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## DOUGLAS STEWART FINE BOOKS

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Front cover; #17593 (p.54); title page; #18024 (p.25); back cover; #18703 (p.47).



## 1. Book of Hours (Use of Rouen)

Northern France (Rouen), c.1490-1510. In Latin, illuminated manuscript on parchment; with 4 large miniatures with architectural borders, 10 large arch-topped miniatures, 8 small miniatures, and 24 calendar miniatures by a follower of the Master of the Échevinage of Rouen and the Playfair Hours Master; with borders by Jean Serpin.

The artists of this lavishly illuminated Book of Hours created a successful program of decoration that unites stylistic elements and iconography from earlier workshops active in Rouen c. 1460-1480, including the Master of the Échevinage of Rouen, with those active in Rouen and Paris in the last decades of the century.

Dimensions 163 x 112 mm; bound in nineteenth-century dark brown gold-tooled morocco, front and back covers with gold frames and small filigree tools at the corners, rounded spine, elaborately tooled with five raised bands, gold-tooled leather doublures, gilt edges, in excellent condition apart from minor wear along joints; ii (paper) + i (parchment) + 96 + i (parchment) + ii (paper) folios on parchment, modern foliation in pencil top outer corner recto, first and last paper flyleaves are marbled, complete (collation i12 ii-vi8 vii6 viii-xi8 xii6), vertical catchwords in most quires, no signatures, ruled lightly in reddish crayon, (justification 93 x 64-62 mm.).

Written in a formal cursive gothic script in twenty long lines, majuscules touched in pale yellow, one-line brushed gold initials on alternate grounds of red or blue, red, blue, or gold line fillers with brushed gold decoration, a few in the shape of logs, 2- to 4-line modelled white-grey initials infilled with small red and/or blue flowers on gold grounds, KL-monograms in the same style, panel borders running the length of the text on every page with white-grey acanthus, realistic flowers, leaves, and fruit, often with animals (birds, reptiles), and fantastic beasts, illustrated calendar with the labours of the months and the signs of the zodiac, eight smaller miniatures accompanying large miniatures, ten large miniatures with full borders of realistic flowers, fruit, animals, birds, and fantastic creatures on liquid gold, four large miniatures with elaborate architectural borders.

### Provenance

A richly illuminated Book of Hours from Northern France. The saints in the calendar and litany, including Romanus, the patron of Rouen, Martialis, and Mellon, and the Use of the Hours of the Virgin and the Office of the Dead, all confirm that it was copied for use in Rouen, where it was illuminated at the end of the fifteenth or early sixteenth century. Although masculine forms are used in the prayers, the original owner, a woman, may be depicted kneeling before the Virgin and Child on f. 90.

Two coats of arms were added on f. 95 in the early sixteenth century, suggesting that the book was then owned by a member of the La Tour d'Auvergne family, a French noble family with numerous royal connections (different branches of the family were dukes of Boulogne and Auvergne, and Vicomte of Turenne). The first (De gueules, à la tour d'argent maçonnée de sable), is the ancient arms of La Tour d'Auvergne; the second (parti, au 1. de gueules, à la tour d'argent maçonnée de sable, au 2. de gueules à une coquille demi d'argent), has not been identified (the Amanzé family of Languedoc had arms, de gueules, à trois coquilles d'or), but likely represents a marriage alliance between La Tour d'Auvergne and another family.

This Book of Hours belonged to the distinguished German collector, George Nestle-John (1839-1895); see Schilling and Swarzenski, 1929, no. 125, pp. 139-141; and Katalog der Sammlung Nestle-John, 1890, no. 4. Sold by his heirs H and O. Nestle by Joseph Baer & Co., Frankfurt, Bibliothek George Nestle-John: Frankfurt am Main (1839-95); illustrierte Bücher des 13.-19. Jahrhunderts; deutsche, englische, französische, italienische und spanische Literatur ...; Versteigerung: Dienstag, den 6. Oktober 1931, Frankfurt am Main, 1931, no. 81.

Tenschert, Cat. 16, 1985, Catena aurea: 50 illuminierte und illustrierte Handschriften überwiegend auf Pergament des zwölften bis zwanzigsten Jahrhunderts, no. 19;

Dörfling, June 12, 1986, cat. 117, Wertvolle Bücher, Manuskripte und Autographen, lot 6;

Hauswedell, cat. 310, May 23, 1995, Wertvolle Bücher und Autographen des 15.-20. Jahrhunderts, lot 1783.

Les Enluminures, Paris, 2017, BOH 136

We gratefully acknowledge the scholarship of Les Enluminures in the cataloguing of this manuscript.

# 17833

\$165,000



in eternum  
**Q**uia sanctus es deus benedictus  
et laudatus in saecula saeculorum  
seculum et saeculum saeculi.  
**Q**uia tu domine dixisti sine  
peccato nos custodire.  
**Q**uia misericordia tua domine  
super nos in saecula saeculorum  
domine.  
**Q**uia tu domine speravi non confundar in aeternum.  
Quia misericordia tua in saecula  
domine misericordia tua in saecula  
domine.



**Q**uia tu domine speravi non confundar in aeternum.  
Quia misericordia tua in saecula  
domine misericordia tua in saecula  
domine.

POLO, Marco (1254-1324); SANTAELLA, Rodrigo Fernández de (1444-1509)

**2. Libro del famoso Marco Polo Veneciano de las cosas maravillosas que vido en las partes orientales: conviene saber en las Indias, Armenia, Arabia, Persia, y Tartaria. E del poderio del gran Can y otros reyes. Con otro tratado de micer Poggio Florentino y trata de las mismas tierras y islas.**

The third Spanish edition of Marco Polo's Travels.

Logroño, Miguel de Eguía, 3rd June 1529. Folio, ff. [4]; 32, woodcut initials, the title leaf expertly remargined along the lower and fore-edges (prior to 1927), with a very small area of pen work to the edge of the decoration, brown staining to about half the folios, a couple of other very small marginal repairs, contemporary marginalia, contemporary paneled calf over wooden boards, blind tooled with heraldic emblems, bookplate from the famed library of Juan M. Sanchez to front pastedown.

Translated from the Italian by Rodrigo Fernández de Santaella and first published in Seville in 1503, this edition, like the first and second, includes Santaella's *Cosmographia*, which serves as an explanatory introduction. It is a survey of the known parts of the world that contains many early references to the Americas. Crucially, Santaella was confident in positing the distinction between the West and East Indies by enumerating differences in the natural resources and environments of both regions. He concludes that 'Asia and Tarshish and Ophir and Cethim are in the East, and Antilla and Hispaniola are in the West, in very different localities and conditions', and also suggests that the name 'Antilla' is a popular corruption of 'Antindia', having the meaning of 'opposite to India' on the terrestrial globe. Santaella's hypothesis was at the very least contemporary with, and possibly even anticipated, that propounded by Vespucci.

As Maggs Bros. commented when they catalogued this very copy of his travels in 1927 (*Australia and the South Seas*, Catalogue 491, 1927, no. 6), there is a strong connection between Marco Polo and Australia. "Many people believed that Marco Polo had knowledge of Australia, because "being driven by a tempest, a great way beyond the island of Java, he discovered the kingdom of Maletur; the Province of Beach, the Isle of Petau, and another Isle, which he named the Lesser Java." The influence of his work was very great, and its effect on the cartography of the Australasian regions lasted for nearly three hundred years. The name Beach, or its corruption Locach, was given to portions of the northern coast of Australia in some later maps."

The account of Marco Polo is followed by that of Nicolo Conti, who traveled to the East from 1419-1444. Conti's route took him through Damascus, Persia, and India to his final destination, the East Indies. On his return to Europe, Conti dictated his narrative to Giovanni Poggio Bracciolini, then a papal secretary. It is Poggio's redaction that has been translated for this work by Santaella.

Rodrigo Fernández de Santaella was one of the most renowned Spanish ecclesiastical scholars of his day. He founded a college at the University of Seville after his return from Rome, where he served at the papal court for much of his life. At the time of his death he was bishop-elect of Saragossa.

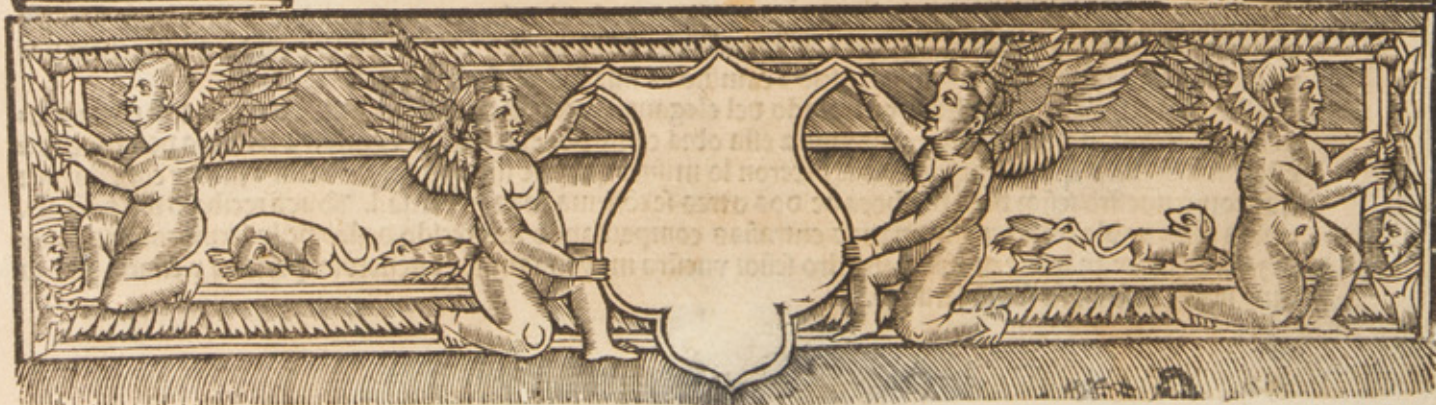
Santaella's translation is the first into Spanish of Marco Polo's account of his famous voyage. It was published first in 1503 and again in 1518, but these editions are unprocurable today.

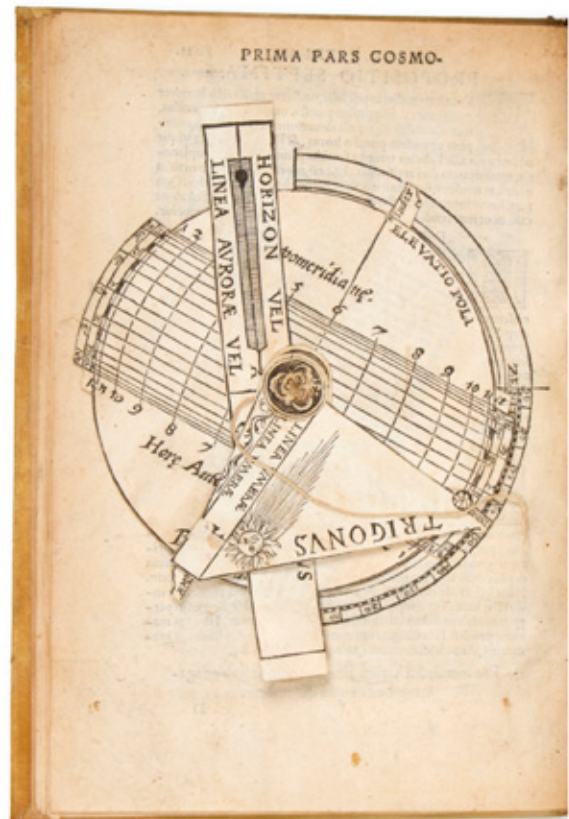
#14347

\$220,000



✠  
**El Libro del famoso Marco**  
Polo veneciano delas cosas marauí  
llosas q̄ vido en las partes orien-  
tales: conuiene saber en las  
Indias/Armenia/ Ara-  
bia/ Persia/ ⁊ Tartar-  
ria. E del poderio  
del gran Can y  
otros reyes.  
Con otro  
tratado  
de mi  
cer  
Pogio Florentino ⁊ trata  
delas mesmas tie-  
rras ⁊ islas.





APIANUS, Petrus [Peter Bienewitz] (1495-1552); GEMMA FRISIUS, Rainer (1508-1555).

3. **Cosmographia Petri Apiani, per Gemmam Frisium apud Lovanienses medicum & mathematicum insignem, iam demum ab omnibus vindicata mendis, ac nonnullis quoque locis aucta. Additis eiusdem argumenti libellis ipsius Gemmae Frisii.**

[Antwerp] : Vaeneunt Antuerpiae sub scuto Basiliensi, Gregorio Bontio, 1545. Quarto, (220 × 150 mm), later full vellum with manuscript title to spine, collection stamp from twentieth century private collector Pierpaolo Vaccarino to endpaper, ff. [2]; 66; numerous woodblock illustrations and diagrams, folding double page map of the world (*Charta cosmographica, cum ventorum propria natura et operatione*), three (of four) rotating volvelles, lacking the volvelle *recto* to f. 28, contemporary marginalia, a fine copy.

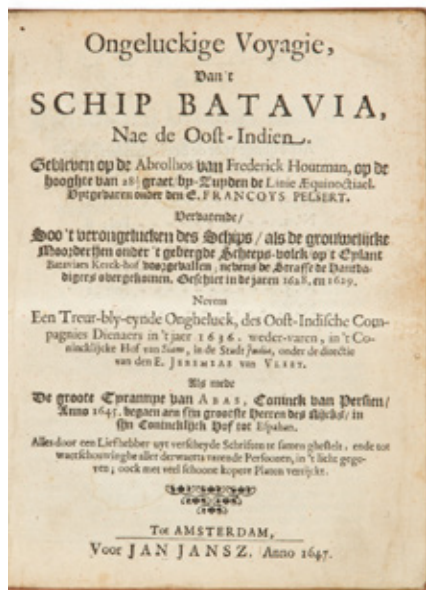
Apianus' *Cosmographia* was first published in 1524 and would remain one of the most influential works on cosmography, undergoing at least thirty editions in the sixteenth century, of which eleven were published in Antwerp by Bontium. From 1529 it would be edited by Gemma Frisius (tutor of Gerard Mercator), who would insert an updated world map, presented in cordiform projection, one of the earliest not based on Ptolemy and one of the first to name the continent *America*. *Cosmographia* contains geographical information derived from ancient texts as well as modern accounts from the explorer Vespucci contained in Waldseemüller's *Cosmographiae introductio* of 1507, and that of Schöner in *Luculentissima quaedam terrae totius descriptio* (1515). The eighth chapter is devoted to America. Apianus' *Cosmographia* is one of the first to employ the mechanical device of volvelles to solve mathematical problems relating to navigation, and would popularize this device in the sixteenth century.

van Ortoy, *Apian*, 36; van Ortoy, *Frisius*, 15; Alden, *European Americana* 545/3; Sabin 1748; Adams A 1279; Church 84; *Bibl. Belgica* A 33; Shirley 82 (the 1544 edition)

#18418

\$10,500





PELSAERT, Francois (c.1595-1630)

#### 4. Ongeluckige voyagie, van't schip Batavia, nae de Oost-Indien.

Amsterdam : Jan Jansz, 1647. First edition. Small quarto, papered boards, pp. [ii – title leaf], 118, lacking final blank (as in most copies); six folding copperplates (plate V provided in expert facsimile), some very pale marginal water stains, tiny worm hole to margin of first few leaves, a clean and well preserved copy housed in a gilt lettered calf clamshell box.

The first book on Australia; the first European images of Australia; a legendary rarity.

The story of the shipwreck of the *Batavia* remains one of the most gripping in all maritime history. In 1629, the VOC ship *Batavia* under the command of François Pelsaert was wrecked on Morning Reef on the Houtman Abrolhos off the West Australian coast, during her maiden voyage from the Netherlands to Batavia, Java. There were over 300 passengers aboard, mainly settlers, merchants and their families, of whom 40 drowned while attempting to reach shore. The survivors were grouped on two small desolate islands, while Pelsaert and his crew searched the shore on the mainland for a fresh water supply, to no avail. Faced with disaster, Pelsaert and a few companions sailed by longboat along the West Australian coastline and north across the Indian Ocean to the settlement at Batavia, a remarkable feat of navigation which took 33 days and was achieved without fresh supplies.

The Batavian Governor-General gave Pelsaert command of a rescue vessel, the *Saardam*, and he sailed back to the site of the wreck, arriving two months after his original departure. Pelsaert made the horrific discovery that a brutal and sustained massacre had taken place under the authority of Jeronimus Cornelisz, the apothecary he had left in charge in his absence. During the *Batavia's* voyage Cornelisz had already entertained thoughts of mutiny, and these manifested themselves during Pelsaert's absence. Cornelisz, together with a band of mutineers loyal to him, imposed a reign of terror over the other survivors. More than 110 men, women and children were murdered; the women were subjugated to sexual slavery by Cornelisz and his followers, and Cornelisz eliminated any perceived threats to his personal authority.

As part of his strategy to seize control, Cornelisz had sent a party of soldiers to a nearby island in search of water, only to abandon them there to perish. In an ironic twist, this island did hold good supplies of fresh water, and at the time of Pelsaert's return, the abandoned soldiers were engaged in combat with the mutineers; the soldiers had managed to capture Cornelisz, and now held him hostage. As Pelsaert's ship approached, both the mutineers and soldiers raced towards it; the soldier Wiebbe Hayes arrived first and was able to recount the grisly tale of Cornelisz's brutality. The island despot and his main supporters were tried, tortured and executed, and the other mutineers were taken to Batavia for punishment. Before his hanging, Cornelisz's arms were amputated by hammer and chisel, a scene depicted in one of the copperplates. Two offenders, Wouter Loos and a cabin boy, Jan Pelgrom de By, were left abandoned on the Australian mainland and never heard of again.

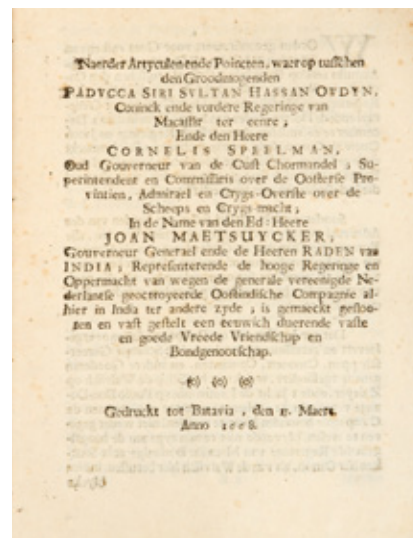
The infamous story of the wreck of the *Batavia* was first published in Amsterdam in 1647; the first edition is of the utmost rarity. Five editions followed in the seventeenth century, including two pirated versions, and all of these are considered rare.

The first edition of Pelsaert is one of the rarest of Dutch voyages and a foundation book for Australia.

Landwehr, *VOC*, 406; Tiele, *Bibliography*, 235; Tiele, *Mémoire*, 850.

#16533

\$400,000



## VOC [DUTCH EAST INDIA COMPANY]

### 5. Sammelband containing three VOC pamphlets.

Three documents from the cradle of printing in the East Indies; the first known Batavia imprints.

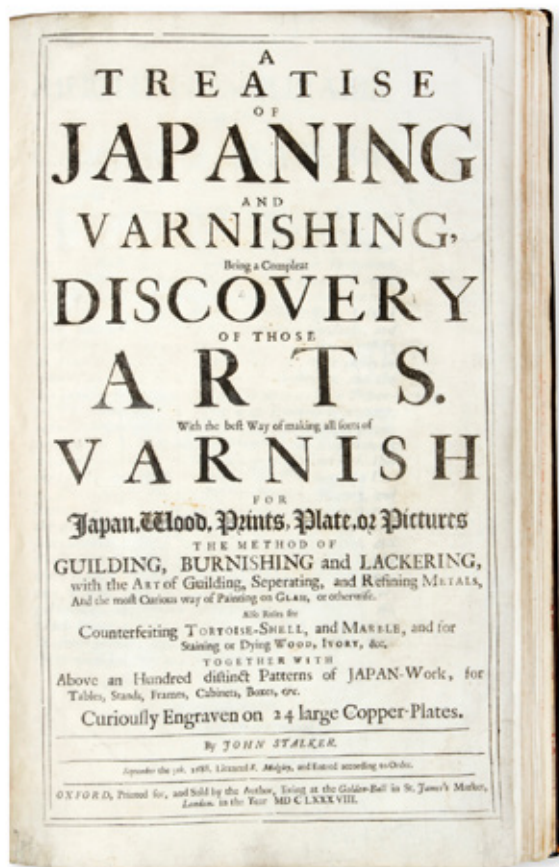
*Naerder Artyculen ende Poincten, waer op tuſſchen de Grootmogenden Padvcca Siri Sultān Hassan Ovdyn, Coninck ende vordere Regeringe van Maccasar ter eenre; Ende den Heere Cornelis Speelman, Oud Gouverneur van de Cust Chormandel ...* Gedrukt tot Batavia : [Hendrik Brants], den 15. Maert Anno 1668. Small quarto, pp [16] (the first 2 blank); a fine copy. Text of the treaty between Admiral Cornelis Speelman and the Sultan of Makasar. Landwehr, *VOC*, 243, citing Van der Wulp 4522; Knuttel 9701; Tiele IV, 1 p. 40; Van der Chijs I, p. 1. Landwehr locates 7 copies; [bound with] *Naerder Contracten gemaect met Radia Tello en Crain ...* Tot Batavia : Ghedrukt by Hendrik Brants Boeckverkooper, en Jan Bruyningh, inde Prince-ſtraet, 1669. Small quarto, pp [20] (the last blank), printer's woodcut device (B1); a fine copy. Text of the peace treaty made by the VOC with Tello and Linques, rulers of Celebes (Sulawesi) and allies of the Sultan of Makasar. See Landwehr, *VOC*, 245 ('tweeden Druck'), citing Van der Wulp, 4549. Landwehr locates 5 copies; [also bound with] *Vreede Articulen gemaect tuſſen de Generalee Nederlandſe Geoctroyeerde Ooſt-Indiſche Compagnie ende de Coningen van Bima en Dompā.* Tot Batavia : Gedrukt by Hendrik Brants Boek-verkooper, en Jan Bruyningh. Inde Prince-ſtraet, 1669. Small quarto, pp [12] (the second blank), printer's woodcut device (B1); a fine copy. Text of the treaty between the VOC and the rulers of Bima and Dompō (Sumbawa), who were defeated by the Dutch in the war against Makasar. Landwehr, *VOC*, 244, citing Van der Wulp, 4551; Knuttel, 9758. Landwehr locates 3 copies.

'The exact point at which printing was begun in Batavia is not known, although in the seventeenth century J. Nieuwhof made reference to a *Tytboek* (1659); this book has never been found, however. The oldest example we have knowledge of is entitled *Memorie vande gronden ende diepten van 't Dassen-Eyland, te weten aan de oost-zy* (Memorandum on the ground and depths of Dassen Island). It is a report published by Adriaan Joosen Swaan of the Cape ... As of today, the oldest known printed work dates from 1668 (no. 243). It was printed by H. Brants, who had signed a contract with the government of Batavia. At first, mostly government placards and other official documents were printed. The number of copies would not have been large, at least not by Dutch standards. At the time there were fewer than 3,700 company people in Batavia, a figure which represents both employees and their dependents. This would mean that the majority of the employees were local people who could not read' (Landwehr, *VOC*, p. xxi).

On 14 March 1668, Governor Maetsuyker and the Council of India gave permission for Hendrik Brants to print a peace treaty which had been negotiated between the ruler of Malacca and the former Governor of Coromandel, Cornelis Speelman. According to Zuiderweg, this marked a watershed moment for printing in the East Indies, as previously the Heren Zeventien (the VOC board) had issued a number of decrees forbidding the publication and circulation of printed matter (or manuscript material) relating to their colonies there. 'This peace treaty ushered in a period of liberalization of the Batavian printing press' (Adrienne Zuiderweg, *Nieuwsgaring in Batavia tijdens de VOC*, in *Tijdschrift voor tijdschriftstudies*, 2010, no. 27, pp. 108-126).

#17460

\$120,000



STALKER, John

## 6. A treatise of Japaning and varnishing, being a compleat discovery of those arts.

*With the best way of making all sorts of varnish for Japan, wood, prints, plate or pictures. The method of gilding, burnishing and lackering, with the art of gilding, seperating, and refining metals, and the most curious way of painting on glass, or otherwise. Also rules for counterfeiting tortoise-shell, and marble, and for staining or dying wood, ivory, &c. Together with above an hundred distinct patterns of Japan-work, for tables, stands, frames, cabinets, boxes, &c. Curiously engraven on 24 large copper-plates. By John Stalker.*

Oxford : Printed for, and Sold by the Author; living at the Golden-Ball in St. James's Market, London, in the Year 1688. Folio, contemporary full calf (rubbed and worn), later marbled endpapers, ex libris of H.P. Kraus; title within double-ruled border; the variant noting only Stalker as author (there are three other variant titles: two indicating the joint authorship of Stalker and Parker, and one with Parker's name alone), pp [x], 1-68, 24 engraved plates, 69-84; marginal repairs to G and G2; a few plates with mild discoloration and 9, 10, 21 and 22 with small repairs; a very good copy.

The first edition of this comprehensive guide to Japanese lacquering techniques of the period. The suite of twenty-four plates by an anonymous artist includes sixty designs of flowers, birds, insects, and landscapes in the oriental manner; suitable for furniture and small objects. Surviving copies are often incomplete due to artisan-owners having removed patterns for use as transfers, at the author's own suggestion.

Although it had been preceded by William Salmon's *Polygraphie, or the Arts of Drawing, Engraving ... Varnishing, Gilding ...* (1672), Stalker's manual was to remain for a considerable time the principal reference work in the West for Japanese lacquering techniques.

Wing, S5187C

#17784

\$24,500

石川俊之(流宣) [Ishikawa Toshiyuki (Ryūsen)]

## 7. 萬國總界圖 (万国總界図) [Bankoku Sōkaizu] [Map of the Whole World]

Edo (Tokyo), Japan : 須原屋茂兵衛 [Suharaya Mohē], [1708] (Hōei 5). Woodblock print with yellow colors added by hand, 1315 x 595mm, original covers and title slip; complete.

An early Japanese map of the world. Japan is displayed in the centre of the map, which is oriented so that east [東] is at the top of the document.

This map was produced at a time of national isolation (sakoku). Japanese citizens would not have been permitted to travel outside of Japan during this time, and little information would have filtered into Japan from its limited trade relations with Korea, the Ryūkyū Kingdom (Okinawa), the Dutch East India Company, and Qing China. It was therefore based on foreign maps brought into Japan by Europeans during this period.

Particularly, Ishikawa's map shows many similarities to one produced by the Italian Jesuit priest Matteo Ricci (1552-1610) and his Chinese collaborators in 1602. Ricci arrived in Macau in 1582 and was one of the first westerners to study the Chinese language and script in preparation for the Jesuits' move into mainland China. In 1584 he, along with Chinese collaborators, produced the first Chinese-language map of the world to be done in a European style, of which no prints are known to have survived. He created a second edition of this map in 1600. Ricci greatly improved upon these earlier maps for his 1602 world map, Kunyu Wanguo Quantu, done at the request of the Wanli Emperor. This 1602 map introduced to Asia the findings of European explorations and also included Chinese cartographic knowledge which was at the time unknown in Europe. Several copies of the 1602 map have survived. A detailed copy of the 1602 map was produced in Japan circa 1604, titled the Konyo Bankoku Zenzu. Perhaps this or another Japanese copy is what informed Ishikawa's map.

Interestingly, the map depicts landmarks such as the Great Wall, and mythical lands such as the land of giants [長人島] and the land of small people [小人島]. In the top left there is a Qing Chinese ship, and in the top right a Japanese ship. At the bottom of the map are names of different places and measurements of how far they are from Japan as well as the publication information.

#18737

\$24,000





BARDIN, William (c.1740-1798)

## 8. A new, accurate and compleat terrestrial globe,

*accompanying the Geographical Magazine. Originally laid down by Mr. James Ferguson, F. R. S. Improv'd by G. Wright, and made by W. Bardin, Fleet Street, London. Published as the act directs by Harrison & Co., No. 18 Paternoster Row, Augt. 1st, 1783 (cartouche). Published by G. Wright & W. Bardin Jan'y 1st 1782 (inscription at South Pole).*

Terrestrial globe, 9 inches in diameter, engraved gores and two polar calottes with original hand colouring over papier mache base, graduated equator; ecliptic and Greenwich meridian, the oceans with an analemma, ocean currents, monsoons and showing the tracks of numerous explorers; hand-engraved calibrated brass meridian ring, engraved calendrical paper horizon ring with zodiac laid on wood, supported on the original stand of four turned wooden legs united with cross-stretchers. A very fine example with no obvious signs of restoration, a rich and warm patina, recent lacquer expertly applied for conservation.

**A fine eighteenth-century globe which shows the tracks of Cook's three voyages, the place of his death in Hawaii only four years prior noted with detail.**

The voyages of Clipperton and Anson are also marked. The island of Tasmania is joined to the mainland of New Holland, and the Antarctic region is described as being 'insurmountable fields & vast mountains of ice'.

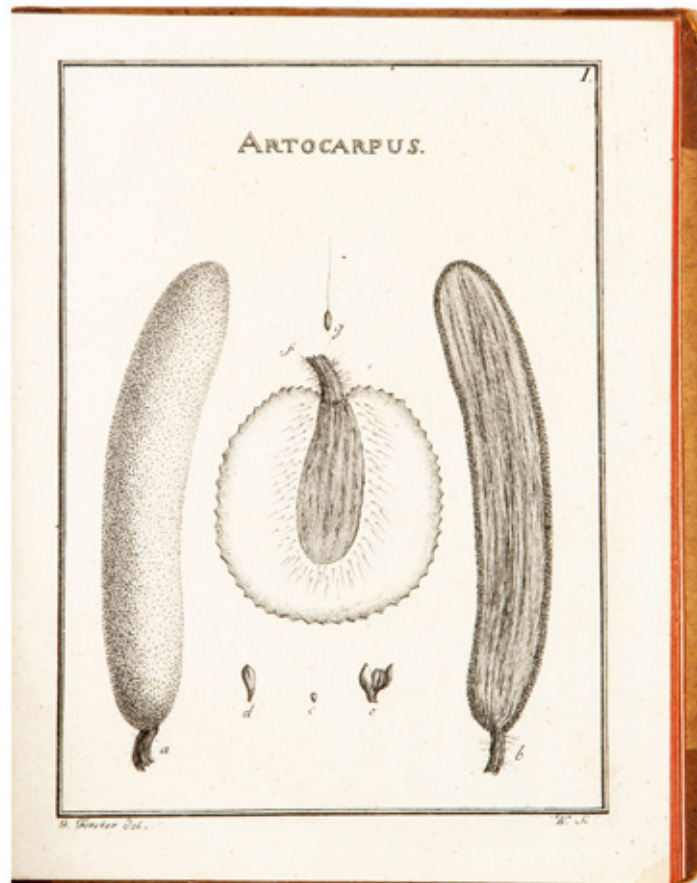
Bardin's 9 inch terrestrial globe was originally available for purchase by subscribers to the *Geographical Magazine*. Upon a second payment a celestial globe was also available.

"The Bardin family was among the greatest globe makers in London from the late eighteenth through the early nineteenth century. The patriarch of the family, William Bardin (d.1798), began globe production in the 1780s..." (State Library of New South Wales).

Eighteenth-century globes in such fine condition are rare in the market.

#17306

\$24,000



FORSTER, Johann Georg Adam (1754-1794)

## 9. Vom Brodbaum

[Kassel] : [privately printed], 1784. First edition. Small quarto, contemporary half sheep over papered boards (rubbed), spine with raised bands, gilt ornament and contrasting title label lettered in gilt *Artocarpus* (a little worn), all edges stained red, front free-endpaper with ownership inscription of the German botanist Ernst Nolte dated 1817, pp [ii], 47, with 2 copper engraved plates illustrating breadfruit seeds; Nolte's MS corrections in ink on pp 37 and 40, and scholarly pencil annotation to rear blank; occasional pale foxing.

Rare privately printed first edition of Forster's treatise on the breadfruit tree (*Artocarpus altilis*).

In this important botanical work, German naturalist Georg Forster used observations made during the second voyage of Captain Cook; both he and his father, Johann Reinhold Forster, had taken part in Cook's expedition as scientists. *Vom Brodbaum* (On the breadfruit) was first published in 1784 in Kassel, where Forster was professor of natural science at the Collegium Carolinum. As it was printed for private distribution, very few copies of this original separate issue would have been printed. We can trace only one extant institutional copy (British Library). The treatise was published subsequently in Vienna in the *Magazin für Wissenschaften und Litteratur* (1785) and within Forster's *Kleine Schriften* (1803).

The breadfruit, a species of flowering mulberry tree native to Southeast Asia and most of the Pacific Islands, had first been brought back to Europe from Tahiti by Sir Joseph Banks, at the conclusion of Cook's first voyage in 1771. Having recognised its enormous potential as a staple food product, and in particular as an economical means of feeding slaves, Banks would instigate William Bligh's ill-fated 1787 expedition to Tahiti in the *Bounty*, the purpose of which was to collect as many samples of breadfruit as possible with the intention of propagating them in the Caribbean. Bligh's second expedition of 1791 would be successful in this task, and plantations of breadfruit were cultivated on St Helena, St Vincent and Jamaica. Ultimately, however, the scheme was a failure, as the slaves refused a diet of breadfruit.

Du Rietz 447 (for *Kleine Schriften*); Pritzel 2974; not traced in Sabin, Nissen, Holmes, Howes, Hill, or Streeter.

#18721

\$8,500



PHILLIP, Arthur (1738-1814)

**10. The Voyage of Governor Phillip to Botany Bay, with an account of the establishment of the Colonies of Port Jackson & Norfolk Island; compiled from authentic papers, which have been obtained from the several departments, to which are added, the journals of Lieuts. Shortland, Watts, Ball, & Capt. Marshall; with an account of their new discoveries.**

London : John Stockdale, 1789. Quarto, half-calf over marbled boards, spine ruled and lettered in gilt, armorial bookplate of H. Holland Edwards to front pastedown, armorial bookplate of Henry Hampden Dutton to front free endpaper; frontispiece portrait; engraved title (in the first state, foxed); pp 6, [errata; blank], viii, [8 – list of subscribers], [3 – list of plates; blank], x, 298, lxxiv, 54 engraved plates & charts (31 hand coloured as called for), bound as usual without advertisements; sparse foxing, occasional toning as usual, a very good copy.

The deluxe hand coloured edition of the rarest and most desirable First Fleet book.

Published in London the year following the successful arrival of the First Fleet in New Holland, Stockdale's work is the most detailed early account of the arduous voyage and is considered the foundation book of Australian settlement.

The account is illustrated with several dozen plates, mostly after drawings and specimens sent back to London by Surgeon General John White. The work was published in two states, one with the plates uncoloured, and another in deluxe format, "the rare coloured issue of this classic, only a very few copies were produced in this form" (Hill). In deluxe copies the natural history plates were printed on laid paper, as here, and expertly coloured with watercolours.

"Phillip's writing was like the man himself: honest, direct and unaffected . . . It offers a full record of events both on land and on sea in the first months of the settlement, detailing the early expeditions of Phillip and the other officers into the interior around Botany Bay and Port Jackson . . . The importance of Stockdale's Phillip must not be underestimated . . . [it is] a key work and essential to any serious collection of Australian books." (Wantrup)

Ferguson 47; Wantrup 5; Hill 1347; Nissen, ZBI, 3158

#18463

\$60,000





WHITE, John (1756-1832)

## 11. Journal of a voyage to New South Wales

*with sixty-five plates of non descript animals, birds, lizards, serpents, curious cones of trees and other natural productions by John White Esqre., Surgeon General to the settlement.* London : J. Debrett, 1790. Quarto, full speckled calf, expertly rebacked preserving original spine, contrasting morocco title labels, decorated in gilt, edges rubbed, marbled endpapers, pp [xviii], 299, [36], 65 fine hand coloured plates by Sarah Stone on Whatman paper of Australian flora, fauna and tribal artefacts; small ink stamp from the Selbourne Library to verso of title page; occasional light foxing, but a fine, clean copy.

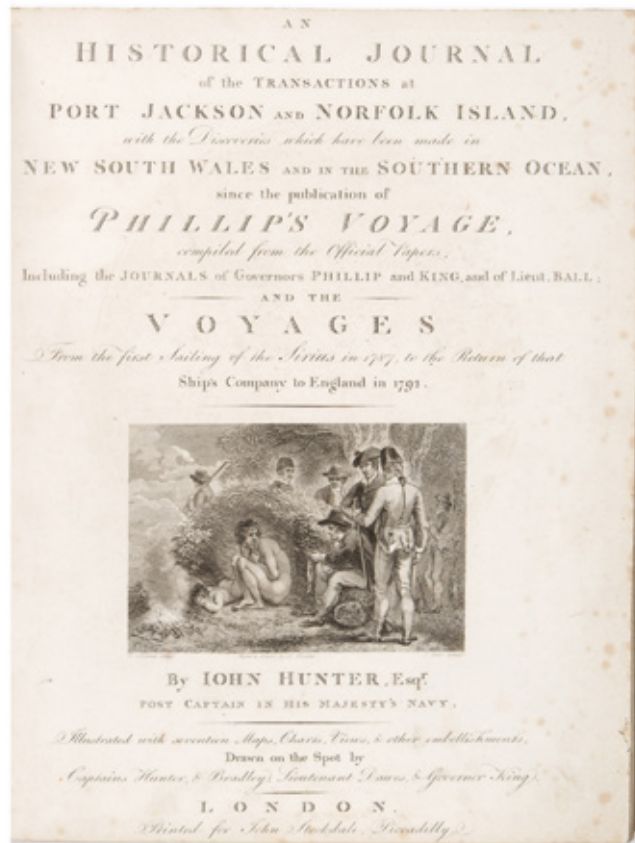
The desirable hand coloured edition of White's important account of the voyage of the First Fleet and the settlement at Sydney Cove.

As Surgeon General on the voyage, White's scientifically trained eye was well suited to the recording of new species discovered on the island continent. His account includes much scientific detail and descriptions of the voyage and settlement not to be found in other accounts such as Phillip's. The fine plates were engraved by Sarah Stone from live and taxidermied specimens sent to England, as well as White's own drawings and those of Thomas Watling.

Ferguson 97; Hill 1858; Wantrup 17

#16696

\$20,000



HUNTER, John (1737-1821)

## 12. An historical journal of the transactions at Port Jackson and Norfolk Island

with the discoveries which have been made in New South Wales and in the Southern Ocean, since the publication of Phillip's Voyage, compiled from the official papers; including the journals of Governors Phillip and King, and of Lieut. Ball; and the voyages from the first sailing of the Sirius in 1787, to the return of that ship's company to England in 1792. Illustrated with seventeen maps, charts, views & other embellishments, drawn on the spot by Captains Hunter, & Bradley, Lieutenant Dawes, & Governor King. London : John Stockdale, 1793. Quarto, contemporary half-calf with contrasting morocco title label over marbled boards (expertly rebacked), early inscription to front pastedown, engraved frontispiece and title page (with wide margins), pp [vi] (list of subscribers); [II] (list of plates), [viii] contents; 583, seventeen plates and charts (complete), early paper repairs to a folding map, very minor worming and a few water stains to final few leaves, occasional foxing but overall a very good copy.

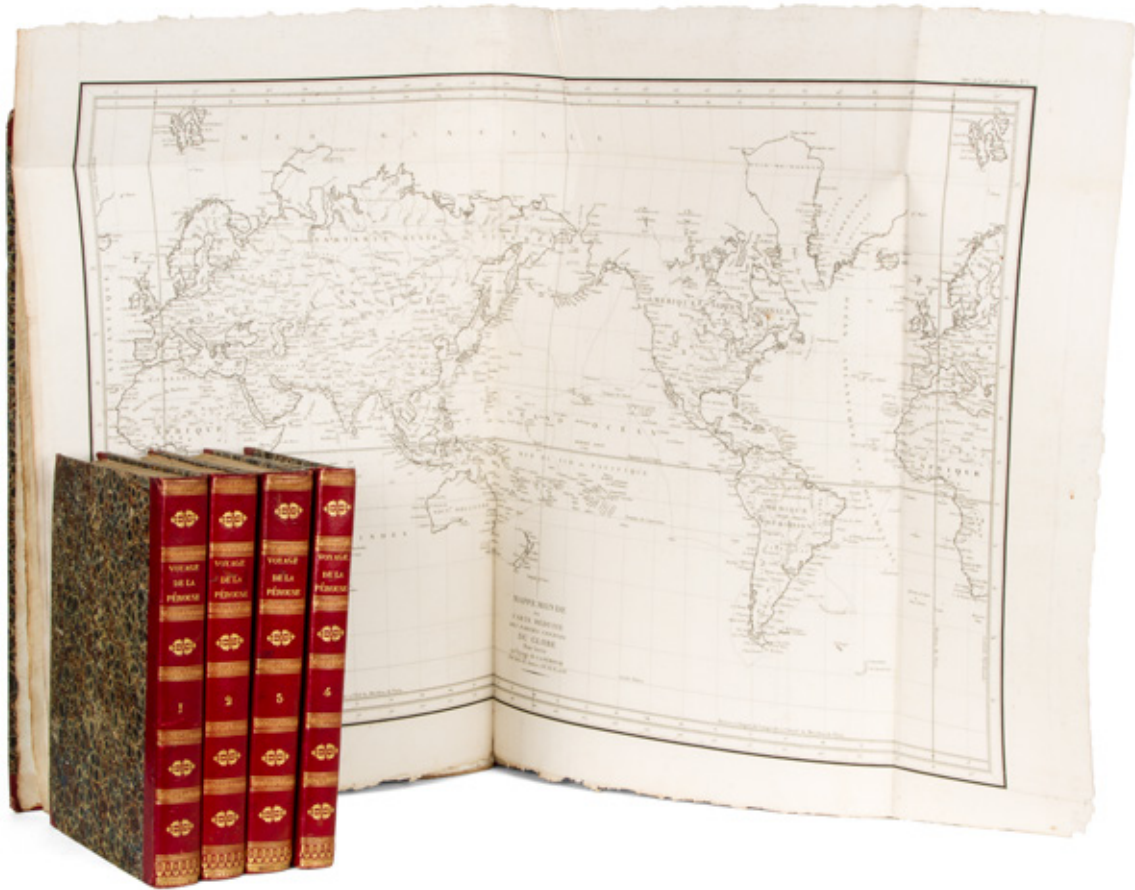
Captain John Hunter (1737–1821) arrived in Port Jackson in 1788 as second-in-command of the First Fleet flagship HMS Sirius, and was later to serve as Governor of New South Wales from 1795 to 1800. Hunter was responsible for carrying out the first surveys of the Sydney region, and he visually documented the landscape and natural history of the new colony in numerous sketches, several of which are reproduced as engravings in this work. (It is now known that the drawings in his sketchbook *Birds & Flowers of New South Wales Drawn on the Spot* in 1788, '89 & '90, held in the National Library of Australia, were copied from works made by George Raper, a gifted midshipman). Among the plates in Hunter's *An historical journal* is the earliest published view of Sydney; another plate, engraved by William Blake after a sketch of an Aboriginal group by Phillip Gidley King, is the important *A Family of New South Wales*, in which Blake has clearly idealised the features of King's subjects. The quarto edition of *An historical journal* is by far the more desirable of the two published in 1793, the abridged octavo edition of the same year having only one folding map and one folding plate.

"[Hunter's] journal is a very valuable work on the early history of the English settlement in Australia". (Hill)

Ferguson 152; Hill 857; Wantrup 13

#16708

\$4,800



LA PÉROUSE, Jean-François de Galaup (1741-1788)

**13. Voyage de la Pérouse autour du monde, publié conformément au Décret du 22 Avril 1791, et rédigé par M. L. A. Milet-Mureau.**

An exceptional set, in the original unrestored binding, of one of the greatest maritime voyages in history.

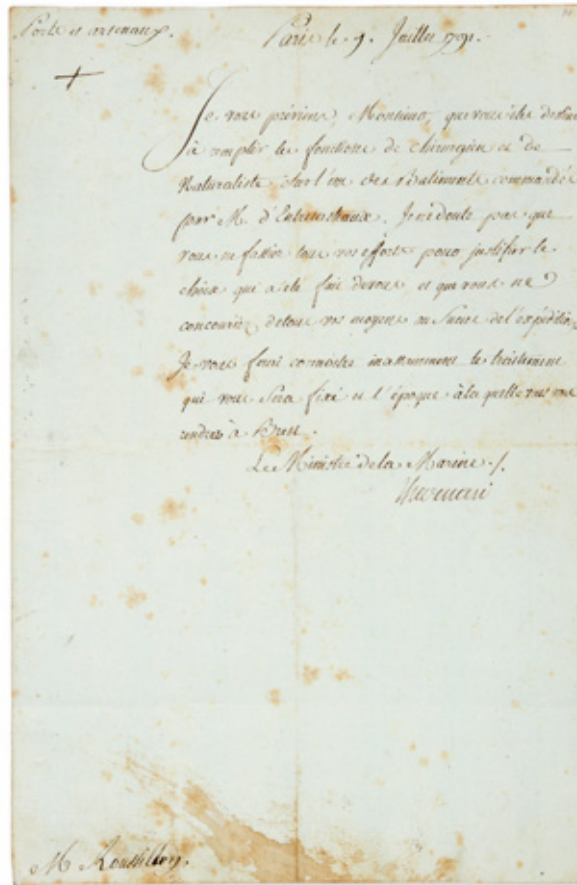
Paris : de l'Imprimerie de la République, 1797. Four volumes quarto, (315 mm tall) and atlas volume (605 mm tall, 450 mm wide); the five volumes bound in matching contemporary half-crushed morocco, spines lettered and tooled in gilt, marbled boards, a fine period binding; with full wide margins, vol. I with half-title, engraved frontispiece portrait of La Pérouse from a miniature by Alexandre Tardieu, pp. lxxii; 346; vols II – IV pp. 398; 422; 309; each volume complete with half-titles; the atlas volume with engraved title page, the large folding *Mappe monde* (plate 1) presented in duplicate, 69 engraved maps, charts and pates; some very light occasional toning, however the entire set astonishingly clean and fresh, each volume with armorial bookplate to rear pastedown and owner's label of James Fairfax to free endpapers; a letter from Maggs Bros. Ltd, London, dated 1951 loosely enclosed.

The official account of the voyage of La Pérouse was compiled by Milet-Mureau from the expedition's dispatches sent from Macao, Kamchatka and Botany Bay. Forbes notes the atlas was issued on regular paper (575 x 420 mm untrimmed) and thick paper (620 x 455 mm untrimmed); the present copy accords more closely with the latter. In a letter from Frank Maggs of Maggs Bros., London, enclosed with the books, the bookseller writes: 'I expect this set is undoubtedly one of the finest in existence. I am afraid I cannot give you anything definite about its history, but it appears to have been from the library of one of the small European principalities, judging from the bookplate. You may be able to trace the arms at the Mitchell Library; they might belong to some family like the House of Parma or Monaco'. We have since identified the bookplate as belonging to William Strong, Archdeacon of Northampton, with subsequent ownership by two Sydney collectors including Mr. James Fairfax.

Ferguson 268; Forbes 272; Hill 972; Howes L-93; Lada-Mocarski 52

#18039

\$48,000



THEVENARD, Antoine-Jean-Marie, Vice-Amiral (1733-1815)

**14. Autograph letter signed by Vice-Admiral Thévenard, advising Roussillon that he is to be appointed surgeon and naturalist on d'Entrecasteaux's expedition in search of La Pérouse.**

Manuscript in ink on bluish watermarked laid paper; folio (310 x 200 mm); place and date 'Paris, le 9 Juillet 1791'; signed 'le Ministre de la Marine, Thévénard'; addressed (at foot) to 'M. Roussillon'; scattered foxing.

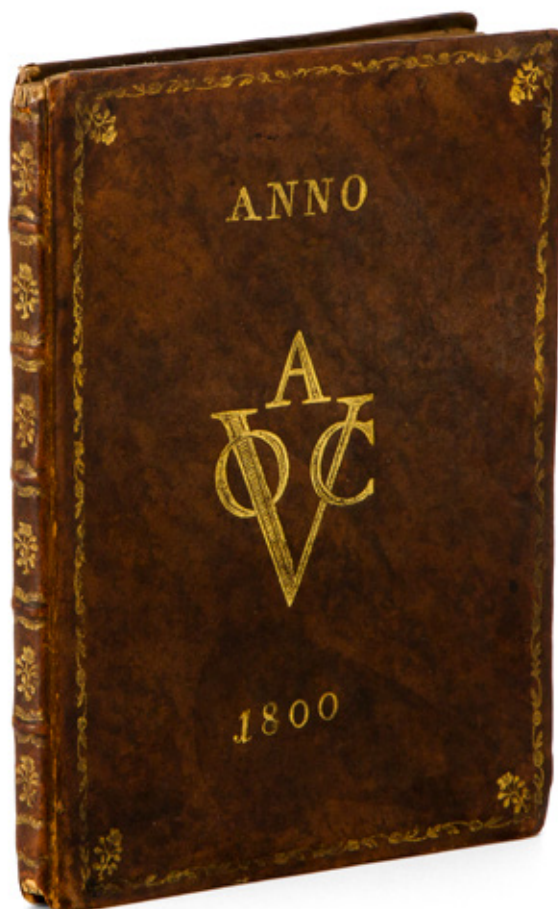
Vice-Admiral Antoine-Jean-Marie Thévénard (1733-1815) was Minister of the Marine between May and September, 1791. In this letter, he advises Sire Roussillon that he has been nominated as a surgeon and naturalist on the expedition to be commanded by d'Entrecasteaux.

'Je vous prévien, Monsieur, que vous êtes destiné à remplir les fonctions de chirurgien et de naturaliste sur l'un des bâtiments commandés par M. d'Entrecasteaux. Je ne doute pas que vous ne fassiez tous vos efforts pour justifier le choix qui a été fait de vous, et que vous ne concouriez de tous vos moyens au succès de l'expédition. Je vous ferai connaître incessamment le traitement qui vous sera fixé et l'époque à laquelle vous vous rendrez à Brest.'

*(I advise you, Sir, that you are destined to perform the duties of surgeon and naturalist on one of the ships commanded by M. d'Entrecasteaux. I have no doubt that you will make every effort to justify your selection, and that you will contribute with all your means to the success of the expedition. I will let you know immediately the arrangements that will be made for you and the time at which you will go to Brest.)*

#18640

\$3,300



DAM, Meyndert van; STICHTER, Cornelis

### 15. A VOC ship's binding from the Chamber of Amsterdam.

A particularly fine example of a late VOC binding.

*d'Erven Stichters Comptoir Almanach, Voor 't Jaar 1800. Voorzien van eene aanwyzing der Jaar-, Paarden-, Beesten- en Leermarkten, welke in de Bataafsche Republiek gehouden worden, als mede de Vacantien, het Varen der Trekschuyten en Beurtschepen, het vertrek der Posten en Postwagens. Nevens de maans op- en ondergang.* Te Amsterdam : by de erfgen. van de Wed. C. Stichter, in de Warmoesstraat, schuyn over de Oude Kerksteeg, in de Oude Berg Calvarie, in no. 159, [1800]. Quarto, contemporary full calf, a VOC binding from the Chamber of Amsterdam, both upper and lower boards with identical blind-embossed monogram VOC beneath the letter A, above and below this the date ANNO 1800, within a gilt ornamental floral border; spine in compartments with five raised bands and gilt ornament; front and rear endpapers inscribed *Slagt Huijs* (indicating that the book was designated for use at one of the Company's slaughterhouses), the front endpaper with an additional early ownership inscription, the surname 'De Grosheide'; title page with engraved printer's device; [32] pp, printed in red and black, woodcut illustrations; occasional contemporary marginalia, else internally clean and sound.

As Amsterdam was the centre of the Dutch book industry, it was this chamber of the VOC (Vereenigde Oostindische Compagnie, or Dutch East India Company) that supplied most of the Bibles, psalm books, catechism books, maps and almanacs carried on the Company's outbound ships. The front cover of this almanac, a calendar for the year 1800 which includes such information as religious feast days and astronomical data, is blind-stamped with the VOC-A monogram, indicating it was supplied by the Amsterdam chamber. The inscriptions on the endpapers denote that this copy was supplied to one of the Company's abattoirs, possibly at Batavia.

See: Landwehr, J. (1991). *VOC. A bibliography of publications relating to the Dutch East India Company 1602-1800* (a full-page illustration of this very copy, p.xxviii).

#17953

\$9,000

J'atteste que le Citoyen  
Le Breton aspirant de la Marine  
a été chargé, par moi, d'un quart  
à bord de la corvette "Le Naturaliste", pendant  
une grande partie de la campagne et  
qu'il s'en est parfaitement bien acquitté.  
En foi de quoi je lui ai délivré le présent.  
Paris le 11<sup>er</sup> Thermidor, an 11  
Le Capitaine de frégate Commdt. E.  
Hamelin

HAMELIN, Emmanuel, Amiral (1768-1839)

**16. Autograph testimonial signed by Hamelin, commander of *Le Naturaliste* during the Baudin Expedition, written for one of his junior officers.**

Manuscript in ink on bluish laid paper; 195 x 160 mm; place and revolutionary date of 'Paris 1<sup>er</sup> thermidor an 11' [20 July 1803], signed 'Capitaine de frégate Commdt. Eel. Hamelin'; wet stamp of the Collection Deséglise; some foxing.

Provenance: Collection Deséglise, France (late 19th – early 20th century), housed in the original Deséglise manila folder with manuscript annotations.

Written in Paris by Hamelin some six weeks after the arrival of *Le Naturaliste* at Le Havre (6 June 1803), this document is a testimonial for one of the junior officers who had served under him on *Le Naturaliste* during the Baudin expedition.

'J'atteste que le citoyen Le Breton aspirant de la Marine a été chargé, par moi, d'un quart à bord de la corvette "Le Naturaliste" pendant une grande partie de la campagne et qu'il s'en est parfaitement bien acquitté. En foi de quoi je lui ai délivré le présent.'

(I testify that the Citizen Le Breton, Naval lieutenant, was placed, by me, as an officer of the watch aboard the corvette "Le Naturaliste" for much of the expedition, and that he has acquitted himself perfectly well. In witness whereof I have provided him with this document.)

#18639

\$3,300



PÉRON, François (1775-1810); FREYCINET, Louis Claude Desauls de (1779-1842);  
LESUEUR, Charles Alexandre (1778-1846); PETIT, Nicolas-Martin (1777-1804)

**17. Voyage de découvertes aux terres Australes. Exécuté par ordre de sa Majesté l'Empereur et Roi, sur les corvettes le Géographe, le Naturaliste, et la goélette le Casuarina, pendant les années 1800, 1801, 1802, 1803 et 1804.**

Rare set of the regular account of the Baudin expedition to the Terres Australes, the text volumes in publisher's wrappers, with the plates presented in both coloured and uncoloured states. One of the most important and famous descriptions of Australia ever published, it also contains the first published complete and fully detailed map of Australia, Freycinet's *Carte générale de la Nouvelle Hollande*, along with many significant charts of the southern Australian coastline ("Terre Napoléon"), superb ethnographical and natural history plates by Nicolas-Martin Petit, and a magnificent topographical view of Sydney by Charles Alexandre Lesueur.

Paris : De L'Imprimerie Impériale, 1807 – 1816 – 1807 – 1811. Four volumes, quarto (in two sizes) of the *Partie Historique* of the Baudin expedition, complete in itself (the *Partie Navigation et Géographie* was published separately). The two quarto volumes that comprise the narrative text are in the publisher's original pink paper wrappers with paper labels to spines (slightly faded) and the two small folio volumes that comprise the historical atlas (*Historique Atlas*) are bound in uniform modern papered boards (joints slightly cracked); housed in two fine quarter-morocco clamshell boxes, the spines in compartments.

*Historique* (text). Part 1, 1807. Quarto, pp [iv half-title; title], xv, 496, [v errata; contents]; Part 2, 1816. Quarto, pp xxxii, 471, frontispiece portrait of Péron by Lambert after Lesueur engraved by Langlois; two folding tables; slight water stain to the margins of last few leaves.

*Historique Atlas*. Part 1, 1807. Small folio, pp [ii], 40 plates (two folding, 23 coloured and also present duplicated in uncoloured state); Part 2, 1811. Small folio, pp [3], 14 charts (two double-page, including the first complete map of Australia).

A fine and desirable set of the complete regular publication of the Baudin expedition; the natural history, topographical and ethnographic plates present in both coloured and uncoloured states, and the text volumes in crisp publisher's wrappers.

Ferguson, 449; Wantrup, 79a.

#17095

\$40,000



Anon.

## 18. 阿蘭陀地球図 [Oranda Chikyuzu] [lit. Holland: Image of the Earth]

[Japan] : s.n., [produced around the Bunka period, 1804-1818]. Manuscript map of the world, ink and colour wash, 735 x 1280 mm, folding to 185 x 160 mm, on unbacked, thick paper; original blue paper wrappers with brushed title, bound in modern cloth boards; the map with numerous expert worming repairs to verso, otherwise very well preserved, with no foxing evident.

A spectacular, very precise Japanese hand-drawn map of the world, executed as two circles depicting opposite sides of the world – the 'Old World' and the 'New World', or Western and Eastern hemispheres.

Curiously, all place names on this map are written in Russian characters, though Japan had no trade relations with Russia at the time this map was produced. It is believed to have been copied from a map which came into the hands of the Japanese when the Finnish-Swedish Lieutenant Adam Laxman, acting as an agent of Imperial Russia, visited Japan in Kansei 4 (1792) to return the shipwrecked Japanese Daikokuya Kōdayū and party and demand a trade treaty between Japan and Russia. As he was returning Japanese castaways, Laxman was initially received by the Japanese authorities and treated better than could have been expected. Laxman eventually succeeded in procuring a document that granted permission for one Russian ship to dock in Nagasaki so as to engage in trade, however when this was attempted some 9 years later the ship was refused. Japan would remain closed to the west, with the exception of the Dutch East India Company presence in Nagasaki, until the American Commodore Perry's 1854 expedition.

Although the map indicates the tracks of a number of different voyages, including to the Pacific, northern and southern Australia, and Antarctic waters, no explorers are identified. Tasmania is shown as part of the Australian continent. Interestingly, longitude and latitude lines are present, but the corresponding degree measurements are absent, suggesting that the meaning of the lines may not have been understood when the map was copied. Surmounting the two hemispheres is a cartouche that possibly depicts the Shinto goddess of creation, Izanami – clearly the Japanese maker's own artistic embellishment, replacing what would have been the Classical iconography of the original. The accurately rendered floor globe in the cartouche illustration, however, would appear to have been reproduced from the Russian map.

#18481

\$13,500





TWYDELL, T.

## 19. A map of the world

[Title from manuscript cartouche]. Lincoln : T. Twydell, 1812. Manuscript and watercolour map on paper laid down on board, 485 x 710 mm (image), surface soiling, old edge tears, large central tear and small loss to the margins.

*A fine Regency period artwork by a talented amateur cartographer.*

A spectacular and unique manuscript map of the world in two hemispheres, with detailed decorative border and original hand colour. The landfall of several main explorers on the continent of New Holland is marked as well as the geographical features of "Basses Straits", "Bateman Bay", Lord Howe Island, Rottneest Island, etc. The barren Antarctic Ice Ocean has the descriptive comment "Many isles and Firm Fields of Ice. There is also commentary in the Pacific Islands including "Owhyhee where Capn. Cook was killed". Numerous places in China are indicated, including the Portuguese colony of Macao, and on the Arabian Peninsula Mekka, Medina, the Cape of Mosandan and Muscat are marked.

#18725

\$4,500



GUIGNES, Chrétien Louis Joseph de (1759-1845)

**20. Dictionnaire Chinois, Français et Latin. Publié d'après l'ordre de sa majesté L'Empereur et Roi Napoléon le Grand.**

Landmark Chinese dictionary commissioned by Napoleon Bonaparte.

Paris : l'Imprimerie Impériale, 1813. First edition. Thick folio (435 mm x 279 mm), contemporary cat's paw calf, boards with gilt fillet borders, spine with raised bands and red morocco label lettered in gilt; all edges stained red, marbled endpapers, first blank with armorial bookplate of the Duc de Luynes, Chateau de Dampierre; pp [6], lvi, 1112, [2 errata]; printed on heavy laid paper; with most of the text in two columns, the Chinese characters printed from eighteenth-century woodcuts; hinges starting, occasional insignificant foxing, but a clean, crisp copy in a handsome contemporary binding.

Production of this monumental work was commenced on the orders of Napoleon in 1809. Its compiler, the sinologist Joseph de Guignes (1759-1845), had lived in China for 17 years and served as translator for the Dutch Ambassador at the Qianlong Emperor's court in 1794-1795. Although Guignes suffered criticism after the dictionary's publication owing to the fact that he had not acknowledged his use of the *Dictionarium Sino-Latinum* manuscript of the Italian Franciscan Basilio Brollo de Glemona (1648-1704), the dictionary has come to be regarded as not only a production of considerable aesthetic value but also the first large-scale philological work on Chinese in a modern European language.

Cordier, 1589. Brunet, II, 568

#18722

\$16,500



Maker unknown.

## 21. Grand jeu de la géographie avec costumes coloriées

[France] : s.l., s.n., circa 1820. *Carnet* of thick blue card, 110 x 75 mm, with hand coloured engraved title label depicting inhabitants from the four corners of the world, containing 25 hand coloured cards on blue paper backing, each depicting a male and female inhabitant from a different region, with accompanying descriptive text. Fine condition.

In addition to the various peoples of Europe, the set includes depicting people from China, Peru, California, St. Christine (Marquesas Islands), Acadia (French Canada), West Africa, Manila, Tahiti, and the Friendly Islands.

'The inhabitants of even the most far-away countries, as depicted on these cards, are French to their fingertips, and are utterly charming' (Hargrave, p. 68).

Very rare; we can locate only a single example in institutions (Yale University Library), with Hargrave noting the example in the Collection of the United States Playing Card Company in Cincinnati.

Reference: Hargrave, Catherine Perry. *A history of playing cards and a bibliography of cards and gaming*. New York : Dover Publications, 1966.

#18024

\$5,500



ARAGO, Jacques Étienne Victor (1790-1854)

## 22. A Cape Malay slave carrying rooibos bushes. Cape of Good Hope, 1818.

Watercolour and pencil on watermarked laid paper, 353 x 274 mm (sheet), signed and dated in ink in image lower right 'Js. Arago fecit, 1818'; inscribed by the artist in ink in the upper margin centre 'Cap du bonne Espérance', and in the lower margin centre 'Hottentôt / Les esclaves hottentôts dont les maîtres sont contents ont la permission d'aller, les Dimanches, sur la montagne de la table couper des ballais qu'ils rendent pour leur propre compte'; unmounted; in fine condition.

An original, unpublished drawing made in the Cape of Good Hope by Jacques Arago (1790-1855), artist on Freycinet's round the world voyage in the Uranie (1817-1820).

The subject depicted in Arago's drawing is one of the Cape Malay community. Most of the members of this mixed ethnic group, which actually also included slaves from Madagascar and East Africa, were brought as slave labour to the Cape by the Dutch East India Company from Java, Malacca and other places in the Malay archipelago over a period of 170 years between the 1650s and 1824. The Cape Malays were the first to introduce Islam into southern Africa.

Arago uses the term Hottentot, which in its original sense referred to an indigenous person of the Cape, or Khoikhoi. By the early nineteenth century the word Hottentot had become a derogatory, generic term for a non-white skinned person. His caption explains that on Sundays some slave owners permitted their charges to go onto Table Mountain to collect the broom-like, tea-producing rooibos bush for their personal use.

#18715

\$12,500



ARAGO, Jacques Étienne Victor (1790-1854)

### 23. Chamorro people performing a Spanish paloteo (stick dance). Agana, Guam, 1819.

Watercolour and pencil on artist's paper, 296 × 398 mm (sheet), signed and dated in ink in lower margin right 'Js. Arago fecit, 1819'; inscribed by the artist in ink in the upper margin centre 'Guham 1819', in the lower margin centre 'Dances exécutées à Agana, appelée dans le pays Le baton habillé', and in the lower left of the image 'Ébauche' (= a rough drawing or sketch); unmounted; some mild creasing at the margins, small loss at bottom corner; otherwise in fine condition.

An original, unpublished drawing made in the Mariana Islands by Jacques Arago (1790-1855), artist on Freycinet's round the world voyage in the *Uranie* (1817-1820).

Guam had been officially claimed for Spain by Miguel Lopez de Legazpi in 1565. However, the island was not actually colonized until 1668, when the first Jesuit missionaries led by Diego Luis de San Vitores arrived to introduce Christianity to the indigenous Chamorro people. The island soon became a stopover point for the Manila galleons making the voyage across the Pacific between Acapulco and the Philippines. From this early period through to the present, the local Micronesian culture on Guam has developed into a hybrid, with numerous Hispanic customs incorporated into the Chamorro substrate. One such adopted custom was the group performance of a version of the paloteo, a traditional Spanish dance with sticks, which Jacques Arago depicts in this drawing. His eyewitness account of a performance of the dance is contained in his *Souvenirs d'un aveugle : voyage autour du monde* (1839).

#18716

\$14,500



Maker unknown.

**24. Aboriginal King's Brass Plate (1820).  
"King Taptalla II." King of the  
Terrara Tribe, Shoalhaven River,  
New South Wales.**

[Title from mid nineteenth-century manuscript note]. Brass breastplate or gorget, crescentic, maximum diameter 140 mm, anterior with engraved lettering *KING TAPTALLA II*, foliage motif repeated at each of the upper corners, emu and kangaroo *dos-à-dos* at the centre (design only partially completed); diagonal cut mark running from lower left to upper right edge; the surface has been superficially cleaned at some point, leaving the 200-year build up of verdigris patina in the recessed areas of the engraved design; the reverse with deep brown patina; original bronze chain still attached at one corner; [accompanied by] a fragile manuscript note describing the breastplate, 55 x 160 mm, written in ink on thin paper ruled by hand in graphite, the handwriting dating to around 1850.

An unrecorded Aboriginal breastplate from the Macquarie era, dating to the earliest period of white settlement on the Shoalhaven River on the south coast of New South Wales.

The manuscript note that accompanies this extremely early and important breastplate contains information specific enough to suggest that it records a statement from an oral informant who had first-hand knowledge of the object's history. The indigenous word Terrara was used by the De Mestre family in naming the 1000 acre Terrara Estate, near the mouth of the Shoalhaven, which they established in 1845. Based on this precise geographical location, Taptalla, the owner of this breastplate, was most likely a speaker of Dharumba or southern Dharawal, according to the language boundaries postulated by Besold (*Language recovery of the New South Wales South Coast Aboriginal languages*. ANU, PhD thesis, 2012).

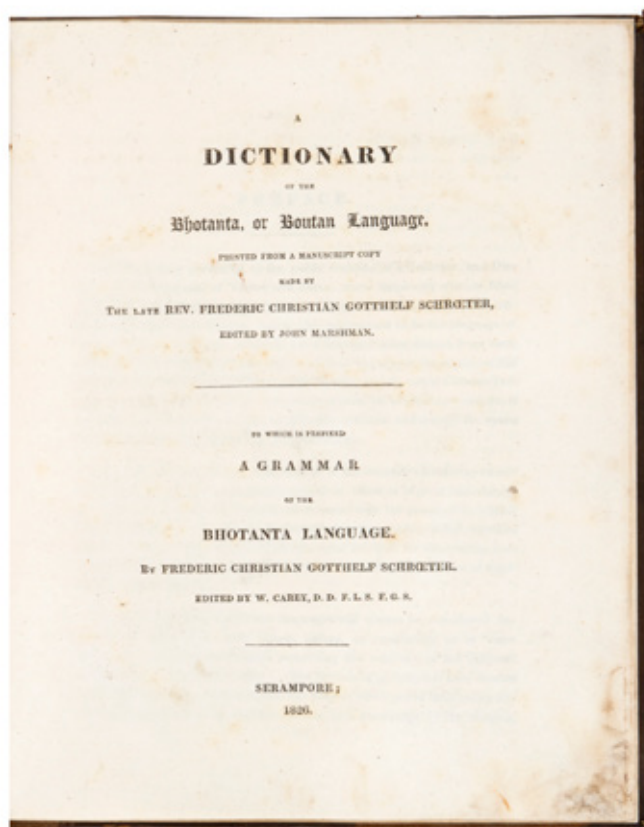
The first European to visit the Shoalhaven River was George Bass, who named it *Shoals Haven* in 1798. James Meehan surveyed the lower portion of it in 1805. However, it was not until 1818 that a land route to the mouth of the Shoalhaven from Sutton Forest was established by the surgeon and grazier Charles Throsby (1777-1828), one of the first white settlers in the Illawarra and in the Moss Vale district. On March 24 1818 Throsby wrote in his diary: '[We entered] a large plain of flat forest called by the natives Tallawa, from whence we saw the deep ravines running to Shoals Haven'. Throsby was accompanied by an Aboriginal guide named Broughton, who was born at the Shoalhaven's mouth and was therefore likely to have been one of the 'Terrara Tribe'. In 1819 John Oxley and Meehan surveyed Jervis Bay (a little to the south of the Shoalhaven), Currumbene Creek and the future site of Nowra, on the banks of the Shoalhaven estuary. In 1822 Alexander Berry and Edward Wollstonecraft established Coolangatta Estate on their land grant on the north shore of the Shoalhaven. In a letter to Berry carried from his farm at Glenfield by Broughton, dated 8 April 1822, Charles Throsby wrote: 'Dear Berry, The bearer (Broughton) a native was born at the spot (Boon-ga-ree) where you purpose to take your farm. He is well acquainted with every inch of that part of the country, speaks good English, and I think may be useful to you. I have therefore told him if he will accompany you and explain to the natives there, that they are not to touch any thing you have &c., &c., &c., that you will give him some tobacco, a pair of trousers, and he adds, he must have an old shirt. ...' (ML MSS 315/46).

We know from Berry's *Diary of an Expedition to Shoalhaven River*, 1822 (ML MSS 315/53) that shortly after his arrival in the district he issued breastplates to a number of Shoalhaven Aborigines. The ones recorded are those for Broughton / Native Constable / Shoalhaven; Wagin / Chief of Shoalhaven; Yager / Chief of Jervis Bay [Shoalhaven]. Frustratingly, there is no mention of a Taptalla in Berry's diary and, as the manuscript note implies that Taptalla's breastplate predates Berry's arrival in 1822, it is probable that it is associated with Charles Throsby. Taptalla is, presumably, a Dharawal or Dharumba name – could it have belonged to Broughton himself, or to one of the elders in his clan?

There are some striking similarities between the decoration on the Taptalla breastplate and several other early examples issued in the Macquarie and Brisbane eras. The State Library of New South Wales holds a group of nine Charles Rodius portraits of Aborigines of the Shoalhaven area done in 1834. One shows the plate worn by Jacko / Chief of Mooloomong [Molomong] (DL Pd 40), which has the same foliage motifs as Taptalla's and also as those on the extant breastplates of Kitten / Chief of the Sydney Tribe (AM E54316) and Jerro / Chief of Waverly (AM E54310); another shows the plate of Sangrado / Pilot of Shoalhaven (DL Pd 45), which has a similar design of emu and kangaroo *dos-à-dos*.

#18666

\$30,000



SCHROETER, Frederic Christian Gotthelf (1786-1820); MARSHMAN, John Clark & CAREY, William (eds.)

**25. A Dictionary of the Bhotanta or Boutan language. Printed from a manuscript copy made by the late Rev. Frederic Christian Gotthelf Schroeter. Edited by John Marshman. To which is prefixed a grammar of the Bhotanta language. Edited by W. Carey.**

Serampore: s.n., 1826. Quarto, contemporary full calf (boards a trifle scuffed), spine in gilt-ruled compartments with contrasting leather title label lettered in gilt, front pastedown with bookplate of John Lawson, original endpapers, pp [2], [1]-iii, [1 blank], [1]-35, [1 blank], [1]-6, [1]-268, 267-475, [1 blank]; endpapers and title with light foxing, first and last few leaves with some damp staining to bottom corners; a very good copy.

The first Tibetan-English dictionary. From the library of Swedish antiquarian bookdealer Björn Löwendahl (1941-2013).

Schroeter relied heavily on the *Alphabetum Tibetanum* of Agostino Antonio Giorgi (1711-1797), and his dictionary was essentially to be a translation of the Tibetan-Italian dictionary of Francesco Orazio Della Penna (1680-1745). Schroeter's death in July 1820, at the age of thirty-four, left both his dictionary and grammar unfinished. Through the editorship of fellow missionaries John Clark Marshman and William Carey, however, Schroeter's manuscripts were largely completed and finally published in 1826 at the Baptist mission press in Serampore, near Calcutta. In his preface, William Carey states:

'It is highly probable that the following Dictionary was written by some of the Roman Catholic missionaries who formerly laboured in Thibet. A copy of it was in the possession of the late Major Latter, which was copied by the late Rev. Mr. Schroeter; a missionary belonging to the Church Missionary Society. Mr. Schroeter was placed at Tentaliya, a military post in Poornea, and received a salary from the Government. On his demise his Manuscripts were submitted to the inspection of the editor, and at his recommendation, the printing of the whole was sanctioned by Government, and the expense supported by a generous subscription. The Dictionary was originally written in Italian, and has been partly translated into English by Mr. Marshman [...]. The Grammar is very short, and deficient in some important points; but it is all that Mr. Schroeter had written.'

#17342

\$16,500



LEWIN, John William (1770-1819)

26. **A natural history of the birds of New South Wales, collected, engraved and faithfully painted after nature. By John William Lewin, A.L.S., late of Paramatta, New South Wales. New and improved edition, to which is added a list of the synonymes of each species, incorporating the labours of T. Gould, Esq., N. A. Vigors, Esq., T. Horsfield, M.D., and W. Swainson, Esq.**

*A fine example, in original condition, of one of the rarest illustrated works of Australian natural history.*

London : Henry H. Bohn, 1838. Folio, original publisher's binding of quarter crushed morocco, spine lettered in gilt 'Lewin's Birds of New Holland', green cloth covered boards, yellow endpapers, pp [iv], 26 etched plates with original gouache hand colouring, interleaved with accompanying letterpress text.

#14850

\$52,000



may have become forfeited by reason that the Conditions of  
the Grants and the local duties may not have been performed,  
but when it is considered that the Captain lost his life in the  
service of the Colony I trust the forfeiture, if incurred, will  
be waived and the Lands restored to his heirs as the  
rightful owners.

I will be greatly obliged by your replying  
to my letter and giving me any information  
you are able to procure respecting the properties  
enquired after - I shall have great pleasure  
in repaying any Expenses which you may incur  
in gaining information & for your own trouble  
And have the Honor to be,  
Sir  
Your most obedt Servt.

The Hon'ble Colonial Secretary  
Perth  
Western Australia.

[ELLIS, Theophilus Tighe, Captain (1782-1834)]

## 27. Letter concerning the inheritance of lands owned by Superintendent Theophilus Ellis in the Swan River Colony.

Manuscript letter addressed to 'The Hon'ble Colonial Secretary, Perth, Western Australia' [Peter Nicholas Broun], headed 'Cockermouth, Cumberland, 4 January 1842' written by the as yet unidentified husband of one of Theophilus Ellis' nieces. Single sheet, 265 x 410 mm, bifolium, written in ink on [3] pages, the fourth used for the address; the letter is not signed and without postal markings, so is a copy kept by the sender; the first page has an old tear expertly repaired and is protected with conservator's tissue; otherwise the letter is complete, clean and legible.

The subject of this apparently unrecorded letter is Dublin-born Theophilus Tighe Ellis (1782-1834), one of the most notable early settlers in the Swan River Colony. A retired Captain of the 14th Regiment, he arrived in Western Australia in 1830. Ellis selected land in the Avon district and was appointed Resident Magistrate at Kelmescott. In December 1831 he offered to form a Volunteer Cavalry Guard to protect the settlers from Aborigines, and in 1833 was appointed Superintendent of Native Tribes. In July 1834 he was made Principal Superintendent of a troop of Mounted Police. Ellis died from wounds received at the Pinjarra Massacre (also known as the Battle of Pinjarra), an attack against 80 Noongar people made by 25 soldiers, police and settlers led by Governor Stirling on 28 October 1834.

The author of the letter was married to Ellis' niece, Elizabeth (sister of Edward Thomas Ellis, the only son of Theophilus' brother Francis Edward Ellis). He makes an enquiry addressed to Broun, the Colonial Secretary in Perth, regarding his wife's right of inheritance over Theophilus Ellis' Swan River properties.

#18554

\$5,000



STOKES, John Lort (1811-1885)

**28. Discoveries in Australia : with an account of the coasts and rivers explored and surveyed during the voyage of H.M.S. Beagle in the years 1837-38-39-40-41-42-43, by command of the Lords Commissioners of the Admiralty, also, a narrative of Captain Owen Stanley's visits to the islands in the Arafura Sea.**

Explorer and hydrographer John Lort Stokes' account of this important series of surveying voyages in the *Beagle* is a cornerstone work of Australian maritime exploration.

London : T. and W. Boone, 1846. Two volumes, thick octavo, original blind blocked green cloth boards, spines (a little faded) with gilt lettering and gilt kangaroo and emu vignettes; hinges expertly strengthened; pp xv, 521 ; x, 543; with 8 folding engraved maps (6 in endpockets) and 26 plates (15 engraved, 11 lithographed) depicting events and scenes from the voyages and natural history specimens, the 2 page Stokes advertisement and 8 page Australian travels ad. in Volume 1, and the 4 page Siborne ad., the 8 page general ad. and the small Eyre slip in Volume 2; occasional light foxing, the plates in unusually clean state; a very good set.

Having joined the *Beagle* as a midshipman in 1824, Stokes worked his way up to become an assistant surveyor on the ship's famous circumnavigation with Charles Darwin in 1832-36. The *Beagle* was then sent under Commander John Wickham to survey Australian waters, arriving in December 1837. In 1839, during a survey of the Timor Sea, Stokes was frequently entrusted with the closer examination of the coastline of northern Australia. He became the first European to observe and name the Victoria River and Port Darwin. He was speared by Aborigines at Point Pearce in December 1839, but managed to recover from his wounds. In March 1841 he succeeded Wickham in command of the *Beagle*, and later in that year surveyed part of the Gulf of Carpentaria, whenever possible making excursions inland. He named the Flinders and Albert Rivers, and the Plains of Promise. In December 1841, while the *Beagle* was off the coast of Western Australia, Stokes also carried out a survey of the area around Port Grey, a site which had been proposed for the Australind settlement.

#17069

\$7,500



Photographer unknown.

**29. Daguerreotype portrait of Creswick gold miner John Dickson Love and his young bride, Sarah Purvis. Melbourne, April 1854.**

*A rare Melbourne Gold Rush era daguerreotype with identified sitters and a firm dating.*

[Melbourne] : s.n., [April, 1854]. Quarter plate daguerreotype with hand colouring, exposed image 98 x 72 mm, housed in its original velvet covered wooden case with painted enamel cartouche to front, gilt edges, metal clasp (with some loss), silk lining, inner hinge of the case split; the daguerreotype is in fine condition, its delicate hand tinting highlighting the gold of the couple's jewellery, the flesh tones of their faces and the green drapes of the painted studio backdrop; it is still sealed in the original brass mat, ornate ormolu preserver and cover glass; careful removal of the daguerreotype from its outer case reveals, on the back of the copper plate, the personal card of a later family member, Rev. A.M. McMaster of Croydon, Melbourne, inscribed by him 'My mother's Great Aunt Sarah Purvis (1837-1917) & her husband John Dickson Love (1826-1891), Mel.'

The marriage of John and Sarah (who was only 17 or 18 years old) was announced in *The Argus* on 29 April 1854, 'MARRIED. On the 20th inst., by special license, by the Rev. Mr Hetherington, Mr: John Dickson Love, of Creswick's Creek, to Sarah, youngest daughter of Mr: Henry Purvis, of Melbourne.'

Sarah Miller Purvis was born in 1836 in County Tyrone, Northern Ireland, and emigrated to Melbourne with her family as a child. Her husband, John Dickson Love, was ten years her senior: 'Love had emigrated from Cornwall to Victoria in 1847 and he worked as an architect and builder in Melbourne for 2 years. In 1849 he travelled to the Californian gold fields, returning to Victoria when gold was discovered in the colonies. He was initially a storekeeper at Daylesford and then at Creswick for eight years. Love then engaged in gold mining in the Maryborough district for sixteen years. However, on his licence application he gave his occupation as gardener and his place of residence as Garden Flat, Majorca....' (*Greater Shepparton Heritage Study Stage II*, by Allom Lovell & Associates. Research and text by Anne Tyson).

John and Sarah had five children, most of whom were born on the central Victorian goldfields. In later life John turned his hand to farming and became a selector at Moyola Park, near Tatura, where he had settled with his family in the 1870s. John died in Tatura in 1891. Sarah outlived him by a considerable number of years; she died in 1917. The couple are buried together in the same grave in the Tatura Cemetery, along with their first born, John.

#17832

\$6,600



SANDERS, David Locke (1817-1906)

**30. [GOLD RUSH] Diary and notebook of an American gold miner, kept on the Victorian gold diggings at Forest Creek, Bendigo and Ballarat, 1853-57.**

Manuscript contained in *Diary, Memorandum Book and Almanack for 1853* (Concord, N.H.: Rufus Merrill, 1852). Duodecimo (130 x 90 mm), original wallet-style limp calf covers (worn) lettered in gilt 'Diary 1853'; ownership inscriptions on pastedowns of David Locke Sanders of Concord, New Hampshire, U.S.A.; approximately [150] pages with Sanders' entries in pencil and ink, comprising his diary of the voyage from Boston to Melbourne and his journey to the Forest Creek gold diggings and first few weeks there; from this point Sanders ceased to keep a daily journal, instead using the diary as a notebook to record practical information such as amounts of gold sold and its value, itemized expenditure lists, details of business partnerships with various American miners, promissory notes for a personal debtor in Bendigo, recipes and remedies for ailments, the number of his pistol, and temporary postal addresses (including Muscat Gully in September 1853 and The Springs, Ballarat in May 1855); Sanders also kept a cumulative list of all letters home sent between August 1853 and December 1856, and wrote brief character sketches of several of his compatriot diggers; the placement of these 'notebook' entries is haphazard, as ones dated 1853, 1854, 1855 and 1856 are often out of chronological sequence; the notebook also includes an abstract log of the voyage back to America (February – April 1857); the diary's binding is firm, the contents are complete, clean and free from foxing, and Sanders' handwriting is consistently legible.

This unpublished notebook belonging to an American prospector is, in every sense, a true artefact of the Victorian gold rush. The confidential information it contains suggests that its owner would have carried it on his person wherever he went; it is a remarkable survivor of a turbulent period in Australia's colonial history, providing an important first-hand record of the experience of one of the thousands of Americans who in the 1850s flocked to the diggings to seek their fortunes.

#18662

\$28,500



Elizabeth Ann THORNE (née BISDEE) (1821-1910), attributed

### 31. A suite of watercolours of Australian wildflowers. Sydney, 1865-1870

Late nineteenth century scrap album, large quarto (330 x 270 mm), original cloth boards, the upper board with blind embossed Art Nouveau decoration and lettering in blue and gilt (rubbed); front pastedown with a twentieth-century bookseller's typed description taped down: 'A Botanical Album from the 19th Century / Eighteen fine botanical watercolours of Australian flora dated between 1865 and 1870, from the library of the Watkins family (Parramatta, Sydney). Most probably the work of Mrs Watkins. Mr Francis Watkins was a naturalist. One of his daughters, Dorothy, also a botanical artist, illustrated Sulman's *Wildflowers of NSW*, 1913'; laid down on the *rectos* of the first 18 leaves are 19 watercolour studies of Australian native flowers, on sheets taken from a mid nineteenth-century sketchbook (largest 300 x 230 mm); one sheet is tipped-in at the gutter edge only, and is illustrated *recto* and *verso*; all are unsigned; three are dated (December 27 1865; December 1 1866; April 28 1870); three are titled (*Christmas Bush*; *Tetratea ericifolia*; *Bellardiera*); one study is incomplete; several sheets with light foxing, one with a vertical crease; otherwise, the works are in very good condition and retain their vivid colour.

A beautiful group of Australian botanical illustrations by a proficient amateur artist, executed between 1865 and 1870, and probably preserved for posterity by a family member in the present album at some point between 1900 and 1910.

Provenance: Estate of Rosalie Ann Watkins, née Thorne, 1850-1927.

The provenance of this Sydney album associates it with a Tasmanian album/scrapbook with identical provenance belonging to the Historic Houses Trust of New South Wales, known as the Emma Bisdee album.

#18235

\$6,500



MANNING, James

### 32. Model of the Earth

London : J. Manning, c.1860. Miniature globe, 1 $\frac{3}{4}$ " (45mm) diameter; twelve gores with hand colour; two axis pins, in the original decorative cardboard box with brass mount rings; the globe in fine condition, the box with a mild amount of wear.

A miniature globe from the mid nineteenth-century, with Alaska still marked as Russian Territory (pre-1867). On the Australian continent, South Australia is delineated as a separate territory, and the cities of Melbourne and Sydney are marked.

Little is known about James Manning. In *Globes at Greenwich* Elly Dekker gives only estimated working dates of 1854-63.

A single other globe by Manning is recorded in OCLC (a slightly larger example held in the Janet Campbell Green collection at the Library of Congress).

#18724

\$4,400



DIGGLES, Silvester (1817-1880)

### 33. The ornithology of Australia : being illustrations of 244 Australian birds, with descriptive letter-press.

[Brisbane : Printed for the author by T.P. Pugh, 1866-1870]. Folio, nineteenth century gilt-lettered cloth (joints a little worn), bookplate to the front pastedown of English ornithologist George Dawson Rowley, manuscript list of plates tipped-in, manuscript title leaf supplied (lacking the printed title), unpaginated, 126 hand-coloured lithographed plates, heightened with gum arabic, each with an accompanying leaf of descriptive letterpress, occasional foxing; a very good copy.

A seldom offered complete set of one of the most important Australian ornithological publications of the nineteenth century.

English-born naturalist, artist and musician Silvester Diggles arrived in Sydney at the end of 1853 and settled in Brisbane in January 1855. In 1859 he became one of the founders of the Queensland Philosophical Society, and in 1861 he established the Brisbane Philharmonic Society. Diggles' principal interests in the natural sciences were ornithology and entomology, and his *The ornithology of Australia* was first issued in Brisbane as 126 plates in 21 parts, without text, between 1866 and 1870. It is not known how many sets were issued, but unquestionably the number was small. These plates covered about one third of the known bird population of Australia. However, due to lack of funds, Diggles had to discontinue the project. Between 1870 and 1875, bound versions were issued which included descriptive text, and also a title page either in manuscript or basically printed. There are a few copies known to have a title page ornately printed in colour, but these all seem to have some variation, as "Diggles evidently used this title-page for copies which he regarded as important" (Pigott, *The Bird man of Brisbane*, 2010, p.110). The work was reissued under a separate title in 1877.

#15788

\$40,000



NETTLETON, Charles (1826-1902)

### 34. Melbourne illustrated by photographs. First series.

Melbourne : Charles Nettleton, 1868. Oblong quarto, original tan pebbled cloth boards with blind decoration (upper board darkened around the edges, worn at corners and head and tail of spine), front pastedown with binder's ticket of William Detmold, Collins Street, Melbourne; front hinge cracked; all edges gilt; lithographed title leaf on thin paper followed by [12] leaves of thick card each with a mounted albumen print photograph in format 150 x 205 mm recto, interleaved with [12] lithographed sheets on thin paper each with text describing the photograph facing; the lithographed sheets with occasional creasing and light foxing; the albumen prints and their card mounts in uniformly fine condition.

The first commercially produced Australian photograph album.

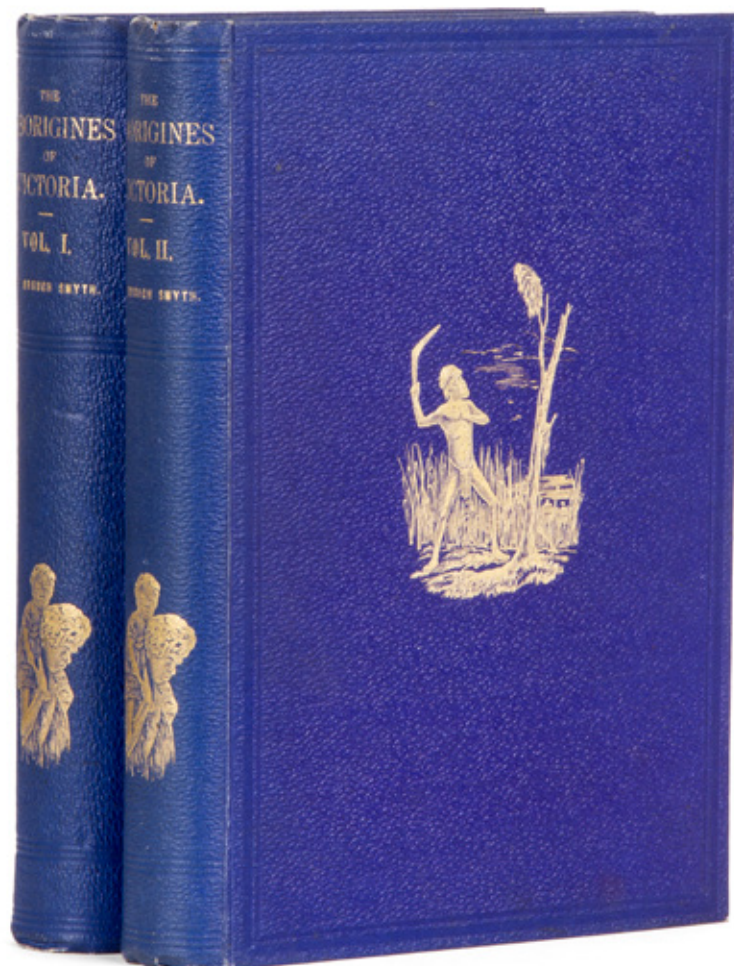
The earliest known photographically illustrated books produced in Australia had both appeared in 1864. These were George Hamilton's *Treatment of the horse in Australia*, printed in Adelaide by J.T. Shawyer, and Molesworth Jeffrey's *Various exercises and fragments in metre*, printed in Hobart Town by William Fletcher (see Holden, Robert. *Photography in colonial Australia : the mechanical eye and the printed book*, p 13). Alongside these, Melbourne photographer Charles Nettleton's album *Melbourne illustrated by photographs* was one of only a handful of such productions to be published prior to 1870.

Nettleton had worked as a chemist in London prior to emigrating to Australia. He arrived in Melbourne in 1854, where he gained work as a photographer with the studio of Duryea and McDonald, being chiefly responsible for the firm's outdoor work. After establishing his own business in 1858 'he was to become a prolific view photographer, working for the Victorian Government and City of Melbourne Corporation, capturing all aspects of Melbourne and the Victorian countryside, including buildings, public works, transportation and sporting teams ... Nettleton produced the first commercial album in Australia, *Melbourne Illustrated by Photographs* in 1868...' (Marcel Safer, in Hannavy, John. *Encyclopedia of Nineteenth-Century Photography*, New York, 2008, p 990).

#17893

\$3,500





SMYTH, R. (Robert) Brough (1830-1889)

**35. The Aborigines of Victoria : with notes relating to the habits of the natives of other parts of Australia and Tasmania compiled from various sources for the Government of Victoria.**

*A fine set of Brough Smith's monumental work.*

Melbourne : J. Ferres, Govt. Printer ; and London : George Robertson, Trübner and Co., 1878. First edition. Two volumes, large octavo, original blind blocked blue pebbled cloth over boards (a little sunned), upper boards with gilt device, spines with gilt lettering and device; Vol. 1. lxxii, 483 pp, [2] leaves of plates, [1] map on folded sheet at rear; Vol. 2. vi, 456 pp, [6] leaves of plates, [1] map on folded sheet at rear; text illustrations throughout; both volumes internally bright and clean, a tiny bit of spotting to the edges, binding firm.

Ferguson, 15882.

#17845

\$3,000



[FRANZEN, Claus, 1857-1947]

### 36. [PHOTOGRAPH ALBUM] Die erste Reise S.M.S. Bismarck

An important archive of photographs taken on the first voyage of the German Imperial Navy warship SMS Bismarck, 1879-1880, documenting the ship's visits to Patagonia, Tahiti, Rarotonga, Samoa, Fiji, Tonga, Sydney, Peru and the Falkland Islands.

Provenance: From the Estate of Otto von Bismarck (1815-1898), the "Iron Chancellor".

Folio portfolio, 450 x 360 mm, contemporary full crushed Prussian blue morocco, upper board with title in blind and quadruple gilt rule, spine with raised bands ruled in gilt, gilt dentelles, inner boards lined with red silk; containing [99] albumen print photographs mounted recto only on 93 unbound leaves of thick card (each 300 x 390 mm, the individual mounts numbered in manuscript at top left corner), most prints in format 180 x 220 mm, with 9 in various smaller formats, manuscript captions in ink in German beneath the images on each mount; with a loose 4-page manuscript index, also in German, which in a number of cases provides corrected or variant spellings of place- and personal names; scattered foxing, a few prints slightly faded, the first print with some insect damage, but the majority of the photographs in good condition; index pages foxed and torn at fore-edges, but complete and legible; the leather covers with some worming, particularly to the inside of the spine.

The photographs in this album were taken by one of *Bismarck's* naval ratings, Claus Franzen. Although other copies of many of Franzen's photographs have survived and are in the possession of one of his descendants, Bernd Franzen, we can trace no other extant portfolio comparable to the present example, which was presented to the Iron Chancellor himself some time after the conclusion of *Bismarck's* voyage – possibly by Captain Deinhard, who was invited to the Chancellor's Friedrichsruh estate (near Hamburg) on December 26, 1880, for a debriefing on the voyage.

#17961

\$42,000



OKAMOTO, K. S.

### 37. Ancient and modern various usages; of Tokio Japan

Tokio :Y.T. R. Morito, 1885. Octavo, Japanese wrappers (a little foxed), stitchbound, in the rare printed paper slipcase, pp. [124], folded leaves, printed in colour, a very fine copy. Text in Japanese and English. Housed in a custom Japanese box.

An utterly charming guide to Japanese customs in the Meiji period, including Japanese hairstyles and hats, children's games, exhibition sports, beggars, and types of cake, each illustrated with wonderful colour woodcuts. *Ancient and modern various usages* is not uncommon but it is rarely found in such fine condition with the original and fragile wraparound paper case.

#18047

\$3,300

BODMAN, Anders Gustaf (Gösta) (1875-1960)

**38. The Swedish South Polar Expedition, 1901-1904 : expedition meteorologist and hydrographer Gösta Bodman's unpublished manuscript account in the form of an archive of his private letters and Antarctic journal; with original photographs taken on Snow Hill Island, Antarctica.**

Sammelband of manuscript material housed in a modern album, quarto (295 x 245 mm), cloth-backed marbled papered boards, containing [270] pages of Bodman's manuscript letters and commentary, much of it written on *Svenska Sydpolsexpeditionen* stationery, the individual items archivally mounted on stubs; compiler's title leaf in typescript *Den Svenska Sydpolsexpeditionen 1901 - 1904, skildrad i privatbrev från Gösta Bodman*; the documents divided into 7 sections, each with its own typescript title leaf; the penultimate section containing Bodman's Snow Hill Island journal with a total of approximately [50] small format Kodak photographs laid down on the pages by Bodman as his manuscript progressed.

A remarkably well preserved collection of original manuscript material relating to one of the last expeditions of the Heroic Age of Antarctic exploration, containing Gösta Bodman's unpublished first-hand account, written in situ, of Nordenskjöld's epic South Polar Expedition, 1901-1904.

I. *Före utresan* [Before the departure], July / August 1901. Two letters from Bodman to his mother, addressed from Uppsala and HM Svensksund; II. *Överenskommelser med Otto Nordenskjöld och med Dagens Nyheter (Telegramecode)*. [Agreements with Nordenskjöld and the newspaper D.N.]. Two lengthy manuscript documents; III. *Göteborg till Cap Verdeöarna, 17.10.1901 - 14.11.1901*. Several letters from Bodman to his mother and sister, written on the first part of the voyage to Cape Verde; IV. *Södra halvklotet till Staaten Island, 25.11.1901 - 5.1.1902*. Several letters from Bodman to his mother written on board the *Antarctic* in the South Atlantic, at Rio de la Plata, and on Staten Island (Tierra del Fuego); V. *Antarktis till Landstigningen på Snow Hill, 18.1.1902 - 21.2.1902*. Numerous lengthy letters (obviously never posted) from Bodman to his mother describing the journey through Antarctic waters to Snow Hill Island; VI. *Övervintringen på Snow Hill, 21.2.1902 - 8.11.1903*. The most substantial section of the archive, recording, in the form of a diary addressed to his mother, Bodman's incredible two-year experience on Snow Hill Island as a member of Nordenskjöld's five-man party left ashore by the expedition ship *Antarctic*. His account includes approximately 50 small photographs of the Antarctic landscape and wildlife, and the five expedition members and their sled dog companions going about their work and daily activities, as well as his detailed architectural plan in pen and ink of the expedition hut which was to shelter the men through two Antarctic winters. Bodman's narrative is full of observations about the Antarctic environment, descriptions of his companions, his scientific work, and the harsh living conditions endured in the shore party's gruelling ordeal on Snow Hill Island; VII. *Räddningen och Hemresan*. [The rescue and journey home]. A 12-page letter addressed to his mother, written on board the rescue vessel, the Argentine corvette *Uruguay*; another to his mother and sister written at Observatory Island near New Year Island, Tierra del Fuego; and a 12-page letter to his mother while homeward bound on a Hamburg Süd postal steamer. These letters provide an eyewitness account of the miraculous rescue of Nordenskjöld's Snow Hill Island party by the *Uruguay*, and recount the similar fate of the crew of the expedition vessel *Antarctic*.

Provenance:

The archive was assembled by renowned polar philatelist Dr. Fred Goldberg (1942-2016), associate professor at the Royal Institute of Technology in Stockholm. Goldberg was a member of the 2001-2002 expedition to Snow Hill Island, during which repair and restoration of Nordenskjöld's hut was carried out. In Spring 2002 he organised a major exhibition on the Swedish South Polar Expedition at the National Maritime Museum, Stockholm.

#18473

\$85,000

et tufflig magnetisk observations lok  
som dock för första användning på grund  
af solens starka smältningskraft från  
väsiden. Detta är apparaturen. Huru  
är arbetet fördelat. Fixerings bild!



vidan.

N. den gnos i horis  
och kort lagges med  
en distans tub. på hö  
Jag biträdd af S. skots  
de meteorologiska observato  
rierna. Trilke från och med  
April t. o. u. Sept. tagits  
under en gång i timmen dygnet  
runt med riktning af  
hl. 3 på natten. Naturligt

en vidan vid nattobservationerna 10-6  
före hjälp af N. och E.

Sobral har afom med  
brismaciskel och kirchailfors





Photographers unknown. [CLOUGH, Anne Jemima, 1820-1892]; [LINDT, John William, 1845-1926]

**39. [WOMEN'S EDUCATION] Photograph album of the University of Cambridge, compiled by a graduate of Newnham College. Bound in Melbourne, early 1890s.**

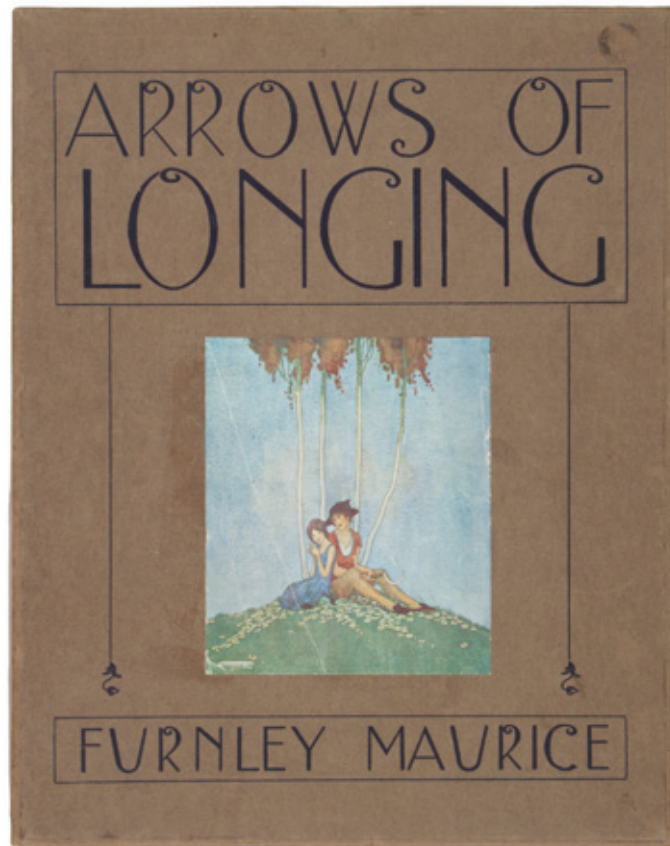
Photograph album by J.W. Lindt, Melbourne, early 1890s. Oblong quarto, padded leather with gilt blind-tooling stamped 'From J.W. Lindt's Studio, Melbourne', lining papers with floral decoration in gold, all edges gilt, containing [12] leaves of thick card with 20 albumen silver photographs (photographer unidentified) of the University of Cambridge, in uniform format 150 x 205 mm, mounted recto and verso; most are views of the exteriors of buildings and the University's famously picturesque grounds, the first being a view of Newnham College; a cabinet-size albumen print portrait of Anne Jemima Clough, the first principal of Newnham College, is mounted at the front of the album; the prints are uncaptioned; in superb condition throughout, all of the albumen prints with crisp detail and excellent tonal range.

This significant and intriguing album, in its deluxe binding by the studio of renowned colonial photographer J.W. Lindt, Melbourne, was compiled in the early 1890s by a graduate of Newnham College, Cambridge. Its original owner, who presumably brought the photographs from England with her unmounted, was quite possibly Miss Emily Hensley, an English graduate of Newnham who arrived in Melbourne in 1892, was briefly principal of Janet Clarke Hostel at the University of Melbourne, and then became the first principal of Melbourne Girls' Grammar School in 1893. Miss Hensley named the exclusive Melbourne school's first building, Merton Hall, after its namesake – the ancient, rambling building at Cambridge which was the first to house Newnham College. There would have been extremely few (if indeed any) other Newnham College graduates in Melbourne at this time.

Newnham, a women-only college founded in 1871, was only the second Cambridge college to admit women, after Girton College (1869). Newnham's founder and first principal, Anne Jemima Clough (1820-1892) was an early English suffragist and a promoter of higher education for women. The fine portrait of her that acts as the album's frontispiece appears to have been taken in her rooms, towards the end of her life; the photographer is unidentified.

#18219

\$3,300



"Furnley MAURICE" [WILMOT, Frank] (1881-1942); SPOWERS, Ethel (1890-1947)

#### 40. Arrows of longing.

*Illustrated by Miss Ethel Spowers. Introduction by Bernard O'Dowd. Melbourne: Alexander McCubbin, 1921. Limited to 200 copies. Quarto, gilt lettered cloth, bookplate to front pastedown, pp 114, tipped-in colour plates with captioned tissue guards, in the publisher's box with colour illustration; this copy with a presentation inscription on the limitation page 'Miss Thelma McLaren with the writers kindest regards Xmas 1922 F.Wilmot'; a superb copy, perhaps the finest extant.*

A collection of poetry by Wilmot (who published under the pseudonym Furnley Maurice) illustrated with exquisite paintings by Ethel Spowers.

#17513

\$2,750



OUTHWAITE, Ida Rentoul (1888-1960)

#### 41. **Elves & Fairies of Ida Rentoul Outhwaite**

*Verses by Annie R. Rentoul. Edited by Grenbry Outhwaite.* Melbourne & Sydney : Lothian, 1916. Folio, gilt illustrated boards (gilt dulled as usual on spine, slight edge wear), 118 pp, with 45 colour and black-and-white plates tipped-in, illustrated endpapers, lettered tissue guards (a couple lightly creased), occasional foxing, mainly to the preliminaries. Limited to 1500 copies.

'... the most magnificent showcase of Ida's illustrations ever to appear ... Its lavish presentation was virtually without parallel in the history of Australian book production and certainly unique in the history of Australian children's book production'

(Muir and Holden, p. 110). Muir 5592.

A classic of Australian children's literature.

#16912

\$3,500





OUTHWAITE, Ida Rentoul (1888-1960)

## 42. Elves and fairies have thee in their keeping

[Also known as *Fairy Music*]. Watercolour on card, 290 x 360 mm, initialed in ink lower centre 'I.R.O.', titled in pencil lower left.

A stunning watercolour painted by Ida Rentoul Outhwaite as an illustration for the book of verse by her sister Annie Rentoul, *Elves and Fairies* (1916), but not included in the final publication. Exhibited at the Fine Arts Society, Melbourne, September 1916.

'Though the same vein of graceful imaginativeness permeates her work from first to last, it is difficult, by way of instance, to reconcile a drawing comparatively so tentative in effort as *The Proposal* as having come from the same brush as works of such mature expression as *The Blue Bird*, *The Witch*, *Fairy Sailors*, and *Elves and Fairies Have Thee in Their Keeping*' (*The Age*, 18 September 1916, p. 8).

'This first exhibition of Ida's ... was a phenomenal success. It was reported virtually sold out within hours' - Muir and Holden, p. 48.

The title takes its name from a piece of popular music titled *Liebeslied. an old-world serenade* composed by German Erik Meyer-Helmund (1861-1932) and translated into English by Paul England. First published in 1895, it opens with the line 'Elves and fairies have thee in their keeping!'.

When offered for sale at Lawson's in 1994, *Elves and fairies have thee in their keeping (Fairy Music)* achieved a hammer price of \$33,000, a record price for the artist which would stand for over a decade.

Reference: Muir, Marcie and Holden, Robert. *The fairy world of Ida Rentoul Outhwaite*. Sydney : Craftsman House, 1985.

Provenance: The Fine Art Society, Melbourne, 14 - 23 September 1916; private collection; Lawsons, Australian & European Paintings & Sculpture, Sydney, 15/11/1994, Lot No. 175 (titled *Fairy Music*); private collection

#18703

\$30,000



DERMÉE, Paul; TZARA, Tristan; BRETON, André; APOLLINAIRE, Guillaume; DELAUNAY, Robert, et al.

### 43. Dada and Surrealism : an archive.

A collection of 30 ephemeral publications, 1917 – 1960s.

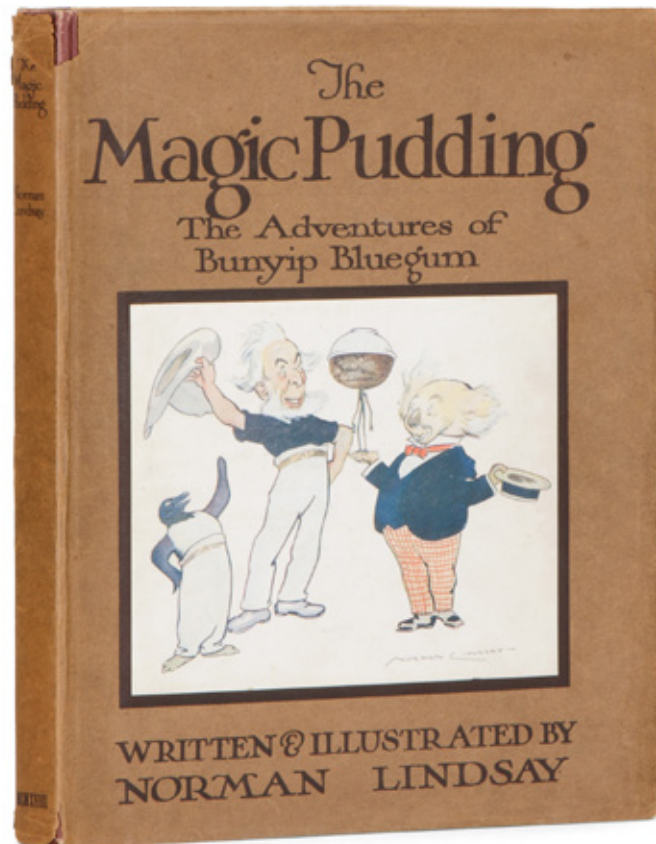
Dada and Surrealism – both diffuse artistic, literary and intellectual movements – were defining stages in the history of Modernism. Dada took shape in 1916 in Zurich at the famous Cabaret Voltaire, emerging in the work of artists and poets such as Tristan Tzara and Hans Arp. In its early stages, Dada established itself as a direct reaction to the violence of World War I. These reactionary beginnings informed the movement's absurdist ethos, which vehemently rejected notions of 'idealism', 'rationalism' and 'progress' enshrined in nationalist and capitalist society. Famous Dadaists such as Marcel Duchamp sought to unsettle conventional notions of art through a spirit of pastiche and absurdity.

Surrealism shared with Dada a spirit of resentment for Western rationalism and logic, attempting to subvert this emphasis by tapping into the dream-world. The movement was spawned in 1924, when André Breton published the Manifesto of Surrealism. This foundational work sought to create a sense of unity and programmatic focus for Surrealists. Ephemera in this archive such as 'Le Chou Rouge et la Chèvre Noir' epitomise surrealism's dreamlike quality, and its efforts to tap into the subliminal workings of the mind.

An interesting aspect of the present archive is that it includes an invitation addressed to the Parisian poet Gaston Picard (1892 – 1962), on the occasion of the debut of Guillaume Apollinaire's first play, 'Les Mamelles de Tirésias'. Picard was later to interview Apollinaire following the premiere (Le Pays, June 24, 1917), and was thus a very important attendee of this event.

#16314

\$4,500



LINDSAY, Norman (1879-1969)

**44. The Magic Pudding: being the adventures of Bunyip Bluegum and his friends Bill Barnacle & Sam Sawnoff.**

Sydney :Angus & Robertson, 1918. Quarto, quarter cloth over papered boards (small water stain along bottom 2 cm of lower board, touching last couple of pages), lettered in gilt on the spine, in fine original illustrated dust jacket (small chips to head and foot of spine), patterned green A & R endpapers (bookplate to front pastedown, neat owner's inscription to front free endpaper), colour title page, 171 pp, illustrated throughout by Lindsay, slight foxing to half-title and final leaf, text block slightly loose, overall a very good copy.

*The Magic Pudding* is without doubt the most famous Australian children's book ever published, and for nearly a century has never been out of print. Written for children but enjoyed as much by adults, the iconic characters of Bunyip Bluegum, Sam Sawnoff, Bill Barnacle and of course the Pudding have delighted for nearly a century. 'No matter how much the reader gets out of the story, there is, as with the Pudding itself, always something left' (*National Treasures from Australia's Great Libraries*, Canberra : National Library of Australia, 2005, p. 130).

It is well documented how the idea of the Pudding was first cooked. Lindsay's friend and editor of *Art in Australia* Bertram Stevens claimed fairies were the most popular characters for children's books (an Outhwaite reference), while Lindsay thought characters based on food were more loved. To prove his point, he wrote the book and completed the 102 illustrations in 1917, and immediately upon publication in 1918 it was hailed a success, somewhat to the embarrassment of Lindsay. Published in large format, with a dust jacket, it was designed to appeal to the art collector as much as the child. 3000 copies were printed, but bound at different times, and as such some copies have white endpapers, rather than bearing the A & R monogram, and are lettered in black on the spine. This present copy is an example of the first issue, with the A & R endpapers and the gilt lettered spine; it is also slightly larger than the second issue.

Muir 4263; *People, Print & Paper*, 229.

#14471

\$8,250



ANDREWS, Roy Chapman (1884-1960), et al.

## 45. Natural History of Central Asia

New York :The American Museum of Natural History, 1918 – 1943.

**A rare complete set of all published volumes of Natural History of Central Asia and the Preliminary Reports.**

The Central Asiatic Expedition was an extraordinary scientific endeavour lead by the charismatic adventurer Roy Chapman Andrews, who many believe was the basis for the character Indiana Jones. In 1920 Chapman and his scientists from the American Museum of Natural History drove a fleet of Dodge cars west from Peking across the desert to Western China and Mongolia, in the search for the origins of human beings as well as a detailed scientific survey of the fauna and geology of the region. The expedition lasted 10 years, and resulted in a series of papers and published volumes, intended to number 12 but not all of which were published. The first, *The geology of Mongolia*, was published in 1927 while the expedition was still underway, while the final volume *The fresh-water fishes of China* appeared in 1943. The remaining volumes were never published. Andrews would become President of the Museum in 1934.

The Expedition resulted in numerous achievements for the Museum, including the collection of the first fossilized dinosaur eggs ever found. The published volumes are individually invaluable resources in the study of their fields, with extensive series of photographic illustrations, plates and diagrams. Due to the fact the various volumes were published intermittently over two decades, and out of numerical order; it is rare to find a complete set in such attractive condition. The two preliminary reports are very rare, with only 100 copies printed. The set offered here is a complete collection of the publications of the Central Asiatic Expeditions of the American Museum of Natural History.

#18242

\$12,500



OUTHWAITE, Ida Rentoul (1888-1960); RENTOUL, Annie R.; OUTHWAITE, Grenbry

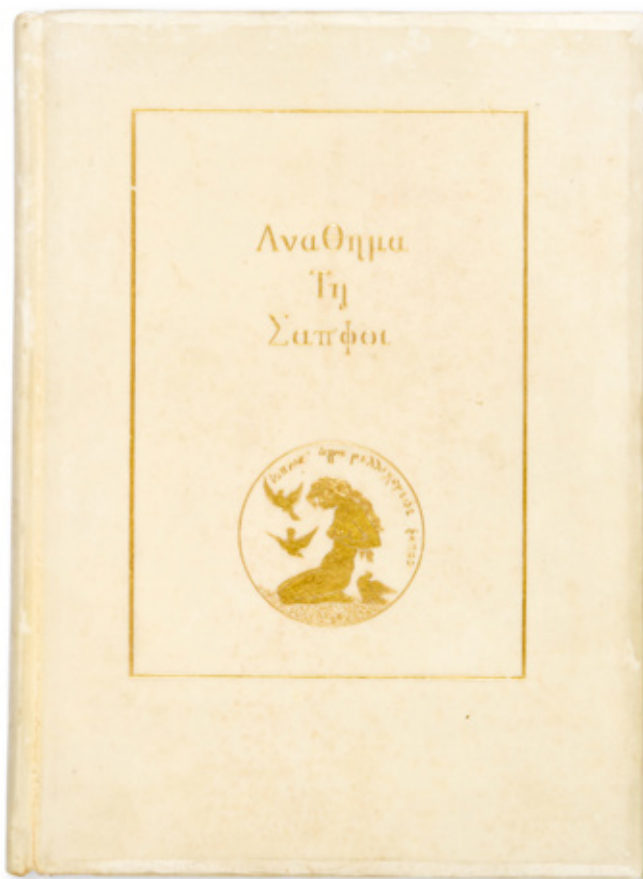
#### 46. Fairyland of Ida Rentoul Outhwaite

*Verses by Annie R. Rentoul. Stories by Grenbry Outhwaite and Annie R. Rentoul.* Melbourne : Ramsay Publishing, 1926. Limited to 1000 copies, signed and numbered by the artist. Folio, gilt-lettered cloth (edges a little rubbed), variant binding of lighter blue cloth and dull gilt, illustrated endpapers, 166 pp, 50 tipped-in colour and black and white plates. A fine copy; loosely enclosed, the publisher's original prospectus, 4pp, with tipped-in colour plate.

The major companion to *Elves and Fairies*, an *edition de luxe* described by Muir and Holden as 'a very attractive volume, and one of which Australians might once again feel proud. It was, once more, entirely printed and produced in Australia, of handsome appearance, and lavishly illustrated' (p. 74). Muir 5600.

#18076

\$5,000



This edition is limited to seventy signed copies of which this is number ∞ Norman Lindsay's Copy ...

LINDSAY, Norman (1879-1969) and LINDSAY, Jack (1900-1990)

#### 47. A homage to Sappho. Made by Norman and Jack Lindsay.

Norman Lindsay's copy.

London : The Fanfrolico Press, 1928. Quarto, vellum over bevelled boards (lightly foxed and flecked), title and Lindsay decoration in gold, all edges gilt, 64 pp, illustrated with fifteen original etchings by Norman Lindsay, a very good copy. Limited to 70 signed copies, this copy out of series, inscribed '∞ Norman Lindsay's copy', further presentation inscription to front free endpaper 'To this Margaret that Norman'.

The account of this remarkable copy of *A homage to Sappho* is contained in Lin Bloomfield's *The complete etchings of Norman Lindsay* (Sydney : Odana Editions, 1998):

'Jack had given full credit to Norman at the beginning and end of the book with the citation 'A Homage to Sappho made by Jack and Norman Lindsay'. He had insisted on taking the plates to London for printing and when the book was published he had neglected to send Rose [Norman's wife] her cherished first number. He had failed to understand how much Rose cared about her collection of number one copies. Later Jack sent Norman an unnumbered copy with 'Norman's Copy' written on it. Rose's response was : 'I was furious and hurled it onto the floor of the studio. I never saw it again. Norman gave it to somebody'. *A homage to Sappho* was to cause both Norman and Rose to deeply resent Jack. Until its publication Rose had been supportive of Jack and his work, sending him an etching from each edition as she printed them and encouraging Norman to form a friendship with his son. Afterwards she was inclined to endorse Norman's view that Jack had exploited their generosity. The number one copy is now in a private collection in Australia. The fate of the exquisite Sappho plates remains a mystery, and their fate was long mourned by Rose' – Bloomfield, pp. 73-74.

The identity of the recipient of this copy with its devastating inscription is now known. It was gifted to Sydney artist Margaret Coen, Lindsay's one-time lover and lifelong friend. It remained in the family's collection, unknown to researchers, for nearly 90 years, until acquired from the family.

One of the finest Australian private press books, the artist's own copy, of deep significance to the Lindsay family.

#18736

\$25,000

MALTBY, Peg (née Agnes Newberry) (1899-1984)

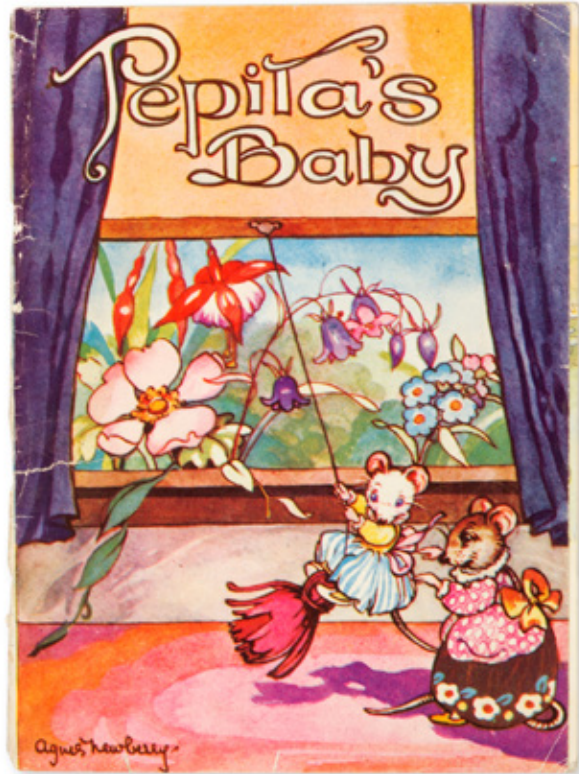
#### 48. *Pepita's Baby* : the archive of original watercolours

A suite of nine original watercolours on card, measuring from 160 × 160mm to 250 × 185 mm, including the original illustrations for the front and back covers. Signed in Maltby's maiden name 'Agnes Newberry' on the front cover; accompanied by a copy of the original publication (Melbourne : Murphett, 1944).

The complete original artwork for one of the most popular books by celebrated Australian children's author and illustrator Peg Maltby.

# 17464

\$7,500



PATCHEN, Kenneth (1911-1972)

#### 49. *Poemscapes*

Highlands, NC : Jonathan Williams, 1958. 'Limited to 75 copies prepared & painted by Kenneth Patchen / 68' (colophon). Octavo, specially bound in original cloth backed thick boards hand-painted in acrylic by the poet with depictions of some of his 'fabulous animals' (small sections of paint loss along the spine, otherwise very well preserved), front free-endpaper with early gift inscription 'For John & Chigy, knowing that the best of it was written for them. With love, Margaret', and ownership inscription 'M. Hollenback'; pp XLII; the colophon, occupying rear endpaper and pastedown, is also hand-painted by Patchen, in watercolour; fine and unique.

One of 75 copies hand-painted by Patchen.

A search of the *Guide to the Kenneth Patchen Papers* (Online Archive of California) in an attempt to identify the "John" in the enigmatic inscription on the front endpaper throws up John Ciardi, poet, translator and editor, as a plausible candidate.

'Kenneth Patchen (1911-1972) was a poet and novelist. Born the son of a steelworker in Niles, Ohio, Patchen suffered an early tragedy when his younger sister Kathleen was struck and killed by a car in 1926. Writing in a style which, like the poetry of Langston Hughes and Kenneth Rexroth, was often referred to as "jazz poetry;" Patchen struck up a publishing relationship and friendship with James Laughlin, the original publisher of *New Directions*, in 1936. After an automobile accident left him with a spinal injury, Patchen continued to work despite lifelong pain. He influenced younger poets like Allen Ginsberg and collaborated with the music artists John Cage and Charles Mingus' (*New Directions Publishing*).

#17979

\$3,000



ELEFThERIADES, Efstratios (TÉRIADE)

## 50. *Verve* : revue artistique et littéraire, 1937-1960

Paris : Éditions de la revue *Verve*, 1937-1960. Complete set of French first editions, 38 numbers bound in 26 volumes, folio, as issued, original pictorial boards (some rubbing and bumping to the corners) or stiff wrappers (occasional light creasing and wear to spine ends; no. 4 in slipcase, rubbed and split at joints), with cover designs by Matisse, Rouault, Picasso, Braque, Léger, Miró, Chagall and others, most issues containing original lithographs by artists including Kandinsky, Masson, Chagall, Miró, Klee, Derain, Braque, Bonnard, and Picasso, reproductions of the work of photographers such as Man Ray, Brassai, Cartier-Bresson, reproductions of mediaeval books of hours, and texts by some of the most influential writers and thinkers of the twentieth century, including James Joyce, Jean-Paul Sartre, Albert Camus, Ernest Hemingway and John Dos Passos.

*Verve* was founded by art critic Efstratios Eleftheriades, using the nom de plume *Tériade*. The first issue, with a cover by Matisse, appeared in December 1937, and the last, a double issue with cover by Chagall, in the summer of 1960. The monthly review's lavish design, luxurious presentation and extraordinary artistic content led to its being recognised as the most beautiful magazine in the world.

'In every decade there is a review of literature and art that could have come out at no other time, so neatly is it buttoned into the spirit of the age. This was true before 1900 of *The Yellow Book* in London and of *La Revue Blanche* in Paris. It was true of the *Blue Rider Almanac* in Munich in 1911 and of *Blast* in London in 1914-15 ... Fifty years ago in Paris, the magazine to look for was *Verve*, which first came out in December 1937 and kept going in one form or another till 1960. That first cover (by Henri Matisse) sang out from the other side of the street in a way that made us run across the road to look at it more closely. And when we turned its pages, *Verve* had a bosomy, full-fleshed, slightly slithery quality that this former subscriber would know in his sleep.' John Russell, in a New York Times review of *Verve : the ultimate review of art and literature (1937-1960)* by Michael Anthonioz (New York : Harry N. Abrams, 1988).

#17593

\$30,000





Henri Matisse 31/8<sup>39</sup>



VICKERY, John (1906-1983)

## 51. Outposts of Empire : Central Australia

[London] : General Post Office, 1937. Colour lithograph poster; 470 x 610 mm, signed and dated in image, laid on linen; fine condition.

The poster depicts the underground post office in Coober Pedy, northern South Australia, often referred to as "the opal capital of the world". One of a series of four lithographic posters featuring postal services from across the Empire.

#18661

\$950

MIRO, Joan (1893-1983)

## 52. Sculpture in ceramic by Miró and Artigas, December, 1956

New York : Pierre Matisse Gallery, 1956. Quarto, black wrappers with original lithograph by Miró, pp 24, illustrated in black-and-white, interview with the artist by Rosamond Bernier; central four page folding colour lithograph by Miró; a mint copy.

'The cover and center insert are original lithographs specially engraved for this catalog by Joan Miró and printed in France from the original stones by Mourlot Frères' – the catalogue.

Cramer 38; Mourlot 171, 172

#18752

\$275





WHEELER, Dorothy M. (1891-1966)

### 53. Endpaper illustration from the publication *English Nursery Rhymes*, 1916.

Ink and watercolour, 155 x 580 mm, signed lower right; mounted, framed and glazed.

'In 1916 A. & C. Black published a music book of English Nursery Rhymes, selected and edited by L. Edna Walter: Harmonies were by Lucy E. Broadwood and the illustrations were by Dorothy M. Wheeler. Wheeler (1891-1966) was a fine watercolourist who started her career in the style of Kate Greenaway. She later became one of the main illustrators of Enid Blyton's books. This fine watercolour was reproduced across the endpapers of the volume, although not in colour.' – Sotheby's catalogue

Provenance : Sotheby's London, English Literature, History Children's Books & Illustrations, 14 July 2015, lot 263

#15988

\$3,850

SÉGUR, Comtesse de; STERRETT, Virginia (1900-1931), illustrator

### 54. *Old French fairy tales*

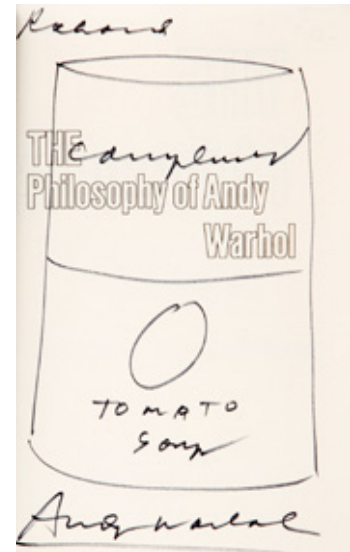
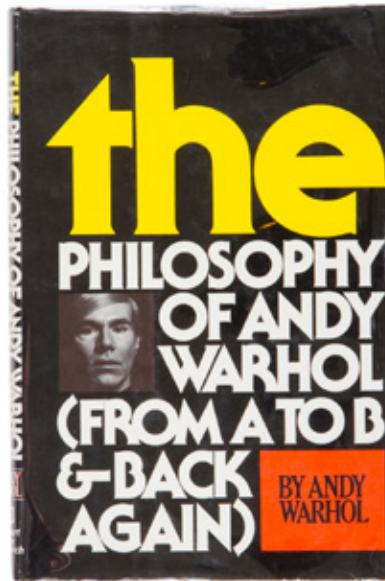
*Illustrated by Virginia Frances Sterrett.* Philadelphia : Penn Publishing Company, [1920]. Quarto, gilt lettered cloth (slightly dulled along spine and rubbed at lower edge), pictorial onlay to upper board; decorated endpapers, with black-and-white illustrations and 8 magnificent colour plates; a fine copy.

The first commissioned work by the precociously talented American illustrator Virginia Sterrett, completed when she was just 19. Sterrett died tragically young, at the age of 31, from tuberculosis.

#15404

\$775





WARHOL, Andy (1928-1987)

**55. The philosophy of Andy Warhol. (From A to B and back again)**

Signed copy with drawing of a Campbell's Soup can.

New York : Harcourt Brace Jovanovich, 1975. Octavo, boards in dust jacket; pp 241; a fine copy.

The half-title is signed by Warhol, accompanied by an original pen drawing by the artist of a Campbell's Tomato Soup can, his most iconic image.

#17949

\$3,750

MOSER, Barry (1940 - )

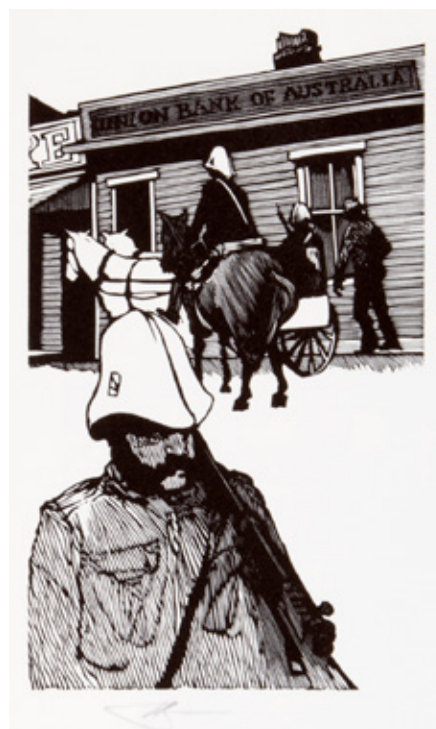
**56. Gold rush. Twenty-five wood engravings by Barry Moser on a theme of the discovery and mining of gold in America, Africa and Australia.**

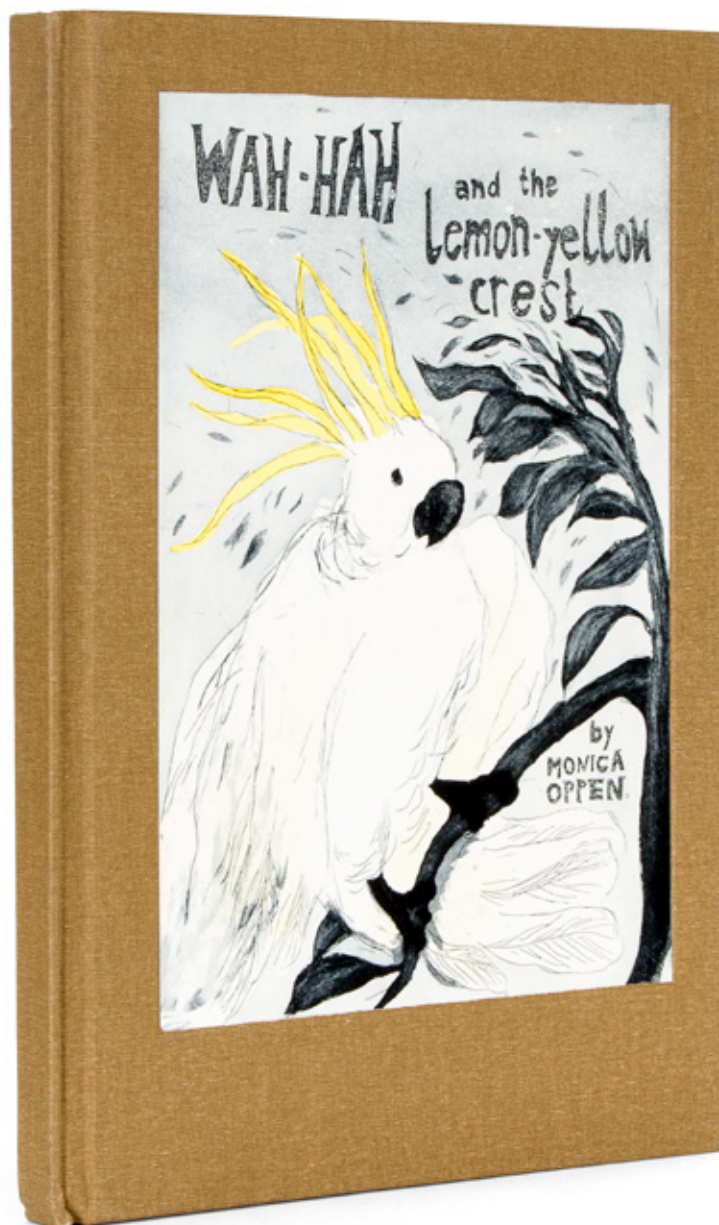
With a note on those prints by the artist. Los Angeles : Arundel Press, 1985. Folio, gilt lettered black cloth clamshell box, 7 leaves text; 25 original wood engravings each hand-signed by the artist. Printed for the Arundel Press by Harold McGrath at the Hampshire Typothetae in West Hatfield, Massachusetts on Rives BFK. Limited to 350 copies signed by the artist.

Three of the plates depict gold mining; plate 5, Rocky River (a scene at Mount Morgan in Queensland); plate 20, Bathurst, Australia, and plate 21, Ballarat, Australia. Barry Moser is a well respected printmaker and book illustrator in the United States.

#18034

\$1,250





OPPEN, Monica

### 57. Wah-hah and the lemon-yellow crest

Sydney : Ant Press, 1988. Elephant folio, original cloth boards with colour etching inlaid to front panel, slipcase, colophon, pp [30], bound French-fold, each page being a very large full page etching with hand colouring. Edition limited to 10 copies each containing 29 etchings.

'This book was written with a love for the natural environment and I hope that those who read it, will come to appreciate the natural environment and its many inhabitants much more and be shocked that we are losing it to human thoughtlessness and greed' – artist's statement.

An exquisite work by Monica Oppen.

#14310

\$6,600



SHEAD, Garry (1942-)

## 58. Ern Malley : The Darkening Ecliptic

Darwin : Basil Hall Editions, 2003. Nine etchings, each 150 x 220 mm, hand-printed by Natasha Rowell. Edition of 50; housed in a purpose-built ceramic box (290 x 215 x 60 mm); the etchings join up in the fashion of a puzzle to complete Shead's image, *Petit Testament*; each of the nine etchings is signed verso, with the exception of the etching which represents the lower right-hand corner of the full image, signed 'Garry Shead '03' in pencil on the image; a card with the complete image, a short text by Sasha Grishin, and the edition number, accompanies the etchings.

Shed's work is based on the infamous Australian Ern Malley hoax of 1943. Malley's *The Darkening Ecliptic* was published in the 1944 Autumn issue of *Angry Penguins*. The poem has been praised for its literary and poetic qualities, even though Sydney poets James McAuley and Harold Stewart admitted that the work was cynically created by them to prove that the Melbourne literary scene could not distinguish between great poetry and something less serious. The Ern Malley hoax has provided strong subject matter in Archibald Prize winner Garry Shead's paintings and drawings.

# 13066

\$3,300



[Warringah Printmakers Studio]; ANSON, Jennifer

## 59. Natural Collection

Sydney : Warringah Printmakers Studio, 2017. Elephant folio with printed wrappers, housed in buckram clamshell case with matching printed lining, in printed calico bag. A publication of twenty-nine prints of varying method, showing flora and fauna of northern Sydney, accompanied by artists' statements and scientific descriptions. Limited to an edition of 10 copies, with signatures of all twenty-nine contributing artists on colophon.

This publication is an impressive collaboration between some of Australia's foremost printmakers, showcasing the diverse influences and methods of contemporary Australian printing. Published to celebrate the twentieth anniversary of the Warringah Printmakers Studio, with support of the North Head Sanctuary and the Australian Wildlife Conservancy.

'To celebrate its 20th anniversary, the Warringah Printmakers Studio has produced "Natural Collection", a stunning artist book of original prints. Situated on the Northern Beaches of Sydney the Warringah Printmakers Studio is committed to connecting with its community so chose the focus of this artist book of prints to be endangered species in the area. The project was supported by local environmental groups, the North Head Sanctuary and the Australian Wildlife Conservancy giving the book a veracity and quality of engagement that intensifies its pertinence.

With a foreword by Dr. Jennifer Anson from the Australian Wildlife Conservancy, the work features 29 prints by 29 members. Each print is augmented by the artist's statement and supporting scientific information about the chosen species. The book is unbound, allowing the artists freedom to work on a type of archival paper and in the printmaking method of their choice. It is housed in a clamshell box and measures 51 x 36 x 5.5 cm.'

A poignant reminder of the impact Sydney's development has on its natural environment.

#16514

\$3,000

HITTI, Deanna

## 60. Cultural transaction [with] Towla

An extraordinary collection of works by contemporary Melbourne artist Deanna Hitti, comprising her artist's book *Towla* and two monumental wall pieces titled *Cultural Transaction*.

### ***Towla***

[Melbourne] : the artist, 2017. Folio, screenprinted buckram, screenprinted endpapers, pp. 40; [8]; 40; screenprinted on Somerset 115gsm Bookwove paper, housed in a screenprinted clamshell box. Limited to 10 copies plus three proofs. Signed, dated and numbered by the artist.

### ***Cultural transaction : English instructions***

[Melbourne] : the artist, 2017. Black lettered charcoal solander box (525 x 350 mm) housing 24 cyanotype bifolia, each measuring 500 x 660 mm (central fold), the first with letterpress title, each cyanotype printed *recto* and *verso* to the sheet, depicting orientalist imagery and traditional script, the English text transliterated into Arabic script.

### ***Cultural transaction : Arabic instructions***

[Melbourne] : the artist, 2017. Black lettered charcoal solander box (525 x 350 mm) housing 24 cyanotype bifolia, each measuring 500 x 660 mm (central fold), the first with letterpress title, each cyanotype printed *recto* and *verso* to the sheet, depicting orientalist imagery and traditional script, the Arabic text transliterated into Roman script.

In this series of interrelated pieces, Hitti draws our attention to the ways Europeans have engaged with the Arab world.

'Towla contains instructions [for the game of] backgammon that have been phonetically translated using the Arabic and Latin alphabets. The Arabic letters spell the instructions in English and the Latin letters spell the instructions in Arabic. The artist co-wrote the translations with her late father Antonios El Hitti and her close friend Katarina Achkar' (colophon).

Using the device of the backgammon set, which originated in the Middle East but has huge popularity in the West, Hitti presents an intercultural dialogue between the Arab and European worlds. A set of instructions is presented in Arabic using Roman script, and then repeated in English using Arabic script. Within the screenprinted backdrop of the set of backgammon, Hitti's work comments on the similarities of the two cultures despite the obvious differences of language and script.

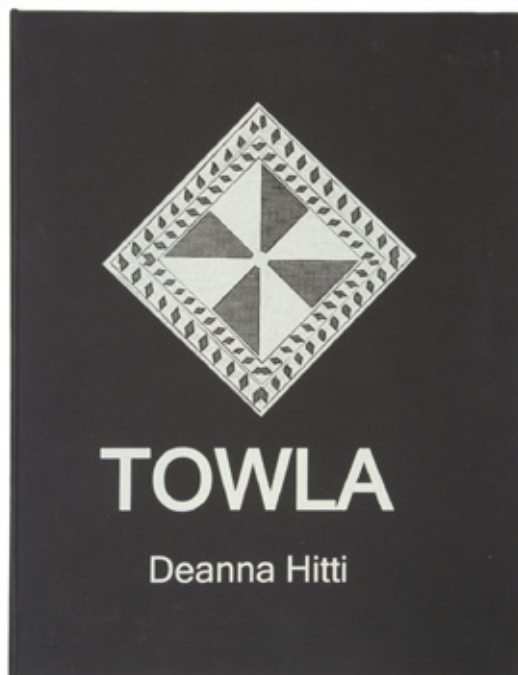
The elements of *Cultural transaction* may be explored housed in their folios, or mounted vertically as seen here to present a visually stunning installation which measured over 3 x 6 metres when hung. A highly relevant work by Hitti, who is of Australian-Lebanese heritage, on the duality of cultural identity that is felt by so many Australians from migrant families.

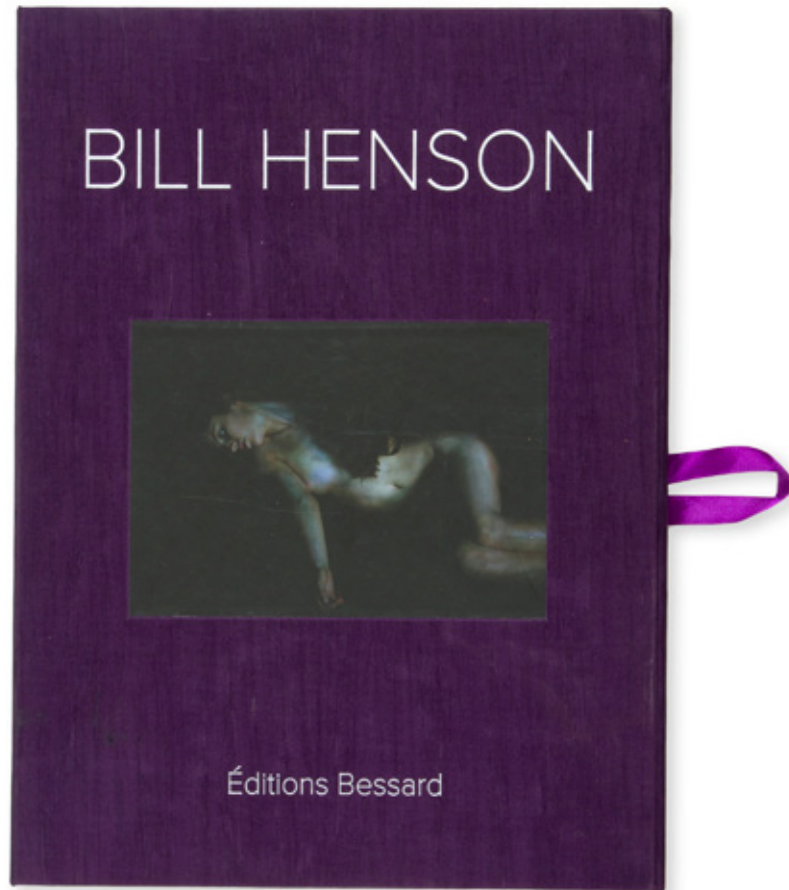
Copies of the artist's book *Towla* are also available singly for \$3200.

# 18751

\$22,000







HENSON, Bill (1955 -)

## 61. Bill Henson

Deluxe edition with two signed photographs.

Paris : Editions Bessard, 2016. Quarto, full silk with lenticular (holographic) cover; pp. [48], all full-page images of Henson's photographs, paper folder at rear containing a signed photograph of a nude girl measuring 11.5 x 16 cm, housed within a silver-lettered raw silk clamshell box. The deluxe edition, limited to 30 copies, with an additional C-type photograph measuring 22 x 30.8 cm of a nude girl, signed by the artist and numbered in an edition of 30 copies. A trade edition of 750 copies was also published.

#18723

\$3,000





"Elves and Fairies have thee in their keeping."

DOUGLAS STEWART FINE BOOKS