

Seven Centuries

DOUGLAS STEWART FINE BOOKS



Diplophus aureus.

Del. J. S. 1790.

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DOUGLAS STEWART FINE BOOKS

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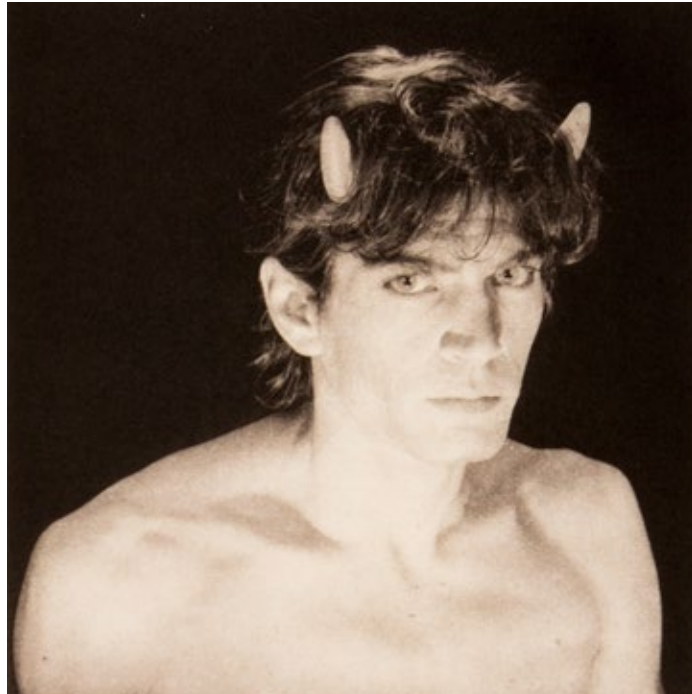
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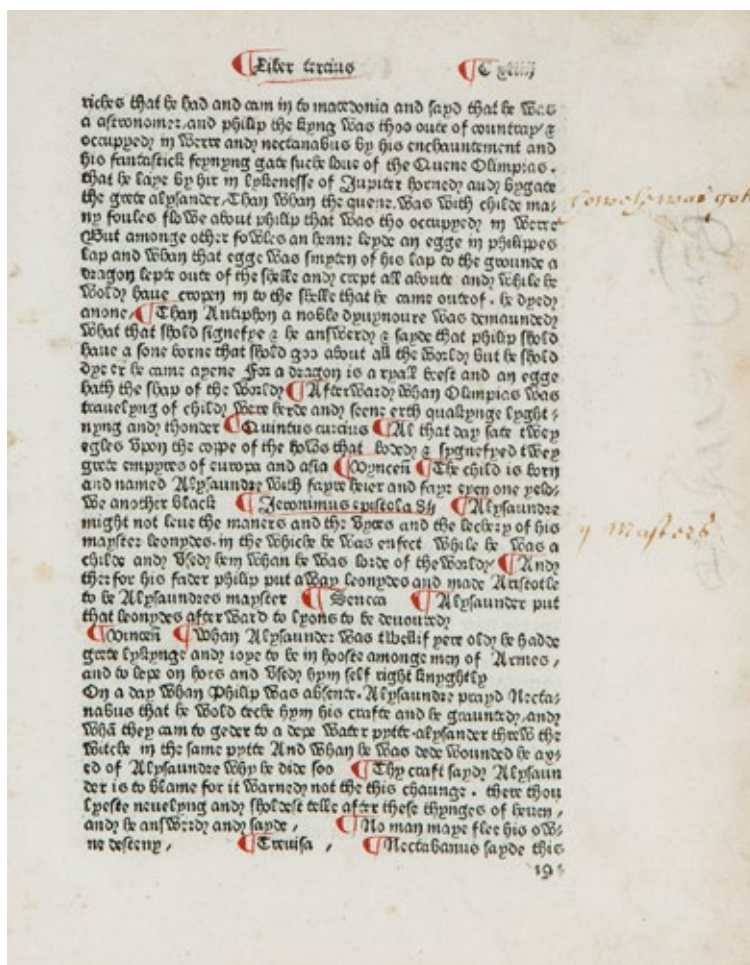
Front cover, # 22258 (p. 16); title page, # 21847 (p. 75); back cover, # 22246 (p. 56).

Seven Centuries



DOUGLAS STEWART FINE BOOKS

MELBOURNE • AUSTRALIA



[CAXTON, William, c. 1422 - c. 1491]; HIGDEN, Ranulph

1. A leaf from William Caxton's *Polychronicon* printed in 1482

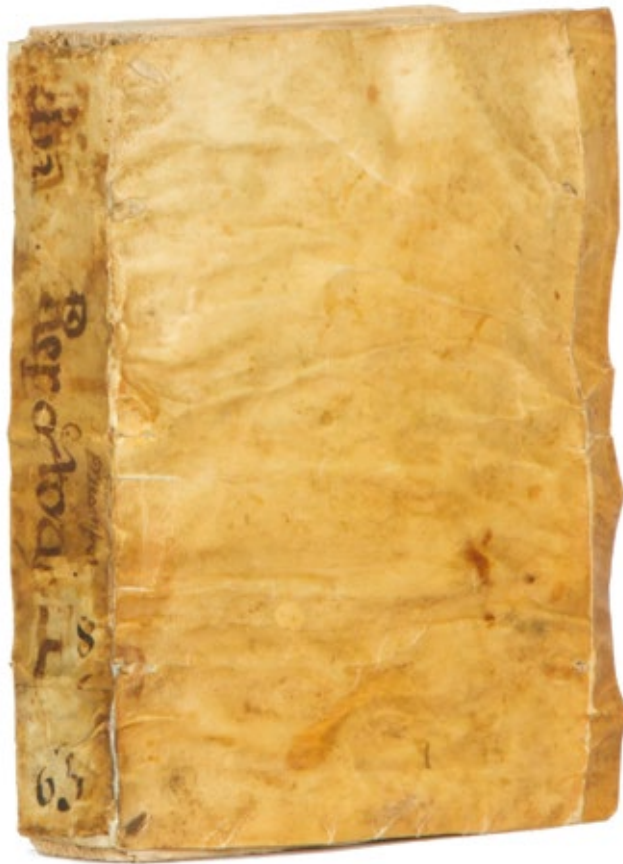
Westminster: William Caxton, 1482. Single leaf, 274 x 206 mm, rubricated in red, marginalia in black ink; light soiling, else fine; framed.

A fine specimen leaf from England's first printer, William Caxton.

Born in Kent some time between 1415 and 1424, Caxton resided in London in the mid-1430s where he was apprenticed to a cloth dealer, Robert Large. Around 1445 he moved to Bruges and became a successful businessman and diplomat for King Edward IV. He later settled in Cologne where he translated Lefevre's *Recuyell of the Histories of Troy*, and, after learning the art of printing, published it as a book in 1473-74. This was the first book printed in the English language. Caxton returned to England and set up a printing press at Westminster in 1476, where he printed Chaucer's *The Canterbury Tales*, the first book printed in England. Caxton went on to print over 100 early books, mostly in English, including Higden's *Polychronicon*, a universal history of the world as known at the time.

16089

\$2,400



ACOSTA, Emanuel (1541-1604), et al.

2. **Jesus. Cartas que los padres y hermanos de la Compañia de Iesus, que andan en los reynos de Iapon escriuieron a los de la misma Compañia, desde el año de mil y quinientos y quare[n]ta y nueue, hasta el de mil y quinientos y setenta y uno : en las quales se da noticia de las varias costumbres y idolatrias de aquella gentilidad : y se cuenta el principio y successo y bondad de los Christianos de aquellas partes.**

En Alcala : En casa de Iuan Iñiguez de Lequerica, 1575.

Quarto, contemporary limp vellum, manuscript title to spine; hinges strengthened, endpapers reinforced; printer's licence, ff [8], 315, [6: colophon, table of contents, errata]; woodcut historiated initials; verso of colophon with vignette woodcut (printer's device?) of the Crucifixion; p. 72 with woodcut Japanese characters; marginal repairs to two of the final leaves; rear endpaper with early ownership inscription (remargined and repaired); occasional spotting and browning, else a clean copy; housed in a custom clamshell box of red morocco, richly gilt.

One of the earliest European books on Japan.

A Spanish translation, augmented with additional material, of *Cartas que os padres e Irmãos de Companhia de Iesus ...* (Coimbra, 1570). This is the first Spanish edition of a collection of approximately 90 letters written by missionaries of the Society of Jesus from Japan between 1549 and 1571. Folios 1-30 comprise a life of Francis Xavier: "La vida del padre maestro Francisco Xauier ... Y relacion de las cosas de la India, que imp imprimio en latin Manuel de Acosta ... Traduxose en Castellano", not contained in the 1570 edition. This edition also includes an additional 10 letters, written between 1567 and 1571, and a brief account of the islands of Japan. Cordier, *Japonica*, 67-68; Palau, 46311; Carayon, 591

13331

\$57,500

BRY, Johann Theodor de (1528-1598); Johann ISRAEL (illustrator)

3. *Indiae orientalis (Small Voyages), Parts IV-XI.*

The first Latin editions of Parts IV-XI (eight parts in two volumes) of one of the most important collections of voyages published in the Age of Discovery, primarily devoted to the exploration of the East Indies and containing 140 engraved plates and maps illustrating voyages to the Spice Islands, India, Africa and North America.

The present volumes not only include Part XI – a great rarity in itself – but they are also rendered even more valuable by the fact that they are purged copies which provide us with tangible evidence on how de Bry's work was censored by the Spanish Inquisition. The preliminaries of both volumes have annotations by various Spanish inquisitorial censors, including Pedro de Fonseca, made between 1632 and 1707, stating that the volumes have been corrected in accordance with the Expurgatory Index. (De Bry was a Protestant who was forced to flee his native Spanish-controlled Southern Netherlands; books on the Expurgatory Index could be sold to Catholics in the Iberian monarchies subject to the censoring of certain passages or other details). All of the parts in these volumes have some passages struck out, and the title page to Part IX was also removed by the censors. Any depiction or discussion of cannibalism was a prime target for purgation, while passages which alluded to a preference for commerce over religion were also deleted. German editions of de Bry, which were unlikely to find their way to southern Europe, were spared from censorship, whereas copies of the Latin editions were more likely to be examined by the Iberian inquisitors. For a thorough examination of the reasons for and ways in which de Bry's work was purged by the Inquisitorial authorities, see van Groessen, M. (2007). *The De Bry collection of voyages (1590-1634) : editorial strategy and the representations of the overseas world* (Doctoral dissertation, University of Amsterdam).

Frankfurt am Main : Matthaues Becker, 1601-1613 ; Oppenheim, Typis Hieronymi Galleri, 1619. Eight parts in two volumes, small folio, contemporary limp vellum, spines with early manuscript titles in ink; all edges stained red; occasional browning, but very good condition throughout both volumes; collations agree with those of Church for the first Latin editions of Parts IV-XI.

Part IV, *Pars Quarta Indiae Orientalis...* , 1601. First edition. Twenty-one plates. Continuation (from Part III) of Linschoten and Houtman's voyages, and the voyage of Jacob van Neck and Wybrandt van Warwijck to the East Indies in 1598-99. Church 211.

Part V, *Quinta Pars Indiae Orientalis...* , 1601. Only edition, first issue. Twenty plates. Continuation of van Neck and van Warwijck narrative, and the establishment of Dutch power in Bantam; Malay word-list. Church 212.

Part VI, *Indiae Orientalis Pars VI...* , 1604. Only edition, first issue. Twenty-six plates. Early voyages to Guinea by the Portuguese, Dutch, and French, and the establishment of the Trans-Atlantic slave trade. Church 213.

Part VII, *Indiae Orientalis Pars Septima...* , 1606. Only edition, first issue. Twenty-two plates. Joris von Spilbergen's voyage to Ceylon in 1601-4; Balbi's voyage to Pegu in 1579-88. This part is principally devoted to India and Ceylon, and includes a double-page plate of Kandy and double-page map of Ceylon; plate XI partially excised by censor. Church 216.

Part VIII, *Indiae Orientalis Pars Octava...* , 1607. Only edition, first issue. Eighteen plates. Dutch voyages to the East Indies, 1600-6, including visits to China and the Spice Islands. The plates include a double-page plate of Macao. Church 218.

Part IX, *Indiae Orientalis Pars Nona...* , 1612. First edition, first issue. Seventeen plates. Title page removed by censors and with title from another work supplied by early owner. Supplementary title to the extra plates section with world map. This part contains a narrative of the voyage of Willemz to the Spice Islands and his campaign to seize them from the Portuguese. Church 221.

Part X, *Indiae Orientalis Pars X...* , 1613. First edition. Three plates and three maps. The first section contains one of the first published accounts of Hudson Bay, and includes the map showing Henry Hudson's explorations. The second section describes Linschoten's voyages to the north. The third section describes the discovery by De Quiros of a supposed new continent, *Terra Australis Incognita*. Church 222.

Part XI, *Indiae Orientalis Pars Undecima*. Oppenheim, 1619. Only edition. Title with engraved vignette. Ten plates. This part contains three narratives: 1. The relation of the third and fourth voyages of Vesputius to America; 2. An account of Robert Covert's travels by land through Persia and Mongolia after his shipwreck off Surat; 3. A geographical description of Spitzbergen, with the journal of the voyage of Willem Barentsz and Jan Corneliszoon Rijp in 1596. This copy contains the rare plate VII of a woman being carried in state to be burned with the body of her husband. This is often replaced by the plate in which she is represented as throwing herself into the funeral pyre.

18467

\$175,000

PARS UNDECIMA ORIENTALIS.
VIII.

Qua Pompa Magni Indiæ Mogolis thesaurius in
publicum prodire solet, de elephanorum item coram
rege pugna cap. 16.



Ultanus Caraw don, magni Tartaria Mogolis thesaurarius, vir summae auctoritatis, ingenti cum solemnitate in publicum prodit. Alit enim 40 Elefantos, 200. Camelos ac Dromedarios, 1000. equos, qui ipsam, quatuor auro argentoque confpicans ad jus dicendum progreditur, comitantur. Praeferuntur illi quatuor argentea, auroque obducta scepra ac decem insignia vexilla. Eandem ferè cum ipso Rege apud subditos auctoritatem obtinet. Ipse vero Imperator, dici non potest, quam magnificè ac splendide vivat: Quotidie enim in conspectum ejus quinquaginta Elephanti cum tympanis, tibiis atque tubis producuntur, qui coram ipso alacriter pugnantes lethalibus vulneribus se mutuo sauciant, ac tanto ardore in se invicem insurgunt, ut nulla aliaratione quam suis ex igni artificioso volantibus dirimi atque develli possint.

c

Aliarum

ZIEGLER, Hieronymus; BIRCK, Sixt; CROCUS, Cornelius; ZOVITIUS, Jacobus

4. **Dramata sacra: comoediae atque tragoediae aliquot e Veteri Testamento desumptae, ...**



Basileae : [Ex officina Joannis Oporini], [1547]. Duodecimo (163 x 98 mm), contemporary elaborately blind-tooled calf over wooden boards, both covers with floral decoration at centre within rectangular panel with triple fillet border; framed by a sequence of figural elements depicting Biblical scenes separated by narrow spaces with blind tooled lettering; the front cover has seven complete and four incomplete scenes with saints, apostles, angels, a Crucifixion scene and a Garden of Eden scene; these are separated by eight panels, five of which have lettering; the rear cover has nine of the same Biblical scenes, with seven of the eight narrow panels lettered in a similar manner to the front cover; the scenes on both covers are framed by two sets of crossing triple fillets; spine in compartments with blind-tooled decoration in the form of flowing, curvilinear floral designs; two brass clasps (lacking the leather strap); title with early ownership inscription of Arnoldus Sungey, Basel; pp [16], 561 (i.e. 541, due to erroneous pagination in several places), [3] pp; illustrated with 11 historiated 5-line woodcut initials (one large, 28 mm square) in the style of Holbein, and three smaller 3-line decorated woodcut initials; fine typesetting in italic humanistic style, with Roman type for headwork; text in Latin. Collated and complete in itself (but without the second volume); a few minor scratches to lower spine and back cover, endpapers renewed; clean and crisp throughout, a superb copy in a beautiful and well preserved contemporary binding.

A work containing eight plays dramatising stories from the Old Testament, intended as a Latin aid for students.

VD16 O 794; Adams D-883

22321

\$2,200

MIRANDULA, Octavianus (FIORAVANTI, Ottavio)

5. **Illustrium poetarum flores.**

Argentorati [i.e. Strasbourg] : in Aedibus Vuendelini Rihelij [Wendelin Rihel], 1549. Duodecimo (175 x 100 mm), fine contemporary German calf blind-tooled by the Meister NP (initialled and dated 1549 in roll), boards framed by a roll featuring portrait busts of Old Testament figures Joshua and Solomon, and goddesses from Classical mythology Diana and Persephone; central panels with repeating floral motifs, stamped above and below on upper board "Illvst." and "Poeta"; spine in compartments with floral motif, rebaked, preserving most of the original backstrip, fore-edges with remnants of two brass clasps; expert repairs at head and foot of spine at corners of boards; ff. [16], 400; printer's device on last page; six sheets of 20th century paper bound in, three blank, three with English translations (written in brown and red ink) of poetry on the facing page; a fine copy with generous margins, the binding with rolls showing clear and striking impressions.

First printed in 1507, this anthology of poetry by Classical Roman writers collected by Italian Augustinian canon and humanist Ottavio Fioravanti became one of the most popular poetical common-place books of the period.

The roll on the binding was, according to Schunke, produced by the workshop of one of the most skilled and prolific roll cutters in 16th century Germany, the so-called Meister NP.

VD16 F 1114; not in Adams.

Binding: Haebler I, 337, #4. : Ilse Schunke, *Das Werk des Meisters NP*, in: *Studien zum Bilderschmuck der deutschen Renaissance-Einbände* (1959), p. 122.

22306

\$3,300





PELSAERT, Francois (c.1595-1630)

6. Ongeluckige voyage, 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.

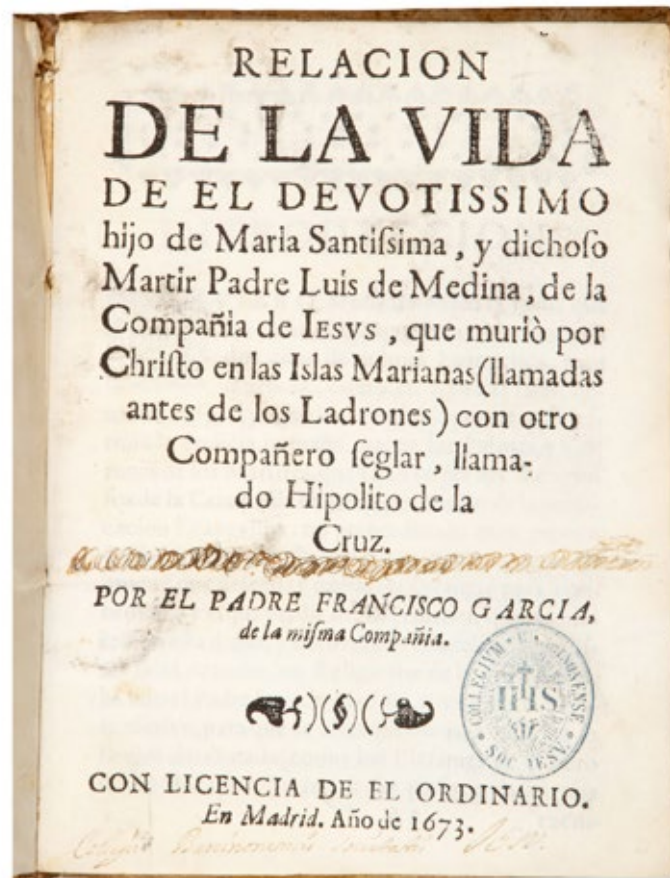
The infamous story of the wreck of the *Batavia* was first published in Amsterdam in 1647; the first edition is of the utmost rarity. Five editions followed in the seventeenth century, including two pirated versions, and all of these are considered rare.

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



GARCIA, Francisco

7. **Relacion de la Vida de el Devotissimo hijo de Maria Santissima, y dichoso Martir Padre Luis de Medina, de la Compañia de Iesus, que murio por Christo en las Islas Marianas (llamadas antes de los Ladrones) con otro Compañero seglar, llamado Hipolito de la Cruz.**

En Madrid : con licencia de el Ordinario, 1673. Quarto (197 x 142 mm), contemporary vellum, spine lettered in ink (faded), ties partially remnant; ff [1 blank], title leaf with early inscription and stamp of the Collegium Bareinonense Societatis Iesu, pp 146; text block starting to loosen, two pages with light soiling (one with short edge tear repaired), else clean and fresh, a fine copy overall.

Rare first edition of this important biography of one of the earliest missionaries to the Marianas Islands, Father Luis de Medina (1637-1670). A very early source on the Spanish colonisation of the Western Pacific.

The mission in the Marianas (Ladrones), established with the arrival of San Vitores, Medina and four other Jesuits in June 1668, was the first Spanish mission in Oceania, and was intended to serve as a stepping-stone to further Spanish exploration and settlement in the Pacific. Father Medina would become the first missionary martyred there, when he was murdered by a group of armed Chamorros on the island of Saipan in January 1670. San Vitores himself would be martyred not long afterwards, on Guam in 1672.

This *Relacion* was published the same year as the *Exemplar vida y gloriosa muerte ... del P. Luis de Medina de la Compañia de Iesus. Que passo a la conquista espiritual de las Islas de los Ladrones, que oy se llaman Marianas*, an account which was extracted from San Vitores' papers. It is, therefore, a fully contemporary and reliable narrative of the earliest period of Spanish settlement in the Pacific, containing much detail regarding the often violent resistance the Spanish encountered from the indigenous population, the Chamorros. Through its account of the voyage to the Marianas, the Jesuits' missionary activity, and the martyrdom of Father Medina, the work provides a record of the first Spanish attempts to colonise the Pacific, as the proposals promulgated by both Quiros and San Vitores in their writings were put into action.

Palau 97950

Unrecorded in Australian collections; OCLC locates copies at BNE and Biblioteca de la Universidad Complutense; a copy is also held in the Universitat Rovira i Virgili (Tarragona).

Only one copy at auction in at least the last 50 years, according to RBH (Sotheby's, London, 1977).

21888

\$22,000



Prévost, Antoine François (Abbé) (1697-1763)

8. **Histoire générale des voyages, ou, Nouvelle collection de toutes les relations de voyages par mer et par terre, qui ont été publiées jusqu'à présent dans les différentes langues de toutes les nations connues**

Paris : Didot, 1746 – 1789. Twenty volumes, quarto (290 x 230 mm), uniformly bound in period full French speckled calf, ruled in gilt, spines in compartments with gilt ornamentation and gilt-lettered contrasting morocco title labels, all edges stained red, marbled endpapers; over 12,000 pages, with several hundred full page and folding copperplate maps, views, charts, and engraved plates of the native inhabitants, flora, fauna, cities, landscape and customs of the lands described.

The complete set of the first edition of Prévost's monumental encyclopaedia of voyages, with all supplemental volumes; in the luxurious large paper format, and in a fine contemporary French binding.

'An important and scarce collection, which includes accounts of all the principal early Australian voyages, such as Saavedra, Gaetano, Torres, Mendana, Quiros, and the Nodals, as well as an account of the discovery of Australia by the Dutch, early voyages to New Guinea and the Palau Islands, and Roggeveen's voyage to Terres Australes ... Pacific voyages include those of Magellan, Schouten and Le Maire, Drake, Sarmiento, Cavendish, Spilbergen, Narbrough, Rogers, Cowley, Frezier and Anson. Particularly full accounts are given of the Dutch and French voyages to the East Indies, voyages to China, and the British East India Company's voyages to India and Ceylon' – Hill.

Prévost's vast collection of historical and contemporary voyages was published over 45 years, with the final volumes issued well after the editor's death. As noted by Hill, the first seven volumes of Prévost are a translation from John Green's *A new general collection of voyages and travels* (1745 – 47), with volumes 8 to 15 compiled by Prévost and continued by his successors. The eleventh volume deals with the exploration of the Pacific, with accounts of the voyages of Tasman, Schouten and Dampier. It includes plates of the plants of New Holland and New Guinea, and a map of the known coastline of New Holland with a projected pre-Cook Eastern coast. The sixteenth volume (1761) is a 776-page index volume for the first fifteen volumes, and the seventeenth volume contains supplements and revisions to the travels already described. Volumes 18 (1768) and 19 (1770) contain new travels to Iceland, Greenland, Kamchatka and the Arctic. Each of the final four volumes was published by a different firm (Pancoucke, Rozet etc.). The final volume, the twentieth, was published by Maradan in 1789, nearly twenty years later. It commences with Byron's 1760s circumnavigation and continues with voyages to the Southern Ocean, including those of Carteret, Wallis, Bougainville, and Cook, with an illustrated account of his first voyage to New Holland. The year 1789 saw the beginning of the most significant social upheaval in French history, and one might expect that but for the events of the French Revolution, the revived publication would have seen Cook's remaining voyages occupying the pages of the twenty-first volume.

Bound in at the end of the first volume is a copy of the publisher's prospectus, calling for subscriptions to the *Histoire* between the dates 1 December 1745 and 1 March 1746, after which subscriptions are to be closed. Each volume was priced at 18 *livres* (pounds), with a large paper copy available at 27 *livres* – a substantial premium. It is stated that only a few copies of the large paper issue are available: 'On payera pour le grand papier 27 liv. ... On en tire peu d'Exemplaires'. These large paper editions are printed on thicker paper with wider margins, and are several centimetres taller and wider than the standard edition.

Prévost's *Histoire générale des voyages* would prove hugely popular in France and across Europe. It was destined to stand as the most thorough and comprehensive account of exploration published in the eighteenth century. A revised translation of Green and Prévost edited by the Dutch bureaucrat Du Bois was published from 1747 – 1789 (Landwehr 266), with Dutch, German, Danish and Spanish translations following. An octavo edition was also published at a cheaper price.

Hill 1391; Landwehr 265 (volumes I – XVI); Cordier, *Sinica* 1947; Cordier, *Japonica* 405 (volume VIII); Lust 264 (octavo edition)

22555

\$35,000

MAGRA, James Maria (c. 1746-1806) (attributed)

9. **A Journal of a Voyage round the World in His Majesty's Ship Endeavour, in the years 1768, 1769, 1770, and 1771; Undertaken in Pursuit of Natural Knowledge, at the Desire of the Royal Society: containing All the various Occurrences of the Voyage, with Descriptions of several new discovered Countries in the Southern Hemisphere; and Accounts of their Soil and Productions; and of many Singularities in the Structure, Apparel, Customs, Manners, Policy, Manufactures, &c. of their Inhabitants. To which is added, A Concise Vocabulary of the Language of Otahitee.**

London :T. Becket and P.A. de Hondt, 1771. Quarto, in the original plain blue-grey wrappers (spine renewed in plain paper); with the suppressed Dedication leaf; wide-margined (297 x 235 mm), entirely uncut, a superb, unsophisticated copy; pp [ii], ii, 130, [iii]; previously in the collection of Melbourne bibliophile Bernard Gore Brett, his bookplate on the wrapper verso; a small abrasion to the upper wrapper, extending to the title page; housed in a quarter calf slipcase.

First edition, first issue: the cornerstone of any Cook collection.

This is the rare first issue – with the suppressed dedication leaf – of the first account of Cook's first voyage and of the discovery of New South Wales, published within three months of the *Endeavour's* return in 1771. It is of immense significance, as it contains the first printed account of the east coast of Australia. Its appearance predates the naming of Botany Bay, which is referred to as Sting-ray Bay, the name originally given to it by Cook. Anonymous and unauthorized, the publication preceded Hawkesworth's official account of the voyage by some two years. It was the first of numerous so-called 'surreptitious' accounts of Cook's voyages.

The dedication leaf, which was not included in the second issue, was printed separately from the text. Inserted by the publishers, Beckett and de Hondt, to give the publication an air of credibility and the false status of an authorized work, the dedication is to: 'The Right Honourable Lords of the Admiralty, and to Mr. Banks and Dr. Solander', with an instruction to the binder to 'Place this next the title'. The leaf was promptly removed following the threat of legal action by Banks and Solander, and as a result very few copies which retain the suppressed leaf have survived.

The legitimacy of the narrative as a first-hand account has, in spite of its anonymity, never been challenged: its authorship has always been attributed to a member of Cook's expedition. However, Admiralty regulations decreed that all crew on the *Endeavour* surrender their journals at the end of the voyage, and forbade the publication of any voyage account until after publication of the official account – hence the need for the author's identity to remain concealed. Beaglehole suggested that the American Loyalist, midshipman James Maria Magra (later Matra), was the probable author; this has since been convincingly corroborated by Frost in his analysis of the entire corpus of Magra's writing (see Frost, Alan. *The Precarious Life of James Mario Matra: Voyager with Cook, American Loyalist, Servant of Empire*. Melbourne, 1995). If this identification is, as is now generally accepted, correct, then Magra's deviousness in flouting the rules by not declaring the existence of his journal and his illicit release of it to the publishers for financial gain would surely have confirmed for Cook his own assessment of Magra as 'good for nothing'.

An exceedingly rare and significant work, recording the European discovery of New South Wales. This exceptional, unsophisticated copy – entirely uncut in the original wrappers – is undoubtedly one of the best that are known to have survived, and is quite possibly the most desirable to have been offered on the market.

Bagnall 3324; Beaglehole, 1, pp. cclvi-cclxiv; Beddie, 693; Davidson, *A Book Collector's Notes*, pp. 53-4; Hill 2, 1066 (second issue); Hocken, p. 9; Holmes, 3; Kroepelien, 215; Sabin 16242.

21294

\$90,000

A
JOURNAL
OF A
VOYAGE round the WORLD,

In His Majesty's Ship ENDEAVOUR,

In the Years 1768, 1769, 1770, and 1771;

Undertaken in Pursuit of NATURAL KNOWLEDGE, at the
Desire of the ROYAL SOCIETY:

CONTAINING

ALL the various OCCURRENCES of the VOYAGE,

WITH

DESCRIPTIONS of several new discovered Countries in the SOUTHERN
HEMISPHERE; and Accounts of their Soil and Productions; and of
many Singularities in the Structure, Apparel, Customs, Manners,
Policy, Manufactures, &c. of their Inhabitants.

To which is added,

A Concise VOCABULARY of the Language of OPIHITEL.

Omni res ipsa negat, contenta doceri. Hor.

L O N D O N,
Printed for T. BECKET and P. A. DE HOND, in the Strand.
MDCCLXXI.



LANE, N[icholas]

10. [COOK] A new globe of the earth

[London] : N. Lane, 1776. Terrestrial pocket globe, 2 $\frac{3}{4}$ inches in diameter, engraved gores with original hand colour over papier mache and plaster sphere, expertly conserved and waxed, in the original publisher's shagreen case (no longer a perfect fit), with engraved gores of celestial maps, the lips coloured red, original metal hinge and two hook and eye clasps. A fine example of a rare pocket globe, depicting the tracks of Cook's first voyage (1768 – 1771) and the circumnavigation of Anson (1740 – 1744).

Little is known about London globemaker Nicholas Lane; however, this globe, engraved by Prockter and dated 1776, is probably the earliest with which his name can be associated.

The celestial gores were acquired from earlier British globemaker Richard Cushee (see Sumira), however the terrestrial gores were newly engraved to show the recent expedition of James Cook into the Pacific. In 1779, the globe was updated to show Owyhee where Cook's death is noted, as well as revision of the Bering Strait. The globe was further updated by Lane's son Thomas in the early nineteenth century and sold into the 1830s.

A single example recorded in Australian collections (National Library of Australia)

Van Der Krogt, P., *Old Globes in the Netherlands* (Utrecht : H&S, 1984), p. 180, Lae I

Dekker, *Globes at Greenwich* (Oxford University Press, 1999), p. 391, GLB0028

Sumira, Sylvia. *The art and history of globes* (London : The British Library, 2014), pp. 154-55, illustrated (1779 edition).

21842

\$21,000



d'ANVILLE, Jean-Baptiste Bourguignon (1697-1782)

11. Atlas général

[Paris : circa 1780]. Elephant folio, 28 x 18 inches (730 x 465 mm), full green morocco, floral gilt decoration to edges, spine in compartments and lettered in gilt with contrasting red morocco title label (rebacked onto vellum with some early restoration to the upper portion), gilt stamped bee designs to the compartments of the spine and corners of the boards; all edges stained red, marbled endpapers, engraved list of the maps *Cartes Geographiques De M. D'Anville* on front pastedown, no title page (as issued), 42 sheets of engraved maps of various sizes, some folding and with extensions, most with contemporary hand colouring; occasional minor splitting and light discolouration at some folds as usual, all maps reinforced at folds; the maps clean and fresh, a complete and fine example of d'Anville's extraordinary composite atlas.

A monumental atlas from the Age of Enlightenment.

Copies were composed to order at the request of d'Anville's clients. The engraved advertisement inside the upper board lists the maps and editions of the cartographer's works available at the time, the most recent of which is dated 1777. The atlas includes maps which date from 1747 – 1779. A complete list of the maps, which are almost exclusively double-page (up to 121 x 66 cm) is available on our website.

19849

\$35,000



MAZELL, P[eter]. (artist); [PHILLIP, Arthur, 1738-1814]

12. The Kangaroo.

London : John Stockdale, 1789. Copperplate engraving on laid paper; 263 x 190 mm (plate line), 285 x 225 mm (sheet), original hand colouring as issued, signed in the image lower right 'P. Mazell Sculp.'; a couple of very small ink marks, but a fine example.

The stunning hand coloured image of the kangaroo from the rare deluxe first edition of Phillip, rarely offered for sale.

Originally published in *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.

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. Compiled, with an editor's literary flourish, from Phillip's official reports, as well as the journals of other officers in the First Fleet, this account describes the voyage from England and the first months at Port Jackson, a period extending from March 1787 to September 1788. It captures the administrative and functional challenges facing the fledgling colony, which were rendered all the more difficult by its remoteness and its spectacularly alien natural environment. The work, which describes the initial exploration of the Sydney region, its indigenous inhabitants, natural history and landscape, 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.

"Any copy with contemporary handcolouring is a rarity." (Davidson)

Mazell's engraving of the kangaroo is iconic. The marsupial's features, elegant and fine, are accentuated against a sparse background.

Ferguson 47; Wantrup 5; Hill 1347; Nissen, ZBI, 3158; Kroepelien 1249

22405

\$2,500



WHITE, John (1756-1832)

13. 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 tree calf, gilt decorated borders, spine with detailed ornamental tooling, contrasting morocco title label, marbled endpapers, pp [xviii], 299, [36], 65 fine black and white plates by Sarah Stone on Whatman paper of Australian flora, fauna and tribal artefacts; occasional light foxing, but a fine, clean copy in an handsome binding.

A very fine copy 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

19270

\$8,000

SHAW, George (1751-1813)

14. A suite of nine plates from Shaw's *Zoology of New Holland*, 1794.

[London] : Printed by J. Davis : Published by J. Sowerby, 1794. Nine engravings with original hand colour, each approximately 230 x 160 mm (plate lines), on J. Whatman watermarked paper, 303 x 242 mm (sheet), titled and imprinted in the image (imprint erased from one as issued), small stab holes from the string binding (as issued), a couple of faint spots of foxing, but a uniformly fine collection.

Exquisite artworks from the very rare first book on the zoology of Australia.

Shaw's *Zoology* was originally issued in parts in 1793 alongside James Edward Smith's *Botany* to form a joint publication *Zoology and Botany of New Holland*. After a few issues the collaborators parted ways and finished their series independently, Smith naming his work *A Specimen of the Botany of New Holland*, and Shaw his *Zoology of New Holland*. Each work had a new title page. Illustrations in both were done by the talented natural history engraver James Sowerby (1757–1822). Both publications are rare, but Shaw's *Zoology* more so. It contains sixteen stunning hand coloured plates, of which nine are offered here as a suite.

The plates are:

1. *Didelphis pygmaea* (Feathertail glider)
 3. *Psittacus terrestris* (Ground pigeon)
 5. *Columba antarctica* (Antarctic pigeon)
 7. *Testude longicollis* (Common snake-necked turtle)
 9. *Turdus punctatus* (Spotted quail thrush)
 10. *Coluber porphyriacus* (Red-bellied black snake)
 11. *Didelphis sciurea* (Squirrel opossum)
 12. *Didelphis macroura* (Thick-tailed opossum)
- [imprint erased]. *Merops phrygius* (Regent honeyeater)

'Despite its modest scope – only 34 pages – *Zoology of New Holland* is a landmark publication. Illustrated by James Sowerby, this is the earliest volume dedicated to Australia's unique fauna. Significantly, it marks the first use of the term 'Australia'. The book contains 12 dramatically composed, hand-coloured plates. The engravings are all the more impressive as James Sowerby had not visited Australia and was working from dried skins and pickled specimens'. – John Kean, *The art of science: Remarkable natural history illustrations from Museum Victoria*, 2013, p. 39.

It is easy to imagine the impact Sowerby's dramatic renderings of these never-before seen exotic animals would have had when they were viewed by a Georgian audience for the first time. Complete sets of Shaw's *Zoology*, or indeed any of the individual plates, are rarely offered for sale.

Ferguson 196; Nissen ZBI 3838; Wood, p. 566.

22258

\$72,000





Anon.

15. The Life, And surprising Adventures of Blue-Eyed Patty, The Valiant Female Soldier.

*Who was the Daughter of Mr. Samuel Freelove, an eminent Grazier, in Essex; but her Sweetheart being sent to serve in the Botany Bay Rangers, she eloped from her Father's House, and dressing herself in Man's Apparel, entered into the same Regiment, and set sail with her Sweetheart, without discovering herself. At Rio de Janeiro she was assassinated by some Portugueze Ruffians, and narrowly escaped with Life; a dreadful Storm arose, and the Ship was near being lost; she fell overboard, and had like to have been devoured by a Shark. At length, after having endured many Hardships, the Ship got to Botany Bay, where in Engagement with the Savages, she was wounded in the Breast with an arrow, which discovered her Sex, and she and her Sweetheart had Leave to Eeturn [sic] to England, where they arrived a few Days ago. Also, an Account of the present Situation of that new established Colony. [s.l. : s.n.: 1791 or 1792]. Duodecimo chapbook (measuring 160 × 100 mm, margins trimmed), pp 8, printed letterpress, illustrated with three woodcut engravings; the first six pages comprise a prose narrative telling the story of Patty Freelove, which concludes with a paragraph containing news from Port Jackson describing events which actually occurred during 1790, including the spearing of Governor Phillip by an Eora warrior; the last two pages are occupied by a ballad, titled *A New Song; Tune – The Hardy Tar*, which retells Patty's tale in verse; paper support to spine, a couple of small holes and old paper repairs to the final leaf, but overall very good.*

A rare early chapbook relating to Botany Bay and Sydney Cove, being a completely unrecorded variant of a printing made in Wolverhampton, probably in 1792, by J. Hatley. The Wolverhampton printing (Ferguson 135), of which only two copies are known (National Library of Australia; British Library), is unillustrated and was hitherto the only recorded version of this chapbook. There are virtually no textual differences between this newly discovered version, which is without imprint, and the Hatley printing, with only a few discrepancies in punctuation and one typographical error towards the end of the extended title (“Eeturn” for “Return”) that is not present in the Wolverhampton printing. Both printings misspell the surname of Governor Phillip as “Phillips”. Hatley's active dates are 1792-95, which precludes a 1791 date for his printing. While there is no conclusive evidence that this illustrated version is the earlier of the two, there is no reason to suggest that it was not printed in 1791, as certainly, by 1792, the events described as having just taken place at Sydney Cove would have been regarded as old news.

Although the character of Patty Freelove is fictional, and the story of her adventures apocryphal, both the prose narrative and untitled ballad contained in this chapbook are given a cachet of authenticity by the inclusion of references to real events that had occurred – only a few months prior to printing, we suggest – at Sydney Cove in 1790. The parlous state of the fledgling colony's food supply is described in some detail, accurately reflecting Governor Phillip's action in April 1790 of reducing weekly rations at Sydney Cove to 2 1/2lbs flour, 2lbs pork and 2lbs rice “to every person ... without distinction”. Perhaps even more significantly – given that it appears to have provided the inspiration for the narrative device through which Patty's gender is finally discovered and her true identity revealed – the spearing of Governor Phillip in the shoulder by Willemering, an Eora warrior, is described. This event took place at Kai'yam (Manly Cove) on 7 September, 1790.

The cross-dressing female soldier or sailor is a common trope – if not an entire sub-genre unto itself – in British (and American) folk ballads of the eighteenth century; not without reason, as it was a well-attested phenomenon, the character of Patty Freelove undoubtedly being based on real life heroines of the era.

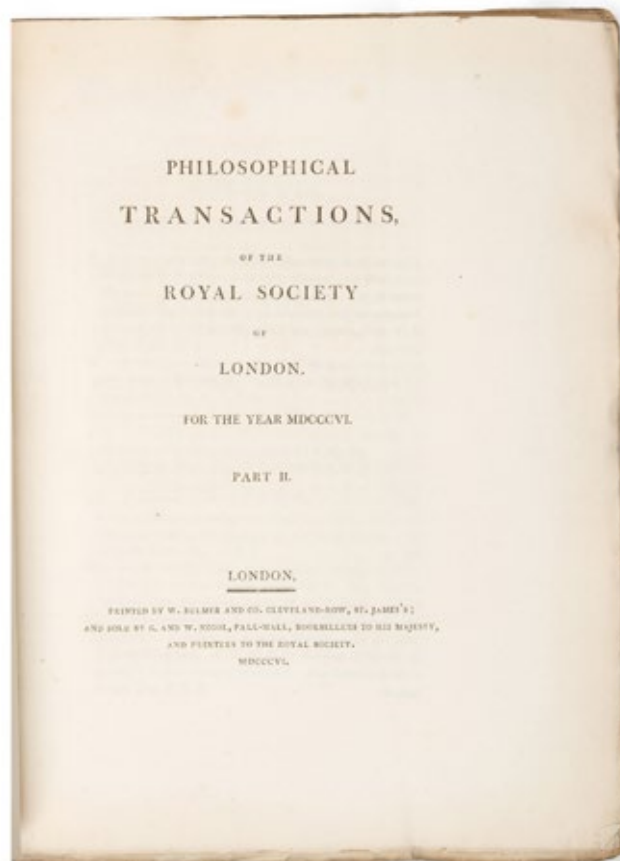
The tune *The Hardy Tar*, to which the untitled ballad of Blue-Eyed Patty is to be sung, is known from other broadside ballads from as early as 1790 (for example, *The Tender's Hold* or *The Soldier*).

22516

\$28,500

The LIFE,
And surprising Adventures of
Blue-Eyed PATTY,
The Valiant Female Soldier.

Who was the Daughter of Mr. Samuel Freelove, an eminent Grazier, in Essex; but her Sweetheart being sent to serve in the Botany Bay Rangers, she eloped from her Father's House, and dressing herself in Man's Apparel, entered into the same Regiment, and set sail with her Sweetheart, without discovering herself. At Rio de Janeiro she was assassinated by some Portugueze Ruffians, and narrowly escaped with Life; a dreadful Storm arose, and the Ship was near being lost; she fell overboard, and had like to have been devoured by a Shark. At length, after having endured many Hardships, the Ship got to Botany Bay, where in an Engagement with the Savages, she was wounded in the Breast with an Arrow, which discovered her Sex, and she and her Sweetheart had Leave to Return to England, where they arrived a few Days ago. Also, an Account of the present Situation of that new established Colony.



FLINDERS, Matthew (1774-1814)

16. Observations upon the marine barometer, made during the examination of the coasts of New Holland and New South Wales, in the years 1801, 1802, and 1803

Contained within : Philosophical transactions of the Royal Society of London for the year MDCCCVI. Part II. London : printed by W. Bulmer, 1806. Quarto, original plain blue wrappers, pp. iv; 239 – 473; [8]; 12 engraved plates (some folding), the plates foxed but the text clean, all edges uncut and a little dusty, a fine example.

The first use in print of the term "Australia" to describe the continent.

An important scientific paper which relates to Flinders' observations on the relationship between atmospheric pressure with regard to variation and deviation of navigation by magnetic compass. In this article, Flinders uses the term *Australia* for the first time in a scientific context to reference the island continent. In 1814 his atlas would include the first map of the continent entitled *Australia*. The term *Australia* had been used previously to reference an undefined southern landmass however it was Flinders who would advocate this term as the agreed name for the continent. The matter of naming the continent was one contested with Sir Joseph Banks, who favoured *Terra Australis*, however eventually, Flinders' *Australia* would eventually prevail.

Ferguson 474a.

15281

\$4,850



FLINDERS, Matthew (1774-1814)

17. Matthew Flinders ontdekkings-reis naar het Groote Zuidland anders Nieuw Holland : bezigtiging van het zelve in 1801, 1802, en 1803 : nood lottige schipbreuk, en gevangenschap van 6 1/2 jaar bij de Franschen op Mauritius.

Te Haarlem : bij A. Loosjes, Pz., 1815-1816. Four volumes, contemporary half mottled calf over marbled papered boards (rubbed), spines with contrasting leather title and volume labels lettered in gilt and later paper shelf labels in manuscript (volume 1 with small loss to leather near head of spine), pastedowns with discreet 19th century Dutch private library labels, title pages with cartouche engravings by Veelwaard after Westall (views of Mauritius; King George's Sound; Port Jackson; Wreck Reefs); pp xvi, 362; 346; 415; 416; loose at front of Volume 4 is a large folding map (sheet 440 x 620 mm) 'Algemeene Kaart van het Groote Zuidland of Nieuw Holland' (Dutch version of Flinders' 'General Chart ...', reduced to 62.5% of original) engraved by Veelwaard; scattered foxing throughout the four volumes, but a very good set.

Scarce first Dutch edition of *A Voyage to Terra Australis* (London, 1814), the official account of the first circumnavigation of the Australian continent, one of the most important voyages in the history of Pacific exploration.

Having first served on Bligh's second expedition to Tahiti in 1791, Flinders had built an impressive reputation for himself as a talented navigator and hydrographer. He had first visited Port Jackson in 1795, carrying out exploration of Botany Bay, the George's River and the Illawarra coast. On his second visit to Australia he made the first circumnavigation of Van Diemen's Land in company with Bass, and explored the southern Queensland coast. In 1801, the Admiralty promoted the ambitious Flinders to commander, and selected him to undertake an expedition to chart as much of Australia's unknown coastline as possible, in particular the great stretch of the southern coast to the east of Cape Leeuwin. He was given command of the *Investigator* and sailed from England in July, 1801. The *Investigator* reached the southwest tip of the continent early in December, 1801, and began its survey of the southern coastline. On 8 April, 1802 Flinders famously met the French expedition under Captain Nicolas Baudin at Encounter Bay. Having completed the charting of the unknown part of the southern coastline, Flinders then sailed to Port Jackson where the *Investigator* was overhauled.

Sailing north, Flinders then surveyed the Queensland coast and the Gulf of Carpentaria. However, despite its overhaul the *Investigator* was fast becoming unseaworthy, and Flinders was forced to abandon his survey in the Torres Strait and continued on to Port Jackson via the western and southern coasts of the continent. He arrived back in Sydney in June, 1803. Flinders then set out on HMS Porpoise with the intention of returning to England to find a replacement ship for the *Investigator*, but the Porpoise struck a reef and was lost, some 1000 km from Port Jackson. Flinders, in a great feat of seamanship, successfully navigated the Porpoise's cutter back to Sydney. He then embarked on the Cumberland to make the return voyage to England, but his ill fortune continued when this ship, too, proved unseaworthy, and he was forced to seek assistance at Mauritius, where, due to several factors (the outbreak of war between France and England; the fact that Flinders' passport was for the *Investigator*, and not the Cumberland; and the hostile attitude of the French Governor, who perhaps regarded Flinders as a spy), he was detained until 1810.

The reason for the delay in the publication was due to the fact that on his return voyage to England in late 1803, Flinders was detained in Mauritius by the French authorities and was not released until June, 1810. *A Voyage to Terra Australis* was eventually published the day before Flinders' death in July, 1814.

Ferguson 602.

22501

\$3,300



WALLIS, John (Senior) (d. 1818)

18. Wallis's new dissected map of Asia. Engraved from the latest authorities for the use of young students in geography.

London (42 Skinner Street) : John Wallis, circa 1813. Engraved map of Asia and Australia, trimmed as issued without title or imprint, original hand colouring, pasted on wood and dissected into pieces (two of which are in facsimile, the Caspian Sea and central Tartary), housed in the original publisher's cedar box with sliding lid, printed title label, signed by Wallis, contemporary pencil inscriptions from the Roe children, some age toning but complete and in fine condition.

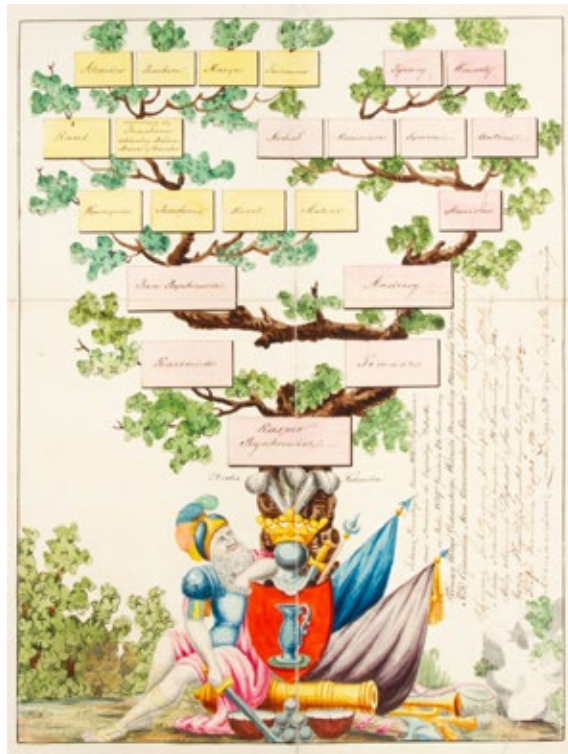
The first known puzzle map was issued by John Bowles in 1759; John Spilsbury began manufacturing in 1767, and the London map seller, publisher and maker of board games John Wallis produced his first puzzle map, Darton's Kings and Queens, in 1788. By the beginning of the nineteenth century the puzzle map had become a popular pedagogical aid. In 1813 Wallis acquired the rights to publish Laurie and Whittle's maps as jigsaw puzzles. These were probably the last to be made by John Wallis himself, as from 1814 his son Edward became principal puzzle maker in the family business. John Wallis' advertisement for his series of Laurie and Whittle puzzle maps included the false claim that he had invented the puzzle map: 'J. Wallis the original Manufacturer of Dissected Maps and Puzzles (having dedicated a full 30 Years to that particular line of business) requests the Public to OBSERVE that all of his dissected Articles are superior both in correctness & workmanship to any in London, & that none are genuine but what are signed on the label'. John Wallis began trading from 16 Ludgate Street around 1775 (as The Map Warehouse). He would later trade from 13 Warwick Square (1804) and 42 Skinner St (1812). Wallis was a prolific publisher of games, puzzles and maps; upon his death in 1818 he was succeeded in business by his sons, who continued to be active until about 1847. The puzzle is one of a series, the slip title 'Asia' pasted onto the printed label. On other examples located in institutions, the title label has been substituted with 'America', 'Somerset', 'Europe', 'World' etc.

On the Australian continent, the city of 'Sidney' is marked, with Port Jackson and Botany Bay also noted.

Not in Hannas; not in Whitehouse. No other example located in institutions.

20016

\$7,850



IMPERIAL RUSSIAN GOVERNMENT [LITHUANIA-VILNIUS GOVERNORATE]

19. [POLISH NOBILITY IN THE RUSSIAN EMPIRE] **Sammelband containing Imperial Russian documents certifying that the family Rynkiewicz is entitled to the privileges of *szlachta* (nobility). Vilnius, 1819.**

Folio (350 x 280 mm), original straight grain red morocco with borders in green morocco elaborately tooled in gilt, upper board with contrasting green morocco label lettered in gilt in Polish (a little rubbed and scuffed); attached by its original cord is a circular brass case (unopened, but likely to contain the seal of *herb* Nalewka); original string binding and marbled endpapers; ff [2] (blank laid paper); [4] manuscript dated 24 December 1819, in Polish in a legal hand with calligraphic title and watercolour illustration of the Nalewka coat of arms, being an extract from the Books of Nobility of the Lithuania-Vilnius Governorate detailing four generations of the Rynkiewicz lineage starting with Kasper Rynkiewicz and moving forward to the present-day, enumerating the family's estates and their serfs, signed by the Marshall of Vilnius Mykolai Abramovicz and notaries *recto* of last leaf (fine parchment); [4] manuscript Russian translation of the preceding document, with Imperial Russian wet stamp *recto* of each leaf and Imperial seal at foot (laid paper with Imperial Russian watermark); bifolium with family tree and manuscript in Russian across four pages, certifying that the Rynkiewicz family is entitled to use the Nalewka coat of arms, Imperial wet stamp dated 1819, with notarial signatures and seal of the Russian Foreign Ministry at foot (wove paper with Imperial Russian watermark); large folding sheet (570 x 440 mm), manuscript in Polish with spectacular watercolour illustration in the form of a schematic family tree showing four generations of the Rynkiewicz family and the Nalewka coat of arms, stating that this crest is entered in the Imperial heraldic register, again signed by the Marshall of Vilnius (unwatermarked wove paper); loose at rear is a later document dated 1863 updating the family's *szlachta* status, bifolium with manuscript in Russian across the centre pages, with a family tree showing the latest three generations of the Rynkiewicz line, notarial signatures beneath, Imperial Russian administrative wet stamp *verso* (wove paper with Imperial Russian watermark); all documents well preserved.

The Polish *szlachta* was a legally privileged noble class that had existed for centuries, first in the Kingdom of Poland and in the Grand Duchy of Lithuania, and later, after 1569, in the unified state known as the Polish-Lithuanian Commonwealth. After the Third Partition of the Polish-Lithuanian Commonwealth in 1795, the city of Vilnius (Polish: Wilno / Russian: Vilna) became part of the Russian Empire under the direct administration of the Lithuania-Vilnius Governorate, or Government of Vilnius, an Imperial Russian governorate which lasted under that name until 1840. Under tsarist rule, the families of the *szlachta* class living within the Russian Empire, including in cosmopolitan Vilnius, were allowed to maintain their social status and some of their entitlements such as the right to use a heraldic coat of arms, or *herb*, each one of which was associated with (and shared by) a number of different family names. However, belonging to the *szlachta* did not guarantee wealth or estates; moreover, it was a requirement imposed by the Imperial administration that each successive generation of a *szlachta* family was obliged to obtain official certification of their status as nobility by re-applying to the local authorities for the issue of a set of documents such as the ones contained in this Sammelband belonging to the Rynkiewicz family, produced in 1819. The documents certify the direct bloodline from Kasper Rynkiewicz, the progenitor who had been "ennobled" in the late 17th century, through Joachim Rynkiewicz (b.1770), a State Councillor who had received Russian decorations, down to his four children, Alexander, Joachim, Maria and Tatiana, and their cousins Ignas and Vincent. They also permit the family to use the Nalewka *herb*.

22487

\$4,000



FERRARIO, Giulio (1767-1847)

20. Il costume antico e moderno o storia del governo, della milizia, della religione, delle arti, scienze ed usanze di tutti i popoli antichi e moderni.

Milano : dalla Tipografia dell'Editore, 1818. First Italian language edition. *Asia*, part IV (including Oceania). One of 300 numbered copies, this being from set no. 60, dedicated to Don Giulio Ottolino. Large quarto, original half red calf over patterned cloth, spine with raised bands with gilt lettering and ornament; original endpapers, pp 610, [1], with 97 full page hand coloured engraved plates; wide margins; scattered foxing to the text pages (not affecting the plates), plate 13 (Circassian woman) loosened from text block, else very good throughout.

Large format limited edition with exquisite plates of New Holland and Oceania.

The Milanese writer, publisher and engraver Dr. Giulio Ferrario's monumental pictorial encyclopaedia of costumes of the world, first published simultaneously in Italian (17 parts in 14 volumes) and French editions in Milan between 1816 and 1827, was the largest of its kind produced in the nineteenth century. Each of the first edition volumes was strictly limited to 300 numbered copies, each dedicated to one of the publication's 300 subscribers and with a unique title page naming the subscriber. The plates in the limited first edition quarto volumes are printed on high quality wove paper, and the calibre of the hand colouring is exceptional. This edition comprised *Asie* (4 parts, 350 plates), *Afrique* (2 parts, 160 plates), *Amerique* (2 parts, 167 plates), and *Europe* (9 parts, 637 plates). A second Italian quarto edition was issued in Milan in 1827, while octavo editions in Italian were published in Florence (1823-1831), and later in Turin, Livorno and again in Florence.

This volume contains the fourth part of *Asia*, and it includes Oceania. The text is drawn from the published voyage narratives of Cook, Labillardière, Baudin and others, with the descriptions of New Holland being also partly based on those of White and Collins. The superb plates are mostly after Baudin's artists, Nicolas Petit and Charles Lesueur, and Cook's artist, John Webber. There are sections on *Nuova Olanda* (382-410, with 9 plates); *Nuova Zelanda* (412-423, with 5 plates); *Nouva Caledonia* (424-430, with 3 plates); *Arcipelago dello Spirito Santo o Nuove Ebridi* (431-439); *Isole di Salomone e Santa-Cruz* (440-442); *Arcipelago delle Luisiade della Nuova Bretagna ec.* (443-447, with 1 plate); *Terra de' Papu o Nuova Guinea* (448-452, with 1 plate); *Polinesia* (453-462, with 3 plates); *Isole Mariana* (463-473); *Arcipelago delle Caroline* (474-480); *Isole Malgrave* (481-2); *Isole degli Amici* (483-498, with 3 plates); *Isole de' Navigatori* (499-505); *Isole della Societa* (506-547, with 8 plates, including one of Easter Island); *Isole Marchesi* (548-559, with 2 plates), and *Isole Sandwich* (560-587, with 6 plates).

Forbes, *Hawaiian National Bibliography*, 450 (the first French language edition, also describing the various Italian language editions)

No set or individual volumes of the first Italian language edition recorded in Australian collections; The National Library of Australia holds a set of the first French language edition.

21872

\$12,500



[SCHUTZ, Friedrich G.]

21. Darstellung der fünf Welttheile durch Zusammenfetzung in eine Kugelaehnliche Gestalt, zur leichteren Vorstellung und Gebrauch beim geographischen Unterricht in Schulen über die Beschaffenheit & Eintheilung der Erde

Stuttgart : Friedrich G. Schutz, circa 1820. Collapsible globe in 6 gores, engraved with hand colouring, laid down on thin card, each gore 175 x 66 mm (irregular), in fine condition with vivid original colour; Australia with P. Nuyts Land, De Witsland, Eintrachts Land, Arnheims Land, Van Diemensland, Carpenteria and Basses Strasse all marked; the gores attached to one another with the original tape strips at each side, original drawstrings at top and bottom of each gore (one detached); folding flat within its octavo size casing, marbled paper wrappers (lightly marked, edges worn), with three card flaps containing text on the continents (including *Australien*), and a double page illustrated with hand-coloured diagrams, a folding leporello style lithographed panorama of fifteen inhabitants from the five continents, including three from Oceania: *Freundschaftsinsulaner*; *Neuhollander* and *Van Diemenslander*. The 'New Hollander' is styled on a subject from Western Australia but is depicted holding a bow and arrow. One of the flaps has a lithographed illustration titled *Künstlicher Erd-Globus* which is a composite of people from the five continents including, somewhat surprisingly, a vignette portrait of Benjamin Franklin.

A beautiful and delicate pedagogical collapsible globe, remarkably well preserved and with its original folding ethnographic portraits and publisher's case.

OCLC locates only one example (Württembergische Landesbibliothek)

22556

\$7,500



DARTON, William (1781-1854)

22. The world dissected upon the best principles to teach youth geography.

London : made by William Darton, 58 Holborn Hill, 1820. Jigsaw puzzle map of the world in two hemispheres, dissected and laid on mahogany, in the publisher's original wooden box with sliding lid, paper labels to the lid and sides, 'Darton, London. Warranted'; also titled 'The world from the best authorities'.

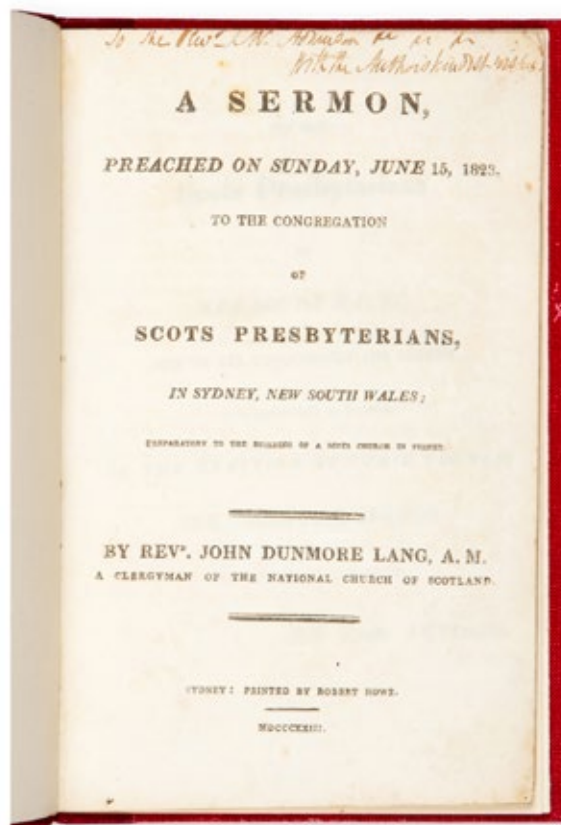
A rare early puzzle map, particularly desirable in such exceptional condition.

The first known puzzle map was issued by John Bowles in 1759; John Spilsbury began manufacturing in 1767, and the London map seller, publisher and maker of board games John Wallis produced his first puzzle map, Darton's Kings and Queens, in 1788. By the beginning of the nineteenth century the puzzle map had become a popular pedagogical aid. William Darton (1781-1854) was an engraver, mapseller, bookseller, publisher and printseller, active in London at the beginning of the nineteenth century. Apprenticed to his father in 1795, also named William Darton, he formed a partnership with his brother Thomas Darton in 1804, and established his business independently in 1810. The present jigsaw was advertised in 1809 together with dissected maps of the continents, England and Wales, Scotland, Ireland, and France. The maps of the continents could be had for 3s 6d, with the map of the world priced at 5s. All the maps came housed in a mahogany box with the publisher's title as here. The map marks the tracks of all three of Captain Cook's voyages; his death on Hawaii is marked with "Owhyhee I, where Capt. Cook was killed 1779". The South Pole is shown, but without an indication of a land mass. Australia is labelled "New Holland", with "Diemen's Land" attached to the continent, and New South Wales extending the entire length of the east coast. New Zealand's North and South Islands are both indicated in detail.

We can find only one example of this map held in institutions, an earlier edition dated 1811 in Princeton University Library.

22557

\$9,500



LANG, John Dunmore, Rev. (1799-1878)

23. A sermon, preached on Sunday, June 15, 1823, to the congregation of Scots Presbyterians, in Sydney, New South Wales; preparatory to the building of a Scots church.

Sydney : printed by Robert Howe, 1823. Octavo, gilt-lettered quarter morocco over red cloth; pp.18, printed letterpress; inscribed by John Dunmore Lang at the head of title page (slightly trimmed) 'To the Revd. J. [W?]. Adamson. With the Author's kindest wishes'; a few typographical corrections in Lang's hand; a fine presentation copy, Ferguson 920.

Printed by Robert Howe in the year of John Dunmore Lang's arrival in Sydney, this extremely rare pamphlet is Lang's first ever published work, preceding his *Aurora Australis ; or Specimens of Sacred Poetry for the Colonists of Australia*, by some three years. It comprises the text of a sermon delivered in the hall of the National School. The pamphlet would be reprinted, under a variant title, in London later in 1823. The present copy is inscribed for Lang's friend the Reverend James Adamson, the first Presbyterian minister of the Scots Church in Cape Town. Lang probably presented it to Adamson in Cape Town on his voyage to or from Scotland and England in 1824. When Lang married his 18-year-old cousin, Wilhelmina Mackie, in Cape Town in 1831, the ceremony was conducted by Adamson.

Rev. John Dunmore Lang (1799-1878), clergyman, educationalist, and politician, was educated at the University of Glasgow where he graduated Master of Arts in 1820. In the same year, he was licenced to preach as a Presbyterian minister. Lang emigrated from Scotland to New South Wales at the end of 1822, arriving in Sydney May 1823, where he was warmly welcomed by the local Presbyterian community as their first minister. He saw the construction of a church as a priority, and to this end sought government financial assistance to bolster funds raised by private subscription. Despite existing government support for Sydney's Catholic and Anglican communities, Governor Brisbane flatly refused Lang's petition, and Lang's subsequent outspoken criticism of this perceived inequity resulted in his alienation from the authorities and loss of favour with certain influential figures in Sydney society. The building of Scots Church was, however, able to be undertaken through private donations. The foundation stone was laid in July 1824, and the church was opened on 16 July 1826. Completed at a cost of £3000, the Norman-Gothic style building could seat a congregation of 900. Lang would remain the minister of Scots Church until his death in 1878.

Copies are recorded in only two Australian collections: State Library of New South Wales and National Library of Australia (an imperfect example with loss of text on the final 2 pages); OCLC locates a further 3 copies worldwide: Knox College, Toronto; University of Glasgow (Lang's *alma mater*); Alexander Turnbull Library.

21001

\$15,000



NEWTON FAMILY

24. [COOK] Newton & Berry's new terrestrial globe 1831

[London] : Newton & Berry, 1831. Terrestrial pocket globe, 1.5 inches (3.9 cm) in diameter; engraved gores with original hand colour over papier-mâché and plaster sphere, the surface in fine order with a recent shellac applied for protection, two metal pins resting the globe in the original turned mahogany case with fitted lid; a very fine example, sitting cleanly within its case.

An attractive pocket globe, the smallest manufactured by this firm and one of the rarest, showing Cook's third voyage.

John Newton (1759-1844) was the founder of a firm of globe makers in London, established in the 1780s and continuing on, with the involvement of Newton's sons, throughout the nineteenth century. Miles Berry (c. 1803-1843) also joined the firm and globes manufactured between 1831 and 1841 bear the imprint *Newton & Berry* or *Newton, Son and Berry*. This small terrestrial globe shows the track of Cook's third voyage of 1776-80, with its return to England under the commands of Clerke and Gore. New Holland is shown separated from Van Diemen's Land, Port Jackson and Botany Bay are marked.

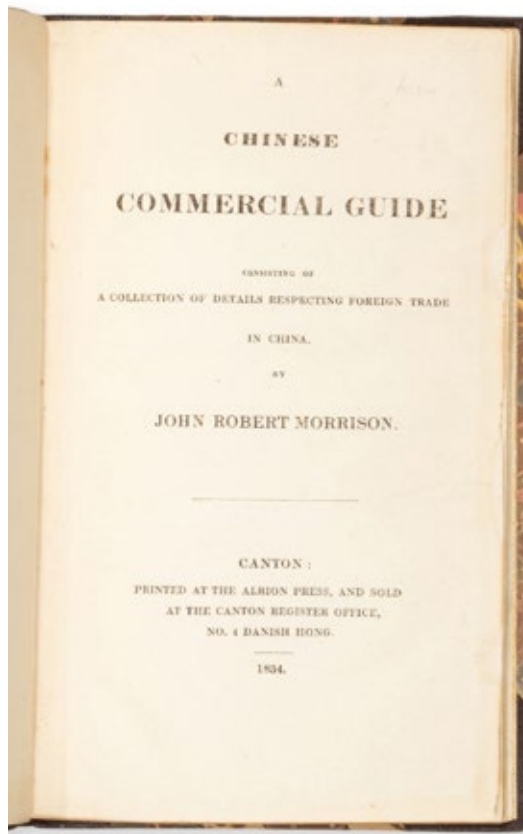
Unrecorded in Australian libraries.

Held: Bibliothèque nationale de France; The British Library; Yale University Library

Reference: Sumira, Sylvia. *The art and history of globes* (London : The British Library, 2014), pp. 188-89, illustrated.

22215

\$8,500



MORRISON, John Robert (1814-1843)

25. A Chinese commercial guide consisting of a collection of details respecting foreign trade in China.

Canton : Printed at the Albion Press, and sold at the Canton Register Office, No. 4 Danish Hong, 1834. First edition. Octavo, recent gilt-ruled half morocco over marbled papered boards, spine lettered in gilt; marbled edges, pp xii, 116, the last five leaves with folding tables, large folding 'Table of Logarithms to Accompany Stansbury's Tonnage Rod' bound in after p. 106; title leaf with a few repairs to fore-edge, small nick to fore-edge margins of some leaves, short edge tear to large folding table, else clean throughout; a very good copy.

Rare Cantonese imprint, the elusive first edition of this important guide for British merchants in China.

John Robert Morrison, son of the first Protestant missionary in China, Robert Morrison, was a British colonial official and interpreter. In 1834 – the year this commercial guide was printed – Morrison replaced his late father as Chinese Secretary and Interpreter to the Superintendents of British Trade in China.

Morrison's *Chinese commercial guide* proved to be an extremely useful and successful publication. A second and third edition, with Morrison's name on the title page but largely rewritten by Samuel Wells Williams, were published after his death, in 1844 and 1848. The revisions were so extensive that in the fourth edition (1856) Morrison's name was dropped altogether and replaced by that of Williams.

'... supplies much valuable information respecting British commerce in Canton' (Löwendahl).

Cordier, *Sinica*, 2177; Löwendahl, *China illustrata nova*, 901; Lust, 649

19428

\$24,500

BESWICKE, Mabella (née Mayall) (attributed)

26. Writing case belonging to Mabella Beswicke (Mayall), wife of Port Phillip pioneer Charles Beswicke of Moodie Yallo Station.

[Between 1835 and 1840]. Portable case for writing accessories and paper, of thick card covered with hand-sewn floral-patterned purple velvet trimmed with corduroy, the underside covered in black silk, 220 x 285 x 30 mm (slightly irregular), with four flaps opening to 460 x 460 mm; the exposed card of the interior floor and flaps with extensive annotations in ink by the original owner, as well as a small pen and ink sketch and pen trials; two of the inscriptions on the flaps read: 'Mabella Beswicke Mayall, Clare Cottage, Waterhead Mill, Oldham' and 'Mabella Beswicke Mayall's Writing Case'; the lengthy inscription covering the floor of the case gives a chronology of emigration to Port Phillip, Van Diemen's Land and New South Wales by various members of the Beswicke and Kenworthy families between 1834 and 1844, Mabella including the voyage of herself and her husband Charles in 1840; the wording of the last part of this inscription confirms that it was written by Mabella in 1844, a short time before her death in Port Phillip.

A remarkable piece of early Port Phillip realia.

The Beswicke and Mayall families both hailed from Waterhead, near Oldham, Lancashire, and both were involved in the textile industry. Charles Beswicke (1804-1885) ran a drapery firm in partnership with his wife Mabella (Mayall) and his sister Eliza. It is highly likely that Mabella sewed this charming writing case with her own hands, at some point in the late 1830s. When, in late June 1840,

Charles and Mabella emigrated to Australia, where they were to start a new life in Port Phillip, Mabella took her writing case with her on the dangerous voyage.

The following notice regarding the dissolution of the Beswicke's business partnership was published in the *London Gazette* in June 1840, shortly before Charles and Mabella's departure: 'Notice is hereby given, that the partnership heretofore subsisting between us the undersigned, Charles Beswicke, Mabella Beswicke, and Eliza Beswicke, as Drapers and Grocers, at Waterhead Mill, near Oldham, in the County of Lancaster; under the name or style of Charles Beswicke, is this day dissolved by mutual consent. All debts due to and by the said partnership will be received and paid by the undersigned Eliza Beswicke, by whom the said business will in future be carried on. Dated this 15th day of May 1840. Charles Beswicke. Mabella Beswicke. Eliza Beswicke.'

It appears that Eliza, the sister who stayed behind to run the family drapery business, married Mabella's brother, John Mayall, as baptismal records of the Holy Trinity Church at Waterhead show that John and his wife Eliza's fraternal twins, Mabella and Charles – affectionately named in honour of their absent aunt and uncle – were baptised on 8 July 1847.

Charles and Mabella, in company with Charles' sister Isabella, departed from Liverpool on the *Clydesdale* at the end of June 1840, and arrived at Port Phillip on 9 November; where they were reunited with Charles' brothers John and James Lomax Beswicke. The latter had arrived in Hobart Town in 1836 and had also lived in Sydney before heading to Port Phillip to seek his fortune.

Isabella Beswicke, at the age of just 26, died within a few months of her arrival in Port Phillip. At the time of her death she is recorded as a 'spinster' residing in Collins Street; she was buried in Melbourne on 13 February 1841. A short time later John was drowned while attempting to ford Dandenong Creek, and in April 1844 James Lomax would die in a horse-and-cart accident on the Western Port road.

Occupying the traditional lands of the Bunurong people and covering most of the area now known as Mordialloc, Moodie Yallo Station was established by the squatter Michael Solomon in 1837. It was the first sheep run in the Mornington area, and when it was acquired by Charles Beswicke in 1841 its 10,000 acres constituted the largest depasturing licence in Port Phillip. Charles, in company with his wife Mabella, ran Moodie Yallo until 1843, when the property was sold to George Keys. Frustratingly, we have not been able to determine the precise date of Mabella's death, but presumably it occurred around 1845 or 1846. Charles married his second wife, Elizabeth Keys – daughter of George Keys – in 1846, when she was just 18. The second of their five children, John, would become one of the most notable architects in the colony. Charles and Elizabeth named their first daughter after Charles' first wife, Mabella (or Mayebella, also known also as Belle or Bella), and some time before 1850 the family settled in the Geelong district, where Charles had established a farm.

22017

\$5,500



[JONES, Henry Gilbert, 1804-1888, attributed]

27. Sketch of Port Phillip Aborigines, circa 1843.

Graphite on paper; 105 × 120 mm; unsigned; late nineteenth or early twentieth century pencilled inscription verso: 'Original drawing by Henry Gilbert Jones, 1842-1845. South Eastern Aborigines'; in a recent mount and frame.

This sketch, attributed to Henry Gilbert Jones, almost certainly depicts people from the Aboriginal population of the Narre Narre Warren area, southeast of Melbourne.

The National Gallery of Australia holds in its collection three sketches by Henry Gilbert Jones that depict the same subjects as those in the present sketch (mother, infant and young woman); the present sketch was presumably made by Jones at the same time as the other three.

The Indigenous people whose traditional lands include the Narre Narre Warren area are the Bunurong (Boon wurrung) of the Kulin nation. They were known to the early colonists as the Western Port Tribe. The dress of the figures in the sketch is consistent with their identification as inhabitants of the Narre Narre Warren area. The figures have been rendered in a highly naturalistic manner, with close attention to their accoutrements. The woman on the right, who carries her infant on her back, is wearing a necklace that appears to be composed of segments of common reed (*Phragmites australis*), a body ornament which is typical of the southeastern region. The thin headbands worn by both women in the sketch are frequently seen in mid-nineteenth century depictions and early photographs of Aboriginal women of southeastern Australia. Both women are also depicted wearing animal skin (most likely kangaroo) cloaks.

Henry Gilbert Jones was a sketcher, engraver and pharmacist, who arrived in the fledgling colony of Port Phillip in 1840 from England via the United States. In March 1842 Jones was made the Deputy Protector of Natives (medical dispenser to the Aboriginal population) at Narre Narre Warren Station. He occupied this position until September 1843. It is probable that the drawing offered here dates from this period, during which Jones' occupation kept him in close contact with the local Aboriginal population.

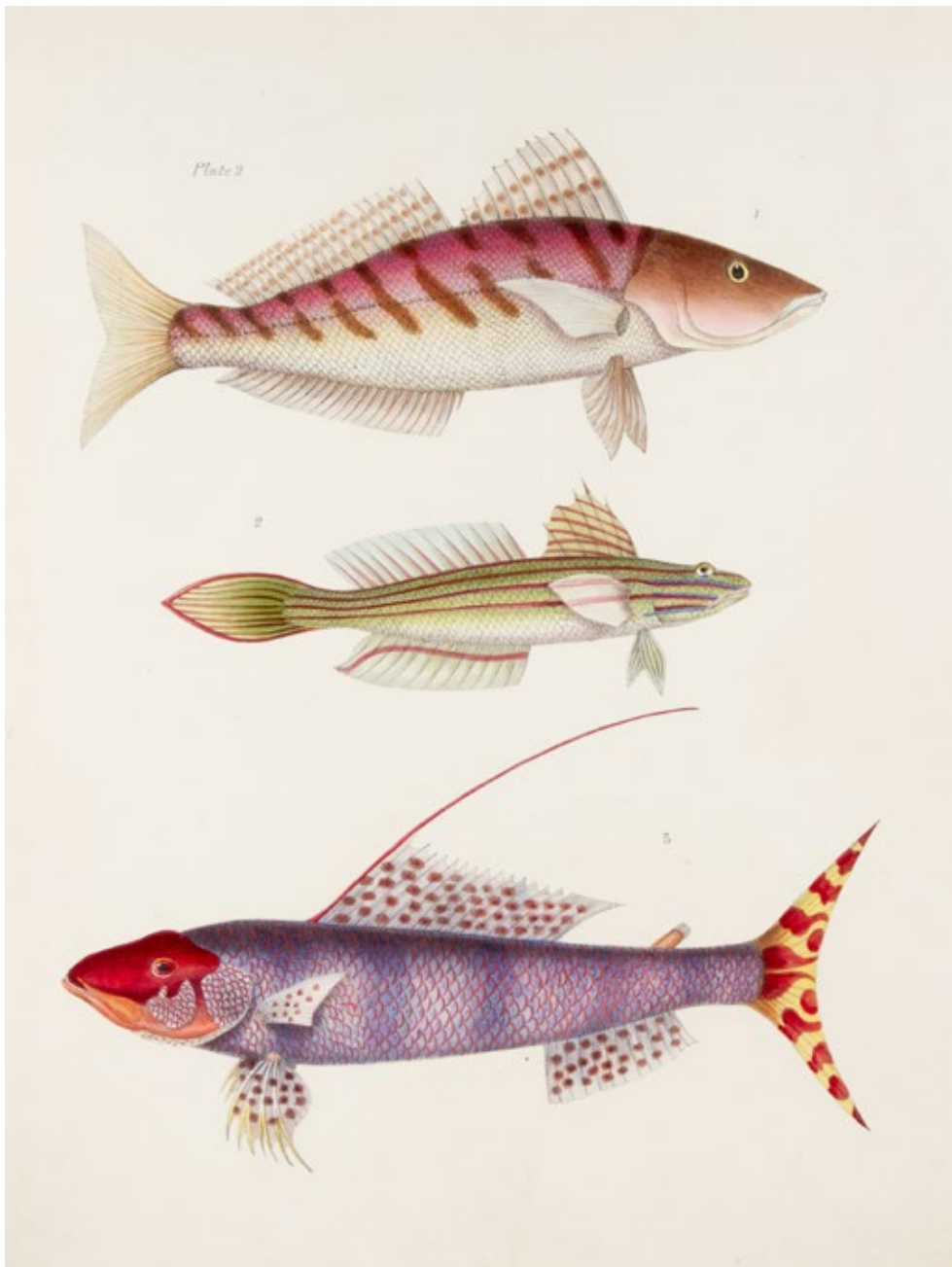
During his time at Narre Narre Warren, Jones was an amateur artist. He attained professional status in 1846, when some of his etchings of Melbourne views were printed as decorative notepaper headings by John Green. Jones was listed as an artist in Collins Street, Melbourne, in the Port Phillip Almanac for 1847, and as an artist and engraver at 107 Elizabeth Street in 1859.

This sketch's naturalistic and sensitive style bespeaks the artist's familiarity with his subject matter, reflecting Jones' close contact with Aboriginal people on a daily basis. The sketch is an important addition to the extant pictorial record of the Indigenous peoples of the Port Phillip region (at that time still part of the colony of New South Wales) within the first decade of European settlement.

Provenance: *The Decorative Arts Collection of James Fairfax, AC*, Leonard Joel, Sydney, 1 September 2017, lot 438.

16623

\$8,500



RICHARDSON, John

28. *Icones Piscium*, or plates of rare fishes.

London : Richard and John Taylor, 1843. Quarto, publisher's printed wrappers, string bound, manuscript correction of 'Four' to 'Five' coloured plates, pp.8 (unopened); 5 plates with striking original hand colouring. Housed in a custom made folding clamshell box. Book label of Alan John Jarvis to inside upper wrapper and inside the box. An exceptional example – unopened, uncut and untrimmed.

A near-mint example of the first separately published work on Australian fish.

The plates are made after drawings by James B. Emery, late first-lieutenant of the *Beagle*.

Rare in this superb condition.

Nissen ZBI 3387; not in Ferguson

Provenance: *The Angling Library of Alan Jarvis*, Bonham's London, May 22 2012, lot 335

22535

\$7,500



ARROWSMITH, John (1790-1873)

29. The London atlas of universal geography, exhibiting the physical & political divisions of the various countries of the world, constructed from original materials.

London : John Arrowsmith, 1842 (1847). Folio (545 mm tall), contemporary full black morocco, ruled and lettered in gilt (scuffed, corners worn), marbled endpapers, owner's name of James McCurly inscribed to the engraved titlepage, preface and contents page dated 1847 (the fore edge with some loss and restoration in manuscript), contents leaf in manuscript, 50 large double page maps of the world, extensively coloured by hand, the maps dated between 1832-1835, numbering in manuscript, three maps with folding extensions, some minor staining and soiling, a few small tears with expert tissue repair, overall a very good copy of a rare atlas.

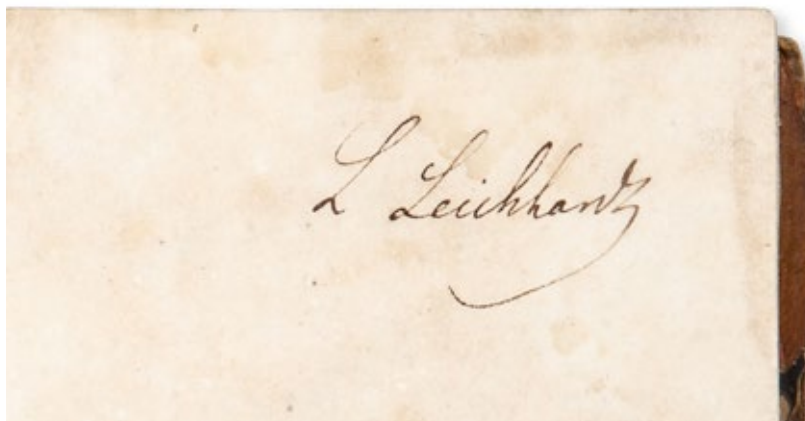
One of the most elegant and detailed atlases of the nineteenth century.

A large format Arrowsmith atlas with fine maps of *Van Diemen's Land* (dated 15 Feb. 1834), *Discoveries in Western Australia from documents furnished to the Colonial Office by J. S. Roe, Esq. Surv. Gen.* (dated May 31st, 1833), *Map of the discoveries in Australia, copies from the latest M. S. Surveys in the Colonial Office* (dated 15 Feb. 1834), and *Asiatic Archipelago*, with inset map of Singapore (dated 15 Febr. 1832).

Arrowsmith's atlas was first published in 1832 and editions were available through to the late 1840s. Generally copies were bound for individual clients and thus the contents will vary in each volume.

20141

\$18,000



BAILEY, Nathan; [LEICHHARDT, Ludwig, 1813-c.1848]

30. [LUDWIG LEICHHARDT] **The universal etymological English dictionary: ... The second edition, with many additions.**

London :Thomas Cox, 1731.Thick octavo, contemporary half calf over marbled papered boards (a little worn), the personal copy of the explorer Ludwig Leichhardt, his ownership signature in ink 'L. Leichhardt' on a binder's blank at the rear; front free-endpaper with later ownership inscription of Thomas Hughes dated May 6 1856; printed in double columns, illustrated with wood-engraved figures; occasional light staining, but internally sound; housed in a gilt-lettered cloth box.

An artefact with a tangible connection to the Prussian naturalist Ludwig Leichhardt, alongside Burke and Wills one of the most romanticised figures in the history of the exploration by Europeans of the Australian interior by Europeans in the nineteenth century.

Leichhardt and his party disappeared without trace on his third expedition, which was to be a supremely ambitious attempt to make an east-west crossing of Australia on horseback. After setting out from the Condamine River in March 1848, Leichhardt was last sighted on 3 April at McPherson's Station, Coogon, on the Darling Downs. His ultimate fate remains a matter of conjecture, and the mystery surrounding it has fueled the fascination that this explorer holds for historians and the public alike. The brass nameplate from Leichhardt's gun, acquired by the National Museum of Australia in 2006, was reputedly discovered in a boab tree in the vicinity of Sturt Creek, between the Tanami and Great Sandy Deserts on the western side of the border between Western Australia and the Northern Territory. This is compelling evidence that Leichhardt did not meet his fate in the Gulf of Carpentaria region, and that remarkably he may have managed to traverse two-thirds of the continent from east to west before he perished.

In 1853 Leichhardt's possessions, which had been left with James Murphy in Sydney, were given to the Australian Museum. The bulk of his books and manuscripts, which the Museum catalogued in 1881, were later transferred to the Mitchell Library. However, since Leichhardt is known to have lent books to friends, an unknown number of them – including, presumably, *The universal etymological English dictionary* – would not have been left in James Murphy's care.

See: Matthew Stephens. *From Lost Property to Explorer's Relics: The rediscovery of the personal library of Ludwig Leichhardt*. Historical Records of Australian Science, 2007, Vol. 18, pp. 191-227.

20782

\$3,250



AUBRY-LECOMTE et al.

31. Album Chinois

Paris : Formentin, 1849. Quarto, original papered boards (slightly chipped to spine), title leaf, 19 hand coloured lithograph plates by Formentin, each with an adjacent leaf of text, after Aubry-Lecomte, E. Deveria, C. Chorán, J. Vidal, H. Grevedon, and Chenot and three pages of engraved and lithographed music.

An album of views in China illustrated in colour: The scenes include a Chinese war ship, a Pavillion, interiors of Chinese houses, torture and execution scenes, a Mandarin, a shoe-maker; a military station, a fisherman etc.

22504

\$4.500



32. Double sided cheat's handkerchief

[China, circa 1850]. Manuscript calligraphy in Chinese characters in black and red ink on silk, 410 x 425mm (irregular); arranged in vertical columns, surrounded by a narrow border; a well preserved example, with minor restoration in places.

The so-called "cheat's handkerchief" was used as an aid by students undertaking civil service examinations under the keju system in imperial China. These examinations, conducted from as early as the seventh century until 1905, were designed to select candidates for admittance into the state bureaucracy. In an effort to promote cultural unity under the empire, the examinations entailed a rigorous assessment of candidates' knowledge of literary and juridical topics such as the Confucian classics, in particular a history known as the Four Books and Five Classics, as well as poetry and policy. By the time of the Ming Dynasty (1368-1644), the highest level of attainment ('jinshi', or 'advanced scholar') had become a prerequisite for a high-ranking position in the imperial government. This system was thus, in theory, a meritocracy. However, as the running of the examinations became progressively more bureaucratic and pedantic, candidates increasingly sought alternative methods of success.

Given the rigour of these examinations, the surfaces of these aids were covered with as much minute content as possible. Discretion was absolutely paramount, since discovery would have entailed harsh penalties. Examinees would fold or roll up this contraband to be hidden in various places, including pockets, lining of clothing, shoes, writing implements, or even in bread. Invisible ink was occasionally employed and, in a further display of ingenuity, some students would arrange for a collaborator to tie the material around rocks to be thrown over the walls of the examination grounds, or even to have the text delivered by carrier pigeon.

A similarly fine example of a double sided cheat's handkerchief is held in the collection of the Art Gallery of New South Wales, and another in the collection of the Minneapolis Institute of Art.

Provenance: Judith Rutherford, Sydney.

16540

\$7,800

BALLANTYNE, John (compiler)

33. Album of pressed seaweed specimens collected at Queenscliff, Port Phillip, 1850s.

Folio (410 × 280 mm), original half leather over cloth covered boards (heavily worn, loss to some of the leather on spine and at corners, front hinge split), patterned endpapers, the front free-endpaper with ownership inscriptions 'John Ballantyne' *recto* and 'John Ballantyne / Queenscliff / near Melbourne / Australia / 1858' *verso*; containing 209 pressed marine algae specimens on paper sheets mounted *recto* of leaves; five of the sheets are annotated by Ballantyne 'Queenscliff July 1858', the remainder are without captions; at the rear of the album are five loose sheets with mounted pressed fern specimens collected in Melbourne and Tasmania 1889-92, all with manuscript captions or labels giving full collection data, and two extraneous specimens (presumably of family significance) from Stow in Scotland and Elswick Cemetery, Newcastle-on-Tyne; Ballantyne pressed and mounted his collected specimens with a considerable level of expertise, and as a result the vast majority are extremely well preserved and the mounts are free from foxing.

This substantial and rare collection of seaweed specimens is an outstanding example of one of the nineteenth century's most popular collecting manias. It is also of great significance in terms of its potential value to Australian marine science research.

A crucial clue to understanding the background of the seaweed collector John Ballantyne is provided by the pressed fern from Stow in Scotland at the rear of the album. Stow is a small town in the Scottish borders, in the vicinity of Melrose. The following notice appeared in the Melbourne newspaper *The Argus*, 17 February 1855, which would seem to confirm Ballantyne's arrival at Port Phillip from Scotland: 'UNITED PRESBYTERIAN CHURCH. – The Synod has recently received a considerable accession to its numbers by the arrival per the James Baines, of the Rev. Alexander D. Kininmont of Leith, the Rev. James Ballantyne of Edinburgh, and the Rev. John Ballantyne of Lilliesleaf, near Melrose.'

Fellow first-class passengers arriving on the *James Baines* were a Mary Ballantyne and a James Ballantyne, senior: it is possible that all four Ballantynes on the ship were from the same family.

On 3 March 1855, an extract from a sermon delivered by John Ballantyne at Geelong was published in *The Argus*: 'There are many motives to induce persons to leave their native land: health, scenery, usefulness. Beautiful as no doubt many parts of Australia are, those who have come from climbing the mountains and walking the wild glens of Caledonia will join with me in saying that they would not come for scenery. I come for usefulness. I deeply empathize with the emigration movement of the present time. It is now that the primal law to people the world is emphatically saying to the millions of England and Scotland, and other parts of the world, go forth to people the untenanted wilds, and build cities where there are no habitations....'

Within a few months, John Ballantyne had been appointed minister of the Presbyterian Church in South Melbourne. This notice appeared in *The Argus*, 28 July 1855: 'EMERALD HILL. INDUCTION OF THE REV. JOHN BALLANTYNE. On the evening of Thursday, the 26th inst., the Rev. John Ballantyne, formerly of Lilliesleaf near Melrose, in Scotland, was inducted into the pastoral charge of the newly-formed United Presbyterian Congregation at Emerald Hill....'

On 22 July 1855 we know that Ballantyne was in Geelong once more to conduct a religious service. From *The Geelong Advertiser and Intelligencer*, 20 July 1855: 'UNITED PRESBYTERIAN CHURCH. Special Services will be held in the Geelong Assembly Rooms, on Sabbath next, 22nd July. Rev. John Ballantyne, from Melbourne, will preach in the forenoon, at eleven o'clock....'

It is clear that even though he was based at Emerald Hill, Rev. Ballantyne was a regular visitor to Geelong in the 1850s, which must have provided him with frequent opportunities to collect his seaweed specimens at Queenscliff on the nearby Bellarine Peninsula.

22245

\$7,850



Maker unknown.

34. Brass breastplate for King John, “Chichauweel”. Terrick Terrick, North Central Victoria, circa 1860.

Brass breastplate or gorget, shield-shaped, 145 x 130 mm (irregular), anterior with engraved lettering on three lines *KING JOHN / Chichauweel / Terrick Terrick*; the surface has been cleaned, leaving a small amount of verdigris patina in the recessed areas of the engraved design; the unengraved reverse is uncleaned and has a deep brown patina; the original brass chain, intact and still attached at the two upper corners, has been partially cleaned.

The long lost and forgotten breastplate of a Djadjawurrung speaker named Tjitjawil or Djidjawil, a Jaara man known to white settlers by the sobriquet “King John”. The object, which dates to around 1860, was possibly commissioned by the squatter Dr. John Pearson Rowe of Terrick Terrick station, the pastoral run that had originally been taken up on Djadjawurrung country by William Mitchell in 1845. Barely ten years earlier, the explorer Thomas Mitchell had been the first European to pass through the Terrick Terrick plains, on his journey into ‘Australia Felix’.

The artist and naturalist Ludwig Becker records in detail in his journal the two-day visit of the Burke and Wills expedition to Rowe’s Terrick Terrick No. 2 station in late August – early September 1860. The explorers camped near the local Jaara people, who would not approach them on account of their being terrified of the expedition camels, which they regarded as ‘bunyips’.

We know that this breastplate was probably made around the time of Burke and Wills’ visit to Terrick Terrick as, serendipitously, a graphic description of King John – which even contains a mention of his breastplate – has survived in the historical record. The following article originally appeared in the *Bendigo Advertiser*, August 29 1864, and was reprinted in several other Victorian newspapers at the time, including *The Age*, Melbourne, 31 August 1864. It describes a series of midnight corroborees staged by Jaara men near Raywood on the Victorian goldfields, on Djadjawurrung country some 26 km north of Bendigo:

‘THE ABORIGINES.—The midnight stillness of Raywood has lately been disturbed by the corroborees of some thirty blackfellows, with their lubras and piccaninies. Their camp is at the lower end of the Raywood lead, and consists of three or four fires, surrounded by a circle of low sheltering bushes, within which the aboriginals repose in their opossum runs on the turf. The party is composed of two tribes, King John Chichawweel, in regal attire—bare legs, a dirty grey blanket for a robe, a trooper’s cap for a crown, and a brass breastplate hung round his neck by a brass chain, on which is inscribed his title—being the chief of one of the Terrick Terrick tribes, while the other ruler is Governor Latrobe, of Ganawarra Loddon tribe, clothed in dirty white breeches and black sac coat, his own wool being the crown he wears, and hanging round his neck a brass crescent plate, with his title thereon. A number of the diggers usually visit the camp at midnight to witness the corroboree, the object of which is to get a few shillings to buy fire water. The blackfellows evidently enjoy the fun of the corroboree, which is merely a variety of simultaneous motions of either arms or legs, the performers standing in a row or circle, while the lubras, under the leadership of a musical blackfellow, beating time with two pieces of wood, sing a sort of chorus, beginning low, gradually swelling louder, and then ending in a low plaintive strain. The encouragement which they receive in the way of cash is very small.’

Several years later, in 1869, in the *Sixth Report of the Central Board Appointed to Watch Over the Interests of Aborigines in the Colony of Victoria*, it was reported that the numbers of Jaara people living on Terrick Terrick run had dwindled markedly:

‘TERRICK-TERRICK...The number of Aborigines who frequent this station is twenty-six – seventeen males and nine females, including six children. Mr. Green reports that there were no Aborigines at the station when he was there, and that Mr. Synnot informed him that the Aborigines, as a whole, are a little improved within the past few years in their state of health, but at the same time he thinks that they are dying out very fast. He says that they still drink very hard.’

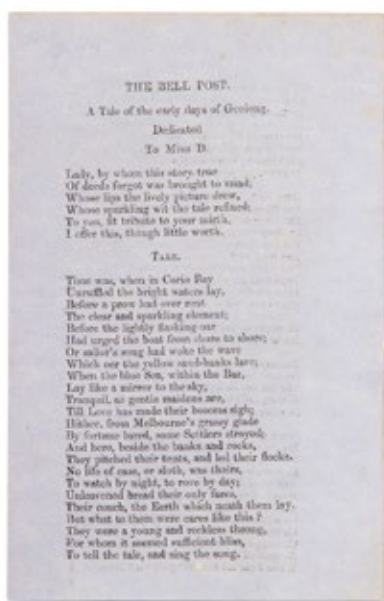
Djadjawurrung is an eastern dialect of Western Kulin, one of the Pama-Nyungan languages; the breastplate features a phonetic approximation of King John’s indigenous name in Djadjawurrung, “Chichauweel”, a more accurate rendering of which would be Tjitjawil or Djidjawil. As a language recorded by Europeans during the phase immediately after first contact, Djadjawurrung stands out from other Kulin dialects by virtue of a glossary of over 700 words compiled by Joseph Parker (1878), and a grammatical sketch from R.H. Mathews, published in German (1904) (see Barry Blake, *Dialects of Western Kulin, Western Victoria*. La Trobe University, 2011).

This Tjitjawil or Djidjawil does not appear to be the same historical figure as the well-documented John Terrick (c. 1835-1921), a Djadjawurrung man who lived at Coranderrk from the 1860s until his death.

22184

\$15,000





DUNN, Edward (Carey?)

35. [FRONTIER WARS] The Bell Post. A Tale of the early days of Geelong, at Port Phillip in Australia. Dedicated to Miss D...

[Broadway, Worcestershire : Middle Hill Press, 1862]. First edition. Duodecimo (165 x 105 mm), single sheet folded, 4 pp; printed on blue wove paper; a fine copy.

This rare publication by the Middle Hill Press of eccentric bibliophile Sir Thomas Phillipps (1792-1872) is an epic ballad relating the story of a conflict which took place in 1837 between Aborigines and the first white settlers in the Corio district of Port Phillip. The story indirectly explains the origins of the name Bell Post Hill – a suburb of present-day Geelong – which was the first area settled by the pioneer colonists who arrived from Van Diemen's Land in 1836.

Authorship of the poem is attributable to one Edward Dunn, an early Port Phillip settler. The State Library of South Australia holds a collection of his poems in manuscript, *Poems by Edward Dunn Esqr of Geelong in Victoria in Australia / given by him to Sir J [sic]. P. Bt [i.e. Sir Thomas Phillipps] 1862*, which includes *The Bell Post*. The fact that the poet's initials 'E. D.' are printed at the end of the 1865 edition (also printed at Middle Hill) confirms this attribution. It is likely that the dedicatee, 'Miss D.', was one of Edward Dunn's relatives.

It is almost certain that Edward Dunn, author of *The Bell Post* and agent for Sir Thomas Phillipps, is none other than the amateur artist Edward Carey Dunn, whose entry in the DAAO reads: 'Sketcher and settler; made a series of early drawings of the Ballarat goldfields which were reproduced in the Illustrated London News in 1852. One showed the first gold escort leaving Ballarat. In the acknowledgments, Dunn was said to be living at Chepstow, Mount Emu, Port Phillip. He settled in Victoria and was one of the "early colonists" photographed in 1872 by Thomas Chuck.' Newspaper notices from the 1840s to the 1860s support this hypothesis. Edward Carey Dunn was a Clerk of Petty Sessions and Police Registrar in the Pyrenees District from early 1847 until the late 1850s, during which time he resided at Chepstow(e), Mount Emu (northwest of Ballarat). On 31 August 1854 *The Argus* reported his marriage in Melbourne to Kezia, daughter of John Cooper; on 23 August 1859 it noted his appointment as returning officer for the electoral district of Geelong West; and on 27 December 1860 it announced that Edward Carey Dunn, now of Skene Street, Geelong, was to be added to the list of magistrates for the Colony of Victoria.

Dunn's poem is set in the year 1837, and describes the following chain of events: 1. Following the constant poaching of cattle and sheep from stations around Corio Bay by Aborigines, the settlers took revenge by shooting the chief of the Barwon tribe. 2. Local Aboriginal clans gathered and plotted to avenge the murder in a co-ordinated attack against the various stations in the district. 3. This plan was potentially thwarted when the 'King of Wereiby' (i.e. Werribee) turned informer and warned the whites about the impending danger. 4. The settlers convened in a council of war, and a decision was taken to erect a signal bell on a high vantage point overlooking the Barwon River; which would be rung by a lookout 'So when our treacherous foes are seen, low-creeping thro' the forest green; that instant shall its warning sound, Pealing through echoing vallies round ...'. 5. On the first occasion that the bell was rung, the settlers were supposed to take up arms and defend themselves and their properties against the 'cannibal' marauders; but when the bell rang they were bathing in Corio Bay, and they fled the beach in terror; similarly the Aboriginal attackers, believing that the sound of the bell was the embodiment of the Spirit of Evil, made a hasty retreat to a lake a half-day's distance away (Lake Connewarre?). 6. The lookout who had rung the warning bell, and risked his life in doing so, was so dismayed by his compatriots' cowardice that he removed the bell and cast it into Corio Bay in disgust, leaving the post *in situ* as a reminder of the settlers' cowardice. 7. A footnote to the poem records that the post was 'lately taken down, but the Hill retains the name'.

20876

\$3,000



GRUNDEMANN, Reinhold (1836-1924)

36. Missions-Weltkarte zur Übersicht sämmtlicher evangelischen Missions-Gebiete, entworfen und gezeichnet von Dr R. Grundemann, Hilfsprediger (Herbst 1862). Zu haben in den Missionshäusern zu Barmen, Basel, Berlin, Hermannsburg und Leipzig. Im Buchhandel bei H. Petersen in Halle. Der Reinertrag ist zum Besten der Mission bestimmt. Die Ausgabe in andern Sprachen ist vorbehalten.

Leipzig : Geographisch-Lithographisches Institut H. Kunsch, [1862 or 1863]. First edition. Lithographed map with hand colouring, 1050 x 2020 mm (sheet), dissected into [24] sections and laid on linen; inset at lower left 'Verzeichnis der Missions-Gesellschaften und ihrer Arbeitsfelder', a key comprising a comprehensive numbered list of mission societies worldwide, including German, English, American, Dutch, French and 'non-European' societies, the latter group including the Chinese Mission Society (Melbourne, Australia), the New Zealand Mission Society (Auckland), the Hawaiian Mission Society (Honolulu), and the *Verein für innere und äußere Mission* in Batavia (Java); on every continent mission stations are marked with a number (and sometimes with a name) corresponding to this key; the tracks of numerous significant mission vessels are also indicated; at lower right are a key to the colour-coding on the map and list of abbreviations; a fine example.

Shown on this rare and extremely large format map are the missions to the Australian Aborigines at Ebenezer and Ramahyuck (Victoria), Poonindie (South Australia), Zion Hill (near Moreton Bay), the Wesleyan Methodist and Society for the Propagation of the Gospel missions in both New South Wales and at Swan River (Western Australia), as well as the Chinese Mission Society in Melbourne. In the Western Pacific, the tracks of the mission ships *Morning Star*, *Southern Cross* and *John Knox* are also marked.

OCLC locates only 3 copies of this first edition (all in German or Swiss libraries). Unrecorded in Australian collections.

22259

\$8,500



BOSCHI, Giovanni

37. [NATURAL HISTORY] Atlante zoologico popolare. Opera compilata sui più recenti lavori di zoologia italiani e stranieri.

Napoli : Raimondo Petraraja, 1863-1879. First edition. Eight parts in four volumes, folio (390 x 280 mm), uniform contemporary half red calf over marbled papered boards, spines lettered and ruled in gilt; a total of 553 lithographic plates, all but 20 coloured by hand, with publisher's blind stamp at foot of plates; each part with half-title and lithographic frontispiece; clean throughout, the plates vibrant and bright, an exceptional set in handsome contemporary binding.

A rare, beautifully produced encyclopaedia of zoology, comprehensive and profusely illustrated. The exquisitely coloured plates, which are also generally rich in background detail, include a number of native Australian marsupials and birds. Not recorded in any of the standard bibliographies.

OCLC locates only 2 copies; a further 2 copies are held in Italian libraries (Florence and Naples).

22485

\$22,000



lit. Petrarca.

Di Lorenzo del.

UCCELLO LIRA. *Macnura Lyrata*

TROEDEL, Charles (1836-1906) (publisher)

38. The Melbourne album. Containing a series of views of Melbourne & country districts Respectfully dedicated to, and patronized by His Excellency Sir Charles Darling, K.C.B.. by the lithographer and publisher, Charles Troedel. 73, Collins St. E. Melbourne.

Melbourne : Charles Troedel, circa 1864. Oblong folio, 412 x 535 mm, publisher's half red roan over gilt-lettered green cloth (edges rubbed, spine split), front free endpaper creased with edge loss, rear free endpaper removed, lithographed wrapper bound in as title page, twelve fine tinted lithographs of Melbourne and regional Victoria; occasional foxing.

One of the great Australian colourplate books, 'perhaps the finest work of urban topography produced in Australia in the nineteenth century' (Wantrup).

Troedel's *Melbourne Album* was originally issued in twelve monthly parts, the first advertisement for subscribers was placed in the *Argus* on 25 July 1863 and the last issue finished in November 1864 (Butler). No set in the original wrappers is known to still exist. Each part contained two lithographs, and later in 1864 a bound version was published with all twenty-four lithographs. At the end of that year or early in 1865, a shortened version of twelve images was issued, as offered here. The composition of the plates in the shortened version varies per copy; some issues have variant imprints. The lithographs were prepared by noted lithographers Cogné and Gilks, amongst others, after original paintings by Nicholas Chevalier, Eugene von Guérard, Henry Gritten and others. Two plates are after original photographs by Nettleton and Morris, and two plates depict Aboriginal subjects.

The plates included in this set are:

1. Queens Wharf. (Yarra Yarra 1864). Inscribed in plate lower left : *F. Cogné drawn & lith.*
2. Merry Creek. (Plenty Ranges. 1864)
3. Elizabeth Street. (1864). Inscribed in plate lower left : *Ed. Gilks, lith.* Inscribed in plate lower centre : *Nettleton, photo.*
4. View from Studley Park. (1864)
5. Flinders Street. From the Melbourne Railway Station. Inscribed in plate lower right : *Ed. Gilks, lith.* Inscribed in plate lower left : *A. Morris & Co., photo.*
6. View of the Upper Mitta Mitta. From an oil painting by E. von Guerard, the property of F. Kawerau. Esqr.
7. View on Eastern Hill (from a half way house, Albert Street.) Inscribed in plate lower centre : *H. Gritten, pinx.*
8. St. Kilda. From Kenny's Bath
9. The Eastern Market from top of Whittington Tavern. Signed in plate lower left: *J. B. Philp lithogr.* Inscribed in plate lower right: *Hy. Gritten Del.*
10. Wentworth River Diggings Gipps Land. From a picture by N. Chevalier.
11. Nicholson Street. (Fitzroy).
12. Mount Abrupt and The Grampians. From a painting by N. Chevalier. Signed with the artist's monogram in the image lower centre.

A fine illustrated record of colonial Melbourne during the boom of the gold rush.

Ferguson, 17323-17326, Wantrup 262c; Butler, Roger, *Printed images in Colonial Australia 1801-1901*, pp. 167-172 (illustrated)

22408

\$15,000



GILFILLAN, John Gordon (1839-1875) (attributed)

39. Five wood engravings of the first Lamb Hill homestead, Warrengate, Whanganui district, circa 1865

1. Title: *Lamb Hill* [in the image] *From the south west* [manuscript]. Image 150 × 190 mm; sheet 175 × 225 mm; initialled in the image lower right JGG.

2. Title: *Lambhill* [in manuscript]. Artist's proof of the above engraving. Image 130 × 180 mm; sheet 150 × 180 mm; uninitialled; verso with pen and ink sketch of two Whanganui settlers with rifles, approximately 90 × 90 mm.

3. Title: *Lamb Hill Wanganui* [in the image] *From nearly north east* [in manuscript]. Image 165 × 230 mm; sheet 200 × 260 mm; initialled in the image lower left JGG; small loss at upper right corner of sheet.

4. Title: *Lambhill* [in manuscript]. Image 120 × 195 mm; sheet 137 × 202 mm; uninitialled.

5. Title: *Lamb Hill* [in the image] *From the west* [in manuscript]. Image 112 × 156 mm; sheet 125 × 200 mm; uninitialled.

The artist, J.G. (John Gordon) Gilfillan, was a son of J.A. (John Alexander) Gilfillan (1793-1864), one of the most important early settlers in the Whanganui district. J.A. Gilfillan, John Gordon's father, was a talented artist who had taught painting at the Andersonian Institute, Glasgow, before emigrating to New Zealand with his wife and young family. The Gilfillans arrived in Wellington on Christmas Day 1841, when John Gordon was only two years of age. By the end of the following year J.A. Gilfillan had settled with his family in Whanganui, where he had been allotted 110 acres of arable land by the New Zealand Company in the Matarawa Valley, a short distance from the Whanganui township. He had also been granted a small town section in Guyton Street, on which he built a small thatched house. This was an interim dwelling which the family used while waiting for their farming land to be developed, and it was during this period that J.A. Gilfillan painted numerous scenes in and around Whanganui, as well as several portraits of local Māori chiefs. Many of his sketches and finished paintings from the first phase of European settlement in Whanganui have survived, and provide an important visual record of this time.

J.A. Gilfillan had completed the construction of the family's house on their rural property in the Matarawa Valley by the end of 1845, and it is around this date that he painted the watercolour portrait of his six year old son John Gordon, now held in the Fletcher Trust Collection. In April 1847 the Gilfillan homestead was attacked by a Māori raiding party seeking to avenge one of their young men who had suffered a gunshot wound at the hands of a settler. The homestead was burnt to the ground. J.A. Gilfillan survived the attack, despite being severely wounded in the neck, but his wife and three of his children were massacred. Following this tragic incident, J.A. Gilfillan took his three surviving children – including John Gordon – to Australia, where he worked as an artist in Melbourne until his death in February 1864. John Gordon then returned to New Zealand, where he still had family ties in the Whanganui district due to his older sister Georgianna's marriage to Dr. James Allison (1817-67) of Lamb Hill (Lambhill). Allison, another important early Whanganui settler, had arrived in 1840. He had named Lamb Hill after his family's property in Scotland. In 1844 Allison married Georgianna Gilfillan (who had just turned 15), the daughter of J.A. Gilfillan. 'After a period spent living at Wairau, James and Georgianna moved back to Lamb Hill in 1855 where they built the first of the two Lamb Hill homesteads around 1865. This house was of kahikatea, with severe borer damage requiring its replacement in 1880. The replacement was the same in every respect, and on the same spot. The site, a hill with extensive views, was chosen for fear of Maori attack. The lookout platform on the roof was built for the same reason.' (Whanganui Government Built Heritage Inventory)

The suite of wood engravings of Lamb Hill by John Gordon Gilfillan which we offer here was probably completed in 1865 following his return to Whanganui from Australia. The engravings show the newly built Lamb Hill homestead belonging to his brother-in-law and sister from four different angles. These images are completely unrecorded. While not the work of a professional artist like his father, John Gordon's engravings have a charmingly naive quality.

A copy of John Gordon Gilfillan's journal, containing his account of a journey from Whanganui via Taupo and Tauranga to Rotorua district between February and May 1875, is held in the National Library of New Zealand (the original is held in a private collection). Gilfillan did not return to Whanganui – he drowned in Lake Rotorua in May 1875, before completing his journey. The NLNZ also holds five watercolours which it has tentatively attributed to John Gordon Gilfillan, on the basis that they are in a "more primitive" hand than that of his father (see, for example *Maori camp with men cooking*).

Reference: Smart, Maxwell J.G. and Bates, Arthur P., *The Wanganui story*. Wanganui : Wanganui Newspapers Ltd., 1972

14015

\$7,500



Lamb Hill
From the South West



LAMB HILL WANGANUI



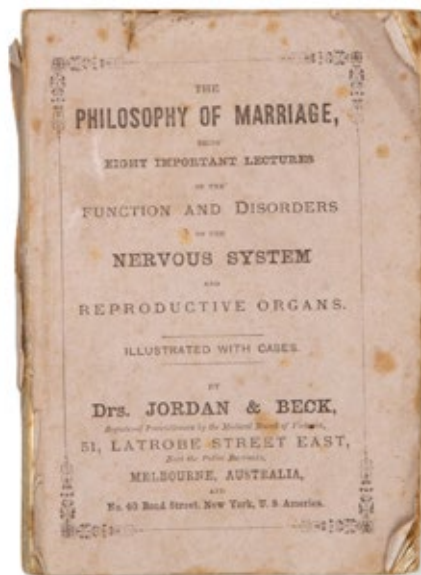
LAMB HILL From the West



Lambhill



Lambhill



40. The philosophy of marriage, being eight important lectures on the function and disorders of the nervous system and reproductive organs. Illustrated with cases. By Drs. Jordan & Beck, Registered Practitioners by the Medical Board of Victoria, 51 Latrobe Street East, Next the Police Barracks, Melbourne, Australia, and No. 40 Bond Street, New York, U. S. America.

Melbourne : Stillwell and Knight, printers, Collins Street East, [1867?]. Duodecimo (143 x 102 mm), original printed upper wrapper (but lacking the lower wrapper), pp xvi, 175; dog-eared corners, scattered foxing, else sound.

This unrecorded Melbourne imprint is essentially a sex education manual, covering such topics as reproductive anatomy, venereal diseases, and sexual conditions and urges. It was written and self-published by the controversial Anglo-American physician Henry Jacob Jordan, proprietor of the notorious Melbourne Anthropological Museum in Bourke Street.

Sensationalist entrepreneur and physician Henry Jacob Jordan arrived in Melbourne in mid-1867. The following article appeared in *The Herald*, 25 September 1867:

'The Anthropological Museum, which is to be opened in the hall of the Haymarket Theatre in the course of a few days, is composed of more than 1000 anatomical specimens or models of the human figure and its various parts, most of which are specially designed to show the state of the different organs when in various stages of disease. Several of the figures are so arranged as to be taken to pieces, in order to give a correct idea to the anatomical student of the conformation of the bodies. The various organs, muscles, ligaments, etc., are also clearly defined in the models. The Collection, which is the property of Drs. Jordan and Beck, has, we are told, been recently brought to the colony from America.'

Jordan's museum in Bourke Street remained open for two years. Despite the fact that its displays were condemned by some sections of the community as vulgar and pornographic in nature, the sexually explicit models evidently aroused the prurient curiosity of a reasonably significant number of Melburnians who were prepared to pay the price of admission. On 9 September 1869 matters came to a head when an anonymous article titled 'The Pathology of Filth' – an indignant, moralising diatribe against the Anthropology Museum, which also exposed Jordan's shady past – was published in *The Age*: 'It is said that some years ago a qualified and educated medical man was proceeded against by the Royal College of surgeons in England for unprofessional and most reprehensible conduct. His offence consisted in keeping one of those vile museums which, under the pretence of teaching anatomical science, in reality pander to the most filthy pruriency, in employing the most disgusting models of morbid anatomy as a means of frightening his patients and extorting from their fears fees of a magnitude to which the most eminent members of the profession would lay no claim. Worst of in the courts of law, he sought fresh fields and pastures new. One of the American schools of medicine, aware of his qualifications, but ignorant of the action taken by the English college, admitted him amongst her alumni, and conferred upon him a degree. But if England was too hot, America was much too narrow, and our adventurer, armed with a brand new diploma, made a sweep upon Australia. But the colonial career of the practitioner in question (meaning thereby the said Henry Jacob Jordan) would if the local board had the power and courage to do their duty, be sufficient to remove him from the roll.'

The following day Jordan sued David Syme, the newspaper's proprietor, for libel. Within a week he had lost the case, and the charlatan was run out of town: 'The blow struck by this journal at the anatomical museum which has so long disgraced this city has produced the desired effect. The exhibition is a thing of the past. The wax nastinesses must find some other abiding place; Melbourne will endure them no longer.' (*The Leader*, 18 September 1869)

22416

\$3,300



ADLER, C.

41. The Bouquet of Sydney.

Hamburg : C. Adler; before 1868. Envelope with lithographed view of Sydney, lettered in gold, 86 x 142 mm, fine.

The rare illustrated envelope for Adler's *Bouquet of Sydney*, a highly ephemeral piece bearing a view of Sydney from the North Shore.

Adler's Printing Establishment in Hamburg published over 100 Souvenir Roses in the 1850s and 1860s, commencing with Roses for London and The Crystal Palace for the Great Exhibition of 1851 and extending to numerous European and selected colonial cities. Some Souvenirs took the shape of another flower, such as the Caledonian Roses (there were two), presented in the form of a thistle. Adler printed Souvenir Roses for Melbourne (two versions), Brisbane and Sydney; of the latter, there are only two examples recorded in Australian collections, one in the shape of a rose (National Library of Australia, PIC Drawer 2411 #PIC/8499), and one in the shape of a waratah (State Library of New South Wales, PXA 1939). It appears that neither example is accompanied by its original envelope. An advertisement in *The Sydney Morning Herald* dated 28 February 1868 announces the availability of one of these souvenirs: 'THE BOUQUET OF SYDNEY, containing 27 views of Sydney and Harbour, beautifully illuminated and folded in the form of a Waratah. Price 2s 6d'. It seems likely the Souvenir in the form of a rose was issued first, before the printing firm decided to also issue an example in the form of the Australian native flower:

The Bouquet of Sydney envelope appears unrecorded in Australian collections.

22515

\$1,650



BOTTERILL, John (1817-1881)

42. Photographic portraits of colonial artist Eugène von Guérard and his wife, Louise (née Arnz). Melbourne, 1869. Presented to John Wilson of Woodlands Station, near Ararat.

Two albumen print photographs, carte de visite format, 102 × 62 mm (mounts), *versos* with the identical gilt-lettered studio imprint of 'J. Botterill, Portrait Painter and Photographer, 19 Collins Street East, Melbourne'; both the prints and mounts are in very good condition (a few mild toning spots); the pair are window-mounted (i.e. they are fully removable) on their original album page, with a 19th century pencilled caption 'Von Guerards' to bottom margin; [together with] two associated pairs of carte de visite portrait photographs from the same album, of John and Anna Wilson of Woodlands Station, and their servants, John Phetheon and his wife.

Neither of these historically significant portraits of celebrated colonial landscape artist Eugène von Guérard (1811-1901) and his wife Louise is recorded in Australian collections. The main reason for this is that they are private family portraits which were not circulated as commercial images.

The State Library of Victoria holds another carte de visite portrait of the artist by Botterill – a similar vignettted head-and-shoulders portrait taken from the front – which was almost certainly taken in the same sitting in Botterill's Collins Street studio (SLV PCLTAF 892). We cannot locate any other surviving photographic portraits of von Guérard's Düsseldorf-born wife, Louise (née Arnz), whom he had married in Melbourne in July 1854. The fact that von Guérard elected for him and his wife to be photographed by John Botterill is not surprising: Botterill was himself an accomplished miniaturist and portrait painter, and the two men had more than likely made each other's acquaintance through Melbourne's artistic circles.

There are only two other known photographic portraits of von Guérard in Australian collections. Both were taken much later, between 1880 and 1890, in two different Melbourne studios. One is a carte de visite by Stewart & Co. (SLV aab61104) and the other is the damaged glass negative of a portrait by J.W. Lindt (SLV H42871/85), of which the Alexander Turnbull Library (Wellington, New Zealand) holds an albumen print in carte de visite format presented by the artist to his correspondent, the geologist Julius von Haast (Haast family photographs, PA2-1008).

Although Davies & Stanbury (*Mechanical Eye*) record Botterill as being active at his studio premises at 19 Collins Street only from 1870, this is incorrect. Botterill was, in fact, working under his own name at this address from the beginning of 1869, as the following notice that appeared in *The Australasian*, 16 January 1869, proves: 'Notice.— J. Botterill, Portrait-painter and Photographer, REMOVED from Batchelder's to 19 Collins-street east'.

It was in the same year, 1869, on one of his trips to the Grampians region, that von Guérard – probably accompanied by Louise – visited Woodlands Station at Crowlands, near Ararat, the property of pastoralist John Wilson. Its magnificent Italianate homestead, Woodlands, designed by Crouch and Wilson, had only recently been completed. During his stay as a guest of John Wilson and his wife Anna (née McNeill), von Guérard produced a large-scale oil painting of Woodlands Station, a view which shows the homestead from a distance. This work is now in the collection of the National Gallery of Australia (NGA 76.428, Woodlands, 1869; alternate title: The Station Homestead; Woodlands Homestead on the Wimmera River; purchased 1976).

21845

\$8,800



HENRICY, Casimir (1814-1900)

43. **Album pittoresque d'un voyage autour du monde exécuté par ordre du Gouvernement Français**

Paris : Charles Noblet, [1883]. Oblong quarto, red patterned cloth with embossed and gilt pictorial design, spine with gilt lettering (rebacked), all edges gilt, pp 1-8 [text] and 25 leaves with engravings by de Laplante from drawings by Paris; scattered foxing.

The circumnavigation by Admiral Paris in the *Artémis* took place between 1837 and 1840. The engravings from the original drawings include a chillingly grim view of the penal colony at Port Arthur (Van Diemen's Land); the *Artémis* run aground at Papeete (Tahiti); and a view of Honolulu. The introductory text by Henricy places each engraving in the context of the route taken by the *Artémis*, which visited Sydney as well as Hobart. Other views include those of Rio de Janeiro, Macao, Calcutta, Muscat etc.

A luxurious large format reissue of the finely engraved illustrations originally published in the Laplace edition of 1841.

Forbes writes: 'This is a deluxe limited edition evidently assembled with the aid of Edmond Paris, who had become a distinguished admiral. Some authorities consider the plates better printed in this edition than in the Laplace text. It has always been a very difficult work to obtain and is found in surprisingly few collections of Pacific voyages'.

Forbes 3535; not in Ferguson.

Scarce. A single example is recorded in Australian collections (State Library of New South Wales).

22500

\$5,500



BROINOWSKI, Gracius (1837-1913)

44. The birds of Australia, comprising three hundred full-page illustrations with a descriptive account of the life and characteristic habits of over seven hundred species.

Melbourne : Charles Stuart & Co., 1890-1891. Six volumes, folio, full straight grain black morocco ruled gilt, gilt-lettered labels to spine (lacking on the first volume), bookplates for Bernard Gore Brett to pastedowns, unpaginated, 303 chromolithographed plates, text sheets, tissue guards; the very occasional spot of foxing but overall a fine set, clean and crisp.

Broinowski's great work on Australian ornithology.

18238

\$4,500



NOBUKAZU, Yosai (1872-1944)

45. [SYDNEY]. Godaishu Kanyu Sugoroku [Boardgame of a World Trip]

Tokyo :Tsunashima Kamekichi, Meiji 23 (1890). Woodblock printed in colour, 712 x 698 mm, lined with Japanese tissue, old folds as issued, a clean and bright example.

A board game of a voyage around the world, starting in Yokohama and with illustrated vignette scenes of the destinations visited, including Vanvouver; San Francisco, Niagara Falls, New York, Singapore, Sydney (with a view of Sydney Harbour), Paris, Berlin, St Petersburg, Chicago, Cairo, Honolulu, London, Hong Kong etc.

Yosai Nobukazu was a Ukiyoe painter in the, Meiji Era, and disciple of the famous Ukiyo-e artist Yoshu Chikanobu (1838-1912).

There are two varieties of sugoroku, one similar to backgammon and another similar to Snakes and Ladders. The present example is of the latter type, also called e-sugoroku (picture sugoroku). Countless variations of playing boards were made, with many different themes. This sugoroku board depicts different places around the world. Interestingly, each locality – including Sydney – is labeled in English, with Japanese script above providing the pronunciation for Japanese people.

This game was produced only 36 years after the opening of Japan, so extremely few Japanese of the time would have actually visited the places depicted. Certainly there was knowledge of the outside world pouring into Japan at a greater rate than ever before – a rate increased by the Japanese government's quest for western knowledge. Indeed, the ending square with the military officials may allude to the diplomatic missions that the Meiji government sent around the world to gather information and negotiate diplomatic ties. In that light, this playing board could be seen as representing the journeys of these missions, which had a significant impact on the modernization of Japan. From 1879 to 1896, the Melbourne and Yokohama-based merchant Alexander Marks was honorary consul for Japan for the Australian colonies.

21871

\$4,000



KERRY, Charles (1857-1928)

46. Photographic portraits of Aborigines from New South Wales, Queensland and Northern Territory, 1892-95.

Suite of fifteen albumen print photographs, format 200 x 150 mm; each with blind stamp of 'Kerry & Co. Photo, 308 George St. Sydney' and with manuscript sequence number and title in the negative; a few with some toning or fading, but the majority are strong prints in very good condition; mounted and framed. **Northern Territory subjects:** 605. Port Darwin Native. 606. Port Darwin Native. **Queensland subjects:** 611. Barron River Native. 648. Workii Warrior. 825. Karundi Warrior. Myall Tribe. 829. Narimboo – Workii Tribe. 1370. Mary River Warrior. 1373. Warrior of the Kalkadoon Tribe. 1398. Coongardi. Gilbert River. 1900. Woman – Workii Tribe. **New South Wales subjects:** 1838. Dhraub. Aboriginal, Bombala, New South Wales. 1946. Aboriginal Women. 1958. Cunningham. Aboriginal, Armidale District. 2011. Booree. Aboriginal Chief. Jervis Bay. 2643. Aboriginal, Wagga District.

Alongside those of his contemporaries Henry King and J.W. Lindt, Sydney photographer Charles Kerry's striking portraits of indigenous Australians stand as the most accomplished and well-known of the late nineteenth century.

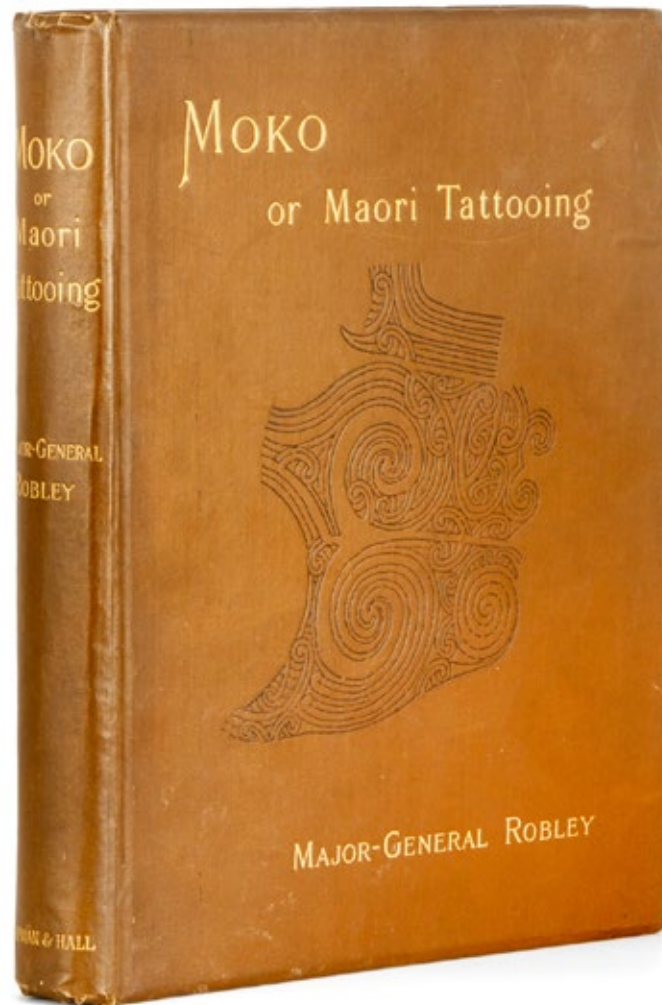
Many of Kerry's portraits were later published as series of postcards which proved immensely popular with the public. Indeed, it is fair to say that until well into the twentieth century, the extremely limited view that most white Australians had of indigenous people and their culture would have been largely based on the widely circulated images produced by Kerry. The longevity (and enduring influence) of Kerry's images was ensured when his glass plate negatives were acquired, some time before 1930, by Sydney bookseller James Tyrrell, who sold reprints of Kerry's Aboriginal portraits in large numbers. Two extensive collections of Kerry's glass negatives are now held in the Powerhouse Museum and Macleay Museum, University of Sydney.

Provenance: Lord McAlpine of West Green, United Kingdom.

22246

\$32,000





ROBLEY, Horatio Gordon, Major-General (1840-1930)

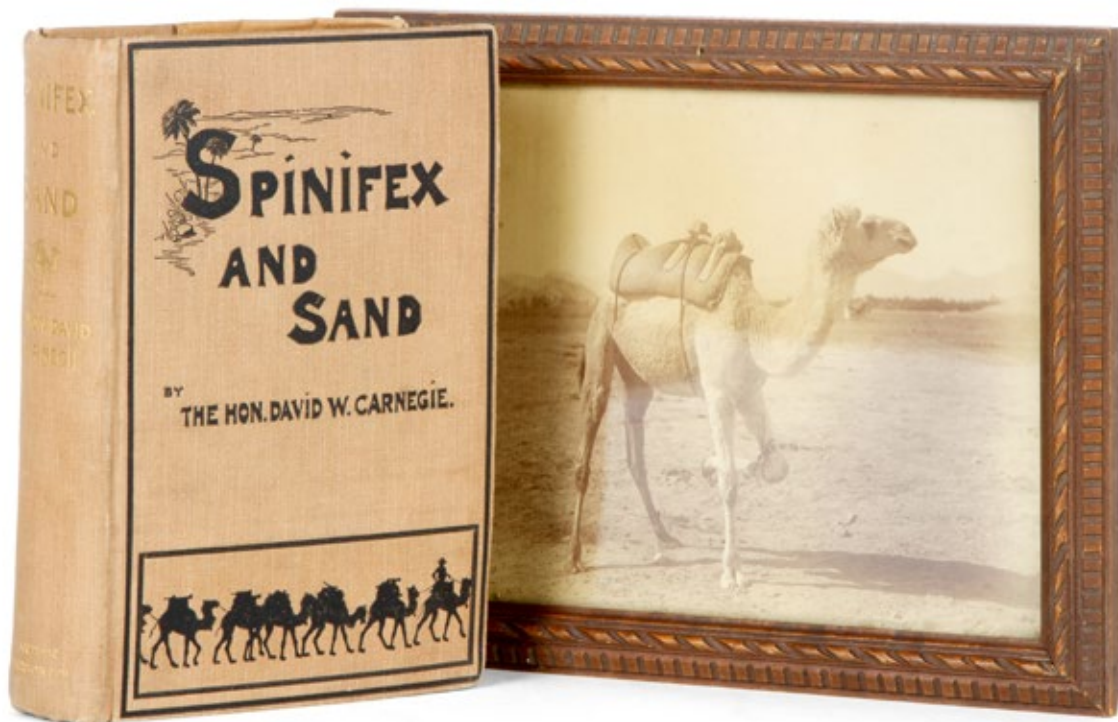
47. Moko; or Maori tattooing

London : Chapman & Hall, 1896. Quarto, gilt-lettered brown cloth with *moko* decoration, minor rubbing at edges, photographic frontispiece, 180 illustrations and photographs; a very good copy with many pages yet unopened.

Horatio Gordon Robley (1840-1930) was a soldier, artist, and collector. He arrived in New Zealand in 1863 and while stationed in the country drew an unprecedented number of sketches of Māori life. *Moko; or Māori tattooing* is his magnum opus. His acknowledged objective was to put together a text to support the specialised record he had drawn of tattoo patterns. Robley also had a significant personal collection of *mokomokai*, or preserved Māori heads with *moko* design. When he returned to England in 1908 he offered to sell his collection of heads to the government of New Zealand; they declined, and the collection eventually went to the American Museum of Natural History. In 1998 these human remains were repatriated to New Zealand.

18718

\$3,300



CARNEGIE, David W. (Wynford) (1871-1900)

48. Spinifex and Sand. A Narrative of Five Years' Pioneering and Exploration in Western Australia. (Inscribed by the author for his mother)

London : C. Arthur Pearson, 1898. Thick large octavo, publisher's sand-coloured cloth over boards, upper board illustrated and lettered in black, spine with gilt lettering and decoration, top edge gilt; inscribed on the half title by the author for his mother (who is also the book's printed dedicatee) 'Mamma, from her affect. son David W. Carnegie. Jan. 7. 1899.'; pp xvi, 454, portrait frontispiece and a total of 47 photographic plates and line illustrations, 4 folding maps (2 in rear endpocket); one of the folding maps with old repair; else a fine copy. Ferguson 7960; [TOGETHER WITH] 1. Albumen print photograph in its original glazed wooden frame, 230 x 285 mm, inscribed verso of frame in a later family member's hand: "'Misery' the famous camel on which D.W. Carnegie travelled across the W. Australian Desert from S. to N. (journey described in "Spinifex & Sand")'; 2. A copy of the 8th edition of Galton's *The Art of Travel* (London, 1893) with early ownership inscriptions of R.F. Carnegie and D.J. Carnegie and manuscript notes in front endpocket with instructions on how to find one's bearings when lost (!); 3. A group of newspaper cuttings and correspondence relating to 20th century travellers tracing Carnegie's route.

A highly desirable presentation copy of this sought after Australian exploration narrative, with associated ephemera.

David Wynford Carnegie, a gold prospector, arrived in Western Australia in 1892. This work is his account of the epic expedition undertaken in 1896-1897, on which he led his party of five men (including an Aboriginal guide, Warri) and nine camels from Coolgardie across the Gibson Desert and Great Sandy Desert to Hall's Creek in the East Kimberley and back. Carnegie met a tragic early end when he died from a poisoned arrow wound in Nigeria in 1900.

Provenance: The Carnegie Family, U.K.; by descent.

22527

\$8,500

GRANVILLE, Austyn (1854-1922)

49. The fallen race.

With an introduction by Opie Read. New York : F.T. Neely, 1892. Octavo, gilt-titled two-tone cloth (edges worn, spine chipped at head and foot), patterned endpapers (name erased from front free endpaper), pp 352 (small nick to pp 15-16), illustrated with five plates, internally clean and overall a very good copy.

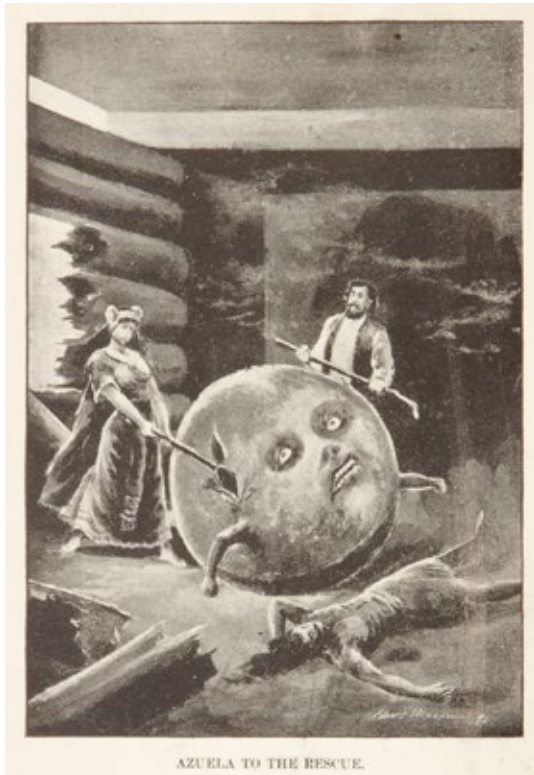
One of the earliest and rarest Australian science fiction novels, written by an Anglo-American author who visited Melbourne around 1890.

The fallen race tells the story of an explorer, Gifford, who ventures into the interior, following unsuccessful attempts by other parties to do so. He finds himself similarly thwarted by the harsh environment, but luckily has befriended an Aborigine, Jacky-Jacky, who becomes his manservant and the book's key character. They stumble across a lost race of alien creatures called Anonos, spherical beings four feet high ruled by a white human queen – the lost daughter of one of the early explorers. The aliens are civilised but warlike. Gifford first communicates with them in an Aboriginal dialect he has learnt from Jacky-Jacky. The storyline develops with their capture by and escape from the Anonos, and climaxes with an internecine war between the Anonos and an adjacent tribe of Aborigines, the Galla-Gallas.

Aboriginal content and references, while perhaps fanciful, are prevalent throughout the book. The resourceful Jacky-Jacky's indigenous skills are utilised constantly, as he rescues the explorer Gifford from various situations in the bush and also during their capture by the aliens. He is illustrated attacking an Anono in one of the plates. There are Aboriginal phrases quoted, although these are unlikely to be authentic. The war between the Aboriginal tribe and the aliens is dramatically described.

22526

\$3,500



"EASTERLEY, Robert and WILBRAHAM, John" (pseud.); [POTTER, Robert, 1831-1908]

50. The germ growers

Melbourne : Melville, Mullen & Slade, 1892. Octavo, gilt-lettered pebbled cloth over bevelled boards (light edge wear, faint library markings to spine), patterned endpapers, pp vi, 274; contents clean.

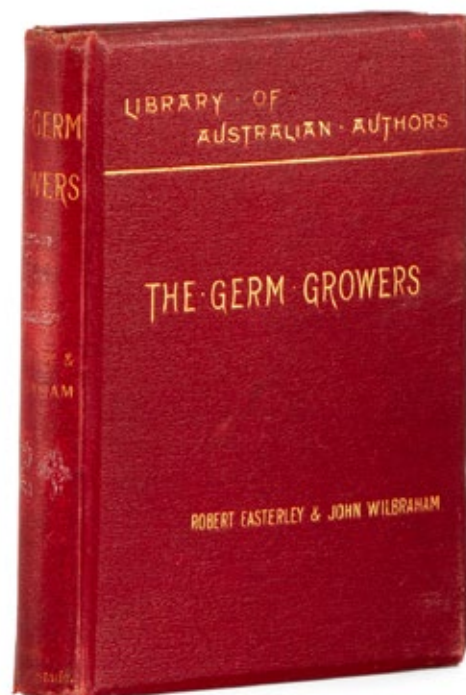
One of the first Australian works of science fiction, and one of the earliest works to postulate an alien invasion of Earth, published six years prior to H.G. Wells' *The war of the worlds*.

The story is set in Australia's North West, where aliens who have taken on the appearance of human beings attempt to develop a virulent disease which will wipe out the human race. The plot also involves the indigenous people of the region. The author, an Irish-born Melbourne clergyman, published the work under a pseudonym.

Morris Miller, p. 652.

21188

\$1,000



HILDERBRANDSSON, H.;
RIGGENBACH, A.; TEISSERENC DE
BORT, L.

**51. Atlas international des nuages
(International cloud atlas /
Internationaler Wolken-atlas)
publié conformément aux
décisions du comité.**

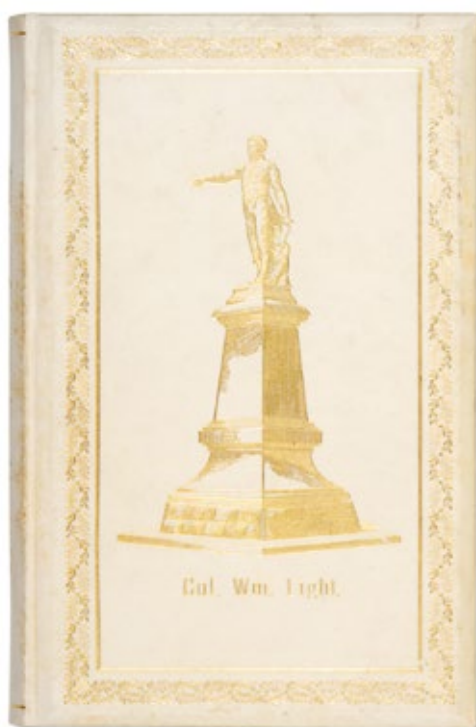
Paris : Gaultier-Villars et Fils, 1896. Quarto, papered boards (spine defective), title pages in French, English and German, pp 31 (sheets unopened), text in the three languages, 14 leaves of photochromotype plates (printed in Switzerland) with a total of 28 figures of different cloud formations.

The first edition of the International Cloud Atlas, still in print, a landmark work in colour printing. Published on behalf of the International Meteorological Committee, the atlas was designed to train meteorologists around the world in identifying different cloud formations. The plates are printed in colour after colour photographs, an early use of this technology; a few are after paintings. The atlas remains in print, the most recent edition published in 2017.

“The illustrations are beautifully colored, and quite apart from its great value to meteorology, the ‘Cloud Atlas’ is well worth owning for the beauty of the illustrations alone.” R. DeC. Ward (August 5, 1904). “Current notes on meteorology”. *Science*. N. S. Vol. XX (501): 182–184.

19010

\$850



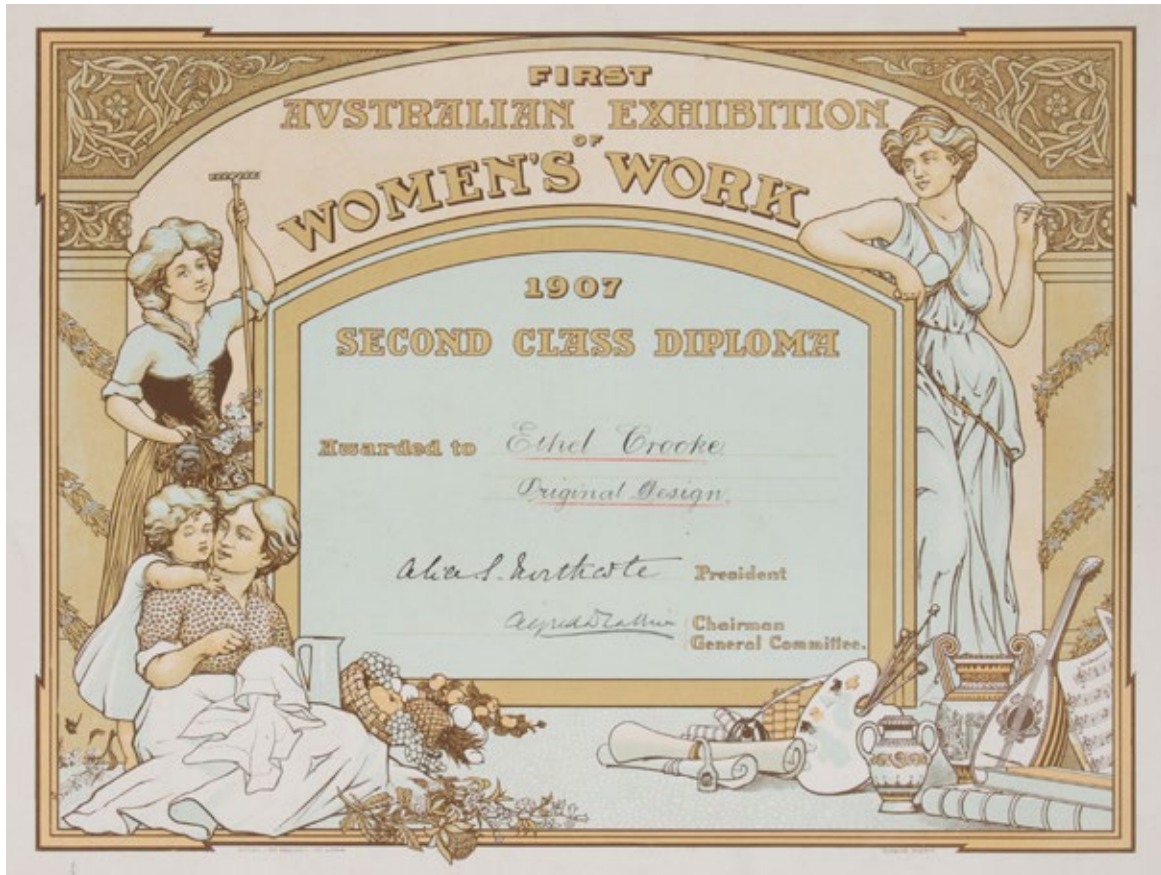
GILL, Thomas (1849-1923)

**52. Colonel William Light :
Founder of Adelaide, sailor,
soldier, artist, and the first
surveyor-general of South
Australia. (Deluxe edition)**

Adelaide : R. E. E. Rogers for the Royal Geographical Society of Australasia, South Australian Branch, 1911. Octavo, gilt-illustrated vellum over bevelled boards, top edge gilt, other edges uncut and unopened, marbled endpapers, pp [vi], 108, [4], 85, photographic plates, folding maps, facsimile documents; includes the Supplement, a reprint of Light's 1839 'Brief Journal'; a fine copy (clearly never read) of the deluxe edition, limited to 200 copies signed by the author; loosely enclosed is the programme for the Light Centenary, October 5th, 1939.

14062

\$750



MORT, Eirene (1879-1977); CROOK, Ethel Frances (1885-1973)

55. First Australian Exhibition of Women's Work, 1907. Diploma, Second Class. Awarded to Bendigo artist Ethel Crook, and accompanied by an archive of her designs.

Chromolithograph printed in shades of blue and brown, 370 x 460 mm, printed text with manuscript entries 'FIRST / AUSTRALIAN EXHIBITION / OF / WOMEN'S WORK / 1907 / SECOND CLASS DIPLOMA / Awarded to Ethel Crooke / Original Design', within an Art Nouveau-inspired illustrated border; upper right and lower left corners worn, else a fine example; accompanied by an archive of 20 original watercolour, pen and ink and pencil designs and sketches by Ethel Frances Crook, on loose sheets (most foolscap folio size), the majority signed and with her handwritten address of either Kennington (Bendigo) or Stewarton via Goorambat (near Benalla).

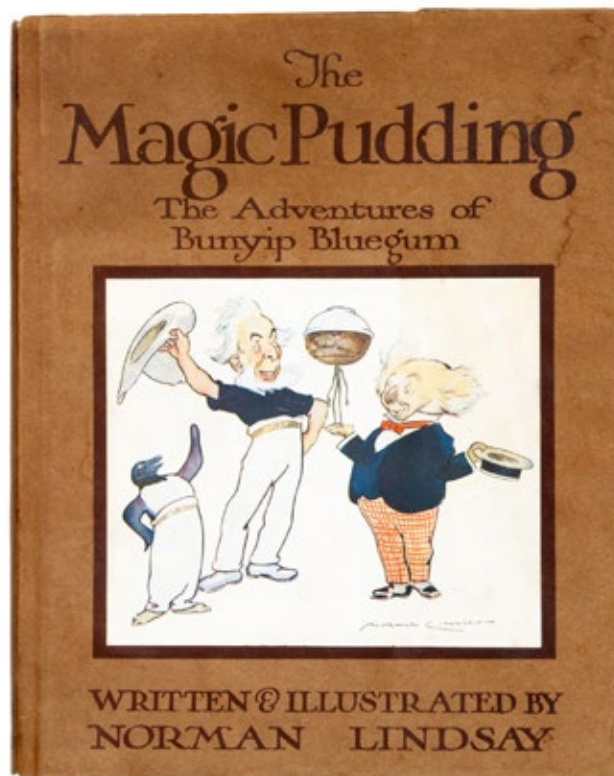
Second class diploma designed by Eirene Mort (1879-1977) for the First Australian Exhibition of Women's Work that was held at the Royal Exhibition Building, Melbourne in 1907.

This diploma was awarded to Ethel Frances Crook (1885-1973) for an 'Original Design'. (Note that Ethel's surname is misspelt on the diploma). Ethel was born in Bendigo, and studied Composition, Form and Colour under Arthur Thomas Woodward in the School of Art and Design at the Bendigo School of Mines, graduating in 1907.

The First Australian Exhibition of Women's Work was a landmark event that provided a significant stimulus for craftswomen around the country. Organised by local committees throughout urban and regional Australia, the Exhibition encouraged women to submit samples of needlework, cookery, music, horticultural activities, arts and crafts. It proved extremely popular with the Melbourne public and was a commercial success.

22247

\$3,300



LINDSAY, Norman (1879-1969)

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

Sydney : Angus & Robertson, 1918. Quarto, quarter blue cloth over papered boards (waterstain to upper and lower edges of upper board), in fine original illustrated dust jacket (a couple of light stains, very minor chipping to head and foot of spine, expert paper restoration to splits to folds verso), plain cream endpapers (lightly foxed), previous owner's name to front free endpaper; book label of James Fairfax, colour title page, 171 pp, illustrated throughout by Lindsay, waterstain across the lower and upper margins of the text block, else a clean and well presented 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.

The iconic characters of Bunyip Bluegum, Sam Sawnoff, Bill Barnacle and of course the Pudding have delighted children and adults 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. The present copy is an example of the second issue, with the plain endpapers and spine; it is also slightly shorter than the first issue.

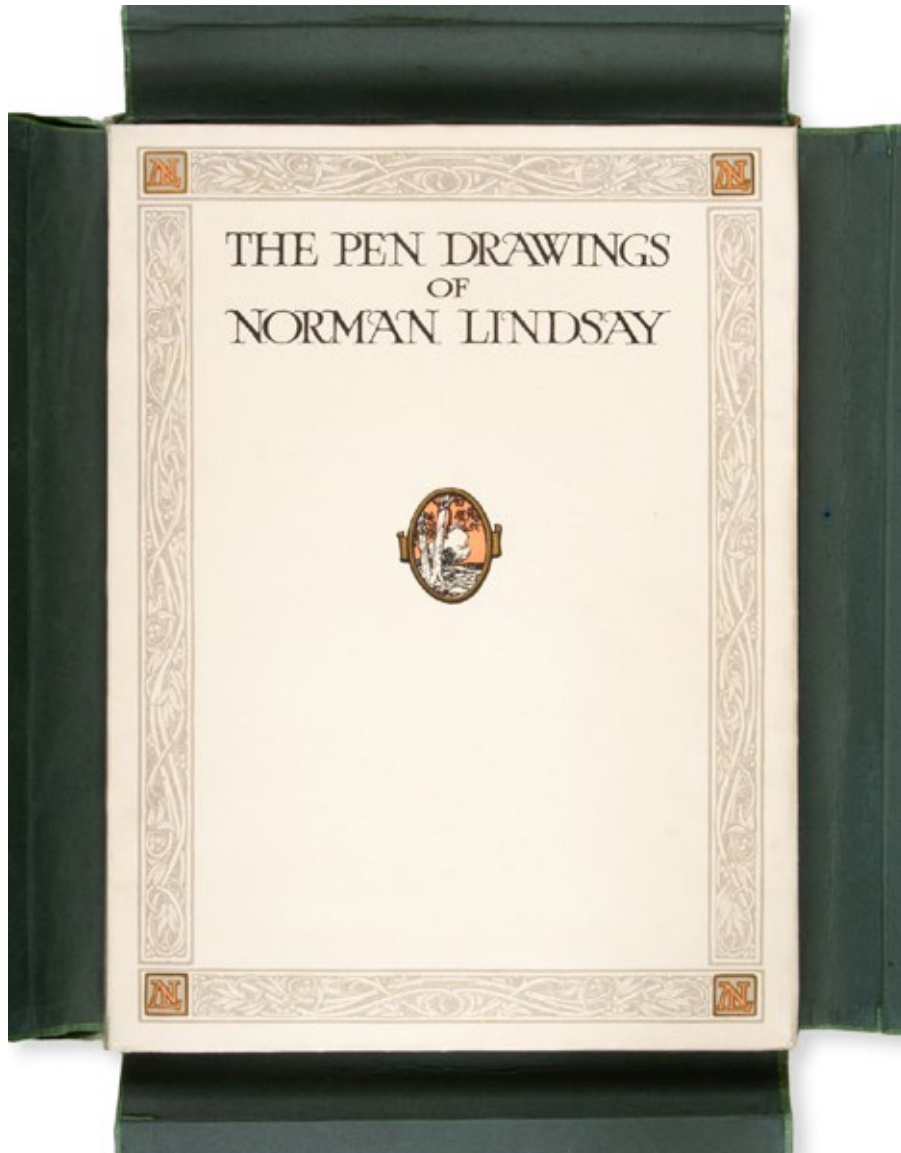
Jane Lindsay (1920-1999, later Jane Glad), the eldest daughter of Norman and Rose Lindsay, recounts in her biography of her father *Portrait of Pa : Norman Lindsay at Springwood* (Sydney : Angus & Robertson, 1973, p. 45) childhood memories of learning to read through Norman reading aloud *The Magic Pudding* to her and her sister. 'We were allowed to appear at eleven o'clock in the studio. Pa put his feet up on the mantelpiece and reached for *The Magic Pudding*. This was our introduction to Pa's most important work of juvenile fiction. The fact that our own Pa had written it did not impress us at all. I doubt if we realised that he was the inventor of the book's collection of crazy characters. We just enjoyed them the way thousands of other children have been enjoying them all these years.'

A well presented copy of the great Australian classic.

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

19480

\$5,500



LINDSAY, Norman (1879-1969)

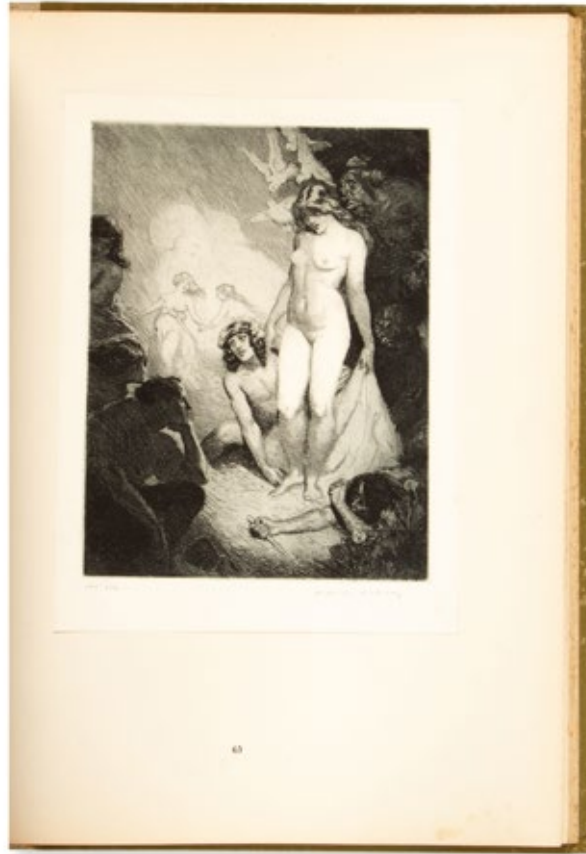
57. The pen drawings of Norman Lindsay. (Deluxe edition of 35 copies)

Special number of Art in Australia. Edited by Sydney Ure Smith & Bertram Stevens. Sydney : Angus & Robertson Ltd., 1918. Folio (390 mm tall), decorated cream wrappers, illustrated half title, portrait frontispiece of Lindsay, pp [xiv], 56; black and white illustrations tipped-in on cards, each plate with a captioned tissue guard, housed in a lettered green clamshell box (flecked, ribbon tie perished). Limited to 35 copies of which 25 were for sale, signed by Norman Lindsay. There was also a trade edition produced in an edition of 2000 copies and a smaller format deluxe edition limited to 200 copies. Loosely enclosed: ex libris bookplate of Patrick Corrigan.

One of the rarest and most handsome Norman Lindsay publications and the grandest of the Special Numbers of *Art in Australia*.

22460

\$8,500



GELLERT, Leon (1892-1977); LINDSAY, Norman (1876-1969)

58. The Isle of San.

A phantasy by Leon Gellert with five original etchings by Norman Lindsay. Sydney : Art in Australia, 1919. Folio, quarter vellum over green cloth, pp 139, with initials printed in red, frontispiece portrait after an etching by Lindsay, five original large etchings with lettered tissue-guards by Norman Lindsay, each etching signed in full in pencil; occasional very mild scattered foxing, a fine copy. Limited to 120 copies of which 100 were for sale, signed by Leon Gellert.

The Isle of San is dedicated by Gellert to Sydney Ure Smith and Bertram Stevens, and was the first deluxe edition book printed by printed by Art in Australia.

'The Isle of San was sold out in a single afternoon because Norman's etchings were enjoying a boom.' (Leon Gellert to John Hetherington, 6th January 1972. Hetherington papers, La Trobe MSS 9740/15).

Norman Lindsay had first collaborated with the young Adelaide-born war poet Leon Gellert in 1917, with sixteen of his pen illustrations accompanying Gellert's text in the successful Angus & Robertson edition of Gellert's *Songs of a Campaign*. After his discharge from active service Gellert was quickly accepted into the Lindsays' intimate inner circle of artist and writer friends. The idea for Gellert's fantasy *The Isle of San* had apparently come to him in his dreams. With its poetic landscape saturated with the themes of Beauty and the physicality of Love, it replaced the nightmare of the horrors of war which would have haunted Gellert since his experiences at Gallipoli, and was ideally suited to the sensuality and sexual power which permeated Norman Lindsay's aesthetic vision. Lindsay was greatly impressed by its potential to become a book which would 'stir in booklovers the lust of possession'. The cycle of fifty-two poems and its illustrations were produced concurrently, Lindsay setting to work with ardour on a small group of etchings for the proposed work, while Gellert honed the text. The five etchings would be printed by Norman's wife, Rose. Despite the recent loss of a child during birth and subsequent septicaemia, Rose was recognised by Norman as the only person capable of printing the etchings precisely as he wanted. Rose eventually printed them in editions of 120. She later described one of the book's famous illustrations, 'The Grey-eyed Girl', as '... the most difficult plate I have ever had to print, with its background of clear copper, which had to be hand wiped without touching the head of the girl. At that time I was not too good at hand wiping and did many prints, which I had to destroy. The difference in hand wiping is evident in the three proof pulls in the Mitchell Library folios, the background in the third proof being much clearer than the first and second' (Rose Lindsay, Model wife, p 205). It is thought that The Grey-eyed Girl was based on Annie Brennan, the notorious Sydney bohemian and courtesan of legendary beauty and daughter of Gellert's fellow poet, Christopher Brennan. In a letter to Jack Lindsay, it was even suggested by Ray Lindsay that Annie Brennan was Gellert's main inspiration for the entire work (Ray Lindsay, *A letter from Sydney*, Melbourne : Jester Press, 1983, p 32).

22452

\$18,000



LINDSAY, Norman (1879-1969)

59. Creative effort : an essay in affirmation.

Sydney : published for the author by Art in Australia, 1920. First edition. Octavo, quarter cloth over papered boards, spine lettered in gilt; offsetting to endpapers, original signed etching by Norman Lindsay tipped-in (lightly foxed), pp 292; a fine copy. Limited to 120 copies, of which 100 were for sale. A trade edition was also issued and a second edition published in 1924.

The deluxe edition.

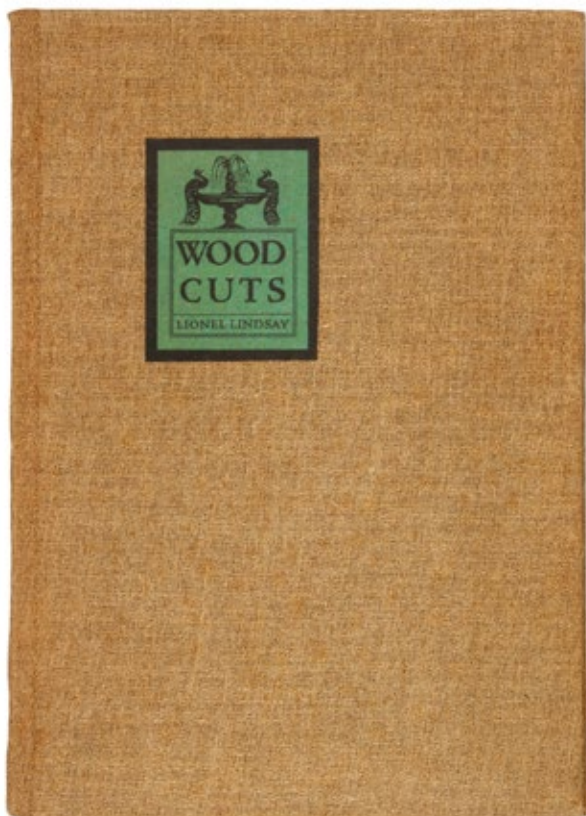
The moral philosophy of Norman Lindsay, focusing on his thoughts on good and evil resulting from his experience of the First World War. During this horrific conflict Lindsay lost his brother Reginald on the Western Front.

22518

\$6,500

LINDSAY, Lionel (1874-1961)

60. A book of woodcuts. (Presentation copy for Harry Chaplin)



Sydney : Art in Australia, 1922. Quarto, cloth covered boards, title inlay, all edges uncut, unpaginated, signed woodcut frontispiece printed from coloured blocks, foreword by Lindsay with woodcut decoration, a further twenty original woodcuts tipped-in. Additional signed proof copy of the woodcut of *The Cat* printed on Japanese vellum tipped in a front blank, inscribed by Lindsay 'Proof. In first book of woodcuts'. The deluxe edition, limited to 35 copies, hand printed by Percy Green on Japanese vellum, the woodblocks hand printed by the artist.

An exceptional example.

Presentation copy for Harry Chaplin, with a lengthy inscription on the front free endpaper: 'Dear Harry, This was my first essay in word. Percy Green printed it on a small hand press. As to the coloured wood cut, it was not tinted by hand, but I cut the colour blocks and printed it the same way as the Japanese do their wonderful prints and on Kuchi paper. Lionel Lindsay. P.S. When George Lambert looked at the *Nasturtiums*, he said "I didn't think a Lindsay could do anything like that.'

Provenance: Harry Chaplin, his Lionel Lindsay designed woodcut bookplate to front pastedown; Patrick Corrigan, his ex libris bookplate designed by John Coburn loosely inserted; *The Pat Corrigan Collection of art related books, letters and photographs, paintings and drawings*, Sotheby's Melbourne, 29 April 1998, lot 176.

22453

\$3,300

LINDSAY, Lionel (1874-1961)

61. Twenty-one woodcuts. Drawn, engraved & printed by Lionel Lindsay. (Presentation copy for W. H. Ifould)



Sydney : Meryon Press, 1924. Quarto, quarter-cloth, papered boards with title label (edges rubbed), unpaginated, title page in red and black, woodcut frontispiece, foreword by Lionel Lindsay, engraved title device, twenty further woodcuts tipped-in. Limited to 95 copies, a deluxe edition of 30 copies was also issued. This copy out of series. Housed in the original publisher's box, which is inscribed 'W. H. Ifould from L. L.'

The first book from the Meryon Press.

William Herbert Ifould (1877-1969) was a Sydney librarian and modest collector, appointed Principal Librarian and Secretary of the Public Library of New South Wales in July 1912, a position he would hold for thirty years. In 1921 he became a Trustee of the National Art Gallery (now the Art Gallery of New South Wales), and served on a number of occasions as Acting Director. Lionel Lindsay was also a Trustee of the Gallery. This copy was personally gifted from the artist to his friend and colleague probably at the time of publication due to their close ties. Lindsay completed an etching of the Mitchell Library in 1915.

22450

\$3,000



BARBIER, George (1882-1932); [MAISON WORTH]

62. Psyché

Watercolour and gouache on paper, 220 x 170 mm, signed and dated 1921 lower right; fine condition; archivally matted.

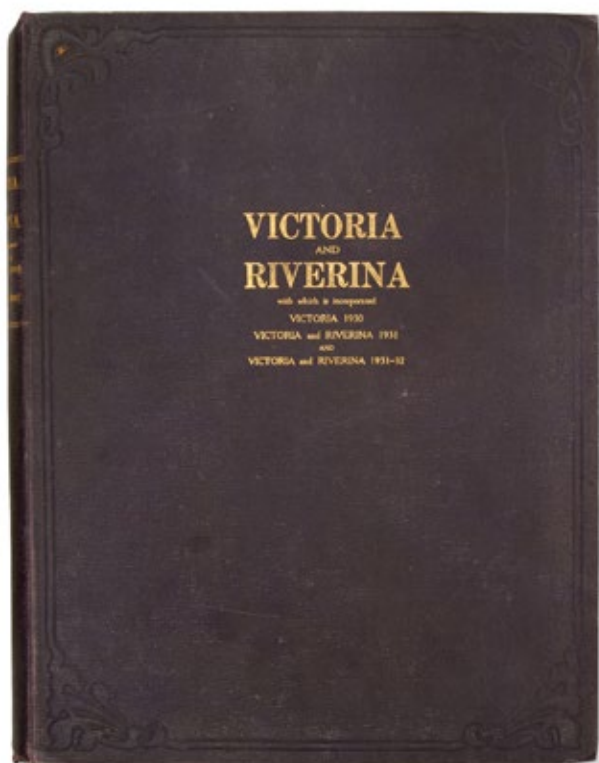
Original design for the Parisian couturier Maison Worth.

George Barbier is regarded as one of the greatest French illustrators of the early twentieth century, and a master of Art Déco design. His rich, flamboyant style was perfectly suited to theatre and ballet costume design as well as to haute couture fashion illustration. In addition to collaborating with the Ballets Russes he worked alongside Erté in designing sets and costumes for the Folies Bergère. He also designed jewellery for Cartier. A major retrospective of Barbier's work was staged at the Palazzo Fortuny in Venice in 2008-09. (The English language edition of the exhibition catalogue, *George Barbier: The Birth of Art Déco*, was published in 2009 by Rizzoli, New York).

This stunning original design for Maison Worth was reproduced as plate 68 in the *Gazette du Bon Ton*, no. 9, 1921, where it was titled *Psyché*. It depicts the mortal woman of Greek mythology before her transformation into a divine figure, as she holds aloft her lamp to illuminate her (hitherto unseen) future lover and husband, Eros.

22514

\$7,500



63. Victoria and Riverina. With which is incorporated Victoria 1930, Victoria and Riverina 1931 and Victoria and Riverina 1931 1932. A biographical record of some of the pioneer families of Victoria and the Riverina. Illustrated.

Melbourne : McCarron, Bird & Co., 1933. Quarto, gilt-lettered cloth (very slightly rubbed), marbled endpapers, pp 454, illustrated throughout with numerous portraits of the pioneer families and their homesteads; title page slightly creased, but a very good copy.

A detailed history of the pastoral families of Western Victoria.

21968

\$750

HENDERSON, Alexander

64. Early pioneer families of Victoria and Riverina. A genealogical and biographical record.

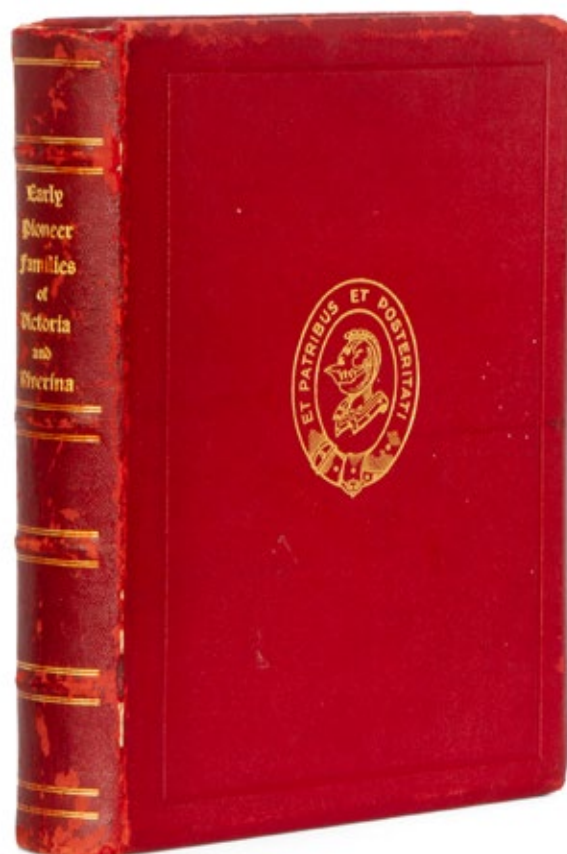
Melbourne : McCarron, Bird & Co., 1936. Quarto, full red crushed morocco over bevelled boards, armorial design on front board, spine lettered in gilt, spine scuffed, all edges gilt, marbled endpapers (bookplate to front free endpaper), 584 pp. extensively illustrated. A very good copy of a handsome book.

Henderson's hefty work on early pastoral families of Victoria and the Riverina has long been scarce and highly sought after for its unique content and portraits of pioneering families, many of whom still reside in their original homesteads.

The book also includes a section on the public schools of Wesley College, Geelong College, Melbourne Grammar, Geelong Grammar, Scotch College and Xavier College.

22134

\$2,400



[MAGRITTE, René, 1898-1967];
GALERIE DIETRICH

**65. Exposition Magritte, du
24 janvier au 4 février
1948 ... Galerie Dietrich,
83 Montagne de la Cour,
Bruxelles. Invitation.**

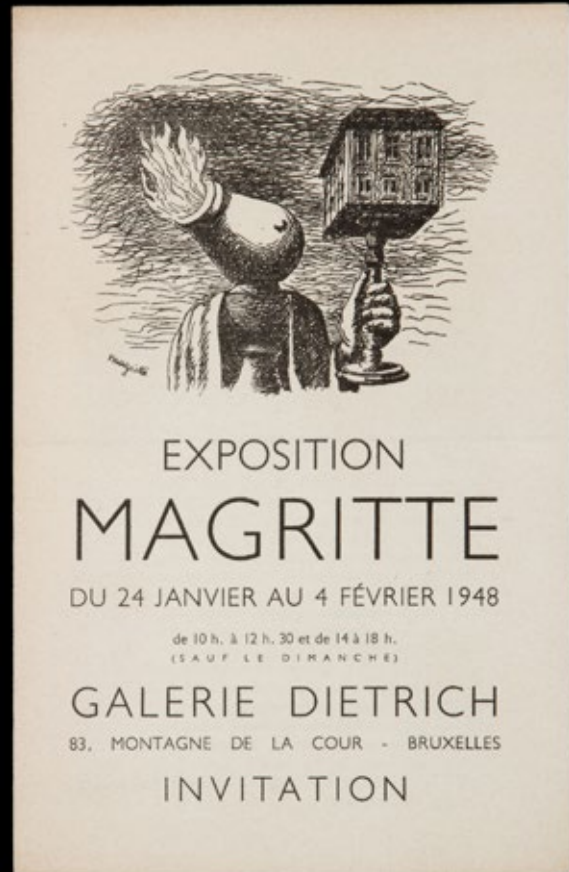
Bruxelles : Galerie Dietrich, [1948]. Octavo
(210 x 135 mm), [4] pp, illustration at head
of title; text by Paul Nougé (occupying 3
pages); faint horizontal fold (the invitation
was originally mailed); a fine example.

A scarce illustrated Magritte
exhibition invitation.

OCLC locates only 2 copies (Frick
Art Reference Library; Getty Research
Institute).

22499

\$550



PRÉVERT, Jacques

66. Joan Miró.

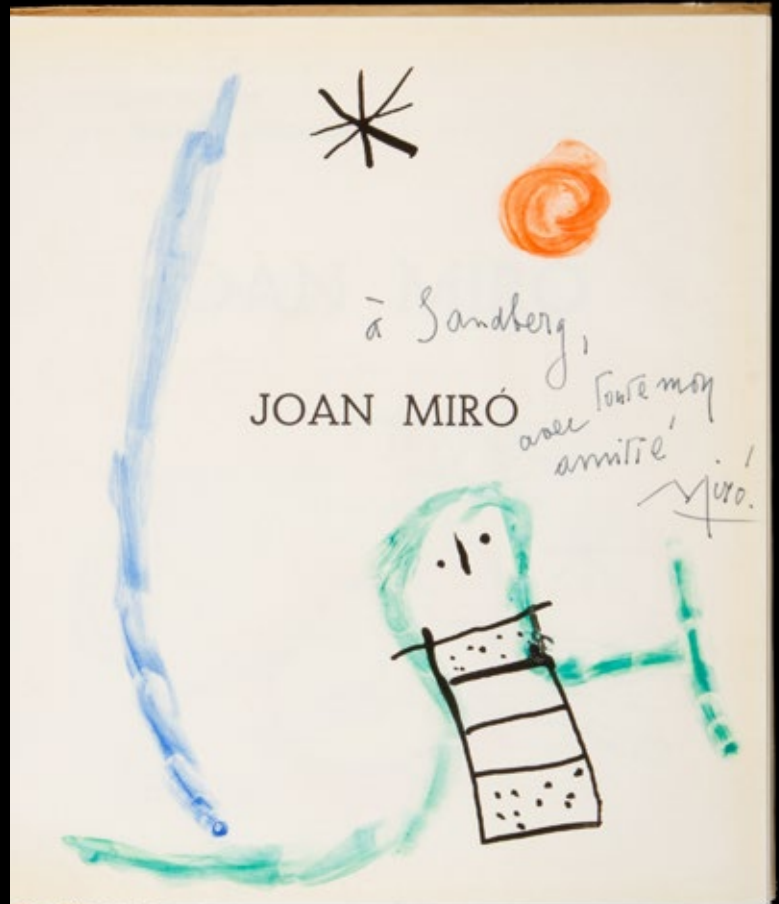
Paris : Maeght Editeur, 1956. First edition.
Quarto, original cards with lithographed
dust jacket and glassine wrapper, pp. 219, 8
colour lithographs (3 folding), extensively
illustrated in colour and black and white;
a fine copy. Signed and inscribed by Miró
on the half-title 'à Sandberg avec toute
mon amitié', with an original watercolour
and ink drawing (215 x 180 mm) in four
colours, an abstracted figurative work
(self-portrait?). Slight wave to the paper
and browning to edges, else very good.
Cramer 39.

A fine Miró publication with an
original artwork.

Provenance: Sotheby's, Amsterdam, 1985,
sale 403/404, lot 208; Swann Galleries,
New York, 2019, 19th & 20th Century
Prints & Drawings, sale 2500, lot 535

21757

\$16,500





CAGE, John Milton, Jr. (1912-1992)

67. Cartridge music : also duet for cymbal and piano duet, trio, etc.

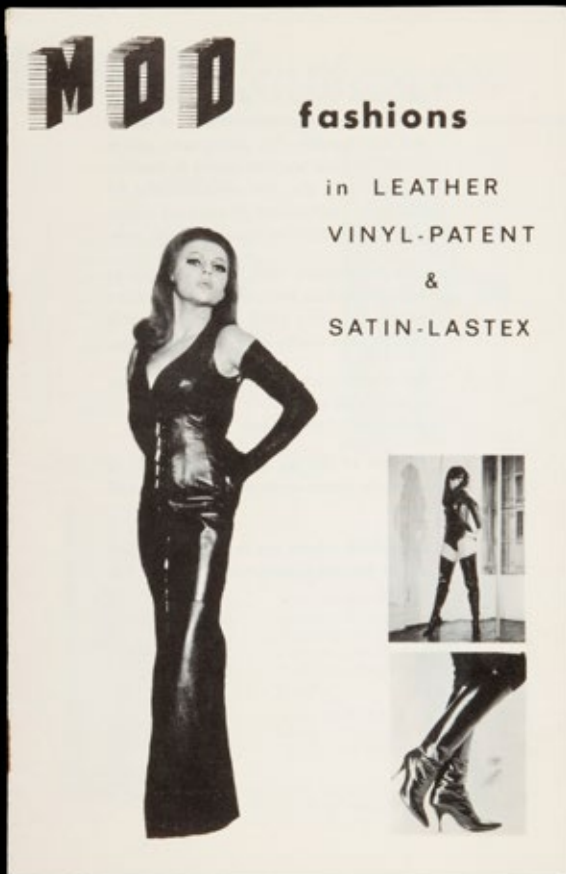
New York : Henmar Press : Sole selling agent, C.F. Peters Corp., [1965] ©1960. Series: Edition Peters, no. 6703. Quarto, original printed portfolio with Peters' advertisements for other John Cage musical scores to recto and verso of rear cover; printed inner wrappers with full page of composer's instructions for performance of the various compositions, and a further 2 pages of Peters' advertisements for Cage's music; containing 20 loose leaves printed *recto* only, and 4 transparent sheets (as called for in the printed instructions); this edition reproduced from the composer's manuscript; complete and very scarce in such fine condition.

American composer, music theorist, philosopher and artist John Cage's *Cartridge Music* was composed in 1960. A famous example of "aleatory music" (or "chance music"), it premiered in Bremen on September 15, 1960.

The work is for one to 20 phonograph cartridges and amplifiers. The composer's instructions for performance are as follows: "Each performer makes his own part from the material supplied, which is 1) 20 numbered sheets having shapes inscribed; 2) a transparent sheet with points; 3) A transparent sheet with circles; 4) A transparent sheet with a circle marked like a stop-watch; 5) A transparent sheet with a dotted curving line having at one end a circle ... All events, ordinarily thought to be undesirable, such as feed-back, humming, howling, etc. are to be accepted in this situation ..."

14641

\$1,450



68. MOD fashions in leather, vinyl-patent & satin-lastex

[U.K.] : [MOD?], [c.1965]. Octavo leaflet, 210 x 135 mm, staple bound, [16] pp, black-and-white photo-illustrations of products; prices in US dollars; in pristine condition.

Stunning underground catalogue for custom-made erotic fashion, suitable for dominatrices, bondage aficionados, exotic dancers, leather and latex fetishists, and plain old attention seekers.

Presumably for legal reasons, the catalogue provides no address or contact information. We can only imagine that this must have been printed on a separate slip. The catalogue appears to have been produced in the U.K., given the fact that the products have such names as 'Carnaby', and the location for the outdoor shots is unmistakably Swinging London. The prices, however, are in US dollars, which suggests the business had an American agent.

18152

\$750

TIDYMAN, Ernest (1928-1984)

69. Shaft.

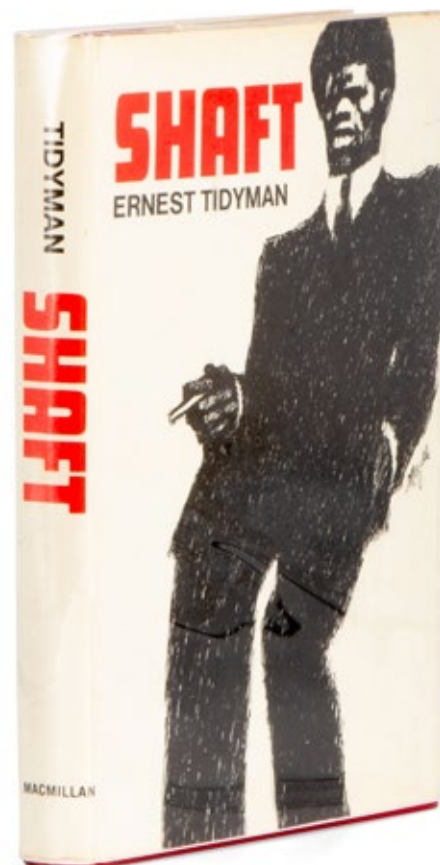
New York : Macmillan, 1970. First edition. Octavo, publisher's red cloth over boards, in pictorial dust jacket (pale foxing at top edge of front panel, else very good), inscribed by the author on the front free-endpaper: '28 July 1970. For Leonard Hammer – on the eve of his fiction career, which should easily surpass this. Ernest Tidyman'; pp 188; mild spotting to top-edge, but internally very clean; a good inscribed copy.

Presentation copy from the author:

American author Ernest Tidyman was best known for his novels featuring the African-American detective John Shaft, of which *Shaft* was the first. He also co-wrote the screenplay for the film version of *Shaft* with John D.F. Black in 1971, the star of which was arguably Isaac Hayes' popular, Oscar-winning theme tune.

20327

\$550





VALE,V:“Valhalla” (or Hamanaka)

70. Search & Destroy magazine : a complete 11-issue run, 1977-1979.

San Francisco :V.Vale, 1977-1979.Vol. 1, No. 1 –Vol. 2, No. 1. Eleven issues; all first printings.Tabloid folio, folded as issued; newsprint with black-and-white photo-illustrations; some wear to No. 1, else uniformly very good condition.

A hard-to-find complete run of this significant Punk publication.

Despite taking its name from the Stooges' anthem, this legendary West Coast magazine founded and edited by Hamanaka Vale was much more than a punk music fanzine. Its content includes articles on film, the visual arts and new writing (Burroughs, Ballard etc.), and Vale's high production standards ensured that every issue features excellent photography and layout design.Although filled with articles on Californian bands such as the Dead Kennedys, Weirdos, Mutants, Avengers, Germs, X, etc., and dispatches from West Coast cities from Vancouver down to San Diego, the issues contain a great amount on the early English (and French) punk scenes, with articles on Mark Perry (Sniffin' Glue founder),The Clash,The Damned,Throbbing Gristle, Subway Sect, Cabaret Voltaire, and Metal Urbain (French industrial punk), and non-West Coast American artists such as Patti Smith, Suicide, Nico, Iggy Pop, Dead Boys, Ramones, Roky Erickson, Devo,Talking Heads etc.

Vale started the magazine with a small amount of seed money – in fact, with just two \$100 contributions from Allen Ginsberg and Lawrence Ferlinghetti. Since he was an insider to the scene, the interviews, reviews and articles in Search & Destroy smack of authenticity.Vale went on to found the magazine and publishing house *RE-Search*.

20334

\$2,400

RIMBAUD, Arthur (1854-1891);
MAPPLETHORPE, Robert (1946-
1989)



**71. A season in hell. Translated
by Paul Schmidt. With
photogravures by Robert
Mapplethorpe.**

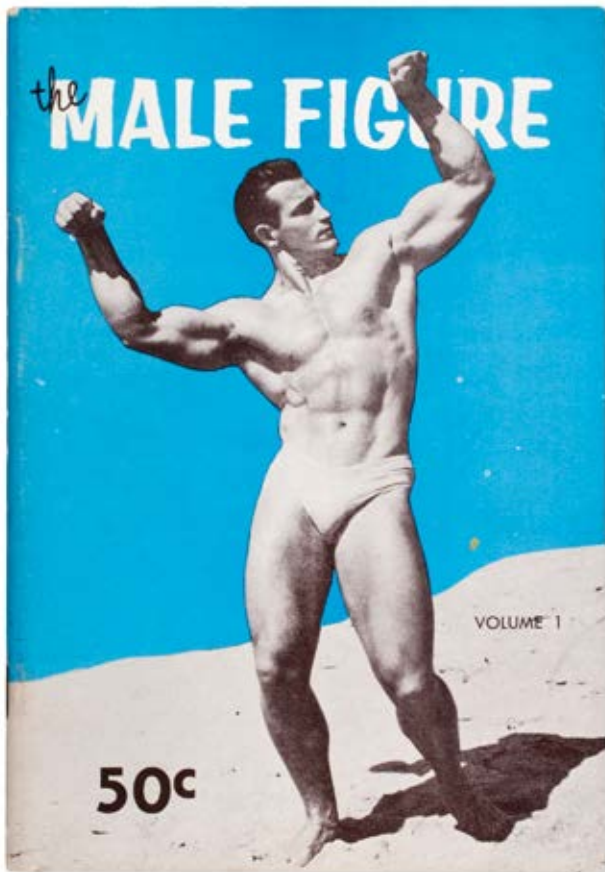
[New York] :The Limited Editions Club, 1986.
Quarto, black-lettered red morocco, cloth
slipcase, pp xii, 87; printed letterpress with 8
photogravures by Mapplethorpe. Limited to
1000 numbered copies, signed by Mapplethorpe
and Schmidt.

Schmidt's revised translation of Rimbaud's *Un
saison en enfer*, written when the poet was
just 18 years old. Mapplethorpe was 40 when
he accepted the commission to produce
photographs for the poem. He discovered he
was HIV positive the same year, and passed
away in 1989.

"It is a work of adolescent passion—not the
passion of exuberance, but passion as suffering.
It is the record of a failed attempt to create a
new identity by creating a new world. Passion
is universal, yet some particular facts may help
to explain Rimbaud's feelings, to illuminate
the smokey density, the nerve-edge screams,
the sulfurous flicker of this little book." – Paul
Schmidt, the Introduction

21847

\$1,800



"BRUCE OF LOS ANGELES"
[BELLAS, Bruce] (1909-1974)

72. The male figure

Volume 1. Los Angeles : Bruce of Los Angeles,
1956. Octavo, illustrated wrappers, pp [48], with
photographic illustrations.

The first volume of a beefcake magazine
dedicated to the male figure by renowned
photographer Bruce Bellas, who published
under the name Bruce of Los Angeles. Bruce's
distinctive skill in styling his models with classical
poses and dramatic lighting would influence later
photographers such as Robert Mapplethorpe
and Bruce Weber.

18609

\$100



QUARTERMAINE, Peter

73. Jeffrey Smart. (Deluxe edition)

By Peter Quartermaine; foreword by Germaine Greer. On the half title: A man is illogical on horseback; but in a satellite, surreal. South Yarra : Gryphon Books, 1983. Quarto, gilt-titled quarter morocco over grey linen, black buckram slipcase, pp 131; the deluxe edition, limited to 100 numbered copies signed by the artist on colophon at rear, with a limited edition colour etching 'Man with Bouquet' (240 x 195 mm) signed by Smart loosely enclosed at front. Illustrated throughout including a number of tipped-in colour plates. Designed by Richard Griffin, edited by Helen Williams. A very good copy.

Provenance: the library of esteemed art collector James Fairfax, his book label to title page.

21736

\$6,500



De' MEDICI, Lorenzo (1449-1492); SCHMEISSER, Jorg (1942-2012) et al.

74. Carnival Songs

New York : Raphael Fodde Editions, 2001. Folio (500 x 360 mm), gilt-decorated cloth, gilt-lettered morocco spine (small bump lower corner), pp 36, printed letterpress on Hannemuhle paper, text in Italian with English translation, two original etchings by American artist William T. Wiley, one by Italian artist Mimmo Paladino, one by Australian artist Jorg Schmeisser, limited to 60 copies signed by the three artists (an extra 15 copies were issued with an extra suite of etchings); a fine copy.

“‘Carnival Songs’ is a deluxe large format artists’ book of the ‘Livre d’artiste’ type; a type of book first produced in Europe in the nineteenth century, and still occasionally made these days to bring together the work of an artist and a writer in a sumptuous production, that recalls the most luxurious of some earlier books since the invention of movable type ... This book is an American twenty first century English translation of Tuscan- Italian songs written by Lorenzo de’ Medici – ‘Il Magnifico,’ for performance at the 15th century Florentine blow-outs that typically preceded the period of Lent... It is illustrated with etchings by American artist William T. Wiley, (two hilarious etchings in his wiry distinctive linear style), Italian artist Mimmo Paladino, (a strongly tonal etching which directly recalls the paganism of early Italy) and Australian artist Jorg Schmeisser, (a delicately drawn colour etching in his characteristic style that recalls the techniques of Leonardo’s drawing)’ (Normana Wight, State Library of Queensland).

19516

\$4,500



RUSCHA, Ed (1937-)

75. Make new history

Los Angeles : Museum of Contemporary Art (MOCA), 2009. Oblong octavo, grey linen bound boards, facsimile artist's signature to spine, the edges of the pages printed with the words MAKE NEW HISTORY to the three sides, approximately 600 blank pages, printed colophon stating 'This art object was designed by Ed Ruscha in celebration of MOCA New and the 30th anniversary of the Museum of Contemporary Art, Los Angeles', signed by Ed Ruscha. Loosely enclosed, a printed card with similar wording to the colophon, housed in the original cardboard presentation box. A mint copy.

A rare artist's multiple published on the occasion of the Gala of the 30th Anniversary of the Museum of Contemporary Art in Los Angeles. Printed in an edition of approximately 1000 copies for distribution to members and attendees, not sold to the public. The contents of the book are blank, the artist's intention being for the owner to write their own history in its pages.

OCLC locates only 2 copies (Tate Library; Bard College)

21480

\$2,250

HIRST, Damien (1965 -)

76. Esculetin

Woodcut. Created 2012. Measures 470 x 560 mm (sheet), signed lower right, editioned out of 55 copies verso, presented floating in a white timber frame.

Active in London's contemporary art scene since the 1980s, Damien Hirst shot to national prominence as part of the Young British Artists movement in the early 90s and international prominence at the Venice Biennale in 1993. Hirst won Britain's most prestigious art award, the Turner Prize, in 1995.

Since the artist began experimenting with the series in 1986, his 'spots' have developed a powerful brand quality within the art world. Like Warhol, Hirst is comfortable (indeed more than comfortable) with the commercialisation of art, and has created, often through the use of assistants, thousands of the 'spot' paintings and graphics. Through the pharmaceutical titles to his works, Hirst refers to a scientific approach to creating art, the seamless, repetitive pattern that is never actually being replicated more than once.

"Mathematically, with the spot paintings, I probably discovered the most fundamentally important thing in any kind of art. Which is the harmony of where colour can exist on its own, interacting with other colours in a perfect format." (Damien Hirst and Gordon Burn. *On the Way to Work*, Faber and Faber, 2001, p.120).

14208

\$20,000



HIRST, Damien (1965 -)

77. Damien Hirst : The Complete Spot Paintings 1986-2011. (Signed copy)

London : Other Criteria and New York : Gagosian Gallery, 2013. Thick quarto, blind-embossed buckram in decorated matching slipcase, pp 929, extensively illustrated with over 1400 illustrations, including gatefold plates and foil-blocked cards. Essays by Robert Pincus-Witten, Michael Bracewell, Damien Hirst, conversations with Damien Hirst, John Baldessari and Ed Ruscha. Signed by the artist in pencil on the title page.

The Complete Spot Paintings is the first and most significant documentation of Damien Hirst's iconic spot paintings. Every spot painting Hirst has produced is included in this substantial publication with over 99% of them illustrated. This publication was conceived at the time of Hirst's 2012 exhibition of the same title held in 11 Gagosian Galleries including New York, London, Paris, Los Angeles, Rome, Athens, Geneva and Hong Kong.

12716

\$950





KOONS, Jeff (1955-)

78. Balloon dog (yellow)

Limoges : Bernardaud, 2015. Edition of 2300 copies. Porcelain multiple, 10 1/2" x 10 1/2" x 5" (26.7 x 26.7 x 12.7 cm), signed and numbered by the artist, in original mailing carton with signed certificate of authenticity by Jeff Koons.

"Balloon Dog is an iconic work within the highly acclaimed Celebration series, which Jeff Koons began in the mid 1990s. The Celebration artworks reference certain times of year (holidays and birthdays) but also the celebration of the cycle of life. What else could suggest the cheer of children's parties more eloquently than a colorful balloon, twisted into the instantly recognizable form of a dog. According to the artist, "It is about celebration and childhood and color and simplicity – but it's also a Trojan horse. It's a Trojan horse to the whole body of art work." Balloon Dog has the profoundness of an archaic sculpture.

The monumental Balloon Dog sculptures were made from precision engineered mirror polished stainless steel and finished with a transparent coating of either blue, magenta, orange, red, or yellow. Despite its ten-foot and one ton metal, no detail was spared in the rendering of the Balloon Dog's form. The artist's exacting standards are one of the most captivating aspects of Koons's art as captured in the porcelain Balloon Dog (Yellow), which simulates the mirror-polished stainless steel of the monumental sculpture with its metallic yellow finish and then attached to a reflective porcelain plate.

This highly complex project required the skill and expertise of modelers, decorators and glazers within the workshop of the company, and new technologies were created in order to meet the artist's requirements. Jeff Koons has chosen Bernardaud for its expertise." – the publisher.

In the late 1990s Jeff Koons created five monumental balloon dog sculptures out of polished steel, each over three metres in length and height, one of which was auctioned in 2013 for USD \$58.4 million at Christie's New York.

This exquisite porcelain miniature version, created by premier porcelain manufacturer Bernardaud under the supervision of the artist, is a representation of the artist's vision of minimalist perfection.

22217

\$16,500



DOUGLAS STEWART FINE BOOKS