

HORDERN HOUSE

RARE BOOKS • MANUSCRIPTS • PAINTINGS



HORDERN HOUSE

RARE BOOKS • MANUSCRIPTS • PAINTINGS



All prices are in Australian dollars
Further catalogue images, descriptions & condition reports
available by searching the unique number at
hordern.com

LEVEL 2, 255 RILEY STREET • SURRY HILLS • SYDNEY NSW 2010 • AUSTRALIA
+61 2 9356 4411 • www.hordern.com • rare@hordern.com



1. ARGENSOLA, Bartolomé Leonardo de.

Conquista de las Islas Malucas.

Small folio, pp. [12], 407 [i.e. 411]; eighteenth-century stiff parchment. Madrid, Alonso Martin, 1609.

THE “SPANISH HAKLUYT” HERRERA’S ANNOTATED COPY OF ARGENSOLA’S CLASSIC WORK ON THE WESTERN PACIFIC

A remarkable and very important association copy of this great book, heavily and critically annotated throughout by Argensola’s contemporary and rival author, the chronicler Antonio de Herrera



y Tordesillas (1559-1625). Herrera’s meticulousness demonstrates his wide knowledge of European exploration in the western Pacific and a clearly-defined understanding of the role of the historian or chronicler, when writing accounts such as Argensola’s and the several works he himself composed.

Herrera

Herrera, the most learned historian in the Spanish speaking world, became Chronicler General of the Indies in 1596 and of Castile in 1598 serving the series of Spanish Habsburg monarchs Philip II, III and IV. With his privileged and unrestricted access to the archives and to primary sources of information, including reports from the *adelantados* (administrators of the far-flung Spanish colonial possessions) and the often unpublished manuscript accounts of expeditions, he was the “Spanish Hakluyt”, writing a number of important and frequently re-published works on the history of Spain and its empire, most notably the *Descripción de las Indias Occidentales* (Madrid, 1601), the *Historia General del Mundo* (3 vols., Madrid, 1601-12) and his most significant work, one of the primary accounts of the early Spanish conquest of the New World, the *Historia General de los Hechos de los Castellanos en las*

Islas y Tierra Firme del Mar Océano (4 vols., Madrid, 1601-15) also known as the *Decades*.

Argensola

Argensola, poet as well as chronicler, belonged to the literary establishment of Spain’s Golden Age which included such figures as Cervantes, Francisco de Quevedo, and Lope de Vega. Unsurprisingly then, his *Conquista de las Islas Molucas* was quite literary in style. He placed the Spanish push against the Dutch in the Moluccas within the wider context of European exploration, beginning with its earliest days. His account is considered to have added ‘significantly to the stockpile of information on Asia, especially on the Moluccas, Java, Sumatra, and Ceylon. His book also ties together neatly the affairs of Europe with struggles in the overseas areas, for he sees the spice trade in its world-wide ramifications and makes his reader acutely aware of its immediate and potential interest for Japan and China’ (Donald F. Lach, *Asia in the Making of Europe*, III p. 312). It is ‘an essential work for the history of Spanish and Portuguese exploration in the East Indies’ (Hill).

The writing of chronicles

Argensola’s *Conquista* as annotated by Herrera exemplifies the debates not only about the significance of events during the initial years of European exploration and conquest in the western Pacific, but also about the role of the chronicler in creating a historical record. Argensola and Herrera represent two contrasting viewpoints – which, as Kagan demonstrates in his *Clio and the Crown*, greatly preoccupied their contemporaries in the seventeenth century. It was a debate which would continue into the eighteenth century (see Jorge Cañizares-Esquera, *How to Write the History of the New World*, Stanford, 2002), while vestiges of the issue still influence history-writing today.



Herrera's remarks

Herrera's annotations are very extensive: about 340 in number, they range from single words to long or sometimes multiple sentences. They include his objections to Argensola's literary manner, in conflict with the nature of a chronicle; to superfluous content; to content which fails to glorify Castilian achievement; to praise of the achievements of other nations; to the inclusion of topics not directly related to the discussion, like natural history or native politics; to the inclusion of long history of the Dutch in the Moluccas; to the inclusion of too much about matters relating to the Philippines, India, Japan and China; to being too concise on topics that would highlight Castilian achievements; to failing to discuss the Chinese population in the Philippines in detail; to not being as good as Antonio de Morga's *Sucesos de las Islas Filipinas* (Mexico, 1606); to breaking the *Conquista* up by subject into ten different books and forgoing a chronological narrative; to a general meanness probably the consequence of Argensola's Aragonese rather than Castilian origins; to preferring Portuguese over Castilian accounts, for example of the Magellan voyage, showing 'the malice and the poison of the Portuguese as well as his own as an Aragonese'.

This exceptionally interesting book later belonged to the Spanish diplomat and Enlightenment figure, José Nicolás de Azara (1730-1804), collector, patron of the arts, and scholar (his annotated edition of Garcilaso de la Vega's poetry, for example, was published in 1765 in Madrid).

We can supply a 30-pp schedule of Herrera's annotations, with more detailed cataloguing and analysis.

\$195,000

Alden 609/65; Hill, 1006; Kraus, Drake, 33; JCB (3) II 61; Lach, III, pp. 311-2; Medina, BHA 551; Medina (Philippines) 48; Palau, 16089; Retana, 67; Sabin 1946; Salva, 3349; Steele, pp. 120-21.

[4504611 at hordern.com]

2. [BAUDIN] PERON, François & Louis de FREYCINET.

Voyage de Découvertes aux Terres Australes...

Bound in five volumes; the two-volume quarto narrative text with portrait frontispiece and two folding tables, the two-parts of the large quarto atlas bound as a single volume containing 40 plates (23 coloured and two folding) and 14 maps (two double-page); together with the "Partie Navigation", comprising a quarto text volume and imperial folio hydrographical atlas, the latter with 32 engraved charts; bound in matching French quarter red morocco over marbled boards. Paris, Imprimerie Impériale [Royale], 1807/16/07/11; 1815/12.

THE FULL ACCOUNT OF THE BAUDIN VOYAGE: SUPERBLY HAND-COLOURED

The great French voyage of the Napoleonic period, the ambitious voyage to the "terres Australes" or southern continent under Baudin, chronicled by its participants Louis de Freycinet (later to command his own voyage) and the scientist François Péron, and published in six separate volumes over a period of ten years. This is an extremely good set of the first edition of the complete official account of the voyage, in unusually fine condition, with the plates notably crisp and with delicate original hand-colouring.

Sent out in 1800, in the first year of Napoleon's consulate, and only two years after the Napoleonic expedition to Egypt, the ships of the expedition returned to France laden with specimens and replete with information in March of 1804, just two months before the Senate's proclamation of Napoleon as Emperor. Live specimens from the "terres Australes" went directly to Joséphine and Napoleon's château at Malmaison on the outskirts of Paris, where kangaroos, emus and black swans would make their unlikely home in the imperial parkland under young gum and wattle trees brought back by the explorers. Although no trace of the introduced vegetation survives in the present-day, much reduced, gardens of Malmaison, the vignette on the title-page of this voyage account memorialises this extraordinary European acclimatisation of the southern exotic.

The images, mostly after drawings made on the spot by the expedition's two most important artists Charles-Alexandre Lesueur and Nicolas-Martin Petit, are among the most beautiful ever conceived in their depiction of Australian Aborigines, particularly those of Tasmania, and of the natural history of the southern lands.

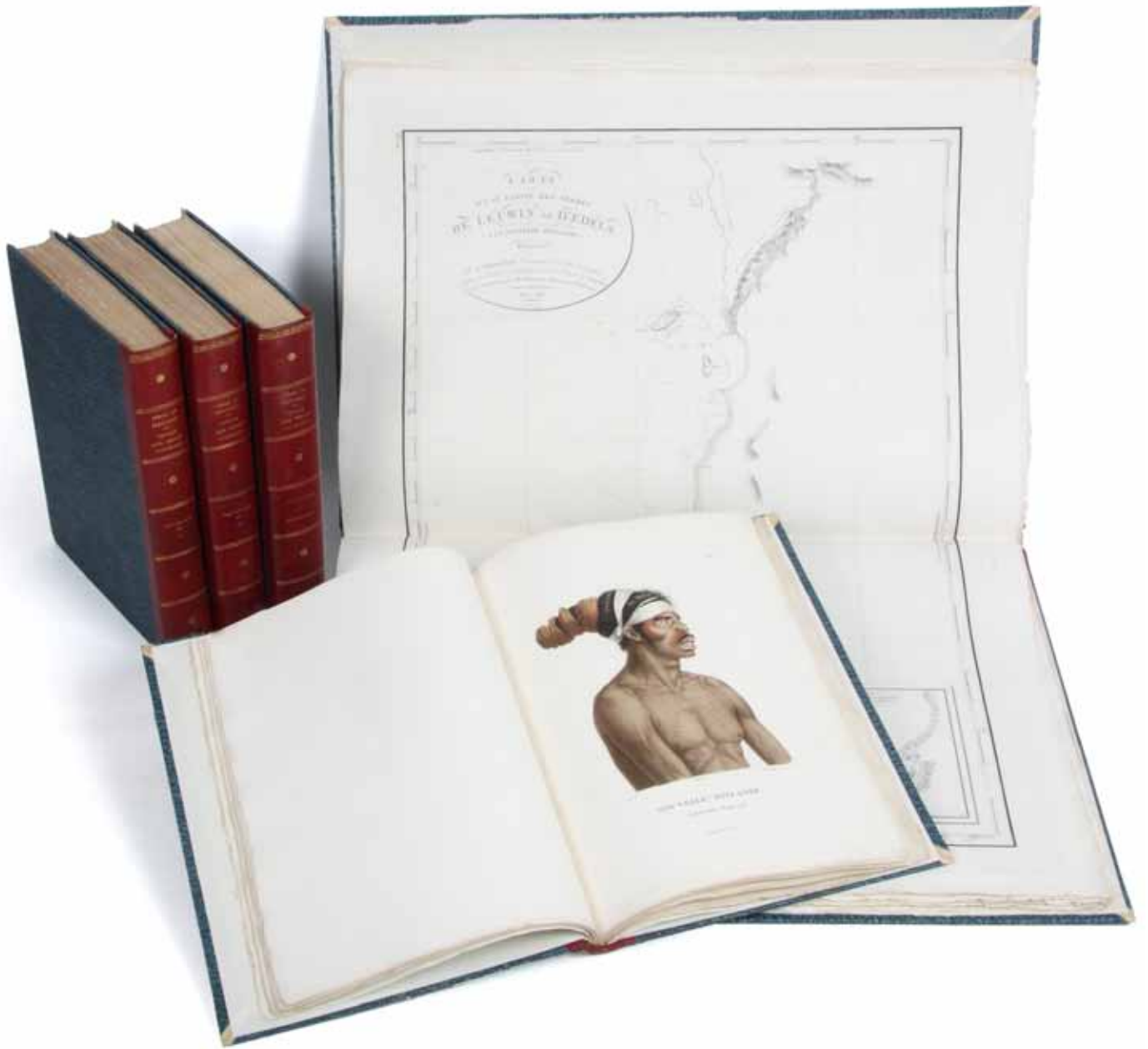
The cartography of the voyage was of crucial interest: the French examination of the Australian coasts coincided with Flinders' circumnavigation, the two expeditions famously meeting up at the consequently named Encounter Bay in South Australia. With Flinders' subsequent imprisonment by the French, his captors were first into print with their mapping of Australia, the great Hydrographical Atlas appearing in 1812, two years before the publication of Flinders' narrative and charts, and thus the first full Australian atlas, a remarkable achievement for visitors rather than settlers.

The official account of the voyage appeared over ten years, in two distinct sections. This is the full set with both sections in matching bindings: four volumes represent the official narrative (usually seen on its own and sometimes referred to as the "general reader's edition"), published between 1807 and 1816 as two volumes and a small folio atlas in two parts (including some charting, and the famous views and portraits of native peoples). The second part, in two volumes, which was separately published and actually distributed by a different bookseller, published between 1812 and 1815, is the much rarer Hydrography of the voyage with its large-scale coastal mapping of Australia appearing as an imperial folio atlas accompanied by the volume of partly narrative text.

\$110,000

Ferguson, 449, 536, 603; Hill, 1329 (Historique only); Wantrup, 78a, 79a, 80a, 81.

[3811937 at hordern.com]





3. [BLIGH] DODD, Robert.

The Mutineers turning Lieutenant Bligh and part of the Officers and Crew adrift...

Coloured aquatint engraving, 455 x 620 mm., mounted and framed. London, B.B. Evans, 1790.

THE MOST INFAMOUS MOMENT IN NAVAL HISTORY: BLIGH CAST ADRIFT

The mutiny on the *Bounty*, Bligh and his men cast adrift: one of the best known of all maritime images. This separately-issued aquatint was published in October 1790, only a few months after the first printing of Bligh's *Narrative*, at a time when interest in the events was building to a crescendo, and just before Bligh faced his own court-martial for the loss of the *Bounty*. Repeatedly reproduced, this is the rare original printing of the famous image of Bligh and his men in the longboat. At the moment depicted, the painter of the longboat is still attached to the ship, and the four swords reluctantly allowed to the men in the longboat are about to be thrown to them.

The aquatint offers the only known portrait of Fletcher Christian, who is here seen standing on the stern of the *Bounty*, watching Bligh in the longboat: Glynn Christian has since noted that comparison of this print with the detailed plans of the *Bounty* shows that Fletcher Christian is standing on the precise location of Bligh's personal privy (*Fragile Paradise*, p. 58). It is known that Bligh approved the original of this image, and he is even said to have helped the artist Robert Dodd correct the likeness of most of the crewmen portrayed. As Denning notes, it is 'accurate enough in many details for us to suspect that Dodd worked from eye-witness descriptions. So maybe Christian wore a hat in the mutiny!...' (*Mr Bligh's Bad Language*, Cambridge, 1992, p. 54).

\$21,000

Nan Kivell & Spence, p. 32; Spence, 'Bligh', p. 39.

[4504091 at hordern.com]



4. [BOUGAINVILLE] DE LA TOUANNE, Edmond.

Vue prise sur le cours de la riviere Nepean, au dessus de l'habitation de Mr. Macarthur, dans le Camdenshire...

Hand-coloured lithograph; image 205 x 294 mm, mounted and framed. Paris, 1828.

THE FRENCH EXPLORING THE COUNTRYSIDE SOUTH OF SYDNEY

This rare hand-coloured lithograph depicting the Nepean Gorge below Macarthur's house Camden Park, with a group of Aborigines around a fire on the shore, was based on de la Touanne's original drawing, painted during the visit to Sydney of the French navigator Hyacinthe de Bougainville (son of the great 18th-century navigator). Hyacinthe had first sailed as an eighteen-year-old ensign on the Baudin voyage and was given command of the *Thétis*, only the second French frigate to be commissioned for a circumnavigation, the first having been his father's ship the *Boudeuse*.

Edmond de la Touanne, friend and protégé of Bougainville (and referred to in Bougainville's journal as 'faithful companion of my travels'), sailed as a lieutenant on this expedition. Because of the haste with which the expedition was manned, no official artist was sent; as Bougainville himself noted, no pictorial record of the expedition would have survived but for De la Touanne's sketches.

The expedition stayed three months in Sydney and having secret orders to report on the defence capabilities of British settlements, the French officers travelled as widely as possible within the colony. Their investigations of Botany Bay, Camden, the Warragamba River and the Blue Mountains are well recorded in Bougainville's diaries.

\$3250

[4504710 at hordern.com]

5. [COLE] OWEN, William, after.

Captain Sir Christopher Cole, R.N. K.C.B. Colonel of Marines, &c. &c. &c.

Mezzotint engraving, 522 x 404 mm., noted in the plate as "proof" at bottom left, mounted and framed. London, N.D., circa 1830.



JOHN SEPTIMUS ROE'S PATRON

A fine mezzotint portrait of Sir Christopher Cole, an important naval officer and significant as the patron to John Septimus Roe, Phillip Parker King's long-serving companion of the *Mermaid* and *Bathurst* voyages. A faint inscription at the lower left of the image notes that this is a proof copy.

Cole (1770-1837), Post Captain and Colonel of Marine, served as Flag Captain to Lord Hugh Seymour and to Sir J.T. Duckworth, relieved the garrison to Amboyna in 1810 and captured Banda Neira. He retired from the sea to represent Glamorganshire, and was made commander of the yacht *Royal Sovereign* in 1828. He had tremendous influence on the career of the great Australian cartographer and naval officer John Septimus Roe. Roe's first appointment was as the "schoolmaster" under Cole on board the *Rippon*, a vessel which saw service against the French. It was Cole who noticed Roe's skill at charts and drawing, and he soon had the young midshipman making detailed charts for the navy. Cole, together with Roe's other influential patron Sir Richard Keats, kept an eye out for Roe, and the two men were involved in organising first his appointment to the Admiralty under Captain Thomas Hurd, and soon after, his appointment to the *Mermaid* with Phillip Parker King. One

of the first times that Roe was allowed to name something he had charted while sailing on the Australian coast he plumped for "Cole's Island".

The original painting of Cole was by William Owen R.A., and is here engraved by George H. Phillips. Owen had a prestigious career as a portraitist, and boasted a list of distinguished sitters. He was elected to the Royal Academy in 1806.

\$2550

[4003692 at hordern.com]



6. [COLOURS] SMITH, WARNER & Co.

“Important Discoveries. New Invented Colours”.

205 x 245 mm, engraved vignette at head. London, Smith, Warner & Co., 211 Piccadilly, 1800-1820.

“DISCOVERIES”: SPECIAL NEW COLOURS FOR TRAVEL ARTISTS

Early advertisement for this new method for fixing soft crayon and chalk drawings, with a range of fine water and oil colours. Specifically directed at travel artists, the title is a nice double use of the word “Discoveries”, illustrated with a version of the “exotic peoples” trope: a classical figure, Fame, flying above a group of ships at sea, presents a set of colours to Britannia and the various Continents, captioned “Fame presenting to the Four Corners a Box of S.W. & Co. Colours”. The advertisement expounds the virtues of the “New Invented Colours, & a liquid for using them, in the manner of Oil, but with or without Oil, yet so as to become more durably brilliant & unfading”. The invention is “well calculated to take Permanent Views at Sea, for Travelling... as they will endure every Climate without spoiling”.

The advertisement dates from 1800-1820, the period at which Smith & Warner were at 211 Piccadilly; their artists’ supplies were among the best of the period and their name appears throughout the literature. Considerable information about them has been compiled by the National Portrait Gallery in London. They note a similar piece, identified as “a trade label, presumably from a colour box of c.1800-20”, based on its use in a colour box from the Spooner Collection exhibited at the Courtauld in 2005 (www.npg.org.uk/research/programmes/directory-of-suppliers/s/).

\$2450

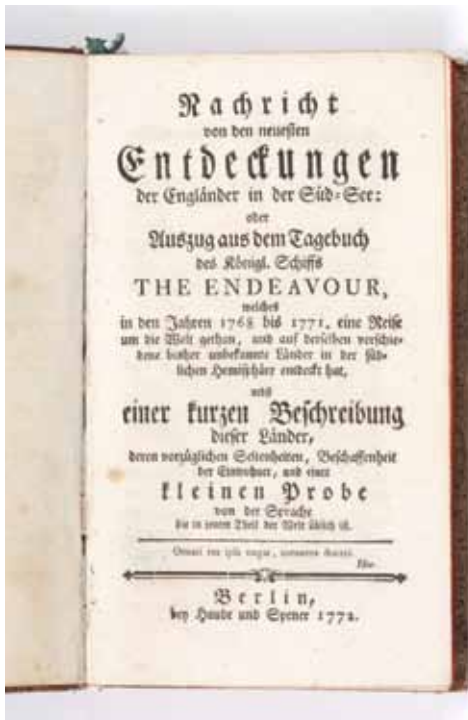
[4504870 at hordern.com]

7. [COOK: FIRST VOYAGE] [MAGRA, James, attributed].

Nachricht von den Neuesten Entdeckungen der Engländer In der Sud-See...

[News of recent English discoveries in the South Seas... Journal of The Endeavour's Voyage...].

Small octavo, xvi, 232 pp.; woodcut illustration (p.215); without an errata leaf mentioned by du Rietz and not required in all copies; early nineteenth century speckled paper boards with original label, book-plates to front pastedown. Berlin, Haude & Spener, 1772.



THE FIRST GERMAN BOOK ON EASTERN AUSTRALIA, & FIRST PRINTED DEPICTION OF A POLYNESIAN ARTEFACT

The extremely scarce first German account of Cook's first voyage, translated from Magra's surreptitious English original with an additional postscript that is almost certainly the work of George or Johann Forster. This book is remarkable for a number of reasons: other than a translation of Dampier it is the first German book on Australia, while the postscript includes a woodblock illustration of a Maori ornament, the first known depiction of a Polynesian artefact in a printed book (also the first such image from Cook's voyage to Australia and New Zealand). Furthermore, the lengthy postscript – unique to this publication – describes preparations for Cook's second voyage, with details of Banks' ambitious plans for the voyage, discussions of New Holland and the question of longitude, and other matters of then pressing importance. Curiously, it also contains the first scientific description of the kangaroo, based on the specimen that returned on the *Endeavour*, and notes prepared by Daniel Solander.

The postscript is dated 24 Hornung (i.e. February) 1772, at which time Cook's second voyage was being planned. This was when Joseph Banks still fully intended to sail, and when the Forsters were regular visitors at Soho Square. Indeed, Johann had made it

very clear that he was eager to join them on any second voyage. Ultimately he would be Banks' replacement. Forster's contribution provides an intriguing glimpse of Banks' aspirations, including a detailed commentary on his planned retinue at a time when people such as artist Johann Zoffany and Dr. James Lind were still planning to sail. It is full of interesting asides, such as a commentary on the natural history painting of Sydney Parkinson, the plans to take Harrison's chronometers aboard (with a discussion of their mechanism), Anson's discovery of the breadfruit tree on Tinian, and the properties of New Zealand flax. There is also much of note regarding Australia. A plan to take on board the parts for two small schooners so that they might be reassembled in New Holland is particularly interesting, as is the assertion that one of the planned outcomes of the voyage is to ascertain whether a strait exists between New Holland and Van Diemen's Land (Furieux, of course, was later criticised for not settling this question). Perhaps most interesting of all is Forster's lengthy scientific description of the kangaroo: evidently based on Solander's work, this must be the first scientific notice of the kangaroo ever published.

Another fascinating and unexplored aspect of this edition is the woodcut illustrating a Maori ear ornament (p. 215), an integral part of the Forster postscript. The ornament illustrated is a greenstone ear-ring or *pounamu kuru*, and is the first published depiction of a Polynesian ethnographic artefact. It is also the first printed depiction of any object brought back to England from James

Cook's first voyage. It is likely that Forster handled the *kuru* when visiting Banks and Solander at Soho Square, and subsequently included an illustration of the object in his letter to the German publisher Spener, who in due course reproduced the image when the letter formed part of the new postscript to Magra's narrative. Forster describes the greenstone as a natural vitreous rock cherished by the Maori, recalling a similar glassy stone encountered by French savant Charles Marie de la Condamine while exploring the Amazon. In his biography of Forster, Michael Hoare describes the great naturalist 'all agog with the richness and variety of specimens, observations and artefacts bought back in the *Endeavour*' (*The Tactless Philosopher* 1976, p. 69).



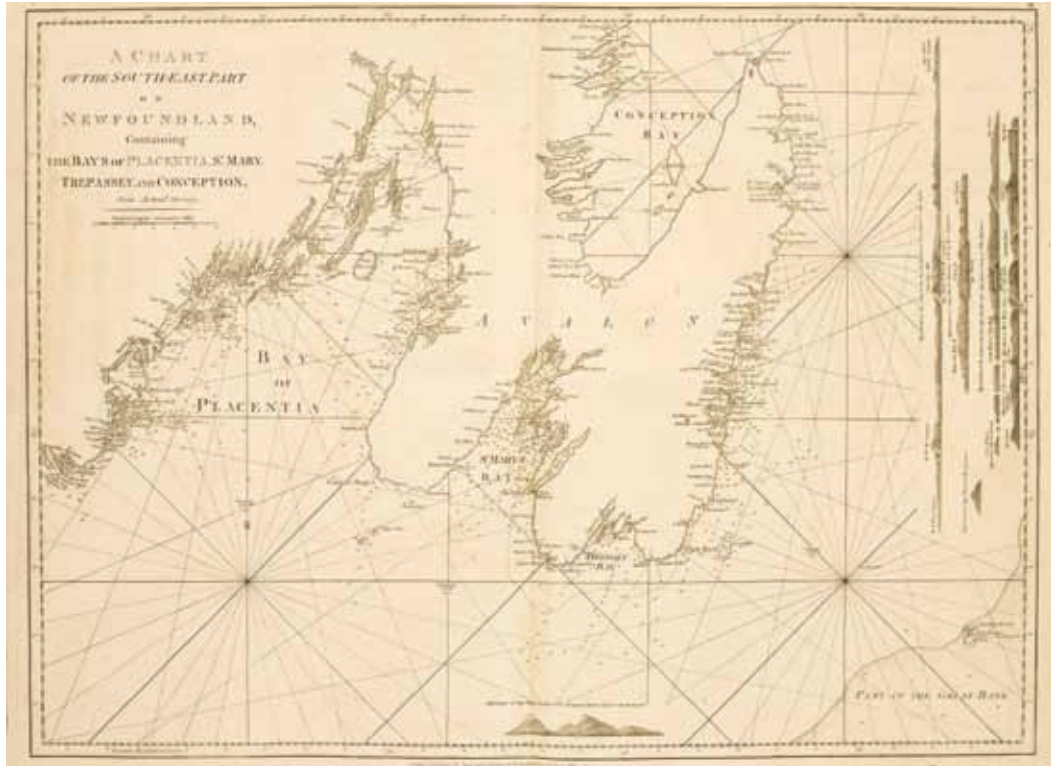
This book is rarely available on the market and institutional holdings are limited. Beddie records only the Mitchell Library copy and Ferguson's copy in the National Library of Australia. The copy held by the Alexander Turnbull Library in Wellington is the only example that we have located in a New Zealand library.

A very much fuller analysis of the book may be had on request.

\$38,500

Beaglehole, I, pp. cclvi-cclxv; Beddie, 698; Kroepelien, 217.

[4504214 at hordern.com]



8. [COOK: NEWFOUNDLAND] [GILBERT, Joseph and Michael LANE]

A Chart of the South-East Part of Newfoundland...

Double page engraved chart, 518 x 716 mm. London, Printed for R. Sayer & I. Bennet at No. 53 in Fleet Street, "10 May 1770" but issued 1775.

GILBERT AND LANE COMPLETING COOK'S NEWFOUNDLAND SURVEY

A splendid map from the Newfoundland Survey. Prepared in 1770, and dated thus in its caption, it was eventually included in *The North-American Pilot* of 1775. The need for the survey had arisen at the end of the Seven Years War, when accurate charts were required to enforce the terms of the Paris treaty of 1763. Cook was selected as master of the *Greville* in 1764, and the surveys established his reputation as a pre-eminent hydrographer and ultimately led to his being appointed to the command of the *Endeavour*.

"Cook started by surveying the northwest stretch of coastline in 1763 and 1764, then in 1765 and 1766 the south coast between Cape Ray and the Burin Peninsula, and in 1767 the west coast. His work was interrupted by what was to prove to be the first of his three great voyages to the Pacific, and the work on Newfoundland and southern Labrador was continued by Joseph Gilbert between 1767 and 1769 and Michael Lane between 1768 and 1773..." (Skelton & Tooley). Some of the charts appeared in Jefferys' *North-American Pilot* of 1769-1770, which is very rare today, and were also available separately over the following years. This is an example of the second state of the map, with Sayer and Bennett's 1770 imprint, but identified by the number "III" in the top margin and a note of the magnetic variation for 1773, prepared for the 1775 issue of the *Pilot*.

\$3250

Phillips, Geographical Atlases, 1209 (number 3); Tooley & Skelton, The Mapping of America, p.177.

[4504754 at hordern.com]

9. [COOK: SECOND VOYAGE] FORSTER, George.

A Voyage round the World... [with] Observations made during a Voyage Round the World...

Three volumes (the first work is in two volumes), quarto, with large folding map, folding table of languages in the second work; bound without 1 p. list of subscribers and 4 pp. contents in the second work; contemporary marbled calf, flat spines with ship ornaments in gilt between bands, double labels. London, B. White, 1777 & 1778.

THE FORSTERS' TWO INDEPENDENT ACCOUNTS OF COOK'S SECOND VOYAGE

A contemporarily-assembled set of the first editions of both works produced by the Forsters, father and son, as a result of Cook's second voyage. Georg Forster's *Voyage round the World* is one of the most considered of all the secondary accounts of Cook's voyages while his father Johann's *Observations* is a pioneering work on the anthropology of the Pacific.

The Forsters travelled on the *Resolution* following the withdrawal of Joseph Banks and his party from the voyage. Johann was one of the pre-eminent scientists and natural historians of his generation, while Georg, not even eighteen years old when he joined the ship, proved to have a facile pen and an alert and inquiring mind. Johann was supposed to write the official record, but he and Georg returned to controversy, culminating in them being told by the Admiralty to withdraw from any involvement with the official account.

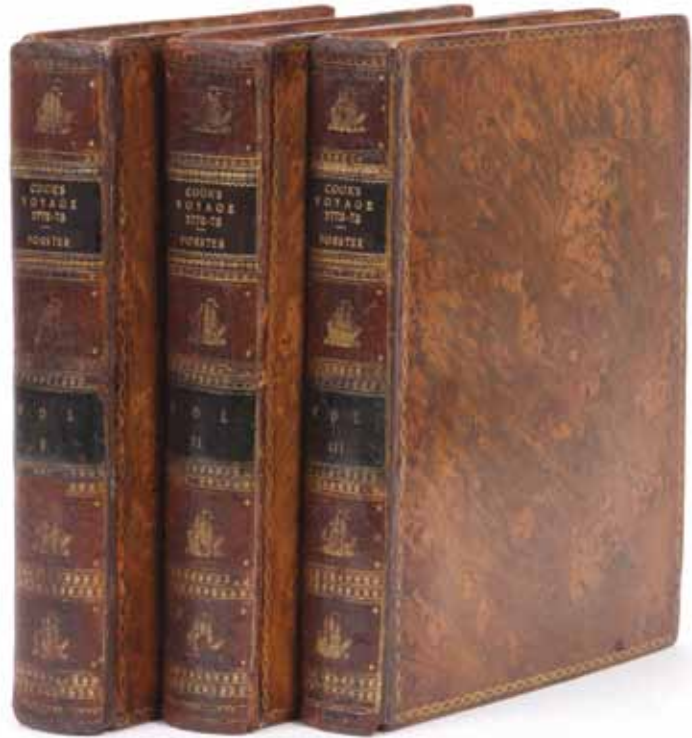
Thus denied, the Forsters 'set to work to forestall it with an account of their own, and succeeded in doing so by about six weeks' (Holmes). This thoughtful narrative account in two volumes, the first work in this attractive set, was the work of the younger Forster, Georg, though it is clear that Johann contributed to its writing. It was a significant alternative account of the expedition and 'an important and necessary addition to Cook's voyages' (Hill).

Johann's *Observations* was a pioneering work., demonstrating a new way of looking at voyage anthropology, ethnography, and all aspects of encounters with native peoples. His "Remarks on the Human Species", accounting for two-thirds of the text, is its most important part. Some copies of the *Observations* had the Pacific islands map based on the Tahitian Tupaiā's chart bound in; it has not been added to this copy.

\$11,500

Beddie, 1247, 1261; Hill, 625, 628; Holmes, 23, 29; Kroepelien, 450, 456; O'Reilly-Reitman, 382, 395, etc; Rosove, 132.A1.d, 140.A1; Spence, 464, 467.

[4504288 at hordern.com]

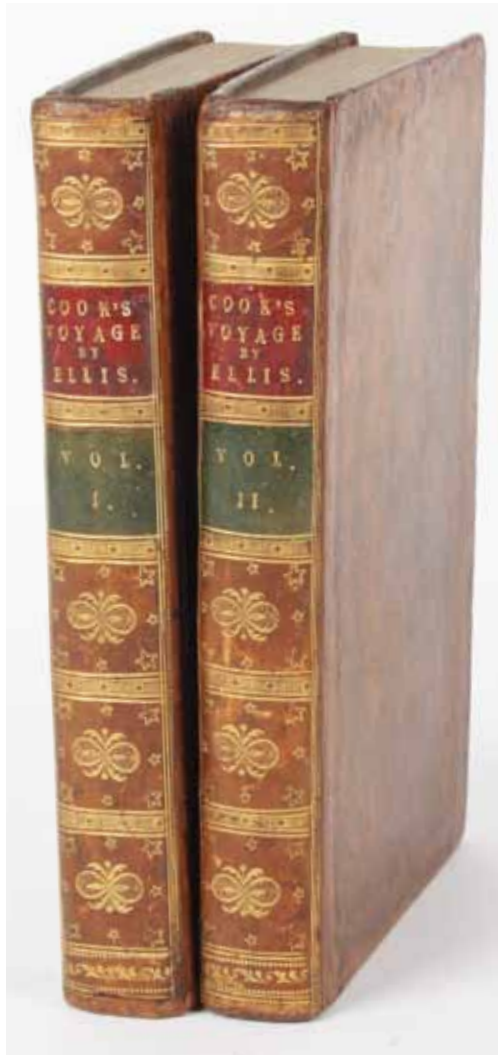


10. [COOK: THIRD VOYAGE] ELLIS, William.

An Authentic Narrative of a Voyage performed by Captain Cook...

Two volumes, octavo, with a folding chart and 21 engraved plates; a fine copy in contemporary gilt calf. London, G. Robinson, J. Sewell; and J. Debrett, 1782.

IMPORTANT ALTERNATIVE ACCOUNT, WITH A CHAPTER ON TASMANIA AND EARLY PACIFIC VIEWS



First edition: an attractive set of this rare account – the second such account to appear in English – of Cook's third voyage: 'an important supplement to the official account, which it preceded by two years' (Forbes). Ellis, surgeon's mate and talented amateur artist, sailed first on the *Discovery* and later on the *Resolution*. During the voyage he was thought of (by Captain Clerke) as a 'very worthy young man'. On his return he was in financial trouble and, despite the Admiralty's prohibition of the publication of unauthorised accounts of the voyage, sold his narrative to a London publisher for fifty guineas.

The book was published over Ellis' name, and was thus the first account of the expedition to acknowledge its authorship, earning the condemnation of Sir Joseph Banks, who wrote to him in January 1782 that 'I fear it will not in future be in my power to do what it might have been, had you asked and followed my advice'.

Ellis' narrative contains much on Alaska, the Northwest Coast, and Hawaii, and the engraved plates, after the author's drawings, and including eight of Hawaii, two of Alaska, and three of the Northwest Coast, 'are among the earliest published on the Hawaiian Islands, Alaska, and the Northwest' (Hill). Ellis' views of Hawaii provide the first general depictions of the islands, as Rickman's book, published in the previous year, showed only the death of Cook while Zimmermann's account was not illustrated. There is a chapter devoted to their visit to Van Diemen's Land in January 1777,

in the course of which Ellis painted a famous watercolour view of Adventure Bay, now in the National Library of Australia.

\$12,500

Beddie, 1599; Forbes, 'Hawaiian National Bibliography', 41; Hawaii One Hundred, 3; Hill, 555; Holmes, 42; Judd, 59; Kroepelien, 399; Lada-Mocarski, 35.

[4003697 at hordern.com]

11. [COOK: THIRD VOYAGE] SHAW, Alexander.

A Catalogue of the Different Specimens of Cloth collected in the three voyages of Captain Cook to the Southern Hemisphere ...

Quarto (220 x 164 mm.), pp [8, title and three leaves of descriptions], with 56 tapa cloth specimens interleaved between or tipped on 30 blank leaves, with sample numbers in manuscript 1-39; fine copy in its original publisher's binding of sheep-backed marbled boards, minor repair to head and tail of spine, boards rubbed, preserved in a morocco-backed box. London, Alexander Shaw, 1787 [-1805/1806].

EXCEPTIONAL AND VERY RARE ARTEFACT DERIVING FROM COOK'S THREE PACIFIC VOYAGES

Alexander Shaw's *Catalogue* has long been regarded as one of the rarest and most desirable of all Pacific voyage books. It is a book in which the printed text is slender compared with its suite of large cloth specimens: samples of indigenous tapa cloth collected by Cook's men in the Pacific, with Tahiti and the Hawaiian islands amply represented. Tapa is made from the bark of the paper mulberry and breadfruit trees, specially prepared and pounded with mallets to form continuous sheets. The rich and earthy decorations are created from dyes extracted from various roots, berries, leaves and flowers and the patterns, quality and size of tapa reflect the social status and prestige of their original owners. The material was irresistible to Cook's men who described its manufacture in some detail, a process likewise recorded by the voyage artists Sydney Parkinson and John Webber.

History of the "Catalogue"

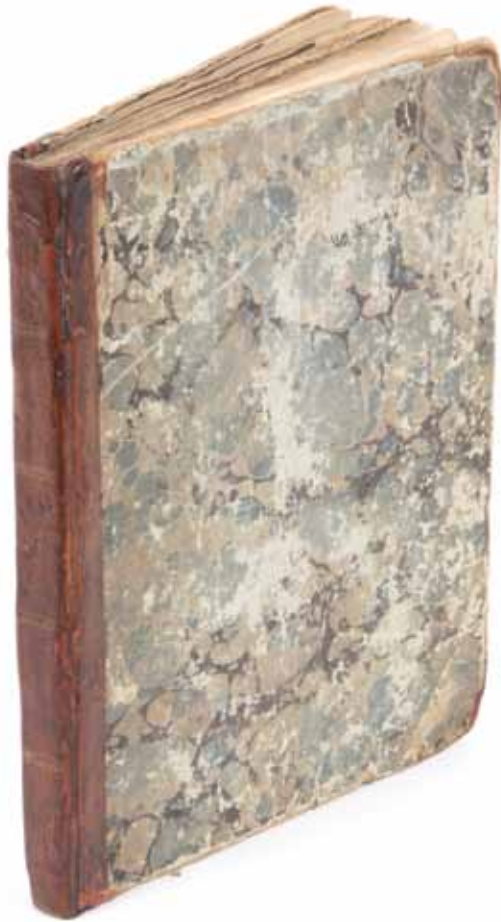
The *Catalogue* is now known to exist in two issues, both with the same letterpress, but differing in their number of tapa samples. This copy is an excellent example of the more desirable later issue, containing considerably more specimens from the Hawaiian islands. Recent research by Erica Ryan of the National Library of Australia has identified the fact that Alexander Shaw's brother, Harry, had much to do with the sourcing of extra cloths and the preparation of this second issue.

The book was first published in 1787, some seven years after the return of *Resolution* and *Discovery* at the conclusion of the third Cook voyage. Examples of the first issue typically contain 39 samples, as listed by Shaw in the preface. The second issue seems to have been prepared in 1805-1806 (on the basis of dated watermarks) in response to the new supplies of tapa then available, very probably arising from the sale of such collections as those of Sir Ashton Lever and David Samwell, surgeon's mate of the *Discovery* during the third voyage (and author of the equally rare *Narrative of the Death of Captain James Cook*, published a year before this).

This example of the second issue contains 17 additional cloth samples, bringing the total to 56 specimens and thus considerably expanded from the series of 39 in the earlier issue. Significantly, the majority of these additional specimens were collected by Cook's men and officers in Hawaii. Relatively few Hawaiian specimens were included in the first issue.

Shaw's *Catalogue* has been the subject of scholarly work for decades, including a comprehensive world-wide census by Dr. Donald Kerr of the University of Otago which identified 66 remaining examples: 57 are held by libraries and institutions, six are in private possession, and there are three whose whereabouts are not known at present. To this can be added the Brooke-Hitching copy, recently sold, and the present example, bringing the total to 68. Research by a London colleague has discovered that eight of these are examples of the second issue (while it is known that this is the rarest state of this book, further investigation is required to finalise the total).

However, as tapa from different sheets was dissected to make up the books, no two copies of the work are identical (as demonstrated by David Forbes in the *Hawaiian National Biography*). Furthermore, the craze for 'artificial curiosities' from the Pacific during the late-eighteenth and early nineteenth centuries seems to have inspired a sort of drawing-room activity where sections were



cut from the tapa specimens and the small cuttings rearranged in what are often called 'snippet books', probably to share with friends. As a result of these samplings, many copies are incomplete or include specimens that have been heavily clipped. The present example is unscathed and contains large generous tapa samples – indeed some 15 of them measure a full or three-quarter page. Significantly, the offsetting from the tapa to the interleaved sheets shows that this copy is in entirely original condition, and has not been modified or tampered with in the two centuries since its production. As such, not only is this the most desirable issue with the additional Hawaiian specimens, but it is unusually complete, unmolested and well preserved, and bound in the marbled paper boards as originally sold from the residence of Alexander Shaw in the Strand.

Fascination with Tapa

The production of this book reflects the genuine curiosity aroused by tapa, a fascination that drove competition between collectors of 'artificial curiosities' and generated an active market for the sheets brought home by Cook's men. The preface of the book contains descriptions of bark cloth manufacture by Cook, Anderson, Forster and an anonymous officer titled 'one of the navigators', and is followed by the list of the specimens compiled by Shaw. The list is indeed

rich in fascinating details; for example, we learn of varied uses of the tapa: 'wore (sic) by the people in the rainy season' or 'used at the human sacrifice'. Some of the notes in the list are longer, and doubtless arise from tales told by the mariners who collected the tapa in the first place (as boasted on the title page). The Shaw *Catalogue* is of great significance as a repository of unique original tapa, but it also speaks of the time when Cook's sailors were spreading their stories of the alluring South Seas, while drawing-room chatter throughout the land luxuriated in descriptions of the new exotic. The publication forms a tangible link between these narratives, the indigenous cultures of the South Pacific and Hawaiian islands, the myriad personal and trading relationships that developed between the islanders and mariners, and the genteel world of gentlemen collectors and their cabinets of curiosities.

There is a substantial literature on the Shaw cloth book (a full listing is available on request), and further investigation continues. As we go to press the National Library of Australia is about to launch its exhibition "In Cook's Wake: Tapa Treasures from the Pacific". The accompanying catalogue will contain new studies of the subject by Nat Williams and Erica Ryan, the latter writer detailing her remarkable investigations into the story of Shaw's publication.

\$370,000

Beddie, 3640; Forbes, 139; Holmes, 67.

[4504181 at hordern.com]

A CATALOGUE
 OF THE
 DIFFERENT SPECIMENS OF CLOTH
 COLLECTED IN THE THREE VOYAGES OF
 CAPTAIN COOK,
 TO THE SOUTHERN HEMISPHERE;
 WITH A
 PARTICULAR ACCOUNT
 OF THE
 Manner of the Manufacturing the same in the various Islands of the
 SOUTH SEAS;
 PRESENTED BY JOHN
 M^r. ANDERSON and REINHOLD FORSTER'S Observations,
 And the verbal Account of some of the most knowing of the Natives;
 WITH
 SOME ANECDOTES THAT HAPPENED TO THEM AMONG
 THE NATIVES.

Now properly arranged and printed
 FOR ALEXANDER SHAW, No. 37ⁿ. BROADWAY, LONDON,
 MDCCCLXXXII.



12. CUST, Mr.

“Sandridge Railway Jetty and Pier, Melbourne, Victoria 1858”.

Oil on academy board, 207 x 310 mm; signed, dated and inscribed on verso 'Artist / Mr Cust / 1858 / An Original Painting of / Sandridge Railway Jetty and Pier, / Melbourne Victoria'. Melbourne, 1858.

A VICTORIAN JEWEL; PORT PHILLIP IN THE 1850S GOLD RUSH

A small masterpiece: “Mr.” Cust, an elusive artist whose first name is so far unknown, demonstrates with meticulous strokes an ability to conjure a sensation of intimacy and tranquility on the smallest of scale. His work is reminiscent in this respect of some of the paintings of S.T. Gill; like Gill he combines a strong understanding of light and colour with a high degree of natural, artistic talent. This sensitively rendered painting is on academy board, to which Cust has painstakingly applied layer after layer of oil paint.

Like so many others, it is possible that Cust arrived in Victoria as a result of the discovery of gold in 1851. Shipping records note a W. Cust arriving in 1858 from Adelaide, while in 1854 a J. Cust arrived from Launceston. It was during the 1840s, in the early days of La Trobe’s appointment as Superintendent of the Port Phillip District, that the first artistic flurry began, continuing into the gold rush decade of the 1850s and La Trobe’s governorship from 1851; prior to this period there are notably few visual records of Melbourne. This evocative, newly discovered painting of Melbourne’s port, constructed in the former swampland of Sandridge, captures the frenzy of expansion on the seafront. In 1854 the new “Railway Pier”, later renamed “Station Pier”, was built and sleek clippers and the first steamships, still carrying full sails, clustered in the bay bringing passengers and cargo both into and out of Port Phillip. New piers were constructed to handle the enormous influx of immigrants: Victoria’s population exploded between 1851 and 1861 with 584,000 people migrating to Victoria, most by sea.

The new railway line, built in 1852, employed Australia’s first steam passenger-train, connecting Port Melbourne to the city proper. The vast extent of commercial activity is captured in this painting; building materials, crates and barrels are being sorted in the foreground under ominous black clouds; ships in full sail and a harbour chockfull with moored vessels are superbly captured by “Mr.” Cust – it is a moment captured in time, painted directly from observation, and giving one of the very few visual accounts of maritime infrastructure and its expansion in the colony brought about by the discovery of gold.

The inscription on the verso identifies “Mr Cust” and notes that the painting was priced “Five guineas framed”. It carries the engraved label of Chas. Yorke, cabinet maker of 227 Elizabeth St. Melbourne and in manuscript the name “Stedman”, who may perhaps have been an early owner. The Sands & Kenny directory of 1858 lists a Charles E. Stedman as a solicitor at 21 Eldon Chambers, Bank Place, 77, Collins Street West.

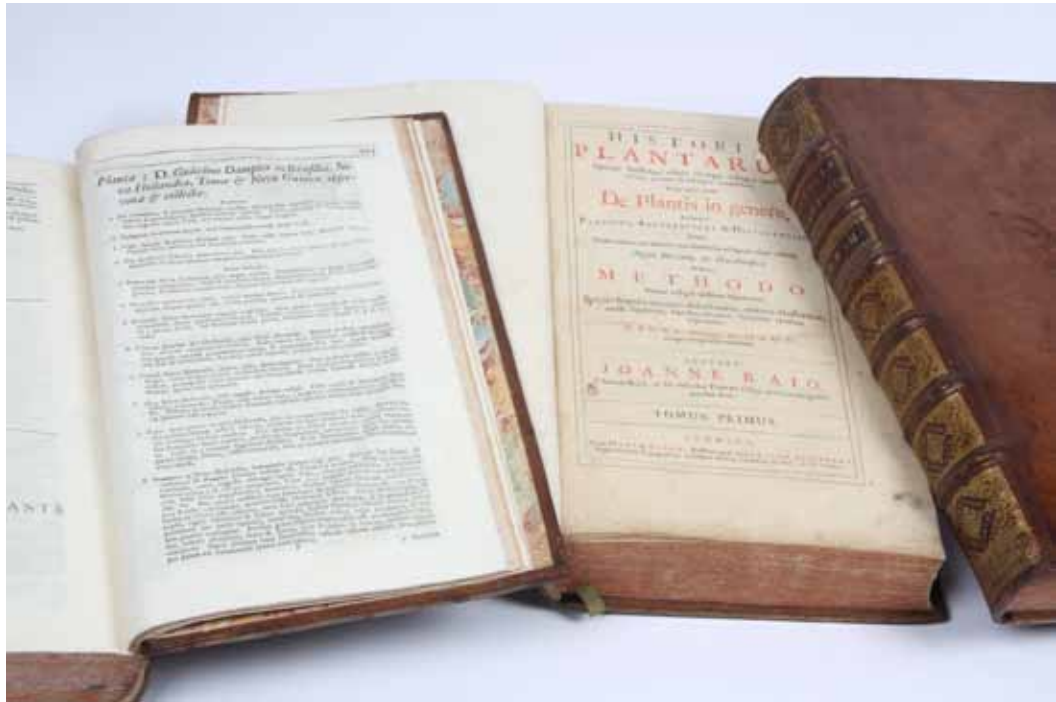
\$148,000

PROVENANCE: Private Collection, United Kingdom.

[4504822 at hordern.com]







13. [DAMPIER] RAY, John.

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

Three volumes, folio; a handsome set in contemporary calf. London, M. Clark for H. Faithorne, 1686-1688, 1704.

WITH A DESCRIPTION OF DAMPIER'S WEST AUSTRALIAN PLANTS

A particularly handsome set: first edition, first issue, complete with the rare third volume published 18 years after the main work in a single issue limited to 200 copies, and notably including contemporary descriptions of some of the plants collected by Dampier on the northwest coast of Australia.

John Ray was the “father of British botany”; his greatest work, this was the most important botanical text of the 17th century, and the foundation of modern botany. It has specific importance for Australia. In 1699 Dampier, the first Englishman to land on the Australian continent, gathered specimens of Australia’s exotic flora. This collection of plants came from various places on the West Australian coast including Dirk Hartog Island, Shark Bay, and East Lewis Island in the Dampier Archipelago south of Broome. Ray had on loan a large selection of Dampier’s plant collection meaning that he was able, in the third volume, to include a description of plants from the precious herbarium that had survived shipwreck on Dampier’s return journey to England.

In total, Ray described 18 Dampier plants, nine of them from Australia; others were from Brazil, Timor, and New Guinea. In turn, in Dampier’s account of his voyage published in 1703, a translation of Ray’s descriptions forms the basis of his *Account of Several Plants*. This is the preferred first issue of the book, with the first state of the title pages to volumes one and two dated 1686 and 1688 respectively. A second issue appeared seven years later in 1693, while the important third volume containing Australian species was issued only once, in 1704.

\$26,500

Dibner, 24; Henrey, 313; Horblit, 87; Hunt, I, ,,; Keynes, 48, 49, 51; Krivatsy/NLM, 9409 (first two volumes only); Norman Catalogue, 1788 and 1789; Plesch, 622; Pritzel, 7436; Wellcome II, IV, 479; Wing, R394, R-395A.

[4005786 at hordern.com]

14. DUPERREY, Louis-Isidore.

Voyage autour du monde.
Hydrographie Atlas.

Folio, with 49 maps (18 folding) and four plates of boats, crisp tall impressions; an excellent copy in old French quarter calf over papered boards. Paris, Arthus Bertrand, 1827.

THE IMPORTANT MAPPING OF THE PACIFIC FROM DUPERREY'S VOYAGE OF 1822-25

The complete hydrographical atlas from the Duperrey voyage, published as part of one of the immense French *grands voyages* series. As with most of these publications, the various components could also be bought separately, sometimes even being produced by different publishers. In fact full publication of the Duperrey voyage was never completed.

Duperrey's voyage gathered 'vast quantities of ethnographic and scientific data' (Hill), and included two visits to the Australian mainland [see detail from the *Plan de la Rivière Brisbane* below]. His hydrographic work tended, as Dunmore comments, 'towards perfecting existing maps rather than preparing charts of unknown areas'. As a result, the beautiful maps clearly display their debt to the earlier explorers, and include the discoveries and vessel tracks of luminaries such as Cook, Bougainville, La Pérouse, Bligh and Flinders. The details of the harbours at the Brisbane River and Macquarie Harbour in Nouvelle Hollande are attributed in the cartouche to Oxley and Evans respectively. The wonderful map of the Bay of Islands reflects the two weeks that the Duperrey expedition spent there in 1824.

\$16,500

Ferguson, 1069(n); Hill, 517; O'Reilly-Reitman, 822.

[3804550 at hordern.com]



15. [DUPERREY] ROUX, Ange-Joseph Antoine.

“La corvette La Coquille, commandée par M. Duperrey...”...

Watercolour heightened with white, 380 x 465 mm. expertly mounted and framed under museum quality glass. France, 1825.

DUPERREY'S EXPLORING SHIP IN COOK'S MATAVAI BAY

Atmospheric watercolour of a great exploring ship – Duperrey's *Coquille*, later to be sailed by Dumont d'Urville and renamed *Astrolabe* – off Point Venus, Matavai Bay, Tahiti. Over fifty years earlier in 1769 James Cook's *Endeavour* had anchored in the bay; it was Cook himself that named Point Venus, as it was here that he famously established his observatory and camp to observe the 1769 Transit of Venus from the Pacific.

Ange-Joseph Antoine Roux (1765-1835), a highly regarded painter of marine subjects, was one of a family of marine artists centred in Marseilles. His work is well represented in various public collections including the National Maritime Museum in Greenwich, the Peabody Essex Museum and the Musée National de la Marine in Paris.

This large original watercolour, signed and dated 1825, is a finely detailed study of Duperrey's exploring ship with smaller vessels, both native and French, in Matavai Bay with the settlement and Point Venus in the background. The manuscript caption reads “La corvette La Coquille, Commandée Par M. Duperrey, Lieut. de V. pendant son Voyage autour du monde en 1822, 23, 24 et 25”. (There is a further name on the image of “Portier”, so far unidentified). This watercolour predates a later engraving (as plate number 8 in the “Atlas Historique” of the official narrative of Duperrey's voyage) and contains many variations to it both in the maritime details on the *Coquille* and the smaller vessels, and in the depiction of habitations and landscape of the foreshore. It is possible that it was prepared as a commission and worked up by Roux from sketches that had returned to France with the expedition.

Duperrey's voyage in the *Coquille* was one of the great French *grands voyages* to the Pacific. Duperrey was thirty-five at the start of the voyage; he had been on the crew of the previous major French Pacific voyage, that of Louis de Freycinet. Second-in-command was Jules Dumont d'Urville who would become the most experienced French commander in the Pacific and in fact inherited the use of this famous ship, renaming it the *Astrolabe* for his voyage of 1826-29 and the final French *grand voyage* under sail of 1837-40.



This remarkable ship made a number of visits to Australia and New Zealand. On the Duperrey voyage she spent time at Port Jackson, and visited the Bay of Islands, while later under Dumont d'Urville (as *Astrolabe*) she would make significant explorations of the New Zealand coast and revisit Australia on d'Urville's first voyage and on his second voyage with its pioneer-

ing exploration of the Antarctic would also visit Tasmania, Port Essington, Torres Strait, and various places throughout the Pacific. On both d'Urville's voyages the ship would examine the final resting place of the La Pérouse expedition at Vanikoro.

Matavai Bay, made famous in the eighteenth century from Cook's visit in the *Endeavour*, was again fifty years later of great interest, this time to the French explorers leading to a tense stand-off between British and French naval officers about the colonial future of Tahiti. This had significant implications for “not merely Tahiti but the whole of the Pacific” and culminated in the ultimate French takeover of Tahiti in 1844 – the so named “Pritchard Affair” (Bach).

[Details shown here: see front cover of catalogue for full image].

\$24,500

[4504846 at hordern.com]



16. FERNANDES DE LUCENA, Vasco.

Oratio de obedientia ad Innocentium VIII...

Small quarto, 6 leaves, 32 lines; a very good copy, with wide margins, disbound, in a half morocco slip-case and sleeve. Rome, Stephen Planck, after December 9 1485, and probably not later than 1488.

THE EAST'S "COLUMBUS LETTER": FIRST REFERENCES TO PORTUGAL'S MARITIME DISCOVERIES

The earliest printed reports of the Portuguese push towards the East, memorialising a crucial stage in the Portuguese approach to rounding the Cape of Good Hope and heading east, evidently reflecting the discoveries of Diogo Cão on the African east coast, and apparently dating to just before Bartholomew Diaz's rounding of the Cape in 1488. Subsequently the Portuguese opened up sea routes to the south and the east, ultimately to the East Indies, Spice Islands and New Guinea. Vasco da Gama in his several voyages from 1497 pushed further eastward. It was on one of the subsequent Portuguese voyages around the Cape in 1515 that Andrea Corsali saw and for the first time reported the details of the Southern Cross.

This is in many ways the eastern equivalent of the "Columbus Letter", and at the same time its important precursor. Extremely rare, this is one of two contemporary editions published in Rome of "the first references in print to Portugal's maritime discoveries" (Rogers). This announcement of exploration to the east was produced by the printer who would issue, just a few years later, Columbus' first report of discoveries to the west, in the same format but with just four leaves rather than the six here. Besides describing the crucial Portuguese thrust down the African coast and to the East, it also establishes the pattern that Planck would use in 1493 to announce the first westward discoveries. This is a foundational document for the entire history of European exploration of the world.

Vasco de Fernandes de Lucena (d. 1499), historian and physician, prominent in the Portuguese court, spent time in Rome, where he was sent to lobby the Pope for the interests of the Portuguese crown. On 9 December 1485 he addressed the Pope and his court on behalf of King João II of Portugal in this formal "Oration of Obedience". The deeds of the ancients were great but those of the Portuguese greater, he assured the Pope. His oration includes a summary of explorations in Africa, deeds against the Turks, and – most importantly – a pronouncement of Portugal's imminent discoveries in the East: 'Lastly, to all these things may be added the by no means uncertain hope of exploring the Barbarian Gulf, where kingdoms and nations of Asiatics, barely known among us and then only by the most meager of information, practice very devoutly the most holy faith of the Saviour. The farthest limit of Lusitanian maritime exploration is at present only a few days distant from them, if the most competent geographers are but telling the truth'.

In *The Obedience of a King of Portugal by Vasco Fernandes de Lucena* (Minneapolis 1958), Francis M. Rogers published a translation and commentary on the text and has written there (and elsewhere) about the embassy and 'The orator of the group, Vasco Fernandes de Lucena, who voiced the official declaration of obedience, magnificently couched in elegant Latin, [and] transmitted a sensational item of news to the Holy Father and to the world...'

This is an exceptionally important publication and is of great rarity: this appears to be the only copy of either of the two contemporary printings of the Obedience to have appeared on the market since 1975. The other edition, printed by Freitag, can be seen online from the copy in a volume of orations at the University of Zaragoza. As Rogers notes, 'Information of such startling import could remain lost in manuscript. Printers quickly issued not one but two editions of the discourse'. (*The Quest For Eastern Christians*, Minneapolis, 1962, p. 68).

\$67,500

BMC IV, 93; BSB-Ink V71; Goff, V100; GKW, 9785; Hain-Copinger, 15760; ISTC 97900.

[4504251 at hordern.com]

¶ Calasci Ferdinādi vtriusq; iuris cōsulti Illustrissimi regis
Portugallie oratoris ad Innocentiū. viij. pontificē maximū de
obedientia Oratio.

Eum si nō sim nescius p̄ Beatissime: pontifex marie: cui
um xp̄i Jesu pastor: beati petri dignissime successor: et
dei nr̄i generalis vicarie: quāta doctrina: et quātis laudib; pre
stare debeat is qui corā cōspectu vr̄e b̄itudinis et p̄stantissimo
rū horū patrū verba facturū aut orōnem habitur; sit. Et si me
quoq; nō lateat q̄ grandē puinciam et q̄ impar humeris meis
mun; celebrandū suscepit; qui et dicēdi s̄uetudine eloquētie
cop̄ia ingenij acumine: et omni p̄sus doctrina destitutus sum
Cū p̄terea loci dignissimi ac ornatissimi amplitudinē et maie
statē intueor: qui non nisi a peritissimis et grauissimis viris oc
cupari solet: cū deniq; tremendū et glorioſū vr̄e beatitudinis: et
sacri huius senatus cōspectū: et rei de qua agendū est magnitu
dinē et splendorē hinc p̄sidero. Inde serenissimi ac illustrissimi
principis Johānis secūdi regis Portugallie et Algarbioꝝ citra
et ultra mare in Āphrica et d̄ni Guinee: vr̄e b̄itudinis obsequē
tissimi filij: qui nos ad eandē sanctitatē legatos misit in hanc
sanctā et aplicā sedē deuotionē fidē et obseruantia. In solens p̄
fecto et velut amens et temerari; homo: totus fractus et enervatus
tota mente ac artibus cōtremisco totus: et rot faucib; he
ret: et dicere cū Hieremia cogor. H-a-a-dñe deus ecce nescio lo
qui q; puer ego sum. Quippe ad declarandā xp̄iane religionis
signifero: qui cū vices dei in terris gerat nō dedignat sese ser
uū seruoꝝ dei appellare: tāti regis deuotōz et obediētia: et ad tā
te legatōis munus absolueudū ex litteratoꝝ Lusitanoy corona
erat quispiā alius accōmodatōz me: quē nulla eruditōis orna
menta illustrāt: nec hui; doctrine studia decorāt: a quib; quan
tū absum: tantū ab hoc dicēdi munere me abesse fateor: Parere
tū et iussa capeſſere illustrissimi regis: qui onus in iunxit fas fu
it: Cui nō obsequi et nō obedire scelus et nefas fuisset. ferat igi



17. [FLINDERS] MAGUIRE, T.H.

Portrait of Robert Brown.

Lithograph, 243 x 290 mm.; mounted. Ipswich, n.p., but 1850.

MATTHEW FLINDERS' BOTANIST ON THE "INVESTIGATOR"

Fine and rare separately-issued portrait of an important Australian figure, the botanist Robert Brown (1773-1858), naturalist on Flinders' *Investigator* voyage.

A friendship with Jonas Dryander, librarian to Sir Joseph Banks, led to Brown's appointment as naturalist to accompany Matthew Flinders on his expedition. 'Before joining the *Investigator* Brown studied the Australian and other plants in Bank's collections, and the voyage undoubtedly helped him to develop the powers of acute observation and intense application which gained him the dominant position he held in the scientific world in the first half of the nineteenth century...' (ADB). Brown's major work on Australian plants was his *Prodromus Florae Novae Hollandiae et Insulae Van Dieman* published in 1810. He also contributed to Flinders' major publication *A Voyage to Terra Australis*.

This is a rare portrait, recorded by Nan Kivell from the copy in his own collection.

\$2750

Nan Kivell & Spence, p. 46.

[3111093 at hordern.com]



18. [FREYCINET] LEROY, Sébastien, artist and engraver.
Engraved portrait of Louis Claude de Saulces de Freycinet (1779-1842).

Circular portrait within rectangular engraving, signed in the plate "Roy del. & sculp."; plate size 102 x 79 mm on sheet 171 x 129 mm. [Paris], before 1810, perhaps closer to 1804.

"THE COMMANDER WHOSE CALM FEATURES YOU BEHOLD": PÉRON ON FREYCINET

The only published portrait of Louis de Freycinet, whose two voyages – Baudin's and his own – occupied his entire life, either in voyaging itself or in preparing and publishing the great illustrated narratives and results of the voyages, the last volume of which came out two years after his death.

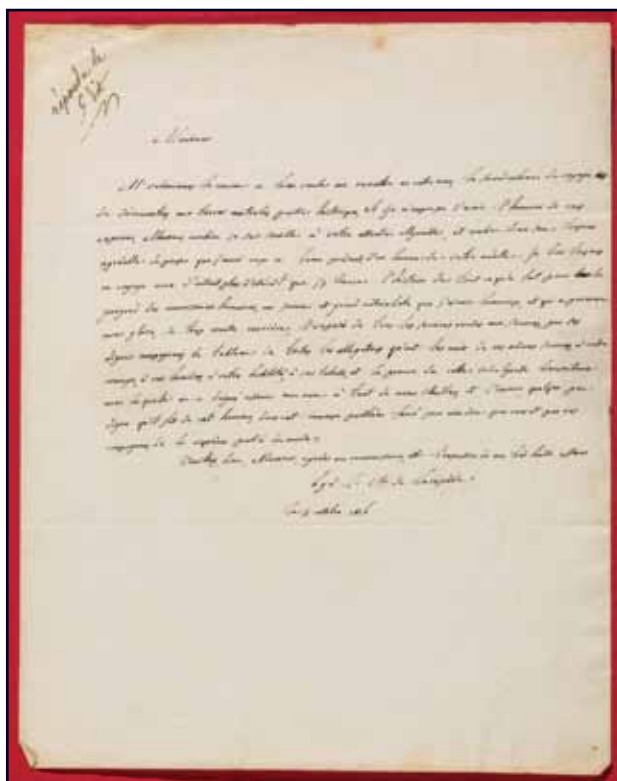
No other images of Freycinet have survived apart from the few depictions of him as a detail in a handful of drawings made on the voyage (and in a couple of engravings that derive from these). The Latin caption reads ("*Ultima perscrutans ignota que littora mundi, quam cernis placidam faciem, Dux, gessit eandem. F. Péron amicus et co-navigator*" ["The Commander whose calm features you behold, investigated the world's most distant, unknown coasts. F. Péron, friend and fellow navigator"]). The image likely dates from between 1804 and 1810, since it shows a young man, and Freycinet turned 30 in 1809, and was possibly made soon after both men returned from the Baudin voyage in 1804, while the Péron dedication would not have been pertinent much after his death in 1810.

The engraving has never to our knowledge been seen on the market and must have been made for very limited distribution within the family. Certainly what seems to be the only example in an Australian collection was given by the present Baron de Freycinet to the National Library quite recently.

\$4750

PROVENANCE: Freycinet family archives, dispersed in the 20th century; private collection (Sydney).

[4504812 at hordern.com]



19. [FREYCINET] LACEPEDE, Bernard-Germain, comte de.

Letter to Louis de Freycinet, thanking for the last volume of the Baudin voyage.

Manuscript in ink on paper, 257 x 202 mm, neatly written on one side and endorsed by Freycinet; lengthy address panel on verso with wax seal and various postal marks. Paris, 3 October 1816.

“THE IMMENSE PANTHEON OF THE FIFTH PART OF THE WORLD”: IN PRAISE OF PÉRON

A fulsome letter, in which the great French naturalist Lacépède thanks Louis de Freycinet for presenting him with a copy of the final volume of the official account of the Baudin voyage, explaining that ‘... I find therein the story of all that was done for the progress of human knowledge by a young and great naturalist whom I loved very much, and who has gloriously demonstrated in his too short a career what services were rendered to the sciences, by his worthy companions, a picture of all the obligations which the friends of these same sciences owe, to your courage, to your intelligence, to your skill, to your talents, the result of which indulgent benevolence has been to associate my own name with so many illustrious names, and to make me just slightly worthy of the honour of being included in the immense pantheon formed, so to speak, by you and by your companions, of the fifth part of the world’.

The young scientist to whom he refers was François Auguste Péron (1775-1810), an important figure on the Baudin voyage, who was also responsible for the first volume of the work, but died before he could continue the narrative of the voyage, subsequently completed by Freycinet.

\$8400

PROVENANCE: Louis de Freycinet; subsequently in Freycinet family archives, dispersed in the twentieth century; private collection, Sydney.

[4504838 at hordern.com]





20. [FREYCINET] [MARCHAIS, Pierre Antoine (artist) & Pierre Marie NYON (engraver)].

Small suite of work relating to the title-page vignette from the 'Atlas Historique' of the Freycinet official account.

Group of two small drawings and two printer's proofs. [Paris], circa 1825.

THE BROKEN ANCHOR: ORIGINAL ART FOR THE TITLE-PAGE OF FREYCINET'S ATLAS

An intriguing group, including an original sketch and two working pulls relating to the vignette ultimately printed on the title-page of the *Atlas historique* (1825) of the great publication of Freycinet's voyage in the *Uranie*. The classical scene shows a woman next to a broken anchor and shaded by a willow, beside a marble plinth with a quotation from Esmeillard's poem *La Navigation*, originally composed for the loss of La Pérouse, and much admired by his contemporaries.

In the background a vessel heels to starboard, its rigging wrecked, and clearly sinking. The scene brings to mind the loss of Freycinet's ship *Uranie* in the Falklands, but also makes reference to La Pérouse himself, whose fate, at the time of publication, was still unknown in France.

Some years ago Hordern House sold a small working archive relating to the typographic design of the title-page of the Baudin voyage atlas, and the present group makes a fascinating counterpoint, underscoring the care and oversight that went into producing the official accounts of these two *grands voyages*. Louis de Freycinet took the central role in the preparation of both of these; like the earlier small archive this group came to light in the dispersal of Freycinet family archives in the 1970s.

\$12,500

[4302335 at hordern.com]

21. FREYCINET, Louis Claude de Saulces de.

Voyage autour du monde... Navigation et Hydrographie. Atlas...

Large folio, with 22 engraved maps (10 of them double-page); contemporary French quarter calf and marbled sides, spine renewed. Paris, chez Pillet aîné, 1826.

FREYCINET'S SUPERB MAPPING FROM THE URANIE VOYAGE TO AUSTRALIA AND THE PACIFIC

The handsome hydrographical atlas of Louis de Freycinet's voyage in the *Uranie*, the last of the

four atlases of the *grand voyage* account published between 1824 and 1844, which altogether ran to eight quarto volumes and four folios. Freycinet was closely involved with every stage of its preparation: the title-page is a remarkable example of 1820s typographical experimentation. Each component of these *grand voyage* publications could be purchased separately and indeed we often see the navigational or hydrographical atlases of these French voyages on their own: they had a practical navigational use which did not apply to the other volumes.

The fine map of Shark Bay in western Australia that opens the atlas is specifically based on information not only from Freycinet's voyage but also from information gathered during the earlier visit of the Baudin voyage. This is followed by maps of Timor and New Guinea, the Caroline and Marianne Islands, and Guam. There are four fine maps of Hawaii: full-page maps of 'Kayakakoua' (=Kailua-Kona Bay), 'Kohai-hai' (=Kawaihae), and Honolulu, and a half-page map of Lahaina. The two final very detailed maps are of the Falklands where the expedition spent an enforced stay of several months after the wreck of the *Uranie*.

Of note too is the small map of "Ile Rose", the naming of which was one of very few acknowledgments of the clandestine presence of Rose de Freycinet, Louis' wife, on the voyage. Known today as Rose Atoll, and sometimes called Motu O Manu by people of the nearby Manu'a Islands, it is an uninhabited wildlife refuge in American Samoa, in fact the southernmost



land belonging to the United States.

\$17,500

PROVENANCE: Jean Jacques Baptiste Cauvin, curé of Sceaux (his signature on endpaper and gothic decorated stamp on title-page).

Ferguson 941(n); Forbes, 'Hawaiian National Bibliography', 636.

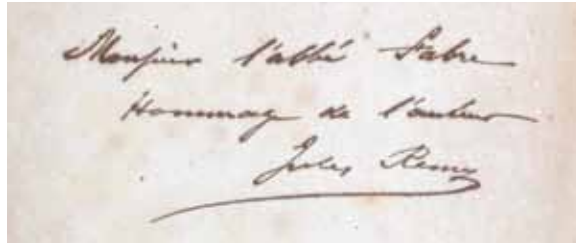
[4504207 at hordern.com]

22. [HAWAII] REMY, Jules.

Ka Mooololo Hawaii. Histoire de l'Archipel Havaiien (iles Sandwich)...

Octavo, with presentation inscription; original quarter red roan and marbled boards, spine lettered and banded in gilt. Paris, Librairie A. Franck; Leipzig, Frank'sche Verlags-Buchhandlung, 1862.

PRESENTATION COPY OF AN IMPORTANT HAWAIIAN HISTORY



A rare and important Hawaiian history, its French text based on an early oral history in the Hawaiian language. This is a presentation copy, inscribed by Rémy at the start “Monsieur l’abbé Fabre, Hommage de l’auteur, Jules Rémy”.

‘The French translation of *Ka Mooololo Hawaii* (The history of Hawaii) first printed at Lahainaluna in 1838. It was published by Jules Rémy, a French scientist who had spent the years 1852–1855 in the Hawaiian Islands... Rémy prefaces the history with a very long introduction on the “physical, moral and political state of the country.” The text consists of *Ka Mooololo*, printed its entirety both in Hawaiian and in French on facing pages. The genealogy of Kamehameha I... is followed by Rémy’s notes on the same...’ (Forbes).

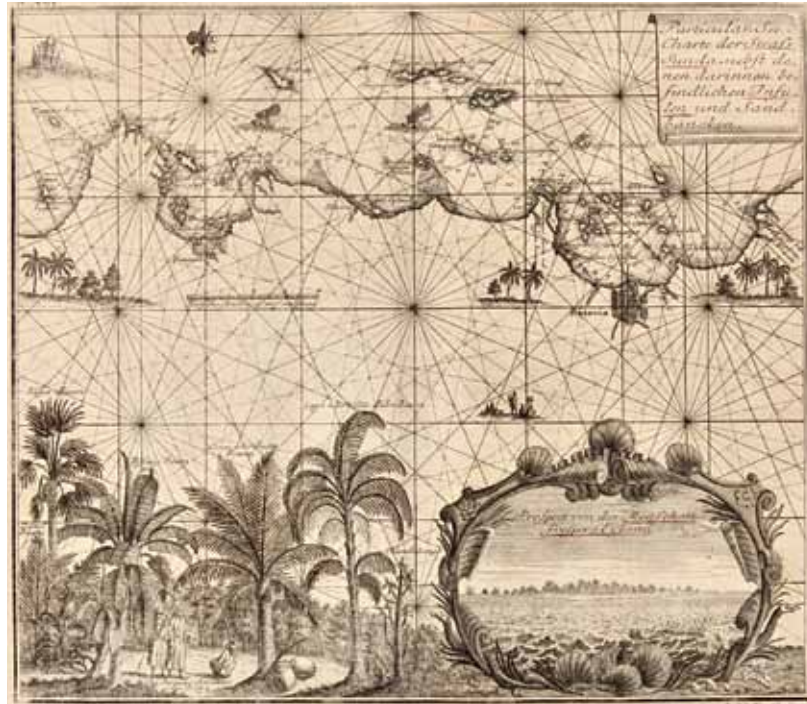
In the introduction Rémy states: “The Mooololo Hawaii (the name of the little book of which I offer the translation with the transcription) was written by the natives who, in 1820, had no idea of a written language, and it was printed by the authors themselves at Lahainaluna on the island of Maui in 1838... In reproducing the text with reference to my translation, I had two objects in view: first I wanted to get the philologists to study a language “qui tend a disparaiture” and which offers us in this text a monument of the most considerable authenticity... and it appeared to me afterwards it would be of interest to reproduce a work which had become unobtainable in the country where it had originated, and of which to my knowledge there are but two copies in Europe, that owned by M. Brenchley in England and mine in France...”.

It is certainly rare; just one copy has appeared at auction since 1979 (PBA Galleries, 2011, estimated at US\$8,000–\$12,000). As Forbes points out, “The press run of Rémy’s book must have been small, for copies only very rarely appear on the antiquarian book market’.

\$8400

Butler, 238; Forbes, 'Hawaiian National Bibliography', 2509 (reproducing title-page); Hawaii One Hundred, 81 (n); Hill, 552; Hunnewell, p. 63; Judd and Bell, 391.

[4504807 at hordern.com]



23. HEYDT, Johann.

Allerneuester Geographisch und Topographischer Schau-Platz, von Africa und Ost-Indien...

Large oblong folio, with 115 engraved maps and plates; an excellent large copy with wide margins in contemporary vellum, spine lettered in gilt. Wilbermsdorf and Nuremberg, C. Tetschner, 1744.

WONDERFUL ENGRAVINGS OF ACTIVITIES AND BASES OF THE DUTCH EAST INDIA COMPANY

A rare work, seldom found complete. The handsome engravings show the ports and bases of the Dutch East India Company (VOC) in Asia and Africa, mostly from drawings by the author. Heydt (1702-50) was a German engraver and traveller who worked in the Far East from 1734 to 1741. The most illustrated place is Batavia (modern Jakarta), the VOC's main base in Asia, with 47 plates devoted to the city. Another large group illustrates Sri Lanka, and others show different locations in the East Indies (including fine views of Malacca, with a city plan, Sumatra, the Moluccas and other locations).

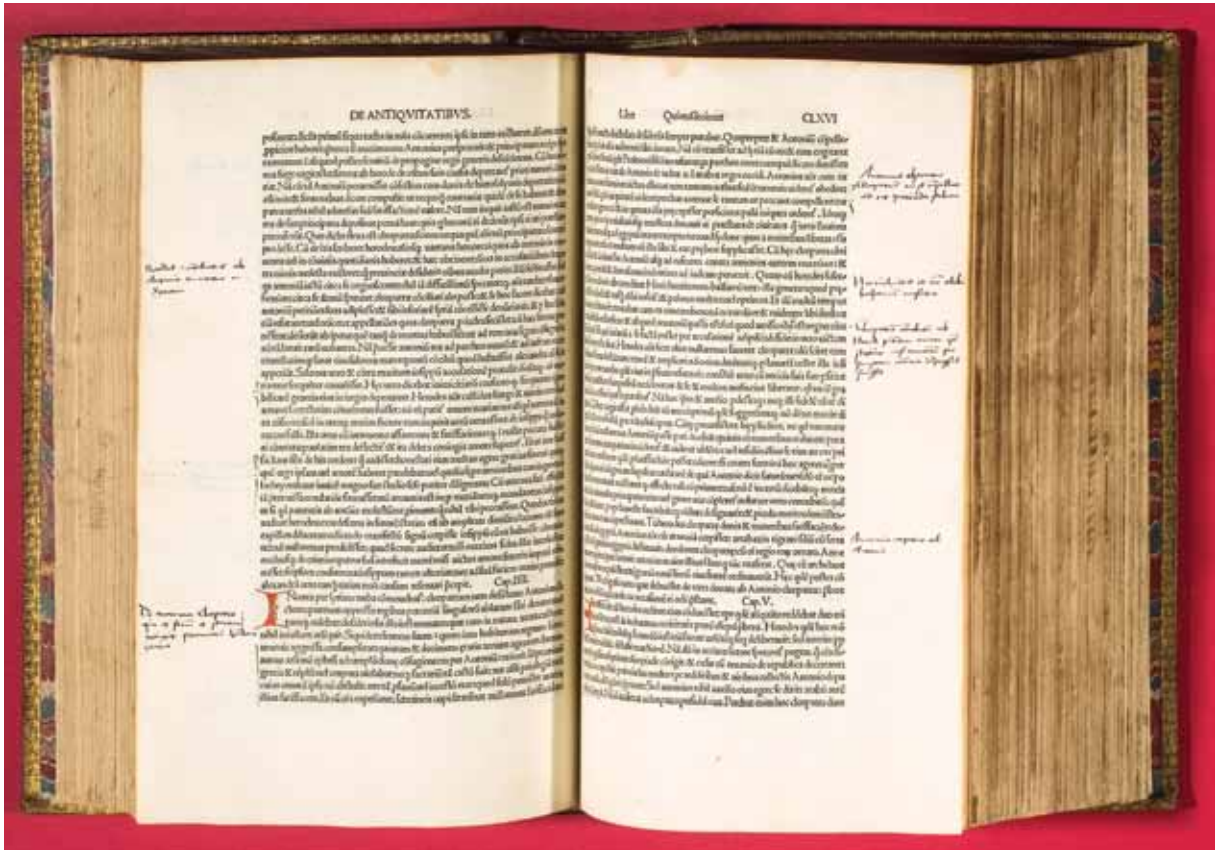
A series of plates shows scenes at the Cape of Good Hope. There is also a plate showing Nagasaki in Japan and another of Hormuz in the Persian Gulf. Besides these there are several maps, included a double-hemisphere world map, Sri Lanka, the East Indies showing northern Australia, Africa, and the north Atlantic. The fine plates constitute one of the richest iconographic depictions of the Dutch settlements and colonies in Asia and Africa, all beautifully drawn and engraved.

The first illustrated book on Batavia, this also has the distinction of having been prepared by an eyewitness who lived there. Heydt was a precise drawer and surveyor and his engravings were commissioned by the controversial governor-general Adriaan Valckenier; by the time of publication Valckenier had been disgraced following the Chinese Massacre of 1740 and was already imprisoned in Batavia where he would die ten years later without having left the company's castle prison.

\$28,500

Bell, H172; Landwehr, VOC Bibliography, 469 (with a complete list of plates); Mendelssohn I, pp. 700-710.

[4504195 at hordern.com]



24. JOSEPHUS, Titus Flavius.

Periocha viginti librorum Antiquitatis Iudaicae...

Two parts in one volume, folio; printed in roman letter, large and smaller initials historiated in red and blue, eighteenth-century English brown morocco, spine ornately panelled in gilt between raised bands, sides with inner and outer gilt borders. Mediolani (Milan), A. Minutianus, 1513–1514.

THE GREAT HISTORY OF THE JEWS: A BEAUTIFUL COPY FROM THE LIBRARY AT CHATSWORTH

A handsome copy of the classic early Jewish history, in a fine eighteenth-century English binding. Josephus, the ancient writer of first century Palestine, was an important ambassador in the Roman world for the Jewish people and culture, particularly at a time of conflict and tension.

His greatest work is his *Antiquitates Iudaicae* in which he recounts the history of the Jews from creation until the revolt of AD 66–70, with contemporary references to Jesus, James (the ‘brother’ of Jesus), John the Baptist, Pontius Pilate, Herod, Agrippa I and II, as well as the Sadducees, the Pharisees and the Zealots. His *De Bello Iudaico* (History of the Jewish War), another work included here, gives a detailed account of the revolt and includes his famous description of the siege of Jerusalem. His works represent the only contemporaneous historical account to link the secular world of Rome and the religious heritage of the Bible, and also represent important literary source material for understanding the context of the Dead Sea Scrolls and late Temple Judaism.

£7850

Adams, J-353; Hoffmann II, 448; David B. Levenson and Thomas R. Martin, The Place of the Early Printed Editions of Josephus's Antiquities and War (1470–1534) in the Latin Textual Tradition, (Online Resource), 2016.

[4504861 at hordern.com]





25. KENDRICK, J.

“Emigration in Search of a Husband”.

Handcoloured etching from a scrapbook with abbreviated title, 240 x 195 mm., lower margin and caption title incomplete. London, J. Kendrick, 1833.

“LOTS OF GOOD HUSBANDS TO BE HAD CHEAP...”

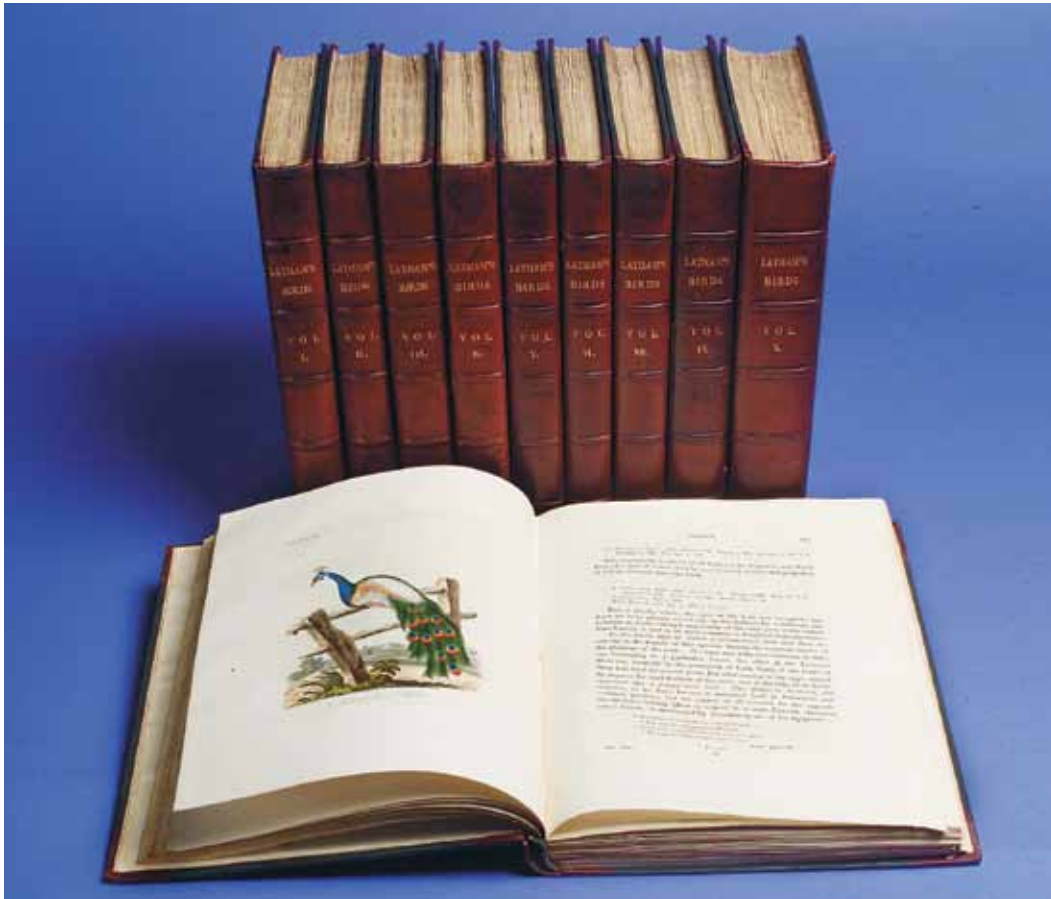
A famous satirical cartoon, lampooning the fate of a prospective bride upon her departure for the Australian colonies. A shortage of women was a defining quality of colonial society from the foundation years through the 1840s. Only the mass emigration of the gold rush years finally equalized the gender imbalance.

This cartoon appeared in 1833 after the establishment of the Emigration Commission to assist female emigration. Although humorous, it does reflect the possibilities for social and economic advancement on offer in New South Wales. A slender porter struggles to carry a heavy trunk for a portly woman wearing a large bonnet. The porter asks “What are you going to Sidney for, pray ma’am?” and the lady replies: “Vy [why] they says as how theres lots of good husbands to be had cheap whereas the brutes in England can’t see no charms in a woman unles she’s got plenty of money to keep ‘em in idleness”. This aspirational dialogue pokes fun at the British Government’s intent to encourage social mobility in what was still a penal colony in the early days of transition.

\$2850

Jonathan King, The Other Side of the Coin, p. 23; Nan Kivell & Spence, Collection 1616.

[4504107 at hordern.com]



26. LATHAM, John.

A General History of Birds.

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

THE DELUXE EDITION, WITH PLATES "LIKE HIGHLY FINISHED DRAWINGS"

One of the great illustrated bird books, with a remarkable number of Australian and Pacific species. This is the deluxe "Bohn" edition of the set, the revised and expanded second edition, second issue, with hand-coloured plates that are "like highly finished drawings". Charles Swann of Wheldon & Wesley Ltd. wrote "It would appear that only 25 copies of this edition were prepared".

Latham, the pre-eminent ornithologist of his day, was a close friend of the leading scientific figures including Banks, Pennant and Lever, with whom he swapped specimens and reports of the latest discoveries. He was the first to describe more than 100 new Australian birds, and was also largely responsible for the natural history specimens in Phillip's *Voyage* of 1789.

There are almost 450 descriptions of New Holland birds, 22 of them beautifully illustrated, often with field notes and notes of collections in which they are held, with an attempt to record Aboriginal names for many. A full listing of Australian and Pacific birds is available on request.

\$28,000

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

[3105210 at hordern.com]

27. LEICHHARDT, Ludwig.

Journal of an Overland Expedition in Australia...

Octavo text with frontispiece and six aquatint plates (one folding) and woodcut vignettes; the three rare folding maps, on fine paper and backed on fine linen, in a separate atlas volume; nineteenth-century polished calf, spines ornately gilt, the text volume with red and green morocco labels, map volume with longitudinal green label. London, T. & W. Boone, 1847.

THE LEGENDARY EXPEDITION TO THE NORTH: COMPLETE WITH THE MAPS

A handsomely bound copy of Ludwig Leichhardt's account of his legendary expedition through Queensland to the far-northern coastline of Australia, complete with the famous suite of Arrow-

smith maps. Leichhardt's meandering journey from Brisbane to Port Essington, the military base on the far north coast, ranks among Australia's most successful exploring expeditions. His scientific and geographic work were greatly admired during his lifetime, and despite more recent criticism of his reputation as an expeditionary leader, his life and unknown death have become part of Australian mythology.

In the course of their harrowing fourteen-month journey – one of the longest inland expeditions undertaken – Leichhardt and his party travelled over three thousand miles of completely unknown country. It was generally believed that all had perished, so that when they appeared at Port Essington they were welcomed as if they had returned from the dead. Leichhardt returned to Sydney in March 1846, as a national hero.

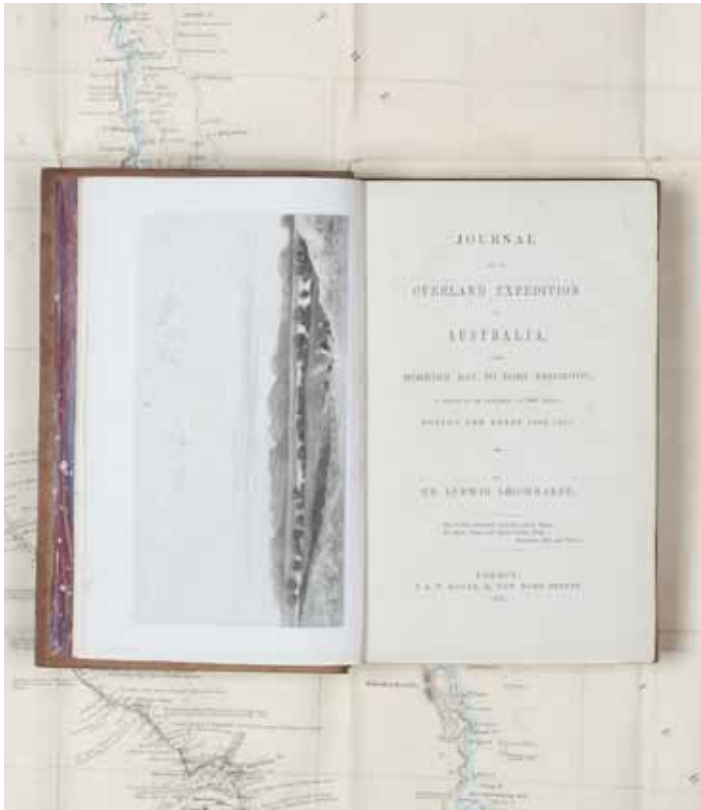
This outstanding set includes the three rare and desirable separately issued maps. Prepared and published by the great cartographer John Arrowsmith in 1847, they were issued separately but were intended as a complement to the octavo volume published

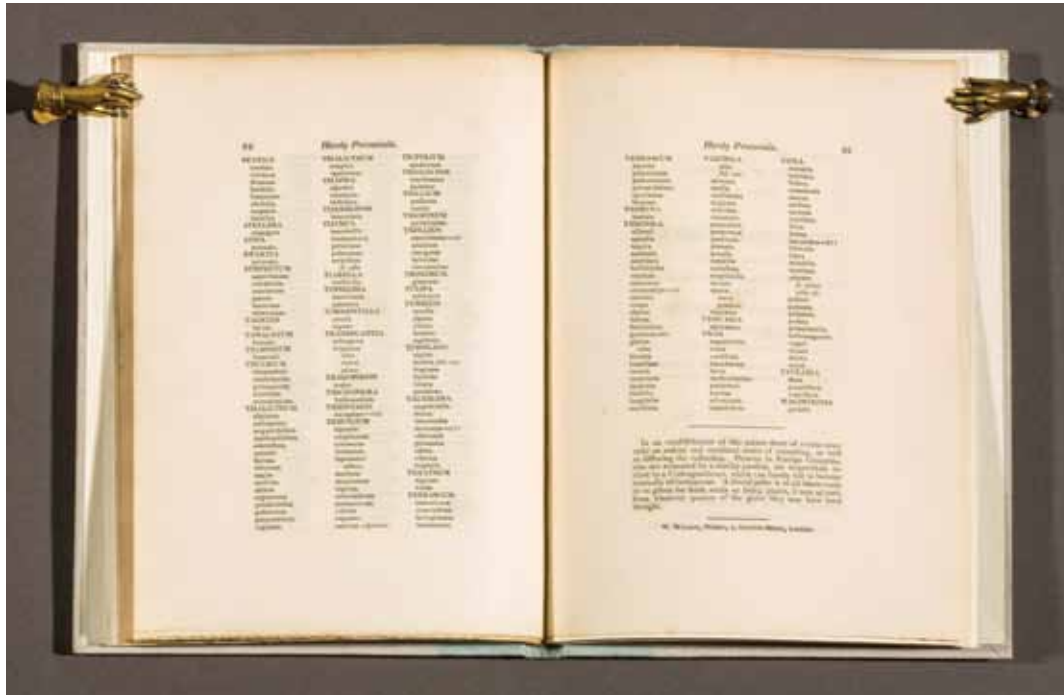
by Boone in the same year. The maps are known to have been issued on both thick and fine paper: in this copy they are present in the fine paper issue, with all three expertly backed on fine linen at the time of binding and in excellent condition.

\$14,750

Abbey 'Travel in Aquatint and Lithography 1770-1860', 579; Wantrup, 'Australian Rare Books', 138a and 139; Ferguson, 4571.

[3911446 at hordern.com]





28. LODDIGES, Conrad and Sons.

Catalogue of Plants, which are Sold by Conrad Loddiges and Sons,
Nurserymen, at Hackney, near London.

*Small 4to (225 x 155 mm), large paper copy, recent boards with printed paper label. London,
W. Wilson, 1820.*

HOW AUSTRALIAN PLANTS WERE AVAILABLE IN LONDON

The Loddiges family, headed by Joachim Conrad Loddiges, were originally from Hanover, Germany. By the early 19th century their nursery in Hackney had become famous for its rare and exotic plants, most of which would be illustrated in the “The Botanical Cabinet” (1828).

Importantly for Australia and the Pacific the Loddiges were continually active in seeking fresh seeds and living plants: “A liberal price is at all times ready to be given for fresh seeds or living plants, if new or rare, from whatever quarter of the globe they may have been brought” (p.55). Several years ago Hordern House sold an original letter by William Westall which highlighted Westall’s invitation to the nursery to view the plants the Loddiges were growing. This was significant, since Loddiges was a commercial nursery making exotic plants available to gardeners in England and in Europe, and many of these plants had been brought back by Robert Brown, botanist on the Flinders expedition and therefore Westall’s colleague. Before the appearance of this 1827 letter, the connection between Westall and Loddiges had not been proven. Furthermore, it gave an understanding of how Australian plants were first viewed and sold in England in the wake of the great voyages of exploration.

Offered in this catalogue for sale are scores of rare Australian plants; they include *Mimosa*, *Metrosideros*, *Glycine*, *Diosoma*, *Banksia ericaefolia*, *Billardiera scandens* and *Platylobium formosum*, the latter “among the first of those imported from Botany Bay”. The first Loddiges catalogue was issued in 1777 and this is the twelfth edition of 1820; all editions are very rare.

\$3650

[4504864 at hordern.com]

29. LOPES DE CASTANHEDA, Fernão.

The first Booke of the Historie of the Discoverie and Conquest of the East Indias, enterprised by the Portingales...

Small quarto, printed in black letter with woodcut initials; a few contemporary marginal notes; nineteenth-century calf, very well rebacked. London, Thomas East, 1582.

THE PORTUGUESE EXPAND INTO INDIA, THE EAST INDIES, AND CHINA



he first English edition of one of the most important works of the first great age of discovery, a rare and important source for the history of Portuguese expansion in the East. This first book of Castanheda's work, originally published in Coimbra in 1551, was translated by Nicholas Lichefield and, most appropriately, dedicated to Sir Francis Drake. Only this first book was published in English; as the Hill catalogue notes, 'the English edition is very rare'.

Most of Castanheda's great book is devoted to the Portuguese thrust into Asia in the early 16th century, chronicling their epic expansion into India, the East Indies, and China between 1497 and 1525. Castanheda himself spent some two decades in the Portuguese colonies in the East, and so was well equipped to write this account. It is one of the primary sources for the early Portuguese trading empire, a model that the British were beginning to emulate at the time of publication. Penrose describes the book as 'an impartial book of outspoken sincerity which was the fruit of years of residence in the East.'

'In translating this history of Portuguese eastern imperialism to 1525, Nicholas Lichefield gave to English readers the accounts of Diaz, Covilhan, Da Gama, Cabral, the cousins Albuquerque, Pacheco and other Portuguese pioneers of eastern exploration, trade and conquest. In these narratives he set forth the navigations, battles, difficulties, and triumphs of the first East Indian empire; he also revealed the 'commodities and riches that every of these places doth yield'...' (Parker, pp. 116-7).

'Although relating principally to the Portuguese in India, China, and the East Indies (where Lopes de Castanheda lived for twenty years), this work contains interesting particulars of the Portuguese conquest of Brazil. The first book [all that was published] treats only the early part of Lopes de Castanheda's history, but it is the part most important in American history, as it includes Cabral's voyage [his discovery of Brazil in 1500] and others. Nothing more was ever printed in English or Spanish...' (Hill).

\$65,000

PROVENANCE: From the library of the Inner Temple, with its old stamps and bookplate, and its winged-horse crest in gilt on the front cover.

Alden, 'European Americana', 582/54; Borba de Moraes, I:143; Hill, 1035; Penrose, Travel and Discovery in the Renaissance, pp.274-79; Sabin, 11391 ('A most interesting and rare book'); STC, 16806; Streeter sale, 26.

[3912563 at hordern.com]

¶ The first Booke
OF THE HISTO-
rie of the Discoverie and Con-

quest of the East Indias, enterprised by
the Portingales, in their daungerous
Navigations, in the time of King
Don Iohn, the second of that
name.

Which Historie conteineth

much varietie of matter, very profitable
for all Naugators, and not vnplea-
sant to the Readers,

Set foorth in the Por-

tingale language, by *Hernan*
Lopes de Castaneda.

AND NOW TRANS-
lated into English, by
N. L. Gentleman.

¶ Imprinted at London, by
Thomas East.

1582.

INNER TEMPLE



30. MACROBIUS, Ambrosius Theodosius.

In somnium Scipionis expositio. Saturnalia.

Small folio (302 x 198mm). 191 leaves (initial blank leaf discarded), with seven diagrams and a world map within the text; capital spaces blank; a fine, large copy in handsome Regency russia, sides richly tooled in gilt and blind with anthemion and scroll motifs, spine lettered in gilt and stamped in blind and gilt in compartments, all edges gilt, with lavender endpapers, by S. Ridge, of Grantham, with his ticket; Syston Park bookplates (see below). Brescia, Boninus de Boninis, 1483.

THE FIRST PRINTED MAPPING OF THE ANTIPODES: FIGURING A SOUTHERN CONTINENT

A superb copy of this great and rare book, with the first appearance in print of the famous Macrobian world map. Arguably the most influential of all pre-Renaissance views of the world, the map presents an antipodean, southern continent. This very fine and beautifully bound copy was from the library of the noted book collector Sir John Hayford Thorold of Syston Park, probably originally purchased by his father the equally famous bibliophile Sir John (1734-1815). The younger Thorold commissioned Lewis Vulliamy to build his new library at Syston between 1822 and 1824. The contents of the famous library were dispersed firstly in 1884 (by Sotheby's) and then in 1923, and the house was demolished in 1925.

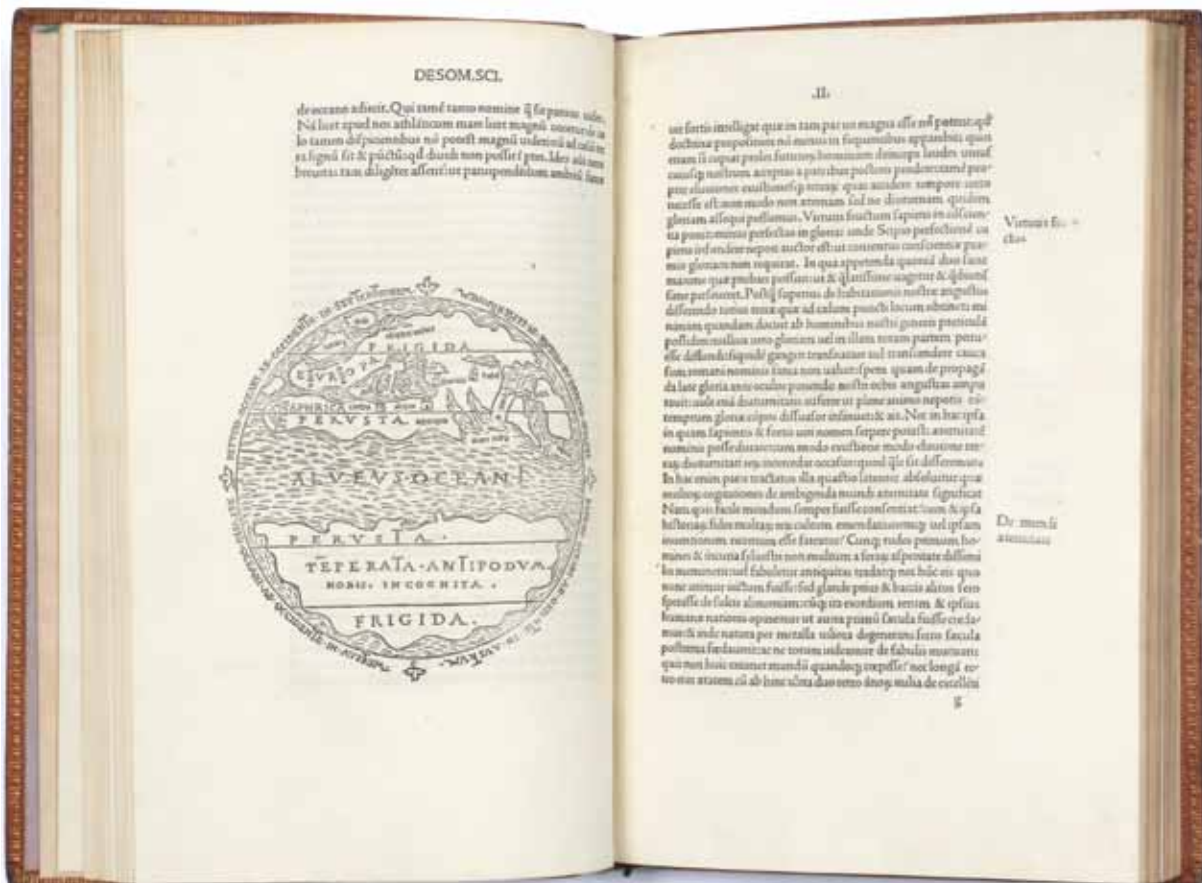
Printed in Brescia, in the first decade of printing there, this strikingly handsome production is the first edition of Macrobius's *Commentary on the Dream of Scipio* to print the scientific diagrams and the world map. Since these had not been included in the only earlier printing of the text (Venice 1472, an edition which was therefore less than complete, as the map and diagrams are specifically referred to by Macrobius to illustrate ideas discussed in the text), this is the preferred early edition.

Macrobius, writing in the early fifth century, was one of the select band of encyclopaedists who preserved and transmitted classical philosophy and science to the medieval world and whose works were 'to hold a central position in the intellectual development of the West for nearly a millennium. To the medievalist, Macrobius's *Commentary* is an intensely interesting document because it was... one of the basic source books of the scholastic movement and of medieval science' (W. H. Stahl, *Macrobius: commentary on the Dream of Scipio*, 1952). 'To the mere persistence, through a few compendia, of the knowledge that the earth is a globe, Europe owed the discovery of the New World. The astronomical and geographical science in Macrobius alone was sufficient to furnish a basis for Columbus when the passion for exploration had been reawakened, as it was in the fifteenth century' (Thomas Whittaker, *Macrobius*, 1923, p. 83).

Macrobius's famous map figures a massive antipodal southern continent. One of the very earliest of all maps of the world, this woodcut shows a globe split into two – Europe and the balancing Antipodes – and surrounded by ocean at the edges. This remarkable image, which survived by manuscript transmission from the fifth century into the age of printing, had a strong and lingering effect on post-Renaissance and pre-discovery geography. It is also the first printed map to show the currents of the oceans. Its large southern continent carries the legend 'Pervsta / Temperata, antipodum / nobis incognita'. For a thousand years the Macrobian world map formed the basis of world geography, until Renaissance exploration replaced it with discovered fact, and all pre-discovery mapping was to some extent based on it, as were all ideas of a southern hemisphere, a southern continent, or an antipodes.

There is an immense literature on the Macrobian world view: Carlos Sanz (*El primer mapa del mundo...*, Real Sociedad Geográfica, B 455, Madrid, 1966) has studied the significance of the maps with regard to Quiros and subsequent voyages of discovery into the southern hemisphere, while Beaglehole in his great edition of the journals of Cook has neatly written of 'the circular maps of another cycle, that of Macrobius... [who] goes rather further than Cicero or St. Isidore; for whereas Cicero thought the southern zone habitable, and St. Isidore noted that there 'the





Antipodes are fabulously said to dwell', Macrobius considered that the heat of the torrid zone would forever keep men from providing any proof. There however is the neatly balanced round of the Macrobian map: in the middle the broad Bath of Ocean, bounded on either side by the wavy coastline of an insular continent, northern and southern, snugly fitted into the waters of its half-circle. Each is divided into three bands: the first, rather narrow, facing on the *Alveus Oceani* and labelled *Perusta* – 'burnt up'.

'Beyond these are the broader temperate bands: on the north, Aphrica, Europa, India, with the four cardinal cities of Carthage, Alexandria, Jerusalem and Babylon; on the south, *Temperata Antipodum Nobis Incognita*. Beyond these again are the final bands labelled *Frigida*; containing on the north Britain, Thule, and the *Rhiphei montes*, on the south naturally nothing beyond the simply frigid. So seductive, in the field of science, was harmony, symmetry, balance, the fitness of things; so difficult has it been for the geographer, as for other men, to wait on facts. So little, one is tempted cynically to add, has it mattered in the long run...' (J.C. Beaglehole, *The Journals of Captain James Cook, Vol. I, The Voyage of the Endeavour*, pp. xxv-vi).

\$215,000

PROVENANCE: Syston Park (armorial bookplate to front pastedown); Sir John Hayford Thorold, 10th Baronet, (1773-1831), engraved monogram.

Beaglehole, *Journals of Captain James Cook* I, p. xxv (and fig. 2); BMC, VII, 968; Goff, M9; Hain, *10427; Sander, 4072; Shirley, 'Mapping of the World', 13, plate 21 ("Block 1"); Wroth, 'Early Cartography of the Pacific', 'Early cartography of the Pacific', 16 (and plate III).

[4504803 at hordern.com]

31. PACIOLI, Luca

Summa de Arithmetica...

Folio, part one of two, 295 x 210 mm, [8] + 224 numbered leaves; very fine strapwork title-border, white on black, repeated with the first page of text; the first leaf of text with a large woodcut initial 'L' depicting Pacioli standing with a book before him and a pair of compasses in his hand, identified in ink in a contemporary hand; full-page woodcut 'tree of proportion' printed in red and black, full-page woodcut showing finger symbolism for numbering, partly highlighted in contemporary colour, mathematical and geometrical diagrams in margins, and woodcuts showing instruments and methods of measuring; printed marginalia to one leaf just shaved (sense fully recoverable); marginal annotations to a few leaves (see below); overall a fine copy, attractively bound in seventeenth-century vellum, spine lettered in ink; preserved in a cloth box. Toscolano [Toscolano Maderno, Brescia, N. Italy], Paganino de Paganini, 1523.

"IS THIS THE MOST INFLUENTIAL WORK IN THE HISTORY OF CAPITALISM?"



‘The earliest printed book to treat algebra comprehensively, and the first to contain double-entry book-keeping. Pacioli has been described as “the father of the balance sheet”...’ (Honeyman). This is the second edition of Pacioli’s treatise on mathematics (first Venice 1494), containing the earliest printed exposition of double-entry book-keeping.

‘The text is in two parts. The treatise on geometry [excluded from the present copy] has separate signatures and foliation and a caption title. There is a brief colophon at the end of part 1 referring to the full colophon at the end of part 2’ (Mortimer). This copy comprises the much more significant arithmetical first part: given its early binding, and the evidence of separateness cited by Mortimer, it is reasonable to consider that the *Arithmetica*, complete with its own colophon, was separately available from the publisher. This makes more sense when combined with the fact that in 1515 the arithmetic part alone ‘was translated or, more accurately, used as the basis for a book in Spanish [Andrés de Saragossa, 1515]’ (Sangster).

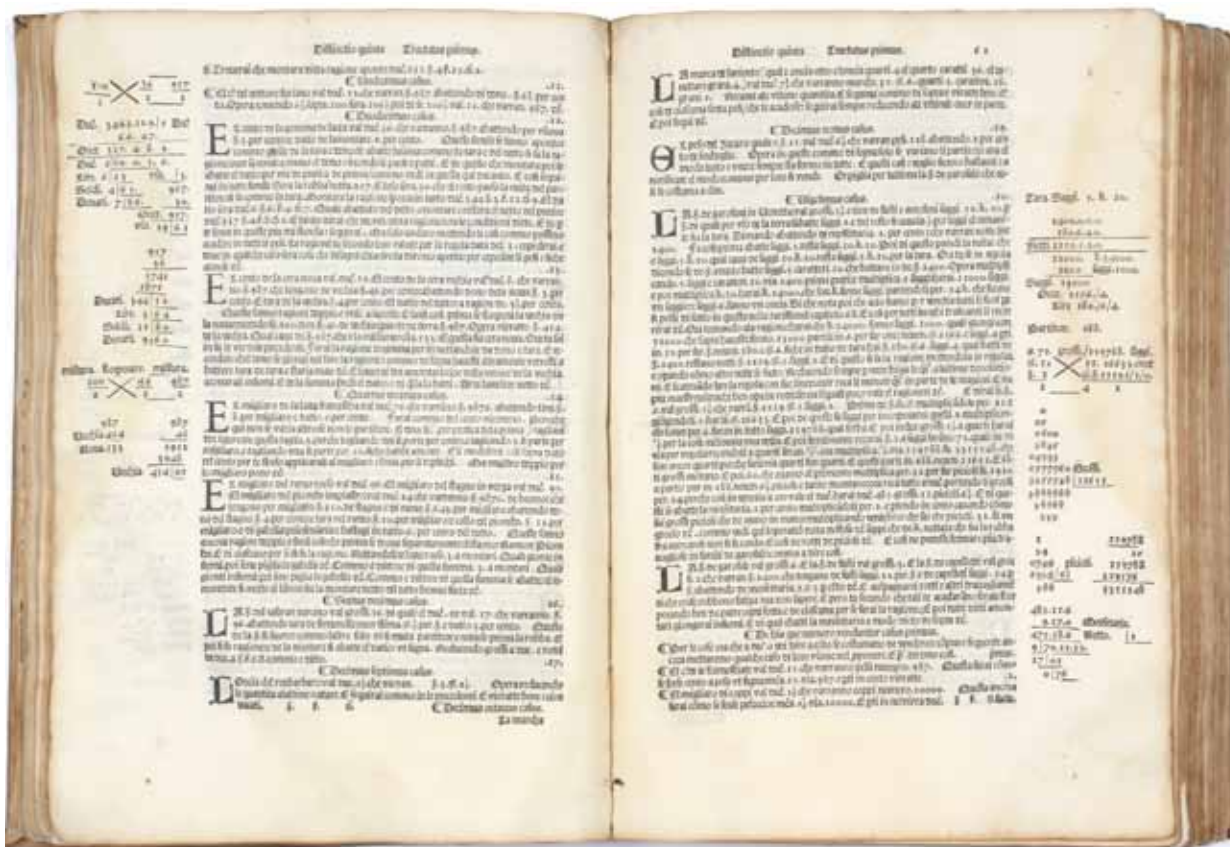
Tim Harford, in a piece for the BBC series *50 Things That Made the Modern Economy* (<https://www.bbc.com/news/business-41582244>), asked “Is this the most influential work in the history of capitalism?” He quotes Leonardo da Vinci’s to-do list: “Find a master of hydraulics and get him to tell you how to repair a lock, canal and mill in the Lombard manner.” “Draw Milan.”

“Learn multiplication from the root from Maestro Luca”.

‘Leonardo was a big fan of Maestro Luca, better known today as Luca Pacioli. Pacioli was, appropriately enough, a Renaissance Man: educated for a life in commerce, but also a conjuror, a chess master, a lover of puzzles, a Franciscan Friar, and a professor of mathematics. Today he is celebrated as the most famous accountant who ever lived.

‘... Amidst this colossal textbook, Pacioli included 27 pages that are regarded by many as the most influential work in the history of capitalism. It was the first description of double-entry bookkeeping to be set out clearly, in detail and with plenty of examples...’

The treatise on double-entry book-keeping, ‘*Distinctio nona, tractatus xi, De Scripturis*’ which



occupies leaves 197v–210v, seems to have been of particular interest to its owner; there are several manuscript marginal notes highlighting or emphasising the text, perhaps indicating that the book was acquired specifically for this particular section.

Alan Sangster has made a close study of the early printings of Pacioli: see particularly his article online at www.accountingin.com/accounting-historians-journal/volume-34-number-1 which he summarises thus: 'In 1494, Luca Pacioli's 615-page compendium *Summa de Arithmetica, Geometria, Proportioni et Proportionalita* (*Summa*) was published in Venice. It was written primarily for merchants... However, its influence spread far beyond that audience – it is said to have laid out the program for Renaissance mathematics... and it has been credited with having led to the development of probability by Pascal... The 27-page treatise on bookkeeping contained within *Summa*, the first known published work on that topic, is said to have formed the basis for much of the writing on that subject for the following fifty years... and to have laid the foundation for double-entry bookkeeping (DEB) as it is practiced today.'

Pacioli's work is very rare on the market: just seven copies of either the 1494 or this 1523 edition appear in records of book auctions for the last forty years (four copies of the 1494 first printing range in price from £9500 in 1980 to £470,000 in 2005 for the exceptional coloured copy from Macclesfield Castle; the Honeyman copy that had sold for £9500 in 1980 appeared again in 2002 when it made £135,000. In that 2002 sale a copy of this 1523 edition, with both *Arithmetica* and *Geometria* parts, the last copy to appear on the market, made £32,450).

\$36,000

Adams, P8; Goldsmiths', 15; Honeyman, 2380; ICA, p. 1; Kress, 33; Mortimer, *Italian 16th Century Books, II 347*; Riccardi L2, 227/228 ("rara e preziosa"); Sander, 5367; Smith, *Rara Arithmetica*, p. 56; not in Herwood or Montgomery.

[4504741 at hordern.com]



32. [PALLADIO] SCAMOZZI, Octave Bertotti.

Les Bâtimens et les desseins de André Palladio... Seconde edition [with] Les Thermes des Romains...

Three volumes, folio, comprising: "Les Bâtimens et les desseins", four parts (bound in the first two volumes), each with separate decorated title-pages, portrait frontispiece to the first volume and a total of 208 engraved plates, many folding; "Les Thermes", being the third volume of the set, with portrait frontispiece and 25 plates; splendid contemporary uniform quarter calf binding, spines gilt with red and black labels. Vicenza, Jean Rossi, and Modena, 1785-1786.

PALLADIAN REVIVAL ARCHITECTURE: AS ACTUALLY BUILT

A fine set, in attractive contemporary bindings, of this important scholarly edition of buildings and projected designs by Andrea Palladio (1508-1580). Inspired by classical design, Palladio was among the first architects to design unfortified rural houses. In his *Quattro Libri dell' Architettura* of 1570, he presented idealised houses and projects which became universal patterns for future generations. However Scamozzi here created an objective record of Palladio's existing buildings as actually constructed. These accurate plans were widely disseminated. The proliferation of Palladian building in the late eighteenth and early nineteenth centuries was in no small part due to these books acting as a catalyst for builders and designers as well as architects. The impact was global – the best example of Palladio's reach being Thomas Jefferson's Monticello in Virginia. There are numerous fine colonial Australian examples, including Camden Park, Government House in Parramatta and Panshanger at Longford in Tasmania.

Ottavio Bertotti Scamozzi (1719-1790) was the leading Palladian Revival architect working in Italy; he built many prominent houses in and near Vicenza. However 'he is more important as the editor of Palladio's work' (*Penguin Dictionary of Architecture*). Scamozzi carefully measured many of Palladio's important houses and buildings, many of which were inaccessible to the public. As an accurate record of Palladio's built works, Scamozzi's accomplishment is unparalleled: 'The quality of Scamozzi's work is remarkable, and it is not surprising to find that many of his plates have been used by leading authors on the work of Palladio, to illustrate their monographs' (Quentin Hughes, in his introduction to the 1968 London facsimile).

Sumptuous and extravagant, *Les Bâtimens et les desseins de André Palladio* was published in the tradition of Campbell's *Vitruvius Britannicus* and similar grand folios of the eighteenth century. The quality and number of plates is impressive, and given that many of these buildings have been destroyed or subsequently altered beyond recognition they are of significant historical value. The Basilica in Vicenza is one such example; tragically bombed during the Second World War, it was faithfully restored using Scamozzi's plans and the municipal archives.

The third volume in this uniformly bound set is *Les Thermes* which publishes Palladio's measured plans of Roman baths. Palladio never published these drawings and they remained at his Villa Maser until purchased by Richard Boyle, the third Earl of Burlington. In 1732 Burlington published them in a very small edition for his immediate circle. Scamozzi recognised their importance within the Palladian canon and republished them without alteration. *Les Thermes* was sold both as a separate volume and as part of the set, as seen in this example.

\$18,750

[4212298 at hordern.com]



33. PURCHAS, Samuel.

Purchas his Pilgrimes...

Five volumes, folio, with seven double-page engraved maps, and 88 smaller maps or illustrations in the text; additional ornamental title page to the first volume; a few marginal repairs, some of the in-text maps just trimmed by binder at margins, the Virginia and New England maps in the fourth volume expertly backed on linen; generally in fine condition; in a handsome binding of dark brown crushed morocco, central gilt arabesque on covers, all edges gilt, marbled endpapers with inner gilt dentelle borders, by Pratt with his stamp in each volume. London, W. Stansby for H. Fetherstone, 1625–1626.

THE EXTRAORDINARY COLLECTION OF VOYAGE NARRATIVES IN ENGLISH

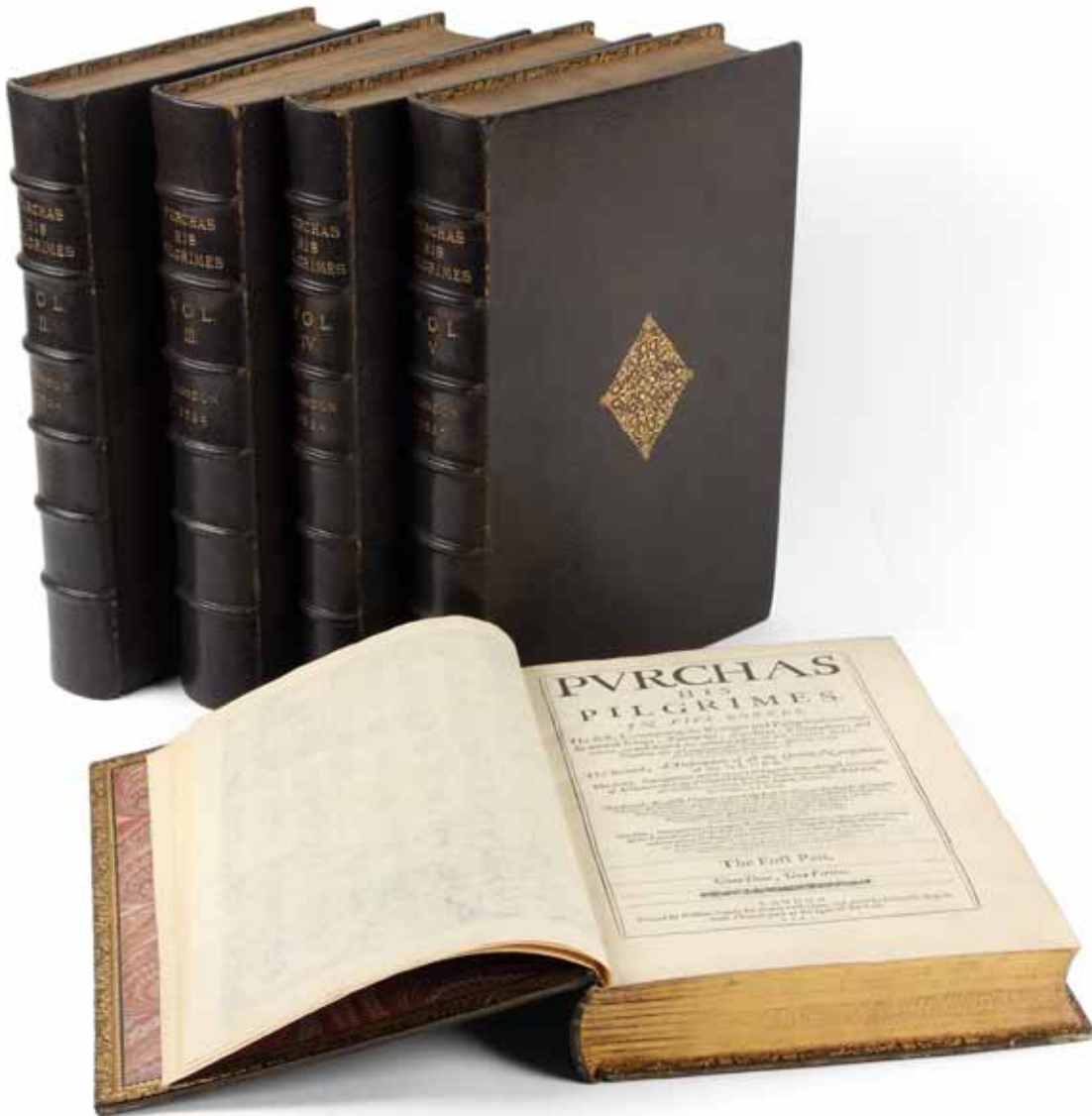


A splendid set of ‘one of the fullest and most important collections of voyages and travels in the English language’ (Church). The five mighty volumes, encompassing some twelve hundred separate narratives, ‘hold many a stirring tale of bravery at sea, ice under a midnight sun in Arctic seas or, far away south, under a tropic moon or brazen noontide sun. They tell of parching thirst, and freezing cold, of chill winds that searched men to the bone, and of the hot breath of desert sands that scorched their flesh and drove them crazed to death...’ (Waters, p. 260).

As the Hill catalogue notes, ‘At the death of Hakluyt there was left a large collection of voyages in manuscript which came into the hands of Purchas, who added to them many more voyages and travels, of Dutch, Spanish, and Portuguese explorers as well as of English travellers. Purchas followed the general plan of Hakluyt, but he frequently put the accounts into his own words... The main divisions of the work fall into two parts: the first covering the world known to Ptolemy, the second coming down to Purchas’ own day. This fine collection includes the accounts of Cortes and Pizarro, Drake, Cavendish, John and Richard Hawkins, Quiros, Magellan, van Noort, Spilbergen, and Barents as well as the categories of Portuguese voyages to the East Indies, Jesuit voyages to China and Japan, East India Company voyages, and the expeditions of the Muscovy Company...’.

Most of the maps in the book are after the great Dutch mapmaker Hondius. The seven large double-page maps include two of China (vols. 3 and 5), one of India and one of Greenland, along with three particularly important maps of North America: the Henry Briggs map (Burden 214, Goss 24) which was responsible for the problematic tradition of showing California as an island; the map of Canada/New Scotland (Burden 208, second state; “This map is of great importance”); and John Smith’s map of Virginia (Burden 164, state 9; “one of the most important printed maps of America ever produced and certainly one of the greatest influence”).

The first adequately documented European visit to Australia is that of Willem Janszoon and Jan Lodewyckszoon van Roosengin on the Dutch pinnace *Duyfken* in 1605. The English factor John Saris reported from Bantam both the departure of the *Duyfken* and its return to Banda in 1606;



when that report was published by Purchas in 1625 it was probably Europe's first printed notice of Australia ('The eighteenth of November 1605 here departed a small Pinnasse of the Flemmings...').

In one of the most celebrated episodes of English literature, Coleridge was reading his copy of Purchas when the gentleman from Porlock interrupted his self-medicated opium reverie.

A detailed list of the contents can be supplied on request.

\$155,000

Alden, 'European Americana', 625/173, 626/101; Arents, 158; Borba de Moraes, II, p.692-3; Church, 401A; Cordier, Bibliotheca Sinica, 1940f; Hill, 1403; Sabin, 6682-86; STC, 20509/20508.5; Streit, 'Bibliotheca Missionum', I, 423.

[4211179 at hordern.com]



34. RATTRAY, Alexander.

Suite of watercolours of the east coast of Cape York.

Three drawings, watercolour over pen and pencil, each signed by Rattray and with his monogram; original captions retained within the mounts. Cape York, aboard HMS Salamander, 1864.

IDYLLIC COASTAL VIEWS AND A SHIPWRECK GRAVEYARD OFF CAPE YORK

A suite of three significant northern Australian coastal views by Alexander Rattray (1830-1906), the naval surgeon aboard HMS *Salamander* – the ship sent to found and subsequently supply the Somerset Mission, the short-lived attempt to settle an area at Cape York, the northern extremity of Australia, with a handful of civilian colonists, a detachment of marines and a group of carpenters. For three years the *Salamander* ran between Sydney and Somerset, provisioning the new colony.

All three views depict areas of the Great Barrier Reef, all, as it happens, renowned today for their ecological significance as well as for their Aboriginal cultural significance. The three drawings are as follows:

1. “Cockburn Islands, Undaunted ashore on a coral reef – 1864 Raine Island Inlet near Torres Straits Australia”. 115 x 252 mm.

Raine Island, in the Cockburn Islands group, is on the outer edges of the Great Barrier Reef off Cape York, now the site of an important ecological undertaking, the Raine Island Recovery Project. The area of the Reef in the vicinity of the Raine Island Entrance is notorious as the location of many shipwrecks, including HMS *Pandora* in 1791 and the *Charles Eaton* in 1854. In Rattray’s drawing the *Undaunted* is aground though has not yet broken up. She had wrecked in late 1863; all passengers and crew were taken off safely.

2. “Cape Direction, N.E. Australia. 1864.” 93 x 252 mm.

Cape Direction and the mouth of the Lockhart River, Cape York Peninsula, seen from offshore.

3. “Capes Flinders and Melville from the North, 1864. North-east Australia”. 93 x 252 mm.

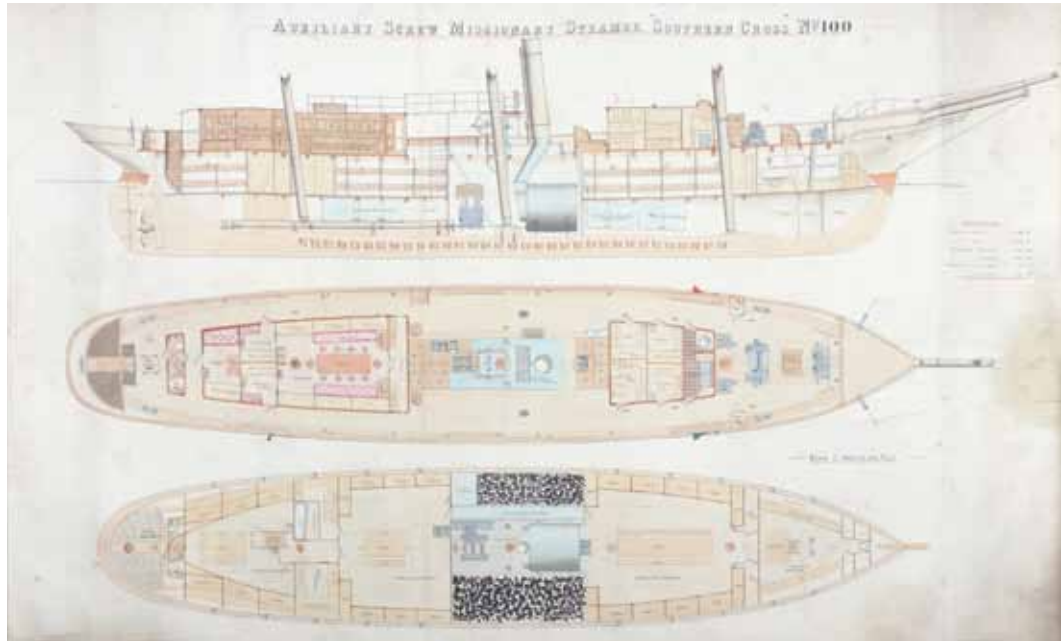
Princess Charlotte Bay, the most easterly point of which is Cape Melville, with Flinders Island in the foreground. The headland of Cape Melville “has been described as a ‘lost world’. Several animal species have existed in an isolated section of rainforest for millions of years.”

The John Oxley Library holds the Alexander Rattray Album, ‘An album of watercolours, drawings, press cuttings, offprints and other ephemera relating to Rattray’s travels in the course of his career in the Royal Navy’. The National Library of Australia holds the missionary William Kennett’s manuscript journal of his experiences at the Somerset settlement. The missionary activities of Kennett and his colleague Jagg at Somerset are discussed by Nonie Sharp in *Footprints Along the Cape York Sandbeaches* (Canberra, Aboriginal Studies Press, 1992, pp 45 ff).

\$15,750

Bastock, John, Ships on the Australia Station, Frenchs Forest, 1988; Winfield, Rif & David Lyon, The Sail and Steam Navy List: All the Ships of the Royal Navy 1815–1889, London, 2004.

[4504702 at hordern.com]



36. SOUTHERN CROSS.

Missionary Steamer “Southern Cross”...

Four original drawings in pen and watercolour of designs for the “Southern Cross”, including a detailed and finely hand-coloured plan of the vessel with elevation and views of both decks, 720 x 117 mm., line plan of the hull, 645 x 1990 mm., mid-ship section, 350 x 530 mm. laid down on waxed silk; and the blue-print of mid-ship section, 520 x 370 mm. Signed lower right, T.H. Blakes 1892. London?, circa 1855.

ORIGINAL HAND-COLOURED PLANS FOR THE “SOUTHERN CROSS” MISSION STEAMER

An important suite of original drawings of plans and documents relating to the construction of the *Southern Cross*, a 70-ton schooner purpose-built for the Melanesian Mission of the Anglican Church and the Church of the Province of Melanesia. This was the first vessel of this name to be built for the Mission, and a succession of vessels of the same name would follow (the current *Southern Cross* – the ninth – is still in service). The Melanesian Mission was founded in 1849 by then Bishop of New Zealand, George Augustus Selwyn (1809-1878) to evangelise the south-west Pacific (that is, chiefly, the Solomon Islands, Santa Cruz, and the Northern New Hebrides Islands). It formally became part of the Australian Board of Missions in 1850, and it was under the aegis of this group that Selwyn visited London in 1854. His efforts meant that Charlotte Mary Yonge donated funds from the sale of her novel *The Heir of Redclyffe* (1854) to pay for the construction of this bespoke mission vessel.

The *Southern Cross*, as the vessel would be aptly named, became the link between the remote parts of the vast diocese, used by Selwyn and others for their regular circuits, and otherwise fulfilling the many training and logistical tasks required. Visual material relating to the ship is very scarce, making this documentation an important, perhaps unique, record of its design and construction. The chief archive of the mission is held at the School of Oriental and African Studies in London. Underlining the Mission’s important role in the region, small collections of material relating to the Mission are held in some Australian collections.

\$5400

[3807790 at hordern.com]



37. [STURT] UNKNOWN ARTIST.

Topographical sketchbook of pencil drawings taken around Sturt's Depot Glen, far-western New South Wales.

Small oblong octavo sketchbook, 115 x 180 mm., 26 leaves with pencil sketches ranging from quite finished to very basic, one leaf roughly excised with loss; in the original tan leather binding with brass clasp (defective), handwritten note on folded blue paper, and with two additional smaller sheets with further sketches, loosely inserted. Far-western NSW, 1862-1863.

PASTORALIST ON AN INLAND PILGRIMAGE

An intriguing series of pencil sketches done on an 1862-1863 tour of remote western New South Wales. Most of the sketches are quite accomplished topographical views delineating the sometimes quite rugged landscape, but there are also a few sketches of people, including one of an Aboriginal man called "Tommy's Brother", and another of what would seem to be an Aboriginal man in European dress (this latter has been cut off another sheet and tipped in).

The sketchbook is an intriguing postscript to the 1844-1846 expedition of Charles Sturt, as it and the accompanying letter show that the author had deliberately taken a two-week detour from his own depot camp, accompanied only by one companion, "an intelligent and faithful blackfellow" called Thomas Brown, with the express intention of visiting Sturt's old haunts from his expedition into central Australia 18 years earlier. The trip dates from a period when increasing interest meant that the first settlers were penetrating the region. Instrumental in this push was Landsborough's account, which delineated the best grazing country, and which was published in 1862. But up until the later 1860s few Europeans had ventured back into the area, making the present sketchbook, dating to 1862-1863, an intriguing discovery.

This is a classic travelling sketchbook; the earliest scene shows the rocks at the top of Gundabooka Range visited in December 1862, and other locations include Mount Lyell; a scene apparently depicting bark huts with a figure in European dress seated inside; and a small but important series of sketches relates to "Depot Glen", visited in October 1863, including one detailing the inscription "JP 1845" carved on a tree by Poole, and another showing the "Remains of Sturt's Depot Camp near Mt. Poole". An ink inscription on the sheet reads "Outer Dunlop S.W. Dunlop N.W." – these names relate to extensive runs being sold at this time in this area. It is possible that the artist could have been closely associated with one of these enormous land-holdings either as an owner or worker.

\$7500

[4011291 at hordern.com]

SYDNEY VIEWS



38. [DUMONT D'URVILLE] SAINSON, Louis Auguste de.
Vue de George's Street à Sydney.

Hand coloured lithograph, 225 x 330 mm, mounted and framed. Paris, Tastu, 1833.

One of the earliest views of George Street, published in Dumont d'Urville's *Voyage de la Corvette l'Astrolabe*. The view is looking northeast, with the Guardhouse on the left and a view through the buildings to the masts of the ships anchored at Circular Quay. Bungaree, the Aboriginal leader, is shown dressed in British military attire complete with breastplate around his neck.

\$2450

[4504863 at hordern.com]



39. [LAPLACE VOYAGE] LAUVERGNE, Barthelemy
Sydney. Etablissement principale de la Nouvelle Galles du Sud.

Aquatint view, handcoloured, 220 x 315 mm., framed. Paris, Imprimerie Royale, 1833.

A superbly-coloured example of one of the best early Sydney views. This depiction of Sydney Cove, made during the Laplace voyage, shows Circular Quay brimming with ships, the well-developed Rocks area and, in detail, Fort Macquarie, the present site of the Sydney Opera House.

\$2650

[4504865 at hordern.com]



40. RAWORTH, William Henry.

Bear Island Botany Bay.

Tinted lithograph, 192 x 340 mm., mounted. [Sydney], S. Sedgfield (lithographer), circa 1870.

Separately issued lithograph showing Bear Island (named Bare Island by Cook) before it was joined to the mainland at La Perouse, and prior to the construction of the fort built in the 1880s to ward off the perceived threat of an attack on Sydney by Russian forces.

\$1750

[4504361 at hordern.com]



41. RAWORTH, William Henry.

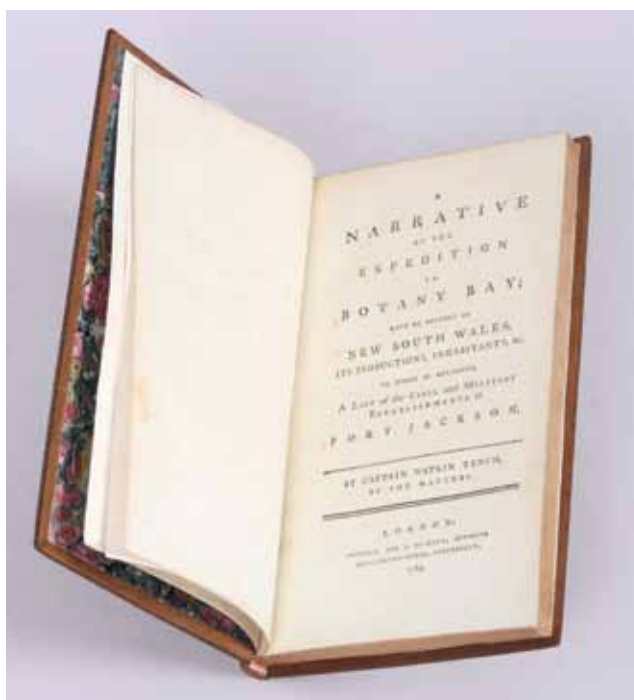
Rushcutters' Bay Low Water.

Tinted lithograph, 192 x 340 mm., mounted. [Sydney], S. Sedgfield (lithographer), circa 1870.

Rushcutters Bay, Sydney, looking up from the Harbour; Darling Point is populated by just a few stately villas. In the background can be seen the spire of St Mark's Church while in the foreground is a fisherman examining his catch on the present day site of the Cruising Yacht Club.

\$1750

[4504362 at hordern.com]



42. TENCH, Captain Watkin.

A Narrative of the Expedition to Botany Bay...

Octavo in fours, complete with the rare half-title and the 2pp. advertisement at end; a fine and internally very fresh copy in a handsome tree-calf binding. London, J. Debrett, 1789.

“SYDNEY COVE, PORT JACKSON, NEW SOUTH WALES, JULY 10, 1788”

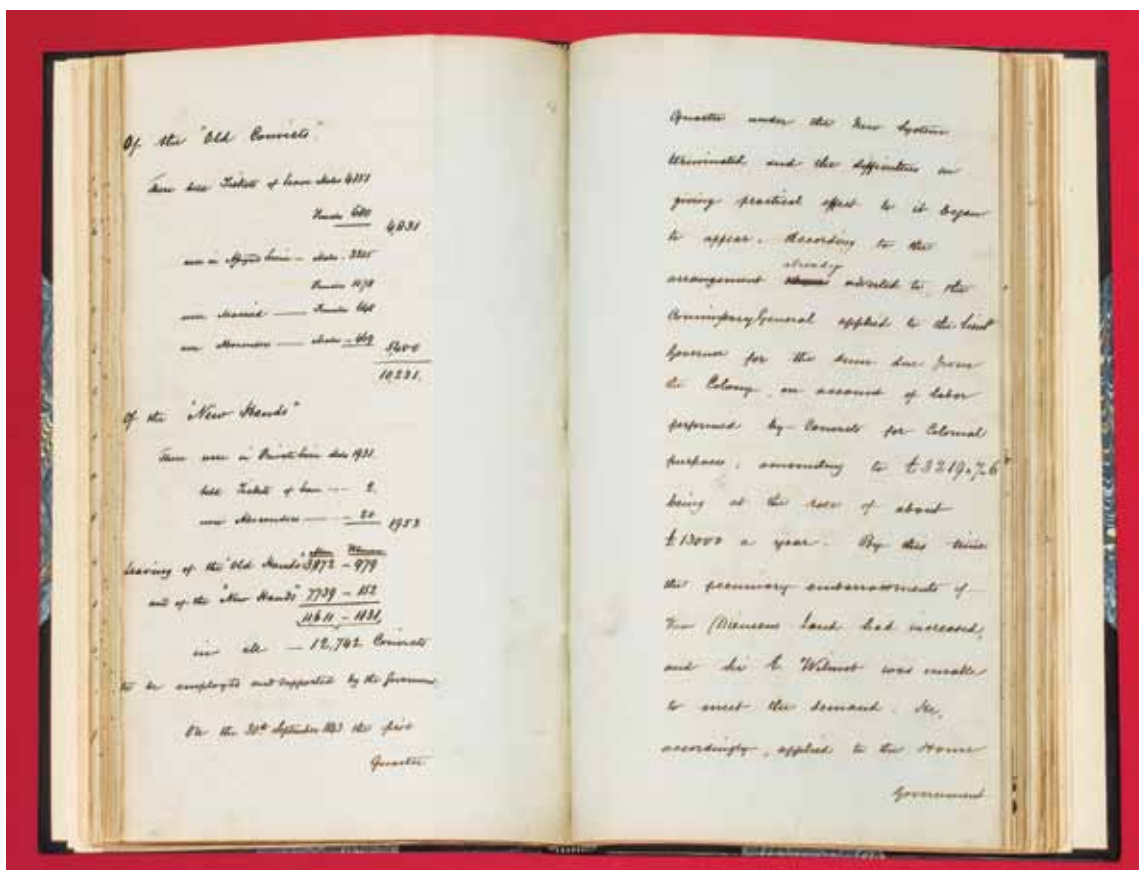
A very good copy of the elusive first edition of the most significant first settlement book – the earliest authentic account of settled Australia to appear in print, published just days after the various chapbook accounts in the first rush of British interest in news from down-under. It not only predates the other First Fleet accounts, but it is also arguably the most readable and the most sympathetic. John White’s journal apart, the others are more or less official in tone; none has the directness of Tench’s description of life in the first days of the colony. It is the most difficult of the traditional “First Fleet books” to find, especially in complete state.

Tench played an important role in the early exploration of the area around Sydney (he discovered the Nepean River and traced it to the Hawkesbury, and began the many attempts to conquer the Blue Mountains). Yet his most important role in the history of the convict settlement at Sydney Cove was as a writer who spread information for the general public in Britain while preserving important details for posterity. He was a lively, good-humoured and cultured member of the new society, and these qualities come through in his book which gives a vivid picture of the voyage out, and the establishment of the town at Sydney Cove. Apart from its importance as the first genuine description of the new colony, Tench’s narrative provides us with the clearest of the surviving images of the first crucial months of settlement.

\$25,000

Crittenden, A Bibliography of the First Fleet, 222; Ferguson, 48; Hill, 1685; Wantrup, Australian Rare Books, 2.

[4503945 at hordern.com]



43. [TRANSPORTATION] MURDOCH, Thomas William Clinton and James STEPHEN.

“1845-1846: The Transportation System...”

Folio manuscript, [188] pp (last blank), bound with a second manuscript, [14] pp, (last two blank); modern half morocco, marbled paper boards, lettered and ruled in gilt on the spine London, 1845-46.

“DEPRAVITY” AND “UNNATURAL” BEHAVIOUR OF CONVICTS AND PRISON GANGS

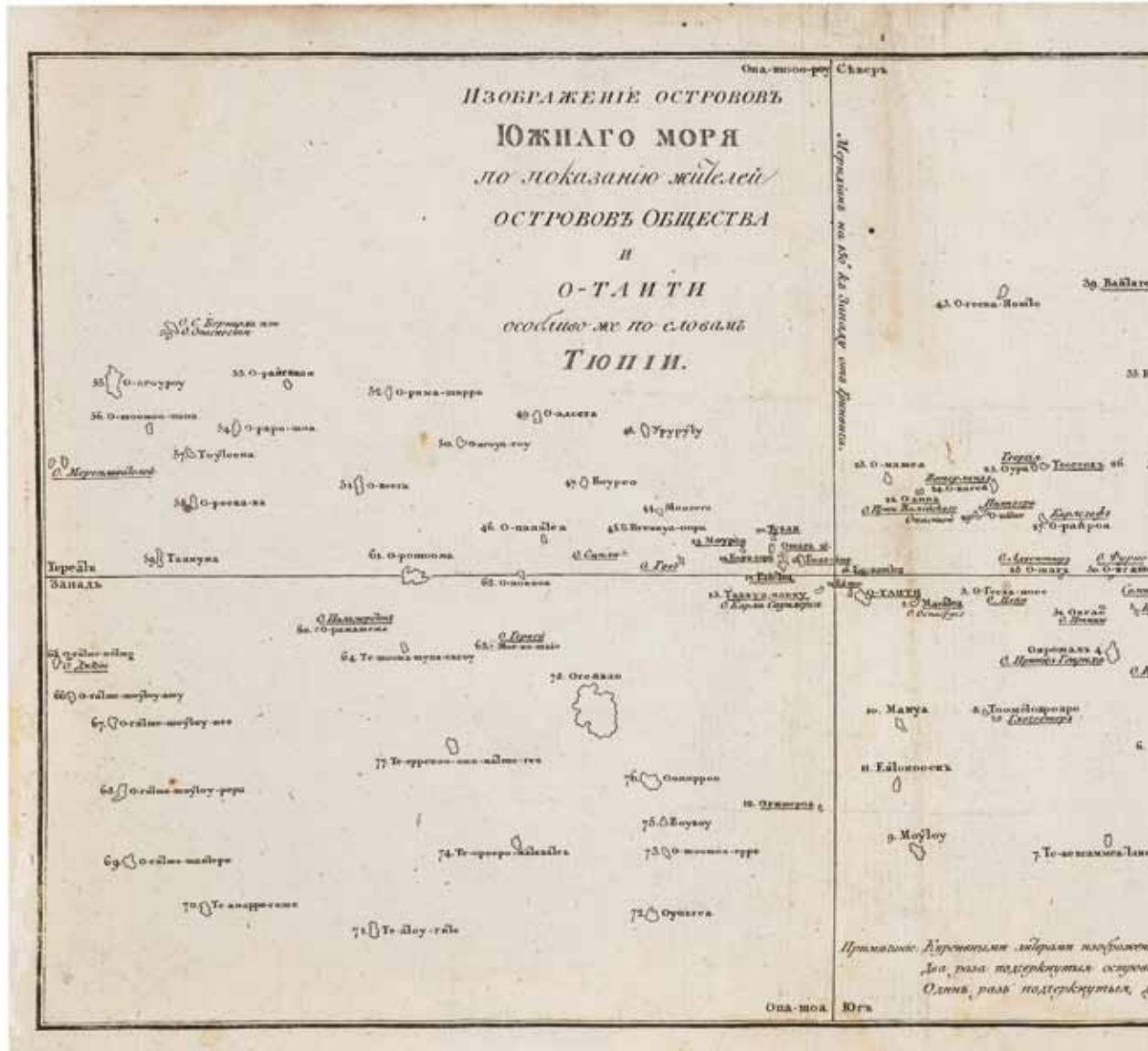
Two draft manuscripts of important confidential reports prepared for the British Cabinet, relating to the dying days of Transportation to Van Diemen’s Land, citing a who’s-who of Colonial dignitaries. The first, largely in the hand of Murdoch with two addenda by others, records the evidence of Franklin, Gipps, Glenelg, Maconochie, Eardley Wilmot and others, and surveys the history, in close statistical detail, of transportation to Van Diemens Land.

The second is likely to have been the work of James Stephen, Under-Secretary in the Colonial Office. The end of the report is notated in pencil “To be signed hereafter by Mr Stephen”.

This remarkable manuscript volume is a significant precursor of Cabinet minutes so confidential that, though they were printed, then practically disappeared. and today “are of great rarity...[and] are not in the British Museum, or in the Colonial Office Library, or in Colonial Office Records at the Public Record Office. They were drafts of confidential documents and as such only a few copies would be made” (Ferguson, see 4279).

\$8500

[4504787 at hordern.com]



44. [TUPAIA] [COOK: FIRST VOYAGE]

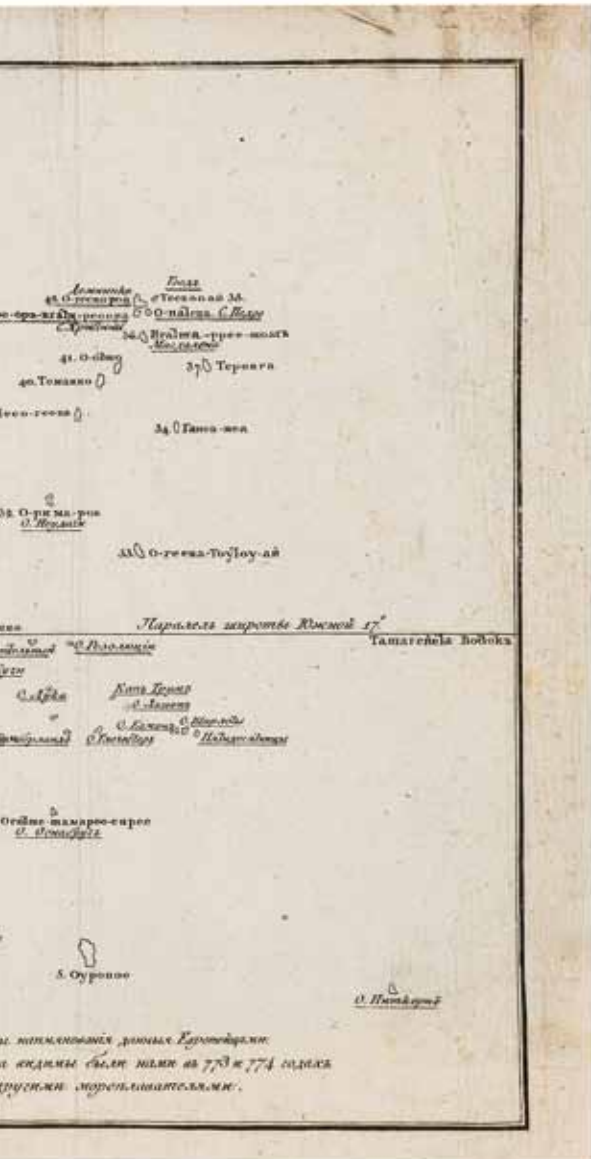
[Russian title]... [A Chart representing the Isles of the South Sea...]

Engraved map, 222 x 354 mm; mounted. Russia [?St Petersburg], [c. 1778].

“TUPAIA’S CHART”, THE REMARKABLE POLYNESIAN DOCUMENT FROM COOK’S FIRST VOYAGE

Very rare Russian version of “Tupaia’s Chart”, the extraordinary mapping of Pacific islands from Cook’s first voyage created by a remarkable member of the *Endeavour*’s complement, the Tahitian priest Tupaia. Befriended by Joseph Banks, and taken aboard the *Endeavour* at Banks’ insistence but against Cook’s better judgment, he was surely the most unlikely of the visitors to Botany Bay in mid-1770.

Tupaia’s map is a remarkable illustration of advanced Polynesian navigation techniques, and of Tahitian geographical knowledge. He made his diagrammatic mapping of the islands surrounding Tahiti at Captain Cook’s request, and Cook added details to the chart. Anne di Piazza and Erik Pearthree have written extensively about its combination of the European approach using principles of scale and distance, with the traditional Polynesian representation of sailing directions. Polynesian navigation was



based on any starting point being the “centre” from which one might navigate to another island by following the correct trajectory. Distance was defined by how many days away the destination was, allowing for currents and prevailing winds.

The image first appeared as an engraved “Chart Representing the Isles of the South Seas” published in some (not all) copies of Johann Reinhold Forster’s *Observations made during a Voyage Round the World...* (1778), described as ‘a monument of the ingenuity and geographical knowledge of the people in the Society Isles, and of Tupaya in particular.’ Forster’s book came out in subsequent continental editions in Berlin (1783) and Vienna (1787) but to date no Russian edition has been noted, though there was a Russian edition of the official account of the second voyage (six volumes, St Petersburg, 1796-1800).

The original manuscript of the chart, retained by Joseph Banks, was only rediscovered in the 1950s, while a group of watercolours in the British Library, probably also from Banks’ collections, was until modern times attributed to an anonymous “Artist of the Chief Mourner”: they have now been identified as the work of Tupaiia. They include the earliest known depiction of Aborigines fishing on the east coast of Australia.

Some months earlier, Tupaiia had played a crucial role in Cook’s first New Zealand visit, helping to rescue a situation which had started badly by going ashore and addressing the massed Maori in language that they could understand. The effect that his appearance in their midst had was such that when Cook returned to New Zealand on the second voyage, the Maori approached his ship shouting “Tupaiia! Tupaiia!” As Cook noted, ‘... the Name of Tupia was at that time so popular among them that it would be no wonder if at this time it is known over the greater part of New Zealand.’ Tupaiia was dismayed that

the Australian Aborigines could not however understand his Polynesian language.

Cook did not personally take to him, though he certainly admired him. The midshipman Joseph Marra probably spoke for most of his shipmates when he wrote that ‘Toobia... was a man of real genius, a priest of the first order, and an excellent artist: he was, however, by no means beloved by the Endeavour’s crew, being looked upon as proud and austere, extorting homage, which the sailors who thought themselves degraded by bending to an Indian, were very unwilling to pay, and preferring complaints against them on the most trivial occasions...’.

Not long after the *Endeavour* left the Australian coast and made Batavia, Tupaiia sickened, dying in the Dutch colony at the end of 1770.

\$14,500

Di Piazza, Anne and Pearthree, Erik, 'A New Reading of Tupaiia's Chart', Journal of the Polynesian Society, Vol. 116, No. 3, Sept 2007, pp.321-340; and, 'History of an Idea about Tupaiia's Chart', Cook's Log, Vol. 35, No. 2, 2012, p.18.

[4504852 at hordern.com]

45. VANCOUVER, Captain George.

A Voyage of Discovery to the North Pacific Ocean...

Complete set, three volumes, quarto, with 18 engraved plates of views, bound with half-titles (often discarded), contemporary half calf gilt; with the separate folio atlas with 16 large plates of charts and views, the atlas bound in contemporary red half calf with original paper boards, paper spine label. London, G.G. and J. Robinson, 1798.

COOK'S GREAT APPRENTICE IN THE PACIFIC: WITH THE CHART OF ALBANY AND THE SW COAST

First edition of this great voyage account, of considerable significance for re-asserting British trading rights on the Northwest Coast and also for discovery and cartography of the south-west coast of Australia. It is celebrated by Lada-Mocarski as 'one of the most important voyages for the history and the cartography of the Northwest Coast in general and of Alaska in particular'. In 1790 Vancouver was given command of an expedition whose express purpose was to reclaim British rights to the Northwest Coast following the Nootka convention. He was also to re-examine the existence of a navigable passage from the Atlantic to the Pacific, and this voyage permanently laid to rest that theory. The artist on the voyage was John Sykes; the engravings here, after his drawings, include the first published views of California.

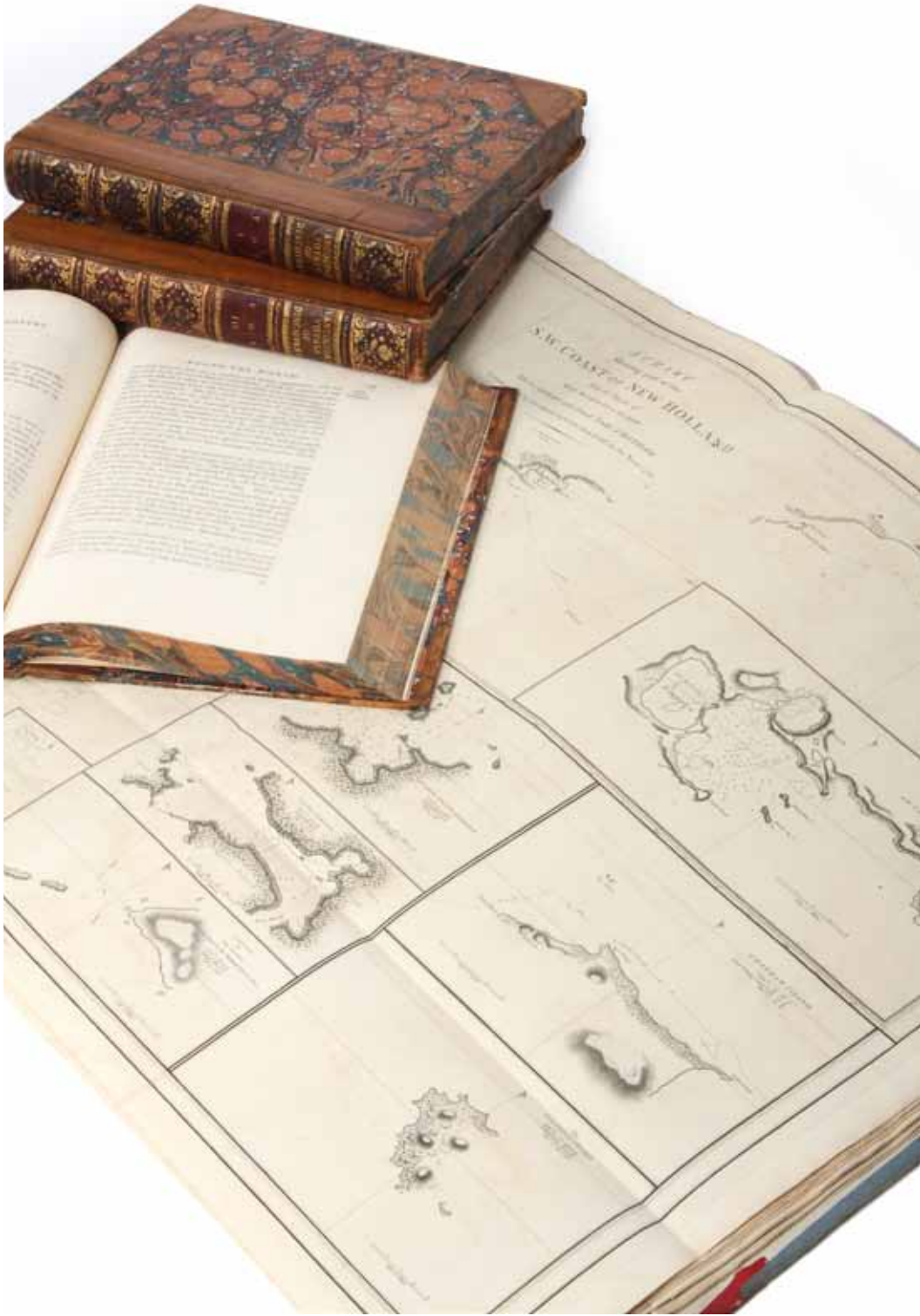
Vancouver had served on Cook's second and third voyages, and later spent most of the 1780s in West Indian waters, before being appointed, in 1790, to the command of this major scientific expedition to focus on the northwest Pacific. In 1791 Vancouver made landfall on the then largely unknown south-west coast of Australia and discovered and named King George III Sound (modern Albany). This was the first English visit to any part of the west coast since Dampier, whose poor reports had led to the neglect of that part of the continent. Indeed, the west was explicitly excluded from Governor Phillip's otherwise extensive realm, with the western boundary of his authority stopping at the famous "Pope's line", the line that still constitutes the inland border of Western Australia.

After leaving the south-west coast, Vancouver unsuccessfully attempted to enter the Great Australian Bight, discovering and charting Point Hood on its western extremity. He then sailed past Van Diemen's Land into the Pacific, visiting New Zealand, Hawaii, and the Northwest coast of America. During the course of three seasons, he surveyed Alaska, the Northwest Coast, investigated the Straits of Juan de Fuca, discovered the Strait of Georgia, and circumnavigated Vancouver Island. He visited San Francisco, Monterey and other Spanish Settlements in Alta California, and made three visits to the Hawaiian Islands where he introduced cattle from Monterey. The expedition's storeship *Daedalus* sailed twice to Port Jackson, to deliver cattle and stores for the colony and despatches for Phillip – including Vancouver's charts of the south-west coast of Australia – and others for transmission back to London. *Daedalus* also collected such stores as were available at Port Jackson for the expedition. Vancouver also mentions that his ship was carrying breadfruit for planting at Norfolk Island.

\$64,000

Ferguson, 281; Forbes, 'Hawaiian National Bibliography', 298; Hill, 1753; Lada-Mocarski, 55; Wantrup, 63a.

[4401860 at hordern.com]



VOYAGE MEDALS

46. [ANSON: CENTURION VOYAGE] PINGO, Thomas.

Copper Medal for the 1740-1744 Circumnavigation...

Copper medal, 43.3 mm., with Anson crowned by Victory at right, on the reverse Victory on hippocamp, the names of Anson's officers around; CAMPHEL issue with 'B' faintly visible on 'H', about uncirculated, a few minor blemishes to the rims. London, Thomas Pingo, 1747.

CIRCUMNAVIGATION AND VICTORY

Commemorating Anson's circumnavigation, his 1747 victory at Cap Finisterre off the coast of Spain, and the huge prize-money brought back after the capture of the Manila treasure galleon.

\$3450

Betts, American Colonial History Illustrated by Contemporary Medals, 382; Eimer, British Commemorative Medals, 38; Hawkins and Grueber, Medalllic Illustrations of British History, 325.

[4302372 at hordern.com]

47. [COOK: DEATH]

"Capt. James Cook: Courage and Perseverance".

Bronze medal, 37 mm. London, circa 1780.

EXCEPTIONALLY RARE COOK COMMEMORATIVE MEDAL

The "Courage and Perseverance" medal, struck soon after news of Cook's death reached England and well before the return of *Resolution* and *Discovery* in September 1780. This, and the similar and equally rare "Kill'd by the Indians at O'why'hee" medal, are the earliest artefacts made in commemoration of Cook's death. There is debate about which of the medals has priority.

\$14,500

Beddie, 2833, 2834, 2835; British Historical Medals, 218; C.W. Betts, American Colonial History Illustrated by Contemporary Medals, 555; Gullick, Australian medals and badges, Sydney, 1915, p.140; Klenman, Faces of Captain Cook, K3; Marquess of Milford Haven, 'British and Foreign Naval Medals', 375; Mira, James Cook, His Coins & Medals, pp.38-9; Nan Kivell and Spence, p. 79.

[4102433 at hordern.com]

48. [COOK: MEMORIAL] PINGO, Lewis.

Silver Royal Society Cook Medal.

Silver medal, 43 mm. diameter; relief bust of Captain Cook on recto. London, Royal Society, 1784.

THE RARE SILVER ISSUE

The Royal Society's formal memorial to the great navigator. Fellows of the Royal Society were entitled to a free bronze medal, while silver and gold were available by subscription only.

\$8250

Beddie, 2790; Betts, American Colonial History Illustrated by Contemporary Medals, 553; Brown, British Historical Medals, 258; Klenman, K5; Marquess of Milford Haven, 'British and Foreign Naval Medals', 734; Mira, Captain Cook: his coins & medals, pp. 35-7; Nan Kivell & Spence, Portraits of the Famous and Infamous, p.72.

[4102434 at hordern.com]



49. [FREYCINET: URANIE VOYAGE] LOUIS XVIII.

Bronze Medal for the Voyage of the Uranie.

Bronze medal, 41 mm, fine. Paris, Puymaurin & Andrieu, 1817.

MEDAL FOR THE DEPARTURE OF FREYCINET ON THE URANIE

Bronze medal struck to commemorate the sailing of the *Uranie* for Australia and the Pacific in 1817. Although the ship was wrecked off the Falkland Islands early in 1820, all the crew and most of the records of the voyage and natural history specimens were saved and the voyage was completed on the *Physicienne*.

\$3450

Marquess of Milford Haven, 'British and Foreign Naval Medals', 188.

[4204892 at hordern.com]

50. [DUPERREY: COQUILLE VOYAGE] LOUIS XVIII.

Silver Medal for the Coquille voyage.

Silver medal, 50 mm, toned. Paris, Andrieu & Puymaurin, 1822.

EXCELLENT SILVER EXAMPLE

Medal commemorating the voyage of Louis-Isidore Duperrey to the Pacific in the *Coquille*. Duperrey had served as Lieutenant aboard the *Uranie* during Freycinet's voyage around the world; his own voyage was one of the greatest of the French *grands voyages* to the Pacific.

Of some rarity: a bronze version is recorded in the Rex Nan Kivell collection of the National Library of Australia.

\$7500

Marquess of Milford Haven, 'British and Foreign Naval Medals', 189.

[3903100 at hordern.com]

51. [DUMONT D'URVILLE: FIRST ASTROLABE VOYAGE] CHARLES X.

Bronze Medal for the first voyage of the Astrolabe.

Bronze medal, 50 mm. Paris, Depaulis, 1826.

DEPARTURE OF THE FIRST DUMONT D'URVILLE EXPEDITION

Medal commemorating the departure of the first voyage of the *Astrolabe* to the South Seas, under the command of Dumont d'Urville. The *Astrolabe* was Duperrey's old ship the *Coquille*, renamed in honour of La Pérouse).

\$3250

Marquess of Milford Haven, 'British and Foreign Naval Medals', 190.

[3808837 at hordern.com]



52. WALLIS, Major James.

An historical account of the colony of New South Wales...

Folio, with six double-page engraved views, and six single-page views, a map of Port Macquarie and part of the Hastings River (by John Oxley); in handsome nineteenth century half morocco. London, Rudolph Ackermann, 1821.

AUSTRALIA'S FIRST VIEW BOOK, A CELEBRATION OF MACQUARIE'S NEW SOUTH WALES

A rare presentation copy of Australia's first topographical view book, one of the most important of all Australia's early illustrated books. This particular copy was originally given by Wallis himself to 'his cousin and friend A.F.', and is so inscribed by Wallis on the title-page. This famous series of views engraved by Wallis is the first to appear in book form; they show in great detail scenes in Sydney, Newcastle, and the Hawkesbury River, as well as an Aboriginal corroboree, kangaroos and black swans.

They follow on the work of Absalom West who had issued his views as separate engravings a few years previously. Wallis and West are further connected by the fact that the convict-engraver Walter Preston worked for both of them. The tradition is that he engraved Wallis's views on the common sheet-copper used for the hulls of ships, no other material for plates being available in the colony at the time.

This work was an extraordinary collaboration between Major James Wallis, then commander of the convict settlement at Newcastle, and the convicts under his command, notably the artists Walter Preston and Joseph Lycett. The illustrations include detailed topographical views of Sydney, Newcastle, and the Hawkesbury River, including a justly famous scene depicting an Aboriginal corroboree. In many ways the series represents a celebration of the progress of the colony under Governor Macquarie.

Major James Wallis had arrived in New South Wales in 1814, the first of a number of military officers with a talent for drawing to come to the colony. He arrived with his Regiment, the 46th, on the same ship which brought Joseph Lycett as a convict. The two men were also later together in Newcastle, where Wallis ran the penal settlement between 1816 and 1818. There has always been speculation that Lycett may have been involved in the preparation of the drawings for this beautiful book; certainly, the twelve plates were engraved for Wallis in Newcastle by Preston.

Both Preston and Lycett were pardoned by Macquarie on Wallis' recommendation, in no small part because of their work on this book. When Wallis departed Australia in 1819 he took the plates with him to London where this book was published by Ackermann, complete with an introductory history of the colony and a map of Port Macquarie by the surveyor John Oxley. Roger Butler discusses the work and its context at length in "The Wallis Publication" in his *Printed images in colonial Australia 1801-1901*.

This is the issue with the additional preliminary leaf *Extract from the Sidney Gazette* in which Macquarie pays tribute to Wallis' achievements as Commandant of Newcastle.

This, the first view book engraved in Australia, provides a series of beautiful engravings that form an admirable visual summary of the appearance of the colony under Governor Macquarie. It is an extraordinary collaboration between Major James Wallis then commander of the convict settlement at Newcastle and the convicts under his command, notably Walter Preston and Joseph Lycett.

\$35,000

Wantrup, 217a.

[4504788 at hordern.com]





53. WHITE, John.

Journal of a Voyage to New South Wales.

Quarto, engraved title and 65 handcoloured plates; with the list of subscribers; a remarkably large copy with wide margins, completely uncut; in a good modern calf binding. London, J. Debrett, 1790.

SARAH STONE AND THOMAS WATLING DEPICT THE COLONY'S NATURAL HISTORY

A superb and very large untrimmed copy of the coloured issue. This is the deluxe form 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.

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: John White was chief surgeon of the First Fleet, and was particularly successful in that he overcame serious medical problems in appalling conditions both on the voyage out and when the settlement was founded. He was also a keen amateur naturalist and after arriving at Port Jackson found time to accompany Phillip on two journeys of exploration.

The natural history content makes White's particularly noteworthy amongst the First Fleet journals. Many of the plates were drawn in England by leading natural history artists of the day, such as Sarah Stone and Frederick Nodder, from original sketches done in the colony. 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.

\$22,500

PROVENANCE: Caroline Grevis (1774-1818), inscription on first page dated 30 December 1815.

Crittenden, 'A Bibliography of the First Fleet', 248; Ferguson, 97; Hill, 1858; Mathews, Supplement; Nissen, 4390; Wantrup, 17.

[4504411 at hordern.com]

54. [WOMBAT] HARVEY AND DARTON.

The Little Enquirer. Or, Instructive Conversations...

16mo, vii + 76 pp., 4 pp advertisements; engraved frontispiece, folding double-hemisphere map, and five other engraved plates, all hand coloured; attractive original quarter green roan and marbled boards, lettered in gilt on the spine. London, Harvey and Darton, 1830.

SPEEDING LIKE USAIN BOLT

Rare and charming item of juvenile literature with reference to New Holland and including an intriguing plate and description of the wombat, ultimately derived from David Collins' *Account of the English Colony*, as well as a folding double-hemisphere map with an odd shaped New Holland and Botany Bay.

Written as a series of conversations between mother and child, the work provides a remarkable perspective of the colony at the time: 'people who steal or do wicked things in this country [England], are sometimes sent there, away from all their friends, as a punishment, and there they are made to work hard...'. The attractive hand-coloured plate depicting a wombat is another highlight. A section of the accompanying text reads:

'I have here a drawing for you, of a curious animal called a wombat, which was discovered in an island close to New Holland. It is about the size of a large dog.'

'What an ugly looking animal! How was it caught?'

'Why, the man who saw it ran after it, and as it does not run very fast he soon caught it, and lifting it up laid it upon its back across his arm, like a little child.'

Like the plate, the spurious assumption that the wombat is a slow beast also derives from the text of Collins' work: rather, the wombat is said to reach speeds of around 40 km/h, near enough to the peak speed of Usain Bolt.

\$3500

[4002615 at hordern.com]

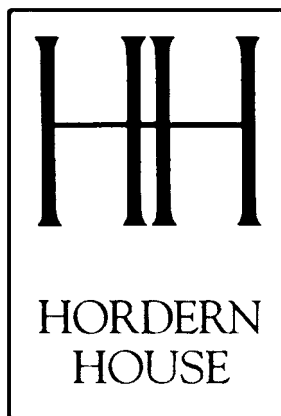


Illustrations:

Front cover: *“La corvette La Coquille, commandee par M. Duperrey” by Roux, 1825 (no.15)*

Back cover: *Map detail from “In somnium Scipionis expositio...” by Macrobius, 1483 (no. 30)*

Title page: *Detail from “Journal of a voyage to New South Wales” by John White, 1790 (no.52)*



First published in 2018
Hordern House Rare Books

Anne McCormick	anne@hordern.com
Derek McDonnell	derek@hordern.com
Rachel Robarts	rachel@hordern.com
Tory Page	tory@hordern.com
Rogério Blanc-Ramos	rogerio@hordern.com

Matthew Fishburn (consultant)
Anthony Payne (London representative)

Level 2, 255 Riley Street
Surry Hills Sydney, NSW 2010 Australia
PO Box 588, Darlinghurst NSW 1300 Australia
Hordern House Rare Books Pty. Ltd. ACN 050 963 669
www.hordern.com | rare@hordern.com | Tel: +61 2 9356 4411



HORDERN HOUSE

RARE BOOKS . MANUSCRIPTS . PAINTINGS

LEVEL 2, 255 RILEY STREET • SURRY HILLS • SYDNEY NSW 2010 • AUSTRALIA

TELEPHONE +61 2 9356 4411 • FAX +61 2 9357 3635

www.hordern.com • books@hordern.com