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Natives pursuing Kangaroos in the neighbourhood of Sydney, New South Wales.
“Natives pursuing Kangaroos in the neighbourhood of Sydney”...
Single leaf from a scrapbook
circa 1820

See 4504876 at hordern.com

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RARE BOOKS · MANUSCRIPTS · PAINTINGS



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THE ANONYMOUS “SQUADRON” ACCOUNT OF THE ANSON VOYAGE

1. [ANSON] OFFICER OF THE SQUADRON, An (pseud).

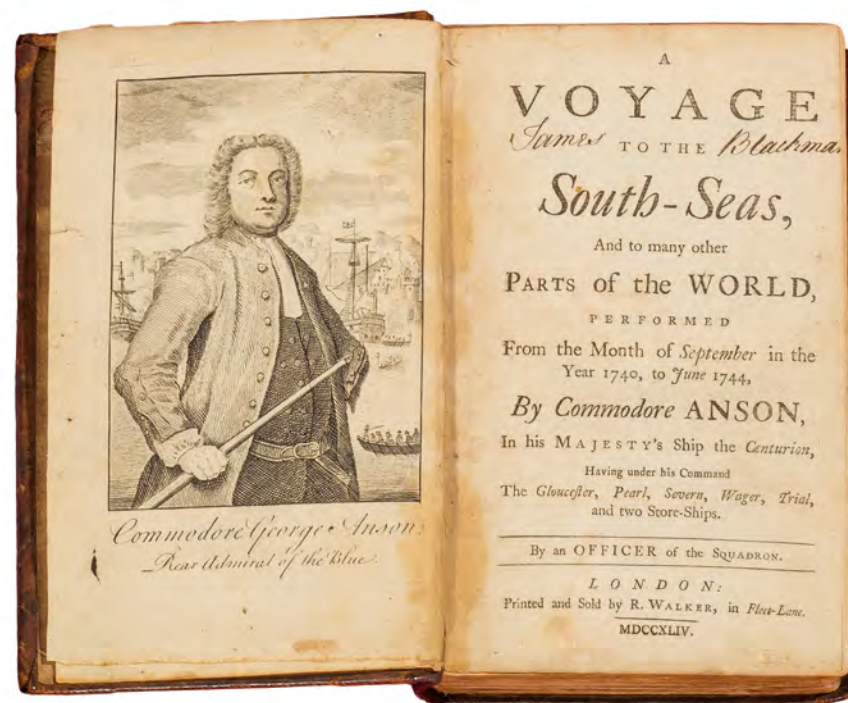
A Voyage to the South Seas, and to many other parts of the world, performed from the month of September in the year 1740, to June 1744...

Octavo, with an engraved portrait frontispiece and four folding engraved plates; contemporary speckled calf, old rebacking.

London, John and Paul Knapton, 1744.

\$7200

[Click anywhere for full details or search 4504976 at hordern.com](#)



The rarest of two pirated accounts of the Anson voyage to appear in print in 1744, marking the hugely celebrated return of Anson's voyage and capture of the Manila treasure galleon, and predating the official narrative by a full four years. This version, attributed to “an officer of the squadron” is markedly rarer than the other, which is attributed to “an officer of the fleet”. The two have often been confused: a full schedule of the points of distinction between the two is available at [hordern.com](#) (search 4504976).

Anson's return to England with HMS *Centurion* in the summer of 1744 was the occasion of popular celebration and intense interest in the events of his tumultuous four year voyage round the world, which had culminated in the capture of the Manila treasure galleon. 'After the fleet's failure off Toulon in February the navy stood in need of a popular triumph, and the capture of a treasure galleon was in the public mind the next best thing to a fleet victory. Day after day the newspapers carried reports of the homecoming: the procession from Portsmouth to London, with thirty two wagons laden with treasure; the feting of Anson and his men; details of the prize money and the dispute over its allocation...' (Williams, p. 229).

Hill, 1787.

UNCUT IN ORIGINAL BOARDS: WITH THE EARLIEST COLOURED PLATES OF THE SETTLEMENT

2. BARRINGTON, George.

An Account of a Voyage to New South Wales ...
[and] The History of New South Wales including
Botany Bay, Port Jackson, Parramatta, Sydney
and all its Dependancies...

Two volumes, octavo; with two coloured title-pages, two frontispieces (one coloured) and twenty-five fine coloured plates; both works completely uncut in original boards, later spines with title-labels; handsome matching leather-backed slipcases.

London, Jones, 1810.

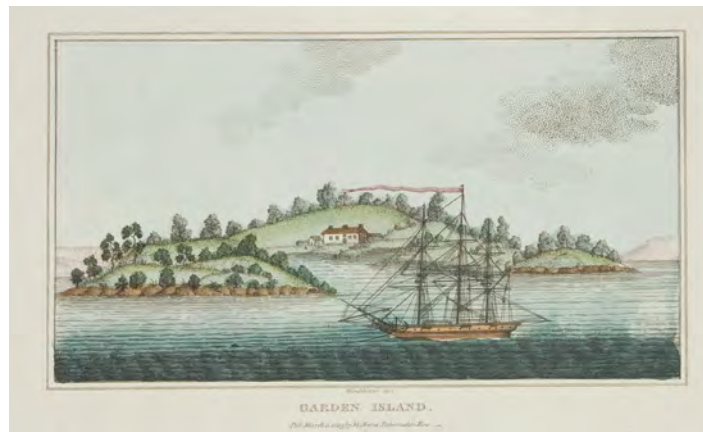
\$8500

[Click anywhere for full details or search 3705009 at hordern.com](#)

A very attractive uncut set of the joint publication of Barrington's two famous works, distinctly rare in this well-preserved original condition. Various editions of the *Voyage* had appeared from 1790 onwards, while an earlier version of the *History* appeared in 1802. In 1810 this joint edition, heavily illustrated and with expanded texts, was prepared by the London publisher Jones.

The *History* has in total seventeen full-page plates; when first published in 1802 these were among the earliest engravings (and the first coloured images) to show proper settlement in New South Wales. The matching *Voyage* volume provides considerable detail on eighteenth-century New South Wales not available elsewhere. It too is illustrated with full-page coloured plates, and a portrait of the notorious "author".

Barrington had been transported on the Third Fleet of 1791, already a legend as a rogue, and over the next decade English publishers used his notoriety to produce books on transportation and the new



colony for a public eager for information. Despite questions about its actual authorship, the full two-volume work represents a substantial and important account of early New South Wales. The preface claims with some justice that 'no prior attempt has been made to produce a complete history of the Country itself, from its discovery, and an account of its inhabitants, their customs and manners...'

Abbey, *Travel*, 565n & 606n; Ferguson, 486 & 487; Garvey, 'George Barrington', AB47 & AB48.

THE INDIAN OCEAN BY A BAUDIN VETERAN

3. [BAUDIN VOYAGE]

MILBERT, Jacques Gérard.

Voyage pittoresque à l'Île-de-France, au cap de Bonne-Espérance, et à l'île de Ténériffe...

Two volumes octavo of text, with small folio atlas of 45 plates and charts (5 folding); the text volumes in contemporary quarter calf bindings, spines gilt with double labels, the atlas completely unbound and the loose plates contained in a matching bookform case.

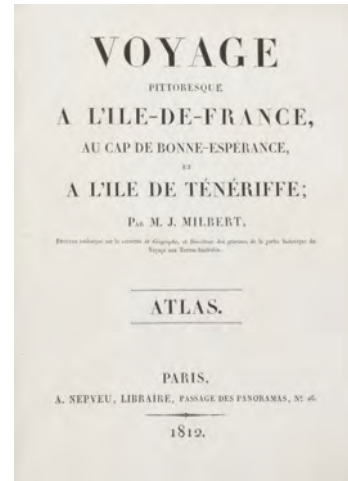
Paris, A. Nepveu, 1812.

\$9500

[Click anywhere for full details or search 4504933 at hordern.com](#)

A significant and well-illustrated “alternative” account of a portion of the Baudin voyage to the southern lands, documenting the early stages of the voyage aboard the *Géographe*, but chiefly detailing life and conditions at Mauritius.

Jacques-Gérard Milbert (1766-1840), French naturalist and artist, was invited by Bory de Saint Vincent to join the Baudin expedition as one of the official artists but took advantage of an illness to be left in Port Louis when the ships sailed for New Holland (several of his shipmates commented that the artist had seemed depressed and anxious about the voyage). Unlike most of the many sailors and scientists who jumped ship after the voyage's quarrelsome beginnings he seems to have gone in good faith, charged with investigating the natural history of the island in the absence of the two ships: certainly he happily returned on board the *Géographe* for the return voyage to France in 1804, overlapping with the arrival of Flinders at the end of 1803 and the beginning of the Englishman's long involuntary residence on the island.



Back in France, Milbert was given the task of overseeing the publication of the plates for Péron and Freycinet's official account of the voyage (*Voyage de Découvertes aux Terres Australes*, 1807-1816), and also wrote this companion account, a work of significance for its account of Mauritius and particularly the natural history of the region. The title-page described Milbert as director of the engravings for the “partie Historique” of the Baudin voyage account, giving his book

some quasi-official status. Milbert's friend Bory de Saint Vincent also produced a book which included a description of his own truncated presence on the Baudin voyage (*Voyage dans les quatre principales îles des mers d'Afrique*, 1804); his account is more scientific while Milbert's gives the best notice of life on the island at the time of Baudin and Flinders.

The fine series of illustrations includes a magnificent depiction as well as one of the most detailed charts of the harbour and township of Port Louis, a “Vue des Plainnes de Wilhems” (the area where Flinders passed much of his imprisonment), and a “Vue de l'habitation de Mr. Céré aux Pamplemousses” (the Céré family was well known to Flinders, and Céré himself was the superintendent of the Gardens which are also depicted).

Mendelssohn, II, p. 13.



Ile de France

Vue de la Ville du Port - Napoleon prise du fort Blanc



Ile de France

Vue de la ville du Port - Napoleon prise de la Montagne du Ponce

THE FIRST FRENCH VOYAGE INTO THE PACIFIC

4. BOUGAINVILLE, Louis Antoine de.

Voyage autour du Monde, par la frégate du roi La Boudeuse, et la flûte l'Etoile...

Quarto, with twenty engraved charts, mostly folding, and three plates of boats; in a well-preserved contemporary French binding of cat's-paw mottled calf, spine gilt in compartments between raised bands, brown leather label.

Paris, chez Saillant & Nyon, 1771.

Provenance: Private collection (Japan).

\$7250

[Click anywhere for full details or search 3712540 at hordern.com](#)

The first French circumnavigation and the beginning of French exploration of the golden age, and of French involvement in the Pacific. This is the first edition of Bougainville's narrative account of his great voyage; its publication created enormous interest in Europe and was largely responsible for building up the romantic vision of a South Sea paradise where Rousseau's noble savage lived in a state of blissful innocence. Bougainville's expedition passed through the Strait of Magellan in January 1768. After some time looking for the mythical "Davis Land", said to be off the Chilean coast, they started on a direct route across the Pacific. They discovered the Tuamotus, sighted Tahiti in April, then visited Samoa, sailed through Melanesia, sighted the Great Barrier Reef, and passed through the Solomons and New Britain, to Batavia.

Bougainville, not knowing of Wallis's stop there a year earlier, thought that he had discovered Tahiti, and his lengthy account of the island group is an interesting counterpart to Wallis's account. The vocabulary of three hundred words that he prints is the first such vocabulary of any Polynesian language to appear.



It was only the Great Barrier Reef that prevented Bougainville landing on Australian soil. He had specifically set out to reach "New Holland" by running west from Quiros's "Espiritu Santo", but turned away from the obvious barrier presented by the reef. Had he made it, 'he would have come to the Australian coast near Cooktown, and would, likely enough, have been wrecked where Cook was wrecked two years later...' (Wood).

Hill, 163; Kroepelien, 109; O'Reilly-Reitman, 283.

HEAVILY ILLUSTRATED: SUPERB LARGE PAPER EXAMPLE IN FINE CONTEMPORARY BINDING

5. CHURCH, John.

A Cabinet of Quadrupeds [Large paper Copy] ...

Two volumes, folio, 402 x 266 mm, with 84 engraved images, engraved and printed title-pages; contemporary green straight-grained morocco, ornately decorated in gilt and blind with complex borders and panels to sides and spines, stylish dark grey endpapers, all edges gilt.

London, Darton and Harvey, 1794-1805.

Provenance: Unidentified crest on all four sides of the bindings "C.G.", with nine-point coronet of a viscount.

\$4400

[Click anywhere for full details or search 4504492 at hordern.com](#)



A Large Paper copy, and much grander than the ordinary issue (about 400 mm as against 300-325 mm in height) with generous margins, this is a most imposing work in its two substantial volumes. Originally issued in parts from 1794/5 this well-illustrated zoology has 84 copper-engraved images by James Tookey after designs by Julius Ibbetson. They vividly depict animals in their natural habitat, ranging from mice, guinea-pigs and squirrels to bears, tigers and elephants, with delightful monkeys and various exotic species. At the time publication started in 1794 the Australian discoveries were still relatively recent. The description and image of the Flying Opossum are credited to White's *Journal* and to Shaw's *Naturalist's Miscellany* and Church notes that 'this animal has not long been added to the catalogue of quadrupeds'. The fine image of the "Kanguru" depicts the mob then successfully 'living in the Royal Garden at Kew, where they breed, and appear quite naturalised...'. There is a quite extensive

4-page description of the animal, with the remark that 'it is to the indefatigable ardour and enterprising spirit of Sir Joseph Banks that we are indebted for our first acquaintance with this most singular quadruped'.

The accomplished wildlife and landscape painter Julius Caesar Ibbetson (Yorkshire, 1759-1812) enjoyed an early success as an artist, from the age of 17, and exhibited for the first time at the Royal Academy in 1785. He continued to exhibit until his death and was considered one of the best painters of his time, noted for his rural scenes and depictions of animals. The engraver James Tookey (active 1800-1830) specialized in landscapes and animals, as well as portraits including his 1784 portrait of Captain Cook).

Freeman 702; Nissen, 886; Wood, p.290.

6. COLLINS, David.

An Account of the English Colony in New South Wales, with Remarks on the Dispositions, Customs, Manners, &c. of the Native Inhabitants of that Country. To Which are Added, Some Particulars of New Zealand...

Two volumes, quarto, with three engraved charts and 32 engraved plates including eight in the text (five handcoloured); contemporary polished calf, spines elegantly gilt, with double morocco labels; quarter morocco bookform boxes.

London, T. Cadell, Jun. and W. Davies, 1798 & 1802.

Provenance: Private collection (Sydney).

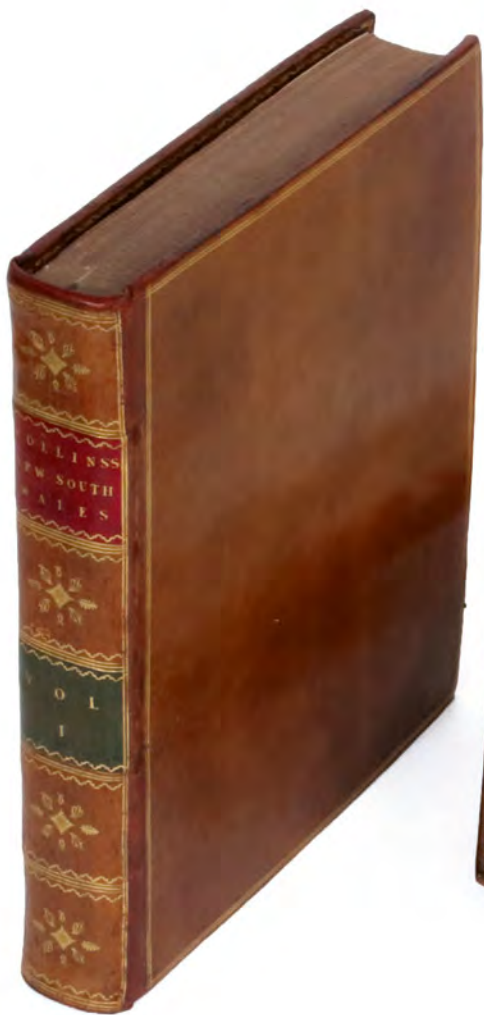
\$17,000

[Click anywhere for full details or search 4504595 at hordern.com](#)

A beautiful set of the two-volume first edition of the complete work, published as separate volumes four years apart. Collins had arrived with the First Fleet as Judge-Advocate and was secretary to Governor Phillip. His book is a valuable account of the early settlement by an educated and observant resident of ten years, and was the last of the Australian foundation books to be published. This majestic work, often described as the earliest history of Australia as an English colony, contains the most detailed and painstaking of all descriptions of the voyage and first settlement found in any of the early narratives. The book is illustrated with full-page engravings prepared in London by the well-known artist Edward Dayes from sketches done in the colony by the convict artist Thomas Watling. They are the first views to have been published of British settlements at Sydney and Parramatta.

The first volume, published in 1798, is scarce today. For some reason the second volume, which came out four years later, is more difficult to find; 'The second volume is of the greatest importance, not only for its detailed chronicle of events but because of its narrative of voyages and expeditions of discovery... The journals of Bass and Flinders are of particular importance since Bass's journal has never been recovered and... the accounts of inland expeditions recorded in the journals of John Price and Henry Hacking are singularly interesting. Quite apart from the exploration interest of these journals, they provide the first report of the existence of the koala, the earliest recorded sighting of a wombat on mainland Australia and the first report of the discovery of the lyrebird, which is for the first time described and illustrated in colour...' (Wantrup). The images include the earliest views to have been published of British settlements at Sydney and Parramatta.

Ferguson, 263/350; Crittenden, 'A Bibliography of the First Fleet', 69-70; Hill, 335 (volume I only); Wantrup, 19, 20.



THE VOYAGE OF THE ENDEAVOUR: AN ATTRACTIVE SET OF THE ORIGINAL ACCOUNT

7. [COOK: FIRST VOYAGE] HAWKESWORTH, John.

An Account of the Voyages undertaken by the Order of His Present Majesty for making Discoveries in the Southern Hemisphere...

Three volumes, quarto, with a total of 52 maps, views and plates (many folding), in contemporary speckled calf, very well rebacked preserving old title and numbering labels, a handsome set with quarter morocco boxes.

London, W. Strahan & T. Cadell, 1773.

Provenance: Private collection (Sydney).

\$15,500

[Click anywhere for full details or search 4504597 at hordern.com](#)

Second and best edition of the official account of Cook's first voyage. One of the most fundamental of all voyage books, this describes the *Endeavour* voyage, during the course of which Cook discovered and charted the entire east coast of Australia, naming it New South Wales. This, the version of the voyage sanctioned by the Admiralty, is both elegant and substantial. It is the first full-dress narrative and illustration of this extraordinary voyage, and consequently has the greatest significance for any collection of Australiana or of voyages, telling the fascinating story, including the various moments of early contact, and the great characters such as Joseph Banks or the Tahitian priest Tupaia. The plates, charts and views are magnificent, and most famously include the first astonishing engraving of a kangaroo, charts of New Zealand and the east coast of Australia, and the moving depiction of the *Endeavour*, hauled on shore just north of Cape Tribulation on the north Queensland coast to fix the hole that nearly sent them to the bottom.

The collection sets the scene for the Cook narrative by including in the first volume the official narratives of the voyages of Byron, Wallis and Carteret; the compendium thus contains the cream of eighteenth-century English exploration in the Pacific Ocean. The Cook narrative, which occupies the whole of the second and third volumes, was edited from Cook's journals by the professional writer John Hawkesworth. It was not to everyone's taste: Cook himself, notoriously reticent, disliked his editor's use of the first person in the narrative. It does however give an enthralling account of his exploration of Tahiti, New Zealand and the east coast of Australia. Hawkesworth was given the original journals of Captains Byron, Wallis, Carteret and Cook, as well as the private journal of Joseph Banks, in order to prepare the book for publication, which took almost two years. Cook himself was in the middle of his second voyage when it was finally published in London to widespread enthusiasm on 9 June 1773 (at that exact moment Cook was actually in Cook Strait, New Zealand, having just left Queen Charlotte Sound).

This attractive set is a good example of the second and best (because most complete) edition: as well as the chart of the Strait of Magellan and the List of Plates (missing in many copies of the first edition), it contains additional preliminary material in the form of a new preface in which Hawkesworth replies to the charges of poor editing made against him by Dalrymple.

Beddie, 650; Borba de Moraes, p.395; Hill, 783; Holmes, 5(n); Kroepelien, 535(n).



The Kangaroo, an animal found in the coast of New Holland. N^o 20

ROUND THE WORLD.

he had seen the devil; we naturally enquired in what form that I shall let down his own words: "He was, says John, as large as a one gallon keg, and very like it; he had horns as if I had not been afraid I might have touched him." This formidable apparition we afterwards discovered to have been a bat; and the bats here must be acknowledged to have a frightful appearance, for they are nearly black, and full as large as a partridge; they have indeed no horns, but as I fancy of a man who thought he saw the devil might easily supply that defect.

Early on the 24th, the carpenters began to repair the planks under the harbour bow, where we found two a party of men, under the direction of Mr. Gore, in search of refreshments for the sick; this party returned about noon with a few palm cabbages, and a bunch or two of wild plantain; the plantains were the smallest I had ever seen, and the pulp, though it was well tasted, was full of small stones. As I was walking this morning at a little distance from the ship, I saw myself one of the animals which had been often described; it was of a light mouse colour, and in shape and shape very much resembling a greyhound; and in face all alike, which it carried like a greyhound; it had a long tail like a hare or deer; if instead of running, it had kept like a hare or deer; its legs were said to be very slender, and the print of its feet was like that of a goat; but where I saw it the ground was so high that the legs were concealed, and the ground was too hard to receive the track. Mr. Banks had an imperfect view of this animal, and was of opinion that its species was hitherto unknown.

After

THE ARTIST'S ACCOUNT OF AUSTRALIA, NEW ZEALAND AND TAHITI, INCLUDING MAGNIFICENT PORTRAITS OF MĀORI WARRIORS

8. [COOK: FIRST VOYAGE] PARKINSON, Sydney.

A Journal of a Voyage to the South Seas, in His Majesty's Ship, the Endeavour...

Quarto, with frontispiece portrait, a map and 26 plates;
a large and attractive copy, top edge gilt, others completely
uncut, finely bound in full speckled tan calf.

London, S. Parkinson, 1773.

Provenance: William Charles De Mefun,
Earl Fitzwilliam, with bookplate.

\$14,850

[Click anywhere for full details or search 4210131 at hordern.com](#)

First edition: a large, uncut copy of this splendid account of Cook's first voyage by the expedition's talented artist, published from his drawings and papers after his premature death on the voyage home. This is the most handsome of the unofficial accounts of Cook's first voyage. Twelve of the 27 plates in the book relate to New Zealand; the portraits of Māori warriors were the first visual record of the physiognomy, tattoo patterning, dress and ornament of Māori to be seen in Europe.

Parkinson, the son of a Quaker brewer of Edinburgh, was apprenticed to a draper when his ability for drawing 'flowers, fruits and other objects of natural history' first attracted the attention of Sir Joseph Banks. Banks engaged him as botanical artist on the *Endeavour* voyage, and he went on to produce an important series of magnificent botanical and natural history drawings of Tahiti, New Zealand and Australia, and was the first professional artist to set foot on Australian soil. Near the end of the voyage, en route from Batavia to the Cape of Good Hope, he died of a fever.



His manuscripts and drawings became a matter of dispute: Banks considered that they were his, while Parkinson's brother Stanfield claimed them under the provisions of his brother's will. When Hawkesworth learned of the impending publication of this work, he got an injunction to try to delay its appearance until well after his official account, and retaliated by deliberately omitting Parkinson's name from the narrative: even the botanical illustrations in the official account have no credit to the artist.

Parkinson was responsible for the original drawings for twenty-three of the twenty-seven plates here. His original artwork and these splendid engravings made from it represent one of the chief visual sources for Cook's first voyage, and one of the first demonstrations European observers had of such South Pacific scenes. His journal of the voyage is plain and unaffected, and in the words of its editor 'its only ornament is truth, and its best recommendation characteristic of himself, its genuine simplicity'. His journal also has some of the earliest natural history observations on the region, and contains the first published use of the word kangaroo (as "kangooroo", p. 149).

Bagnall, 4466; Beaglehole, I, pp. ccliii-cclv; Beddie, 712; Davidson, 'A Book Collector's Notes', pp. 54-56; Hill, 1308; Hocken, p. 12; Holmes, 7; Kroepelien, 944; O'Reilly-Reitman, 371.

A VERY RARE COOK FANTASY AND THE FIRST NEW ZEALAND NOVEL

9. [COOK: SECOND VOYAGE] "BOWMAN, Hildebrand".

The Travels of Hildebrand Bowman, Esquire...
Who went on shore in the Adventure's
large Cutter...

Octavo, with two etched plates; later quarter calf binding.

London, W. Strahan and T. Cadell, 1778.

Provenance: Maggs Bros., London; private collection (Sydney).

\$18,750

[Click anywhere for full details or search 4504966 at hordern.com](#)

First edition of one of the scarcest - and oddest - pieces of the entire Cook literature, now widely recognised as the first New Zealand novel and, since the appearance of a critical edition in 2016, the subject of much modern study. This imaginary voyage to Australia and New Zealand has the author signing on as a midshipman on the *Adventure* on Cook's second voyage "into Carnorvirria, Taupiniera, Olfactaria, and Auditante, in New Zealand; in the Island of Bonhomnico, and in the powerful Kingdom of Luxo-Volupto, on the Great Southern Continent...".

The early details of the voyage are dealt with summarily but quite accurately; when the ship arrives in New Zealand in October 1773 Bowman's more extraordinary exploits begin with the massacre by Māori at Grass Cove, Wharehunga Bay, witnessed by our hero from a safe distance, after which his voyage becomes Gulliver-like voyage through the "fifth division of this Terraqueous Globe lasting fifteen months". As the Cook bibliographer Holmes noted of this truly Swiftian adventure, "apart from its Cook interest, this book touches upon the American Revolution and is of aeronautical interest from the plate of flying prostitutes".



As well as the whole imaginary voyage genre, well under way by the 1770s, the narrative owes an obvious debt to More's *Utopia*, while other stylistic influences would clearly include *Robinson Crusoe* (1719), and Smollett's *Expedition of Humphry Clinker* (1771). The exact identity of the author remains uncertain, although Cliff Thornton has argued persuasively for Robert Home (1752-1834), an English painter of Scottish ancestry, as a better candidate than John Elliott (1759-1834), midshipman on the *Resolution* during Cook's second voyage, who has also been suggested in recent years.

Beddie, 3921/4659; Hocken, pp. 18/19; Holmes, 27; Cliff Thornton, "The Hunt for Hildebrand Bowman" (a series of four articles in *Cook's Log* 33.4-34.3, 2010-11).

10. [COOK: SECOND VOYAGE] ["JL", perhaps John LANGFORD]

"An Abridgement of a Journal of the Adventure round the Globe".

Manuscript in ink on 3 pp., folio (395 × 255 mm), on laid paper of the period (watermarked with "H" & "D"), with an attractively drawn map ("A Circumpolar Chart of the South Pole with the Adventure's track round the Globe") occupying a quarter of the third page; fourth page blank.

N.P., perhaps at the Cape of Good Hope, N.D., perhaps 1774.

\$47,500

[Click anywhere for full details or search 4505040 at hordern.com](#)

A newly discovered document: the personal memoir of a sailor on HMS *Adventure* on Cook's second voyage. This hitherto unrecorded 3000-word narrative of the great voyage is written in a neat hand on a large sheet of folded paper of the era, and is illustrated by a striking and attractive naïve map detailing the track of the *Adventure*, under the command of Captain Tobias Furneaux.

The manuscript has been the subject of considerable research in recent months and a very full report has been prepared, which we will be happy to make available upon request. In brief, the account has an immediacy and a number of first-person details that mark it out as a unique contemporary work, characterised by a sense of personal recollection.

Describing itself as an "abridgment" of a journal, the manuscript offers a concise overview of the voyage from the time the *Adventure* left England until they anchored at the Cape of Good Hope on the way home in March 1774: it seems very possible that the manuscript may have been composed at that point of the voyage.

We suggest, on the basis of the most recent research, that the author may have been one John Langford, a junior sailor on the *Adventure*. His identity would match the initials discovered picked out of the black wash in a corner of the map, while his biographical details suit the attribution, his signature from a marriage register in 1776 is a loose but good fit. This attribution is developed at length in our report.

Written in the first person plural, many smaller details are noted that vary from other accounts: for example, the coming on board of Omai is described though he is not named (where most later accounts are quick to name him); the tattooed hand of the man killed in Massacre Cove is noted as having two letters of his name, more normally stated to have been "T.H."; the hand of the murdered Jack Rowe is

AN UNRECORDED ORIGINAL MANUSCRIPT ACCOUNT OF COOK'S SECOND VOYAGE

identified from the smallness of his fingers, not the scarring on his forefinger... Such details suggest that it is at least in part a work of personal recollection. This is supported by the idiosyncratic spelling of some landfalls ("Circumsition" for Cape Circumcision, "Matavia" for Matavai Bay).

Cook's voyage in search of the Terra Australis included the first major visit to the Antarctic, and the writer includes good details of the voyage itself, including the episode when, encountering major Antarctic ice for the first time, they boiled it in their coppers to get fresh water. He describes Furneaux going aboard Cook's *Resolution* to discuss retreating into lower latitudes, and of how the two ships later became separated in heavy fog. Consequently it was Furneaux and not Cook who coasted Van Diemen's Land and made landfall at Adventure Bay, several years before Cook first saw Tasmania on his third voyage; the author's brief notes on the Tasmanian landfall provide a genuine addition to that little-known moment in Australian history.

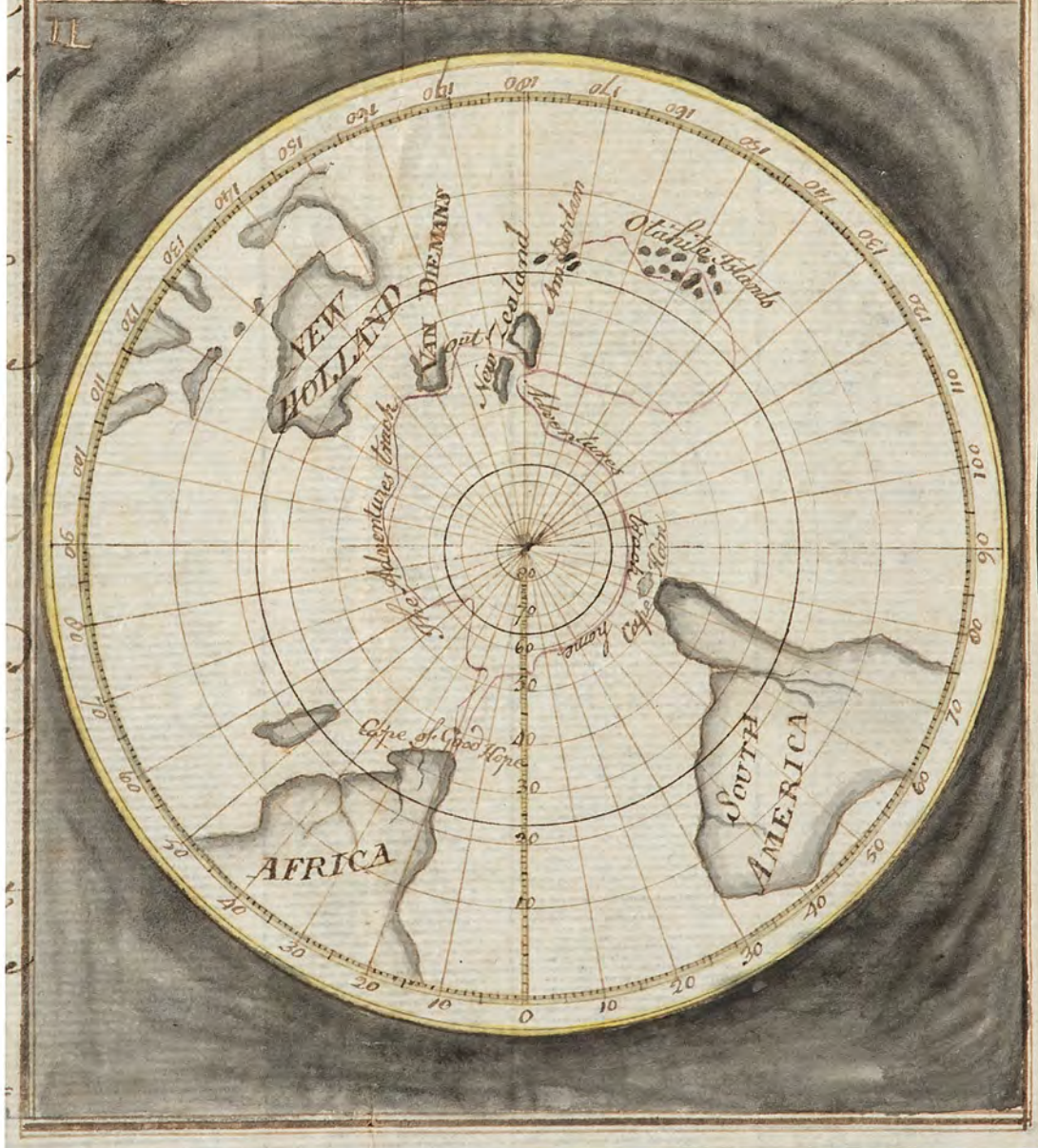
A lengthy passage describes the horrific massacre of ten sailors by Māori at Grass Cove, Queen Charlotte Sound, in December 1773. This passage is significant in providing detail of the events from the point of view of what was most likely a common sailor. What at first appears to be an odd error in the narrative shifting from first to third person in fact offers a good clue to the location of our observer, placing him on the ship's launch during the search for the cutter, and emphasising the manuscript's credentials as a genuine eyewitness account.

This tragic episode would obviously become sensational when they returned to England, and naturally anyone aboard keeping a journal attempted to describe the scene in some detail. The detail recorded here serves to distinguish the narrative and by extension the whole manuscript from any other narrative known to survive, whether original journal or printed account.

The manuscript map, centered on the South Pole and showing the southern parts of Africa and South America, as well as Tasmania, New Zealand and Tahiti, shows only the west and north coasts of Australia, strongly suggesting that it dates from a period before published details of Cook's first voyage were available, lending further credibility to the idea that it must have been composed before the end of the second voyage by someone who did not have access to Hawkesworth's official account of the first voyage (which of course was published in 1773 while the second voyage was still at sea).

It need hardly be stressed that any addition to the heavily-studied canon of original Cook voyage material is of considerable significance.

A Circumpolar Chart of the South Pole with the Adventures track round the Globe.



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

A Voyage to the Pacific Ocean. Undertaken by Command of his Majesty, for making Discoveries in the Northern Hemisphere...

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

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

Provenance: Robert Baker (early signature in volume I); H. Mackenzie-Begg, with his small bookplate in each volume.

\$18,500

[Click anywhere for full details or search 4401862 at hordern.com](#)

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

The *Resolution* and *Discovery* made an enormous sweep throughout the Pacific, calling at Tasmania, New Zealand, the Cook Islands, Tonga and Tahiti before heading north and making famous landfall at the Hawaiian islands, which Cook named the Sandwich Islands in honour of his patron. After exploring the Northwest coast of America and returning to Hawaii, Cook was killed in the notorious skirmish ashore. Command passed to Clerke, and, after his death, to John Gore. The shocking news of the explorer's death reached England through overland reports from the Russian Pacific coast some months before the ships themselves returned. It marked the end of an age, and the beginning of another that would feature a number of the men who had been aboard the Cook voyage: among them Bligh, Vancouver, and Colnett.

Unlike the official narratives of the first two Cook voyages, this was planned as a grander publication with the three text volumes containing some of the lesser illustrations but the 63 more important illustrations and maps appearing on a large scale in the separate folio-sized atlas volume. The result does justice to John Webber's superb visualisations of the Pacific. Webber was the official artist on the voyage: his romantic views remain the most evocative of all early portrayals of the islands, and helped to foster the notion of island paradise that so affected an European public eagerly reading the voyages of discovery being published in the eighteenth century.

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

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



THE POLYNESIAN VILLAGE, OR MARKET-PLACE.



THE BARRACKS, OR CAMP, OF CAPTAIN COOK, IN THE SANDWICH ISLANDS.

12. DALRYMPLE, Alexander.

An Historical Collection of the several Voyages and Discoveries in the South Pacific Ocean.

Two volumes bound as one, quarto, with the 1769 dedication and the half titles, four folding maps and 12 plates (four folding); a couple of inked marginalia in an early French hand; a fine copy in modern binding of full tan morocco.

London, Printed for the author, 1769-1771.

Provenance: Australian collectors Hobill Cole (with bookplate), and Fred Eager (blind-stamped initials on title-page); private collection (Sydney).

\$17,250

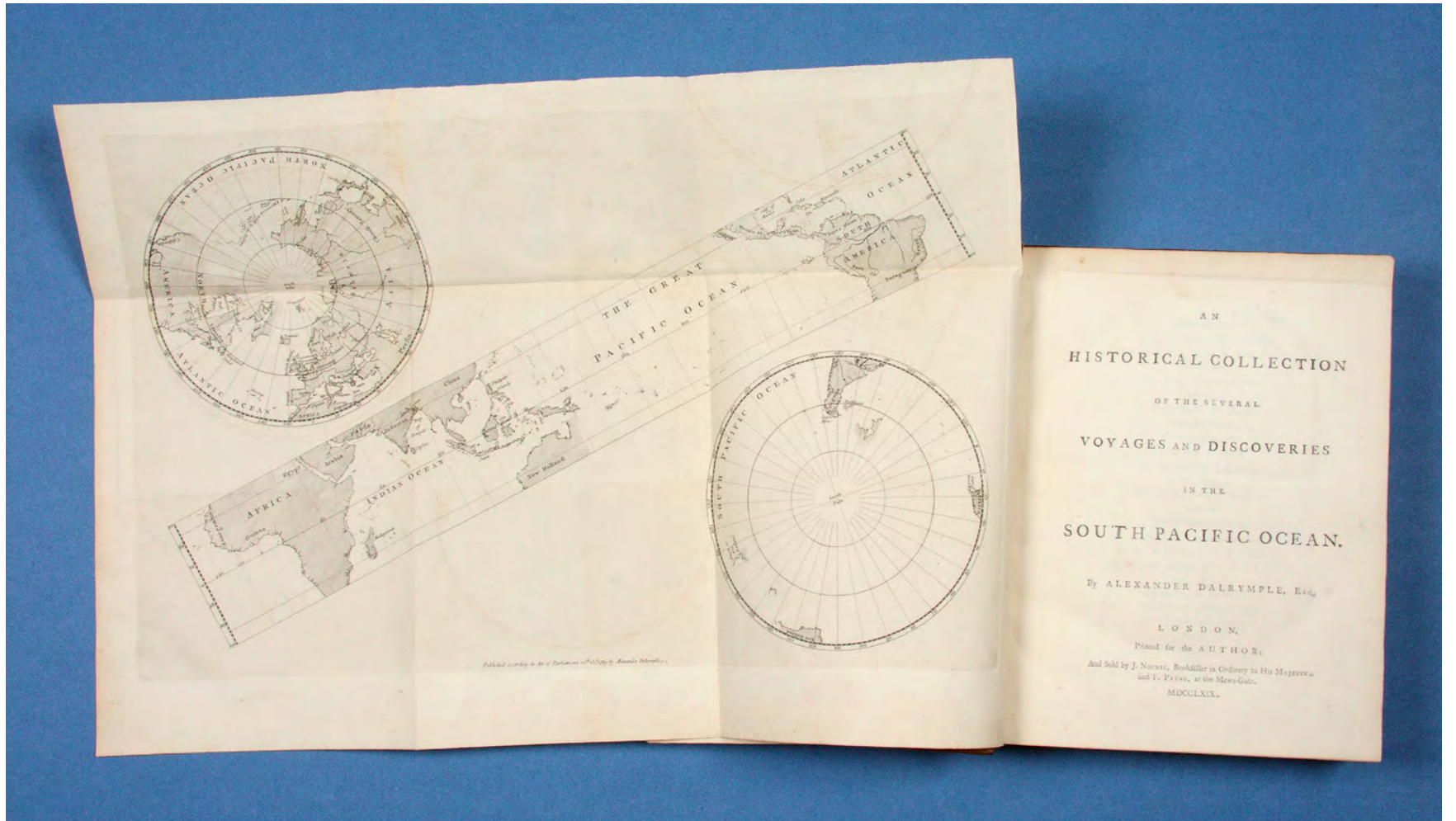
[Click anywhere for full details or search 4503967 at hordern.com](#)

First edition of Dalrymple’s crucial history of the early voyages to the Southern Ocean: the rarer first issue with an earlier (1769 as against the usual 1770) title-page to the first volume, and the dedication dated 1 April 1769 at the start and 14 May 1769 at the end. Dalrymple’s book is anyway one of the foundation books for any voyage library: this earlier issue is especially desirable, ‘exceedingly rare, and... only a few copies extant’ (Hill). This issue is referred to in the Kroepelien catalogue where Du Rietz describes it as ‘very rare, not seen’ and mentions that it has ‘another dedication’. The dedication follows similar lines to the regular issue but does indeed have substantial textual differences to the regular version (which is dated 1 Jan 1770 at the end). There are various other differences between the two issues; the plates correspond to the listing by Dalrymple in his Introduction, except for the additional unlisted plate of “Teepye lobsters”.

The book’s publication effectively announced the dawn of the golden age of Pacific exploration. Dalrymple had collected together all the major accounts of Spanish and Dutch voyages: beginning with Magellan’s voyage of 1519, the Spanish accounts include Mendaña’s voyage to the Solomon Islands in 1595, and that of Quirós in 1606. The Dutch accounts include those of Le Maire, Schouten, Tasman and Roggeveen. Dalrymple’s long introduction on trade and his ‘investigation of what may be farther expected in the South Sea’ expound his belief in the existence of a “Great Southern Continent”, a theory only laid to rest when Cook later sailed right over it. Publication was timely: Cook’s first voyage had not conclusively established the existence or otherwise of *Terra Australis* and Cook himself recognised that another expedition was required to settle the question. In 1772 he embarked on his second voyage, taking with him his copy of Dalrymple’s two volumes: ‘they could never have had a more devoted reader. As a compendium of documents in a field which Dalrymple, among geographical scholars, had taken peculiarly to himself, they were invaluable’ (*Beaglehole II*, p. l,ix).

Dalrymple had in fact originally been offered the command of the *Endeavour* voyage to observe the transit of Venus, but partly because of his insistence on being given an Admiralty commission, the command had gone to Cook instead. His disappointment is hinted at in the remarkable “undedications” of this work: to Byron ‘who discovered scarcely anything but Patagonians’ and to Wallis, the discoverer of Tahiti, who ‘infatuated with female blandishments forgot for what he went abroad and hastened back to amuse the European world with stories of enchantments...’.

Hill, 409; Kroepelien, 245; O’Reilly-Reitman, 97 (1770-1 edition).



THE FIRST DELIBERATE ENGLISH VOYAGE TO AUSTRALIA, WITH VERY EARLY DEPICTIONS OF ITS NATURAL HISTORY

13. DAMPIER, William.

A Voyage to New Holland, &c. In the Year, 1699...

Octavo, with a folding frontispiece map, four maps and ten plates and tables; publishers advertisements at end; in original eighteenth century panelled calf, spine renewed.

London, James Knapton, 1703.

\$9500

Click anywhere for full details or search 4504930 at hordern.com



The important and rare separately-issued first edition of the first deliberate English voyage to Australia, one of very few classic pre-Cook voyages to the continent. Dampier was the first Englishman to visit Australia when he stopped on the west coast in 1688, but he remained only a short time (publishing an account in 1697). In 1699, he set sail again on this voyage to New Holland. His account represented a third volume of adventures, and although the title page refers to the work as volume three, it was in fact published quite separately. The engraved plates - birds, fish and plants - are among the very earliest depictions of Australian natural history.

'Dampier's 1699 voyage was the second expedition of the English to Australia. He furnished accurate information and surveys, and wrote concerning Australia: "It is not yet determined whether it is an island or a main continent; but I am certain that it joyns neither to Asia, Africa, nor America." His description of the Aborigines of Australia probably inspired Jonathan Swift to write about Gulliver among the Yahoos' (Hill).

Widely regarded as the greatest English explorer and navigator before Cook, Dampier was also a popular and exciting writer. His books went through many editions – indeed he is still in print in one form or another – but copies of the first edition of this voyage to New Holland are now uncommon.

Hill, 420.

A DUTCH SHIP IN NAGASAKI

14. [DESHIMA] KARITSU-GAISHI.

Bankoku-Tokai Nendai-Ki...
[A Chronicle of Foreign Relations].

Stitch sewn booklet measuring 149 x 79 mm.,
with two fine coloured woodblock prints, one
double-page; original stitched wrappers, original
cloth folding case; now preserved in a quarter
morocco box.

N.p. (Japan), 1854.

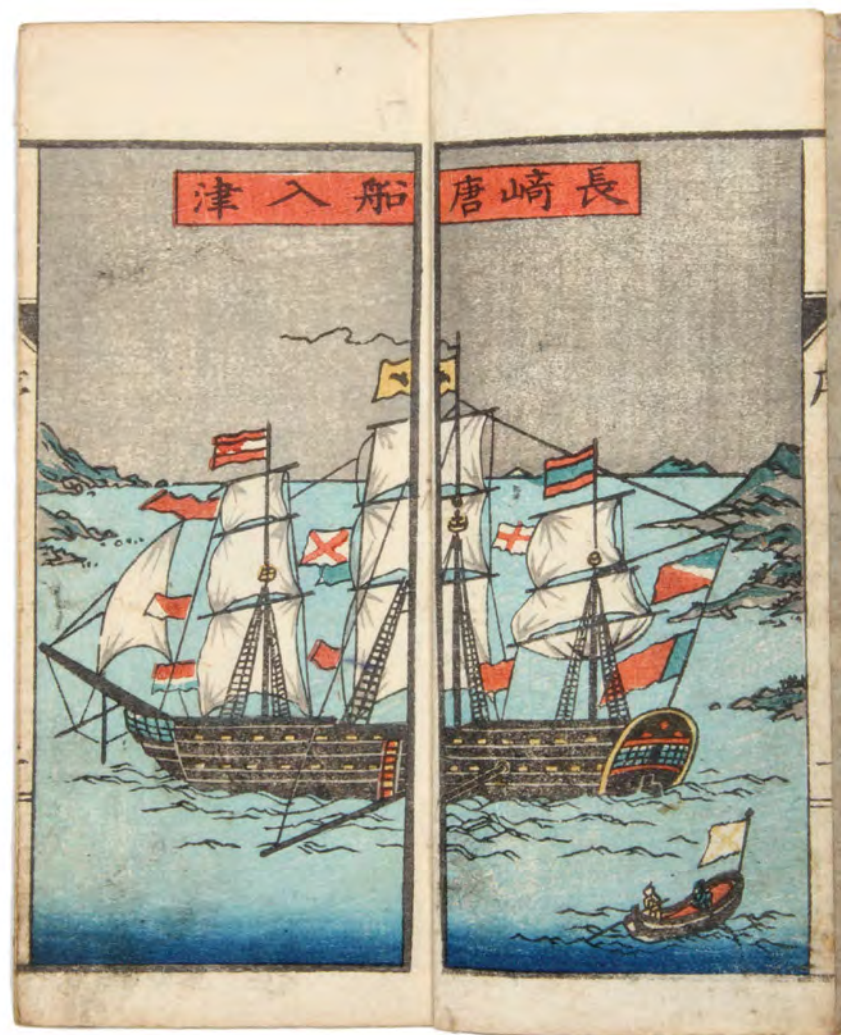
\$4200

[Click anywhere for full details or search 2903140 at hordern.com](#)

Charming Japanese publication, with two fine coloured woodcuts, one a double-page view of a Dutch ship entering Nagasaki Bay, and the other depicting a Russian naval officer in full dress uniform. This slight volume was published as a description of the various voyages of foreign nations that arrived in Japan, from the earliest times up to the arrival of Perry at Uruga and Shimoda in 1854. One of the prints was used in the publication two years earlier of Manjiro Nakahama's famous *Record of Drifting*.

Dutch traders operated in Nagasaki in the eighteenth and early-nineteenth centuries: they were confined to the island of Deshima (Dejima), in the harbour (see following item).

Edo, 1854 (illustrated, p. 58).



THE EARLIEST PRINTED VIEW OF DESHIMA ISLAND, RESERVED FOR THE VOC TRADERS

15. [DESHIMA]

TOSHIMAYA, Bunjiemon.

Deshima Oranda Yashiki kei
[Map of the Dutch Residence at Deshima].

Woodblock print measuring 550 x 420 mm., with highlights in contemporary handcolouring; in an excellent modern frame.

Nagasaki, Toshimaya, dated An'ei 9, i.e. 1780.

Provenance: With Maggs Bros London in 2002; private collection (Sydney).

\$15,000

[Click anywhere for full details or search 4505066 at hordern.com](#)

Rare and beautiful bird's-eye view of Deshima island in the bay of Nagasaki, the compound reserved for traders of the VOC or Dutch East India Company. This is the earliest such view in printed format. This print is also especially interesting as the first recorded *Nagasaki-e* (pictures from Nagasaki prefecture depicting foreigners) to have been brought to Europe: Titsingh (1745-1812) published a version of it in his *Illustrations of Japan* (1822).

The Dutch traders of the VOC reluctantly admitted to Nagasaki in the late-eighteenth and early-nineteenth centuries were confined to the island in the harbour. Only about 200 by 80 metres, it had originally been set aside for the Portuguese as a compromise allowing them to be in Japan but preventing their propagation of Christianity. By this period the minute island was shared between Dutch and Chinese

trading houses. The Dutch merchants of the VOC would have been exotic figures: their confinement to Deshima meant that they would barely have been seen by most residents of Nagasaki, let alone other Japanese of the period. The depiction of these exotic foreigners in the Japanese decorative arts began in the eighteenth century, and as well as prints and paintings it can be seen in porcelain by the Imari potters.

To enter the artificial island visitors had to pass over a small wooden bridge and undergo a search at a well-guarded gate. To the right of the bridge one can clearly make out the famous wooden tablets (*seisatsu-ba*) protected in a wooden shelter which stipulated the rules for access to the island as well as threatened punishment to those who contravened the rules or failed to inform the authorities of a transgression.

The print is remarkable for its attention to detail: it shows the living-quarters, storehouses, vegetable plots, guard-houses at each corner of the island, the bath-house, a dovecote, translators' offices, the stables (together with a scene showing the efforts to move an obstinate cow into its shed), the kitchen, as well as the various groups of people who lived on, or had access to the island. Deshima was usually inhabited by no more than twelve to fifteen people, most of whom can be identified in the print: the 'opperhoofd' with his Javanese servant holding an umbrella; a Dutchman smoking a pipe; courtesans; the translators; the Japanese guards; as well as other Dutch company servants (one of them doing the washing just to the right of the entrance).

See C.R. Boxer, *Jan Compagnie in Japan*, 1936, p. 77ff.; N.H.N. Mody, *Nagasaki Colour Prints and Paintings*, 1939, pl. 32; W. van Gulik, *Nederlanders in Nagasaki*, 1998, p. 36 & plate 8 (reproducing a slightly variant uncoloured version of the view).

出嶋阿蘭陀屋舖景



阿蘭陀人奉朝之始慶長
七年泉州之津物入津
内大臣家康公御代之由
平戶入津之儀慶長四年
台徳院御代御來上御遊
平戶松浦法印在坂由長崎
御奉行長谷川佐兵衛被之由

長崎勝山町 豊嶋屋文治右衛門

寛永十八年己巳年長崎御奉行馬場三郎左衛門
也在此阿蘭陀人並戸御移出嶋
曾銀千兩銀香自御移阿蘭陀
出嶋御立戸海永九庚子年
迄百四十五年

英東角南角追手五間
從南角西角追百人間
從南角北角追十間
從北角東角追十間

出嶋始之儀寛永十三丙子年
長崎御奉行馬場三郎左衛門
御在勤奉御南蠻人物所居居儀後
御停止出嶋野人二千五百
御付奉藏作事任南蠻人會
子丑寅三ヶ年出嶋商賣任
卯年日本渡海御停止卯辰
兩年出嶋空地

THE DISCOVERY OF THE ORD RIVER

16. FORREST, Alexander.

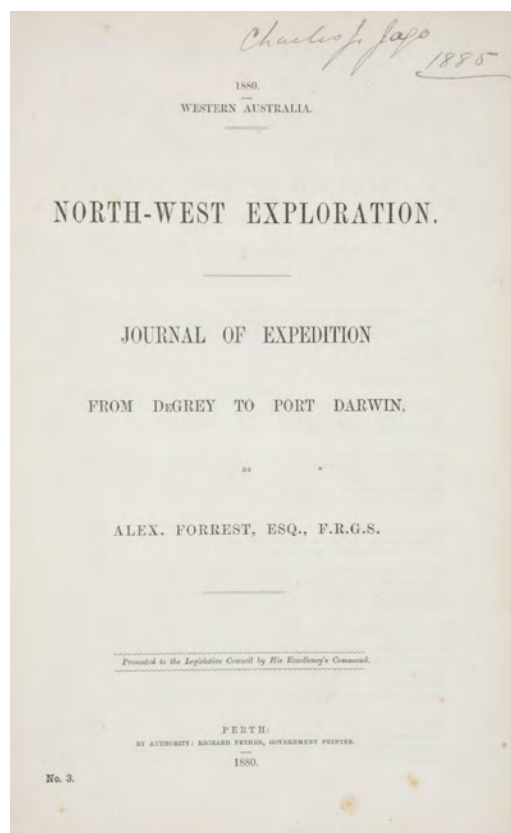
North-West Exploration. Journal of Expedition from DeGrey River to Port Darwin.

Folio, 44 pp., eight sepia tone lithographed plates and a large folding map; in original boards with printed titling label.

Perth, Richard Pether, Government Printer, 1880.

\$6000

Click anywhere for full details or search 4106011 at hordern.com



An important account of exploration in the remote north-west of Australia, including the discovery of the Ord River in the Kimberley region. This was the only major publication relating to Alexander Forrest's crucial expedition in the north-west: a rarity, it 'would grace any collection' (Wantrup).

Alexander Forrest (1849-1901) was a younger brother of the explorer and surveyor John Forrest and served on several of his expeditions. This book recounts his most important exploratory work and is remarkable for its eight fine lithographed plates and splendid folding map. Departing February 1879, the expedition followed the Fitzroy River almost 400 kilometres until progress was halted by the rugged King Leopold Range. Circumventing this obstacle revealed good new country named the Nicholson Plains and led the men to the Ord River, now of course a major irrigation project. After much further travelling, during which time rations and water were frequently short, the party arrived at Darwin in October of 1879.

Forrest's account appeared in an 'uncharacteristically elaborate form', with a suite of eight fine plates unusual for a government publication: 'Indeed, it has every appearance of being published as much for public sale as for use by members of Parliament. Because of the less austere style of publication and the importance of the expedition itself, this volume is quite sought after by collectors...'. This is a very good copy of this rare account of an important expedition, preserved as issued in original boards.

Australian Rare Books, 195; Ferguson, 9679a.

17. FORSTER, Johann Reinhold.

A catalogue of the animals of North America. Containing, an enumeration of the known quadrupeds, birds, reptiles, fish, insects, crustaceous and testaceous animals; many of which are new, and never described before. To which are added, short directions for collecting, preserving, and transporting, all kinds of natural history curiosities.

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

London, B. White, 1771.

\$14,750

[Click anywhere for full details or search 4505068 at hordern.com](#)

First edition, and a rare early work by the German-born scientist most famous for sailing on Cook's second voyage. Forster was a difficult man but a serious researcher, and this work represents his attempt to systematise the fragmented field of natural history studies from the Americas, largely based on specimens he had access to from the British collections of Thomas Pennant and Anna Blackburne, both pioneering natural historians. It was one of the central works in Forster's concerted push to establish himself in England and successfully brought him to the attention of the British scientific fraternity, attention which ultimately led to his appointment to Cook's voyage after the precipitate withdrawal of Joseph Banks in early 1772.

A pioneering study of North America natural history on the Linnaean model, the book has a fine frontispiece plate of a falcon by the natural history artist Moses Griffith. Coincidentally, and this is a good

example of the concentric circles of interest and acquaintance that emanated from Joseph Banks' house in Soho Square, Griffith was the artist privately retained by Pennant, and who had been commissioned the same year to paint the Rainbow Lorikeet collected on Cook's *Endeavour* voyage that Banks had brought back to England (that painting is today in the National Library of Australia).

The work is, in effect, a manifesto for better collecting and more systematised recording of natural history from beyond the borders of Europe. The key point is that the book is designed in such a way as to encourage further work to be done, and perhaps the most significant section is Forster's important note on collecting and preserving specimens, 'Short Directions for Lovers and Promoters of Natural History.' This substantial part (about half) of the book gives a fascinating overview of the best practice of the era, much in the vein of similar guides such as those of John Ellis (1770) and William Curtis (1771), but with the added interest of having been penned by Forster himself, who personally went on to make an enormous collection of artificial curiosities and natural history specimens in the Pacific. These directions give quite an insight into how Forster personally went about his work with Cook, with glimpses of various practices that he helped establish: specimens should be accompanied by detailed field notes, as well as 'the name by which the animal goes in his country, or among the various tribes of Indian nations'.

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

Hoare (ed.), *The Resolution Journal of Johann Reinhold Forster*; O'Reilly-Reitman, 2464; Pritzel, 2974 (journal publication only); NLA online catalogue; Sabin, 25133

Little Falcon.
Falco Sparverius, LINN.



M. Griffith Pinx.

R. Murray Sc.

A
CATALOGUE
OF THE
ANIMALS
OF
NORTH AMERICA.

CONTAINING,
An Enumeration of the known QUADRUPEDS, BIRDS,
REPTILES, FISH, INSECTS, Crustaceous and
Testaceous ANIMALS; many of which are New, and
never described before.

To which are added,
SHORT DIRECTIONS
FOR
COLLECTING, PRESERVING, and TRANSPORTING,
all Kinds of
NATURAL HISTORY CURIOSITIES.
By JOHN REINHOLD FORSTER, F. A. S.

*Non ad unam Natura formam opus suum præstat; sed in ipsa
varietate se jactat.*

SENECA, Quæst. Nat. VII. 27.

LONDON:
Sold by B. WHITE, at Horace's Head, in Fleet-Street.

M.DCC.LXXI.

18. [FREYCINET VOYAGE] ARAGO, Jacques; engraved by E. FORGET.

“Wayggiou”. Louis de Freycinet’s corrected proof engraving of plate 44 of his voyage *Atlas Historique* ...

Early proof plate before letters and number;
manuscript caption and notes, bold ink
note with instructions to engraver.

Paris, after 1820 and before final publication in 1826.

Provenance: From the family of Louis de Freycinet.

\$8800

[Click anywhere for full details or search 4504614 at hordern.com](#)

Early stage of an important engraving from the official account of Louis de Freycinet’s voyage in the *Uranie* and a remarkable image, engraved after the voyage artist Jacques Arago’s depiction of a Papuan. The expedition spent some time in Papuan waters and several weeks between the small islands of Waigeo and Rawak: the native of Waigeo island is depicted as a noble figure, complete with bone hair ornament, but stricken with a type of leprous ailment endemic to his region.

Freycinet, closely involved with every stage of the preparation of his voyage account, has annotated the proof engraving in bold ink with instructions to the engraver: “The general tone of this engraving is too dark; moreover the engraver hasn’t succeeded in depicting the effect of the disease that the drawing represents and which has to be indicated by the small generally concentric lines which appear on the drawing and which we look for in vain here. The general colour tone

of the skin of this figure has to be lowered; on the other hand, the leprous lines need to be better distinguished from the background colour.”

This is a very good example of Freycinet’s exceptional attention to detail and search for accuracy, graphic as well as textual: the relationship between proof and final versions demonstrates not only that precision, but also the accuracy of his description of the actual medical condition and its effect upon the skin (confirmed by modern medical descriptions of the quasi-leprous ailment ichthyosis, which does indeed produce a skin effect comparable to the look of scales on a fish). As the caption shows, the man is a native of Waigeo though when the print is finalised the caption gives him a more generic location as a native of the Papuan islands; finally, as well as the extensive revision to tone, the landscape is only sketched in at right whereas in the finished plate it goes all the way across.

Rose de Freycinet noted during their stay when they anchored between the islands that “Among the Papuans who come to barter there are a few who are horribly disturbed by a flaky leprosy, which is most disgusting, but which is said not to be contagious through touch. Just as well! Especially as these people are in the habit of shaking hands with all and sundry. Just as the English do...” (*A Woman of Courage*, p.69).

Cille



Epreuve de retouche

Le ton de cette gravure est en général trop noir; et de plus le graveur ne s'est pas attaché à rendre l'effet de la maladie que le dessin représente et qui doit être indiqué par les petites lignes en général concentriques qui sont sur le dessin et que l'on cherche vainement ici.

Le ton général de la peau de cette figure doit être baissé; les lignes lépreuse, doivent au contraire se mieux détacher sur la couleur locale. /

Waygion

19 [GALLEY, Edmund]
WHITE, F. Faulkner, illuminator.

The Galley Memento.

Large quarto (365 x 275 mm); contents comprising 14 vellum leaves heavily illuminated by F. Faulkner White, Gothic-style calligraphic text surrounded by multicoloured borders; title leaf with small oval albumen photograph of the recipient, Ralph Sanders, mounted; 3-leaf testimonial of appreciation; remaining leaves recording the names of the 342 citizens of Exeter; folding printed broadside titled "A Memento of the Galley Case. Presentation to Messrs. Thomas Latimer and Ralph Sanders, Re-printed from The Daily Western Times...", providing an account of the case and the creation of the memento; finely bound by H. Harris of Exeter, c.1880, in contemporary red morocco gilt, floral motifs to compartments, triple fillet to sides enclosing elaborately decorated brown onlay frames, roundels at each corner with vellum onlays, with two additional vellum onlays bearing the coat of arms of Great Britain and date, title lettered to brown onlay ceremonial ribbon in central panel, board edges, inner dentelles and edges gilt; the remarkable binding protected with a limp red morocco "jacket", double fillet frame to sides, title in gilt Gothic type.

[Exeter], [1879].

Provenance: Presented to Ralph Sanders, solicitor in Exeter, in 1880; ultimately in the library of Richard S. Lambert, author of "The Innocence of Edmund Galley" (a copy accompanies the album).

\$26,750

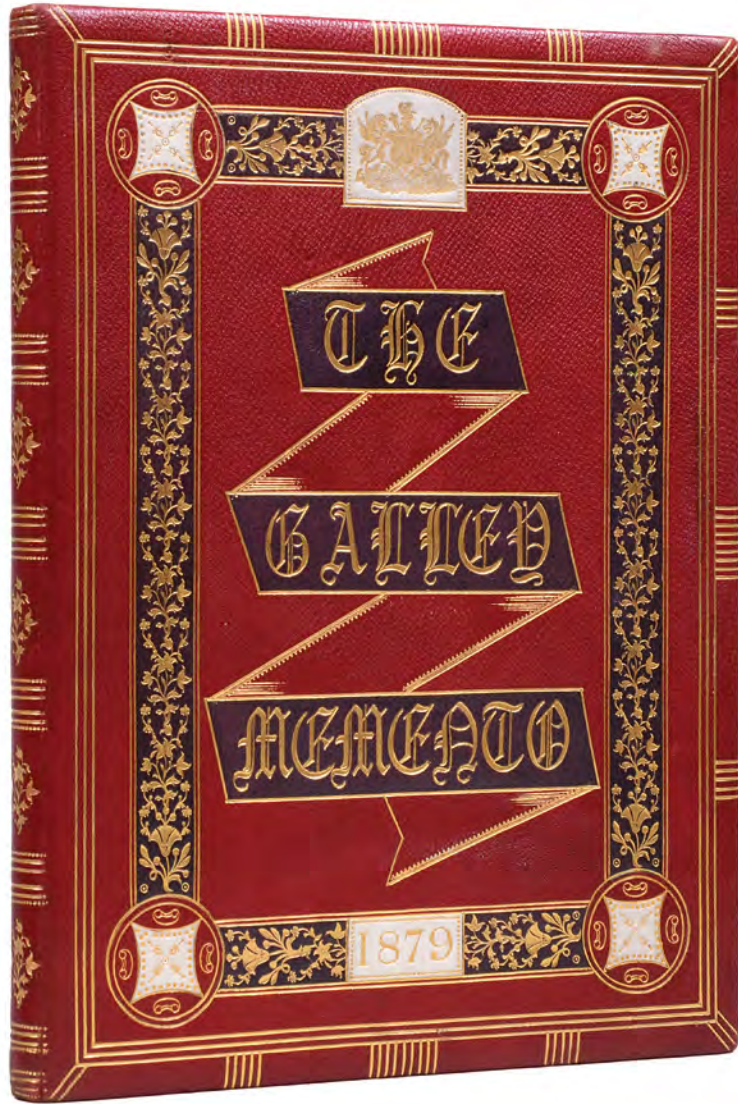
Click anywhere for full details or search 4505043 at hordern.com

An exceptionally highly finished and remarkable presentation volume, made to celebrate the release of Edmund Galley, who was famously wrongfully convicted of murder in 1836 and transported to Australia to serve out his sentence in the Yass region of the Southern Tablelands; this remarkable volume is inscribed in its illuminated address to one of the two men chiefly responsible for procuring his eventual pardon over forty years later, the solicitor and county clerk Ralph Sanders.

On 28 July 1836 Edmund Galley (alias "Dick Turpin") had been tried at the Exeter assizes for the murder of Jonathan May, a wealthy farmer; Sanders was present at his trial. Convicted through mistaken identity, he was sentenced to death, commuted to life imprisonment on the urging of a number of junior barristers convinced of his innocence.

After two years on the *Ganymede* hulk on the Thames, Galley was transported in May 1839 as one of 240 convicts aboard the *Parkfield*, arriving in Port Jackson on 1 September. He served over forty years of labour, first on a chain gang at Cooks River, then as a farm servant to Thomas Waugh. In 1846 he became a ticket-of-leave man, working in the Southern Tablelands, first as a horse driver for William Howell of Burrowa in the Yass District, then as a farm servant for a Dr O'Brian of Illalong, near the village of Binalong, and finally as a shepherd in Bendinine, for one of the colony's biggest farmers, Henry Brown.

Galley was finally pardoned on 26 July 1879, at the age of 80, and compensated with £1,000 for his unjust conviction. His free pardon was announced widely in the Australian press (e.g. *Australian Town and Country Journal*, 18 October 1879, where a full-length portrait of Galley accompanies the article; and the *Sydney Morning Herald* 18 October 1879).



WITH THE CHART OF BASS STRAIT, THE FIRST TO SHOW NEW DISCOVERIES ON THE VICTORIAN COAST

20. GRANT, James.

The Narrative of a Voyage of Discovery, performed in His Majesty's Vessel The Lady Nelson ...

Quarto, large folding plan laid down on linen, chart, coloured plate of a cockatoo and five other engravings including a portrait of Bennelong; complete with the rare "List of the Encouragers"; in a good old binding of half calf, spine ornately gilt with double labels, red quarter calf bookform box.

London, C. Raworth, 1803.

Provenance: Private collection (Sydney).

\$13,250

[Click anywhere for full details or search 4504518 at hordern.com](#)

First edition: one of the most important of the early Australian coastal voyages. The *Lady Nelson* was the first ship to be built with sliding keels to allow closer exploration of shallow coastal waters. James Grant was born in Scotland in 1772; in 1800 as a lieutenant in the Royal Navy he brought the *Lady Nelson* to Australia in company with HMS *Porpoise*. He sailed the unusually designed ship through Bass Strait, the first to do so from the west and, on arrival at Sydney, discovered that he had missed Flinders to whom he was to deliver the ship and was sent back to survey the south-western coast of the continent, assisted by Francis Barrallier. However, because of the lateness of the season, the survey, which took place from March to May 1801, concentrated on Bass Strait and the Victorian coast instead. The chart of Bass Strait here was the first to be published of the newly-discovered Victorian coast.

Over the next two years Grant made several voyages of discovery along the New South Wales coastline but is best remembered for his work in the Hunter River area which resulted in the establishment of Newcastle. Two engravings in this book illustrate the *Lady Nelson's* exploration of the Hunter River: they were probably engraved after sketches by the colony's first professional artist, John William Lewin, who accompanied the expedition. The beautiful hand-coloured plate depicting the "Fringe Crested Cockatoo" is present here in particularly fine condition. There are also portraits of the Aborigines Pimbley (an alternative spelling of Pemulwuy, the great warrior) "in a canoe of that country" and Bennelong.

Ferguson, 375; Davidson, 'A Book Collector's Notes', pp. 125-6; Hill, 718; Wantrup, 75.



PTILINOPUS FIMBRIATUS FRINGE-CRESTED COCKATOO.
From New South Wales in the Museum of Major-General Davies.
to whom this plate is respectfully inscribed by
James Grant, Lieutenant Royal Army.
Published by T. Cadell, Edinburgh.

after a design from the elegant pencil of Major-General Davies, of the Royal Artillery, to whom Governor King presented the preserved specimen.

We proceeded through the wood until we came to an extensive and level country, which was entirely clear of timber and underwood. The grass was so luxuriant here that it was difficult to pass through it as it reached above our knees. Here we discovered evident traces of paths made by kangaroos. This plain extended farther than we could see on one side, on the other it was bounded by hills. We walked over it to some distance, and found the soil rich and good: the grass, with which it was every-where plentifully covered, had the appearance of rye grass, much like that which I had seen in England. And I do not hesitate to pronounce, that I saw no land about Sydney or Paramatta which for richness of soil appeared better adapted for the purposes of agriculture. In saying this, I do not mean to confine the observation to a small spot, such as I then viewed, but to the general face of the country, which I had occasion afterwards to go over to the extent of several miles, finding it almost every-where level, productive of the richest and finest grass, free from swamp, and secured from inundation.

We returned to the river side, and having ordered the boat to drop lower down a few miles, we walked along the bank, through a forest of stately timber trees. Amongst these I observed some which had grown to the height of 60 or 70 feet without any branches, except at the top: these were slender and light wood, seeming to me very fit for the scantling of houses. With this idea I had a few of them cut down and brought on board the vessel; some of the smaller ones I converted into boat-hook staves, and found them answer as well as any I had brought from England for that purpose. I brought Governor King specimens of these light durable woods, and a species

21. HOCQUART, Mme (publisher).

Moeurs et coutumes des peuples, ou, Collection de tableaux representant les usages remarquables...

Two volumes, quarto, with 144 handcoloured plates; a very large copy, completely uncut, in a handsome contemporary binding of half crimson roan, flat spines banded and lettered in gilt.

Paris, Madame Veuve Hocquart, 1811-1814.

\$15,500

[Click anywhere for full details or search 4403259 at hordern.com](#)

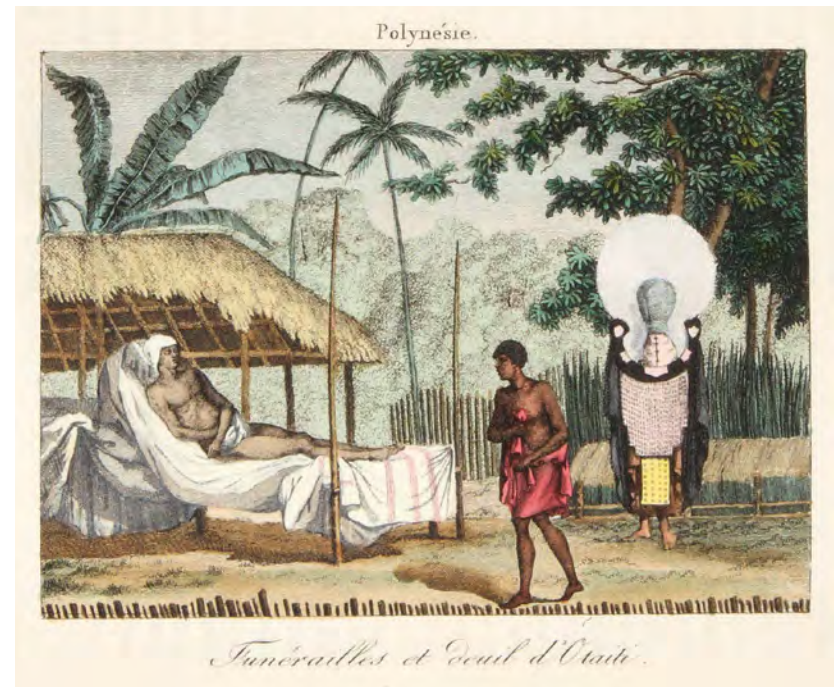
Lavishly illustrated study of the peoples of both old and new worlds, concentrating on ceremonial events and native customs. The spirit behind the work is very much that of the Enlightenment – a tremendous curiosity about newly discovered parts of the world and about human behaviour, particularly for ritualised behaviour evolved in isolation such as native punishments and social rituals. The range of the book is particularly wide for such a comparatively early work, with plates, for instance, of an Iroquois warrior scalping his enemy, the funeral ceremonies of the Natchez in Louisiana, the *'anthropophages'* of Brazil, or of an Unalaskan man in his kayak (perhaps after John Webber's original).

The first section, Europe, is dealt with in just 22 of the 144 plates, the other more heavily illustrated sections being Asia, Africa, America and Oceania. This last Pacific section includes images of New Holland, Van Diemens Land, New Zealand and Hawaii. There are two plates depicting Australian scenes: the *'Mariage de la Nouvelle Hollande'* which depicts a rather violent scene of abduction, and the more bucolic *'Repas des habitans de la terre de Diemen'*, in which a family group fishes next to a river – one man is lowering a clearly defined crab onto a fire. The accompanying four-page description is derived, as a note acknowledges, from the voyages of Cook, Turnbull, Péron and Freycinet, as well as an unnamed edition of George Barrington.

The New Zealand section includes a very fine depiction of a war canoe of great splendour, while a good section on Tahiti and the Friendly Isles is accompanied by no fewer than four plates, one of them a particularly good depiction of the Tahitian Chief Mourner. One of the most interesting plates of the entire work is the last, depicting a scene in Hawaii: *'Prêtre des Iles Sandwich Tabouam un terrain'*, in which a grey-haired priest marks out an area of taboo.

The work was published by the Parisian firm of the widow Hocquart, who had also published an equally rare edition of the work of Grasset de Saint-Sauveur in 1806 (Forbes, 371), as well as an important edition of the works of the physiognomist Lavater. Although not recorded by Ferguson, there are in fact sets at the National Library and the State Library of N.S.W. It is not recorded by Forbes' Hawaiian bibliography.

Not in Ferguson; not in Forbes; Rex Nan Kivell Collection, NK 2107.



AN ATMOSPHERIC IMAGE BY AN ACCOMPLISHED ARTIST, TASMANIA'S FIRST WOMAN JOURNALIST

22. HOOKEY, Mabel.

Near Rokeby House.

Oil on canvas, 300 x 540 mm. well framed in timber; signed by the artist on verso.

Tasmania, circa 1890.

Provenance: Private collection (Victoria).

\$18,500

[Click anywhere](#) for full details or search 4504886 at [hordern.com](#)

Mabel Hookey (1871-1953) the first woman journalist in Tasmania, was an accomplished author, photographer and poet, and as a fine artist, a leading female exponent of art in late-nineteenth-century Tasmania. In this sensitive painting, Hookey depicts a well-dressed woman at the reins of a simple overladen cart, capturing beautifully a serene and sun-blessed moment of Australian tranquility.

Mabel Hookey painted this attractive oil near "Rokeby House", her family home in Tasmania on the eastern shore of the Derwent River. Daughter of Vernon William Bligh Hookey, a barrister, she lived with her family at Rokeby, which she later inherited from her grandfather George Stokell. A member of the Royal Society of Tasmania and the Art Society of Tasmania from 1893, her skill as an artist was highly commended in her lifetime. She exhibited widely, including at the "Society of Women Artists" in Sydney, the 1928 "Old Salon" in Paris, and the 1924 "British Empire" exhibition in Wembley.

The area is aptly described in Walch's "Tasmanian Guide Book" of 1871: 'Rokeby, five miles from Bellerive, is beautifully situated on the shore of Ralph's Bay. The whole of the surrounding plain is divided

into farms... Few spots in Tasmania have a more thoroughly English aspect than this fair expanse of meadow, corn land, garden, and orchard, with here and there a thin, blue wreath of smoke, guiding the eye to some pleasant nook, where lies a cottage home amidst its fields, or perchance a goodly mansion, encompassed by lawns and plantations... the principal estates and residences in the vicinity are Rokeby House, Mr. George Stokell; Clarendon, Mr. Daniel Stanfield; Clarence Vale, Mr. J. Chipman; Droughty Point, Mr. I. Chipman. Messrs. Holmes and Chipman have also very extensive gardens'.

Middleton and Maning's "Tasmanian Directory and Gazetteer" of 1887 records that 'the Rokeby district was inhabited by many farmers... among the many beautiful and attractive places which abound in Tasmania are some which are so secluded and alienated, as it were, from the sphere of tourist traffic that they are practically unknown beyond their own locality. But this is not so with Rokeby, which offers numerous pleasing and expansive combinations of land and water views within a few miles of Hobart. Peppermint, box, she-oak, and black and silver wattle are among its chief indigenous trees, whose foliage blends admirably with sea and sky'.



23. [ISLE OF PINES] [NEVILLE, Henry].

Oprecht Verhaal van 't Eiland Van Pines...

Small quarto, 20 pp; old quarter calf with marbled boards.

Rotterdam, Joannes Naeranus, 1668.

\$16,400

[Click anywhere for full details or search 4505067 at hordern.com](#)

Early and very rare Dutch edition of this remarkable imaginary voyage, an utopia become dystopian, in which a ship of the VOC (Dutch East India Company) discovers a civilisation in western Australia: the five survivors of an English shipwreck a century earlier have procreated so successfully that there are now 11,000 residents of the accidental colony. One of three Dutch editions in 1668, this Rotterdam publication is the fullest.

The text purports to describe the discoveries made by a Dutch ship on the Australian coast, and the narrator is supposed to be the Dutch sea captain van Sloetten. Neville's work was inspired by the tales of VOC wrecks on the coast of western Australia. In biblio-historical terms it occupies the space between the 1647 publication of Pelsaert's account of the *Batavia* shipwreck and consequent mayhem, the 1656 loss of the *Vergulde Draeck*, Thevenot's map and narrative of the Tasman discoveries published from 1663, and the 1701 publication of Vlamingh's explorations of the West Australian coast.

It was something of a publishing sensation in the seventeenth century, with its racy tale of George Pine, shipwrecked with four women on the eponymous island, in a work which became a model for many later fantasies of the paradise of the South Seas. It has long been recognised as a significant precursor of the Robinsonnade genre, and specifically of Defoe's *Robinson Crusoe* itself. David Fausett (*The Strange Surprising Sources of Robinson Crusoe*, 1994) has made this point strongly, connecting Neville's work forward to Defoe but also backwards to the loss of two Dutch ships on the Western Australian coast, the *Vergulde Draeck* and the infamous *Batavia*. He notes that the horrific events surrounding the *Batavia* wreck "no doubt helped to inspire the erotic theme central to the Pines story".

The important Dutch edition has always been rare, as in fact have been all 1668 editions of Neville's work. Only the State Library of New South Wales has a serious holding, including the only copy in Australia of this version. The National Library holds a later Dutch edition (Petherick's copy of a 1669 Leiden version) along with two English versions. It seems that no early edition at all is held by the State Library of Western Australia, while the State Library of Victoria has one of the English editions of 1668 (exhibited in their "Mirror of the World" show), as does the State Library of South Australia.

Ford, W.C. *Isle of Pines*, 14; JCB, 3:174; Landwehr, VOC, 461; Sabin, 82189. See also John Scheckter, *The Isle of Pines, 1668: Henry Neville's Uncertain Utopia* (2013); Susan Bruce, Ed. Thomas More: *Utopia*; Francis Bacon: *New Atlantis*; Henry Neville: *The Isle of Pines* (Oxford, 1999).

Oprecht Verhaal van 't
E I L A N D
V A N
P I N E S,
En des zelfs Bevolking;
*Of laatste Ontdekking van een vierde Eiland
in Terra Australis, Incognita.*

Gelicentieert den 27. Iunij Oude of den 7. Iulij
Nieuwestijl, 1668.



Gedrukt tot Rotterdam, (na de Copije van Londen, bij S. G. voor *Allen*
Bank, en *Charles Harper*, in de Lelij bij Cripplegate-Kerke.)

Bij *Joannes Nævanus*, in de Lombardstraat, 1668.

OUTFITTING LA PÉROUSE FOR THE PACIFIC

24. [LA PÉROUSE] CLONARD. SUTTON, Robert, chevalier Sutton de CLONARD.

Pair of manuscript documents about the provisioning of La Pérouse's ship the *Boussole*.

Brest, aboard the *Portefaix*, renamed *Boussole*, 28 & 31 May 1785.

Provenance: Private collection (France).

\$9750

[Click anywhere for full details or search 4504920 at hordern.com](#)

A pair of simple but extremely rare documents from the outfitting of La Pérouse's ship the *Boussole* at Brest, by the Chevalier de Clonard, second-in-command and administrative officer on the vessel, and ultimately captain of her sister ship, the *Astrolabe*. Three years later both ships would be wrecked, with the ultimate loss of all lives, at Vanikoro in the Solomon Islands.

Robert Sutton de Clonard, the son of a wealthy Irish nobleman, was a respected commander in the French Navy, seeing action at the Chesapeake, Yorktown and Tobago, well known for a gallant action he led in his privateering ship the *Comte d'Artois* against two British ships in 1780. Clonard had known La Pérouse since the time that they served together in India, and the two were close: in a letter La Pérouse wrote in January 1787 he described Clonard as an officer of the highest merit, talented in his profession, and full of zeal, honour and the love of glory, "*un des hommes les plus estimables que j'ai connu.*" It was in 1787 that La Pérouse moved his trusted friend from being his second-in-command on the *Boussole* to take over command of the *Astrolabe* following the death of her captain Paul Antoine Fleuriot de Langle in a skirmish on the shores of the Samoan island Maouna.

The present manuscripts show Clonard engaged in the demanding business of fitting out the ships for what was planned to be four years at sea, much of it expected to be spent far from European ports of call. The first is a requisition for two new winches (on the "*nouveau modèle*" like those at the arsenal), signed as having been delivered. The second is a request for seven box-mattresses trimmed with green serge for the large room and for the captain's chamber, as well as two green carpets (presumably for the same locations): a rare glimpse of life in the officers' quarters.

Both notes are written at a striking point in the outfitting, the very moment when the ship selected for La Pérouse's expedition, *Le Portefaix* (the "Gatekeeper"), was finally provided with the name she would carry to the Pacific: on the first of the two notes, Clonard writes from the *Portefaix*, but on the second that name has been crossed through and *Boussole* written instead.

The tragic wreck of La Pérouse's two ships in Vanikoro in 1788 means that any papers and manuscripts from the voyage, other than the official despatches sent from earlier ports-of-call including Port Jackson and now held in French archives, are exceptionally rare survivals. We have handled a single similarly brief manuscript note by La Pérouse, and that considerably predating his voyage, but have never seen anything written by Clonard.

British Magazine and Review, October 1782; Dictionary of Irish Biography (online); Patrick Clarke de Dromantin, *Les réfugiés jacobites dans la France du XVIIIe siècle* (2005); John Dunmore, *French Explorers in the Pacific*, vol. I (1969).

~~Le Parafant~~
Sachantelle

Ville de Senandré

- in six parts
- + 7. Sept matras de cession garnis pour
la grande chemise et celle du capitaine
 - + 2. Deux livres verts —

à Paris le 31 mai 1785.

Le Chev. De Glouville

Don a Dilence et adhanque
de l'Université
Monsieur de l'Université

Poste

284

Le Parafant

β Deux crues à double pignons pareils au nouveau modèle
qui est à l'arsenal.

à Paris le 28 mai 1785

Le Chev. De Glouville

Poste

284

FIRST FORMAL ACKNOWLEDGEMENT OF FEARS FOR THE LA PÉROUSE EXPEDITION

25. [LA PÉROUSE] ASSEMBLÉE NATIONALE.

Loi relative à la découverte des deux frégates
Françaises la Boussole & l'Astrolabe...

Quarto, 4 pp., uncut and unbound as issued; in fine condition.

Paris, l'Imprimerie Royale, 1791.

\$6400

Click anywhere for full details or search 4505073 at hordern.com

The search for La Pérouse was initiated with this French National Assembly decree, in response to a petition from the Société d'Histoire Naturelle. As well as this original Paris printing there were simultaneous issues of the decree in Valenciennes, Pau, Orleans, Grenoble and Auxerre. These printings are all rare today, the original Paris version especially so.

Not known to Ferguson; the Ferguson *Addenda* (106a) adds the Auxerre imprint of this edict by reference to a copy recorded by the California bibliographer Edward Allen in his La Pérouse "Check List" of 1941. McLaren, who notes Pau, Auxerre and Valenciennes printings, all from copies held in Australian libraries, could cite this original Paris edition only by reference to Du Rietz's cataloguing of a copy in the Kroepelien collection in Oslo.

In this, the first of two La Pérouse decrees issued in 1791, France formally acknowledged her fears for the loss of the expedition. The two ships had last made contact from the east coast of Australia, which they reached a mere six days after the First Fleet. Two years after this the mystery ran so deep that it has been said that Louis XVI was still asking for news on his way to the scaffold. The decree resulted immediately in D'Entrecasteaux's voyage. Such is this document's



importance that it was reprinted at the start of the official account of the La Pérouse voyage where it stood as both an invitation for continued search efforts, and an implicit elegy for France's greatest explorer.

Allen, p.10; Kroepelien, 710; McLaren, 129.

26. [LA PÉROUSE]
ASSEMBLÉE NATIONALE.

Loi relative à M. de la Peyrouse, & à l'impression
des Cartes par lui envoyées...

Quarto, 4 pp., woodblock ornament and drop title; fine
and uncut, preserved in modern marbled wrappers.

Tours, Auguste Vauquer, Imprimeur du
Département d'Indre & Loire, 1791.

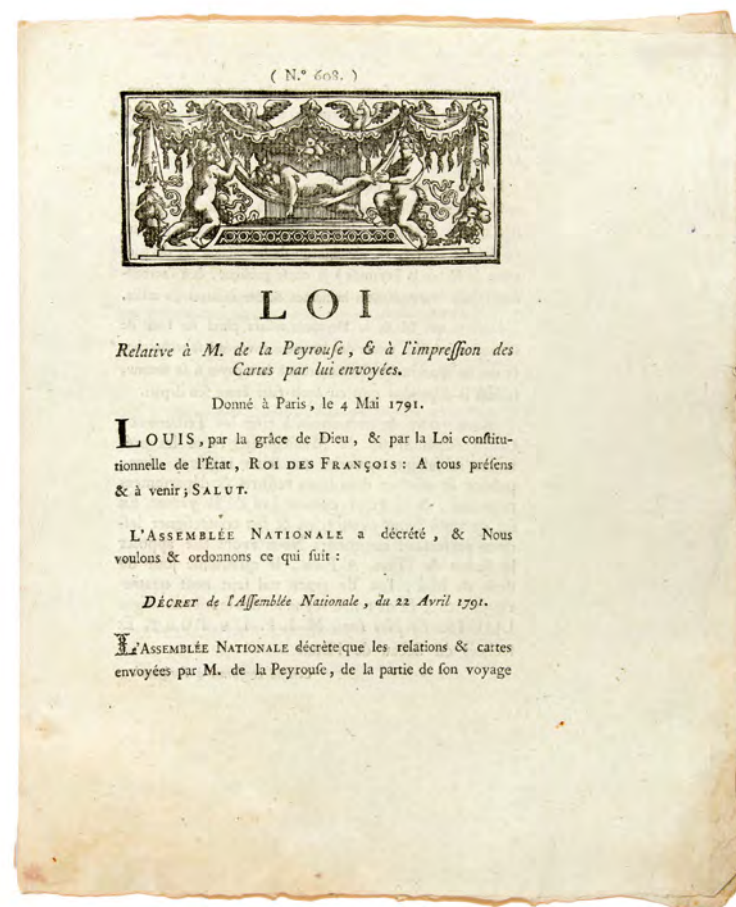
\$5750

Click anywhere for full details or search 4011316 at hordern.com

The National Assembly decree calling for the publication of all
accounts and charts of the La Pérouse expedition. Three different
imprints have been recorded - Paris and Grenoble versions have been
described as well as the present issue from Tours.

The Paris issue is held by two Australian libraries (State Library of
New South Wales and the National Library) and it is recorded by
several bibliographers (Allen's Check List p. 10; McLaren 134; Ferguson
107), and also appears in the exhibition catalogue *Centenaire de la
mort de Lapérouse* (Paris, 1888; number 48). However, the Tours and
Grenoble imprints are both scarcer, and have escaped notice by the
bibliographers mentioned. This example has a manuscript certification
dated 24 June 1791 for the district of Tours.

In this second of two La Pérouse decrees of 1791 the government
commits to the publication of the maps and narrative for the official
account of the voyage. The publication would be six years in the
making, first appearing in 1797 as *Voyage de la Pérouse autour du Monde*,
and would come to be regarded as one of the greatest narratives of
maritime exploration ever published. This decree too is printed at



the start of the official voyage account. The text of the decree makes
special reference to La Pérouse's Australian landing and copious
correspondence relayed to France throughout the voyage ('envoyées
par M. la Peyrouse, de la partie de son voyage jusqu'à Botanibay...');
famously, La Pérouse's last report was forwarded by Governor Phillip
from Port Jackson.

For the Paris imprint only: Allen, p.10; McLaren, 134; Ferguson, 107.

LA PÉROUSE'S FINAL ENCAMPMENT ON VANIKORO

27. [LA PÉROUSE] [DUMONT D'URVILLE] GOUPIL, Ernest (1814-1840) & Louis LE BRETON (1818-1866).

Entrée de la rivière de Païou (île Vanikoro).

Pencil drawing, 245 x 407 mm; inscribed at the lower left "E. Goupil" and dated 1838; titled as above on mount.

Vanikoro (Santa Cruz Islands) and ?Paris,
c.1838 and possibly worked on later.

Provenance: French private collection.

\$40,000

[Click anywhere for full details or search 4504840 at hordern.com](#)

This fine original drawing from the Dumont d'Urville expedition of 1837-1840 shows the mouth of the Paiu river (today known as the Lawrence River) at Vanikoro, one of the Santa Cruz Islands in the Solomons, where the French established that the La Pérouse expeditioners ended their days. This is the original drawing for plate 97 in Dumont d'Urville's *Atlas pittoresque du Voyage au Pôle Sud et dans l'Océanie sur les corvettes l'Astrolabe et la Zélée* (Paris, 1846).

Dumont d'Urville's second expedition revisited Vanikoro, calling there on 6 November 1838, fifty years after the disappearance of the La Pérouse expedition and ten years after their earlier visit immediately following up on the reports of objects discovered there by Dillon. D'Urville himself had not been able to visit the wreck site on the earlier visit when he was recovering from malarial fever; Duyker speculates that it may have been exactly this reason that caused him to return. The sentiment felt by the tough commander shows through even in the official account.

We know from that account that they scanned the seabed again but could find no traces of the wreck on account of the choppy waters. They examined an area that seemed to have been cleared of trees which he speculated might have been the French encampment. However it was now covered in thick vegetative regrowth which presented too great an obstacle to consider clearing. Their search for relics over a wide area uncovered nothing more than a piece of polished wood, that they suspected could have come from a ship, and the marks of an axe on a standing coconut tree. Vincendon-Dumoulin and Dumoutier were sent to explore further afield and alarmed their commander by failing to turn up at the agreed rendezvous but eventually made their way back to the estuary before nightfall. They had found nothing of moment. The French noticed that oysters from the bay tasted of copper and deduced from this that the wrecked ships were leaching their metal into the waters inside the reef.

Ernest Goupil was the official artist on the expedition. After the Vanikoro visit, and after the expedition's visits to Patagonia, the Antarctic, the South Pacific, the East Indies and northern Australia, he died in Hobart at the start of 1840. While this fine drawing, which carries considerable emotional impact for what it represents, has the signature of Goupil, dated 1838, like other drawings from the second Dumont d'Urville voyage it was almost certainly worked on and completed by Louis Le Breton after Goupil's death in preparation for publication of the voyage.

Differences between the original drawing and the worked-up publication are clear: particularly noteworthy is the different treatment of the French sailors ashore. In the drawing there is a small camp of some kind at left, two men on the shore, four men in one longboat and two in another, and two men, perhaps a third, wading in the water presumably searching for objects.

Edward Duyker, Dumont d'Urville: Explorer & Polymath, gives a good description of both Vanikoro visits, this second visit at pp. 391-2.

THE MAJOR RETRIEVAL OF ANCHORS AND CANNONS FROM THE LA PÉROUSE WRECKS IN VANIKORO

28. LA PÉROUSE, Jean Francois de Galaup, Comte de.

Original photographs of relics from the Vanikoro shipwreck with an official document celebrating their recovery...

Two albumen photographs, 135 x 200 mm, with manuscript captions in ink, mounted on card and framed together; with 3 pp. folio manuscript in ink on official paper with printed heading "Nouvelle Calédonie et dépendances".

Noumea, New Caledonia, August 1883.

\$6400

Click anywhere for full details or search 4505030 at hordern.com

Rare original images showing the very substantial relics of La Pérouse's wrecked *Astrolabe* and *Boussole* brought up by Commandant Bénier at Vanikoro in 1883 and taken with great ceremony to Noumea; together with the manuscript certified copy of an order given by the New Caledonian governor specifying the formal arrangements for the official reception of the relics in Noumea. ("These objects will first of all be embarked upon the official ship, suitably adorned"... "the troops present in Noumea will present arms and will be drawn up in battle order facing the sea"... "the ship will make a 21-gun salute, and a second 21-gun salute will be made by the artillery ashore", and so forth. The civil authorities are invited to join the military authorities "to receive the remains of the expedition of the glorious navigator").

The anchors and cannons were formally greeted on arrival at the French colonial capital by the governor, with a lofty speech in the course of which he noted that one of the cannons was still loaded.



High officials, French sailors, and New Caledonian natives surround the relics for the ceremonials. These very pieces are today in the Musée Lapérouse in Albi in SW France, La Pérouse's birthplace (the museum is located in "Square Botany Bay").

After the French visits of the 1820s and 1830s, 'Vanikoro fell back into its age-old isolation. No ship, other than an occasional trading schooner, is reported as calling there until the centennial of the La Pérouse voyage approached. In 1883, the *Bruat* was sent by the Governor of New Caledonia to look for more remains of the wrecked ships. Three anchors and various guns were brought up after explosives freed them from the encroaching coral. They were sent to France and deposited at the foot of the monument that Albi erected to her famous son' (John Dunmore, *Where Fate Beckons: The Life of Jean-Francois de la Pérouse*).

MARINE LITHOGRAPHS BY DUMONT D'URVILLE'S ARTIST

29. LE BRETON, Louis.

La Marine au XIXe siècle par Lebreton...
dessinateur du voyage autour du monde
du C. Amiral Dumont-Durville.

Oblong album measuring 245 x 335 mm., title-page and twelve tinted plates, fine in original decorated papered boards.

Paris, Théodore Lefèvre, circa 1856.

\$4250

[Click anywhere for full details or search 4202828 at hordern.com](#)

A particularly attractive French lithographic album of marine scenes by a seasoned voyage artist. As the title boasts, Louis Le Breton served as artist on Dumont d'Urville's second voyage to the Pacific and Antarctic during 1837-1840. He was taken on in 1837 as assistant surgeon on board the *Astrolabe*. Since he showed a talent for drawing, Ernest Goupil, the official artist on board, took him under his wing and began to train him as a painter. When illness struck the crew of both ships in 1838, Goupil became one of the victims, dying in January 1840 in Hobart Town. Dumont d'Urville then appointed Le Breton as the expedition's artist; on their return to Paris the drawings of both Goupil and Le Breton were used for the magnificent lithographs in the huge publication of the official account of the voyage.

From 1845-1847 Le Breton took part in an expedition to Madagascar, and thereafter devoted himself to depicting marine subjects for the French Navy, specialising - as here - in lithographs depicting naval forces, ships and boats, sea landscapes and ports. He transferred to the Department of Maps and Charts in Paris, where he remained until his death in 1866.



The album comprises thirteen lithographic plates, including the romantic pictorial title-page depicting mariners wrecked upon the rocks. Five scenes depict the French and British at sea during Crimean War engagements of 1854; namely *Friedland* in consort with a British warship entering the Bosphorus, the arrival of the Anglo-French fleet at Kalamita, bombarding the defences of Sevastopol, and the British gunboat *Agamemnon* tackling a gale in Sevastopol harbour. The last Crimean lithograph is an especially dramatic rendition of the port of Balaclava viewed from the clifftops with archaic ruins in the foreground. Other marine scenes of interest include *Galilée*, a fully rigged naval paddle-steamer, Brazilian clipper *l'Impératrice* rounding the Cape, an American barque at La Havre and the enormous gunboat *Napoleon* half rigged, resting at anchor.

Polak, 5516, noting only 10 plates.ç

CHARMING FRENCH COLLAPSIBLE GLOBE, WITH ACCOMPANYING BOOKLET

30. LEGRAND, Augustin.

Globe Artificiel et Mécanique a l'Usage du Petit Geographe...

A collapsible engraved and handcoloured globe in six gores (170 mm. tall); protected by the original lithographed portfolio, 8 folding pages of text; with loose double-sided engraved and hand-coloured card 'Mécanisme du Glode Artificiel'; a very good and attractive example.

Paris, c.1830.

\$6500

[Click anywhere for full details or search 3903098 at hordern.com](#)

A most attractive teaching globe by the French educator Augustin Legrand: active in the 1820s and 1830s, he made delightful books, educational globes and friezes, the earliest dating from around 1800. His work is known for its graceful composition, as can be seen in his *Planisphere suivant la projection de Mercator* (circa 1830) now held in the National Library.

These fragile globes are rare survivals, but were a popular educational toy of the period. The mapping of the globe is surprisingly accurate, with the various zones and also the ecliptic marked. Off the coast of New Zealand is marked the antipode of Paris, and the map of "Nouvelle Hollande" is scattered with the older Dutch place names, but also "Botany Bay" and the unusual "T. de Grant" for the area that was initially called in French the *Terre Napoleon* after the territorial claims made in the wake of the Baudin voyage.

The accompanying folding booklet contains a good description of the workings of "Le Globe artificiel", including an overview of the basic components of geography (such as the various zones, the zodiac, and so on). There is also a five-page "Description de la Terre", with notes on Asia, Africa, Europe, America and Oceania ('celle-ci est accompagnée d'une quantité d'îles que l'on désigne sous le nom d'Océanie'). The text concludes with some spruiking for other relevant titles available at the publishers. There is also a separate hand-coloured card with, on one side, diagrams and a description of the "Mécanisme du Globe artificiel", and on the other, of the "Zodiaque éclipique."

31. L'HERITIER DE BRUTELLE, Charles Louis.

Stirpes Novæ, aut minus cognitæ, quas descriptionibus et iconibus illustravit.

6 parts in 1 volume, folio, (510 × 355 mm); with a general title-page, six part-titles (each with one or two woodcut vignettes) and 91 engraved plates (two double-page): 54 after Pierre Joseph Redouté, 26 after Freret, two after Prevost, two after Fossier, two after Jossigny, one after Aubriet, one after Sowerby, two after Bruguière and one anonymous, all in very good hand-colouring, protected by tissue guards; 19th-century green half sheepskin.

Paris, Paris Philip-Dionysius Pieres (part-titles add: sold by Louis-Nicolas Prevost, Paris; Peter Elmsley, London; and Rudolph Gräffer, Vienna and Leipzig), 1784-1791.

\$62,000

[Click anywhere for full details or search 4505038 at hordern.com](#)

A superb copy with glorious hand-colouring: a ground-breaking work of botany, this was the first significant work with engravings by the greatest botanical artist of the age, Pierre-Joseph Redouté.

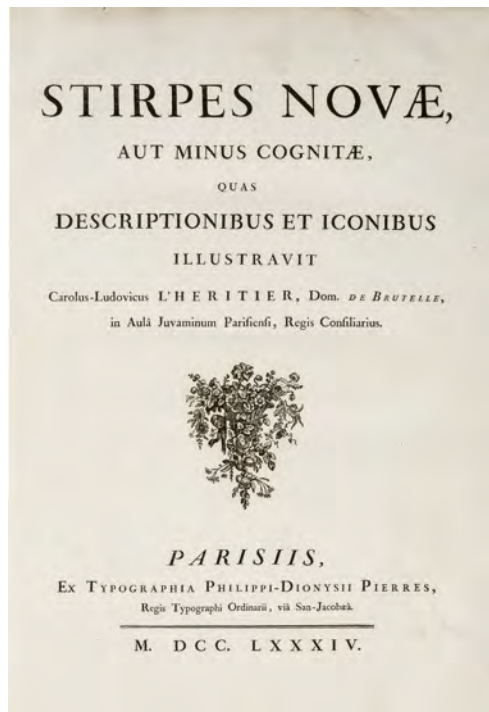
L'Héritier 'persuaded the young Redouté to make fifty-four drawings for his "magnum opus". The book is splendid in its spacious descriptions, its charming exotic plates, its implications for taxonomic history; and fascinating as an imposing piece of eighteenth-century bookmaking... It is in "Stirpes novae" that Luxemburg-born Pierre Joseph Redouté (1759-1840) emerges as an extraordinary botanical artist. He had the great good luck to have the very fine Dutch artist Gerrit van Spaëndonck (1746-1822) as his master in drawing, and L'Héritier de Brutelle as his instructor in "choses botaniques" (Hunt).

Charles Louis L'Héritier de Brutelle (1746-1800) was a self-taught French botanist who held several official positions; he corresponded with Joseph Banks and visited London several times, using the resources of the library at Soho Square and the gardens at Kew to write his two major books, the present work *Stirpes Novæ* (basically "new species") and his *Sertum Anglicum* (1788).

Through his connection with Banks, it was L'Héritier who wrote the first scientific description of the Eucalyptus, based on a specimen collected by David Nelson on Cook's third voyage. Here he publishes an impressive range of exotic plants from the new worlds, including a large number collected by Joseph Dombey in South America, as well as many African and Indian Ocean plants, with dozens from the Cape of Good Hope and three from Mauritius sent to France by Bougainville's old shipmate Commerson. While the inclusion of plants from French gardens and botanists is to be expected in such a work, there is also an important group from the personal collection of Banks, most having been collected by Francis Masson, the private plant hunter sent out by Banks to South Africa on Cook's *Resolution* in 1772, and later a formidable collector in the Atlantic and central America. One plant, the *Rhodora canadensis* (Newfoundland) is specifically recorded by L'Héritier as from Banks personally.

The book was originally planned to comprise two volumes, but only the first six fascicles were published (the present copy includes a leaf announcing the seventh fascicle). It was published with the plates either uncoloured (the majority of copies) or as a special edition with most of the plates colour-printed and finished by hand. In the present copy all 91 plates are in contemporary or near-contemporary colouring, finely executed and differing in detail from that of those copies with colour-printed plates.

De Belder, 215; Cat. Redouteana, 1; GFB, pp. 64-65; Hunt, 673; Johnston, 555; Nissen, BBI 1190; Pritzel, 5268; Stafleu & Cowan, 4484; cf. Buchheim, "A bibliographical account of L'Héritier's 'Stirpes novae'", in: *Huntia*, vol. 2, (1965), pp. 29-58.



THE START OF THE LONDON CAMPAIGNS AGAINST MACQUARIE

32. [MACQUARIE] BENNET, Henry Grey.

Letter to Viscount Sidmouth... on the
Transportation Laws, the State of the Hulks,
and of the Colonies in New South Wales.

Octavo, folding table; a fine, bright copy in old half calf.

London, J. Ridgway, 1819.

Provenance: Private collection (Sydney).

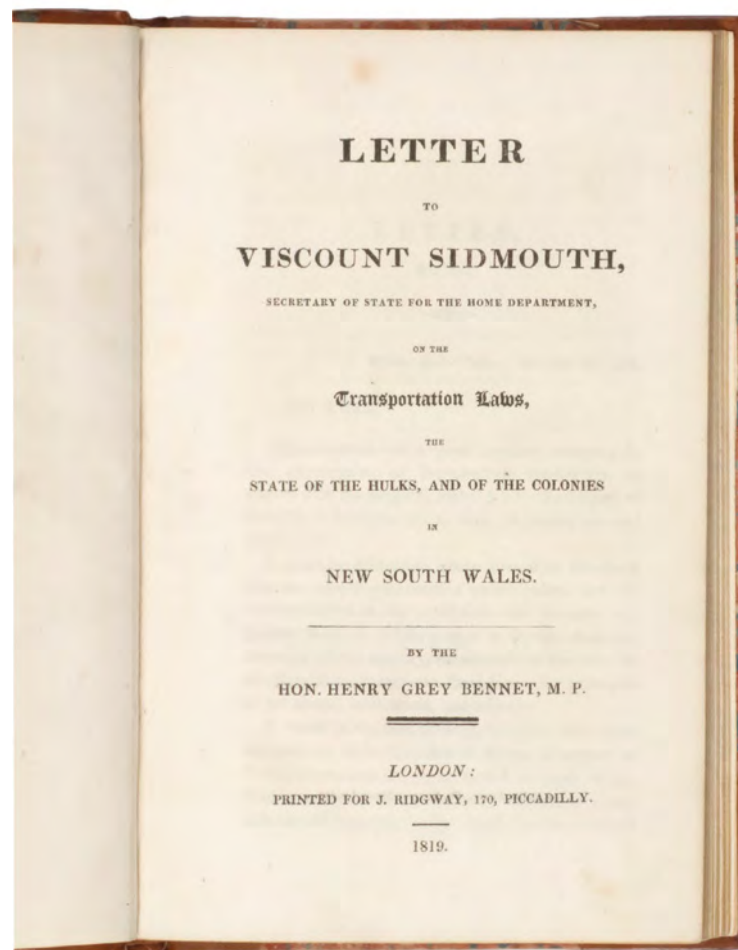
\$4850

[Click anywhere for full details or search 4504505 at hordern.com](#)

First edition of this influential political work, the beginning of a sustained campaign against the running of New South Wales under Macquarie's governorship.

In the later years of his administration Macquarie faced constant intrigue in the colony from the "exclusives", led in the main by the "flogging parson", Samuel Marsden. The exclusives had excellent contacts in London and so Macquarie had to contend with attacks made against him there that he was not able to answer effectively. The British representative of the Marsden party, the parliamentarian Henry Grey Bennet, led the earliest attack in the House of Commons in 1816. Bennet continued his sustained campaign in Parliament and in published pamphlets. This rare work is the earliest and the most significant of those he published, and is 'famous for the author's attack upon the transportation system and the inhuman treatment of convicts in New South Wales' (Ferguson).

Ferguson, 731; Wantrup, 42.



MACQUARIE'S ONLY PUBLICATION

33. MACQUARIE, Lachlan.

A Letter to the Right Honourable Viscount Sidmouth, in Refutation of Statements made by the Hon. Henry Grey Bennet...

Octavo; a very good copy in later half brown morocco; quarter morocco book-form box.

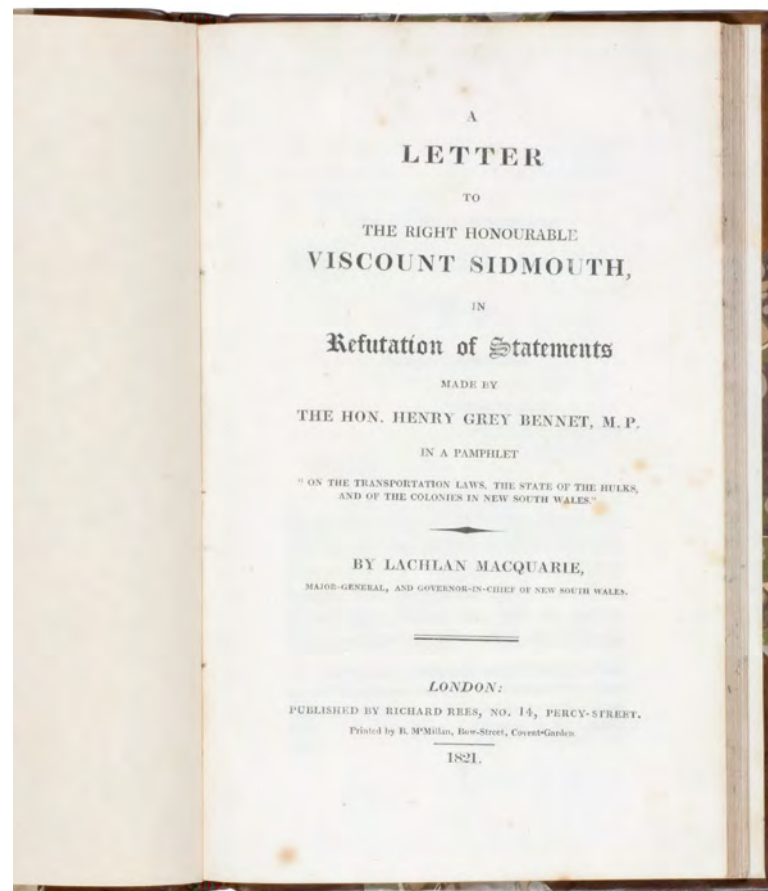
London, Richard Rees, 1821.

\$5250

[Click anywhere for full details or search 4504584 at hordern.com](#)

A handsome copy of Governor Macquarie's only published work, which appeared in the year of his dismissal. In this important text he replies to a work by the MP Henry Grey Bennet in which Bennet complained, as part of the orchestrated campaign to unseat the governor, that Macquarie had been guilty of illegal and high-handed actions, and had failed to carry out a policy really reformatory of the convicts. Macquarie's eloquent reply did not save him: after twelve years of virtual dictatorship, he was relieved of the governorship in December 1821. This was his only published work, and is certainly the most important text defending Macquarie and his involvement with New South Wales.

Lachlan Macquarie occupies an unassailable position as the best known governor of the Australian colonies. He had remodelled the operations of government, establishing a coinage and encouraging small farmers, freemen and emancipists alike, with land grants and organised sale of produce. It was this quest that led him to encourage inland exploration – first Blaxland, Lawson and Wentworth across the Blue Mountains, then John Oxley to the Macquarie Marshes and beyond. However, such vision and force were accompanied by



what many, and importantly the British Government, considered to be an autocratic and extravagant manner, and by the end of his tenure Macquarie had fallen out of favour, due in no small part to the action of colonists such as John Macarthur who saw their social and economic status threatened.

Ferguson, 830; Goldsmiths', 23190; Wantrup, 45.

“THE GIFT OF VISCT. STRATHALLAN TO L. MACQUARIE ESQR. 1825”.

34. MACQUARIE, Lachlan, junior (1814-1845).

A gold pendant compass given to Lachlan Macquarie junior by Viscount Strathallan.

Compass, 25 mm diameter, set under crystal in a high-carat (probably 18 ct) gold pendant, 45 mm length, swivelling on release of a small catch, with incised inscription around the outer edge; later fitted case.

Scotland (?), c. 1825.

\$28,500

[Click anywhere for full details or search 4505080 at hordern.com](#)

This delightful and precious object was given in 1825 by Viscount Strathallan to his godson and protégé the eleven-year-old Lachlan Macquarie the younger, Sydney-born son of the greatest early governor of New South Wales. The gift, with its affectionate engraved inscription, made in the year of Governor Macquarie's death, may well have been to mark the beginning of Strathallan's guardianship of the young boy.

‘Undoubtedly the high moment of Macquarie's stay in the colony and perhaps of his life, was the birth on 28 March 1814, following six miscarriages, of his son whom he gently allowed Elizabeth to name Lachlan after him. Their happiness on earth, he noted in his memorandum book, was now complete. For the last decade of his life Macquarie found a happy refuge from his worries in the role of doting father’ (N. D. McLachlan in *ADB*). Two delightful portraits of the child (State Library of New South Wales), one of them by Richard Read senior, have often been exhibited or reproduced.

James Drummond (1767-1851) had been restored to the viscountcy of Strathallan (which had been attained after the battle of Culloden in 1746) in 1824; a very close friend of Macquarie, he was one of those

who had defended the governor after the damaging release of the Bigge report. The two men had met in Macquarie's Indian days, and kept close contact over the ensuing decades.

When Governor Macquarie died in 1825 his estate passed into the hands of his beloved son, under the administration of Strathallan, whom Macquarie had appointed as executor of his estate as well as guardian of his then one-year-old son in 1815. Lachlan junior became a close friend of his guardian's son William Drummond, “Master of Strathallan” until his father's death in 1851, when he succeeded to the viscountcy of Strathallan as the seventh (*de jure* ninth) viscount.

‘During his final years, all the old Governor's hopes and dreams had centred on his son and heir’ (Pauline Conolly), but Lachlan junior had to borrow extensively from his friend the Master of Strathallan to fund a wayward lifestyle, eventually needing to alter his will to meet his debts. At his death the will was challenged, in a bitterly contested court battle, but ultimately most of his estate went to repay Strathallan and thus passed into the Drummond family, where various possessions remained in the family home, Strathallan Castle, with gradual dispersals over the last century. Perhaps the most famous object to have that provenance is the consequently named Strathallan Chest or Cabinet (also known as the Macquarie Collector's Chest), today one of the treasures of the State Library of New South Wales.

Lachlan Macquarie was buried alongside his parents and his infant sister in 1845. In 1851, the year that he inherited the viscountcy, Strathallan had the mausoleum constructed that stands today on the Isle of Mull. ‘It is believed the Macquarie mausoleum was erected by Viscount Strathallan soon after the court case, as a tribute to his friend and as a symbolic *finis* to the drawn-out battle over the inheritance...’ (Pauline Conolly).

Pauline Conolly, *The Strange Story of the Macquarie Mausoleum*, online resource.



THE DEVELOPMENT OF THE COLONY UNDER GOVERNORS HUNTER, KING AND BLIGH

35. MANN, David Dickinson.

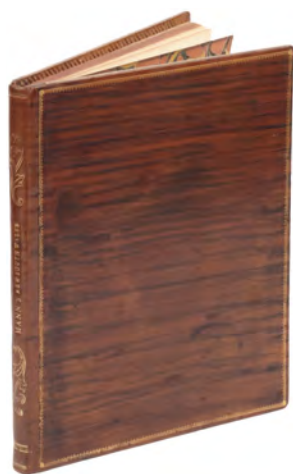
The Present Picture of New South Wales... with Hints for the further Improvement of the Settlement.

Quarto, with a folding map; contemporary marbled calf, gilt; quarter morocco bookform case.

London, John Booth, 1811.

\$7850

[Click anywhere for full details or search 4504529 at hordern.com](#)



The first substantial historical work published by a convict, this was essentially the last work written in the tradition of the First Fleet journalists. Published at the very beginning of the Macquarie era it gives a sweeping picture of the development of the colony of New South Wales under Governors Hunter, King and Bligh. David Dickinson Mann had been convicted of fraud in 1798 and sentenced to transportation for life. He reached Sydney aboard the convict ship *Hillsborough* in July 1799. Clearly an educated person, he was employed by Governor Hunter, and in 1802 received a full pardon. He went on to serve ensuing governors, and to build a successful life in Sydney - hence his description on the title-page as "many years resident in several official situations" somewhat glossing over his earliest "situation".



An extensive and wide-ranging commentary, 'it represents one of the earliest and most significant contributions made by an emancipist to Australian historiography...' (Green, *History of Australian Literature*). Dedicated to Hunter, the book includes much of the contents of the governor's extremely rare 1802 pamphlet on the causes of colonial expenditure. Mann owed his pardon to Hunter and this is, in some ways, a hymn of praise to him. The book is sometimes illustrated by four folding views, announced on the title-page but not present either here or in the majority of copies. It is however illustrated with a coloured double-page map, "A New Plan of the Settlements of New South Wales".

Unusually, Mann gives interesting observations on the social scene of the young colony, how the young colonists lived and behaved, and their leisure activities, 'the sources of amusement... to cricket, cards, water-parties, shooting, fishing, hunting the kangaroo... The officers of the colony have also built a private billiard-room...'

Ferguson, 518; Wantrup, 37.

THE FIRST PANORAMIC VIEWS OF SYDNEY TO BE EXHIBITED

36. [MANN] EYRE, John.

New South Wales. View of Sydney from the West Side of the Cove No. 1 [and] No. 2.

Pair of uncoloured aquatints joined as a panorama as intended, 340 x 980 mm; in original bird's-eye maple frame.

London, John Booth Duke Street Portland Place, 4 June 1810.

\$14,500

[Click anywhere for full details or search 4202818 at hordern.com](#)



A rare panoramic view of Sydney Harbour. John Eyre arrived in New South Wales in 1801, transported for seven years for housebreaking. The first of his drawings which can be dated was done in 1804 soon after he received his conditional pardon. His best known work is this majestic panorama; the Sydney he portrays (fancifully) is a neat and orderly town where the Aboriginal inhabitants live with dignity and "peace, order and good government reign..." (*The Antipodes Observed*, 64). The focus is very much on the Harbour where the maritime activity was the dominating element in Sydney at the time. Eyre produced four images: two views from the West side of the Cove and two from the East; they were at least partly intended to illustrate David Dickinson Mann's "Present Picture" of 1811 (see previous item) but are hardly ever to be found with copies of the book. Offered here are the two views from the West.

Eyre's original painted panorama was exhibited in London in 1810 and the aquatint engravings were published soon after. The paintings had been taken back to England by the convict Mann, when he returned to England after his pardon on the same ship as Colonel George Johnston. In fact, Mann was one of the men who gave evidence at Johnston's court martial in 1811. Mann arranged for the exhibition of Eyre's paintings, and then their publication. They represented the first such panorama of Sydney to be shown in London, and also the first to be published.

First Views of Australia, pp. 130-131.

37. [MAVOR, William Fordyce] MARTYN, William Frederick.

A New Dictionary of Natural History; or, Compleat Universal Display or Animated Nature...

Two volumes, folio, with 100 handcoloured engraved plates (most incorporating from four to eight images); title-pages printed in black and red; contemporary marbled calf, very skilfully rebaked to match, preserving original red and green labels.

London, Harrison & Co., 1785.

Provenance: Thomas Hammond Foxcroft of Halstead, Yorkshire, rector of Beauchamp Rooding, Essex (armorial bookplates).

\$9750

[Click anywhere for full details or search 4505058 at hordern.com](#)

One of the great popular works of natural history, this beautiful large-format work is largely based on the great collection of curiosities and exotic specimens of Sir Ashton Lever, the most influential eighteenth-century collector: Lever may have been indulging his panache as a showman when he referred to his “Holophusicon” as “the first museum in the universe”, but it was no exaggeration. Although the preface to the book describes how the illustrations are based on originals from the cabinets of virtuosi in “every part of Europe”, it is clear that most, and almost all the newer specimens, are from the Holophusicon, which is singled out by the author as having been gathered “with the indefatigable industry, the consummate skill, and the munificent expense” of Lever himself.

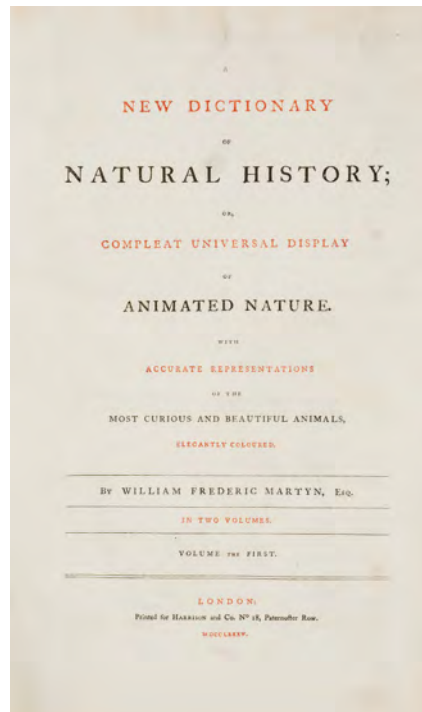
Lever employed Sarah Stone as the central artist responsible for depicting his collection, ‘faithfully drawing and painting mounted birds, insects, mammals, fishes, lizards, fossils, minerals, shells and coral from all over the world, as well as ethnographical artefacts brought back from exploratory voyages, including those of Captain Cook’ (Jackson, *Sarah Stone*, p. 9). This is particularly significant because many of the engravings in the present work, although not signed in any way, are based on originals by this important woman artist.

The work was published in 1785 at a time when the study of natural history had never been more popular, in no small part due to the exotica brought back from Cook’s voyages, but also due to Lever’s employment of artists like Stone; and yet, the Leverian Museum itself was in crisis, leading to its sale by lottery the following year. The present work’s reliance on Lever means that it is a remarkable overview of the natural history of the era and of the museum itself at the end of its days.

The author’s name “William Frederick Martyn” was the pseudonym of the indefatigable William Fordyce Mavor (1758-1837), a schoolmaster and writer of some note, who specialised in educational works, most famously his long series of abridged voyage accounts which included the voyages of Cook.

Between the larger format of the book and the fact that it was recognised as an indispensable work of reference, it is unusual to see copies in very good condition, and the present set is unusually well-preserved.

Nissen, 2729; Wood, 453.



38. MILLER, Philip and Thomas MARTYN.

The Gardener's and Botanist's Dictionary containing the best and newest methods ...

Two volumes bound in four, folio, 15 engraved botanical plates, 5 engraved technical plates (depicting Pine Stove, Conservatory, Green House, Ice House and Vinery); a beautiful set finely bound in contemporary full marbled calf, spines elaborately gilt with floral emblems between raised bands, original terracotta and olive title-labels.

London, F.C. and J. Rivington, et al., 1807.

\$11,500

[Click anywhere for full details or search 4505065 at hordern.com](#)

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

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

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

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

The comprehensive catalogue of plants in the first volume lists more than fifty specimens from "New Holland" and four more specifically from "New South Wales": *Casuarina strieta* and *Torulosa*; a species of *Dolichos*; and *Sideroxylon sericeum* ["Silky Iron-wood"]. The main volumes include lengthy entries on Banksias, Goodenias, Mimosas, Eucalypts and Melaleucas.

Not in Ferguson.

Brunet, III, 1717; Sitwell and Blunt, 'Great Flower Books', p. 68.



39. MORE, Sir Thomas.

Utopia: De optimo reip. statu, deque nova insula Utopia libellus...

Three parts in one volume, small quarto, in Roman, Greek, and 'Utopian' types (there is a page of the Utopian alphabet); full-page woodcut bird's-eye map of the island, three fine title surrounds (to Utopia, More's Epigrams and Erasmus' Epigrams) with another surround to the first page of More's Preface, the first by Ambrosius Holbein, the others by Hans Holbein; fine half-page woodcut vignette (dialogue in the garden with four figures including More and his hero Hythlodaye) at the start of the Utopia text by Ambrosius Holbein, woodcut historiated initials throughout by the two Holbeins, three large woodcut printer's devices; contemporary pigskin over wooden boards, lacks clasps, an excellent, well-margined copy in a quarter morocco case.

Basel, Johann Froben, March 1518.

\$125,000

[Click anywhere for full details or search 4505061 at hordern.com](#)

A most attractive copy of the great 1518 Froben edition, illustrated by the two Holbein brothers, of this celebrated landmark of philosophy and voyage history, and one of the greatest pieces of Renaissance literature. For 500 years More's towering work has influenced writers, explorers, artists and mapmakers, has been the progenitor for an entire genre, and is one of a handful of works to have never disappeared from public consciousness from the moment it was published.

More (1478-1535) was a statesman, humanist writer, advisor to Henry VIII and for several years Lord Chancellor, but his opposition to the Protestant Reformation and, ultimately, his refusal to countenance the King's annulment of his marriage to Catherine of Aragon, led to him being tried for treason and beheaded. Although he was a writer all his life, there is no question that *Utopia* was his greatest book. The basic plot is well known: while travelling with an English political delegation on the continent, Thomas More claims to have met a man called Raphael Hythlodæus who had sailed three times with Vespucci to the Americas, but had jumped ship in Brazil, setting out on a private expedition further southward. At a location unknown to More (the author claims with mock exasperation that someone coughed when the precise location was announced), Hythlodæus discovered the island of Utopia, an ideal society of goods shared in common, where religious tolerance is the norm and universal education is practiced.

People have endlessly debated every detail of More's book starting with the word itself (which could be taken to mean both "good place" and "nowhere") let alone the name "Hythlodæus", which means something like "dispensing nonsense," but none can dispute its influence. Three hundred years before Oscar Wilde made his famous quip about how any 'map of the world that does not include Utopia is not worth even glancing at', the great chart-maker Ortelius actually printed a map of Utopia in 1595 or 1596 (the sole known surviving copy was purchased by the King Baudouin Foundation in the Netherlands in 2018).

The work was first published, with simpler woodcut illustrations, with the help of Erasmus in Louvain. It was partly because of the numerous errors in the second, Paris 1517 edition (which had no illustrations), that Erasmus again took control here, with the artistic support of the Holbeins, producing this first Froben edition, the third and essentially best of the early editions: printed in Basle, its publication was a collaboration of four key figures, More and Erasmus, together with Hans Holbein and his elder brother Ambrosius, also an accomplished artist but who died as a young man; he was responsible for the famous detailed woodcut map of Utopia produced for this edition, and for the 'Dialogue' woodcut with the portraits of the protagonists – Thomas More himself, John Clement, Raphael Hythlodaye, and Pieter Gillies. Between them the two brothers produced the general title to the work and the delightful woodcut title-borders as well as the historiated initial letters.

This edition was also important textually as it was the first to include More's revisions and Erasmus's *Epigrammata*, was the last edition published in More's lifetime, and is widely regarded as the standard text. (A "fourth" edition published nine months later at the end of 1518 was basically a reprint of this).

On the basis of locations noted by More's bibliographer Gibson, this also appears to be the rarest of the early editions. Gibson records thirteen copies of the first edition, eleven of the second, only six of this third edition, and twelve of the derivative fourth. A further thirteen copies located could not be specifically identified as third or fourth editions. No other edition would appear for another thirty years.

Adams, M1756; European Americana, 518/7; Gibson, 'St. Thomas More... with a Bibliography of Utopiana', 3; Isaac, 14177; Lewis, 808; Printing and the Mind of Man, 47 (first edition).



SETTING OF THE LORD'S PRAYER BY THE EARLY AUSTRALIAN COMPOSER AND COLLABORATOR OF LORD BYRON

40. NATHAN, Isaac.

The Lord's Prayer.

A bifolium sheet of music, 345 x 270 mm; unbound.

Sydney, W. Baker. Hibernian Press, King Street, Sydney, 1845.

\$2850

Click anywhere for full details or search 4505076 at hordern.com

A rare and fragile piece of early pianoforte music by the vibrant and mercurial musician Isaac Nathan, who had arrived in Australia just four years before this publication. One-time friend and collaborator of Lord Byron, and tutor of Princess Charlotte, Nathan was born in Canterbury, England in 1799. His father, a singer in the local synagogue, had instructed his son in the lore of traditional Jewish music and throughout his life Nathan forged links between Jewish music and mainstream European culture. In this respect he is best remembered for his collaboration with Lord Byron on the *Hebrew Melodies* of 1815. Nathan composed the scores for Byron's verse including the enduring *She Walks in Beauty*. Following Byron's self-imposed exile and early death, Nathan continued to work as a singing instructor and composer. He struggled with gambling debts throughout the late 1830s and finally sought a fresh start in Australia in 1841.

He burst upon the parochial Sydney scene and quickly established a reputation as a singing teacher, composer and conversationalist, becoming a prominent figure in Sydney social circles. Nathan played an important role in the advancement of Australian music as Sydney became increasingly cosmopolitan following the end of convict transportation. Possessing tremendous curiosity and famous for his wit, he was a successful ambassador for Jewish culture and also did

much to foster public appreciation of Aboriginal music and culture. He composed Australia's first opera, *Don Juan of Austria* (1847), and was active as a musician at both St Mary's Catholic Cathedral and St James' Anglican Church Sydney.

Ferguson; 5119a



THE DUTCH STUDY THE FIRST CHRISTIAN MISSION TO NEW ZEALAND

41. NICHOLAS, John Liddiard.

Verhaal eener reis naar Nieuw-Zeeland, gedaan in de jaren 1814 en 1815, in gezelschap met den weleerw. heer Samuel Marsden.

Two volumes bound as one stout octavo of nearly 1000 pp. in contemporary Dutch vellum, gold-tooled coat-of-arms of Schiedam on both sides.

Rotterdam, Arbon en Krap, 1819–1821.

Provenance: Gilt arms of the town of Schiedam on binding; library of the Aloysius College, The Hague (school closed 2016), with their stamps on half-titles and titles.

\$2650

[Click anywhere for full details or search 4505042 at hordern.com](#)

Scarce first Dutch edition of this important account of Samuel Marsden's first voyage from New South Wales to New Zealand in his brig the *Active*, with a crew of 35 men, including some Māori chiefs. Marsden led New Zealand's first Christian religious service in the Bay of Islands, attended by 400 Māori; he installed three lay missionaries on the islands. Nicholas describes in detail the meetings with Māori chiefs, discussing the Māori ways of living, commenting on their religion and beliefs, for example their beliefs about the creation of the world; their costumes, customs, villages, houses, food, tattoos and more.

Marsden's voyage was one of the earliest attempts to introduce European civilization and, as its ultimate consequence, settlement beyond continental New South Wales. The New South Wales Society for Affording Protection to the Natives of the South Sea



Islands and Promoting their Civilisation was the sonorous title given to the venture. Its chronicler, Nicholas, was a free settler who had arrived in Sydney in 1813 and quickly struck up a friendship with Marsden. The missionary Kendall was also on the voyage. In the end, those early attempts to conquer the New Zealand frontier and the warlike Māori had limited success and for decades Europeans remained visitors rather than settlers.

The original English account by Nicholas (*Narrative of a voyage to New Zealand*, 1817) was the earliest account of Marsden's first mission. Two years later this Dutch version and a German translation appeared, signalling an interest in protestant Europe in New Zealand itself and the spread of Christianity there. As with the English edition, the appendix contains a general history of New Zealand, and Collins' account of the two New Zealanders, Hoodoo and Toogee, taken to Norfolk Island in 1793; there is also an account of the Boyd massacre, and a memoir of Duaterra, the New Zealand chief who became Marsden's helper.

ADB (online), John Liddiard Nicholas; Ferguson, 763; Howgego, 1800–1850, M18; cf. Hocken, p. 38 (English edition).

42. ORTELIUS, Abraham.

Typus orbis terrarum.

Engraved map, 362 x 492 mm (sheet size 465 x 590 mm);
Latin text on verso; an excellent example, mounted.

Antwerp, Plantin, dated 1587, but issued 1592.

\$9750

[Click anywhere for full details or search 4504935 at hordern.com](#)

The great cartographer Ortelius' major world map, of great significance for the imagining of the Pacific and the Great Southern Land. One of the more remarkable aspects of the map is how fully it investigates the southern hemisphere, mixing old speculations with the latest reports from Spanish and Portuguese voyagers in the Indian and Pacific Oceans. First published in 1570, this revision is from a slightly later Latin edition, dated on the engraving 1587 but actually published around 1592 as part of Ortelius' great atlas project, the *Theatrum Orbis Terrarum*. This updated version includes some general improvements to the geography of the globe, notably some small but significant changes to the waters near Australia, including the moving of New Guinea further away from the landmass of the southern land (tentatively suggesting the existence of a channel to the south of the island); the newly-discovered Solomon islands are shown for the first time, correctly placed to the east of New Guinea. Four added medallions contain classical quotations, and the decorative clouds of the earlier edition have been replaced by a strapwork border housing the cartouches. Among other changes, the southwest coastline of South America has been reconfigured more accurately.

Abraham Ortelius (1527-1598) had an early career as an engraver and a book dealer but, partly through the encouragement of Gerardus Mercator, turned to scientific geography in the 1560s; his *Theatrum Orbis Terrarum* was essentially the first and certainly the most influential modern atlas. His world map was based on a much larger and extremely rare wall-map by Mercator of 1569, but the accessible format of the Ortelius version meant that it would become the map that gave currency to the theories that would dominate scientific thinking for centuries. The central premise of the map, the notion of the "balancing" of the top and bottom of the globe, can clearly be seen by the two polar landmasses: a series of four large islands in the north, pierced by great waterways that seem to go through to the pole and, much more dramatically, the massive "Terra Australis Nondum Cognita," at the bottom.

The Great Southern Land is enriched with a series of (partly fictional) landfalls and displays as a complicated synthesis of classical geography, the travels of Marco Polo (Beach, Lucach, Maletur), a garbled account of what had originally been a description of parts of South America as the "kingdom of the parrots" (Psittacorum Regio), a completely speculative reworking of what truly lay below the southern banks of the Straits of Magellan and, lastly, the partial knowledge of New Guinea and the surrounding waters. Of course, while it is easy to dismiss the ways in which the map is a pastiche of early travellers' tales, it has been the subject of endless speculation because parts of the imagined coastline are so suggestive of parts of northern and western Australia, not formally mapped until the incursions of the Dutch in the seventeenth century.

Clancy, 'Mapping of Terra Australis', 5.7 (1570 edition); 'Ortelius Atlas Maps', 3; Shirley, 'The Mapping of the World', 158.



HOMINES HAC LEGE
SYNT GENERATI
QVI TYERENTVR
ILLVM GLOBVM.
QVEM IN HOC TEM
PLO MEDIVM VI
DES. QVAE TER
RA DICITVR.
Cicero

EQVVS
VEHENDI
CAVSA. ARANDI
ROS. VENANDI
ET CVSTODIENDI
CANIS. HOMO AV
TEM ORTVS AD
MVNDVM CON
TEMPLANDVM.
Cicero

HOC
EST PVNCTVM
QVOD INTER TOT
GENTES FERRO
ET IGNI DIVIDI
TVR. O QVAM RIDI
CVLI SYNT MOR
TALIVM TER
MINI!
Seneca

VTINAM
QVEMADMO
DVM VNIVERSA
MVNDI FACIES
IN CONSECTVM
VENIT. ITA PHI
LOSOPHIA TOTA
NOBIS POSSET
OCCVRRERE.
Seneca

TYPVS ORBIS TERRARVM.

QVID EI POTEST VIDERI MAGNVM IN REBVS HVMANIS. CVI AETER
NITAS OMNIS. TOTIVSQUE MVNDI NOTA SIT MAGNITVDO. CICERO:

THE FIRST MAJOR BOOK OF INLAND EXPLORATION, AND THE FIRST ON NEW ENGLAND

43. OXLEY, John.

Journals of Two Expeditions into the Interior of New South Wales...

Quarto, with separate title page for Part II, three folding engraved maps, two folding diagrams and six plates (two finely hand-coloured, one folding); uncut in original boards, well rebacked in cloth with printed label.

London, John Murray, 1820.

\$10,500

Click anywhere for full details or search 4504259 at hordern.com



First edition of John Oxley's narrative of his two major expeditions, the first detailed description of the Australian interior and the earliest book devoted to Australian inland exploration. This is a very attractive uncut copy (and scarce thus) of the most handsome of all Australian exploration journals; a finely produced quarto volume whose appearance recalls the earlier quartos of the First Fleet chroniclers and was clearly designed to rank on the shelf with the books by his illustrious predecessors like Phillip, Hunter, Tench, Collins, White, Grant and Flinders. It 'is undoubtedly the chief book-making achievement of the Macquarie period...' (*People, Print and Paper*).

Oxley's first expedition was largely disappointing, but his second expedition saw some important discoveries including lush grazing pastures, the Liverpool Plains, the Peel River, and the New England tableland, before reaching the coast, discovering the Hastings River and the fine natural harbour of Port Macquarie. Subsequently, in 1819, Oxley also sailed to Port Macquarie on board the *Lady Nelson*; the voyage is covered in the appendices here, notably Oxley's letter to Governor Macquarie of 12 June 1819.

The finely-drawn maps and aquatints include views drawn by Major James Taylor from sketches by Evans, and the striking portrait "A Native Chief of Bathurst", prepared after a drawing by John Lewin, and one of very few known Aboriginal subjects by Australia's first professional artist.

Ferguson, 796; Greenway, 7402; Wantrup, 107.

a smaller stream running to the north-east. For the first ten miles the country was very poor and badly timbered, with barren stony hills; but from the last mentioned stream to our halting-place, at the end of twelve miles, though the land was hilly the soil was excellent, consisting of a rich, dark mould. The hills were particularly rich and thickly clothed with fine timber, blue gum, and stringy bark. We halted on the side of a hill, from the top of which we could see a great distance to the north and east. In the first quarter, lofty hills were seen from eighty to one hundred miles off, and generally very irregular. To the east the land was elevated, but more divided by sloping valleys, and we augured that at least for thirty miles in the direction of our course, we should not meet with any such serious obstruction as the last: indeed we imagined we could trace the course of the river nearly on a parallel line with us. We this day saw a solitary native, but I believe we were indebted for the sight rather to the circumstance of his being deprived of the use of his limbs than to his boldness or curiosity. Two or three families had been encamped on the spot where we found him, but they had all departed. He seemed more astonished than alarmed at the sight of our cavalcade, and expressed his wonder in a singular succession of sounds, resembling snatches of a song. His countenance was mild and pleasing, and was entirely divested of the ferocity we had seen expressed in the visages of some of his countrymen: he



A NATIVE CHIEF OF BATURST.

Published and Sold by John Murray, Albemarle Street, London.

INCLUDING ONE OF THE FIRST MAJOR DESCRIPTIONS OF LIFE ON BOARD A CONVICT TRANSPORT

44. PHILLIP, Arthur.

Accounts and Papers relating to Convicts on board the Hulks, and those transported to New South Wales.

Foolscap folio, 110 pp., the last a docket title; a large copy with wide margins, edges uncut; a good old binding of half dark calf; quarter dark blue morocco box.

London, Ordered to be printed, 10th and 26th March 1792.

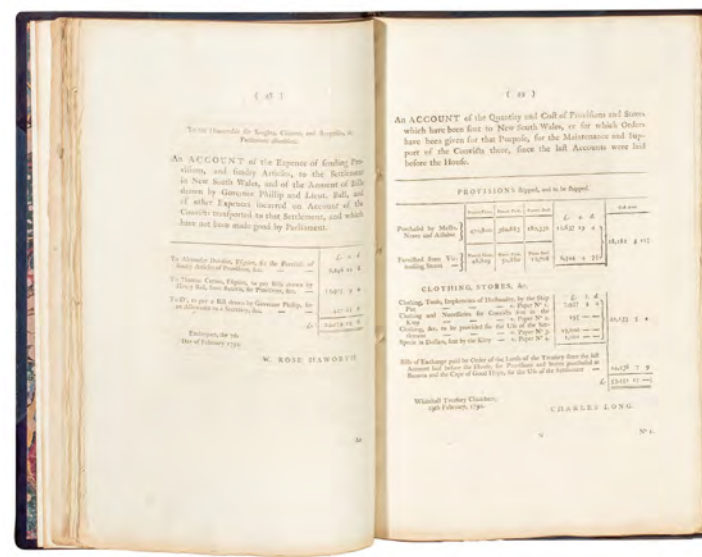
\$24,500

[Click anywhere for full details or search 4504588 at hordern.com](#)

One of the rarest of all First Fleet books: this was the last major publication relating to Phillip, a long and substantial parliamentary paper dating from March 1792. The collector Davidson called this a “great rarity” and “one of the most important of all the primary sources...”. Endlessly interesting, the report prints all manner of material relating to New South Wales and transportation. It begins with comment on the skyrocketing costs associated with the Thames hulks, including the government contracts with owners Duncan Campbell and James Bradley, details of the numbers of convicts and the work being done by them under supervision.

The second major section of the book (pp. 17-28) prints letters from Phillip from June to August 1790, including one to Nepean and others to Grenville, on subjects such as the tragic loss of the *Guardian*, appealing for settlers, or discussing Norfolk Island. Phillip pays particular notice to the Hawkesbury, which will “offer some desirable situations”. This section also includes a letter from Major Ross.

The great mass of other material included here gives a remarkably full overview of what was being planned in both Sydney and London. There are reports on conditions on board convict vessels *Pitt*, *Kitty*, *Neptune*, *Scarborough*, *Surprize*, and *Atlantic*, letters from surgeons,



reports from agents, substantial epistles from senior government officials to Phillip and King (including one rather moving one from Dundas about the loss of the *Guardian* and how much that “unfortunate Disaster” must have affected the colony, a letter which also includes Dundas’ barely restrained anger about conditions on board the Second Fleet), great lists of items requested by Phillip and now being sent (including almost 10,000 gallons of rum and 33,367 needles), a fascinating letter from King to Nepean regarding the purchase of live stock at the Cape of Good Hope in July 1791 (including 62 sheep and 200 fruit trees), and much else besides.

Of signal interest is the five-page “Remarks and Statement of the Proceedings of Donald Trail, Master of the *Neptune*, during his Passage to Port Jackson” (pp.73-77), one of the earliest major published narratives of life on board a convict vessel. The *Neptune* was one of the horror ships of the Second Fleet, and Trail’s report certainly makes for grim reading, with reports of malignant fevers and numberless deaths: “The Convicts that died in Stoke’s Bay”, he writes at one point, “were always sunk with Ballast brought from the Shore, except One Day, when it blew too hard to send a Boat from the Ship, and then the Body was sunk with Coals.”

Davidson, ‘A Book Collector’s Notes’, pp. 74-5; Ferguson, 13; Wantrup, 10; not recorded by Crittenden, “Bibliography of the First Fleet”.

A BEAUTIFUL EXAMPLE OF THE RARE SECOND AND “BEST” EDITION

45. PHILLIP, Governor Arthur.

The Voyage of Governor Phillip to Botany Bay ... Second Edition.

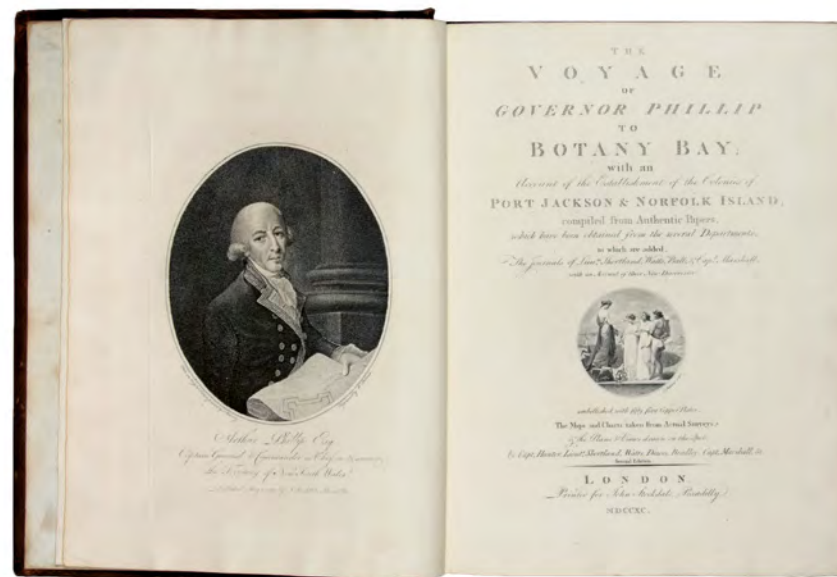
Quarto, portrait and engraved title, seven folding engraved charts and 46 engraved plates; a splendid copy, with wide margins, in contemporary polished marbled calf, flat spine banded in gilt, red leather label.

London, Stockdale, 1790.

Provenance: R.D. Steedman, Newcastle-upon-Tyne bookseller; R. David Parsons, with booklabel; private collection (Sydney).

\$9500

[Click anywhere for full details or search 4504400 at hordern.com](#)



The very scarce well revised and re-organised second edition of the classic account of Australian first settlement. The publisher of Phillip’s *Voyage*, Stockdale, had been unhappy with the slightly disorganised nature of his 1789 first edition; he discarded the original sheets within a few months, issuing this new version both in parts and in volume form (a single copy of the parts version is known today, in the Mitchell Library). A clever publisher, he neatly makes a virtue of both the new and the old editions: ‘Nothing seems to be required’, he writes, ‘in sending out this second edition, but to give assurance, that the alterations made in it, are such only as, while they raise in some degree the value of the present publication, cannot materially depreciate the former’.

This should properly be seen as the “best edition” of the work. Apart from the re-arrangement and general improvement, Stockdale adds a really substantial and significant appendix, largely reprinting his own publication, the anonymous 1787 *History of New Holland*. It is

accompanied by the fine “New Chart of New Holland”, coloured in outline and with an inset map of Botany Bay, that he had prepared for that 1787 publication. The new sub-title for the Appendix reads ‘Appendix Continued. The History of New Holland, from its first discovery in MDCXVI, to the present time. And a Discourse on Banishment, by the Right Honourable Lord Aukland [sic]. Illustrated with a chart of New Holland, and a plan of Botany Bay. MCCCXC’.

This edition is very much scarcer than the first. It has its own List of Subscribers which is fairly modest, numerous booksellers making single-digit orders - apart from Symonds, presumably H.D. Symonds the radical and opportunistic operator, early publisher of Barrington, who orders a staggering 400 copies.

Crittenden, ‘A Bibliography of the First Fleet’, 181; Ferguson, 90; not in the catalogue of the Hill collection; Wantrup, p. 62.

STRIKING ORIGINAL PAINTING OF THE ARARAT GOLDFIELDS IN 1858

46. ROPER, Edward.

“An Alluvial Diggings near Ararat, Victoria, 1858”,

Watercolour, 310 x 510 mm, heightened with white, signed and dated lower left “E. Roper 1858”.

Ararat, Victoria,, 1858.

Provenance: Until recently in the artist’s family.

\$124,000

[Click anywhere for full details or search 4505026 at hordern.com](#)

A large and detailed watercolour showing Ararat at the height of the gold rush: Roper’s view captures the bustle and industry, while emphasizing the smaller vignette, as for example his thoughtful positioning of an Aboriginal group draped in what appear to be government-issue blankets in the centre-ground. Roper achieved what few of his contemporaries managed, to capture a real impression of what it must have been like to first come across a gold strike at the height of the wild initial fervour.

This superb Australian Goldfields scene is the original “on the spot” painting on which Roper based a large oil painting later in his career in London. That later work, presented to the State Library of New South Wales in 1929 by Sir William Dixon, has since become one of the most famous depictions of life on the goldfields. It seems that all of Roper’s oils date from the 1880s or later (DAAO), after his return to England in 1873, which makes the present work painted on the spot some thirty years earlier an important link in understanding his process of artistic updating and revision.

The present work is signed and dated “1858” at lower left, the time of Roper’s first visit to Australia. The picture has added significance because it is now revealed to have a series of substantial pencil notes by Roper on the back which provide details including the naming of specific individuals, and revealing that the original caption was “An Alluvial Diggings near Ararat, Victoria, 1858”. These notes offer some important evidence for Roper’s biography. They discuss a return visit to Ararat and are clearly dated “1873”, a time when he was once more based in Victoria. They show him marvelling at the rapid transformation of Ararat from the rough-and-ready diggings to a town of real substance.



STRIKING ORIGINAL PAINTING OF THE ARARAT GOLDFIELDS IN 1858

Edward Roper (1832-1909), a fine journeyman artist and lifelong world-traveller, first arrived in Victoria around 1857 and appears to have headed straight for the goldfields. He had a long and varied career as a writer, painter, photographer, and an experimenter with new forms of printing and illustration. He spent most of his early life in Australia and Canada, making his last confirmed visit to Victoria in the early 1870s, where he attempted to establish an engraving company on the new “graphotype” model in Melbourne; bankrupt by 1873, he returned to England. The central event of his career was his exhibition, at the Burlington Gallery, Old Bond Street, London, of some fifty works in oil and watercolours in 1886.

Of all his known works the Dixson/SLNSW painting has long been recognised as a small masterpiece of its kind, so to have rediscovered this original and hitherto unrecorded version, held by the Roper family until recently, is of great significance. Roper’s later oil is closely based on the present work, from the Golden Age Hotel and Bowling Alley at left, through to the vast marquee of the Theatre Royal at the back, just to the right of the small copse of trees; with myriad diggers with everything from pans to cradles, cut trees with the bark stripped, stores including one flying the American flag, the middle ground is dominated by great ranks of broken soil and tiny figures, the landscape beyond still rather unmarked and with a real grandeur.

Many key details are changed in the later oil: the most obvious is the changed stance of the enigmatic man standing with a sweater around his neck at mid-scene, whom Roper adjusted to face the viewer, but there are a number of other curious smaller changes as well, such as altering the most prominent flag from a version of the Red Ensign (or “Red Duster”) to the White Ensign with the cross of St. George, through to tiny adjustments such as altering the sign listing the gold price (£3.18.9 per ounce) to remove a reference to the price of flour.

Without doubt the most significant change is in the background, which in this original watercolour is rendered in such charming and minute detail that it is possible to discern the precise movements of literally scores of tiny figures.

This work by Roper is of great significance for understanding the actual appearance of any of the goldfields, and of course for Ararat itself. There had been some European settlement there in the 1840s, but it was only when a travelling caravan of Chinese diggers discovered gold in 1857 that the region exploded in population.

In this light, Roper’s notes on the back of the painting are also significant for his comments on his return to Ararat in 1873. “This is now quite a town”, he begins, and goes on to describe the new ornamental gardens where the diggings once were, the buildings of “cut stone”, the daily mail coaches (and talk of a railway), and even the “Mullock Bank Hotel”, run by a “Chinaman who has a China wife” (this must have been the respected hotelier Chung Mow Fung, who married Huish Huish in Ararat in 1858).

Australian Dictionary of Biography (online); Dictionary of Australian Artists (online); SLNSW catalogue; Trove.



SUPERB STAINED-GLASS MEMORIAL TO MISSIONARIES IN AUSTRALIA

47. SALISBURY, Frank Owen (1874-1962).

“Spiritual Power”: Commemorative Drawing for a Stained Glass Window for the Wesleyan Chapel, City Road, London.

Pencil ink and crayon on paper, 2490 × 1345 mm; signed lower right “Frank O. Salisbury”; framed and glazed.

London, c.1930.

\$9500

[Click anywhere for full details or search 4505063 at hordern.com](#)

This very large and most impressive drawing by Frank Salisbury is the original design for the stained glass window entitled “Spiritual Power”, commissioned by the Melbourne philanthropist and businessman Frederick Cato and installed in Wesley’s Chapel, City Road, London in about 1930. The inscription lower left records its presentation by Cato and the inscription at centre notes that it is “To Commemorate the Sending of the Missionaries to Australia in the early 19th century”.

Frederick Cato (1858-1935) was one of the original founders of the great Australian grocery chain Moran & Cato, which by 1935 had nearly 200 branches in Victoria, Tasmania and New South Wales. He was an ardent Methodist and philanthropist and, among many other things, President of Queen’s College at the University of Melbourne and a member of the Wesley College Council. A generous donor to the Methodist Ladies’ College and the Methodist Boys’ Homes, he also supported the missions in Arnhem Land, New Britain and India. His philanthropy extended to Great Britain, as witnessed by his commissioning of this stained-glass window, and continued his whole life; in the year of his death in 1935, he and his son Alec commissioned

Paul Montford to model and cast a life-size bronze of John Wesley as a centenary gift to Victorian Methodism. The statue now stands at the front of Wesley Church in the city of Melbourne.

The British artist Frank Salisbury achieved considerable success as a portrait painter of his day, gaining celebrity through his pictures of historical pageantry in the House of Lords, the Royal Exchange and the London Guildhall. Royal portraiture extended to include the childhood Princess Margaret and royal weddings, the Jubilee Thanksgiving of 1935 and the coronation of George VI. His fame spread across the Atlantic with portraits of Presidents Woodrow Wilson, Coolidge and Eisenhower, and stars of stage and screen. However his preferred medium was stained glass and several other examples of his work are at Wesley’s Chapel. In 1833 he became Master of the Worshipful Company of Glaziers and Painters of Glass.

The window, manufactured by Hawes & Harris of Harpenden, was dedicated in 1930 before a crowded congregation which included the High Commissioner for Australia and the Agent General for Victoria. A picture of the window was sent to Buckingham Palace and the Queen replied saying she found it “very charming”. This impressively large drawing, showing the continuation of interest in a revived loosely pre-Raphaelite style, is a rare survivor in the fragile medium of early twentieth century stained glass design.



WITH NUMEROUS AUSTRALIAN SPECIES DESCRIBED FOR THE FIRST TIME

48. SMITH, James Edward and James SOWERBY.

Exotic Botany: consisting of coloured figures, and scientific descriptions of such new, beautiful, or rare plants ...

Two volumes in one, octavo, with 120 engravings with very good original hand-colouring; many folding, 19th century half calf, marbled boards.

London, R. Taylor & Co., 1804-5.

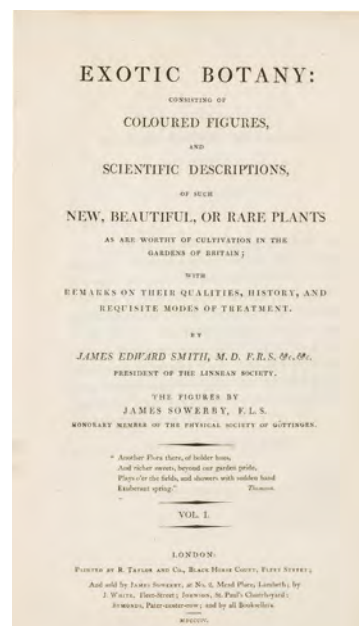
Provenance: English private collection.

\$16,000

Click anywhere for full details or search 4505077 at hordern.com

First edition: this beautiful botanical publication includes thirty-eight Australian species, the majority of which were not included in Smith's earlier *Specimen of the Botany of New Holland* (1793), and many of which are figured here for the first time. Like the earlier work, this is "of great importance to the botanist for the excellence of their figures and descriptions, and for the number of species not previously described in any published work" (Henry II, p. 182). The drawings on which the engravings were based were made by James Sowerby from live specimens grown in England from seeds sent from Australia, or from drawings and specimens supplied from New South Wales by John White the First Fleet surgeon.

Smith's notes on each plant often give a glimpse of the tremendous fascination with "Botany Bay" plants at the time. Specimens are derived, for instance, from the gardens of Lady Hume at Wormleybury, the greenhouse of the Dowager Lady de Clifford, or the grounds of the Marquis of Blandford. Several others have come from the famous exotic plant specialists in London, Lee & Kennedy. Throughout, Smith



and Sowerby show themselves to be up-to-date regarding the latest botanical discoveries, and they are thorough in their attempts to clarify current designations by comparing specimens with those held in great collections such as that of Sir Joseph Banks. There are several discussions of plants noticed by Ventenat at Malmaison, including some polite disagreements, but they show their respect by naming a hitherto non-descript species as the "Ventenatia" (plate 66 & 67; long since shortened to "Ventenata"). Smith writes: "I am happy to dedicate so distinct and curious a New Holland genus to

the honour of a botanist who has so much illustrated the plants of that country as M. Ventenat has done".

Although not as well-known as the earlier *Specimen*, this is, in part, because of its scarcity. The book appears only in the Ferguson *Addenda* (noting copies in the Nan Kivell collection, NLA; the South Australian Royal Geographical Society; and the Turnbull Library in New Zealand).

Dunthorne, 288; Ferguson, 397a; Great Flower Books, p.140; Henry, 1341; Nissen BBI, 1858; Stafleu, 1241.



THE FIRST AUSTRALIAN BOTANICAL BOOK TO BE ILLUSTRATED FROM LIVE SPECIMENS

49. SWEET, Robert.

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

Royal octavo, with 56 engraved plates in fine contemporary handcolouring; a fine, large copy, bound in handsome quarter green morocco, marbled boards, top edge gilt.

London, James Ridgway, 1827.

\$14,000

[Click anywhere for full details or search 4504732 at hordern.com](#)

First edition, first issue (text watermarked 1825, the plates on thick paper not watermarked): one of the most attractive of all Australian botanical books and the first with illustrations taken from live specimens rather than dried plants or field sketches, the species depicted having been grown from seeds in London nurseries. This experimentation directly resulted from Joseph Banks's methods and indicates how widely his influence had spread. This was the third illustrated work devoted to the botany of Australia (the first was James Edward Smith's of 1793, and the second Bauer's exceptionally rare *Illustrationes Floræ Novæ Hollandiæ* of 1813). Sweet's book represents a departure from its two predecessors. As a horticulturist, rather than a scientific botanist or botanical artist, he was more interested in the cultivation than the classification of exotic plants. During the last ten years of his life he published a number of botanical works which catered for the educated English public in the same way as Paxton's and Curtis's botanical magazines.

No fewer than nine plants are distinctly noted as having been collected in western Australia, chiefly from the vicinity of King George's Sound (modern Albany). A further 16 are noted as from the "south coast of New Holland", with the majority of the rest coming from around Port Jackson and Tasmania. Sweet includes, where possible, field notes on the plants, and it is interesting to see that a large number were collected in Australia personally by the little-known William Baxter, gardener to one Francis Henchman Esq. of Clapton Nursery. Baxter had been sent out by Henchman with the express aim of collecting plants in remote regions.

This is a fine and fresh copy of the book, with bright handcolouring to the plates, which were drawn by one of the finest botanical artists of the day - Edwin Dalton Smith of Chelsea, for many years attached to the Royal Botanic Gardens, Kew. In style it bridges a gap between late-eighteenth-century botanical art, generally of a most "refined" nature, and the nineteenth-century variations, which led to the often less exquisite lithograph.

Dunthorne, 295; Nissen, BBI 1924; Stafleu, TL2 13.548. See also H.R. Fletcher: 'The story of the Royal Horticultural Society 1804-1968', Oxford, 1969.

THE TORRES STRAIT, AND A VAST FRANCISCAN MISSION FOR THE CORAL SEA

50. [TORRES]

ARIAS, Juan Luis, de Loyola.

Señor ... [A Memorial in Spanish, addressed to Philip IV of Spain, urging the exploration and colonisation of the Southern Continent]...

Quarto, no title-page as issued, 26 pp. and final leaf with simple colophon recto; attractive modern quarter calf binding, marbled boards.

Edinburgh, Murray and Cochran, 1773.

Provenance: Imperfectly-inked Australian library stamp; private collection (Melbourne); Leonard Joel auction, 1994; Hordern House; private collection (Sydney).

\$36,000

[Click anywhere for full details or search 4504965 at hordern.com](#)

Extremely rare: this copy, now handled by us for the second time, is the only one known to have been sold in many decades.

The Arias Memorial is of signal importance for the history of Torres Strait and for the 1605-1607 voyage of Quirós and Torres, as originally described in the early seventeenth century. Although any early work on Quirós is of obvious significance, the Arias Memorial is the single most important printed work on the enigmatic figure of Torres. Its rediscovery and publication in 1773 have ensured its survival since a first publication in the 1630s, probably clandestine, is even rarer, perhaps "impossibly" so, today.

The Memorial was revived by the great hydrographer Alexander Dalrymple, who had chanced on and acquired an original printing of the work, immediately understanding its significance as providing the crucial first-hand evidence that the Torres Strait was navigable.

Arias, a Franciscan, was appointed as an official "chronicler" of the Indies in 1591 and, after the death of Quirós in 1614, became one of the greatest promoters of Quirós's vision to establish a Spanish empire in the western Pacific. Arias wrote his Memorial at the behest of another fervent supporter of Quirós, Juan de Silva, who had himself written a series of direct appeals to King Philip III on the subject.

Silva was no diplomat; aware of his limitations, he enlisted the more polished Arias to write this text, a grander and more far-reaching Memorial, which detailed the dream of a vast Franciscan mission to be established in the Coral Sea, and returned to the original voyage accounts to describe the itinerary of Quirós, but also to include for the first time a substantial account of the route taken by Torres after he split up from his commander and sailed west for Manila, coasting southern New Guinea en route.

We have identified just four or five copies of the book in the northern hemisphere (two or three of them at the British Library) and in Australia copies at the National Library and in the Dixson collection of the State Library of New South Wales. By way of comparison, the original Spanish printing of the 1630s is considered unattainable, with no copy recorded to have been sold in modern times. Just four copies were identified by Celsus Kelly; three, including the copy discovered by Dalrymple, at the British Library, and one in Madrid.

George Collingridge, *Discovery of Australia*, (Sydney: 1895), pp. 225-228; Celsus Kelly, *Calendar of Documents, Spanish voyages in the South Pacific...* (Madrid: 1965), esp. # 833; Celsus Kelly, 'The Franciscan Missionary Plan for the Conversion to Christianity of the Natives of the Austral Lands as proposed in the Memorials of Fray Juan de Silva, O.F.M.,' *The Americas*, 17:3 (Jan. 1961), pp. 277-288; R.H. Major, *Early Voyages to Terra Australis*, (London: 1859), pp. 1-30; Sir C. Markham (ed.), in *The Voyages of Pedro Fernandez de Quiros, 1595-1606*, (London: 1904), see esp. Vol. II, Appendix VIII, pp. 517-36.



S E Ñ O R.

EL Doctór Iuan Luis Arias, dize: Que por conuenir tanto al seruicio de V. M. y a la propagacion de la Iglesia Catolica, aumento de nuestra santa Fè, conuerfion de los Gentiles de la tierra Austral, que es la principal obligacion de que està encargado V. Mageftad y fu Corona, y por lo mucho que el ha deffeadó, y procurado, deffea y procura lo que aqui fe propone. Y a instancia de los Padres de la Orden del Serafico Padre fan Francisco; y en particular del Padre Fr. Iuan de Silua, ha concertado vn tratado dedicado a la Alteza del serenifimo Infante don Fernando, de lo que fe deue juzgar del Emisferio Austral, de fus temperamentos, fertilidad, poblacion, y todo lo demas que fe puede deffear entender de fus eftendidiffimas Prouincias, y Reynos. Para intentar fu descubrimiento, y conquista efpiritual, y Euangelica, y la reduccion a nuestra santa Fè, y Religion Catolica de fus innumerables habitantes, que ha tantos figlos esperan de mano de V. Mageftad tan diuino y celestial beneficio: cosa fobre que el Padre fray Iuan de Silua ha hecho diligencia muy importante, y la folicita zelofiffimamente, porque toda fu Orden, que quiere emprender negocio tan grande, que es vno de los mayores que ha tenido, ni podrá tener la Iglesia Catolica, y que todos fus Fieles hijos deuemos procurar fe accelere quanto fuere poffible. Porque los Hereges Ingleses, y Olandeses, a quienes el demonio instiga para ello quanto puede. Andan cudicofiffimos de reconocer, descubrir, y poblar los principales puertos que desta gran tierra corresponden a la mar del Sur, y de meter

A

en

51. VAIRASSE D'ALAIS, Denis.

Historie der Sevarambes.

Small quarto, four parts in one volume (part 4 with separate pagination), engraved frontispiece by J. Luyken (dated 1683) and 16 plates; full vellum antique.

Amsterdam, T. van Hoorn, 1682.

\$10,500

[Click anywhere for full details or search 3601247 at hordern.com](#)

Very rare, the first fully illustrated edition of this seventeenth-century imaginary voyage to western Australia, based on the story of the wreck of the VOC ship *Vergulde Draeck* in 1656. The plates are thus early – if imaginary – depictions of the Australian coast, and include two coastal scenes depicting the first meeting with the local population, the Australian court, and the fabulous fauna.

The importance of the detailed and inventive illustrations has been overlooked: after the various editions of Pelsaert, this is the second major work to depict life and conditions on the Australian mainland, however fancifully. This work also has an important connection with Vlamingh's exceedingly rare *Journal wegens de Voyagie* of 1701, as Vlamingh's very real voyage to Australia in 1696-7 only made it separately into print as a companion volume to the second Dutch edition of this imaginary work.

The story is based on the 1656 wreck of the *Vergulde Draeck*, which ran aground on the coast north of modern-day Perth. Seventy-five of the crew and passengers made it ashore. The captain Pieter Albertsz despatched a crew of seven in a small boat to Batavia and a rescue expedition was mounted, but found no trace of the survivors; the possibility that some of the crew survived on mainland Australia was an enticing fiction. Vairasse openly used this real-life voyage as the model for his own, having the similarly named *Goude Draak* wreck in western Australia the same year as its namesake. After the ship founders, some seventy-four women and three hundred and seven men survive on the barren shore, from whence they journey to the land of the Sevarambes, an Australian utopia.

The work, which also borrows features from the wreck of the *Batavia*, is one of the most important imaginary voyages to Terra Australis, and is cited as a direct influence on Swift. The book thus forms an important link in the long history of seventeenth-century Dutch exploration of the west Australian coast, not least because it dates from a time when the lines between imaginary and real voyages were blurred.

This Dutch edition was translated by Gerard van Broekhuizen the same year as the French collected edition, and seemingly based on the French text. The frontispiece is by Jan Luyken, and the plates (four signed) by Johannes van den Aveele (or Avelen).

Davidson, 'A Book Collector's Notes', p. 43; not in Landwehr, 'VOC', but see 373 (note on 1701 edition and Vlamingh); Tiele, 'Nederlandsche Bibliographie', p. 111 (1701 edition).

THE FIRST NATURAL HISTORY OF THE COLONY, WITH FINE HAND-COLOURING

52. WHITE, John.

Journal of a Voyage to New South Wales...

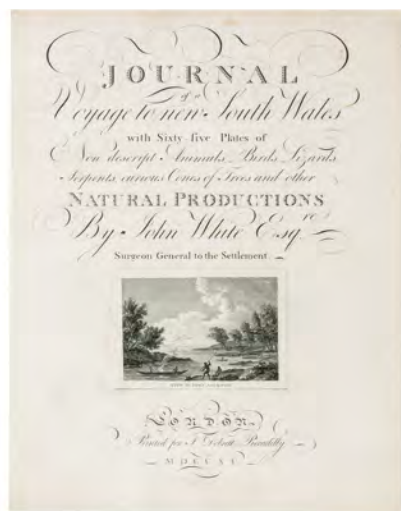
Quarto, engraved title and 65 hand coloured plates; in a superb binding of crimson straight-grained morocco gilt, all edges gilt.

London, J. Debrett, 1790.

Provenance: Private collection (Tasmania).

\$17,500

[Click anywhere for full details or search 4504936 at hordern.com](#)



A particularly fine copy of the rare deluxe issue: the version of the first edition of this famous First Fleet book in which the plates were coloured by hand. Especially in this form, White's *Journal* is one of the most beautiful of Australian colour-plate books, and one of the most attractive, as well as one of the earliest, Australian bird books. In this very handsome copy, in a beautiful twentieth-century binding, the colouring is especially superb.

The book was an immediate success on publication, with subscribers alone accounting for seven hundred copies. It is a travel and ornithological classic by a medical voyager: as chief surgeon of the First Fleet, John White overcame serious medical problems in appalling conditions both on the voyage out and when the settlement was founded. He was a keen amateur naturalist: on originally joining the First Fleet he had begun to keep a journal in which he would later make notes about birds in the new colony. It was this manuscript which formed the nucleus of his journal. It also provided an interesting and valuable account of the voyage from London, with long, detailed accounts of the stops at Rio de Janeiro, Cape Town and of the colonial voyages to Norfolk Island.

The natural history content makes White's particularly noteworthy amongst the First Fleet journals. When the convict artist Thomas Watling arrived in the colony in October 1792 he was assigned to White and in the next two years made many drawings of birds for him. It is possible that White himself had some skill as an artist and that he was responsible for the original sketches of some of the engravings here. Others of the engravings, drawn by leading natural history artists of the day such as Sarah Stone or Frederick Nodder, were based on actual specimens which had been sent to England, and which were on display in the windows of the publisher Debrett in a very successful attempt to drum up subscribers for the book.

White's interest in natural history continued until he left New South Wales in December 1794.

Abbey 'Travel in Aquatint and Lithography 1770-1860', 605; Casey Wood, 626; Crittenden, 'A Bibliography of the First Fleet', 248; Davidson, 'A Book Collector's Notes', pp. 81-6; Ferguson, 97; Ford, 2495; Hill, 1858; Mathews, Supplement; Nissen, 4390; Wantrup, 17 (and see long discussion in text); Zimmer, 672.



The Red Shouldered Paroquet.

Published in the first Part of the Illustrations of the Birds of the West Indies by Mr. Linnæus.

RED SHOULDERED PAROQUET.

PSITTACUS DISCOLOR.

Psittacus macrourus viridis, rectricibus basi ferruginis, humeris subtus sanguineis.

Long tailed Green Parrot, with the tail feathers ferruginous towards the base, the shoulders blood-red beneath.

This species, which appears to be new, is of that sort generally termed Paroquets. It is about ten inches in length: the general colour of the bird a fine green: the outer edge of the wing, near the shoulders, blue: the edge of the shoulders deep red; the under part the same. On the sides of the body a patch of red: round the beak a few red feathers: long feathers of the wings of a deep blackish blue, edged slightly with yellow: tail deep ferruginous toward the base, each feather becoming blue at the tip: bill and feet pale brown.

CYPRI-

THE GREAT ANTARCTIC EXPEDITION, EXPLORING WIDELY OVER FIVE YEARS

53. WILKES, Charles.

Narrative of the United States Exploring Expedition...

Six volumes in five; imperial octavo, with a portrait, 64 plates and nine maps in the text volumes, and the complete atlas bound at the end of the fifth volume; numerous vignettes in the text; without the half-titles, an unusually fine set in a handsome contemporary binding of half black morocco with marbled boards, spines gilt in compartments, top edges gilt.

Philadelphia, Lea & Blanchard, 1845.

\$13,650

[Click anywhere for full details or search 3705977 at hordern.com](#)

A superb set of the splendid first public edition, the first generally available narrative of the great American naval exploring expedition, one of the three great Antarctic voyages of the 1840s. The explorations of Wilkes, along with the English under Ross and the French under Dumont d'Urville, form the basis for today's territorial claims, and together established the knowledge of the frozen continent on which all subsequent expeditions built. Wilkes's six ships ranged from Tierra del Fuego, Chile and Peru, to Australia and the Pacific, and explored some 1500 miles of the Antarctic coast, 'thereby proving the existence of the seventh continent. Equally important, the Expedition collected and described natural history specimens from all parts of the globe - specimens that eventually came to the fledgling Smithsonian Institution, making it the National Museum of the United States. In a wider sense, the Expedition led to the emergence of the United States as a naval and scientific power with worldwide interests...' (*Magnificent Voyagers*, p. 9).

Among the expedition's great achievements was the detailed study of the flora and fauna of the many countries visited, the scientists making frequent and long excursions into the interiors. The expedition explored the South Pacific Islands, Australia and New Zealand, the Hawaiian Islands, the Northwest Coast, California, Singapore, the Cape of Good Hope and St. Helena, whilst the greatest achievement was the expedition into the Antarctic in the winter of 1839-40.



This is the desirable first octavo edition, of which only a thousand copies were printed, the first edition to be made generally available, preceded only by official and unofficial quarto editions printed in just 100 and 150 copies respectively which make only very occasional appearances on the market. The official edition was published by Congress, but Wilkes retained the copyright, "to protect my reputation, being unwilling that a garbled edition should be printed by others". He was happy with the present edition, writing to a Congressional committee in January 1845 that "the imperial 8vo. has been got up in beautiful style, and stereotyped - the paper and execution fully equal, and, in some respects as a library and reading book, to be preferred to the 4to. edition...".

Later editions, including the second 1845 octavo edition, are smaller in size, do not include the fine steel-engravings found in the present edition, and are generally of inferior quality.

Haskell, 2B, 17B; Rosove, 353.B1; *Magnificent Voyagers. The U.S. Exploring Expedition*, ed. H.J. Viola and C. Margolis, Smithsonian Institution, 1985.





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Front cover: An Alluvial Diggings near Ararat, Victoria, 1858 by Edward Roper (no.46)
Back cover: Detail of a compass given to Lachlan Macquarie junior by Viscount Strathallan (item 34)

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