



HIGHLY IMPORTANT WORKS OF ART
THE BAUDIN EXPEDITION TO AUSTRALIA (1800 – 1804)

AUCTION • MELBOURNE • 28 NOVEMBER 2018



N. BAUDIN, SCHIFS-CAPITAINE UND HAUPT COMANDEUR [SIC], 1801
Conrad Westmayer
engraving
15.9 x 9.7 cm
courtesy of National Library of Australia, Canberra

Highly Important Works of Art
The Baudin Expedition to Australia
(1800 – 1804)

Nicolas-Martin Petit
(1777 – 1804)

&

Charles-Alexandre Lesueur
(1778 – 1846)

An important suite of original portraits and views by the artists
on the Baudin expedition to Australia of 1800 – 1804,
the “Voyage de découvertes aux terres australes”

AUCTION • MELBOURNE • 28 NOVEMBER 2018

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“Of perhaps even more value for anthropology than the descriptions of Aboriginal life by Péron, Baudin and others are the drawings by Petit and Lesueur...

The engravers did not idealize the originals as much as their predecessors had but, even so, for the freshness and acuteness shown by Petit and Lesueur, one must look at the originals, or photographic reproductions of them.”

Frank Horner, *The French Reconnaissance*, p. 367.

NOTE:

The standard reference to the collections of the Muséum d'histoire naturelle at Le Havre is Baudin in *Australian Waters* by Jacqueline Bonnemains, Elliott Forsyth and Bernard Smith.

It is frequently cited in the catalogue that follows, referred to by the abbreviation BAW.

The reference numbers used by Jacqueline Bonnemains in the same work to identify artworks in the collection of the Muséum are given in the form B:12345.

Preface

INTRODUCTION

This catalogue, researched and prepared by Hordern House describes a substantial collection of Baudin voyage art. Most such collections of voyage art found permanent homes in the nineteenth century, and have remained basically static since, meaning that it is startling to have something genuinely new, and perhaps revolutionary, to add to this critically important story.

All of the works in the present catalogue are by the two main artists on the voyage, Nicolas-Martin Petit and Charles-Alexandre Lesueur, and all of them until very recently formed part of a remarkable collection of voyage art from a single French collection, having been in the vendor's family since the mid-nineteenth century. Prior to their recent rediscovery and sale in Paris, all of the works were completely unknown and unrecorded.

This is one of only two major caches of Petit and Lesueur works which both date from the voyage and which later became part of the core group of images considered for publication in the official account: the first cache is, of course, now part of the collection of the Le Havre Muséum d'histoire naturelle, acquired in the late 1870s and since recognised as the centrepiece of the visual history of the voyage. Even taking into account the Le Havre collection, only a relatively small catalogue of known Baudin voyage works by either Petit or Lesueur survives, and they are extraordinarily rare on the open market, especially as concerns Australian subjects.

In terms of the present catalogue, Petit's ability most obviously shines through in the Tasmanian portraits in gouache, which transcend simple voyage art. But the way the eye is drawn to them should not detract from the other riches, his two original sketches of Tasmanian men, as well as the two Timorese and two Sydney works from his pen, along with his fascinating images of competing groups. Petit's artistic skill no doubt reflects, in part, his studies with the most celebrated French artist of the day, the great neo-classicist, Jacques-Louis David.

By the same token, although now chiefly remembered as a scientist and natural history artist, the three views by Lesueur, depicting Timor, a scene on the Vasse in Western Australia and a view in Port Jackson, are major additions to his oeuvre, and extremely rare examples of any of his Baudin voyage artworks. As we describe in detail in this publication, each of these Lesueur views is of singular importance, none more so than the extremely early Western Australian scene.

That the present group of works exists at all is testament to the care with which they were preserved by a series of voyage veterans and custodians: Petit and Lesueur themselves, but also François Péron and Louis de Freycinet, all of whom took possession of this group over a forty-year period marked by official indifference and political turbulence. All of these works are in remarkable condition, having been in the care of individuals – either directly involved in the Baudin voyage or later, as this publication documents, a French family with naval connections – who recognised their unique artistic and historical significance. The gouaches in particular are striking in terms of their clarity and strength of colour.

Hordern House in association with Deutscher and Hackett are delighted to have the opportunity to offer this collection, and hope that the present catalogue will both honour and more fully describe these most important works of art relating to early Australia.

THE COLLECTION

The works of both Petit and Lesueur on the Baudin voyage have been much studied, most significantly in the ground-breaking “Baudin in Australian Waters” (*BAW*). As that work and the many studies and exhibitions that have followed show, the other known portraits by Petit, the great majority of which are held by Le Havre, are famous as much for their beauty as their mystery, chiefly because although they later became the basis for the eye-catching engravings in the published atlas of views (1807), very little was written by any of the French officers or scientists describing their interactions. Crucially, no notebook or journal by Petit himself has ever been recorded, which may explain why the scenes of Aboriginal life dominate the visual record, but are under-described in Péron's accompanying text.

The most likely reason for this disparity between the visual and written records is that in the original planning for the voyage publication there was supposed to be a complete extra volume on the ethnography of the people of Timor, Tasmania and mainland Australia. Péron himself, who had some training in the nascent field of anthropology, was to be the author of this work: that a magisterial work was planned is clear, but so is the fact that no part of it was ever published, and that only fragments of it now remain, of which none are more vital than the pictures themselves.

In this publication each of the individual works is illustrated and described, where it is clear that while the group includes an embarrassment of riches, that *primus inter pares* are the Tasmanian portraits by Petit, blazing comets in the known history of the Baudin voyage. All of these Tasmanian portraits were created in early 1802 as a record of the series of interviews the French had with the men and women of D'Entrecasteaux Channel.

As we discuss the import of these Tasmanian pictures, the central point is that following the work of John Webber on Cook's third voyage (amounting to a handful of original sketches and the associated engraved plates), and the known works of Jean Piron on the D'Entrecasteaux voyage (some simple pencil outline sketches in the Musée de l'Homme in Paris, and four engraved plates in the account published by La Billardière), the portraits of Petit are the last pre-settlement works.

As a result, the rediscovery of these five unrecorded Tasmanian portraits, three evocative works in gouache, and two of the on-the-spot drawings done by Petit ashore, is quite astounding. We strongly believe that at least four of the portraits will prove to have been done during the Baudin expedition's stay in the region of North West Bay at the northern end of D'Entrecasteaux Channel, between 19 January and 5 February 1802: if true, they will be the only works known to have been done by Petit on mainland Tasmania.

Not only that, but a remarkable eyewitness report survives that confirms the Tasmanian portraits must have been done on board the *Géographe* and before the meeting with Flinders at Encounter Bay: no less a figure than Robert Brown, the botanist serving with Flinders, was hastily called upon to act as a translator when Baudin and Flinders met in 1802, and immediately after the meeting he dashed off a memorandum recording his impressions (now held at the British Museum, Natural History Department). Brown wrote:

“C Baudin showed us coloured figures of the natives of Van Diemens land they appeared to be characteristic but not well executed. There were figures of their huts, of their tombs, & of their canoes. The canoe is exactly similar to that given by Billardière. All of the natives were painted with woolly hair & C Baudin on being questioned on this head assured us that it was really so. The hair of all the figures was of an ochry red in all probability from the ochre with which they colour their whole bodies...”¹

The idea of Baudin and Flinders looking through these portraits as they rested at Encounter Bay is a striking and quite moving thought.

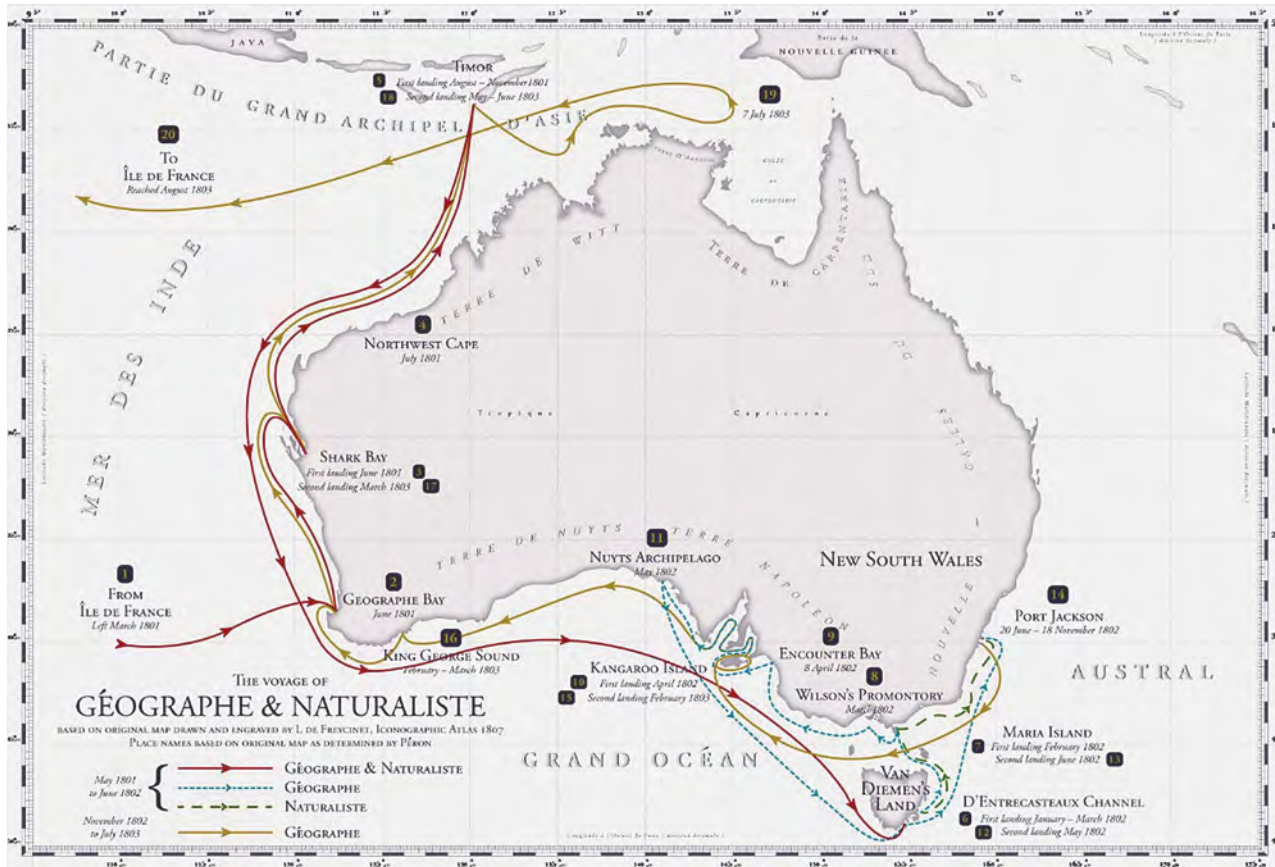
Brown's eye may not have been ready to appreciate what he saw, but it is not his opinion that concerns us. What matters now is that he is explicit that the portraits that Baudin and Flinders examined together were coloured: the only extant coloured portraits that Petit is recorded as having made in Tasmania were the series of gouaches and now a single work in pastel (also in the present catalogue).

Even reduced to simple numbers the importance of these works is apparent. In the great review of the Baudin voyage by Bonnemains, Forsyth and Smith (*BAW*) only eleven gouaches of Tasmanian subjects are listed, making the addition of three more a cause for celebration, the more so because, as is described in more detail in this publication, each of the three is unusually well-provided with notes and details that make it possible to reimagine this entire period.

1. R.W. Giblin, *Flinders, Baudin, and Brown at Encounter Bay*, pp. 4-5

“C. Baudin showd us coloured figures of the natives of Van Diemens land... There were figures of their huts, of their tombs, & of their canoes... All of the natives were painted with woolly hair & C. Baudin on being questiond on this head assurd us that it was really so. The hair of all the figures was of an ochry red in all probability from the ochre with which they colour their whole bodies...”

Robert Brown, meeting Baudin at Encounter Bay



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The Baudin Voyage

HISTORY OF THE VOYAGE

For many years overshadowed by his English contemporary and direct rival, Matthew Flinders, recent years have seen a renewed interest in the expedition of Nicolas Baudin, with a deeper understanding of the real contributions the voyage made, especially to science and hydrography.

Baudin was born in France in 1754. He had no conspicuous aristocratic patrons, as was imperative in the French Navy of the era, so as a young man he served in the merchant navy and the French East India Company, only joining the Navy proper at the time of the American War of Independence, where he saw action in the Caribbean. After the war Baudin and his brother Alexandre were hired by merchants in Nantes, capitalising on their experience in the Atlantic, to take two trading ships to New Orleans. Testament to the burgeoning internationalism of the time, while in New Orleans they were further commissioned to take a speculative cargo to Mauritius: en route Baudin called at Haiti and the Cape of Good Hope, at the latter port taking up an Austrian botanist called Franz Boos. The two men got along well, and Boos decided to hire Baudin to help ferry him and his specimens to Trieste.

This chance meeting with Boos changed Baudin's life forever, because it introduced him to the Viennese imperial court, which at the time was investigating opportunities in China and the southern hemisphere. Over the next few years Baudin became one of their most respected ship's captains, journeying to Canton and again to Mauritius, where he was dogged by bad luck, but went on to add to his far-reaching credentials by captaining a vessel to the Philippines and on to Trinidad.

It was his reputation as an almost impossibly well-travelled seaman with a knack for preserving delicate botanical specimens on long sea voyages that led, in turn, to him being appointed to carry two botanists, Franz Bredemeyer and Joseph van de Schot, to the Indian Ocean and China. On his ship the *Jardinière* Baudin reached the Indian Ocean in early 1793, and only cyclonic seas in the eastern Indian Ocean prevented him from making what would have been his first Australian landfall, forcing him to run to India for repairs. The *Jardinière* went on to make an important voyage along the Persian and African coasts before ultimately running aground and wrecking in Table Bay at the Cape of Good Hope. The crates of specimens were saved, and Baudin managed to have them conveyed to Trinidad.

Baudin made his way back to France where he visited one of the great scientists of the era, Antoine de Jussieu, suggesting a new and even grander French-sponsored voyage to

the Caribbean, and was duly appointed to the *Belle Angélique*, for a scientific expedition being undertaken by four prominent botanists, René Maugé, Anselme Riedlé, Stanislas Levaillan and André Pierre Ledru. The voyage, although not without moments of alarm, was a dramatic success, and Baudin returned at the ideal moment, as Napoléon was celebrating his victories in Italy. Baudin seized his opportunity, and with the blessing of Napoléon was soon formally appointed as commander of a new voyage to investigate the still largely uncharted western and southern coasts of New Holland and particularly to follow up on earlier French work in Tasmania. He would be able, Baudin believed, to complete the work left unfinished by the mysterious loss of the two ships of La Pérouse and the disarray left in the wake of the partisan collapse of the expedition of D'Entrecasteaux.

BAUDIN SAILS FOR AUSTRALIA

Richly furnished with equipment and boasting an impressive array of French artists and savants on board, Baudin's two ships, the *Géographe* and the *Naturaliste*, left Le Havre on 19 October 1800. His confidence was at its highest, not least because he had coaxed three of his great friends and confidants from the *Belle Angélique* voyage, Maugé, Riedlé and Levaillan to join him. None of the four men would survive the voyage.

The two ships made a brief stop in Tenerife and sighted the Cape of Good Hope but did not land, Baudin preferring to press on to the French colony of Mauritius, finally anchoring at the main harbour of Port Louis after a long six months. Armed with letters of recommendation from the highest authorities in France, Baudin had every reason to expect he would be readily accommodated, but everything quickly unravelled. The Governor of the island was of a martial streak and not much minded to support him; many of the merchants took him in the greatest personal dislike; a large cohort of his own scientists took their shipboard quarrels to the next stage and left the expedition; sailors deserted en bloc; his repeated requests to be provisioned expediently were ignored; and Baudin began to resent most of his junior officers. Coming back on board one afternoon, exasperated by his latest refusals, Baudin was dismayed to read a mocking placard that had been posted up on a few street corners, "*voyage de découvertes manqué*" [failed voyage of discovery]. What Frank Horner has neatly described as the near "inexplicable hostility" of the entire island had taken hold.

Baudin put a brave face on it, rejigged his crews, congratulated himself on being rid of what he regarded as more than one armchair scientist or turbulent officer, and

eventually set sail for New Holland, sighting Cape Leeuwin on 27 May and anchoring in Géographe Bay three days later. It was an exciting time, but it was also immediately clear that corralling his young officers and savants was not going to be a sinecure, and he was aghast at the loss of one of his more promising sailors drowned (Thomas Vasse, after whom the river is now named), as well as what he regarded as the careless loss of his longboat in heavy swell.

On 11 June the *Géographe* and the *Naturaliste* separated in heavy weather and quite inexplicably Baudin made no attempt to rejoin his companion vessel at either of the agreed rendezvous, meaning that it fell to officers on the smaller *Naturaliste* to make the only extensive survey of both Rottneest Island and the Swan River, while Baudin rushed on to Shark Bay arriving on 27 June, and leaving long before his companion arrived. The latter vessel stayed on in Shark Bay to make an extensive survey – including the discovery of the Vlamingh plate – while Baudin and the *Géographe* worked along the difficult coast past the North West Cape. The two ships ultimately arrived in Timor in August and September, where Baudin's awful luck became something more tragic. The decimation of his crew, the illnesses that plagued the voyage, and most especially the deaths of his three great confreres, all sheeted back to their time trying to refit in Timor (one is reminded of Cook's *Endeavour* voyage, although his losses all occurred at the very end of the voyage).

In November they sailed south again, Baudin making the decision to head immediately for Tasmania, making the D'Entrecasteaux Channel in early January 1802. The two vessels began a close survey of the east coast, most particularly D'Entrecasteaux Channel, Bruny Island and Maria Island, when the young voyage artist Petit made his suite of astonishing portraits of the men and women of the region. As they continued north the two ships again became separated. Hamelin on the *Naturaliste* crossed Bass Strait and made a survey of Western Port before running for Port Jackson. Meanwhile Baudin began his survey of what his cartographers would unhelpfully christen "Terre Napoléon", meeting Matthew Flinders at Encounter Bay in April. Worn out, Baudin turned for Sydney, but chose again to round the southern tip of Tasmania, meaning that he did not arrive off Port Jackson until 17 June, his crew badly hit by dysentery and scurvy.

By the time they anchored Hamelin had actually already gone to sea with a hare-brained scheme to head back to Mauritius despite not really having enough provisions, but relentless westerlies saw him back in Sydney soon after, with the result that the two

ships stayed in Sydney until November. Warmly and hospitably entertained by Governor King, the French spent their time recuperating and making sense of their collections, although their time ashore was once again marred by internal conflicts between Baudin and his officers, even if many of the details remain rather murky given how few of them kept up their journals during this period: quite uncharacteristically, for example, Baudin appears to have kept no journal or log of any kind during his time in Sydney.

THE JOURNEY HOME

As Horner and Starbuck have both since described, Baudin clearly used his time in Sydney to completely restructure the expedition, in no small part because his friendship with King meant that he had more support from the harbour authorities than he had enjoyed since leaving Le Havre. Most importantly, he decided that Hamelin and the *Naturaliste* would return directly to France taking the first natural history collections. At the same time, Baudin purchased a small 29-foot schooner which he named the *Casuarina*, placing Louis de Freycinet in charge, and planning to use it for the difficult inshore surveys. Louis' appointment should be understood as an early notice of his skills in charting (and, less charitably, perhaps Baudin's way of making sure that he did not have to keep butting heads with the Freycinet brothers as a duo). The three vessels left Sydney together in November, but at King Island off the south coast Baudin farewelled the *Naturaliste*, and Hamelin reached Le Havre via Mauritius on 7 June 1803.

Picking their way slowly along the southern coast of Australia the *Géographe* and the *Casuarina* made close surveys of King Island, Kangaroo Island and the Gulf of St Vincent ("Golfe Joséphine"), before continuing to King George's Sound in Western Australia, whence they returned to Shark Bay and the northwest before finally reaching Timor on 7 May 1803. Baudin's health was parlous but he still demanded they return for a third time to the northwest coast of Australia, though it was basically fruitless. His own condition worsened and with more losses from among his men, he finally broke off the survey in early July and headed for Mauritius, the slower *Casuarina* getting dropped en route. The two ships straggled into Mauritius in mid-August, where Baudin died on 16 September 1803. After some more wrangling on board command was given to the voyage veteran Pierre-Bernard Milius, who had been allowed to leave the *Naturaliste* in Port Jackson, had sailed north to Canton and happened to be in Port Louis when Baudin arrived. The decision was made to abandon the *Casuarina*, and the remaining crew transferred to the *Géographe*, which returned home on 25 March 1804, almost three-and-a-half years after they had left.

BAUDIN'S LEGACY

Much had changed in the long years they had been away, and although the magnificent zoological and botanical collections they had assembled were regarded with awe by the scientists in Paris and Empress Joséphine Bonaparte at the Château de Malmaison, enthusiasm for Baudin was waning. This happened most particularly after the first published account of the expedition, Bory de Saint-Vincent's hatchet-job of 1804.

Given Bory had jumped ship in Mauritius in 1801 and was clearly keen to protect his own reputation from the imputation of having deserted the cause, his less-than-subtle barbs might well have been taken with a grain of salt, but with Baudin and his chief supporters all dead, and many of his greatest detractors, Péron and Lesueur among them, having the ear of government, Baudin's reputation continued to sink. In the end, between the work of Bory, the contributions to the official account of Péron, Lesueur and the two Freycinets, and the later publication of another artist associated with the voyage, and another of those who left in Mauritius, Jacques-Gérard Milbert, it has a flavour of murder on the Orient Express: while it may not be certain who delivered the killer blow, everyone seems to have wielded a knife.

The real tragedy was more complex, however. The great artist and portraitist Petit died unexpectedly only some six months after his return to Paris, and before he had an opportunity to put his papers into any real order. If he kept a journal, and presumably he had done so, it may have been lost at this time: certainly it has never been discovered. The loss of his guiding hand was compounded by bureaucratic malaise, and only after two years of urgent petitioning of Joséphine herself was Péron formally appointed as the chronicler of the voyage, quickly enlisting the help of Lesueur and Louis de Freycinet. The choice of Péron was a strange one. He was young, had no Naval rank to speak of, and no friends at the Ministry of the Marine. Although there is much to recommend the work he first began publishing in 1807, there is no hiding the vitriol with which he attacks the "Commandant" (Baudin remains unnamed throughout). Such attacks may not have been unexpected, but his decision to basically disregard Baudin's journal makes what Péron did publish unusually personal, as much a lively account of his adventures as a genuine record of the voyage and its ambitions.

To be fair, Péron's great achievement was to have been a pair of supplementary volumes which, he had hoped, would record both the natural history and the ethnography of the voyage. In this he was planning to explicitly rely on the remarkable talents of his great friend Lesueur, who had produced an awe-inspiring catalogue of drawings and notes on the huge zoological collections made with Baudin, as well as on his own background in the new discipline of anthropology.

THE STUDY OF HUMANITY

All of this wrangling is tremendously significant in terms of the present works of art, because at this point the entire collection was in the private possession of Péron, who had inherited the main group of Petit's work and was planning to use it as the background for his own conclusions about the peoples of Timor, mainland Australia, Tasmania and Africa. In Péron's imagination, this section was going to revolutionise the study of humanity.

Much like Cook before him, who had been explicitly briefed on the subject of understanding and respecting the native peoples with whom he came into contact, one of the central planks of Baudin's instructions had derived from the Société des Observateurs de l'Homme, a group which had been founded only in 1799 to study the "science of man, in his physical, moral and intellectual existence". It was the Society who popularised the newly coined term "anthropology" to describe the task they were undertaking. Baudin was personally a member, as were his second-in-command Hamelin, as well as Baudin's old friends Maugé and Riedlé, but the Society is more famous for the involvement of major figures such as Cuvier, Jussieu and Louis de Bougainville.

Passionately aware of the opportunities presented by voyages of exploration, and led by Baudin himself, the Society was asked to provide explicit terms of reference to guide the much hoped-for ethnographic observations in Australia. The expedition ended up being briefed by Baron Cuvier and the now lesser-known Baron Degérando, and Baudin's artists understood that they were to make the most accurate possible studies of the peoples they met, not neglecting to seek out and keep human remains if at all possible (*BAW*, p. 37).

Nor was this simply academic: not only did Baudin take his membership in this group extremely seriously, it quite obviously informed all of his sometimes fraught interactions with native peoples, and his strict and much reiterated instructions about avoiding bloodshed. More than that, this anthropological study was directly responsible for Péron's appointment, as he had personally lobbied the École de Médecine in Paris that the expedition must take along "young medical students, especially commissioned under the title of anthropologists" with a view to developing this work (*BAW*, p. 38).

In short, this is why so much time and effort were put into the magnificent suite of Aboriginal and Timorese (and, by the second edition, also African) portraits:

they were the last tangible remnant of Péron's planned volume on the peoples of the southern hemisphere. What makes them all the more remarkable is that the official text, and indeed most of the extant journals written by officers and savants on board, are at best sketchy on the whole subject of the Australian Aboriginal people. All of which is compounded by the fact that despite the great caches of Baudin-era manuscripts known in Paris and Le Havre, there is a real paucity regarding the central figures involved in the publication: no journal from Petit, Péron nor Lesueur has ever been found. Just what form this anthropological volume would have taken can now only be speculated about.

PUBLICATION

By 1808, Péron was too ill to continue his work in Paris, and two years later he died at his home town of Cérilly in central France, surrounded by his family and still accompanied by his faithful friend Lesueur. With his death, interest in Baudin's voyage declined dramatically. Lesueur was still working away on the material but in increasing isolation, and by 1811 it was clear that to all intents and purposes the Paris authorities had washed their hands of both him and his collection of paintings and manuscripts. Freycinet, still obsessed with the cartography of the voyage, had some supporters, but even he was disappointed by the reaction to his great Australian atlas.

By 1815, the year of the Battle of Waterloo, the still reasonably close-knit group of Baudin veterans might have been forgiven for thinking that even the historical account of the voyage would never be completed, but in March Freycinet was given the belated go-ahead to finish the work, although it was clear by this time both of the planned scientific volumes were being abandoned. Lesueur, who saw this as a double rejection, soon left to pursue a career in the United States: by 1816, when the final volume eventually appeared, Freycinet must have felt like the last man standing.

Only as the Bourbon restoration under Louis XVIII started to take hold did Freycinet work out how to parlay his experience into a new command. The second son of aristocratic grandees in the Drôme in south-eastern France (his older brother Henri would become the Baron), he clearly was well-suited to negotiating life during the dismantling of Republican France, and was quickly sent out on his own command of the *Uranie* (1817-1820).

Freycinet would dedicate the rest of his life to publishing the results of the *Uranie* voyage, which ultimately appeared in four grand atlases accompanied by a shelf of text volumes, but before he began work on that publication he first sat down and reissued in a neat and coherent way all of the published results of the Baudin voyage, where possible adding many of the plates that had been finished as early as 1807 or 1808 but not included in the first edition. His second edition of the voyage appeared in 1824, and gives an admirable clarity to the achievements of the Baudin voyage, even if it made little attempt to rehabilitate the long-dead commander himself.

As the current group of works underscore (see especially lots 10 – 13), Freycinet also went one step further, reviewing and synthesising much of Petit's oeuvre in order to create a series of idealised "scenes" of Aboriginal life (an interment, a ritual fight, the abduction of a woman by rival men, a familial group approaching a hearth fire and encampment). These scenes borrowed explicitly from the artistic heritage of Lesueur and especially Petit, but as almost completely imaginary scenes there is a tendency to dismiss them, not least because Freycinet failed to see all of them through to publication. But this misses the central point, that he identified both the quality but also simply how authentic and early Petit and Lesueur's work was. Freycinet used these pictures and others from the same group, precisely because he felt they gave a better and more unfiltered perspective of Aboriginal life.

The Drawings

“The French demonstrated a preparedness to engage with Aboriginal society on its own terms, regarding Aboriginal people unequivocally as members of the same human family. That level of engagement stands in stark contrast to the British investigation proceeding almost simultaneously under Flinders.

“Unlike the other fields of science explored by the Baudin expedition, which are well represented today by museum collections, the pictorial record is the only tangible trace of Baudin’s anthropological project...”

Philip Jones (in *The Encounter, 1802*, Sarah Thomas ed.).



I. Western Australia

When Baudin and Hamelin anchored their two ships in Géographe Bay in June 1801 expectations among the officers and savants were running high. It was the first major landfall they made in Australia, and after their recent difficult time in Port Louis, all were seeking to test their mettle.

We are so used to thinking of Western Australian voyages in terms of early Dutch exploration, or Dampier's brief but influential stays in the late seventeenth century, that it is easy to forget just how early and significant for the region Baudin's visit was: not only were his men going ashore a generation before any European settlement was attempted (Albany in 1826 and the Swan River in 1829), but it was also the best part of two decades before the English with Phillip Parker King made any concerted effort to map the region (Flinders, it should be remembered, wanted to explore the western and north-western coasts as well, but had his plans dashed by the rotten timbers of the *Investigator*, forcing him to abandon the project and run for Port Jackson from the Gulf of Carpentaria).

What this means is that Baudin's ships, with all due respect to the polymath Dampier, included the first European scientists and the first professional European artists to explore in Western Australia, quite apart from being responsible for the first serious attempt to synthesise, correct and ultimately publish accurate charts of the whole coastline. In this context it should be remembered that they pre-empted the arrival of Flinders in the region by some six months (the Englishman first sighted Cape Leeuwin on 6 December 1802), the more significant point being how little time Flinders actually spent in the region apart from the detailed survey he made in King George's Sound (modern Albany on the southern coast), when his artist William Westall produced his first views of Australia.

The significance of this is profound. Although preceded by the long history of Dutch exploration, those voyages, with the notable exception of the published account of Pelsaert, are notoriously under-illustrated (it is a bizarre truth that the most heavily-illustrated Dutch "voyage" to Western Australia before settlement is the completely fictional and quite bizarre account of Denis de Vairasse, first published in 1675). What this means is that in terms of depicting the west, the canon of known images is extraordinarily small: the striking and sometimes gruesome plates in Pelsaert (not of course on the mainland); the handful of natural history illustrations and maps that appear as engravings in Dampier's accounts (published 1697 and 1703); the single Black Swan engraved plate in the 1726-published voyage anthology of Valentijn; an engraved view and associated map of King George's Sound found in Vancouver's voyage account of 1795. And, of course, all these are published, engraved images, not original artwork. Only Lesueur's direct contemporary, Flinders' artist William Westall, would provide any useful comparison, and Westall of course never landed on the actual west coast of the continent.

CHARLES-ALEXANDRE LESUEUR

(1778 – 1846, French)

CASES DE LA TERRE DE LEWIN
(GÉOGRAPHE BAY, W.A.), probably June 1801

pen and ink and graphite on laid paper

a framing mount of blue-grey paper

applied over the paper sheet

98 x 175 mm (image)

158 x 235 mm (sheet)

inscribed with title on mount lower centre:

Cases de la Terre de Lewin

inscribed upper left on mount: No 2

inscribed upper right on mount: LI

ESTIMATE: \$200,000 – 300,000

ENGRAVED

This view was not included in the first edition atlas of 1807, but was added by Freycinet in the second edition of 1824 as the second illustration on plate 31.

Noted as C.A. Lesueur *delint.*, J. Devilliers *aqua forti*, A. Delvaux *sculpt.*

RELATED WORKS

See also especially Le Havre B:16028, 16031 & 16032, in turn part of a series of clearly related sketches of the huts on the Vasse in June 1801

An extremely rare and exceptionally early original depiction of Western Australia, relating to the arrival of the Baudin voyage at the Vasse River near modern Busselton.

Péron best captured the mood among the crew and the savants when they first reached New Holland, describing how everyone who could be spared rushed ashore and made forays inland: the woods on the shores of the Vasse must have echoed with the French officers loudly tramping about in small parties of half-a-dozen or so, but of the actual inhabitants they saw very little, although a party which included Bernier and Maugé were “more fortunate” than that of Péron, having met with an old man who had told them in no uncertain terms to go home.

Although Péron’s investigation of what he termed a “bosquet religieux” on the banks of the Vasse would lead him to speculate on the religion of the region, he was dreadfully disappointed to miss having any personal interaction with the local Aboriginal people, and in his account therefore relied heavily on the notes of his friend Lesueur, who had been part of a group that had chased after a couple: the man had escaped into the forest, but the French had caught up with the pregnant woman, their clumsy approach terrifying her so much that she was literally rendered inanimate.

1 Lesueur had also, Péron continued, made some further investigations of his own, and one passage relates directly to the present work:

“Lesueur informed me that he had seen several huts of the natives, which were all built on the humid banks of the salt marshes that covered the shore on the right-side of the river; that they were roughly constructed of slender branches of trees stuck in the ground and fastened together at the points, somewhat like an arbour, and covered on the outside with the useful sort of bark which I have before noticed... In front of each of these huts were observed the remains of extinguished fires; and amongst the ashes some remnants of fishes, of kangaroos, and some beaks of wild swans. M. Lesueur had made a drawing of these miserable cabins, which he shewed me, and I was of opinion that it was impossible to find elsewhere more wretched habitations...” (Péron, *Voyage of Discovery*, p. 68).

Given the demanding pace Baudin set on their subsequent voyage north to Timor, this would be the most substantial investigation made by the French, although Freycinet on the little *Casuarina* did tidy up some nagging navigational questions when he sailed through these waters in 1803.

An engraving closely based on this scene was ultimately included in the second edition of the Baudin voyage published in 1824, where it was given the helpfully descriptive title “Nouvelle-Hollande: Terre de Leuwin, Étangs sales de la Rivière Vasse, Cabanes des Savages de la Baie du Géographe” and, importantly, was noted as having been drawn by Lesueur himself.

The beautifully realised scene includes five very small Aboriginal figures in the background (one at left, crouching in the reeds, with a visible fish-trap, and four hunting on the right). It is not quite like any of the other pencil sketches recorded by Bonnemains, although a long series (see particularly B:16026-16033) show distinctive similarities both in the style and structure of the huts. One of the more intriguing aspects of the present drawing is that it prominently includes the clump of *Xanthorrhoea*, which is not present in any of the sketches reproduced by Bonnemains, but which features on the finished plate.

One significant difference is in the rendering of the human figures. In both they are little more than outlines, but the original has a liveliness that has gone missing in the engraving where, for a start, the figure wading in the water not only seems to have no head, but is now missing the bird neatly caught on his spear (which is why the two tiny birds to his left are so clearly here making their escape, rather than flying towards the hunter as in the finished scene).

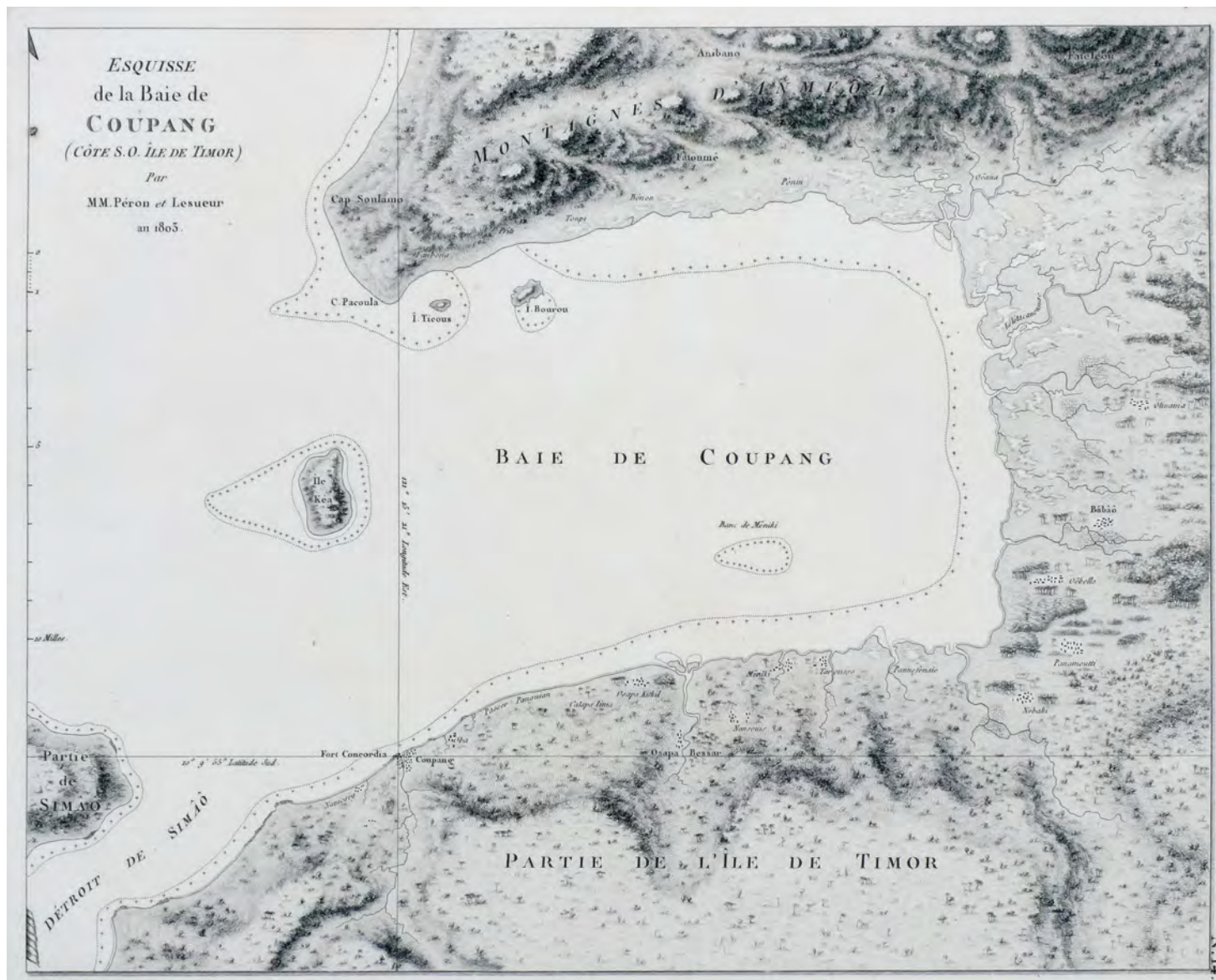
Although unsigned, the attribution to Lesueur is confirmed by the subject matter and style; the fact that all of the other related drawings in Le Havre are also by Lesueur; and that when it was finally published in 1824 the scene is noted as Lesueur “*delint.*”

(11.2)

LI.



Casas de la Torre de Lavin.



II. Timor

Of the two ships of the expedition, Baudin's *Géographe* was the first to arrive at the small port of Kupang, anchoring on 22 August 1801, a good month before Hamelin arrived on the *Naturaliste*. The two ships had been separated since June, when they had lost sight of each other in bad weather in Géographe Bay, both ships going on to make good independent surveys.

Baudin stayed in Kupang for just under three months refitting the expedition, but in many ways it was a period in which the first flush of success became mired in the problems that would characterise the whole voyage: the death of key personnel, the loss of others, and a growing bitterness between Baudin and his junior officers.

Timor, and most particularly its major port of Kupang, is of such vital importance to both the Baudin voyage but also to Australian history of this era: it could scarcely be put better than in the words of Péron himself, who described this first stay with the comment: "We are now come to one of the most remarkable epochs of our voyage. No country perhaps is more interesting to know, and is at the same time so little known as the great island of Timor" (*Voyage of Discovery*, p. 114).

Baudin was one of the first major voyagers to think of Timor as a useful port from which to prosecute Australian voyages of exploration, a model that would be followed by many of his successors, not least Flinders himself, but also in due course, Freycinet on the *Uranie*, King on the *Mermaid*, and Stokes on the *Beagle*.

While the French were ashore the Governor, a man called Lofstett, gave them the exclusive use of two large houses, one of which ultimately housed Baudin with the geographer Boullanger, the astronomer Bissy, as well as Petit and Lesueur; while the naturalists (presumably therefore including Péron) lived in the other. When the *Naturaliste* finally arrived there were so many French crowding the town that a third house was taken.

In several respects it was a trial run for many of the savants. Péron got out his famous dynamometer and did tests on some of the local men in September; Lesueur spent much of his time on small inland expeditions and managed to get himself laid up in hospital with a monkey bite; Baudin, quite unwell, picked a fight with one of his popular young officers (Gicquel) and sent him in disgrace to Batavia; and Petit – at least insofar as we can determine from his known paintings – began as he meant to continue by making some of his fine portraits. Most tellingly of all, the long list of deaths through sickness began: for Baudin, this included the particularly sad loss of one of his oldest friends, Anselme Riedlé, and both of his oldest colleagues, Stanislas Levallain and René Mauge, were badly hit as well (the first of the two would die soon after they sailed, the second at Maria Island on the Tasmanian coast).

In one important sense the Timorese section has a further significance precisely because so little work has been done to study Petit and Lesueur's work during their stays on the island (it is excluded from the major study *BAW*, for example). This makes reviewing and dating the works more difficult, and while we believe that all three of the Timor works in the present catalogue date from the first visit, it remains possible that the two portraits that follow could in fact date from the second stay in 1803.

NICOLAS-MARTIN PETIT 2

(1777 – 1804, French)

(FULL-LENGTH PORTRAIT OF A TIMORESE WOMAN
HOLDING HER BABY), August – November 1801

pencil on laid paper

drawing squared-up in pencil

329 x 216 mm (sheet)

bears inscription upper right: No. 15 and five lines
in sepia ink in Péron's hand relating to the engraving
process

ESTIMATE: \$35,000 – 55,000

ENGRAVED

None known, but worth comparing with plate XXVI

RELATED WORKS

See following, lot 3

An extremely fine pencil sketch of a nursing mother in Timor, with a particularly detailed depiction of the face and head. The child on her lap has been quickly sketched in, as has a spreading banana palm tree behind her.

The first edition of the Baudin atlas of 1807 included only two Timorese portraits, that of the famous chief “Naba-Leba” (plate XXV) and of a woman called “Canda” in a bright red dress carrying water in two enormous pails suspended from a yoke (plate XXVI). The second edition added quite a lot more on Timorese life including four extra portraits, a Malay cavalryman on horseback (39), a Malay soldier (40), a “Malais Libre” (41), and a woman in a blue dress from the “île de Rotti” (42).

The present woman is conceivably (although not definitively) the original for the water-carrier named Canda, and if so, this would be one of those occasions when the engraver has really lost the fineness and subtlety of the original work. To date we have not discovered anything in any of the journals that would shed more light on this question.

As with several other examples of Petit's work in Le Havre this sketch has been neatly squared up and some secondary notes have been added, as part of the process of preparing the scene to be engraved. A technical note in sepia ink by Péron at the top shows that the drawing was being used in planning for engraved illustrations. From what is decipherable the note apparently concerns the need to reduce some of the proportions. Similar notes appear on drawings lots 3, 12 and 13.



NICOLAS-MARTIN PETIT 3

(1777 – 1804, French)

(FULL-LENGTH PORTRAIT OF A TIMORESE WOMAN
HOLDING HER BABY), August – November 1801

pen and ink portrait in outline on laid paper with
armorial watermark with fleur-de-lys design

318 x 232 mm (sheet)

signed lower right: N. Petit

bears inscription upper right: No. 15 (bis) and three
lines in ink in Péron's hand relating to the engraving
process

ESTIMATE: \$35,000 – 55,000

ENGRAVED

None known

RELATED WORKS

See above, lot 2

A beautiful companion work to the previous item, importantly with the signature of Petit.

This is a more highly refined drawing than the preceding portrait, its simplicity reflecting Petit's neo-classical training, and the ability to compare the two works together so closely gives an insight into his technique. Especially given that no other version of the portrait is apparently known, the complementary nature of the two pictures becomes more important than ever. While the previous drawing is far more detailed around the face but extremely cursory in its depiction of both the appearance of the child and the woman's flowing dress, both of the latter aspects are much more clearly defined here.

As with many of the Petit sketches this bears marks of the process by which drawings were considered for engraving for publication. Although this image does not appear in the official account and is not known to have been engraved, the note at the top by Péron in his typical sepia ink, which reads "No. 15 (bis) pouvant offrir des détails pour la planche No. 15", shows that it may have been consulted for use of detail in another image which ultimately may not have been used in the publication. Similar notes appear on drawings lots 2, 12 and 13.

A thorough study of such notes by Péron in the Le Havre collection has not yet been undertaken though many have been painstakingly deciphered by Bonnemains for *BAW*.

N.° 1. (C. 7)
jeune femme de
Sénégal, par M. J. G. L.
n.° 18.



M. J. G. L.

CHARLES-ALEXANDRE LESUEUR 4

(1778 – 1846, French)

(A SCENE IN THE CEMETERY IN THE HILLS
BEHIND KUPANG), August – November 1801

pen, ink and graphite on laid paper

a framing mount of blue-grey paper

applied over the paper sheet

152 x 214 mm (image)

222 x 290 mm (sheet)

ESTIMATE: \$35,000 – 55,000

ENGRAVED

This view was not included in the first edition atlas of 1807 but was added by Freycinet in the second edition of 1824 as plate 51. The finished engraving was noted as C.A. Lesueur *delint.*, J. Devilliers *aqua forti*, A. Delvaux *sculpt.*

RELATED WORKS

See also a couple of pencil studies reproduced in Baglione, G., and Crémière, C., *Charles-Alexandre Lesueur*, and noted as Le Havre nos. B:17042 & 17045

A beautifully-executed view of the main cemetery in Kupang, with three Malay men in the foreground, standing among a group of some of the more remarkable local tombs. The French fort, with a flag flying, is shown in the distance towards the left, and in fine detail the distant *Géographe*, in the bay beyond the fort, is shown with a plume of smoke, presumably in the midst of firing a salute.

This scene was not published until the second edition of Baudin's voyage in 1824, where it was given the very descriptive caption "Île Timor. Vue d'un Cimetière Malais, d'une partie de la Baie et de la ville de Coupang, de l'Île de Simao et de l'Île de Kéra" (plate 51).

As the long caption confirms, and indeed as the scene itself makes perfectly clear, this view is taken from the main cemetery overlooking the port of Kupang: the centre of town and the flagstaff at the fort can be seen in the background, while the single ship in the roadstead is assumed to be the *Géographe*, prior to the arrival of the *Naturaliste*, later in 1801.

The burials shown in the foreground of the cemetery were of more than academic interest because, sadly, there were deaths among Baudin's crew, and the presumption is that they would have been buried either here in this main cemetery or nearby. These tombs however are clearly Timorese rather than the rougher burials of the expedition. On the other hand, while the shape of the expedition's fort is well-defined, in front we can see several protuberances which might be rocks, or plausibly the expeditioners' graves.

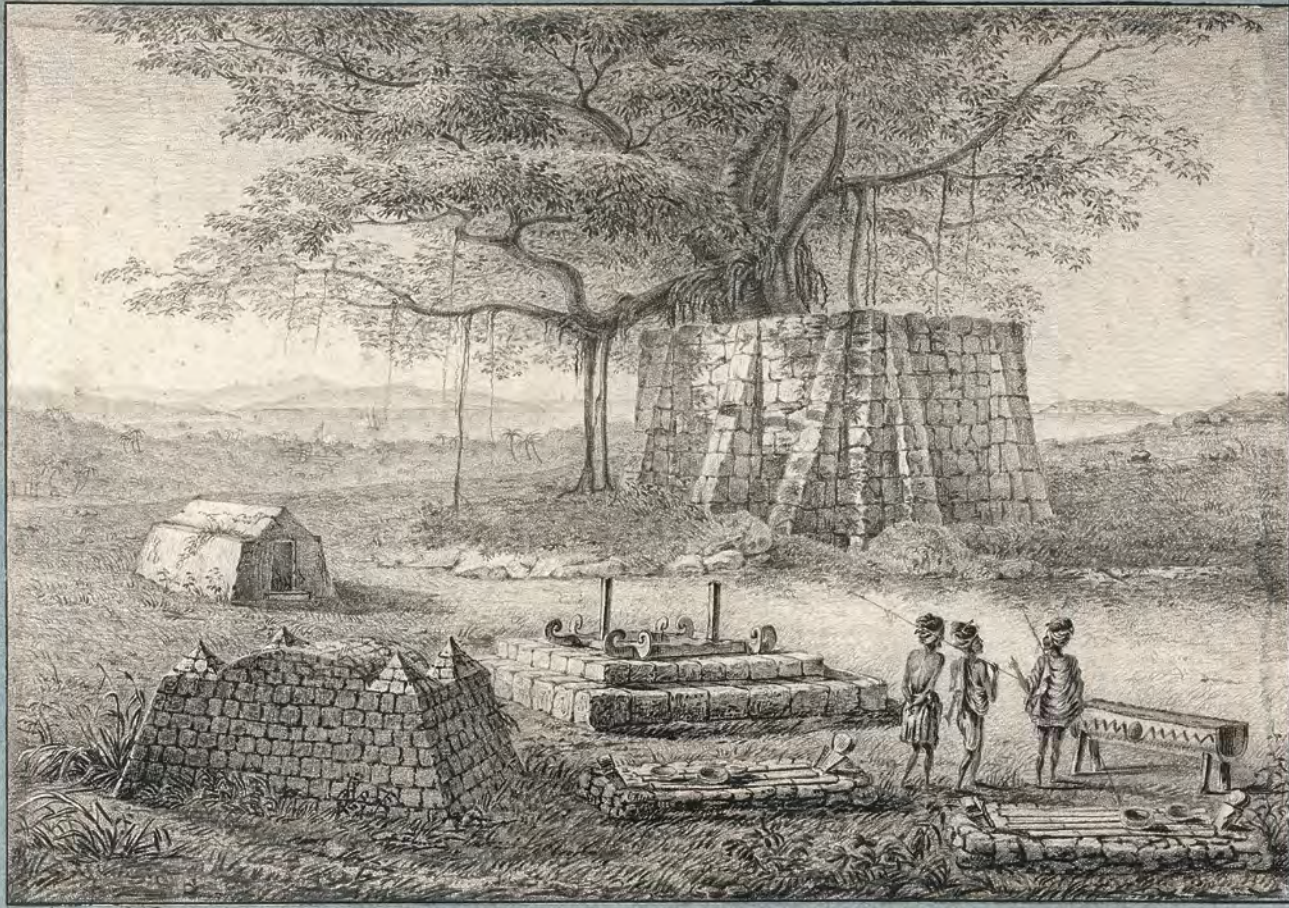
The most senior of Baudin's men to die was Anselme Riedlé, after an agonising illness, on 21 October 1801. His loss was greatly felt, and the decision was taken to bury him in some state, his coffin carried by four local soldiers and accompanied by a great cortège of officers, savants and local dignitaries.

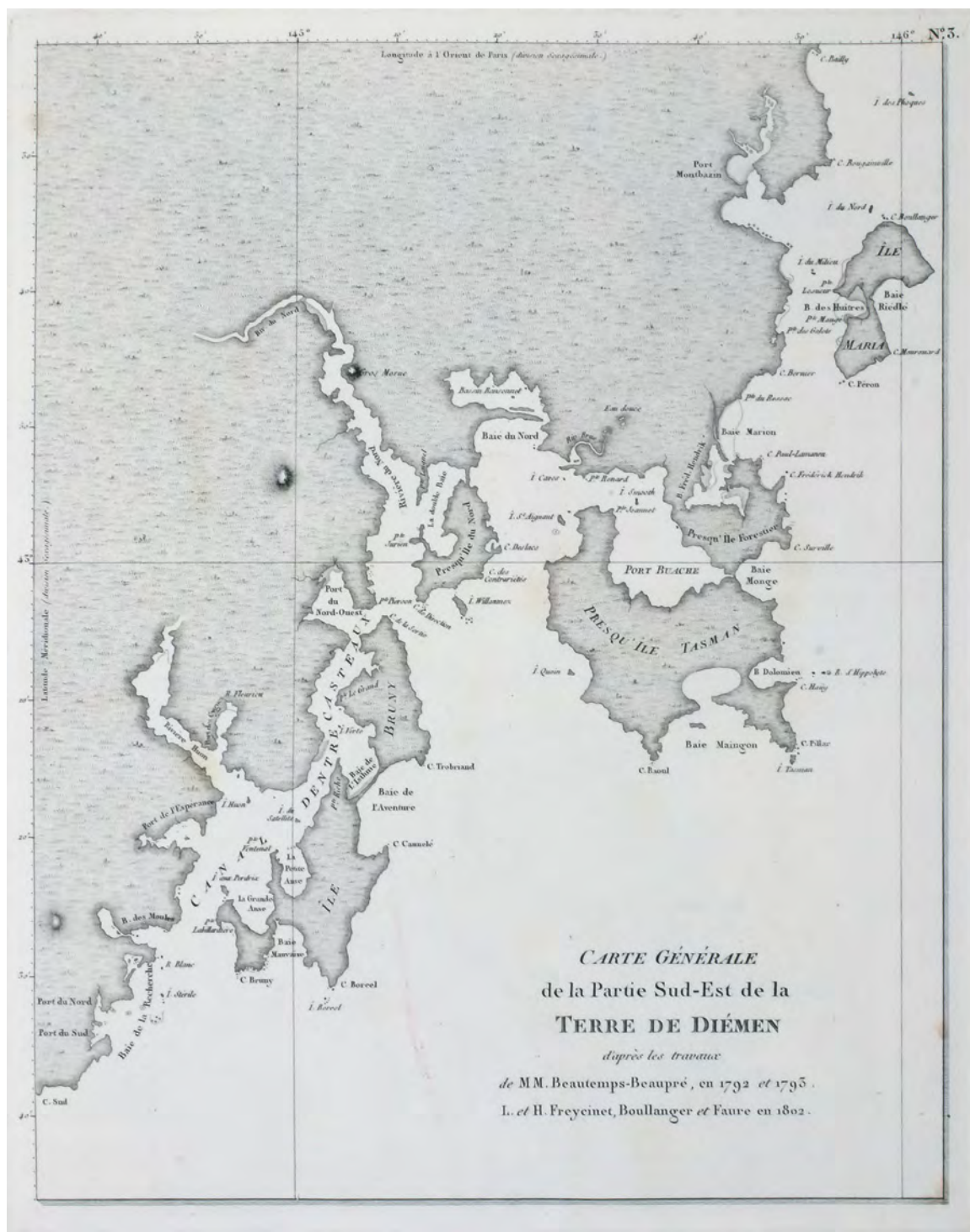
Apparently at the behest of Péron himself, as a botanist Riedlé was interred alongside the plot of Bligh's old colleague, the gardener David Nelson, who had died in Kupang after the long-boat voyage in the wake of the *Bounty* mutiny. Their grave was marked with a "rough" stone.

The smoke emanating from the ship would be from a cannon pointing towards the fort. Could this even have been a salute accompanying the burial of Riedlé?

An interest in funerary traditions was not unique to the Baudin voyage, as many early modern voyagers not unreasonably saw the burial of the dead as a way of understanding different societies. In Timor, Lesueur also did a companion scene of the Chinese cemetery in Kupang which overlooked the harbour from further to the east (plate 52) and also some detailed depictions of individual Chinese tombs (plate 53).

If we are right in speculating that the burial of Riedlé was indeed taking place near the fort, the comparison between the local tombs and the simple French interment would have been of poignant interest to Lesueur.





III. Tasmania

By the time Baudin and Hamelin anchored their two ships in the south-east in January 1801 they had already endured the sort of hardships that might well have stopped less determined voyagers. Their passage around the Cape had been slow, the lack of support they received in French Mauritius could usefully be summarised as bureaucratic sabotage, their work on the western coast had not exactly been harmonious, and Timor had been close to disastrous. Of Baudin's three biggest supporters on board, two, Riedlé and Levaillain, were already dead, and the third, Maugé, was crippled by the illness that would kill him a few weeks later.

At the same time, they were aware that their investigation of Tasmania was likely to be one of the most politically significant sojourns of the whole expedition because, as many of the main players understood, the possibility of further French incursions in the region hovered in the air (it was this concern that led Governor King to send a junior officer from HMS *Buffalo*, Acting-Lieutenant Robbins, to claim King Island in late 1802: if his very junior rank wasn't a giveaway, the fact that he had to borrow gunpowder from a bemused Baudin may be a hint to how hastily this was done).

EARLIER VISITORS

The French lavished attention on the Tasmanian coast. As Péron himself commented, Baudin's only great predecessors in south-east Tasmania were a select group: Tasman, Furneaux, Cook, Marion du Fresne, Cox (on the *Mercury*), Hunter (on the *Sirius*), Bligh (on both the *Bounty* and the *Providence*), D'Entrecasteaux and Flinders (in a small boat in 1798, not the *Investigator*). Notably, the most substantial explorations were those of the Frenchman D'Entrecasteaux.

Crucially, few of these earlier voyages made any artistic record of substance relating to the Tasmanians, in large part due to lack of opportunity. What this means is that the earliest western art relating to the people of Tasmania is that of John Webber, the official artist on Cook's third voyage, which stopped at Adventure Bay on Bruny Island (at the time still thought part of the mainland) for some six days, 24-30 January 1777.

Of those on board the *Resolution* only Webber, now recognised as an artist of the first rank, executed any portraits, all of which of course are now held in institutions: three detailed portraits (two men, and a woman and child), and an interview between Cook and a large group of local men, many of whom seem to have been accurately figured. In the official account of 1784 two of the individual portraits were selected to be engraved for publication. Although the finished engravings have a hard and slightly distorted sheen, there is no questioning that Webber's originals are extremely sensitive portrayals (see Joppien & Smith 3.10 – 3.13).

Besides Webber and Petit, the only other artist who is known to have taken portraits in Tasmania in the late eighteenth – early nineteenth century was Jean Piron, who sailed as artist on the D'Entrecasteaux expedition. The two French ships stayed in south-east Tasmania for a little over two months, principally anchored in Recherche Bay and Adventure Bay (21 April-28 May 1792; and returning 21 January-27 February 1793). Although D'Entrecasteaux took an active interest in native peoples and actively sought them out, only on the second visit in 1793 was any close contact made with the Tasmanians.

The fate of all of the collections made on the D'Entrecasteaux voyage is tied up with the collapse and dissolution of the voyage after the commander's death at sea in 1793, and particularly during their fateful stop at Surabaya, when the crews were riven by political fighting (having only just found out about the formal proclamation of the French Republic).

Piron's biography has only recently been unravelled by the historian Edward Duyker. All that survives of his work on the expedition is a collection of 27 very slight pencil sketches in the Musée de l'Homme (Paris), of which only a handful relate to Tasmania. Piron had handed his sketches to his confrère, the botanist La Billardière, who was given the job of preparing an account of the voyage. When published in 1798, it was full of portraits based on Piron's sketches of the peoples of the wider Pacific, and it therefore particularly included full portraits of a man and a second of a woman and child from Tasmania (the latter oddly similar to the Webber engraving from Cook). It also included two remarkable larger views full of French officers and sailors playfully interacting with a cast of Tasmanians.

It is fair to say that Piron's work is admired more for its importance than his skill as a portraitist: "unfortunately", wrote Frank Horner, "the drawings of indigenous people resemble more closely the classical models on which he was trained than the living subjects he saw", and were made even stiffer and more 'classical' by the Parisian engraver (*Looking for La Pérouse*, pp. 40 & 244).

That, in short, represents the total output by the time Baudin and his artists arrived: basically four important works by Webber, some sketches by Piron, and a small portfolio of not greatly admired engravings. Of the other artists associated with these voyages, chiefly William Bligh, William Anderson, George Tobin and William Ellis, no portraiture is extant (although Bligh did some natural history sketches and Ellis a fine view).

PETIT IN TASMANIA

By comparison with his predecessors, Petit's work represents an enormous progression. As Rhys Jones has commented, "by far the most important anthropological work of the expedition was done on the shores of south-eastern Tasmania between 13 January and 27 February 1802" (*BAW*, p. 44).

The Petit drawings would be significant enough in terms of pre-English settlement portraiture, but they are made profound by the ensuing vacuum, because in the decades that followed nothing of significance was added. No-one has said it more clearly than Plomley, who lamented as long ago as 1966 that the European descriptions of the peoples of Tasmania peaked before settlement: "it can be said with some truth that these few travellers, whose observations cover only a few months of time, recorded as much or more of scientific value" as any of the settlers, with the single exception of George Augustus Robinson ('*French Manuscripts*', p. 1). Plomley's conclusion is supported by that of Jones, who further comments that it was not until the arrival of the convict engraver and portraitist Thomas Bock that anything important was added to the portrait record (*BAW*, p. 52).

In terms of the important portrait record the series is thus: Webber (1777) – Piron (1792/1793) – Petit (1802) – Thomas Bock (after 1824, but his Aboriginal works more associated with the 1830s and later). The present collection thus radically expands the canon of pre-settlement Tasmanian portraiture, and is the most substantial and important such collection known to be still in private hands.

Equally important is the step forward it represents in terms of understanding Petit himself. The group includes five major portraits, comprising two of the sketch likenesses that Petit drew on the spot while ashore, and three of the major highly finished gouaches he completed on board the *Géographe*.

Each of the portraits is intimately connected to the collection of Petit's works in Le Havre, as can be seen from a close study of the catalogue raisonné *BAW*. In the section on the 'Aborigines of Van Diemen's Land' there are listed 42 different original works (and the five published engravings), but this number needs to be carefully unpacked. Of the 42, there are only eleven of the larger gouaches recorded, meaning that the present group (lots 6, 7 & 8) takes the total of known major studies of this kind to 14.

Le Havre also have a small number of the original sketches that Petit did when he was ashore, and which are similar in style and structure to lot 5b, in the present catalogue, a lively and beautifully captured likeness taken on the spot. The last of our group, no. [5], is something of an anomaly, showing Petit's ability with pastel and crayon. Once again this would have been one of his portraits done in the moment, but is most unusual in that he has used coloured pastels, a medium he only rarely used in Tasmania (but

employed to great effect in New South Wales). Such sketches, the original works in the series Petit produced, have an unfiltered immediacy and are now recognised as primary documentary evidence.

It would require a careful re-evaluation of the Le Havre collection to understand more fully how these first sketches relate to the known Petit oeuvre because not all of the pencil and/or pastel sketches are reproduced in *BAW*. We may not be able to make a definitive count of comparable works, but we would argue that Le Havre certainly holds four (that is, B:20008.3, 20012, 20020, 20023.1); and possibly, based on the catalogue notes alone, an additional five (B:20004.1, 20007.1, 20013.2, 20017, 20021.1). Somewhere between four and nine, that is, a small enough number to make every new addition of the greatest significance.

The absence of any journal by Petit himself means that it is not always possible to clearly understand how he worked, although Péron does mention him several times in the official account, especially in the Tasmanian visit, and gives a sense of how quickly and with what facility he was able to sketch, especially given how uneasy many of the Aboriginal people were about the French.

CAPTIONS AND LOCATIONS

One of the most significant aspects of the three gouaches in this catalogue is that unlike most of the similar works in Le Havre, each has a detailed caption which notes that the sitter is from the "Ile Van Diemen" at the D'Entrecasteaux Channel (testament to these having been done on the spot is that fact that on one this is given as "Canal de D'Entrecasteaux" (lot 6), and on the other two as the slight variant "Déroit de D'Entrecasteaux" (lots 7 & 8).

These captions are significant, and seem to provide evidence that all three portraits show individuals from an important but little-known interaction that took place on the mainland, at the upper reaches of North West Bay, where the two French ships anchored between 19 January and 5 February 1802. During the entire time that the French were in the south-east there were only five major sites of interactions with the Tasmanian Aboriginal people.

As can be seen from a glance at Freycinet's map of the region, the French slowly made their way up D'Entrecasteaux Channel, Baudin and Hamelin sending out their boats to make detailed surveys of all the surrounding area, before coming out into open water to travel up to the inner route around Maria Island, and then pressing on making running surveys further along the coast. The focus was on the south-eastern corner, and included the following major interactions with the local Aboriginal tribes, chronologically:

A brief meeting at Cygnet Point;

- A series of meetings at Great Cove, on the southern tip of Bruny Island near the tiny Partridge Island, on one occasion some 55 or more men and women said to have been congregating around the French boats;
- Another series of meetings on the north-western reaches of Bruny Island (to the south-west of what the French called “Cap de la Sortie”), which very much took the attention of the two most important journal writers, Péron and Baudin;
- At the same time a fourth was taking place at North West Bay, around the small tent set up by the astronomer Bernier in order to make his observations, which was much visited by some 40 people who were camping on the mainland;
- And the last, slightly later, on Maria Island during the time when the French were anchored at Oyster Cove.

Of these five, while allowing for the fact that not all of the Le Havre collection has meaningful captions and the journal writers are frequently unhelpfully vague, it is only for the two landings on Bruny Island and the last on Maria Island that it is possible to identify known individuals from Petit sketches.

Of the other two main meetings, Petit could not have made any sketches at the first brief encounter at Cygnet Point, because although it formed an important set piece in the written account of Péron, there are enough details in the various journals to allow us to be quite confident that Petit did not go ashore on that occasion.

This leaves the visit to North West Bay. Although the ships had been anchored there for some days, the critical event seems to have been Baudin’s decision, on 24 January, to establish the observatory in tents on a tiny island in the mouth of the river at the head of North West Bay: this, we presume, is the tiny dot clearly seen on the French maps. What happened next tends to get buried in the better reported interactions that Baudin and Péron had on the northern stretch of Bruny Island in late January.

This is important because the two main officers overseeing the landfall on the mainland, Bernier and Saint-Cricq, did discuss the meetings they had in some revealing detail. For example, on 1 February Bernier had written to Hamelin to say that “he was visited yesterday by twelve natives with two pregnant among them. He recognised among them several whom he had seen on Bruny Island at Great Cove” (quoted in Plomley, *The Baudin Expedition and the Tasmanian Aborigines*, p. 124).

A few days later Bernier reported to Baudin that they had been much visited by a group of some 20 men and as many women and children on the “island where they were established, for one could wade out to it when the tide was low” (Baudin, *Journal*, 4 February 1802). They had been delighted, Bernier commented, by the goats and sheep, and had pinched three bottles (a particular prize of the Tasmanians).

All of this leads to the detailed captions supplied by Petit for all three of the gouaches in the present catalogue. On all three he clearly uses D’Entrecasteaux Channel (or Strait), as all of the French did, as a way of identifying the entire region including Bruny Island.

The more interesting aspect of the captions is the phrase “Ile Van Diemen.” This is unusually specific, and we believe is meant to clearly differentiate from the more generic “Terre de Diemen”, the phrase used by the French to mean the entire region of Tasmania including all the small adjoining islands. The distinction would certainly make sense, and be an exceedingly simple way of keeping things straight.

That at least one French officer used the term in this basic way is revealed by the journals of Saint-Cricq, because he consciously refers to the mainland as the “Isle Diémen” as a way of differentiating it from the adjoining Bruny Island. Thus, on the 17 January, he writes “Je fûs à terre, sur l’Isle Diémen...”. Again, much more substantially, on 5 February he wrote a long note about being visited by a large group of Aboriginal people in which he speculates – quite wildly, it has to be admitted – about their religion, but in the process specifically used Isle Diémen as against Bruny Island:

“Pendant mon séjour à terre, nous reçûmes la visite des mêmes naturels que nous avions vûs dans la grande anse... je ne sais pas si ces hommes traversaient le canal en pirogue (on en a vu quelques unes, mais de loin) ou à la nage, mais ce qui est bien certain, c’est que le lendemain que je les avais vûs à l’Isle Diemen, nos gens les rencontrèrent sur l’Isle Bruny.”

There seems to be no reason not to take Petit’s captions at face value, and argue that the present group actually represent a real step forward in identifying and placing the three portraits as literally having been done on Van Diemen’s Land, at the D’Entrecasteaux Channel. This can only mean at North West Bay.

Where was Petit during this period? He definitely made trips ashore on Bruny Island on several occasions during this period, but as ever his precise movements are not completely clear and it is more than possible that he spent time with Bernier & Saint-Cricq rather than make the longer crossing to Bruny Island every time. As ever, he seems rather too junior to be noticed by most, and moves about largely unheralded.

NICOLAS-MARTIN PETIT 5

(1777 – 1804, French)

RECTO: (PORTRAIT OF A MAN IN PROFILE,
HEAD AND PARTIAL SHOULDERS),

January or February 1802

pastel on paper with watermark of crowned lion and
sword with a pencil drawing of different man verso
270 x 191 mm (approx., irregular)

ESTIMATE: \$300,000 – 400,000

ENGRAVED

No full portrait, but feasibly related to the seated man figured in plate XV (1807)

RELATED WORKS

Certainly B:20006, possibly B:20005

A wonderful profile portrait, the only known Tasmanian example of Petit working with coloured pastel: the artist has really captured the man, which is testament to his ability in the medium.

Given both the medium and the time constraints under which he was working this is an accomplished drawing, effortlessly capturing the man's strong features, with a hint of a kangaroo-skin cloak draped over his right shoulder. He has a light beard and short hair, but not enough of his torso is shown to be confident about any scarification or other ornamentation.

One of the points, often stated, about the ways in which original works were converted into published engravings is that there was some inevitable distortion from the original. This sense of distortion and variation is particularly in play here, and yet it is clear that the present portrait is the original study for a gouache in Le Havre (B:20006), as is underscored by the great similarity in profile, the sparse beard and open mouth, the cropped but not fully shaven hair, and even the cloak over the shoulder.

It feels less immediately convincing, but the portrait does also bear a more than passing resemblance to another gouache (B:20005), showing a full-study of seated man at a fire (again, similar hair, nose, ears and beard, similar cloak over right shoulder, creased forehead, etc.). Significantly, assuming there is a connection between this simple profile in pastel and the fuller gouache, then it is clear that a version of this seated man was used in the composite plate XV.

Bonnemains does not list any other studies of any kind associated with this portrait, much as one might expect.

Because there is no specific engraving, and because neither this nor the associated portraits have any captioning, it is not possible to speculate about the precise locality in which this portrait was made; and therefore it is not possible to make any firm statement about its exact date of composition, beyond saying it is definitely from the period the French stayed in the region of Bruny Island—D'Entrecasteaux Channel—Maria Island.

It is tempting, nonetheless, to assume that this also dates from the same meetings and the same period as the following portraits simply because one of the men from the "Île Van Diemen" is drawn on the verso, implying that the sketches were done straight after each other.



NICOLAS-MARTIN PETIT 5b

(1777 – 1804, French)

VERSO OF LOT 5: (PENCIL PORTRAIT OF A MAN
IN PROFILE, HEAD AND SHOULDERS),

January or February 1802

pencil on paper

270 x 191 mm (approx., irregular)

ENGRAVED

None known

RELATED WORKS

The full pastel portrait of this man is lot 6 in this auction. Le Havre holds a pencil and charcoal version of this portrait, signed by Petit, that looks like an engraver's study (B:20014.1) and an ink version on brown tracing paper (B:20014.2)

A fine pencil sketch, clearly the original likeness that Petit then used to create his full portrait of a "Sauvage de l'île Van Diemen (Canal de D'Entrecasteaux)" (lot 6, following). The profile and general features of the man are unmistakable, as is the headband and elaborate cloak he is wearing; both of these would have been unusual in the French artist's experience, given that the Tasmanian men were often said to be naked.

In terms of style and execution, the sketch can be compared with at least one other in Le Havre, an equally quick pencil portrait of a different man (B:20020).

The portrait and the likely time and place it was made are discussed more fully under lot 6 and in the introduction to the Tasmanian section on pp. 31-33.



NICOLAS-MARTIN PETIT

6

(1777 – 1804, French)

SAUVAGE DE L'ÎLE VAN DIEMEN

(CANAL DE D'ENTRECASTEAUX),

early 1802, probably late January or early February

ink, watercolour and gouache on lightly tinted blue paper

177 x 151 mm (image, within a ruled border)

216 x 186 mm (sheet)

signed lower left: N.m. petit

inscribed with title below image:

Sauvage de l'Île Van Diemen

(canal de D'Entrecasteaux).

ESTIMATE: \$600,000 – 800,000

ENGRAVED

None known

RELATED WORKS

The original outline pencil sketch of this man is lot 5b in this auction.

Le Havre holds a pencil and charcoal version of this portrait, signed by Petit, that looks like an engraver's study (B: 20014.1) and an ink version on brown tracing paper (B:20014.2)

A magnificent and detailed portrait of a Tasmanian man in striking profile. Although Péron and many of the other journalists on board noted that a large number of the Tasmanian men they interviewed were naked, the present example shows a mature and initiated man not only wearing the familiar kangaroo-skin cloak, but with a matched headband as well.

As in most of the gouaches in Le Havre, Petit has not added any background detail (not even some simple foliage), which gives such portraits a dramatic focus. The portrait has a number of precisely observed details of dress and scarification, not only the elaborate clothing, but the man's full beard, his prominent and dazzlingly white teeth (the remarkably good teeth of the Tasmanians were much commented on by many of the French officers and savants), the hazel eyes, and particularly the scars (short vertical lines on the chest, round dots on the upper arms).

As we discuss in the introduction to the Tasmanian section in this publication (pp. 31-33), one of the most important aspects of this portrait is that it includes a detailed caption identifying the man as a "sauvage de l'Île Van Diemen (Canal de D'Entrecasteaux)". We take this precise wording to show Petit identifying the location, using the reference to the D'Entrecasteaux Channel to pinpoint the general region, and "Île Van Diemen" as a specific reference to the mainland (and not, that is, the more frequently used "Terre de Diemen", which the French use to refer to the entire region including the outlying islands).

The only major interaction between the French and the Tasmanians on the mainland is that which took place at North West Bay, where the two ships were anchored from 19 January to 5 February 1802, and where the astronomer Bernier set up his observatory tent on a tiny island near the shore. Bernier, and one of the officers appointed to assist him, Saint-Cricq, both reported having extensive meetings with a group of some 40 people including women and children, and our pictures presumably relate to this interaction (and would therefore be the only confirmed record of that period, given none of Petit's other works include any similar reference to the Île Van Diemen).

This hypothesis, we further suspect, has its strongest support in the gouache with mountainous background (lot 8): it is unlikely that the mountainous range dominating the background could be part of the topography of either Bruny or Maria islands.

No full portrait of this man was ever published but that one was planned is clear from the collections in Le Havre, which include both a pencil and charcoal sketch by Petit (B:20014.1), while the man is also figured on a corresponding ink drawing on brown tracing paper (B:20014.2).



NICOLAS-MARTIN PETIT 7

(1777 – 1804, French)

FEMME SAUVAGE DE L'ÎLE VAN DIEMEN
(DÉTROIT DE D'ENTRECASTEAUX), early 1802

probably late January or early February

ink, watercolour and gouache on lightly tinted blue paper

205 x 200 mm (image, within a ruled border)

235 x 212 mm (sheet)

signed lower left: N.m. Petit

inscribed with title below image: Femme Sauvage de l'Île
Van Diemen (Déroit de D'Entrecasteaux).

bears inscription in image upper right: Terre de Diémen

ESTIMATE: \$700,000 – 900,000

ENGRAVED

No full portrait, but very clearly related to the seated woman in plate XV (1807). It should be noted that the finished plated is noted as “Lesueur del.”, so clearly it was Lesueur who made the rather “stagey” arrangement of the finished plate using Petit’s original studies.

RELATED WORKS

Le Havre holds two pencil and charcoal versions of this portrait, both also by Petit, although only one is reproduced in Bonnemains (see nos. B:20013.1 & 20013.2)

A superb portrait of a seated woman in three-quarter profile, her legs crossed in the way noted by many of the French, with short cropped hair and a kangaroo skin cloak loosely draped over her right shoulder, her left breast exposed. She has no ornamentation, scarification nor jewellery. The portrait is one of only a handful that Petit did of women, which in itself is significant.

Once again the location has been noted with some precision in the caption, which is an important detail because it means it is very likely she too was sketched near the French observatory in North West Bay (see discussion in note to drawing lot 6). Unusually for works from this series by Petit, the scene includes an accurate and quite evocative display of local foliage, the dominant brown and blue tones of which give the scene an extremely realistic feeling. The picture does have some unusual dimensional aspects which, it is presumed, is Petit’s way of trying to represent the way in which the French described the long, thin limbs of the Aboriginal people.

No full portrait of this woman was ever published, but a simplified and rather generic version was added to the group scene published as plate XV in the first edition of Baudin’s voyage.



NICOLAS-MARTIN PETIT

8

(1777 – 1804, French)

SAUVAGE DE L'ÎLE VAN DIEMEN

(DÉTROIT DE D'ENTRECASTEAUX), early 1802

probably late January or early February

ink, watercolour and gouache on lightly tinted blue laid
paper

183 x 278 mm (image within an ink border, within ruled
border)

212 x 323 mm (sheet)

signed lower left: N.m. petit

inscribed with title below image: Sauvage de l'Île Van
Diemen (détroit de D'Entrecasteaux).

ESTIMATE: \$700,000 – 900,000

ENGRAVED

None known

RELATED WORKS

Le Havre holds a pencil and charcoal version of this portrait, also by Petit (B:20012)

An extremely important work: not only a superb portrait in its own right, this example is one of the rare occasions when Petit included a full landscape in the background, here rendered with the sort of topographical accuracy and well-observed use of colour that marked the famous coastal profiles he painted. Previously known only from a later pencil sketch in Le Havre with no documentation of any kind, the caption to the present work therefore reveals that this is a man from the region of D'Entrecasteaux Channel and, as with the previous two items, is believed to depict a man from the interaction that took place at North West Bay.

Not only is this a fine portrait, it is probably the finest of Petit's major Tasmanian studies: it is certainly the most fully realised, and also one of the occasions on which he has really mastered the representation of the elongated but still muscular limbs. There is a sense of repose, but also of place, most particularly in the wonderfully accurate juxtaposition of the lush foliage in the middle ground with the blackened trunk on which the man is leaning. The mountain range in the background is rendered so precisely that it may yet prove possible to locate the spot quite accurately: certainly there can be no doubt that this is meant to be part of the ridge of higher ground on the mainland, as the topography of both Bruny and Maria Islands is somewhat gentler. Indeed, that the mainland is depicted here is further suggested by the fact that the man is leaning against a scorched tree trunk (the use of fires by the Tasmanians, and the partially scorched landscape of the mainland, was frequently described by the French).

The man himself is quite beautiful. He has an incredibly strong profile with prominent brow and nose, tightly cropped hair with what would seem to be thin braids as decoration, and long elegant limbs. There is no visible scarification nor ornamentation of any kind (although of course the torso, where this was usually most prominent, is not visible), and he is wearing a very full kangaroo cloak draped over his right shoulder. Indeed, he is so attractive that the only sketch of this man in Le Havre had led to some debate about the sitter's sex: the nineteenth century curator Hamy thought it showed a man, his twentieth-century colleague Bonnemains a woman. The use of "sauvage" in the caption here (and not "femme sauvage" as with the previous item), would seem to settle the debate.

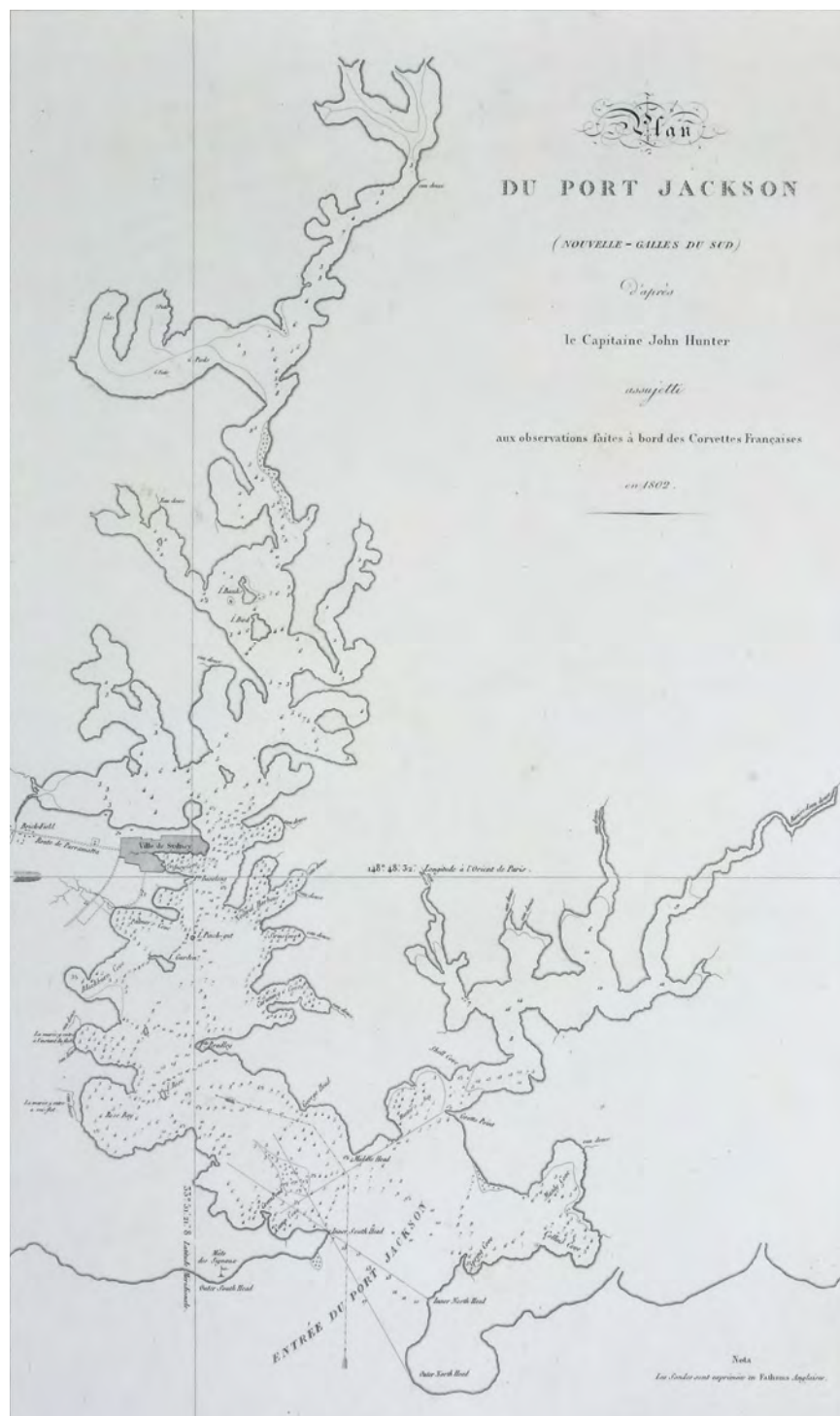
Apart from a similar but not as fully-realised work depicting a man seated before a fire (B:20005), and the full-length portrait of a boy standing on a beach in front of a heavily-wooded hillside, which also features carefully depicted mountains in the background (B:20021.4), this is only the third full Tasmanian view known to have been executed by Petit, and gives a tangible sense of his talent (and of the sort of work that was unfulfilled because of his early death).

No full portrait of this man was ever published.



N. m. p. et

Sauvage de l'Île Van Diemen (détroit de D'Entrecasteaux).



IV. New South Wales

By the end of June 1802 both Baudin on the *Géographe* and Hamelin on the *Naturaliste* were lying comfortably at anchor off Bennelong Point, not far from where Flinders had parked the *Investigator*. The officers were in the habit of dining together when opportunity arose, and both commanders had agreed to have their astronomers' tents erected alongside each other. Ashore, Baudin's artists were much occupied in making sense of their enormous natural history collections, and they clearly also worked up some grand views and maps of the Sydney region.

However, one of the greatest ironies of the Baudin voyage and its stay in Sydney is that while Petit was making some of the most striking portraits of local men and women ever recorded, and as Lesueur made his own arcadian depictions of tribal life on the coasts of Port Jackson, the Aboriginal people of the region are all but omitted from both the published account of the voyage and the journals of most of the participants. It is difficult to account for this disparity, beyond hypothesising that more than can be imagined was lost with the collapse of the project to publish a separate volume on ethnography.

The point is summarised by the fact that Baudin kept no journal during their five-month stay in Port Jackson, and that while Péron did allude to making substantial journeys across country, and is known to have visited Botany Bay, Castle Hill and Rose Hill (at the very least), his actual movements are almost impossible to reconstruct. There is basically no documentation regarding Petit himself, and what little exists for Lesueur is chiefly in the form of general commentary, not detailed journals.

Even without much textual evidence, it is obvious that the work of Petit and Lesueur in Sydney in 1802 is a major contribution to the very early visual history of the colony: only 14 years had elapsed since the First Fleet had arrived and with it the first serious artists to make any study of the local people of the east coast of the mainland.

It is one of the curious aspects of the *Endeavour* voyage that so few artistic works of any kind or subject were made in Australia, and that the Aboriginal people were almost completely overlooked (in part, perhaps, because in Botany Bay they showed almost no interest in the English voyagers apart from the times when they openly resisted any landing or prolonged interaction). Cook's artists were unusually quiet: in terms of Aboriginal portraits of any kind only one very rough sketch by Sydney Parkinson and another by the so-called "Artist of the Chief Mourner" (now known, from investigative work by Keith Vincent Smith, to actually have been the Tahitian chief Tupaia) are

attributed by Joppien & Smith to the stay in Botany Bay (1.171 & 1.172), and there is also a single engraving of a pair of warriors in Parkinson's 1773 book (plate no. 46).

In terms of the First Fleet some of the naval officer artists should certainly be kept in mind (men such as Hunter, Raper, Bradley, even a young Philip Gidley King), but they concentrate on views and coastal scenes. The other great subject, both for local artists and others working in London, was the zoology and botany of New South Wales, perhaps best seen in the work of the "Port Jackson Painter" and, after his arrival in 1792, that of Thomas Watling. Indeed, the lion's share of the early artistic output is either in the form of views (see *First Views in New South Wales*) or natural history drawings (see Anemaat, *Natural Curiosity*).

Some early artists attempted Aboriginal portraits or scenes (one thinks of the ways in which they can be seen in George Raper's portrait of Nanberree, or the drawings of Philip Gidley King, or glimpsed in the views of William Bradley), and there were a number of engraved portraits and scenes of local life included in some of the First Fleet books. However, in terms of the depiction of Aboriginal men and women Petit and Lesueur themselves had two great equivalents in the Port Jackson Painter and Thomas Watling. The former executed a long and quite enigmatic series of portraits and scenes now held in the British Museum (Natural History) while Watling had a more varied career, with Aboriginal people featuring in his works in every conceivable way, whether as small figures in larger views, full portraits of small groups, or indeed as the original artist for several of the ethnographic plates engraved in Collins's *Account of the English Colony* (1798).

Again, as also with Tasmania, the immediate years following saw little added to the known catalogue of early Aboriginal portraits. Petit's work was thus the end-point of the first phase, predating by more than a decade the works of the painters of the Macquarie era and beyond (figures like Wallis, Browne, Lewin, Lycett and Earle).

The present group also includes a tremendously important scene of life in Port Jackson by Lesueur, which must take its place both as a rare example of one of his works to encapsulate Aboriginal life, but also as a rare Sydney view in its own right. As discussed below (see lot 9) Lesueur shows his preternatural ability to capture a real sense of the terror of a scene despite working on a small scale.

CHARLES-ALEXANDRE LESUEUR 9

(1778 – 1846, French)

GROTTE DES NATURELS DE LA NOUVELLE

GALLES DU SUD, June – November 1802

pen, ink and graphite on laid paper

a framing mount of blue-grey paper

applied over the paper sheet

96 x 175 mm (image)

155 x 235 mm (sheet)

inscribed with title on mount lower centre: Grottes des

Naturels de la Nouvelle Galles du Sud

inscribed upper left on mount: No. 1

inscribed upper right on mount: LI

ESTIMATE: \$200,000 – 300,000

ENGRAVED

This view was not included in the first edition atlas of 1807, but was added by Freycinet in the second edition of 1824 as the first illustration on plate 31 (and therefore as the companion view to lot 1 in the present list). The finished engraving was noted as C.A. Lesueur *delint.*, J. Devilliers *aqua forti*, A. Delvaux *sculpt.*

RELATED WORKS

possibly related to, at least in terms of locality, to Le Havre B:16043

A bucolic scene of life on the shores of Port Jackson with figures fishing and cooking. For the era this is a tremendously important scene, and further evidence that the French genuinely sought out the Sydney Aboriginal people in their traditional ways of life and did not, like many of their English compatriots almost 15 years after the First Fleet, content themselves with depictions of Aboriginal men and women in the township of Sydney proper. This offers a snapshot of a still vibrant culture that existed on the very edges of settlement.

This would not be published until the second edition of Baudin's voyage, 1824, when it was the upper of two views on plate 31 (the lower was a companion scene of life on the Vasse River in Western Australia, lot 1 in this catalogue). When published, it was given a slightly fuller caption than here, which confirmed that it was Lesueur's depiction of ways of life in Port Jackson ("Nouvelle-Hollande: Nouvelle-Galles du Sud. Grottes, chasse et pêche des sauvages du Port-Jackson").

Although the relationship between this original sketch and the finished plate is very close, it is equally obvious that there are several important differences which make the finished version less lively, notably in the depiction of the human figures that populate the scene which have become in the engraving more lumpen (particularly in terms of

the group at the fire and the family arriving at left). Lesueur's depiction of the towering sandstone of the headland is particularly naturalistic, making it appear much more correctly weathered and less "blocky" than the finished engraving.

One quite remarkable aspect of the scene is the inclusion, at left, of the man lying down in the thick grass while an eagle hovers just above him. The clue as to what is being depicted is actually in a small pencil note in Le Havre which includes thumbnail sketches of various scenes of Aboriginal life (B:16009), the first of which is described as showing "un poisson dans la bouche, chasse aux aigles" (a fish in the mouth, hunting eagles). While this seems cryptic, it relates to something David Collins described in his 1798 book: "a native will stretch himself on a rock as if asleep in the sun, holding a piece of fish in his open hand; the bird, be it hawk or crow, seeing the prey, and not observing any motion in the native, pounces on the fish, and, in the instant of taking it, is caught by the native..." (*An Account*, p. 455).

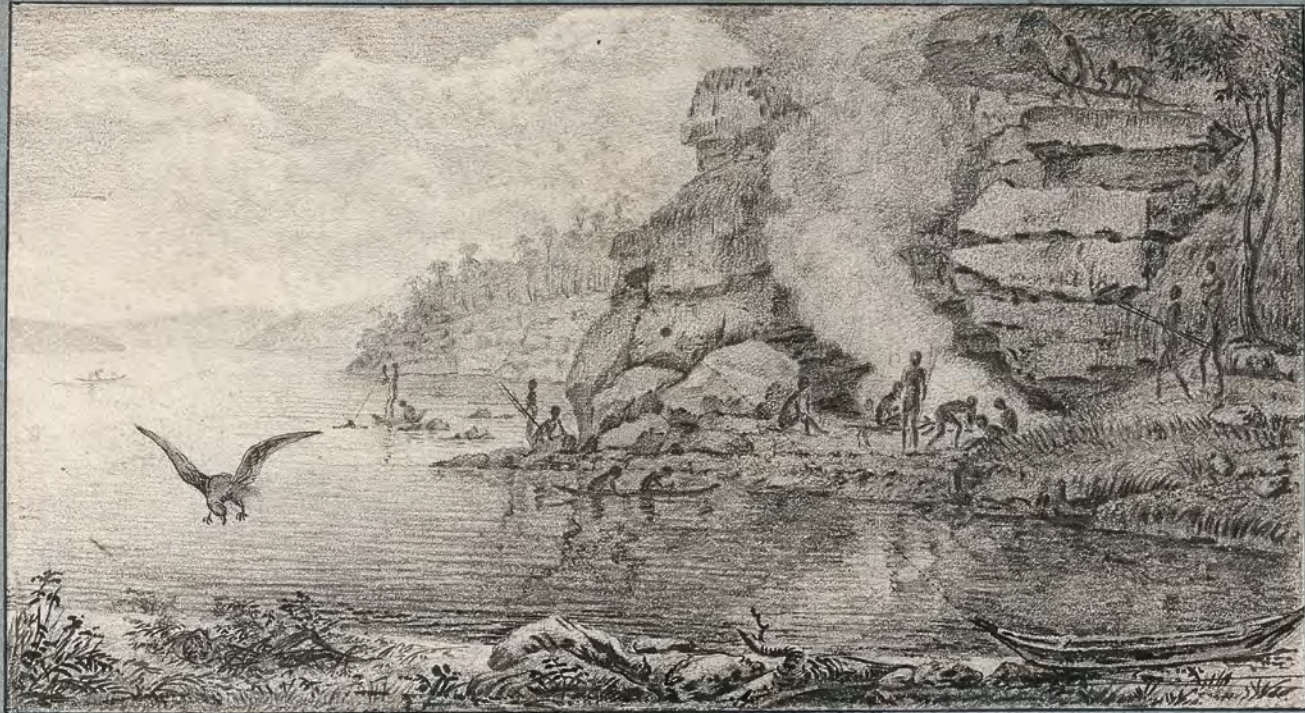
For such a distinctive and well-known scene it is interesting to see that it bears little resemblance to any of the other sketches and studies recorded in Le Havre by Bonnemains.

There is however one very intriguing comparison to be made with the most fully elaborated scene of funerary rites done by Lesueur (B:16043) which has, in the middle ground, a towering shoreline not unlike that figured here.

Although unsigned, the attribution to Lesueur is confirmed by the subject matter and style; the fact that all of the other drawings in Le Havre are also by Lesueur; and that when it was finally published in 1824 the scene is noted as Lesueur "delint."

N. 1.

LI.



Grottes des Natards de la Nouvelle-Galles du Sud.

NICOLAS-MARTIN PETIT 10

(1777 – 1804, French)

(ABORIGINAL WARRIOR WITH SPEAR), June –
November 1802

pen, ink and graphite on laid paper with
armorial watermark with fleur-de-lys
278 x 214 mm

signed and inscribed lower right:
N. Petit à Bord du géographe

ESTIMATE: \$350,000 – 450,000

ENGRAVED

No engraving is based directly on this image. However the figure must be an early version of the man who would be included in the “Port-Jackson, Nlle Hollande cérémonie préliminaire d’un mariage, chez les sauvages” plate in the Freycinet atlas (no. 104)

RELATED WORKS

See particularly B:20030 and 20044.1

A finely-rendered portrayal of a warrior from New South Wales advancing with his shield raised and spear held in his woomera. Petit has not only signed the work but noted that he drew it while “on board the *Géographe*”, which firmly dates the work as another voyage piece.

This work and the following three New South Wales drawings done in Sydney are on sheets of laid paper produced by Thomas Budgen of Kent. They are watermarked Budgen 1801 or with his identifying fleur de lys. It is known that Thomas Watling also used this paper in Sydney.

The man has a distinctive profile and, like many of the Sydney Aboriginal people drawn by Petit, has his hair tied back with a simple band. It is possible to make out several details of his distinctive scarification, with long vertical lines on both breasts, a series of shorter horizontal lines on his pectorals, and a long series of short lines around the torso. There is also evidence of some scars on his arms (but these are perhaps battle-wounds rather than ornamentation?). Not only does the man brandish his spear, but the shield is very clearly of the famous crossed design seen in the finished plates as red on a white background, and he wears the belt or cincture around his waist which, as one of the plates in Baudin shows, was worn by men when facing combat so as to have a place to tuck in their club.

There is no full chalk or pastel image antecedent to this portrait. For the great formal portraits for which Petit is best known, he would make a quick preliminary sketch and then quickly follow this up with a grander coloured portrait: in Tasmania this was done

in gouache, in Sydney in pastel (although why Petit made the change has never been explained). These were then used by the studio in Paris to prepare finished engravings.

There does however exist one preliminary sketch by Petit that is antecedent to the present work: it is largely done in outline but has identical scarification and obvious facial similarities, as well as the distinctive headband which allows the man’s very curly hair to fall forward on to his brow, as well as the unusual cincture of cloth around his abdomen (B:20030). These details might also mean that the present sketch is a profile of the man also shown at far left in a sketch of three men in a “*corobré ou danse*” (B:20044.1).

We do not doubt that there is more to be discovered about this portrait and its relationship with the similar studies in Le Havre. Perhaps the key will prove to be the notorious “marriage” scene engraved by Sébastien Leroy for inclusion in the Freycinet atlas of 1825 as plate 104, “Port-Jackson, Nlle. Hollande: cérémonie préliminaire d’un mariage, chez les sauvages.” In the finished version of the scene six men (three on each side) fight over a struggling woman in the middle, a seventh man stands at far left holding a spear over his shoulder in his woomera (two early studies for this work can be seen at lots 12 & 13 following). A close comparison of the man standing to the left, most particularly his general pose and the scarification on his torso, confirms that this must be the same man. This is doubly important because the plate is stated to be created by Leroy after “N. Petit.” Given we know the ways in which Freycinet rehabilitated and used the Baudin-era drawings to supplement his own publication, this is further striking evidence not only of how this work was done, but also of Freycinet’s early stewardship of the collection.

Moreover, it is also possible that the man was an important component of the work being done on another plate that was commissioned by Freycinet from the artist and engraver Pierre-Antoine Marchais, depicting a scene of ritual combat in New South Wales. Presumably meant for inclusion in the Freycinet atlas Historique (where it would have joined scenes such as the “marriage” plate), Marchais got as far as preparing a fine watercolour (Christie’s, *Freycinet Collection*, 2002, lot 95) and some engraver’s studies, but never issued a finished plate.



NICOLAS-MARTIN PETIT 11

(1777 – 1804, French)

(ABORIGINAL MAN AND WOMAN FISHING WITH
SPEAR FROM CANOE, WITH FIRE AT CENTRE),

June – November 1802

pen, ink and graphite on laid paper

watermarked “Budgen 1801”

224 x 333 mm

signed and inscribed lower right:

Nicholas petit à Bord Du géographe

ESTIMATE: \$450,000 – 650,000

ENGRAVED

None known

RELATED WORKS

A particular study of canoes was a feature of the works of both Petit and Lesueur, but we are not aware of any study that is closely related to the present scene

A scene of tremendous importance, giving a detailed depiction of a man armed with a fiz-gig standing in the prow of a canoe while a woman tends a fire in the middle of the craft. These canoes were regarded as almost a trademark of Aboriginal life on the waterways of Port Jackson (they can be spotted scattered around on the water in most of the known views, including those done by Baudin’s artists), but it is rare to have such a finely realised study.

Although men and women paddling canoes were not infrequently sketched by the artists, they were never the focus of any of the published plates. In the first edition of Baudin’s voyage two men are seen in a canoe in the background of the Tasmanian scene of plate XIV, for example, and another canoe is prominent in the matching New South Wales scene shown in plate XXIII.

The present sketch must be compared with a similar scene held in Le Havre which also shows a man and a woman in a canoe (B:20025.1), but with the vital proviso that it is evident that the two scenes include different people.

The man in the front of the boat is particularly intriguing, not least because of the obvious similarities with the sketch of the man with a spear (see lot 10). He has the same tightly curled glossy hair, the same prominent nose, and apart from the absence of the smaller vertical scars on the torso, quite similar scarification. If we accept that the headband and the belt were worn for ritual combat and not fishing, the identity becomes even more possible.

However, there are enough differences to the brow, nose, lips and chin as to suggest that it is two individuals, and this is further underlined by the fact that several of the known men, notably Couribarigal and Mosquito, have similar but not identical scarring.

In fact the closest resemblance is with the man on the right in two Petit sketches (B:20045.1 & 20045.2), shown working on a fire. Unfortunately because that man is shown hunched over, his torso is not visible.

The woman in the canoe is more of a mystery, and given that fewer women were drawn than men, a very important inclusion in the scene. Once again identification is rather hampered by the fact that her back is turned to the viewer, and she is shown completely unadorned.

The first edition of Baudin’s voyage (1807) included only one woman from New South Wales, “Oïe-ré-kine”, plate XX, noted in pencil on one of Petit’s sketches as “Toulgra’s mère”, while the 1824 second edition added two more, both sadly unnamed, the second holding a young child (“Jeune Femme de la Tribe des Cam-mer-ray-gal”, plate 26 & “Jeune Femme de la Tribu de Bow-row-bi-ron-Gal”, plate 28).

Apart from these three there is also an intriguing finished portrait of a woman named as “Oïe réquiné” (B:20035), which seems to be a secondary phonetic rendering of the above “Oïe-ré-kine”, but clearly depicts a different woman; had the two swapped names in some way?

Other than these four major portraits, a woman is also included in a rendering of a second man and woman in a canoe (B:20025.1). Lastly, there is an outline sketch of a woman with child (B:20026) and a woman with child is also at far right of a scene of three men dancing (B:20044.1): it is not proven, but both of these may be additional studies of the woman with child from the tribe of the “Bow-row-bi-ron-gal.”

What this means is that there are only seven other Baudin-era sketches held in Le Havre, depicting perhaps as few as five women from the Sydney region. We have no doubt that the debate about how the present woman fits into this group will be difficult to resolve, but this should only serve as a reminder of the importance of these portraits.



NICOLAS-MARTIN PETIT 12

(1777 – 1804, French)

RECTO: (ABORIGINAL WOMAN BEING COMPETED FOR BY TWO RIVAL GROUPS OF THREE ABORIGINAL MEN), prior to 1804

pen and ink on laid paper watermarked “Budgen 1801”

188 x 327 mm (sheet, irregular)

bears inscription upper right:

ink note in Péron’s hand No. 23 (bis) voiez au dos...

(referring to drawings on verso of sheet)

ESTIMATE: \$150,000 – 250,000

ENGRAVED

Ultimately published as plate 104 in the Freycinet atlas of 1825, noted as Sébastien Leroy (dess.) after Petit

RELATED WORKS

No such scene recorded at Le Havre

Drawing related to the “Port-Jackson, Nlle. Hollande: cérémonie préliminaire d’un mariage, chez les sauvages” plate in the Freycinet atlas of 1825.

This is the first of two remarkable working sketches by Petit, showing him trying to balance this violent scene. As many historians have commented (Konishi, Starbuck), there is no record of the French artist actually witnessing this scene, which would seem to derive, at least in part, from a written passage on “Courtship and Marriage” in David Collins’s published work, *An Account of the English Colony in New South Wales* (1798). The scene would have an afterlife when a version was included at the base of the famous Sydney Punchbowl, now in the State Library of New South Wales, that was commissioned and made in China in the 1820s. That the drawings in both lots 12 and 13 show letter-folds suggests that they are possibly the original artwork connected to the manufacture of the Sydney Punchbowl. A replica of this bowl was commissioned by Hordern House in 2013: examples are held by the State Library as well as Government House, Sydney.

The basic composition here bears comparison with the finished plate except that by the time of publication a third man had been added to the group holding onto the woman on the left (a further hint, if any was needed, of the “classical” design of this scene – despite the shocking nature of the subject it is one of the times that Petit’s training under David seems most obtrusive). Here, as in the finished image, the woman is mostly facing away from the viewer.

Despite its sense of having been constructed from different parts and given an invented structure, there is still a strong sense that all of the figures are individually identified, which does add to the importance of the work, and which may help further unravel some of the mysteries of the New South Wales portraits. It is, moreover, most unusual to have any surviving examples which show Petit’s style of working on these composite scenes.

That no engraving was originally completed is basically confirmed by the fact that by the time it was included in the Freycinet account in 1825, it was noted as “dess.” by one of the Freycinet-era artists that worked on the *Uranie* images in Paris, Sébastien Leroy, after Petit’s original.

It is difficult to be sure about the way in which this and the second similar study (lot 13) were actually composed. It is on a paper-stock definitely associated with other voyage works, particularly with Port Jackson drawings lots 10 and 11 which are on the same paper, and we can therefore reasonably assume that it was done on the voyage. All of this is complicated by the sketches on the verso of both sheets (see lots 12b & 13b following), which might just as well be shipboard sketches (not dissimilar, for example, to the sort dashed off by Lesueur).

Péron’s note at top right, and similar notes on the Timor drawings lots 2 and 3 and a related note on the related drawing lot 13, all attest to the images having been planned for publication in the first edition of the Baudin account (and obviously before Péron’s death in 1810), though none was in fact published until the second edition of Baudin’s voyage.



NICOLAS-MARTIN PETIT 12b

(1777 – 1804, French)

VERSO OF LOT 12: A SERIES OF EIGHT SKETCHES,
probably 1804 or earlier

including (TWO PORTRAITS AND WHAT MAY
BE A STUDY FOR THE PORT JACKSON
WARRIOR WITH SPEAR)

pen and ink on paper

long pencil notes, not yet deciphered,
perhaps further information referred to by
Péron's note on the recto of the sheet

ENGRAVED

None known

RELATED WORKS

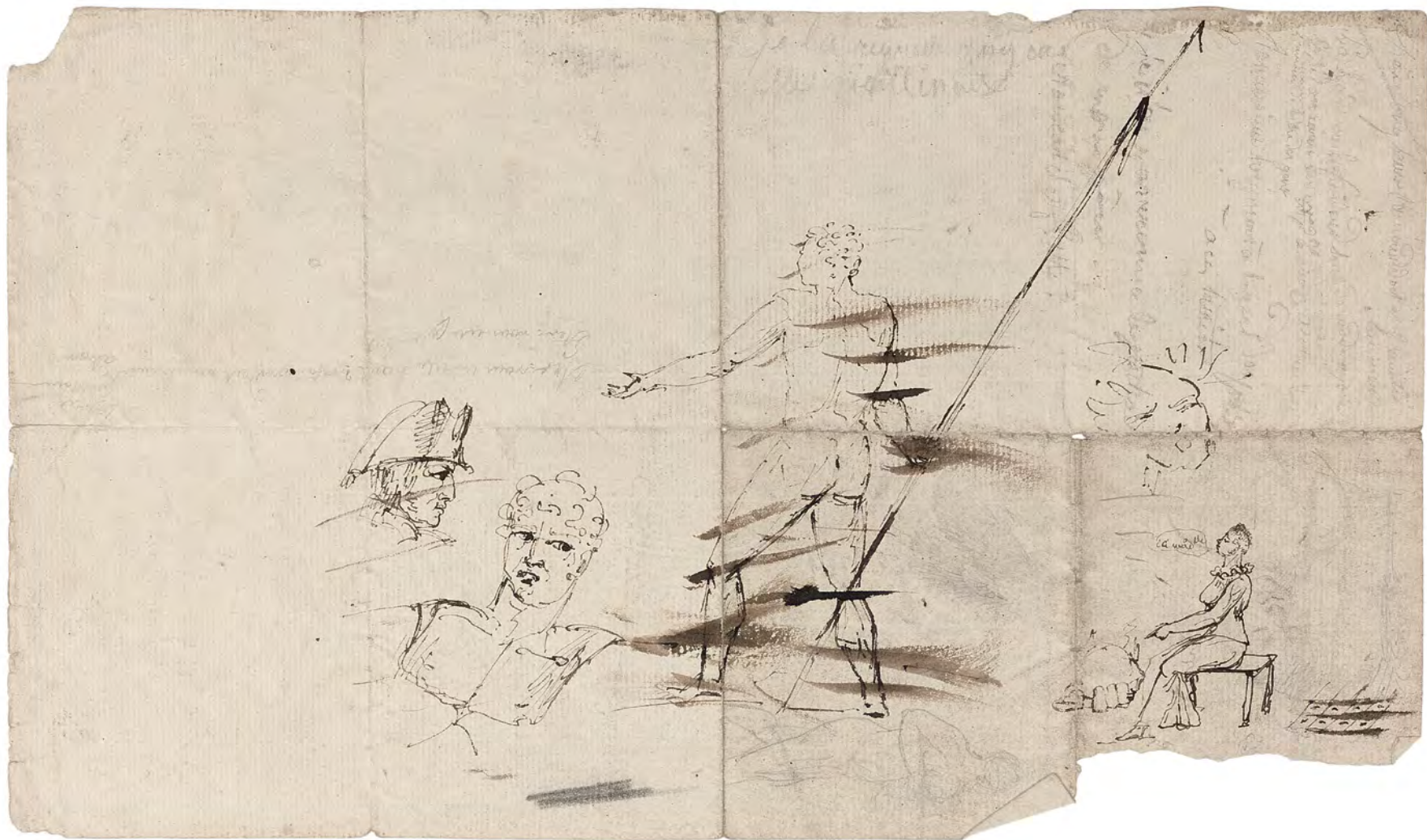
None known

A portrait of Baudin? A captivating group of intriguing sketches appears on the verso of lot 12, evidently in the hand of Petit.

The main sketches are: ink profile bust of a man in uniform with a cocked hat; a quite classically-styled portrait of a man leaning back looking pensive or surprised; a rear view of a man holding a very long spear, presumably a study for one of the fight scenes; and what seems to be a woman sitting on a small stool and gesturing at an enormous foot (a speech bubble has her saying something very difficult to decipher (feasibly “à modele”).

Of all the sketches the man in the commander's hat is the most intriguing, as it bears a more than plausible likeness to Baudin himself (the prominent nose, the big heavy eyes, what looks like the uniform of a senior officer). If so, this would be a surprisingly rare glimpse of Baudin taken from the life.





NICOLAS-MARTIN PETIT 13

(1777 – 1804, French)

RECTO: NOUVELLE HOLLANDE ... MASSACRE D'UNE
FEMME PAR LES SAUVAGES, probably 1804
(ABORIGINAL WOMAN BEING COMPETED FOR BY
TWO RIVAL GROUPS OF ABORIGINAL MEN,
WITH FIVE FIGURES ON THE LEFT AND
FOUR ON THE RIGHT)

pen and ink on laid paper watermarked "Bugden 1801"
217 x 332 mm (sheet, irregular)
bears inscription upper right:
five-line ink note in Péron's hand No. 23 au trait...

ESTIMATE: \$150,000 – 250,000

ENGRAVED

Ultimately published as plate 104 in the Freycinet atlas of 1825, noted as Sébastien Leroy (dess.) after Petit

RELATED WORKS

No such scene recorded at Le Havre, but see the sheet of thumbnail "scenes from Aboriginal life" which alludes to an unpictured scene, "massacre d'une femme" (B:16009)

The second preliminary sketch relating to the "Port-Jackson, Nlle. Hollande: cérémonie préliminaire d'un mariage, chez les sauvages", plate 104 in the Freycinet atlas of 1825.

If anything this is a yet more violent scene than the first version, here featuring ten figures in total: five men competing with four on the right, one of the latter holding his woomera above his head. The woman they are fighting over is here facing the viewer directly, her legs askew, her hair being pulled and with no fewer than seven of the men pulling on her arms. This makes the scene still more unsettling, but also means that it is possible to see the scarification Petit has figured on her torso, which may help unravel aspects of the scene.

Again there is much here which helps us understand how Petit worked, notably the way he has very clearly highlighted or added one man (fourth from the left) as a way of trialling a slightly different overall composition. As with many of the Le Havre works this has notes relating to the planned plate at upper left (in Péron's distinctive hand) which can be compared with similar notes on drawings lots 2, 3 and 12. Its significance regarding the dating of this drawing is discussed in the note to lot 12.

Another intriguing inclusion here is the pencilled-in title "Nouvelle Hollande" at the top. Many of the Le Havre studies have a similar pencil title, which may have been meant as a way of visually tying all of the material together, but was not used in the finished plates.

At the bottom of the sheet the series of rough sketches (discussed at lot 13b) has an original pencil caption, the quite blunt "[ma]ssacre d'une femme par les sauvages", which is of course quite different from that used on the finished plate in 1825. When was the pencil caption to the present view added? Could it be that the later use of "mariage" in the printed caption is a misprision?



NICOLAS-MARTIN PETIT 13b

(1777 – 1804, French)

VERSO OF LOT 13: A SERIES OF SKETCHES,
probably 1804 or earlier
comprising (FULL-LENGTH PORTRAIT OF A MAN
WITH TOP HAT, ANOTHER FIGURE STUDY,
A PORTRAIT OF A WOMAN,
A DISTANT VIEW OF A CASTLE)
pencil on paper

ENGRAVED

None known

RELATED WORKS

None known

A curious group of sketches, presumably in the hand of Petit. They include several renderings of a foot in pencil and ink, a profile of a man with top hat, perhaps a midshipman (?), and an indistinct set of pencil sketches including a view of a trousered male body.





Provenance

All of the individual items in the current catalogue were, up until their sale in Paris and subsequent export in late 2017, in the possession of Count Eric de Gourcuff & his wife Yolaine de Gourcuff (née Suyrot de Mazeau).

The Paris auctioneer, Baron-Ribeyre & Associés S.V.V., implied in their catalogue that the collection had an unbroken provenance stretching back to Admiral Louis Charles du Chaffault de Besné. This was conspicuously unhelpful on their part, chiefly because the Admiral died in the Terror in 1794, seven years before the first of the works here was even contemplated.

However, a simple and understandable error should not obscure the importance of how the family provenance informs and lends weight to the internal evidence of the pictures themselves.

It is possible to recreate the actual history of this group in quite startling detail, stretching all the way back to the private ownership of Petit himself between 1801 and 1804.

PETIT AND LESUEUR

Petit was very much the direct protégé of Baudin, and the commandant took the ethnographic material so seriously that he is known to have shown it to people like Flinders and Brown (see introduction).

After Baudin's death in Port Louis in 1803 the main guardian of the collection therefore became the artist Petit himself, not least because there was a good deal of confusion about who actually owned artworks that did not form part of a formal journal (on the voyage itself, and for the first years after they returned, the implication is that such loose works were considered the property of the artist). It is known that after Petit's death a major portfolio of his work passed into the possession of Péron and Lesueur, who continued to work on them under the artistic direction of Milbert during the production of the official voyage account. That the present suite of pictures formed part of that group is quite evident from the ways in which several have marks related to the studio and the engravers, as well as notes by Péron, and also by the addition of the three original works by Lesueur, all of which are also connected to the published views.

None of the material here was formally published in the 1807 atlas, despite its obvious quality, all of it clearly having been shelved along with all of the voyage manuscripts when

Péron became ill and began to travel for his health (about 1808). Logically, especially given that the two men lived and worked in the same house in Paris, and that their house is known to have been filled with materials relating to the voyage publication, it must have been the case that after Péron's death in late 1810 all of the pictures would have ended up in Lesueur's sole possession.

As we discuss in more detail in Appendix I on the Le Havre collections, by 1811 there was a closing of doors, and Lesueur was increasingly aware that his services would no longer be required, but also that the Parisian museums had effectively made their selections from the material, and that no further use would be made of any of the pictures. He had become the de facto guardian of the visual record of the Baudin voyage.

Between 1811 and 1815 Lesueur continued to work on boutique and specialist publications connected to the discoveries made with Baudin, all exclusively relating to natural history, so presumably the group was now part of his private archive. The appointment of Freycinet to complete the official account may have infuriated Lesueur, but he did not forget the duty he owed the material nor did it mean that he completely relinquished his interest (we know this because all of the Le Havre Baudin voyage art has a direct provenance to his family, meaning that much of it was returned to him, although exactly when is not clear: possibly as late as Lesueur's return to France in 1837, or even after Freycinet's death in 1841; again, see Appendix I).

FREYCINET

It is not clear exactly when Lesueur handed over all of the visual records to Freycinet, but the implication is that he did so before he left for the United States in mid-1815. It is known that Lesueur had been in touch in February 1815, as Freycinet passed on Lesueur's best-wishes in a letter to his brother Henri dated 22 February 1815 (Hordern House, *Captain Louis de Freycinet*, no. 33). It is also definitely recorded that in September 1816, Lesueur's father, with whom Lesueur had been living in Paris before he left, sent a packet of material directly to Freycinet which is said to have included 19 sketches of natives by both Lesueur and Petit, along with some notebooks which listed vocabularies from Tasmania and New South Wales compiled by Péron (Horner, *French Reconnaissance*, p. 368).

This would make sense: Lesueur, on the brink of leaving France perhaps for good, hands over the material to the person he knows can be counted on to look after it.

The material is clearly with Freycinet through the 1820s as he worked on his publications, and the Freycinet connection, already water-tight, is then further strengthened by some of the other lots that were included in the Paris sale from the same collection: precisely as one might expect for a group of works like this held in the family for many years, some new voyage material quite evidently relating to Freycinet was added: a pair of works by the artist on the *Uranie* Jacques Arago, and a pair of Richard Browne works relating to NSW (Freycinet, surely uniquely in all of France at this time, took a marked interest in the work of Browne, and acquired many of his works).

Last but not least in terms of this Freycinet family provenance, the sale of the group concluded with two lots each of four marine drawings, one lot presumed to be by the same hand, and one of which is signed by “? Frey.” and dated December 1810; the other four in pencil signed “C. de Freycinet” with stamps confirming that they were done in the naval college in Brest, one of which features an 1838 watermark. This was Henri’s second son Charles (1823-1881), who went on to become a rear-admiral. The material was evidently still in the Freycinet family circa 1840.

We are left with no doubt that the wider collection of material, that is the Petit and Lesueur archive as well as the incidental material (Arago and Browne drawings) and the eight drawings by two members of the Freycinet family, were indeed in the possession of that family.

DE LA ROCHE ST. ANDRÉ

Then, at some point after 1840 and before 1882, the material changed hands from the Freycinets to the family that would own it until its recent sale.

We know that this transfer did not occur after 1882, because the most convincing family story actually connects the group with a woman called Pauline de la Roche Saint-André (1797-1882). She was the only surviving daughter of Henri-Charles de la Roche Saint-André (1765-1836) and his wife Constance-Augustine, née du Chaffault (1772-1799). Hence, that is, the vague story linking the material to Admiral Chaffault: she was his granddaughter.

Perhaps more significantly, her father Henri-Charles de la Roche Saint-André was a very grand career naval officer, having joined the Navy as a 12 year old. He saw action in north America between 1781 and 1784, emigrated during the Revolution, and was

wounded at Quiberon while serving with Royalist forces. He was prominent in the Vendée (a committed royalist, that is), and quickly promoted by Louis XVIII after many years in the wilderness.

The similarities between the Freycinet brothers (particularly Henri) and de la Roche are striking: all were experienced naval officers of very similar age and rank, all were equally adept at navigating life under the restoration of Louis XVIII, all of them were involved at a high level with the Ministry of the Marine, and all of them had an association with Rochefort in the Charente-Maritime, and specifically its naval base.

To say they would have known each other is an understatement, especially during the rule of Louis XVIII, which saw a second flourishing of the importance of aristocratic credentials in the French Navy. Men of their caste were well known to each other in the small town of Rochefort (the total civilian and military population there numbered only around 12,000 in 1820).

SUYROT DE MAZEAU

Whatever the precise link between the Freycinets and the de la Roche Saint-André family around 1840, which may have had to do with Henri de Freycinet’s son Charles, the material passed from one to the other. Pauline de la Roche Saint-André married Charles Marie de Suyrot (1787-1880), and the material was definitely in the Suyrot de Mazeau family by descent until its sale. It seems probable that the larger group (that is, the Petit and Lesueur works, along with the Browne and Arago drawings and the later Freycinet drawings) simply remained together as a group from then until now.

We might add that the family’s belief that the material had been in their possession since the mid-nineteenth century is further strongly supported by the known details of the Freycinet family archive, which was first studied in the late 1800s, and was formalised, with the addition of the “Archives de Laage” stamps, in the 1920s. There is certainly no evidence that any of the present works were in the Freycinet archive at the time of either of these reviews (and definitely, of course, none feature the famous red stamps). Moreover, despite the fact that the Freycinet archive did include some works relating to the Baudin voyage, these were almost exclusively maps, just as one would expect given the fact that Freycinet’s real role was as a cartographer. None of the people who have made any study of the Laage collection (notably Charles Duplomb and Marnie Bassett, and indeed Christie’s and Hordern House), have ever identified anything like the present group as forming part of the Freycinet collection in modern times.

The Artists

NICOLAS-MARTIN PETIT (1777-1804)

Nicolas-Martin Petit was born in June 1777, the son of a professional fan-maker based in Paris, and most of his family worked in the trade. As could easily be expected, the guild of fan-makers was badly hit by the Revolution, and the great curator at Le Havre Jacqueline Bonnemains (Petit's first serious biographer) speculates that his artistic ability having been noticed, he may have enrolled in the new national school of graphic arts in the rue des Cordeliers. He must have had some such formal training, Bonnemains continues, because it is known that Petit enrolled in the school of perhaps the most influential artist of the age, Jacques-Louis David, the great neo-classicist. It is known that Petit's involvement in the school must have been responsible for him being exempted from military conscription, and it is equally likely that it was through David himself, one of Napoleon's most esteemed friends, that Petit first heard of the planned Baudin expedition.

In mid-1800 Petit and Lesueur formally joined the expedition as assistant-gunners, but this seems to have been little more than a military convenience, as both were recognised artists. Bonnemains makes the point that the two were evidently Baudin's particular protégés, entrusting to them "the illustration of his log-book from the earliest period of the voyage" (*BAW*, p. 29).

Although we know that Petit remained on the *Géographe*, tracking his precise movements on board is quite difficult. We know that he was given the important task of preparing the stunning coastal views that Baudin required, and that he continued to work to order throughout the voyage despite a recurring illness, but he is not frequently mentioned in either Péron's published account or the journals of his comrades (in part because of his junior status – he was neither a recognised scientist nor a shipboard officer). This, combined with the apparent loss of his own journal, means that reconstructing his life on board is still partly conjectural.

The lack of information about Petit on the voyage is doubly a shame because he seems an intriguing figure: it's hard not to be delighted by Péron's description of Petit calming the evident nerves of some of the Tasmanians by doing magic tricks and sleight of hand, or the description of Petit quickly dashing off a sketch only to have it snatched from his hands and having to wrestle it back.

What we do know is that, most especially in Tasmania, his opportunities to draw any of the men and women were scant, which makes his surviving portfolio all the more

impressive. Most critics are enraptured by the works, Martin Terry writing that "Petit's depictions of the Aborigines, close to the picture plane, have an immediacy and directness unlike any previous images of them, while the full-length figures have a silky, rather mannerist elegance." (*DAAO*).

Petit's health during the voyage was never particularly good, but he seemed resilient and returned to Paris in good spirits. As early as May he gave a formal presentation regarding his work to the professors of the Muséum d'histoire naturelle, and impressed them enough that he was granted a year's leave of absence to work on the pictures and further recover his health. It was at this point that he presented his "portfolio filled with portraits", the only time a formal hand-over of any kind took place, although what specifically was in the portfolio does not seem to be recorded. A month later another 19 works by Petit were added to the Muséum (*BAW*, p. 66). Although Petit is recorded as having made these formal presentations, it is nonetheless clear that he retained possession of most (all?) of his Baudin works at this time.

With the approval of his superiors Petit returned to live in his old neighbourhood in the rue de la Croix on the lower Left Bank, and married in the spring. That he must have remained in touch with the three men hoping to continue work on the Baudin account, Péron, Lesueur and Milbert, is certain.

Tragically, however, on 21 October 1804 Petit died. Lesueur was devastated by his loss, and wrote to his father regarding the almost banal cause: Petit had stepped back in the street to avoid a carriage, and fallen. What at first had seemed nothing more than a bruise on the right knee had quickly become gangrenous and he had succumbed in days. Lesueur had no doubt that it was due almost entirely to his not having recovered from the rigours of the voyage, and so it was officially stated: "Mr. Petit, one of the draughtsmen of the expedition of discovery, has just died from the consequences of the exhaustion that had affected him, during the voyage" (*Journal de Paris*, 29 October 1804).

In the wake of his death there was a panic about his collection of paintings, which he had been allowed to take home to work on. Péron, in an important letter, described to the Professors how so many paintings were at Petit's house, and that his "very poor family" must be reassured that they will not only be recompensed, but that it was imperative to also "assure them that the ownership of these works will be guaranteed to them" (quoted

in *BAW*, p. 30). It is difficult to be sure what Péron exactly meant by “ownership” in this context, but it is certainly clear that even at this early stage decisions were being taken that would affect the fate of Petit’s oeuvre.

Certainly Péron himself oversaw the collection of the main group of Petit’s portraits, and given that coastal views were later included in the published atlas, clearly he gathered up many of those as well. Whether Petit had any notebooks or journals is still not known, and whether, assuming they existed, Péron took possession of them at this time is not known either, beyond saying that if he did he seems to have made no use of them.

The key point is that over the next three years Péron and Milbert (who had been appointed to oversee the visual components of the publication) certainly made extensive use of Petit’s works, which were the originals for many of the magnificent engravings in the published account. By the time of Péron’s death in late 1810, it is also apparent that the material was then handed on to his great friend and collaborator, Lesueur, and that it was held by him at a time when the Parisian collections made a formal decision on what they wanted to retain. It was some time after Péron’s death, that is, that Lesueur was left in charge of what might usefully be described as the core voyage collection, and it is clear that he would also allow Freycinet to access the collection, probably around 1815 when he was given the task of completing the second volume of the voyage account, and that Freycinet still had it in his possession when he came to publish the second edition in 1824.

By this time, as is quite obvious from the ways in which many of the pictures, both in the present collection and more extensively in terms of those in Le Havre, are covered in engraver’s notes and technical annotations, that all of the pictures were basically regarded as the working papers for the publication, rather than an archive in their own right – in a very real sense, it is a miracle they were not simply discarded or used as waste paper, as nearly always occurred in the early modern printing works.

Having been salvaged, as we discuss above in the note on provenance (p.59), it was quite evidently the Freycinet family who then passed the present collection on to the de la Roche/Suyrot de Mazeau family, in the same way that it is also clear that the Freycinets also returned what is now the Le Havre collection to Lesueur. This is why, prior to the rediscovery of the present group of works, all of Petit’s Baudin-voyage works were in the collection in Le Havre, having been purchased by one of their curators, Gustave Lennier,

in a local bookshop sometime around 1880 (see Appendix 1). Lennier was clearly a proper terrier, and soon convinced the bookseller to put him in touch with the vendor of the pictures, who was, as might have been guessed, a member of the Lesueur family.

For many years original works by Petit were thought to all be in the museum at Le Havre, but this consensus view was upended by the sale of the Pierre Bernard Milius journals, which definitely included several Petit originals mixed in with Milius’s own work (at the time of that sale in 1992 three Petit works were missing from the journal, but the location of all three has now been confirmed). In one of those coincidences with which the world of rare books and art abounds, at the very moment that the present group of Petit images resurfaced in Paris, another work with a connection to Petit, a pencil sketch of the New South Wales man “Toulgra”, was offered for sale in London.

However, the present group is undoubtedly the most important coherent group of Petit works offered in modern times.

CHARLES-ALEXANDRE LESUEUR (1778-1846)

Charles-Alexandre Lesueur was born in Le Havre on 1 January 1778, the grandson and son of men who worked in the administrative department of the French Admiralty, while his mother's father was a ship's captain, so he was clearly steeped in naval tradition. As a teenager he seems to have had some formal education and training as an artist (although nothing near as grand as Petit's training with David). Like most young men of the age Lesueur was definitely active in the local National Guard, and by 1798 he was a "novice" conscripted on maritime service, but was soon released because of ill-health. By 1799, all the evidence seems to suggest, he was a young man with no particular career open to him, and he was consequently terribly excited when, in the summer of 1800, the French government began outfitting the *Géographe* and *Naturaliste* in the harbour of his home town.

Exactly how he claimed a berth is not known, but presumably his family connections with the sea did not hurt his chances. We know a great deal about Lesueur because of his tremendous affection for his family, perhaps best seen in the many surviving letters he wrote to his father. Thus, in September 1800, he wrote: "Take it all calmly, as I urged you in my last [letter]. You have suffered greater sorrows than this, since I am leaving for my own satisfaction to seek greater peace beneath other skies and to find means of working if the opportunity arises and my star is sufficiently fortunate: you know... that in these times, it is impossible to do anything at all, that life is a burden when one has no occupation" (quoted in *BAW*, p. 21).

The central point that has never been elucidated is how and where he received his training as an artist, but the main point is indisputable: although formally an "assistant-gunner" when he went on board the *Géographe*, it was due to his ability as an artist that he had been appointed at all. Lesueur himself said as much in two letters to his father, first writing that he will be in effect directly employed by Baudin and will "not be obliged to work the ship" (Lesueur to his father, 10 August 1800), and reiterating this point even more strongly a few days later, commenting that "so far" he has "been regarded favourably by Captain Baudin who is to employ me and others of my companions usefully and without any obligation to work the ship. Our job", he concluded, "will rather be drawing..." (Lesueur to his father, 20 August 1800; both letters quoted in *BAW*, p. 16).

On the eve of sailing, such comments to a much-loved father might well have been considered wishful thinking, but events were amply to confirm that Lesueur was correct. It's hard to believe he could even have found the guns on board, let alone fired them, so busy was he with collecting and drawing.

In this sense, Lesueur's role on board was meant to be as the private artist for Baudin himself (rather like the way in which Sir Joseph Banks took on Buchan and Parkinson for the *Endeavour* voyage). If Lesueur hoped this would leave him in a sheltered and privileged position, the situation took a dramatic turn in Mauritius in 1801, when all three of the formally appointed artists on board, Jacques Milbert, Louis Lebrun and Michel Garnier, were among the first to lead the stampede to leave Baudin's command. Lesueur's artistic output immediately became more important than ever. Added to this, the ranks of the scientists also thinned, initially through desertion and later because of deaths on board, leaving the way open for Lesueur to take on more responsibility in that regard as well.

Already thick as thieves, Lesueur and Péron, both in their mid-twenties, now became the driving force behind the accumulation, description and illustration of an enormous cache of natural history specimens (the sheer quantity of what they collected, sometimes under rather trying conditions, still rather defies belief).

Once the *Géographe* had arrived back in Lorient in March 1804 Lesueur, along with Péron and Petit, quickly sought to establish their credentials in Paris, an ambition which was most important for Lesueur given that he was not as well connected as his two colleagues (the former a protégé of Cuvier and the latter a student of David). He immediately applied for, and only narrowly missed being appointed as the official painter on vellum for the Muséum d'histoire naturelle in Paris which, given the superb quality of his known works in that difficult medium, must have been a bitter disappointment. However his close friendship with Péron gave them ample opportunity to pursue their scientific studies, beginning with their now signature essays on the rare marine creatures they had discovered, but taking in all manner of subjects. Indeed, it was in no small part through the hard work and persistence of the two men that the Baudin voyage was rehabilitated, as between 1804 and 1808 they pushed ahead both with some scientific articles of their own as well as the first parts of the official account.

Always close, Lesueur journeyed with Péron to the Mediterranean when the latter became ill, continuing their studies of marine biology, but Péron's health continued to deteriorate, and when the two men journeyed to Cérilly in 1810 they must have guessed that the latter's death was imminent. One of Lesueur's more moving sketches from this period shows the cow-barn in which a desperately sick Péron was resting, in the belief that it would improve his condition.

Although long-expected, the death of Péron derailed Lesueur. He returned to Paris despondent, and while he continued to work and, in a small way, publish, he was clearly at a loose end. The professors in Paris took little interest in his work and collections, and he was bitter about the fact that when they finally reluctantly agreed to find the funds to complete the Baudin account they handed the entire project over to Louis de Freycinet in March 1815. His personal disappointments were compounded by the unrest following the defeat of Napoléon, and so it took little convincing for Lesueur to make a new start, agreeing to travel to America with a wealthy Scots natural historian, William Maclure. The pair left for England in August 1815, and finally reached New York via the West Indies in May of the following year. Lesueur was to remain in the United States for the next two decades, becoming a prominent early member of the Philadelphia Academy of Natural Sciences, working as an art teacher, collecting for the Muséum d'histoire naturelle in Paris, and travelling widely, particularly spending time in the then frontier states of Indiana, Missouri, Illinois and Tennessee.

Only in 1837, when he was 59 years old, did Lesueur return to France. Over the next few years he divided his time between Paris and at the small estate of his nephew Isidore Berryer in Sainte-Adresse, near Le Havre. Most significantly, his achievements began to be recognised, notably with the award, on 7 May 1844, of the silver medal of the Société des Beaux Arts, specifically for his collection of works on vellum from the Baudin voyage.

In 1845, after a lifetime's work, he was made a Chevalier in the Légion d'Honneur, and around the same time the mayor of Le Havre offered him the position of Curator of a future museum of natural history that was then being planned for the city. It was a clever appointment, no doubt partly meant to capitalise on, and provide a final home for, Lesueur's magnificent private collection of specimens and manuscripts. It was a timely one too, because without warning Lesueur died at Sainte-Adresse on 12 December 1846.

During his long career, Lesueur had accumulated an enormous private collection of specimens, manuscripts and artworks. Before his death he had made some first gifts to the museum in Le Havre, almost exclusively natural history specimens of one kind or another, but the fate of the manuscripts and art hung in the balance. The long and sometimes complicated history of how much of this collection was presented to Le Havre is too difficult to rehearse here (see Appendix I for more detail), but in short over the next seventy years, his two beloved nephews, Berryer and Quesnel, and after they died their descendants in turn, presented large tranches of Lesueur's archive in discrete and well-ordered groups.

Lesueur's career defies easy description, but few scientists of such note had his remarkable ability as an artist, and he could evidently have specialised in either profession. At the time he was working on the Australian coast on the Baudin voyage he was barely in his mid-twenties and had little formal training, and yet he almost immediately displayed a remarkable aptitude for the work. Although remembered for the Baudin expedition, particularly in terms of his custodianship of what has become the Le Havre collections, he is actually most celebrated in the United States, where his two decades of work brought him into the first circles, the friend and associate of many of the most famous savants of his generation.

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Appendix 1:

The Le Havre Collection at the Muséum d'histoire naturelle du Havre

After nearly 70 years of being almost completely overlooked by historians of voyaging, in the 1870s a handful of influential French curators and historians began to recognise the significance of the Baudin voyage and made an active search for as much of the original material as they could discover.

The two main figures in this search were Gustave Lennier, for many years curator of the Muséum d'Histoire Naturelle at Le Havre, and Ernest Théodore Hamy, who started the work while he was an assistant to the biologist Jean-Louis de Quatrefages, and remained interested in the Baudin papers after he founded the Musée d'Ethnographie du Trocadéro (Paris) in 1878.

It was due to their efforts that the collection of Baudin voyage art ended up in Le Havre. Between them they also arranged for the presentation of the known Lesueur manuscripts to Le Havre (although one group ended up in Paris). The bulk of the works on paper in the "Collection Lesueur" in Le Havre was therefore either bought or presented over a period of some sixty years (roughly 1870-1918).

Hamy and Lennier also made a concerted effort to better understand the story of the Baudin material, pioneering work which has since become the basis for a much more detailed review, chiefly by Jacqueline Bonnemains and her colleagues at Le Havre. What they have discovered is the way in which the decade-long difficulties associated with the publication of the official Baudin account, and most particularly the way in which the two planned volumes on ethnography and natural history were abandoned due to lack of official interest, meant that the two voyage veterans Lesueur and Freycinet ended up in possession of the material.

In terms of the artwork of the Baudin voyage, it is apparent that there were many contributing factors to the unresolved status of the works on the return of the voyage, among them: the apparent belief that only works actually included in logs needed to be submitted; confusion over which government body was responsible (the Museum in Paris? the Ministry of the Marine? the Ministry of the Interior?); a sense that the pictures remained the private property of the artist (as, for example, Péron stated in a letter he sent about the fate of Petit's estate in 1804); the way in which there was no firm opinion on which actual paintings constituted the core material; the fact that all of it was clearly considered as little more than working papers for the published engravings (hence the fact that much of the material in Le Havre, even some of Petit's grandest gouaches,

is covered with annotations and other markings-up); and of course the death of Petit himself at a time when he was actually working with his voyage sketches and artworks.

It was really only after the death of Petit that the Museum in Paris sought to regularise the situation with memos to Péron and Lesueur, but yet again it is quite clear that the focus is on manuscripts and artefacts, not artworks (at this stage the voyage drawings are not really even mentioned). Indeed, the most formal notice from this period only insisted that the two men return anything from the voyage which had been "intended" for the state collections – which did not, in effect, particularly clarify matters.

By 1806, when Péron and Lesueur were finally granted their pensions to work on the Baudin voyage publication, it was stated that the drawings made during the expedition "belong to the government", with an added comment that the group working on the publication might also be expected to hand over any related works created in the process of making the published illustrations. This was clearly meant to be sweepingly definitive, but in a sense the horse had long bolted. At best, it could only have sensibly been considered to refer to the collections circa 1806 (by then already rather scattered), and there was a sense that only lip-service needed to be paid to the announcement. Most of all, it implied that there was a collection or body that was looking to take ownership of the material: but that would not prove to be the case.

In practice, the status of the collections was further complicated by the way that the work was undertaken, because while they were working on the voyage account Péron and Lesueur (and indeed Milbert and his engravers) had unfettered access to all collections, borrowing crates and shelves of material to use at home. As a result, another turning point was reached with the long illness of Péron. When the news was confirmed that Péron had died in late 1810 there was some official anxiety, chiefly from the Museum in Paris, about the dispensation of the collections, with the result that the Director asked for the doors to Péron and Lesueur's former house in Paris to be sealed until the question of the Museum's property could be finalised. It is hard not to think that this was the decisive moment.

On 1 May 1811, having swapped a few terse letters with Lesueur, the Museum agreed that all was now in order, strongly implying that they had taken possession of everything they considered to be their property. At the same time, by now it was perfectly clear that the Museum had little intention of underwriting any publications regarding scientific

discoveries (compounding the earlier decision taken by Minister Decrés, who had hand-balled the publication of the voyage account proper from its logical home in the Ministry of the Marine to the Ministry of the Interior).

The rationale behind all of these machinations may never be completely understood, but the corollary was perfectly clear: with no interest whatsoever from the Ministry of the Marine, and the Museum having made a definitive statement that they were happy that the property they had any claim to had now been returned, the fate of the artworks more than ever hung in the balance.

It is thought that during this period, around 1811 or so, that Lesueur was in possession of what remained of the Baudin manuscripts and artworks (which would certainly be the most plausible explanation). After Péron's death Lesueur had definitely returned to Paris, and definitely pressed on with publishing some of his more scientific essays. Lesueur does seem to have expected that he would be given the task of completing the official account, but for several years the whole project was in abeyance, and only in March 1815 was his old shipmate Freycinet given the job instead. Although Lesueur was disappointed about having been passed over, there is evidence that he remained friendly with Freycinet, and he appears to have personally assisted in passing on the portfolio of images to his old shipmate.

That Freycinet ended up in possession of the material is indisputable, because he was able to publish the final part of the Baudin account in 1816, and he also more extensively used the material when he was preparing the second edition in 1824. The inference is that Lesueur had the material from 1810-1815, and then handed it over that year, presumably after Freycinet was appointed in March and before Lesueur left for America in August. There was also another transfer of a second tranche of material in 1816, when Lesueur's father sent Freycinet what he described as a group of 19 "portraits of natives" (there may be more details regarding precisely what happened in a memorandum Lesueur's father actually wrote on the subject of the completion of the voyage account, now in Le Havre, but it has not been seen by us. Le Havre, MS. LH 24092-1).

Whatever the case, it is believed that all of the Baudin artworks (both the Le Havre material and the present collection) were most likely with Freycinet before the *Uranie* voyage.

It is not immediately clear how long the material remained with Freycinet, although one of the more important aspects of the present collection is that it is known to have originally included some *Uranie* voyage works as well as some related Freycinet family sketches dating from 1810-c.1840, from which it must be inferred that this group remained with the Freycinet family until at least the latter date.

This may also be true in terms of the Le Havre collection, about which it is only possible to say that it definitely includes material used by Freycinet in 1824, and that it definitely returned to the Lesueur family, presumably after 1837 when Lesueur himself returned from the United States.

Over the last years of his life in Le Havre, Lesueur did begin to present material from his own collection to what would become the Muséum d'histoire naturelle in that city, but both Hamy and Lennier agree that all of the early presentations, whether by Lesueur himself (before his death in 1846), or by his nephews Berryer and Quesney in the decades following, were of natural history specimens and not artworks nor manuscripts.

Crucially, by 1874, neither Le Havre nor Paris recorded having any Lesueur collection manuscripts or drawings, only specimens (Bonnemains, *BAW*, p. 67).

Only in the 1870s did Lennier and Hamy undertake to search for any works on paper, and it was actually a chance discovery in a Le Havre bookshop that proved to be the decisive moment, as Hamy would later write:

"Lennier had found in a bookshop of the town a considerable quantity of drawings bearing the signatures of Petit, Milbert and Lesueur. He had recognized them immediately as original illustrations from the Voyage to the Southern Lands, had acquired the lot for a nominal sum, and thanks to the information obtained about the origins of this precious album, had found and obtained for his museum 'after long searchings and pressing solicitations', almost all the documents concerning the natural history of the Voyage of the Géographe and the Naturaliste" (Hamy's article was published in 1891; here from the translation in Bonnemains, *BAW*, p. 67).

The significance of this comment cannot be understated, for two reasons.

Firstly, because this single purchase is believed to comprise all of the artworks now in Le Havre relating to the Baudin voyage proper (not the Lesueur natural history drawings from his later career). Lennier, that is, is recorded as having purchased the whole Petit/Lesueur/Milbert portfolio en bloc, circa 1880. Lennier stated as much in an article he published in 1883, commenting that after his purchase the most important part of the manuscripts remained with the Lesueur family, and that the only major significant part of the collection they had parted with was this large portfolio of drawings and artworks.

Secondly, because Lennier, having found the album for sale in Le Havre, insisted that the bookseller put him in touch with the vendor, who turned out, of course, to be a member of the Lesueur family. It was this chance connection between Lennier and Lesueur's family that ultimately led the family to present the great bulk of the manuscripts still in their possession to Le Havre (with a smaller presentation to the Paris museum as well).

Over the next fifty or so years the Le Havre collection became the chief recipient of the Lesueur collection, culminating with the presentation in 1918 of the famous watercolours on vellum that Lesueur had executed depicting natural history specimens from the Baudin voyage.

A BRIEF TIMELINE FROM 1804

March 1804. Return of the *Géographe* to France.

Mid-1804. Petit shows his portfolio of works at the Museum in Paris.

October 1804. Death of Petit in Paris.

1805 – 1806. Péron and Lesueur work on the Baudin collections, chiefly publishing some scientific articles. Péron is particularly active in seeking patronage.

1806. Péron formally commissioned to prepare the voyage account for publication.

1807. The first volume of the voyage account and the first part of the atlas (including the views, portraits, and natural history drawings) published.

1808. Péron's illness means that he and Lesueur travel to the Mediterranean.

December 1810. Péron dies in his home town of Cérilly.

May 1811. The Paris Museum formally agrees that, after the death of Péron, "everything was finally in order, the objects had been returned."

1812. Lesueur living with his father at the Musée de la Artistes in the rue de la Sorbonne.

1812. Louis de Freycinet, also working in Paris, finally completes the full cartographic atlas of the voyage, but is frankly disappointed with the reception it is accorded.

1814. Freycinet known to have been in touch with Lesueur.

April 1814. Bourbon Restoration.

March 1815. Louis de Freycinet formally appointed to complete the voyage narrative.

June 1815. Battle of Waterloo.

August 1815. Lesueur leaves for the USA, taking with him some notes and drawings.

1815. Jacques-Gérard Milbert travels to the USA.

1816. Lesueur's father writes to Freycinet, and sends him 19 "portraits of natives".

1817 – 1820. *Uranie* voyage commanded by Freycinet.

1823. Milbert returns from the USA.

1824. Freycinet publishes the second edition of the Baudin account.

1825. Freycinet publishes the atlas of views from the *Uranie* voyage; three of the plates are based on original Baudin-era sketches by Petit.

1837. Lesueur returns from the USA.

1838. Lesueur "bequeathes" some of his collection of natural history specimens to Le Havre.

June 1840. Death of Milbert.

August 1841. Death of Freycinet.

1845. Lesueur appointed curator of a planned museum of natural history in Le Havre.

December 1846. Death of Lesueur.

1858. A massive collection of Lesueur material, chiefly specimens collected throughout his career, was presented to Le Havre by two of his nephews, MM. Berruyer and Quesnel.

1874. Correspondence between the biologist Quatrefages and Lesueur's nephew Quesnel suggests that to that date Le Havre had not yet received any manuscripts or drawings.

Circa 1880. Le Havre curator Gustave Lennier purchases a portfolio of Baudin drawings by Petit and Lesueur in a local bookshop. The material is quickly traced back to the Lesueur family (the bookshop may have been that of a little-known dealer called Eugène Costey, Rue de l'Hôpital, 6, Le Havre – at least, his bookseller's ticket can be seen on one of the plates in the collection in Le Havre. The ticket can be seen on the plate reproduced in Baglione & Crémère, *Charles-Alexandre Lesueur*, p. 48).

1883. In an article published by Lennier it is stated that other manuscripts remain in the Lesueur family.

1883. In the same article by Lennier it is stated that a collection of natural history manuscripts by Lesueur was given to the Museum in Paris.

1884. Gift from Lesueur family to Le Havre of some 200 drawings, none believed to relate to the Baudin voyage.

1885. Further gift of 75 drawings to Le Havre, again thought not to relate to the Baudin voyage.

1891. Paris-based historian Hamy believes that all of the Lesueur family material has now been identified.

1918. Last recorded major presentation from the Lesueur family to Le Havre, comprising the collection of 224 watercolours on vellum by Lesueur.

1942 – 1944. The Second World War-era curator André Maury removed about six crates of ethnographic material, including artworks and manuscripts, to safe-keeping for the duration.

5 September 1944. Le Havre bombed with massive loss, but the Lesueur material preserved due to Maury's forward thinking.

1988. Jacqueline Bonnemains, Elliott Forsyth & Bernard Smith publish *Baudin in Australian Waters*, making the Le Havre collection partially available to researchers.

Appendix 2:

Notes on the publishing history of the Baudin Voyage

The official account of the Baudin voyage appeared over ten years, in two quite distinct sections. The two-volume narrative with a small folio atlas of two parts (including some charting, chiefly of specific ports, and the famous views and portraits of native peoples) appeared between 1807 and 1816. The separate large-scale coastal mapping of Australia, an imperial folio atlas accompanied by a volume of partly narrative text together forming the first Australian pilot, was published between 1812 and 1815.

Each of these sections could be acquired as a stand-alone publication. Not only were they issued on different dates, and sold separately, but they were distributed by different booksellers. Some buyers then and collectors now prefer to acquire both sections and thus to have the entire official publication, ideally in matching bindings: this constitutes a “complete set”.

With future French ‘grands voyages’ accounts this separation of the different sections would become increasingly the case. To people schooled in the English tradition, the notion of just buying the parts of the voyage that one wanted to read seems odd but in many ways it is quite sensible. In fact it did happen with English voyages, in the sense that the official works on the astronomy of Cook’s voyages by Wales and Bayly, for example, were published quite separately from the narrative accounts, and are virtually never found in a “set” of Cook’s voyages. They don’t look similar enough for us to think of them as being part of the complete official publication of each voyage.

It may be worthwhile to spell out the publication of this voyage in some detail:

1. NARRATIVE OF THE VOYAGE (‘HISTORIQUE’)

First edition.

- a. Text part 1, 1807. This was the text volume completed by Péron before his death.
- b. Text part 2, 1816. This was the text volume written by Louis de Freycinet.
- c. Atlas part 1, 1807. This was the volume of plates prepared under Péron’s supervision. It has altogether 40 engraved plates, two of them folding, 23 of them coloured.
- d. Atlas part 2, 1811. This was the smaller-format volume of maps prepared under Freycinet’s supervision. It contains 14 engraved charts, two of them double-page (the famous maps of Australia and Terre Napoleon).

All four of these volumes were also issued in a Large Paper format. Examples of this are very rare.

As can be seen from these dates, in 1807 the first section of the narrative appeared, with a volume of text and an atlas. The second atlas appeared four years later in 1811, while the second text volume did not appear until five years later in 1816. These four volumes published over ten years (sometimes bound as three volumes if the two parts of the atlas are placed together as a

single volume) form the complete regular publication of the Baudin voyage.

2. CARTOGRAPHY OF THE VOYAGE (‘HYDROGRAPHIQUE’ OR ‘NAVIGATION ET GÉOGRAPHIE’)

First and only edition.

- a. Text volume, 1815. Prepared by Louis de Freycinet.
- b. Atlas volume, 1812. Prepared by Louis de Freycinet.
It contains 32 engraved charts, 25 of them double-page.
All but two of the charts depict the Australian coastline.

These two volumes form the complete cartographic section of the voyage, and were published quite separately from the narrative account.

3. NARRATIVE OF THE VOYAGE (‘HISTORIQUE’)

Second edition. Revised by Louis de Freycinet himself during and after the voyage of the *Uranie*, this was published in 1824 in four octavo volumes and a single-volume quarto atlas. The atlas contains 68 plates in total, which include most of those in 1c above with an additional 25 engraved plates, accompanied by reduced and revised charts from 1d.

It is on the general map of Australia that Freycinet, in the post-Napoleonic era, has famously changed many of the place-names back to their English versions. We have not seen pointed out before that the celebrated vignette on the engraved title of the atlas volume depicting Malmaison and its Australian menagerie and arboretum has been re-engraved to make a fundamental change of detail: no longer is the map at centre

front lettered “Terre Napoleon”; it has quietly become “Nlle Hollande”.

4. THE ENGLISH EDITIONS

- a. The only contemporary English edition was a version of the first volume prepared by Péron (1a) and published in 1809.
- b. In 2003 the State Library of South Australia issued Christine Cornell’s translation of the second text volume (1b).
- c. Finally, in 2010, the same publisher produced Cornell’s complete translation of the text of the revised second edition.

Bearing these remarks in mind, the main forms in which the official publication of the Baudin voyage can be seen are explained here by reference to the list above,

A set of the narrative of the voyage consists of 1a, 1b, 1c, and 1d.

A set of the cartography of the Baudin voyage is made up of 2a and 2b.

A “full set” of the Baudin voyage is made up of 1a, 1b, 1c, 1d, 2a, and 2b.

The second edition of the official account of the voyage is no. 3 in the list above.

A hybrid version is occasionally seen, in the form of a first edition to which has been added the series of new plates prepared for the second edition.

deutscherandhackett

prospective buyers and sellers guide

ALL PARTIES ARE STRONGLY URGED TO READ
THE CONDITIONS OF AUCTION AND SALE
INCLUDED IN THIS CATALOGUE

1. PRIOR TO AUCTION

CATALOGUE SUBSCRIPTIONS

Catalogues can be obtained at Deutscher and Hackett offices or by subscription (see the Catalogue Subscription Form at the back of this catalogue or online for more information).

PRE-SALE ESTIMATES

The price range estimated against each lot reflects the opinion of our art specialists as to the hammer price expected for the lot at auction and is informed by realised prices for comparable works as well as the particularities of each lot including condition, quality, provenance and rarity. While presale estimates are intended as a guide for prospective buyers, lots can be sold outside of these ranges. Pre-sale estimates include GST (if any) on a lot but do not include the buyer's premium or other charges where applicable.

RESERVES

The reserve is the minimum price including GST (if any) that the vendor will accept for a lot and below which the lot will not normally be sold.

PRE-AUCTION VIEWINGS

In both Sydney and Melbourne pre-auction viewings are scheduled for several days in advance of each auction. Deutscher and Hackett specialists are available to give obligation free advice at viewings or by appointment and prospective buyers are strongly encouraged to thoroughly examine and request condition reports for potential purchases. Pre-auction viewings are open to the public and are free to attend.

SYMBOL KEY

▲ Unless ownership is clearly stated in the provenance, this symbol is used where a lot is offered which Deutscher and Hackett owns in whole or in part. In these instances, Deutscher and Hackett has a direct financial interest in the property or means that Deutscher and Hackett has guaranteed a minimum price.

● Used to indicate lots for sale without a reserve.

EXPLANATION OF CATALOGUING PRACTICE AND TERMS

All information published in Deutscher and Hackett catalogues represent statements of opinion and should not be relied upon as fact. All dimensions are listed in centimetres, height before width and are approximate. All prices are in Australian dollars.

ARTIST'S NAMES

All reference to artists make use of common and not full names in accordance with the standards outlined in the National Gallery of Australia reference publication Australian Art: Artist's working names authority list. For instance, John Brack rather than Cecil John Brack; Roy de Maistre rather than Leroy Leveson Laurent De Maistre; Rosalie Gascoigne rather than Rosalie Norah Gascoigne.

Terms used in this catalogue have the meanings ascribed to them below:

- a. NICHOLAS CHEVALIER: in the opinion of Deutscher and Hackett, a work by the artist.
- b. Attributed to NICHOLAS CHEVALIER: in the opinion of Deutscher and Hackett, probably a work by the artist, in whole or in part.
- c. Circle of NICHOLAS CHEVALIER: in the opinion of Deutscher and Hackett, a work showing the influence and style of the artist and of the artist's period.
- d. Studio/Workshop of NICHOLAS CHEVALIER: in the opinion of Deutscher and Hackett, a work possibly executed under the supervision of the artist.
- e. School of NICHOLAS CHEVALIER: in the opinion of Deutscher and Hackett, a work by a follower or student of the artist.
- f. Manner of NICHOLAS CHEVALIER: in the opinion of Deutscher and Hackett, a work created in the style, but not necessarily in the period, of the artist.
- g. After NICHOLAS CHEVALIER: in the opinion of Deutscher and Hackett, a copy of a work by the artist.
- h. "signed" / "dated" in the opinion of Deutscher and Hackett, the work has been signed/dated by the artist.
- i. "bears signature" / "bears date" in the opinion of Deutscher and Hackett, the work has possibly been signed/dated by someone other than the artist.

PROVENANCE

Where appropriate, Deutscher and Hackett will include the known provenance, or history of ownership of lots. Non disclosure may indicate that prior owners are unknown or that the seller wishes to maintain confidentiality.

2. THE AUCTION

Auctions are open to the public and are free to attend. Deutscher and Hackett may exclude any person at any

time in its discretion.

REGISTRATION

Bidders must register to bid prior to the commencement of an auction. Deutscher and Hackett may impose other obligations on the registration of bidders in its discretion.

CONDUCT OF AUCTION

Lots are offered for sale on a consecutive basis. Deutscher and Hackett will determine the conduct of the auction in its absolute discretion, including the regulation of bidding. Consecutive or responsive bids may be placed by the auctioneer on behalf of the vendor up to the reserve.

ABSENTEE OR COMMISSION BIDS AND TELEPHONE BIDS

As a courtesy service, Deutscher and Hackett will make reasonable efforts to place bids for prospective buyers in absentia provided written or verbal instructions (as indicated on absentee bid forms included at the back of this catalogue or online) are received 24 hours prior to auction. Where successful, lots will be purchased at the lowest possible bid and in the event of identical absentee bids, the bid received earliest will take precedence. Deutscher and Hackett accepts no responsibility for errors and omissions in relation to this courtesy service and reserves the right to record telephone bids.

RESERVE

Unless indicated otherwise, all lots are subject to a confidential reserve price determined by the vendor. Deutscher and Hackett or the auctioneer may place any number of bids on behalf of the vendor below the reserve price and is not obliged to identify that the bids are being placed on behalf of the vendor.

BIDDING INCREMENTS

Bidding usually opens below the listed pre-sale estimate and proceeds in the following increments (the auctioneer may vary the bidding increments at his or her discretion):

\$500 – 1,000 by \$50

\$1,000 – 2,000 by \$100

\$2,000 – 3,000 by \$200

\$3,000 – 5,000 by \$200 / \$500 / \$800

\$5,000 – 10,000 by \$500

\$10,000 – 20,000 by \$1,000

\$20,000 – 30,000 by \$2,000

\$30,000 – 50,000 by \$2,000 / \$5,000 / \$8,000

\$50,000 – 100,000 by \$5,000

\$100,000 – 200,000 by \$10,000

\$200,000 – 300,000 by \$20,000

\$300,000 – 500,000 by \$20,000 / \$50,000 / \$80,000

\$500,000 – 1,000,000 by \$50,000

\$1,000,000+ by \$100,000

SUCCESSFUL BIDS

The fall of the auctioneer's hammer indicates the final bid and the buyer assumes full responsibility for the lot from this time.

UNSOLD LOTS

Where a lot is unsold, the auctioneer will announce that the lot is "bought in", "passed", "withdrawn" or "returned to owner".

3. AFTER THE AUCTION

PAYMENTS

Payment must be made within seven days of the date of sale in Australian dollars by cash, cheque, direct deposit, approved credit cards or electronic funds transfer. If payment is made by credit card the price will increase by any merchant fees payable by Deutscher and Hackett (1.15% (including GST) for Visa and Mastercard and 1.65% (including GST) for American Express). In certain circumstances, extension of payment may be granted at the discretion of Deutscher and Hackett. Cleared funds will be held in an interest bearing trust account by Deutscher and Hackett until remitted to the vendor. Deutscher and Hackett will be entitled to retain any interest earned during this period. Payment by the vendor of any charge to Deutscher and Hackett is to be made within fourteen days of invoice.

PURCHASE PRICE AND BUYER'S PREMIUM

The purchase price will be the sum of the final bid price (including any GST) plus a buyer's premium

set at 22% (plus GST) of the final bid price. Buyers may be liable for other charges reasonably incurred once ownership has passed.

GOODS AND SERVICES TAX

Buyers are required to pay a 10% G.S.T which sum is:

- a. included in the final bid prices where buying from a GST registered vendor; and
- b. included in any additional fees charged by Deutscher and Hackett; and
- c. added to the buyer's premium.

Where GST applies to some lots the final bid price will be inclusive of the applicable GST. A list of those lots is set out in the accompanying catalogue on page 210.

If a buyer is classified as a "non-resident" for the purpose of GST, the buyer may be able to recover GST paid on the final purchase price if certain conditions are met.

COLLECTION

Lots paid for in full may be collected from Deutscher and Hackett premises the day after the auction occurs but lots paid for by cheque may not be collected until all funds have cleared. Proof of identification is required upon collection and lots not collected within seven days of the sale may incur costs associated with external storage and freight.

LOSS OR DAMAGE

Risk in the lot, including risk of loss or damage, will pass to the buyer on either the date payment is due, whether or not it has been made, or on collection by the buyer, whichever is earlier. The buyer is therefore encouraged to make arrangements to ensure comprehensive cover is maintained from the payment due date.

TRANSPORT AND SHIPPING

Deutscher and Hackett directly offers services including storage, hanging and display, appraisals and valuations, collection management and research and in all instances will endeavour to coordinate or advise upon shipping and handling, insurance, transport, framing and conservation at the request and expense of the client. Deutscher and Hackett does not accept liability for the acts or omissions of contracted third parties.

EXPORT

Prospective bidders are advised to enquire about export licences — including endangered species licences and cultural heritage permits, where relevant — prior to bidding at auction. Telephone the Cultural Property and Gifts Section, Museums Section, Ministry for the Arts, on 1800 819 461 for further information. The delay or denial of such a licence will not be grounds for a rescission of sale.

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The copyright in the images and illustrations contained in this catalogue may be owned by third parties and used under licence by Deutscher and Hackett. As between Deutscher and Hackett and the buyer, Deutscher and Hackett retains all rights in the images and illustrations. Deutscher and Hackett retains copyright in the text contained in this catalogue. The buyer must not reproduce or otherwise use the images, illustrations or text without prior written consent.

deutscherandhackett

conditions of auction and sale

ALL PARTIES ARE STRONGLY URGED TO READ
THE CONDITIONS OF AUCTION AND SALE
INCLUDED IN THIS CATALOGUE

The terms and conditions of business set forth below are subject to amendment by verbal or written notice prior to and during the auction and sale. They constitute the entire contractual agreement with the buyer in respect to any lot offered at auction. By bidding at auction in any manner compliant with bidding procedures, the buyer and all bidders agree to be bound by these terms and conditions and the terms of the prospective buyers and sellers guide contained in this catalogue, as amended. To the extent that an agent acts on behalf of the buyer, liability for obligations arising from these conditions of business will pass to the buyer. Multiple buyers are jointly and severally liable for obligations arising from this agreement.

DEFINITIONS

1. Definition of terms:

- a. The 'buyer' refers to the party with the highest accepted bid for any lot at auction and/or such party's principal where bidding as agent.
- b. The 'vendor' refers to the party consigning property for sale and/or such party's principal where acting as agent.
- c. 'Deutscher and Hackett' refers to Deutscher and Hackett Pty Ltd ACN 123 119 022, its subsidiaries, officers, employees and agents.
- d. The 'hammer price' refers to the final bid price (including any GST) accepted by the auctioneer, or in the case of a post-auction sale, the agreed sale price (including any GST).
- e. The 'buyer's premium' refers to the 22% charge (plus GST) payable by the buyer calculated as a percentage of the hammer price.
- f. 'GST' refers to the goods and services tax imposed by the A New Tax System (Goods and Services) Act 1999 as amended.
- g. The 'lot' refers to the item(s) described against any lot number in the catalogue.
- h. The 'reserve' refers to the minimum price (including any GST) the consignor will accept for a lot.

PRELIMINARY CONDITIONS AND DISCLAIMER

2. Agency: Deutscher and Hackett acts as agent for the vendor and the contract of sale for the lot will be between the buyer and the vendor.

3. Property is sold 'as is': To the extent permitted by law:

- a. no guarantees, warranties or representations are made (express or implied) by Deutscher and Hackett or the vendor in relation to the nature and condition of any lot; and
- b. Deutscher and Hackett disclaims liability for any misrepresentations, errors or omissions, whether verbal or in writing, in the catalogue or any supplemental material.

All factual information provided by the vendor is merely passed on by Deutscher and Hackett from the vendor or other source. Deutscher and Hackett has made no attempt to verify this information. All additional statements of opinion represent the specialist opinions of Deutscher and Hackett employees and should not be relied upon as statements of fact.

4. Responsibility to inspect: Responsibility remains with the buyer to satisfy its, his or her self by inspection and evaluation prior to purchase as to the nature and condition of any property.

CONDITIONS AT AUCTION

5. Registration: Bidders must register to bid and obtain a bidder's paddle prior to the commencement of the auction. Registration requires that bidders provide proof of identity and Deutscher and Hackett may impose other obligations on the registration of bidders in its discretion.

6. Auctioneer's discretion: Deutscher and Hackett reserves the right to absolute discretion over the conduct of the auction including the regulation of bidding and its increments. This discretion extends to the challenge or rejection of any bid, the right to withdraw any lot and the right to determine the successful bidder or reoffer a lot in the event of a dispute. The prospective buyers and sellers guide details an indicative process for the conduct of auctions. All parties are strongly urged to read the prospective buyers and sellers guide included in this catalogue.

7. Bidding: Deutscher and Hackett may sell each lot to the highest bidder at auction provided the reserve price has been met or where the net amount accounted to the vendor is at least equivalent to the net amount that would have been achieved for a sale at the reserve price. The fall of the auctioneer's hammer marks the acceptance of the highest bid and the conclusion of a contract for sale between the vendor and the buyer. Unless otherwise agreed in writing with Deutscher and Hackett, the individual physically present at the auction who signals the bid accepts personal liability to pay the purchase price, including the buyer's premium and all additional fees, taxes and charges.

GOODS AND SERVICES TAX

8. Amounts inclusive of GST: Unless otherwise specified, all amounts specified in this section as payable by the buyer, or otherwise used to calculate payment to Deutscher and Hackett, are inclusive of any GST component. Deutscher and Hackett will provide buyers with a tax invoice that meets the requirements of the Australian Taxation Office.

- 9. Application of GST to buyers:** Buyers are required to pay a 10% GST which sum is:
- included in the final bid prices where buying from a GST registered vendor (a list of lots consigned by GST Registered Entities is set out on page 210 of the accompanying catalogue); and
 - included in any additional fees charged by Deutscher and Hackett; and
 - added to the buyer's premium.

If a buyer is classified as a "non-resident" for the purpose of GST, the buyer may be able to recover GST paid on the final purchase price if certain conditions are met.

POST-SALE CONDITIONS

10. Post auction private sale: Should the lot fail to sell at auction, Deutscher and Hackett is authorised to sell the lot privately for a period of seven days in which event this agreement shall apply to the relevant buyer to the full extent of its provisions.

11. Payment: The buyer will not acquire title until payment has cleared in full. Interest at a rate of 17.5% p.a. will be charged over outstanding accounts where no extension of terms has been granted. Interest will be payable from the payment due date. With respect to each lot purchased, the buyer agrees to make the following payments within seven days from the date of sale:

- The hammer price.
- In exchange for services rendered by Deutscher and Hackett, a buyer's premium calculated at 22% (plus GST) of the hammer price.
- Post sale packing, handling, shipping and storage where applicable.
- If payment is made via Visa, Mastercard or American Express, any merchant fees payable by Deutscher and Hackett on the transaction as indicated in the prospective buyers and sellers guide.

Payment must be made within seven days of the date of sale in Australian dollars by cash, cheque, direct deposit, approved credit cards or electronic funds transfer using the form and/or trust account details provided at the back of this catalogue. In certain circumstances, extension of payment may be granted at the discretion of Deutscher and Hackett. Once funds have cleared, the proceeds of the sale less the buyer's Premium, GST and any commission or costs charged as agreed will be remitted to the vendor within thirty-five days of the date of sale provided payment has been received in full. Funds will be held in an interest bearing account by Deutscher and Hackett until remitted to the vendor. Deutscher and Hackett will be entitled to any interest earned during this period. Application for a cultural heritage export licence or any other licence in no way affects the buyer's obligation to make payment or collection within the periods specified in sections 10 and 13a.

- 12. Risk and Title:** Risk in the lot, including risk of loss or damage, will pass to the buyer on the earlier of:
- the date payment is due, whether or not it has been made; and
 - collection by the buyer.

The buyer assumes risk for the property in all respects from this date and neither Deutscher and Hackett nor the vendor will be liable for loss or damage occurring after the payment due date. The buyer is encouraged to make arrangements to ensure comprehensive cover is maintained from this date. Title in the lot does not pass to the buyer, even if the lot is released to the buyer, until the buyer has paid all sums owing to Deutscher and Hackett. If a buyer makes a claim against Deutscher and Hackett for damage or loss after sale, the buyer's premium and the final bid price shall be payable notwithstanding.

13. Freight:

- The buyer may only remove a lot from the Deutscher and Hackett premises once payment has been cleared in full and must be removed no later than seven days after the date of sale. Should items not be removed by this time, storage and insurance costs may be charged to the buyer. If a lot has not been collected within 30 days after the date of sale

and alternative arrangements have not been with Deutscher and Hackett, the lot may be re-sold by Deutscher and Hackett without reserve at the next auction and Deutscher and Hackett may set off any amounts owed for storage and insurance costs and its standard commission before remitting the proceeds to the buyer.

- Buyers are required to make their own arrangements for packing, handling, shipping and transit insurance for their property. Deutscher and Hackett does not accept responsibility or liability for the acts or omissions of any third party, such as a shipping agent, whether or not such a party has been recommended or suggested by Deutscher and Hackett.

14. Limited Warranty of Authorship: If a buyer is able to establish that a lot is a forgery in accordance with these conditions for sale within five years of the date of sale, the buyer shall be entitled to rescind the sale and obtain a refund of the hammer price from the vendor. The buyer must return the lot in the state in which it was sold within fourteen days of notifying Deutscher and Hackett of the forgery allegations. For a lot to be established as a forgery, the following conditions must be satisfied:

- the buyer must supply two independent expert testimonies attesting to the forgery. Deutscher and Hackett is entitled to request further expert evidence where it deems the evidence provided to be unsatisfactory;
- there must be no conflict of opinion among accepted experts in the field; and
- the forgery must be able to be proven through means that at the time of publication of the catalogue were commonly employed and that will not damage or otherwise put the lot in jeopardy.

The limited warranty and the right to rescind the sale is not assignable and the buyer must have retained title to the lot without disposing of any interest in it up until the buyer notifies Deutscher and Hackett of the forgery allegations. The buyer acknowledges that it has no rights directly against Deutscher and Hackett if a lot is established to be a forgery.

15. Termination, Breach and Legalities:

- Deutscher and Hackett breach: To the extent permitted by law, the sole and maximum remedy to a buyer for breach of warranty is a refund of original purchase price, including buyer's premium. In such an event the sale contract shall be rescinded and all costs associated with returning the property (in the state in which it was sold) to the premises of Deutscher and Hackett are to be borne by the buyer. Deutscher and Hackett is not liable for any indirect or consequential loss or damage for any matter arising directly or indirectly as a result of the sale.
- Buyer breach: Deutscher and Hackett may, in addition to other remedies available by law, exercise one or more of the following rights or remedies for breach:
 - Cancel the sale and retain any payment or property in Deutscher and Hackett custody as collateral or liquidated damages.
 - Charge the buyer interest at the rate of 2% above the rate fixed under section 2 of the Penalty Interest Rates Act 1984 (Vic).
 - Resell the property without reserve at the next auction or privately on five days notice. Any disparity between sale and resale prices, including associated costs such as, but not limited to, legal, storage and sale expenses, will be to the account of the defaulting buyer.
 - Apply any part payment received from the buyer in respect of any lots at its discretion.
 - Retain any of the buyer's property held by Deutscher and Hackett until the buyer has satisfied its obligations to Deutscher and Hackett.
 - Take any other action Deutscher and Hackett deems necessary or appropriate.
 - Refuse to permit the buyer to participate in future auctions.
 - Provide the vendor with the buyer's details to permit the vendor to take action against the buyer to recover the money.

16. Governing law and jurisdiction: These terms and conditions and any matters concerned with the foregoing fall within the exclusive jurisdiction of the courts of the state in which the auction is held.

17. Severability: In the event that any provisions of this agreement should be found unenforceable in a court of law, that part shall be discounted and the remaining conditions shall continue in full force and effect to the extent permitted by law.

LOTS CONSIGNED BY GST REGISTERED ENTITIES:

Lots 1 – 13 are consigned by GST registered entities

GST is included in the final hammer prices.

(see section 9. of Conditions of Sale)

EXTRA ILLUSTRATIONS:

- p. 2 N. Baudin, *Schifs-Capitaine und Haupt Comandeur* [sic], 1801 engraving by Conrad Westmayer courtesy of National Library of Australia, Canberra;
- p. 12 *The Voyage of Geographe and Naturaliste*, based on original map drawn by Louis. de Freycinet, 1807 by kind permission of the National Gallery of Victoria;
- p. 18 Detail *Plan de la Baie du Géographe*, 1803, from the account of the Baudin voyage *Voyage de Découvertes aux Terres Australes...* by François Péron & Louis de Freycinet. (Paris, 1807–1816);
- p. 22 Detail *Ésquisse de la Baie de Coupang*, 1803, *ibid*;
- p. 30 *Carte Générale de la partie Sud-Est de la Terre du Van Diémen*, *ibid*;
- p. 44 Detail *Plan du Port Jackson* [after John Hunter], 1802, *ibid*

TELEPHONE BID FORM

SALE CODE: MAKIKO
 SALE NO.: 056
 IMPORTANT AUSTRALIAN +
 INTERNATIONAL FINE ART

MELBOURNE AUCTION
 28 NOVEMBER, 7:00 PM
 LOTS 1 — 13
 105 COMMERCIAL ROAD
 SOUTH YARRA
 VIC 3141

(Mr/Mrs/Ms/Miss) Name (please print)

Billing address (PO Box insufficient)

Address

City State Post Code

1. 2.
 Telephone numbers for auction date in order of preference

Facsimile Email

Signature (required) Date

please email, post or fax
 this completed form to:

DEUTSCHER AND HACKETT
 105 COMMERCIAL ROAD
 SOUTH YARRA
 VIC 3141

tel: 03 9865 6333
 fax: 03 9865 6344

info@deutscherandhackett.com

we must receive buyer pre-registration
 forms at least 24 hours prior to the auction

	LOT NO.	ARTIST/TITLE	COVER BID*
1.			
2.			
3.			
4.			
5.			
6.			

INTERNAL USE ONLY	
RECEIVED BY	
DATE	
TIME	

*Not including buyer's premium or GST (where applicable). Bids are made in Australian dollars

Please refer to the Guidelines for Potential Purchasers and Buyer's Conditions in this catalogue for information regarding sales.

By completing this form, I authorise DEUTSCHER AND HACKETT to contact me by telephone on the contact number(s) nominated. I understand it is my responsibility to enquire whether any Sale-Room Notices relate to any lot on which I intend to bid. I also understand that should my bid(s) be successful, a buyer's premium of 22% (plus GST), as described in the Guide to Potential Purchasers and Buyer's Conditions printed in this catalogue, will be added to the final hammer price.

I accept that DEUTSCHER AND HACKETT provides this complimentary service as a courtesy to its clients, that there are inherent risks to telephone bidding, and I will not hold DEUTSCHER AND HACKETT responsible for any error.

deutscherandhackett

ABSENTEE BID FORM

(Mr/Mrs/Ms/Miss) Name (please print)

Billing address (PO Box insufficient)

Address

City State Post Code

Telephone Business/Mobile

Facsimile Email

Signature (required) Date

SALE CODE: MAKIKO
SALE NO.: 056
IMPORTANT AUSTRALIAN
+ INTERNATIONAL FINE ART

MELBOURNE AUCTION
28 NOVEMBER, 7:00 PM
LOTS 1 — 13
105 COMMERCIAL ROAD
SOUTH YARRA
VIC 3141

	LOT NO.	ARTIST/TITLE	MAXIMUM BID*
1.			
2.			
3.			
4.			
5.			
6.			

please email, post or fax
this completed form to:

DEUTSCHER AND HACKETT
105 COMMERCIAL ROAD
SOUTH YARRA
VIC 3141

tel: 03 9865 6333
fax: 03 9865 6344

info@deutscherandhackett.com

we must receive buyer pre-registration
forms at least 24 hours prior to the auction

*Not including buyer's premium or GST (where applicable). Bids are made in Australian dollars

Absentee bids must be received a minimum of twenty-four hours prior to auction. All absentee bids received will be confirmed by phone or fax. In the event that confirmation is not received, please resubmit or contact our office.

Please refer to the Guidelines for Potential Purchasers and Buyer's Conditions in this catalogue for information regarding sales. By completing this form, absentee bidders request and authorise DEUTSCHER AND HACKETT to place the following bids acting as agent on their behalf up to and including the maximum bid specified. Lots will be bought at the lowest possible bid authorised by a bidder in absentia.

Should the bid be successful, the buyer will be obliged to pay the final bid price plus buyer's premium of 22% (plus GST) of the final bid price. DEUTSCHER AND HACKETT provides this complimentary service as a courtesy to clients and does not accept liability for errors and omissions in the execution of absentee bids.

	INTERNAL USE ONLY
RECEIVED BY	
DATE	
TIME	

deutscherandhackett

Design: Sevenpoint Design

© Published by Deutscher and Hackett Pty Ltd
in association with Hordern House 2018
978-0-6483839-1-8



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