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GEORGIAN OXFORD IN COLOUR

1. ACKERMANN, Rudolph (publisher) and various authors including William COMBE and Frederick SHOBERL.

*A History of the University of Oxford,
its Colleges, Halls and Public Buildings.*

Two volumes, quarto; with engraved portrait of the Chancellor, Lord Grenville, 64 hand-coloured aquatint plates, and 17 coloured costume plates of university figures in their academic garb; contemporary half calf.

London, R. Ackermann, 1814.

Provenance: James Fairfax (from his library at Retford Park, Bowral NSW, with bookplate).

\$6850

 [click for details](#)

First edition: a very good complete set of the classic and beautifully illustrated work on Oxford University, with 64 marvellous coloured aquatint depictions of Oxford colleges and scenery after original works by various artists including Augustus Charles Pugin, Frederick Nash, Frederick Mackenzie and William Westall (the last of these was of course the official artist on Matthew Flinders' voyage of the *Investigator*). Rudolph Ackermann was an Anglo-German bookseller, inventor, lithographer, publisher, and businessman. His various illustrated works (see also Rowlandson and Pugin's *Microcosm of England*, item 31 in this catalogue) present a pictorial tour of Georgian Britain in which architecture is humanised with figures of people going about their business. This is a good example of an earlier issue of the book and therefore better impressions of the aquatint plates.

Abbey, Scenery, 280; Bobins, The Exotic and the Beautiful, 609; Tooley, English Books with Coloured Plates, 5.





A. Pigon del.

J. C. Lewis sculp.

THE KITCHEN AT CHRIST CHURCH.

London, Pub. Dec. 1. 1863. at 205 Strand, for R. Asher's History of Oxford.

THE YARRA RIVER IN DAWN LIGHT

2. ASHTON, Julian Rossi.

Shipping on the Yarra – Early Morning

Watercolour on paper, 355 x 540mm,
mounted and framed; signed lower right.

Melbourne, circa 1880.

Provenance: Private collection, Melbourne.

\$21,000

 [click for details](#)

A lovely example of Ashton's atmospheric watercolours, illustrating his sensitive use of colour and light; the steam ships and the warehouses beyond are painted delicately at sunrise when the light is especially soft, whilst the Yarra River is bathed in a shimmering glow of subtle colour. This was one of six works that Ashton exhibited in the tenth exhibition of the "Victorian Academy of Arts" in 1880 (number 117), all of which drew high praise: "In each the artist has succeeded in exhibiting comparatively common place objects under a poetic aspect, without doing violence to nature; and in all he proves himself to have a remarkably fine eye for colour" (The Argus, Saturday April 3, 1880).

Julian Rossi Ashton (1851–1942) had exhibited at the Royal Academy of Arts, London before emigrating to Australia in 1878. He lived in Melbourne for five years before moving to Sydney where he dominated the Sydney art scene for over fifty years as an artist, teacher and patron, founding the "Julian Ashton Art School" in 1890. His early European training with the Academie Julien in Paris and at the West London School of Art encouraged French realism of the Barbizon School with its emphasis on "en plein air" painting. Later, as a trustee of the Art Gallery of New South Wales, Ashton became an avid promoter of Australian Impressionism. In the magazine "Home" (March 1924) Arthur Jose named him as one of 'the seven greatest living Australians' and in 1930 he was made a Commander of the Order of the British Empire.



PROOF ENGRAVING: JOSEPH BANKS, RETURNED ON COOK'S ENDEAVOUR

3. [BANKS] WEST, Sir Benjamin; mezzotinted by John Raphael SMITH.

[A proof version of the engraved portrait
of Joseph Banks, later to be captioned "Mr. Banks"].

Mezzotint engraving, 555 × 376 mm; mounted.

[London, S. Hooper & J.R. Smith, before 15 April 1773].

Provenance: Private collection, USA.

\$32,500



[click for details](#)

Exceptionally rare and unrecorded artist's proof version of Benjamin West's famous portrait of Joseph Banks, differing significantly in detail from the mezzotint as subsequently published. West painted Banks in December 1771, four months after his triumphant return to England from Cook's *Endeavour* voyage. At twenty-nine years of age, it was the first "authentic" portrait of Banks, and remains one of the best of all subsequent likenesses. Appropriately, West showed him in an heroic pose wearing a Māori flax cloak and surrounded by all manner of Polynesian artefacts collected during the voyage including clubs, a paddle and a feather-handled basket.

In this early version, we can see that the engraver Smith experimented with a number of elements before finalising the plate for printing. For example the basket on the left was later changed to unfurl into a somewhat unsatisfactory fan shape (why?), highlights were added on his head and shoulder, and the open book on the right was decorated. As an artist's proof, this print was made from a virtually unused plate, which explains the noticeably high quality of the impression.

There were at least three subsequent printings from the plate: the print was completed, with the changes outlined above, and issued by Hooper and Smith in mid-April 1773 with the caption "Mr. Banks". A later version published by Moltene, Colnaghi & Co. in 1788 was retitled "Sir Joseph Banks Bt." (Banks had been knighted in 1781), while another version was recaptioned to read "Sir Joseph Banks Bt. President", presumably referring to Banks's presidency of the Royal Society and perhaps indicating an issue made specifically for or on behalf of the Society. Scarce in any state, this proof version of the famous mezzotint is an exceptional rarity.

Predating Beddie 4227, 4229 and 4230; Nan Kivell and Spence, p. 16 (illustrated p. 78) as published later in 1773.



A SUPREME EXAMPLE OF EIGHTEENTH-CENTURY EUROPEAN CIVILISATION

4. BANKS, Sir Joseph and Dr Daniel SOLANDER.

Banks' Florilegium.

743 engravings of plants collected by Sir Joseph Banks and Dr Daniel Solander. Printed in colours à la poupée from the original 18th century copper plates with five supplementary plates engraved between 1986 and 1989. Published in thirty-five Parts by Alecto Historical Editions in association with the British Museum (Natural History) 1980–1990. The thirty-five Parts are presented in green solander boxes that measure approximately 78.74 x 60.96 x 12.7 cm.

London, Editions Alecto, in association with the British Museum, 1980–1990.

Provenance: Private collection, United Kingdom.

\$94,500



[click for details](#)

One of the finest botanical productions of all time: the first complete edition of the full set of engravings from the original plates after Sydney Parkinson, Frederick Polydore Nodder, John Frederick Miller, James Miller, John Cleveley and Thomas Burgis. Banks' *Florilegium* comprises an astonishing 743 botanical engravings of plants (each approximately 72 x 56 cms) collected by Sir Joseph Banks and Dr Daniel Solander in Maderia, Brazil, Tierra del Fuego, the Society Islands, New Zealand, Australia and Java on Captain Cook's first voyage round the world in His Majesty's Bark *Endeavour*, 1768–1771.

On his return to London in 1771, Banks determined to publish a grand scientific record of his botanical collection. Over thirteen years, while Daniel Solander prepared the accompanying botanical texts, Banks employed five artists to complete the field sketches drawn on board ship from the fresh specimens by Sydney Parkinson, and eighteen engravers to create exquisite copper plate line engravings from the drawings. All of the plants included for publication were new to European botany. By 1784 all of the plates had been completed but, for a variety of reasons, Banks delayed publication.

On his death in 1820, having served as President of the Royal Society for forty years and recognized as the great panjandrum of European science, Banks bequeathed his library and herbarium, together with the *Florilegium* plates, to the British Museum. A hundred and sixty years later the unpublished plates, nearly a ton of finest copper, were found encased in their eighteenth-century wrappers, in a cupboard in the Botany Library of the Natural History Museum in London. Joseph Banks, although he had intended to publish them, never fulfilled his ambition.



A. Parkinson del. 1790
J. F. Miller pinx. 1793

Plum. 181

G. Smith sculp.

EUCALYPTUS SERRATA LINNÆUS f.
Leucadendron serratifolium

Brown Hill, Australia
48 April-5 May 1790



A. Parkinson del. 1790
J. F. Miller pinx. 1793

Plum. 173

J. Lewis sculp.

IPOMOEA SPICATA (N. L. BURTON) MORILL
Cucurbita spicata

Baker's River, Australia
17 June-4 August 1790

This complete set is offered on behalf of Alecto Historical Editions United Kingdom: it is one of the *hors commerce* sets retained by the publishers. Accompanying the 35 parts is the original catalogue quarter-bound in leather, containing seven plates in sepia. The engravings were printed for the first time in colour between 1980 and 1990 when the Natural History Museum and Alecto Historical Editions published what was to become the largest printing project of the twentieth century.

Alecto's initial intention was to print in black, but experiments by the Master Printer, Edward Egerton-Williams showed that superb results could be achieved by printing in colour *à la poupée*. To ensure that each coloured print was botanically accurate, all colours were agreed and approved by the Botanical Editor at the Natural History Museum, with careful reference to the original watercolours held there. Most plates required small botanical details – the tips of stamens or the gradation of colours on a flower, for example – to be painted in by hand by artists using sable brushes.

Each print is encased in a mount which contains the botanical information, together with the date and locality where the specimen was collected, and the names of the artists and engraver who worked on the image.

The set comprises: Parts 1-15 Australia 337 plates; Part 16 Brazil 23 plates; Parts 17-18 Java 30 plates; Part 19 Madeira 11 plates; Parts 20-27 New Zealand 183 plates; Parts 28-31 The Society Islands 89 plates; Parts 32-34 Tierra del Fuego 65 plates; and supplement of 5 plates.





S. Pichon del. 1720
H. P. Nasher pin. 191

Plata 36

G. Hitchc. aq. b.

Adesmia grandiflora (Benth.) Kuntze
Miconia grandiflora

El Estero Chico, Arequipa
17 Jan-14 August 1720



S. Pichon del. 1720
H. P. Nasher pin. 191

Plata 37

G. Hitchc. aq. b.

Symplocum bicoloricellum (Benth.) Harley & Perry
Eugenia bicolor

El Estero Chico, Arequipa
17 Jan-14 August 1720

THE RARE SECOND EDITION WITH EXPANDED SUITE OF PLATES

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

Voyage de Découvertes aux Terres Australes ...
sur les corvettes le Géographe, le Naturaliste,
et la goélette le Casuarina, pendant les années
1800, 1801, 1802, 1803 et 1804.

Four volumes, octavo, with a frontispiece portrait of Péron; and a folio atlas, containing a large folding map of Australia, seven full-page charts, two fine large folding views (one of Sydney), 27 superb handcoloured engraved plates and 31 uncoloured plates; the Atlas with original tissue guards to the plates; a fine set in uniform original French romantique binding of quarter red calf, spine decorated and lettered in gilt between raised bands.

Paris, Arthus Bertrand, 1824.

Provenance: Jacques Pouquet (French collector, with his book-ticket in each volume).

\$38,500



[click for details](#)

A beautiful set, in an attractive French romantique binding of the period. This important second and extensively altered edition of the official account of the Baudin voyage to Australia and the Pacific is notably scarce on the market, rarer than the first by a factor of perhaps ten or more. Appearing in a different format to the first edition, as four octavo volumes of text with a single-volume quarto atlas, the publication contains 68 plates in total, which include the pictorial plates from the first edition, a series of reduced and revised versions of the charts from the second part of the first edition atlas, and an additional

23 engraved plates, new for this edition. In its more complete, second edition form the pictorial impact of the *Atlas Historique* is even more apparent than in the original edition: the wonderful plates include some of the most beautiful early views of Australia; while the superb series of portraits of Aborigines represents the most compassionate yet honest portrayal of the displaced natives to be seen in any of the early voyage accounts. Most of the exceptional illustrations are by the remarkable artists Nicolas-Martin Petit and Charles-Alexandre Lesueur.

The plates new to this edition include four important portraits of named Australian Aborigines to extend the beautiful series familiar to us from the first edition. There is also a most important engraved sheet of music, the first notation of any indigenous Australian music and including a rendering of the Aboriginal cooee call (*Cou-hé*, described as the “*Cri de Ralliement*”). The text for this edition was extensively revised by Louis de Freycinet himself after his return from the *Uranie* voyage. His changes from the first edition – publication of which he had taken over after François Péron’s death in 1810 – include an implicit abandonment of French territorial ambitions in Australia: the first edition of the book had a series of maps of the Australian coastline with French place names, which were quietly dropped from this second edition. It is on the general map of Australia that Freycinet, in the post-Napoleonic era, has famously changed many of the place-names back to their English versions. We can also point out another significant change: the celebrated vignette on the engraved title of the atlas volume depicting Malmaison and its Australian menagerie and arboretum has been re-engraved: no longer is the map at centre front lettered “*Terre Napoleon*”; it has quietly become “*Nlle Hollande*”.

Davidson, 'A Book Collector's Notes', p. 109; Ferguson, 978 & 979; this edition not in the catalogue of the Hill collection; Wantrup, 82.



THE CONTEMPORARY VOYAGE READER ELIZA GIFFARD'S COPY IN ORIGINAL BOARDS, BOLDLY LETTERED


6. BEECHEY, Frederick William.

Narrative of a Voyage to the Pacific and Beering's Strait, to co-operate with the Polar Expeditions [...] in the years 1825, 26, 27, 28.

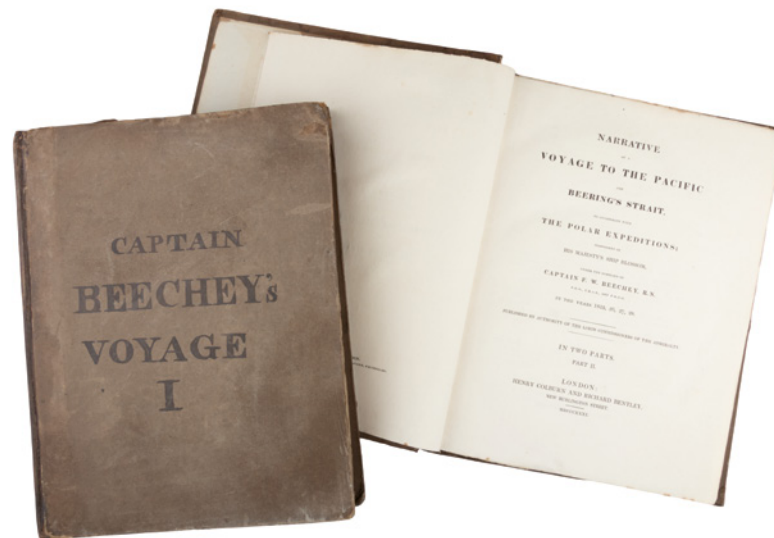
Two volumes, quarto, with two large folding engraved maps, a double page map, and 23 plates, all but four of which are engraved, the others lithographed; with the additional half-page errata slip in vol. 1; an excellent and large copy, edges rough-trimmed only, in the original plain grey boards, spines and labels renewed; the front covers boldly titled in ink capital letters; remnants of similarly hand-lettered spines preserved at the back of each volume.

London, Henry Colburn and Richard Bentley, 1831.

\$12,850

 [click for details](#)

First edition of 'one of the most valuable of modern voyages' (Sabin); this striking copy from the library of the interesting Welsh subscriber with a taste for voyage books and a connection to Watkin Tench, Eliza Giffard. HMS *Blossom* was commissioned as a relief expedition to Bering Strait to meet Parry and Franklin on their search for a northwest passage, and to explore the areas of the Pacific on her route. The ship visited Easter Island, Pitcairn Island, and the Mangarevas (where Beechey was the first European to land), sailed through the Tuamotus, reached Tahiti and made a stop in Hawaii. At Kamchatka Beechey learned of Parry's return, and spent July to October in Kotzebue Sound, tragically missing Franklin near Point Barrow, Alaska, by fifty leagues. The next year he continued his exploration of the Arctic, entering Kotzebue Sound from the west. His book gives especially



good accounts of his visits to San Francisco, Monterey, Honolulu, and Okinawa.

Beechey describes his important visit to Pitcairn Island, and publishes the detailed description of the mutiny on the *Bounty* that was told to him by John Adams, the last of the survivors. This is one of the most important accounts of the mutiny and the fate of the mutineers, and this version of the history of the mutiny and events on Pitcairn is enlivened by two fine engraved views of the island by Captain Beechey himself, as well as the very famous portrait of Adams aged 65, from an original sketch by Richard Beechey. There are also many other views, including one of California, and five of Okinawa.

Ferguson, 1418; Forbes, 'Hawaiian National Bibliography', 772; 'Hawaii One Hundred', 43; Hill, 93; Hocken, p. 49; Judd, 16; Lada-Mocarski, 95; O'Reilly-Reitman, 849; Zamorano, 'Eighty', 4.



PIONEERING CHROMOLITHOGRAPHIC VIEWS IN LANDSCAPE ART


7. CHEVALIER, Nicholas.

N. Chevalier's Album of Chromo Lithographs.

Imperial folio; 12 unnumbered chromolithographs mounted on stiff white sheets, with Troedel's blind-stamped mark in the margins and printed captions on the verso of each plate; original cloth portfolio lettered as above on front cover.

Melbourne, C. Troedel, 1865.

\$9500

 [click for details](#)

A fine and richly-coloured copy of this important nineteenth-century Australian colour plate book. Nicholas Chevalier was the first significant artist to use chromolithography in Australia and this is the first illustrated work devoted almost exclusively to views of the wilderness regions of Victoria where the artist made extensive expeditions. His *Album* is "an important contribution to the Australian plate book genre... the first printed expression of High Victorian taste in landscape art by a key figure in the late romantic era of Australian colonial art... [It] is a keystone in any collection of Australian plate books and no collection can be considered complete without it" (Australian Rare Books).

Chevalier was born in St Petersburg, Russia, the son of Louis Chevalier, who came from Vaud, Switzerland, and was overseer to the estates of the Prince de Wittgenstein in Russia. His mother was Russian. Nicholas left Russia with his father in 1845, and studied painting and architecture in Lausanne, Switzerland and at Munich. In 1851 Chevalier moved to London and worked as an illustrator in lithography and watercolour. He also designed a fountain which was erected in the royal grounds at Osborne, and two of his paintings were hung at the Academy in 1852.

Further study in painting followed at Rome. In late 1854 Chevalier sailed from London to Australia on board the *Swallow* to join his father and brother, and arrived in Melbourne on 25 December. In August 1855 he obtained work as a cartoonist on the newly established *Melbourne Punch*. He accompanied the explorer Georg von Neumayer on trips to remote areas of Victoria, and the material gathered on such journeys resulted in some of his most recognised art of this period, including his painting of Mount Arapiles in Western Victoria.

In January 1874 Chevalier was commissioned by Queen Victoria to travel to St Petersburg and paint a picture of the marriage of the Duke of Edinburgh. Chevalier then made London his base and was a continual exhibitor at the Royal Academy from 1871 to 1887. His 1864 painting "The Buffalo Ranges" was the first painting of an Australian subject added to the National Gallery of Victoria's superb collection.

Wantrup, 256.



KNOWN AND UNKNOWN WORLDS: MARCO POLO, GONNEVILLE, AND THE DUTCH IN NEW HOLLAND


8. DU VAL, Pierre.

Terres Australes par P. Du Val Geographe Ordre du Roy.

Engraved map, 422 x 585 mm,
with outlines in original colour.

A Paris, chez l'Autheur, en l'Isle du Palais, sur le Quay
de l'Orloge, proche le coin de la rue de Harlay, 1677.

\$16,000

 [click for details](#)

A fine example of this rare early map of discoveries in New Holland and the Indian Ocean, in the first of several states issued. This is only the second printed map to have referenced the supposed discoveries of the mysterious French explorer Gonneville who was supposed to have chanced on the south land in 1504 when, en route to the Spice Islands, his ship was blown far off course while rounding the Cape of Good Hope and the French found themselves in a fertile, inhabited land.

At the centre of the southern continent Du Val notes that “some [authorities] place here the Kingdoms of Psitac, Beach, Lucac, and Maletur”, the names derived from Marco Polo that subsequent mapmakers tended to place on the southern continent. To the west and approximately below the Cape of Good Hope is the “Terre de Perroquets”, a rough translation of early cartographers’ “Regio Psittacorum” which name leads to the corruption “Psitac”. It is here that Du Val notes that “in the year 1504 approached one named Gonneville who brought back Essonier, son of King Arosca.”

To the east, the coastline of the southern continent meanders north, heading towards the western and southern coasts of New Holland where, in the north, is Terre d’Arnems; to the west is Terre de Wit, just



south of which is Terre d’Endracht, while towards the south-western corner are Terre d’Edels and Terre de Lewin, and off the west coast are the Houtman Abrolhos and to the north the Trial rocks. Interestingly the continent is labelled “Petite Jave”, in another reference to Marco Polo who had identified Java Minor and Major; Java Minor was intended to signify Sumatra (Sumbawa) but an error in Polo’s travels recorded it as 1300 miles south of Java Major, causing endless confusion for geographers with some, like Du Val, using the name Java Minor (Petite Jave) for New Holland.

Jean Abbe Paulmier, Mémoires pour l’établissement d’une mission chrestienne dans le troisième monde, Autrement appelé, La Terre Australe, Meridionale, Antartique [sic], & Inconnuë. 1664; Margaret Sankey, “The Abbé Paulmier’s Mémoires and Early French Voyages in Search of Terra Australis,” in *Discovery and Empire: The French in the South Seas*, ed. John West-Sooby (Adelaide: University of Adelaide, 2013), 41-68; “Mapping Terra Australis in the French Seventeenth Century: The Memoires of the Abbe Jean Paulmier”, in *European Perceptions of Terra Australis*, eds. Ann Scott, Alfred Hiatt, Claire McIlroy, and Christopher Wortham, 111-132 (Farnham, Surrey, England: Ashgate, 2011); W.A.R. Richardson, “Terra Australis, Jave la Grande and Australia,” in *ibid*, 83-109; W.A.R. Richardson, *Was Australia Charted Before 1606?: The Java la Grande Inscriptions* (Canberra: National Library of Australia, 2006), 32.



TASMAN MAP BY BLAEU'S APPRENTICE

9. DE WIT, Frederick.

Tabula Indiæ Orientalis, emendata a F. de Wit.

Engraved map, 460 x 560 mm.,
with original handcolouring; mounted.

Amsterdam, 1662.

\$2250



[click for details](#)



Fine early map of the East Indies showing the north-Australian discoveries of Abel Tasman. Frederick de Wit was one of the foremost map-makers in Holland, whose 'maps were distinguished by their excellent craftsmanship, exactness and beauty...' (Schilder). This map stretches from Persia in the west to China and Taiwan in the east, and shows northern "Hollandia Nova", bearing three significant place names: "Van Diemens Landt"; "Baya van Diemen" and "Vuyle hoeck" (the last a disparaging term meaning something like "rotten corner" and evidently relating to the inhospitable coastline). These were among the names given to places on the north coast of Australia by Tasman during his voyages of 1642 and 1644 in the service of the Dutch East India Company.

'Frederick de Wit, an apprentice of William Blaeu... became one of the most prominent and successful map engravers and publishers

in Amsterdam following the decline of the Blaeu and Jansson establishments. His work, notable for the beauty of the engraving and colouring, was very popular and editions were issued many years after his death...' (Parry, *The Cartography of the East Indian Oceans*, p. 118). Engraved by Johannes Lhuilier this map is coloured in outline and decorated with a cartouche showing four dramatically-posed and exotic costumed figures of the East.

Not in Tooley; Parry, *The Cartography of the East Indian Islands*, p.118 and plate 4.28.

FROM THE LIBRARY OF BARRON FIELD WITH HIS BOOKPLATE

10. [FIELD] BALLANTINE, William.

A Treatise on the Statute of Limitations.

Octavo, with armorial bookplate of Barron Field;
contemporary simple calf binding with red leather label.

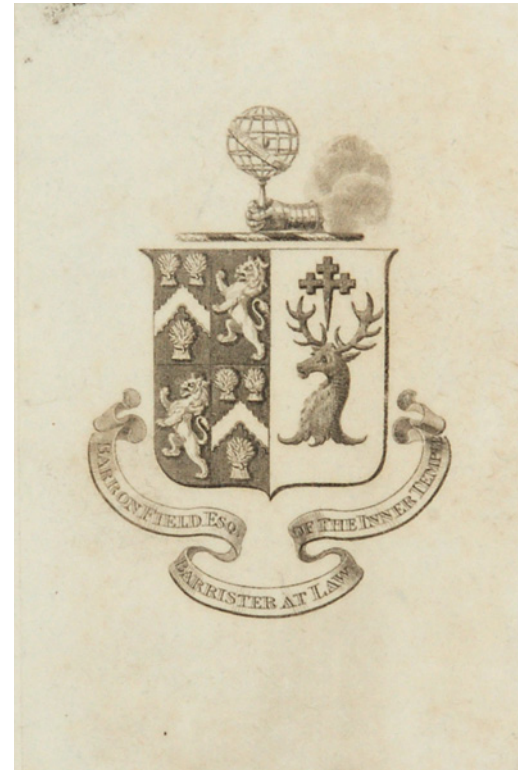
London, Printed for J. Butterworth, 1810.

Provenance: With the armorial bookplate of Barron Field;
private collection New South Wales.

\$2400

 [click for details](#)

This significant contemporary legal text has a pleasing association, having once been part of the legal library of one of Australia's first civilian judges, the first magistrate of the Supreme Court of Van Diemen's Land and Australia's first published poet, Barron Field. William Ballantine, Barrister and member of the Temple Bar published this definitive text in 1810, and it would have been a significant and useful work in Field's legal library, at a time when he was working on his important *Analysis of Blackstone's Commentaries* (London, 1811). In May 1816 Field was appointed to replace J. H. Bent as judge of the Supreme Court of Civil Judicature in New South Wales. He reached Sydney next February with his newly-wedded wife Jane in the exclusively female convict transport *Lord Melville*. He went on to an influential career, and was heavily involved with many benevolent societies. He left Australia for England in 1824, and was later appointed to a position in Gibraltar.



Barron Field's knowledge of legislative precedent and procedure allowed him to clarify thorny and ambiguous legal issues in the fledgling colony, especially those relating to the emancipation of convicts. He earned considerable hostility for curbing the legal rights of emancipated convicts to own land, to sue the Court of Justice, and to give evidence at trial. *A Treatise on the Statute of Limitations* primarily concerns property law, with chapters on writs for asserting the right to claim property, right of entry, torts etc., issues of critical importance in the early years of the colony where ambiguity existed in the the sale and division of land.

FLINDERS'S CLASSIC ACCOUNT, WITH PLATES BY WESTALL AND BAUER; ATLAS IN THE RARE LARGEST FORMAT AND ENTIRELY UNCUT

11. FLINDERS, Matthew.

A Voyage to Terra Australis; undertaken for the purpose of completing the Discovery of that vast Country, and prosecuted in the years 1801, 1802, and 1803 in his Majesty's Ship the Investigator...

Complete set of the Flinders account, comprising: two volumes large quarto, with nine steel-engraved plates after William Westall, the half-titles present; and elephant folio atlas with 11 double-page and 5 full-page charts, 2 double-page plates of coastal views and 10 botanical plates after Ferdinand Bauer; in uniform later half calf.

London, W. Bulmer and Co., 1814.

\$87,500



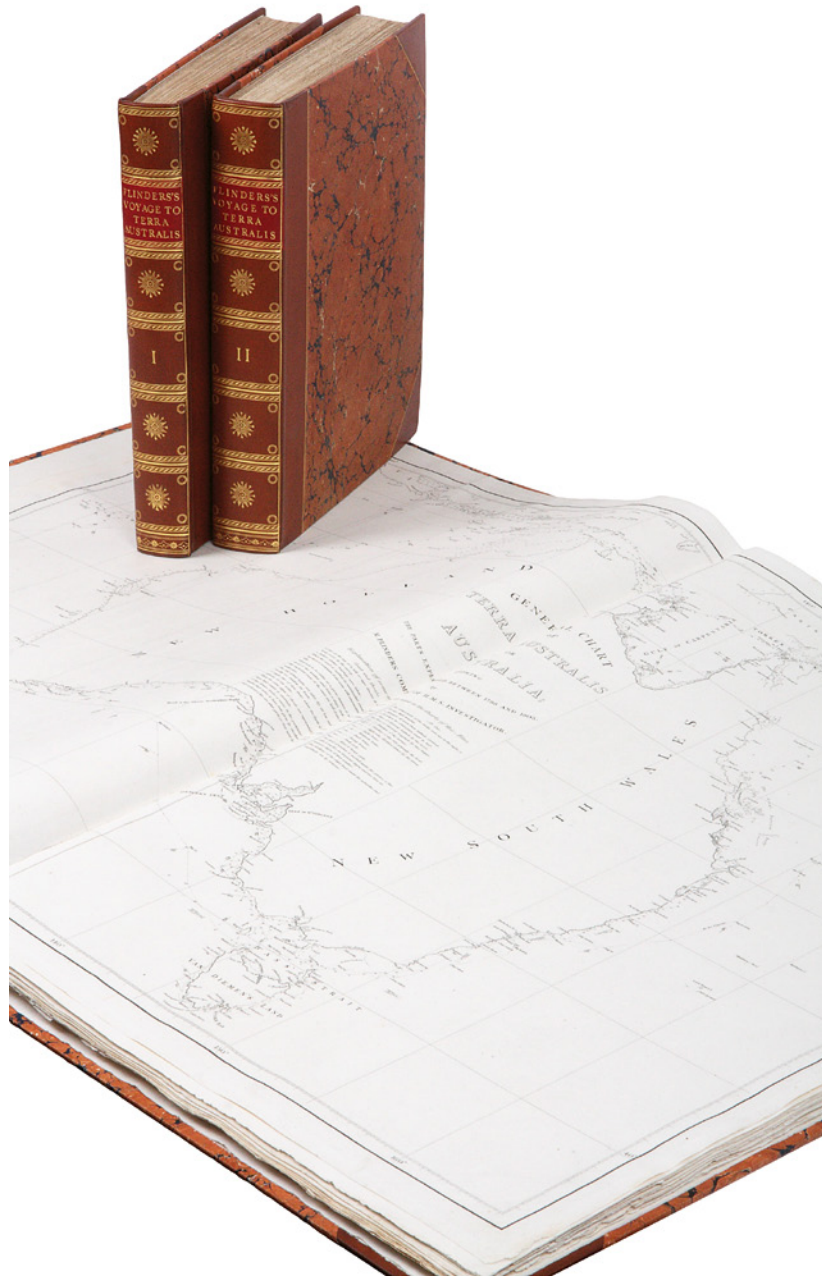
[click for details](#)

One of the greatest of all classics of Australian exploration and discovery: a particularly handsome set, all volumes uncut with large margins and the atlas in the preferred and rare largest format allowing the Bauer plates to be bound in unfolded.

Flinders's classic account of his voyage on board the *Investigator* records the full-scale expedition to discover and explore the entire coastline of Australia (which was the name that Flinders himself preferred and championed). The three volumes form a complete narrative of the expedition, including an authoritative introductory history of maritime exploration in Australian waters from the earliest times. The text contains a day-by-day account of the *Investigator* voyage and Flinders's later voyages on the *Porpoise* and the *Cumberland*. Robert Brown's "General Remarks, geographical and systematical, on the Botany of Terra Australis", which is illustrated by Ferdinand Bauer's botanical plates in the atlas, is printed as an appendix in the second volume.

The text is illustrated by nine engraved plates and two double-page plates of coastal views in the atlas by the landscape painter William Westall, who travelled as official artist on the voyage. These are in many cases the very earliest views of the places visited and discovered on the voyage. Flinders' charts in the atlas were of such accuracy that they continued to be issued by the Admiralty for decades and form the basis of all modern charts of Australia. All the charts in the atlas here bear the imprint "W. & G. Nicol Pall Mall... 1814", an important point that identifies them all as being in the correct first issue form.

Hill, 614; Ingleton, 6487; Kroepelien, 438; Nissen BBI, 637; Stafleu & Cowan, I, 1806; Wantrup, 67a.



SEPARATELY ISSUED SUITE OF FLINDERS VIEWS

12. [FLINDERS] WESTALL, William.

Views of Australian Scenery. Painted by Westall. Engraved by Byrne. Nine Very Fine Plates. Price Fifteen Shillings [label title].

Oblong folio, nine engraved plates, without a title-page as issued; original white wrappers with titling label printed in gold on black gloss paper bound in, full red morocco by Sangorski, gilt.

London, G. & W. Nicol, 1814.

\$7500

 [click for details](#)

The superior issue of the separate publication of views of Australia made by William Westall, the official artist on the Flinders voyage. These are the first records of Australian landscape to have been made by a Royal Academy artist. William Westall (1781–1850) was recommended by Benjamin West, president of the Royal Academy, for appointment as landscape artist to Matthew Flinders's voyage in the *Investigator*. Their circumnavigation of Australia from 1801 to 1803 was a momentous undertaking and the views prepared on the voyage constitute in most instances the earliest European depictions of parts of Australia.

Westall completed about one hundred and forty sketches and watercolours during the voyage. In 1811 Matthew Flinders, in conference with Sir Joseph Banks and the artist, chose just nine of them to be worked up into oil paintings for the Admiralty. The selected views were also engraved by Byrne as illustrations for the official account, published in 1814. The views are: Kangaroo Island, Malay Road, Wreck-Reef Bank, Murray's Islands, King George's Sound, Port Jackson, Port Bowen, Gulf of Carpentaria, and Port Lincoln.



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

13. FREYCINET, Louis Claude de Saulces de.

Voyage autour du monde, entrepris par ordre du Roi... exécuté sur les corvettes de S.M. l'Uranie et la Physicienne, pendant les années 1817, 1818, 1819 et 1820... Navigation et Hydrographie...

Two volumes quarto, text, and large folio atlas containing 22 engraved maps (10 of them double-page); atlas in contemporary Scandinavian quarter calf with decorated paper sides, the text volumes uncut and mostly unopened in old marbled boards, later black cloth spines and corners; military library crest gilt on all spines.

Paris, chez Pillet aîné, 1826.

Provenance: Released by the Danish Defence Library (Det Kongelige Garnisonsbibliotek); with their neat stamps; their crest in gilt on spines.

\$15,750

 [click for details](#)

The complete hydrographical section of Louis de Freycinet's extraordinary account of his voyage in the Uranie, with its two volumes of text accompanying the large and beautiful atlas of maps. This geographical section is complete in itself and the three volumes appeared together in 1826. The handsome atlas was the last of the four atlases of the 'grand voyage' account to be published. Freycinet was closely involved with every stage of its preparation and the title-page is a remarkable example of 1820s typographical experimentation. Each component of these 'grand voyage' publications could be purchased separately and indeed we often see the navigational or hydrographical atlases of these French voyages on their own as they had a practical navigational use which did not apply to the other volumes.



The fine map of Shark Bay in western Australia that opens the atlas is specifically based on information not only from Freycinet's voyage but also from information gathered during the earlier visit of the Baudin voyage. This is followed by maps of Timor and New Guinea, the Caroline and Marianne Islands, and Guam. There are four fine maps of Hawaii: full-page maps of 'Kayakakoua' (=Kailua-Kona Bay), 'Kohai-hai' (=Kawaihae), and Honolulu, and a half-page map of Lahaina. The two final very detailed maps are of the Falklands where the expedition spent an enforced stay of several months after the wreck of the *Uranie*. Of note too is the small map of "Ile Rose", the naming of which was one of very few acknowledgements of the clandestine presence of Rose de Freycinet, Louis' wife, on the voyage. Known today as Rose Atoll, and sometimes called Motu O Manu by people of the nearby Manu'a Islands, it is an uninhabited wildlife refuge in American Samoa, in fact the southernmost land belonging to the United States.

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

GRANT ON BASS STRAIT AND THE HUNTER

14. GRANT, James.

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

Quarto, with a large folding plate, a folding chart, a coloured plate and five other engravings; with the uncommon leaf headed 'List of Encouragers'; contemporary half calf restored on original marbled sides.

London, C. Raworth, 1803.

Provenance: Private collection, Sydney.

\$12,250

 [click for details](#)

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



On his return to Sydney, Grant was sent to examine the Hunter River, and it was as a result of his report that Newcastle was established. Two engravings in this book illustrate the exploration by the *Lady Nelson* of the Hunter River: they were probably engraved after sketches by the colony's first professional artist, John William Lewin, who accompanied the expedition. The finest is the hand-coloured plate depicting the "Fringe Crested Cockatoo", which is present here in particularly fine condition. There are also portraits of the Aborigines Pimbley (an alternative spelling of Pemulwuy, the great warrior) "in a canoe of that country" and Bennelong.

Davidson, 'A Book Collector's Notes', pp. 125-6 ('rare and most desirable'); Hill, 718; Wantrup, 75.

THE FIRST HAWAIIAN PRINTED MUSIC

15. [HAWAIIAN IMPRINT]

HYMNAL. BINGHAM, Hiram and others.


O ke Kumu Leomele, no na Himeni a me na Halelu e Hoolea Aku ai I Ke Akua.

Duodecimo, 360 pp., 194 hymns many with full musical notation; in excellent condition in old sprinkled and polished calf, later spine ornately gilt with red leather label; in a full calf protective bookform case.

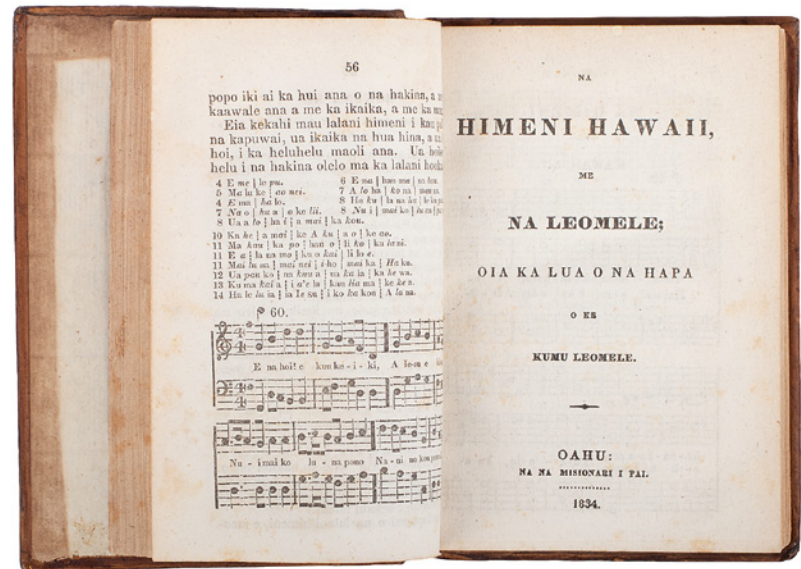
Oahu, Na na Misionari, 1834.

Provenance: With contemporary ink inscription "Hymn Book. Presented by [indecipherable]".

\$11,000

 [click for details](#)

Rare and important: a delightful copy of this Hawaiian hymnal with extensive four-part musical scoring, the very first music to be printed in the Islands. The title translates as 'The rules of music, for hymns and psalms [with which] to praise God.' This title refers to the first section of the work (56 pp.), which is a musical instruction manual, beginning with 'names for various notes (sharps, flats, clefs, etc.) and ways of reading music; then scales and octaves (here La, Mi, Pa, Ko, Li, Ha, No, La); music notes with scores; and finally music and words.' (Forbes) The second part is a hymnal with 194 hymns. Copies were known to have been distributed before the work as a whole was completed (and some copies are known with only the first 56-page section). Following this is a second title-page for 'Na hiimani Hawaii, me na leomele; oia ka lua o na hapa o ke kumu leomele' (Hawaiian hymns, with their music; the second part of the rules of music).



It would appear that the work was issued in a run of 10,000 – the standard figure for many issues from the zealous and active Mission Press. Such enormous original printing figures are in stark contrast to present rarity: only a minute fraction of the original printings have survived, and the few survivors are more often than not in poor condition. This is a particularly attractive example.

Forbes, 'Hawaiian National Bibliography', 917; Judd and Bell, 110.

“TERRA AUSTRALIS INCOGNITA, OR THE SOUTHERN CONTINENT”


16. HEYLYN, Peter.

Cosmography in four books...

Folio, printed title in red and black, with an additional engraved title and four folding maps; contemporary dark sprinkled calf.

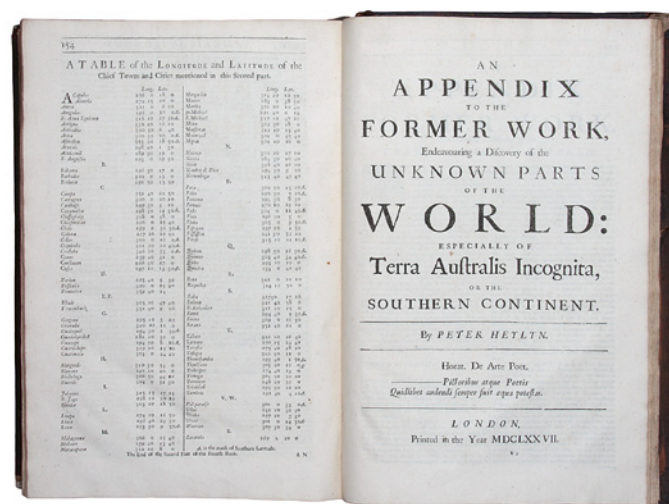
London, Printed by A.C. for P. Chetwind, and A. Seile..., 1677.

\$5500

 [click for details](#)

A famous geographical work by the seventeenth-century theologian and historian, here in one of the few editions that includes Heylyn's remarkable study of notions of the southern continent. His interesting, rare, and early discussion of the subject draws on the reasonable as well as the wildly imaginary in bringing together actual discoveries and utopian fiction, and aptly demonstrates an easy confusion between the two that characterised popular ideas of exotic geography during the period.

This important section was not present in the earliest editions of this book, nor in all later versions, but is found here in this fifth edition of the work, with a separate title-page (“An Appendix to the Former Work, Endeavouring a Discovery of the unknown Parts of the World: especially of Terra Australis Incognita, or the Southern Continent”). This bizarre and surprisingly unnoticed text on the southern continent begins: ‘And here we are upon a new and strange Adventure, which no Knight Errant ever undertook before...’. Heylyn continues by discussing “Terra Australis Incognita”, which he deduces (on the counterpoise theory) to be as large as Europe, Asia, and Africa, and its potential: ‘The country being so large, so free from the Incumbrances of Frost and Ice, and endless Winters; I have oft marvelled with my self that no further hath been made in Discovery of it...’.



He then discusses the voyages of Magellan, Le Maire, Hawkins, and Quiros, among others, with special sections devoted to Tierra del Fuego, the Solomon Islands and New Guinea. In a final, tongue-in-cheek section he concludes that all that is needed by the student of the southern continent is more information; so, rather than ‘troubling the Vice-Royes of Peru, and Mexico, or taking out a Commission for a new Discovery’ he examines instead the various utopias that have been written with the southern continent as a setting. He starts with Hall’s *Mundus Alter* and deals with More, Bacon, and others.

Heylyn is said to have written his *Cosmography* after a stranger had advised him that ‘Geography is better than divinity’. First published in 1652 under this title, it is a huge, wide-ranging description of the known world illustrated with four good engraved maps (Europe, Africa, Asia and North America, the last showing California as an island).

Lieghley, *California as an Island*, 24; Mendelssohn, 1957, I, p. 710 (but without the southern continent section); Wing, H1695.

ORIGINAL WRAPPERS: WITH OVER ONE HUNDRED COLOURED ENGRAVINGS

17. JESUIT LETTERS


[MONTMIGNON, Abbé Jean Baptiste, editor]

Scelta di lettere edificanti, scritte dalle missioni straniere. Preceduta da quadri geografici storici, politici, religiosi e letterari de' paesi de missione, accresciuta di un ragguaglio storico sulle missioni straniere di nuove lettere edificanti ed altri scelti pezzi...

Eighteen small quarto volumes, with a total of 101 handcoloured plates and seven maps; an excellent set as issued in the publisher's tinted wrappers.

Milan, Ranieri Fanfani, 1825–1829.

\$8850

 [click for details](#)



A fine set and scarce, particularly in the original wrappers: this series of reports from Jesuit missionaries around the world offers an ethnological portrayal of native peoples encountered during missionary activity across the globe from the seventeenth to nineteenth centuries. Taking the form of collected letters and despatches with numerous maps and over 100 hand coloured engravings, this set is noteworthy for its visual depiction of the indigenous peoples of the Americas. Four volumes specifically concern the cultures of North and South America: the first is entirely devoted to Canada, while the

remaining three contain discrete sections on Louisiana, California, San Domingo, Guiana, Peru, Chile and Paraguay. In addition to the missionary correspondence, each section includes description of the culture, history and geography of each region. In total the four American volumes contain 22 hand coloured engraving and two folding maps.

Sabin 40706; not in Lowendahl or Lust despite Chinese content.

AMBITIOUS EARLY PROJECT BY SAMUEL JOHNSON

18. JOHNSON, Samuel (editor).

The Harleian Miscellany: or a collection of scarce, curious, and entertaining pamphlets and tracts...

Eight volumes, quarto, contemporary speckled calf with red and black spine labels, gilt decorated.

London, T. Osborne, 1744–1746.

\$5850

 [click for details](#)

A handsome set in eighteenth-century calf bindings of this classic literary collection, edited by Samuel Johnson as a young man, a decade before he would establish his reputation with the Dictionary of 1755. Johnson was originally employed by the publisher to help catalogue the second Earl of Oxford, Edward Harley's impressive library, which later became a foundation collection of the British Museum library. Publisher and editor both saw the need to publish Harley's extensive collection in a more lasting and accessible form, and later generations have been thankful for their recognition of the ephemeral nature of much of the collection: "it has been for a long time a very just complaint, among the learned, that a multitude of valuable productions, published in small pamphlets, or in single sheets, are in a short time, too often by accidents, or negligence, destroyed, and entirely lost; and that those authors, whose reverence for the public has hindered them from swelling their works with repetition, or encumbering them with superfluities, and who, therefore, deserve the praise and gratitude of posterity, are forgotten, for the very reason for which they might expect to be remembered... The obvious method of preventing these losses... is to unite these scattered pieces into volumes...". The resulting texts have preserved a host of fascinating seventeenth century social and literary commentary, both pious and impious, and the collection is of great value to English historical and political history of this period.



KNOX ON THE CASSOWARY, INSCRIBED TO THE GREAT NATURALIST, BARON CUVIER

19. KNOX, Robert (1791-1864)

Observations on the anatomical structure
of the Cassowary of New Holland...

Offprint pamphlet, octavo, title-page,
9pp, with an engraved anatomical plate;
original blue wrappers stab-sewn.

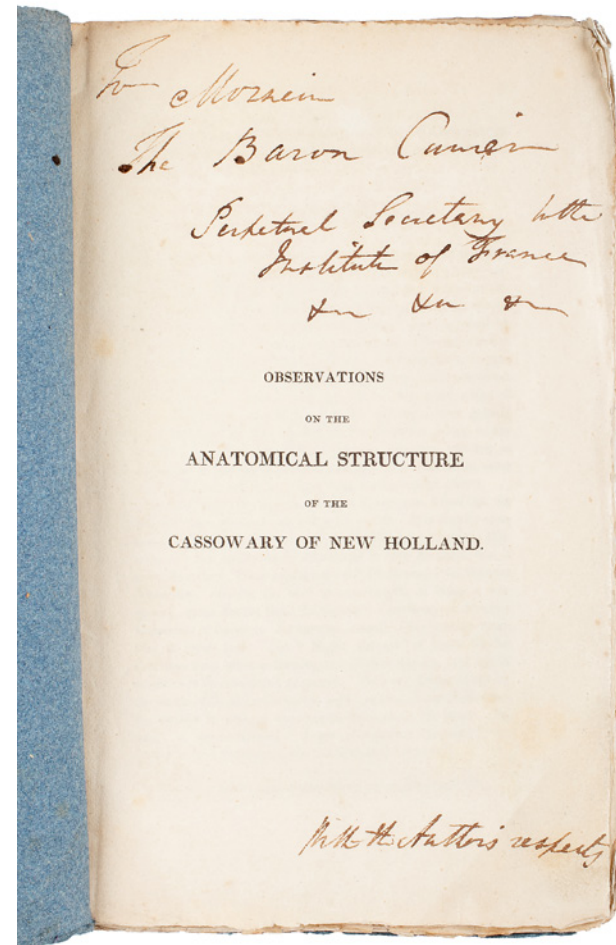
[Edinburgh], [A. Constable], [1823].

\$5850

 [click for details](#)

Very rare. Although excerpted from the Edinburgh Philosophical Journal, this is a separately published and individually paginated offprint with a new title-page, with "Anatomical" in the drop-title misspelled (but correct in the Journal) and amended in ink by Knox. While Worldcat locates just a single copy of this genuinely separate issue, this example happens also to be of very special interest since it was the copy presented by Knox to Baron Cuvier, the great French naturalist, who was in fact responsible for the taxonomic name of the New Holland Cassowary, "Casuarius Novae Hollandiae, Cuv.". Knox has inscribed the title-page "To Monsieur The Baron Cuvier Perpetual Secretary to the Institute of France &c. &c &c With the Author's respects".

In what is in fact a pair of papers published here Knox compares the New Holland Cassowary with the Indian Cassowary, finding substantial differences and particularly in the trachea, where a "large membranous bag", he speculates, may have enabled "the bird to swim, and so preserve life amidst the extensive marshes composing central New Holland, and to escape also from those sudden inundations to which Australasia is generally exposed". Really? "In differing so singularly and mysteriously from the analogous structure of birds [of



other places]... it fully confirms the opinions of some naturalists, that the living productions of Australasia will, when properly examined, be found to present peculiarities altogether wonderful, and perhaps yet, for a long period, quite inexplicable".

“VANISHED TRACKLESS INTO BLUE IMMENSITY”

20. LA PÉROUSE, Jean François de Galaup de.

Voyage de La Pérouse autour du Monde...
rédigé par M.L.A. Milet-Mureau.

Four volumes, quarto, and folio atlas, with a portrait, 69 maps and plates (21 folding) in the atlas; the text in fine condition on bluish-tinted paper, completely uncut in modern French period-style blue mottled boards with double labels; the atlas in old French quarter calf over original dark green mottled boards.

Paris, Imprimerie de la Republique, 1797.

Provenance: Private collection, Australia.

\$42,500



[click for details](#)

First edition of one of the finest narratives of maritime exploration ever published. This is an unusually clean and attractive set of this great book, with particularly generous margins. In January 1788, two and a half years after their departure from France, La Pérouse's ships sailed into Botany Bay just hours after the settlers under Governor Phillip began the move from Botany Bay to Port Jackson. After their subsequent departure from the Australian east coast they “vanished trackless into blue immensity” (Carlyle); no further trace would be found of the expedition for three decades. La Pérouse's habit of forwarding records whenever he had an opportunity to do so ensured their survival. The first portion of the expedition's records had been forwarded by sea from Macao; the second (Macao to Kamchatka) went overland with de Lesseps, and the final reports went back with British despatches from Botany Bay, the British extending what was then a normal courtesy between the exploring nations. It was from these records that Milet-Mureau, the editor, established the official narrative of the expedition for its publication in this form.

As Glyn Williams has characterised it, the French voyage was ‘A deliberate *réplique française* or counter-stroke to Cook's voyages... a follow-up to Cook's third voyage, [with] its instructions a running commentary on what Cook had discovered and left undiscovered...’. A voyage despatched in the fullest spirit of the Enlightenment, under the direct orders of the monarch himself, it was intended to complete discoveries and satisfy many different curiosities. La Pérouse was specifically instructed to study climates, native peoples, plants and animals, to collect specimens and artefacts and to observe the activities of other European powers. The official instructions included the requirement that he should ‘act with great gentleness and humanity towards the different people whom he will visit’.

Anker, 276; Borba de Moraes, p. 449; Cowan, p. 383; Ferguson, 251; Forbes, 272; ‘Hawaii One Hundred’, 12; Hill, 972; Judd, 102; Lada-Mocarski, 52; McLaren, ‘Lapérouse in the Pacific’, 1.



MANUSCRIPT MAP: FRENCH INDIAN OCEAN TERRITORY IN THE ERA OF FLINDERS'S IMPRISONMENT

21. LISLET GEOFFROY, Jean-Baptiste.

Carte de l'isle Bonaparte Assujettie aux
Opérations Géométriques de MM. la Caille,
Chisny & de l'Auteur...

Manuscript chart; 440 x 540 mm.,
expertly drawn details in ink on laid paper

[Réunion], 1808.

Provenance: Louis-Henri de Freycinet Governor
of Reunion, 15 February 1821 – 14 October 1826.

\$8250

 [click for details](#)

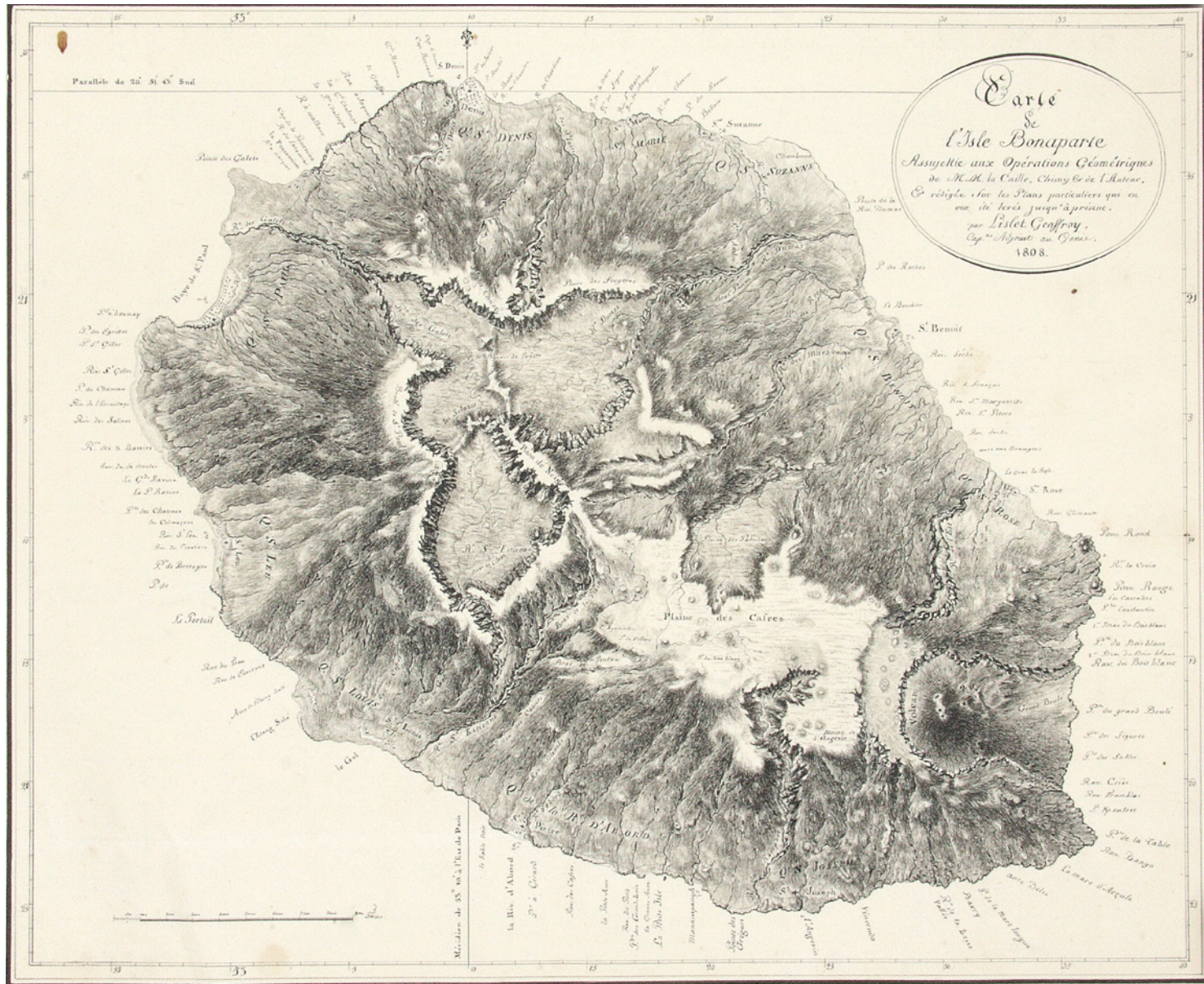
A beautifully-drawn large manuscript map of Île Bonaparte (modern Réunion) commissioned in anticipation of the naval actions that would determine possession of the French Indian Ocean Territories during the Napoleonic Wars. An expert piece of work, it was prepared in 1808, at a time of escalating tensions between the French and the British, and when the French Governor Charles Decaen had detained Matthew Flinders on the neighbouring island of Mauritius (Ile de France), a mere 175 kilometres away. Decaen believed Flinders's knowledge of the island's defences would encourage Britain to attempt incursion and Flinders was imprisoned there for much of the Mauritius campaign of 1809–11.

The French Government commissioned Lislet Geoffroy to prepare this manuscript as the French were ramping up the use of Réunion and its more important eastern neighbour Mauritius for their ongoing raiding of British shipping in the region. The French Government had dispatched the Baudin voyage veteran Jacques Hamelin to the region

in command of the *Vénus* with orders to use the regional harbours as strongholds from which to attack the British India trade. The British Navy, under the overall command of Admiral Bertie, overcame their initially unsuccessful attempts to counter-attack with a tactically astute plan to take Réunion and Mauritius by ground invasion, crippling the French. In the event the more sparsely populated Réunion was taken first and used as a springboard for the November 1810 assault on Mauritius. Matthew Flinders was paroled from his Mauritian imprisonment just months before, in mid-1810, following the British blockade of the island.

Testament to the shifting political realities of the Indian Ocean, Geoffroy Lislet's work was openly adopted eleven years later by the major London map-maker Arrowsmith, who issued a map featuring the Frenchman's work in 1819. In Arrowsmith's *Memoir and Notice* explanatory of a *Chart of Madagascar* that 1819 printed map was accompanied by a description written by the English Governor, Robert Townsend Farquhar. He describes the great utility of proper mapping of this important region for trade, and praises the friendly assistance of Lislet Geoffroy in its preparation. Townsend comments that the 1819 map was based in part on the "... materials which had been collected by the French Government", and which he had lost no opportunity to review. Lislet-Geoffroy's own memoir in the same publication describes how he had been closely involved in mapping the region for over 20 years, and was glad of the opportunity to publish such a thorough account.

Jean-Baptiste Lislet Geoffroy (1755–1836), French botanist and cartographer, spent most of his life in the Indian Ocean: he was born in Saint-Pierre, Réunion and died in Port-Louis, Mauritius. Elected to the French Academy of Sciences in 1791, he is thought to have been the first person of African descent to be so honoured. His father was a French engineer employed by the *Compagnie des Indes*, and his mother a Senegalese woman called Niama who had been traded as a slave.



LANDSCAPE PAINTING IN WATERCOLOUR DEMONSTRATED IN AQUATINT PRINTING

22. LORY, Gabriel Ludwig and Mathias Gabriel.

Principes de Paysage, pour apprendre
à dessiner et colorer à l'aquarelle.
Premier [-Quatrième] cahier.

Four parts, folio, in original printed wrappers with explanatory text on the inner front wrapper and containing 37 aquatint plates, 27 of which are coloured; in very fine condition as issued.

Paris, Bance aîné, 1809.

Provenance: Private collection, Europe.

\$26,500



[click for details](#)

Extremely rare first edition of this series of studies composed by father and son, Gabriel Ludwig Lory (1763–1840) and Mathias Gabriel Lory (1784–1846), both artists, engravers and above all painters of Swiss landscapes, the genre in which they made their reputation. Originally from Berne, they worked for some years in Neuchâtel. This splendid series of four wrapped folios, containing nine or ten aquatinted plates each, sets out to show how landscape depiction in watercolour should proceed from outline to finished work, demonstrating the colour effects by aquatint printing. Its 37 plates show the progression through four or five stages of colouring from outline and subsequent stages to a fully coloured version. Conceived as an instructional series for advanced watercolourists this also succeeds as a bravura demonstration of aquatint printing. Each section has a long printed discussion piece on the inner front wrapper while the inner rear wrapper contains instructions, particularly relating to colour effects, specific to the images in that part. We have not traced a record of this work in any institutional library.

Although by Swiss artists, the work was published in Paris and appeared at a time of great interest for the colour depiction of landscape: in terms of voyage history this was the early period of the *grands voyages*, appearing during the publication period of the Baudin voyage (1807–1816), the start of an era of magnificently and copiously illustrated such publications, and at a time when European topographical works were reaching a high point.

Lonchamp, 1853; Conrad Mandach, “Deux peintres suisses: Gabriel Lory le père (1763–1840) et Gabriel Lory le fils (1784–1846)”, Lausanne 1920.



A PIVOTAL WORK IN AUSTRALIAN LANDSCAPE ART: “POSTCARDS FROM ANOTHER PLANET”

23. LYCETT, Joseph.


Views in Australia or New South Wales, & Van Diemen's Land Delineated, in Fifty Views, with descriptive Letter Press

Oblong folio, a tall copy with the pictorial lithographed title untrimmed, 48 coloured aquatint views after drawings by Joseph Lycett, the colouring generally very bright and of notably high quality, two engraved maps (one folding), with descriptive letterpress text, later neat owner's signature; an excellent copy in a very attractive Rivière binding of full tan polished calf gilt, in a matching full fine calf leather case, ornately gilt.

London, J. Souter, 1825.

Provenance: R. Lionel Foster, Folkestone, inscription.

\$75,000

 [click for details](#)

First edition of the great Australian colourplate book, the most important collection of antipodean landscapes and a landmark in the development of Australian illustrated books. Lycett's charming, highly-coloured views are justly famous for providing such a remarkable visual record of Australia in the early colonial period. Lycett's work not only offers an historical snapshot of New South Wales and Tasmania in the early decades of settlement, but from the point of view of colonial architecture it provides a significant record of some of the colony's most important houses and country seats, and an invaluable contextual record of many lesser-known buildings and indeed building types.



Lycett had arrived in New South Wales as a convict in 1814. Trained as a portrait and miniature painter in Staffordshire, his services as a professional artist were much in demand and he was soon working for the publisher Absalom West. He was appointed artist to Major-General Macquarie, the governor of New South Wales. Impressed with Lycett's talents, Macquarie sent three of his drawings to Earl Bathurst, Secretary of the Colonies (the dedicatee of the *Views*) who, it is supposed in payment, granted a pardon to the artist.

Abbey, *Travel in Aquatint and Lithography 1770–1860*, 570 (Vol II pp. 515-8: a very extensive description); Ferguson, 1031; Wantrup, *Australian Rare Books*, 218b.



A PATTERN-BOOK FOR COLONIAL ARCHITECTURE

24. MALTON, James.

An essay on British cottage architecture: being an attempt to perpetuate on principle, that peculiar mode of building, which was originally the effect of chance. Supported by fourteen designs, with their Ichnography, or plans, laid down to scale; comprising dwellings for the peasant and farmer, and retreats for the gentleman, with various observations thereon: the whole extending to twenty-one plates, designed and executed in aqua-tinta.

Quarto, large paper copy, 21 aquatint plates and plans printed in sepia, half-title, armorial bookplate; calf spine renewed over contemporary marbled boards.

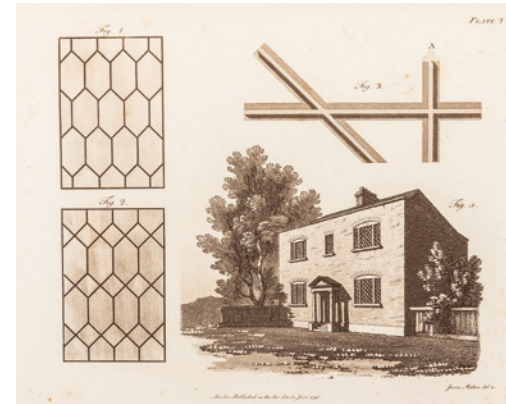
London, Hookham and Carpenter, 1798.

Provenance: John Blackburn (armorial bookplate); Private collection, Sydney.

\$3250

[HH](#) click for details

James Malton (1761–1803) wanted to perpetuate “the peculiar beauty of the British picturesque, rustic habitations... the suitable ornaments of art that can be introduced to embellish rural nature”, unlike contemporary architects, who advocated order, regularity and symmetry in domestic design. The beautiful sepia plates and floorplans range from “peasants huts”, to his final design for a “residence of a large and opulent family”. His work became a pattern book for colonial building, popularizing what James Broadbent termed “the Picturesque response to English vernacular cottages” (*The Australian Colonial House*). As Broadbent notes, although Malton ridiculed the verandah which



was to become a staple feature in Australian domestic architecture as “the stretched awning to form the cool shade, in the moist clime of Britain; the new fashioned windows of Italy, opening to the floor... now to be seen in every confined street of London”, nonetheless his homage to the English “cottage” or “bungalow orné” was to have profound influence on Australian building.

Abbey, Life, 34; Bobins, 874; Broadbent, p 105, 304.

THE ART AND MYSTERY OF A TAILOR


25. MARSDEN, Rev. Samuel, and others.

Apprenticeship indenture between Samuel Marsden, John Palmer, John Harris, Thomas Bowden of the Male Orphan Institution and Charles Gregory, an orphan.

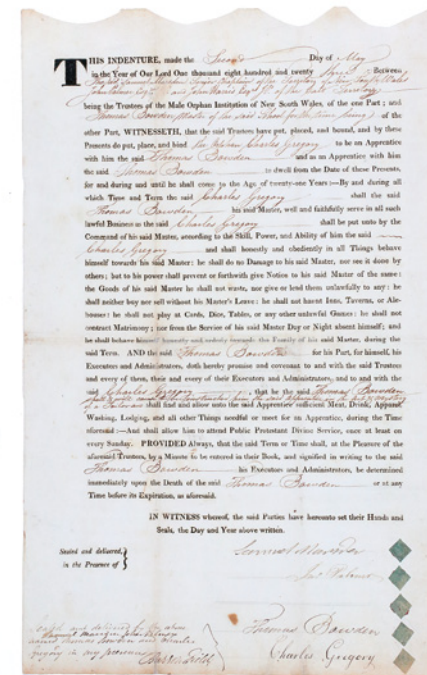
Folio, single leaf of tinted paper;
printed form completed in manuscript.

Sydney, 2 May 1823.

\$3350

 [click for details](#)

An indenture assigning the orphan Charles Gregory to the care of Thomas Bowden as apprentice. The nature of the apprenticeship was specified as “the art and mystery of a Tailor”. Thomas Bowden (1778–1834), named here as Master of the Male Orphan Institution, was invited to go to New South Wales by Samuel Marsden. His salary of £100 made him the highest paid teacher in the colony when he arrived in January 1812. He was noted for his religious and philanthropic zeal, and was a founder of the Benevolent Society. The Male Orphan Institution was established in the buildings vacated when the Female Orphan School moved to Parramatta. Bowden drew up the rules and was appointed master. Initially his school was a great success, particularly the apprenticeship system for older boys. However, in 1821 all government schools were reorganised on the Anglican system, and Bowden was compelled to comply. When the school was moved to Cabramatta in 1824, Bowden lost all interest, drowned his sorrows in alcohol, and was dismissed in 1825.



Charles Gregory (1807–1866) arrived in Sydney with his convict mother, Henrietta, and three siblings in 1814. Their father Edward left Sydney in 1816 and on the death of their mother in 1819, the three boys were sent to the Male Orphan Institution. In October 1823 each Gregory boy received £15 from the sale of their parents’ assets, which they would receive when they turned twenty one and their indenture was completed. In 1828 Charles was married and living in Castlereagh St, Sydney where he employed several tailors. Eventually the family moved to Queensland, where he died in 1866. His younger brother, Edward became a bootmaker and the father of the cricketer Dave Gregory who was captain for the first three recognised Test matches between Australia and England (1877–79).

“I AM SKETCHING AWAY AS I GO, SO I AM AFRAID I SHALL NOT HAVE ROOM TO SAY MUCH...”

26. MELVILLE, Harden Sidney.

Beautifully illustrated letter to his friend and colleague William Egley, written on board HMS *Fly* on the point of departure for the Australian survey.

Four page letter on a single sheet folded to 230x190 mm, manuscript and drawings in ink, 1 1/2 pp. of letter text surrounded by pen-and-ink sketches, third page with a couple of small sketches, the fourth page an address panel with neatly torn wax seal and 1842 postal stamp.

Falmouth, 8 April 1842.

\$12,750



[click for details](#)

A beautiful letter written and drawn by the voyage artist Harden S. Melville at Falmouth, waiting for HMS *Fly* to weigh anchor for its voyage of discovery. Melville (1824–1894) joined the *Fly* in 1842, having been privately approached by the captain, Francis Price Blackwood, who invited him to become the ship’s voyage artist. Melville spent the ensuing four years in Australia and New Guinea, making a particular study of the Great Barrier Reef and the Torres Strait. After his return to England he contributed the original drawings that were included in the only published account of the voyage, Joseph Beete Jukes’s *Narrative* (1847), went on to effectively self-publish a particularly important and striking suite of additional lithographs from the voyage as *Sketches in Australia* (1849) and later published a charming memoir of his time on board, the *Adventures of a Griffin* (1867).

The two vessels sketched at the head of the letter would be the *Fly* and *Bramble* as they prepared to sail; Melville also includes two fine sketches of his new companions, including an evocative depiction of some of his mess-mates (lower half of the second page) and another of a shooting expedition ashore (third page). His comic touch is nicely displayed by the dateline of the letter, which features a sketch of a housefly rather than the name of the ship. One of the finest artists ever to sail in Australian waters, at the time of writing the present letter Melville had not quite turned 18, but the ease with which he sketches and brings to life his first impressions of life on board belies his age, and is a reminder that his fellow voyager, the scientist Jukes, thought him a caricaturist to rival Dickens’s illustrator George Cruikshank (Jukes, *Narrative*, vol. I, p. 187).



Dear Mr. Eley.

Falmouth.
April 28/42

I enclose you a copy of
remarks by Colonel H. Smith & I
hope you will excuse my writing
tho' so large & I have not an oppor-
tunity of copying it again at present.

I therefore don't delay to publish
it is more the limit is it is.

I thought you would like
them they may be useful to
William, our naturalist considers
them very good remarks.

You see I am sketching away
as I go on I am afraid I shall
not have time to say much.

I shall be most happy
to hear from you when abroad.



letters will find me directed to Sidney so they are
our head quarters, We expect a very enterprising
trip, & have a great deal of work to do. I often
fancy my mess-mates & their officers already, & I think
they are quite prepared for it with guns & all kinds
of sporting apparatus, & I think I shall have
a multitude of subjects for my
pencil. I must now shut
up my manuscript with
your health & believe me

Dear Mr. Eley

Yours obliged & affectionately

J. M. Smith

THE MOST IMPORTANT AUSTRALIAN WORK OF HARDEN S. MELVILLE, ARTIST ON HMS FLY IN THE 1840s.


27. MELVILLE, Harden Sidney (1824-1894).

[Torres Strait Canoe and five men at the site of a wreck on the Sir Charles Hardy Islands, off Cape Grenville, North East Australia].

Painted in oil on a 740 × 1250 mm canvas stretcher, framed size 1050 × 1550 mm; signed “H.S. Melville” at lower left and dated ‘1874’, with evidence of the signature and date having been over-painted by the artist, so likely to have been begun earlier; in the original ornate gilt frame.

England, completed 1874.

Provenance: Private Australian collection since purchase in London in the 1970s.

 [click for details](#)

A recently discovered large and atmospheric oil painting set in the northern reaches of the Great Barrier Reef, by the artist who explored the coastal regions of Australia with Francis Price Blackwood on HMS *Fly* in the 1840s.

Enormous and imposing, the painting is dominated by the dramatic central ground of the curious rock formation, home to hundreds of sea-birds, but it is the foreground and the drama of the beautifully depicted canoe from the Torres Strait, as well as the hints of tragedy in the flotsam of a wrecked trading vessel on the beach, that show Melville as an historical painter at the height of his powers. More, it is unlike any other known work of his: a late career oil painting which upholds all the characteristics of a topographical painting, and which relates directly to his time sailing with Blackwood.

Melville remains an enigmatic figure. He had a long and varied career as an artist in England, but for more than thirty years he continually returned to the subject of his adventures as a young man in remote Australian waters, contributing a series of magnificent plates to two separate books on the voyage, Joseph Beete Jukes’s *Narrative* (1847) and his own *Sketches in Australia* (1849), as well as experiencing a mid-career revival of enthusiasm for the experience, not least with the publication of his delightful memoir, the *Adventures of a Griffin* (1867). Understood in these terms, this painting shows him returning to work on Australian themes on a major scale.

Although the style and history of the painting mark it out as unmistakably a major work relating to the Coral Sea, any original caption has long been lost, which makes the fact that the locality of the scene can now be confirmed of the greatest significance: it can be shown to be depicting events ashore on the Sir Charles Hardy Islands, just off Cape Grenville near the northern tip of the Cape York





peninsula. This was a region the *Fly* first visited in July 1843, which became a base and “frequent resort” (Jukes, *Narrative*, vol. I, p. 126) for them the following winter in 1844, when they were overseeing the building of the shipping beacon on nearby Raine’s Island (the latter was so small and inhospitable, and so lacking in any safe anchorage, that the *Fly* and its attendant boats shuttled back and forth to the Sir Charles Hardy Islands during this period).

Melville’s time at the Sir Charles Hardy Islands and his intimate understanding of the work they were doing undoubtedly gave shape to this painting. There can be no question that the star of the piece is the finely rendered and detailed depiction of the striking outrigger canoe, a splendid example of the canoes of the region of this era: a double rigger with some modifications for travelling in the open sea, quite elaborately decorated with designs painted on the hull and bow, and an elaborate stern piece, as are particularly associated with the Torres Strait at the time Melville was there. Furthermore, Melville’s published images have long been considered in a sense the type specimens of the European study of these beautiful vessels.

The identification of the scene is confirmed by the discovery of a caption to a small wood-engraving of the distinctive rock formation (but not the canoe) that Melville contributed to an obscure popular work of geography in 1864, and is further confirmed by a comment in his memoir about stepping ashore on the Islands and being very taken with some “picturesque porphyry rocks on the beach, one of which had the appearance of an old castle” (*Adventures of a Griffin*, p. 126).

That the Torres Strait Islanders frequented these remote islands was, of course, no surprise to anybody on board the *Fly* or its tender, the *Bramble*, as is well-documented in the published accounts and logs, while Melville himself was fascinated by their magnificent canoes, publishing a number of engraved illustrations of them in his various publications. Similarly, the painting’s emphasis on both the sea-voyaging of the Islanders and the wrecks of European ships is a subtle reminder that one of the main impulses behind outfitting the voyage had been the loss of the *Charles Eaton*, run aground on the ‘Great Detached Reef’ just to the east in 1834, only for the survivors to be massacred on nearby Boydang Cay by men from the Torres Strait who had voyaged south on a fishing expedition: the two boys who survived these bitter travails were ultimately rescued two years later from Mer (Murray Island) in the Torres Strait proper, having been taken north with their captors.

Melville was not quite 18 years old when he first met Blackwood and agreed to accompany him on the voyage to Australia. Blackwood (1809–1854) was an accomplished naval officer, who first undertook hydrographic work in Australia while in command of HMS *Hyacinth* in the mid-1830s. In no small part because of this experience, he was then appointed to command HMS *Fly*, a lavishly equipped vessel that sailed in 1842 to continue the Admiralty hydrographic survey, with a particular focus on the Great Barrier Reef, the islands of the Torres Strait, the north coast as far as Port Essington (the Cobourg Peninsula) and the southern waters of New Guinea (notably the Fly River).

The only narrative of the voyage, the last of the major British survey voyages to concentrate on Australian waters, following those of Cook, Flinders, King and the last voyage of the *Beagle*, is the thrilling work by the geologist on board, Joseph Beete Jukes (1811–1869). Jukes’s work is enriched by a series of superb plates based on Melville’s drawings, followed just two years later by Melville’s remarkable series of lithographs with the modest title *Sketches in Australia* (1849), now recognised as a foundation work of particular importance for the Great Barrier Reef and the north coast generally.

Melville was very much in the tradition of some of the specialist artists who had sailed on major voyages of exploration before him: one thinks of William Hodges (from Cook’s second voyage), John Webber (Cook’s third), William Westall (Flinders), Jacques Arago (Freycinet) or Louis Choris (Kotzebue); he shared their ability to capture scenes from the life, their complete immersion in the worlds they visited, and even their willingness to experiment with the latest technical innovations when it came to publishing their views and portraits. His devotion to topographical and ethnographical realism, his great popularity as an illustrator, and his ability to imbue his work with a charged and dramatic atmosphere, provide a reminder of his abundant talent.

It is also significant that despite Melville being very much part of this tradition of voyage artists, this is an extremely rare example of a large format, exhibition-quality, work in oils relating to the east coast of Australia, and one of only a handful of works done by any voyage artist personally familiar with the Reef. The most obvious comparison, both in locality and artistic method, is the work of his now famous predecessor, William Westall, who also produced a series of studio oils based on his sketches of sailing with Matthew Flinders on the *Investigator*: not least, despite never achieving the great successes with his voyage paintings of which he had dreamed, just like Westall, Melville continued to return to Australian themes (on Westall, who was still diligently working on a picture of the wrecks of the *Porpoise*

and *Cato* on the southern edge of the Great Barrier Reef when he died in 1850, see Smith, *European Vision*, p. 197).

Any documentation relating to Blackwood and the voyage of the *Fly* is a truly important rediscovery, not least because it is among the least studied and least documented of any of the early voyages of exploration in the region or indeed in Australia generally. Melville’s studies of the Torres Strait in particular are considered the most important and extensive documentation by any Western artist of the region as it was drawn into the sphere of British influence.

The sea-voyaging of the Torres Strait Islanders, the fraught history of interactions between local tribes and Europeans, the great and tragic history of wrecks in the region, and the artist’s own fascination with their canoes all contributed to Melville’s painting, and lend it a drama and immediacy befitting a work of its kind.

A more detailed cataloguing of this work has been prepared and is available on our website at:

<https://www.hordern.com/book.php?id=4505082>

Literature: JUKES, Joseph Beete. Narrative of the Surveying Voyage of H.M.S. Fly, 1847; [MELVILLE, Harden S.] The Adventures of a Griffin on a Voyage of Discovery. Written by Himself, 1867; Sketches in Australia and the adjacent islands, 1849.

THE LARGEST EARLY ENGLISH HERBAL, WITH 2700 ORIGINAL WOODBLOCK ILLUSTRATIONS

28. PARKINSON, John.

Theatrum Botanicum, The Theater of Plants. Or An Universall and Compleat Herbal...

Folio, with elaborately engraved title-page and about 2700 woodcut illustrations in the text; in an attractive later binding of smooth polished calf.

London, Thomas Cotes, 1640.

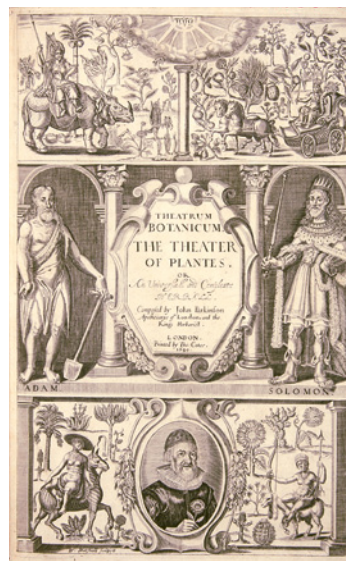
Provenance: With the armorial bookplate of “Brodie of Brodie” (chief of the clan Brodie, Brodie Castle. N.E. Scotland)

\$11,250

 [click for details](#)

An especially good copy of this famous and beautiful English herbal, ‘one of the two main pillars of botany in England till the time of Ray’ (James Edward Smith). The largest herbal in English, this was also the last great medicinally-based plant study. John Parkinson (1567–1650), a London pharmacist, received the title of Royal Apothecary from James I. Later, Charles I appointed him as his chief botanist (“*Botanicus Regius Primarius*”). Parkinson had a private garden in Long Acre ‘well stored with rarities’ (*Theatrum*, p. 609). Work on his herbal was helped by notes and unpublished material by the French botanist Matthias de l’Obel who had lived in north London in the last years of his life.

Parkinson had given notice of his intention to compile an herbal in his *Paradisus terrestris* of 1629, but was delayed by the publication of the second Johnson edition of Gerarde’s *Herball*, in 1636. This delay meant that Parkinson’s work had time to grow much larger than originally planned, and on publication it included about a thousand more plants than Gerarde could, and describes many species not previously recorded.



Natural history collecting in exotic lands was actively pursued from the earliest period of botanical study, and the earliest exploring ships were fitted out with special compartments for the transportation of animals and plants. Parkinson noted in his *Paradisi in sole* of 1629 that he had obtained a specimen of the “*Scilla alba*” in the manner of the day – which meant gathering with other collectors at the quay to meet the returning ships, and to purchase rare specimens directly from the sailors.

Early botanical works were frequently illustrated with original woodcuts, and this book is a marvellous example of the impressive beauty that the relatively naïve method of woodcut illustration conveys in a botanical work, with a flower portrayed in line in singular contrast to the accompanying botanical description: altogether two thousand seven hundred woodblocks were individually cut for this massive herbal, which describes more than four thousand plants, most of them with medicinal properties.

Henry, 286; Hunt, 235; Nissen, 1490; Norman, 1643; STC, 19302.

1. *Veronica maritima* Linn.
The common Speedwell.7. *Veronica filicaulis* Moench.
The greater Spindlewood Speedwell.2. *Veronica montana* Linn.
V. montana Speedwell.8. *Veronica rupestris* Linn.
Spotted Speedwell with narrow leaves.

head, wherein lie very small brownish seeds; the roots creep in the ground and shoot forth many fibres.

5. *Veronica prostrata* Moench.

Small meadow Speedwell.

The small meadow Speedwell, hath many leaves, small, green, smooth, and rounder than any of the former, growing singly on the stems (speaking of the leaves, and not the top), where small blue flowers like the last, and in the same like vein, the roots creep in the same manner.

6. *Veronica anagallis* Linn.

The least Speedwell with Daisie leaves.

This Speedwell growth not so high, with many hairy flexible stalks, bending down to the ground, at the base whereof are many hairy-leaves, small, dusky, somewhat round pointed, and of a dark green color, very like one of the lesser Daisie leaves, but on the stalks about few, two standing always at a joint, one opposite to the other; the flowers are blue, of four or five leaves, with a point in the middle, and a very small and two threads in the middle, the seed vessel that follows are set and short, bearing a point in the middle, and contain like the small brownish seeds, the roots creep about, and increase quickly.

7. *Veronica prostrata*.

Straggly Speedwell.

Straggly Speedwell hath many woody flexible branches, a foot high or more lying upon the ground, and rising roots as they lie, full of joints, whereat stand two long thick green flaring leaves directed above the edges, one against another, at the joints with the leaves on each side of the stalk, arise long green branches, with thick leaves on them, at the tops whereof stand five or six flowers, one above another consisting of four and sometimes of five leaves, of a very dusky blue colour, and more pale in the middle, circled about with a red ringlet in the middle a long file or point, and two

8. *Veronica minor* Linn.
Small meadow Speedwell.9. *Veronica prostrata* Linn.
Small meadow Speedwell.

small

ORIGINAL LOG OF A TROUBLED SCOTTISH EMIGRANT VOYAGE TO AUSTRALIA

29. PAYNTER, John F.W.

Log of H.M.S. Hercules. B. Baynton Esq.
Commander. Kept by S.F.W. Paynter.
Commencing October 26th 1852.
Ending 26th of December 1853
[with log of a subsequent passage
in H.M.S. Royalist].

Small folio, a neatly tabulated and written manuscript comprising 114 pp of Hercules Log [followed by 2 pp partly written and abandoned, at one time concealed by pasting together], and 28 pp of Royalist Log; altogether 22 images (see note); original journal binding of half green roan leather with marbled boards and endpapers.

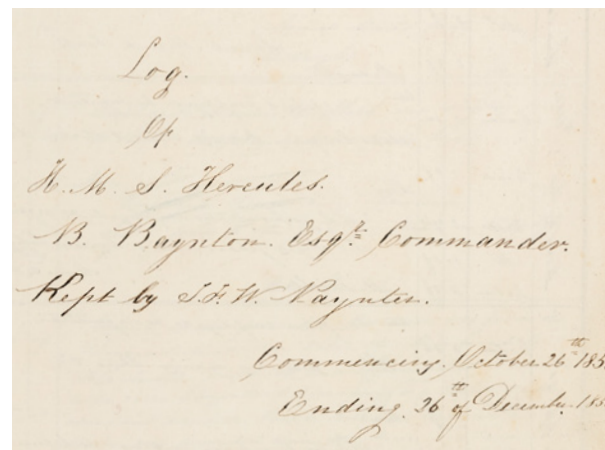
At Sea and various ports, 1852–54.

Provenance: Private collection, USA.

\$22,500

 [click for details](#)

A desirable original midshipman's log of a particularly interesting voyage to Australia, illustrated with most attractive unpublished drawings including a suite of four charts showing a dated track of the voyage, a fine double-page map of "Port Phillip 1853" with detailed soundings, and a series of sixteen coastal drawings, ten of them depicting Australian locations such as Kangaroo Island, Cape Shanck, North Head Port Jackson, Lord Howe and Norfolk Islands. Paynter, a "master's assistant" (approximately midshipman at this time of changing naval ranks), kept a diligent and very complete record of the voyage, carefully illustrating his log with these fine coastal profiles and maps.



This fateful voyage was commissioned by the Highlands & Islands Emigration Society, a charitable enterprise which, conscious of the need for settlers in the colonies, sought to resettle impoverished Scots and thus release Scots landlords by a clearance of unprofitable tenancies. The *Hercules* took on some 840 of these emigrants, headed for South Australia and Victoria. They could have been forgiven for thinking themselves ill-fated: the ship sailed from Campbeltown (Argyllshire, Scotland) on 26 December 1852 but ran into a storm which forced them after five days into an anchorage off Rothesay, in the Isle of Bute. After weathering the storm, the ship set out again on 14 January 1853 but almost immediately both smallpox and typhus broke out aboard and as a result the *Hercules* had to put into Ireland and undergo a three-month quarantine off Cork before finally sailing, arriving on 26 July in Adelaide, where 194 disembarked, and sailing on to Port Phillip where the remaining 183 emigrants were landed. Sydney was also a port of call.

The ship then went on to Hong Kong where she was to be used as a hospital hulk for the garrison. She served this purpose until being deemed unseaworthy and beyond repair in 1865.

A MAGNIFICENT AUSTRALIAN PORTRAIT BY THE GREAT ARTIST OF THE BAUDIN VOYAGE

30. **PETIT, Nicolas-Martin (1777-1804, French).**


Femme Sauvage de l'île Van Diemen (Détroit de D'Entrecasteaux).

Ink, watercolour and gouache on lightly tinted blue paper, 205 x 200 mm (image, within a ruled border) on a sheet measuring 235 x 212 mm; signed lower left: "N.m. Petit", inscribed with title below image and with further inscription in image upper right: "Terre de Diémen".

Dentrecasteaux Strait Tasmania, probably late January or early February 1802.

Provenance: Voyage portfolio of Nicolas-Martin Petit; studio of the Baudin voyage artists in Paris; thought to be part of the presentation of original artworks from Charles-Alexandre Lesueur to Louis de Freycinet circa 1815; presumed to have remained with the Freycinet family until mid-nineteenth century when recorded as having been presented to the de la Roche St. André family, likely to Pauline de la Roche St. André (1797–1882); thence by descent through the Suyrot de Mazeau family until recently.

\$675,000

 [click for details](#)

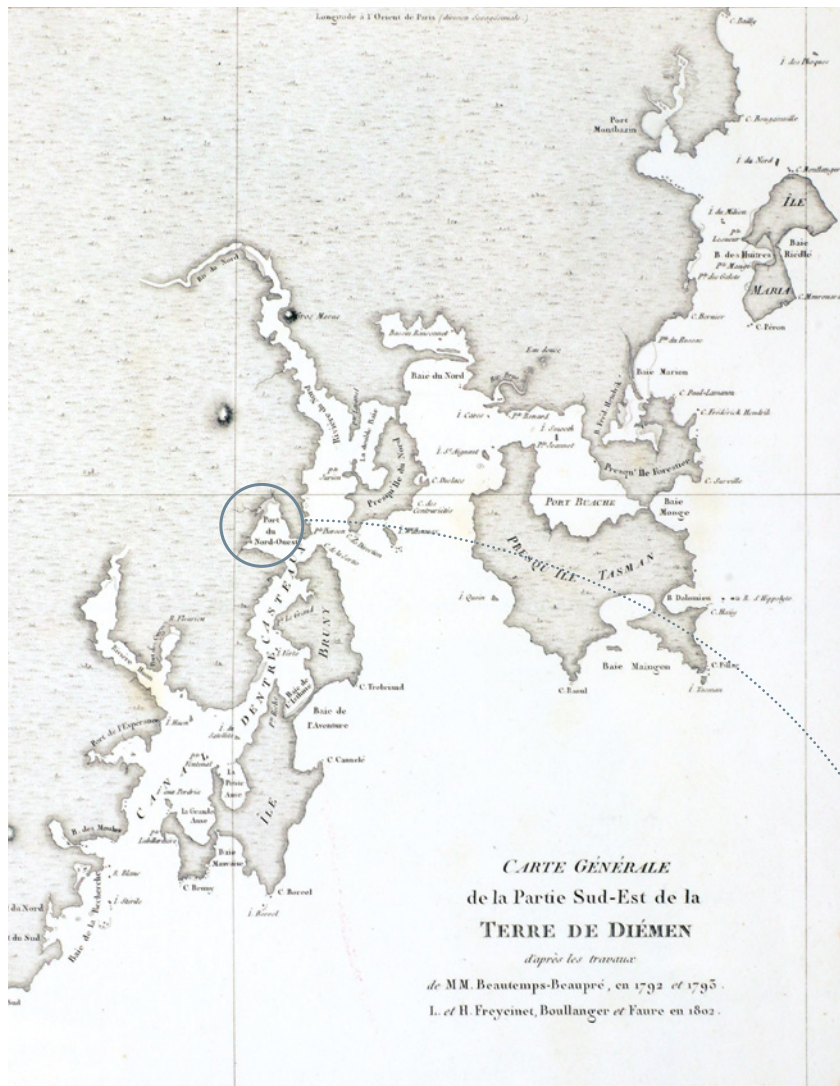
This striking and important Australian painting is one of the earliest known works depicting any Aboriginal woman made by a Western artist.

Confidently signed by Petit, the superb work depicts a seated Tasmanian woman in three-quarter profile, her legs crossed in the way noted by many of the French diarists, her hair cropped short and with a kangaroo skin cloak loosely draped over her right shoulder, her left breast exposed. The woman has been depicted without any scarification or ornamentation of any kind and looks directly towards the viewer with an air of self-assurance. Unusually for Petit, the scene includes an evocative background display of local foliage, dominated by subtle brown and blue-green tones which show how adept the artist was at capturing the vagaries of Australian light.

There is no question that Petit's sensitive portraits of Australian Aboriginal men and women made on the Baudin voyage are his greatest achievement, having an "immediacy and directness unlike any previous images of them" (Martin Terry in the *Dictionary of Australian Artists*).



N. M. Petit femme sauvage de l'île Pandemon (pays de l'Amérique bleue).



• The only major mainland interaction between the French and Tasmanians occurred whilst the *Geographe* and the *Naturaliste* were anchored at North West Bay from January 19 to February 5 1802. The astronomer Bernier reported they had meetings with a large group of 40 that included women and children.



Petit and the Baudin voyage

Nicolas-Martin Petit (1777–1804), born into a family of fan-makers, had precocious talent which led to him training with the great neo-classicist painter Louis David, and his obvious ability meant that he quickly established himself as a well-respected member of the Baudin expedition. The two ships first arrived in the waters of south-east Tasmania in January 1802, Baudin and his officers being

perfectly aware that the close investigation of the region, following on from the substantive visits of their countrymen Marion du Fresne in 1772 and d'Entrecasteaux in 1792/1793, had tremendous geopolitical significance, as this was the one Australian region that had been particularly studied by French voyagers (not forgetting the visits of explorers such as Tasman, Furneaux, Cook and Bligh, to name some of the more important). It was also the first place that Baudin and his men were able to have any extended interviews with any Australians, given that the Frenchmen had been almost completely avoided during their earlier forays ashore on the western coast of the continent in the second half of 1801.

This period was, that is, Petit's first immersion in his study of the Aboriginal people, one of the central tasks of the Baudin expedition, and the work for which he is chiefly remembered.

Little is known about Petit's time on the voyage, although François Péron does mention him several times in the official account, describing how quickly and with what facility he was able to sketch, and noting that Petit had a charming habit of calming the nerves of his sitters with tricks and simple sleight of hand. Sadly, Petit died as the result of a seemingly insignificant accident soon after his return to Paris (the rigours of the voyage were held to be partly to blame for his rapid decline), which also had the sad consequence that many of his papers and notebooks were dispersed and lost. The loss to the study of early Aboriginal history is incalculable.

Petit's Tasmanian subject

Although the woman is not named (most of the Tasmanians were not in fact named by Petit, an oversight he appears to have regretted, given how careful he was to record most of his sitters in Sydney), this is one of

the Petit portraits with an unusually precise caption in his hand, noting that it shows a woman of the “île Van Diemen” at the D’Entrecasteaux Strait, which is likely to mean that the precise locality of the scene was near the observatory the French established at North West Bay between 19 January and 5 February 1802, marking this out as a rare scene taken on the mainland itself. The French at the observatory, and particularly the officers in charge, Bernier and St. Cricq, made frequent comment on their friendly interactions with a large familial group, who were clearly intrigued by their visitors (see, for example, Bernier’s letter to his commander, *Journal of Post Captain Baudin*, 4 February 1802).

Aboriginal portraiture

In terms of Aboriginal portraiture, the work of Petit is not only important because of the recognised fidelity and warmth of his paintings, but is also of historical consequence as he was one of only a select handful of early artists to make any such study.

Indeed, it is a remarkable exercise to consider just how few original portraits of Aboriginal men and women in the earliest phase of the colonial era actually exist. The earliest known are some very simple sketches in ink done on the east coast during Cook’s *Endeavour* voyage in 1770 by Sydney Parkinson (British Museum), followed by four more fully-realised portraits made on Cook’s third voyage at Bruny Island in January 1777, by the Swiss artist John Webber, including one very well-known portrait of a woman with close-cropped hair holding her child (see Joppien & Smith 3.10 – 3.13). Webber’s portrait of the woman and child was one of two Tasmanian portraits later engraved for the official account (1784).

Even after the arrival of the First Fleet in 1788, most of the known works, and certainly the most artistically significant, were done by two main artists: the mysterious Port Jackson Painter, who contributed a striking group of studies and half-length portraits (Natural History Museum, London) and Thomas Watling, the convict artist better known for natural history and topographical works, but who made a number of thoughtful portraits of Aboriginal life (Natural History Museum, London). It is a startling thought that the visual history of early European contact with Aboriginal people is in fact dominated by published engravings, with all of the problems in distortion and transmission that implies.

In fact, it is Petit and his exact contemporary on the Australian coast, William Westall of the *Investigator*, who represented the next major advance on this work, Westall’s important but less substantial contribution being in the form of a number of pencil portraits, most notably the work now captioned ‘Port Jackson, A native’ (NLA).

The Tasmanian hiatus

As this short list implies, any early portrait from the life of an Australian Aboriginal is very rare, especially in private hands, and it also confirms that no early artist surpasses Petit as regards the sensitivity of his work. It also shows, by the same token, that for Tasmania, known works are particularly scarce, because apart from Webber’s portraits the only other early works are a handful of sketches by the artist who sailed with d’Entrecasteaux, Jean Piron, held in the Musée de l’Homme (Paris), and later used by engravers as the basis of some plates in the voyage account published by Labillardière (1798).

Petit's paintings are rendered even more significant by the fact that after he and Westall returned to Europe, there was another hiatus in any such work being made or commissioned: this hiatus is notable enough on the mainland and almost complete in Tasmania, where nothing of substance was added by any artist until Thomas Bock arrived in 1824 (and even then, his important Aboriginal portraits date more from the 1830s). As Plomley has since written, the early European descriptions of the peoples of Tasmania peaked before settlement ('French Manuscripts', p. 1).

Rarity

Petit's works have always been known to be very rare on the market, with the main repository being the major collection in Le Havre (acquired before 1880). Le Havre is known to have preliminary pencil and charcoal versions of this portrait, both also by Petit (see Bonnemains, *Baudin in Australian Waters*, nos. B:20013.1 & 20013.2). No full portrait of this woman was ever published, but a heavily simplified and rather generic version was added to the composite group scene published as plate XV in the first edition of Baudin's voyage, having been worked-up for publication by his fellow artist from the voyage, Charles-Alexandre Lesueur.

Jacqueline Bonnemains et al., *Baudin in Australian Waters* (1988); *Dictionary of Australian Artists* (online); Christine Cornell (ed.), *The Journal of Post Captain Baudin* (1974); Frank Horner, *Looking for La Pérouse* (1995); Rüdiger Joppien & Bernard Smith, *The Art of Captain Cook's Voyages* (1985); François Péron & Louis de Freycinet, *Voyage de Découvertes aux Terres Australes* (1807–1816); N.J.B. Plomley, 'French Manuscripts referring to the Tasmanian Aborigines' (1966); N.J.B. Plomley, *The Baudin Expedition and the Tasmanian Aborigines* (1983).

THE FIRST SEPARATELY PUBLISHED ENGLISH TRANSLATION OF MARCO POLO SINCE 1579

31. [POLO, MARCO] MARSDEN, William (translator).

The Travels of Marco Polo: A Venetian, in the Thirteenth Century: being a Description, by that early Traveller of Remarkable Places and Things in the Eastern Part of the World. Translated from the Italian, with Notes, by William Marsden.

Quarto, with a large folding map;
an excellent copy in full calf, gilt.

London, printed for the author by Cox and Bayliss, 1818.

Provenance: With the bookplate of the English writer and antiquary Francis Frederick Fox (1833–1915)

\$12,500



[click for details](#)

Important English edition of the work of Marco Polo, the most famous travel book ever written and the first to open Central Asia and China to the West. This translation by Marsden was preceded as a separate edition only by the Frampton version of 1579, that early edition so rare that STC records only 3 copies held in the USA and 3 in England.

Marco Polo (1254–1324), most celebrated of all early travellers, was the inspiration for all future explorers towards the east. His reports of his travels, factual and embroidered provided Europeans with not only their first account of China, but with a new standard in travelogue. His account was a unique compilation of hard fact, hearsay and legend covering history, politics and accounts of territories hitherto uncharted by the west. This superb translation of Marco Polo's travels by the respected scholar William Marsden brings to life one of the best known of all travel accounts and is particularly valuable for its copious notes, expert commentary and comprehensive index.

lxxx

Dutch edition.

INTRODUCTION.

Tartars, and the other giving an account of the Grand khan's return to *Kambala*, after his battle with *Nayon*; both of which are found in Ramusio. The copy of this book which I have had an opportunity of examining, is in the British Museum. It may be presumed that translations of the work have also been made into the more northern languages of Europe, but they have not come to my knowledge.

Conclusion.

It will, I fear, be thought necessary that some apology should be made for the bulk of the volume now offered to the public, which has very much exceeded any calculation that could have been formed when the translation and commentary were undertaken. My wish has been to confine the latter within narrower limits; but the research that each point demanded, brought to light materials applicable to many others, and whatever tended to illustration, could not with propriety be rejected for the mere purpose of retrenchment. A separation of the work into two volumes, however convenient in some respects, was nearly impracticable, with any thing like equality in the division, from its consisting of three Books, of which the second is longer than the others. That I may not unnecessarily increase the proverbial evil, I shall only add, that in such a variety of matter as must form the subject of more than fifteen hundred Notes, where numerous opinions and conjectures are hazarded, I may have committed mistakes or failed to impress on my reader that conviction which I myself have felt; and in either case I must solicit his candid indulgence.

THE

THE TRAVELS

OF

MARCO POLO.

BOOK I.

CHAPTER I.

SECTION I.

IT should be known to the reader that, at the time when BALDWIN II. was Emperor of Constantinople,¹ where a magistrate representing the Doge of Venice then resided,² and in the year of our Lord 1250,³ NICOLO POLO, the father of MARCO,⁴ and MAFFIO (or MATTEO), the brother of NICOLO, Venetians of a noble family,⁵ respectable and well-informed men, arrived at that city, with a rich cargo of merchandise. After mature deliberation on the subject of their proceedings, it was determined, as the measure most likely to improve their trading capital, that they should prosecute their voyage into the Euxine or Black sea.⁶ With this view they made purchases of many fine and costly jewels, and taking their departure from Constantinople, navigated that sea to a port named *Soldadia*,⁷ from whence they travelled by land until they reached the court of a powerful chief of the Western Tartars, named *Barba*,⁸ who dwelt in the cities of *Bolgar* and *Assara*,⁹ and had the reputation of being one of the most liberal and civilised princes hitherto known amongst the tribes of Tartary.¹⁰ He expressed much satisfaction at the arrival of these travellers, and received them with marks of

B

distinction.

BOOK I.
CHAP. I.
SECT. I.

32. [RESTIF DE LA BRETONNE, Nicolas Edmé].


La Découverte Australe par un Homme-volant, ou le Dédale français; Nouvelle très-philosophique: suivie de la Lettre d'un Singe, &ca.

Four volumes, duodecimo, with altogether 23 engraved plates including the large double-plate (numbered 23-24, and thus sometimes leading to some confusion about the correct number of plates): pp. [3]-240, with four plates; [241]-436, with sixteen plates; [437]-624, 92, with two plates; [93]-422, [6], [2] 'table de figures', [2] adverts, with one double plate; without the dated 'faux-titre' ('manque dans presque tous les exemplaires', and see below), but with the six 'Diatribes' normally suppressed ('de la plus grand rareté'); a fine copy in full crushed blue levant, spines lettered in gilt and decorated between raised bands, gilt florets and blind borders to sides, all edges gilt, gilt inner dentelles; a very attractive and neatly bound set.

"Leipsick: Et se trouve à Paris" [i.e. Paris], 1781.

Provenance: "N.J.O." (presumably American, since his romantic bookplate, dated 1900, is by William Fowler Hopson, the New Haven Connecticut engraver); private collection, Sydney.

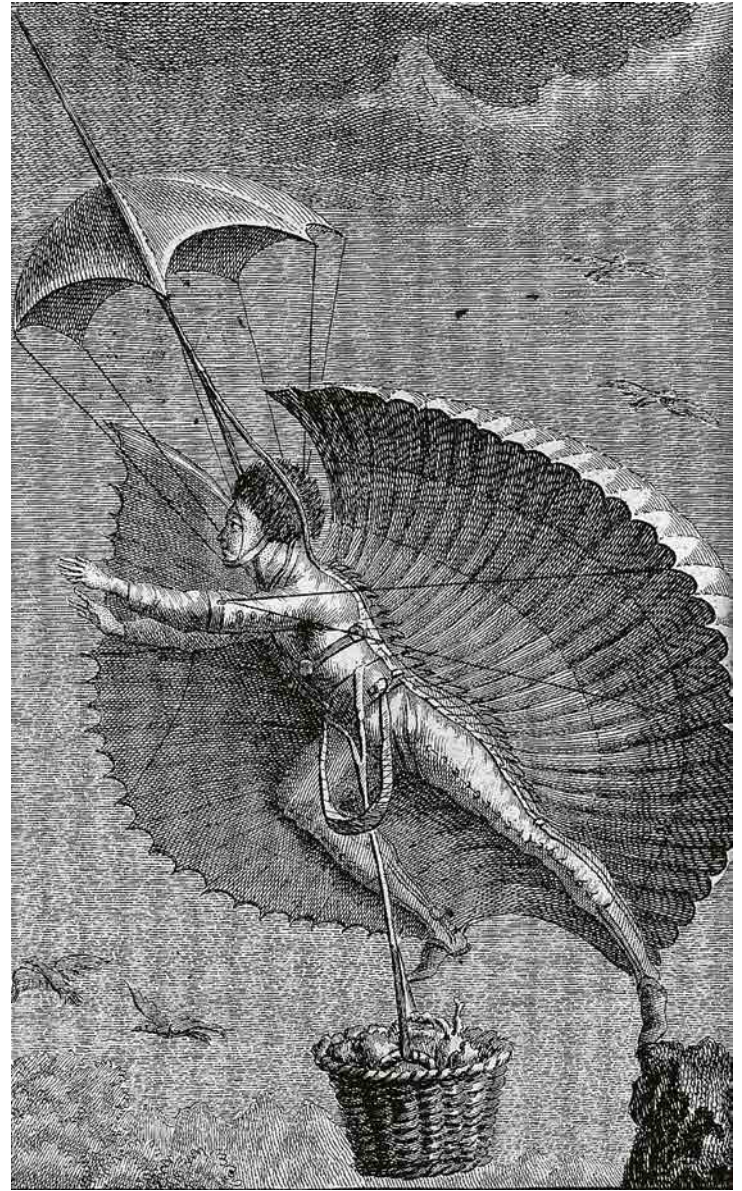
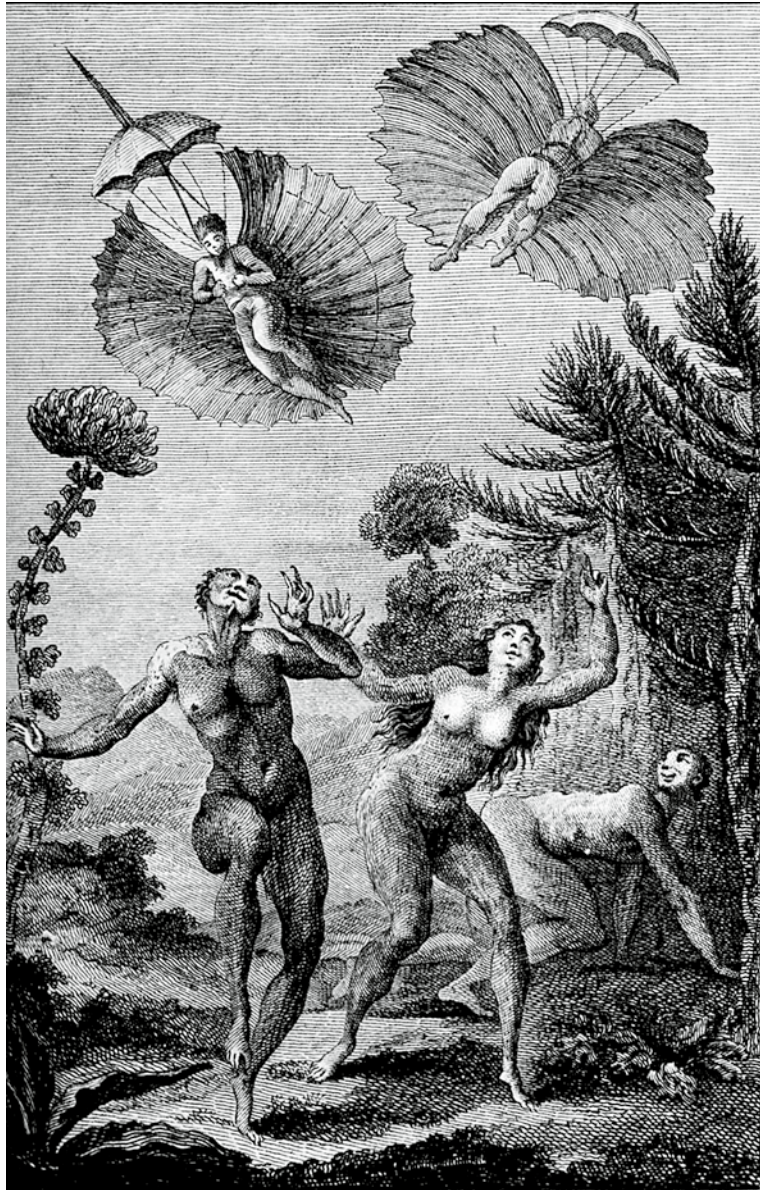
\$44,000

 [click for details and for an illustrated flipbook click here](#)

First edition, early complete and uncensored issue, of this remarkable book, very rare indeed on the market, describing an imaginary voyage by flying machine to Australia. The work is as famous for its strikingly beautiful suite of engravings as for its remarkable text. An illustrated utopia, and a pioneering work in the genre of air navigation, it was published just two years before Montgolfier's first balloon ascent, and is 'undoubtedly the most significant work of science-based speculative fiction produced before the French Revolution' (Brian Stableford, editor of the adaptation *The Discovery of the Austral Continent by a flying Man*, Hollywood, 2016). Restif de la Bretonne (1734–1806), the rival of Sade, compulsive writer and famous shoe-fetishist, was an eclectic and prodigious writer, author of more than 200 works.

In the eighteenth century Restif was generally reviled as a pornographer, and some of his works were seized, but the fascination with society and its reform which animates his rambling, often erotic works have led to him being called both the "Rousseau of the gutter" and the "Voltaire of the chambermaids". There has been a recent resurgence in interest in his work, not least because of his importance to the utopian tradition. This is one of the least often seen of his contemporary publications, even in its mutilated state (see below). Uncensored as here, and in its first issue, it is a real rarity.

Barbier, I, p.847; Brockett, 10313; Cohen-De Ricci, 877; Davidson, 'A Book Collector's Notes', p.45; Lacroix, XXIV; Lewis, p.157 (microform copy only); Negley, 959; O'Reilly-Reitman, 9295; James Rives Childs, *Restif de la Bretonne: témoignages et jugements, bibliographie*, 1949, XXIII, 1: ""Edition originale de l'un des ouvrages les plus extraordinaires et rares de Restif".



PUGIN AND ROWLANDSON COLLABORATE WITH ACKERMANN TO DEPICT ALL OF LONDON

33. ROWLANDSON, Thomas and Augustus Charles PUGIN.

The Microcosm of London.

Three volumes quarto, with 104 hand-coloured aquatint plates; engraved dedications with vignette head-pieces; in a superb binding of dark red straight-grained morocco, sides with geometric borders, spines with complex panelling between raised bands, all in gilt, double labels, marbled endpapers with inner dentelle borders in gilt, top edges gilt.

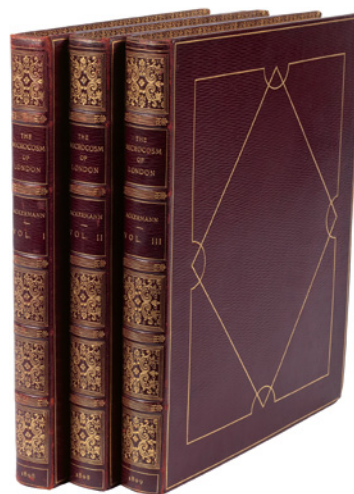
London, Rudolph Ackermann, 1808–09.

Provenance: James Fairfax (from his library at Retford Park, Bowral NSW, with bookplate).

\$14,000

 [click for details](#)

An excellent, early copy of the great *Microcosm*, “one of the great colour-plate books... a carefully selected copy should form the corner stone of any collection of books on this subject. The plates by Rowlandson and Pugin present an unrivaled picture of London in early 19th century, of historic value, as many of the buildings no longer exist” (Tooley). Early impressions are particularly prized: “original impressions of these splendid plates have a luminous quality entirely absent from later printings” (Abbey). This is an early issue, with all but one of the errata uncorrected, and with all watermarks that appear being dated before first publication. Plates are generally in the second state described by Tooley, though X and XI are in the first. The first plate of each volume is bound as a frontispiece. Half-titles are not present. Of the various errata listed at the end of Vol. III, all but one remain uncorrected in



the text, though one erratum does not appear at all where listed and we presume must be an erratum in the errata (!).

The wonderful coloured aquatints are based on work by Rowlandson and Pugin. “Pugin supplied the architectural drawings which have an accuracy and serene beauty which provide the perfect contrast to Rowlandson’s figures of the population of London engaged in their everyday life. The most magnificent [book] in artistic

scope, admirable from its encyclopaedic readiness to guide us through all aspects of life concealing little was the *Microcosm of London*. A good copy of the *Microcosm* is a fine work indeed, first among Ackermann’s major books, a notion of all London open to view, the world of poor or rich, wretched or mighty. The London book was a true *Microcosm*: charities, churches, prisons, fairs, courts, markets, theatres, hospitals. The alphabetic order of appearance was more effective than more obvious divisions. for we have them mixed, the book like life” (Franklin).

Abbey, *Scenery*, 212; Bobins, *The Exotic and the Beautiful*, 606; Franklin, 49-54; Prideaux, pp.121-4; Ray, 33; Tooley, *English Books with Coloured Plates*, 7.



Rowlandson & Deyn del' et sculp'

Hill Aquat.

COAL EXCHANGE.

London Pub. 1. May 1808. at R. Ackermann's Repository of Arts. in Strand.

UNIQUE ASSEMBLY OF PIONEERING WORK ON THE NATURAL HISTORY OF NEW SOUTH WALES; INCLUDING TWO ORIGINAL WATERCOLOURS BY NODDER

34. SHAW, George Kearsley, James Edward SMITH, and Frederick Polydore NODDER.

A volume combining “Zoology of New Holland”, with “A Specimen of the Botany of New Holland. The figures by James Sowerby”, two original watercolours by F.P. Nodder, and an original letter from George Shaw to James Sowerby.

Quarto, four works together:

1. *The Shaw Zoology* with ten engraved plates (of twelve, lacking v & vi), plate xi with a repaired tear; the plates beautifully handcoloured after James Sowerby;
2. *The Smith Botany* with nine finely handcoloured engraved plates (of sixteen, without plates i-vi and viii); text leaves for missing plates v & vi present, plate vii embotrium speciosissimum present without text leaf; lacking half-title, title, and preface;
3. *F.P. Nodder's two original botanical watercolours of Banksia serrata*, each signed “F.P.N '89”, on Whatman paper corresponding to paper used in the Smith Botany, bound after the waratah plate in the Botany (see images right);
4. *George Shaw manuscript letter to James Sowerby* loosely enclosed, 2 pp, regarding drawing the opossum from a live specimen for inclusion in the Zoology (plate xi).

The four items a contemporary assembly in a handsome binding of the period of half green morocco, marbled boards and title-label.

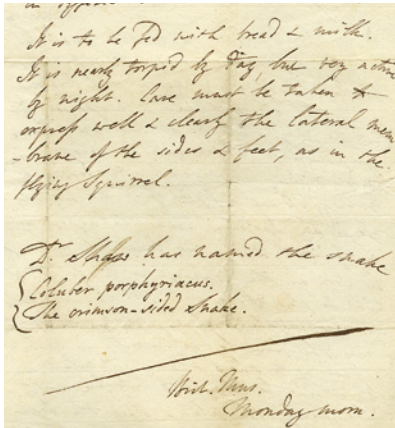
London, respectively 1794; 1793–1795; 1789; the letter undated; evidently compiled as a volume no later than 1795.

Provenance: Catherine Elizabeth Fowler (signature on front flyleaf); in any interpretation of ownership all signs point to the remarkable milieu encompassed by George Shaw, James Edward Smith, James Sowerby, Frederick Nodder, Thomas Wilson and John White the Surgeon-General of New South Wales; Australian private collection.

\$85,000

 [click for details](#)





Assembled in the 1790s, this remarkable volume contains a deliberate selection of the groundbreaking earliest scientific and artistic work on the natural history of New South Wales from its first European settlement, and connects six figures each of individual importance to that remarkable story: George Shaw, James Edward Smith, F.P. Nodder, James Sowerby, Thomas Wilson and Surgeon John White. The four separate components, all of considerable individual interest, must have been gathered together by someone in or close to the immediate circle of figures involved in the earliest publications of Australian natural history.

1. Shaw's *Zoology* and 2. Smith's *Botany*

Shaw's *Zoology* and Smith's *Botany* rank separately among the rarest of Australian colour-plate books; there is an uncertain history surrounding their initially joint publication. Originally Shaw and Smith had combined forces to produce a work in two parts containing just four plates each, with the undated title-page *Zoology and Botany of New Holland*. Both those parts appeared in 1793, each consisting of two zoology plates and two botany plates. This combination issue was quickly abandoned in favour of two separate works, with Shaw producing the *Zoology of New Holland* in 1794, and Smith *A Specimen of the Botany of New Holland* in four parts between 1793 and 1795.

Here, we have the *Zoology* all but complete, missing two plates, and the *Botany* with nine of the sixteen plates published, all but one of them being plates from the third and fourth of the four published parts (the extra plate here is the wonderful image of the waratah which, unlike the others, does not have its accompanying leaf of printed text), therefore dating from the later part of the publication period for the four parts of the *Botany* of 1793–1795. The *Botany* is also missing its title and preliminaries which in keeping with contemporary publication practices would be likely to have been the final piece of the completed publication to be set, providing a likely *terminus ante quem* for compilation of the volume. (Interestingly the dedication to Thomas Wilson as ultimately published is therefore not included).

3. Nodder watercolours

The two fine watercolours signed "F.P.N." by Nodder (see previous page) and dated "'89" are images of *Banksia serrata* that were not included in Smith's *Botany*, but perhaps based on their inclusion in this volume may have been originally considered for it. However, they were engraved from Nodder originals for John White's *Journal of a Voyage to New South Wales*, published in 1790. The first watercolour, with the faint notation in graphite "*Banksia serrata* in fruit" and the second (untitled, but "*Banksia serrata* in bud") both show slight but clear differences to those published plates. Importantly both are dated 1789, the year preceding publication of White's *Journal*.

John White, First Fleet surgeon, was of course a botanical enthusiast and an assiduous collector for his London correspondents, the chief of whom was Thomas Wilson, who assisted in the preparation and publication of White's *Journal of a Voyage* which specifically notes (pp 222–223) that 'Mr. White has sent imperfect specimens and seeds of four species of *Banksia*, which we have endeavoured to settle...'

Those four specimens were of *Banksia serrata* and *Banksia conchifera*, which were illustrated in five full page hand-coloured engravings in White's *Journal*. *Banksia serrata* in fruit and in bud were the only two of the five engravings to have been based on drawings by Nodder

and unlike the other three have his signature at lower left; clearly Nodder's watercolours offered here are the original watercolours used in the preparation of *White's Journal*. Signed and dated 1789 these watercolours are therefore at the very forefront of the European recording of Australia's exotic flora.

4. Shaw's letter to Sowerby

The manuscript letter from George Shaw to James Sowerby adds remarkable immediacy and insight into the working production of *Shaw's Zoology*. Shaw informs Sowerby that a live specimen of the "quadruped" for inclusion in the "ensuing No." is available at "Mr Wilson's", that is Thomas Wilson mentioned above. The manuscript gives a beautiful description of the "Opossum with the aspect of a squirrel" and polite suggestions for the rendering of the illustration, as well as its dietary requirements (see illustrations opposite):

"The quadruped intended for the ensuing No. of [?] New Holland Zoology is now at Mr. Wilson's & if Mr. S. will send a messenger for it he may have it at his own home for some days... to study its several attitudes, & to give as elegant a figure of it as possible. It is an Opossum with the aspect of a Squirrel & is a very beautiful animal. As soon as the drawing is made Dr. S.[haw] will be glad to see it. Mr. S. will take notice that the tail is strongly prehensile & may therefore be represented in such a manner as to shew that particular, unless it shd. be thought to interfere with the elegance of the plate... It is to be fed with bread & milk. It is nearly torpid by day, but very active by night...".

In addition, he informs Sowerby that he has "named the snake" *Coluber porphyriacus* (that is plate x in the *Zoology*, and see back cover of this catalogue).

Provenance and early ownership

The volume belonged to one Catherine Elizabeth Fowler, and has her signature on the front flyleaf. A pencil note below may be referring

to that inscription with a date of 1861. Further research will no doubt reveal an exact identity and we sense that it would be surprising if there were not a link backwards to the extraordinary group of figures of the 1790s.

Working from that other direction we have a strong candidate for early ownership in Thomas Wilson, dedicatee of both Smith's *Botany* and *White's Journal*, probable recipient of the Nodder watercolours for inclusion in *White's Journal*, and custodian of the lovely opossum to whom no doubt Sowerby might have handed Shaw's letter when claiming the animal to paint its portrait.

On the other hand, that same letter if kept by Sowerby might indicate his ownership of the volume.

In any interpretation of ownership all signs point to the remarkable milieu encompassed by George Shaw, James Edward Smith, James Sowerby, Frederick Nodder, Thomas Wilson and John White the Surgeon-General of New South Wales. These figures are entangled in a way that is not familiar to us today where our circles of acquaintance are vastly wider. All are connected with a golden period in the natural sciences, all have connections to the foundation of the Linnean Society in 1788, all were familiar with the Leverian Museum and its personnel and supporters, all handled the artefacts and specimens brought back on Cook's and other voyages, and with the Australian First Fleet; and all sat at the extremely distinguished feet of Sir Joseph Banks.

Nissen, BBI 1861. See also K.A. Hindwood: 'Three early natural history books' in *Australian Zoologist*, Vol. 14, 1968; Nissen, ZBI 3838; Whittell, pp. 664-5; Wood, p. 566. 2: Ferguson, 170.

WITH NUMEROUS AUSTRALIAN SPECIES DESCRIBED FOR THE FIRST TIME

35. SMITH, James Edward and James SOWERBY.

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

Two volumes in one, octavo, 120 engravings with fine original hand-colouring; many folding, contemporary calf with gilt Greek-key border to the sides, spine gilt-decorated with red title-label, well rebacked, edges fully-gilt.

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

\$17,500



[click for details](#)

Provenance: With an intriguing early pencilled inscription “A M Barnard from Lady Smith”, perhaps a gift from Pleasance, Lady Smith, wife of the author (1773-1877) to her great niece Alicia Mildred Barnard (1825-1911) a plant illustrator and a member of the Botanical Society of London.

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

Smith’s notes on each plant often give a glimpse of the tremendous fascination with “Botany Bay” plants at the time. Specimens are derived, for instance, from the gardens of Lady Hume at Wormleybury, the greenhouse of the Dowager Lady de Clifford, or the grounds of the Marquis of Blandford. Several others have come from the famous exotic plant specialists in London, Lee & Kennedy. Throughout, Smith and Sowerby show themselves to be up-to-date regarding the latest botanical discoveries, and they are thorough in their attempts to clarify current designations by comparing specimens with those held in great collections such as that of Sir Joseph Banks. There are several discussions of plants noticed by Ventenat at Malmaison, including some polite disagreements, but they show their respect by naming a hitherto non-descript species as the “*Ventenatia*” (plate 66 & 67; long since shortened to “*Ventenata*”). Smith writes: “I am happy to dedicate so distinct and curious a New Holland genus to the honour of a botanist who has so much illustrated the plants of that country as M. Ventenat has done”.

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

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 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. We shall therefore in general decline the publication of New Holland plants for the future, except we should want to elucidate any particular point to which we may have given peculiar attention, or any thing that may want explanation from the gardens.” Bauer and Brown, of course, sailed with Flinders.

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



THE TRUE FIRST EDITION OF GULLIVER'S TRAVELS

36. SWIFT, Jonathan.

Travels into Several Remote Nations of the World. In Four Parts, By Lemuel Gulliver, first a Surgeon, and then a Captain of Several Ships.

Four parts in two volumes, octavo; portrait of Gulliver by John Sturt engraved by Robert Sheppard and six engraved plates, five of them maps, by H. Moll; a fine set in 19th-century polished calf gilt, spine gilt between raised bands, green lettering pieces, triple fillet border on sides, marbled endpapers with gilt dentelle borders, gilt edges; binding by Francis Bedford with his stamp.

London, Benjamin Motte, at the Middle-Temple-Gate in Fleet-street, [28 October] 1726.

Provenance: Ralph Clutton (died 1888, bookplate).

\$87,500

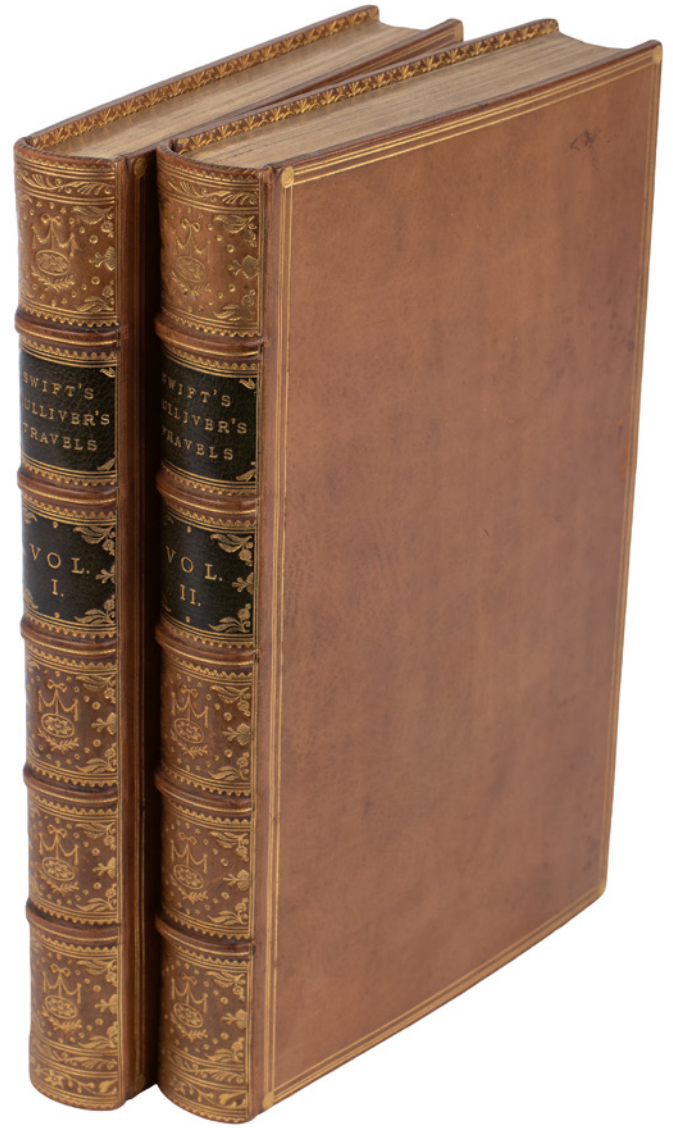
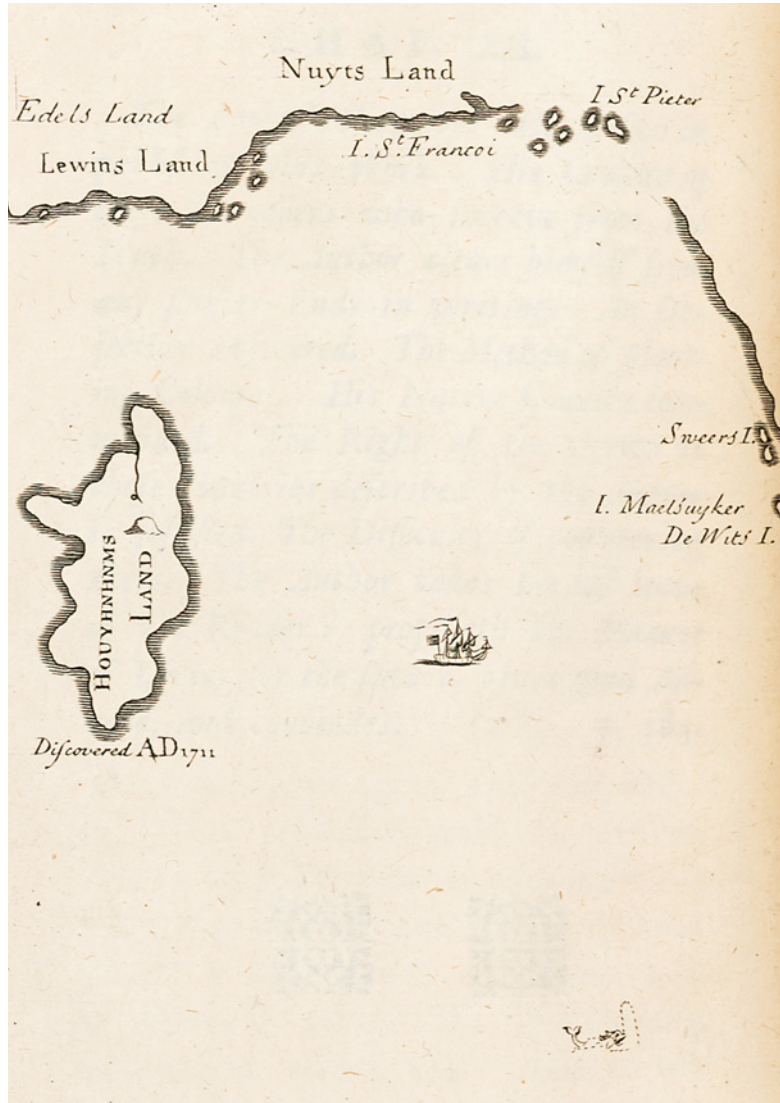


[click for details](#)

First edition, first issue (Teerink "A"), with the portrait in second state as is more usual. This is a fine copy of one of the greatest of all works of English (and travel) literature. From its first publication the success of *Gulliver* was immediate and sustained, its influence enormous. Gove knows of over one hundred eighteenth century editions and there have been countless since. Although it had its famous detractors (notably Samuel Johnson's famously dismissive 'When once you have thought of the big men and little men, it is very easy to do all the rest') it has become one of the best loved and most immediately recognizable works of fiction. No one was more surprised by this than Swift himself, who had said to Pope that the satire would never be published until 'a printer shall be found brave enough to venture his ears'.

"Gulliver's Travels has given Swift an immortality beyond Temporary Fame" (Printing and the Mind of Man). *Gulliver* is one of the most famous English books of all time, and also the greatest work of literature associated with Australia. It is a crucial work in the Imaginary Voyage tradition, particularly for its use of a series of realistic framing devices which include maps, an editorial comment that the work has been greatly reduced by the omission of most of the material relating to winds and tides, and reference to genuine sailors such as Dampier or their props, such as Sanson's *Atlas*. Gulliver, who is made a cousin of William Dampier, comments at one point that he was 'coasting New Holland', and at another that he has been 'driven by a violent storm to the north-west of Van Diemen's Land' – in the very year (1699) that Dampier was in fact exploring the Australian northwest. Gulliver is quite precise in his mapping of the lands he visits, and as Davidson notes, 'With a latitude given as 30°2' south, the imaginary Lilliput... is placed somewhere in South Australia, probably near the isles of St Francis and St Peter at the eastern end of the Great Australian Bight'.

Davidson, 'A Book Collector's Notes', pp. 39-40; ESTC, T139451; Printing and the Mind of Man, 185; Rothschild, 2104; Teerink, 289 "A" edition.



GUIDE TO PALLADIO'S BUILT VICENZA


37. SCAMOZZI, Ottavio Bertotti.

Il Forestiere istruito delle Cose piu' rare di Architettura, e di alcune Pitture della Citta' di Vicenza Dialogo di Ottavio Bertotti Scamozzi. Dedicato Al Nob. Sig. Marchese Mario Capra. Nella stamperia di Giovambattista Vendramini Mosca. Con Licenza de' superiori

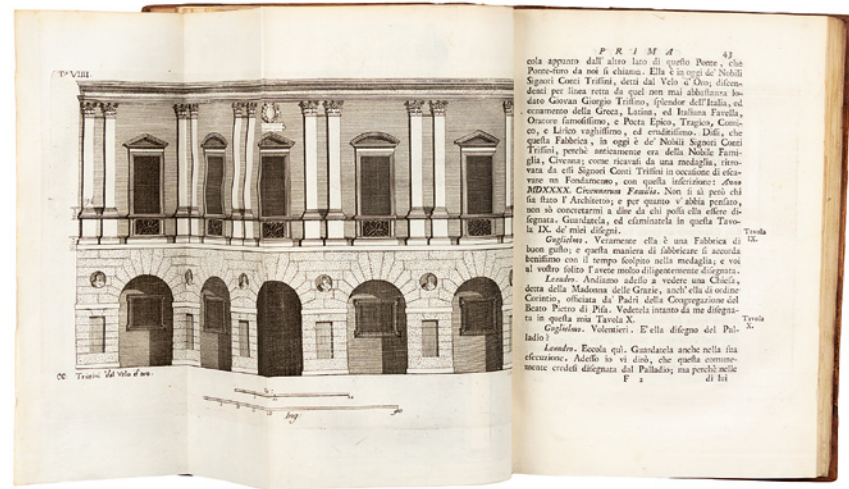
Small quarto, engraved frontispiece portrait of the dedicatee, Mario Capra, title vignette, 36 fine etched and engraved plates by Cristoforo dall'Acqua after the author, (the majority folding); contemporary mottled calf, spine renewed.

Vicenza, Giovambattista Vendramini Mosca, 1761.

\$2750

 [click for details](#)

An architectural guide to Vicenza (arranged as a dialogue over a two-day visit) with fine engraved plates by Ottavio Bertotti Scamozzi (1719–1790), architect and doyen of the Palladian Revival in Italy. The proliferation of Palladian architecture in the late eighteenth and early nineteenth centuries was in no small part due to Scamozzi as a catalyst for builders and designers as well as architects. The influence was global – the best examples of Palladio's colonial influence include Thomas Jefferson's Monticello in Virginia, and the numerous fine colonial Australian examples including Camden Park, Government House in Parramatta and Panshanger at Longford in Tasmania. Scamozzi is known mainly as the editor of Andrea Palladio's work, but his advice was also sought by *cognoscenti* on the Grand Tour, and this guide has the principal object of describing Palladio's buildings.



Vicenza had been re-shaped by Andrea Palladio (1508–1580) and his pupil Vincenzo Scamozzi (1548–1616), and the beautiful engravings here bear witness to the Palladian elements of elegance in symmetry and design. The author was no relation to Palladio's pupil, Vincenzo, but was the recipient of a scholarship set up by him to enable poor Vicentine boys to study architecture. The sole condition was that the beneficiary take his name and coat of arms. Ottavio Bertotti-Scamozzi, a barber's son, more than kept this tradition alive.

Fowler,43; Millard/Italian, 19.

EIGHTEENTH-CENTURY EDITION OF THE CLASSIC ACCOUNT OF ARTISTS OF THE ITALIAN RENAISSANCE


38. VASARI, Giorgio.

Vite de' più Eccellenti Pittori Scultori e Architetti...

Eleven volumes, octavo, with 159 engraved plates; the text printed on pale blue tinted paper; an excellent set in contemporary quarter calf and glazed boards, spines gilt with crimson morocco labels.

Siena, Pazzini Carli, 1791–1794.

\$8850

 [click for details](#)

A most attractive late-18th-century edition of Vasari's *Lives of the Most Excellent Painters, Sculptors, and Architects*, in fine contemporary calf bindings. This edition includes 159 engraved plates, providing portraits for each of the artists included in Vasari's monumental work, along with three special folding plates to accompany the life of Michelangelo. Giorgio Vasari (1511–1574) remains the pre-eminent biographer of the Italian Renaissance. A talented artist and architect in his own right, Vasari enjoyed the patronage of the powerful Florentine Medici family. He turned his talents to recording the lives of great artists (including his contemporaries in Florence) and by so doing created a new genre.

Vasari's biographies are both informative and intriguing – by combining fact and anecdote with a good measure of gossip he successfully offered his readers intimate insights within an engaging narrative. An experienced artist himself, Vasari introduced enlightened aesthetic



and technical criticism throughout his biographies, a significant fact given that the wider public had limited access to the artworks themselves. Vasari's *Lives* played an important role in disseminating information and promoting Italian artists as celebrities across Europe, and has become the basis of much subsequent scholarship of the Italian Renaissance.

THE FIRST TOPOGRAPHICAL VIEW BOOK ENGRAVED IN AUSTRALIA: A CELEBRATION OF MACQUARIE'S NEW SOUTH WALES.

39. WALLIS, Major James.

An historical account of the colony of New South Wales and its dependent settlements; in illustration of twelve views, engraved by W. Preston, a Convict, from drawings taken on the spot, by Captain Wallis...

Folio, with six double-page engraved views, and six single-page views, a map of Port Macquarie and part of the Hastings River (by John Oxley), a very good copy with the half-title and preliminary leaf containing extracts from the Sydney Gazette, endpapers renewed, retaining original bookplate; modern half morocco, top edge gilt.

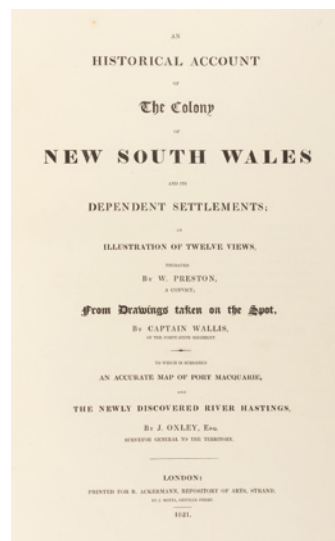
London, Rudolph Ackermann, 1821.

Provenance: with the bookplate of Flora, Marchioness of Hastings, Countess of Loudoun (1780–1840)

\$36,500

 [click for details](#)

Rare: a beautiful copy of the first topographical view book engraved in Australia. This is an example of the more complete issue with the addition by the publisher of a preliminary leaf containing extracts from the *Sydney Gazette* in praise of Wallis's success as commandant of the Newcastle settlement. Wallis's famous book of views was the first great celebration of the progress of the colony under Governor Macquarie. This marvellous series of engravings of the colonial period was actually the first topographical view-book to consist entirely of plates engraved in the colony.



Major James Wallis had arrived in the colony in 1814 and proved a very successful commandant at Newcastle, transforming the shabby convict outpost into an ordered town, as Macquarie had in Sydney. Newcastle was a place where convicts who committed further crimes in the colony were punished and Wallis had both the convict engraver, William Preston, and the convict artist, Joseph Lycett, as his prisoners.

Wallis returned to England in 1819 and organised publication of his book, which includes a short

history of the colony, by the reputable London firm of Ackermann, who would have seen a ready market for it with the growing popular interest in far-flung places and exotic scenery. The series of beautiful engravings provides an admirable visual summary of the appearance of the colony under Macquarie.

The twelve plates in this book, engraved for Wallis in Newcastle by Preston, depict scenes in Sydney, Newcastle and the Hawkesbury River, as well as an Aboriginal corroboree and two plates of kangaroos and black swans. Bernard Smith's suggestion that it was Lycett and not Wallis who produced the original drawings has been disproved by the recent discovery of drawings by Wallis, who used a camera obscura.

Butler, *Printed images in colonial Australia 1801–1901*, pp. 50-59; Ferguson, 842; *Australian Rare Books*, 217b.





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Illustrations:

Front cover: Detail of a Torres Strait Canoe at the site of a wreck on the Sir Charles Hardy Islands..., completed 1874 by Harden Melville (item 25)

Back cover: Coluber porphyriacus, the Crimson-sided snake from the Zoology of New Holland by George Shaw (see item 32)

Design: Sevenpoint Design | shay@sevenpoint.com.au

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