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Natural History

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1	ATKINSON, James	\$38,500	28	JABLONSKY and HERBST	\$18,500
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3	PULTENEY, Richard	\$8500	30	KANGAROO	\$4800
4	REYNOLDS, Sir Joseph	\$26,000	31	KANGAROO	\$3650
5	BANKS and SOLANDER	\$28,500	32	KANGAROO	\$4850
6	BANKS and SOLANDER	\$22,850	33	KING, Phillip Parker	\$7850
7	DARLY, Matthias	\$3200	34	LATHAM, John	\$28,000
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20	BROWN, Robert	\$4250	47	SMITH: RIDLEY	\$2500
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22	GOULD, John	\$295,000	49	SMITH, James Edward	\$38,500
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1. ATKINSON, James Esq.

An Account of the State of Agriculture & Grazing in New South Wales...

Tall octavo, with a coloured folding frontispiece and four aquatint plates (three in colour), & the rare large folding map by J. Cross, half-title, engraved bookseller's ticket (Cruchley) tipped in, some offsetting; an excellent untrimmed copy in the original printed boards a little darkened at spine; in a tan calf book-form box by Sangorski & Sutcliffe. London, J. Cross, 1826.

WITH THE SYDNEY PANORAMA

A famous rarity: this is the special issue of a title that is extremely uncommon in any form, complete with the extra large folding map and the panoramic coloured view of Sydney. The highly decorative map is dedicated to Phillip Parker King, who had just completed his cartographic work on the vessels *Mermaid* and *Bathurst*.

The first book on Australian agriculture, it was written by a noted early settler, father of the novelist Louisa Atkinson, and first husband of Charlotte Barton, author of the first Australian children's book. Atkinson's account of the agricultural and pastoral frontier, based on several years' personal experience, is at once a practical guide and a descriptive survey of the agricultural districts and large establishments.

A remarkably attractive book, it is well illustrated with aquatints of very fine quality. The splendid folding frontispiece, one of the best early printed views of Sydney, is probably based on the painting by Richard Read now in the National Library of Australia. Another of the plates is important as the earliest published ground-plan of an Australian house, offered by Atkinson as appropriate to the requirements of a pioneering agriculturist. Broadbent (*The Australian Colonial House*) suggests that Atkinson's design was modelled on *Oldbury*, the house that he had built in the early 1820s. Rebuilt in 1828, it is now the oldest surviving house in the Southern Highlands of New South Wales. The other three hand-coloured aquatints show scenes from an "exploring party" of two settlers and three Aborigines, one of the latter in European clothes.

Through his own farming endeavours as well as his writing – in particular this seminal work – Atkinson was 'trying to raise the efficiency of farming in New South Wales; ploughing competitions, stock breeding, cheese making and dingo eradication all claimed his attention... The Agricultural and Horticultural Society regarded it as a judicious and ably written treatise, and awarded him a gold medal' (ADB).

This copy was sold by the Mapseller and Publisher G.F. Cruchley, and has his elaborate advertising ticket on the front paste-down. Cruchley was a successor to the cartographer John Cary and, the ticket notes, was associated with Arrowsmith.

Ferguson, 1054.

2. [BANKS] CRUIKSHANK, George (after).

Exhibition Extraordinary in the Horticultural Room.

Hand-coloured etching, 260 x 350 mm.; very good, trimmed to image border, mounted and framed. London, G. Humphrey, 1 January 1826.

BANKS AND THE HORTICULTURAL SOCIETY

A good-natured and very droll caricature of the Horticultural Society of London reviewing all number of exotic absurdities. The Society had been founded by Sir Joseph Banks and John Wedgwood in 1804.

Banks contributed any number of essays to the Society's *Transactions*, and much like his role at the Royal Society, was considered the guiding eminence. No doubt this explains Cruikshank's witty inclusion of a portrait of Banks on the wall, with the caption "Hortus Siccus. The Flower of the Flock" – certainly a knowing reference to Banks' well-known interest in botany and sheep breeding, but perhaps also meant to imply that his fellows are a little sheepish. Equally interesting is another picture on the wall, to the right of the typically rude bust of George IV, which depicts the "Arethusa Bulbosa", said to have been introduced by John Fothergill and considered one of the most beautiful flowering plants of North America. However, rather than the flower, the picture actually shows the pregnant Lady Anne Monson (1726-76), a distinguished botanist whose first marriage was dissolved when her third child was born while her husband was inconveniently away on the Grand Tour. Monson was very close with the famous Hammersmith nurseryman James Lee, and is thought to have helped him publish a translation of Linnaeus' *Philosophica Botanica* in 1760; she did, as the caption notes, bequeath a collection of Indian insects to Lee's daughter Ann. Why Cruikshank has connected her with Fothergill is less clear but, as an aside, it is interesting that Banks and Fothergill were the two patrons of the voyage-artist Sydney Parkinson, and it was Fothergill who brokered the deal for the publication of Parkinson's account of the *Endeavour* voyage.

The meeting is presided over by John Elliot, FRS, flanked by Joseph Sabine and John Turner. They regard a table full of exhibits which mock contemporary fads and fashions, notably the "Marvel of Peru", a barren mine which satirizes the unscrupulous promotion of South American mining companies and the crash which followed. The furniture and arrangement of the room are more or less authentic, depicting the building in Lower Regent Street.

Cruikshank (1792-1878) was one of the great caricaturists, famous for his work with Dickens but also for the fine political and social caricatures that he published in his youth. In later life he was teetotal, and became closely associated with societies advocating abstinence.

BM Satires, 15155.



The Tink of
 Exhibition or
 Dandyism
 leaves
 A variety of
 Hens, Geese
 & similar
 A Easton - flower
 in full bloom
 A species of
 Malebe
 A Bulb from Holland with Offsets
 A Monstrous Medlar
 in full bearing
 A Spring of Nobility running in
 a line - from which has arisen
 what is now called the
 Right under such a Key it will reverse the limits of the net
 A Scarlet
 Runner
 An English
 Crab
 Native of
 the County
 Heart of Oak with
 its Border left
 little, will stand at least
 the old plants vegetable in the last ground
 Robert Galah
 Virginia
 Other medical
 Exhibitions

A Bird, and a cat
EXHIBITION EXTRAORDINARY in the HORTICULTURAL ROOM.
 Closed by J. C. C.

valued at 10/6. I difficult to get. De Corte
says the white cathopica in good pre-
-servation cannot be had but less than
1.11.6. Dr. Jos. Banks in Lincolnshire
I spent nevertheless one morning at his
Place with Dr. Doyardson his Librarian
who is to assist in carrying on the
great work I looked over about 200
of the Plates 680 already finished
900 in all intended.

I have given you in
Company all I saw
except that I hastily
run over Curtis's Garden
which I am sorry to say
is not sufficiently
encouraged.

Sir Geo. Boken
Dr. Hunter, Watson, Saunders, Gauthier
all enquired after you & send their
Compliments. The Editors of the Med.
Mag. have sent me a letter to ask for
Corrections to the new Edition for Dupetithier
can you send your part of the Duty?
Have they sent to you also? may be
we knew this at your leisure &
excuse this scrawl from yours
affectionately

My wife sends her Compliments &
wishes me for ever thanking you
for the little Book of poetry
we sent to her when I saw you.

MS.

3. [BANKS] PULTENEY, Richard.

ALS to Dr. William Cumming at Dorchester.

Single sheet folded to letter-size 320 x 190 mm., laid paper, written to three pages, the fourth page an address panel with postal stamp "Blandford" and seal extant; very good. Blandford, Dorset, 12 October, 1782.

A VISIT TO SOHO SQUARE

Fascinating letter from the botanist and amateur shell-collector Richard Pulteney to the antiquary Dr. William Cuming at Dorchester, full of the latest information about the natural history collections of London. The letter includes comments on his recent visit to Soho Square where Jonas Dryander had shown him the progress being made publishing the botanical plates of the *Endeavour* voyage.

Pulteney was a successful physician, botanist and an ardent promoter of the work of Linnaeus. A correspondent of Banks and a friend of the Duchess of Portland (who sent him shells collected on the *Endeavour*), Pulteney's residence in Dorset meant that he usually relied on letters to stay informed about the latest developments in botany and the natural sciences, and the present letter is particularly interesting because it describes one of his rare trips to London. The letter dates from 1782 because it announces the death of Ingham Foster, a collector of natural history specimens and close friend of Emanuel Mendes da Costa. Foster's death is all the sadder, notes Pulteney, because he 'died without a will so all his Collection goes to a brother who cares not a straw for any such matters.'

Of particular interest is Pulteney's description of visiting Soho Square: 'Sr. Jos. Banks in Lincolnshire I spent nevertheless one morning at his Room with Dr. Dryander his Librarian who is to assist in carrying on the great work I looked over about 200 of the Plates, 680 already finished 900 in all intended.' This important note refers to the ultimately abandoned project to publish the botany of the *Endeavour* voyage, which was then being worked on by Dryander, Banks' librarian after the death of Daniel Solander (see catalogue nos. 5 and 6). Pulteney was an ardent supporter of the project, calling on Banks to see the collection in 1773 and asking about it in a letter of 1775.

At the bottom of page two, Pulteney writes that there is 'No news of Capt. Cook's medal', suggesting that he was a subscriber to the project that had been initiated by Banks for the Royal Society in early 1780 but not completed until mid-1784. This passage is preceded by the cryptic line 'Of Dr. King's work I could hear nothing,' which might perhaps refer to the publication of Cook's third voyage (although if this is the case why the actual author James King would have been given a spurious doctorate is not clear).

Pulteney had also called on Dr. William Hunter, who in 'the most obliging manner shewed me all the Drawers (upwards of 100) of the shells from Fothergill's Museum. I cannot describe anything. They are sumptuous & as he is told by connoisseurs inferior only to the Portland Collection...'. Fothergill was the patron of Sydney Parkinson, and his shell collection included many examples collected on Cook's first voyage.

4. [BANKS] REYNOLDS, Sir Joseph, engraved by W. Dickinson.

Joseph Banks Esq.

Mezzotint portrait, 510 x 370 mm.; a very good impression, mounted and framed. London, W. Dickinson, 30 January, 1774.

BANKS AS A YOUNG MAN

The classic portrait of Banks as a young man.

Only twenty-eight or twenty-nine years of age, Banks is shown sitting confidently at his desk, surrounded by the accoutrements of his science: books, papers, and a prominently placed world globe.

The mezzotint is based on the portrait painted by Sir Joshua Reynolds in 1772-3, when Banks was at the height of his fame after returning triumphant from Cook's first voyage and the discovery of the east coast of Australia. His ambitions and achievements are neatly captured in the prominently placed Latin tag, "*cras ingens iterabimus æquor*" (Horace: "tomorrow we will be back on the vast ocean", and an intriguing choice as the engraving was published at much the same time as Banks withdrew from Cook's second voyage).

The engraving was made by William Dickinson in the latter half of 1773. It was the same year that Dickinson first began to publish his own prints, after a lengthy apprenticeship and association with the painter Robert Edge Pine, at whose house in St Martin's Lane he lodged between 1768 and 1771. His relationship with Reynolds was evidently good: this was the first of no less than twenty-two mezzotints after Reynolds that he completed and this very rare and fine image of Banks is one of the most celebrated.

Beddie, 4203; Carter, Sir Joseph Banks 1743-1820, Paintings – engraved, no. 3; Nan Kivell & Spence, p. 16.



Painted by Mr. Joshua Reynolds.

Engraved by W. Verelst.

Joseph Banks Esq.

Published and sold by G. Dilly, Stationer, No. 25, Strand, W. Street, in St. Paul's Church-yard, and J. and J. Child, Stationers, in Pall-mall, LONDON.



James Miller pinxit 1875.

ISOSTYLIS DENTATA Britten.

5. BANKS, Sir Joseph and Daniel SOLANDER.

Illustrations of the Botany of Captain Cook's Voyage round the World in H.M.S. Endeavour in 1768-71... With Determinations by James Britten... Australian Plants [all published].

Three volumes, folio, comprising a section of preliminary text in each volume and a total of 319 (numbered 318) lithographic plates; loose in the original buff paper-covered portfolios, printed labels; dust-soiling and spotting sporadically affecting bindings but generally an excellent set, and in fine condition internally. London, Printed by Order of the Trustees of the British Museum, 1900-1905.

FIRST PRINTING OF THE BOTANY OF THE ENDEAVOUR VOYAGE

The first publication of the important botany of Cook's first voyage, gathered together over the names of Banks himself and Daniel Solander who also travelled on the *Endeavour* voyage, along with the talented botanical artist Sydney Parkinson, who was to die on the voyage. One of just 300 sets produced, this was the milestone publication of Australian botany as first observed by visiting scientists.

Parkinson's original botanical drawings from the expedition were made into detailed and accurate paintings under Banks' supervision when the expedition returned to London. Following this they were engraved, and Banks set out to oversee full publication of the collection of engravings. In fact only a proof impression was ever made and the undertaking abandoned.

The original copper-engraved plates are held in the British Museum (Natural History) alongside the original drawings and the actual specimens themselves, along with the unique set of the proof impressions made from the copper-engravings. In 1890 publication was again seriously considered, and work began at the end of the century to produce a lithographic printing from the eighteenth century proof impressions of the original engravings. It took five years (and over 800 pounds) to reach the end of the Australian section, at which point the project was closed.

This is thus the earliest publication of the botany of the voyage; sixty years later a selection of the engraved plates was superbly printed by the Royal College of Art. In recent years there has also been the massive project of a colour printing from all the original plates, although the evidence of an original intention to print in colour remains slight.

Beddie, 934; Holmes, 127; Nissen BBI, 74.

6. BANKS, Sir Joseph and Daniel SOLANDER.

Captain Cook's Florilegium. A selection of engravings from the drawings of plants collected by Joseph Banks and Daniel Solander on Captain Cook's first voyage...

Large folio, 30 engravings; a fine copy, in the original black Nigerian goatskin and Japanese silk, housed in a protective buckram case (case slightly scuffed). London, Royal College, 1973.

THE ROYAL COLLEGE OF ART EDITION

One of the finest botanical productions of all time. The Royal College of Art's printing of these original eighteenth-century copper-plates appeared in a very limited edition on specially handmade paper, presented in a customised binding by Zaehnsdorf of London. The edition was fully subscribed long before it was completed.

When the first voyage returned to London, the original botanical drawings were made into detailed and accurate paintings under Banks' supervision, with reference to his collection of actual specimens. Following this they were engraved, and we know that Banks intended to oversee full publication of the collection of engravings. In fact, only a proof impression was made and the undertaking abandoned. The British Museum (Natural History) holds the original copper-engraved plates, as well as the drawings and specimens themselves, and a set of the proof impressions made from the copper-engravings.

Between 1900 and 1905 lithographic copies were made of three hundred and eighteen of these proof impressions and published as *Illustrations of the Botany of Captain Cook's Voyage round the World*. The copper-plates themselves remained unused, until in 1960 it was decided that the Royal College of Art should print a selection of the most beautiful. The result, after thirteen years of planning and trials, was this splendid production, which for the first time showed the extraordinary strength of the images. Perfectly printed, rich impressions in strong black ink, they show the important botany of the Cook voyage to great advantage, and at the same time make it a matter for regret that no eighteenth-century edition appeared.

This particular copy is stamped "Out of Series" on the limitation statement; it is accompanied by a copy of Joy Law's monograph on the book's production.





The BOTANIC MACARONI

Published as the Act directs Nov. 24. 1772 by M. Derry, 39 Strand.

7. DARLY, Matthias.

The Botanic Macaroni.

Etching, 176 x 125 mm.; in fine condition, mounted. London, M. Darly, 14 November, 1772.

BANKS, THE “BOTANIC MACARONI”

Famous caricature of Sir Joseph Banks by the partnership of Matthew and Mary Darly, the celebrated eighteenth-century satirists and cartoonists. The Darlys’ shop at 39 The Strand was known as “The Macaroni Print Shop” after the satirical prints known as “macaronies” that they produced, especially mocking the fops who were so much in vogue in the early 1770s. (Yankee Doodle of course “stuck a feather in his hat and called it macaroni” – meaning that he was stupid enough to consider that a feather alone could make him a man of fashion).

This cartoon – one of a number which satirised Banks as a dilettante Grand Tourist, rather than a serious man of science – shows him examining a drawing of what appears to be an Australian specimen from his recent voyage. His gout-ridden right leg is heavily bandaged and he wears a loose boot and walks with the aid of a stick.

Seen in the light of the then recent adoption of the Linnaean classification system, which classified plants by their sexual characteristics and introduced anthropomorphic terms like “nuptials” and “marriage bed” into the world of botany, Banks’s intense interest in the plant is portrayed as salacious. This image was exhibited as part of the *Paradise Possessed* and the *Cook & Omai: The Cult of the South Seas* exhibitions at the National Library of Australia.

Carter ‘Sir Joseph Banks’ (Bibliography), p. 312 (2); Nan Kivell & Spence, p.17; Stephens, Catalogue of prints and drawings in the British Museum. Division I, political and personal satires, 5046.

8. DARLY, Matthias.

The Fly Catching Macaroni.

Etching, 176 x 122 mm.; in fine condition, mounted. London, M. Darly, 12 July, 1772.

BANKS ASTRIDE THE WORLD, “FROM POLE TO POLE”

This derisive portrayal of Banks is a pair to the following piece satirising his botanist Solander, and was published just one day before its pair. The “Fly Catching Macaroni” shows Joseph Banks dressed in high fashion and astride two globes oriented to have him standing at the two poles. With racket-shaped flycatchers in each hand, he is trying to catch a butterfly.

I rove from Pole to Pole, you ask me why?
I tell you Truth, to catch a — Fly.

The caricaturist has given him the ears of an ass, and he has the pony-tail characteristic of many macaronies. Unlike the other prints here, an artist is credited in the plate (though presumably by pseudonym: “Whipcord del.”).

Carter ‘Sir Joseph Banks’ (Bibliography), p. 312 (1); Nan Kivell & Spence, p.17; Stephens, Catalogue of prints and drawings in the British Museum. Division I, political and personal satires, 4695.



Whipcord del.

The FLY CATCHING MACARONI.
*I rove from Pole to Pole, you ask me why,
 I tell you Truth, to catch a _____ Fly.*

Pub by Marly accor to Act July 12th 1772/39/Strand.

18
3



The SIMPLING MACARONI.

*Like Soland-Goose from frozen Zone I wander,
On shallow Bank's grows fat, Sol*****.*

Pub accor to Act. by Warby Strand July 13.th 1772

9. DARLY, Matthias.

The Simpling Macaroni.

Etching, 176 x 127 mm.; in original colouring; fine condition. London, Darly, 13 July, 1772.

“FAT SOLANDER” IN ORIGINAL COLOUR

Rare example of a Darly “macaroni” in original colouring.

This, the pair to the previous tease of Joseph Banks, makes fun of Daniel Solander, the Swedish naturalist and secretary to Banks, later librarian of the British Museum. Banks and Solander were welded in the public imagination and jointly made fun of for the foppish figures they were seen to cut as the scientific supernumeraries on the *Endeavour* voyage from which they had recently returned; Solander’s economic dependence on Sir Joseph explains the cutting remark in the caption that “On shallow Banks grows fat Solander”.

In this caricature the knife that Solander carries is marked “Savigny” – the name of the pre-eminent 18th-century maker of surgical instruments. He holds a large flowering plant, complete with root and blossoms, and the suggestion that he is over-servicing by using a Savigny knife to do botany is part of the macaronic joke.

Nan Kivell & Spence, p.283; Stephens, Catalogue of prints and drawings in the British Museum. Division I, political and personal satires, 4696.

10. BAUER, Ferdinand.

Illustrationes florae Novae Hollandiae...

Very large folio, 624 x 490mm, with a series of 15 engraved plates after Bauer, in two states, sepia and bound, or hand-coloured (by Karen Lightfoot or Helen Wellard) and unbound; number XV, in fine condition in the original cloth-backed marbled boards, the coloured plates loose within window mounts, all contained within a single very large green morocco-backed solander box, by Aquarius. London, Alecto Historical Editions, 1989.

FROM AN EDITION OF 35

Ferdinand Bauer's wonderful botany of the Flinders voyage, with the plates in two states – uncoloured (sepia) and coloured. This is an exceptional modern publication, highly limited, which makes use of the original copper-engraved plates to recreate Bauer's rare and beautiful work on the botany of Australia. This is the only printing to have been done from the original plates since their first use of them for the exceptionally rare original 1813 edition.

'The 15 plates which make up this publication were stipple-engraved on copper by Bauer between 1806 and 1813 after his watercolours drawn from nature on Captain Matthew Flinders' circumnavigation of Australia in HMS Investigator 1801-1803. Both plates and watercolours are now in the collection of the British Museum (Natural History)...'. These new impressions, the first to be taken from the original copperplates since Bauer's 1813 edition, were printed *a la poupée* and hand-finished in watercolour.

Bauer's first published work was the famous series of engravings that he made for Sibthorp's great *Flora Graeca* – described by Joseph Hooker as "the greatest botanical work that has ever appeared" (*On the Flora of Australia*, 1859). His talent soon caught the attention of Sir Joseph Banks who was involved in the preparations for Matthew Flinders's voyage in the *Investigator*, which was to make the first circumnavigation of Australia. Ferdinand was invited to be the expedition's artist, whilst the botanist on this momentous expedition was Robert Brown.

In 1803, after the *Investigator* was condemned as unseaworthy, Flinders left for England to obtain another ship to complete the expedition. Bauer and Brown, however, continued their travels in Australia. They were an ideal team, Brown describing the collected specimens and Bauer sketching and painting them. Bauer continued, collecting and sketching on Norfolk Island and in New South Wales, while Brown went south to Van Diemen's Land. They finally returned to England in 1805 with several thousand botanical specimens and many hundreds of sketches of plants.

Sir Joseph Banks persuaded the Admiralty to pay Ferdinand to work on a selection of the plates for publication, and the book was prepared in three parts of five plates each. Both coloured and uncoloured copies of the book were issued in 1813. Ferdinand returned to his native Austria and died in Vienna in 1826.

Sitwell and Blunt, 'Great Flower Books', p. 49 (noting the original 1806-13 edition).



Banksia coccinea
R. Br. Gard. Flor. Austral. p. 128. t. 7.

Grand Affemblage of
Living Curiofities,

Over EXETER-CHANGE;

Selected from the Four Quarters of the Globe, to
entertain the Curious.

This Matchless Collection consists of

Three new Animals from BOTANY BAY,
Two ARABIAN SAVAGES—A noble LION,
LIONESS, and JACKALL—A pair of beautiful
LEOPARDS—A pair of MANDARILLS, or
SATYRS—A pair of TIGER CATS—A pair of
CIVET or MUSK CATS—The LYNX, or DEER-
CATCHER,—The ICHNEUMON.—The ARA-
BIAN NIGHT WALKER—The PATIGONIAN
ARMADILLA—A pair of WOLVES—A
SIBERIAN BEAR—An OSTRICH—A Golden
VULTURE—A Silver EAGLE—The EGRET
A pair of crown'd SPOON BILLS, and a large
Bohemian Horned OWL, with a pleasing variety of
Monkeys, Squirrels, and Birds.

The Room is spacious and clean, the BEASTS are Young and
Pleasing, adapted to the Inspection of Naturalists, and they
who admire the uncommon Varieties of the Creation

The large Beasts are so secured in Iron Dens, that LADIES and
CHILDREN may see the Best Collection in Europe, with
Safety.

Admittance SIX-PENCE only.

The most Money given for curious *Beasts and Birds.*

.....
1000 Bills this Size Printed for 4s.6d at No. 42, Bishopsgate Street,

11. [BOTANY BAY] [PIDCOCK, Gilbert]

Grand Assemblage of Living Curiosities, over Exeter-Change... This Matchless Collection consists of Three new Animals from Botany Bay...

Printed handbill on laid paper, 185 x 110 mm., old fold, a few marks, early Latin manuscript note to verso; very good. London, probably 1797.

“THREE NEW ANIMALS FROM BOTANY BAY...”

Very rare eighteenth-century handbill for Gilbert Pidcock’s menagerie announcing, as the premier attraction, “Three new animals from Botany Bay”.

Pidcock’s menagerie was at Exeter Exchange on the Strand. In 1793 he had purchased the celebrated London menagerie of Thomas Clark, a coup which made him the leading exhibitor of exotic animals in the city. It is possible to date this handbill rather accurately based on the animals listed. Pidcock first exhibited a kangaroo in 1793, apparently procuring tigers and an elephant four years later (see Altick, *The shows of London*, p. 39). Given the presence of animals from Botany Bay as well as a “pair of Tiger Cats”, but a distinct lack of elephants, it would seem most likely that the exhibition was around 1797. The first live kangaroo had reached England with Henry Lidgbird Ball in April 1792, a present for the king, but other animals soon followed. It remains unclear, however, which are the “new Animals” noted here.

Of particular interest is the notice indicating that Pidcock’s beasts were displayed not solely for entertainment, but also science: “the room is spacious and clean, the beasts are young and pleasing, adapted to the inspection of naturalists...”. Pidcock’s exhibition therefore appears to have offered a remarkably early opportunity for naturalists in England to study living Australian fauna. He was certainly well-known to the cognoscenti: Sir Charles Blagden wrote to Sir Joseph Banks from Paris in 1802 commenting on the arrival of a pair of kangaroos in the French capital, an exchange with Pidcock.

In an early hand is written to the verso: “Quis talia fando temperet a lachrymis”. This much-quoted phrase from the *Aeneid* means roughly “Who can such woes relate, without a tear?”. What early visitor was moved to pity by Pidcock’s Grand Assemblage?

Another copy of the handbill is recorded in the British Library, but it is a very rare survival.

12. BUSBY, James.

A Treatise on the Culture of the Vine, and the Art of Making Wine; compiled from the works of Chaptal, and other French Writers...

Small quarto (188 x 125 mm), with a folding table, inscription on front free endpaper "Edward Barnard presented by the Author", early owner's name on title-page, a few spots; a fine copy, complete with the errata leaf, all of the corrections made in the text in an early hand, bookplate, in modern tan calf. Sydney, R. Howe, 1825.

PRESENTATION COPY OF BUSBY ON AUSTRALIAN WINE

Rare presentation copy of the first book on Australian wine, given by Busby to the Colonial Agent in London Edward Barnard, no doubt in order for Barnard to help promote Australian wines and vineyards in England. Other presentation copies of this work that are known are, like this, invariably addressed to men of influence.

Barnard had been appointed the Colonial Agent of New South Wales and Van Diemen's Land in 1823. He was based in London, but his role in promoting and explaining the affairs of the colonies in England led to him having a particularly close association with the Agricultural Society which had been established in 1822, of which society he was given honorary membership. He is known to have corresponded with any number of people in Australia, including the Colonial Botanist Charles Frazer and the merchant Alexander Berry. Some scandal attached itself to Barnard's role, not least because of his close relationship with John Macarthur, but he remained heavily involved in Australian schemes, notably as regards settlement in South Australia, while also serving for many years on the board of the Bank of Australasia.

James Busby (1801-1871), the father of Australian viticulture, was born in Scotland in 1801; he emigrated to New South Wales in 1824 after visiting the Bordeaux region of France where he studied methods of viticulture. He published his *Treatise* very shortly after his arrival in the colony. Five years later he published his *Manual of Plain Directions* that was aimed at small settlers whom he hoped would be able to "enjoy their daily bottle of wine, the produce of their own farms". Busby received a grant on the upper Hunter River, which he named "Kirkton", shortly after the publication of the *Treatise* and planted it with European vines. This famous vineyard was taken over by Lindemans in 1914.

This copy corresponds with the special issue in quarto format on thicker paper identified by the bibliographer Ferguson – but it has been convincingly argued that the difference between copies is not so much a question of issue as of the particular materials, especially paper, available to the publisher at the time.

Ferguson, 1004.

E. Whitt

A
TREATISE
ON THE
CULTURE OF THE VINE,
AND THE
ART OF MAKING WINE;

COMPILED FROM THE
WORKS OF CHAPTAL, AND OTHER FRENCH WRITERS;
AND FROM THE
NOTES OF THE COMPILER, DURING A RESIDENCE IN
SOME OF THE WINE PROVINCES OF FRANCE.

BY JAMES BUSBY.

Tot vina, quot agri.—PLINY.

AUSTRALIA :

PRINTED BY R. HOWE, GOVERNMENT PRINTER.

1825.



13. CHARLSLEY, Fanny Anne.

The Wild Flowers around Melbourne.

Folio, uncoloured lithograph title-page and 13 handcoloured lithograph plates; original blue cloth, upper cover titled in gilt, all edges gilt; rebacked, some shelf wear, minor staining affecting a couple of the lower margins only, but a handsome copy virtually free of the spotting often found. London, Day & Son, 1867.

THE BOTANY OF MELBOURNE

Charsley's charming study of the wild flowers of Melbourne is a scarce and most attractive book. This is an example of the first issue, with the title-page uncoloured. Charsley arrived in Melbourne in 1857, and during the following ten years produced a set of fine watercolours of the botany of the area. On her return to England in 1867, she used her paintings to illustrate this beautiful work. Unusually, she made the stone lithographs herself, while the botanist Ferdinand von Mueller (to whom Charsley in fact dedicated the whole work) added the botanical classifications. Von Mueller was so impressed with the botanical accuracy of her work, that he named an Australian flower, *Helipterum charsleyae*, in her honour.

Ferguson, 8106a; Nissen, BBI 347.

14. [DAMPIER] RAY, John.

Historia Plantarum Species... De Plantis in genere...

Three volumes, folio, bookplate of Haskell Norman in first volume; some browning and scattered foxing particularly in the third volume (as usual); a handsome set in contemporary calf, a few scuffs, neat restoration to joints and heads of spines, banded spine gilt with double red morocco labels. London, M. Clark for H. Faithorne, 1686-1688-1704.

WITH A DESCRIPTION OF DAMPIER'S WEST AUSTRALIAN PLANTS

A marvellous set: first edition, first issue, complete with the rare third volume published eighteen years after the main work in a single issue limited to only 200 copies, and notably including contemporary descriptions of some of the plants collected by Dampier on the northwest coast of Australia.

John Ray was considered the “father of British botany” and this was his greatest work, the most important botanical text of the seventeenth century, and the foundation of modern botany. By the time he wrote the first volume Ray had gained an ‘encyclopaedic knowledge of the literature of botany and horticulture, from ancient times to the work of his contemporaries, including the latest acquisitions from microscopy. His clear mind and balanced judgement enabled him to select the well-attested facts from this mass of material and to present them in a rational perspective...’ (*History of Botanical Science*).

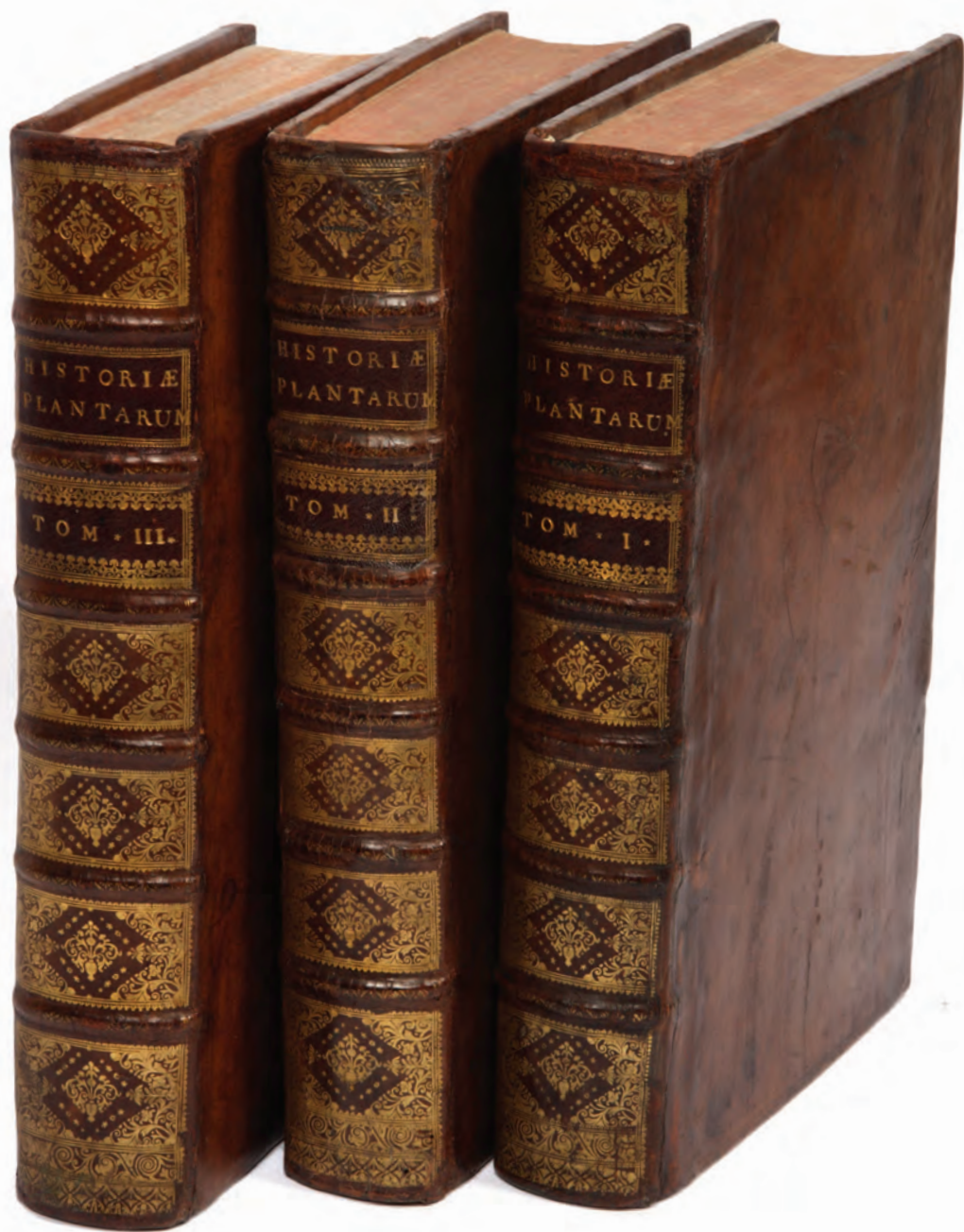
This work has specific importance for Australia. In 1699 Dampier, the first Englishman to land on the Australian continent, gathered together specimens of Australia’s exotic flora. This collection of plants came from various places on the West Australian coast including Dirk Hartog Island, Shark Bay, near present-day Karratha, and East Lewis Island in the Dampier Archipelago south of Broome. Through his friendship with Thomas Woodward, Ray had on loan a large selection of Dampier’s precious plant collection meaning that he was able, in the third volume of this work, to include a description of plants from Dampier’s precious herbarium that had survived shipwreck on the navigator’s return journey to England.

In total, Ray described eighteen Dampier plants, nine from Australia, five from Brazil, one from Timor, two from New Guinea and one of an unknown locality. In turn, in Dampier’s account of his voyage published in 1703, a translation of Ray’s descriptions form the basis of his *Account of Several Plants*. John Ray’s method of classification is called a polynomial system, a verbal description of the plant. At this time there was no set format for zoological or botanical descriptions, but if this format is far from ideal, it was nevertheless a milestone for Australian botany.

This is the preferred first issue of the book, with the first state of the title pages to volumes one and two dated 1686 and 1688 respectively. The important third volume containing Australian species was issued only once, in 1704.

This copy is from the scientific library of the American collector Haskell F. Norman.

Dibner, 24; Henrey, 313; Horblit, 87; Hunt, I, XXX; Keynes, 48, 49, 51; Krivatsy/NLM, 9409 (first two volumes only); Norman Catalogue, 1788 and 1789; Plesch, 622; Pritzel, 7436; Wellcome II, IV, 479; Wing, R394.





15. DARWIN, Charles.

Collected Works.

Fifteen volumes, octavo, engraved plates, numerous other diagrams and illustrations throughout, maps and charts (some folding); spines of a few volumes slightly marked but over all a fine set in publisher's half morocco with marbled boards, top edge gilt. New York, Appleton and Company 1895-1896.

THE WORKS OF DARWIN, EDITED BY HIS SON FRANCIS

A handsome set of the collected works of Charles Darwin in the original uniform binding, including his masterpiece *On the Origin of Species* and a number of equally important works including his journal of the *Beagle* voyage.

The set was published some 13 years after the great naturalist's death, and reflects widespread popular interest in natural history and the theory of evolution. Taken together, Darwin's works are a monument to a lifetime of painstaking research which began with his now legendary journey of discovery aboard the *Beagle* between 1831 and 1836. The set includes relatively uncommon works such as *The Power of Movement in Plants* and *The Structure and Distribution of Coral Reefs*, while several of the volumes relate to the work on evolution that he conducted at his country estate Down House, including his famous decades-long experiment with earthworms and their role in the regeneration of soil.

The set also includes two biographical volumes, *The Life and Letters of Charles Darwin*, both volumes featuring striking portrait frontispieces of Darwin in advancing years. The biographical volumes were edited by Darwin's son Francis and include hundreds of letters exchanged between the great naturalist and Asa Grey, Joseph Hooker, Alfred Russel Wallace, Thomas Huxley, Robert FitzRoy and other prominent individuals of the era.

A full listing of the titles is available upon request.

16. DONOVAN, Edward.

An Epitome of the Natural History of the Insects of New Holland... [and three others].

Four volumes, quarto, the three volumes by Donovan with a total of 149 plates (New Holland 41 plates, India 58, China 50) and the fourth volume by Harris (51 plates), some offsetting but with lovely hand-colouring; all four volumes bound in matched contemporary green straight grained morocco with rich gilt ornament, ornate spines, bookplates of William Hobson, a handsome set. London, T. Bensley, for the Author, 1798-1805.

A MAGNIFICENT SET OF DONOVAN'S MAGNUM OPUS

A striking set in contemporary green morocco comprising four volumes relating to the insects of the world, including Edward Donovan's justly famous illustrated work on Australian entomology, one of the earliest and most beautiful colour-plate books relating to Australia. Donovan had earlier completed two other works on the insects of China and India, both of which are present here. Attractively the original owner has bound a fourth volume, Harris' *Exposition of English Insects* to match, making a remarkably handsome set.

Donovan (1768-1837) was an energetic British naturalist and illustrator who painstakingly etched, engraved and hand-coloured the magnificent plates for all of his books, producing luminous and animated depictions of creatures at home amongst native herbs and flowers. Together with its exact contemporary, Lewin's *Prodromus*, Donovan's work is one of the founding works of Australian natural history.

His work on Australian insects was principally based on specimens from the cabinet of Sir Joseph Banks, who had made an impressive collection during Cook's first voyage, particularly during the enforced stay at Endeavour River. It is interesting to note that the Banks collection also included Australian bugs from both Cook's second and third voyages, collected by the astronomer William Bayly first with Furneaux on the *Adventure* and later with Clerke on the *Discovery*. Donovan's notes here confirm that he personally purchased several specimens at the Bayly sale of October 1780 as did Banks and other great contemporary collectors. Donovan also used other sources for describing and illustrating Australian insects, including the cabinets of Dru Drury and John Francillon.

Donovan writes: 'There is, perhaps, no extent of country in the world that can boast of a more copious or diversified assemblage of interesting objects in every department of natural history than New Holland... the naturalist contemplates its various productions with astonishment, and is almost inclined to imagine its stores of novelty inexhaustible.'

This set includes the celebrated companion volumes on the insects of China and India, published in 1798 and 1800 respectively. Additionally, the set also includes an additional volume uniformly bound in ornate gilt decorated green morocco, being Harris' *Exposition of English Insects* (London 1782), containing 50 fine hand-coloured plates.

All volumes bear the armorial bookplate of William Hobson, likely the British naval commander and later Governor of New Zealand (1792-1842).

Carter, Banks Bibliography, p.163; Musgrave, Australian Entomology, p.70; Nissen, Zoology, 1145, 1143, 1144, 1838.

COLEOPTERA



Carabus fuscicornis *Agathidium tenebricolum* *Staphylinus*
Agathidium nigrum *Agathidium*
Agathidium *Agathidium*



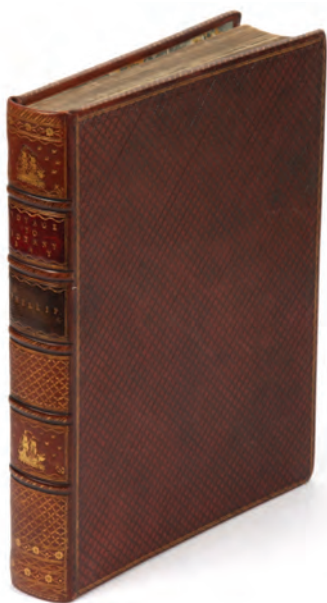
TABUAN PARROT.

17. [FIRST FLEET] PHILLIP, Governor Arthur.

The Voyage of Governor Phillip to Botany Bay...

Quarto, portrait and engraved title, seven folding engraved charts and 46 engraved plates, the natural history plates in original handcolouring; second state of the title-page, with one name on the medallion, complete with the list of subscribers and the advertisements, some foxing chiefly to the black & white views, but the coloured plates very fresh indeed; an excellent copy in period-style diced Russia (salvaged from the wreck of the "Metta Catherina"), spine banded and gilt, double morocco labels. London, John Stockdale, 1789.

HAND-COLOURED EDITION OF THE FOUNDATION ACCOUNT



The very rare deluxe handcoloured issue of the first edition of the Australian foundation book. In this coloured issue the plates were specially printed on laid paper rather than the wove paper used for regular copies of the book.

One of the most beautiful eighteenth-century Australian books, this and White's *Journal* of the following year must be counted as two of the most significant books of the early settlement. Both appeared in a very limited coloured issue and in this form they are surely the most desirable of all eighteenth-century Australiana. Examples of the coloured issue of Phillip's journal have proved notably harder to come by than the equivalent issue of White in modern times.

Phillip's book provides the official account of the first settlement of Australia. Based on the governor's journals and despatches and assembled into book form by the

London publisher Stockdale, this is – as the official record – the single most important book to describe the journey to Botany Bay and the foundations of modern Australia. It describes the events from March 1787, just before the First Fleet sailed from the Isle of Wight, up to September 1788. There is a chapter dealing with the fauna of New South Wales, appendices detailing the routes of various ships to Botany Bay, from Botany Bay to Norfolk Island and from Port Jackson to various other ports, and finally a list of convicts sent to New South Wales. The book also contains some excellent maps by John Hunter and William Dawes, including the first of the Sydney Cove settlement, which shows in detail the buildings and “progress” which had been made by July 1788.

The binding on this copy was done with actual contemporary diced “russia leather” salvaged from the *Metta Catherina*, a Russian trading vessel which had wrecked at Plymouth in 1786. The vessel had a quantity of precious hides on board, which have been carefully salvaged in recent years.

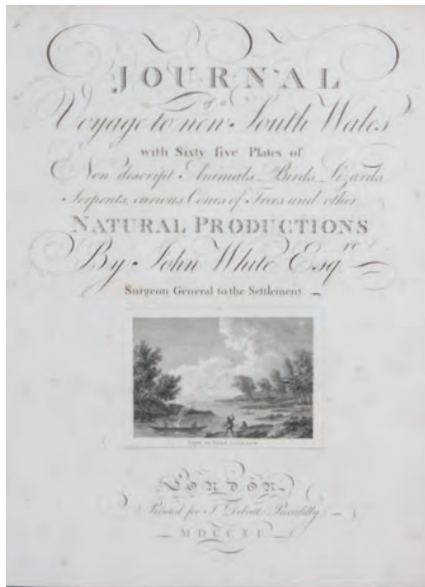
Crittenden, 'A Bibliography of the First Fleet', 180; Ferguson, 47; Hill, 1347; Wantrup, 5.

18. [FIRST FLEET] WHITE, John.

Journal of a Voyage to New South Wales with sixty-five plates of nondescript animals, birds, lizards, serpents...

Tall quarto, with an engraved title page and 65 engraved plates; the leaves Hb4 and Kk4 in their cancelled state as usual; one plate slightly spotted in margins and a few spots elsewhere; an unusually nice copy, complete with the 8-page List of Subscribers, in contemporary marbled calf, flat spine with gilt bands, red label. London, J. Debrett, 1790.

THE MOST SUBSTANTIAL EARLY WORK OF AUSTRALIAN NATURAL HISTORY



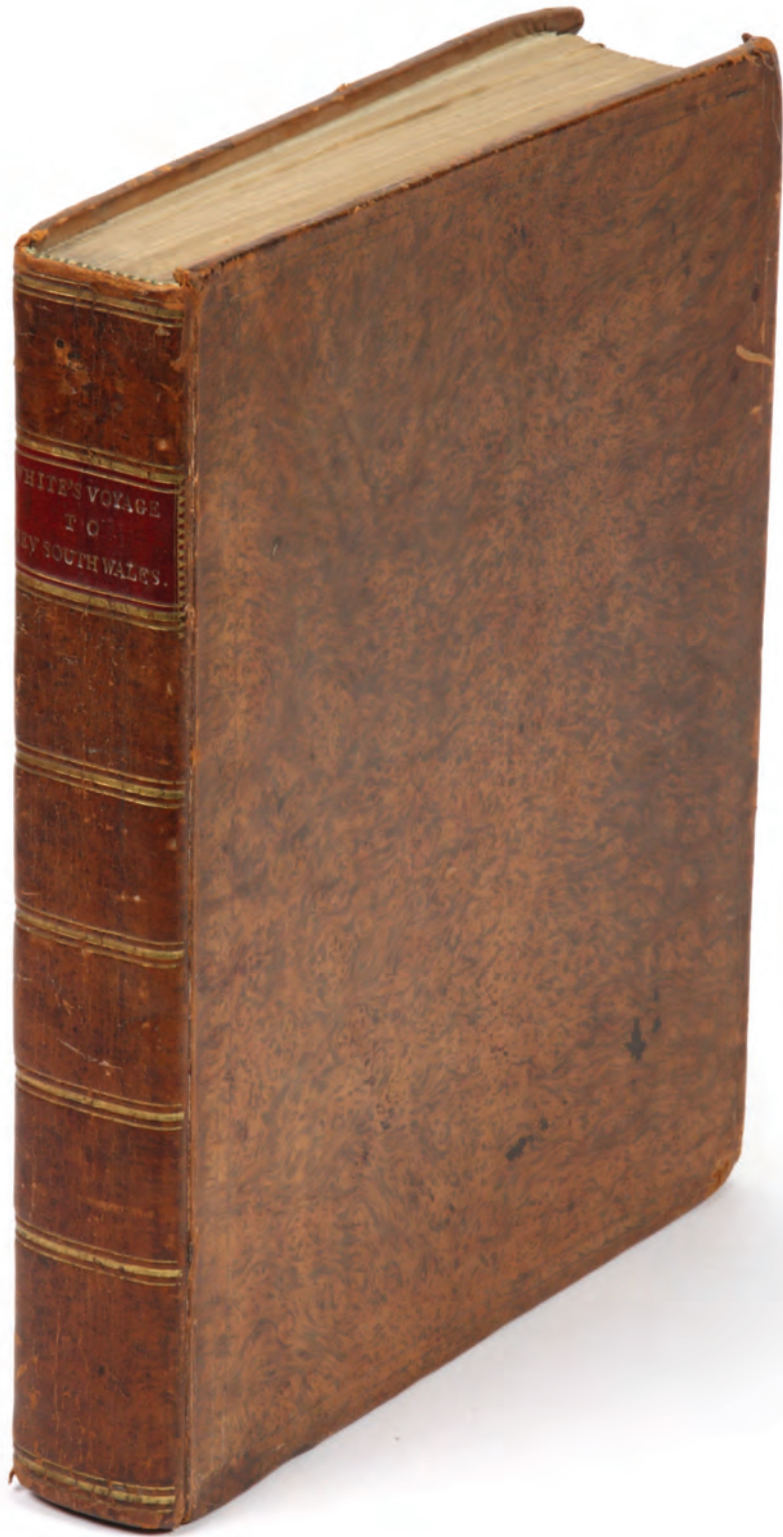
First edition: a fine copy of the regular, uncoloured issue with generous margins and in a most attractive and quite austere contemporary binding.

Effectively the first natural history of the new colony, John White's *Journal* is a travel and ornithological classic by a medical voyager. John White was chief surgeon of the First Fleet, and was particularly successful in that he overcame serious medical problems in appalling conditions both on the voyage out and when the settlement was founded. He was also a keen amateur naturalist and after arriving at Port Jackson found time to accompany Phillip on two journeys of exploration. On joining the First Fleet he had begun to keep a journal in which he made notes about birds in the new colony. It was this manuscript which formed the nucleus of his journal.

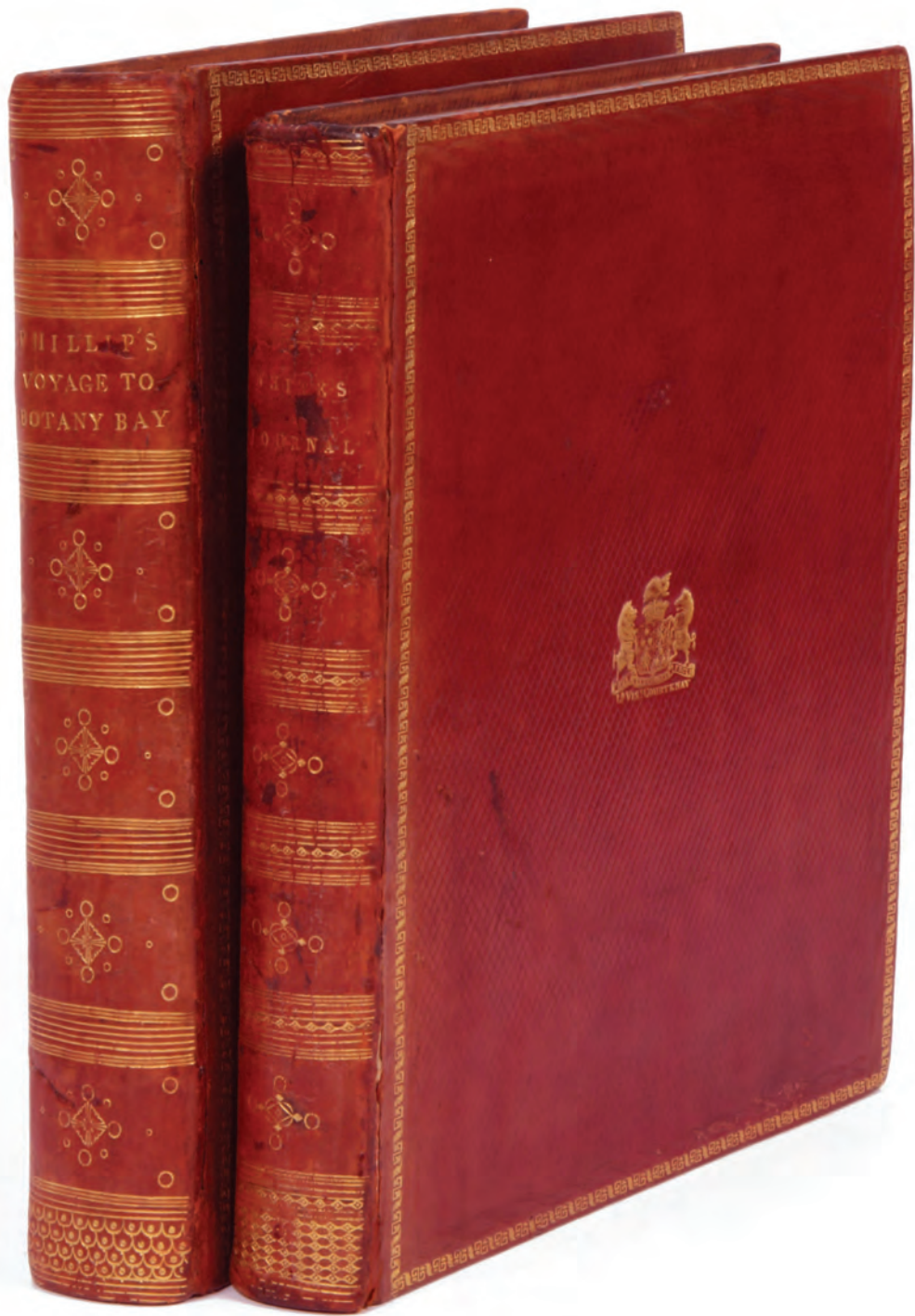
The natural history content of the published account makes White's particularly noteworthy amongst the First Fleet journals. Many of the plates were drawn in England by leading natural history artists of the day, such as Sarah Stone, from original sketches done in the colony. White's journal also contains an interesting and valuable account of the voyage from London, with long, detailed accounts of the stops at Rio de Janeiro, Cape Town and of the colonial voyages to Norfolk Island. The book was an immediate success, with subscribers alone accounting for seven hundred copies.

There has been much discussion over the years regarding detailed variations in the printing of the first edition of this work, but this copy is an absolutely typical example of the standard configuration most often seen, with the two leaves replacing earlier errors and complete with the list of subscribers and publisher's advertisement that were not ready for the earliest printings (for a full discussion see Ferguson, 97; Matthews, *Birds of Australia, Supplement*; and Wantrup, pp. 75-7).

Casey Wood, 626; Crittenden, 'A Bibliography of the First Fleet', 248; Davidson, 'A Book Collector's Notes', pp. 81-6; Ferguson, 97; Ford, 2495; Hill, 1858; Nissen ZBI, 4390; Wantrup, 17; Zimmer, 672.



WHITE'S VOYAGE
TO
THE SOUTH WALES.



PHILLIP'S
VOYAGE TO
BOTANY BAY

PHILLIP'S
JOURNAL



19. [FIRST FLEET] PHILLIP, Governor Arthur and John WHITE.

A matching pair of the two great First Fleet accounts. (1) *The Voyage of Governor Phillip to Botany Bay...* and (2) *Journal of a Voyage to New South Wales*.

Two volumes, quarto, the Phillip with portrait, engraved title, seven folding engraved charts and 46 engraved plates; White with engraved title and 65 handcoloured plates; both volumes in quite lovely condition, in matching contemporary bindings of full diced calf, flat spines banded and panelled in gilt, sides bordered in gilt, gilt arms at centre of each side; some slight wear at extremities and joints; a very handsome set. London, John Stockdale; J. Debrett, 1790.

KITTY COURTENAY'S "EXQUISITE" TASTE – LED ASTRAY BY BECKFORD

A matched set of the two great quarto accounts of the First Fleet, by the surgeon John White and the governor Arthur Phillip. The pair of volumes has been carefully chosen, with the Phillip in its rare second and best edition, and the White an example of the beautiful de luxe issue with the natural history plates in fine original colouring. For a contemporary reader, these were the "grand" accounts available in 1790 (the first edition of Phillip had been published in the previous year; Tench's octavo of the same year was a small and unillustrated book with a different sort of appeal, while publication of Hunter's and Collins' quartos was still some years away). These two works are in extremely attractive matching contemporary bindings, and come from the library of Viscount Courtenay, with his coat of arms in gilt on the covers.

William "Kitty" Courtenay, the 3rd Viscount, (1768-1835) was a rather remarkable figure. He inherited Powderham Castle in 1788, and by 1790 he was already organising Wyatt to make a new music room and carrying out all sorts of extravagant improvements. From 1811 he would spend the remainder of his life in self-imposed exile, initially in the United States and later in France, after his flamboyant lifestyle and specifically his affair with the dissolute William Beckford caused great scandal. Maybe Beckford, the famously fastidious book-collector, led the younger Courtenay astray bibliophilically too.

This second edition of Phillip was extensively revised by its publisher Stockdale who had been unhappy with the slightly disorganised nature of the first edition. The edition also added a really substantial appendix, largely reprinting his own publication, the anonymous 1787 *History of New Holland*, accompanied by the fine "New Chart of New Holland", coloured in outline and with an inset map of Botany Bay, that he had prepared for that 1787 publication. This edition is very much scarcer than the first.

The other work is the deluxe coloured issue of White's *Journal*. One of the most beautiful of Australian colour-plate books, it is one of the most attractive, as well as one of the earliest, Australian bird books.

Crittenden, 'Bibliography of the First Fleet', 181, 248; Ferguson, 90, 97; Hill, 1858; Nissen ZBI, 4390, 3158.

20. [FLINDERS] BROWN, Robert.

Supplementum Primum Prodromi Florae Novae Hollandiae: exhibens Proteaceas Novas quas in Australasia legerunt DD. Baxter, Caley, Cunningham, Fraser et Sieber...

Octavo, 40 pp.; a very good copy in the original plain brown wrappers, a little chipped at extremities, bookplate. London, R. Taylor, 1830.

ROBERT BROWN AND THE BOTANY OF THE FLINDERS VOYAGE

Rarely seen as a separate pamphlet: the very significant supplement to Brown's important work on Australian plants.

The renowned botanist Robert Brown (1773-1858) was the naturalist on Flinders' *Investigator* voyage and contributed to the official account, *A Voyage to Terra Australis*. A friendship with Jonas Dryander, librarian to Sir Joseph Banks, had led to Brown's appointment as naturalist on the expedition. His *Prodromus Florae Novae Hollandiae* of 1821 was the most comprehensive account of Australian plants ever published, based on his observations during the Flinders voyage, as well as a discussion of those of Banks and Solander from Cook's first voyage. It dealt with 'upwards of 2000 species of which the majority were new to science' (J. Reynolds Green, *History of Botany in the United Kingdom*).

This is the rare and significant supplement to Brown's magnum opus which clarifies some omissions dating back to the voyage of Flinders, but also catalogues the more recent discoveries of luminaries such as Baxter, Caley, Cunningham, Fraser and Sieber.

Burbidge, Plant Taxonomic Literature in Australian Libraries, 73.

SUPPLEMENTUM PRIMUM
PRODROMI FLORÆ NOVÆ HOLLANDIÆ:

EXHIBENS

PROTEACEAS NOVAS

QUAS

IN AUSTRALASIA

LEGERUNT

DD. BAXTER, CALEY, CUNNINGHAM,
FRASER ET SIEBER;

ET QUARUM

E SICCIS EXEMPLARIBUS

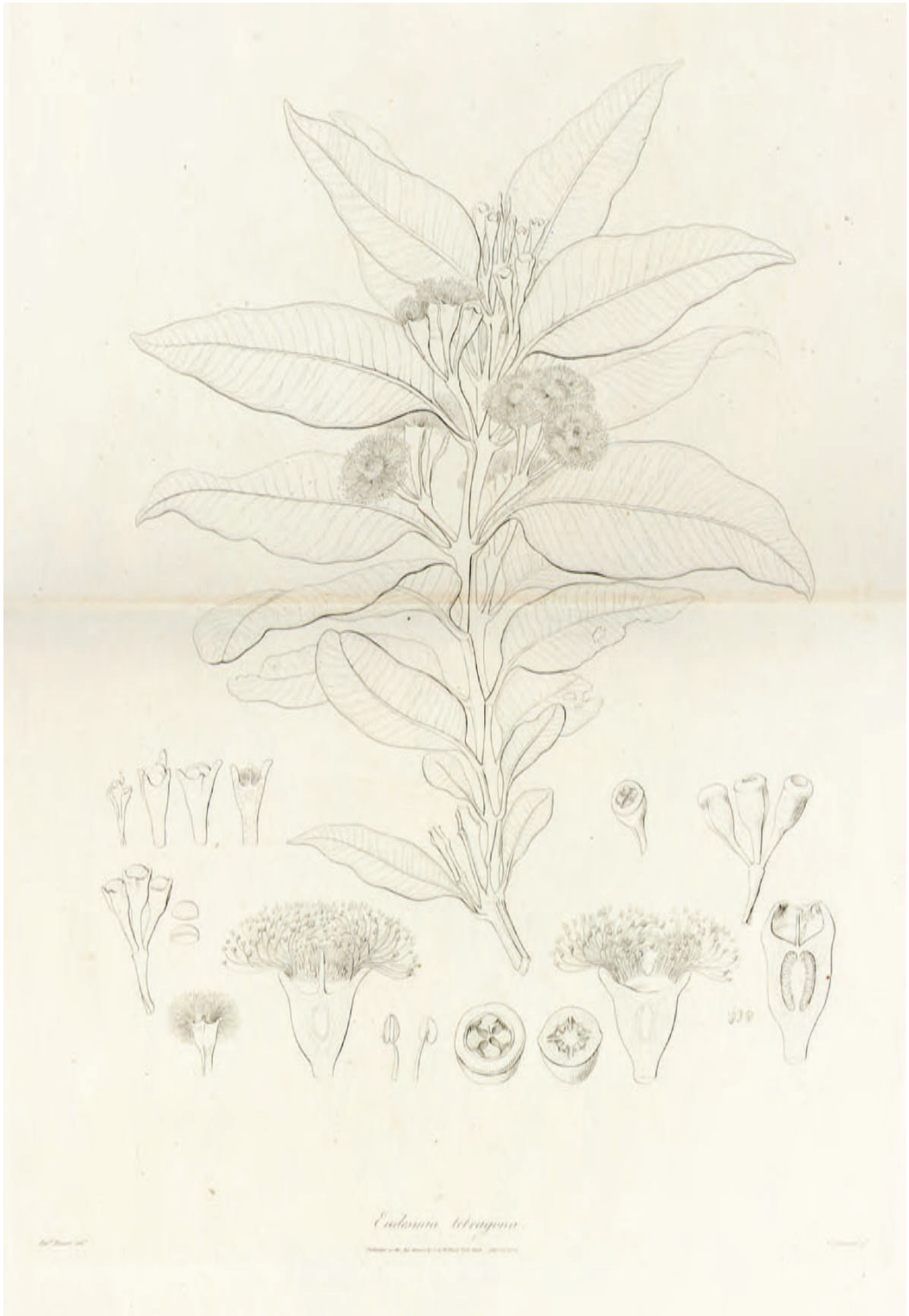
CHARACTERES ELABORAVIT

ROBERTUS BROWN.

LONDINI:

TYPIS RICARDI TAYLOR.

1830.



21. FLINDERS, Matthew.

A Voyage to Terra Australis... in his Majesty's Ship the Investigator...

Complete set, comprising: two volumes, quarto, with nine engraved plates, some of the light spotting and offsetting familiar to this work, but very good, first volume with the bookplate of James Backhouse, both text volumes with manuscript note 'William Backhouse in remembrance of his dear Aunt, Ann Backhouse', dated 1852; the text volumes bound in contemporary crimson straight-grained half morocco, spines banded and beautifully worked in gilt; the atlas bound to match by Aquarius, nine large charts, seven single-page charts, two double-page plates of coastal views and ten botanical plates, all first-issue plates untrimmed and with large margins, some light spotting and offsetting; a very handsome set. London, W. Bulmer and Co. 1814.

WITH FERDINAND BAUER'S IMPORTANT BOTANICAL PLATES



One of the greatest of all classics of Australian exploration and discovery: a beautiful set, with a remarkable and apt provenance, of Flinders' classic account of his voyage on board the *Investigator*, the full-scale expedition to discover and explore the entire coastline of Australia (which was the name that Flinders himself preferred and championed).

Both text volumes originally belonged to the Quaker Missionary, author and Australian traveller James Backhouse, and are well preserved in the striking crimson straight-grained half morocco bindings in which he must have owned them; the folio atlas volume has been skilfully bound to match in modern times. James Backhouse (1794-1869) arrived in Hobart in 1832, and spent the following six years travelling widely in the scattered and remote regions of Australia, visiting almost every settlement in the country. From his published works it is clear that Backhouse had studied Flinders' account.

The three volumes form a complete record of the expedition, including 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' 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 as an appendix.

The text is illustrated by nine engraved plates and two double-page plates of coastal views in the atlas by William Westall, who travelled as official artist on the voyage. These are in many cases the very earliest views of the places visited and discovered on the voyage. Flinders' 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. All the charts in the atlas here bear the imprint "W. & G. Nicol Pall Mall... 1814", an important point that identifies them all as being in the correct first issue form.

Australian Rare Books, 67a; Hill, 614; Ingleton, 6487; Kroepelien, 438; Nissen BBI, 637; Stafleu & Cowan, I, 1806.

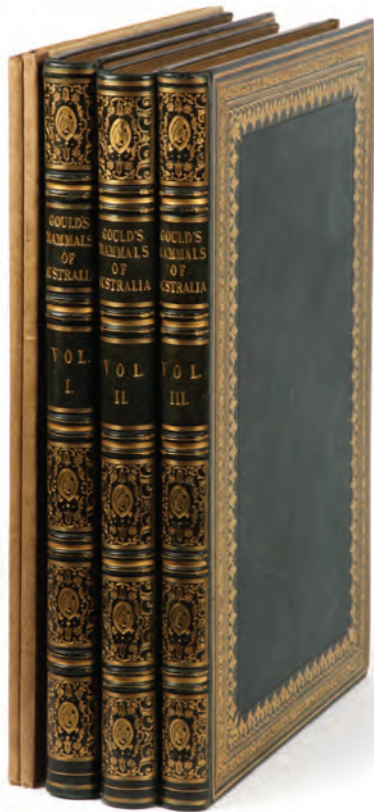
22. GOULD, John.

The Mammals of Australia [with] A Monograph of The Macropodidae or Family of Kangaroos.

The Mammals: Three volumes, imperial folio, with 182 hand-coloured lithographed plates, a fine set with only very little of the usual foxing; uniform contemporary green full morocco with the stamp for "Angus & Robertson" to the first volume, spines and boards richly gilt, all edges gilt; a beautiful set.

The Kangaroos: Two parts as issued, imperial folio, with 30 hand-coloured lithographed plates; an excellent set in the original printed boards, a few bumps and some marking, but in remarkably good condition. London, The Author, 1841-1842; Taylor and Francis, 1845-1863.

GOULD'S TWO WORKS ON AUSTRALIAN MAMMALS & KANGAROOS



A wonderful set of Gould's *Mammals* in a glorious green morocco binding, together with a fine set of his earlier work on *Kangaroos* in original printed boards, as issued, the only colour-plate book on the kangaroo ever published.

The *Mammals* is one of the finest of all Gould's folios and one of his few diversions from ornithology: this set, in its handsome original full green morocco and gilt binding, is particularly desirable. It is offered here together with the extremely rare *Monograph of the Macropodidae*, complete in two parts. Like Gould's other monumental books on Australian natural history the *Macropodidae* was issued by subscription, and the Prospectus lists just eighty-four names in all, accounting for the book's rarity on the market today.

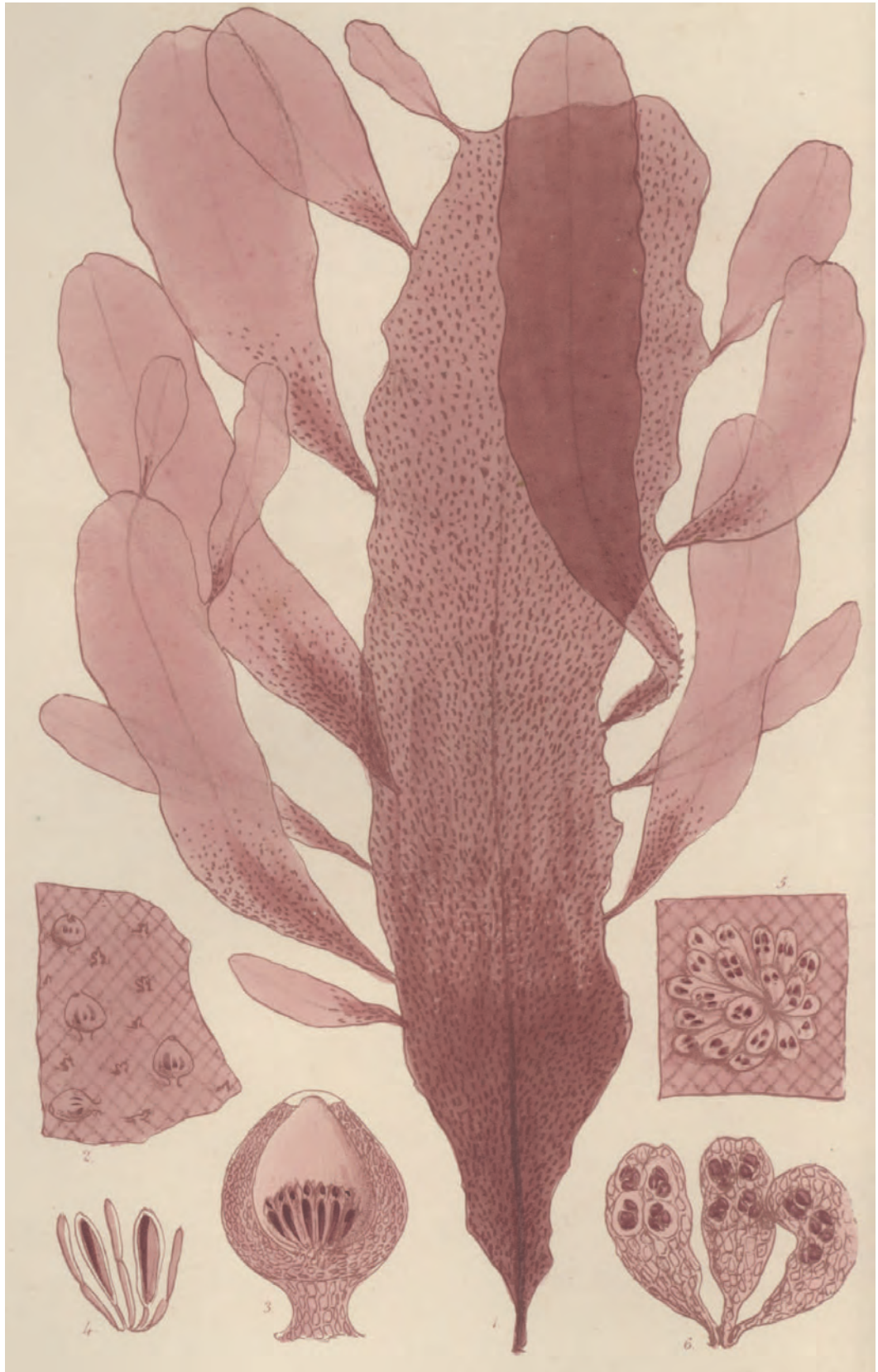
Gould set out for a lengthy expedition to Australia in 1838 to collect material for a comprehensive publication on the continent's birds. He and his family spent nineteen months in Australia, observing bird and mammal life in the wild and collecting some eight hundred bird specimens and seventy quadrupeds, making notes on them and their habitats. Once enough material had been collected to commence *The Birds of Australia*, he returned to

London in April 1840, where he began work on the *Kangaroos* immediately, beginning publication in 1841.

Of the *Macropodidae*'s thirty splendid hand-coloured and engraved plates, thirteen were reissued, unchanged, in the 1845 publication of the *Mammals*. The other seventeen plates were reworked, most quite significantly.

Datta, John Gould in Australia; Ferguson, 3197 (Kangaroos) & 10032 (Mammals); Nissen, ZBI, 1661; Sauer, 11 & 14.





23. HARVEY, William Henry.

Phycologia Australica... Australian Seaweeds...

Five volumes, tall octavo, with in total 300 fine coloured plates, a few double-page; original gilt-decorated cloth; an excellent set. London, Lovell Reeve, 1858-1863.

HARVEY'S CLASSIC ACCOUNT WITH STRANGELY BEAUTIFUL PLATES

One of Australia's more elusive illustrated natural history works: the classic account of Australian seaweed, with a beautiful series of coloured plates.

William Harvey (1811-1866), an Irish Quaker, received no formal education yet became professor at Trinity College Dublin, a fellow of the Royal Society and one of the country's foremost botanists. His early work included naming the algae collected on both the Wilkes and *Beagle* voyages. Unusually for his time he decided to travel to Australia where he worked for over two years from 1854. His collection of over ten thousand specimens of seaweed earned him the title "father of Australian Phycology". 'Arriving at King Georges Sound he preserved up to 700 specimens a day... On the way to Melbourne he catalogued 9462 specimens he had discovered at King Georges Sound, describing 140 new species and 6 new genera' (Ducker).

Not often found in such good condition, this important Australian illustrated work is from the library of Sir Edward Dundas Holroyd (1826-1916), with his signature in each volume. Knighted in 1903 Holroyd was a senior judge and sometime acting Chief Justice in Victoria.

In a wonderful marriage of historical scientific method and contemporary electronic publishing, the flourishing Phycology Department of Ghent University hosts an electronic version of Harvey's work where the magical quality of his plates can be enjoyed. As they note, 'Undoubtedly William Henry Harvey's *Phycologia Australica* represents one of the most important books on phycology emerging from the 19th century. The work, published in five separate volumes between 1858 and 1863, is the result of Harvey's extensive collecting along the Australian shores during a three year sabbatical. By the time Harvey set foot in Western Australia, he had already established himself as a leading phycologist having published several large works on algae from the British Isles, northern America as well as the Southern Ocean (*Nereis Australica*). The fact that Harvey travelled the globe on several occasions and collected the seaweeds which he described himself in his later publications, set him apart from most of his contemporaries who relied for the most part on specimens collected by others... Unfortunately the five volumes of *Phycologia Australica* are so sought-after that they are beyond the reach of most present-day phycologists... Hence, the initiative to scan and distribute an electronic copy of Harvey's *Phycologia Australica*...' (online resource).

The major study of Harvey is Sophie C. Ducker's edition of his letters, *The Contented Botanist: letters of W.H. Harvey about Australia and the Pacific* (Melbourne, 1988).

Nissen BBI, 805.

24. HOME, Everard.

Some observations on the head of the ornithorhynchus paradoxus [offprint from] *Philosophical Transactions*.

Quarto, 8 pp. and 2 large folding plates; very crisp in modern blue paper wrappers. London, W. Bulmer and Co. 1800.

FIRST MAJOR SCIENTIFIC ARTICLE ON THE PLATYPUS

A rare and very early separately-issued pamphlet on the head of the platypus, with two fine plates by Basire: the first depicts the head of a complete platypus that had been sent to Sir Joseph Banks 'preserved in spirit' and which was 'more perfect than any of the dried specimens'; the second depicts the skull of a 'smaller dried specimen', also in the possession of Banks.

Sir Everard Home was the brother-in-law of the surgeon John Hunter (not to be confused with the naval officer of the same name who sailed on the First Fleet), and served as Hunter's assistant for many years. After Hunter's death in 1793, the Hunterian collection of more than thirteen thousand anatomical specimens passed to the Crown, who gave them in turn to the Royal College, stipulating that they should be made public. Although it is now known that Home plagiarised the bulk of his own writings from Hunter's papers (ultimately burning them to avoid detection), this work on the platypus must necessarily be his own, as the first specimens were not collected until 1797 (by the other John Hunter, then Governor of New South Wales).

The first notices of this animal dwelt on its curiousness (George Shaw, 1799; Blumenbach, 1800; J.F. Bertuch, circa 1800; Thomas Bewick, 1800; David Collins, 1802), making the fuller scientific description here of the greatest significance. Indeed, Home's description of the platypus should be thought of as the first in a series of scientific articles which include his own essay 'A description of the anatomy of the *Ornithorhynchus paradoxus*' (1801), the description of a full skeleton by Jaffé (1823), and the first monograph on the animal, by Meckel (1826).

On the early notice of the platypus, see Penny Olsen, *Upside Down World* (pp. 14-22); Olsen does not refer to this article. Not in Ferguson, who did attempt to list separately issued articles such as this one. Such offprints, where they exist, are recognised as the original editions since they normally precede the journal printing and were typically done in very limited numbers for the author to distribute. A copy of this work is listed in the Mitchell Library, where it is catalogued as an "extract", implying that copy was not separately issued.

Not in Ferguson.

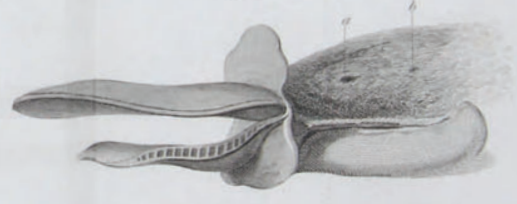
Fig. 1.



Fig. 2.



Fig. 3.



DESCRIPTION
OF
THE ANATOMY
OF THE
ORNITHORHYNCHUS HYSTRIX.

BY
EVERARD HOME, ESQ. F. R. S.

FROM THE
PHILOSOPHICAL TRANSACTIONS.

LONDON:

PRINTED BY W. BULMER AND CO. CLEVELAND-ROW,
ST. JAMES'S.

1802.

25. HOME, Everard.

Description of the anatomy of the ornithorhyncus hystrix [offprint from] *Philosophical Transactions*.

Quarto, 19 pp. and 4 large folding plates ("echidna" plate repeated); a few spots, but an excellent copy in modern blue paper wrappers. London, W. Bulmer and Co. 1802.

ON THE ECHIDNA



A very rare separately-issued pamphlet by Sir Everard Home, the earliest scientific notice of the echidna, with four fine plates by Basire. The plates are of tremendous interest and some beauty, particularly the two depicting complete specimens, the first based on one preserved in spirits and given to Sir Joseph Banks by William Balmain in 1802, the second based on a drawing of a Tasmanian specimen shot at Adventure

Bay in Tasmania by Lieutenant Guthrie in 1790, then serving on the *Providence* under William Bligh. The other plates show detailed sections of the head, palate, and tongue of the echidna.

This work followed closely on the heels of Home's study of the platypus, and it was Home who first hypothesised the familial link between the two animals. The first notice of this animal was by George Shaw in 1792, but it was not until 1802 that a young male specimen was actually dissected in London, at the behest of Banks and Home. As Home notes, his work was based on a specimen brought back from New South Wales by "Belmain" (that is, surgeon William Balmain) and given to Banks. Banks also allowed the sketch of the echidna from Bligh's voyage in his possession to be copied. Home read this paper to the Royal Society in June 1802.

On the early notice of the echidna, see Penny Olsen, *Upside Down World* (pp. 22-29). This offprint is recorded in Ferguson (Addenda), listing an author's presentation copy in the Dr. Clifford Craig collection, "present whereabouts unknown." A copy of this work is listed in the Mitchell Library, where it is catalogued as an "extract", implying that copy was not separately issued.

Ferguson 354b.

26. HOOKER, William Jackson.

Exotic flora.

Three volumes, tall octavo, in total 233 hand-coloured engraved plates, many double-page or folding, some very mild offsetting; a lovely set in early green half morocco, spine banded and gilt. Edinburgh & London, Blackwood and Cadell, 1823-1827.

HOOKER'S GREAT WORK, WITH PLANTS FROM BROWN, FRASER AND CUNNINGHAM

A very fine copy of the rarest and most important work by William Jackson Hooker, including specimens from Australia described by Robert Brown, colonial botanist Charles Fraser, and Allan Cunningham.

A particularly notable inclusion is the *Banksia verticillata* (no. 96) from western Australia, first noticed at King George Sound by Archibald Menzies on the Vancouver voyage "and brought by him to our gardens in 1794". The very last plant noticed in this work is the *Fieldia australis*, named by Cunningham for Barron Field, but first detected by George Caley. Quite apart from the specimens collected by official botanists, there is also the very curious entry for *Galega tricolor*, sent to Hooker from the Liverpool Botanic Garden in July 1825, "as a supposed *Galega* from the north-west coast of New Holland, whence the seeds were introduced by Thomas Balls, Esq. of Liverpool."

Sir William Jackson Hooker (1785-1865) was one of the great botanists, professor at Glasgow University and later appointed director of Kew in 1841. This beautifully illustrated work is certainly his most important, a detailed botanical study in the tradition of similar works by Sir James Edward Smith, notably the *Exotic Botany* of 1804-5. A significant number of the plants noticed here are Australian, with eleven species given detailed notice, several illustrated for the first time. 'By the early 1820s plants collected by Charles Fraser and Allan Cunningham in Australia were becoming established for horticulture and coming to Hooker's attention. Hooker treated some of these in his *Exotic Flora*' (Hewson, *Australia. 300 Years of Botanical Illustration*, p. 91).

Hooker's magnum opus is also an interesting example of the close community of botanical scholars in Europe, and is replete with continuous reference to the work of, to cite only a few of the better known names, Humboldt, Bonpland, Sir James Edward Smith, Labillardière and of course Sir Joseph Banks.

The work is also particularly good on the flowers of the Americas and the West Indies, including at least one specimen known to have been collected by William Bligh in the West Indies (33). In this context, two of the most interesting inclusions are the Californian specimens *Abronia arenaria* (193) and *Abronia umbellata* (194), grown in Paris from seeds collected by Colignon, gardener on the La Pérouse voyage. The latter, notes Hooker, has been described by Sir James Edward Smith as "perhaps the only fruit of La Pérouse's unfortunate expedition..."

The plates were drawn by Greville, Guilding, Lindley & Menzies, engraved by J. Swann.

Nissen BBI, 920; Sitwell and Blunt, 'Great Flower Books', p. 60.



Fieldia australis.

FIE.
Neo

DIDYNAMIA ANGIOS.
GEX. CHAR.—Cal. duplex, cor.
titas, persistens. Cor. tube
bilabato, rudimentum filan
bilamellatum. Bacca (albu
numerosa, parva, nidulantia.

Fieldia australis.
F. australis, CUNNINGHAM, in *F.*
figure).

Somewhat shrubby. Stem clim
sitical upon the trunks of tree
the younger ones, clothed wi
ones and stems nearly glabrou
in size, generally a small one b
acute at both extremities, deep
the old ones; downy on each
the under side pale rusty. *Peci*
Peduncles axillary, solitary, about
pendulous flower. *Exterior caly*
into two equal lanceolate segmen
eculate, and, as well as the outer
about 2 inches long, slightly pub
cose, the limb cut into 5 short, ne
ly 3-lipped. *Stamens* inserted in
nearly as long as the the corolla, s
imperfect one: *Filaments* much c
roundish. *Pistil* about as long as
form: *stigma* capitate, bifid. *Fruit* a
the persistent calyx, between fleshy
Seeds oblong, dotted, very minute,
bilamellated parietal receptacles.

With the present subject, I
the *Exotic Flora*; for, though
anxiety, it has been productive to
sure. It has been the means of
or correspondence of many whose
lar to my own,—of recording their
the cause of science,—and thus, by c
to connect them in some measure w
VOL. III.



Fig 2^a



Fig 2



Fig 1



Fig 3

Spencer et Wendel del. Troedel & C^o Print.

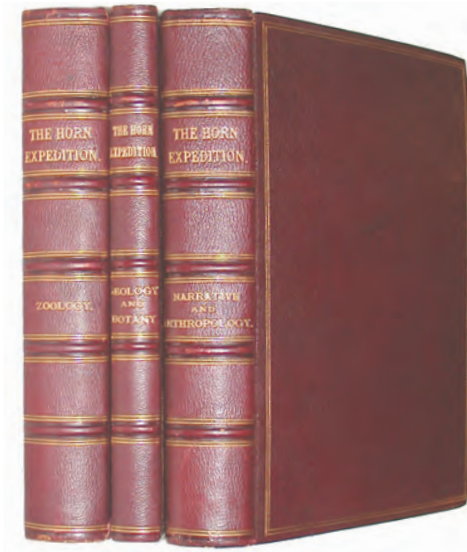
RWendel Lith Melbourne.

27. [HORN EXPEDITION] SPENCER, Sir Walter Baldwin.

Report on the Work of the Horn Scientific Expedition to Central Australia.

Four volumes in three, quarto; a fine set in contemporary maroon morocco, gilt. London & Melbourne, Dulau and Co., & Melville, Mullen and Slade, 1896.

COMPLETE PRESENTATION SET, WITH ALL OF THE NATURAL HISTORY REPORTS



A superb presentation set of the official account of the Horn Expedition – the narrative accompanied by the natural history reports – handsomely bound in a special binding of full maroon morocco, with each volume inscribed by W.A. Horn to “P.E.H.” (his wife Penelope Elizabeth Horn). This set was later in the superb library of H. Bradley Martin (1906-1988), one of America’s most important book collectors. Each volume contains the distinctive Bradley Martin bookplate.

William Austin Horn (1841-1922), the South Australian philanthropist, pastoralist and politician, in 1894 sponsored a scientific

expedition to examine the MacDonnell Ranges. This became known as the Horn Scientific Expedition to Central Australia and was commanded by Charles Winnecke. Unusually for these times the party included among its six scientists an anthropologist, an ethnologist, a botanist and a geologist. The expedition set out from the Finke River, followed it to the Palmer then proceeded west along the James Range to the George Gill Range and beyond. They followed the path of Giles, Gosse and Stuart using the early explorers’ water sources as bases, and in the pursuit of natural history and scientific discovery explored much of the unknown regions of the MacDonnell Ranges. Horn travelled with the expedition as far as Idracowra on the Finke River.

In 1896 Sir Baldwin Spencer edited the official account of the expedition for publication in this handsome format. The book gives an outstanding scientific record of the Horn Expedition; it is also the most comprehensive record of a scientific expedition undertaken anywhere in Australia in the nineteenth century.

The four volumes comprise the narrative, zoology, geology and botany, and anthropology. The reports were written by the notable Australian scientists of the day, including Spencer himself, Professor Ralph Tate, J.A. Watts, J.H. Maiden, E.C. Stirling, Alfred J. North, Walter Froggatt, and Edgar Waite.

28. JABLONSKY, C.G. & J.F.W. HERBST.

Natursystem aller bekannten in- und ausländischen Insecten, als eine Fortsetzung der von Büffonschen Naturgeschichte... Käfer.

10 text volumes in octavo (bound in 5) & 2 oblong quarto atlas volumes; the text with hand-coloured engraved frontispiece to first volume, each title-page with a hand-coloured vignette, bound in neat recent half calf over contemporary pink marbled paper boards; the atlas volumes with 202 plates (all but one technical plate with beautiful original hand-colouring), bound in nineteenth-century green half morocco, spines lettered in gilt. Berlin, J. Pauli, 1785-1806.

BEAUTIFULLY ILLUSTRATED, WITH INSECTS FROM AUSTRALIA AND NEW ZEALAND

Rare, richly illustrated: one of the most attractive early works on exotic and European beetles, with many Australian insects illustrated, and considered the earliest publication portraying insects of New Zealand.

Like Olivier's contemporary publication (see catalogue no. 42), this work made available for study an enormous number of insects from all parts of the globe. "The Frenchmen were however preceded in their illustrated compilation of the Cook voyage entomology by Johann Herbst in Berlin, whose illustrated monographs on beetles (*Natursystem der Käfer*) were published... Although he may have visited London, it is more likely that Herbst saw duplicates given to Fabricius by Banks and taken by the former to Kiel, which is relatively more accessible from Berlin. His illustrations of New Zealand insects are the earliest published" (Andrews, *The Southern Ark*, p. 45).

Jablonsky and Herbst did not have the resources of Olivier, but their work is nonetheless a keenly observed and lavish publication. While they were not able to include illustrations of every insect that is described, an impressive 23 Australian insects are figured, and a further 29 described. Of the New Zealand insects nine are illustrated and another nine described. Many do derive from the Banks cabinet in London, but the work owes much to other collections as well. Throughout the work exotic locations are listed, with beetles collected from as far afield as the Coromandel Coast of India, Surinam, Cape Horn, Cape of Good Hope, and the Americas.

Carl Gustav Jablonsky (1756-1787) was private secretary to the Queen of Prussia, and a keen entomologist and natural historian who drew the originals of many of the plates included in this work. Jablonsky hoped to publish a total survey of beetles (or "coleoptera"), but he died in 1787 at the young age of 31, and his work was continued by Herbst, beginning with the second volume in this series. J.F.W. Herbst (1743-1807) was a theologian passionately interested in entomology, who also published important works on crustacea.

Nissen ZBI, 2078.





29. JARDINE, Sir William.

The Naturalist's Library.

40 volumes, small octavo, each volume with portrait frontispiece & engraved and printed title-page; numerous attractive steel-engraved handcoloured plates throughout, a fine set in a handsome uniform nineteenth-century half calf binding, banded spines with double crimson and green labels. Edinburgh, Lizars, 1843.

NATURAL HISTORY OF THE WORLD IN 40 VOLUMES

A fine and attractively bound set of this popular mid nineteenth-century natural history encyclopaedia, including a rich representation of Australasian species. Each volume also features a frontispiece and introduction devoted to the life of an eminent naturalist, with good biographies for example of Sir Joseph Banks and François Péron, as well as John Ray, Thomas Pennant and Thomas Bewick.

One volume is entirely devoted to Australian fauna, and includes 30 plates depicting possums, marsupials, kangaroos, native mice, koalas, platypus and the now extinct Tasmanian Tiger. Descriptions and illustrations of other Australian species are scattered throughout the entire work, for example a volume devoted to dogs includes the 'New Holland Dingo' with a striking coloured plate alongside a fine engraving of the skull of



the dingo compared to that of a jackal. In particular, the fourteen volumes of the series devoted to birds are well stocked with Australian species, and are especially good on parrots, with splendid illustrations of cockatoos, galahs and lorikeets.

Sir William Jardine was born in 1800 and developed a keen interest in natural history during his childhood on Jardine Hall, a magnificent estate in Dumfriesshire. A gifted anatomist, Jardine travelled widely in search of specimens for his private museum, beginning with a three year investigation into the life cycle of British salmon and trout. Further adventures took him throughout continental Europe and later the Caribbean. Through these travels and his ceaseless correspondence with fellow naturalists across the globe, Jardine's museum became one of the significant British private natural history collections of the era, boasting over 6,000 species of birds alone.

The Naturalist's Library was an immensely successful publication, and offered the general public a beautiful and informative encyclopaedia of the natural world at an affordable price. Jardine wrote 15 of the volumes himself, and contributed many of the biographical introductions in the series. The work is renowned for the quality of the steel engravings by William Home Lizars, the brother of Jardine's wife Jean.

Complete sets of this work are uncommon; Ferguson, for example, records only scattered volumes from the series (see 2314a, 3622b, 2766b, etc.).

30. [KANGAROO]

Broadside advertisement for a Russian zoo.

Single sheet, 410 x 310 mm., laid paper; untrimmed at bottom margin; fine. Terskoye (near Moscow), n.p. 1833.

THE “FUNNY AND INTERESTING” KANGAROO IN MOSCOW

Very rare: a fine and large broadside advertising a Russian zoo in 1833, featuring a charming woodcut depiction of the kangaroo, one of the star attractions.

The travelling zoo was run by the “Leman Brothers” who, the text notes, had just arrived from Saint Petersburg and set up their menagerie at Tverskaya Street, the important Moscow boulevard, in the house of the merchant Vargin. The pair of kangaroos was clearly one of the most exotic exhibits. The kangaroos are described as “funny and interesting” animals about the size of a sheep, and the advertisement notes that they can jump some 20 or 30 feet and run faster than a dog. They are also given the curiously apt Russian moniker “double-mouth”, because they have something like a “bag in their belly” in which they carry their young and – the note continues with more enthusiasm than science – food. Apart from the kangaroos there are two Emus as well as a black flying New Holland Squirrel called the “Veksha” (a Sugar Glider?).

Otherwise, the range of exotic animals is quite extraordinary, including an elephant which everyone (“even the young ladies”) can touch, a boa from Ceylon, an Egyptian crocodile, and a vast collection of birds and parrots. The animals are fed daily at 6 p.m.

The late eighteenth century saw the development of the prototypes of modern zoos, as older royal menageries began to become more interested in scientific research. Nonetheless, this advertisement notes the planned innovation of having some of the more ferocious animals fight in a bespoke iron cage with the comment that this is the first time such an experiment has been made, so the Lemans hope it will meet with approval from “lovers” of natural history; just how the crowds reacted to a fight between a Panther and a Swedish Bear is not recorded here.

31. [KANGAROO]

Handbill for the Leman Brothers zoo.

Single sheet, 146 x 220 mm, unwatermarked laid paper; untrimmed at right and bottom margins; in fine crisp condition. Terskoye (near Moscow), n.p. 1833.

HANDBILL FOR THE MOSCOW KANGAROO

The text announces the many wonders of the travelling zoo, informing their public that the animals will be on show everyday from 10 a.m. until 8 p.m., with public feedings at 6. Especial attention is drawn to the feeding of crocodiles and snakes, with another highlight being the feeding of birds and monkeys one hour later. The advertisement also includes a schedule of prices, with the note that the second ticket is half price.



32. [KANGAROO]

Original lithographic stone with depiction of the “Wolliger Kenguruh”.

Original lithographic stone, measuring 270 x 220 x 30 mm, made from Solnhofen limestone. Germany, circa 1840.

THE “WOOLLY” KANGAROO

A reverse kangaroo. This intriguing and unusual piece of early Australiana is a rare example of an original lithographic stone, providing a wonderful example of how such early book illustrations were prepared.

Senefelder had invented the lithographic process in 1798; its use in printing illustrations in books followed in the 1810s, with Godefroy Engelmann pioneering the technique that would eventually revolutionise printing.

This particular image dates from around 1830. We have identified a very similar (though not identical) image which appears in the illustrated natural history encyclopedia *Die Naturgeschichte in getreuen Abbildungen und mit ausführlicher Beschreibung derselben* (Halberstadt 1831); the present version is likely from another edition of the same work. The stone itself is an example of the fine grained limestone produced in the Solnhofen area in South Germany, a stone that was early identified by Senefelder as especially suited for the printing process.

33. KING, Phillip Parker.

Narrative of a Survey of the Intertropical and Western Coasts of Australia performed between the years 1818 and 1822.

Two volumes, octavo, with a folding chart, 13 aquatint plates and a folding engraving, almost none of the foxing commonly seen with this work; an excellent copy, with the errata leaf, in attractive period-style brown calf; banded spine gilt with labels. London, John Murray, 1827.

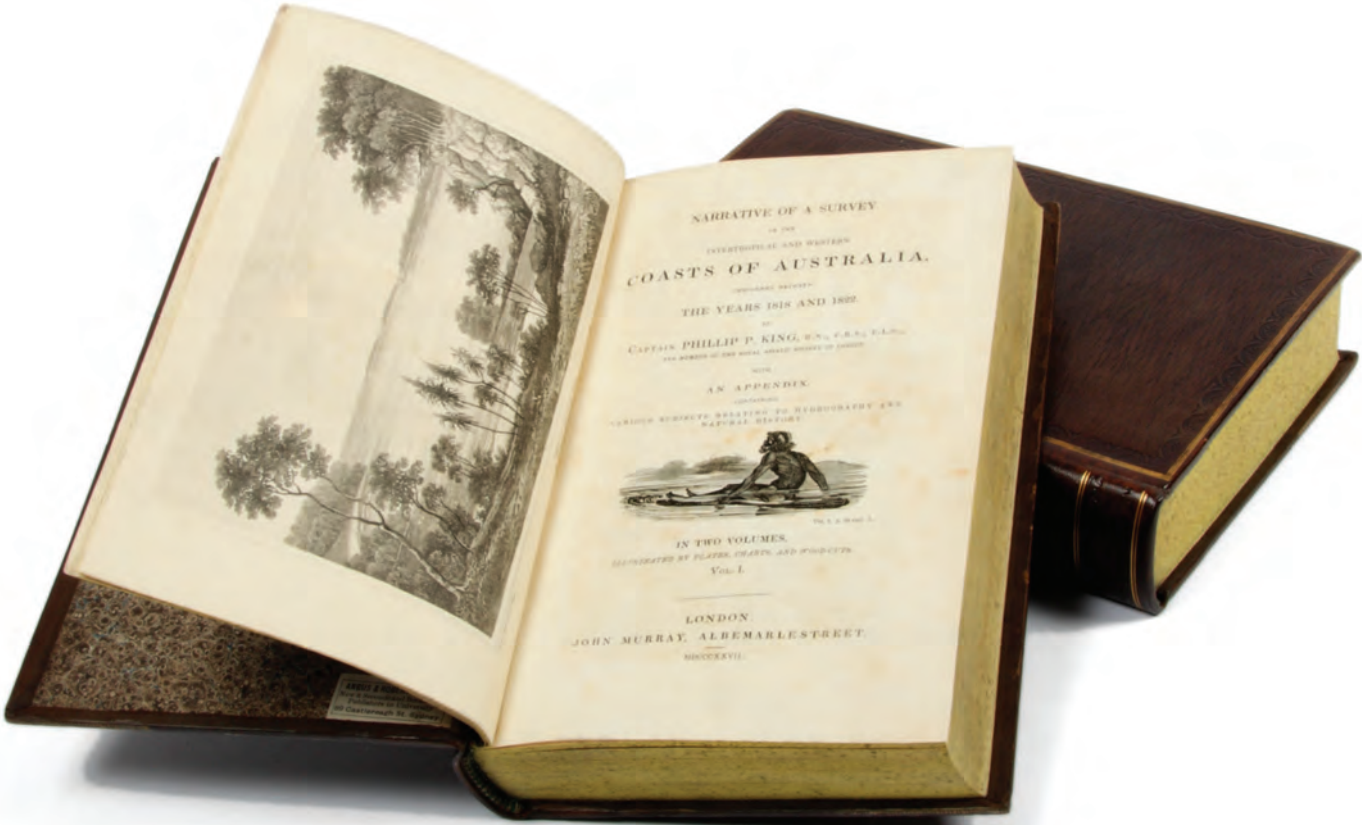
WITH IMPORTANT NATURAL HISTORY ESSAYS ON THE AUSTRALIAN COAST

First edition of this great book, recounting the Australian coastal voyages of the *Mermaid* and the *Bathurst*. This is the regular 1827 issue: a few copies survive with an 1826 date on the title-pages, without any other points of difference (the 1826 issue appears to be a presentation issue of some kind, as is attested by the fact that where seen they are often accompanied by some sort of manuscript dedication).

Admiral Phillip Parker King, Australian-born son of the third governor Philip Gidley King, became the British navy's leading hydrographer. His Australian coastal voyages, together with Oxley's expeditions inland, represented the great expansionary undertakings of the Macquarie era. King charted the greater part of the west, north and north-east coasts and also carried out important surveys in the area of the Barrier Reef. His hydrographical work is still the basis of many of the modern charts for the areas he surveyed.

From 1815 or so, British interest in the largely uncharted northern and north-western coast of Australia had increased, partly out of concern at the territorial ambitions of other nations, especially the Dutch and the French. King was sent from England in 1817, with Admiralty instructions to complete the survey of Australia and finish the charting begun by Flinders and Freycinet. By 1824-25 he had issued a series of eight large charts showing the northern coasts, to be followed with this complete printed journal of his expedition. The naturalist Allan Cunningham sailed with the expedition, and the narrative includes extensive comments on botanical and geological phenomena, together with nautical and hydrographic observations. The engraved views were taken from King's own sketches.

The work also includes significant natural history essays, including work by John Edward Gray, William Sharp Macleay and William Henry Fitton, three senior British scientists. Easily the most interesting section, however, is the long essay by Allan Cunningham, 'A Few General Remarks on the Vegetation of certain coasts of Terra Australis...'. Cunningham had sailed with King, and so this section has the added interest of eyewitness reportage, as well as comparisons between the botany of east and west coasts. Cunningham's report is supplemented by notes from Robert Brown; and the whole section concludes with three natural history plates.



NARRATIVE OF A SURVEY
IN THE
INTERIOR AND WESTERN
COASTS OF AUSTRALIA.
PREPARED BY

THE YEARS 1818 AND 1819
BY
CAPTAIN PHILIP P. KING, R.N., F.R.S., F.L.S., &c. &c.
FOR HIS MAJESTY THE KING, BY APPOINTMENT

WITH
AN APPENDIX

CONTAINING
VARIOUS SUBJECTS RELATING TO HYDROGRAPHY AND
NATURAL HISTORY



IN TWO VOLUMES.
ILLUSTRATED BY PLATES, CHARTS, AND WOOD CUTS.
Vol. I.

LONDON
JOHN MURRAY, ALBEMARLE STREET.
MDCCCXXVII.



34. LATHAM, John.

A General History of Birds.

11 volumes (the eleventh the Index) bound in ten, quarto, with 193 handcoloured etched plates, some with 1838 watermarks; contemporary (probably original) half brown morocco, the spines slightly chipped. London, Bohn, circa 1845.

THE DELUXE EDITION, WITH PLATES “LIKE HIGHLY FINISHED DRAWINGS”

One of the great illustrated bird books, with a remarkable number of species of Australian and Pacific interest. This is the deluxe “Bohn” edition of the set, famous for the series of handcoloured plates ‘like highly finished drawings’; perhaps as few as twenty-five copies of this deluxe edition were issued.

John Latham (1740-1837) was the pre-eminent ornithologist of his day and a close friend of the leading scientific figures including Sir Joseph Banks, Thomas Pennant and Sir Ashton Lever, with whom he swapped specimens and reports of the latest ornithological discoveries. ‘Known as the Grandfather of Australian ornithology, he was the first to describe, and to name scientifically, a large number of Australian birds...’ (Whittell, *The Literature of Australian Birds*). Latham was the right man at the right place and time to work on the newly-discovered Australian species, and was the first to describe more than one hundred new Australian birds. He was also largely responsible for the natural history specimens in Phillip’s *Voyage* of 1789 (see catalogue no. 17).

He first began publishing his *General Synopsis of Birds* in 1781, but he issued so many volumes and supplements over the following two decades that in 1821 he issued the whole work as *The General History of Birds*. This is the rare second issue of that second, expanded edition, done by the publisher Henry Bohn some time in the mid-1840s.

The scale of the work is rather incredible, particularly when it becomes apparent that Latham includes almost 450 descriptions of birds from New Holland, with 22 of them beautifully illustrated. The work also includes, where possible, interesting field notes on how the birds were collected and in whose collection they were held, and also attempts to record the Aboriginal names for many of the Australian birds. Generally Latham worked from specimens and field notes collected on the spot, with one notable exception: his plate for the “Variegated Bee-eater *Merops ornatus*” was taken from John Lewin’s *Birds of New South Wales* (1813), the first illustrated book printed in Australia.

Among the fine illustrations are depictions of the Banksian Cockatoo, the Red-crowned Parrot, the “New Holland Channel-Bill”, two Honey-Eaters from around Sydney, and a particularly good image of the Cape Barren Goose with the note that “Mrs. Lewin informs me... that with management, it becomes very tame and familiar, so as to be domesticated with our Common Goose, and that the flesh is well flavoured.” There are also illustrations of 16 birds from New Zealand, five from Hawaii, and another six from the Pacific. A full listing of the Australian and Pacific birds is available on request.

Henry G. Bohn, *Catalogue of Books, Volume I, 1847*, p. 6; Nissen, *IVB*, 532; Nissen, *SVB*, 290; Whittell, pp. 409-12; Wood, p. 427; Zimmer, *II*, p. 377. See also Christine E. Jackson: ‘Bird etchings: the illustrators and their books 1655-1855’ (Chapter 8: John Latham, 1740-1837), Cornell University Press, 1985.

35. LEWIN, John William.

A Natural History of the Lepidopterous Insects of New South Wales...

Quarto, with 19 handcoloured engraved plates by Lewin; original publisher's crimson half morocco and papered boards, the joints well restored, endpapers renewed, original large decorative printed label on the upper board; preserved in a blue quarter morocco folding box. London, J.H. Bohte, 1822.

LEWIN'S INSECTS IN THE ORIGINAL BOARDS



A beautiful copy, in remarkably fresh condition. This is the second edition of Lewin's first book, his *Insects*, re-titled and with a frontispiece not present in the 1805 first edition.

The other engravings are identical to those of the earlier version, indicating that the original plates must still have existed at the time of publication. In this copy, as is common with many copies of Lewin's *Birds* as well as his *Insects*, there are varying watermark dates on the plates. The full-page engravings bear the imprint "Published as the Act directs. June 1st 1803 G.J.W. Lewin, New South Wales", although the added frontispiece has no caption.

The history of the book has much to do with one of Lewin's chief supporters, the English entomologist Dru Drury, who commissioned Lewin to supply him with specimens. Drury persuaded Lewin to work on a book

of insects, and by 1804 both manuscript and copper engravings had been completed and sent to England. Lewin's brother Thomas printed and published the work in 1805, stating in the Preface that 'it should be observed also, that the natural history, as well as the engraving, was done on the spot, and not from dry specimens or notes still more abstruse. And all that was left for us to do was merely to define the genus, and name the individual in some cases...'

He also noted that "The contents of this little volume are lepidopterous insects, indigenous of New South Wales, there collected, painted, and engraved, by the Author; and sent to London by him for publication to furnish him with the means of returning to England, his native country, after an absence of near eight years, which he has spent almost solely in the pursuit of natural history, principally in the branches, Ornithology and Entomology; in which he has, in New South Wales and in Otaheite, made some hundreds of original paintings...'

Very rare in such fine, fresh, original condition with only minor offsetting onto the text pages.

Butler, Printed images in colonial Australia 1801-1901, pp. 14-16; Ferguson, 874; Musgrave, p. 200.



1484

DESCRIPCION
DE LAS PLANTAS
QUE D. ANTONIO JOSEF CAVANILLES
DEMOSTRÓ EN LAS LECCIONES PÚBLICAS
DEL AÑO 1801,
PRECEDIDA DE LOS PRINCIPIOS ELEMENTALES
DE LA BOTANICA.



DE ORDEN SUPERIOR.
MADRID EN LA IMPRENTA REAL
AÑO 1827.

36. [MALASPINA] CAVANILLES, Antonio José.

Descripcion de las plantas que D. Antonio Josef Cavanilles demostró en las lecciones públicas...

Thick octavo, two parts bound in one, some scattered staining, inoffensive recent ink notation to title-page; bound in neat original mottled sheep, flat spine gilt with dark label, scuffed and a few bumps to spine, front hinge starting, a good copy. Madrid, Imprenta Real, 1827.

THE EXOTIC PLANTS OF THE MALASPINA EXPEDITION

A descriptive catalogue of the exotic plants known in 1802 by the great Spanish botanist Antonio José Cavanilles in his role as director of the Madrid Botanical Garden. This work includes early notice of a series of Australian plants, notably including those collected on the Malaspina voyage, but is also of significance as a de facto plant catalogue of the Madrid collection.

The Malaspina expedition, which visited Port Jackson in 1793, had two professional botanists on board, Luis Née and Thaddeus Haenke. On their return they gave all of the notes and specimens to Cavanilles, from 1801 the director at Madrid Botanical Garden. This work is a direct result, in which Cavanilles made a careful survey with extensive notes of the plants being grown in Madrid in the form of a guide to published specimens.

Malaspina's expedition to the South Seas had been of great importance, but the commander's enemies at court ensured that no account appeared in print. A private account (by the ensign Viana) was published in 1849, but no trace of any official account appeared in Spain until a very abridged narrative of 1885. Cavanilles' work thus has even further importance as one of the earliest notices of any results of the voyage.

The work begins with a brief prologue by Cavanilles dated 1 March 1802 in which he describes his appointment to the Garden (pp. iii-vi), followed by a lengthy introduction on the principles of botany (pp. vii-cxxxvi). The remainder of the work is a list of over a thousand plants with notes, including references to the work of friends and colleagues such as James Edward Smith, Bougainville's botanist Philibert Commerson, and particularly the work of Née on the Malaspina voyage.

Written just before the great explosion in knowledge about Australian plants which can be dated to around 1805, there is nonetheless an impressive selection of some 29 Australian plants, notably eight different varieties of banksia, but also an Australian *Lambertia*, *Proteas* from around Port Jackson, several *Hakea* and various other specimens. There is also notice of 24 plants from the Cape of Good Hope. Perhaps the biggest selection, unsurprisingly, comes from "Nueva-Espana", that is, central America; at least one (no. 1086) is specifically listed as from as far north as Monterey.

This is the second issue of this very uncommon work; first published in 1802, this copy was issued in 1827 with a cancel title and the handful of errata corrected; the now redundant errata leaf has been discarded. The handful of copies which survive all seem to exhibit certain peculiarities due to the fact that the work was evidently used and consulted over the course of several decades: some known copies, for example, have their title-pages discarded, no doubt a reflection of continued use and sale.

37. MARTYN, Thomas.

The Universal Conchologist...

Two volumes in one, quarto; parallel text in French and English; two engraved title-pages, both in French and English, engraved dedication to the King, two engraved plates of medals, 39 pp. Introduction and Preface, both in French and English; hand-coloured engraved frontispiece (with a Greek-key border applied in gold), 80 engraved plates, finely hand-coloured in imitation of watercolours, each numbered in ink and protected by a facing guard of thin blank paper; extra-illustrated with 19 hand-coloured variant plates; without the two engraved Explanatory Table leaves found in some copies; near-contemporary red straight-grained morocco, covers with gilt neo-classical border built up from fillets, a Greek-key roll, and a decorative roll, neatly rebaked with the original spine laid down, flat spine gilt in six compartments between raised bands; gilt edges. London, [the Author], 1789.

EXTRA ILLUSTRATED COPY WITH 19 VARIANT OR PROOF PLATES

One of the finest of all books relating to Australia and the South Pacific, and rare in any edition: “a work which, for beauty, has seldom been surpassed in the history of conchological iconography” (Dance, *A History of Shell Collecting*).

“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. This is an example of the second edition, slightly revised from its first appearance five years earlier. It is dated 1789 on the title, and contains a frontispiece, 80 plates, and two plates of medals (one dated 1792): this according to Forbes is complete. Although some copies of the *Universal Conchologist* have been described as having 160 plates, according to Forbes such copies “were apparently assembled rather than published and contain no letterpress text.”

This copy is extra-illustrated with an important series of 19 very rare variant plates believed to be images that were ultimately rejected for publication by Martyn. The publication history of the work is complex, in part due to Martyn having halted production of the first edition and redrawn eighty plates. This example includes 14 of these rejected plates, here bound adjacent to the published versions. They are printed on different paper to the published images and show differences in the way they are laid out on the page as well as variations in the colouring. An intriguing additional five plates with no corresponding counterparts in the published work, but very faintly titled on the versos in an unknown hand, are bound at the back of the volume.

Provenance: James Wigglesworth (Halifax, 1759-1826, inscription, dated 1818, presenting the book to his nieces); Elizabeth, Barbara, Mary and Dorothy Gorst (inscription); Arthur Blok (Rottingdean, Sussex, d.1974, 3pp. ALS, dated 7 September 1934, concerning the book from conchologist Alfred Santer Kennard).

Bagnall, 3437 (listing the 1789 edition); BM(NH), III, p.1258; Ferguson, 40; Forbes, 'Hawaiian National Bibliography', 176; Nissen, ZBI 2728; Spence, p.39.

100 1



ACADEMY for painting NATURAL HISTORY.

This Day is Published,

(In Two Volumes, compleat)

FIGURES of NON-DESCRIPT SHELLS,
COLLECTED IN THE

Several Voyages to the SOUTH SEAS, since the Year 1764.

DEDICATED (by Permission) to HIS MAJESTY,

By THOMAS MARTYN.

PLAN OF PUBLICATION.

- I. THE whole Work, exhibiting a compleat Collection of Non-descript Shells, from the South-Seas, is compris'd in two volumes, Folio.
- II. EIGHTY FIGURES OF SHELLS are given in each volume.
- III. The more essential parts are executed by the Author only: and the others by his Pupils, under his immediate direction.
- IV. In each volume is given an engraved title-page, and an explanatory table (in French and English), shewing in different columns, 1st, The number referring to each figure in the order of its succession. 2^{dly}, The English name and family, with an initial letter denoting the genus, or division, of that family to which the shell belongs, according to the System of the Author. 3^{dly}, The Latin name, and its degree of rarity. 4^{thly}, Where the shell is found. And, lastly, In what cabinet it is preserved.
- V. The price is nine guineas each volume, in a rich extra binding; and ten guineas and an half in Morocco. Unbound, seven guineas and an half.

* An Edition of the above Work, elegantly bound in small Folio, may be had at five guineas and a half each volume.

The subject of the Work above specified seems to entitle it in a particular manner to the attention of the British Naturalist, as a monument of the several voyages to the Pacific Ocean, and of those important discoveries which will do such lasting honour to the Philosophical spirit of this nation, under the present reign, so auspicious both to the liberal arts and useful Sciences. Nor is it destitute of a more general merit, which may as powerfully recommend it to the Naturalist of every country,—The merit of Novelty, no publication on these particular shells having yet appeared. This alone might be sufficient to insure its success, as a supplement to the treatises of Lister and others. The Author, however, takes this opportunity of intimating, that he wishes this essay rather to be considered as the first part of an undertaking much more extensive, that of illustrating the whole System of Conchology, in the same superior style of accuracy and elegance. This superiority will best appear by comparing this Publication with all others extant, in this or any other branch of Natural History. The drawings are minutely correct, and adapted to a scale, formed on an attentive observation of the more perfect specimens in the principal cabinets of this kingdom: the engraving consists merely of a delicate outline, as a certain guide for the relative proportions of the parts; to this the utmost skill and labour of the Painter is added, in order to produce from the whole the full effect of that beautiful contour, rich colouring, and bold relief, which the subject to peculiarly demands, and which the art of painting alone can properly supply; while the exact and lively representation of Nature in the size, shape, mouth, extremities, convolutions, and various colours of the different shells thus exhibited, at the same time answers every purpose of science, and in some sort renders the present Work truly worthy the appellation of a school for this pleasing branch of Natural History.

Sold at the Author's Academy for painting Natural History, N^o 16, Great Marlborough-street, London, 1787.

38. [MARTYN'S CONCHOLOGY]

This Day is Published (In Two Volumes, compleat) Figures of Non-Descript Shells, collected in the Several Voyages to the South Seas, since the Year 1764.

Single leaf, broadside 302 x195 mm., unevenly cut along the right hand edge, but a very good example with substantial margins. London, No. 16, Great Marlborough Street, 1787.

RARE PROSPECTUS FOR MARTYN'S BOOK ON SHELLS

The very rare full prospectus for Martyn's magnificent *Universal Conchologist* (otherwise known as *Figures of Non-descript Shells*), first published in 1784, and recognised as one of the grandest and most beautiful natural history publications of its age.

This prospectus helps us understand the process of producing the book, and gives an insight into how it was published. Here, Martyn announces that the 'essential parts' were all executed by Martyn himself, with his Pupils otherwise helping under his direction. There are also important details about how the work was presented for sale: hitherto known to have been offered in small folio for five-and-a-half guineas, Martyn here details the different ways in which the work could be purchased: seven-and-a-half guineas for the entire work unbound; nine guineas per volume in a 'rich extra binding'; and the best possible edition, bound in full morocco, for ten-and-a-half guineas per volume.

Martyn's description is worth quoting at length: 'The subject of this Work above specified seems to entitle it in a particular manner to the attention of the British Naturalist, as a monument of the several voyages to the Pacific Ocean, and of those important discoveries which will do such lasting honour to the Philosophical spirit of this nation.' Martyn also makes it clear that he anticipates that it will be the beginning of a much larger project, 'illustrating the whole System of Conchology, in the same superior style of accuracy and elegance. This superiority will best appear by comparing this Publication with all others extant, in this or any other branch of Natural History.'

The English Short Title Catalogue lists only one copy of this prospectus, in the Niedersächsische Staats- und Universitätsbibliothek in Germany. We know another announcement of the *Universal Conchologist* which appears as part of an equally rare broadside most recently sold by us in the Parks collection of Captain James Cook. That broadside is primarily an advertisement for Cleveley's famous engravings of the South Seas, which were also published by Martyn. There, Martyn's conchological work is briefly mentioned as also available among a list of similar publications. The broadside offered here is the rare full advertisement for the important work; no copy is known to have been offered for sale in many decades.

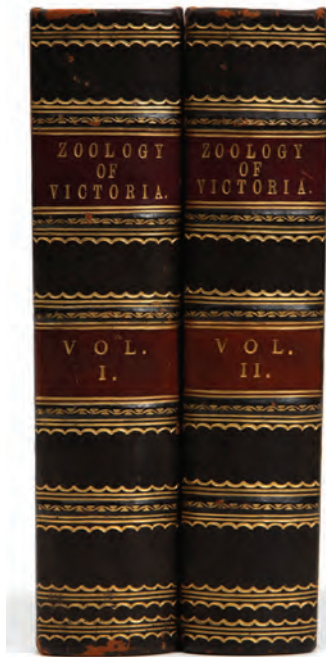
Dance, 'A History of Shell Collecting', pp. 71-3.

39. McCOY, Frederick.

Natural History of Victoria. Prodrumus of the zoology of Victoria; or, figures and descriptions of the living classes of the Victorian indigenous animals.

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.

AN OVERLOOKED CLASSIC OF VICTORIAN NATURAL HISTORY



A superb copy of this beautifully illustrated work. McCoy's book is a wonderful work 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.

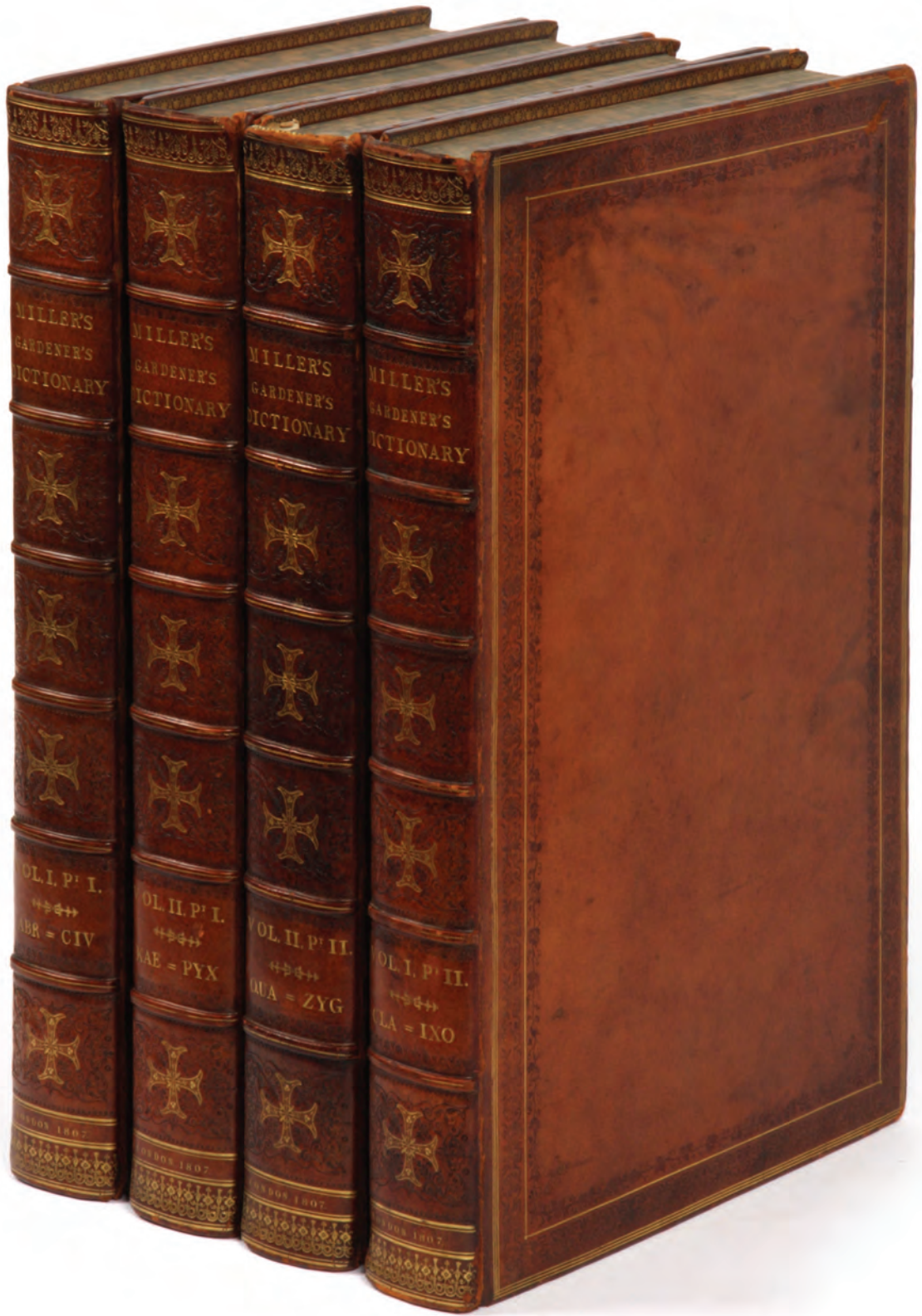
McCoy 'built up an outstanding natural history and geological collection, including mining models, exploiting his knowledge of overseas sources. In 1870 the Museum [of Natural and Applied Sciences, Melbourne] was placed under the Public Library trustees... Ever pestering for funds and uncovering trustees' 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 *Prodrumus of the Zoology of Victoria* (1878-90) and *Prodrumus 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 *Prodrumus*, 'Caught & Coloured, Zoological Illustrations from Colonial Victoria' at the Melbourne Museum (see <http://museumvictoria.com.au/caughtandcoloured>).

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.





40. MILLER, Philip.

The Gardener's and Botanist's Dictionary... The Whole Corrected and Newly Arranged.

Two volumes bound in four, folio, 15 engraved botanical plates, five engraved technical plates (depicting Pine Stove, Conservatory, Green House, Ice House and Vinery); an excellent set in elegant contemporary polished calf, ornate blind tooled boards within gilt ruled margins, spine likewise beautifully decorated with gilt Maltese Cross ornament, raised bands, marbled page-edges and matching endpapers. London, F.C. and J. Rivington, et al. 1807.

THE "SOUTH SEAS" EDITION

New and best edition: a handsome set of the South Seas edition of Miller's benchmark work of gardening and horticulture, the first to notice plants from Australia, New Zealand, and the Pacific, and based in large part on the collection of Sir Joseph Banks.

Miller's work was the standard guide for over a century, and this 1807 edition, published almost forty years after the previous edition, was so substantially revised and updated by Thomas Martyn as to be effectively a new work. With its extensive notes on plants, agriculture, arboriculture, and wine making, this is 'a most valuable and practical work, probably used widely over nearly 100 years and the forerunner of later Gardening Dictionaries' (Sitwell & Blunt, *Great Flower Books*). The inclusion of any number of Australian and Pacific plants marks this edition as a benchmark in the natural history of the region.

Miller was one of the most influential horticulturalists of his generation. He had established a nursery of ornamental trees and shrubs in St George's Fields, Southwark, and when, in 1722, the Society of Apothecaries needed a new gardener for their Physic Garden at Chelsea, he was appointed. It was the beginning of an illustrious career which saw him elected to the Royal Society; a good note on Miller is in Fussell's *Old English Farming Books*, pp. 123 ff.

This work was Miller's magnum opus and was highly praised by Linnaeus. First published in 1731, the last of the lifetime editions appeared in 1768 (Miller died in 1771). This new edition was the first in almost forty years, and was prepared by the botanist Thomas Martyn with unfettered access to the collections of great natural historians, including that of Sir Joseph Banks, to whom the work is dedicated. The son of John Martyn, professor of botany at Cambridge, Martyn was a keen scholar of the works of John Ray and Linnaeus, and succeeded his father as university professor of botany in 1762. He began working on this *Gardener's Dictionary* in 1784, radically updating the project with a new Linnean framework, and setting out to include as many of the new and exotic species as were then known in England. He originally estimated that it would take some eleven years to complete, but in the event, it was not issued until 1807, for the substantial price of fourteen guineas.

Brunet, III, 1717; Sitwell and Blunt, 'Great Flower Books', p. 68; Stafleu & Corvan, 6046.

41. NEES von ESENBECK, T.F.L. & SINNING, W.

Sammlung schönblühender Gewächse für Blumen u. Garten-Freunde...

Two volumes, all published; text quarto, original title-page dated 1825 & final title-page dated 1831, errata leaf, a few spots; atlas folio with 100 hand-coloured lithographic plates, the majority unsigned but 1 after Wild by Henry, 1 after Hobe by Henry, 8 drawn from nature and on stone by A. Henry, the plates with some overall toning as common; both volumes bound to style in recent green half straight-grained morocco over marbled paper boards, flat spines decorated and lettered in gilt. Düsseldorf, Anstalt Arnz & Co, 1825-1831.

AUSTRALIAN EXOTIC PLANTS IN THE BONN BOTANIC GARDEN

One of the great German flower books, with a beautiful array of Australian and South African species, all drawn from living specimens then growing in the Royal Botanic Garden in Bonn: a “fine work” (Dunthorne). This is a very appealing set complete with the text volume, which is only rarely seen.

Theodor Friedrich Ludwig Nees von Esenbeck (1787-1837) was a Professor at the Friedrich-Wilhelms-Universität at Bonn, and the other author Sinning was the head gardener of the university. This selection depicts the most spectacular exotic plants growing in the Bonn botanic garden, and the authors hoped it would have the dual purpose of encouraging amateur gardeners to propagate some of the beautiful species, but simultaneously would have enough technical information in the text and the plates to be of service to other botanists; hence the descriptions of each plant include a scientific botanical description alongside practical growing advice.

An impressive seventeen plates depict Australian species, many depicted with great skill and charm, and most have rather interesting notes in the accompanying text. The *Melaleuca pulchella*, for example, is said to have first been brought to England in 1803, but is now widely cultivated in German gardens. The two acacias are listed as coming from the south-east of the continent, with the *Acacia longifolia* being particularly common in the region of Port Jackson; the same is said to be true of the *Epacris grandiflora* and *Epacris pulchella*. Interestingly at least one plant, the *Didiscus coeruleus*, is known to be a native of western Australia, but is here simply listed as having its habitat in “New South Wales”. There is also one plant from the south coast of Australia (*Lechenaultia formosa*), one from New Zealand (*Edwardsia grandiflora*), and a remarkable thirteen from South Africa. Despite the substantial number of plants from Australia and the southern hemisphere, this work is usually overlooked in reference works on Australian exotics in Europe, no doubt because of its rarity.

The preliminary leaves in the text volume include the title-page issued when the work was finished in 1831, but also includes a second title dated 1825 with the words “Erste Centurie”, indicating that it had been the authors’ intention to continue the work.

Dunthorne, 216; Nissen BBI, 1445; Pritzel, 663; Sitwell and Blunt, ‘Great Flower Books’, p. 69; Stafleu & Cowan, p. 713.





- 22. *C. elongatissima* sp. 50
- 23. *C. sanguinea* sp. 42
- 24. *C. sanguinea* sp. 42
- 25. *C. undata* sp. 50
- 26. *C. albicollata* sp. 28
- 27. *C. borealis* sp. 31
- 28. *C. venustula* sp. 47
- 29. *C. conglomata* sp. 36 (See also plate 97 fig. 22)
- 30. *C. pavidula* sp. 45
- 31. *C. dimidiata* sp. 37
- 32. *C. inaequalis* sp. 25
- 33. *C. lineola* sp. 35
- 34. *C. scutellata* sp. 27
- 35. *C. guttata punctulata* sp. 41
- 36. *C. conglomata* sp. 36 (See also plate 97 fig. 22)
- 37. *C. trifasciata* sp. 24
- 38. *C. bifasciata* sp. 26
- 39. *C. maculosa* sp. 38
- 40. *C. decem maculata* sp. 35
- 41. *C. decem maculata* sp. 35
- 42. *C. undecim maculata* sp. 37
- 43. *C. octomaculata* sp. 33
- 44. *C. impunctata* sp. 6 (See also plate 97 fig. 22)
- 45. *C. maculosa* sp. 38
- 46. *C. decem maculata* sp. 35

J. Godefr. pinx.

J. Godefr. sculp.

42. OLIVIER, Guillaume Antoine.

Entomologie ou histoire naturelle des insectes.

Eight volumes, large quarto, hand-coloured frontispiece by Audebert and 362 finely hand-coloured plates, the plates neatly annotated in early manuscript with the genera of the insects; a handsome set in early nineteenth century tan quarter calf, banded spine gilt with double red morocco labels, a few bumps and the marbled boards a little scuffed, wear to hinges. Paris, Baudoïn, Lanneua & Desray, 1789-1790-1795-1795-1807-1808.

AUSTRALIAN INSECTS COLLECTED BY BANKS AND LABILLARDIERE

The first major comparative study to illustrate Australian insects, published over twenty years. The hand-coloured plates are bound separately in two volumes, as issued, and an early owner has made extensive manuscript notes on the plates, naming every specimen.

Although the entomological works of John Lewin and Edward Donovan (both published 1805) have rightly been accorded iconic status in Australian natural history, this work by Olivier has not been given any real attention despite the fact that scores of Australian insects are illustrated here for the first time – by our count at least 98 are firmly attributed to Australia or Van Diemens Land – most of them by comparison with the originals in the collection of Sir Joseph Banks. A selection of New Zealand bugs and others from Pacific islands also derives from the Banks collection.

Olivier's brief but gracious *avertissement* in the first volume here suggests that the primary resources for this work were the collections of Linnaeus, the descriptions of Fabricius, and the entomological riches of London. First among equals in London, Olivier notes, is of course Banks, who personally made valuable collections during his voyages around the world with Captain Cook. Not only did Banks himself collect on the voyage, but his interest in insects made Soho Square the paramount collection in London over the succeeding decades, as his friends and colleagues vied for the chance to supply non-descript insects; literally hundreds of the insects described by Olivier are from specimens in the Banks collection. Olivier is known to have visited London in 1789, where he visited Banks, as well as other English collectors including Sir James Edward Smith, James Lee, John Latham and Thomas Martyn.

Equally significantly, by the publication of the fifth volume (1807) many of the new insects being added, including several more Australian specimens, are from the Labillardière collection, and must have been gathered by the famous French natural historian on the d'Entrecasteaux voyage.

This work was the magnum opus of the French physician and keen entomologist Guillaume Olivier (1756-1814). Olivier personally collected widely in Europe and Asia Minor, famously embarking on a six-year expedition to Persia, returning to France in 1798. He was a close friend of Fabricius as well as a patron and protector of another entomologist, Pierre André Latreille, at the close of the Napoleonic era. Olivier's own collection is now chiefly at the *Muséum national d'histoire naturelle* in Paris.

Horn & Schenkling, 16447 ("Sehr selten"); Musgrave, p. 243; Nissen, 3012.

43. PERRY, George.

Conchology, or The Natural History of Shells: containing a new arrangement of the genera and species, illustrated by coloured engravings executed from natural specimens and including the latest discoveries.

Folio, 61 handcoloured engraved plates, a few marks, bookplate of A.S. Marsden-Smedley; contemporary morocco, richly gilt, a little wear to the spine; an unusually fine copy with almost no offsetting of the plates. London, William Miller, 1811.

WITH SHELLS GIVEN TO ELIZABETH BY WILLIAM BЛИGH

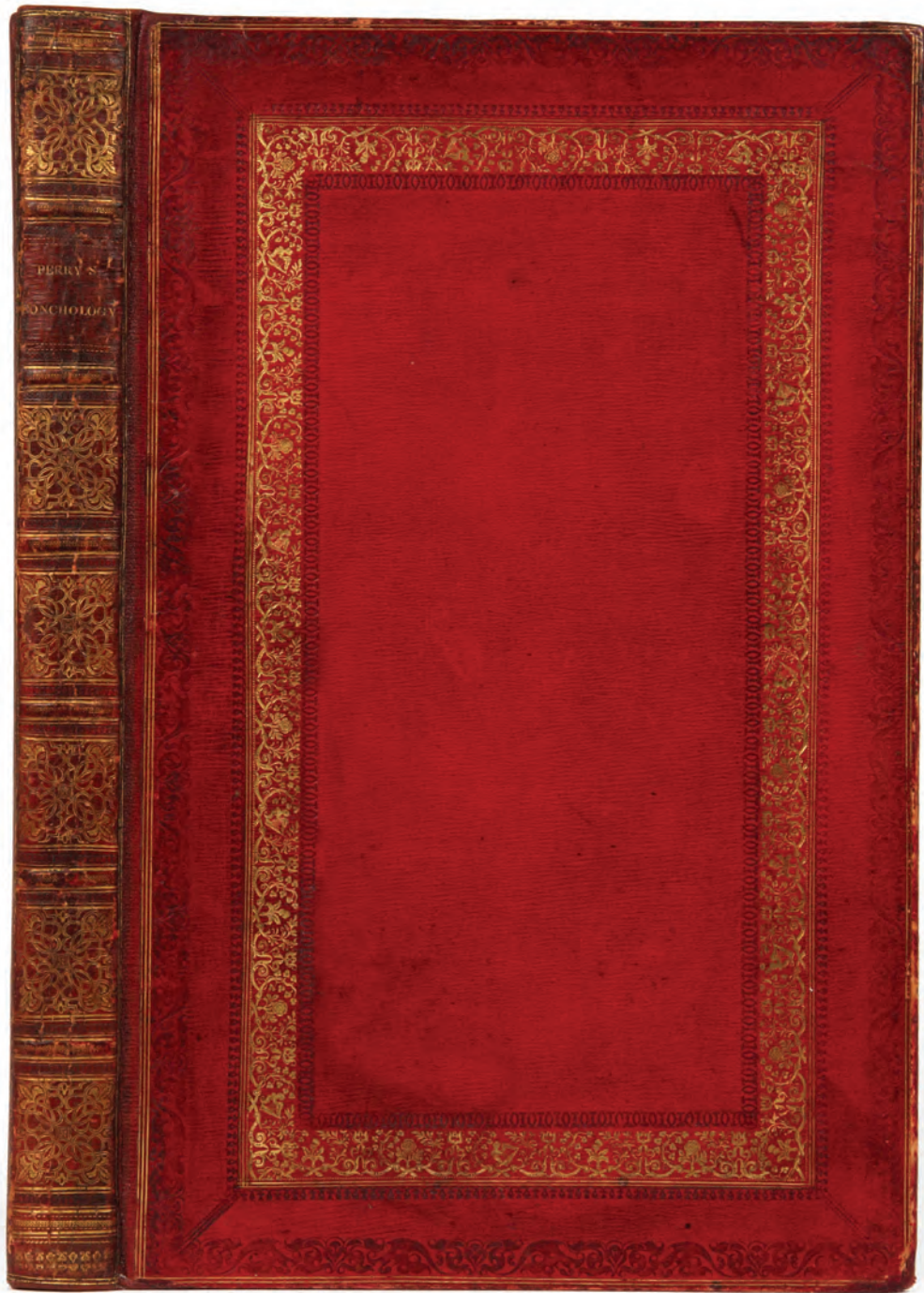
A superb copy of this classic shell-book, with shells from all of the great eighteenth-century collectors, including the collection of William and Elizabeth Bligh.

Thomas Martyn's *Universal Conchologist*, published in London in 1784, was the finest eighteenth-century shell-book. Not until the next century was there another work to succeed in producing a scientific and artistic record of shells of the same calibre – George Perry's *Conchology* of 1810-11. Many of its new generic and specific names are now firmly entrenched in the scientific literature. It is acknowledged as one of the greatest and most handsome of English shell-books, and it is the only one with aquatint plates.

The sixty-one plates are finely handcoloured and record the latest discoveries, including many from the Pacific Ocean and a number 'lately brought back from New Holland', or Van Diemen's Land; one is named *Pyrula hunteria* by Perry 'in honour of the Governor of that colony, whose exertions in the prosecution and encouragement of its natural history have been so particularly eminent...', and several examples from the collection of Colonel Patterson. Most of the specimens illustrated came from private collections or museums – highly fashionable at the time – among them Elizabeth Bligh's outstanding shell collection which contained many beautiful and rare examples obtained from the South Seas by her husband, William Bligh of the *Bounty*: shells known to have been in the Bligh collection and pictured here are the *Triples rosaria* and the *Hexaplex tenuis*, the latter with the note that this 'curious shell is a native of the South Seas, and is from a specimen in the collection of Mrs. Bligh'.

The preface states that the engravings are based on original drawings by "Mr. John Clarke" and it is entirely possible that this is the same John Clarke (1770-1863) who worked on John Eyre's famous four-part panorama of Sydney published in London in 1810. This may also have been the John Heaviside Clark who was responsible for the preparation of the finished drawings used as coloured aquatints in *Foreign Field Sports* (London, 1813-14); he is recorded by Benezit as a commercial artist working in London, who exhibited at the Royal Academy between 1801 and 1832.

Nissen, ZBI 3134. See also S.P. Dance: 'A History of Shell Collecting', Leiden, 1986.



PERRY'S
ONCHOLOGY



FIGURE 1000

F. H. COLE

44. RAOUL, Etienne Fiacre Louis.

Choix de plantes de la Nouvelle-Zélande, recueillies et décrites...

Folio, [iv], 56 pp., with 30 engraved plates; a fine large copy in contemporary French half dark blue morocco. Fortin, Masson et Cie., 1846.

IMPORTANT EARLY NEW ZEALAND BOTANY

Important and early New Zealand botany, beautifully produced. Raoul prepared his work on the flora of New Zealand at the French settlement at Akaroa.

The 1840s were a period of rivalry between America, England and France, who virtually carved up the islands in the Pacific. New Zealand was attracting considerable interest from the French, and the Nanto-Bordelaise Company despatched an expedition to occupy Akaroa in the South Island in the 1840s. Knowledge of this expedition, and the recent French missionary activities in the islands, hastened the English proclamation of sovereignty throughout the islands in 1840, which pre-dated the arrival of the French ships *L'Aube* and *L'Allier* under Captain Lavaud by only a matter of days. The British allowed the settlers on board the two ships to land and occupy the thirty thousand acres that had been purchased a few years earlier by the Frenchman Langlois, a master on a French whaler. It was at this French settlement at Akaroa that the botanist Dr Raoul prepared his work on the flora of New Zealand. He fully describes sixty plants – mostly new species collected at the Bay of Islands and Banks Peninsula – and gives a full listing of all New Zealand plants known to date, amounting to nine hundred and twenty species.

‘The *Choix de plantes* is the fruit of Raoul’s assiduous collecting and observation. The introduction outlines New Zealand botanical discovery followed by a description of 56 new species Raoul had found...’ (Bagnall). The specimens that Raoul collected in New Zealand were deposited at the Museum d’Histoire Naturelle in Paris, where he was able to compare them with the Forster collection of natural history specimens from Cook’s second voyage, also held in the Museum. The fine engravings here were executed by Eugenie Taillant after drawings prepared for Raoul by Alfred Riocreux.

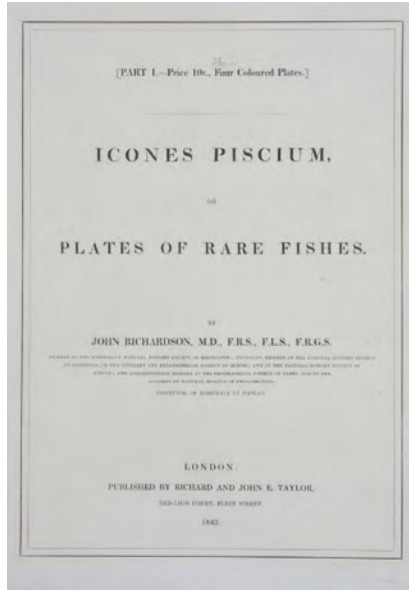
Bagnall, 4775; Hocken, p. 129.

45. RICHARDSON, John.

Icones Piscium or Plates of Rare Fishes.

Folio, 5 beautiful handcoloured plates, the text unopened; some very faint marks, but a really handsome copy in the original printed paper wrappers, manuscript correction, as always, "five" to front wrapper, with the printed "four" struck through. London, Richard and John E. Taylor, 1843.

FISH FROM THE AUSTRALIAN COASTAL VOYAGE OF THE BEAGLE



Very rare: the first separately published work on Australian fishes, in exemplary original condition. The particularly beautiful plates are after 'drawings from the portfolio of James B. Emery, Esq., late first lieutenant of the *Beagle* surveying vessel employed on the western coasts of Australia'.

James Barker Emery (c.1794-1889) joined the Royal Navy in 1808 and was first lieutenant aboard the *Beagle* during her survey of the Australian coast from 1837 to 1841. Eleven of the species figured here were taken off the north-west coast, the other from Safety Bay in South Australia.

This work was produced by Sir John Richardson, who recognised the terrific amateur talent of Emery. Richardson achieved his fame as surgeon and naturalist on the two arctic land explorations

led by John Franklin. He went on to a career as a great ichthyologist, editing many mid-nineteenth century natural history works. In his later career (Richardson was still helping the third Franklin expedition at 60 years of age) he became the Chief Medical Officer at Haslar Hospital.

Not in Ferguson.

Plate 2





46. SMITH, James Edward, & George SHAW.

A Specimen of the Botany of New Holland [bound with] Zoology of New Holland.

Two works bound together, quarto, all published; Smith's Botany with 12 handcoloured engraved plates after James Sowerby; Shaw's Zoology with 16 handcoloured plates after James Sowerby; a lovely tall copy with fresh hand-colouring, bookplates, handsomely bound in contemporary mottled calf, flat spine gilt with crimson morocco label. London, 1793-1795.

THE TWO GREAT EIGHTEENTH-CENTURY NATURAL HISTORY BOOKS

The first separately-published books devoted to the zoology and botany of Australia.

Shaw's *Zoology* and Smith's *Botany* each rank separately among the rarest of Australian colourplate books, and includes some of the finest and most striking illustrations of plants, birds and animals. The two works were originally planned as a joint project, so it is particularly interesting to have them both bound together.

The original joint project of Shaw and Smith was going to be called the "Zoology and Botany of New Holland", and it was planned to issue a series of parts each of which would contain two zoology plates and two botany plates. For some reason, which can now only be a matter for speculation, the authors decided to go their separate ways – Shaw to produce the *Zoology of New Holland* and Smith *A Specimen of the Botany of New Holland*, in the process incorporating those plates which had already been issued, but collecting them together with new separate title-pages.

The great botanist James Edward Smith had already been closely involved in the publication of the First Fleet journal of surgeon John White, and in the introduction of this work he again thanks White for sending him specimens. Many of the plants illustrated here are noticed for the first time, meaning that they were more than likely sent after the first specimens which were included in White's book. Most famous is the arresting depiction of the waratah, 'the most magnificent plant which the prolific soil of New Holland affords... by both common consent of Europeans and Natives...'. The other remarkable aspect of this book is that it includes the earliest published notes regarding the successful transplanting of Australian plants in British gardens such as those of Messrs. Grimwood in Kensington and Lord Viscount Lewisham in Kent.

Shaw's work on zoology is perhaps the rarer of the two. The animals and birds depicted are of the most outstanding variety, Shaw noting that 'in these savage regions... Nature seems to have poured forth many of her most highly ornamented products with unusual liberality.' The depiction of the "Nonpareil Parrot" is very fine, although the "Ground Parrot" with its feathers arrayed is the show-stopper. Several plates are interesting for accurately showing the birds or animals against what are clearly Australian trees, while the "Pygmy Opossum" has the unusually advanced scientific inclusion of some scientific details of the marsupial pouch.

Ferguson, 170 & 196; Nissen, BBI 1861 & ZBI 3838; Whittell, pp. 664-5; Wood, p. 566.

47. RIDLEY, W. (engraver), after John RUSSELL.

James Edward Smith M.D., F.R.S. President of the Linnean Society.

Portrait engraving, sheet measuring 585 x 460 mm., at the head of the page a stipple engraved oval portrait of Smith, above line engraved view of 'The Pursuit of the ship containing the Linnaean Collection by order of the King of Spain'; very good, a little toning at the margins, untrimmed. London, Published for Dr. Thornton, 25 March, 1800.

AUTHOR OF THE FIRST AUSTRALIAN BOTANY

Fine portrait of Sir James Edward Smith, founder of the Linnean Society and author of the first botany of Australian plants (see catalogue no. 49).

Smith (1759-1828) was one of the earliest proponents of Linnaeus in England, and the vignette at the bottom of this portrait shows one of the famous events of Smith's youth, when he purchased the Linnaeus collection of books, manuscripts and specimens for 1000 guineas and spirited it away to London where it arrived in 1784. In his later biography Smith stated that Gustav III of Sweden, who had been absent in France, 'vainly sent a belated vessel to the Sound to intercept the ship which carried them', but despite being perpetuated here, the story is likely apocryphal (DNB). In London Smith founded the Linnean Society, becoming its first president, and in the early 1790s was not only the author of the *Botany of New Holland* but worked on the publication of First Fleet surgeon John White's *Journal* of 1790 (see catalogue no. 18).

The charming portrait itself is after a pastel by John Russell. A copy of this portrait is believed to have hung in the picture collection of Alexander Macleay, Colonial Secretary of New South Wales from 1826 onwards, testament to prior to his arriving in Australia he had been secretary of the Linnean Society of London until 1825.

The portrait was prepared for Robert Thornton's monumental *Temple of Flora* which began printing in 1799 and was completed by 1807. Thornton hoped the work would surpass the Germans in scholarship and the French in artistry, publishing a work which not included botanical plates but also five portraits of famous botanists, of which this is one. The portraits do seem to have also been available separately, which might explain the particularly large margins of this sheet.



WILLIAM DOWLING ESQUIRE
OF THE COUNTY OF MIDDLESEX



Printed by R. S. Currier, New York

W. D. Dowling Esq. New York

1840



GEORGE SHAW MD FRS.
AUTHOR OF GENERAL ZOOLOGY



W. R. A. Leitch, Painter to their Majesty's service

London, Published by D. Thornton, April 1, 1793

48. HOLL, W. (engraver), after John RUSSELL.

George Shaw, M.D. F.R.S. Author of *General Zoology*.

Portrait engraving, sheet measuring 490 x 350 mm., at the head of the page a stipple engraved oval portrait of Smith, above line engraved 'Back View of the British Museum'; very good, a little toning and some small tears at the margins, untrimmed. London, Published for Dr Thornton, 1803.

AUTHOR OF THE FIRST WORK ON AUSTRALIAN BIRDS AND ANIMALS

Fine portrait of George Shaw, author of the earliest work on Australian animals, the *Zoology of New Holland* (see catalogue no. 46).

Shaw (1751-1813) had a background in the church and in medical studies, but came to London in 1787 to pursue his work on natural history, becoming part of the circle around Sir James Edward Smith. Shaw was one of the founding members of the Linnaean Society and was elected to the Royal Society in 1789, becoming assistant keeper of the British Museum natural history collection two years later. He 'was promoted to keeper in 1807. He was responsible for organizing its collections at a time when budgetary limitations and lack of space led to their continuing deterioration. His annual burnings of those which time, insects, and rot were destroying became part of the folklore of the museum's early history. He retained the post until his death' (DNB). While Smith had worked on the botanical specimens sent home by the surgeon John White from Sydney for publication in White's *Journal* (see catalogue no. 18), it fell to Smith to complete the zoological notes, work which prepared him for his work on the *Zoology of New Holland*.

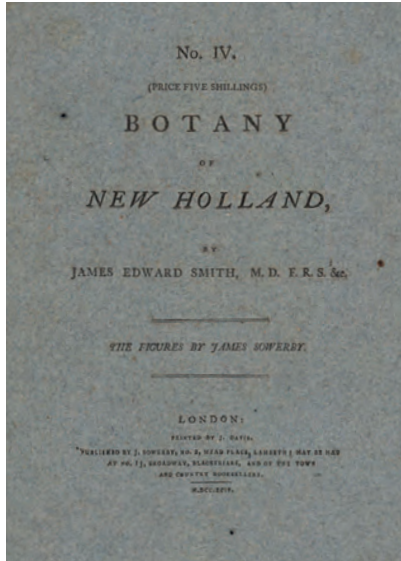
The portrait is after a pastel by John Russell, and features a vignette view of the British Museum, to which institution Shaw devoted so much of his working life. As with Smith's portrait, this is taken from Robert Thornton's monumental *Temple of Flora* (1799-1807).

49. SMITH, James Edward.

A Specimen of the Botany of New Holland...

Quarto, with 16 finely-coloured engraved plates; a very good uncut copy, the rare and fragile wrappers for parts I and IV bound in, a few pages lightly dusted, particularly at extremities, last page slightly discoloured on verso; handsome later binding of half green morocco. London, James Sowerby, 1793.

LARGE PAPER COPY WITH RARE ORIGINAL PARTS WRAPPERS



The rare and beautiful first separately published book on the Australian flora.

This copy is from the celebrated botanical library of Robert de Belder, which was dispersed in London in 1987. It contains two of the original, and extremely rare grey wrappers; the only other copy we know to include these was part of the Wettenthal library sold en bloc in 1995.

The *Specimen of the Botany of New Holland* contains the first illustrations of a number of Australian species, including the waratah. According to a note in the preface the drawings on which the fine hand-coloured plates were based were done in the colony by John White, the Surgeon-General and a keen amateur natural history artist and collector. The

illustrations were prepared not only from drawings supplied from Sydney but also from the “most copious and finely preserved collection of dried specimens...” that came with them from New South Wales.

The two grey wrappers present here, themselves of great rarity, offer a history of what had been intended to be a joint publication with Shaw’s *Zoology* (see catalogue no. 46): the wrapper of the first part is titled “No. 1 to be continued occasionally, of *Zoology* (crossed out) and *Botany of New Holland*...”. The second wrapper is for Part IV and is titled “*Botany of New Holland*”.

James Edward Smith was one of the leading naturalists in England and the author of several outstanding botanical books. In 1788 he founded, and was the first President of, the Linnean Society which became a meeting place for botanists and a significant reference source as Smith had, for the Society, acquired the collections and library of the famous Swedish naturalist, Linnaeus.

Sir Joseph Banks was a close colleague of Smith, and James Sowerby (1740 1803), the artist of these superb plates, was one of the foremost botanical artists, who exhibited frequently at the Royal Academy. The collaboration between these great naturalists ensured that Australia’s first illustrated flower book was among the finest of the period.

This is a remarkable copy of a great colour plate book, from two great collections having belonged to the distinguished collector Arpad Plesch before it was acquired by de Belder.

Ferguson, 170; Nissen, 1861; Sitwell and Blunt, 'Great Flower Books', p. 76.



Embolthrium speciosifolium.

Lin. Bot. Bot. 478. f. 1. & 2. & 3. & 4. & 5. & 6. & 7. & 8. & 9. & 10. & 11. & 12. & 13. & 14. & 15. & 16. & 17. & 18. & 19. & 20. & 21. & 22. & 23. & 24. & 25. & 26. & 27. & 28. & 29. & 30. & 31. & 32. & 33. & 34. & 35. & 36. & 37. & 38. & 39. & 40. & 41. & 42. & 43. & 44. & 45. & 46. & 47. & 48. & 49. & 50. & 51. & 52. & 53. & 54. & 55. & 56. & 57. & 58. & 59. & 60. & 61. & 62. & 63. & 64. & 65. & 66. & 67. & 68. & 69. & 70. & 71. & 72. & 73. & 74. & 75. & 76. & 77. & 78. & 79. & 80. & 81. & 82. & 83. & 84. & 85. & 86. & 87. & 88. & 89. & 90. & 91. & 92. & 93. & 94. & 95. & 96. & 97. & 98. & 99. & 100.



SOUTH
1828, 1
THE SOIL, CLIM



BEARINGS FROM OXI
the distance from the mount
In the morning we started
diately entered the brush,
pursuing a westerly course
we found ourselves upon
flocks of cockatoos. Her
as it was—so mixed wit
tween the fingers; and
ceeded on our journey,
that was a perfect bu
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appeared like one co
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grass on this tract
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N. 40 E.
due E.;
S. 60 E.
distant
thirty

50. STURT, Charles.

Two Expeditions into the Interior of Southern Australia, during the Years 1828, 1829, 1830, 1831...

Two volumes, octavo, with a chart, a large folding map (folds strengthened on linen) and 13 plates including frontispieces to both volumes; water-staining affects two of the scenic plates, otherwise a good copy in modern half calf, spine with raised bands and gilt labels. London, Smith, Elder and Co., 1833.

STURT'S RARE ACCOUNT OF THE DARLING AND MURRAY RIVERS

Scarce first edition of Captain Charles Sturt's two expeditions into the interior, charting the course of large sections of the Darling and Murray: 'an important book, recounting discoveries of the highest consequence and being the first publication by one of Australia's most heroic explorers' (*Australian Rare Books*).

Sturt's account of the rivers and wilderness of south-western Australia is rich in natural history notes, notably including four hand-coloured plates of birds discovered during his expeditions including the Crested Pigeon, Rose Cockatoo and Black-tailed Parakeet. The work is also of significance for Sturt's comments on the Aborigines that he had encountered, many of whom are depicted in the fine lithographic views. The two striking frontispieces, for example, depict an Aboriginal burial site and a possum hunt. The work also includes finely executed geological plates, including a selection of fossilised shells.

Sturt published his account of the two expeditions while convalescing in England. His engaging account was well received and rekindled interest in the inland exploration of Australia. However, four thousand miles of exploration entailing untold hardship and exposure had taken a devastating toll upon Sturt who was struck by blindness on the voyage home. He recovered in due course and returned to Australia in 1839. Some years later Sturt was appointed leader of the now legendary expedition to Cooper's Creek and the Simpson desert that departed Adelaide in 1844.

Ferguson, 1704; People Print and Paper, 89; Wantrup, 118a.

51. SWEET, Robert.

Flora Australasica; or a selection of handsome or curious plants, natives of New Holland, and the South Sea Islands...

Octavo, 56 handcoloured engraved plates, some offsetting, but the colouring excellent, some plates with watermark dates of 1834 indicating a later impression than suggested by the title page, on light paper stock; contemporary calf somewhat crackled and respined, front hinge very worn, but a good copy. London, James Ridgway, 1827-1834.

FROM THE LIBRARY OF THE EARL OF DERBY AT KNOWSLEY HALL

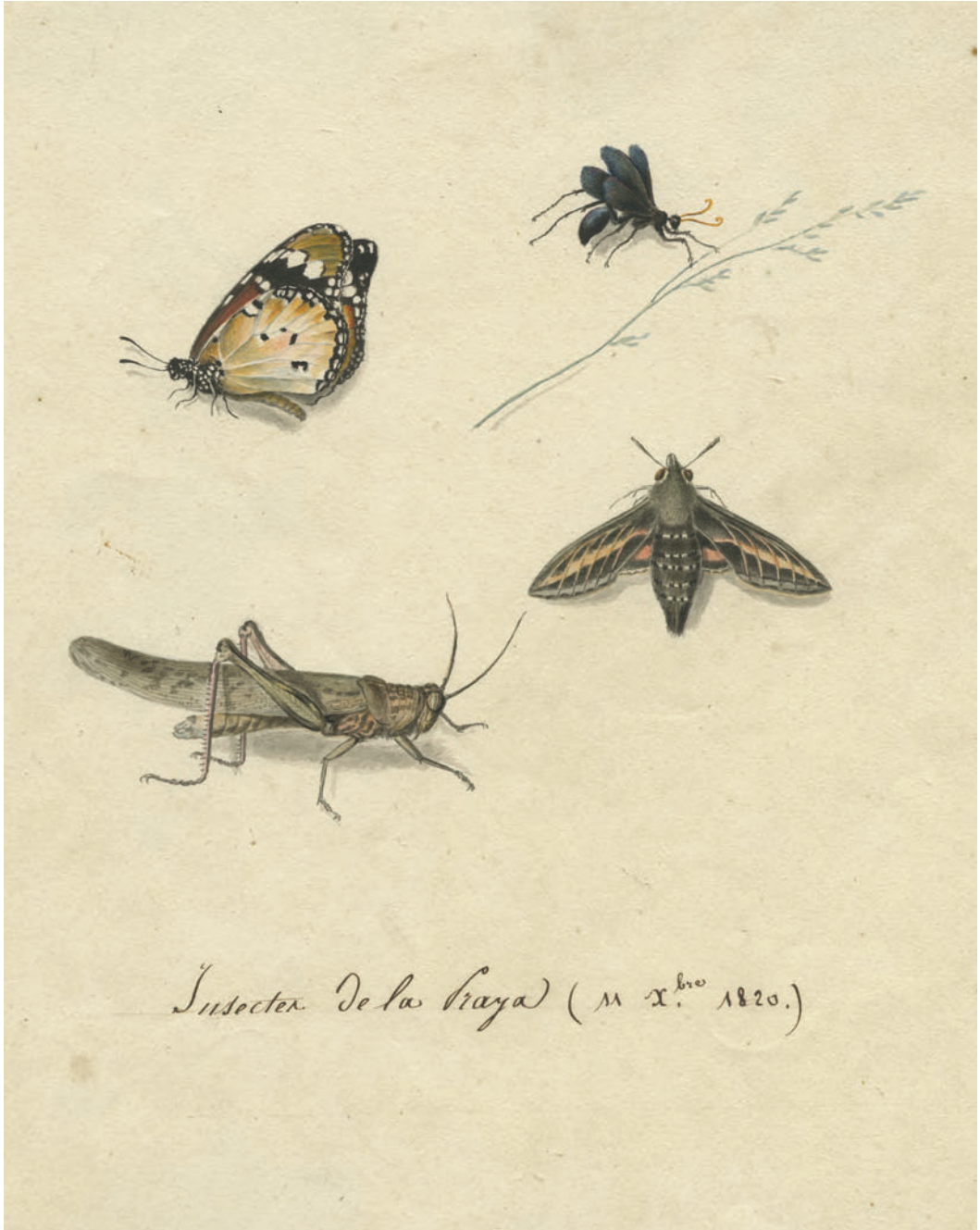
Perhaps the most attractive of all Australian botanical books and the first to use live specimens for illustration instead of dried plants or field sketches. The species depicted were all grown from seed in London nurseries. Sweet was a talented, hard-working horticulturist and writer with a substantial number of books to his name.

The conclusion to his life was tragic; he was accused, in 1826, of stealing from Kew Gardens "seven plants, value £7, and seven pots, value 6d, the goods of our Lord the King". This was a serious charge with hanging or transportation the possible outcome; the charge may well have been trumped up by the Director of the Gardens. Although Sweet was found not guilty, the trial affected his mental health and he died in 1835.

This copy is from the library of the Earl of Derby at Knowsley Hall, with his bookplate, and so could have been read by Edward Lear or John Gould, both of whom enjoyed the patronage of the Earl of Derby and spent much time at Knowsley.

Nissen, BBI 1924.





Insectes de la Praya (M. X.^{to} 1820.)

52. TAUNAY, Adrien Aimé.

Watercolour “Insectes de la Praya (11 X.bre 1820)”.

Single sheet of paper, 255 x 195 mm, with four figures in ink and watercolour and an ink caption; in fine condition. La Praya, Rio de Janeiro, 11 October, 1820.

INSECTS BY A FREYCINET ARTIST

Charming watercolour of coastal insects of Rio de Janeiro by one of the artists who accompanied Freycinet on the *Uranie* expedition.

Born in France, Adrien Taunay the younger moved with his family to Rio de Janeiro while still young. In 1818 he joined the Freycinet expedition when it called at Rio; on the return journey he stayed on in Rio after the expedition's second vessel, the *Physicienne*, departed in September 1820 – much to the regret of his shipboard companion the artist Jacques Arago, who lamented in his eccentric book about the voyage that ‘a whole family, all members of which cultivate the arts with success, lives unknown, and rather despised, in a half-savage country, where it hoped for patrons, and where it has found nothing but humiliations’. ‘O Taunay!’ Arago later exclaimed, ‘What could have induced you to come to Rio?’

Taunay stayed in touch with his fellow voyagers, and was responsible for a number of the drawings that made their way into print in the official publication of the voyage, including a substantial number of the scientific images resulting from the expedition's visits to Western Australia and to Port Jackson. This study of coastal insects of the region remained along with others by the young artist among Freycinet family papers until modern times. Completed a month or so after the expedition had left to return to France it was very likely among natural history drawings commissioned by Freycinet for eventual use in the publication. Subsequently Taunay travelled into the Brazilian interior as a member of the Langsdorff expedition into the Brazilian interior; he died crossing the Guaporé River in 1828.

53. TRATTINNICK, Leopoldo.

Thesaurus Botanicus.

Folio, with 80 exquisitely hand-coloured plates; a handsome copy in early half-calf over blue marbled boards, spine gilt with chipped tan label, a few bumps; green moiré-paper endpapers, bookplate of Arpad Plesch. Vienna, Typis Antonii Strauss, 1805-1819.

TRATTINNICK'S MAGNIFICENT WORK WITH A SELECTION OF AUSTRALIAN PLANTS

One of the rarer exotic botanical works, with an important early selection of Australian plants: 'a beautiful work, finely coloured' (Dunthorne).

This sumptuously produced work of the Viennese botanical school includes nine beautiful plates depicting Australian plants, notably four different species of *Banksia*. These engravings of Australian plants are beautifully executed and hand-coloured, and are some of the finest of such contemporary images.

The work was designed to be issued, as Trattinnick's own preface attests, in twenty parts each of four plates. He began work in 1805, and issued perhaps five of the fascicles, but the work's unusually long gestation is due to the "Napoleonic pause" which, comments Trattinnick, was not particularly favourable for his scientific research. Significantly, he also affirms that all of the plates date from the early phase of production, with the note that it would not have been possible to reissue them as the original plates were no longer available. Although the plates were not changed when the book was finally issued in 1819, the letterpress and description were completely rewritten to include newer information (hence the references to works published in the interim). Given such a long and difficult production, the edition of this work must have been very small, and even the preface discusses how "very few examples" were made.

Trattinnick was the first curator of the botanical Court Cabinet in Vienna, which had been founded by Joseph I, Emperor of Austria. A member of a prosperous family, he had the means to publish many expensive botanical works over a period of several decades without regard to cost. This is considered the most beautiful of his books, and he can perhaps be forgiven his pride in commenting that although fourteen years elapsed between preparing the plates and issuing them in this form, they had not been surpassed. The delicately coloured plates include some of the finest ever prepared for such a botanical work, the majority by Ignaz Strenzel, professor at the Vienna Academy, and many others by Franz Reinelli, a Vienna-based specialist in flower decoration for fine porcelain.

The plates are issued on paper from two separate companies, Jan Kool and Van der Ley, both Dutch paper-makers based in Paris.

Dunthorne, 307; Nissen, BBI, 1992; Stafleu & Cowan, 14.879.



Strozzel pine

Weber Sculp.

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