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IGLESIA PARROQUIAL



ISLA DE CUBA PINTORESCA

COLECCION DE VISTAS GENERALES.

FALACIO DE GOBIERNO



PUENTE DE BAILEN

L. Baranano del. Adop.

Lino de la Matanza of del Campo 185 Habana

L. Baranano del. Litog.

VISTA DE LA CIUDAD DE MATANZAS

TOMADA DESDE EL MONTE DEL CAFETAL DE D^o VICENTE GUERRERO

Detras de la quinta de D^o Luis Lopez Villa-Vicencio

Dedicada a las Bellas Matanceras

POR LEONARDO BARANANO 1856

GENERAL VIEW OF MATANZAS

VUE GENERALE DE MATANZAS.



HOSPITAL MILITAR

BARANANO, Leonardo (1837-1858) and LAPLANTE, Edouardo (1818-1860). *Isla de Cuba Pintoresca. Collection de Vistas Generales.*

Havana: Santiago Martín, 1856. 8 lithographs, printed in colour and finished by hand, within ruled borders. Sheet size: 20 5/8 x 31 7/8 inches.

Very rare series of large coloured lithographs of colonial Cuban towns and harbours.

(Description continues on the next page.)



The sought-after collection of Cuban prints, the majority drawn by Barañano, and lithographed by Laplante, comprises the following topographical views, with titles printed in Spanish and English:

- 1) [General View of Mantanzas] Vista de la Ciudad de Matanzas, Tomada desde el Monte de Cafetal de D. Vicente Guerrero. Includes inset depictions of Palacio de Gobierno, Iglesia Parroquial, Puente de Bailen, and the Hospital Militar.
- 2) [General View of Havana] La Habana, Vista General Tomada desde la Entrada del Puerto (after L. Barañano)
- 3) [General View of Trinidad] Trinidad, Vista General Tomada desde la Loma de la Vija (after E. Laplante)
- 4) [General View of Cardenas] Cardenas, Vista General Tomada desde la Bahia (after L. Barañano)
- 5) [General View of Cienfuegos] Cienfuegos, Vista General Tomada desde la Punta de Revienta-Cordeles (after L. Barañano)
- 6) [General View of Santiago de Cuba,] Santiago de Cuba, Vista General Tomada desde Buena-Vista (after L. Barañano)
- 7) [General View of Puerto-Principe] Puerto-Principe, Vista General Tomada desde El Cristo (after L. Barañano)
- 8) [General View of the Valley of Yumuri] El Valle del Yumuri. Vista General Tomada Desde el Potrero del Ingenio Sn. Seba (after L. Barañano)

The lithographs, with exquisite hand-clouring, emphasize Cuba's scenic harbours, cities, and valleys, with some prints showing farmers engaging in tobacco cultivation.

Edouardo Laplante was born in France in 1818, and he came to Cuba in 1848. The packaging and advertising needs of Cuba's flourishing tobacco industry created a mid-19th-century boom in commercial printmaking. Within a short time Laplante established himself as the best artist lithographer in the country, travelling throughout the island and visited many sugar plantations, making valuable documentary records of the people and customs. He later edited a famous book describing the Cuban sugar mills, *Libros de los Ingenios* (1858).

Sabin, *A Catalogue of Naval Prints, English, Colonial and Foreign Views*, p.82.

(#40231)

\$ 45,000





BOUGAINVILLE, Hyacinthe, Baron de (1781-1846), DE LA TOUANNE, Edmond Bigot, Vicomte (1796-1863, Artist). *Album Pittoresque de la Frégate La Thétis et de la Corvette L'Espérance. Collection de Dessins relatifs à leur Voyage autour du Monde en 1824, 1825 et 1826, sous les ordres de M. le baron de Bougainville, Capitaine de Vaisseau ; recueillis et publiés par M. le vicomte de Touanne, Lieutenant de Vaisseau à bord de la Frégate La Thétis.*

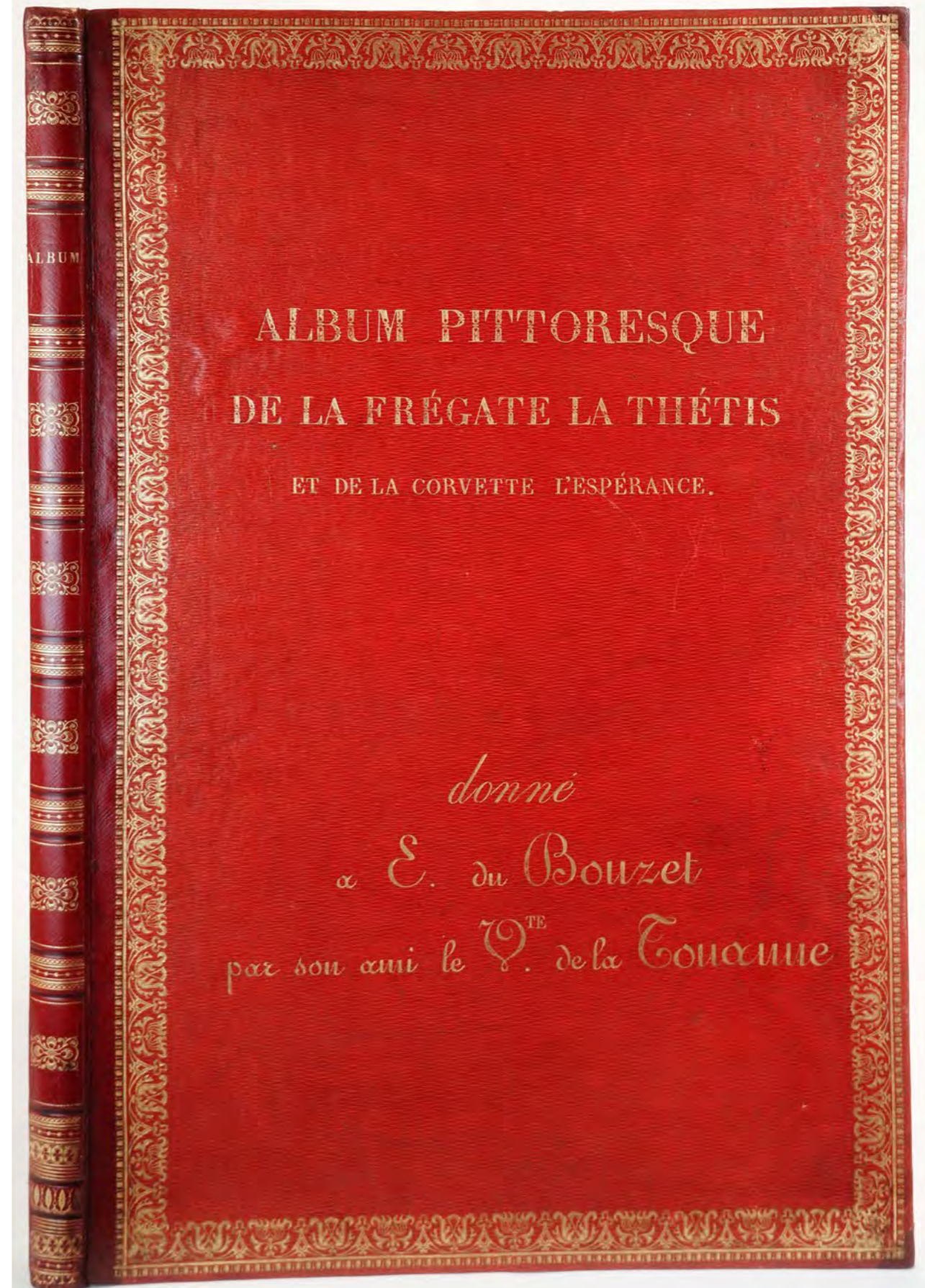
Paris: Chez Bulla, 1828. Large Folio in 6 parts (20 1/2 x 13 1/2 inches). Half-title, title, 44 pages of text with seven vignettes in-text and 35 lithograph plates. A presentation binding of straight-grained red full morocco over paper boards, elaborately gilt-tooled and gilt-titled, with the spine in nine compartments, and the binder's ticket of Bechard in Paris.

First edition of the Thétis voyage, in a stunning association copy, from Touanne to Eugene du Bouzet, his shipmate. With superb lithographs from a historic grand voyage.

This fine series of views with accompanying text was the first published account of the important voyage of Hyacinthe de Bougainville in the Thétis (1824-26), separately issued some nine years before the official account of this voyage. Edmond de la Touanne, a friend and protégé of Bougainville (and referred to in Bougainville's journal as "faithful companion of my travels"), sailed on the expedition as lieutenant de vaisseau. Because of the haste with which the expedition was manned, no official artist was sent; as Bougainville remarks, no pictorial record of the expedition would have survived but for de la Touanne's sketches.

This rare and beautiful voyage album has considerable Australian textual content, as well as the three famous views of the Nepean River that resulted from their inland travels: a view of the Nepean where it is joined by Glenbrook Creek, with kangaroos on the river bank and a group of First Nations people in the middle distance; a view of the Norton Waterhole on the Nepean River with members of the expedition being rowed across the river in two boats watched by a group of Aboriginal people; and a view of the Nepean Gorge below Macarthur's house Camden Park, with a group of First Nations people around a fire on the shore.

(Description continues on the next page.)





Montagnes et Sabines. Voy. par Adam, d'après R. B. de la Touanne.

Lith. de L'Imprimerie royale de l'Albany 1844.

*Chasse au Cerf dans les Montagnes de Marivelles
(Iles Luçon, Philippines)*

There is also a fine engraved vignette of the expeditions ships under sail south of Tasmania, in the heavy seas which forced them to abandon their visit to Hobart and continue directly to Port Jackson.

Hyacinthe de Bougainville, son of the great eighteenth-century navigator, sailed as an eighteen-year-old ensign on the Baudin voyage. After distinguished service in the Napoleonic Wars, he was given command of the *Thétis*, only the second French frigate to be commissioned for a circumnavigation, the first having been his father's ship the *Boudeuse*. The expedition's most important visit was to Sydney where they stayed three months. Having been given secret orders to report on the defense capabilities of British settlements, the French officers traveled as widely as possible within the colony. Their investigations of Botany Bay, Camden, the Warragambe River, and the Blue Mountains are well recorded in Bougainville's diaries.

Borba de Moraes I, 115. Brunet I, 1167. Dictionary of Australian Artists Online, Touanne. Ferguson 1204. Hill 161. Sabin 6874.
(#41508)

\$ 18,000



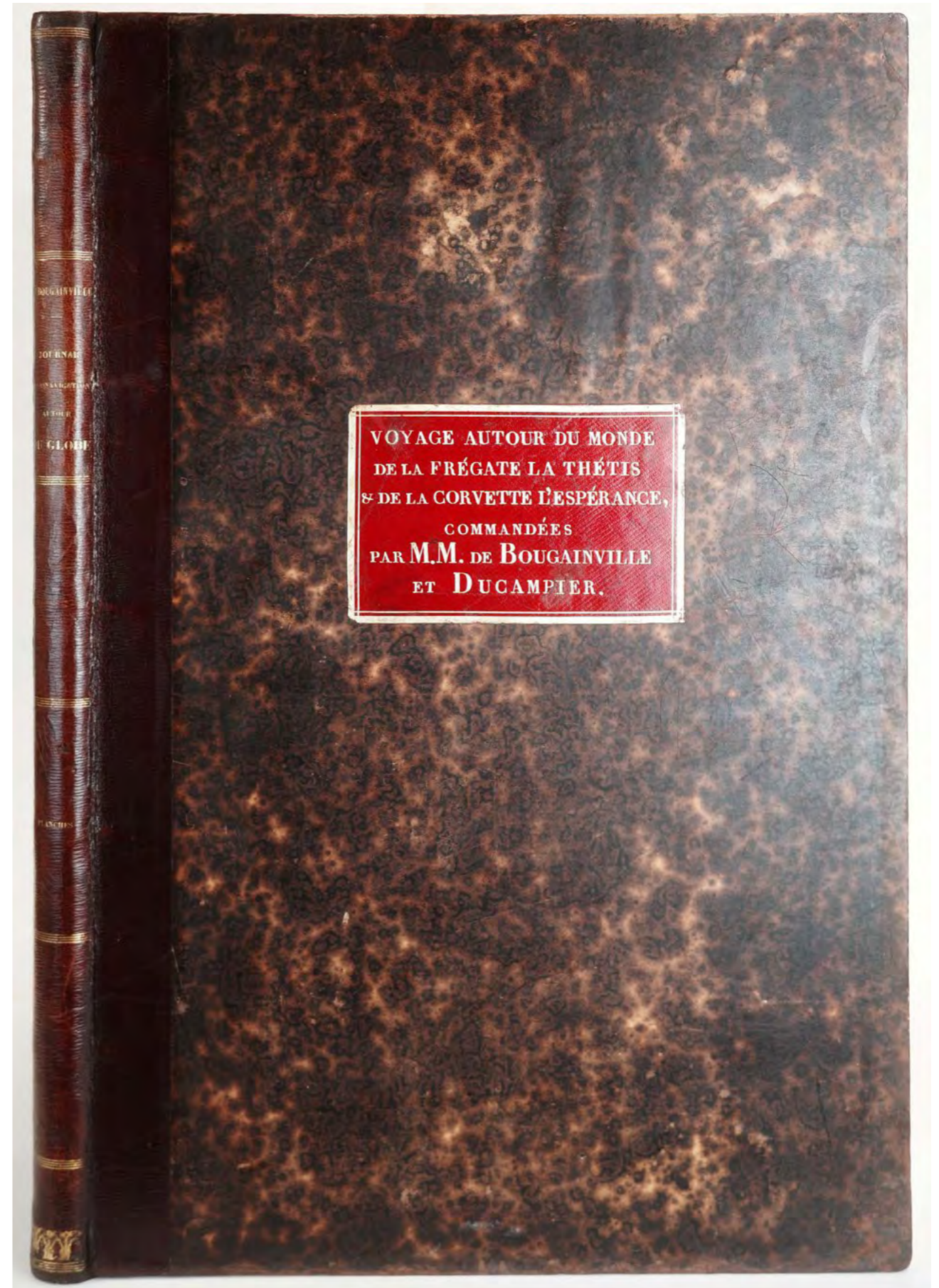
BOUGAINVILLE, Hyacinthe-Yves-Philippe, Baron de (1781-1846), LA TOUANNE, Edmond Bigot de (1796-1863). *Journal de la navigation autour du globe de la frégate La Thétis et de la corvette L'Espérance pendant les années 1824, 1825, et 1826, publié par ordre du Roi sous les auspices du département de la Marine. Volumes I-II plus Atlas.*

Paris: Arthus Bertrand, Libraire-Éditeur. Imprimerie et Fonderie de Rignoux, Rue des Francs-Bourgeois-Saint-Michel, 8, 1837. Vols. I and II: 4to (11 1/2 x 8 1/2 inches). Atlas: Folio (20 1/2 x 13 1/2 inches). Volume I: [8] 1-742. 746 pp. Volume II: [I]-XVI 1-352 [1]-165 [3]. 536 pp. Both volumes with numerous in-text woodcut illustrations. Atlas: 4 pp. 56 engraved or lithograph plates and double-page maps, many handcolored. Half-Title, Title, Errata. Contemporary ink manuscript on first blank "Ex Dono auctoris D. Ducampier". Volumes I and II: Uniform contemporary full tree calf, spine in six elaborately gilt compartments with red morocco piece in fourth compartment and gilt title in second, gilt devices, tan endpapers with all edges sprinkled brown. Atlas: Dark red straight-grained quarter morocco over brown paper boards with a red morocco lettering-piece on front board ruled and lettered in gilt, spine ruled in gilt in six compartments, with tan marbled endpapers.

An important French circumnavigation in fine condition.

A remarkable copy of the official record of Bougainville's voyage around the world. Hyacinthe de Bougainville, son of Louis de Bougainville, sailed as an ensign at the age of eighteen on the Baudin voyage. His own expedition of 1826 has been overshadowed by such circumnavigators as Dumont d'Urville. After distinguished service in the Napoleonic Wars, Bougainville was promoted to post-captain and given command of the *Thétis*. She was only the second French frigate to be commissioned for a circumnavigation, the first having been his father's vessel, the *Boudeuse*.

(Description continues on the next page.)





The voyage took twenty-eight months, visiting Pondicherry, Manila, Macao, Surabaya, Sydney, Valparaiso, and Rio, among other places. Bougainville returned to France with a fine collection of natural history specimens, and the official account of the voyage was handsomely published after a delay of some eleven years. The major purpose of the expedition was political and strategic, and Bougainville's first report of 1826 gave the French government a survey of colonial possessions in Asia and of the military strength of Manila, as well as accounts of Singapore, the Australian colonies, and Spanish America. He spent several months in and around Sydney, where he collected considerable ornithological material. This ultimately resulted in three drawings by Bessa of four species of birds, including superb illustrations of the male and female Gang-gang, or red-crested parrot

From here both ships crossed to Valparaiso, where la Touanne commenced his overland journey to rejoin the expedition at Rio. The account of this journey takes up much of the second volume, together with René Primevère Lesson's (1794-1849) account of the natural history. Bougainville's advice was taken into account in the development of French strategy and diplomacy in the Pacific during the 19th century.

The rare atlas volume includes thirty-four lithograph views and portraits after Adam, Sabatier, and others from sketches by de la Touanne, printed by Bernard and Frey; twelve handcolored engraved natural history plates after Bessa and Pretre by Countant, Legrand, Oudet, Dumenil, and Massard; an excellent double-page handcolored aquatint of various native vessels; a folding engraved world map; two double-page coastal profiles and six double-page engraved maps and charts by Tardieu after de la Touanne.

Borba de Moraes, p.115. Ferguson 2236. *Fine Bird Books*, p.79. Hill 162. Howgego II B. Nissen ZBI 483. Sabin 6875. Whittell, p.68. Wood, p.251. Zimmer 83.

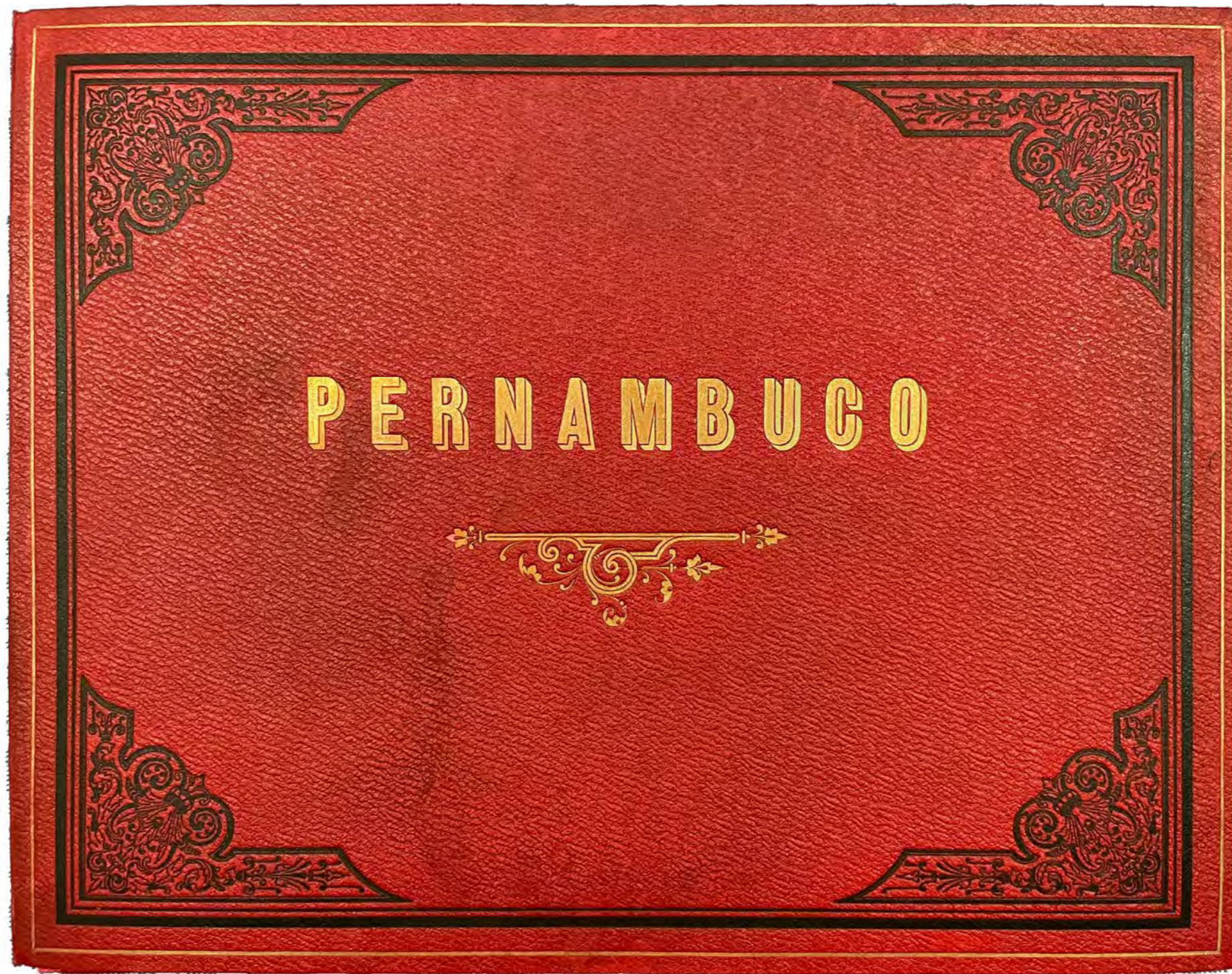
(#41507)

\$ 25,000



VIEW OF THE PAVILION, AND THE JOURNEY OF BOUGAINVILLE TO RIO DE JANEIRO

(Cont.)



CARLS, Francisco Henrique. *Pernambuco*.

Recife: F. H. Carls, c. 1873. Folio (14 x 18 inches). 53 chromolithographed plates of landscape and town views, port scenes, farms, public squares and private villas in the state of Pernambuco, northeast Brazil. Publisher's oblong red cloth portfolio with white moiré paper flaps, ruled in gilt and black with stamped corner pieces and title in gilt lettering. In modern quarter morocco box.

The best obtainable copy of Carls rare album of views of Pernambuco, Brazil.

(Description continues on the next page.)



First edition, one of the most beautiful works published about Pernambuco (Brazil), certainly the grandest work published in Recife, and containing 53 plates (usually found with no more than 36 plates) of this collection of chromolithographs illustrating community life in the Pernambuco region, here housed in the contemporary portfolio of red blindstamped cloth.

“Carls foi sem dúvida o melhor artífice na gravura no Recife nos anos 1860 a 1880... Carls lançou em 1873 este notável álbum de Pernambuco com cinquenta gravuras, quando a técnica da cromolitografia já permitia a impressão a cores. O colorido é bastante tenúe, o que contribuiu para o atrativo desta extensa série de imagens que formam uma das reportagens visuais mais abrangentes realizadas no período sobre qualquer cidade brasileira.” (Pedro Correa do Lago)

Francisco Henrique Carls (born Franz Heinrich Carls) emigrated from Germany to Brazil in 1858 and established his lithographic studio there in the 1860s. He published this collection of chromolithographs first c.1873 (as here) and added other prints subsequently in later editions.

The publication history of this album is interesting, and the plate counts found in Carls albums vary, sometimes with as few as 20. The present loose portfolio is a significantly larger collection; the largest to come on the market in modern times.

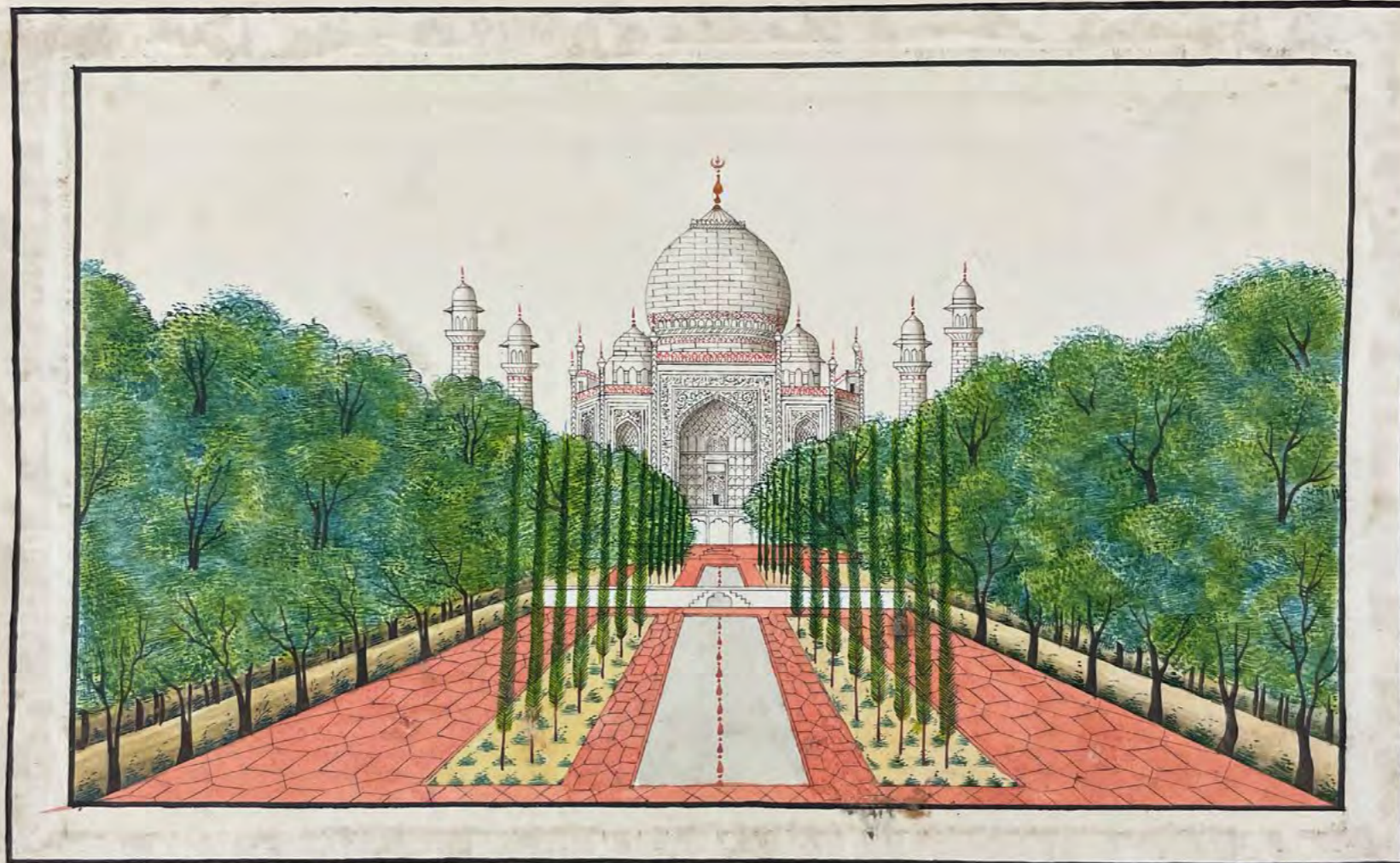
“As gravuras variam de exemplar a exemplar, e o total de imagens diferentes pode ter chegado a quase oitenta se cotejados os exemplares conhecidos. Os maiores álbuns, como o da *Brasiliana Itaú*, são encadernados com cinquenta gravuras, mas também foram localizados outros que trazem apenas quinze ou vinte.” (Pedro Correa do Lago)

The full list of plates is available upon request.

Brasiliana Itaú, p.328
(#40195)

\$ 45,000





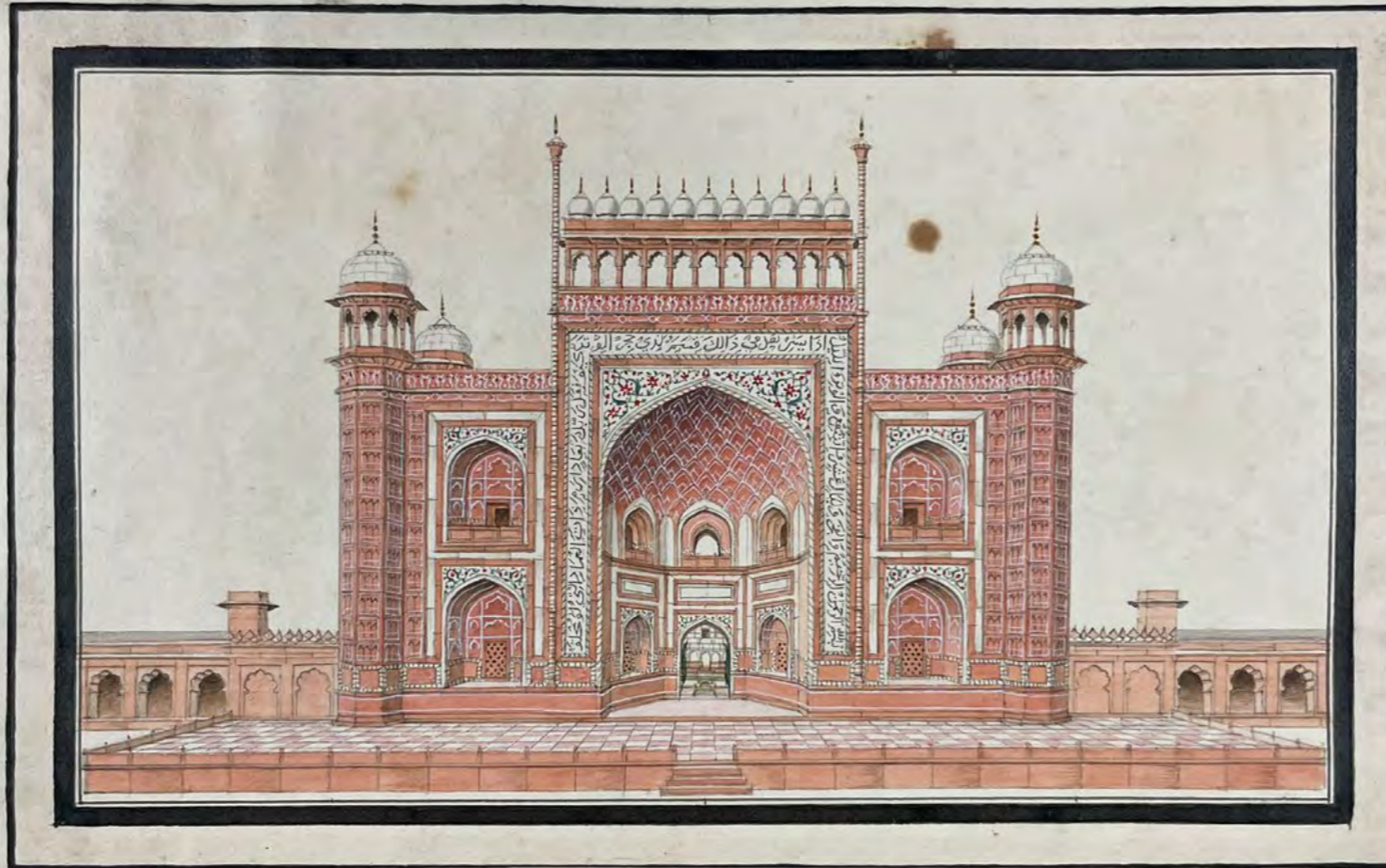
The Taje from the inside of the Gateway.

[COMPANY SCHOOL] - VARIOUS CONTRIBUTORS - 'EVANS' FAMILY. *[19th-century commonplace book with watercolors, drawings, poems, and manuscript writings].*

[c. 1824-1831]. 8vo (8 13/16 x 7 3/8 inches). Pages white, yellow, pink, and green with 85 original and extra-illustrations such as drawings in pencil, ink, and gouache laid down on the pages, including 25 illustrations of Indian subject matter of which are 22 classic Company School drawings. Of all the illustrations, 62 are coloured. Straight-grained red morocco. Boards and spine elaborately blind and gilt tooled with motifs of lyres and hops. Inner dentelles gilt.

A fascinating commonplace book with contributions by members of a single family, including a collection of very fine Company School drawings.

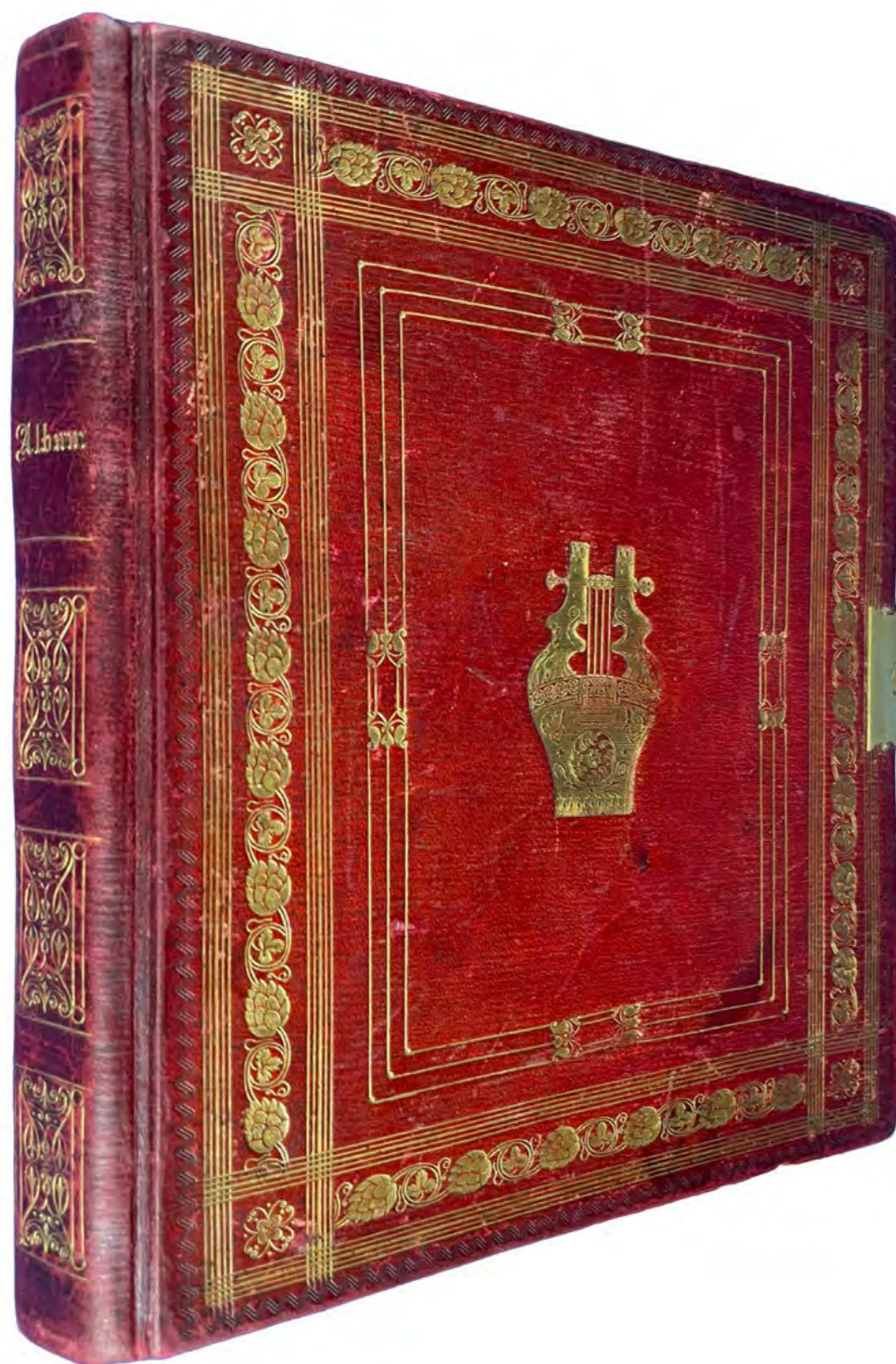
(Description continues on the next page.)



Gateway into the Gardens of the Taj Mahal at Agra.

The present volume contains many contributions by members of the 'Evans' family, including 'Amelia Evans,' 'Eliza Evans,' and 'H. Evans.' Of particular interest are the 'Company School' drawings collected by H. Evans whose detailed description of the Taj Mahal places him in India. British officials, traders, and other Europeans who lived in India during the late 18th century to the 19th century were often fascinated by the country's rich culture, landscapes, and traditions, many of whom commissioned Indian artists to create paintings that depicted various aspects of Indian life, culture, flora, fauna, and landscapes. These works were often made for personal collections or as gifts for their families in Europe. The present volume houses several fine examples of the 'Company School' drawings that emerged as a result of the patronage and influence of the British officials and traders in India.

(Description continues on the next page.)



The twenty-two Company School drawings present are captioned:

1. 'Fort of Agra from the Terpoleon'
2. 'Fort of Agra from the River Jumna'
3. 'Jemau Musjid in the Fort of Agra'
4. 'Gateway into the Garden of Akbar Shah's Tomb at Secundra near Agra'
5. 'Akbar Shah's Tomb at Secundra'
6. 'Gateway into the Tomb of one of the Moghul Princes at Futtehpoor Sikri near Agra'
7. 'The Tomb. The Sarcophagus under the Dome is of Mother of Pear with Silver Edgings'
8. 'Tomb of Etamadowlat, Grand Vizier to the Emperor Jehangeer'
9. 'Section of the Interior' [of the above]
10. 'Gateway into the Gardens of the Taje Mahal at Agra'
11. 'The Taje from the inside of the Gateway'
12. 'Building on the right of the Taje Mahal occupied by Visitors'
13. 'Section of the Interior of the Taje Mahal'
14. 'Border of Flowers in bas-relief round the Interior of the Taje Mahal'
15. 'The Taje Mahal from the River Jumna'
16. 'Tomb of Shah Johan in the Taje Mahal'
17. 'Flower in Mosaic forming a Border round Shah Johan's Tomb each consisting of sixty four different Stones'
18. 'The Mosaic on the Summit of Shah Johan's Tomb'
19. 'Part of the Mosaic on the above on a larger scale'
20. 'A border in Mosaic round the Tomb'
21. 'The Tomb of Noor Jehan Begum'
22. 'Part of the Summit of Noor Jehan's Tomb'

Within this suite, the depiction of the Taj Mahal, viewed from the tranquil banks of the River Yamuna, draws particular attention. Evans, with meticulous detail, chronicled the architectural intricacies and encapsulated the essence of the experience, remarking, "On beholding it, the eyes become fascinated, they can scarcely be removed from so delightful an object." This personal narrative invites us to partake in the awe and reverence that Evans must have felt when encountering this iconic monument and establishes an intimate and immersive connection with the original owner who had acquired and preserved these drawings.

As well as materials of Indian subject matter, in keeping with the tradition of 19th-century commonplace books, the volume contains varied extra-illustrations and original contributions. These include delicate pastoral sketches in pencil of such places as an English school house, the ruins of Netley Abbey, Lanercost Priory, and a fortress Normandy. The volume also contains charming watercolours of local characters, cherished lines of verse, and witty musings.

(#41029)

\$ 45,000



COOK, Capt. James (1728-1779) and Captain James KING.
A Voyage to the Pacific Ocean, for making Discoveries in the Northern Hemisphere. Performed under the Direction of Captains Cook, Clerke, and Gore, in His Majesty's Ships the Resolution and Discovery; in the Years 1776, 1777, 1778, 1779, and 1780.

London: H. Hughs for G. Nicol and T. Cadell, 1785. 4 volumes (text: 3 volumes, 4to [12 5/8 x 9 5/8 inches]; atlas: 1 volume, folio [23 1/2 x 17 inches]). Text: engraved medallion vignettes on titles, 1 folding letterpress table. Atlas: 87 engraved plates, plans, maps and charts (1 folding, 1 double-page, and including the 24 small format plates usually found in the text, here on unfolded full sheets. Extra-illustrated, with very rare (and possibly unique) impressions of the 24 engraved plates on wove paper watermarked 1801, bound into the text. Original paper-covered boards, expertly rebaced to style with contemporary brown paper. All contained within dark blue morocco-backed boxes.

A fine unsophisticated set of the third edition of the third voyage, with the plates in their most desirable form: all the plates usually found in the text volumes are here bound unfolded and uncut, in the atlas volume. In addition, this set extra-illustrated with a duplicate set of those plates, being unrecorded 1801 impressions on wove paper.

“The famous accounts of Captain Cook’s three voyages form the basis for any collection of Pacific books. In three great voyages Cook did more to clarify the geographical knowledge of the southern hemisphere than all his predecessors had done together. He was really the first scientific navigator and his voyages made great contributions to many fields of knowledge ... Cook’s third voyage was organized to seek the Northwest Passage and to return [the islander] Omai to Tahiti. Officers of the crew included William Bligh, James Burney, James Colnett, and George Vancouver. John Webber was appointed artist to the expedition. After calling at Kerguelen Island, Tasmania, New Zealand, and the Cook, Tonga, and Society Islands, the expedition sailed north and discovered Christmas Island and the Hawaiian Islands, which Cook named the Sandwich Islands.

(Description continues on the next page.)



OMAI of the SANDWICH ISLANDS, with his HELMET.



Cook charted the American west coast from Northern California through the Bering Strait as far north as latitude 70 degrees 44 minutes before he was stopped by pack ice. He returned to Hawaii for the winter and was killed in an unhappy skirmish with the natives over a boat. Charles Clarke took command and after he died six months later, the ships returned to England under John Gore. Despite hostilities with the United States and France, the scientific nature of this expedition caused the various governments to exempt these vessels from capture. The voyage resulted in what Cook judged his most valuable discovery - the Hawaiian Islands” (Hill).

The typography of the third edition is similar to the second edition, which is generally considered superior to the first: Hughs took over the printing from Strahan and re-set all the text). In addition the third edition includes the first appearance of William Wales’s “A Defence of the Arguments advanced, in the introduction to Captain Cook’s last Voyage, against the existence of Cape Circumcision” (vol.III, pp.557-564).

This fine set in boards comprises the rarest and most desirable form of the third voyage, with the 24 plates intended for the text volumes to be bound uncut and unfolded into the atlas. Thus plates which are generally severely trimmed close or into the image to fit into the text, are here on full sheets with wide margins. An early owner of this set, however, has extra-illustrated his text with early 19th century impressions of those plates. This issue of the duplicate set of plates appears unrecorded, being on wove paper watermarked 1801. That the plates were added is confirmed by the fact that the plates are tipped-in, rather than sewn or guarded into the text.

Cf. Beddie 1543; cf. Forbes *Hawaiian National Bibliography*, 62; cf. Lada-Mocarski 37; cf. *Printing and the Mind of Man* 223; cf. Sabin 16250 (#35359)

\$ 32,500



COOK, Captain James (1728-1779), HAWKESWORTH, John (1715-1773, Editor), HODGES, William (1744-1797, Illustrator), KING, Captain James (1750-1784), PARKINSON, Sydney (1745-1771, Illustrator). *The Three Voyages of Captain James Cook.*

London: Printed for W. Strahan; and T. Cadell in the Strand. H. Hughs for G. Nicol, Bookseller to His Majesty, in the Strand, 1773-1785. 8 Volumes, 4to; Atlas, folio. Vols: (11 1/4 x 9 inches). Atlas: (22 x 16 inches). Contemporary tan calf paneled with gold floral tooling, spines elaborately decorated with gilt foliate in six compartments with raised bands, red morocco lettering-piece in second compartment with brown letter-piece in third compartment giving the years covered in each volume in gilt. Atlas bound to matching style in half-calf with contemporary marbled paper boards, spine in seven compartments with red morocco lettering-piece in second compartment and brown morocco lettering-piece in third compartment. *Provenance:* Bookplates of Rev. William Goodall, Samuel Alexander Cooke, and G. N. R.

A magnificent complete set of Cook's three voyages in eight volumes with very fine uniform original full calf bindings, paired with an unusually fine atlas.

“Captain Cook’s three great voyages form the basis for any collection of Pacific books. In three voyages Cook did more to clarify the geographical knowledge of the southern hemisphere than all his predecessors had done together. He was the first really scientific navigator and his voyages made great contributions to many fields of knowledge.” (Hill)

(Description continues on the next page.)



The set comprises:

An Account of the Voyages Undertaken by the Order of His Present Majesty for Making Discoveries in the Southern Hemisphere, and Successively Performed by Commodore Byron, Captain Wallis, Captain Carteret, and Captain Cook, in the Dolphin, the Swallow, and the Endeavour. Vols. I-III. London: Printed for W. Strahan; and T. Cadell, 1773. Three volumes. Second edition. Vol. I: [12] [i]-xxxvi [12] [1]-456. 21 cuts. 516 pp. Title, Dedication, Contents, Introduction, Nautical Terms, Cuts Description, Cuts Placement, Preface, Byron, Wallis, Carteret, Compass Table. Vol. II: [i]-xiv [1]-410. 22 cuts. 424 pp. Title, Contents, Introduction, Cook's Voyage. Vol. III: [1]-395. 8 cuts. 395 pp. Title, Contents, Cook's Voyage. 51 engravings, folded maps, and charts.

A classic work of exploration, this is the official account of Cook's first voyage commanding the *Endeavour*, edited from his journal by Hawkesworth. It also contains the official accounts of the voyages of Commodore John Byron (1723-1786), Captain Samuel Wallis (1728-1795), and Captain Philip Carteret (1733-1796). Cook herein travels to Tahiti where he observed the Transit of Venus, then mapped New Zealand and the east coast of Australia.

[With]

A Voyage Towards the South Pole, and Round the World. Performed in His Majesty's Ships the Resolution and Adventure, in the Years 1772, 1773, 1774, and 1775. Vols. I-II. London: Printed for W. Strahan; and T. Cadell in the Strand. 1784. Two volumes. Fourth edition. Vol. I: [i]-xl [1]-378. 37 engraved plates. 418 pp. Frontispiece portrait by J. Basire after William Hodges, Title, Contents, Introduction, Plate List, Voyage Towards the South Pole. Vol. II: [8] [1]-396. 27 engraved plates. 404 pp. Title, Contents, Advertisement, A Voyage Towards the South Pole and Around the World. 64 engraved plates of maps, portraits, and views, many of which folding.

“The voyage where Cook proved there was no ‘Terra Australis’ which supposedly lay between New Zealand and South America and was the first to cross the Antarctic Circle. This voyage produced a vast amount of information concerning the Pacific peoples and islands, proved the value of the chronometer as an aid in finding longitude, and improved techniques for preserving scurvy, in addition to the aforementioned discoveries.” (Hill).

(Description continues on the next page.)



A WOMAN of VAN DIEMEN'S LAND.



[With:]

A Voyage to the Pacific Ocean. Undertaken, by the Command of His Majesty, for Making Discoveries in the Northern Hemisphere. Performed under the Direction of Captains Cook, Clerke, and Gore, in His Majesty's Ships the Resolution and Discovery; in the Years 1776, 1777, 1778, 1779, and 1780. Vols. I-III and Atlas. London: Printed by H. Hughs; for G. Nicol and T. Cadell, 1785. In three volumes 4to with an atlas folio. Second Edition. Vol. I: [10] [i]-xcvi [1]-421. 7 engraved plates with the rest in the Atlas. 528 pp. Title, Contents, Introduction, To the Memory of Captain James Cook, List of the Plates with Directions for Placing Them, A Voyage to the Pacific Ocean. Vol. II: [14] [1]-548. 11 engraved plates with rest in Atlas. 562 pp. Title, Contents, A Voyage to the Pacific Ocean. Vol. III: [14] [1]-556. 6 engraved plates with the rest in the Atlas. 570 pp. Title, Contents, Appendix, A Voyage to the Pacific Ocean, Appendices I-VII. Atlas: 63 engraved plates including 2 fold-out maps.

Cook's third and final voyage was a search for the Northwest Passage, during which he anchored in Hawaii, explored the Alaskan coast, the Bering Strait, and the Arctic Circle. On his southerly return, Cook was killed in Hawaii. The expedition was then taken over by Charles Clerke, and following Clerke's death, John Gore. While en transit back to the UK, the voyagers sighted Japan, anchored in China, and circled the Cape of Good Hope.

Provenance: William Goodall (1757-1844), Lord of the manor, Dinton Hall, Buckinghamshire, and an English artist known for his detailed watercolor illustrations of birds and animals.

Beddie 648-50, 1216-7, 1543, 1552. Forbes, *Hawaiian National Bibliography*, 62, 85. Hill 358, 361, 782-3. Holmes 5, 24, 47A. Howes C729a. Howego I C174. Jenks, *The Great Events*, Vol XVII, p.238. Kroepelien, 535. Lada-Mocarski 37. Mitchell Library, *Cook*, 648. O'Reilly, *Tahiti*, 433. *Printing and the Mind of Man* 223 (Second voyage). Rosove 77 (Second voyage). Sabin 16245, 16250, 30934. Spence 314.

(#41370)

\$ 55,000.



A YOUNG WOMAN of OTAHEITE, bringing a PRESENT.



OLD CHINA STREET, CANTON.

N° 4

HEINE, Wilhelm (1827-1885). *Graphic Scenes of the Japan Expedition.*

New York: GP Putnam & Company, 1856. Folio (20 1/4 x 14 1/2 inches). 12 ff. letterpress text. 10 lithographic prints (one tinted portrait of Perry from a daguerreotype by P. Haas, nine hand finished views by Heine [two of these chromolithographed, seven printed in two colours on india paper mounted]), all printed by Sarony & Co. 20th-century maroon half morocco over paper-covered boards, titled in gilt on spine, original wrappers bound in.

An important work recording Commodore Perry's expedition to Japan.

(Description continues on the next page.)



William Heine was the official artist on Commodore Matthew C. Perry's expedition to Japan in 1853-54. On returning to the United States he produced several series of prints commemorating the trip. A group of six elephant-folio prints appeared in 1855, and the following year the present volume was issued, in a smaller format, with different images and with explanatory text. Both projects employed the New York lithographic firm of Sarony, among the best lithographers in the United States at that time. "As artistic productions, the pictures speak for themselves ... none superior to them have been executed in the United States, and they have no cause to shun comparison with some of the best productions of Europe" (Introduction). Copies were produced tinted on regular paper as in the present copy and hand-coloured.

The plates are numbered and titled as follows [1. portrait of Perry]; 2. Macao from Penha Hill; 3. Whampoa Pagoda; 4. Old China Street, Canton; 5. Kung-kwa at On-na, Lew-Chew; 6. Mia or road side chapel at Yokuhama; 7. Temple of Ben-teng in the harbor of Simoda; 8. Street and bridge at Simoda; 9. Temple of the Ha-tshu Man-ya-tshu-ro at Simoda; 10. Grave yard at Simoda Dio Zenge.

Bennett describes the plates as "many times finer than those in the regular account of the Perry expedition." His remarks on the work's great rarity are confirmed by its absence from both of Cordier's Japanese bibliographies.

Bennett, p.53; McGrath *American Color Plate Books* 123.
(#20647)

\$ 20,000



WHAMPOA PAGODA.

(1853)



HEINE, Wilhelm (1827-1885). *Illustrations of the Japan Expedition*

New York: Eliphalet M. Brown Jr., [1855-1856]. Elephant folio. 6 lithographic plates, printed in colours and finished by hand, by G.W. Lewis (1), J. Sarony & Co (4) and Boell & Michelin (1), all after Heine. Without the lithographed title (as usual).

Magnificent and very rare complete set of Heine's elephant folio-sized lithographic record of Perry in Japan: in scale, scope, and quality of execution, this work includes what is arguably the finest lithographic work ever produced in the United States.

(Description continues on the next page.)



William Heine was the official artist on Commodore Matthew C. Perry's expedition to Japan in 1853-54. On returning to the United States he produced several series of prints commemorating the trip, the first, the greatest and the rarest of which is the present group consisting of a title and six plates. These were overseen by the expedition's daguerreotypist Eliphalet Brown, who was also an excellent artist and lithographer. The total number of sets of printed is not known, but, it is recorded that Brown gave 100 sets to Commodore Perry for distribution to members of the expedition. The number of sets sold to the public has not been established, but was undoubtedly small. One of the reasons for the rarity of the complete set is that the plates were printed over two years by three publishers. Individual prints are occasionally encountered, particularly the four printed in 1855 by Sarony of New York, but the two other plates are much scarcer. A secondary reason for the rarity of this set is the initial cost. It was significantly more expensive than Heine's *Graphic Scenes of the Japan Expedition* (a smaller folio published in the same year as the final plate): the popularity of this smaller set ensured that only very few of the magnificent larger sets were ever sold.

The individual plates in the present work are as follows:

- 1) "Return of Commodore Perry, Officers and Men of the Squadron, from an Official Visit to the Prince Regent at Shui, Capitol of Lew Chew, June 6 1853...", printed by G.W. Lewis, dated 1855.
- 2) "Passing the Rubicon. Lieut. S. Bent in the 'Mississippi's' First Cutter Forcing his way through a Fleet of Japanese Boats while Surveying the Bay of Yedo, Japan, July 11th, 1853....", printed by Sarony & Co, dated 1855.
- 3) "First Landing of Americans in Japan. Under Commodore M.C. Perry at Gore-Hama July 14th, 1853....", printed by Sarony & Co, dated 1855.
- 4) "Landing of Commodore Perry, Officers & Men of the Squadron, to Meet the Imperial Commissioners at Yoku-Hama, Japan, March 8th, 1854....", printed by Sarony & Co, dated 1855.
- 5) "Landing of Commodore Perry, Officers & Men of the Squadron, to Meet the Imperial Commissioners, at Simoda, Japan, June 8, 1854....", printed by Sarony & Co, dated 1855.
- 6) "Exercise of Troops in Temple Grounds Simoda Japan, in Presence of the Imperial Commissioners June 8th 1854...", printed by Boell & Michelin, dated 1856.

Peters *America on Stone* pp. 98, 352-53; S.M. Morison *"Old Bruin" Commodore Matthew C. Perry, 1794-1858* Boston: 1967, p.463

(#35471)

\$ 100,000





VILLAGE CHINOIS.

LAPLACE, Cyrille Pierre Théodore (1793-1875). *Voyage autour du monde par les mers de l'Inde et de la Chine de la corvette de Sa Majesté La Favorite, exécuté pendant les années 1830, 1831, 1832, 1833.* [With:] *Voyage...Album historique gravé et publié par...M. de Sainson...* [With:] *Voyage...Atlas hydrographique...*

[Text] Paris: Imprimerie royale, 1833-1835; [Album historique] Paris: Arthus Bertrand, 1835; [Atlas hydrographique] Paris: Au dépôt-général de la marine, 1833. [Text] 4 vols; 8vo (9 1/2 x 6 3/8 inches). [Album historique] Folio (18 1/8 x 13 inches). [Atlas hydrographique] Folio (25 11/16 x 19 1/8 inches). [Text:] Vol. I: pp. [6], xli, [1], 558, [2] with folding map at rear, showing the route of *The Favorite*. Vol. II: pp. [4], 481, [1]. Vol. III: pp. [4], 510, [1]. Vol. IV: pp. [4], 480. Text volumes with in-text woodcut illustrations throughout. [Album historique:] 72 finely engraved sepia plates from drawings by Pâris, Barthélemy Lauvergne from Toulon, the expedition's draughtsman, and Sainson, the *Astrolabe's* voyage draughtsman, most with the full or partial blindstamp made for the edition. [Atlas hydrographique:] Title, Table of Contents, 11 engraved maps on 10 sheets (8 of which are double-page). Text volumes in publisher's original printed wrappers. Album and atlas uniformly bound in original half morocco and black paper boards, spines ruled gilt.

The first edition of this remarkable publication containing "perhaps the finest series of plates to any of the picturesque voyages" (Sabin). In exceptionally fine condition.

(Description continues on the next page.)



In the early decades of the 19th century, the French government, observing the growing interests of British, American, and Dutch voyages in Australia, Hawaii, and New Guinea, aimed to safeguard the rights and religious freedoms of French settlers in the South Pacific. Building upon the extensive knowledge collected by previous expeditions, particularly that of Jules Dumont d'Urville in the 1820s, they organized multiple voyages, including those of the *Astrolabe* and the *Bayonnaise*, with plans for a third expedition. This third expedition, led by Laplace aboard *The Favorite*, departed from Toulon on December 30, 1829, with a crew of 177. Laplace's primary objective was to assert French influence in Indo-China, supplementing the efforts of Hyacinthe de Bougainville. Additionally, Laplace was tasked with gathering valuable information for merchants, including customs regulations, harbour conditions, entry requirements, and market insights. Laplace's voyage marked a shift in emphasis from voyages of discovery to politically-motivated expeditions.

The present publication beautifully commemorates *The Favorite's* 482 days at sea. Hill lauds the hydrographic work as "thorough and reliable," highlighting the invaluable contribution of the surveys conducted in the Anamba and Natuna groups of Malaysia. Sabin praises the historical album's plates as among the finest in their category. These plates vividly depict India, the East Indies, and Southeast Asia, capturing the essence of their cultures. Without the supplementary *Zoologie* published later and rarely found.

Sabin, 38985; Borba de Moraes I, p. 390-391; Hill, 980; Ferguson, 1669; Cordier, 2426.
(#41485)

\$ 28,500





LE MOYNE, Jacques (c.1533-1588), DE BRY, Theodor (1528-1598, Engraver). *Brevis Narratio eorum quae in Florida Americae Provincia Gallis acciderunt, secunda in illam Navigatione, du ce Renato de Laudoniere classis Praefecto. Quae est secunda pars Americae.*

Frankfurt: Theodor De Bry Leodiense, 1591. Folio (13 1/4 x 9 1/2 inches). *4 a-d4 A-G6 H-I5 K4. 76 ff. [8] 1-30 [4] [84] [26]. 152 pp. 47 engravings including the title, section title, folding map "Florida Americae Provinciae," and 42 plates after Le Moyne with letterpress titling and descriptive text, and 2 other illustrations. With woodcut initials and head and tailpieces. Title, Dedication, Preface, Privilege, Folding Map, Americanae Historiae Pars Secunda, Index Capitem, Section Title, Plates I-XLII, Supplicatoria, Gallorum, Index, Parergon, Colophon. Map with expert restoration, some leaves from second setting. Expertly bound to style in contemporary full limp vellum with flat spine all edges stained red. Housed within a black clamshell.

Seminal early American illustrated work, with Le Moyne's spectacular images of Native Americans and the "most important map of Florida." [Baxter]

With the publication of this work, together with Harriot's *Virginia*, De Bry launched what would later become known as his Grand Voyages. These first two works are without question the most important of the series both in terms of their contemporary influence and their historical and ethnographic value to modern scholars and collectors. The text of the *Brevis Narratio* describes the earliest French settlements in what is now the United States and are here united by De Bry with engravings based on watercolors by a member of the expedition to the New World. To most of the Old World, this work presented the first accurate eyewitness depiction and account of Native Americans.

In the mid-1560s, two French expeditions led by Jean Ribault (1520-1565) and René Goulaine de Laudonnière (1529-1574) sought to establish a Huguenot settlement in Florida. Among those accompanying Laudonnière was Jacques Le Moyne: born in Dieppe, France, in about 1533, he was appointed artist to the expedition, which sailed in April 1564. Arguably the first Western artist to visit the New World, Le Moyne recorded the scenery of Florida and the lives of the Timucua Indians in great detail, as well as charting the coastline of Florida and much of present-day South Carolina.

(Description continues on the next page.)

Columnam à Praefecto prima navigatione locatam VIII.
venerantur Floridenses.



VM Galli in Floridam provinciam. secunda navigatione instituta duce Laudonniere, appulsi sunt, ipse comitibus quinque & viginti pyxidarijs in continentem descendit, salute ab Indis accepta (nam cateruatim ad eos conspiciendos advenerant) Rex Athoré quatuor aut quinque miliaribus à maris littore habitans etiam venit, & muneribus datis & acceptis, omni que humanitatis genere exhibito, indicavit se singulare quidpiam ipsis demonstrare velle, propterea orare ut una proficiscerentur: adfentiuntur, quia tamen magno subditorum numero cinctum videbant, caute & circumspiciente cum eo profecti sunt. Ille vero eos in insulam deduxit, in qua Ribaldus super tumulo quodam saxum limitem insignibus Regis Galliae insculptum posuerat. Proximi facti, animadvertunt Indos hoc saxum non secus atque idolum colere: nam ipse Rex eo salutato, & exhibito qualem à suis subditis accipere solet honore, osculū fixit, quem imitati sunt ipsius subditi, ut idem faceremus adhortati. Ante saxum jacebant varia donaria fructibus ejus regionis & radicibus edulibus, vel ad medicum usum utilibus constantia, vasaque plena odoratis oleis, arcus & sagittae: cinctum etiam erat, ab imo ad summum, storum omnis generis corollis, & arborum apud ipsos selectissimarum ramis. Perspecto miserorum horum barbarorum ritu, ad suos redierunt observaturi commodissimum ad propugnaculum extruendum locum. Est vero hic Rex Athoré formosus admodum, prudens, honestus, robustus & procerus admodum statura, nostrorum hominum maximos sesquipeda superans, modesta quadam gravitate praeditus, ut in eo majestas spectabilis reluceat. Cum matre matrimonium contraxit, & ex ea plures liberos utriusque sexus suscepit, quos percusso saeviore nobis ostendit: postquam vero ipsi desponsata fuit, parens ejus Saturioua illam amplius non attigit.



Primogeniti solennibus ceremonijs Regi XXXIIII.
sacrificantur.



34



MORIS apud illos est primogenitum masculum Regi victimam offerre. Sacrificij autem die Regi significato, locum ad id destinatum, ubi scamnum in quo sedeat, & in media area truncus ligneus binos pedes altus, totidem crassus: ante hunc pueri mater calcaneis insidens, & manibus faciem tegens filij mortem deplorat. Cognatarum vel amicarum ejus primaria, puerum Regi venerabunda offert; deinde qua matrem comitata sunt feminae in orbem conveniunt, & canendo saltant letabundae, mutuis manibus non apprehensis: quae puerum tenet, in medium illarum se infert saltans, & in Regis laudem quaedam accinens. Interea sex Indi ad id munus delecti separatim in area quadam parte stant, & inter eos medius sacrificus cum magnificentia quadam clavam tenens. Peractis ceremonijs, sacrificus infantem capiens, Regi, coram omnibus, in ligneo illo trunco mactat. Nobis praesentibus semel peracta est similis victima.

Unfortunately, the nascent French colony was seen as a threat by the Spanish, the dominant European power in the region, and in September 1565, a force led by Pedro Menéndez (1519-1574) massacred the French colonists at Fort Caroline. Le Moyne and several others, however, made a miraculous escape.

The story of their struggles was not published until 1588, when, at the instigation of Richard Hakluyt (1553-1616), Laudonnière's journal was published in Paris. Later that year, master engraver and publisher Theodor De Bry traveled to London, and met with Le Moyne in an unsuccessful attempt to obtain illustrations of the region to accompany a new edition of Laudonnière's journal. Following Le Moyne's death the following year, De Bry returned to London and purchased the watercolors from his widow. It was on this trip to London that De Bry met Hakluyt, who informed him of the British expeditions to Virginia, shared with him both Hariot's journal and White's watercolors from the expedition, and suggested the publication of a series of illustrated voyages to America, beginning with Hariot/White and Laudonnière/Le Moyne. De Bry returned to Frankfurt and in 1590 published the former in Latin, German, French, and English; the following year he published the latter in Latin and German.

Le Moyne's extraordinary illustrations of the Florida Indians, which appear on forty-two leaves of this work in their first published form, rank with those of John White as the best visual record of American Indians before the 19th century. They show all aspects of Indian life, including settlements, ceremonies, wars, agriculture, hunting, and preparation of food. They also show scenes of the French settlement and their involvement with the Indians. These images were widely copied for centuries, and many later supposedly original illustrations of American Indians are actually copies of Le Moyne's illustrations. A full list of the plates appears in Church. The map, which appeared for the first time with this text, is one of the most elaborate of the Florida peninsula to appear in the 16th century, giving the names assigned by the French and Spanish. Cumming provides an elaborate description, and Baxter describes it as "the most remarkable and important map, which has been preserved from the sixteenth-century maps, of that part of the East Coast which lies between Cape Hatteras and Cape Florida, and the first French map to show Florida. It is considered the most important map of Florida."

Arents 39. Brunet I, 1320. Burden, *Mapping of North America* 79. Church 145. Cumming and De Vorsey 14. Clark I:16. *European Americana* 591/39. JCB (3) I:387-88. Sabin 8784. Schwartz and Ehrenberg, pp.64-67. Streeter sale II, 1172. (#34276)

\$ 55,000



ET perche al presente io son sopra la materia delli arbori, auanti che passi ad altre cose, voglio dir il modo che gli indiani con segni accendon il suocho, il quale è questo. Prendono vn legno lungo duoi palmi, grosso come il minor dito della mano, ouer come vna freccia, molto ben rimondo, & l'ificio d'una sorte di legno molto forte, che lo tengono solo per questo seruitio, & doue si truouano che vogliono accender il fuoco, prendon duoi legni di piu secchi & piu leggeri che truouano, & leganli insieme, vno appresso l'altro, come le dita congiunte, nel mezzo delliquali legni mettono la punta di quella bacchetta dura, quale fra le palme della mani, tenendola la volton forte, fregando molto continouamente la parte da basso di questa bacchetta intorno intorno fra quelli duoi legni che stanno distesi in terra, liquali si accendono infra poco spatio di tempo, & a questo modo fanno fuoco.

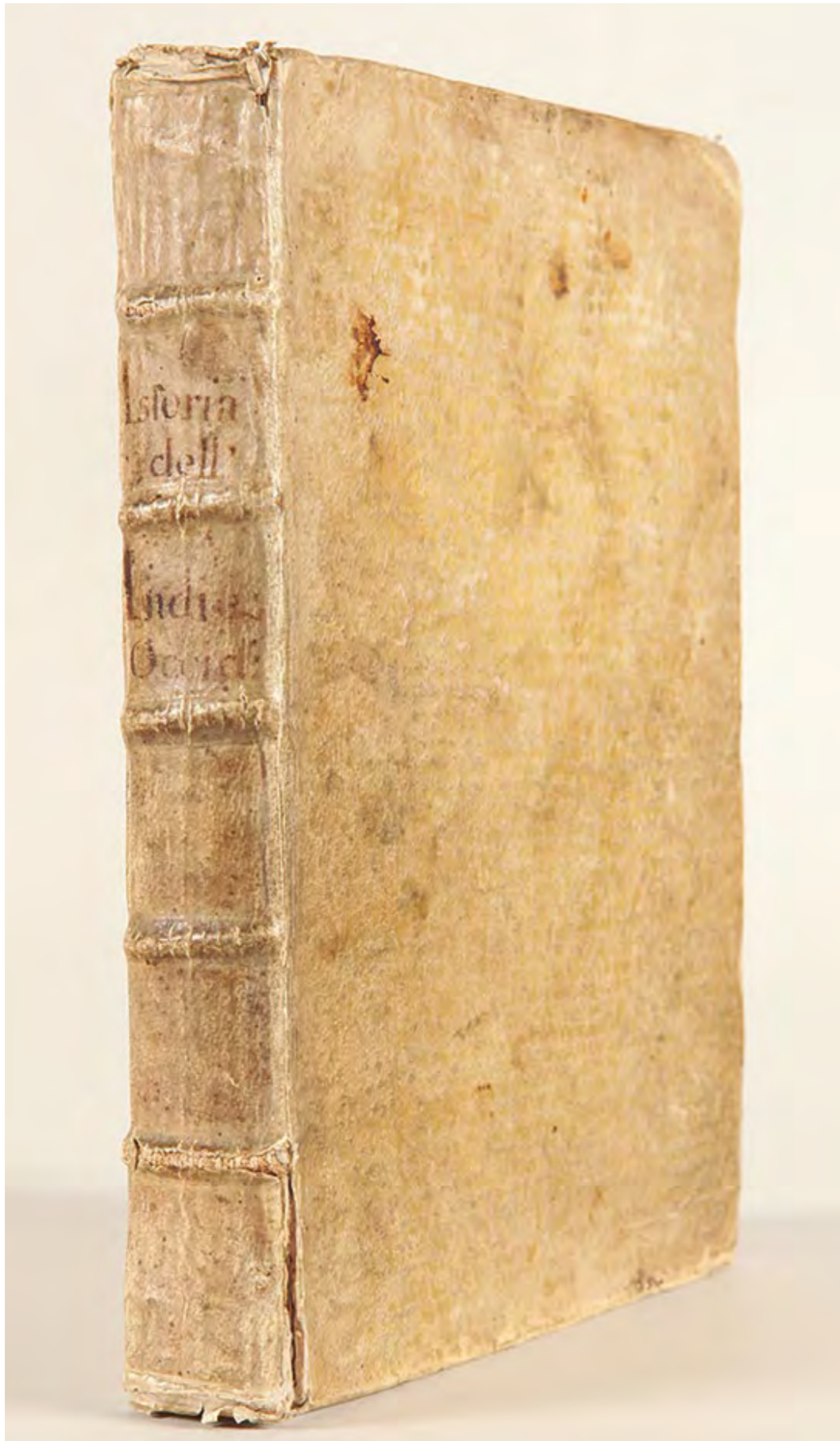


MARTYR, Peter; Gonzalo OVIEDO; and Giovanni RAMUSIO. *Summario de la General Historia de l'Indie Occidentali...*

Venice: 1534. 79; 64, [2]; [15] leaves. Double-sheet map. Woodcut illustrations in text. Contemporary full vellum, manuscript title on spine, raised bands. Neat bookplate on front pastedown, old bookseller's label on rear pastedown. Contemporary ownership signature on front free endpaper. Title leaf and first leaf of text remargined, not affecting text. Slight dampstaining in upper outer corner of first thirty-four leaves. Closed tear in leaf 56. Occasional contemporary ink notations in margins, manuscript start of an index on rear fly leaf. Two small burn holes in map, not affecting any printed area. Overall a very good copy. In a brown half morocco slipcase.

The earliest voyage collection focusing on the New World.

(Description continues on the next page.)



This important collection of voyages and narratives is the work of several authors, although most bibliographers attribute it to Peter Martyr, a translation of whose work makes up the first section. The present volume is one of the first attempts anywhere to assemble a group of accounts of travel and exploration. It was probably assembled for publication by the Venetian, Giovanni Ramusio, later famous for his much larger collection, *Navigazioni...*, which began publication in 1554. Only the Montalboddo collection precedes it as a collection of voyage narratives outside Europe; this is the first collection to focus entirely on the New World.

The *Historia...* is divided into three books. The first part is made up of material from the *Decades* of Peter Martyr, drawn from the edition of 1530, the first complete edition to present all eight Decades. The second and most important part is drawn from the first published work of the great historian and chronicler of the early West Indies, Gonzalo Fernandez de Oviedo's *De la Natural Hystoria de las Indias* (Toledo, 1526). Since that pioneering work of American natural history (which is a completely different book from Oviedo's later *Historia general...*) is virtually unobtainable today, the present 1534 publication is the only form in which the first work of Oviedo can be had. Oviedo's observations are the first accurate reports of New World plants and animals. He also provides one of the first accounts of Bermuda, where he tried to land while en route to Spain in 1515, only to be driven off by adverse winds. The distinction of being the first obtainable edition is also true of the third part, a translation of an anonymously written tract entitled *La Conquista de Peru*, first published in Seville, also in 1534, of which only three copies survive. It gives the text of the tract in full. Both are among the first published accounts of the conquest of Peru.

The woodcuts in the text are both drawn from the work of Oviedo and made up by the Venetian printers. They are some of the earliest published images of the New World based on actual experience, as opposed to the fantasies of European woodcut artists. There is also a handsome double-page woodcut map of Hispaniola, an extremely early piece of detailed New World cartography.

The earliest voyage collection focusing on the New World, a work of tremendous importance in the dissemination of knowledge of America to Europe.

European Americana 534/28; HARRISSE 190; Church 69; ARENTS 3; JCB (3)I:114; Sabin 1565; Streeter Sale 13.

(#23569)

\$ 48,000



MEARES, John (1756-1809). *Voyages made in the years 1788 and 1789, from China to the north west coast of America. To which are prefixed, an introductory narrative of a voyage performed in 1786, from Bengal, in the Ship Nootka; observations on the probable existence of a north west passage; and some account of the trade between the north west coast of America and China; and the latter country and Great Britain.*

London: printed at the Logographic Press and sold by J. Walter, 1790. Quarto (11 5/8 x 9 inches). 5pp. list of subscribers. 28 engraved, stipple or aquatint plates and maps (comprising: 1 stipple-engraved portrait frontispiece of Meares by C. Bestland after Sir William Beechey, 3 folding engraved maps, 7 engraved charts, 6 aquatint coastal profiles [4 folding, including “Views of the Land on the Philippine Islands” facing p.17], 3 portraits [1 aquatint, 2 engraved], 8 views [7 aquatints, 3 of these folding]). Contemporary half speckled calf over marbled paper covered boards, flat spine divided into compartments by gilt rules, red morocco lettering piece in the second compartment. *Provenance:* presentation copy, inscribed “Presented by the Author” on the title; William Perceval (bookplate).

Presentation copy of the first edition of “one of the fundamental books on the Northwest coast of America in general and on Alaska in particular” (Lada-Mocarski). A fine, tall copy in its original binding.

(Description continues on the next page.)



“Meares made two fur trading voyages to the Northwest Coast. The first, sponsored by Bengal merchants, included the ships *Nootka* and *Sea Otter*, which sailed from Calcutta on March 2, 1786. On this voyage Meares reached Alaska and visited Kodiak but was continually frustrated by the presence of the Russians. On the northwest coast he met Portlock and Dixon. In June 1787 he sailed to Hawaii and continued on to Canton, taking with him the Hawaiian chief Kiana (whose portrait is included among the plates). On the *Nootka*, Meares again arrived at Hawaii August 2, 1787 and departed September 2, 1787. Meares returned to Hawaii as master of the *Felice*, [the renamed *Nootka*], October 18 and departed October 26, 1788.

Meares’ second voyage to the American coast (1787-1788) was to alter the course of history. In 1788 he determined to establish a permanent fur-trading settlement at Nootka and engaged Colnett of the *Argonaut* and Hudson of the *Princess Royal* to accompany him. Shortly after arrival in territory claimed by Spain, the ships *Iphigenia*, *Argonaut*, and *Princess Royal* were seized by a Spanish frigate, and the resulting action, known as the Nootka Controversy, nearly precipitated a war between England and Spain. The appendixes to this work contain letters and instructions, Dufferin’s journal kept while exploring the Straits of Juan de Fuca in July 1788, and Meares’ memorial to the House of Commons, May 13, 1790, claiming exclusive rights to Nootka and the prior raising of the British flag. Meares’ account was central to British claims to the Northwest Territory and led to the convention by which Spain’s claim was finally disallowed” (Forbes I, pp.157-158).

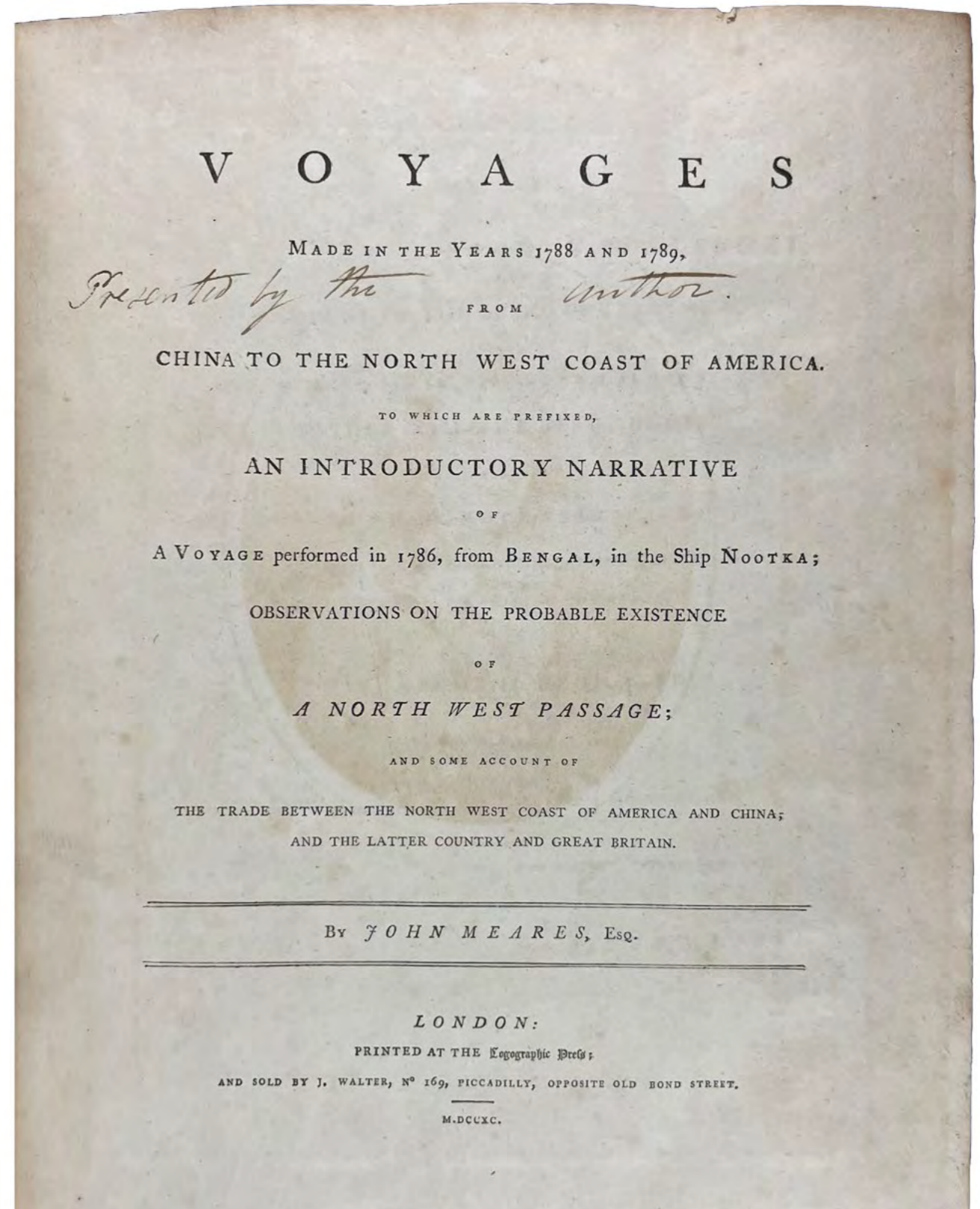
The work is noted for its fine illustrations, including aquatint views of Macao, Nihoa (Hawaii) and the Northwest coast of America, as well as important maps. This copy includes the plate titled “Views of the Land on the Philippine Islands” which is often lacking.

We have never before encountered a presentation copy of Meares.

Abbey *Travel* II 594; Cordier *Sinica* 2103; Hill (2004) 1126; Howes M469; Howgego M-86; Sabin 47260 (26 plates); Staton & Tremaine 612); Streeter sale VI:3491; Wagner *Northwest Coast* 758, 758a, 759-766.

(#28197)

\$ 18,500





OUSELEY, William Gore (1797-1866). *Views in South America, from original drawings made in Brazil the River Plate, the Parana, &c.*

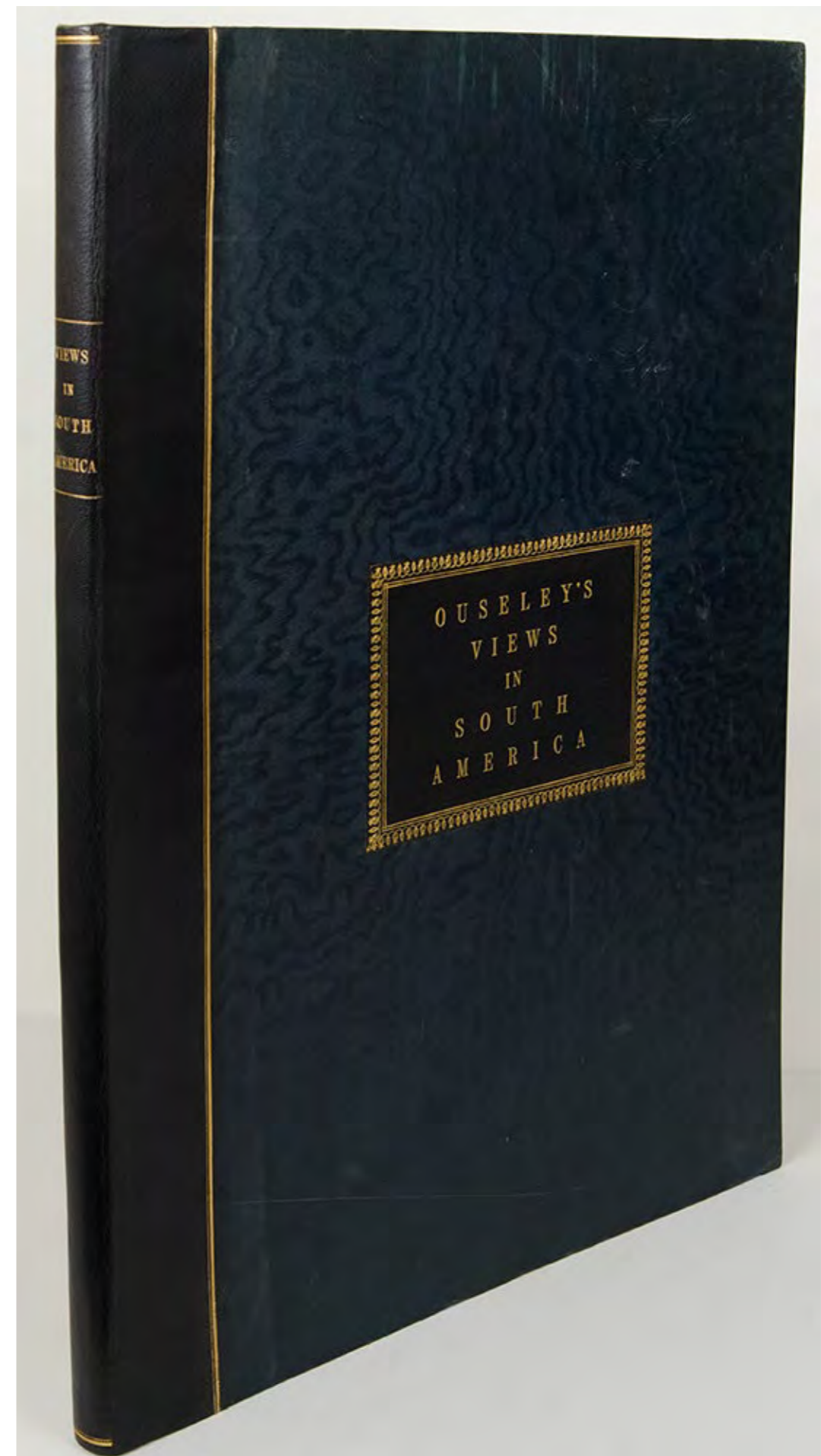
London: Thomas McLean, [1852]. Folio. Lithographed title, dedication to Prince Albert with list of plates on verso, 26 tinted lithographed plates, lithographed plan. Expertly bound to style in dark blue morocco backed period cloth covered boards, large central morocco label on the upper cover, flat spine lettered in gilt, glazed yellow endpapers and pastedowns.

Among the rarest lithographed view books concerning South America.

“In 1823 Ousley was transferred to Rio as secretary, and in 1838 was promoted to charge d’affaires. He was sent on a mission to Uruguay and Argentina in 1844 and returned to England in 1850 ... After he had returned to England, via the United States, he wished to publish a collection of drawings and watercolours of Brazil and the Rio de la Plata. The selection was made by Queen Victoria. This rare and valued album contains very pictureque lithographs” (Borba de Moraes).

Published in 1852 and issued as tinted lithographs, like the present, for £4.4s, or hand coloured at £6.16s.6d, both issues are very rare. Unlike other lithographed plate books from this period, there was no deluxe issue on card. The list of plates cites the plan, 25 plates, plus one vignette (titled Serra de Estrella), though the vignette is in appearance no different than the other plates. Not in Abbey, attesting to the work’s rarity.

Borba de Moraes, p.643; Sabin 57947; Tooley 356; Palau 207325.
(#34437) \$ 28,500





PARKINSON, Sydney (1745?-1771). *A Journal of a Voyage to the South Seas, in His Majesty's Ship the Endeavour.*

London: Printed for Stanfield Parkinson, 1773. Large 4to (13 3/16 x 10 5/8 inches). xxiii, [1], 22, [2], 212, [2]pp. 26 engraved plates, map, and engraved frontispiece portrait. Contemporary polished calf ruled in gilt, edges tooled in gilt, spine gilt extra, gilt morocco label. *Provenance:* John Smyth of Heath (bookplate on front pastedown).

Parkinson's important illustrated account of Cook's first voyage, with handsome plates and the rare explanatory remarks.

An attractive, wide-margined copy of the first edition of this important narrative, with the rare section of Explanatory Remarks by John Fothergill in a very fine contemporary calf binding.

Parkinson accompanied Capt. James Cook on his first voyage to the South Pacific and New Zealand, serving as draughtsman under naturalist Joseph Banks. As botanical artist for the Endeavor voyage, Parkinson produced a large number of magnificent botanical and natural history drawings of Tahiti, New Zealand, and Australia. His untimely death near the end of the voyage while en route from Batavia to the Cape of Good Hope resulted in a dispute between his brother Stanfield and Banks over ownership of his manuscripts and drawings. When Hawkesworth learned of the impending publication of this work, he sought and received an injunction to prevent its appearance until sometime after the official account was issued. Hawkesworth went so far as to omit mention of Parkinson's name from the official account, and even failed to give him credit for his botanical illustrations.

The present work stands as the most attractive of the unofficial accounts of Cook's first voyage. It contains extensive descriptions of Australia and New Zealand, and is the first work to properly identify the kangaroo by name. The handsome plates are from Parkinson's drawings, depicting natives of Tierra del Fuego, Tahiti, and New Zealand; scenes in Tahiti and New Zealand; and native artifacts. Also included are several vocabularies of South Sea languages. This first edition was published in 1773. Some years later, Stanfield Parkinson went insane and the unsold sheets of the book were sold to Dr. Fothergill, who added a section of "Explanatory Remarks" and a Postscript in order to counter Stanfield's ill-tempered preface. This copy includes this rare section of extra text, almost never seen with the first edition. This copy bears a distinguished provenance, with the bookplate of John Smyth of Heath Hall. Smyth (1748- 1811) had a prolific public career, serving as a Member of Parliament and the Board of Trade, a Lord of the Treasury, Master of the Royal Mint, and Lord of the Admiralty.

Beddie 712; Hill 1308; Holmes 7; Sabin 58787; Davidson, *A Book Collector's Notes*, pp. 54-6; NMM I:564; O'Reilly & Reitman 371; Kroepelien 944; Cox I, p. 58; Bell P100; Streeter Sale 2406.

(#38163)

\$ 17,000



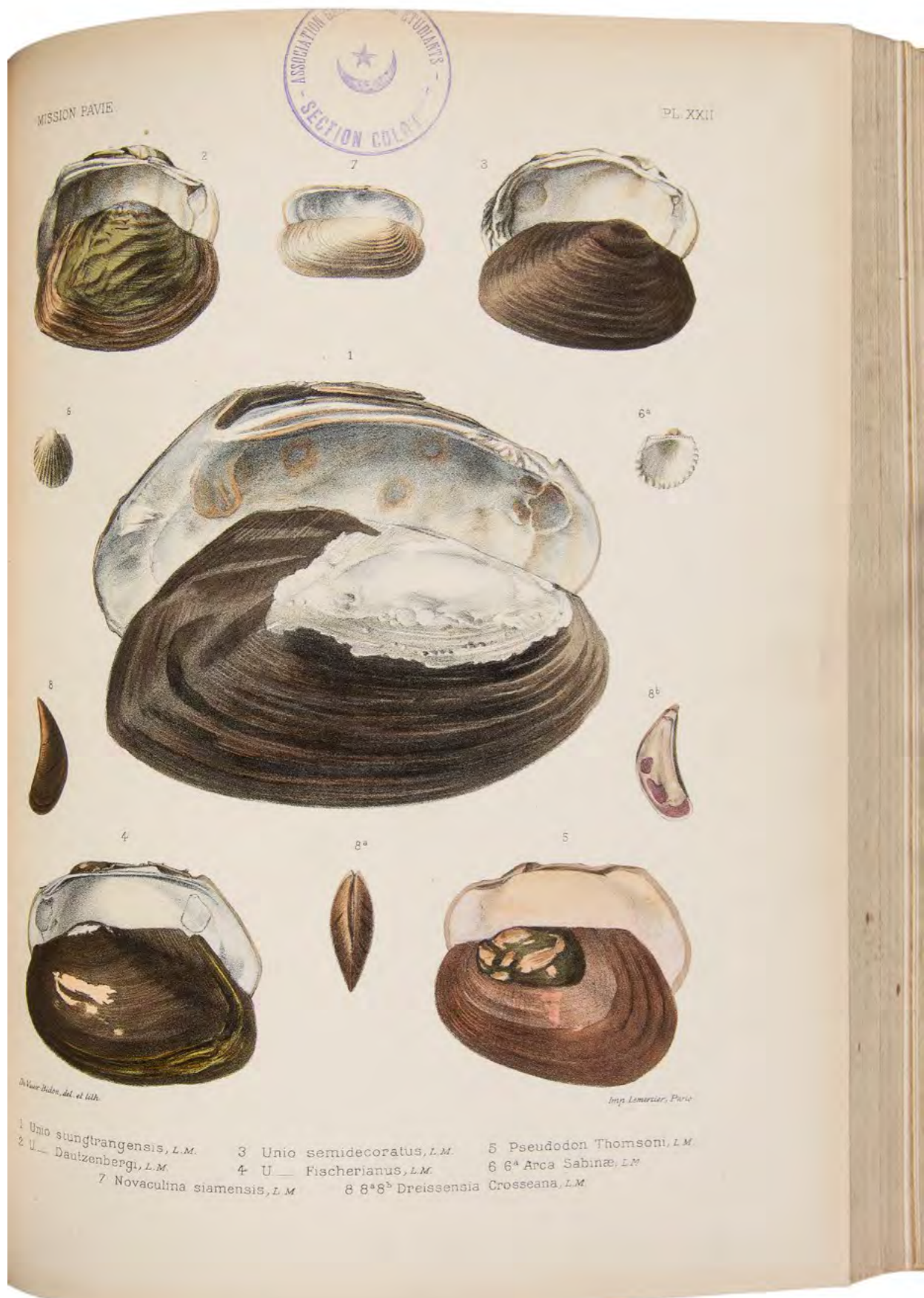


PAVIE, Auguste Jean-Marie (1847-1925). *Mission Pavie Indo-Chine 1879-1895*

Paris: Ernest Leroux, 28, Rue Bonaparte. Printed by Imprimerie Durand in Chartres, Rue Fulbert, 1898-1919. 4to, 11 volumes bound in 6 (10 3/4 x 8 1/2 inches). *Études Diverses*: 3 vols.; *Géographie et Voyages*: 7 vols.; *Atlas*: 1 vol. *Études et Diverses* Vol. 1, (1898): XLVI, 367 pp. with 1 map, 20 color plates, 107 illustrations, and texts in Cambodian, Laotian, and Thai. Vol. 2, (1898): 449 pp. with 1 map, 5 illustrations, and 70 plates of inscriptions. Vol. 3, (1904): XXI, 549 pp. with 1 map, 13 color plates, and 28 illustrations. *Géographie et Voyages* Vol. 1, (1901): 332 pp. with 18 maps and 140 illustrations. Vol. 2, (1906): 402 pp. with 8 maps and 155 illustrations. Vol. 3, (1900): 428 pp. with 15 maps and 40 illustrations. Vol. 4, (1902): XXVII, 296 pp. with 13 maps and 75 illustrations. Vol. 5, (1902): XLVII, 326 pp. with 8 maps and 137 illustrations. Vol. 6, (1911): 348 pp. with 4 maps and 79 illustrations. Vol. 7, (1919): with 3 maps and 85 illustrations. *Atlas: Notices et Cartes* (1903): 54 pp. with 11 maps. Loosely inserted typescript letter. Presentation inscription to Pierre Boudin from the author, signed, on the title page of the *Atlas*. All volumes in matching blue cloth with green Morocco lettering pieces on spines with gilt-tooled titles. *Provenance*: Bibliothèque de Association Générale des Étudiants de Paris: Section Coloniale [stamps].

Complete set of texts from the comprehensive French exploration of Vietnam, Cambodia, and Laos. Signed and inscribed by Auguste Pavie.

(Description continues on the next page.)



Pavie, the French diplomat and explorer, spent much of his career in Indochina, becoming the first French Governor-General and minister plenipotentiary of Laos. During his career, he organized several expeditions in French Indochina, the result of which is the *Mission Pavie* compendium, which describes the peoples, zoology, literature, languages, and history of the region. The first mission, from 1879 to 1885, covered Cambodia and Southern Siam as far as Bangkok. The second mission, from 1886 to 1889, covered Northeastern Laos and the Black River in Tonkin as far as Hanoi. The third mission, from 1889 to 1891, explored the Mekong River from Saigon to Luang Prabang. The fourth mission, from 1894 to 1895, covered the areas of Laos that border China and Myanmar on the left bank of the Mekong River, as far as the Red River.

The present set is complete and includes all three volumes of the *Études Diverses* section of the *Mission Pavie* reports, and all the *Géographie et Voyages* volumes. The latter section is comprised as follows: Vols. I and II: *Exposé des Travaux de la Mission*. Vol. III: *Voyages au Laos et chez les sauvages du sud-est de l'Indo-chine*; Vol. IV: *Voyages au centre de l'Annam et du Laos et dans les régions sauvages de l'Est de l'Indo-Chine*; Vol. V: *Voyages dans le haut Laos et sur les frontières de Chine et de Birmanie*; and Vol. VI: *Passage du Me-Khong au Tonkin* (1887 et 1888). The final volume of the *Géographie* section, present here and published in 1919, is often lacking, and complete sets of the *Mission Pavie*, as here, are rarely encountered.

Loosely inserted is an interesting typescript letter dated December 2, 1903, from the Director of the Colonial Office in France to a deputy, discussing sending a copy of *Mission Pavie* on behalf of the Governor-General of Indochina (who, at that time, was Jean-Baptiste-Paul Beau).

Howgego P17.
 (#39495) \$ 12,000



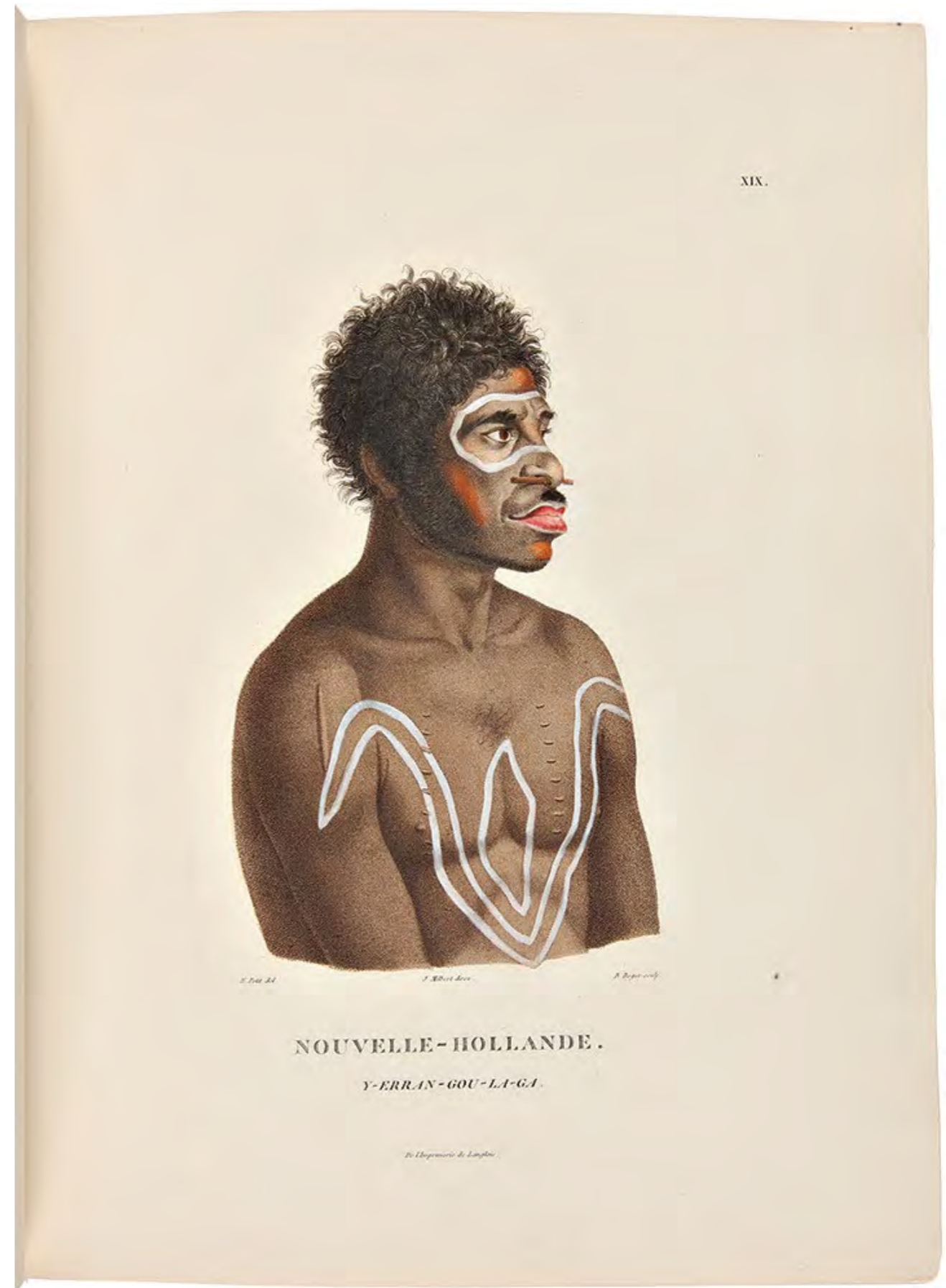
PERON, Francis; Louis Claude de Saulces de FREYCINET; and Nicholas BAUDIN. *Voyage de Decouvertes aux Terres Australes Exeute par ordre de sa Majeste l'Empereur et Roi, sur les Corvettes le Geographe, le Naturaliste, et la Goelette la Casuarina, pendant les annee 1800, 1802, 1803 et 1804.*

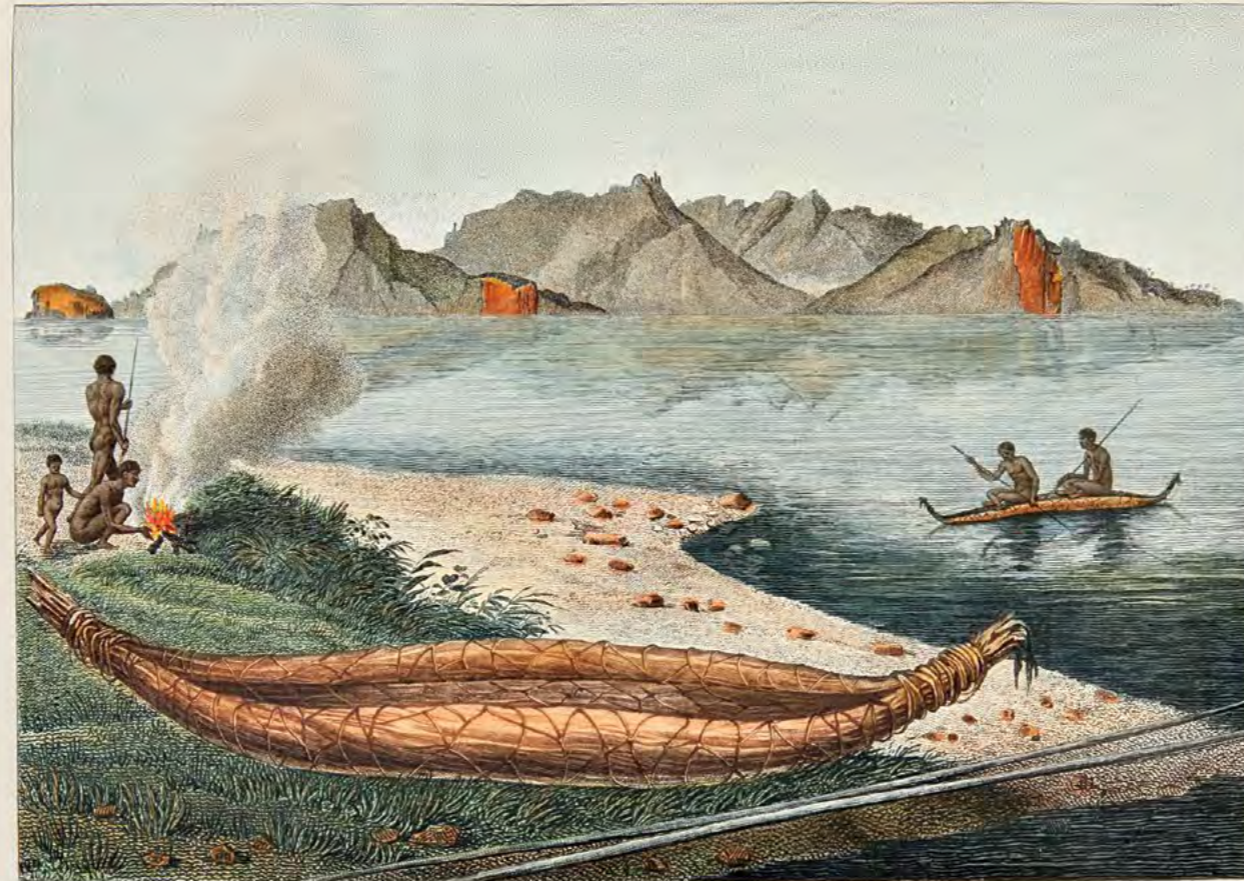
Paris: L'Imprimerie Imperiale, 1807/11/16. Two volumes, 4to (12 1/8 x 9 inches) plus atlas folio (13 5/8 x 10 1/8 inches). Consisting of the following: 1) Voyage de Decouvertes...Historique. Two volumes. Engraved portrait in volume two. Three folding tables. 2) Partie Historique Atlas. Two parts bound in one. Engraved title for each part. First part contains forty plates including map, five colored coastal profiles, fourteen ethnographic plates (eight colored), eight other views (one of which is colored, and two folding, including Lesueur's view of Sydney), eleven natural history plates (nine colored) and one technical plate. Second part contains fourteen maps (two double-page or folding). Uniformly bound to style in half calf and 19th-century marbled boards, spines gilt, morocco lettering pieces. Plates and maps in atlas volume all pristine. Overall a remarkably clean uncut set.

The rare account of the Baudin-Freycinet expedition, one of the most important early explorations of Australia.

The expedition was sent out by the French government in 1800 with orders to complete the cartographic survey of the Australian coast. Commanded by Nicolas Baudin, the expedition left France in 1800 and sailed via Mauritius to the Australian coast in the region of Cape Leeuwin, arriving in May 1801. Peron sailed as naturalist on the expedition and Freycinet as cartographer. The vessels, Geographe and Naturaliste, sailed north from Cape Leeuwin, surveying the coast and making observations on the natural history and inhabitants, until they crossed to Timor. After three months the two ships set out for Tasmania, continued making detailed surveys, and went on to Sydney. The group then undertook a complete survey of the southern coast and an examination of the northern coast before returning to Mauritius where, near the end of 1803, Baudin died. It was a celebrated voyage which brought back to France the most important collection of natural history specimens in the history of the French Museum, as well as a wealth of geographical and other information.

(Description continues on the next page.)





TERRE DE DIÉMEN.

NAVIGATION.

Vue de la Côte Orientale de l'Île SCHOUTEN.

N.B. Le bout de terrain sur lequel repose la grande pirogue, n'existe pas dans la nature; la mer sur ce point est parfaitement libre.

De l'Imprimerie de Langlois.

The narrative of the expedition was begun by Peron, and completed by Freycinet after Peron's death. A tacit agreement between Peron and Freycinet, both of whom disliked Baudin, kept the commander's name mostly absent from the present official account of the expedition. Flinders completed his survey of the Australian coast before Baudin, but his imprisonment by the French in Mauritius for seven years resulted in the French exploration account being published first. Consequently, the Baudin-Freycinet narrative includes the first complete and fully detailed map of the Australian continent. It is justly one of the most famous depictions of Australia ever produced, with virtually the entire southern coast labeled "Terre Napoleon," indicating possible French colonial ambitions. The ...*Historique Atlas* contains a group of beautiful color plates, mostly of natural history specimens, many of which depict what the French saw during their important visit to Tasmania.

Ferguson 449,536; Dunmore, *French Explorers in the Pacific* II, pp.9-40; Wantrup 78a,79a; Hill, pp.229-30 (narrative volumes only); Davidson, *Book Collector's Notes*, pp.108-10; Sharp, *Discovery of Australia*, pp.232-39; Plomley, *The Baudin Expedition and the Tasmanian Aborigines* 1802 (#28645)

\$ 18,500



PORTLOCK, Nathaniel (1748-1817). *A Voyage Round the World; but more particularly to the North-West Coast of America: Performed in 1785, 1786, 1787, and 1788, in the King George and Queen Charlotte, Captains Portlock and Dixon.*

London: Printed for John Stockdale and George Goulding, 1789. Quarto (11 7/8 x 9 1/8 inches). xii, 384, xl pp. 20 engraved plates, charts and maps (6 folding charts or maps, 2 engraved portraits, 12 engraved plates [including 5 ornithological plates with contemporary hand-colouring, as issued]). Contemporary full tree calf boards bordered in gilt, flat spine gilt in compartments, red morocco lettering piece, marbled endpapers.

Rare deluxe issue with hand-coloured plates of the first edition of a classic narrative of the early exploration on the Northwest coast.

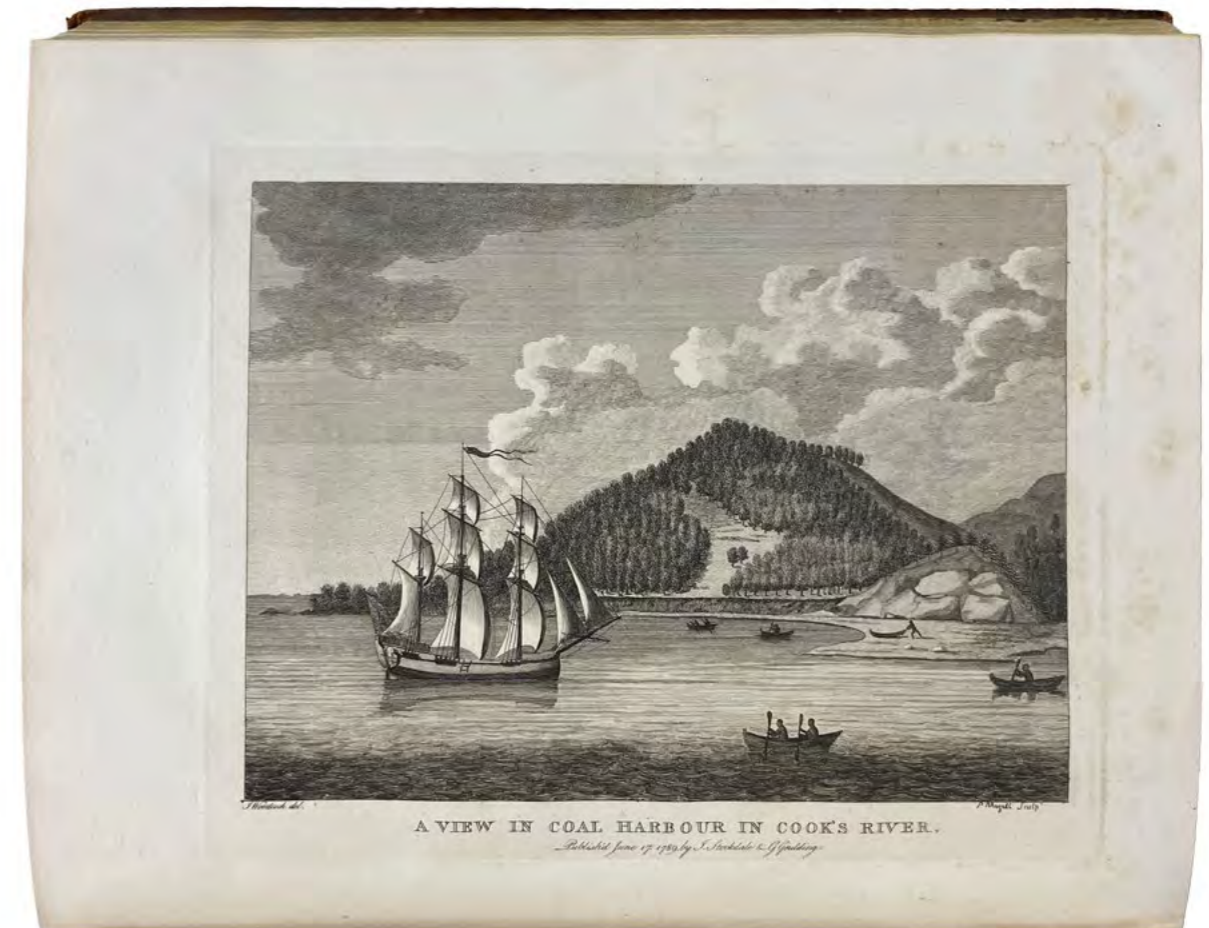
Portlock, a veteran of Cook's third voyage, and Dixon were sent by the King George's Sound Company to the Northwest coast of North America to investigate the economic possibilities of the fur trade there. En route, they had a long stay in Hawaii, and Portlock's narrative of this visit is of particular interest since Portlock and Dixon were the first captains to visit the Hawaiian islands since the death of Cook. He gives an important account of the situation there, already much altered by European contact. The voyage then proceeded to the Northwest to survey the region. Portlock and Dixon separated, with Portlock exploring northward up the Alaskan coast and Dixon proceeding southward to Nootka Sound. Both Dixon and Portlock published accounts of the voyage, but Portlock is of greater value for his particularly vivid descriptions of the Native Americans and Russians in the region.

In addition to the lively narrative, the work is well illustrated with 20 plates and maps: these include a fine large folding general map of the Northwest Coast, and five maps of particular harbours along the coast. In the regular issue, the five bird plates are uncoloured and the text is printed on laid paper. A contemporary advertisement announcing the publication offers "a few copies ... printed on fine paper, hot pressed and plates coloured." These deluxe issues, as here, are considerably more rare than the usual uncoloured examples. Besides the obvious benefit of hand-coloured illustrations, the paper used for the text of this deluxe issue is a higher quality paper.

Forbes *Hawaii* 177; Judd *Voyages* 147; Hill (2004) 1376; Howes P487 "b."; Lada-Mocarski 42; Sabin 64389; Streeter Sale 3485; TPL 599; Wagner *Northwest Coast* 738-43; Wood p.523.

(#39418)

\$ 12,500



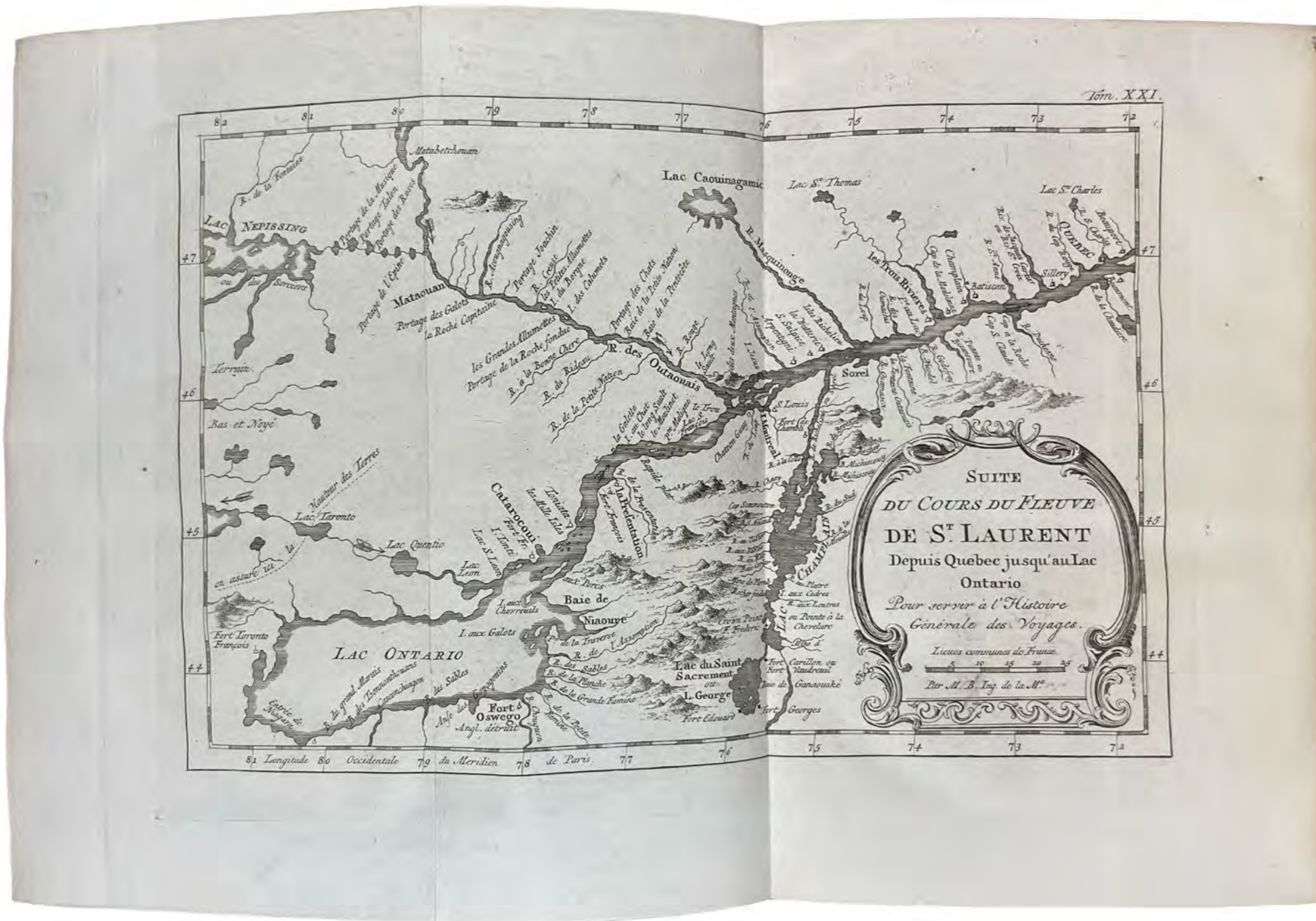


PRÉVOST, Abbé Antoine François (Author, 1697-1763), DU BOIS, J. P. J. (fl.1720-1770, Editor), GREEN, John (c.1688-d.1757, Author), (SCHLEY, Jakob van der (1715-1779, Engraver), BELLIN, Jacques-Nicolas (1703-1772, Cartographer). *Histoire Générale des Voyages, ou Nouvelle Collection de Toutes les Relations de Voyages par Mer et par Terre, qui ont Été Publiées jusqu'à Present dans les Différentes Langues de Toutes les Nations Connues. Nouvelle Edition. Volumes I-XXV. [Enlarged French Edition].*

The Hague; Amsterdam: Vols. I-XVIII by Pierre De Hondt; XIX-XXV by Evert Van Harrevelt and Daniel Jean Changuion, 1747-1780. 25 Volumes. 4to (9 3/4 x 8 inches). Complete as issued. Engraved frontispiece of Prévost and 790 engravings by J. V. Schley, including 762 plates, 27 VOC Governors General in-text portraits and 1 engraved chapter head (numbered I-XXVIII), over 180 maps, many of which fold out, including the large world map, volume titles printed in red and black, in-text woodcut illustrations, titles in French and Dutch. Uniform mottled calf binding, spines with five raised bands forming six compartments, elaborately gilt-tooled and with floral device, red and brown morocco lettering-pieces in second and third compartments, titled in gilt in second and volume number in third, contemporary red marbled endpapers, all edges red. *Provenance:* G[iovanni] P. Morosini (1860-1935), banker, business partner to railroad magnate Jay Gould, aide to Garibaldi; his bookplate in each volume.

A set of twenty-five magnificent volumes of "Histoire Générale des Voyages" in uniform gilt-calf in impeccable condition, complete as issued with over 790 engravings, the highest number recorded, including over 180 maps from the period of exploration, with early views of the Americas.

(Description continues on the next page.)



Hill writes that the *Histoire Générale des Voyages* is an “important and scarce collection, which includes accounts of all the principal early Australian voyages, as well as an account of the discovery of Australia by the Dutch, early voyages to New Guinea and the Palau Islands, and Roggeveen’s voyage to Terres Australes. Pacific voyages include those of Magellan, Schouten and Le Maire, Drake, Sarmiento, Cavendish, Spilbergen, Narbrough, Rogers, Cowley, Frezier, and Anson. Particularly full accounts are given of the Dutch and French voyages to the East Indies, voyages to China, and the British East India Company’s voyages to India and Ceylon.”

Prévost’s *Histoire Générale des Voyages* is a veritable encyclopedia of travel, sought after for the profusion and quality of its engravings, which depict cities, topography, religious customs, social habits, flora, and fauna from lands across the world. This example contains all twenty-five volumes of what Landwehr calls the “Enlarged French Translation”: the first eighteen printed at The Hague by Pierre De Hondt, and the remaining seven by Evert Van Harrevelt and Daniel Jean Changuion in Amsterdam. This copy contains all supplements and all called-for plates, and is in impeccable condition. The pages are crisp and clean, and the matching bindings are unusually attractive.

(Description continues on the next page.)



The 790 exquisite engravings by Schley depict the Americas in depth, as well as many Asian locales, including Japan, Korea, China, and India. *Histoire Générale's* many thousands of pages include city views of Boston, Nagasaki, Caracas, Kyoto, Manilla, Bombay, and Jakarta, joined by country maps of Mexico, France, Spain, Chile, Australia, Japan, Thailand, Venezeula, and Sri Lanka, among others. The plates also include a chart of Marco Polo's journeys, a view of the Great Wall of China, and some of the earliest depictions of Australia. With the 28 engravings in the VOC supplement, including 27 portraits of Dutch East India Company leaders.

Prévost's text proved popular across Europe and went through Danish, Dutch, German, and Spanish translations. It was also issued in a cheaper octavo edition with plates reduced in size. Prévost's encyclopedic compendium of voyages stands as the most comprehensive account of exploration published in the 1700s. The Dutch editor of this edition, J. P. J. du Bois, was the charge d'affaires of Poland and the Electorate of Saxony in The Hague. The first of Du Bois's volumes are translations of John Green's collection, but also include Prevost's additional material in the French translation. Du Bois added Volume X from Green's manuscript. Volume I contains a portrait of Prévost engraved by Jakob van der Schley. [Landwehr]

Boucher de la Rocharderie, I, p.93. Brunet IV 868. Chadenat 1696. Cordier, *Japonica* VIII, 405; *Sinica* 1947. Cox I, p.32. Hill 1391. Landwehr, *VOC* 266. Lust 264 [Octavo]. Mendelssohn I, p.489. Muller 1897. *Nederlandsch Historisch Scheepvaart Museum* I, 108. Sabin 65402, 65404. Tchmerzine V, 231. Tiele II, 103. Tooley, *Australia* 156; *MCC-23*, 80. (#41626) \$ 22,000

Tatou ou Armadille.



Tom. XXII.

Castor.



PREZIOSI, Amedeo (1816-1882), BEAUMONT, Adalbert de (1809-1869).
Souvenir de Constantinople et d'un Voyage fait en Egypte en 1845, par le Duc alors Prince Roger de Bauffremont. Aquarelles de Preziosi et du Vicomte Adalbert de Beaumont.

Constantinople and Egypt: Unpublished, 1845. Portfolio. 42 watercolors hinged onto 22 period card mounts, 7 signed by Preziosi, 1 signed by Beaumont, ranging in size from 4 1/4 x 5 1/2 inches to 13 x 20 1/2 inches, all with contemporary ink manuscript caption titles on the mount, some additionally captioned by the artists. Housed in burgundy cloth chemise within a period burgundy morocco box made to resemble a paneled binding with gilt edges, signed by A[lphonse] Giroux (1776-1848), a pupil of Jacques-Louis David who manufactured the first daguerreotype camera, at Rue du Coq S. Honore, No. 7, Paris, with original white silk lining in moiré pattern and white ribbon, clasped together with gold lock on fore-edge complete with key. *Provenance:* Prince Roger de Bauffremont.

A captivating collection of watercolors of Turkish and Egyptian scenes, accomplished by two notable nineteenth-century Orientalist artists, documenting a journey through the region by the French Prince Roger de Bauffremont that was intended to be published as a travel book.

Some of these forty-two watercolors of Beaumont and Preziosi depict views of the Bosphorus, Therapia, and other sites in and around Constantinople. The remainder depict scenes and costumes of Egypt. Each an aristocrat, though Beaumont was French and Preziosi Maltese, they were both known as illustrators of travel books in the mid-nineteenth century. Preziosi's books were lavish chromolithographic affairs, as the present portfolio was likely intended to be. Preziosi had published *Costumes of Constantinople* (1844) the previous year, and would go on to issue *Stamboul* (1858) and *Souvenir du Caire* (1862). The son of Count Gio Francois Preziosi of Malta, Preziosi initially studied law before turning to painting. After studying under Giuseppe Hyzler, Preziosi finished his art training at the Paris Académie des Beaux-Arts. He moved to Constantinople in 1842, fell for the city, and was able to make a living painting the places and peoples that surrounded him. It is noted in the Atabey catalogue that "Preziosi was well-known. His studio is mentioned in Murray's guidebooks for 1854 and 1871. By that time he had become an institution in the city. He produced views of the city, and genre and costume drawings." [*The Ottoman World*]

(Description continues on the next page.)





His paintings sold well to both the affluent local and the Grand Tourist, and his reputation was such that he also served as court painter to Sultan Abdul Hamid II. Less well-known, though no less skilled, is the other artist represented in these watercolors: Adalbert de Beaumont. De Beaumont traveled extensively, and authored several acclaimed works on Orientalist design and ornamentation.

The present watercolors, accomplished on behalf of a traveling French prince, were never published and constitute a valuable and exquisitely rendered documentary of the sites visited and local costumes of the period. It is, as it were, a lost work from a bygone era.

Watercolor Titles:

- “Femmes Turques.” (2) 8 x 10 ¼
- “Costumes Tures et Armeniens. Constantinople Septembre 1843.” (2) 11 ½ x 8 ¾
- “Vues de Therapia sur le Bosphore: En face du Palais de France; Palais de France.” (2) 9 x 13 ¼
- “Pont de Brousse. Asie Mineure.” 14 x 20 ½
- “Fouak sur le Nil.” 13 x 19 ¼
- “Birket el Shaouareb. Le Caire.” 13 ¾ 20 ¼
- “Costumes Tures et Egyptiens.” (4) 7 ½ x 5 ½
- “Costumes de la Haute et de la Basse Egypte.” (6) 5 ½ x 4
- “Costumes de la Haute et de la Basse Egypte. (6) 2 are 6 x 4 ½, 2 are 7 ½ x 5 ½ 2 4 ¼ x 5 ¾
- “Costumes Tures. Constantinople.” (2) 10 x 7
- “Costumes Grecs.” (2) 10 x 7
- “Souvenir de Constantinople Title Page.” 9 ½ x 6 1/2
- “Nubiens dans le Désert.” 9 ½ x 14 ¼
- “Musiciens du Maroc.” 10 ¼ x 15
- “Vue du Bosphore prise de la Rive l’Asie.” 13 ¼ x 18 ¾
- “Les Murailles de Constantinople.” 13 ¾ x 20
- “Un Canal a Venise.” 16 x 11 ¼
- “Une Porte de la Mosquee de Bajazet. Constantinople 1845.” 14 x 8 ½
- “Mosquee de Shazade. Constantinople 1845.” 13 ¼ x 8 ¾
- “Palais Persan.” 8 ¾ x 6 ¾
- “Therapia.” 4 x 5 ½
- “Untitled.” (3) 6 x 4 1/2

Llewellyn, *The People and Places of Constantinople: Watercolors by Amedeo Count Preziosi*. Sotheby’s, *The Ottoman World: The Library of Sefik E. Atabey*, p.535. (#40632) \$ 135,000



ROBERTS, David (1796-1864). *The Holy Land, Syria, Idumea, Arabia... From drawings made on the spot... With historical descriptions, by The Revd. George Croly.*

London: F.G. Moon, 1842-1843-1849. 3 volumes. 3 tinted lithographic titles, lithographic portrait of Roberts by C. Baugniet on india paper mounted, 120 tinted lithographic plates (60 full-page, 60 half-page vignettes), all drawn on stone by Louis Haghe after David Roberts, one engraved map.

[With:] **David ROBERTS.** *Egypt & Nubia, from drawings made on the spot... With historical descriptions by William Brockedon.*

London: F.G. Moon, 1846-1849-1849. 3 volumes. 3 tinted lithographic titles, 121 tinted lithographic plates (61 full-page, 60 half-page vignettes), all drawn on stone by Louis Haghe after David Roberts, one engraved map.

2 works in 6 volumes, large folio (23 11/16 x 17 1/4 inches). Bound to style in half purple morocco and contemporary purple cloth covered boards, spines in six compartments with wide raised bands, each band ruled in gilt, lettered in gilt in the second and third compartments, glazed yellow endpapers, gilt edges.

Very fine copies of the tinted editions of Roberts' monumental works on the Middle East: the Holy Land, Syria, Idumea, Arabia and Egypt. According to a number of authorities these two works constitute the greatest lithographically illustrated work issued in the 19th century.

Roberts' masterpiece was issued in 41 parts over seven years. It is beautifully lithographed by Louis Haghe, to whom Roberts paid tribute in glowing terms, 'Haghe has not only surpassed himself, but all that has hitherto been done of a similar nature. He has rendered the views in a style clear, simple and unlaboured, with a masterly vigour and boldness which none but a painter like him could have transferred to stone'. Abbey regarded the work as 'one of the most important and elaborate ventures of nineteenth-century publishing, and...the apotheosis of the tinted lithograph'.

(Description continues on the next page.)





David Roberts was born at Stockbridge near Edinburgh, and at the early age of 10 apprenticed to Gavin Buego, a house painter. He continued to work for Buego after his apprenticeship had been completed, carrying out work on imitation stone-work and paneling at Scone Palace and Abercainey Abbey. By 1818 Roberts had become assistant scene painter at the Pantheon theater in Edinburgh, moving on to work in theatres in Glasgow and finally in late 1821 to Drury Lane theatre in London, where he worked with Clarkson Stanfield. Both artists exhibited at the Society of British Artists, Royal Academy and British Institution, and by 1830 Roberts was firmly established as a topographical artist and was able to give up his theatre work. In these early years he toured the continent and Scotland, and in 1832-33 visited Spain. In 1838 he made plans for his journey to the Near East, inspired by a love of artistic adventure; departing in August 1839 for Alexandria, he spent the remaining part of the year in Cairo, visiting the numerous tombs and sites. In February of the following year he set out to cross the desert for the Holy Land by way of Suez, Mount Sinai and Petra arriving in Gaza, and then on to Jerusalem, concluding his tour spending several months visiting the biblical sites of the Holy Land, and finally returning to England at the end of 1839. The drawings of his tour were submitted to F.G. Moon in 1840 who arranged to bring out a work illustrative of Scripture History, paying Roberts £ 3,000 for copyright to the sketches, and for his labour in supervising Louis Haghe's lithography. Both the exhibition of his original watercolours and the subsequent published work were an immediate success and confirmed his reputation as an architectural and landscape artist of the highest order.

Abbey *Travel* I, 272 & II, 385; Blackmer 1432; Gay 25; Ibrahim-Hilmy II,p.176; Lipperheide Ma27; Röhrict 1984; Tobler p. 229; Tooley 402.
(#28344)

\$ 67,500



VANCOUVER, George (1757-1798), ALEXANDER, William (1767-1816, Engraver). *A Voyage of Discovery to the North Pacific Ocean, and Round the World; in which the Coast of North-West America has been Carefully Examined and Accurately Surveyed. Undertaken by his Majesty's Command, Principally with a View to Ascertain the Existence of any Navigable Communication between the North Pacific and North Atlantic Oceans; and Performed in the Years 1790, 1791, 1792, 1793, 1794, and 1795, in the Discovery Sloop of War, and Armed Tender Chatham, under the Command of Captain George Vancouver. Volumes I-III plus Atlas.*

London: Printed for G. G. and J. Robinson, Paternoster-Row; and J. Edwards, Pall-Mall, 1798. 4 volumes (including atlas). 4to (11 3/4 x 9 1/4 inches) and folio (22 1/2 x 17 1/2 inches). Vol. I: [8] [i]-xxix [9] [1]-432. 478 pp. 6 engraved plates by W. Alexander after H. Humphries. Vol. II: [10] [1]-504. 514 pp. 5 engraved plates by W. Alexander after T. Heddington and F. Sykes. Vol. III: [10] [1]-505 [3]. 516 pp. 6 engraved plates by W. Alexander after J. Sykes, et al. Atlas: 10 engraved folding charts, 6 engraved plates of coastal profiles, uncut, mounted on guards throughout. Half-Titles, Titles, Dedication, Introduction, Editor's Advertisement, Table of Contents, List of Plates, Books I-VI, Notes and Miscellaneous Observations, Errata. Finely bound to style in uniform red quarter morocco with tips on original grey paper boards, spine gilt-ruled into six compartments, title and volume number in gilt in second and fourth compartments, all edges sprinkled grey. Atlas with binder's ticket of "J. Tuck, Bookbinder".

"One of the most important [voyages] ever made in the interests of geographical knowledge." - Hill

This work, considered by Cowan to be "superior to any of its kind," documents Vancouver's voyage, which resulted in the first published map to depict Hawaii in its entirety. [Fitzpatrick] Vancouver had been put in command of the expedition related in this work on the recommendation of his old commanding officer Alan Gardner.

(Description continues on the next page.)





He had served earlier with both Admiral Rodney and on James Cook's second and third voyages, so he was well experienced in addition to being a first-class navigator. Vancouver's voyage was mounted as a "grand-scale expedition to reclaim Britain's rights, resulting from the Nootka Convention, at Nootka Sound, to thoroughly examine the coast south of 60° in order to find a possible passage to the Atlantic; and to learn what establishments had been founded by other powers. Vancouver sailed by way of the Cape of Good Hope to Australia, where he discovered King George's Sound and Cape Hood, then to New Zealand, Hawaii, and the northwest coast of America. In three seasons' work Vancouver surveyed the coast of California; visited San Francisco and San Diego; and other Spanish settlements in Alta California; settled the necessary formalities with the Spanish at Nootka; investigated the Strait of Juan de Fuca; discovered the Strait of Georgia; circumnavigated Vancouver Island; and disproved the existence of any passage between the Pacific and Hudson Bay." [Hill]

Cowan (1914), p.236; Cowan (1933), 654-655 pp. Cox II, p.30. DNB. Ferguson I, 281. Fitzpatrick, *Early Mapping of Hawaii*, 39-43 pp. Forbes I, 298. Graff, *Western Americana* 4456. Hill 1753. Howes V-23. JCB 2009. Jones, *Americana* 667. Judd 178. Lada-Mocarski 55. Lande 1495. National Maritime Museum 142. O'Reilly-Reitman 635. Sabin 98443. Smith, *Pacific Northwest Americana* 10469. Staton and Tremaine 688. Strathern 582. Streeter Sale 3497. Tweney 78. Wagner, *Cartography of the Northwest Coast*, 853-860 pp. Wantrup 63a. Wickersham 6601. Zamorano, *Eighty* 77.

(#40431)

\$ 60,000





WHITE, John (c.1756-1832), NODDER, Frederick (fl.1770-1801), STONE, Sarah (1761-1844). *Journal of a Voyage to new South Wales with Sixty-five Plates of Non-descript Animals, Birds, Lizards, Serpents, curious Cones of Trees and other Natural Productions.*

London: Printed for J. Debrett, Piccadilly, 1790. 4to (11 1/2 x 8 3/4 inches). First edition, deluxe issue. A2 a6 B-Pp4 Qq2 a-e4. 128 ff. [18] [1]-299 [39]. 356 pp. 65 finely hand-colored engraved plates. Engraved title-page vignette of the view in Port Jackson. Title, Dedication, Advertisement, List of Subscribers, List of Plates, White's Journal, Appendix, Diary of the Winds, Books Printed for J. Debrett, New Publications. Contemporary full calf with neat repairs to joints, spine ruled gilt into six compartments with gilt ornamental devices, second compartment with gilt-lettered red morocco titling-piece, with gilt-patterned board edges and armorial bookplate on front pastedown.

The rare hand-colored deluxe issue of White's beautifully illustrated First Fleet Journal with engravings after Sarah Stone: among the earliest and most desirable works of Australian exploration and natural history.

The most important early work of Australian natural history. It is one of the first and most beautiful of Australian color-plate books. White served as surgeon general to the settlement of New South Wales and sailed with the First Fleet. His account is the best of the early descriptions of the natural history of the colony. "White's journal is of key importance to any collection of Australiana and is essential to a collection of Foundation books." [Wantrup] Hill adds that "the long appendix is very important as it describes the natural history of the new colony; the first major work of this sort." The volume includes a lengthy list of subscribers containing some seven hundred names, mostly for the uncoloured issue, which speaks to the contemporary interest in the South Pacific in the wake of Cook's voyages.

(Description continues on the next page.)



The White Fulica.

London, Published on the 29th Decr. 1789, by J. Debrett.



The present copy is the elusive deluxe hand-colored issue. The magnificent plates are largely after drawings by Sarah Stone and Frederick Nodder, based on the natural history specimens sent by White back to London. A prolific and highly accomplished painter of natural history subjects in London between 1777 and 1806, Stone worked for Sir Ashton Lever, documenting Lever's vast private collection of ornithological, zoological, and ethnographical specimens. Access to specimens collected by Cook's early voyages inspired Stone to create the most significant portfolio of paintings and published engravings of Australian birds, amply demonstrated by this volume. When the artist Thomas Watling, a convict, arrived in the colony in October 1792, he was assigned to White and over the next two years made numerous drawings of birds for him. It's possible White also was responsible for some of the original sketches for the engravings herein.

White's journal also contains a description of the voyage from London, with long, detailed accounts of his sojourns at Rio de Janeiro, Cape Town, and Norfolk Island.

Abbey Travel, 605. Ayer/Zimmer, 672. Casey Wood 626. Crittenden, *A Bibliography of the First Fleet* 248. Davidson, pp.81-86. Ferguson, 97. Ford 2495. Hill 1858. Nissen ZBI 4390. Wantrup 17. Zimmer 672.

(#40455)

\$ 12,000



Tabuan Parrot.

London, Published Dec: 29, 1789 by J.Debrett



WHITE, John Claude, Esq., C.I.E. (1853-1918, Photographer), BAYLEY, Charles Butterworth (b.1876, Writer). Tibet and Lhasa.

Calcutta: Johnston and Hoffmann, Undated [1908]. Oblong 4to (8 x 10 2/5 inches). Unpaginated, but 192 pp. Title, Preface, 53 black and white collotypes on stiff card from White's glass negatives each with letterpress text description, and one large folding panorama of a monastery amid the Himalayas at rear. With a contemporary newspaper clipping laid in of a White photograph titled "The British Mission in Lhasa: The Chinese Amban on the Way to Pay a Visit to Colonel Younghusband". Original publisher's panelled burgundy cloth lettered gilt on front cover, all edges gilt, with patterned endpapers.

The very rare, gorgeous photobook of Sir Younghusband's colonial mission to Tibet, including one of the earliest published photographs of Mount Everest, in its original publisher's cloth.

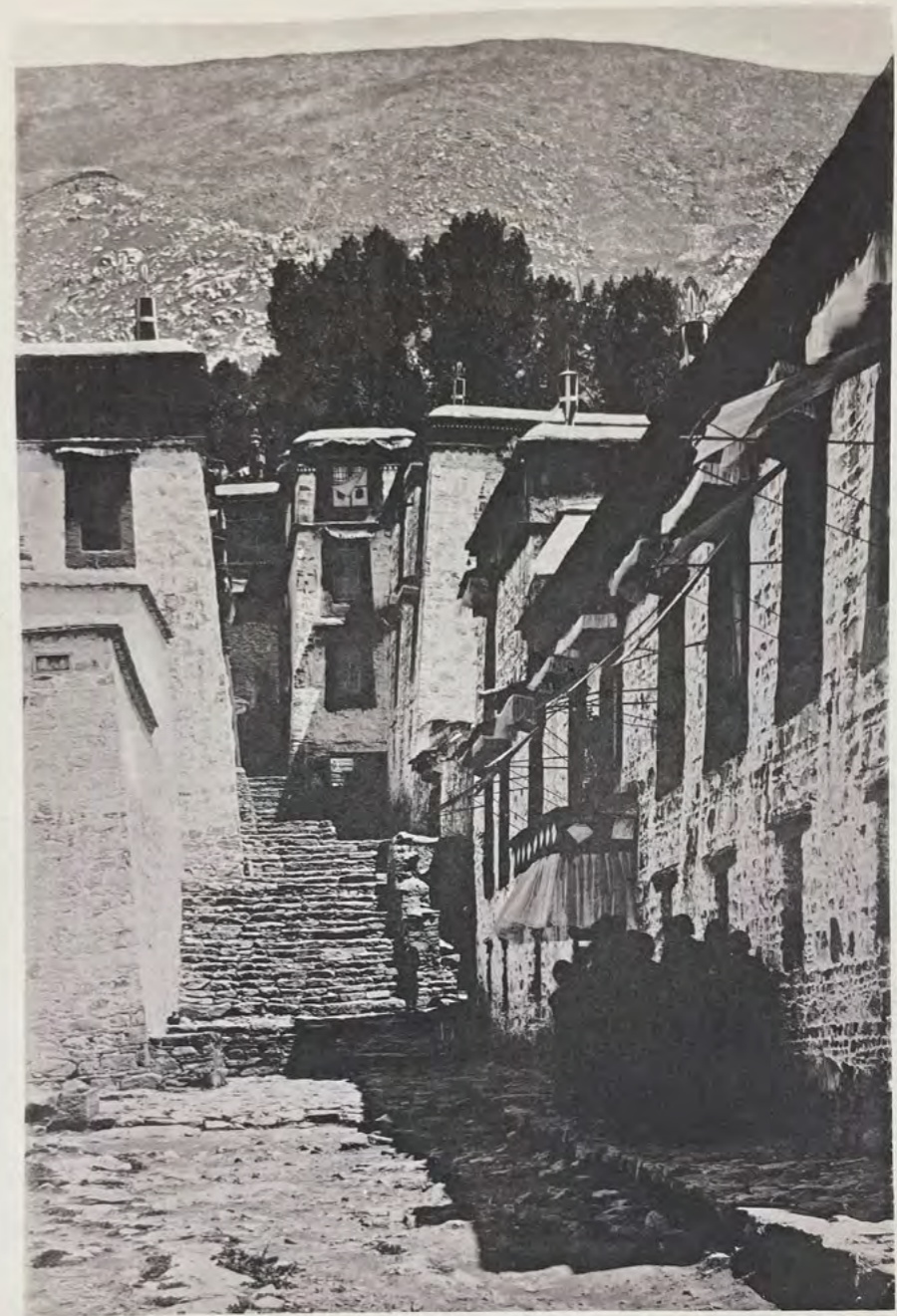
(Description continues on the next page.)

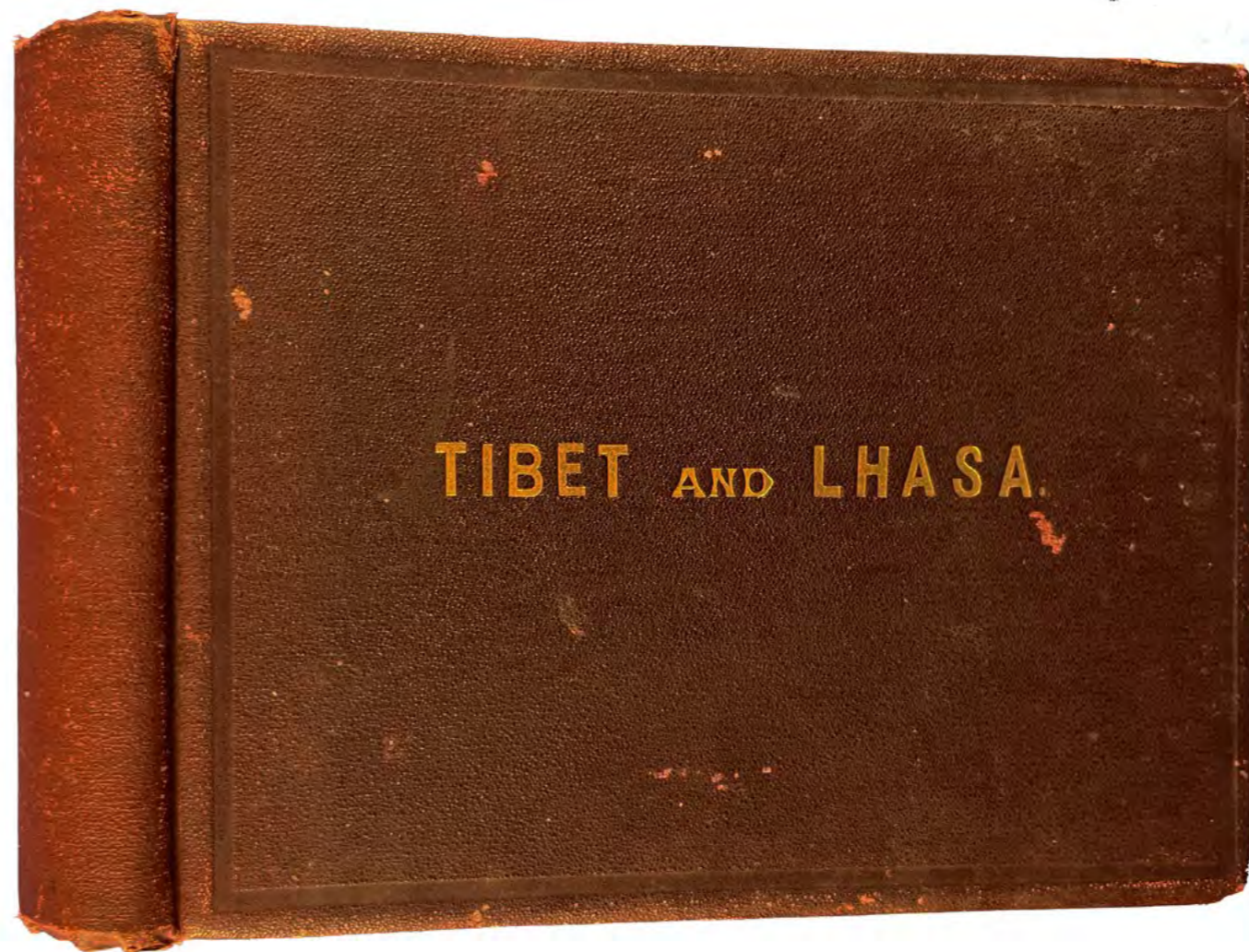


John Claude White's documentary photography of Sir Francis Younghusband's Mission to Lhasa is the most beautiful, and certainly the rarest, photobook about Tibet, and the Himalayan region in general. White's photographs, taken in 1903-4, were the earliest and most extensive published record of the area and its peoples to be seen in the West. However, the publication of *Tibet and Lhasa* was suppressed due to the British Government's fears that China would profit from having such detailed classified information about the route between Lhasa and the frontier of British India.

White was a British political officer in Sikkim (India) and Bhutan known for his landscape photography. When Younghusband's expedition was formed, White had already been in Sikkim for at least fifteen years, as he had been a part of the expeditionary force in the Sikkim-Nepal war of 1888. He was asked to join the Tibet Frontier Commission as Joint-Commissioner under the command of Younghusband and the Brigadier-General J. R. L. MacDonald, joined by interpreter Captain Frederick O'Connor, and a guard of two hundred Indian troops. For the expedition, which was essentially a British government invasion and occupation of the only non-British controlled region of the Himalayas, White lugged a 13 x 10 inch camera, likely a Thornton-Pickard Royal Ruby, to officially record the journey. White was permitted to photograph Lhasa's monasteries, the only expedition member granted this privilege. The expedition's overarching aim was to force Tibetans into a trade relationship with British India. More specific aims included preventing Tibetan encroachment upon "British" territory in Sikkim, to compel the Tibetans to remove a customs post at Giao-gong, and to remove boundary pillars they had set up along the undisputed watershed between the Tista and the Ammno Chu. The Tibetans had also ostensibly insulted the treaty rights of the British by building a wall across the only road from Tibet to the market of Yatung, which had been thrown open to trade by the stipulations of the Convention of 1890-93. The real but unstated reason for the expedition was that the British feared China would hand Tibet to the Russians, and the British wished to prevent Russia from establishing a foothold in Tibet as it might threaten its interests in British India. Between 2,000 and 3,000 Tibetans were killed by the British during the year of Younghusband's Mission. "[White's] incomparable photographs have thus turned out to be the only lasting legacy of the ill-fated adventure of the Imperial Raj into Tibet." (Meyer)

(Description continues on the next page.)





White's publisher Johnston and Hoffman advertised the publication in a promotional catalog in 1905, and according to their ads, White's images were initially issued individually or in albums, as half-tone or carbon prints. In 1907-08 the photos were issued in a two-volume set of albums, with descriptions by C. B. Bayley, but this publication was immediately withdrawn in fear that it revealed too many British secrets to the Chinese. Only six copies of this first set are known to have survived. The present single-volume edition was then published in 1908, but it, too, was immediately withdrawn. The British Library has no copy of this single volume edition. Only five libraries hold a copy, and these include the Field Museum and the Rijksmuseum in Amsterdam.

The collotype photos in this volume are titled, in order: Khambajong (2); Mount Everest from Khambajong; Group of Nuns; The Abbot at Khambajong; Chongu; The Amo Chu River; Phema, Bridge at Phema; Phari Jong; Samuda, Yaks in Ekkas; Gyantze Jong; The Goorkha Post; Nishi Kang Sang Glacier (2); View of the Yamdok Tso (2); The Tsangpo or Brahmaputra Valley; Chaksam Ferry (3); Two Views Up the Kyichu Valley (2); Troilung Bridge; Debung Monastery; A Group of Lamas of Debung Monastery; An Image in One of the Gumpas of Debung Monastery; Nejung Monastery (4); The Astrologer's Summer Residence; Sera Monastery; Street Scene in Sera Monastery; The Two Stewards and Senior Lamas of Sera Monastery; The Entrance to Lhasa; A Street Scene in Lhasa; A "Doring," or Monument; Outside the Jowo Khang; The Lingkhör, or Sacred Circular Road of Lhasa; The Potola (8); The Regent; The Shapes; Tongsa Penlop and His Retinue; The Chinese Amban; and a Panorama of Lhasa.

Koole, "Photography as Event: Power, the Kodak Camera, and Territoriality in Early Twentieth-Century Tibet," *Comparative Studies in Society and History*, 4.18.17. Lhalungpa, *Tibet: The Sacred Realm, Photographs 1860-1950*, passim. Marshall, *Britain and Tibet 1765-1947*, 2928. Meyer, *In the Shadow of the Himalayas: A Photographic Record of John Claude White 1883-1908*, passim. Yakushi and Hakusuisha, *Catalogue of the Himalayan Literature*, W66 (reference). (#41498)

\$ 32,000



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