

HORDERN HOUSE

RARE BOOKS • MANUSCRIPTS • PAINTINGS • PRINTS



All prices are in Australian dollars.
Images & condition reports are available on request.

Illustrations:

Front cover: Detail from Martyn, The Universal Conchologist (no. 23);

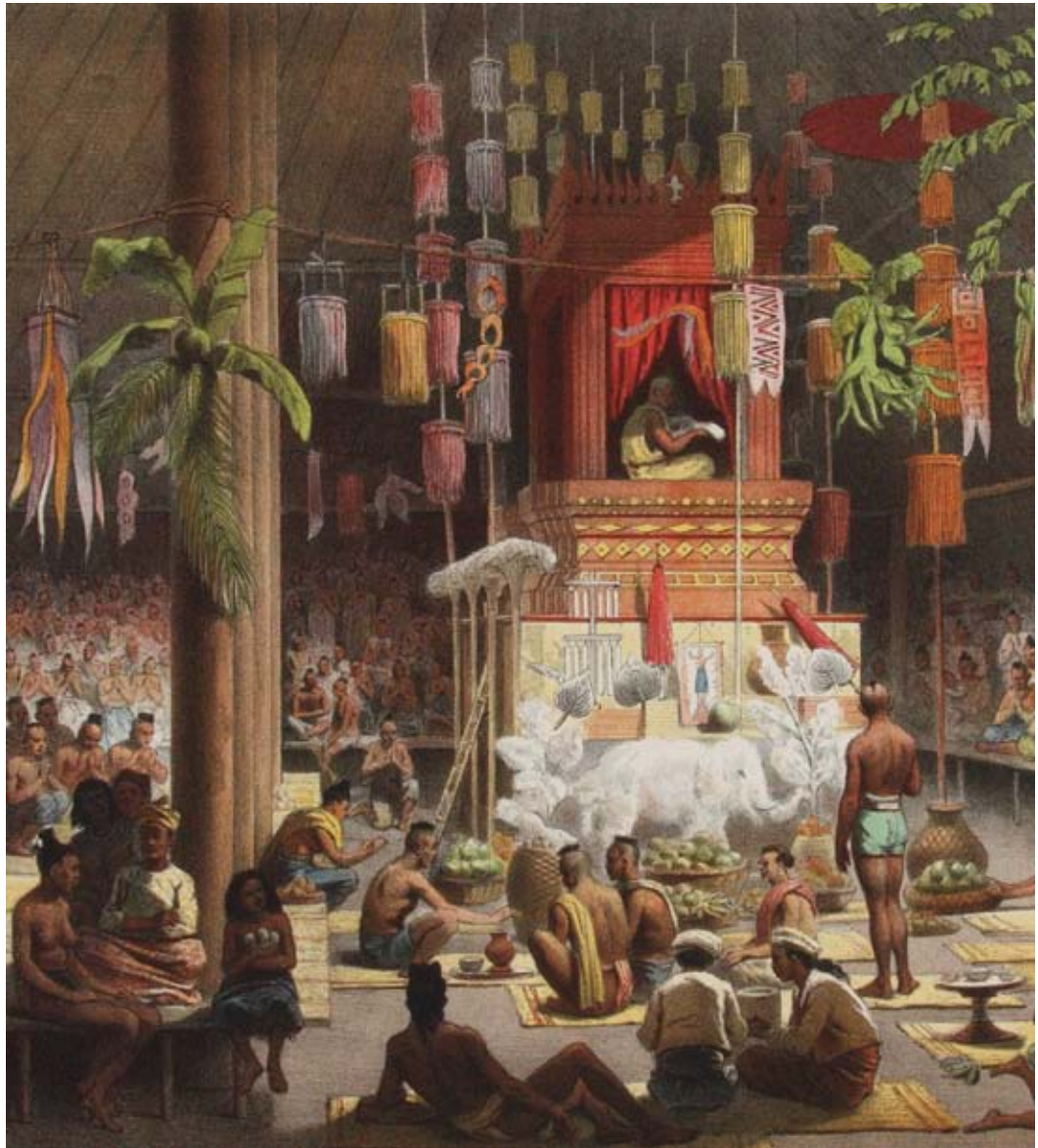
Back cover: Omiab. A native of the Sandwich Islands by Louterbourg (no. 30);

Vignette opposite: Detail from Moraledo y Montero, Diario de la Navegacion...(no. 24);

Frontispiece: Detail from Garnier & Doudart De Lagree, Voyage d'Exploration (no. 15);

Title page: Detail from Botero, Le Relazioni Universali...(no. 5).





HORDERN HOUSE

RARE BOOKS • MANUSCRIPTS • PAINTINGS • PRINTS



77 VICTORIA STREET • POTTS POINT • SYDNEY NSW 2011 • AUSTRALIA

TELEPHONE (+612) 9356 4411 • FAX (+612) 9357 3635

www.hordern.com • rare@hordern.com





D

Por ser este arbol en q se haze el Lacre (medicina muy necessaria y vsual en las boticas, y de quien es bien y justo se sepa la verdad, que del anda confusa, y reboçada) me parecio biẽ del y del Lacre y de las hormigas, que en el lo labran, hablar en este primero libro.

Este arbol, se llama en Canaris Boren Decanin Ber y en Malayo Vidaras. Es diferente en grandor y hoja de las Iujbas, que en España llama Açofeytas, y en Portugal Macãs dal Nafega, de las quales trato Galeno en el libro. 2. de facultatibus alimentorum, capitu. 32. Destas Iujbas se haze aquel xarauc tan loado, para engrossar y denzar las materias sutiles y biliotas, que corren al pecho. Y puesto que son diferentes, en ser este Manzano mayor, que el de las Iujbas, y tener la hoja mucho mas semeiante al Camueño, y menos redóda, los fructos se parece mucho. Estas Maçanas de q hablamos, llamadas entre el vulgo de Decanin, Ber

Galeno.



1. ACOSTA, Christoval (Cristóvão da Costa). Tractado de las drogas...

Small quarto, title in architectural woodcut border incorporating the coat-of-arms of the city of Burgos, woodcut portrait of the author, and 44 full-page woodcuts of plants and two of elephants; discreet stamp in lower right margin of title; overall a good, fresh copy in contemporary limp vellum; quarter morocco case. Burgos, Martin de Victoria, 1578.

THE NATURAL PHARMACY OF THE EAST INDIES

Drugs, herbs and spices of the East Indies: first edition of this influential herbal, important for disseminating botanical and pharmaceutical knowledge of recently discovered species from newly discovered lands, particularly in the East Indies. The handsome woodcuts, largely taken from drawings made by the author “in the field”, illustrate many species from the East relatively unknown in Europe at the time, including ginger, nutmeg, cinnamon, mace, aloes, tamarind, cloves and china root – all of which became increasingly important commodities on the trade routes. The depictions of the elephant are the earliest representations of the animal in a scientific (rather than an antiquarian or festival) publication (Lach).

A physician from Portuguese Mozambique, Acosta (c. 1515-1580) accompanied the Portuguese viceroy to Goa, and also travelled to Persia and China. His book was reprinted in Spanish in 1582 and 1596, and incorporated into the many botanical compilations by L’Ecluse and others which followed.

He makes some notable attempts at comparative botany, in which the characteristics of a species known in both Asia and America are contrasted. As Colmeiro and other authorities point out, some of Acosta’s material derives directly from Orta’s *Colloquios dos Simples e Drogas he Cousas Medicinai da India* (Goa, 1563), but Acosta substantially clarified and augmented the earlier work, which anyway had no illustrations and was badly organised and poorly printed. **\$24,500**

Durling, 1064; Garrison & Morton, 1819; Hunt, 130; Lach, I, pp. 194-5; Palau, 1962; Pritzel, 13; Sabin, 113; Stafleu & Cowan, 23.

2. ASHWORTH, Edward. “Fortaleza de São Francisco Macao”.

Watercolour, 220 x 260 mm; ink caption lower right. Macau, probably mid-1844.

ORIGINAL WATERCOLOUR OF A MACAU FORTRESS

Edward Ashworth, who spent two years in southern China on his way back from Sydney to England after a two-year stint in New Zealand and three months in New South Wales, as well as some time in Melbourne, was an architect by training, with a natural ability at architectural and topographical painting. This is one of a series of five watercolours of Macau recently rediscovered in Ashworth's family: the group adds significantly to the corpus of material explored by previous European painters such as the Daniells, William Alexander, Auguste Borget and George Chinnery, although with a greater urbanity and intimacy to the settings, partly as a result of Ashworth's close interest in detail, particularly architectural.

Fortress building was instinctual to the Portuguese for their overseas possessions. Repeated Dutch attacks on the enclave at the start of the seventeenth century gave the Portuguese authorities the excuse needed to overcome Chinese hostility and rapidly build a chain of fortresses and defensive walls. From the Chinese imperial authority's point of view it also had the unexpected advantage of keeping the Europeans neatly and visibly contained within their own territory. Completed in 1629, the Fortaleza de São Francisco sat at the northern edge of the Praia Grande, with Bom Parto fort at the southern end, and the São Tiago da Barra battery further down at the southernmost tip close to the A-Ma Temple. By the time Ashworth was in the colony in the 1840s, such forts had long since become obsolete, their guns silent.

Ashworth, having perhaps seen Chinnery's fine pencil sketch of the fortress drawn in 1825, chooses a similar view, but with one distinct difference. Unlike Chinnery, whose focus is upon the formidable mass of boulders and rocks, Ashworth has pulled the viewer back onto a surprisingly turbulent seascape. The relatively calm waters within the sweeping embrace of the Praia Grande and the Porto Interior (inner harbour) are just beyond view, though one would not think it from this spot: a sampan with its floating family stray perilously close to the rocks upon which the fortress crouches above.

The Fortaleza de São Francisco, not the most imposing of Macau's sea batteries, nevertheless has been artistically amplified in the scene by the threatening water and visually raised up by the promontory of rocks girdling it. Ashworth also neatly encapsulates, through the figures of two distant vessels entering Macau's bay – a Chinese junk and Western clipper – that rare intercourse of early nineteenth-century commerce between two civilisations engaged, almost uniquely, at Macau: two civilizations found rarely in agreement or in having any understanding of the other.

\$12,500



"Fortaleza de São Francisco Macao" (detail)

L'ASIA

DEL S. GIOVANNI DI BARROS,
*Consigliero del Christianissimo Re di Portogallo:
de' fatti de' Portoghesi nello scoprimento, &
conquista de' Mari & Terre di Oriente.*

Nella quale oltre le cose appartenenti alla militia, si ha
piena cognitione di tutte le Città, Monti, & Fiumi
delle parti Orientali, con la descrizione de' paesi, &
costumi di quei popoli.

Novamente di lingua Portoghesi tradotta.

DAL S. ALFONSO VILLOA.

Con privilegio dell'illustrissimo Senato Veneto.



IN VENETIA, APPRESSO VINCENZO
VALGRISIO. M D L X II.

3. BARROS, João de. L'Asia del S. Giovanni di Barros...

Small quarto, two volumes in one, italic letter with woodcut initials, printer's device on both titles; a fine copy in a splendid 19th-century red morocco binding. Venice, Valgrisi, 1562.

CLASSICS OF VOYAGE LITERATURE

A handsome copy of the important first Italian version of Barros' first and second *Decades*, in the only separately published translation of the sixteenth century. There were editions in 1561 and 1562, the sole difference between them the date on the title-page. The texts were translated by Alfonso Ulloa from the rather obscure Portuguese originals of the two *Decades*, all that had appeared in Portuguese at this date.

Barros' *Decades* are classics of voyage literature; along with their well-known references to Columbus and the Americas they chiefly deal with Portuguese discoveries between 1420 and 1515, including the voyages of Vasco da Gama, Bartholomeo Diaz, Francisco and Alfonso d'Albuquerque, Pedro Cabral and others, including the African voyages and the discovery of the Cape of Good Hope, as well as the activities of the Viceroy in India, Almedia and Albuquerque, with descriptions of Goa, Malacca, and the kingdom of Deccan.

João de Barros (c.1496-1570), the most celebrated of the Portuguese chroniclers, was court Humanist and chief administrator of the Casa da Índia at Lisbon. He wrote a number of successful works including a chivalric romance, *Clarimundo*, and several treatises on Portuguese grammar, morals, and related subjects. One of the first Europeans to develop an interest in Asian history and geography, his magnum opus, *Da Ásia*, is generally referred to as *Décadas da Ásia*, because it follows the structure of Livy's *Decades of the Roman Empire*. Often described as the Portuguese Livy, Barros had published his first *Decada* in 1552. The second appeared in 1553, and since the third did not appear until a year after this translation had been published it would not be translated out of Portuguese for some long time. A final, fourth, Decade was published in the following century (1615). There has never been an English edition of the texts.

"Their success was immediate, especially abroad... copies soon became extremely rare, the first two Decads were translated into Italian before the third appeared, and Pope Pius IV is said to have placed Barros' portrait (or bust) next to the statue of Ptolemy... [Barros] read everything, pored over maps and chronicles and documents from the East, and even bought a Chinese slave to translate for him. With this enthusiasm, his unfailing sense of order and proportion, and his clear and copious style he necessarily produced a work of permanent value..." (Bell, *Portuguese Literature*, pp. 193-4). \$16,500

Alden 562/6; Borba de Moraes, I, pp. 71-2 ("nowadays very difficult to find"); Palau, 24921; Rodrigues, 350; Sabin, 3647.



4. BLIGH, William.

A Voyage to the South Sea...

Quarto, with a frontispiece portrait and seven plans and charts; apart from the regular-size frontispiece portrait (neatly rebinged) this is an exceptionally large copy (320 x 245 mm.), completely uncut; in a good modern binding of polished calf. London, Printed for George Nicol, 1792.

HMS BOUNTY

First edition of the full official narrative of Bligh's voyage in the *Bounty*, the mutiny, and the subsequent open-boat voyage: one of the most famous stories in the history of the sea. At the time of publication Bligh was on his second bread-fruit voyage, and the work was edited for the press by James Burney, with the assistance of Sir Joseph Banks, both of whom had also sailed with Cook.

This gives the full account of the voyage, including a slightly altered version of Bligh's account of the mutiny, which had been separately published two years earlier, in some haste as Bligh notes here, 'for the purpose of communicating early information concerning an event which had attracted the public notice: and being drawn up in a hasty manner, it required many corrections.'

The *Bounty* mutiny and its ramifications would haunt Bligh always, although his reputation was also forever redeemed by the epic open-boat voyage of 4000 miles across the Pacific. One of the most famous of all feats of seamanship, it was also notable for the coastal discoveries made almost accidentally in the course of the desperate voyage. Bligh's description here is accompanied by his important engraved chart of discoveries made on the coast of present-day Queensland. His achievement in charting large sections of the coast under conditions of terrible hardship partly completed the work of Cook himself on the Australian east coast. Bligh was justifiably proud of his achievements in mapping and charting during his travails, and each of the printed charts features his name prominently: the sketch of Matavai Bay in Tahiti even features his signature in facsimile (particularly notable given Bligh's fury that his work on the charts of Cook's third voyage was not recognised).

\$20,000

Ferguson, 125; Hill, 135; Kroepelien, 93; O'Reilly-Reitman, 550; Sabin, 5910; Wantrup, 62a.



C A
Nelle pic
fi tron
no vn collo
defmamente
to con most
fo, e bocca
mangian
nenof
gli

5. BOTERO, Giovanni. Le Relationi Universali...

Small thick quarto; with four engraved maps in the main work; complete with the rare "Aggiunta" section with its 33 woodcuts, 30 of them full-page; an attractive copy in contemporary vellum; spine lettered at an early date. Venice, Alessandro Vecchi, 1622 -23.

MIXING THE REAL WITH THE FANTASTIC: EARLY 16TH CENTURY WOODCUTS

Very rare: elusive and important edition of a popular historical chronicle notable for its inclusion, in just this and one other printing, of an extraordinary series of little-known sixteenth-century woodcuts. These depict the sort of creatures, chiefly monstrous, who might be expected to be encountered in a southern continent when finally discovered. These amazing images are accompanied by a very rare series of woodblocks dating from 1508 depicting an actual festival in southern India. To modern eyes the most remarkable facet of this exceptional book must be that no real difference was seen between the real and the imagined. These are the sort of creatures to be found at the edges of the antique map — “here be monsters” — including numerous remarkable evolutionary fantasies such as the skiapod, whose foot has evolved to shield him from the fierce southern sun in the torrid regions of the world yet to be discovered, or “the Cannibals that each other eat, / The Anthropophagi and men whose heads / Do grow beneath their shoulders...” as Othello reminisced.

This posthumous edition of the highly regarded Botero chronicle, published in eight parts with eight title-pages, includes as a final part the “Aggiunta alla quarta parte dell’Indie”, with its extraordinary woodcuts. This section appears in just two of the very many early editions of Botero’s *Relationi*, those printed by Vecchi in 1618 and 1622/23; the present copy — notable for the excellent dark inking of the images — is an example of the latter, which differs from the earlier printing in having the *Aggiunta* section laid out in a more pleasing manner with the text more attractively set in a larger font. This version also introduces another printing of one of the woodcuts to highlight the sectional title-page.

Both printings are so rare that when the bibliophile Walter Oakeshott first discovered a copy of Botero with the Burgkmair cuts he thought it to be unique, as he discussed in his authoritative Roxburghe Club publication “Some Woodcuts by Hans Burgkmair”. Although the woodblocks were cut in the sixteenth century they were not published then, and wormholes in the blocks that show clearly in the printing suggest that they must have lain idle for a substantial time.

The full series of these astonishing images can be seen on the website of the State Library of New South Wales.

\$55,000

Alden, 'European Americana', 622/22; JCB, p.161 (this edition, but lacking the 'Aggiunta'); Lach, II/2, pp.235-52; Sabin, 6806; see Oakeshott, *Some Woodcuts by Hans Burgkmair*, Roxburghe Club, 1960.

6. [BRADLEY] DICKSON, Alexander. A Log of the Proceedings &c. on Board H.M.S. Plantagenet...

Manuscript logbook of 105 leaves measuring 164 x 115 mm. including a title-page decorated by the author; with an engraved portrait of Sir Sidney Smith and a folding map of Europe; bound in contemporary halfroan; in very good condition throughout, with a curious chimera blind stamp to the title-page and front endpaper. At sea, 1807-1808.

UNDER THE COMMAND OF FIRST-FLEETER WILLIAM BRADLEY

An exciting relic of Napoleonic naval warfare: the log of midshipman Alexander Dickson of *HMS Plantagenet* under the command of former First Fleet officer William Bradley. Bradley (1757-1833) was first lieutenant of the convict transport *Sirius* of the First Fleet under the command of Arthur Phillip; his journal of the voyage and later experiences are a valuable primary record of early settlement in Australia. Given his cartographic competence, Bradley was chosen by Hunter within days of arrival for further survey work in Sydney harbour and environs.

After a return voyage to the Cape of Good Hope to refresh the ailing colony with supplies, Bradley and Hunter made for Norfolk Island aboard the *Sirius* in March 1790. Following her wreck Bradley spent eleven months on the island, an experience which earned him promotion to rank of master and commander upon return to England in 1792. In 1805 he became captain of *Plantagenet*, serving in that capacity until 1809, becoming rear-admiral in 1812. He seems to have become progressively deranged from 1808 onwards, and was convicted of fraud in 1814. Owing to his precarious mental state the initial death sentence was reprieved on condition of exile, and Bradley spent the remainder of his days in France.

This log by midshipman Dickson records the movements and victualling of *Plantagenet*, a 74-gun ship-of-the-line, from August 1807 to February 1808. They were turbulent times in the war against France, indeed, only three weeks prior to the commencement of this journal Captain Bradley sat on the court-martial of a fellow officer – Captain Laroche of the *Uranie* – charged with cowardice and failing to bring the French to action. Bearings noted by Dickson indicate the position of the *Plantagenet* with great accuracy. She remained off France until sailing for the Portuguese coast to join a British fleet. During this time the Portuguese Royal family prevaricated in their allegiance. To force the hand of the Prince Regent, a British fleet was assembled to blockade Lisbon. Under British protection, the royal family fled the capital for Brazil until a general peace was declared in Europe. *Plantagenet* was one of nine ships forming this blockade: the logbook forms an immediate record of the British Navy at war, detailing weather, daily movements, the names of vessels joining and departing the blockade, alongside practical details such as an entry of August 10 reading ‘641 pounds of fresh beef 5 pipes of wine and 4 casks of cheese’.

\$9250

Bateson, The Convict Ships, pp.95,105-6; Naval Chronicle XVII, pp.158-160.



ADMIRAL SIR SYDNEY SMITH

A
LOG
Of the Proceedings &
of the Board
H.M.S.
Plantagenet

W. Bradley, Com. of the Ship
Between 8. 10. 1805 & 29. Feb. 1805

W. G. Wilson
No. 1



7. BURNEY, James. A Chronological History of the Discoveries...

Five volumes in four, quarto, with 28 engraved maps (17 folding), 13 plates and six woodcuts; bound in contemporary half dark green morocco and marbled papered sides, marbled endpapers, top edges gilt, others uncut; a most attractive set.

INSCRIBED BY JAMES TO HIS SISTER FANNY



A fine author's presentation set, inscribed "To Mr & Mrs D'Arblay from The Author". The D'Arblays were James Burney's brother in law and his famous sister, the writer, Fanny Burney, Madame D'Arblay.

Frances Burney (1752-1840) and James were members of a large and gifted family, the siblings enjoying a close but sometimes strained relationship. Upon his return from the Pacific as second lieutenant of the *Adventure* in 1774, Burney acted as guide and translator for the Tahitian Omai who was lionized in fashionable London circles. Frances was delighted to see her brother respected for his competent command of native Tahitian. Success as a novelist followed the publication of her first book titled *Evelina* in 1777 (although Frances initially took some effort to hide her identity as its author).

This set comprises first editions of 'the most important general history of early South Sea discoveries containing practically everything of importance on the subject' (Hill); Burney's great compilation 'must always form the basis of historical research for early voyages and discoveries throughout the Pacific' (Hocken). The collection covers more than 250 years of Pacific exploration prior to that of Cook, including Spanish, Dutch, French and English voyages, with a general 'History of the Buccaneers of America', and concludes with Bougainville's voyage to Tahiti.

Burney, who sailed with Cook as lieutenant during the last two voyages, received encouragement from Sir Joseph Banks (to whom the work is dedicated) and enjoyed free access both to Banks's magnificent library of books and manuscripts, and to Dalrymple's collection of scarcer Spanish books. Whenever possible, he relied on manuscript accounts, generally comparing them with printed narratives for purposes of style. The collection contains much that is nowhere else accessible, and will always remain one of the chief authorities for the history of the geographical exploration and discovery of the Pacific.

This was Rodney Davidson's copy of this famous book, acquired in 1969, and described by him in *A Book Collector's Notes* as "the cornerstone of the study of the discovery of the Pacific".

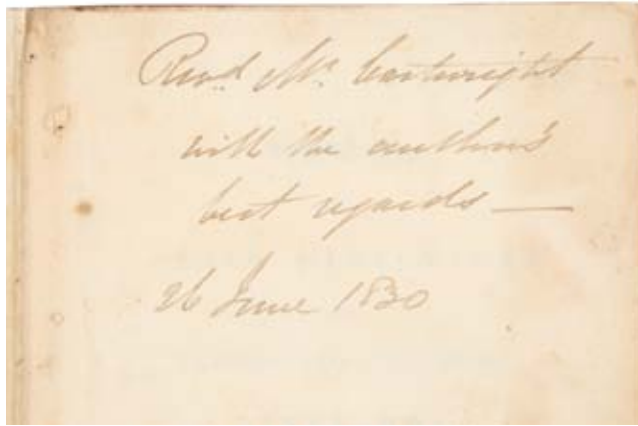
\$34,500

8. BUSBY, James. Manual of Plain Directions...

Small octavo, 96 [iv] pp., contemporary manuscript note on rear endpaper; very good in early papered boards, spine renewed. Sydney, R. Mansfield for the Executors of R. Howe, 1830.

PRESENTATION COPY: BUSBY'S RARE SECOND BOOK

First edition of this rare text by Busby, the founder of the Australian wine



industry. Inscribed "Revd. Mr. Cartwright with the author's best regards, 26 June 1830", this copy has a significant early manuscript note on the wine-making method of Thomas Hobbes Scott at the Male Orphan School, established by Macquarie in 1819 at Liverpool, where Busby himself first taught viticulture.

James Busby (1801-1871) was the most important single figure in the early history of the Australian wine industry, and his property Kirkton on the Hunter River, which was taken over by Lindemans in 1914, is the oldest continually producing vineyard. His three books on viticulture had an enormous effect on the early wine industry. He had published *Treatise on the Culture of the Vine* in 1825; this, his second book, has proved rarer on the market, perhaps because its practical nature made it more studied and used.

This copy has a wonderful colonial association, presented by Busby to Robert Cartwright (1771-1856), the philanthropic pastor based at Liverpool who was on friendly terms with Macquarie. Cartwright had been one of those encouraged to emigrate by Samuel Marsden, arriving in Sydney in 1810 and becoming an energetic and popular figure in the Hawkesbury before his transfer to Liverpool in 1819. It was Cartwright who accompanied Macquarie to Lake Bathurst in 1820, and who preached the famous sermon there. Apart from a brief unhappy stint at the fashionable St James in Sydney, Cartwright is remembered for a long and useful career in the remoter corners of New South Wales from Canberra to Albury.

\$19,500

Ferguson, 1330.

W. Richardson Smith's instructions for the Vinous and
fermenting wines at the M. O. School

1st bushel of Ouzy to 5 plants every 3rd year
1000 plants will yield 152 Gallons of Juice

When gathered either tread or squeezed out
by a press; and let it ferment two days if warm
or 3 days if cold - then remove 2 days & draw
off to the cask or casks & in three ferment 14 days
~~then draw off~~ ferment 14 days again
this should be repeated 5 or 6 times.



9. COLLINS, David.

An Account of the English Colony in New South Wales...

Two volumes, quarto, [1798]: 2 charts, 18 plates and four textual vignettes, the vignettes most unusually repeated on additional folding plates, a fine thick paper issue bound with the half-title, [1802]: one chart, five plates (three with original hand-colouring) and four textual vignettes (two with hand-colouring), bound with the half-title; a most attractive set in fine full tree-calf bindings by Aquarius, gilt. London, T. Cadell, Jun. and W. Davies, 1798 & 1802.

FIRST FLEET ACCOUNT, FIRST VOLUME IN THE RARE THICK PAPER ISSUE

A splendid set of this classic First Fleet book, in superb condition. This is an exceptionally handsome copy of the first edition of the complete work, published as two separate volumes four years apart. In addition, the first volume is from a rare issue on thick paper. The first volume is scarce today; for some reason the second volume, published four years later, is more difficult to find.

Collins had arrived with the First Fleet as Judge-Advocate and was Secretary to Governor Phillip. His majestic work, often described as the earliest history of Australia as an English colony, contains the most detailed and painstaking of all descriptions of the voyage and first settlement found in any of the early narratives. The book is illustrated with full-page engravings prepared in London by Edward Dayes from sketches by the convict artist Thomas Watling, which include the first published views of British settlements at Sydney and Parramatta.

“The second volume is of the greatest importance, not only for its detailed chronicle of events but because of its narrative of voyages and expeditions of discovery... The journals of Bass and Flinders are of particular importance since Bass’s journal has never been recovered and ... the accounts of inland expeditions recorded in the journals of John Price and Henry Hacking are singularly interesting. Quite apart from the exploration interest of these journals, they provide the first report of the existence of the koala, the earliest recorded sighting of a wombat on mainland Australia and the first report of the discovery of the lyrebird...’ (Wantrup).

Very few copies are known of this rare thick paper (68 mm.) issue of the first volume; we have found no record of a thick paper issue of the second volume. A similar thick paper first volume was offered for sale by Maggs Brothers in catalogue 807 (1952): Frank Maggs noted at the time that this was the only such copy he had seen. Ferguson mentions a “large paper” issue but Wantrup was unable to locate an example and speculates that Ferguson may have used “large paper” loosely and may have been referring to a copy similar to the Maggs example.

The present set was sold in the 1980s by Melbourne dealer Kenneth Hince, who noted the singularity of this set in which the text vignettes in the first volume have been “duplicated on fold-out sheets, as well as being present in the normal places” and that it is the only such copy that either he or Maggs had seen.

\$38,750

Crittenden, A Bibliography of the First Fleet, 69 & 70; Ferguson, 263 & 350; Hill, 335 (first volume only); Australian Rare Books, 19 & 20.

10. [CONCHOLOGY]

An album of original watercolours of shells...

Quarto album, 71 leaves with a total of 114 watercolour drawings of exotic shells (23 of cowries on 9 leaves, 91 of cone shells on 62 leaves), paper watermarked Whatman "Turkey Mills" 1817 or 1818 (endpapers 1825); a particularly handsome album bound in original brown straight-grained morocco gilt, professionally rebacked with original spine laid down, red silk endpapers, spine label "Conus et Cypraea ex Museo, G.C.B.", circa 1817-1825.

SHELLS OF THE INDIAN AND PACIFIC OCEANS

An exquisite album from the high-watermark of shell collecting in Europe, with over 100 fine watercolours of exotic shells, an impressive number from Indo-Pacific waters. The lettering on the spine of the present album suggests that it is a record of an individual collection, probably since dispersed, assembled by the mysterious "G.C.B." The initial reaction of most people with whom we have discussed the album has been to speculate on a possible connection with perhaps one of the most famous families to collect in this field, the Cavendish-Bentinck family (and particularly those associated with Margaret Cavendish-Bentinck, Duchess of Portland and doyenne of the famous house Bulstrode (1715-1785). But it becomes difficult to make any terribly helpful guesses. A distant acquaintance of Sir Joseph Banks, for example, was one Admiral George Cranfield Berkeley. Nor is there a smoking gun in J.M. Chalmers-Hunt, *Natural History Auctions 1700-1972*, despite some close sounding names such as a Count Bentinck who had a sale at Sothebys in 1815.

This was an era of great refinement in shell collecting, with famous works by George Perry and William Swainson dating from this period. Interest in shells had been aroused by the various exploratory and trading voyages of the second half of the eighteenth century, Captain Cook's voyages being the most significant. After a quiet period during the French Revolution and the Napoleonic War, collectors were active again from 1815 onwards. Among the best known of the period were Henry Constantine Jennings (1731-1819), William John Broderip (1789-1859), William Swainson (1789-1855), and the Earl of Tankerville (1743-1822).

What is undeniable is that this was a particularly fine collection of its kind for this date (it includes, for example, almost 100 varieties of conus: when the famous Tankerville collection was catalogued in 1825, one of the best known such collections, it included 141). The great majority of the shells depicted are derived from the Indian or Pacific Oceans, and notably include *Conus marmoreus* (west Pacific), *Conus litteratus* (Indo Pacific), *Conus quercinus* (Indian Ocean etc.), *Conus textile* (Indo-Pacific, Australia, etc.), *Conus spurius* (Gulf of Mexico), the striking *Conus imperialis* (Indo-Pacific), and the grand *Conus leopardus* (Indo-Pacific). \$22,500

See also S. Peter Dance, Shell Collecting An Illustrated History (pp.135-45).





11. COOK, James.

A remarkable extended set of Cook's voyages.

Twelve text volumes, quarto, and three large folio atlases; most of the smaller maps and views added to the atlas volumes and laid down on old paper to size; in handsome early-nineteenth-century bindings, text volumes in full tree calf with ornately gilt spines incorporating unusually large ship ornaments, double labels and dating labels, all edges gilt; the atlas volumes in matching half calf bindings over marbled boards. London, various publishers, 1773-1785.

SUPERB SET OF COOK'S VOYAGES INCLUDING THREE ADDITIONAL ACCOUNTS

A very attractive and unusually full set of Cook's three voyages. The series of official narratives, published in eight quarto volumes and an atlas, is the cornerstone of any collection of books relating to Australia or the Pacific. Illustrated with marvellous engravings based on the work of the official artists on the voyages, including Parkinson, Hodges, and Webber, the series stands as a monument to Cook's achievements.

This splendid set has three significant extra works bound in series with the Cook voyages. As a result this collection supplements the the official accounts with the major associated works to have been published legitimately by expedition members (other accounts published at the time were either anonymous and surreptitiously published, or were more obscure scientific printings for a limited audience). Furthermore, most of the engraved plates usually found in text volumes have been bound into three folio atlases, extended at the margins where necessary.

Clearly assembled for a knowledgeable collector, the set has the bookplate in every volume of Edward Henry, fifth Baron Scott, who had a splendid library at Sundridge Park, Bromley, his magnificent John Nash house (with interiors by Wyatt) set in gardens by Repton.

The set is made up as follows (much fuller details may be had on request):

FIRST VOYAGE. Vols 1 to 3: HAWKESWORTH's official account of the first voyage, 1773, second and "best" edition; Vol 4: PARKINSON's *Journal of a Voyage*, 1784, second and "best" edition of the artist's account.

Atlas I: 52 engraved plates and maps from Hawkesworth and portrait, map and 26 engravings from Parkinson.

SECOND VOYAGE. Vols 5 to 6: COOK's official account of the second voyage, 1777. First edition. Vols 7 to 8: George FORSTER's alternative account of the second voyage, *A Voyage round the World*, 1777, first edition. Vol 9: John Reinhold FORSTER's pioneer work on the anthropology of the Pacific *Observations made during a Voyage*, 1778.

Atlas II: portrait and the 64 plates and maps of the official account.

THIRD VOYAGE. Vols 10 to 12: James COOK and James KING's *Voyage to the Pacific Ocean*, 1785. Second preferred edition, with 24 engraved maps in the text.

Atlas III : two charts and 61 engraved plates.

\$85,000



12. ESAM, Arthur. The Bush Meeting...

Watercolour 270 x 547mm., framed, signed 'Esam' lower right. Australia, circa 1880.

LOVELY DEPICTION OF A RACE MEETING IN THE BUSH

The artist Arthur Esam (1850-1934) specialized almost exclusively in watercolours. He was born in London and arrived in Melbourne in 1870 where he found work as a drover, painting as he travelled throughout Australia.

A detail of this work, or a related work by Esam, was engraved in *The Australasian Sketcher*, (25 February, 1882, p54) with the following text:

A BACK COUNTRY RACE MEETING.

Our artist has depicted a race meeting of the kind occasionally got up in some remote inland town. These races are promoted by a local publican or shanty-keeper, who gives a prize of a whip, spurs, saddle, bridle or other article of horse-gear, and keeps open house while the races are "on", charging only for drinks. Some of these enterprising promoters make a good thing out of the day's work sometimes netting some £100 or £120 cash in the day and following night. The races, as may readily be imagined, are of a non-descript character, the jockeys ranging from small stockmen down to "native" boys sticking their bare feet in the stirrups.

This engraving is also reproduced in *A History of Australian Sport* by R. & M. Howell Shakespeare Head Press, 1986.



In 1880 Esam was appointed second-in-command to surveyor James W. Jones of an expedition into the interior of South Australia in search of fresh water. The expedition travelled from Port Augusta beyond Lake Eyre to the Queensland border. During this period he worked for the *Sydney Mail*, the *Adelaide Punch* and the *Australian Sketcher*. By 1893 he was working at Coolgardie Western Australia and over landing camels to Normanton in the Gulf.

This charming quintessentially Australian watercolour is an important social document. It also shows Esam's acceptance and tolerance towards Australian Aborigines who are enjoying the bush races along with the settlers. Unusually, two of the jockeys are Aboriginal, and only a white settler is drinking.

Eye-witness social documentation is extremely important and this accomplished, witty and humorous painting superbly captures the race day in the outback; a charming nineteenth century record of horse racing, one of Australia's most loved sports.

Provenance: Deutscher Fine Art, September 1980, catalogue no. 10 (as 'Bush Race Meeting'); Private Collection.

\$14,500

A

Table of the Chapters.

Chap. 1. Of Sadeur's Birth and Education.

Chap. 2. Of Sadeur's Flight to Congo.

Chap. 3. Of his Wanderings thro' the Kingdoms of Australia.

Chap. 4. A Description of Australia, with a Geographical Map of the said Country.

Chap. 5. Of the Constitution of the Australians, and of their Customs.

Chap. 6. Of the Religion of the Australians.

Chap. 7. Of the Origin of the Australian Wars.

Chap. 8. Of the Excesses of the Australians.

Chap. 9. Of the Australian Tongue, and of the Sounds.

Chap. 10. Of the Animals, or living Creatures peculiar to Australia.

Chap. 11. Of Australian Commodities, and Rarities that might be useful to Europe.

Chap. 12. Of the Liberty Wars of the Australians.

Chap. 13. Of the Return of Sadeur to the Coast of Madagascar.

Chap. 14. Of the Day that Sadeur made in Madagascar, and the Discoveries that happened in the same.

A

New Discovery

OF THE

Southern World.

CHAP. I.

Of the Birth and Education of Sadeur.

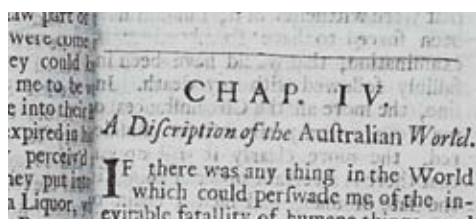
AS 'tis impossible to reflect upon all the *adventures* of my Life, without admiring the prodigious variety of Events which have accompanied it, so I believed I ought to make a Collection, and from thence remark all the most considerable Instances, for altho I have yet no opportunities to send them into my own Country,

13. FOIGNY, Gabriel de.

A New Discovery of Terra Incognita Australis, or the Southern World...

Duodecimo; a very good copy in contemporary plain calf, later spine lettering; in excellent condition. London, for John Dunton, 1693.

ANTIPODEAN UTOPIA: FIRST USE OF “AUSTRALIA” & “AUSTRALIANS”



The very rare and valuable first English edition of this remarkable imaginary voyage, in which Jacques Sadeur makes his way to the southern land. This English language printing of 1693 contains the very first usage of the words ‘Australia’ and

‘Australian’ in print. Ordinarily Matthew Flinders is credited as having been the first published author of the name ‘Australia’, as it appears in his *Voyage to Terra Australis*. However, Foigny’s fantastic story predates this by more than a century. West Australians may be surprised to discover their community reimagined here as an idealised society of large-bodied hermaphrodites who live in harmony with one another. The narrative of *A New Discovery of Terra Incognita Australis* purports to be the dying gift of the sailor Sadeur to an anonymous narrator. Twice kidnapped and four times shipwrecked, Sadeur only survives when he is plucked from the sea by a gigantic winged monster which fortuitously drops him on the shores of Western Australia. Ashore, his luck continues: as an hermaphrodite himself (the Jesuit priests called him male as a convenience) Sadeur is especially acceptable to the hermaphroditic, asexual society that he discovers. The Australians’ utopian rejection of the body is responsible for their society’s rationality and harmony. In this world Sadeur’s curiosity and levity about the topic is considered *de trop*, yet worse his ‘propensity to unseemly arousal’ (Rees). An important work, which combines several major traditions, it is ‘a major utopia, rich in satire and iconoclasm’ (Gibson) and presents a narrative response to the strict regimentation of the utopia, particularly in the context of the Pacific (Spate comments: ‘in part at least a send-up of Quiros’). Moreover, it is one of the most justly famous examples of the sustained use of realistic framing devices, including the key importance afforded to the role of an imagined Austral continent.

Gabriel de Foigny (c.1650-1692) had a turbulent life: a rebellious and libertine character, ‘constantly at loggerheads with the church authorities on account of his deplorable lifestyle and unacceptable behaviour’, his career as a Franciscan monk was cut short by his ‘licentious behaviour’ and he fled to Geneva and Protestantism. It was during this self-imposed exile that his tale of Jacques Sadeur was first published, anonymously, in French in Switzerland in 1676 (where it was promptly banned by church authorities); the book was republished in several locations. This important first edition in English of 1693 is a famous rarity. \$48,000

Friederich, p. 16ff; Spate, p. 83; Davidson 'A Book Collector's Notes' pp. 41-42.

14. GARLING, Frederick, attributed. A British Schooner off Government House and Fort Macquarie, Sydney.

Watercolour on paper, 290 x 455 mm., framed. Sydney, circa, 1850.

EXCELLENT SYDNEY HARBOUR IMAGE BY A MASTER OF THE GENRE

Frederick Garling (1806-1873) arrived in Sydney as a young boy in 1815. By 1827 he was working as a customs officer and a marine artist painting the ships of Port Jackson that came his way each working day.

In 1829, at St. Phillip's church Sydney, he married Elizabeth, daughter of Lieutenant Ward of the 1st. Regiment. Frederick and Elizabeth had eleven children.

Garling's paintings are often suffused with a soft misty quality; this picture shows to the right of a British schooner under full sail the early multi-storeyed warehouses of The Rocks whilst to the left can be seen Government House and Fort Macquarie.

Fort Macquarie, on the east point of Bennelong Point was built in 1817-1821 under the governorship of Lachlan Macquarie by the first colonial architect, Francis Greenway. Demolished in the early 20th century the site is where the Sydney Opera House now stands. Government House is a Gothic Revival building designed in England by an architect who never visited Sydney, Edmund Blore. It was constructed in 1837-45 and was and is still the home of many New South Wales governors.

A fine and luminous painting by an imaginative and romantic painter steeped in the daily hustle and bustle of Sydney's busy harbour. \$14,750





15. GARNIER, Francis and Ernst Marc Louis de Gonzague DOUDART DE LAGREE.

Voyage d'Exploration en Indochine...

Four volumes, comprising: two volumes text, large quarto, with a portrait frontispiece, 11 maps, a plate and a plan, and many steel-engraved illustrations; and two atlas volumes folio, the first part "Cartes et plans" with 12 maps, nine plans and an aerial view (some tinted); the second "Album pittoresque" with 48 plates on 40 sheets (six double-page), mostly tinted in sepia and 11 of the plates in full colour; a handsome set, text volumes finely bound in contemporary red crushed morocco signed by Hardy, ornately gilt with complex borders, inner gilt dentelle borders, all edges gilt; atlas volumes in contemporary red straight-grained quarter morocco with similar decoration in gilt on the spines. Paris, Hachette & Cie., 1873.

THE EXPLORATION OF THE MEKONG, ANGKOR WAT, AND VIEN CHAN

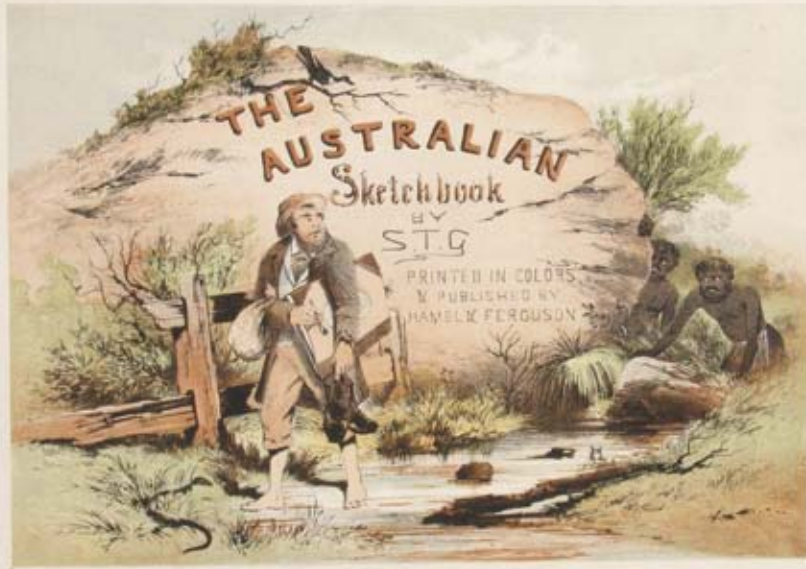
A fine copy of the first edition of this great book, one of only 300 copies printed; the text volumes are on very fine China paper and clearly represent a special issue of the book. The two slender volumes of text are about half the width of other copies of the first edition that we have seen and given the splendid binding of this copy we can only assume that it was issued with a special purpose.

The wonderfully illustrated official account of the most important exploration in Indochina in the nineteenth century, this details Garnier's extraordinary expedition including the momentous exploration of the Mekong River. The expedition's official orders – to find a navigable route into south-western China, and to search for any potentially profitable commodities en route – took them through Vietnam, Cambodia, including the royal capital of Phnom Penh, Laos and into China. Although a failure in commercial terms – the Mekong was found to be unnavigable by boats of any size – the mission's achievements were immense: mapping over four thousand miles of previously unsurveyed territory and becoming the first Europeans to enter Yunnan province by a southern route.

The fine views in the atlas are based on the drawings of Louis Delaporte, a young regular naval officer and an artist of considerable talent and great technical skill. "Delaporte's illustrations, ranging from detailed architectural drawings to sketches of people and places the Frenchmen encountered, make the record of the Mekong mission one of the most pictorially complete for the exploration of Indochina in the nineteenth century" (M.E. Osborne, *River Road to China*). The beauty of the landscape, the great diversity of the peoples of the region and the exotic ancient monuments were all recorded in breath-taking detail by Delaporte, and reproduced sumptuously in Garnier's account, including intricately detailed plates of the mighty ruins of Angkor, the centre of Cambodian glory between the ninth and fifteenth centuries and the overgrown ruins of Vien Chan, the ancient Laotian capital.

\$68,000

Cordier, Indosinica, 1012; Cordier, Sinica, 329; Numa Broc, 208; Osborne, 'River Road to China'.



16. GILL, S.T.

The Australian Sketchbook...

Oblong folio, with 25 fine chromolithograph plates including the title page; modern calf, gilt-ruled and spine gilt-titled, edges fully gilt, preserved in a slipcase. Melbourne, circa, 1865.

GILL'S HOMAGE TO LIFE IN THE BUSH

A warm and ironic tribute to colonial bush life, *The Australian Sketchbook* by Samuel Thomas Gill remains a classic of illustrated Australiana.

This is Gill's sought-after and most famous publication, an attractive album of 25 rural scenes including bushranging, kangaroo stalking, the bush mailman, cattle droving. Throughout there are poignant comparisons between Aboriginal life and that of the settlers. 'Bush Funeral', for example, which shows a weeping funeral procession behind a coffin pulled by two bullocks, is followed by 'Native Sepulchre', an Aboriginal corpse on a platform with howling dingoes below.

The colour printing of the lithographs is of notably high quality for this early date. The album was printed in 1865, later in the same year that chromolithography was first put to serious use in Nicholas Chevalier's *Album*. The colouring here (occasionally highlighted with a little hand-applied colour) is a delicate and successful use of the medium.

'The title-page shows a likeness of the artist carrying his boots and equipment and crossing a shallow stream barefoot. His head is turned suspiciously towards two Aborigines shown half concealed by rocks, while unseen by him a snake menaces an unprotected foot. The sketch indicates something of Gill's attitude towards himself at this time. He evidently viewed his own situation with wry humour, adopted a generally fatalistic attitude, and held his own achievements and future in scant regard' (McCulloch, *Artists of the Australian Gold Rush*). \$17,500

Ferguson, 9924f; Australian Rare Books, 251.



Night Fishing (detail)

17. HALL, Joseph. The Discovery of a New World...

Small octavo, with some skilful restoration but generally in excellent condition in its original binding of unlettered plain dark calf. London, Ed: Blount and W. Barrett, [1609].

“THE UNKNOWNNE SOUTHERNE CONTINENT.

WHAT GOOD SPIRIT BUT WOULD GREEVE AT THIS?”

An exceptionally rare book: the first edition of the first work in English to imagine an antipodean society. The first of what would be numerous utopias to be set in the antipodes, Bishop Hall’s famous satire went through various Latin versions but this was the only original edition in English. The Latin printings (*Mundus alter et idem*) are themselves rare but can be found; on the other hand this English version has proved exceptionally elusive. Rodney Davidson, who noted of the Latin edition that this was ‘one of the earliest, if not the earliest of the fictitious voyages set in Australia... an extremely rare work and seldom offered for sale’, did not even record the existence of the English version in his *A Book Collector’s Notes*.

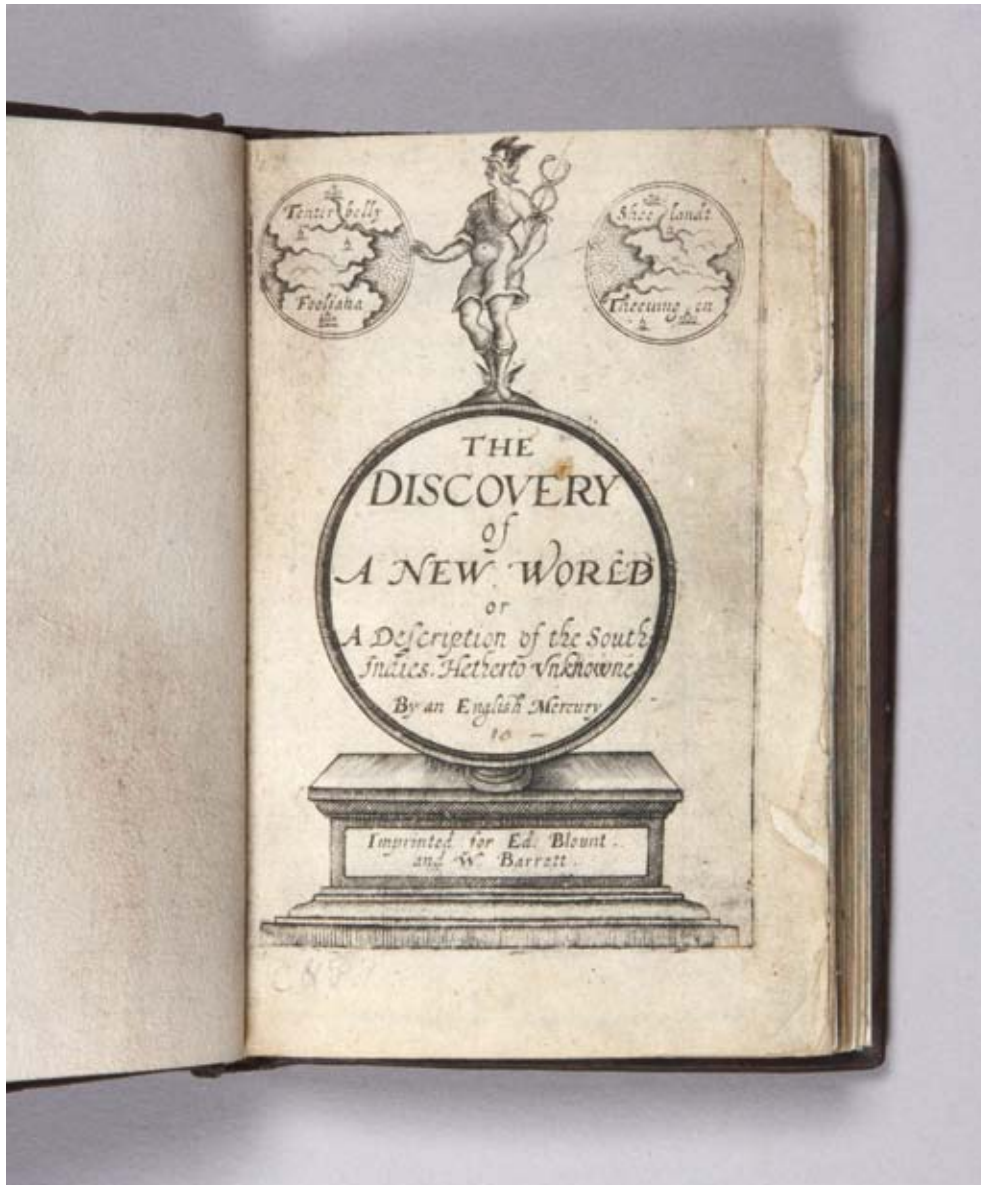
This is also the first issue of this edition; a variant with a different preface appeared a few years later, in 1613 or 1614. No copy of this first issue has appeared at auction in the last forty years. This is only the second copy of this remarkable book that we have ever seen for sale: the first, although imperfect, was acquired from ourselves by the late Melbourne collector John Emmerson and is therefore now in the State Library of Victoria with the remainder of Dr. Emmerson’s remarkable bequest.

We have traced only two other copies in the southern hemisphere, those held by the National Libraries of New Zealand and Australia. The latter copy lacks its “Epistle” (and therefore cannot be assigned to either issue), and is in poor condition, also missing two pages of the main text.

The book is a genuinely funny satire, the English version looser than Hall’s more complicated Latin original intended for a small academic audience. The hero Mercury travels to the Great Southern Continent on his ship the *Phantasia*, visiting the four main regions of Terra Australis: Tenterbelly, land of gluttons; Theevingen, of robbers; Fooliana, of snobs; and Sheelandt, of women. The four nations are depicted in the maps on the fine engraved title-page, which figures Mercury in a manner reminiscent of the figure on the equally rare 1617 English Quiros.

Hall’s enthusiastic use of a southern continent setting is amply explained in his preface:

“It hath ever offended mee to looke upon the Geographicall mapps, and finde this: Terra Australia, nondum Cognita. The unknowne Southerne Continent. What good spirit but would greeve at this? If they know it for a Continent, and for a Southerne Continent, why then doe they call it unknowne? But if it bee unknowne; why doe all the Geographers describe it after one forme and site? Idle men that they are, that can say, this it is, and yet wee knowe it not: How long shall wee continue to bee ignorant in that which wee professe to have knowledge of?”



John Dunmore wrote about Hall's text in *Utopias and Imaginary Voyages*, (Canberra, 1988) that it "gave us the earliest utopia to be set in the Antipodes. It would be more correct to describe it as a dystopia because it is not a blueprint for a perfect society but a place where life is disagreeable or unappealing, The genre has a long history: we have seen it in our own century in ... *Brave New World* and... 1984. But *Mundus* is a lighter work, a satire located in Terra Australis... [which] is divided into four regions. Tenterbelly is a land of gluttons where even the birds eat so much that they are too heavy to fly, and where the fattest men are picked as rulers... Sheelandt is a republic of women where there are no laws and everything is discussed. But it is hardly a blueprint for a feminist collective: all the women talk at the same time and 'none doth give ear, but each one yells as if she were horn-mad'..."

\$44,500

Alden, 609/60; ESTC, S92843; Gibson, 'St. Thomas More... with a Bibliography of Utopiana', 702n; Heylyn, 1093; STC, 12686.

18. HOCQUART, Mme (publisher). Moeurs et Coutumes des Peuples...

Two volumes, quarto, with 144 handcoloured plates; in fine condition, a very large copy, completely uncut, in a handsome contemporary binding of half crimson roan, flat spines banded and lettered in gilt. Paris, Madame Veuve Hocquart, 1811–1814.

ACKNOWLEDGING ITS DEBT TO THE BAUDIN PUBLICATION

Lavishly illustrated study of the peoples of both old and new worlds, concentrating on ceremonial events and native customs. The spirit behind the work is very much that of the Enlightenment – a tremendous curiosity about newly discovered parts of the world and about human behaviour, particularly for ritualised behaviour evolved in isolation such as native punishments and social rituals.

The first section, Europe, is dealt with in just 22 of the 144 plates, the other more heavily illustrated sections being Asia, Africa, America and Oceania. This last Pacific section includes images of New Holland, Van Diemens Land, New Zealand and Hawaii. There are two plates depicting Australian scenes: the ‘*Mariage de la Nouvelle Hollande*’ which depicts a rather violent scene of abduction, and the more bucolic ‘*Repas des habitans de la terre de Diemen*’, in which a family group fishes next to a river – one man is lowering a clearly defined crab onto a fire. The accompanying four-page description is derived, as a note acknowledges, from the voyages of Cook, Turnbull, Péron and Freycinet, as well as an unnamed edition of George Barrington.

The New Zealand section includes a very fine depiction of a war canoe of great splendour, while a good section on Tahiti and the Friendly Isles is accompanied by no fewer than four plates, one of them a particularly good depiction of the Tahitian Chief Mourner. One of the most interesting plates of the entire work is the last, depicting a scene in Hawaii: ‘*Prêtre des Iles Sandwich Tabouam un terrain*’, in which a grey-haired priest marks out an area of taboo.

The work was published by the Parisian firm of the widow Hocquart, who had also published an equally rare edition of the work of Grasset de Saint-Sauveur in 1806 (Forbes, 371), as well as an important edition of the works of the physiognomist Lavater.

The range of the book is particularly wide for such a comparatively early work, with plates, for instance, of an Iroquois warrior scalping his enemy, the funeral ceremonies of the Natchez in Louisiana, the ‘*anthropophages*’ of Brazil, or of an Unalaskan man in his kayak (perhaps after John Webber’s original).

Apparently the only copy of this work in an Australian institution is in the National Library of Australia, part of the Rex Nan Kivell collection. It is not recorded by either Ferguson or Forbes. \$22,000

Not in Ferguson; not in Forbes; Rex Nan Kivell Collection, NK 2107.



19. LA PÉROUSE, Jean François Galaup de. Voyage de la Pérouse autour du Monde...

Four volumes, quarto, and an atlas, folio; portrait frontispiece, atlas with engraved title and 69 engraved maps and plates; a particularly good clean copy of the text, unpressed and very large with edges entirely uncut (305 x 235 mm), the Atlas also with good margins and its engraved plates all in strong and fresh impressions; in a fine binding of period-style half calf over original French marbled boards. Paris, de l'Imprimerie de la République, An V, i.e. 1797.

“VANISHED TRACKLESS INTO BLUE IMMENSITY”

First edition of one of the finest narratives of maritime exploration ever published. This is an unusually clean and attractive set of this great book, with particularly generous margins, in a fine recent binding incorporating its original French publisher's colourful boards.

In January 1788, two and a half years after their departure from France, La Pérouse's ships sailed into Botany Bay just hours after the settlers under Governor Phillip began the move from Botany Bay to Port Jackson. After their subsequent departure from the Australian east coast they “vanished trackless into blue immensity” (Carlyle); no further trace would be found of the expedition for three decades.

The timing was remarkable: coincident at its close with the Australian First Fleet, La Pérouse had left France in 1785 and never knew of the French Revolution; while Marie Antoinette chose Cook's voyages to read the night before her death, Louis XVI is said to have repeated on his way to the scaffold the question that he had been asking for months: “Is there any news of M. de La Pérouse?”

What news there was came later: the first portion of the expedition's records was forwarded by sea from Macao; the second went overland with de Lesseps, and the final reports went with British despatches from Botany Bay, then a normal courtesy between the exploring nations. It was from these records that Milet-Mureau, the editor, established the official narrative of the expedition for its publication.

The folio Atlas contains the wonderful series of views chiefly after the original drawings by the chief official artist, Gaspard Duché de Vancy, that went back to France in despatches. Strikingly interpreted as engravings and printed here in rich dark impressions they were, as Christina Ionescu (*Book Illustration in the Long Eighteenth Century*) has noted, like the engravings in the huge Napoleonic *Déscription de l'Égypte*, continuing a tradition of “large and extravagant productions” at a time when more commercial publishers were generally downsizing the illustrative content of publications.

\$38,000

Borba de Moraes, p. 449; Cowan, p. 383; Ferguson, 251; Forbes, 272; Hill, p. 173; Judd, 102; Lada-Mocarski, 52; McLaren, 1.



**VOYAGE
DE LA PÉROUSE
AUTOUR DU MONDE.**
PUBLIÉ
D'ORDRE DU ROY ET DE LA REINE, EN 1796,
PAR M. S. A. MIELLE, GÉOGRAPHE
Garde de la Bibliothèque du Roi, Directeur de l'Observatoire
de Cassini, Membre de plusieurs Académies, de Paris.

TOME PREMIER

A PARIS,
DE L'IMPRIMERIE DE LA RÉPUBLIQUE
AN 5 (1797)





20. LYCETT, Joseph. Views in Australia or New South Wales, & Van Diemen's Land Delineated...

Oblong folio, handcoloured lithographed title and 48 fine handcoloured aquatint views, with descriptive text, two folding maps; a lovely copy in half morocco with spine gilt lettered and decorated in compartments, edges fully gilt. London, J. Souter, 1825.

A PIVOTAL WORK IN AUSTRALIAN LANDSCAPE ART

A most attractive copy of the first edition of the great Australian plate book, a landmark in the development of Australian illustrated books. Lycett's charming, highly-coloured views of New South Wales and Tasmania are justly famous today, and the book as a whole provides a remarkable visual record of Macquarie's Australia. Not only does it depict New South Wales and Tasmania in the early decades of settlement, but especially from the point of view of colonial architecture, it is a collection of remarkable importance. Lycett's incomparable plates record some of the colony's most important houses and country seats, and provide an invaluable contextual record of many lesser-known buildings and indeed building types.

Lycett had arrived in New South Wales as a convict in 1814. Trained as a portrait and miniature painter in Staffordshire, his services as a professional artist were much in demand and he was soon working for the publisher Absalom West. He was appointed artist to Macquarie who, impressed with Lycett's talents, sent three of his drawings to Earl Bathurst, Secretary of the Colonies (the dedicatee of the *Views*) who, it is supposed in payment, granted a pardon to the artist.

Little is known of Lycett after the publication of the *Views*, which - with Wallis' *Historical Account* - marks the end of an era in the publication of Australian illustrated books. Macquarie's departure and the deaths of both Lewin and Lycett meant that the illustrated books to follow would be on a rather less ambitious scale. 'As far as we know Lycett produced no more work after the completion of his *Views* in 1825. In the Advertisement to the complete work, issued with the first part in July 1824, Lycett announced that... he intended to publish 'in the same size and manner, the Natural History of Australia'. It is not known what became of this project. In 1825 Lycett was in his early fifties and still, no doubt, the incurable alcoholic Commissioner Bigge reported him to be a few years before; it is probable that he did not live long enough to complete the project... The death, or at any rate, the silence of Lycett after 1825 marked the end of an era in Australian plate books. The lavish productions of Wallis and Lycett celebrated the expansiveness and the buoyancy of the Macquarie age. With Macquarie gone, Lewin dead and Lycett departed, artistic life in the colony was less robust in the 1820s. Australian plate books were still being published, but they were in most cases more humble productions than those of the preceding decade' (*Australian Rare Books*). \$75,000

Ferguson, 1031; Australian Rare Books, 218b.

21. MACQUARIE, Lachlan.

A Letter to the Right Honourable Viscount Sidmouth...

Octavo, pp. iv, 92, iv (last blank); a fine copy in full dark tan morocco, spine gilt, by Bayntun. London, Richard Rees, 1821.

MACQUARIE'S ONLY PUBLICATION

A handsome copy of this rare book in a fine Bayntun binding: Governor Macquarie's only published work, which appeared in the year of his dismissal.

In this important text he replies to a pamphlet by the MP Henry Grey Bennet in which Bennet complained, as part of the orchestrated campaign to unseat Macquarie as governor of New South Wales, that Macquarie had been guilty of illegal and high-handed actions, and had failed to carry out a policy really reformatory of the convicts. Macquarie's eloquent reply did not save him: after twelve years of virtual dictatorship, he was relieved of the governorship in December 1821. This would be his only published work, and is probably the most important text relating to Macquarie and his involvement with New South Wales.

Lachlan Macquarie occupies an unassailable position as the best known colonial Governor of the Australian colonies. He had re-modelled the operations of government, establishing a coinage and encouraging small farmers, freemen and emancipists alike, with land grants and organised sale of produce. It was this quest that led him to encourage inland exploration—first Blaxland, Lawson and Wentworth across the Blue Mountains, then John Oxley to the Macquarie Marshes and beyond.

However, such vision and force were accompanied by what many, and importantly the British Government, considered to be an autocratic and extravagant manner, and by the end of his tenure Macquarie had fallen out of favour, due in no small part to the the action of colonists such as John Macarthur who saw their social and economic status threatened.

\$4500

Ferguson, 830; Goldsmiths', 23190; Australian Rare Books, 45.

A
LETTER

TO
THE RIGHT HONOURABLE
VISCOUNT SIDMOUTH,

IN
Refutation of Statements

MADE BY
THE HON. HENRY GREY BENNET, M. P.
IN A PAMPHLET

"ON THE TRANSPORTATION LAWS, THE STATE OF THE DEBTS,
AND OF THE COLONIES IN NEW SOUTH WALES."

BY LACHLAN MACQUARIE,
MAJOR-GENERAL, AND GOVERNOR-IN-CHIEF OF NEW SOUTH WALES.

LONDON:
PUBLISHED BY RICHARD BEECH, NO. 18, PERCY-CURRY,
Printed by R. W. Child, New Street, Covent Garden.

1821.

22. [MARCHIONESS OF ELY]

“Divine Service on the quarter deck of H.C.S. ‘Mss. of Ely’”.

Watercolour, 180 x 223 mm., inscribed in ink; in an early timber frame. Aboard ship, c. 1825.

EN ROUTE TO THE EAST INDIES

A finely executed watercolour depicting a church service being held on the deck of an East Indiaman in the 1820s. This is a fine portrayal of the service by a skilful artist and includes all manner of small details which really give the flavour of domestic life at sea, from the young girls in their finery through to officers of the watch lounging on the quarterdeck.

It is fascinating to see how informal the scene is, but also how the distinctions of rank are quite fixed, whether it be the senior officer in his chair who dominates, the decorous women with the young girls ranged behind them, the young midshipmen in their blue coats, or the many bare-foot sailors. There can be no doubt that the present watercolour depicts a scene en route to India, not only because the only major voyaging done by the vessel was plying this trade, but also because of the evidence of the genteel range of passengers, including women and children.

The prefix “H.C.S.” (“Honorable Company’s Ship”) was used for East Indiamen at this period. The *Marchioness of Ely*, launched in February 1812, was built for Sir Robert Wigram. ‘On 6 May 1803 he was appointed a member of the committee for constructing the East India docks. He made his great fortune by obtaining shares of Indiamen and by degrees became ship’s husband to several ships and in due course one of the most eminent ship’s husbands in the port of London: as well as sole or principal owner of several vessels trading to Bengal, Madras and Bombay’. (Farington, vi. 98; *Gent. Magazine* (1830), ii. 563).

The ship is reported to have made nine voyages to India and China, ending up under the command of Captain Charles Edward Mangles (later associated with James Stirling and the early settlement of Western Australia), before being broken up in 1829. This is a relatively short period of active service, and helps date the picture quite firmly. An engraving of the ship published in 1822 is held in the National Maritime Museum, Greenwich.

The watercolour is not signed but does have a small caption at lower left which reads “HMS Mss. of Ely”. The second and more detailed caption is written on the old backing sheet, and gives fuller details. There is a series of illustrated journals by the naval officer Anthony Pierce Allen which include views of life on board the *Marchioness of Ely* in this era, and which are similarly accomplished, and it is possible that this watercolour is in the same hand (the Allen journals were first offered for sale in 1986 and again in 2003). Paintings from the early nineteenth century that capture domestic life at sea are rare and they provide much needed documentary history.

\$12,500



23. MARTYN, Thomas. The Universal Conchologist...

Two volumes in one, quarto; text in French and English; engraved title-pages and dedication, two engraved plates of medals; hand-coloured engraved frontispiece (with a Greek-key border applied in gold), 80 engraved plates, finely hand-coloured in imitation of watercolours; extra-illustrated with 19 hand-coloured variant plates; without the two engraved Explanatory Table leaves found in some copies; near-contemporary red straight-grained morocco gilt, neatly rebacked and original spine laid down. London, [the Author], 1789.

EXTRA-ILLUSTRATED COPY WITH 19 VARIANT OR PROOF PLATES

A most appealing, extra-illustrated copy of “one of the most beautiful of all shell books, containing exquisite renderings of shells collected on Cook’s three voyages and on other voyages, with specimens identified as having been obtained from New Holland, New Zealand, Tahiti, Tonga, and the Hawaiian Islands” (Forbes). Martyn’s plates are of such refinement and beauty that they are routinely mistaken for original watercolours, testament to the skills of the artists involved in printing and colouring this lavish production. This is the second edition, slightly revised from its first appearance five years earlier, and complete in 80 plates; some copies have been described as having 160 plates, but according to Forbes such copies “were apparently assembled rather than published and contain no letterpress text.”

This copy contains in addition an important series of 19 very rare variant plates, apparently images that were ultimately rejected for publication. The publication history of the work is complex, in part due to Martyn having halted production of the first edition and redrawn eighty plates. This example includes 14 of those rejected plates, here bound adjacent to the published versions. The other five plates, with no corresponding counterparts in the published work, but very faintly titled on the versos in an unknown hand, are bound at the back of the volume.

One of the finest of all books relating to Australia and the South Pacific, this is rare in any edition. The only work of the late eighteenth century to deal exclusively with shells, it is “a work which, for beauty, has seldom been surpassed in the history of conchological iconography” (Dance, *A History of Shell Collecting*). The shells are beautifully detailed and clearly displayed, with only one or two specimens per plate. The plates are delicately engraved with faintness of line and then richly handcoloured, in a deliberate attempt to achieve the life and energy of original watercolours.

The secondary-title (*Figures of Non Descript Shells, collected in the different voyages to the South Seas since the year 1764*) makes clear the impetus which induced Martyn to publish. A highly lucrative market in shells from exotic lands had developed by the middle of the century. Shells collected on Cook’s voyages were greatly desired and when specimens from the Third Voyage were offered for sale, one of their most enthusiastic buyers was Martyn himself. The *Conchologist* is the only extant illustrated catalogue of the greater part of the shells collected on Cook’s voyages. From a scientific perspective, it is therefore an invaluable conchological record, much as Banks’ *Florilegium* stands as a monument to the botanical discoveries made on the first voyage.

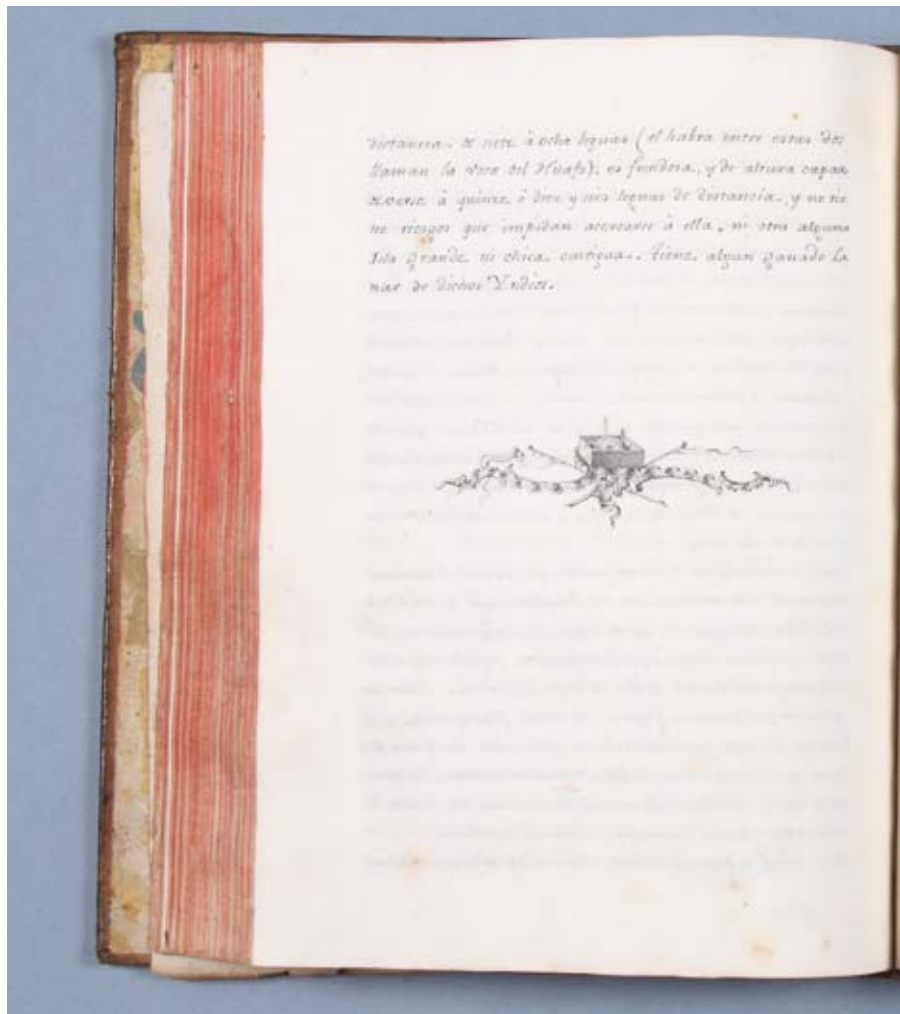
\$64,000



THE
Universal Conchologist
EXHIBITING
of every known Shell accurately drawn and justly defined, with
WITH
A New Systematic Arrangement
BY THE AUTHOR
Thomas Martyn

Sold at the High Street, Mathew Street, London.

UNIVERSAL CONCHOLOGISTE
présentant les figures de chaque coquille avec son nom
et son genre DÉFINIES, d'après la NATURE
Et tout Arrangé selon le Système
DE L'AUTEUR
Thomas Martyn



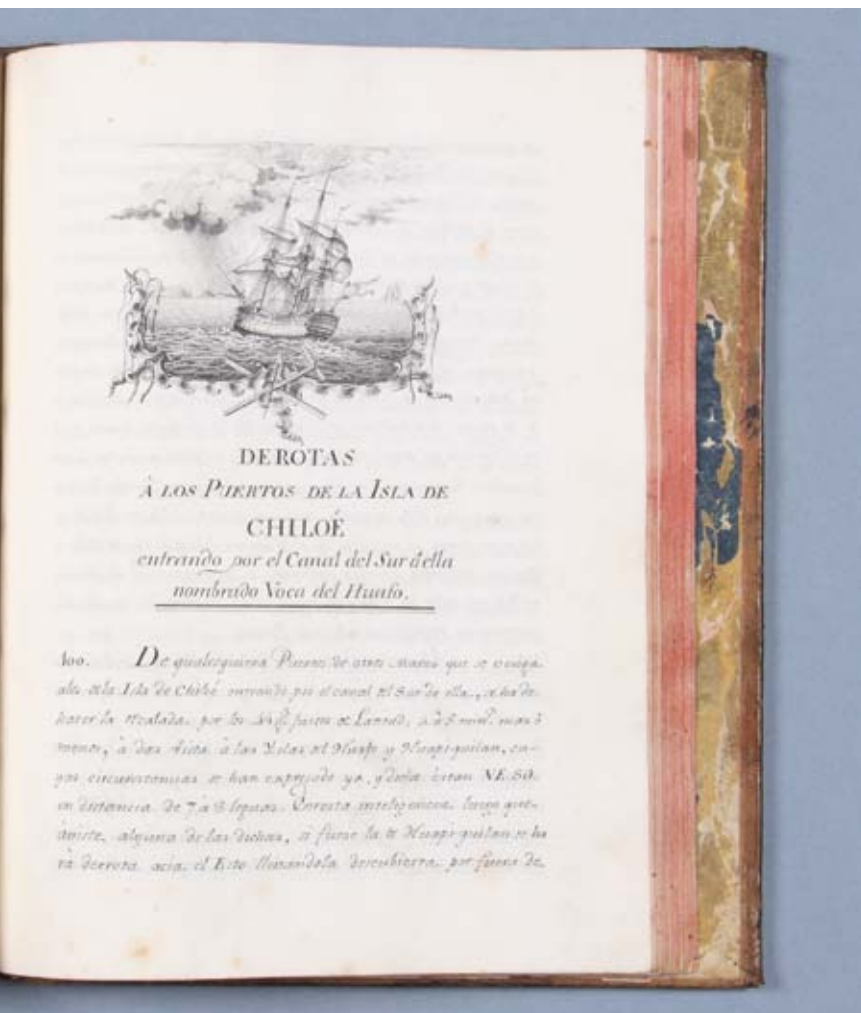
24. MORALEDA Y MONTERO, José Manuel. Diario de la Navegacion desde el Puerto del Callao de Lima, al de San Carlos de la Isla de Chiloé...

IMPORTANT UNPUBLISHED JOURNAL OF PACIFIC COASTAL EXPLORATION

Quarto, 258 x 202 mm, 416 pp. beautifully written in ink in a cursive hand, decorated with eight vignettes and two smaller tailpieces; in fine condition in its original binding of contemporary Spanish calf, spine gilt with raised bands. Lima, [1796].

An exceptionally handsome unpublished manuscript journal, giving a significant original account of important early Pacific coastal exploration: the distinguished South American hydrographer Moraleda describes his navigation along the South American Pacific coast, between Callao and Chiloé, from 1786 to 1790, and provides a substantial early description of the island of Chiloé itself and its archipelago.

Moraleda's important voyage descriptions survive otherwise only in a series of manuscripts held in the Museo Naval, Madrid, other than the printing of one section of this manuscript, Moraleda's sailing guide to Chiloé and the region, 90 years later in the official account of the Malaspina expedition. In fact Moraleda describes here his significant meeting with Malaspina, to whom he provided essential local information. His reports here are among the very earliest mentions of the important Spanish voyage into the Pacific, soon to be hidden from history.



Moraleda (1750-1810), Spanish-born navigator and cartographer, sailed as pilot on the voyage of the Spanish warship *El Buen Consejo* in a convoy of merchantmen and warships from Cádiz to Batavia and Manila in 1768-9. His beautiful original journal of that voyage was described in our 2005 catalogue.

Subsequently settling in South America, he was named chief pilot of the Royal Armada from 1786 to 1788. In 1786 the viceroy of Peru appointed him to command this expedition to survey Chiloé and the archipelago. His explorations over five years form the content of this exceptional manuscript, a small masterpiece with its elegant calligraphy and accomplished pen and ink vignettes. These charming drawings are immediately recognisable as the work of Moraleda, while the text is signed by him in at least five different places. The original binding is lettered 'T', perhaps suggesting that a later journey to the Chonos archipelago (1792-95) may have been written up in a subsequent manuscript – if it did ever exist, certainly its present location is unknown, and it may not have survived.

As an inscription on the half-title shows, this volume was presented by Jose Arenales (Ildefonso José Alvarez de Arenales, 1798-1862, engineer, military and political figure in Peru, Chile and Argentina, and an important figure in the campaign for the independence of Peru), to a M. Lossier (whom we have not been able to identify).

There is a substantial literature on Moraleda's surveying and exploration work: a fuller description and collation of the manuscript's contents is available on request.

\$84,000

25. [OMAI] LOUTHERBOURG, P.J. de, circle of. Omiah. A Native of the Sandwich Islands.

Watercolour, 105 x 155 mm, on a ruled sheet, inscribed in ink; mounted. London, circa 1785.

OMAI AS IMAGINED BY LOUTHERBOURG FOR THE LONDON PANTOMIME

Unique: an extraordinary contemporary image of Omai as he was portrayed in the popular London pantomime *Omai, or A Trip round the World* (see following item).

Omai was the famous man from Ra'iatea, near Tahiti, who was befriended by Cook and his fellow officers on the second voyage, and who returned to England on board HMS *Adventure* under Captain Furneaux in 1774, enlisting first as a supernumerary but then as an able-bodied seaman. Omai was inextricably linked with European discoveries in the South Pacific and with eighteenth century notions of a Pacific Arcadia.

In England he captured the imagination of a public already primed with news of a South Pacific paradise from earlier voyages. His exotic elegance made him the toast of London, and his portrait was painted by Reynolds. (That famous portrait, sold in 2001 for over £10 million, experienced numerous export license controversies and after some years in Ireland is today once again in the UK). Ten years after his departure from England, Omai was again in the public eye with the publication of Cook's *Voyage to the Pacific Ocean*, which recounted his return to Tahiti on the third voyage.

The present watercolour derives from the staging of John O'Keeffe's extraordinary 1785 play in which the Omai character is heir to the Tahitian throne, son of King Otoo and descendant of the ancestral kings of the Island. This pantomime-geography is certainly very vague, and has the sort of broad-brush approach familiar from many works of this era, an attitude reflected in the contemporary inscription of the watercolour "Omiah. A Native of The Sandwich Islands". Although Omai was from Ra'iatea, he was generally thought to be a Tahitian, however the author of the inscription assumed he was Hawaiian, possibly because Cook's death there brought Hawaii to the forefront of the public's attention.

The costumes and scenery for the lavish production were the work of Phillip James de Louthembourg (1740-1812). He used the published engravings after Webber and Hodges as a basis for his elaborate and sumptuous designs and, as Bernard Smith writes, "the pantomime, despite its preposterous plot, occupies an important place in the history of realism in theatrical costume and scenery". De Louthembourg evidently was greatly inspired by the story of Cook, and he went on to publish his famous engraving "Apotheosis of Captain James Cook" in 1794.

Some original watercolours for the sets and costumes are held in various collections including the Victoria and Albert Museum and the National Library of Australia. The present watercolour is certainly associated with Louthembourg, and carefully depicts the remarkable costume that he designed for James Blurton to play the role of Omai, but unlike the other known images, which are careful

costume studies, is interesting precisely because it obviously relates to the actual staging: various other characters appear besides the ship in the background of this delightful image, including Harlequin (cast as Omai's attendant), Clown, Londina, and her father (the Pantaloon figure).

De Louthembourg's design for Omai's costume is very similar to the Reynolds neo-classical depiction of him and reiterates the ideas of those expressed by Joseph Banks in his "Thoughts on the Manners of Otaheite", when he wrote of the resemblance of the Tahitians to the ancient Greeks. It is interesting to note that Reynolds attended the opening night's performance, and "expressed the utmost satisfaction at all the landscape scenes" (Smith, *European Vision and the South Pacific*, pp. 117-8). This depiction of Omai also shows the influence of the Dance portrait, particularly in the way he carries the stool. The ceremonial paddle and the club strung from his belt are probably intended to represent the other artefacts associ-



ated with him that passed into the possession of Tobias Furneaux, skipper of the *Adventure* on Omai's voyage to England (and which are today in the Australian National Maritime Museum).

This remarkable watercolour is from the Webster collection with his stamp on the verso. Webster had added in pencil "Bought from Maggs at £6". \$24,500

Beddie, 4554; see Holmes, 52.

26.[OMAI] O'KEEFFE, John. A Short Account of the New Pantomime called Omai...

Slim octavo, bound with the half-title, 24 pp., fine in recent polished crimson quarter morocco with gilt lettering. London, Cadell, 1785.

THE OMAI PANTOMIME: WITH AN ADDITIONAL HAWAIIAN SCENE

Very scarce: *Omai; or a Trip Round the World* was produced by the Theatre Royal as the highly successful Christmas pantomime for 1785. During the opening season the play ran for fifty performances in London and was simultaneously in production in Limerick, Dublin, Hull and Paris; it was revived in both 1786 and 1788.

The play was written by John O'Keeffe (1747-1833), an Irish actor and playwright who enjoyed great success in London. Praised by Hazlitt as "our English Molière", his comic plays and light operettas were fantastically successful. His interest in the Pacific was established with this famous "pantomime", produced a year after the official account of Cook's third voyage was first published. The play was first staged at the Theatre Royal with stage designs and scenery by Louthembourg, and went on to be produced all over Europe. It is clear that O'Keeffe was immersed in the Cook story, and the scenes all have a quite convincing feel for the Pacific, even despite the sometimes absurd plot and vague understanding of the geography of this newly-discovered part of the world.

All copies of this work are rare, and there are three variant title-pages recorded (the original edition, this "second edition", and a third referred to as a "new edition"). Such publisher's comments from this era can be unreliable, but it is possible that this was considered a genuine second edition because of the addition of a significant extra leaf. This new leaf appears after p. 16, but actually repeats the numbering (pp. 15-16). It is separate (not part of any gathering), and out of sequence, but forms part of the play, describing a scene at a "consecrated place in the Sandwich Islands", and a second at "another Part of the Sandwich Islands, where the Natives are entertained, by an Otaheitean Traveller", and a song ("When I come to bonny Chadwell-dock...").

This has some significance, as bibliographers such as Forbes and Holmes note the existence of the second edition without mention of an extra leaf. The first edition (which can be viewed online in Rice University's copy) does not include the scene nor the leaf. A transcript of the so-called "new edition" by Paul Turnbull (online) does appear to suggest that edition was the last of the three, as the extra scene present here does seem to have been integrated into the text.

As interesting as such bibliographical complexities may be, we stress that any copy of any edition is of great rarity: we can discover no other copy of this particular edition in Australia (although the Turnbull Library in NZ does list it). \$11,850

Beddie, 4554; Forbes, 105 (note); see Holmes, 52.

A SHORT ACCOUNT
OF THE
NEW PANTOMIME
CALLED
O M A I,
O R,

A Trip round the World;

PERFORMED AT THE
THEATRE ROYAL
IN
COVENT-GARDEN.

WITH THE
RECITATIVES, AIRS, DUETTS, TRIOS
AND CHORUSES,
AND A DESCRIPTION OF THE

PROCESSION.

The Pantomime, and the Whole of the Scenery, designed and
invented by Mr. LOUTHERBOURG.
The Words written by Mr. O'KEEFE;
And the Music composed by Mr. SHIELDS.

SECOND EDITION

L O N D O N

Printed for T. CADELL, in the Strand.
MDCCLXXXV.

A
V O Y A G E
ROUND THE
W O R L D.

IN

THE GORGON MAN OF WAR:
CAPTAIN JOHN PARKER.

PERFORMED AND WRITTEN BY HIS WIDOW;
FOR THE ADVANTAGE OF A NUMEROUS FAMILY.

DEDICATED, BY PERMISSION,
TO
HER ROYAL HIGHNESS
THE PRINCESS OF WALES.

L O N D O N :

PRINTED BY JOHN DODD, RED-LION-PASSAGE, FLEET-STREET,
AND SOLD BY
Mr. DODD, Fenchurch; Mr. PARKER, No. 106, FISH-STREET;
Messrs. WILKIN, PATERNOSTER-KNOWE; and Mr. BISHOP, at the Royal Exchange. 1795.

27. PARKER, Mary Ann.

A Voyage round the World, in the Gorgon Man of War...

Octavo; a fine copy, with the final leaf of advertisements, in handsome half tan morocco by Morell, with the bookplate of Henry L. White of Belltrees. London, Debrett, 1795.

THE FIRST ACCOUNT OF AUSTRALIA BY A WOMAN

A fine copy of the first edition and now quite rare; one of the earliest unofficial eye-witness accounts of Australia, and the very first account of the colony by a woman. Leaving two children back in England, Mary Ann Parker arrived in Sydney just three years after the First Fleet, having made the longest and most dangerous sea voyage by choice. Her narrative makes clear that she relished the adventure, delighting in discovering new sights and meeting new people.

Her husband, John Parker was the captain of the *Gorgon*, an eagerly awaited ship in the colony, sent out with stores following the loss of the store-ship *Guardian*, whose wreck the voyagers saw at Table Bay. She also carried Governor King back to Norfolk Island, as well as the Chaplain of the New South Wales Corps, Baines the surveyor and Burton the botanist.

Mary Ann Parker's description of life in the colony is of great interest, and includes a long account of Port Jackson, ships in the harbour, disease on the transports, a discussion of "the propriety of establishing a whale-fishery on the coast of New Holland", breakfast with Phillip aboard the *Gorgon*, shore visits at Sydney Cove and Botany Bay with descriptions of flora and fauna, and an excellent chapter on the Aborigines including a description of a meeting with Bennelong after Mrs. Parker's return to London.

Although little is known of her earlier life Mary Ann had already travelled through France, Italy and Spain and knew sufficient Spanish to be able to act as translator when the *Gorgon* called at Teneriffe. Elizabeth Macarthur, on meeting Mary Ann on a visit to Rose Hill, described her as "a very amiable, intelligent woman".

The *Gorgon* sailed from Port Jackson at the end of 1791, taking back the First Fleet marines who had been waiting to be repatriated. At Cape Town they were joined by Captain Edward Edwards and survivors from the wreck of the *Pandora*, including the *Bounty* mutineers being taken back for trial.

Captain John Parker's untimely death in 1794 spurred the young widow to write and publish her narrative which not only tells her personal and lively account, but draws on her husbands' logs, letters and reports to create a factual and remarkably fresh record of this important voyage. \$18,850

Ferguson, 229; Australian Rare Books, 24.

28. PHILLIP, Arthur.

Accounts and Papers relating to Convicts on board the Hulks, and those transported to New South Wales.

Foolscap folio, 109 pp., a fine untrimmed copy; in modern dark polished calf, spine gilt-titled within raised bands. London, [Government Printer], 1792.

RARE PRIMARY SOURCE ON TRANSPORTATION

One of the rarest of all First Fleet books: this was the last major publication relating to Phillip, a long and substantial parliamentary paper dating from March 1792. The collector Davidson called this work a “great rarity” and commented that a “great deal of information is not available elsewhere, and this is one of the most important of all the primary sources...”.

Endlessly interesting, this report prints all manner of material relating to New South Wales and transportation. The report begins with comment on the skyrocketing costs associated with the Thames hulks, including the government contracts with owners Duncan Campbell and James Bradley, details of the numbers of convicts and the work being done by them under supervision. The second major section of the book (pp. 17-28) prints letters from Phillip dated between 16 June and 29 August 1790. Excerpts from six of his letters are included, one to Nepean and the others to Grenville, on subjects such as the tragic loss of the *Guardian*, appealing for settlers, or discussing Norfolk Island and the Hawkesbury.

Too much focus on Phillip, however, might distract from the great mass of other material included here. There are reports on conditions on board the convict vessels *Pitt*, *Kitty*, *Neptune*, *Scarborough*, *Surprize*, and *Atlantic*, letters from surgeons, reports from agents, great epistles from senior government officials to Phillip and King (including one rather moving one from Dundas about the loss of the *Guardian*, a letter which also includes Dundas’ barely restrained anger about conditions on board the Second Fleet), great lists of items requested by Phillip and now being sent (including almost 10,000 gallons of rum), a fascinating letter from King to Nepean regarding the purchase of live stock at the Cape of Good Hope in July 1791 (including 62 sheep and 200 fruit trees), and much else besides.

Of signal interest is the five-page “Remarks and Statement of the Proceedings of Donald Trail, Master of the *Neptune*, during his Passage to Port Jackson” (pp.73-77), one of the earliest major published narratives of life on board a convict vessel. The *Neptune* was one of the horror ships of the Second Fleet, and Trail’s report makes for grim reading, with reports of malignant fevers and numberless deaths: “The Convicts that died in Stoke’s Bay”, he writes at one point, “were always sunk with Ballast brought from the Shore, except One Day, when it blew too hard to send a Boat from the Ship, and then the Body was sunk with Coals.” \$25,000

Australian Rare Books, 10; Davidson, A Book Collector’s Notes, pp. 74-5; Ferguson, 137.

ACCOUNTS and PAPERS
RELATING TO
CONVICTS
ON
BOARD THE HULKS,
AND THOSE TRANSPORTED TO
NEW SOUTH WALES.

Ordered to be printed 10th and 26th March 1792.

29. PRÊTRE, Jean Gabriel.

Echelet picumne & Echelet grimpeur, mâle.

Watercolour of two birds, 480 x 350 mm., on wove paper, signed (on the lower branch) "J.G. Prêtre. 1824", pencil annotations; very good. Presumably Paris, circa 1824.

TWO AUSTRALIAN TREECREEPERS PAINTED IN PARIS

Beautifully finished original watercolour of a Brown Treecreeper (*Climacteris picumnus*) and a White-throated Treecreeper (*Cormobates leucophaea*) by the prolific zoological artist Jean Gabriel Prêtre.

Prêtre (1768-1849) was a French artist who studied under the great Gerard van Spaendonck. He moved to Paris to work on the collections of Josephine at Malmaison, and also became associated with the Muséum national d'histoire naturelle. In the early decades of the nineteenth century Prêtre moved in the first scientific circles in Paris, working with key figures such as Audebert, Cuvier, Desmarest and de Blainville. Prêtre also worked on the natural history atlas published as part of the official account of the Freycinet voyage.

This study of two Australian treecreepers was later turned into plate 281 of Temminck's *Nouveau recueil de planches coloriées d'oiseaux...* (Paris, 1820–1839). Temminck's lavishly illustrated work was issued in 102 parts as a kind of continuation to Buffon's *Histoire naturelle des oiseaux* (1770–1786). In total the published work contained some 600 engraved plates, figuring around 800 birds (many two to a plate, as here). The two central artists in the publication were Nicolas Huet and Prêtre, and the finished publication is considered "the most monumental work of the post-Napoleonic period" (Balis).

This watercolour is a wonderful example of the finely executed and accurately drawn "first state" of an Australian ornithological specimen prior to engraving and subsequent publication.

It is highly likely that these two birds depicted by Prêtre were in fact collected by the scientists of the Freycinet voyage of 1817-1820 on the *Uranie* and *Physicienne* whilst in Australia.

\$12,500



IL CANAL GRANDE DI VENEZIA

Scult. di Canale



Canale di Venezia

Veduta di S. Maria della Salute

Disegnata da G. G. G. Sculp. da G. G. G.

30. QUADRI, Antonio. Il Canal Grande di Venezia.

Oblong folio, 12pp. text accompanied by two engraved frontispieces (one heightened with gold), title-page with engraved vignette, one map, and 48 superb plates, all with original hand-colouring; a fine copy in contemporary Venetian grained calf, gilt, spine lettered and ornately decorated in gilt, bright blue endpapers, silk marker. Venice, Tipografia di Commercio, 1831.

SUPERB COLOURED PANORAMA OF THE GRAND CANAL, VENICE

A fine and fresh copy, in its original Venetian binding, of this very charming and carefully coloured continuous panoramic view of the Grand Canal in Venice. The plates form a panorama of both sides of the Canal, with lithographed captions in the lower margins detailing all of the main buildings depicted.

Antonio Quadri, 1777-1845, secretary to the Governor of Venice, produced several books on his city. These views of the Grand Canal were prepared for publication by the Venetian artist Dionisio Moretti (draughtsman and engraver, ?1790-?1834). The first version of the work appeared three years before this, in 1828, with the views arranged on facing pages (whereas in this edition they are more appropriately printed on rectos only). That first version seems not to have had the preliminary text present here, nor did it have the coloured title, while the colouring of its plates appears to have been a little less fine, and the actual arrangement of the plates shows some differences. (An online version of the earlier edition can be seen at <http://www.splrarebooks.com>).

The first version also called for 60 plates on its title-page although only 47 in fact appeared: here the title-page correctly describes 48 plates, to which should be added two plates at the start showing respectively a gondola and the royal barge or *Bucintoro*, the latter appropriately heightened with gold. A pictorial title-page incorporates a vignette of the Rialto Bridge (by F. Zuani, after G. Borsato). A subsequent edition in 1838, printed on the Armenian press on the island of San Lazzaro, described itself as the second edition but was therefore in fact the third.

The main series of 48 plates comprises firstly a map of the Grand Canal noting all the *traghetti* offering crossings of the canal, followed by plates 2-20 for the left or south side, and plates 21-48 for the longer right or northern side of the canal.

The built landscape remains completely recognisable today, indeed is virtually unchanged in the nearly two centuries that have passed since Quadri made the drawings for his beautiful survey in the 1820s.

A full list of the plates may be had on request.

\$19,500

Graesse V, 518; see Cicognara, 4560 (1828 edition); not in Cremonini and Borroni.

31. STOCQUELER, Edwin. Digging for Gold.

Oil painting, signed and dated; 950 x 560 mm, framed in cedar. Australia, 1880 after sketches of 1854.

RARE GOLDFIELDS PAINTING

A splendid goldfields painting. Surprisingly few paintings of the gold rushes survive. Hard conditions on the diggings did not encourage the few artists there to carry the materials for academic painting on canvas so the visual record of the goldfields is almost exclusively confined to more portable drawings and watercolours, or to scenes printed by city publishers from sketched originals.

In this instance the artist has produced a major oil painting from sketches made at the diggings. 'Digging for gold was executed in 1880...in this painting the artists's interest in pictorial accuracy has been supplanted by a literal interpretation. Stocqueler revisits the goldfields with analytical intent, and the significance of landscape and environment further overshadows that of the individual. This panoramic depiction...enables the viewer to witness the profound changes mining brought to the environment' (Karen Quinlan, *Gold and Civilization*, p. 67)

Edwin Stocqueler (1829-1895) was born in India and emigrated to Australia from England in the early 1850s. He was presumably lured to Victoria by the goldfields and soon established himself as an artist, having apparently studied drawing in London. During much of the 1850s, he seems to have worked on dioramas - the nineteenth century equivalent of newsreels. According to the *Bendigo Advertiser* of 1 August, 1857, "Mr. Stocqueler is deserving of a rich reward for the perseverance and determination with which he has surmounted innumerable difficulties... [his diorama] reflects great credit on Mr. Stocqueler as an artist, and we trust he will meet with the patronage he merits".

Only a few of his Australian paintings have survived and he is later recorded as working in America and South Africa.

This large oil painting was exhibited in the National Museum of Australia "Gold and Civilisation" exhibition of 2001 and is illustrated on p. 67 of the accompanying catalogue.

\$65,000





A
NARRATIVE
OF THE
EXPEDITION
TO
BOTANY BAY;

WITH AN ACCOUNT OF
NEW SOUTH WALES,
ITS PRODUCTIONS, INHABITANTS, &c.
BY WHICH IS DESCRIBED
A LIST OF THE CIVIL AND MILITARY
ESTABLISHMENTS IN
PORT JACKSON.

BY CAPTAIN WATKIN TENCH,
OF THE MARINE.

LONDON:
PRINTED FOR J. JOHNSON, ST. PAULS CHURCH-YARD.
1793.

32. TENCH, Captain Watkin. A Narrative of the Expedition to Botany Bay; with an account of New South Wales...

Octavo in fours, complete with the half-title and the 2pp. advertisement at end; a fine and internally very fresh copy in a handsome tree-calf binding by Aquarius, gilt, morocco spine label. London, J. Debrett, 1789.

THE EARLIEST AUTHENTIC ACCOUNT OF BOTANY BAY

A lovely copy of the first edition of the most significant first settlement book - the earliest authentic account of settled Australia to appear in print. For years thought to have been published on 24 April 1789, it has now been conclusively shown that the book actually appeared on 4 April, a scant fortnight after the first vessels of the First Fleet returned. Long recognised as one of the scarcest of any of the First Fleet accounts, Tench's first book was actually published days, not weeks, after the various "Officer" and other chapbook accounts, which adds something to our understanding of the first rush of British interest in news from down-under.

Tench's book not only predates the other First Fleet accounts, but it is also arguably the most readable and the most sympathetic (it is also the rarest to find in a complete state). John White's journal apart, the others are more or less official in tone; none has the directness of Tench's description of life in the first days of the colony.

Tench signs off the preface to his book "Sydney Cove, Port Jackson, New South Wales, July 10, 1788". Tench had come to an arrangement with the London publisher, Debrett, before he left England. His account proved popular, not surprisingly in view of the large public that would have been curious for news of the colony, and three editions in English, a Dublin piracy, as well as French, German, Swedish and Dutch translations all appeared quickly.

Tench played an important role in the early exploration of the area around Sydney (he discovered the Nepean River and traced it to the Hawkesbury, and began the many attempts to conquer the Blue Mountains). Yet his most important role in the history of the convict settlement at Sydney Cove was as a writer who spread information for the general public in Britain while preserving important details for posterity. He was a lively, good-humoured and cultured member of the new society, and these qualities come through in his book which gives a vivid picture of the voyage out, and the establishment of the town at Sydney Cove. Apart from its importance as the first genuine description of the new colony, Tench's narrative provides us with the clearest of the surviving images of the first crucial months of settlement.

\$25,000

Crittenden, A Bibliography of the First Fleet, 222; Ferguson, 48; Hill, 1685; Australian Rare Books, 2.

33. TERRY, Frederick C.

Livery stables and houses in Hunter Street, Sydney.

Watercolour on paper, 75 x 135 mm., old maple frame, signed by the artist. Sydney, circa 1855.

SIGNIFICANT SYDNEY TOWN HISTORICAL WATER-COLOUR

Charming and detailed mid-nineteenth century water-colour study of the Hunter Street stables by the accomplished colonial artist Frederick Terry.

The livery stables in Hunter Street played an important role in day-to-day life, as horses could be rented for short periods allowing people to ride from Sydney Town to outlying settlements such as Penrith and Parramatta. Their owner, Charles Bowler, was a prominent figure in the community; his name appears regularly in contemporary newspapers, where he can be seen in ongoing small legal scuffles. For example *Bell's Life in Sydney* for July 1856 reports that one Mr. Parker, a long standing client of the Bowler livery, was so impressed with a rented filly that he approached Bowler to buy her outright. A deal was struck, guineas exchanged and all seemed rosy until the horse revealed a limp on the road to Penrith. Subsequently, Charles was prosecuted for selling a lame horse. Conversely, the *Sydney Morning Herald* for May 1855 reports that Charles had successfully pursued an employee for stealing and pawning a saddle valued at £8.

An inscription on an early backing board reading "The cottage in Hunter St. Sydney where our mother was born & where our grandfather had livery stables" is clearly by a descendant of the Bowler family. The cluster of buildings in the watercolour is readily identifiable from other contemporary engravings of Hunter Street. A textual entry in Fowles's *Sydney in 1848* gives some history of the site before the stables were occupied by Bowler: 'the corner (a low verandah cottage, and one of the old style) is occupied by Mr. Armstrong, the Veterinary Surgeon, whose Hospital and Stables are situated in the yard at the back'. By the time the scene was painted by Terry, the stables had been taken over by the Bowler family.

Frederick Terry arrived in New South Wales around 1852, seeking his fortune on the Hunter Valley goldfields. He soon abandoned digging, however, and quickly established a reputation as an artist in Sydney. His work for illustrated newspapers, journals and books made him one of Sydney's most prominent artists. This delightful watercolour bears all the hallmarks of his work: 'His paintings were almost entirely views of Sydney and its environs and were painstaking in detail. Almost every work included people, animals, birds and some form of activity. Historically pictorial, they give an excellent record of life in the city' (*Australian Dictionary of Biography*). This painting is no exception, rich in architectural detail with the foreground animated by a lady and gentleman on horseback passing across unsealed Hunter Street. True to Terry's style, birds fly overhead and a dog interests himself in the passing parade.

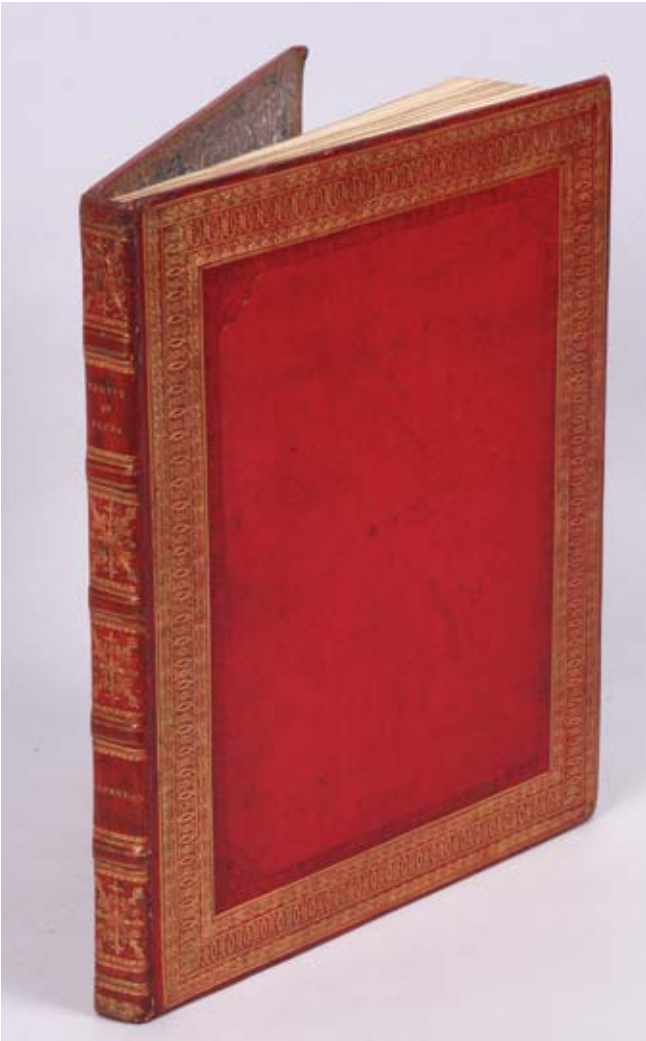
\$18,000



34. THORNTON, Robert. Temple of Flora...

Large quarto (in twos) measuring 376 x 303 mm., with a total of 29 handcoloured aquatint plates including the frontispiece, two uncoloured engraved plates and two engraved title-page leaves; a fine copy in contemporary full straight-grained crimson morocco, ornate gilt tooled borders and spine ornament. London, Robert Thornton, 1812.

“THE MOST UNCONVENTIONAL FLOWER BOOK EVER PUBLISHED”



The greatest botanical book of the romantic era, and ‘probably the most unconventional flower book ever published’ (Tomasi). The *Temple of Flora* was the extraordinary invention of physician Robert Thornton (1768–1837) who ran a private practise and lectured on medical botany at two London hospitals. It is a visual tour-de-force, featuring individual flower portraits in moody and evocative settings. Arresting and irresistible, the 29 plates are ‘the most overtly dramatic in the history of botany’ (ODNB).

This is an example of the so-called “Lottery edition”, produced by Thornton in 1812 as one of the series of prizes in the lottery intended to save him from bankruptcy. It follows the earlier large folio version which began publishing in parts in 1799 under the title *New Illustration of the Sexual System of Linnaeus*. The ambitious project was aptly renamed *Temple of Flora* in 1804. The first edition was in a very large format: this subsequent edition, which contains an additional plate (the “Artichoke Protea”), appeared as a more manageable large quarto (in fact technically made up as a folio) with engraved title pages dated 1812.

The stupendous price of 20 guineas when the series of plates with text was first offered for sale reflected the exorbitant cost of production. Each flower portrait began as an oil painting commissioned from leading artists of the era. Although these included such great names such as John Russell and Sir William Beechey, Thornton favoured the work of professional botanical illustrators Peter Henderson and Philip Reinagle who contributed the majority of images. Not surprisingly, Thornton’s ambitious publishing project destroyed him financially. Not even the

public lottery ordained by Act of Parliament could save him from ruin. The first prize in the lottery was original artworks, the second enhanced sets of the first edition; the third series of prizes was 200 sets of coloured plates, while the fourth series of prizes were copies of this quarto edition.

The text is really curious to modern sensibilities, combining scientific botany with a seemingly disparate range of emotional, spiritual and political themes, all generously interspersed with poetry from ancient and contemporary sources. For Thornton, flowers not only manifested divine perfection but represented an ideal of earthly love and purity which could – and should – be emulated in human affairs. It is a remarkably idealistic vision given the atmosphere of the times: Thornton's publishing career was overshadowed by the Napoleonic wars in Europe.

\$28,750

Great Flower Books, 77; *Nissen*, 1955; *Tomasi*, *An Oak Spring Flora*, 93.



35. VRIES, Simon de. Curieuse aenmerckingen der bysonderste Oost en West-Indische verwonderens-waerdige...

Four volumes, quarto, with an allegorical frontispiece to each volume, 15 folding engraved maps by Sanson and 60 engravings by Romeyn de Hooghe (many folding); a fine set in contemporary vellum. Utrecht, Johannes Ribbius, 1682.

SUPERB ENGRAVINGS BY ROMEYN DE HOOGHE: THE RICHES OF THE EAST & WEST

A beautiful set of the first edition of this handsome work on the East Indies and other parts of the world, a later version of which appeared as “Les Indes Orientales et Occidentales” in 1710; with a wonderful series of sixty engraved plates, in fine well-inked impressions, by the Dutch master of book-illustration and print-making, Romeyn de Hooghe (1645-1708). De Hooghe’s engravings show the treasures to be had from the New World, often depicted with Dutch colonists looking on as natives work. They are accompanied by a series of folding maps by the important French cartographer Nicolas Sanson d’Abbeville.

The text is based on a variety of original voyage accounts, and gives extensive descriptions of new world peoples and their products. The engravings offer a baroque profusion of images, every plate overflowing with pictorial elements incorporating peoples, customs, plants and animals, as well as views of the East Indies and particularly Indonesia, and India, Japan, the West-Indies, Brazil, even Persia, Turkey, Abyssinia and South Africa. “The illustrations by Romeyn de Hooghe belong to the most interesting of his oeuvre...” (Landwehr).

The publication is discussed at length, and a number of the Romeyn de Hooghe images are reproduced, by Benjamin Schmidt in “Inventing Exoticism: Geography, Globalism, and Europe’s Early Modern World” (University of Pennsylvania Press, 2015). \$47,500

Haks & Maris, p. 127; Landwehr, Romeyn de Hooghe, 58; Tiele, 1185.



36. WEBBER, John. Views in the South Seas...

Folio, title-page and 16 aquatint plates with fine original handcolouring, 15 leaves of descriptive text (one describing two plates); stamp of the Midlands Library on the title-page and one preliminary blank; but a fine copy in half calf, spine gilt-ruled with raised bands preserved in a folding cloth box. London, Boydell, 1808.

THE ONLY COLOUR-PLATE BOOK RELATING TO COOK'S VOYAGES

The most beautiful English colour-plate book of the Pacific, the only colour-plate book relating to Cook's voyages and the last of the great Cook publications. The sixteen coloured aquatints, after Webber's drawings, and engraved by the artist himself, form one of the finest visual statements of the South Seas as a romantic Eden.

This collection of magnificent coloured views by the official artist on the third voyage is certainly the most striking publication resulting from Cook's expeditions. *Views in the South Seas* evolved over a number of years from the original series of twelve soft-ground etchings produced between 1788 and 1792. The first issue of the final result was produced in 1808, although the majority of copies of the plates bear later watermarks (as here) suggesting that they were printed between 1819 and 1820. Webber was the son of a Swiss sculptor who had emigrated to England and anglicised his name. His appointment as draughtsman to the third voyage gives his christian name as John, as does the memorial tablet at the Church of the Ascension in London, although on the title-page here he is named James. The confusion is probably explained by the fact that the collection of views was published fifteen years after his death.

Webber's album has always been a bibliographical curiosity. Despite the date on the title-page, most copies can be shown to have been issued about 1820. Although the plates are all dated 1 April 1809 on their captions, the watermarks are nearly always later, as here. The variety in the watermark dates can be explained by publishing practices of the time: while the text leaves were printed in one run, the more expensive plates were progressively printed in batches as required. Boydell may also have had the plates available for sale separately, reprinting them as necessary on current paper stock.

The magnificently coloured views include five of Tahiti, two each of Kamchatka and Macao, one of New Zealand, and one of Tonga. The views of vegetation on Cracatoa and Pulo Condore are some of the most beautiful aquatints of tropical foliage ever issued.

\$78,500

Beddie, 1872; Davidson, *A Book Collector's Notes*, p. 67; Hill, 1837; Holmes, 79; Joppien & Smith, III, pp.192-6; Kroepelien, 1341; *New Zealand National Bibliography*, 5882a; O'Reilly-Reitman, 441.

37. WHITE, John.

Journal of a Voyage to New South Wales...

Quarto, engraved title page with vignette and 65 hand-coloured plates, page 240 in the early "uncancelled" state describing the "Wattled Merops", bound without the list of subscribers; a very good copy in modern period-style calf with spine decorated in compartments, maroon label. London, J. Debrett, 1790.

THE FIRST FLEET & EARLY NATURAL HISTORY

A fine, large copy of the coloured issue of Surgeon White's account, the first major account of the Colony to focus on the natural history of New South Wales.

White's *Journal* is a travel and ornithological classic by a medical voyager. Copies such as this one, in which the plates have original hand-colouring, are recognised as among the most beautiful of Australian colour-plate books, as well as the earliest Australian bird books.



John White was chief surgeon of the First Fleet, and overcame difficult conditions both on the voyage out and early days of the settlement. White was not enthusiastic about the prospects for New South Wales, but his book is an even-handed and often fascinating account of his experiences. The *Journal* contains an interesting and valuable account of the voyage from London, with long, detailed accounts of the stops at Rio de Janeiro, Cape Town and of the colonial voyages to Norfolk Island. A keen amateur naturalist, White accompanied Governor Arthur Phillip on two journeys of exploration after arriving at Port Jackson.

White's great contribution was to collect scores of natural history specimens and send them to England, where they were used as the basis for many of the plates, drawn up by leading natural history artists of the day, including the highly skilled Sarah Stone. The book was an immediate success, with subscribers alone accounting for seven hundred copies.

\$16,500

Ferguson, 97; Australian Rare Books, 17; Davidson, A Book Collector's Notes, pp. 81-6; Crittenden A Bibliography of the First Fleet, 248.

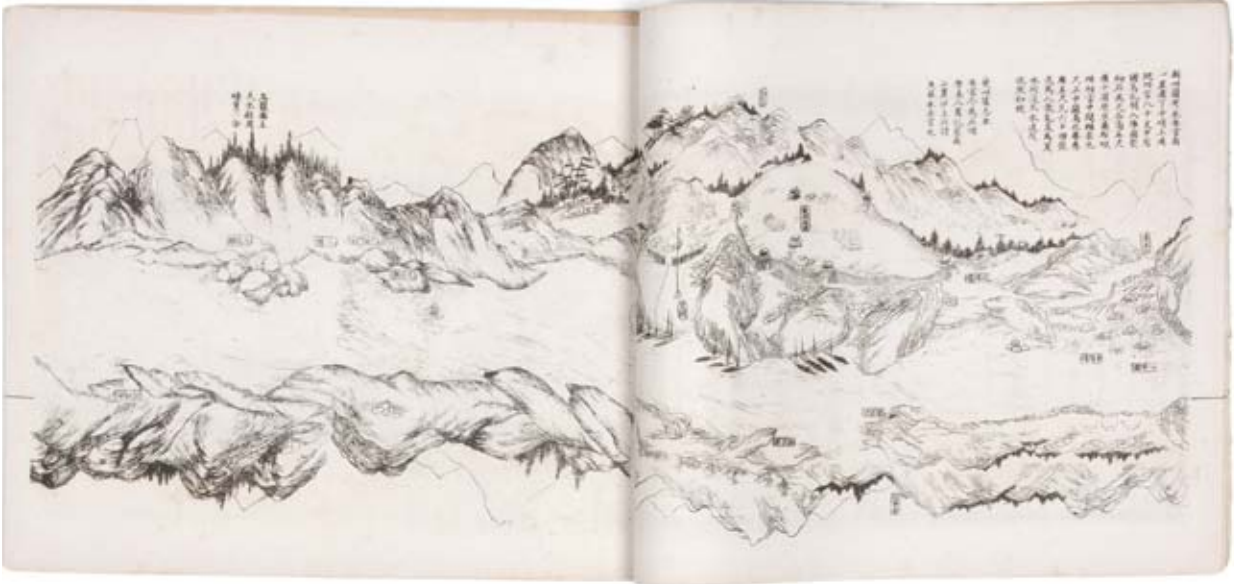


Species of the New Zealand Moa

JOURNAL
of a Voyage to New South Wales
with Sixty-five Plates of
New discovered Animals, Birds, Fishes,
Reptiles, various kinds of Trees and other
NATURAL PRODUCTIONS
By John White Esq^r
Surgeon General to the Settlement



LONDON
Printed and Sold by W. Woodcock, in Pall Mall



38. [YANGTZE RIVER] JIANG, Guozhang. Xia jiang tu kao.

Two volumes, oblong 8vo, pp. [9], [53] of charts, [4]; pp. [7], [44] of charts, [5]; a very good copy, stitched, as issued, Chinese-style in thin blue paper wrappers, titles on paper labels to front wrappers, in the original blue silk-covered folding case preserving one of two bone clasps; printed on double leaves, a few at the beginning of the second volume opened. Shanghai, Xiu hai shan fang shu ju, Guangxu 15 [1889].

THE CHARMING RECORD OF A RIVERSCAPE NOW TRAGICALLY COMPROMISED

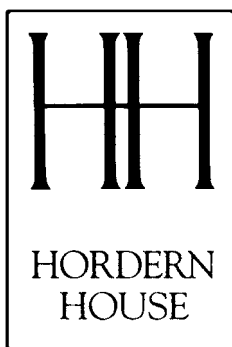
First edition of the first comprehensive survey of the Three Gorges of the Yangtze River, with a splendid panoramic pictorial map of the river, its course shown from the lower part of the river to the upper reaches; printed continuously on 97 pages, with the complete itinerary of the river from Yichang in Hubei Province to Kuifo (first volume) and from Kuifo to Chongqing, both in Sichuan Province (second volume).

The first complete and systematic navigational chart of this famous stretch of water, the map shows both banks of the river in profile, with detailed information on the gorges, including names and locations of towns and villages (some of which are now completely submerged), details of the tidal flows, distances between key points, prominent identifying features and information on hazards such as rocks and whirlpools. Descriptions of the upstream and downstream itineraries are also present, at the beginning and end of each volume.

Several times reprinted, this original edition is of importance as the first comprehensive survey of the Three Gorges before the use of modern surveying techniques, while its illustrations of the settlements and geological features of the gorges provide an important record of a section of the Yangtze which can no longer be visited: the completion of the Three Gorges Dam in 2008 closed the river to small craft navigation and obliterated entire settlements. The hugely controversial project flooded archaeological and cultural sites, displaced some 1.3 million people, and is causing significant ecological change.

OCLC lists 7 copies (2 in Hong Kong: Chinese University of Hong Kong and Hong Kong University; 5 in the US: Library of Congress, Stanford, Cornell, Washington and Harvard); only the National Library holding recorded in Australia; no copy recorded in the UK.

\$16,850



First published in 2015
Hordern House Rare Books
77 Victoria Street
Potts Point Sydney, NSW 2011 Australia
Copyright © Hordern House Rare Books Pty. Ltd. 2014
ISBN: 978-1-875567-78-2

Hordern House Rare Books Pty. Ltd. ACN 050 963 669
Anne McCormick, Derek McDonnell,
Matthew Fishburn, Rachel Robarts,
Hugh Myers, Tory Page
Associate: Anthony Payne
Financial: Rogerío Blanc-Ramos
Photography: Pia van Gelder

All rights reserved. No part of this publication may be reproduced, stored in a retrieval system, or transmitted in any form or by any means, electronic, mechanical, photocopying, recording or otherwise, without the prior permission of Hordern House Rare Books Pty. Ltd.



HORDERN HOUSE

RARE BOOKS • MANUSCRIPTS • PAINTINGS • PRINTS

77 VICTORIA STREET • POTTS POINT • SYDNEY NSW 2011 • AUSTRALIA

TELEPHONE (+612) 9356 4411 • FAX (+612) 9357 3635

www.hordern.com • rare@hordern.com