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RARE BOOKS · MANUSCRIPTS · PAINTINGS

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Sarah Stone's striking depiction of the Australian
Bronze-wing pigeon (catalogue number 31)
For full details see 5000734 at hordern.com



HORDERN HOUSE

RARE BOOKS · MANUSCRIPTS · PAINTINGS



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ESTIENNE'S SUPERB HEBREW OLD TESTAMENT OF 1544-46: "VRAIMENT UN BIJOU TYPOGRAPHIQUE, ET PEUT-ÊTRE CE QUI A JAMAIS ÉTÉ IMPRIMÉ DE PLUS BEAU EN LANGUE HÉBRAIQUE" (RENOUARD)

1. BIBLE: HEBREW OLD TESTAMENT.


[Biblia Hebraica: Old Testament]

17 volumes, 16mo (110 x 70 mm); printed in Hebrew type throughout with the exception of the brief Latin titles in roman letter accompanying Hebrew titles on title-pages, which have Estienne's olive tree device (Renouard 298); simple calf bindings, modestly decorated in blind with volume numbers and initials gilt on spines; contained in a purpose-made wooden box with brass inlay commemorating its gift in 1812 (see provenance statement).

Paris, Robert Estienne, 1544-1546.

Provenance: Reverend John Till, vicar of Hayes, Middlesex from 1777 to 1827 (his ownership inscription "J. Till 1777 Fenchurch Street" in each volume); presented by him in 1812 to M.M. Fraser (with neatly written inscription "To M.M. Fraser, Hayes, June 29th 1812" in each volume and the wooden box with brass plate inscribed "M.M. Fraser Hayes 1812"); subsequently in the Fraser family library at Castle Fraser, Aberdeenshire, Scotland; private collection by further descent.

\$42,500

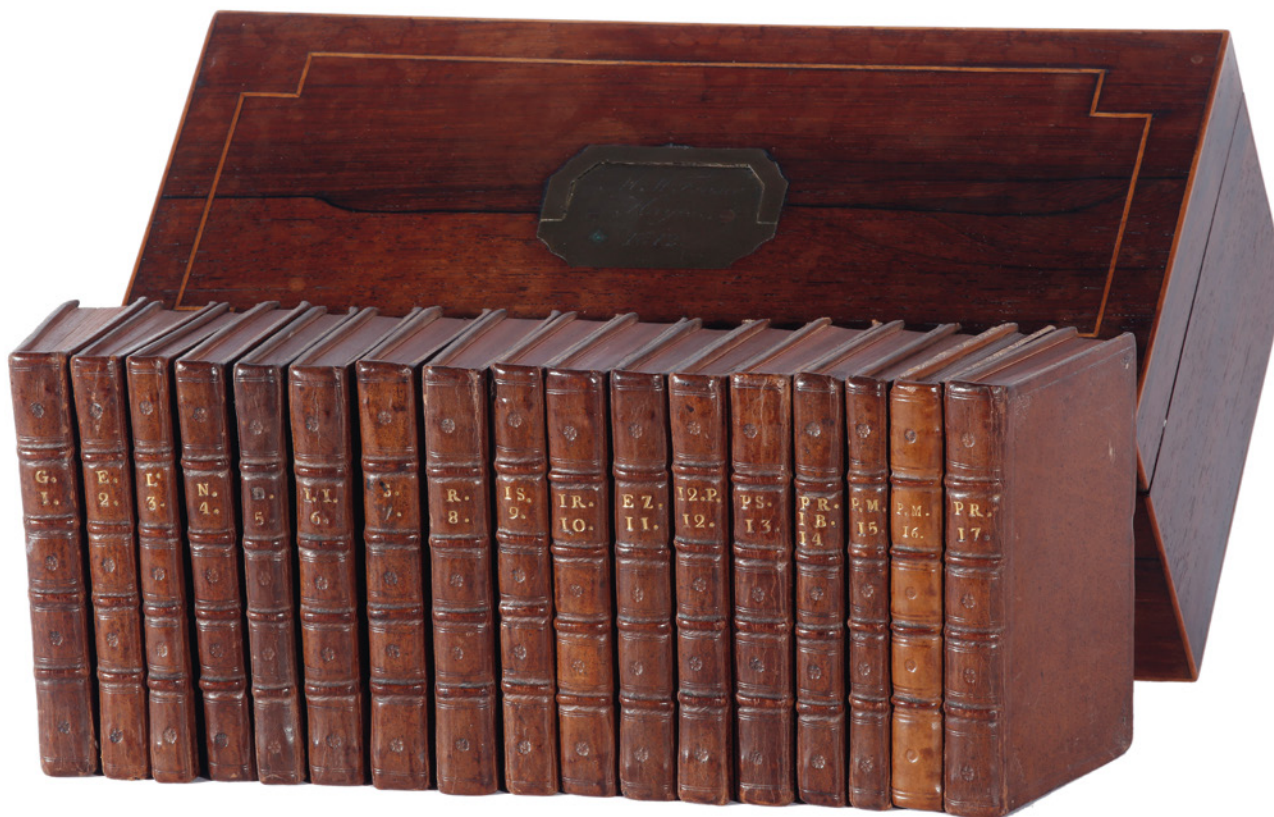
 [5000742 at hordern.com]

A fine set of Robert Estienne's celebrated printing of the Hebrew Old Testament, only rarely seen complete and even rarer in anything approaching good condition. This beautiful example has survived from the mid-sixteenth century in perfect condition, with an exemplary visible history of ownership from the eighteenth century onwards (see provenance statement).

The bibliographer Renouard described Estienne's achievement as truly a typographic jewel, perhaps never surpassed as a printing in Hebrew.

The publication runs to 17 separate volumes (though a number of surviving sets have been bound in 8 or 9 volumes). They are as follows:

- 1 "Quinque libri legis" (Genesis & four other parts of Pentateuch): 146 ff.
- "2 "Exodus": 124 ff. including final blank
- 3 "Leviticus": 88 ff.
- 4 "Numeri" (Numbers): 122 ff.
- 5 "Deuteronomium" (Deuteronomy): 108 ff. including final blank
- 6 "Iosue & Iudices" (Joshua & Judges): 152 ff. including 2 final blanks
- 7 "Samuel": 176 ff.
- 8 "Reges" (Kings): 184 ff.
- 9 "Prophetia Isaiae" (Isaiah): 132 ff. including final blank
- 10 "Prophetia Ieremiae" (Jeremiah): 168 ff.
- 11 "Prophetia Ezechielis" (Ezekiel): 144 ff.
- 12 "Duodecim Prophetiae" (i.e. Hosea, Joel, Amos, Obadiah, Jonah, Micah, Nahum, Habakkuk, Zephaniah, Haggai, Zechariah, & Malachi): 120 ff. including final blank
- 13 "Psalterium" (Psalms): 160 ff. including final blank
- 14 "Proverbia Salomonis & Iob" (Proverbs, Song of Solomon, Job): 114 ff.
- 15 "Canticum canticorum, Ruth, Lamentationes Ieremiae, Ecclesiastes, & Ester" (Song of Songs, Ruth, Lamentations, Ecclesiastes, Esther): 80 ff.
- 16 "Daniel & Esdras" (Daniel & Ezra): 120 ff.
- 17 "Liber Paralipomenon" (Chronicles): 184 ff. including final blank



We have traced just four full sets sold at auction this century, only two of them in good condition: (Sotheby's New York, 13 December 2002, lot 12, \$32,000, and the Helmut Friedlaender set, Christie's New York, 23 April 2001, lot 134, \$55,000). The other two were unsatisfactory (Christie's Paris, Oct 29, 2012, lot 53: modern binding, ex-library, lacking 3 leaves, €8,000; and Swann Galleries, 9 November 2010, lot 27: worn, Contents bound out of order, 1st 2 tps hand-colored, \$11,000).

Adams, B1224; Brunet I, 856 ("jolie édition"); Darlow & Moule, 5089 note; Mortimer French I, 73 (2 sets, incomplete); Renouard, p.65; Schreiber, 82. Not in Fairfax-Murray.

THE BLAXLAND FAMILY BIBLE

2. [BLAXLAND, Gregory and Family] BIBLE.

The Holy Bible, containing the Old and New Testaments... appointed to be read in churches.
Stereotype edition.

Thick octavo, pp [i]-1248 [of 1272]; original machine-pressed light brown leather covers, dark leather spine; in a fitted case.

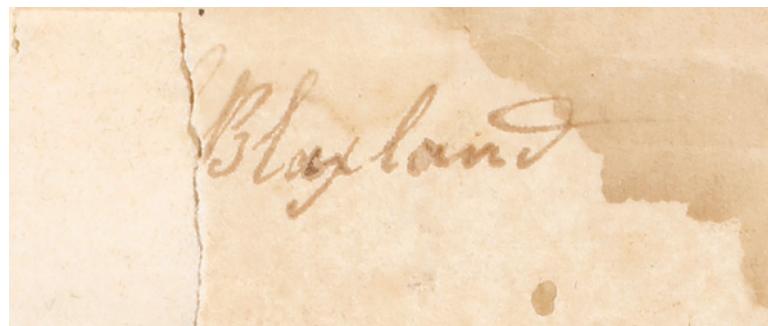
Oxford, Clarendon Press, 1822.

\$5250

(HH) [5000792 at hordern.com]

English Bible published in 1822 by the British and Foreign Bible Society, belonging to Gregory Blaxland and his family, very probably acquired by Blaxland on his 1822 visit to London, the visit during which he arranged for the publication of his *Journal of a Tour of Discovery Across the Blue Mountains*.

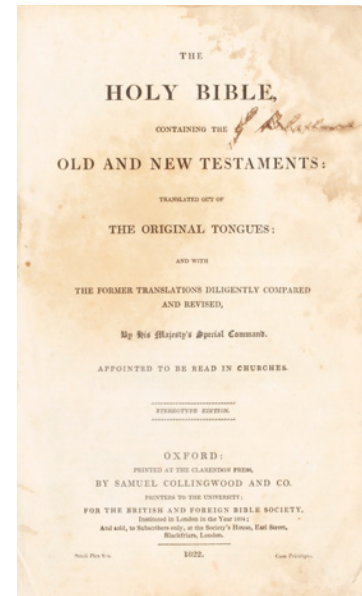
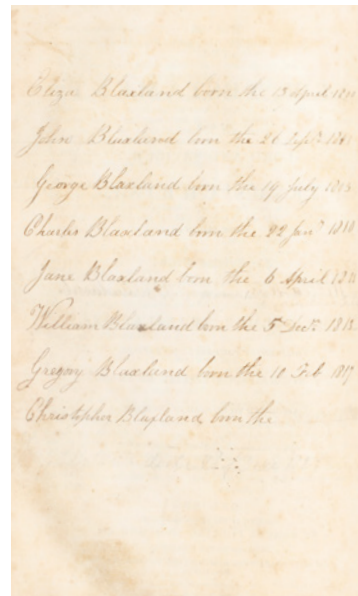
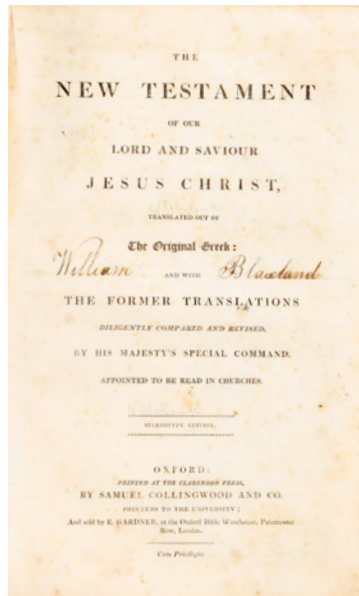
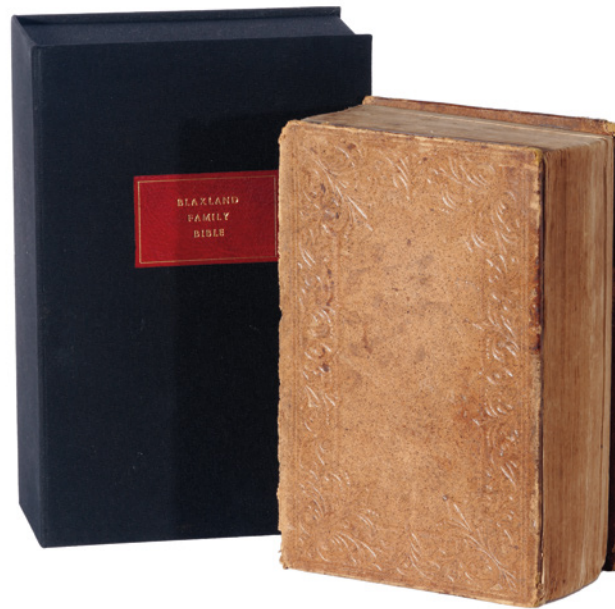
The Bible is signed "G. Blaxland" on the title-page, and in the same hand "Blaxland" on the (loose) front flyleaf. The title-page signature has been crossed through in ink but remains legible and is a close match to an example of Gregory Blaxland's signature obtained from the State Library of New South Wales. Further, the title-page of the New Testament is signed "William Blaxland" in a very careful, apparently juvenile hand. On the verso of the same page are listed the names and birth dates of Gregory and Elizabeth Blaxland's children: Eliza (1800), John (1801), George (1802), Charles (1810), Jane (1811), William (1813), Gregory (1817) and Christopher (undated). The first three children were born before the Blaxlands left England for New South Wales in late 1805.



The last born, Christopher, died in his infancy in 1822. We can speculate that the reason Christopher's birth date is not noted, and possibly the reason why the children have been listed at all, was young Christopher's recent death.

Blaxland's wife Elizabeth died in 1826; his second son George died in 1849, and many of Blaxland's friends and associates died during the 1830s and 1840s. He is said to have never fully recovered from these losses: certainly, his later years were characterised by depression, and he killed himself in 1853.

This is a stereotype edition of the Bible, many of which such editions were published in the early 19th century, with stereotype plates set up in various sizes and fonts, this being an octavo set in "small pica" type. This edition happens to be scarce, for no particular reason that we can identify, with the standard bibliography of printed Bibles, by Darlow and Moule, not noting it at all.



AN EXTRAORDINARY COOK LETTER, ENTIRELY IN HIS HAND

3. COOK, James.


Autograph letter signed, to Charles Thomas Coggan, asking for the release of a press-ganged sailor.

Autograph manuscript in ink on paper, on one side of a single sheet, small folio, amounting to about 12 lines, with a fine signature by Cook; docket-title on verso in a different hand.

HMS Resolution at Deptford, 9 March 1772.

Provenance: With Messrs Francis Edwards in 1967 (their catalogue 904, item 96); sold to R.C. Bedell (private collector of Columbia, Missouri); acquired by Robert Parks (private collector of Detroit, Michigan); with Hordern House (catalogue "Captain James Cook, the Greatest Discoverer. The Robert and Mary Anne Parks Collection", 2008, item 34); private collection (Australia).

\$425,000

 [5000783 at hordern.com]

Extremely rare: a full letter, written entirely by Cook and signed boldly by him. The letter was written aboard HMS *Resolution* while the ship was at Deptford, taking on final stores and provisions prior to sailing on Cook's arduous second voyage.

In the letter, dated 9 March 1772 and addressed to an official of the English East India Company, Cook asks for the release of one of his men who has been press-ganged into the company's service. Such a letter, written without the assistance of one of Cook's indefatigable clerks, is particularly rare and attractive, especially as the main corpus of material regarding his preparations for the second voyage takes the form of official correspondence, frequently terse, dealing with more conventional subjects.

The activities of press-gangs at this period are well known and were a considerable hazard to a captain preparing to embark. This was especially true in 1772 for Cook, who was enduring lengthy enforced delays in his preparations for the second voyage. Indeed, a great many sailors were known to have "run" from the *Resolution* in the long months while the two vessels were going through their refit, with an incredible fifty-eight recorded as having thus absconded, and another thirty-nine discharged for various reasons (see John Robson's online database).

Sir

Having received a letter from James Hutton
belonging to His Majesty's Sloop Resolution
under my command, acquainting me with
his being intell^d on board, & being there
belonging to the Hon^{ble} East India Company,
and then detained to serve as a Soldier.

I beg you will order him to be discharged
or deliver'd up to such persons as I shall
send for that purpose. I am

March 9th 1772

Sir

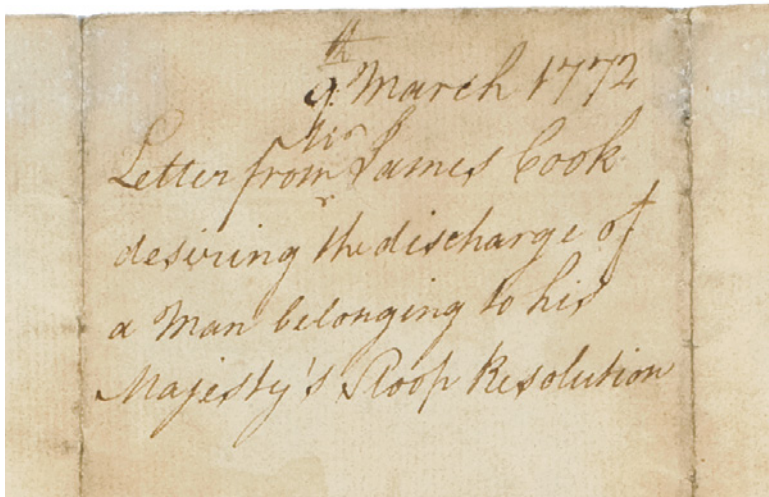
Your most humble
Serv^t

James Cook

To

W^m Caggen

W^m



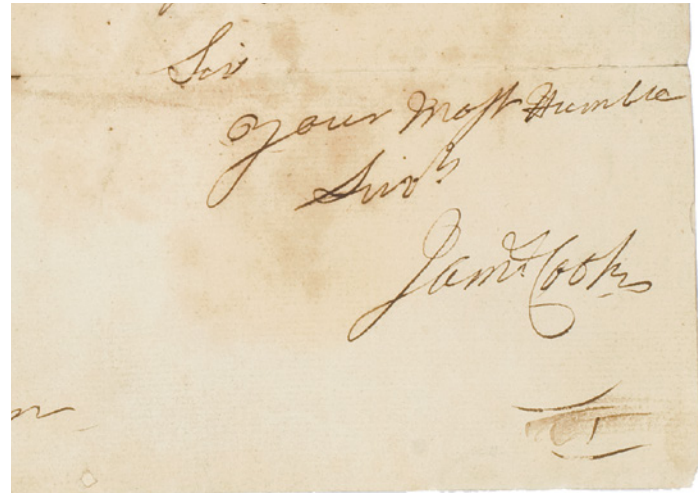
The depth of research that has been done regarding Cook's musters makes this manuscript document of especial interest, as James Keaton is not otherwise known to Cook historians (the similarly named "John Heaton" is recorded as running at the Nore on 14 May 1772, but Cook's hand is clear and the dates irreconcilable). It is also interesting that Keaton, in Cook's words, has been taken 'as a soldier', as his detachment of marines did not come aboard until 29 April 1772. Despite the bustle of Deptford, it would seem that Cook was well informed about the fate of Keaton, as the 499-ton East Indiaman *Devonshire*, captain Robert Morgan, was very likely in port; she later sailed from Portsmouth on 12 April 1772 (see Charles Hardy, *A Register of Ships, Employed in the Service of the Honourable the United East India Company*, p. 55).

The letter is addressed to "Mr Coggin", undoubtedly a homophone for "Coggan", and almost certainly Charles Thomas Coggan, one of the directors of the East India Company and Comptroller of Shipping. Coggan went on to a long and illustrious career in the company, and by 1811 was the company's paymaster.

The letter is not recorded in Beaglehole's calendar of documents for the second voyage, although he does note three other letters apparently of the same day, two to the Victualling Board and a third to Banks, at a time when the naturalist was still intending to sail. Moreover, while Beaglehole lists no fewer than ninety-two letters from Cook before he sailed on 13 July 1772, almost all of this material is quite boilerplate in form, mostly addressed to the Admiralty, or to official bodies such as the Victualling or the Navy boards. Other than the present, urgent example the only letters not taking on a formal cast are one to Cook's friend Captain William Hammond, two to Joseph Banks, and a few to Cook's fellow officers on the *Resolution* or *Adventure*. Unlike most of the letters from this period, and presumably because Cook wrote it himself in haste, the text of this letter was never copied into the ship's record (as would normally have been done by his clerk) and thus does not appear in the Canberra Letter Book (1771-1778).

This wonderful manuscript originally appeared for sale in the London dealer Francis Edwards' catalogue 904 (1967, item 96, priced £330: in the same catalogue a copy of Magra's surreptitious account of the first voyage was priced £95). The export licence attached to the letter shows that it was sold to R.C. Bedell of Columbia, Missouri.

Beaglehole, II, pp. 896-965 (Calendar of Documents), and passim.



Sir
Your most humble
Servt
James Cook

TWO ORIGINAL PIECES BY JAMES COOK: ON SCURVY, AND THE TIDES IN NORTHERN AUSTRALIA

4. COOK, James.

The Method taken for preserving the Health of the Crew of His Majesty's Ship the *Resolution* during her late Voyage round the World [in] *Philosophical Transactions*, of the Royal Society of London. Vol. LXVI. For the Year 1776. Part I [-II].

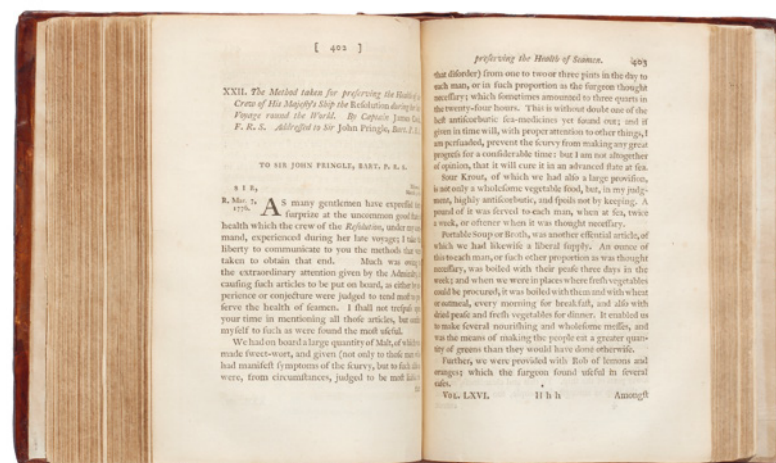
Quarto, with many folding plates and tables; in very good condition in contemporary calf, well rebacked.

London, Printed by W. Bowyer and J. Nichols: for Lockyer Davis, in Holbourn, Printer to the Royal Society, 1776.

Provenance: John Crerar Library, University of Chicago (with release stamps); R. David Parsons (American collector of voyage books, with booklabel); private collection (Sydney).

\$5500

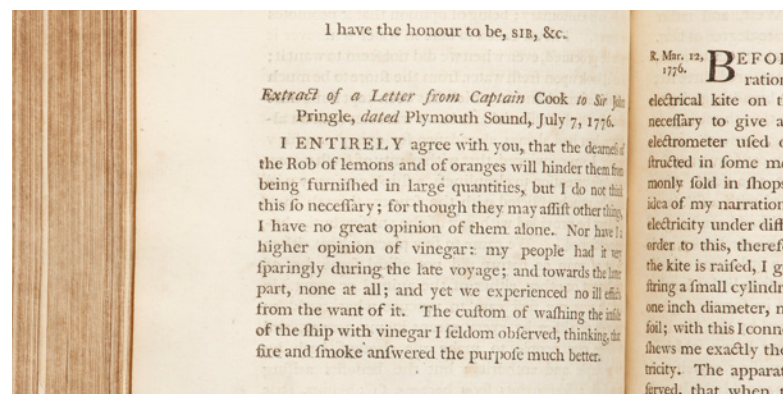
[HH] [5000612 at hordern.com]



This collective publication of *Transactions of the Royal Society* for 1776, running to altogether 53 articles on a rich variety of subjects, includes two original works by James Cook, who appeared in print surprisingly little during his illustrious career. The first piece (pp. 402-6) is Cook's famous account of the measures taken on the *Resolution* during the second voyage to combat scurvy, in which he discusses the merits of malt, "Sour Krout", "portable soup" and citrus fruit. Cook's piece is addressed to the Royal Society's president, Sir John Pringle, who read it on Cook's behalf to the Society, in the absence of Cook himself, then just beginning his final voyage. It was awarded the Society's famous Copley medal for 1776.

Cook was also responsible for another article in the same year, his piece (pp. 447-9) on the tides 'in Endeavour River, on the East Coast of New Holland'. Yet a third piece in the volume relates to Cook's second voyage, William Anderson, surgeon on the *Resolution*, contributing "An Account of some Poisonous Fish in the South Seas".

Holmes, 20 (n); not in Beddie.



FIRST EDITION OF THE GREAT LIFE OF CAPTAIN COOK

5. [COOK: LIFE] KIPPIS, Andrew.

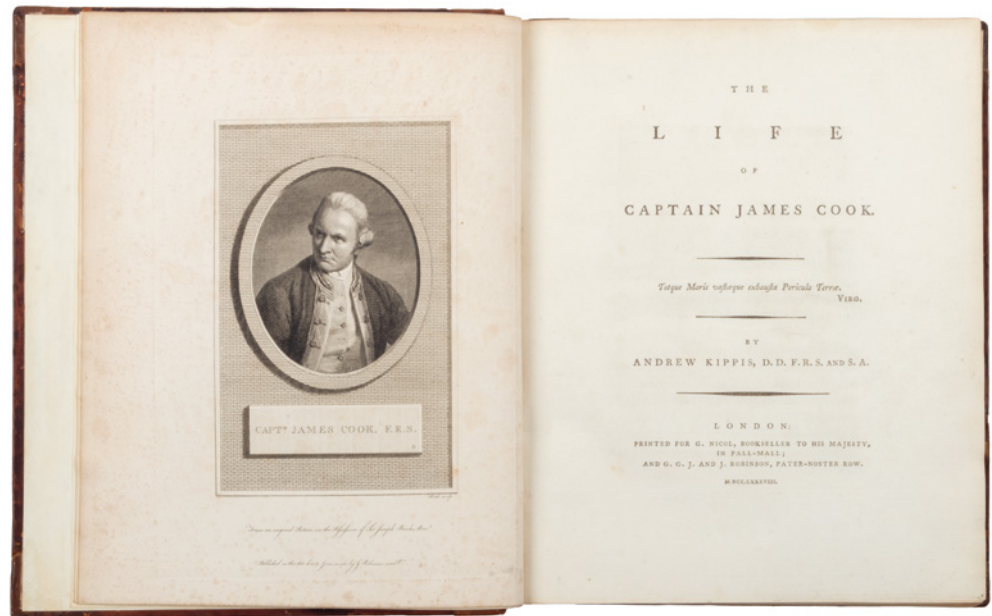
The Life of Captain James Cook.

Quarto, with engraved frontispiece portrait of Cook; a good and large copy, with generous margins, complete with the half-title, in contemporary marbled calf, very well rebacked preserving original spine label.

London, Printed for G. Nicol, and G.G.J. and J. Robinson, 1788.

\$2650

 [5000628 at hordern.com]



The first full-scale biography of Cook, using Admiralty sources as well as documents belonging to Joseph Banks. Kippis attempts a rounded account of Cook's public life: his early career on the St. Lawrence River, his surveying, and particularly his three Pacific voyages, are discussed at length. The 22-page account of Cook's death is sourced directly from Samwell, whose account (today exceptionally rare) had appeared in print two years earlier, with Kippis's help: "I procured its publication, that, if any objections should be made to it, I might be able to notice them in my own work. As the narrative hath continued for more than two years unimpeached and uncontradicted, I esteem myself fully authorised to insert it in this place, as containing the most complete and authentic account of the melancholy catastrophe, which, at Owhyee, befell our illustrious navigator and Commander ...". As Holmes notes, this text is "the frankest and most reliable of all contemporary accounts".

Beddie, 32; Forbes, 'Hawaiian National Bibliography', 150; Hill, 935; Holmes, 69; Kroepelien, 647; Lada-Mocarski, 40; O'Reilly-Reitman, 455.

PROOF STRIKE OF THE ROYAL SOCIETY'S COMMEMORATIVE MEDAL FOR CAPTAIN COOK


6. [COOK: ROYAL SOCIETY MEDAL] PINGO, Lewis.

Copper Proof Strike of the Royal Society Medal, in commemoration of Captain Cook.

Bronzed copper disc with proof strike of the obverse of the Cook Royal Society medal (with Cook's portrait in profile), the medal 43 mm within the disc measuring approximately 93 mm diameter.

London, Royal Society, 1784.

\$18,750

 [5000781 at hordern.com]

A bronzed-copper proof strike of the Royal Society Medal: no comparable example is recorded, and this represents an important and interesting insight into the minting of the famous Royal Society Medal in memory of Captain Cook.

Although the medal was not ultimately issued until 1784, the initial plans were made during the very first weeks after news of Cook's death reached London. Banks, who had been elected President of the Royal Society in November 1778, was driven to make a medal to commemorate the loss, and formally mooted the project as early as 27 January 1780, only a few weeks after the news first reached London. Much taken with the idea - Cook was not only the greatest navigator of his generation, but a recipient of the Society's prestigious Copley Medal - the Society resolved that a medal was 'to be struck expressive of his deserts' and would be paid for by voluntary subscription. Design entries were accepted from many different people, but it was the sketches of the Chief Engraver of the London Mint, Lewis Pingo, known to have been submitted by June of 1780, which took their fancy.

Pingo's design would have been prepared in a wax or plaster intaglio, then engraved directly into the steel block for the minting process. Once the block was hardened, trial stampings would have been conducted, as here. Copper is a very workable metal, and was no doubt used because of fears of cracking the dye (this is also why the gold and silver exemplars are known to be made from pure metals, rather than having been alloyed to strengthen or harden them). L. Richard Smith hypothesises, no doubt accurately, that Banks' own experience with the infamous cracking of the dye on the 'Resolution and Adventure' medal had led him to be unusually cautious in this regard.



JOSEPH BANKS ACKNOWLEDGES PINGO'S WORK ON THE ROYAL SOCIETY MEDAL

7. [COOK: ROYAL SOCIETY MEDAL] BANKS, Sir Joseph.


Autograph letter signed on the production of the Royal Society Medal in Honour of Captain Cook.

Single leaf, 23 × 18.5 cm., on laid paper, holographic
letter signed in hand of Banks, later attribution 'Sr. Joseph
Banks, Bart. 4th March 1784' in a different hand.

Soho Square, 4 March 1784.

Provenance: George Mackaness (Australian
collector, purchased from an 'English provincial
bookseller's catalogue' in the 1930s); whereabouts
subsequently unknown until the letter's reappearance
at an Australian Book Auctions sale in 2008;
Hordern House (catalogue "The Death of Captain
Cook", 2009); private collection (Australia).

\$42,500

 [5000784 at hordern.com]

An exceptional letter from Sir Joseph Banks, entirely in his hand, regarding the minting of the Royal Society Medal in honour of Captain Cook. First recorded in the 1930s, and noted, albeit incorrectly, in Dawson's calendar of the correspondence of Banks, this letter was for many years in private hands, and had only recently been rediscovered when we last handled its sale in 2009.

Banks was instrumental in organising the production of the medal in memory of his friend and former colleague from the *Endeavour* voyage. The letter, in Banks' characteristic and difficult hand, notes that "Mr. Pingo has executed the Commission which at your desire he undertook very much to my satisfaction. I should be obliged to you if you could take the trouble of informing me what sort of a Present you think should be made to him by the Society".

The recipient of the letter is not named here, but can be inferred from Banks' note regarding Pingo being commissioned "at your desire". This strongly implies - effectively confirms - that the letter is addressed to one of the two secretaries of the Royal Society who, as the historian of the medal's production L. Richard Smith has commented, had given Pingo the job. The recipient, then, would have been either Paul Henry Maty or Joseph Planta. If Maty, it must have been written at an awkward time, as the first months of 1784 saw Maty and Banks locked in a sometimes vicious fight over the direction of the Royal Society, a fight that culminated in Maty being replaced with Banks' man, Charles Blagden. Maty resigned on 25 March 1784. Of course, the letter may just as well have been sent to Planta, an important antiquary and librarian at the British Museum. Perhaps the references in the letter to the church in Lincoln and one Dr Dacre might ultimately allow someone to unlock the riddle.

Dawson, 'The Banks Letters', p. 672 (incorrectly described as addressed to Lewis Pingo).

Dr. Joseph Banks, Bart.
4th March 1704.

St. John's Square
March 4 1704

Dear Sir

Enclosed you receive a Copy of
the Church notes you desired I find the Copy
of Bowet among many Inventions in the
Tomb of a Grantham in St. Martin's Church
London

Mr. Pingo has executed the Commission
which at your desire he undertook very
much to my Satisfaction I should be
obliged to you if you would take the trouble

of informing me what sort of a Present
you think should be made to him by the
Society

Yours faithfully
Dr. Banks

as you have communicated to me your
knowledge of the Bowet family I have no
longer any occasion to trouble you on that
head

DETAILED RECORD OF COLONIAL EXPANSION ON THE AUSTRALIAN EAST COAST

8. CROSS, Joseph.

Chart of part of New South Wales with plans of the harbours. Respectfully dedicated to John Oxley, Esq., Surveyor-General.

Large hand-coloured engraved map, 1180 x 650 mm, dissected and backed on linen as issued, in the original slip case of marbled boards with label titled in manuscript "New South Wales".

London, Joseph Cross, but sold by James Wyld, 1828.

Provenance: From the Ingleton collection, with bookplate.

\$12,500

 [5000799 at hordern.com]



One of the great maps of New South Wales, extending from Moreton Bay to Bass Strait. Finely engraved with hand colouring, this very handsome map is notable for a series of important inset charts including Port Hunter at Newcastle, Moreton Bay and the Brisbane River, Port Jackson, Botany Bay and Western Port and Port Phillip, the latter accompanied by a detailed description. One of the most consulted of any of the Australian maps of this era, it is dedicated to John Oxley, then Surveyor General of New South Wales. The publisher Joseph Cross printed different versions from 1826 and in 1827 he re-issued it with inset maps of many harbours. Over ensuing years it was subtly updated with fresh discoveries and there is also an inset depiction of the entire Australian coastline.

Extensive details of inland exploration noted on the map include the relatively recent discoveries of Hume and Hovell with accompanying notes.

The London publisher Joseph Cross was responsible for any number of important publications relating to Australia in the 1820s and 1830s. He was perhaps the most influential promoter of the colonies at that time.

Tooley records this 1828 issue from a copy in his own collection; this is the Ingleton copy with shelf mark, noted in his catalogue as "extremely rare".

Tooley, 357; Worms & Bayntun-Williams, 'British Map Engravers', pp. 171 (noting the 1827 issue).

HOW TO GROW BOTANY BAY PLANTS: THE FIRST GUIDE

9. CUSHING, John.

The Exotic Gardener; in which the Management of the Hot-House, Green-House, and Conservatory, is fully and clearly delineated according to Modern Practice; with an Appendix containing Observations on the Soils suitable to Tender Exotics; together with a Table shewing the particular soil proper for each Genus and a Calendarium Florum for every Month in the Year.

Octavo; a good copy in contemporary calf, neatly rebacked.

London, Printed by A. Macpherson, 1812.

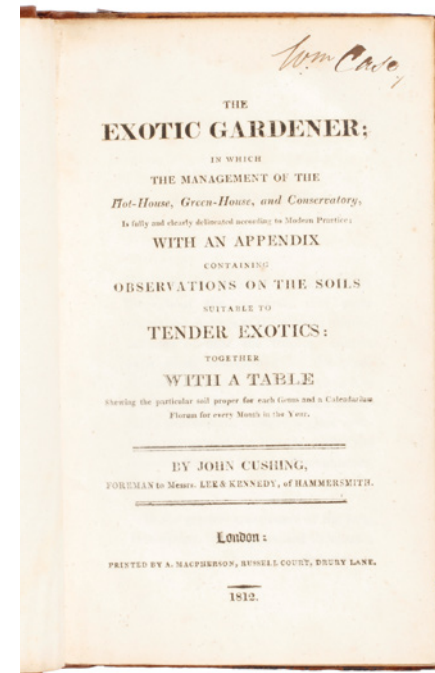
Provenance: William Case (early signature at head of title).

\$3800

 [5000778 at hordern.com]

First London edition, and a work of great interest to Australian horticulture: this is the first book to include instructions on growing Australian plants, here usually referred to as 'Botany Bay plants'.

'It includes Australian plants among its exotics and is the first gardening guide for growing such plants. Many members of the First Fleet sent back seeds to their friends in England... and for many years settlers did likewise. Daniel Bunce in Hobart Town advertised seeds of native plants for sending to friends in Britain. *The Exotic Gardener*, therefore, represents the first recommended use of Australian native plants for the garden or more likely the greenhouse or conservatory' (Victor Crittenden, *A History and Bibliography of Australian Gardening Books*, pp. 11-12).



The work is full of practical advice on the generally hard-wooded plants of Australia, with particular notice of the varieties of Banksias. Cushing recommends a loamy, sandy soil for the Botany Bay plants, and notes that any seeds received from New South Wales, as with those of the South Sea Islands generally, will require the aid of a hot-bed when first sown.

Crittenden, 'A History and Bibliography of Australian Gardening Books', 2 (1814 edition).

A SIGNIFICANT COPY OF ONE OF THE MOST INFLUENTIAL BOOKS EVER PUBLISHED

10. DARWIN, Charles.


On the Origin of Species by means of Natural Selection, or the preservation of favoured races in the struggle for life. By Charles Darwin, M.A., fellow of the Royal, Geological, Linnean, etc., societies; author of 'Journal of researches during H.M.S. Beagle's voyage round the world'. Fifth thousand.

Octavo, ; extensively annotated (see below) in text and on endpapers; contemporary half maroon morocco, spine ornately gilt in compartments between raised bands, marbled endpapers and edges; armorial bookplate.

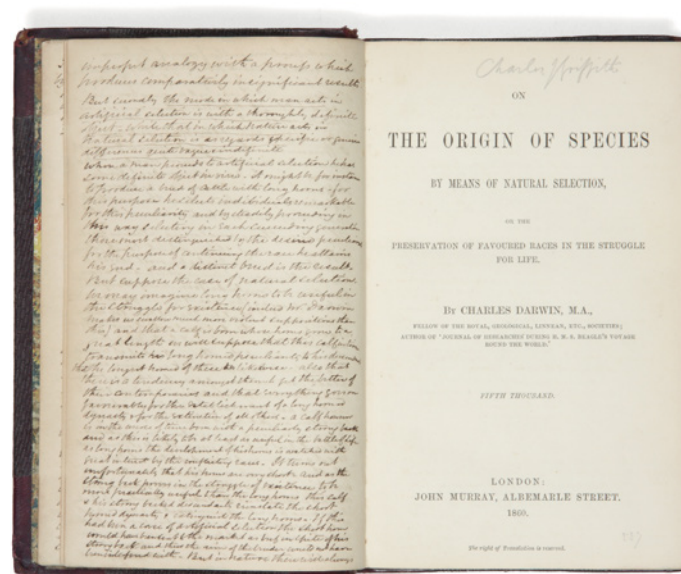
London, John Murray, 1860.

Provenance: Charles James Griffith (Victorian pastoralist and politician, with armorial bookplate).

\$38,000

 [5000782 at hordern.com]

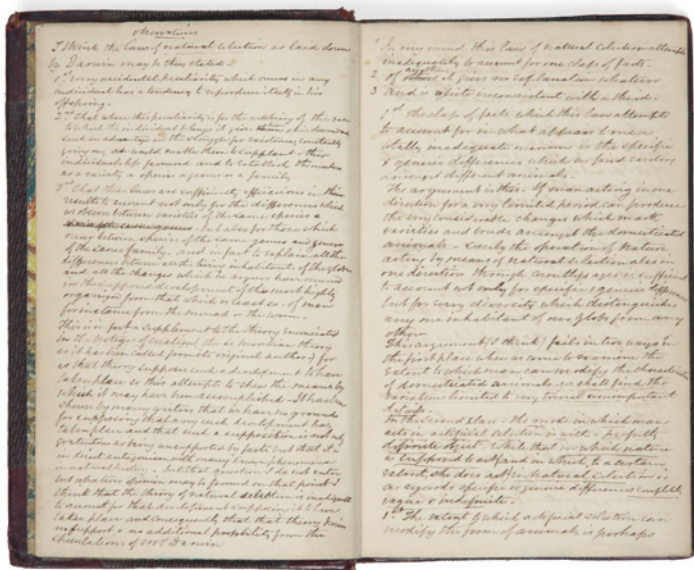
The second edition of Darwin's great work, one of 3000 copies prepared for sale just two months after the 1250 copies of the first edition had sold out in days. All copies are marked "fifth thousand" on the title-page, signifying that this printing had therefore reached the five thousand mark. Although Darwin made some corrections for this version, meaning that it was indeed a second edition, no such edition claim was made on the title-page. (However the 1861 printing correctly described itself as 'Third edition'). Just a few copies of this second edition have the date 1859 on the title-page and thus constitute a first issue of the edition; all other copies of the second edition, like this one, are therefore technically of a second issue. The edition had a set of



publisher's advertisements inserted dated January 1860, but as usual with bound copies these have been discarded here.

The *Origin* is the single most important scientific book ever published. 'The publication of the *Origin* of species ushered in a new era in our thinking about the nature of man. The intellectual revolution it caused and the impact it had on man's concept of himself and the world were greater than those caused by the works of Copernicus, Newton, and the great physicists of more recent times... Every modern discussion of man's future, the population explosion, the struggle for existence, the purpose of man and the universe, and man's place in nature rests on Darwin...' (Ernst Mayr).

This is a remarkably interesting copy. Only 13 years ago the National Library of Australia acquired their copy of the first edition, in fact what was believed to be the first copy of the *Origin* to arrive in Australia. It



had belonged to William Woolls, the New South Wales pastoralist, and had extensive annotations by him demonstrating an intelligent reading of and reaction to Darwin's powerful argument.

By contrast, this copy of the edition published just two months later belonged to a Victorian pastoralist, Charles James Griffith, author of *The Present State and Prospects of the Port Phillip District of New South Wales* (Dublin, 1845), and a member of the Legislative Council from 1851 until in 1858 he resigned to travel to Britain. He would have acquired his copy of Darwin on that trip. A devout, even perhaps excessively devout, Anglican, he is said to have alienated some electors during his political career by insisting on Sunday observance. A prominent founder of the bishopric endowment fund, he helped to establish the Melbourne Church of England Grammar School. As such he makes just as fascinating a reader as William Woolls, though he approaches from a different perspective. Woolls read the book with

curiosity and enthusiasm for the argument clearly taking over from his initial scepticism. Griffith however approaches his subject with a less open mind. His notes throughout the text show him unconvinced, though not so much in a doctrinaire way as by presenting reasoned objections. These notes are, like his signature on the title-page, in pencil and since they have been trimmed in the margins it is clear that the book was bound after this: in other words, he valued the book sufficiently, despite disagreeing with its thesis, to have it well bound for his library.

By the time it comes back from the binder, he has marshalled his thoughts and writes an extensive essay of something over 3000 words in ink on eight of the binder's blank pages at front and back of the book, presenting a coherent and rationally argued rejection of the theory in total, beginning: 'Observations. I think the law of natural selection as laid down by Darwin may be thus stated: 1. every individual peculiarity which occurs in any individual has a tendency to reproduce itself in his offspring...' and so on, showing a clear understanding of the argument. He argues in detail against specific and general points, and ultimately concludes that "I have preferred dwelling on the inconsistencies & absurdities involved in the theory itself or palpable on the face of it - which I have not seen dealt with by others who have made observations on this subject - that these seem to me sufficient to warrant its rejection. C.J.G.'.

While some of his arguments may represent received opinion and others original thought, it is impressive to see among his pencil notes in the text (p. 459) an early instance of the eye argument as an anti-Darwinian strategy; while it may now be over-familiar to us as part of the argument from design, it is a powerful argument and it is impressive to see it as the honestly expressed opinion of an intelligent individual in the margin of this ticking time-bomb of a book.

Dibner, 199 (1st edn); Freeman, Charles Darwin, 376; Horblit, 23b (1st edn); Printing and the Mind of Man, 344b (1st edn).

KANGAROO AND PLATYPUS CENTRE STAGE IN A GLORIOUS ILLUSTRATED MANUSCRIPT

11. DU DEMAINE, Valentine Girard, later Marquise d’Espagnet (1833-1911).


Natural History albums, entitled
“Histoire naturelle. Zoologie”, and
“Histoire naturelle. Botanique”.

Two volumes, folio, illustrated manuscripts containing forty two original watercolours, in the original bindings of green quarter calf, initials gilt on front covers.

Avignon, France, 1849.

Provenance: Jean-Paul Morin (with bookplate, sold Pierre Bergé Auctions, catalogue Voyages, Explorations, I, 2011).

\$24,000

 [5000746 at hordern.com]

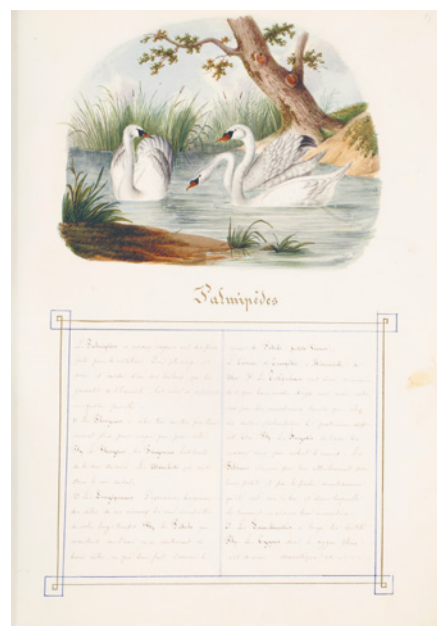
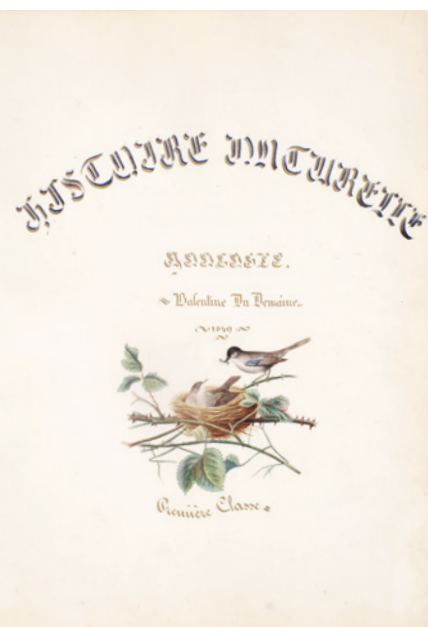
Two lavishly illustrated manuscripts on zoology and botany, with illuminated title pages and gold highlighting throughout. The artist was Valentine du Demaine of Avignon; her highly finished work dates from before her marriage to the Marquis d’Espagnet.

The two volumes contain forty two original paintings with descriptive text; volume one is devoted to zoology and includes many exotic animals including the kangaroo and the platypus. There are eight mammals, six birds, four reptiles, two fish, two molluscs, three insects, and two invertebrates, each of which is beautifully depicted with a calligraphic descriptive text below. Volume two is devoted to botany with fifteen full page watercolours, their descriptive text on facing pages.

These original watercolours in their finely bound folios are of outstanding delicacy and possess a jewel-like quality. They were clearly painted by an accomplished artist with a strong understanding of natural history. The manuscript title page is dated 1849; each volume carries the artist’s initials “V.D.” on the front cover. The Espagnet family, into which Valentine du Demaine married in 1856, own the Château de Porcieux with its vineyard in Provence.

These superb manuscripts are a very fine example of the elevated position cultural and scientific studies, including natural history, held in Europe in the late eighteenth and throughout the nineteenth century. Both the English and French exploratory voyages brought back exotic animals and plants; stories of newly discovered lands in the Far East, the Pacific, the Americas and Africa entranced the elite and educated classes. While publishers produced beautifully illustrated books to meet this burgeoning interest, private interest was represented by such rare example as this. Clearly, Valentine Du Demand, a most accomplished artist, was at the pinnacle of talented French bourgeois ladies painting in the 1840s.

Also illustrated on the cover of this catalogue.



A YOUNG DUMONT D'URVILLE OPENLY AMBITIOUS IN LOVE AND AT SEA

12. DUMONT D'URVILLE, Jules Sébastien (1790-1842).

Suite of five candid, passionate letters to his cousin and sweetheart Louise de Croisilles.

Five autograph letters signed by Dumont d'Urville, typically 3 pp. quarto with the fourth page an address panel; closely written in ink.

1. Le Havre, aboard the Amazone, 21 March 1809.
2. Le Havre, aboard the Amazone, 23 June 1809.
- 3 Toulon, aboard the Suffren, 5 August 1811.
4. Toulon, aboard the Suffren, 5 October 1811.
5. Toulon, aboard the Ville de Marseille, 14 November 1812.

Le Havre & Toulon, aboard various ships, 1809-1812.

Provenance: We are pleased to have been able to reassemble this important correspondence which was broken up into five components offered for separate sale from three different sources

\$28,750

 [5000794 at hordern.com]

The explorer's first love, and the start of his naval career. In this unpublished, indeed unrecorded group of long letters written over three years, between the ages of 18 and 22, D'Urville proclaims his love for his young cousin Louise, glories in her acceptance of his devotion, and finally describes his broken heart as her father discovers their relationship and forbids it.

In the course of these long letters, which together run to some 8000 words, he details his training and early service in the navy and is open in announcing his ambitions. He will make rear-admiral, he announces whilst still a midshipman.

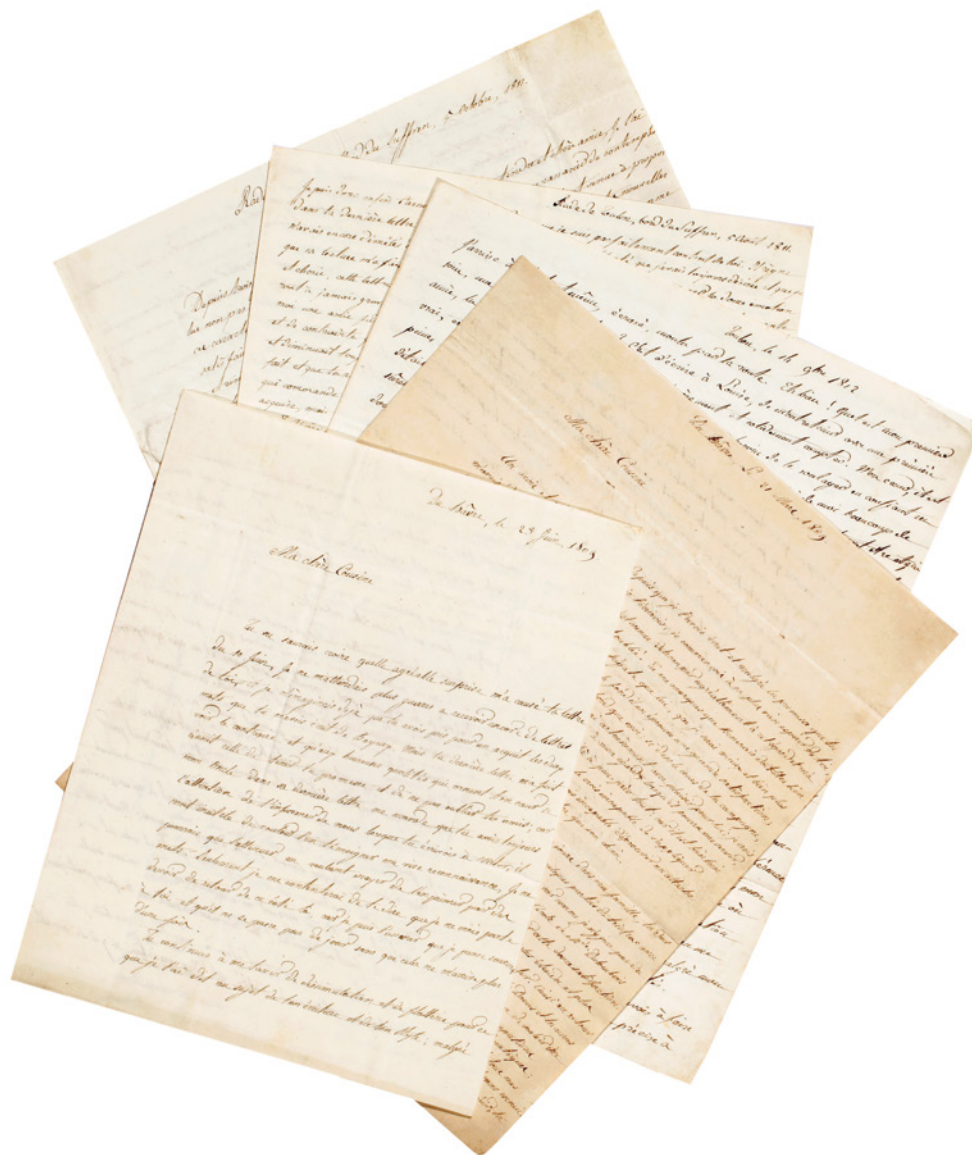
Even at this early age we see his sharp intellect and an exceptional ability to express himself and to describe events and feelings. Although the correspondence sheds an important light on d'Urville's development and early career it was not available to his most recent biographer, Edward Duyker, for his exhaustive account of the explorer's life, and would have had an important place in the early chapters in which he discusses the making of the man. Duyker mentions Louise once in passing, when he notes that Adèle, whom Dumont married in 1815, was "well received" by Louise on a family visit. Did she know of their earlier connection?

D'Urville was born into the minor aristocracy in Normandy. His father died when he was seven years old and his mother, Jeanne Françoise de Croisilles, arranged for his education to be taken over by his uncle – also Louise's uncle – the formidable Abbé de Croisilles, who had a profound influence on his student. D'Urville is said to have excelled at his studies. Certainly, we see him in these letters as highly literate and articulate and it is easy to understand how he would become "one of France's foremost authors on geographical discovery and major travel writers of the nineteenth century" (Duyker).

The correspondence tells a complete story. In the first letter he declares his love for his young cousin; three months later he is fully expressing his love and discussing his naval training and his ambitions in both love and war. Two years on he further declares his love despite her discouragements, while describing his first experience of a naval action; and two months after that letter he is pleading his cause, proclaiming that despite Louise's suggestion, friendship can be no substitute for the love that he feels; he evidently persuades her and their affair continues, only – as we learn from the final letter – to be ended by a terrible family scene and Louise's father's opposition.

Less than three years after that harsh end to his affair with Louise, d'Urville married Adèle Dorothée Pepin, the daughter of a watchmaker, in May 1815. His mother would have nothing to do with her, nor with their children, as she felt her to be beneath d'Urville's station. Knowing this, one wonders whether in naming Croisilles Harbour in the Marlborough Sound d'Urville may have someone other than his mother in mind.

A full descriptive cataloguing of the correspondence is available at hordern.com by searching 5000794.



ELIZABETH FLINDERS, MATTHEW FLINDERS' "DEAREST MOTHER"

13. [FLINDERS] UNKNOWN ARTIST.

Miniature portrait on ivory of Elizabeth Flinders, step-mother to Matthew.

Fine portrait miniature, 70 x 55 mm, painted on ivory backed with card, slip of paper within the excellent original black-lacquered timber frame which measures 120 x 85 mm, ornate bronze suspension loop.

[Lincolnshire], c. 1800-1820.

\$45,000

 [5000727at hordern.com]

A charming miniature portrait of Elizabeth Flinders, the much-loved step-mother of the navigator Matthew. No other portrait of Elizabeth is recorded, making this a significant addition to the history of Flinders' immediate family, not least because a small series of affectionate letters from him to Elizabeth is extant.

Matthew Flinders was the son of Matthew senior and his first wife Susannah Ward. Susannah died in March 1783 when Matthew was only nine years old, and his father remarried Elizabeth less than a year later, on 2 December 1783. His second wife was born Elizabeth Weeks (or Weekes) in 1752. The couple are known to have had three children, two of whom survived: Hannah (1789-1847) and Henrietta (1791-1838). Matthew Flinders senior died in 1802: news of his death affected his son greatly, and one of the more moving of his letters is written to Elizabeth from Port Jackson, 10 June 1803. Addressed to "my dearest mother", the letter writes of his pain and sadness on hearing the news, but also continues in the hope "I beg of you dear mother to look upon me with affection and as one who means to contribute everything in his power to your happiness. Independent of my dear father's last wish

[evidently of a continuing relationship], I am of myself desirous that the best understanding and correspondence should subsist between us; for I love and reverence you and hope to be considered by you as the most anxious and affectionate of your friends whose heart and purse will ever be ready for your service..." (Brunton ed., *Personal Letters from an Extraordinary Life*, p. 95). Nor were these idle words, as Matthew remained in close epistolary contact with her for the rest of his life.

The miniature has a sheet of paper written in a nineteenth-century hand setting out the provenance: "Mrs. Flinders. Second wife of Matthew Flinders, Surgeon, of Donington, Lincolnshire. Formerly Miss Weeks and later Mrs. Ellis. She was the mother of Hannah Dodd, my grandmother, & died at Donington in 1841 aged 90. EA." The portrait was acquired by its present owner from a source in the United Kingdom in relatively modern times; until then it had remained in the possession of a distant family relation.

Elizabeth Flinders at the time the portrait was painted looks to be not later than her sixties, quite possibly in her fifties, which would give the portrait a possible date between about 1800 and 1820.



THE SILVER MEDAL FOR FREYCINET'S VOYAGE ON THE URANIE

14. [FREYCINET, Louis de] LOUIS XVIII.

Medal for the voyage of the *Uranie*.

Obverse: profile portrait of Louis XVIII.

Reverse: "Hémisphère Austral. Physique

Astronomie. La Corvette l'*Uranie*

Mr. Ls. de Freycinet Commandt..."

Silver medal, 41 mm.

Paris, Puymaurin & Andrieu, 1817.

\$7850

 [5000793 at hordern.com]



A scarce example of the silver issue of the medal struck to commemorate the sailing of the *Uranie* for Australia and the Pacific in 1817 under Louis de Freycinet. The design of the Freycinet medal had an interesting after-life, appearing as an engraving on the title-pages of several volumes of the official published account of the voyage.

The *Uranie* landed at Shark Bay on the West Coast of Australia, on 12 September 1818, where an observatory was set up. After visiting Timor and the Sandwich Islands they reached Port Jackson in November 1818. They left on Boxing Day that year on a course for Cape Horn but on 13 February 1820 the ship was wrecked off the Falkland Islands. However all the crew and most of the records of the voyage and natural history specimens were saved and the voyage was completed on the *Physicienne*.

The voyage had been organised by the French government to make observations on geography, magnetism and meteorology, and became noteworthy for its natural history discoveries. This scientific bent is reflected in the detailed lettering on the obverse of this medal, which has the main caption "*Hemisphere Austral. Physique Astronomie*", and also notes that Freycinet's voyage was commissioned by the two most important French naval figures of his day, Louis-Antoine d'Artois de Bourbon, Duc d'Angoulême, then serving as *Amiral de France*, and the Vicomte du Bouchage, *Ministre de la Marine*.

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

GILL'S HOMAGE TO LIFE IN THE BUSH


15. GILL, Samuel Thomas.

The Australian Sketchbook by S.T.G. Printed in colours and published by Hamel and Ferguson...

Oblong folio, with 25 fine chromolithographs (including the title); half dark green morocco renewed on original green cloth boards, front cover lettered in gilt.

Melbourne, Hamel and Ferguson, 1865.

\$11,000

 [5000645 at hordern.com]

This is one of the best illustrated books on Australian life in the mid-nineteenth century. Gill's most famous volume and his last, it is a most attractive album of 25 rural scenes - bushranging, kangaroo stalking, the bush mailman, cattle droving - with a poignant comparison throughout between the life of the Aborigines and that of the settlers. 'Bush Funeral', for example, which shows a weeping funeral procession behind a coffin pulled by two bullocks, is followed by 'Native Sepulchre', an Aboriginal corpse on a platform with howling dingoes below.

The colour printing of the lithographs is of notably high quality for this early date. The album was printed in 1865, later in the same year that chromolithography was first put to serious use in Nicholas Chevalier's *Album*. The colouring here (occasionally highlighted with a little hand-applied colour) is a delicate and successful use of the medium.



Printed in Colour by

Hamel & Ferguson 3500

NIGHT FISHING.

'The title-page shows a likeness of the artist carrying his boots and equipment and crossing a shallow stream barefoot. His head is turned suspiciously towards two Aborigines shown half concealed by rocks, while unseen by him a snake menaces an unprotected foot. The sketch indicates something of Gill's attitude towards himself at this time. He evidently viewed his own situation with wry humour, adopted a generally fatalistic attitude, and held his own achievements and future in scant regard' (McCulloch, *Artists of the Australian Gold Rush*).

A warm and ironic tribute to colonial bush life, *The Australian Sketchbook* remains a classic of illustrated Australianiana.

Ferguson, 9924f; Wantrup, 251.

EXPLANATORY COMPANION TO THE ETHNOLOGICAL “TABLEAU” BY GRASSET


16. GRASSET DE SAINT-SAUVEUR, Jacques.

Histoire Abrégée des découvertes des Capitaines Cook, Wilson, La Pérouse, etc. etc. [Labelled “Livre d’Explication pour les découvertes des Capitaines Cook, Wilson, et la Pérouse”]...

Quarto, 60 pages, with the half-title; a large copy with wide margins, completely uncut, in the original publisher's marbled blue-green boards with printed paper label on front cover.

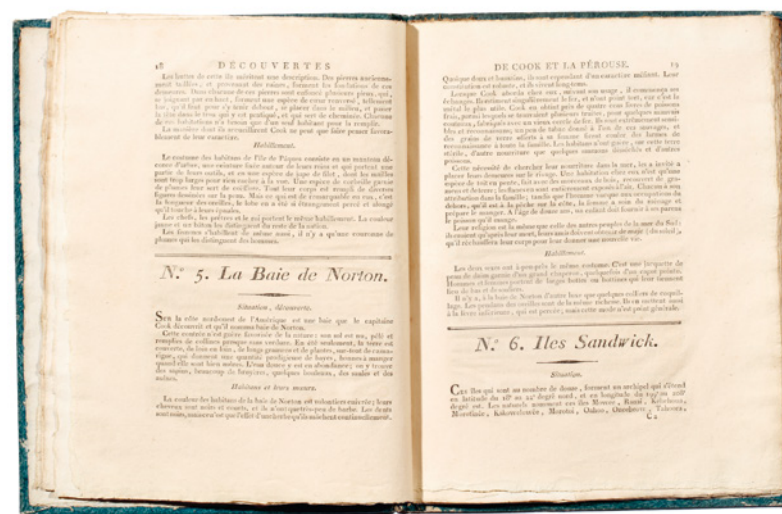
Paris, chez l'auteur... A Bordeaux, chez la citoyenne Saint-Sauveur..., An VI (1797-1798).

\$8500

 [5000788 at hordern.com]

Very scarce separately-published companion piece to Grasset de St-Sauveur's “Tableau des découvertes du Capne. Cook & de La Pérouse”, his famous depiction of the various peoples of the Pacific. This fairly long printed text adds the essential details that cannot be shown in the visual images of the manners, traditions, dress, celebrations, weddings, tortures, funerals, and so on, of all the 24 original inhabitants illustrated in the tableau. Eight years later a similar piece was prepared as a companion volume for the Dufour panorama “Les Sauvages de la Mer Pacifique”.

The introduction includes a summary of the voyages of Cook and La Pérouse and refers to Wilson at the Pelew Islands. Then appear articles on Nootka, New Zealand, Prince William Sound, Easter Island, Norton Sound (Alaska), the Hawaiian Islands, Tana (Vanuatu), Santa Christina (Marquesas), Baie de Castries (De Kastri, Siberia), Port des Français



(Lituya Bay, Alaska), Maouna (Samoa), Macao, Langle Bay (Tomari, Russia), Concepción (Chile), Manila, Pelew Islands, Unalaska, Ulietea (Society Islands), the Marquesas, Friendly Islands, New Caledonia, Tahiti, Annamooka (Tonga), and Hapae (Tonga).

A table at the end makes the specific references to the figures in the Tableau, arranged by the three rows into which the print is divided. The text also appeared as a part of Grasset's larger work to accompany his five-part “Tableaux des principaux peuples” (Paris, 1798, Forbes 281, though not seen by him). That this is a genuine separate issue is confirmed by the printed paper label on the original binding.

Beddie, 258 (noting copies in the Dixon Library and in the State Library of Victoria); Forbes, ‘Hawaiian National Bibliography’, 271.

FROM ETHNOLOGY TO FASHION


17. GRASSET DE SAINT-SAUVEUR, Jacques.

Tableau des découvertes du Capne. Cook & de La Pérouse.

Engraved aquatint with original handcolouring,
440 x 530 mm (sheet size), mounted and framed.

Paris, circa 1797.

\$7850

 [4311661 at hordern.com]

Rare and alluring hand-coloured engraving of the islanders of the Pacific, composed of twenty-four groups of inhabitants from new lands revealed through the voyages of La Pérouse and Captain Cook. St-Sauveur's print has been long considered one of the most romantic and elegant depictions of ethnological subjects.

Bernard Smith discusses the importance of St-Sauveur's costume studies in disseminating the exotic imagery brought to European attention by the wave of voyages of exploration in the second half of the 18th century: '... new visual information about many previously unknown peoples [...] greatly enlarged Europe's knowledge of the family of man. Joppien has shown how important encyclopedias of costume and 'gallery of man' books were in this process of popular dissemination. But as artists copied the engravings so they altered them still further in the direction of European pre-conceptions, the anthropological and ethnographic intentions of the originals being diverted increasingly to fulfil the demands of taste and the intrinsic needs of decoration. A fascinating example is the hand-coloured etching by St.-Sauveur, the finest of the costume encyclopaedists of the late eighteenth century...' (*European Vision and the South Pacific*, p. 113).



Grasset de Saint-Sauveur, was born in Montreal in 1757 and died in Paris in 1810. Like other artists of the period he was captivated by Pacific discoveries and here he shows figures from Nootka Sound on the northwest coast of America, Prince William Sound in Alaska, as well as Easter Island, Hawaii, Unalaska, Tahiti and Ulitea. As Forbes notes in the *Hawaiian National Bibliography*, Grasset's engraving was separately issued and was the only such large image by him to depict the peoples of the Pacific.

Beddie, 557; see Forbes, 'Hawaiian National Bibliography', 271 and 281.

PUBLISHED ON THE EVE OF GOLD-DISCOVERY


18. HAM, Thomas (engraver and publisher).

Ham's squatting map of Victoria, (Port Phillip district, New South Wales) carefully corrected to this date from the Colonial Government surveys, Crown Lands Commissioners & explorers maps, private surveys &c.

Large hand-coloured engraved and manuscript map, 462 x 725 mm, dissected and backed on linen as issued, in the original pebbled linen boards, with the rare Key [xxii pp], early owner's inked inscription on the title page.

Collins Street, Melbourne,
Thomas Ham, 1851.

\$6400

 [5000713 at hordern.com]



Impressive and rare map published on the eve of gold discovery, before Victoria became a separate colony, and one of the very first produced locally. The scarce key notes the districts and land settlement of identified squatters "carefully corrected" and updated on the map.

Thomas Ham (1821-1870), pioneer printer and engraver, was a central figure in the iconography of the gold rushes, engraving and lithographing various maps and plates including for *Ham's Five Views of the Gold Fields of Mount Alexander and Ballarat* (1852), *The Diggers Portfolio* and *The Gold Diggers Portfolio* (1854). This intricately detailed map rarely survived: it was an immediate resource of updated local information for settlers and squatters, so unsurprisingly was well used. As a publisher based in the Colony, Ham had an obvious advantage over London-based rivals: he was commissioned to produce the seal of the town of Melbourne and he printed the first Victorian stamps and currency.

THE SPECIAL ISSUE OF THIS IMPORTANT FIRST FLEETER, ON “SUPERFINE, WOVE ROYAL” PAPER

19. HUNTER, John.


An Historical Journal of the Transactions at Port Jackson and Norfolk Island, with the Discoveries which have been made in New South Wales and in the Southern Ocean, since the publication of Phillip's Voyage, compiled from the Official Papers; Including the Journals of Governors Phillip and King, and of Lieut. Ball; and the Voyages from the First Sailing of the *Sirius* in 1787, to the Return of that Ship's Company to England in 1791.

Quarto, with 17 engraved plates, folding maps and charts (including the fine title-page vignette); a splendid copy (a few age spots only) with large margins in handsome early nineteenth-century tree calf, very neatly rebacked, flat spine panelled in gilt, original crimson label preserved.

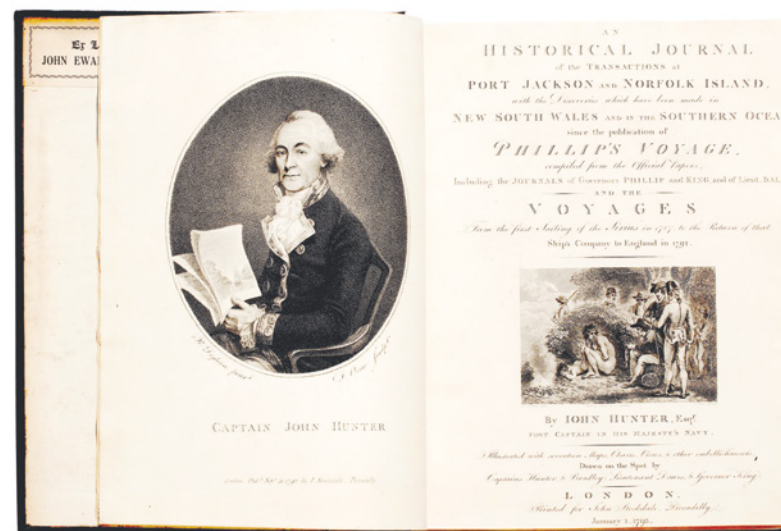
London, John Stockdale, 1793.

Provenance: John Ewart Davies (book label); Colin Skelton Anderson (1904-1980, businessman and museum trustee; with armorial bookplate); private collection (Australia).

\$11,000

 [5000717 at hordern.com]

A superb copy of the first edition of Hunter's important *Journal* of the first years of settlement at Sydney. This is an example of the very scarce special issue on a fine wove paper (rather than the laid paper of the regular issue), as announced in the publisher's advertisement for the book "A few Copies of the above Work may be had printed on a Superfine, Wove Royal, Price 2l. 2s. in Boards". That price compared to the "1l. 11s. In Bds" of the normal version.



Second captain of HMS *Sirius* under Phillip for the voyage to Botany Bay, Hunter became actively engaged in surveying and exploration in New South Wales, and only left for England in late 1791 after the loss of the *Sirius* at Norfolk Island while under his command. He spent the next few years in England, where he prepared his journals for publication. Hunter gives an excellent account of many activities, particularly exploration and the settlement at Norfolk Island (based on King's papers), which are treated more cursorily by the other First Fleet chroniclers. The engraved plates and maps, many of the latter from original cartography by Hunter, Dawes and Bradley, are very fine. The plates include the well-known "View of the Settlement at Sydney Cove, Port Jackson, 20th August 1788" (the first published engraving of Sydney) and P.G. King's "A Family of New South Wales", engraved by William Blake.

Crittenden, 'A Bibliography of the First Fleet', 110; Ferguson, 152; Wantrup, 13.

‘MUCH MORE THAN THE GRECO-ROMAN AND JUDAEO-CHRISTIAN WORLD’.


20. JONES, Sir William (President) and others.

Asiatic Researches; or, Transactions of the Society, Instituted in Bengal, For Inquiring into the History and Antiquities, The Arts, Sciences and Literature of Asia.

Eleven volumes, quarto, with a total of 132 plates (of which 24 are folding), some handcoloured; contemporary polished half calf with gilt spines.

London, printed for J.Sewell; Vernor and Hood, and others, 1799-1812.

\$9850

 [4205930 at hordern.com]

A splendid set in a handsome and well-preserved contemporary binding: the first eleven years of this important publication, dating from a period when India was the fulcrum of British activity in the region. The journal covers everything from non-Western medicine to mystic poetry, and includes serious scholarly papers such as Sir William Jones *On the Hindus* – the first paper to demonstrate the unity of the Indo-European languages. *Printing and the Mind of Man* acknowledges the tremendous importance of Jones' paper, first published as a pamphlet in 1788 and reappearing in the first volume here (pp. 415-431): 'This slim paper... marks a turning point in the history of linguistics and signalled the birth of comparative philology.' In it Jones first revealed the similarity of Sanskrit, Greek, Gothic and Latin languages; and by so doing gave rise to the new discipline of Indo-European studies.

The Asiatic Society was instituted in 1784 (originally as "The Asiatick Society"), comprising members of the East India Company stationed in Bengal and further afield alongside merchants, scholars and literati



living in Britain with a deep interest in the history and cultures of Asia. The geographical scope of the studies is significant, from Arabia to Indonesia, encompassing the Indian subcontinent, China, Nepal and Tibet.

The diversity of articles is remarkable, ranging from ancient history and languages through to natural history, ethnology and astronomy. Interestingly, a number of articles concern the peoples and trading products of South-East Asia including articles on the Andaman Islands and the ethnology of the Nassau Islands off Sumatra. Entries on inter-island trade and natural commodities include a detailed article of ten pages on the varieties of pepper cultivated in Prince of Wales Island (present day Penang in Malaysia).

Other antiquarian articles of enduring interest include an examination of an Arabic manuscript of Aristotle, reference to Egypt and the flooding of the Nile in ancient Hindu literature and the Indian cosmology of ecliptic time. Such historical material is published alongside geographical and scientific papers such as the trigonometric survey of India by William Lambton and William Petrie (including a fine engraved map of the triangulation method).

See Printing and the Mind of Man, 235.

KANGAROOS IN FINSBURY SQUARE

21. [KANGAROO]

'The Kanguroo, The Armadillo, The Rhinoceros':
entry token for the London zoological exhibition
of Thomas Hall in 1795.

Bronze medal with an attractive patina, 30 mm; a few
letters poorly struck to the obverse, fine beading to
the rim with some wear, but overall very good.

London, T. Hall, 1795.

\$9000

 [5000716 at hordern.com]

Very rare entry token for the London taxidermist and showman T. Hall, advertising the notably early display of a "Kanguroo" at his museum on City Road, near Finsbury Square. On the obverse the medal illustrates the three most remarkable animals on display, the kangaroo, armadillo and rhinoceros. The reverse features the legend 'T. Hall City Road near Finsbury Square London 1795' and, around the rim, 'The first artist in Europe for preserving birds beasts'.

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



only such token that we have handled, this example having been sold by us in 2011 and now through our hands for the second time.

Research by a descendant of Thomas Hall has shown that the business on Finsbury Square was certainly established by 1779, but perhaps significantly earlier. It was established by Hall who is known to have taken on the task of preparing a rhinoceros in 1793 - clearly this would be the same animal advertised here. By the 1790s Hall's grandson, also Thomas, was heavily involved in the business, and he appears to have been the driving force behind diversifying from the well-established business of taxidermy into display and spectacle, in the process forming a small museum much like those of his near contemporaries Sir Ashton Lever and William Bullock. The company did not neglect taxidermy however, and Hall was closely associated with Charles Wilson Peale, the Philadelphia-based artist and impresario, famous for his own museum. Hall's Finsbury Square museum ran into the 1840s, although some time during this decade it appears to have wound up and the specimens were dispersed.

“MY BOOKS CAME HALF OUT OF LYELL’S BRAIN” (CHARLES DARWIN)


22. LYELL, Sir Charles.

The Principles of Geology: Being an Attempt to Explain the Former Changes of the Earth’s Surface, by Reference to Causes now in Operation.

Three volumes, octavo, with 11 maps and plates, four of which are hand-coloured; with a single page of publisher’s advertisements at the end of vol. 3 (some examples have 4 pp); complete with the required half-titles in volumes one and three; a fine set in contemporary half blue calf, spines panelled in gilt and blind between raised bands, double crimson labels.

London, John Murray, 1830-1833.

\$17,500

 [5000736 at hordern.com]

First edition of this classic by ‘the father of modern geology’, which “has been called the most important scientific book ever... and [which] shook prevailing views of how the earth had been formed” (Cambridge). “One of the key works in the nineteenth century encounters between science and Scripture, Charles Lyell’s *Principles of Geology* sought to explain the geological state of the modern Earth by considering the long-term effects of observable natural phenomena. Written with clarity and a dazzling intellectual passion, it is both a seminal work of modern geology and a compelling precursor to Darwinism, speculating on radical changes in climate and geography across the ages, and exploring the evidence for the progressive development of life” (Secord).

Just 1500 copies were published of the first edition, of which only two volumes were contemplated. They had reached a second edition in 1833

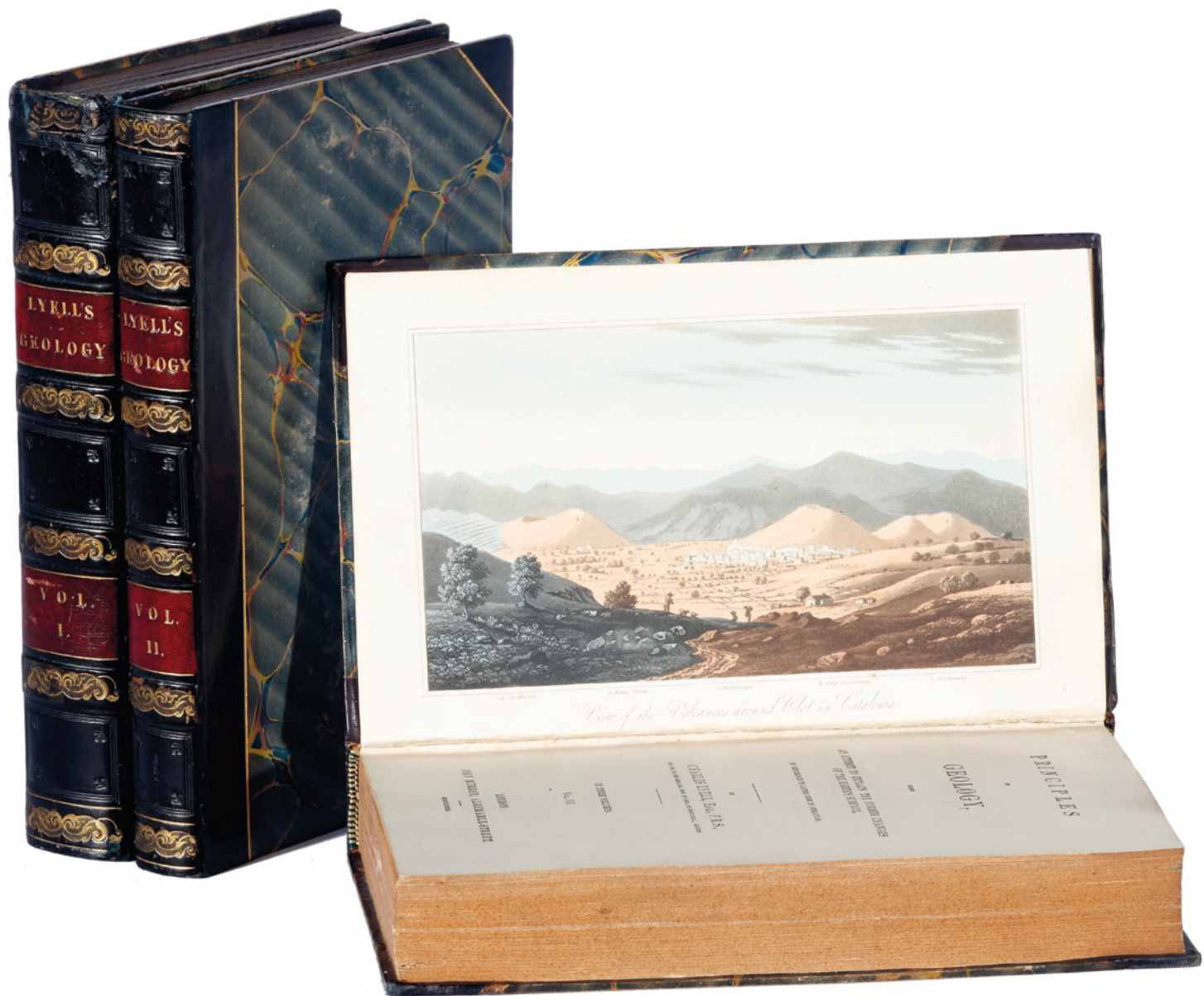
when the third was added. Eleven editions of the work appeared during Lyell’s lifetime; at his death he had just finished his revisions for the first volume of the 12th edition.

The book was to have a fundamental effect on the development of Darwin’s thinking. “When the Beagle expedition sailed in 1831 Henslow presented Darwin with the first volume of Lyell’s *Principles of Geology* ... The second volume of Lyell’s book reached Darwin in Montevideo and his constant references to the enormous influence on his thinking of this great work are typified by a letter from him to Leonard Horner saying ‘I always feel as if my books came half out of Lyell’s brain’” (PMM).

Darwin openly acknowledged that Lyell’s identification of changes operating over huge periods of time to create geological features was part of the key to his development of the theory of natural selection. He remarked that ‘The great merit of the *Principles* was that it altered the whole of one’s mind, & therefore that, when seeing a thing never seen by Lyell, one yet partially saw it through his eyes’.

‘Charles Lyell’s *Principles of Geology* shaped Darwin’s vision of nature as he circumnavigated the globe on the Beagle and as he later created his theory of evolution ... Darwin became his most enthusiastic advocate, and found the *Principles* immensely liberating from the moment of landing on his first tropical island during the Beagle voyage. The young naturalist used the book to develop his own causally-oriented style of interpretation, comparing the uplifted but scarcely disrupted rocks in the mid-Atlantic Cape Verde Islands with the Temple of Serapis. Later in the voyage he reinterpreted the origin of coral reefs, overturning the model that Lyell had advocated; but the style of reasoning was that of the master, who altered his next edition accordingly. When Darwin began to consider the possibility of species evolution after his return home, he did so in private dialogues with the *Principles*...’ (Secord, pp. ix & ,vi).

Dibner, Heralds, 96; Grolier/Horblit, 70; Norman, 1398; Printing and the Mind of Man, 344.



THE EARLIEST SCHOLARLY EDITION OF MARCO POLO

23. [MARCO POLO] ZURLA, Placido.

Di Marco Polo e Degli Altri Viaggiatori Veneziani piu Illustri Dissertazioni.

Two volumes, quarto, with four folding maps; quarter vellum in antique style, original plain blue-grey wrappers bound in.

Venice, Gio. Giacomo Fuchs, 1818-1819.

\$4850

 [4307510 at hordern.com]



The first “modern” edition of Marco Polo, the inspiration for all explorers towards the east. His reports of his travels, whether factual or embroidered, provided Europeans not only with their first account of China, but also with a new standard in travelogue. A unique compilation of history, politics and accounts of territories uncharted by the west, his account was originally dictated to an acquaintance, Rusticiano, whilst he was being held prisoner in Genoa in 1299, following a naval defeat. His work was largely unknown in his lifetime, and first appeared in print in 1477 in Nuremberg, almost two hundred years after it was written.

Subsequent editions were the source of various misprints and typographical errors, which were perpetuated for centuries, and which laid the foundation for speculation about the existence of a great continent to the south. The appearance of a promontory named “Beach” that appears on the earliest maps in the vicinity of northern Australia, stems from Polo’s term “Locac”, which probably describes Thailand. In Ramusio’s edition of Polo, the term became “Lochac”, and in the Basle edition, the term was further corrupted to “Beach”. This name was then used by late-sixteenth-century and early-seventeenth-century cartographers to describe the northernmost coastline of “Terra Australis”.

This first edition of Zurla’s version of Marco Polo’s travels was appropriately published in Polo’s home city of Venice. Zurla, Cardinal Vicar of Rome, was an influential writer on medieval geography: his edition of Marco Polo is noteworthy as the first “modern” edition.

THE ONLY SUBSTANTIAL WORK ON FRA MAURO'S FAMOUS WORLD MAP

24. [MAURO] ZURLA, D. Placido.

Il Mappamondo di Fra Mauro Camaldolese descritto ed illustrato...

Folio, vignette portrait on title; with a large folding engraved map and another engraved plate; a fine copy in old calf-backed marbled boards.

Venice, 1806.

\$4850

 [5000430 at hordern.com]



The first substantial study and reproduction of Fra Mauro's famous world map: the last and the greatest medieval *mappa mundi* and still today a treasure of Venice. Placido Zurla's handsome work, produced very much in the style of Bodoni, was the earliest serious study of the map and the first reproduction of it in bookform.

Zurla (1769-1834) had a unique insight into Mauro's monumental achievement as he belonged to the same Camaldolese order where, as Librarian, he had access to the actual map itself. The superb – and very large – original map was the centrepiece of the 2013 *Mapping our World* exhibition at the National Library of Australia, the first time in over five centuries that the map had been allowed to leave Venice. (Its remarkable journey can be seen online: search “from venice fra mauro” at youtube.com, where there are several other videos about the map).

Five centuries after the great map's creation the site of the third American moon landing was named for its creator as the Fra Mauro Hills.

Fra Mauro was active as a professional cartographer in the monastic workshops on the Venetian island of Murano in the mid-fifteenth century. In 1457 he was commissioned by King Alfonso V of Portugal to produce a world map incorporating information about recent Portuguese discoveries. The map was finished in 1459 and despatched to Portugal, but was later lost. A medal struck at the time to commemorate Mauro's great achievement described him as “geographus incomparabilis”.

The surviving map was discovered in the monastery at Murano and is now held in the Biblioteca Marciana in Venice. Based on King Alfonso's map, it was probably made after Mauro's death in 1460 by his assistant Andrea Bianco from Mauro's sketches.

The last important pre-Columbian map of the world, it represents the end of Bible-based geography and the culmination of medieval cartography on the eve of the Renaissance.

SCRIMSHAWED MEMORIAL TO NED AND THE KELLY GANG

25. [NED KELLY]


'The Kelly Gang': a matching pair of engraved bullocks' horns.

Pair of horns, approx 800 mm height, mounted on metal stands with fittings, slate bases with inset marble panels, brass plaques.

Australia, c. 1880.

Provenance: Christie's Melbourne, 26 March 2002, lot 165, "A Private Collection" [of Ned Kelly material]; private collection (Sydney).

\$12,500

 [5000776 at hordern.com]



A testamentary relic to the rich story of the Kelly gang: a striking ornamental pair of bullocks' horns. They are decorated in scrimshaw with depictions of Ned Kelly and various members of the Kelly gang, including Kate Kelly, and Ned's favourite mare 'Music', with other decorations, some floral. Both gangsters and lawmen are represented as the figures engraved on the horns include Sergeant Michael Kennedy, whom Kelly killed in the shootout at Stringybark Creek.

The horns are mounted on display bases and have brass plaques inscribed "The Kelly Gang". A remarkable period piece, this memorial is redolent of a time when Kelly was as much a hero as a villain. Though no Robin Hood, his story chimed with the larrikin psyche, inviting comparison with the American Wild West and its appealing folklore.

THE FIRST COMPLETE BOOK DESCRIBING WESTERN AUSTRALIAN SETTLEMENT

26. POWELL, J. Giles.

The Narrative of a Voyage to the Swan River ... containing useful hints to those who contemplate an emigration to Western Australia...

Octavo, with a frontispiece map, neat library stamps on title-page, map verso and periodically throughout the text; otherwise a very good copy in modern tan quarter calf.

London, F.C. Westley, 1831.

\$6500

 [4106043 at hordern.com]



First edition: rare. The first full book to describe newly-settled Western Australia; Powell's work was preceded only by some very scarce emigration pamphlets published in 1830.

Powell's book is well known for the frontispiece map "A Plan of Swan River Settlement, and the Surrounding Country", which shows the coastline from Geographe Bay to just north of the Swan River, noting particularly Perth, "Freemantle", and the intended town of Clarence, as well as clearly delineating Rottnest Island. The "narrative and account are compiled from several letters addressed by a young man of respectability (now resident at the Swan River) to his relations in England... no statement is presented herein which is not in strict accordance with the truth" (author's advertisement). Powell dedicated the book to the conservative statesman Sir Robert Peel, whose cousin Thomas Peel was an influential settler.

Powell's letters were dated from Fremantle in November, 1829.

Ferguson, 1467.

ORIGINAL SECTIONAL ELEVATION FOR CONSTRUCTION OF A FRENCH VESSEL

27. [SHIPYARD] UNKNOWN FRENCH DRAUGHTSMAN.

French Shipyard drawing.

Fine original drawing in ink on paper, with watercolour highlights, 470 x 450 mm, showing an armed ship in profile, flying several flags; with long manuscript notes on the verso detailing rigging, fitout, and apparently costs.

France, undated but probably 1740-1770.

\$6850



[5000777 at hordern.com]



A fine and very rare piece: this is an eighteenth-century sectional elevation of a French ship, probably for construction purposes and perhaps a design and estimate for a specific vessel.

The drawing has been inspected by Contre-Amiral François Bellec (former director of the Musée de la Marine, Paris, and author of *Unknown Lands: The Log Book of the Great Explorers*, *Tragédies De La Mer: Les Mythes De L'histoire*, *Le livre de L'aventure Maritime*,

Océans des hommes, and *La Mer sous le regard des peintres de la marine*). Admiral Bellec was impressed by the piece, dated it to the middle of the eighteenth century, and said that he was not aware of more than a few similar pieces in French institutional collections. He speculated that such pieces were ephemeral by their nature (once the ship was built there was little purpose in retaining the working drawings which would have been regarded as redundant).

The fact that the ship is flying different and apparently contradictory flags may indicate that it was a generic rather than a specific drawing: however the flags may possibly be unfamiliar examples of, for example, a set of Dutch provinces or a similar group of small states.

SHIP VIEWS OF THE 1830s

28. [SHIPBUILDING]

PERROT, Ferdinand.

Etudes de marines dessinées d'après nature et lithographiées par Ferd. Perrot.

Oblong album, with title-page and eight large lithographic plate measuring 433 x 582 mm (sheet size); old presentation note inscribed to top margin of title page, a very good copy in original cloth boards with gilt blocked title.

Paris, Victor Delarue, circa 1835.

\$9250

 [3808814 at hordern.com]



Attractive lithographic album of marine views, including four skilfully executed scenes of dockside life and shipbuilding. The eight plates were lithographed by Lemercier from sketches by Ferdinand Perrot (1808-1841), marine artist and pupil of Théodore Gudin. As an artist working in oils, Perrot produced numerous paintings of British naval scenes. The album is interesting as a visual record of nineteenth-century shipbuilding. Specifically, those four plates depict the following: a large ocean going vessel careened with spars removed; the process of squaring up logs prior to laying down the hull; five men at work on a floating platform coppering a hull (with details of two partially constructed vessels in the background), and two figures dwarfed by enormous anchors and winch at a dockyard.

CONSIDERED FOR THE GOVERNORSHIP: SOUTHEY'S LONG POEM ON BOTANY BAY

29. SOUTHEY, Robert.

Poems [and] Poems. The Second Volume.

Two volumes, octavo, a fine set in polished speckled calf, spines ornately gilt in compartments with double labels, all edges gilt, by Bedford.

Bristol, Printed by N. Biggs for Joseph Cottle, and G.G. and J. Robinson, London, 1797; [vol. 2:] Bristol: Printed by Biggs and Cottle for T.N. Longman and G. Rees.

Provenance: John Delaware Lewis (with leather armorial book label), presumably either the father (1774-1841, American merchant based in St Petersburg and finally settling again in England) or son (1828-1884, English writer and politician) of that name.

\$7850

 [5000771 at hordern.com]

A most attractive set in Bedford binding of the full first edition, as issued in two volumes over three years, of Southey's verse collection, his first book of poems published under his name alone, which includes his long poem "Botany Bay Eclogues" (pp. 75-104). Hayward notes that the first volume was suppressed after publication, and a second edition was printed later the same year. This fine set is an example of the true first edition, rarely found as here in a uniform set including the second volume in its first 1799 appearance.

Borrowing from Southey's early radicalism, and infused with the ideas that would lead him to join Coleridge in advocating the utopian ideals of Pantisocracy, one of the often ignored aspects of the Botany Bay Eclogues is that they correctly privilege the new Australian society over life in England: they are 'made up of the reminiscences of ordinary



people who have been transported to Australia as felons. Some of them remember England with nostalgia, but all have gone through experiences that make Botany Bay seem like a welcome haven' (*Routledge History of English Poetry*, p. 10).

In fact Southey refused an opportunity to compare the reality with his lyric vision: in 1812, the year before his appointment as Poet Laureate, he seems to have considered a future as governor of New South Wales, but turned it down because 'Edith was not too keen on such a radical change of scenery' (Mark Storey, *Robert Southey: A Life*). It is fascinating to speculate as to what Governor Bob Southey might have done with the colony.

See Robert W. Rix, *The Poetics of Penal Transportation: Robert Southey's Botany-Bay Eclogues* (*Eighteenth-Century Studies*, Volume 53, Number 3, Spring 2020, pp. 429-446).

Ferguson, 257 (recording only the National Library copy, none identified for the Addenda volume); *Simmons*, *Southey*, 6 & 8; *Hayward*, *English Poetry Catalogue*, 209 "Southey's first collection of shorter poems, suppressed after publication."

WITH AN ILLUSTRATION BY FERDINAND BAUER


30. STEPHENSON, John and James CHURCHILL.

Medical Botany; or, Illustrations and Descriptions of the Medicinal Plants of the London, Edinburgh, and Dublin Pharmacopoeias comprising a Popular and Scientific Account of Poisonous Vegetables Indigenous to Great Britain.

Three volumes, octavo, 187 handcoloured engraved plates (five double-page, one folding); neat owner's stamp on verso of each plate; contemporary half green morocco, spines gilt.

London, John Churchill, 1834-1836.

\$6500

 [5000715 at hordern.com]

A very attractive copy of this important and beautifully-illustrated herbal.

The herbal describes 185 species, each illustrated by a hand coloured engraving, and each described in detail, together with details of its native habitat and its habitat in Britain. Information regarding the plants' medicinal properties and other uses is given, in some cases including exact doses for particular medical conditions. At the end of the final volume is a useful twelve-page section, "Tabular Index of the Latin names", which draws together the information from the

descriptive text including the name, duration, and habit of each plant, the class and order to which it belongs in the Linnean system, the natural order, the time of flowering, native country, the parts used, its operation, medical properties and uses.

The hand coloured engraved plates are after drawings by W. Clark, C.M. Curtis, G. Reid, G. Spratt, and Weddell, with one illustration, *Helleborus Orientalis* (plate L,VII), after a drawing by Ferdinand Bauer from Bauer's superb illustrations in *Flora Graeca*. This 1834 edition contains two more illustrations than that of 1831.

Stafler & Cowan, 13.011.



SARAH STONE'S EXQUISITE DEPICTION OF THE AUSTRALIAN "BRONZE WINGED PIDGEON"

31. STONE, Sarah (c. 1760-1844).

A Bronzewing Pigeon perched upon a rock,
signed with the artist's married name
"Sarah Smith".

Original watercolour, 320 x 285 mm,
signed lower left; mounted and framed.

London, circa 1790-1792.

Provenance: From the estate of Patrick Dockar-
Drysdale, a descendant of the artist.

\$210,000

 [5000734 at hordern.com]

The finest early depiction of a beautiful Australian male Bronze-wing Pigeon (*Phaps chalcoptera*), confidently signed by the natural history artist Sarah Stone with her married name Smith.

The use of Stone's married name and the style of the painting means that it dates from her work with the collections of the famous Leverian Museum, a major cultural centre in Joseph Banks's London, where she was the pre-eminent artist depicting specimens brought to London by both Cook's Pacific expeditions and the participants in the Australian First Fleet.

The Bronze-wing is one of those Australian birds which seems to have escaped the attention of the artists on board Cook's first voyage, but the earliest recorded notice of the bird was by the surgeon on Cook's third voyage, William Anderson, at Adventure Bay on Bruny Island, Tasmania: he recorded the sighting in his journal for 30 January 1778 (Beaglehole, *Journals*, p. 793). Although Anderson is known to have bequeathed his natural history collection to Banks, some of his manuscripts are now considered lost. It is presumably because of this complicated early history that the earliest published illustrations of the Bronze-wing therefore date from the era of the First Fleet books of Phillip and White, which – not coincidentally – also relied heavily on the collections of the Leverian.

It would be difficult to imagine a more compelling natural history painting: one of the most dazzling Australian birds rendered by an artist who did more than any of her colleagues to record the astonishing birdlife of the Colony. Particularly striking is Stone's exquisite rendering of the beautiful wings, an aspect of the bird which bedevilled all her contemporary fellow artists.





Sarah Stone

Few artists made a more decisive intervention into early Pacific and Australian natural history than Stone, whose unique achievement was to serve a long apprenticeship working on the collections made during Cook's three voyages to the Pacific, and then to use that experience to create perhaps the most significant portfolio of paintings and published engravings of the Australian birds collected by the officers of the First Fleet.

Stone (c. 1760—1844) was a teenager when she was first employed as an artist by Sir Ashton Lever, the owner of the greatest eighteenth-century collection of natural history and objects of curiosity. Lever opened his Leverian Museum (or 'Holophusicon') in Leicester Square in 1771 and was a pioneer in making the remarkable and exotic specimens brought back by voyagers visible to the public. In 1777, Lever hired Stone to undertake the project of recording the collection, a

project which would dominate her working life for the ensuing decade, as she faithfully drew and painted "mounted birds, insects, mammals, fishes, lizards, fossils, minerals, shells and coral from all over the world, as well as ethnographical artefacts brought back from exploratory voyages, including those of Captain Cook" (Jackson, *Sarah Stone*, p. 9).

This phase of Stone's life ended when the Leverian changed ownership in 1786, but over the following years she remained deeply enmeshed in the network of collectors associated with the Museum under the new ownership of James Parkinson. This is particularly important because Parkinson not only took over the Cook collection but went on to curate the first caches of natural history being sent back by the First Fleeters, not least through his connection with the indefatigable chief-surgeon in New South Wales, John White. Parkinson's network and Stone's reputation meant that when Debrett undertook to publish

White's *Journal of a Voyage to NSW* (1790), she was the first artist attached to the project, the earliest advertisements making a particular selling point of the illustrations being prepared by "Miss Stone."

As this suggests, by the end of the 1780s Stone was recognised as one of the finest natural history painters of her era. Despite this, after her marriage in September 1789 relatively little is recorded about her work. We do know that she had an ongoing association with the Leverian, both through her exhibition of her famous perspective view of the Museum in 1791 (once with Hordern House, now in the State Library of New South Wales), but also because she signed two engravings of rare birds in the Museum around this time (dated 1790 and 1791).

In fact, the evidence is mounting that Stone's apparent disappearance from public view was in part because she was in demand as a bespoke artist for the wealthiest and most influential private collectors. For one, she is known to have worked throughout 1791 and 1792 on a very small number of exquisitely hand-coloured deluxe presentation copies of White's book, the detail in which goes far beyond anything recorded in standard copies of that work (Jackson, p. 141). Soon after, she was also hired to make six deluxe sets of John Latham's magnum opus, the *General Synopsis of Birds* (1781–1801) in a similar fashion, which must have been done after 1794 as has only recently been proven by careful analysis of the watermarks in one of these sets (curator's notes, SLNSW catalogue).

In fact, the present painting is both a rare example of Stone's work on Australian specimens and a chef d'oeuvre of her mature style. Few comparable paintings show more clearly how Stone established herself as one of the greatest proponents of the early modern style, this work being comparable to the near-reinvention of natural history painting that would take place later in France with the work of pioneers such as Redouté, de Courcelles, Bessa and Barraband (the group inspired by Josephine's natural history collection at Malmaison).

The Bronze-wing Pigeon (*Phaps chalcoptera*)

The painting is undated (as with much of Stone's oeuvre) but her use of her married name Smith confirms that it was done after her marriage in the autumn of 1789. More significantly, both the quality of the specimen and the style of the painting makes it most likely to date from the work she was doing at the Leverian Museum in 1790 and 1791. That is, not only does the painting showcase her sophisticated use of colour, but also her assured use of the style she had mastered while working on some of the best plates in White's book, in which the bird is brought forward to dominate the entire sheet, then set against a more elaborate background rather than simply posed on a branch. This style, together with the exquisite colouring as well as her dramatic posing of the bird on a rock shelf, associates the painting with her work of the early 1790s.

The painting was recorded in a private collection in the major monograph on Stone's work by Christine E. Jackson (*Sarah Stone*, p. 131), and it was Jackson who first made a connection between the bird and the "pigeons" recorded in the journal of surgeon William Anderson in Tasmania in 1777, which Beaglehole identified as Bronze-wings (*Journals*, Vol. III, p. 793). Anderson was an admirable ornithologist who kept extensive journals, but much of his writings have been lost, making the task of unravelling the fate of his collections more than usually complex.

Certainly, the first person to really use Anderson's collections was Latham, several passages in both his *General Synopsis* (1783, pp. 602–661) and his first Supplement (1787, pp. 197–202) proving that pigeons were collected on the Cook voyages. Most of the exotic pigeons noticed by Latham in the 1780s were with either Banks or Lever.



Other early depictions of the pigeon

Latham's frustration with this complex state of affairs is well-known (after all, he would spend the next forty years working on a revised edition of his book), but it did mean that he was right at the centre of things when the earliest of the First Fleet specimens began to reach England in the (northern) spring of 1789. Latham's daughter Ann made the drawing (now lost) on which was based the engraving the 'Bronze Winged Pigeon' in Governor Phillip's book (1789).

Surgeon White took Bronze-wings during one of his rambles on the north shore of Sydney in April 1788. His book (1790) includes an unsigned engraving of the 'Golden-winged Pidgeon'. Furthermore, one of White's birds was probably the basis for the third and last of the early engravings, in Shaw's *Museum Leverianum* (2 February 1793), which shows the bird in a distinct pose, the engraver ambitiously attempting to depict the bird in flight.

The beauty of the bronze-wing pigeon and the complexity of capturing the shimmering golden quality of the wings also represented a dilemma when it was depicted in watercolours by the so-called Sydney Bird Painter and other early natural history painters (Anemaat, pp. 112–119). Although many of these artists used all the artifice at their disposal, not least experimenting with gold leaf, compared to the three early engravings and all the known drawings and watercolours of the bird, there can be no question that Stone's painting is the outstanding rendition.

Sarah Stone's painting was not the source of any of the early published engravings of the bird, and remains unpublished today.

Stone's treatment of the glorious wings is unsurpassed, both in the remarkable fidelity of the toning of the wings and body, but most especially in her exquisite figuring of the metallic sheen of the coverts.

By the first decade of the 19th century, the bird was widely known to English collectors, as is attested to by the great Dutch ornithologist Coenraad Jacob Temminck, who included an excellent figure of the Bronze-wing by Pauline de Courcelles in his beautiful work *Les Pigeons* (1808—1811). In the accompanying text Temminck commented that he knew of only three specimens in continental Europe, dolefully noting in the text that “plusieurs” could be seen in London.

The great tragedy of the remarkable Leverian Museum was its dispersal at auction in 1806. The catalogue of that sale has since been much studied and it is possible that the present picture relates to one of the highlights of the Leverian auction, lot no. 4080, noted – unusually fully – as “an uncommonly fine specimen the male bronze winged pigeon,” sold as part of a pair with a female as the last lot on day 34 of the sale.

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Beaglehole, *Journals of Captain James Cook*, vol. III (1967)
GBIF (online), entry for Phaps chalcoptera
Jackson, *Bird Etchings* (1985)
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Medway, ‘Some ornithological results of Cook’s third voyage’ (1979)
Phillip, *The Voyage of Governor Phillip to Botany Bay* (1789)
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Whitehead, ‘A Guide to the Dispersal of Zoological Material from Captain Cook’s Voyages’ (1978)

Jackson, Christine, “Natural Curiosities from the New Worlds” (*Watercolour Drawings by Sarah Stone in Public and Private Institutions: Private Collection A no. 11, p. 131*).

THE CALIFORNIANS HANG A SYDNEY GANGSTER

32. [SYDNEY DUCKS] [W.C.K., artist].

James Stuart hung by the Vigilance Committee on Market St. Wharf, on the 11th of July 1851...
View taken from the storeship Byron. Foot of Market St. Wharf San Francisco.

Original lithograph on blue paper, 223 x 287 mm;
verso blank; laid down on an old, thin piece of card.

San Francisco, Publ. & lith. by Justh, Quirot and Co.,
Calif[ornia], corn[er] Montg[omery] st[reet]s, June 1851 .

\$5850

 [5000754 at hordern.com]

Rare lithographic sheet publishing the sensational scene of an eager public watching, some helping by pulling on the ropes, as the newly formed Californian Vigilance Committee rid the world of a Botany Bay man, a so-called "Sydney Duck". The Sydney Ducks, a gang terrorizing goldrush San Francisco and wider California, were a group of 'Australian convicts who made camp in the rough-and-tumble "Sydney Town" on the northeastern summit of Telegraph Hill...

'James "English Jim" Stuart was 'a notorious British outlaw and convicted forger who had been sent to the Australian penal colonies at the age of sixteen and joined the rush to California in November 1849. In February, Stuart was one of two men accused of beating merchant Charles Jansen on the head and then robbing him of two thousand dollars, but police had [first of all] apprehended a man misidentified as Stuart...



'The actual Stuart was captured, convicted of the robbery and a murder in Marysville, and hanged on the Market Street Wharf on July 11' (Amy K. DeFalco Lipper, "Consuming Identities: Visual Culture in Nineteenth-century San Francisco").

The image depicts the crowd surrounding James Stuart's still-hanging body – not only is the wharf crowded, but boats on the water are filled with spectators. A huge American flag flies from a mast.

An excellent example of this rare letter sheet published by the important San Francisco lithography firm Justh, Quirot & Co.

Gonzales-Day, K., *Lynching in the West, 1850-1935* (Duke, 2006), p.50; Peters, H., *California on Stone*, (Garden City, 1935), p.133 & plate 66; Baird, *California's Pictorial Letter Sheets*, 79; Clifford Letter Sheet Collection, 73; Ricards, S & Blackburn, G., "The Sydney Ducks: A Demographic Analysis" in *Pacific Historical Review*, Vol. 42, No.1 (Feb, 1973), p.20.

SUPERB REPLICA OF THE ORIGINAL CHINESE PUNCHBOWL: ONE OF ONLY 25 EXAMPLES


33. SYDNEY PUNCHBOWL

A handmade replica of the precious original “Sydney Punchbowl”, the antique Chinese porcelain bowl in the State Library of New South Wales.

Hand-cast and hand-painted porcelain punchbowl, 170 mm height, 450 mm diameter; accompanied by a limited edition scholarly book by Elizabeth Ellis.

Jingdezhen, handmade for Hordern House, 2014.

\$16,500

 [404042 at hordern.com]



The replica of one of the most fascinating (and mysterious) of all the unique treasures held in the State Library of New South Wales was created by the traditional craftsmen of the most famous of all porcelain centres, where the original fine large porcelain “Sydney Punchbowl” (as it has been named in modern times) was created around 1820. The bowl is decorated with a panoramic scene of Sydney Cove around the outside and a group of Aboriginal figures on the inside, and finished with exquisite floral and gilded banding. As the culmination of a complex eight-year project Hordern House finally offered for sale just 25 examples of this remarkable production.

Hand-made for Hordern House by Chinese craftsmen in the so-called “porcelain city” of Jingdezhen, the design, shape and hand-painted colours and gilding are as true and accurate a representation of the unique and beautiful original as is possible, though as a handmade object no two examples are exactly alike: each one is unique. Accompanying each bowl is a finely produced monograph on its history by Elizabeth Ellis OAM (former Mitchell Librarian and now an emeritus curator of the State Library of New South Wales) in a special limited edition.

More information on the punchbowl and its creation can be seen by searching 404042 at hordern.com

A SUPERB GOLDEN AGE DEPICTION OF TASMAN'S FIRST ENCOUNTER IN NEW ZEALAND

34. [TASMAN] KOSTER, Everhardus (1817-1892).

[Aankomst van de schepen van Abel Tasman in Nieuw-Zeeland: The arrival of Abel Tasman's Ships in New Zealand].

Oil on canvas, 720 x 560 mm, signed lower left; in a very good original oak frame.

Amsterdam, late 1850s.

Provenance: Collection of the Historical Gallery of Society Arti et Amicitiae (the Dutch artists' society founded in 1839); Johan Willem Naudin ten Cate (1895-1950), whose family included shipowners active in the Dutch East Indies; Christie's, Amsterdam, 24 Sept 2002 (miscatalogued as an African scene); private Dutch collection.

\$118,000

 [5000772 at hordern.com]

A beautiful and vivid painting of one of the most dramatic and far-reaching moments of Tasman's first voyage of 1642. This striking work in oil depicts Tasman's two ships the *Heemskerck* and the *Zeehaen* anchored at what is now known to have been Golden Bay, on the northwest coast of the South Island of New Zealand.

The artist's mastery of composition and use of a suffused golden light means that it takes a moment to comprehend the sudden violence of the confrontation taking place in the foreground, but the eye is irresistibly drawn to a Māori warrior brandishing his club near the prow of the ornately carved canoes and the Dutch sailors in the boat recoiling in alarm.

The painting is therefore a rendition of one of the turning points not only of Tasman's voyage, but of the whole Dutch project. Subsequently, Tasman's reports to the VOC on the difficult conditions prevailing in Tasmanian and New Zealand waters, as well as his later comments on the arid coasts of northwest Australia, were largely responsible for the final collapse of Dutch interest in settling Van Diemens Land, New Zealand or New Holland.

Everhardus Koster

The painting is by Everhardus Koster (1817-1892), a superb Dutch maritime artist who specialised in grand historical scenes, perhaps most famously his gigantic oil painting of William III reviewing the Dutch Fleet (V&A). Koster trained under van Hove before settling in Amsterdam where he had a long career as both a painter and museum curator, notably at the Museum of Modern Art, Haarlem.

Koster, at the height of his powers, has executed this painting with the sort of attention to detail which must have come from a careful study of the history of Tasman's voyages, most obviously in terms of his fine rendering of not only the brightwork on the stern of the commander's ship at the centre, but also the ornamentation and particularly the headdresses of the Māori warriors: the latter details confirm that Koster took a more than passing interest in the ethnographic tradition of works relating to New Zealand.

Koster's sources and accuracy

Moreover, given both Koster's style of working and the accurately historical composition of the work itself, it is likely that he had some knowledge of the original sketches of the voyage artist Isaack Gilsemans (c.1606-1646), especially as he has shown Tasman's flagship in three-quarter rear view and the other in profile, much like Gilsemans had originally done. There are also hints of one of the earliest and most important published views of New Zealand, the scene depicting 'De Moordenaars Baay' as engraved by Ottens for Valentijn's important



E. KOSTER



voyage anthology, the *Oud en Nieuw Oost-Indien* (1724-1726).

Whatever his precise influences, few artists could be better equipped to render such a scene than Koster, who took particular care to render Dutch vessels in the strictest historical accuracy and is known to have researched his subjects in minute detail. This combination also meant that the work was the ideal original on which to base a separately-issued steel engraving by the Dutch artisan Johannes Heinrich Rennefeld (1832-1877). Why Rennefeld chose to render Koster's quite large original in a curiously modest format is unknown, but the engraving confirms that the painting was originally in the collection of the Amsterdam-based artists' society, the *Arti et Amicitiae*, and that although untitled it was known as 'Aankomst van de schepen van Abel Tasman in Nieuw-Zeeland' (Rijks Museum).

This emphasis on historical accuracy is particularly important because Koster was working at a time before the late-century reinvigoration of interest in the glory days of the VOC that was taking place in Holland. Indeed, his work was at the vanguard of the popular revival in the study of Tasman's voyages, most famously with the renewed study of the Tasman Map acquired by Prince Roland Bonaparte in 1891 (now well-known from its reproduction on the floor of the vestibule of the SLNSW) and the modern scholarly edition of Tasman's journal published by Heeres in 1898.

Abel Tasman's voyages

Koster's interest in the golden age of the Dutch Navy must have made the voyages of Tasman a natural subject for him. Abel Tasman (c.1603-1659) made two major voyages to Australasia on behalf of his paymasters in the VOC. The first of 1642 piggy-backed the Brouwer Route across the lower Indian Ocean but, unlike most of his fellows, Tasman then stayed deep in the Roaring Forties to sail clear across the southern coast of Australia, first sighting land on the west coast of Tasmania. In rough seas Tasman worked around to the more sheltered

eastern shore, but even so the conditions meant that he was unable to make any serious investigations ashore.

After just over a week of sailing within sight of Tasmania, which he named in honour of his patron Anthony van Diemen, he yielded to the prevailing winds and pushed across the ditch to New Zealand, coasting much of the western coast before heading out into the Pacific and home to Batavia. On his second major voyage, two years later in 1644, Tasman made his lesser-known but equally important survey of northwest Australia from the western reaches of Torres Strait (which his charts still suggested was impassable) to the waters near Exmouth.

The events at Murderers (now Golden) Bay

While the *Heemskerck* and the *Zeehaen* were at anchor on 18 December 1642, Tasman had sent watering parties ashore, but due to a conflict the exact nature of which is still debated – most likely relating to the local tribe's jealously-guarded sweet potato gardens and cultural misunderstandings – one of the boats was attacked by warriors in a double-hulled canoe who came out to meet the Dutch sailors: in the ensuing fight four of the Dutch were killed. Following the shocking conflict, Tasman named the location 'Moordenaars' (Murderers) Bay.

The important portfolio of images from the voyage done nearer the time by Gilsemans includes a now famous depiction of the scene with, in the foreground, a double-hulled canoe with one man standing in the prow. In the remote middle-ground of Gilsemans's scene the small boat is seen being attacked. Koster, less beholden to the rules of naval topographical drawing, has kept the basic shape of the two main ships, which here dominate his background, but transferred all of the action into the foreground. His is therefore the first depiction of the scene to truly picture the human dimensions of the actual fighting.

Certainly, this use of foregrounding in the painting shows Koster's immersion in the milieu of voyage artists, not least in the way that the



The traditional visualisation of the scene appeared as an engraving in Francois Valentijn's *Oud en Nieuw Oost-Indiën* (1724)

drama and action of his depiction harks back to similar scenes in the work of Cook's artists William Hodges RA or John Webber RA, or to contemporaries like John Wilson Carmichael or Harden S. Melville, who executed Torres Strait scenes in a noticeably similar vein.

Dating

Dating Koster's paintings exactly is difficult, although it is known that his grand-format works date from before 1859, when he lost sight in his right eye with consequent lifelong complications. Significantly, Koster's association with the *Arti et Amicitiae* society – who at one time owned this painting – dated to 1858 or before. The engraved version of the Tasman image by Rennefeld is also undated, although it is traditionally given a date of composition of c.1865-1870. The style of the painting and Koster's connection with the art society both suggest he painted the present work in the late 1850s.

Heeres, *Abel Janszoon Tasman's Journal* (1898); NLA (online); RKD Artists (online); Salmond, *Two Worlds* (1991); Sharp, *The Voyages of Abel Janszoon Tasman* (1969); SLNSW catalogue (online); Stade, 'The First Meeting' (2020); V&A (online).

THE FLOOR MAP OF TASMAN'S DISCOVERIES


35. [TASMAN] CAMPEN, Jacob Van.

Afbeelding van't Stadt Huys van Amsterdam...

Folio, with an engraved title-page, a full-page portrait of Campen and 30 engraved plates, mostly double-page, one folding; contemporary vellum with the arms of Stirling Maxwell stamped in blind on the upper boards (there is also a later family member's bookplate).

Amsterdam, Dancker Danckerts, 1661.

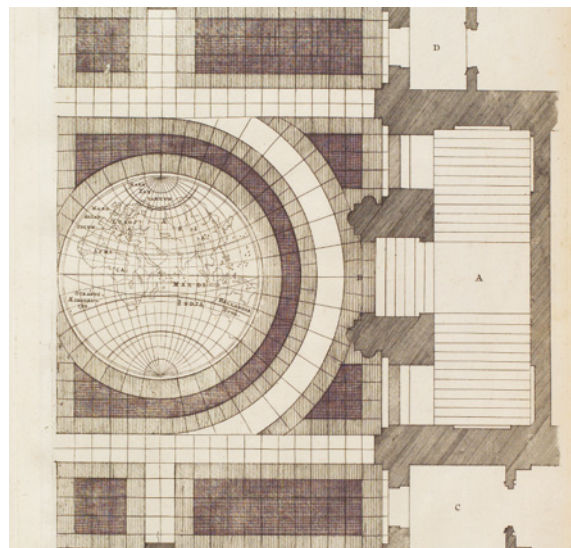
\$8500

 [3907228 at hordern.com]

Oddly enough, this splendid architectural record of the Amsterdam Town Hall is also one of very few early printed records of Tasman's voyages.

Jacob Van Campen began his designs for his masterpiece in 1648: the Town Hall was finally completed in 1665, ten years after Van Campen's death. His draughtsman, Jacob Vennekool, made the drawings for this book, which were engraved by Dankerts. They include exterior and interior elevations, sections and plans. There is also a magnificent anonymous portrait of Van Campen himself. The building was itself an emblem of the great commercial successes of the Dutch, successes that are specifically celebrated in the rich sculptural decorations. The main pediment, for example, shows the oceans and continents of the world paying tribute to Amsterdam.

Tasman's voyages had been completed in 1644, and two of the engraved plates - a double-page engraving followed by a single-page - depict the wide marble floor of the Burgerzaal, the main room of the Town Hall. This floor, essentially the centre-piece of the whole building, contained



the famous marble Tasman map, a world map in two spheres (with a third astronomical sphere) which displayed the results of Tasman's voyages to Australia, proudly showing the latest achievements of the Dutch VOC. This engraving is the only surviving record of the map, as it was later replaced by a floor of plain marble slabs after it was totally worn off by people walking over it.

In 1946 the State Library of New South Wales deliberately echoed the original Dutch idea when the marble floor map in the main vestibule of the building was commissioned: it too records Tasman's voyages, this time from the Library's manuscript map of the voyages, the so-called "Bonaparte-Tasman map" that was presented to the Library by the Greek royal family. It is surviving the passing traffic better than its vanished Dutch forebear.

Berlin, 2233; Fowler, 77; not in Tooley; Rijksmuseum catalogue, III, 246. For the map: Schilder, map 66; Shirley, 423.

FOUNDATION: THE ACT TO ESTABLISH A PENAL COLONY IN NEW SOUTH WALES

36. [TRANSPORTATION] PARLIAMENT OF GREAT BRITAIN.

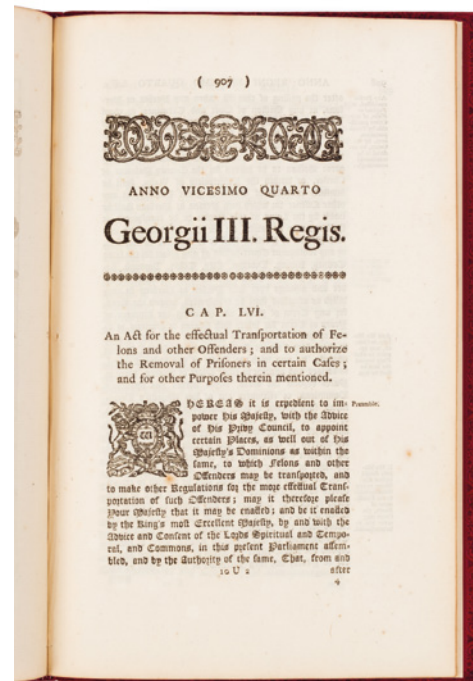
An Act for the effectual Transportation of Felons and other Offenders...

Folio, pp. [906]-919 pp. including armorial title, fine in an elegant binding of crushed red morocco gilt.

London, 1784.

\$5500

 [5000504 at hordern.com]



The foundation document for the settlement of Australia: the Act of Parliament that allowed the establishment of a penal colony in New South Wales upon the recommendation of Lord Sydney.

Ferguson highlights the significance of this Act as allowing the effective removal of prisoners 'beyond the seas'; although New South Wales is not specified in the document, it was upon the authority of this specific Act, which remained in force until June 1787, that the First Fleet departed for Botany Bay, and Ferguson therefore includes it as just the third item in his *Bibliography of Australia*.

Lord Sydney's role in the selection of Botany Bay was considerable, given the loss of the American colonies and abortive attempts to found penal settlements in Africa. He drew heavily upon the testimonies offered by the seaman James Matra (or Magra) as well as Sir Joseph Banks, both of whom sailed with Captain Cook and had thus participated in the discovery of the east coast of Australia. With political pressure mounting, and the Thames hulks dangerously overfull, the Pitt government followed Sydney's lead in selecting Botany Bay as the best option. Although no minutes of this historic decision have survived there can be little doubt that the cabinet resolution was based upon Sydney's recommendation.

Ferguson, 3.



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Illustrations:

Front cover: A kangaroo, from Valentine du Demaine's manuscript (catalogue number 11)
Back cover: Tasman's ships in Murderers Bay, a detail from Koster's painting (catalogue number 34)

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