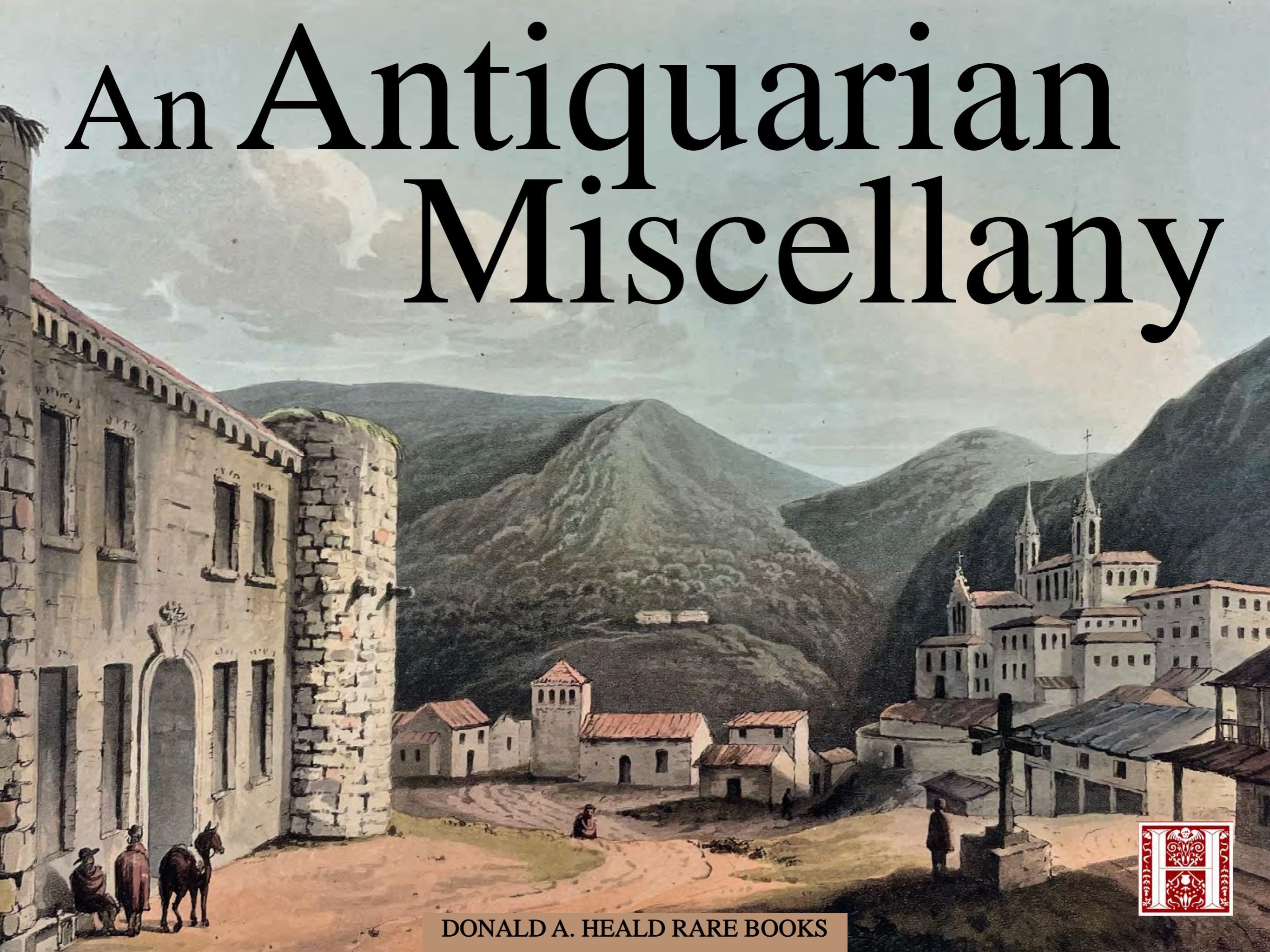
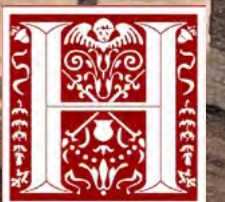


# An Antiquarian Miscellany



DONALD A. HEALD RARE BOOKS



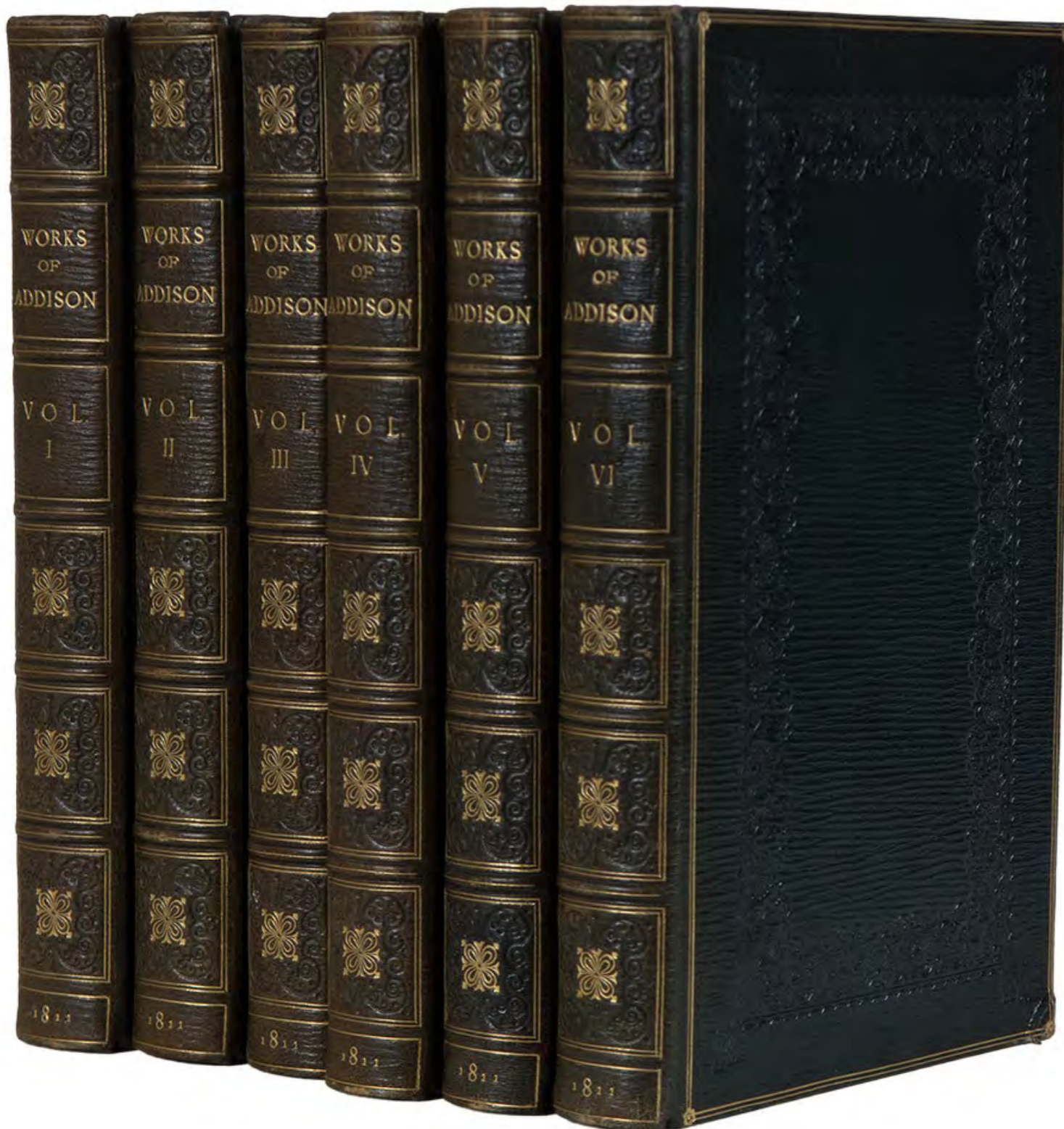


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Additional illustrations of each  
item can be found on our website  
by clicking the linked description.







**[ADDISON, Joseph]. *The Works of the Right Honourable Joseph Addison. With Notes by Richard Hurd, D. D.***

London: T. Cadell and W. Davies, 1811. 6 vols, 8vo (8 3/8 x 5 inches). [xxiii], 559; [viii], 583; 624; 594, [15] pp. Names of Subscribers. Engraved plates of medals, many large engraved head-pieces, initials, tail-pieces, text illustrations. Contemporary full green morocco with gilt ruled border, spine in six compartments with raised bands, lettered in the second and third, edges gilt.

*A lovely set of works by the noted English essayist.*

Joseph Addison was a celebrated playwright during the 18th century, and many modern English speakers remember him for his perfection of the English essay as a genre in the magazine he co-founded, "The Spectator."

This is a collection of Joseph Addison's essays, poems, and other writings, including "Remarks on several parts of Italy, &c., in the years 1701, 1702, 1703," and pieces from The Tattler and The Spectator.

(#39014)

\$ 900.





[ALEXANDER, William (1767-1816)]. *Picturesque Representations of the Dress and Manner of the English. Illustrated in fifty coloured engravings, with descriptions.*

London: printed for John Murray by W. Bulmer & Co, 1814 [plates watermarked 1819]. Quarto (9 3/8 x 6 3/8 inches). 50 hand-coloured aquatint plates by William Alexander. Expertly bound to style in half black straight-grained morocco over marbled paper-covered boards, the flat spine divided into six compartments by double gilt fillets, lettered in gilt in the second compartment.

*A fine copy of this fascinating work.*

This extraordinary work covers a huge range of social types from 'The Sovereign' to a chimney sweep, a judge to the licensed man that watered and fed the horses pulling the hackney carriages. The images and related text on the working classes in general and the street vendors in particular are probably the most interesting. They picture and describe people who do not appear in conventional histories of the period, and offer a window into real life on the streets at the beginning of the 19th century. Colas notes that the plates are engraved from earlier images by William Henry Pyne, published in his *The Costume of Great Britain* (London: 1804, 60 plates). Pyne's work was a major source for this work, as a comparison of the titles to the plates shows, but there are also a significant number of military subjects that are not in Pyne's work, suggesting a variety of sources. The plates have been executed with a refreshing liveliness and freedom that is not usually seen in books of this type, but which is typical of William Alexander's etched and engraved work.

Colas II, 2357; Lipperheide Gca 21; Tooley 374.  
(#23241)

\$ 1,000.







[ATLANTIC TRADE] - [WEST INDIES]. *[Account Book of the Brigs "Nimrod" and "Jasper" under Captain John Hill, 1826-1833].*

[v.p., including Antwerp, London, Havana, Pensacola, New York: 1826-1833]. Folio (12 3/4 x 8 inches). 21 leaves, plus two additional manuscript leaves laid in. Contemporary half calf and marbled boards, manuscript label on front board. Bookseller's label on front pastedown.

*Account book of Atlantic trading voyages.*

An interesting manuscript ship's log containing financial accounts for the brigs Nimrod and Jasper for an eight year period from 1826 to 1833, while they were under the command of a Captain John Hill. The two ships made numerous voyages between the United States, Europe, and the Caribbean. The present log book contains line accounts of expenditures for journeys from London and Marseilles to New York and Norfolk in 1827; from Antwerp to London in 1828; from Philadelphia to the West Indies in 1829; from Madeira to the Turks Islands in 1831; from the West Indies to Pensacola to Havana in 1832; from the Indies to New York in 1833; and other similar voyages. The log also contains two copies of an 1832 letter written in Havana by Hill to merchants there inquiring about the price of molasses, and a list of port charges at several major way points.

A fascinating artifact of trans-Atlantic trade in the 1820s and 1830s.  
(#34458)

\$ 1,200.

Dr. Brig Jasper and		Crews to John Hill Cr	
1831	Dec: 24 Consulate bill 5	1831	By freight on Wagon to Turks Islands 5 00
	275		By amt of Services of Landries as per invoice 832 16
	Bills 31 - Cash to measure 50 88		from Messrs Sprague & Robinson 500 00
	Tonnage duty & duty on salt & fuel 25 per qt 104 90		31 Draft on Messrs Sprague & Robinson today 221 61
	Secretary's Office 5. 25 - Pilot's bill 40 425		31 Draft on do do do do 221 61
	Pilot's attendance 2 1/2 per day 6 days 1 00		Feb 7 1/2 1/2 per bar Comm. 2.77 177 1560 54
	To paid Mr. S. Lightbourne for 7042 bush 1008 40		By Sale of Salt settled by Mr. Robinson with Salt 2694 40 2694 40
	Salt at 22 1/2 per bush 1532 18		6736 Bushels 4254 94
	Cash for the Brig from cargo 1846 Flour 5.77 577		177
	1 bar Meal 15 50 = 33 lbs Sugar 1.81 538		
	9 bar Potatoes 7.87 70 30 Mops Bricks 1.05 8 93		
	90 lbs Rice 33.15 - prof. of Cartage & insurance 4 15 24 23		
	Jan 23 Price for Molasses at New Orleans 38		
	20 - Potatoes 26 - Beef 35 - Sugar & Molasses 3.32 4 40		
	31 - Water Mops 1.25 - Fells 13 - 1 Bar Pork 1.37 13 38		
	Buy up for Feb 15 - Bread 15 - Beef & Bricks Feb 17 90		
	Feb 7 4 - Salt Pork 50 - Beef & Bricks 90 lbs 25 40		
	7 - Lump 31 - Beef 31 - Bread 15 - Beef 31 1 00		
	1 - Mops & fells 38 - Fells 1.25 - Lump 1.25 2 35 49 02		
	9 - Mops 44 - Beef 31 - Mops 15 - 11 Paid Flour 7.70 77 14		
	11 - Paid Labour 3.25 - Beef 37 - Labour 1 - Paid 38 4 76		
	13 - 54 - Galley Lamp 5.50 per bar Price Capt. Colburn for 5 50		
	14 - Potatoes per bar 3.75 - Salt per bar 25 - Pilot's bill 15 34 50		
	Steam Boat Bid up 191 70 - Paid Mops bill 5 195 70		
	14 - Harbour Master 5.75 - Cash to Seaman 2.32 8 08 326 65		
	15 - Beef & Bricks 13 - 12 Mops per bar 2 40 42 63		
	16 - Wood 1.50 - Bread per bar 2.52 - Lard 31 33 70		
	Lard for Turcom 13 - Pump Jack 25 88		
	Lamp 25 - In letter due for transaction 13 Feb 91 1 20		
	Price Capt. Girdley for Mops 82 - Allowance 100 82 50 181 91		
	17 - Labour 1 - Bill to Mops 1194 - 1 bar Pork 1221 25 21		
	Labour 25 - In letter 13 - In letter 19 - Paid 150 1 88		
	Shipping 82 92 - Notary 45 - Steam 60 - Pilot 17 107 92		
	16 - Beef per 25 - Paid in White Labour 5 5 25 140 25		
	To Dr. Mr. J. A. Robinson by Bala 1100 1400		
	Bills on salt 350 - Custom House 779 - Allowance 3 364 79 1441 62		
	Cont on sales 46-01 - Insurance 30.85 76 86 4195 93		





**BARTOLOZZI, Francesco (1727-1815) & Peltro William TOMKINS, engravers. - THOMSON, James (1700-1748). *The Seasons, by... Thomson. Illustrated with engravings by ... Bartolozzi... and ... Tomkins ... from original pictures painted for the work by W. Hamilton.***

London: printed for P.W. Tomkins, 1797. Folio (18 x 14 7/8 inches). Half-title, 5 section titles, 5pp. subscribers' list. Stipple engraved emblematic frontispiece by Tomkins, 6 stipple engraved plates (2 by Bartolozzi, 4 by Tomkins), 4 vignette stipple engraved illustrations by Tomkins, 10 stipple-engraved head or tailpieces (4 by Bartolozzi, 6 by Tomkins), all after William Hamilton, engraved dedication leaf. Contemporary blue straight-grained morocco gilt, covers with wide decorative neo-classical border made up from fillets, a drawer-handle roll and a swag and stylized flower head roll, spine in seven compartments with double raised bands, the bands highlighted by rules and roll tools, lettered in the second compartment, the seventh compartment with onlaid label tooled in gilt with two armorial crests (one of the Peters family, the other unidentified), the remaining compartments with repeat decoration of a centrally-placed tool of two birds perched on a bow with crossed arrows behind them, gilt turn-ins, marbled endpapers, edges with alternate bands of gilding.

**A deluxe edition of Thomson's famed poem, with stipple- engravings from two of the greatest engravers of their time, and in a magnificent contemporary binding.**

Thomson's paean to the countryside and the simple country life is now seen as a precursor of the romantic movement in English poetry, as exemplified by Wordsworth and Coleridge. The present edition, published the year before the appearance of the *Lyrical Ballads*, is perhaps the most luxurious edition of *The Seasons* ever published.

Abbey Life 252; Brunet V, 836; Cohen/de Ricci p.992; Lowndes IV, p.2671  
(#20252)

\$ 2,500.





**BERQUEN, Robert de.** *Les Merveilles des Indes Orientales et Occidentales, ou Nouveau Traitte des Pierres precieuses & Perles.*

Paris: C. Lambin, 1661. 4to (8 1/2 x 6 1/4 inches). [12], 112pp. Engraved portrait of Anne Marie Louise D'Orleans. Expertly bound to style in 18th-century French calf, spine with raised bands, gilt tooled, red morocco lettering piece and 18th century marble endpapers.

*First edition of this rare work on precious stones and pearls found in the East and West Indies, including a section on pearl fishing in the Persian Gulf.*

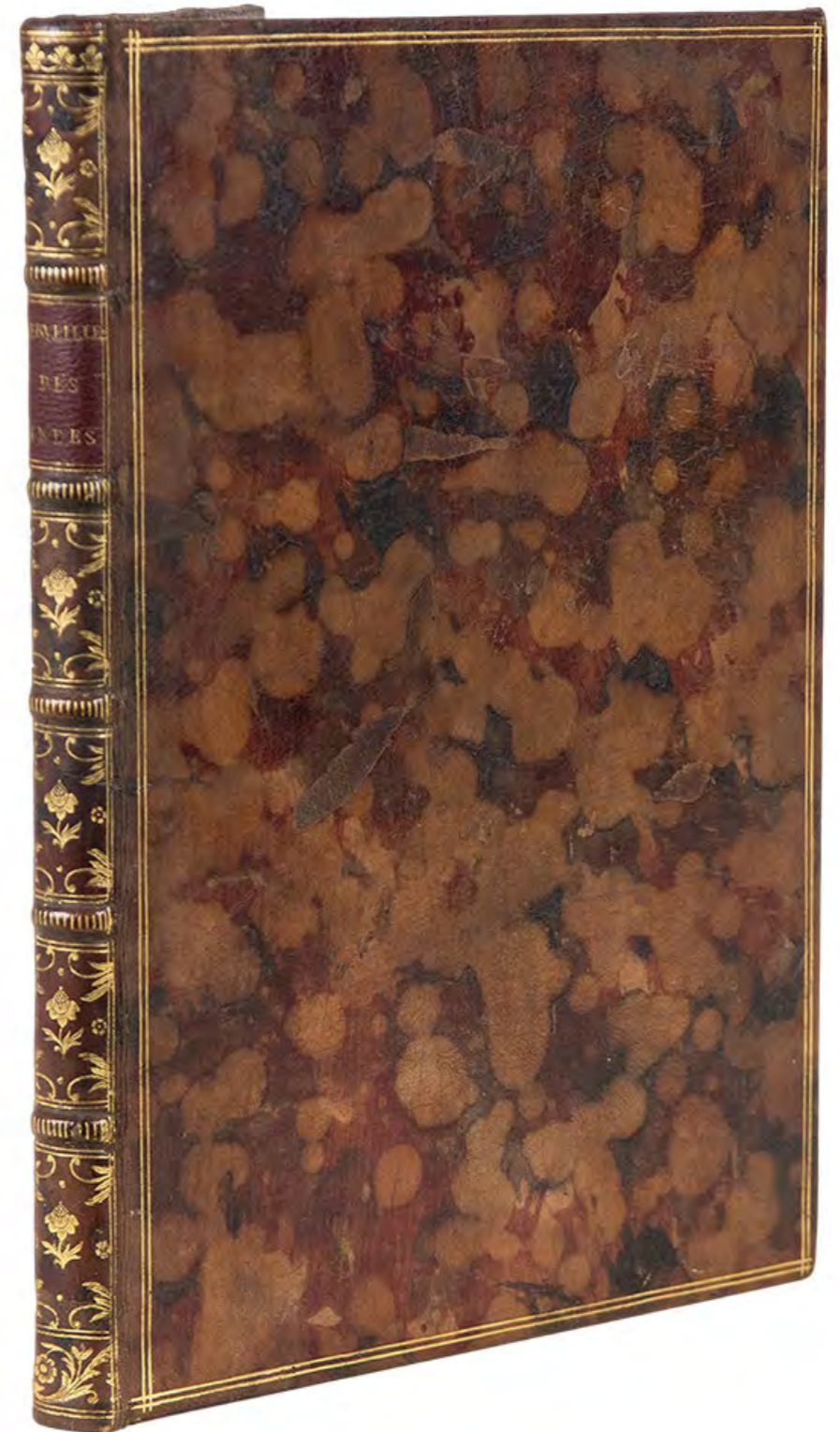
“The first chapter attempts to reconcile differing views of various writers, as cited by Berquen, on the origin of gemstones and precious metals, with following chapters taking up the principal gemstones, and some minor stones such as diamond, sapphire, topaz, ruby, spinel, emerald, amethyst, aquamarine, hyacinth, opal, chrysolite, iris, vermeille, garnets, carnelian, turquoise, quartz varieties, pearl, coral and amber are discussed, and lastly, a chapter on gold and silver” (Sinkankas, p. 97f).

Dedicated to “La Grande Mademoiselle” Anne Marie Louise d’Orléans, Duchess of Montpensier and niece of Louis XIII, with her finely engraved portrait by L. Boissevin, This early treatise on the subject includes a chapter dedicated exclusively to pearls: “on pesche les perles en divers endroits du monde. Dans le Golfe Persique, principalement aux environs de l’Isle d’Ormus & Bassora: aupres de Baroy[n] [i.e., Bahrain], Catiffa, Iuffa, Camaron, & autres lieux de ce Golfe” (p. 74).

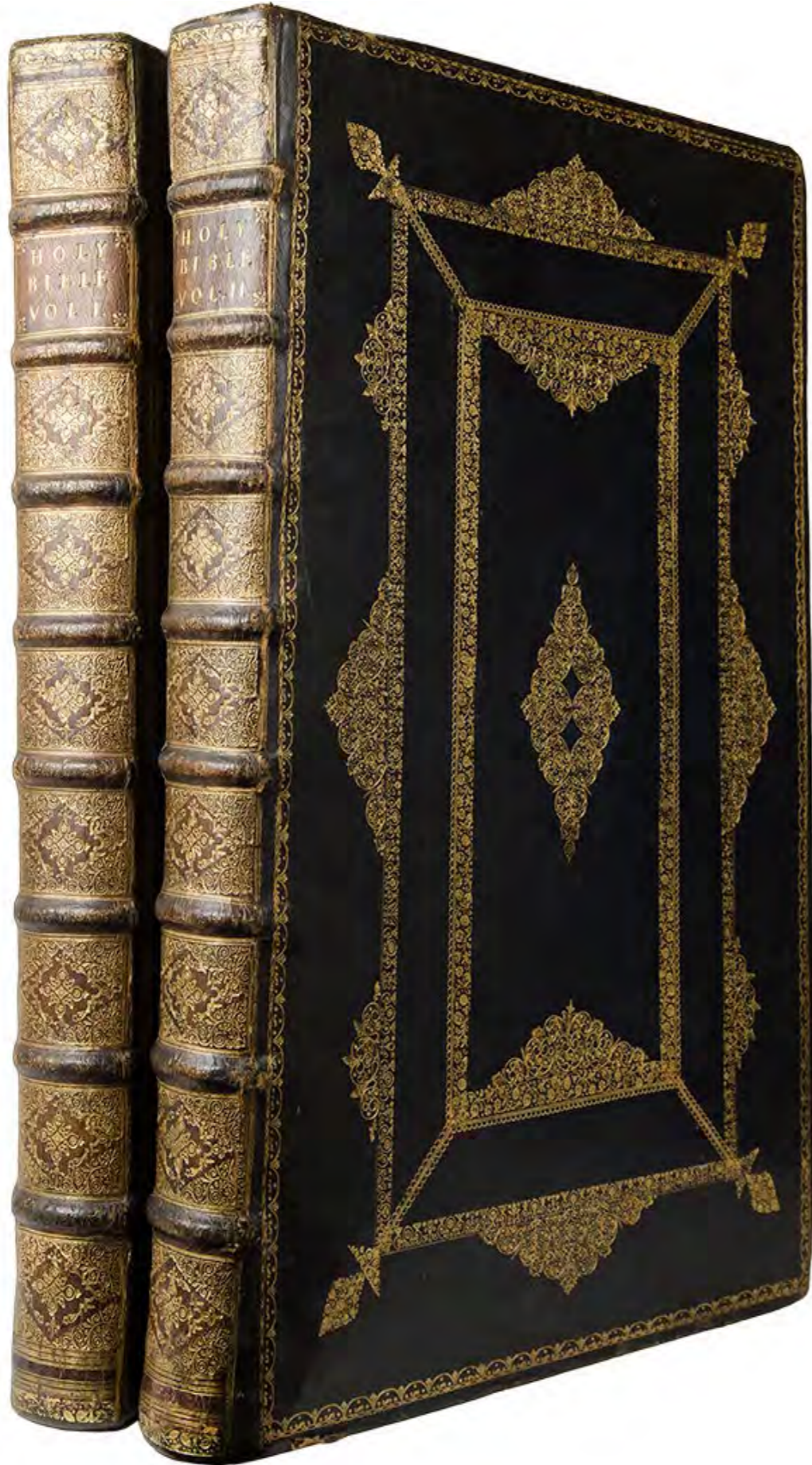
Rare, especially complete with the portrait.

Sinkankas 592; Sabin 4957; Brunet VI, 4780; Graesse I, 348; Ferguson II, 295 (note); JCB(3) III:51-52; Alden and Landis 661.  
(#38729)

\$ 6,000.







**BIBLE IN ENGLISH.** *The Holy Bible, containing the Old Testament and the New: Newly Translated out of the Original Tongues: And Hath the former Translations Diligently Compared and Revised.*

Oxford: John Baskett, 1717-1716. 2 volumes, folio (20 3/4 x 13 1/2 inches). Engraved frontispiece in vol. I, engraved vignettes on general title and New Testament title, engraved head- and tail-piece vignettes, and engraved initials. Contemporary black panelled morocco gilt, the covers with gilt roll-tooled borders around a series of concentric gilt panels with ornamental leafy sprays and corner-pieces, central lozenge gilt composed of similar small tooling, spines richly gilt in nine compartments, morocco lettering piece in the second compartment, gilt dentelles, marbled endpapers and gilt edges (discreet expert repairs at top and bottom of joints). *Provenance:* Sir John Hynde Cotton (armorial bookplate); William Charles Smith (armorial bookplate).

*First edition of the monumental, splendidly illustrated "Vinegar Bible" -- a "magnificent edition" (Darlow & Moule) here ruled in red and handsomely bound.*

(Description continues on the next page.)





Commonly known as the “Vinegar Bible” from the misprint “the parable of the vinegar” for “vineyard” in the headline above Luke, Chapter 20. While a contemporary lambasted Baskett for this and other typographical errors in the text, calling it a “Baskett-ful of errors,” Oxford historian of printing Harry Carter states that “only Baskerville’s Bible is its equal among English Bibles for beauty of type, impression, and paper” (The History of the Oxford University Press, 1975, I, p. 171)

In 1709 John Baskett purchased the exclusive royal patent to print Bibles in England, control of which his family retained until 1799. This magnificent edition of the Bible is among Baskett’s most important works, highly regarded for its large, elegant type; its 60 striking copper-engraved vignette head- and tailpieces; and its many delicately engraved historiated initials.

Two distinct varieties occur. This copy is Darlow & Moule’s issue A, with additional engraved general title page depicting Moses writing the first words of Genesis (here bound as frontispiece); vignette view of Oxford on the general title page; and vignette title page for New Testament depicting the Annunciation, dated 1716.

The present example is noted for both its lovely contemporary black morocco gilt binding and for being ruled in red throughout. Similar bindings on this edition of the bible are noted in both the Wardington Collection and in Mirjam Foot’s Studies in the History of Bookbinding p. 409.

Darlow & Moule 735; Herbert 942  
(#33327)

\$ 18,000.



Printed by J. Baskett at the Clarendon Press in Oxford





**BÖHME, Jacob (1575-1624) [BOEHME, BEHMEN].** *Signatura rerum. Or the Signature of all Things, shewing The sign and signification of the severall forms and shapes in the Creation and what the beginning, ruin and cure of every thing is; it proceeds out of eternity into time and comprizeth all mysteries. Written in High Dutch 1622 by Jacob Behmen, alias Teutonicus Phylosophus.*

London: John Macock for Gayles Calvert, 1651. 4to (7 1/8 x 5 3/8 inches). [8], 224 pp. Bound to style in half calf, marble paper boards, spine with raised bands in six compartments with ruled lines and center tool, red lettering piece in second compartment.

*Rare first English edition of Jacob Böhme's a groundbreaking work of Christian mysticism translated by J. Ellistone, which reveals the hidden connections between the material and spiritual worlds through its exploration of the signatures imprinted on all of creation.*

At once leatherworker, mystic, and founder of modern theosophy, Böhme published little in his lifetime, and what was published brought him endless trouble with the Church. Despite this, Böhme had a profound influence on later philosophical movements such as German Idealism and German Romanticism with Hegel describing him as “the first German philosopher”.

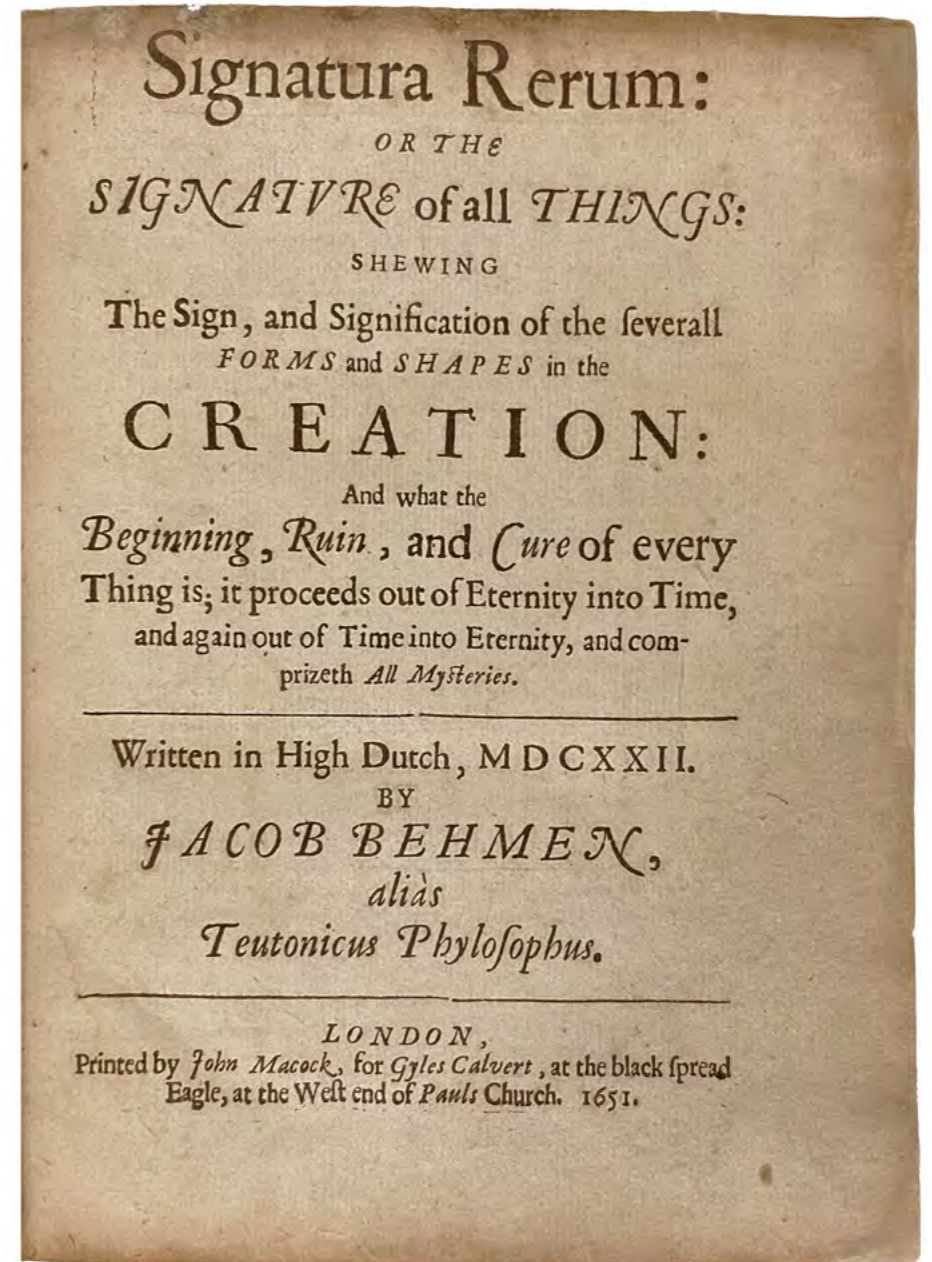
Böhme was born in Alt Seidenberg (now in present-day Poland). Deemed too weak for husbandry, Böhme was sent to Seidenberg as an apprentice to become a shoemaker. While he lived with a family who was not Christian, Böhme regularly prayed and read the Bible and consumed the works of visionaries such as Paracelsus, Weigel and Schwenckfeld. After leaving his apprenticeship, Böhme travelled as far as Görlitz before returning as a master craftman to set up his own workshop and started a family.

Böhme later joined the “Conventicle of God’s Real Servants” - a parochial study group organized by poet and mystic Martin Moller. Since his youth, Böhme often had spiritual experiences including one that occurred while he was travelling for business where, as he later recalled, was “surrounded with a divine light, and stood in the highest contemplation and kingdom of joys.” This title, *The Signature of All Things*, written in High Dutch in 1622 following a series of Böhme’s mystic experiences appears here in the first English edition. In it, Böhme explains systematically the cosmology that lies at the heart of his whole mystical approach and experience, revealing his mystical pantheism and his dialectical conception of God, in which good and evil are rooted in one and the same being. The book is a highly symbolic work that deals with the nature of God, creation, and the relationship between the spiritual and physical worlds. In brief, Böhme’s thesis can be summarised thus: everything in the material world bears the imprint or “signature” of its spiritual counterpart, and that by understanding these signatures, one can gain insight into the divine.

The present work is the title for which Böhme is most famous, and it is invoked by James Joyce in the Proteus episode in *Ulysses* (“Ineluctable modality of the visible.”) Bohme’s ideas had a significant influence on later mystics, philosophers, and theologians, including Goethe, Nietzsche, and Jung. *Signatura Rerum* remains a classic work of Christian mysticism and esoteric philosophy, and is still studied and debated by scholars and practitioners today.

Wing B3419; Bach, “Jacob Boehme” in *Protestants and Mysticism in Reformation Europe*; Hartman, *The Life and the Doctrines of Jacob Boehme, the God-Taught Philosopher*.

(#40032)



\$ 3,250.





**BRADFORD, Rev. William.** *Sketches of the Country, Character, and Costume, in Portugal and Spain, Made During the Campaign and on the Route of the British Army, in 1808 and 1809 [bound with:] Sketches of Military Costume in Spain and Portugal. Intended as a Supplement to Rev. Mr. Bradford's Sketches of Country, Costume, and Character, in Portugal and Spain.*

London: Printed for John Booth by William Savage, 1810. Large folio (19 x 13 1/4 inches). 38 pp. Illustrated with engraved frontispiece ("The Monument...To the Memory of Sir John Moore...") and 40 hand-colored aquatint plates, by J. Clark after drawings by Bradford. Supplement: 8 pp., 13 additional hand-coloured aquatint plates after Bradford [Plates watermarked 1808-9]. Contemporary three-quarter brown morocco, stamped in blind and in gilt, marbled paper-covered boards.

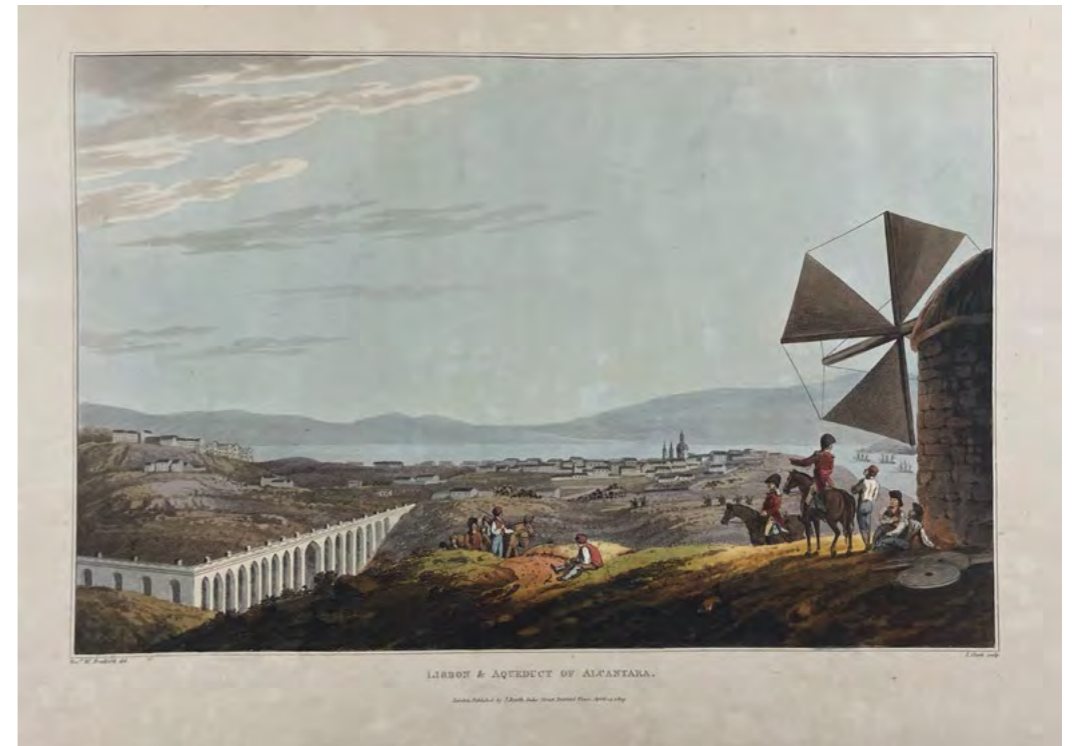
***The very rare first edition large-paper issue of a noted English colour-plate book. This copy uncut, with the rare frontispiece and supplement, comprising 53 hand-coloured aquatint plates.***

The present work, one of the first to provide an eyewitness account of the Napoleonic Wars, includes scenic views of Portugal and Spain. William Bradford was Chaplain to the British Army during the Peninsular War, England's foray into Iberia on the side of Spain and Portugal. His drawings chart the course of the army through Portugal and Northern Spain, and he was among those chaplains who retreated to Corunna with Sir John Moore's army in January of 1809.

Based upon Bradford's first-hand experiences, the work presents a series of topographical views interspersed with plates illustrating the costume of the local people that Bradford encountered, accompanied by text which follows the progress of the British forces from August 1808 to January 1809. Characterised by a grand and gentle beauty, the acquaints make only subtle reference to the ravages of the Napoleonic Wars. As such, they stand in strong contrast to the nightmarish contemporaneous prints produced by the Spanish artist Francisco de Goya y Lucientes.

Bradford's *Sketches* was first published in 1809-10 in 24 separate parts, and then again in 1810 in book form. The uncoloured frontispiece of the monument to Sir John Moore at Corunna, present here, seems not to be present in copies bound from parts (see Abbey). The work was published on regular paper at £11. The supplement, included in the present copy, consists of 13 additional plates illustrating Spanish, Portuguese, and French military uniforms.

Abbey *Travel* 135 2B; Tooley 107; Colas 421; Palau 34386; Prideaux p. 328; Brunet 1-1197; Lipperheide 1213. (#40018)



\$ 3,000.





Memorandum.

of.  
Reub Courtman.  
Writer Royal Navy.



Reub. Courtman. son of.  
Mr Samuel Courtman.  
Chief Warden.  
of Her Majesty's Convict Prison  
Dartmoor, Devon.  
Born, 5<sup>th</sup> February, 1873. at Punetown  
George, died 21<sup>st</sup> June 1874.  
Mother, died 1<sup>st</sup> July 1874.  
Left Punetown 25<sup>th</sup> March 1878. on Father retiring  
with Pension of £102-15-0 per Annum after  
30 Years Service, to reside at Bexarstone.  
Harry died 23<sup>rd</sup> May 85 at Bexarstone. Aged 15<sup>3/4</sup> yrs  
Charlie died 3<sup>rd</sup> August 90 at Dartmouth. 33 years  
Was apprenticed as Pupil Teacher at the Bexarstone  
Boys School 31<sup>st</sup> March 1887. Passed all Exams  
successfully.  
Father died at Bexarstone 16<sup>th</sup> August 1890.  
at the age of 60 years and 11 Months  
22<sup>nd</sup> October 90 at Bere Ferris Irish Church Sally  
and Bill were married by the Rev. J. D. W. Wente  
Rector, Bill left England to join Agamemnon 8<sup>th</sup> December 90  
31<sup>st</sup> March 1891 Apprenticeship as Pupil Teacher terminated  
25<sup>th</sup> March 1891 Sally left Bexarstone and came to

**COURTMAN, Reuben (b. 1873).** *[Manuscript journal of a voyage on the HMS Bonaventure, the Royal Navy flagship of the East Indies station].*

At sea: 1894-1897. Small quarto (9 x 7 1/4 inches). 132pp. Contemporary stiff paper wrappers, rebaced with cloth, marbled endpapers. Housed in a cloth box.

*Manuscript journal at sea in the Indian Ocean, the Bay of Bengal and along the coast of India by a writer in the Royal Navy.*

After giving some biographical details, daily entries in the journal begin with his taking the exam to be a writer in the Royal Navy in June 1891, followed by service on a number of ships stationed near Great Britain (including taking part in a war simulation off the coast of Ireland). In July 1894, Courtman is commissioned aboard the HMS Bonaventure, which departed for the East Indian station in September of that year. Daily entries on the cruise between September 1894 and May 1897 include stops at Port Said, through the Suez Canal, to Aden, Colombo, Karachi, the Seychelles, Mauritius, Madras, Calcutta, Pondicherry, Rangoon and more. Courtman frequently goes ashore and gives his impressions (generally not so favorable) of the landscape and peoples he encounters.

For example: Sept. 16, 1894: “[The Suez Canal] is truly a wonderful piece of engineering skill but there is nothing whatever fascinating about it. It is cut through the heart of the desert, there is nothing to be seen on either side but a trackless waste of sand...” (Further examples can be found on our website.)





**FURUYA, Korin (1875-1910, Artist), INOKUMA, Asamaro (1870-1945, Author). *Sixteen Illustrations of Ancient Ceremonial Displays*.**

Kyoto, Japan: Kyoto Art Society. Printed by Kyoto Bijutsu Kyokai, Meiji 36 [1903]. Oblong orihon concertina-fold codex (9 5/8 × 14 1/2 inches). First edition. 16 openings, 32 pp. 18 color-woodblock plates heightened with silver and textured inks including an architectural plan and 9 double-page spreads, all with Japanese title captions. Preliminary and terminal text in calligraphic Japanese with red woodblock stamps. Book reads from right to left: title and contents (1 p.), calligraphy (1 p.), 18 woodblock prints (27 pp.), postscript (3 pp.), colophon (1 p.). Publisher's green foliate-patterned silk fabric-covered boards in concertina-fold form with a printed color calligraphic paper-label on front board, thick wove paper with flecked endpapers.

*Exquisitely printed Meiji-period color woodblock-printed book, or gafu, by the master Neo-Rinpa artist Furuya Korin, in its original orihon, or concertina-fold, format and binding.*

Furuya's *Ancient Ceremonial Displays* is a splendidly lavish, complex woodblock-printed book of traditional Japanese Imperial Court interiors from the premodern era. The superbly executed work is an elegant example of the orihon, or Japanese concertina-fold, codex printed on one side of a long piece of thick paper, then folded and placed in silk-wrapped boards. Furuya's publication was produced for members of the Kyoto Art Society in 1903; it captures how elite residences would decorate public rooms for special occasions. Its beautifully clear, intricate images depict all of the accouterments necessary for formal Japanese Court ceremonies and social activities of the ruling-class, such as tea and incense ceremonies, coming-of-age and wedding celebrations, and the samurai armor and clothing used in official events. So, too, do we see bonsai, furnishing, costume, ceramics, flowers, musical instruments, cat statues, folding screens, woodblock prints, fans, and weapons. The early twentieth-century fascination with Japan's past typified by the present work is a response to the opening and unbridled modernization of Japan in the late-1800s and the ensuing loss of a sense of tradition.

(Description continues on the next page.)

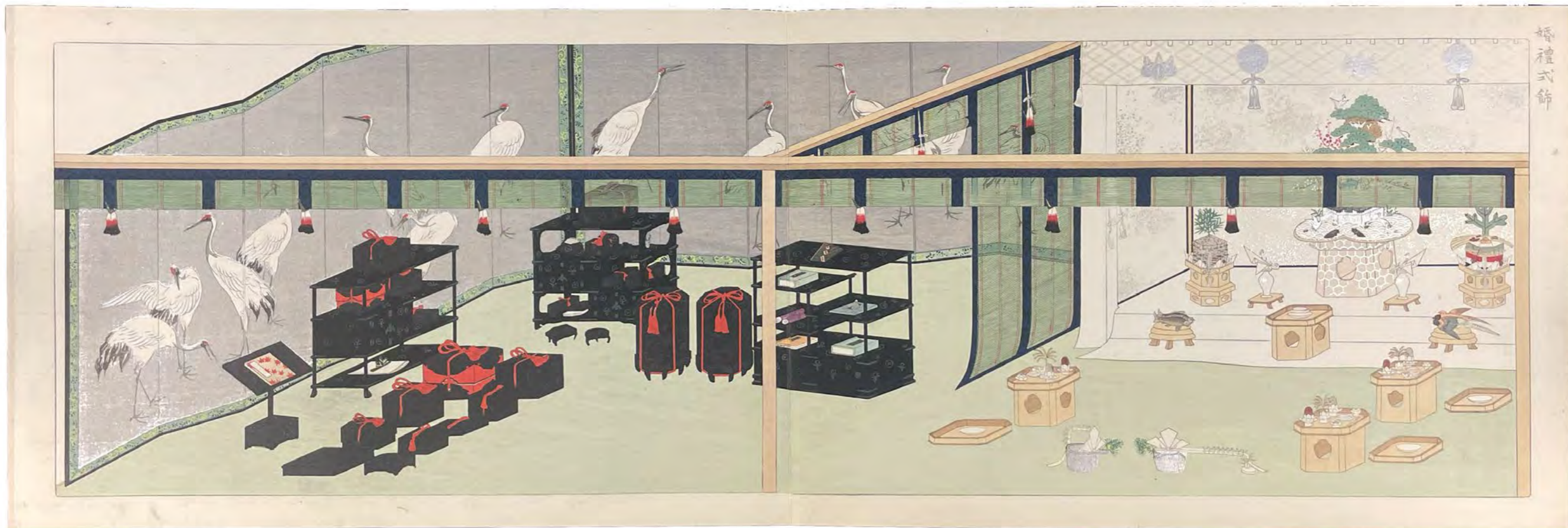


Furuya, a master Meiji-era devotee of the Rinpa abstract aesthetic, was one of the foremost modern designers in fin-de-siècle Japan. Furuya adopted the name of the Rinpa artist Ogata Korin (1658-1716) as his own, claiming Ogata's legacy, saying he was the "Korin of the modern age," and pushed his style further. Ogata himself was famous for revitalizing the imagery of the classical literary world as imagined by Tawaraya Sotatsu (1570-1643). Rinpa artists used vibrant colors and patterns to design textiles, ceramics, and paintings long before abstraction was embraced in the West. Born in the Shiga Prefecture near Kyoto, Furuya studied under Suzuki Mannen (1868-1893), the Western-style painter Asai Chu (1856-1907), and most importantly, Kamisaka Sekka (1855-1942), who was the leading Rinpa practitioner of his day. Furuya became "instrumental in the development of Japanese modern design in the early twentieth-century" by taking up the mantle of Rinpa and pulling it into the new century. [Dover] He did so in part by being an integral member of the Kyoto Arts and Crafts circle and editing the important journal of Japanese design *Shin-Bijutsukai*. Beginning in 1905, Furuya also taught at the Kyoto Municipal School of Arts and Crafts; he was appointed to a professorship directly before his death in 1910.

Among Furuya's works are other orihon-format albums of geometric patterns and motifs from nature based on flowers and plants (1905), pine trees (1905), and bamboo (1907), all published by Yamada Unsodo. His *Korin Patterns* (1907), a two-volume sample book for the kimono industry, was described by John T. Carpenter of the Metropolitan Museum of Art as "impressive." Furuya's gafu and e-hon works are held by the British Museum and the Rijksmuseum. The present book is in the collection of the Metropolitan Museum of Art.

List of Plates: 1. Ritual Utensil Decoration. 2. Bedroom Decoration. 3. Genpuku Ceremony Decoration [Coming-of-Age Ceremony]. 4. Kujo Aristocratic Family's Dormitory Architectural Plan. 5. Official Clothing. 6. Poetry Party Decoration. 7. Garaku Equipment Decoration. 8. Kemari Decoration [Ancient Ball Game Played at Court]. 9. Sencha Decorations [Tea]. 10. Matcha Decorations. 11. Raku Decoration. 12. Monko Seating Decoration [Incense Ceremony]. 13. Banquet Decoration. 14. Wedding Decoration. 15. Play Accessories. 16. Armor Decoration. 17. Armor Decoration II. 18. Tachibana Decoration [Prominent Family].

Carpenter, *Designing Nature: The Rinpa Aesthetic in Japanese Art*, pp. 35-36, 102. Dover Publications, *A Mirror of Japanese Ornament: 600 Traditional Designs*, p. xi. (#39837) \$ 2,400.







**GROS DE BOZE, Claude (1680-1753).** *Histoire de l'Académie Royale des Inscriptions et Belles-Lettres depuis Son Etablissement, avec les Eloges des Academiciens Morts depuis Son Renouvellement. Tomes I-III.*

Paris: Chez Hippolyte-Louis Guerin, rue S. Jacques, à S. Thomas d'Aquin, 1740. Three Volumes. 8v0 (6 1/2 x 4 1/8 inches). Volume I: [i]-xxiiij [1] [1]-251 [5]. 280 pp. Volume II: [4] [1]-470 [4]. 478 pp. Volume III: [4] [1]-468 [10]. 482 pp. Engraved frontispiece by Jean Daullé after Antoine Coyvel, engraved title vignettes, woodcut head- and tail-pieces. Half-title in each Volume. Text in French. Contemporary French red morocco with triple gilt fillet, arms of the Count of Maurepas on boards, five raised bands forming six compartments on gilt spine, gilt-lettered in the second and third, gilt decoration in rest, gilt dentelles, all edges gilt, marbled endpapers with green silk placemaker. *Provenance:* Jean-Frédéric Phélypeaux, 1st Count of Maurepas (1701-1781).

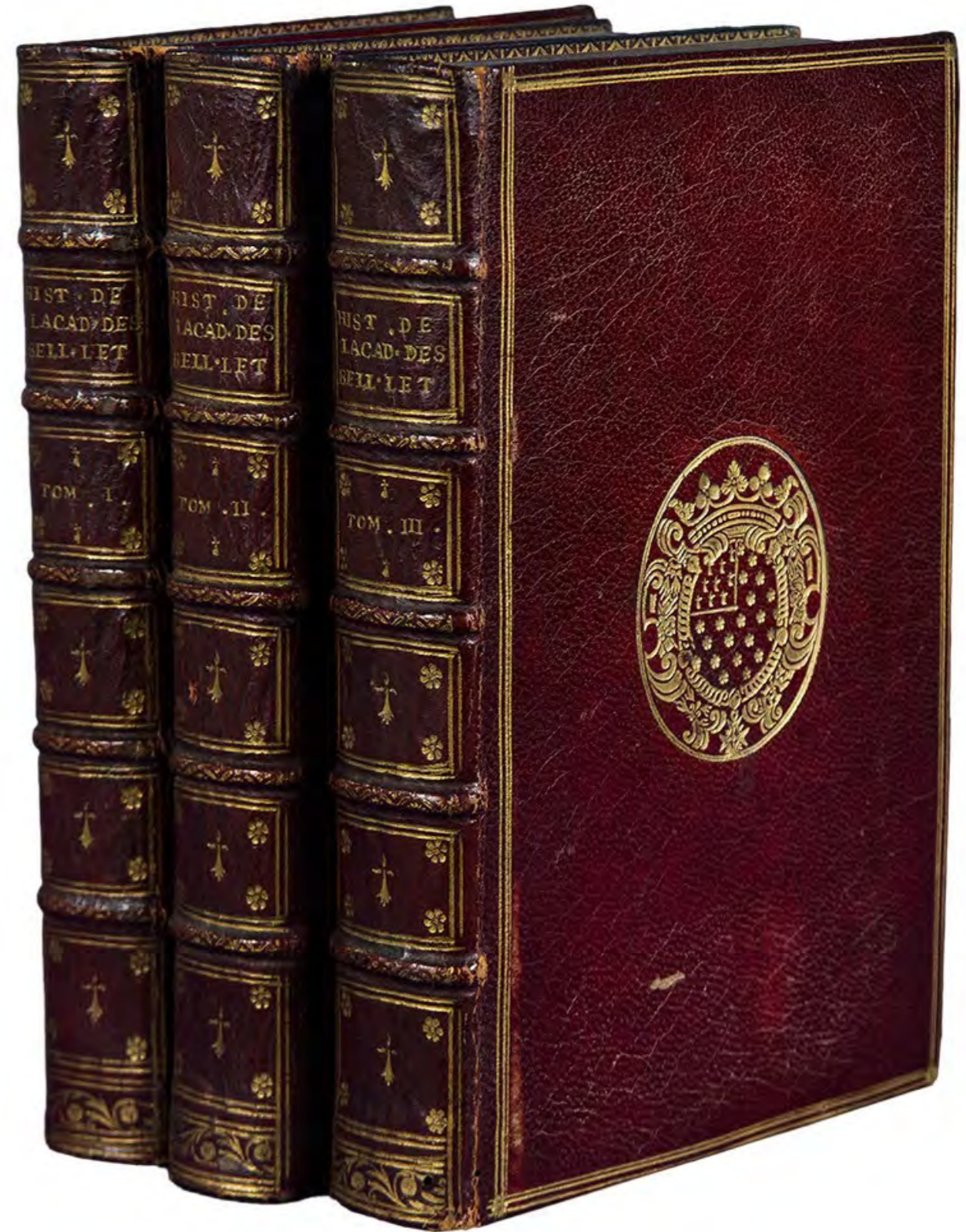
*History of a major French learned academy, in a fine red morocco binding, for the period's leading French collector of incunabula.*

The Académie des Inscriptions et Belles-Lettres, founded in 1663 and initially organized by Louis XIV's finance minister, Jean-Baptiste Colbert, is a French learned society devoted to the humanities and one of the five academies of the Institut de France. Among its original members were Jean Chapelain, François Charpentier, Jacques Cassagne, Amable de Bourzeys, and Charles Perrault. According to its charter, it is primarily concerned with the study of the monuments, documents, languages, and cultures of the civilizations of antiquity, the Middle Ages, and the classical period. Gros de Boze's book is a history of the Academy since its establishment, with praise for the academicians who have died since its renewal.

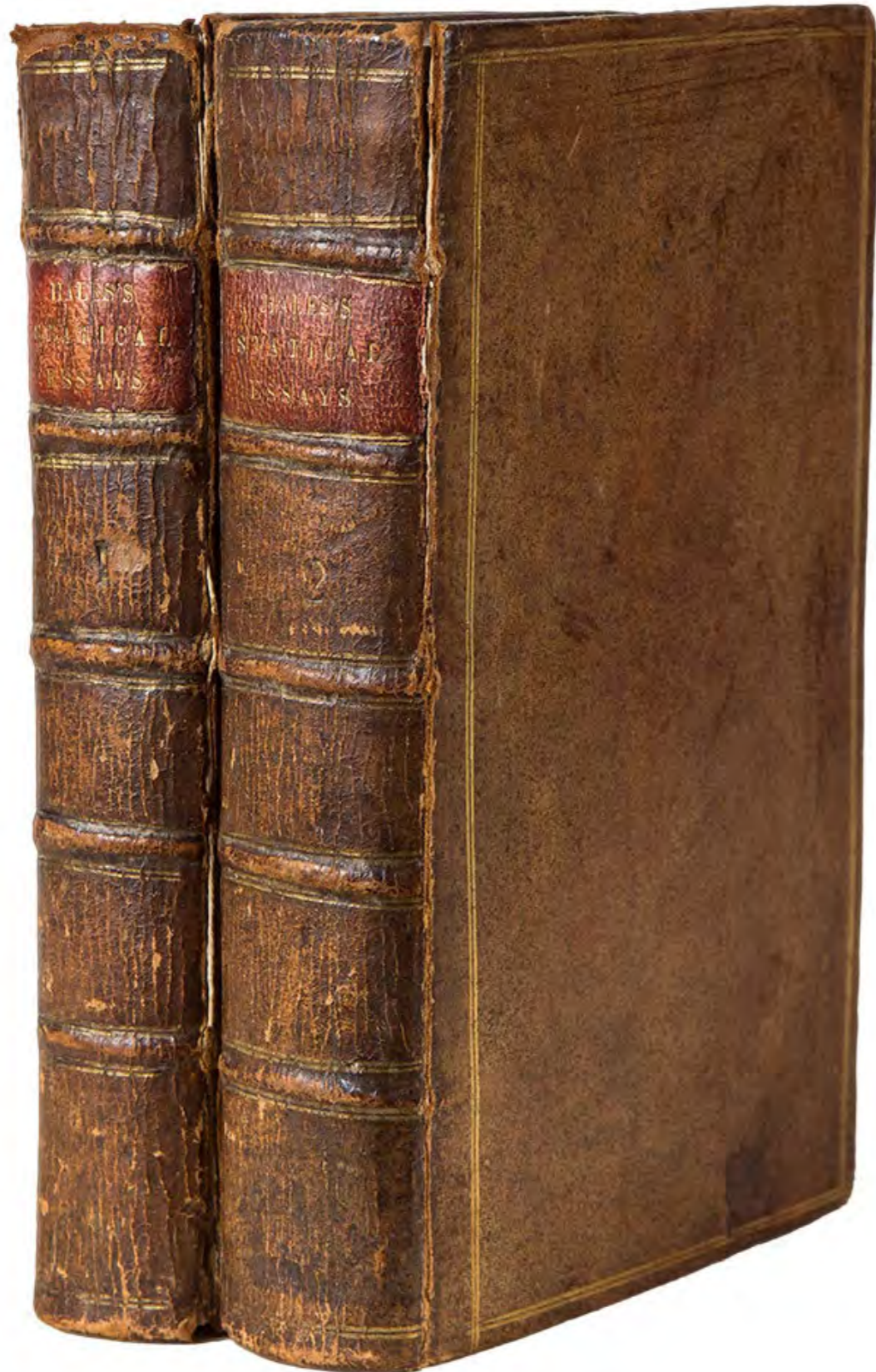
Gros de Boze, was a French scholar, numismatist, and a leading collector of incunabula, who became a member of the Académie around 1700. In 1706, he was made the organization's secretary, and in 1715 he was elected to the Académie Française. In 1719, he became a curator at the Cabinet des Médailles, a post he held for the remainder of his life.

Cioranescu 32623. Cohen 184-185.  
(#39685)

\$ 4,500.







**HALES, Stephen (1677-1761).** *Statical Essays: containing Vegetable Staticks; or, an Account of some Statical Experiments on the Sap in Vegetables ... Vol. I. ... Third Edition, with Amendments ... [With:] Statical Essays: Containing Haemastaticks; or, an Account of some Hydraulick and Hydrostatical Experiments made on the Blood and Blood-Vessels of Animals ... Vol. II.*

London: W. Innys and R. Manby [et. al.], 1738-1733. 2 volumes, 8vo. [6], x, [4], [2], 376; xxii, [26], 361, [1], [22]pp. 19 engraved plates. Contemporary speckled calf, covers ruled in gilt, spines with raised bands, red morocco lettering piece. *Provenance:* Sir William Foulis (armorial bookplate).

*A classic of experimental science. 'A landmark study on circulation in plants and humans.'* (PMM)

The first volume, first published in 1727 under the title *Vegetable Staticks*, was the “first complete account of the physiology of plants, including the reaction with air and movement of the sap” (Horblit). Hales measured the amount of water lost by trees and plants through evaporation and related this to the amount of water present in a given area of soil in which it was growing. He was the first to realize that trees and plants absorb carbon dioxide from the air and that it forms a vital part of their food supply. The separately published second volume, concerning the movement of blood in animals, was first published in 1733 (present here).

Henry 779; ESTC T146738 and T146739; cf. Dibner, *Heralds of Science* 26; cf. Horblit 45a; cf. Norman 970; cf. PMM 189a; cf. Wall 11526; cf. Wellcome III:194; Merton, *History of Botany*, pp. 246-254.

(#38701)

\$ 2,200.





*City of Antwerp from the Convent of St. Dennis*

London Pub. for Sam<sup>l</sup> Ireland May 1<sup>o</sup> 1790

**IRELAND, Samuel (1744-1800).** *A Picturesque Tour through Holland, Brabant, and part of France; Made in the Autumn of 1789. Illustrated with Copper Plates in Aqua Tinta from Drawings made on the Spot.*

London: T. & I. Egerton, 1790. 2 volumes, 8vo (9 1/8 x 5 3/4 inches). Engraved titles with aquatint vignettes, 45 uncoloured engraved or aquatint plates. Early 19th-century half green dyed calf and purple cloth covered boards.

*First edition, octavo issue: complete with all plates.*

Three forms of the first edition were issued: uncoloured octavo (as the present); uncoloured large paper; and coloured large paper. The present octavo edition was published at £2.12s.6d. As the preface details, the plates were engraved by Cornelius Apostool of Amsterdam

Abbey, Travel I:184.  
(#33111)

\$ 450.





**LA CHAMBRE, Marin Cureau De (1594-1669).** *Nouvelles Observations et Conjectures sur l'Iris.*

Paris: Pierre Rocolet, 1650. 4to (9 1/4 x 7 inches). [6], 340, [6]pp. Engraved printer's device on title-page, engraved head-piece and initial on the dedication leaf, 26 engraved illustrations (including one full-page). Contemporary mottled calf, expertly rebaked to style, spine gilt with raised bands, red morocco lettering piece.

*Rare first edition of an important work of optics and the musical nature of the refraction of color.*

La Chambre, a protege of Cardinal de Richelieu, served as physician to Chancellor Seguier and Louis XIII, and entered the Academie Royale in 1666. The present work was instrumental in the development of French mathematician Pierre de Fermat's eponymous principle, as well as the experiments by Newton which led to his publication of *Opticks* in 1704.

Following Aristotle in deriving a link between the color spectrum and musical theory, La Chambre theorized all colors being encompasses within white light and arranged colors over two octaves (with the seven colors of Aristotle at successive fourths, fifths and octaves). Thus arranged symmetrically, the "scale" could be read in either direction, both up and down, with white as the highest or lowest notes. La Chambre hoped to establish a universal theory of color and musical harmony; i.e. if a musical interval was dissonant, the colors it represented would similarly clash. In Newton's *Opticks*, this parallel between the color spectrum and a musical scale was further refined.

A second edition of this work would be published in 1662.

Krivatsy 3017; Brunet III 726; Grasse IV 62; Cioranescu 22651; Esmerian 11, annexe A, v.  
(#37850)

\$ 2,500.

NOUVELLES  
OBSERVATIONS  
ET CONJECTURES  
SVR  
L'IRIS;

Par le Sr DE LACHAMBRE, Conseiller  
du Roy en ses Conseils & son Medecin Ordinaire.



A PARIS,  
Chez PIERRE ROCOLET, Imprimeur du Roy,  
au Palais, en la gallerie des Prisonniers, aux  
armes de la Ville.

M. DC. XXXX.  
AVEC PRIVILEGE DV ROY.





**LIEBER, Hugh Gray (1896-1961); LIEBER, Lillian Rosanoff (1886-1986).** [*Archive comprising an artist's book, original artwork, and published works*].

Brooklyn: The Galois Institute of Mathematics and Art, Long Island University, 1936-1965. 8vo and various sizes.

*A heartwarming archive of a mid-century husband-and-wife creative team, this collection centers on Hugh Gray Lieber's 1936 artist's book created as a Valentine's Day gift for his wife, Lillian Rosanoff Lieber, a well-known popularizer of math and science. Neither strictly Surrealist, nor comic-strip cartoonists, the Liebers show, as in William Steig and Wilhelm Reich's "Listen, Little Man," the communicative power of text and image used in tandem.*

"I have studied with pleasure this new book . . . beautiful examples . . . illuminating. I am convinced that [Lieber's] original enterprise will get the recognition it so richly deserves." - Albert Einstein on the Liebers' *The Education of T. C. Mits*

"Oh, what a delightful book! This is the clearest explanation of relativity available - and the most fun." - Walter Isaacson on the Liebers' *The Einstein Theory of Relativity*

Hugh Gray Lieber was born in Maryville, Massachusetts. He graduated from the University of Oklahoma in 1919 and earned an MA at Columbia University in 1923. Five years later, he joined the Mathematics Department at Long Island University, chairing the department from 1931 to 1945. Lieber joined the art department as well, and became Chair of the Art Department in 1945, and a full professor of art in 1947, before retiring in 1954. Lieber illustrated a number of well-received books in collaboration with his wife Lillian Rosanoff Lieber, including *The Education of T. C. Mits* (1942) and *Mits, Wits and Logic* (1947). Their books were humorous popularizations of mathematical concepts, the first of which received the above praise from Albert Einstein. Lieber also illustrated Theodore Dreiser's book *Moods* (1935).

Lillian Rosanoff Lieber, Hugh's wife, was a mathematician and author. Lillian graduated from Barnard College in 1908, earned an MA in Mathematics from Columbia University in 1911, and a PhD in Chemistry from Clark University in 1914. She was among the first generation of women mathematicians to hold academic positions, becoming the head of the physics department at Wells College in Aurora, New York, and teaching at the Connecticut College



(Description continues on the next page.)





for Women. She then joined the math department at Long Island University in 1934 and later took over as Chair of the Department and head of the Galois Institute of Mathematics and Art at Long Island University in Brooklyn.

Lillian and Hugh married on October 17th, 1926. Throughout their lives together, the Liebers published seventeen books, with Lillian's accessible, often poetic text illustrated by Hugh's surreal sketches. These popular science books, such as *The Einstein Theory of Relativity* (1949) and *Infinity* (1953), used a light-hearted tone and common verbiage to explain complicated mathematics and philosophy, making the topics accessible to a wide range of readers. The Liebers did much the same in the pages of *The Atlantic*, where Lillian's math quizzes were complemented by Hugh's enigmatic illustrations. Their intention was to introduce mathematics to young people and teach them about the virtues of science, art, and mathematics ("SAM," as Lillian called them, before "STEM"), and their political and ethical implications.

As a husband and wife team, the Liebers were remarkable, and this archive highlights the love, dedication, and shared talent between them. A list of contents in the archive can be found on our website.

"Hugh Gray Lieber, L.I.U. Professor, 65: Ex-Head of Art Department Illustrated Wife's Books," *New York Times*, August 8, 1961.  
(#4194)

\$ 6,500.





**MARX, Karl (1818-1883). *Capital: A Critical Analysis of Capitalist Production.***

New York: The Humboldt Publishing Co., [1891]. 8vo (9 x 5 5/8 inches). xviii, 506pp. Publisher's red cloth with rules and Humboldt Library emblem stamped in black to front board and in blind to rear board, gilt lettering and black rules stamped to spine, plain endpapers.

***Early and rare issue of the first English-language edition printed in the United States of "Das Kapital," in the publisher's cloth binding.***

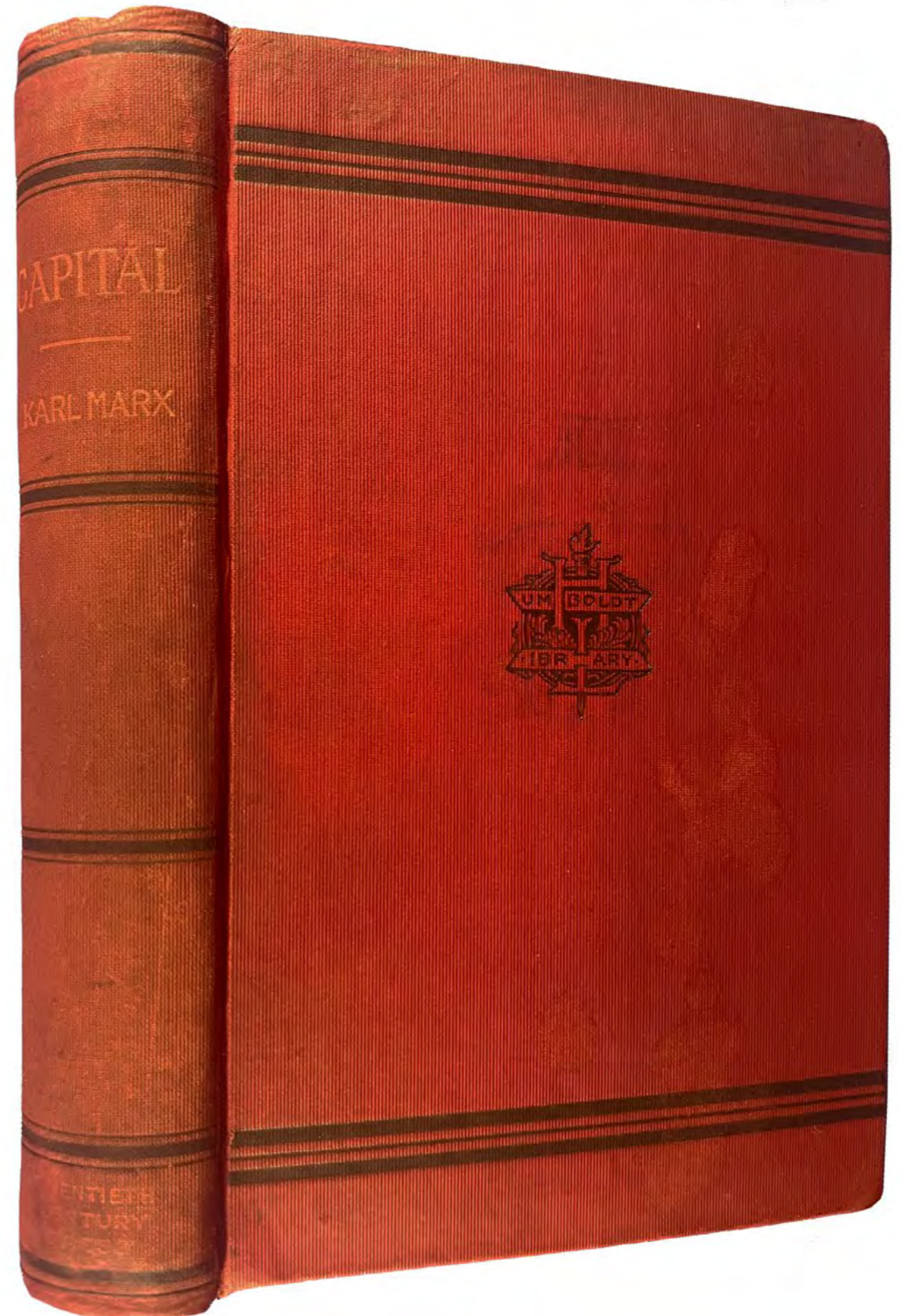
One of the most important and influential works of modern times, Marx's "Capital" is an incisive critique of private property, capitalism, and the social relations it creates. The Humboldt Publishing Company, a small left-wing publisher, first published this work in four parts as part of the "Humboldt Library of Science" publication between September and October 1890. The following year, they bound the four installments together and released a single volume (the present work) without the permission of Marx's family, Friedrich Engels, or the European publishers.

This copy is bound without advertisements which accompanied the original parts. The text comprises Moore and Aveling's translation of the first volume of *Das Kapital*, Marx's prefaces to the first and second editions, and Engels' preface to the first English edition.

Cf. PMM 359 (first edition); Jason D. Martinek, *Socialism and Print Culture in America, 1897-1920* (London: Pickering & Chatto, 2012).

(#40253)

\$ 4,800.











nos autres patentes scellées du Sceau de  
 l'Assemblée Générale de la Colonie, sans retard & sans frais,

**ASSEMBLÉE - GÉNÉRALE  
 DE LA COLONIE.**

*Séance du vingt-deux Février 1791.*

**L'**ASSEMBLÉE-GÉNÉRALE considérant que l'Organisation du Pouvoir-Judiciaire dans cette Colonie, est un des Actes les plus importants qui se soient présentés à ses Travaux: Considérant, que par son Arrêté du onze présent mois, on a invité tous les Citoyens à faire parvenir au Comité qu'elle a nommé, pour la préparation de ce travail, des Mémoires, Projets, & Renseignemens: Considérant, que la localité & la faiblesse de la Population dans cette Ile, peuvent nécessiter des changemens au Mode d'Organisation décrété & sanctionné pour le Royaume, & qu'alors le point de la difficulté est, en s'en écartant, de s'en rapprocher autant qu'il sera possible: qu'en conséquence il est essentiel de donner la plus grande publicité à ce Décret, qui doit servir de base au Mode d'Organisation qui sera adoptée pour la Colonie. Arrête, que les Proclamations du Roi, du 24 Août 1790, & du 11 Septembre suivant, sur les Décrets de l'Assemblée-Nationale, concernant l'Organisation du Pouvoir-Judiciaire, dans les 83 Départemens de la France, ensemble lesdits Décrets, seront imprimés le plus promptement possible, & rendus publics dans la Colonie; & que le présent Arrêté sera mis en tête, pour faire connaître aux Citoyens son intention: & provoquer leur zèle dans la circonstance la plus importante où l'Assemblée-Générale puisse consulter, & appeler le secours de la Colonie entière.

**PAR L'ASSEMBLÉE-GÉNÉRALE.**  
*Signé. SALAUN & OURY, Secrétaires.*

**PROCLAMATION DU ROI,**

*Sur les Décrets de l'Assemblée - Nationale, concernant l'Organisation - Judiciaire.*  
 Du 24 Août 1790.

**V**U par le Roi, les Décrets dont la teneur suit:  
**DÉCRET DE L'ASSEMBLÉE-NATIONALE;**  
*Sur l'Organisation Judiciaire, du 16 Août 1790.*  
**TITRE PREMIER.**  
*Des Arbitres.*  
**ARTICLE PREMIER.**

**L'**ARBITRAGE étant le moyen le plus raisonnable de terminer les contestations entre les Citoyens, les Jugemens ne pourront faire aucunes dispositions qui tendroient à di-

**[MAURITIUS IMPRINT].** *Assemblée Generale de la Colonie. Séance du Vingt-Deux Février 1791 [caption title].*

Isle de France: Chez F.N. Bolle, 1791. . Folio (10 3/4 x 8 1/4 inches). 24pp. Stitched as issued. Top corner of first leaf torn away, affecting several lines of text. Lightly dampstained and worn throughout. Still very good.

Early and unrecorded imprint from the colonial press at the French colony of Mauritius, also known as the Ile de France. Issued at a critical moment at the beginning of the French Revolution, the lengthy text concerns the government and judiciary of the island, together with a proclamation by the King dated August 24, 1790. The text nominally recognizes the authority of the King, while taking measures to establish major autonomy of local government.

The Dutch were the first Europeans to become interested in the island, taking possession in 1598. After exploiting the island's dense forests for a century and introducing the cultivation of sugar cane and cotton, in 1710 the Dutch abandoned the colony. The French soon claimed it as "Ile de France," and the island remained under the control of the French East India Company until 1767. During the long war between France and England at the beginning of the 19th century, Mauritius proved to be an important strategic naval base, and as a result the British took charge of the island in 1810, and the Treaty of Paris confirmed official British possession in 1814. It remained an important sugar producing colony, and in the 20th century agricultural production was expanded to include tea, rice, and other produce.

Printing began on Mauritius in 1768. During the French period, until 1810, only about 400 imprints were produced, mostly in the form of official documents and newspapers, though there are also almanacs and a few other items. All are quite rare. No copies located in OCLC, and not recorded by Toussaint in his bibliography of Mauritius imprints.

(#28430)

\$ 4,750.





NEWTON, Isaac (1643-1727). *Philosophiæ Naturalis Principia Mathematica*.

London: Apud Guil. & Joh. Innys, 1726. 4to (9 5/8 x 7 1/2 inches). [x]6, a-c4, B-Z4, Aa-Zz4, Aaa-Yyy4. [xxxvi], 530, [8] pp. Engraved frontispiece portrait by George Vertue after I. Vanderbank. Title printed in red and black. Contemporary panelled calf, cover tooled in blind, spine with raised bands forming seven compartments. Second compartment with morocco lettering piece.

*The third edition of Isaac Newton's Philosophiæ Naturalis Principia Mathematica, published in 1726, refines and solidifies his revolutionary laws of motion and universal gravitation, providing a comprehensive framework for classical mechanics that has profoundly influenced science and philosophy. In a fine contemporary panelled calf binding.*

The present work, often referred to simply as the *Principia*, is one of the most important works in the history of science. First published in 1687, with the third and final edition released in 1726, the *Principia* laid the groundwork for classical mechanics and introduced the world to the laws of motion and universal gravitation. Before Newton, the understanding of the physical universe was fragmented and often speculative. Newton's *Principia* provided a unified framework that explained the motions of celestial bodies and terrestrial objects with unprecedented precision. By formulating his three laws of motion, Newton explained how and why objects move. These laws not only described the motion of planets and projectiles but also laid the foundation for later developments in physics and engineering.

Newton's *Principia* has drawn immense attention from philosophers across centuries. By the 19th century, the *Principia* was celebrated as a model of scientific success, influencing how scientists approached research in various fields. In the 20th century, Newton's work was reexamined in light of Einstein's theory of general relativity, prompting discussions about the evolution and limits of scientific knowledge.

This third edition of the *Principia*, published in 1726, contains a Preface penned by Newton and was the final version published in the author's lifetime. It was edited by Henry Pemberton, a physician and man of letters who became the Gresham Professor of Physic in 1728. It includes refinements and corrections from the first and second editions, reflecting Newton's responses to criticisms and his further reflections on the subjects he had explored. The third edition served as a basis for all subsequent editions and solidified the *Principia's* status as a scientific masterpiece.

Babson 13; Gray 9; Wallis 9; ESTC T98375; Printing and the mind of man 161 (first edition).  
(#41813)

\$ 27,500.





**OLIVER, Vere Langford (1861-1942).** *The History of the Island of Antigua, one of the Leeward Caribbees in the West Indies, from the First Settlement in 1635 to the present time.*

London: Mitchell and Hughes, 1894-96-99. 3 volumes, folio (14 3/4 x 9 1/2 inches). Vol. 1: (160), 316 pp., Vol. 2: 405 pp., Vol. 3: 407 pp. Titles in red and black, half-titles. 25 plates and maps (including 1 hand-coloured folding lithographed map, 1 large folding uncoloured lithographed map, 2 double-page coloured lithographed maps, 3 double-page plates, 18 single-page plates, portraits, maps and estate plans). Original reddish-brown cloth stamped in gilt, top edge gilt.

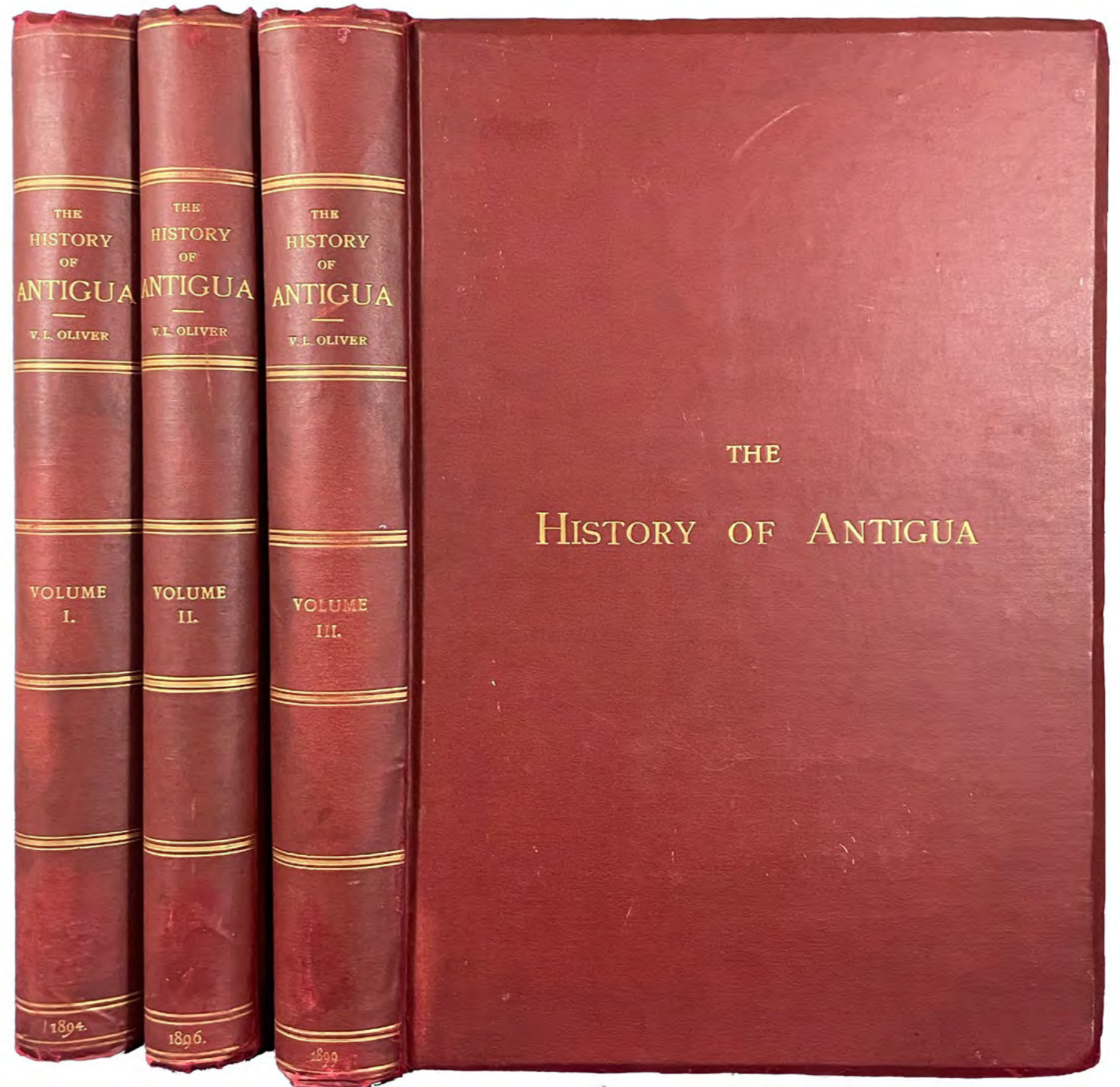
*First edition of a monumental work of Caribbean history, limited to 150 copies.*

Oliver's historical account of Antigua stands as a crucial and invaluable resource for understanding the complex history of the West Indies. Its contents not only encompass a comprehensive overview of the Caribbean islands but also cover the intricate histories of influential British families that established roots in Antigua during the 19th century and earlier periods. Beyond its specific focus on Antigua, Oliver's work emerges as a fundamental tool for unraveling the intricacies of the British Empire's economy, society, and culture in the broader context of the Atlantic World.

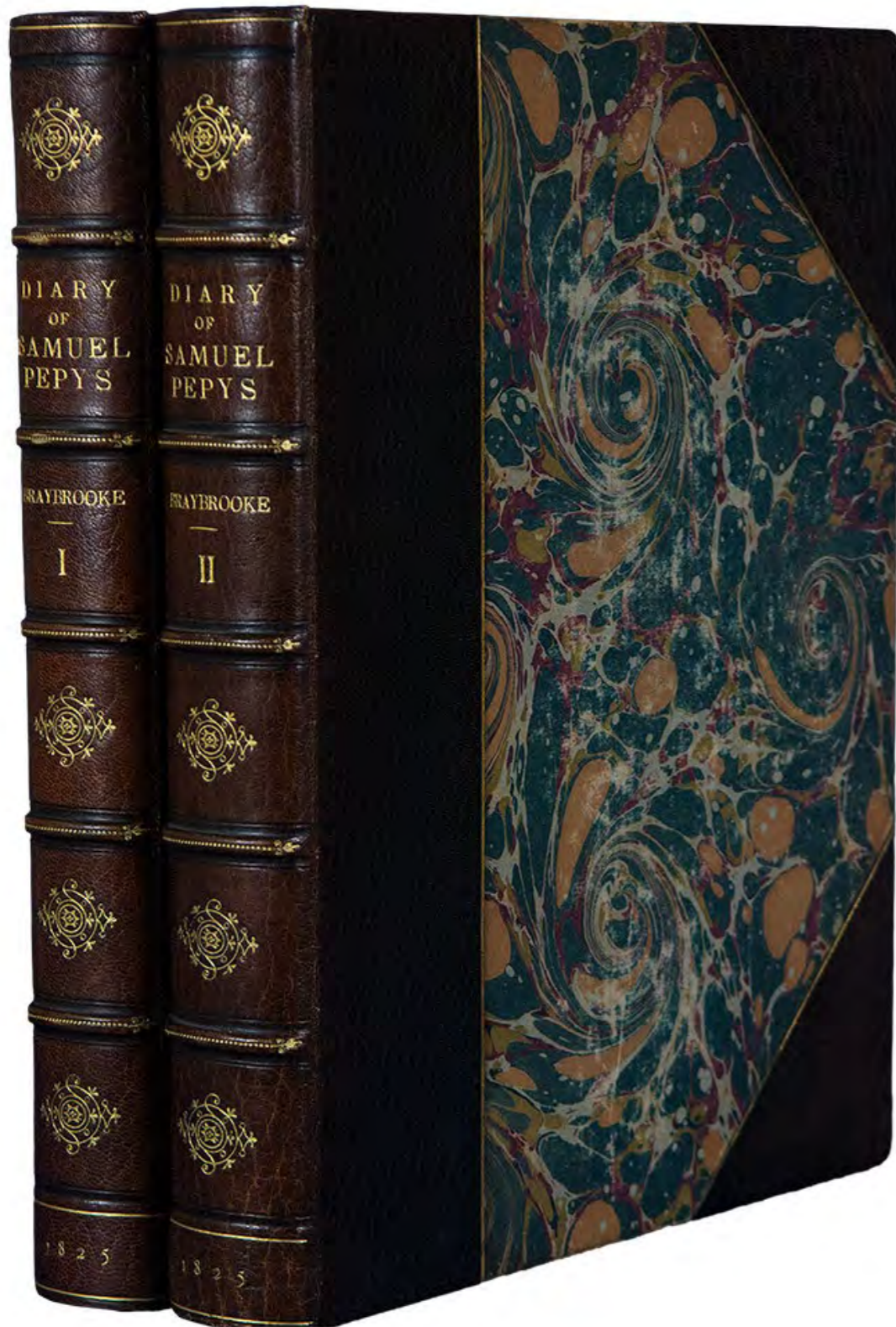
Vernona T.C. Smith played a pivotal role in the creation of this historical masterpiece, contributing significantly by transcribing pertinent materials from sources in London while Oliver conducted his research in the West Indies. The extensive manuscript material meticulously compiled by Smith spans forty-three volumes and currently finds its repository at the Society of Genealogists in London.

(#40520)

\$ 2,000.







**PEPYS, Samuel (1633-1703).** *Memoirs of Samuel Pepys, Esq. F.R.S., comprising his Diary from 1659 to 1669, deciphered by the Rev. John Smith...from the original short-hand Ms. in the Pepysian Library, and a Selection from his Private Correspondence. Edited by Richard, Lord Braybrooke.*

London: Henry Colburn, 1825. Large 4to, 2 vols (11 3/4 x 9 5/8 inches). [2], xlii, 498, [2], xlix; [4], 348, [2], vii, [1], [3]-311pp. Engraved frontispiece in each volume and 11 engraved plates (one folding)., plus a map of the Action at Sheerness with the Dutch Fleet, including a facsimile of Pepys special short-hand, a family tree, and fine portraits of Pepys and his wife Elizabeth. Three quarter dark green morocco by Zaehndorf, marbled paper boards, marbled endpapers.

*A fine first edition of Pepys's diary.*

Samuel Pepys, the Secretary to the Admiralty under Charles II and James II, began keeping a diary at the age of 27 and filled six volumes before ending it nine years later. The diary, originally written in code, was housed in the Magdalene College library until the Rev. John Smith, of St. Johns Cambridge, deciphered it between 1819 and 1822, and it was published in 1825. As a leading official in the admiralty for over a decade, Pepys was in touch with some of the most influential men in government. He also carried on a correspondence with Isaac Newton, Christopher Wren, and John Evelyn. His observations, written in his secret cipher, are one of the best views and principal sources for many aspects of government, intrigue, and social life in the mid-17th century.

“To read Pepys is to be transported immediately into his world. His diary is not so much a record of events as a recreation of them. Not all the passages are as picturesque as the famous set pieces in which he describes Charles II’s coronation or the Great Fire of London, but there is not an entry which does not in some degree display the same power of summoning back to life the events it relates...Throughout the diary Pepys writes mainly as an observer of people. It is this that makes him the most human and accessible of diarists, and that gives the Diary its special quality as a historical record” (Robert Latham, *The Illustrated Pepys*).

“The Diary is a great work, as literature, as history, as a psychological document and as a key as to what has been known as the English character...It is thus almost impossible to exaggerate its value and importance” (Richard Ollard, *Pepys: A Biography*, London: Hodder and Stoughton, 1974).

Grolier, *100 Books Famous in English Literature*, 75; *New Cambridge Bibliography of English Literature*, vol. II, col. 1583; Lowndes 1828.  
(#39596)

\$ 2,250.





**PYNE, William Henry (1769-1843). *The Costume of Great Britain.***

London: Printed for William Miller ... by William Bulmer and Co., 1804 [plates watermarked 1819]. Folio (14 x 10 inches). Hand-coloured stipple-engraved title vignette, 60 hand-coloured aquatint plates with partially coloured backgrounds. Contemporary full green straight grained morocco, covers bordered in gilt and blind, spine with wide semi-raised bands in six compartments, tooled in gilt on each band, lettered in the second compartment, the other with a repeat decoration in blind, blue endpapers, gilt edges. Housed in a cloth box.

*Lovely copy of the deluxe issue with coloured backgrounds.*

This lavishly illustrated book offers a vibrant depiction of British social and occupational life at the turn of the 19th century. Published in 1804, *The Costume of Great Britain* captures the diversity of British society through a series of hand-coloured aquatint plates accompanied by descriptive text. Each plate portrays figures in traditional and occupational dress, ranging from milkmaids and fishmongers to nobility and clergy, reflecting both urban and rural life.

The work was issued in three forms: with only the figures coloured, with the foreground immediately behind or around the figures coloured (as the present) and a rare issue with sky additionally coloured.

Pine was a bookseller and publisher based in Bristol. His collaboration with skilled artists and engravers, such as William Alexander and John Harris, ensured the high quality and detail of this work. The combination of artistry and ethnographic attention makes the present work a cornerstone of costume literature, reflecting the broader European fascination with national and regional identities in dress during the 18th and early 19th century.

Abbey, Life 430; Colas 2447; Tooley 388; martin-Hardie 142.  
(#32501)

\$ 1,350.







**STANLEY, Sir Henry Morton (1841-1904).** *The Autobiography of Sir Henry Morton Stanley... edited by his wife, Dorothy Stanley.*

London: Sampson Low, Marston & Co. Ltd., 1909. 8vo (10 1/2 x 7 1/4 inches). xvii, 551, [1]pp. Frontispiece portrait plus 15 photogravure plates, 1 folding map, and 2 folding facsimile letters. Publisher's green crushed morocco gilt, upper cover with gilt device of Africa and lettered Bula-Matari, spine lettered in gilt, top edge gilt, others uncut. Green cloth box, with morocco label titled in gilt.

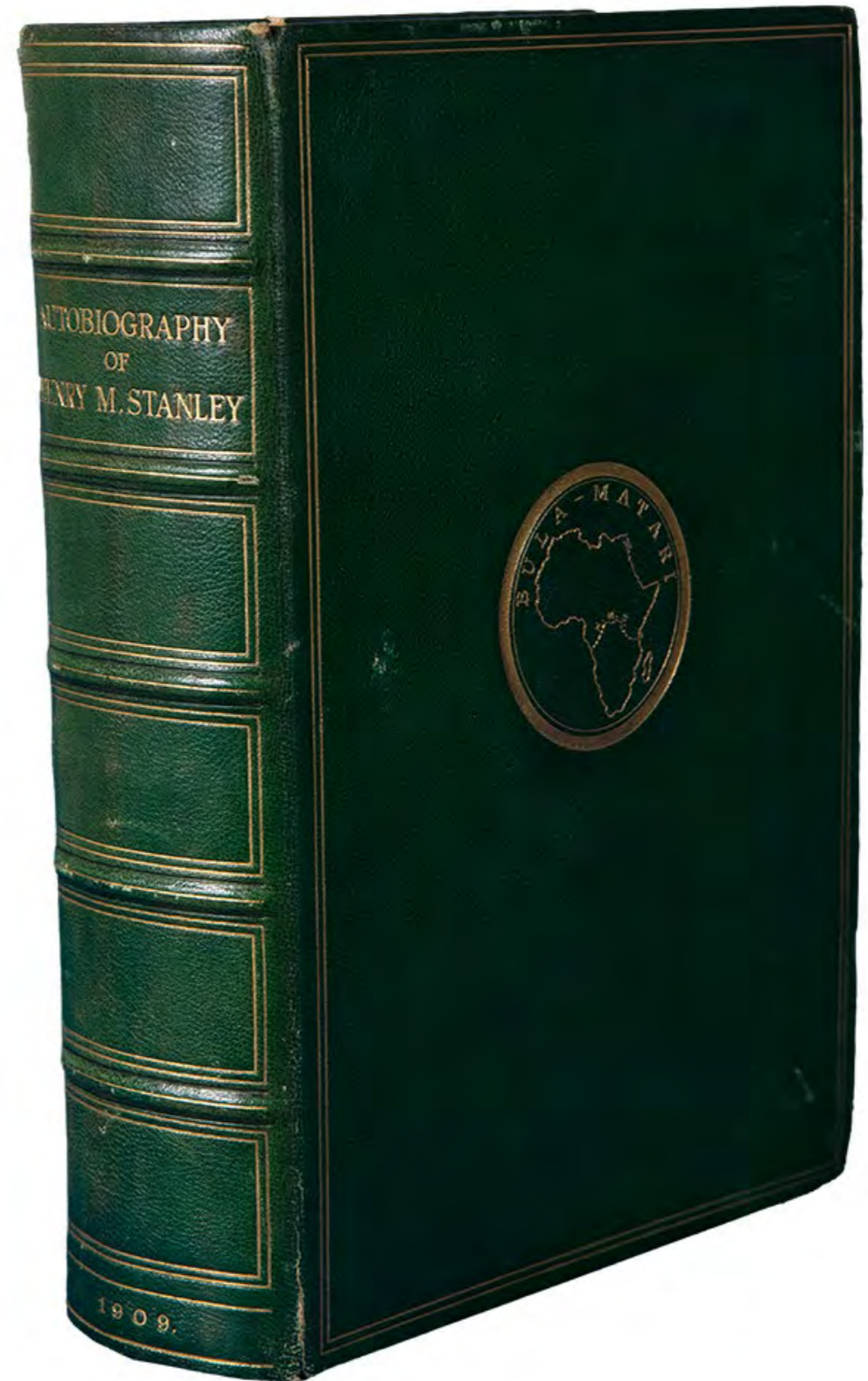
*Deluxe issue. Number 9 of 250 copies signed by Dorothy Stanley in a fine publisher's morocco binding.*

Henry Morton Stanley was born in 1841 in Wales illegitimately as John Rowlands, abandoned as an infant by his mother, passed around to various relatives and eventually sent to the St. Asaph Union Workhouse for the Poor after his family members threw him out. As a child, Rowlands suffered years of abuse by his family and in the workhouse. In 1859, at the age of eighteen, he emigrated to America and began the process of reinventing himself, pretending to be an American and taking the name of Henry Hope Stanley, a successful cotton merchant he claimed he had met in New Orleans who informally adopted him and became a father figure to the young Stanley. In his autobiography, Stanley looks back on this time as being heavily affected by the abuse he endured and the stigma of illegitimacy.

During the Civil War, Stanley became one of the few people to serve in the Confederate Army, Union Army, and the U.S. Navy, and after the war, he became a newspaper correspondent for the St. Louis "Missouri Democrat" covering General Hancock's army in the Indian campaigns. Stanley elaborates on his adventures during the Civil War and the Plains Indian Wars in the first half of the book.

In 1868, Stanley began covering the war in Abyssinia for the "New York Herald," which sent him to Africa to find David Livingstone a year later, a feat that garnered him his first taste of international renown. Stanley then spent the following twenty years exploring and charting the African interior, authoring several best-selling books, and working as a colonial administrator for the Congo Free State of Belgian King Leopold II. In this latter endeavor, Stanley helped to establish one of the most controversial and violent colonial projects in the history of European imperialism.

(Description continues on the next page.)







During this time, he worked on his autobiography, “as he indicates, out of a desire to make his nature and character comprehensible to the world which knew him in the day of his fame” (DAB). However, Stanley died in 1904 before he could finish it, and his wife, Dorothy, whom he married in 1890, stepped in to edit and prepare it for publication, completing the work from Stanley’s notes and drafts. It was then published in London and Boston in 1909. In that same year, however, his wife found additional materials in their country house and a new deluxe limited edition of the “Autobiography” was issued in 250 copies. The new edition included a facsimile letter Dorothy found which had been sent by the young Stanley in 1858 when he was still known as John Rowlands, presented as proof that he was born and raised in North Wales. Copies of this deluxe limited edition were mostly given out to Stanley’s close friends.

Half the work is dedicated to the early years of Stanley’s life in Wales and America, revealing the troubled origin story of the figure who would become the most accomplished and celebrated 19th-century African explorer. It also contains a detailed folding map of central Africa, with Stanley’s routes outlined in color.

DAB XVII, pp.509-13. Adam Hochschild, *King Leopold’s Ghost* ; Howgego IV, 560.  
(#39378)

\$ 4,250.





[STERNE, Laurence (1713-1768)]. *The Works of Laurence Sterne in Four Volumes with a Life of the Author.*

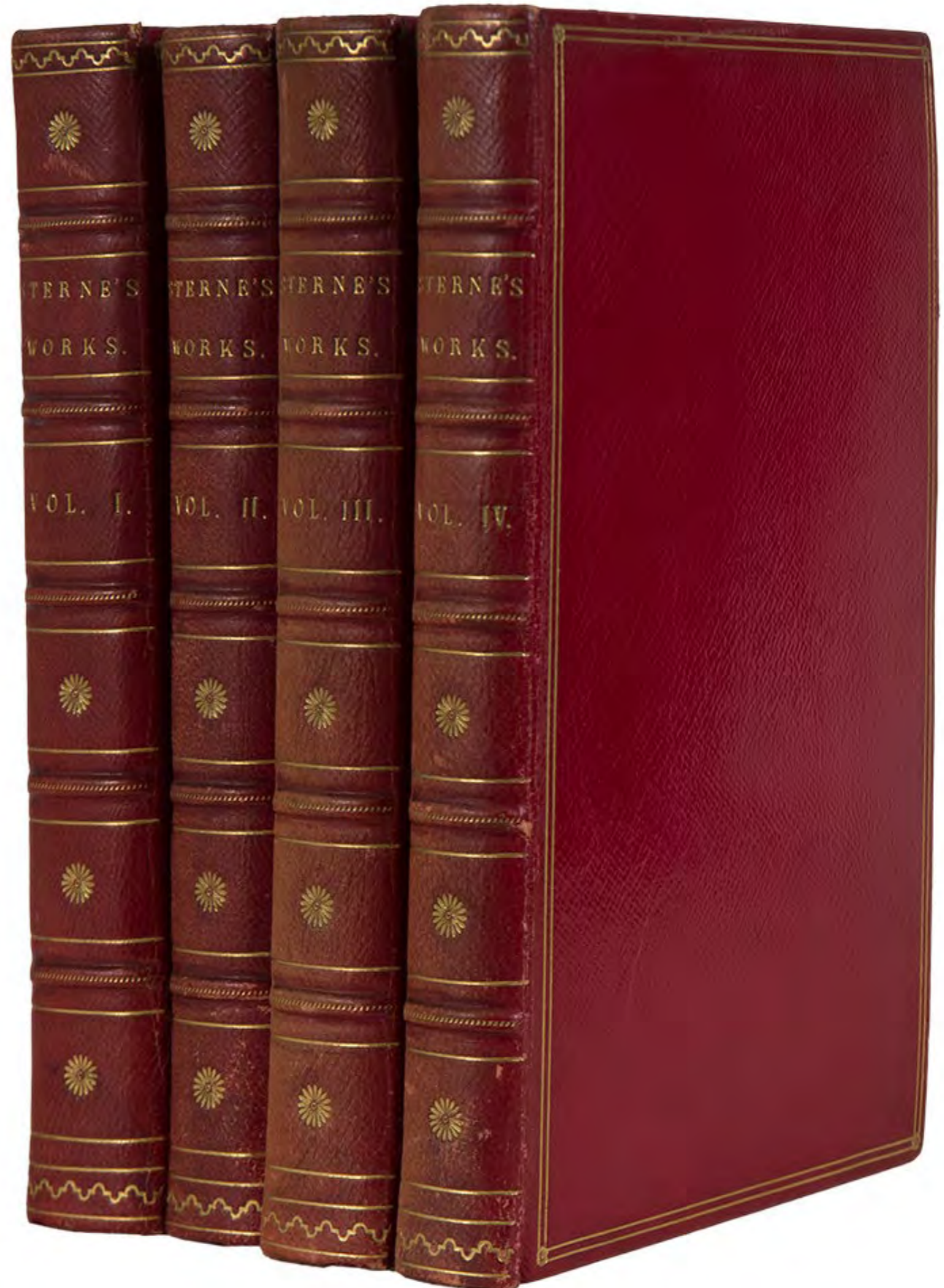
London: W. Lewis, 1819. 4 Volumes. 4to (8 1/4 x 5 inches). Portraits in Volumes I and II as called for. Contemporary full red morocco with gilt ruled border, marbled endpapers, spine in six compartments with five raised bands, all edges gilt.

*A beautiful set in contemporary red morocco, stamped White 24 Pall Mall.*

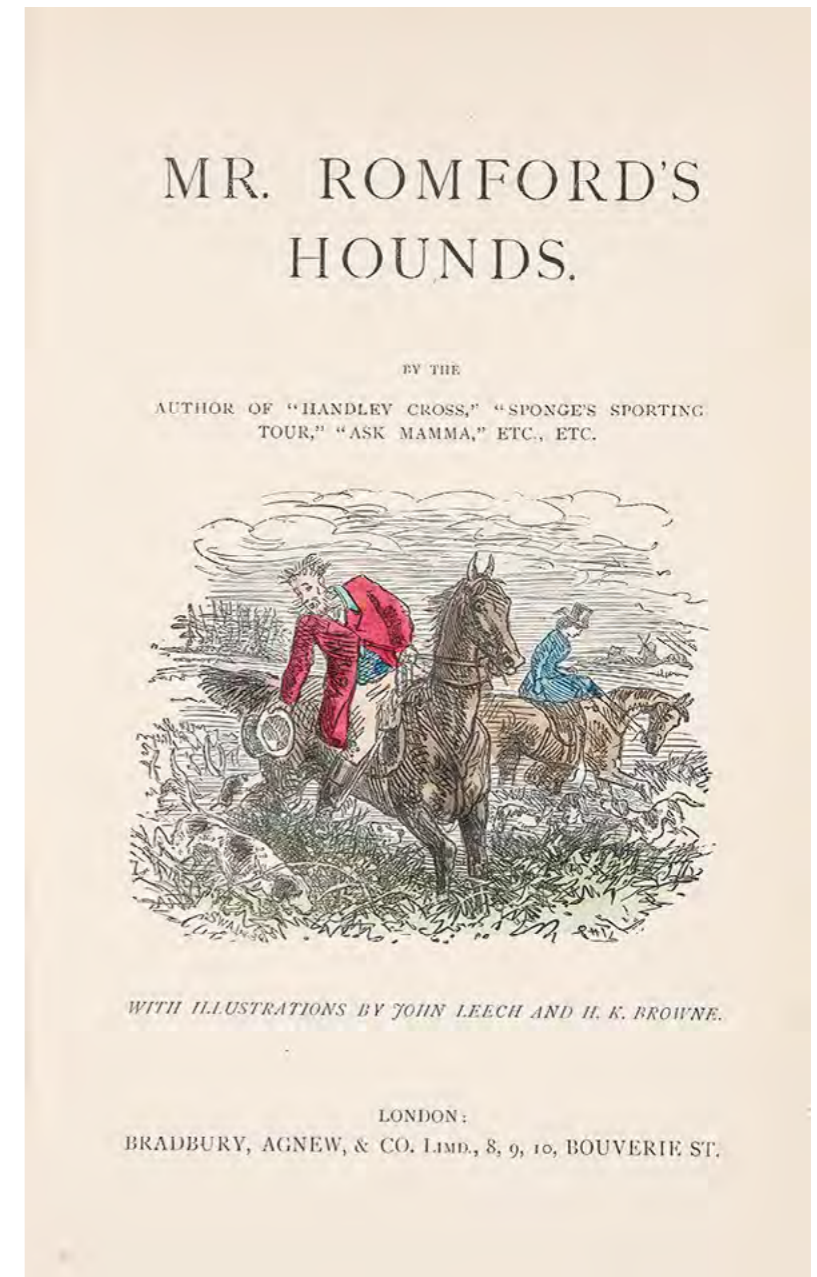
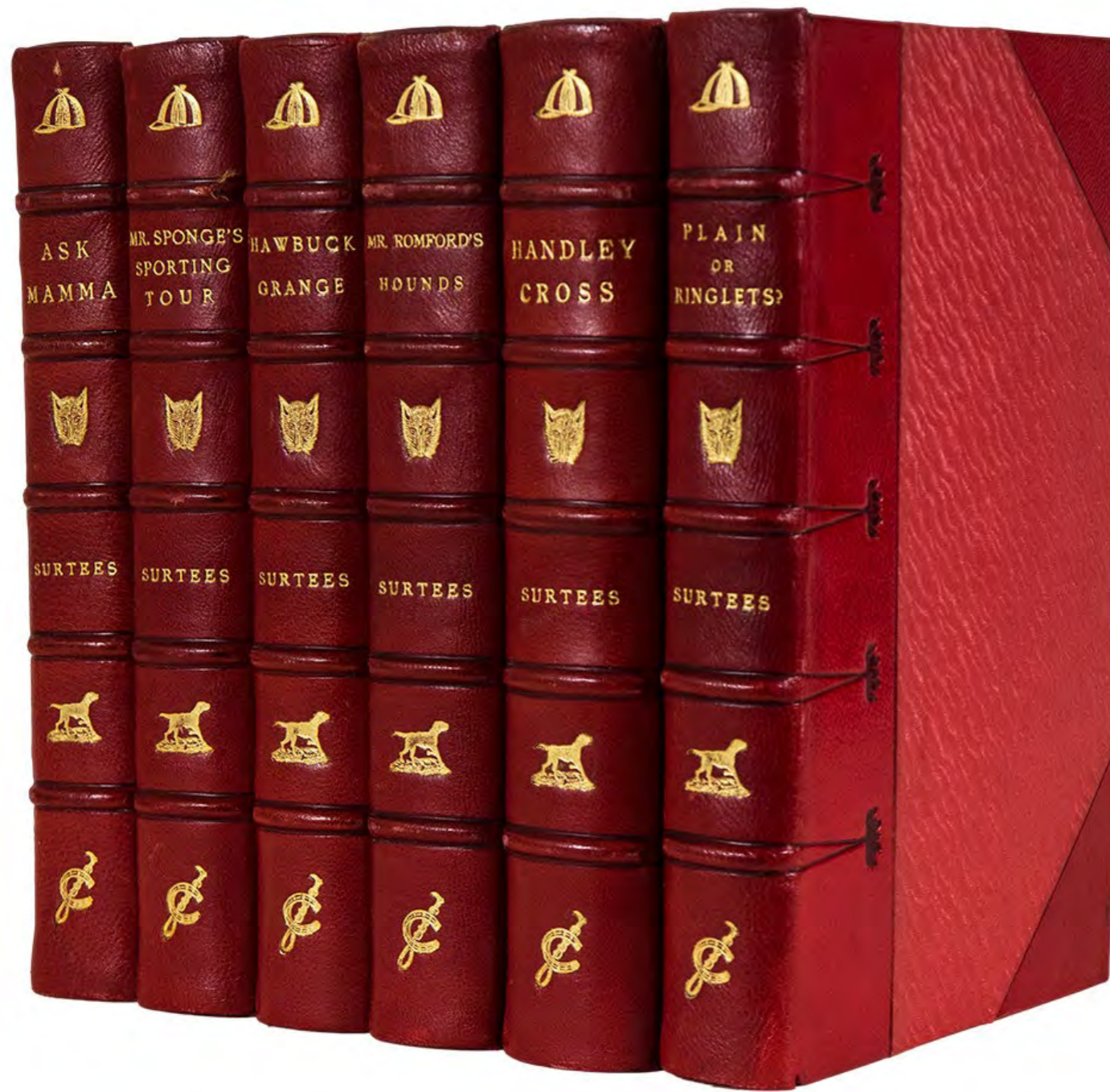
This elegant four-volume set brings together the works of Laurence Sterne, one of the most celebrated authors of the 18th century. Sterne's oeuvre includes the groundbreaking novels *The Life and Opinions of Tristram Shandy*, *Gentleman* and *A Sentimental Journey Through France and Italy*, as well as his sermons, letters, and shorter works. Sterne's *Tristram Shandy* is widely regarded as a comic masterpiece and a precursor to modern experimental fiction, while *A Sentimental Journey* exemplifies the era's shift toward emotion and individual experience. The present set serves as a testament to Sterne's enduring literary legacy and the artistry of early 19th-century British bookmaking.

Ramsden, *London Book Binders* 1780-1840.  
(#39010)

\$ 650.







[SURTEES, Robert Smith (1805-1864)]. *[Group of 6 uniformly-bound works, comprising:] Handley Cross; Hawbuck Grange; Ask Mamma; Mr. Sponge's Sporting Tour; Plain or Ringlets?; and Mr. Romford's Hounds.*

London : Bradbury, Agnew & Co., [and others], [circa 1892]. Six works in six volumes, 8vo (8 1/2 x 5 1/2 inches). Numerous hand-coloured plates after John Leech, H. K. Browne, and others. Red half morocco, spines with raised bands gilt in compartments.

*A finely bound set from the pen of the 19th-century's best known sporting author: Thackeray envied him, William Morris considered him a master of life.*

Surtees' best-selling works are humorous and lively. The author was arguably a match for Dickens in the field of social observation, whilst surpassing him as an observer of the natural world: with warmth and humour Surtees captured an era and a way of life that reached its zenith during Queen Victoria's reign. The Sporting Novels were essential reading in the country houses of Victorian England and deserve a place on the shelves of today's private library.

(#39015)

\$ 700.





**THIERRY, A. *Colonie Agricole et Penitentiare de Mettray.***

[Paris]: Imprimerie de Lemercier, [circa 1850]. Oblong folio (11 x 15 3/4 inches). Lithographed title and 20 lithographed plates by Sauve, Tirpenne and Faivre after Thierry. Publisher's burgundy patterned cloth stamped in blind and gilt, with a floral and arabesque design, gilt lettering on upper cover, expertly rebaced to style, yellow endpapers.

*First edition of a very rare book of views of a French prison for juvenile delinquents.*

Founded in 1840 by Frederic Demetz with just six inmates, the juvenile-only facilities of the Colonie Agricole et Penitentiare de Mettray was a revolutionary penal institution inasmuch as youth delinquents had hitherto been incarcerated with adult offenders. Demetz worked in conjunction with Guillame-Abel Blouet, perhaps better known for the final design of the Arc de Triomph, with a goal of actually rehabilitating young criminals rather than simply warehousing them. Set in an orderly open-air environment, the colony promoted manual labor and prayer, work, education and moral rectitude. Like many other idealistic attempts at penal reform, the once revolutionary methods at

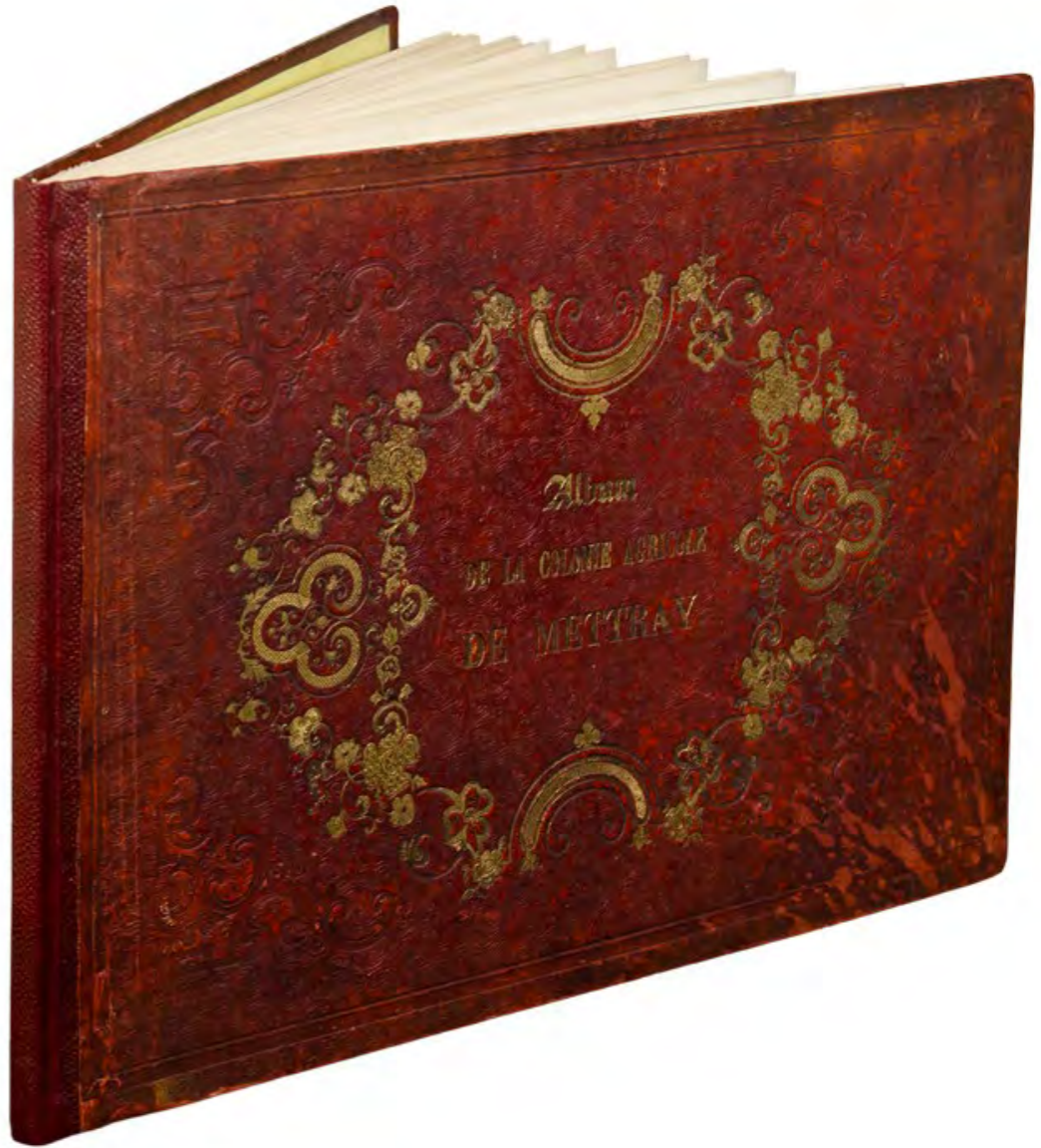
the Colonie Agricole et Penitentiare de Mettray devolved into often cruel and harsh punishment amidst deplorably overcrowded conditions. The full-page lithographs in this volume recount the various idealized activities and so-called schools within the colony, ranging from a general view of the colony, to church services, to sleeping quarters, to mess halls to agriculture and mining.

This work, usually found with foxing and spotting, is here in remarkably good condition.

Cf. J. Bourquin et E. Pierre, 'Une visite à Mettray par l'image: l'album de gravures de 1844,' in «Sociétés & Représentations», 2004/2 (no. 18), p. 207-216.

(#26694)

\$ 2,800.







**VON NEUMANN, John (1903-1957) and Oskar MORGENSTERN (1902-1977).** *Theory of Games and Economic Behavior.*

Princeton: Princeton University Press, 1944. 8vo (9 1/8 x 6 inches). xviii, 625 pp. With 'corrigenda' slip. Publisher's brown cloth, spine lettered gilt.

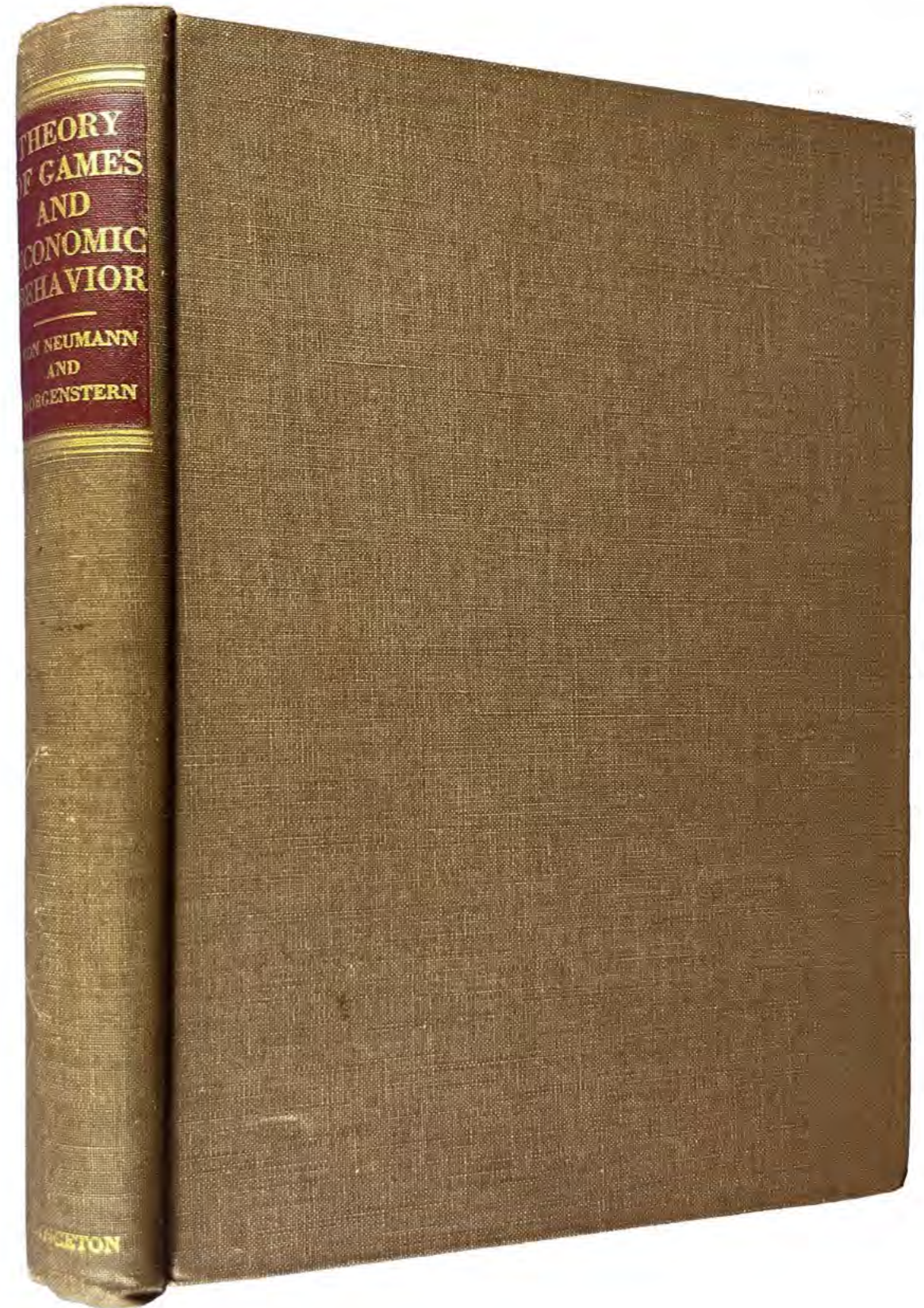
*The first edition of the influential work that introduces the groundbreaking field of game theory, offering a mathematical framework for analyzing strategic interactions in competitive situations, revolutionizing economic theory and interdisciplinary studies.*

*Theory of Games and Economic Behavior* is considered the foundational text for game theory, a field that has since become crucial in economics, political science, biology, computer science, and many other disciplines. In this book, mathematician John von Neumann and economist Oskar Morgenstern introduced a new way of analyzing competitive situations where the outcomes depend on the strategies of all participants. The book formalizes the study of strategic interactions, where the success of a participant's strategy depends on the strategies of others. In their work, von Neumann and Morgenstern applies mathematical models to understand and predict outcomes in competitive environments. The authors also introduced the concept of expected utility, which quantifies the preferences of individuals under uncertainty, allowing for more precise predictions of decision-making behavior.

The book transformed economic theory by providing tools to analyze markets and economic behavior, helping economists understand and predict the outcomes of economic policies, market strategies, and bargaining scenarios. Game theory's application extends beyond economics, influencing evolutionary biology by explaining animal behaviors and evolutionary strategies, and political science by aiding in the analysis of voting systems, coalitions, and international relations. The significance of game theory has been recognized through multiple Nobel Prizes in Economics awarded to researchers who expanded on von Neumann and Morgenstern's work, such as John Nash, whose eponymous concept of Nash Equilibrium relied on the groundwork laid by von Neumann and Morgenstern. The book remains a seminal text, underpinning much of modern economic theory and strategic analysis, and continues to shape various scientific and practical fields by emphasizing the strategic nature of decision-making and interactions.

(#41815)

\$ 2,800.







**WORLD WAR II - PLATT, Sir William (1885-1975). *The Campaign against Italian East Africa 1940/41. The Lees Knowles Lectures given at Cambridge University 1951.***

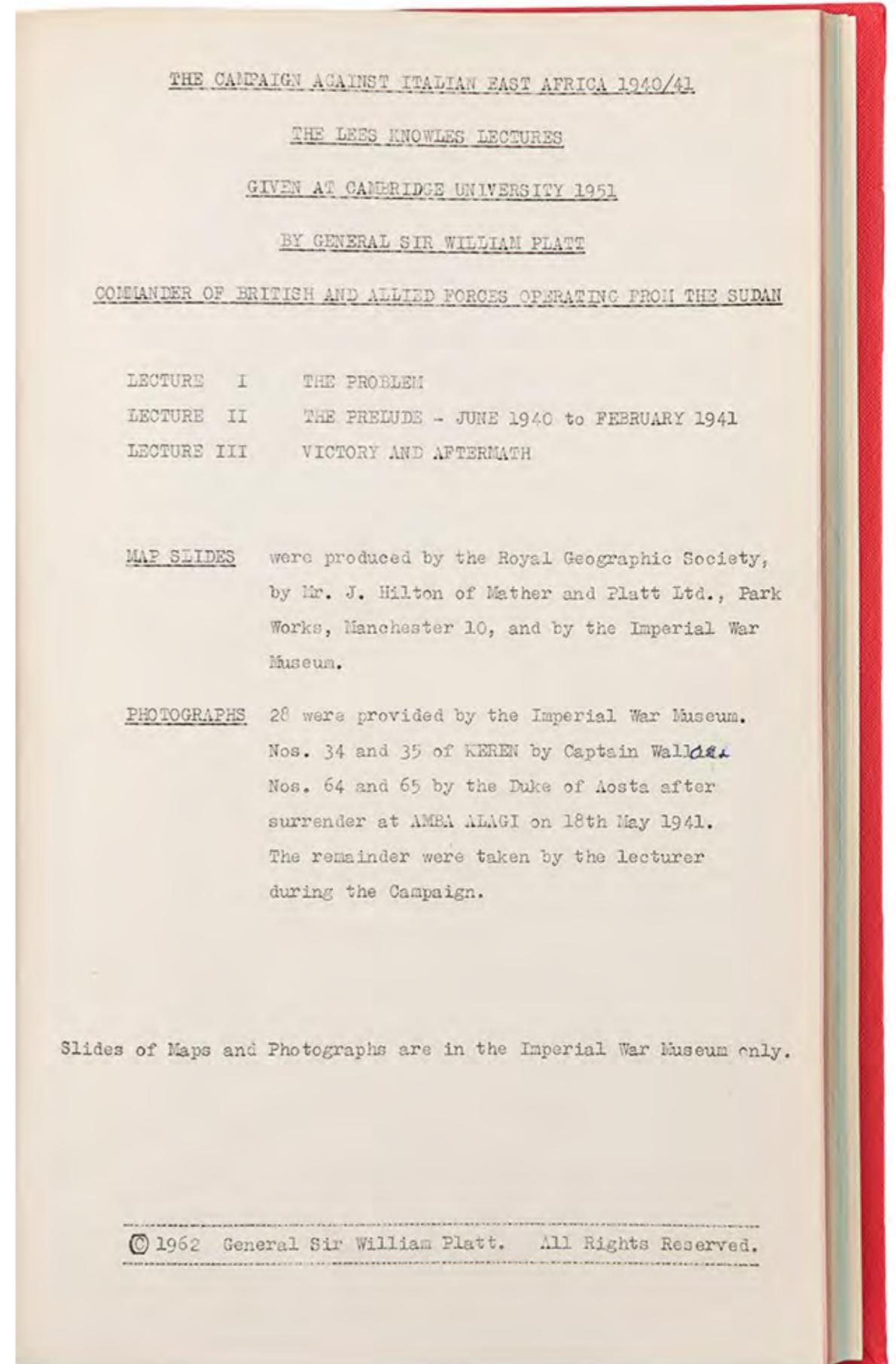
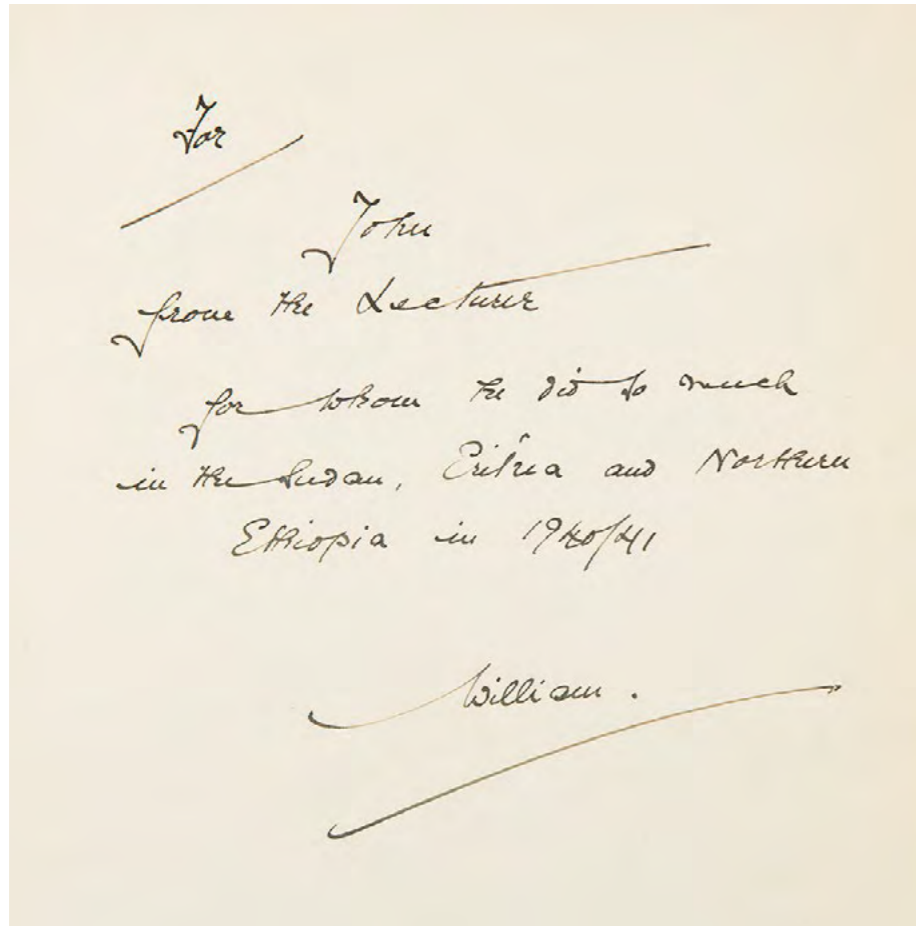
[London: privately printed], 1962. Folio (12 1/2 x 7 7/8 inches). Typescript. [1], 18, 20, 19, [3] leaves. Color folding map of central Africa, with additions in manuscript. Modern red morocco backed cloth. *Provenance*: Sir John Marriott (presentation inscription from Platt on the front endpaper).

***Unpublished typescript of three lectures given by the commander of the Sudan Defence Force during the East African Campaign.***

Platt's lectures, given in 1951, reviews the problems facing the British in East Africa in the years leading to 1940, and gives a very detailed account of the campaign against the Italians, the British victory and aftermath. This copy inscribed by Platt to Sir John Marriott, the commander of the 29th Indian Infantry during the campaign.

(#34997)

\$ 550.







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