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HORDERN HOUSE

RARE BOOKS · MANUSCRIPTS · PAINTINGS



LEVEL 2, 255 RILEY STREET · SURRY HILLS · SYDNEY NSW 2010 · AUSTRALIA
(+61) 02 9356 4411 · www.hordern.com · rare@hordern.com

A SUPREME EXAMPLE OF EIGHTEENTH-CENTURY EUROPEAN CIVILISATION

1. BANKS, Sir Joseph and Dr Daniel SOLANDER.

Banks' Florilegium. The complete Australian section of 337 engravings.

Fifteen original parts containing 337 engravings of plants collected by Sir Joseph Banks and Dr Daniel Solander in Australia; printed in colours "à la poupée" from the original 18th century copper plates; the fifteen parts are presented in the original green solander boxes (approximately 787 x 609 x 125 mm).

London, Alecto Historical Editions in association with the British Museum (Natural History), 1980-1990.

PROVENANCE: Private collection New South Wales (an original subscriber).

\$48,000

 [click here for details](#)



One of the finest botanical productions of all time: one of only 100 sets prepared. The engravings are from the original plates after Sydney Parkinson, Frederick Polydore Nodder, John Frederick Miller, James Miller, John Cleveley and Thomas Burgis. Banks' *Florilegium* comprises an astonishing 743 botanical engravings (each approximately 720 x 560 mm) of plants collected by Sir Joseph Banks and Dr Daniel Solander in Madeira, Brazil, Tierra del Fuego, the Society Islands, New Zealand, Australia and Java on Captain Cook's first voyage round the world in His Majesty's Bark *Endeavour*, 1768-1771. This section, comprising parts 1 to 15, contains the 337 plates which represent the complete work for Australia.

On his return to London in 1771, Banks determined to publish a grand scientific record of his botanical collection. Over thirteen years, while Daniel Solander prepared the accompanying botanical texts, Banks employed five artists to complete the field sketches drawn on board ship from the fresh specimens by Sydney Parkinson, and eighteen engravers to create exquisite copper plate line engravings from the drawings. All of the plants included for publication were new to European botany. By 1784 all of the plates had been completed but, for a variety of reasons, Banks delayed publication.

On his death in 1820, having served as President of the Royal Society for forty years and recognized as the great panjandrum of European



science, Banks bequeathed his library and herbarium, together with the *Florilegium* plates, to the British Museum. A hundred and sixty years later the unpublished plates, nearly a ton of finest copper, were found encased in their eighteenth century wrappers, in a cupboard in the Botany Library of the Natural History Museum in London. Joseph Banks, although he had intended to publish them never fulfilled his ambition.

Editions Alecto's initial intention was to print in black, but experiments by the Master Printer, Edward Egerton-Williams showed that superb results could be achieved by printing in colour *à la poupée*. To ensure that each coloured print was botanically accurate, all colours were

agreed and approved by the Botanical Editor at the Natural History Museum, with careful reference to the original watercolours held there. Most plates required small botanical details - the tips of stamens or the gradation of colours on a flower, for example - to be painted in by hand by artists using sable brushes.

Each print is encased in a mount which contains the botanical information, together with the date and locality where the specimen was collected, and the names of the artists and engraver who worked on the image.

THE FULL ACCOUNT OF THE BAUDIN VOYAGE: SUPERBLY HAND-COLOURED

2. [BAUDIN]

PERON, Francois & Louis de FREYCINET.

*Voyage de Découvertes aux Terres Australes...
Sur les corvettes le Géographe, le Naturaliste,
et la goélette le Casuarina, pendant les années
1800, 1801, 1802, 1803 et 1804.*

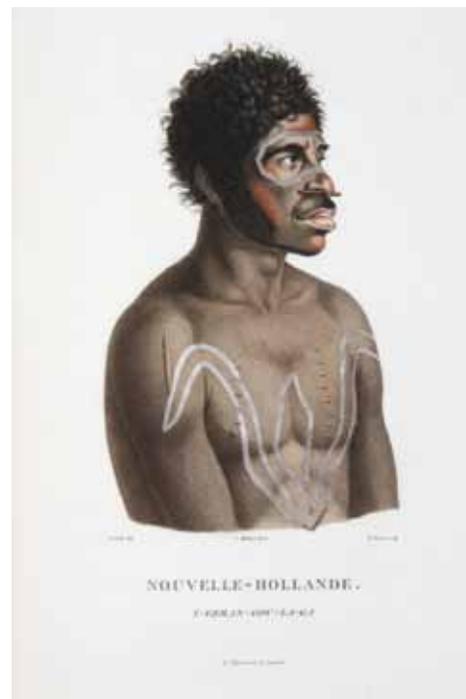
Bound in five volumes; a handsome set of the complete official edition, including the two-volume quarto narrative text with portrait frontispiece and two folding tables, the two-parts of the large quarto atlas bound as a single volume containing 40 plates (23 coloured and two folding) and 14 maps (two double-page); together with the "Partie Navigation", comprising a quarto text volume and imperial folio hydrographical atlas, the latter with engraved title, contents and 32 engraved charts; bound in matching French quarter red morocco over marbled boards, corners pointed in vellum.

Paris, Imprimerie Impériale [Royale], 1807/16/07/11; 1815/12.

\$98,500



[click here for details](#)



The great French voyage of the Napoleonic period, the ambitious voyage to the "*terres Australes*" or southern continent under Baudin, chronicled by its participants Louis de Freycinet (later to command his own voyage) and the scientist François Péron, and published in six separate volumes over a period of ten years. This is an extremely good set of the first edition of the complete official account of the voyage, in unusually fine condition, with the plates notably crisp and with delicate original hand-colouring. The Baudin voyage has been characterised as the last great Enlightenment voyage, and was perhaps its purest expression, combining as it did scientific curiosity and research, territorial and geo-political ambition, and the spirit of enquiry on the widest scale.



Sent out in 1800, in the first year of Napoleon's consulate, and only two years after the Napoleonic expedition to Egypt, the ships of the expedition returned to France laden with specimens and replete with information in March of 1804, just two months before the Senate's proclamation of Napoleon as Emperor. Live specimens from the "terres Australes" went directly to Joséphine and Napoleon's château at Malmaison on the outskirts of Paris, where kangaroos, emus and black swans would make their unlikely home in the imperial parkland under young gum and wattle trees brought back by the explorers. Although no trace of the introduced vegetation survives in the present-day, much reduced, gardens of Malmaison, the vignette on the title-page of this voyage account memorialises this extraordinary European acclimatisation of the southern exotic.



Although the iconography of the southern land may not otherwise have translated into art, design and couture as completely as did the iconographic results of the Egyptian campaign, nonetheless the two can bear comparison in the collection of artefacts and natural curiosities, as well as topographical and other details, and their absorption into their host culture. Although Péron and Freycinet's lengthy account of the Baudin voyage was by no means on the scale of the astonishing *Description de l'Égypte*, which took twice as long to publish (the twenty years from 1809 to 1829) and consisted of 23 volumes in the first edition, nonetheless the two works whose publication overlapped have a certain similarity of approach and are equal testaments to the ambitions of the Emperor.



The images, mostly after drawings made on the spot by the expedition's two most important artists Charles-Alexandre Lesueur and Nicolas-Martin Petit, are among the most beautiful ever conceived in their depiction of Australian Aborigines, particularly those of Tasmania, and of the natural history of the southern lands.

The cartography of the voyage was of crucial interest: Baudin's instructions had included specific orders to complete the cartographic survey of the Australian coast; their examination of the western and southern coasts and Tasmania, as well as parts of the northern and eastern coasts, coincided with Flinders' circumnavigation, the two expeditions famously meeting up at the consequently named Encounter Bay in South Australia. With Flinders' subsequent imprisonment by the French, his captors were first into print with their mapping of Australia, the great Hydrographical Atlas appearing in 1812, two years before the publication of Flinders' narrative and charts, and thus the first full Australian atlas, a remarkable achievement for visitors rather than settlers.

The official account of the Baudin voyage appeared over ten years, in two quite distinct sections. This is the full set with both sections together in matching bindings: four volumes represent the official narrative of the voyage (usually seen on its own and sometimes referred to as the "general reader's edition"), published between 1807 and 1816 as two volumes of text and a small folio atlas in two parts (including some charting, chiefly of specific ports, and the famous views and portraits of native peoples). The second part, in two volumes, which was quite separately published and actually distributed by a different bookseller, published between 1812 and 1815, is the much rarer Hydrography of the voyage with its large-scale coastal mapping of Australia appearing as an imperial folio atlas accompanied by the volume of partly narrative text.

Chadenat, 148; Davidson, Book Collector's Notes, pp.108-10; Dunmore, French Explorers in the Pacific II, pp.9-40; Ferguson, 449, 536, 603; Hill, 1329 (Historique only); Plomley, The Baudin Expedition and the Tasmanian Aborigines 1802; Sharp, Discovery of Australia, pp.232-39; Wantrup, 78a, 79a, 80a, 81.

BENNET'S ATTACK ON THE TRANSPORTATION SYSTEM DURING MACQUARIE'S ADMINISTRATION

3. BENNET, Henry Grey.

Letter to Viscount Sidmouth... on the Transportation Laws, the State of the Hulks, and of the Colonies in New South Wales.

Octavo, with a folding table; bound without the half-title in traditional half calf.

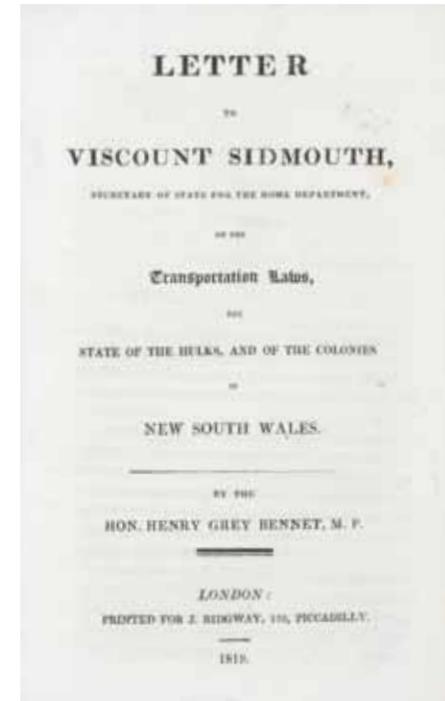
London, J. Ridgway, 1819.

\$4500

 [click here for details](#)

Scarce first edition of Bennet's scathing attack on the convict system under Governor Macquarie. This work is one of the more significant contemporary accounts of convict discipline, and is considered an essential document of the Macquarie era, not least as it prompted Macquarie's own response.

Henry Bennet (1777-1836), British parliamentarian, began a crusade for penitentiary reform that culminated in 1816. His "efforts 'to diminish the sum of human misery' adorn the history of English criminal law. No retributory institution, prison, hulk, penal colony, or penitentiary adequately combined punishment with reformation: he and his select committees exposed them, but to little avail" (ODB). The scope of his inquiry was both broad and enlightened, and included the conflation of political prisoners with felons and the plight of insane persons. Nor surprisingly, the penal colony at New South Wales was attacked as a dumping ground. Bennet writes here that 'to get rid of the miserable objects of legal punishment constituted the sole occupation of these administrators of our penal law; and when the grave closed on some,



and the distance of half the globe prevented the cries of the others of the victims we banished from our shores from being heard in England, these artificers of death, moral and physical, were satisfied the law had taken its course...'

Bennet was manipulated and sometimes misinformed by enemies of Macquarie (including the sanctimonious and vitriolic 'flogging parson' Samuel Marsden). Nonetheless, his *Letter to Sidmouth* reflects deep contemporary concern with the problematic role of New South Wales as a place of both punishment and reform.

Ferguson, 731; Wantrup, 42.

A FLOATING PRISON WHOSE JOURNEY AHEAD WILL BE THE LAST OF ITS KIND

4. BUTLER, The Honourable Henry Cavendish (1868-1950)

The convict ship “Phoebe Dunbar” in Kingston Harbour, Ireland shown in 1853

Watercolour, 300 x 480 mm; mounted and framed.

Ireland, c.1880.

PROVENANCE: Honourable Henry Cavendish Butler (1868-1950); private collection, Sydney.

\$18,500

 [click here for details](#)

The Honourable Henry Cavendish Butler was born in Belburbet, County Cavan, Ireland, on 2 June 1868, the second son of the Anglo-Irish peer John Vansittart Danvers Butler, 6th Earl of Lanesborough (1839-1905), a retired Royal Navy lieutenant-commander and his wife Anne, Countess Lanesborough (1845-1909); the Lanesboroughs resided in ‘Lanesborough Lodge’ in County Cavan and ‘Swithland Hall’ in Leicestershire. Around the time young Henry painted his watercolour, he was a boarder at Mr. Chignell’s School in Dover. Kingstown Harbour (now Dun Laoghaire) would have been well-known to the Lanesboroughs. It was the departure and arrival port for the Holyhead Packet steamship service, by which they travelled between Ireland and the British mainland.

The artist’s depiction of vessels in Kingstown Harbour is not a representation of Kingstown Harbour as he might have seen it in 1880. Instead, it is a depiction of the Harbour at an historic moment, whose focal point is the large, three-mast convict ship in the centre of the painting. This is Kingstown Harbour between mid-May and early June

1853. The convict ship, identifiable by the contemporaneous presence of other named vessels, is the *Phoebe Dunbar* – the last convict ship to depart Kingstown Harbour, and indeed Ireland, with convicts bound for Australia.

It is probable that the 12-year-old Henry Butler used a previous artist’s annotated sketch or other visual and written information to compose his painting. Possibly his father, as a former Royal Navy lieutenant commander, advised him. According to the back of the painting, the scene was captured from 3 Haddington Terrace, Kingstown, though it is unclear whether that address was relevant to the initial 1853 image, Butler’s 1880 work, or both.

Butler’s fascinating watercolour leaves a valuable record of two worlds. On the one hand, there is the clear, vibrant world of dynamic, industrious Kingstown Harbour: depicted are the racing yachts *Cynthia*, *Fantasy*, *Nymph*, *Atalanta*, *Emerald* and others, all regulars at Royal St George Yacht Club regattas. The *Prince Arthur* packet steamer visibly plies its regular route between Dublin and Holyhead, the former HMS *Wolf*, moored alongside the East Pier, serves as a coal depot hulk. While the watercolour is delightfully pleasing and fascinating in its details, the convict ship *Phoebe Dunbar* sits at the centre, tempering the colourful aspects of the image with sobering reality: a floating prison whose immediate journey ahead will be the last of its kind.

The *Phoebe Dunbar* had sailed into harbour in the week of 16 May 1853 and left for the Swan River Colony (now Perth) on Friday evening, 3 June 1853, with 295 male convicts and some 93 passengers aboard. Typhus, cholera and scurvy spread aboard and accounted for 16 deaths on the voyage and three more deaths soon after arrival in Fremantle on 30 August 1853.

Young Henry Cavendish Butler’s watercolour of the ‘*Phoebe Dunbar*’ in bustling Kingstown Harbour is a remarkable record, and a reminder



of the six decades during which people of Ireland were transported from their homeland.

Inscribed by various hands on the reverse of the watercolour, and on the old backing board, and on a horizontal strip of paper previously attached below the image which is now affixed to the new backing board. --

Inscriptions include the title 'Kingstown Harbour from No 3 Haddington Ter[race]. Hon. Henry Cavendish Butler del. circa 1880' and the names of various vessels, including 'MOUNT BAY' [FISHING BOAT]; 'KIT' [REVENUE CRUISER]; 'PRINCE ARTHUR' [HOLYHEAD PACKET]; 'BERMUDA'; 'WOLF' [COAL HULK]; 'FRENCH BOAT, ALONGSIDE 'WOLF' HULK'; 'EMERALD'; 'CONVICT SHIP' ['PHOEBE DUNBAR']; 'FANTASY'; 'ATALANTA'; 'SS BELFAST OFFICE'; 'CYNTHIA'; 'NYMPH'; 'MOON'.

COLLINS'S ACCOUNT, THICK PAPER ISSUE, AN UNRECORDED STATE WITH EXTRA FOLDOUT ENGRAVINGS

5. COLLINS, David.

An Account of the English Colony in New South Wales, with Remarks on the Dispositions, Customs, Manners, &c. of the Native Inhabitants of that Country. To Which are Added, Some Particulars of New Zealand... [With] An Account of the English Colony... Vol. II... [adding:] An Account of a Voyage performed by Captain Flinders and Mr. Bass; by which the existence of a strait separating Van Dieman's Land from the continent of New Holland was ascertained...

Two volumes, quarto, [the first volume, 1798]: two 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, [the second volume, 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 beautiful full tree-calf bindings by Aquarius, gilt, double spine labels, speckled edges.

London, T. Cadell, Jun. and W. Davies, 1798 & 1802.

\$32,750

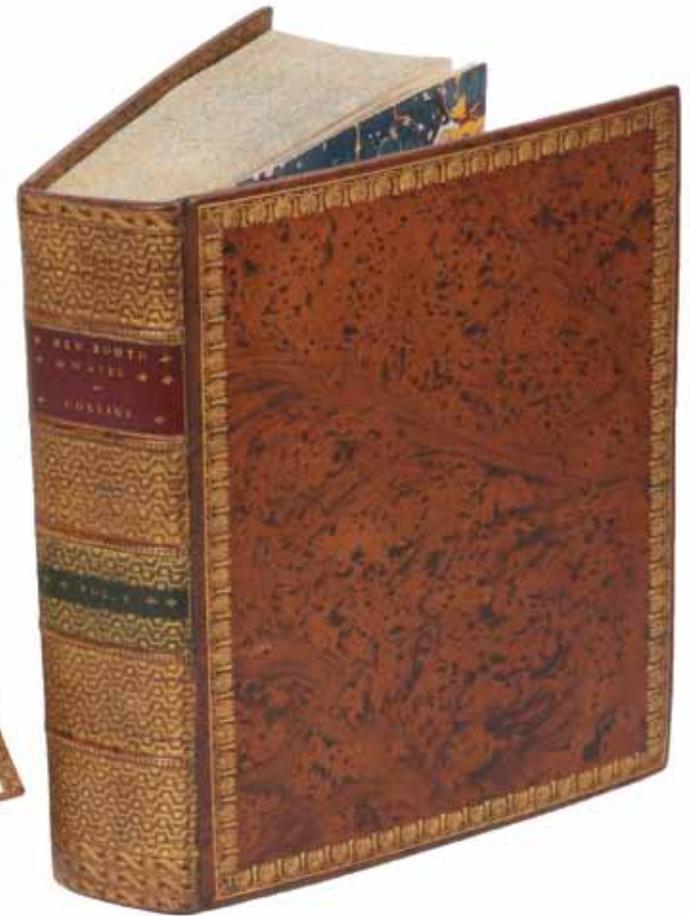
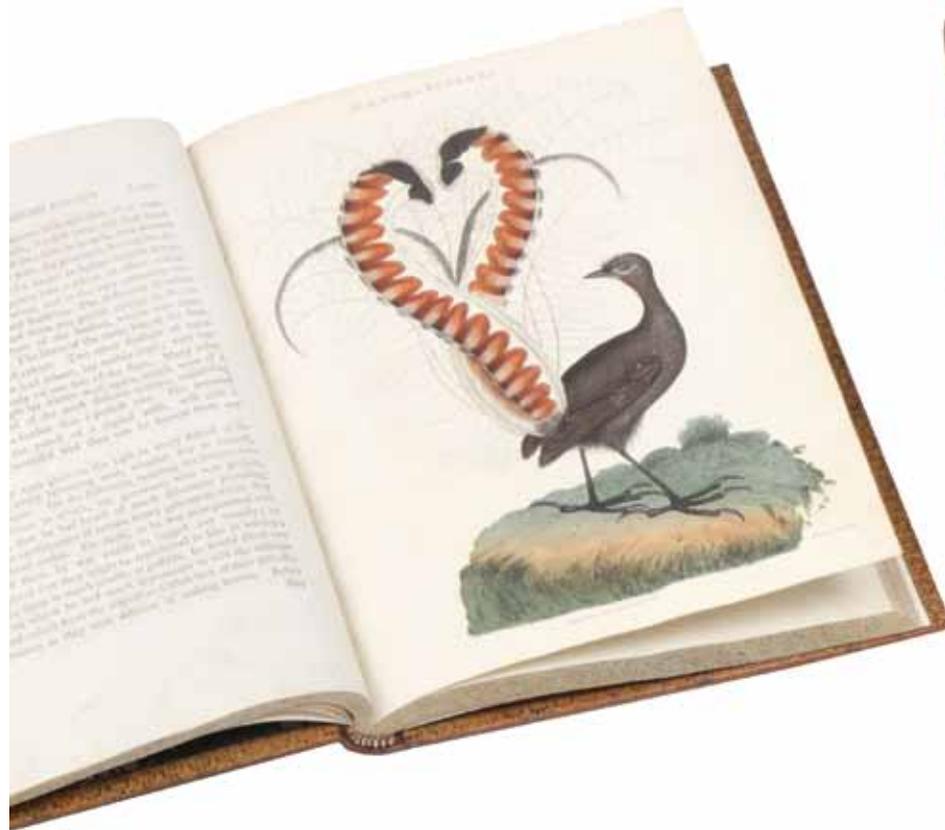
 [click here for details](#)

A beautiful and special 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. The first volume is from a very rare issue on thick paper with the engraved vignettes that appear in the text also bound in as separately printed engravings on fold-out sheets.

Collins had arrived with the First Fleet as Judge-Advocate and was Secretary to Governor Phillip. His book is a valuable account of the early settlement by an educated and observant resident of ten years, and was the last of the Australian foundation books to be published. This 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 the well-known artist Edward Dayes from sketches done in the colony by the convict artist Thomas Watling which include the first views to have been published of British settlements at Sydney and Parramatta.

The first volume, published in 1798, is scarce today. In this set, as well as having the unusual feature of the extra engravings, it is in the rare thick paper issue (the text block measuring 68 mm.); very few copies are known in this form (apparently unique to the first volume as we have found no record of a thick paper issue of the second volume). A similar example 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 second volume, which came out four years after the first and is if anything slightly more difficult to find, "... 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, which is for the first time described and illustrated in colour...' (Wantrup).

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

COOK'S VOYAGES, IN FINE CONTEMPORARY BINDINGS, FROM THE LIBRARY OF A COOK SHIPMATE

6. COOK, Captain James.

A complete set of the three official voyage accounts.

Together eight volumes, quarto, and a folio atlas; eighteenth-century polished tree calf, spines ornately panelled in gilt between raised bands, red leather lettering and red upon green numbering pieces, sides bordered in gilt, marbled endpapers, green silk markers; atlas volume bound to match; armorial bookplates, printed booktickets.

London, Strahan, Cadell and Nicol, 1773, 1784 & 1785.

PROVENANCE: Edward Columbine (with armorial bookplates); printed book-tickets of the Columbine family home at Lypiatt Park in most volumes.

\$84,000

 [click here for details](#)



A beautiful and most desirable set of Cook's voyages, with direct provenance from an early shipmate of James Cook.

The set is made up as follows:

FIRST VOYAGE. HAWKESWORTH, John. An Account of the Voyages... for making Discoveries in the Southern Hemisphere...

Three volumes, quarto, 52 engraved plates and maps, many folding. London, 1773.

Second and best edition, more complete and revised by the voyage's astronomer William Wales, and with the "Chart of the Straights of Magellan" and "Description of the Cuts" (missing in most examples of the first edition) as well as the extra prefatory material.

SECOND VOYAGE. COOK, James. A Voyage towards the South Pole, and Round the World...

Two volumes, quarto, with 63 engraved plates and maps. London, 1777.

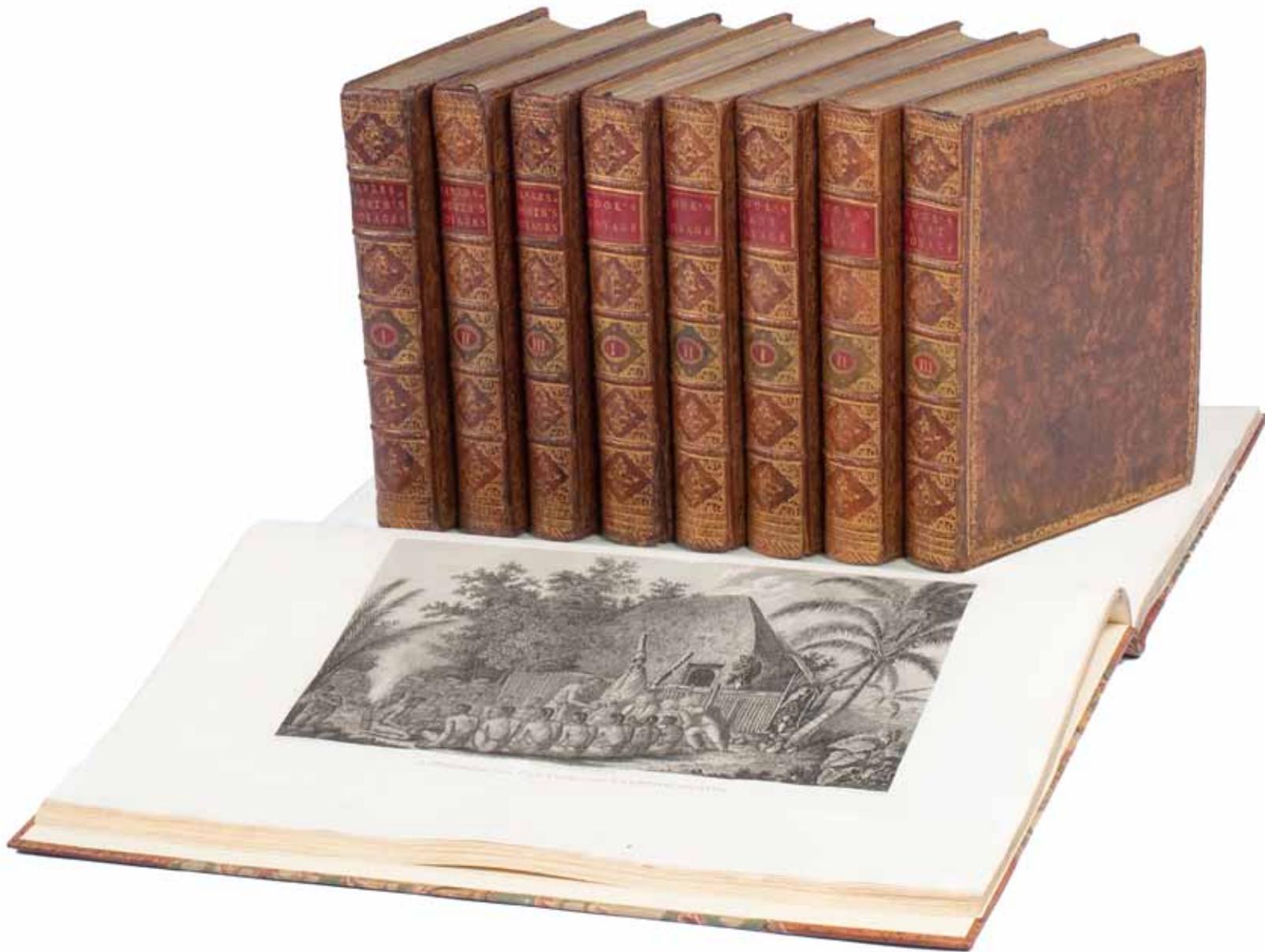
Fourth edition, as often found in contemporarily assembled sets; this was the version available at the time that the third voyage appeared.

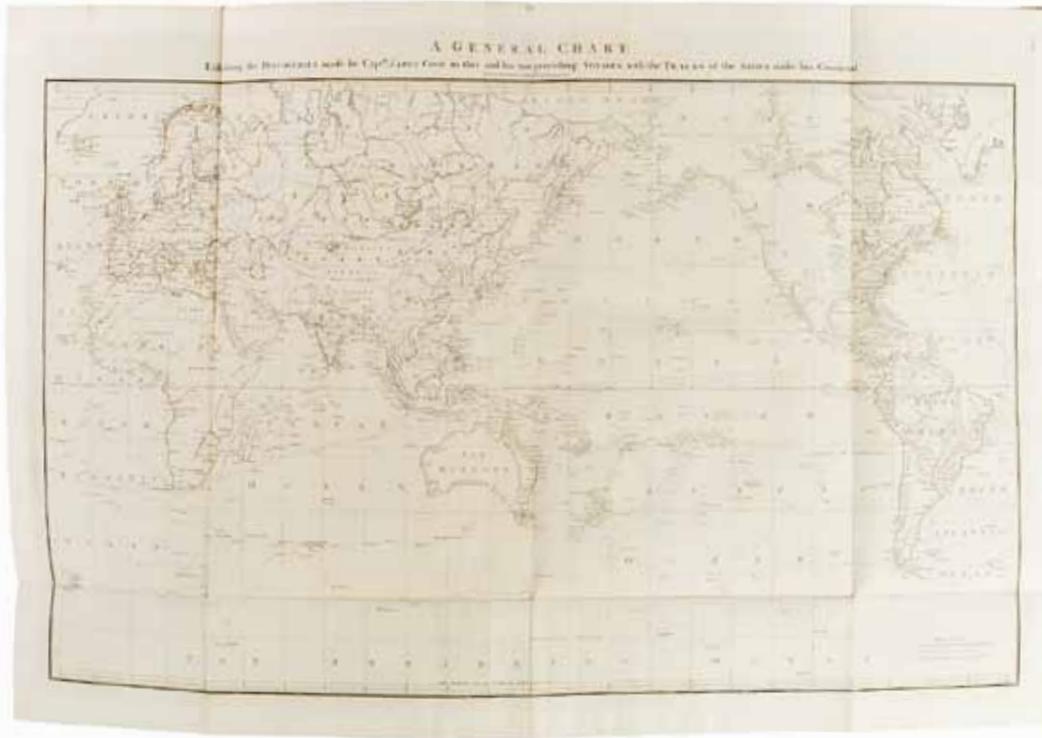
THIRD VOYAGE. COOK, James and James KING. A Voyage to the Pacific Ocean...

Three volumes, quarto, 24 engraved maps and coastal profiles; with separate folio Atlas, containing 2 folding maps with 61 engraved plates with the additional 'Death of Cook' plate. London, 1784.

Second and best edition, better printed than the first.

Sets of the voyages are seen in many combinations of editions: this particular combination, generally regarded as a good way to have the set, is one of those seen with some regularity.





Columbine served aboard *Pembroke* from April 1757 to August 1758 as Third Lieutenant. He and Cook participated in the blockade and successful siege of Louisbourg, completed in early August. By one of those quirks of history, La Pérouse was there at the same time, on the *Zephyre* which unloaded French troops at Port Dauphin in June of that year.

Shortly after the siege, Columbine was discharged sick by order of Admiral Boscawen. From 1771 to 1774 he was Lieutenant in command of the British armed cutter *Wells*, part of the Downs squadron intercepting Dutch shipping in the Channel. He married Sarah Thorneloe in 1760; their son, Edward Henry Columbine (1763-1811), hydrographer, colonial governor, and accomplished artist, would have a significant naval and administrative career.

The series of official Cook narratives 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 the great monument to Cook's achievements.

This beautiful set, in uniform eighteenth-century bindings, was originally the property of Edward Columbine (d. 1788), who had served alongside Cook on HMS *Pembroke*. Columbine was one of three lieutenants under Captain John Simcoe when Cook joined the ship at Portsmouth as master on 27 October 1757. Another figure on *Pembroke* with whom Cook would also remain a close friend was the purser, Richard Wise.

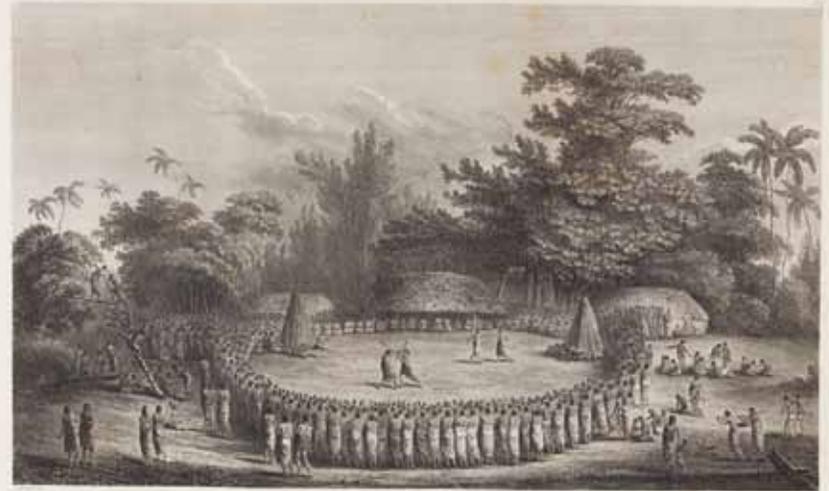
Beddie, 650, 1229, 1552; *Hill*, 783, 358 (different edition), 361; *Holmes*, 5, 24, 47. *John Robson*, *Captain Cook's War & Peace: The Royal Navy Years, 1755–1768* (UNSW, 2009).



T. MLY of ADUTKI SOLVD.



K'OWAVE & HOLEWEEK



K. BHOEPIAT of KAPEEN CHOK — HANSEN

A SUBLIME VIEW OF THIS WELL-KNOWN AREA OF SYDNEY IN ITS EARLY YEARS

7. [DARLING POINT] BOULTON, Edward Baker.

Sunset from Darling Point, Sydney.

Watercolour, 326 x 458 mm; initialled lower left 'E.B.B.'; inscribed with title in mount and an old label on verso with title "Sunset, Sydney Harbour from Darling Point Road, 1878"; framed.

Sydney, 1878.

PROVENANCE: Private collection (New South Wales).

\$12,750



[click here for details](#)

A fine example of sublime painting in colonial Australia; painted by Edward Boulton Baker (1812-1895) who arrived from England in 1836 and settled at Walcha in New South Wales. Clearly a talented and trained artist he travelled extensively throughout the state from his country property "Bergen-op-Zoom" making visits also to Tasmania and Victoria recording the landscape. Recognised in his lifetime for "... the sunlit effects of the characteristic Australian landscape..." Boulton regularly showed his paintings at exhibitions including the 1849 Society for the Promotion of the Fine Arts in Australia; the New South Wales Academy of Arts exhibitions of 1874, 1875 and 1877; and the Loan Exhibition of the National Art Gallery of New South Wales of 1897.

The latter exhibition lists at number 341 a painting by Boulton entitled "Sunset from Darling Point", which may possibly be this painting (although dated 1853) as we know that Boulton's city residence was at Darling Point until at least 1861. He moved to "The Rangers" at Mosman, in the late nineteenth century and was actively painting in that area during the 1870s and 1880s.

The original Aboriginal name for the area was Yarranabee; it was renamed Mrs Darling's Point in honour of the wife of Ralph Darling, Governor of New South Wales from 1825-1831. It was not until the subdivisions in the late 1830s that the Sydney suburb became known as Darling Point.

The aspect of Darling Point depicted in this watercolour is a view looking west down Loftus Street, an area that was part of the Glenhurst Estate. To the right of the painting is a rotunda or pavillion which may, or may not have existed. It is possibly an imaginative and romanticised addition to the work by the artist. If it did exist, then this ornamental structure may perhaps have been an unrecorded gatehouse to the stately Victorian Italianate mansion "Glenhurst" built for solicitor George Evans.



In 1884 the colonial architect John Horbury Hunt designed a prominent Victorian Gothic house, "Cloncorrick", for the Honourable George Simpson at roughly this position on Loftus street; the house still stands today at the corner of three roads, Darling Point Road, Annandale and Loftus Streets. To the left of Loftus Street Boulton depicts the aesthetically pleasing Gothic building originally known as St. Canice, built in the 1860s. It later became the Jean Colvin Hospital and today is in private ownership.

Painting from a higher position on the ridge that is Darling Point Road, Boulton gazes down the steep hill of Loftus Street. People are picturesquely depicted admiring the spectacular vision that is stretching out to the west - Sydney harbour dotted with sailing boats, Garden Island and the distant city awesomely bathed in a sublime sunset.

THE ANTARCTIC VOYAGE, ILLUSTRATED BY JACQUES ARAGO, IN A BEAUTIFUL BINDING

8. [DUMONT D'URVILLE]

LE GUILLOU, Elie Jean François.

Voyage autour du monde de l'Astrolabe et de la Zélée, sous les ordres du contre-amiral Dumont-d'Urville, pendant les années 1837, 38, 39 et 40.

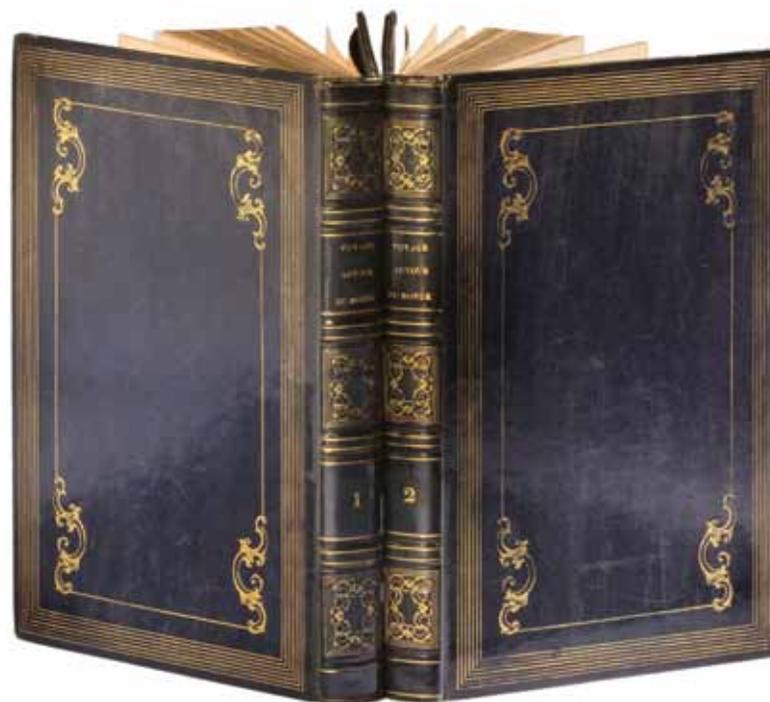
Ouvrage enrichi de nombreux dessins et de notes scientifiques; mis en ordre par J. Arago.

Two volumes, octavo, with 30 fine lithograph plates; a fine copy in a beautiful contemporary binding of dark blue polished calf, covers ornately decorated in gilt, all edges gilt.

Paris, Berquet et Petion, 1842.

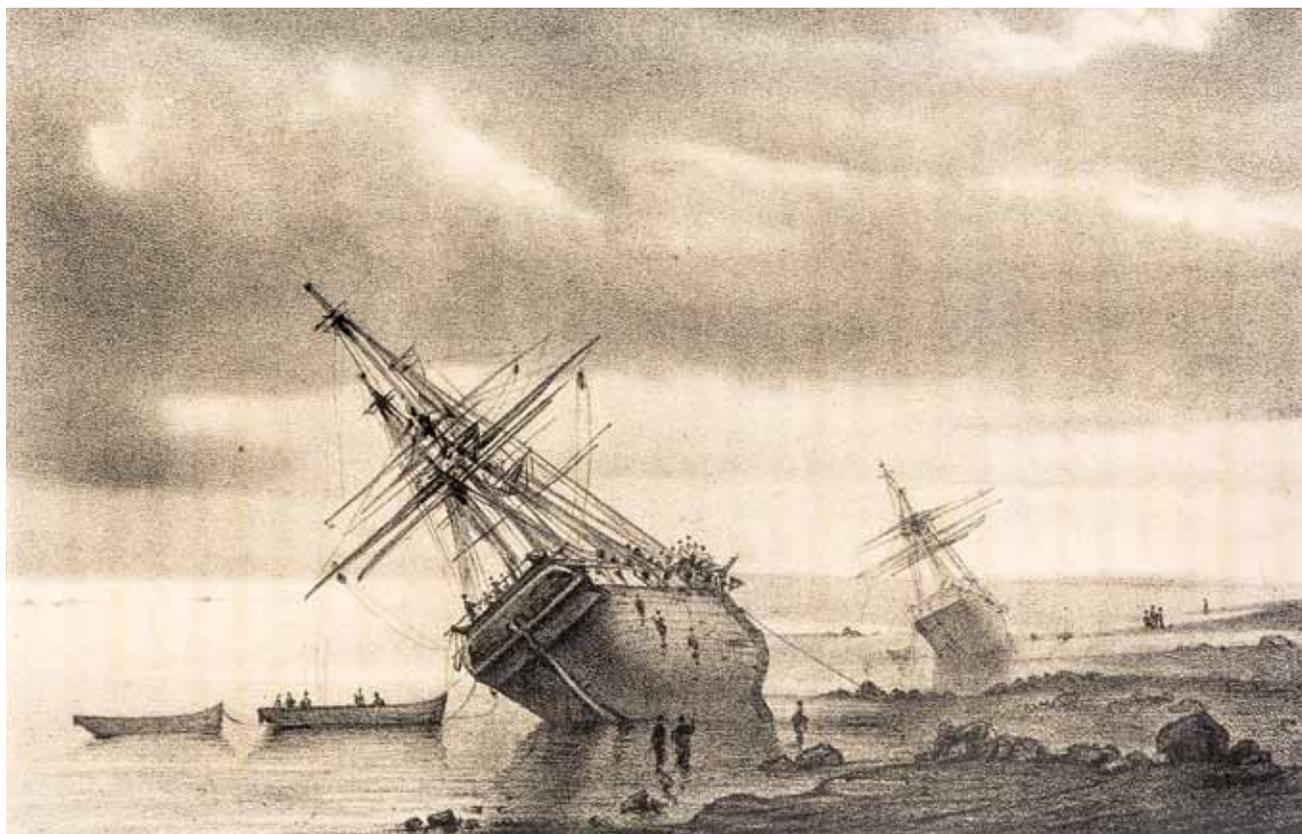
\$11,000

 [click here for details](#)



First edition and probably the earlier of two issues. In lovely condition in a fine contemporary French binding, this is a very scarce narrative of Dumont d'Urville's second, Antarctic, expedition, by the chief surgeon aboard the *Zélée*. Le Guillou had been excluded from the collaboration of talent which produced the official account of the voyage, following a falling-out with his skipper, and enlisted the help of the artist and writer Jacques Arago to prepare his own account for publication. Arago had been the official artist on the Freycinet expedition, and his book on the Freycinet voyage in its various versions (following Arago's blindness it was published as "Souvenirs d'un aveugle") had proved one of the most popular travel accounts of the first half of the nineteenth century.

Le Guillou's book unashamedly follows the narrative style of Arago's, and its lithographs have a distinct similarity to Arago's own somewhat eccentric illustrations. This first edition of Le Guillou's book appeared in two forms, the other version with its title-page differently worded, beginning with the words "Complément aux Souvenirs d'un Aveugle", showing even more openly its connection with Arago's earlier book. Priority of the two issues is not certain, although this issue is probably the earlier and certainly seems on the evidence of the few bibliographical listings to be slightly rarer than the other. There were two further editions within two years. As noted by Michael Rosove (private correspondence) there are two different versions of the pagination of two gatherings in volume 2 where pp 361 to 368 are incorrectly numbered 381-388.



The publication was controversial: it was felt to be slighting the memory of Dumont d'Urville and provoked an angry response "Protestation des membres de l'expédition au Pôle austral et dans l'Océanie contre une attaque injurieuse à la mémoire du contre-amiral Dumont d'Urville" published in *Annales maritimes et coloniales* for 1842.

The fine lithograph plates, mostly the work of Legrand, give a quite different picture of the progress of the expedition than the formal published account. The two main visits to Australia – to Torres Strait

and Port Essington, and later Tasmania – are both described at length, and each has a lithograph illustration, one a moody image of the two ships beached in Torres Strait, and the other ("Punition des matelots à Hobart-Town") showing a sailor working a treadmill under armed guard.

Hill, 1001 (this issue); not in Spence; O'Reilly-Reitman, 955 (the other issue); Rosove, 202. A1.a; this issue not in Ferguson, but see Addenda 3437a for the other issue, and 3646 and 3852 for later editions).

“THE VIEW FROM THIS PLACE IS BOLD AND BEAUTIFUL”

9. [EARLE, Augustus] BURFORD, Robert.

Description of a View of the Town of Sydney, New South Wales; the Harbour of Port Jackson, and surrounding country; now exhibiting in the Panorama, Leicester-Square. Painted by the Proprietor, Robert Burford.

Octavo book of 12pp., with folding lithograph measuring 275 x 395 mm., recent grey paper boards.

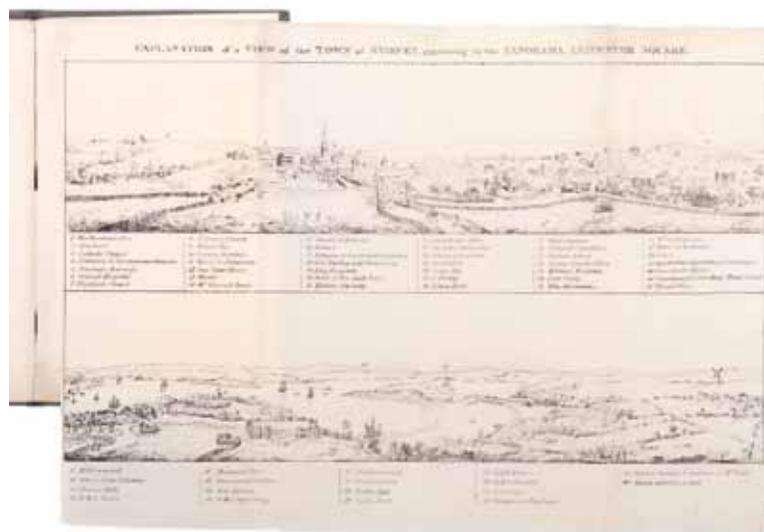
London, J. and C. Adlard, 1830.

PROVENANCE: Private collection, New South Wales

\$4500

[\(HH\) click here for details](#)

Rare and historically important description and depiction of Sydney Town, published to accompany the view based on originals by Augustus Earle exhibited in London at Robert Burford's panorama in the Strand. It includes a lithograph of the panorama as a line drawing in two rows, with accompanying text specifically describing buildings and points of interest (including places of Aboriginal significance). The panorama is based on original panoramic landscape watercolours painted in February 1827 by Augustus Earle from Palmer's Hill, which he then dispatched to Robert Burford in London. Burford notes that 'The present Panorama was taken from the highest part of the government domain, the drawings were made by Mr. Earle, under the inspection of Lieutenant Colonel Dumaresq, by whom they were brought to England, and to whom R. Burford takes this opportunity of making his acknowledgements for the polite attention he has obtained from him in the progress of the painting. The view from this place is bold, varied and beautiful...'. Henry Dumaresq, formerly private secretary to Governor Darling, had returned to England during 1827.



Besides a detailed description of the points of interest depicted in the panorama, the accompanying descriptive text contains some intriguing facts: "... the ladies spare neither pains nor expense in decorating their persons; London and Parisian fashions, made of English or French materials, are eagerly sought; china crapes, Indian silks, muslins, are much too cheap to be fashionable"; and, "No animal of a ferocious character has ever been discovered, nor any larger than the Kangaroo. The only reptile to be feared is the Serpent, of which thirty species are said to be venomous".

As Wantrup notes, 'Earle's importance in the history of Australian art and in the development of lithographic art in Australia is such that every serious collection should have some example of his work'. Given the panorama no longer survives, and was important in disseminating information about New South Wales to the public in England, this booklet with its lithographic plate is of considerable historical interest.

Butler, Printed: Images in Colonial Australia 1801-1901, pp. 99-102; Ferguson, 1329b; Wantrup, 221.

THE SPANISH IN NOOTKA

10. [ESPINOSA Y TELLO] [CARDERO, José]

Relacion del Viage hecho por las goletas Sutil y Mexicana en el año de 1792 para reconocer el Estrecho de Fuca; con una introduccion en que se da noticia de las expediciones executadas anteriormente por los Españoles en busca del paso del noroeste de la America... [with:] Atlas para el Viage de las goletas Sutil y Mexicana...

Octavo text, with a folding table, errata leaf at end, a few side-notes and one index leaf shaved; contemporary calf, spine neatly restored; with the accompanying Atlas, small folio, with a title, contents leaf, and 17 maps and plates (some folding), in contemporary half calf, rebacked; an excellent set, housed in a large fitted bookform box.

Madrid, Imprenta Real, 1802.

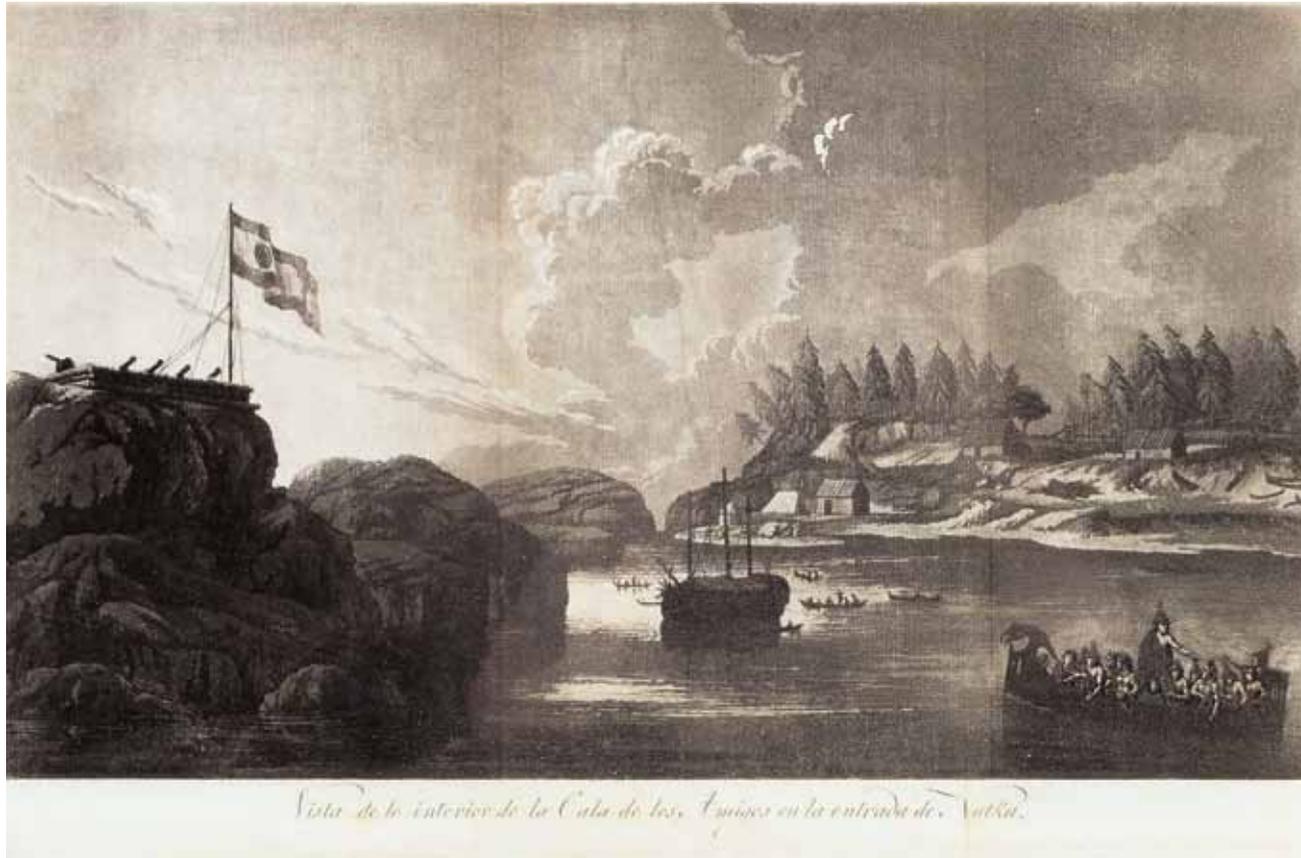
PROVENANCE: George Percy, Duke of Northumberland (1778-1867), styled Lord Lovaine between 1790 and 1830 (with his bookplate as Lovaine); Holland House bookplate in the text volume; Bernard Quaritch Ltd.; private collection (Australia).

\$38,500

 [click here for details](#)



A work of great rarity, one of the scarcest of Pacific voyages and an important account of this expedition, the last great Spanish exploration of the Northwest coast of America. The atlas volume contains a series of plates of Nootka of great ethnographic importance including two remarkable large folding aquatints, atmospheric depictions of Nootka and its people, one of them the famous quite riotous scene of the festival given by the powerful chief Macuina (Maquinna) to honour his daughter's arrival at puberty, the other a striking double-page view of Nootka, with the Spanish flag flying above the fort.



Vista de lo interior de la Caba de los Fueros en la entrada de Nootka.

The expedition was an offshoot from the larger exploring expedition under Malaspina. Galiano and Valdes commanded the two ships. By the time of this publication, Malaspina was in disgrace and his name is in fact nowhere mentioned in the text. The voyagers arrived at Nootka Sound (British Columbia) in May 1792: they soon encountered Vancouver, and the two expeditions worked side by side for a while, parting company when Galiano wished to continue his important exploration of Juan de Fuca Strait and the mainland coast of British Columbia. "The various explorations now made by boat by Galiano's party can in general only be traced by the names and an occasional

anchor on the maps. It may fairly be inferred that the schooners passed through Calm Channel, up Bute Inlet, and around the north end of Stuart Island, and back into Cordero Channel through the Arran Rapids. From there they continued on by Cordero Channel and finally reached Harvey Bay on Craycroft Island. Vernaci made a seven days' boat trip up Knight Inlet and around Gilford Island, and after his return the vessels went on and anchored near an Indian settlement, of which the chief was known as Majoa. Instead of passing out into the main Queen Charlotte Strait, Galiano now kept close to the Vancouver Island side making stops in Hardy Bay and Shushartie Bay, and finally



the *Sutil* discovered Bull Harbour on Hope Island. September 1 the vessels reached Nootka” (Wagner, *Northwest Coast*, p. 232).

The Atlas volume includes fine charts as well as the superb ethnographic plates. The basic narrative is by José Cardero, the expedition’s artist; the book was probably edited by José Espinosa y Tello, under whose name it is usually catalogued, and includes a 167-page introduction by Martin Fernandez de Navarrete, noted by Lada-Mocarski as “unsurpassed in importance”, giving a comprehensive review of all the Spanish voyages to the region (including Jacinto Caamano’s in 1792, the last to Alaskan

waters). An appendix (dated 1805) of astronomical data was separately published, but it is seldom found with the original work and is not present here (see Streeter, 2459).

Hill, 570; *Lada-Mocarski*, 56 (‘important and rare’); *Palau*, 82853-4 (‘Esta obra se ha hecho rara y es muy buscada’); *Reese & Miles*, ‘Creating America’, 98; *Streeter (Jr.) sale*, 189; *Wickersham*, 6632 & 6638.

A FINE PORTRAIT OF ADMIRAL JOHN HUNTER; COMMANDER ON THE FIRST FLEET AND AUSTRALIA'S SECOND GOVERNOR, 1795-1800

11. [HUNTER] BENNETT, William Mineard.

Portrait of Vice Admiral John Hunter, second governor of New South Wales...

Early nineteenth century oil painting on ivory of Vice Admiral John Hunter, 106 x 76 mm, housed in the original ebonised and gilt frame.

London, 1819.

PROVENANCE: Inscriptions verso describing family descent of the painting to naval captain W.G.C. Kent, given it by "Miss Kent", a later family hand noting that "Admiral Hunter was a Grand Uncle to Capt. W.G.C. Kent, R.N.".

\$128,000

To see the separate catalogue we have prepared
for this important portrait: [click here](#) 

A most remarkable discovery: this previously unknown original portrait on ivory of Australia's second Governor, Vice Admiral John Hunter (1737-1821), was painted by William Minehead Bennett in 1819, and has remained in the possession of Hunter's family and descendants until modern times. A new discovery, it extends the series of portraits of this distinguished figure in Australian history to just four, of which it is the last, portraying Hunter a few years before his death in 1821. The series of portraits, two of which are in the collection of the National Library of Australia and one in the Dixson collection at the State Library of New South Wales, are all by the same artist, and depict the governor at different ages.

With its exceptional provenance from the Hunter and related Kent families, this portrait and its history of ownership are closely entwined with both the First Fleet; one of the more remarkable voyages of colonisation in the world's history, and, with the subsequent foundation of the English settlement of New South Wales.



WITH MR. MOSES TO THE GOLDFIELDS

12. JOHNSON, J.C.F.

To Mount Browne and Back, or Moses and Me.

Octavo, [iv], 32, [iv] pp., eight lithographed plates after Herbert Woodhouse or Arthur Esam; original pink pictorial wrappers.

Adelaide, Advertiser Print, 1881.

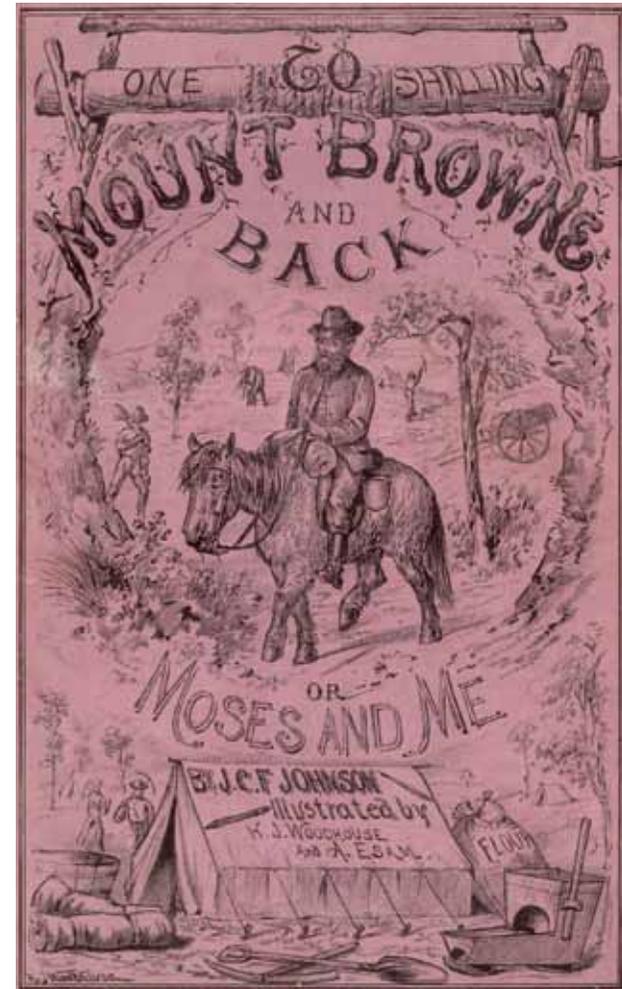
\$7500

[HH](#) [click here for details](#)

This delightful and rare illustrated work is an account of the author's trip from Adelaide to Mount Browne. The Introduction remarks that 'interest has been evoked of late by the discovery of alluvial gold in a district lying near the South Australian border, but which is to two-thirds of the community an utterly unknown land'. Johnson, an Adelaide journalist, recounts with much humour his cross-country journey on his horse Mr Moses and provides a detailed and human view of country life en route and conditions on an Australian goldfield.

Mount Browne was named and first described by the explorer Charles Sturt who travelled in the region in 1845. Johnson crossed Sturt's route at Depot Glen 'close to where gold was first found in the Grey Ranges... at the Glen there may yet be seen the fragments that remain of the boat the explorer carried with him, wherein to cross the mythical inland sea of Central Australia...' (p. 16).

The eight full-page engravings together with the cover illustration are the work of two of the leading illustrators of the period, Herbert Woodhouse and Arthur Esam. Herbert Woodhouse was a member of the most famous family of sporting artists in nineteenth-century Australia. He moved to South Australia in 1880 and regularly exhibited in exhibitions both overseas and interstate.



An ephemeral and rare goldfields work: this copy is in excellent original condition, complete with the many engraved advertisements.

Ferguson, 10953.

FIRST-ISSUE CHARTS FROM THE MERMAID AND BATHURST VOYAGES

13. KING, Phillip Parker.

Atlas of King's Charts of Australia from the surveys of 1817 to 1823...

Folio atlas containing 14 engraved charts, eight of them double-page charts numbered Sheets I-VIII, first printings, with Sheet VI also present in a later 1838 issue (loosely inserted), with five mounted single-page charts; in a good modern binding of half calf.

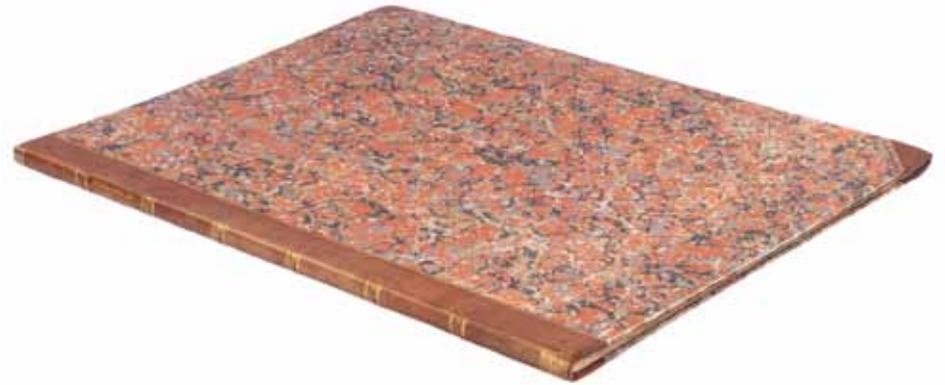
London, Hydrographical Office of the Admiralty, 1824-1826 (and a single map dated 1838).

PROVENANCE: James Wyld (19th-century mapseller's small oval blindstamp on a few charts); Devon & Exeter Institution (19th-century ink stamp on verso of mounting paper of one map); Commander Andrew David (bookplate and with copy of a letter to Maggs loosely inserted discussing binding of charts).

\$48,000

 [click here for details](#)

Phillip Parker King's maps: the culmination of years of patient survey work on the *Mermaid* and *Bathurst* between 1817 and 1823 by the man "justly called the greatest of the early Australian marine surveyors" (Ingleton, *Charting a Continent*, p. 39). This album includes a superb suite of charts of the Australian coast, notably the entire group of eight major charts (the "sheets," as they are called), all in first issue, the backbone of his work in Australia, as well as a selection of King's smaller-scale maps of specific harbours on the north-west coast of Australia. It is impossible to understand the danger nor the complexity of the task he undertook without these intricate maps to hand.



The eight main charts take in the Australian coast from the Percy Isles in the Coral Sea (off modern Mackay), up through the Great Barrier Reef and then sweeping across the top of the continent right around to King George's Sound (Albany) in the south-west, an L-shaped section taking in the entire north-west, which is also why the map in King's 1826-published *Narrative* has the same rather curious shape: indeed, King described his book as essentially an annotated guide to these "Charts of the Coast recently published by the Board of Admiralty."

The present album also includes an important group of smaller harbour charts, none perhaps more important than the two taking in the Buccaneer's Archipelago (around Derby) and the maze-like waters from Camden Bay to Vansittart Bay, which includes some of the expedition's most important landfalls: Roe River, Careening Bay, the Prince Regent's River and Hanover Bay.

King (1791-1856) was not only the worthy successor to Cook and Flinders, but he did more than any other voyager to complete the charting of the coast, working patiently on some of the most perilous stretches of Australia for years: he has rightly been called "a giant figure in Australian maritime history" (Marsden Hordern). Most of



all, he was a supreme surveyor and chart-maker, and his maps are not only beautiful examples of the art but are of tremendous significance for Australian history. These are the charts which paved the way for much of the rush to settle far away from the main settlement at Sydney in the decade after Waterloo.

Given his relatively modest outfitting, what King achieved is nothing short of remarkable. Unlike his great rival Freycinet, whose *Uranie* had a team of specialist artists and scientists on board, King relied on a tiny complement to support him, notably the young hydrographer John Septimus Roe. Together they undertook more than five years of dangerous and arduous work, only returning to England in April 1823. King spent the ensuing three years at the Admiralty overseeing the complicated production of these maps and writing his wonderful book, work which led directly to his appointment as commander of the *Adventure* and *Beagle* voyage to South America in 1826.

The comparison is often made between the relevant publications of Freycinet and King. Over the course of two decades (1824-1844) Freycinet oversaw publication of the first truly extravagant French *grand voyage* works, running to nine thick quarto volumes of text and four large folio atlases, one each for the departments of cartography, botany, zoology, and the series of “historique” views accompanying his account. In contrast, while King did not have the means to match the scientific output of the French, he not only published his *Narrative* but, as is sometimes forgotten, a great run of maps.

Although King sometimes referred to his maps as an “atlas” – they were certainly substantial enough to deserve the term – no such actual book was ever published. Rather, each was only available individually from the Admiralty Hydrographic Office in what seems to have been quite modest print-runs, given the nature of the work (for one, King’s private request to be personally given more than 30 copies of each was



met with frank incredulity by his superiors). To compound matters, the Admiralty also developed strict rules about destroying out-of-date copies, further reducing the number of possible survivors. Hence it is difficult to find even single examples of King's first-issue maps, let alone large collections. In almost forty years we have handled only a single example of one first-issue map from the *Mermaid* and *Bathurst* voyages, let alone a substantial group.

A full listing of the charts is available on request but in short it includes: the entire run of eight main large-format charts (Sheets "I" through "VIII" – the numbering system changed mid-series), all as originally issued between November 1824 and August 1825; a second example of Sheet VI from this series in the updated Lort Stokes issue (1838), of particular importance for the major additions made during the *Beagle* voyage to King Sound and Buccaneer Archipelago; and five (of seven) of the individual harbour charts specifically relating to the

north-west (not present are King's chart of Dampier's Archipelago and a seventh related map often included in the group, Roe's chart of St. Asaph Bay and Port Cockburn on Melville Island (a chart which was actually made by him during his time serving on the *Tamar* voyage of 1824 but notes from which he sent to his former commander). The only other Hydrographic office charts relating to King's voyage were harbour plans from the east coast, not present in the current album: King's chart of Macquarie Harbour (Tasmania) and Roe's maps of Port Jackson, Port Stephens, and the Endeavour River.

Admiralty, Catalogue of Charts, Plans, Views, and Sailing Directions, &c. (1839); *Australian Dictionary of Biography* (online); David, 'The Emergence of the Admiralty Chart in the Nineteenth Century' (online); Hordern, *King of the Australian Coast*, pp. 412-413; Perry & Prescott, 196, 230-237; Tooley, *The Mapping of Australia*, 801-808, 810-812, 814, 816; Trove.

A MIDSUMMER NIGHT'S DREAM IN THE PACIFIC

14. KRUSENSTERN, *Captain Ivan Fedorovich*.

Voyage Autour du Monde, fait dans les années 1803, 1804, 1805 et 1806, par les ordres de sa Majesté Impériale Alexandre 1er Empereur de Russie, sur les vaisseaux la Nadiejeda et la Neva...

Two volumes, octavo, text, with folio atlas, containing separate title, 21 lithograph plates and nine engraved maps (three folding); in an attractive binding of half grained calf, double labels, and marbled sides and edges.

Paris, Librairie de Gide fils, 1821.

PROVENANCE: Gaston de Rocquemaurel, second-in-command on Dumont d'Urville's *Astrolabe* (with signature on title-page); private collection (Australia).

\$28,500



[click here for details](#)



A wonderful publication, containing some of the most romantic of all voyage images: the series of lithographs published here has been aptly described as giving a “Midsummer Night’s Dream” vision of the Pacific. This is the first French edition of the account of Krusenstern’s voyage: the beautiful atlas of plates, which appears only in this edition, ‘is very important and is difficult to obtain...’ (Hill). This must be one of the most attractive of all voyage publications of the nineteenth century, and this is a particularly good copy, with the plates in the atlas all evidently proofs before letters.

The atlas contains a total of twenty-one lithographic plates printed by Engelmann, the pioneer of lithography, and nine engraved maps. Though unsigned, O’Reilly says that the plates are probably the work of Tilesius, one of the naturalists of the expedition. They include a portrait of Krusenstern, four views of Nukuhiva and eight of Japan (including the Ainu people), and one of Aleuts. The maps include three of the Marquesas and four of Japanese interest.

This is the official account of the first Russian circumnavigation of the world, written by its commander, and of great importance to Pacific history for Krusenstern’s account of the attempt to open Japan to commerce, and for his notes on the Russian-Chinese trade. The *Nadeshda* and the *Neva* (Lisianski in command of the latter) sailed from Kronstadt on 19 July 1803, and were together at the Marquesas and Hawaii; there they separated and from this point Krusenstern’s narrative deals with the western Pacific while Lisianski published his own account of the *Neva’s* voyage. The text was translated by Krusenstern himself and then revised by J.B.B. Eyriès who also wrote part of the text for Choris’ *Voyage Pittoresque*.

This excellent copy of the book was originally owned by Gaston de Rocquemaurel, Dumont d’Urville’s second-in-command on the *Astrolabe* expedition: see also catalogue numbers 24-5.

Forbes, 530; ‘*Hawaii One Hundred*’, 17n; *Hill*, 953; *Kroepelien*, 695; *O’Reilly-Reitman*, 732.



“VANISHED TRACKLESS INTO BLUE IMMENSITY”

15. LA PÉROUSE, Jean François de Galaup de.

Voyage de La Pérouse autour du Monde...
rédigé par M.L.A. Milet-Mureau.

Four volumes, quarto, and folio atlas, with a portrait, 69 maps and plates (21 folding) in the atlas; the text in fine condition on bluish-tinted paper, completely uncut in modern French period-style blue mottled boards with double labels; the atlas in old French quarter calf over original dark green mottled boards.

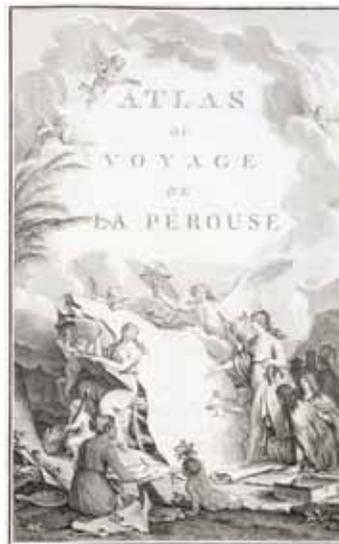
Paris, Imprimerie de la Republique, 1797.

PROVENANCE: Private collection (Australia).

\$34,000

 [click here for details](#)

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 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. La Pérouse's habit of forwarding records whenever he had an opportunity to do so ensured their survival. The first portion of the expedition's records had been forwarded by sea from Macao; the second (Macao to Kamchatka) went overland with de Lesseps, and the final reports went back with British despatches from Botany Bay, the British extending what was then a normal courtesy between the exploring nations. It was from

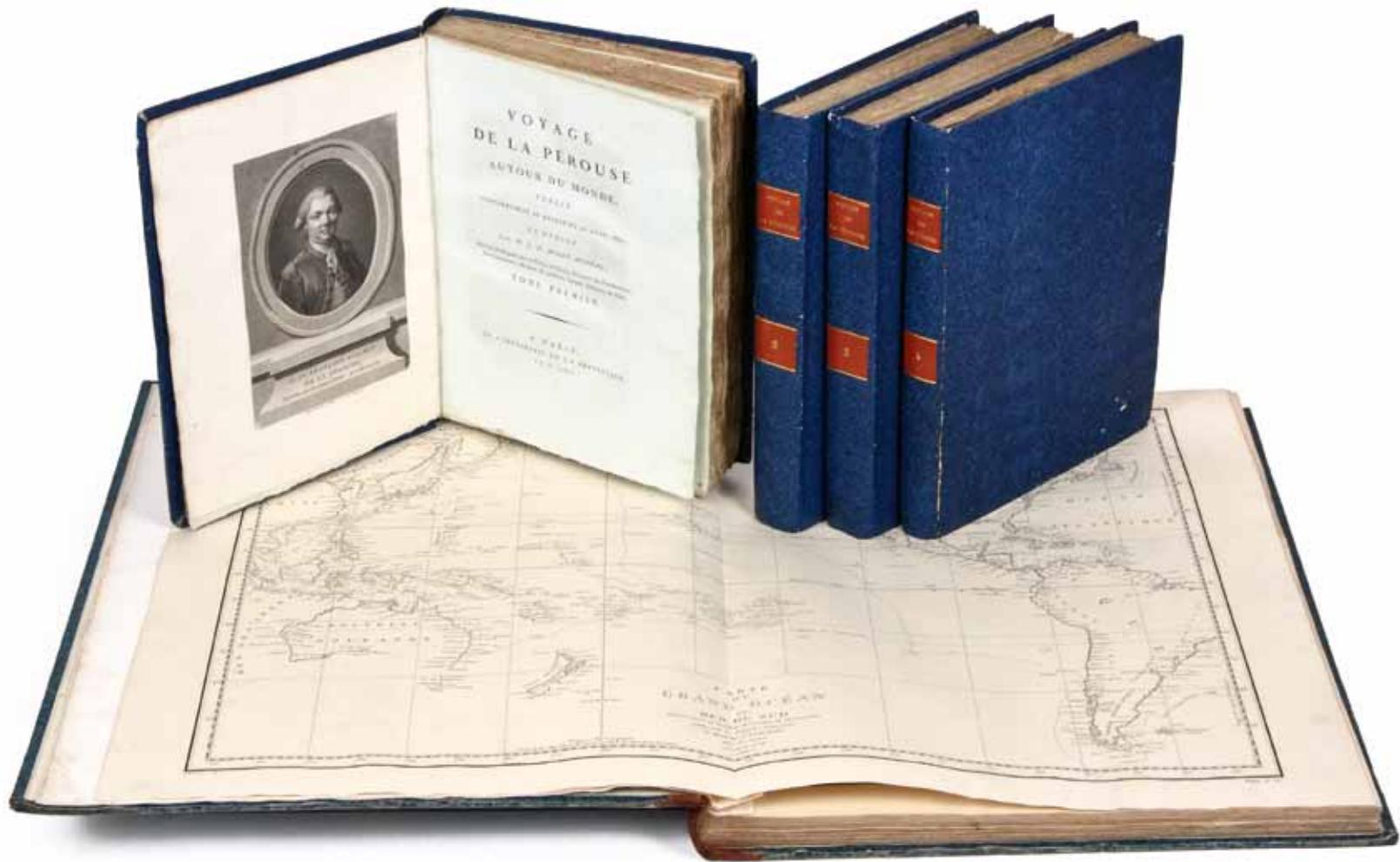


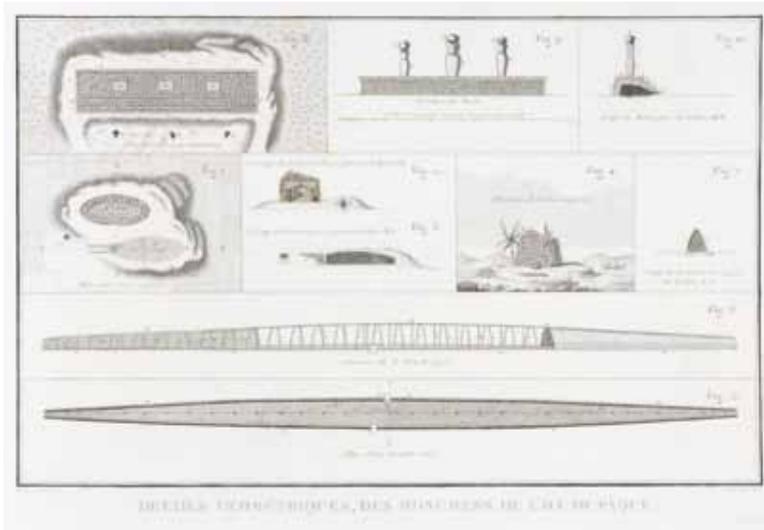
these records that Milet-Mureau, the editor, established the official narrative of the expedition for its publication in this form.

As Glyn Williams has characterised it, the French voyage was ‘A deliberate *réplique française* or counter-stroke to Cook’s voyages... a follow-up to Cook’s third voyage, [with] its instructions a running commentary on what Cook had discovered and left undiscovered...’. A voyage despatched in the fullest spirit of the Enlightenment, under the direct orders of the monarch

himself, it was intended to complete discoveries and satisfy many different curiosities. La Pérouse was specifically instructed to study climates, native peoples, plants and animals, to collect specimens and artefacts and to observe the activities of other European powers. The official instructions included the requirement that he should ‘act with great gentleness and humanity towards the different people whom he will visit’.

It has been remarked that the friendship between the French and English grew in proportion to their distance from home. Certainly the English attitude to La Pérouse seemed natural to Watkin Tench: “during their stay in the port the officers of the two nations had frequent opportunities of testifying their mutual regard by visits and other interchanges of friendship and esteem;” and La Pérouse endeared himself particularly “by the feeling manner in which he always mentioned the name and talents of Captain Cook.” Philip Gidley King noted in his journal that the French explorer “informed





me that every place where he has touched or been near, he found all the astronomical and nautical works of Captain Cook to be very exact and true, and concluded by saying, '*Enfin, Monsieur Cook a tant fait qu'il ne m'a rien laissé à faire que d'admirer ses oeuvres*' ["Captain Cook has done so much that he has left me with nothing to do but admire his achievements"].

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; and 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?"

The narrative published here and in subsequent editions and translations covers the progress of the voyage from the departure of the two vessels from Brest in 1785. On their way to the northwest coast of America they stopped in Chile, Easter Island and Hawaii, where they were the first Europeans to land on Maui. During 1786 La Pérouse followed the American coast from their landfall near Mount

St Elias in Alaska to southern California, exploring and mapping the coast and making particularly significant visits to Lituya Bay where they transacted with the Tlingit tribe (as dramatised two centuries later by Carl Sagan in *Cosmos*), the outer islands of British Columbia, San Francisco and Monterey. The first non-Spanish visitor to California since Francis Drake, the French explorer took close note of Spanish activity in the pueblos and missions.

The expedition sailed on, visiting Macau, Manila, Korea, the Pacific coast of Russia, Japan, and Samoa and exploring the central Pacific, but their main instructions were to make for Australian waters to check on English activity in the region. On 24 January 1788 they reached Botany Bay.

The folio Atlas contains the wonderful series of views chiefly after the original drawings by the chief official artist, Gaspard Duché de Vancy, that had been sent back to France with the various despatches; many of these were recently exhibited at the Musée de la Marine in Paris. 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’Egypte*, continuing a tradition of “large and extravagant productions” at a time when more commercial publishers were generally downsizing the illustrative content of publications.

The Atlas also includes magnificent maps of Russian Asia, Japan, California and the Pacific Northwest Coast with important new data for the then imperfectly known Asiatic side of the Pacific.

Anker, 276; *Borba de Moraes*, p. 449; *Cowan*, p. 383; *Ferguson*, 251; *Forbes*, 272; ‘*Hawaii One Hundred*’, 12; *Hill*, 972; *Judd*, 102; *Lada-Mocarski*, 52; *McLaren*, ‘*Lapérouse in the Pacific*’, 1.

THE COMMANDER'S ACCOUNT OF THE VOYAGE IN SEARCH OF LA PÉROUSE

16. D'ENTRECASTEAUX, Antoine Raymond Joseph Bruni.

Voyage de D'Entrecasteaux, envoyé à la Recherche de La Pérouse. Publié par ordre de sa Majesté l'Empereur et Roi... Rédigé par M. de Rossel, ancienne capitaine de vaisseau.

Two volumes, quarto, with 32 folding engraved plates in volume I, and an Atlas, imperial folio, containing 39 charts and maps (29 double folding); original mottled boards, entirely uncut and with very generous margins; an outstanding copy in its original binding, boxed.

Paris, de l'Imprimerie Imperiale, [1807-] 1808.

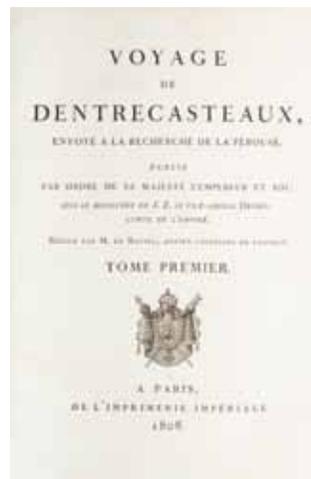
PROVENANCE: Private collection New South Wales.

\$27,500

 [click here for details](#)

First edition: a superb copy in its original binding of the official commander's account of the search for La Pérouse, published posthumously. The twelve magnificent maps of Western Australia and Tasmania in the fine Atlas record much of these coasts accurately for the first time and are among the most significant ever made. Of prime importance to Tasmania, it was d'Entrecasteaux's explorations of 1792 and 1793 which focused attention on the Derwent River area (now Hobart) as a suitable place for settlement.

No news of La Pérouse had been received for several years by the time this voyage was equipped. It was the 1791 intervention of Delattre and the *Société d'Histoire Naturelle* which finally forced the hand of the National Assembly and led to d'Entrecasteaux's appointment. As a result, d'Entrecasteaux was given command of the *Recherche* and the *Espérance*, and sent to the Pacific the same year. No trace of La Pérouse



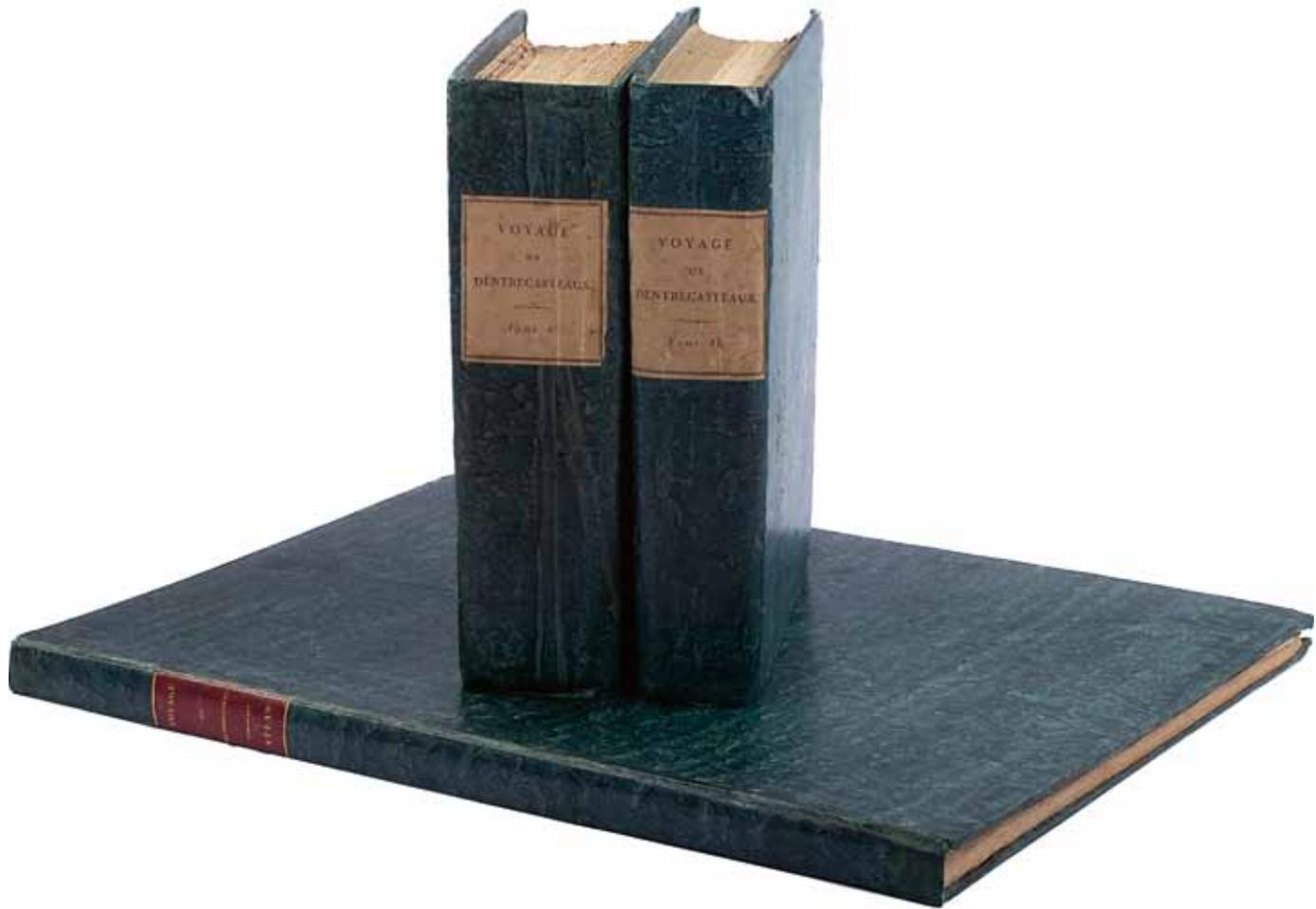
was found, although the expedition sailed close by Vanikoro where it is possible that La Pérouse expedition survivors may have remained even at that time.

The voyage did however have other purposes, their official orders having specified that they take scientists and artists and that they explore the coasts of Western Australia, Tasmania and the Gulf of Carpentaria, as well as New Caledonia, the Solomons, and north-east New Guinea. They did indeed make substantial geographical and scientific discoveries, particularly in Tasmania and along the west and southwest coasts of Australia – during the stop at Recherche Bay alone in mid-1792 they collected some 5000 botanical specimens and at the end of the year they headed for south-western New Holland discovering Esperance Bay. They also made important visits to New Caledonia, Tonga and the Santa Cruz Islands.

The expedition was marred by illness, and d'Entrecasteaux himself was one of many to die during the voyage. The late stages of the Revolution in France meant that while Labillardiere's account could be published in 1800, that of d'Entrecasteaux had to wait until well into the Napoleonic Empire.

This is an excellent copy of a very scarce voyage account, of great relevance to Australia and the Pacific; the Atlas volume is in its correct first edition form, with the charts all present in their original issues. Copies are sometimes found with later issues.

Davidson, 'A Book Collector's Notes', pp. 104-5; Ferguson, 461; Hill, 467; McLaren, 'Lapérouse in the Pacific', 49; Wantrup, 64a-64b.



SO CLOSE TO DISCOVERING THE FATE OF LA PÉROUSE

17. [D'ENTRECASTEAUX] BEAUTEMPS-BEAUPRE, C.F.

Appendice. Exposé des Methodes employées pour lever et Construire les Cartes et Plans qui composent l'Atlas du Voyage du Contre-Amiral Bruny-Dentrecasteaux...

Quarto, with 32 folding plans and two large folding maps of Santa Cruz; two tears in folds repaired, small square area in title-page renewed (?library stamp); in excellent condition in contemporary French mottled calf, gilt spine, red label.

Paris, 1808.

\$3800

 [click here for details](#)

An unrecorded and quite distinct printing of this important work on marine surveying and the drafting of nautical charts, by the hydrographer on the d'Entrecasteaux voyage.

This is the first separate edition of a highly significant work in the context of the d'Entrecasteaux expedition: although this rare cartographic study was one of the results of the expedition that searched for but failed to find any traces of the lost La Pérouse expedition, it demonstrates that d'Entrecasteaux's vessels actually came within a few hours sailing of the island of Vanikoro where we now know that La Pérouse had in fact ended up; it is ironic that Beautemps-Beaupré, hydrographer on the voyage and the father of modern French hydrography, should have chosen this very group of islands to concentrate on in extreme detail for this work on marine surveying and the drafting of nautical charts. His very detailed

observations made in the islands in 1793 show quite how closely d'Entrecasteaux came to discovering the fate of La Pérouse in Vanikoro some 33 years before the sandalwood trader Dillon famously stumbled upon relics of the French expedition on the nearby island of Tikopia.

In its first form, this text with its extensive series of plans and maps appeared as an Appendix in the full account of the d'Entrecasteaux voyage, and later (1811) it was published as a separate work. The present version appears to be an interim issue; although it seems to be printed from the same setting-up of type used in its first form, as it appeared in the d'Entrecasteaux work (with certain broken letters confirming this), it has been re-paginated and re-signed (pp. [ii], 94; one unsigned leaf, A-L in 4's, M3) and is quite distinct from both other versions.

The two large folding maps here (which appeared originally as maps 19 and 20 in the large atlas to the D'Entrecasteaux voyage account) as well as the extensive series of coastal profiles all relate to the archipelago, while the island of Vanikoro itself (Ile Ourry to the French) figures in Beautemps-Beaupré's full charting and in a number of the coastal profiles. In fact the 23 plates of coastal profiles are all based on observations made between 19 and 23 May in the vicinity of Santa Cruz; seven of them were made on 19 and 20 May, on both of which days Beautemps-Beaupré took compass bearings on the island of Vanikoro itself several times each day and drew coastal profiles from different angles. At this point the expedition came within 15 miles of the island.

Not recorded by Ferguson or Sabin; not in the catalogue of the Hill Collection.

THE VOYAGE OF THE FAVORITE, WITH VISITS TO PORT JACKSON, HOBART, AND THE BAY OF ISLANDS

18. LAPLACE, Cyrille Pierre Théodore.

Voyage autour du monde par les mers de l'Inde et de Chine, exécuté sur la corvette de l'Etat La Favorite, pendant les années 1830, 1831, et 1832, sous le commandement de M. Laplace, capitaine du Frégate...

Six volume set, comprising four volumes, octavo, text and two folio atlases; the Historical Atlas with 72 aquatint plates on papier de chine, press-mounted onto larger sheets, the Hydrographical Atlas with 11 plates and charts, mostly double-page; a few wood-engraved vignettes in the text; clean tear in one plate neatly repaired; a fine and most attractive set in French quarter dark green calf and marbled boards, spines banded and decorated in gilt with crimson and black labels.

Paris, Imprimerie Royale, 1833-1835.

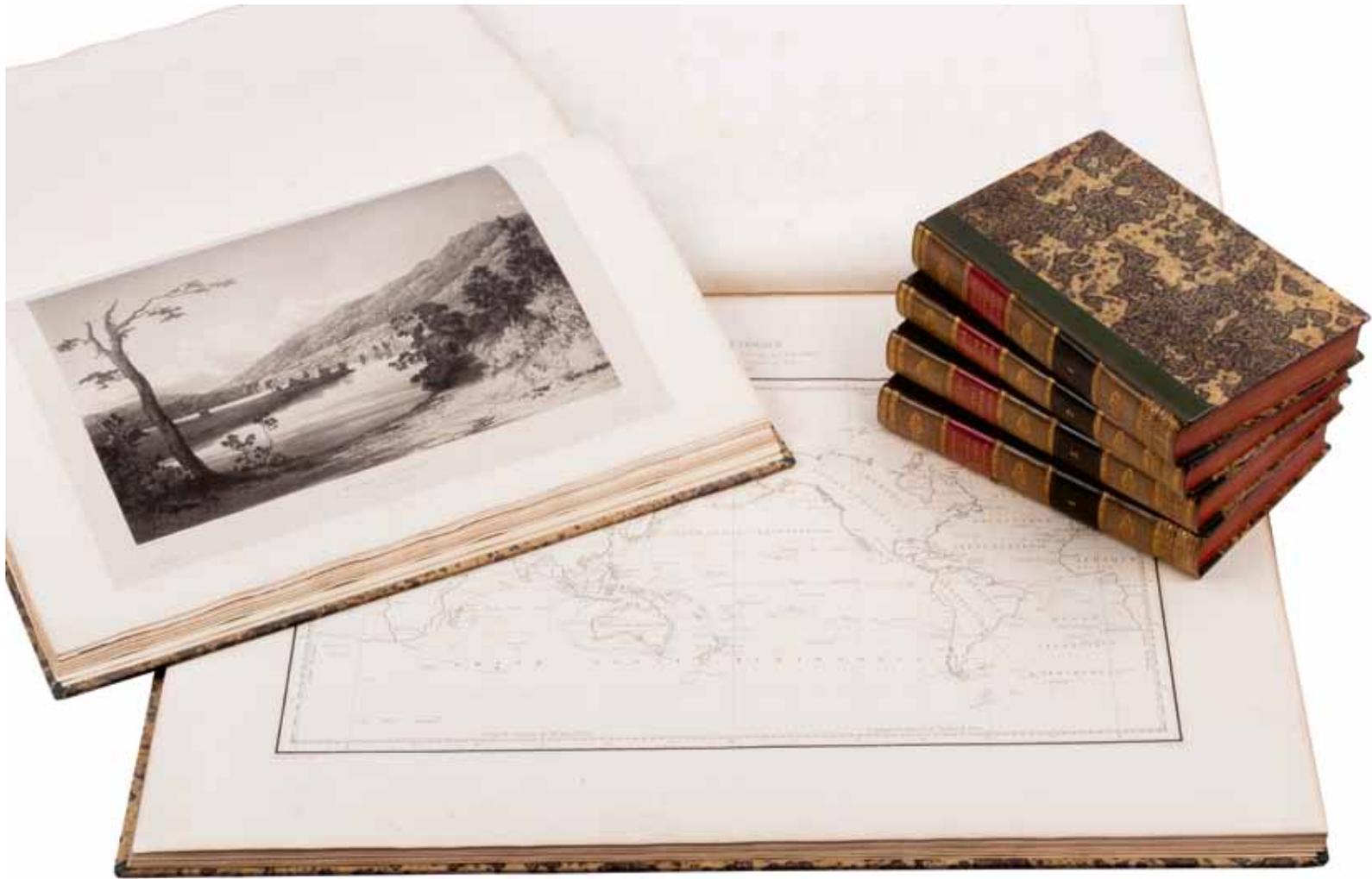
\$67,500

[HH](#) [click here for details](#)



The official publication of Laplace's important circumnavigation on the *Favorite*. The French career sailor had been commissioned to command an expedition to India, the East Indies, and Southeast Asia, and on to the South Pacific and Oceania. "The purpose of this voyage was chiefly to show the French flag in eastern and other waters, in order to re-establish French influence over Indo-China and the Pacific. The voyage was also very successful scientifically... Laplace visited Singapore, Manila, Canton, Batavia, Chile, and other ports. The Album Historique contains seventy-two beautiful aquatint plates, proof impressions on India paper. They are some of the most beautiful plates of the genre in existence" (Hill).

This rare set comprises the complete historical account of the voyage, with the addition of the scarce hydrographical atlas. The published voyage is normally seen with only the historical section; the hydrographical atlas was published quite separately and is not





often found added to sets. Supplementary volumes on lepidoptera and zoology were also published.

The beautiful Historical Atlas contains a remarkable series of very finished aquatint plates, printed on thin *papier de Chine*, and then mounted with pressure onto blank sheets, an advanced and striking style of presentation. These images were mainly by Barthélemy Lauvergne (1805-1871) or Edmond-François Pâris (1806-1893) and were prepared under the direction of the voyage artist Louis Auguste de Sainson (1801-1887), with a few of the plates being made from his own originals, probably dating from Dumont d'Urville's *Astrolabe* voyage on which in fact all three artists had sailed.

The sixty-one views encompass several striking depictions of the *Favorite* at sea, and illustrate their numerous visits including those to Pondicherry, the East Indies including Singapore and Malacca, Australia and New Zealand. Others show the Ile de Bourbon (Réunion), Rio de Janeiro, Valparaiso, the Philippines, and China. The bibliographer Sabin described them as "Perhaps the finest series of plates of any of the picturesque voyages". Eleven plates depict native peoples and exotic costume of the countries visited.

The expedition made important visits to both Australia and New Zealand. In Sydney the Frenchmen proved a popular addition to the colony's social calendar, Laplace describing finding the daily round



of 'excursions, banquets and balls' as so exhausting that he had to set sail to gain some rest! Their stay is illustrated with two very fine and well-known plates of Woolloomooloo and Sydney Harbour, while the description of their visit to Tasmania is accompanied by a fine view of Hobart. During that time, and following the development of a number of illnesses in the Asian ports, two sailors were buried on Bruny Island, and another three died in hospital in Hobart in July 1832. Accompanying the description of the New Zealand visit is the splendid depiction of French sailors assisted by Māori hauling fishing lines in from the sea at Kororareka (Russell). The maps include the remarkable "Plan de la Riviere Kawa-Kawa", the highly detailed charting of the mouth of the Kawakawa river at the southern end of the Bay of Islands.

The superb and very large maps in the hydrographical atlas are almost entirely the work of the famous naval commander Edmond-François Pâris, who had started his naval career as an *élève* on the *Astrolabe* under the command of Dumont d'Urville, sailed as an officer on the *Favorite* on this, Laplace's first voyage, and sailed again with Laplace on the *Artémise* in her final voyage of 1837-1840.

This is a splendid set of this important voyage account.

Borba de Moraes 1, p457/8; Brunet III-834-835; Cordier, 2426; Ferguson, 1669; Hill, 980; Sabin, 38985.

BY GOVERNOR MACQUARIE'S ARTIST

19. LYCETT, Joseph.

Views in Australia or New South Wales, & Van Diemen's Land Delineated, in Fifty Views, with descriptive Letter Press...

Oblong folio, a tall copy with the pictorial lithographed title untrimmed, 48 coloured aquatint views after drawings by Joseph Lycett, the colouring generally very bright and of notably high quality, two engraved maps (one folding), with descriptive letterpress text, later neat owner's signature; an excellent copy in a very attractive Rivière binding of full tan polished calf gilt, in a matching full fine calf leather case, ornately gilt.

London, J. Souter, 1825.

PROVENANCE: R. Lionel Foster, Folkestone, inscription.

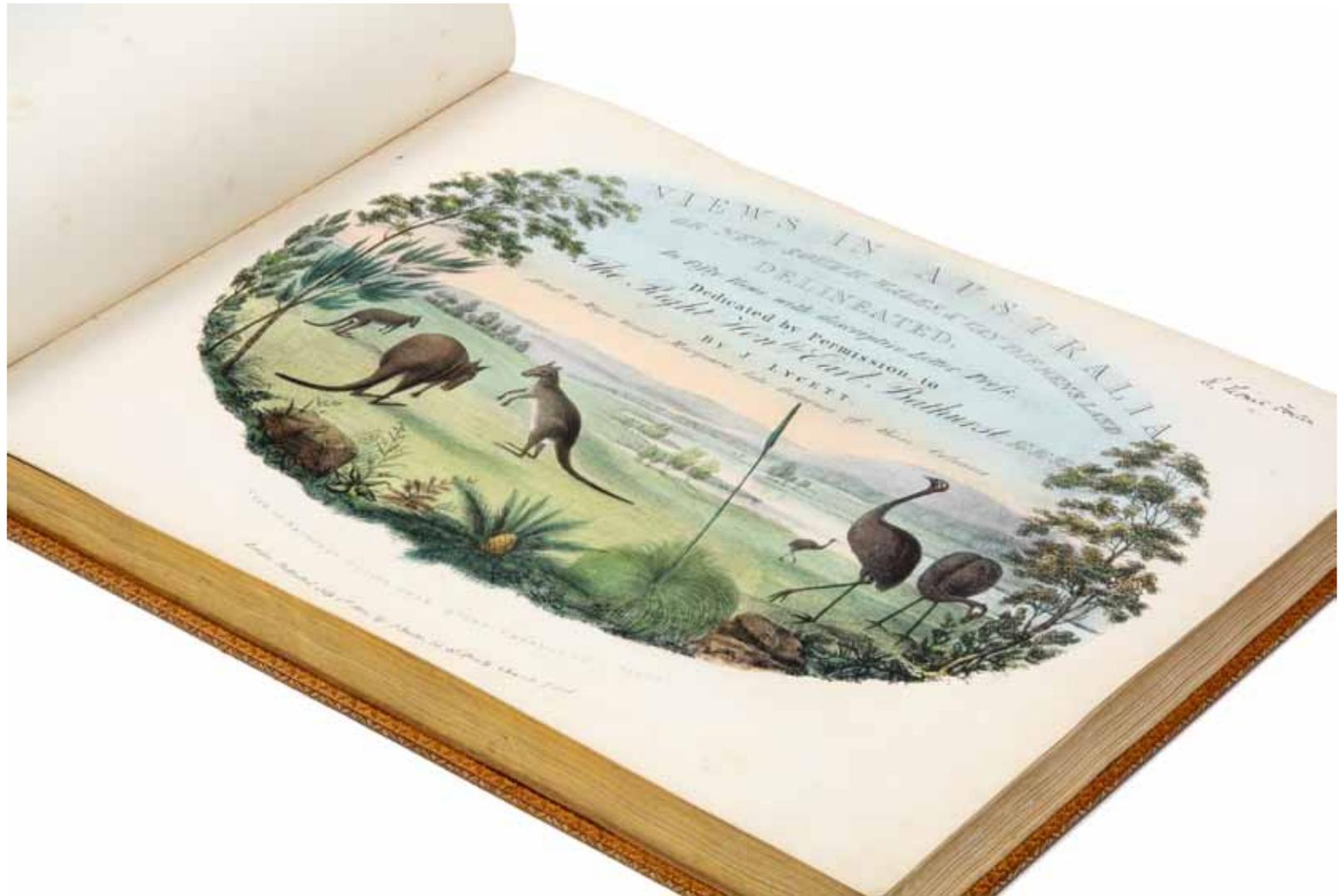
\$75,000

 [click here for details](#)



First edition of the great Australian plate book, one of the earliest and most important collections of antipodean landscapes.

This was 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. Memorably described as 'an enticing book' by the late Edmund Capon in an ABC documentary on the "Art of Australia", Capon commented that 'when these pictures were first seen in Britain, it was something of a revelation, a little bit like receiving postcards from another planet.'





Not only does the book offer an historical snapshot of 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 convicted forger 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 Major-General Macquarie, the governor of New South Wales. Impressed with Lycett's talents, Macquarie 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 himself after the publication of the *Views*, which - with Wallis' *Historical Account* - marks the end of an era in the publication of Australian illustrated books: the illustrated books to follow would be on a rather less grand scale. In the advertisement to the book Lycett announced his plan to publish a matching 'Natural History of Australia', but no such work ever appeared. 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.

This is a finely bound and beautiful copy of the most important colour plate landscape book published on colonial Australia.

Ferguson, 1031; Wantrup, 218b.



VIEW OF BUNIAVANT, New Hebrides Land.

Painted by J. G. Thompson, Esq. in 1842.



VIEW OF BUNIAVANT, New Hebrides Land.

Painted by J. G. Thompson, Esq. in 1842.



VIEW OF BUNIAVANT, New Hebrides Land.

Painted by J. G. Thompson, Esq. in 1842.



VIEW OF BUNIAVANT, New Hebrides Land.

Painted by J. G. Thompson, Esq. in 1842.

MARTENS' TAHITIAN IDYLL

20. MARTENS, Conrad (1801-1878)

View on the South Side of Moorea, Tahiti 1836

Watercolour on board, 440 x 640 mm,
signed and dated lower right: C. Martens 1836;
mounted and framed, overall size 80.5 x 100 cm.

Sydney, 1836.

PROVENANCE: Christies, Sydney, 6 June 1976, lot 288;
Collection of Kenneth. R. Stewart; Consolidated Press
Holdings, Melbourne (The H.W.B. Chester Memorial
Collection); Collection of Dr. J. L. Raven; Sotheby's,
Fine Australian Paintings including the Dr. John L. Raven
Collection, Melbourne, 17 April 1989, lot 343;
Private collection, Western Australia;
Leonard Joel, Melbourne, 8 June 2021.

\$59,000



[click here for details](#)

This large scale and early watercolour of Moorea, Tahiti was painted in Sydney soon after Conrad Martens' arrival, based on his pencil sketch done "on the spot" in 1835.

The voyage of HMS *Beagle* is today famously linked to Charles Darwin, while there was a surprising number of people who sailed on her that are part of Australian history. Robert Fitzroy became a governor of New Zealand whilst John Clements Wickham, Phillip Gidley King and Conrad Martens all settled in Australia.

A pupil of Copley Fielding, Martens' early sketchbooks show his familiarity with the works of Turner, Varley, Cox, Girtin and Burnett, with a special interest in the effects of rain clouds and mist. But it is specially during Martens' time travelling on the *Beagle* accompanied by scientists and naval men, skilled observers and often themselves proficient draughtsmen, that his work become more empirical and topographical.

As well as providing an accurate visual account he worked in capturing distinctive moods and subtle atmospheres. Bernard Smith comments in "European Vision and the South Pacific 1768-1850" that 'Tahiti provided an ideal subject in which to combine classical idealism and scientific accuracy because in that island, as it was generally agreed, nature herself approached the classical ideal... coconut-palm replaces olive-tree...[Tahitians] replace Arcadian [shepherds]... the precipitous peaks of the interior of the island replace the hills of Campagna'.

Martens had replaced Augustus Earle as the *Beagle's* artist in Montevideo in 1833, while the ship was under the command of Robert Fitzroy. It was here that he met the young Charles Darwin: they became lasting friends. 'His association with Darwin and the other scientists heightened his perception of landscape forms, climatic effects and the unique qualities of the exotic coastal areas through which they passed.



It may also have resulted in his life long interest in astronomy. Several of his Tahitian drawings were later purchased in Sydney by Fitzroy' (Dictionary of Australian Artists, p. 513).

Abruptly, possibly the result of the volatile temperament of Captain Fitzroy, Martens was forced to leave Charles Darwin and the "Beagle" in Valpariso travelling onto Tahiti in December 1834 aboard the American schooner, the "Peruvian", "which was about to sail for Tahiti... there were thence frequent opportunities of a passage to go to N.S.Wales" (Martens "Journal" ff 89-90). The beauty of the Tahitian islands astonished him; just a few months later he again boarded another American ship, the "Black Warrior", this time heading for Port Jackson.

Martens arrived in Sydney in April 1835, where he would remain for the rest of his life, just on 43 years. He arrived with an important letter of introduction, written in Valparaiso by Robert Fitzroy to his predecessor as captain of the *Beagle*, Phillip Parker King, now settled on his property "Dunheved" near Penrith. "This letter played a major role in determining the artist's future in New South Wales". (Elizabeth Ellis, "Conrad Martens", 1994, p. 16). With the help of this valuable connection to the former governor, Martens quickly attracted wealthy patrons and was commissioned to paint in watercolour and oils their houses and estates throughout the colony, becoming an unique figure in colonial art,

It was the voyage with Darwin on the *Beagle*, arguably the most famous voyage of exploration in the nineteenth century, that had the most profound and lasting effect on Martens both privately and professionally: the survival of this beautiful watercolour is testimony to this.

Related sketch:

View on the South Side of Moorea 1835, pencil on paper, from Sketchbook I, no. 81, The Collection of Cambridge University Library, Cambridge.

Exhibited:

Sydney, S.H. Ervin Museum and Art Gallery, "Conrad Martens Centenary Exhibition", 24 May-23 July 1978, no. 10. Sydney,

Art Gallery of New South Wales, "Conrad Martens, The H.W.B. Chester Memorial Collection", 22 December 1979 -10 February 1980, no. 5 (illustrated in colour), where the catalogue description reads: 'Martens departed from Tahiti in 1834 and this work exemplifies his habit to complete sketches or re-work them later'.

INCLUDING A VERY EARLY ACCOUNT OF HAWAII AND COOK'S DEATH

21. MARTYN, William Frederick.

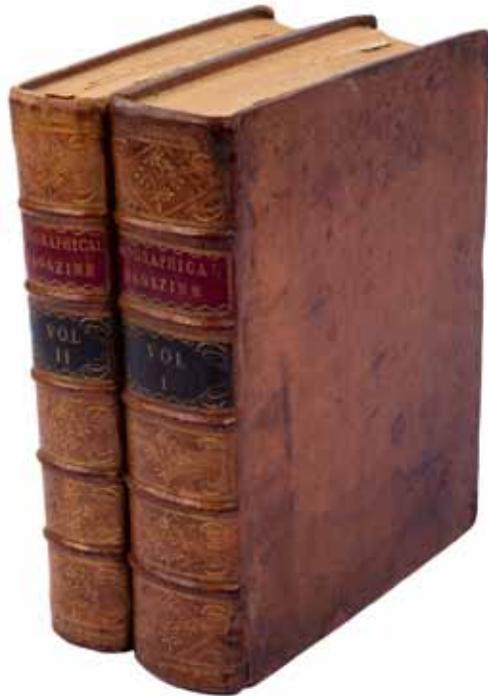
The Geographical Magazine; or, a New, Copious, Compleat, and Universal System of Geography...

Two volumes, quarto; title-pages printed in red and black; with altogether 80 engraved maps and plates, some folding; contemporary calf, spines ornately panelled in gilt between raised bands with double labels, a handsome set.

London, Harrison & Co., 1782-83.

\$7250

 [click here for details](#)



Surprisingly scarce: this compendium of geographical knowledge is of particular interest for its coverage of Cook's third voyage and the considerable early information on Hawaii.

Martyn's *Geographical Magazine* was issued from 1782 onwards in parts, and then collected together as here. There seems to be some confusion over dating: the title-page of volume 1 in our set is dated 1782, while the second is dated 1783; in another copy that we handled recently the first volume was dated 1785 and the second undated; the British Library catalogue dates both volumes 1782. In any event, much of the material assembled here was printed between 1782 and 1784 as the various plate imprints show. Harrison's *New Map of the World*, for example, is dated 1 January 1782.

Harrison's map shows the track of Cook's third voyage, and Cook's progress and findings are related systematically through the regional sections and individual entries for each country. Four plates are based on images from the official account of Cook's Voyage that appeared in 1784. The second volume includes a chart of Cook's course from East Asia to the west coast of North America, while the Appendix includes a substantial article on the Sandwich Islands, with a map of the "Sandwich Islands, including Owhyhee where Capt Cook was killed".

Entries on New Holland, New Zealand and New Guinea are relatively brief though interesting for what they contain. Indeed, the reports are consistent with the times and indicative of colonial attitudes - descriptions of the Aborigines are not flattering, where those of the Māori are both respectful and slightly horrified by a race not easily overpowered.

The book was known to Forbes only from the British Library set and a copy examined at Hordern House in 1996.

Forbes, 'Hawaiian National Bibliography', 43.

KANGAROOS AND THEIR COLLEAGUES IN THE JARDIN DES PLANTES, PARIS

22. [NOEL, E.F. after P.L. OUDART and P. GUERIN]

Collection d'Animaux. [Labelled:] Histoire naturelle... Ensemble de 41 planches dessinées par Guerin et Lith. en couleurs par E.F. Noel...

Oblong quarto (260 × 340 mm), with 41 colour lithographs; contemporary French binding of half red roan and marbled boards, hand-written paper label with contents pasted to front cover, spine with gilt bands and label ("Animaux Curieux").

Paris, Noel aîné, no date, but 1827.

PROVENANCE: Early owner's printed ex-libris of the lawyer F. Dolez aîné.

\$5750

 [click here for details](#)

A splendid collection of expressive coloured lithographs depicting the animals of the world. This attractive album includes the entire run of 41 consecutive separately-issued plates; at which point, despite the charm and quality of the scenes, the publisher seems to have closed the series, making this a rare collection, and all the more impressive given that even individual plates are uncommon. Colour lithography did not have its full flowering as a medium for printed illustration until adopted by Paris publishers in the 1820s: this album thus dates from the infancy of the truly commercial process, which may also explain the individual rarity of the plates. Because it was never formally completed no title-page nor accompanying letterpress for the series was produced, though the title 'Collection d'Animaux' appears in the publisher's 1827 catalogue of plates available for individual purchase (at a franc each, or 75 centimes uncoloured).



The images were produced by Paul-Louis Oudart and P. Guerin, both noted as “dessinateurs-naturalistes” at the Jardin du Roi (the Jardin des Plantes, that is, going through one of its periodic name changes, on this occasion because of the Bourbon restoration). Oudart (1796-1860) was the well-connected natural history artist who worked on the scientific plates for several *grands voyages* accounts, beginning with that of Freycinet in the mid-1820s. He signed 32 of the plates. Guerin, the artist of the remaining nine, was probably the artist of that name who worked on *Vues et description du Jardin des plantes* (1813).

As artists associated with the zoological gardens of the Jardin des Plantes, they include several animals which, in 1827, would still have been only newly seen in France. When originally advertised the work was particularly noted not only for the inclusion of some of the rarest and most exotic animals of the world, but for displaying them in the appropriate landscape of their homelands, which is why the most famous plate shows a kangaroo in rolling parkland with the rest of its mob just to the right, noted in the caption as being very sweet-tempered animals. Another star is the chimpanzee (the species which had been called by Buffon a ‘Jocko’), which was already a favourite throughout Europe, not least for its ability to be domesticated.

Catalogue du fonds de la Maison Noel Ainé et Cie. (1827), pp. 33-34 (<https://archive.org/details/cataloguedufonds00noel/page/32>).



PÉRON SEES DEATH APPROACHING, AND FEARS FOR PUBLICATION OF THE BAUDIN VOYAGE

23. PERON, François.

Autograph letter signed, to Jean-Pierre Bachasson, comte de Montalivet, Minister of the Interior.

Autograph letter, boldly signed, on a single quarto page.

Paris, 15 rue Copeau, 16 November [1809].

\$14,500



[click here for details](#)

An important and moving letter in which the voyager and scientist François Péron (1775-1810) approaches his political masters, anxious for the fate of the official account of the Baudin voyage, on the writing and publication of which he has been working, and supplicating to be released from his involvement as his illness worsens and death approaches. He is so ill with tuberculosis, he tells the Minister of the Interior, that he is coughing up blood and forced to live in self-imposed isolation.

The minister is Jean-Pierre Bachasson, Comte de Montalivet (1766-1823), for whom Baudin named the Montalivet Islands off the northwest coast of Australia. One of Napoleon's most trusted statesmen, he was appointed in October 1809, just before Péron wrote the present letter; it was his ministry that had the ultimate say over the fate of the work.

During 1808 and 1809 Péron had spent much of his time in the Mediterranean, partly for his health and partly to continue his work on marine natural history. Late in 1809 he returned to Paris, remaining there working on the Baudin account until his ruined health forced him to leave for his hometown Cérilly in the autumn of 1810, where he

died in December. The letter must have been written in November 1809, the dateline giving his address as 15 rue Copeau (now rue Lacépède, between the Pantheon and the Jardin des Plantes in Paris). Even this is of some moment since, as his biographer Duyker has commented, for this period “fragmentary surviving letters and the addresses they bear offer the only real clues to his movements” (*François Péron: An Impetuous Life*, pp. 221-222).

The first text volume of the Baudin account had appeared more than two years earlier and Péron knew that the fate of the second volume was looking shaky. The letter therefore stands as a heart-breaking epitaph to his efforts, detailing how sick he is, enduring a strict health regimen and living in isolation as he works. It is well known that his efforts almost came to nought, everything being left in abeyance after his death, and proposed volumes on ethnography and natural history completely abandoned. His greatest friend Charles-Alexandre Lesueur harboured ambitions of taking over the work, but he would be progressively shut out after Péron died (this official reluctance to involve the man best placed to continue the work has never been fully explained).

Only in 1816 would the second volume appear, seven years after Péron wrote this desperate letter in which he comments – incredibly given this long delay – that the sections up to the end of signature “R” (that is, p. 136) were already printed. In fact, Péron would complete a further 100 pages before his death, all of which would lay idle until his papers were finally given to his old colleague Louis de Freycinet to complete. Recent research has shown how Péron and Freycinet struggled their whole life not only with bouts of political indifference to their writing, but often with something closer to active sabotage. Certainly, their magnificent books were written at great personal cost: Freycinet would remember the sacrifices of Péron, which is why he petitioned with such determination to be allowed to finish the publication.

Letters by Péron are famous for two things, the rarity with which they are offered for sale and his poor handwriting: we have handled just three other letters by him, interestingly one of them written from this same address. It is not only a fascinating insight into his work with Baudin, but an important glimpse of a little-known time of his life. Duyker's biography "François Péron: an impetuous life" (Melbourne, 2006) is the standard work on the subject, and his bibliography lists several original manuscripts by Péron consulted by him for the writing of the work, notably the splendid series held in the Muséum d'histoire naturelle du Le Havre. Péron manuscripts are however almost unheard of on the market.

Transcript

Monseigneur

Conformément à l'usage établi par nos prédécesseurs pour la publication du Voïage aux Terres Australes, j'ai l'honneur d'adresser à VE. les feuilles N O P Q R du 2ème volume de ce voïage afin qu'elle puisse en prendre connaissance, et mettre le bon à tirer pour l'imprimerie impériale.

Agréez, Monseigneur, l'assurance du respect profond et de la haute considération avec laquelle j'ai l'honneur d'être, Votre Excellence, le très humble et très-obéissant serviteur F Péron, correspondant de l'institut de France rue Copeau no 15

(verso:) 16 novembre

Monseigneur,

Conformément à l'usage établi par nos prédécesseurs pour la publication du Voïage aux Terres Australes, j'ai l'honneur d'adresser à N. S. les feuilles N O P Q R du 2ème volume de ce voïage, afin qu'elle puisse en prendre connaissance, et mettre le bon à tirer pour l'imprimerie impériale.

Permettez-moi de joindre avec ces feuilles à votre Excellence, la demande que j'ai l'honneur de lui présenter, et un extrait de son rapport sur cette matière. Depuis l'époque où j'ai été nommé correspondant de l'Institut, j'ai eu l'honneur de vous adresser plusieurs fois des feuilles de ce genre, et de vous en adresser encore une dernière, dans laquelle j'ai l'honneur de vous adresser la demande que j'ai l'honneur de vous adresser, et un extrait de son rapport sur cette matière.

Je suis, Monseigneur, avec le plus profond respect et la haute considération, votre très humble et très-obéissant serviteur

F. Péron

à Paris, le 16 novembre 1800

STUDYING ABORIGINAL & OCEANIC LANGUAGES ON BOARD DUMONT D'URVILLE'S ASTROLABE

24. ROCQUEMAUREL, Gaston de.

Autograph manuscript notes on the languages of Oceania.

Four pages of closely written manuscript notes,
large folio, with erasures and corrections.

At sea, in Oceania?, c.1840.

\$12,000

 [click here for details](#)

A fascinating manuscript relating to the ethnography of Oceania, written by the second-in-command on board Dumont d'Urville's flagship the *Astrolabe*, Gaston de Rocquemaurel, showing him closely studying the languages of the Malay peninsula, Australia and the Pacific.

It is most uncommon to have such primary source material which reveals the raw research being done during a voyage of exploration, especially in terms of their interactions with local peoples. The internal evidence of the manuscript confirms that it must have been written around 1840, at the time when Dumont d'Urville was sailing in Australian waters, which is why it relies on books which reference the pioneering work of voyagers including Freycinet, Duperrey and Bory de St. Vincent.

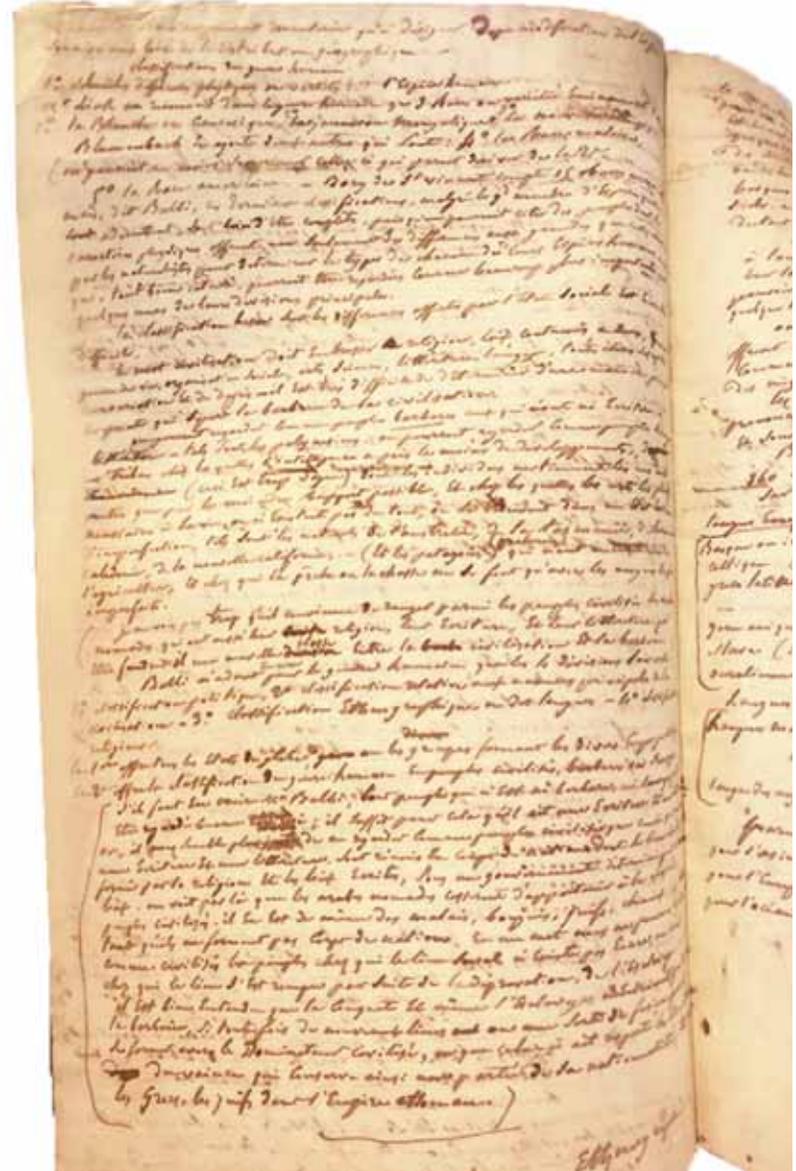
Rocquemaurel (1804-1878) was born in a small town near Toulouse but went to Paris to learn science, his most famous teacher being François Arago, who would become one of his more influential patrons. Although he always dreamt of being appointed to a voyage of exploration, actively petitioning to join Dumont d'Urville's first voyage in 1826, he was destined to spend the first decade of his career in the Mediterranean. Only a chance connection with the naval officer Charles Jacquinet finally got him an appointment to the *Astrolabe* in 1837.

On board the *Astrolabe* Dumont d'Urville and Rocquemaurel were well matched, not least because both were graduates of the École polytechnique with a taste for scientific research. There is clear evidence that Dumont d'Urville utilised his second officer's obvious ability to review and present material on subjects ranging from the transportation of convicts to the formal study of ethnography. His reports were good enough that a significant, albeit still unquantified amount was later printed in the official account.

The manuscript shows Rocquemaurel taking extensive notes from two works by the important writer Balbi (see catalogue no. 25), who was at the forefront of a more nuanced ethnographic approach to the study of human history and geography, being reliant on language rather than comparative anatomy. Balbi's work was not simply theoretical, his discussions being openly derived from his correspondence with voyagers including Freycinet, Gaimard, Lesson and Blosseville. In this sense, the manuscript also gives an intriguing insight into the extensive travelling library carried on board the *Astrolabe*, not least that Dumont d'Urville, who is believed to have personally known Balbi, certainly had both of his relevant books on the subject: the *Atlas* and *Abrégé de géographie* (1834 edition) were later recorded in his private library (Duyker). Rocquemaurel was also taking notes from a third work, by the Baudin voyage veteran Bory de St. Vincent, whose proposed division of the peoples of the world into no fewer than 15 different races was widely influential in contemporary France.

Without doubt the most significant aspect of the manuscript is that Rocquemaurel agreed with Balbi that language was indeed the key to ethnographic work, being the most enduring method of classification and the true characteristic that distinguishes one nation from another. (*"La classification ethnographique, ou la division des habitants de la Terre d'après leur langue paraît être la classification la plus durable qu'on puisse faire du genre humain. La langue est le véritable trait caractéristique qui distingue une nation d'une autre"*). This conclusion is of central importance because while ethnography was one of the fundamental projects undertaken by Dumont d'Urville, the commander, in his own writings on the voyage, hewed to a more anatomical – indeed phrenological – model (best seen in the plates of the scientific volumes of his account).

Edward Duyker, *'An Explorer's Books'* (2016); Edward Duyker, *Dumont d'Urville* (2014); Jean-Philippe Zanco, *L'héritage oublié de Dumont d'Urville et des explorateurs du Pacifique: les voyages de Gaston de Rocquemaurel, 1837-1854* (2008).



WITH PARTICULAR THANKS TO FREYCINET AND DUPERREY'S OFFICERS

25. [ROCQUEMAUREL] BALBI, **Adrien.**

Introduction à l'atlas ethnographique du globe...
tome premier [all published of the text, with]
Atlas Ethnographique du Globe, ou classification
des peuples anciens et modernes d'après leurs
langues...

Octavo text volume in contemporary mottled calf;
the folio atlas (containing 41 analytical linguistic tables)
in original printed blue-grey boards; a fine set.

Paris, Rey & Gravier, 1826.

\$6400

 [click here for details](#)

A striking set of this handsome work, rarely seen complete, one of the grandest and earliest works of comparative ethnography, which includes a substantial section on the “oceanic” languages of Australia and the Pacific. Fascinating in its own right, Balbi’s book includes any number of notes derived from his personal correspondence with voyagers including Louis de Freycinet and Jules de Blosseville, as well as important sections on Australian languages more broadly. The ambition of the project is enormous, with more than seven hundred vocabularies classified in huge geographic tables in the folio atlas, but the accompanying text – only rarely seen – provides the key that both makes sense of the entire project but also reveals in detail the network on which Balbi relied.

Balbi (1782-1848) was a polymath with particular interests in geography and physics but was equally at home studying statistics and political history. He published widely, often in French rather than his native Italian, with no single work more extensive in its ambitions than the current one, which took the then radical step of classifying the “peoples of the globe primarily according to their languages, rather than the supposed anatomical differences of ‘races’ isolated by physical anthropologists” (Duyker).

Dedicated to the spirit of the Emperor Alexander of Russia (1777-1825), whose death presumably contributed to a proposed continuation never being completed, the work was written by Balbi as a major contribution to the emerging study of ethnography and linguistics. With a daunting list of references ranging from Humboldt (on South America) to Champollion (on Egypt) and scores of others besides, perhaps the most important aspect of the work is Balbi’s attempt to synthesise the raw material contributed by voyagers, with extensive references to Dampier, Cook, Parkinson, Baudin, Duperrey, Freycinet, Gaimard, Lesson, Chamisso, Raffles, Lisianski and many others.

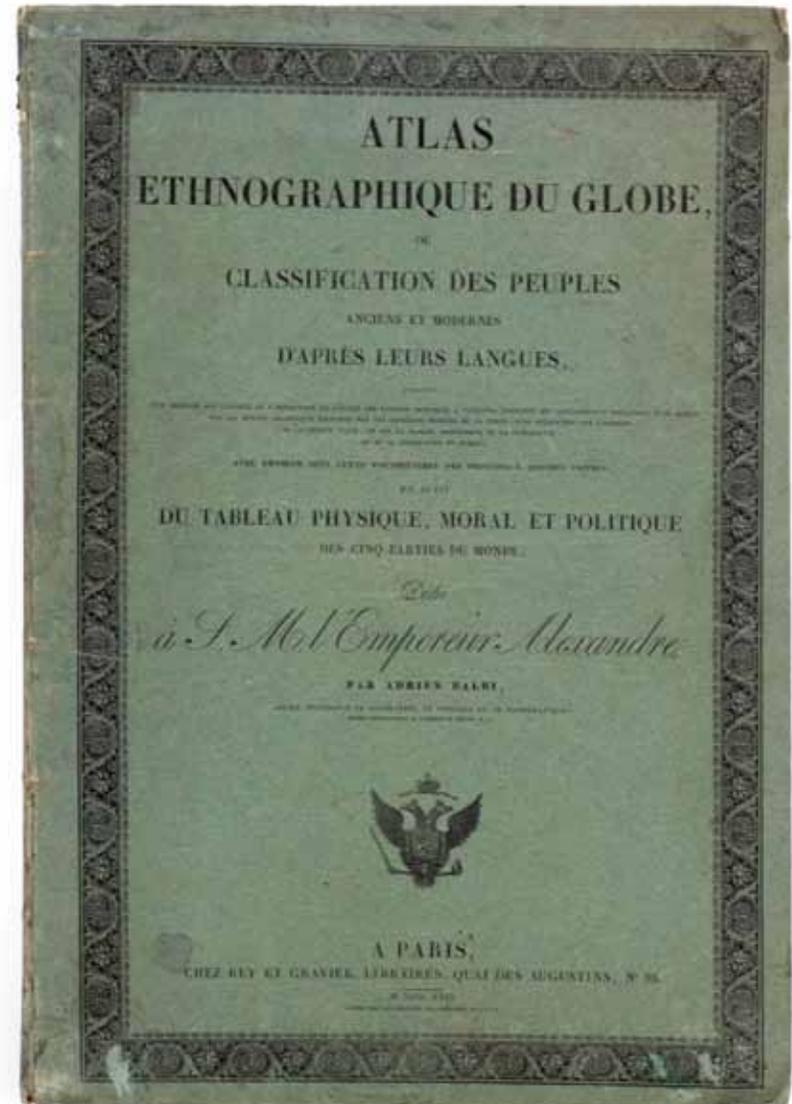
One of the main points of difference in Balbi’s work is that he had not only read scores of voyage accounts but had also, wherever possible, personally corresponded with the writers as well. Freycinet is particularly singled out as a contributor, Balbi having corresponded directly with him on the Pacific and south-east Asia, most particularly regarding his work on the Malay language, which Freycinet had first undertaken at Timor and which was a project which consumed him for the rest of his life (pp. xv, lx, 242-244). Freycinet’s level of interest in the work is neatly captured by his having lent Balbi his own copy of Phillip Parker King’s *Narrative of a Survey* (1826) for its notes on Australian languages (p. 276). Balbi was also working closely with a series of other

French travellers to Australia and the Pacific, not least among them the much-travelled scientist and colleague of Freycinet's, Joseph Paul Gaimard, and two of the more scientifically-minded travellers with Duperrey, René Lesson and Jules de Blosseville.

Balbi is thought to have known Dumont d'Urville as well (although this work appeared too soon for the connection to have made it into print). Certainly, Balbi's dual emphasis on ethnography and comparative linguistics can have had few more avid readers than the young voyager, given his own interests, and given that a copy of this book was definitely recorded in his library, surely the copy read by second officer Gaston de Rocquemaurel on board the *Astrolabe* in 1840 (see previous number in this catalogue).

Balbi was fundamental in pushing this scholarly project beyond the limits of Europe and across the world, and the book is best-known for the way it avoids – at least, more than most of his contemporaries – the scholarly vogue for listing the societies of the world in some crude ranking system. It was also important for his early steps towards understanding language longitudinally, rather than as simply a set of fixed rules; for frankly admitting that for remoter languages the act of recording was open to error (he gives the example of the vocabularies collected at Nootka Sound in the Pacific north-west by Cook and, later, by Dixon) (p. ci); and – a crucial admission in Australia particularly – that it was not always possible to quantify the reluctance of the local people to be completely open in their reporting (Balbi makes reference here to Rossel, a scientist on the d'Entrecasteaux voyage, whose notes on New Holland and the Friendly Islands are discussed) (p. cii).

Ferguson, 1062 (Mitchell Library copy now recorded, and State Library of Victoria noting atlas volume only); Hocken, New Zealand, p.41; Edward Duyker, 'An Explorer's Books' (2016); Martin S. Staum, Nature and Nurture in French Social Sciences (2011).



MIDSUMMER NIGHT'S DREAM IN THE MARQUESAS

26. SCHINZ, Heinrich Rudolf.
BRODTMANN, K.J., lithographer and publisher.

[\[Lithograph of Tattooed Marquesans\]...](#)

Quarto, 405 x 315 mm visible,
decoratively mounted and framed.

Zurich, Brodtmann, 1824.

PROVENANCE: Private New South Wales collection.

\$4500



[click here for details](#)

An amazing and large early lithographic image depicting two tattooed men of the Marquesan Islands of the South Pacific. This is the work of Heinrich Rudolf Schinz (1777-1861), a Swiss physician and naturalist, taken from his rare publication "Naturgeschichte und Abbildungen der Säugethiere", a remarkable ethnographic survey of native inhabitants of the world that brought together descriptions and images of peoples of Kamtschatka, Japan, China, Timor, Hawaii, Tahiti, Australia, North America and Africa.

Schinz sourced his work from major voyage accounts including those of Cook, Langsdorff, Kotzebue, Krusenstern and Baudin. Sailors on these early voyages on seeing these incredibly decorated islanders adopted tattooing; by so doing they introduced the art to the West.

Schitz's images were first lithographed by Engelmann, the pioneer in the genre, and have been justly described as having a "Midsummer Night's Dream" air to them, a feeling which is evidenced in this remarkable image prepared by Karl Joseph Brodtmann (1787-1862), the accomplished Swiss artist and lithographer working in Zurich.

Marquesan tattoos can be recognized by symbols, such as geckos, centipedes, the Marquesan Cross and other geometric designs, while the overall designs distinguish themselves through the use of symbols and artistic renderings of lines, arches and circles, which are uniquely attributed and linked through history to the South Pacific Islands. Every individual's tattoos were different and signified heritage, accomplishments, the specific island the individual came from and their familial position. Boys received their first tattoos in their teens in a ritual setting and by older age often had tattoos all over their bodies as seen here.



“EVERY SINGLE PERSON ON THE CONTINENT OF ANTARCTICA READ IT”

27. [SCOTT, Robert Falcon] SHACKLETON, Ernest H., Louis BERNACCHI, and Apsley CHERRY-GARRARD, Editors of the three volumes respectively.

The South Polar Times. Volume I, April to August 1902; Volume II, April to August 1903; Volume III, April to October 1911.

Three volumes, quarto, with numerous coloured illustrations throughout; in the original blue cloth with coloured vignette onlays on front covers, spines lettered in gilt, gilt edges, in fine condition.

London, Smith, Elder, 1907; 1907; 1914.

\$27,500

 [click here for details](#)

A superb set in fine condition of this remarkable book, containing copy number 211 (of just 250 published) of the first two volumes, and copy number 37 (of 350 published) of the third volume. The meticulously produced book is an evocative exact reproduction, unedited and unrevised, of the original single copy of the “South Polar Times”, written and produced by the members of Scott’s first and second expeditions for their own entertainment and diversion during the long Antarctic winters. The first two volumes were created on the *Discovery* in 1902 and 1903, edited by Ernest Shackleton and Louis Bernacchi, and published in this form in 1907. The matching third volume, edited by Apsley Cherry-Garrard and shared on the *Terra Nova* in 1911, was published in 1914.

As Robin McKie wrote in the English newspaper *The Observer*, the *South Polar Times* “had the lowest possible circulation for any newspaper in the world. Only one copy of each edition was ever printed. Yet the South

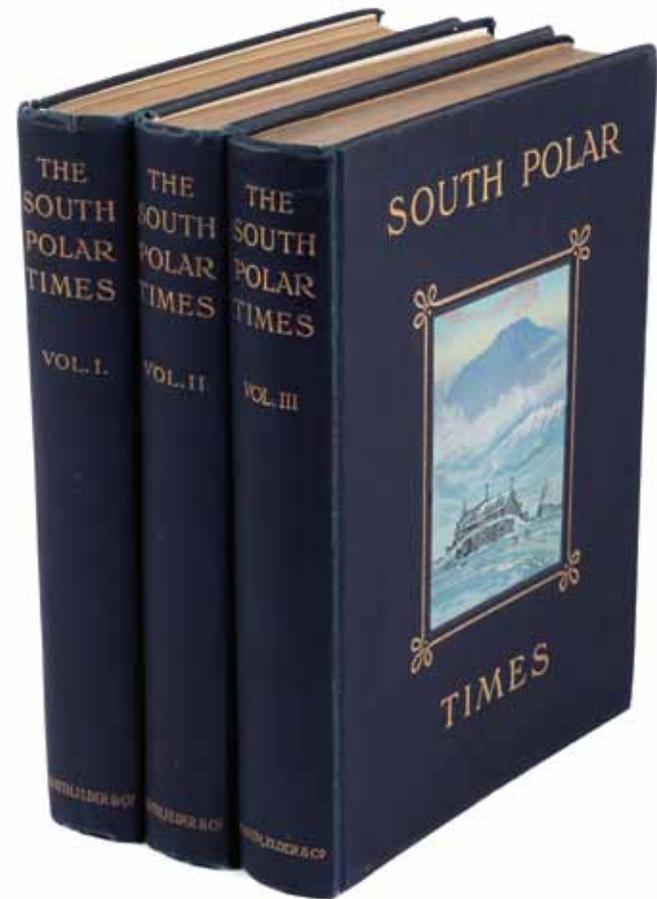


Polar Times had a readership that would bring tears to the eye of a media mogul. Every single person on the continent of Antarctica read it. For good measure, the paper also had a startlingly impressive list of editors that included polar exploration leader Ernest Shackleton as well as Apsley Cherry-Garrard, author of the travel classic *The Worst Journey in the World*’.

The article continues, “By any reckoning, the paper was an extraordinary publication... Each paper – which ran from 30 to 50 pages – includes photographs,

features, caricatures of officers and men, whimsical observations of life in Antarctica, cartoons, weather reports and a range of breathtaking watercolours of the polar landscape – most of them works by zoologist Edward Wilson, Scott’s deputy, and a painter of considerable talent... Written a century ago, the papers are also intriguing historical documents in their own right, including popular music-hall songs rewritten with new lyrics; a pastiche of Walt Whitman’s poetry; and an account of their own expedition as recently decoded papyrus leaves – a spoof on the great Rosetta Stone controversy.

“The *South Polar Times* was produced by the men of Robert Scott’s two journeys to Antarctica: the *Discovery* expedition of 1901–04, and the *Terra Nova* expedition of 1910–13. (Each journey was named after the ship that took Scott’s teams to Antarctica.) Regular journals on long voyages were a Royal Navy tradition and Scott was determined to keep it up. Among the boxes of cargo brought by his ships, Scott included a



typewriter, reams of good quality paper and art supplies. In the end, 12 issues of the Times were produced: eight from the first of Scott's trips to the Antarctic and four from his second, ill-fated expedition.

"All are marked by their jollity and would have provided a welcome diversion for the men during the long, dark austral winters. However, it is the last issue of the South Polar Times that provides the most touching copy. It was written and produced in June 1912, by which time Cherry-Garrard and the rest of the men living in the expedition hut of

Ross Island knew that Scott and his four companions – Wilson, Henry Bowers, Edgar Evans and Lawrence Oates – were dead. Their supplies would have run out weeks earlier. They still produced the Times, but there is no mention of the fact that Scott and the polar team were missing. Yet their absence would be like an elephant in the room...".

Renard, 1433; Rosove, 287.A1 and 291.A1; Spence, 1094; Taurus, 42.

COOK'S GREAT APPRENTICE IN THE PACIFIC

28. VANCOUVER, Captain George.

A Voyage of Discovery to the North Pacific Ocean, and round the world... in the Discovery sloop of war, and armed tender Chatham, under the command of Captain George Vancouver.

Complete set, three volumes, quarto, with 18 engraved plates of views, the folio atlas with 16 large plates of charts and views; handsomely bound in quarter calf with speckled papered boards and vellum tips, spines gilt in compartments, old crimson labels.

G.G. and J. Robinson, 1798.

PROVENANCE: Joseph Robertson Raines (1802-1884), with armorial bookplates; private collection (Sydney).

\$55,000

 [click here for details](#)

First edition of this great voyage, “one of the most important ever made” (Hill), with a splendid series of charts. Cook would have approved of the accuracy of Vancouver’s charting, which survived almost unchanged into modern times, and certainly Vancouver had learned the lessons of long voyages from his old captain, with only five men of a complement of 180 being lost in over four years at sea. But it is also true that by 1794 Vancouver was subject to wild mood swings and erratic behaviour which led to him being feared and sometimes mocked by his men (in modern times it has been argued that he was suffering from some form of hypothyroidism, possibly Grave’s Disease). His health was ruined by the time they returned to England in 1795. Vancouver retired to Petersham to prepare this publication for the press, but in an eerie foreshadowing of the fate of his successor Flinders, died at age 40 while the account was nearing publication.

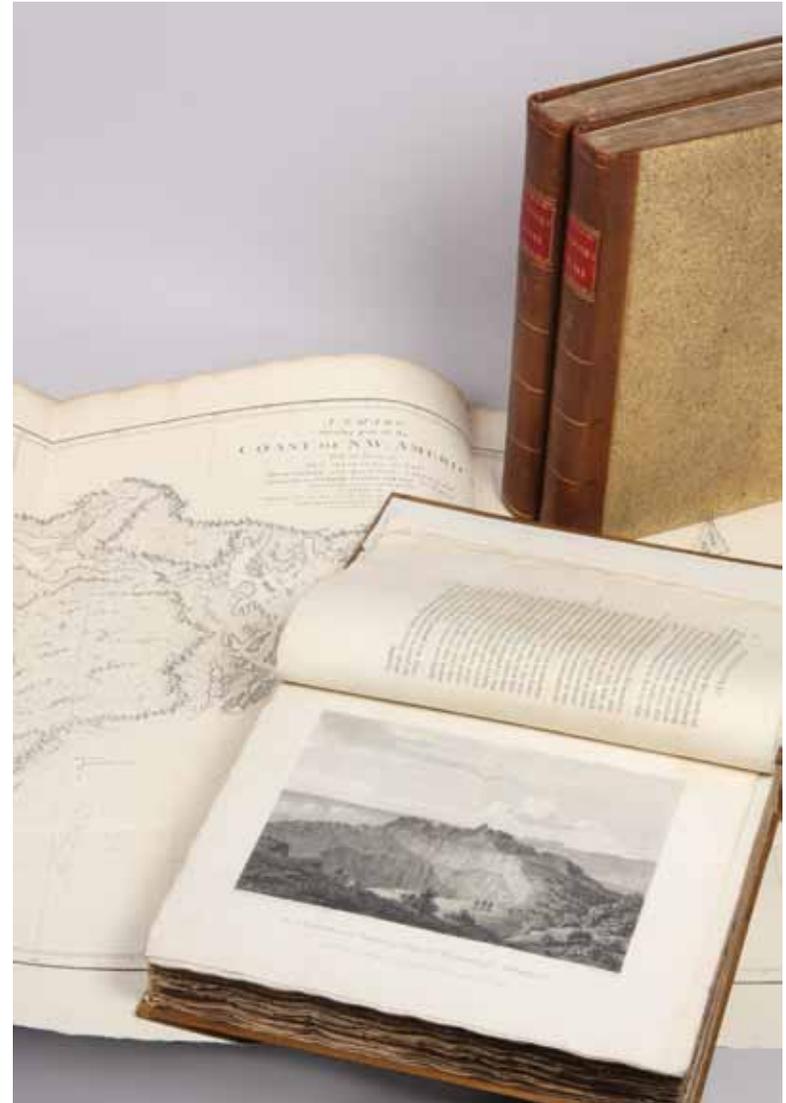


George Vancouver (1757-1798), got his early training as a midshipman and later Lieutenant on Cook’s second and third voyages. After his return he spent most of the 1780s in West Indian waters, before being appointed, in 1791, to command of a major scientific expedition to focus on the northwest Pacific: the successes of Cook’s voyages were very much in mind in the planning of this expedition, and it was no coincidence that Vancouver’s new command was named *Discovery*, explicitly in honour of the vessel of that name that had sailed on Cook’s third voyage. Vancouver sailed to the Pacific by way of Australia where, in 1791, he made landfall on the then largely unknown south-west coast and discovered and named King George III Sound (modern Albany). This was the first English visit to any part of the west coast since Dampier, whose poor reports had led to the neglect of that part of the continent. Indeed, the west was explicitly excluded from Governor Phillip’s otherwise extensive realm, with the western boundary of his authority stopping at the famous “Pope’s line”, the line that still constitutes the inland border of Western Australia. Vancouver’s discoveries in and charting of the south-west coast of Australia were



of great importance; his chart of the “S.W. Coast of New Holland” is western Australia’s equivalent of Cook’s chart of Botany Bay.

After leaving the south-west coast, Vancouver unsuccessfully attempted to enter the Great Australian Bight, discovering and charting Point Hood on its western extremity. He then sailed past Van Diemen’s Land into the Pacific, visiting New Zealand, Hawaii, and the Northwest coast of America. During the course of three seasons, he surveyed Alaska, the Northwest Coast, investigated the Straits of Juan de Fuca, discovered the Strait of Georgia, and circumnavigated Vancouver Island. He visited San Francisco, Monterey and other Spanish Settlements in Alta California, and made three visits to the Hawaiian Islands where he introduced cattle from Monterey. The expedition’s storeship *Daedalus* sailed twice to Port Jackson, to deliver cattle and stores for the colony and despatches for Phillip - including Vancouver’s charts of the south-west coast of Australia - and others for transmission back to London. *Daedalus* also collected such stores as were available at Port Jackson for the expedition. Vancouver also mentions that his ship



was carrying breadfruit for planting at Norfolk Island.

Ferguson, 281; Forbes, 298; Hill, 1753; Lada-Mocarski, 55; Australian Rare Books, 63a.

THE FIRST SEPARATELY PUBLISHED LANDSCAPE ENGRAVING TO BE DRAWN AND ENGRAVED IN AUSTRALIA

29. WEST, Absalom, Publisher, after John EYRE.

Botany Bay Harbour, in New South Wales: with a View of the Heads.

Engraving; paper size approx. 310 mm. x 450 mm.; printed lower right below image in black ink, 'Engraved by W. Presston [sic]'; printed lower left below image in black ink, 'Drawn by J. Eyre'; printed lower centre below image in black ink, 'Published Novr 30th 1812 by A. West Sydney'; printed, lower centre below image in black ink, 'BOTANY BAY HARBOUR, In New South Wales with a View of the HEADS./ taken from cooks Point/ Dedicated to his Excellency Lachlan Macquarie, Esq. Governor of New South Wales. &c. &c. &c.'; printed upper left above image in black ink, 'No.1'; mounted.

Sydney, Absalom West, 30 November 1812.

\$55,000

 [click here for details](#)

This beautiful and very rare early Sydney view is the first separately published engraving to have been both drawn and engraved entirely in the colony. It is number one in the remarkable series of Sydney *Views* published by Absalom West from 1812 and was created after an original drawing by the colonial artist John Eyre and dedicated to Lachlan Macquarie.

West was a successful emancipist businessman and very well-connected, associating with everyone from William Bligh to John Lewin, and particularly friendly with the artists John Eyre and Richard Browne. He clearly had great vision as a promoter and organiser, able

to imagine a vast project which relied equally on the artistic skills of some of his close friends and on the technical ability of the two newly arrived convict artisans who prepared all the engraved plates in his series of *Views*, Walter Preston and Philip Slaeger.

Although West's *Views* are much studied, and despite their acknowledged significance in terms of the development of artistic publishing in the colony, they remain something of a mystery. Indeed, on paper, it is difficult to think of a more unlikely project: West, who had only been given his ticket-of leave in 1810 after a 14-year stint as a convict brewer, suddenly announces, without notice or much fanfare, that he will be publishing a series of large-format views of New South Wales, to be sold at his pub at the end of the road to Dawes Point, the "Blue Lion Inn".

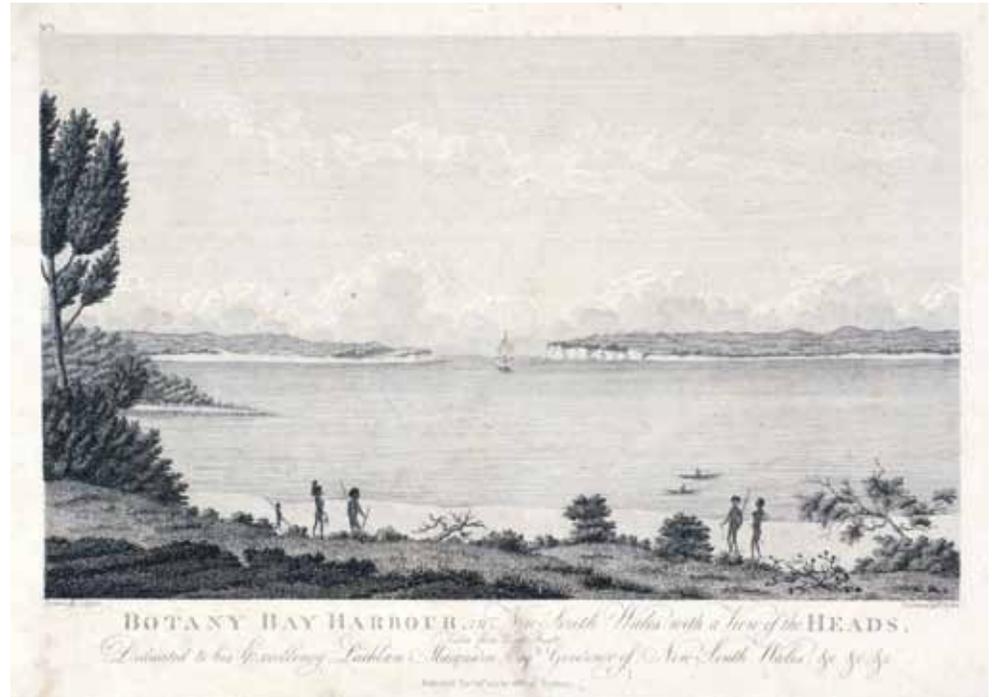
Whatever the genesis of the project, West revolutionized the visual history of the colony. In terms of separately issued landscape views, the main precursors to his work were the distant publications of William Standen Blake (1802) and Francis Jukes (1804). It is important to note that unlike West's remarkable achievements from the earliest days of a nascent publishing culture in New South Wales, the work of Jukes and Blake were engraved and published in the ultra-sophisticated environment of London.

In Sydney, West and his confrères had none of the advantages of working in London: to the contrary, one of the few contemporary notices of the project stressed that their press had been constructed by a workman "who had never before seen such a machine" (quoted in Roger Butler, *Printed Images in Colonial Australia*, p. 26). The fact that West was successful is an indication that very few of the English-published prints made it to Australia. Furthermore, no English project of the era had anywhere near the audacious scale of the work by Absalom West and this view of Botany Bay, number 1 in West's series, dated 30 November 1812 no doubt set the standard.

The artist responsible for most of the original drawings from which West's views were engraved was John Eyre. Convicted of housebreaking, he had been sentenced to transportation for seven years, arriving in Sydney in 1801 on the *Canada*; by 1804 he had been granted a conditional pardon. In July of that year, he placed an advertisement in the *Sydney Gazette* that he wished to buy a box of watercolours; in 1810 he was an established though struggling artist. His best-known work, apart from the engraved West views, is the series of illustrations that he sent to London which were engraved for *The Present Picture of New South Wales* by D.D. Mann (London, 1811). In August 1812 Eyre advertised again in the *Gazette*, this time announcing his intention of leaving the colony for Europe "at the Earliest opportunity"; no record of this accomplished artist exists after this time. The other important figure in Absalom West's ambitious project was the skilled engraver Walter Preston. Also a convict, Preston became an assigned servant to West.

This exceptionally rare engraving is an idyllic image and shows the site of James Cook's first landing on the *Endeavour*. It was also the area that the British government planned to use for the first penal colony. Later the site of the settlement was changed to Sydney Cove but for a very long time the words "transportation to Botany Bay" were a metonym for transportation to any of the Australian penal settlements.

Botany Bay Harbour, in New South Wales with a View of Heads is without doubt one of the most important of the West engravings because it is clearly meant to set the tone for the entire project. While Botany Bay in 1812 was almost completely undeveloped, meaning that the scene has a real historical veracity, there is an inescapable sense that the



view is almost meant to hark back to the earliest settlement and to the "Botany Bay" of popular imagination. West has a single ship standing out through the Heads and this visually underlines the remoteness of the colonial project. The foreground is dominated by two groups of Aboriginal figures with, just offshore, two small canoes. There is one notably curious aspect of the family group on the left of the scene, comprising a man, a woman with a small child on her shoulders and holding some fish and an older child standing just behind them.

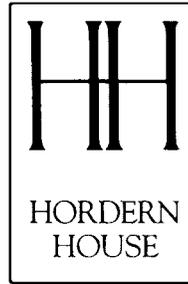
Any one of the rare engravings published by Absalom West has great importance for the iconography of the landscape art of early Sydney; this one of present day Darling Harbour, in good original condition with wide margins and the title caption intact, resonates with historical detail.



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Hordern House Rare Books

Anne McCormick Derek McDonnell
anne@hordern.com derek@hordern.com

Rachel Robarts Riley McCullagh
rachel@hordern.com riley@hordern.com

Rogerio Blanc-Ramos
rogerio@hordern.com

Matthew Fishburn
(consultant)

Anthony Payne
(UK representative)

Mike Garabedian
(US representative)

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Level 2, 255 Riley Street, Surry Hills Sydney, NSW 2010 Australia
Hordern House Rare Books Pty. Ltd. ACN 050 963 669
www.hordern.com | rare@hordern.com | Tel: +61 2 9356 4411



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Level 2, 255 Riley Street, Surry Hills Sydney, NSW 2010 Australia

(+61) 02 9356 4411 · www.hordern.com · rare@hordern.com