you in person for all your kindness; but at present I feel so far from well & having lately had so many visitors, that I am sure the excitement of more conversation would quite knock me up."

Tait's success in finding the rare carnivorous plants inspired Darwin to press forward with his own researches in this obscure corner of botany, culminating in *Insectivorous Plants* (1875). The naturalist described his experiments with Tait's specimens in that book, crediting Tait by name.

This fine series of letters reflects all of the characteristics that made Darwin great: his imagination and openness to new ideas, his painstaking observation and experimentation, his generosity in sharing findings and ideas with others, and his cultivation of a spirit of shared scientific enterprise.

star chart flown to the Moon

(APOLLO 11.)

Star Chart, flown and used on the Apollo 11 mission, annotated and signed by Command Module Pilot Michael Collins.

NASA, 1969.

5 x 10 in. This star chart shows dozens of stars and constellations for reference aboard the Command Module Columbia. Key stars are marked and named in orange and black ink, and the stars to be entered into the Apollo Guidance Computer are boldly numbered 1 through 45.

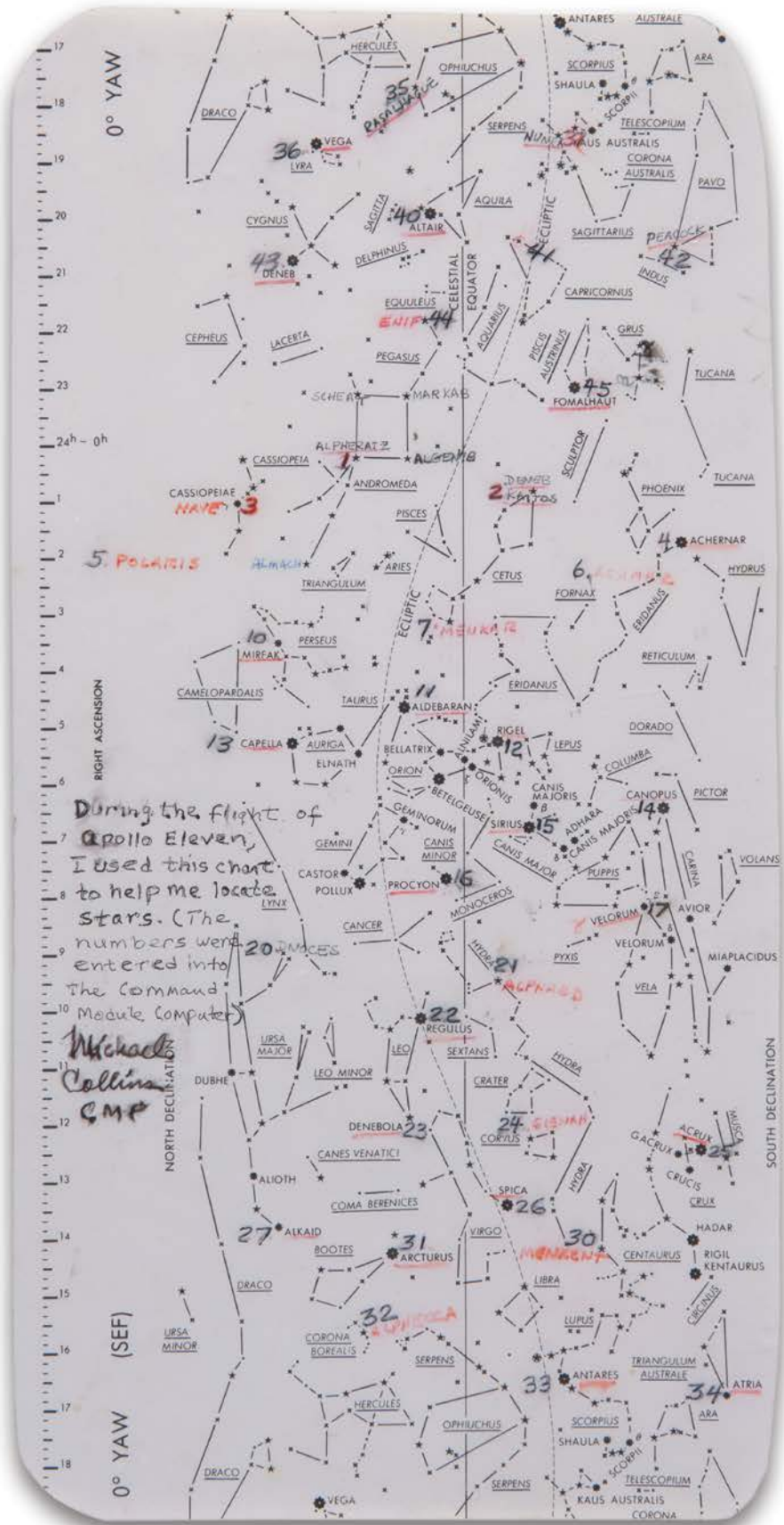
Provenance: Michael Collins, Apollo 11 Command Module Pilot, with his annotations and his letter of provenance stating, “I certify that the accompanying star chart was used by me during the flight of Apollo XI to and from the moon. The idea was to point the spacecraft at a star, entering its number in our computer, and repeating the process with several other stars. In this way valuable navigational information could be obtained independent of Mission Control. Michael Collins Apollo XI CMP.”

A key navigational aid in taking man to the Moon and back to Earth. The astronauts of Apollo 11, Neil Armstrong, Buzz Aldrin, and Michael Collins, used this very star chart to find their way to the Moon and back in July 1969. Collins has extensively annotated this star chart and written on it, “During the flight of Apollo Eleven, I used this chart to help me locate stars. (The numbers were entered into the Command Module Computer) Michael Collins CMP.”

“With the advent of the digital computer that was introduced into the Apollo spacecraft, the star charts changed to accommodate the new system. The star charts were redesigned from the circular chart type to a more rectangular chart. The constellations were aligned on the ecliptic. Specific stars were highlighted, named and numbered with a two digit numerical code numbering 1 through 45. ... As the missions to the moon progressed, the star charts continued their metamorphosis. ... The constellations are heavily outlined and there are no background star fields to confuse the astronauts at key moments. Speed and accuracy were required since the star sightings were usually done during key events like Translunar Insertion (TLI) or Trans Earth Insertion (TEI)” (www.spaceartifactsarchive.com).

This wonderful relic of Apollo 11 exemplifies both the space program’s engineering achievements and the drama of the astronauts’ experience in a tiny spacecraft nearly a quarter of a million miles from home. This is an evocative object akin to the sextants and charts used by history’s great explorers.

used on the Apollo 11 mission to the Moon



first men on the Moon

(APOLLO 11.)

Neil Armstrong.

Photograph of the Lunar Module and Buzz Aldrin deploying a scientific experiment on the moon, signed by all three crew members, Armstrong, Aldrin, and Collins, and by NASA Administrator Thomas Paine.

NASA, 1969.

Color photograph (11 x 14 in.), original mount. Signatures slightly faded, some toning to mat, the photograph in fine condition.

Provenance: Thomas Paine, head of NASA during the Apollo 11 mission, A. N. Abell, October 6, 2019, lot 508.

This rarely seen signed photograph is signed by the crew of Apollo 11, the first manned mission to the Moon: Neil Armstrong (commander), Buzz Aldrin (lunar module pilot), and Michael Collins (command module pilot) and by NASA Administrator Thomas Paine. This fabulous view comes from Paine's own collection.

This dramatic Neil Armstrong photograph shows Buzz Aldrin deploying the Passive Seismic Experiment, with the Lunar Module and the American flag in the background. The seismometer provided data on "moonquakes" and meteor impacts on the Moon.

NASA describes the image: "Apollo 11 astronaut Buzz Aldrin with the seismic experiment. Solar panels have deployed on the left and right and the antenna is pointed at earth. The laser reflector is beyond the antenna and, in the distance, the TV camera is silhouetted against the black sky."

This photograph is from the collection of Thomas Paine, who succeeded James Webb as NASA Administrator in 1968. Paine was charged with fulfilling Kennedy's vow to land men on the Moon and bring them back safely before the end of the decade. This photograph commemorates that momentous achievement. During Paine's tenure the first seven manned Apollo missions were flown, resulting in twelve men walking on the Moon.

This is a rare signed view of the pioneering scientific experiment on the Moon, made with the large-format Hasselblad camera by Neil Armstrong on July 21, 1969.

from the collection of NASA Administrator Thomas Paine



first sex manual in English

(WOMEN'S HEALTH AND SEX.)

Aristoteles Master-piece, or, The Secrets of Generation displayed in all the parts thereof.

London: J. How, 1684.

12mo. Contemporary sheep, some wear. Woodcut frontispiece and 6 woodcuts of monstrous births (including repeat of frontispiece). Final gathering well thumbbed and dog-eared with short tears at fore-edge with minor losses. A very appealing, honest copy.

The first edition of 1684 is known in three variant settings, all printed by J. How, priority unknown. ESTC records only the incomplete British Library copy (lacking the plates comprising the final gathering I) of our setting, which has line 11 of title ending "both", line 18 of title ends "Ge-", and the first line of the imprint ending "sold," signature B5 is under the "nt Bl" of "effluent Blood" and on p.190 the fifth line from bottom begins with a capital "Q."

Provenance: "William Sweet [?] scuffed] His book 1740 February the 21," ownership inscription on the verso of frontispiece.

Wing A3697fA. ESTC R504793.

Reference: Mary E. Fissell, "Hairy Women and Naked Truths: Gender and the Politics of Knowledge in *Aristotle's Masterpiece*," in *William and Mary Quarterly*, Jan 2003.

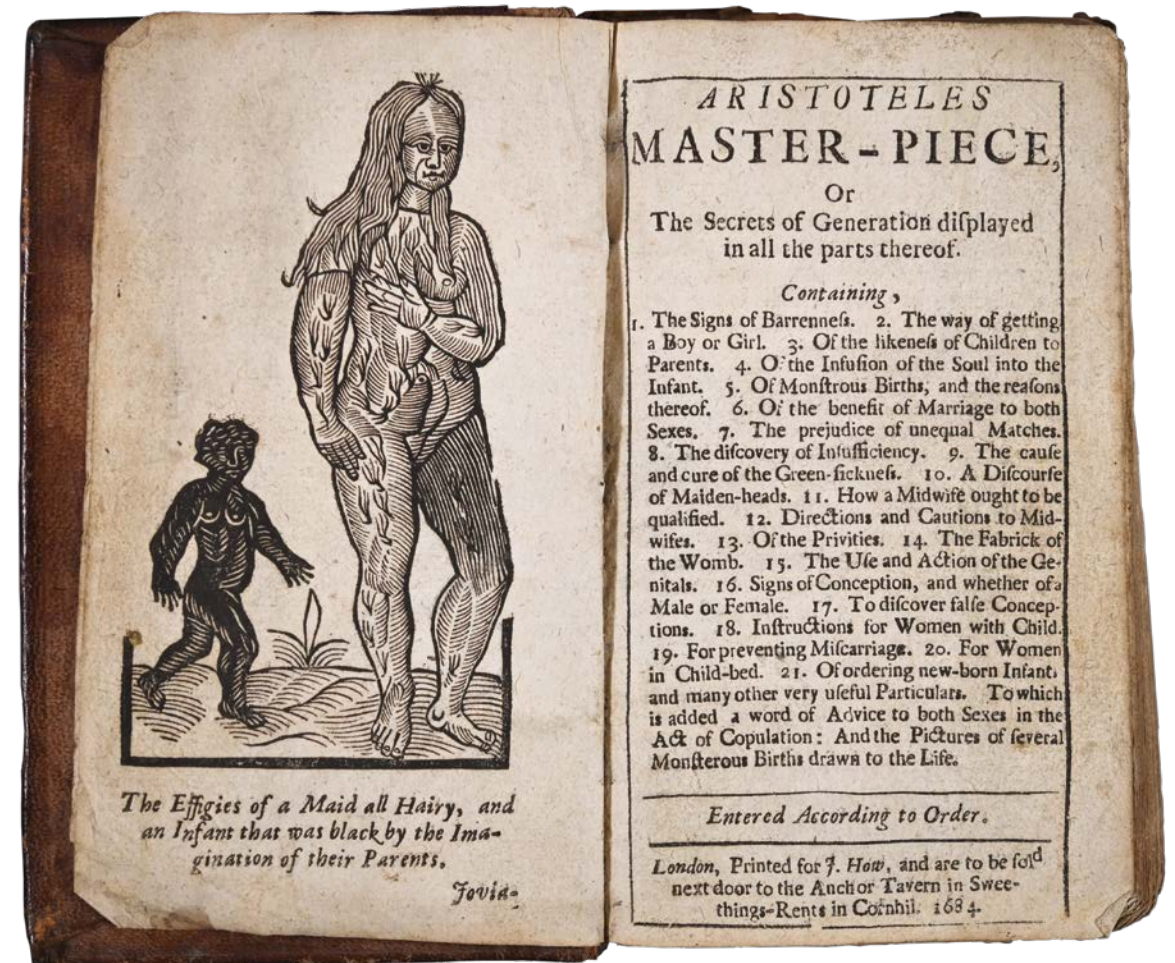
First edition of *Aristotle's Masterpiece*, "the most popular book about women's bodies, sex, pregnancy, and childbirth in Britain and America from its first appearance in 1684 up to at least the 1870s" (*Treasures*, Library Company of Philadelphia).

Aristotle's Masterpiece—neither by Aristotle nor a masterpiece—is "the first sex manual written in English" (Norman). The work documents theories and practices of human reproduction during the early modern period. This first edition was assembled in part from excerpts of existing midwifery books, primarily Levinus Lemnius's *The Secret Miracles of Nature* (1658) and Jacob Rueff's *The Expert Midwife* (1658). The book's pseudo-Aristotle attribution both lent it an aura of credibility and hinted at the sexual nature of its contents. After the publication of a book called *Aristotle's Problems* in 1595, which included a few explicit discussions of sex, the name 'Aristotle' came to euphemistically indicate sexual knowledge to an early modern audience.

Unlike medical texts on similar subjects, the book was intended for a vernacular readership and was widely disseminated in Britain and America. It was eventually published in hundreds of editions in at least three versions, each appropriating and combining text from existing works. On average, an edition of the *Masterpiece* was published every year for 250 years. It was still for sale in London's Soho sex shops as late as the 1930s.

The book's title page—promising "a word of Advice to both Sexes in the Act of Copulation"—speaks to the sexual knowledge offered within. *Aristotle's Masterpiece* emphasizes both male and female partners' enjoyment of the act. The book's attention to pleasure was essential to its focus on procreative sex within marriage. Underpinning the *Masterpiece* is the theory that a woman must "cast forth her Seed to commix with the Man (which employs a willingness in her to be a Copartner in the Act)" in order to conceive. With female and male partners playing an equally active role in "casting forth their seed," both partners' arousal and enjoyment was crucial to reproduction. Thus, women's sexual appetite was accepted as a natural part of life, and the onset of menstruation credited with "[inciting] their Minds and Imaginations to Venery." This first edition concludes with "a word of advice to both sexes in the time of copulation," imparting to its readers a final lesson on the importance of foreplay:

"the most popular book about women's bodies, sex, pregnancy, and childbirth in Britain and America from its first appearance in 1684 up to at least the 1870s"



"[A husband] must entertain [his wife] with all kind of dalliance, wanton behaviour, and allurements to Venery but if he perceive her to be slow and more cold, he must cherish, embrace, and tickle her ... that she may take fire and be in flames to venery, for so at length the womb will strive and wax fervent with a desire of casting forth its own seed."

The book's sexual content gave it transgressive appeal, creating a wider audience than the expectant mothers and married couples for whom it was ostensibly intended. In 1745, minister Jonathan Edwards had to confront teenage boys in his Massachusetts parish after he learned they were reading *Aristotle's Masterpiece* and teasing girls with it. Edwards denounced the adolescents from his pulpit; his notes indicate that one boy had a copy hidden under his mattress for several months.

In addition to containing practical advice about sex, pregnancy, and birth, *Aristotle's Masterpiece* exhibits a fascination with "monstrous births" and theories of reproduction and resemblance. The frontispiece, depicting a black infant born to white parents and "a Maid all Hairy" testifies to the prevailing theory of maternal imagination; the individuals' appearances are attributed to their mothers' thoughts at the moment of conception or during pregnancy. (These mothers had looked at a painting of a black man and prayed to an image of St. John wearing an animal skin, respectively.) Those plates are especially well thumbbed in this copy, testifying to the fascination and worry they long engendered.

This is an especially appealing example of a landmark book in the history of women's health, reproduction, and sex.

the only extant manuscript of the first edition

SPOCK, BENJAMIN.

The Pocket Book of Baby and Child Care.

[ca. 1946.]

340 leaves. Original ribbon typescript, rectos only, comprising 22 unnumbered leaves plus 318 leaves numbered in pencil (1-305 with 13 scattered unnumbered leaves). Original cream card wrappers, metal prong fasteners, upper cover with cloth label titled in manuscript "The Pocket Book of Baby and Child Care / Benjamin Spock" and the wrapper with notations "Volume I" and "Copy #1." Covers rubbed and soiled. Good condition. **Scores of corrections, additions, and deletions in pencil throughout the text.**

New York Public Library Books of the Century 95. *Guardian* 100 Best Nonfiction Books of All Time 33. Library of Congress *Books that Shaped America*.

O riginal ribbon typescript, with manuscript corrections, of the first edition of one of the best-selling and most influential books of the 20th century.

Spock's book helped to revolutionize child-rearing in post-war America. Within one year of its first publication the book sold 750,000 copies, and it has since sold more than 50 million copies in ten editions and more than 40 languages. "When it appeared in 1946, the advice in Dr. Spock's now classic book was a dramatic break from the prevailing 'expert' opinion. Rather than force a baby into a strict behavioral schedule, Spock, who had training in both pediatrics and psychiatry, encouraged parents to use their own judgment and common sense" (NYPL *Books of the Century*).

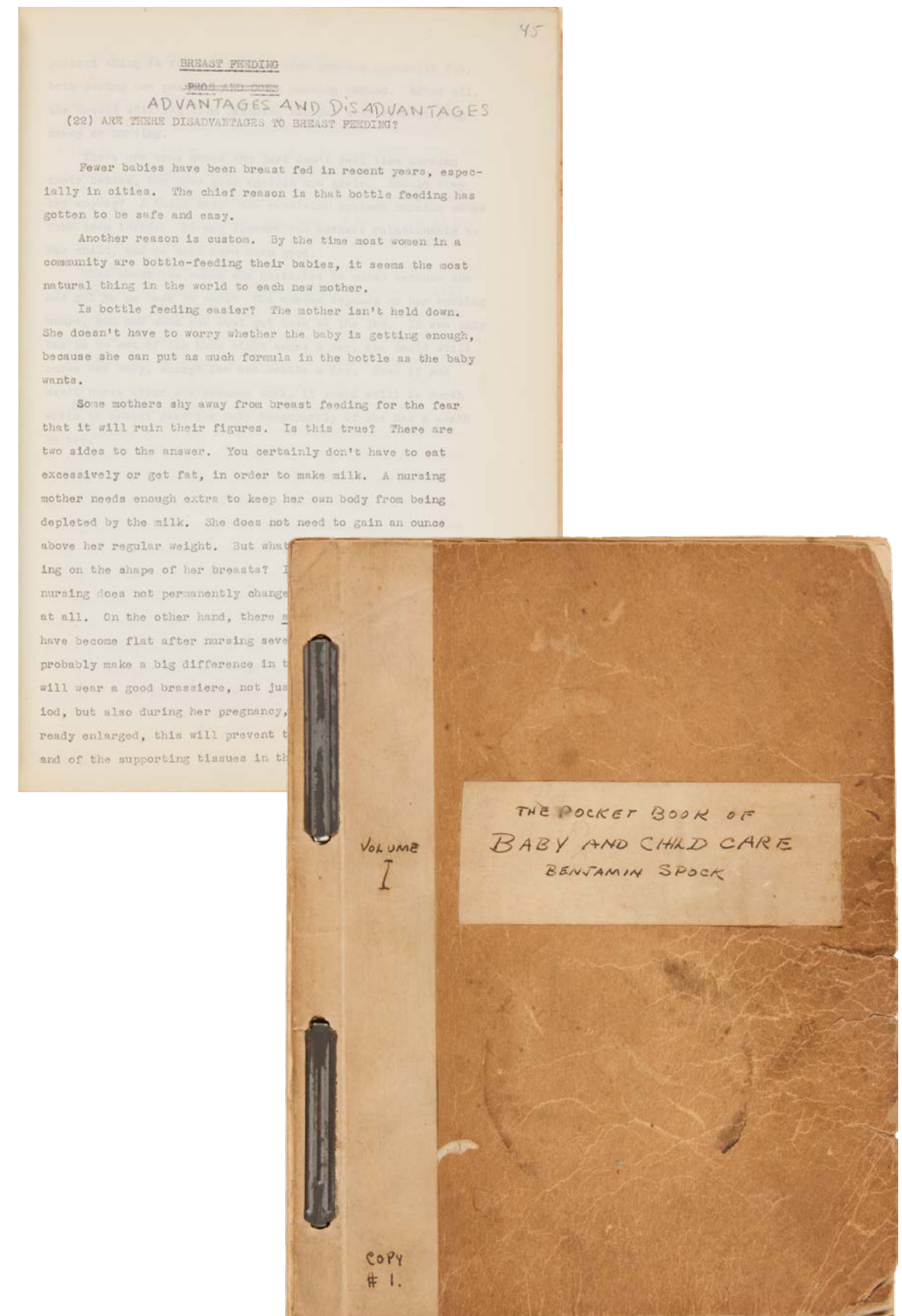
The *New York Times* noted that "babies do not arrive with owner's manuals ... But for three generations of American parents, the next best thing was *Baby and Child Care* ... Dr. Benjamin Spock ... breathed humanity and common sense into child-rearing." Spock's critics believed that his "permissive" approach to parenting had helped to create a generation of self-centered narcissists—the baby boomers and the counterculture of the 1960s.

Spock's book was first issued by Duell, Sloan and Pearce in May 1946 as the *Common Sense Book of Baby and Child Care*. That hard-cover edition was intended to capture the notice of reviewers and the medical community. But the main publishing effort was the Pocket Books paperback titled *The Pocket Book of Baby and Child Care*. That textually identical edition, first published a few weeks later at 25 cents to maximize sales and reach, became a runaway bestseller. This typescript, which uses the Pocket Books title, concludes with the toilet training section. The published edition continues with sections on older children beginning at age one.

This corrected typescript shows countless substantial differences from the published edition. Comparison of this typescript with the published text reveals that Spock added and removed many passages and entire sections of the book.

This is the only extant manuscript of the first edition of Spock's *Baby and Child Care*. Spock's voluminous papers, held by Syracuse University, include multiple boxes relating to the second and later editions, but the first edition is not represented there.

one of the "Books of the Century"



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), inner hinges expertly restored. 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*).

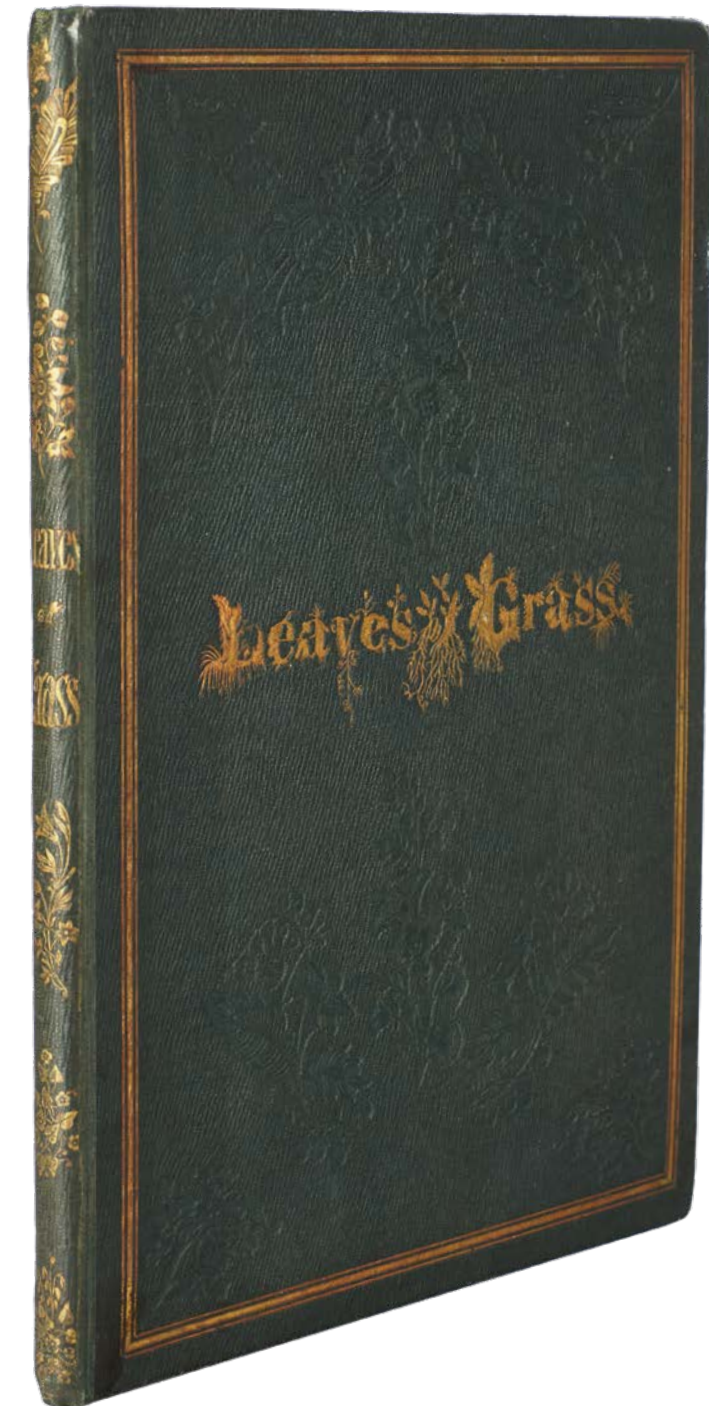
"The 1855 edition [of *Leaves of Grass*] is brilliantly *sui generis* and ... it is the American equivalent of the 1609 sonnets of Shakespeare – the single most important volume in its nation's poetic patrimony" (Schmidgall).

"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.
Traubel's notation appears in the upper
right corner of the print.

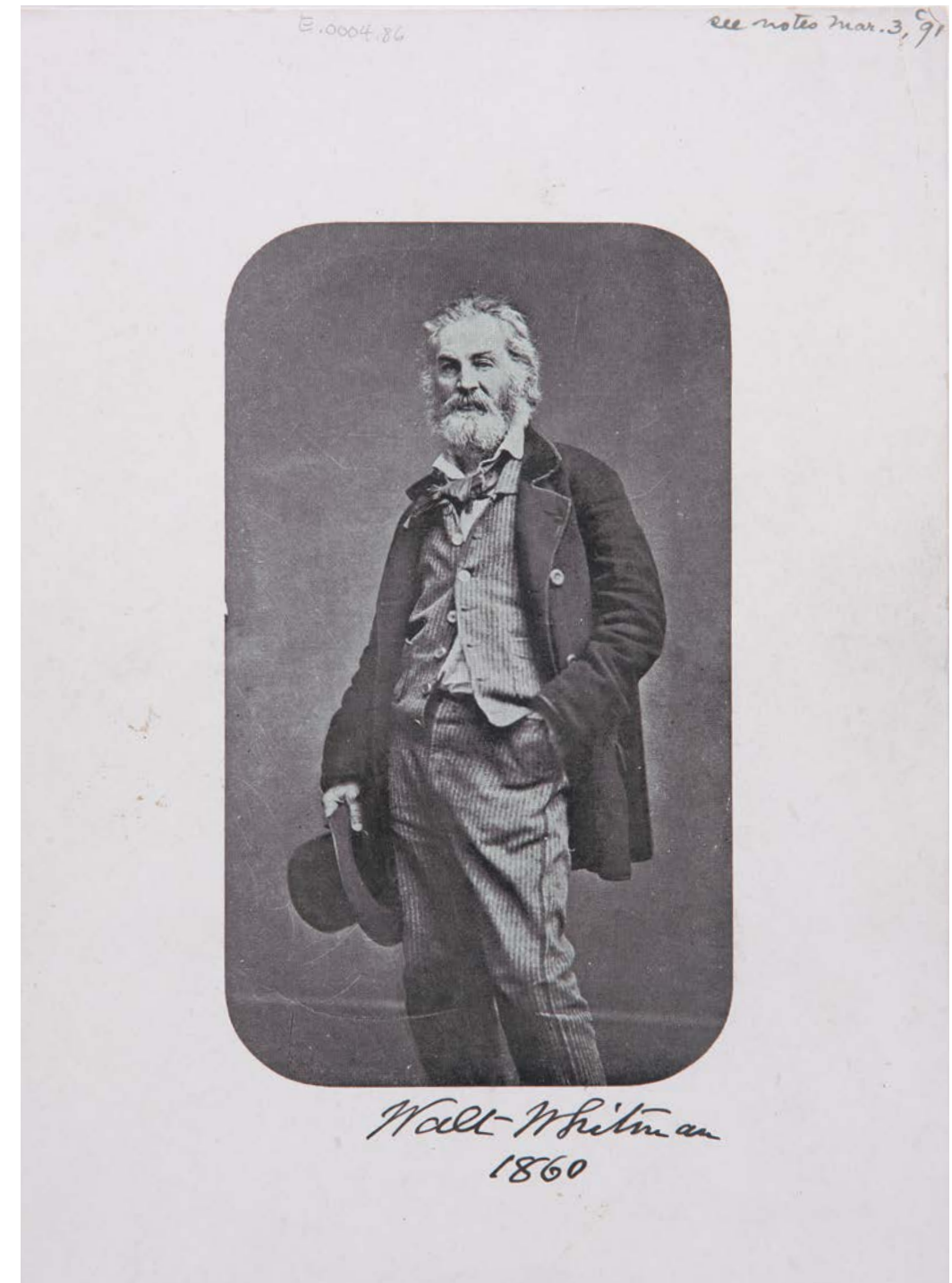
The first issue of *Leaves of Grass* described on the previous
page is accompanied by an important portrait of
Whitman signed and dated 1860.

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



inscribed by Whitman with a *Leaves of Grass* poem

WHITMAN, WALT.

*Photographic portrait
inscribed by Whitman with
four lines from "Salut au
Monde!"*

Toronto: Edy Brothers. 1880.

Photomechanical print from a
photograph made in Toronto in 1880.
5 ½ x 3 ½ in. image size. Fine, ornate
gilt frame. Fine condition.

Folsom, "Notes on Photographs," 1880s,
no. 8.

A rare portrait with a *Leaves of Grass* quotation in Whitman's hand. The photogenic and self-promoting poet sat for (and gave away) many photographs, but very rarely did he inscribe them with his verse. Here he writes lines from his poem "*Salut au Monde!*"—his "*calling card to the world, as well as one of his most successful compositions.*"

Whitman writes beneath this portrait the very lines that Folsom and Allen call a "**prophetic exclamation**" of Whitman's desire for an international audience (*Walt Whitman & the World*, p. 1):

My spirit has passed in compassion and determination
around the whole earth,

I have look'd for equals & lovers, and found them ready
for me in all lands;

I think some divine rapport has equalized
me with them.

"*Salut au Monde!*" is Whitman's calling card to the world, as well as one of his most successful compositions. With its close-ups and panoramic visions of the earth, the poem extends and internationalizes the outward progression of the first person seer in 'Song of Myself.' It begins the journey motif in what James E. Miller has classified as the 'Song Section' ('Song of the Open Road,' 'Song of the Rolling Earth,' etc.) of *Leaves of Grass*. ... From American brotherhood to a universal unity, Whitman's ongoing poetic aspiration is toward an 'internationality of poems and poets, binding the lands of the earth closer than all treaties and diplomacy'" (Zapata-Whelan, *Walt Whitman: An Encyclopedia*).

The poem was first published in the second edition of *Leaves of Grass* (1856) under the title "Poem of Salutation." The poet amended the work slightly and retitled it "*Salut au Monde!*" for the third edition of *Leaves of Grass* (1860).

A splendid Whitman portrait with a rare and deeply personal *Leaves of Grass* inscription. This is the only Whitman portrait inscribed with a *Leaves of Grass* poem that we have been able to locate.

the only known portrait inscribed by Whitman
with a *Leaves of Grass* poem



a splendid Paradise Lost in contemporary calf

MILTON, JOHN.

Paradise Lost.

A poem in ten books.

London: Printed by S. Simmons,
and to be sold by S. Thomson,
H. Mortlack, M. Walker,
and R. Boulter, 1668.

Contemporary blind-ruled calf with
minimal repairs to spine ends. An
excellent copy in a well-preserved period
binding, rare in this condition. Half
morocco case.

Provenance: two early dated ownership
inscriptions: 1. Jacob Ackland 1709
and 2. Stephen Withal 1735 ("Stephen
Withal this book bought at a auction
price 14d 1735").

Stephen B. Dobranski, "Simmons's
Shell Game, The Six Title Pages of
Paradise Lost," pp. 57-78.

First edition, the first complete issue, comprising the
1668 title page and the added preliminary matter. These
preliminaries include "The Printer to the Reader," a page
of errata, "The Argument" (a book-by-book synopsis), and "The
Verse," in which Milton argues against the English practice of
rhyming line endings in favor of blank verse, "Rime being no
necessary Adjunct or true Ornament of Poem or good Verse, in
longer works especially, but the Invention of a barbarous Age, to
set off wretched matter and lame Meeter." Milton's defense of his
use of unrhymed iambic pentameter prompted Samuel Johnson to
write, "finding blank verse easier than rhyme, [Milton] was desirous
of persuading himself that it is better."

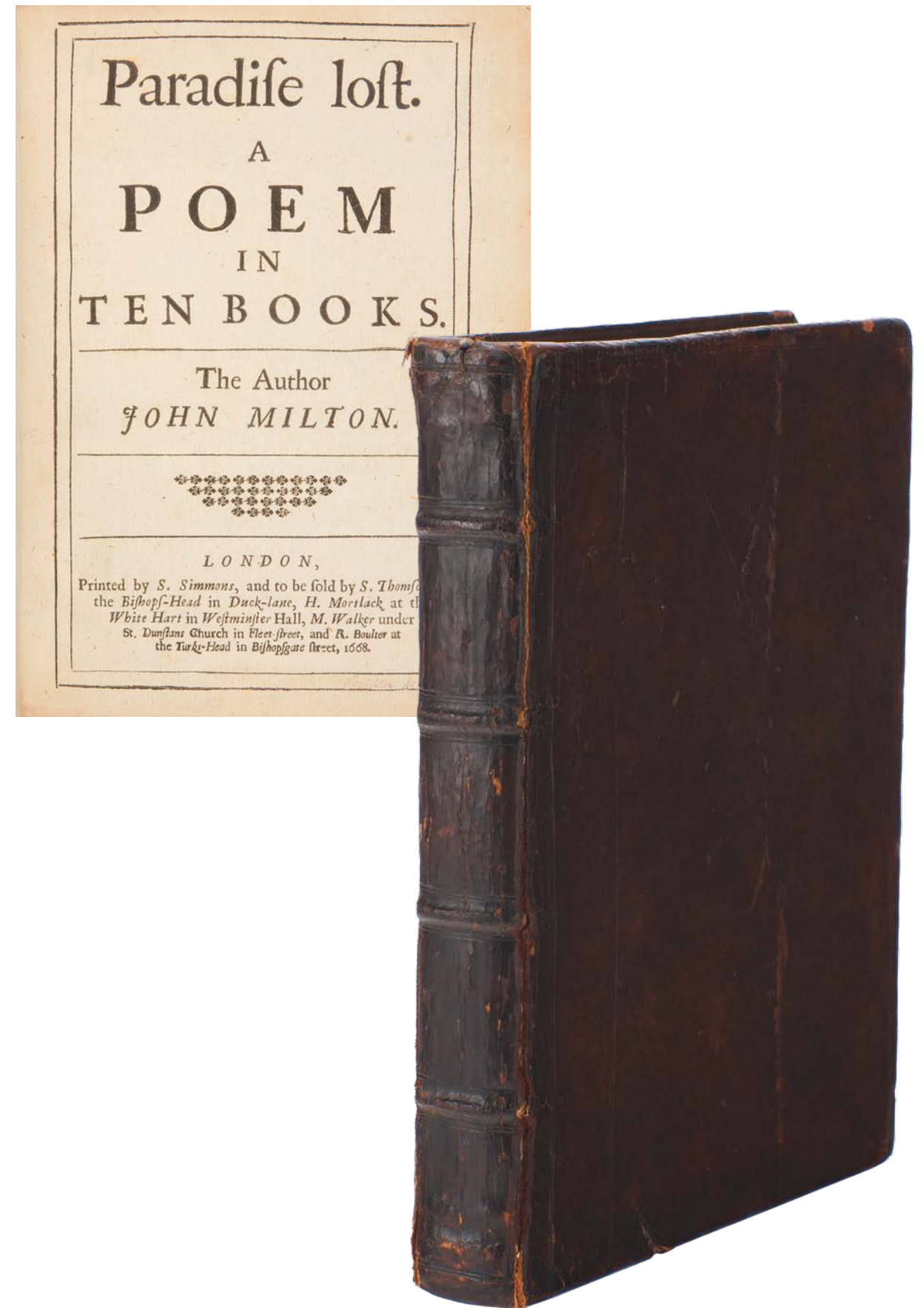
Paradise Lost, printed in an edition of 1200 copies, appeared with
title pages dated 1667, 1668, and 1669, some announcing Simmons
as printer, some naming Milton as the author and others giving
only the initials J. M. Scholars and collectors have long debated the
meanings of these variants. What is clear is that examples in period
bindings are the rarest and most sought after. As the first 1667 title
page is essentially unobtainable in a period binding, this 1668 first
complete issue, containing the valuable preliminary matter, is the
most desirable *Paradise Lost* available.

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

William Blake famously wrote in *The Marriage of Heaven and Hell*,
"The reason Milton wrote in fetters when he wrote of Angels and
God, and at liberty when of Devils and Hell, is because he was a
true Poet and of the Devil's party without knowing it."

**This is a splendid copy in the original binding, a rare survival as
almost all first editions have been rebacked or rebound.**

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



Anthony Barboza portrait of Amiri Baraka

(BARAKA, AMIRI.)
Anthony Barboza.
Amiri Baraka.

New York, 1976.

Gelatin silver print. 14 x 14 in. image
on 16 x 20 in. sheet. Light wear. Signed
by Barboza and titled "Imamu Baraka -
poet - 76" by the photographer.

This is a splendid Anthony Barboza portrait of Amiri Baraka. Baraka's illustrious and controversial 50-year career, in which he first achieved fame as Leroi Jones, encompassed poetry, drama, fiction, criticism, and activism.

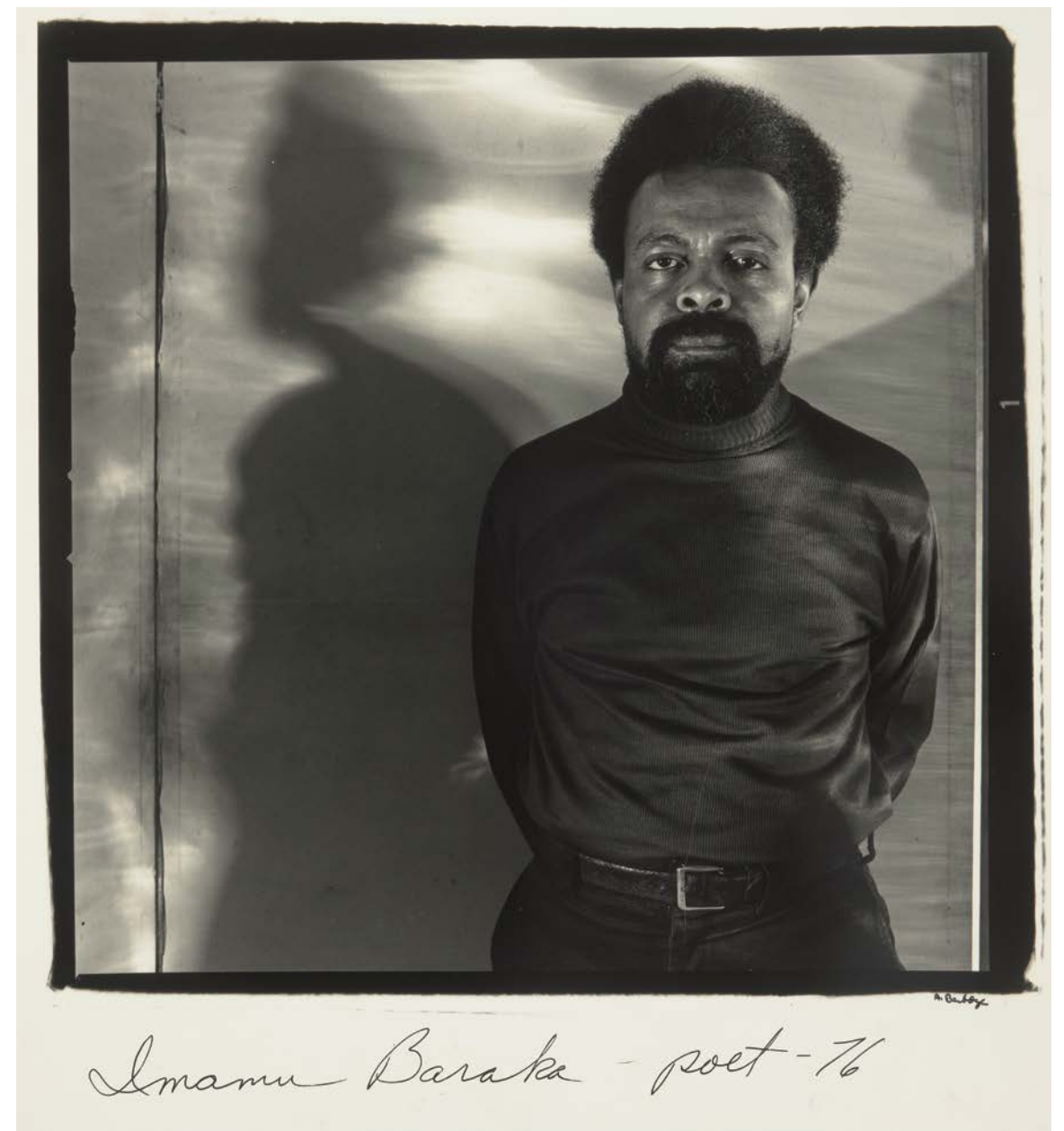
Critic Arnold Rampersad counted Baraka with Phillis Wheatley, Frederick Douglass, Paul Laurence Dunbar, Langston Hughes, Zora Neale Hurston, Richard Wright, and Ralph Ellison "as one of the eight figures ... who have significantly affected the course of African-American literary culture."

Anthony Barboza (b. 1944) is perhaps most famous for his portraits of musicians, dancers, and writers and for his photojournalist, fashion, and editorial spreads in countless magazines. His work has been exhibited in many solo and group shows and is in the permanent collections of the Museum of Modern Art, Cornell University, the Brooklyn Museum, the Schomburg Center - NYPL, and the National Portrait Gallery, among others.

Barboza's photographs are the subject of a major new monograph, *Eyes Dreaming: Photography by Anthony Barboza* (Getty Museum).

This is a splendid portrait linking two of the great African-American artists of the second half of the twentieth century.

"When I do a portrait, I'm doing a photograph of how that person feels to me; how I feel about the person, not how they look. I find that in order for the portraits to work, they have to make a mental connection as well as an emotional one. When they do that, I know I have it" —Anthony Barboza



“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).

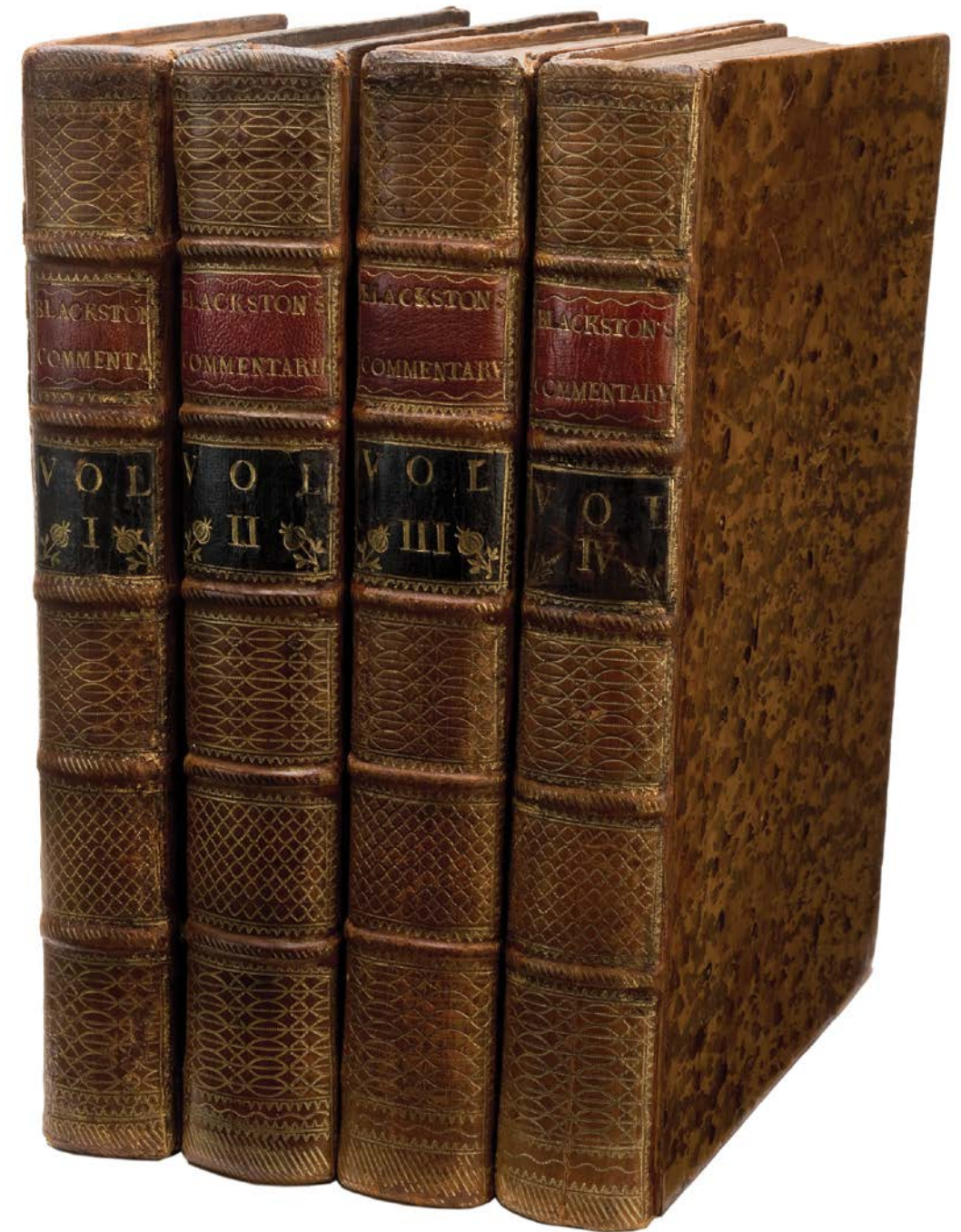
Blackstone's impact on American political and legal thinking was profound and immediate. In 1775 Edmund Burke observed that nearly as many copies of Blackstone's *Commentaries* had been sold in America as in England. Thomas Jefferson observed that Blackstone's *Commentaries* were “the most lucid in arrangement 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 similarly outstanding copy appears in the auction records of the past fifty 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



The Social Contract

ROUSSEAU, JEAN-
JACQUES.

*Principes du Droit Poli-
tique [Du Contrat Social].*

Amsterdam: Michel Rey, 1762.

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

Printing and the Mind of Man 207.

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

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

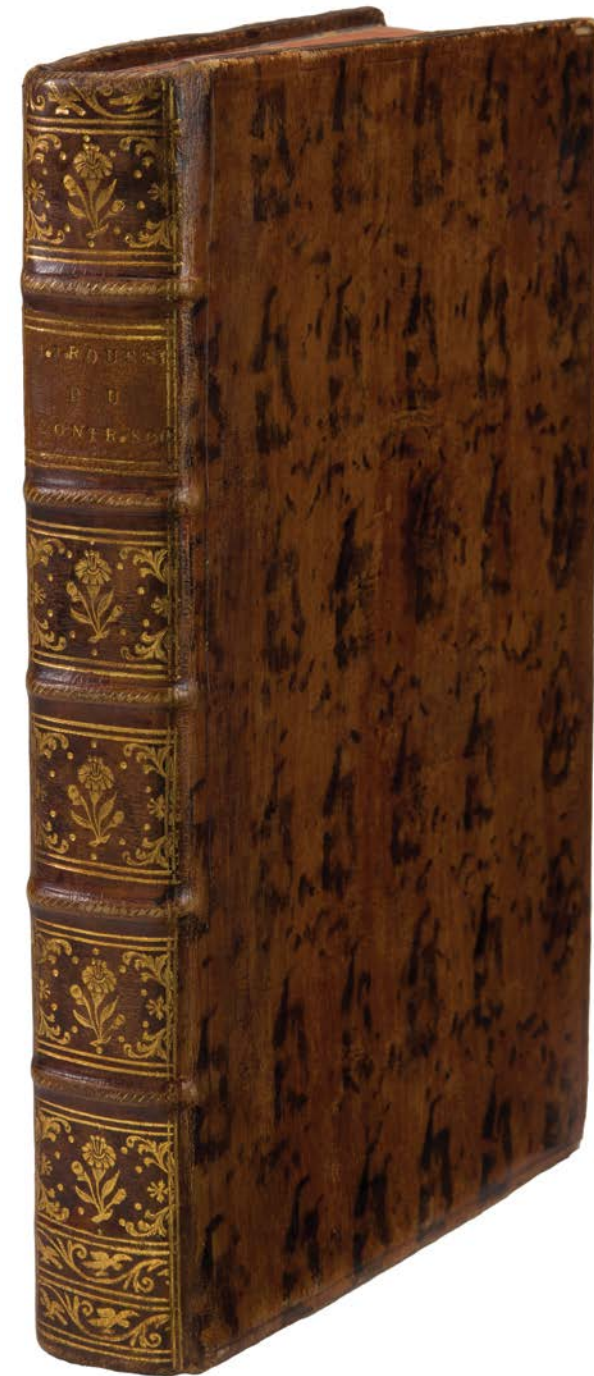
Before publication Rousseau expressed dissatisfaction with the title-page and objected to its vignette in particular. The publisher offered an alternative title-page with a large vignette and with the phrase “Du Contract [sic] Social” moved to the half-title. At the same time, Rousseau suppressed a concluding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

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

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

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

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



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

[PAINE, THOMAS.]

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

Philadelphia: R. Bell, 1776.

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

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

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

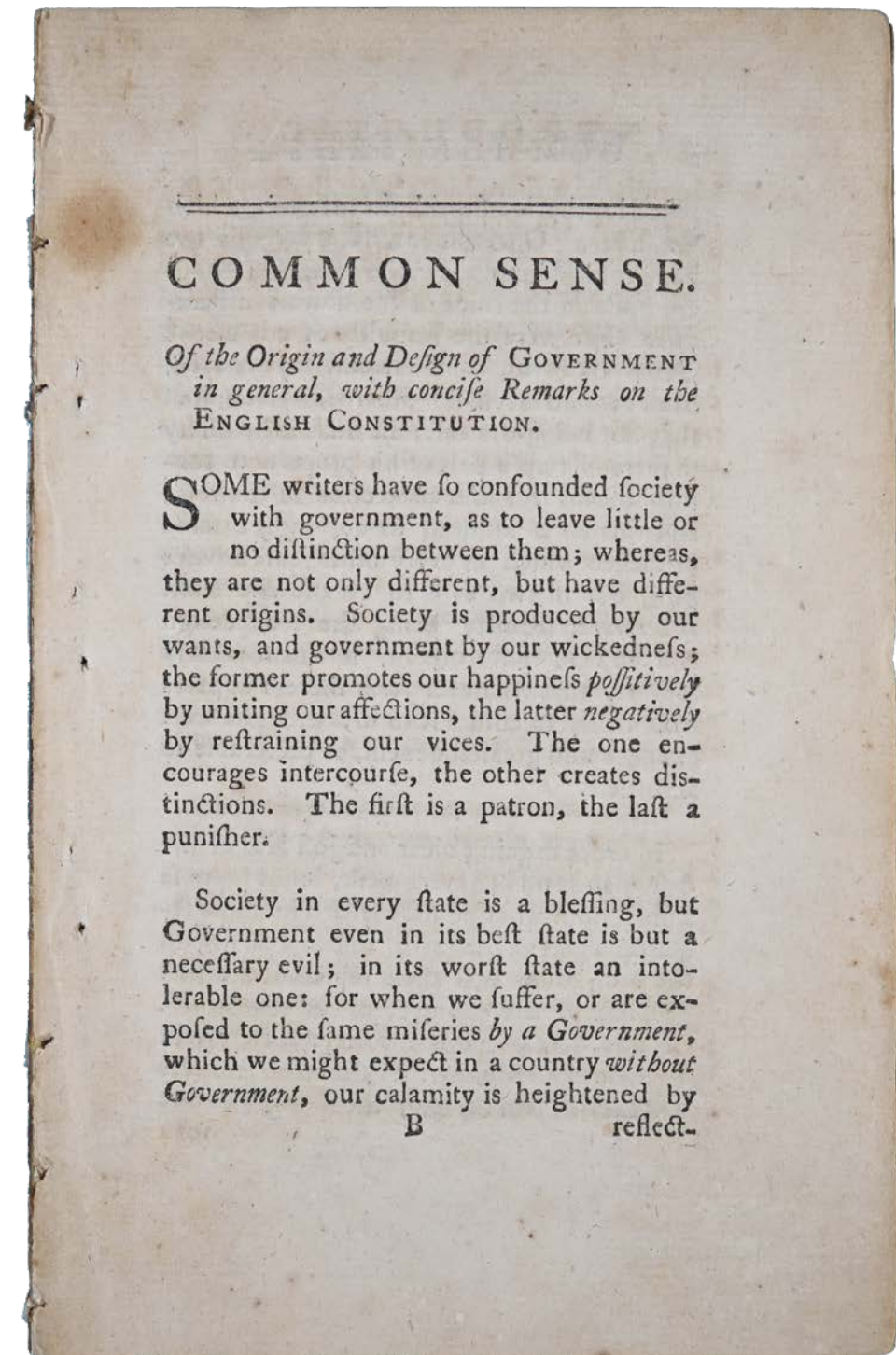
“Paine’s *Common Sense*, published anonymously in January 1776, was the first vigorous attack on King George ... and the first public appeal for an American Republic. It is not too much to say that the *Declaration of Independence* of July 7, 1776, was due more to Paine’s *Common Sense* than to any other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

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

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

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

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



the poems that brought Elizabeth Barrett fame including nine unpublished manuscript poems

[BROWNING,]
ELIZABETH B.
BARRETT.

Autograph manuscript notebook, the working notebook for the verses later published in The Seraphim, and Other Poems.

No place, 1835-1837.

Approximately 4850 lines, ink and pencil, on 159 pages including 8 blanks. 8vo (185 x 115 mm). Barrett's ownership inscription on front pastedown ("E.B.B. 1837") and additionally signed with initials by the poet on various pages. Corner of pp. 93 and 94 torn with loss, some foxing, ink stains. Contemporary half green calf and marbled paper-covered boards, worn. Morocco case.

Provenance: Elizabeth Barrett Barrett (later Browning); her son Robert Barrett "Pen" Browning; the estate of Tullio Romanelli, Pen Browning's Florentine friend and estate manager; Sotheby's London, 16 July 1984, lot 54.

This extraordinary manuscript is Elizabeth Barrett Browning's heavily revised autograph working notebook for *The Seraphim, and Other Poems*, the book that first brought her fame.

This notebook contains drafts of all of the major poems in *The Seraphim*, published by Saunders and Otley in 1838. This work helped to establish her as one of the most important poets of her day. In addition, the manuscript contains nine other poems that remain unpublished as well as countless otherwise unknown lines not used in the published text.

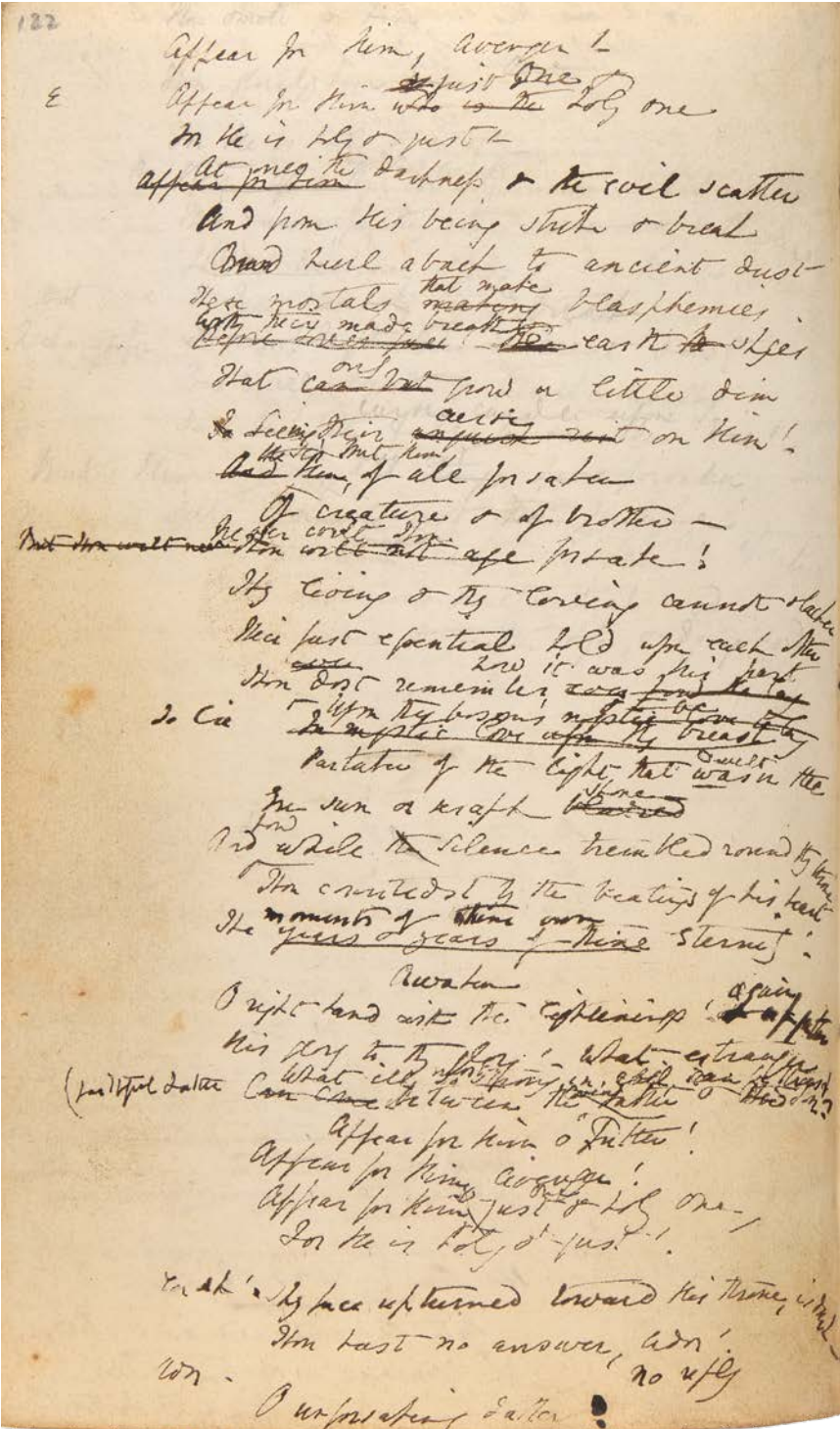
This visually dramatic notebook is crowded with Elizabeth Barrett's manuscript revisions, making it a vital untapped source for the study of the poet's working methods and artistic development. She has filled the notebook's pages with her verse in her minuscule hand. Painstaking revisions reflect the intensity of her process. Many abandoned passages—some quite long—are known only from the survival of this volume.

The Seraphim was the first work that Elizabeth Barrett issued under her name (she took Robert Browning's name when they married in 1846), apart from *The Battle of Marathon*, printed when she was fourteen. Leading journals gave the work substantial reviews. Barrett went from being essentially unknown to one of the most promising English poets of her generation. She soon became one of the most popular and acclaimed poets in Britain.

She laid out her approach to poetry in the preface to the published edition: "Poetry is essentially truthfulness and the very incoherences of poetic dreaming are but the struggle and the strife to reach the True in the Unknown." For Barrett these poems represented "the first utterances of my individuality," as she wrote to John Kenyon, a wealthy family friend and patron of the arts. Her art became all-consuming. As she wrote in the 1838 Preface to *The Seraphim*, "I can never feel more intensely that at this moment ... the sublime uses of poetry, and the solemn responsibilities of the poet."

"Her poetic inspiration is the highest – we can conceive of nothing more august. Her sense of Art is pure in itself."

– Edgar Allan Poe on Elizabeth Barrett Browning



[illegible][illegible][illegible][illegible]

That God - & out of love
 That God - & out of love
 A human to angelic - Galatians 3:26
 Before the throne of that Supreme above
 In those infinitude the presence
 Of their own being God. I'd, & left that land
 And that, uttering loud for I am
 Have written here I love -
 Do utter its. May melt in tender light
 The heart of heaven.

“Such a combination of the finest genius and the choicest results of cultivation and wide-ranging studies has never been seen before in any woman.” – *Edinburgh Review* on Elizabeth Barrett

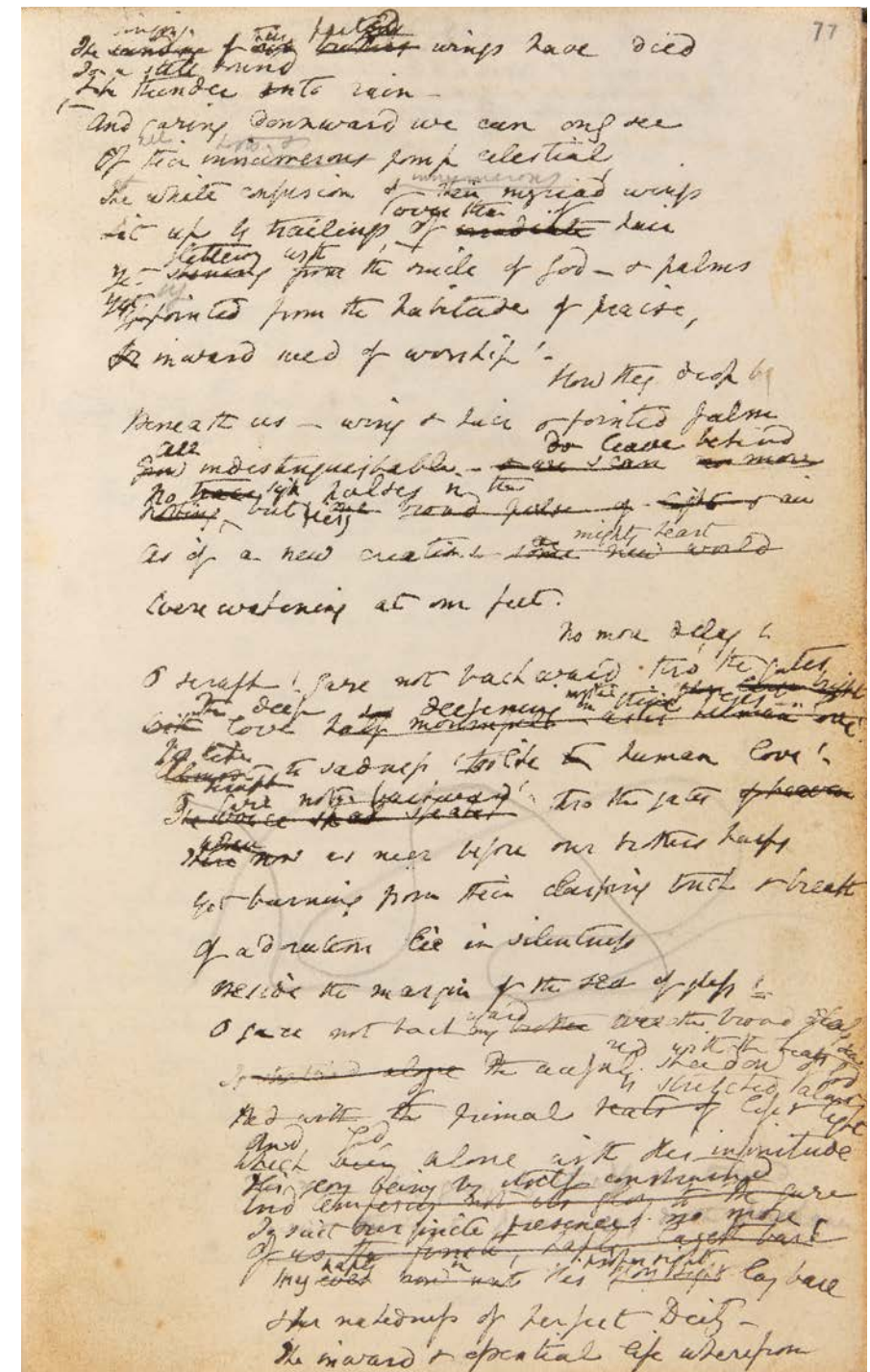
Manuscripts of this length and quality by major nineteenth-century English and American authors are very rare in the market. It has been a decade since anything remotely comparable to the present manuscript has appeared for sale. The following comparable manuscripts were sold at auction then:

- Jane Austen, *The Watsons* (68 pages) £1,000,000 in 2011
- Charlotte Brontë, juvenile manuscript (20 pages) £696,000 in 2011
- Edgar Allan Poe, “For Annie” (2 pages) \$830,000 in 2009
- John Keats, poetical fragment (30 lines) £181,000 in 2013
- Elizabeth Barrett, small notebook (68 pages) £242,000 in 2008
- Jane Austen, *Evelyn and Catherine, or the Bower* (125 pages) £132,000 in 2008

The present Elizabeth Barrett Browning manuscript, comprising approximately 4850 lines on 151 pages, is one of the finest nineteenth-century literary manuscripts remaining in private hands. Manuscripts of this importance continue to be permanently removed from the market and placed in major institutions.

This is a rare opportunity to acquire a major manuscript by one of the most important authors of the nineteenth century. The unpublished poems in this manuscript are an important resource in the story of women’s literature in the nineteenth century. Virtually all literary manuscripts of this significance from this era have vanished into institutional collections.

“I love your verses with all my heart, dear Miss Barrett.”
– Robert Browning to Elizabeth Barrett



“Muhammad Ali symbolizes all that makes America great, while pushing us as a people and as a nation to be better” – David Eisner

ALI, MUHAMMAD.
I Love You America.

1979.

13½ x 19½ in. Acrylic on canvas, with small fabric American flag mounted at right. Signed and dated by the artist, “Muhammad Ali Feb 1-19-79.” Framed.

Provenance: Rodney Hilton Brown, publisher of Muhammad Ali’s limited edition silkscreen prints, 1978.

Muhammad Ali was the embodiment of the revolution in American race relations in the second half of the 20th century. This painting captures the realization of his dreams. Here Ali celebrates America in a vibrant red, white, and blue painting incorporating an American flag. Ali’s enormous and complicated impact on American culture is manifest in this painting reflecting his love of country and his fight for justice and equal rights.

The complex story of Muhammad Ali and America was one of confrontation, controversy and redemption. The young boxer Cassius Clay represented the United States in the 1960 Rome Olympics where he won a gold medal. On his return he declared, “To make America the greatest is my goal / So I beat the Russian and I beat the Pole / And for the USA won the medal of gold ...” After defeating Sonny Liston for the heavyweight title, he announced that he had joined the Nation of Islam and adopted the name Muhammad Ali.

Ali’s outspoken support of Black activism and his refusal as a conscientious objector to serve in the military in the Vietnam War made him a widely reviled figure. When Ali was convicted in 1967 for his failure to serve, he was sentenced to five years in prison. Boxing commissions denied Ali the right to box, costing him the prime of his career. He spent those years speaking out for racial justice on college campuses and in the press. Finally in 1970 the decision was overturned by the Supreme Court.

In this evocative work of Outsider Art, Ali addresses the country that first sentenced him to prison and later came to embrace him and his messages of activism, justice, and peace. The American flag has attracted artists for more than two hundred years, from Emanuel Leutze’s *Washington Crossing the Delaware* to Jasper Johns’s *Flag* paintings to Faith Ringgold’s *The Flag is Bleeding*. Ali’s painting has characteristics of outsider art, but the boxer’s long interest in painting had its origins in his father’s career as a professional sign painter and amateur artist. In the early 1960s Ali became a close friend of the artist LeRoy Neiman, finding their energy and style mutually resonant. Their collaboration, which helped ignite Ali’s interest in art-making, was included in 2017 show about the two at the New York Historical Society.

“This is the Muhammad Ali who inspires us today – the man who believes real success comes when we rise after we fall; who has shown us that through undying faith and steadfast love, each of us can make this world a better place. He is and always will be the champ.” – Barack Obama



“I am America. I am the part you won’t recognize. But get used to me – black, confident, cocky; my name, not yours; my religion, not yours; my goals, my own. Get used to me.” – Muhammad Ali

Ali’s principled stands and his calls for social justice inspired a generation, helped to transform America, and brought him worldwide love and respect.

This painting by Muhammad Ali is a wonderful relic of a dominant figure of American cultural history and a defining movement in twentieth-century America.

a rare complete Emily Dickinson manuscript poem

DICKINSON, EMILY.

Autograph manuscript signed “Emily,” the poem “I came to buy a smile – today.”

[Amherst, Massachusetts, ca. 1861.]

12mo. 2 pages. Small stain to second page, partial separation at fold. Near fine condition.

Provenance: Sotheby’s New York, April 28, 1982, lot 272.

References: *Poems of Emily Dickinson: Including Variant Readings Critically Compared with All Known Manuscripts*, ed. Thomas Johnson, 1955, no. 223. *Poems of Emily Dickinson: Variorum Edition*, ed. Ralph W. Franklin, 1998, no. F258A.

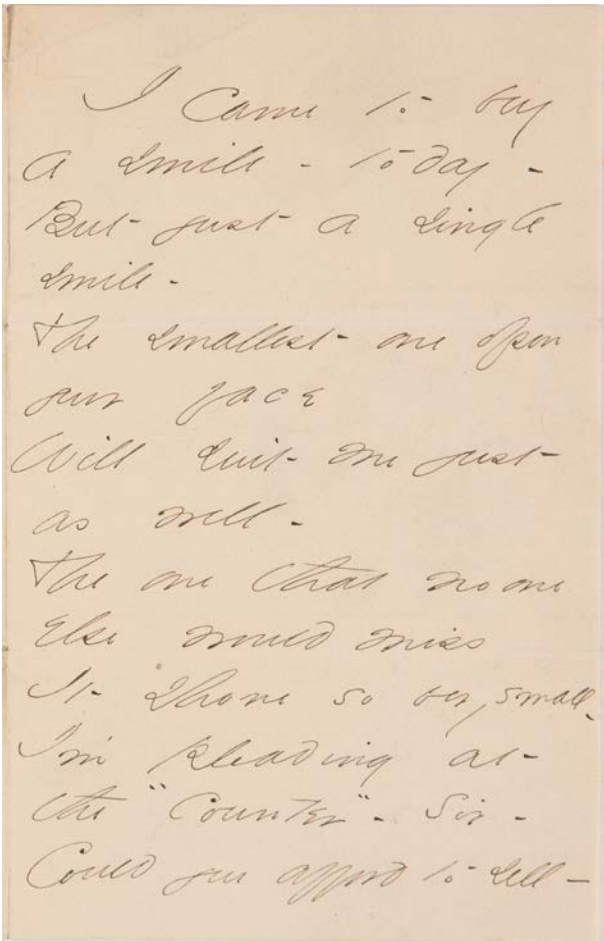
In this fine manuscript poem by Emily Dickinson, the speaker solicits a “shopkeeper’s” smile:

I came to buy a smile—today—
But just a single smile—
The smallest one upon your face
Will suit me just as well—
The one that no one else would miss
It shone so very small—
I’m pleading at the “counter”—sir—
Could you afford to sell—
I’ve Diamonds—on my fingers—
You know what Diamonds are?
I’ve Rubies—like the Evening Blood—
And Topaz—like the Star!
’Twould be “a Bargain” for a Jew!
Say—may I have it—Sir?

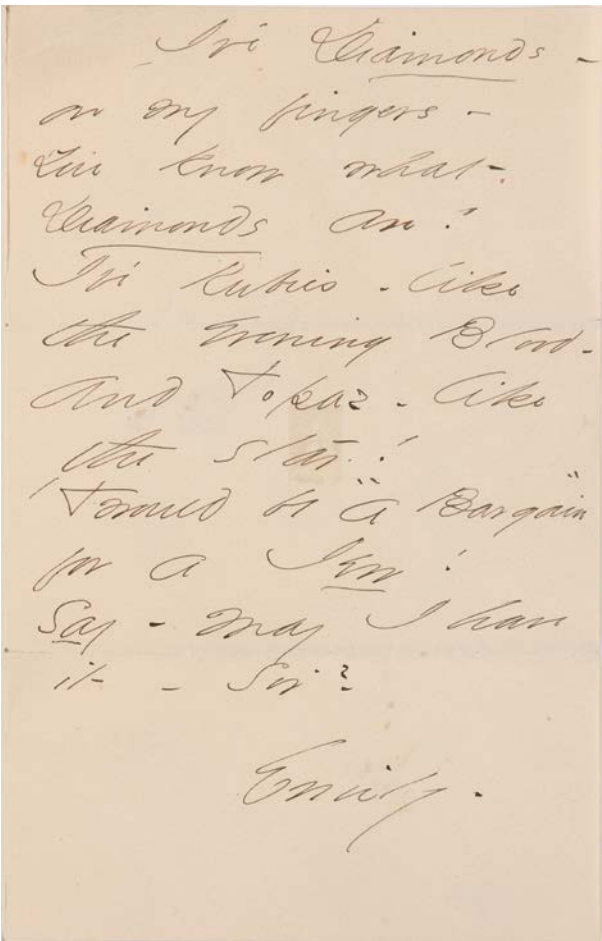
The poem showcases the poet’s signature use of ballad verse as well as jewel imagery representative of her “interest in the natural world and aesthetic presentation” (Kelly et al., *The Networked Recluse: The Connected World of Emily Dickinson*).

Dickinson famously published only a handful of poems in her lifetime. Instead she shared her work in letters to mentors, friends, and a few others. She evidently sent this poem to family friend Samuel Bowles, the publisher of the *Springfield Republican*. Dickinson sent some forty poems to Bowles over the course of their correspondence between 1861 and 1862. None was among the seven uncredited poems printed in the *Republican*—likely without Dickinson’s consent – during her lifetime. This is one of two extant autograph manuscripts of “I Came to buy a smile—today.” The other, held by Harvard, is not signed, and it does not show Dickinson’s expressive punctuation to the same extent as the present manuscript.

“I came to buy a smile – today”



This poem demonstrates Dickinson’s characteristic imaginative use of line breaks and punctuation. Scholars have long emphasized the importance of reading Dickinson’s works in their original manuscript form. Printed editions of her poetry lose essential aspects of their meaning when they neglect her unique line arrangements and punctuation. Even with access to digital copies of Dickinson manuscripts, studying digital reproductions can lead us to “lose track of [the manuscripts’] status as individual pieces of paper that were marked, folded, corrected, mutilated, sent through the mails, sewn into booklets, or tucked between the pages of a book” (Kelly).



This is a rare opportunity to acquire a complete Emily Dickinson poem, a centerpiece for any American literature collection. Most of Dickinson’s manuscripts have long been in institutional collections, particularly those of Harvard, Amherst, Boston Public Library, and the Jones Library in Amherst.

“the foundation of classical monetary economics”

—O'Brien, *The Classical Economists*

a landmark in the history of economics

HUME, DAVID.

Political Discourses.

Edinburgh: Printed by
R. Fleming, for A. Kincaid
and A. Donaldson, 1752.

Contemporary calf, tan leather label,
gilt coronet in each spine compartment.
Minor rubbing. A near fine, untouched
copy.

Provenance: bookplate of the Earl of
Rosebery, Archibald Primrose (1847-
1929), fifth Earl of Rosebery, Prime
Minister of the United Kingdom,
1894 - 1895.

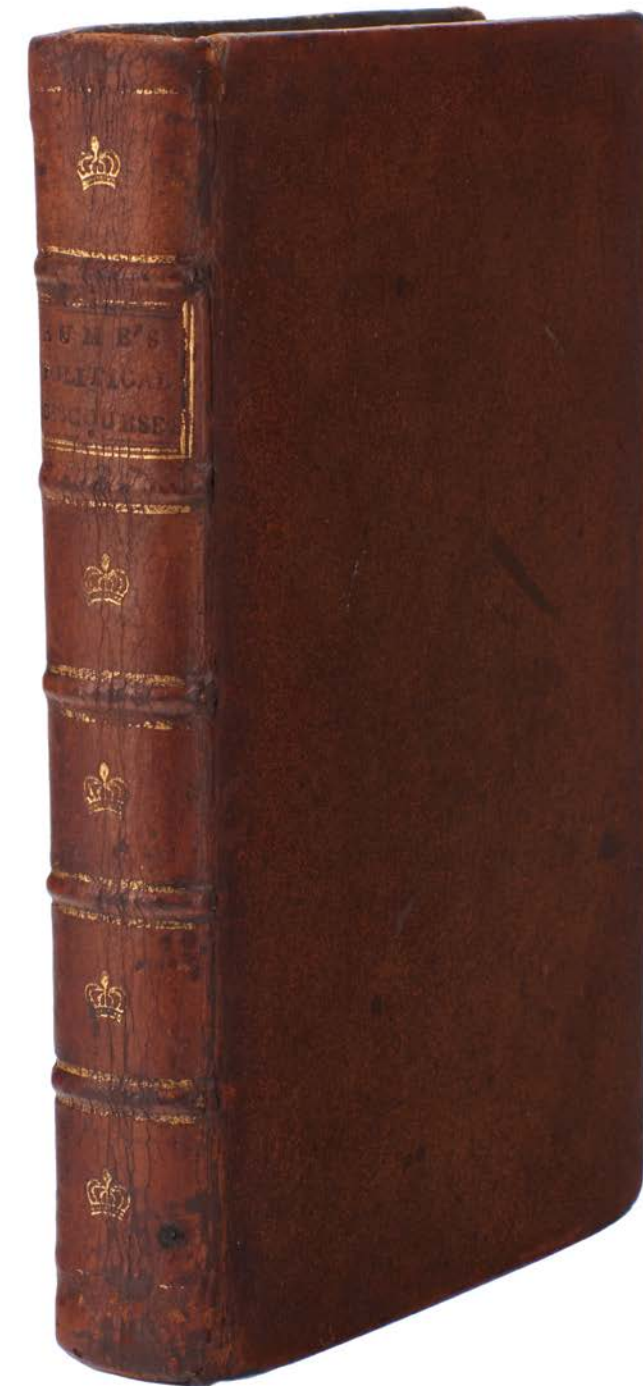
First edition of a landmark in the history of economics. **This book contains all of Hume's significant economic writings.**

The twelve essays include Commerce, Luxury, Money, Interest, Balance of Trade, Balance of Power, Taxes, and Public Credit. “These discourses turned the search light of rational and historical inquiry upon problems of vast interest to an age that was slowly sloughing itself out of the moribund skin of mercantilism” (Mossner, *Life of David Hume*).

The essays on Money and Trade “form nothing less than the foundation of classical monetary economics” (O'Brien, *The Classical Economists*). In “Of the Balance of Trade” Hume criticizes the mercantilist view that restraints on international trade are necessary to prevent a nation from losing its money supply. Hume's position, “an early anticipation of the classical view, is that owing to the effects of specie flows on price levels in trading nations, the amount of specie in each automatically tends towards an equilibrium in which its exports and imports are in balance” and that restraints on trade will fail because “specie movement from abroad will raise the nation's prices relative to those abroad, reduce exports and increase imports, and generate a return outflow of specie” (*New Palgrave*). In “Of Interest” Hume attacks the mercantilist view that interest is determined by the money supply. Instead, increased money supply simply raises all prices, necessitating an offsetting increased demand for loans to finance expenditures, hereby leaving interest rates unaffected. Instead, it is the supply of real capital that determines interest rates.

“The age of Enlightenment found Hume's economic and political observations subtle but discerning. As usual, his thought was seminal and provoked much appreciation. In short, after 1752 David Hume was read by a wider circle than could ever possibly have read his metaphysical works” (Mossner). Hume confirmed this in his autobiography, calling the *Political Discourses* “the only work of mine that was successful on the first publication; it was well received abroad and at home.”

This is a fine copy in a contemporary binding.



“the celebrated Montesquieu” –James Madison, *Federalist* no.47

MONTESQUIEU,
CHARLES de
SECONDAT, Baron de.

*De l'Esprit des Loix ou du
rapport que les loix doivent
avoir avec la constitution
de chaque gouvernement,
les moeurs le climat, la
religion, le commerce, &c.*

Geneva: Barrillot, [1748].

4to. Two volumes. Contemporary
quarter calf, spines gilt, pale tan
morocco labels, marbled boards. With
the cancels E3, F3, F4, Aa, Ff2, Kk2,
Sss4 in vol. I and a, Hhh in vol. II, and
without an errata leaf, the presence
of which would indicate a later issue.
Occasional browning and foxing, A very
fine set in a beautifully preserved period
binding.

Printing and the Mind of Man 197. *En
Français dans le Texte* 138. Tchmerzine
VIII, 459a.

First edition of *The Spirit of the Laws*, one of the most
influential works of political philosophy of the eighteenth
century.

Montesquieu was the greatest theorist of the separation of powers
and of checks and balances in government. To achieve good
government and liberty, he called for a tripartite division of powers
separating the creation, enforcement, and interpretation of laws in
separate branches operating in a system of checks and balances on
one another. He warned, “There is no greater tyranny than that
which is perpetrated under the shield of the law and in the name
of justice.”

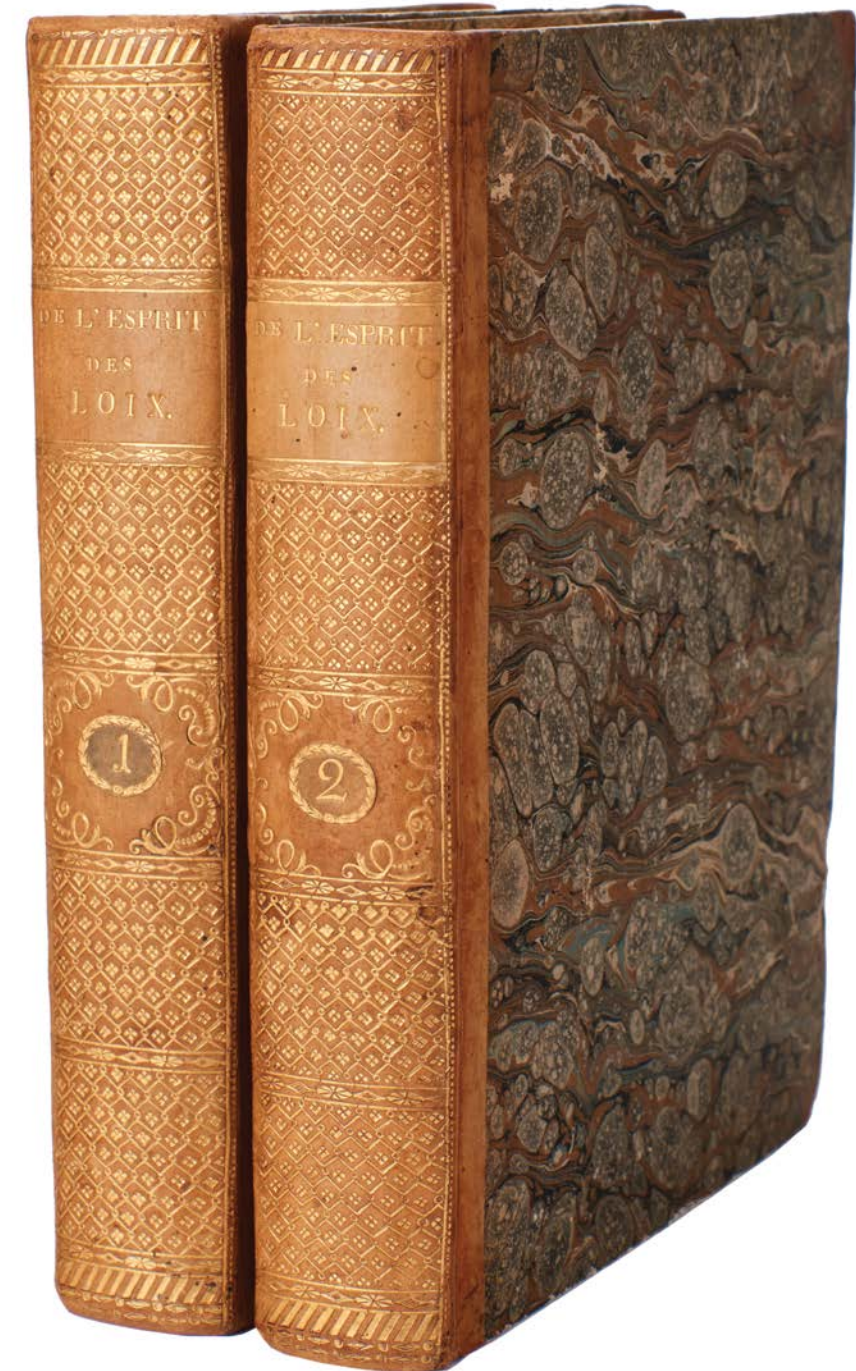
Montesquieu’s ideas profoundly influenced the Founding Fathers.
James Madison described him as “the celebrated Montesquieu” in
The Federalist. “The United States Constitution in particular is a
lasting tribute to the principles he advocated” (PMM).

“One of the noblest monuments of genius, [*The Spirit of the Laws*]
had a more powerful and beneficial influence over public opinion
than any work of last century, the *Wealth of Nations* only excepted”
(McCulloch). John Maynard Keyes declared, “Montesquieu
was the real French equivalent of Adam Smith. The greatest of
your economists, head and shoulders above the Physiocrats in
penetration, clear-headedness and good sense.”

“The real importance of the *Esprit des Lois* ... [is that it is] an
assemblage of the most fertile, original and inspiring views of legal
and political subjects, put in language of singular suggestiveness and
vigour, illustrated by examples which are always apt and luminous,
permeated by the spirit of temperate and tolerant desire for human
improvement and happiness, and almost unique in its entire
freedom at once from doctrinarism, from visionary enthusiasm,
from egotism, and from an undue spirit of system” (Saintsbury).

**This is an especially lovely, unrestored copy. Rare in this
condition.**

“One of the noblest monuments of genius; [*The Spirit of the
Laws*] had a more powerful and beneficial influence over public
opinion than any work of last century, the *Wealth of Nations*
only excepted.” – McCulloch



George Washington family copy of *The Federalist*

[HAMILTON, ALEX-
ANDER,
JAMES MADISON,
& 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. Contemporary reversed
calf, red leather spine label, front joint
restored, without free endpaper (vol. 1);
contemporary calf, red leather label (vol.
2). Annotations sometimes cropped.
Owner's signature on endpaper of vol 2.
Normal spotting and browning, minor
staining.

Provenance: Dr. David Stuart, signed
and dated June 10th, 1788 on the
title-page of volume 1.

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

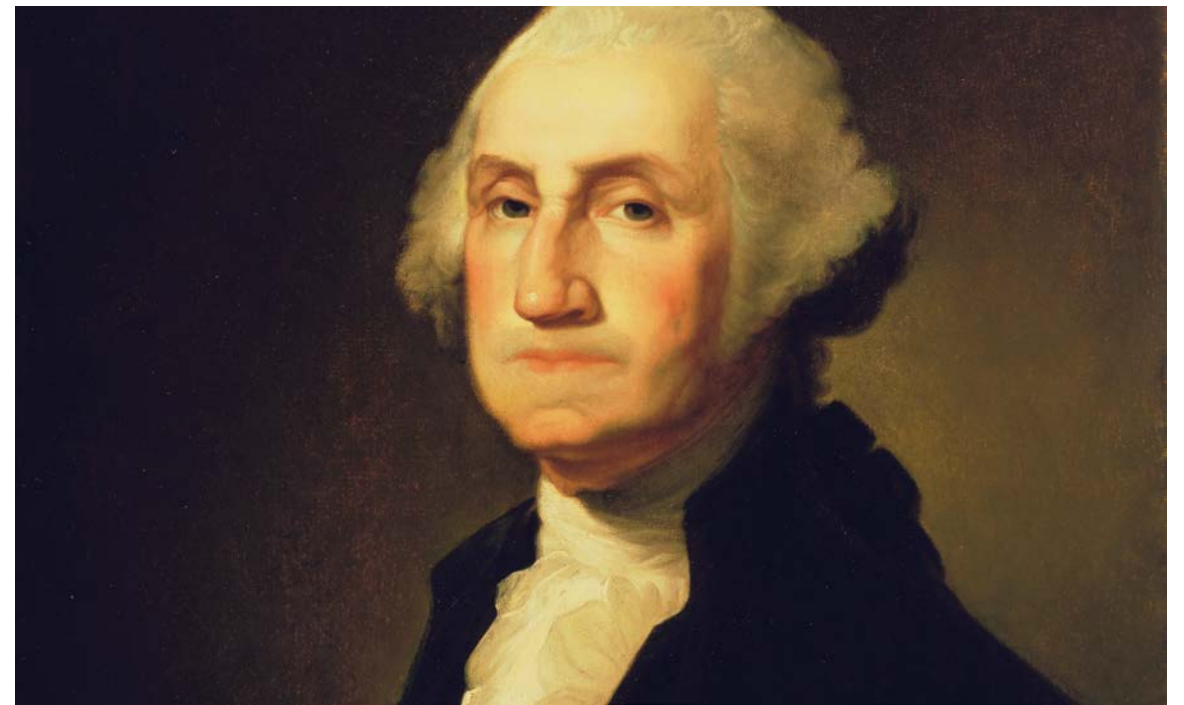
George Washington family copy of the first edition. This
is an important association copy of the central book of
American political philosophy, signed and dated June
10, 1788 in the first volume by Dr. David Stuart, George Wash-
ington's relation and political confidante.

A SUPERB WASHINGTON-CUSTIS FAMILY COPY. Dr. David
Stuart became a member of the Washington family in 1783 when
he married Eleanor Calvert Custis, the widow of Martha's son
John Parke Custis. John and Eleanor had had four children (from
eldest to youngest: Elizabeth Parke Custis, Martha Parke Custis,
Eleanor Parke Custis, and George Washington Parke Custis). Fol-
lowing the second marriage, the older two lived in Alexandria with
their mother and stepfather, Eleanor Calvert Custis and Dr. David
Stuart, while the younger two lived at Mount Vernon with their
grandparents, George and Martha Washington.

Visits between the two households were frequent, and David Stuart
soon became an intimate of and advisor to George Washington.
Washington and Stuart corresponded for years on the most per-
sonal of matters including family issues, financial decisions, sensi-
tive political issues, and the establishment of the Federal City, later
known as Washington D.C. After George Washington's death in
1799, Martha relied on Dr. Stuart to manage her affairs.

Stuart is remembered as George Washington's confidant, the
Washington family representative in the Virginia legislature, a dele-
gate to the Virginia constitutional ratification convention, and one
of the three commissioners for the establishment of the District
of Columbia appointed by President Washington. **Stuart served
Washington, during the critical days of the debate over the Fed-
eral Constitution, as his secret agent for ensuring the publication
of the *Federalist Papers* in the Virginia press.**

Washington was deeply aware of the significance of the publication
of *The Federalist* in the debate over the proposed Constitution. At
the same time, Washington characteristically wished to maintain
a low profile during the ratification debates. Thus he called on
his friend Dr. Stuart to get *The Federalist* into print in the Virginia
newspapers while concealing his involvement. In a letter to Stuart
dated November 30 1787, Washington wrote:



"I am sorry to find by it that the opposition is gaining strength.
At this however I do not wonder. The adversaries to a measure
are generally, if not always, more active and violent than the
advocates; and frequently employ means which the others do not,
to accomplish their ends. I have seen no publication yet, that ought,
in my judgment, to shake the proposed Government in the mind
of an impartial public. In a word, I have hardly seen any that is not
addressed to the passions of the people; and obviously calculated to
rouse their fears. ... That there are some writers (and others perhaps
who may not have written) who wish to see these States divided
into several confederacies is pretty evident. As an antidote to these
opinions, and in order to investigate the ground of objections to
the Constitution which is submitted to the People, the *Federalist*,
under the signature of Publius, is written. The numbers which have
been published, I send you. If there is a Printer in Richmond who
is really well disposed to support the New Constitution he would
do well to give them a place in his Paper. They are (I think I may
venture to say) written by able men; and before they are finished,
will, if I am mistaken not, place matters in a true point of light.
Altho' I am acquainted with some of the writers who are concerned
in this work, I am not at liberty to disclose their names, nor would
I have it known that they are sent by me to you for promulgation."

**This is one of only a handful of great association copies of *The
Federalist* to become available in our lifetime. This book was
owned by the man entrusted by Washington as a key advisor,
intellectual sounding board, and secret agent for the spread of
The Federalist.**

*"[The Federalist] num-
bers which have been
published I send you.
If there is a Printer
in Richmond who is
really well disposed
to support the New
Constitution he
would do well to give
them a place in his
Paper. They are ...
written by able men;
and before they are
finished, will, if I am
mistaken not, place
matters in a true
point of light. ... "*

– George Washington to David Stuart,
November 30, 1787

The Bill of Rights

U.S. CONGRESS.

Acts Passed at a Congress of the United States of America, ... the city of New York, on Wednesday the fourth of March, in the year M,DCC,LXXXIX.

New York: Francis Childs and John Swaine, Printers to the United States, [1789].

Folio. Original marbled wrappers with contemporary manuscript title “Laws passed 1st Session,” rebacked in matching marbled paper. Erasure from title page. Without rear free endpaper. Some foxing, a number of leaves browned. An excellent, untrimmed copy.

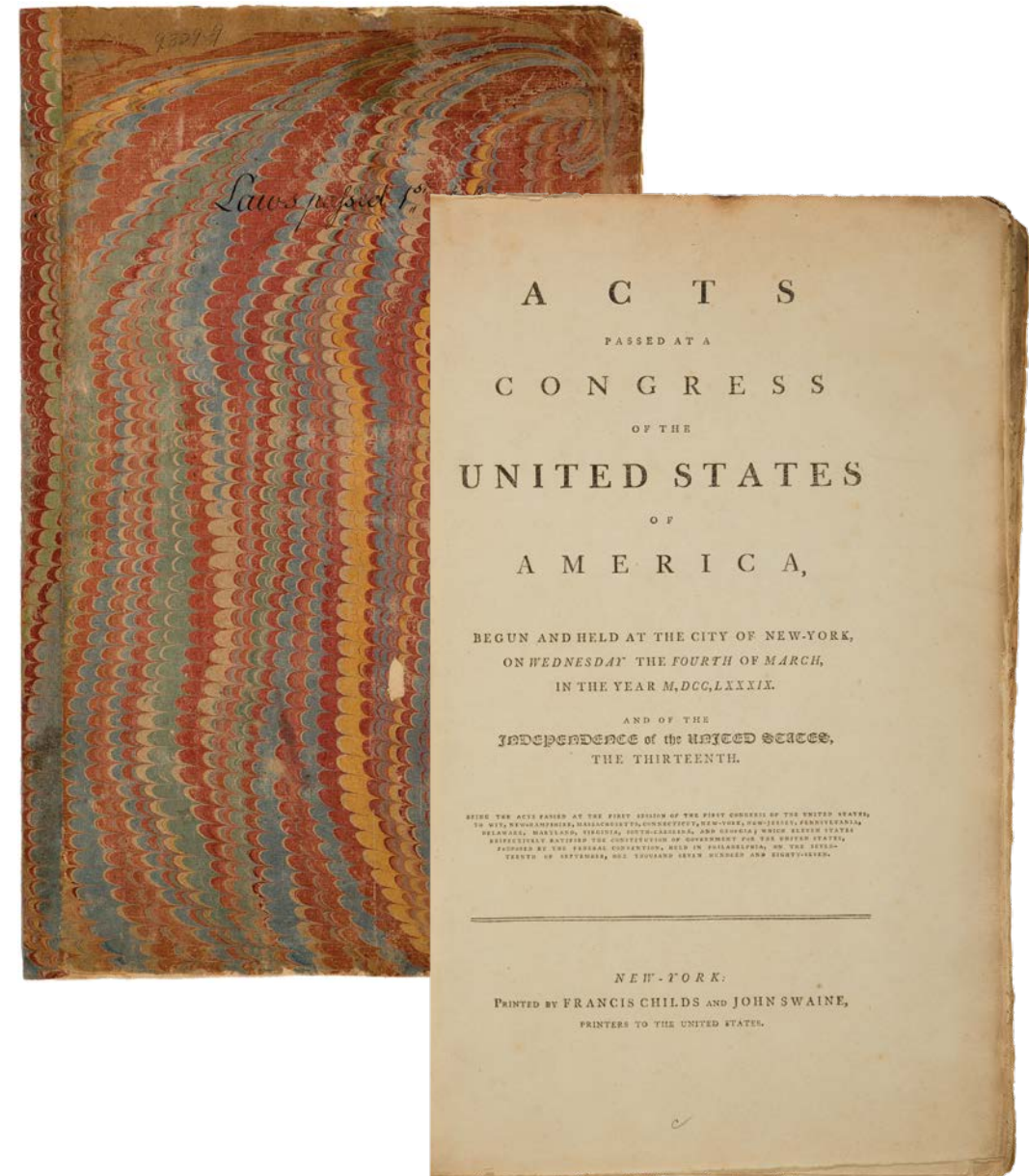
Evans 22189.

First edition of the acts of the first session of the First United States Congress including the first book printing and the first official printing of the Bill of Rights.

This is the book through which the momentous acts of the First Congress were made available to legislators and public alike, ushering in a new era in the history of government. “The importance of the First Federal Congress cannot be exaggerated. It played a critical role as the body which began to implement and interpret the new Constitution of the United States. The conception of the government occurred at the Federal Convention, but it was not until the First Federal Congress began to make decisions and pass enabling legislation that life was breathed into that government” (First Federal Congress Project). The First Congress “was a virtual second sitting of the Federal Convention, fleshing out the governmental structure outlined in the Constitution and addressing the difficult issues left unresolved by the Constitution” (Documentary History of the First Federal Congress).

This landmark book in American history includes the first official printing of **The Bill of Rights**, the fundamental American document guaranteeing individual liberties. The freedoms guaranteed herein include: free exercise of religion, freedom of speech, freedom of the press, freedom of assembly, the right to petition for redress of grievances, the right to bear arms, freedom from unreasonable searches and seizures, protection from self-incrimination, the right to due process and fair trial, and other fundamental protections. On June 8, 1789, James Madison called on Congress to propose a series of amendments, a Bill of Rights, for ratification by the states. On September 26, 1789, Congress settled on the final wording of the amendments and resolved that the President should transmit “engrossed” (handwritten) copies to the states for ratification.

Published on October 5, 1789, just three days after the handwritten parchment copies were sent to the states for ratification, this volume contains the first official printing of the twelve original amendments to the Constitution in their final forms as recommended and sent to the states by Congress. This printing of the Bill of Rights is preceded only by newspaper printings; the document was first published separately about two weeks later. This official folio printing of the Acts was followed in 1789 by two reprints in smaller format.



The acts of the First Congress include the Oath of Allegiance Act (p. 15), the Customs Act (p. 17), the Department of Foreign Affairs Act (p. 21), the Department of War Act (p. 46), the Act for the Government of the Territory Northwest of the River Ohio (p. 47), the Treasury Department Act (p. 62), the Post Office Act (p. 68), the Judiciary Act (p. 72), and the Bill of Rights (p. 92)

This is a handsome copy of one of the rarest and most important founding documents of American government.

“founding father of modern economics”—Rothbard on Cantillon

the word “entrepreneur” is coined

CANTILLON,
RICHARD.

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

Londres [Paris]: Fletcher Gyles,
1755.

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

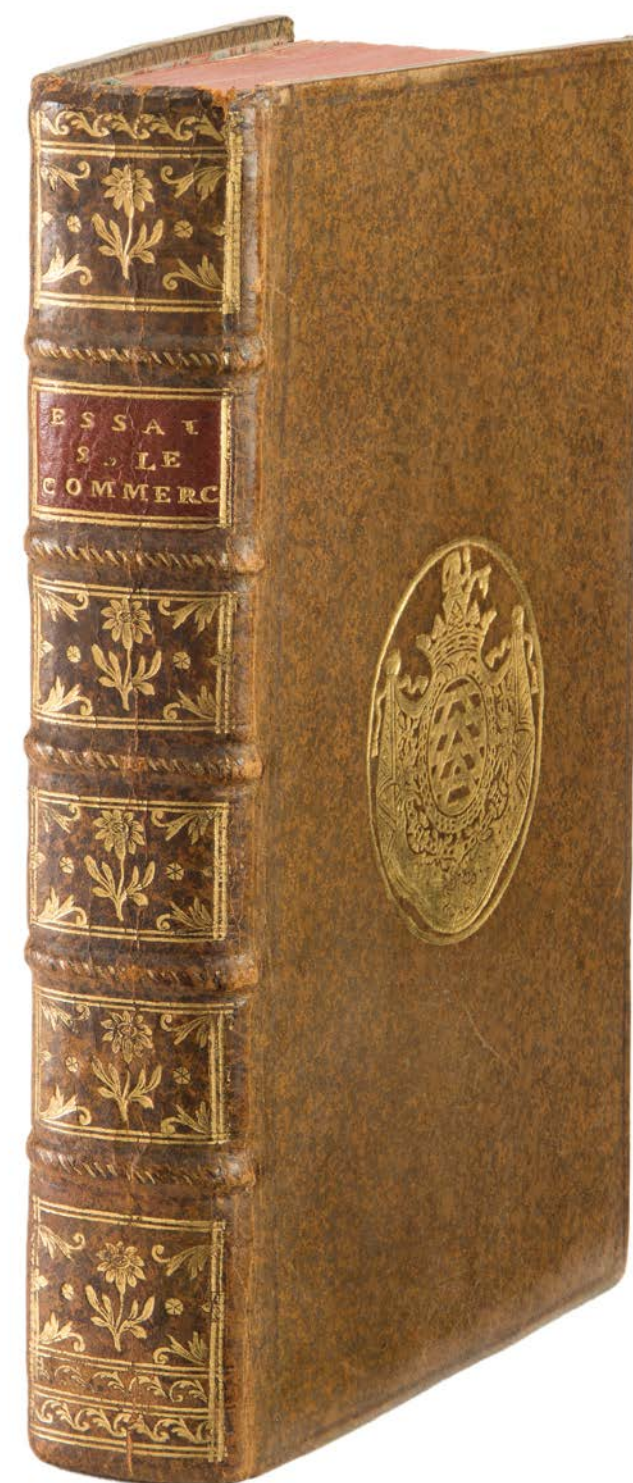
Provenance: François-Alexandre, duc de
la Rochefoucauld-Liancourt, with arms
in gilt on boards and stamp on title.

First edition of the book that is, “more emphatically than any other single work, the cradle of political economy” (Jevons). Published posthumously, Cantillon’s *Essay on the Nature of Trade in General* was cited by Adam Smith, Condillac, Quesnay, Harris, Postlethwayt, and many others. It is “the most systematic treatment on economic principles before the *Wealth of Nations*” (Roll), and Cantillon is the “founding father of modern economics” (Rothbard).

Born in Ireland, Cantillon was active in banking in Paris for years. A man among boys in business, he made a fortune from John Law’s scheme. “Bankers fell like autumn leaves in Paris between 1717 and 1720, and as Higgs remarks, ‘Their losses were probably very heavy in 1720 and much of them went into Cantillon’s pocket’” (*New Palgrave*). He successfully defended himself in numerous lawsuits brought by victims of the Mississippi Bubble, but he eventually deemed it prudent to depart for England. In 1734 he was murdered by his recently-dismissed cook, who evidently robbed him and burned his house down, destroying his manuscripts among other things. While in Paris, Cantillon had written the *Essai* in English and translated it into French for a friend. That friend arranged for its publication more than two decades later in 1755.

Cantillon covers, in analysis far surpassing that of his contemporaries, currency, foreign exchanges, banking, credit, and the international specie flow mechanism (which Schumpeter hailed as “almost faultlessly described”). He made pioneering contributions to what was later known as the Malthusian theory of population, the theory of the allocation of surplus, and the distinction between market price and natural price as an integral part of an entire economic model. **In the *Essai* Cantillon coined the term *entrepreneur*, which he observed “entails bearing the risk of buying at certain prices and selling at uncertain prices” (Cuervo).**

This is a splendid copy of this founding work of modern economics.



*a master Victorian female photographer's
unique and unknown archive*

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.

Emma Johnston made most of these photographs 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

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 and previously unknown early female photographer is an important event.

A detailed description is available.



Adeline Ainger

the first collected edition of Whitman's writings

WHITMAN, WALT.
The Complete Writings.

New York: G. P. Putnam's Sons,
1902.

10 volumes. Ten frontispieces and five plates, each in three states. Publisher's certificate of limitation stating that this is set number 2 of 10 printed on Japan vellum. Notarized certificate signed by Jeanette Gilder concerning the accompanying Whitman letter.

Magnificent original green morocco gilt with red, white and black floral morocco onlays, t.e.g., others uncut; velvet doublures and linings. Very minimal wear. A stunning set.

Provenance: Christie's, December 14, 2000, lot 205.

Myerson, *Walt Whitman: A Descriptive Bibliography* B4.

First edition of "the first comprehensive collection of Whitman's work." This is the rare deluxe issue printed on Japan vellum, number 2 of only 10 such sets, in the magnificent original morocco binding.

Bound in is a fine autograph letter signed by Whitman (2pp, Camden, 30 January 1876) to Jeanette Gilder, then literary critic of the *New York Herald*. After discussing personal matters, the poet writes out for Gilder a letter he has written to the *Herald's* editor seeking to promote his new book, *Two Rivulets*. Writing that letter in full, Whitman states:

"Editor Herald. Would like to have say a four or five column article for the paper embodying the poems, &c. of my new book "Two Rivulets," to publish say eight or ten days before their issue by me? —making a resume of the book in advance giving the principal

one of only 10 sets printed on Japan vellum

pieces, (hitherto unpublished—& to be first printed in said article.) If so, I will make out such an article & send you, for your determination. The price would be \$200. I have thought that as you like to have things in advance—& also to give variety to the paper—such a proposition might be acceptable. If not, no harm done. WW."

"Whitman left his literary legacy in the hands of the three men who had been among his closest companions and fiercest champions during the last twenty or so years of his life: Horace Traubel, Richard Maurice Bucke, and Thomas Harned. In their zeal to ensure what they saw as Whitman's rightful place in American literature, immediately following Whitman's death they began to publish from among the letters, manuscript notes, prose fragments,

and other writings Whitman had left behind. Their efforts culminated ten years after Whitman had died in the first comprehensive collection of Whitman's work: the ten-volume *Complete Writings of Walt Whitman*, published by G.P. Putnam's Sons in 1902, illustrated with manuscript facsimiles and numerous photographs and paintings of the poet." The executors also supplied an authorized biography of Whitman for the first volume, and Oscar Lovell Triggs contributed a bibliography and other critical apparatus for the last volume. See Graham in *Walt Whitman Encyclopedia*.

This magnificent edition of Whitman's works is noteworthy for its importance, limitation, paper, binding, and accompanying letter. A more desirable Whitman set cannot be found.



Theory of Games and Economic Behavior

VON NEUMANN,
JOHN
and
OSKAR
MORGENSTERN.

*Theory of Games and
Economic Behavior.*

Princeton: University Press,
1944.

Original cloth and dust jacket. The
often-lacking Corrigenda slip is laid in.
A fine copy.

First edition of the foundational book on game theory, one
of the most influential books of the 20th century.

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

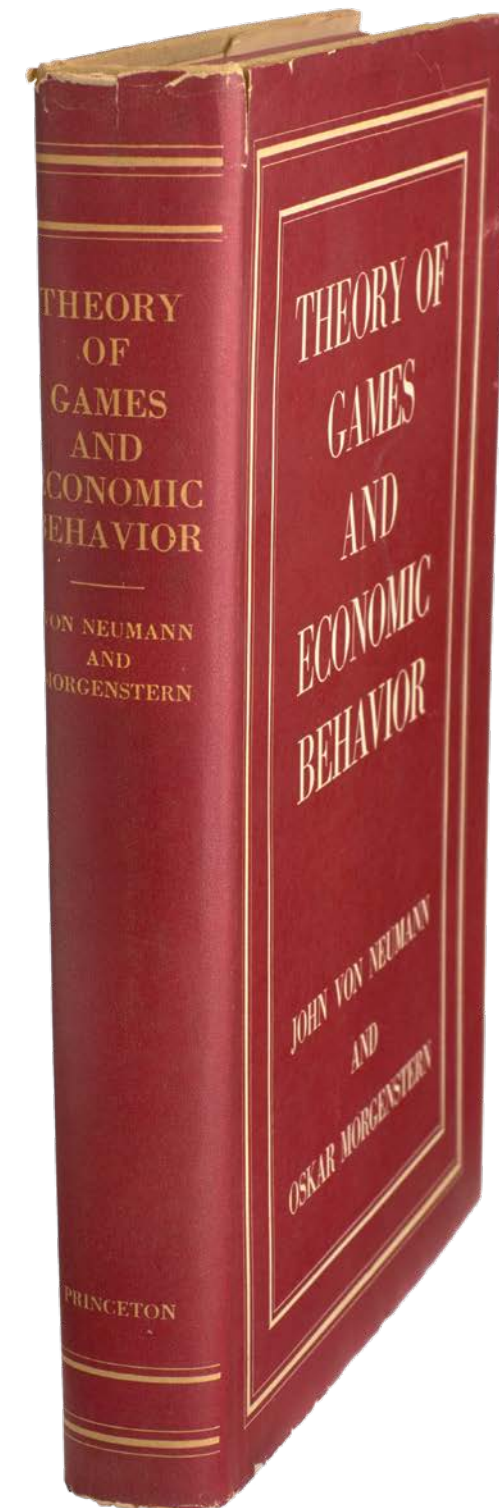
The theory of games has become central to economics and has made key contributions to finance, economics, political science, business, computer science, biology, and nuclear strategy.

“The method of von Neumann and Morgenstern has become the archetype of later applications of game theory. One takes an economic problem, formulates it as a game, finds the game-theoretic solution, then translates the solution back into economic terms. This is to be distinguished from the more usual methodology of economics and other social sciences, where the building of a formal model and a solution concept, and the application of the solution, concept to the model, are all rolled into one” (New Palgrave).

Theory of Games and Economic Behavior touched off a firestorm of activity that continues to this day.

A scarce fine copy in dust jacket with the corrigenda.

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



spectacular Civil War photograph album

(CIVIL WAR.)

Photographic Album of the Civil War.

Assembled ca. 1865-1869 [the signature of Edwin Stanton (d.1869) appears on the mount beneath his portrait].

348 albumen prints on paper (59 of them approx. 7 ½ x 9 in., the remaining 289 ranging from 2 ¼ x 3 ½ in. to 4 ½ x 3 ¼ in., including two panoramas comprising multiple joined prints), mounted on card measuring 8 ¼ x 10 in. Most of the images are identified (and many are dated) with neat contemporary manuscript captions. Contemporary calf, upper cover stamped with initials A.S.H., rebaked preserving spine, rubbed. **Most of the images are in excellent condition, and many are as strong as the day they were printed.**

Provenance: upper cover stamped with initials A.S.H. The signatures of Stanton and Chase, together with the wide-ranging collection of prints acquired for the album just after the war, suggests that the original owner was an individual in Washington with access to important officials and photographers.

Exhibited: Metropolitan Museum of Art, *Photography and the American Civil War* (2013).

The ultimate Civil War photograph collection. This is likely the finest Civil War photograph album remaining in private hands.

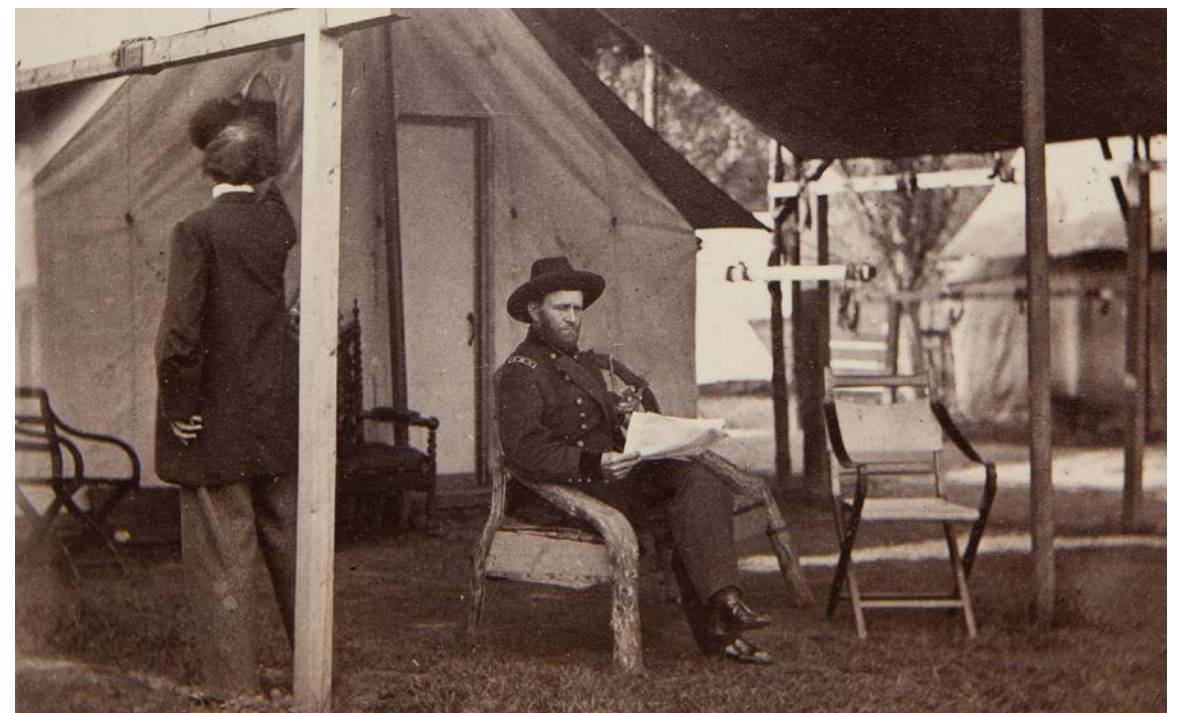
The album, assembled soon after the war's conclusion by an assiduous and imaginative photography expert, presents the story of the Civil War chronologically from Fort Sumter through the Grand Review of the Armies in Washington at war's end. The album gives extensive coverage to key battles and campaigns including Bull Run, the Peninsula Campaign, Antietam, Gettysburg, Lookout Mountain, Petersburg, and Sherman's March. **Virtually every aspect of the war is covered:** panoramic views of encampments, drill formations, the wounded on the battlefield, military hospitals, city ruins, sites of great events, fortifications, batteries, enormous guns and mortars, gunships, ironclads, military balloons, freed slaves, rebel prisoners, Union headquarters, and much more. The extensive runs of portraits of political and military figures include signed portraits of Treasury Secretary Salmon Chase, Secretary of War Edwin Stanton, and General George A. Custer.

The giants of Civil War photography are fully represented in this album. Foremost among these is Mathew Brady, whose famous portrait of Robert E. Lee, taken at Lee's home one week after Appomattox, appears here (p. 32). Brady created the first great Civil War photographic enterprise, equipping and sending an army of camera operators into the field to obtain images for sale at his galleries. Brady's photographers included Timothy O'Sullivan, Alexander Gardner, George Barnard, James Gibson, David Woodbury, and David Knox. This album contains many of their best photographs and countless little-known images documenting the course of the war.

Alexander Gardner pioneered battlefield photography, first with Mathew Brady and then on his own. Gardner photographs of Antietam, taken with Gibson in the immediate aftermath of the battle, are among the most famous in American history. The album includes dramatic views of the battlefield, dead soldiers, and key sites. Iconic photographs include a Confederate colonel's dead horse (p. 66) and Lincoln standing at McClellan's headquarters (p. 69). The following year Gardner and his team raced to Gettysburg and made the only photographs before the dead were buried. The album includes a number of celebrated Gettysburg images by Gardner including "Killed by a Shell" (p. 86), composed by Gardner with a prop rifle, a canteen, and a severed hand.



Color-bearers of the 71st Illinois



Ulysses S. Grant

“If our readers wish to know the horrors of the battlefield, let them to go Brady’s Gallery, and see the fearful reproductions which he has on exhibition, and for sale.”

– *New York Times*, 1862

George Barnard travelled extensively in Tennessee, Georgia and South Carolina with Sherman’s army in 1864-65. Barnard and his team are the only photographers known to have been working in the field during that campaign. The album contains scores of Barnard images including dramatic views of rebel fortifications, batteries, infrastructure, and devastated cities, as well as a portrait of General William Sherman on horseback (p. 117). According to Barnard authority Keith F. Davis, **Barnard himself, together with his colleagues, may be posing with the massive 12 x 15 in. plate camera** seen in “From the Sandbar” (p. 128). One of the men stands with the camera in “On the Parapet” (p. 130).

Abraham Lincoln is an ongoing presence in the album, which opens with a Brady carte-de-visite portrait of the president (p. 1) and a large-format print of Gardner’s famous portrait of Lincoln with his son Tad (p. 2). The Antietam section includes Gardner’s view of Lincoln at McClellan’s headquarters (p. 69). The Gettysburg section concludes with a **rare view of the procession to consecrate the cemetery at Gettysburg** in November 1863 (p. 89). Lincoln rode a horse in the procession prior to delivering the Gettysburg Address. Finally, the album ends with a portrait of John Wilkes Booth (p. 152), who killed Lincoln as the war drew to a close.

This unique photograph album contains both famous and virtually unknown images by the greatest photographers of the Civil War. The album is outstanding for its fine condition, its inclusion of little-known or unpublished images, and its careful selection and painstaking arrangement.

This irreplaceable object is likely the most important Civil War photograph album remaining in private hands.



Pres. Lincoln. Gen. McClellan, &c. at Headquarters. Antietam. Oct 3rd 1862



Inauguration of the cemetery at Gettysburg



Fort Sumter from Fort Moultrie



Collected for burial



Ward in Campbell Hospital



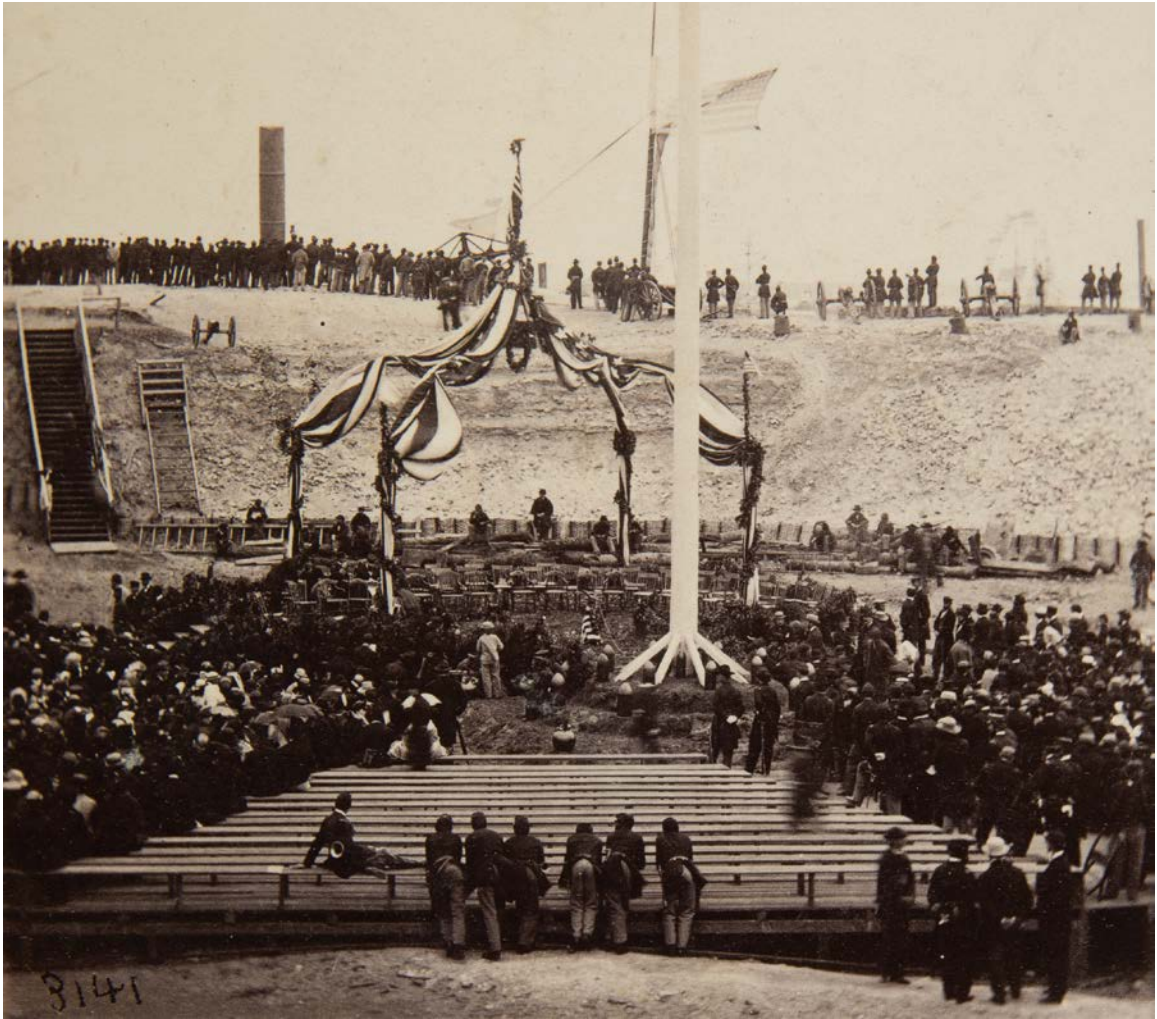
Co. G Collis Zouaves 114th Penna Before Petersburg Aug. 1864



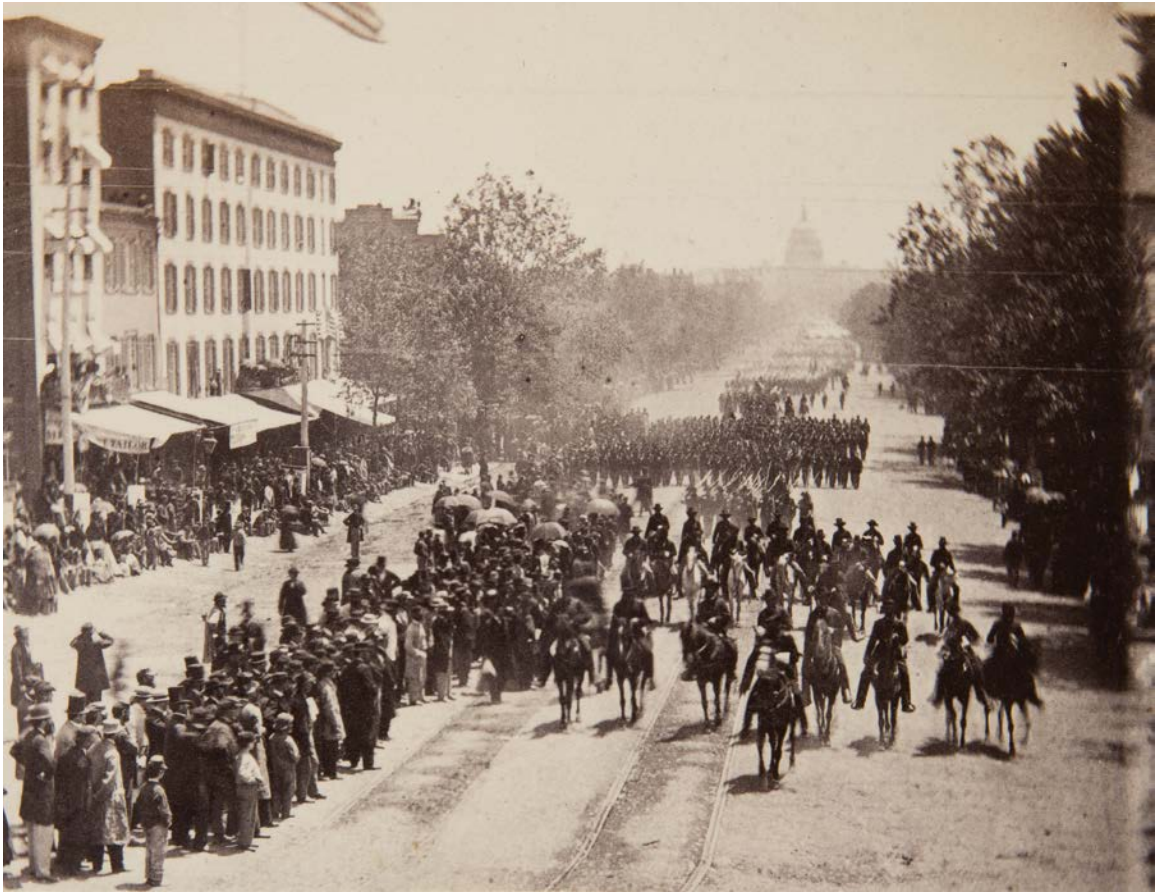
Killed by a Shell



Crew, USS Miami



The old flag raised by Gen. Anderson April 14th 1865



Grand Review of the Armies May 1865

*fine series of Longfellow letters to his closest friend,
Senator Charles Sumner*

**LONGFELLOW,
HENRY
WADSWORTH.**

*Collection of six autograph
letters signed with initials
to Charles Sumner.*

Cambridge, 25 December 1851–
8 November 1870.

6 letters comprising 22 pages, various
sizes. Very good condition.

See Blue, “The Poet and the Reformer:
Longfellow, Sumner, and the Bonds of
Male Friendship, 1837-1874,” *Journal of
the Early Republic*, Summer 1995.

An important correspondence between Longfellow and
his closest friend, Charles Sumner, the abolitionist
senator from Massachusetts.

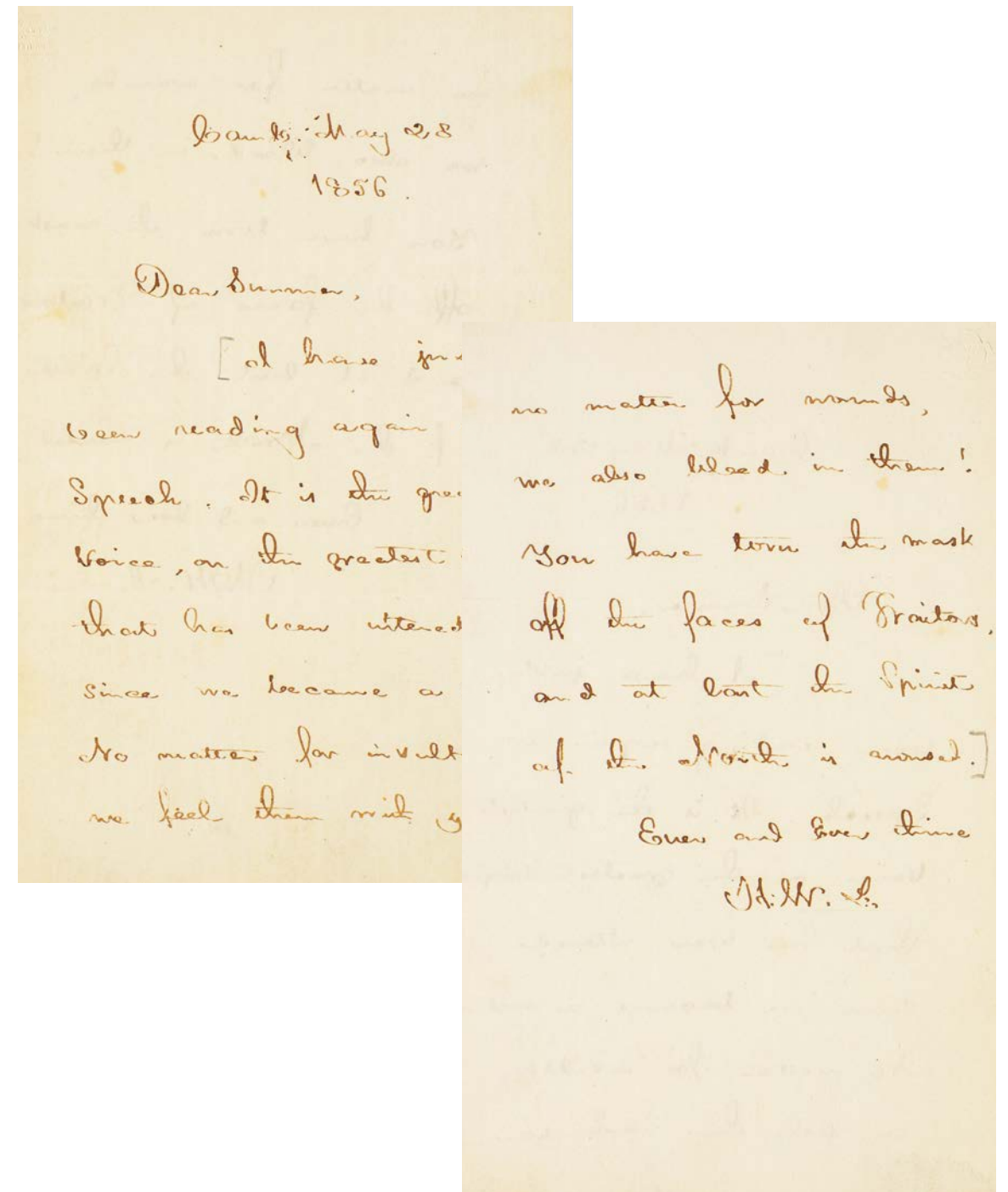
A highlight of the collection is the letter Longfellow wrote
immediately after the brutal attack on Sumner by congressman
Preston Brooks. Two days after Sumner’s May 20, 1856 speech
condemning southern slaveholders, Brooks repeatedly struck
Sumner on the head with a cane on the floor of the Senate. The
badly injured Sumner was unable to retake his Senate seat for more
than three years. Longfellow writes: “I have just been reading again
your Speech. It is the greatest voice, on the greatest subject, that has
been entered since we became a nation. No matter for insults—we
feel them with you—no matter for wounds, we also bleed in them!
You have torn the mask off the faces of Traitors, and at last the
Spirit of the North is aroused ...”

These fascinating letters cover a wide range of literary and personal
matters. He reports to Sumner on “a dinner given by Lowell to
Darley the artist, who is now here making studies for a series of
Illustrations for ‘The Scarlet Letter,’” the success of the *Atlantic
Monthly*, and the latest from Oliver Wendell Holmes (“in full
blast, at his ‘Breakfast Table’”). He discusses Emerson’s speech at
the Burns dinner, an inside joke by Lowell in an *Atlantic* article
on Shakespeare, and refers to Emerson, Dana, Norton, Ticknow,
James, Palfrey, Felton, Parker, Stowe, Fields, and many others.

Longfellow’s touching letter on the death of the historian William
H. Prescott states in part, “And so I stand here at my desk by the
window, thinking of you, and hoping you will get some other letter
from Boston before you do mine, so that I may not be the first
to break to you the sad news of Prescott’s death! Yes, he is dead!
He died of a stroke of paralysis on Friday last ... We shall see that
cheerful, genial, sunny face no more! ... How much sunshine it will
take out of the social life of Boston!”

**This is a superb and wide-ranging correspondence between two
giants of the era.** Their close friendship lasted until Sumner’s
death in 1874. Longfellow was among the pallbearers at his funeral,
together with Ralph Waldo Emerson, John Greenleaf Whittier,
and Oliver Wendell Holmes.

“the greatest voice, on the greatest subject, that has been entered
since we became a nation. No matter for insults—we feel them
with you—no matter for wounds, we also bleed in them! You
have torn the mask off the faces of Traitors, and at last the
Spirit of the North is aroused.” —Longfellow to Sumner after the Preston Brooks caning



*an exceptional group of thirty-two stereoviews
of the Fort Laramie Treaty by Gardner*

**GARDNER,
ALEXANDER.**

**32 Fort Laramie Treaty
Photographs.**

Fort Laramie, Wyoming
Territory, 1868.

32 albumen stereoviews, albumen prints
on square-cornered yellow mounts. The
verso of each card bears a number and
title in Gardner's hand. Some fading.
Images generally in very good to fine
condition.

Provenance: Western Reserve Historical
Society.

This landmark series of Alexander Gardner photographs
documents the Fort Laramie Treaty conference. The
Treaty of Fort Laramie of 1868 guaranteed the Lakota
ownership of the Black Hills in the Wyoming Territory. The treaty
was signed by U.S. officials and representatives of the Arapaho,
Northern Cheyenne, Crow, and the Brule, Oglala and Miniconjou
Dakota. Intended to stop Indian hostilities against white settlers
and miners traveling the Bozeman Trail, the treaty ended Red
Cloud's War.

Alexander Gardner, working for the Indian Peace Commission, was
the only photographer present. Gardner arrived at Fort Laramie
from Washington on April 24 and made these photographs between
late April and early May 1868. The collection includes images of
Native Americans from the Arapaho, Northern Cheyenne, Crow,
and the Brule, Oglala and Miniconjou Dakota, all taken at Fort
Laramie.

Gardner's May 10 photographs of the negotiations between the
Cheyenne and Arapaho include **one of the most important
Indian photographs of the nineteenth century**. The photograph
of Man Afraid of His Horses smoking a pipe is "**the only known
photograph of the ritual smoking of a peace pipe among the
Native Americans in the 19th century**" (Fleming).

Leading authority Paula Fleming notes that, of the 200 negatives
Gardner produced of the treaty negotiations, about 100 were
stereoscopic, and of these, 54 were of Native American subjects.
Considered in this context, the collection offered here is especially
noteworthy. Twenty-five of the images are of various scenes depicting
Native Americans, including four images of the council tipi of Man
Afraid of His Horses. These include the famous published image
showing him smoking the pipe (labeled No. 88 1/2) and another
image apparently taken immediately beforehand (No. 88). Eight
views show Crow attendees, including one of a mounted chief.
Cheyenne and Arapaho images include a full-standing view of
Little Wolf, a leading Northern Cheyenne chief and a signer of the
treaty. The collection also includes several images of Indian guides
and interpreters, as well as the Peace Commissioners, including
one showing William Tecumseh Sherman treating with Indians.

This series of 32 photographs is a key documentary record in the
history of Native Americans.

*including "the only known photograph of the ritual smoking of a
peace pipe among the Native Americans in the 19th century"*



landmark of the Italian Renaissance

**VITRUVIUS POLLIO,
MARCUS.**

De Architectura.

Venice: Giovanni Tacuino,
22 May 1511.

Folio. 123 leaves, without the final blank. 136 woodcut illustrations and diagrams in the text. Eighteenth-century calf gilt, boards elaborately tooled in gilt, spine ends restored, recased preserving endpapers bearing CG and clover watermark, a paper Mozart is known to have used. Some soiling, staining, and wear, especially at beginning and end, worming, mostly marginal, a few old repairs. A very good, unpressed copy.

Provenance: bookplate of Gianni Boccioni, illustrating a 1567 armillary sphere by Gemma Frisius.

First illustrated edition of Vitruvius's Ten Books on Architecture, a landmark in the history of architecture.

This is the only work on architecture to survive from antiquity. It was Vitruvius (ca. 90-20 BC) who famously declared that a structure must be durable, useful, and beautiful. His terms for order, arrangement, proportion, and fitness for purpose have guided architects for centuries. Vitruvius served in the campaigns of Julius Caesar, and he was involved in the restoration of Roman aqueducts. In ancient Rome, architecture encompassed not just the design of buildings but also civil and mechanical engineering, construction, military engineering, and urban planning.

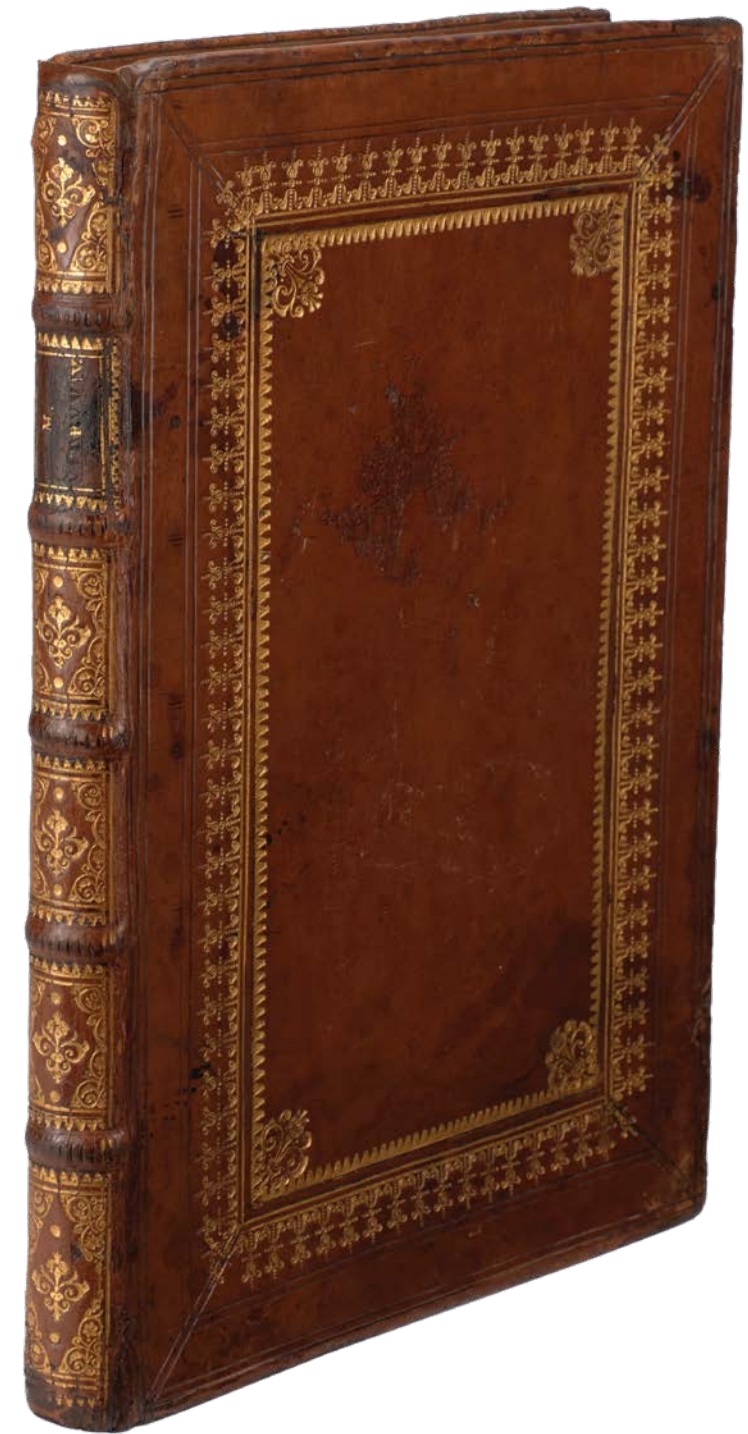
In the early fifteenth century Vitruvius was rediscovered, and its publication proved to be one of the key events of the Italian Renaissance. "The Vitruvian text became for Renaissance architecture what biblical studies had been for theology" (Millard).

Vitruvius's *Ten Books on Architecture* exerted incalculable influence on the Renaissance mind, shaping the thoughts and works of Leonardo da Vinci, Petrarch, Boccaccio, Alberti, Raphael, and others. The ideally proportioned Vitruvian Man, conceived by Vitruvius and famously drawn by Leonardo, is the outstretched human body inscribed within the circle and the square.

This magnificent edition, printed by Tacuino in 1511, is one of the great illustrated books of the Renaissance. It contains fine woodcuts illustrating in great detail the principles of Vitruvius, helping to usher in a golden age of Italian architecture. The editor, Fra Giovanni Giocondo, dedicated the work to Pope Julius II. Giocondo was a Veronese architect who collaborated with Raphael and Sangallo on St. Peter's after the death of Bramante in 1514. His lavish edition of Vitruvius "provided a reliable text [unlike the previous non-illustrated editions], contained an alphabetic index, and above all contributed to the understanding of the work by the inclusion of 140 woodcuts" (Kruft, *History of Architectural Theory*).

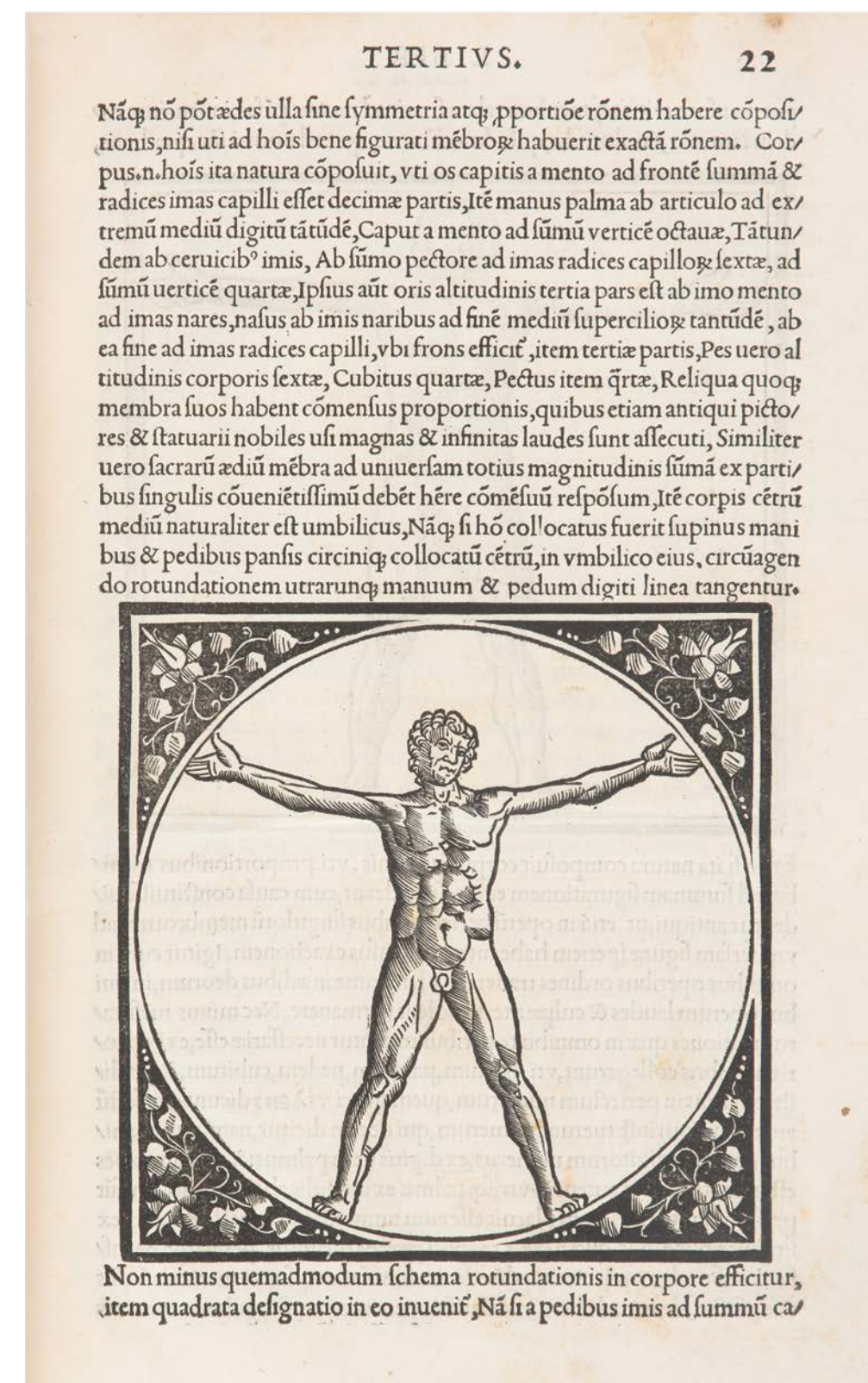
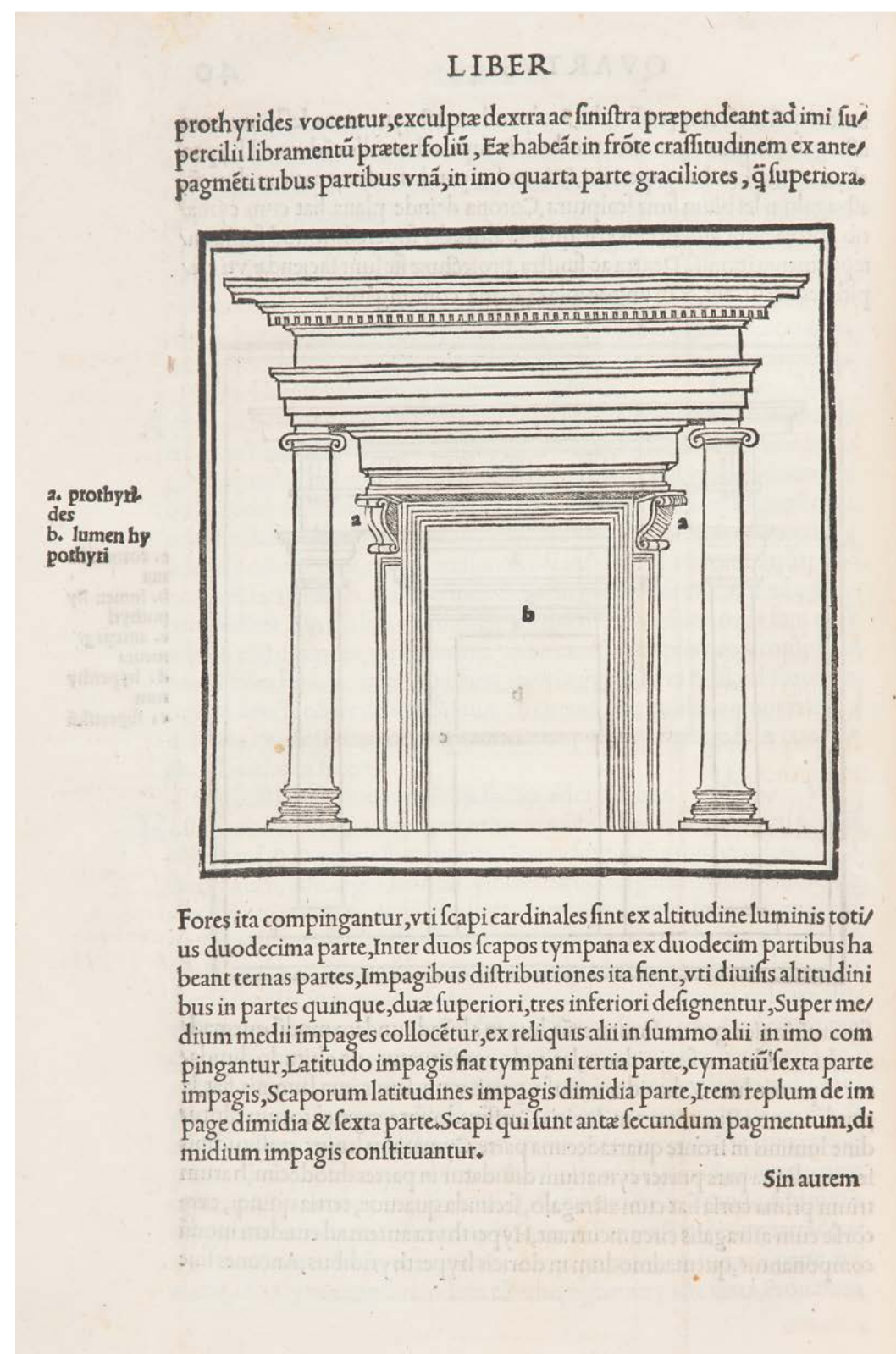
Very scarce in an old binding. Most copies that have appeared in the market in recent years were rebound in the 19th and 20th centuries.

"by exemplifying the principles of classic architecture, *De Architectura* became the fundamental architectural textbook for centuries" – *Printing and the Mind of Man*



“the Vitruvian text became for Renaissance architecture what biblical studies had been for theology”—Millard

the Vitruvian Man



The Twelve Caesars

SUETONIUS.

The Historie of Twelve Caesars ... newly translated into English, by Philemon Holland.

London: Matthew Lownes, 1606.

4to. Contemporary limp vellum (some stains), spine lettered in early manuscript "Suetonius' english." Marginal worming to preliminaries, occasional stains. A very good copy.

STC 23423, with Holland's name on the title page.

First edition in English of Suetonius's biographies of the first "Twelve Caesars," translated by Philemon Holland.

This entertaining work is a principal source for one of the most eventful and scandalous periods in ancient history. Suetonius is the first biographer in Latin whose works have come down to us.

Most notably, the work's section on Julius Caesar contains long accounts of his military exploits, the conquest of Gaul by Caesar and his legions, his famous decree "Veni, vedi, vici" (I came, I saw, I conquered), the story of his crossing the Rubicon, declaring "Alea iacta est" (the die is cast) on his way to Rome to start a civil war against Pompey, his victory in that war, his rise to power in Rome, and his assassination. The history of Augustus recounts his victory at Actium over his former ally Mark Antony, consolidating control of imperial Rome.

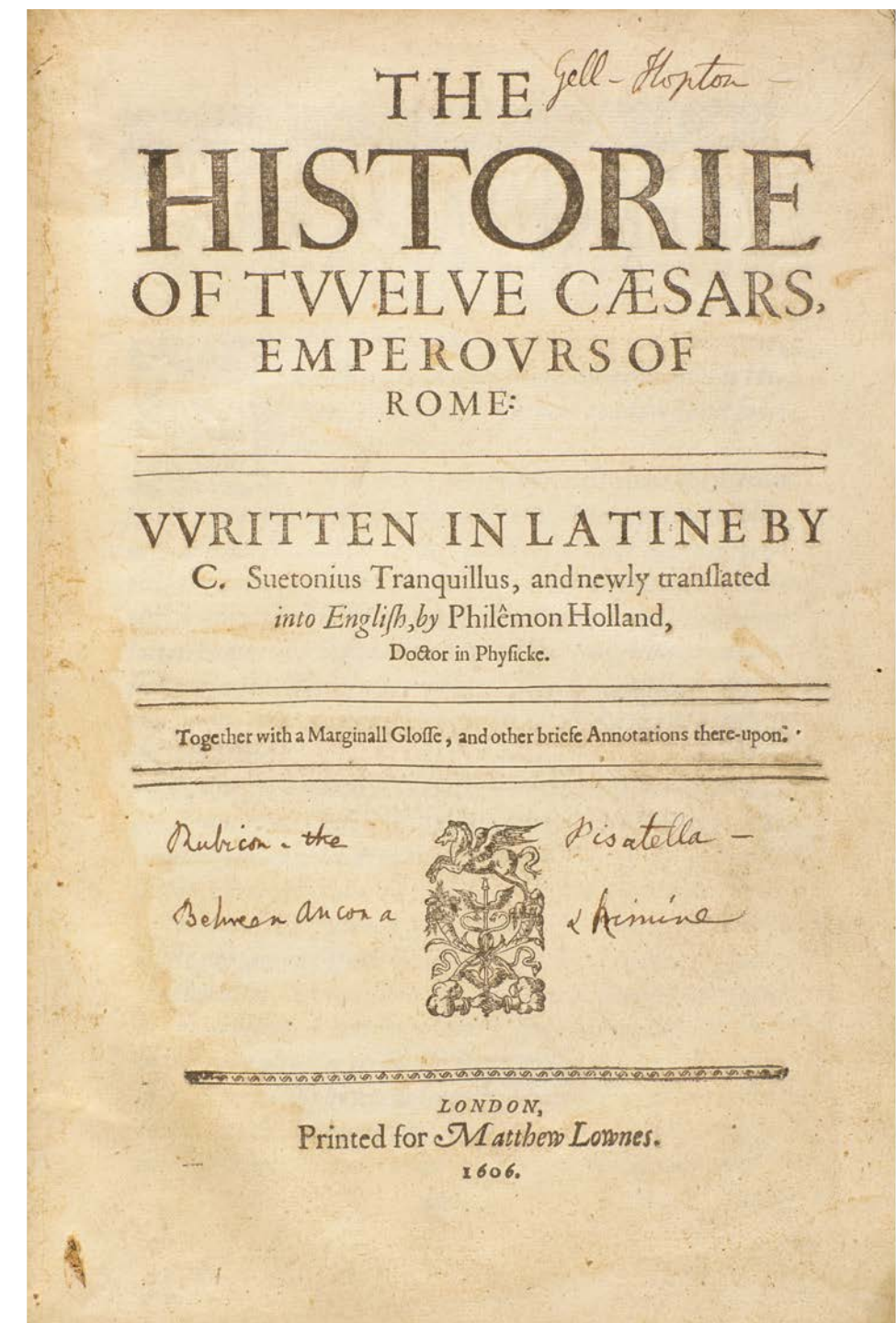
Suetonius's *Twelve Caesars* presents biographies of Julius Caesar and the eleven Roman emperors who succeeded him. He was well positioned to learn about the great events of the day as he served in a succession of posts at the imperial court, becoming director of the imperial libraries and finally Hadrian's private secretary.

"There is an account of Caesar's crossing the Rubicon, and a detailed narrative of his assassination; mention of his dark piercing eyes and his attempts to conceal his baldness. Augustus is said to have been short but well-proportioned, with an aquiline nose and eye-brows that met, careless in dress, frugal, and sparing in diet ... There is a vivid picture of the grotesque appearance of Caligula, of his waywardness and insane cruelties; of the awkward walk, loud guffaw, and stammer of Claudius ... The life of Nero reveals much about his stage displays and his passion for horses ... and that of Domitian records his restoration of the libraries which had been burnt down and his efforts to collect manuscripts" (*Oxford Classical Literature*).

The translator was the Elizabethan physician Philemon Holland (1552-1637), who also translated Livy, Pliny, Plutarch, and Ammianus Marcellinus. Thomas Fuller, writing in the mid-17th century, declared that Holland was "the translator general in his age, so that those books alone of his turning into English will make a country gentleman a competent library for historians." Holland noted that he wrote in "a meane and popular stile," using "that Dialect or Idome which [is] familiar to the basest clowne."

"Let us go where the omens of the Gods and the iniquity of our enemies call us. The die is now cast."

—Julius Caesar, on crossing the Rubicon, in Suetonius *Jul.* 32



a landmark of Renaissance thought

**GUICCIARDINI,
FRANCESCO.**

La Historia di Italia.

Florence: Lorenzo Torrentino,
1561.

Folio. (viii), 665 (i.e. 657), (1) pp,
complete including the final leaf with
the Medici arms. Eighteenth-century
mottled calf, spine gilt. Washed. First
quire reinserted, several leaves restored
including lower corner of first few
leaves and upper corner of last leaf. A
handsome, wide-margined copy.

Printing and the Mind of Man 85.

First edition. A “**masterpiece of scientific history,**”
Guicciardini’s *History of Italy* was “undoubtedly the greatest
historical work that had appeared since the beginning of
the modern era. **It remains the most solid monument of Italian
reason in the 16th century, the final triumph of that Florentine
school of philosophical historians which included Machiavelli ...**”
(*Britannica*, 11th ed.).

In his celebrated *Historia*, “the first history of Europe” (PMM),
Francesco Guicciardini demonstrated the interdependence of
political events across the continent, ushering in a new age of
political and historical scholarship. “He was less interested in
the facts themselves ... than in their causes and effects; these he
discussed with the perspicacity of a Renaissance politician and
diplomatist, dissecting the intentions and actions of the chief
players on the European stage and proving ... that worldly passion,
ambition, and self-interest are the mainspring of human activity”
(*Printing and the Mind of Man*).

The *Historia* covers the tumultuous years 1494 (the death of Lorenzo
de Medici) to 1532 (the death of Clement VII). This period also
produced Guicciardini’s friend Machiavelli, with whom he is often
compared as a political thinker. “**The father of modern history,**”
Guicciardini (1483-1540) played a central role in the political
events of his day as advisor and confidant to three popes, governor
of several Italian states, ambassador, administrator, military leader,
advisor to the Medici, and close friend of Machiavelli. In 1537
he retired to his villa to write a history of his times. *La Historia di
Italia* was published posthumously in 1561. The book, with some
additions, was reprinted ten times before the end of the century,
and at least six translations were published by 1600. “Guicciardini
reminds us of Thucydides, a historian equally involved in the events
he narrates and equally absent from his own narrative” (Mark
Phillips, *Francesco Guicciardini: The Historian’s Language*, p. 178).

RARE. Only one collector’s quality copy appears in the Anglo-
American auction records of the past forty years.

“the most solid monument of Italian reason in the 16th century”



Fahrenheit 451

BRADBURY, RAY.
Fahrenheit 451.

New York: Ballantine Books,
1953.

Original red cloth and dust jacket. A
near fine copy.

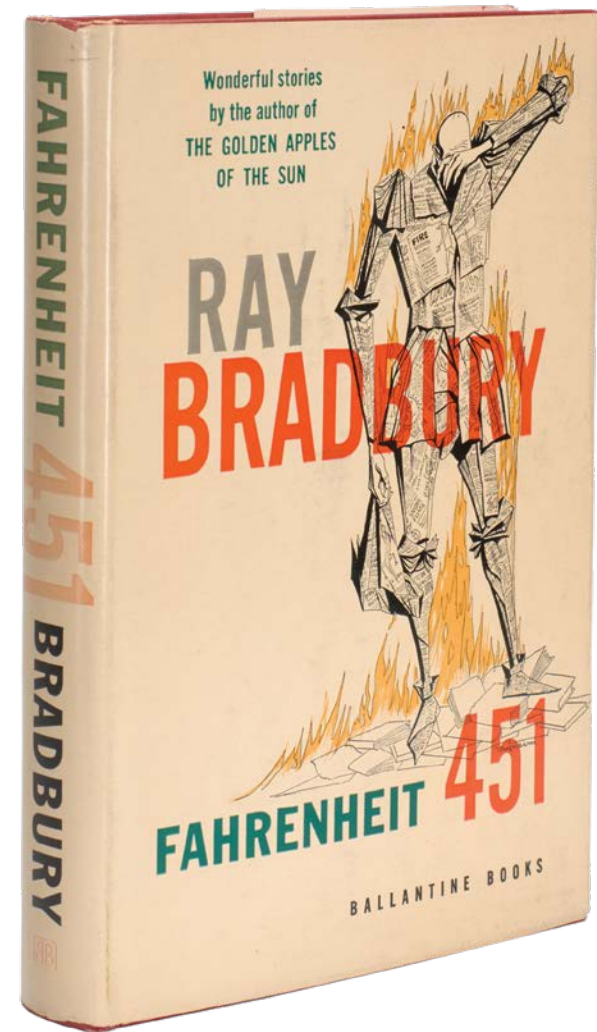
New York Public Library, *Books of the
Century*, 162. Pringle, *Science Fiction:
The 100 Best Novels* 8.

First edition of this classic of science fiction, the greatest
American dystopia and Bradbury’s most acclaimed work.

Inspired by both the Nazi book burnings and the Red Scare,
Bradbury presents a totalitarian America in which books and their
readers have been outlawed and “firemen” burn any that are found.
Bradbury took the title from the temperature, as he was told, at
which paper spontaneously catches fire.

“Bradbury’s novels include *Fahrenheit 451*, presenting a future
totalitarian state in which super-television presents all that people
are to think and know, and the ownership of books is cause for the
state to burn both volumes and owners” (*Oxford American*).

This is a lovely copy of a landmark of postwar American fiction.



Tanglewood Tales, inscribed to Oliver Wendell Holmes

HAWTHORNE,
NATHANIEL.
Tanglewood Tales.

Boston: Ticknor, Reed, and
Fields, 1853.

Original green cloth. Spine ends
chipped, rear joint repaired. Half
morocco case.

BAL 7614 (first printing, with only
Boston Stereotype Foundry on the
copyright page). Clark A22.2a.

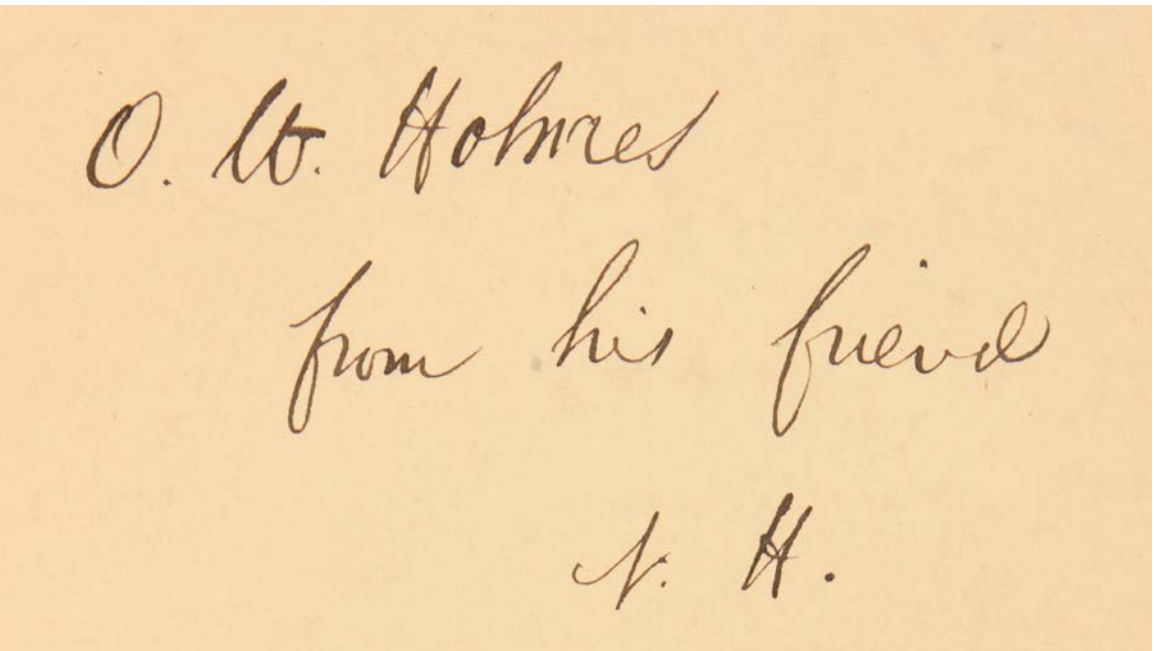
Provenance: 1. Oliver Wendell Holmes,
Sr., inscribed by Nathaniel Hawthorne;
2. Oliver Wendell Holmes, Jr., with his
calling card inscribed to his nephew,
presenting the book as a Christmas gift:
“Ned with love Merry Christmas from
his uncle Wendell.”

First American edition, first printing of Hawthorne’s
final children’s book. A spectacular American literary
presentation copy inscribed by Nathaniel Hawthorne to
Oliver Wendell Holmes: “O.W. Holmes from his friend N.H.”

Holmes wrote about *Tanglewood Tales* with great enthusiasm in
a letter to its publisher, James T. Fields: “Hawthorne’s book has
been not devoured, but *bolted* by my children. I have not yet had
a chance at it, but I don’t doubt I shall read it with as much gusto
as they, when my turn comes. When you write to him, thank him
if you please for me, for I suppose he will hardly expect any formal
acknowledgment” (September 6, 1853).

The two were friends for many years. Holmes served as Hawthorne’s
pallbearer in May 1864. The next month he wrote in *The Atlantic*,
“Our literature could ill spare the rich ripe autumn of such a
life as Hawthorne’s, but he has left enough to keep his name in
remembrance as long as the language in which he shaped his deep
imaginations is spoken by human lips.”

Inscribed copies of *Tanglewood Tales* are rare at auction, with no
other examples appearing since 1974. This volume, inscribed
by Hawthorne to Holmes, must be counted as one of the best
nineteenth-century American literary presentation copies in
private hands.



the father of Christian theology

IRENÆUS, SAINT (Bishop of Lyon).

*Opus eruditissimum Divi
Irenæi ...*

Basel: Froben, 1526.

Folio. Contemporary blind-tooled
pigskin over wooden boards, some wear
and scratches, clasps, manuscript title
on spine. Early inscriptions including
marginalia and underlining, h4
repaired, small wormhole to last leaf. An
excellent copy.

First edition of the works of Irenaeus, “the father of
Christian theology,” as he is widely known. Irenaeus is one
of the most important of the early Church Fathers. Writing
at the end of the second century, with the authority of direct links
to the followers of the original Apostles, he defended the Church
against existential threats and helped to establish its fundamental
underpinnings.

Irenaeus’s principal work is *Adversus Haereses* (*Against Heresies*), “**one of the most precious remains of early Christian antiquity.**” “The work comprises a refutation of the Gnostic heresies, then a serious threat to the Church, and exposition and defense of the Catholic faith” (Roberts, ed. Saint Irenaeus of Lyons, *Against Heresies*). This is “the chief work of Irenaeus and **truly of the highest importance;** it ... constitutes an invaluable source of information on the most ancient ecclesiastical literature from its beginnings to the end of the second century. In refuting the heterodox systems Irenaeus often opposes to them the true doctrine of the Church, and in this way furnishes positive and very early evidence of high importance. Suffice it to mention the passages, so often and so fully commented upon by theologians and polemical writers, concerning the origin of the Gospel according to St. John, the Holy Eucharist, and the primacy of the Roman Church” (*Catholic Encyclopedia*).

Irenaeus was “**one of the few really original and creative thinkers in the history of the church ... He united the ethical and religious, the legal and the mystical, and so founded historic Catholicism ... To no other Father does Catholic theology owe so much**” (McGiffert). “Irenaeus asserted in a positive manner the validity of the Jewish Bible (the Old Testament), which the Gnostics denied, claiming that it upheld the laws of the Creator God of wrath. Though Irenaeus did not actually refer to two testaments, one old and one new, he prepared the way for this terminology. He asserted the validity of the two testaments at a time when concern for the unity and the difference between the two parts of the Bible was developing. Many works claiming scriptural authority, which included a large number by Gnostics, flourished in the 2nd century; by his attacks on the Gnostics, Irenaeus helped to diminish the importance of such works and to establish a canon of Scriptures” (*Encyclopedia Britannica* 11th ed.).

Irenaeus, the earliest witness to the four gospels as canon, played a central role in establishing the canonical Christian Bible.

“one of the few really original and creative thinkers in the history of the church. ... He united the ethical and religious, the legal and the mystical, and so founded historic Catholicism. ... To no other Father does Catholic theology owe so much” —McGiffert on Irenaeus



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

FRITH, FRANCIS.

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

London, Glasgow, and Edinburgh: William MacKenzie, [1863].

Four volumes. Folio. **148 albumen photographs** (37 in each volume), each approx. 6½ x 9 inches, mounted. Most signed in the negative. Original green and brown cloth, rebacked in morocco and cloth. Several text leaves with blind stamp, neat shelf numbers on title versos. Scattered foxing rarely affecting images, light edge wear to some leaves, occasional fading to prints. **The photographs are generally in outstanding bright condition with rich tones and good contrast.**

This is a splendid set of the best and most extensive collection of Frith's photographs of the Holy Land and Egypt. This edition's gold-toned photographs are much preferred over the earlier editions for their “stronger quality” (Gernsheim).

Frith made three photographic expeditions to Egypt, Sinai, Ethiopia, and Jerusalem between 1856 and 1860. “On the first, he sailed up the Nile to the Second Cataract, recording the main historic monuments between Cairo and Abu Simbel. On the second, he struck eastwards to Palestine, visiting Jerusalem, Damascus and other sites associated with the life of Christ. The final expedition was the most ambitious, combining a second visit to the Holy Land with a deeper southward penetration of the Nile. His photographs of the temple at Soleb, 800 miles south of Cairo, represent a genuinely pioneering achievement. Unlike many travel photographers of this period, Frith used the wet collodion process in preference to the more convenient paper-based calotype. Because it involved chemically sensitizing the glass plates on site, this process posed particular problems in a climate dominated by heat, dust and insects. Commenting sardonically on how his chemicals often boiled on contact with the glass, he nevertheless produced negatives that are remarkable for their consistently high technical standard ... Frith photographed most of the key monuments several times, combining general views with close studies of their significant details and broader views of their landscape environment. The clarity of his images proved to be of immense value to archaeologists. **The photographs are also often powerfully composed, revealing an understanding of the poetic qualities of light that gives them lasting aesthetic value**” (McKenzie, *Grove Art*).

Upon his return to London, Frith published a selection of his photographs under the title *Egypt and Palestine Photographed and Described*, in two volumes with 76 photographs. The present set, with 144 photographs, nearly doubled the size of that work. It is preferable in every respect. The earlier work contained a haphazard assortment of images, while this massive four-volume edition is organized based on Frith's expeditions, giving them a narrative quality for the first time. Furthermore, many of the images appear here for the first time. Frith's publication of multiple images under the same title obscures the fact that much is new here. Most important, **“the prints in this edition are of much stronger quality than those in the first edition having been gold-toned”** (Gernsheim).



Dome of the Rock (Temple Mount)

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

These albums contain some of Frith's finest photographs, including the series of panoramic views of Jerusalem, the Sphinx and Great Pyramid of Giza, Karnak, the colossal sculpture at Abu Simbel, the Pool of Hezekiah, the Thebes Entrance to the Great Temple Luxor, The Osiridae Pillars and Great

Fallen Colossus, and many others. They encompass spectacular views of Jerusalem (among the earliest images of the ancient city still obtainable), Cairo, the pyramids at Giza, Philae, and other views of now-lost or decayed sites in Egypt, as well as biblical sites in Palestine including the Jerusalem, Dead Sea, Gaza, Damascus, and other areas of what is now the modern state of Israel.

This is a rare set of all four volumes of Frith's masterwork. Three-volume sets turn up occasionally, but examples including the fourth (“Supplementary”) volume are rarely seen in the market.

The Truthful Lens 61. Gernsheim, *Incunabula of British Photographic Literature 1839-1875* 195.



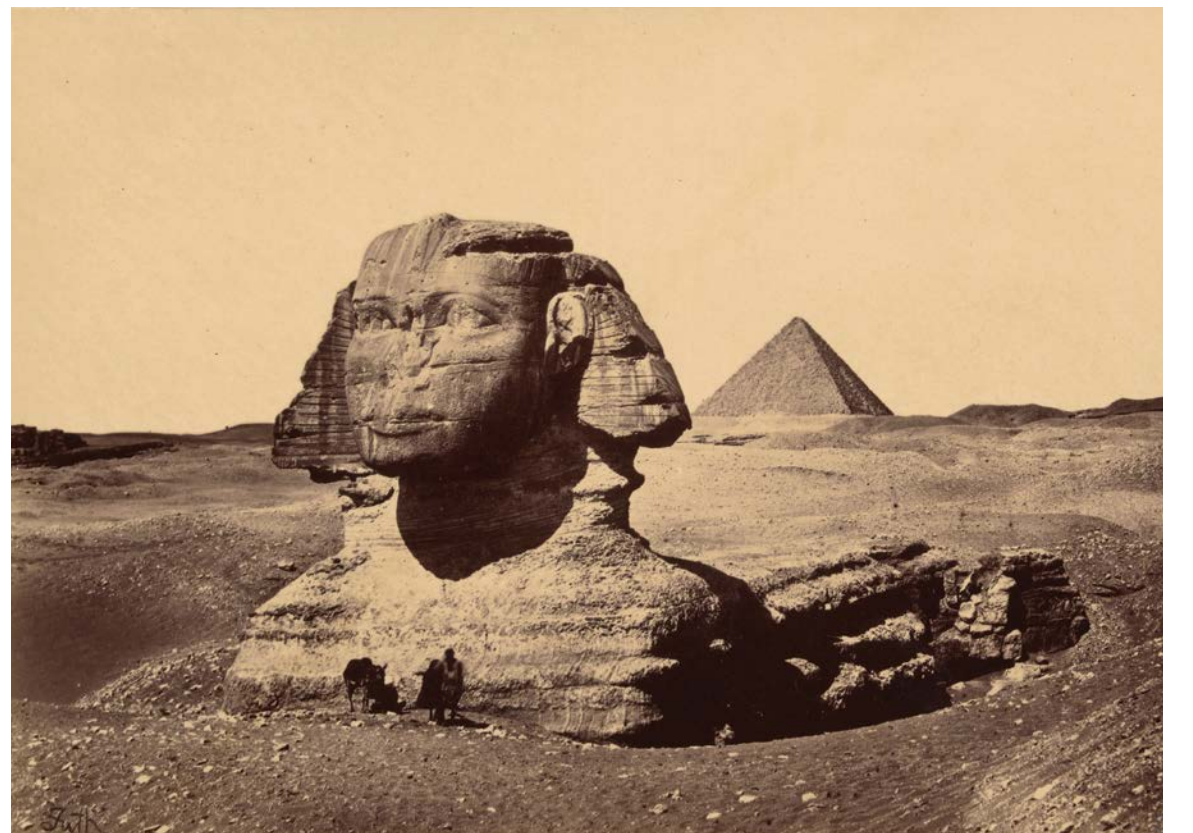
The Fallen Colossus



The Mosque of Aksa



Jerusalem, from the Well of En-Rogel



The Sphinx

America’s first hospital, founded by Benjamin Franklin

FRANKLIN,
BENJAMIN.

*Some Account of the
Pennsylvania Hospital;
From its first Rise, to the
Beginning of the Fifth
Month, called May, 1754.*

Philadelphia: B. Franklin and
D. Hall, 1754.

4to. Fine olive green morocco gilt by
the Club Bindery. Minor repairs. A fine
copy. Marbled paper slipcase.

Provenance: John Camp Williams, with
his bookplates, his sale, American Art
Association, November 6, 1929, lot 49.

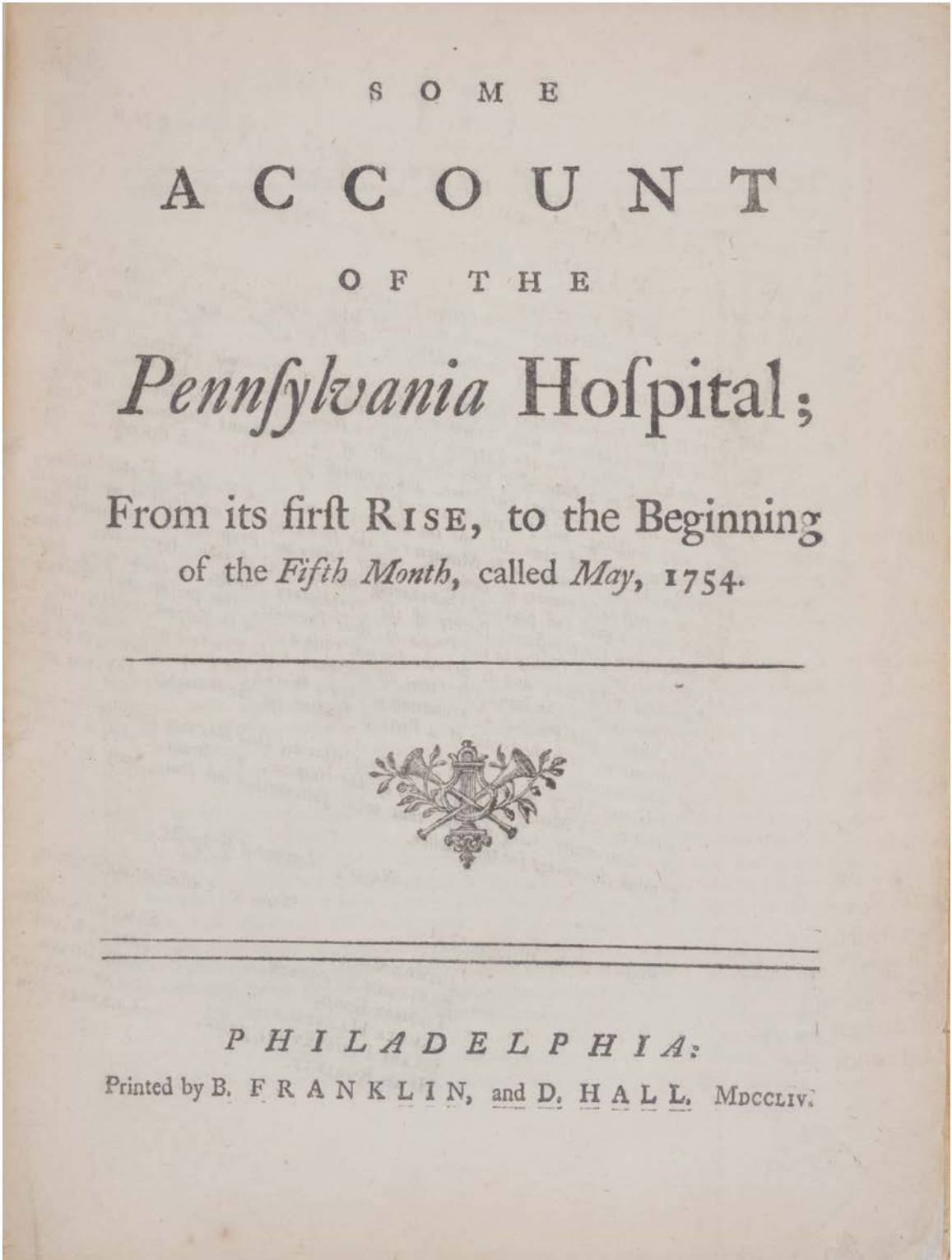
Evans 7197. Miller, *Benjamin Franklin’s
Philadelphia Printing, 1728-1766: A
descriptive bibliography* 587.

First edition of Benjamin Franklin’s account of the
Pennsylvania Hospital, the first hospital established in the
British colonies, co-founded by Franklin with his friend
Dr. Thomas Bond. It remains a leading medical institution in
Philadelphia.

Franklin’s *Account* is “a record of one of his and Philadelphia’s
noblest civic achievements; and from its magnificent opening
paragraph to its final moving appeal, it is, in Carl Van Doren’s
words, ‘an example of homespun splendor hardly to be matched in
the English language’” (Franklin Project).

“Franklin was a prime force in founding the institution, its first
secretary, and later chairman of its trustees. In his Autobiography
he wrote that he could remember no maneuver the success of
which gave him at the time more pleasure than that of persuading
the citizens and assembly to contribute matching funds to start the
hospital initially” (Miller).

Written and printed by Benjamin Franklin at the request of the
hospital trustees, the *Account* “describes the plan on which the
hospital was founded, rules for admission, rules for the choice of
staff, and an ‘Abstract of Cases Admitted’” (Streeter).



important collection of Central Park
photographs by Victor Prevost

(CENTRAL PARK)
Prevost, Victor.

*An extraordinary collection
of photographs of Central
Park by its first official
photographer.*

New York, 1862.

10 albumen photographs (approx. 5¼ x 5¼ in.), mounted, three signed in the negative and one signed by Prevost on the mount. Mounts foxed and stained, minor foxing and fading to prints, but generally the images are in **excellent condition with strong tones.**

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

Pioneering photographs of Central Park. One of the earliest photographers to work in New York, Victor Prevost (1820-1881) studied photography in France under Paul Delaroche and with Gustave Le Gray. In 1850 Prevost came to New York and established a studio at Broadway and Bleecker. He achieved limited commercial success, giving up photography as a career in 1857. Prevost continued to take photographs of major construction projects in New York City, the most important of which are his images of the new Central Park.

These images are among the earliest extant photographs of the construction of Central Park. The Olmsted-Vaux plan was accepted in 1858, and work began at once, but it was not until the 1870s that the immense project was completed. As a result, these very early photographs present an unfamiliar view of the park, with immature plantings, temporary structures, worker housing, all without the towering buildings that figure prominently in later images. Three of the photographs are signed in the negative and one features the photographer's ink signature on the mount. All bear the photographer's blindstamp on the mount. Each image is described and dated in pencil on the verso. The collection comprises:

1. Veranda, Terrace, and Bell Tower (Aug 30, 1862) signed and dated 1862 by Prevost on the mount
2. Self-Portrait of the Photographer at CP (Sept 10, 1862) [actually Jacob Wrey Mould, who designed by of the park's most notable landmarks and architectural details]
3. Terrace Steps (Sept 11, 1862)
4. Pine Bank Arch. Bridge Near 8th Ave (Aug 17, 1862)
5. Landing (Oct 15th 1862)
6. Summer House from West Side ie 6th Ave (Sept 22, 1862)
7. Arsenal from 6th Ave West Side (August 13, 1862)
8. Summer House East from 8th Ave (August 28, 1862)
9. [no caption:] Summer House East from 8th Ave.
10. [no caption:] Buried pipes, with barrels, cranes, and framing

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



Very rare: the principal institutional holdings of Prevost photographs are at the George Eastman House, the Museum of the City of New York, and the New York Historical Society, and to a lesser extent, the Metropolitan Museum of Art and the Smithsonian.

Apart from their exposure at the Metropolitan Museum of Art show in 2003, **Prevost's work remains largely unknown to the collecting public, a reflection of its great rarity in the market.**

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).

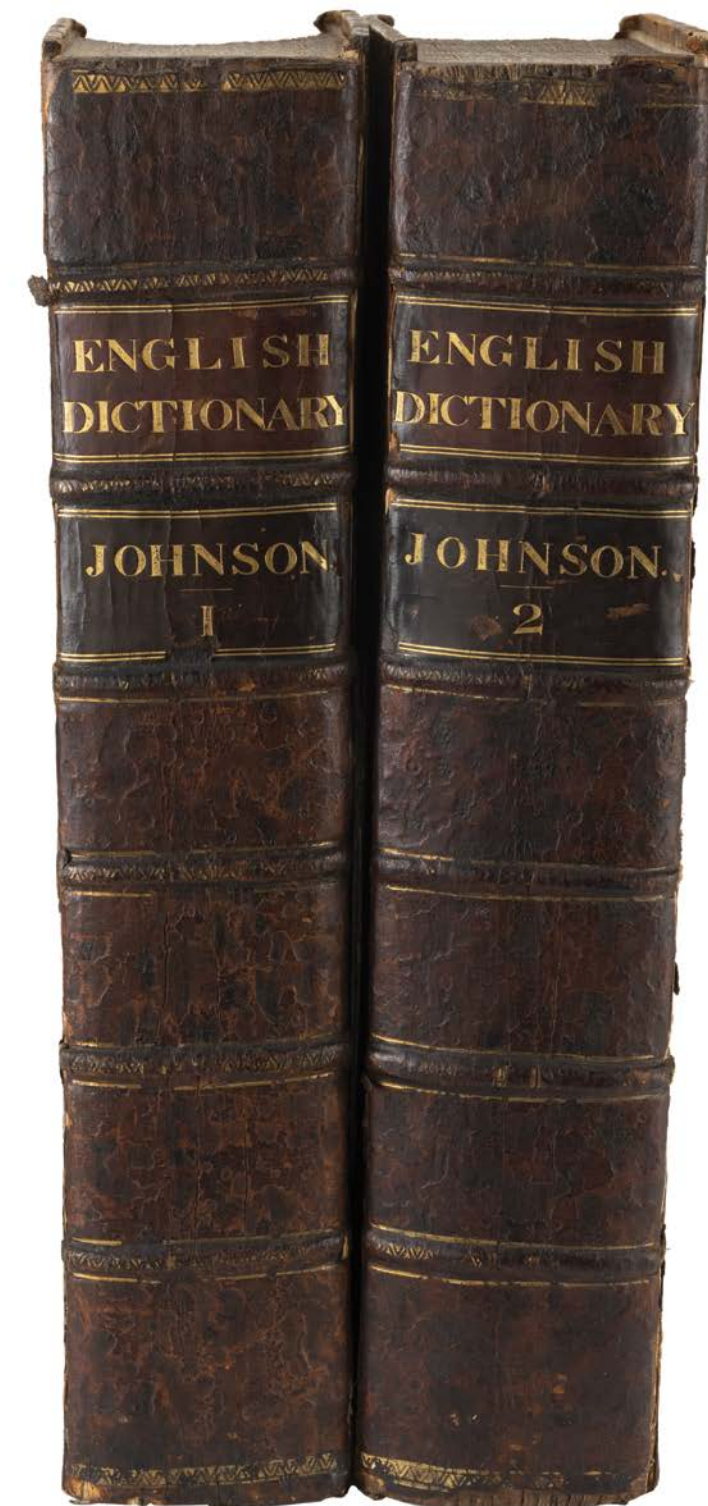
"To be sure, there had been dictionaries before his. The difference is that, while these were compiled, Johnson's was *written*. ... The glory of the book is that it is also a compendium of English literature, reprinting fine examples of words from the masters, often Shakespeare or Sir Francis Bacon.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



important pre-earthquake San Francisco album

(SAN FRANCISCO.)

*Buildings of [the] Fair
Heirs in San Francisco.
Original photographs of the
pre-earthquake real estate
holdings of the heirs of
James Graham Fair.*

San Francisco, ca. 1901-1905.

39 gelatin silver prints (most approx. 6 x 8 in., with two panoramic views, 3 ¾ x 11 in.), each mounted on card with a manuscript map locating the property. Typed index mounted at front. Contemporary oblong album (approx. 14 x 16 in.) bound in black leather, gilt-lettered *Buildings of Fair Heirs in San Francisco*. Rebacked. Some fading.

Provenance: Virginia “Birdie” Fair Vanderbilt (1875-1935). The properties documented in the album were presumably originally purchased by James Graham Fair (1831-1894). Fair made his first fortune in the Comstock Lode and then became a major figure in California real estate and railroads. His daughter Virginia Graham Fair married William K. Vanderbilt II in 1899, and this album remained in the family for more than a century.

A real estate tycoon’s San Francisco: this album documents approximately forty downtown San Francisco real estate holdings of the heirs of real estate, silver, and railroad magnate James Graham Fair. This album belonged to Fair’s daughter Virginia Graham Fair Vanderbilt, first wife of William K. Vanderbilt II.

Most of the 39 original photographs are mounted with colored street maps locating the properties. The properties are mainly on San Francisco’s major downtown streets including Market, Mission, Pacific, Post, Sutter, and Kearny.

This album provides a stunning visual record of San Francisco just before the 1906 earthquake and fires destroyed eighty percent of the city. The properties range from single-story wooden commercial structures to massive stone buildings occupying entire city blocks. Buildings include hotels, banks, saloons, residences, burlesque halls, theaters, a shooting gallery, cigar shops, groceries, and a billiard factory, often with poster-covered and paint-decorated facades. The scenes are typically filled with business signs, pedestrians, carriages, and wagons.

Original photographs depicting San Francisco just before the 1906 earthquake are rare in the market. This album provides an irreplaceable visual record of the city just before the disaster. Searches of WorldCat and Google turn up no other examples of *Buildings of Fair Heirs in San Francisco*, the title given on the binding.

the staggering real estate holdings of James Graham Fair



Sutter & Octavia



Sutter & Powell

*a stunning visual record of San Francisco
just prior to the earthquake*



Turk between Taylor and Jones



Pacific and Montgomery

a vibrant view of commercial San Francisco



Mission between 5th and 6th



Market between 5th and 6th

The Great Compromiser

(CLAY, HENRY.)
Montgomery Simons.

*Henry Clay, half plate
daguerreotype.*

[Philadelphia], c. 1848.

Half plate daguerreotype. Leather case.

Provenance: early ink inscription on verso: "given by Henry Clay to Isaac Fuller." By descent from the family of Abbott Fuller Graves; Dennis Waters; Swann Galleries, March 23, 2010, lot 33.

A classic, characteristic daguerreotype portrait of Henry Clay, the "Great Compromiser," a dominant force in American politics for decades. He represented Kentucky in Congress from 1806 until his death in 1852, with a few breaks for cabinet duty or a presidential campaign—he ran three times without success. A political moderate, he brokered the Compromise of 1850 that kept the United States intact.

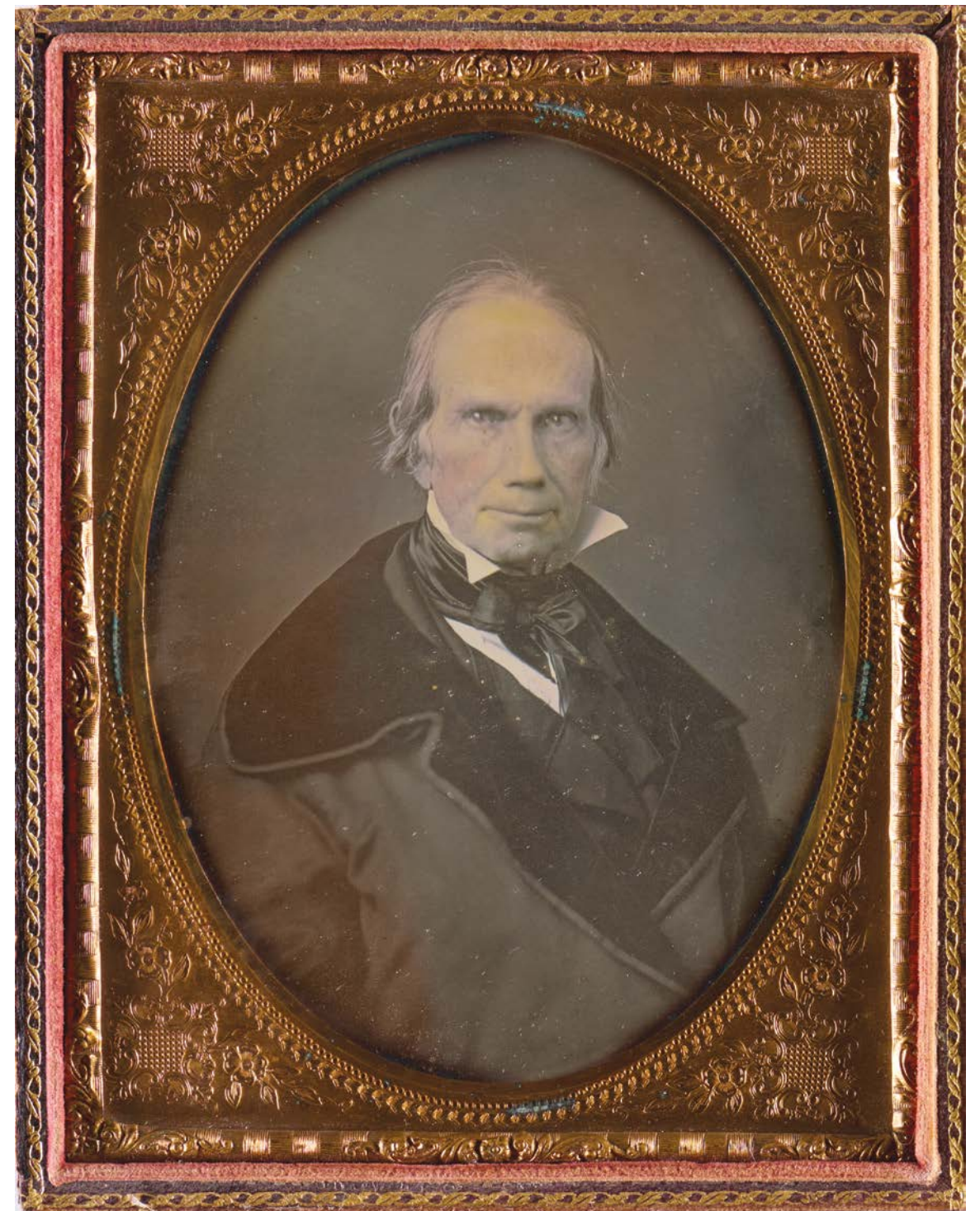
A nearly identical portrait of Clay was copyrighted by Philadelphia photographer Montgomery P. Simons. Simons wrote to the *Photographic Art Journal* in 1853 to discuss this sitting:

"My likeness of Mr. Clay, which has elicited so many encomiums from the press, and which you have been pleased to criticise so favorably, as a valuable likeness, is still more valuable for having associated with it a pleasing and characteristic anecdote of that great statesman. This anecdote made such a strong impression upon my memory, as being a most elegant impromptu, that I am now able to give it to you verbatim, although it has been several years since it happened. At the time I took the picture of Mr. Clay, he was on a visit to Philadelphia, and the guest of one of his warmest friends, Mr. Potter, who accompanied him to my Gallery.

"As Mr. Potter and myself were about arranging Mr. Clay's drapery, I asked him if he had any choice of position; his answer was, 'None whatever, sir; I am Clay in the hands of a Potter, let him mould me as he will.'"

"Henry Clay of Kentucky had one of the most superlative political careers in American history. A lawyer by training, Clay served in almost every level of government possible in the 19th century: the Kentucky state house of representatives, the United States Senate, the United States House of Representatives, and the executive branch as Secretary of State. On top of that, he helped negotiate the Treaty of Ghent ending the War of 1812, and ran for President three times over three decades on three different party tickets (Democratic Republican Party, 1824; National Republican Party, 1832; and the Whig Party, 1844)" (House of Representatives website).

"I am Clay in the hands of a Potter,
let him mould me as he will." – Henry Clay on this photo session



apparently unique mammoth view of the National Mall

WASHINGTON, D.C.

Panoramic view of Washington, D.C., with the Capitol dominating the scene in the distance.

Washington: photographer unidentified, c. 1877-1882.

Mammoth plate albumen print (15 ¼ x 21 in.), mounted on linen. Retouched in the negative. Some wear and soiling, some fading, a few creases.

This magnificent mammoth plate panorama shows the National Mall and the Capitol as seen from the Smithsonian Castle.

Several elements indicate the approximate date of this photograph. The Bartholdi Fountain is present. Made for the 1876 Centennial Exposition in Philadelphia, it was moved to the grounds of the Botanic Gardens on the Mall in 1877. Work on the marble terraces on the west side of the Capitol grounds began in 1882, but that construction is not evident here.

The photograph shows a National Mall unlike what we know today. The great lawns shown here were filled with trees in the following decades, many of them subsequently removed for construction and for restorations of the lawns. The Baltimore and Potomac railroad tracks, where Charles Guiteau would shoot James Garfield in 1881, run partway across the Mall at 6th Street. The Smithsonian museums of today are not yet present. Instead, scattered houses and small buildings pepper the landscape.

This mammoth view is rare or unique. We have not been able to trace another example.



Whitman's celebrated poems on Lincoln

WHITMAN, WALT.

Drum-Taps.

New York, 1865.

Original brown cloth gilt. Fine. Half morocco case.

Provenance: 1. Dewitt Miller, Cross River Westchester County, with his usual inscription on rear pastedown; 2. John L. Swift, bookplate and signature on title; 3. Estelle Doheny, bookplate, Christie's New York, October 17-18, 1988, lot 1651.

Myerson, *Walt Whitman: A Descriptive Bibliography* A3.1.a₂.

First edition, one of only 1000 copies of the important second issue, **the first issue to contain Whitman's great poems in memory of Lincoln.** *Drum-Taps* was already in press when Lincoln was assassinated. Later in 1865, Whitman added the 24-page Sequel to *Drum-Taps* included here.

The Sequel to *Drum-Taps* contains the first appearances of **"O Captain! My Captain!"** and **"When Lilacs Last in the Door-Yard Bloom'd,"** in which Whitman calls Lincoln "the sweetest, wisest soul of all my days and lands." This masterpiece echoes Tennyson's "Ode on the Death of the Duke of Wellington" and demonstrates the poet's mastery of the elegy of a national hero.

"The greatest American poem" (as preeminent American critic Harold Bloom has called it), **"When Lilacs Last in the Door-Yard Bloom'd"** **"was and is not only the sublime of his personal achievement but to this day is unsurpassed by anything else written in this hemisphere, in any language ..."** This ultimate elegy has become the New World's permanent prophecy of our fate as the Evening Land of Western literary culture. 'Lilacs' is Whitman's sunset glory—'More life,' the Hebrew blessing, is hardly its burden but it is a fit motto for the epic of himself, Whitman's 'dazzling and tremendous' sunrise and primary poem" (Harold Bloom, *The Anatomy of Influence*).

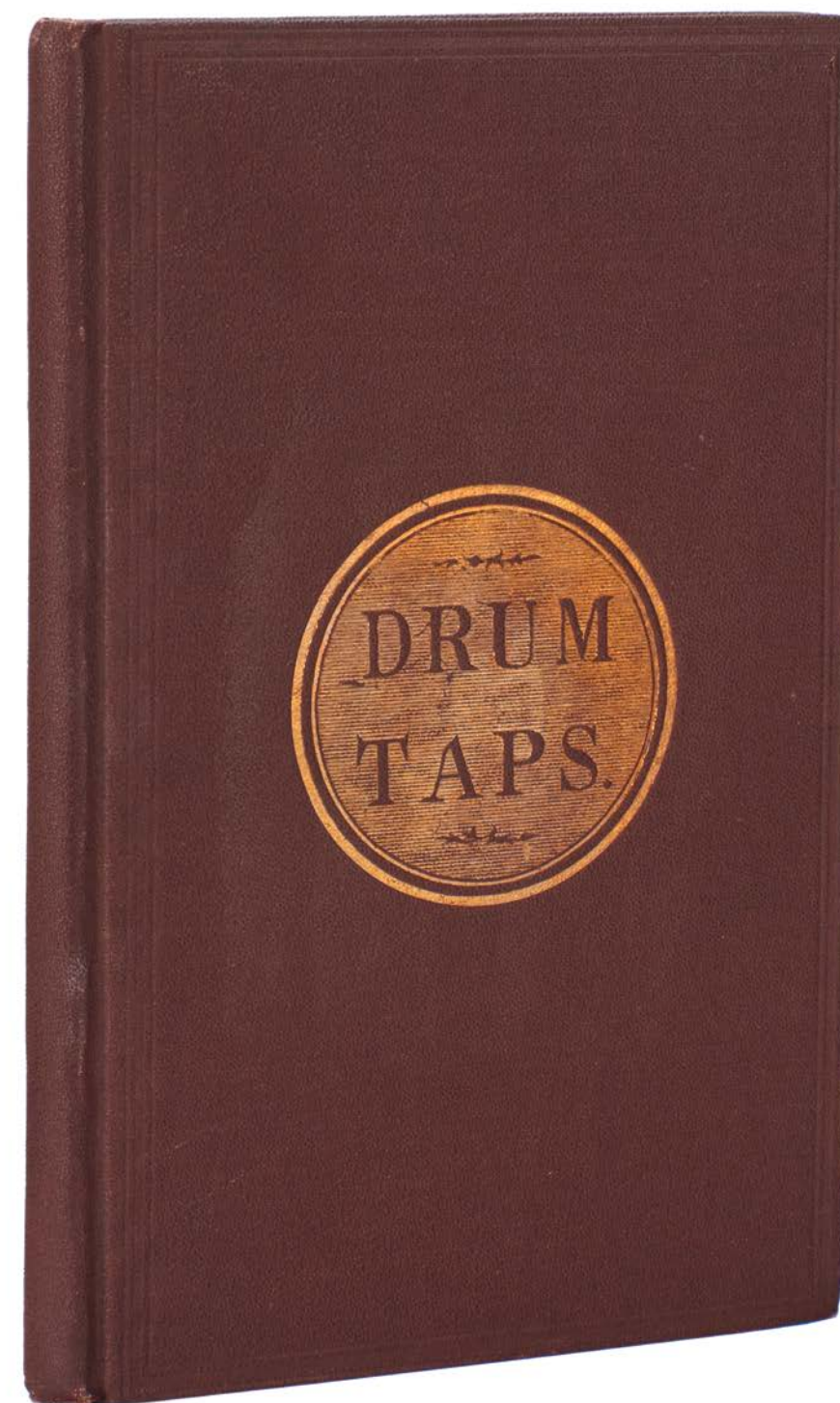
Whitman wrote his war poems during his time as a nurse during the Civil War, "by fits and starts," as he writes, "on the field, in the hospitals, as I worked with the soldier boys." "*Drum-Taps* embody the very spirit of the civil conflict, picturing war with a poignant realism, a terrible and tender beauty, such as only the great masters of literature have been able to compass" (Bliss Perry).

Because of its patriotic subject matter, *Drum-Taps* helped Whitman move toward the mainstream of American letters, which had been shocked by the radical *Leaves of Grass*. A young Henry James famously wrote in the *Nation*, "It has been a melancholy task to read this book," but later in life he championed the poet, especially celebrating "When Lilacs Last in the Door-Yard Bloom'd."

This is an outstanding copy of the essential second issue of *Drum-Taps*, a landmark volume in American poetry and the first appearance in print of Whitman's masterpiece, "When Lilacs Last in the Door-Yard Bloom'd."

"the greatest American poem"

– Harold Bloom on *When Lilacs Last in the Door-Yard Bloom'd*



Whitman to his sister on his rare personal stationery

WHITMAN, WALT.

Autograph letter signed to his sister.

Camden, 29 June 1891.

One page, on bright yellow paper featuring a short typographical note quoting Whitman on Epictetus.

Tipped to a larger sheet and bound in a red morocco album by MacDonald N.Y., worn, with a photographic portrait of Whitman and a calligraphic title page.

Provenance: Christie's New York, 14 December 2000, lot 198.

Whitman at his study window. In this fine, warm letter to his sister, Whitman writes, "Love to you sister dear. The day has got along & I have just time to hurry this off to catch this evng's mail. Much the same with me—hot wave here again. Am anchor'd here at my window as usual. 2 enc'd." The latter comment may refer to Whitman's enclosure of the accompanying broadside (see next item). Several well-known photographs capture Whitman in his final years seated at his window at a table overflowing with his papers.

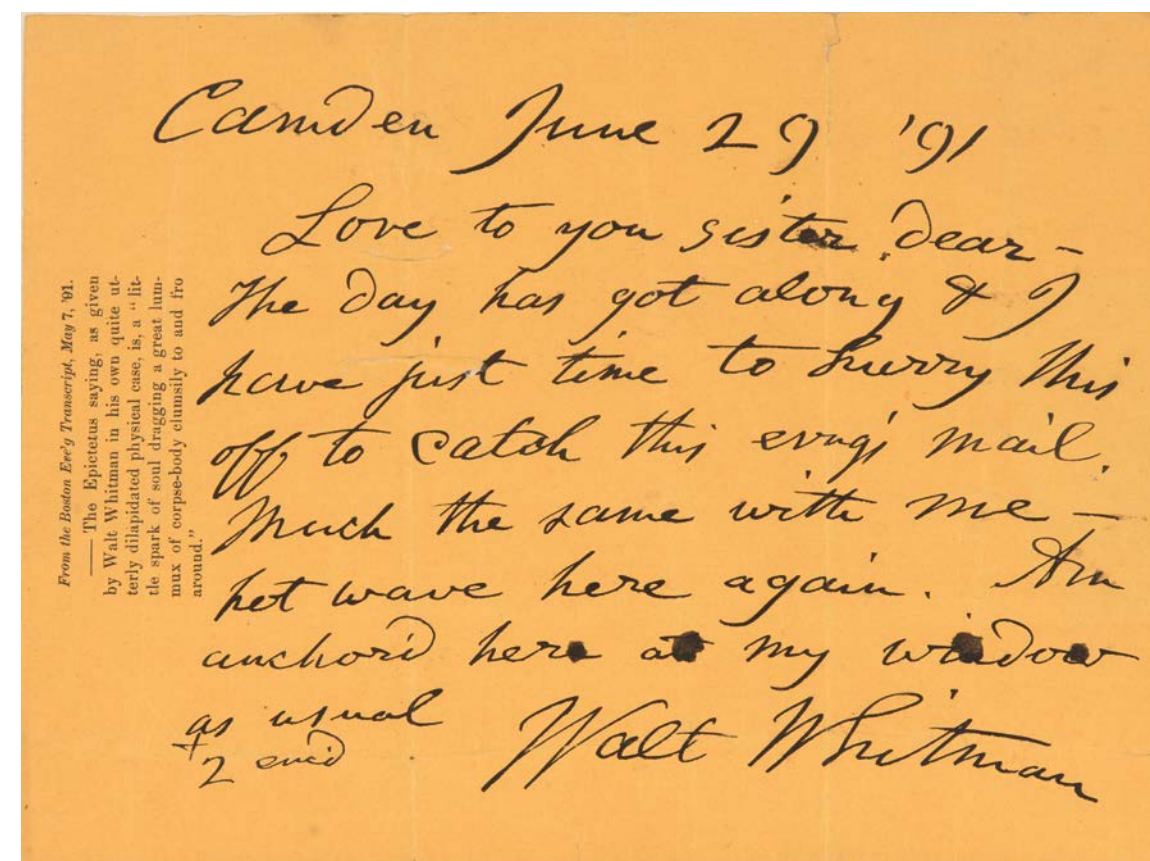
Whitman wrote this letter on a wonderful sheet of personal stationery he prepared very late in life. The aging Whitman delighted in the lines he printed at the side of this orange-yellow letter sheet:

"The Epictetus saying, as given by Walt Whitman in his own quite utterly dilapidated physical case, is, a 'little spark of soul dragging a great lummo of corpse-body clumsily to and fro around'" (from the *Boston Evening Transcript*, 7 May 1891).

This poignant letter is finely bound with the proof sheet described on the next page.

Offered with the signed Whitman proof sheet on the following page.

Whitman at his study window late in life



a signed Whitman proof poem sent by Whitman to his sister

WHITMAN, WALT.
"To the Sun-Set Breeze"
Original printer's proof,
signed by Whitman.

[1890.]

Broadside (8 1/8 x 6 in.). Original folds.

Myerson, *Walt Whitman a Bibliography*.
F83.

First edition of "To the Sun-Set Breeze." Boldly signed by Whitman. In line 8, Whitman himself has corrected the spelling of the word "elements." In another variant the correction is made in type. This printing presumably precedes the book and magazine appearances. The poem appeared in the Deathbed Edition of *Leaves of Grass* (1892).

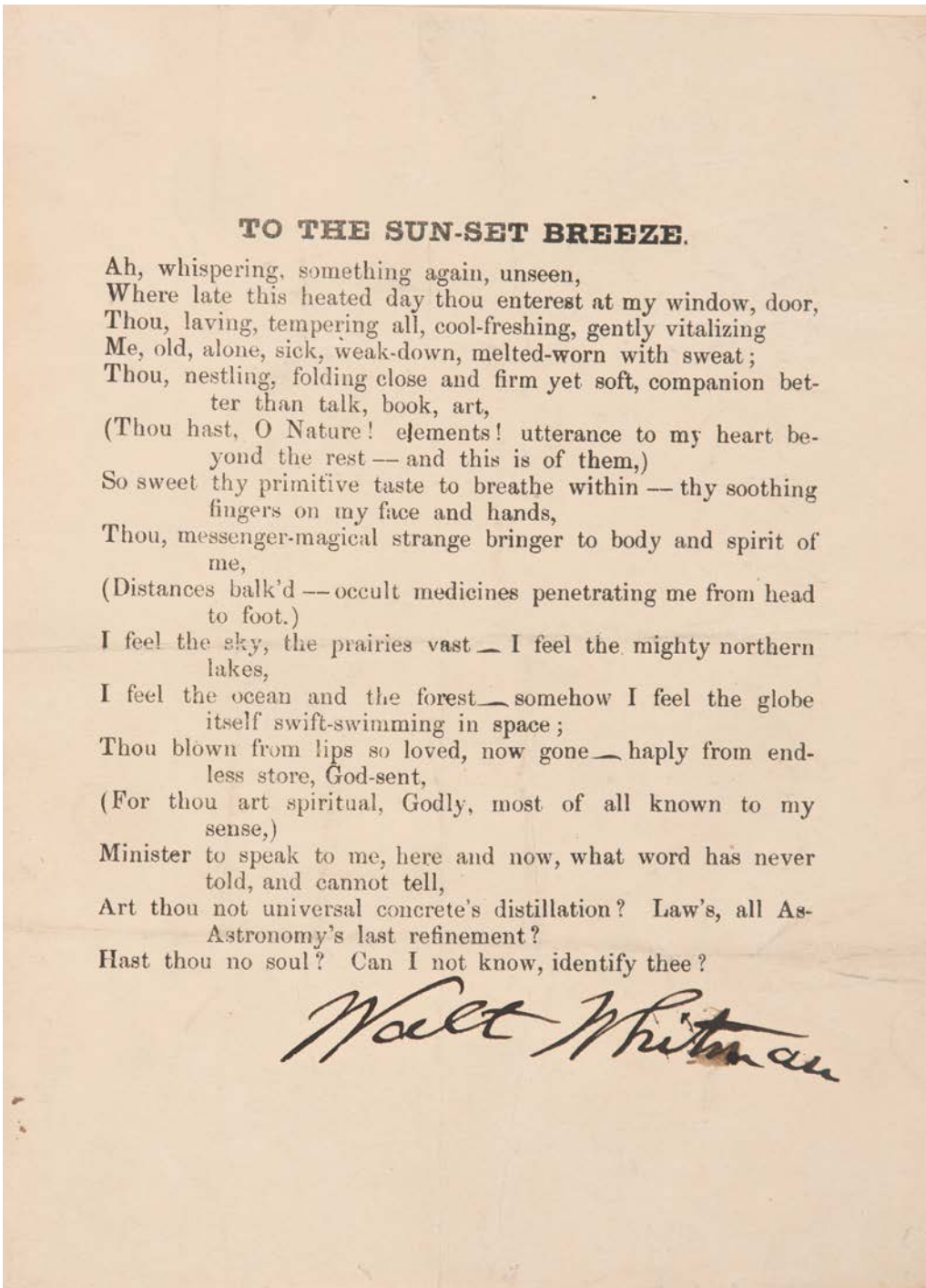
In this fine late poem Whitman takes up the theme of the accompanying letter to his sister—a warm day at the window: "Ah, whispering, something again, unseen, Where late this heated day thou enterest at my window, door, Thou, laving, tempering all, cool-freshing, gently vitalizing ... Art thou not universal concrete's distillation? Law's, all Astronomy's last refinement? Hast thou no soul—Can I not know, identify thee?"

Whitman evidently sent this rare proof sheet broadside to his sister when he sent the letter described on the previous page.

A rare survival.

Offered with the Whitman letter to his sister on the preceding page.

a late Whitman rarity presented by Whitman to his sister



Walt Whitman on his favorite portrait

WHITMAN, WALT.

Autograph letter signed to Charles Hine.

Brooklyn, July 14, [1871].

Three pages. Blank final leaf a little soiled, neat repairs to folds. With the original envelope addressed by Whitman "Charles Hine, Artist, New Haven, Conn."

Provenance: Leonard R. Levine, Christie's New York, 14 December 2000, lot 155.

In this wonderful letter to the artist Charles Hine, the poet discusses the famous portrait Hine had painted of Whitman ten years earlier. That oil painting was the basis for the engraving of Whitman published as the frontispiece in the third edition of *Leaves of Grass* (1860).

A decade later Hine, dying from tuberculosis, wrote to Whitman and arranged to give him the portrait. In this chatty letter to his "dear, dear friend," Whitman reports on the reception of the painting at home:

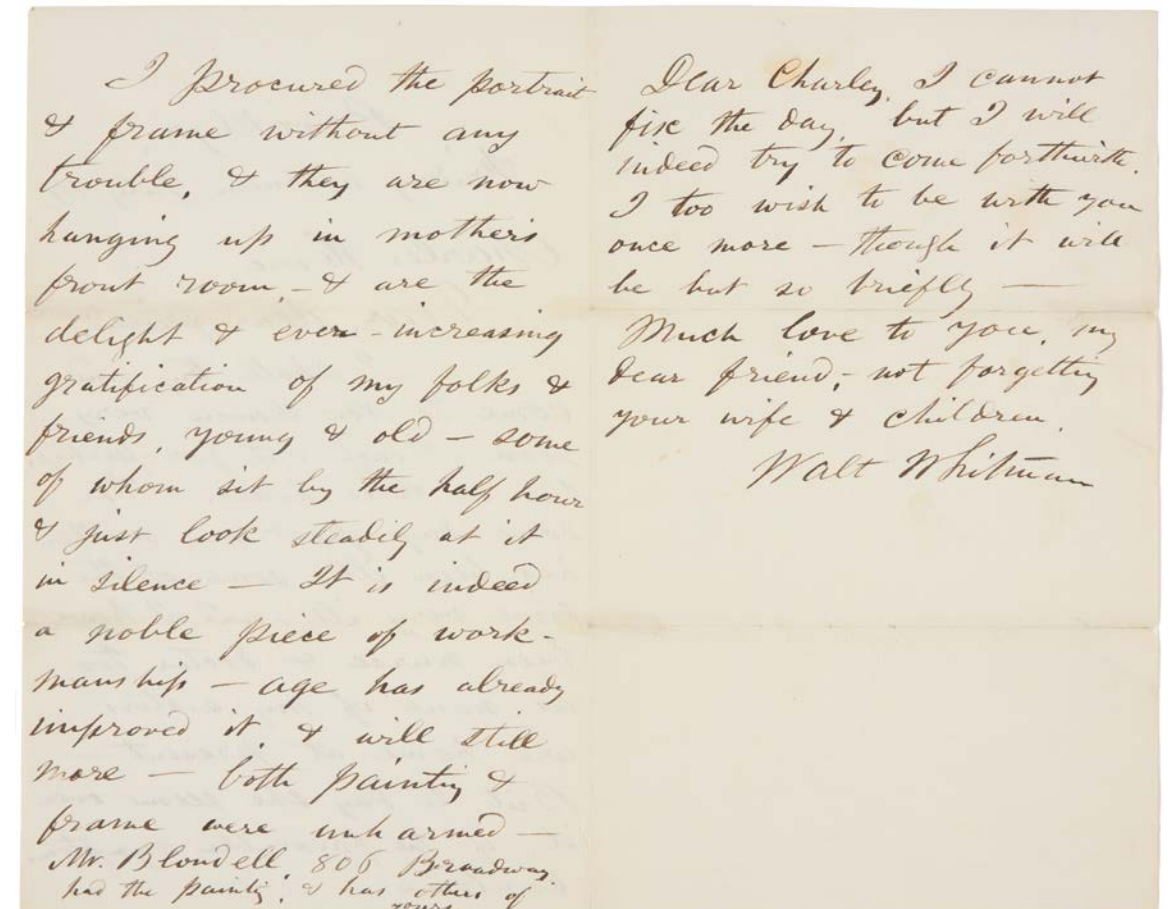
"I have procured the portrait & frame without any trouble, & they are now hanging up in my mother's front room—& are the delight & ever-increasing gratification of my folks & friends, young & old—some of whom sit by the half hour & just look at it steadily in silence—It is indeed a noble piece of work-manship—age has already improved it, & will still more—both painting and frame were unharmed—Mr. Blondell, 806 Broadway, had the painting & has others of yours."

Whitman tells Hine that he wants to pay his friend a visit but that he is acting as doctor and nurse to his sick mother. Two weeks later Whitman made the trip and spent the evening and the following day with Hine. He reported to his friend William O'Connor that "an artist friend of mine if very low there with consumption—is in fact dying."

Whitman loved the 1860 portrait by Hine, calling it perhaps "the best of all," and noting "I was in full bloom then, weighed two hundred and ten pounds, ... I was in the best of health: not a thing was amiss."

Whitman sold the painting to his friend and benefactor John H. Johnston in 1873 to raise the funds he required to move from Washington to Camden. It is now owned by Brooklyn College.

Whitman "in full bloom"



Godwin's *Political Justice*

GODWIN, WILLIAM.

Enquiry Concerning Political Justice and its influence on general virtue and happiness.

London: Robinson, 1793.

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

Printing and the Mind of Man 243. Rothschild 1016.

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

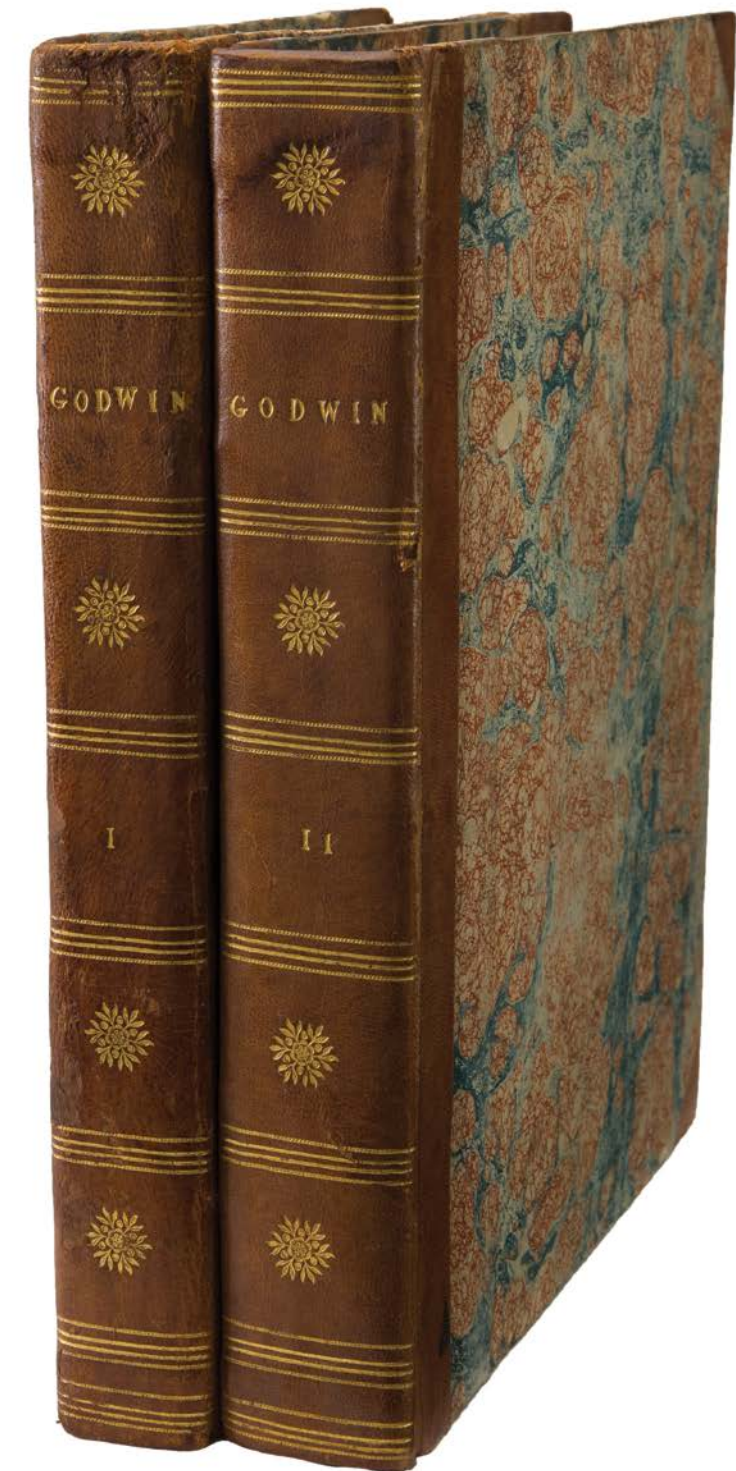
The *Enquiry Concerning Political Justice* was "one of the earliest, the clearest, and most absolute theoretical expositions of socialist and anarchist doctrine. Godwin believed that the motives of all human action were subject to reason, that reason taught benevolence, and that therefore all rational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

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

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

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

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



“the best war novel to emerge from the United States”

– Anthony Burgess

MAILER, NORMAN.

The Naked and the Dead.

New York and Toronto:

Rinehart, (1948).

Original black cloth, black dust jacket.

Owner's inscription dated 1948 on front endpaper. Rear endpaper browned.

Fine, in a superbly preserved dust jacket.

Modern Library 100 Best Novels 51.

Burgess, Anthony. *Ninety-Nine Novels:*

The Best in English since 1939—A Personal Choice.

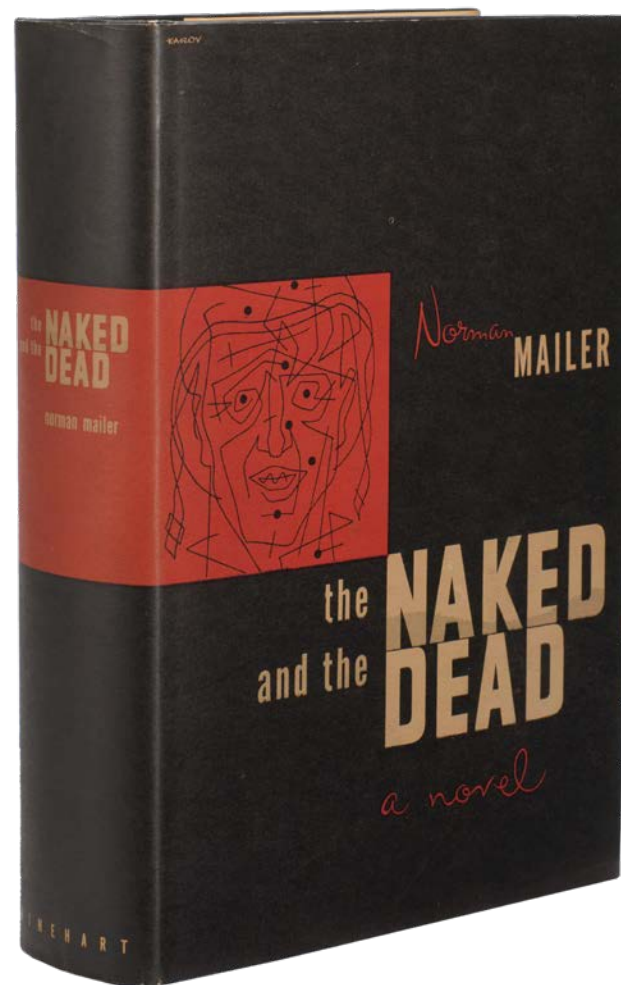
First edition of Norman Mailer's landmark first novel.

This is the first printing, with the Rinehart colophon on copyright page, and in the first issue dust jacket without reviews on rear flap.

The Naked and the Dead has been called “the best war novel to emerge from the United States” (Anthony Burgess). Norman Mailer, who “loomed over American letters longer and larger than any writer of his generation ... burst on the scene in 1948 with *The Naked and the Dead*” (*New York Times*). The book remained on the Times best seller list for more than a year.

Mailer's electrifying debut conveys, “with great accuracy and power, the agony of the American troops in the Pacific campaign. ... It remains Mailer's best” (Burgess).

This is a splendid copy in the famously fragile dust jacket.



A Tale of Two Cities

DICKENS, CHARLES.

A Tale of Two Cities.

London: Chapman and Hall,

1859.

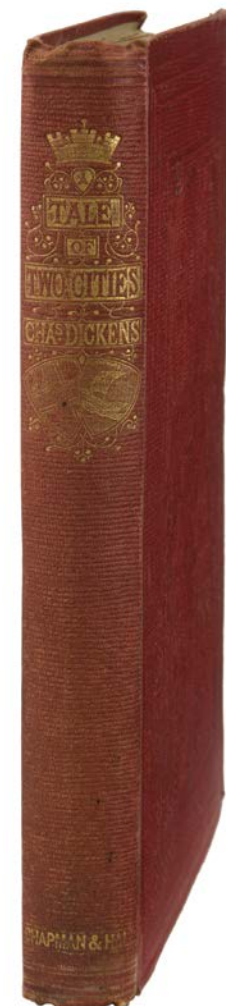
Original red cloth (first binding). Joints very slightly tender, light soiling. A very handsome copy in original, unrestored condition. Half morocco case.

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.” The prose is some of the finest he ever produced. Here he memorably writes, for example, “It is a far, far better thing that I do, than I have ever done; it is a far, far better rest that I go to, than I have ever known.”

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.



Mutiny on the Bounty

BLIGH, WILLIAM.
*Voyage to the South Sea
Undertaken by Command
of His Majesty, for the
purpose of conveying the
bread-fruit tree to the West
Indies, in His Majesty's
Ship The Bounty ...
including an account of the
mutiny ...*

London: George Nicol, 1792.

4to. Engraved frontispiece portrait of Bligh, seven engraved plates including charts and plans of the *Bounty* and its launch (five folding). Contemporary mottled calf, rebacked. Some wear and rubbing. Frontispiece foxed, occasional offsetting. Very good.

Provenance: Sir Joseph Verdin, with bookplate.

Hill *Pacific Voyages* 135.

First edition of the official account of the *Bounty* expedition. The story of the mutiny and Bligh's subsequent voyage is one of the great tales in maritime history.

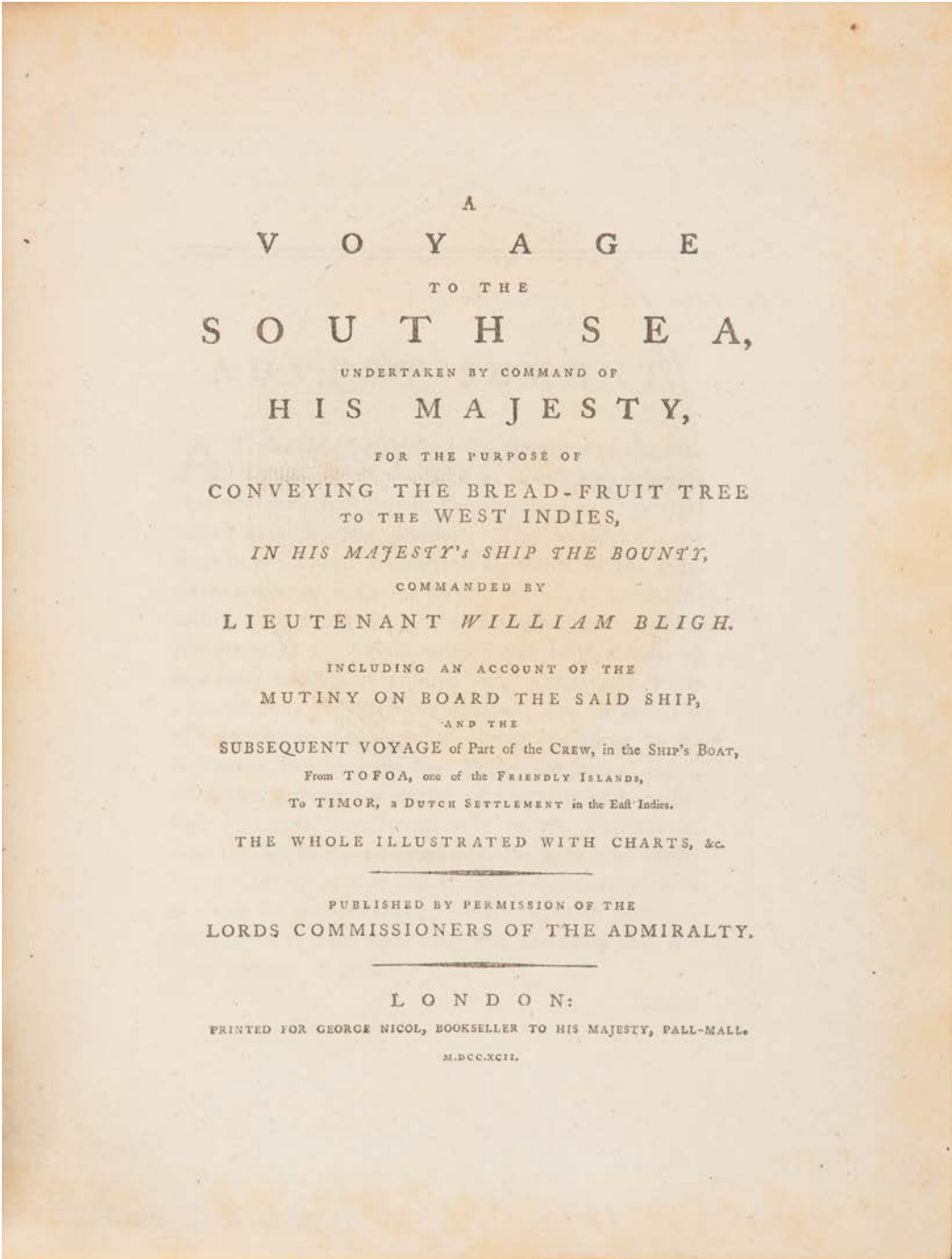
William Bligh and the crew of H.M.S. *Bounty* were tasked with bringing bread-fruit from the South Pacific to be a new crop in the West Indies. The crew, led by his second in command Fletcher Christian, mutinied against the irascible and overbearing Bligh. Having made an extended stay on Tahiti, the men were undoubtedly attracted to the idyllic life promised by the South Pacific islands. Bligh observed that there "they need not labour, and where the allurements of dissipation are beyond any thing that can be conceived."

Bligh and eighteen of his crew were crowded into the ship's 23 ft. open boat and set adrift with very limited supplies and no chart. There were fewer than six inches of freeboard – the distance between the top of the boat's gunwales and the surface of the sea. Relying on his experience on Cook's voyages, Bligh conceived of and executed a plan to bring his men to safety. Only one man would be lost, the victim of an attack by natives. Against all odds they made a 4000-mile voyage to Timor and then secured a ship to sail home to England. It was one of the great feats in the history of navigation.

This official account was based upon Bligh's journal but was written, edited, and seen through the press by James Burney, under the supervision of Sir Joseph Banks. Bligh had already left England to make a second breadfruit voyage.

An appealing copy of a landmark in the literature of the sea.

"Had their mutiny been occasioned by any grievances, either real or imaginary, I must have discovered symptoms of their discontent, which would have put me on my guard: but the case was far otherwise." –William Bligh



Florentine armorial manuscript

(FLORENCE.)

Armorial manuscript
"Arme de Nobili
Fiorentini."

Florence, ca. 1530.

Folio (348 x 224 mm). 58 leaves (116 unnumbered pages) on paper with the watermark of the Sacred Monogram, Briquet 9467, i.e. Vicenza 1527-38. 812 armorial shields in watercolor, seven per page. Late 18th-century calf, black letter spine label. Rubbed, some soiling. Very good condition.

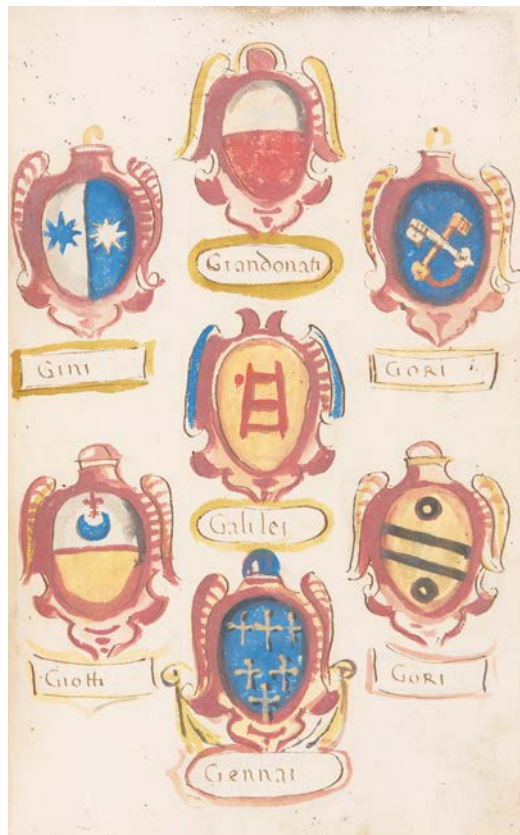
Provenance: Christie's, March 15, 1995, lot 338.

This is a lovely Renaissance manuscript representing the great families of Florence at the height of the Renaissance.

This beautiful manuscript contains 812 hand-colored armorial shields arranged alphabetically from Aldrobradi to Zucharini, with a leaf of additions at the end.

This Renaissance manuscript contains the arms of Florence's great families including its patrons of the arts, financiers, businessmen, philosophers, and political leaders. The influential names represented here include Medici, Alberti, Da Vinci, Albizzi, Pazzi, Lippi, Strozzi, and hundreds of others. The manuscript contains the arms of the families of Galileo Galilei and of Niccolo Machiavelli, whose history of Florence was written about the time of this creation of this manuscript.

Florence at the height of the Renaissance



the rare first edition, preceding the American edition

TWAIN, MARK.

*The Adventures
of Tom Sawyer.*

London: Chatto and Windus,
1876.

Original red cloth. Two gatherings a
little loose. Minor wear. A very good
copy. Half morocco case.

BAL 3367.

First edition of *Tom Sawyer*, the iconic American “boy’s
book.” This first edition was issued in England on June
9, 1876, preceding the American edition by six months.

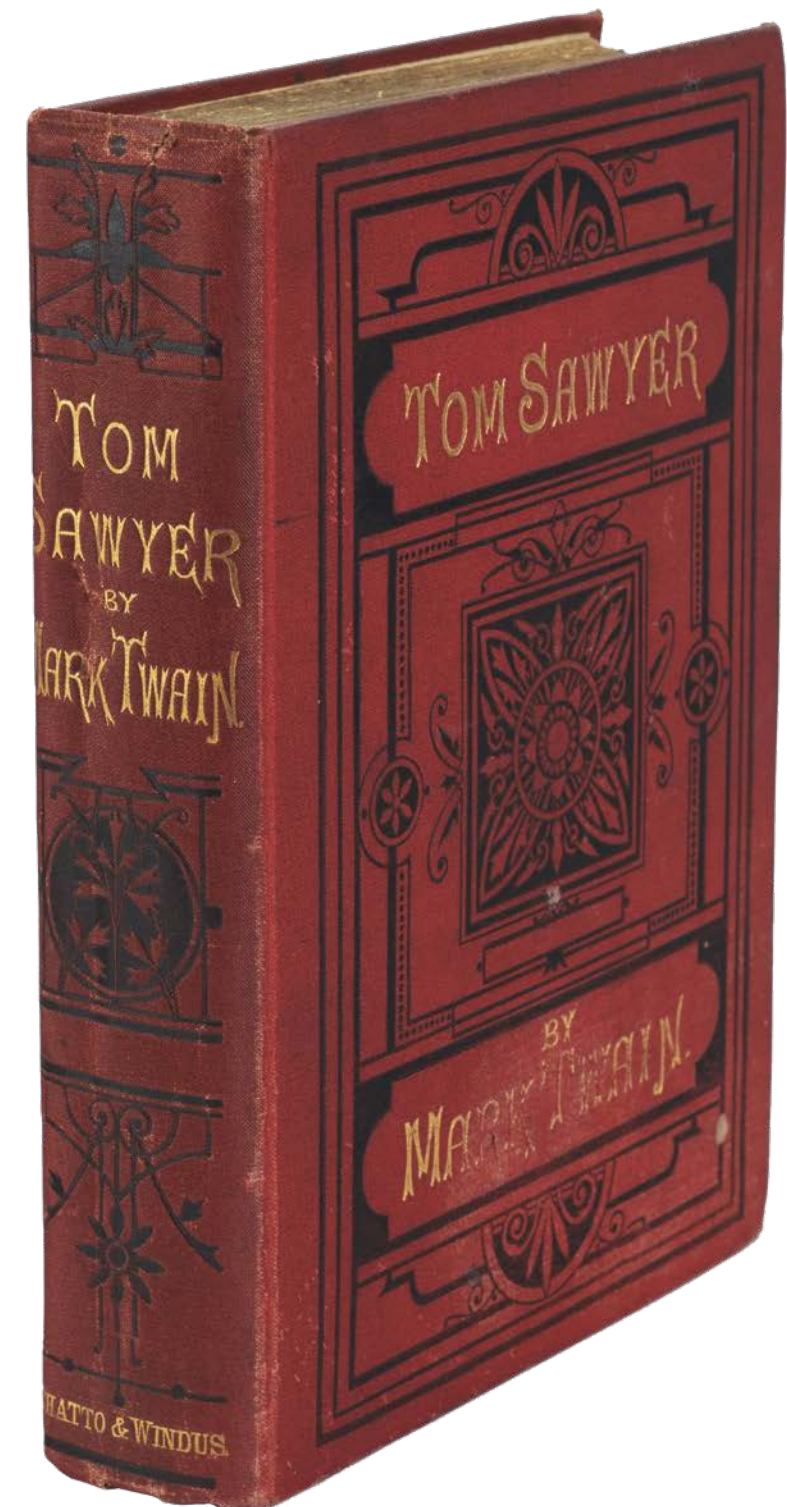
“*Tom Sawyer* was the first printed story of a boy in which the hero
was recognizable as a boy throughout the whole narrative ... until
Tom Sawyer was written, nearly all the boys of fiction were adults
with a lisp, or saintly infants, or mischievous eccentrics ... *Tom* was
the first full blown boy in all fiction” (Booth Tarkington).

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

Tom Sawyer was the first novel Twain wrote without a co-author.
It “proved to be one of the most durable works in American
literature. By the time of Twain’s death, it was his top-selling book.
It had been in print continuously since 1876, and has outsold all
other Mark Twain works” (Rasmussen).

**The true first edition of *Tom Sawyer* is among the most difficult
of the great 19th-century American novels to obtain in collector’s
condition.**

“*Tom was the first full blown boy in all fiction*” –Booth Tarkington



Freud's final portrait session

(FREUD, SIGMUND.)
Sternberger, Marcel.
Portrait of Sigmund Freud.

London, 1938, printed 2017.

Gelatin silver print (20 x 30 in.).
Archivally framed. Estate Edition, a
limited edition of 10 copies, embossed
and numbered.

Freud, just months from dying of oral cancer, is shown seated at his desk in Mansfield Gardens, with his famous devotional statues.

Freud and Sternberger had known each other while still in Europe, but their portrait session did not take place until both men had escaped to the safety of England. Stefan Zweig, a prominent novelist and friend of both, was aware of Freud's inevitable fate. He asked the dying psychoanalyst to "let Sternberger add your scalp to his already notorious belt of famous contemporaries."

When Sternberger arrived for the session Freud told him, "frankly I was not too enthusiastic at first about our old friend's suggestion: but now ... it makes me feel good to see old familiar faces."

Still, Freud's condition permeated the air and the sitting was not a happy one. Freud was aware that he was being photographed for posterity, and it proved to be his last portrait session. Freud asked, "tell me why you want to bother with this ... this wasted face of mine at all? You know that an artist can be truly inspired only by true beauty."

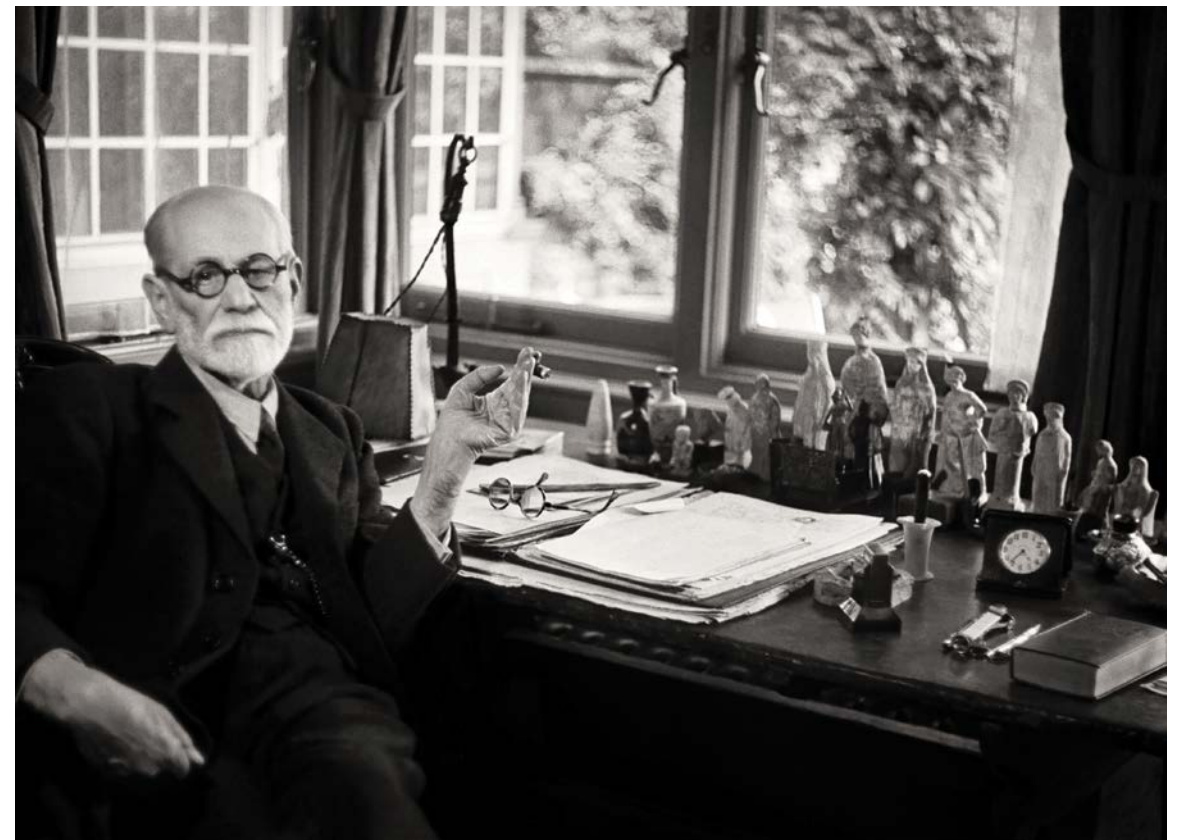
Freud's inclination towards self-examination provided some break from the heaviness: He remarked, "I maintain that a portraitist should select his sitters with at least as much care as a society doctor only from an aesthetical instead of financial point of view."

It is only fitting that these final images of the founder of psychoanalysis were produced with Sternberger's approach to psychological portraiture. The image is a stark reminder of man's mortality.

A major exhibition of Sternberger's work is being held in several European and American museums in 2024-25.

"My dear professor: the essence of a man's character, the sum of his moral and intellectual life is reflected in his features."

—Sternberger to Freud



“the most elaborate and famous celestial atlas of the seventeenth century” – Koeman

CELLARIUS,
ANDREAS.

*Harmonia Macrocosmica
Seu Atlas Universalis et
Novus.*

Amsterdam: J. Jansson, 1661.

Folio. Contemporary vellum, red morocco label. Some wear and staining to binding, hinges and extremities restored. A few expert paper repairs, allegorical engraved title laid down. Minor staining. Engraved title and 29 double-page engraved charts, fine later hand-coloring, many heightened with gold, 4 engraved and 2 woodcut illustrations in text. A very attractive, complete copy in a contemporary binding.

Koeman IV, Cel. 2.

First edition, second issue of the greatest 17th-century celestial atlas. Cellarius's *Harmonia Macrocosmica* is one of the most beautiful books of the Golden Age of Dutch cartography and a visual landmark in the history of man's understanding of the cosmos. This 1661 issue is a variant of the edition of 1660, which is otherwise identical. The edition of 1708 omits text found in this edition.

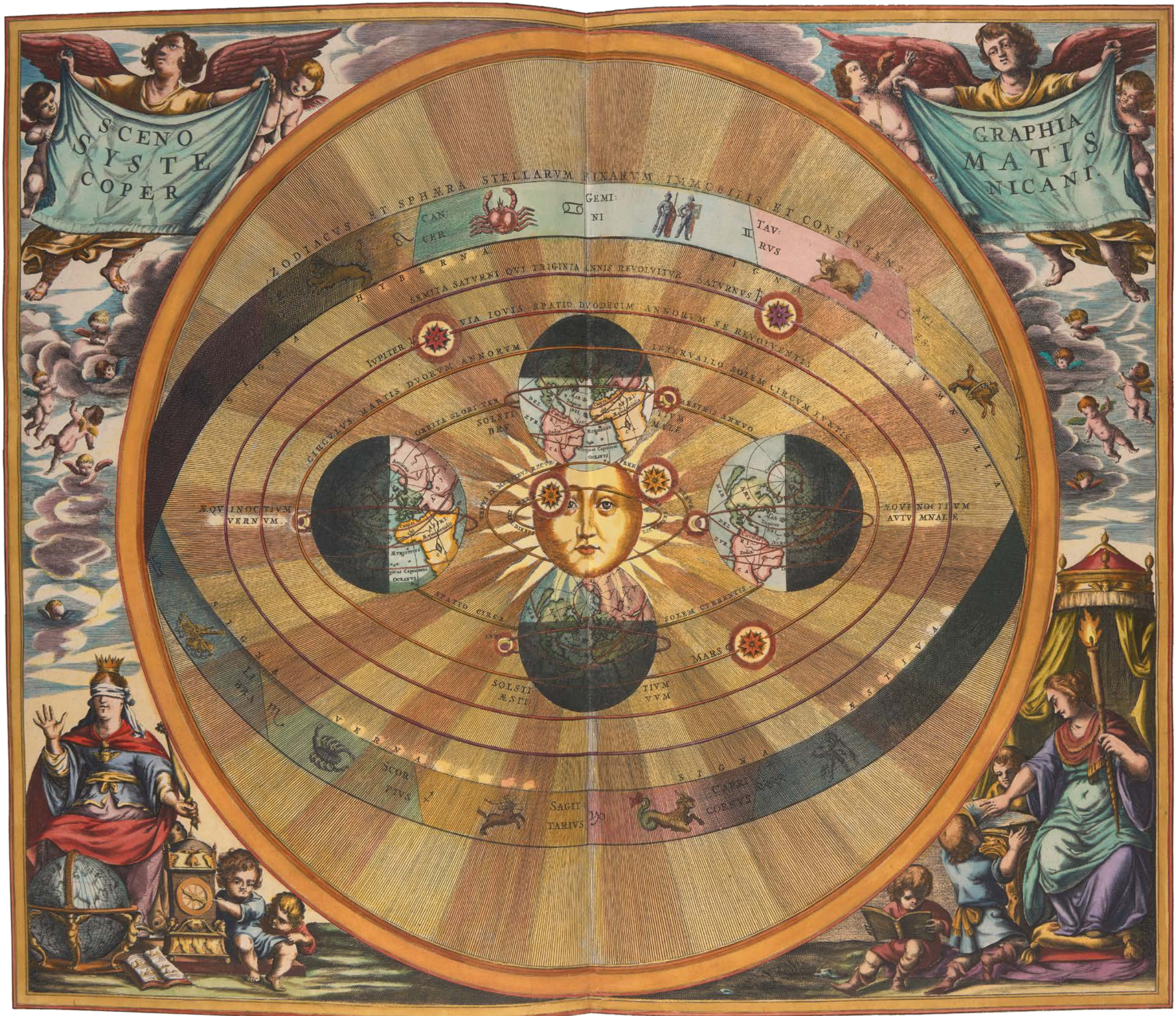
The 16th and 17th centuries were a period of revolutionary advances in science and art. One of the greatest syntheses of these two fields of human achievement is Cellarius's *Harmonia Macrocosmica* (Harmonious Universe, or New and Universal Atlas). Cellarius uses his original dramatic charts of the stars and planets not only to describe the heavens but also to formulate a harmonic description of the universe incorporating the concepts of antiquity and new astronomical discoveries.

Cellarius's exquisite illustrations show the movements of the heavenly bodies and present an imaginative three-dimensional representation of the universe. They depict the evolution of astronomy from antiquity to the author's time according to the systems of Ptolemy, Copernicus and Tycho Brahe. The ancient world's Ptolemaic system presents the earth as the center of the universe, with the sun, planets, and stars on spheres rotating around it. The revolutionary Copernican system depicts a heliocentric universe. Tycho Brahe's cosmology was a failed attempt at a compromise: the sun and the moon revolve around the earth, while the planets revolve around the sun. The final eight charts depict the constellations



of the Northern and Southern hemispheres in the form of biblical and classical figures, animals, and instruments. The plates are splendidly embellished with decorative borders depicting astronomers, instruments, cherubs, and other figures.

This is a magnificent copy of one of the great illustrated books of the 17th century. The early editions of Cellarius are becoming increasingly rare as they are broken up for their dazzling plates.



The Scarlet Letter, with a long, reflective letter from Hawthorne

**HAWTHORNE,
NATHANIEL.**

*The Scarlet Letter,
a Romance.*

Boston: Ticknor, Reed, and
Fields, 1850.

Original brown cloth. Foot of spine
lightly frayed. A handsome, tight copy.

BAL 7600. Clark, *Hawthorne Bibliography*
A16.1. Grolier American 59.

[with:]

**HAWTHORNE,
NATHANIEL.**

*Autograph letter signed to
Donald Grant Mitchell.*

The Wayside, Concord,
Massachusetts, 15 April 1862.

3 pages. Tipped in at the front of *The
Scarlet Letter*. Original folds. Very good
condition.

Provenance: 1. J.W.E. Osgood (partially
erased inscription). 2. Sotheby's New
York, 13 April 2004, lot 83.

First edition. Henry James hailed *The Scarlet Letter* as “the
finest piece of imaginative writing yet put forth in the
country ... It is beautiful, admirable, extraordinary.”

Tipped in at the front is a long reflective letter written by
Hawthorne to popular American essayist and novelist Donald
Grant Mitchell, best known by his pen name “Ik Marvel.” His
best-selling *Reveries of a Bachelor* (1850) was reportedly one of Emily
Dickinson’s favorite books.

Hawthorne’s letter follows a wartime visit to Washington with
publisher, friend, and advisor William Ticknor. While there he
saw the war first-hand, meeting President Lincoln and visiting
the Manassas battlefield. He also posed for portraits, including
photographs at Mathew Brady’s studio and a painting by Emanuel
Leutze.

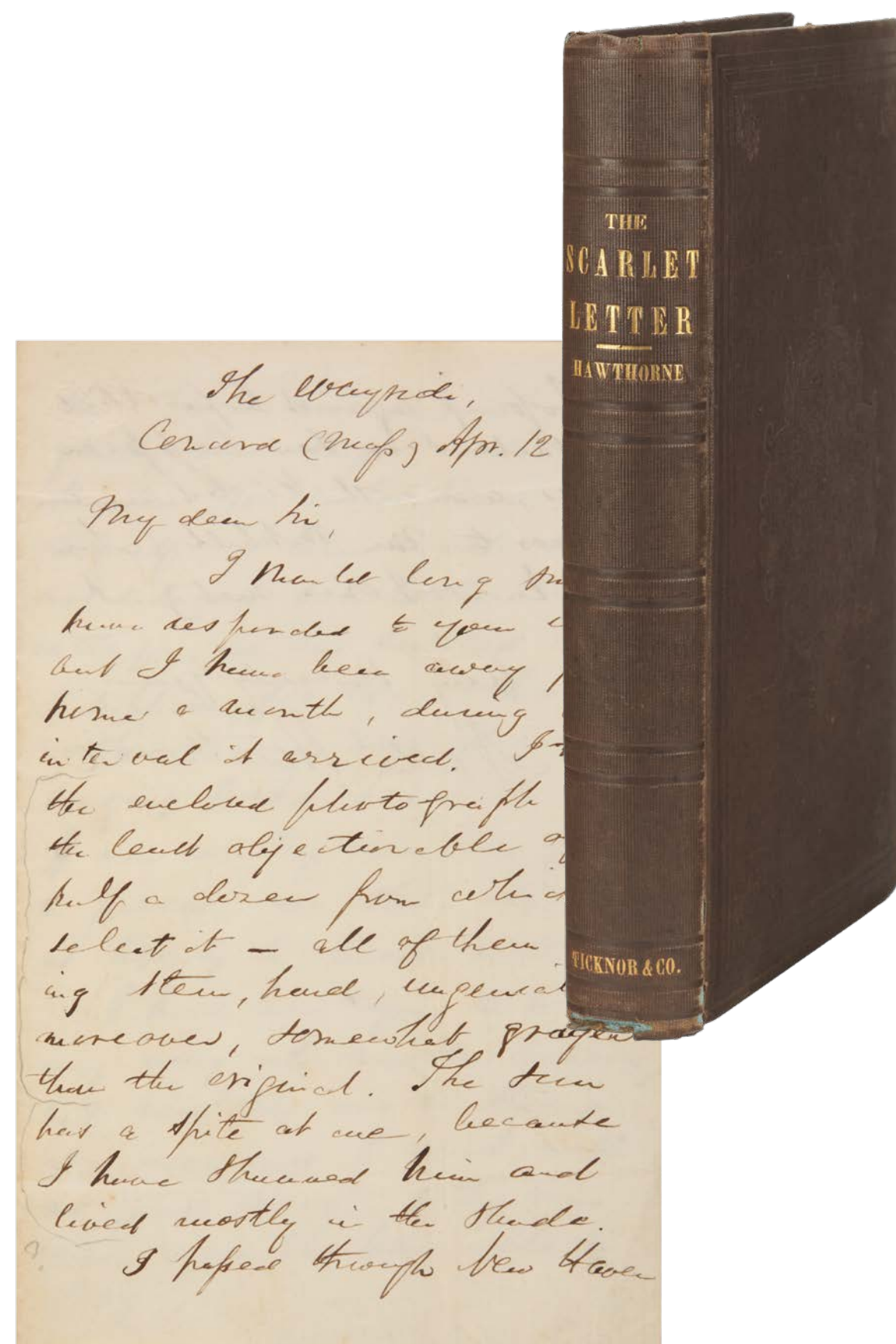
He tells Mitchell, in part: “I think the enclosed photograph [not
present] is the least objectionable of half a dozen from which I
selected—all of them being stern, hard, ungenial, and more over,
somewhat grayer than the original. The sun has a spite at me,
because I have shunned him and lived mostly in the shade. I passed
through New Haven the other evening, and would gladly have
stopt, had I known you were there. For myself, I have made some
additions to a little old cottage, and am settled here, I suppose, for
life—though with many regretful and longing looks across the sea.
If our country crumbles quite to pieces, we shall all be at liberty to
choose another.”

Hawthorne goes on, “I have been trying to make my way into
another Romance, but realities are too strong for me, and I meet
with no good success. Why has your pen been idle for so long?
Hoping, against hope, that we shall soon see happier times.”

The “Romance” Hawthorne mentions proved to be his final one,
for he died in 1864. The manuscript of the unfinished *Dolliver
Romance* was poignantly placed upon his coffin at his funeral. The
novel was finally published in 1876.

**This is a splendid pair comprising the first edition of *The Scarlet
Letter* and a fine letter by Hawthorne reflecting on his place in the
world and his literary legacy.**

“I have been trying to make my way into another Romance, but
realities are too strong for me, and I meet with no good success ...”



the most famous formula in derivatives trading

MERTON,
ROBERT C.

*Autograph manuscript
signed, the Black-Scholes
formula.*

Stockholm, “Nobel Week,”
December 1997.

One page. Stockholm Grand Hotel
stationery. Fine.

In this outstanding financial manuscript, Merton writes the celebrated Black-Scholes (or Black-Scholes-Merton) formula for derivatives pricing, the basis for many of the great fortunes in finance.

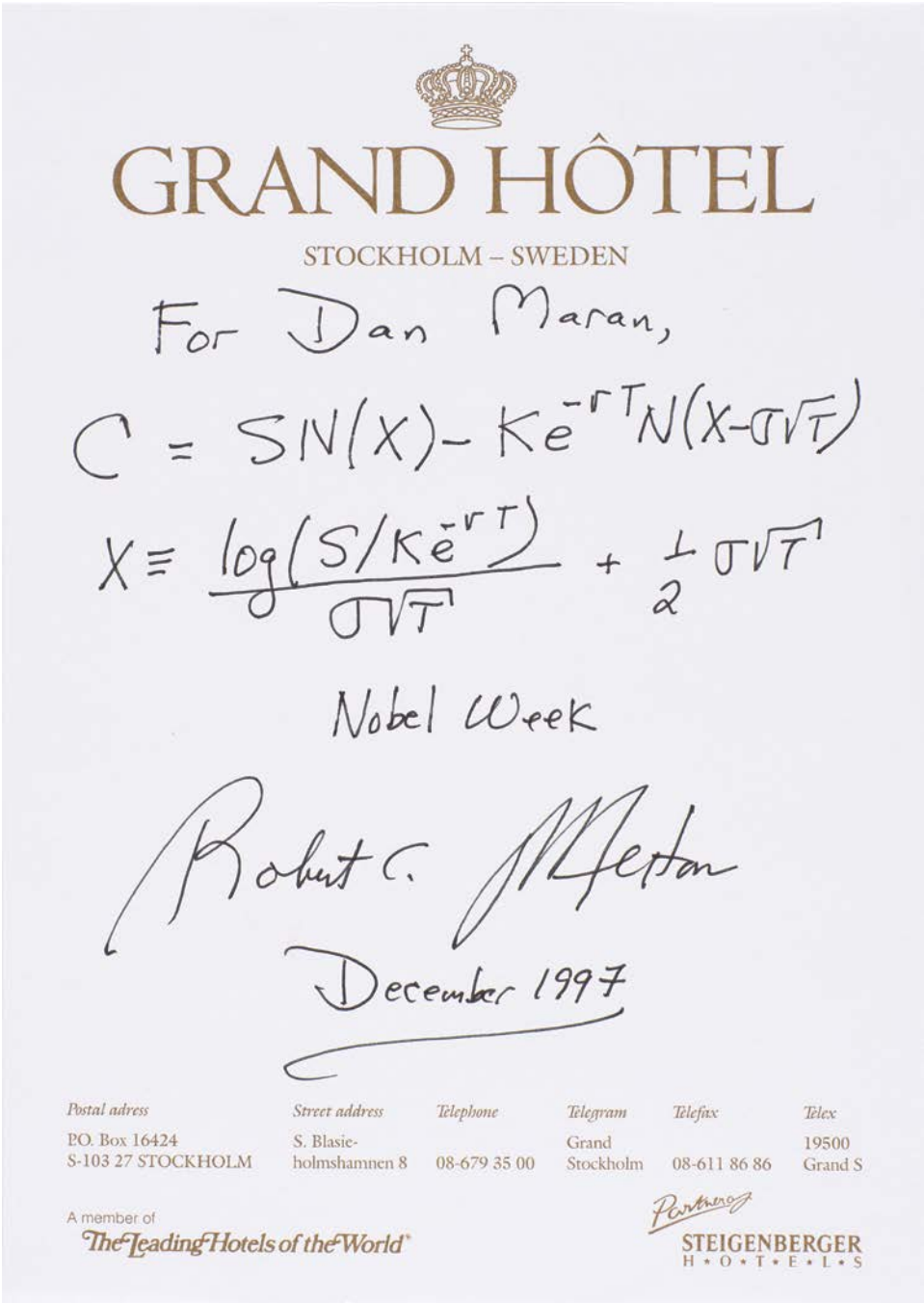
Merton’s collaborator Myron Scholes characterized the formula as “an equation that prices options on common stock and provides a methodology to value options on securities generally. It can be used to measure risk and transfer risk.”

Merton and Scholes shared the 1997 Nobel Prize in Economics “for a new method to determine the value of derivatives” (Black was not eligible, having died in 1995). “Such rapid and widespread application of a theoretical result was new to economics,” the prize committee wrote. “Nowadays, thousands of traders and investors use the formula every day,” allowing businesses and individuals to hedge risks in an unprecedented way. **Merton wrote this manuscript while he was in Stockholm for the Nobel Prize ceremony.**

The insights of this model laid the foundation of modern trading in options and other derivatives. It thus has been the basis for the rise of numerous great fortunes in recent years. Black-Scholes “underpinned massive economic growth” so that the “international financial system was trading derivatives valued at one quadrillion dollars per year” by 2007, with the Black-Scholes equation being the “mathematical justification for the trading” (Ian Stewart, *In Pursuit of the Unknown: 17 Equations That Changed the World*).

We find no other manuscripts of this landmark formula in the auction records or in the market. This manuscript, written when Merton received the Nobel Prize, is worthy of any great collection in economics and finance.

the basis for many hedge fund fortunes



inscribed by Kennedy to famed *Life*
photographer Alfred Eisenstaedt

presentation copy

KENNEDY, JOHN F.
Profiles in Courage.

New York: Harper, 1956.

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

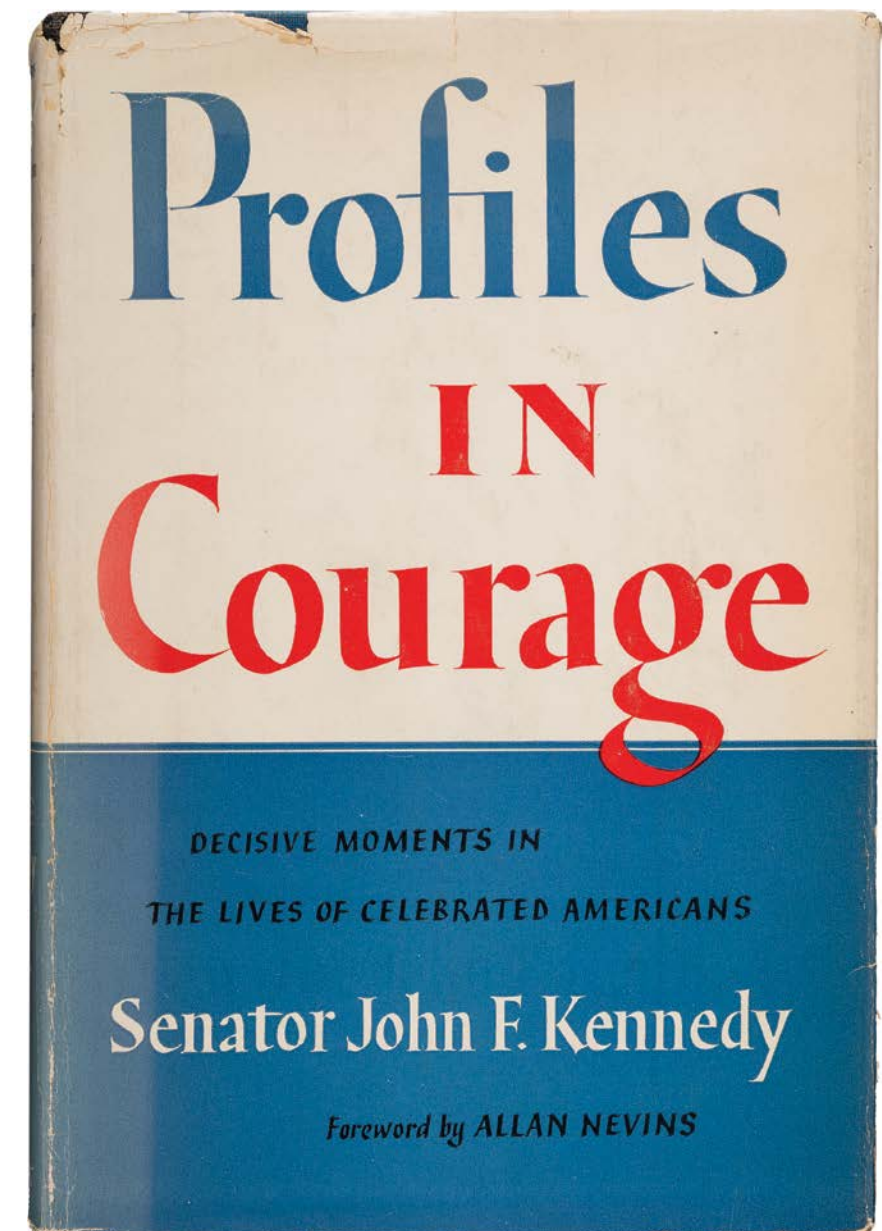
Presentation copy inscribed by Kennedy: "For Alfred
Eisenstaedt with every good wish John Kennedy."

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

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

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

For Alfred Eisenstaedt
with every good wish
John Kennedy



Cameron portrait of her mentor George Frederic Watts

CAMERON,
JULIA MARGARET.

G. F. Watts.

October, 1865.

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

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

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

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

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



the \$5 bill portrait

(BRADY STUDIO.)

Anthony Berger.

Abraham Lincoln, seated portrait.

Washington: Mathew Brady Gallery, February 9, 1864.

Oval albumen print (8 x 6 in.), original printed mount, trimmed at bottom removing caption, signed "BRADY & CO. PHOTOGRAPHERS." Browning and offsetting to mount, light toning to image. Very good. Matted and framed.

Ostendorf, *Lincoln's Photographs: A Complete Album* O-92.

The classic Brady \$5 bill photograph. This celebrated portrait, the basis for the five-dollar bill engraving used for most of the 20th century, is one of seven poses taken by Anthony Berger at Mathew Brady's Washington, D. C. studio on February 9, 1864. The most prolific photographer of Lincoln, Brady himself did not actually operate his cameras during the war years, instead training and employing men like Alexander Gardner and his successor Anthony Berger, who took this picture, to operate the camera.

Lincoln's son Robert Todd Lincoln declared this famous portrait to be "the most satisfactory likeness" of Abraham Lincoln.



a complete King James Bible in original binding

BIBLE IN ENGLISH.

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

London: Robert Barker, 1611-13.

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

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

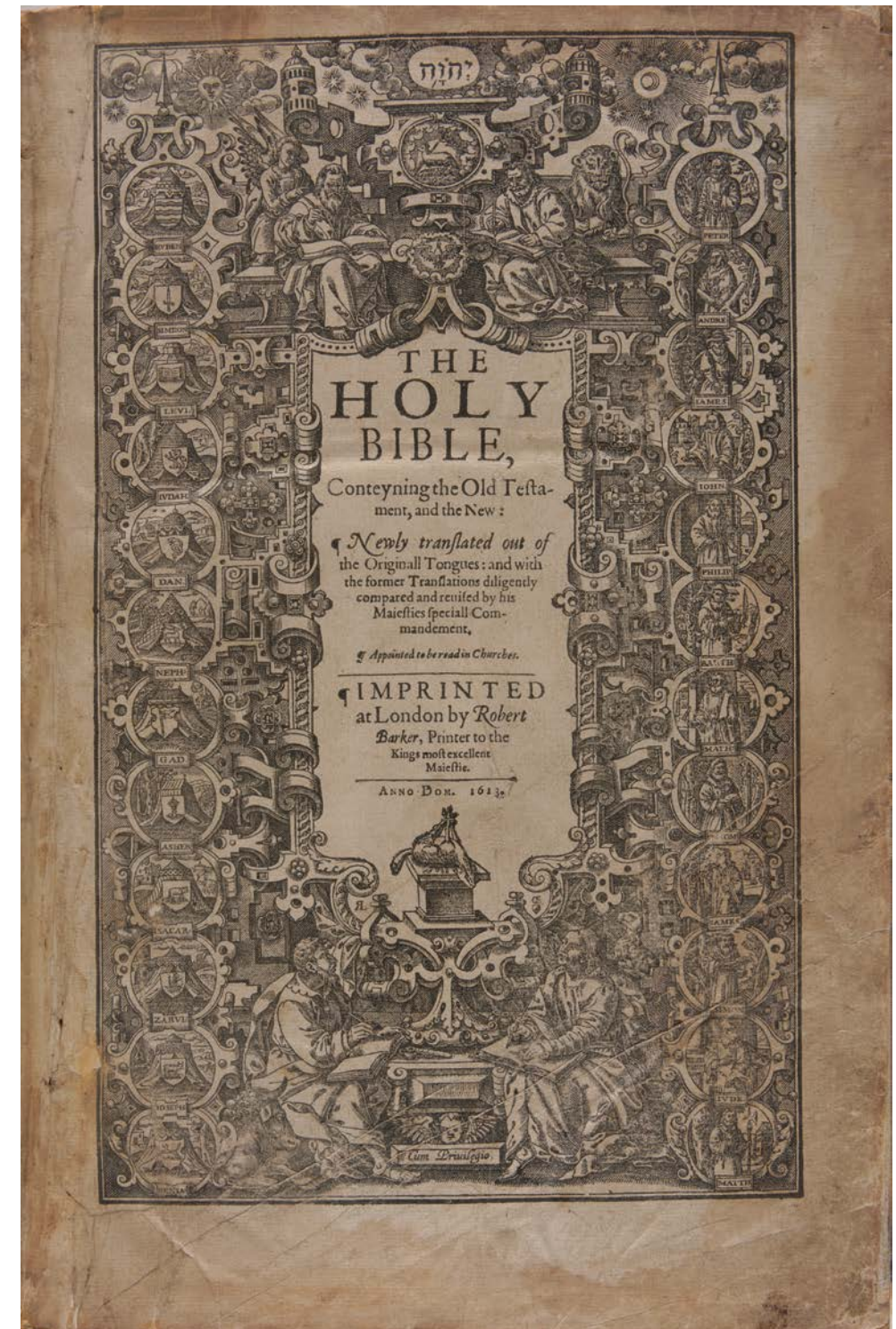
The Great "She" Bible, the "Authorized Version" or King James Bible, one of the monuments of English literature. This edition is known as the "Great She Bible" for its reading "She went into the citie" in Ruth 3:15. Fry styles this the "first edition, second issue," though it is properly the second edition.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

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

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

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

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



“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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Muhammad Ali