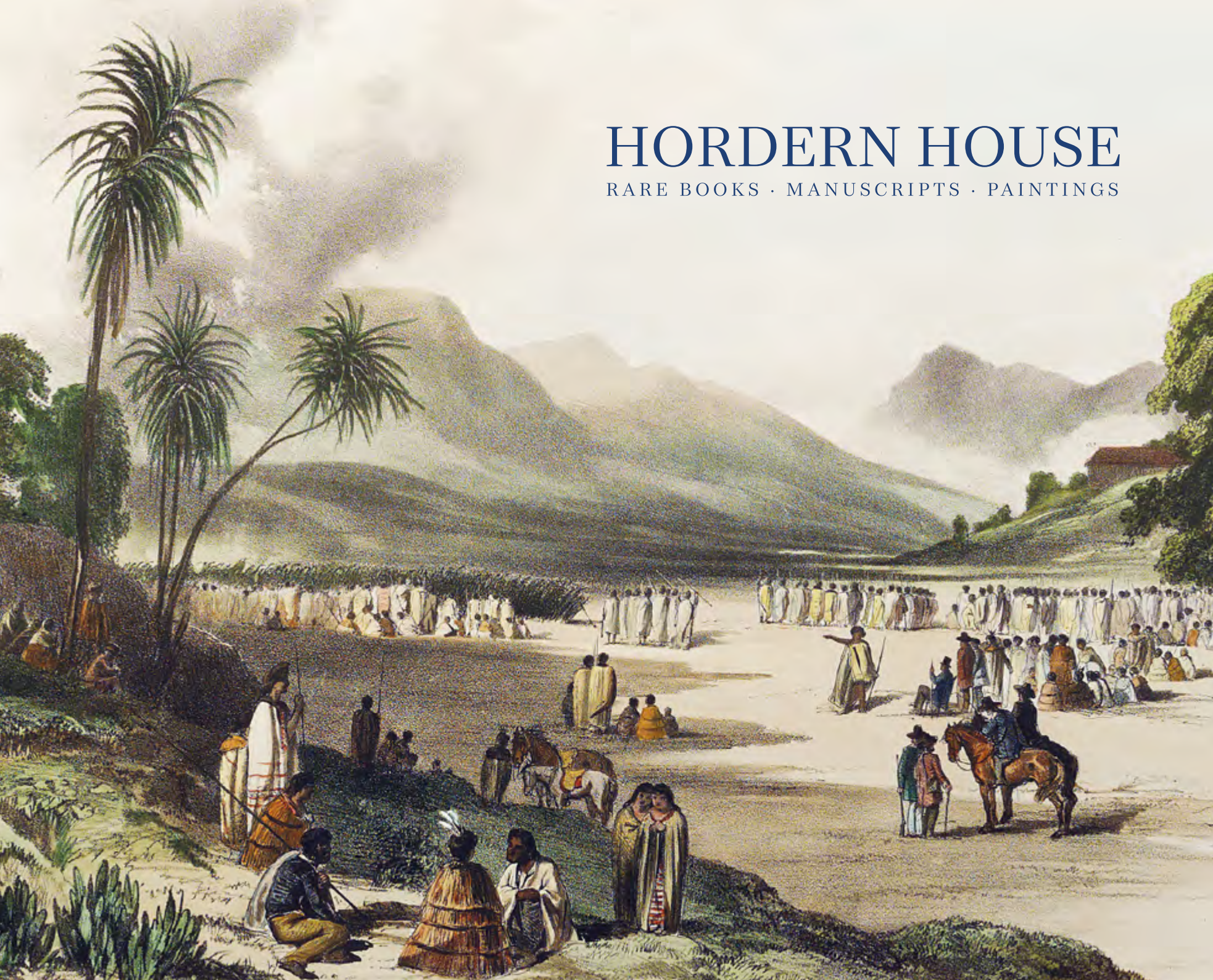


HORDERN HOUSE

RARE BOOKS · MANUSCRIPTS · PAINTINGS



This catalogue can also be viewed online, where each catalogue entry is linked to longer descriptions, condition reports, and usually more images: there is a link to the catalogue from our homepage at hordern.com.

Alternatively the 7-digit reference number shown for any specific item can be searched at hordern.com.

Please note that all prices are in Australian dollars

HORDERN HOUSE

RARE BOOKS · MANUSCRIPTS · PAINTINGS



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

RARE ORIGINAL VIEW IN MAURITIUS BY ONE OF BAUDIN'S ARTISTS

1. [BAUDIN VOYAGE] MILBERT, Jacques Gérard.

Original drawing of a scene in Mauritius...

Pencil sketch, 135 x 195 mm.; laid down on the original blue-paper mount, signed on the lower left of the mount and captioned.

Mauritius, 1801–1803.

Provenance: North American collection.

\$12,500

4504851

A striking pencil sketch by the Baudin voyage artist Milbert, done in the south-west of Mauritius after he had jumped ship from the *Géographe* on Baudin's expedition to Australia and the Pacific in 1801.

Jacques-Gérard Milbert (1766–1840) had joined the Baudin expedition as one of the official artists but took advantage of an illness to be left behind in Port Louis when the ships sailed for New Holland (several of his shipmates commented that the artist had seemed depressed and anxious about the voyage). In a curious twist, he was still in Port Louis when the *Géographe* returned from Australia in 1803, and rejoined the expedition. Back in France, Milbert was given the task of overseeing the publication of the plates for Péron and Freycinet's official account (1807–1816), and also wrote his own companion account, the *Voyage Pittoresque* of 1812, a work of significance for the natural history of the region, in which he described himself both as a Baudin artist and as the "directeur" of engravings.

In the book he wrote that during his time on the island he made two long expeditions in the south-east, and was overawed by the rugged wonders of the landscape, particularly in the locality of the present scene, along the small and remote Rivière du Tamarin with its "plusieurs cascades magnifiques." He poetically recounted how in the region one travelled to the sound of the blows of the axes clearing a path through the liana which enveloped the trees, and how many of the larger trees appeared to have been thrown down by nature to serve the weaker and parasitic vegetations, and to nourish them in the otherwise barren earth: as a description of the present scene this could scarcely be bettered.

The sketch showcases Milbert's particular skill in rendering botanical scenes and makes an important addition to the rather slender group of known works by him, particularly relating to his time in the Indian Ocean. Of the three men in the clearing, the seated figure at far left in a hat is likely to be Milbert himself, given that a similar figure with a palette also appears in many of his finished engravings.

On an intimate scale and full of botanical detail, this sketch makes a fascinating counterpoint to the great engraved views of his book, most obviously one showing the main waterfall at the nearby "Cascade du Tamarin", but also to several others which show slaves labouring to fell trees and mill logs.

Nicolas Baudin, *The Journal of Post Captain Nicolas Baudin* (Adelaide, 1974); Jacques Gérard Milbert, *Voyage pittoresque à l'Île de France* (Paris, 1812).



DEL FAMOSO BARRINGTON A BOTANI-BAY

2. [BARRINGTON] SANTIAGO DE ALVARADO Y DE LA PEÑA, D.

Viaje y translacion del famoso Barrington a Botani-Bay en la Nueva-Holanda...

16mo (115 x 75mm), engraved frontispiece, 192 pp.; a fine fresh copy in contemporary Spanish marbled calf, gilt spine, red morocco label.

Madrid, M. Pita, c. 1831–1833.

\$6850

4505120



Rare Spanish imprint detailing the life and adventures of the gentleman pickpocket George Barrington. Ferguson records many versions of Barrington in one form or another, perhaps the most exotic being the Russian translation published in Moscow in 1803 (known from the single copy in the Mitchell Library), but this bizarre Spanish version eluded him; nor did any copy appear in time to be added to the Ferguson *Addenda*. More recently Garvey has identified four copies: Mitchell Library, National Library of Australia, and two in the Spanish national library.

This is essentially an abridgement of the *Voyage to New South Wales*, but is more than just a translation as extra editorial matter includes a section of fifteen pages concerning the geography of Australia, with a description of “Bahia-Botanica” and the rest of New South Wales, preceded by a short explanatory note from the translator; along with a short history of the exploration of the Pacific, this establishes the setting for the Barrington narrative for Spanish readers unfamiliar with the history of the region. The charming engraved frontispiece (“Barrington salva la vida á un joven salvaje”) has come a long way from the original on which it is based.

Garvey, ‘George Barrington’, AB55; not known to Ferguson.

FRENCH DESIGNS FOR SOUTH AUSTRALIA.

3. [BAUDIN] FREYCINET, Louis de.

Carte Générale de la Terre Napoléon.

Engraved chart; 580 x 850 mm.

Paris, gravé par Tardieu, 1808.

\$5500

3912509



Impressive early chart of the South Australian coastline, a result of the survey undertaken by the Baudin expedition in Australian waters during 1802. As the title “Terre Napoléon” confirms, the map is tangible proof of French colonial ambitions for Australia. At the time of the Baudin voyage a Napoleonic order existed to conquer the continent, a plan ultimately frustrated by defeat in Europe. The place names engraved on this chart are almost entirely in French; interestingly, when the second edition of Baudin’s voyage was published in 1824, most of these names were, without comment, discreetly changed into English.

Although the map bears the engraved date of 1808 it was included in the atlas volume of the official voyage account published in 1812. A milestone in mapping the continent, this was the first Australian atlas ever published. Although Matthew Flinders charted this coastline at the same time as Baudin, and the two expeditions famously met in Encounter Bay, Flinders’ publication was delayed by several years due to his imprisonment at the hands of the French on Mauritius. The matter of precedence remained a bone of contention between the English and the French for some time: there is no acknowledgement here of Flinders’ prior discoveries.

This map is beautifully enhanced by vignettes of Australian flora and fauna based on drawings by Charles Alexandre Lesueur (featuring kangaroos and sea lions reclining composed beneath an idealised neoclassical figure). This example of the map is a single unfolded sheet and remains in excellent condition.

FRENCH INCURSIONS IN THE EAST INDIES: THE FLEET OF MONTMORENCY

4. BEAULIEU, Augustin.

De rampspoedige scheepvaart der Franschen naar Oostindien...

Quarto, with eight engraved plates; bound in later period-style full calf, spine gilt with raised bands.

Amsterdam, Jan Rieuwertsz and Pieter Arentsz, 1669.

Provenance: St Charles Borromeo Seminary in Philadelphia (donated by one Dr Gilbert, as shown by manuscript note and library stamp on title-page).

\$6850

3602388

Finely illustrated with rich, dark engravings, this was the only separate appearance and the only illustrated edition of Beaulieu's account of his travels for the fledgling French "Compagnie des Indes Orientales".

Beaulieu was a French navigator and coloniser who was appointed in 1619 to command the so-called "Fleet of Montmorency". The three ships sailed to Madagascar and Banda Aceh via the Cape of Good Hope, but the voyage was not a success, with two of the ships captured by the Dutch, keen to preserve the rights of the VOC. Undaunted, Beaulieu still petitioned for Madagascar to become a waypoint for voyages to the East Indies, but Richelieu prevaricated, fearing provoking the Dutch. Despite Beaulieu's repeated encouragement, over the following decades Madagascar saw only desultory settlement, much of it from privateers. It was only in 1665 – a few years before the publication of this account – that the first voyage of the Compagnie des Indes Orientales carried settlers to the island; suffering under impossibly harsh conditions, the settlement petered out soon after.

These French incursions were not much liked by the Dutch, and so it is perhaps not surprising that this Dutch translation focuses on the mishaps and disasters that plagued Beaulieu's voyage (hence *rampspoedige*, or "catastrophic", in the title). Designed for the popular market, its Amsterdam publishers Jan Rieuwertsz and Pieter Arentsz produced numerous VOC publications and other voyage accounts. As is often the case with Dutch editions of the seventeenth century, this is a beautifully illustrated book (at a time when most works in English and French often presented rather bare text). Three of the plates are wonderful depictions of ships in distress at sea, including an extraordinary image of a French ship on fire at night. Perhaps the most striking plate, however, is the scene of the French vessels' arrival in the Bay of St Augustin, showing the mariners hastening ashore to trade beads for livestock.

This is the best early edition of Beaulieu's voyage, only preceded by the chapter in the second volume of Thévenot's *Relation de divers voyages curieux* (1664). The only earlier account of the voyage of the Fleet of Montmorency appears to be the exceptionally rare *Voyage fait aux Indes Orientales* by Jean Le Telier, one of Beaulieu's fellow captains.

Camus, p. 309; Mendelssohn, I, p. 101; NBG, IV, p. 935; Tiele, 'Nederlandsche Bibliographie', 80.



ORIGINAL PANORAMA FROM THE BEAGLE VOYAGE

5. [BEAGLE VOYAGE] FITZROY, Robert (attributed to).

Point Nago Spirito Santo

Original watercolour, 85 x 390mm., inscribed "Point Naga S.65.W. H.M.S Beagle Jan 7 1832" lower left; "Spirito Santo 3.20 distant 5 miles" lower centre; on verso inscribed "Fanny 1836"; backed on tissue, mounted and framed.

South America, 7 January 1832.

Provenance: Private Australian collection.

\$7500

4306469

Striking coastal profile, thought to be in the hand of Robert Fitzroy, commander of HMS *Beagle*. The image is dated 7 January 1832, on which day the *Beagle*, just 10 days out of Plymouth on what would become one of the most famous expeditions in English maritime history, was off Point Naga heading towards Santa Cruz in the Canary Islands. On 6 and 7 January Darwin made diary entries that 'We are now a few miles, tacking with a light wind to Santa Cruz... Point Naga, which we are doubling, is a rugged uninhabited mass of lofty rock with a most remarkably bold & varied outline. In drawing it you could not make a line straight. Everything has a beautiful appearance: the colours are so rich and soft...' (*Beagle Record*, pp. 20–21).



Unfortunately for the *Beagle's* crew, within half a mile of Santa Cruz the consul delivered an order that the ship must undergo rigorous quarantine for 12 days because reports had reached the Health Office of cholera in England. Reluctantly, an alternate course towards the Cape Verde Islands was decided upon, causing 'great disappointment to Mr. Darwin who had cherished a hope of visiting the Peak. To see it – to anchor and be on the point of landing, yet to be obliged to turn away without the slightest prospect of beholding Teneriffe again – was indeed to him a real calamity...'.

Robert Fitzroy (1805–1865) gained wide recognition as the captain of HMS *Beagle* during this monumental voyage. A highly respected meteorologist and surveyor, he had already sailed on the first *Beagle* voyage under Captains Stokes and Phillip Parker King but it was on this second voyage of five years duration that Fitzroy established his professional reputation and forged a close friendship with Darwin.

In 1837 Fitzroy was awarded the gold medal of the Royal Geographical Society, and in 1839 he published his account of the voyage: the four-volume *Narrative of the surveying voyages of H.M.S. Adventure and Beagle* included Darwin's *Journal and Remarks, 1832–1836* as the third volume. Later in his career Fitzroy served as governor of New Zealand (1843–45). Although this atmospheric coastal profile is unsigned, supporting evidence suggests that it is in his hand. The significance of the inscription on the verso of the watercolour ("Fanny 1836") is not clear; however Fanny was a Fitzroy family name: Fitzroy's sister Frances (a name commonly shortened to Fanny) also named her daughter Frances (b.1826) while the second of Fitzroy's four daughters Fanny Fitzroy was born in 1842.

PARISIAN MORES TRANPOSED TO THE ANTIPODES

6. BEAUMONT, Édouard de.

La Civilisation aux Îles Marquises.

Small folio, with 22 numbered lithograph plates, printed in black on heavy wove paper; old half red roan binding preserving the original printed wrappers.

Paris, En vente au Bureau du Journal Amusant & du Petit Journal pour Rire, [1843].

\$3200

5000851

First edition of this suite of 22 original satirical lithographs inspired by the annexation of the Marquesas by Abel Aubert Dupetit-Thouars in 1842, and presenting the Marquesans faced with the problems and current living conditions of the French. The plates were subsequently incorporated into the newspaper *Le Charivari* between 1843 and 1844.

In 1840, the British consul in Tahiti, George Pritchard, left for England to ask for British protection for the islands, but was too late to prevent their annexation by France. The French presence in the Marquesas was slight, but it had a dire effect on the indigenous people and the islands suffered the greatest population decline of all the major island groups of the Pacific as a result of imported diseases,



particularly smallpox, to which they had no acquired immunity. It was in this context that Édouard de Beaumont created this series of lithographs, a bruising commentary on the cultural clashes between the French colonizers and the indigenous people of the Marquesas Islands.

"The Marquesas, initially in the orbit of American influence, had just in 1842 become a definitively French possession following the expedition of Admiral Aubert du Petit-Thouars. Around this time, Prime Minister Guizot was considering how to establish a place for political deportations at this end of the world. Beaumont must have been unaware

of this ambition, the twenty-two plates of the series showing rather an imaginary transposition of Parisian mores to the Antipodes. "Le Bon Sauvage" is confronted with Fashion, Taxes, reads the newspaper and goes hunting as in Sologne. They get together to play the violin, even belote, and men in funny hats dance "negrillons". Milliners, tax-collectors, gamekeepers and even the dandies of the Boulevards so ferociously sketched by Gustave Doré a little later, are exported to the islands. Under the pretext of transmitting civilization, this fierce satire of the mores of the time is softened by a certain happy indolence specific to the islands" (translated from online resource <https://cartonnagesromantiques.blogspot.com/>).

Only two copies are listed as having appeared at auction in modern times, both in the 1950s.

O'Reilly-Reitman, 9958; Du Rietz, 'Bibliotheca Polynesiiana' (Kroepelien Collection), 66.

SPLENDID MARINE LITHOGRAPHS BY QUEEN VICTORIA'S ARTIST

7. BRIERLY, Sir Oswald Walters (after).

HMS "Mæander" 44 guns, in a heavy squall [and] Shortening sail...

Pair of colour lithographs, 375 x 535 mm.

London, Ackermann, 1852.

\$8500

2711255



A fine pair of portraits of a splendid ship: these colour lithographs after original watercolours by Oswald Brierly were made by T. G. Dutton and printed by Day and Son for Ackermanns. The first print shows the *Mæander* in the Pacific, shortening sail in heavy weather; the caption dates the events to 9 July 1850; in the second the ship is coming slowly to anchor in Rio de Janeiro, and the scene is dated 9 June 1851. Both prints are dedicated to Henry Keppel, and the ship's officers.

Oswald Brierly (1817–1894), the leading marine painter, had studied naval architecture. He sailed on numerous expeditions including the *Rattlesnake* voyage surveying the Barrier Reef, with Benjamin Boyd on the *Wanderer*, and on the *Galatea* with the Duke of Edinburgh in 1867. Brierly joined Henry Keppel on H.M.S. *Mæander* after his voyage on the *Rattlesnake* and visited New Zealand, Tahiti and South America, returning to England in July 1851. A description of the voyage is given in Admiral Keppel's *A Sailor's Life Under Four Sovereigns* (London, 1899).



A MATCHED PAIR OF CARY GLOBES

8. CARY, George and John.

Pair of Globes...

Pair of 12-inch table globes (305 mm diameter; overall diameter 430 mm and height overall 635 mm); each made up from twelve sets of gores; complete with graduated brass meridian circles and hourly dials; within wooden baluster brackets, each with calendar and zodiac markings, on original mahogany stands with turned mahogany columns and tripod cabriole legs, original compasses mounted at bases.

London, J. and W. Cary, Strand, 1821 (terrestrial);
G. & J. Cary, 86 St James's Street, 1816 (celestial).

\$96,000

4505208

A most attractive matched pair of original Regency period table globes, terrestrial and celestial, made by the leading London cartographic firm, the Cary family of cartographers and globe makers, who produced some of the greatest globes of the late Georgian era.

The terrestrial globe is detailed and shows the routes of the major explorers across the globe including La Pérouse and Vancouver as well as all three of Cook's voyages, while Cook's death and Clerke taking over the expedition's command are marked in the Sandwich Islands (Hawaii). To the SW the Minerva Reefs are marked with the legend "shoal seen by the Cornwallis 1807". In the north Phipps, Gore, Vancouver and Ross (taking the story told to 1820) are all shown with detailed tracks marked. The equator and the ecliptic are marked and graduated, and the meridian of Greenwich is shown.



The celestial globe includes all the figures of the constellations, and illustrates current knowledge of the stars and constellations of the Southern Hemisphere, including the discoveries of Edmund Halley and Abbé de Lacaille. The equator and the ecliptic are marked and graduated. The figures representing the constellations (scientific instruments, mythical creatures, animals) are finely detailed in black on the cream ground and lightly coloured in greens and browns.

It is rare today to find matching pairs of early globes in complete, near fine original condition, although originally they were almost always sold in this way. An equivalent pair is noted by Van der Krogt at the Rijksmuseum, Amsterdam ('Old Globes in the Netherlands', ref: Car 3 & 4) though the terrestrial globe in that pair is of a slightly later issue dated 1823.

For two generations Cary globes represented the high-water mark of nineteenth-century mapping. John Cary was the pre-eminent map maker of his generation, described by his biographer Sir Herbert Fordham as 'the most prominent and successful exponent of his time... the founder of what we may call the modern English school'. He was famous for his insistence upon absolute geographical accuracy and was considered 'a member of a new class of mapmaker, concentrating on geographical excellence rather than on decoration...' (Lister). John Cary (c.1754–1835), engraver and dealer in maps, often worked in partnership with his brother William Cary (c.1760–1825), who specialised in making scientific instruments; the terrestrial globe here is marked as published by that partnership from their St James's Street address where they moved in about 1820, leaving their successors, John Cary's sons George (c.1788–1859) and John Jr. (1791–1852) who produced the celestial globe here, at the original premises at 181 Strand where they traded as G. & J. Cary until about 1850. The pair of globes now offered was thus created by the two main branches of the great family firm.

British Map Engravers, pp. 130–3.



A COMPLETE AND HANDSOME SET OF CHURCHILL'S GREAT VOYAGE COLLECTION.

9. CHURCHILL, Awnsham [and] John & Thomas OSBORNE.

A Collection of Voyages and Travels...

Eight volumes, folio, comprising the complete works in original and matching bindings, containing some 213 engraved plates including work by Herman Moll, Johannes Kip, and others (many double-page or folding), engraved and woodcut illustrations throughout; splendid late eighteenth-century Russia leather bindings, simple gilt and blind borders to sides, spines ornamented and lettered in gilt between double raised bands, marbled edges and endpapers.

London, John Walthoe [et al];
Thomas Osborne, 1732–1745.

\$32,000

3706073

A splendid set of the two great voyage anthologies of the early eighteenth century, in handsome, original matched bindings. This set contains the Churchill anthology in its second improved edition and the first edition of the supplementary Osborne series, better known as the "Harleian" or "Oxford Voyages", which is generally seen as a supplement to the Churchill collection; the eight volumes of this set are uniformly bound and labelled as Churchill's Voyages. Copies of the various editions of the Churchill Collection appear on the market from time to time, more often than not in dilapidated condition as a result of their substantial size and the use that they were subjected to as the major source for voyage information in the early eighteenth century. This set is in superb condition, the bindings bright and the text and plates remarkably fresh.



The substantial volumes contain many accounts of voyages to a great many places, a number appearing for the first time, or at least for the first time in English. Originally published in 1704 in four volumes, the Churchill section is here in its second, much augmented six-volume edition, prepared for an audience keenly interested in what was a time of energetic exploration and trade expansion throughout the world. For example, the first volume here contains descriptions of the lands and peoples of China, Formosa, Japan, the Congo, and South Africa, lands just beginning to be known to Europeans, as well as accounts of relatively less mysterious but still unfamiliar places such as Egypt and Ukraine.

The contents of the other volumes are varied, with reports of the Solomon Islands, Dutch shipwrecks in the East Indies, Ovalle's work on Chile (with a fine depiction of the Southern Cross), Virginia, attempts to discover a Northwest Passage, the sages of India, and the land of Tonqueen, now North Vietnam, among very many other reports. Much of the third volume is Baldaeus' work on the East Indies



translated from the Dutch, while Nieuhoff's work on the East Indies, also translated, appears in the second volume.

Native life, European settlements, animals, natural products, and much more are described in great detail while the plates throughout are of special appeal, often showing striking scenes of exotic life, particularly in tropical climes. They include detailed depictions of natives involved in sometimes fascinating activities (witchcraft, elephant catching) as well as many plates of botanical and zoological interest and a number of views of harbours or military engagements.

Osborne's supplementary "Harleian Voyages" were put together from the unpublished manuscripts in the collection of the earl of Oxford. The first of the two volumes comprises travels mainly in the Near and Middle East, while the second contains voyages to India, East Asia, the East Indies, Africa, and North America. The maps are after Dutch cartographer Herman Moll and the frontispiece map in the second volume is "A Chart of the East Indies..." with the north and north-west coasts of Australia delineated in accordance with Dutch discoveries.

Borba de Moraes, p. 181; Hill, 295 (later edition); NMM, 33.

FAMOUS COLOURPLATE BOOK INCLUDING A SECTION ON ABORIGINAL LIFE & CUSTOMS

10. CLARK, John Heaviside, and others.

Foreign Field Sports, Fisheries, Sporting Anecdotes...

Quarto, 160 pages letterpress without pagination, 100 handcoloured aquatints, with the 1813 New South Wales supplement bound at rear (this comprising separate title-page, dedication leaf, 10 handcoloured aquatints and 14 letterpress pages); the early issue with watermarks dated 1811 in a handsome contemporary binding of half green russia, spine in compartments with gilt lettering and ornament.

London, Edward Orme, 1814.

\$12,500

4205932



One of the outstanding aquatint books of the early nineteenth century, including the remarkable supplementary suite of ten plates depicting life and customs of Australian First Nations people. This is an early issue (with watermarks dated 1811) of the first edition of *Foreign Field Sports*, a collection of 100 hunting scenes from cultures across the globe, including Africa, Europe, the Middle East and the Americas. This complete edition includes the *'Field Sports, &c. &c. Of the Native Inhabitants of New South Wales'* separately published by Edward Orme the previous year. It comprises ten plates of Aboriginal hunting and ceremonial scenes with descriptive letterpress, separate title-page and a dedication leaf to Governor Bligh.

The ten scenes are remarkable in the history of early colonial Australian art, offering good-natured and unprejudiced depictions of First

Nations life in an era when pejorative representation was the norm. The scenes include smoking out possums, a kangaroo hunt, spearing birds on the wing, fishing from canoes, a native dance, painted warriors, men in single combat and an idyllic night scene. Delicately hand-coloured and expertly printed, the ten plates 'are without question the most attractive and sympathetic of the early British depictions of the native inhabitants' (Wantrup, *Australian Rare Books*, 2 ed., pp. 367–370).

Although the dedication leaf and plates are signed by John Heaviside Clark, he was a commercial artist working in London, turning original sketches into finished drawings ready for the engraving process, and would not have been the artist responsible for the plates and their accompanying text. For decades controversy has surrounded the true identity of the artist of the Aboriginal studies. Wantrup argues convincingly for the natural history illustrator John Lewin, attributing the stylistic differences between Lewin's

known work and the plates in this volume to the conventions and discretionary modifications made by Clark and his engraver. He maintains that the artist must have experienced prolonged contact with the Aboriginal peoples of the Sydney region to produce studies of such detail, and through a process of elimination leaves Lewin as the only reasonable candidate. Nonetheless, Richard Neville, in his monograph on Lewin, disagrees with this attribution on the basis of stylistic and aesthetic considerations. Whoever the artist, this was "the first Australian coloured plate book properly so called, it is the first separate account of the Aborigines, and it is a fine book in its own right" (*op. cit.*). *Foreign Field Sports* is also testament to the quality of English colour plate book publishing during the early decades of the nineteenth century, an era that saw other magnificent books such as Ackermann's *Microcosm of London*. Competition between publishers produced unprecedented technical and artistic excellence, especially in the perfection of professional handcolouring techniques (of which *Foreign Field Sports* is a paradigm example). These volumes were expensive in their own time, often priced at several guineas a volume, and took pride of place in private book collections.

Abbey 'Travel in Aquatint and Lithography 1770–1860', 2; Ferguson, 577; Tooley, 224; Wantrup, c213b.





11. COLLINS, David.

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

Two volumes, quarto; the first volume, dated 1798, with 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, dated 1802, with 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

4503961

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 "... 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, c19 & c20.



THE FIRST PUBLISHED CHART OF THE COAST OF NEW SOUTH WALES

12. [COOK: FIRST VOYAGE] COOK, Lieutenant James, engraved by William WHITCHURCH.

A Chart of New South Wales...

Engraved map, 345 x 774 mm, expertly mounted and framed.

London, 1773.

\$5500

5000900

This finely engraved map offers the earliest published charting of the coast of New South Wales, mapped by James Cook on the *Endeavour* during one of the most memorable passages of his first voyage to Australia and the Pacific. The tracks and anchorages of the *Endeavour* as the expedition sailed north along the eastern seaboard in 1770 are detailed. The chart depicts the route from Port Hicks in the East Gippsland region of Victoria, and includes Botany Bay, Port Jackson, Port Stephens, and Hervey Bay as the expedition travels to the Endeavour Straits and Cape York.

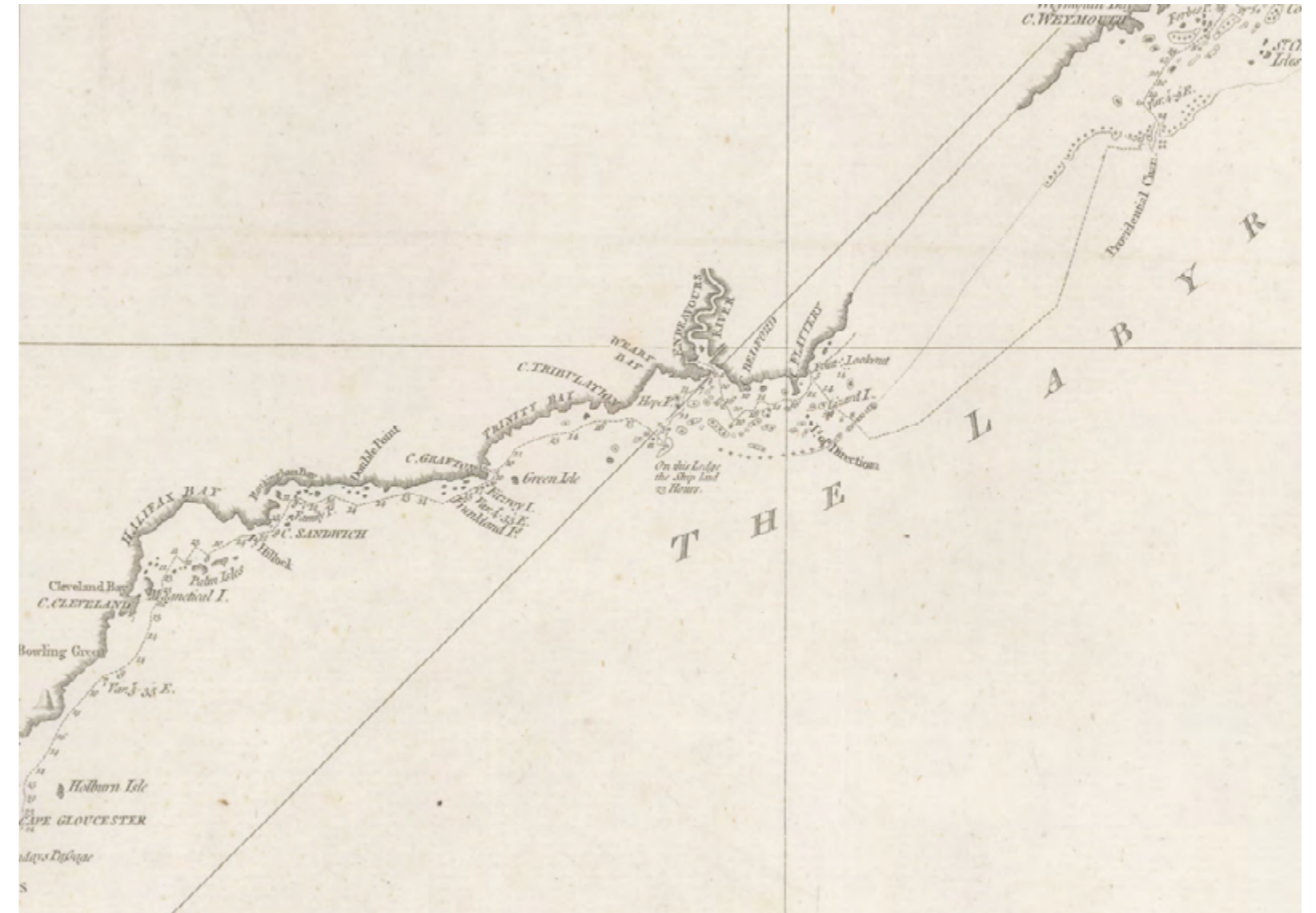
North Queensland was a difficult passage for the *Endeavour*, as the ship ran aground on a shoal near the Hope Isles and required numerous repairs at Endeavour River, present day Cooktown. The expedition naturalists, Joseph Banks, Herman Spöring and Daniel Solander, used the delay as an opportunity to collect exotic Australian flora. Although neither Banks nor Solander published their botanical findings, the two naturalists returned to England with a vast wealth of new discoveries. The map carefully delineates the exact spot of the reef where the ship went aground, as well as “Endeavour River, where we beached the ship”. The ongoing route to Cape York, including the passage through

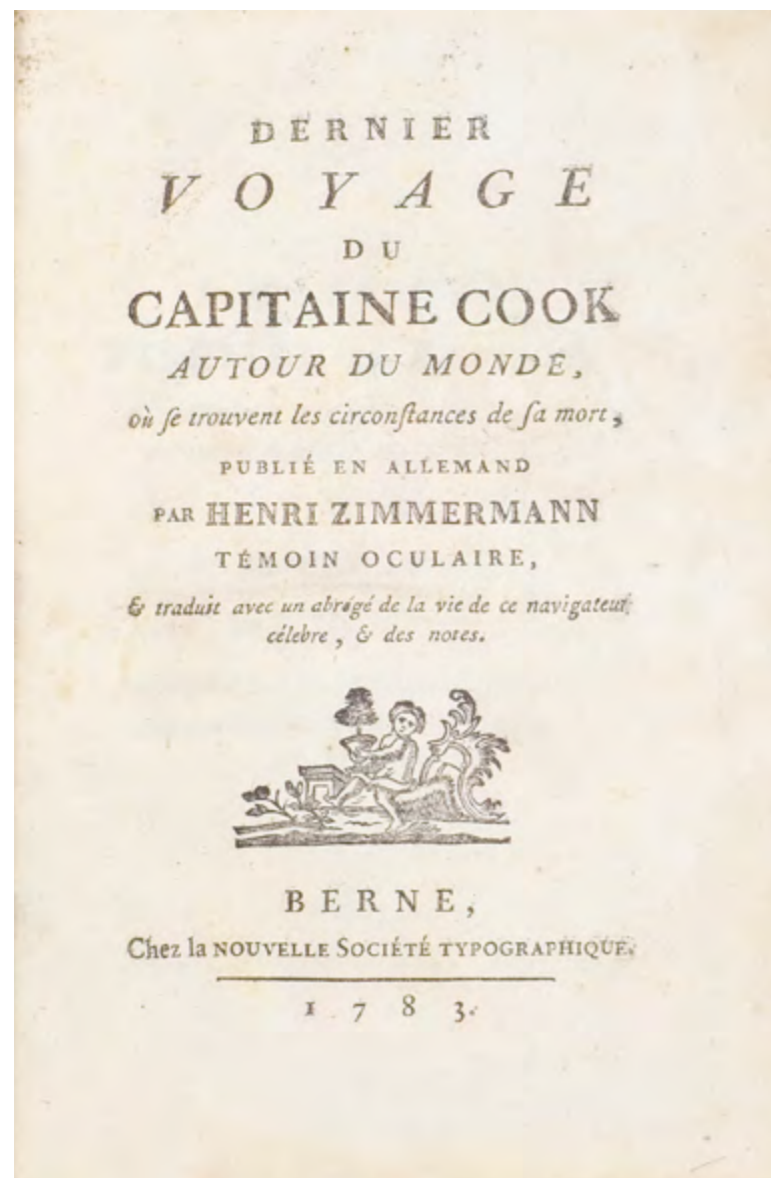


Providential Channel, is marked. The expedition re-entered known waters near New Guinea in late August, 1770. During the last part of the voyage, the expedition visited Batavia, Java and rounding the Cape of Good Hope, returned to England in July 1771.

This first chart of New South Wales was prepared for James Hawkesworth's official *Account...* published of the voyage, from the original manuscript map done by James Cook held in the British Library. It was engraved by William Whitchurch (1748–1794), a London engraver and printer who worked on several charts from Cook's voyages.

David, *Charts and Coastal Views of Captain Cook's Voyages*, 1.270A; Perry & Prescott, 1773.02; Skelton, plate XX; Tooley 325, plate 20.





13. [COOK: THIRD VOYAGE]
ZIMMERMANN, Heinrich.

Dernier Voyage du Capitaine Cook
autour du monde...

Octavo, woodcut vignette on title; contemporary continental (?Swiss) mottled calf, spine with small floral device gilt in compartments between raised bands, double orange labels just chipped at edges; a nice copy.

Berne, Nouvelle Société Typographique, 1783.

Provenance: Rodney Davidson (with bookplate).

\$18,000

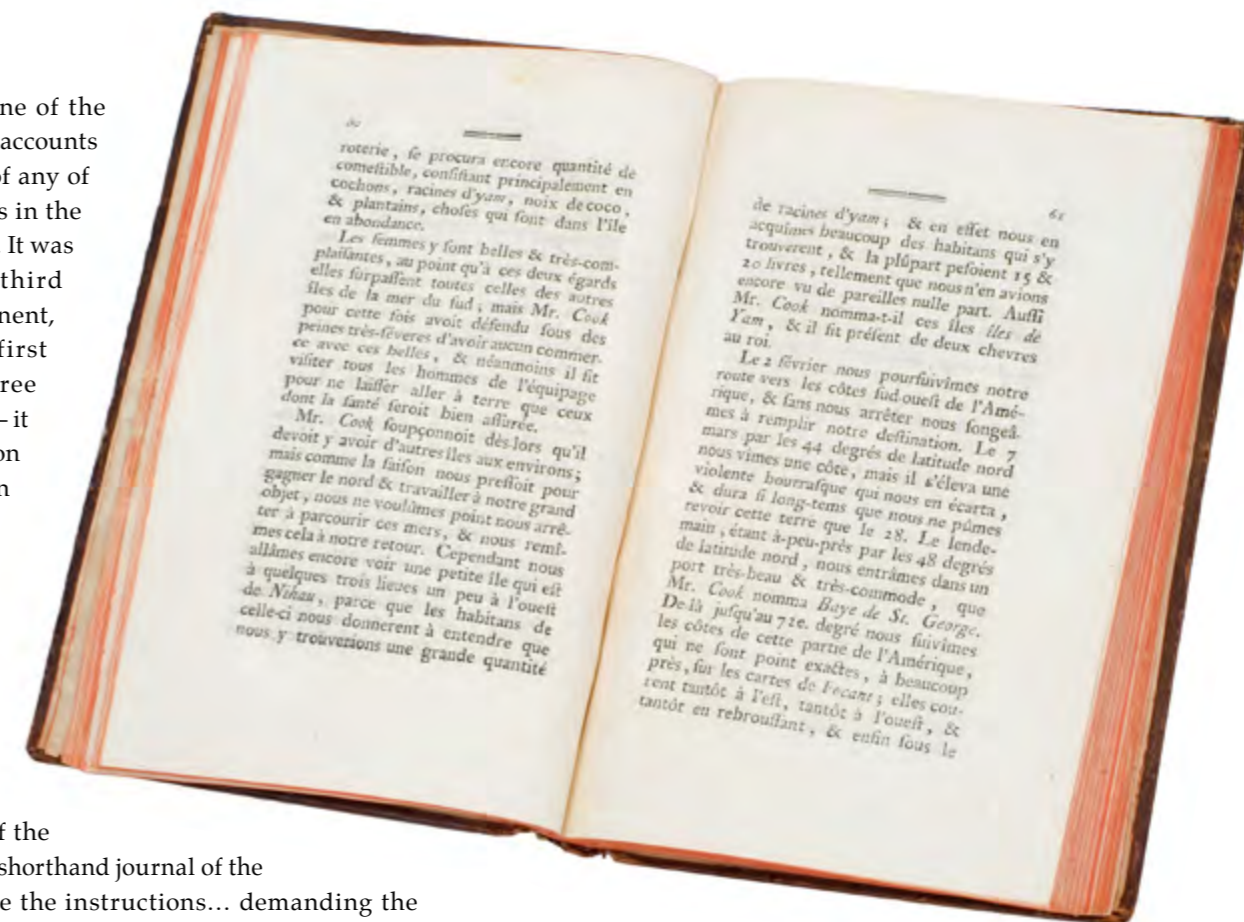
3503669

Zimmermann's eye-witness account of Cook's third voyage first appeared, in German, at Mannheim in 1781. The French version was next, with this second French edition and a second German edition appearing in 1783. Dutch editions appeared in 1784 and 1791, and a Russian version was published at St Petersburg in 1786. These seem to have been all the appearances of the narrative until the Alexander Turnbull Library published Tewsley's translation in 1926. As Rodney Davidson wrote of the early printings, 'all these editions are exceedingly rare... It is hard to predict the realisation price for a copy if one were to come into the open market, as competition between collectors would be very keen...'. Beddie records only the Mitchell and National Library copies in Australia. 'Both French editions are of great rarity and are of interest not only on that account but because of the additional matter which they contain...' (Holmes).

In any early edition, this is one of the scarcest of all the Cook voyage accounts (there is for example no copy of any of the eighteenth century editions in the catalogue of the Hill collection). It was the first description of the third voyage to appear on the continent, and as one of two accounts first published in 1781 – a full three years before the official account – it may well be the first description of the voyage to have been published. It includes an eyewitness account of Cook's death and is also 'valuable for his lower-deck impressions of the character of Cook...' (Beaglehole).

'Zimmermann, a native of Speyer, was coxswain in the *Discovery*. From the start of the voyage he determined to keep a shorthand journal of the voyage and to retain it, despite the instructions... demanding the surrender of all logs and journals... His account is by no means free from errors, but it has an ingenuousness and charm which differentiate it from the other accounts. His appreciation of Cook's character deserves to rank with that of Samwell' (Holmes).

Bagnall, 6227; Beddie, 1630; Hawaii One Hundred, 2; Hocken, p. 20; Holmes, 40; Kroepelien, 1364; Lada-Mocarski, 33; not in Judd; not in the catalogue of the Hill collection; O'Reilly-Reitman, 424.



THE SUPERB OFFICIAL NARRATIVE OF COOK'S THIRD VOYAGE

14. [COOK: THIRD VOYAGE] COOK, James and James KING.

A Voyage to the Pacific Ocean...

Three volumes, quarto, and an atlas, folio, with altogether 87 engraved plates and maps, of which 63 appear in the atlas; contemporary diced russia leather, flat spines gilt in compartments with a complex design, black leather lettering pieces and round crimson numbering-pieces within dark green labels; the atlas volume in a neat modern binding of half calf and marbled boards.

London, Printed by W. and A. Strahan, for G. Nicol... and T. Cadell, 1784.

Provenance: Robert Baker (early signature in volume 1), possibly the Baker whose books were sold by Sotheby in 1855 and whose copy of the Cook second voyage atlas is in the Dixson Library, State Library of New South Wales; H. Mackenzie-Begg, with his small bookplate in each volume.

\$18,500

4401862



First edition of the official account of Cook's last voyage. This is a good set of this tremendous publication, the detailed narrative of the voyage, extensively illustrated with beautiful engravings after John Webber, and so popular at the time that copies were sometimes literally read to pieces. "A magnificent summation of all the public and private journals, logs, drawings and other observations made during the voyage, and... as important a record of the exploration of the North Pacific as Cook's first two voyages had been for the South Pacific. It is in fact one of the most important English books published in the last quarter of the eighteenth century..." (Forbes).

The *Resolution* and *Discovery* made an enormous sweep throughout the Pacific, calling at Tasmania, New Zealand, the Cook Islands, Tonga and Tahiti before heading north and making famous landfall at the Hawaiian islands, which Cook named the Sandwich Islands in honour of his patron. After exploring the Northwest coast of America and returning



to Hawaii, Cook was killed in the notorious skirmish ashore. Command passed to Clerke, and, after his death, to John Gore. The shocking news of the explorer's death reached England through overland reports from the Russian Pacific coast some months before the ships themselves returned. It marked the end of an age, and the beginning of another that would feature a number of the men who had been aboard the Cook voyage: among them Bligh, Vancouver, and Colnett.

Unlike the official narratives of the first two Cook voyages, this was planned as a grander publication with the three text volumes containing some of the lesser illustrations but the 63 more important illustrations and maps appearing on a large scale in the separate folio-sized atlas volume. The result does justice to John Webber's superb



visualisations of the Pacific. Webber was the official artist on the voyage: his romantic views remain the most evocative of all early portrayals of the islands, and helped to foster the notion of island paradise that so affected an European public eagerly reading the voyages of discovery being published in the eighteenth century.

The full story of the voyage, including the narrative of Cook's murder at Kealakekua Bay, was so eagerly awaited by the public that the entire first edition sold out within three days, at the then huge price of four pounds fourteen shillings and sixpence, and copies were soon changing hands at up to ten guineas.

Beddie, 1552; Forbes, 'Hawaiian National Bibliography', 85; Hawaii One Hundred, 5; Hill, 361; O'Reilly-Reitman, 434.

ELUSIVE BIOGRAPHY OF THE GREAT COOK VOYAGE ARTIST, WITH PORTRAIT AND VIEW

15. [COOK: THIRD VOYAGE] [WEBBER] WAGNER, Sigmund.

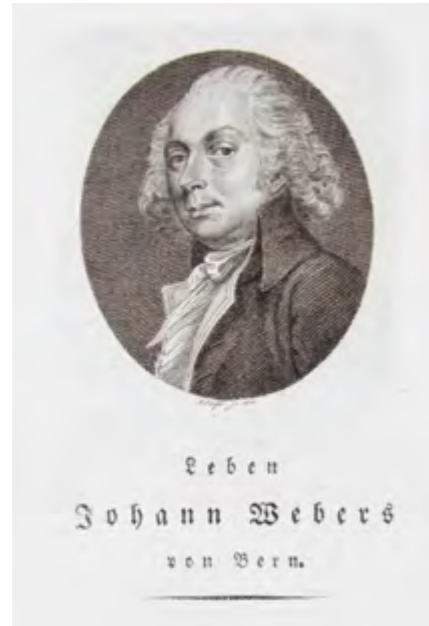
Das Leben des Malers Johann
Weber von Bern...

Square octavo, aquatint frontispiece,
13pp. with engraved oval portrait at
head of first page; a fine copy in the
original printed brown wrappers,
preserved in a folding bookform case.

Zurich, Kunstler-Gesellschaft, 1821.

\$4850

4302366



Only edition: with the famous engraved
portrait of John Webber, the official artist of
Cook's third voyage. This was the only
contemporary portrait of Webber to have
been published.

This biographical essay, the main source for
what little is known of Webber's life, is based
on letters and oral communications Wagner
collected soon after Webber's death in 1793,
including information from the artist's
brother Henry. A stand-alone and separately-
paginated publication, this was issued as one
of a series of small printings put out by the
Society of Artists (Kunstler-Gesellschaft) in
Zurich who produced an annual New Year's
publication over some decades. Wagner's
pamphlet not only features an attractive
frontispiece based on Webber's image of the
burial platform in Tahiti, one of the more

famous images from his *Voyages in the South Seas* (plate VIII), but is notable for the
engraved portrait of Webber himself by K. Meyer. For such a prolific artist there are
curiously few known likenesses. He did paint a miniature self-portrait now held in Bern,
and this painting was used as the basis for a larger work by Johann Daniel Mottet in 1812.
One or other of these very similar paintings was evidently the basis for Meyer's engraving.
Significantly, the only other lifetime portrait of Webber appears to be John Spiller's marble
plaque of the artist in profile (now in the Rex Nan Kivell collection in the National Library
of Australia).

Forbes knew the work only from the Sir Maurice Holmes copy in the UCLA library.

Forbes, 'Hawaiian National Bibliography', 533; not in Beddie.



SPECIAL VERSION OF THE DUMONT D'URVILLE VOYAGE

16. DUMONT D'URVILLE, Jules Sébastien César.

Voyage de découvertes autour du monde...

Ten octavo text volumes bound as five, and folio atlas with a portrait of Dumont d'Urville and 20 maps and plates (six coloured); a good set in a recent French period-style binding of quarter dark blue polished calf gilt.

Paris, Librairie Encyclopédique de Roret, 1832–33.

\$14,850

4308556



A scarce publication, the second version of the official account of Dumont d'Urville's first voyage, publishing the voyage narrative and a selection of the fine lithographic plates. The huge original publication with its 13 text volumes and five folio atlas volumes was beyond the reach of most readers and this was effectively a version for the "general reader". It is quite difficult to find in complete form, the atlas in practice being rarer on the market than the volumes of text.

It includes as narrative the *Historique* section of the full voyage account, though the title has been changed to include the words "et à la recherche de La Pérouse", and has a selection of eight maps and 12

plates as a separately bound atlas volume. Three of the twelve plates are Australian Aboriginal studies lithographed from drawings by the official artist Louis Sainson. A coloured portrait plate of two First Nations men is followed by depictions of two encounters, one at the Georges River and the other at Jervis Bay. Of additional interest are two coloured Māori portrait plates, and further studies of the native inhabitants of New Guinea, Vanikoro and Tikopia. The maps are notable as some of the finest ever produced of the Pacific, and include charts of Australia and New Zealand, New Guinea, Fiji, Tonga and Vanikoro.

One of the primary objectives of the voyage was to confirm the outcome of the ill-fated La Pérouse expedition, a long-standing source of mystery and speculation. The wreck of La Pérouse's *Astrolabe* had been reported a few years previously by Peter Dillon, the South Seas trader, suggesting that the island of Vanikoro (present day Solomons) was the French explorer's final resting place. Dumont d'Urville's expedition confirmed this, and erected a monument to La Pérouse and his men upon the island (the ceremony is memorialised



in a fine lithographed plate included in the atlas to this edition). The *Astrolabe* was renamed for this voyage in honour of La Pérouse's lost ship; it had previously sailed as the *Coquille* in Duperrey's expedition in the early 1820s, with Dumont d'Urville serving as second-in-command. The expedition visited Australia, New Zealand and the South Pacific in 1826–29; it was a major scientific undertaking and a large number of natural history specimens were collected returned to France. Likewise, the haul of geographical and ethnological information was considerable.

This edition was not noted by several standard bibliographies and appears in the Ferguson *Addenda* volume only from a set of the text in the State Library of Victoria and from a copy of the atlas volume that appeared (without text) in a Bernard Quaritch catalogue in 1983. McLaren too could cite the atlas only from the Ferguson/Quaritch entry.

Ferguson, 1531b & 1642aaa; McLaren, 'La Pérouse in the Pacific', 87–8; not in the catalogue of the Hill collection.

SCARCE ACCOUNT OF THE ANTARCTIC VOYAGE, ILLUSTRATED BY JACQUES ARAGO

17. [DUMONT D'URVILLE] LE GUILLOU, Elie Jean François.

Voyage autour du monde de l'Astrolabe
et de la Zélée...

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.

\$12,500

5000583



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 careened 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 SETTLEMENT OF BRISBANE AND THE DARLING DOWNS; RARE PICTORIAL RECORDS

18. FAIRHOLME, George Knight Erskine.

Views of Australia...

Eleven black and white lithographs: numbers 1–5 and 7–9 approx 255 x 330 mm (matted size) and 2 approx 280 x 375 mm, and another view approx 250 x 325 mm titled 'King George's Sound W. Australia, Printed by R. Appel's Anastatic Press'; unbound, housed in a blue cloth solander case.

London, undated but all circa 1853.

Provenance: Rodney Davidson with his bookplate.

\$12,500

3812956

George Fairholme (1822–1889), artist, explorer and squatter, arrived in Sydney from Scotland in 1839 and with young Scottish friends began the long and pioneering trek into Queensland. He settled at South Toolburra on the Darling Downs, staying until 1852. This was the very beginning of European settlement at Brisbane and the Darling Downs and the young squatter is remembered as “a very intelligent gentlemanly man, the most intelligent of any of the squatters” (Henry Stoubart). The eleven lithographs offered include a view of Brisbane showing the first houses to be built. Privately printed by the artist on his return to Europe, as *Fifteen views of Australia in 1845 by G.K.E.F.*, these views were intended for family and friends and are exceptionally rare. The only known complete work is held in family papers at the Mitchell Library, State Library of New South Wales. The set offered here corresponds to the holdings in the National Library of Australia for ten of the prints but includes an eleventh, “King Georges Sound W.

Australia”; this lithograph may date from Fairholme’s voyage to Australia in 1838.

Fairholme sketched daily life in Australia. He had been well educated before arriving to start life on the land and whilst at Rugby School had learned to draw under the English artist Edward Pretty. The 1840s and 50s “were the golden age of horsemanship in Brisbane... and these drawings show the Leslies and the Leith-Hays at Canning Downs and South Toolburra as they brand their calves in the stockade and load the wool-packs onto drays to bring the wool clip down to Brisbane Town” (Susanna Evans, *Historic Brisbane*, p. 26). In 1852, Fairholme together with Arthur Hodgson as leaders of the Committee of the Moreton Bay and Northern Districts Separation Association organised an historic meeting in Brisbane to confirm that all the leading squatters of the Darling Downs district supported “the ultimate separation of the Northern districts of New South Wales”. It took a further seven years for separation from New South Wales to be achieved, and by that time Fairholme had returned to Scotland so did not witness the beginning of Queensland’s independence in which he had played an embryonic role.

The explorer Ludwig Leichhardt accompanied Fairholme on an expedition in 1844 in search of fossil bones and to collect botanical specimens, and the two men became friends. This friendship influenced Fairholme who went on to travel to the German cities described to him by Leichhardt. It was on this European expedition, a far cry from the Australian outback, that he met and married Baroness Pauline Poellnitz-Frankenber in 1857, living for the rest of his life at the Castle of Wellenau in Austria, never to return to Australia.

Kerr, *Dictionary of Australian Artists*.



FROM THE LIBRARY AT PETWORTH HOUSE, TEXT ON LARGE PAPER AND ATLAS UPDATED TO 1836

19. FLINDERS, Matthew.

A Voyage to Terra Australis...

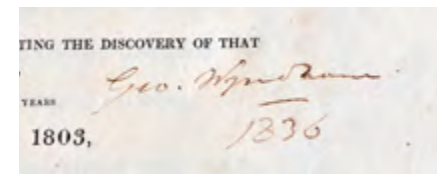
Two volumes quarto, and atlas folio; the text volumes on large paper and the atlas in the preferred elephant folio size with the botanical plates unfolded; nine plates in the text; the atlas with 16 charts (nine folding), two plates (on four double-page sheets) of coastal views, and ten large botanical plates; text in handsome contemporary half crimson morocco bindings with brown moiré cloth sides, atlas in contemporary quarter red morocco and marbled sides, spine lettered in gilt.

London, G. and W. Nicol, 1814 (atlas issued circa 1830).

Provenance: From the library of George Wyndham at Petworth House, with his signature on the title-page dated 1836 and his bookplate as Lord Egremont.

\$85,000

5000827



A superb set, evidently acquired by George Wyndham (later Lord Egremont) in 1836, with the splendid and large atlas volume containing updated maps appropriate to that date. Showing details of coastal exploration carried out by P.P. King and others in the two decades since original publication, this represents the detailed knowledge of the Australian coastline current at the time that Wyndham acquired the set. Its binding is very similar to other books from Wyndham's library that we have handled in recent years. It is typical of books from his library that the text volumes should be examples of the scarce issue on Large Paper, while the atlas, which shows the latest available information, is in the preferred largest format with the fine botanical plates therefore unfolded.

The three-volume official account of Flinders's great circumnavigation of Australia in the *Investigator* offers a complete record of the expedition with an authoritative introductory history of maritime exploration in Australian waters from the earliest times. The text contains a day by day account of the *Investigator* voyage and Flinders's later voyages on the *Porpoise* and the *Cumberland*. Robert Brown's 'General Remarks, geographical and systematical, on the Botany of Terra Australis', which is illustrated by



Ferdinand Bauer's botanical plates in the atlas, is printed in an appendix in the second volume. The text is illustrated by William Westall's nine engraved plates in the text and two double-page plates of coastal views in the atlas. These are in many cases the very earliest views of the places visited and discovered on the voyage.

Flinders's charts in the atlas were of such accuracy that they continued to be issued by the Admiralty for decades and form the basis of all modern charts of Australia. The atlas here contains late issues of some of the maps, and thus represents the detailed knowledge of the Australian coastline current around 1836. A number of revised issues of the Flinders atlas were to appear in the twenty years after

publication. In this copy, the general map of Australia contains revisions to 1829, while chart X has revisions "to 1826 by Phillip P. King", and charts XI and XII have been completely replaced by sheets 1 and 3 of Phillip Parker King's "Chart of part of the N.E. Coast of Australia", published in 1824. Charts VI, XIV and XV are of the Admiralty issue with rhumb-lines added and the Hydrographical Office stamp. The remaining nine charts are of the first issue. The charts continued to be issued by the Admiralty for decades.

Ferguson, 576; Hill, 614; Ingleton, 6487; Kroepelien, 438; Nissen BBI, 637; Stafleu & Cowan, I, 1806; Tooley, pp. 77-9; Wantrup, 67a.

FLINDERS CHARTING THE NORTH COAST

20. FLINDERS, Matthew.

North West Side of the Gulf of Carpentaria...

Engraved map measuring 668 x 469 mm., neatly backed upon linen.

London, G and W. Nicol, 1814.

\$2250

4210139

Original engraved chart of the Gulf of Carpentaria published for the atlas of Flinders' masterpiece *A Voyage to Terra Australis*. The *Investigator* entered the Gulf of Carpentaria on 4 November 1802 and Flinders then carefully charted the coast to Arnhem Land. On 17 February 1803, near Cape Wilberforce, the expedition encountered a Makassan trepanging fleet captained by a man called Pobasso, from whom Flinders obtained information about the region. Charting this region was particularly difficult for Flinders and his officers; beset by scurvy in the tropical heat they soon discovered the timbers of the *Investigator* to be rotten and the vessel barely seaworthy.

This map is one of sixteen published for the atlas, and is clearly identified as its first state by the publisher's details 'G. & W. Nicol, Jany. 1st 1814' engraved to the lower margin. Noted for their accuracy and utility, Flinders' charts were republished and updated by the Admiralty and remained in use for well over a century. Accordingly, examples of the first issue are increasingly uncommon, and it is probable that this unfolded copy backed on linen would have been used at sea.

Australian Rare Books, pp. 140-144.



FORSTER'S HOW-TO ON COLLECTING: A PRIMER FOR COOK'S SECOND VOYAGE

21. FORSTER, Johann Reinhold.

A Catalogue of the Animals of North America.

Octavo, with an engraved frontispiece; a fine copy in its original binding of unlettered speckled sheep.

London, B. White, 1771.

\$10,400

4505068

First edition, and a rare early work by the German-born scientist most famous for sailing on Cook's second voyage. Forster was a difficult man but a serious researcher, and this work represents his attempt to systematise the fragmented field of natural history studies from the Americas, largely based on specimens he had access to in British collections, particularly those of Joseph Banks (marked 'B') and Anna Blackburne ('Mus. Bl.'). Averil Lysaght has pointed out that the Banks material derives from his important visit to Newfoundland and Labrador in 1766. It was one of the central works in Forster's concerted push to establish himself in England and successfully brought him to the attention of the British scientific fraternity, attention which ultimately led to his appointment to Cook's voyage after the precipitate withdrawal of Joseph Banks in early 1772.

A pioneering study of North American natural history on the Linnaean model, the book has a fine frontispiece plate of a falcon by the natural history artist Moses Griffith. Coincidentally, and this is a good example of the concentric circles of interest and acquaintance that emanated from Joseph Banks' house in Soho Square, Griffith was the artist privately retained by Pennant, and who had been commissioned the same year to paint the Rainbow Lorikeet collected on Cook's *Endeavour* voyage that Banks had brought back to England (that painting is today in the National Library of Australia).

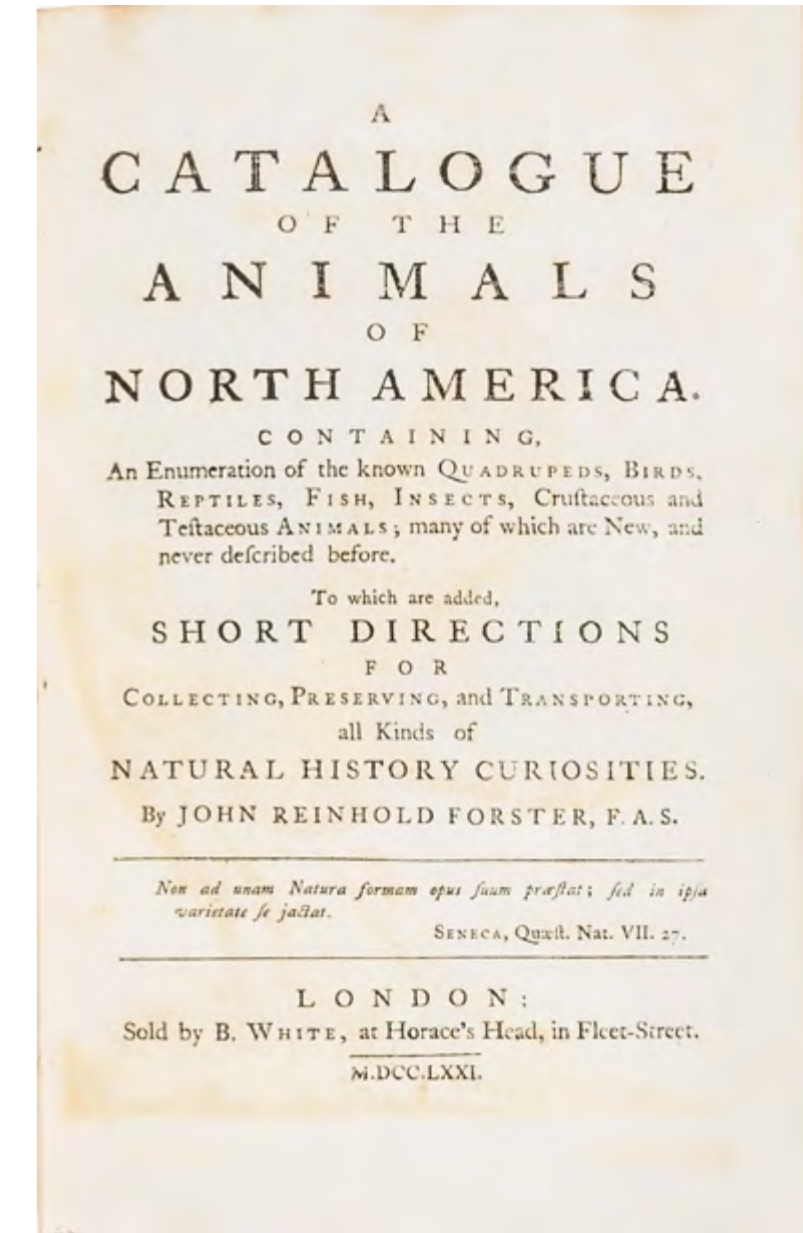


Ellis (1770) and William Curtis (1771), but with the added interest of having been penned by Forster himself, who personally went on to make an enormous collection of artificial curiosities and natural history specimens in the Pacific. These directions give quite an insight into how Forster personally went about his work with Cook, with glimpses of various practices that he helped establish: specimens should be accompanied by detailed field notes, as well as 'the name by which the animal goes in his country, or among the various tribes of Indian nations'.

The book is very scarce, with only four copies recorded on the market since 1993, two of them in poor condition. We have not traced a copy of this original edition in any Australian library, where it is represented only by microform copies and by the second edition of 1882 (edited by Philip Lutley Sclater for the Willughby Society, its publication an indication of the scarcity of the original edition even then).

Hoare (ed.), *The Resolution Journal of Johann Reinhold Forster*; Lysaght, 'Joseph Banks in Newfoundland and Labrador, 1766', 1971, p. 251; NLA online catalogue; O'Reilly-Reitman, 2464; Pritzel, 2974 (journal publication only); Sabin, 25133.

The work is, in effect, a manifesto for better collecting and more systematised recording of natural history from beyond the borders of Europe. The key point is that the book is designed in such a way as to encourage further work to be done, and perhaps the most significant section is Forster's important note on collecting and preserving specimens, 'Short Directions for Lovers and Promoters of Natural History.' This substantial part (about half) of the book gives a fascinating overview of the best practice of the era, much in the vein of similar guides such as those of John



THE FORSTERS' TWO INDEPENDENT ACCOUNTS OF COOK'S SECOND VOYAGE

22. FORSTER, Georg.

A Voyage round the World... [with] Observations made during a Voyage Round the World...

Three volumes (the first work is in two volumes), quarto, with the large folding map in the first volume and the folding table of languages in the second work; bound without 1 p. list of subscribers and 4 pp. contents in the second work; contemporary marbled calf, flat spines with ship ornaments in gilt between bands, double black leather labels.

London, B. White, 1777 & 1778.

Provenance: William Hutchinson, of Eggleston Hall (the house a classic Greek revival design by Bonomi; armorial bookplate in each volume).

\$11,500

4504288

A contemporarily-assembled set of the first editions of both works produced by the Forsters, father and son, as a result of Cook's second voyage. Georg Forster's *Voyage round the World* is one of the most considered of all the secondary accounts of Cook's voyages while his father Johann's *Observations* is a pioneering work on the anthropology of the Pacific. Their combined work forms a distinct and vital contribution to the history and accomplishments of the arduous voyage.

The Forsters travelled on the *Resolution*, the first ship to cross the Antarctic Circle, following the withdrawal of Joseph Banks and his party from the voyage. Johann was one of the pre-eminent scientists



and natural historians of his generation, while Georg, not even eighteen when he joined the ship, proved to have a facile pen and an alert and inquiring mind. Johann was supposed to write the official record, but he and Georg returned to controversy, culminating in their being told by the Admiralty to withdraw from any involvement with the official account, which was left to Cook and his editor Canon Douglas. Thus denied, the Forsters 'set to work to forestall it with an account of their own, and succeeded in doing so by about six weeks' (Holmes). This thoughtful narrative account in two volumes, the first work in this attractive set, was the work of the younger Forster, Georg, though it is clear that Johann contributed to its writing. It was a significant alternative account of the expedition and 'an important and necessary addition to Cook's voyages' (Hill).

However what should have been the Forsters' crowning achievement helped exacerbate, instead, the rift between them and the British establishment, especially once the accusation that George was the author only in name had surfaced, chiefly as a result of printed attacks by the voyage's astronomer, William Wales. Sir Maurice Holmes' comment on the work is arch ("But whatever the respective shares of father and son in the composition of this book, it is pertinent to observe that no acknowledgement is made of the assistance derived from Cook's journal, the proof-sheets of which had in accordance with the agreement signed at the Admiralty on April 13th, 1776, been placed at the elder Forster's disposal"), and Beaglehole was never keen to promote the role of the Forsters. However, recent work by Michael Hoare and Nigel Erskine has seen the importance of the Forsters' contribution to Cook's voyage reappraised in a more positive light.



Johann's influential *Observations* effectively demonstrated a new way of looking at voyage anthropology, ethnography, and all aspects of encounters with native peoples. His "Remarks on the Human Species", accounting for two-thirds of the text, and its most important part, is primarily concerned with the South Sea Islanders, with inquiries into their 'progress toward civilisation', principles of happiness, health and diseases, religion, morals, manners, arts, and sciences, with a comparative table of languages from the Society Islands to New

Holland. Some copies of the *Observations* had the Pacific islands map based on the Tahitian Tupaia's chart bound in; it has not been added to this copy.

Beaglehole, II, pp. clii-cliii; Beddie, 1247, 1261; Hill, 625, 628; Hocken, p. 16-18; Holmes, 23, 29; Kroepelien, 450, 456; O'Reilly-Reitman, 382, 395, etc; Rosove, 132. A1.d, 140.A1; Spence, 464, 467.

NATURAL HISTORY RESULTS OF RESEARCHES MADE ON COOK'S SECOND VOYAGE

23. FORSTER, Johann Reinhold.

[Enchiridion Historiae Naturalis inserviens...](#)

Octavo, old stamp on title, minor paper flaw on one leaf; a very good copy in contemporary buff glazed boards, spine lettered in gilt at head.

Halle, Hemmerde and Schwetschke, 1788.

Provenance: Kerksenbrockx (unidentified; oval library stamp on title-page).

\$9000

4505246



An attractive copy of this very scarce publication, not recorded by the Cook bibliographers Beddie or Holmes, and very important for the natural history of Australia and the southern hemisphere. Forster's manual on biological classification is based on the new species and genera seen by him and his son while naturalists on Cook's second voyage. Forster discusses the voyage in detail, and describes how parts of the work were composed during it. The text is intended to accommodate the significant expansion of the natural kingdom, and particularly the problems of description and classification arising from antipodean species. It presents a vivid picture of the collecting activities, methods, and constraints of the two naturalists.

'We have several useful post-voyage statements concerning the way in which Forster and his scientific team worked. One of the most valuable of these is contained in Forster senior's dedication to his son of his book *Enchiridion...* which contains short diagnoses of the genera of birds, fishes, insects and plants collected on the voyage... If we take the *Enchiridion* as the first source of our scientific evidence it is clear that Forster had resolved upon a precise programme of scientific and anthropological investigations... "My task", states Forster, "was to examine with the greatest care all of nature, lands, rocks, metals, streams and seas, unknown mountains, the composition of the atmosphere, and its changes, the plants and animals, whatever were there, and to describe more accurately new discoveries and see that they were sketched"...' (Michael E. Hoare, *The 'Resolution' Journal of Johann Reinhold Forster*, Hakluyt Society, 1982; Hoare includes an extensive discussion of and quotes from the *Enchiridion*).

Not in Beddie or Holmes; Rosove, 137.A1; Stafleu & Cowan, TL2 1827; Wood, p. 346; Zimmer, p. 228.

MEDAL FOR THE DEPARTURE OF FREYCINET ON THE URANIE

24. [FREYCINET: URANIE VOYAGE] LOUIS XVIII.

[Bronze Medal for the Voyage of the Uranie.](#)

Bronze medal, 41 mm.

Paris, Puymaurin & Andrieu, 1817.

\$3450

4204892



A good example of the medal struck to commemorate the departure of the *Uranie* for Australia and the Pacific in 1817 under Louis de Freycinet.

The *Uranie* landed at Shark Bay on the West Coast of Australia, on 12 September 1818, where an observatory was set up. After visiting Timor and the Hawaiian Islands they reached Port Jackson in November 1818. They left on Boxing Day that year on a course for Cape Horn but on 13 February 1820 the ship was wrecked off the Falkland Islands. However all the crew and most of the records of the voyage and natural history specimens were saved and the voyage was completed on the *Physicienne*.

The voyage was organised by the French government to make observations on geography, magnetism and meteorology, and became noteworthy for its natural history discoveries. This scientific bent is reflected in the detailed lettering on the obverse, which has the main caption '*Hemisphere Austral. Physique Astronomie*'. The design for this side of the medal is signed Puymaurin. The reverse of the medal shows the bust of Louis XVIII, designed by F. Andrieu.

Marquess of Milford Haven, 'British and Foreign Naval Medals', 188.

THE PRIEST OF GUAM TAKES HIS EASE DURING THE FREYCINET VISIT

25. [FREYCINET VOYAGE] ARAGO, Jacques.

“M le curé d’Agana en petit negligé”.

Original ink drawing, 310 x 245 mm.,
fully signed and dated, framed.

Guam, 1819.

Provenance: Until the 1960s in Freycinet family ownership, subsequently in a private collection.

\$14,500

4504053

Jacques Arago, artist on board Freycinet’s *Uranie* during the French circumnavigation of 1817–20, drew this intimate portrait of Brother Ciriaco, the curé in Agana, the capital of Guam, during the visit there of the *Uranie* expedition between March and June 1819. This is a charming and unusual portrait of a figure who likely expected to be taken more seriously: the cleric is shown in his “at home” attire, his *petit negligé*, smoking. His relaxed stance, dressed in a vest and daringly striped leggings is further enriched by the addition of the most delicate slippers.

Arago (1790–1855) was not only the most accomplished of the artists who made the voyage aboard the *Uranie*, but was one of the most intriguing of the early travellers. The wonders of the long expedition stayed with him for the rest of his life, and he continued writing and drawing about the Pacific right up until he lost his sight. In 1822 he published his own well-regarded account of the voyage, *Promenade Autour du Monde*, which was published in an English version in 1823. Over the ensuing decades he wrote more, differing versions of this interesting account.

The Freycinet expedition stayed for a long time in Agana where they were well received by the Spanish Governor Don Jose Medinilla. Agana (modern Hagåtña) is the capital of Guam and thus the westernmost state or territorial city of the United States, despite its modern population numbering only about a thousand.

As several of the *Uranie* crew had recently died from dysentery, Louis de Freycinet took this opportunity to rest his men for several months. Here in the Marianas the Spanish missionaries were both powerful and respected and the sailors were required to attend holy week services. Arago was particularly known for his lively and arresting images of the people he encountered, with a distinct preference for the unusual or the grotesque. Whether the priest knew that Arago was drawing him at this intimate moment is not known, but it seems more likely that Arago captured this image surreptitiously, and certainly the satirical tone of the caption – with its reference to the curé and his informal attire – suggests that this delightful vision of the priest off his guard was not meant to be shared.

Although unpublished, though fully signed and dated, the drawing remained in the archives of Louis de Freycinet and his descendants, which perhaps indicates that it was at least considered for publication in the massive official account of the voyage.



FREYCINET CHECKING PROOF DEPICTIONS OF PARRAMATTA, WITH A RARE IMAGE OF HIS WIFE

26. [FREYCINET VOYAGE]

MARCHAIS, Pierre-Antoine, after an unidentified French artist; engraved by Friedrich SCHROEDER.

Freycinet's corrected proof of plate 95 of his *Atlas Historique*...

Early proof plate before letters, and before change in numbering from 94 to 95; manuscript draft captions and attributions in red ink, bold ink note regarding state of the print on one side; plate number corrected in ink.

Paris, for final publication in 1826.

Provenance: From the family of Louis de Freycinet.

\$6750

4504620

Freycinet's corrected proofs of two Parramatta views deriving from his 1819 visit to Sydney on the French world voyage of the *Uranie*. The two views depict Parramatta's architectural highlights in December 1819, St John's Cathedral and Government House one of the earliest depictions of the cathedral after its completion.

The corrections made as Freycinet prepared for the 1826 publication of his official account of the voyage illustrate his very close involvement in the process: here he has changed the plate number, supplied captions in careful red ink capitals, and has written in a bold hand that he doesn't know whether a version of the engraving has yet been made with captions but he certainly hasn't seen such a proof. When finally published the caption-titles would be yet further expanded, the first one for example reading "Nouvelle-Hollande, Port Jackson, vue de l'église de Parramatta en 1819". For some reason the original artist is not identified, neither here nor when published, the captions merely



acknowledging that both images are based on a "dessin communiqué". Could this perhaps signify that the images are after drawings by Freycinet himself, rather than one of the expedition's artists, Arago, Pellion or Taunay?

The visit of the Freycinets was significant for both Freycinet and Macquarie. The inclusion in the lower image of Rose de Freycinet alongside her husband as they are greeted by Macquarie – or his aide-de-camp? – is one of very few such depictions: Rose's clandestine departure on the three-year voyage was never to be officially acknowledged and she is merely glimpsed in official narratives and images of the expedition, though her presence at such moments was to the great diplomatic benefit of the French voyagers.

WITH MORE THAN 2500 BOTANICAL WOODCUTS

27. GERARD, John.

The Herball, or Generall Historie of Plantes.

Thick folio, with more than 2500 woodcut illustrations of plants, as well as numerous other woodcut decorations; contemporary sprinkled calf, spine ornately gilt in wide compartments, red morocco label.

London, Adam Islip, Joice Norton, and Richard Whitakers, 1636.

Provenance: Armorial bookplate of "Walford" and 17th-century signature of Elizabeth Taylor of Wimbish Hall (Essex).

\$13,500

3409277

A splendid copy of one of the most famous English herbals, here in the second printing of the best edition, Johnson's 'very much enlarged and amended' version which first appeared in 1633. This massive herbal made the barber-surgeon and horticulturist Gerard (1545–1612) famous when its first version appeared in 1597, and it remained highly esteemed for more than 200 years. Gerard's work was based on his experience in his own substantial gardens and as superintendent of several others in and around London, including various properties owned by William Cecil, first Baron Burghley, whose gardens were famous for their variety of plants and trees.

'Gerard contributed greatly towards the advancement of the knowledge of plants in England, and in his *Herball* described and illustrated several hundreds of... native plants, including about 182 which were additional to those recorded in earlier works...' (Henrey). In 1632 the



successors of Gerard's first publisher commissioned Thomas Johnson (d. 1644), the well-known apothecary and botanist, to prepare a second edition. He did this so well and added so much (a valuable comprehensive historical introduction as well as half again as many woodcuts) that Johnson's version is generally recognised as the "best edition". Johnson 'corrected many of Gerard's more gullible errors, and improved the accuracy of the illustrations by using Plantin's woodcuts...' (Hunt). Arber says that 'the *Herball*, thus transformed, reached a far higher level than Gerard's own edition'. In this revised form, the book was still being used in botany classes as late as the end of the 18th century. The thousands of charming woodcuts are both large and detailed, and represent an incredible body of work.

Henrey, 156; Hunt, 230; Nissen, 698; Pritzel, 3282; STC, 11752.

THE FIRST HAWAIIAN PRINTED MUSIC

28. [HAWAIIAN IMPRINT] HYMNAL. BINGHAM, Hiram and others.

O ke Kumu Leomele, no na Himeni...

Duodecimo, 360 pp., 194 hymns many with full musical notation; in excellent condition in old sprinkled and polished calf, later spine ornately gilt with red leather label.

Oahu, Na na Misionari, 1834.

Provenance: With contemporary ink inscription "Hymn Book. Presented by [indecipherable]".

\$11,000

4505156

Rare and important: a delightful copy of this Hawaiian hymnal with extensive four-part musical scoring, the very first music to be printed in the Islands. The title translates as 'The rules of music, for hymns and psalms [with which] to praise God.' This title refers to the first section of the work (56 pp.), which is a musical instruction manual, beginning with 'names for various notes (sharps, flats, clefs, etc.) and ways of reading music; then scales and octaves (here La, Mi, Pa, Ko, Li, Ha, No, La); music notes with scores; and finally music and words.' (Forbes) The second part is a hymnal with 194 hymns. Copies were known to have been distributed before the work as a whole was completed (and some copies are known with only the first 56-page section). Following this is a second title-page for 'Na hiimani Hawaii, me na leomele; oia ka lua o na hapa o ke kumu leomele' (Hawaiian hymns, with their music; the second part of the rules of music).



It would appear that the work was issued in a run of 10,000 – the standard figure for many issues from the zealous and active Mission Press. Such enormous original printing figures are in stark contrast to present rarity: only a minute fraction of the original printings have survived, and the few survivors are more often than not in poor condition. This is a particularly attractive example.

Forbes, 'Hawaiian National Bibliography', 917; Judd and Bell, 110.



THE FIRST PRINTED WORLD MAP: ORGANISING DATA, BY THE PATRON SAINT OF THE INTERNET

29. ISIDORE of Seville, Saint.

Etymologiae.

Folio (288 x 205 mm); fully rubricated in a contemporary hand, initials on first leaf in green and blue; numerous woodcut mathematical and lunar symbols in text; occasional marginal notes; ms. note following colophon; early 18th-century German calf binding, spine tooled in gold, joints reinforced.

Augsburg, Günther Zainer, 19 November 1472.

Provenance: Collection of R. David Parsons, with book-label.

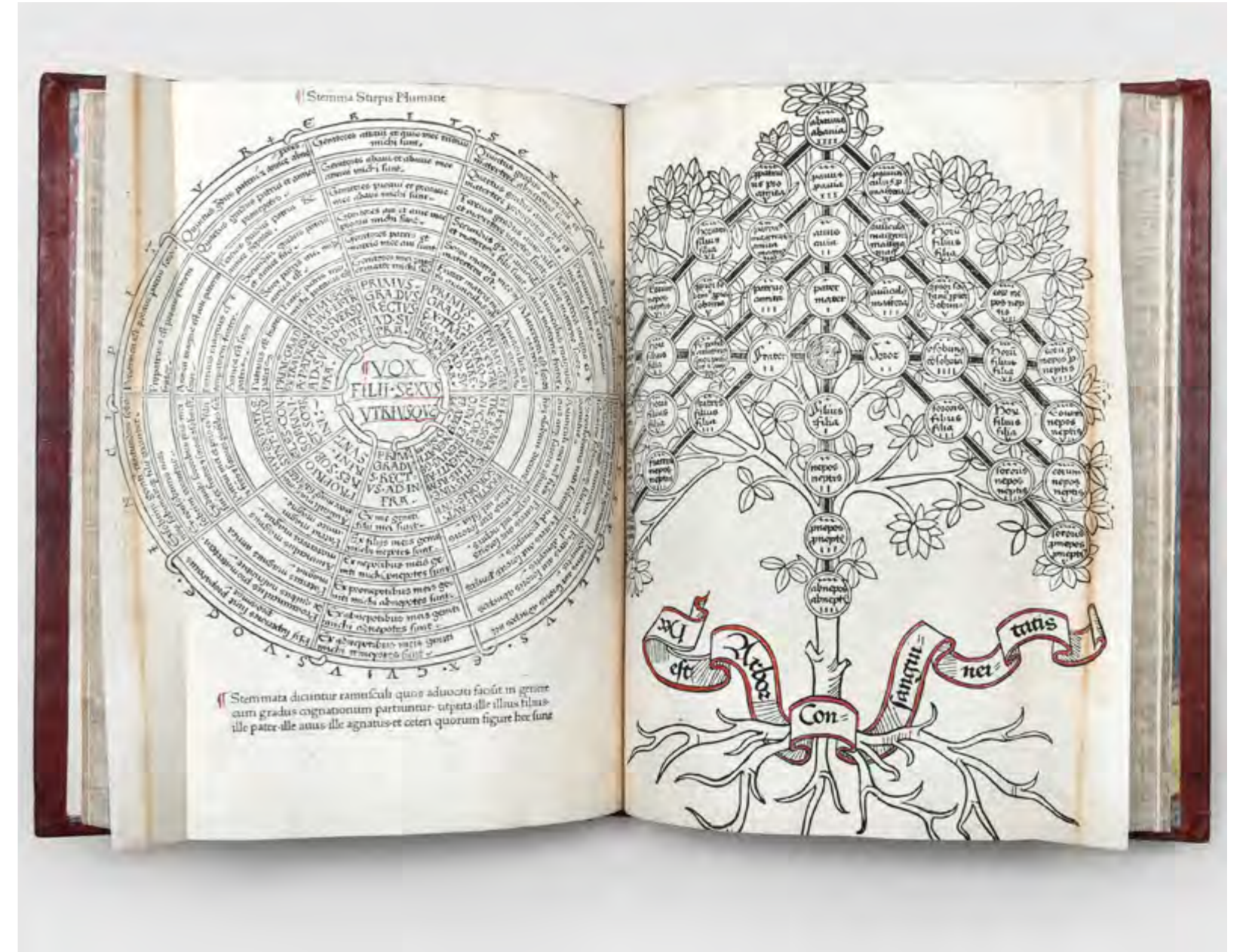
\$675,000

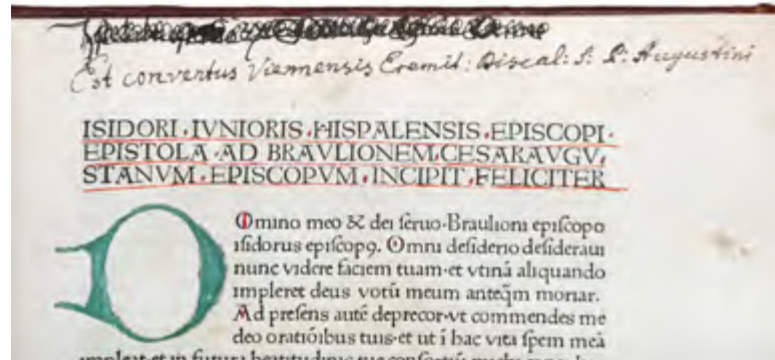
4506001

The rare and important first edition of Isidore of Seville's great medieval Encyclopedia, "of infinitely greater importance" (*Printing and the Mind of Man*) than contemporary incunable encyclopaedias, containing the earliest printed map of the world and comprising a singular source of information for natural philosophers, geographers, and navigators of the Renaissance. The encyclopaedia was "arguably the most influential book, after the Bible, in the learned world of the Latin West for nearly a thousand years" (Barney). The fine woodcut of the tree of knowledge illustrates Isidore's approach to the organisation and visualisation of data: by collecting, systematizing and attempting to synthesize all existing knowledge, he was the ideal candidate for the post when in 1997 Pope John Paul II declared him to be the patron saint of the internet.



The illustrations in the work include 'A small circular woodcut, diagrammatically representing the whole world... the first map ever printed...' (Shirley, *The Mapping of the World*). Known as a "T-O" type from its shape, the map represents a medieval view of a spherical world and shows all that was known or could be imagined of the world, depicting the three continents – Asia, Europe, and Africa – encircled by ocean and divided by a T-shaped inland sea. In his text Isidore describes the earth as round: his exact meaning has been debated, but he probably means spherical rather than disc-shaped. The map shows the top half of the sphere, everything else being unimaginably hot and obviously uninhabitable. In his text he says that 'Across the ocean, beyond the three known continents, is a fourth, unknown to us because of its great heat, at whose edges the Antipodes of fable are said to dwell...'. The ocean surrounds the three known continents in the T-O





'Older and of infinitely greater importance than [the three other chief fifteenth century printed encyclopaedias] is the work of the Spanish bishop Isidore, which is now known under the title of 'Etymologies, or the Origins of Words'. An industrious and uncritical compiler, he supplied factual as well as fantastic information culled from all the ancient authors available to him (and incidentally preserved much material that has since been lost). Isidore thus became the chief authority of the Middle Ages, and the presence of his book in every monastic, cathedral and college library was a main factor in perpetuating the state of knowledge and the modes of thought of the late-Roman world...' (*Printing and the Mind of Man*).

map: although the earth is imagined to be spherical, to go to the antipodes would still involve sailing off the edge.

The influence of the map survived through to the beginning of the oceanic discoveries, with all its underlying theory: 'even at the beginning of the sixteenth century, the most common mappaemundi were the old Macrobian zone-maps and, above all, Isidore of Seville's T-O maps, which reached the status of print as early as 1472. Here were traditional representations with which the common reader felt comfortable, and which printers clearly felt most appropriate for the texts of hallowed antiquity which they normally accompanied' (John Larner, *Marco Polo and the Discovery of the World*, 1999, p. 147).

The medieval Encyclopedia is a text that dates back to the seventh century. It is one of the first of all encyclopedias, covering a range of subjects including geography, architecture, shipbuilding, astronomy, medicine and anatomy, and all sorts of wonders of the natural world. In manuscript form it was the most popular compendium in medieval libraries, and its survival from the Middle Ages through to the age of printing was of great significance as it ensured the successful transmission of much of the knowledge of the ancients into modern times.

For the relevance of Isidore's book in the context of belief in a Southern Continent, see further Alfred Hiatt, *Terra Incognita: Mapping the Antipodes before 1600* (2008), pp. 78–89.

BMC, II.317; BSB-Ink., I.627; CIBN, I.67; Hain, 9273*, Harvard/Walsh 500; ISTC ii00181000; *Printing and the Mind of Man*, 9; Schramm, II.24; Schreiber, 4266; Goff, I181; Stillwell, VI-850.

Map: Bagrow, *Essay of a Catalogue of Map-Incunabula*, fig 1; Campbell, *Earliest Printed Maps 1472–1500*, 1; Shirley, 1.

Stephen A. Barney, ed. *The Etymologies of Isidore of Seville*, 2006; Corin Braga, "Marvelous India in Medieval European Representations", *Rupkatha Journal*, Vol. VII, No. 2, 2015; Valerie Flint, *The Imaginative Landscape of Christopher Columbus*, pp. 139 & 173.



A CLASSIC OF AUSTRALIAN NATURAL HISTORY

30. McCoy, Frederick.

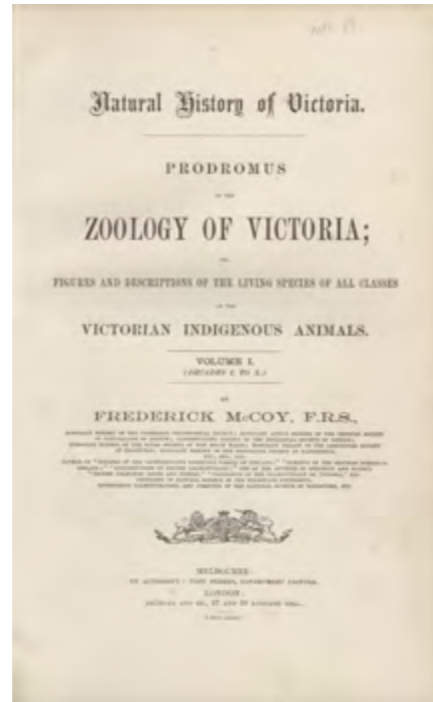
Natural History of Victoria.
Prodromus of the Zoology
of Victoria...

Two volumes, thick octavo, with all 20 “decades”, 199 lithographic plates (including one double folding plate), nearly all coloured and some finished by hand; attractively bound in contemporary navy half calf, spines gilt, double labels in maroon and tan.

Melbourne, Robert S. Brain, 1885–1890.

\$8250

3709351



A superb copy of this beautifully illustrated work. McCoy’s book has been a somewhat overlooked classic of Australian natural history, representing the culmination of nineteenth-century scholarship in the field.

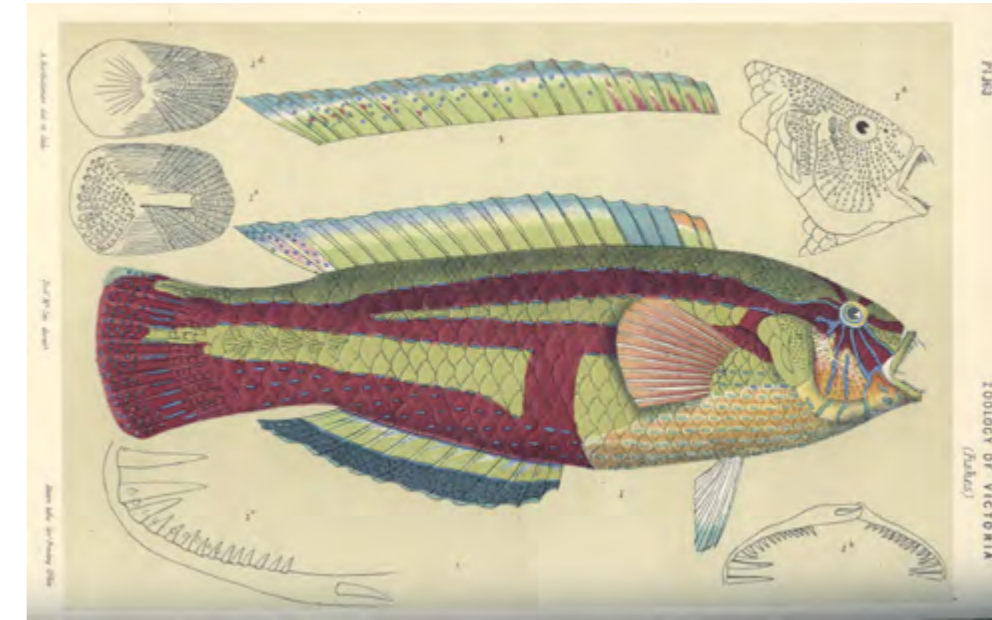
Irish-born Frederick McCoy arrived in Melbourne in 1854 to take up the first Professorship of Natural Science at the newly-formed University of Melbourne. For the next forty years he was at the centre of colonial scientific life. He became the first Director of the newly formed National Museum of Victoria and was responsible for the rapid development of the Museum and its collection.

McCoy ‘built up an outstanding natural history and geological collection... In 1870 the Museum [of Natural and Applied Sciences, Melbourne] was placed under the Public Library trustees... Ever pestering for

funds and uncovering trustees’ plots to move the museum, he found his best defence and consolation in the popularity and scientific standing of the museum. Annual attendances averaged 53,000 in the 1860s, 95,000 in the 1870s, 110,000 in the 1880s and 108,000 in the 1890s. Painfully he acquired government money to publish serially his *Prodromus of the Zoology of Victoria* (1878–90) and *Prodromus of the Palaeontology of Victoria* (1874–82)’ (ADB).

There has been a recent resurgence of interest in McCoy’s work, notably with the important exhibition and online catalogue of the *Prodromus*, ‘Caught & Coloured, Zoological Illustrations from Colonial Victoria’ at the Melbourne Museum.

Not in Ferguson; Wood, p. 456. See also R.T.M. Pescott: ‘Collections of a century: the history of the first hundred years of the National Museum of Victoria’, National Museum of Victoria, 1954.



FIRST APPEARANCE OF THE MACROBIAN WORLD MAP

31. MACROBIUS, Ambrosius Theodosius.

In somnium Scipionis expositio...

Small folio (302 x 198mm), 191 leaves (initial blank leaf discarded), with seven diagrams and a world map within the text; capital spaces blank; a fine, large copy in handsome Regency russia leather, sides richly tooled in gilt and blind with anthemion and scroll motifs, spine lettered in gilt and stamped in blind and gilt in compartments, all edges gilt, with lavender endpapers, by S. Ridge, of Grantham, with his ticket; Syston Park bookplates (see below).

Brescia, Boninus de Boninis, 1483.

Provenance: Syston Park (armorial bookplate to front pastedown); Sir John Hayford Thorold, 10th Baronet, (1773–1831), engraved monogram.

\$225,000

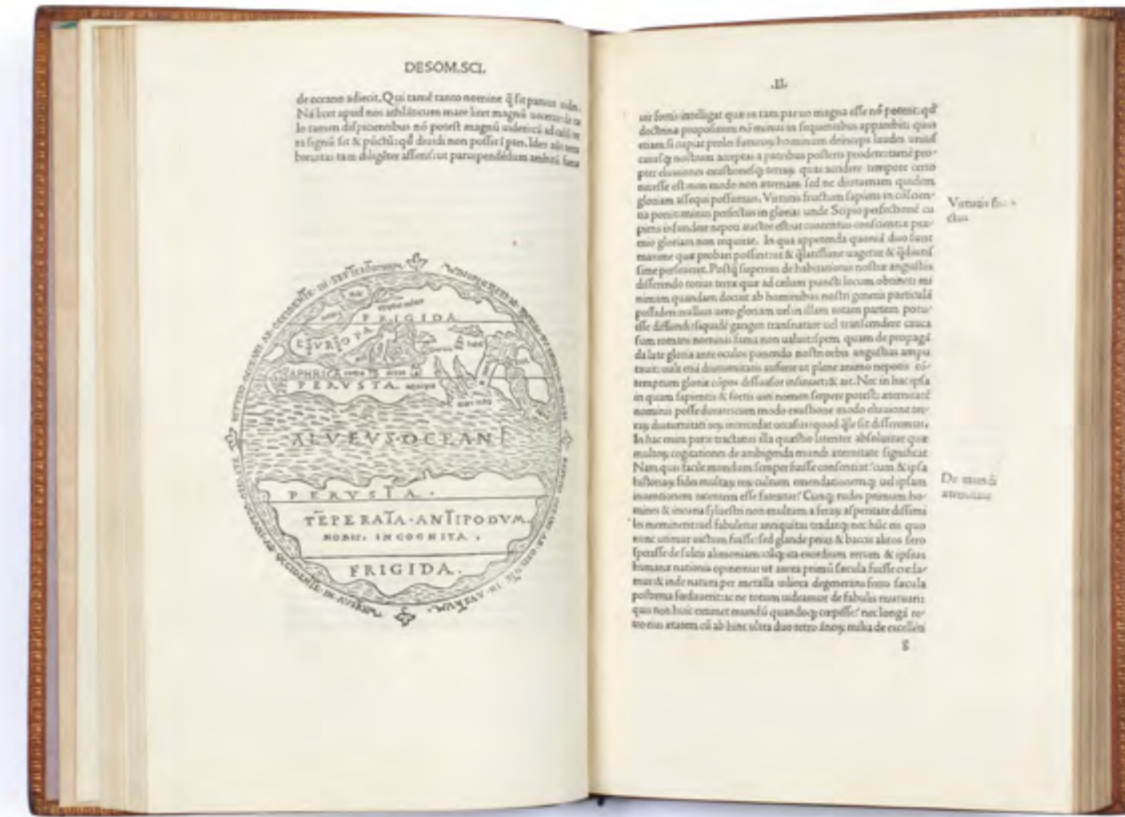
4504803



A superb copy of this great book, from the library at Syston Park, with the first appearance in print of the famous Macrobian world map, the most influential of all pre-Renaissance views of the world, including an antipodean, southern continent. Printed in Brescia, in the first decade of printing there, this strikingly handsome production is the first edition of Macrobius's *Commentary on the Dream of Scipio* to print the scientific diagrams and the world map. Since these had not been included in the only earlier printing of the text (Venice 1472, an edition which was therefore less than complete, as the map and diagrams are specifically referred to by Macrobius to illustrate ideas discussed in the text), this is the preferred early edition.

This very fine and beautifully bound copy was from the library of the noted book collector Sir John Hayford Thorold of Syston Park, probably originally purchased by his father the equally famous bibliophile Sir John (1734–1815). The younger Thorold commissioned Lewis Vulliamy to build his new library at Syston between 1822 and 1824. The contents of the famous library were dispersed firstly in 1884 (by Sotheby's) and then in 1923, and the house was demolished in 1925.

Macrobius, writing in the early fifth century, was one of the select band of encyclopaedists who preserved and transmitted classical philosophy and science to the medieval world and whose works were 'to hold a central position in the intellectual development of the West for nearly a millennium. To the medievalist, Macrobius's *Commentary* is an intensely interesting document because it was... one of the basic source books of the scholastic movement and of medieval science' (W. H. Stahl, *Macrobius: commentary on the Dream of Scipio*, 1952). 'To the mere persistence, through a few compendia, of the knowledge that the earth is a globe, Europe owed the discovery of the New World. The astronomical and geographical science in Macrobius alone was sufficient to furnish a basis for Columbus



when the passion for exploration had been reawakened, as it was in the fifteenth century' (Thomas Whittaker, *Macrobius*, 1923, p. 83).

Macrobius's famous map figures a massive antipodal southern continent. One of the very earliest of all maps of the world, this woodcut shows a globe split into two – Europe and the balancing Antipodes – and surrounded by ocean at the edges. This remarkable image, which survived by manuscript transmission from the fifth century into the age of printing, had a strong and lingering effect on post-Renaissance and pre-discovery geography. It is also the first printed map to show the currents of the oceans. Its large southern

continent carries the legend 'Pervsta / Temperata, antipodum / nobis incognita'. For a thousand years the Macrobian world map formed the basis of world geography, until Renaissance exploration replaced it with discovered fact, and all pre-discovery mapping was to some extent based on it, as were all ideas of a southern hemisphere, a southern continent, or an antipodes.

Beaglehole, 'Journals of Captain James Cook' I, p. xxv (and fig. 2); BMC, VII, 968; Goff, M9; Hain, *10427; Sander, 4072; Shirley, 'Mapping of the World', 13, plate 21 ('Block 1'); Wroth, 'Early Cartography of the Pacific', 'Early cartography of the Pacific', 16 (and plate III).

EARLY MACROBIUS WITH A REFIGURED WORLD MAP

32. MACROBIUS, Ambrosius Theodosius.

In somnium Scipionis Libri duo...

Folio, title within an ornate woodcut border; fine woodcut map of the world and several woodcut diagrams, woodcut initials; nineteenth-century continental binding of half calf, flat spine gilt in compartments.

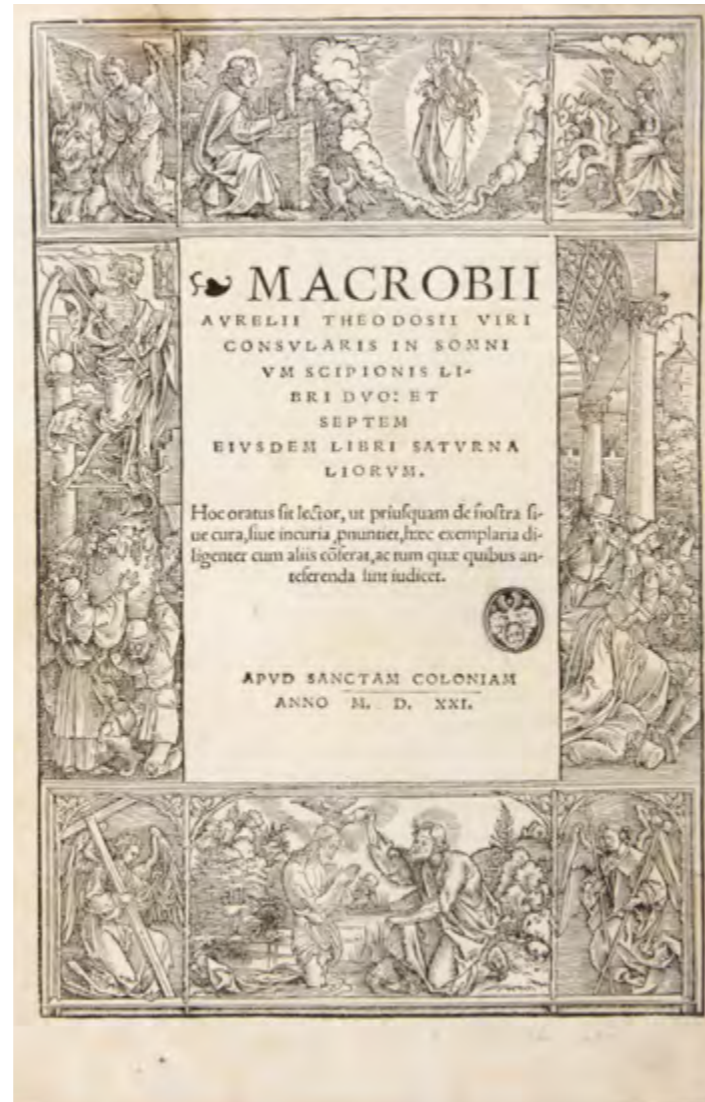
Cologne, Eucharius Cervicornus, 1521.

\$9600

4104513

An important early edition of Macrobius, the first to be edited by Arnoldus Vesaliensis (the classicist Arnold Haldrein of Wesel). This is a handsome edition, folio in size with an illustrated title-page and with many fine woodcuts and initials throughout, including a large and further developed version of the famous Macrobian world map. One of the very earliest world maps, this half-page woodcut depicts a world split into two – Europe and the balancing Antipodes – and surrounded by ocean at the edges. This remarkable image, which survived by manuscript transmission from the fifth century into the age of printing, had a strong and lingering effect on post-Renaissance and pre-discovery geography: as Shirley points out, reprints “continued to appear from Venetian presses throughout the next century in at least 1521, 1528, 1565 and 1574. There was also a Basle edition of 1535... Crude variants also appeared in editions of Sacrobosco’s *Opusculum Sphericum* throughout the fifteenth and sixteenth centuries, As late as 1640 the title-page of Rosaccio’s *Teatro del Cielo* included a small rectangular map after Macrobius...” (*Mapping of the World*, p. 12).

Adams, M60; Shirley, 13n.



A KEY WORK INFORMING THE EUROPEAN VIEW OF THE EAST

33. MANDEVILLE, Jean de.

Itinerarius...

Small quarto (186 x 130 mm); 78 (of 80) leaves (a-k8, sigs. a7 and a8 supplied in facsimile); printed in double columns, 39 lines to a page, 4- and 3-line spaces for initials; first 2 initials inserted lightly in pen, woodcut printer's device on verso of final leaf; mid-20th-century vellum, spine lettered in black.

Bologna, Ugo Rugerius, 4 July 1488.

Provenance: Collection of R. David Parsons, with book-label.

\$97,500

4506083



circulation. Early printings testify to the importance attached to the *Travels* and to its commercial appeal. This edition, in Italian, is probably the second of two printed by Rugerius in 1488. A 1480 Milan edition in Italian precedes them. Many more followed. The striking popularity of the Italian editions in the late fifteenth century is understandable 'when we remember that not only was Columbus himself an Italian, but that north Italy was at that time the main centre of discussion of the western and eastern voyages. Mandeville's information on Cathay was of importance to Columbus and probably Toscanelli before him; Cabot, Vespucci, and Behaim all had connections with north Italy... It is notable that the decline of Italian maritime and commercial supremacy in the mid sixteenth century exactly coincides with the cessation of [Italian] editions...' (C.W.R.D. Moseley, "The availability of Mandeville's Travels", *The Library*, 1975, p. 132).

A very early edition of one of the most popular travel books of the late Middle Ages and the Renaissance, taking its reader to the Holy Land, Egypt, Turkey, Persia, Tartary, India, and China. The Mandeville adventures set the stage for all European accounts of encounters with the great civilizations of the East. All early editions are now of great rarity on the market, especially those in the vernacular languages. Its influence was profound and persisted well into the age of Western discoveries of the New World and the sea routes to Asia. In 1625 Samuel Purchas thought Mandeville "was the greatest Asian Traveller ever the World had", next – "if next" – to Marco Polo (*Pilgrimes* III/i p. 65).

Originally written in French, the book first began to circulate in Europe after 1356. By 1400 it was available in every major European language; by 1500 a substantial number of manuscript copies were in

The narrative purports to be the personal account of Sir John Mandeville, who after leaving England in 1322 and travelling the world for many years, serving the sultan of Cairo and visiting the Great Khan, finally, as an old and sick man, set down his account of the world. It covers his travels to the Middle East and Palestine in the first part, before he continues to India, Tibet, China, Java, and Sumatra, then returns westward via Arabia, Egypt, and North Africa.

Most, if not all, of the narrative was assembled from other manuscript sources, plausibly by Jean le Long (d. 1388), the librarian of the Benedictine abbey church of St Bertin at St Omer, then within the English pale. Some of the narrative, including that part extending from Trebizond to Hormuz, recognizably depends on Odoric of Pordenone (1330; first published 1513). Though the framework of the work may be fictitious, the substance is not: its author clearly reported in good faith what his authorities recorded, and his book was serious in intent.

The authorship was not seriously questioned until the 17th century, by which time the narrative had long since helped form the European view of the East. If Mandeville poses questions of authorship and authenticity for the modern scholar, there is no doubting the impact of his book on its early readers: it fired the imagination, helped to create a demand for a route to China and the Indies, and served as both imaginative preparation and motive force for the explorations and discoveries of the fifteenth and sixteenth centuries.

Bennett, Italian, 3; BMC, VI 808; GW, M20441; Goff, M170; Hain/Copinger, 10653; Klebs, 650.3. ISTC im00170000.



THE “SELECT ISSUE”, SIGNED BY MARTYN, OF HIS GREAT PACIFIC SHELL BOOK

34. MARTYN, Thomas.

The Universal Conchologist, exhibiting the figure of every known shell...

Two volumes, square folio, engraved frontispiece with a Greek-key border applied in gold, and 80 engraved plates, all finely coloured by hand, edged in black, each plate presented on a larger sheet of blue paper, each with manuscript edging in black and numbered in manuscript; two engraved title-pages (in English and French), and with 27 pages of bilingual text, each volume with an engraved explanatory table; in the original binding of full tan marbled calf, Greek-key border reprised to boards, banded and lettered in gilt, marbled endpapers.

London, [the Author], 1784.

Provenance: With the bookplates of Francis Basset, 1st Baron de Dunstanville (1757–1835) of Tehidy in the parish of Illogan in Cornwall, English nobleman and politician, a member of the ancient Basset family; later name on title of Richard I. Johnson.

\$98,500

5000264

An excellent copy of the rare “select issue” of “one of the most beautiful of all shell books, containing exquisite renderings of shells collected on Cook’s three voyages and on other voyages, with specimens identified as having been obtained from New Holland, New Zealand, Tahiti, Tonga, and the Hawaiian Islands” (Forbes). The plates in this work are of such refinement and beauty that they are routinely mistaken for original watercolours, testament to the skills of the artists involved in printing and handcolouring this lavish production.

The work was prepared under Martyn’s own direction from specimens gathered on South Sea voyages. As he states in his introduction, ‘specimens were provided by the several officers of the ships under the command of Captains Byron, Wallis, Cook and others...’. The most notable collection of shells represented is that of the Portland Museum. This outstanding copy is one of the few prepared as a “select issue” for the author’s patrons. The plates are edged in black and part-mounted on a sheet of blue paper which in turn is edged in black (in manuscript), with each page numbered in manuscript in the top right hand border. The frontispiece is within a Greek-key border in applied gold to match the gilt-border on the boards of each volume. On a free endpaper of the first volume in manuscript is the note “a select copy” signed “Thos. Martyn”.



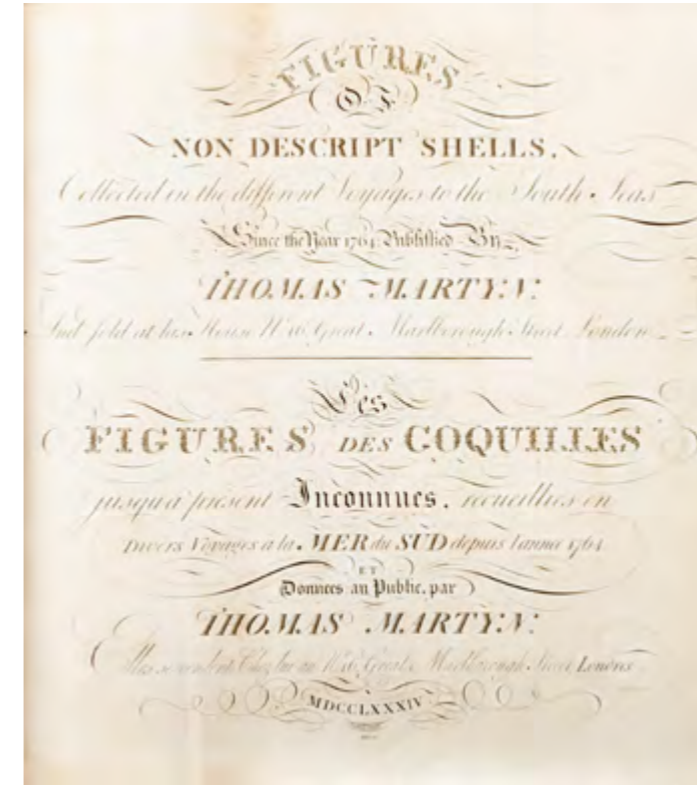


“A work which, for beauty, has seldom been surpassed in the history of conchological iconography” (S.P. Dance, *A History of Shell Collecting*, Leiden, 1986), this is the only work of the late eighteenth century to deal exclusively with shells. It was prepared under Martyn’s own direction and is virtually a companion to the three-volume John Hawkesworth edition of the voyages of Byron, Wallis and Cook published in 1773.

The most notable collection of shells represented is that of the Portland Museum assembled by the remarkable Margaret Cavendish Bentinck, second Duchess of Portland. Patron of Captain Cook, friend of Rousseau and Reynolds, colleague of Daniel Solander, bluestocking and philanthropist, she made her home, Bulstrode House in Buckinghamshire (or “The Hive” as it was known in court circles), a place of great activity and home to her private museum, which was “considered the finest in England and rivalled the best in Europe” (S. Peter Dance, *A History of Shell Collecting*, p. 73).

The plates are delicately engraved with faintness of line and then richly handcoloured with minute attention to detail and highlights. The illustrations are the exceptional work of a private Academy of young artists trained by Martyn himself. He recruited young men who showed artistic talent and trained them so that there “would generally be found that uniformity and equality of style, conception, and execution which it would be in vain to expect from a variety of independent artists”. (Martyn, S.P. Dance). This was a deliberate – and highly successful – attempt by Martyn to achieve the life and energy of original watercolours making it one of the most beautiful illustrated book productions of the late eighteenth century.

Bagnall, 3437 (listing the later 1789 edition).



THE NAMING OF THE PACIFIC: THE FIRST AUTHENTIC ACCOUNT OF MAGELLAN'S EXPEDITION

35. [MAGELLAN] MAXIMILIANUS TRANSYLVANUS.

Epistola, de admirabili & novissima Hispanoru[m] in orientem navigatione...

Quarto (265 x 144 mm), [18] leaves (A-C4, D6); title within elaborate woodcut compartment; modern full dark blue morocco, ruled in gilt, spine lettered in gilt.

Rome, in aedibus F. Miniti Calvi, February 1524.

Provenance: Collection of R. David Parsons, with book-label.

\$140,000

4506008

The foundational work on the exploration of the Pacific: the first published authentic account of Magellan's expedition, and the first voyage to cross the Pacific. It is through this account that Europe was informed of the first circumnavigation of the globe, one of the greatest events in the exploration of the world by European adventurers. The modern map of the world is witness to the epoch-making event, the name "Pacific" having been bestowed on the great ocean by Magellan himself, while his point of entry is still commemorated by the straits which bear his name. "No other single voyage has ever added so much to the dimension of the world" (Spate).

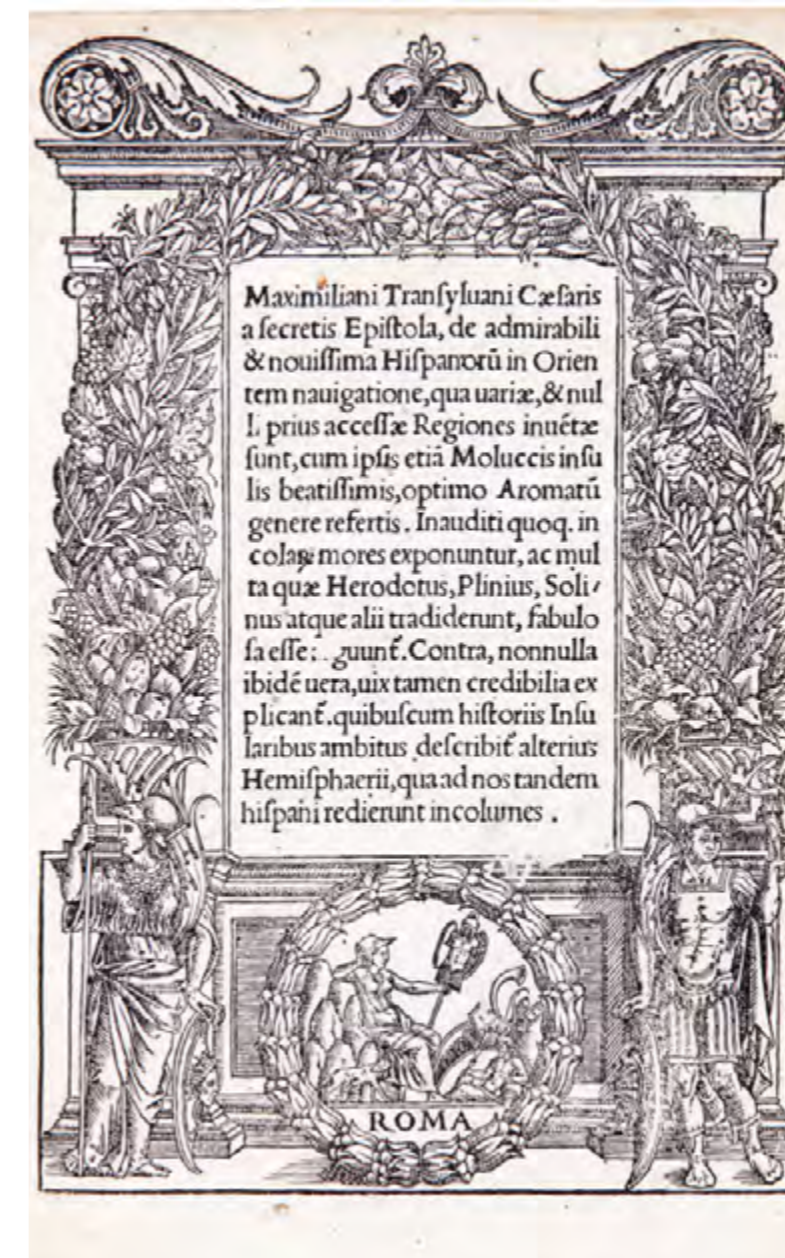
This is the fourth edition, following Cologne, Paris, and Rome editions of 1523. Maximilianus Transylvanus, a pupil of Peter Martyr, interviewed the surviving members of the expedition when they presented themselves to the Spanish court at Valladolid in late 1522, and wrote this account as a letter to his father, the Archbishop of Salzburg, Matthaeus Lang. The Archbishop had the text printed in either Cologne or Rome (the priority of the editions is uncertain) in

1523, and a Paris edition followed. This second Rome, and fourth overall, edition appeared in February 1524, within eighteen months of the expedition's return. All these editions are identical in text, and all are rare.

The expedition under Magellan set out from San Lucar on August 10, 1519, in five vessels manned by 265 men, with the intention of sailing westward to the Moluccas. After a suppressed mutiny and a difficult winter in Patagonia, the ships passed through the straits subsequently named in Magellan's honour on 18 October 1520, and sailed westward to the Philippines. There Magellan was killed in a skirmish with natives, and further adventures in the East Indies depleted the venture through disease and desertion. Only one ship with eighteen men, under Juan Sebastian Del Cano, landed at Seville on September 6, 1522. Shortly thereafter all of the crew who could travel went to Valladolid to report to Charles V, including the other chronicler of the voyage, Antonio Pigafetta. Pigafetta's account did not appear until 1525, in Paris, and was not wholly published until the late eighteenth century.

"There was none of the prophetic mysticism of Columbus in the makeup of the great Portuguese. Magellan was distinctly a man of action, instant, resolute, enduring... The first navigation of the Straits of Magellan was a far more difficult problem of seamanship than crossing the Atlantic... Columbus's voyage was over in thirty-five days; but Magellan's had been gone a year and weathered a sub-arctic winter before the real task began – the voyage over a trackless waste of waters exactly three times as long as the first crossing of the Atlantic... Magellan is to be ranked as the first navigator of ancient or modern times, and his voyage the greatest single human achievement on the sea" (Bourne).

Borba de Moraes, p. 547; Church, 56; European Americana, 524/13; HARRISSE (BAV), 124; LeClerc, 956; Medina (BHA), 69; Medina (Filipinas), 3; Sabin, 47040. Bourne, Spain in America, chapter 9.



‘GIVEN FOR THE RELIEF OF POOR PRISONERS’

36. MUIR, Thomas, “Scottish Martyr”.

The trial of Thomas Muir, Esq...

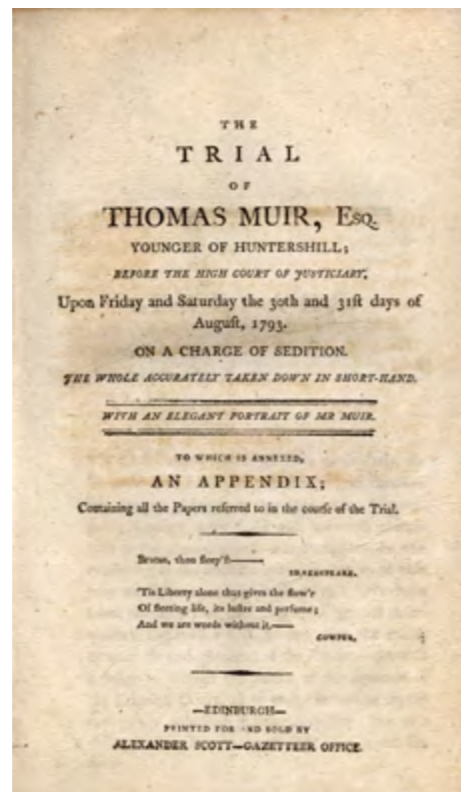
Octavo, pp. [ii], xii, 16 (Appendix), 72; portrait frontispiece; original quarter calf and marbled boards, red leather label on spine.

Edinburgh, Alexander Scott, 1793.

Provenance: From the library of the late Dr. Robert Edwards AO.

\$1850

5000925



the bibliographer Ferguson, who describes his own copy and that in the National Library, does not mention an appendix at all. There are also copies in the Dixon and Mitchell collections in the State Library of NSW.

The book was published in sympathy with the dissident cause, the verso of the half-title reading: 'The following account of Mr Muir's Trial is not offered to the Public from the view of obtaining any pecuniary advantage to the Publisher. The profits were left to be disposed of in any charitable manner which Mr Muir might direct; and he has desired them to be given for the relief of poor prisoners.'

Ferguson, 160.

Rare: quickly published reporting of an important current event, the politically motivated free speech trial of one of the so-called Scottish Martyrs, the five men who became Australia's first political prisoners. Campaigning for parliamentary reform, they were tried for sedition in 1793–94 and transported to Sydney in 1794 and 1795. Muir became the most conspicuous of them with his famous daring escape to America in 1796.

Muir's trial was completed on 31 August and the preface here is dated just nine days later. There seem to have been variant issues according to whether an appendix was included, and if so, whether it ran to 8 or 16 pages. In the present copy the appendix (which appears before the main text) consists of 16 pages, the same as the copy in the Allport Library (though that copy does not include the naive frontispiece portrait by John Kay of Muir holding papers and declaiming, present here). The

ONE OF THE EARLIEST ACCOUNTS OF TASMAN'S FAMOUS VOYAGE OF 1642

37. NARBOROUGH, John, and others.

An Account of Several Late Voyages & Discoveries...

Octavo, with the large folding map of the Straits of Magellan; with folding table and 19 engraved plates, seven of them folding; bound without the "Map of ye North East and North West Parts of the Pole"; modern antique-style speckled calf.

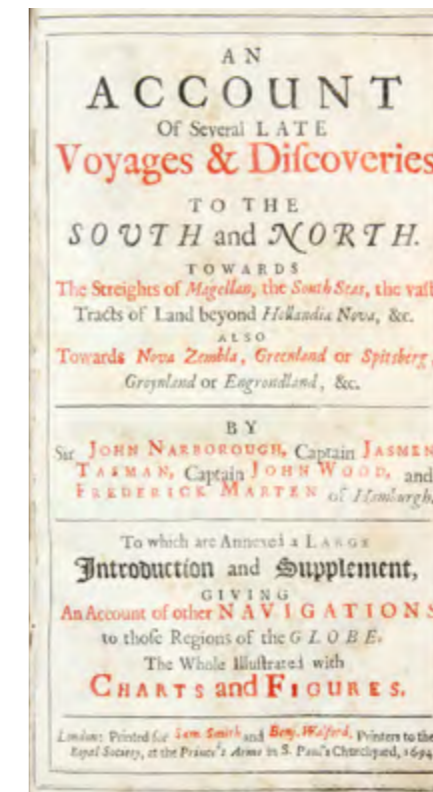
London, Sam. Smith and Benj. Walford, 1694.

Provenance: From the library of the late Dr. Robert Edwards AO.

\$3200

5000926

First edition: one of very few contemporary printed records of Tasman's voyage. It is 'of the greatest importance to an Australian collection, as it contains one of the earliest accounts of Abel Janszoon Tasman's famous voyage of 1642 from Batavia, in which he discovered Tasmania and New Zealand and visited Tonga and Fiji' (Hill). This short account is based upon that published in Amsterdam in 1674 by Dirk Rembrantse (Dirk Rembrantse van Nierop). Also of great significance is the account of



also speaks of Ferdinand Magellan, Pedro Fernandez de Quiros, Sir Francis Drake, and others who had sailed the South Seas' (Hill). The editor laments 'that the English nation have not sent with their Navigators, some skilful Painters, Naturalists, and Merchanists, under publick Stipends and Encouragement as the Dutch and French have done...'. Of Tasman's voyage he exclaims: '... 'tis the Discovery of a new World, not yet known to the English. 'Tis probable by Abel Jansen Tasman's Navigation, that New Guinea, New Carpentaria, and New Holland, are a vast prodigious Island, which he seems to have encompass'd in his Voyage...'

Hill, 1475; Wing, N154; Sabin, 72187.

Narborough's voyage in the *Batchelour* through the Strait of Magellan and into the Pacific, which was widely read by later navigators including the survivors of the *Wager* (part of Anson's fleet), who used this account for their own navigation through the passage. Other works contained in the book include the narrative of captains John Wood and William Flawes who, in the *Speedwell* and *Prosperous*, explored the Northeast Passage and visited Novaya Zemlya. They concluded the East could not be reached by this route. The narrative of Friedrich Martens' whaling voyage, here first translated into English, was the first book on a voyage to Spitsbergen and Greenland. A diagram of the Southern Cross appears on p. 15.

'The editor of this work is believed to be Sir Tancred Robinson. In his lengthy Introduction, he speaks of explorations towards the South Terra Incognita, suggests that the Dutch had made great discoveries there which they had never divulged, and

PRINCIPAL INSTIGATORS OF THE FIRST FLEET

38. NEPEAN, Evan.

Original manuscript letter signed,
to Hamilton Fleming...

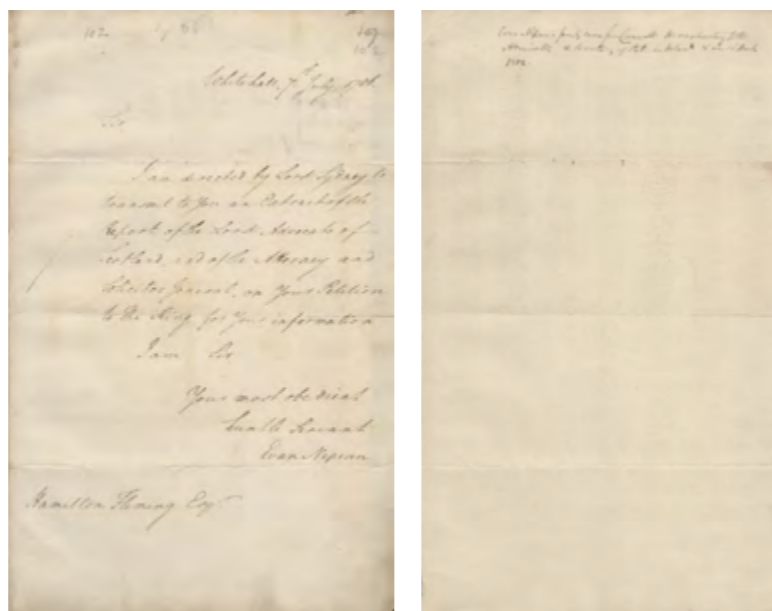
Two laid paper sheets measuring 315 x 205 mm.,
the first comprising the manuscript letter, the second
being the original cover sheet with docket title.

Whitehall, 7 July 1786.

\$1650

5000974

Early manuscript document predating the departure of the First Fleet, connecting two of the principal figures in the foundation of the penal colony at New South Wales. The letter concerns a directive of Lord Sydney and is signed by Evan Nepean in his role as Under-Secretary of State. Nepean (1752–1822) — honoured in the young colony through the naming of the Nepean River in New South Wales, and later Point Nepean in Victoria – was appointed secretary to Lord Shuldham, Port-Admiral at Plymouth in 1782, and later that year became Under-Secretary of State in the Home Department. In this capacity he was concerned in the arrangements for the dispatch of the First Fleet and the administration of the newly established settlement at Sydney Cove during its formative years. Thomas Townshend, Lord Sydney, is remembered as the principal instigator of the British colonisation of Australia, a keen proponent of convict transportation and close associate of Sir Joseph Banks.



In this letter, written in his official capacity as Under-Secretary of State, Nepean transmits a directive of Lord Sydney to the Scotsman Hamilton Fleming, who had recently submitted a petition to the Crown claiming ancestral right to a title. The letter is fully signed 'Evan Nepean'.

BOTANY BAY DESCRIBED FOR CHILDREN

39. NEW MORAL SYSTEM.

A New Moral System of Geography...

Square 16mo, with an engraved frontispiece, two engraved plates, four full-page woodcuts in the text and altogether 48 circular woodcut vignettes; in a simple contemporary sheep-leather binding, unlettered spine banded in gilt.

Bath, Printed by S. Hazard, for G. Riley, London, 1790.

\$3500

3506031

The rare first edition of the earliest educational work to refer to settled Australia, including (p. 181 onwards) a seven-page description of Botany Bay, 'being now a part of the world allotted for civilization'.

The State Library of South Australia featured their copy of the second edition of the book in their exhibition *Australia on the map 1606–2006*, noting that 'the lengthy title of this little book gives a very full idea of the contents. The author writes in the Preface that every effort has been made to 'select the most interesting, and essential to give the student an idea of this indispensable science' [i.e. geography]. Also included is an overview of the solar system based on Copernicus. Within the text, the chapter on Botany Bay deals with the Aboriginal people and their food and tools, and with the kangaroo, which in 1790 still intrigued many in Europe. The frontispiece shows Britannia, lion crouched at her feet, and a globe alongside, overseeing the education of the youth of England.

'A new moral system of geography is an example of the books, along with games and dissected puzzles, which were being produced in England to stimulate the teaching of children by making learning fun. This



followed John Locke's theory on learning through play that he propounded in 1693, and which was further stimulated by the work of Abbé Gaultier, a French educator who fled the French Revolution and established a school in England. Gaultier issued books and games to support his theories...'

Ferguson knew only the Mitchell Library's copy of this first edition, which was printed in Bath for the London stationer George Riley, and has the series-title for the Historical Pocket Library in which series this is designated the fifth title, devoted to Geography. The final two pages of Riley's advertisements in this edition show that he was chiefly a stationer rather than a bookseller; in fact the advertisement mentions no printed books at all. Ferguson also knew only the National Library's copy of the London-printed second edition of the same year. The London version was completely reset, with very different pagination, but used the same frontispiece (which has Riley's imprint and is dated 18 July 1789). It was printed for Riley in London but also sold by Hazard in Bath, as well as by Watson and Elder in Edinburgh.

Ferguson, 89.

VOYAGES TO THE STRAITS OF MAGELLAN

40. NODAL, Bartolome Garcia de.

Relación del Viage... al descubrimiento del estrecho nuevo de San Vicente...

Small quarto, with a folding map; a fine copy, clean and crisp in contemporary marbled calf, red leather label.

Cadiz, Manuel Espinosa de los Monteros, [1766 or 1769].

\$14,850

4401806

The scarce and desirable second edition, realistically the first procurable: the Nodal brothers made a landmark voyage of Pacific discovery to the Straits of Magellan, clearing the way for future Spanish approaches. The voyage came about as the Spanish reflex reaction to the discovery of the Le Maire Strait (called San Vicente by the Spanish) by Le Maire and Schouten during their 1616 voyage in search of the Southern Continent. The Dutch success alarmed the Spanish – but they were also interested in a safer means of passage into the South Sea; they therefore sent out two caravels under the command of the Nodal brothers, to report on the Le Maire and Schouten discoveries.

This is effectively the earliest available edition of this important book as the 1621 printing, notoriously difficult to find, was a famous rarity even in the 1860s when Sabin described it as “one of the rarest books of its class”. The Hill catalogue called it “one of the rarest books on voyages of the 17th century”, and even Streeter had to settle for an incomplete copy. The first edition has almost never appeared complete on the market in modern times.



The second part is new to this edition: separately paginated, it has its own title-page (*Instrucción exacta, y util de las derrotas, y navegaciones, que se executan en todos tiempos en la America Septentrional ... Sacala a luz D. Manuel de Echevelar ... Año de 1753. Con Licencia: en Cadiz en la Real Imprenta de Marina, Calle de San Francisco.*)

‘This was the first circumnavigation of Tierra del Fuego. The whole voyage, out and back, had taken only nine months and twelve days: ‘a period which, in the present state of navigation, would be reckoned very short for the performance

of such a voyage, and was then unprecedented’ (Burney) – many a Dutch and English ship took longer just to reach Cabo Virgines. The ships had never once separated, and except for one man hanged at Rio for plotting mutiny, there was not a single death. Rapid as the voyage was, it was not scamped; the Nodals brought back careful and clear sailing instructions, and paid unusual attention to tidal observations. Their conduct of the voyage was indeed a model of decision and efficiency; but they fell victims to the general slackness which was creeping over Spanish naval affairs: the Spain of Philip III was not that of Philip II’ (Spate II, p. 26).

Borba de Moraes, p. 616; James Ford Bell, N189; Medina, ‘Hispano-Chilena’, 468; Palau, 99486.



THE RARE COLOURED ISSUE, WITH ORIGINAL WRAPPERS

41. OLIVER, Commander Richard Aldworth.

A Series of Lithographic Drawings, from Sketches in New Zealand...

Large folio, 4 pp. (title and text) and nine images on eight coloured lithograph plates; original printed wrapper with red cloth backstrip, preserved in a solander case.

London, Dickinson Brothers, circa 1852.

\$28,500

3110058

One of the finest Pacific illustrated books of the nineteenth century. This is a beautiful copy of the rare coloured issue, complete in the original illustrated wrappers. The superb handcoloured lithographs are by the naval commander Richard Aldworth Oliver, (1811–1889), who commanded HMS *Fly* on survey voyages of New Zealand and Pacific waters between 1847 and 1851, including acting as escort to Selwyn's schooner *Undine* to New Caledonia and the New Hebrides in 1849. It was during these voyages that he observed the Māori people first-hand and recorded the New Zealand and New Caledonian landscape for this publication. Various Māori and Pacific island artefacts collected by Oliver during his travels have recently appeared for sale (Christie's London 15 December 2016, lot 4).

The suite of views and portraits prepared by Oliver for the publication include "Chief Te Rangihāeta", "A Korero", "A Tangi (at Motoneka)", "The Falls of Kirikiri", "A Stranger's House (Houraki Pah)", "Half Castes of Pomare's Pah (Bay of Islands)", "Puebo (New Caledonia)" and portraits of two boys Harry Bluff and Johnny, who were 'half-castes, probably the children of whalers'.



There were two issues of the work: a tinted issue and this rarer handcoloured version, which was issued at the substantial price of two guineas. Evidently the high price kept sales low, as an inserted slip (present in this copy) states: 'In consequence of the Subscription list for Capt. Oliver's work on New Zealand being not yet sufficiently filled with names, it is considered expedient to postpone bringing out more Parts of the work, until the number of names should be increased'.

This was Oliver's only printed work, apart from an image "Girls and Man of Uea, Loyalty Islands" contributed to Erskine's *Journal of a Cruise among the Islands of the Western Pacific* (1853); a number of his watercolour views and portraits survive in New Zealand institutional collections, including two fine 1849 watercolours at Te Papa depicting "Neddie, a half-caste" and "Feast in the Bay of Islands". Hocken and Bagnall date the book 1852, as does Abbey, while the BMC dates it 1853.

Abbey, *Travel*, 592; Bagnall, 4339; Hocken, p. 167; Tooley, 349.



THE CRETAN KALLIERGES' PINDAR: THE FIRST GREEK BOOK PRINTED AT ROME

42. PINDAR (c.522–c.443 BC).

Olympia, Pythia, Nemea, Isthmia [in Greek]...

Quarto, [480] pp., Greek types, printed in black and red; complete with the two blank leaves; woodcut devices of a caduceus and Kallierges's double-headed eagle on the title, eagle device repeated on final leaf; modern tan calf binding of period style.

Rome, Zacharias Kallierges (for Cornelio Benigno), 13 August 1515.

\$14,500

5000912



The important editio romana of the Odes of Pindar, the first separate edition, the first Greek book to be printed in Rome, and “the most important Pindar edition ever” (Fogelmark). It was produced in Rome by Zacharias Kallierges, a native Cretan, Renaissance humanist and scholar, who had set up the first Greek-owned printing press in Venice in 1499, subsequently moving to Rome to set up his press there. Pindar, the classical ancient Greek lyric poet, was a perfect choice for Kallierges to put into print: the first Greek poet to reflect on the nature of poetry and on the poet’s role, he was hugely prized by later writers, not least the Latin poet Horace who admirably compared the vigour of his writing to the “uncontrollable momentum of a river that has burst its banks”.

Pindar’s four books of *epinikia* or “victory odes” represent one of “the great monuments of Greek lyric” (Mathiesen). The tradition of *epinikia*, written to honour victorious athletes at the games, dates back to at least the 6th century BC with verses by Simonides of Ceos surviving in fragments. Pindar’s four books, which were written between about 520 and 460 BCE, are associated with the four major festivals of the Panhellenic Games: Olympian, Pythian, Isthmian, and Nemean. Thomas Mathiesen has demonstrated how many of the odes can be identified by event, champion, and year.

Kallierges had already established two presses at Venice before he arrived in Rome to teach under Lascaris at the newly founded Greek Gymnasium, an academy created at the behest of Pope Leo X. When working in Venice he was not only a contemporary of but also must have been close to Aldus Manutius, who played the critical role in the publication of classical texts from surviving manuscript sources. Aldus’s edition of Pindar of two years earlier, the editio princeps, had offered a text of the odes alone, without the comparatively huge apparatus of scholia which appear in Kallierges’ printing for the first



time, and which were crucial to the scholarly understanding of Pindar throughout the centuries to come. Their extent can be seen on every page where the comparatively small printing of text is surrounded by the extensive annotations and explanations. Kallierges’ edition “has always been acknowledged as textually superior” (*The Greek Book*, 5).

Adams P1219–1221; *The Greek Book: an exhibition of Greek printing & the book arts*

from the 15th to the 20th centuries (New York 1997), 5; E. Layton, *The 16th-century Greek Book in Italy*, pp. 318–29; Thomas J. Mathiesen, “Epinikion and encomium”, in *Apollo’s lyre: Greek Music and Music Theory in Antiquity and the Middle Ages*. See also: Nigel Wilson, *From Byzantium to Italy*; Steffan Fogelmark, *The Kallierges Pindar: A Study in Renaissance Greek Scholarship and Printing*; Nicolas Barker, *Aldus Manutius and the Development of Greek Script & Type in the Fifteenth Century*; Anthony Hobson, “The printer of the Greek editions ‘in gymnasio medico ad Cabillinum montem’,” *Studi di Biblioteconomia ... in onere di Francesco Barberi*.

THE HUMANIST POPE, CRUSADING INSTINCTS, RELIGION AND TERRITORY

43. PIUS II, Pope.

Epistola ad Mahumetem.

Small quarto, 54 leaves, complete with the initial blank; opening initial letter rubricated; 19th-century brown calf binding, front cover lettered in gilt.

[Cologne], Ulrich Zell, [1469–72].

Provenance: Contemporary bibliographical note on A1 blank, manuscript signatures and occasional marginalia in the same hand throughout; Stonyhurst College library, with their stamp on the first and last leaves, and nineteenth century shelf-label on front pastedown; collection of R. David Parsons, with book-label.

\$45,000

4506082

A remarkable and rare fifteenth-century printed document: Enea Silvio Piccolomini, Pope Pius II (reigned 1458–1464), writes at considerable length, addressing the Ottoman emperor, Sultan Mehmed II, the great conqueror of Constantinople, challenging him to convert to Christianity. Never actually delivered, and first published only shortly after the pope's death, its purpose has to be seen as propagandist rather than realistic, including Pius's disingenuous offer to Mehmed of the crown of the Holy Roman Empire if he were to convert.

The background is the continuing threat from the Ottoman empire and the letter, presented as a simple attempt by a well-meaning Pope to persuade his Muslim enemy to convert, is actually invoking anti-Islamic sentiment, showing that the letter is more for domestic consumption than for any realistic prospect of the conversion of the Ottoman emperor. The crusades are not far from his underlying thoughts as the Pope speaks to nationalist and chauvinist instincts for religious conflict that survive. Crusading impulses were morphing at this time from purely religious armed expeditions to being inexorably tied up with territory and expansion: as Cross has pointed out (p. 436), "crusading ideas helped to shape the Portuguese and Spanish oceanic expansion [well into] the early sixteenth century, and the history of the Crusade was thus interwoven with early colonialism".

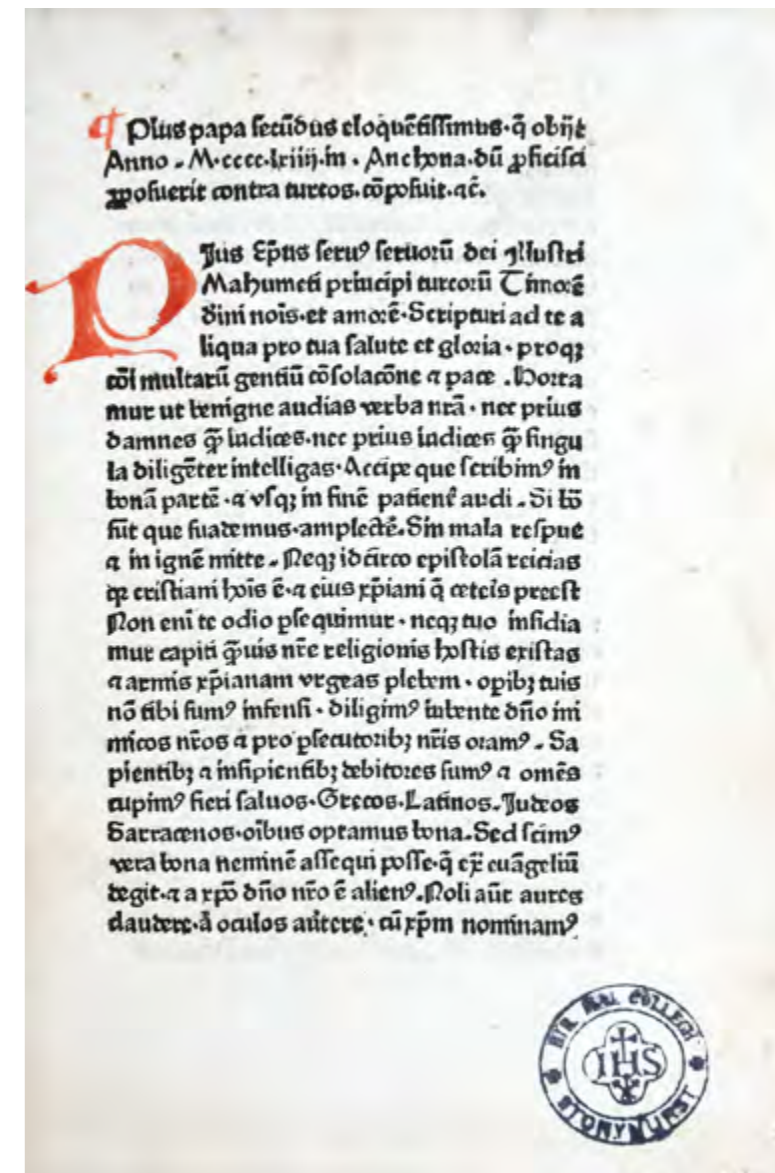
Nancy Bisaha has analysed the letter at length ("Pope Pius II's Letter to Sultan Mehmed II: a Reexamination", *Crusades*, Volume 1, 2002, online at tandfonline.com), examining the numerous theories as to its actual purpose and reminding us that elsewhere Pius "called Mehmed II "that foul leader of the Turks (*spurcissimus ille Turchorum dux*)... the most repulsive beast (*teterrima bestia*)"... Pius saw the fall of Constantinople as a tremendous blow to Greek literature and learning. The former intellectual capital would now surely decline under the Turks, "savage men, hostile to good manners and to good literature." In one of his most famous quotes, Pius laments: "This will be a second death to Homer, and a second destruction of Plato"...".

She concludes that "Having examined Pius's letter to Mehmed closely and compared it to Pius's other works and conversion treatises by other authors, I see no reason to believe that Pius ever intended to send the work to the sultan. Most likely it was written expressly for Western readers or as a meditation for Pius, but it does not fall into the category of conversion efforts. It might have pleased modern readers to think that Pius was capable of doubting his xenophobia and viewing his adversaries more generously — in other words, the way we like to see ourselves... One would like to think he would have used more tact and sensitivity had he been addressing a Muslim audience... Pius may not appear as a pacifist or a visionary, but he does appear to have remained true to his goals: to strengthen Christianity and to defend "Western civilization" as only a humanist could conceive it...".

Pius was "one of the greatest representatives of the humanism of his age" (Cross). A close student of Ptolemy, whose second-century Geography had only been rediscovered earlier in the 15th century, his unfinished geographical treatise "Historia rerum ubique gestarum" was an important spur for early discoverers, including Columbus.

Subsequently published multiple times within Italy, this is the second of the three first printings of the letter produced by Ulrich Zell in Cologne, ca. 1469–72. Other than the present, we have traced only two copies at auction in the past fifty years.

BMC I 191; Goff P697; ISTC ip00697000. See also F. Jenkinson, "Ulrich Zell's early quartos", *The Library*, 1926/27, pp. 63–64.



HOW AND WHY: COLLECTING NATURAL HISTORY SPECIMENS ON SEA VOYAGES

44. [PORTLAND SOCIETY OF NATURAL HISTORY] WOOD, William and Charles B. FULLER.

A Circular to Sea Captains
and other Seafaring Men...

Octavo pamphlet, 12pp., original printed wrappers.

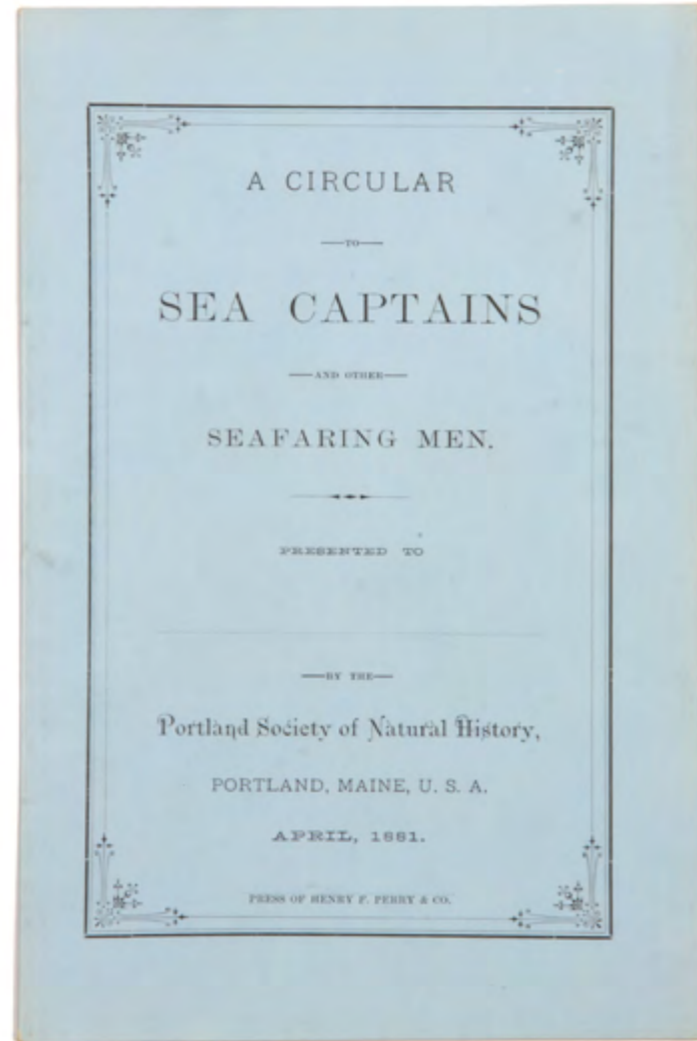
Portland, Press of Henry F. Perry & Co., April 1881.

\$250

5000975

An eloquent plea to seafarers to collect natural history specimens for the Portland Society of Natural History – which had twice lost their magnificent collections to fire. The pamphlet, printed fifteen years after the second fire, prompts mariners to collect ordinary animals and specimens in foreign lands (rather than holding out for extraordinary and marvellous creatures to appear). Hence ‘the most common things of those regions, and which are to be had without money or price, except the trouble of collecting and preserving them, are the desirable things...’. Nothing is too mundane, even the mud adhering to an anchor in a foreign port. The pamphlet concludes with some rudimentary advice about collecting specimens and preserving them for transport.

Collectors’ guides such as this throw an interesting light on the way in which the collecting and research institutions depended on mariners to enrich and diversify their collections. While 18th-century collecting had generally been more directed at the assembly of curios, 19th-century collecting tended to be more targeted, as suggested by this rare and ephemeral pamphlet.



THE ENLIGHTENMENT RABELAIS

45. RABELAIS, François.

Oeuvres de maitre
François Rabelais...

Three quarto volumes, with two frontispieces, two engraved decorative titles, and 16 plates (of which three are folding); contemporary binding of polished calf, flat spines gilt with complex ornaments in panels.

Amsterdam, Jean Frederic Bernard, 1741.

\$5400

4211247



Beautifully printed with an impressive array of engraved plates, this is widely considered the most desirable eighteenth-century edition of Rabelais. It is notable for its learned commentary by the scholar Jacob Duchat, and for the inclusion of letters and other material related to the life of the master satirist.

This lavish enlightenment production contains sixteen plates including three folding studies of Rabelais’ family estate of La Dévinière at Indre-et-Loire (namely, a birds-eye view of the estate with its walled vineyard, Rabelais’ chamber, and the domestic courtyard). As the title-page boasts, many of the engravings are from the Amsterdam workshop of Bernard Picart (1673–1738), the gifted Huguenot engraver who emigrated to Amsterdam in 1710. Like many printers of the early decades of the eighteenth century, Picart sought refuge in Holland from religious persecution. Today he is best remembered for his role in the monumental enlightenment study of comparative religion *Cérémonies et coutumes Religieuses de tous les peuples du Monde*. To this edition of Rabelais he contributed a striking portrait frontispiece (as a religious exile Picart may well have found sympathy with the irreverent treatment of the clergy in Rabelais’ writings).

This is an excellent set in a striking contemporary, perhaps English, binding.

THE KING OF PORTUGAL LOBBIES THE POPE

46. SEBASTIAN I, King of Portugal.

Serenissimi Regis Portugalliae
Litterarum ad sanctissimum D.N.
Pium V...

Small quarto, 4 leaves (the last blank);
woodcut device on title; page numbers
in ink from an earlier binding within
a volume; in a later plain wrappers
binding and a folding case.

Rome, apud Haeredes
Antonii Bladii, 1570.

Provenance: Early ink
ownership inscription on title
"Francisci Morani" (?sp).

\$8750

5000917



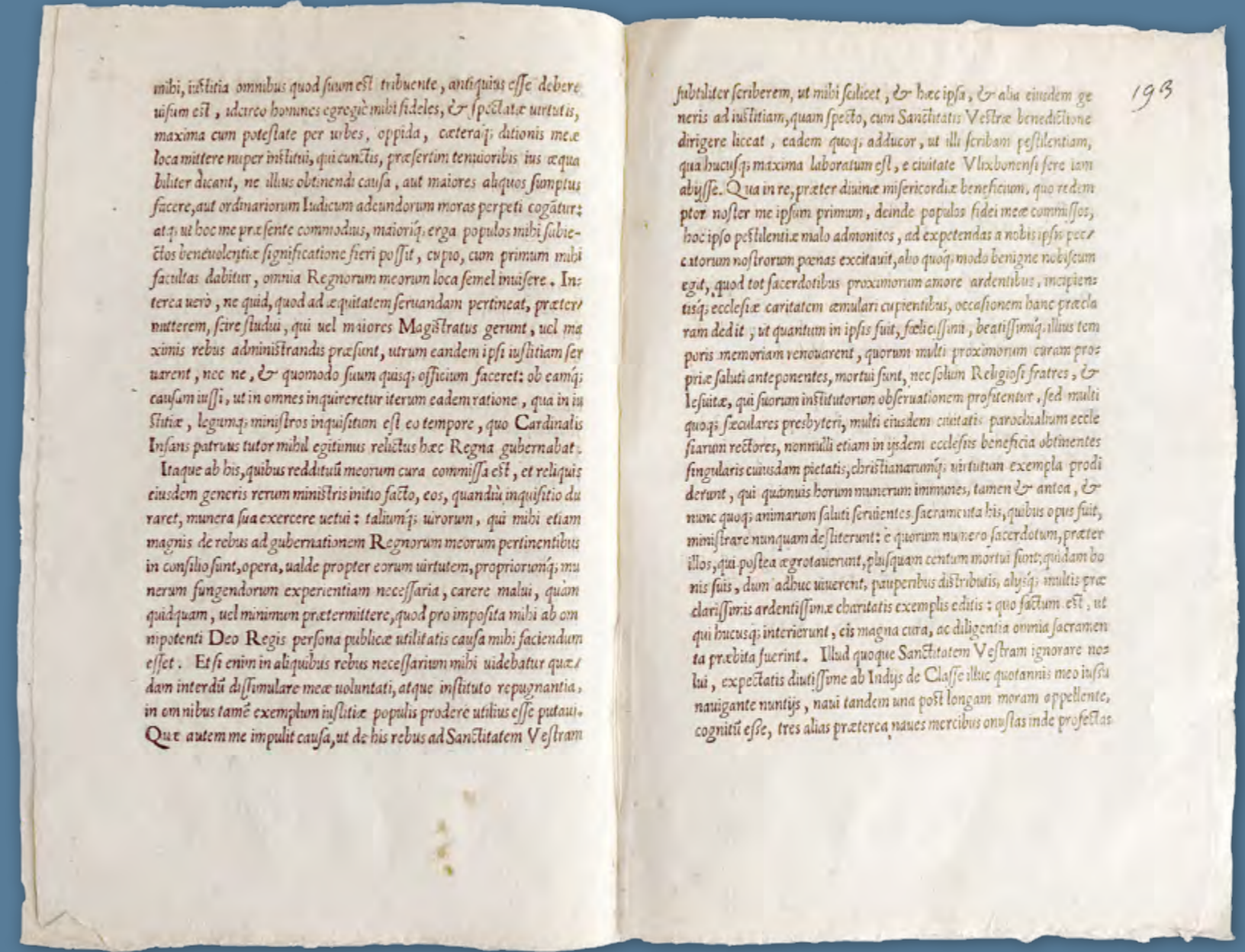
Extremely rare printed letter from King Sebastian of Portugal to Pope Pius V, in which the king asks for more priests, especially Jesuits, stressing the significance of Portuguese conquests in the Far East, in the process detailing the number of ships laden with treasure and trade goods arriving daily in Lisbon.

The strategic relationships between the rulers of Portugal and Spain with the papacy were crucial in the discovery and colonisation period. The splitting of the new world enacted by the treaty of Tordesillas left the Portuguese and Spanish eager to exploit any advantage that could be gained, and often the evangelisation of pagan natives was used to justify territorial ambitions; it was often in these pious terms that the pope was lobbied for his support.

This letter from Sebastian is an excellent example of the sort of lobbying that took place. Donald Lach has written extensively about the nature of the exotic in the East Indies and the Far East, describing how these printings often encompass exotic subjects for which monarch and pope both had a taste. In his relations with Pius V's namesake and predecessor, for example, Sebastian had been asked for and had promised a pair of elephants for the papal menagerie (see Lach, II, 1, 150n).

The printing of letters and diplomatic orations such as this formed a critical part of the lobbying. Important records of the significance accorded to the new world, it seems that they were generally printed in small numbers for limited circulation, hence the tiny survival rate of any of these early works, with this example particularly uncommon: USTC records five copies, four of them in Italy and WorldCat adds another at Yale, while the last copy that we can identify on the market was that offered by Maggs Bros in 1935.

Maggs Bros., Bibliotheca Asiatica et Africana, 1929, 519; Maggs Bros., A Royal Catalogue, 1935, 606. USTC 855700.



WITH THE EARLIEST OBTAINABLE MAP TO NAME AMERICA

47. SOLINUS, Caius Julius; and Petrus APIANUS.

Joannis Camertis... in C. Iulii Solini
Polyhistoria [graece] Enarrationes...

Folio (313 x 210 mm), [16], 336, [36]pp.,
including the final blank leaf; contemporary
half pigskin and bevelled wooden boards
(recased), rebaked with the original
spine laid down, early brass clasps,
endpapers renewed.

Vienna, Joannis Singrenius, 1520.

Provenance: Old ownership note
in upper margin of title-page very
faded, early manuscript note on
front board; collection of R. David
Parsons, with book-label.

\$185,000

4506176



Important edition of Solinus, the legendary Roman geographer, grammarian and compiler, whose “Polyhistor” survived in manuscript until the Renaissance, first appearing in print in Venice in 1473. The classical work of geographical history was largely based on Pliny the Elder’s *Natural History* and printed editions included material derived from Pomponius Mela’s geographical text of the Middle Ages, in which he developed the argument that the known landmasses in the Northern hemisphere must have antipodean counterparts to balance them.

Camertius’s edition of Solinus is of the greatest importance for including the famous double-page cordiform map by Peter Apianus, “the earliest obtainable map to name America” (Burden). The map depicts two large landmasses west of Africa: the little-known North American coast, here simply

called “Terra incognita,” and the larger, more detailed South American continent, with the region’s new name prominently displayed within a statement praising the voyager who discovered it: “Anno d 1497 haec terra cum adiacentibus insulis inuenta est per Columbum Ianuensem ex mandato Regis Castellae AMERICA prouincia”

Apianus modelled his map on Waldseemüller’s legendary 12-sheet cordiform wall-map of 1507. The Apianus map can be regarded as “obtainable” since the Waldseemüller map is not: known in the single copy acquired in 2002 to great acclaim by the Library of Congress, it had been the first cartographic work to identify the new continent with the place-name “America”, the term first suggested by Waldseemüller in his pamphlet “Cosmographiae Introductio” that accompanied the 1507 map. However controversy soon arose regarding Vespucci’s actual achievements, which meant that Waldseemüller did not use it again in his two 1513 atlas maps, nor in his “Carta Marina” wall map of 1516. Apianus’s map contained here, the earliest derivative of the great 1507 map, was the first to re-use the term, its adoption doubtless facilitated by Apianus’s prestige as a scholar and cartographer.

Apianus’s protégé Laurent Fries, whose initials appear in the map’s lower-left corner and who is credited by Shirley as its co-draftsman or wood-engraver, then published his own edition of the 1513 Waldseemüller atlas two years later, in 1522, and the Apianus map also reappeared in a 1522 edition of Mela’s “De Situ Orbis” with the name intact.

Though Apianus’s map is modelled almost exactly on Waldseemüller’s there is also a notable difference in their depictions of South America. Waldseemüller does not show the southern portion of the continent, as the current geographical convention held that South America eventually merged with an enormous, undiscovered Southern Continent. Apianus, however, clearly terminates the southern limit of South America well above the south polar regions.

Though this conception of South America was only made possible by Magellan’s circumnavigation — still under sail in 1520 — the explanation for its anticipation by Apianus may be that he was working from the medieval geographic conception that insisted on a balance of landmasses, and thus the correspondence of the southern extremes of South America and Africa.

In the south-east corner of the map there are clear depictions of “Java minor” east of Ceylon and “Java maior” further to the east, with various unnamed East Indies islands, but as yet no sign of the southern continental landmass that would begin to appear in maps in the following decade.



Adams, S-1391; Borba de Moraes, II.818; Burden, ‘Mapping of North America’, 11; Church, 45; European Americana, 520/25; HARRISSE (BVA), 108; HARRISSE, Notes on Columbus, p. 175; Hutch Catalogue, 1372; JCB, (3) I:77; LeClerc (Supplement), 2686; Sabin, 86390; Shirley, 45. See Donald L. McGuirk, The Forgotten “First Map with the Name of AMERICA”, The Portolan (2010).

THE LAST MAJOR EXPEDITION OF AUSTRALIAN DISCOVERY

48. STOKES, John Lort.

Discoveries in Australia...

Two volumes, octavo, complete with 26 plates and eight folding charts, line drawings within the text; in a beautiful late nineteenth-century binding of half tan calf with double labels, spine ornately gilt in compartments.

London, T. and W. Boone, 1846.

Provenance: W.R. Piddington (Sydney bookseller, his blind-stamp on flyleaf).

\$9850

4505212



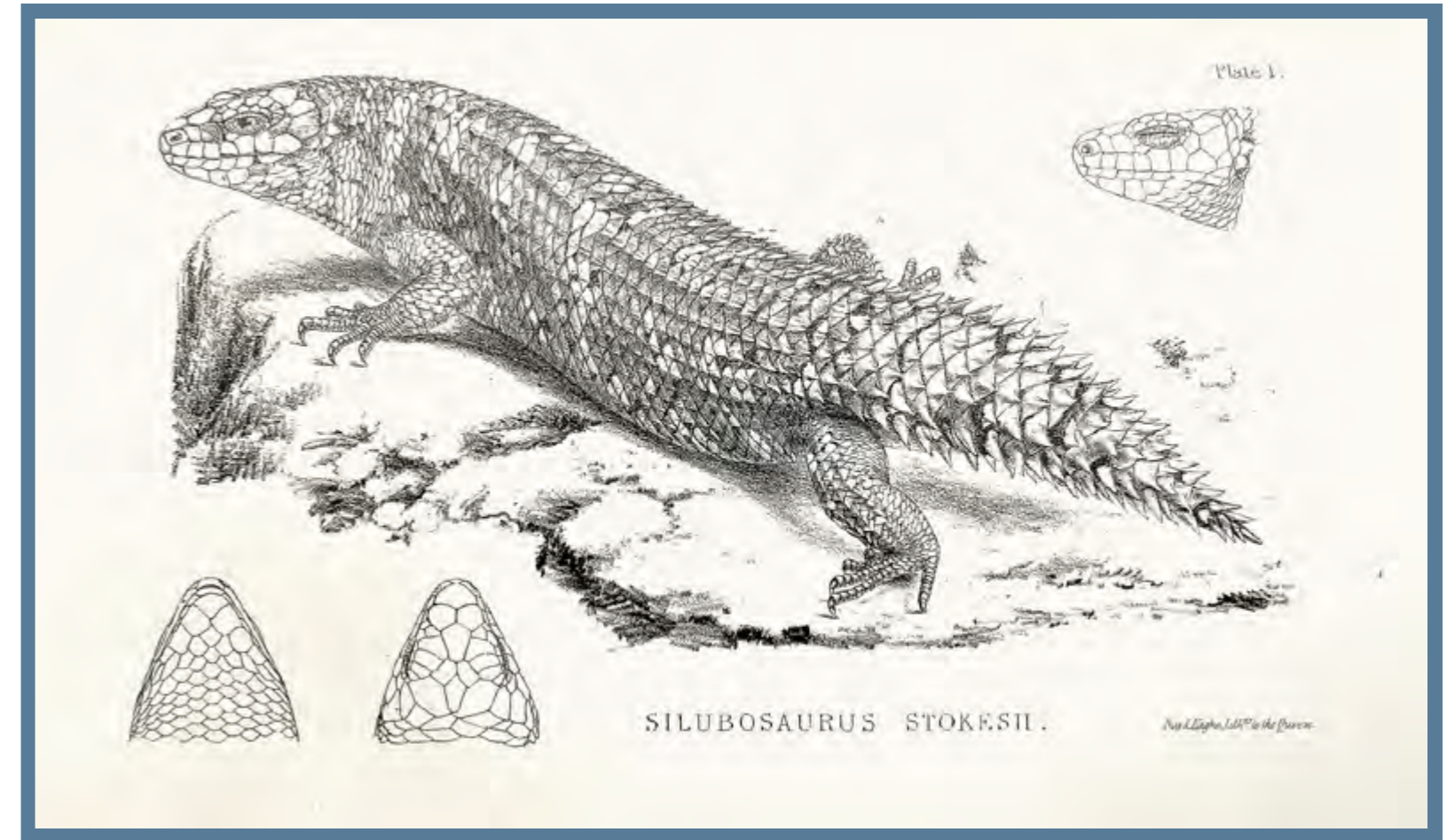
First edition: a most attractive copy of this account of the *Beagle's* great Australian survey voyage, the last great voyage of Australian coastal discovery.

John Lort Stokes, who joined the *Beagle* in 1824, served on her for eighteen years, starting as a midshipman and sailing with Darwin, Fitzroy, P.P. King, and Wickham, whom he eventually replaced as commander in 1841. From 1837 to 1843 the *Beagle* was in Australian waters, her personnel completing the survey of the northwest coast, and charting rivers and exploring inland where appropriate. It was Stokes who charted and named Victoria River and Port Darwin, the latter in commemoration of his former shipmate. Stokes time in command of the *Beagle* confirmed his reputation as a fine marine surveyor, and many of his charts of the northern Australia coast remained in use for over a century.

'Stokes is noted as an engaging, vivacious and entertaining writer. As the official account of the last major expedition of Australian discovery, his book is essential to a collection relating to coastal voyages. It is also of considerable interest to collectors of inland exploration journals, since Stokes and the crew of the *Beagle* undertook many expeditions inland from the coast which are recorded in his book...' (Wantrup).

With a bookseller's blind-stamp showing that this was sold by William Piddington, the Sydney bookseller who opened his George Street premises in 1844 but by the 1850s had begun a political career that would include two terms as Colonial Treasurer of New South Wales.

Ferguson, 4406; Wantrup, c89a.



BEAUTIFULLY BOUND COPY OF THE EXPLORATION CLASSIC

49. STURT, Charles.

Narrative of an Expedition into Central Australia...

Two volumes, octavo, with folding map and fifteen plates including six chromolithographs (some after S.T. Gill and John Gould); bound without publisher's advertisements; a very handsome set in contemporary red half morocco and marbled boards and edges.

London, T. and W. Boone, 1849.

Provenance: Florid gift inscription in each volume dated 1869; Lionel Gilbert (historian, with bookplate and stamp).

\$4700

4505217

The famous original account of Sturt's last expedition, to Coopers Creek and the Simpson Desert.

Sturt's journey into the harsh interior of the continent was one for which he had petitioned over many years. One of its most important results was the final, reluctant abandonment of the old hopes for the discovery of an inland sea. Sturt and his party of fifteen suffered dreadfully. They were



trapped at Preservation Creek in the Grey Range for nearly six oppressive months after summer heat dried up all water in the surrounding country. The party suffered greatly from scurvy, losing its second-in-command; Sturt himself survived on the return journey only by using Aboriginal food sources. He received the rarely awarded gold medal of the Royal Geographical Society.

The four fine chromolithographic plates are after natural history studies by John Gould and Henry Constantine Richter.

Ferguson, 5202; Wantrup, c119a.

PRESENTED TO AUSTRALIA'S FIRST JEWISH EDUCATOR

50. SYDNEY JEWISH SABBATH SCHOOL. COHEN, Maurice Abraham.

Gold "Vesta" matchbox inscribed "A souvenir from the Sydney Jewish Sabbath School, 1905"...

9 carat gold matchbox, 15 gr;
45 x 30 mm; monogrammed
on the back with interwoven
letters "M.A.C.".

Sydney, 1905.

\$6775

5000696



A remarkable memento of the pioneer Jewish educator Maurice (Moses) Abraham Cohen (1851–1923). Objects from the Australian Jewish community at the start of the 20th century (prior to the great waves of Jewish immigration) are very scarce. The monogrammed initials on this attractive presentation piece identify it as a gift from the Sydney Jewish Sabbath School to M.A. Cohen, the School's first principal.

Born in Ukraine to a Sephardic family, Cohen was a talented linguist. Educated in England, after spells in India and Afghanistan he travelled to Australia in 1887 where he took up a role as the first headmaster of the Jewish Sunday School, just then established in Sydney within the Great Synagogue, Australia's finest synagogue. He went on to become head of the NSW Jewish Board of Education. At one time he was editor of Sydney's first Jewish weekly newspaper the *Australian Jewish Weekly*, as well as a lecturer on Hebrew at a number of theological colleges in Australia.

Cohen was one of the first European Australians to call attention to the plight of the Australian Aboriginal peoples and to argue for compensation and land rights, even risking his position as editor of the *Australian Hebrew Newspaper* with his fiery opinion pieces on the subject. He also argued for increased non-discriminatory immigration drawing from all cultures and vehemently opposed the White Australia Policy. (The Australian Jewish Historical Society, "The First Jewish Educator for Sydney": online resource).

So-called "Vesta" cases, named for the Roman goddess of fire and the hearth, are small portable boxes made to contain matches and keep them dry. More commonly made of tin or sometimes enamel or silver, with later examples sometimes carrying advertising or being highly decorated, gold examples from this period represent a high standard and were very suitable for presentation pieces; this fine example was perhaps made to join a pocket watch on its gold chain.

A SUPERB GOLDEN AGE DEPICTION OF TASMAN'S FIRST ENCOUNTER IN NEW ZEALAND

51. [TASMAN] KOSTER, Everhardus (1817–1892).

[The arrival of Abel Tasman's Ships in New Zealand]...

Oil on canvas, 720 x 560 mm, signed lower left; in a very good original oak frame.

Amsterdam, late 1850s.

Provenance: Collection of the Historical Gallery of Society Arti et Amicitiae (the Dutch artists' society founded in 1839); Johan Willem Naudin ten Cate (1895–1950), of the prominent Dutch family, whose members included shipowners active in the Dutch East Indies; private Dutch collection.

\$68,000

5000772



A beautiful and vivid painting of one of the most dramatic and far-reaching moments of Tasman's first voyage of 1642. This striking work in oil depicts Tasman's two ships the *Heemskerck* and the *Zeehaen* anchored at what is now known to have been Golden Bay, on the northwest coast of the South Island of New Zealand.

The artist's mastery of composition and use of a suffused golden light means that it takes a moment to comprehend the sudden violence of the confrontation taking place in the foreground, but the eye is irresistibly drawn to a Māori warrior brandishing his club near the prow of the ornately carved leading canoe and the Dutch sailors in the boat recoiling in alarm.

This painting depicts an exact moment: in the foreground a double hulled canoe containing thirteen Māori is depicted; the canoe is ramming the cockboat of the *Zeehaen* on its return to the *Heemskerck*. The Māori retaliation on the morning of 19 December 1642 followed a violent and historic Māori encounter on the previous evening with the Dutch navigator Abel Tasman and his crew, resulting in the death of one Māori.

This second violent encounter between the Dutch sailors and the Māori the following day resulted in the death of four Dutch crewmen, with one body being taken ashore, a confrontation described by the historian Mark Stocker as "the first of many misunderstandings between the Dutch and the Māoris".

These two unfortunate events ultimately led to one of the turning points not only of Tasman's voyage, but of the whole Dutch project. "No European would visit New Zealand again for another 127 years, but Tasman's bloody encounter and his circumspect navigation of New Zealand from the west had permanently entered the histories and maps of the world" (Stocker). Subsequently, Tasman's reports to the VOC on the difficult conditions prevailing in Tasmanian and New Zealand waters, as well as his later comments on the arid coasts of northwest Australia, were largely responsible for the final collapse of Dutch interest in settling Van Diemens Land, New Zealand or New Holland.



De Moordenaars Baay detail
from an engraving by Ottens
in François Valentijn's *Oud en
Nieuw Oost-Indiën* (1724-1726)



Everhardus Koster

The painting is by Everhardus Koster (1817–1892), a superb Dutch maritime artist who specialised in grand historical scenes and was celebrated for his gigantic oil painting of William III reviewing the Dutch Fleet (V&A). Koster trained under van Hove before settling in Amsterdam where he had a long career as both a painter and museum curator, notably at the Museum of Modern Art, Haarlem.

Koster, at the height of his powers, executed this painting with the sort of attention to detail which must have come from a careful study of the history of Tasman's voyages, most obviously in terms of his fine rendering of not only the brightwork on the stern of the commander's ship at the centre, but also the ornamentation and particularly the headdresses of the Māori warriors: the latter details confirm that Koster took a more than passing interest in the ethnographic tradition of works relating to New Zealand. "Technical accuracy mattered considerably in historical genre; we can easily discern the ornately carved *waka* prows and the slightly attenuated *mere* (club) wielded by one of the Māori as he bashes luckless, recoiling sailors..." (Stocker).

Koster's sources and accuracy

Moreover, given both Koster's style of working and the accurately historical composition of the work itself, it is likely that he had some knowledge of the original sketches of Tasman's voyage artist Isaack Gilsemans (c.1606–1646), especially as he has shown Tasman's flagship in three-quarter rear view and the other in profile, much like Gilsemans had originally done. There are also hints of one of the earliest and most important published views of New Zealand, the scene depicting 'De Moordenaars Baay' as engraved by Ottens for Valentijn's important voyage anthology, the *Oud en Nieuw Oost-Indien* (1724–1726).

Whatever his precise influences, few artists could be better equipped to render such a scene than Koster, who took particular care to render Dutch vessels in the strictest historical accuracy and is known to have researched his subjects in minute detail. This combination also meant that the work was the ideal original on which to base a separately-



issued steel engraving by the Dutch artist Johannes Heinrich Rennefeld (1832–1877). Why Rennefeld chose to render Koster's quite large original in a curiously modest format is unknown, but the engraving confirms that this painting was originally in the collection of the Amsterdam-based artists' society, the *Arti et Amicitiae*, and that although untitled it was known as 'Aankomst van de schepen van Abel Tasman in Nieuw-Zeeland' (Rijks Museum).

This emphasis on historical accuracy is particularly important because Koster was working at a time before the late-century reinvigoration of interest in the glory days of the VOC that was taking place in Holland. Indeed, his work was at the vanguard of the popular revival in the study of Tasman's voyages, most famously with the renewed study of the Tasman Map acquired by Prince Roland Bonaparte in 1891 (today in the State Library of New South Wales and familiar from the celebrated terrazzo version on the floor of the library's vestibule) and the modern scholarly edition of Tasman's journal published by Heeres in 1898.

Abel Tasman's voyages

Koster's interest in the golden age of the Dutch Navy must have made the voyages of Tasman a natural subject for him. Abel Tasman (c.1603–1659) made two major voyages to Australasia on behalf of his paymasters in the VOC. The first of 1642 piggy-backed the Brouwer Route across the lower Indian Ocean but, unlike most of his fellows, Tasman then stayed deep in the Roaring Forties to sail clear across the southern coast of Australia, first sighting land on the west coast of Tasmania. In rough seas Tasman worked around to the more sheltered eastern shore, but even so the conditions meant that he was unable to make any serious investigations ashore.

After just over a week of sailing within sight of Tasmania, which he named Van Diemens Land in honour of his patron Anthony van Diemen, he yielded to the prevailing winds and pushed across the ditch to New Zealand, coasting much of the western coast before heading out into the Pacific and home to Batavia. On his second major voyage, two years later in 1644, Tasman made his lesser-known but equally important survey of northwest Australia from the western reaches of Torres Strait (which his charts still suggested was impassable) to the waters near Exmouth.

Aldus vertoont zich Abel Tasmans Baay...
 [A view of the Murderers' Bay...]
 by Abel Tasman's voyage artist
 Isaack Gilsemans circa 1642.



The events at Murderers (now Golden) Bay

While the *Heemskerck* and the *Zeehaen* were at anchor on 18 December 1642, Tasman had sent watering parties ashore, but due to a conflict the exact nature of which is still debated – most likely relating to cultural misunderstandings – one of the boats was attacked by warriors in a double-hulled canoe who came out to meet the Dutch sailors: in the ensuing fight a Māori was killed. Following the shocking conflict, Tasman named the location ‘Moordenaars’ (Murderers) Bay. He wrote in his log “We could not expect to make here any friendship with these people”.

The important portfolio of images from the voyage done nearer the time by Gilsemans includes a now famous depiction of the scene with, in the foreground, a double-hulled canoe with one man standing in the prow. In the remote middle-ground of Gilsemans’s scene the small boat is seen being attacked. Koster, less beholden to the rules of naval topographical drawing, has kept the basic shape of the two main ships, which here dominate his background, but transferred all of the action into the foreground. It is the first depiction of the event on the following morning of 19 December to truly picture the human dimensions of the two extremely violent confrontations that resulted in the deaths of five people – a Māori and four Dutch crewmen.

Certainly, this use of foregrounding in the painting shows Koster’s immersion in the milieu of voyage artists, not least in the way that the drama and action of his depiction harks back to similar scenes in the work of Cook’s artists William Hodges or John Webber, or to contemporaries like John Wilson Carmichael or Harden S. Melville, who executed Torres Strait scenes in a noticeably similar vein.



Engraving after Koster by the Dutch artisan
 Johannes Heinrich Rennefeld (1832-1877)

Dating

Dating Koster’s paintings exactly is difficult, although it is known that his grand-format works date from before 1859, when he lost sight in his right eye with consequent lifelong complications. Significantly, his association with the *Arti et Amicitiae* society – which at one time owned this painting – dated to 1858 or before. The engraved version of the Tasman image by Rennefeld is also undated, although it is traditionally given a date of composition of c.1865–1870. The style of the painting and Koster’s connection with the art society both suggest he painted the present work in the late 1850s.

This is a significant historical genre painting of New Zealand by a leading nineteenth century artist; as far as we can ascertain, the only existing New Zealand historical genre paintings that can be considered its equal were all by English artists.

Heeres, *Abel Janszoon Tasman’s Journal* (1898); NLA (online); RKD Artists (online); Salmond, *Two Worlds* (1991); Sharp, *The Voyages of Abel Janszoon Tasman* (1969); SLNSW catalogue (online); Stade, ‘The First Meeting’ (2020); V&A (online). Mark Stocker, “History Spurned: Everhardus Koster and The Arrival of Abel Tasman in New Zealand”, *History Reclaimed* (online resource: historyreclaimed.co.uk), 28/10/2023.

SURGEONS ON CONVICT VESSELS

52. [TRANSPORTATION] PARLIAMENT OF GREAT BRITAIN.

An Act for regulating the
Vessels carrying Passengers...

Folio, pp. [1]–14, disbound.

Edinburgh, printed by Sir D. Hunter Blair & J. Bruce, 1803.

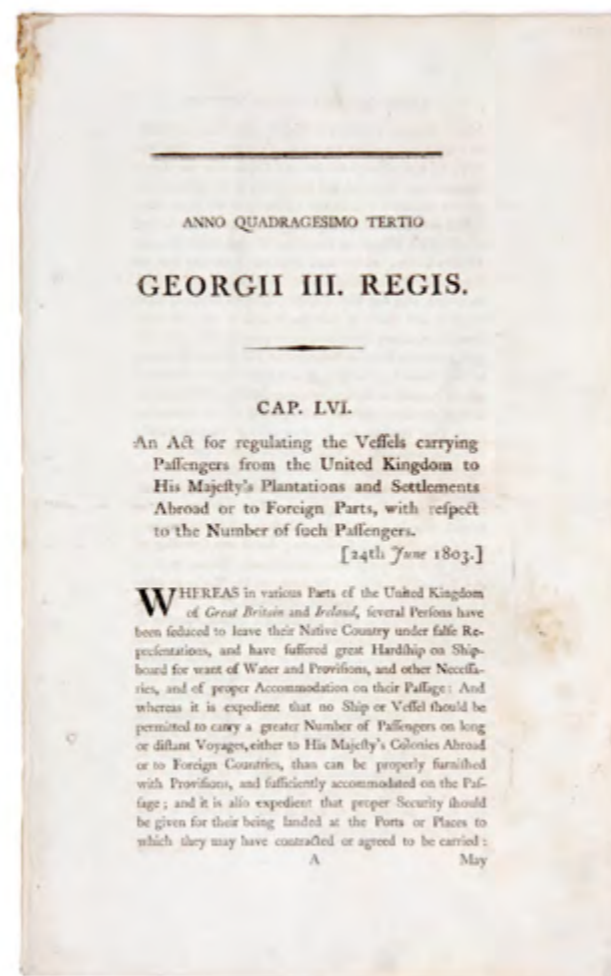
\$900

5000976

One of the most important amendments to the laws of Transportation, formalising the requirement for convict vessels to carry a Surgeon, and thus directly responsible for a huge improvement in mortality rates. The Act is also interesting for noting some of the abuses rampant aboard convict transports and other passenger vessels travelling from Britain.

The First Fleet had been provisioned by the Admiralty itself, and the Surgeons on board, led by John White, had an excellent record. From the Second Fleet onwards the task was contracted to private companies, infamously derelict on the Second Fleet itself, and with wildly varying results over the ensuing decade. On several occasions officers colluded to deny the convicts their correct rations so that the surplus could be sold upon arrival at Port Jackson for a handsome profit. A plan to return convicts to naval vessels was scuppered by the ongoing conflict with France.

This Act regulated the terms of carrying all passengers, free or convict, detailing acceptable provisioning and the role of the Surgeon, and allowing for a bond of £50 per head to be paid by the owners of any vessel. Although abuses continued aboard the convict transports,



conditions did improve overall, and the casualty rate for convicts sent to New South Wales fell from one in ten between 1795 and 1801 to one in forty-six for the period 1802–1812. One paradoxical result was that British conservatives started to criticise the transports as being too comfortable and therefore a poor deterrent to crime.

Shaw, *Convicts and the Colonies*, pp. 115–119.

THE TERM OF HIS NATURAL LIFE: YORKSHIRE CONVICTS TO BE TRANSPORTED

53. [TRANSPORTATION]

The Crown Calendar for
the Yorkshire Lent Assizes...

A large broadside (610 x 490 mm),
printed on both sides. Creased where
folded four times.

York, Printed by W. Storry, Petergate, [1815].

\$885

5000976

The broadside lists the names of 58 prisoners to be tried at the Assizes with comprehensive details of their charges. It lists nine 'Prisoners under Sentence of Confinement' and six 'Convicts under Sentence of Transportation', plus an index.

It has the contemporary ownership details of one Mr. Wilkinson and his manuscript annotations as to the prisoners' fate. "Guilty transportation" is written next to the name of Stephen Pike, found guilty of stealing a pocketbook containing 17 pounds 2 shillings. His fellow prisoners sentenced to be transported beyond the seas — "ordered to be transported beyond the Seas during the term of his natural life" — are Edward Akrill, Mary Thomas, James Stephenson, Joshua Cooper, John Metcalfe, and John Robinson.

Court calendars such as this are striking visual displays of English justice during the transportation era, listing the conviction and punishment of prisoners. This example is further enhanced by contemporary manuscript notes.



THE FIRST AMERICAN COLLECTED VOYAGES: A SUBSCRIBER'S SET

54. [VOYAGES] SMART, Christopher, Oliver GOLDSMITH, and Samuel JOHNSON.

The World Displayed...

Eight volumes, octavo, engraved title pages, 49 plates (a couple closely trimmed), includes list of subscribers in the final volume; contemporary marbled sheep bindings, spines ruled in gilt and with red leather lettering and blue oval numbering pieces.

Philadelphia, Dobelbower, Key, and Simpson, 1795–1796.

Provenance: New York merchant and subscriber Charles Watkins' copy with his signature; Daniel S(ylvester) Tuttle (1837–1923), Bishop of Montana, with his manuscript inscription in the final volume "Daniel S. Tuttle 1886".

\$5850

5000973

A good, complete set of this early collection of voyage accounts, rare when complete and in reasonable condition as here. This is the first American edition of these collected voyages from the Great Age of Exploration, extensively illustrated. "The Philadelphia edition generally follows the text of the London edition published by T. Carman and F. Newbery, 1769–1790 (20 vols.), though much abridged in content" (Forbes). Individual volumes appear for sale but complete runs of the work are the exception rather than the rule.

The first volume is devoted to the early discovery of America from Columbus to Pizarro; the second English, French, and Dutch settlements in America, and the circumnavigations of Schouten and Le Maire and Dampier's voyages. The third volume is almost entirely East Indian voyages, while the fourth includes an account of the

Rogeveen voyage in search of Terra Australis, Thomas James' and the Ellis voyages in search of the North West passage, and voyages to the Middle East including the Thevenot voyage to the Levant. Volumes five to seven include voyages to East Asia, Africa, the Middle East Europe and Scandinavia.

The final volume is dedicated to Cook's Third and final voyage to the Pacific, including *A Chart of the Southern Hemisphere Shewing the Tract of Capt. Cook's Last Voyage*, a finely engraved map filled with comments describing important details such as the northernmost position of the expedition before their progress was blocked by ice, and some amusing, yet less important notations pointing out the location of floating tree trunks and seaweed clusters.

This was just the second map of the Pacific Ocean printed in America, the first having been the extremely rare map which accompanied a very few copies of John Ledyard's *Journal* (1793) and on which it may have been based, though some details suggest that it was also made in consultation with the "General Chart" from the official voyage account. Despite its title, it shows all of the Pacific Ocean from 70° south to 70° north, and from China in the East to the coast of North America in the West. The South Pacific and its islands are represented in detail, as are the Alaskan and Asian coasts, with Cook's route traced. It includes an early notice of Hawaii with the note 'Owhyhee here Capt Cook was killed 1779'.

An additional six nicely engraved views are also featured, including *The Death of Captain Cook*, and several portraits of native inhabitants of the Sandwich Islands.

Not in the catalogue of the Hill collection.

Beddie, 85 (another edition); Evans, 29926; Forbes, 'Hawaiian National Bibliography', 269; Sabin, 105486.



ABSALOM WEST'S VIEWS

THE FIRST VIEWS PUBLISHED IN AUSTRALIA, AND THE BEGINNINGS OF AUSTRALIAN ART FOR AN AUSTRALIAN AUDIENCE



We are pleased to offer three fine and exceedingly rare views from the series published by Absalom West, one of the most fascinating and enigmatic projects of the Macquarie era.

The three engravings are all based on originals by the artist John Eyre and come from the “First Series” of Views which were dated 30 November 1812, although known not to have been offered for sale until January 1813.

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 plates, Philip Slaeger and the skilled engraver Walter Preston, who became an assigned servant to West.

The artist responsible for most of the 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.

Although West’s Views are much studied, and despite their acknowledged significance in terms of the development of home-grown artistic publishing, 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 Dawe’s Point, the “Blue Lion Inn”.

Whatever the genesis of the project, it is not overstating the case to say that West revolutionised the visual history of the Colony. In terms of separately issued landscape views, the only real precursors to his work are those of William Standen Blake (1802) and Francis Jukes (1804). Of course, West’s work also relates to several of the important illustrated books of the era, notably those of Governor Phillip (1789), John Hunter (1793), David Collins (1798 & 1802) and, as noted above, Mann’s *Present Picture* (1811), with its views after John Eyre; all these of course were published in London.

Such a list of precursors might tend to obscure the true importance of West’s work: the views of Blake and Jukes, and all the early books, were published in London, at the heart of the English-speaking world and one of the great global publishing hubs. 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 Butler, *Printed*, p. 26). The fact that West was successful is an indication that very few of the English-published prints made it to Australia. More significant still, no English project of the era had anywhere near the audacious scale of West’s work.

The views are therefore the earliest locally printed views of Australia and are now recognised as emblematic of a new artistic spirit in the Colony: in Roger Butler’s historical survey of early Australian printing, for example, West’s work takes pride of place alongside the equally rare Lewin’s *Birds of New South Wales* (1813). Not only are the engravings of remarkable beauty and historical importance, but any examples of West’s work are also only very rarely offered for sale.

Bibliography: *ADB*; Roger Butler, *Printed*, pp. 24–44; *Colonial Secretary Papers*; *DAAO*; *Ferguson 570a*; Richard Neville, *John Lewin*, pp. 180–187; *Trove*.

55. 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. Preston [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 and expertly framed.
Sydney, Absalom West, 30 November 1812.

\$55,000

4504661

Eyre's beautiful view of Botany Bay was published by Absalom West as number one in his first series of *Sydney Views*. An idyllic image, it shows the site of James Cook's first landing on the *Endeavour*, which 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 long time the words "transportation to Botany Bay" were a metonym for transportation to any of the Australian penal settlements.

Botany Bay Harbour 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 manages 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. A family group on the left of the scene comprises a man, a woman with a small child on her shoulders and holding some fish and an older child standing just behind them.



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

A native camp in Cockle Bay, New South Wales, with a View of Parramatta River. Taken from Dawes's Point...

Engraving, paper size approx. 310mm. x 405mm; printed lower centre below image in black ink, 'A NATIVE CAMP near COCKLE BAY, New South Wales, with a View of PARRAMATTA RIVER./ Taken from Dawes's Point./ Dedicated to his Excellency Lachlan Macquarie Esq.r: Governor of New South Wales. &c.&c.&c./ Published Nov.r 30th 1812. by A. West Sydney'; printed lower left below image in black ink, 'Drawn by J.Eyre'; printed lower right below image in black ink, 'Engraved by P. Slaeger'; printed upper left above image in black ink, 'No. 8'; mounted and expertly framed. Sydney, A. West, 30 November 1812.

Provenance: Private collection of Mr Owen Esmond Friend, exhibited at the Royal Australian Historical Society, 1943 (no. 36); thence by descent.

\$48,000

4504652

Eyre's image of Cockle Bay – present day Darling Harbour – was the eighth in Absalom West's first series of *Views*. The centrepiece of the scene is the warrior in the foreground with spear and shield, and it would seem that the engraving may depict some sort of ritual combat. In the Bay there are two small Aboriginal canoes, and a small boat with two Europeans on board, while the background is dominated by the jagged outline of the Great Dividing Range. There are few signs of European occupation beyond a curious small hut on the beach in the background at the head of Cockle Bay, as well as a long paling fence and the roofs of two more substantial houses.



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

**View of a part of the Town of Parramatta
in New South Wales Taken from
the North Side of the River...**

Engraving; Paper size approx. 310 mm. x 405 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, 'View of PART of the TOWN of PARRAMATTA in
New South Wales. / taken from the North Side of the
River / Dedicated to his Excellency Lachlan Macquarie,
Esq. Governor of Nw South Wales. &c. &c. &c.'. Printed
upper left above image in black ink, 'No.11'; mounted and
expertly framed. Sydney, A. West, 30 November 1812.

Provenance: Private collection of Mr Owen Esmond
Friend, exhibited at the Royal Australian Historical
Society, 1943 (no. 36); thence by descent.

\$48,000

4504651

Eyre's view of Parramatta, published by Absalom West as number 11 in his first series of *Views*, offers a dramatic depiction taken from the north shore of the Parramatta River, looking southward towards the main part of the settlement. It is an honest appraisal of how the town actually looked: the field of stumps points to the rapid rate of expansion at the time. The figures grouped in the foreground make a curious tableau with, at left, a settler who is apparently a type of shepherd, and a grouping of five Aboriginal figures in the middle ground. The scene doesn't have the finished symmetry of the images of Parramatta included in the first volume of Collins' *Account of the Colony...* published in 1798 in London and clearly prepared for an English audience. West's engraving portrays the "real" Parramatta of 1812.





www.hordern.com

Hordern House is open by appointment:
you are welcome to phone or email us
to make a time to come by.

Follow us on Facebook & Instagram



© First published in 2024
Hordern House Rare Books

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

Rachel Robarts Rogerio Blanc-Ramos
rachel@hordern.com rogerio@hordern.com

Matthew Fishburn
(consultant)

Anthony Payne
(UK representative)

Mike Garabedian
(US representative)

Illustrations:

Front cover: Oliver, *A Series of Lithographic Drawings, from Sketches in New Zealand...* circa 1852, Item 41

Back cover: The first printed map of the world from *Etymologiae*, by Isidore of Seville, 1472, Item 29

Design: Sevenpoint Design | shay@sevenpoint.com.au

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



HORDERN HOUSE

RARE BOOKS · MANUSCRIPTS · PAINTINGS

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