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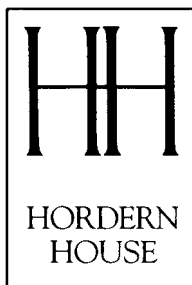
Voy. de la Coquille.



Front cover: Patagonian Parrot, detail of one of the plates from the Duperrey voyage (catalogue no. 23).

Title-page: detail from one of the plates of the Strathallan album (catalogue no. 54).

Back cover: Persoonia ferruginea, detail of one of the plates in Smith & Sowerby (catalogue no. 69).



First published in 2014
Horder House Rare Books
77 Victoria Street
Potts Point Sydney 2011 Australia

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77 VICTORIA STREET • POTTS POINT • SYDNEY NSW 2011 • AUSTRALIA

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ATKINSON, James.

An Account of the State of Agriculture & Grazing in New South Wales...

1

Tall octavo, with a coloured folding frontispiece and four aquatint plates (three in colour), & the rare large folding map by J. Cross, half-title, engraved bookseller's ticket (G.F. Cruchley) tipped in, some offsetting; an excellent untrimmed copy in the original printed boards a little darkened at spine; in an attractive tan calf book-form box by Sangorski & Sutcliffe. London, J. Cross, 1826.

WITH THE SYDNEY PANORAMA



A famous rarity and a remarkably attractive copy: this is the special issue of a title that is extremely uncommon in any form, complete with the extra large folding map and the panoramic coloured view of Sydney. The highly decorative map is dedicated to Captain Phillip Parker King, who had just completed his cartographic work on the vessels *Mermaid* and *Bathurst*.

The first book on Australian agriculture, it was written by a noted early settler, father of the novelist Louisa Atkinson, and first husband of Charlotte Barton, author of the first Australian children's book. Atkinson's account of the agricultural and pastoral frontier, based on several years' personal experience, is at once a practical guide and a descriptive survey of the agricultural districts and large establishments.

A remarkably attractive book, it is well illustrated with aquatints of very fine quality. The splendid folding frontispiece, one of the best early printed views of Sydney, is probably based on the painting by Richard Read now in the National Library of Australia. Another of the plates is important as the earliest published ground-plan of an Australian house, offered by Atkinson as appropriate to the requirements of a pioneering agriculturist. Broadbent (*The Australian Colonial House*) suggests that Atkinson's design was modelled on *Oldbury*, the house that he had built in the early 1820s. Rebuilt in 1828, it is now the oldest surviving house in the Southern Highlands of New South Wales. The other three hand-coloured aquatints show scenes from an "exploring party" of two settlers and three Aborigines, one of the latter in European clothes. This copy was sold by the Mapseller and Publisher G.F. Cruchley, and has his elaborate advertising ticket on the front paste-down. Cruchley was a successor to the cartographer John Cary and was associated with Arrowsmith.

Ferguson, 1054.

\$38,500

colleen & cory

TH. WALLER.

WALSLEY,

1. The first part of the book is a historical survey of the development of the theory of the firm, from the early work of Adam Smith and Alfred Marshall to the modern theories of transaction cost economics and the resource-based view.

1. The first part of the paper is a review of the literature on the topic.

11

[Faint handwritten notes at the bottom of the page]

THE

REGION OF HAYDON FIELD, KNO*

VIEW OF PORT JACKSON

1. *Chamaeleon* 1. *Chamaeleon*

ON THE
EXPEDIENCY AND NECESSITY
OF ENCOURAGING
DISTILLING AND BREWING
FROM GRAIN
IN NEW SOUTH WALES.

BY JAMES ATKINSON, ESQ.

"The Alembic in my mind has furnished to the world a far greater benefit and blessing than if the *opus maximum* had been really found by chemistry, and, like Midas we could turn every thing into gold.

"I consider the stopping of the Distillery, economically, commercially, medically, and in some degree, morally too, as a measure rather well meant, than well considered. It is too precious a sacrifice to prejudice."

BURKE ON THE STOPPAGE OF THE DISTILLERY.

SYDNEY :

PRINTED BY R. MANSFIELD, FOR THE EXECUTORS OF THE LATE R. HOWE.

1829.

ATKINSON, James.

On the Expediency and Necessity of encouraging Distilling and Brewing from Grain in New South Wales.

Octavo, 26 pp., text a little browned, at some point disbound, and now in simple blue wrappers; preserved in a handsome quarter green morocco box. Sydney, printed by R. Mansfield, for the executors of the late R. Howe, 1829.

LIQUOR NOT WINE: EXCEPTIONALLY RARE

First edition: this is the only copy of this work recorded as having been sold in many decades. Atkinson's important work on Australian self-sufficiency in the making of beer and spirits was published in Sydney by the important colonial printer the Reverend Ralph Mansfield, who took over Government printing and the *Gazette* after the death of Robert Howe in 1829.

After a tour of Saxony Atkinson returned to New South Wales only to find that his 1826-published *Account* had aroused some criticism, chiefly because of the progressive and even revolutionary methods he proclaimed: nonetheless, the *Sydney Gazette* had the final word, praising him 'as a practical agriculturalist... second to none in the Colony'.

Over the following years he experimented with any number of projects, uppermost his work on brewing and distilling. Atkinson hoped to encourage Australian self-sufficiency as a response to the dual forces of rising import tariffs and the drought of the late 1820s. To underline his credentials the work includes as a postscript the printed Regulations on distilleries as promulgated by Macquarie in 1821, while a second edition published later the same year is testament to the enthusiastic response the work garnered, as second editions were almost unheard of in the tiny Sydney printing trade at this time.

This is the only copy we have ever seen appearing for sale, now for the second time in some twenty years. Its rarity is underlined by the travails experienced by Ferguson: when he published the first volume of his bibliography in 1941 he had only seen copies of the second edition, although by the time the Addenda volume was published (1986) the compilers were able to record two copies of this genuine first edition, in the personal collection of George Mackaness and a second in the National Library of Australia. A copy of the first edition is also now recorded in the State Library of New South Wales.

To give some sense of the importance of the book, the Mackaness copy sold in 1967 for \$100 (the previous lot in the same sale was Atkinson's other book, which sold for \$120).

Ferguson, 1234a (see also 1235); Mackaness, I:110.

\$14,500

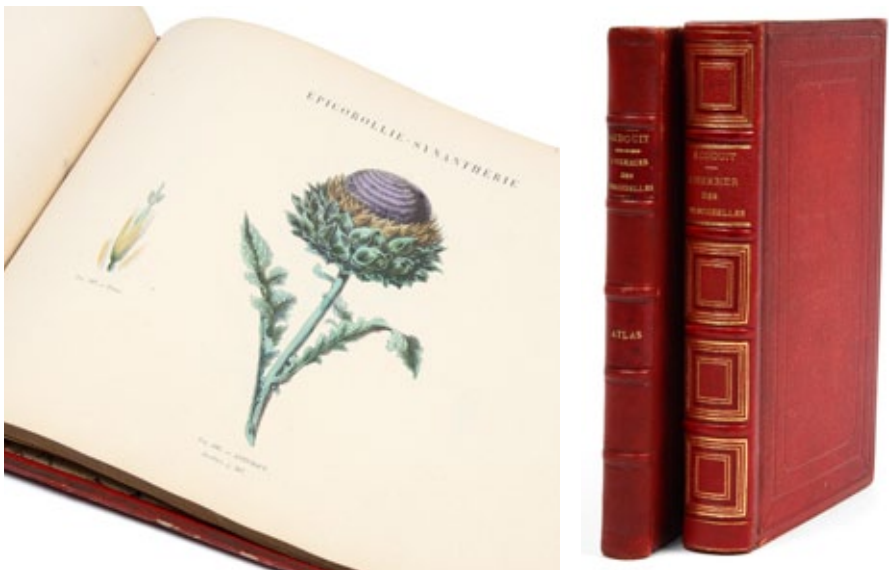
AUDOUIT, Edmond.

L'Herbier des demoiselles ou traité complet de la botanique... nouvelle edition, revue et corrigée...

3

Two volume set, comprising a single octavo volume with frontispiece and numerous illustrations throughout the text, accompanied by the oblong quarto atlas of 107 handcoloured plates; light foxing, endpapers a bit stained, yet an attractive set in late 19th-century gilt decorated quarter morocco. Paris, Didier & Cie. 1865.

FRENCH BOTANY, FROM THE LIBRARY OF NOVELIST JOHN FOWLES



Generously illustrated botanical handbook, with an atlas volume illustrating some 107 different species.

L'Herbier des demoiselles is a practical description of the Linnean system, detailing the method of classifying and naming species by floral structures, fruits and seeds, and the process of germination. It is an attractive book with a splendid array of delicate handcoloured illustrations, published with the intention of bridging the gap between serious botany and amateur curiosity. Although there is a focus on the cottage garden and fruit trees, the work does show the continuing enthusiasm for exotics from all corners of the globe.

Pritzel, 283.

\$1950

[BANKS] DRYANDER, Jonas.

Catalogus Bibliothecae Historico-Naturalis Josephi Banks...

Five volumes bound in four, octavo, extra-illustrated with two portraits of Banks, manuscript dedication to Baron Cobres on front endpaper of volume IV; a good set in old half calf with marbled boards, volume II not quite matching but with similarly marbled boards, well rebacked. London, W. Bulmer, 1796-1800.

4

PRIVATELY ISSUED CATALOGUE OF BANKS' LIBRARY



Rare: the complete private library catalogue of Sir Joseph Banks. Only 250 copies were printed, and complete sets are rare since the fifth volume is often absent.

The few examples that have come onto the market seem almost without exception to have had interesting associations, tending to confirm the supposition that the book was never really published for conventional public sale, being intended rather for presentation among Banks' wide and influential coterie. This set is no exception, with a manuscript note in a secretarial hand to the front endpaper of volume IV noting "Baron Cobres from Sir Joseph Banks". This is particularly appealing, as the natural history collection of the Baron Joseph Paul von Cobres was one of the most significant of its time.

A more recent note to the endpaper of the first volume also explains this set's unusual provenance, commenting that four of the volumes present here (I, III, IV, & V) were purchased from a descendant of James Sowerby; volume II, later added, bears the ownership inscription of the chemist W.T. Brande and the stamp of the Glasgow Philosophical Society. Sowerby was an influential natural history artist, best known to an Australian audience for his collaboration with James Edward Smith on *A Specimen of the Botany of New Holland* of 1793, the first separately published book on Australian botany.

The catalogue was compiled by Jonas Dryander, the Swedish botanist who succeeded Solander as Banks' librarian in 1782 and later became librarian to the Royal Society.

Besterman, 4151; Carter, p. 223; Petzholdt, p. 546; Taylor, p. 231.

\$22,000

REYNOLDS, Sir Joseph, engraved by W. Dickinson.

Joseph Banks Esq.

*Mezzotint portrait, 510 x 370 mm.; a very good impression, mounted and framed.
London, W. Dickinson, 30 January, 1774.*

5

THE CLASSIC PORTRAIT OF BANKS AS A YOUNG MAN

Only twenty-eight or twenty-nine years of age, Banks is shown sitting confidently at his desk, surrounded by the accoutrements of his science: books, papers, and a prominently placed world globe.

The mezzotint is based on the portrait painted by Sir Joshua Reynolds in 1772-3, when Banks was at the height of his fame after returning triumphant from Cook's first voyage and the discovery of the east coast of Australia. His ambitions and achievements are neatly captured in the prominently placed Latin tag, "*cras ingens iterabimus æquor*" (Horace: "tomorrow we will be back on the vast ocean", and an intriguing choice as the engraving was published at much the same time as Banks withdrew from Cook's second voyage).

The engraving was made by William Dickinson in the latter half of 1773. It was the same year that Dickinson first began to publish his own prints, after a lengthy apprenticeship and association with the painter Robert Edge Pine, at whose house in St Martin's Lane he lodged between 1768 and 1771. His relationship with Reynolds was evidently good: this was the first of no less than twenty-two mezzotints after Reynolds that he completed and this very rare and fine image of Banks is one of the most celebrated.

Beddie, 4203; Carter, Sir Joseph Banks, Paintings – engraved, no. 3; Nan Kivell & Spence, p. 16.

\$26,000



Christophorus de Vries



[BANKS] SERGENT-MARCEAU, A.L.F (after)
Sir Giuseppe Banks.

Engraving, 165 x 120 mm.; very good. Milan, circa 1818.

6 ITALIAN IMAGE OF SIR JOSEPH BANKS

Uncommon: a wonderfully improbable portrait of Sir “Giuseppe” Banks in a relaxed pose sitting at a Louis XV table holding a paper, his left foot resting on his knee. Banks is depicted as the President of the Royal Society and wearing the insignia of the Order of Bath.

This portrait of Banks was published as part of the *Serie di vite e Ritratti de Famosi Personaggi degli ultimi tempi* published in Milan between 1815 and 1818. Each portrait accompanied a biographical essay of several pages. These volumes appeared at the height of the European vogue for portraits of all sorts and the passionate urge to immortalize genius as a matter of public instruction. The portraits after Sergent-Marceau were first used in 1818.

Nan Kivell & Spence, p. 17.

\$750

[BANKS] WYON, William (after Chantrey).

“Banks Medal” of the Horticultural Society of London, awarded to gardener Samuel Knevett in 1821.

Silver medal, 38 mm., a little rubbed and marked, a dent to the rim, but an attractive medal with a lovely patina. London, William Wyon, 1821.

FIRST YEAR THE BANKS MEDAL WAS AWARDED



A fine silver medal for the Horticultural Society of London, minted in honour of Sir Joseph Banks, who died in 1820. This particular medal, awarded in 1821, is the earliest example of the medal we have ever handled (and in fact, seems to have only been minted in 1821, which would mean that this is from the first round of awarded medals).

The medal was awarded to Samuel Knevett for his exhibition of Red Antwerp Raspberries. As this implies, Knevett was a successful gardener at Acton, Cheshire, with a business which specialised in fruit trees for sale. In an 1818 case against a worker who had got drunk and cut down or damaged 121 apple trees at his nursery, Knevett said of himself “My garden lies at the back of Turnban-green, in the parish of Acton [Cheshire].” In the 1820s he continued to work on his orchards, but also was given awards for a “New Pine Strawberry” and “Fine Curled Parsley”, among others.

It is always appealing to have medals from this earliest phase, not only because they are of the highest quality and struck in silver (most later issues were bronze), but also because the people taking the awards were part of Banks’ own milieu. The medal was made by William Wyon, and is traditionally dated 1820. The medal shows a profile bust portrait of Banks with his birth and death dates, and has been engraved on the reverse with the details of the award. The bust of Banks is after an original by Francis Chantrey, who famously created a full-length sculpture of Banks for the British Museum in 1821. Chantrey first made sketches of Banks in 1816.

\$2400

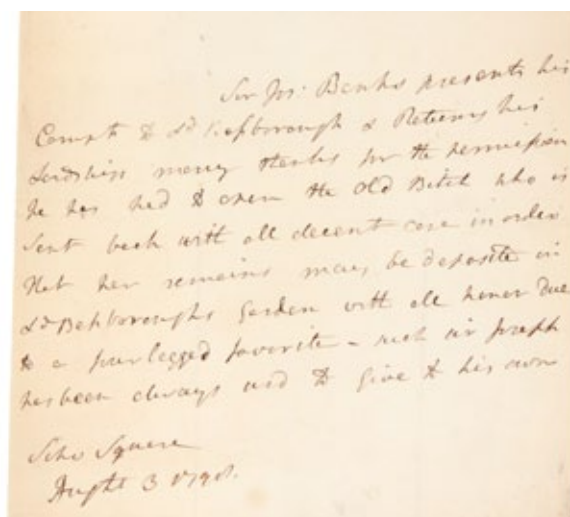
BANKS, Sir Joseph.

Autograph letter in Banks' distinctive hand.

Autograph letter on laid paper, 230 x 195 mm., old folds; very good. Soho Square, 3 August, 1798.

8

SEEING A MAN ABOUT A DOG



A rare and intriguing example of Banks' hand in a letter which shows that even the family dog was not beyond the purview of his scientific interests.

The letter was written to Frederick Ponsonby, the Third Earl of Bessborough (1758-1844). Ponsonby succeeded to the title in 1793 and had – like Banks – been at Christ Church Oxford. He was also a Lord of the Admiralty in 1782-3 quite apart from serving in Parliament, any of which positions could have brought the two men into contact. Ponsonby married Lady Henrietta Frances Spencer in 1780, and they had a tumultuous relationship: in 1790 he began divorce proceedings but was dissuaded from continuing by both families. They had four children, of whom Lady Caroline Lamb is now the most notable: wife of Viscount Melbourne, author of several novels, and lover of Lord Byron (she coined the description of the poet as “mad, bad, and dangerous to know”).

Around the time of the writing of the letter both Banks and Bessborough were becoming more involved in the new Royal Institution of Great Britain, the brain child of Count Rumsford. The letter, however, speaks to more private concerns, reading: “Sir Jos. Banks presents his Compts. to Lord Bessborough and returns his Lordship many thanks for the permission he has had to open the old Bitch who is sent back with all decent care in order that her remains may be deposited in Lr. Bessborough's garden with all honor due to a four-legged favourite – such Sir Joseph has been always used to give to his own. Soho Square.” A reminder that the science of the day was unfailingly practical.

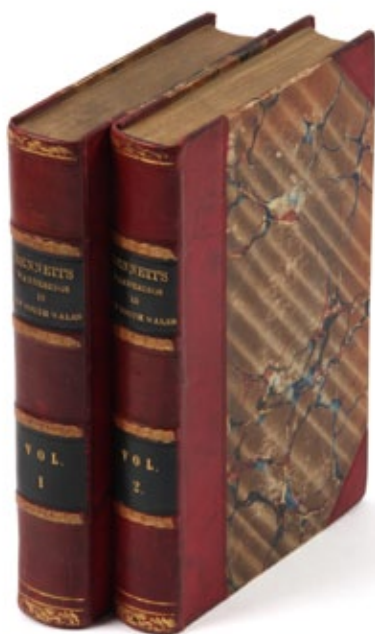
\$2250

BENNETT, George.

Wanderings in New South Wales, Batavia, Pedir Coast, Singapore, and China; being the journal of a naturalist in those countries during 1832, 1833, and 1834.

Two volumes, octavo, with an aquatint frontispiece in each volume (Bugong Mountain, NSW, in vol. 1, top border just shaved by the binder; the European Factory at Canton in vol. 2), errata slip laid down; an excellent set in a very good 19th-century binding of red half calf with double black labels, marbled boards; armorial bookplate in each volume. London, Richard Bentley, 1834.

OWNED BY A FRIEND OF LORD BYRON



A very attractive copy of this travel classic by 'the greatest of the physician naturalists of Australia' (ADB). This copy in a very good period binding has a good provenance, with the armorial bookplate in each volume of John Fitzgibbon, Baron Fitzgibbon in the British peerage and second Earl of Clare in the Irish peerage. A close friend of Lord Byron (who could never hear the name Clare "without a murmur of the heart"), Fitzgibbon was a significant colonial administrator, governor of Bombay at the time; Bennett's *Wanderings* would thus have been of obvious interest to him.

Bennett made two visits to Australia before permanently settling in Sydney in 1836. This eminently readable and very interesting account of Bennett's extensive Pacific wanderings also includes descriptions of various Asian ports visited during the voyages. He includes descriptions of New Zealand flax and its manufacture in Sydney, as well as matters as various as leprosy, the opium trade, the museum at Macao, Chinese plantations, and the cocoa-nut tree.

Abbey 'Travel in Aquatint and Lithography 1770-1860', 527; Cordier, Bibliotheca Sinica, 2112; Ferguson, 1743; Hocken, p.55; Howgego, B30; NZNB, 411; Whittell, p. 49; Wood, p. 231.

\$3400

[BIODISTRIBUTION ZOOLOGY] ZIMMERMANN,

Eberhard August Wilhelm von.

Specimen Zoologiae Geographicae, Quadrupedum
domicilia et migrationes sistens.

10

Quarto, large folding map, title page a little soiled but a clean and remarkably crisp copy in the original printer's fascicules as issued; preserved in a modern folding box. Leiden, Haak, 1777.

FIRST MAP SHOWING DISTRIBUTION OF ANIMAL SPECIES

Rare: a remarkable copy of the first edition of the first book to describe the worldwide distribution of mammals, with the information summarized in a large folding world map, one of the first to include Captain Cook's 1770 discoveries on the east coast of Australia. Designed by Zimmermann himself and prepared by the German naturalist August Wilhelm Knoch (1742-1818), this was the first map to show animal distribution. This copy has never been bound, and is still in the original printer's fascicules as they would have first appeared off the presses.

Zimmermann (1743-1815) was a German geographer and zoologist. He concluded that land-masses were differently distributed in prehistoric times, making this the first in a long line of publications that led to the theory of continental drift; some of his conclusions influenced Charles Darwin and Charles Lyell.

Importantly, the details of animal habits in Australia, the South Pacific and New Zealand derive from the great voyages, from Quiros to Cook, making this study an example – along with the various publications of the Forsters on the Cook voyages – of the earliest application of Pacific discoveries to general scientific research. The fine accompanying world map renders the east coast of Australia, and lists the Kangaroo and several species of Australian wild dog.

Not in Sabin nor other Americana bibliographies. See also Robinson, *Early Thematic Mapping*; and Huggett, *Fundamentals of Biogeography* (Routledge, 2004).

Casey Wood, p. 641.

\$5400

BOTANY BAY.

A non descript Bird found at Botany Bay From a Drawing made on the spot...

11

Copper engraving, 245 x 195 mm (plate size), on laid paper; very good. [London], no publisher, 1792.

SEPARATELY ISSUED ENGRAVING OF AN EMU

Wonderful copper engraving of a “non descript Bird found at Botany Bay”. This exceptionally rare piece of eighteenth-century Australian natural history has been overlooked by most of the standard works on the subject, despite being the first published image of one of Australia’s most recognisable animals.

The emu was a subject of great interest in the early colony. The first emu was shot and killed soon after the arrival of the First Fleet, and was carefully assessed as weighing “seventy pounds, and its length from the end of the toe to the tip of the beak, seven feet two inches”. Arthur Bowes Smyth the surgeon on the *Lady Penrhyn* made a drawing of the bird, and this unusual engraving, with its curly feathers and great armoured legs, is clearly based on that sketch. This is underlined by the fact that on the original drawing Bowes Smyth made an effort to identify the plant specimens as ‘a species of *Digitalis* or Foxglove upon which the birds feeds’, and the engraver has made an effort to render them recognisable here. The engraving is dated 1792, and also includes a note in the caption that it is “from a drawing made on the spot”, confirming that the original sketch must have been among the earliest natural history collections to be taken back to Britain.

The particular significance of the engraving is that it was not separately issued. In this respect this engraving is comparable to only one other eighteenth century natural history engraving, the “Green Parrot of Botany Bay” of 1797 (see catalogue no. 24).

Bunbury (ed.), This Wondrous Land, p. 19.

\$11,500

A non descript BIRD
found at
BOTANY BAY
From a Drawing made on the spot
1792



The Bird measured seven Feet two Inches in height & three Feet seven Inches in length It approaches nearest to the Emu of South America, or the Cassowary of Java.

BROWN, Peter.

New Illustrations of Zoology, containing fifty coloured plates of new, curious, and non-descript birds, with a few quadrupeds, reptiles and insects.

12

Quarto, fifty handcoloured engraved plates with text in English and French; an excellent copy with ample margins in handsome early nineteenth-century gilt decorated black calf, joints expertly restored; with the bookplate of Irish naturalist James Drummond. London, B. White, 1776.



WITH BANKS'S RAINBOW LORIKEET (ILLUSTRATED OPPOSITE)

A work of great interest to the early history of Pacific voyages and zoology. Peter Brown was one of the leading zoological artists of his day, closely associated with Thomas Pennant, Joseph Banks, and other leaders of the scientific/natural history community in late-eighteenth-century London.

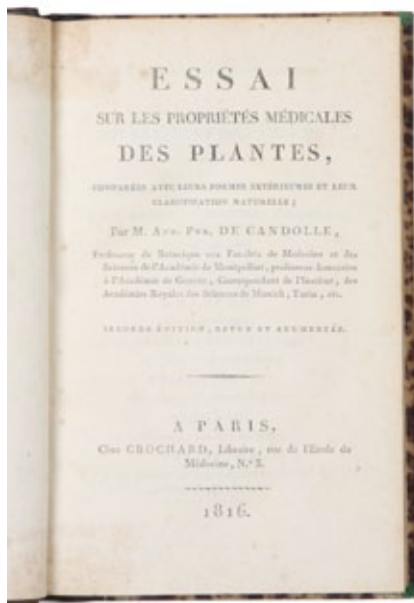
This closely-knit coterie included Marmaduke Tunstall, owner of a famous private museum that contained a bird which appears, engraved and handcoloured, as Plate VII in this work. The caption reads "November 3 1774 New South Wales, in New Holland; very numerous in Botany Bay. This bird was first brought over by Joseph Banks esq."

This Rainbow Lorikeet was collected on Cook's first voyage, and was the first live Australian bird to reach England. Whittell quotes George Allan, the purchaser of the Tunstall collection: "The Blue-headed and bellied Parrot... a native of New Holland... was brought to England by Sir Joseph Banks who gave it to Mr Tunstall and informed him that it belonged to the unfortunate Tupia, a native of Otaheite, who died at Batavia, on his way to England. P. Brown in his Illustrations of Zoology has given a beautiful plate of the bird".

Brown's book – aimed for a wide audience, with texts in both English and French – illustrates and describes almost exclusively exotic species, from far afield. The NZ Creeper depicted by him must also derive from the Cook voyage (also from a specimen in Tunstall's). This copy is from the library of the Irish surgeon and naturalist James Drummond, later elected first president of the Belfast Natural History Society.

Anker, p. 72; Nissen, IVB 151; Nissen, SVB 73; Whittell, p. 81; Wood, p. 264.

\$18,500



[BROWN, ROBERT] CANDOLLE, Augustin P. de.
Essai sur les Propriétés Médicales des Plantes... Seconde
Édition, revue et augmentée.

Octavo, 397 pp., some foxing; a very good copy in contemporary quarter calf, spine label. Paris, Crochard, 1816.

13

WITH THANKS TO ROBERT BROWN OF THE INVESTIGATOR

Second, revised edition: an important work on the medical properties of plants, with notice of Australian specimens collected by Robert Brown.

De Candolle was a Swiss botanist whose work influenced Darwin in his development of the principle of natural selection. In his early career he was based in Paris, where he published the first edition of this work on medical botany (1804), too soon to include any of Brown's specimens. In 1807 he was appointed to the University of Montpellier as Professor of Botany, a position which no doubt led to him working with Sieur Paron at the Botanic Garden, which was well known for its collection of exotic plants, including Australian specimens.

A rather grand dedication to this work concludes with Robert Brown, "*qui l'a étendue par l'examen des Plantes de la Nouvelle-Hollande.*" And in his introduction Candolle talks about the new opportunities for botany being created in the two Americas, India and New Holland.

Stafler & Cowan, 985.

\$950

BUSBY, James.

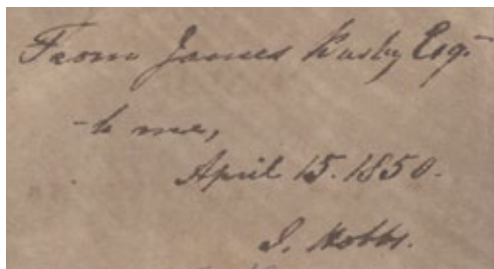
Manual of Plain Directions for Planting and Cultivating Vineyards, and for Making Wine, in New South Wales.

14

Small octavo, early owner's inscription and notes on final blanks, some spots; an excellent unsophisticated copy in the original plain blue wrappers, rather flecked and worn, in a bookform box with stamp of the Webster collection. Sydney, Mansfield, 1830.

HOW TO MAKE WINE IN NSW: BUSBY'S RARE SECOND BOOK

First edition, presentation copy: one of the rarer books by Busby, considered the founder of the Australian wine industry.



James Busby (1801-1871) was probably the most important single figure in the early history of Australian wine, and his property Kirkton on the Hunter River, which was taken over by Lindemans in 1914, is the oldest continually producing vineyard.

Busby's three books on viticulture had an enormous effect on the early wine

industry. He had published *Treatise on the Culture of the Vine* in 1825, a work which prompted Governor Brisbane to encourage him in practical experimentation, the results of which appear in the present book. Here Busby attempted to convince "the more numerous portion of the community constituting the class of smaller settlers... that they, and each member of their families may with little trouble and scarcely any expense, enjoy their daily bottle of wine, the produce of their own farms..."

This follow-up book has proved to be rare on the market, perhaps because its practical nature made it more studied and used. It is also interesting to see that in his brief preface Busby takes some pains to compare the drinking of wine by the poorer peoples of southern Europe "with the unhappy effects produced by the consumption of spirits, or of malt liquors, among the same ranks": it seems plausible that this opening salvo was meant as a direct riposte to Atkinson's work on distilling of the previous year (see catalogue no. 2). Certainly Busby is keen to promote the ease and simplicity of life with a vineyard, and this book has many small asides relating to his successes, such as his evident pride that he recently opened one of his bottles at a dinner at the Male Orphan School, where it was pronounced to taste rather like a decent Burgundy.

An early note on the front paste-down notes "From James Busby Esq., to me, April 15 1850. J. Nobbs". This could very plausibly be John Nobbs, who had a prize-winning garden in Surry Hills in this era, an attribution which would also explain his detailed notes on the rear blanks of the book, with notes on making a "good honey beer" among much else of interest (including directions to a London optician for spectacles "like Mrs Busby's...").

Ferguson, 1330.

\$22,000

Fig.
0.

A
MANUAL
OF
PLAIN DIRECTIONS
FOR
PLANTING AND CULTIVATING
VINEYARDS,
AND FOR
MAKING WINE,
IN
NEW SOUTH WALES.

BY JAMES BUSBY.

Sydney:

PRINTED BY R. MANAFIELD, FOR THE EXECUTORS OF R. HOWE.

1830.

[CASSOWARY] ALTON, Johann & Heinz C. PANDER.
Die Skelete der Straussartigen Vögel, abgebildet und be-
schreiben...

15

Oblong double-folio (365 x 490 mm.), seven large format engraved plates; scattered foxing, stitch-sewn in original printed wrappers (these show moderate wear from having been folded and a bit chipped at blank margins); nonetheless a fine unsophisticated example. Bonn, Eduard Weber, 1827.

COMPARATIVE STUDY OF THE CASSOWARY



Scarce early nineteenth-century monograph on the skeletal structure of standing flightless birds of the genus *Rhea*, including a fine plate detailing the Australian cassowary. The monograph was part of the much larger *Der vergleichenden Osteologie* project.

This monograph treats four birds: the ostrich, American rhea, and two species of cassowary, one of which is identified as *Casuarus novae Hollandiae* (now *Casuarus casuarus*). The Australian cassowary is illustrated with a full page plate, while the seventh and final plate treating sundry details includes the cassowary skull in profile. The plates are extraordinary for the exceedingly fine engraving and subtle shading (indeed, at first glance they appear to be lithographic).

Johann Alton (1803-1854) was a German anatomist who wrote several monographs on the subject of comparative anatomy. Although he had studied and taught at Bonn and Berlin, his great appointment came in 1833 when he was appointed as the successor to Meckel at the University of Halle (among many other projects Meckel, of course, had published on the platypus in the 1820s). Heinz Christian Pander (1794-1865) worked in biology and embryology, but also made a study of anatomy and palaeontology.

Nissen, *Zoology*, 99-100; Wood, p.512.

\$5400

[CHELSEA] HORTICULTURAL SOCIETY.

Exhibitions at the Garden of the Horticultural Society of London. For the Year 1836.

Two-page document printed to both sides, 345 x 225 mm., very good. presumably London, 1836.

16

VERY RARE: PRIZES FOR NEW HOLLAND PLANTS AT CHELSEA

EXHIBITIONS AT THE GARDEN OF THE Horticultural Society of London, FOR THE YEAR 1836.			
specimen			
The best single specimen of an ornamental New Holland Plant	-	First Prize	One Prize
The best single specimen of an ornamental Cape Plant	-	Ditto	Second Prize
The best single specimen of a New Zealand Plant	-	Ditto	Ditto
The best single specimen of a Chinese Plant	-	Ditto	Ditto
The best single specimen of any new, hardy, ornamental shrubby Plant	-	Ditto	Ditto
The best single specimen of any new, hardy, ornamental herbaceous Plant	-	Ditto	One Prize

An early printed broadside for the Horticultural Society of London, for the forerunner to what is now the annual Chelsea Flower Show. Among much of interest regarding this event, it is particularly remarkable to note that there are distinct prizes offered for exotics, including the “best single specimen of an ornamental New Holland plant”, as well as similar categories for the Cape, New Zealand, and China. Medals were awarded for these prizes (see catalogue no. 7 for an example of the medal).

A fascinating series of entries in Loudon’s *Gardener’s Magazine* (vol. 12, 1836) states that the judges were able to award the New Zealand and Chinese plants in May, Mr. James Young of Epsom taking the New Zealand prize (for *Clianthus puniceus*), and Mr. Green, gardener to Lady Antrobus, the Chinese (*Ixora coccinea*). No doubt because of the differing climate required for them to flower, they had to wait until the 11 June exhibition day for the first awards for Australian plants when, despite a “boisterous and cold” day, some 12,000 entry tickets were sold, to an event in which the “principal part of the English aristocracy... mix indiscriminately with the tradesman, the mechanic, and the gardener.” On the day, among many other prizes, a Large Silver Medal for a New Holland plant went to Mr. Douglas, gardener to Earl de Grey, and the Silver Knightian Medal to Mr. Russell, of Battersea.

At the final exhibition, in July, a second Large Silver Medal was awarded for a New Holland plant, on this occasion to Mr. Redding, gardener to Mrs. Marryat, and a second Silver Knightian Medal to Mr. D. Mackay, gardener to R. Mangles.

This small sheet is a reminder of the importance of the growing exotics in this early period of scientific gardening, and of the need for further research into the growing and cultivation of Australian plants in Europe, particularly during the first phase, when growing exotics was so fashionable among the landed gentry. We have not been able to find any other copy of this printed sheet, despite searches in COPAC and the Lindley Library.

\$1250

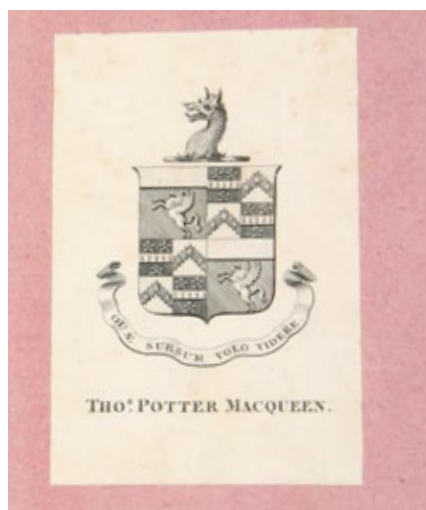
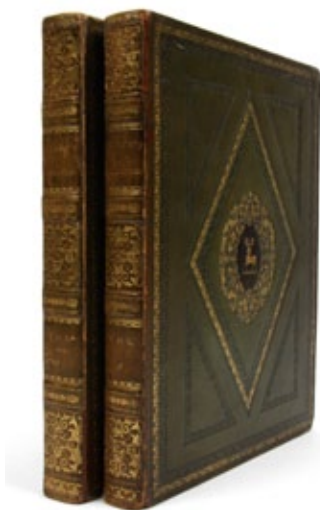
CHURCH, John.

A Cabinet of Quadrupeds; Consisting of Highly-finished Engravings by James Tookey...

17

Two volumes, large quarto, with 84 engraved images ; contemporary green straight-grained morocco, ornately decorated in gilt and blind with borders and panels to sides and spines, central motif of a deer on a black leather lozenge within a gilt cartouche. London, Darton and Harvey, 1805.

FROM AN EARLY COLONIAL LIBRARY



A delightful copy of this well-illustrated zoology, in a beautiful contemporary binding. This copy comes from an important early Australian colonial library, with the bookplates of Thomas Potter McQueen (1791-1854), the early settler in the Upper Hunter where his property 'Aberdeen' was developed in the 1820s.

The fine zoological publication is illustrated with 84 copper-engraved images by James Tookey after designs by Julius Ibbetson. They vividly depict animals in their natural habitat. The description and image of the Flying Opossum are credited to White's *Journal* and to Shaw's *Naturalist's Miscellany* and Church notes that 'this animal has not long been added to the catalogue of quadrupeds'. The fine image of the "Kanguru" depicts the mob then successfully 'living in the Royal Garden at Kew, where they breed, and appear quite naturalised...'. There is a quite extensive 4-page description of the animal, with the remark that 'it is to the indefatigable ardour and enterprising spirit of Sir Joseph Banks that we are indebted for our first acquaintance with this most singular quadruped'.

The accomplished wildlife and landscape painter Ibbetson (1759-1812) enjoyed an early success as an artist, from the age of 17, and exhibited for the first time at the Royal Academy in 1785. The engraver James Tookey (active 1800-1830) specialized in landscapes, portraits and animals.

Graesse, I/153; *Nissen*, 886.

\$4850

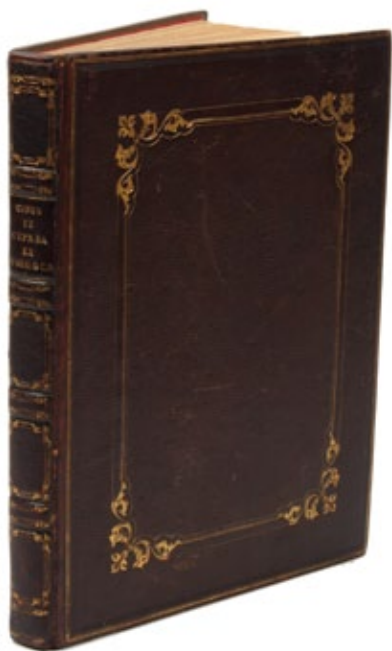
[CONCHOLOGY]

An album of original watercolours of cone shells and cowries, “Ex Museo G.C.B.”

Quarto album, 71 leaves with a total of 114 watercolour drawings of exotic shells (23 of cowries on 9 leaves, 91 of cone shells on 62 leaves), paper watermarked Whatman “Turkey Mills” 1817 or 1818 (endpapers 1825); a particularly handsome album bound in original brown straight-grained morocco gilt, professionally rebacked with original spine laid down, red silk endpapers, spine label “Conus et Cypraea ex Museo, G.C.B.” circa 1817-1825.

18

SHELLS OF THE INDIAN AND PACIFIC OCEANS



An exquisite album from the high-watermark of shell collecting in Europe, with over 100 fine watercolours of exotic shells, an impressive number from Indo-Pacific waters. The lettering on the spine of the present album suggests that it is a record of an individual collection, probably since dispersed, assembled by the mysterious “G.C.B.”

The earliest watermark of 1817 represents a useful approximate starting date for this compilation, while the fact that the endpapers are watermarked 1825 – and indeed the style of the binding itself – confirms that it was compiled within a relatively short period of time. This was an era of great refinement in shell collecting, with famous works by George Perry and William Swainson dating from this period. Interest in shells had been aroused by the various exploratory and trading voyages of the second half of the eighteenth century, Captain Cook’s voyages being the most significant. After a quiet period

during the French Revolution and the Napoleonic War, collectors were active again from 1815 onwards. Among the best known of the period were Henry Constantine Jennings (1731-1819), William John Broderip (1789-1859), William Swainson (1789-1855), and the Earl of Tankerville (1743-1822).

What is undeniable is that this was a particularly fine collection of its kind for this date (it includes, for example, almost 100 varieties of conus: when the famous Tankerville collection was catalogued in 1825, one of the best known collections, it included 141). The great majority of the shells depicted are derived from the Indian or Pacific Oceans, and notably include *Conus marmoreus* (west Pacific), *Conus litteratus* (Indo Pacific), *Conus quercinus* (Indian Ocean etc.), *Conus textile* (Indo-Pacific, Australia,



etc.), *Conus spurius* (Gulf of Mexico), the striking *Conus imperialis* (Indo-Pacific), and the grand *Conus leopardus* (Indo-Pacific).

The absorbing mystery of the album is the identity of the initials “G.C.B.” The initial reaction of most people with whom we have discussed the album has been to speculate on a possible connection with perhaps one of the most famous families to collect in this field, the Cavendish-Bentinck family (and particularly those associated with Margaret Cavendish-Bentinck, Duchess of Portland and doyenne of the famous house Bulstrode (1715-1785). This is a tantalising prospect, but so far it has not proven possible to make any firm connection, most especially because of the initial letter “G”: the only member of the family who might conceivably fit the bill is Lord (William) George H. Cavendish-Bentinck (1802-1848), a soldier and politician with no known interest in natural history.

By the same token it is true that the great collector the Earl of Tankerville was actually born Charles Bennet, but again this does not account for the “G” in the initials: Tankerville would otherwise have been a particularly interesting fit as he died in 1822 and because of his known interest in the conus varieties.

Beyond these tangible guesses it becomes difficult to make any terribly helpful guesses. A distant acquaintance of Sir Joseph Banks, for example, was one Admiral George Cranfield Berkeley. Nor is there a smoking gun in J.M. Chalmers-Hunt, *Natural History Auctions 1700-1972*, despite some close sounding names such as a Count Bentinck who had a sale at Sothebys in 1815.

See also S. Peter Dance, *Shell Collecting An Illustrated History* (pp.135-45).

\$22,500

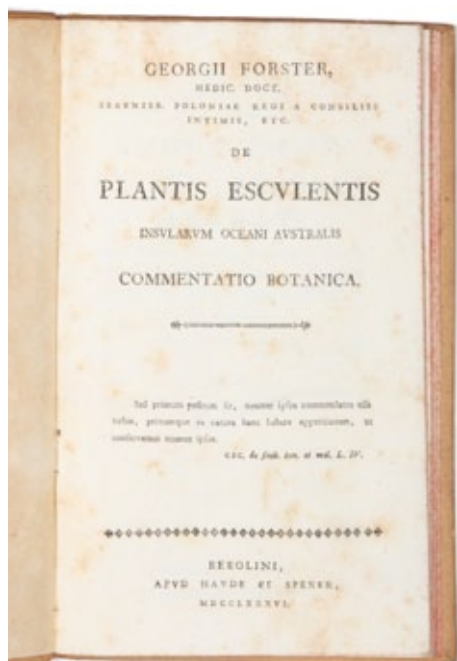
[COOK: SECOND VOYAGE] FORSTER, George.

Georgii Forster, Medic. Doct... De Plantis Esculentis insularum Oceani Australis.

19

Octavo, 80 pp.; some light spotting (most noticeable on early pages), but a fine copy in the original light brown boards, simple spine label, a few scuffs. Berolini (ie. Berlin), Haude & Spener, 1786.

EDIBLE PLANTS OF THE PACIFIC: FORSTER'S RARE THESIS



Exceptionally rare: the edible plants collected on Cook's second voyage as discussed by Georg Forster in the thesis he presented to earn his medical degree in Germany: "gives a brief account of the characteristics and customs of the various islanders" (Holmes), with mention of New Holland and Hawaii.

Georg Forster had sailed, with his father Johann, as naturalist aboard the *Resolution* on Cook's second voyage – replacing Joseph Banks, who had accompanied Cook on the *Endeavour*. Although systematic botanical collecting and drawing had been undertaken during the first voyage, no scientific work was published as a result – and even the engravings of the botanical drawings were not published until the early 20th century. On the second voyage, the Forsters collected assiduously for their herbarium in Australia and the Pacific.

This is the Berlin imprint of a work that was also published in Halle, and includes the famous cancel (leaf B2): Forster had originally entrusted the task of seeing the book through the press to his father Johann, and in the tiny Halle edition of the book Johann took the opportunity to include a footnote of his own devising, "a sharp attack on Abraham Bäck who had originally given some of their plants to Linnaeus the Younger" (Hoare, *Tactless Philosopher*, p. 249). Young Georg was no great friend of the Swedish scientist Bäck, but was mortified by his father's clumsy attack, and rushed to tell his publisher in Berlin that the offending passage would have to be removed.

Ferguson recorded two copies (Mitchell and National Libraries).

Beddie, 248; Ferguson, 8; Hocken, p. 24; Holmes, 57.

\$22,000

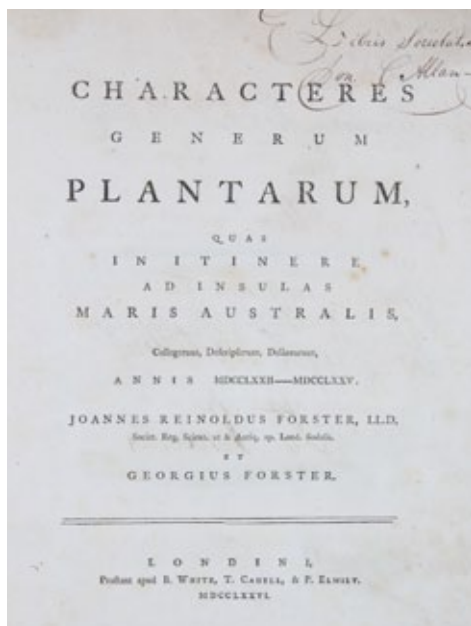
[COOK: SECOND VOYAGE] FORSTER, J.R. & George.

Characteres Generum Plantarum, quas in itinere ad insulas maris australis...

Quarto, with 78 engraved plates (numbered 1-75 and including 38a & b & 51a); two plates bound in upside-down; an excellent copy, completely uncut, in recent half blue morocco. London, B. White, T. Cadell, & P. Elmsly, 1776.

20

NATURAL HISTORY OF THE VOYAGE AND THE "MARIS AUSTRALIS"



First edition: the Linnaean classification of botanical discoveries made during Cook's second voyage. The descriptions are by Anders Sparrman and the engravings are after drawings by the younger Forster. The Forsters, father and son, travelled as scientists on the second voyage.

Scientifically, the work may not now be seen as being of major botanical significance, but it is nonetheless one of the earliest sources for our knowledge of the plants of Australasia and Polynesia, has considerable significance for the history of Cook's second voyage, and is one of a surprisingly small number of monuments to the scientific achievements of the three voyages.

This excellent uncut copy has an eighteenth-century presentation inscription

to the Aberdeen Medical Society from Colin Allan, Assistant Surgeon to the Royal Artillery, St Vincents, dated June 1796.

The *Characteres* is one of the earliest publications resulting from the second voyage; the rush to get it into print should probably be seen in the light of the quarrel with the Admiralty over the Forsters' claims to publishing rights for the official account of the voyage. This pre-emptive scientific publication may well have been intended to show the strength of the Forster camp.

Beddie, 1385; Hill, 627; Hocken, pp. 14-15; Holmes, 17; Nissen, BBI, 644; Pritzel, 2981; Rosove, 139.A1.

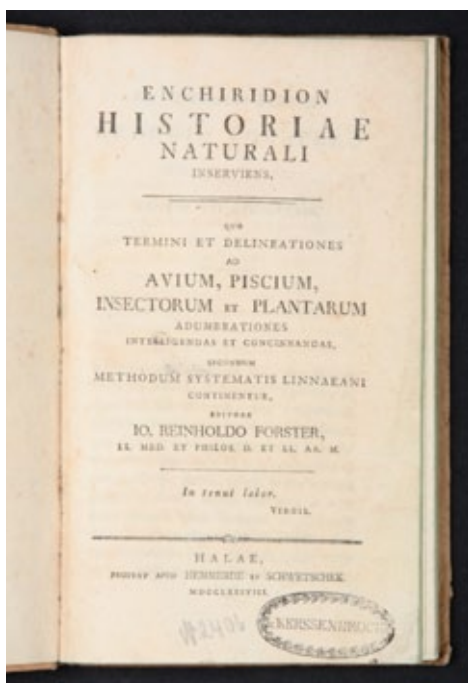
\$9600

[COOK: SECOND VOYAGE] FORSTER, Johann R.

Enchiridion Historiae Naturalis inserviens, quo termini et delineationes ad Avium, Piscium, Insectorum et Plantarum adumbrationes intelligendas et concinnandas...

Octavo, old stamp on title, minor paper flaw on one leaf; a very good copy in contemporary buff boards, slightly rubbed. Halle, Hemmerde and Schwetschke, 1778.

FORSTER ON THE COLLECTIONS OF THE SECOND VOYAGE



First edition, written as a result of researches made on Cook's second voyage.

Forster's manual on biological classification was based on the new species and genera seen by him and his son Georg during their time as naturalists on the voyage (1772-1775), and provided a tantalising thumbnail for the great work of Pacific natural history Forster had been promising to write for almost two decades. The preface discusses their voyage with Cook in detail, and describes how parts of the work were composed while on board *Resolution*. It was to accommodate the significant expansion of the natural kingdom, and particularly the problems of description and classification arising from antipodean species, that Forster drew up this manual of classification.

Rosove notes that the book had some success on the Continent, being approved in "contemporary French and German scientific circles", and with a French translation ap-

pearing two decades later. Indeed, as with many of Forster's works this had a slow-burn: Michael Hoare has argued persuasively that it was only with the 1799 French edition that its impact was properly assessed, not least because that edition was openly addressed to figures like Jussieu and Cuvier (*The Tactless Philosopher*, p. 220-1).

Not in Beddie or Holmes; Rosove, 137; Stafleu & Cowan, TL2 1827; Wood, p. 346; Zimmer, p. 228.

\$10,500

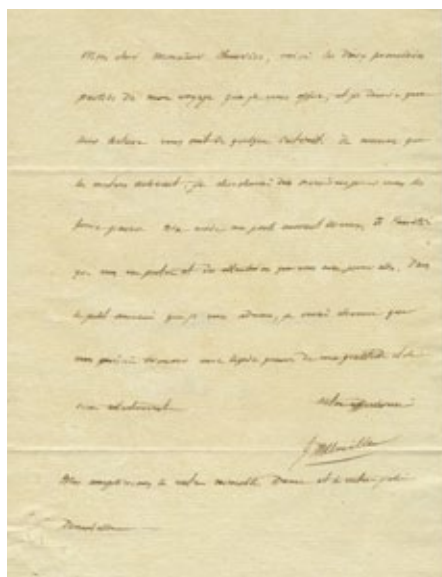
DUMONT D'URVILLE, Jules Sébastien César.

Autograph letter signed to Mr. Chauvin presenting a copy of the official account of his voyage.

Single sheet of laid paper, 207 x 260 mm., folded vertically to form a letter, written in a small and neat hand to first page and addressed – but not stamped – to the last, old folds; excellent. no place, no date but circa 1832.

22

DUMONT D'URVILLE WRITES TO A SCIENTIFIC OPINION-MAKER



Attractive letter in which the great Pacific and Antarctic explorer Dumont d'Urville presents the first parts of his official voyage account to the natural historian FJ. Chauvin of Caen, active in botanical studies in the mid-19th century. Chauvin's herbarium is still held at the Université de Caen.

In the letter, Dumont d'Urville sends Chauvin the "first two parts" of his voyage account, in the hope that they will be of interest: it is probably fair to assume that he was being sent the two parts of the *Botanique* volume, edited by Lesson & Richard (I. *Essai d'une Flore de la Nouvelle Zelande*. II. *Sertum Astrolabianum*, Paris, 1832-4). Only as a postscript to the letter does Dumont d'Urville remember to offer his regards to Chauvin's wife and little girl.

Dumont d'Urville had sailed on the *Astrolabe* (Duperrey's old ship the *Coquille*, renamed in honour of La Pérouse) from Toulon in April 1826. He was instructed to explore the principal island groups in the South Pacific, completing the work of the Duperrey voyage, on which the commander himself had been a naturalist. Because of his great interest in natural history, huge amounts of scientific data and specimens were collected, described and illustrated in sumptuous folio atlases. The expedition stopped at the Cape of Good Hope, passed through Bass Strait visiting Port Phillip, and arrived at Sydney on 1 December 1828.

\$4500

[DUPERREY, Louis Isidore]

A suite of 44 bird plates from the Duperrey voyage.

A group of 44 hand-coloured engravings, completely unbound as issued, and in fine condition, some fraying to spines and edges; in a handsome recent tan quarter calf box. Paris, 1826.

ORIGINAL PLATES FROM THE DUPERREY VOYAGE

A substantial series of ornithological plates from the finely-illustrated Duperrey voyage, published in Paris between 1826 and 1830; publication was never in fact completed. The plates here are from the *Atlas Zoologique*, comprising a run from number 10 through 50 (including three bis plates 21, 31 & 35), in total 44 hand-coloured plates.

This was one of the greatest French scientific expeditions. Apart from new discoveries, the voyage of thirty-one months corrected errors in existing maritime charts, gathered three hundred geological samples, twelve hundred insects, two hundred and sixty-four birds and quadrupeds as well as botanical specimens, reptiles and fishes. It reported on Pacific languages, costumes, weapons and artefacts. The superb illustrations resulting from these new discoveries are among the finest of nineteenth century voyage art.

This assembly represents a chance to acquire a significant portion of the zoology discoveries from this major French expedition, with the majority of the birds collected in New Guinea and the Pacific.

10. Autour à Longue Queue; 11. Pie-grièche Cap Gris; 12. Pie-grièche karou; 13. Cassican de Kéraudren; 14. Cassican de Quoy; 15. 3 Gobe-Mouche; 16. 3 Gobe-Mouche; 17. 3 Moucherolle Pomaré; 18. 2 Gobe-Mouche; 19. Gobe-Mouche aux long-pieds & Eurylamie de Blainville; 20. Séricule Prince-Régent, fem.; 21. Philédon de Duméril (2); 21. bis. Philédon à Oreillons jaunes; 22. Martinet à Moustaches; 23. Troupiale Rounoir & Sittèle O-Tataré; 24. Corbeau Vieillard; 25. Mino de Dumont; 26. Manucode, fem.; 27. Paradisier Rouge, fem.; 28. Epimaque Royal; 29. Synallaze de Tupinier & Pomathorin d'Isidore; 30. 4 small birds; 31. 4 small birds incl. Oiseau-mouche; 31 bis. Symé torotoro & Martin-chasseur gros-bec; 32. Pic du Chili, fem.; 33. Coucal Ménébéki; 34. Coucal Atralbin; 35. Psittacule de Desmarest; 35 bis. Psittacara de la Patagonie; 36. Mégapode Duperrey; 37. Alecthélie de d'Urville; 38. Talégalle de Cuvier; 39. Colombe de Zoë; 40. Colombe Araucanienne; 41. Colombe Océanique; 42. Tourterelle (2); 43. Vanneau à Écharpe; 44. Héron Phaëton; 45. Grèbe aux Belles Joues; 46. Puffinure de Garnot; 47. Sterne des Incas; 48. Cormoran de Gaimard; 49. Sarcelle des Malais; 50. Oie Antarctique, fem.

Hill, p. 90; see Borba de Moraes, p. 276.

\$8000





The GREEN PARROT of Botany Bay.

Published as the act directs 1791.

EDWARDS, Sydenham (attrib), after.

The Green Parrot of Botany Bay.

*Hand-coloured engraving, 190 x 125 mm., trimmed to the platemark but very good.
London, Published as the Act directs Mar. 1. 1797.*

24

AUSTRALIAN PARROT OF “BOTANY BAY”

Very rare: a hand-coloured engraving of the “Green Parrot of Botany Bay”, an exceptionally attractive and interesting piece of eighteenth-century Australian natural history which has been overlooked by all of the standard works on the subject. It is one of only two eighteenth century separately published images of Australian natural history.

While it may not be possible to absolutely confirm the species of the bird, one suggestion is that it is the “Swift Parrot”, *Lathamus discolor*, called the “Red shouldered Parrot” on the water-colour done by the Port Jackson Painter (*The Art of the First Fleet*, p. 185). Certainly the Swift Parrot shares similarities in colouring with the engraving, notably the green to gold colouring of the head with red flashes, the streaks of red in the tail, and the red and blue of the wings. If it is indeed the same bird, radically different engravings were included in both Phillip’s *Voyage* (1789, engraved by Mazell as the “Red Shouldered Parakeet”) and White’s *Journal* (1790, drawn by Sarah Stone). Neither of those published engravings is particularly satisfactory, which may explain why this third image was made.

Having said that, the bird has also been compared equally convincingly to an immature Rosella or Lorikeet, two species much sought after by the early English bird-fanciers. It may take more work to reach a final conclusion.

The exact details of the publication of this engraving are equally hazy. The original drawing is said to have been done by simply “Edwards”, probably Sydenham Edwards, who was certainly a recognised natural history illustrator of the period, although in the 1790s he was chiefly working on botanical illustrations for William Curtis. He did, however, do a handful of zoological drawings for Phillip’s *Voyage*, as well as an image of the kangaroo for the Leverian Museum in 1795. The engraver is listed simply as Barlow, and could be one of several engravers of that name then working in London.

Most remarkably, this engraving was separately issued. It is not, for instance, taken from famous serials like *The Naturalist’s Pocket Magazine*, Sibly’s *Magazine of Natural History*, or Shaw’s *Naturalist’s Miscellany* (the latter dominated by the work of Nodder). In this respect this engraving should be compared with the 1792 engraving of an emu (see catalogue no. 11).

\$9500

ELLIS, John.

Natuurlyke Historie van de Koraal-Gewassen, en andere dergelyke Zee-Lighamen, die men Gemeenelyk vind op de Kusten van Groot-Brittanien en Ierland...

Quarto, title in red & black, handcoloured frontispiece and 39 finely coloured engraved plates, some folding; modern bookplate; a fine copy in contemporary sprinkled calf, spine ornately gilt in compartments. The Hague, Pieter de Hondt, 1756.

UNUSUALLY BEAUTIFUL HANDCOLOURED ENGRAVINGS OF CORALS

First Dutch edition of this famous early work on corals and marine biology, with a fine series of strangely beautiful engravings of coral structures, here unusually in original handcolouring. The same publisher produced a French language edition in the same year: both versions were based on the English edition of 1755 (*An Essay Towards a Natural History of the Corallines*), the plates in which were not issued in colour. We have seen a copy of the French version with its plates coloured in what seems to be an identical manner. With their plates in this wonderful colouring the Dutch and French issues are far more beautiful than the English original.

Ellis (whom Linnæus praised as a 'bright star of natural history' and 'the main support of natural history in England') was awarded the Copley medal of the Royal Society, and secured a glowing reputation as one of the leading naturalists of his day for his researches and investigations into the true nature of corallines, which he determined to be of an animal rather than a vegetable nature. The corallines not only captured the public's imagination but were seen by both natural historians and philosophers as providing clues to the mysteries of life on earth: 'As the zoöphyte is in the middle betwixt the vegetable and animal', wrote Lord Monboddo, 'so man appears to occupy the space betwixt the several classes of animals'.

Professor Bernard Smith reproduces the wonderful frontispiece of the book, and describes the process used by Ellis, by which the specimens were 'dispersed on thin boards covered with white paper in such a manner as to form a kind of landscape...'. Solander, who brought back many rare corals from the Pacific, co-operated closely with Ellis in his work... The Duchess of Portland assembled an enormous collection of corals... Sir Ashton Lever devoted a room to zoöphytes in his Museum which made a feature of Pacific curiosities...'. (*European Vision and the South Pacific*, 1984, p. 104, pls. 68-9).

Landwehr, Dutch books with colour plates, 57; Nissen ZBI, 1253.

\$11,000



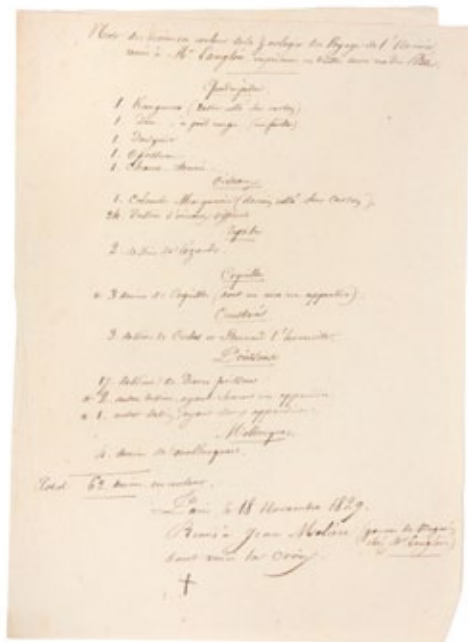
FREYCINET, Louis-Claude de.

Manuscript note of the designs in colour done by Langlois for the Uranie publication.

26

Sheet of coarse laid paper, folded, 295 x 210 mm.; very good. Paris, 18 November, 1829.

“1. KANGUROO (DESSIN COLLÉ SUR CARTON) ...”



A charming survival: a manuscript note by Louis de Freycinet on the intaglio “designs in colour” executed for the zoology of the *Uranie* expedition, done by the artist and publisher Langlois.

Langlois worked in his publishing house on the Rue du Plâtre San Jacques (now Rue Domat in the Fifth), and was given the task of preparing a great deal of Freycinet’s work for publication in the official voyage account. Hordern House has before handled material relating to the close hands-on approach Louis de Freycinet took to his magnum opus, and he was certainly well known for his patient involvement with everything from font choice to technical calculations. The present simple manuscript may be sui generis, even so, as it appears to show Louis actually showing up in person to deal with the apparently illiterate printer’s assistant to collect some

62 coloured engravings that had been prepared.

The list begins with 5 quadrupeds (including two different kangaroos, and a dasyure, presumably the Eastern Quoll), 25 birds (rather oddly listed as one “Colombe Macquarie” and 24 others), two lizards, as well as shells, crustaceans, 20 fish, and four molluscs, for a total of 62 designs. The sheet was obviously meant as a receipt of sorts, as it finishes with the note: “Paris, le 18 Novembre 1829. Remis à Jean Molière (garçon de Magasin chez Mr. Langlois), don’t voice la croix” (and a simple cross does in fact follow).

\$2850

GOULD, John & RICHTER, H.C.

Orange-fronted Epthianura (*Epthianura Aurifrons*).

Hand-coloured lithograph (510 x 350 mm), with letter-press text London, published by the Author, 1848.

27

THE “ORANGE CHAT” OF INLAND AUSTRALIA



Delicately hand coloured original lithographic plate from Gould's most famous work, *Birds of Australia*, one of the great natural history publications of all time.

Known more commonly today as the Orange Chat, *Epthianura Aurifrons* was noted by Gould at the time to be of greatest rarity. As both a dedicated ornithologist and entrepreneurial publisher, Gould's lasting contribution to was his lavish series of colour plate folios. Indeed, his biographer Allan McEvey asserts that 'nothing can detract from this gargantuan achievement that ranks highly in the world's ornithology' (*John Gould's Contribution to British Art*, 1973).

Birds of Australia was one of Gould's most successful publishing endeavours. The series of plates was issued in a limited edition of 250 copies, after which the original lithographic stones were effaced to ensure no further copies could be printed. Of these, some 180 copies were sold by subscription, with the remainder offered as splendid bound volumes. Individual plates from the *Birds of Australia* are now both scarce and eagerly collected.

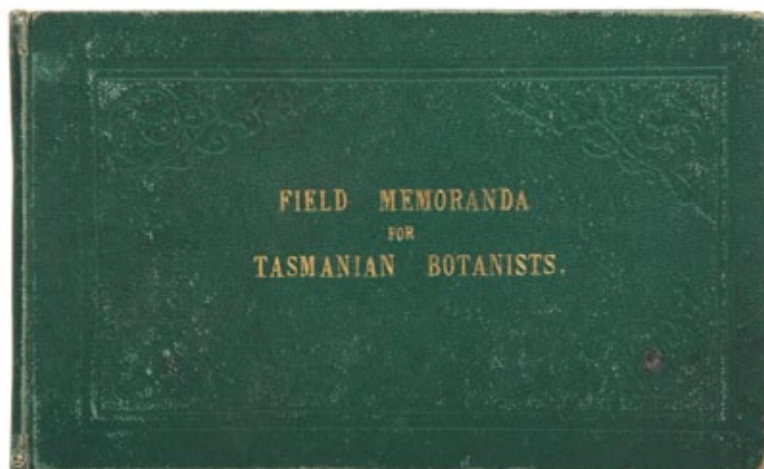
\$725

[GUNN] JOHNSTON, Robert.

Field Memoranda for Tasmanian Botanists.

Oblong octavo, 66 pages interleaved with sheets ruled in two columns headed 'locality' and 'remarks'; lacking the binders front tinted endpaper, small section of the title page clipped, otherwise a very good copy in contemporary blind blocked green cloth with gilt lettering, bookbinder's ticket of J. Walch and Sons of Hobart Town. Launceston, Walch Brothers and Birchall, 1874.

AN UNDERSTATED ACHIEVEMENT



A compact field guide for keen Tasmanian collectors, described by the indefatigable author as 'an arranged epitome of Hooker's *Flora of Tasmania*'.

Robert Mackenzie Johnston (1843-1918) was a public servant and keen naturalist. His engaging entry in the *Australian Dictionary of Biography* notes that as a youngster Johnston demonstrated 'an aptitude for study and became an avid reader, especially of biographies of humble boys rising to eminence by their own exertions; he also developed an interest in natural history...'

Johnston notes of the book: 'In my "bush" rambles, having felt the want of a ready means of reference in the diagnosis of our wild flowers, I was led to compile the present little book of "Field Memoranda" for my own private use. Conceiving what has been of so much use to myself, might also prove a desirable thing to others, I, by the advice of a few friends, was induced to print a few copies for local circulation.'

The author was a good friend and collecting companion of Ronald Gunn, to whom this book is affectionately dedicated.

\$1150

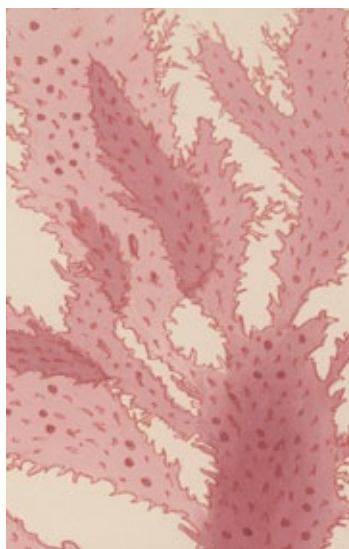
HARVEY, William Henry.

Phycologia Australica; or, A history of Australian Sea-weeds...

Five volumes, tall octavo, with 300 fine coloured plates, a few double-page; original gilt-decorated cloth; an excellent set. London, Lovell Reeve, 1858-1863.

29

HARVEY'S CLASSIC ACCOUNT WITH STRANGELY BEAUTIFUL PLATES



One of Australia's more elusive illustrated natural history works: the classic account of Australian seaweed, with a strangely beautiful series of coloured plates.

William Harvey (1811-1866), an Irish Quaker, received no formal education yet became professor at Trinity College Dublin, a fellow of the Royal Society and one of the country's foremost botanists. His early work included naming the algae collected on both the Wilkes and *Beagle* voyages and publishing much on southern and Antipodean algae. Unusually for his time he decided to travel to Australia where he worked for over two years from 1854. His collection of over ten thousand specimens of seaweed earned him the title "father of Australian Phycology". 'Arriving at King Georges Sound he preserved up to 700 specimens a day... On the way to Melbourne he catalogued 9462 specimens he had discovered at King Georges Sound, describing 140 new species and 6 new genera' (Ducker).

Not often found in such good condition, this important Australian illustrated work is from the library of Sir Edward Dundas Holroyd (1826-1916), with his signature in each volume. Knighted in 1903 Holroyd was a senior judge and sometime acting Chief Justice in Victoria.

The major study of Harvey is Sophie C. Ducker's edition of his letters, *The Contented Botanist* (Melbourne, 1988).

Ferguson, 10276; Nissen BBI, 805.

\$18,850

HORNEMANN, J.W.

Hortus regius botanicus Hafniensis...

30

Two volumes, small octavo, a much-used set with contemporary ink annotations and several owners' names, three sections of the second volume (pp. 501-516; 565-596; 789-804) missing but having been copied out in full in the same hand as the major marginalia, foxed; very worn but interesting. Hauniae (Copenhagen), Mölleri, 1815.

A DANISH BOTANIST'S COPY: COPENHAGEN BOTANICAL GARDENS



Worn, and with three sections of the text supplied in contemporary manuscript by a Danish botanist, this remarkable copy is nonetheless interesting both for its provenance and as an example of the heavy use these handlists received from working scientists.

This is the 1815-published catalogue of the plants being grown at the Copenhagen Botanical Garden, very much in the continental tradition of Willdenow. A garden had existed in Copenhagen since 1600, but in 1778 it moved to larger premises behind Charlottenburg Palace, where it remained for just over a century before moving again to the present grounds. The move to Charlottenburg saw a revitalised interest in the Garden, right at the time when the network

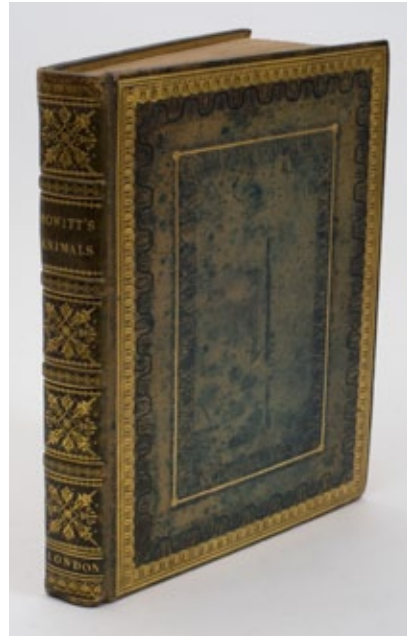
of European gardens was becoming much more professional. This guide to their collection, the first of its kind for Copenhagen, was written by the Danish botanist Jens Wilken Hornemann (1770-1841), who lectured for many years at the University of Copenhagen and continued the publication of the *Flora Danica* after the death of Martin Vahl in 1804. In 1817 he became head director of the Botanical Garden.

This interesting copy has extensive marginalia throughout in the hand of the early owner "Schlichtkrull", that is Olaf Nicolai Christopher Schlichtkrull (1801-1831) a Danish plant collector (the connection would accord with the provenance of the book, which was bought in Denmark). Schlichtkrull was the posthumous author of a botanical work, *De officinelle Planter ordnede efter De Candolles naturlige Planterystem* (1832). It is interesting to see how the work was being used and updated by Schlichtkrull, notably as regards adding manuscript notes on newer acquisitions.

A preliminary census of the plants reveals about 30 Australian specimens, and the notes on their first cultivation date them to between 1795 and 1811, proving that even during this difficult period Copenhagen remained part of the grand European network of gardens.

Stafleu & Cowan, 3047.

\$1750



HOWITT, Samuel.

A New Work of Animals: Principally Designed from the Fables of Aesop, Gay, and Phaedrus.

Quarto, 100 engraved plates; a fine, remarkably fresh copy in very handsome contemporary straight-grained morocco, gilt, inner gilt dentelles, all edges gilt. London, Edward Orme, 1818.

31

HOWITT'S SUPERB ANIMAL STUDIES

A handsomely-bound large paper copy of this work, in which Howitt's artistry brings to life the classic fables of Aesop and Phaedrus, and the poetry of Gay.

Samuel Howitt (c.1765-1822) first exhibited at the Royal Academy in 1785, and went on to establish a formidable reputation – perhaps second only to George Stubbs – for his accurate and lively depictions of natural history and sporting subjects. As well as being a most accomplished painter, he was also a master etcher and he personally executed the finely-worked plates for this and his many other publications.

The fables of Aesop – each of which has a strong moral, or “application” as it is called here – were very popular in the eighteenth and nineteenth centuries. Countless editions were published for children. Such a sophisticated edition as this displays the beautiful etchings of a master of this art form.

\$4500

HOWITT, Samuel.

Bourke's Parrot.

Original watercolour measuring 150 x 110mm., signed 'Howitt', fine condition, framed. London, circa 1810.



AUSTRALIAN PARROT BY ONE OF THE PRE-EMINENT BOOK ILLUSTRATORS

The first of four original watercolours by Samuel Howitt (1756-1822), of an Australian Bourke's Parrot. All four of the paintings in this catalogue were in the Howitt family, by descent, until very recently.

Howitt was a celebrated illustrator of animals, sporting scenes and other natural history subjects. Born into comfortable circumstances, Howitt was a keen rider, huntsman and angler who enjoyed the good life on his Essex property until overtaken by financial hardship. Although self-taught, he turned his hand to professional painting and illustration, specialising in sporting scenes. Significantly, Howitt contributed to the flourishing English trade in fine illustrated books – for example, some 38 aquatints after his sketches are included in Edward Orme's *Foreign Field Sports* (1814). In 1779 he married Elizabeth,

sister of the caricaturist Thomas Rowlandson.

At a time when natural history illustration was becoming an increasingly specialised and scientific occupation, Howitt was a self-professed popular illustrator. In *A New Work of Animals* (see previous) Howitt described his role: 'The artist, studious to attain correctness, hopes he may deserve the approbation of the natural historian, and assist the pencil of the designer who has not had an opportunity to pay the same attention to this branch of the art'.

Nonetheless, Howitt was widely regarded as an artist of considerable skill, with regular inclusions at Royal Academy shows and prestigious commissions for his hunting scenes. His services were sought by serious natural history collectors including Walter Fawkes of Farnley Hall and William Bullock. Fawkes was an indefatigable natural history collector, while Bullock sold exotic specimens and owned the famous London museum bearing his name. Both collectors took some pride in their Australian ornithological specimens, and Howitt contributed to Bullock's museum catalogues and Fawkes' *Synopsis of Natural History* (1823). Howitt enjoyed Bullock's patronage for some time, as evidenced by his entry for the 1814 Royal Academy exhibition catalogue lists his place of residence as "Bullock's Museum, Piccadilly".

\$4250

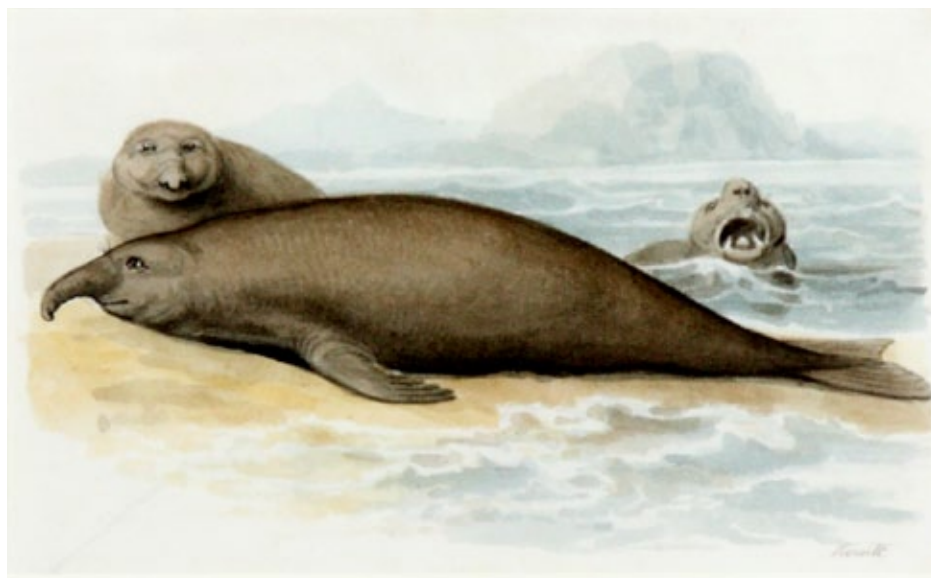
HOWITT, Samuel.

Elephant Seals.

Original watercolour measuring 105 x 170mm., signed 'Howitt', fine condition, framed. London, circa 1800.

33

STRIKING ORIGINAL WATERCOLOUR OF ELEPHANT SEALS



Detailed original watercolour painting of an Elephant Seal group by Samuel Howitt (1756-1822). The Elephant Seal was encountered in southern Australian waters until the mid-nineteenth century until eliminated by commercial sealing practices. Occasional sightings on the mainland occur today, although primary populations are located on the sub-Antarctic islands (such as Macquarie Island).

\$3500

HOWITT, Samuel.

Pied Currawong.

Original watercolour measuring 150 x 110mm., signed 'Howitt', fine condition, framed. London, circa 1810.

34

FINE HOWITT WATERCOLOUR OF A CURRAWONG

Detailed original watercolour painting of an Australian Pied Currawong by Samuel Howitt (1756-1822). This original watercolour has marvellous detailing of the claws, beak and plumage of the Pied Currawong. **\$3450**



HOWITT, Samuel.

Southern Emu Wren.

Original watercolour measuring 150 x 110mm., signed 'Howitt', fine condition, framed. London, circa 1810.

35

RARE DEPICTION OF AN AUSTRALIAN WREN

Detailed original watercolour painting of an Australian Southern Emu Wren by Samuel Howitt (1756-1822). The beautiful Southern Wren was first described in the *Transactions of the Linnean Society* in 1798 (see catalogue no. 49). **\$3250**



HUMBOLDT, Alexander von.

Kosmos. Entwurf einer physischen Weltbeschreibung.

Four octavo text volumes and atlas in two volumes; the atlas with 42 engraved plates (many handcoloured) and descriptive text; tender hinges and some wear to spine ends of the atlas volumes (one headband very frayed), otherwise a good set in later nineteenth-century gilt decorated half roan, lacking the posthumously published index volume. Stuttgart and Tübingen, J.S. Cotta, 1845-1858.

36

FOUNDATION WORK OF BIOGEOGRAPHY

Paradigm publication of nineteenth-century empirical science: 'the book contains a complete survey of the physical sciences and their relation to each other... He laid the foundation of modern physical geography, meteorology and geography of plants' (*Printing and the Mind of Man*, 320).

Humboldt intended to accompany the Baudin expedition to Australia and the Pacific, but delays in departure frustrated the eager naturalist and inadvertently led to his extensive travels in South America. Publication of the South American surveys was an epic task, 'but it was *Kosmos*...which Humboldt really considered his life's work'. The publication of *Kosmos* established a cohesive framework and method for synthesising the physical and biological sciences, with the ultimate aim of understanding the nature and distribution of life on earth.

This set comprises first editions of the text volumes, while the atlas volumes are from the later edition prepared by Traugott Bromme with the alternate title *Atlas zu Alexander von Humboldt's Kosmos* (published in Stuttgart by Kraus & Hoffmann, 1861).

\$1200

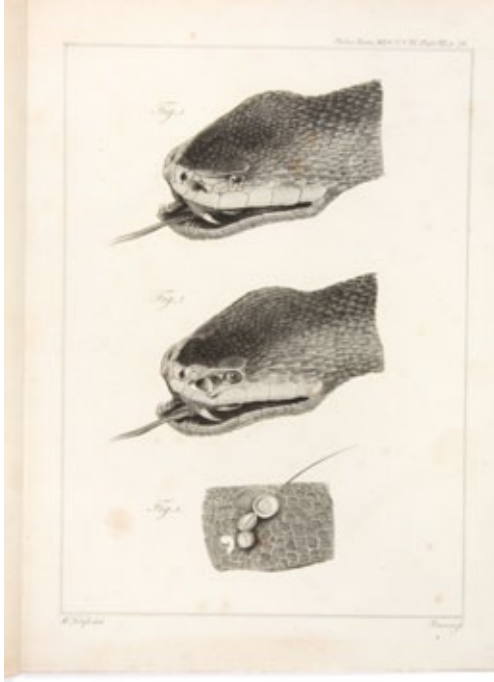
[HUNTERIAN MUSEUM] HOME, Everard.

Observations on the Orifices found in certain Poisonous Snakes...

37

Quarto offprint, title-page, 7 pp., engraved plate; very good in recent wrappers. London, W.Bulmer and Co, 1804.

SNAKES PRESERVED AT THE HUNTERIAN MUSEUM



Detailed monograph on the venom glands of deadly serpents, with an engraved plate, published as an offprint of the *Philosophical Transactions of the Royal Society*.

Sir Everard Home (1756-1832) was a surgeon and author of over 100 Royal Society papers, winner of the prestigious Copley medal in 1807. Home wrote primarily on surgery and the challenges associated with post-operative infection. He also dabbled in natural history subjects and was elected keeper and a trustee of the Hunterian Museum in 1817, the collection of his brother-in-law, the surgeon and anatomist John Hunter. The plate in this offprint 'is taken from a preparation in the Hunterian Museum'.

Such offprints, where they exist, are recognised as the original editions since they normally precede the journal printing and were done in very limited numbers for the author to distribute. **\$750**

[JUMBO] P.T. BARNUM

Original playbill for the P.T. Barnum's circus spectacle, featuring Jumbo.

38

Original circus playbill measuring 395 x 142 mm, printed on both sides, repaired at central fold, very good condition. Philadelphia, Merrihew Print, J. Spencer Smith, Chestnut Street, circa 1885.

BARNUM & JUMBO IN PENNSYLVANIA

Scarce and highly ephemeral playbill from the golden age of the Barnum and Bailey

The reverse of the handbill boasts the brilliant street parade, Roman hippodrome races and over 1000 rare and curious freaks. Of special interest is an "ethnological" exhibit including so called Aztecs, the last of the Montezumas, a wild girl, giants and midgets, and the wild man of Borneo. This bill proclaims the exorbitant costs of staging the circus, compared to the relatively modest admission price of 50 cents for adults and children half price.

GREATEST on EARTH
\$3,000,000 Represented, \$4,800 Daily Expenses
More than the entire receipts of any other in the United States.

Barnum & London

8 UNITED SHOWS!

BARNUM, BAILEY & HUTCHINSON, - SOLE OWNERS

**America's Pride
AND
PRINCE OF MANAGERS.**



**The Museum Chief
AND
Sensation King.**

No other Establishment in America or elsewhere Opens and Exhibits
THE FOLLOWING FAMOUS FEATURES:
J U M B O !
The Heaviest, Tallest, and in every way Biggest that any Elephant Alive.
Any other Management that claims to have One as Large, so Celebrated, or
in any shape as new and good, does so in the face of truth, and the public
ought to be able to see such statement THE SMALLER CHILDREN IF DESIRABLE.

29 TRAINED ELEPHANTS
Including the First Elephant Chewer and the Only
NURSING BABY ELEPHANT
On Exhibition in the World and the Second ever born in Captivity,
which there is any record, now just one year old.

10 BEAUTIFUL GIRAFFES
More than are owned by any Ten Shows on this Continent.



10 FULL-GROWN OSTRICHES
More than are owned by all the Shows and Zoological Gardens in America,
if put together.

32 CAMELS and DROMEDARIES
Exhibiting 4 Sacred Moon Steeds and 5 Blooded Sultan Horses
and the

2 MIGHTY MENAGERIES
Containing every notable Wild Beast, Bird and Reptile known to
Mankind.

Broad, below Dickinson St.,
PHILADELPHIA.
ONE WEEK,
MONDAY, APR. 30

Morrell Print (2, nys) • (night), S. S. Chestnut St., Philad'a.

[KANGAROO]

‘The Kangaroo, The Armadillo, The Rhinoceros’: entry token for the London exhibition of Thomas Hall in 1795.

39

A clean strike of the bronze medal with an attractive patina, 30 mm.; lettering to the obverse crisp, fine beading to the rim, very good. London, T. Hall, 1795.

KANGAROOS IN FINSBURY SQUARE



Very uncommon: token for the London taxidermist and showman T. Hall, advertising the display of a “Kangaroo” at his museum on Finsbury Square.

On the obverse the medal illustrates the three most remarkable animals on display, the kangaroo, armadillo and rhinoceros. The reverse features the legend ‘T. Hall City Road near Finsbury Square London 1795’ and, around the rim, ‘The first artist in Europe for preserving birds beasts’. By the 1790s the Halls were diversifying from their taxidermy business, creating a small private museum much like those of his near contemporaries Sir Ashton Lever and William Bullock. Hall’s Finsbury Square museum ran into the 1840s.

In the early days of the colony kangaroos had been brought fairly regularly to Europe, either as gifts with returning officers or as a commercial enterprise with returning merchant captains: as early as 1792 Collins records the departure of ‘four fine kangaroos’ on board the *Active*. Of all the new discoveries in New South Wales none captured the imagination of the European public so fervently as the kangaroo, and the specimens displayed in London and other cities were much admired and reported. However, the surviving relics of these displays are very scarce indeed: a playbill advertising a kangaroo and thought to date from 1794 was sold by us a decade ago, and a similar handbill circa 1799 is noted by Ferguson (296a). Tokens such as this one are also very scarce.

\$6850

[KANGAROO] [WHITE, John]

“A Description of the Kangaroo, of New South Wales...” [in] *The Universal Magazine of Knowledge and Pleasure...* Number 608, Volume 87.

Single issue of this journal in quite remarkable original condition, two plates (one folding), in the original blue printed wrappers, early owner's name “Mr. Hunter” to front. London, printed for M. Brown, November 1790.

“THE KANGAROO, OF NEW SOUTH WALES...”



A journal published in December 1789 with a wonderful engraving of the kangaroo based on the account by the Surgeon of the First Fleet John White.

White's *Journal* was published in 1790 and was immediately recognised as the superior work among the early publications in terms of its natural history, with contributions from the botanist James Edward Smith and the surgeon John Hunter, and a series of marvellous plates. It is White's kangaroo (not Cook's, and not Phillip's) that is depicted here, in a fine engraving by William Bent, a printer in Paternoster Row known to have traded from 1784-1823. The attached printed 2-pp. description is headed “A Description of the Kangaroo, of New South Wales: With a Copper Plate representing that singular Quadruped”, and is taken

almost verbatim from White, apart from an aside by way of review, noting that it is from that “well-written voyage”.

When Cook returned from Australia in 1771 the kangaroo had captured the public imagination – not least in popular prints that copied the famous Stubbs painting – but as the present engraving and its accompanying note attests, it was still a crowd-pleaser at the time of the First Fleet.

Although copies of early magazines such as this one are not unknown for sale, it is most unusual to see one in such fine unsophisticated original condition. The “Mr. Hunter” who owned this copy, signing it on the cover, was John Hunter Esq., High Sheriff of Northumberland in 1805.

\$1400

[KANGAROO] [WOMBWELL, George]

Original woodblock illustrated poster for Wombwell's Royal Menagerie.

41

Large poster, 750 x 253 mm., assorted letterpress with bold woodblock illustrations; folded with a touch of peripheral wear, neat restoration, but a remarkably well preserved example. London, printed by J.W. Peel, circa 1843.

THE FAMOUS WOMBWELL'S MENAGERIE

An attractive survival from the golden age of Victorian travelling shows: a poster from Wombwell's travelling menagerie featuring striking woodblock prints of exotic animals including a kangaroo, zebra, rhinoceros, leopard and an elephant.

George Wombwell 1777-1850 was one of the most successful travelling zoological exhibitors of Victorian England. Separating fact from fiction surrounding Wombwell's life is difficult, a task compounded by his ceaseless self-promotion and aggrandisement. Like many showmen of the era, Wombwell fraternised with a broad cross section of society, from tavern drunks to the Royal family. Indeed, he is credited with advising Prince Albert on the wellbeing of the Royal hounds.

We do know that Wombwell was successful. A shoemaker by trade, Wombwell moved to London in the early nineteenth century. His first foray was the purchase two boa constrictors from a vessel newly arrived from Rio de Janeiro for the then considerable sum of £75. Nonetheless, he soon made a handsome profit displaying the fearsome snakes at local taverns. From this humble beginning, Wombwell built one of the largest travelling animal displays of the early Victorian era. Word spread amongst sailors and travellers that he paid ready money for live animals, and Wombwell personally met incoming ships from Australia, Africa and South America to purchase specimens for the show. By 1839 the menagerie exceeded a dozen wagons and was supplemented by a brass band. Wombwell was the first to successfully rear a lion in England.

By virtue of their ephemeral nature posters such as this example rarely survive. This copy bears two manuscript notes to the margins reading "Hull Fair, 1843" and "Mr. Wombwell attended Bartholomew fair many years".

Altick 'The Shows of London', pp.302-309.

\$1850



KREFFT, Johann Ludwig Gerard.

The Mammals of Australia, illustrated by Miss Harriett Scott, and Mrs Helena Forde, for the Council of Education: with a short account of all the species hitherto described.

42

Folio, with 16 handcoloured lithograph plates; in the original dark brown printed wrappers with cloth spine, a very good copy. Sydney, Thomas Richards, 1871.

THE EXTREMELY RARE COLOURED VERSION



Perhaps the most charming of all Australian natural history books, here in its exceptionally rare coloured version. This is the only example that we have ever handled of the rare issue with original handcolouring as described by Ferguson (11248). The colouring is finely executed and was very probably carried out by the illustrators Helena Forde and Harriett Scott themselves, who were responsible for the delightful suite of illustrations.

This was Krefft's most important work. The German-born zoologist was curator of the Australian Museum between 1864 and 1874. His scientific research was highly regarded by European colleagues, and 'some of his observations have not been surpassed and can no longer be equalled because of the spread of settlement' (ADB).

Harriett Scott and her sister Helena Forde were both professional artists specialising in natural history illustration. They had been educated by their father at Ash Island near Newcastle, and the colonial artist Conrad Martens was one of their drawing teachers. 'Harriett and Helena executed almost all the art work for natural history



publications in Sydney. *Mammals of Australia* was exhibited in the 1870 Sydney Intercolonial Exhibition... the jurors report noted that the works were “principally lithographs of snakes and native animals, which were drawn on stone by Mrs. Forde and Miss Harriett Scott, and are deserving of very high commendation”...’ (*Dictionary of Australian Artists*).

Exceptional natural history artists, the Scott sisters worked mainly in watercolour and pen-and-ink, and regularly received commissions from leading colonial and international natural scientists. Although both struggled financially to survive as freelance artists, they were enormously gifted and their interpretation of the Australian flora and fauna is exceptionally beautiful.

A beautiful and rare example of a major 19th-century Australian illustrated book.

Ferguson, 11248.

\$18,500



[KRUSENSTERN] TILESIIUS VON TILÉNAU, W.G.

De Aegocerote Argalide Pallasii, ovis domesticae matre..

Quarto, title-page and pp. 281-90, two large folding plates; some foxing and browning, but very good in modern boards. [Bonn], [Weber], 1825.

THE SNOW SHEEP OF KAMCHATKA (NOT GOATS...)

Uncommon scientific publication on the Kamchatka Snow Sheep, collected on board the Krusenstern circumnavigation.

The paper was written and the engraved plates prepared by Tilesius (1769-1857), a German naturalist who was appointed to Moscow University in 1803 before joining the Krusenstern expedition, the first Russian circumnavigation. After his return he published on the voyage, and went on to a long and illustrious career. The expedition had visited Kamchatka in 1805, where Tilesius was able to collect specimens of the local "snow sheep" or "Siberian bighorn sheep" (*Ovis nivicola*). His original drawings are now in Leipzig University, but Tilesius also prepared these two large-format engravings for publication.

The article was prepared for the scientific journal *Nova acta Academiae Caesareae Leopoldino-Carolinae Germanicae Naturae Curiosorum*.

\$585

LATHAM, John.

A General Synopsis of Birds.

Matched set of 10 volumes bound in 5 (3 volumes in 6 for the main text, 2 supplement volumes, 2 index volumes), quarto, the first eight volumes with hand-coloured vignettes on the title-pages and in total 142 hand-coloured etchings, simple and not unattractive library blind stamp to the margins of plates and some preliminary pages, extra-illustrated with a folding view of the Dorset coast, some spotting and browning as common with this work; very good in an attractive period-style half calf, spines with red labels, gilt. London, White, 1781-1801.

WITH THE IMPORTANT SECOND SUPPLEMENT VOLUME

The first major anthology of birds to take serious notice of the birds collected on all three of Cook's voyages, including the famous illustration of the glorious Red-Tailed Black (or "Banksian") Cockatoo, and the earliest major study to include any significant number of post-First Fleet Australian birds, almost 200 of which are noticed in the famous 1801 supplement volume. This attractive set is complete with the two rare index volumes, not often seen.

John Latham (1740-1837) was the pre-eminent ornithologist of his day and a close friend of leading scientific figures including Sir Joseph Banks, Thomas Pennant and Sir Ashton Lever, with whom he swapped specimens and reports of the latest ornithological discoveries: 'known as the Grandfather of Australian ornithology, he was the first to describe, and to name scientifically, a large number of Australian birds...' (Whittell, *The Literature of Australian Birds*).

Latham had unfettered access to the collections of the British Museum, that of Banks, the Leverian Museum, and the field notes of second voyage veteran Johann Forster. As a result, this is not only a major early work of ornithology, it includes early notice and many beautiful illustrations of birds from every corner of the Pacific: Kamchatka, Nootka, Hawaii, Tahiti, Tonga, New Zealand, and Australia, the vast majority collected by Cook and his scientists (the Third Voyage birds invariably noted as having been collected by "our late voyagers" or "our circumnavigators"). What is immediately noticeable is how many of the birds illustrated on Latham's plates are actually from the Pacific, testament to his desire to make available the newest specimens.

Any number of birds are described from specimens in the Leverian Museum (the small note "*Lev. Mus.*" is probably the most commonly used throughout, and countless notes refer to the collection in some way). In a similar vein, an enormous number of more exotic species (the Pacific, South-East Asia, North America, the Indies, Newfoundland, the Antarctic waters, etc.) are from the Banks collection. Latham was the right man at the right place and time to work on the newly-discovered Australian species. He was later largely responsible for the natural history specimens in Phillip's *Voyage* of 1789.

Because Latham's work dates from what might be called the pre-scientific era, the field notes and descriptions are often chatty and interesting (and not infrequently rather interested in how the different birds tasted). There are occasional lapses in





his knowledge of the place of origin of different birds, but by our count the number collected on Cook's voyages exceeds 177, of which 33 are illustrated. Included in that number are the Australian birds, all of which date from the three voyages of Cook, notably the fine plate of the Banksian Cockatoo, one of the very few Australian birds actually bought back by Banks, and perhaps only the second *Endeavour*-voyage bird to be illustrated (after the Rainbow Lorikeet depicted in Peter Brown's 1776 work; see catalogue no. 12).

The pursuit of Australian natural history is neatly summarised by the additions of the second supplement volume of 1801. The entire preceding seven volumes include notice of 12 Australian birds, while this single volume adds an incredible 198 more, of which 17 are illustrated, including the Radiated Falcon ("probably a scarce species, only one having been met with, which was found nailed to the side of a barn"); the Variegated Bee-Eater; and the Crimson-Bellied Flycatcher. One point of interest throughout is Latham's frequent references to being able to consult the Aylmer Bourke Lambert drawings, and indeed to have conversations with Lambert and other peers: of the Jabiru, for example, Latham writes that he has seen the drawing by his "friend and relation" George Shaw, and that "Mr. Lambert informs me, that only two have yet been met with, but are now and then seen on the muddy banks of the harbour of Port Jackson, searching for fish..."

Nissen, IVB, 532; Sitwell, 'Fine Bird Books', p. 114; 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.

\$22,500



LEMAIRE, C. L.

Histoire Naturelle des Oiseaux Exotiques...

Octavo, with 80 handcoloured engraved plates, some pages a little marked; fine in contemporary polished navy half calf, gilt. Paris, Pauquet & Debure, 1836.

45

EXOTIC BIRDS FOR FRENCH AMATEURS

A very beautiful bird book, with highly coloured plates of exotic non-European birds, some of them Australian. The illustrations are by the Pauquet brothers, Hippolyte and Polydor, a famous French publishing house perhaps better known for their work on costume design. The two brothers worked together for decades, and their style was so harmonious that it is usually difficult to tell their work apart.

The depictions of American birds, including the glorious tanagers and hummingbirds with their bold colouring, are particularly fine, and there are besides all manner of parrots, toucans, and birds of paradise. There is a charming plate depicting sulphur- and white-crested cockatoos, another of a lorikeet, and a third of a Superb Lyrebird.

Such was the work's success that the following year a companion volume *Histoire naturelle des oiseaux d'Europe* was published in 1837. It was written by C.L. Lemaire, a medical doctor and member of the Parisian Société Phrénologique. What is interesting about the book is that it is written with amateur bird-lovers in mind, and designed in part to give an overview of the practical rarity of the birds in Europe. A subsequent edition in 1879 was substantially revised and altered.

Nissen, 540.

\$12,500

LEWIN, John William.

Mountain Bee-eater.

Engraved plate with contemporary handcolouring, 310 x 215mm., with accompanying letterpress sheet, very good condition. London, J.H. Bohte, 1838.

46

CHARMING LEWIN'S BIRD WITH FINE HAND-COLOURING

John Lewin's beautiful plate depicting the Splendid Mountain Bee-eater from the Hawkesbury region of New South Wales.

This is from the 1838 "Bohte" issue of Lewin's birds, plate number 11 of the series. In his recently published monograph Richard Neville notes three versions of this plate; this is an example of the second state with additional foliage detail (as is the plate retained by the Mitchell Library).

\$1850



LEWIN, John William.

White-eared Honey-eater.

47

Engraved plate with contemporary handcolouring, 280 x 210mm., very good condition. London, J.H. Bohte, 1838.

AUSTRALIA'S FIRST NATURALIST ILLUSTRATOR

Graceful Sydney honey-eater engraved by John Lewin. This is also from the 1838 "Bohte" issue of Lewin's birds, plate number 20.

\$1750



LHOTSKEY, John.

Autograph letter to Messrs Frederic Huth & Co.

Three page manuscript letter, 205 x 165 mm., on a single sheet folded in half; very good, postal stamps, remnants of wax seal. Off the Lizard (England), 10 July, 1838.

LHOTSKEY WORRIES ABOUT HIS SPECIMENS: A RARE LETTER

48

Most uncommon autograph letter by the naturalist Lhotsky, written off the Cornish coast in 1838 as he returned from Hobart. Written in his difficult hand, the letter nonetheless can be shown to relate to Lhotsky's twin anxieties: concern about money, and worries about the fate of his collecting chests.

Lhotsky was educated in Prague and Berlin, before joining the Bavarian Botanical Society and moving to Vienna. It was the King of Bavaria who granted him the funding to conduct research in South America and Australia, and Lhotsky duly arrived in Sydney in 1832, spending four difficult years in New South Wales during which time he made his important expedition to the Monaro and Snowy Mountains (his book, never completed, was published in Sydney and is now one of the famous rarities of inland exploration). In 1836 he moved to Hobart, where he managed to find work, including making a geological survey for Governor Franklin, but his prospects did not really improve, and he sailed for England in April 1838. Lhotsky's later career was difficult, and he died in poverty in 1866.

The present letter was written to the London merchants and bankers Frederick Huth & Company of South Street, Finsbury Square. Of slight stature, Huth was sometimes called the "Napoleon of the City", and his bank was considered second only to the truly global houses such as Barings or Rothschilds. Here Lhotsky notes that he had paid the Hobart agents Willis Garrett & Co £50 for his passage, and used three chests of specimens as security for a further outstanding £30. Lhotsky asks the banker not to advance the funds until the chests are safely handed over.

\$2250

LINNEAN SOCIETY OF LONDON

Transactions of the Linnean Society. Volume IV.

49

Quarto, 22 plates (four with beautiful hand-colouring, one folding), partially unopened; an excellent tall copy, in simple early blue boards, neat repairs to spine. London, J. Davis, 1798.

JAMES EDWARD SMITH AND FERDINAND BAUER



With an excellent essay and plate depicting the Southern Emu-wren, as well as a second essay illustrated with an engraving by Ferdinand Bauer on 20 new plants from Australia by James Edward Smith, author of the *Botany of New Holland*.

Copies of the first series of the *Transactions*, published very occasionally between 1791 and 1875, are now quite difficult to find, and are of interest because several include good early notice of Australian natural history: this volume, published in 1798, includes an important essay by James Edward Smith, 'The Characters of Twenty New Genera of Plants', (pp. 213-223) with a fine folding plate depicting the *Lambertia formosa* drawn by Ferdinand Bauer and engraved by Mackenzie.

The most attractive inclusion is certainly the essay by Thomas Davies (c. 1737-1812), a British soldier who saw

long service in Canada but retired to England to pursue his natural history pursuits, becoming a member of the Linnean Society and publishing frequently in the *Transactions*, chiefly as regards the exotic birds he collected. The essay here relates to a bird newly sent to England, published as 'Account of a New Species of Muscicapa, from New South Wales' (pp. 240-2), with an attractive unsigned plate showing a pair of the "Flycatchers". Davies notes that he had good field notes on the habits of the birds which were found near Sydney and Botany Bay from "Arthur Phillip, Colonel Nepean, and other Gentlemen, who resided some years in New South Wales." The bird has since been renamed the Southern Emu-wren or *Stipiturus malachurus*.

These early volumes of the *Transactions* were a veritable who's-who of English natural historians of the late eighteenth century, and this one includes work by the botanist who sailed with Vancouver, Archibald Menzies, on mosses with accompanying plates (including two from New Zealand); a reminiscence by Aylmer Bourke Lambert, (patron of surgeon John White); as well as the zoologist George Shaw and many others.

\$2400

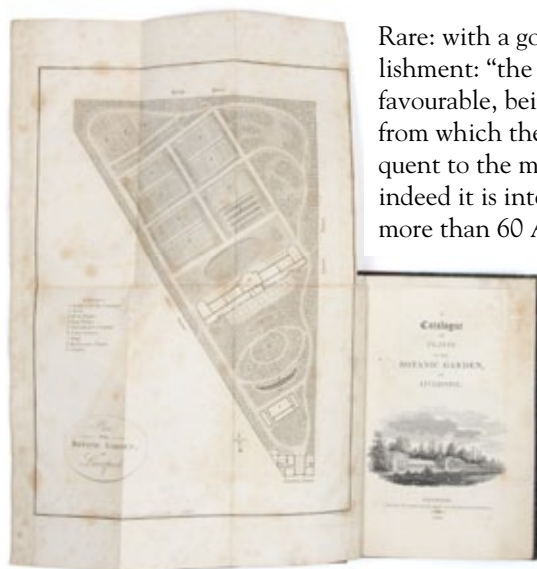
[LIVERPOOL] SHEPHERD, John.

A Catalogue of Plants in the Botanic Garden at Liverpool.

Octavo, folding map, title-page vignette, errata slip bound in at rear, some foxing; a very good copy in neat modern quarter calf, spine lettered in gilt. Liverpool, printed by James Smith, 1808.

50

EXOTICS IN LIVERPOOL IN 1808



Rare: with a good introduction regarding its establishment: "the situation of the Garden is peculiarly favourable, being so near to a large sea-port town, from which the communication is direct and frequent to the most remote parts of the earth", and indeed it is interesting to note that the Garden had more than 60 Australian plants in cultivation at this early date.

The Garden had been established by public subscription in 1800, and first opened in 1803 on several acres of ground (the lay-out beautifully represented on the frontispiece map). The elegant conservatory, the Garden's centrepiece, is figured on the title-page. The idea was the brainchild of William Roscoe, the Liverpool based

historian and author of *Monandrian Plants of the Order Scitamineae* (1824-28), but the hard work was done by the "Curator" of the Garden, John Shepherd, who remained in charge until his death in 1836. Shepherd's passion for the Garden saw it become one of the most important in Europe, and a model of its kind. In 1808, when the book was published, the library was as yet only in the planning stages, but they did possess a real treasure, mentioned in passing here: about 3000 specimens of dried plants "collected by the late Dr. Forster in his voyages to the South Seas, with large and valuable contributions from his friends and correspondents" (p. v). These specimens were later acquired by Kew in 1885.

The bulk of the Australian plants, as could be expected, were being grown in the Greenhouse, although some required the more rarified air of the Stove. It would be interesting to investigate the fate of the Liverpool plants in more detail (did they, in the event, survive the relocation of the garden in the early 1830s?), but the list is certainly interesting with some eight *Banksias*, four *Goodenias*, five types of *Metrosideros*, and many others beside. Most – if not all – of the plants were species that had by 1808 been established in England for some years, and none are apparently part of the new wave of plants brought back and introduced by, pre-eminently, Robert Brown after the *Investigator* voyage.

Stafler & Cowan, 11.879.

\$2200

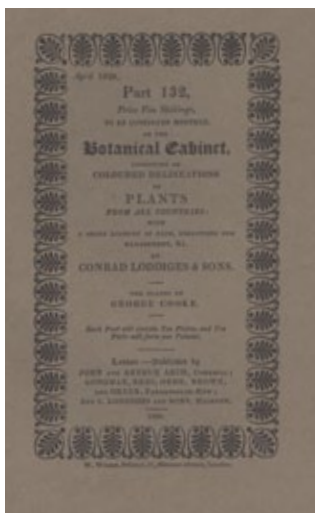
LODDIGES, Conrad.

Botanical Cabinet Consisting of Coloured Delineations of Plants from All Countries with a Short Account...

51

Square octavo, 10 handcoloured plates, each plate accompanied by single leaf of text; in the original printed wrappers, fine. London, John & Arthur Arch, 1828.

WITH TWO AUSTRALIAN PLANTS



Uncommon: a separate issue of the famous Loddiges “Botanical Cabinet”, including plates of two Australian specimens being grown at their nursery. This issue, in pristine original condition with the printed wrappers, provides an insight into the publishing history of this remarkable project to make the exotic plants of the world available to amateur gardeners in the 1820s.

The Loddiges family, originally from Germany, had a nursery in Hackney, which by the early nineteenth century had become famous for the introduction of rare and exotic plants, most of which were ultimately illustrated in the *Botanical Cabinet*. The beautiful plates, engraved by George Cooke from drawings by a number of artists, use a combination of straightforward engraving, stipple and roulette, and are all coloured by hand. Each plate is accompanied by a page of effusive text, not notably scientific, but advising on the history of the plant’s introduction and techniques for its cultivation.

The two Australian specimens here are the *Bauera rubiaefolia*, “a handsome shrub”, first raised in 1793 by the Marchioness of Rockingham at Hillingdon; and the *Acacia impressa*, raised from seeds they received from New South Wales in 1822. Testament to the far-reaching interests of Loddiges, other plants in this issue come from as far afield as Rio, the Cape of Good Hope, the West Indies, and Virginia.

\$725

LOUDON, John Claudius.

An Encyclopaedia of Gardening...

Six volumes, octavo, including the index; aside from a little inoffensive foxing an excellent set in contemporary black half calf with marbled boards, each volume bearing a respective label – 'Planting', 'Floriculture' etc.; four page prospectus for the single volume octavo edition of the encyclopaedia loosely inserted. London, Longman, Hurst, Rees, Orme and Brown, 1822.

52

FOUNDATION WORK BY THE FAMOUS SCOTTISH BOTANIST



First edition, complete in six volumes including the comprehensive index bound as a separate final volume.

The encyclopaedia is global in scope, with sub-chapters treating Asia, the Americas, and other British colonies including New South Wales and Van Diemen's Land. On Australia Loudon writes: 'the botanical riches of this country, and the singular aspect of the native plants, are well known. There are gardeners and botanists established in and near Sidney, who collect seeds for England, and other parts of Europe; and it is in contemplation to establish a government botanic garden there, which will doubtless be of essential service in collecting and preserving native plants.' Indeed, the index to this volume reveals Australian plants, including *Acacia* and *Eucalyptus*, were already well distributed in British gardening circles.

The *Encyclopaedia of Gardening* includes further information on Australian soils, climate and the progress of horticulture generally. Differences between cultivation in Van Diemen's Land and the more genial climate of Sydney is discussed (the climate 'to the westward of the Blue Mountains' is likened to Tasmania).

The author, John Claudius Loudon (1783-1843), was a Scottish botanist, horticultural designer and editor of *The Gardener's Magazine*, famous for his design of the Birmingham Botanical Gardens, Stradsett Hall in Norfolk and the Abbey Cemetery in Bath.

\$1925

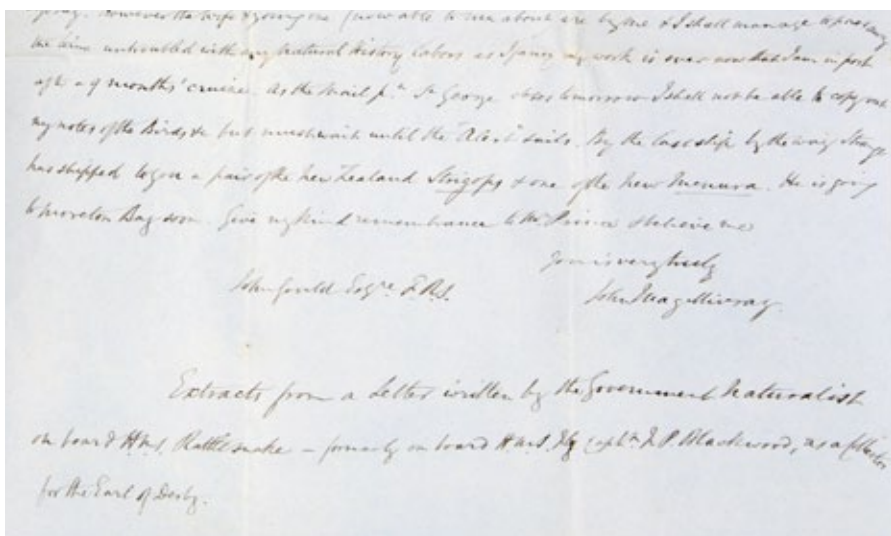
MACGILLIVRAY, John.

Contemporary copy of a letter to John Gould regarding H.M.S. Rattlesnake, based on an apparently lost original.

53

Wove paper sheet measuring 258 x 398 mm., folded to form four pages of which three are inscribed in a minute cursive hand; folded to letter size, very good condition. [England], circa 1850.

MACGILLIVRAY TO GOULD ON THE RATTLESNAKE VOYAGE



A contemporary secretarial copy of an important letter from naturalist John MacGillivray to the British ornithologist John Gould, originally sent from Sydney on 29 February 1850. Although Gould used the letter as the basis for a printed account he published at the time, this manuscript version has subtle but important differences, and as we have not been able to find the original in any collection, this is an important and unique addition to our knowledge of the surveying voyage of HMS Rattlesnake.

Macgillivray's letter was used by Gould himself as part of a published "Brief Account" (printed in Sir William Jardine's Contributions to Ornithology for 1850). The printed version, however, includes some typographical errors that are not present in the present manuscript, and the manuscript is therefore proven not to simply be copied from the press ("Chaumolet" Island is given in print as "Chaumeht", for example). In fact, it is obviously the case that the printed version has been tidied up: compare the letter's "also a small swallow identical with those marked 79 & 80 which I sent from Dunk Island N.E. Coast of Australia & which is not figured in your work" with the much reduced printed version "also a small swallow, identical with two I sent from Dunk Island, off the north-east coast of Australia."

The letter describes events in some detail from the departure of the Rattlesnake from

Moreton Bay in May 1849 through to the return voyage from Cape York to Sydney in the opening months of 1850. In writing to Gould in his capacity as Government naturalist for the expedition, MacGillivray's letter contains much ornithological detail. Collecting in the Louisiade Archipelago he notes 'among the birds many appeared to be Australian' but was frustrated by the impenetrable forest and the reluctance of Captain Owen Stanley to risk landfalls due to possible hostility from local tribes. In much the same way as scientists on board naval vessels had strained at the yoke for decades, he is typically critical of the captain's trepidation: 'I can scarcely convey to you my feelings of deep disappointment at being for so long a time employed along a coast where so few attempts were made to land. Attempts which, had our chief the Enterprise of a man like Captain Blackwood, would have been made on many occasions...'. Similar sentiments were vented by Thomas Huxley in his correspondence. Nonetheless, in the closing passages of the letter he described Captain Stanley's dire epilepsy on the return voyage to Sydney with some concern.

MacGillivray's letter also describes the fate of Barbara Thompson, a teenage girl shipwrecked off Prince of Wales Island and saved by a local Aboriginal tribe. Of Scottish descent, Barbara ran away from Sydney and was accompanying her lover in a small cutter bound for Port Essington when disaster struck. MacGillivray records the extraordinary rescue: 'the Vessel struck on a reef in the Straights & the men were drowned in attempting to swim on shore. She was rescued by the natives, one of whom of course claimed her as his property & treated her as his gin ever afterwards but was still very kind & much attached to her – she speaks well of the tribe.' After five years amongst the tribe she was almost unrecognisable, and had lost much of her ability to speak English. MacGillivray writes that she taught him the local Aboriginal dialect, and praises her intellect: 'She is now little more than 21 years of age having run away at 15 & although perfectly illiterate is very sharp (Colonial in fact) and has been very observant.' A significant portion of the manuscript (about a third of the second page) is devoted to Thompson's extraordinary story.

The identity of the copyist is unknown although a postscript reads 'Extracts from a letter written by the Government naturalist on board H.M.S. Rattlesnake – formerly on board H.M.S. Fly Captn. F.P. Blackwood, as a collector for the Earl of Derby.' One possibility might be that the handwriting is that of Edwin Prince, Gould's long-serving secretary and offsider, although it has to be said that examples of his handwriting we have seen appear to be quite different.

\$1500

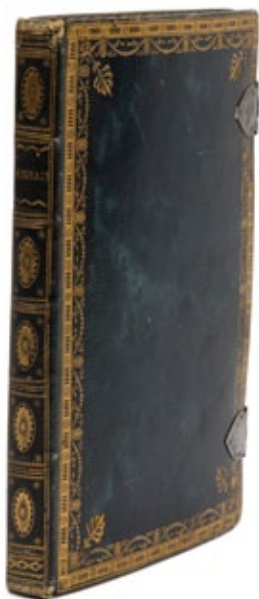
[MACQUARIE]

Album of botanical and zoological watercolours on vellum from the Strathallan family of Perthshire.

54

Octavo album or watercolours on vellum, some circa 1840, many with captions and some with early manuscript notes on paper tipped in, also with later additions to blank pages known to have been added in 1983; fine in crushed blue roan, gilt, spine lettered "Signals", with original brass clasps. circa 1820- 1830.

A RAY OF LIGHT ON THE FAMOUS STRATHALLAN CHEST OF MACQUARIE



A beautiful album of watercolours which has a tangible link to the famous "Macquarie Collector's Chest" in the State Library of New South Wales, and recently described in detail in Elizabeth Ellis's monograph *Rare & Curious* (2010). The chest was created circa 1818 for Lachlan Macquarie as "a museum in miniature, a celebration of friendship and patronage, and a joyous expression of very personal appreciation of the glories of the natural world of Australia in the initial flush of enthusiasm in the decades following white settlement." (Ellis, *Rare and Curious*, p. 3).

The history of the chest is rather well known. Many of the paintings on the chest are attributed to the convict artist Lycett, and one intriguing panel seems to have an apparent connection with Lewin. The vast array of insects and birds displayed in the chest could have been collected by any number of important figures in the colony (John Septimus Roe of the *Mermaid*, for example, is known to have collected insects and other curiosities for the Macquaries, and it is interesting to

speculate whether any of his specimens made it into the chest).

After Macquarie's death in 1824 the chest went to his son Lachlan Junior, a dissolute young man who borrowed heavily, including from the son of his former guardian, William Drummond, the ninth Viscount Strathallan. Shortly before Lachlan's own death in 1845 he willed all of his possessions to Drummond. What this means is that by some time around 1845 – at the latest – the chest was in Strathallan Castle, near Auchterader in Perthshire in the Scottish Highlands, the great estate owned by the Drummond family. There was a strong family connection between the Macquaries and the Drummonds. James Andrew John Laurence Charles Drummond (1767-1851), eighth Viscount Strathallan, was one of Macquarie's closest and most reliable friends. Drummond was one of those who defended Macquarie in the light of the damaging release of the Bigge report. The two men had met in Macquarie's Indian days, and kept close contact over the ensuing decades, Drummond becoming the god-son of the Macquaries beloved only son Lachlan junior. It was this connection that led to the

famous Macquarie collector's chest ending up in Strathallan Castle, as Lachlan junior drank himself to death, his few remaining worldly goods were bequeathed *in toto* to James Drummond's son William, the ninth Viscount, in 1845.

This remarkable volume of watercolours has the identical Strathallan family provenance, and the fine watercolours of plants and feathers are known to have been drawn by Lady Amelia Murray (1780-1849), who married James the eighth Viscount in 1809, and is known to have had an interest in natural history (a *hortus siccus* she prepared is in the National Library of Scotland). Several of the watercolours are explicitly noted as being of Australian specimens, the bulk in fact from Norfolk Island. The fact that



the wife of the eighth Viscount had a serious interest in natural history is interesting of itself, but that she was drawing Australian birds and plants, presumably at Strathallan, makes the album a remarkable counterpoint to the Collector's Chest.

The album remained in the family for almost 200 years. One curious aspect of the album is that a series of more recent paintings have been executed on some of the original blanks left by Lady Amelia Murray. These modern paintings, by no means as fine, were chiefly done by Ursula C. Davidson, a relation of the Strathallans, in 1983, and there are also three 1992 botanical watercolours by Margaret Stone. **\$22,500**



[MAISON VERREAUX] JAUBERT, Hippolyte.

French herbarium with 29 plants collected in Australia and the Pacific in the 1840s, including a waratah personally gathered by Jules Verreaux.

A collection of Herbarium sheets, most approx. 420 x 270 mm., many with original manuscript labels and most in blue paper covers; very good. Prepared in Australia and France, circa 1840-1850.

WITH A WARATAH COLLECTED IN THE SOUTHERN HIGHLANDS IN 1845

Remarkable Colonial herbarium of 29 plants collected in Australia and the Pacific for the Comte Hippolyte Jaubert (1798-1874), a wealthy industrialist and amateur botanist who was able to indulge his passion for exotic and newly described plants. Jaubert's collection was recently discovered in the south of France, and provides a fascinating snapshot of the practicalities of early exotic botany: not least, it is fascinating to see evidence of the important role played by the Maison Verreaux, founded in 1803 and one of the foremost supplier of natural history specimens in this golden age of collecting. This collection is not only a rare survival, but a very beautiful and significant one as well.

Without doubt the highlight of the collection is a magnificent mounted specimen of a Sydney waratah in marvellous original condition, collected in Australia by the French natural history dealer Jules Verreaux in 1845. The label on Verreaux's distinctive blue paper reads: "Telopea speciosissim. 433, alentours de sydney, Australie, Août 1845. M. Verreaux." As this suggests, the Maison Verreaux financed its own expeditions, notably to Australia and South Africa. In the 1830s the business passed into the hands of the three brothers Jules-Pierre, Jean Baptiste Édouard and Alexis, and it was Jules (1807-1873) who was the great traveller: in 1842 he travelled to Australia and Tasmania with the backing of the Muséum national du histoire naturelle, and remained there until 1847, including a fifteen-month sojourn in Tasmania where he made a particular study of the platypus. The Verreaux brothers collected great quantities of such material, but apart from occasional specimens known in major public collections, surviving examples on the market are almost unknown.

Other plants are from across the region, notably New Zealand and New Caledonia, but from further afield as well. There are some particularly beautiful Grevillea and the rainforest shrub Lomatia, but all are remarkable for the quality of the mounting and the good condition of the specimens. Many are in the original dark blue paper wrappers provided by Jaubert.

A detailed listing is available on request.

\$9600

[MALMAISON] LABORDE, Alexandre de.

Description des Nouveaux Jardins de la France et de ses Anciens Chateaux...

56

Folio, a fine complete copy, collates as: title-page with engraved vignette, engraved title-page, 122 plates depicting gardens and chateaux (of which 58 full-page, 60 half-page, and 4 quarter-page), together with an additional 3 maps (of Malmaison, Ermenonville and the country around Paris), 8 quarter-page engravings on 2 plates in the Repton style with intact overlays, and one plate with 21 small technical figures; the head of some pages and plates marked by an old stain not affecting the text or images, some scattered foxing, but overall a most appealing copy in contemporary red half morocco, neat repairs to head and foot of spine, tips renewed. Paris, Delancey, 1808.

MALMAISON AS THE CENTREPIECE OF THE NEW SCIENTIFIC GARDENS

One of the first works on contemporary landscape architecture for gardens and a highly influential work on French eighteenth-century garden and landscape design. Published at the height of Napoleon's First French Empire, Laborde's work is of central importance to the history of *Malmaison*, and provides the best contemporary overview of the house and its extensive grounds, marking it out as a companion to the more famous botanical works of Ventenat and Bonpland: "*Rien n'a été négligé pour y rassembler tout ce qui peut servir à l'étude de la Botanique.*"

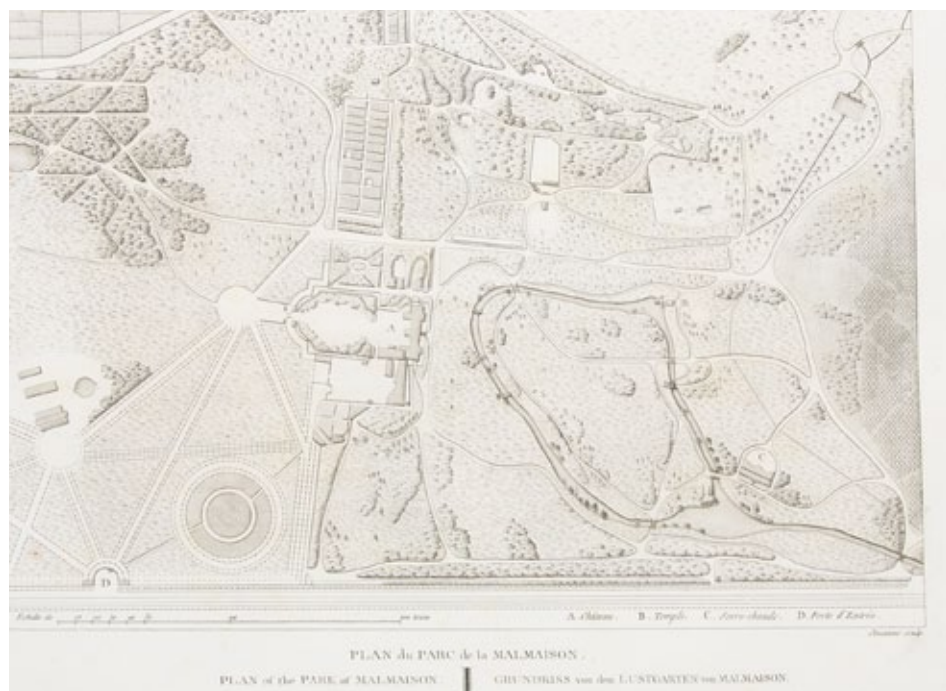
les vallées des vaches suisses. Les collines sont couvertes de troupeaux espagnols, et les bords de la rivière nourrissent des cygnes de plusieurs espèces, parmi lesquels on en distingue deux noirs apportés dernièrement de la Nouvelle-Hollande, et dont M. de Buffon ne connoissoit pas l'espèce. Il est singulier de voir qu'un poëte ancien en savoit peut-être plus que lui à cet égard. Juvénal dit : Qu'une femme sage est un oiseau aussi rare qu'un cygne noir.

Rara avis in terris, nigroque simillima cygno.

The introduction discusses the history of gardening, with a discourse on the Greeks and Romans, the creation of scientific gardens, Montaigne, Louis XIV and Versailles, and the rise of modern natural history: it is as good a mission statement for Enlightenment botany as one could find. Although Laborde is at pains to distinguish the new chateaux from those of the *Ancien Régime* – at one point launching a rather telling attack on the old taste for chinoiserie, for example – it is telling to see the grandeur of these Napoleonic era houses.

The main part of the book is divided into sections which study actual gardens. In this section the main French text appears in simultaneous German and English translation (the latter a quite remarkable innovation for a work of this date). Pride of place is given to *Malmaison*, both as homage to Napoleon, but also in recognition of the fact that it was *Malmaison* which set the agenda for European gardens of the early nineteenth century.

There is an overview of how the park has been laid out – including the comment that it is "remarkable for a number of foreign animals" including a pair of black swans from New Holland – before each plate is described in detail. For *Malmaison* alone there are





seven full-size plates depicting the fine gate house; the chateau seen from the drive (complete with the curious campaign-style portico at the front door); Napoleon himself taking a promenade around the rear of the house (the classical structure at far left no longer stands); the lake behind the house; a view of the gardens showing the hot-house in situ; a close-up of the hot-house (“more elegant” than that of Schönbrunn or Kew); and a view of the lake of Saint Cucufat which was once part of the much more extensive grounds. There are also four half-size plates, two showing the grounds of the sheep-fold, and two of the dairy, important parts of the garden now often disregarded. Taken together, these 11 plates are the most comprehensive and important contemporary suite of views of *Malmaison*, much copied and studied since to help understand how the garden was planned and run: The hot-house, which is no longer standing, is an important record of a building which was then the centre for the cultivation of Australian and Pacific exotics in Europe. The *Malmaison* section concludes with a map of the grounds (here bound slightly out of order).

The other major houses noticed are: *Mortefontaine*, then owned by Napoleon’s elder brother Joseph-Napoleon Bonaparte (plates 12-27); *Ermenonville*, the house of the Marquis René de Girardin built in honour of the ideas of Rousseau (plates 28-43 and unnumbered map of the grounds); and *Mereville*, the home of the Marquis Jean-Joseph de la Borde, the grounds of which included both a cenotaph to the memory of Captain Cook, but also a memorial column to his two sons Edouard and Ange Auguste who had died at Lituya Bay in California in 1786 on the La Pérouse expedition (plates 44-57). Smaller houses depicted include those of *Saint-Leu*, *Tracy*, *Raincy* and *Trianon*. An unusual inclusion is a view of the Chinese kiosk at *Le Désert* in Monville (dismissed as “an instance of the bad taste which then reigned”).

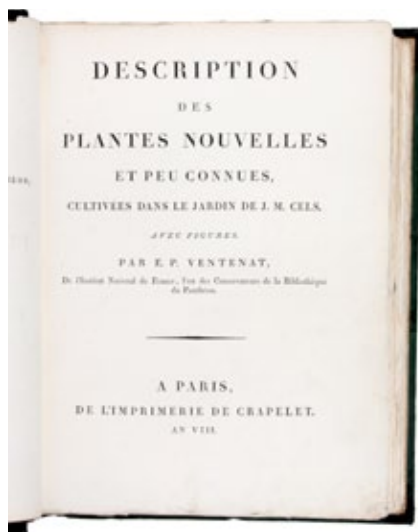
[MALMAISON] VENTENAT, Etienne Pierre.

Description des plantes nouvelles et peu connues, cultivées dans le jardin de J.M. Cels.

Folio, 100 engraved plates each with descriptive letterpress sheet, some light foxing but a most attractive uncut copy complete with the half-title; contemporary green quarter morocco, spine gilt, a few bumps. Paris, de l'Imprimerie de Crapelet, [1800-1803].

57

AUSTRALIAN PLANTS GATHERED ON THE D'ENTRECASTEAUX VOYAGE.



One of the most elegant botanical books, this study of “new and little known” plants is the first of the three major works on exotic plants by the great Ventenat, and a superb example of this golden age of botanical illustration. The work includes plates by famed artist Pierre-Joseph Redouté, as well as Cloquet, Laneau, Maréchal and Sauvage.

Ventenat’s work represents the apogee of the French fascination with exotic botany, and this study is a monument to the work of the botanist and adviser to the Empress Josephine, Jacques Martin Cels. Cels began what would become a successful scientific and commercial venture by cultivating such plants in his famous garden at Montrouge, south of Paris (this book includes a

fascinating two-page note by Cels detailing his background, and noting some of the correspondents that helped him in his endeavours, including officers who sailed with d’Entrecasteaux and Baudin, but also English savants such as Sir Joseph Banks and William Aiton). The French interest in plants from the farthest reaches of the known world is confirmed by the fact that no fewer than ten Australian plants are included, of which seven were drawn by Redouté himself.

Of the ten Australian plants represented here, five are given their first scientific notice. These Australian plants were grown from cuttings by Cels, who notes that all of them had to winter in the Orangerie. Included are the *Mimosa distachya*, discovered by Felix la Haye on the east coast of New Holland during the 1792 visit of the D’Entrecasteaux voyage, as well as the *Mimosa linifolia* and the *Melaleuca Hypericifolia* (a full listing of the Australian plants is available on request).

This was the first great work Cels made in conjunction with Pierre Ventenat (1757-1808), botanist to Josephine. Together with Redouté, the third of Josephine’s botanical advisers, all three men went on to work together on a successor work, the *Choix des Plantes* (published between 1803 and 1808), as well as completing the third significant title in this impromptu series, the *Jardin de la Malmaison*.

Dunthorne, 253; Nissen, 2048; Stafleu, TL2 16.005.

\$46,000



Persea par. J. B. Robinson

Metrosideros par. J. B. Robinson

METROSIDEROS lophantha.

METROSIDEROS LOPHANTHA (1).

FAM. des MYRTES, JUSS. — ICOSANDRIE MONOGYNIE, LINN.

METROSIDEROS foliis sparsis, lanceolatis, utrinque attenuatis, mucronatis; floribus terminalibus, dense spicatis, pubescentibus.

Arbrisseau remarquable par la beauté de son feuillage, par l'éclat et la disposition de ses fleurs, originaire de la Nouvelle-Hollande, introduit chez Cels en 1797. Il passe l'hiver dans l'orangerie, et fleurit en messidor.

TIGE droite, cylindrique, feuillée, ramense, couverte d'un épiderme grisâtre et gercé, haute d'un mètre et demi, de la grosseur du pouce. **RAMEAUX** axillaires, alternes, ouverts, de la forme et de la couleur des tiges.

BOUTONS situés dans les aisselles des feuilles et au sommet des rameaux, ovales, pointus, écaillés. **ÉCAILLES** se recouvrant comme les tuiles d'un toit, arrondies, ponctuées, glabres en dehors, velues en dedans, roussâtres.

BOURGEONS DÉVELOPPÉS (ou jeunes pousses) légèrement anguleux, très-velus, de la couleur des écaillés des boutons.

FEUILLES alternes, rapprochées, droites, présentant un de leurs bords dans la direction de la tige, presque sessiles, en lance, quelquefois un peu courbées en faux, amincies à chaque extrémité, très-entières, surmontées d'une pointe rougeâtre, relevées sur chaque surface d'une nervure saillante, légèrement renflées sur leurs bords, glabres, ponctuées, fermes, subsistantes, d'un vert gai sur chaque surface, répandant une odeur agréable lorsqu'on les froisse, longues de six centimètres, larges de six millimètres : celles des bourgeons, soyeuses ou couvertes de poils couchés, molles, d'un pourpre foncé.

PÉTIQLES extrêmement courts, convexes d'un côté, planes de l'autre, de couleur purpurine.

ÉPIS en forme de panache, situés dans la partie supérieure des jeunes pousses, cylindriques, très-obtus à chaque extrémité, surmontés de quelques folioles des bourgeons qui continuent à se développer après la floraison, d'un rouge écarlate, longs de sept centimètres, larges de cinq.

FLEURS nombreuses, serrées, horizontales, sessiles, naissant chacune dans l'aisselle d'une bractée, longues et larges de trois centimètres.

BRACTÉES deux fois plus longues que les fleurs dont les étamines ne sont

(1) *Alga*, aigrette ou panache, *flor*, fleur.

[MAMMALS] [Dr. O.J.].

Neues Zoologisches Lottospiel – Jeu de Lotterie
Zoologique – The Zoological Lottery (cover title).

58

Lottery game with 12 handcoloured illustrated cards (each with 15 illustrations of mammals), 60 printed markers (text in German, French and English) in a cloth sack and 12 glass counters in a patterned cloth sack, and 2 pp. instruction leaflet; all contained in the original painted timber box with lithographed titling label decorated in gilt; minor restoration to lid, else in excellent original condition. Germany, circa 1840.

RARE GERMAN LOTTERY GAME WITH AUSTRALIAN ANIMALS



A beautiful German children's lottery game in fine original condition.

The theme of the game is mammals or the 'first class of the animal kingdom'. The object of the game is to be the first to fill the squares on an illustrated game card with the smaller name cards of the animals. The handcoloured drawings are based on the works of Buffon, Schreber, Cuvier and Schinz, and include a wide variety of mammals ranging from human beings to exotic Australian species, including the echidna, platypus, kangaroo and wombat.

Games of this period with all of their pieces intact are rare. This one is complete with its printed rule sheet, original glass counters and the original box.

\$4750

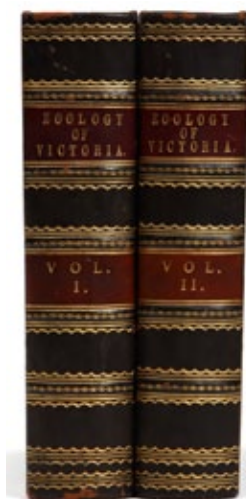
McCOY, Frederick.

Natural History of Victoria. Prodromus of the zoology of Victoria...

Two volumes, thick octavo, with all 20 “decades”, 199 lithographic plates (including one double folding plate), nearly all coloured and some finished by hand; attractively bound in contemporary navy half calf, spines gilt, double labels in maroon and tan. Melbourne, Robert S. Brain, 1885 – 1890.

59

AN OVERLOOKED CLASSIC: BEAUTIFULLY ILLUSTRATED



An excellent set: McCoy's book is the culmination of nineteenth-century scholarship in the field.

Irish-born Frederick McCoy arrived in Melbourne in 1854 to take up the first Professorship of Natural Science at the University of Melbourne. He became the first Director of the newly formed National Museum of Victoria and was responsible for the rapid development of the Museum and its collection.

McCoy 'built up an outstanding natural history and geological collection, including mining models, exploiting his knowledge of overseas sources. In 1870 the Museum [of Natural and Applied Sciences, Melbourne] was placed under the Public Library trustees... Ever pestering for funds and uncovering trustees' plots to move the museum, he found his best defence and consolation in the popularity and scientific standing of the museum. Annual attendances averaged 53,000 in the 1860s, 95,000 in the 1870s, 110,000 in the 1880s and 108,000 in the 1890s. Painfully he acquired government money to publish serially his *Prodromus of the Zoology of Victoria* (1878-90) and *Prodromus of the Palaeontology of Victoria* (1874-82)' (ADB).

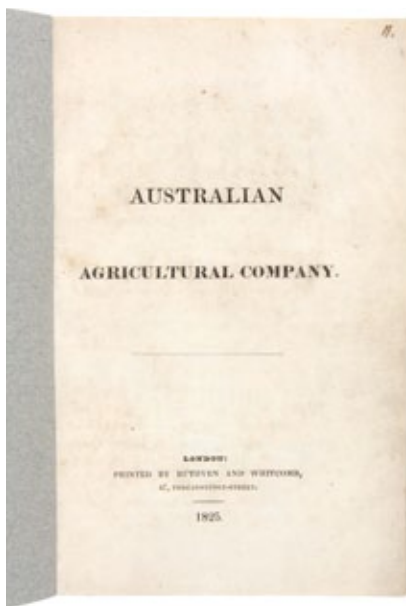
Not in Ferguson; Wood, p. 456. See also Pescott: 'Collections of a century', 1954.

\$11,500

[MERINO] SMITH, John, and William MANNING.
Australian Agricultural Company.

Small octavo, 46 pp., mild foxing; very good in recent grey wrappers. London, Ruthven and Whitcomb, 1825.

ONE MILLION ACRES FOR ONE MILLION POUNDS



Rare pamphlet recording a meeting of Australian Agricultural Company directors at the London Tavern on 21 July 1825.

The Australian Agricultural Company was founded by an act of British Parliament in 1824: in return for raising one million pounds in capital, the company was awarded a land grant by the New South Wales government of one million acres. This pamphlet prints the report presented by Company governor John Smith on 21 July 1825, to which is appended Smith's previous report of January that year, and the company plan drafted in November 1824.

This report details the great efforts undertaken in procuring breeding stock of Merinos, recently dispatched to Australia. The report also discloses new lands discovered in New South Wales by the colonial surveyor John Oxley and his assistants, specifically the Liv-

erpool Plains and good pastures on the Hastings and Hunter's Rivers. We learn that a possible road from the Hunter's River has been surveyed by Oxley's assistant Henry Dangar, and that the warmer climate of the Hastings will allow cultivation of cotton, coffee and sugar. Despite its name, the Company was not limited to agricultural development, and parts of the report deal with coal mining.

Of historical interest is the full listing of the directors of the company, a roll call of English venture capitalists alongside men intimately associated with the colony (such as Henry Grey Bennet, John MacArthur and Robert Campbell). This report also includes a glowing letter of support from Sir Thomas Brisbane, who insists the establishment of the Company 'must therefore hail it as the happiest event which could have befallen the Colony.'

Recorded as held by the Mitchell, National and Newcastle Regional libraries.

Ferguson, 996.

\$2200

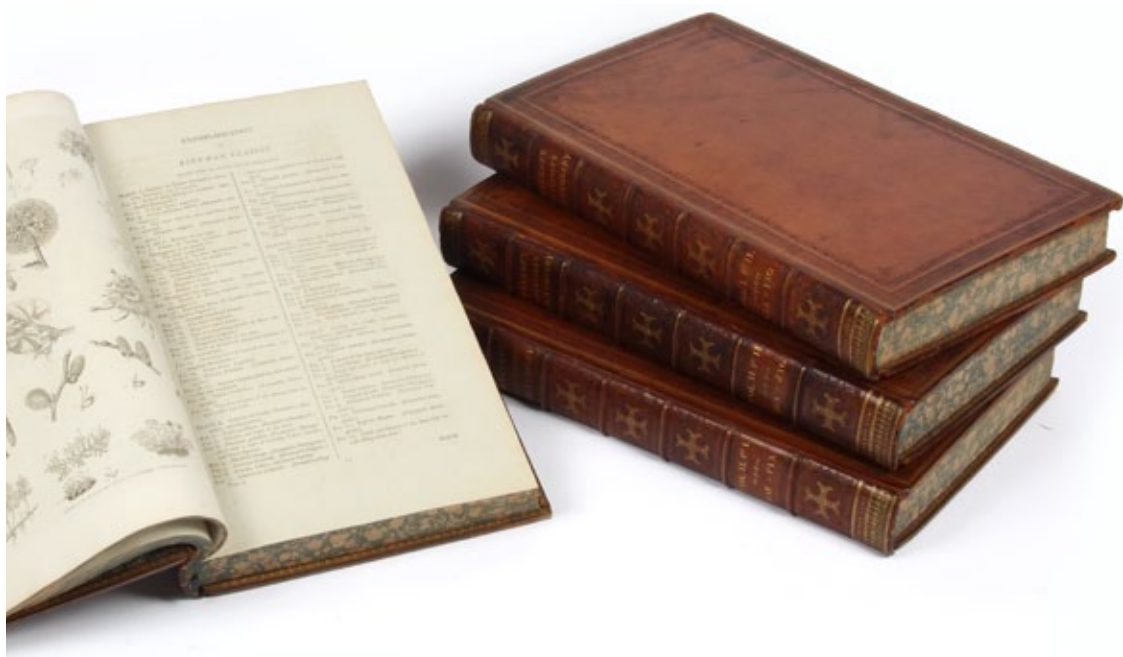
MILLER, Philip.

The Gardener's and Botanist's Dictionary... The Whole Corrected and Newly Arranged.

Two volumes bound in four, folio, 15 engraved botanical plates, five engraved technical plates (depicting Pine Stove, Conservatory, Green House, Ice House and Vinery); an excellent set in elegant contemporary polished calf, ornate blind tooled boards within gilt ruled margins, spine likewise beautifully decorated with gilt Maltese Cross ornament, raised bands, marbled page-edges and matching endpapers. London, F.C. and J. Rivington, et al. 1807.

61

THE "SOUTH SEAS" EDITION OF THIS LANDMARK WORK



New and best edition: a handsome set of the South Seas edition of Miller's benchmark work of gardening and horticulture, the first such to notice plants from Australia, New Zealand, and the Pacific, and based in large part on the collection of Sir Joseph Banks. Miller's work was the standard guide for over a century, and this 1807 edition, published almost forty years after the previous edition, was so substantially revised and updated by Thomas Martyn as to be effectively a new work. With its extensive notes on plants, agriculture, arboriculture, and wine making, this is 'a most valuable and



practical work, probably used widely over nearly 100 years and the forerunner of later Gardening Dictionaries' (Sitwell & Blunt, *Great Flower Books*). The inclusion of any number of Australian and Pacific plants marks this edition as a benchmark in the natural history of the region.

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

First published in 1731, the last of the lifetime editions appeared in 1768 (Miller died in 1771). This new edition was prepared by the botanist Thomas Martyn with unfettered access to the collections of great natural historians, including that of Sir Joseph Banks, to whom the work is dedicated.

Not in Ferguson, but known to be held four Australian collections.

Brunet, III, 1717; *Sitwell and Blunt*, 'Great Flower Books', p. 68; *Stafler & Cowan*, 6046.

\$13,500

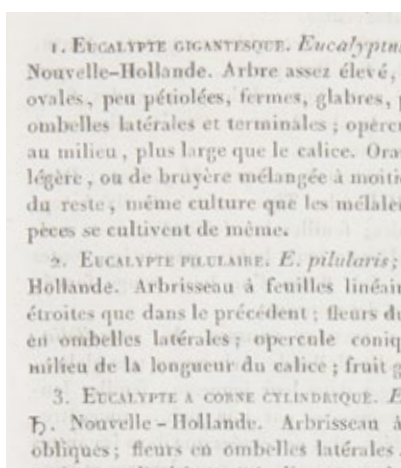
NOISETTE, Louis.

Manuel complet du Jardinier maraîcher, pépiniériste, botaniste, fleuriste et paysagiste. Seconde édition...

Four volumes, octavo, frontispiece portrait and 25 plates (one folding); a superb fresh set in contemporary quarter tan calf, double orange labels, gilt. Rue d'Anjou-Dauphine (Paris), Rousselon, 1835.

62

EXOTICS IN FRANCE IN THE 1830S



A handsome set of the greatly revised second edition of this important work on French gardens and exotics, a work in the tradition of Miller, and the great French horticulturalist Duhamel.

Louis Claude Noisette (1772-1849) was a French gardener and botanist; his brother Joseph was also a gardener, working for the Comte de Provence, future Louis XVIII, while a third brother, Philippe settled in South Carolina and sent American plants home to France. Louis had his first important position at the hospital garden called Val-de-Grâce in Paris, but the post was closed in 1798. The Noisette family nonetheless managed to establish a nursery in 1806, famous for its collection of exotics and the more remarkable plants of the age, notably a great collection of roses.

The work sets out to be a vade mecum for gardeners. The first volume is an impressive overview of the practice of gardening, with notes on everything from the conservation of seeds to transplantation of mature plants, from the scientific principles of botany to the building of stoves and greenhouses (the latter with a series of important plates). The second is more concerned with garden design, with notes on layout, the process of espalier, trellising, fruit trees and so on.

The third and fourth volumes print Noisette's overview of all of the plants available to be grown in France, and it is these volumes that provide an insight into the Australian plants which were becoming genuinely established at this time.

\$2100

OLIVIER, Guillaume Antoine.

Entomologie ou histoire naturelle des insectes.

Eight volumes, large quarto, hand-coloured frontispiece by Audebert and 362 finely hand-coloured plates, the plates neatly annotated in early manuscript with the genera of the insects; a handsome set in early 19th century tan quarter calf, banded spine gilt with double red morocco labels, a few bumps and the marbled boards a little scuffed, wear to hinges. Paris, Baudoin, Lanneua & Desray, 1789-1790-1795-1795-1807-1808.

AUSTRALIAN INSECTS COLLECTED BY BANKS AND LABILLARDIERE



The first major comparative study to illustrate Australian insects. Published over twenty years, this is a splendid set of this important work of entomology. The hand-coloured plates are bound separately in two volumes, as issued, and an early owner of this set has made extensive manuscript note to the plates, naming every specimen.

Although the entomological works of John Lewin and Edward Donovan (both published 1805) have rightly been accorded iconic status in Australian natural history, this work by Olivier has not been given any real attention despite the fact that the first four volumes date from the last decade of the eighteenth century. Scores of Australian insects are illustrated here for the first time – by our count at least 98 are firmly attributed to Australia or Van Diemens Land – most of them by comparison with the originals in the collection of Sir Joseph Banks. A selection of New Zealand bugs and others from Pacific islands also derives from the Banks collection.

Olivier built on the work of the scholars of his day, and was particularly reliant on the work of his contemporary Johann C. Fabricius, who printed the earliest textual description of any insects collected on the *Endeavour* voyage in 1775. Olivier's brief but gracious *avertissement* in the first volume here suggests that the primary resources for this work were the collections of Linnaeus, the descriptions of Fabricius, and the



entomological riches of London. First among equals in London, Olivier notes, is of course Banks, who personally made valuable collections during his voyages around the world with Captain Cook (*"La riche collection d'insectes que ce célèbre naturaliste à rapportés de ses voyages autour du globe, avec le Capitaine Cook..."*). Not only did Banks himself collect on the voyage, but his interest in insects made Soho Square the paramount collection in London over the succeeding decades, as his friends and colleagues vied for the chance to supply non-descript insects; this is neatly shown by the fact that of the bugs from all parts of the globe, literally hundreds are described from specimens in the Banks collection. Olivier is known to have visited London in 1789, and to have visited Banks, but also got in touch with other English collectors including the President of the Linnean Society James Edward Smith, the nurseryman from Hammersmith James Lee, John Latham and Thomas Martyn.

Equally significantly, by the publication of the fifth volume (1807) many of the new insects being added, including several more Australian specimens, are from the Labillardière collection, and must have been gathered by the famous French natural historian on the d'Entrecasteaux voyage.

Horn & Schenckling, 16447 ("Sehr selten"); Musgrave, p. 243; Nissen, 3012.

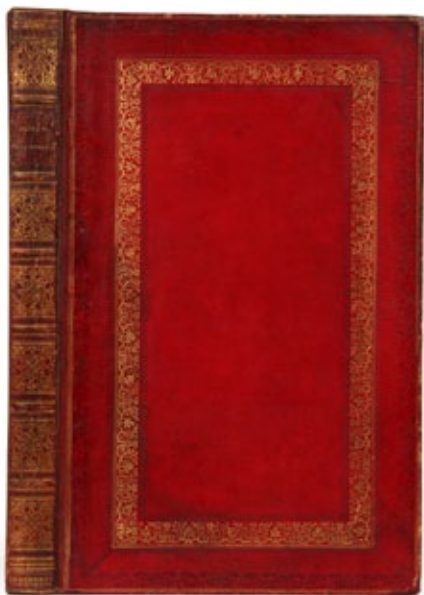
\$24,500

PERRY, George.

Conchology, or The Natural History of Shells...

Folio, 61 handcoloured engraved plates, a few marks, bookplate of A.S. Marsden-Smedley; contemporary morocco, richly gilt, a little wear to the spine; an unusually fine copy with almost no offsetting of the plates. London, William Miller, 1811.

WITH SHELLS COLLECTED BY WILLIAM BLIGH



A superb copy of this classic shell-book, with shells from all of the great eighteenth-century collectors, including the collection of William and Elizabeth Bligh.

Thomas Martyn's *Universal Conchologist*, published in London in 1784, was the finest eighteenth-century shell-book. Not until the next century was there another work to succeed in producing a scientific and artistic record of shells of the same calibre – George Perry's *Conchology* of 1810-11. Many of its new generic and specific names are now firmly entrenched in the scientific literature. It is acknowledged as one of the greatest and most handsome of English shell-books, and it is the only one with aquatint plates.

The sixty-one plates are finely handcoloured and record the latest discoveries, including many from the Pacific Ocean and a number 'lately brought back from New Holland', or Van Diemen's Land; one is named *Pyrula hunteria* by Perry 'in honour of the Governor of that colony, whose exertions in the prosecution and encouragement of its natural history have been so particularly eminent...', and there are several examples from the collection of Colonel Paterson. Most of the specimens illustrated came from private collections or museums – highly fashionable at the time – among them Elizabeth Bligh's outstanding shell collection which contained many beautiful and rare examples obtained from the South Seas by her husband, William Bligh of the *Bounty*: shells known to have been in the Bligh collection and pictured here are the *Triplex rosaria* and the *Hexaplex tenuis*.

The preface states that the engravings are based on original drawings by "Mr. John Clarke" and it is entirely possible that this is the same John Clarke (1770-1863) who worked on John Eyre's famous four-part panorama of Sydney published in London in 1810. This may also have been the John Heaviside Clark who was responsible for the preparation of the finished drawings used as coloured aquatints in *Foreign Field Sports* (London, 1813-14); he is recorded by Benezit as a commercial artist working in London, who exhibited at the Royal Academy between 1801 and 1832.

Nissen, ZBI 3134. See also S.P. Dance: 'A History of Shell Collecting', Leiden, 1986.

\$9500



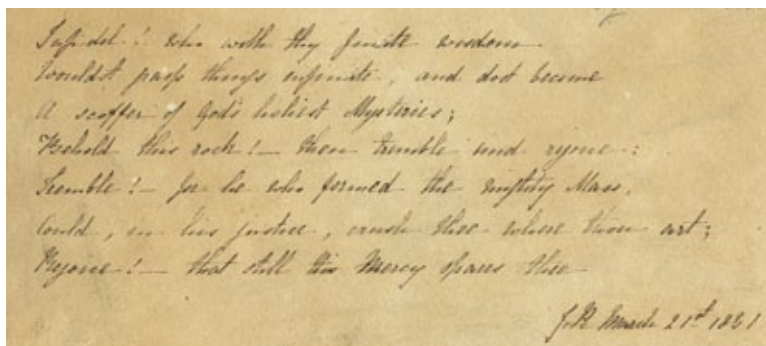
PIPER, Ann.

Landscape study of rocks, shrubs and trees.

Pencil sketch, 250 x 150mm., wove paper, signed 'Ann Piper', with manuscript poem of nine lines to reverse, initialled and dated 'J.P. March 21st 1831, (i.e. Jane Piper); slightly browned, very good condition; framed.

65

LANDSCAPE BY EARLY SYDNEY SETTLER, ANN PIPER



Attractive landscape study in pencil of an Australian scene, most likely in the Sydney region, by Mary Ann Piper (circa 1790-1871), wife of the prominent military officer and settler John Piper (1773-1851).

Piper was commissioned as an Ensign in the newly formed New South Wales Corps and arrived in New South Wales aboard the *Pitt* in 1792. In 1793 he requested a transfer to Norfolk Island, possibly to avoid a scandal, but returned to Sydney in 1795 after distinguished service. A close associate of John Macarthur, Piper stood as a second for him in a duel with their commanding officer William Paterson; Piper was arrested and tried by court-martial in 1802 but was acquitted. In 1804 he returned to Norfolk Island, where he is thought to have commenced his liaison with Mary Ann Shears. 'Legend has grown up like a hedge of thorns about this girl until it seems impossible to discover the truth' (M. Barnard Eldershaw, *The Life and Times of Captain John Piper*, p. 27). The daughter of James Shears and Mary Wilson, two First Fleet convicts transferred to Norfolk Island, she was approximately 15 years old when Piper declared his love. Colonial records indicate she had borne two sons when the couple left for in England in 1811 and a further two children by the time of their return to Australia in February 1814. They married two years later on 10 February 1816.

Ann Piper – as she was usually known – went on to become an important and cultured figure in the colony, painted in great state by Augustus Earle in the 1820s. The present sketch shows that she was versed in the skills of topographical drawing, and seems to date from around 1831, the date of a charming poem by the Piper's eldest daughter Jane to the reverse. Although uncaptioned, the scene with its accurate rendering of weathered sandstone is very reminiscent of formations in the Sydney region. We have not previously seen any work by Ann Piper and this slight sketch captures in a rare artistic way a higher ideal of daily life enjoyed by only few colonial women.

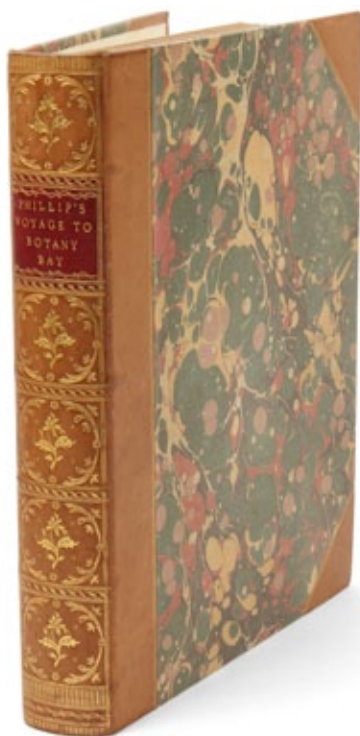
\$18,500

PHILLIP, Governor Arthur.

The Voyage of Governor Phillip to Botany Bay... to which are added the Journals of Lieuts. Shortland, Watts, Ball & Capt. Marshall...

Quarto, portrait and engraved title, seven folding engraved charts and 46 engraved plates; with the title-page in the second state (with Webber's name removed from the medallion), the early state of the 'Kangooroo' (later changed to 'Kangaroo'), and the later state of the 'Vulpine Opossum' plate, and page 122 misnumbered 221; moderate browning of the preliminaries, occasional modest offsetting but an attractive copy in a handsome binding by Aquarius of half polished calf gilt. London, John Stockdale, 1789.

THE FIRST OFFICIAL ACCOUNT OF THE FIRST FLEET



The first edition of Governor Arthur Phillip's account of the convict settlement at Port Jackson, later named Sydney Cove in honour of his patron. Phillip's prior experience with convict transports left him wary of the provisioning of the First Fleet in the weeks immediately prior to departure. In a letter dated March 12, 1787, Phillip had appealed to Lord Sydney for immediate assistance, lamenting the lack of flour and other essential supplies: 'This must be fatal to many, and the more so as no anti-scorbutics are allowed aboard the transports for either marine or convict... the garrison are sent to the extremity of the globe as they would be sent to America – a six weeks' passage.'

Based on the governor's journals and despatches and assembled into book form by the London publisher Stockdale *The Voyage of Governor Phillip to Botany Bay* is the single most important book to describe the journey to Botany Bay and the foundations of modern Australia.

Crittenden, 'A Bibliography of the First Fleet', 180; Ferguson, 47; Hill, 1346; Wantrup, 5.

\$8000

[RATTLESNAKE] HUXLEY, Thomas Henry.

Photographic Carte de visite portrait of T.H. Huxley.

Carte de visite measuring 94 x 60 mm, blank margins neatly trimmed (no loss of image) else fine. London Stereoscopic & Photographic Company, circa 1880.



VETERAN OF THE RATTLESNAKE, FRIEND OF DARWIN

Engaging carte de visite of Professor Thomas Huxley, one of the pre-eminent naturalists of Victorian England who championed the evolutionary theory propounded by Charles Darwin throughout his professional career.

Huxley is also an important figure in Australian natural history as he accompanied the government biologist John Macgillivray aboard the *Rattlesnake* scientific survey of 1846-50. This expedition, under the command of Captain Owen Stanley, travelled north along the coast of Queensland and through the Barrier Reef before exploring New Guinea and the Louisiade archipelago.

\$850

RICHARDSON, John.

Icones Piscium, or Plates of Rare Fishes. Part I [all published]...

68

Folio, with five beautiful hand coloured plates; the text unopened; some very faint marks, a handsome copy in the original printed paper wrappers, manuscript correction, as always, "five" to front wrapper, with the printed "four" struck through; housed in a cloth solander case London, R. & J.E. Taylor, 1843.

FISH CAUGHT ON HMS BEAGLE



Very rare: the first separately published work on Australian fishes, in exemplary original condition. The particularly beautiful plates are after 'drawings from the portfolio of James B. Emery, Esq., late first lieutenant of the *Beagle* surveying vessel employed on the western coasts of Australia'.

James Barker Emery (c.1794-1889) joined the Royal Navy in 1808 and was first lieutenant aboard the *Beagle* during her survey of the Australian coast from 1837 to 1841. Eleven of the species figured here were taken off the north-west coast, the other from Safety Bay in South Australia.

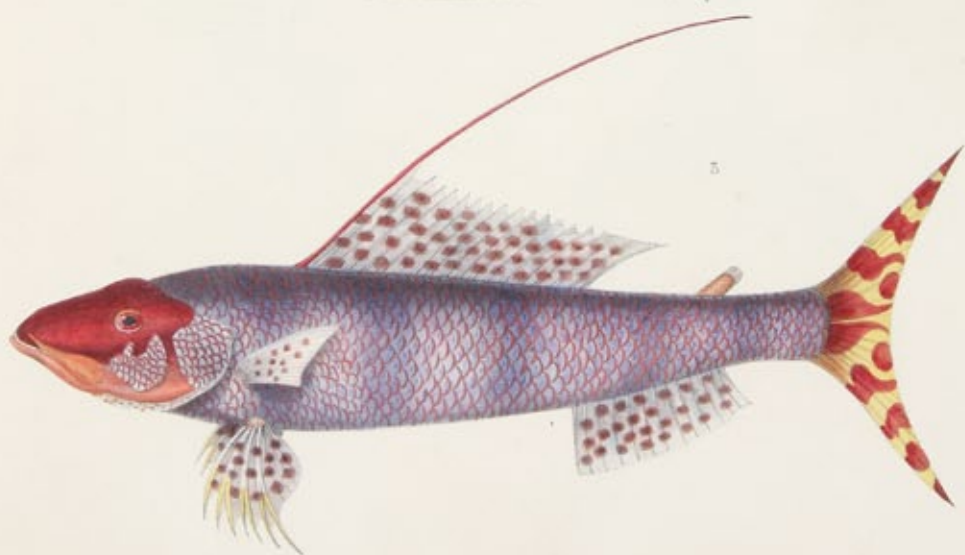
This work was produced by Sir John Richardson, who recognised the terrific amateur talent of Emery. Richardson achieved his fame as surgeon and naturalist on the

two arctic land explorations led by John Franklin. He went on to a career as a great ichthyologist, editing many mid-nineteenth century natural history works. In his later career (Richardson was still helping the third Franklin expedition at 60 years of age) he became the Chief Medical Officer at Haslar Hospital.

Not in Ferguson.

\$18,500

Plate 2





Dillwynia floribunda

May 3. 1813. Published by J. G. Smith, London.

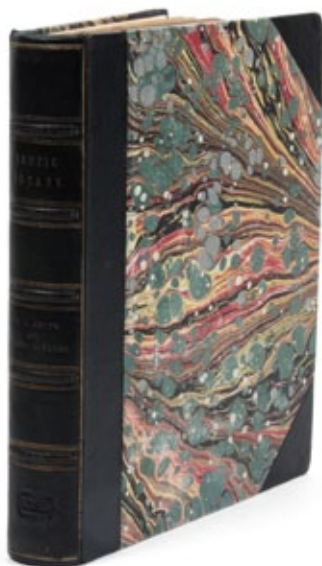
SMITH, James Edward & James SOWERBY.

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

Two volumes bound in one, tall octavo, with 120 engravings (one folding, 12 trimmed to the plate mark and laid down on sheets of old laid paper by the binder), all but one with striking original handcolouring; a superb large paper copy in early half morocco, gilt. London, R. Taylor & Co., 1804-1805.

69

VERY RARE: LARGE PAPER COPY OF SMITH'S WORK ON EXOTICS



First edition, a most uncommon tall paper copy of a work usually seen bound in a much smaller octavo format: the present quarto-sized volume allows all but one of the plates to be full-page, meaning that the handsome botanicals can be seen in all their glory.

Smith and Sowerby's work includes thirty-eight Australian species, the majority of which were not included in Smith's earlier *Botany of New Holland*, and many of which are figured here for the first time.

Like its illustrious predecessor, the justly famous *Botany*, this work is 'of great importance to the botanist for the excellence of their figures and descriptions, and for the number of species not previously described in any published work' (Henry II, p. 182). The drawings on which the exquisite engravings were based were made by James Sowerby from live specimens grown in England from seeds

sent from Australia, or from drawings and specimens supplied from New South Wales by John White, the First Fleet surgeon. Of particular note are the several comparisons and discussions of plants noticed by Ventenat at Malmaison.

The last Australian plant noticed here is the *Arethusa catenata*, which includes a curious note. Smith writes that he has been sent the specimen by John White, and goes on to say that he has also seen the drawing by Bauer, that is about to be illustrated 'by the accurate pen of Mr. [Robert] Brown, now Clerk and Librarian to the Linnæan Society, and we will not anticipate his discoveries, nor execute imperfectly what he has so much better materials for completing...'. Bauer and Brown, of course, sailed with Flinders.

Ferguson only located this work in his addenda, where he noted a copy in the Nan Kivell collection at the National Library of Australia, the South Australian Royal Geographical Society, and the Turnbull Library in New Zealand.

Dunthorne, 288; Ferguson, 397a; Henry, 1341; Nissen BBI, 1858; Stafleu, 1241.

\$28,000



**SOWERBY, James (Engraver) and John Edward SMITH.
Billiardiera scandens.**

70

Handcoloured engraving measuring 235 x 147mm., fine and framed. London, Sowerby, 1793.

FROM SMITH'S BOTANY: NAMED THE FRENCH BOTANIST

Attractive coloured engraving from the first illustrated book on Australian flowers – *A Specimen of the Botany of New Holland*, prepared for the press by John Edward Smith and illustrated by James Sowerby.

This native wild flower is commonly called the 'climbing apple-berry' and bears fruit edible to both birds and people (likened in flavour to stewed apples or kiwifruit). In 1898 the botanist Joseph Maiden wrote that children of the Port Jackson area had been eating the berries since the foundation of the settlement in 1788. The plants was named in honour of the French naturalist Laillardièrè who accompanied the d'Entrecasteaux expedition.

\$2450

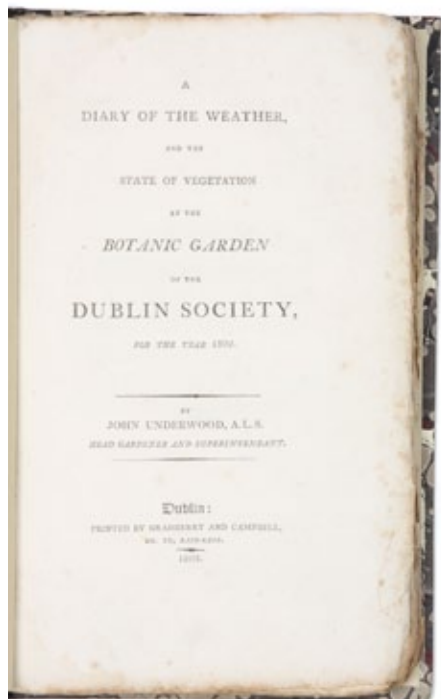
UNDERWOOD, John.

A Diary of the Weather and the state of vegetation at the Botanic Garden of the Dublin Society for the year 1802...

Octavo, 138 pp., unpressed and untrimmed, some toning and a few spots; very good in simple modern boards. Dublin, Graisberry and Campbell, 1803.

71

AUSTRALIAN MIMOSAS FLOWER IN DUBLIN IN MARCH 1802



A most unusual book, showing the first handful of Australian plants being grown in the newly established Botanic Garden in Dublin.

The Garden had been established in 1795 with help from the Irish Parliament and the Royal Dublin Society. Underwood was the “Head Gardener and Superintendant”, and published this report of the conditions prevailing in the year 1802. Each section has a day-by-day account of the weather (“Frost this morning; sunshine, but freezing all day in the shade”), followed by a charming list of the “Trees and Shrubs that begin to bud.” Prior to this publication such reports had been included in the the *Transactions of the Dublin Society*, but in this year they saw fit to publish separately, for the first and only time.

These little notes give a fascinating overview of the Garden. Thus, four Australian “Mimosas” flowered in March; *Indigofera amoena* in April; *Metrosideros lanceolatus*

in May; *Dodonaea triquetra* and two *Melaleucas* in July; and *Goodenia calendulacea* in August. Underwood also lists a number of plants that were failed to bud or were completely destroyed by a severe frost in mid-May, but remarkably no Australian plant seems to have been affected in an otherwise long list that would break the heart of any gardener. A long appendix of “plants and seeds, received at the Botanic Garden”, notes that the Garden was the proud new owner of a *Banksia pyriformis* and the pretty shrub *Melaleuca thymifolia*.

\$1200

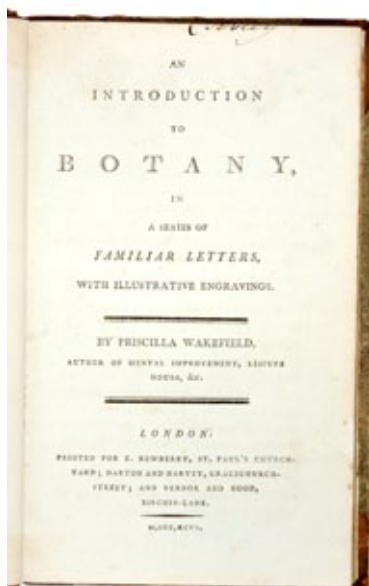
WAKEFIELD, Priscilla.

An Introduction to Botany, in a Series of Familiar Letters, with Illustrative Engravings.

72

Duodecimo, with 12 engraved plates and a folding table (several handcoloured); some scattered foxing, joints a bit worn, very good in early nineteenth-century polished half calf. London, E. Newberry, 1796.

ENLIGHTENED EDUCATION FOR YOUNG LADIES



Handbook of botany for younger readers by Priscilla Wakefield (1750-1832), grandmother of Edward Gibbon Wakefield, the 'founder of South Australia.'

Priscilla Wakefield was representative of the new generation of progressive English Quakers, dynamic yet unrestrained by orthodox dress and manners: 'She was spunky and resilient, and loved theatre and dancing. An engraved portrait shows a small woman with a lively and direct gaze' (DNB). She publically denounced slavery and cruelty to animals, and vigorously promoted the equal education of young ladies. Interestingly, Wakefield established a savings bank paying labourers and other workers a return of 5% annually, established to encourage regular deposits and thrifty habits. Not surprisingly, Priscilla took a refreshing dislike to her grandson, Edward Gibbon Wakefield, now remembered for

his opportunistic abductions and entrepreneurial colonial schemes.

This book was penned to give young ladies a scientific understanding of botany far beyond the paternalistic pastime of flower painting. The DNB notes that 'Wakefield also wrote expository natural history books that are part of the Enlightenment history of disseminating science to new audiences. *An Introduction to Botany* (1796) is an account of Linnaean botany in the form of letters between sisters; in print until 1841 it was adapted for the American market and translated into French.'

\$450

WHITE, John.

Journal of a Voyage to New South Wales.

Quarto, engraved title page with vignette and 65 hand-coloured plates; title-page slightly toned, otherwise fine in understated contemporary half calf with original morocco label, spine rubbed and joints becoming tender. London, J. Debrett, 1790.

73

THE BEAUTIFUL HAND-COLOURED EDITION



First edition of this famous First Fleet book. Surgeon John White's *Journal* is one of the most beautiful Australian colour-plate books, and one of the earliest Australian bird and natural history accounts.

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 remarkable natural history content of White's book is particularly noteworthy amongst the

First Fleet journals, and many of the plates were drawn in England by leading natural history artists of the day such as Sarah Stone. Although some of the plates were based on original sketches done in the colony, the majority were based on actual specimens which had been sent to England, and which were on display in the windows of the publisher Debrett in a very successful attempt to drum up subscribers, of which there were over 700.

This copy has Whatman wove paper for the plates, noted by Wantrup as the correct paper stock for the hand-coloured issue. This copy also bound with the list of subscribers, and page 240 in cancel state for the female Wattled Bee Eater.

Casey Wood, 626; Crittenden, 'A Bibliography of the First Fleet', 248; Davidson, 'A Book Collector's Notes', pp. 81-6; Ferguson, 97; Hill, 1858; Nissen ZBI, 4390; Wantrup, 17; Zimmer, 672.

\$16,000

[WINE MERCHANTS] LEVICK & PIPER.

ALS concerning sale of fruit and wine from Cape Town to Hovil & Sons in London.

74

Bifolium ALS, 280 x 220 mm., address panel with stamps and postal marks, crimson wax seal largely intact, old folds; very good. Sydney, 19 June, 1852.

BUYING WINES AND FRUIT FROM CAPE TOWN



Unusual autograph letter, recording the sale of “wines and fruit” brought in from Cape Town on the *Cremona* in 1852. As the writer notes to their colleagues in London, R. Hovil & Sons, they are able to send net proceeds of almost 500 pounds sterling, an impressive figure.

Levick & Piper were an important Sydney retailer, initially on George Street, but later at Pitt Street opposite the old Union Bank, selling everything from mouse-traps to iron-mongery. The company also did a roaring trade in food and wine, importing from all around the world (and developing a relationship with Cape Town in the process).

There is presumably a connection with the 1830s firm of Levick & Younger (of George Street), but the Levick & Piper association dates from January 1849, when James and Joseph Levick went into partnership with Frederick Piper. The firm continued with a flourishing trade and in 1856 expanded to Melbourne, opening an importing warehouse on Flinders Lane. The Sydney business seems to have been wound up in 1857.

\$1200

[ZOO TOKEN] [ATKINS, Thomas].

“Visitors Check” for Liverpool Zoological Gardens.

Bronze medallion, diameter 32 mm., a very clean well-struck example. England, circa 1840.

75

EXOTIC ANIMALS AND BIRDS IN LIVERPOOL



A finely preserved entrance token for the important but relatively short-lived Liverpool Zoological Gardens: the zoo was famous for exhibiting a pair of Asiatic Elephants (hence the picture on the token).

The gardens opened on West Derby Road in 1833 (according to the token, although some histories say 1832), established by an ex-showman called Thomas Atkins. “By all accounts, the zoological garden was attractively laid out and planted, and its collection was superb. For sheer information and accuracy its guidebook was years ahead of its time” (Kisling, *Zoo and Aquarium History*, p. 62). Atkins’ persistent promotion of the Gardens means that it is possible to have quite a detailed understanding of how they operated, whether through the handful of known engravings of the grounds or the advertisements he periodically issued (which dwelt particularly on the big cats, the elephants, and the bears, perennial favourites, but which also listed all sorts of Australian species including kangaroos, “emews”, and black swans). The Gardens closed in 1863.

\$485



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